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on

Arts, Crisis and Social Transformation

Creativity and Passionate Existence

by

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Art and Activism : Creativity for Passionate Existence

Abstract

"Art is an instrument in the war against the enemy." Pablo Picasso

"I was put in this world to change it." Kathe Kollwitz

A woven copy of Picasso's Guernica hangs in the UN Building in New York. Boutros Boutros-Ghali stood before that weaving when he announced the "UN" war on Iraq. Picasso's legacy has been co-opted by the establishment of corporate consumerism. A few pieces of his art that he donated are in free circulation for peace and justice groups; most of his works are in the museums and homes of the rich and the greedy. The example of the use of Picasso's art; on one hand for the elite, and on the other hand used as his classic dove has been to inspire and to express the longing for peace by millions, is one that informs our work.

I was looking at my arpillera collection when I heard the quote by Picasso on the radio. During the Pinochet dictatorship, poor Chilean women joined together to make folk tapestries. These patchwork tapestries, showed the daily activities of their makers - soup kitchens, communal bread baking, stealing electricity from power lines, and demonstrations for their "disappeared" and against the political oppression they suffered - as well as portraying their visions for a life of peace and justice.

To create art together as well as individually for peace and social action is an act of creation that then empowers us to create new ways of living and working for our visions of a peaceful, equitable and sustainable world.

In this paper I present many forms of that art including poetry, photography, banner making, textile art, drama and other expressions that can inspire us to use our creativity in our lives and struggles.



Linocut by Oona Padgham

Introduction

I wish to thank the organizers of this conference for all the hard and creative work they have done; organizing is an art form in itself. I want to also express my pleasure for the privilege of being in this beautiful and historic place. I thank all the other participants and presenters for their contributions and dedication and I thank the workers – cooks, cleaners and drivers also. I bring greetings from many friends and colleagues. I come from a distant land on a different ocean. Sometimes I feel as though I live on the edge of the world beside the wild Pacific, on the land of the Coast Salish, peoples of cedar and salmon. It is gatherings like this with other committed activists which make me feel connected to a world of hope and creativity, giving me the inspiration to carry on with my efforts. Creativity is a passionate work, a work fuelled by learned skills and knowledge but also by a deep emotional force that constantly renews our energy and carries us into the new and unknown. To be creative for peace is the most passionate of existences. Love of life is resistance. Our passion of creativity is nurtured by our sense of belonging to something greater than ourselves – our community, our culture and our cause.

"To Exist is to Resist: To Resist is to Exist" Separation Wall, Palestine photo: TW



Just as peace is an active state of justice, equality and health for the planet and all life on it, resistance is beyond protest; it a positive force incorporating our love, aspirations and ideas for a better world into our daily lives and particular struggles. Resistance is at the core of our lives and our creativity. These are times of crisis, in our relationships with each other and all life forms and with the planet we occupy. We must use all the resources we possess to transform our endangered society, including integrating the arts into our efforts.

The passion of artists and their passion for peace and social change



On September 11, 1973 the democratic government of Chile was overthrown in a bloody coup led by General Pinochet. More than 3000 people were executed that day in the national stadium, including singer, Victor Jarre, who sang until they killed him. Look at these scenes of

daily life, on *Arpilleras*, made by poor Chilean women; many of whose spouses and children had been killed or disappeared; they found relief for their sorrows and hardships in the communal creation of the tapestries, made on old sacks. Information about their conditions was spread abroad in sales and exhibitions. Arpilleras never became treasures for the rich and the greedy; they remain today as a testimony of the arpilleristas living under the cruel dictatorship of Pinochet's regime.

As can all activist art the arpilleras were able to educate and inform supporters in the struggle for justice. They help us challenge the concept of "art" as an elitist and commercial activity and to claim the right to our own creativity as an integral part of our work to reclaim control over our lives and economies. *Arpilleras from private collection*

The poet, Pablo Neruda, already ill, died in the first days of the coup; his poetry continues to inspire us. He said, "poetry is like bread, it should be shared by all." When I read the last verses of his poem, *The Great Tablecloth*, to guests before a meal, our private act and our meal become part of a greater universe.

