



LET'S TALK ABOUT IT

THE ART, THE ARTISTS and THE RACIAL JUSTICE MOVEMENT on MADISON'S STATE STREET

Take a walk down Madison’s iconic State Street — from the State Capitol to UW-Madison’s Library Mall — to witness the images and feel the emotion that dozens of artists felt after the killing of George Floyd.

This publication encompasses striking photographs and the artists’ own words to understand their motivations and appreciate what they hope readers will feel when they see their work. More than a hundred murals originally commissioned by the City of Madison on storefronts generously provided by downtown business owners are celebrated in this striking collection of art and protest.

Also included are original essays from noteworthy Black scholars and a special poem by Madison’s former poet laureate.

We hope this book encourages you to reflect, to consider and to “Talk About It” when it comes to issues of racial justice.

In the aftermath of the killing of George Floyd, American Family Insurance asked a number of community leaders to share their thoughts on how we could help fight for racial justice. Dane County Circuit Court Judge Everett Mitchell suggested we preserve the art on State Street, to record for history the raw emotions and stories representing the authentic narratives of those who have endured racism and conscious and unconscious bias their entire lives.

This book records that important moment for our city, our greater community and our country.

We believe our focus at the nexus of social impact and the racial justice movement helps make a meaningful and lasting contribution to our community.

We invite you to share our vision to close equity gaps across America and to realize we can all be better when we accept the invitation to “Talk About It.”

LET'S TALK ABOUT IT

THE ART, THE ARTISTS and THE RACIAL JUSTICE MOVEMENT on MADISON'S STATE STREET

*LET'S TALK ABOUT IT The Art, the Artists and
the Racial Justice Movement on Madison's State Street*

©2020 by American Family Mutual Insurance Institute for Corporate and Social Impact. All rights reserved. No part of this publication may be used or reproduced in any manner whatsoever without written permission, except in the case of brief quotations in critical articles and reviews.

For more information, visit amfam institute.com

ISBN 978-0-578-78095-5
Library of Congress Control Number: 2020919936
Printed in the United States of America
Second printing

Project Director
Nyra Jordan, Social Impact Investment Director
American Family Insurance Institute for Corporate and Social Impact

Editor
Adam Schragger, Social Impact Storyteller
American Family Insurance Institute for Corporate and Social Impact

Design and production management
Ian Chalgren, Senior Interactive Designer
Communications Division — American Family Insurance

Photography
Nithin Charly, Shawn Harper, Shalicia Johnson, Amandou Kromah,
Hedi LaMarr Rudd, Beth Skogen and many others

Copy Editor
Pat Miller, Editorial Lead
Communications Division — American Family Insurance

Printing: Zimmermann Co., Sheboygan, WI
Binding: Reindl Bindery, Germantown, WI
Paper: Sappi, Cloquet, MN; Neenah Paper, Neenah, WI

This book is published by the American Family Insurance Institute for Corporate and Social Impact, which is a venture capital firm and partner of choice for social entrepreneurs and capacity builders working to close equity gaps across America. We believe our focus at the nexus of social impact and today's racial justice movement led us to this project and to "preserve the art" that we hope will allow us to make a meaningful, lasting contribution to our home community of Madison, Wisconsin.

The cover art was painted by Madison native Sapphina Roller. Sapphina is motivated by her mother, who is a mural artist, and her late grandfather, Solomon Ireine Wangboje, who was a Nigerian-born artist and professor. She is currently an art student at the Rhode Island School of Design and is majoring in Painting.

The large, bold font used throughout this book is called MARTIN. It was created by Tré Seals and his company, Vocal Type Co. (vocaltype.co), whose goal is to increase diversity and empathy in the design industry. MARTIN is a non-violent typeface inspired by remnants of the Memphis Sanitation Strike of 1968 where workers, the majority of them Black, demanded better wages and safer working conditions.

The book title was adapted from an original song, "Talk About It," written by Madison artist Rob DZ, whose murals are also featured inside these pages.

In the aftermath of the killing of George Floyd, American Family Insurance convened civic and community leaders to discuss systemic racism in our Madison communities, in Wisconsin and throughout our nation. As marches and demonstrations ensued, sometimes marred by looting or violence, we all sought to take actions demonstrating solidarity with those calling for equality and reform of the criminal justice system. Such collaboration extended across racial and gender lines. We worked and continue to work with men, women and children from all walks of life, backgrounds and professions, including private citizens, members of law enforcement and numerous community leaders — with the goal to continue the conversation as we seek to play our part in driving meaningful change.

A panelist in one of our internal discussions, Dane County Circuit Court Judge Everett Mitchell, suggested that American Family take the lead in preserving the art on State Street, recording the raw emotions and stories representing the authentic narratives of those who have endured racism and conscious and unconscious bias their entire lives. We welcomed the opportunity to support the creation of this book — it records an historic moment for our city and the nation. The American Family Institute for Corporate & Social Impact — an entity formed to invest in social justice ventures — is covering the costs to publish this photo book and make it available for free. It is an attempt to preserve the work of the more than 70 artists who created the 100+ murals — a project commissioned by the City of Madison. We thank the city and the artists for such a meaningful way to let creative minds depict the joy, pain, suffering and hope they see in the world.

We understand there may be images in this book that are difficult to see and words that are challenging to read. While American Family truly supports the ongoing fight for equality for all, our involvement in the creation of this book should not be interpreted as an endorsement of the stances taken by the artists featured within it, but as a commitment to supporting the ongoing dialogue needed to move our community and country forward on the topics of racial justice and equality.

We would love this book to be a beginning and not an end to such conversation. It is only when we "Talk About It" that we can begin the free exchange of viewpoints and perspectives that can result in growth, communal empathy and, hopefully, understanding. Our intent is to set the table for open dialogue as we continue the work needed to ensure that freedom, equality and justice are real for everyone.

| | |
|--|-----|
| FOREWORD — Hon/Rev. Everett D. Mitchell..... | 2 |
| PAINTING HISTORY AND PROTEST — Freida High Wasikhongo Tesfagiorgis..... | 3 |
| CHAPTER 1 — 00-100 blocks of State Street and Vicinity..... | 5 |
| CHAPTER 2 — 200 block of State Street and Vicinity | 43 |
| CHAPTER 3 — 300 block of State Street and Vicinity | 137 |
| CHAPTER 4 — 400 block of State Street and Vicinity | 175 |
| CHAPTER 5 — 500-600 blocks of State Street and Vicinity | 209 |
| CHAPTER 6 — 700 block of State Street and Vicinity | 241 |
| CALLING OUT TO BLACKNESS — Fabu Carter..... | 256 |

FOREWORD

The Artist is the Conscience of the Movement

James Baldwin wrote, “*The precise role of the artist, then, is to illuminate that darkness, blaze roads through the vast forest, so that we will not, in all our doing, lose sight of its purpose, which is after all, to make the world a more human dwelling place.*” After the video release of a former police officer kneeling on the neck of an unarmed and handcuffed George Floyd for 8 minutes and 46 seconds while he cried out for his mother saying, “*I can’t breathe,*” the entire world took to the streets to express rage, solidarity, and fatigue at watching another modern-day lynching of an unarmed Black body at the hands of police. Yet, despite being in the midst of a global pandemic, in all 50 states, in cities large and small, rural and urban, rich and poor, including countries around the world, communities rallied together with the intention of screaming with one voice, “Blacklivesmatter!” As with all movements, the distraction of looting sought to derail the intention of organizers as the focus started to shift toward the shattering of glass windows and away from the shattered lives and destinies broken by systemic racism.

As businesses on State Street used plywood to board up the entrances of their businesses, some due to damage done by looters and others due to fear, it seemed like the objective of the movement for justice would be hijacked by the images of boarded-up businesses. Just when the television images of plywood sought to derail the purpose of this movement, artists emerged who refused to let the images of plywood commandeer this moment. Black, Latino, Native, white co-conspirators, young and old, cisgendered and LGBTQ+, pulled out their oils, paint brushes, spray paint, pieces of wood and colored chalk and chose to use the plywood as their canvases and the anger of the movement as their motivation to ensure that the world didn’t lose sight of our purpose. Artists used their talent to memorialize the names of those killed by police violence, to recapture the beauty of Black and Brown bodies routinely distorted by racist systems, and to dramatize the urgency of this moment through art.

This book is a reminder of the creativity and courage of local artists to transform the canvases of hate into portraits of hope. Their art will keep a blaze going to guide us through the vast forests of systemic injustice and apathy, as leaders fight for multiple reforms: criminal justice, education, police, economic and health. Our hope is that the artists leave a path for us to ensure that our world, our community is a place where we cease a need to ask the question “*What’s her name?*” because we have finally dismantled white systemic racism and reinvented an equitable system where, at its core, is an appreciation of Blackness, in all her shades of beauty.

