



Frank James Williams; *Self Portrait (fire)*

## **BLACK LIVES MATTER:**

An online exhibition of works by 31 artists in response to the killing of George Floyd and the ensuing protests.

**EL CAMINO COLLEGE ART GALLERY**  
**October 1 - November 30, 2020**

## **BLACK LIVES MATTER:**

**An online exhibition of works by 31 artists in response to the killing of George Floyd and the ensuing protests.**

**Phoebe Barnum, Terry Braunstein, Terry Braunstein and Victor Raphael, Gail Brown, Garrett M. Brown, Pirkko De Bar, Russell Ellis, Keiko Fukazawa, Satoe Fukushima, Yrneh Gabon, Zeal Harris, Wayne Healy, Tom Whittaker Kidd, Joyce Kohl with Mphatso Johnson and Penelope Phillips , Margaret Lazzari, Gordon Lewis, Peter Liashkov and Don Saban, Karena Massengill, Kathleen Migliore-Newton, Lowell Nickel, Sam O'Neal, Ann Page, George Page, Marianne Sadowski, Carl Shubs, Matthew Thomas, Sandra Trepasso, Richard Turner, Robert Tyler, David Jordan Williams, Frank James Williams.**

**Artists' Statements and Images from the Exhibition**

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# CURATORIAL STATEMENT, INTERVIEW WITH RUSS ELLIS, AND RUSS ELLIS BIO

In June, 2020, incensed and saddened by the murder of George Floyd by the Minneapolis police and heartened by subsequent nation-wide protests, it seemed essential to provide a public platform for artists to respond to the issues surrounding Black Lives Matter. At the same moment I contacted Dr. Russ Ellis, a professor whose class titled "Niggers, Negroes and Black People" I had attended in 1967 at Pitzer College. My initial reason for contacting him was to thank him for the class that was to permanently affect my thinking. When I asked Dr. Ellis if he had any lectures online that might be used in tandem with this exhibition he suggested that I pose a series of questions instead. The questions and Russ Ellis' responses follow.

As a brief introduction: Russell Ellis is a visual artist, musician and educator. He went on from teaching at Pitzer College in Claremont, CA to teach in the Department of Architecture at U.C. Berkeley where he later became the Vice Chancellor of the University. He simultaneously worked as a sculptor in both metal and stone and later trained as a painter. Please see his bio that follows the question/answers.

I want to thank Russ Ellis for his willingness to engage in this process of questions and answers and again for his initial class. Also, thank you to the more than 25 artists who take the subject of racism and Black Lives Matter very seriously and respond through their artwork in a broad array of approaches and medias ranging from painting-both figurative and abstract, sculpture, drawing, performance and mixed media installation.

**Susanna Meiers, Art Gallery Director/Curator**

***Susanna Meiers: Given that you are a visual artist and educator and the fact that this is a website for a college gallery, what do you think the role of the arts might best be during this time? And the role of classes taught within an Art Department?***

**Russ Ellis:** I think my background qualifies me to hazard a modestly informed response to your question. However, indulge me while I enter my response through a side door.

A few years ago I accompanied my art class instructor, painter Katie Hawkinson and her husband, sculptor Joe Slusky, to a joint showing of their work at Stanford University. To my surprise, their work was spread across three campus sites: Center for Integrated Systems, Electrical Engineering, and the psychology Department. The art was scattered among lobbies, conference rooms, laboratories through the windows of which active research could be seen in progress.



In one lobby, I encountered a young man who had set up several interacting computers processing images of various sorts. I asked him about his project. As he was describing it to me he reminded me of applicants to UC Berkeley's Ph. D. program in architecture. Wildly brilliant, intellectually unmoored, confident to a fault. I failed to understand his explanation of what he was demonstrating, but he clearly felt at home and I felt him to be at home.

This was 2014. I was unaware of Stanford's Arts Initiative launched in 2006. <https://arts.stanford.edu/about/> But later, reflecting on the whole experience, I thought Stanford understood something fundamental about human inventiveness; keep art intertwined with everything.

Stanford is securely endowed. Community colleges, state colleges and universities are not. But, to the extent possible, I think we should all struggle to keep art intertwined with everything curricular. Whatever may be dominating the public attention at the moment.

I know nothing of art pedagogy, but I'm guessing that burgeoning artists will, as ever, come bursting with improbable impulses. As ever, the instructor/guide's job will be to respond inventively to those impulses; especially leaving them be.

***In 1967 I attended your seminar at Pitzer College in Black Studies. If you were to teach a course now, in light of the current extremis and potential for new understanding, how might you structure it?***

The class you took from me in 1967 was titled "Niggers, Negroes and Black People." The goal of the course was to examine race relations from the standpoint of the evolution of how a people are named. That was being publicly contested at the time, as it continues to be today.

Pitzer College had been formed in 1963. It's initial student market was middle to upper-middle class women. In 1970 it went co-ed. I was on the faculty from 1966 to 1969. There's no doubt that I chose to use "Nigger" in the class title in order to break open delicate sensibilities. (Course titles at Pitzer tended in that direction. My wife taught a demography class she titled "Hatched, Matched, and Dispatched." Ellen Ringer taught an English literature class she named "Hell: A Survey.")

I did not choose a career trajectory that expanded my expertise in race relations. If I were to teach that course again, I would definitely not title it **"Africans, Niggers, Nigras, negroes, Negroes, black people, African-Americans, People of Color, and Black people."** (Although that could be the bones of a course outline).

The learnings about naming and the struggle for the name of a people are export-

able over time and space, especially in this nation of immigrants. I would cover the same terrain today. Now, it would be a two-semester course.

***“What Next?” is the phrase in the minds of most people who are invoking change in the prevalent culture of racism. Would you be willing to speak to this question?***

For years I have been mentally framing an essay titled “My Mother’s Racism and Mine.” It would compare her very hard-wired anti-white sentiments with my fluid, never-ending struggle to manage my judgements of others and keep them from attaching to categories like, Jews, Chinese, Mexican, Women, etc. My thought has been that making my relationship to racist tendencies public might help others think about their own.

We in the United States have chosen to acknowledge, to one degree or another, the principles of our sacred documents. Freedom, equality, caring for those in need, etc. For generations, when it comes to inequality, racism and xenophobia, these have been held as personal responsibilities. That’s what my essay would cover. But the killing of George Floyd somehow shifted significant public consciousness toward an interest in “systemic racism,” not the racism of individuals. The necessity of personal anti-racist work is permanent. Dealing with systemic racism is the answer to your question, “what next?”

***Are there particular questions that you would encourage individuals to personally tackle in order to further their own consciousness regarding racism?***

I’m reluctant to give advice to people I don’t know with pathways in life I can’t comprehend. Nonetheless, I was recently struck by this haiku:

**untitled haiku**

*because white men can't  
police their imagination  
black men are dying*  
-- Claudia Rankine

After 85 years as a Black person in America, I’ve settled into an understanding that dealing with racism is like freedom of speech, freedom of the press, justice, etc. Their accomplishment, protection, and improvement is not permanently engraved anywhere. They are a constant struggle, both socially and individually.

A practice that I have developed over the years is to confront **my own** incessant judgments with an incessant “why’d you do that?” I’m in a constant conversation

with myself. No one is safe from my leaning toward final judgements and assignments of behaviors I don't like to categories.

In the arena of prejudice, I'm quite astonished by my progress with homosexuality, for example. In my community a "punk" was the lowest of the low. I still have a few problems, but I am not anywhere near where I was before I got to college.

Managing my relationship to race and ethnicity are, in my everyday life, emotional and intellectual equivalents of three-dimensional chess where the game never ends. A constant struggle. Although coming late in my life, five years as Student Affairs Vice Chancellor at U. C. Berkeley was indelibly educational.

Hurtful mistakes, unplanned breakthroughs, constant attention seem to have accumulated into some small form of wisdom and improved life practices for me. Constant attention can be fatiguing. But there are rewards. And it's better than relaxing into the cultural drift. It can be rewarding to stay a constant participant in your own becoming.

***As destructive policing appears to be the symptom rather than the root of racial power politics, how would you imagine beginning the re-education of the American public?***

After fifty years in and around higher education, my first thoughts spring from those experiences.

When you took that class from me in 1967 U. S. higher education was struggling with the academic accommodation of Black Studies. Pitzer actually did not have Black Studies. Just my class.

For years the U.C. Berkeley faculty struggled with whether or not to make ethnic studies classes a curricular requirement for undergraduates. In 1991, a thoroughly negotiated solution was the creation of a program called American Cultures.

<<https://americancultures.berkeley.edu>>

Upon close inspection, this is not exactly an ethnic studies requirement. But it encompasses and expands the domains of interest. I think now is the time for higher education to look closely at the possibilities of such programs. This is especially relevant because colleges and universities are where other aspects of systemic racism are touched on; economics, political science, business, sociology, health care, justice, demography.

***If an individual has had negative experiences in their history with someone of another race how does one overcome the racial supposition that all people who are of another color are suspect?***

I am less racist than my parents were. My children are less racist than I am. My grandchildren are the least racist members of the family. Progress is possible; in individual lives and over generations.

I am Black. I have friends who are not Black who have had bad experiences with Black people. I still have white friends and I have had a load of bad experiences with white people over the last eighty years.

I will never be fully free of my prejudicial impulses. It's a constant struggle. My hopeful fantasy is that I walk in a world of people dedicated to the constant struggle.

## **2020 Bio for Russ Ellis**

I was Born in Los Angeles in 1935. During WW II, I lived on a farm in Fontana, California. The KKK were vigorously represented in Fontana.

