



CRXLAB x CAM

Artwork for Equity

CAM's partnership with Creative Reaction Lab (CRXLAB) is celebrated in the Education Galleries this season with two presentations. In this exhibition, CAM is pleased to feature the work from CRXLAB's Artwork for Equity program, in which young Black and Latinx designers and artists are selected to create original artworks that promote inclusion, equity, liberation, and justice. These artworks are part of the MisEducated campaign in 2021 and Reproductive and Human Rights campaign in 2022. **Read more about each poster design in the artists' own words below.**

Check back with this space in late May, when the gallery will share reflections on a community-driven art project developed by members of the Collective Impact 2022–23 cohort, a group of stakeholders and residents from the neighborhoods in and around CRXLAB and CAM.

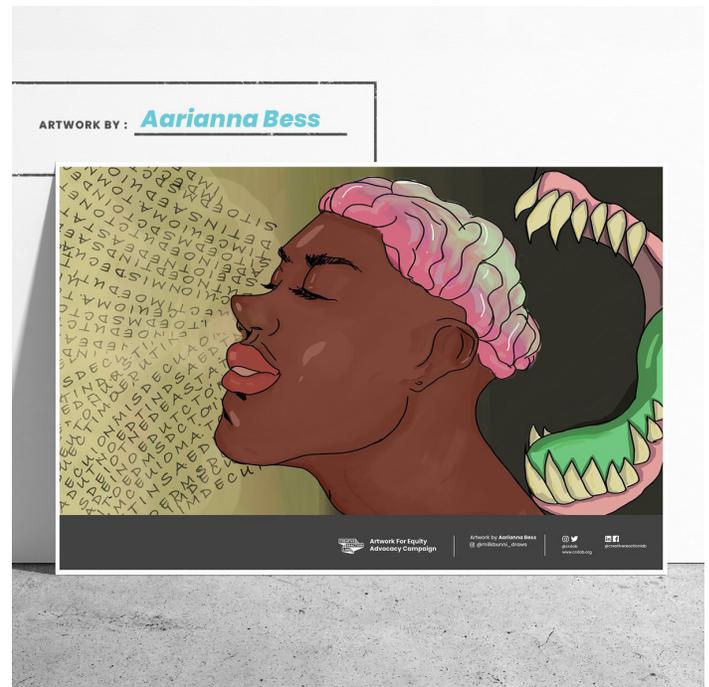
Creative Reaction Lab was founded in support of the Uprising in Ferguson. Today, CRXLAB is dedicated to building a youth-led, community-centered movement of a new type of civic leader for racial and health equity: Redesigners for Justice™.

Jennifer Amador-Gonzalez

Amador-Gonzalez is a full-time college student at the University of Texas at Austin under the College of Natural Sciences. She is a former 2018–2019 intern for the Career of Readiness and Empowerment of Women (C.R.E.W.) where she was introduced to projects and ideas that dealt with local and social issues in her community. Although not an experienced artist, she wishes to share her views and awareness of social issues she faces as a Hispanic Latina.

My Garden, 2022

When creating this piece I was thinking about how a woman's body has always been the subject of control. I wanted to show that women are the owners of their attributes despite outside malicious forces trying to change them.



Aarianna Bess, *Deceit*, 2021. Courtesy the artist and Creative Reaction Lab.

Gowri Balasubramaniam

Balasubramaniam is an illustrator and researcher pursuing a PhD in information sciences. She has a background in textile design and design research. Her studies focus on the ethics of conducting research using digital and social media with youth, with a particular emphasis on power dynamics between the researcher and the community.

Not Our Future, 2022

I discovered research predicting how many more people will die with Roe v. Wade being overturned due to the increased mortality risk associated with continuing a pregnancy. According to the study, a nationwide ban on abortion would increase pregnancy-related deaths by 21% within two years, with minorities faring the worst. The hanger represents an albatross around a woman's neck as the consequences we face become more severe.

Aarianna Bess*If the Shoe Fits, 2021*

I wanted to show how sometimes the same thing doesn't work for everybody in school. I've often felt like this in school as a young Black woman. There were times that I believed I wasn't getting the best out of my education because I was not being looked at as an individual. I drew the smaller foot trying to fit into the chunky shoe to represent this experience.

What About Us, 2021

I wanted to depict how POC [people of color] are left out when it comes to education. During segregation, the schooling that Black children received hardly gave them an opportunity. The roof would leak. The floors had stains. There were few to no books. And even the teachers were miseducated. Meanwhile, white children were given the resources and environment they needed to learn. I wanted to shine a light on this through my illustration.

They Hold Us Back, 2022

I noticed that people in power are predominantly white men. Meanwhile, women are advocating for one another and fighting for their rights. Women do not feel heard. I wanted to show how this is only holding us back and will only eventually cause harm. I used purple to represent femininity and women's rights.

