

love, lament & solidarity

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a collaborative zine by Cru Arts & Culture curated
by Brandi Voigt Fox and Dennissa Young

Cover image:
Angela Grelet
30 run 64
Cyanotype

about the project

love, lament & solidarity is a Cru Arts and Culture Oneness and Diversity project. It is an extension, call to action and response to stand in solidarity with the ongoing need to pursue racial justice, reconciliation and healing. In this project, we sought to create a space for love, lament & solidarity within our organization and world.

We hope to empower change, healing and growth. May this zine be a part of your journey toward contemplation and action.



Lee Cooksey
quiet, but still
Acrylic



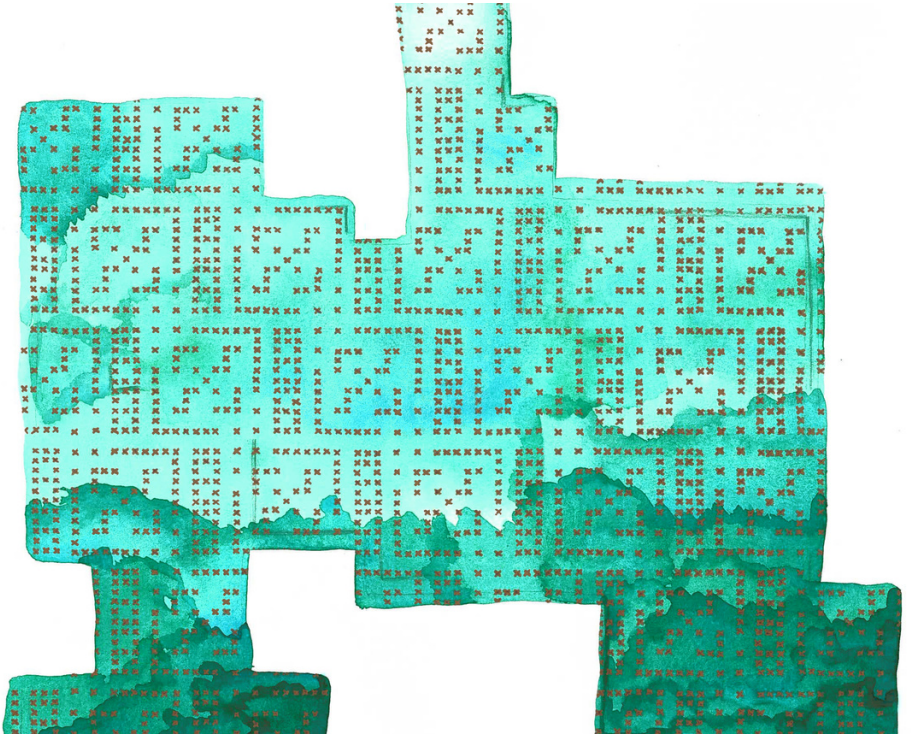




Tomesha Faxio
Wash Day
Photography
(previous page & above)



Brandi Voigt Fox
the sorrow
Photography



Elizabeth Pate
Far Past
Watercolor and
metallic colored pencil



Dennissa Young
from Hope Street
Digital Collage

The Dialogue: From Lament to Mission.

Me: This is hard father.

Abba: I know son, I'm here.

Me: I didn't know Breonna, why am I feeling her families pain?

Abba: My son, I made you all in my image, you and Breonna are the same.

Me: I just met this woman, why do I grieve her brother?

Abba: You asked me to break your heart, her brother is not just another...

Together: Kenneth Lawrence is more...

Me: I am angered that those officers who murdered him go unpunished? This kind of justice I can't comprehend.

Abba: Unpunished? You know I won't allow it. Humanity's justice isn't for you to comprehend, for it's only playing pretend.

Me: But Father these cries for justice are wrecking havoc in my mind. From Rodney to George, it's been going on for years.

Abba: Abel's blood cried out for justice as well. You are just hearing what I hear, I've given you my ears.

