

RESISTANCE & RESILIENCE

AN ART EXHIBIT FOR NATIONAL NURSES UNITED'S 2025 GLOBAL NURSES SOLIDARITY ASSEMBLY



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INTRODUCTION

Reflecting on the theme of this year's gathering, Resistance and Resilience, it's important to remember both of those qualities are powered by our imagination. When nurses dare to dream of a society that values public health, we're more resistant to a world where corporate profits are the driving force. When we imagine workplaces and communities where our patients come first, we are stronger—more resilient—in our drive to make our collective vision a reality.

Because creativity fuels our movement, art has been a critical part of our gatherings in recent years. This year is no exception, and our 2025 exhibit features work from artists across the nation around themes of resistance and resilience. At a time in history when it's more important than ever to hold fast to our collective vision of a healthier future, it may be our most pivotal exhibit yet.

I'm not going to sugar coat what we're up against in 2025. Everything is at stake for our patients, our families, our communities, and our planet. But we can take solace in the fact that union nurses can so easily dream about a better way forward because we are already living that better way, centering care in everything we do. The powerful work in this exhibit echoes the resistance and the resilience we already embody in our workplaces and our communities—every single day.

I hope you spend some time with this art, seeing yourself reflected in it. When you do, remember that igniting our imagination is an act of patient advocacy, and now, more than ever, people around the globe are relying on nurses to fight for the healthier future that we see so clearly. We can, and we will, create that brighter, more caring world together.

In solidarity,

Puneet Maharaj, Executive Director
California Nurses Association/National Nurses Organizing Committee
National Nurses United

JURISTS

Pallavi Sharma is a multidisciplinary artist and independent curator. Her socially engaged art practice addresses migration and notions of memory, marginalization, and patriarchy. Her practice and research interests concern Asian American women's cultural production and activism.

She is the founder and director of Inner Eye Arts and served on the Asian American Women's Artist Association board from 2009 to 2021. Pallavi's recent publications include two poetry collections in Hindi, "Kacha Rang" (2018) and "Koltar ke Paer" (2022).

She received her bachelor's and master's degrees in art from the Faculty of Fine Arts Baroda in India and a doctorate in art history from the National Museum Institute of History of Art, Museology, and Conservation in New Delhi, India. She teaches in the Critical Ethnic Studies program at California College of the Arts in San Francisco.

Choppy Oshiro is a Hawaii-born graphic designer and visual artist based in San Francisco. Her extensive experience in graphic design and print production management led her to specialize in arts-based projects and publishing. Oshiro has a passion for creating art around community and social justice issues. Her work features cut-paper techniques derived from katagami, the stencils used in printing Japanese textiles. She also works with digital art and watercolor.

Oshiro has served on the board of directors for Kearny Street Workshop, the oldest Asian Pacific American multidisciplinary arts organization in the country. She currently provides graphic art and photojournalism services for California Nurses Association and National Nurses United.

APRIL WERLE

(she/her) (b. 1995, USA) is a narrative painter based in Missoula, Mont., whose work explores the internal dynamics of a multicultural family. Her recent solo exhibitions include *Secret Life of a Multicultural Couple*, Bell Projects, Denver, Colo.; *Halo-Halo: The Mixed Children*, Zootown Arts Community Center, Missoula, Mont.; and *Mga Hunghong Sa Diwata (Whispers of Spirits)*, Holter Museum of Art, Helena, Mont.

Werle is the recipient of the Emerging Artist Residency at Centrum Foundation (2024). She was honored with the Creative West BIPOC Artist Fund Award (2024), the Montana Arts Council Strategic Investment Grant (2023), and the Montana Arts Council ARPA Grant (2022). Werle's work has been published in *Create!* Magazine, *New Visionary Magazine*, and *Mahalaya*.

I am fascinated by how we subconsciously see our hands interacting with the world in our peripheral vision. By using hands as stand-ins to depict real people, I can create relatable characters while preserving the anonymity of the people they are based on. In my process, I am constantly seeking balance within duality, both formally and thematically.

Coming from a mixed-race background, I am inspired to create paintings that blend contrasting visual styles, rendered black-and-white hands set against simplified settings. The narratives of my work explore the interdynamics of multicultural families: how individuals navigate identity, and how families both confront conflict and find celebration in bringing cultures together.

To me, resistance and resilience mean fostering multiculturalism, where everyone in a community, or in the case of my paintings, a mixed-race family, is equal. That no culture is more or less important than another. In my piece, "I'll save the forks for you," two hand characters engage in a meal of lumpia, rice, and kale salad. One character eats with their hand, and the other eats with a fork. This painting is based on how my partner and I celebrate culture within our home, through food.

I'll save the forks for you,
2024, acrylic, stain on wood
panel, 40" x 30"





Prayers for the Land, 2025, digital photography, 17" x 11"

of resistance and resilience, and after 20 years of litigation and fighting to protect this sacred site, the Lisjan Nation was able to rematriate this land to its original caretakers.

ASHLEY SALAZ (*she/her*) is an Indigenous photographer, filmmaker, and beadworker living in the occupied Ohlone territory of Huchiun (Oakland, Calif.). Salaz is passionate about photographing political actions in the Bay Area, using her medium to highlight Indigenous activism and community work. She is also currently in production on her first documentary about her tribe's quest to reconnect to traditional Indigenous lifeways.

Existence is resistance.

I was born and raised in the occupied Ohlone territory of Huchiun, but I had no real knowledge of the original people of this land until well into adulthood. Over the last few years of reconnecting to my Indigeneity, I have been fortunate enough to work with the Lisjan Ohlone people who were able to raise \$27 million to buy back a sacred shellmound site that currently sits under a paved parking lot in Berkeley, Calif. During an event to celebrate the return of the land in the summer of 2024, I was able to photograph the Lisjan people dancing on their ancestral land for the first time in hundreds of years.

Indigenous people are the embodiment

BARBARA MILOT

(she/her) has lived in Franklin County, Mass., since 1983. She is a graduate of the University of Massachusetts, Amherst (Bachelor of Arts in Studio Art and Master of Arts in Art Education) and the State University of New York, Albany (Master of Fine Arts in Printmaking). For many years, Milot taught art at all levels, from kindergarten through graduate school in a variety of settings, including K-8 public schools and Framingham State University in Framingham, Mass. She was a participant in the Viewing Program at the Drawing Center in New York City, the Boston Drawing Project, and the Bromfield Gallery in Boston (an artists' cooperative). Her work has been exhibited nationally and regionally, most recently at the Wailoa Arts & Cultural Center at the University of Hawaii, Hilo; Target Gallery in The Torpedo Factory, Alexandria, Va.; Purdue University Gallery in Purdue, Ind.; and the University of North Dakota in Grand Forks, N.D.

My background in printmaking led to a love of paper and its tactile qualities. In recent work, drawing media and paint are combined with torn paper and torn fragments of photographs of clouds. This work is about navigating in unpredictable, uncertain environments. The figures are made of clouds and they



exist in a landscape of clouds. I use clouds for the paradoxes they hold. These seemingly solid, palpable forms are neither solid nor palpable. They are of the air but made of water, existing in a state of transitoriness. The shifting forms of clouds as they mass, break apart, and reform are a constant reminder that stability is ephemeral and perhaps an illusion, yet the figures find ways to adjust.

How Fast is the Current We're In?, 2024, collage of photo fragments and acrylic paint, 18" x 16"

BRIAN SINGER

(he/him) Best known for his thought-provoking work, Brian Singer is a multimedia artist who challenges conventional perceptions of objects and cultural symbols. Singer's work often delves into the complexities of human connection, communication, and societal dynamics.

