Living in the Shadows: Underground Immigrant Communities

A multi-disciplinary creative inquiry into the circumstances and debate over irregular migration, and hidden and undocumented immigrant communities.

Group Exhibition

January 17 - April 7, 2017
CERRUCHA, Pam Cooper, Lauren Everett, Sandra C. Fernandez, Cynthia Tom, and Gesche Würfel
Mary H. Dana Women Artists Series Galleries, Douglass Library
8 Chapel Drive, New Brunswick, NJ 08901 • Gallery Hours: M-F 9am-10pm

Reception & Artists’ Discussion
March 1, 2017 • 5pm
Mabel Smith Douglass Room, Douglass Library

Film Screenings
Don’t Tell Anyone (No le Digas a Nadie)

March 22, 2017 • 4pm
Paul Robeson Galleries, Rutgers-Newark • 350 Dr. Martin Luther King Jr. Blvd., Newark, NJ 07102

March 30, 2017 • 7pm
Kathleen W. Ludwig Global Village Living Learning Center, DRC, Rutgers-New Brunswick
9 Suydam Street, New Brunswick, NJ 08901
Screening followed by discussion with filmmaker Mikaela Shwer and film subject Angy Rivera.

April 25, 2017 • 6pm
New Brunswick Free Public Library • 60 Livingston Avenue, New Brunswick, NJ 08901

Cover: Sandra C. Fernandez, Cruzado (settled in), 2015 / Image courtesy of the artist. #ImmigrantCommunities
The exhibition and events are funded in part by Douglass Residential College and the New Jersey State Council on the Arts. The Mary H. Dana Women Artists Series is a program of the Center for Women in the Arts and Humanities (CWAH) in partnership with Rutgers University Libraries (RUL).

Co-sponsors: Art Library-RUL; Center for Latin American Studies; Center for Latino Arts and Culture (CLAC); Center on Violence Against Women and Children (VAWC); Centers for Global Advancement and International Affairs (GAIA); Department of Art History; Department of Visual Arts-Mason Gross School of the Arts; Global Village-Douglass Residential College; Institute for Research on Women (IRW); Institute for Women’s Leadership (IWL); Lazos America Unida; Margery Somers Foster Center-RUL; New Brunswick Free Public Library; New Jersey Alliance for Immigrant Justice (NJAIJ); New Labor; Office of Diversity and Inclusion; Paul Robeson Galleries, Rutgers-Newark; Rutgers Child Advocacy Clinic, Rutgers Law School-Newark; UndocuRutgers.
CONTENTS

Introduction and Acknowledgements 05
Connie Tell, Director
Center for Women in the Arts and Humanities

Statement and Images 09
CERRUCHA
Pam Cooper 12
Lauren Everett 14
Sandra C. Fernandez 17
Cynthia Tom 19
Gesche Würfel 22

Exhibition Checklist 25

Selected CV’s 27
INTRODUCTION AND ACKNOWLEDGEMENTS

Driven by the need for safety, economic security, political sanctuary, and many other reasons, over 11,000,000 people have crossed geographic boundaries to create new lives in the U.S. New Jersey is the fourth highest state in unauthorized immigrant populations in the nation.* Although invisible to the state, these populations directly impact the economic and social structure of the communities in which they settle. Immigrants bring to their new homes customs, foods, creative arts, and religious traditions from their countries of origin. Although creating underground cultures and networks of commerce, housing, and communities of extended familial relationships, undocumented immigrants remain among the most marginal and at-risk populations in New Jersey and elsewhere in the nation. As the largest and most diverse public educational institution in the state, the topic of undocumented immigration is of great relevance to Rutgers University students, faculty, and staff. I set out to create Living in the Shadows: Underground Immigrant Communities, a project that would consist of an exhibition and companion programs exploring the circumstances and debate surrounding this important and far-reaching issue. My goal was to stimulate discussion, research, and support for undocumented individuals and their families through the presentation of personal artistic investigations and expression. Never did I imagine that the realization of this project would take on the greater magnified importance that current events have triggered.

In February of 2016, the Center for Women in the Arts and Humanities announced a Call for Artists for an exhibit on themes focusing on undocumented immigrant communities to be mounted in the Mary H. Dana Women Artists Series Galleries. After receiving almost 100 entries, a jury of educators, artists, curators, and I selected work for the exhibition. The jurors were Anonda Bell, Artist, and Director and Chief Curator of the Paul Robeson Gallery, Rutgers - Newark; Ulla Berg, Associate Professor of Latino and Caribbean Studies, and Anthropology, and Director of the Center for Latin American Studies, Rutgers - New Brunswick; Leah DeVun, Artist, and Associate Professor of History, Rutgers - New Brunswick; and Martin Rosenberg, Professor of Art History, Rutgers - Camden. The result was the exhibition Living in the Shadows: Underground Immigrant Communities presented in the Dana Women Artists Series Galleries in Douglass Library, January 17 - April 7, 2017.