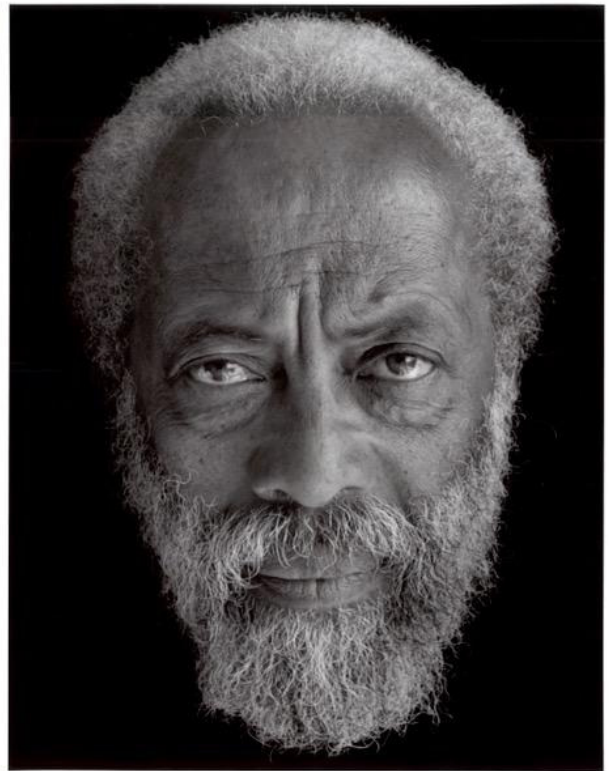
After the war I went to live with my father and step-mother in a new house purchased in the George Washington Carver Manor Annex at the southern end of Central Ave. in Los Angeles.

A track scholarship to UCLA from Compton High School paid for my college education.

Two years after graduation from UCLA, I returned to its graduate program in sociology where I earned a Ph. D. I married my fellow graduate student, Judith Fairston, here from the London School of Economics. We had two children.

I have had teaching appointments at The University of California, Riverside, Pitzer College, The State University of New York, Old Westbury, Yale University, and The University of California, Berkeley.

The latter appointment was in the Department of Architecture of Berkeley's College of Environmental Design. There, I dealt with social issues in architecture and urban design.



**Russ Ellis**

Photo credit: Judy Dater

My last five years at Cal I served as Vice Chancellor for Undergraduate Affairs  
Upon retirement I continued my untutored practice of stone carving until I hurt my back. I  
turned to modeling clay and bronzes for a while, but that gave way to painting.

I have had several local shows and had the support of a wonderful painting teacher, Katie  
Hawkinson for ten years. See also <poopah.net>

Last year I stumbled, accidentally, into song writing. With the help of my children and their  
friends in the music world, I have completed an album of about eleven tunes called Music  
From The Garden. It can be found at Berkeley Cat Records (Russ Ellis).



# Phoebe Barnum



***Black Lives Matter***

Oil stick on Bristol board

14" x 17"

2020



# Phoebe Barnum



**BLM I** (top left)  
Oil stick on Bristol board  
19" x 24"  
2020

**BLM II** (top right)  
Oil stick on Bristol paper  
19" x 24"  
2020

**Whitewash** (left)  
Oil stick on Bristol board  
19" x 24"  
2020



# Phoebe Barnum



**2020**

Oil stick on Bristol board  
9" x 12"  
2020



**Chaos**

Oil stick on Bristol board  
8" x 14"  
2020

The Black Lives Matter movement has caused a societal shift that I hope is made manifest in a sea change throughout our political and individual landscape. As this movement advances I have felt deep personal questioning as a white woman, my life experience does not reflect inherent knowledge of my friends of color, it can't. Taking personal responsibility for change is imperative.

This topic is so raw I have chosen to use oil sticks to express the visceral feelings associated with the BLM movement. The pieces are made up of countless layers of color which creates thick textures of pigment. The work has been subject to attack, many of which were "white washed" so as to indicate how society literally has sublimated our vast multicultural ethnic groups within our society.

**Phoebe Barnum**



# Terry Braunstein



## Pandora's Box 2020

Mixed-media installation (Cardboard, wire, found photographs)

48" x 44" x 28"

2020

# Terry Braunstein



## **Pandora's Box 2020** (details)

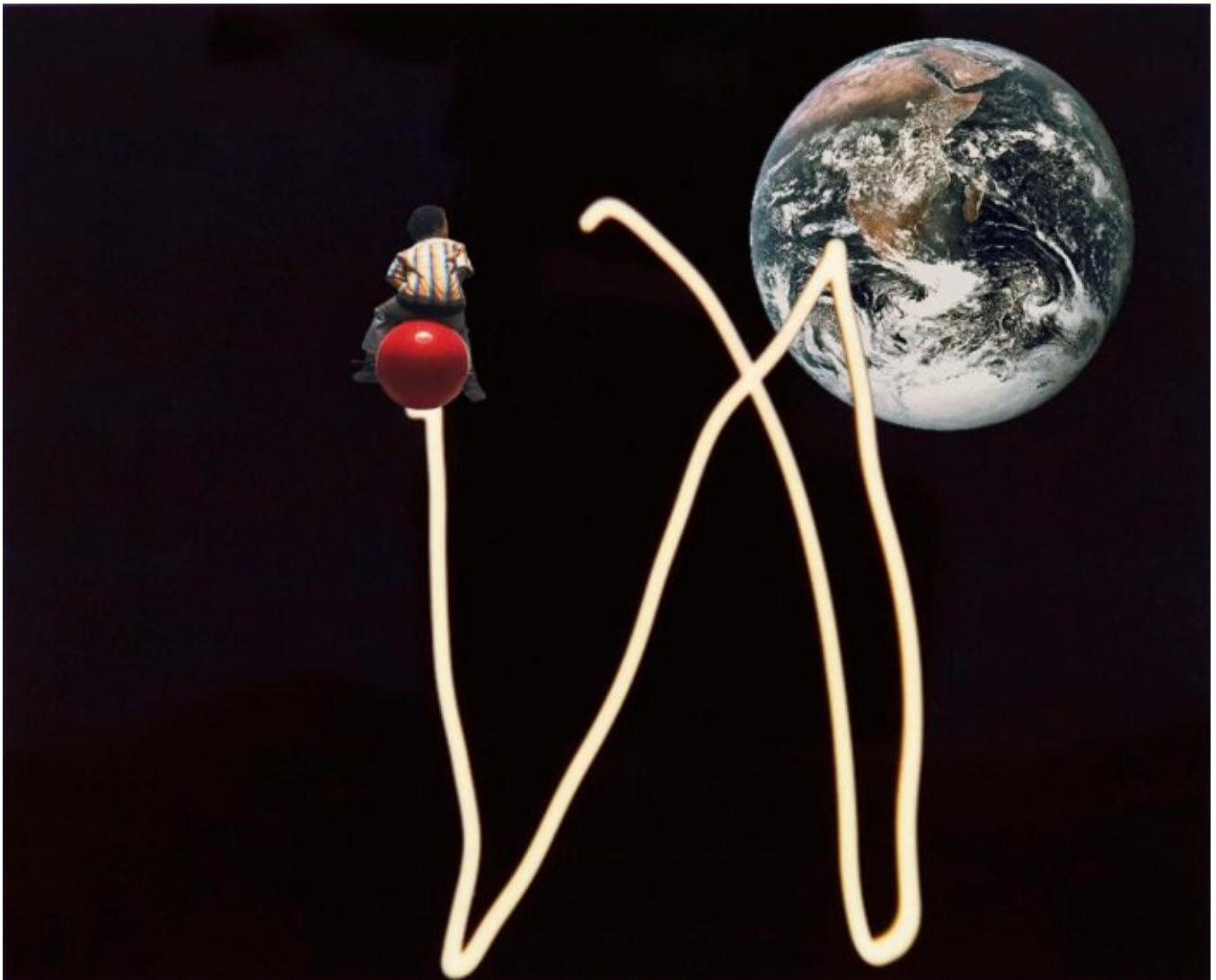
Mixed-media installation (Cardboard, wire, found photographs)

48" x 44" x 28"

2020

While alone, sheltered at home, quarantined, the pandemic rages outside. Thoughts turn to the dangers in the world, magnified by being so isolated from it--famine, war, disease, children in cages, the threat of nuclear war, racism. All these horrors are released into the world—an opened Pandora's Box. Perhaps, when we can finally leave our homes, and more enlightened leaders emerge across the globe, we can try to make the world a better place?

# Terry Braunstein and Victor Raphael



***Lessons to be Learned, Moon Drawing #9***

Ink jet print on rag paper

20" x 16"

2018

"This work looks at the challenges and wonder of childhood. Black childrens' lives matter."

# Gail Brown



I am a human being with a mind, body, and soul. I am an individual who thrives on love. I am a woman who is learning to love herself first. I am a single, widowed, leader of my family and proud of all my hard work.

Vickie

Matters of the heart is what is inside you. Your heart will rise as high as it can. Some people don't know what's inside their hearts. I feel connected by the Earth, Water, Air and Fire. Everything is connected and everything has a weakness and a resistance.

Marquise

I fil happy today with my mom and brother.

Hannah

Text by Vickie, b. 1976; Marquise, b. 2003 and Hannah, b. 2005; workshop participants, 2011-2012. Photo by Gail Brown, 2011. Courtesy from Where I'm Standing Photo-Documentary Archive, © 2020

## **Vickie, Marquise and Hannah**

Photography and text

10" x 20"

2011-2012

## **Marquise, Good Samaritan**

Photography and text

10" x 20"

2012



Should we all be good Samaritans?

Yes because if someone or something needs help you should help them. One day my family and I saw this woman. She was hurt and had bruises. So my mom helped her. We all took her home with us. When we got home my mom cleaned her off and gave her some clothes and shoes.

If someone needs help you should help them.

Marquise

Marquise, b. 2003; TWIS workshop participant, 2011-2012. Photo by Gail Brown, text by Marquise, 2012. Courtesy from Where I'm Standing Photo-Documentary Archive, © 2020 Gail Brown.

# Gail Brown



My biggest fear is getting shot.

Marquise, b. 2002; FVTS workshop participant, 2011-2012. Photo by Gail Brown, text by Marquise, 2012. Courtesy From Where I'm Standing Photo-Documentary Archive, © 2020 Gail Brown.

## **Marquise's Biggest Fear**

Photography and text 10" x 20"  
2012

## **Franshay's Grandpa**

Photography and text  
10" x 20"  
2008



Franshay

When my grandpa died I  
changed my attitude. To me  
it means that if anybody  
says something to me that  
I can just bomb on them.  
I felt sad when my grandpa  
died because he was all I had.

Franshay, b. 1997; From Where I'm Standing workshop participant, 2008. Photo by Gail Brown, text by Franshay, 2008. Courtesy From Where I'm Standing Photo-Documentary Archive, © 2020 Gail Brown.



# Gail Brown



What do you wanna be when you grow up?  
 When I grow up I wanna be a teacher  
 because I like all the subjects in school.  
 IF I be a teacher, I wanna start off  
 teaching 1<sup>st</sup> grade first to see how it works out.  
 Then I keep going on because I probably can.