Some of his more highlighted work, like "The 1000 Journals Project" and "TWIT Spotting" (Texting While In Traffic), catapulted Singer into the limelight. "The 1000 Journals Project" involved sending blank journals into the world so people could contribute to them and then pass them along. The project garnered widespread attention and was turned into a feature-length documentary, a book, and exhibited at SFMOMA and the Skirball Cultural Center in Los Angeles. He recently had a solo show at the Torrance Art Museum in Torrance, Calif., titled "Everything you say can and will be used against you."

Some days, I wake up with that "resistance is futile" quote from "Star Trek" stuck in my head. The path forward feels daunting, and there's so much work that needs to be done. Friends have described me as a closet optimist because, while at times a situation might seem hopeless, that's never stopped me from continuing to fight. That could qualify as resilience, though I suspect my stubbornness is also at play. In the end, my hope is to foster action on the societal issues that I examine in my work.

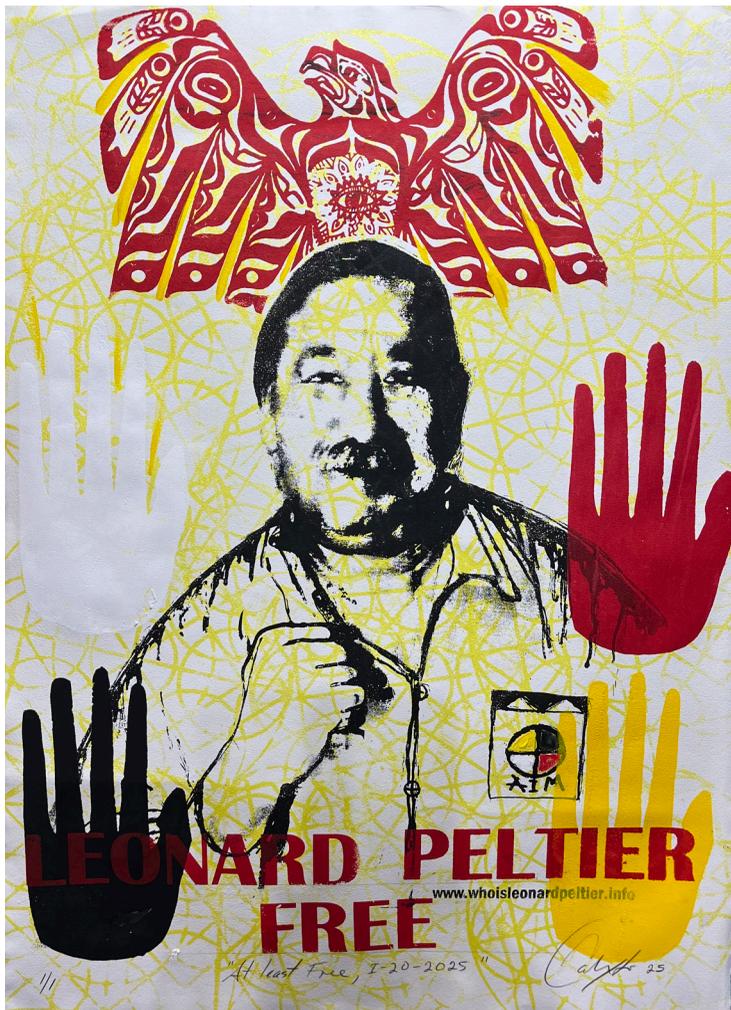
"Lean on Me" features a U.S. flag and the iconic "Don't Tread on Me" Gadsden flag disassembled and wrapped around antique wood crutches, an alternative to the idealized notion of America's past. This nostalgia for a past that never truly existed has become a core belief used to justify the actions of many who claim to stand for America while at the same time fighting against it.

*Lean on Me, 2024,
wood crutches and cotton flags,
68" x 12" x 1"*



CALIXTO ROBLES *(he/him)*

was born in Oaxaca, Mexico, and is a painter, printmaker, and ceramist. He studied at the Universidad Autonoma Benito Juarez de Oaxaca and Taller de Artes Plasticas. His work is inspired by his Indigenous roots. Robles immigrated to California in 1983 and in 1986 discovered the Mission Cultural Center for Latino Arts in San Francisco and since then has been part of Mission Grafica. Robles has exhibited his work nationally and internationally. Select exhibits include the Centro Cultural de Mexico in Paris, France, La Biblioteca de La Habana in Havana, Cuba, and Museo de la Estampa in Mexico City. Locally, he has exhibited in San Francisco at the de Young Museum, The Legion of Honor, Yerba Buena Center for the Arts, and the Mexican Museum. His work is in the collections of the Library of Congress, the Oakland Museum of California, and the Smithsonian American Art Museum. He has received individual grants from the San Francisco Arts Commission in 2019, 2021, and two in 2023.



Free at Last, 2025, mixed media, 26" x 20"

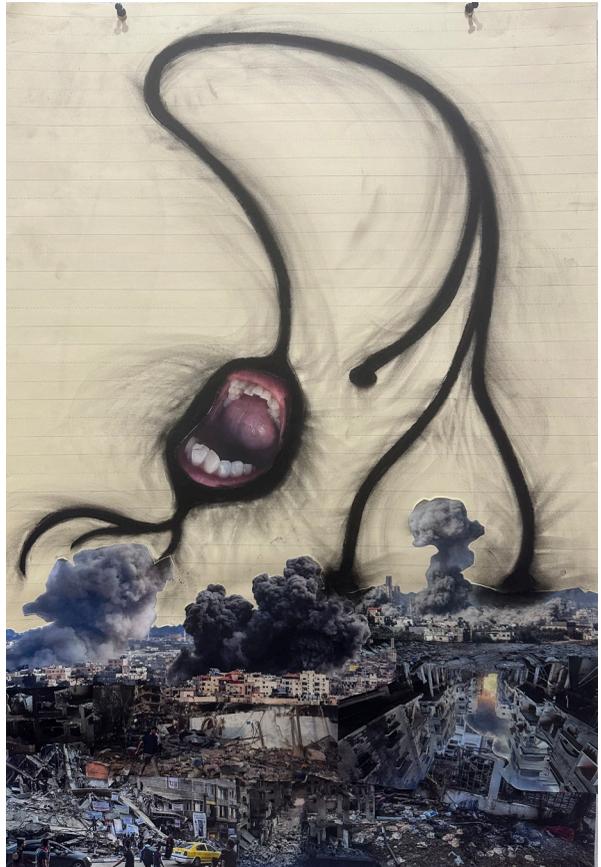
This work represents the resilience of our people who have to fight and resist the politics of this society. After almost 50 years of being unjustly imprisoned, Leonard Peltier was finally freed.

CHANIKA SVETVILAS

(she/her) is an interdisciplinary artist and cultural worker whose practice focuses on mental health difference. She was the Ida B. Wells Just Data Lab Artist-in-Residence at Princeton University, 2022-23 and a Visiting Scholar at Asian/Pacific/American Institute at New York University, 2024-2025. She has presented her work at the College Art Association Conference, the Society for Disability Studies Annual Conference, and the Pacific International Conference on Disability and Diversity. Her work has been exhibited nationally and internationally and published in *Disability Studies Quarterly*, *Studying Disability, Arts, and Culture: An Introduction* by Petra Kuppens, and *A Body You Can Talk To: An Anthology of Contemporary Disability*, edited by Tennison S. Black. Svetvilas co-founded ThaiLinks, a New York City-based collective that promoted awareness about issues affecting the Thai American community. Born in Buffalo, N.Y., to Thai immigrant parents, Svetvilas earned a bachelor's degree from Skidmore College and a master's degree in Interdisciplinary Arts from Goddard College.