The six artists who exhibited address a range of issues focused on the process and struggles of immigration and adaptation. Although the media varies greatly, a thematic thread throughout all these artists’ work is the human desire to have a safe and permanent home in which to live, work, practice their faith, educate their children, and thrive. Each of these artists feels a deep commitment and responsibility to make the public aware of the social and political issues affecting those among us who are less powerful and without privilege or authority.
Presenting her work in public spaces is fundamental to the participatory work of the artist Cerrucha, whose nom de plume is an adaptation of the Spanish word serrucha for sawing and the Latin cer – to be. The artist takes the name Cerrucha to embody the act of cutting through our rigid biases and belief systems. Mapping Skin Deep brings the viewer into the stories of four undocumented refugee immigrants living in Canada and Mexico. Cerrucha presents large portraits, each with large horrific scars on their bodies that trace the journeys they took from their homelands to their current locations (Cerrucha created the scarification in post-production, after the portraits were taken). Hanging beside their images, is a plexiglass map of the region through which they travelled. The viewer is asked to place the map over the photograph and align the scar with the route. The viewer also listens to an audio testimony accompanying each portrait, literally amplifying the voice of the person whose life we are witnessing.

In her piece Invisible, Pam Cooper addresses the plight of child migrants who cross the U.S. border without documentation and find themselves in detention centers awaiting deportation, often released into the unsafe care of strangers. Delicate, clean, small paper shoes are hung with chains on nails forming a cloud-like composition that follows a pencil line on the wall charting the migration route. Each shoe is tagged with a shipping label that states a government deportation policy or the consequences of such policies. One example is

“Texas has the highest number of immigrant shelters with the Rio Grande Valley one of the major crossing points. But also now Big Bend National Park. The children appear before an immigration judge with legal aid provided by the American Bar Association Pro Bono Project in the lower Rio Grand Valley.”

Other tags cite staggering statistics about the “apprehended” children. Cooper’s installation is a chilling illustration of the pervasive criminalization and victimization of unaccompanied migrant children.

Lauren Everett’s photographs explore a world of religious practices observed by large and diverse immigrant populations living in Los Angeles. These “alternative”, hybrid religions honor the rituals of Catholicism and indigenous religions from Mexico, Cuba, and the West Indies. Places of worship are found in private homes, storefronts, and strip malls. Though perhaps unfamiliar to the general public and hidden from our view, Everett’s work shows us that deeply embedded within their communities, there are havens in which disenfranchised immigrants find spiritual nourishment and connection.

Sandra Fernandez’s installation Cross-ing el Rio Grande (un memorial para los no identificados), is a sad and beautiful memorial to those who lost there lives attempting to enter the United States
from Mexico by crossing the Rio Grande river border. Suspended by invisible wire, the piece floats in the gallery space, casting shadows of the branch-armature and the lengths of glow-in-the-dark rosaries hanging from it, on to the walls and floors in fence like patterns. Hernandez has created a space in which to meditate on the perilous journey the thousands of the unidentified dead have taken. The rosary offers the Catholic ritual of counting prayers and beads as a symbol of remembrance of those who perished in an effort to find a better life.

From her Borders Series, Fernandez presents two chine collé prints Cruzado (settled in), and Mojándose (crossing II). Both are embossed, and layered with subtly printed messages and embroidered with thread. They are understated and elegant maps of the borders that separate Mexico from the United States.

Sometimes tragic stories of immigration are concealed. Such is the case with Cynthia Tom’s familial journey to the United States. Stories to Tell: Discards and Variances sheds light on her family narrative, their history as victims of human trafficking and courageous survival. Beginning with Cynthia’s grandmother who was sold and brought to the United States from China, Cynthia’s narrative continues in San Francisco with her mother, Sue, who was traded for opium by her grandfather and was sexually abused for many years. Learning Sue Tom’s story was particularly startling to me having known her from my time living in San Francisco. I mention this to illustrate that many of us may know survivors of human trafficking who have similar stories buried from view. It is through art that these unimaginable struggles can be shared with strangers. Cynthia’s installation is an homage to her painful family origins and an affirmation of their strength and perseverance.

The worlds in which immigrants to the United States often enter are shared in Basement Sanctuaries, the focus of the photographic work of Gesche Würfel. These photos document the environments that New York City superintendents create in the basement apartments in the buildings where they are employed. Mostly immigrants from the Caribbean and Latin America, the supers create environments that contain reminders of home, personal items, and touches of beauty that transform rough basements with exposed pipes and washing machines on concrete floors into spaces of safety and refuge. Würfel’s photographs are beautifully composed and obviously taken with respect for those who the viewer will never meet, but allow us to enter their private retreats.

