Gary Aagaard. *Can You Hear Me now?* $960
Can You Hear Me Now? - This piece is my response to the proliferation of cell phones and handheld devices which in many instances seem to plague the users with tunnel vision, leaving them blind to many of the realities of the world around them (not to mention, fellow pedestrians/drivers). As this theme relates to "Social Justice", when we focus on our own little universe via the plethora of electronic devices and related diversions, a general sense of apathy and lack of involvement in the bigger picture are often the byproduct. What war? Which famine?.... OMG, I just got unfriended on Facebook!

Algie Abrams. *Even the dying must work.* $468
It’s embarrassing to admit that I started taking pictures of street people 40 years ago, because it took a long time to set up my camera and they do not move around a lot. But in looking at the prints, I felt a sense of "seeing" something for the first time and it changed the way I think. I hope these images assist in your seeing as well.

Algie Abrams. *Beggar Woman.* $260
It’s embarrassing to admit that I started taking pictures of street people 40 years ago, because it took a long time to set up my camera and they do not move around a lot. But in looking at the prints, I felt a sense of "seeing" something for the first time and it changed the way I think. I hope these images assist in your seeing as well.

Eric Almanza. *In Search of a New Home.* $6,500
My piece entitled "In Search of a New Home" is a retelling of an old Aztec myth. It is layered with symbolism drawn from both the Aztec culture and our modern day society. I painted the piece in 2012 and at the time the issue of immigration reform was highly contested. Back then I could not have imagined how more important the issue of immigration would become with Donald Trump running for president. Therefore, it was vital to make a piece that conveyed the struggles that many migrant families face when coming to a new country.

Jenny E. Balisle. *America Red, White and Blue.* $3000 each
The America series investigates diverse cultures and relationships between manmade and natural environments. Using a Mossberg 500 shotgun as a vehicle of mark making, Colorplan sheets of cover stock were placed on a target at a gun range. The artwork records how patterns of power and inequality can be spread through distance and speed. The paper represents life's fragility and has been turned to face the viewer, confronting and asking by what means and price do we secure freedom. A weapon is repurposed into artistic commentary by reclaiming social justice and questioning what it means to be American at home and globally.

Joanne Beaule Ruggles. *The Wages of Sin.* $3,000
Man’s actions have consequence. Evil and immoral deeds are not easily washed away. The lesson to be learned is that wrongdoing will inevitably lead to your own destruction, as well as to the destruction of others.


**Leo Volcy and Brad Wong. Power to the People. NFS**
This was never about what we had to say. It was about giving a voice to those who felt they didn't have one. The people.

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**Ronda Brown. JustUs is not 4all. $2,800**
Research shows that arts education encourages children to think originally, independently and creatively—completing ideas, taking risks and synthesizing ideas. These are the skills our children need in order to thrive in a modern, innovative and technologically advanced society. Unfortunately in today's Just Society All children do not experience this, thus thru the lack arts inequity begins.

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**Marie Cameron. La Niña. $4,000**
La Niña was an image that came to me, burning a hole in my brain as I began to follow the continuing crisis of minors from Central America fleeing gang violence (and those still in the middle of it). I couldn't not paint it. It was risky though, I wondered how it would be received, concerned about questions of cultural appropriation and authenticity but the world is an increasingly small place, our fates are deeply tied and the question about the kind of world we want our children living in is a very authentic one. La Niña is a reaction to the increasingly perilous circumstances too many of our children are born into, one where lines are drawn and territory marked out on skin.

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**Jane Hickey Caminos. Warning. $2,895**
During wartime, women become an endangered species, vulnerable to enemy soldiers who use rape, mutilation, baby killing, and destruction of home life and food sources as weapons. Pregnant women are ostracized by their neighbors and even families as being “tainted with the seeds” of the enemy. Some never recover from this social exclusion and the deprivation of war and commit infanticide or suicide, believing there is no other way out.

