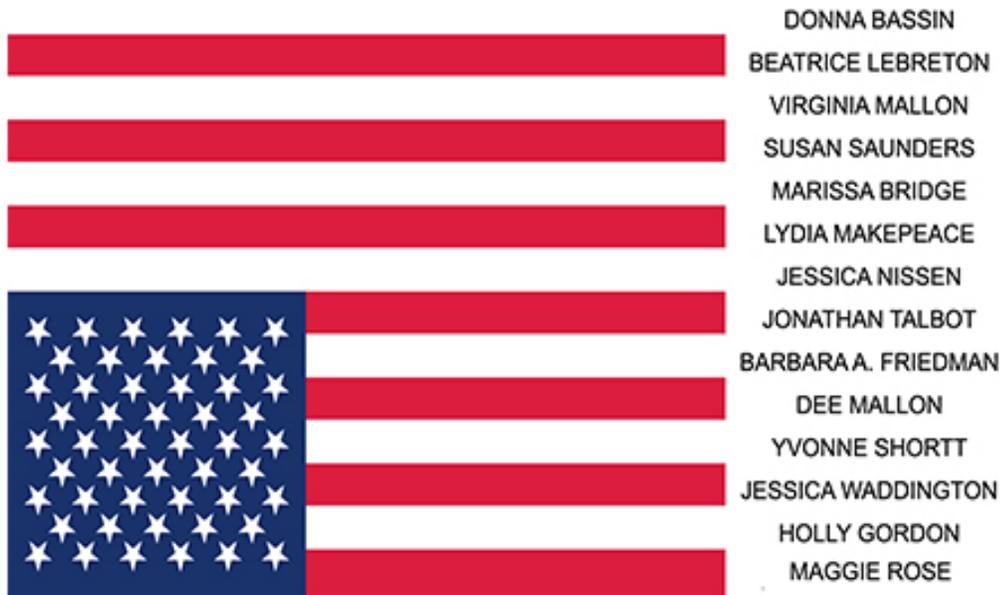


The Queens College Art Center at Kupferberg Center for the Arts presents:

ARTISTS FOR SOCIAL JUSTICE *2020*



Artists for Social Justice 2020, curated by Virginia Mallon, is a collaborative group exhibition featuring artists whose work reflects the multitude of crisis in our country and on our planet today.

Thursday, October 29, 2020

Artist Talk with Yvonne Shortt: Tuesday, November 24; 7PM

www.kuferbergcenter.org



Artists for Social Justice 2020

In response to the current political crises in America, a cadre of diverse and talented artists are launching a year-long cross-country show into the heartland of America, united by the belief that art is and should be a catalyst for change. This timely exhibitions support those who are striving for freedom and resisting oppression.

The art features Donna Bassin's powerful portraits of resistance from the daily onslaught of obliteration and silences; Marissa Bridge's mixed media tributes to the children incarcerated at our borders; Barbara Friedman's delicate landscapes touch upon the fragility and precarious future of our natural world. Additionally, Holly Gordon's photography captures climate crisis in China. Virginia Mallon's work addresses refugee and immigrant issues, while fiber artist Dee Mallon focuses on the abandonment of thousands in the aftermath of natural disasters. Australian artist Jessica Waddington's images spotlight the threat of rising waters and catastrophic fires faced in her homeland. Lydia Makepeace's work celebrates the long-ignored contributions of women of color, and Beatrice Lebreton comments on women's contributions to contemporary society. Jessica Nissen explores the human role as conservator and destroyer of the natural world. Maggie Rose's collages touches upon racial diversity and social justice, while the sculptures of community activist Yvonne Shortt center on equality, race and disability. Photographer and author Susan Saunders uses language and images for her work on immigration and Jonathan Talbot's work is a commentary on the border wall with Mexico.

The tour remains virtual due to the covid-19 crisis, but has launched digitally at not only at the Kupferberg Center for the Arts at Queens College but also at the Social Distance Festival out of Toronto, Canada.

2021 exhibits include the ARC Gallery & Educational Foundation in Chicago, and to the New Harmony Gallery of Contemporary art from mid-August to October, 2021.





Donna Bassin | Artists for Social Justice 2020



“What is a portrait, if not an acknowledgment of a human encounter: an opportunity to imagine the life of another?”

As a photographer, activist, and practicing trauma psychologist, I feel the urgency for the artistic expression of the grave injustices in our society and attempts for repair and transformation. In my collaborative portraits, I strive to merge the close listening of a clinical exchange with the visibility of photographs. I began the “My Own Witness” series in the aftermath of the 2016 presidential election. In this post-election crisis of democracy, I have encountered rage, grief, and fear as systematic

racism, misogyny, sexual exploitation, homophobia, xenophobia, and police brutality have been progressively exposed. This series of collaborative portraits was motivated by the writings of Emmanuel Lévinas, Judith Butler, and Teju Cole. They see face-to-face encounters as a moral activity to compassionately experience the lives of others. My aesthetic choices were inspired by the character-revealing portraits of Irving Penn, Richard Avedon, Sally Mann, and Zanele Muholi.

Every Friday, I invite people to come to my studio to explore their experiences in these moments of United States history; to bear witness to themselves in these dark and broken times. I ask my sitters to turn themselves “inside out” and to use pose, gesture, gaze, props, and story-telling to express their emotional truths. In the process as subjects, they assert their identity – “here I am” – and their resistance to being exploited and marginalized. As my co-creators choose to discover, unveil, and reveal through image and text (each sitter writes a short narrative about their portrait), they claim ownership of self and provoke others to viscerally connect with them.

Some sitters explore feelings of profound vulnerability or helplessness. Some use this experience to assert and express identities increasingly being suppressed by the outside world. Others uncover ferocious strength they did not know they had as they look anger and hatred in the eye.

While the American flag has become a complicated symbol, some of my sitters have reclaimed and re-imagined it to express distress, defiance, and/or respectful hope for the return of democracy. While each portrait is distinctive, they visually connect through the shared black velvet backdrop and chiaroscuro lighting, linking each individual to the collective; perhaps encouraging a commitment to stand together and face the darkness in the shelter of each other.

www.donnabassin.com





Donna Bassin | Artists for Social Justice 2020



I am My Own Witness
"Messiah"
Photograph 24"x36"
\$1400





Donna Bassin | Artists for Social Justice 2020



I am My Own Witness

“Shontel”

Photograph 24”x36”

\$1400





Donna Bassin | Artists for Social Justice 2020



I am My Own Witness
"Danielle"
Photograph 24"x36"
\$1400





Donna Bassin | Artists for Social Justice 2020



I am My Own Witness

“Jade”

Photograph 24”x36”

\$1400





Donna Bassin | Artists for Social Justice 2020



I am My Own Witness
"Messiah"
Photograph 24"x36"
\$1400





Donna Bassin | Artists for Social Justice 2020



I am My Own Witness
"Philomena"
Photograph 24"x36"
\$1400





Marissa Bridge | Artists for Social Justice 2020



Marissa Bridge is an artist whose work has always been inspired by nature, as a study in spirit, form, and pattern. She works in series, as a method of investigation, and as a meditative process. In addition to painting in oil and acrylic, she creates 3-D mixed media pieces out of recycled paper using papier mache techniques, modeling paste, plaster, and other re-purposed materials such as fabric, thread, nails, pins, beads, seeds and stones.