In the face of daily bombing, starvation, and grief, Gaza has continued to survive and resist the violence. Despite the thousands of lives lost, the trauma that will endure for generations, the Gazans are resilient as they hope to build a future of peace.

The collage elements in "Untitled (Gaza 1)" are photos of bombed hospitals in Gaza documented by photojournalists and downloaded from the internet. I wanted to show the destruction without the blood of violence to remember the lives lost in their absence. Israeli forces have killed 1,151 Palestinians working in Gaza's health sector, according to the Palestinian Ministry of Health. Hospitals have become battlegrounds and Gaza's health care system has been destroyed. The black figure in the collage drawing is an anthropomorphic bipolar neuron. Bipolar neurons are nerve cells that transmit information from sensory organs to the brain. They are responsible for processing visual, auditory, olfactory, and balance information. I included the bipolar neuron to question how we can be desensitized to this loss and as an eternal scream for survival.



Untitled (Gaza 1), 2024, charcoal, collage, 36" x 24"

COZCON

(they/them) is a multidisciplinary artist based in Los Angeles, Calif., creating work that aims to expand the visual lexicons of Black and queer life through the lens of pop culture.

Protecting our communities and ourselves is a powerful act of resilience and the heart of resistance. The fight for liberation is the fight for a world where we can thrive without opposition. Wearing a mask is a deceptively simple manifestation of that. It ensures our well-being and the well-being of others, especially those most vulnerable and often most systemically overlooked. My hope is that this piece not only illustrates the safety of mask wearing but also the vitality it ensures.



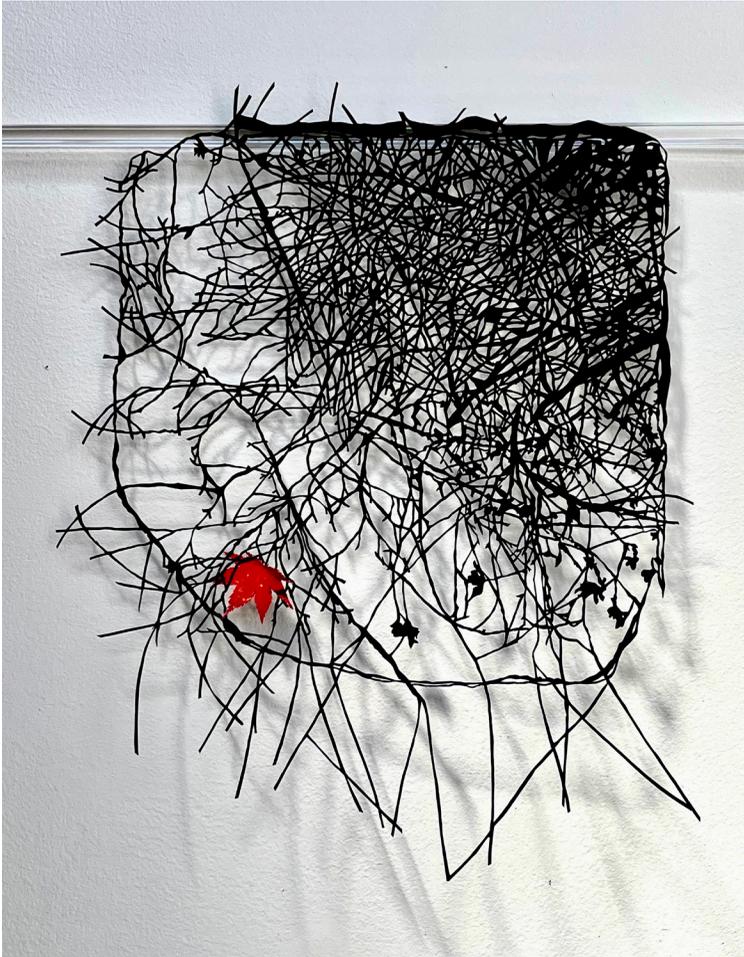
Masks Save Lives, 2024, digital illustration, 20" x 16"

EDEN ATTAR (*she/ella*) is a Quisqeyan-American artist, educator, and organizer who lives and works in Boston, Mass. Her work explores memories of displacement, acts of resurgence, and dreams of anti-colonial futures. Attar's work has been supported by The Luminary St. Louis, the Andy Warhol Foundation for the Visual Arts, Harvard University, and the Boston queer and anarchist communities.

This piece, "Braid and Chinola," depicts my own hair—a site of identity but also unwanted attention—surrounded by the protective corkscrew of a golden passion vine. I am impressed by the vine's ability to climb essentially any object in its search for the sun, a search that often begins in dark and jungly undergrowth. I also think about the regions where the vine grows, the people who come from those places, the ways that we have been colonized, and yet, how we still climb for the sun.

Braid and Chinola, 2025, oil and gold leaf on panel,
27¹/₂" x 5¹/₈"





Resilience, 2025, paper cut, 22" x 18"

ELLEN BEPP (*she/her*) was born and raised in the Japantown community of San José, Calif., four years after her family returned from incarceration at the Heart Mountain concentration camp in Wyoming during World War II. In the 1960s and '70s, inspired by the Civil Rights and Black Power movements, she became involved in the Asian American political/cultural movement. Fueled by her growing cultural awareness, Bepp expressed her Asian American identity as a taiko musician and developed her own visual art style. She has exhibited her wearable art, mixed media, and hand-cut paper nationally in museums and galleries. In her work, Bepp addresses issues of social and racial injustice, such as the WWII Japanese American incarceration and the ongoing violence against Black, Brown, and Indigenous people. Her involvement in textile arts research and

humanitarian cultural exchange projects in Japan, Guatemala, Mexico, Peru, Brazil, Nicaragua, and Cuba inspires and informs her work as she honors the legacy of her ancestors.

As autumn transitions into winter, nature displays many visions of resistance and resilience. Choosing hope, the sight of a Japanese maple tree with one lone leaf clinging on to life is a metaphor for resilience in a world of chaos and confusion.

ESTER HERNANDEZ (*she/her*) was born in California's San Joaquin Valley to a Mexican/Yaqui farm worker family. The UC Berkeley graduate is an internationally acclaimed San Francisco-based visual artist. She is best known for her depiction of Latina/Native women through her pastels, prints, and installations. Her work reflects social, political, ecological, and spiritual themes.

Hernandez has exhibited her work in numerous national and international solo and group shows. Among others, her work is included in the permanent collections of the National Museum of American Art, Smithsonian; the Library of Congress; New York's Museum of Modern Art (MoMA); Museo Casa Estudio Diego Rivera y Frida Kahlo in Mexico City; and the Victoria and Albert Museum in London. Her artistic and personal archives are housed at Stanford University.

"Nasty Liberty" is a call to action that is inspired by the right-wing regime's new era of horrific backward thinking that is attempting to destroy civil and human rights, science, equality, etc. Viva La Libertad!!



Nasty Liberty, 2017, screenprint, 17" x 20³/₄"

FERNANDO MARTÍ (*he/him/el*) is a printmaker, writer, community architect, and housing activist, based in San Francisco, Calif., Ramaytush Ohlone land. His work reflects his training in urbanism, his roots in rural Ecuador, and his experience of migration and residence in the heart of Empire. His poetry, prints, altar ofrendas, and public constructions inhabit the space between ancestral traditions with Latinx roots and a futurist imagination. With a childhood fascination with comic books, science fiction, and the future, and informed by magical realism, Fernando's imagery often juxtaposes present conditions with utopian imaginations of possibility and transformation. The subjects of his artwork grow from a process of reclaiming and re-envisioning culture in diaspora and in a context of climate change, engaged in the remaking of space. His artistic home is the political arts collective justseeds.org.

For "Resistance and Resilience," I created a painting honoring Palestinian paramedics Yousef Zeino and Ahmed al Mahdoun.

