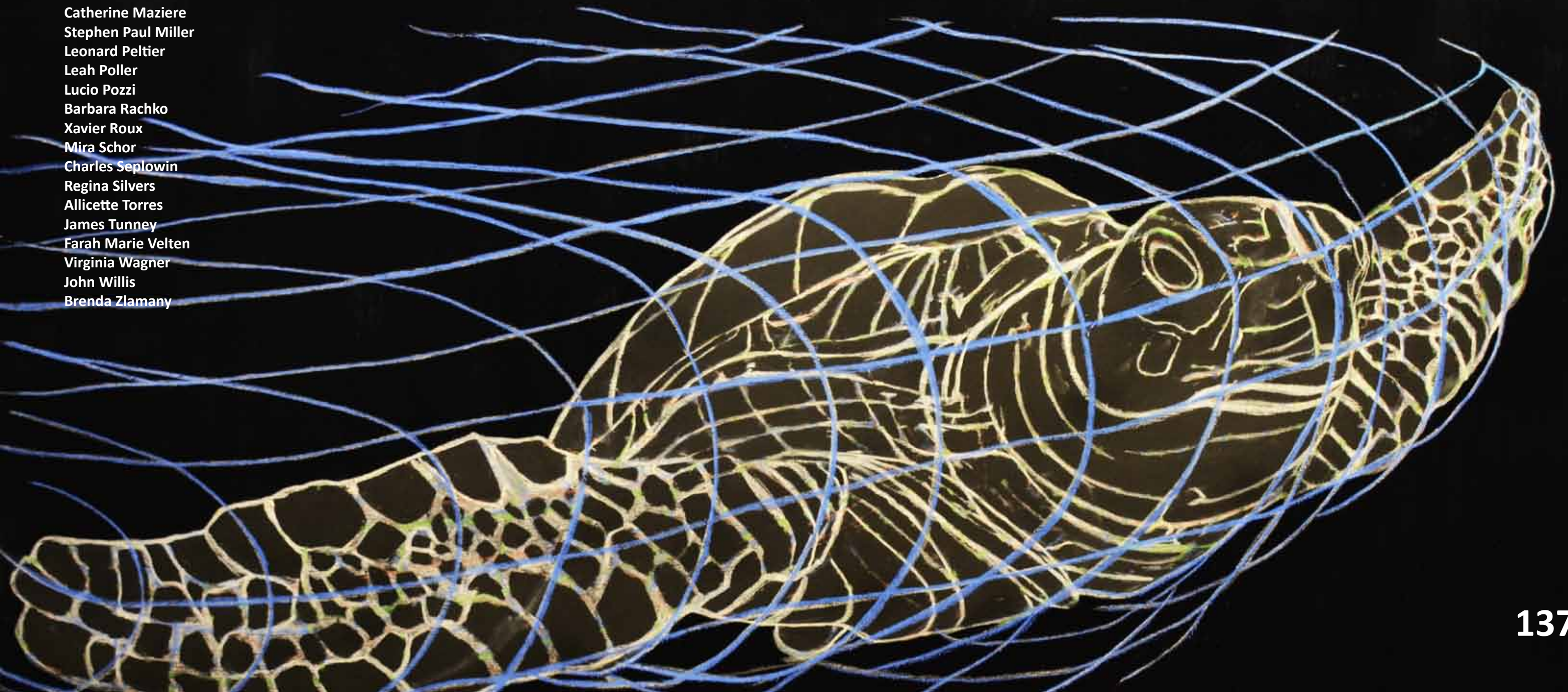


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***NEW* OBSERVATIONS**

**Caught in the Dark Net of Our Own Past
Breaking Free of What Holds Americans Hostage**



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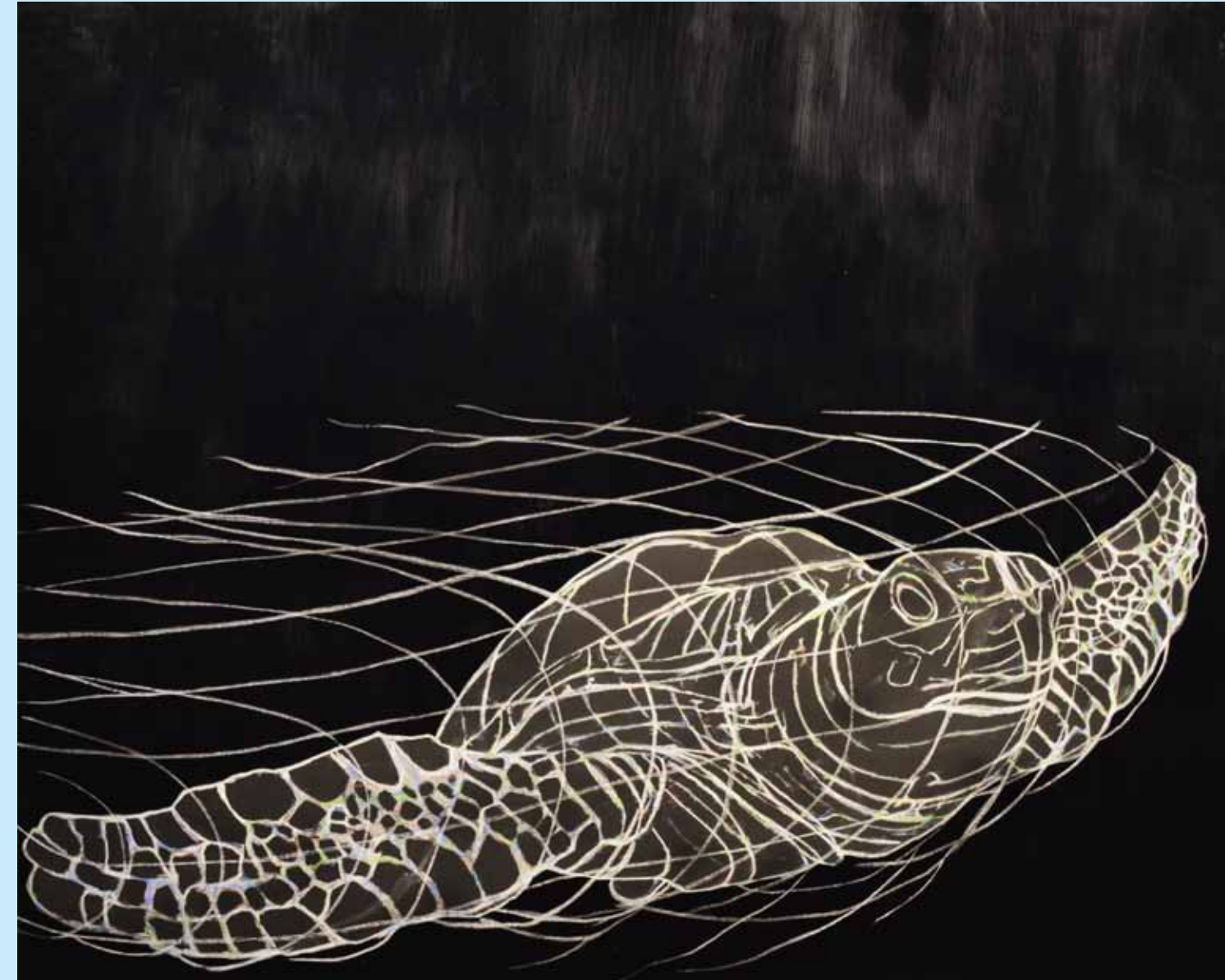
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Caught in the Dark Net of Our Own Past

Breaking Free of What Holds Americans Hostage

PUBLISHER & EDITOR: Mia Feroletto

GUEST EDITOR: The New Observations Community and Beyond



Karen Gunderson - Sea Turtle caught in net
2021
oil on linen, chalk on black gessoed linen
42" x 54"

January 21, 2021

It has been one year since the first covid case in America. Dividing my time between Vermont and South Dakota, my reality has been quite different from that of most of the country. Vermont has reported 125 deaths from the virus, with approximately half of those being elderly people in convalescent homes where close conditions and comorbidity factors played a part. In South Dakota, I live in a tiny town called Wasta, which boasts a population of 22 people. Needless to say, I have been sheltered from the harsh reality of places such as New York City, where I lived for 18 years and created ARTWALK NY.

The pressure we are experiencing from being confined since March, the loss of jobs, the inability to socialize with family and friends, to move freely at will, to simply go to the movies, has all been taken from us for the time being. These frustrations, combined with the fact that America is currently divided in half as the results of our November election illustrated so clearly, laid the explosive energy that manifested on January 6th, 2021 at the Capitol in Washington, DC.

I will say here and now that, although I did not vote for him, I was willing to give Donald Trump a chance when he took his oath of office four years ago. He had walked through a doorway of his life where he had been given the opportunity to leave behind his past and rise to greatness, the same chance all leaders in any situation are granted. By the end of his first year in office, it was clear to me that he was unable or unwilling to check his ego at the door and truly become a leader, an agent of service to others. His contribution to the mass psychic and psychological swirl of illusion and lies cannot be overstated. There is no question in my mind that Trump encouraged violence and insurrection on January 6th and at many other points during his administration. It was a relief to see him go yesterday morning and my hope is he and his bile will never come back.

We should thank Trump for putting on display the true state of our Union for the entire world to see because as of now, we have hit rock bottom and have the opportunity to heal. To give Pulitzer Prize winning journalist Tony Horowitz a shout-out, "Confederates in the Attic" are alive and well in America and it is time for a change. The Civil War is over. There is no place in our country for racism. There is no place in our country for misogyny. As with the Suffragettes and the Abolitionists, it is time for minorities and women to work together to balance, once and for all, the population emotionally and spiritually so that freedom can be real and not just a word.

In his Nobel Prize acceptance speech, playwright Harold Pinter back in 2005 addresses how the world sees America, not the projection we show our friends and neighbors but what lies underneath the mask and the words. If you have not listened to his speech, I urge you to do so. His words and the words of so many others consistently reinforce the reality of who we are as a country at this moment in time. It is NOT a pretty picture. But it is true.

The days of the white male patriarchy are over. People of all colors and women invite those white men who are interested to join in to give birth to our improved world, but only if you can play well with others and respect everyone.

America needs an influx of new blood and new ideas from people from diverse backgrounds and ethnic heritage. We do not need career politicians who stay in office for thirty or forty years weighing us down and maintaining the status quo. This is a time for embracing solutions for our pressing problems as we face environmental issues and challenges of the type that we have not faced previously. Industrial hemp is just one example of a solution that was made illegal for over 70 years because of corporate greed and control of the marketplace. Our inventors and innovators need to come forward and be allowed to

share their visions and talents to create a new and sustainable world.

The American Dream no longer holds its allure as higher education becomes less and less affordable and the middle class disappears. Is it really necessary that everyone has a big house with two cars in the driveway? We have presidential candidate Andrew Yang to thank for coming forward with his ideas for universal basic income and other examples of how we can create a new structure for our country. I am all for capitalism if it is fair. Too many billionaires made themselves richer by many more billions over the past year, taking advantage of conditions caused by the virus. This type of opportunism should be illegal.

The world will change for the better one person at a time. As we clean up our own psyches and emotional lives, we change the way we interact with each other. What I saw on January 6th was a wake-up call to demand that the lies stop now. If Joe Biden promised Americans \$2,000 in stimulus money as soon as he enters office, then it is for him to do just that. People are suffering.

We all know the difference between right and wrong. It is for President Biden to follow through from Day One on what he tells the people of this country. He is not my choice for president. I would rather see people like Reverend William Barber, Dr. Cornell West, journalist Chris Hedges and others become our political leaders. There are many things in Biden's past that history has shown to be bad choices. Let us hope that he does not become another political disappointment. We don't have the time for the same old crap from the same bunch of career politicians who speak out of the sides of their mouth. Walk the talk Joe!

I am about to turn 65. I cannot believe the time has gone so quickly. My life has incorporated many gifts in the form of people, creativity, and animals. I have experienced the full range of the financial spectrum and know what white privilege and poverty mean first hand. Having been blessed with a good education and a sharp mind, along with a spiritual center, I have been able to navigate the ups and downs of my time on earth and truly believe my most important work is being done right now. I like myself much more today than I did 30 years ago and I have learned much from my time working with the homeless population of New York City and the Lakota Sioux people of the Pine Ridge Reservation in South Dakota.

As the publisher of New Observations Magazine, I could not sit quietly by after witnessing the violence at the Capitol on January 6th. I have asked artists to send in images of their work that describe how they feel about what happened on that day and how they feel about our country.

The cover image by Karen Gunderson of the turtle caught in a net is symbolic of where we find ourselves today. It reflects back on Native American and Chinese culture. In Native American culture, North America is known as Turtle Island. For the Chinese, the turtle represents Heaven on Earth. The significance for each of us is that currently we, as Americans, are caught by the heavy baggage we have perpetrated at home and around the world. We will remain stuck until we own the destruction we have caused and continue to cause. The country is captive yet our potential exists to bring down what is true greatness in ourselves and foster it in others. We know this in our hearts to be true. We can create Heaven on Earth.

Please consider the idea that the virus can be used as a way of promoting compassion for each other. This is the first time that the entire world is experiencing the same loss and challenges at the same time.

America has the added reality of a divided nation to contend with. We are all related. Every single one of us.

Mia

BASTILLE DAY, 2006

By Mia Feroletto

7/14 Bastille Day in France 2006

I see a world where people have stopped fighting with each other, where no country is at war.

I see a world with no nuclear weapons.

I see a world where everyone, man, woman, child, horse, dog, cat, tree, flower, rock, has what they need to live a joyful existence.

I see a world where we help our neighbor, open our eyes to those around us and live like the brothers and sisters that we are.

I see a world that is not polluted, where the water and air are clean, the grass is green, the sky is blue.

I see a world where animals are not slaughtered for food or euthanized out of existence.

I see a world where people are not dying of cancer and other disease, where everyone is healthy and happy.

I see a world where we all have open eyes, hearts, and minds.

I see a world where people are connected to themselves and to God.

I see this world coming now, in the near future, in our current times.

I see a world where every person on this planet has food, clothing, shelter, medical care and the opportunity for an education.

I see a world where Mother Earth is happy, joyful and in balance.

I see a world where wealth is distributed evenly.

I see this world NOW!

More and more people are sharing their resources and giving freely to each other.

Foundations are giving away their principal.

We are taking steps now to make these changes in ourselves and in our world.

Whatever reverberations that happen because of this enormous change in consciousness will be as gentle as possible.

"The times, they are changing."