Let us sit down
 with all those who haven't eaten;
 let us spread great tablecloths,
 put salt in the lakes of the world,
 set up planetary bakeries,
 tables with strawberries in snow,
 and a plate like the moon itself
 from which we can all eat.
 For now I ask no more/ than the justice of eating.

Translated by Alastair Reid
 Linocut by Oona Padgham



The corporate mainstream media reduce people (except the rich and elite) to dehumanized earning and consuming units. We hear it so often; we begin to think of ourselves as consumers of political decisions like healthcare and social services, rather than active participants in our society's political life. Capitalist consumerism tries to make us willing passive consumers of mass entertainment and news. The



mass media offer us television, videos, films and print that ranges from banal pap to dishonest manipulation, larded with advertisements - all designed to make us want to buy. The result is a steady diet of low intensity disempowerment. No matter how selective or critical we are, these media seldom move us to action or analysis. This is why my friend, Rosalie Bertell, said at the 1995 Beijing Women's Forum, "We can be our own media". That was a prophetic statement; since then we have developed strong networks and information sources electronically; we have become our own media. In the last century printing on paper has become an accessible media for art. Think of all the wonderful posters we have to communicate our causes and events; poster artists are invaluable for our work, adding to our growing history of artistic resistance.

Banner of Bertell quote made by TW

Oona Padgham, a Master's graduate of York University, Toronto, organizes workshops on making hats for political events. She says that, "western society is plagued with a combination of commodity alienation and commodity fetishism. There is an obsession with material acquisition, and yet we take for granted most of the objects that surround us. All these objects have a story behind them: somebody - in fact, more than likely, some bodies - made them. Under what conditions? How were they paid? Why do they do this type of work? My belief is that crafting can bring us closer to respecting and valuing the production process. When we craft something, chances are that we feel a deep sense of attachment to the finished project. It is something we made and poured energy into."

Activists at one of Padgham's workshops in Victoria were amazed they could make a hat & that each participant had a different concern to use in the hat design - from the homeless to trade agreements to militarism to unemployment - and that each created a completely different form of decoration based on a simple model.

This kind of workshop brings activists together in a different atmosphere than a structured organizing meeting and allows them to exchange ideas and information in an informal and empowering environment. One activist at Padgham's workshop said she enjoyed the fun we had - an element missing from many of our events. If we believe that social activism is a rewarding activity, we need to incorporate more pleasure and humour in our shared lives - for ourselves and as encouragement for others to join us.

"Social movements have long used art as an expression of resistance and subversiveness through banners, union songs, chants, poetry and popular theatre," Padgham says. "Demonstrations could be argued to be complicated artistic expressions." We can recognize and celebrate our collective creativity when we gain inspiration from carefully crafted speeches, music and a range of visual delights at the next event we organize.

Many forms of private domestic art are rejected by the world of "professional art." Women have long come together for companionship and necessity in activities like food preparation and quilt-making in what were seen as unimportant household activities. Now, we have made food a political issue in our work to ensure access to safe nutrition. Women in Bangladesh have organized "Poison-Free Zones" where they only use their own saved seeds without the use of chemicals. Indigenous people fight to save their land and the right to grow their own food in Chiapas and elsewhere. Quilt making has become a political, collective art form with quilts about AIDS and schizophrenia.

In her Master's research paper in the Faculty of Environmental Studies, York University, CRAFTING RESISTANCE: The Politics of Art/The Art of Politics Padgham writes about the connection between making craft objects, our ability to be artists for political action, the alienation of people in the minority world from the production of our clothing, made mainly by exploited workers in the majority world, and the need to relate our talent to provide our own creative recreation with activism.

