



**Multicultural
Student Center**

UNIVERSITY OF WISCONSIN-MADISON

FAITH OR JUSTICE?: IRONIES, INEQUALITIES AND IDEOLOGIES

**Presented by Institute for Justice
Education and Transformation (IJET)**

September 7 - September 30

Class of 1973 Red Gym Art Gallery

TABLE OF CONTENTS

Artist Bios	1-16
Nneka Adaeze Akubeze	1
April Bergstrom	2
Alida Cardos Whaley	3
Jonatas Chimen	4-6
Mary Diman	7
Russell Gardner, Jr.	8-9
Galen Gibson Cornell	10
Cecilia León	11
Christina Lor	12
Anjali Misra	13
Doug Rassier	14
Philip Salamone	15
Ashley Umberger	16
 Featured Collection, Epidemic Peace Imagery	 17-22
 Acknowledgements	 23



Nneka Adaeze Akubeze

From top to bottom:

Behold

Colors of Africa

Glass



The general theme of her artwork is centered around her cultural and spiritual heritage with influences from her hometown of Milwaukee, Wisconsin.

Nneka Abukeze recently graduated from UW-Madison with a Bachelor's of Science in Sociology with an emphasis on urban/digital storytelling. She is currently working towards earning a Master's of Fine Arts at New York University's Tisch School of the Arts. She has been creating stained glass pieces for over six years. She also creates mirror etchings, ceramics, and canvas paintings. She don't really share most of my art with the world because for her, it takes a personal spiritual journey to arrive at a finished product.



April Bergstrom

Erect

Stamped ink on paper

This piece depicts war as a hyper masculine and preposterous activity. By using the repeated image of an erect penis I hope to deconstruct the image of a tank as a hyper masculine weapon of justice, and instead create the idea that it is a superfluous method of unnecessary destruction. The repeated image of an erect penis makes the raised cannon of the tank seem humorous and ridiculous instead of powerful.

April Bergstrom is a UW-Madison senior, majoring in Art and Psychology.



Alida Cardos Whaley

Shoots and Ladders

Mixed Media

I created this piece on a plank of wood I found. From here began the process and in so, the reflection of the very message of this piece. With this multimedia piece I wanted to portray several realities from around Las Americas, but especially highlighting US Imperialism. This piece can be viewed in sections and as a whole. It is important to note that there are several relationships being depicted and many conversations that should be had. The bottom third of the piece can be seen as the earth, the dirt, the foundation. The middle third is the comfortable, the home, the land of golden opportunity where many are convinced they need get to. The upper third is the roof of the house; another area still not included in the home.

Alida is a recent graduate of UW-Madison. In her four years here she studied Latin American, Caribbean, and Iberian Studies with a concentration in Social Justice and also earned a Certificate in Chican@ and Latin@ Studies. Originally hailing from Milwaukee, Wisconsin Alida was brought to UW via the First Wave Hip Hop Theatre Program. Through this program she has been able to explore a lot of her artistic interests and has been supported more so by the very community of young artists that it provides. Alida identifies as an artist of many forms including writing, photography, theatre, and visual art.



Jonatas Chimen

Top then Clockwise:

When the Youth Demand
Remember: Our Strength is Our Unity
Over the Threshold
Oil on canvas

When the Youth Demand

During the demonstrations, the Capitol building with its many statues, could easily evoke images of Ancient Rome or Greece. Taking this thought even further, as we protested I imagined the revolts that took place in those civilizations of old, where it was common belief that the plethora of images within a certain temple represented real deities, and that all of the signs of nature (extreme cold, drought, rain, etc) represented their anger or love. People who challenged the status quo were accused of angering the gods, and many-a-times, were executed in the name of faith. Today, however, many residents of Madison-WI aim their inner strength, or Faith, into the pursuit of true Justice. The elements of nature, the zealousness of religious fundamentalism, and the fear of a political deity no longer haunt us. In "When the Youth Demands," the protesters are thus exercising their unalienable right to show their faith, or belief, in Democracy.

Remember: Our Strength is Our Unity

When trying to portray what I witnessed during the protests around the Capitol Building, I found that it was difficult to translate the convulsive feelings that Madison was experiencing. It was not enough to simply paint the crowds holding up signs against "The Bill." I needed to show the fervor, the grandeur, and the courage of this populist movement. But what impressed me the most, which ultimately moved me to paint "Remember: Our Strength is in Our Unity," was the protesters' conviction that their voices could ultimately be heard, if they organized well and spoke loud enough. In other words: The demonstrators in Madison-WI had faith in their own capability, and in the power of their actions. Thus, the painting shows a statue from the Capitol, that came alive in order to remind and encourage the protesters to stay together, for there is strength where there is unity. The depiction of a deity-like figure (the statue) delivering such a message, is also a criticism to those who believe in blind faith, for it is evoking faith (as in belief) only through action.

