



BROWN

Center for the Study of
Race and Ethnicity in America

An abstract graphic design on a dark purple background. It features a series of concentric orange circles centered around the word 'ALCHEMY'. To the right of these circles is a large, solid purple circle. Above the purple circle is a smaller orange circle. A vertical orange line runs down the right edge of the page.

ALCHEMY

Imagining Social Justice Art Exhibit

2024-2025

al·che·my
/alkemē/
noun

the medieval forerunner of chemistry, based on the supposed transfiguration of matter. It was concerned particularly with attempts to convert base metals into gold or to find a universal elixir.

a seemingly magical process of creation, combination, or transformation.

ALCHEMY

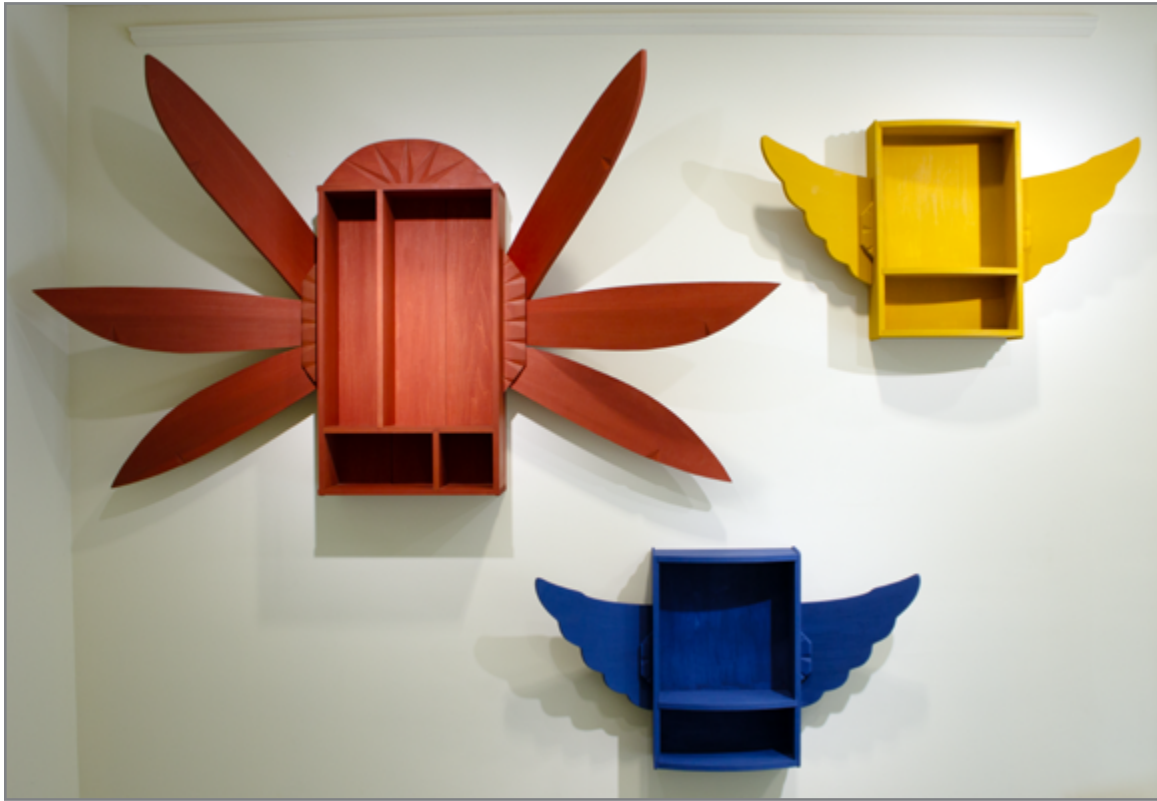
Imagining Social Justice Art Exhibit
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Alchemy is the ancient pursuit of turning lead into gold. It moves us towards progress or a higher state. Art, similarly, uses creativity to transfix, transport, and transform anew.

The artworks in this diverse collection offer sociopolitical, cultural, and environmental interpretations of transformation. They emphasize metamorphosis to empower us as we navigate challenges together.

Through this lens, we find our differences can unify us and create new possibilities in our ever-changing world.





Historically, nichos (Spanish for a “niche”) are small wall hung cabinets used throughout Latin America to honor saints or loved ones who have passed on. Josiah’s original nicho designs honor the tradition of a home altar, while also opening the door to celebrate and integrate the sacred in daily life, regardless of religious affiliation.