Nothing has horrified and inspired me more than Gaza; the beauty and courage and creativity and humor of people facing this horror and trying to communicate this to the world. And by the incredible solidarity work of Palestinians, Arabs, Anti-Zionist Jews, health care workers for Palestine, artists and writers for Palestine, working together for a durable peace with justice. Don't look away. Don't stop talking about Gaza.

The painting depicts the two Red Crescent Society paramedics, Yousef Zeino and Ahmed al Mahdoun, who, after receiving clearance from the Israeli military in February 2024, rushed to rescue six-year-old Hind Rajab, trapped for twelve days in a bullet-ridden car in Gaza City with her the bodies of her uncle, aunt, and four cousins, killed by Israeli forces. When the paramedics were within sight of Hind's car, an Israeli tank targeted the ambulance, killing both Yousef and Ahmed. Hind's mother and father survived because they could not fit in the car and left the Israeli-imposed "evacuation zone" on foot.

I imagine Yousef and Ahmed in the afterlife, holding Hind and another child, carrying out their sacred duty for life. Dedicated to all creation's children in the land of Palestine, that they may all someday know peace, liberation, and kinship.



Yousef, Ahmed, and Hind, 2025, watercolor, gouache, and ink on hot-press watercolor paper, 18¹/₄" x 12¹/₂"

JOS SANCES

(he/him) has made his living as a Printmaker and Muralist for more than 45 years in the San Francisco Bay Area. He founded Alliance Graphics, a successful union screenprint shop, and earlier co-founded Mission Gráfica at the Mission Cultural Center for Latino Arts. The Library of Congress acquired 495 of his prints that represent this output. He has shown artwork in "Committed to Print" at the Museum of Modern Art in NYC and "iPrinting the Revolution! The Rise and Impact of Chicano Graphics 1965 to Now," at the Smithsonian American Art Museum.

From 2019 to 2025 Sances' life-size scratchboard drawing of a sperm whale was featured at the Richmond Art Center, Sebastopol Center for the Arts, Lawrence Art Center in Kansas, Hall des Grands Moulins, Université Paris, France, and in May 2025, at the Mystic Seaport Museum in Connecticut.

Jos is a founding member of the Great Tortilla Conspiracy.

In 2023, while visiting Kansas, I saw John Steuart Curry's mural "Tragic Prelude" at the State Capitol. It depicts John Brown in full-blown abolitionist rage. Completed in 1942, the mural is known for its revolutionary power and urgent advocacy. The political divisions of the Civil War resonate today, as do the issues that divide the country now. John Brown's figure in my artwork has been replaced by Judi Bari; both of them are martyrs to a cause: Brown's cause, slavery; Bari's cause, to save the environment. The political/social divisions today mirror those of the mid-19th Century.

Curry's "Settler Plainsman" with his belief that the buffalo herds were endless, spoke to me. I couldn't miss the raging prairie fire and huge tornado, central to one of Curry's panels. Did he envision climatic conditions getting much worse? Could he have imagined the mass extinction of so many species? I depicted some of those extinct creatures in the sky—four of them from the Bay Area.

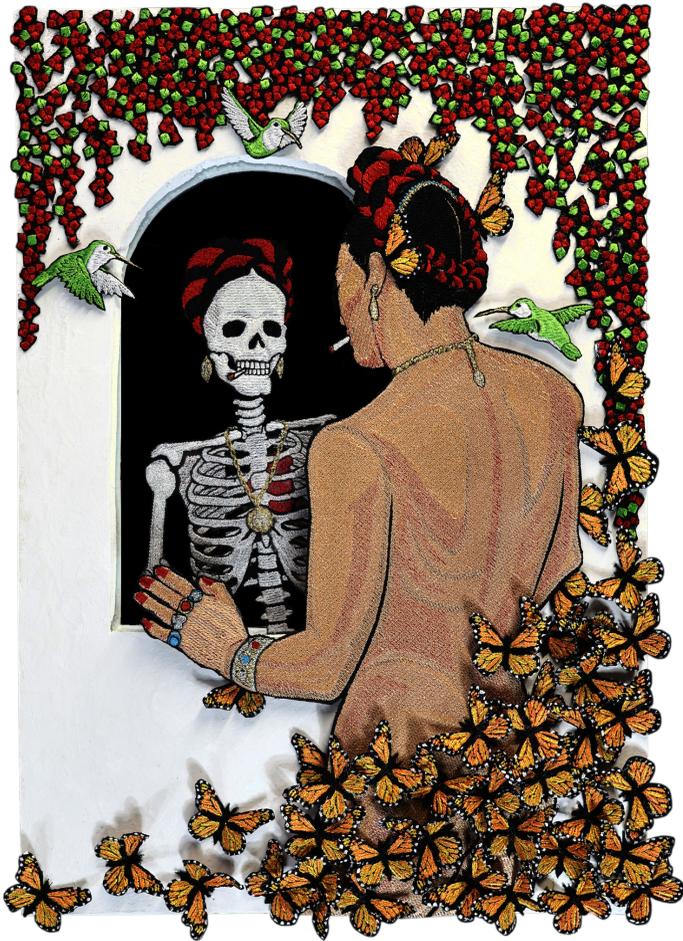
The final panel here gives a glimmer of hope—a vision of native wisdom that has survived for thousands of years. It endures in spite of the onslaught of predatory extraction and capitalist greed.

Tragic Prelude, Tribute to Judi Bari, 2023-2024, scratchboard, 36" x 120"



JUAN VARELA is an artist originally from Puebla, México, who relocated to Riverside County, Calif., in 2017. A self-taught artist, Varela quickly gained recognition and acclaim for his distinctive and unique artistic style, "painting with threads," which he created and developed in the city of Riverside in 2019. Through his art, Varela explores diverse themes and employs a range of mixed media techniques, resulting in captivating and thought-provoking pieces. Varela has been a working artist for 20 years.

Frida Kahlo's life was marked by physical and emotional trauma, but she was able to persevere and create art that is a testament to her resilience. Her art, self-portraits, and life story can inspire others to find strength in their creativity and expression.



*Frida Reflection, 2025,
mixed media, 27" x 21"*

KATE DECICCIO

(she/her) is an Oakland-based artist, prison abolitionist, and cultural strategist whose work centers portraiture for community storytelling and counter-narrative. DeCiccio looks forward to the end of our reliance on police and prisons. The majority of her work aims to practice the values of abolition. She is committed to repairing the harm of her inherited legacy and healing our collective imagination by learning how to stand squarely in truth, accountability, renewed resilience, and unknown possibility. Her approach to collaboration remaps traditional power dynamics, includes collective decision making, and serves as a commitment to relationship building that comes through the art in ways that reflect community power. Before working as a full-time artist, DeCiccio was a mental health and substance abuse counselor and taught art at San Quentin State Prison, St. Elizabeth's Forensic Psychiatric Hospital, and Leadership High School.

DeCiccio's work centers community collaborations, portraiture for counter-narrative, and strategic art-based power building. "Civil Rights Are Not Given" was created in collaboration with Anita Cameron, a fierce disabled activist, who has used her life force to demand rights for disabled people for over 30 years. The posters speak to the strength of commitment to our collective humanity and affirm the leadership of those whose experiences make them uniquely suited to lead.