Her current work explores the structure of flowers and plants in relation to their function in the ongoing process of renewal. Marissa's artwork evokes the meaning inherent in the structure of plant life; the distinctive color and form of each piece give the viewer an awareness of the means and spirit through which life continues. It is hoped that these constructions give the viewer a sense of wonder at nature's cleverness and variety.

Statement:

"In 2018, I was thinking about what to do for my first large 3-D flower piece. I was scaling up from a 6" x 6" panel to a 24" x 24" one. My Buddhist practice compelled me to create something that would make positive change in the world.

The news coming from the US border with Mexico was devastating, and I decided to do something for the children in the detention centers in Texas, the children that have been separated from their parents, placed in cages, and who have suffered terribly. I want them to know that someone is thinking about them, someone is sending them love and hope in the form of a white flower. Do I think those children will ever see this piece? I hope so, but it's ok if they can't. The intention is there. If the public sees it when it is displayed, they will know that I made this because I care about those children and their mistreatment by the US government.

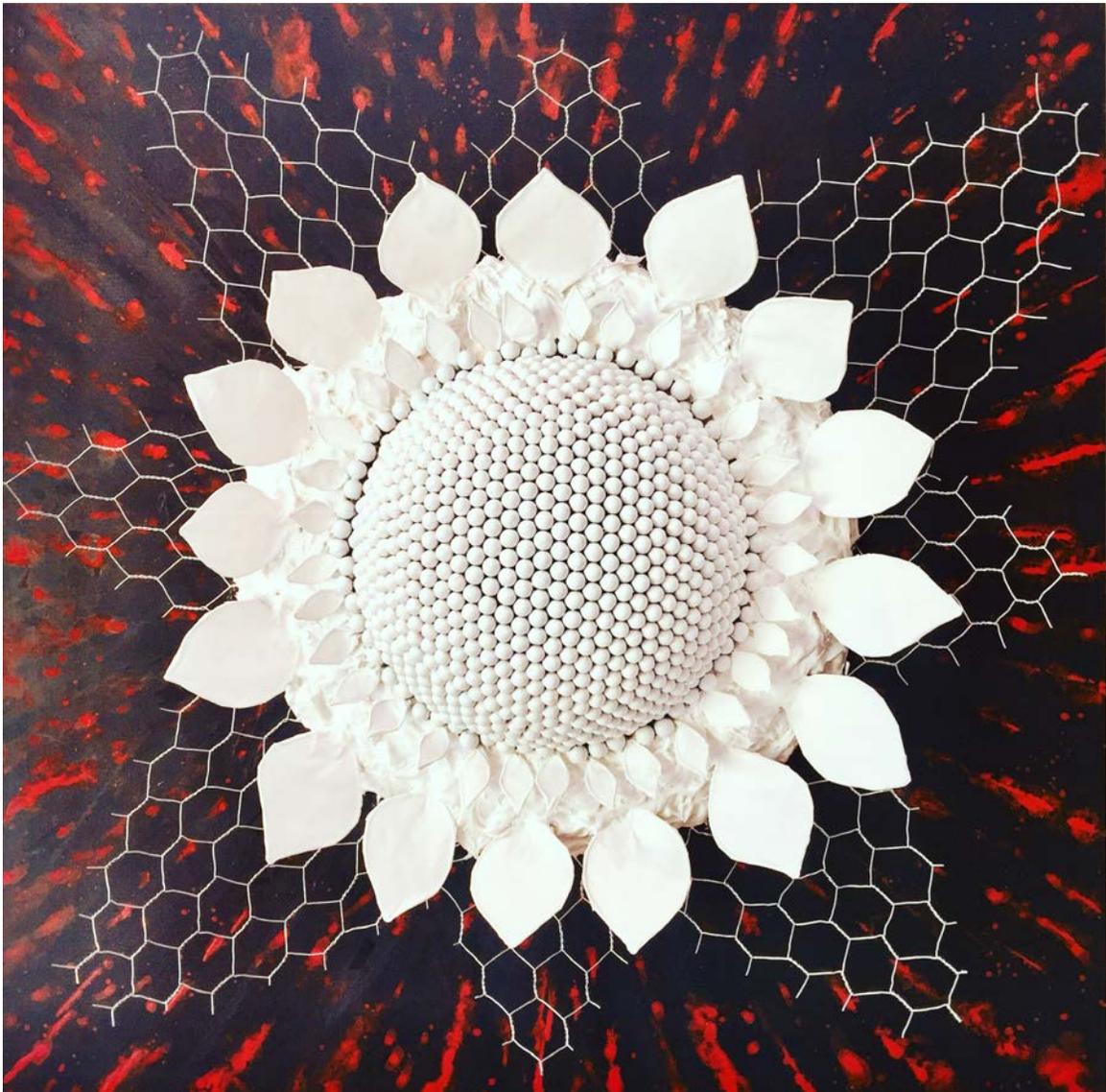
My share of the proceeds from the sale of this artwork will be donated to the Women's Refugee Commission."

www.marissabridge.com





Marissa Bridge | Artists for Social Justice 2020



"Flower for Detained Children"

Mixed Media 24"x24"x8"

\$1500





Marissa Bridge | Artists for Social Justice 2020



"Our Lady of Guadalupe"
Mixed Media 10.5"x8.5"x5"
\$1000





Barbara A. Friedman | Artists for Social Justice 2020



Barbara A. Friedman's earliest visual memory is a rainbow prism reflected on a hallway wall. That same interest in light and color that continues to hold her fascination and influence her work.

For many years Barbara, who holds a BFA from Parsons School of Design, worked as an art director, graphic designer, and illustrator, always creating personal work on the side. Around 2001 she just had to let it out and went back to graduate school for her MFA at William Paterson University in New Jersey. While there,

she integrated digital and traditional painting, experimenting with what was then considered "new technology." She now uses the same risk-taking applied there in classes she teaches on the higher education level producing work with students that encourages exploration.

Consistently interested in memory, Barbara uses the act of painting and creating collage as re-actualization of a moment, a way to hold onto a memory before it slips away. These "memory moments" are an opportunity to revisit spaces and places now gone, a viscerally connective way to hold onto a memory.