His nichos are designed to be participatory functional art. While they are beautiful as stand-alone objects, they are also intended to be used as altars for the modern home. Many collectors use the nichos by placing photos of a loved one who has passed on, showcasing special momentos, or displaying a simple vase of flowers.

The handmade details and shop-mixed milk paint are a nod to a time when handmade objects were the norm. Natural materials and handmade details coexist beautifully in delightful imperfections, making each nicho unique and soulful.

Josiah Guzik

Nicho Altars, 2024

Poplar, baltic birch plywood, milk paint
30.5 x 18 in, 30.5 x 18 in, 57.5 x 28.5 in.

Josiah Guzik is an artist and woodworker from Saticoy, California. Born and raised in the Ventura area, he spent nine years teaching Spanish and woodshop locally before shifting his focus to creating art and furniture. His pieces explore multi-culturalism, bilingualism, hope, despair, and spirituality.





Jonathan Thunder

Night Whistler's Mother, n.d.

Archival inkjet print

12 x 18 in.

Flostitanarum is a printmaker and illustrator based in Indonesia, the artist is mostly inspired by science fiction films, space objects, nature, and memories from childhood.

Emerging from original research and collaborative partnership with youth, mental health experts, and leading artists, this AR-activated artwork address topics such as racial stress, communication techniques, and best practices for handling conflict and to help young people find their center, address their trauma, and cultivate the peace they need to navigate a challenging world.



Download the app to view
in Augmented Reality



Flostitanarum

Another Me, 2024

Archival art print on 100% rag paper

18 x 24 in.



Sara Wong

Caldo de Pollo, 2020
Digital Illustration
16 x 12 in.

Caldo de Pollo is a digital illustration originally created by Sara Wong for the Food & Wine article *The Healing Magic of Caldo de Pollo* by John Paul Brammer.

In his article, Brammer reflects how in times of illness, his abuela's dishes and rituals held deep, unspoken significance, symbolizing care and cultural continuity. The author explores the concept of being caught between worlds, how indigenous practices persist through everyday objects and customs, and how the true value of traditions lie in the energy and love infused in them, rather than just their physical components. Brammer concludes these rituals, while not scientifically backed, provide emotional and spiritual comfort, affirming one's care and identity during illness.

Sara Wong is an illustrator in Baltimore, Maryland with 2 stubborn dogs and more plants than she can handle. She is currently art directing at Meta.



Get the Recipe

Ricardo Levins Morales is an artist and organizer based in Minneapolis. He uses his art as a form of political medicine to support individual and collective healing from the injuries and ongoing reality of oppression. His work is widely used by grassroots movements, organizations and communities.

He was born into the anti-colonial movement in his native Puerto Rico and was drawn into activism in Chicago when his family moved there in 1967. This activism has included support work for the Black Panthers and Young Lords and participating in or acting in solidarity with farmers, environmental, labor, racial justice, antiwar and other struggles for peoples empowerment. He was a founding member of the Northland Poster Collective (1979-2009).

Ricardo also leads workshops on creative organizing, social justice strategy and sustainable activism, and mentors and supports organizers. His work is widely used by grassroots movements, organizations, and communities.

In the words of Frederick Douglass, “Power concedes nothing without a demand – it never has, and it never will.”

Featuring the demands and victories of the Labor Movement over the decades, this poster is one of RLM’s all-time most popular.

The social gains of humanity did not invent themselves and will not defend themselves. Only organized people can do that.



Richard Levins Morales

Labor Movement, 2006

Archival inkjet reproduction

11 x 17 in.



Rest in peace and power, Michael Brown. Your murder at the hands of Ferguson, Missouri cops on August 9, 2014 set off a firestorm of protest and revolt in Ferguson – where it was met with militarized police violence – and beyond.

You were neither the first nor the last, little brother, but your murder opened the floodgates of rage against police brutality and the racist oppression it serves. This poster honors that history and serves notice of the change that must come.

- Ricardo

Richard Levins Morales

A Change Is Gonna Come, 2023

Archival inkjet reproduction

11 x 17 in.



Merle Locke

7 Great Honors, 2019

Archival inkjet reproduction

4 x 10 in.



Merle Locke

7th Victory, 2019

Archival inkjet reproduction

4 x 10 in.