*Civil Rights Are Not Given, 2021,
digital collage, giclée print, 17" x 11"*





What Feels Like Forever, 2024, quilting cotton, upcycled faux velvet, cotton batting, cotton thread, acrylic paint, 36 $\frac{1}{2}$ " x 18 $\frac{1}{2}$ "

KAY INGULLI (*she/they*) is a multidisciplinary artist and designer living in Boston. Her work explores ways that collectivity can promote ecological health and social change at a personal, community, and environmental level. She received a Bachelor of Fine Arts in Studio Art from Washington University in St. Louis, Mo., where Ingulli primarily studied printmaking and sculpture. Since moving to Boston, she has shifted her practice to study fiber craft and its historical and cultural contexts. Familiarizing herself with fiber crafting traditions and the local crafting community has highlighted the democratic and community-building potential of the medium. Her work features depictions of personal mental health struggles in painted and stitched fabrics, installations of billowing paper, tissues, and napkins visualizing accumulations of waste from personal care, and interactive community-centered installations using printmaking techniques paired with decorated vessels.

"What Feels Like Forever" is a quilt that arose from my frustration with being regularly caught in depressive episodes. In these times, I lose touch with my creative flow and universal motivation. Time warps into loops of ruminative thoughts and constant chest aches, and it can feel like these moments will last forever. The journey of living with a major depressive disorder has strengthened my resilience and empathy. This is my attempt to depict my consuming lows, while nodding to the fact that, just as the moon cycles, it will pass.

Abstract artist **LAURA HAPKA** creates unique and complex work that reflects her life experiences and creative experimentation. Her art embodies a genuine appreciation for the artistic process. After completing her postgraduate education, Hapka traveled around the world, taking classes in various aesthetic styles and media. Through years of exploration with acrylics and numerous iterations, she developed her distinctive technique, garnering industry recognition and building a fast-growing reputation.

This work was created in response to climate change, in resistance to the U.S. decision to withdraw from the Paris Climate Accord. The international agreement aims to limit global warming to below 2 degrees Celsius. Completed in 2019, the piece remains highly relevant today, particularly as the United States has recently withdrawn from the agreement again, and focus on climate change has been sidelined. The artwork is made from handmade acrylic paint sheets that feature the actual text of the Paris Agreement printed on them. These sheets were shredded using a paper shredder and then reassembled in layers with acrylic. Although there is no actual paper in the piece, it resembles paper and has an archival quality.

Shredded Paris Agreement, 2019, acrylic and ink on panel, 36" x 36"



LORRAINE BONNER *(she/her)*

is a retired physician who began working in clay half a lifetime ago when buried memories of childhood suffering began to emerge. The clay became her friend, therapist, and teacher, expanding her understanding from her own personal story to the planetary omnicrisis we now see unfolding. Bonner lives in Oakland, Calif., which is near her children and grandchildren.

We live within intersecting systems of mutually reinforcing cruelty: economic, political, health care, and more. We bear witness to the damage caused by those systems in our own lives, our homes, our work, and in the world around us. Although our reactions may range from rage to grief to hopelessness and despair, it is important to maintain a sense of Dignity, a mindfulness that allows us to have these intense feelings yet survive and find the will to create a better world. So many of the liberatory movements around the world emphasize Dignity for this reason. Dignity allows us to have clarity in our understanding and avoid individualizing either blame or solutions.

As we engage in the struggle to realize a new world, we will bear many impacts, physical, mental, and emotional. Some of these impacts may break us, let's be real. In the sculpture "Resilience," the impacts and breaking are clearly seen. But in our caring for one another, we transform those wounds. In the Japanese art form of kintsugi, broken objects healed with gold become even more beautiful and precious. In the same way, our healing work can transform our cherished, broken planet into a new world of kindness, respect, and continually unfolding, evermore beautiful life.



Mending: Resilience, 2023, clay, "gold," 16" x 12" x 8"

MIGUEL LOPEZ (he/him) is a multimedia artist and soon-to-be high school art teacher based in the southwest side of Chicago. He uses art as a medium to delve into self-exploration and identity in relation to broader systems of oppression to generate practices and artwork that invite society to be critical thinkers and active participants in building a more just world. Lopez's art practice often involves making practical artwork for social justice movements in Chicago, where he has participated in multiple community art shows.

This linocut depicts some of the many angles of struggle for communities across the country — medical debt, labor exploitation, gentrification, houselessness, gun violence, and so on. Through juxtaposition, it puts into perspective the passive and pessimistic attitudes that are rampant in individuals across many communities; feelings like “things are only getting worse” and that “there’s nothing to be done about the current state of things.” This sense of nihilism is bolstered by a pervasive flow of consumerist and isolating content from the mainstream media. Despite this grim landscape, there are questions being posed to the viewer, making them a part of this environment, where they have to think about their own role in all of this and decide how to proceed: by being a changemaker or a passive contributor to this racialized capitalist violence.



We All Play a Role,
2024, linocut on
stonehenge paper,
26" x 20"

PATRICIA MIYE WAKIDA

(she/her) is an Oakland-based illustrator, linoleum block carver, and letterpress printer. At the heart of her practice is a deep respect for the power of storytelling, both in its visual and literary forms. She is equal parts hands-on artist and historian, working in community engagement, printmaking, and publishing, with an emphasis on traditional art practices, myths, and ancestral power. Wakida uses pencils, carving tools, ink, and 100-year-old letterpresses to combine crisp, bold, line work with visual symbolism. She is a yonsei, a Japanese American whose parents were incarcerated as children in the Jerome and Gila River concentration camps.

I am equal parts hands-on artist and historian, originally from California's Central Valley, working in community engagement, printmaking, and publishing, with an emphasis on traditional art practices, myths, and ancestral power. My work also includes methods that utilize arts-based inquiry to host dialogue and education connecting the incarceration of the Japanese American community with current civil liberties struggles. Throughout my career, I have been informed by artists, writers, and historians who explore the astonishing resilience of the mind and our myriad cultural adaptations used to survive. When I think of resistance and resilience, I think about both human and nature, and the constant struggle of both for balance. In more recent years, I've engaged in numerous projects around farming and agriculture, its historical roots, its inequities, its dangers, and how we rely on it for our basic sustenance.

Outside Delano, 2023,
linoleum block print,
12"x 12"



RACHEL BREEN's (she/her) work has been shown widely across the country and internationally, including a solo exhibition at the Minneapolis Institute of Art and recently, in the 15th Bienal De La Habana in Havana, Cuba. She was awarded a Fulbright-Nehru Senior Scholar research fellowship in India. Breen has also been awarded residencies at MacDowell, Willapa Bay AiR, and the Virginia Center for Creative Arts. She is a recipient of a McKnight Fellowship for Visual Artists, an inaugural recipient of the Jerome Hill Artist Fellowship, and has received five Minnesota State Arts Board grants. Breen holds a master of fine arts degree from the University of Minnesota and a bachelor's degree from The Evergreen State College. She lives in Minneapolis, Minn., where she maintains an active studio practice. Breen is a tenured professor of art at Anoka Ramsey Community College and currently serves as the chair of the Department of Visual Arts.



Garment Worker Solidarity Banner, 2023, parts of used clothing, embroidery floss, thread, and wooden dowel, 36" x 46"

Through acts of dismantling and remaking, I divert sewing's original purpose, that of creating and mending, toward a critique of the global fashion industry, its impact on labor rights, and a reimagining of a garment system that is just and sustainable. Massive overproduction and overconsumption of clothing today are responsible for exploiting workers and fueling climate change, contributing to as much as 10 percent of global carbon dioxide emissions.

This banner is part of a series of textile assemblages where I take apart used clothes and reassemble them into reimagined banners, flags, and collective garments. The clothing parts reveal the labor that went into the making of our clothes. Used clothes embed a range of histories into the banners—those of both workers and wearers raising essential questions about how garments are made and discarded and their impact on the climate.

My banner is inspired by banners made in the early 1900s by the International Ladies Garment Workers Union. Today the banner conveys alarm about unfair working conditions, declares warning about our climate crisis, and speaks of the urgent need for resistance today. It aims to make visible the politics of the clothes we wear, demonstrate our capacity to reinvent mutual systems of exchange, resist exploitation, and express solidarity with garment workers around the world.