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**Veronica Cardoso. The Girl Who Fell from the Sky / La nina que se cayo del cielo. $4,200**
When we come into earth to live the woman experience there is so much baggage that comes with it. There is no question from the spirit world on the feminine qualities we bring into planet earth. Our power of creation and knowledge, in all levels has no limits; yet human history makes us deconstruct in our landing, like a luciferic impulse. So much guilt and stigma is sowed upon the feminine that society plants a seed of fear, the feminine is taught to manipulate and be manipulated with and through her genitalia instead of honoring our gender and empower from it. The feminine is given to the world as tool and not as the godly being she is. Social injustice starts here, in education, in the way we hold our young girls. To be educated empower and loved is the right of the feminine.

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**Gerardo Castro. Haiti & Dominican Republic: One Island - Two Worlds. $325**
169-14 references the Naturalization Law passed in 2013, that stripped nationality from individuals born in the Dominican Republic to undocumented immigrants, who are predominantly black and of Haitian origin, ruling that they are not Dominican citizens and instructed the government to apply the ruling retroactively, going back to 1929. International human rights groups strongly condemned the decision as racist and xenophobic and argued it would render hundreds of thousands of people stateless. This law creates a “race-based statelessness” which is clearly prohibited under inter-American and international law.

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**Jennifer Cawley. For Darfur, for Sudan (detail with installation view). $200**
During the conflict in Darfur, Sudan, displaced persons living in refugee camps risked attack—possible death for men, rape for women—if they left a camp to gather scarce, necessary resources, such as wood. Individuals and families whose homes and villages had been pillaged and razed by Janjaweed militia supported by the northern Khartoum regime suffered further humiliation and brutalization. Violent conflict has continued since Sudan’s formal division into South Sudan, which holds rich oil resources, and Sudan, which lies north of it and houses the pipeline through which the South’s oil is transported for export and on which both depend. The future of those displaced during the genocide in Darfur and those affected by more recent conflicts within and between Sudan and South Sudan remains extremely precarious.
**James Davis. See Me. NFS**
I often hate watching this video. At the time of filming, I was at one of the lowest points of my life; I lost my place to Hurricane Sandy three months before and I needed a job to get back on my feet, but it was painfully tough. The multiple voices in the film was only a small chunk of the voices I've heard on a daily basis. I often hate watching this video because it reminds me of the mountain of struggles I had to overcome, and the self doubt, the voices, the anger, the tears. However, with all of those painful memories, what I've gone through is probably nothing compared to the crap that others in similar positions are going through, and that is sickening to even imagine.

**Miholyn Soon and Ellie Jones. The Sculpted (a film by Miho Soon's Crew). NFS**
Female genital mutilation is a brutal reality we as a society struggle to accept. We remove ourselves from the discomfort of questioning the practice of cultures different to our own, and acknowledging it as the violent result of ancient social conditioning. FGM is the ultimate oppression of women. It is misogyny do deeply rooted, it convinces mothers to mutilate their own children to satisfy a social standard. The Sculpted aims to plunge viewers into the horrific world of a girl facing the merciless knife of 'womanhood', and the rite of passage with a lifetime of trauma.

**Justyne Fischer. The Sunshine State. $3,200**
This woodcut is from a series of "Social Memorials" that represent unjust events involving unarmed Black men and boys. “The Sunshine State” highlights Florida’s backward practice of “strange fruit” or modern day lynching’s through gun violence against Jordan Davis and Trayvon Martin. White men stand their ground, Black boys get gunned down.

**Sara Friedlander. Stonewalled in Jerusalem. $18,000**
The untenable situation in Israel-Palestine today exemplifies the difficult task of bringing social justice to two peoples sharing the same land, who have each known devastating trauma, yet haven’t found a bridge for recognizing their mutual humanity. By depicting the competing narratives and allowing the viewer to move through Jerusalem, recognize the “ghosts” which inhabit and haunt the Old City, the mission of this interactive mixed media installation is to elicit empathy, encourage compassionate dialogue, and give each of us a way to share our grief as well as our ideas, as a means of healing our collective human nature. The events in the Middle East today profoundly affect all our lives. Let us become active participants in forging a more equitable, lasting and peaceful solution.

