

2018 Human Rights Art
Exhibition Lane Community
College, Oregon



Cover image: Rajesh Kumar Singh

Future Akins, *Debacle*, Linocut Print



I have lived and traveled across Texas, New Mexico and Arizona my entire adult life. The thought of a wall blocking access to family and friends, altering natural animal and plant migration and adding only a blight on the landscape is inexcusable.

The image of barbed wire symbolizes the real-life threat of detainment when this interpretation of isolation is implemented.

The entire situation is a shameful fiasco.

JS Bird, 4.6\$\$,\$\$\$,\$\$\$, Acrylic on mounted paper



The title of this piece refers to the approximate number of people living on the planet who live on ten dollars a day or less, 4.6 billion people. This number represents roughly 71 percent of the world's population. Many of whom, as we know, have dark skin. Conversely the United States spent 551 billion dollars on the military budget in 2016, which is more than the other top five nations military budget's combined. Much of this money made its way to defense contractors, and the CEO's and executives of those corporations. The United States sold 9.9 billion dollars of weapons to other countries in 2016.

233 Ramon Blanco-Barrera, *Series Spying Korea: Demilitarized Zone, Korea*, Photography



Korea is a country that was divided in 1945. Since then, there is one of the longest and most popular conflicts known by our contemporary history. The control of power is an evidence and an obsession by any kind of politician, not just from its north and south distinct sovereign states, but also from all over the globe. The relations between both sides are very cold as they are still in war. To avoid more problems about it, it exists a four kilometers wide demilitarized zone in the middle of the two regions. Tourists can visit this place on guided tours very well advertised to the public.

Nowadays, every single minute in this area is being watched by the rest of the world, while millions of civil people in this country is trying to work, to eat, to be happy, to do their things, to do their daily life... to survive. This series of photographs includes a sequence of quotidian scenes from both Koreas, taken with a telescope along the demilitarized zone. All of them are visually shaped as touristic postcards.

Come to see the DMZ
Feel the conflict and live the experience
Unique, you will never forget it

I use the number 233 as an artist name in reference to the identity game of our commercial and overpopulated world system. We are all numbers. I send social and political messages in order to make people reflect about their communities, both local and universal, constantly bringing up human rights concepts and values. I deeply believe in Art as a pathway to produce knowledge, to make people reflect and somehow to take them part of any international issue. We are all citizens of the same world and we are claiming for a better place to live, then we need to be involved and to use an appropriate tool to get it. That is why I consider myself as a Social Catalyst, instead as a regular Artist.

233 (Ramon Blanco-Barrera) is a PhD Candidate and Professor in Training at the Faculty of Fine Arts at the University of Seville (Spain), an Advisory Board Member of Emergent Art Space (USA) and an Associate Community Member of the Human Rights Research and Education Centre of the University of Ottawa (Canada).

Jim Boden, *Out of Paradise Series: Border Watch*, Acrylic on Canvas



The series, *out of paradise*, started on the premise - what if Adam and Eve used free will and chose to willingly leave the garden and to “go adventuring”?