The Living in the Shadows: Underground Immigrant Communities project included multiple screenings of the Peabody Award winning film Don’t Tell Anyone (No le Digas a Nadie) by filmmaker Mikaela Schwer. The documentary focuses on Angy Rivera, an undocumented resident of Queens, an activist and organizer, and survivor. This extraordinary film follows Angy and her family as she
struggles to come forward and share her parallel journey of being undocumented and sexually abused, and her rise to become a beacon of national change and an advocate for immigration policy reform. *Don’t Tell Anyone (No le Digas a Nadie)* is an inspiring film and a feminist action that bridges art, politics, activism, and the possibilities for change.

*Living in the Shadows: Underground Immigrant Communities* was a significant and rewarding effort on the part of the entire CWAH staff, and it is our hope that this project has helped to move us all towards open-mindedness and human understanding about what it means to be undocumented.


**Connie Tell**  
Director  
Center for Women in the Arts and Humanities
Mapping Skin Deep is an audiovisual installation consisting of portraits with testimonies from refugee and undocumented immigrants currently residing in Montreal and Mexico City. Their bodies have been scarred in post-production tracing the route they took from their homeland to their current city of residence, hence mapping them skin deep. The testimonies give count to the way they have turned their displacement into a life lesson of courage and audacity, as opposed to the negative views or the victimization lens that they are portrayed through the mass media. Viewers are invited to interact with the piece by using a translucent map that is to be placed over the scars while they listen to the testimonies.

*Use the QR codes to listen to the testimonials on your smart phone.
Testimonial


Testimonial

CERRUCHA, *Mapping Skin Deep* – Mexican, 6 years, Leon, 2014, Audio, photograph, and translucent map, 59 x 39 inches
CERRUCHA, *Mapping Skin Deep – Cameroonian*, 4 months, Mexico City, 2014, Audio, photograph, and translucent map, 59 x 39 inches

Testimonial

From 2011 to 2014 more than 125,000 unaccompanied minors were stopped at the Mexican/US border, 68,000 of these in 2014 during what officials called ‘the surge’. Those from Mexico were returned immediately but those from Guatemala, El Salvador and Honduras were placed in shelters to await deportation proceedings. The government goes to great lengths to conceal the location of the shelters but the majority are within 250 miles of the border; and some are in major cities like New York and Chicago. The children attend school within the shelter and only leave on supervised outings, they are virtually invisible. The government tries to place these children with family members or sponsors living in the US but in 2014 with the large number of children involved there was less time to vet those people claiming to be the children’s relatives. A number have been released to sponsors with criminal records including homicide, molestation and trafficking. Senator Robert Portman in 2015 led a senate hearing on child migrant abuse and found the government failed to conduct the most basic checks on the adults entrusted with caring for the children.

Pam Cooper, *Invisible* (detail), 2016
Abaca paper shoes, chain, nails, pencil, tags, and thread
46 x 50 x 4 inches
Pam Cooper, *Invisible*, 2016
Abaca paper shoes, chain, nails, pencil, tags, and thread
46 x 50 x 4 inches
Los Angeles is home to a huge and diverse immigrant population, and evidence of folk religions from across the diaspora can be found all over the city. The colorful and sometimes lurid imagery glimpsed from the sidewalk in the windows of LA’s many botanicas tells of a secret, vibrant world—one where the Virgin Mary and deities from other traditions can be found side by side as part of one syncretic mythology. I set out to meet some of the practitioners of faiths like Santa Muerte and Santeria, to learn more about these often misunderstood faiths, and how they are interwoven into the cultural resilience aspect of the immigrant experience. These traditions, in many cases passed down for generations, thrive quietly under that cloak of indifferent, sun-drenched anonymity Los Angeles is so famous for. Their devotees can be found practicing in modest centers, strip mall storefronts or private homes rather than traditional temples, and their leaders sometimes have day jobs and minister to their congregation after the workday is over. These are faiths allow the marginalized a much needed place of community and cultural expression.
Lauren Everett, *Reuben*, 2010-12, 35mm digital photograph, 10 x 13 inches

Lauren Everett, *Orisanekes Throne Room*, 2010-12, 35mm digital photograph, 10 x 13 inches

Lauren Everett, *Sisyphus and Sahara*, 2010-12, 35mm digital photograph, 10 x 13 inches
Lauren Everett, *Bejeweled Santisma*, 2010-12, 35mm digital photograph, 10 x 13 inches

Lauren Everett, *Veve for Fete Gede*, 2010-12, 35mm digital photograph, 10 x 13 inches
My work during the last few years has reflected issues related to migration across the border with Mexico into the US. As a Latina who lived in Texas for many years, I was constantly exposed to both the living experience and the rhetoric about “illegal migration.” I often came across the undocumented: on the streets; in stores; in entire neighborhoods in Austin, where Spanish was the only language spoken or understood. I had the honor to meet dreamers while teaching at the University of Texas, and they became a central source of inspiration. All of these encounters have influenced my latest work, which explores the phenomenological aesthetics of the undocumented.