Statement:

"My work is an intuitive response to environmental concerns. By working with simple materials like painted paper and canvas, scissors and glue, I respond in an immediate and direct approach to the natural world and what affects it. The devastating fires in Australia or the joy that a simple garden brings in its peace; all deserve reflection and response. By giving the viewer time to observe and think, an experience of the event or moment is created.

No sketches or drawing are used to create the collage work. Breathing the air, smelling the fragrances, absorbing the news; all create a visceral response that the directness of the collage amplifies."

www.barbarafriedman.net





Barbara A. Friedman | Artists for Social Justice 2020



"In the Garden"

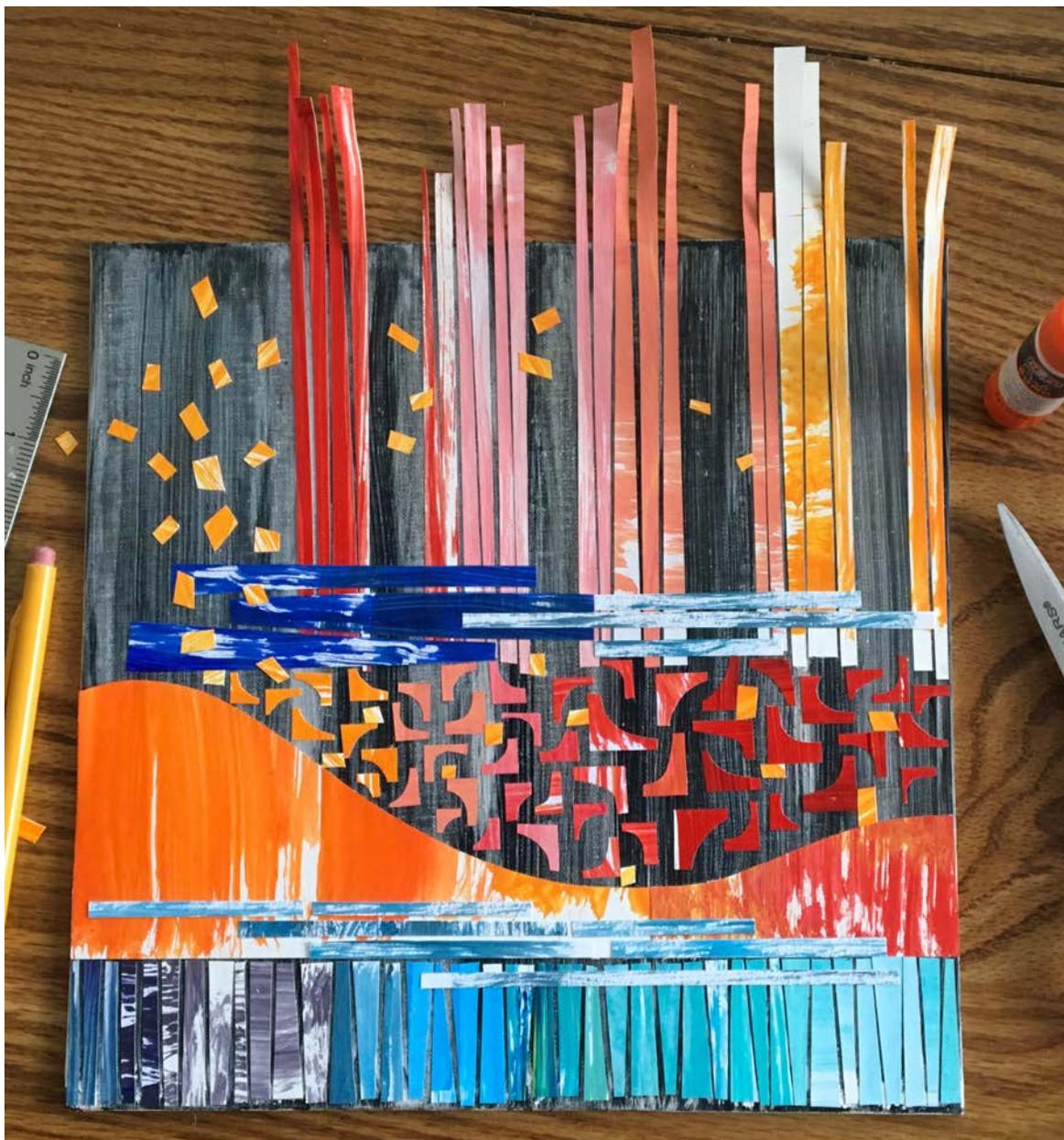
Painted paper on archival paper, 10" x 8"

\$125





Barbara A. Friedman | Artists for Social Justice 2020



"Australia"
Painted paper collage on canvas board, 10" x 10"
\$450





Holly Gordon | Artists for Social Justice 2020



Holly Gordon paints with her camera. The world is her studio and the digital darkroom sometimes takes her vision far beyond photography, as we know it. Although she stopped painting 20 years ago, her brush and lens are reunited.

While most people viewing Holly's current work think she is a painter, in reality it is her photography in transition. She calls this 10-year innovative evolution, Photo-Liminalism and perhaps a new movement will be born.

Holly has established her reputation as both a fine art and documentary photographer creating break-through work in creative fine art photography and nature photography where she has captured environmentally important essence of the Galapagos Islands, Antarctica and China. As an art teacher with some 30 years of experience these photography essays have gained visibility in museums, galleries, schools and libraries.

Statement:

"Daylight on the Yangtze River at first appear to be early morning mist...but it never lifts. Like fire-spewing dragons, cement factories spew pollution and cloud the homes and land of people who have lived in harmony with their environment for ages. Some people wear masks to filter the pollutants that irritate eyes and throat... but in the end masks cannot prevent contamination. China's water supply, crops and fish have already reached frighteningly high levels of contamination...which should give us all something to cry over and do something about. Pollution contributes to premature deaths and contamination knows no borders and crosses oceans with remarkable potency.

The Forbidden City takes on a new connotation as pollution adds to its forbiddenness...but pollution is not limited to Beijing. Pollution knows no boundaries. It is spreading throughout the world, across oceans, even down into the pristine air of Antarctica. Once upon a time Beijing was known as a city of open skies. Today the air is thick and grey from coal, its most abundant energy source"

www.hollygordonphotographer.com





Holly Gordon | Artists for Social Justice 2020



"Pernicious Pollution"
Photograph, 16" x 20"
\$800





Holly Gordon | Artists for Social Justice 2020



“The Forbidden City”
Photograph, 16 x 20”
\$800





Béatrice Lebreton | Artists for Social Justice 2020



Béatrice Lebreton is a French native artist now based in Harlem working in mixed media painting and public art.

She holds an MFA from the École Nationale Supérieure des Beaux Arts in Paris and an MA in African Art History from La Sorbonne University.