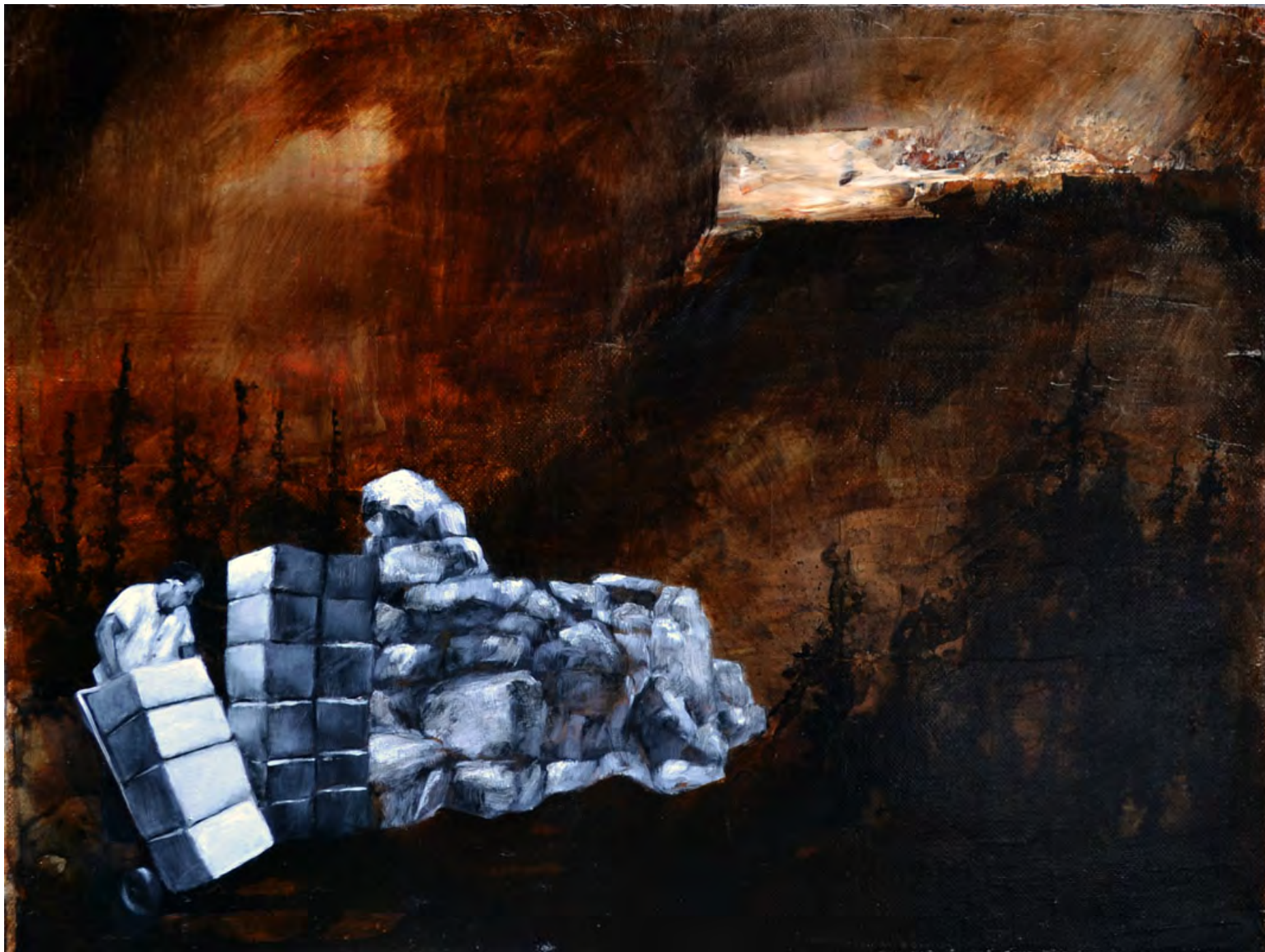
The series is loosely based on the literary structure of journeys - homer’s *odyssey*, james joyce’s *ulysses*, dante’s *inferno*. Also, references are made to t.s. eliot’s *the waste land* and ezra pound’s *cantos*; religious and cultural mythologies; the theatre of the absurd, philosophy. Each is a moment/event in which the viewer catches a glimpse of action – some are enigmatic, some require the viewer to create the narrative moment, some are of the uncertainty of a moment, some are the moment-before-the-moment.

Each canvas has been treated so that the figures are in a landscape in which they may not quite comfortably fit in. The “landscapes” serve as theatrical backdrops much like painted backdrops in old photo studios. The action takes place in this theatrical set and the viewer is catching a moment of the implied narrative.