In solidarity,

Hon/Rev. Everett D. Mitchell

Dane County Circuit Court Judge, Senior Pastor of Christ the Solid Rock Baptist Church

“The Creative Process,” excerpt from *The Price of the Ticket* by James Baldwin

PAINTING HISTORY AND PROTEST:

BLACK LIVES MATTER MURALS IN MADISON, WISCONSIN 2020

Social Realist artist Charles White (1918-1979) created powerful artworks of African American subjects for four decades, depicting visual histories spanning heroic achievement and protests against racial oppression in the U.S.A. Painted when he was in his early twenties, his mural, *The Contributions of the Negro to Democracy in America* (Hampton University, 1942-43) and his watercolor, *Fellows, Won’t You March With Us*, exhibited at the American Negro Exposition in Chicago (1940), foreshadowed the activist art that he would paint, print and draw throughout his life. White envisioned art as educational, capable of arousing awareness of the humanity and history of Black Americans amid abject racism, influenced by his reading, his Mississippi roots, study at the Art Institute of Chicago, and art activism in the Chicago Black Renaissance (1930s-1950s). White emerged during the Depression and created through World War II, McCarthyism, the Civil Rights-Black Power and Feminist Movements, among others. Like other activists, he depicted Black subjects with passion and character — what he called “images of dignity” for “ordinary people.” Despite his arrest for protesting, and harassment by McCarthyism, he amassed masterpieces from imagination and his impulse to fight social wars of historical neglect, misrepresentations and racial inequities. “Paint is the only weapon I have with which to fight what I resent,”¹ he claimed. Perhaps that weapon was posterity in painting history. The Black Lives Matter Mural Project in Madison, Wisconsin is inextricable from the activist art of White and his and subsequent generations, especially muralists who painted walls of heritage and pride (1960s -1970s).

The Black Lives Matter Mural Project, however, is specific to the Black Lives Matter Movement (BLMM). Barbara Ransby describes the BLMM as “a far-reaching movement for racial justice and social transformation (2012-17) that was triggered by vigilante and police violence against Black people in the United States.”² Patrisse Cullors, Alicia Garza, and Opal Tometi founded it after “the vigilante murder of Trayvon Martin in Sanford, Florida in 2012” (Ransby, 1); it continues to date. The BLM murals of Madison, painted in response to the horrific 8 minutes, 46 seconds knee-on-neck murder of George Floyd by police officer Derek Chauvin in Minneapolis, Minnesota on May 25, 2020, are visual protests and memorials of the BLMM protests that filled the streets with rage throughout the USA and around the world in “at least 40 countries and every continent except Antarctica.”³ They are paintings of history on boards attached to exterior walls of storefronts and buildings in the aftermath of protests and destruction that responded to George Floyd’s unforgettable suffering and death. Initiated by Mayor Satya Rhodes-Conway, Arts Program Administrator Karin Wolf, and Council President Sheri Carter, the project provided formats for artists to paint history of this BLMM moment in the process of becoming a part of this monumental history. Along State Street, murals in bold colors, strong design, symbols and names of those killed in police and vigilante violence display an activist visuality of honor, pain, celebration, memory and reiterations that Black Lives Matter — calling for the dismantling of systemic racism in policing and governance that kills Black populations and destroys nations.

Freida High Wasikhongo Tesfagiorgis, M.A., M.F.A., Ph.D.

Evjue-Bascom Professor Emerita, University of Wisconsin–Madison

¹Sarah Kelly Gehler, “Yesterday, Today, Tomorrow: Charles White’s Murals And History As Art,” in *Charles White: A Retrospective*, eds. Sarah Kelly Oehler and Esther Adler (New Haven and London: Yale University Press, 2018), 25. ²Barbara Ransby, *Making All Black Lives Matter: Reimagining Freedom in the Twenty-First Century* (Oakland: University of California Press, 2018), ix. ³Savannah Smith, Jiachuan Wu, and Joe Murphy, “Map: George Floyd protests around the world,” NBC News, June 9, 2020, accessed October 5, 2020, <https://www.nbcnews.com/news/world/map-george-floyd-protests-countries-worldwide-n1228391>.

CHAPTER 1

00-100 BLOCKS of STATE STREET and VICINITY

TONY CATTERUCCIA and LINCOLN RUST

UNTITLED

Spray paint

12' x 44'

30 On The Square, 30 West Mifflin Street

ARTISTS STATEMENT

I picked Malcolm X as a powerful portrayal of someone who said this wouldn't change. He had an angrier and more intense approach to Black racism. His death was a result of his words and anger within his own community. Outwardly, he remains an icon within the Black community. We included the words, "Unite the Power," as in all colors need to be in power, not just one over the other. ~TONY CATTERUCCIA

The piece represents the struggle we as Black people have been through and are still going through. Showing George Floyd, the beginning of a new revolution and — on the other side — one of the grandfathers of the original revolution, Malcolm X. I was honored to be able to show the current state of the world through my art. Every piece is a protest, and I'm honored to be able to speak out through the art for all of my people who have suffered at the hands of the police and are still suffering. We need to be heard, and I feel like I was given an amazing opportunity to do it. ~LINCOLN RUST



 [_kidtonytattoos](#)

 [mindflosstattoo](#)

 [lincolnrusttattoos](#)

Mural photo
Hedi LaMarr Rudd

Artist photos
Beth Skogen
Tonya Swain





AVA STEVENSON

STILL I RISE

Acrylic

7' x 8'10"

Ian's Pizza, 100 State Street

ARTIST STATEMENT

Black women are limitless!!



 thatartbook

Mural photo
Amadou Kromah

Artist photo
Anna Denter

SONYA FORSYTHE

NO JUSTICE, NO PEACE

Acrylic

7' x 8'10"

Ian's Pizza, 100 State Street

ARTIST STATEMENT

It is hard and certainly near impossible to accept a notion that society expects peace, when justice for Black lives being murdered is continuously and consistently not served.



sonyaforsythe.com

Mural photo
Amadou Kromah

Artist photo
Daniel Rivera





MIKE LROY and TRIANGULADOR

BLACK LIVES MATTER

Acrylic

Dimensions unknown

Teddywedgers, 101 State Street

ARTIST STATEMENT

"Hi, my name is Mike Lroy (luh-roy). I'm a Black creative in Madison, WI. Today, I'm painting public art on State Street.

This is the time for change; let's start with the arts. If you're a business owner in a city where people are crying for change, go support Black creatives right now.

I have permission to create artwork on boarded windows today. If you see me out, please do not shoot." ~MIKE LROY, Instagram, June 2, 2020



mike_lroy



triangulador

Mural photo
Hedi LaMarr Rudd

Artist photos
Amadou Kromah

RODNEY LAMBRIGHT II

UNTITLED

Acrylic

8' x 11'10"

Tobacco Mart, 103 State Street

ARTIST STATEMENT

In the creation of my mural, I wanted to focus on crafting a bold design that could help to ingrain the memory of George Floyd in the minds of the people. He unfortunately has been added to the long list of Black men, women, and children who have lost their lives to police brutality. My intention with this piece was to memorialize George Floyd and to also recognize that the importance of Black lives isn't a subject of debate and shouldn't be called into question. I want this piece to contribute to the rehumanizing of Black people and to continue the conversation of holding officers accountable for their actions by reevaluating the systems in place that enable these unjust killings.



 rodneylambright

 rodgod38

 rodgod38

 rodgod38

Mural photo
Shawn Harper

Artist photo
Nithin Charly

THE IMPORTANCE OF BLACK LIVES



ISN'T A DEBATE.

BLACK LIVES MATTER

TOBACCOMART
WE ARE
OPEN

RODNEY LAMBRIGHT II
© RODG038

GO...
POPCORN
POPCORN

WE'RE OPEN*

WERE OPEN
WERE OPEN
WERE OPEN
WERE OPEN

YES WE'RE OPEN

TO THE DISCUSSION OF WHY BLACK LIVES MATTER
TO DISCUSS WHY TONY ROBINSON'S NAME WILL NEVER BE FORGOTTEN
TO HELP YOU UNDERSTAND WHY COLIN IS A G.O.A.T.
TO MOVING FORWARD

*** WE BEEN OPEN
HOW'BOUT YOU?**

@ROBDZATU
@TL.LUKE

True
The v
Simply
From
A hur
A hur
Basi
So A
We d
Tired
Tired
Tired
yet l
Tired
Tired
The
So f
And
Yet s
Know
Gree
The Ju
The t
Whic

AK

ROB DZ and T.L. LUKE

WE'RE OPEN!