Bob Dylan

Although even as a child, my letters to the editor were published in the Bridgeport Post regarding poverty and animal abuse, and I raised millions of dollars in New York City for the homeless and other not-for-profit organizations, it was not until I faced serious financial hardship that I reached into my soul and began to express my sincere wish for a fair and just world.

This prayer was written on July 14th, 2006, Bastille Day, when I put down on paper my vision for the world. It provided me with the foundation to write to Warren Buffett on May 13th, 2008, suggesting that he, Bill Gates, George Soros and people like them, consider giving away half of their wealth to balance life for everyone on the planet. I wrote again with the fall of Lehman Brothers to ask what it would take for them to actually do something and included a copy of my first letter. It would not be until 2010 that they announced The Gates/Buffett Billionaires Pledge. Something we are still waiting for – the release of all those billions!

In this issue of New Observations Magazine, I have included a few pieces of my earlier activism. "More Letters From Vermont" was a full-page ad taken out in 7Days Vermont, a weekly news magazine which reaches over 35,000 people in Vermont and New York State. Certainly I see need for improvement in the text but the thoughts are sound and it illustrates the general direction in which I was heading. The green and blue colors represent an abstract landscape: earth and sky. In Vermont, everywhere you look you see large expanses of these colors. Nothing is more beautiful than nature.

Ten years ago, we saw the leadership of Bernie Sanders and the fact that people from many states turned to him to express their fears and concerns about the dire conditions they found themselves in. For those of you who remember Bernie reading the over six hundred letters he received from his constituents and people from beyond the borders of Vermont on the floor of the Senate, you will recall that people had to choose between eating and being able to afford their medication. They burned their furniture or order to heat their homes. They did not attend Sunday church services because if they did, they would not have the gasoline to get to work. None of these decisions should be choices we need to make.

"More Letters From Vermont" was meant to support Bill McKibben as he and 1,100 other people were arrested for protesting against the Keystone XL Pipeline in front of the White House in August through October of 2011. At the same time I wrote this piece, I wrote the "America" ad, the ad I believe inspired the Bernie Sanders presidential campaign television ad when he ran in 2016. The same people who worked for Bill McKibben and 350.org worked on the Sanders campaign in Burlington, Vermont. Burlington, Vermont, is not such a big place. Besides, over 35,000 people in the area saw my ads in 7Days.

I take you through this walk down memory lane for a specific reason. If you see a place where you can make a difference or stand up for something you believe is important, then please act on your impulse. America and the world needs constructive activism now more than ever. We all have knowledge and expertise to share and I encourage you to do so in your communities and your circle of family and friends.

We have everything to gain if you do.

MORE LETTERS FROM VERMONT

I am writing to ask for your collaboration in supporting Bill McKibben as he engages in his protest rally in Washington D.C. He, actor Danny Glover, Naomi Klein and many others arrived in Washington on August 20th to demand that our elected officials change how we create and use energy. It is long overdue.

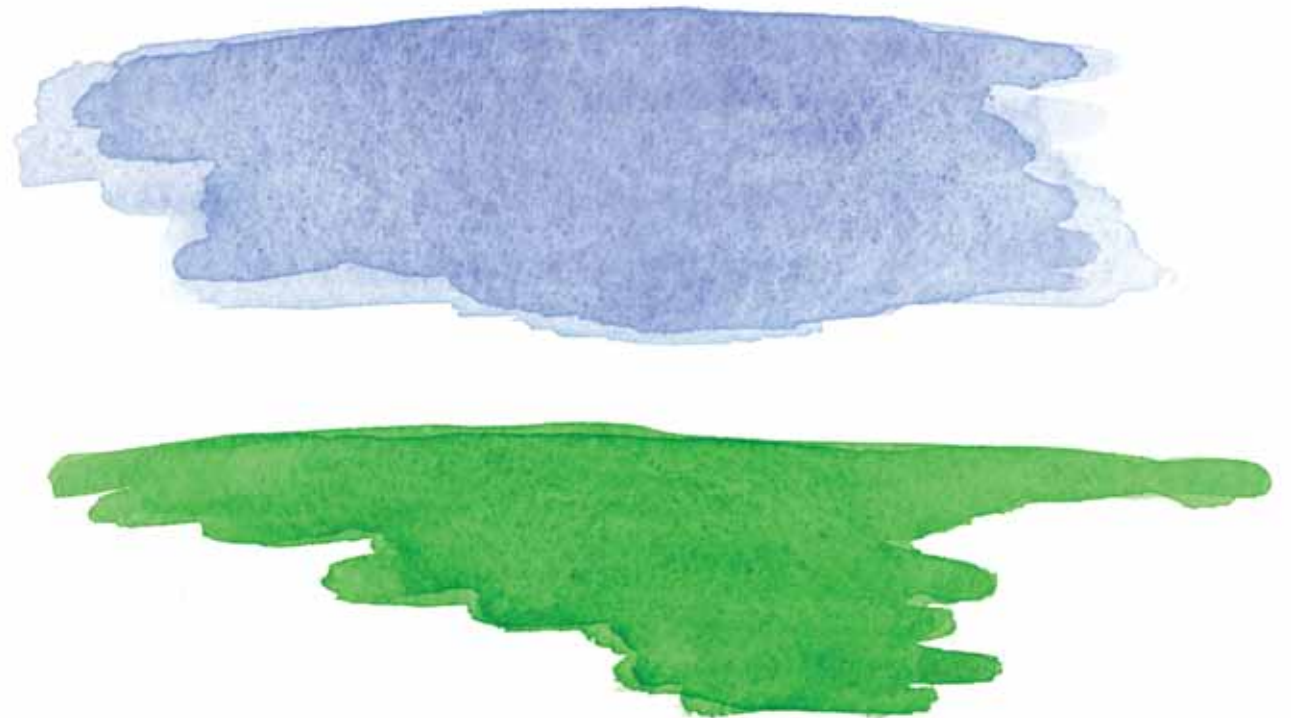
You may recall last summer, Bill drove one of the solar panels Jimmy Carter had installed on the White House to the White House to ask President Obama to get behind solar power and go solar once again. President Obama was not available to meet with Bill at the time.

As Bill McKibben says, this is a time for "very civil disobedience." America became its best on the back of civil disobedience. The problems in our country and our world belong to all of us and will need all of us to play our part to change what exists. Those of us who grew up in the 1960's were part of a cultural revolution that took place before the effects of AIDS and 9/11. We remember the example and leadership of Martin Luther King, Jr. and the part that Spirit with a capital "S" played during the turbulent 60s. Regardless of what surrounded us we pushed to end the war in Vietnam and gain voting rights for everyone in America. No small achievements.

The beauty that we still have will be gone soon if we do not protect it. We are so saturated with news that people do not see that, simply from the effects of Fukushima and the BP oil spill, we are facing a possible extinction event in 20 years. Bill McKibben has essentially given up his personal life to stand up for all of us. Let's stand up for him.

Vermont's U.S. Senator Bernie Sanders asked Vermonters to write to him about the challenges they faced in these tough times. Bernie received over 600 letters and read them on the floor of the Senate. In *The New York Times* on Sunday, June 14th, Bob Herbert wrote a moving piece called "Letters From Vermont." I ask that Vermonters turn to their computers and write again, this time to Bill McKibben in Washington so that he and his fellow protesters can read aloud what Vermonters have to say about drilling for oil in the Canadian tar sands. If every adult in our beautiful state speaks up, our voices will be heard and, as with Bernie's effort, many people from other states will join in to express themselves as well. The only way for change to happen is for each of us to participate NOW.

Letters should be emailed to: letters@tarsandsaction.org



AMERICA

Written by Paul Simon, performed by Simon and Garfunkel

... Laughing on the bus
Playing games with the faces
She said the man in the gabardine suit was a spy
I said "Be careful his bowtie is really a camera"

"Toss me a cigarette, I think there's one in
my raincoat"
"We smoked the last one an hour ago"
So I looked at the scenery, she read her magazine
And the moon rose over an open field

"Kathy, I'm lost," I said, though I knew she
was sleeping
I'm empty and aching and I don't know why
Counting the cars on the New Jersey Turnpike
They've all gone to look for America

All gone to look for America
All gone to look for America

**On August 28th,
support
Bill McKibben.**

**Get on the Bus to
D.C. and join the
protest rally.**

**For information:
350vt.org**

ADVERTORIAL



Regina Silvers
insurrection 1
pastel
7" x 10"



Regina Silvers
insurrection3
gouache
7" x 10"

R. Silvers
2021



Regina Silvers
insurrection 2
watercolor
7" x 10"

IS DEMOCRACY THE VACCINE

We of the Republic sensed the truth that democratic government has innate capacity to protect its people against disasters once considered inevitable, to solve problems once considered unsolvable. We would not admit that we could not find a way to master economic epidemics just as, after centuries of fatalistic suffering, we had found a way to master epidemics of disease. We refused to leave the problems of our common welfare to be solved by the winds of chance and the hurricanes of disaster.

In this we Americans were discovering no wholly new truth; we were writing a new chapter in our book of self-government.

Stephen Paul Miller

TRUE STORY

There I was
at a March 1st, 2015
Public Theater performance
of Hamilton—sitting
serendipitously close
to Bill and Hillary.
I didn't know it yet,
but that night The Times
would break Hillary's private
email server story,
and throughout the intermission
she crouched at the edge of her seat with her phone
as her husband stood beside her in the aisle greeting his fans
perhaps shielding her and Chelsea.

Magnetically drawn to Bill
I glided with pleasant ease through
Secret Service agents
straight to the great man
at the other end of my section
just one row in front of me.

It was uncanny not knowing
if it were more through the roof
to be with a then popular ex-president
or score a ticket to Hamilton,
and I decided to talk with him
about both the play
and politics.

I waited my turn and said,
"Hamilton's 'bailout' wasn't like the 2008 one."

The former president looked toward me and focused.
It felt as if we were standing on the moon together.

"My administration tried refinancing underwater mortgages.
Did you know that?"

I didn't but stuck to my point:
"Jefferson went along with Hamilton
on the debt assumption because
he didn't have any better ideas."

"No," said Bill, "He got the capital moved to Washington."

"Yes," I replied, "but mostly
Jefferson didn't have any better ideas, and,
even as president, he didn't go back on Hamilton."

William Jefferson Clinton
took this in as if a revelation,
smiled knowingly,
then beamed broadly as if to empathize
with a president, one he was named after,
who knew the art of striking
a deal with the dreaded opposition for a purely
Pyrrhic political victory.

"That's very interesting,"
Bill said in a savvy tone of self-recognition.

Jefferson moved toward Hamilton early.
"We are all Republicans, we are all Federalists."
his 1801 inaugural famously announced.

And Bill too
brought "the party of the people" closer to its foe.

At the 1980 Democratic National Convention, he wanted us
to face the end of post-World War II
prosperity and tackle new problems
like "inflation" and "debt"—

nonsense of course
since American productivity
then as now was rising.

It is only the rich gouging
excess profit from worker productivity
that's the "problem."

In April 1993, Bill told his cabinet,
"Where are all the Democrats?
I hope you're all aware we're Eisenhower
Republicans now standing for lower deficits
and free trade and the bond market! Isn't that great?"

Then came the Republican stuff: NAFTA, '94 crime bill,
'96 welfare reform, repealing Glass-Steagall,
Defense of Marriage Act, and deregulating derivatives, banks,
and telecom.

The second act announced, I told Bill,
"It was nice talking with you."
"It was nice talking with you,"
he emphasized with soft Southern conviction.

Stephen Paul Miller

YOUR INAUGURATION NOW

for you grads (an actual address)

Keeping vigil with one who has left

Never again responding

Not recognizing the time of death

One's face in starlight.

What's a poem? A bunch of words creating feedback
and taking

off on it not slowing on the curves then climbing over
overtones

in the valley's mist graduating for now now looking
down on global lit

as astral cams zoom hmmm you are the stars in the
night settling down on

a virus and a flu too tired to infect anyone falling asleep
in each other's arms—

don't begrudge them your social distance—

The camera is the star of

Busby Berkeley's flying rug

Friends call him Buzz,

You know—the mind-altering choreographer of Gold Dig-
gers of '35 when

At last they let him direct even the non-dance parts in
synchronized story rhythm—

Berkeley captures multitudes flowing up full circle in bud-
ding phantasmagoric Keynesian

lenses as the first macroeconomy becomes us from
sixty feet in the air—Buzz

threads holes in every Warners studio ceiling—
and you're now this dancer/camera mind meld

you you you too have been looking
down and still are though now you're in it—
in everything for the first

time—

and out—
the dancer and the Busby one.

The flicks till superhero ground-zero—
in '38 Superman creator Jerry Siegel
adapts "Lois Lane" from Lola Lane—
star of Busby's '38 Hollywood Hotel
and maybe even "Clark" from
Jimmy Cagney's torn Footlight Parade
producer/hoofer role, "Kent."

From these mythic heights Busby films an
ethereal "Shadow Waltz" in Gold Diggers of '33—Please
see

[https://www.youtube.com/watch?v=TAHOIKUk3aE:](https://www.youtube.com/watch?v=TAHOIKUk3aE)

We're on spiraling wooden ribbons,

dancing in and out of hanging mirrored floors becoming
one and many neon violin(s), with one
and many glowworm bow(s) pulsing through Buzz's
dervish kaleidoscopic eye until you sail
by us buzzing through Buzz's Sufi perch 'till
just as with
the current pandemic...

and THIS is a true story! See

[https://en.wikipedia.org/wiki/Gold_Diggers_
of_1933#cite_note-tcmarticle](https://en.wikipedia.org/wiki/Gold_Diggers_of_1933#cite_note-tcmarticle)

...lights go out as the magnitude 6.4 Long Beach quake of
1933 rocks LA, throws Buzz off his flying carpet, hanging
by a hand thirty feet up. His cinematographer pulls him
up.
Sensing dancers falling from slanted vertical runways in
the dark—they were—Buzz shouts

"No one move! Someone open a door! Let in some
light!!!!

That's the president we need that's you

Stephen Paul Miller

ORANGE IS THE NEW BLACKFACE

post-Pittsburgh, New Zealand...

Strange now to think of you Holocaust
I can't say you've made a full-blown return
In a way you're hiding, you're too ordered
A blanket of snow shielding us from the more disheveled ground
Of how hatred really kills.

Mass annihilation cleanses all the other
Piecemeal annihilations.
You can say there are no real connections.
You can support the viral force
Right here in Indiana.