Sandra C. Fernandez, *Cross-ing el Río Grande (un memorial para los no identificados)*, 2015
Branches, beads, rosaries, and string, Site-specific installation, Dimensions variable

Everyday hundreds of people cross the borders with Mexico illegally. Only a few make it to the US unharmed. The rest die and are never identified or even found. This installation is a memorial to those who sacrificed their lives wanting to be part of the American dream, who never received a proper burial.
Sandra C. Fernandez, *Cruzado (settled in)*, 2015
Blind embossment, chine collé, etching on cooper, photopolymer gravure, and thread, 30 x 22 inches

Sandra C. Fernandez, *Mojándose (crossing II)*, 2015
Blind embossment, chine collé, etching, thread, and woodcut, 30 x 22 inches
Cynthia Tom, a 3rd generation Cantonese American and native San Franciscan, has been working on little pillows representing discarded people in her life, her mother, her father and her grandmother. Cynthia's grandmother was sold in 1923 and brought from China to San Francisco as a second wife (servant). As a pre-teen, Cynthia's mother Sue, was traded for opium by her father and sexually abused by the dealer for many years. Cynthia believes these stories of trafficking and abuse were common in the Chinese immigrant community and reflect stories being played out in the new immigrant families today. The pillows are a contradiction in sweetness that depicts heartbreaking subject matter, inspiring impactful shifts of emotions in the viewers. Although the images are vintage, the problem is currently an epidemic in the US. Cynthia feels a strong responsibility as an artist to create engaging modalities that share truths and spur us collectively into action.

Call to Action: #PETITEACTIONUMBRELLAS

As part of the site-specific installation, viewers were invited to take a petite action umbrella as a reminder to educate themselves about human trafficking by going to FreedomNetworkUSA.org or as a reminder to donate to important organizations like the Bay Area Anti Trafficking Coalition.

Cynthia Tom, Stories to Tell: Discards and Variances, 2013, Fabric, photographs, text, and thread, Site-specific installation (details), Dimensions variable
Cynthia Tom, Stories to Tell: Discards and Variances, 2013
Fabric, photographs, text, and thread, Site-specific installation, Dimensions variable
As part of Tom’s site-specific installation stories of her family members were written on the wall.

MEET MY FAMILY

Hom Shee Mock
my maternal grandmother

My U.S. born grandfather, Mock Wah Him, purchased my grandmother in China in 1923. She was a servant as a second wife (his first died). She traveled from China to San Francisco in the cargo hold of the SS Lincoln. She was interned and interrogated for three months on Angel Island with the threat of deportation (authorities questioned her parentage of a baby boy also purchased in China by my grandfather). My grandfather died shortly after the seventh child was born, leaving them penniless in San Francisco’s Chinatown.

COURAGE | FORTITUDE | STRENGTH

Mock Soo Lon (Sue Tom)
my mother

She was the eldest daughter of seven. At age six, her father began trading her for his opium. She was sexually abused by Mr. Sing (the opium dealer) until her father died of tuberculosis. She was twelve. Sue went on to lead a relatively calm artistic life with my father, Richard Tom, raising my brother and me. At age 90, Sue is a devout found object artist.

ART IS SURVIVAL

Tom Sai Mun (Richard Tom)
my father

1923 China: At age one Richard was sold to a Chinese American couple. They planned on selling him back in the U.S. The Methodist Church in Oakland’s Chinatown shamed these “parents” into keeping him. They beat Richard cruelly and locked him out of their house regularly. He ran away when he was fifteen. Being Chinese he couldn’t go far and luckily joined the CA Conservation Corp. Disowned by his wealthy family, Richard went on to create a peaceful life with fellow artisan Sue Tom and our family of five. Throughout his life he never felt legitimate in the U.S. because of his “paper son” status. He lived in fear of being arrested and deported to China, a foreign country. He embraced his lifelong passion as a pottery artist.

We’ll never know where he is from.