Acrylic
Dimensions unknown
Clary's Popcorn, 105 State Street

ARTIST STATEMENT

I really did this piece to make it into this double meaning piece. As the protests began, windows were being boarded up. Every day, I would walk out of my apartment to see either Ken Clary or Tony Stubblefield from Clary's Popcorn tack up a 'We're Open' sign on the plywood so that people would know that the business was still there. And the sign is like this black-and-white sign with the bright orange letters. And, after a couple of times, it sparked the idea for the piece. Just like the business remains open, I believe that we, as an African-American people, are open to the discussion of why it is that Black Lives Matter, why it is so important for the name of Tony Robinson to not be forgotten, why it is that Colin (Kaepernick) is a G.O.A.T. (Greatest Of All Time for those that don't know), and finally, why we are open to moving forward. And, in order for our communities and our nations to move forward, we all must be open to talk about it. ~ROB DZ



robdzatu

tl.luke

Mural photo
Shalicia Johnson

Artist photos
Amadou Kromah
T.L. Luke

ROB DZ and T.L. LUKE

JUST US

Acrylic

Dimensions unknown

Clary's Popcorn, 105 State Street

ARTIST STATEMENT

This one is about the idea of what this movement is about. It is about justice. And, at least to me, the African-American experience is kinda like a lyric I heard by Guru of the group Gangstarr years ago when he said, "There is no justice, it's just us." And that phrase was more than likely said way before that album came out. But that line has always resonated with me. So flash forward years later as I feel the pain of my people that simply want justice. Because for hundreds of years, it's always felt like it is Just Us. From everything like the lack of options all the way to the painful situations of brutality, at this particular moment in history, The Just Us have spoken. It is time for justice for The Just Us. Because The Just Us deserve it. I think the death of George Floyd was the straw that broke the camel's back, so peacefully, passionately and artistically, the Just Us spoke. Just look up and down State Street. ~ROB DZ

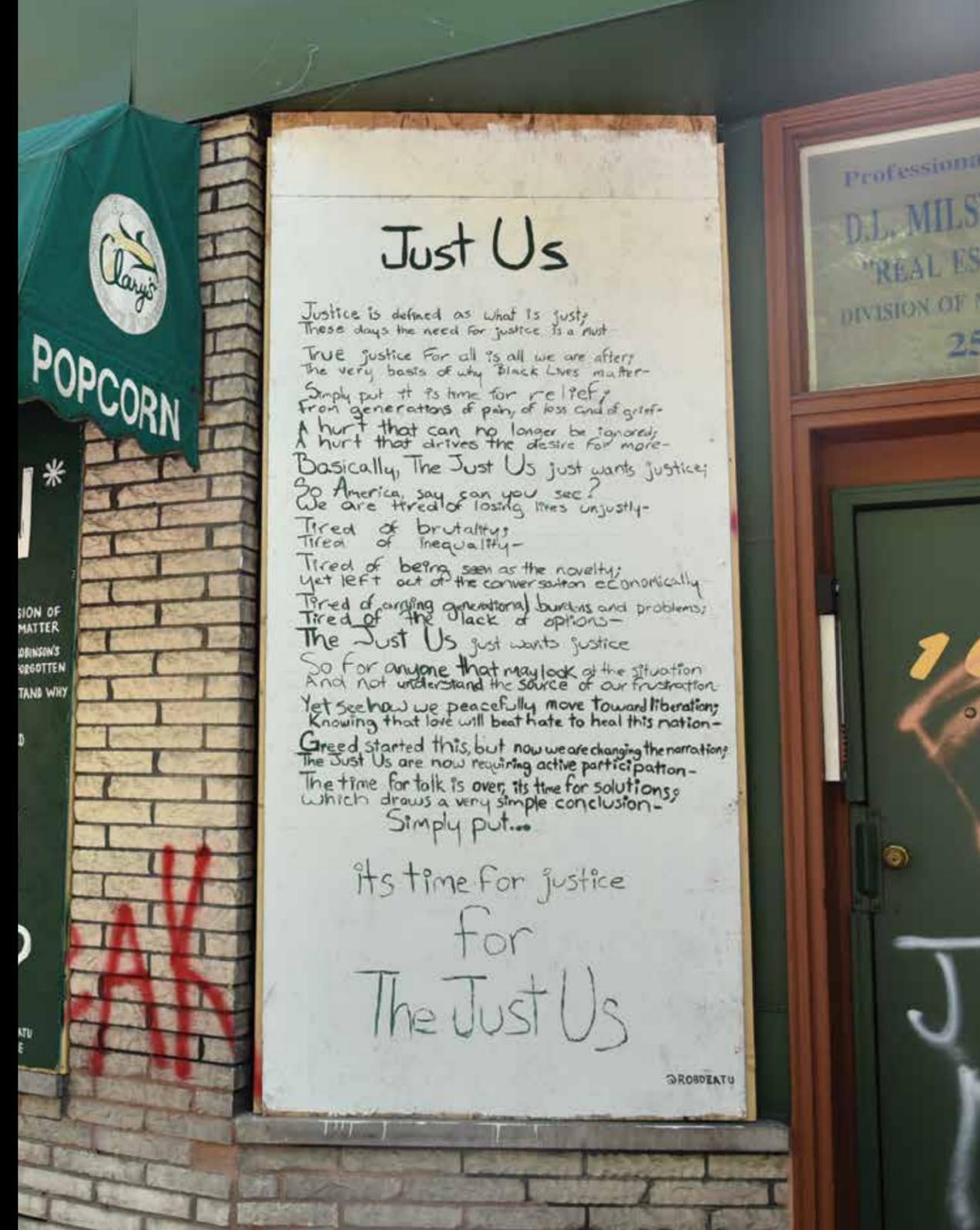


 robdzatu

 tl.luke

Mural photo
Shalicia Johnson

Artist photos
Amadou Kromah
T.L. Luke



EDGARDO LUGO

LOVE, PEACE, EQUALITY AND JUSTICE

Acrylic

Dimensions unknown

Michelangelo's Coffee House, 114 State Street

ARTIST STATEMENT

There are many things happening in our world now days. Time happens, and we are existing in this time and space. We human beings have the power to choose what we do, say, think and feel about matters of the world. I wish for future generations to live in Love, Peace, Unity, Kindness, Happiness, Awareness and be Connected to ourselves and our natural world in Harmony. Technology has brought us closer, and we are advancing in many fields, but let's not forget that we are all part of this planet and everything we do, think, say and feel has an effect. We are required to be conscious of our actions. We need to ask ourselves what are we doing to make this world better for future generations and our Planet Earth. Let's all cooperate together for a better tomorrow. And unite for progression and change for the greater good.

Ahí muchas cosas sucediendo en el mundo estos días. El tiempo pasa y estamos existiendo en este tiempo y espacio. Nosotros los humanos tenemos el poder de elegir lo que decimos, pensamos y sentimos sobre temas de este mundo. Yo deceo que las generaciones del futuro vivan en Amor, Paz, Unity, Amabilidad, Felicidad, Conciente y Conectados con nosotros mismos y nuestro mundo natural en armonía. La tecnología nos trajo mas cercanos y estamos avansando en muchos campos, pero no ahí que olvidarnos que somos partes de este planeta y todo lo que nosotros hacemos, pensamos, decimos y sentimos tiene un effecto. Requerimos ser conciente de nuestras acciones. Tenemos que preguntarnos, que estamos haciendo para hacer este mundo mejor para futura generaciones y nuestro planeta tierra. Vamos a cooperar juntos para un mejor mañana. Y unirmos para el progreso y cambio para un bien mayor.



 edgardolugo20@gmail.com

Mural photo
Amadou Kromah

Artist photo
Paola Lugo





LILADA GEE, MAIA PEARSON and CASSY MARZETTE

UNTITLED

Acrylic, paper and wheat paste

8' x 23'10"

Wisconsin Cheese Mart, 119 State Street

ARTIST STATEMENT

"State Street has never looked so Black and beautiful.

And a lot of white people have stopped by to say, "Thank you. Thank you for doing this." I want to be clear. I'm not doing this for white people to feel comfortable. This is not for you. This is not to erase the message that you don't want to see. This is my interpretation of the messages.

Don't get it twisted. I'm mad as hell. Just cause I'm painting a Black girl doesn't mean I ain't mad. I'm so mad that I'm gonna paint this big-ass Black girl on this wall, because I don't want you to miss her. And I'm angry every time you do.