West Lafayette, IN
November 1, 2018

Stephen Paul Miller

THE OPPOSITE OF THE VIOLENCE AT THE CAPITOL

At the '63 march on Washington

A. Philip Randolph says
"racists seek to strangle Congress."
I find myself so between. On January 5, 2021,
We march to the sea in a good way,
Taking Georgia to roll back the 2006 voting rights rollback
And get back to reconstruction before we gave up.

The violence at the electoral heart,
What kind of investigation needs to be taken?
The big lie is breaking windows. The big lie seems to know what it is looking for.
The big lie is I don't know the answer. The big lie goes off without a hitch.

The big lie actively encourages the big lie. The big lie sleeps with the convenient lie.
"Look for the enemies of Medicare, of higher minimum wages, of Social Security,
Of federal aid to education," says A. Philip, "and there you will find the enemy of the Blacks,
The coalition of Dixiecrats and reactionary Republicans that seek to dominate the Congress.

We must develop strength." And that strength makes you look at the big lie through
The impressions of the impressionless: the truth of creative nonviolence
washing through even us.
Even if the past is going anyway, even if it's not here, you must impeach it.
The big lie is you don't matter. Join the March on Washington forever, says A. Philip.

Stephen Paul Miller



Mira Schor
Democracy
November 22, 2020
18" x 24"
ink on canvas



James Tunney
Seventh Heaven

SPIRITUAL SOVEREIGNTY AND DEMOCRACY IN DARKENING TIMES

Coming from outside the US, I may have a different perspective on the recent election. Most national elections are a massive Punch-and-Judy distraction. I do not mean to underestimate deep divisions in the US nor ignore deadly violence causing grief, genuine procedural concerns, international significance nor frightening talk of civil war. I urge all to peace, especially those who consider themselves innocent yet are bitter in quick condemnation of others. My grandfather and uncle were Irish members of parliament and their relations were active in the independence movement before constitutional politics. I have seen politics first-hand, lectured on law and international institutions and sought to make sense of emerging global regulation. I see glowering clouds on global horizons. Empires unite while dividing others.

Opportunity for our disengagement is over. An existential danger to the human race threatens not just our spirit but humanity itself. Transhumanism, AI and 'the Singularity' are manifestations of an inevitable momentum towards scientocracy, technocracy in the Empire of Scientism. This is not just my fantasy, conspiracy or delusion. You can find it in H.G. Wells' *The Open Conspiracy: Blue Prints for a World Revolution* (1928) and *The New World Order* (1940). It is expressed in the final pages of *The World, The Flesh and the Devil: An Enquiry into the Future of the Three Enemies of the Rational Soul* (1929) by the Irish scientist J.D. Bernal. Therein he suggests a pathway whereby scientists and technical sympathizers can create scientific corporations which work towards achieving control beyond governments. The expert elite can focus on changing human biology to the mechanical and preparing to colonise the universe. Earth may be left to the "docile" public, kept in the dark, perhaps in a "human zoo" for observation and experiment. I am not making this up, unfortunately. I believe this also represents an accurate description of clandestine and open plans to dehumanize us. From the '60s onwards, power devolved into corporations, institutions and other associations, formal and informal to manage our lives beyond reach of democratic control. National politicians in the western world are largely puppets whose presence is predicated on consonance with prevailing power structures. Chomsky's "propaganda model" is now global. We have been disenfranchised. Whatever apparent power remains and any lingering impediments to realization of control by global scientism, will soon diminish or be demolished. The web-net of control is so pervasive through "surveillance capitalism" and the "society of the spectacle," that opportunity for opposition is nearly over. Even those who believe that the right to bear arms will protect from oppression may not have anticipated the technological armory available to States to deal with dissidents through drones and robots as well as electronic exile. The Great Reset (or policies thereafter) will facilitate a new global, digital currency which indicates the final sign of global dictatorship as we pay the bill due for tolerating disproportionate reaction to whatever crisis exists.

That is precisely why we must wake up from our slumber and stumble from stupor. We must shrug off our hypnotized state. We must find and assert spiritual sovereignty, individually and collectively, in ways untouchable by tentacles of technocratic tyranny. If we ignore mounting evidence or lack courage to resist, imaginatively and peacefully, we allow a technical straitjacket be finally fastened. If technological traps are closed, we lose present possibilities and future potential forever. If we do not wake to act together, we betray all our ancestors, all our angels and all our aspirations. We will have sacrificed freedom and existence as individual humans and species to be ghosts in someone's hellish machine.

James Tunney



Lucio Pozzi

HOPELESS ART

What is an artist to do?

Indiscriminate passions surround the studio. Sometimes the people who sustain them kill the life in it, sometimes they coopt it, sometimes it's lucky if they ignore it. How complicit is the artist with the forces of evil?

Commenting on the recent past, George Steiner wrote: "The cry of the murdered sounded in earshot of the universities; the sadism went on a street away from the theatres and museums." (...) "We know that a man can read Goethe or Rilke in the evening, that he can play Bach and Schubert, and go to his day's work at Auschwitz in the morning."* His words can be extended to our present time in the EuroAmerican empire and in so many other places in the world.

When I was Editor of my collaborative work of art, the magazine *New Observations* in the '80s, after long search I finally met the cultural attaché of the office representing near the United Nations the then-banned African National Congress. I asked him if he could edit an issue, possibly including also art and writing not directly engaged in the struggle. He declined and told me the only art that matters is art that fights for the cause.

When Kazimir Malevitch painted a black square floating on a white field it was presented as a revolutionary act in the context of hypocritical traditions in art. He also felt part of the revolutionary forces attempting to overthrow a repressive political order. His and his friends' art were eventually banned by Stalin, the revolutionary leader. Many lost their lives in the process. Decades later, the art codes Malevitch helped to explore have become dogma for some people, while others feel they represent complacent connivance with capitalistic power.

In the mid-nineteenth century, William Morris proposed that art be postponed until social justice is achieved.

So, what is an artist to do? Should they renounce the cultivation of visual language as an independent force and switch to producing only imagery that supports social and political goals? Should they insist on the legitimacy of independence even when the buyers of their art are the very people who create injustice?

These quandaries are among the operational dilemma of modern art since awareness of them started in the 18th Century. They are unresolvable because any stance that excludes creative options will inevitably result in censorship. My choice has been to follow a "and/also" rather than a "either/or" flow of thought and action. I can paint a black square in a white field but that does not exclude my painting at the same time the image of Emmett Till or George Floyd or Jamal Kashoggi. Compassion or outrage not being a franchise of the victims, I should not feel censored about doing so.

Further, beauty is a major problem: it embitters me to admit that it can happen at the hands of artists associated with the most cruel regimes or who are personally abject persons. Art is not good. In ancient Greek *Kalòs + Agathos – Kalagathos* meant beautiful and good, almost hinting that the two conditions are naturally linked. Besides the fact that definitions of beauty and goodness are relative to the criteria people use to gauge them, art is just art and always reflects its society and a view of the world, regardless of whether it acknowledges it. Any view of the world can be disputed and often hides power conflicts.

I shall sustain the cause of justice 'til the end but also feel I should resist tagging as collaborators of this or that power those, including myself, whose audiences consist among others of the very people whom the groups I support are trying to denounce. Since my early youthful discussions with friends in Europe I have been haunted by these problems.

Today we the privileged are shocked because Covid19 is facing us with the emergencies that are normal fare for at least two billion humans since time immemorial. The artist may reflect the moment by represent-

ing its dreadful images or by offering a meditative alternative—both legitimate choices.

The same can be said about the attempted insurrection led by Trump.

In both instances, the artist as a citizen will also make a point in indicating political truth, if such can be, but cannot renounce the art, as Ad Reinhardt indicated. In voting, my choices have always been to support the lesser evil. In art I seek the radical inconclusiveness of doubt. In politics, I have no patience with my friends who delude themselves of filing a protest by stating that, disgusted with partisan politics, they vote for a third party or not at all, thus electing racist thugs like Trump, but I shall sustain their art if I feel it intense.

What are modern artists' choices? For millennia they followed the dictates of power and adapted the art to supporting the religion, the politics and the order of their society. Art always had an applied purpose all the community agreed upon.

With the birth of capitalism the agreed purposes of art have been eroded. Art has now no purpose that's sustained by commonly accepted standards. While before artists had to accept the roles their community gave them, as capitalism evolved they became aware that they can choose how to direct their art. Goals are optional.

The artist may choose to apply their art to ends they prefers but they will no longer be sustained by the whole community at large, only by parts of it. Thus we have legitimized protest art as much as meditative art, art of introspection and art of passion, etc.

After innumerable doomed attempts at finding and agreeing on new common standards, the only agreed criteria now are fashion and publicity. These are ephemeral tools, they are not purposes, their values shift constantly and fast and they can be manipulated by capable entities who use them not to sustain this or that idea or esthetics but for the perpetuation of fashion and publicity as such. This Central Command is an invisible changeling: what matters to it is the establishment of a Consumer Fundamentalism that will never end regardless of whatever it stands for from time to time. We are all complicit with Central Command as we vie for its favors.

These preliminary considerations are necessary if I am to ask myself how to respond to the institutional crisis my country and the world are facing in this juncture. I am of those who don't just paint but ask themselves what painting and making art stands for in the midst of our conflicts. I know that if I feel the need of it, I may depict images that sustain the causes I believe in, but I am aware that there may be others who sustain causes I abhor. ...

There have never been compassionate empires. Our EuroAmerican empire was formed by the European colonialists. It has dominated part of the world for many centuries, defeated older empires in India, China, Africa, what they named South America and innumerable smaller tribes. The logic of power is such that when an empire becomes complacent the subjected people want a share of its wealth or try to replace it. On the one hand, the empire becomes corrupt and on the other, frontier wars start. After the severe emergency of constructing the empire, the emperors relax and support the arts.

The EuroAmerican empire has invented capitalism. Like the roots of bamboo it has invaded the terrain of global exchange. Domination and rebellion now happen inside the capitalistic system, regardless of their labels. Capitalism melts the clear frontiers of old and has fostered battles of attrition, capillary infiltration, proxy conflicts, which are not always easy to identify.

Lucio Pozzi, 10 January 2020

*Preface of 1966, in *Language and Silence*, 1972, Atheneum, New York



Leah Poller

*Dateline Washington, January 6, 2021, 3:31 pm:
Horny, untethered and bleating, a barely domesticated,
testosterone-driven, poor excuse of a white supremacist zip tied
the bare bones of a nation to a hollow future.*

Sad, bigly sad.

15" h, 15" diam

metal, wire, elastic, bones, clay, feathers, fur, paper, glue, glass, chain



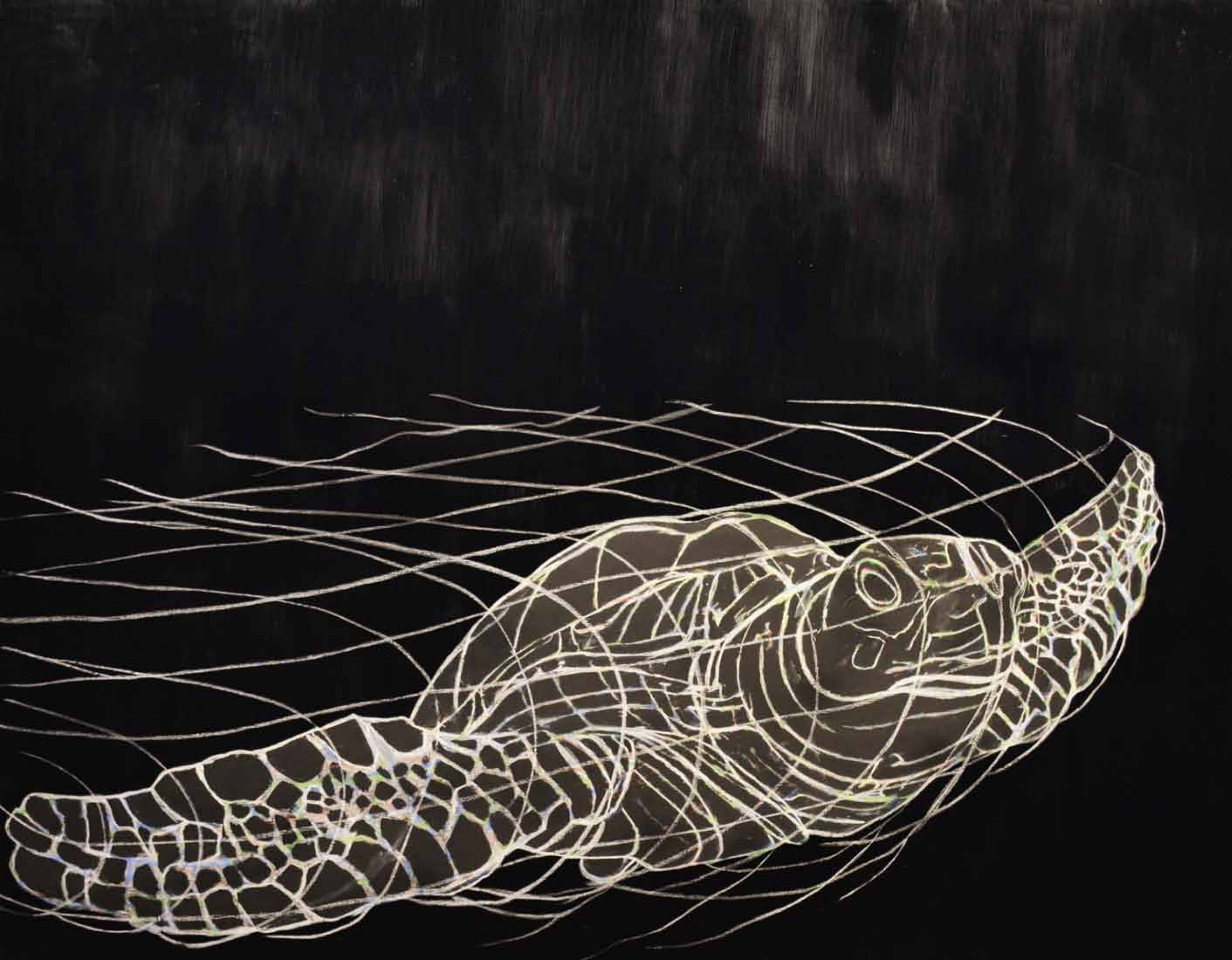
Isolde Kille
Now we have to have peace



Ati Maier
the Space Rider riding between the 2 walls in berlin mitte



Ati Maier
the Space Rider holds her flag up on top of the former USA espionage complex outside berlin



Karen Gunderson
Sea Turtle caught in net
2021
42" x 54"
oil on linen, chalk on black gessoed linen