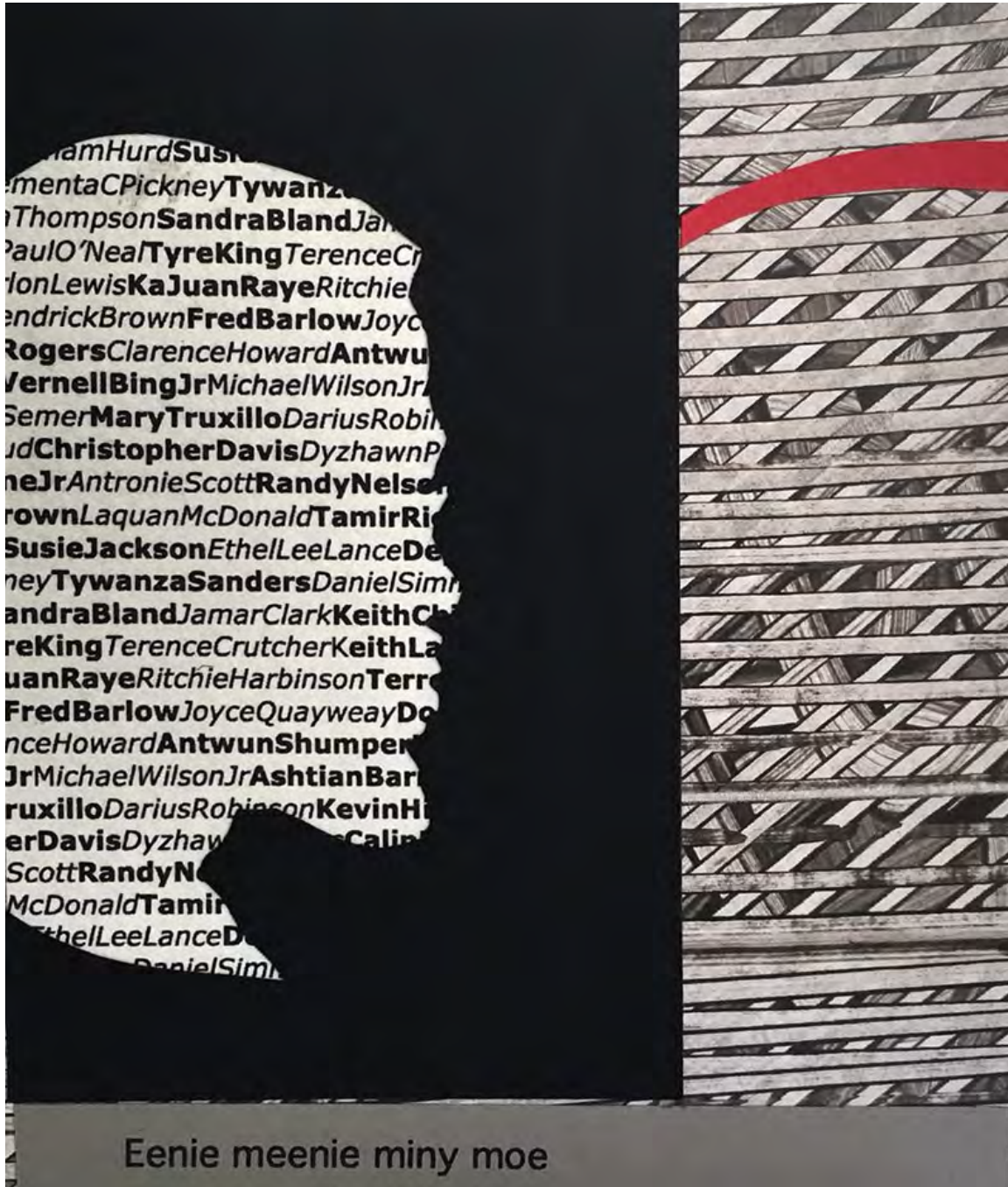
The journey is to discover, reflect, consider, and proceed.

Us senate democrats reported that the border wall could cost nearly \$70 billion to build and \$150 million a year to maintain. An internal report by the department of homeland security said the wall could cost about \$21.6 billion, not including maintenance.
New York Times 4/18/2017

Jim Boden, *Out of Paradise Series: Wall Building,* Acrylic on Canvas



Kathleen Caprario, eenie meenie miny mo, Artist book: cut and painted papers, Xerox copies



Artist book, designed and created as part of Susan Lowdermilk's pop-up book making course through Lane Community College, Eugene, Winter 2017.

As a little girl growing up in working-class Elizabeth, NJ, I often heard the alternate version of this rhyme that reflected the inherent racism and white privilege of that time and place. Even at a young age, i knew that there was something deeply wrong expressed and i knew that, in addition to being hurtful to my African American friends, saying those hateful words would damage a part of me in the process.

In this art book, I am juxtaposing that personal experience with the struggles and accomplishments of 20th and 21st century African Americans. The design's style and palette is reminiscent of and an homage' to the post modernist artist, Barbara Kruger as well as the Russian Constructivist political posters by El Lissitzky and Alexandr Rodchenko.

The background papers list the names of those remembered in my white noise video project. These deaths were selected due to the resulting media involvement and social action response to their stories – each tragic loss became the catalyst for social awareness, protest, and change.

Kathleen Caprario is an art instructor at Lane Community College and currently working as an Artist in Residence at the Brush Creek Foundation, Saratoga, WY.

Ed Check, *A Lament*, Collage



With this piece I grieve my past and roots in a way. In some ways I am that man looking down on the street—watching more than participating in my life. When I began to self-identify as gay in the 1980s and started going to gay bars, I noticed that in Milwaukee, WI, the gay bars were near the Third Ward, in an older industrial area. Because industrial spaces are dark at night, this was the perfect breeding ground for clandestine connections—businesses were closed—there was no one to witness what the gays were doing at night. One also had to be careful as not to get gay-bashed which was common as well. So, in this and a series of collages, I re-use the cartons from Ho-scale model buildings and add the “gays” and sometimes the “sex” back into the picture. In this 4.5 X 4.5-inch square collage piece I searched through older gay magazines to find an image of a man small enough to fit the scale of this photo. A hetero-normative couple peeks in below on the first level as an anonymous man in the second-floor window looks down. Everything was coded and secretive back then. I didn’t know any out-and-proud or gay role models. Most every gay man I knew was afraid of being identified as gay. Maybe fearing I/he would be named a failed man. Not quite normal. Not straight. Back then, as today, we feared we might lose our jobs.