My work creates spaces for cultivating deeper understandings of solidarity and collective power. My interest in labor rights stems from histories of Jewish activism in the garment industry, my family history as immigrants and activists, and the role of the sewing machine in these stories.

REIKO FUJII (*she/her*) was born in 1950 in Riverside, Calif., four years after her parents, grandparents, great-grandparents, and other relatives were released from their imprisonment in WWII American concentration camps. Her life and art have forever been intertwined with the influence of the grave injustice that was forced upon her family and over 125,000 people of Japanese descent. Utilizing the transformative aspects inherent in creating “conscious” art is an important part of Fujii’s growth, healing, and activism in the community. Her “Detained Alien Enemy” series is included in the “Resilience: A Sansei Sense of Legacy” exhibit, which has been touring across the United States for the past six years. She earned her master’s degree in fine arts from John F. Kennedy University in Berkeley, a bachelor’s degree in psychology from UC Berkeley, and a K-8 teaching credential from UC Berkeley. She has been exhibiting her art since 1986.

In this time of hyper-partisanship, we are seeing rampant misinformation and disinformation.

Wild conspiracy theories flood social media and are spread by political extremists. Orchestrated efforts are underway to rewrite history and propagate “alternative facts.” Lies have become viral: the January 6

attack on the Capitol was simply a peaceful gathering and a love fest, the 2020 election was stolen, immigrants steal jobs and cause violent crimes, and the Holocaust and climate change are hoaxes.

How does one go about finding the truth?

Verify information by cross-checking sources, use fact-checking websites, rely on credible institutions, and analyze information for inconsistencies. Get information from trusted neutral sources like NPR and PBS.

There are no “alternate facts,” only the actual facts. “Unmask Truth” highlights the importance of that effort. Be a beacon for the truth. Preserve and protect history. Learn from it. Teach it. Champion fact over fiction. Unmask Truth.

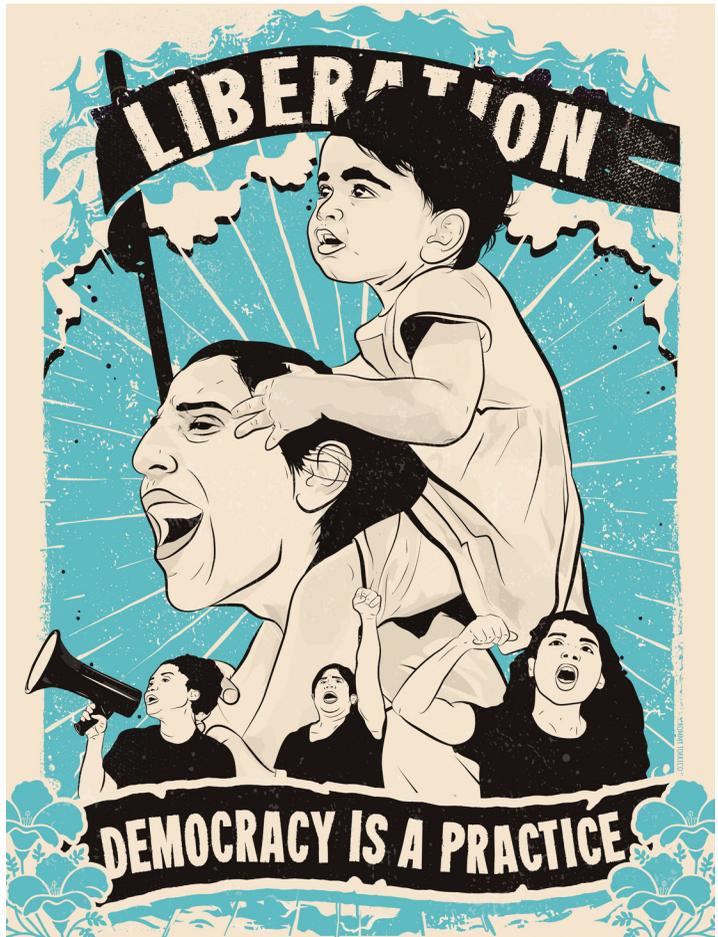
UNMASK TRUTH, 2025, bronze, found object,
11” x 8” x 2”



ROMMY TORRICO *(they/them)*

is a formerly undocumented, queer, trans, nonbinary visual artist born in Iquique, Chile and raised in Florida. They have been involved in social movement spaces encompassing (im)migrant, queer, and trans rights struggles for over a decade and infuse much of their work with personal experience and the stories their communities share. Over the years, Torrico's work has been included in several publications and exhibited at the Getty Museum, the Smithsonian Museum, the Library of Congress, and the Museo Nacional Centro de Arte Reina Sofía, as well as many galleries and museums throughout the Americas and internationally.

Rommy Torrico's work thoughtfully delves into the nuances of life and attempts to accurately portray the stories of migrants, queers, and trans folks of color beyond a flattened or binary experience. They intentionally incorporate their art as part of the strategy to redistribute power to these communities. They consistently push the limits of what can exist to forge the worlds we deserve and their communities can proudly claim and celebrate the historically uncelebrated. In their words, "We own this resilience as part of the journey toward liberation, and this is my way of recognizing that that journey is anything but quiet; it's fiery and dynamic and shameless and angry and hopeful and beautiful."



Democracy Is a Practice, 2019, digital, 24" x 18"

ROXANN MURRAY *(she/her)*

is an award-winning neurodivergent photographer based in Tacoma, Wash. She specializes in documenting community, nature, and intentional travel. She received her Bachelor of Arts in Interdisciplinary Arts and Sciences with a concentration in arts, media, and culture from University of Washington Tacoma.

A known biophilic, Murray has had a strong connection with the natural world since she was a child. Growing up in the Pacific Northwest, she developed an affection for wildlife, trees, ferns, and the seashore. The majority of her photographs focus on pattern and color. Her photos of people and community are candid shots.



Healing Her Ancestors, 2022, photographic print, 16" x 20"

Nakota and Dakota on her father's side, Murray tries to view the world through a decolonized perspective and live in a way that she hopes make her ancestors proud. "Matriarch," her latest body of work, was funded by the Tacoma Arts Commission through the Artists Initiative Program.

I have always been a fighter since I was a child because no one fought for me. I fight for my rights, my voice, and my survival. I fight for others who don't have a voice through the lens of a camera, through visual storytelling. I document others' struggles so people can understand the world from a different perspective; becoming desensitized to issues affecting the planet and her inhabitants will bring nothing but harm to all of us, and sadly, apathy has spread.

I have a tumultuous relationship with the word "resilient," as do many people with Indigenous descent. We have had to survive colonization, genocide, and erasure since 1492, which makes our ancestral trauma a huge burden. That trauma, along with modern life events, shows up in physical and health issues. Frankly, we are sick and tired of being called resilient. We know that society wants us to stop fighting, but we will never do that. We will continue to survive; we have for over 500 years.

I am the daughter of an abusive family, a progeny of both the colonizer and the colonized. I get my resilience from my matriarch ancestors; they stand beside me as I walk this Earth and they protect me when I am afraid.

Low-income, neurodivergent, disabled Indigenous artists are not prioritized. In a world where billionaires and narcissists are celebrated, sensitive, empathic people with no money and weak health are ignored. I am a fighter living in a world where society wants people like me to disappear.

SALMA ARASTU

As an internationally exhibited woman artist, *(she/her)* brings a unique global perspective to her work. Born into the Sindhi and Hindu traditions in Rajasthan, India, she later embraced Islam and moved to the United States in 1986. As a woman, artist, and mother, she works to create harmony by expressing the universality of humanity through paintings, sculpture, and poetry.