Brenda Zlamany
Masked Portraits # 1-9
2020/21
Each portrait is 24" x 24"
oil on Linen

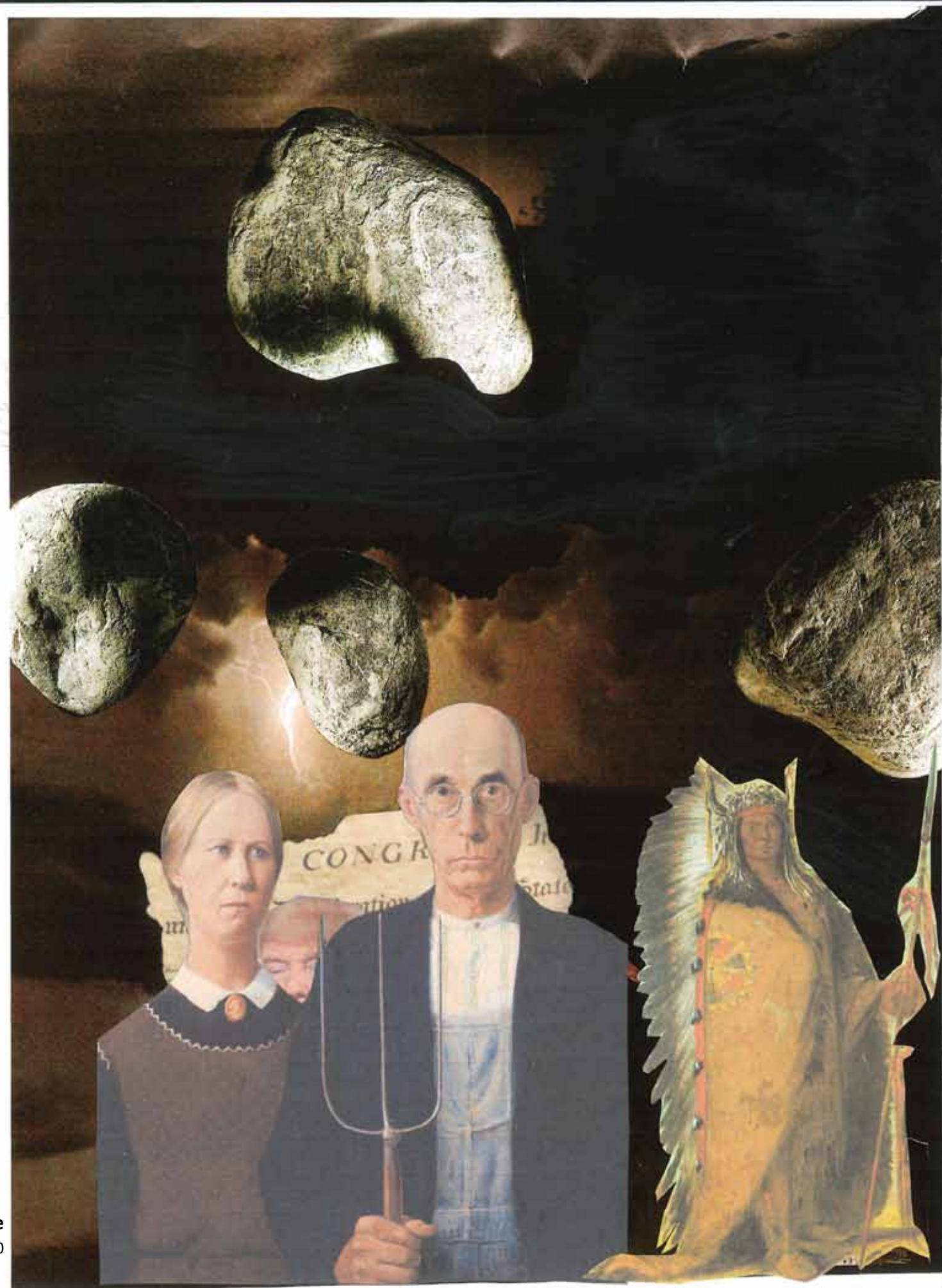


Brenda Zlamany
World Upside Down
2020/21
96" x 72"
oil on Linen



Catherine Maziere
Collage, 2020

Catherine Maziere
Collage, 2020





Elaine Forrest
JANUARY 6, 2021 CHAOS AT THE CAPITOL
Diptych, 27" x 42", mixed media on paper



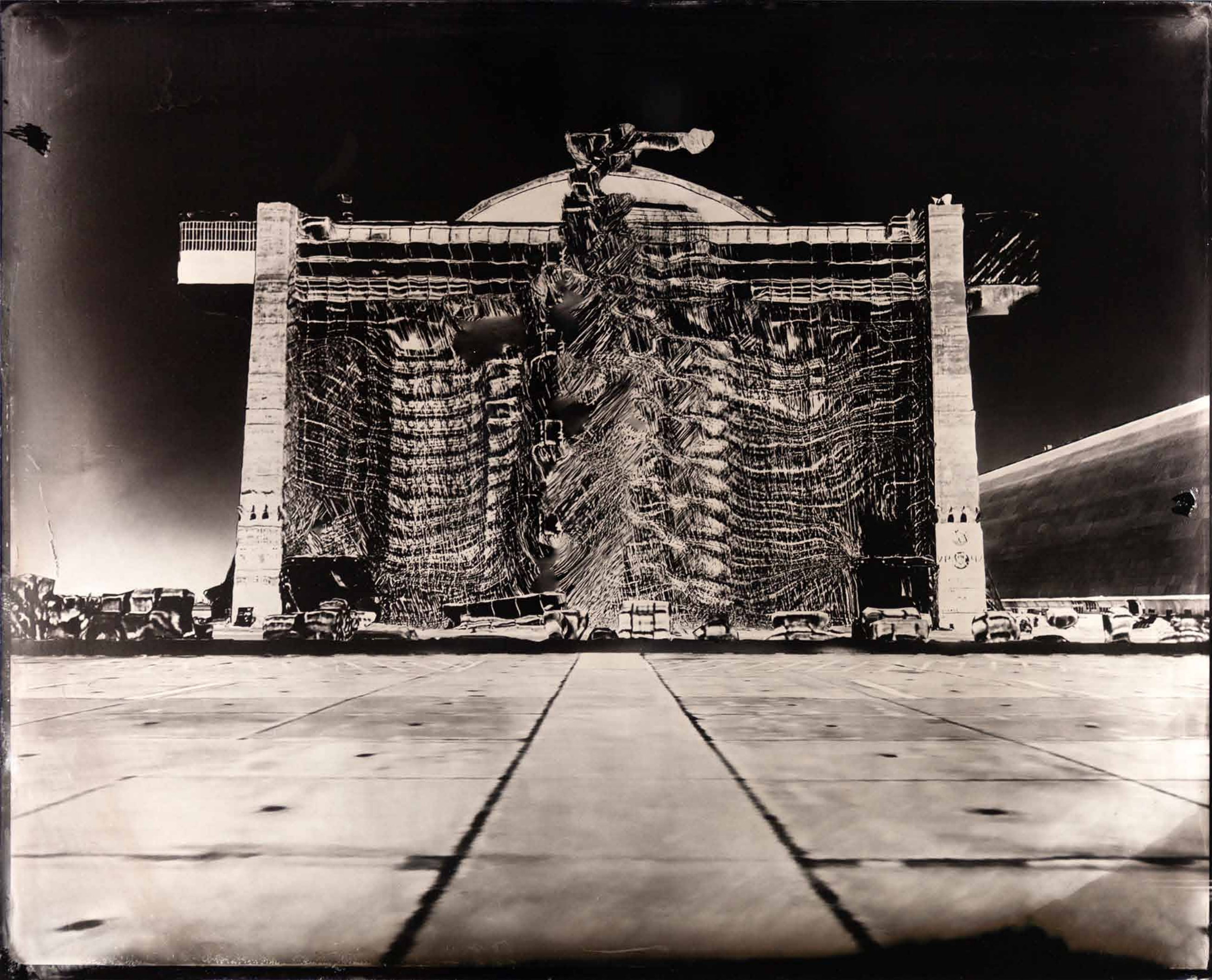
Allicette Torres
I Really Don't Care Do U?



Alliette Torres – *My tears of thee on the day of Jan six twenty one*
24" x 36"
photograph on aluminum



John Willis
White Sands Triptych



Lisa di Donato
Ontic Glow #15
2019
8" x 10"
Tintype

Undine Groeger
On thin Ice
NY, United States
11" x 14"







Barbara Rachko

Black Lives Matter Plaza, Washington, DC

20" x 24"

iPad photo



Charles Seplowin

Global Warming

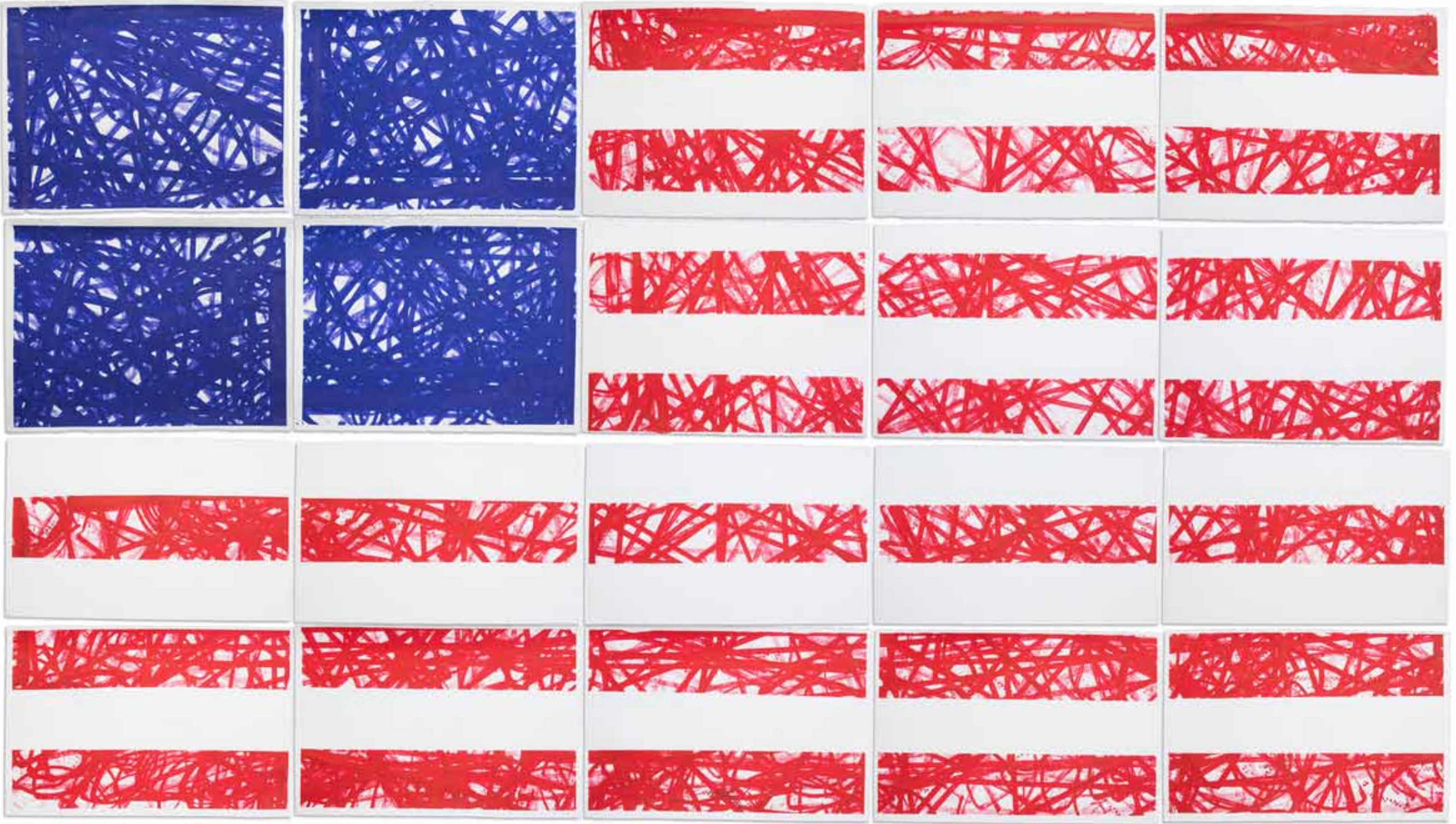
2020

22" x 22" x 7"

high density foam, patinas on powdered metals

Barbara Groh
STORMING
10" x 8"
oil, cold wax on clay paper





Xavier Roux

FLAG

FLAG is a monumental work on paper representing the American Flag and created by algorithm-operated robots. The use of algorithms online has contributed to break the traditional lines of communication creating a new distorted union.