So, on this quiet street maybe the man upstairs is waiting for someone or alone. Back in the ‘80s, these kinds of neighborhoods frightened me. I really didn’t even know how to be gay and was beginning to learn some of the practices—go to a gay bar and try to hook up with someone. Sadly, my hookups never amounted to much—in my mind I wanted to find a guy and fall in love. And, for me back then, it had to be a masculine man. Ironically, the gay people I ended up befriending were drag queens and effeminate gay men. They seemed to be the most courageous and well-adjusted—and the most interesting to talk to. This piece serves as a quiet moment or breath for me where I am able to remember and savor those moments of me “not knowing” who I was or what might happen. Would I find the man? I never did. And, that’s another grief. I reflect and grieve through many of my collages. It’s my time to think and assess and move on—and remember—and at times, smile.

Dr. Ed Check is an Associate Professor of Art Education and Visual Studies at Texas Tech University, Lubbock, Texas and co-founded the Caucus for Lesbian, Gay, Bisexual, Transgendered, Queer Issues in the National Art Education Association.

Denise Shaw, *Charleston*, Acrylic on Panel



Charleston is my response to the massacre of nine African Americans committed during their bible study at The Emanuel African Methodist Episcopal Church in Charleston, South Carolina. I view the Confederate Battle Flag as a menacing design, forming a large "X" and replaced the stars with repeated states of South Carolina to emphasize the prevailing, repetitive mindset of racism. Superimposed on the flag is an antique bible, symbolic for many as eternal truth and devotion. A bullet hole mars the center and the smoke rising becomes the spirit of a woman ascending. On the biblical page I've chosen the story of Cain and Abel, the first and eternal murder. "Am I my brother's keeper?" Cain asks?

Denise Shaw is a Library Fellow at The Whitney Museum Of American Art in New York City and was elected into the National Association of Women Artists in 2012.

Denise Shaw, La Crise Migratoire, Acrylic on Panel



La Crise Migratoire is an alarming observation of the migrant situation in Europe. I painted the images on 4 skateboards to suggest floating debris from capsized boats where refugees have lost their lives. The skateboards also symbolize travel and hope—hope in the sense of a youthful “new life” beginning. I have adopted an Asian panel screen format with a traditional “narrative” in the corner. My narrative consists of a German cell phone with apps to assist refugees, an asylum stamp, the European Union flag and a crane. The panels are painted partially with an Old Masters European approach using multiple varnishes.

Since the implementation of this art piece, the migrant/immigrant crises has reached our shores in a different way. In my opinion, the U.S. president’s erratic and bullying behavior on the world stage is applied to American life and our democratic values. As in the world conflicts of Afghanistan, Syria, the Rohingya Crises, DR Republic of Congo and others reflected in the migration to the Continent—destroying families and nations—the same destruction is happening to our immigrants in the United States. Everyone in the USA is an immigrant, except the indigenous (and once again these indigenous people are being forced off their land because of corporate oil and gas interests). Immigrant families are being terrorized and pulled apart. “America First” is hypocritical, toxic and exclusionary. Demonization of the Other is a national and worldwide epidemic.

Denise Shaw is a Library Fellow at The Whitney Museum Of American Art in New York City and was elected into the National Association of Women Artists in 2012.

Ellie Ivanova, *Broken*, Digital Photography



“Set up” and “Broken” are two photographs from a series dedicated to women as objectified personae in the context of consumerism. Growing up in Eastern Europe, one of the most impressive transitions I witnessed was the commodification of values and entities that prior to that were not subject to market forces. Suddenly, the freedom to travel and the enthusiasm of having access to the same shiny goods everyone else in the world owned turned out to also include the possibility to be kidnapped and forced to become a commodity as well, in the flourishing human trafficking business. The series explores issues of freedom and consumerism and how they are related in the realm of women rights.

For this project, I use dolls, mannequins and clothes hangers to denote women on the edge between their roles of agents and objects. Just as dolls, and mannequins, are aspirational models for girls to imagine their own future roles and social power, ironically, they are also blank objects on which roles can be put on. They can be disassembled, put back together and arranged at will. And as representational objects, they may look like active participants in the environments they are placed. “Set up” and “Broken” are examples of this ambiguous active-passive, subject-object symbolic role.