Me: The silence from pulpits is deafening and only adds to the tears.

Abba: The silence from pulpits is deafening and only adds to the tears.

Me: This is heavy my king, I can't carry this weight.

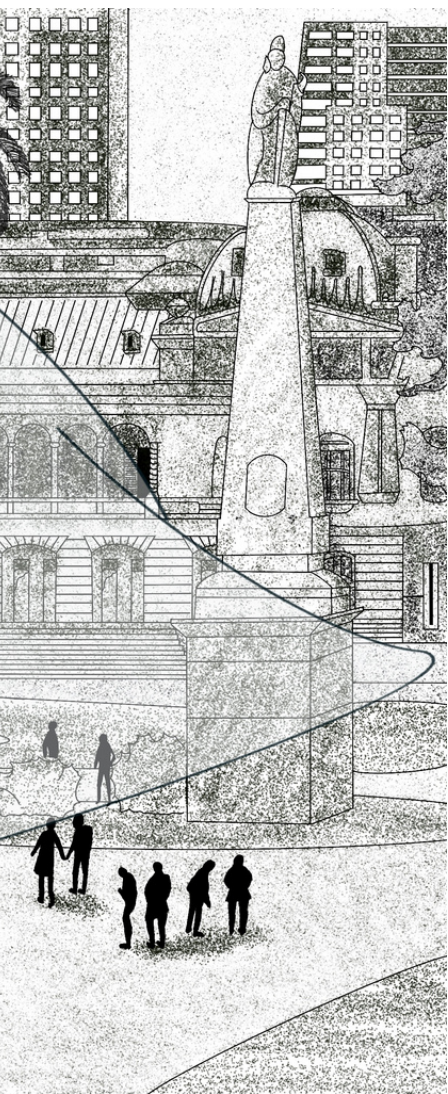
Abba: That's why you're here now my son, put it on my plate.

Me: But where is the justice? Or is it just us? Are you the only one listening?

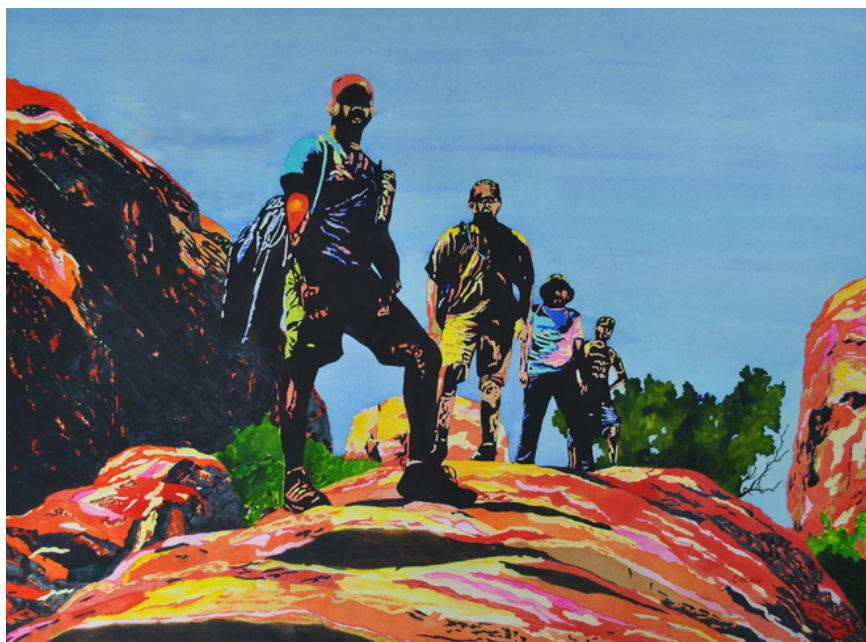
Abba: Don't believe that lie Jorge, for where there were two now there's more. Being A Bridge is the mission.