150" x 80"

acrylic paint on Stonehenge paper



Virginia Wagner
Borderland
2017
26" x 36"
ink and oil on canvas



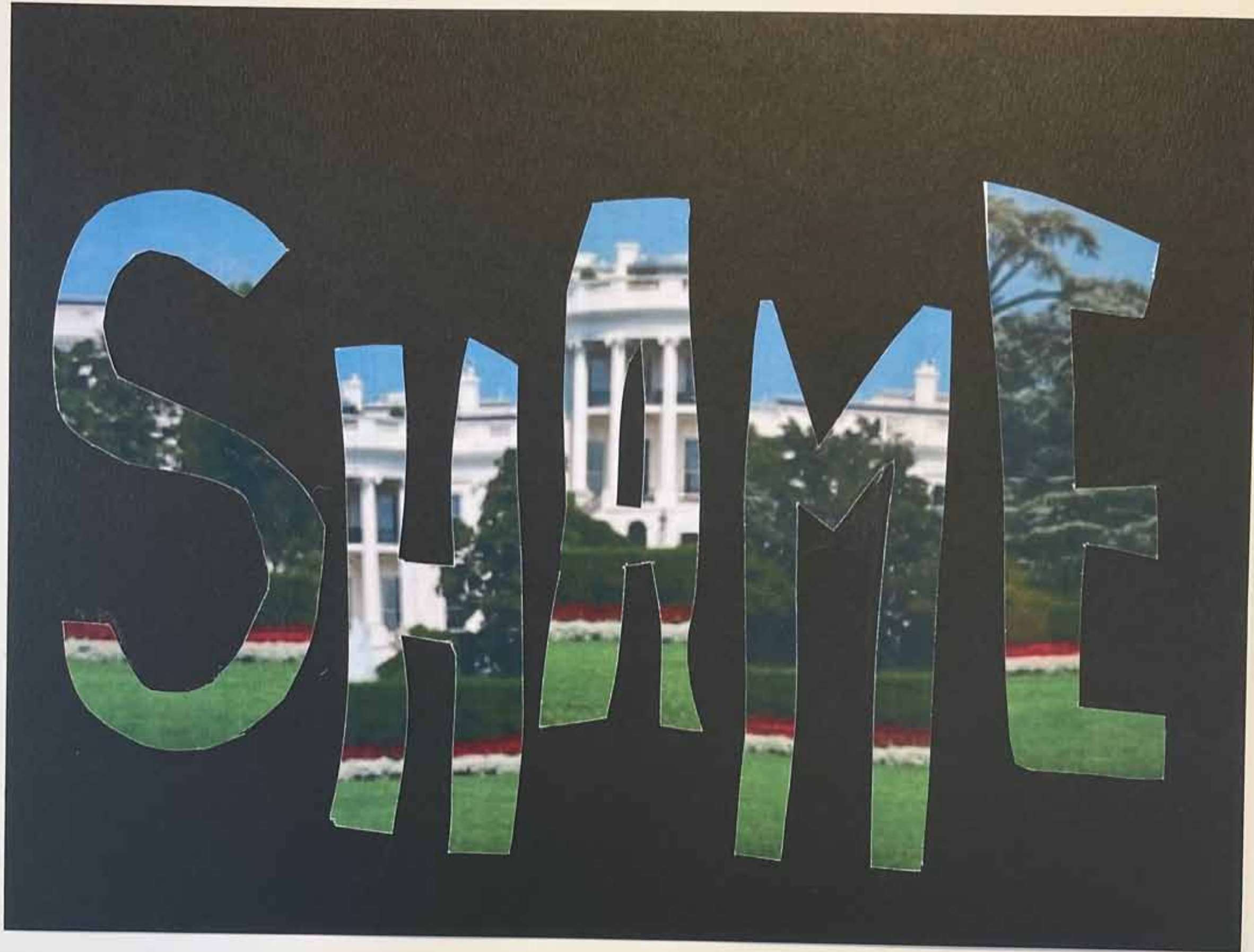
Virginia Wagner
Burn Her
2017
18" x 22"
ink and oil on mylar



Virginia Wagner
Shadow Puppets
2017
44" x 56"
ink and oil on canvas



Capucine Bourcart
Poisoned Democracy
January 2021
20" x 10.4"
digital photo-collage



Madeline Farr
January 6, 2021
collage

Salem Krieger – States of America

States of America are photographs of various politicians on broadcast television ...
I photograph them at slow shutter speeds to capture fragmentation of the image
which is a context of the political landscape currently in the USA.
Hence the title States of America no longer using the word United





Monroe Hodder
Theater of frantic Anarchy
2021
52" x 44"
oil over acrylic on canvas



Karen L. Kirshner
Jupiter's Folly
Jan. 2021
40" x 40"
acrylic on canvas

Karen L. Kirshner
Jupiter's Infatuation
Jan. 2021
40" x 40"
acrylic on canvas



Sueim Koo
American Pietá
Jan. 2021
24" x 18"
acrylic, paper collage on canvas



Julie Hefferman
Band of Boys
24" x 18"
casein and oil on panel

CONTRIBUTORS' BIOS

Capucine Bourcart immigrated to the United States and has called New York, specifically Harlem, her home since 2006. She grew up in Alsace (the Germanic region of Eastern France) and identifies as French with Vietnamese heritage.

Bourcart's mixed media assemblages and photo collages employ a wide range of techniques, informed by her own multicultural background and the work of artisans explored through extensive travel. Bourcart's practice, although based in photography early on in her career, has expanded beyond the boundaries of the medium and includes the creation of the artist's own alphabet and the formation of patterns, essentially creating a new language.

Bourcart is primarily a self-taught artist, trained in New York at the International Center of Photography, where she was also an Assistant Teacher. Her work has been exhibited in New York, Boston, Colorado, Oregon, North Carolina, Missouri, France and Switzerland.

Lisa di Donato is an artist and independent curator based in New York.

Working primarily with and through photography as a medium, tool, and language, she incorporates obsolete and antiquarian processes, including diazo printing, cyanotypes, wet plate collodion process, and various types of expired instant films, exploring the material nature of image and image as material. Many of the resulting works have undergone interventions or translations, manually, digitally, or both, to become something wholly different from their origin.

Architecture, landscape, and artifacts of various natures are her primary sites of investigation. Depicted as being no longer, nor have they become something else, yet, they are part of an endless process that manifests itself in unpredictable forms.

Born in New Jersey, she received her BFA in Painting from the Rhode Island School of Design. She was a co-director at WORK Gallery, and NYFA-Sponsored Vaudeville Park, both non-commercial Brooklyn galleries that supported emerging visual, performance, and music artists from New York City and beyond. Her artwork has been exhibited in the US and Europe, and she has curated numerous exhibitions.

Madeline Farr is a mixed media abstract artist, working with paint, collage and photography. She describes her work as "stimulated by the world we live in and the connections

we have to one another." She goes on to say, "I comment and react to what I see and feel needs to be said about human relationships and the world around me."

As a co-founder and owner of BFM Gallery, Madeline was recognized as being among the first to introduce one-of-a-kind American contemporary crafts to the New York interior design community. She was a partner in the Madison Avenue gallery PM and Stein, where the focus was on young and upcoming American artists.

Enlisted by the Home Editor following trends for "City Living" and "At Home," she free-lanced for the Home sections of both the New York and Long Island Newsday.

From 2007–2015, Madeline was an instructor for Odyssey Art At Sea. There she taught watercolor on cruise ships, giving her the opportunity to visit exotic ports throughout the world.

In recent years she has been able to devote more time to creating her own art.

Her studio is on the Upper East Side of Manhattan.

Mia Feroletto is a well-known art advisor, activist and artist who divides her time between Vermont and South Dakota. She was the creator of A SHELTER FROM THE STORM: ARTISTS FOR THE HOMELESS OF NEW YORK and ARTWALK NY, an annual event for Coalition for the Homeless that has been copied all around the country since beginning in 1995. Feroletto has organized many benefit auctions and events at major auction houses such as Sotheby's and Christie's and has served on the board of directors of such organizations as Dance Theater Workshop and Sculpture Center. She is the publisher of New Observations Magazine, the producer/creator of HEMP NY CITY, a partner in the founding of the Thunderheart Center for the Arts in Wasta, South Dakota and the creator and producer of the Consciousness and Contact conferences that have received worldwide recognition. Currently, she serves as a member of the board of directors for the Karl LaDue Wodakota Foundation.

Feroletto is a committed animal rights and animal welfare activist.

She is determined to maximize visibility for the arts and our cultural world and is currently developing the Adopt An Artist Program to send artists to destinations around the globe in order to develop their art.

She can be reached at mia.feroletto@gmail.com.

Elaine Forrest was born in New York. After living many years in California she has returned to NYC where she now works and lives. She earned a BFA from Boston University and a degree in Medical Illustration from Harvard Medical School.

Her work has been included in exhibitions such as the 9/11 Memorial Museum, Freyberger Gallery (Penn State University), and Noho Gallery.

While residing in California she was a member of the Art Rental Gallery of the Los Angeles Museum of Art. Currently she is a member of Noho M55 Gallery in Chelsea and the New York Artists Circle.

Undine Groeger uses photography and multimedia storytelling to make a difference in people's well being. Having spent the first ten years of her life in former East Berlin, she is drawing from this experience, and her main concern is to broaden the understanding of walls, their long-term impact on the individual and society, physically as well as emotionally, mentally, and spiritually. She has lived and worked on three continents and is currently based in New York City.

Barbara Groh is a visual artist who has immersed herself in the creative process for over four decades creating highly personal works of art. Her work has been exhibited in galleries and museums and has appeared in numerous publications and collections.

Groh, who holds an MFA from Vermont College of Norwich University, has shared her talents and life experiences through teaching as well, connecting with and furthering the explorations of students of all ages. She has been on numerous art faculties, primarily the Drawing and Painting Faculty at Rocky Mountain College of Art and Design. She has recently moved her primary residence and studio from the countryside in Sweden to her studio in Brooklyn, NY. The numerous travels between the two continents continues to inform her visual language as her sense of place, space, and time are now influenced by a new home and landscape.

Karen Gunderson earned both a Master of Arts in painting and achieved the first Master of Fine Arts degree in the nation in Intermedia from the University of Iowa in 1968. She has been the subject of over 60 one-person exhibitions and participated in over 160 group shows. Both the one-person and the group exhibitions took place in the United States, Great Britain, Spain, Belgium,

Italy, Bulgaria, Bahrain, Poland, Denmark and Togo, West Africa. She has received numerous honors and awards, including the Lorenzo Magnifico Prize in Painting at the 2001 Florence Biennale (Italy), and has been named by noted critic Donald Kuspit as one of the "New Old Masters." She recently received an Anonymous Was A Woman Award in 2020.

Robert Abrams, owner and publisher of Abbeville Press published *Karen Gunderson: The Dark World of Light*, which traces the life and career of the artist. It was written by author, critic and Pulitzer Prize winner Elizabeth Frank.

Julie Heffernan is represented by Catharine Clark Gallery (San Francisco). She has had solo exhibitions throughout the United States, Japan, and Europe, including at PPOW, 2018; and a traveling museum show, When the Water Rises (LSU Museum of Art, Menello Museum, Virginia Museum of Contemporary Art, among others) through 2019. She has participated in numerous international shows: Museum für Moderne Kunst, Bremen; Me Museum, Berlin; and the Palazzo Reale, Milan, among others.

Heffernan has received numerous awards, including the NEA, NYFA, Fullbright, PS1 Artist-in-Residence Grant, MacDowell Fellowship and BAU Institute Fellowship. Her work has been reviewed by The New York Times, Art in America, ArtForum, and The New Yorker, among others; and is in numerous museums including the Brooklyn Museum of Art, Me Museum, PAFA and the Virginia Museum of Fine Art in Richmond, VA. She is a Professor of Fine Arts at Montclair State University.

Monroe Hodder received an MFA from the San Francisco Art Institute. During the next ten years she was on the art faculty of several colleges and universities in the Bay area, was an art critic for several West Coast publications, and curated exhibitions.

She then lived overseas in Russia and England and was a Visiting Artist at the American Academy in Rome five times. She has an Artists Resident Visa to live and work in England.

She moved from London to New York in 2012 and has recently had solo exhibitions in New York, London, Denver, Los Angeles, St. Louis and Portland, OR. Close to 50 reviews have been written about her work and she is in eight museum collections.

Sueim Koo I was born in Seoul, the capital of South Korea. I immigrated to America when I was 36 years old. I live in Ridgefield NJ

now. Like all other immigrants, my husband and I worked diligently and tried to adjust to the new life in America. My husband and I opened a fast-food restaurant in 1999 and we now operate twelve restaurants in eight different states. My current job is similar to that of a CFO. My husband and I travel quite frequently to visit the restaurants and to explore new opportunities.

Although my daily work is very hectic due to the family business, I always try to set some time aside to paint. For me, art is a very important process in filtering and purifying my soul. This helps me stay energized, as well as stay passionate about life. My entry into the world of professional art kicked off comparatively late in life. I earned my BFA from SUNY Purchase the same year I turned fifty, and since graduation I studied at Art Student League in New York. As a Collage artist, I depict abstract landscapes by attaching rice papers and papers that I decorated. These landscapes lie beyond life itself. I recall significant memories to recreate landscapes using the emotions I had felt through my life. These landscapes represent the elegy of my deepest soul.

I had six solo exhibitions under my belt at the Piermont Flywheel Gallery in NY, the Riverside Gallery in NJ and the Garage Art Center in NY, among others. My works were displayed at several venues, such as the Library of Weill Cornell Medical Center, Powerhouse Books, Flushing Town Hall, Queens College Art Center and Edward Hopper House Museum, to name a few. My works were also featured at the Monmouth Museum Juried Exhibition in 2016, "The Artist Catalogue" in 2015 and "The Artist Portfolio Magazine" in 2016. In 2015, I was interviewed by Korea KTC TV Broadcast about my works. In 2015, I was selected as one of the two representative Korean artists at a special even called "Korea Night" hosted by the International House of Philadelphia. I was awarded 1st prize at the Our Common Grounds Artist Guild Galley in 2015, and 3rd prize at the Da Vinci Art Alliance Juried Exhibition in 2016.

I also enjoy writing. It helps me come up with my artistic creations.

Isolde Kille Born in Welper, Germany, Isolde Kille studied visual communication and painting at the art academies in Berlin and Dresden, finishing her studies with a master's degree in fine arts (Meisterschüler) at the University of Arts in Berlin, Germany. Isolde has shown domestically and internationally at venues such as: Kunstwerke and Kunsthaus

Bethanien in Berlin, Germany; John Gibson Gallery, John Weber Gallery; Lital Mehr Gallery, Chelsea, New York, NY; Bass Museum, Miami Beach, Florida, among others.

Karen Kirshner is a national award-winning artist. Critics have said Karen's art is original, complex, exciting and beautiful. She does not accept the status quo. Even though she has complete control over her technique, she keeps challenging herself with new possibilities. "If you seek power in a painting, you will find it in Kirshner."

Kirshner grew up in a creative household, exposed to art at a young age, with artist mother, Betty B. Kirshner, bringing her own visions to life and urging Karen to pursue art. Early on, Karen received awards for her intricate pen & ink compositions and had her first solo show through her high school cultural arts gifted program. She took numerous courses at the Art Students League of New York over the years and was soon showing in Greenwich Village with her mother.

Karen has a BA from Vassar College, where she minored in studio art. She spent time in England in a graduate art program and earned an MS and MBA with distinction. Karen is a member of many prestigious associations, including, but not limited to, the highly respected BJ Spoke Gallery in Huntington, NY, as well as the National Art League, Artists Alliance of East Hampton, National League of American Pen Women, the New York Society of Women Artists, and the National Association of Women Artists. Her paintings have appeared online and in catalogues and newspapers, and she has recently been the featured artist of the week and the Artist to Watch. Her paintings have been featured by online galleries and competitions and are included in numerous private collections.

Salem Krieger Based in New York City, Krieger works as a professional architectural and portrait photographer. In creating his personal work, his skills developed as a working photographer have been applied, understanding both concept to execution. He has also assisted artists, e.g. Andrés Serrano and Krzysztof Wodiczko and gained a deeper grasp of how to approach the art making process.