CREATIVITY IS STRENGTH AND WISDOM
‘Basement Sanctuaries’ explores how superintendents decorate the basements of apartment buildings in Northern Manhattan, by illuminating the process of immigrant adaptation to the metropolis from an intimate perspective. In many ways, basements are special sanctuaries for supers and their families. Supers often live in basements that are hidden from the public and from visitors, which creates a form of privacy. Most of the superintendents in Northern Manhattan are immigrants from Latin America or the Caribbean, and images from their home countries might connect their new home to a past they have left behind. This can be especially important given the grueling nature of their work and the difficulty of establishing themselves in NYC, in particular as some of the superintendents are or used to be undocumented immigrants. Of course, labor issues such as safety and wages come into play, too, as undocumented superintendents get exploited more easily than superintendents that have a legal status. The project was published by Schilt Publishing in 2014 and contains interviews with and portraits of the superintendents.
Gesche Würfel, *Basement Sanctuaries Series - Untitled 4 (yellow and green)*, 2011-13, Archival pigment print, 16 x 20 inches

Gesche Würfel, *Basement Sanctuaries Series - Untitled 38 (sink)*, 2011-13, Archival pigment print, 16 x 16 inches

Gesche Würfel, *Basement Sanctuaries Series - Untitled 60 (bullfight)*, 2011-13, Archival pigment print, 16 x 20 inches
Archival pigment print, 16 x 16 inches

Archival pigment print, 16 x 16 inches

Gesche Würfel, *Basement Sanctuaries Series*, Publication
EXHIBITION CHECKLIST

CERRUCHA

*Mapping Skin Deep – Iranian, 27 years, Montreal,* 2014
Audio, photograph, and translucent map, 59 x 39 inches

*Mapping Skin Deep – Mexican, 6 years, Leon,* 2014
Audio, photograph, and translucent map, 59 x 39 inches

*Mapping Skin Deep – Cameroonian, 4 months, Mexico City,* 2014
Audio, photograph, and translucent map, 59 x 39 inches

*Mapping Skin Deep – Tibetan, 30 years, Montreal,* 2014
Audio, photograph, and translucent map, 59 x 39 inches

*Mapping Skin Deep – Ethiopian, 22 years, Montreal,* 2014
Audio, photograph, and translucent map, 59 x 39 inches
Images courtesy of the artist.

Pam Cooper

*Invisible,* 2016
Abaca paper shoes, chain, nails, pencil, tags, and thread, 46 x 50 x 4 inches
Images courtesy of the artist.

Lauren Everett

*The Bruno Major,* 2010-12
35mm digital photograph, 13 x 10 inches

*Orisanekes Throne Room,* 2010-12
35mm digital photograph, 10 x 13 inches

*Reuben,* 2010-12
35mm digital photograph, 10 x 13 inches

*Bejeweled Santisma,* 2010-12
35mm digital photograph, 10 x 13 inches

*Sisyphus and Sahara,* 2010-12
35mm digital photograph, 10 x 13 inches

*Veve for Fete Gede,* 2010-12
35mm digital photograph, 10 x 13 inches

*Orisanekes Cutting Flowers,* 2010-12
35mm digital photograph, 13 x 10 inches
Images courtesy of the artist.
EXHIBITION CHECKLIST Continued

Sandra C. Fernandez

*Cruzado (settled in)*, 2015
Blind embossment, chine collé, etching on cooper, photopolymer gravure, and thread, 30 x 22 inches

*Mojándose (crossing II)*, 2015
Blind embossment, chine collé, etching, thread, and woodcut, 30 x 22 inches

*Cross-ing el Rio Grande (un memorial para los no identificados)*, 2015
Branches, beads, rosaries, and string, Site-specific installation, Dimensions variable
Images courtesy of the artist.

Cynthia Tom

*Stories to Tell: Discards and Variances*, 2013
Fabric, photographs, text, and thread, Site-specific installation, Dimensions variable
Images courtesy of the artist.

Gesche Würfel

*Basement Sanctuaries Series - Untitled 63 (manhattan skyline)*, 2011-13
Archival pigment print, 16 x 16 inches

*Basement Sanctuaries Series - Untitled 51 (tropics)*, 2011-13
Archival pigment print, 16 x 16 inches

*Basement Sanctuaries Series - Untitled 38 (sink)*, 2011-13
Archival pigment print, 16 x 16 inches

*Basement Sanctuaries Series - Untitled 4 (yellow and green)*, 2011-13
Archival pigment print, 16 x 20 inches

*Basement Sanctuaries Series - Untitled 60 (bullfight)*, 2011-13
Archival pigment print, 16 x 20 inches

*Basement Sanctuaries Series - Untitled 56 (jesus)*, 2011-13
Archival pigment print, 16 x 16 inches

*Basement Sanctuaries Series - Untitled 68 (cage)*, 2011-13
Archival pigment print, 16 x 16 inches

Images courtesy of the artist and Schilt Gallery, Amsterdam.
EDUCATION
BFA, Concordia University, Montreal, Qc

SELECTED SOLO EXHIBITIONS
2015  
Mapping Skin Deep, MUTEM, Mexico City, Mexico
2012–2013  
In-Visible PHASE 2, Gallery Espacio Mexico, Montreal, Qc

SELECTED GROUP EXHIBITIONS
2015  
Campaign against sexual Harassment in Public Space, 2R Network, Centro Cultural España en México, Mexico City.