**Linda Friedman Schmidt. WEEDING. $8,000**
I use discarded clothing to create artwork about human beings who are unwanted, devalued, and considered disposable in our society. My medium and process speak of rejection and renewal, decay and regeneration, while the subject confronts prejudice, social injustice, and indifference. Originally intended to conceal, these clothes reveal suffering and discrimination on the basis of race, gender, ethnicity, and religion. In emotional portraits of those not deemed worthy of dignity, freedom, justice, and equality, I call attention to our common humanity, our lives and roots tangled and intertwined. I reassemble, combine, and bring together diverse fragments in hopes that we can unite, and live in peace. My goal is to move viewers toward empathy with their fellow human beings, toward a greater appreciation and tolerance of human diversity.

**Emily Greenberg. The Trial (Rachel Jeantel). NFS**
Appropriating found footage from both legal dramas and Rachel Jeantel’s testimony during George Zimmerman's trial for the murder of Trayvon Martin, "The Trial (Rachel Jeantel)" is part of an ongoing series exploring violence and mass media narratives within the cinematic courtroom. Re-imagining the Zimmerman trial through a racial lens, my video highlights the ways in which predominantly white, male courtrooms silence black men and women by speaking over them, insisting on "colorblind" narratives, and pathologizing the black body and black subject. Alluding to the histories of other marginalized communities, the work illustrates the distance between everyday justice and the mediated or illusory sense of justice engendered through mass media.
Vicki Gunter. *It's Not One Thing...It's Everything - Loss Series 8. $3,200*

The American flag as experienced by the 99%. All 13 tattered stripes are lithographed & fired with researched headlines and mastheads of social and eco-justice losses: jobs, homes, healthcare, public education, lives through war and suicides, democracy, water, clean air, retirements, free press, privacy, social services, sanity and the pursuit of happiness. The title references an image I saw of an unemployed journalist from Detroit Free Press holding his sign during the Occupy movement. The image, printed on the flag’s back, is blowing toward us, and peaking through, are $1 bills, reminding us that profit from OUR tax dollars are behind these injustices. My work generally involves stories, personal and social and reflect the urgent need for a Great Turning to (d)emocracy.

Maru Hoeber. *FLIGHT. $2,400*

This boat is inspired by my concern for current events, as displaced people from all over the world continue thousands of years of migration to escape violence, poverty, persecution, and natural disasters, in search of survival and a better life.

Beth Krensky. *Bridge III. $200 per stick*

The piece is about crossing and bridging divides. It is about “re-membering,” or putting something back together. The sticks can represent fragments of something disparate, or fragments that can be connected in some way to create a bridge. Wood is used to symbolize kindling for a fire, which represents renewal. Although the sticks reference wood, they are of bronze, a medium I chose as a way to memorialize. Each stick is inscribed with a name of a Palestinian or Israeli child who was killed during the Al-Aqsa Intifada (September 2000-February 2005).

Dave Kube. *Just a Phase. 800, edition 3/10*

Just a Phase reflects on visibility and hiding, assimilation and otherness, discrimination and acceptance, as well as many other notions of social justice. The fading in and out of the disco ball reveals the ever-changing phases in which these notions of social justice take hold within marginalized communities and mainstream culture. The aim of this work is to show the constant cycles in which the fight for social justice changes in response to the previous cycles that came before it.

Jihae Kwon. *you are with me. $1,500*

Extreme choices produce dire consequences that can subsequently influence future generations and an entire nation. In South Korea between 1945 and 1953, many radical choices and extreme measures were used to stabilize the political situation. Estimates as high as 300,000 people were falsely accused, imprisoned, and executed, including two of my grand uncles. The purpose of my book through expressive and forceful lithographic images is to document the past so that the deaths of not only my relatives, but also the hundreds of thousands of others will be meaningful to their descendants.