Krieger attended the Chicago Academy of Fine Art and selective classes at the Art Institute of Chicago, the Santa Fe Workshop with portrait photographer Dan Winters, and the Maine Photographic Workshop with National Geographic photographer Bob Sacha. His personal projects were focused on using photog-

raphy as a “call to action.” He created a campaign with Rational Animal and the Mayor’s Alliance for NYC’s Animals.

In December 2015 he launched Art Is Helping, which was founded on his philosophy that artwork could actually create tangible aid to at risk groups, e.g. shelter animals, homeless individuals, environmental groups, etc. in Harlem and other New York boroughs. Art Is Helping allows buyers to purchase archival ink-jet prints from the website, choose from a selection of non-profit organizations they would like to support, and at the same time support the artists with the sale of the work.

In 2017 he started his project “\$2500/sq.ft.” which is a social satire playfully dealing with the destabilization of affordable urban housing due to the effects of luxury high rise apartment developments. With pricing for housing so excessively high, cardboard boxes could become the next affordable housing model. The interior “box” photographs use a wide-angle lens to capture the cheap, common, cardboard containers in order to mimic the architectural photography in luxury real estate marketing. The lighting of the box interiors helps convey a sense of a possible living space. The titles are based on headline copy from real estate advertisements seen in publications like The NY Times Sunday Magazine. Recently, the work of Joseph Albers has been an influence with his “Homage to the Square.” One of his recent photographs “Homage to the Square Rental” incorporates multiple square structures similar to his paintings but the boxes are on fire.
<http://www.salemnyc.com>
<http://www.salemkrieger.com>
<http://www.artishelping.com>

Ati Maier is a multidisciplinary artist. Her practice includes drawing, painting, photography, 3-D video animation, installation, performance, and life action short films. She was born in Munich, Germany in 1962 and has studied, lived and worked in Vienna, Berlin and New York City. Maier’s 3D video animation was included in the Fokus Bienial in Łódź. Her paintings are part of the permanent collections at the MOMA and the Museum der bildenden Kuenste Leipzig, among others. Maier’s work has been featured in exhibitions at the Städtische Galerie Wolfsburg, at the Whitney Museum, (NYC) and at the New Mexico Museum of Art in Santa Fe, NM. She is based in Brooklyn, NY and Santa Fe, NM
www.atimaier.com

Catherine Maziere I was fortunate to be born in France and raised in different cities in France and raised there until the age of ten. Born into a family of educators, I was surrounded by books on literature, poetry, art, architecture, and philosophy. Educated in England, I passed my bacculaureate and studied to become an International Montessori teacher. After graduating, I returned to France and took courses on the history of art at the University of Aix en Provence.

While visiting a friend in Texas, I decided to stay in the US and worked as an apprentice jeweler. Santa Fe, New Mexico has been my home for many years. I have been designing, fabricating jewelry, small sculptures and signatures, mostly in silver. I have recently focused on decoupage and collage in this time of confinement and find it very freeing.

My favorite quotation is from Rainer Maria Rilke: “WE ARE THE BEES OF THE INVISIBLE: nous butinons le miel du visible pour l’accumuler dans la grande ruche d’où de l’invisible we madly gather the honey of the visible to accumulate it in the great golden hive of the invisible.”

Stephen Paul Miller is the author of *The Seventies Now: Culture as Surveillance* (Duke University Press), *The New Deal as a Triumph of Social Work: Frances Perkins and the Confluence of Early Twentieth Century Social Work with Mid-Twentieth Century Politics and Government* (Palgrave Macmillan), *Any Lie You Tell Will Be the Truth* (Marsh Hawk Press), *Being with a Bullet* (Talisman), *There’s Only One God and You’re Not It* (Marsh Hawk Press), *Skinny Eighth Avenue* (Marsh Hawk Press), *Fort Dad* (Marsh Hawk Press), *Art Is Boring for the Same Reason We Stayed in Vietnam* (Domestic), and *The Bee Flies in May* (Marsh Hawk Press). He co-edited, with Daniel Morris, *Radical Poetics and Secular Jewish Culture* (University of Alabama Press), and, with Terence Diggory, *The Scene of My Selves: New Work on New York School Poets* (National Poetry Foundation). His work has appeared or soon will appear in *Best American Poetry*, *Barrow Street*, *Boundary 2*, *New Observations*, *New American Writing*, *Lit*, *Jacket*, *William Carol Williams Review*, *Columbia Review*, *Pataphysics*, *Zeek*, *Black Clock*, *Scripsi*, *Shofar*, *Mipoesias*, *Columbia Review*, *American Letters and Commentary*, *Another Chicago Magazine*, *Paterson Review*, *Eoagh*, *Coconut*, *Zen Monster*, *Poetry New York*, *Mudfish*, *Tygerburning Literary Journal*, *St. Mark’s Poetry Project Newsletter*, *Appearances*, *Bowery Poetry Club*, the *Brooklyn Rail*,

Literature around the Globe, *Critiphoria*, *Professional Studies Review: An Interdisciplinary Journal*, *Tribe of John* (University of Alabama Press), *Burning Interiors* (Farleigh Dickinson University Press), *Reading the Difficulties* (University of Alabama Press), *Marsh Hawk Review*, *The Contemporary Narrative Poem: Critical Crosscurrents* (University of Iowa Press), *The New Promised Land: An Anthology of Contemporary Jewish American Poetry* (Bloomsbury), and elsewhere. His plays have been performed at The Kitchen, PS 122, La Mama, St. Mark’s Poetry Project, Bowery Poetry Project, University of Vermont, 8BC, Life Cafe, Darinka, and Intersections in San Francisco. He originated the Ear Inn Poetry Reading Series, and he edited the innovative *National Poetry Magazine of the Lower East Side*, *Poetry Mailing List*, and *Critiphoria*.

Miller co-ran the Columbia University American Studies seminar between 1999 and 2002. In 2015, he received a grant from Shanghai International Studies and Hunan Universities to give poetry readings and lecture in China. Also, in 2015, he was a Fordham University Press Poetry Contest runner-up, and he also received a KlezKanada Poetry Retreat Scholarship in Montreal, Canada. Miller is a Professor of English at St. John’s University in New York City and was a Senior Fulbright Scholar at Jagiellonian University in Krakow, Poland.

Leah Poller Sculptor and Arts activist Leah Poller received her arts education at the Ecole Nationale Supérieure de Beaux Arts of Paris, France where she resided for 20 years. Professional experience in film, arts organizations, art book publishing, and curatorial (more than 140 exhibitions worldwide), has provided a multi-national, multi-cultural perspective on the role of culture and her personal contribution over more than 40 years. Amongst her many international awards, Poller is the only foreigner, and only American to be featured in the Beijing Biennale of Female Sculptors. She is best known for her portraits and her series “Bed.” She is founding member of ArtformsUs, board member of New Observations and the New York Society of Women Artists, and member of Visible Invisible, NYAC, Artists Equity and Silvermine Guild. Poller lives and works in NY, Paris and China.

Lucio Pozzi was born in 1935 in Milan, Italy. After living a few years in Rome, where he studied architecture, he came to the United States in 1962, as a guest of the Harvard International Summer Seminar. He then settled

in New York and took the US citizenship. After a while, his art began to be seen here and abroad in galleries such as Bykert, John Weber, Gianenzo Sperone, Yvon Lambert, and Leo Castelli. He currently lives and works in Hudson, NY, and Valeggio s/M (Verona) Italy.

Pozzi is a painter who likes to paint and pursue his painterly concerns in other media as well. In 1978 the Museum of Modern Art, New York, exhibited his early videotapes in one of the first single-artist exhibitions of the Projects: Video series. He also sets up large installations and presents performances. He occasionally writes and has taught at the Cooper Union, Yale Graduate Sculpture Program, Princeton University, School of Visual Arts NY and the Maryland Institute of Art. He currently is an occasional visiting professor at American art schools and European Academies.

His art is represented in great many public and private collections. His paintings are exhibited in public and private galleries worldwide.

Retrospectives of his art were held at Kunsthalle Bielefeld (1982) and Badischer Kunstverein, Karlsruhe (1983), Germany, and at the Museum of New Art (2001), Detroit, MI, Kalamazoo Institute of Art, MI (2002); Works on Paper, Mus. Contemp. Art, Genova Italy, 2005; Fabrikulture, Hegenheim (Basel), France (2011). His work has been presented at Documenta 6 (1977) and at the Venice Biennale (American Pavilion) in 1980.

<luciopozzi1@gmail.com>

Barbara Rachko is an American contemporary artist and author who divides her time between residences in New York City and Alexandria, VA. She is best known for her pastel-on-sandpaper paintings, her eBook, *From Pilot to Painter*, and her popular blog, “Barbara Rachko’s Colored Dust,” which recently passed 70,000 subscribers.

Barbara travels regularly to Mexico, Central America, South America, and Asia. In her first series, she used her large collection of Mexican and Guatemalan folk art—masks, carved wooden animals, papier mâché figures, and toys—to create one-of-a-kind pastel-on-sandpaper paintings that combine reality and fantasy and depict personal narratives. Since 2017 she has been creating a series called “Bolivianos,” based on an exhibition of Carnival masks seen at the Museum of Ethnography and Folklore in La Paz.

Barbara has led an extraordinary, inspiring life. She learned to fly at the age of 25 and became a licensed commercial pilot and

Boeing-727 Flight Engineer before joining the Navy. As a Naval Officer she spent many years working at the Pentagon and retired as a Commander.

On 9/11 her husband, Dr. Bryan C. Jack, was tragically killed on the plane that hit the Pentagon.

Barbara’s Wikipedia bio is at https://en.wikipedia.org/wiki/Barbara_Rachko

Please visit her website www.barbararachko.com, her Facebook page www.facebook.com/barbararachko and her blog www.barbararachkoscoloredust.com for the latest updates.

Barbara’s first eBook, *From Pilot to Painter*, is available on Amazon <http://www.amazon.com/dp/B00HNVR200>

Xavier Roux New-York based Franco-American artist, Xavier Roux regularly exhibits in New-York city (Whitney Museum of Art, Leroy Neiman Gallery among others) and works in a variety of media ranging from monumental installations to works on paper and canvas, he mainly gained attention for his tumble-washed canvasses and works with Artificial Intelligence operated robots.

Roux was involved in various participative public art projects; he was the recipient of several prizes involving major commissions such as the San-Francisco Art Commission or a large commission work in a public space in Tapei, Taiwan.

Roux is also a regular contributor in various publications and media programs. He is a member of ArtFormsUs, a collective of artists based in Harlem, New York.

Mira Schor is a New York based painter and writer. She is represented by Lyles & King Gallery, NYC.

Charles Seplowin

Solo Exhibitions:

2021: (August) Inreterseccion Arte Contemporaneo, La Fabrica La Aurora, San Miguel, Mexico curated by: Margaret Falloni
2010-11: Santiago Corral Arte Contemporaneo, La fabrica la Aurora, San Miguel, Mexico
2010: Museo de la Ciudad de Santiago de Queretaro: One Person Show, Queretaro, Mexico, Director: Homer Gabriel

Group Shows:

2014, 2020 Group Show, Inreterseccion Artsma, at Fabrica in San Miguel, Mexico curated by Margaret Falloni

Teaching Experience:

2000-2021: The City University of New York, C.U.N.Y. Lehman College, Chair Art Depart-

ment 2004-2009, Associate Professor Of Art and Technology. @NY Artists Circle

Regina Silvers “I’ve been involved with fine art my whole adult life, as a teacher, curator, art consultant, museum spokesperson, director of the Gallery-at-Hastings-on-Hudson NY, director of the TriBeCa Open Artist Studio Tour; and always, practicing artist.

Since 1990, I’ve managed a shared-space (The White Street Studio) in TriBeCa, NYC, which is also when I began focusing on Protest as a subject for my paintings. Beginning with images from the NY Times, I then began using my own participation with the Granny Peace Brigade to portray and document their activities in a series of paintings and a Graphic Novel. As a visual artist I bear witness, and am now focused on the current threat to our democracy.”

Allicette Torres is a Puerto Rican artist, curator, arts writer who has lived in Harlem for over 25 years. As a photographer and visual composer, the core of her work is about memory. She includes aspects of film, performance art, and sculpture in her schemes. Orchestrating scenarios that imbue the pain of the past and its ramifications in the present. Often, she explores highly charged themes such as repression, history, and race; her photographs ask, “How does history coupled with choices or inactions shape the fabric and legacy of who we are.”

During her years of living in New York City, she has been part of the founding of many Harlem based arts organizations, some of those being artHarlem, Harlem Art Walking Tour (open studio tour), Parlour 153, an artist salon space, and ArtFormsUs a Harlem based artist collective. Additionally, she created Evidence of Things Not Seen, an artist collective founded to address the invisibility of Latinx artists in the arts in New York City, and Clear Nude magazine, a print publication focusing on the photographic nude. Currently, she serves as the chair of the International Caucus of the WCA, a national women’s arts organization that also has NGO status in the United Nations. Allicette’s work practice is partially art activist, with flourishes of photojournalism, magical realism, and Latino narratives. Her works speak to women’s issues, postcolonial thought, and what it is to be a Puerto Rican. She has exhibited locally, nationally, and internationally.

Web site: www.allicette.com

Instagram: @allicette

James Tunney comes from Dublin and studied law at Trinity before qualifying as a barrister through The King's Inn and also engaging in postgraduate study at Queen Mary College, University of London. He taught English to all ages and painted in Spain before going back to teach law in Scotland for many years at two universities. He established innovative modules and degree programs, teaching and publishing on subjects such as EU, IP, Communications Technology, Antitrust, World Trade, and Indigenous Rights. As well as being a lecturer, senior lecturer and Visiting Professor, he was a member, Director or advisor of a number of professional bodies, nationally and internationally. He also worked as a legal consultant for international bodies such as the UNDP, to propose legislation to governments in Africa and elsewhere, and talked in many countries, as well as giving high level seminars in places like China. Then he left the academic and legal world entirely to solely concentrate on artistic and spiritual pursuits. He has exhibited mainly in Sweden, Norway, and the UK and his paintings are in private collections as far afield as New Zealand. He has written two dystopian novels and two books on mystical consciousness, the most recent being *The Mystery of the Trapped Light: Mystical Thoughts in the Dark Age of Scientism*. He is currently a Professional Member of the Galileo Commission. His chief concern is to promote individual spiritual evolution and to warn against collectivism and the technological straitjacket.

