

Even the more personal experiences have global ramifications. Joan Bonnette creates torsos from her own body and then scars them with the wounds from her mother's surgeries. She honors her mother's endurance for over 25 years as she continues to survive the attack of cancer. What is this cancer that is ravaging so many humans? Not one of us can isolate ourselves from this destruction. Both my parents have cancer. My dear friend who received his doctorate with me died recently of cancer. This imbalance in our bodies is life threatening. The chemicals we have placed in our food, air, and water are the likely agents that activate the carcinous monopoly. Bonnette's image of endurance and survival, also evokes a message that cancer affects us all. While cancer research may make medical breakthroughs we must suspect what we eat, breathe, and drink--and perhaps make changes in our daily consumption.

In the 1980s I worked for Eugene, Oregon's, *Council for Human Rights in Latin America*. Since then I have introduced Chilean Arpilleras in art lessons about transformative power or social action through art. Each semester as I introduce non-art majors to the arpilleras and ask them to create an artwork that presents a social or personal injustice that they have experienced, (using the "scraps of life" that surround them), many express surprise that art can serve such a purpose. One woman asked, "you mean I can communicate my views on breastfeeding through art?" Another was concerned that her view that women should be allowed to read the Torah was not an "art" topic. When we discussed their art and the controversial issues that the art expressed ranging from abortion, to legalization of marijuana, to gun control, child abuse, and society "as puppets of the clock"; there were tears, opposing opinions, and engaging discussion. I asked in the midst of the passion: "Should discussion such as we are having be a part of art education?" They answered with a unanimous, YES! These elementary education majors who were taking the required art class as part of their teaching certification program, many of whom will be in schools without art specialists, felt that the dialogue that their images stimulated was educational, necessary, and helped them to examine the social role of art. As Suzi Gablik writes: "Vision is not purely cognitive or purely aesthetic but vision is a social practice" (1991, p. 100). The JSTAE Gallery presents art as a social practice.

Gablik, S. (1991). *The reenchantment of art*. London: Thames & Hudson.

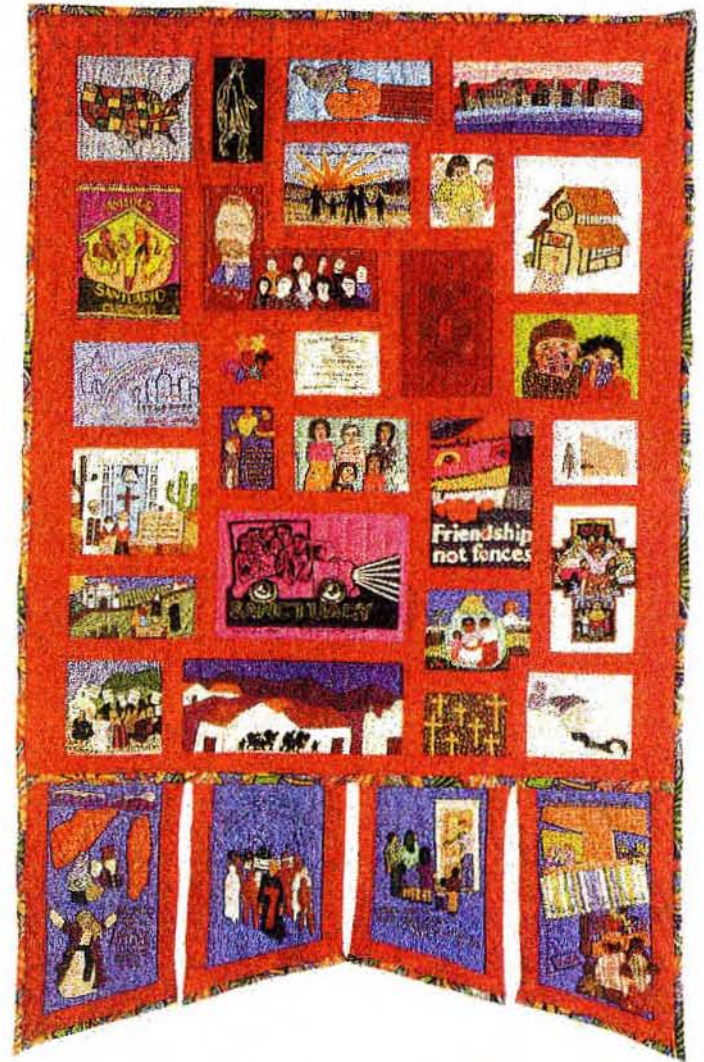
## The Gallery

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Robert Bersson  
 Boise Peace Quilt Project  
 Joan Bonnette  
 Vaughn Clay  
 Dipti Desai  
 Olivia Gude  
 Drea Howenstein  
 Rick Lowe's Project Row House, Inc.  
 Kristin Rauch