Arastu's visual art has been exhibited in more than 50 solo shows nationally and internationally. She has won several prestigious awards, including the East Bay Community's Fund for Artists in 2012, 2014, and 2020, and the City of Berkeley's Individual Artist Grant Award in 2014, 2015, and 2016. She has three public art sculptures on display in Bethlehem, Penn., San Diego, Calif., and Emeryville, Calif. Arastu has also written and published six books on her art and poetry, including a collection of poems, "Seeking Oneness: Connecting Humanity, Soil and Soul" (Khalis House Publishing).



The Secret Dialogue, 2022, rust and acrylics on canvas, 36" x 18"

My works are lyrical, spiritual, layered, and flowing, revealing the stories of unity in diversity, hope, and connection, and a celebration of earth and women. The common thread running through my work is that I am seeking oneness among humanity, soil, and soul.

I work in series and each new series evolves from the previous series. Recently, I have immersed myself in research to gain a deeper knowledge of science and faith to find remedies to save our planet and its ecosystems. My research led me to discover Mycelia, the vegetative part of a fungus consisting of a network of fine white filaments. Through my explorations in these life-giving networks under our feet, creating visual images of these connections and collaborations satisfies my soul. I hope to bring humanity together with lessons learned from nature.

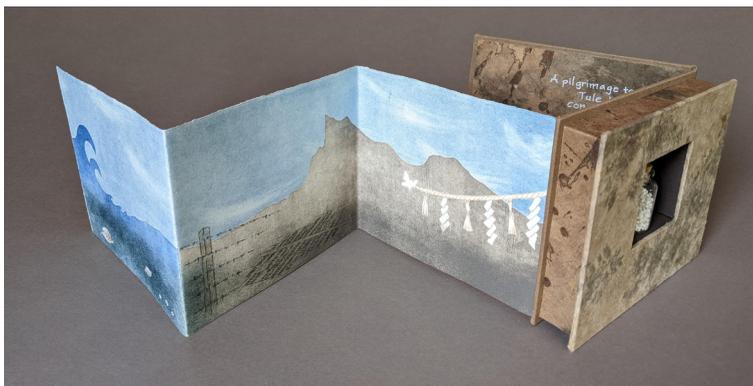
Mycelium stabilizes ecosystems by breaking down organic matter, recycling nutrients, and fostering plant growth. Its resistance and resilience inspire innovative applications, from biodegradable materials to environmental remediation and sustainable construction. Mycelium's dual capacity to resist and bounce back from challenges makes it a cornerstone of ecological balance and a model for sustainable innovation.

My journey on canvas or paper begins with a line and the lines that I create represent the spiritual energy that emanates from my soul. My method is a physical and meditative process that fills each canvas with moving lines and multi-layered textures. For me, creating art means getting physically involved with the piece: scratching, sanding, layering materials like paper, rope, modeling paste, paper mache or copper plate, and embroidering with pen and ink.

SHARI ARAI DEBOER (she/her) is a visual artist working in printmaking, watercolor, and book arts. After working as an architect, she shifted her focus to visual art. In her art practice, DeBoer examines wonders of the natural world, the minutiae of everyday life, and her own family stories in the context of larger issues. She is a sansei, a third-generation Japanese American and one of the five members of the artist collective, Sansei Granddaughters Journey. She is active in local organizations that use art to build community and give voice to Asian Pacific American perspectives.

From 1942 to 1945, my relatives were unjustly incarcerated in American concentration camps. It was World War II and they were Japanese Americans, forced from their homes into remote prison camps. As their descendant, I am both haunted and inspired by this history, their paths of resistance, and most of all, their resilience.

In 2024, I took part in the 23rd Tule Lake Pilgrimage. It was my first pilgrimage to the site in northern California where my parents and 18 other relatives were imprisoned. On a very hot summer day, as I walked on that same soil, I felt the weight of the injustice and the sadness.



My artist book, "Tule Lake Pilgrimage," reflects on those feelings, on the incarcerateds' tremendous loss and grief, and their resilience. The front side includes images of water and marine life, barbed wire and barracks, a shimenawa rope, which is a traditional Shinto symbol to mark a sacred place, carried by a moth in flight. The backside includes images of the land, sagebrush, wildflowers, and abstract expressions of soil and earth. The book cover contains a small jar of shells, collected during my family's incarceration, a memento of their resilience.



Tule Lake Pilgrimage, 2025, monoprint mixed media artist book, shells, wood, book closed: 5" x 6" x 1 1/2"

TERRANCE CUMMINGS (*he/him*) was born in Birmingham, Ala., but grew up in New York City, where he attended the High School of Music and Art, also known as The School of the Performing Arts. He later graduated with a Bachelor of Fine Arts in Illustration/Design from Parsons School of Design. His artistic contributions have been published by major publishing houses in the United States. His works have been exhibited in museums and are part of private collections.

Nurses stand at the forefront of health care, akin to warriors who bravely confront crises that many would shy away from. This powerful imagery captures a nurse enveloped in a red aura, symbolizing the spirit of a fighter. Unlike traditional armor, this nurse is equipped with invaluable experience, extensive knowledge, and essential protective gear such as gloves and surgical masks, which serve as her modern-day armor in the battle against illness and adversity.

In this depiction, the nurse embodies resilience and dedication, reminiscent of Roman soldiers clad in armor. Her readiness to face challenges head-on highlights the critical role nurses play in health care settings, where their expertise and compassion are vital for patient care and recovery.

Frontline Nurse, 2025, fine art archival print, 20" x 16"



TORI HONG (*she/they*) pursues an interdisciplinary art practice expressed through illustration, social practice, installation, textiles, and collage. Positioned within queer theory and praxis, her work explores the complex themes of Hmong and Korean ancestry, self-determination, and collective survivance. Expressed through repetition, saturated colors, and confident lines, Hong's art embraces vulnerability and authenticity, encouraging her audience to do the same.

Born in 1992 in Minneapolis, Minn., Hong is currently based in Providence, R.I., working toward her Master of Fine Arts in Illustration at the Rhode Island School of Design. Hong has been awarded the AIGA Worldstudio DxD Scholarship (2024-2025), Everwood Artist Retreat (2024), Springboard for the Arts Hinge Arts Residency (2021), MRAC Next Step Fund (2020), Forecast Public Art Early Career Research and Development Grant (2020), and more.



Dragons Against Dictators, 2024, gouache on paper, 14" x 11"

On February 1, 2021, the Myanmar military staged a coup, imprisoning democratically elected president Aung San Suu Kyi, and instating authoritarian rule. Civilians and revolutionary fighters have been combating the dictatorship ever since. "Dragons Against Dictators" (2024) is an acrylic gouache painting on paper made in solidarity with Myanmar's resistance against the military junta. It was made with support from July, a student who speaks out daily against the military regime on social media. The painting references dragon statues found throughout Myanmar. This illustration is internationally distributed as postcards, A3, and A4 prints by Golden Land Solidarity Collective (Chiang Mai, Thailand). In 2024, sales from this print raised \$1,200 for Ta'ang Women's Organization to support displaced people in Northern Shan State, Myanmar.



hope, past, present, and future,
2024, mixed media, found objects,
32" x 14"

TRUONG TRAN (*he/him*), artist, writer, and teacher was born in Saigon, Vietnam. He is the author of nine collections of poetry and the forthcoming memoir, "The Imagination of Memories." He also authored the children's book, "Going Home Coming Home," an artist monograph, "I Meant to Say Please Pass the Sugar." His poems have been translated into Spanish, French, and Dutch. Recipient of the American Book Award and CLMP's Firecracker Prize for Poetry, Tran is also a recipient of numerous San Francisco Arts Commission Grants. He lives in San Francisco and currently teaches at Mills College at Northeastern University's Oakland campus.