Farah Marie Velten is a New York City based visual artist, primarily focusing on experimental and alternative printing processes in analogue photography. Navigating the human experience through studying natural elements, she is interested in the forces of time and space, and their relationship with each other. It's often in this invisible crossroads where something new emerges and the work attempts to find its existence somewhere in this sphere, potentially offering a reflection that either echoes or challenges a multitude of perceptions.

Virginia Wagner makes paintings set in zones of conflict between human progress and the natural world. She received her BA from Oberlin College in Studio Art and Creative Writing and her MFA from Maryland Institute College of Art's Hoffberger School of Painting. She was granted the 2016 Lotos Prize in Painting as well as residencies at Kaatsbaan, Mount Tremper Arts, Brush Creek, Byrdcliffe,

VCCA, the Edward Albee Foundation, Jentel Foundation, Ucross, Vermont Studio Center, and Yale Norfolk. She is currently working on a new commission for the Guggenheim Works & Process, as well as a series of paintings about climate change for permanent exhibition aboard a National Geographic and Lindblad Expedition arctic explorer ship. Wagner lives in Brooklyn, NY and teaches at Pratt Institute.

John Willis was the full-time photography professor at Marlboro College, and the co-founder of The In-Sight Photography Project, and its Exposures Cross Cultural Youth Program. "Photography provides me with a visual tool for exploration and communication. The ways we communicate with each other and the world around us have always been major points of interest and contention throughout my life (in addition to photography I have studied psychology and education). Because I choose to represent my observations about the world in images rather than in written essays, I have used photography in a variety of ways. Not only do I make my own images, but I help others make their own as well. I have spent much of my life teaching photography in diverse settings. I have taught all age groups, from first-graders to nursing-home residents."

Brenda Zlamany is a painter who lives and works in Brooklyn, New York. Since 1982 her work has appeared in over a dozen solo exhibitions (including, in New York City, at Jonathan O'Hara Gallery, Stux Gallery, Jessica Fredericks Gallery, and E. M. Donahue Gallery, and in Brussels, at Sabine Wachters Fine Arts) and numerous group shows in the United States, Europe, Asia, and the Middle East.

Museums that have exhibited her work include the Museum of Contemporary Art, Taipei; the National Portrait Gallery of the Smithsonian Institution, Washington, D.C.; the Boulder Museum of Contemporary Art; the Museum of Contemporary Art, Denver; Frankfurter Kunstverein, Germany; the National Museum, Gdansk, Poland; and Museum voor Schone Kunsten, Ghent, Belgium.

Her work has been reviewed in *Artforum*, *Art in America*, *ARTnews*, *Flash Art*, the *New Yorker*, the *New York Times*, and elsewhere and is held in the collections of the Cincinnati Art Museum; Deutsche Bank; the Museum of Modern Art, Houston; the Neuberger Museum of Art; the Virginia Museum of Fine Art; the World Bank; and Yale University.

Zlamany has collaborated with authors and

editors of the *New York Times Magazine* on several portrait commissions, including an image of Marian Anderson for an article by Jessye Norman, and one of Osama bin Laden for the cover of the September 11, 2005, issue.

Grants she has received include a Peter S. Reed Foundation Grant (2018), Fulbright Fellowship (2011), Pollock-Krasner Foundation grant (2006–07), New York Foundation for the Arts Artists' Fellowship in painting (1994), and Jerome Foundation Fellowship (1981–82). She received a BA from Wesleyan University in 1981.

Among her public commissions are The Davenport Dining Room Scene (2018), a large-scale group portrait permanently installed in the dining room at Davenport College, Yale University. Her commissioned portrait of Yale's first seven women PhDs (2015) is permanently installed in the university's Sterling Memorial Library. She is currently working on a large-scale portrait of five diverse historical women scientists for Rockefeller University, to be unveiled in 2021.

In 2011 Zlamany began a multi-year project called *The Itinerant Portraitist*, in which she explores the constructive effects of portraiture in communities around the globe. Her video from a 2019 project, *100/100*, was an official selection in several film festivals, including the Berkshire International Film Festival, the Joyce Forum Jewish Short Film Festival (San Diego), the Atlanta Jewish Film Festival, and the Greenpoint Film Festival, where it won Best Documentary Short.

Why Do Humans Have the Ability to Sing?

January 30, 2021

Yesterday, as I was surfing YouTube for news, an unexpected video popped up as they often do. It was a segment of "Britain's Got Talent" and included Simon Cowell as one of the judges. The contestants were two teenage young men with their choral director, telling the audience that they were from Wales and part of a group called Only Boys Aloud. Their goal is to keep the Welsh boys choir tradition alive. Here is the link.

<https://www.youtube.com/watch?v=AARrVAHnkdy>

First one, then the other sang beautifully, with a level of talent within the highest range of the spectrum for this program. All of a sudden, they were joined on stage by 131 other young men, coming out from both sides of the stage. The audience went wild because it was so unexpected. All 133 of them opened their mouths and sang in complete balance, harmony and unity. It was sublime. Tears came to my eyes as well as the eyes of the judges and many in the audience.

So here is my question: Why do humans have the ability to sing? Especially like that? How is it that words can come out of us in such an elevated state of clarity and love, that both singer and audience become transcendent? This thought hit me with such force as I compared this gathering of 133 young men plus their choral director with the gathering at the Capitol on January 6th, 2021.

Over 30 million people have watched their audition. So what do you think?

Mia

Leonard Peltier shares everyone's disappointment relating to the lack of a pardon/clemency/commutation but he remains determined to carry on the struggle, as should we all.

His words to us all are below:

LEONARD PELTIER on 1/20/2021 9:50:07 AM wrote

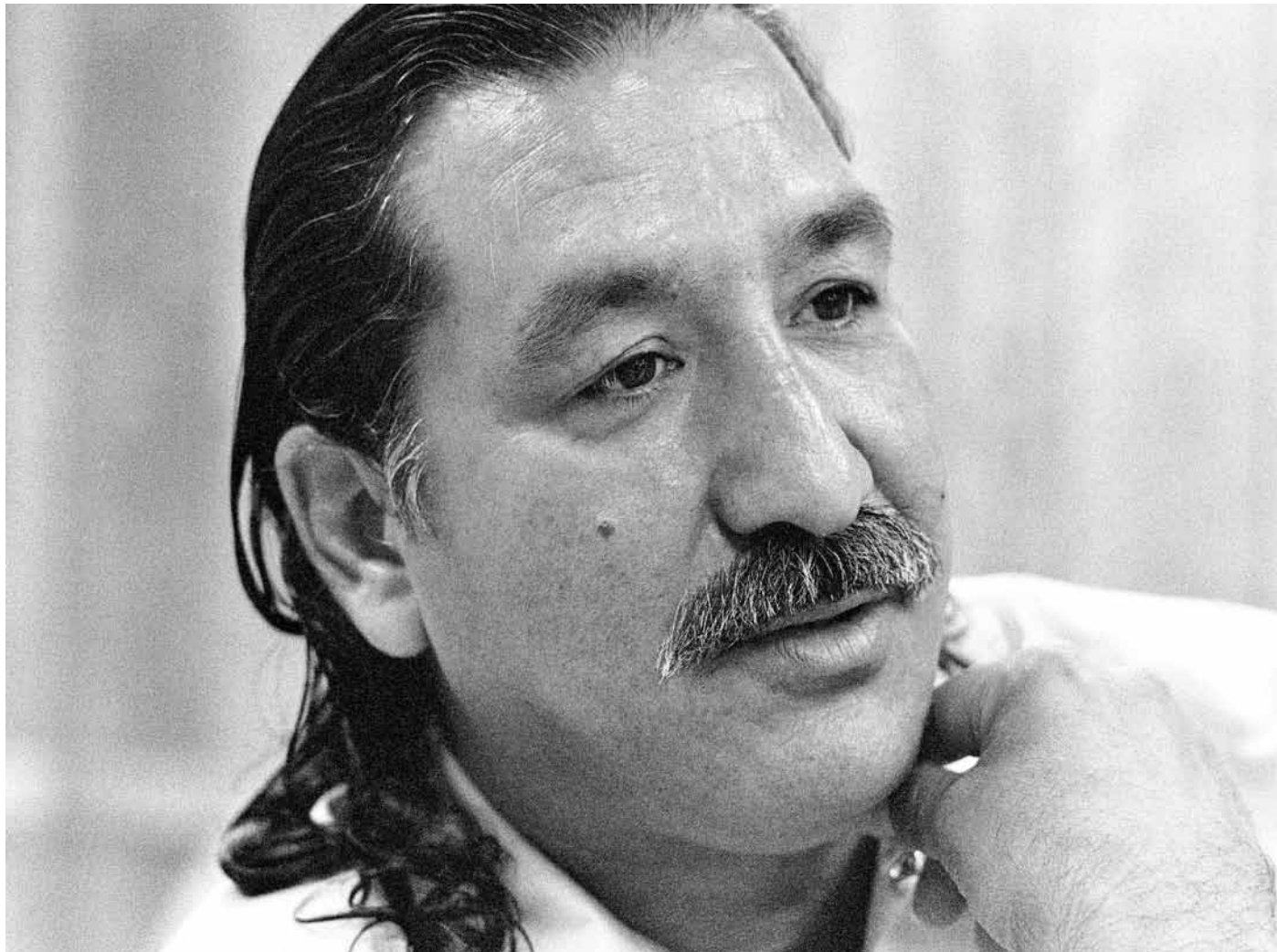
Good Morning everyone._

I'm not sure if this is such a good morning but I don't know how to open this letter to everyone.

Yes, I heard the loser did not sign my clemency, I had this strong feeling yesterday that I wasn't going to get it. I don't know why I had it. I guess it was the spirits telling me, so I sat down trying to write you all a letter but my tears of self pity must have overwhelmed me as I could not see to finish it, so I had to stop for a while. I thought about my family, friends, and people—how it must be for them too. So I pulled myself together and thought to myself, well I'm not going to give up.

It's been a hard 45 years, and it will get a lot harder I'm sure as I age and in the moments when hopelessness overtakes me, but at my age all I can do is ask so many of you to stay with me and let's try again. Because we have the only weapon we can use and that's the Constitution and the laws of this so-called free democracy—EQUAL JUSTICE FOR ALL, and must get everyone to know what the laws were that they violated, not just the lawyers. But what a joke that is!! IT HAS never has been this way for my people. and more then likely will never be. BUT I welcome all who will stay with me and fight on until I take my last breath.

*Thank you. In the Spirit of Crazy Horse, _
Doksha, Leonard Peltier._*



BIOGRAPHY OF LEONARD PELTIER

Leonard Peltier (Anishinabe/Dakota/Lakota) is a great-grandfather, artist, writer, and Indigenous rights activist. He has spent more than 40 years in prison for a crime he did not commit. Amnesty International considers him a “political prisoner” who should be “immediately and unconditionally released.”

To the international community, the case of Leonard Peltier is a stain on America's human rights record. Nelson Mandela, Rigoberta Menchu, the U.N. High Commissioner on Human Rights, the Dalai Lama, the European Parliament, the Kennedy Memorial Center for Human Rights, and Rev. Jesse Jackson are only a few who have called for his freedom. To many Indigenous Peoples, Leonard Peltier is a symbol of the long history of abuse and repression they have endured. The National Congress of American Indians and the Assembly of First Nations, representing the majority of First Nations in the United States and Canada, have repeatedly called for Leonard Peltier's freedom.

Leonard Peltier is over 70 years of age and was born on the Turtle Mountain Band of Chippewa Indians reservation in North Dakota. He came from a large family of 13 brothers and sisters. He grew up in poverty, and survived many traumatic experiences resulting from U.S. government policies aimed to assimilate Native Peoples.

At the age of 8 years, he was taken from his family and sent to a residential boarding school for Native people run by the U.S. government. There, the students were forbidden to speak their languages and they suffered both physical and psychological abuses.

As a teenager, Leonard Peltier returned to live with his father on the Turtle Mountain Reservation. It was 1 of 3 reservations the U.S. government chose as the testing ground for its new termination policy. The policy forced Native families off their reservations and into the cities. The resulting protests and demonstrations by tribal members introduced Leonard Peltier to Native resistance through activism and organizing.

During one particularly difficult winter on the Turtle Mountain Reservation, Leonard Peltier recalls protests by his people to the Bureau of Indian Affairs (BIA) about the desperate lack of food. (The termination policy withdrew federal assistance, including food, from those who remained on their land.) Following these protests, BIA social workers came to the reservation to investigate the situation. Leonard Peltier and one of the organizers on the reservation went from household to household before the arrival of the investigating party to tell the local people to hide what little food they had. When he got to the first house, he found that there was no food to hide and the same story was repeated in each of the households to which he went. This experience awakened him to the desperate situation for all people on his reservation.

As he grew older, he began traveling with his father as a migrant farm worker. While following the harvests, they stayed at different reservations. During this time, he came to learn that policies of relocation, poverty, and racism were endemic issues affecting tribes across the U.S.

Leonard enlisted in the U.S. Marine Corp. Having served the country, he was given an honorable discharge.

After, Leonard Peltier moved to Seattle, Washington, where he worked for several years as part-owner of an auto body shop which he used to employ Native people and to provide low-cost automobile repairs for those who needed it. During the same period, he was also active in the founding of a Native halfway house for ex-prisoners. His community volunteer work included Native Land Claim issues, alcohol counseling, and participation in protests concerning the preservation of Native land within the city of Seattle.

In the late 1960's and early 1970's Leonard Peltier began traveling to different Native communities. He spent a lot of time in Washington State and Wisconsin and was working as a welder, carpenter, and community counselor for Native people. In the course of his work he became involved with the American Indian Movement (AIM) and eventually joined the Denver, Colorado, chapter. In Denver, he worked as a community counselor confronting unemployment, alcohol problems and poor housing. He became strongly involved in the spiritual and traditional programs of AIM.

Among many other efforts, Mr. Peltier stood by and with:

- the Western tribes as they struggled to hold on to fishing rights on the Nisqually River and in other traditional waters, at an area now known as "Frank's Landing," named after American Indian activist and recent Presidential Medal of Freedom recipient Billy Frank, Jr.;
- the Lac du Flambeau Chippewa Nation of Wisconsin, as they were confronted by angry protesters who challenged their right to spear fish;
- the Diné, as they took a stand against the strip mining of their sacred lands; and
- the American Indian Movement, when Native people were being murdered in towns bordering Reservations, no one was being held accountable, and law enforcement agencies refused to investigate the deaths.

Leonard Peltier's participation in the AIM also led to his involvement in the 1972 Trail of Broken Treaties which took him to Washington, DC, and participation in the occupation of the BIA building.