Over the Threshold

This painting is dedicated to each individual protester, who, before joining the crowds, had to make the hard choice of joining the movement (crossing over to the side of political awareness). "Over the Threshold" speaks of courageous individuals, who dared to question political decisions, and marched for Justice in the streets of Madison -WI. They sought justice by having faith in themselves, in the power of mobilization, and in the ability to make their voices heard. Faith here assumed a modern twist, paying homage to the collective over the individual, believing in the giving up of comfort, safety, and complacency, for the true upholding of Justice. Needless to say, violence, retaliation from the authorities, and injury, are always risks that protesters face when crossing the threshold of political demonstration, even if they aim to keep it peaceful. To take action in light of such risks requires faith in the system and in oneself. The white flag being held by the protester on the right enforces the idea of innocence, or purity of intent, when joining the protests. The cleanliness of the flag is a symbol borrowed from religious lore, demonstrating impeccable faith. Here however, faith assumes a political connotation.

Jonatas Chimen follows the European Realistic style, highly influenced by the Spanish Baroque, which evoke dramatic compositions and make plenty of use of the chiaroscuro technique. His main themes include personal, historical, political, and daily-life references, using symbolism as a frequent tool of communication. At the age of 18 he joined the Art Institute of Weston, as one of the first students of Master Artist Conchita Firgau, a graduate from Escuela Superior De Bellas Artes of San Fernando, in Madrid - Spain, whose alumni include Pablo Picasso and Salvador Dali. Jonatas was a pupil of Firgau for a period of four years, and eventually became an instructor and assistant for the Institute. In his early 20's he relocated to the city of Boca Raton - Florida and founded "The Art Studio," where he held monthly art functions and daily art classes. He later expanded into a larger gallery space located at Royal Palm plaza (Boca Raton), which he named "Jonny Del'Art". For the past decade Jonatas' paintings have been featured at numerous arts magazines, galleries, charity functions, and internationally acclaimed art shows, such as ArtExpo New York, in 2009. As a Senior at UW-Madison working on his Latin American, Caribbean, and Iberian Studies (LACIS) degree, Jonatas has felt compelled to work on a series dedicated to the political movements that have taken place in the city of Madison-WI, and so, he has produced his latest "Political Protests Art" collection.

Mary Diman

Portrait of a Dismissed Gentleman
(Bipolar, Alcoholic, Reclusive, Age 58)
Oil on canvas

Discrimination against people over the age of 55 is rampant in our society, yet it is seldom recognized or acknowledged. The mentally ill or mentally disabled are regarded as extraneous to our culture. The gentleman portrayed in this painting is brilliant, sensitive, self-supporting, sophisticated, and generous of heart.

Mary Diman has an MFA in painting from the UW-Madison Department of Art. She has been a painting instructor for the Department of Liberal Studies and the Arts for the past 25 years and is currently teaching a studio class.

The artwork mentioned is not included to protect the identity of the portrait subject.

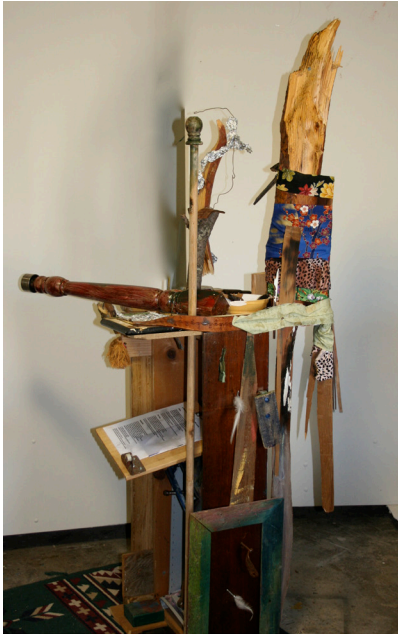


Russell Gardner, Jr.

Armenian Massacre and Arshile Gorky

Mixed media

The Armenian Massacres labels the systematic destruction of the Armenian population of the Ottoman Empire commencing 1915 with wholesale massacres and deportations, with forced marches that led to the deaths of many deportees including the mother of the pioneering abstract expressionist painter in America named Arshile Gorky. Faith, that is, the different faiths of the Ottomans from the persecuted fostered the “hated out-group” status. If this pioneering painter was forged in part by this heated, hateful background, we note with appreciation that his most enduring work was that of himself as a boy with his mother.