Marissa Camp

Camp was born and raised in Ferguson, Missouri. She's a recent graduate from Webster University where she received a BA in studio art with a certificate in illustration. In early 2021 she participated in the *Varsity Art XXV* exhibition held by Art Saint Louis representing Webster University. She also participated in the Webster Art Department's *Take Out* BA and BFA exhibition. She works conceptually, mixing mediums to fit her subjects. Her work often focuses on her surrounding political, social, and emotional climates, and she is interested in environmental studies and the intersections between environmental justice and racial justice with special consideration to its effects in urban areas.

Education For All, 2021

This piece responds to the idea of miseducation by highlighting some of the political and social policies that marginalize minority communities. The figures in the piece are students, figuratively breaking and cutting the structures that harm our communities. One student is breaking the "pipeline" that pushes young minority students through failing educational institutions to prisons. Another student cuts the "redline" that allows funding and resources to be prioritized to white and wealthy families. While the calling phrase of the poster is "equal education for all," the text in the background calls for a promotion of gender equality and inclusion of LGBTQIA communities within minority discussion. Investing in our children is investing in our communities. It is investing in our future.

Zyaire Davis

Davis is a visual artist currently devoted to creating pieces of art that decolonize the white supremacist gaze through which art is viewed. They participated in a college course offered by the School of the Art Institute of Chicago, which encouraged them to start questioning the artist's thought process in the first place. Now, they are producing a portfolio that actively challenges their own views on perfection and beauty in stylized art.

My Clouded Mind, 2021

This piece is about how the American public education system waters down the country's violent history towards African Americans. The divide in this piece shows the gulf between the optimism of how far the country has advanced and the horrors of the raw truth.

Monnero Guervil

Guervil is a multimedia artist and educator based in New York City. He is particularly interested in art that explores social issues, Caribbean culture, religion, and projects with strangers.

Finalizing Our Future, 2022

What inspired me to create this artwork is remembering how far we have come with women's rights and recognizing how much more work we have to do in order for them to really have creative control of their futures.

Richard Ilfrain

Ilfrain is a multimedia illustrator and concept artist who creates art in various disciplines, although he focuses mostly on digital artwork. He grew up and was raised in Queens, New York by a Haitian immigrant mother. At 19, he created his first art website, a brand which he has continued to this day. He was featured on the official Adobe website in 2020 for artwork he contributed to the Color for Change campaign to spread awareness for voter suppression. He is also a part of Conception Arts, a global arts collective where artists of different disciplines can sell their work. Drawing inspiration from movies and anime, he aims to express himself in a plethora of ways while embracing differences, delivering the power of expression through art, and providing unity and representation in the world.

WRHR Womens rights is humans rights, 2022

I got inspiration from the great artist Sarah Epperston on Instagram, who makes socially conscious, psychedelic-like pop art for logos. It's amazing!

Safiyah James

James enjoys drawing and creating things in her free time. She is mainly self-taught and enjoys working with different mediums. She finds inspiration in the media and the world around her like video games and character designs. She hopes to design a game one day or be able to watch the process of creating one. Through her work, she tries to create works in different styles that inspire others to create their own worlds through whatever medium they wish.

Flesh & Bone, 2021

This piece shows how despite our physical appearances, we are all made up of the same basic stuff: flesh and bone. I think we spend so much time trying to spot the differences in one another and how one of us is better than the other that we don't notice how we all have the same makeup. We don't take time to realize how incredible it is that we even exist. Instead, people often look past that and find a way to hate and tear one another apart.

Destiny Kirumira

Kirumira is a Black visual artist and current architecture student. Born in Germany to parents from Uganda, she moved to Canada when she was nine. Later on, she received a BA in Mathematics and Physics from the University of Alberta in 2018. Since then, she has continued her studies at the University of Calgary with a Master of Architecture. She has produced work for non-profit organizations doing work to bring an end to human trafficking and continues to attempt to create work that challenges norms that harm human life.

It is just not up to anyone else, 2022

The piece aims to frame the overturning of Roe vs. Wade as an infringement on women's rights, and a feeble attempt to control women and women's bodies. Placing the graduation cap and heels next to a pregnancy test in the middle of the composition is meant to address the complexity of circumstances surrounding abortions. I added these objects as a reminder that these decisions are not made easily or without thought, and that we should support women who choose to get abortions. Ultimately, women should have the right to decide what is best for their bodies—no one else.

Patrice Payne

Payne is a visual artist and an educator who is passionate about creating meaningful content that evokes visibility and cultural awareness. In her artistic practice, she addresses correlating themes of empowerment, social justice, and ideas on Afrofuturism. These themes have evolved over time in her practice due to her experiences, growth, and changes within her environment.