She explores the separation of art and craft - men usually make art and women make craft - useful objects with less value than professionally produced art. By developing and using our talent to create political art, we break down barriers that prevent most people from acting positively and politically as we express our ideas & interests. She writes, *"It is important that we appreciate our own creative potential and that we see the politics that surround us in our everyday life."*

It is important that we acknowledge our art of social activism as an important historical record. Banners have been part of our activities for decades. Thalia Campbell, a banner maker and a founder of Greenham Common Women's Peace Camp, was inspired on the initial march to Greenham to organize the creation of a banner from a sheet. After the women made the banner, it continued to be used as a bed, a shawl, a screen and a baby-changing place.



Campbell integrates her political convictions and her artistic talent; she makes dozens of banners and encourages others to make them as well. At a workshop in Victoria, she showed slides of 100 years of UK Women's Banner Making, "based on her years of searching through archives and attics to exhibit this neglected political art form. This record of unnamed women in co-operatives, suffragettes, suffragists, peace groups, international solidarity, miners' strikes and childhood sexual abuse movements is an inspiring testimony to social events largely ignored by mainstream historians. At her workshops, Campbell develops a collective process in which participants design their own banners. We made a banner, shown here with Rosalie Bertell, with the hands of each participant. *Photo by TW*

Photography is also both a technique and an art form which we can use to record our own history and to inform, inspire and engage others. Two European women who went to Mexico used photography to express their convictions and passion for justice.

Tina Modotti became a model, assistant and then a photographer in her own right; she fell in love with Mexico and its struggles. When she first became a photographer, she first used art subjects like flowers, but soon her political convictions inspired her to record the lives of workers and peasants in and around Mexico City. She was part of the artistic-intellectual movement that centred around Diego Rivera and Frida Kahlo; she was

commissioned by several muralists to take documentary photos of the monumental murals created at those times, most of which are still on view in Mexico City. Rivera painted her into his murals; *The Abundant Earth*", at The National Agricultural School, Chapingo, and *"In the Arsenal"*, Secretaría de Educación Pública Building, Mexico City.

photo by Tina Modotti in book cited



Exiled by a hostile government she returned to Europe and gave up photography; she organized medial aid in Spain during the civil war where she met the Canadian doctor Norman Bethune who created the first field hospitals for the war wounded in Spain and in China. She finally returned to her beloved Mexico and died young in 1942, only 46 years old. Her friend, Pablo Neruda, wrote these words on her tombstone.

*Pure your gentle name, pure your fragile life,
bees, shadows, fire, snow, silence and foam,
combined with steel and wire and pollen
to make up your firm and delicate being.*

Gertrude Blom was a Swiss women who lived a long life in Chiapas Mexico; she used photography and writing to express her passionate caring for the indigenous people of the Lacandon jungle; she built a home as a museum, a study centre and for her most important, a safe haven for any Lacandon people who had to come into the city of San Cristobal. Her life was dedicated to *"Bearing Witness"* to this endangered group of people.

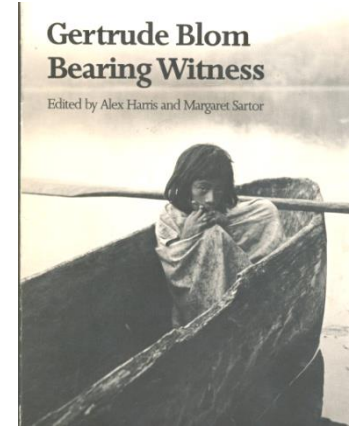


Photo by Gertrude Blom (cited book cover)

Bearing Witness to injustice is an important part of activism; we have to see, react and act when confronted with crisis and the call for social change. Human Rights organizations Licadho and Licadho Canada, a support group, work in Cambodia on the frontlines with people evicted from whole villages by the government and imprisoned resisters. Recently 15 women were arrested and jailed during a peaceful demonstration, demonstrators later outside the jail were bearing witness with Licadho's cleverly designed underpants, some even stripped done to bras & underpants; female body display is a cultural taboo there, the police are afraid to touch women's bodies in public, other wore underpants on top of clothes. When the 15 women were in jail these artist's images & videos of women in underpants helped launch an international campaign to free the women – successful within weeks. "Bare Witness" is a new meaning for 'bearing witness'. Women have stripped for social justice in Nigeria, opposing oil exploitation, and in Canada where Doukhobor women stripped naked to protest the government's forceful removal of their children. In Canada the taboo is not so strong; the women were quickly arrested and jailed.