She is inspired by her multicultural heritage and like to combine both abstract and realist elements. She works in series dealing with the female image, women's contributions, struggles and identity, while honoring women of color.

Her work has progressively developed into the narrative, creating stories and social commentaries... using it as a means of communication, focusing on symbolism and metaphors.

Statement:

“No one should feel like they have to alter one's likes, dislikes, dreams, values... because society demands it. We have to stay true to ourselves and not give into the temptation to take on other's definitions of who we are. Women face so many pressures in society. Let's tear down the facades put up to survive and be found acceptable. no more wearing masks! Let's show our truthful self beneath the surface.

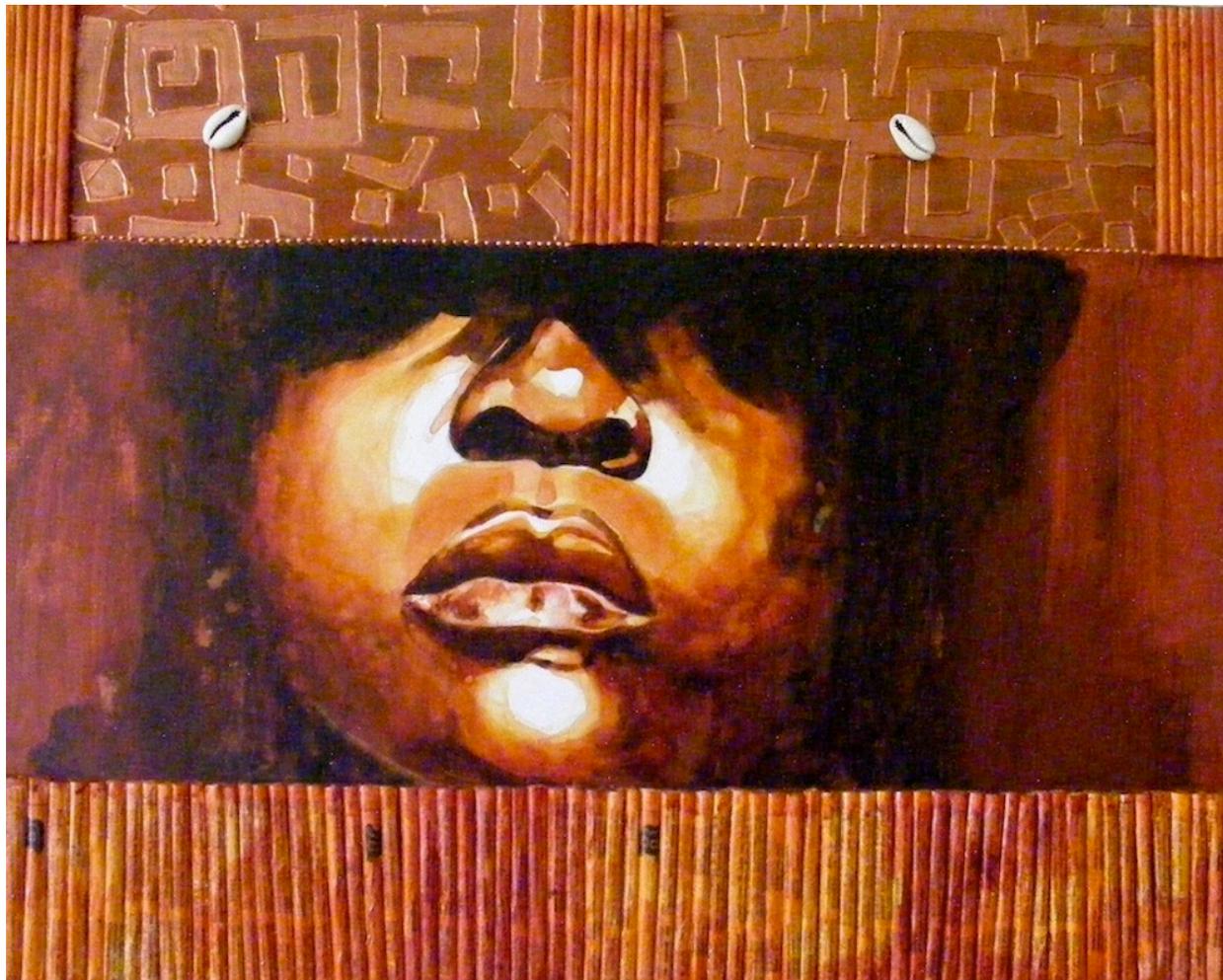
Ergo Sum - As human beings and more so as women, we are born into stereotypes and expectations. Therefore, in order to find ourselves and connect with our own identities, we have to break all that down. This woman is defiant and demand respect. She uncovered and captured her essence as female which came from self-acceptance.”

www.beatriceart.net





Béatrice Lebreton | Artists for Social Justice 2020



*"Silence, source of illusions.
Musing murmurs kept between closed lips.
Words faded away, double reflections.
Silence, offering, negating isolation"*

"Silence"
Mixed media on canvas 16"x20"
\$845





Béatrice Lebreton | Artists for Social Justice 2020



"In her head... butterflies, messengers of dreams and wonders whispering an ancestral song...
Gossamer wings painting the sky in an array of hues...
The wind of change is coming...
She is free now to seek the rainbow and dance in her new found beauty "

"Butterfly's Dream"
Mixed media on canvas, 49" x 67"
\$4999





Béatrice Lebreton | Artists for Social Justice 2020



"Ego Sum"
Mixed media (Acrylic and African Fabric), 44" x 66"
\$4999





Lydia Makepeace | Artists for Social Justice 2020



Creative Soul Making the World a More Colorful Place

“I love to paint, primarily watercolor, but I’ll paint with anything. Oil paint, house paint, nail polish - ANY paint. And I’ll use anything to paint with - including Q-tips in a pinch.

Also. Despite my best attempts to limit and focus myself, I can’t seem to help exploring anything that fascinates me - photography, writing, designing, rabbit trailing through the internet...And I will

absolutely have to tell you all about it.

You should also know that I use entirely too many exclamation points (!!!) ellipses (...) adverbs (modifiers of verbs, adjectives, other adverbs) and ALL CAPS to convey my enthusiasm and thought process. Yes, I write like I talk.”

Statement:

“Affirm Black Women portrait series examines how white supremacy, misogyny, and ableism intersect to oppress and erase the legacy of Black women. In the United States Black women are more likely to die in childbirth, be victims of intimate partner violence, and live in poverty than their white counterparts. By highlighting the work and words of Black women I strive to center the voices of the most marginalized people fighting for social justice.”

www.lydiamakepeace.com





Lydia Makepeace | Artists for Social Justice 2020



Affirm Black Women
"Leah Chase"
Acrylic on wood panel, 17x21"
\$4000





Lydia Makepeace | Artists for Social Justice 2020



Affirm Black Women
"Warsan Shire"
Watercolor and ink on paper 26" x 34"
\$2900





Lydia Makepeace | Artists for Social Justice 2020



Affirm Black Women
"Jesmyrn Ward"
Watercolor and ink on paper, 24" x 30"
\$2500





Dee Mallon | Artists for Social Justice 2020



Dee Mallon is a writer and fiber artist living outside of Boston who has made social justice central to her work for years.