Scott Leasing. *Internment 2016. $340*

I regard myself as an educated, intelligent and hopefully thoughtful person who works hard, pays my taxes and generally try to behave in a civic minded way. I say this, not out of smugness or self satisfaction, but rather out of great anxiety and a general dread as I watch the direction of our country playing out in the daily 24 hour news cycle. I am a gay man, born in the Caribbean of Asian descent who was educated in an English based system, run by Jesuit priests in Jamaica, went to college in Canada and the USA and who has also lived in Guam and traveled worldwide. Never, more than now, have I ever felt that somehow we as a country have lost our way and may never return. My piece, Internment 2016, speaks to this anxiety. Shrouded in the background, is a Muslim woman sadly overlooking the American Japanese Internment in 1940's. It is a reminder that our current rhetoric affects everyone, worldwide, and it doesn’t take much for history to repeat an ugly chapter in our history.
**Dawn Nakshima.** *Untitled (wire).* $600
This piece is from a series of works entitled “Cages & Enclosures.” It was inspired by my parents’ experience of being imprisoned in Concentration Camps during WWII because of their Japanese ancestry. Why was the US government able to use racial stereotyping and mass hysteria to take away the rights of American citizens? How do we keep it from happening in the future?

**Nancy Ohanian.** *EPA REGULATION.* $600
“EPA Regulation” represents the Environmental Protection Agency’s failure to enforce safe limits on toxic waste, most recently in Flint, Michigan. Like most political art, its impact relies upon the simple juxtaposition of opposing imagery, and fine discriminations between realism and symbolism, where a single mark or space influences meaning.

**Priscilla Otani.** *Pleasure Quarters.* $5,000
The Pleasure Quarters installation consists of a cluster of paper-covered structures surrounded by waxed paper shoes. The work represents the world of women who ply their flesh for a living, women who survive in the lowest rungs of society. The shoes left outside the structure express their vulnerability and their shadows from inside the structure remind us of their isolation and courage.

**Sibylle Peretti.** *Making Birds.* $6,000
In making Finding Birds, I speak to the idea of how desperately we're seeking liberation and release from our own created restrictions with the ongoing longing for hope, and the dream to be unshackled from societal and cultural expectations. Birds are seen as symbols for freedom and independence in their ability to take wing and soar high into the sky. Their proximity and ease with the skies makes them desirable for humans. The two girls in this piece are obsessively knitting and creating birds in their on-going search to abolish their limitations and thus achieve a unity with the birds. It’s about equality, despair, and our longing for individual freedoms.

**Xian Mei Quu.** *The Bird Cage.* $3,990
My work always has an underlying pinning of the feminine --how it is viewed and how it views itself. In the "Bird Cage," a woman sits with a serene expression inside a birdcage. Someone is holding the handle of the cage, and the bird sits happily on top of the cage. There is a skinned fox, a traditional enemy of the bird, hanging nearby. Several questions are raised regarding predation, imprisonment, self imprisonment, and self empowerment.

**Sinan Revell.** *COLOR/BLIND - Prisoner.* $2,100
The "COLOR BLIND" test series I have created using my own image, reveals the self deception we employ when we choose to "not-see" and ignore unpleasant things around us - eg. the homeless, a prisoner, a refugee. We choose to become COLOR BLIND to what makes us uncomfortable in the world around us. When we turn a blind eye, to injustice, we are complicit.
Responsibly images will specify contributions to some of the frustrations many black people feel and the resulting graphic work to serve as a catalyst for conversations about institutional disparities that – inaccessible populous. This criminalization of young black males also demonstrates a very young age. Our men are strategically transitioned from educational to penal systems in America. Pipeline reminds us that young African American men are being criminalized from a very young age. Our men are strategically transitioned from educational to penal systems in efforts to maintain, increase, and falsely idolize an undereducated, under-socialized, and an inaccessible populous. This criminalization of young black males also demonstrates a calculated divestment in black human capital, in black male agency, and in black communities – a divestment that minimally promotes silence, invisibility, and subjugation. I want this body of graphic work to serve as a catalyst for conversations about institutional disparities that contribute to some of the frustrations many black people feel and the resulting circumstances in which too many black people exist in America and beyond. I hope my images will specifically inspire our citizenry to question the structural nature of institutional frameworks which ideally should protect and serve vulnerable populations and to act responsibly to bring about justice for all.