Franshay, b. 1997, from *Where I'm Standing* workshop participant, 2008. Photo by Gail Brown, text by Franshay, 2008. Courtesy From *Where I'm Standing Photo-Documentary Archive*, © 2020 Gail Brown

## **Franshay, When I Grow Up**

Photography and text

10" x 20"

2008

## **Antashay's Family**

Photography and text 10" x 20"

2008



I love my whole family because  
 one day they will not be there for  
 you. Every time I go to school  
 in the morning I say, "see you  
 later mom, I love you."  
 You should love yours too,  
 no matter what goes on,  
 you still say, "I love you."  
 you don't know when they  
 could pass away.

Antashay

Photo and text by Antashay, b. 1996. From *Where I'm Standing* workshop participant, 2008. Courtesy From *Where I'm Standing Photo-Documentary Archive*, © 2020 Gail Brown

# Gail Brown



I think I am a good person  
because I am a sweet hearted person  
and my smile lights up a room and I  
care for other people even if they don't care for  
me.

*DASHA*

Dasha, b. 1991; From Where I'm Standing workshop participant, 2006. Photo by Gail Brown, text by Dasha, 2006. Courtesy From Where I'm Standing Photo-Documentary Archive, © 2020 Gail Brown.

## **Dasha, A Sweet Hearted Person**

Photography and text  
10" x 20" 2008

## **Andréa's Boyfriend**

Photography and text  
10" x 20"  
2006



My Boyfriend is on my mind  
passionately. We haven't seen each other  
for 3 weeks. I hope that today  
brings us closer together.

My whole family don't like  
him and my cousin tried to break  
us up. I Love him so much  
every time I think of him my  
head pounds hard and butterflies  
start swimming in my stomach.

Me seeing him today is something  
I really need.

*Andréa*

Andréa, b. 1991; From Where I'm Standing workshop participant, 2006. Self-portrait and text by Andréa. Courtesy From Where I'm Standing Photo-Documentary Archive, © 2020 Gail Brown.

# Gail Brown



I vow to take the necessary steps to better myself (and those around me) to move to the next phase of my life. By doing this, I must feed my spirit with positive energy to share with the world.

I must read more, gain more knowledge of the world around me, write more about my feelings and aspirations, and leave a positive mark in the world.

TRAMELL

Tramell, b. 1970; FOTW workshop participant, 2008. Photo by Gail Brown, text by Tramell, 2008. Courtesy From Where I'm Standing Photo-Documentary Archive, © 2020 Gail Brown.

## Tramell's Vow

Photography and text 10" x 20"  
2008

## Why?

Photography and text  
10" x 20"  
2008-2009



Why Do people Die. I Think people die because God, so their won't be no more hurt or stress and pain in your life so that you can go up to heaven were there no hurt, pain or stress. That why people die in the world.

Latonya

Text by Latonya, b. 1996; From Where I'm Standing workshop participant 2008. Photo by Gail Brown, 2009. Courtesy From Where I'm Standing Photo-Documentary Archive, © 2020 Gail Brown.



# Gail Brown

In 1992 I was shaken by the violence that erupted in Los Angeles and across the country as people took to the streets to protest injustice when four white policemen were acquitted in the brutal beating of Rodney King, an unarmed black man. It was perhaps the first time that a home video camera captured institutionalized racial abuse, and the images of King's beating were seen all over the world.

Newly arrived to Los Angeles from upstate New York, I had been substitute teaching in Central Los Angeles. I knew that some of my students had participated in the rioting. I wanted to understand, to open myself up to the visions and voices of the underserved and underrepresented, the unseen and unheard. To that end, I created a community based photo-documentary workshop, inviting inner-city youth to participate, teaching them darkroom photography and helping them to express their unique and individual truths. I led the *From Where I'm Standing* photo-documentary workshops from 1995-2013 in three Los Angeles communities: East Los Angeles, Lincoln Heights and Watts. At first I worked with school-age children and teens. Later I included whole families in the workshop. The words and images in this selection come from Black residents in the community of Watts, between the years of 2006-2013.

Many Thanks Go To: The California Arts Council, Los Angeles Department of Cultural Affairs, Watts Towers Arts Center, Rosie Lee Hooks, Tim Mullins, Jay Belloli, Susanna Meiers and the workshop participants who entrusted their stories with me.

**Gail Brown**  
**Photographer, Author, Community Arts Facilitator**

All images and text are pages excerpted from the forthcoming book, *From Where I'm Standing*, by Gail Brown, based upon the words and images in the *From Where I'm Standing Photo-Documentary Archives*, © 2020 Gail Brown.

# Garrett M. Brown



***Candlelight Vigils # 9...Passing An Orchard By Train...by7 Robert Bly.  
In Memoriam, GF.***

This video piece can be viewed online at:

[https://drive.google.com/file/d/1rm12\\_waS7HPFvNLSrmaLv1wsHt9vgHRO/view](https://drive.google.com/file/d/1rm12_waS7HPFvNLSrmaLv1wsHt9vgHRO/view)

## Pirkko De Bar



**Davon**  
Digital photograph

# Russ Ellis



***New Hat***  
Sumi-e, on paper  
9" X 12"  
2012



***The Promise***  
Gouache, liquid watercolor,  
tissue paper on paper  
9" X 12"  
2020



# Russ Ellis



**Untitled**

acrylic ink, liquid latex on paper  
13" X 16"  
2014

**Village Guardian**

Acrylic on canvas  
4' X 6'  
2011



# Russ Ellis



***Djini Beseched***

Acrylic ink  
20" X 23"  
2015

***Floral***  
acrylic ink on paper  
22" X 30"  
2015



# Russ Ellis



**Hive Core**

Bronze on steel plate  
30" X 18.5" X 18.5"  
2007

**Portal**

There are also two additional video links provided for Russ Ellis:

## **Chika Ding - (Change That)**

Chika Ding is a collaboration between Poopah McVout aka Russ Ellis and Alcide Marshall. Enthusic celebration of American Democracy. Especially the VOTE!

This video piece can be viewed online at:

<https://www.youtube.com/watch?v=ZknpbwCFTYQ&t=31s>

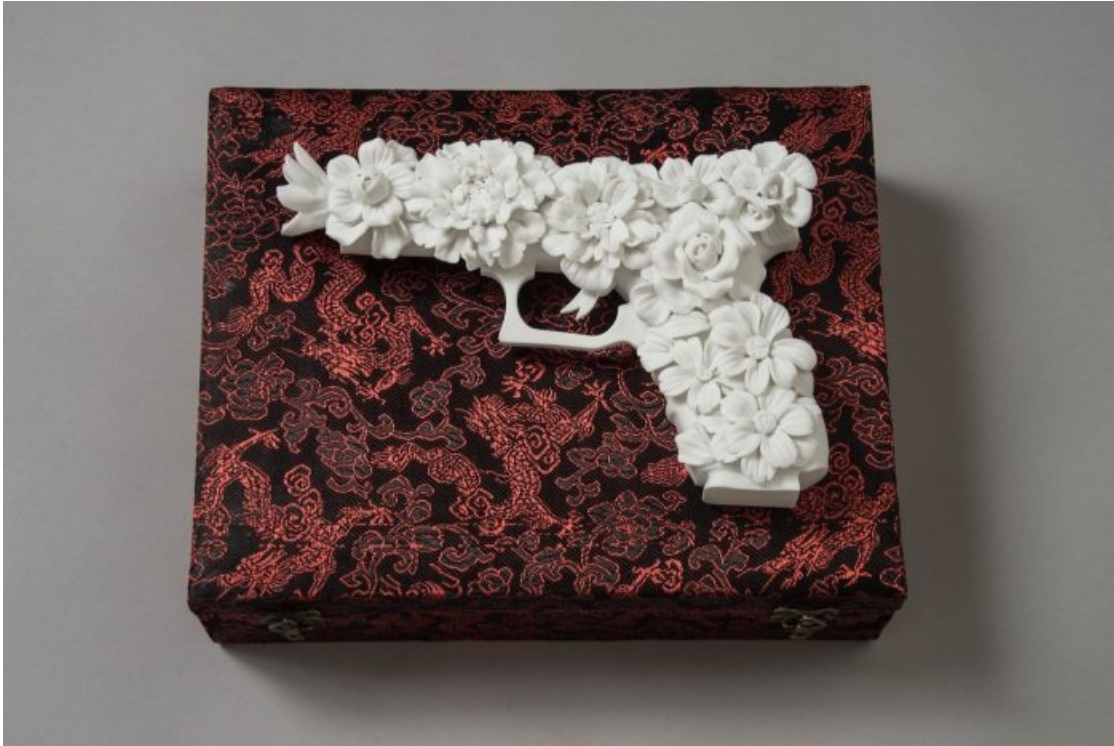
## **Oom Chugga (Remix) (feat. MicBlake feat: Chris Burger for Panther Fist Studio/PFS)**

This audio piece can be listened to online at:

<https://russellis.bandcamp.com/track/oom->



# Keiko Fukazawa



**Peacemaker**  
Porcelain  
6" x 11" x 3"  
2017

**Peacemaker**  
Porcelain  
11" x 34" x 3.5"  
2018





# Keiko Fukazawa



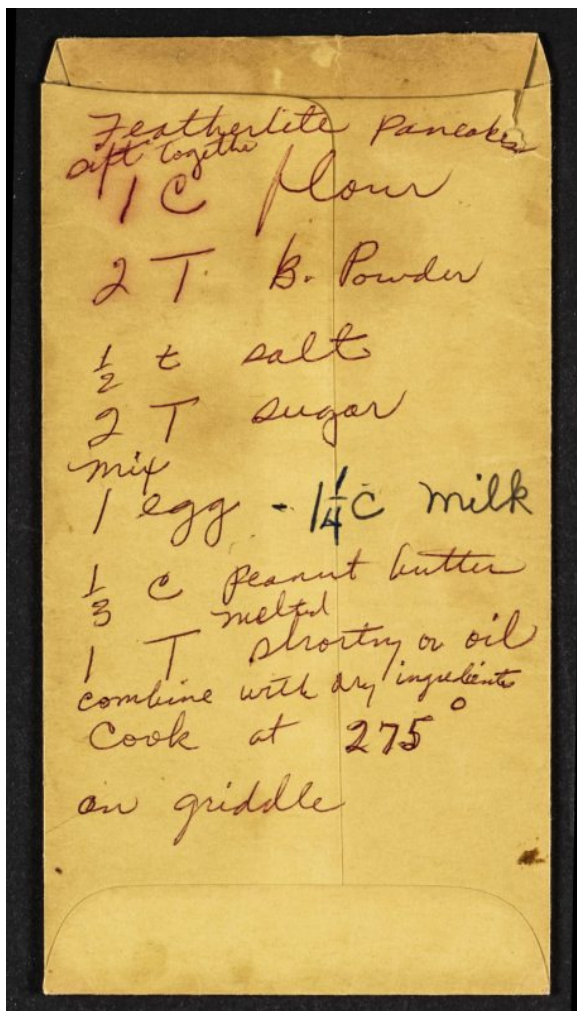
**AKA AR-15**  
Porcelain  
6" x 11" x 8.5"  
2017

The series of work titled "Peacemaker" is my first response to addressing America's glaring gun culture and mass shooting problem. In White porcelain, I've recreated the most used handguns and rifles in American mass shootings/gun violence from the past 20 years and cover them with the state flowers of where these shooting occurred.