"All Roads Lead to Baghdad" and "Abu Ghraib" are early examples. Her Climate Crisis series sometimes focuses on how global warming imposes its harms in unequal ways -- for instance, the social inequities in the response to Hurricane Katrina. Unfortunately those pieces apply to Hurricane Maria as

well. The large piece is more abstract, using swirling shapes to represent super storms and bamboo prints to suggest rising temperatures. The cool blue house is intact, but for how long?

Statement:

Katrina: I am an American Citizen

"This quilt was made in the dreadful aftermath of Hurricane Katrina. I'll never forget the sight of a young woman in that huge stadium crowded with survivors, holding up a bottle of water and telling the camera that it was all she got from the government. "I am an American citizen," she said, unforgettably. Those words are stamped on squares of cloth and incorporated into the quilt. The central figure is made out of an old bathing suit, purposeful use of blues with wavy prints are employed to suggest water, and the suggestion of a crown around the figure refers to the Statue of Liberty, which after all, was a gift to America at the cessation of slavery. Sadly, Bush's insufficient response to Katrina was repeated in the aftermath of Hurricane Maria in Puerto Rico by Trump.

www.deemallon.com





Dee Mallon | Artists for Social Justice 2020



“Global Warming”
Cloth, 41” x 38”
\$1500





Dee Mallon | Artists for Social Justice 2020



"Katrina I am an American Citizen"
Cloth, 21"x35"
NFS





Dee Mallon | Artists for Social Justice 2020



"Failing Upward"
Photo collage, 16x 20 archival print
\$250





Virginia Mallon | Artists for Social Justice 2020



Virginia Mallon is a New York artist, working in painting and photography. She is a graduate of Queens College of the City University of New York, and apprenticed with Grand Rapids native and Indian Space Artist Robert Barrell.

Her work in painting contemplates religious, historic and mythological women, along with their modern counterparts in American culture. In photography, she reflects on the current state of the world, along with nautical spaces, personal histories, and psychological undercurrents of contemporary society.

Statement:

Nevermore and Asylum address the inhumane treatment of refugees and immigrants in the United States of America.

Asylum reflects on the policy to separate and incarcerated families seeking Asylum.

Nevermore contemplates the fractured symbol of the American Dream and the meaning of “The New Colossus” engraved at the feet of Lady Liberty. Instead of the Lazarus poem, it lists the names of those who have perished trying to reach asylum in the US. Compiled from multiple sources, it is not a comprehensive list, but a symbol of the thousands who have died seeking freedom.

www.virginiamallon.com





Virginia Mallon | Artists for Social Justice 2020

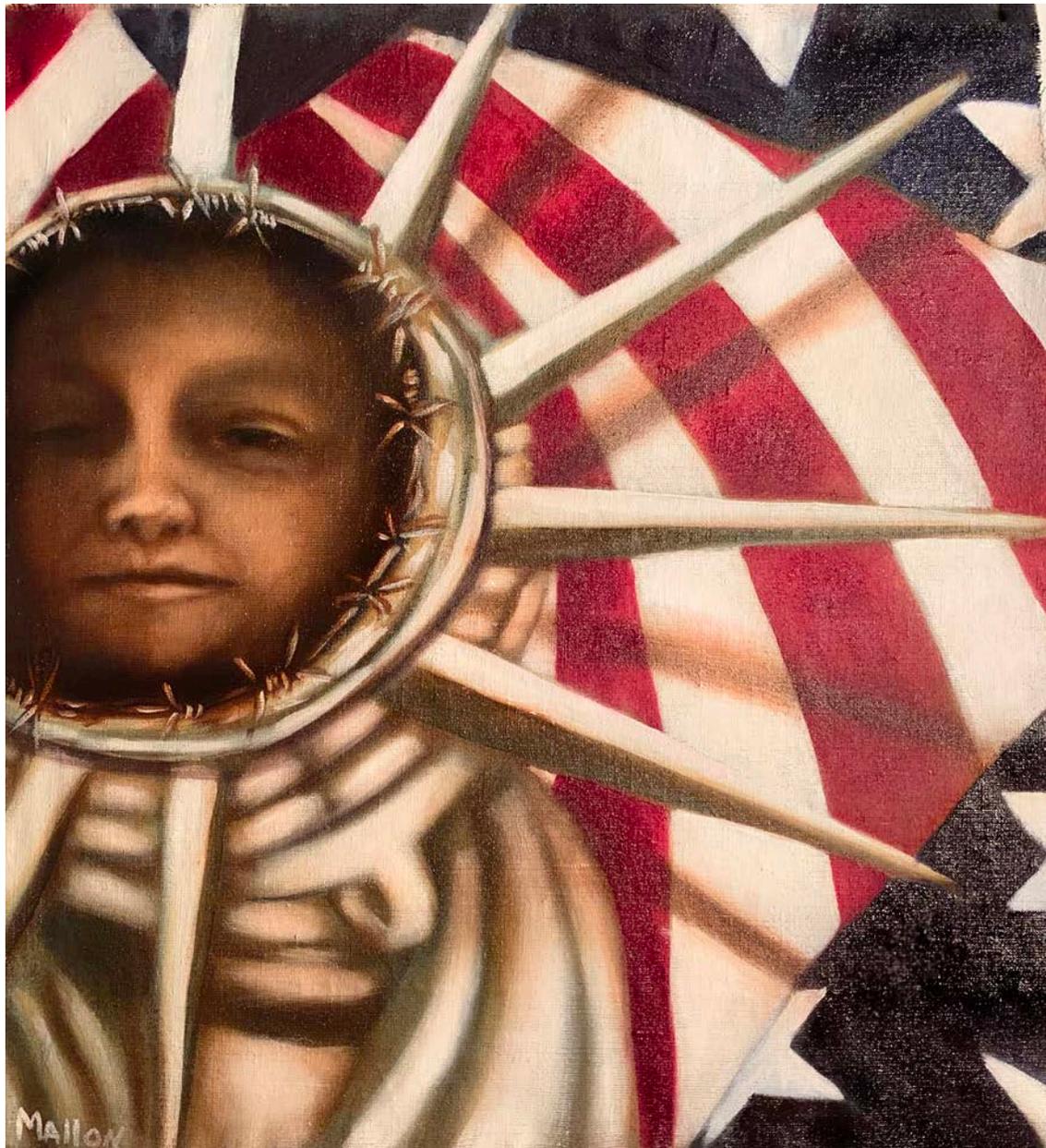


"Nevermore"
oil on slate, 4x3'
\$2000





Virginia Mallon | Artists for Social Justice 2020



"Asylum"
oil on canvas, 24 x 24"
\$1000





Jessica Nissen | Artists for Social Justice 2020



Since 1991 Jessica has exhibited paintings, drawings and installations extensively, and has participated, both as an artist and as an organizer/curator, in several large-scale interdisciplinary art events.

