

**Wall Text for *Critical Conversations: Social Justice in the FAC*
GS247 Nov 2018**

Introduction

This exhibit creates dialogue through social justice language and art. We aim to provide a space for discussion and reflection that will hopefully surpass the boundary of this exhibit. The social justice terms and definitions here are drawn from the Butler Center at Colorado College, a resource hub of “diversity, inclusion, intercultural exchange, equity, and empowerment” (with emphasis added for clarity).

We encourage you to read the words and definitions, use them to have a conversation about the artwork, and add your thoughts to the response wall.

Will Bates '22, Clay Bessire '22, Ren Carroll '22, Bridget Galaty '21, Charles Hall '22, Suzy Lewis '19, Xintong Liu '21, Nikki Mills '19, Hope Moody '21, Amber Mustafic '19, Valeria Peralta '20, Kat Snoddy '21, Daya Stanley '22

Words and Definitions

Equity: Belief that people should have basic needs that should be fulfilled, rewards should be spread evenly across the community, and that policy should be spread evenly across the community, and that policy should be directed with **impartiality, fairness, and justice** towards these ends. Creation of opportunities for historically underrepresented and currently marginalized populations to have **equal access** to and participate fully in educational programs and other offerings that are capable of **closing the gap in experience and achievement**.

Identity: Refers to either (a) **social category**, defined by membership rules and (alleged) characteristic attributes or expected behaviors, or (b) **socially distinguishing features** a person takes a special pride in or views as unchangeable but socially consequential.

Oppression: The prolonged exercise of authority or power in a burdensome, cruel, or unjust manner. Oppression operates at the **personal/interpersonal, cultural, and structural levels**. Illegitimate institutionalised power, built and perpetuated throughout the course of history. Allows certain “groups” to confer **illegitimate dominance** over other “groups”, and this dominance is maintained and perpetuated at an institutional level.

Power: Power is the ability to affect the world, or to change your circumstances. The ability to do, act, think and behave as we would like--**to have control over our own lives and others**. Power is control of, or access to those institutions sanctioned by the state. **Institutional power** is the social, political and economic power which provides access to resources, the ability to influence others, and access to decision makers to get what you want done.

Stereotype: Blanket beliefs and expectations about members of certain groups that present an **oversimplified opinion, prejudiced attitude, or uncritical judgement**. They go beyond necessary and useful categorizations and generalizations in that they are typically negative, are based on little information, and are highly generalized.

Labels

Harry Fonseca (Nisenan Maidu, Hawaiian, Portuguese)

When Coyote Leaves the Reservation

1979 Serigraph

FA1990.14.8

Fonseca spoke of his art as his “heartbeat”, a bridge between his Native heritage and the world. Coyote, a figure that appears in this work and many others, is “often up against a brick wall as are so many Native peoples and artists ... as soon as you’re born, you’re up against a wall. But it’s what you do when faced with obstacles that matter.”

Tony Ortega (Chicano/Latino)

A Racial Profile

2001 Silkscreen monotype over poster

FA 2002.5.2

Ortega’s goal as an artist “is to create artworks that are personal and which also express a sense of social responsibility”. His pieces often offer “multifaceted fiction that incorporates the traditions, history and culture of Latinos” to bring more attention to the Latino/Chicano experience in the United States.

Floyd Tunson (African American)

Endangered

1997 Acrylic on canvas

2016.11

Tunson’s works range from contemporary to historical representations of African Americans. His series *Endangered* features close-up depictions of young black men.

Emilio Lobato III (Spanish/Latino)

Articonado (Up Against)

1998 Oil and collage on canvas

FA2000.6

Inspired by his ancestry, Lobato combines abstraction and traditional Spanish Colonial influences to “reflect on the past and look at the future”. This work’s title, *Artinconado (Up Against)*, is a play on the Spanish word *Arrinconado*, which means cornered.

Sushe Felix (?)

The Single Mother
1991 Oil on masonite
FA1997.22

Jeffrey Brown (?)

Nostalgia Baggage
2000 Found objects and monoprint collage
FA2012.8

Discussion Question

How do the words connect to the art? For you? For other people?

Response Wall Text

Please share your thoughts. Here are some prompts to guide you:

What piece of art would you add to this exhibit? Feel free to create your own.

How might you define one of these words differently?

How could the Fine Arts Center be a voice of social justice?

Respond to someone else's response.