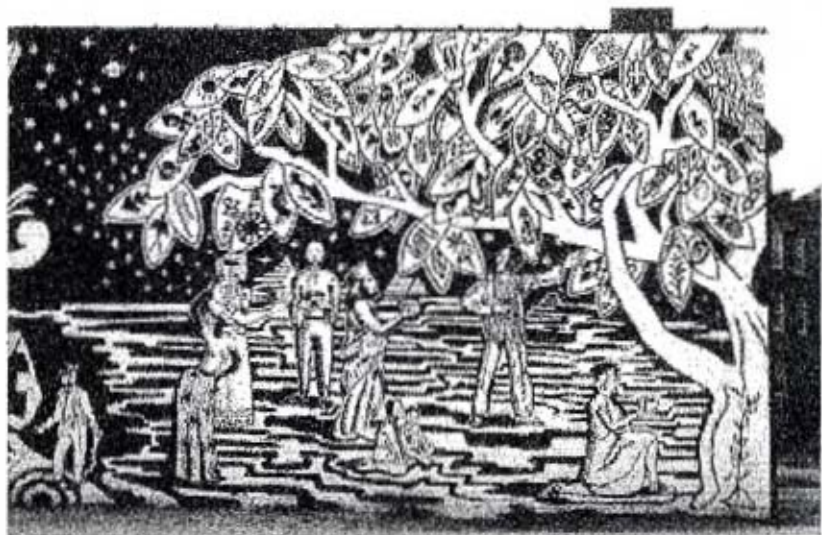
Since the early 1980s, members of the Boise Peace Quilt Project have been making quilts to promote world peace and to honor peace activists. Strategies using quilts as vehicles for peace making include cross-cultural collaborations, educational seminars, award ceremonies, and even the circulation of a quilt among U.S. senators who were asked to sleep one night under the quilt, dream of peace, and in the morning act towards peace through their political action on the Senate floor.

Elizabeth Hoffman



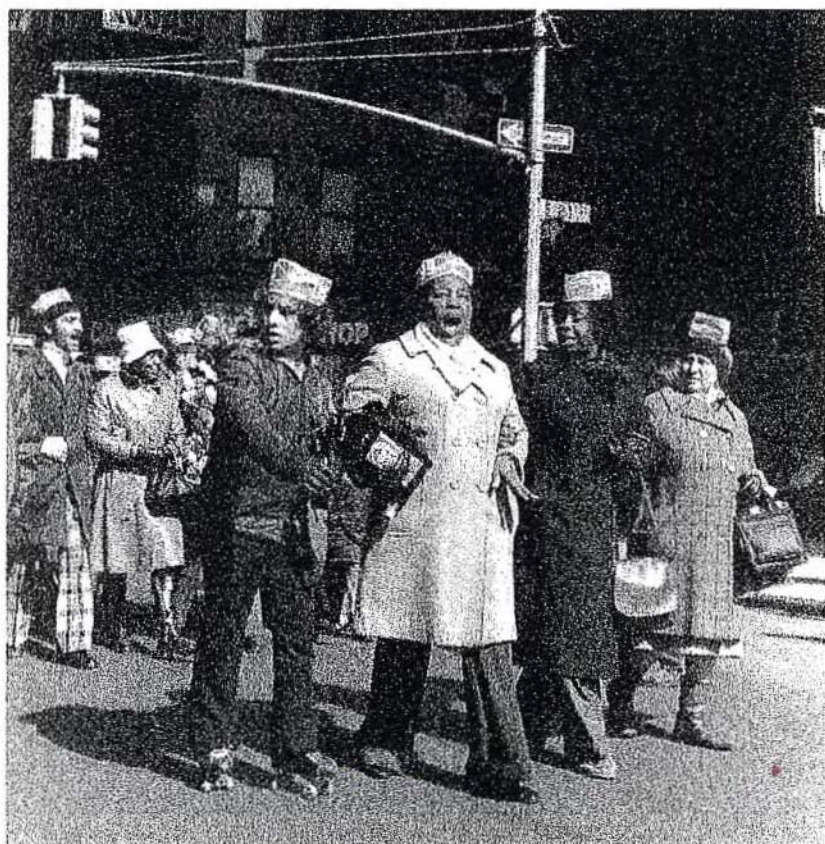
*Sanctuary Quilt* January, 1988 By: Boise Peace Quilt Project