**Russell
Gardner, Jr.**
Hitler's Germany
Crumbled to
Forge a Poet
Mixed media

Albrecht Haushofer wrote the ***Moabit Sonnets*** in the last months of Nazi rule that he spent in prison. Released as the Russians entered Berlin, roving Gestapo then shot Albrecht. His brother found the body, his hand over the 80 sonnets in his coat though he hadn't published poems before despite having achieved high academic success while cultured in the best Weimar traditions. His plays had warned against irresponsible charismatic leadership. Such, imbued with a faith in Aryan supremacy, had indeed caused the great Nazi crimes. Hitler had used Albrecht's father's concept, ***lebensraum***. The father felt his son a traitor.

Born in rural Wisconsin, Russell Gardner made art and wrote all his life. In 1965 when living in New York, inspired by Picasso, he commenced iron sculpture, assembling found metal. He studied sculpture at the Corcoran Gallery in Washington, D.C.. A day job change caused constraints in this so he reactivated interests in drawing and use of multiple materials in abstract compositions, and from 1975 has made Gardner cards, small pocket-sized, painted-inked works that he accumulates. These gained roles in assemblages. He exhibits in Wisconsin especially and coordinated the Epidemic Peace Imagery project. He belongs to the Wisconsin Fellowship of Poets.



Galen Gibson Cornell
Top Left and Clockwise:
 Paper Tiger
 God Keep Them Safe
 White Wash
Lithography, monotype

Worldwide differences in faith and ideology often result in conflict. While the most extreme cases culminate in violence and devastation, the majority of ideological conflicts are hashed out daily on streets, signboards, urban walls, and other public arenas where people encounter street art, propaganda, flyers, and graffiti. My pieces are made in homage to the moment when a person is faced with a different faith or ideology, and chooses to act. Whether by tearing at the poster/flyer, covering it up, or taking it home, he/she has contributed to an ongoing worldwide conversation, and dealt his/her own personal form of justice.

Galen Gibson Cornell is a UW-Madison 2nd year MFA candidate, majoring in printmaking.



Cecilia León

Pirate Lesbians From Outer Space

Lithography, monotypes (series)

The series, "Pirate Lesbians From Outer Space" explores the gore and heroics of unruly saviors.



Burned House *Lithography*

"Burned House" is a physical reaction to the trauma of "regardless of intent, the impact is what remains."

Cecilia E. León has been exploring social justice in her artwork since the start of her undergraduate career at UW-Madison. With the power of *Color and the Story*, she intends to use her artistic skills to improve herself as well as her community.



Cristina Lor

Untitled

Digital Graphic Design

"The system is damaged; the perpetrators are just as damaged as the victims themselves." The artwork was created with the term "social justice" in mind... And it turns out the image created was symbolic of our system engulfing us. And even then, we still strive for hope; we still look to faith to move on.

Cristina Lor is a third-year student at UW-Madison.



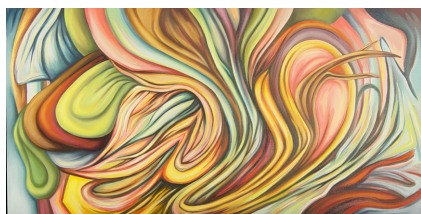
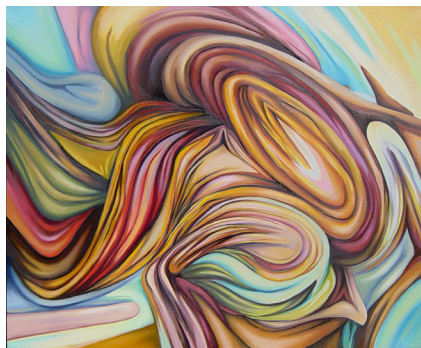
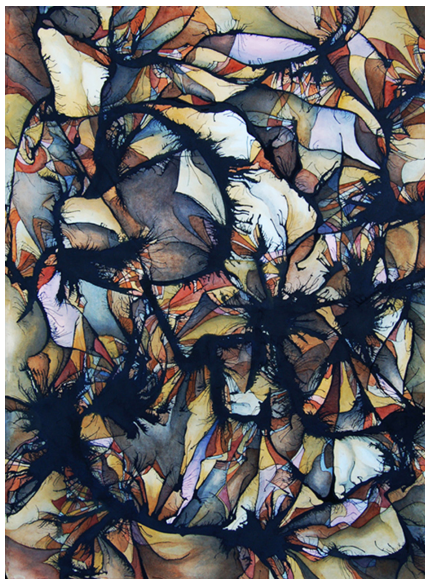
Anjali Misra

Harbinger

Found objects, print material, hand-braided rope

This piece was inspired by this year's IJET theme "Faith or Justice? Ironies, Inequalities and Ideologies." I wanted to explore how a sense of righteous faith is often tied up with ideas of political justice when it comes to the conflict between Muslims and Hindus in India, and how that myth has been complicated over the years with each new generation.