Jorge Rosario
The Dialogue; From
Lament To Mission
Poem

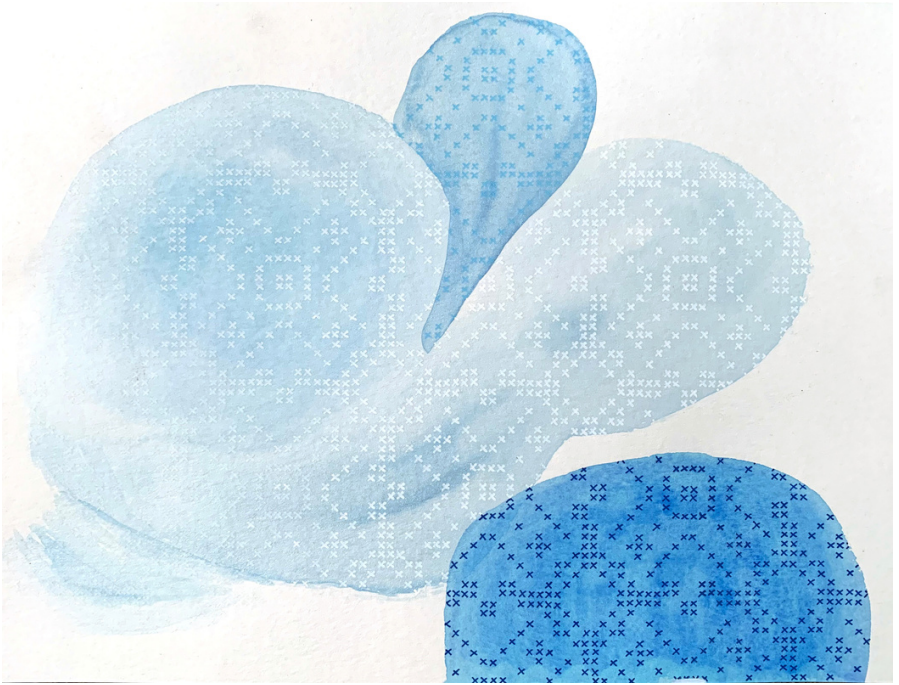




Chris Fox
Las Madres de la Plaza
Digital Illustration



Chuck Wallace
Arches Sunset
Watercolor on Paper



Elizabeth Pate
Behind the Sea
Watercolor and Gel Pen



Jorge Rosario
Amos 5:24
Acrylic



I did my 2.23 today.

It didn't take much; no worries.

Except there was this wind.

It kept blowing in my face.

It didn't go away.

It was a cold, Chicago wind.

No sunshine. No warmth.

And it never went away.

It carried me to those ships,

Dragging them across the sea.

It took me to those beaches;

I'd play on the sand of those beaches,

Never thinking about the bodies.

It carried me to my country.

I walked in those fields.

It was as if that wind kept saying,

That was all in the past.

I heard that wind saying,

Can't we just move on?

But that wind carried me to those lynchings.

It was so long ago. Let's move on.

It carried me to those riots.

Just 100 years ago.

Just down the street.

But that's way in the past.

We're better than that.

It carried me to that driveway.

I walked on that driveway.

It was so long ago. Let's just move on.

That wind carried me to that momma,

Who said don't go down there.

But that was in the past. We've moved on.

It carried me to that balcony.

It carried me to that ballroom.

It carried me to that hotel

In my hometown.

It carried me to that seminary

When the call told her not to go there.

It carried me to that church.

I rode past that church with a group of friends.

But that was too long ago.

It kept on carrying me to so many places.

But all that was so long ago.

We've moved on. We're past all of that.

It was cold, that Chicago wind.

So I stopped my 2.23,

And went into my warm house.

But that cold wind doesn't stop.

It keeps on blowing,

Because, Lord have mercy,

There is no end to the contempt.

– Joe Schlie - May 8, 2020

*On that date people were invited to run 2.23 miles on the birthday of Ahmaud Arbury.