Ni de Aquí, Ni de Allá; Not from Here, Not from There, Voices Breaking Boundaries, Houston, Texas

DémocrAstie!: Action is Progress, La Centrale Galerie Powerhouse, Montreal, Qc

 ISAF Festival, Walls VS Censorship for Amnesty International, Holbox, México

Mexico City’s International Feminist Art Festival, Mexico City

2014  
Performance Biennale DEFORMES, Museum of Contemporary Art in collaboration with the Floating Lab Collective, Valdivia, Chile

Art Souterrain Festival, Public art intervention, Montreal, Qc

2012  
Festival The HTMLles 10, Affaires à Risques, Studio XX, Montréal Qc

SELECTED PUBLICATIONS and INTERVIEWS
The Jetlag Diary, a MUSEOMIX Montreal/Mexico City cross-cultural project (online at: The Jetlag Diary), 2015

Alice, Tran, interview Couleurs d’ici, MAtv, Videotron, Montréal, Qc., 2015


Ginella Diaz Torrecilla, interview Radio Canada International, Arts and Culture program, Montreal, Qc., 2014

SELECTED LECTURES and RESIDENCIES
2014  
Artist talk, Women’s Center for the Prevention of Violence Against Women Casa Interactiva Los Hualles, San Juan de la Costa, Chile

2009  
Artist residency, White Rabbit Arts Festival, Red Clay, Upper Economy, Nova Scotia
EDUCATION
BFA, Pratt Institute, Brooklyn, New York

SELECTED SOLO EXHIBITIONS
2013   Emerging Artists Series: Through the Window, Monmouth Museum, NJ
2006   Images of Childhood, The Creative Center, NYC
2003   Project Room, Phoenix Gallery, NYC

SELECTED GROUP EXHIBITIONS
2017   New Jersey Arts Annual, Special Edition, New Jersey State Museum, Trenton, NJ
       In and Out of Bounds, New Jersey Printmaking, Art Alliance Gallery, Red Bank, NJ
       Points of View-Home, Sotheby’s Prominent Properties, Montclair, NJ
2016   SMI Viewpoints 2016, Aljira Center for Contemporary Art, Newark, NJ
       Artists Emerged, NJ Emerging Artists Series, New Works, Monmouth Museum, NJ
       ConnectionsII, George Segal Gallery, Montclair NJ
2015   Readers Art, Concealed, Confined, Collected, Minnesota Center for Book Arts, MN
2014   Over the Edge, Paperworks Unbound, WAH Center, Brooklyn, NY
       Home, Therese A. Maloney Art Gallery, College of Saint Elizabeth, Morristown, NJ
       Pulp Culture, Morris Museum, Morristown, NJ
       Through the Looking Glass, The Gateway Project Gallery, Gateway II, Newark, NJ
2013   SMI Viewpoints 2014, Aljira Center for Contemporary Art, Newark, NJ
       15@15, AGNJ 15th Anniversary Exhibit, Arts Guild of New Jersey, Rahway, NJ
       An Alternate Vision, NAWA’s 125th Anniversary Exhibition, Morris Museum, NJ
2012   The Curators Choice, Victory Hall Drawing Rooms, Jersey City, NJ
       Wax/Paper/Scissors, The Gallery@Hillside Square, Montclair, NJ
       Works on Paper, MFA Circle Gallery, Annapolis, MD
2011   State of Art 2013, SMI Galleries @ Academy Square, Montclair, NJ
       Legacy, Printmaking Center of Northern NJ, Branchburg NJ
       Home, Front Street Gallery, Patterson, NY
2010   State of Art 2012, SMI Galleries @ Academy Square, Montclair, NJ
       Information Revisited, Mahoney Library, College of Saint Elizabeth, Morristown, NJ
       Sculpture, National Arts Club, Gramercy Park, New York, NY
       Nexus NJ, Arts Guild NJ, Rahway, NJ
       Artful Living, Ashenfelter,Slous,McDonough 7 Trevenen, Montclair, NJ
       Unemerged, New Jersey Arts Incubator, West Orange, NJ
EDUCATION
BS, University of Texas, Austin, TX
MUS, Portland State University, OR (in progress)