She lives in NYC, where she works as a scenic artist for the entertainment industry and has a studio in Sunset Park, Brooklyn. Jessica received an MFA in painting from the Tyler School of Art in 1998, a BA from Middlebury College in 1990 and earned undergraduate credits from the Rhode Island School of Design and Tyler.

Statement:

“Bubbles are emptiness_ a tiny cloud shielding a mathematical singularity,” Andrea Prosperetti writes, “Born from chance, a violent and brief life ending in the union with the nearly infinite.”

I am extrapolating this theory in my recent "Froth" series to apply to both a physical structural reality and a metaphysical phenomenon...as both a life giving force of nature - a primordial foam - and a destructive event caused by climate change or natural disaster. "Froth" is also a metaphor for the fluidity and churn of our collective psychology and emotional ties to each other...a perpetually changing landscape.

The language of nature is universal. We recognize ourselves in the organic; we search for ourselves in the synthetic. It is our responsibility to resist a fugue state and endeavor to maintain the health of our environment and our equilibrium with it. Our current ecological bureaucratic atmosphere supports an overriding indifference to the correlation between us and our world...a shortsighted mindset that will have irreparable consequences. It is an especially relevant discussion as the anthropocene, described as a time period during which humans influence the biosphere and its multiple systems, enters the common lexicon and we face an existential threat exacerbated by political motivations, greed, and torpor. We must be part of nature's reclamation. Creative expression has the capacity to raise consciousness and reflect the shifting ethos. As artists we navigate our way through the expansive complexity of the world and filter our brief experience here through its beauty, fragility, volatility, disruption and constant flux.”

www.JessicaNissen.com





Jessica Nissen | Artists for Social Justice 2020



"Burst 2"
oil on canvas, 8" x 10"
\$1200





Jessica Nissen | Artists for Social Justice 2020



"Saccharose Annihilation"
oil on panel, 21" x 21"
\$4000





Jessica Nissen | Artists for Social Justice 2020



"Extraterro Froth"
oil on panel, 16" x 16"
\$3000





Jessica Nissen | Artists for Social Justice 2020



"Violet Froth"
oil on panel, 16" x 16"
\$3000





Maggie Rose | Artists for Social Justice 2020



“After more than 25 years as a data analyst, coder and teacher, I am a returning, still an emerging artist. The energy of people, nature, mathematics, writing and body language have always been the sources of my subject matter. Matters of social justice present a constant concern, always and now more than ever.

My education includes Painting, Sculpture and Art History from SUNY Potsdam followed by an apprenticeship at The Johnson Atelier and Grounds for Sculpture in New Jersey. I then got a sublet and moved to NYC where I worked for

several artists including Alice Aycock, Lauren Ewing, Jane Freilicher and Julian Schnabel. While in NYC I completed my Master’s Degree in Communication, Computing and Technology in Education at Columbia Teacher’s College. Since then, in my free time, I have searched for places where art meets technology. I found that place while teaching technology and art to children. Now, focused on my own work, I explore the world of ceramics, collage and assemblage, as well tinkering with remote control sculpture.”

Statement:

“Justice allows us to be judged. As a society of Americans, we have enjoyed more than 240 years of the American Experiment, begun in 1776 with The Declaration of Independence. Chaos and inequality of all types threaten the continued progress of The American Experiment in 2020.

With this work, “Just Society” I begin a new artistic direction that attempts to visualize the experience of the threats to democracy. I want to contribute to the documentation of our times by visually expressing the emotions, representing our culture of information indulgence in an atmosphere of growing propaganda and social disintegration.

I subscribe to the effort of recognizing our social disintegration in order to begin repairing the damage. I believe we must not use force or intimidation but encounter each other face to face in conversation, seeking common ground together. My hope is to spark conversation about how to build unity back into our social fabric, inclusively, with equal justice for all.”

www.MaggieRoseArtist.com





Maggie Rose | Artists for Social Justice 2020



“Just Society”
multi-media collage, 26” x 18”
\$1200





Susan Saunders | Artists for Social Justice 2020



Photography has been a life-long passion. I acquired my first camera when I was 12 and used it to chronicle my days growing up in south Texas. I started photographing seriously when I was in college in Manhattan, and I created an extensive archive of NYC street photographs from the 1970s and '80s. Several of these were included in a recent NY Times article about city life in the '70s, as well as in various internet collections like Vintage Everyday.

I bought a house in Westhampton 25 years ago, and began to focus on the East End, particularly the North Fork in the off season. Now I split my time between the East End and the Fundy shore of Nova Scotia, which I've photographed extensively as well. I shoot with SLR and DSLR cameras for the most part, but I also photograph with a Holga, a plastic Chinese camera that has become a cult favorite.

For the past year, I've been working with a mirrorless camera converted to capture infrared light. My photographs can be seen at the William Ris Gallery on the North Fork of Long Island, in Jamesport NY.

I grew up in south Texas, just a short drive from the Mexican border, a natural border delineated by the Rio Grande. My own area had been part of Mexico at least as long as it has been part of the United States. Ninety percent of the people in my town are of Mexican descent. The border was fluid back then—many of us shopped in Mexico on a regular basis, went to restaurants there, went to doctors there, visited relatives who still lived there. Migrant workers came from Mexico to help out on farms and ranches in Texas, arriving after they'd planted their own crops. Yes, some of them were entering the country illegally, but they were a regular and reliable part of the workforce. They usually returned home in time to harvest their own crops. If they happened to be apprehended by what was then the Border Patrol, they were bussed to the border and released, not punitively detained for months.