Joe Schlie
My 2.23, from Psalm 123
Poetry

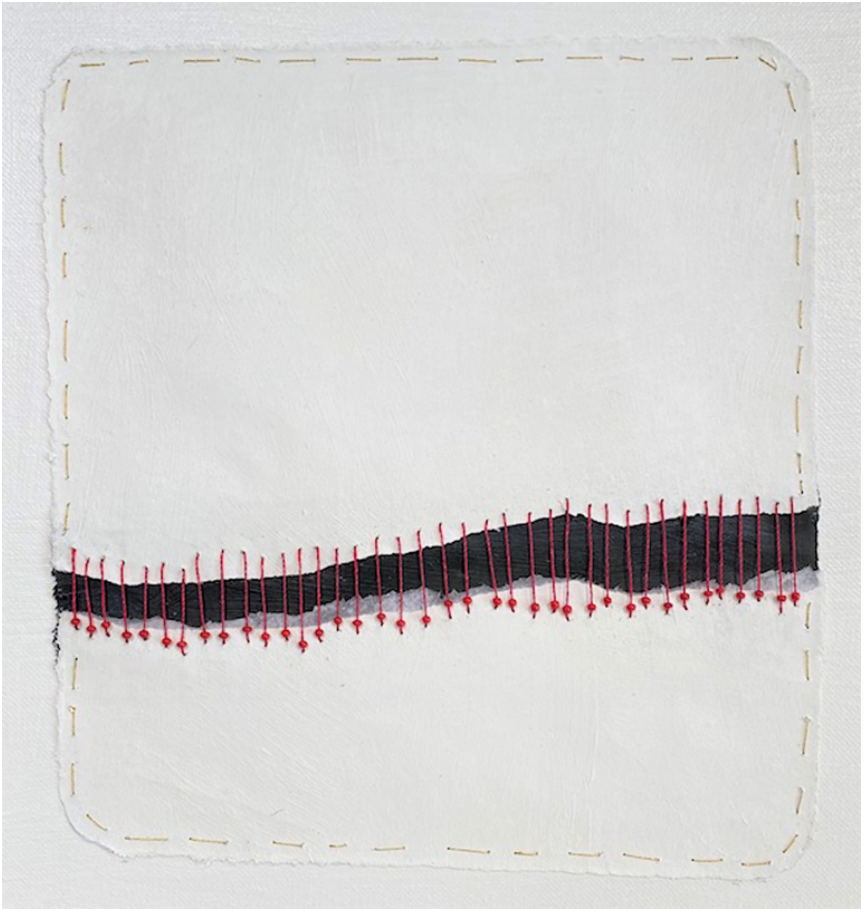




Bonnie Sanders
Lifting Every Voice
Photography/graphic art
(previous page)