SOLO EXHIBITION
1998 Luck Dragon Gallery, Venice, CA

SELECTED GROUP EXHIBITIONS
2016 People Like Us, LA Mother, Los Angeles, CA
                     Group Exhibit, Office Space, Santa Monica, CA
2013 “The Portrait” (online), F-Stop #51, Feb./March
                     “Black and White”, (online) F-Stop #62, December
2011 Best of LA Record, Stories, Los Angeles, CA
2010 The Photographers, Optical Allusion, Los Angeles, CA
2007 Group Exhibit, One Leaf Gallery, Pomona, CA
2006 Group Exhibit, Kerchoff Gallery, UCLA, Los Angeles, CA
                     Juvinalia, Koos, Long Beach, CA
2005 St. Valentine’s Day, The Smell, Los Angeles, CA
2004 They Who, Search Gallery, Austin, TX
2002 Official Selection, Cinematexas International Short Film Festival, Austin, TX

SELECTED PUBLICATIONS
Collegian Times, book feature “People Like Us”, Winter 2015
Evans, Hayley, Beautiful/Decay Magazine (online), “Devotion: Lauren Everett Documents the Spiritual Practices of Santa Muerte In Los Angeles”, Fall 2015
GlobalYodel.com, Rainbow Noir, Summer 2014

SELECTED RELATED PROFESSIONAL PHOTOGRAPHY EXPERIENCE
Ambrozak, Desi, “Tijuana Panthers”, LA Record, V. 7 No. 1, Fall 2012
“DJ Soft Touch”, LA Record, V.8 No.3, Winter 2014
“DJ Nobody”, LA Record, V. 8 No. 2, Fall 2013
“Cold Showers”, LA Record, V. 7 No. 2, Winter 2013
EDUCATION
MFA, University of Wisconsin, Madison, WI
MA, University of Wisconsin, Madison, WI
BS, University of Wisconsin, Madison, WI

SELECTED SOLO EXHIBITIONS
2016  Crossings/ Mojandose, Doug Adams Gallery, Berkeley, CA
2015  Integrations, Gallery Arte Giappone, Milan, Italy
1991-2014: A Través del Tiempo (Traveling Through Time), The Emma S. Barrientos Mexican American Cultural Center (MACC), Austin, TX
2014  En Búsqueda de Nuevos Lenguajes en Tierras por Conocer, Galería de La Antigua Estación del Ferrocarril. Querétaro, Mexico
Día de los Muertos: Remembering the Undocumented across the Río Grande, Crossroads Gallery, University of Notre Dame, South Bend, IN
On Migrations, Dreams and Dreamers, Ivan Wilson Fine Arts Center Galleries at Western Kentucky University, Bowling Green, KY
Works by Sandra C. Fernandez. Latin American and Caribbean Studies Center (LACS), Stony Brook University, Stony Brook, NY

SELECTED GROUP EXHIBITIONS
2016  Bordercrossings: Immigration in Contemporary Prints. Special Exhibitions Gallery, La Salle University Art Museum, Philadelphia, PA
       Loaded, PCNJ Gallery, Branchburg, NJ
2015  PrintTX, a juried exhibition of contemporary Texas Printmaking, Houston, TX
       Hot off the Press: Recent Works from Flatbed Press, Art Museum of Southeast Texas, Beaumeont TX
       Serie Project Special editions, Annex Gallery Mexic-Arte Museum, Austin, TX
       Ink + Print, a Print Austin Invitational. Link&Pin, Austin, TX
       Inquiry, Department of Art and Art History Faculty Exhibition, Visual Arts Center, University of Texas, Austin, TX
       Mujeres: Selected Prints from The Serie Project, Cantu Gallery, Austin, TX
2014  First Impressions, Print Calendar 5 year Retrospective, South Gallery, Mesa Contemporary Arts Museum, Mesa, AZ
       Translations: Prints by the Consejo Gráfico, Art Gallery Ernestine M. Raclin School of the Arts, Indiana University, South Bend, IN
EDUCATION
BA, San Francisco State University, CA

SELECTED SOLO EXHIBITIONS
2017  Awakening the Feminine, Founder’s Gallery, San Rafael Artworks Downtown, CA
      stART Up, San Francisco Art Fair, Hotel Del Sol, CA
2016  Stories To Tell: Discards & Variances, Gallery Route One, Point Reyes Station, CA
2010-12 Art in Storefronts, San Francisco Arts Commission-Chinatown, CA