The *Sanctuary Quilt* focuses on the struggle for freedom in Central America and honors churches and communities in North America who have provided sanctuary for refugees. The images on the quilt reflect the horror of political conflict, the sadness of leaving native landscapes, and the hope of finding peace in North American communities offering sanctuary.



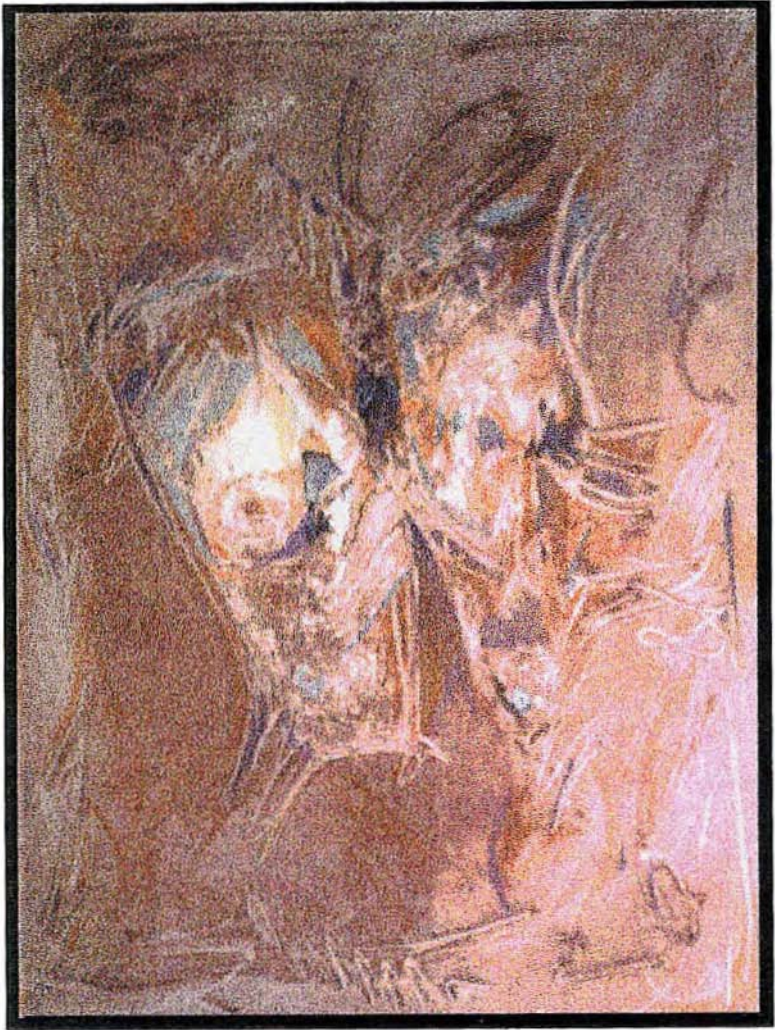
*By All Means Necessary* (detail) 1992  
acrylic paint on bricks; ht: 16'x115'

*By All Means Necessary* was created in the summer of 1992 by a team of 14 teens working with artists, Olivia Gude, Dorian Sylvain, and Turbado Marabou. The challenge to the youth was simple and direct, "Here is your wall. Your mission is to image for the community the issues that you face, that the community as a whole faces." In an intensive six-week process, we discussed, meditated, researched, drew, re-drew, projected, and painted together. The title, a tribute and a reflection on the famous words of Malcolm X came about because one day one of the students threw up his hands during a group discussion and exclaimed, "There's no one way to look at things. Every time I think one thing, someone makes me also see it another way." We save ourselves and the community by multiple understandings and actions, "by all means necessary."