I believe this series deeply echo the "BLM" movement as black community are by far the most affected police gun violence and others.

**Keiko Fukazawa**

# Satoe Fukushima



## Rosa Park's Pancake Recipe

Featherlite Pancakes

Put together

1C flour

2T B. Powder

1/2t salt

2T sugar

Mix

1 egg - 1 1/4C milk

1/3C peanut butter

1T melted shortening or oil

Combine with dry ingredients

Cook at 275°

On griddle

## Adapted version

1C All purpose GF flour

1 1/2T B.B. Powder

(use less if the GF flour has B.P.)

1/2 t salt

2T beets sugar

1/4C unsweetened Applesauce

1C alternative milk

1/3C Coconut oil with

3T Kinako (ground roasted soybean)

1T coconut oil Cook as directed in the original recipe.

## Rosa Park's Pancake

I made a family tradition to eat Rosa Parks' pancake on Independence day as the first generation of immigrants and as a mother of two girls.

It is not only a delicious tradition, but also it gives an opportunity to talk about her courageous action and its meaning for change. America is still suffering the same racial disparity and it became more visible thanks to the technology. We are finally sharing the long sufferings of Black lives and cries for change. We all need Rosa's motherly side to carry on this painful movement to punch through the intolerance. It's okay to panic and cry a bit, but eat breakfast and get ready for action.

## Relax, Panic, Eat...

This performative audio piece can be listened to online at:

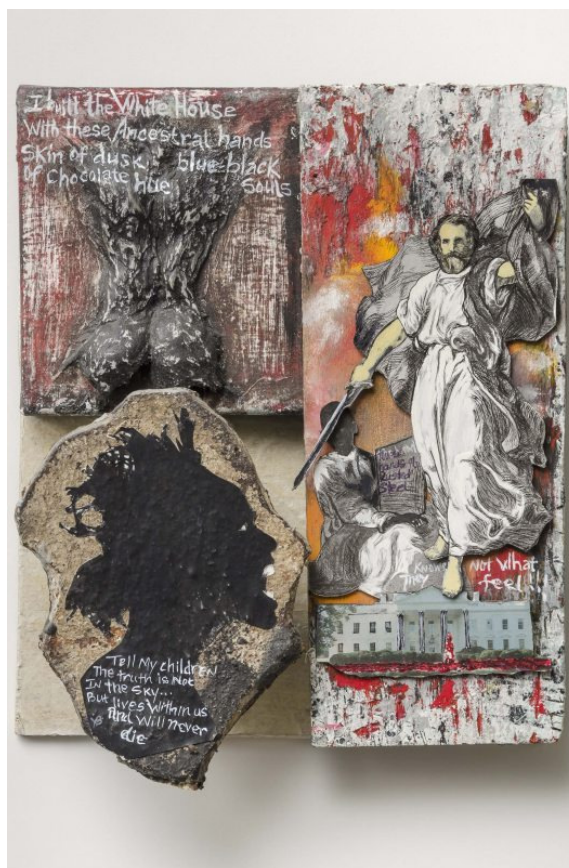
<https://www.dropbox.com/s/1abj7ws2kqmuki3/BLMRosaParksPancake.mp3?dl=0>

# Yrneh Gabon



## ***If We Must Die***

Mixed media  
15" x 18" x 6.5"  
2011



## ***Sunset***

Mixed media  
15" x 18" x 6.5"  
2011



# Yrneh Gabon



## ***Suffer the Children***

Mixed media

15" x 18" x 6.5"

2011



## **Diversity in the University**

This video piece can be viewed online at:

[https://drive.google.com/file/d/1BdH\\_qUEbAY2-Qs\\_E81U8c2NTLzvOxqZy/view?usp=sharing](https://drive.google.com/file/d/1BdH_qUEbAY2-Qs_E81U8c2NTLzvOxqZy/view?usp=sharing)

# Yrneh Gabon

## BIO

Yrneh Gabon is a Jamaican-born multi-disciplinary and performance artist based in Los Angeles.

Having studied at (USC) University of Southern California and Otis College of Arts and design, Gabon seeks to balance artistic representation with social activism and social commentary particularly regarding issues pertinent to Africa and its Diasporas. His work creates new narratives and extends dialogue between Africa and its Diasporas both in Western countries and the developing world. This was embodied by the seminal 2014 series Visibly Invisible; Albinism in Tanzania, Jamaica and the USA through the eyes of Yrneh Gabon Brown."

His work focused on the plight of people living with Albinism, particularly in East Africa, and was instrumental in supporting of the passing of United Nation, Human Rights Council declaration calling for the prevention of attacks and discrimination against people with albinism around the world. Visibly Invisible resulted in a solo exhibition at the California African American Museum in Los Angeles in 2014. In 2017, Yrneh created the work Roots and Symbols, which explored the invisibility of people of African heritage in Mexico, during a summer residency at the Fundació n Sebastiá n in Mexico City, Mexico. Also, in 2017 Gabon focused on both the California drought and wildfires and its relation to both the social and ecological climate change creating a full installation work entitled "Memba Mi Tell Yu/Listen Up Take Note,"

His newest series Pink King and Queen of Salt was inspired by recent travels to Lac Rose in Senegal; this collection explores the intersection of salt as a commodity in Africa and the US, and the impacts of climate change.

Gabon has shown nationally in New York and California and internationally in Vancouver, Canada, Dakar, Senegal West Africa and Jamaica, West Indies. In December 2018, Yrneh Gabon had the distinct honor and privilege to be one of the featured international artists at the Musee des Civilizations Noires inaugural exhibition in Dakar, Senegal. A true artist in heart and soul, Gabon has been in the arts and entertainment for over 35 years and has worked as a poet, actor/singer, director, producer, playwright, special effects make-up artist, and creative artistic director. In 2020 Gabon selected by the Dakart Biennale committee to be featured in Dakart Biennale 2020 exhibition in Dakar, Senegal.

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FACEBOOK: Yrneh Gabon



# Zeal Harris



## ***Pantheon of Akatas: Runaways***

Mixed media on fiberless paper

31" x 35"

2020



# Wayne Healy



## **The Law of Moses**

Acrylic on canvas

71" x 44"

1985

Edwin Moses had a phenomenal track record which still stands . 176 straight wins in the 400m INTERMEDIATE HURDLES. He came to compete in the 1984 Olympic games in the L A Coliseum. Before he competes, he's arrested in Hollywood for soliciting a plain clothes cop. Going to court, 1st VOTE: 10 not guilty, 1 guilty, 1 abstain. 2nd vote: 12 Not Guilty...Edwin goes on to win the gold medal.

# Tom Whittaker Kidd



***Pantsed Policeman***

Oil on canvas

24" x 34"

2017

The thin bridge is the challenge. Defense or transition are some options.



# Joyce Kohl with Mphatso Johnson and Penelope Phillips



**Images on fence by Silverlake Reservoir**

Digital photograph  
2020

## Remembering Jeremiah

This powerpoint presentation can be accessed online at:

[https://drive.google.com/file/d/1HhU\\_oFFqvoDbbTQ7v148MfJFR9W3j00t/view](https://drive.google.com/file/d/1HhU_oFFqvoDbbTQ7v148MfJFR9W3j00t/view)

# Margaret Lazzari



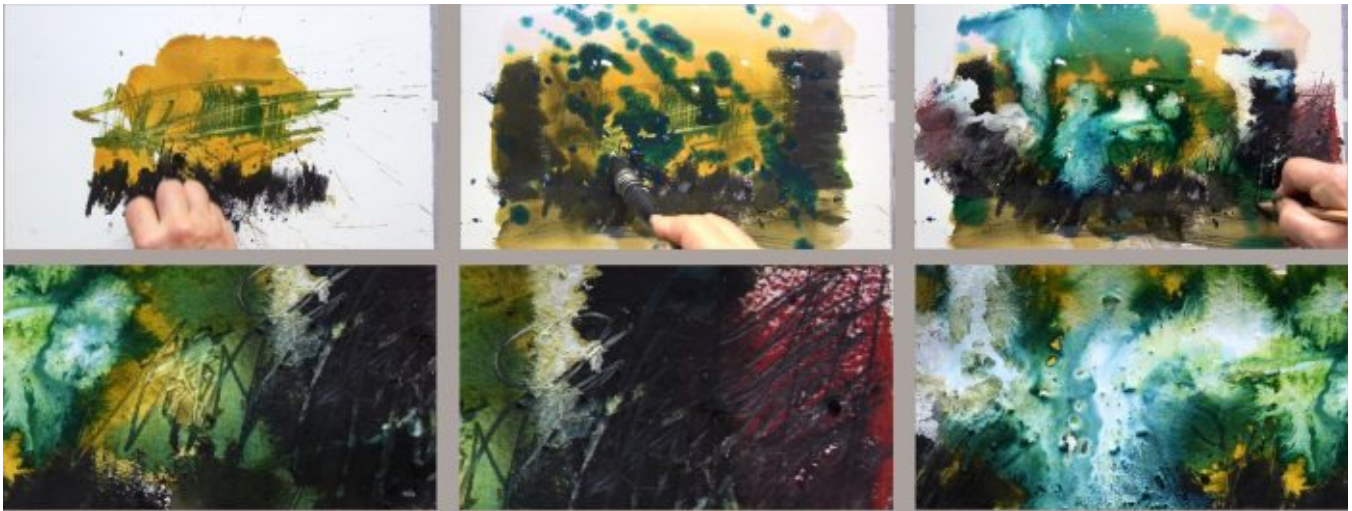
***Start, Flow, Restart - Still***  
Digital image

***Start, Flow, Restart - Still***  
Digital image





# Margaret Lazzari



## **Conflict - 6-stills**

Digital image

I made these videos in response to strong emotions, in particular, my distress at the racism we are seeing and other issues like political polarization, economic upheaval, and controversy over mask-wearing.