Ellie Ivanova, Setup, Digital Photography



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Rajesh Kumar Singh, *Coal Workers*, Digital Photography



I use photography as a means to document the world around me, to identify with unseen qualities of my character, so as to better understand the reality of the times we live in, and to express my interpretation of the world around me. I make pictures to create awareness to the facades of human nature that people overlook. This exploration of the overlooked helps me engage more deeply with where I am in space and time. My goal is to make photographs that draw audience into the human struggle. A focus on details keeps us in the present, it stops us from fretting on the future or regretting the past. My photographs are like a physical meditation. My choice of subject stems from my deep interest in the marginal sections of the society. Their story, which often remains untold, hides stirring tales of human endeavor of human spirit.

Photography for me is an instrument to tell captivating stories of human spirit. These untold stories of differentially abled humans is my attempt to raise awareness among the people of the world which I believe is the first step to take these children to the main

Rajesh Kumar Singh, *Kiln Workers*, Digital Photography

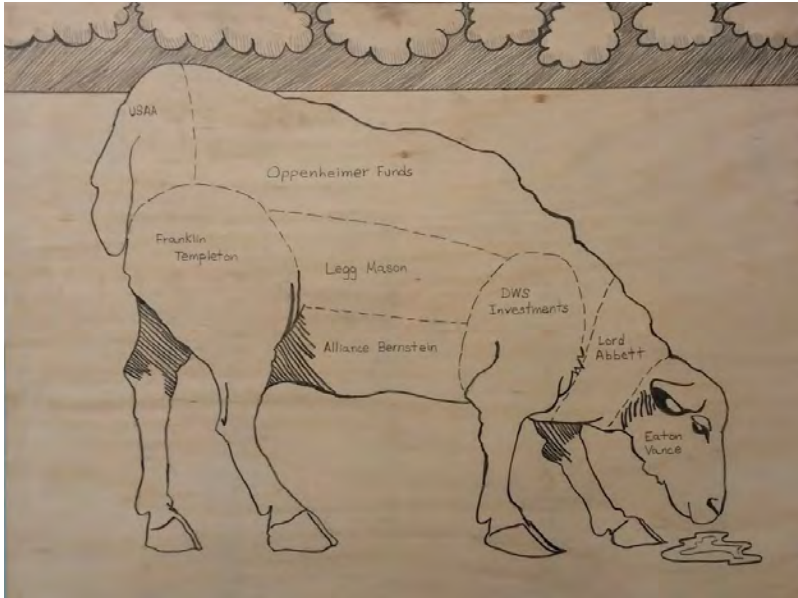


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Ramón López Colón, *Cordero Bona Fide*, Graphite on Panel



My work explores the visual possibilities of representation of Puerto Rico's political status through the interaction of the iconography that construct the island history and modernist painting approaches. As a consequence of being raised in the town of Guánica, PR (est. 1508), the events that defined the erratic political history of Puerto Rico were vividly evoked through my childhood by monuments and celebrations set in the bay of my seaside hometown: the incursion of Spanish Conquistador Juan Ponce de Leon in 1508, the piedra (rock) that commemorates the invasion of Puerto Rico by General Miles in 1898 and the annual protest of the Partido Nacionalista Puertorriqueño (Puerto Rico's Nationalist Party) against the US government in Puerto Rico are amongst the most remarkable memories of that time.

After a trip to St. Croix for an exhibition of my work at the Caribbean Museum Center for the Arts during the October 2012, I decided to develop a body of work that explored the similarities among the islands around the globe that are under the political sovereignty of the United States: Puerto Rico, U.S. Virgin Islands, Guam, Northern Mariana Islands and American Samoa are depicted in these paintings. Their common bond being not only geographical likenesses, but also the political, military and commercial interest of the United States over their coasts, lands and their peoples. Heavy clouds above the islands are a burden that limits the chances of natural growth and prosperity. This burden often materializes in the form of Navy ships, a constant presence in the history of these islands. This group of paintings is the opening argument of more works that will question these concerns.

From 2014 to 2015 I made a series of painting using fire as leitmotiv. Flames surround houses, people and lambs in scenes that often make references to important monuments and events that commemorate Puerto Rico's history. This painting seeks to show fire as an element of renewal, a way to burn traditional views of ourselves and have a fresh start open to new proposals for the Island's future.