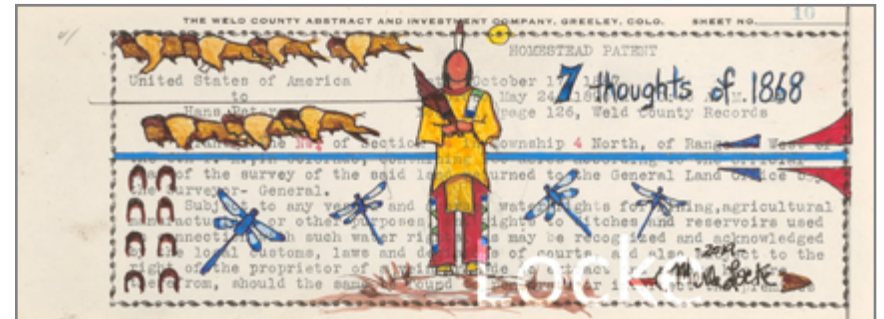


Merle Locke

He has 7 Victory, 2019

Archival inkjet reproduction

4 x 10 in.



Merle Locke

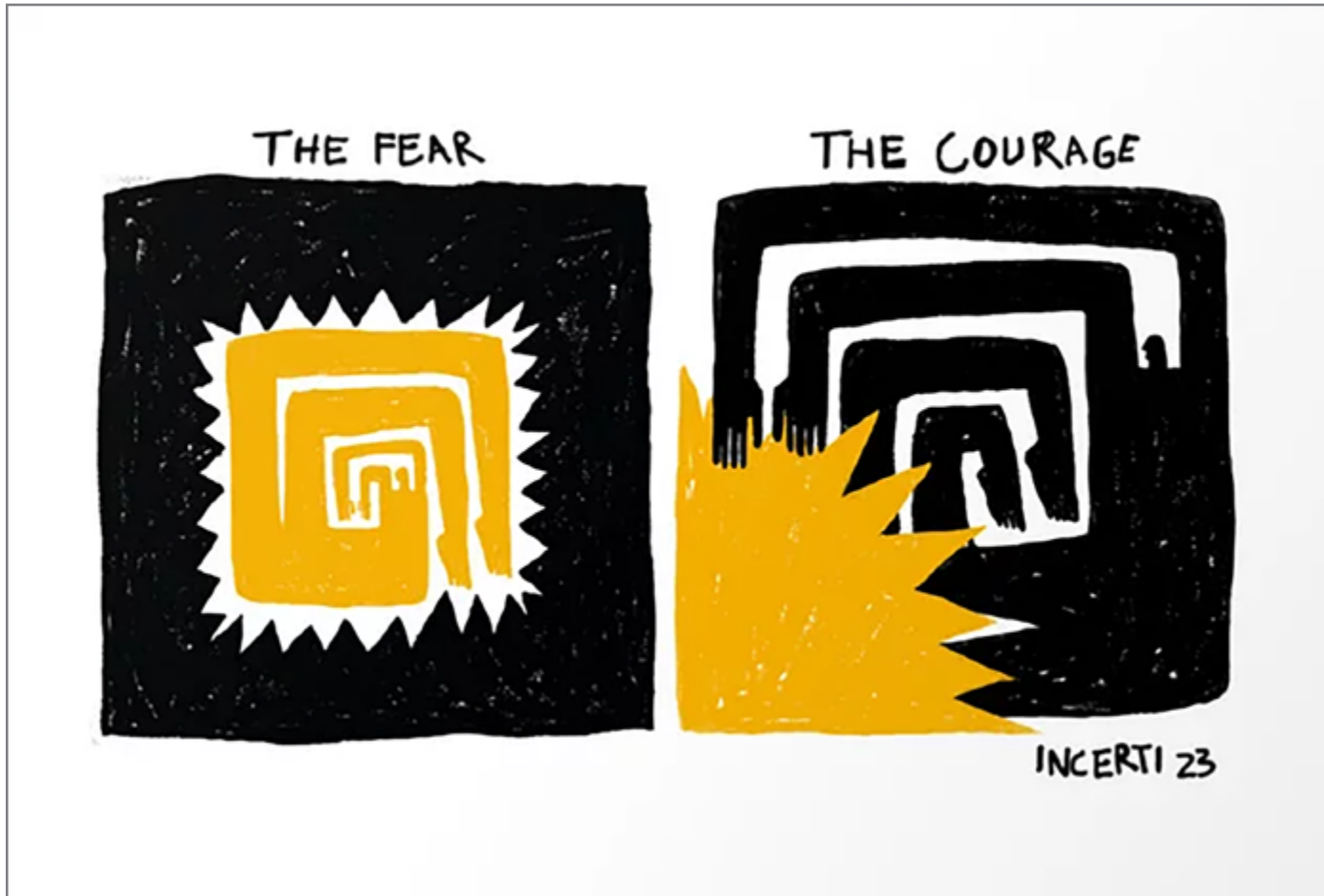
7 Thoughts of 1868, 2019

Archival inkjet reproduction

4 x 10 in.

Merle Locke is a member of the Oglala Lakota tribe and grew up in the Pine Ridge Reservation in the southwestern part of South Dakota. He uses traditional imagery to tell the tale of his ancestors and continue the storytelling customs of his community.

This exhibit features four pieces from a sixteen piece series of ink and acrylic on small property title abstracts from Weld County, Colorado.



João Incerti
Fear and Courage, 2021
Archival inkjet print
23 x 16 in.



Roger Peet

Union Spectrum, 2024
4-color handmade screenprint
12 x 18 in.

Roger Peet is an artist, printmaker, muralist and writer living in Portland, Oregon. His visual work tends to focus on civilized bad ideas, predator-prey relationships, and the contemporary crises of biodiversity and capitalism and what can and can't be done about them. He collaborates with artists, activists and scientists globally and locally in the service of a more generous and a wilder world.

Union Spectrum is a four-color screenprint made entirely by hand with no computers involved. Each layer is a hand-cut rubeolith stencil. Inspired by his time at the Labor Notes conference in April of 2024, in the company of thousands of people imagining ways to fight for a better world for everyone.

Emergency is a block carved while in residence at Nafasi Art Space, Dar es Salaam, Tanzania, in spring of 2022. He was working on a community artwork about climate change, and carving some blocks about the ideas that came up during the process. This print is a tribute to the work that people do to help each other in time of need.



Roger Peet

Emergency, 2022
Letterpress-printed linocut
10 x 11 in.

Josh MacPhee is a designer, artist, and archivist. He is a founding member of both the Justseeds Artists' Cooperative and Interference Archive, a public collection of cultural materials produced by social movements based in Brooklyn, NY. He has organized the Celebrate People's History poster series since 1998 and has been designing book covers for many publishers for the past decade.