The wall isn't about keeping crime out. Trump is building his abominable wall solely to exclude people of color. Guess what? They've been here a lot longer than he has, and they've been through worse. They will prevail, and so shall we all.

www.SusanSaundersPhotography.com





Susan Saunders | Artists for Social Justice 2020



“Which Side of the Fence”
 Collage Photograph Encaustic, 18” x 22”
 \$600





Susan Saunders | Artists for Social Justice 2020

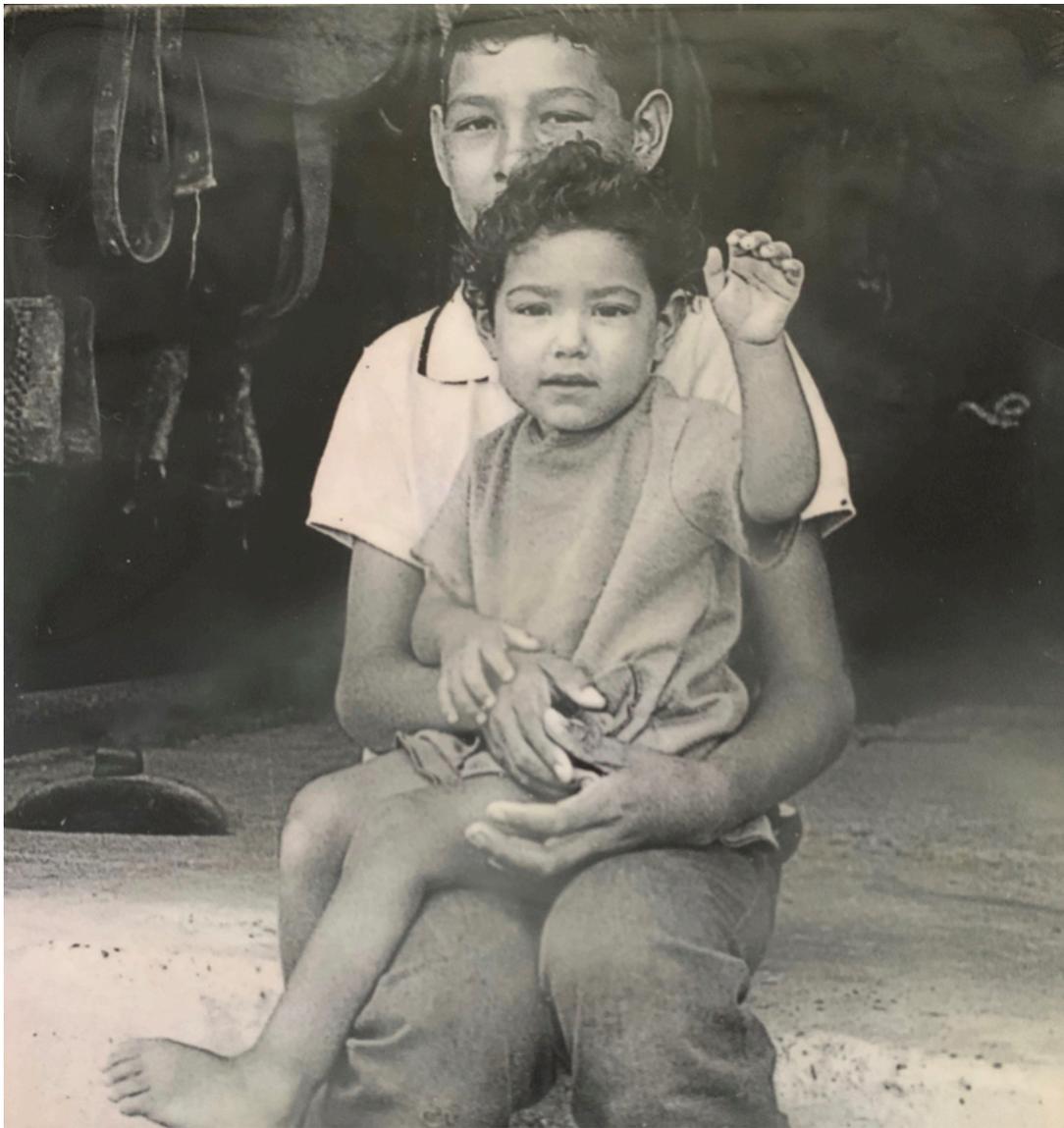


"Family 1"
Collage Photograph Encaustic, 8" x 10"
\$600





Susan Saunders | Artists for Social Justice 2020



"Family 2"
Collage Photograph Encaustic, 8" x 10"
\$600





Yvonne Shortt | Artists for Social Justice 2020



Yvonne Shortt is an African American visually impaired contemporary artist using murals, installation, and sculpture as tools for investigation. Her areas of focus are race, disability, empowerment, and community. Ms. Shortt's work can be found in over 50 outdoor venues in the United States.

Statement:

Marbleization-An Act of Civil Disobedience Series.

This series is Guerrilla sculpture public art pieces focused on my response to oppression and racism. I sculpt, mold, and cast the pieces using marble dust. Then, I install them Guerrilla style outside.

Why fragments?

In most museums, as a child, I would see so many sculptures, mostly with features that did not resemble mine. Sometimes, I would see features so over-exaggerated I would think who were they supposed to resemble? Or, why were the museum rooms filled with Greek Gods and none (or a few) with people of color? Today, In many museums I still see fragments of pieces from classical sculpture but no pieces resembling me or my children. I can even go online and buy fragments of Greek Gods crafted of plaster from Italy for \$600.

Why Marble Dust?

As part of my series, I'm creating fragments and putting them up in my community. I'm using marble dust to portray everyday people of color and objects used by people of color. I use marble dust because it was traditionally used to create sculptures throughout the ages. It's thought of as beautiful, expensive; a credible material...the stuff worthy of museums.

www.yvonneshortt.com





Yvonne Shortt | Artists for Social Justice 2020



“African American Marbleization-An Act of Civil Disobedience: #1”
Marble dust, 10” x6” x 7”
NFS





Yvonne Shortt | Artists for Social Justice 2020



“African American Marbleization-An Act of Civil Disobedience: Fragment #1”
Marble dust, 10” x6” x 3”
NFS





Yvonne Shortt | Artists for Social Justice 2020



“Afro Pick-Bantu Knots and Underground Railroads”
Marble Dust. Steel. Wood. 5'x 2' x 3'
NFS





Jonathan Talbot | Artists for Social Justice 2020



The works of artist Jonathan Talbot have been exhibited at The National Academy and the Museum of Modern Art in New York, have represented the U.S. overseas in exhibitions sponsored by the State Department and the Smithsonian Institution, and are included in museum collections in U.S. and Europe. Talbot's works include oils, watercolors, etchings, collages, assemblages, and constructions. Talbot's studio is located in Warwick, NY.

Statement:

Inspired by 19th & 20th century bricks which were often marked with the names or initials of their makers, the intention of "Border Wall Bricks" is to reveal some of the impulses, emotions, and actions which make up the wall that is being built along the southern border of the United States.

www.talbot1.com





Jonathan Talbot | Artists for Social Justice 2020



"Border Wall Bricks"
Ceramic Bricks, Each brick 3.5" x 8" x 2"
Set of Nine Bricks, 10.5" x 37.5" x 5"
\$500





Jonathan Talbot | Artists for Social Justice 2020



"Spin and Win"

Construction with spinning wheel 88" x 40" x 8"

NFS





Jessica Waddington | Artists for Social Justice 2020

Jessica is a graphic designer, social media manager and video editor living and working in Sydney, Australia. She works as a full time Graphic Designer at Stelly online. She has worked with various agencies as well as freelance. She graduated from Charles Sturt University, where she studied a Bachelor of Creative Arts majoring in Graphic Design and a minor in Film, Radio and Television with an additional four diplomas in similar fields. She specializes in both web and print design with particular interests in fashion, editorial design and typography.