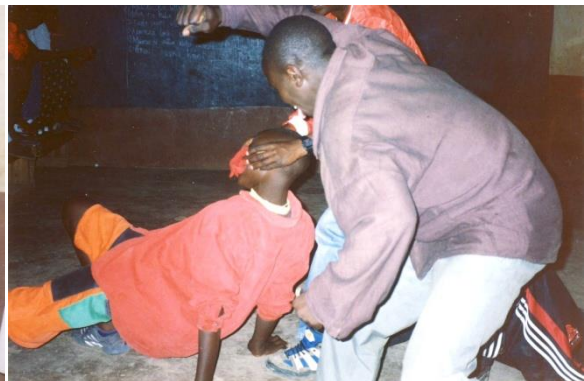
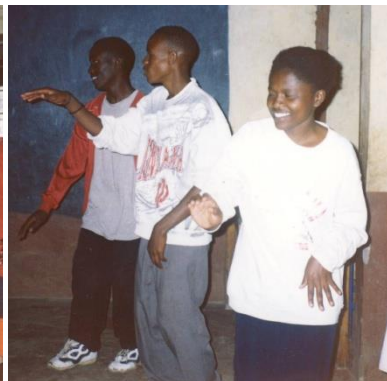


These Licadho activists are always in danger of beatings, arrest and jail but in this photo (on right) they show that “Resistance is the Secret of Joy” as Alice Walker wrote. *Photos provided by Licadho*

Music is an important part of our work, music was central in the struggles against Apartheid in South Africa and for democracy in Estonia. Music has a direct emotional appeal; it can be used to stir hatred and violence as well, that is why armies have marching bands. But as a form of creativity to express our causes it is even more powerful and moving. In Uganda group singing is part of every local organization; on the national level there are many choral festivals and competitions. This choir in a small mountain village sings about the problems of farming, of caring for the land and their children, they have been finalists at the national level, these farmers who help widows and orphans of AIDs victims have been empowered by their musical success and also sing songs of joy to celebrate happy events. The choir in Kampala (on right) is made up of people who are HIV+. They sing all over Uganda, after their concerts they talk to people about how to avoid HIV, and if they are HIV+ to live positively with AIDS. *Photos from Uganda by TW*



Drama is another form of creativity from the construction, direction and acting of plays, social change activists can involve those who may never attend a rally, those who may be illiterate or tone-deaf and those afraid to express their truth directly.



Photos from Kenya by TW

These young people in the Muthare Valley, a vast slum in Nairobi, write, direct and perform in schools and community centres their plays on topic from globalization and neoliberalism to gang violence. They have performed on local TV and in UK and Netherlands. Many of the young people have gone on to university on scholarships, jobs in the media and continue to work with their sponsoring organization, Maji Mazuri Centre.



I was in Loro, Uganda at an NGO field camp on International Women's Day and a group of women came to sing and dance for us. They also presented plays on domestic violence and women's rights –



plays they created themselves in a group process.

Photos of Uganda by TW

Murals have been an important tradition in Latin America; I mentioned the murals of Mexico earlier. These murals are the creations of community-based opposition to exploitation – economic, social and environmental – in El Salvador. Most of these mining companies are registered in Canada. A result of the many creative actions of community groups, there is now a freeze on mining activity in El Salvador, however the Canadian government is now negotiating a Free Trade



Agreement with El Salvador and access to mineral resources is part of it.