This is just our interpretation of Black Lives Matter. This is our interpretation of the various demands that we have upon society to make it equal. My art is my way of demanding reparations. But it's done in a way that inspires and elevates Black people, but it also speaks a message. It brings white people closer. My call is to defend Black girls. My second call really is to white women, especially white mothers, because white women stand at the door of the places where so many of our Black girls are broken, like schools and social services.

Nobody in America is racist, but somehow you keep raising children that keep the status quo. So, I need white women to figure out why they keep doing it. If you're going to be a helicopter mother, fly over your child and figure out why they're the next person to carry on white supremacy. That's your work. I don't need you to tutor my Black girl. I need you tutor your white girl, who's going to grow up to be a social worker." ~LILADA GEE for *Brava Magazine*, Aug. 6, 2020



 [liladasart](#)

 [ohsweetsorrel](#)

 [cassy.marzette](#)

Mural photo
Shalicia Johnson

Artist photos
Shalicia Johnson
Anthony Anderson



CARRIE MORGAN

LOVE ME NOW

Acrylic

8' x 13'4"

Vom Fass, 127 State Street

ARTIST STATEMENT

I am native to Madison. I am an educator who has advocated for myself, ALL my children, family and community for as long as I can remember. I was invited to be a part of this project by other artists, who know I share the same vision of JUSTICE for ALL. I often produce most of my art work interactively so It made sense that this piece would have to be interactive, to speak to everyone.

This piece is titled "Love Me Now" because, having lost so many lives to countless acts of violence, (and even my own son to cancer) the most important thing is that we need to make a change and love each other as human beings right "Now." And so, when that came to mind, that's what I wanted to write as a message to LOVE ME NOW! We have to treat people, kindly and give people chances in life.

So, while in progress, I let people come up and start writing names of loved ones that they lost or people that they knew that died through police brutality. People were constantly coming up and saying, 'Oh, can you add this person?' And while some took "selfies," in front of the heartfelt wings, others would spend time, telling me their deeply moving stories of lost lives. We are ALL truly part of this movement.

The wings represent angels of love, spirituality, protection, purity, courage and harmony, who watch over not only all the people who were killed by police brutality, but also over all who believe. Leaving the wings unpainted was symbolic. My first thought was, I was going to paint them. Then, when I did the outline, It spoke to me, "Don't cover this up like a Band-Aid!" I thought, "Wow, this is really profound." The raw wood depicts the unpleasant and real situation underneath the beauty. It's representative of all the underlying issues and things that we're going through, you know?

The halo represents the honor and glory we give their spirits as they now join the others in forever watching over us.



Mural photo
Hedi LaMarr Rudd

CARRIE MORGAN

OUR STREETS

Acrylic

8' x 13'4"

Vom Fass, 127 State Street

ARTIST STATEMENT

This piece titled "Our Streets" quotes a chant we sing, while marching in peaceful protest. It was painted cooperatively by myself and other artists.

We wanted to bring attention to the police brutality that unnecessarily and unjustly affects, not only people of color, but our society as a whole and demand that systematic change be made immediately.

My sons, who have been quite active in peacefully protesting, have been on the news, in the newspaper and on Facebook facing off with the police and challenging the unjust system. Initially, I thought, "I wish they wouldn't do that. I fear for their lives." I told them, "You know I don't want you to get in trouble, I don't want you to go to jail and get a record." They said to me, "Mom, you can't ask us not to do this! It's so important to our future. This is a movement, and it's so important that our voice be heard and that we do something about this right now." And I was like, "Wow, you know, you're right." I am proud of both my sons. They have a challenging and bright future.



fly2it

Mural photo
Amadou Kromah

Artist photo
Sirena Flores





SIRENA FLORES

UNTITLED

Acrylic

Dimensions unknown

Vom Fass, 127 State Street

ARTIST STATEMENT

"I painted the monarchs because I'm Afro-Latina. I'm Black and Mexican. Monarchs and their migration are a powerful symbol of Latinx, Chicano and Black people. In our communities, people have had to migrate due to white supremacy and resource extraction. Slavery was forced migration. This country was built on migration.

Our existence is our resistance. I used the word "our" to emphasize unity. We need a mass movement, not an individualistic one. The police, the justice system, improper care and neglect from doctors — these are all ways my life is devalued. I'm trying to stay strong and healthy. As people of color, we wake up everyday and have to fight for our rights. Our existence — going out and being fully who we are — is resistance."

~SIRENA FLORES to Nithin Charlly on Instagram, July 12, 2020



Mural photo
Amadou Kromah

Artist photo
Nithin Charlly

SIRENA FLORES

UNTITLED

Acrylic

Dimensions unknown

Vom Fass, 127 State Street

ARTIST STATEMENT

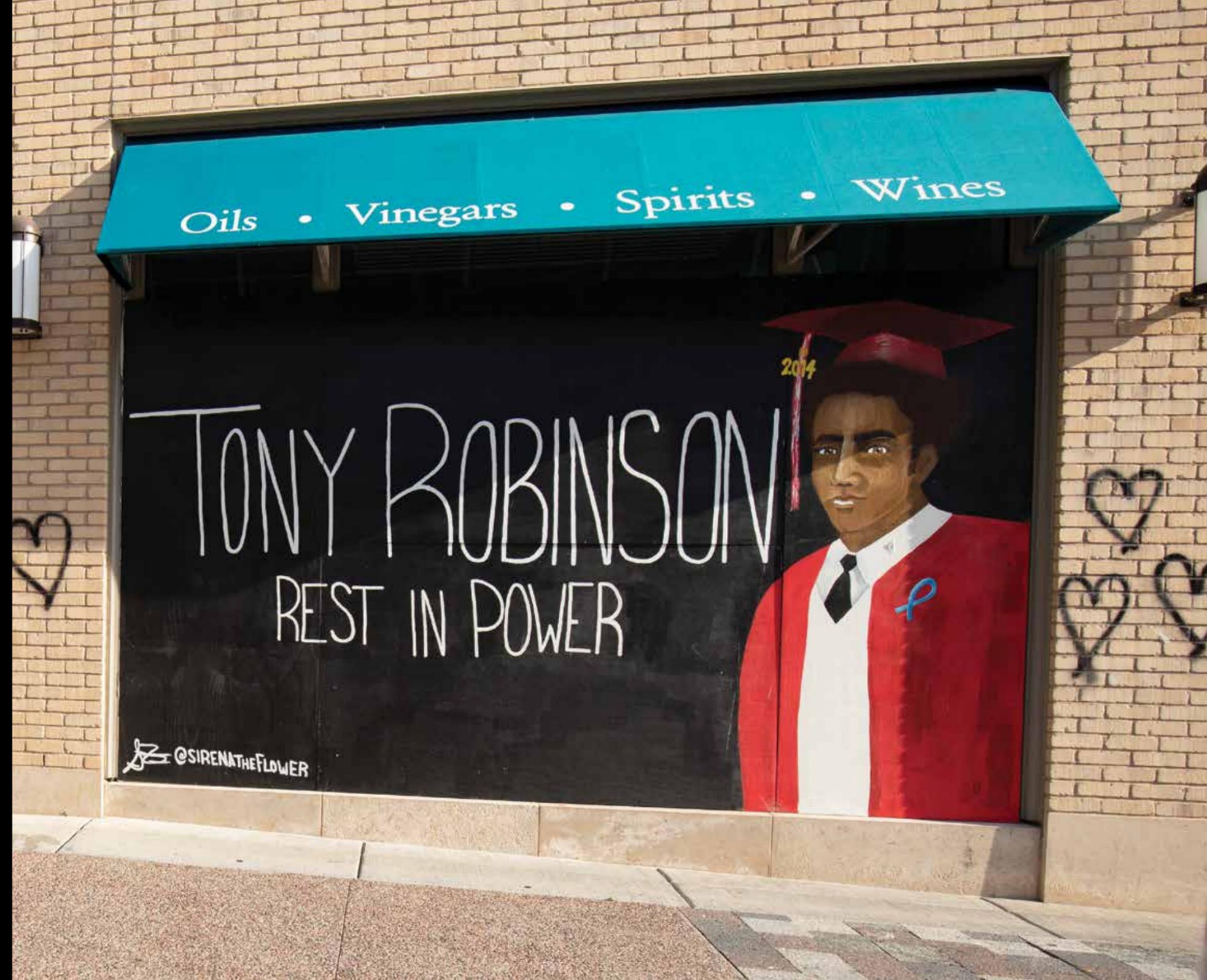
"I grew up with Tony. We went to the community center together. Tony was like a big brother. He was kind and funny, he was a skateboarder and basketball player, and he liked to dance. He was murdered by the police. He was killed on the street we grew up on — the street I live on. They put seven bullets in his body. That's too much. His death really impacted me. I don't want Tony to ever be forgotten.