More recently (2016), a smaller group of images incorporated the aedes aegypti mosquito, the one that transmits many serious tropical diseases such as dengue, chikungunya and Zika. This insect, which has always been part of our environment, is now portrayed by the USA's federal agencies as another fearful sign of Puerto Rico's uncivilized character. In one of these paintings, titled Mascota (Pet), a self-portrait is laced by the neck to a mosquito while keeping a vigilant eye to the inescapable danger that coexists with us.

Susan Lowdermilk, A Ritual to Read to Each Other, Limited Edition Artist Book (Text by William Stafford)



I created this book in 2007 as a reaction against the US/Iraq and Afghanistan war. The two-dimensional woodcut image that makes up the tunnel structure was originally titled, “Peace Inside the Noise”. The message is a plea for community and cooperation for peace and truth.

A Ritual to Read to Each Other by William Stafford

If you don't know the kind of person I am
and I don't know the kind of person you are
a pattern that others made may prevail in the world
and following the wrong god home we may miss our star.

For there is many a small betrayal in the mind,
a shrug that lets the fragile sequence break
sending with shouts the horrible errors of childhood
storming out to play through the broken dyke.

And as elephants parade holding each elephant's tail,
but if one wanders the circus won't find the park,
I call it cruel and maybe the root of all cruelty
to know what occurs but not recognize the fact.

And so I appeal to a voice, to something shadowy,
a remote important region in all who talk:
though we could fool each other, we should consider—
lest the parade of our mutual life get lost in the dark.

For it is important that awake people be awake,
or a breaking line may discourage them back to sleep;
the signals we give—yes or no, or maybe—
should be clear: the darkness around us is deep.

Susan Lowdermilk is an art instructor at Lane Community College. Her artwork can be found in numerous public collections including the Getty Museum, the Library of Congress and the New York Public Library. She earned her Master's of Fine Art from the University of Oregon, and her Bachelor's of Fine Art from Colorado State University in Fort Collins, Colorado.

Sudi Sharafshahi, *Walls*, Acrylic on Canvas



The painting, “Walls” depicts the life of those that have been imprisoned for no other crime but the defense of their basic human rights. These walls are not holding back criminals but are holding back the fundamental human rights of a free mind, free religion, free speech, freedom to live and a conscious that demands justice for all. For these ideals, they are incarcerated for years behind these harsh walls and subjected to torture, cruelty and inhumane conditions. They are isolated and stripped of any humane connection, interrogated relentlessly, denied food and water and over time they lose their sense of self and being. All that remain is a faint hope and a great longing for freedom.

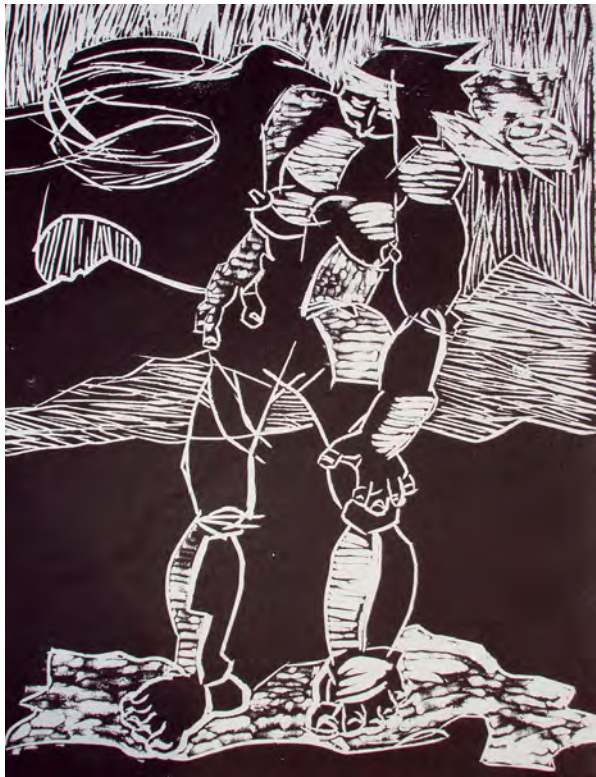
“Walls” speaks of the tragedy that is occurring behind the darkest of walls built by those in power, hardened by their greed and hunger for wealth. It depicts the cries, pain and suffering of the captives that are being stripped of their souls. Humans that have been broken under torture and forced into silence. These tragedies are not new and have been a part of our existence throughout time.

Unfortunately, the wounds that this inhumanity leaves can never heal for many, even after they have been freed. After years of incarceration these walls become internalized and there is no freedom from the psychological and physical pain they represent. They become permanent barriers to a life deserving of living. The main aim behind this painting is to alarm and remind the observer, free on the other side peering in, that they cannot be indifferent to such tragedies. Because compassion is what makes us human. We are reminded of this by the timeless wisdom of Saadi, the 13th century Persian poet who states:

“If you have no sympathy for the troubles of others,
You are unworthy to be called by the name of a Human.”