Photos of El Salvador by TW



Any promise of employment is a lure for the chronically jobless, so MUFRA-33 in San Isidro has initiated a commercial gardening project (photo of 2 coordinators) to employ local people, art, sports and scholarships for young people. The 4th mural portrays the first assassinated anti-mining activist of the community. The woman in the apron

lives behind the 3rd mural, she organizes rallies of thousands; five people have now been murdered for opposing Pacific Rim mining; she knows there is a bullet somewhere with her name on it. Life in El Salvador and the threat of government sell-out to powerful corporations, backed by governments and corrupt officials is part of the global crisis caused by the search for mineral and petroleum resources, a search driven by industrial expansion based partly on the arms industry and military growth. These activists and artists face a formidable opposition to their desire to protect their communities, land and water.

Two women artists have particularly inspired me in my work.



Canadian Emily Carr lived in my home city; her work and her passionate respect for the indigenous people of BC were scorned in her lifetime. Two years ago her memory was finally honoured with this statue in downtown Victoria; and only recently has the art of original peoples been recognized for its value beyond anthropological curiosity.

Her record of villages and culture slated for destruction are now part of our awareness of the importance of these cultures.

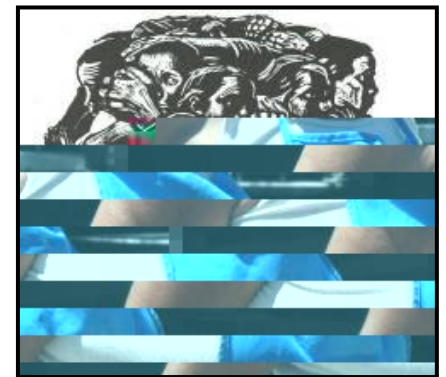
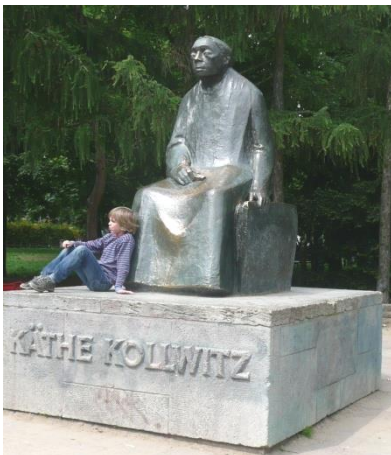
Statue photo by TW

Image of painting from book cited

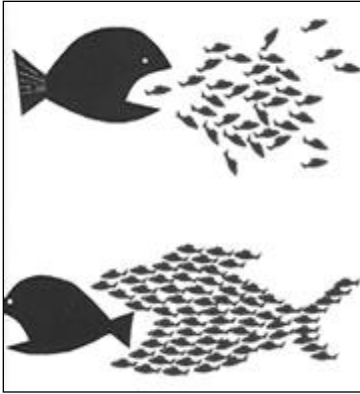


Kathe Kollwitz lived a life in which her art and her pacifism, feminism and humanism were totally integrated. She was banned by the Nazi and lived in exile in the countryside, dying just before the end of WW2. Her art

depicting the pain of poverty and war, calls for pieces, the need for social justice continued to be shunned during the Cold War when at its most virulent, abstract artists in the USA were funded secretly by their government. The official line was that art is not political. Art classified as 'social realism' was considered politically suspect. Now children play on her statue, in the Kathe Kollwitz Platz in Berlin, created by her also-banned friend Ernest Barlach and several German museums are dedicated to her work. *Statue Photo by TW*



Woodcut Image from book cited



I want to mention briefly the English artist Ken Sprague because this image of his has special significance in Spain. It is used all over the world without recognition of its artist or history. Sprague visited the Canary Islands when banana pickers were on strike against Franco's government. He wanted to show his solidarity with them; unable to speak Spanish he created this image in which the big fish is Franco and the small fish are the workers. He created much art for peace and social movements including a series of posters for Greenham Common women: this is his most familiar work. *. Photo from book cited*



I would like to recognize my late friend, Semsar Siahaan, a political refugee to Canada from Indonesia where he openly opposed the military government and refused to sell his art – all very political – to rich collectors. He created and gave this image to women workers attending the Beijing Women's Forum.