**Timo Saarelma. Struggle: L.A. $160**
Mass evictions sweeping across Los Angeles. 12% increase in homelessness – just in one year. Abuse and harassment by landlords. Loss of rent controlled apartments through the Ellis Act. Displacement and dislocation. Anger and grief. Lost homes, disconnections from neighborhoods and communities left behind. People across the city from black, latino, white and Asian neighborhoods have come together to fight back. Political and media strategies and campaigns have been launched. Protests have been organized in various locations throughout the city and others join in solidarity. Boyle Heights, Highland Park, Frogtown, Los Feliz, Mid-City, Downtown, Echo Park, Hollywood, Venice, MacArthur Park. People have had enough. A union for tenants has been born. A movement is growing. In the “Struggle: L.A.” series of photographs I have documented images in the rise of this housing justice movement in Los Angeles.

**Nick Hugh Schmidt. 143 unwilling participants. $1,000**
143 unwilling participants is made up of 144 discarded ATM receipts from various Chase locations just in Manhattan. They’re organized by account balance starting with the lowest balances then grading down becoming larger representing one American life span in the classic rags to riches story.

**Jaime Shafer. 1 in 3. $350**
1 in 3 was inspired by recent media attention focusing on domestic violence. Creating this piece proved more difficult than I expected. It forced me to reflect on my own experiences with domestic abuse. Those who have never been in an abusive relationship usually ask, “Why did s/he stay?” Unless you have experienced it, it is hard to understand. This is not an all-inclusive representation of domestic abuse. However, I hope that the content of this book helps the viewer to better understand the victim’s point of view and the lack of resources that often hinder a victim’s ability to escape the situation.

**Amy Sigveland. Closed School. $500**
I have been photographing the changes in Detroit since the city declared bankruptcy, with special attention to various social structures (workplaces, schools, churches, theaters, jails etc.) All of these institutions have been greatly affected over the years by racial discrimination, unfair economic policies, tax cuts and the closure and relocation of the auto factories in the 1950s onward. At this point there are over 88,000 "abandoned structures" and this number is still growing. Almost all open Detroit schools were shut down recently with teachers protesting crumbling buildings, inadequate funding, missed paychecks, safety hazards and public education policies they felt would further disenfranchise residents. Locals continue to offer various perspectives on how investment and advocacy are vital to changing the job market, community organization efforts and city services offered for future generations.

**Elka Stevens. Pipeline. $419**
Inspired by the 2015 death of Freddie Gray and the subsequent riots in Baltimore City, I created a series of images printed on paper, metal, acrylic, and cloth that speak to an overarching theme of injustice. Each piece explores the ways in which intersectionality shapes our perceptions of and experiences related to our freedoms, rights, and privileges in America. Pipeline reminds us that young African American men are being criminalized from a very young age. Our men are strategically transitioned from educational to penal systems in efforts to maintain, increase, and falsely idolize an undereducated, under-socialized, and an inaccessible populous. This criminalization of young black males also demonstrates a calculated divestment in black human capital, in black male agency, and in black communities – a divestment that minimally promotes silence, invisibility, and subjugation. I want this body of graphic work to serve as a catalyst for conversations about institutional disparities that contribute to some of the frustrations many black people feel and the resulting circumstances in which too many black people exist in America and beyond. I hope my images will specifically inspire our citizenry to question the structural nature of institutional frameworks which ideally should protect and serve vulnerable populations and to act responsibly to bring about justice for all.
Dan Tague. *Justice Will Prevail.* $6,000
Social injustice stems from fear, power, and greed. More often than not money is at the root. I created "Justice Will Prevail" out of the very monetary engravings that serve as the flagship for this greed. This battle cry serves as a slither of hope in a fight against tyranny.