Sudi Sharafshahi is a painter, sculptor and cartoonist who has lived in New York City since 1975. She graduated with a B.F.A. in painting from the faculty of art at Tehran University, and an M.F.A in sculpture and graphics from the Royal Academy of The Hague, Holland.

Guadalupe Victorica



Guadalupe Victorica



Desolada: Survivors of Family Violence
Tomando el Aliento: Survivors of Family Violence
Desconcertda: Survivors of Family Violence
En Espera: Survivors of Family Violence
Linocut Print

Guadalupe Victorica has been working with Art for Human Development since 2005 and gives Art workshops with the topic of Family Violence. Guadalupe's exhibition record includes 10 solo exhibits and around 30 collective exhibits. Seven of her solo exhibits focused on the topic of Migrants from Mexico to the US. These exhibits have been in México, the United States and England.

Guadalupe is presently working with the topic of Migration and Family Violence and organizing the Eight Prints for Peace art call. <http://www.printsforpeacemexico.blogspot.com>

Migrant Project: <http://artforchange.blogspot.com>

Arte used for Human Development : <http://art-humandevlopment.blogspot.com>

Printmaking by G. Victorica about Migrants and Family Violence. <http://grabadoprintmaking.blogspot.com>

Prints for Peace México and International Printmaking Collective Monterrey: <http://www.printsforpeacemexico.blogspot.com/>

Arte/Human Development workshop Casa Hogar el Refugio/Youth Shelter: <http://casahogarelrefugio-artedesarrollohuma.blogspot.com>

Guadalupe Victorica is the Founder and Director of Prints for Peace in Monterrey, Mexico and holds a Doctorate in Social Science from the Pacific University, a BA in printmaking from San Diego State University, and has taught Art for Social Change at the Universidad Autónoma de Nuevo León in Monterrey México.



In my work, I use a computer to repeat images that I stitch together visually in order to make an appealing pattern which draws the viewer into a slowly unfurling narrative that invites a discussion about ecology and/or sociopolitical realities of the contemporary world around us.

My creative research has always been about topics that are personal even if political. It is often the only way that I can come to terms with things that anger me or frighten me. From 2014 through 2017 that topic was gun violence. And certainly that is still relevant to our times. But I have a new body of work is about the "Politics of Hue". I noticed how colors, hues, such as red and blue were extremely politicized in the last presidential election. So I decided to explore the good and bad associations that could be found with each color. I don't expect my work to change anything, but through a juxtaposition of images, I hope the viewer will come away with a continued questioning of their own.



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Rick Williams, (top) *Stacking Pipe*, (bottom) *Throwing Chain*, Photography



These photographs are selected from my twenty year documentary project that culminated in my book *Working Hands*. The images show the workers of three primary work forces in Texas; ranch workers, oil workers and high tech workers. The images are of the cowboys, rough necks and high tech assembly line workers as they work in there various environments, all on the same ranch lands of the expansive Texas Plains. My intention is to explore how they work on and relate to the land and environments on which they labor--how the environment impacts them and how they shape the environment in the evolution of Texas landscapes and socialscapes.

The images exhibited here are of roughnecks working on an oil rig on ranch lands near Albany, Texas. They work on the same land as cowboys and high tech workers but in different ways. On their steel platforms ten to 60 feet above the ground they have little direct contact with earth beneath them. Virtually everything they touch is made of steel from the floors they stand on, the tools they work with, the benches they sit on and the pipe they drill into the ground below. Even the air is filled with the deafening roar of the drilling motor and the pungent smell of its petroleum exhaust. Their labor is hard and intense and dangerous and runs continuously 24/7. Their primary relationship to the earth is based on what they can extract from it. The product of their work, fossil fuels, damages our world even more than their backbreaking labor itself, which leaves behind polluted and scarred ranch land dotted with pump jacks, oil tanks and gas flares burning through the night—beacons of industrial dominance, upward distribution of wealth and failing environments.

Rick Williams is the retired Dean of Arts at Lane Community College and taught photography at the University of Texas for 10 years prior to moving to Eugene, OR.