Image from copy given to TW

The people of the Western Sahara exiled from their homeland or living under occupation in Africa's last colony, have poets and artists who express their struggle for self-determination and independence for their



nation, express themselves in many ways. Music groups from their camps in Algeria travel to perform at events like the World Social Forums, the first place I met a Sahrawi group was in Nairobi, 2007 and they made me aware of their situation. Their songs and dances are about their situation and determination to win their freedom. They come from Spain's last colony and Africa's only existing colony. Their poets reflect their oral tradition of recording history to pass on the next generations as poems. *Photo from Sandblast Arts*

*"...If you ever arrive
at a wide white land
coupled with immense black statues
and the passive pace of camels and Bedouins,
remember that there exists a land without master and owner,
mirror and soul of all innocent beings."* By Ali Salem Iselmu

*Time keeps on, always keeps on
leaving calluses in the hands
of history.
Years plummet
like the beads of a rosary
over the long-lived memory
of exile.
Providence carves
our footsteps of tomorrow
in a path without limbs,
without flowers in the edges,
and without you on the horizon.
Time keeps on, always keeps on
dragging the scars of the universe*

towards a splendid north.
Days fly over, silently,
like birds of prey,
the roof of this rootless home,
the nest of our children's dream.

Time keeps on, always keeps on. By Luali Lesha poetry quoted by Pablo San Martin in book cited

Palestinians have integrated all forms of art into their struggle of freedom from occupation and conflict; their freedom to reclaim their historic homeland. The West Bank is surrounded by an Israeli-constructed separation barrier, in many places it is a high concrete wall. That wall has become a canvas for artists and wit along its length. Artists come from around the world to add their messages of solidarity. Photos TW



Often one will see the figure of a little boy with his hands behind his back. He is Hanzala, the artist, Naji Al-Ali himself as a child when expelled from his Palestinian homeland. He said that his character was, "my icon which safeguards my soul from committing mistakes... he is the ever alert conscience." After receiving many death threats, Naji was assassinated in the UK in 1987. His cartoons and Hanzala have become icons of the struggle. Art is important enough to warrant assassination; Ghassassan Kanafani, a prolific Palestinian writer, was killed with his niece in a car bomb in Beirut in 1972. Brazilian artist, Carlos Latuff whose powerful cartons about Palestine receives death threats now. The passion and power of the art of resistance is important; we should never forget this.

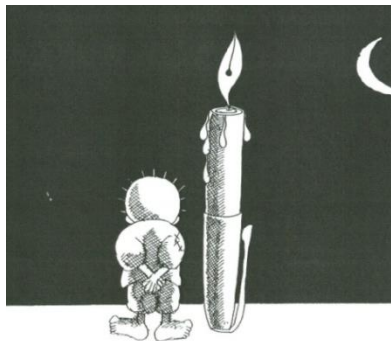
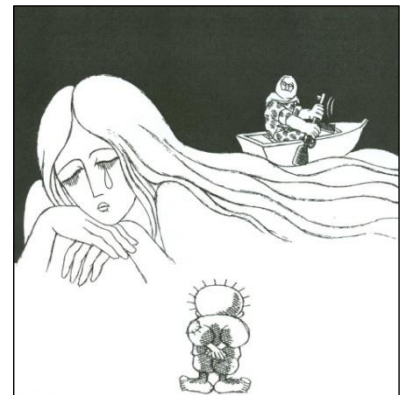
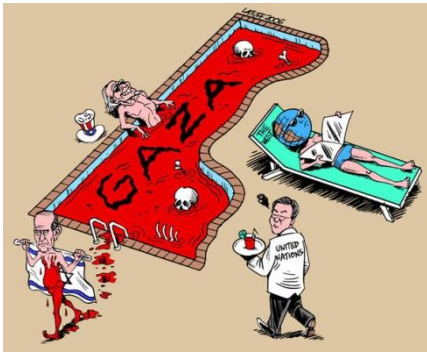


Photo TW Cartoons from cited website





Cartoon by Carlos Latuff , Website cited
Photos of artworks by TW



Many of Palestine's artists live in exile, the result of the Nakba of 1948 & 1967. Even 3rd generation Palestinians in exile identify with the struggles of their homeland. This painting (centre) by a high student hangs on the wall of a school in Amman, Jordan.