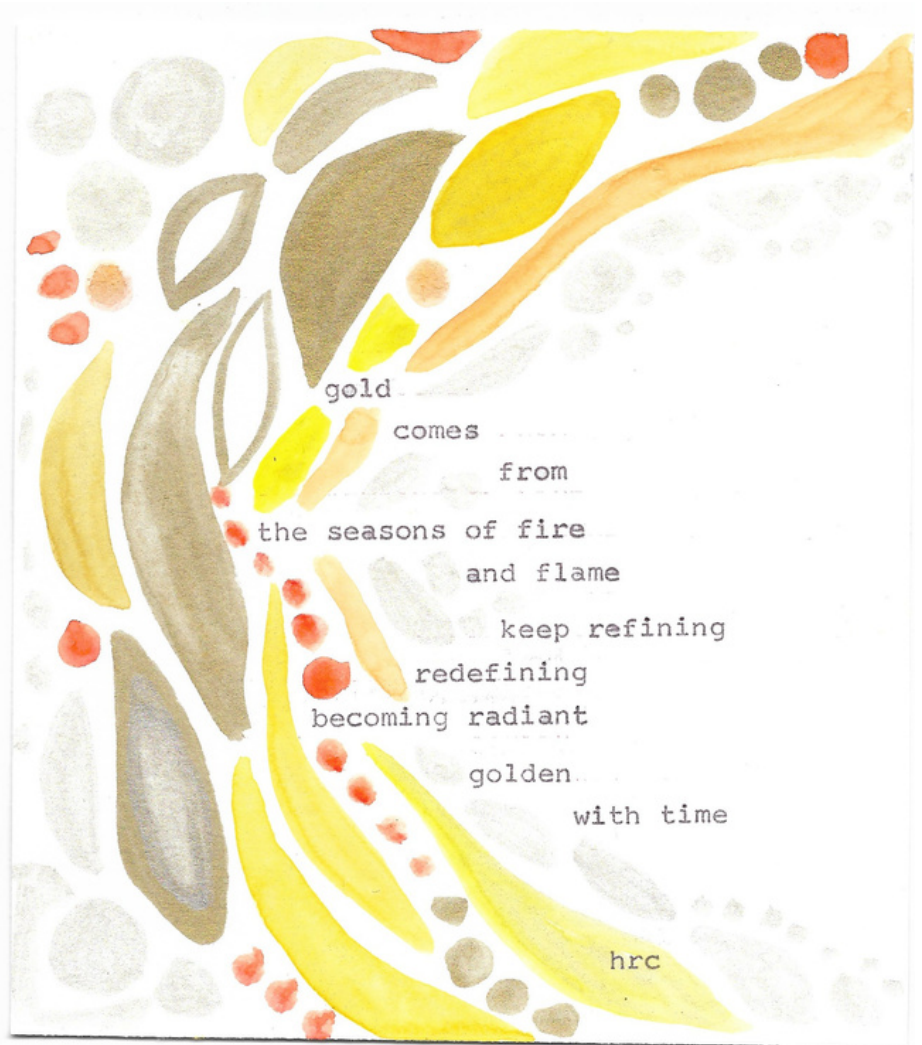
Phyllis Thomas
Rend My Heart
Acrylic on Paper with
Gold Thread Stitching



Phyllis Thomas

Torn

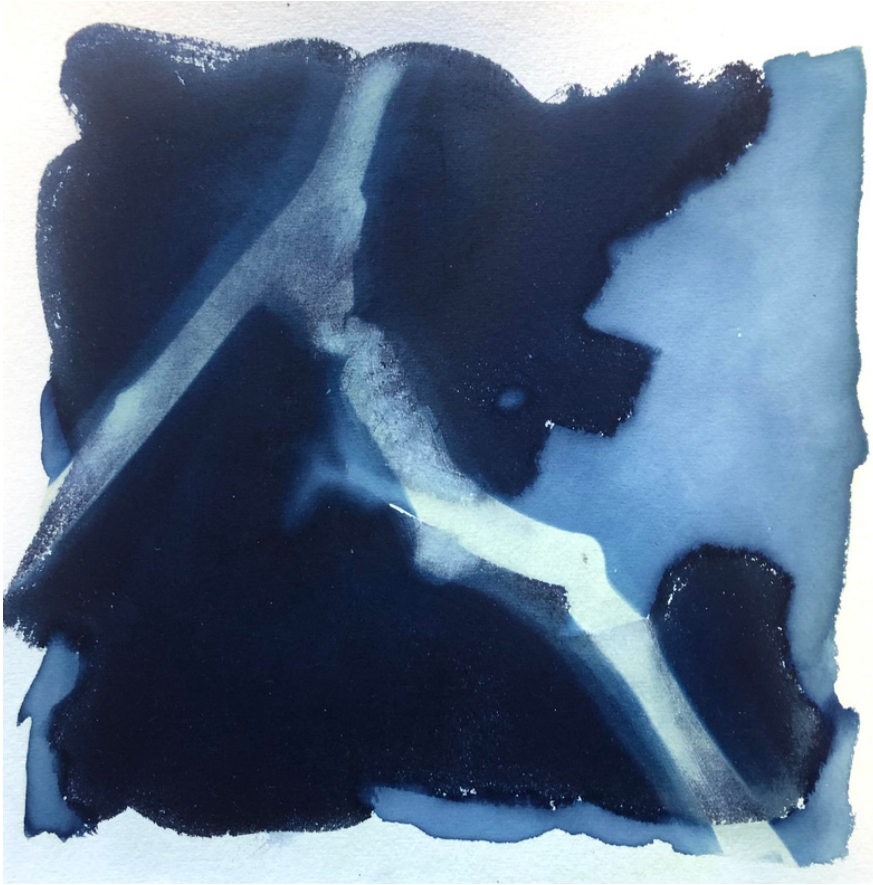
Acrylic on Paper with
Gold Thread Stitching