Anjali Misra is an undergrad at UW-Madison studying English Literature and Gender & Womyn's studies. Originally from Philly, PA, her family relocated to SE Wisconsin in 1999. She is excited to have her brother and sister living in the same town as her for the first time in eight years.



Doug Rassier

Left and Clockwise:

Flagstone Lite, *Ink and watercolor*

The Believer, *Oil*

Climb On, Climb Up, Sunshine, *Oil*

My paintings are depictions of faith in beauty and the wonder of nature. They allow the viewer to see the world how some choose to see it. An ideology in which you live in a manner how you believe is correct. Where the all mighty dollar takes a back seat to a wooded trail, or a distant lighting storm. My paintings are faith in doing what you love will give you the life you wish.

Doug Rassier has studied at The Atelier in Minneapolis, Minnesota. He received his BFA from the University of Wisconsin-Madison. He has been featured in exhibitions at the local Overture Center, as well as other galleries and venues across the Midwest and United States



Philip Salamone

Faith

Oil and Charcoal on Linen

My painting depicts a man in prayer.

Philip Salamone was born and raised in Central Wisconsin. He received a Bachelor's degree in Fine Arts from the University of Wisconsin - Madison, and studied for three years at the Water St. Atelier in New York City. He lives and works in Madison, Wisconsin.



Ashley Umberger

What if God would have sent us a daughter?

Mixed Media

The title of this piece was taken from a spoken word performance I heard a few years ago. Many, if not all, prophets of the major world religions are male. Being a woman, I struggle with finding my place in a story dominated by the experience of males. How would religion be if women were prophets? In the background of the piece there are the names of women mentioned in the bible. I have only heard of a few of these names in my religious experience. What if God would have sent us a daughter? This piece is my answer.

Ashley Umberger graduated in 2011 from UW-Madison and now works as an educator with Teach for America in Philadelphia, PA

FEATURED COLLECTION: EPIDEMIC PEACE IMAGERY (EPI)

The Epidemic Peace Imagery (EPI) community project bears on the Faith and Justice theme of the September show, 2011, at the Red Gym. Conceived on March 19, 2003, when American bombs began dropping on the people of Iraq, word and visual artists produced pieces that testified to the peaceful wish that each felt and wished to communicate. We felt the aggression unjust from deep conviction; 670 imagers stemmed from many states and countries. In some site or another EPI images stayed on display for seven years. EPI co-founder and coordinator Russell Gardner provides sample art works from those accumulated and not yet returned.

Cynthia B. Johnson, imager-poet
Russell Gardner, Jr., mixed media artist
Contagion
Poem in mixed media

This poem from her book, *The Way The Crow Flies*, articulates the insidiousness nature of “war infection.” U.S. leaders in 2003 unconvincingly identified an “enemy” to be combated because they wished to mobilize the armed services with the support of citizens. EPI in part means to combat such contagion with disinfectant and “social antibiotics.”

Efrat Livny
Stick to Peace
Mixed media

Efrat combines awareness of peace-making efforts of Native Americans with her Jewish heritage and strong allegiances to Israel. A longer statement than this accompanies the art work, a verbal explanation that complements her symbolic visual communication.

Jane Scharer
Universal Wish for Peace 2
Color woodcut printed on xeroxed image

When Ms. Scharer learned in 2010 of Gardner’s plan to no longer continuously show the EPI works, she asked, “Why not? Peace has not yet arrived!” This speaks to her passion. She has also visited needy people in the third world to help them directly.

Kerry Shea
Unleashed Beast
Glazed Ceramic Sculpture

Note the sculpture argues that we should watch our backs, that we need to be on guard. The statement made by her molded clay fired at high temperatures tells a story about her passion and strong feelings about the cause of combating inappropriate bullying aggression.

Kerry Hill
In Memory
Photograph

A prayer for peace sits, locked in stone, under the unfazed gaze of the bronze Sugar King, who bears deep wounds yet still stands stoically overseeing ground marked not by victors but by the remorse of those vanquished. Saipan's Garapan, a once-thriving city under the Rising Sun, has risen from rubble under the Stars and Stripes as a playground for Japanese. Scarred Saipan, wrested in hellish combat, now beckons as a Pacific crossroads where old adversaries – American, Japanese, Korean, Russian, Chinese – intersect in multinational commerce, where relics of war rust and crumble under a delicate peace.