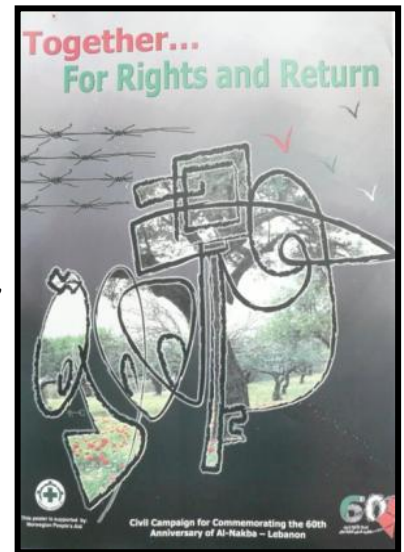
In refugee camps in Jordan and Lebanon, this iconic art (on right) is everywhere: *Palestine: we shall return.*

The poet Mahmoud Darwish wrote:

*I come from there and I have memories
Born as mortals are, I have a mother
And a house with many windows,
I have brothers, friends,
And a prison cell with a cold window.*



For the young artist Abdul Katanani life in a refugee camp in Beirut is his frame of reference in this painting, but he expresses the powerful struggle for the right of return in this poster created for the 60th commemoration of the Nakba.



Photos of art work by TW



Poet & actor Suheir Hammad is the daughter of Palestinian exiles. *Website photo*

Occupation

Occupation, curfew, settlements, closed military zone, administrative detention, siege, preventive strike, terrorist infrastructure, transfer. Their war destroys language. Speak genocide with the words of a quiet technician

Occupation means that you cannot trust the OPEN SKY, or any open street near to the gates of Sniper tower. It means you cannot trust the future or have faith that the past will always be there.

Occupation means you live out your life under military rule, and the constant threat of death, a quick death from a sniper's bullet or a rocket attack from an M16.

A crushing, suffocating death, a slow bleeding death in an ambulance stopped for hours at a checkpoint. A dark death at a torture table of an Israeli prison: just a random arbitrary death.

A cold calculated death: from a curable disease. A thousand small deaths while you watch your family dying around you.

Occupation means that every day you die, and the world watches in silence. As if your death was nothing, as if you were a stone falling in the earth, water falling over water.

And if you face all of this death and indifference and keep your humanity, and your love and your dignity and you refuse to surrender to their terror, then you see something of the courage...that is: PALESTINE

Suheir Hammad

Hearts

you enter my land break it
with your cruel machines
I watch you bring more soldiers
to guard your destruction
trucks arrive
disgorge relentless blocks of concrete
align them like stones
in a cemetery
you add your garden of razor wire
your trees are
high electric fences
your life is steel and cement
our life greets every dawn
in fractured villages
our trees replanted
as fearful children
still grow beautiful
your wall your brutal gift
spans the world
our cause grows
an olive seed
in the hearts
of good people.

Take up a hammer and a chisel
break down the wall in your heart. *Theresa Wolfwood 2010*

Palestine inspires many artists from other countries like Latuff, it also inspires the millions of exiles and descendents of exiles around the world like Suheir Hammad. . The poet and memoirist Mourid Barghouti lives in Egypt: this is my favourite of his poems, satirical but poignant and almost pleading.

It's Also Fine

It's also fine to die in our beds
on a clean pillow
and among our friends.
It's fine to die, once,
our hands crossed on our chests
empty and pale
with no scratches, no chains, no banners,
and no petitions.

It's fine to have an undusty death,



Barghouti signs books in London, 2011 Photo by TW

no holes in our shirts,
and no evidence in our ribs.