When we talk about Black Lives Matter, it's important to realize we are talking about peoples' lives. I used the graduation photo because I wanted to capture something significant in his life. I wanted to highlight his life, not his death." ~SIRENA FLORES to Nithin Charly on Instagram, July 12, 2020



Mural photo
Amadou Kromah

Artist photo
Nithin Charly





HERITAGE TAVERN

SPECIAL THANKS TO PAMELA MADISON COMMISSION

@LUCAS_DREAMER

KEYSHA MABRA

LIGHT AND LIFE AT THE END OF THE DARK TUNNEL

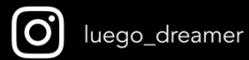
Paper, wheat paste

Dimensions unknown

Heritage Tavern, 133 East Mifflin Street

ARTIST STATEMENT

Throughout the process of this mural creation, I was drawn to the idea of creating a view for passersby that appeared to be a vibrant expression of hopefulness in the brightness of sunset and sparkling candlelight, along with the theme of a happy home, which is evident in the collage that I chose to use for this piece. I wanted to match the aesthetic of the restaurant, while also touching upon the eclectic nature of the multicultural crowd that is known to frequent this area downtown. Drawing from various elements of nature, this collage-style mural highlights the simplicity of peacefulness and allows for it to seem and feel within grasp.



Mural photo
Shawn Harper

Artist photo
Henrique Nardi

135 BLACK AND BROWN YOUTH
DIRECTED BY SJ HEMMERICH

BLM YOUTH HEARTS

Acrylic, paper, chalk

Dimensions unknown

Graft, 18 North Carrol Street

ARTIST STATEMENTS

I wanted the hearts to be put here for words to go in them about sayings from the protests. I think it's important because Black lives matter, and we need to make a change in our world. ~ALI B., current fourth-grade Randall student and mural designer



Mural photo
Hedi LaMarr Rudd

Artist photos
SJ Hemmerich



Mural by
Madison Students
Mural Design by Randall 3rd Grader 08/21

SHARON IRWIN

BLACK JESUS

Acrylic

Dimensions unknown

Empty storefront, 122 West Dayton Street

ARTIST STATEMENTS

Throughout history, we have been whitewashed, led to believe somebody else's lies. History proves itself over and over again, and the truth always rises.

We have a choice. We can choose fire and flames. Ignorance and hate. Or, we can choose understanding, love, friendship, community and communication.

Choose.

My grandson, Tony Terrell Robinson, Jr., was shot and killed by a Madison police officer in 2015. This officer lied to justify shooting him, recanted his official statement and still is on the workforce. We have been in the streets for nearly six years fighting for justice for Terrell.

I'm a disabled veteran of the United States Army. Honor is important. There is no honor in a lie, and there is no justification in a lie either.

I put this up for my family, my community and for an understanding that we can make the choice. We have to, or it will be made for us.



sharonirwin26

Mural photo
Shalicia Johnson

Artist photo
Kaleem Caire





MIKE LROY

8:46

Acrylic
Dimensions unknown
Genna's Cocktail Lounge, 105 West Main Street



 mike_lroy

Mural photo
Mike Lroy

Artist photo
Amadou Kromah

CHAPTER 2

200 BLOCK of STATE STREET and VICINITY



MIKE LROY

I CAN'T BREATHE

Acrylic

Dimensions unknown

Paul's Club, 204 State Street

ARTIST STATEMENT

"I believe the message is within artists of color ... It kind of comes out naturally just based on what we are feeling. It's not meant to be a one-sided argument. It is like, we are just asking for some better representation and less police brutality because that is really what's tearing us apart right now." ~MIKE LROY to *Spectrum News*, June 2, 2020



 mike_lroy

Mural photo
Hedi LaMarr Rudd

Artist photo
Amadou Kromah

KENECHI UNACHUKWA

MAY 30, 2020

Paper, acrylic, contact cement
9' x 12'9"

Overture Center for the Arts, 201 State Street

ARTIST STATEMENT

The killing of George Floyd in Minneapolis was the catalyst for worldwide protests, including in the neighboring state of Wisconsin. People of all ages and ethnicities, led by young Black men and women, congregated at the Capitol to voice their frustrations about a system that has led to the wrongful death of many Black citizens at the hands of the police. Calling for an abolition of the police, the group numbering into the thousands proceeded to take to the streets behind banners stating: "Black Lives Matter" and "Community Control Over Police." Even in the midst of a global pandemic, nothing could stop these people from joining the fight for equality. Names of Black people slain by the police echoed in the air. George Floyd. Breonna Taylor. Trayvon Martin. Tony Robinson. For every name chanted, there are thousands more that we do not know. Photos were taken with a Fujifilm X-T2 and a Nikon F3 using Kodak Tri-X film.



kenechiuna.com



kenechi.una

Mural photo
Nithin Charly

Artist photo
Nithin Charly





BATENGA OBUSEH and KIYEM OBUSEH

FROM PAIN TO GLORY

Acrylic and fabric

10' x 13'6"

Overture Center for the Arts, 198 North Fairchild Street

ARTIST STATEMENT

This piece was created in three distinct parts. It begins at the bottom and rises.

The first part represents the pain of having our children ripped from us by racists and depraved folks. Stop. Think. Don't Shoot! The bill to pay the slavery reparations is way past due. It is in default. Black people are not 3/5ths and are due billions in reparations. Be on the right side of history.

The next layer shows a woman's image. As the initial pain and shock of what we had witnessed reached a level of numbness and we sought to look for good things to heal our wounded souls, we painted orange backgrounds. This neutral color was chosen because it was not one we considered divisive. There are sayings extending from the woman's head wrap, which reflect our thoughts.

More accountability, de-escalation training and oversight is being demanded. Good cops need to be strong and speak up when they see wrongdoing. We, the people, are behind you and support you. In the military, the phrase we are constantly told is "See something-Say something."

The rotten apples are messing up the rest. Many have got off scot-free after taking someone's life, and they should face what they have done and not hide behind the union. Guns are not pacifiers, use all other measures first. Get trained personnel to teach de-escalation techniques. Stop, wait and think. Too many killings with no convictions. Open the records of cases that have been hidden under the rug. These cases are people's lives cut short. Dreams stolen and unfulfilled.

The final layer represents freedom as our souls lifted when more and more allies came to our defense. This layer represents the Glory of God which bloomed deep in our souls and replaced the pain and rage that had been building initially. We now are at a point where it is time to clean house and take the garbage out. It is in God's hands.



 kiyem_k.o

Mural photo
Amadou Kromah

Artist photo
Beth Skogen



SHILOAH SYMONE COLEY

STOLEN

Acrylic

10' x 13'6"

Overture Center for the Arts, 196 North Fairchild Street

ARTIST STATEMENT

My Blackness didn't really matter to me until I moved from the south suburbs of Chicago to Madison. That is when I began to explore Blackness in my work. When in doubt, paint Black people.

I began exploring and interrogating my own Black identity and generational Black womanhood through comic-making, focusing on the community dearest to me, my family. Specifically, the women who raised me: my mother and my Wanna. The process of making comics unlocked my personal sense of narrative for the first time in my life.

I held portraiture at a distance, simply using Black subjects in my work. My work began to feel more like a chore than an artistic exploration. The complexities of personhood felt as though they couldn't possibly be captured in one semi-realistic representation. I began to paint people I know well. People whose lives are so complex, they couldn't possibly be captured in one portrait. I challenged the idea of portraiture capturing only one moment in time and expanded it to consider how a person cannot be defined by one image, but a plethora of images from past and present, in addition to a familial lineage that continues to impact us.

In my work, I hope to arrive at a greater understanding of the complexities that lie behind the Black body and not just the stereotypes that are too easily read into them. There is more to the nuanced Black experience and a more complex story yet to be told and shared that dives beyond straightforward representation, and into the Black psyche. Delving into the Black psyche has long been ignored in art for fear of representing Black people poorly. Moving beyond just the physical Black experience to the implications of that experience on the mind and psyche is the direction I hope to take my work.