**Start, Flow, Restart** also is a video of my process in making a watercolor painting. In this case, I needed to use video not to show raw emotionality as with **Conflict**. Rather, I used its the time-based linearity to show the cycles of building/obliterating/restarting. So much political activism is basically fighting the same battles over and over again. The ground under foot always seems to be dissolving away. **Start, Flow, Restart** was for me an act of faith that progress will be made.

This video can be viewed online at:

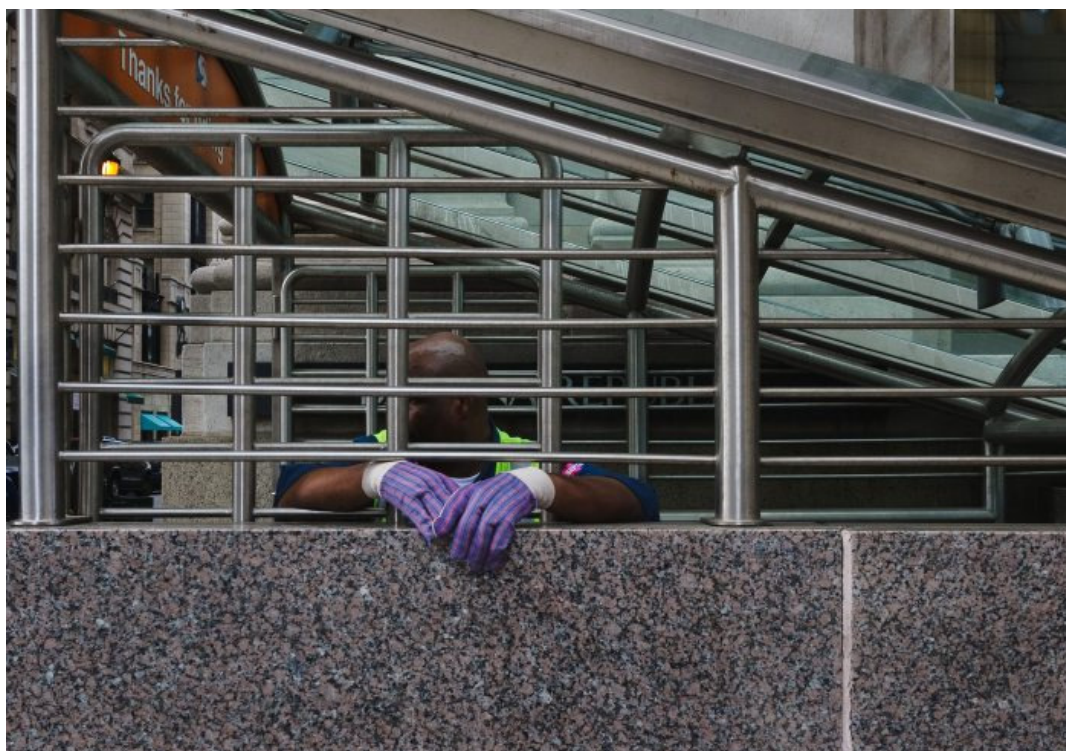
<https://www.youtube.com/watch?v=JZZ4-8CPTBk>

**Conflict** was made after a political fight with a family member, which left me feeling very angry and outraged. I made this mixed media watercolor with splattering marks, gritty charcoal, and scraping pencils that built up on and tear away at the paper. In this case, a finished watercolor is too static to show the energy and emotion that went into this work. Therefore, I recorded my process and edited the video so that it had jarring cuts and staccato rhythm.

This video can be viewed online at:

[https://www.youtube.com/watch?v=A\\_8cvU2DgwA](https://www.youtube.com/watch?v=A_8cvU2DgwA)

# Gordon Lewis



***Behind Bars***  
Photograph  
2007

***Shadows of Bars***  
Photograph  
2008





# Gordon Lewis



***Moving Target***  
Photograph  
2018



***Black Like Me (BLM),***  
***by J.H. Griffin, published 1961***  
Photograph  
2018

# Gordon Lewis



***Which One Is More Dangerous***  
Photograph  
2018



***Searching for a Breath of Fresh Air***  
Photograph  
2020

# Gordon Lewis



***Feeling the Heat***

Photograph  
2013

***Proud But Scarred***

Photograph  
2013

I was born in the Watts neighborhood of Los Angeles in 1953. Since then I've been followed in stores for no reason, harassed by the LAPD, and once held at gunpoint by the Culver City Police because I "matched the description." In other words, I share the lived experience of most African-Americans: one where being in the wrong place at the wrong time, or simply being considered a threat, based on no more the arbitrary opinion of any cop or white citizen, can lead to insult, injury, arrest, and even death. This small collection of photographs is meant to capture the familiar feeling of being constantly on guard, never completely free from white suspicion, police hostility, and death without consequence.



# Peter Liashkov and Don Saban



Peter Liashkov and Don Saban, *Strange Fruit* (video stills)

## Strange Fruit

The STRANGE FRUIT project was conceived after doing a residency at Pike school of Art in Mc Comb , Mississippi. I gathered documentation and photographs dealing with the legacy of slavery & lynching in the Southern United States & soaked up the haunting atmosphere of the countryside as seen through the eyes of photographer, Sally Mann. This resulted in a body of work that included a series of multimedia paintings , short videos & an installation of a tree branch superimposing a series of small prints in a grid formation . My good friend, a prominent L.A . photographer, Don Saban was intrigued by these prints & offered to rework them to enrich the color & the spatial qualities of the images. The addition of the audio of Billie Holiday singing the classic song, Strange Fruit, seemed to be appropriate to evoke the deep sorrow imbued in these works.

-- Peter Liashkov

This collaborative video piece can be viewed online at:

<https://www.youtube.com/watch?v=0vtf9QQnQV0&feature=youtu.be>



# Karena Massengill



***Is it In or Out?*** is about my nightmare of the Covid-19 pandemic. As I worked on it, I realized it was actually my exorcism enabling me to continue my art making and reject the paralysis from fear and sadness I was experiencing.

## ***Is it In or Out?***

Fabricated steel, mirror,  
found object, and oils  
25" x 23" 15"  
2020



***Nature's Wrath*** is a reflection of our world's defiance as we experience some of the consequences of our disregard and destruction of the environment. The explosion of Covid-19 further exemplifies this.

## ***Nature's Wrath***

Fabricated aluminum, fused bullseye glass,  
and acrylic  
13" x 25" x 3"  
2020

# Karena Massengill



***Shattered Lives*** is an expression of my realization of the inequities people of color live every day!

It is particularly focused on the protests after George Floyd's murder. The spontaneous demonstrations all over the world fed the flames for this creation. Even though I am white, I felt the need to express my anger and solidarity, as marching in the protests was not enough.

## ***Shattered Lives***

Fabricated stainless steel, found objects, and oils  
23.5" x 12" x 2"  
2020



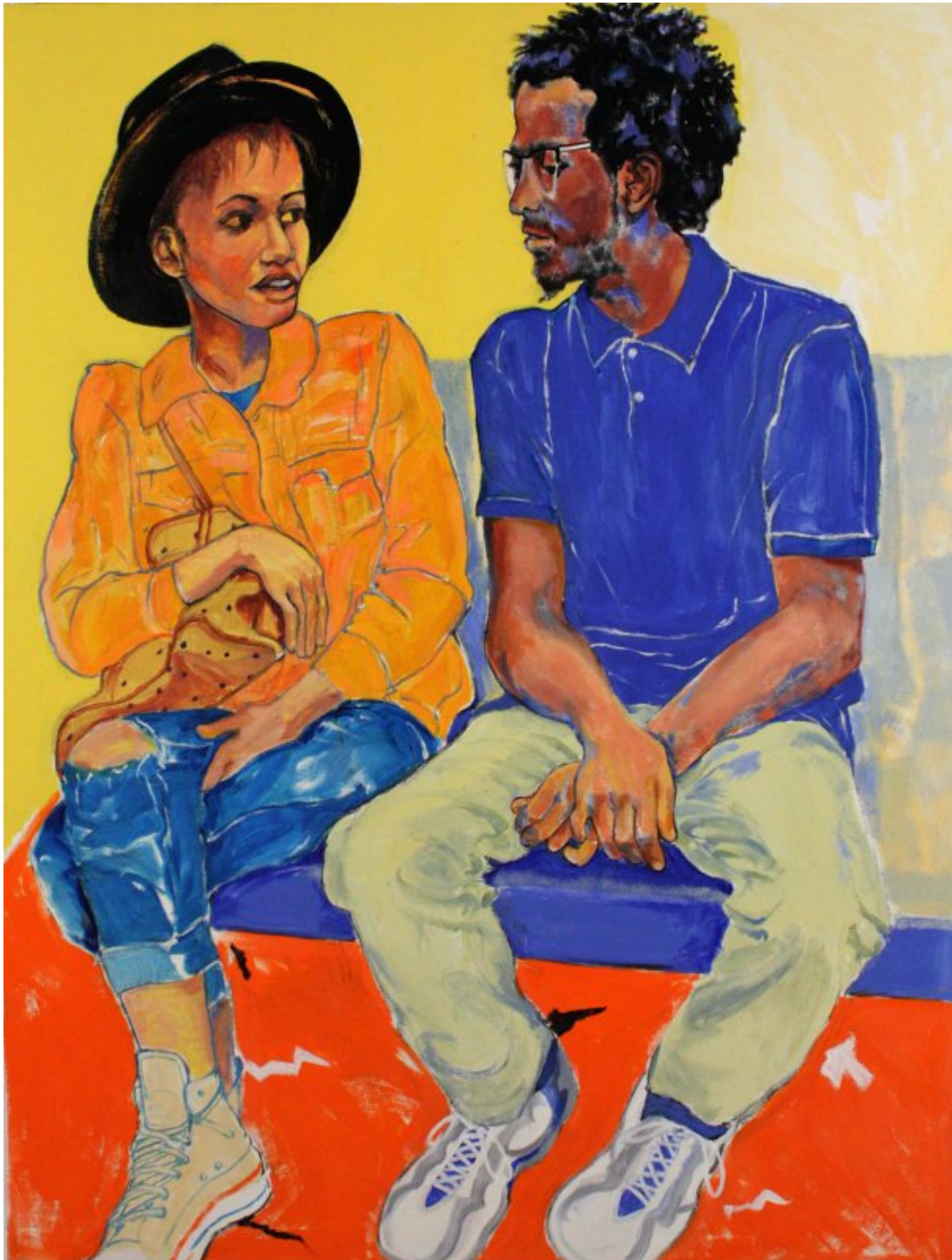
***Emotional Madness Attempting to be Beautiful*** expresses the powerless feelings of frustration I am experiencing as I witness the brutality within the law enforcement culture of this country at present. A need for peace is not enough as my attempts to interpret positive developments, are not satisfied!