It's fine to die
with a white pillow, not the pavement, under our cheeks,
our hands resting in those of our loved ones,
surrounded by desperate doctors and nurses,
with nothing left but a graceful farewell,
paying no attention to history,
leaving this world as it is.

One other poet, a dear friend, Canadian Dorothy Livesay, is an example of an artist whose passion for poetry, peace and social transformation were brilliantly fused in her many award-winning works. A feminist, peace, environmental and human rights activist, her poems brilliantly reflect her genius and powerful sense of justice. She encouraged me to write poetry and continue with my activism at the same time. Here are my two favourite poems by her.

The Unquiet Bed

The woman I am/is not what you see/I'm not just bones/and crockery
the woman I am/knew love and hate/hating the chains/that parents make
longing that love/might set men free/yet hold them fast/in loyalty
the woman I am/is not what you see/move over love/make room for me

Bellhouse Bay

Last night a full silver / moon/ shone in the waters of the bay/ so serene/one could believe in/ an ongoing universe/ And today it's summer/ noon heat soaking into/ arbutus trees blackberry bushes/ /Today in the cities/ rallies and peace demonstrations exhort/

SAVE OUR WORLD SAVE OUR CHILDREN

But save also I say/ the towhees under the blackberry bushes/ eagles playing a mad caper/ in the sky above Bellhouse Bay/ This is not paradise/dear adam dear eve/ but it is a rung on the ladder/ upwards/ towards a possible/ breathtaking landscape

Conclusions

Art is important, inseparable from activism. There can be no activism without creativity. We know it is vital for survival and we need to reject the concepts of elitist professionalism of our consumer society. Unfortunately creativity is also needed for war making, oppression and destruction. These forces also have the money to employ artists, thinkers and scientists. Rosalie Bertell was a biophysicist, an expert in the effects of radiation. She chose to remain outside the academic mainstream in order to work for peace and nuclear disarmament. She believed in creating a better world, not blindly serving military science, and said, *"The continuity of life, the call for making things better for the next and the next generations blots out all hesitation...We have to be part of something larger than ourselves, because our dreams are often bigger than our lifetimes."*

When we sing at meetings, carry our banners to demonstrations, read our poetry, tell stories at fundraising dinners and make posters with our photos and designs, we participate in the work of

transforming society by transforming ourselves into creative artists. We empower ourselves with creativity and confidence that we carry into our intellectual and activist work; thus we challenge the ideology that political activity rightly belongs only to powerful political elites and experts. These are indeed times of crisis for human society; our creativity must present new dreams and visions.

As Ben Okri, Nigerian novelist, writes about the present crisis, *“Our old dreams are exhausted...these earth-shaking times are in fact giving us a new chance to re-dream our lives, and we should take it with courage.”*

Deborah Barndt in *Art as Activism* writes, *“ We question...the elitism and individualism of conventional art practices ...We question how art has become increasingly separate from daily life, and even more commodified as a consumer good in the global marketplace...Similarly we question a narrow understanding of activism that frames mass protests as the primary mode of political action. How we think, converse, write, draw, sing, move...can unveil power relations and transform knowledge production and everyday actions.”*



Our political activism holds a vision of a world of justice and dignity, a world where all people and communities are free to express their creativity. The integration of art into our political activity will realize and enrich that vision. By freeing art and knowledge, we free ourselves and unleash a wellspring of unimagined creativity. Our passion will transform our society and ourselves.

Quote from Wangari Maathai, Nobel Peace Prize Laureate. Banner made by TW

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Films

El Problema a testimony of the people of Western Sahara, has won many awards. www.elproblema.net/ -
Salt of this Sea starring Suheir Hammad, about an exile's daughter's return to Palestine.
http://en.wikipedia.org/wiki/Salt_of_this_Sea
The Pinochet Case 2001. The story of a Spanish attempt to extradite & try Pinochet for war crimes. Directed By Patricio Guzmán. www.lcarusfilms.com
Village of Widows A film on Canada's role in atomic warfare. Peter Blow, Lindum Films, Peterborough, Ontario, Canada