Holly Wilmeth, *Sugarcane Workers*, Digital Photography



Holly Wilmeth was born and raised in Guatemala. The daughter of a farmer, she spent half her time in the city and the rest of her time in the dense jungles and agricultural landscapes of Guatemala. This is where her journey in photography began, documenting the culture both in the streets as well as people's relation to their land. Her passion for ethnic cultures has taken her to over 60 countries, from the remote corners of East Asia to the far north of Mongolia. Holly has experienced living with nomad families in the Tibetan mountains as well as the Saharan desert. She has worked for a wide range of clients, in advertising as well as editorial. Her work has been published in International Publications such as Time, Newsweek, AFAR, GEO, Travel & Leisure, National Geographic Adventure, CARE International, USAID to name a few. For the last couple of years she has been working on a series called Faceless and Found Objects, and using alternative processes to exhibit the work such as gold leafing on prints. She worked on a project in Quebec City photographing a Series for them relating to their city.

February-March 2005- Guatemala, the history of sugar cane in the Americas dates back to the days of Christopher Columbus and the Spanish conquest. It was by way of Spain and the Island of Hispaniola that sugar cane made its way to Central America. For centuries the Mayans have worked in the fields, coming from the coastal regions and from the highlands to work for four months from January to May. This is one of the most difficult manual jobs in the county, and yet generations have kept the tradition of migrating in order to make good money that will allow them to survive the rest of the year. Guatemala is the sixth largest producer of sugar after Australia, Brazil, and the US. It exports not only raw sugar but it also sells energy as a bi-product of the refining process to neighboring countries.

The people of Guatemala depend on the yearly source of jobs the sugar cane industry provides. They earn a bi-weekly income of cir. 750 quezal, which equals an average of \$100 US. Generations work side by side, coming from the coastal regions and the highlands and leaving families behind to tend to agriculture. Because of the increasing growth of the industry, many mills have had to replace the old tradition of manual to mechanical harvesters. It is just a matter of time before machines replace the manual labor. In the meantime, sugar cane workers are still employed and are provided with housing and food, working six days a week and long days for four months. With Guatemala as the number two most efficient producer of sugar in the world, it has opened up trade with America by assimilating itself into the World Trade Organization as well as the signing of the Central American Free Trade Agreement.

Fotios Zemenides, *Mors Violenta*, Etching



This etching with aquatint à la poupée plate is part of the Pipelines and Borderlines portfolio exchange project curated by Beverly Keys. This 3rd iteration of the portfolio is based on actual stories of the havoc that extreme energy extraction has wrought on the environment, communities and people's lives. I chose to depict the fuel train derailment in 2014 that obliterated the Canadiantown of Lac-Mégantic and took the lives of 47 people including children. These derailments and oil spills are worsening every year. From 1975-2012 a total of 800,000 gallons of crude oil had been spilled in US derailments. In 2013 alone over 1.15 million gallons had been spilled. Our blind dependence on fossil fuels is literally destroying peoples lives and livelihoods. The title is taken by the town's coroner who was quoted as saying that the 47 people killed had died "A Violent Death."

The story of humanity is replete with hardship and suffering. Our species' struggle is what has brought us to this point in time. All of our greatest cultural and technological innovations; our music, art, engineering, science, political systems, philosophy, literature - our very way of life, are products of surviving a harsh and deadly environment. Our defiance of oblivion made us smarter, stronger, and wiser. We are not however immortal, invincible or unassailable. There is a great deal about us that still must evolve. Our treatment of one another and of the environment is in desperate need of refinement as we are quickly making the world uninhabitable for us. These prints come from the series; Posterity. The images depict a dark and pessimistic future in which unsustainable consumerism, disregard for intellectualism and aggressive international policies will ultimately create a planet that cannot support our civilization and quite possibly our species. These prints are meant to remind the viewer that these disasters, both natural and manmade still run rampant throughout the entire world and affect us all. We should not take for granted what we have and what we are capable of.

Fotios Zemenides was born a refugee, his mother fleeing the Turkish invasion of Cyprus. He studied fine art and art history at DePaul University in Chicago where Paul Jaskot introduced him to the notion of understanding art by becoming a student of history, thus placing the work in its socio-political context. As the very essence of social justice was ingrained into his being from a young age, his goal is to create art that force the viewer to question the way of things and ask difficult moral and ethical questions. He received his MFA in painting and drawing at the American Academy of Art. Under the tutelage of Joe Kegler at the Chicago Fine Art Foundry, he mastered the process of bronze casting for sculpture and studied classical academic principals of painting and anatomy with David Jamieson and Melinda Whitmore from the Vitruvian Fine Art Studio. He is a member of the North Shore Art League where he practices with printmakers Bert Menco and Diane Thodos. Via the Beverly Arts Center, he acted as an art outreach instructor for underprivileged youth and is a promoter for increased government subsidy of Art education via the Illinois Arts Alliance. He is co-founder and partner of the Paupers Art Guild.