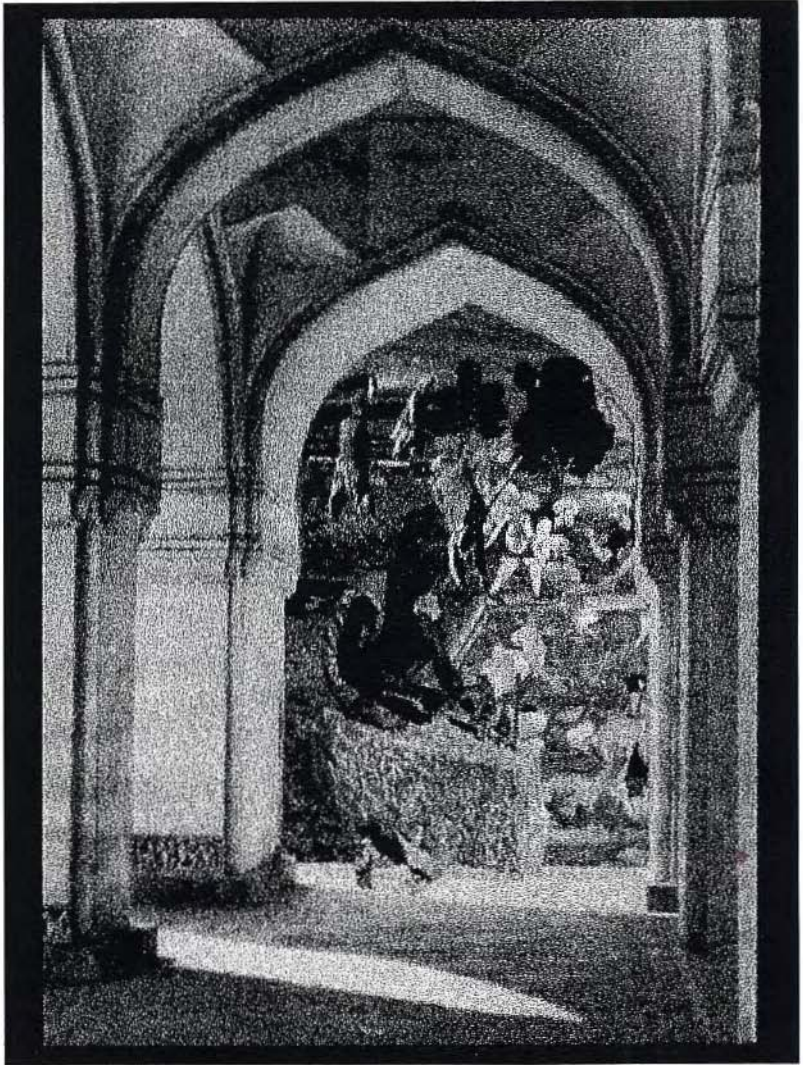
*Woman Tide* 1975 By: Kristin Rauch  
b& w photograph; ht: 8"x7.5"

News reports, the Internet, and photographs awakened memories of the 1975 International Women's Day march in New York City. This photograph connects people and their beliefs through 20 years.