In the Boughs of Women's Rights, 2022

This piece reflects on the ideology of see, hear, and speak no evil. In this case, the women of color are not condoning the behavior of the Supreme Court but can neither see, hear, nor speak up for their choices due to restraints that are issued by men in power who do not understand their circumstances or experiences. This is represented by the silhouetted males who have their backs turned behind the female figures. Additionally, the uterus is a symbol of the women's bodies and the flowers that bloom around them are examples of the decisions they choose to make regarding their own reproductive rights.

Liam Reboseno

Reboseno is an upcoming software engineer who has experience with visual design and artwork made with programming languages. In his senior year of high school, he participated in Code Nation's Creative Coding Studio, in which he, along with many other participants, created artwork advocating for equity and social justice. Not wanting to burden his family with student loans, he decided to attend the Marcy Lab School, an alternative to college that offers low-income students tech opportunities. Reboseno looks forward to making a positive change with his artwork within his community and hopes to inspire others to take a stand for their communities.

Chance, 2021

Education isn't an opportunity we all get. Education can come in many different forms, but many children can't get the proper education they deserve. One of the contributing factors to this is poverty. More than 72 million children around the world remain unschooled, and girls make up more than 54% of that statistic. We must push toward education and accessibility for all. We must give these kids the education they rightfully deserve because every child is worthy of a proper education.

Tainted, 2021

This sketch depicts the ways in which miseducation burdens minority groups. Stereotypes and the negative things people choose to say and spread "taints" us as individuals. It isn't fair that the miseducation of others categorizes us and traps us in a box, and we are labeled as dangerous thieves and criminals. We are falsely represented. The work we do isn't respected. We make up this country, but when we are treated like nothing but mere garbage tossed aside, who's to be believed?

Paola Santiago

Santiago is a visual artist from Los Angeles, California who predominantly works in poetry and photography. They are currently a second-year student pursuing a degree in Computer Science and Human-Computer Interaction at Washington University in St. Louis. As a Latine, queer, and nonbinary artist, their art explores questions and dilemmas of intersectionality and the nuances of understanding one's complex identity, especially when navigating predominantly white and wealthy spaces. Their work has been published in two campus publications: *Colour* magazine (2020) and *Armour* magazine (2021). The artist's portfolio can be accessed through their website.

Recuerdame, 2021

Miseducation is often the byproduct of erasure. This piece speaks to how we forget to listen, especially to those Black and Brown voices that are frequently discounted or discredited under a white capitalist society. It tells of how easily we can forget the indigenous people who were here before us, of the children who are separated from their parents at borders and do not know when they will meet again, of Black and Brown femme and queer folks for whom the threat of violence is a persistent article of life. *Recuerdame*, titled in Spanish, is to also acknowledge the rapid assimilation into English and discouragement of otherness, which claims diversity while simultaneously pushing basic American whiteness down our throats until we choke. American education, at least in a systemic sense, was always meant to miseducate, twist, and obscure our histories.

CRXLAB x CAM: Artwork for Equity is organized for the Contemporary Art Museum St. Louis by Michelle Dezember, Director of Learning and Engagement, and Miriam Ruiz, School and Community Programs Manager, in partnership with Creative Reaction Lab's Antionette Carroll, Founder, President, and CEO; Robert Beckles, Programs and Education Coordinator; and Tepra Wells, Development and Communications Coordinator.

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Un Dia Sin Nosotras, 2021

#Undiasinnosotras, a day without us, is an ongoing feminist movement throughout Latin America, but *Un Dia Sin Nosotras* particularly relates to the experience of Mexican women and femicide. It was inspired by two murders—that of Ingrid Escamilla by her husband and of Fátima Cecilia Aldrighett, whose body was found in a plastic bag next to a construction site. Their deaths were only two among many in a violently misogynistic and machismo environment in Mexico, fueled by a government that refuses to properly investigate and offer repercussions for the deaths of not only our country's women and girls, but our LGBTQ+ community. This piece relates to miseducation in that femicide and violence against women and femmes stems from a society that refuses to educate or hold abusers accountable, particularly in the case of toxic masculinity or machismo culture in Latin America.

Bloom (in-season or not), 2022

The argument centering around *Roe v. Wade* is essentially the regulation of people. *Bloom (in-season or not)* is about the expectations thrust upon women as an extension of the state. Whether or not abortion is legal (thereby encouraging safer access), organizers, activists, and everyday people will find ways to enable healthcare access and support networks for those seeking abortions. Together, not individually, we bloom in the midst of a clamor that seeks to disrupt us from the goals of justice.



Audio Tour

Visit camstl.org/audio to hear directly from CRXLAB and our Learning and Engagement team.

Digital Guide

Explore more about CAM's exhibitions using our virtual guide on Bloomberg Connects! Scan the QR code to download the app and get started.



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