## ***Emotional Madness Attempting to be Beautiful***

Fabricated stainless steel, glass, and oils  
23" x 15" x 3"  
2020



# Kathleen Migliore-Newton



## **Conversation**

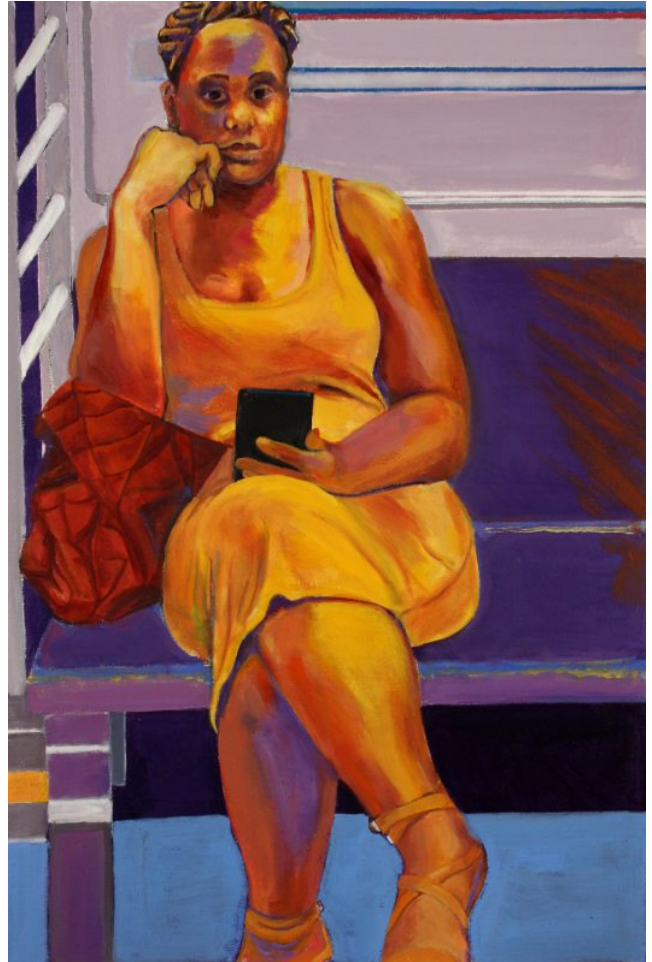
Oil on canvas  
40" x 30"  
2018

# Kathleen Migliore-Newton



**A Man**

Oil on canvas  
31" x 21"  
2018



**A Woman**

Oil on canvas  
31" x 21"  
2020

I ride the subways in New York City, where I can experience the rich diversity of our people. My train is the C local and A express which can go from my stop in Brooklyn to Harlem. Black passengers display their personalities through gestures and movements. I work from candid photographs to capture their energy and spontaneity. I work hard to get the character, distinctive features, clothing choices, and expressions on the faces that reveals a common humanity. I try to imagine their lives. My neighborhood in Brooklyn gives me the opportunity to have connections and friendships with neighbors of color. I feel the richer for it.

**Kathleen Migliore-Newton**



# Kathleen Migliore-Newton



***I Told You So***  
Oil on canvas  
40" x 30"



***Mother and Daughter***  
Oil on canvas  
40" x 30"  
2009

# Kathleen Migliore-Newton



***The Suit***

Pastel on paper  
30" x 22"  
2015

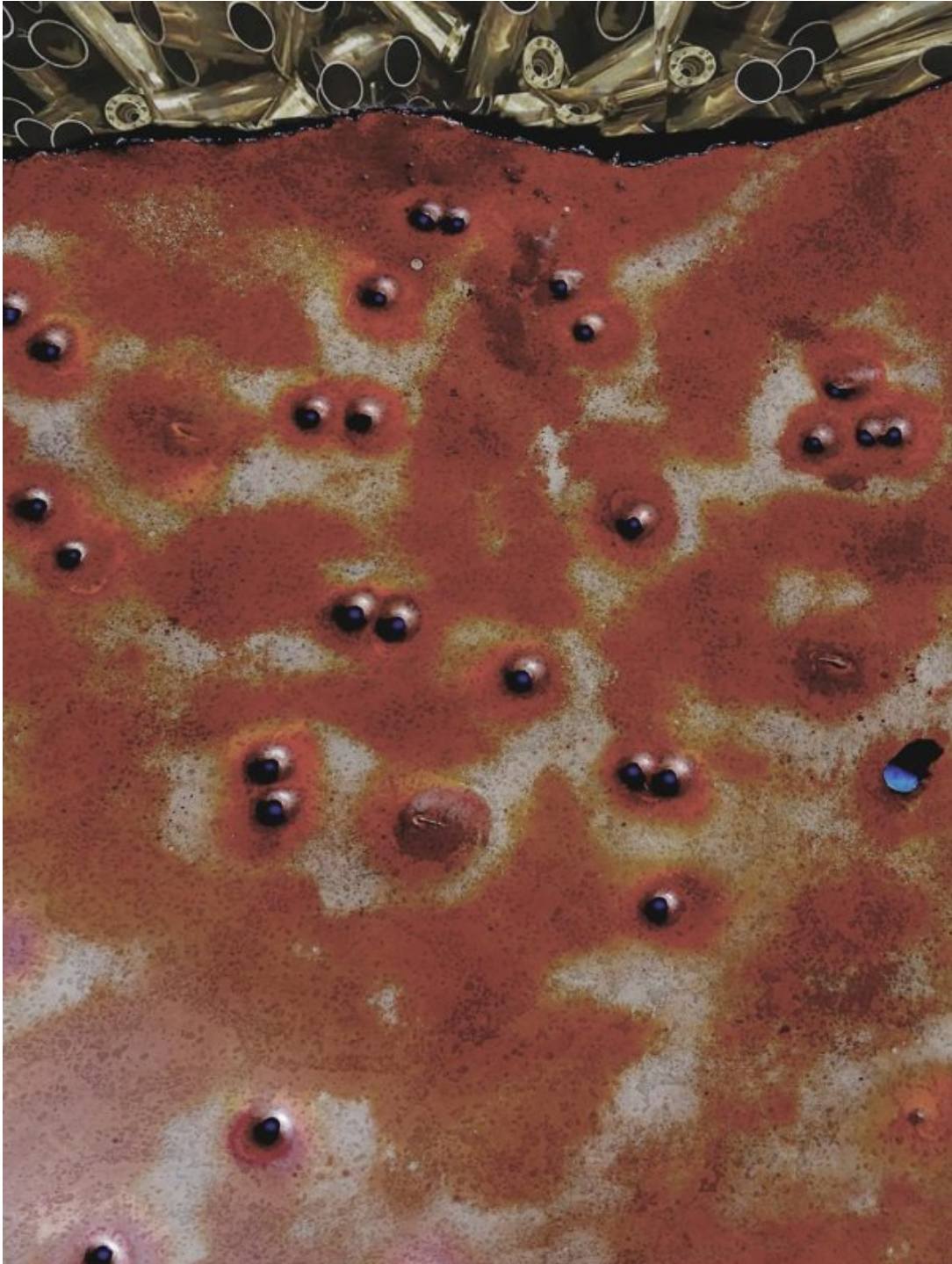


***Transport***

Charcoal and Prismacolor pencil on paper  
24" x 18"



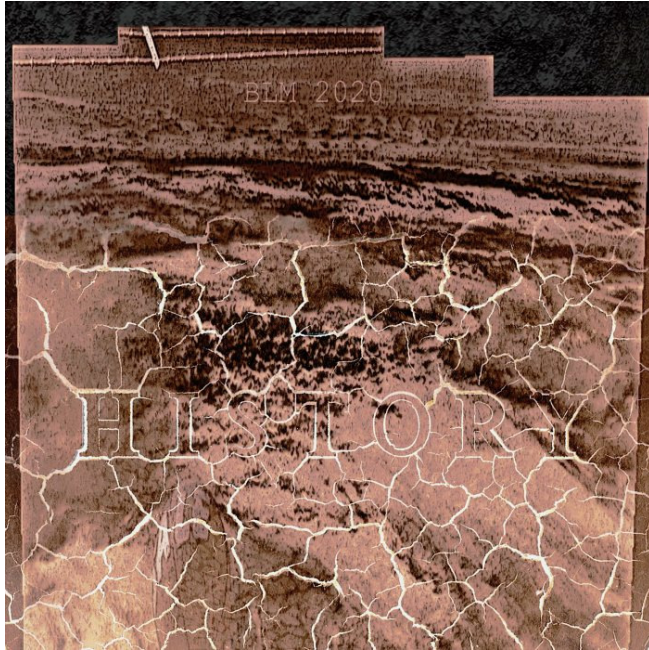
# Lowell Nickel



## ***sHELL Shock***

Photo montage digital print  
24" x 36"

# Lowell Nickel



## ***History for Sale***

Photo montage digital print  
36" x 36"



## ***Marchers***

Photo montage digital print  
36" x 36"

These digital compositions emerged from the lifelong experiences (more like vision) of someone relatively privileged.

As an older white male ( a Boomer) I have only observed BLM movement via social media and selected news sources.

Within our slowly advancing culture I can only hope that this next generation will do better than mine.