I've been deconstructing and reconstructing identity, challenging the viewer to question who has more control over how the character is perceived — the character or the viewer? Incorporating more abstraction and found objects in my work allows for the juxtaposition of the symbolically and literally present pieces, further challenging how the viewer will perceive the figure's identity on their own terms.



 blackslimshady

Mural photo
Amadou Kromah

Artist photo
Nithin Charly



BLACK LIVES MATTER



"You may shoot me with your words
You may cut me with your eyes
You may kill me with your hatefulness
But still, like air, I rise"

-MAYA ANGELOU-

DRUM POWER ARTISTS: YUNIT, ANYA R, JOSIE S, VOISON L, THEOX-MA, TJR, MEL, EL, FR



Louie K. Yorell, Emily, Susan D.

Black Lives Taken By Police

- OSCAR BROWN, CHICAGO PD, 1920
- ELIZABETH TAYLOR, SPRINGFIELD PD, 1925
- WILLIE STEVENS, CAIRO (IL) PD, 1927
- CYRUS LOGAN, ST. LOUIS PD, 1929
- LOTTIE DIXON, OMAHA PD, 1930
- FANNIE GRIMES, VIRGINIA STATE POLICE, 1932
- DINAH STRICKLAND, COWETA COUNTY SHERIFF, 1932
- ONETA STRICKLAND, COWETA COUNTY SHERIFF, 1932
- EDWARD PRICE, DETROIT PD, 1933
- CLARENCE WILLIAMS, NEW ORLEANS PD, 1936
- BERRY LAWSON, SEATTLE PD, 1939
- JOHN JACKSON, FAIRFIELD (AL) PD, 1941
- CHARLES WILLIAMS, TOLEDO (OH) PD, 1942
- WILLIAM F. MORGAN, HICOMB (MS) PD, 1944
- BEVERLY LEE, DETROIT PD, 1947
- ROY CYRILL BROOKS, GRENA (LA) PD, 1948
- ALMA SHAW, BIRMINGHAM (AL) PD, 1948
- HERMAN GLASPER, BRYAN COUNTY GA STATE PATROL, 1949
- CHARLES PFIFER, BRONX NYPD, 1949
- JOHN DERRICK, NEW YORK CITY NYPD, 1951
- TOBE FAULKNER, LAWRENCE, MISSISSIPPI HWY PATROL, 1951
- MARGO HALLWOOD, HARRISBURG (IL) PD, 1958
- LUTHER JACKSON, PHILADELPHIA (MS) PD, 1959
- ROBERT COMER, ATLANTA PD, 1963
- LINDA ANDERSON, CHICAGO PD, 1969
- FRED HAMPTON, CHICAGO PD, 1969
- ANDRA MOORE, ATLANTA PD, 1970
- LESSIE REID, ATLANTA PD, 1971
- ANDREW FRIEND, MILWAUKEE PD, 1973
- RANDALL MILES, LAPD, 1975
- MARVLINE SNOWDEN, LAPD, 1978
- ARTHUR McDUFFIE, MIAMI-DADE PD, 1979
- WAYNE GODFREY, NEWARK PD, 1980
- ELEANOR BUMPERS, BRONX, NYPD, 1984
- EDDIE LEE CALLAHAN, ATLANTA PD, 1987
- MARY MITCHELL, BRONX, NYPD, 1990
- EDWARD WRIGHT JR, ATHENS-CLARKE (GA) PD, 1995
- DANNETTE DANIELS, NEWARK PD, 1997
- TYISHA MILLER, RIVERSIDE (CA) PD, 1998
- AMADOU DZALLO, BRONX, NYPD, 1999
- DEMETRIUS DUBOSE, SAN DIEGO PD, 1999
- CORNEL YOUNG JR, PROVIDENCE (RI) PD, 2000
- PRINCE JONES, PRINCE GEORGE'S Cty (MD) PD, 2000
- MARCELLA BYRD, LONG BEACH (CA) PD, 2002
- JUSTIN FIELDS, MILWAUKEE PD, 2003
- KENDRA JAMES, PORTLAND (OR) PD, 2003
- TARIKA WILSON, LIMA (OH) PD, 2008
- REKIA BOYD, CHICAGO PD, 2012
- SHELLY FREY, HOUSTON PD, 2012
- DARRIUS LOWERY-BAPTISTE, BELOIT (WI) PD, 2013
- DONTRE HAMILTON, MILWAUKEE PD, 2014
- JOHN CRAWFORD, BEAVERCREEK (OH) PD, 2014
- MICHAEL BROWN, FERGUSON (MO) PD, 2014
- TONY ROBINSON, MADISON PD, 2015
- MYA HALL, BALTIMORE, NATIONAL SECURITY AGENCY, 2015
- WALTER SCOTT, N. CHARLESTON (SC) PD, 2015
- KIWI HERRING, ST. LOUIS PD, 2017
- TONY McDADE, TALLAHASSEE (FL) PD, 2020
- BREONNA TAYLOR, LOUISVILLE (KY) PD, 2020
- GEORGE FLOYD, MINNEAPOLIS PD, 2020

KNOW THERE ARE TOO MANY NAMES TO FIT HERE.

BEGINNING AS SLAVE PATROLS IN THE SOUTH AND IMMIGRANT CONTROL IN THE NORTH, POLICE FORCES WERE NOT DESIGNED FOR PUBLIC SAFETY.

DR. YOREL LASHLEY and DRUM POWER

UNTITLED

Acrylic

12' x 30'

Overture Center for the Arts, 120 North Fairchild Street

ARTIST STATEMENT

I personally was motivated by an opportunity to share some feelings and make a statement in a visually powerful way against what has been the precarious lack of both safety and sanctity of Black bodies for all of my 48 years of life. As a teacher of young people and a musician, most of my effort to make the range I want to see has come through giving young people space to find their power and then expressing the range of my thoughts and emotions through music/sound. I took a walk after the first night of protest, and I realized I wanted a visually artistic voice in this moment as well.

The right panel is a memorial to all of the people killed in the United States by police — we could not include all the names of every person because there were too many to fit in the mural space. We honor those we included and hope people read and say their names and reflect on the lives they represent.

The middle panel is the Drum Power logo that I had designed originally by a 16-year-old artist in New York City in 2001 patterned after my face in the Black Power pose. This version was painted by Drum Power students (and principally by Yani Thoronka). It weeps in this moment at the violence against Black bodies.

The left panel was created based on the creative ideas and inspiration of the Drum Power students in response to the violence against black bodies. ~DR. YOREL LASHLEY



Mural photo
Hedi LaMarr Rudd

Artist photos
Yorel Lashley
Susan Day
Tony Bubnitz

DANIELLE MIELKE and AMIRA CAIRE

BLACK SISTERHOOD

Acrylic

12' x 47'7"

Overture Center for the Arts, 115 North Fairchild Street

ARTIST STATEMENTS

My main focus in creating these murals is to create representation in the Black community. To allow myself and other Black individuals to feel seen in an environment that is not always inclusive. When creating "Black Sisterhood" at the Overture Center of the Arts, fellow artist Amira Caire and I wanted to use the space to recognize Black women. To not only appreciate the beauty and collectivism of blackness in all shades, but to recognize the strength and resilience embedded in each one of us. ~DANIELLE MIELKE

When we brainstormed our idea for this second mural of ours, we knew we wanted to shed light on Black women. The State Street art came about in response to BLM and the injustices the Black community faces here in America, and around the world. I personally feel like when it comes to these things, even the society we live in, Black women aren't as acknowledged and are not included in the conversation as much as we should be. We are the creators of our people and we are the backbone of our community. As a Black woman who comes from a Black woman who came from a Black woman and so on, who has witnessed our strength, resilience and power firsthand, I honestly do not know where the world would be without the inspiration and existence of us. We save the world before saving ourselves, and we deserve credit where it's due. I hope people can realize that and recognize our beauty when looking at this piece. ~AMIRA CAIRE



Mural photo
Amadou Kromah

Artist photo
Beth Skogen



Danielle Mielke
Amira Caire



Period .

@dmieIkz
@amiradescent
-cashapp : \$dmieIkz
\$AmIS20

2479

DRUM



NIC BROWN (JUPITER MOON)

TRANS LIVES ARE BLACK LIVES TOO

Acrylic

12' x 18'2"

Overture Center for the Arts, 115 North Fairchild Street

ARTIST STATEMENT

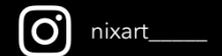
It is a little hard for me to grasp how many people will be touched by my mural, and how many have been already. While I was painting, people walking past would say how beautiful my work is. But I don't know if I want it to be beautiful when it represents something so tragic. I wonder if my message will come across ... that the names written on the eye are just some of the trans black folks who have been murdered by the police this year. A few folks wandering by shared with me their gratitude for my work, for including trans people in this movement. I could tell they understood and recognized my pain — the reason I was painting. It's my suspicion they're either trans or close to trans people themselves.