SELECTED GROUP EXHIBITIONS
2016  Vision: An Artist’s Perspective, Kaleid Gallery, San Jose, CA
      Asian Pacific Islander Curatorial Choice “Presented by” Award for PLACE
2014  EATING CULTURES: Stop Consuming Our Women and Children, San Francisco, CA
2013  Alchemy, Chapter 2, San Francisco, CA
      underCurrents & The Quest for Space, Human Trafficking: A Rich Cultural Tradition, SOMarts, San Francisco, CA
2012  How to Earn Your Cloud, Museum of Art Los Gatos, CA
2011  INdiVisible, University of California- Santa Barbara, MC Gallery, CA
      Women Artists of the Bay Area, O’Hanlon Center for the Arts, CA
      Discards & Variances, Yerba Buena Center for the Arts, San Francisco, CA

SELECTED PUBLICATIONS and INTERVIEWS
2017  Wilson, Derek, MarinScope Newspaper, “Artist Uses Art to Empower Women”
2016  Morakova, Zuzana, ERA 21, vol. 1, Czech Republic Magazine, “A PLACE OF HER OWN”

AFFILIATIONS
Founder, A PLACE OF HER OWN
Board President- AAWAA, Asian American Women Artists’ Association
Member, Northern California Women’s Caucus for the Arts
EDUCATION
MFA, University of North Carolina, Chapel Hill, NC
MA, Goldsmiths, University of London, UK
Diploma, Spatial Planning, Technical University of Dortmund, Germany

SELECTED SOLO EXHIBITIONS
2016  Oppressive Architecture, Contemporary Art Museum of Raleigh (CAM Raleigh), NC
      Oppressive Architecture, Schwerbelastungskoerper/Museum Schoeneberg, Berlin, Germany
      Plantation Still Lifes, Horace Williams House, Chapel Hill, NC (forthcoming)
      tbc, Artspace, Raleigh, NC
2015  We Still Love Life, The John and June Allcott Gallery, University of North Carolina at Chapel Hill, NC
      Basement Sanctuaries, Gallery 1401, University of the Arts, Philadelphia, PA
2014  Basement Sanctuaries, Blue Sky Gallery, Portland, OR
2013  Basement Sanctuaries, New York Public Library (NYPL), New York, NY
2012  Basement Sanctuaries, Field Projects, New York, NY
      Go for Gold! The Underground Gallery, London, UK
2010  Go for Gold! The East London Landscape of the 2012 Olympics, Wolk Gallery, Massachusetts Institute of Technology (MIT), Cambridge, MA
      Go for Gold! The Transformation of the Lower Lea Valley, Civilian Art Projects, Washington, DC
2009  Transitory Spaces, Goldsmiths, University of London, UK

SELECTED GROUP EXHIBITIONS
2015  Art + Dialogue: Responding to Racial Tension in America, GreenHill/Greensboro College, NC
      Neo-Pre-Proto-Anti-Para-Ultra-Contra-Post-Photography, Spectre Arts, Durham, NC
      The Land of No Things, Ackland Art Museum, Chapel Hill, NC
      Association of Urban Photographers’ Movement Exhibition, Bogotá Arte Contemporáneo, Bogota, Columbia
2014  Contemporary German Photography, The 14th China Pingyao International Photography Festival, China
      LensCulture 2014 Emerging Talent Awards Exhibition, Valid Foto, Barcelona, Spain
      Sony World Photography Awards Exhibition, Somerset House, London, UK
CENTER FOR WOMEN IN THE ARTS AND HUMANITIES

A university-wide unit reporting the Associate Vice President for Strategic Initiatives under the auspices of the Office of the Senior Vice President for Academic Affairs, and a consortium member of the Institute for Women’s Leadership, at Rutgers, The State University of New Jersey.

The mission of the Center for Women in the Arts and Humanities (CWAH) is to recognize, advance, and document the intellectual, aesthetic, and cultural contributions of diverse communities of women in the arts and humanities.

To accomplish this goal, CWAH engages in university and community partnerships to present exhibitions, classes, public programs, sponsored research, documentation and interdisciplinary projects encompassing the intersection of gender studies with the arts and humanities, and the creative and intellectual production of women in all arts and humanities fields across geographic, cultural, economic, and generational boundaries. CWAH serves university, local, national, and global audiences.

STAFF

Abena Busia, Academic Director; Chair, Department of Women’s and Gender Studies
Connie Tell, Curator and Administrative Director
Nicole Ianuzelli, Manager of Programs and Exhibitions
Leigh-Ayna Passamano, Program Coordinator and Web Administrator
Deborah Lee, Work-Study Assistant

To learn about CWAH programs, please visit: cwah.rutgers.edu

© 2017 Center for Women in the Arts and Humanities / Rutgers, The State University of New Jersey