Eventually his AIM involvement would bring him to assist the Oglala Lakota People of the Pine Ridge Indian Reservation in South Dakota in the mid 1970's. On Pine Ridge, he participated in the planning of community activities, religious ceremonies, programs for self-sufficiency, and improved living conditions. He also helped to organize security for the traditional people who were being targeted for violence by the pro-assimilation tribal chairman and his vigilantes. It was here that the tragic shoot-out of June 26, 1975, occurred—the event that led to his wrongful conviction.

Despite the harsh conditions of imprisonment, Leonard Peltier has continued to lead an active life.

From behind bars, he has helped to establish scholarships for Native students and special programs for Indigenous youth. He has served on the advisory board of the Rosenberg Fund for Children, and has sponsored children in Central America. He has donated to battered women's shelters, organized an annual Christmas drive for children at Pine Ridge and Turtle Mountain, and promoted prisoner art programs.

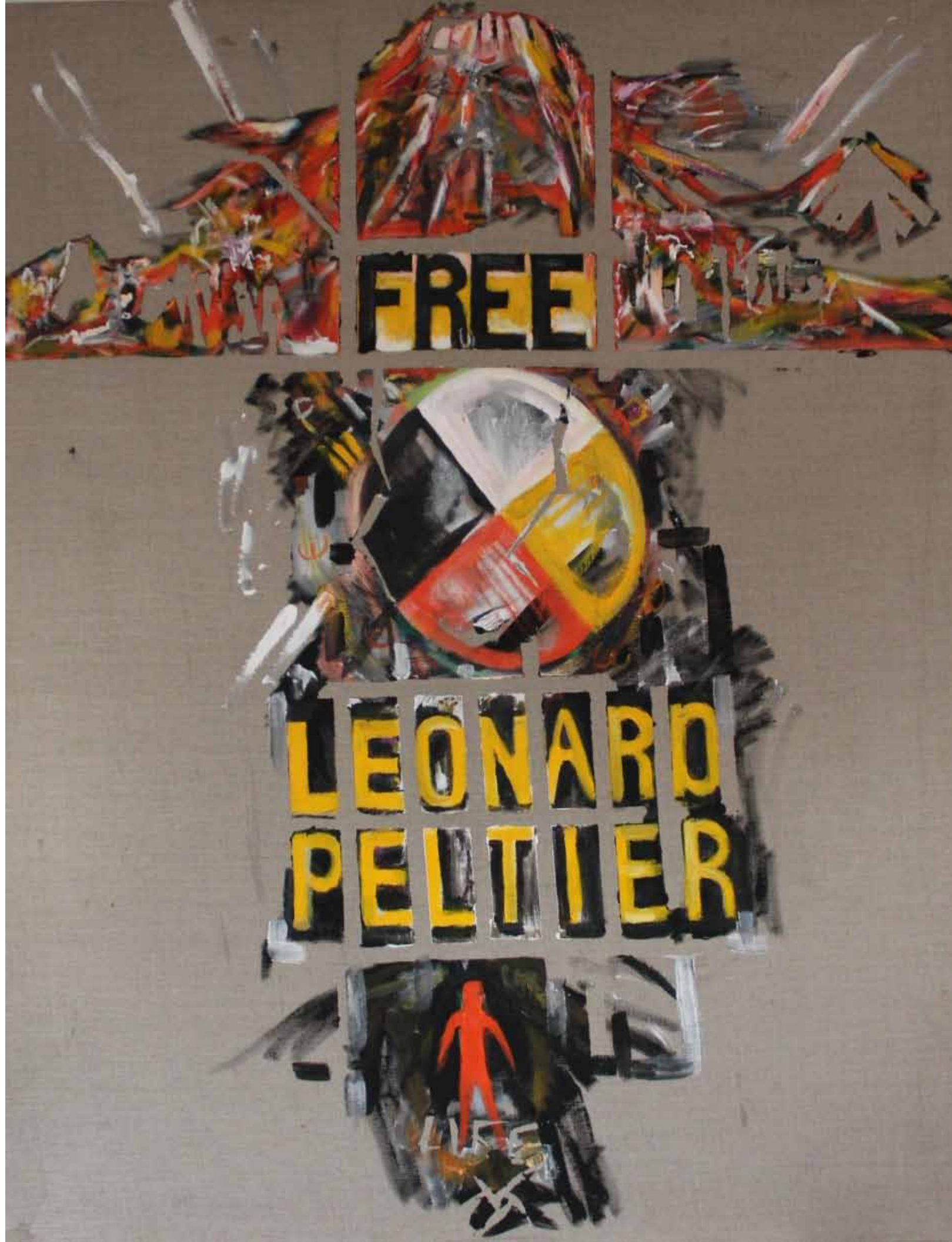
He has also established himself as a talented artist, using oils to paint portraits of his people, portraying their cultures and histories. He has written poetry and prose from prison, and completed a moving biography titled Prison Writings: My Life Is My Sun Dance (St. Martin's Press, NY, 1999).

Leonard Peltier credits his ability to endure his circumstances to his spiritual practices and the love and support from his family and supporters.

Write to Leonard Peltier:

Leonard Peltier #89637-132
USP Coleman I
P.O. Box 1033
Coleman, FL 33521

Headquarters
International Leonard Peltier Defense Committee
202 Harvard Drive SE, Albuquerque, NM 87106
Telephone: (505) 217-3612
www.whoisleonardpeltier.info



In recognition of Leonard Peltier, the artist, we are asking fellow artists to create an original work of art in support of Leonard's freedom. He has spent far too long in prison and it is clear that only a grassroots effort to make Leonard and his case household knowledge will change his current circumstances.

Irish artist, writer, barrister and mystic James Tunney has made the first of these works. It captures the American Indian Movement (AIM) spirit and voices a clarion call for Leonard's freedom.

If you would like to participate in this effort, please contact Mia Feroletto at mia.feroletto@gmail.com.

James Tunney

What can you do?

Due to the political nature of the Peltier case, a high level of public awareness is critical if new legal efforts are to succeed. Here's some of the things you can do to educate your community about the Peltier case:

- Set up literature tables at events/public places. Download publications and petitions.
 - Organize teach-ins.
 - Host speaking engagements with Peltier spokespeople.
 - Plan showings of electronic media.
- * While "Incident at Oglala: The Leonard Peltier Story" is technically out of print, copies still in circulation are often available for purchase from Amazon.com, eBay, etc., and VHS and DVD copies may be available to rent from rental outlets. Amazon.com also offers a downloadable, low-cost digital version. Restrictions apply.
- * We also strongly recommend "WARRIOR The Life of Leonard Peltier" by Suzi Baer. This film is available on YouTube.
- Write letters to editors of local newspapers.
 - Encourage community television stations to highlight the case.
 - Place calls to radio call-in shows. Express your opinions and educate others.
 - Hold book readings featuring Leonard's book, *Prison Writings: My Life Is My Sun Dance*.

More Outreach Suggestions

Enlist your friends, family, and community members in the freedom campaign. Hold events or facilitate activities that will spread awareness about the new strategies, while galvanizing active support.

Here are some ideas that have worked well in the past:

Potluck/Meeting

Invite friends, family and coworkers, local organizations, fellow supporters, and potential supporters to a potluck and planning meeting. Discuss the case and new strategies. Plan outreach, fundraising and mobilization efforts for the months to come. The discussion might include:

- Planning fundraisers
- Planning to attend court or congressional hearings
- Planning outreach efforts, such as regular leafleting in a public place, video showings, or talks
- Visiting local churches, labor unions, civil and human rights organizations to ask them to pass a formal resolution and encourage other participation and support.

Vigil

Hold a vigil on or around significant case-related dates—June 26th, for example. Invite local organizations, church members, tribal members, and general public to attend. Alert the media and announce new strategies at the vigil. Inform attendees of ways to get involved on a local level.

Fundraiser

Hold a benefit concert with local bands, a poetry reading, or Indian taco or bake sales to raise funds for the Leonard Peltier Defense Offense Committee. Use the fundraiser to distribute information and announce new strategies. Read our hints about event planning and coordination.

Leafleting

If you are not in a position to coordinate an event, consider leafleting in a busy area to generate more awareness. Download publications.

Petition Drive

Download and print our petitions. Collect signatures of people in your community who support Leonard Peltier's parole, the release of FBI case documents, an award of Executive Clemency to Leonard Peltier, and/or congressional hearings on the "Reign of Terror" on the Pine Ridge Reservation during the 1970s.

"Call Circle"

Host a party and ask your guests to bring their cell phones. Coordinate calls to congressional offices and/or the White House.

Street Theater

Devise skits that tell Leonard Peltier's story. Perform the skits on street corners in your community. Also distribute educational materials. Download publications for handouts:

<https://www.whoisleonardpeltier.info/home/you-can-help/educate-others/>

"Chalk It Up" Campaign

"Oh well, chalk it up to experience!" used to be an old expression of polite comment when something went contrary to someone's expectations. Long ago, children would chalk up their school work on small slates in school. Teachers would chalk up lessons on school blackboards (later, green ones), and colored chalk came along to amuse and decorate with. What's the "Chalk It Up" Campaign? It's a simple action you can take in your town or city. Assemble a group of supporters, hand out chalk, and spread out. Write slogans in support of Leonard's freedom on sidewalks throughout your town, e.g., "Free Peltier NOW Because It's the RIGHT Thing to Do". You also can include our Web address:

(www.whoisleonardpeltier.info) so that interested passersby have the means by which to learn about Leonard Peltier. (We recommend that you consult graffiti ordinances in your area and use only chalk because such markings are not permanent.)

Prison Cell Exhibit

The standard size for a federal prison cell is 80 square-feet. Construct such a "prison cell" in a park or other public place and invite passersby to experience imprisonment for themselves. Post signs: "Construction and activation of this cell cost you \$170,000" and "It costs you, the taxpayer, \$25,000 per year (average of \$24,922 in Fiscal Year 2007) to confine an innocent man. Free Leonard Peltier." Also distribute materials on Leonard's case. Download publications (see links under Resources on our main menu) for use as handouts.

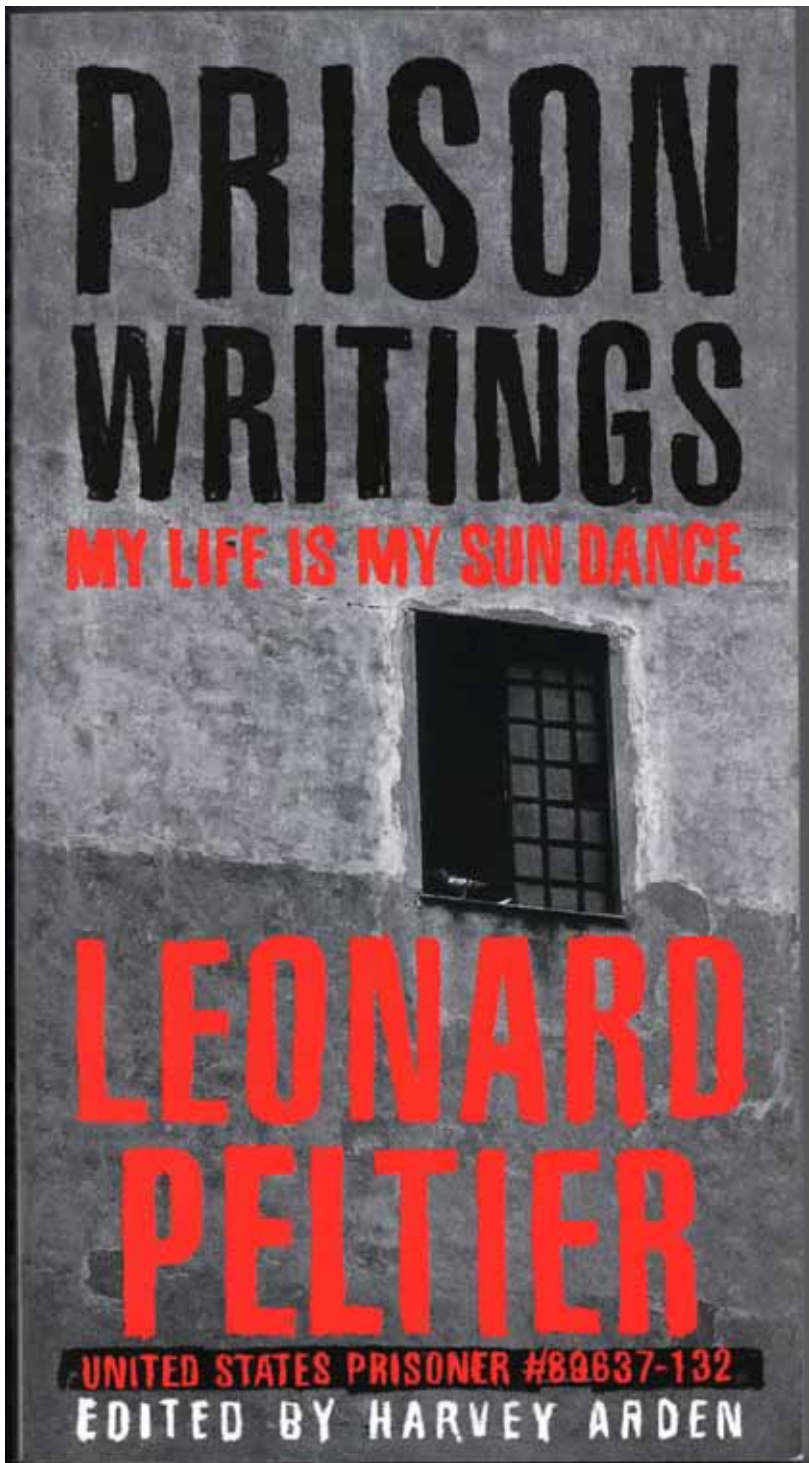
Reserved for Leonard Peltier

Buy a ticket to attend an event (a stage play or film screening, sporting event, concert, etc.) and, instead of sitting in that seat, place a sign on the seat that reads, "Reserved for Leonard Peltier." Be sure to include our Web address (www.whoisleonardpeltier.info) on your sign so that interested parties can learn how they can help. But you don't have to spend money to deliver the same message. Go to a public park or other public place, place your sign on a chair or bench, and be prepared to answer the question: "Who is Leonard Peltier?"

Information above downloaded from website below:

<https://www.whoisleonardpeltier.info/home/you-can-help/educate-others/>

This website includes links to resources for the above activities.



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 FOR ARTISTS AND WRITERS

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 WASTA, SOUTH DAKOTA 57791

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For information please contact Mia Feroletto
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