Rebekah Tarin. *LIBRE: Children Do Not Belong In Cages.* $4,500
In the summer of 2014 women and children from Central America arrived in the U.S seeking asylum from domestic violence, gang violence, sexual violence and fear of imminent death only to be warehoused in a for-profit detention center operated by The GEO group located in the isolated town of Artesia, New Mexico. Mother’s were denied phone communications, legal counsel, adequate translation, medical care, childcare, food, and warmth. The children whose average age was 6, were denied access to food, healthcare, education and counseling. They witnessed their mothers being humiliated, harassed and systematically disempowered. Family detention is illegal under international human rights law yet the U.S. has the largest immigration detention infrastructure in the world.

Joseph Tipay. *Prison Letters.* $1,500
My work deals with the effects felt by those with a parent or parents in prison. I draw from personal experience and this has allowed me to connect to those who have gone through similar struggles. Over time they have shared intimate details of the events that have shaped their lives. Along with this deep-rooted knowledge, I conduct informal interviews as well as research to create and support this social narrative. I’m commenting on mass incarceration, and the prison industrial complex which impacts our lives and future.

Jane Venis. *Shiner.* NFS
The work Shiner opens a conversation about family violence. Shiner (a slang term for a black eye), is a physical metaphor for the way the cycle of violence is perpetrated. Implicit in the work is the notion that when striking the victim the abuser also harms themselves. It is also a reminder that in striking those who are weaker the abuser’s own pain from past violence can resurface. Violence is complex and often inter-generational and interventions to stop the cycle need a great deal more funding from governments worldwide.

Eike Waltz. *The Graduate in Mourning.* $4,000
The Graduate in Mourning Education is a civil rights issue of any generation. Student loan debt surpasses $ 1 trillion this year. Education should not be a debt sentence. Time heals wounds, but no one can tell me how I can repay my student loan. In college I was considered a genius and now I flip burgers at $ 7.50 an hour.

Frank Wang. *Whiteface.* NFS
"Whiteface" engages a contemporary issue that has grown to become a focal point of racial discussion in the United States. Instances of police violence are shocking collective moment of societal cognitive dissonance. Who protects us? Who is protected? Satire and ridiculousness is used to highlight everyday fears for many people.

Margi Weir. *Justice in America: Part One/Now.* $1,000
After friends of mine were killed in a shoot-out on Detroit's West side in 2014, I began to explore gun violence in my work. My research into gun violence lead me into a study of the institutional racism in our prison system. I use a computer to repeat images that I stitch together visually in order to make an appealing pattern, often resulting in tapestry-like, spatially flattened compositions. Meaning is implied by the juxtaposition of images. Conclusions are left to the viewer in the hope that a continued questioning will be inspired by the work of art.
Elena Wyatt. This Will Not Affect Your Application. $875

Addressing the social injustices in employment is often overlooked, perhaps this is due to laws against discrimination. However, systematic racism continues to affect many lives across the nation. In America today, a white man with a felony is more likely to receive a call for an interview than a black man with a clean record even if they have the same exact qualifications for the job. Oversized white boxes imply the daunting question for minorities, which box do you fit in?* Each box is made of the same materials with differing compositions to create an implication of our humanness and varying cultures. Although, let’s not forget, assimilation to white culture is expected regardless of which box is checked. *Don’t worry, this doesn’t really concern us. It’s illegal to discriminate, remember?

“Social Justice: It Happens to One, It Happens to All”

September 18 – December 11, 2016

Saint Mary’s College Museum of Art

Curated by Gutfreund Cornett Art

For more information about this exhibition, please visit GutfreundCornettArt.com

If you are interested in purchasing a piece of art from this exhibition, please contact Gutfreund Cornett Art:

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