# Ann Page



## **Systemic Enfolding**

Folded paper with printed image

7" x 7" x 1"

2020

Folding can take a flat piece of paper and turn it into a three-dimensional form. Repetition of the form can create a structure. Repetition of a structure can create a social interaction. Repetition of a social interaction can create a systemic problem. Fear can create hatred and hatred can create death.

**Ann Page**

# George Page



## **BLM**

Oil paint on veneer panel  
8' x 6'  
2020

For the past year I have been working toward a series of ten large panel works (8' X 6') which will be combined with a figure of a young black man... in full dimensional form attached to each panel.

Events are moving very rapidly, and I have decided to exhibit the BLM painting without a figure. The painting delivers the message.

**George Page Juniper Hills, California 2020**



# Marianne Sadowski



***Untitled***

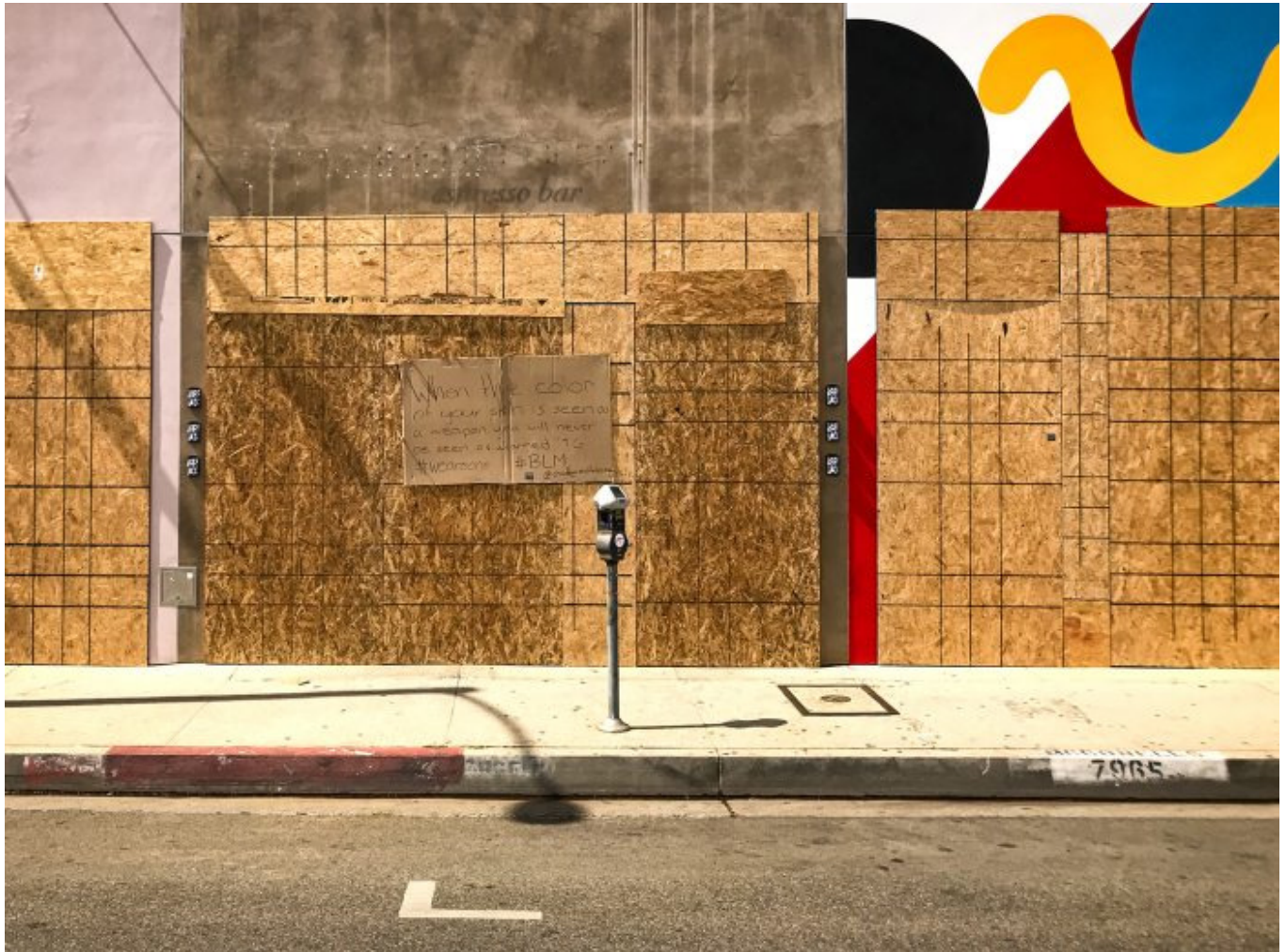
Multi-color linoleum print  
2020

## **Justice/Injustice ebook**

An Acrobat ebook for a printing class project by Marianne Sadowski in coordination with a LACMA online program can be downloaded from the link on the El Camino College Art Gallery website during the run of this exhibition.



# Carl Shubs



***When the Color of Your Skin*** (edition of 25 - signed on back)

Photograph, archival pigment on luster paper

12.66" x 17"

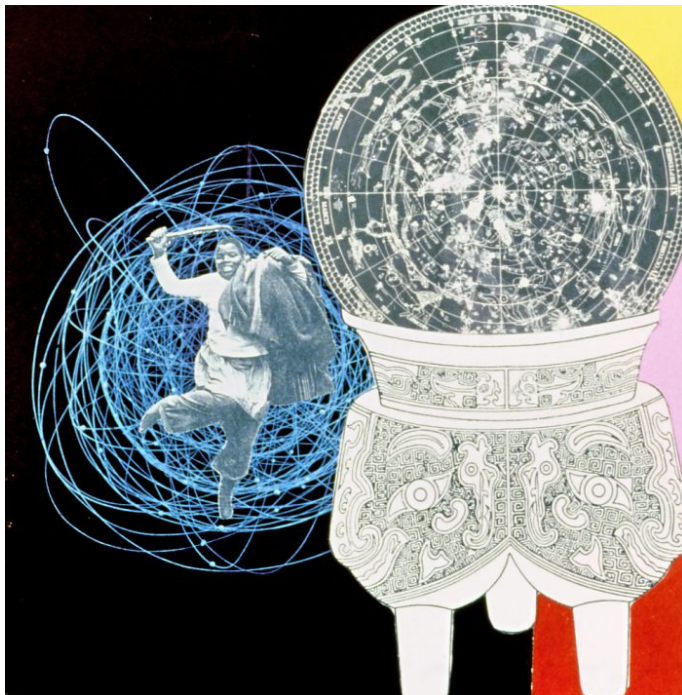
Captured in camera. No Photoshop compositing. Found at the beginning of the Black Lives Matter protests in Los Angeles, 2020.

It says: When the color of your skin is seen as a weapon, you will never be seen as unarmed.

# Matthew Thomas



**#1, *Descending Ancestor Series***  
Collage  
2004



**#4, *Descending Ancestor Series***  
Collage  
2004



# Matthew Thomas



**#2, *Descending Ancestor Series***  
Collage  
2004



**#3, *Descending Ancestor Series***  
Collage  
2004



# Matthew Thomas

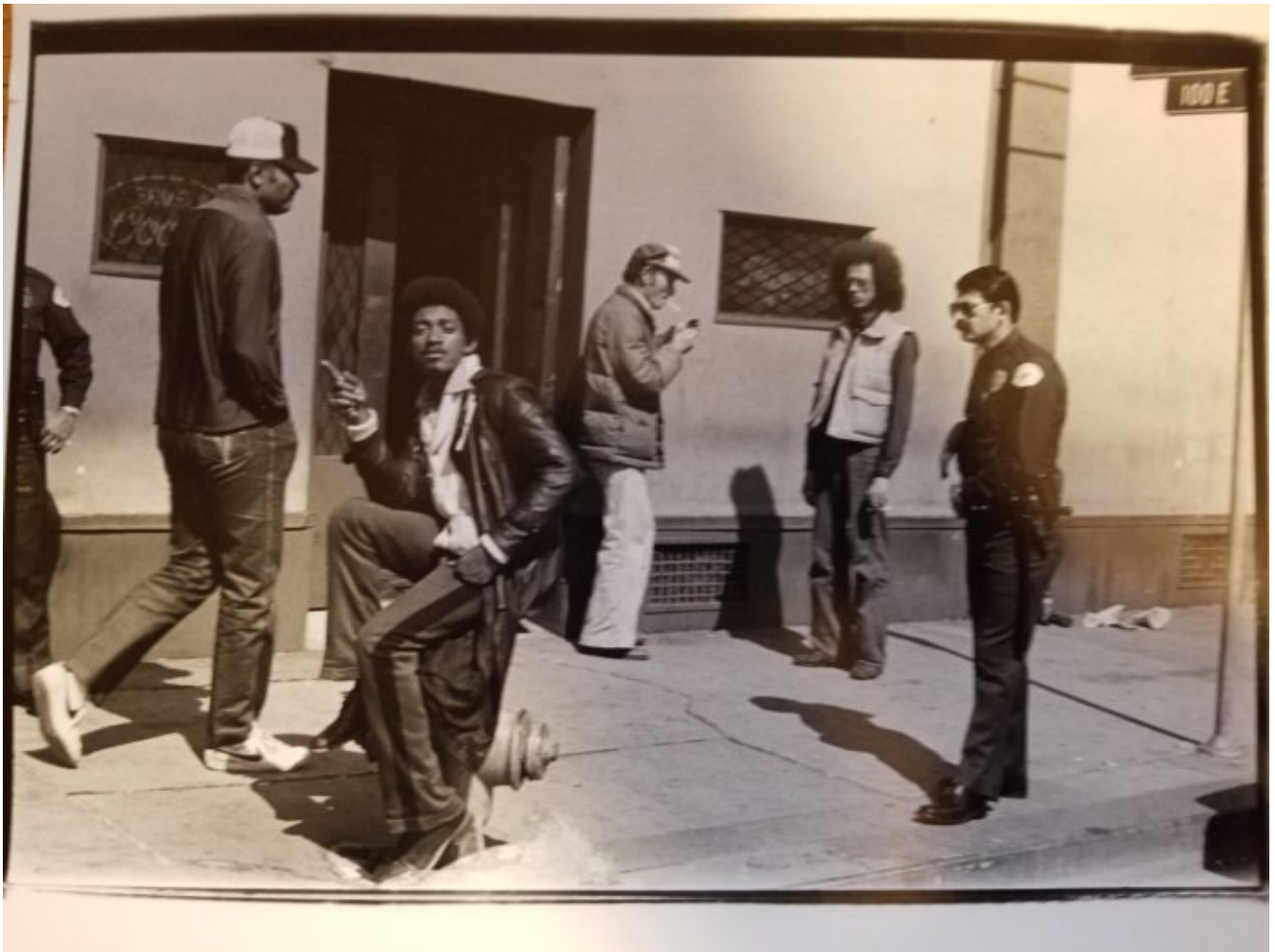


**#5, *Descending Ancestor Series***  
Collage  
2004



**#6, *Descending Ancestor Series***  
Collage  
2004

# Sandra Trepasso



***Streets of L A***  
Gelatin Silver Print  
8"x10"

# Sandra Trepasso



***Madonna of Crenshaw***

Gelatine Silver Print  
10" x 8"



***Untitled***

Gelatin Silver Print  
8"x10"

Madonna, woman was at bus stop and she allowed me to photograph her. She was coming home from job across town.