Statement:

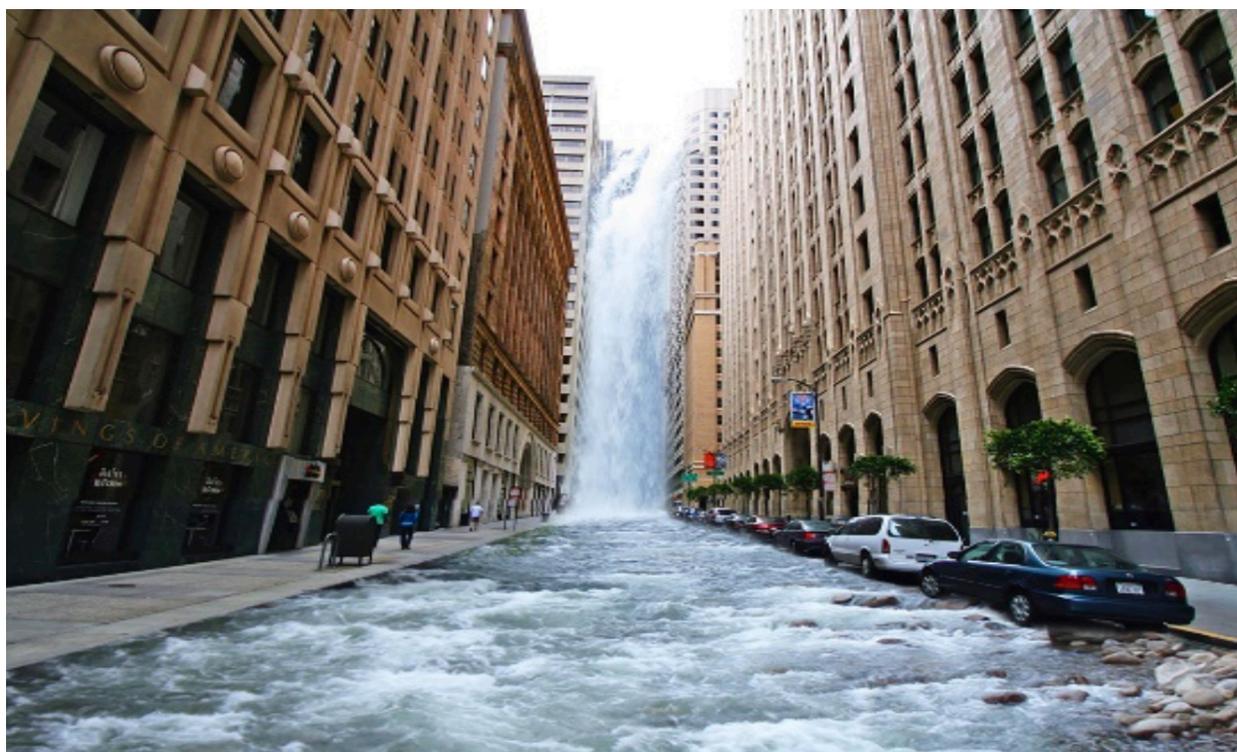
The denial of climate change is not just ignorant, but malign and evil as it denies the human rights of the most vulnerable people in the world. There is a scientific consensus that global warming is happening and is caused by human activity. What will it take for people to take this seriously before it's too late?

www.JessicaWaddington.com





Jessica Waddington | Artists for Social Justice 2020

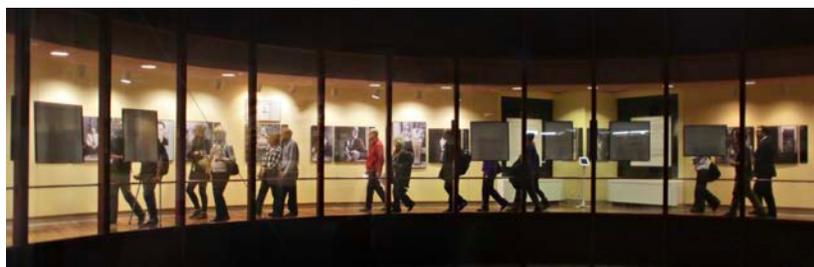


“When Will You Pay Attention?”
Photograph, 16”x 20”
\$500





Kupferberg Center for the Arts (KCA) is the largest multi-disciplinary arts complex in Queens, named “Best Place to Visit in 2015” by Lonely Planet. With performances by world-class artists in our on-campus venues; regional and local talent in our off-site neighborhood performances; and professionally-produced shows by Queens College’s students and faculty, KCA’s mission is to provide high quality, accessible and affordable cultural attractions to the Queens College community and the borough’s 2.3 million residents. A cultural staple of the region since 1961, the center has welcomed multi genre, established stars such as Jerry Seinfeld, David Bowie, Patti LaBelle, Johnny Mathis, Victor Manuelle, Cesar Millan, El Gran Combo, Ken Jeong and Action Bronson, along with a variety of emerging artists who reflect the multicultural diversity of the borough’s residents. In addition, KCA administers and oversees off-site programming such as CASA, SU-CASA, and the Live at the Gantries! concert series. Conveniently located on the campus of Queens College in Flushing, KCA offers an annual season of events featuring classical music, jazz, pop artists, and special programming for families and school groups.



The Queens College Art Center strives to serve as a resource for CUNY-generated initiatives, both in and outside of the classroom, to offer emerging artists a space to experiment and grow, and to foster interdisciplinary partnerships founded in the arts—all with a spirit of openness and inclusivity. Above all else, Art Center programming aims to encourage visitors to ask questions—of themselves, of the featured artists and exhibitions, and of one another—as well as to consider a perspective outside of their own, even if only for the short time that they experience the art.

The Queens College Art Center is a successor of the Klapper Library Art Center that was based in the Queens College Art Library’s gallery founded in 1960. With more than 200 exhibitions to date, it has shown masters like Alice Neel, Joseph Cornell, Elizabeth Catlett, and Henry Chalfant and introduced scores of artists from around the globe along with emerging artists who later went on to major careers.

The Queens College Art Center offers 3-5 free and public exhibitions per year, in partnership with the Kupferberg Center.





Additional Programming | Artists for Social Justice 2020

Live Online Artist Talk with **Yvonne Shortt** and
interactive Q+A with audience

Tuesday, November 24, 2020
7:00 PM

www.kupferbergcenter.org

www.artistsforsocialchange2020.com