What does resilience and resistance mean to me at this time? I have been thinking about this question a lot lately. On most days, I want to hide or escape into some fantasy world of make-believe where humanity is light years ahead of technology. On other days, I want to confront reality by putting my head down and just walking forward. In that vein, what I can offer is but a single word, hope and a rendering of my hope. This is a work devoid of technology and the advances of the modern world. It is a work made from the detritus of the past, bits and pieces of wood and other discarded materials, made in an effort to insist on something as simple as hope. It is a skyline intersecting with a landscape, the urban and the rural. It is still the hope of coming together in the perseverance of humanity. Resistance, resilience, hope. It's not a lot, but I believe it is enough.

WANDA SEAMSTER

(she/her) earned her bachelor of fine arts from the Minneapolis College of Art and Design. Her visual art has been featured in more than 190 group shows and 29 solo exhibitions. Seamster has received 18 juror awards from national fine arts community leaders such as Lucy Lippard and Ned Rifkin. A retired science illustrator, her artwork is in the permanent collections of three museums and two public collections. Her essays and reproductions have been published in more than 30 publications and news articles, including "Icebreakers: Alaska's Most Innovative Artists and Found and Assembled in Alaska." Seamster was the publisher and writer of *Vizual Dog*, with art monographs listed on WorldCat. She has been a juror and lecturer for group exhibitions and worked with City Hall Gallery management and Springfield Arts Commission. Seamster is a member of New Zone Gallery and Maude Kerns Art Center.



The rainbow, a persistent symbol of LGBTQ equality, is now set in stone, despite the seeming impossibility.

Fossilized Rainbow Museum Mount, 2024, mixed media, 6" x 19" x 23"

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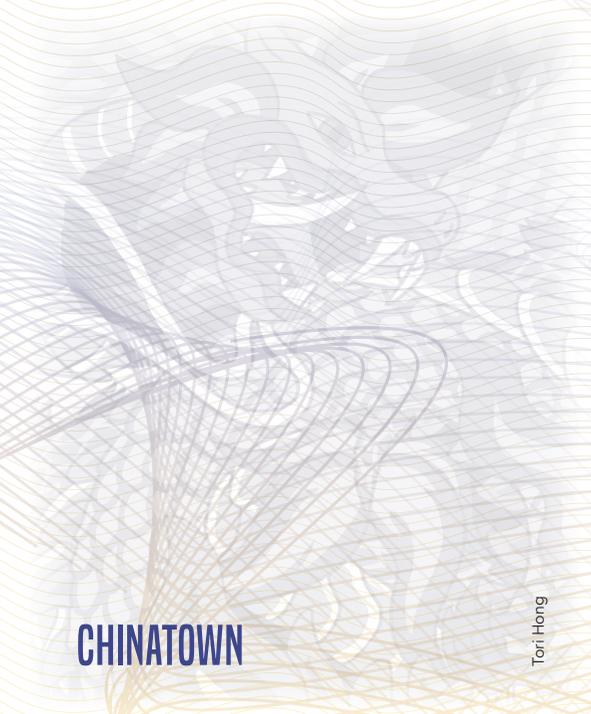
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HAIGHT ASHBURY

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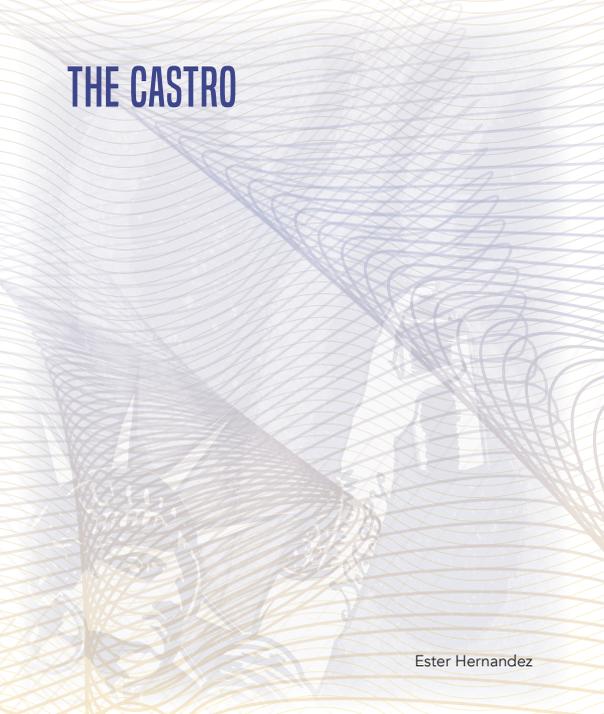
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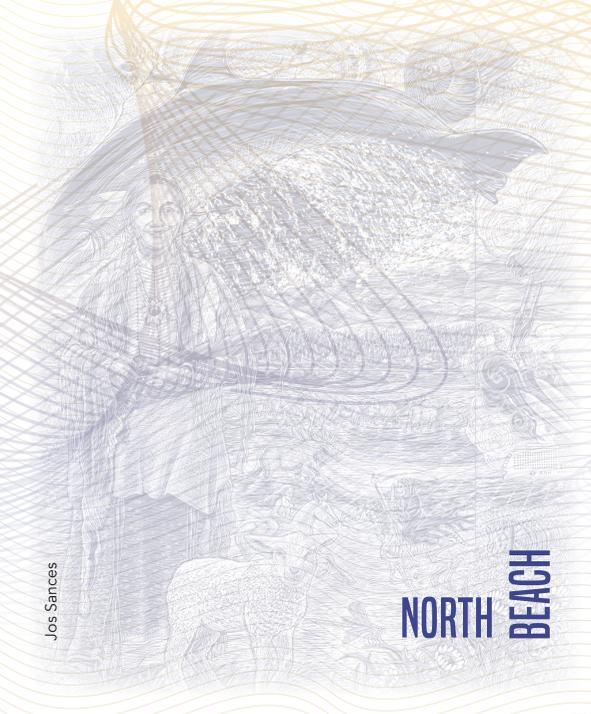
CHINATOWN

Tori Hong



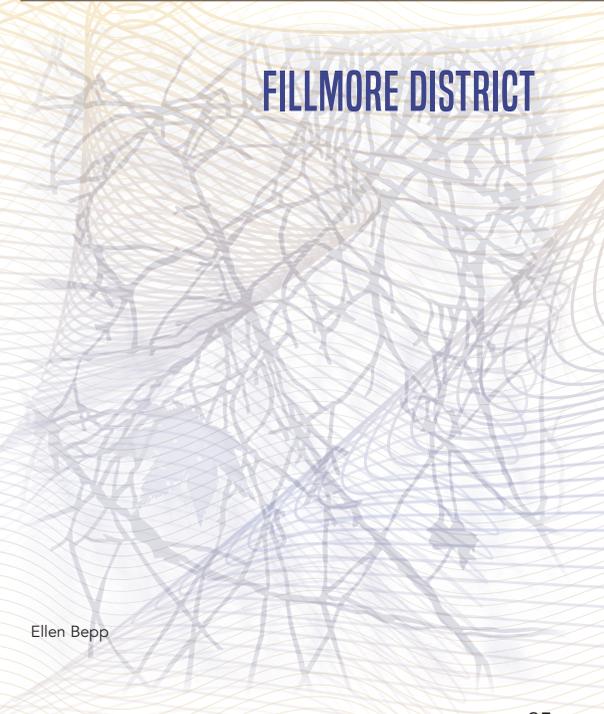
THE CASTRO

Ester Hernandez



NORTH BEACH

Jos Sances



FILLMORE DISTRICT

Ellen Bepp