I'm so grateful for this opportunity in many ways. This was my first mural — sharing my art with the world, so publicly and large is incredible! Though the reason I have to is tragic. If I could, I would have just painted something truly beautiful in all my abstract creativity. But this piece had to have a message: Visibility.

No more trans people are supposed to die. We are supposed to be safe now.

I aspire to help others become the best versions of themselves. I have been struggling with committing to this dream because I know I still have so much to work on within myself — unlearning and reprogramming my brain, solidifying self-care practices, mindfulness in my interactions with others, de-escalating my reactions, waiting and listening.

Cultural revolution can't happen solely by protests; we need spiritual healing in order to truly move forward. Emotional release through art is one of the ways I heal my spirit and I'm proud to share my healing with the world.



Mural photo
Amadou Kromah

Artist photo
Hedi LaMarr Rudd

TAJ MATUMBI

BOX CAR BUST

Acrylic

12' x 18'2"

Overture Center for the Arts, 110 North Fairchild Street

ARTIST STATEMENT

I was thinking about the rat race and how the powers that be want us all to be divided and unorganized. I was thinking about our similarities more than our differences and how we are all connected — if we like it or not. And, I was thinking about how important it is to not lose faith in humanity.

I selected this piece because it illustrates this idea of connection and compassion less in a literal sense but more as a personal allegory of human persistence and grit, which allows us to push ahead stronger and more unified. In short, the "Bust" characters are everyday people who I hope are vague enough so any viewer can use them as conduits of connection and self-reflection. Remember that the path is hard. But, if we can remain positively connected and help one another, it doesn't have to be so hard.



 matumbi_studio

Mural photo
Amadou Kromah





LATURE and DUOWAN RIMSON

WHAT THEY SEE VS. WHAT THEY DON'T SEE

Acrylic

12' x 24'

Overture Center for the Arts, 106 North Fairchild Street

ARTIST STATEMENT

This piece (along with poem) shows what the police see (the anger, rebellion, aggression, etc.) vs. what they don't see (the children, the innocent lives), (which are) the very reasons we're fighting back regardless of their threats of deadly force.



 dude_da_def

 duowanr@gmail.com

Mural photo
 Shalicia Johnson

Artist photo
 Nithin Charly



...BLM...

...BLACK IS
BEAUTIFUL

"POWER"

Sup
for
the
day

IC
Cos
FR

TONY CATTERUCIA

UNTITLED

Spray paint

12' x 29'7"

Overture Center for the Arts, 100 North Fairchild Street

ARTIST STATEMENT

This is a symbolic way of showing Black is beautiful. It is powerful. And, it is known. It is my personal favorite of my three murals. It speaks volumes, inspired me to do more and made me proud to have Black within me.



Mural photo
Amadou Kromah

Artist photo
Beth Skogen

KEYSHA MABRA

THEY CAN TAKE FISH OUT OF THE WATER, BUT THEY CAN'T TAKE THE FISH OUT OF THE SEA

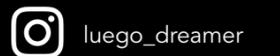
Acrylic, paper, wheat paste, spray paint, miscellaneous

12' x 65'4"

Overture Center for the Arts, 226 West Mifflin Street

ARTIST STATEMENT

This was an emotionally complex piece for me, because it involved a large surface to fill with intended statement and purpose, and both statement and purpose seemed to change throughout the mural process. I used this space to express my feelings of what it feels like to be of mixed race (Black and Caucasian roots) during a movement that is so driven by the Black Lives Matter undercurrent, as well as to encourage one's sobriety and recovery from hard drugs and alcohol in order that he/she may more brightly illuminate himself/herself and the world with a presence that is true to self. With this space, I dedicated my gratitude to those within the city who made this project a possibility for me, as well as to all of my mentors, friends and family who have encouraged and supported my own reemergence back upon the scene of life following several years of addiction to crack cocaine which kept me from expressing my own feelings of love for self and others for far too long.



Mural photo
Amadou Kromah

Artist photo
Beth Skogen



MELANA BASS

UNTITLED

Acrylic

3'6" x 36'5"

Overture Center for the Arts, 220 West Mifflin Street

ARTIST STATEMENT

"I draw a lot of my inspiration from being a Black woman from the south side of Chicago. A lot of times, my surroundings would drive me to continue to express myself. Art is one of those things that I always wanted to do, continuously do. So I'd say that being from that neighborhood, Englewood in Chicago, helped me with a lot of inspiration.

Also, just being a Black woman, period. Just talking about Black women all the time in my artwork, talking about Black men, hip hop, history — a lot of my work is centered around Black culture and really celebrating the image of Black people. Because before, a lot of my work was like harsh images, and they would be about social justice, but it would be more of a negative image. But now, I focus more so on showing the joy and pride behind Black women; that's why a lot of them look serene, they have their eyes closed, there are these wildly bright colors."
~MELANA BASS to *Vinyl Me Please* magazine on Nov. 29, 2016



melanabassart

Mural photo
Hedi LaMarr Rudd

Artist photo
Hedi LaMarr Rudd

RODRIGO CARAPIA

UNTITLED

Spray paint
10'4" x 10'3"

Overture Center for the Arts, 200 West Mifflin Street

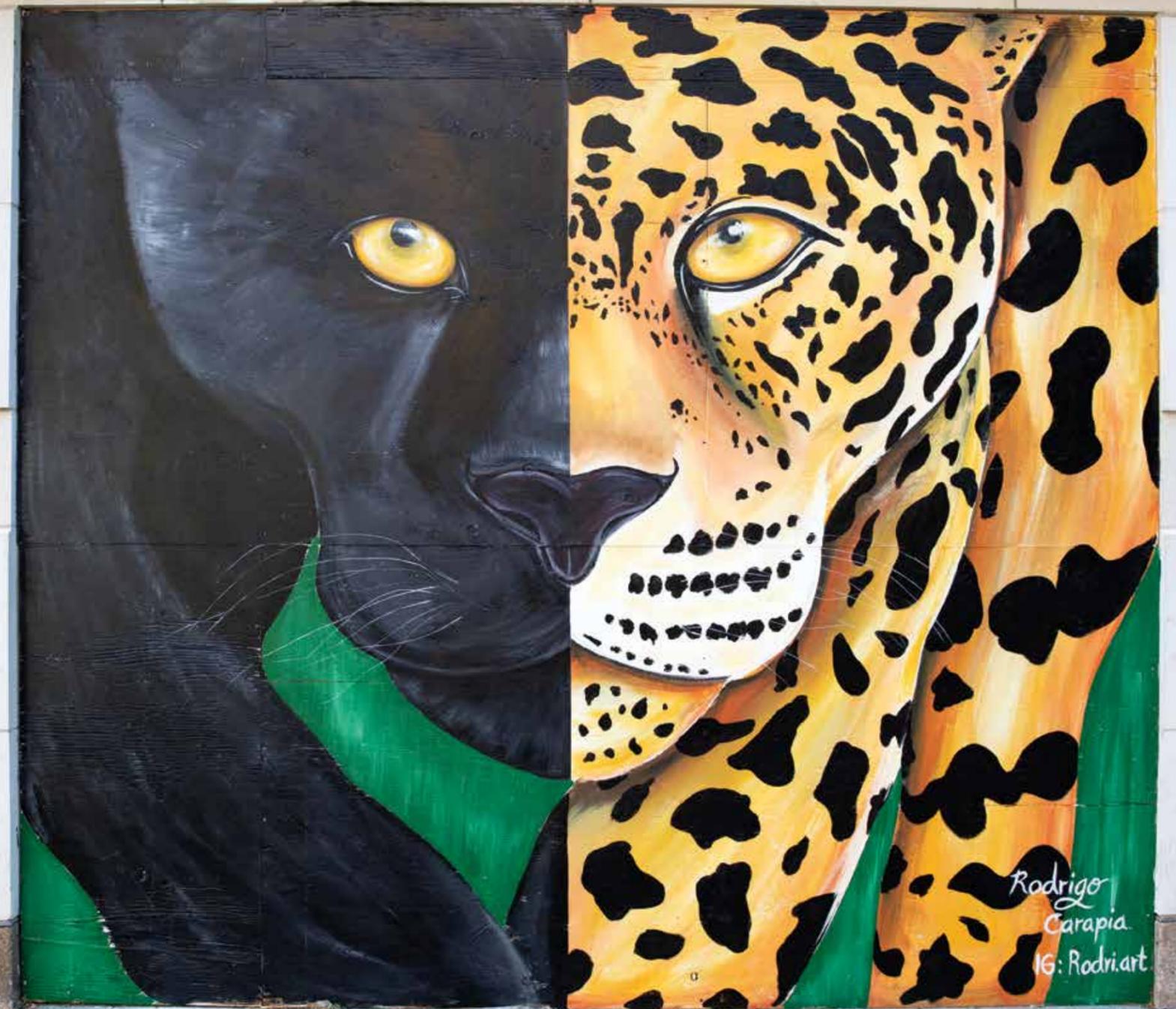
ARTIST STATEMENT

My piece represents unity between Black and Brown people. We have both been through a lot, and it is important to be together, fight together, especially in these times. The reason I included a jaguar is that a lot of the Brown community in Latino America feel represented by the jaguar. I used the black panther to represent the Black community.