Hope Curran
golden
Watercolor and Typewriter
Poetry



Brandi Voigt Fox
A Study in Sacrifice (version 2)
Photograph



Angela Grelet
30 run 3
Cyanotype

about the artists

Lee Cooksey grew up in Dallas, Texas where he was regularly involved in a variety of interests including the arts. From an early age Lee knew he wanted to be involved in creative spaces. He attended the College of Architecture at Texas A&M, where he was exposed to a variety of arts and medias. Not long after graduating he joined the ministry of Cru.

Hope Curran's name has inspired a lifelong multidisciplinary research approach of light, home, community, beauty and relationships. She believes hospitality is the highest form of art. To hope is to not yet have, yet hold close. These are her prayers and promises written in ink, portraits of light.

Hope's work is an ongoing case study of HOME, family and experience as a foreigner in Paris. It's rooted in a desire to engage with communities and create a shared place which transcends language, borders and culture. Amidst the refugee crisis, globalisation, climate change and cultural wars she hopes to curate spaces of rest, reflection and welcome.

Tomesha Faxio used to be a lawyer. She started dabbling in photography while working as Legal Counsel for Spanx. Even though Tomesha enjoyed working at such a fun and vibrant company, she found herself much more interested in what the creative teams were doing than what was going on in the legal department. It wasn't long before it became clear that her hobby needed to become her career. And, when she was honest with herself, practicing law never really suited her well. As a lawyer, Tomesha constantly felt like she was leaving part of herself at home. So, in 2019, she quit her job to pursue photography.

She soon discovered that her love for storytelling — specifically, Black storytelling — was best channeled through documentary

photography. Tomesha's most recent documentary project, Wash Day, has set the tone for the type of work she's drawn to and that she wants to continue to produce.

Chris Fox is a writer and illustrator from Rock Hill, SC. He's been drawing and writing since he was a kid. So when it came time to decide what to study at Winthrop University, the choices were obvious: Spanish with a minor in Religion and Philosophy. After college, he rediscovered his love for these mediums as ways to express visually and in prose the ideas and concepts that engage his imagination.

Angela Grelet, who explores personal identity and cultural interconnectedness, was born in Hong Kong, lived in Australia and the United States of America, where she started painting, before settling in France in 2001 and is now living in Belgium.

Her work is influenced by her personal experience and her life across several continents. She tackles the questions of human identity and human roots, of the differences between peoples and the influence of our origins, the way we look at other people and ourselves.

"Running" - is part of her latest series "My World turns BLUE". It is in reference to the use of blue liquid in water cannons to better identify and apprehend demonstrators, that Angela chose to use the old photographic technique of cyanotype, and its typical cyan blue color, for her work evoking these events.

Angela used fallen branches on the forest floor to symbolize people and communities that are separated from their native soil and stripped of their security and protection. The symbolism of the fallen branch emphasizes the fragility of the detached branches left behind.

These branches also make the link with our human condition.

Indeed the shape of the branches chosen for Angela's work evokes the Chinese character for human being:人 (ren, yan). This work wants to signify that it is through the full development of the human person, in the respect of her or his freedom and dignity that peace will be able to come, and justice will be able to prevail.