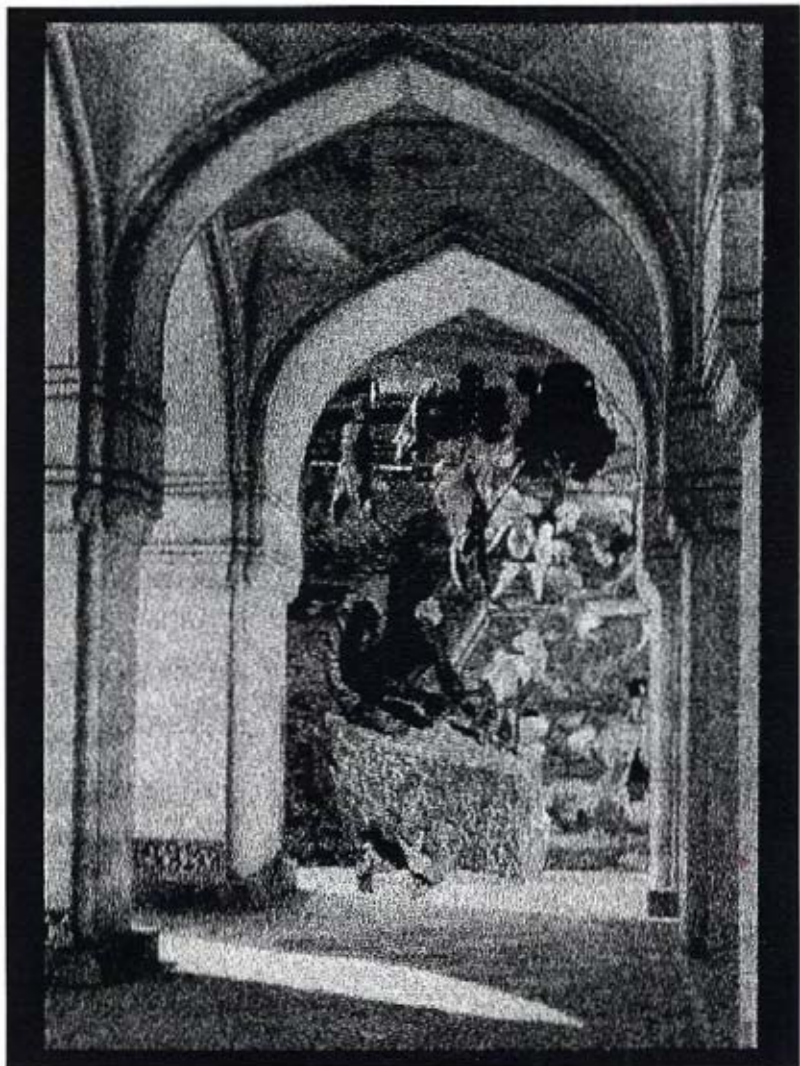
*Endura: Survivor* 1994 By: Joan Bonnette  
monotype; 10"x14"

The spirit and optimism of my mother in her 25 year endurance of breast cancer is the basis of ENDURA. At age 87, she is a fighter and still likes to tie a red sash around her blouse and to put on lipstick and a little perfume when visitors are expected. Bless her endurance and cancer research!



*Hindu-Muslim Bhai Bhai* 1994 By: Dipti Desai  
collage; 10"x7"

The collage represents my strong opposition to the current rise in Hindu fundamentalism in India. I focus on the direct relationship between Hindu and Muslim labourers in today's world economy. This relationship is totally dismissed in fundamentalist discourse.



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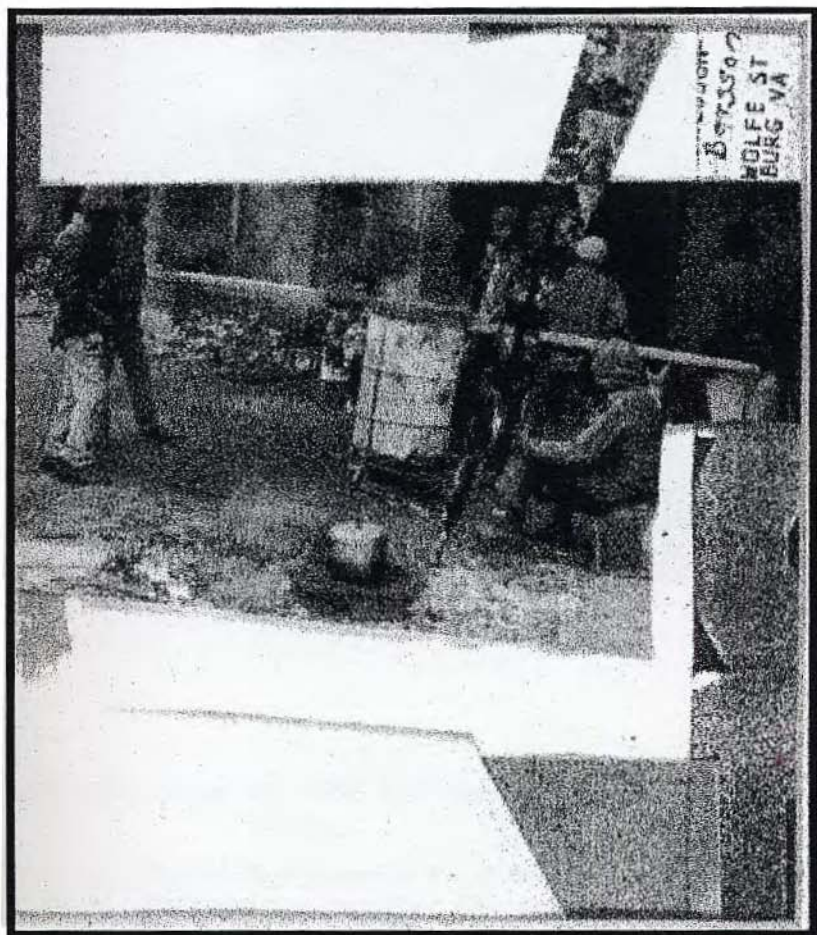
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*Pillars of Salt* 1990 By: Vaughn Clay  
mixed paints: acrylics, oils, & spray; H70"xW108"xD8"