Kerry G. Hill describes himself as an explorer by nature. Inspired by his experience as an exchange student on Saipan, in the Northern Mariana Islands, the Rockford, Illinois native became a journalist. Earning his degree from Northwestern University in 1980, he spent 20 years with newspapers in Wisconsin and Illinois as a writer, photographer and editor. For the last decade, he has worked in communications at the University of Wisconsin-Madison. In recent years, he has pursued his fascination with visual story telling through photography and has renewed his deep personal connection to Saipan, expressed through his photographs.

Molly Krolchak

Where Have All The Flowers Gone?
Glazed Ceramic

Recall the late sixties and early seventies, when the Viet Nam war caused intolerable feelings and rage about the wasted lives in that country and in the young people of this one. Those of us alive during those times, all heard this song many times and Molly brings us the message that some flowers do persist still.

Rachel Fairchild

Goddess
Glazed Handbuilt Ceramic

Rachel is exquisitely aware of the seeming need to suppress the ancient worship of the Great Goddess and women's rites, as articulated by Merlin Stone in her book *When God was a Woman*, 1976. Other EPI contributions (not shown here) suggested that the U.S. president should be a mother. It suggests that assumption of caretaking roles on the part of woman leaders could make a difference in how human affairs unfurl.

Adel A. Wassef

Virtue Measured
Reproduced Drawing on Papyrus

Adel found in the gift shop of the Cairo Museum this reproduced ancient papyrus depiction of the ancient animal-headed Egyptian gods assessing a man who has just entered the afterlife. His heart will be heavier if he had accumulated good deeds. So the gods use a feather from the headdress of the goddess if such matters, Maat, to measure this quantity on a scale as otherwise used in the grain economy of the Nile valley.

Pat Martian, Perth, Australia

Russell Gardner

What My Father Said

Short essay mounted on mixed media

Of Maori heritage (New Zealand), Pat wrote an extensive daily series of little essays each exactly 100 words. This was one and she gave quick and enthusiastic permission for it to go into the early EPI project. In other essays she also demonstrated her passion for justice and the feelings of oppressed people.

Monique Isham

Violets Not Violence

Watercolor and Pencil

A persistent presence on the Madison arts scene, Monique was amongst the first 43 to have participated in the EPI project. She gently encourages the use of art and the gentle symbol of flowers to replace dispute—as symbolized in her title as well as the picture.

**Maasai Woman, Mgungumi Collective, Tanzania,
model-beadworker**

Russell Gardner, mixed media artist

Our Handiwork

Photograph mounted on glazed tile as is

*Beadwork by the women of the Mgungumi Collective
purchased February, 2008, by Russell and Suzanne
Gardner*

Tourist groups, including ours, frequently visit the Mgungumi Collective of Maasai women gathered there for protection after they'd been abused by their husbands. Set up by Lutheran missionaries this means that the women have a means of earning a living by selling their basketware and beadwork; they ignored the men of our group but eagerly showed the women how they do their efforts. An older woman in the group seemed to disapprove of the woman modeling for this photograph.

Stetson Kennedy, imager
Russell Gardner, mixed media artist
Superman and The Grand Dragon
Short Essay on Superman Emblem

Mr. Kennedy's obituary published in August, 2011, tells that he lived in Florida for 94 years, and how he as a youth felt outraged by the injustices suffered by black people in the south. When spoken to a few years ago, he had enthusiastically endorsed his EPI participation. In the 1940s he'd infiltrated a Klu Klux Klan chapter and then told what he learned—including secret codes—to the writers of the Superman radio show, who put it into a series of superhero episodes. The resulting embarrassment and mockery subdued the movement that until then had threatened to spread extensively.

Steve Books, imager
Russell Gardner, Photographer
Message for Campus Drive
Plywood Peace Sign, Photographed with Mr. Books

This sign later seen in many parts of Madison here we see pictured well before signers from many parts of Madison covered it with their names. Mr. Books, a familiar face and presence, had a visual impact with his evident feeling about peace and the aggression many of us found very hard to tolerate on the part of our leaders.

ACKNOWLEDGEMENTS

Much appreciation to all of the participating artists! Thanks to the "Faith or Justice?" art show selection committee: Jonatas Chimen, Russell Gardner, Cynthia Lin and Anjali Misra. Thank you especially to volunteer extraordinaire Russell Gardner for mobilizing EPI artists and for taking on the lion's share of work to install the show!

The Faith or Justice? Art Show is an initiative of the Institute for Justice Education and Transformation (IJET) and the University of Wisconsin-Madison Multicultural Student Center. (www.msc.wisc.edu/socialjustice)