Elizabeth Pate is a multidisciplinary artist with Midwest origins. Her work has included handwritten typography, various sewing and DIY projects, as well as watercolor. Her current work explores themes of heritage, loss, and identity. Elizabeth has shown her work in Denver. She is based in Queens, NYC where she shares a cozy apartment with her husband, Mark.

Jorge Rosario identifies as a Son of the living God, husband to the most amazing woman on earth, father of three works of art. He really enjoys this newfound form of worship as he is in awe of how God is using this paint brush to put his imagination on canvas. Jorge is grateful for the opportunity to share this with his extended family.

Bonnie Sanders is a photographer who lives in the San Francisco Bay Area. As an artist, she believes that beauty matters and seeks to be a voice of hope in the world. Her current work in photography is centered around children rescued out of slavery, communities receiving the gift of clean water, and teenagers raising their voices to stop the violence against indigenous women. Her photos have been displayed in coffee shops, churches, as well as local and national events that center around human trafficking. In March, 2018, twenty of her photos were displayed in a gallery in Florence, Italy to celebrate International Women's Day.

After having lived in France for almost 17 years, Joe Schlie is thrilled to apply all that he learned and experienced there, now with Cru Arts and Culture. As the executive director of Cru Arts and Culture, Joe is helping to develop a global network of Cru artists

and partners. He graduated from Indiana University with a degree in journalism and earned his Master's degree from Bethel Seminary with an emphasis on global theology. He is married to Suzy Schlie and has three daughters.

Phyllis Thomas' art-making is an intentional process combining conceptual and thematic images which begin with a thoughtful response to an object, circumstance, nature, book, biblical text or music. More often than not it is a spiritual meditation inspired by biblical texts informed by dictionaries, commentaries and historical research. She keeps obliterating shapes until she finds the bare elements that translate and summarize her personal insights through note-taking, observation and sketches. Almost iconic in essence, Phyllis' work becomes a symbol or sign extracted from the words she has read and studied. Her primary mediums are fluid acrylics and watercolor on paper, canvas or board. The renderings are often enhanced with stitched thread, embossing and gold or silver leaf which have the effect of slowing her down and taught her to reflect on the piece as she works.

Brandi Voigt Fox is a Southern Artist who explores the questions of life with flowers and produce as stand-ins for human models. As she wrestles with her personal identity through these Floral Portraits and Produce Tales, she invites the viewer to enter into their own wrestling.

Chuck Wallace believes the arts are much more powerful than most realize. They are a hidden yet extremely powerful realm in the creation of God which speaks deeply to our soul. Beauty is a value. It's part of what makes us human - and in the image of God. As a painter, Chuck loves color and contrast. Many of his paintings take a perspective that is unique and where he tries to portray drama. Chuck wants the viewer to see something from an angle they may not have seen before.

The emotion of a painting is also important to him. It may be a little comical like in 'Arroyo Seco Classic' an old truck which is wired together and the hood held down by a small padlock or ominous and strong as in 'Stormy Stand' which shows the tower and bells of a very old chapel standing strong against an ominous and foreboding storm much like the Church has done through the ages.

Dennissa Young is a Native New Mexican based out of Chicago. Her work focuses around radical softness and how art can be a platform to foster connection and even friendship. Dennissa graduated from the School of the Museum of Fine Arts in Boston with a BFA in 2015 and since has bounced around from Istanbul to Rock Hill to Chicago. These moves have shaped her and inspired her to make work about organizing, community and coming together. Dennissa works with Cru Arts and Culture as one of the National Directors and serves alongside two galleries in Chicago, Belong Gallery and The Martin.

May the God who gives endurance and encouragement
give you the same attitude of mind toward each other
that Christ Jesus had, so that with one mind and one voice
you may glorify the God and Father of our Lord Jesus
Christ. Accept one another, then, just as Christ accepted
you, in order to bring praise to God.

Romans 15:5-7

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2021