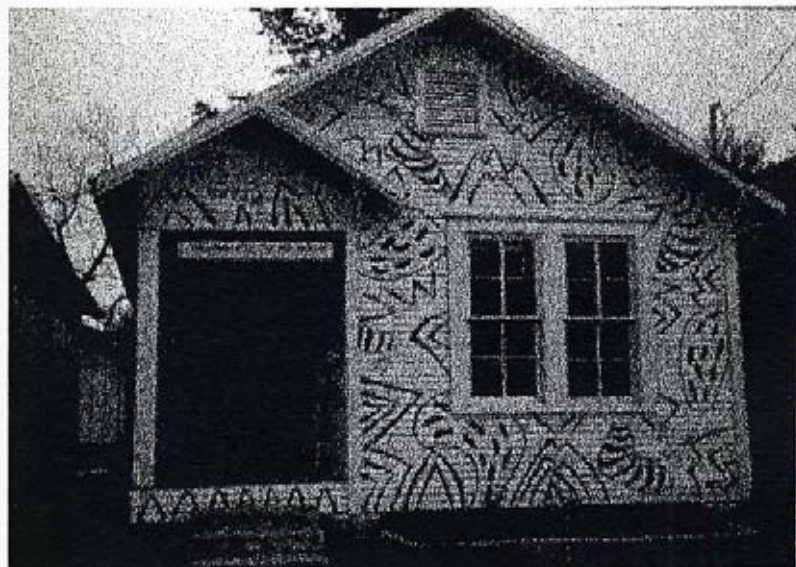
*Pillars of Salt* comments on the 1990 Persian Gulf War between the USA and Iraq. Images from ancient Assyrian art are mixed with modern war imagery. The central figure refers to the Biblical story and symbolizes that war, anger, and greed can turn us all into pillars of salt.





*Homeless Collage* 1993 By: Robert Berrson  
collage; 11"x9"

*Homeless Collage*, is subtitled, "Residents of the Richest Country in the World." I am continually disturbed by the harsh extremes of wealth and poverty, material comfort, and degradation in our society. With its grim subject matter and sharp, angular forms, the collage is a criticism and call to look at this deeply rooted problem.



*Project Row House, Inc.* 1995 Photograph by: Kristin Congdon

Houston's Project Row House is a community-based "work in progress" that brings together the arts and community revitalization. Rick Lowe, a self-described political activist, curator, artist, and Project Row House's organizer, looked for ways to fuse his interests in social action and making art. Inspired by local black artists, he sought a means to work with artists, art professionals, local politicians, and African American organizations to help one of Houston's African American neighborhoods. Lowe found a double row of 22 old and abandoned houses. In 1985, with the help of community members, Lowe began a long-term project to restore and sustain a sense of community through creative endeavors. The project provides a resident artist, seven installation houses, a classroom, a gallery, residence facilities, child care, and guidance for teen mothers. (Text by Don Krug, 1996.)



*The Shelter Project* 1995 By: Drea Howenstein  
Spring pruning vegetation; 20' high x 30' wide x 40' length

Artist/professor Drea Howenstein worked with students from The School of the Art Institute of Chicago, Amundsen High School, students and teachers from eight different Chicagoland public schools, the Bureau of Forestry/Streets and Sanitation, the Chicago Public Schools Board of Education, Winnemac Park Staff and several other individuals to build a temporary community public sculpture, *The Shelter Project*. The project involved local school communities in a cooperative endeavor that would direct attention toward three important issues essential to world citizenship: (a) Respect for nature, (b) compassion for the homeless, and (c) the necessity of sharing and managing our collective resources. Primary goals for the project targeted cooperative learning and critical problem solving through the making of art. Many of the schools opted to utilize the diversity of their cultural traditions in the development of a unique contribution to the project. Talk of its demise brought tears and requests that it at least be mulched so that its spirit could be passed on to both the Amundsen School garden and the neighborhood's community organic garden.