# Richard Turner



***Veneration of the Black Matriarch  
in Urban Mythology #1***

Assemblage  
39"x24"x6"



***Veneration of the Black Matriarch  
in Urban Mythology #2***

Assemblage  
33"x16"x3"

Reliquary like assemblages constructed from found objects to depict the black woman as demigod. Resplendent, the ancestor, first mother, healer, nurturer, defender, warrior, oracle, the wellspring of our perseverance, who carries the outrage and pain of life and death in an inequitable environment. She is...the chronicler of what matters.

**Richard Turner**

# Robert Tyler



## ***Water Dancers***

Oil on canvas  
30" X 40"

Long ago black people wanted to dance their way back to Africa (Spiritually).

However, we are still dancing and still here.

# David Jordan Williams



## ***1000 Shades of Black***

Digital image composite, pigment print

21" X 30"

2020

We are living in a time, where clarity of spirit is challenged at every turn. I say let us be bold and look for the gifts ahead, once we all wake up. Ultimately we are being shown evil, so that it may be addressed and eliminated, making room for a full expression of our custodial relationship with our Mother Earth, and compassion for our fellow humans.

**David Jordan Williams**



# Frank James Williams



***Self-Portrait (Fire)***  
Pastel on paper  
29" x 19"

# Frank James Williams



***Hanging Out***  
Pastel on paper  
40" x 30"

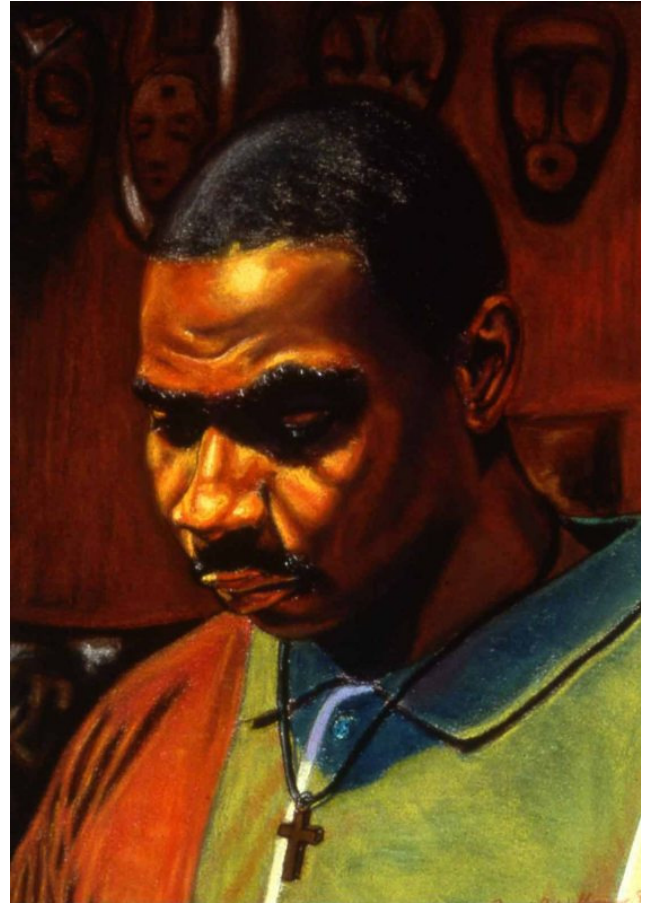


***Holy Mother***  
Pastel and acrylic on paper  
40" x 24"

# Frank James Williams



***Old Man (DLB)***  
Pastel on paper  
24 1/8" x 19"



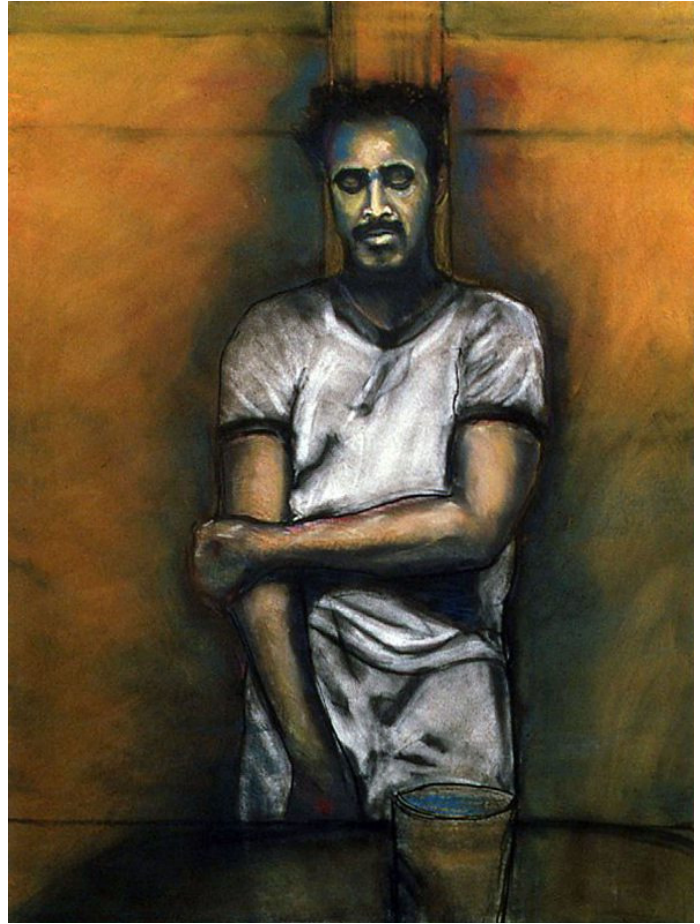
***Meditate (Day and Night)***  
Pastel on paper  
18" x 13"



# Frank James Williams

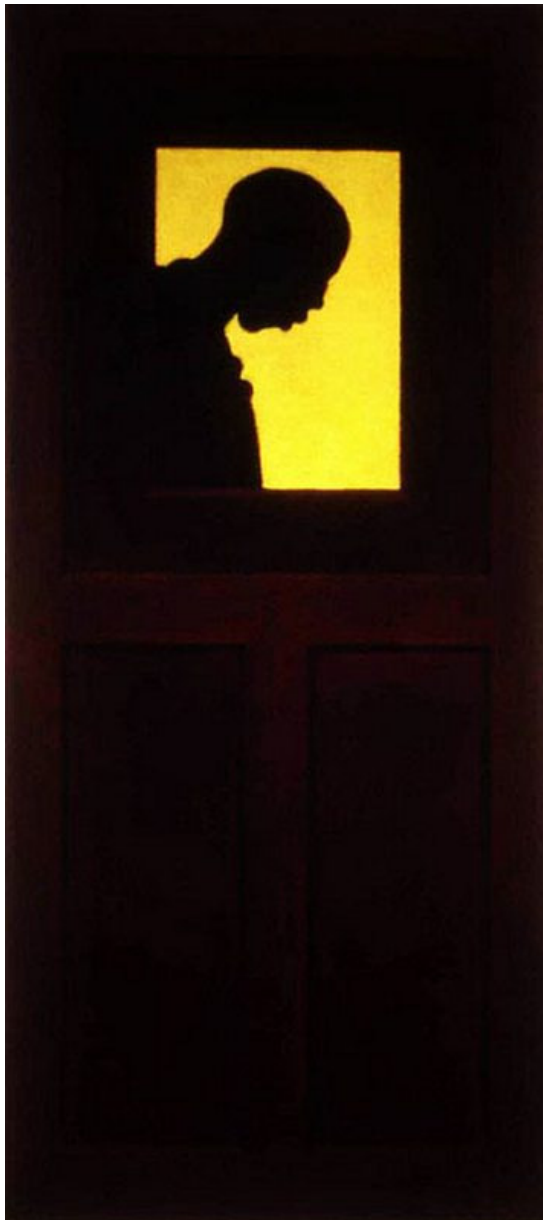


**Portrait #3**  
Pastel on paper  
20" x 14"



**Leroy**  
Pastel on paper  
30" x 20"

# Frank James Williams



**Door #2 (Hard-Times)**

Pastel on paper  
40" x 18"

## Black Lives Matter

Black lives, my life has always been a major theme in my art work. I come from the South Side of Chicago, so I know what it is like to live in the ghetto. I love creating portraits of African Americans, those who are trapped in the struggles of life. They draw my attention the most. I can see and feel their pain. I rejoice in their strength and their beauty.

I am interested in revealing and capturing the souls of my people, of memory frozen in time. I want to create an image of the life that has been stolen. I want to see and hear my mother, my sister, my brothers and my lost youth again.

Drawing with color pastels is the medium that I am most comfortable using, it gives me control and freedom. It allows me to work quickly and loosely. At the same time it feels fresh and contemporary, adding new life and power to my work.

My art has mostly been rejected by the main stream art world, galleries, museums and educational institutions. They prefer to show black art that doesn't offend anyone and that is safe. I do not create propaganda or "Feel Good Art". My portraits are of real people. I tell their stories as they are. So if all lives matter, then clearly, all black lives matter. I am not ashamed about where I come from. It is both a place of hope and despair. I am proud of what I have accomplished as an artist. I create art because I can and because I must.

**Frank James Williams**

# Notes and Credits

*In times of crisis and social isolation, art and human expression becomes fundamental in maintaining our sense of humanity. The **El Camino College Art Gallery** would like to thank all of those involved in our online exhibitions for contributing to our art community to help make that possible.*

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