Originally created for the Liberating Learning portfolio, this 2014 project was designed to honor educators and learners that reached beyond the core curriculum to brighten our collective future. Twelve artists created designs that sought to inspire the next generation and their teachers. The designs range from didactic to playful, each one a different take on the idea of education. Liberating Learning was intended to hang on the walls of classrooms and libraries where the magic of learning happens all the time. Subjects included history, incarceration, libraries, literacy, and, of course, the liberatory potential of education.



Josh MacPhee
Readers, 2014
Risograph print
11 x 17 in.



Chip Thomas

Strike Anywhere, 2020
Archival inkjet print
11 x 17 in.

Chip Thomas is a public artist, photographer, activist, and physician who has been working on the Navajo Nation since 1987. Chip grew up in North Carolina where he was first exposed to the philosophy of doing the greatest good for the greatest number. He moved to the Diné Nation in 1981 to repay a National Health Service Corps scholarship by volunteering his skills in a community with limited healthcare. By the time he had satisfied his four-year obligation, he had fallen in love with both the people and the landscape.

Today, Chip's public-art installations, known as The Painted Desert Project, are bolstering the community through a constellation of murals across the Navajo Nation painted by artists from all over the reservation and the world.

Created with the approval of Emory Douglas, Black Panther Party Minister of Culture (1967-1980), this giclée print is a limited edition run of 20 prints.



MissTANGQ is a first-generation Chinese-American multimedia artist. She is deeply inspired by the hyphenated experience and explores this through mask-making, animation, installation, and performance art to create cross-sensory and interdisciplinary work. From the many junctions of her identity, she explores the fertile unions where collaboration between seemingly disparate elements can facilitate transformative, emergent experiences.

She adapts ancient mythologies for contemporary storytelling and investigates the ways ancestral traditions inform diasporic futurism.

missTANGQ

Yijing Trigrams, 2014-2015

Animated paper collage presented on video screen

Running Time 2:20