Mural photo
Amadou Kromah

Artist photo
Rodrigo Carapia





IATSE UNION

UNTITLED

Acrylic

9' x 13'3"

Overture Center for the Arts, 121 North Henry Street

ARTIST STATEMENTS

This mural at Overture Center's backstage entrance depicts an iconic part of theater, the ghost light, reimagined as a raised fist of solidarity. The ghost light is the single-bulb floor lamp left burning onstage for safety in an empty, dark theater. Other design inspiration came from a Hamilton lyric ("Rise up / Open your eyes and you'll / Wise up") and Overture's sunray logo. The gradient of the radiating light was inspired by the iconic sunrise from *The Lion King*, scheduled to play Overture in 2021.

Representing the diverse union stagehands who work behind the scenes at Overture, about a dozen workers with the International Alliance of Theatrical Stage Employees (IATSE) Local 251 collaborated to create the mural. IATSE Local 251's "union bug" logo is in the lower lower left corner.

Here's how some of the participating stagehand artists reflected on the project:

"I was moved by the various struggles all coming together to be heard downtown, and I think the design reflected how seemingly disparate influences — labor, the arts, Black Lives Matter — can come together for a common cause." ~VERN SMASH

"The ghost light metaphor reflects the beginning and end of stage life: Ready to set the stage to do the best show ever and rising to the challenge. It serves as a guardian shedding light above the proscenium arch to the bowels of the pit." ~WES CASH

"As a trained scenic artist, I wanted the mural to capture a scenic artist's take on a mural using painting techniques like drapery and wash." ~KAREN LARIMORE

"I have been an activist since I was 13 and joined protests against the war in Vietnam. I have always spoken out against police brutality, especially toward Black people, and the disproportionate amount of Black men who are incarcerated for petty crimes ... The system is really just an extension of slavery, and it must stop. I did my share of the painting early on in the process and was thrilled with the finished product. It is a powerful image of our support for the BLM movement. Solidarity forever!" ~GINA CHIRICHELLA



Mural photo
Amadou Kromah

Artist photo
Hedi LaMarr Rudd

MONIQUE KARLEN with LA FOLLETTE and MIDDLETON HIGH SCHOOL STUDENTS

UNTITLED

Acrylic

12' x 24'3"

Overture Center for the Arts, 201 North Henry Street

ARTIST STATEMENTS

What I got out of this project was the great feeling of being a part of something bigger than myself and something that could possibly live on way past me. It also made me feel accomplished and has given me the push I needed to pursue art in a different way and not just with writing. It was empowering for me as a young Black woman to see all of the other Black artists and the art pieces that gave power and expressiveness to the movement. I can't wait to one day tell my kids about what I did to be a part of the movement. All in all, it was a great experience! ~SHANTIANA M., ninth-grade student at La Follette High School (She created the sketch for the mural.)

Our work started out as a group of La Follette High School students that eventually led to collaboration with a couple Middleton High School students joining us. A freshman student at La Follette came with a beginning sketch that we worked off of, and it evolved into the finished piece. In three days from start to finish, we made creative decisions which diverted from the original sketch to the final piece. In the end any text we thought about adding was left off so that viewers could look at the work objectively. We love the finished piece and the power it portrays! ~MONIQUE KARLEN, La Follette High School Visual Arts Instructor



lafollettehighschool

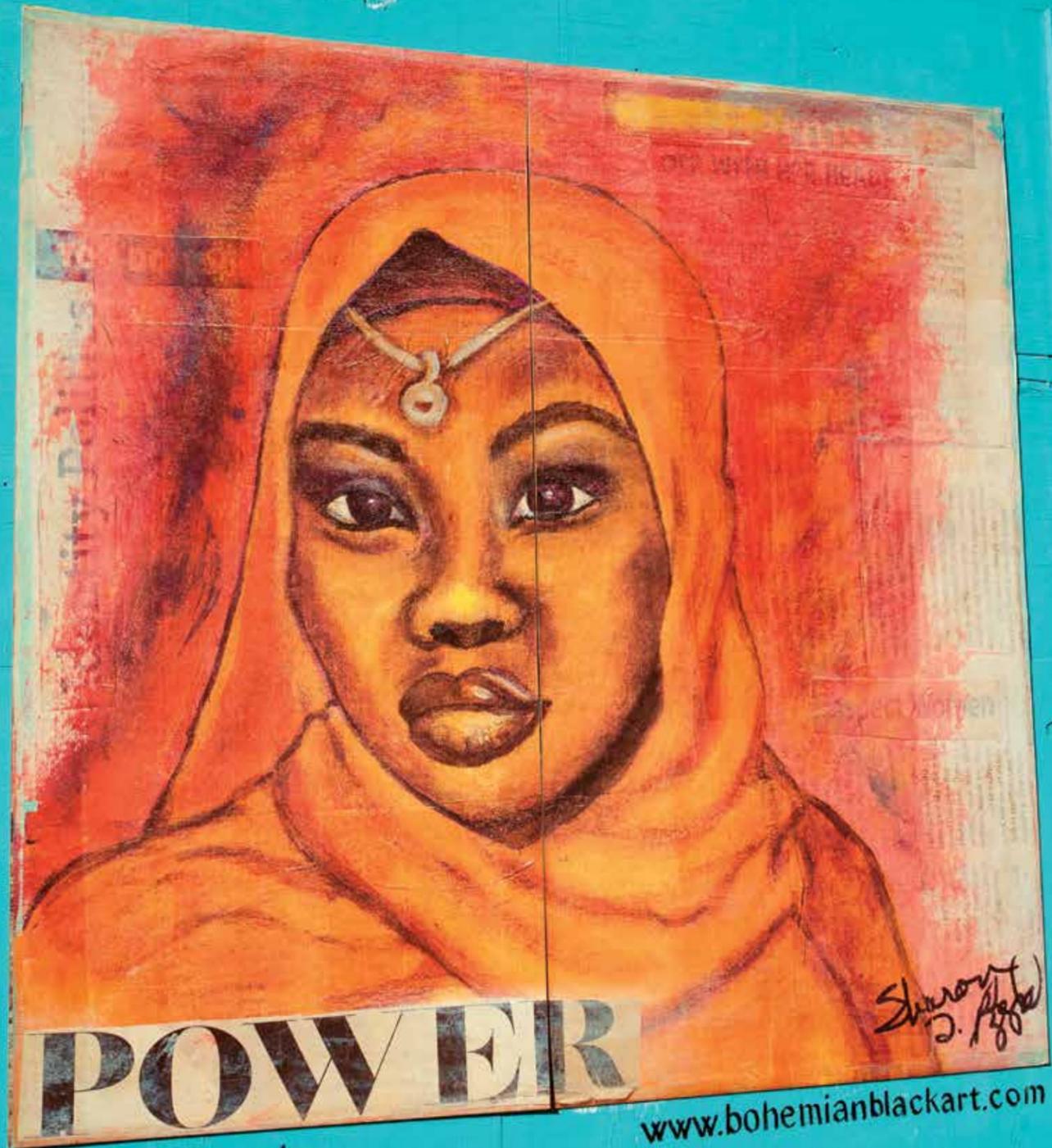


mcp.mhs

Mural photo
Hedi LaMarr Rudd

Artist photos
Hedi LaMarr Rudd
Beth Skogen





Sharon Bjyrd

SHARON BJYRD

POWER

Paper, wood board, contact cement, acrylic
6' x 4'10"

Madison Museum of Contemporary Art, 228 North Henry Street

ARTIST STATEMENT

Too often, especially in spaces with small populations of people of color, we are all lumped into one pile of Blackness. I want to challenge that narrative by highlighting the diversity of the Black experience and the myriad of ways that we express our Blackness and continued connection to Africa. My work offers an alternative view of us by recreating the effortlessly regal and vibrant manifestations of Afrocentrism that are underseen and which could replace the narrative of the Black experience in America. My aim is to add colorful, beautiful, human faces to the collective consciousness that can be called upon when thinking about Black lives and our place in society today.

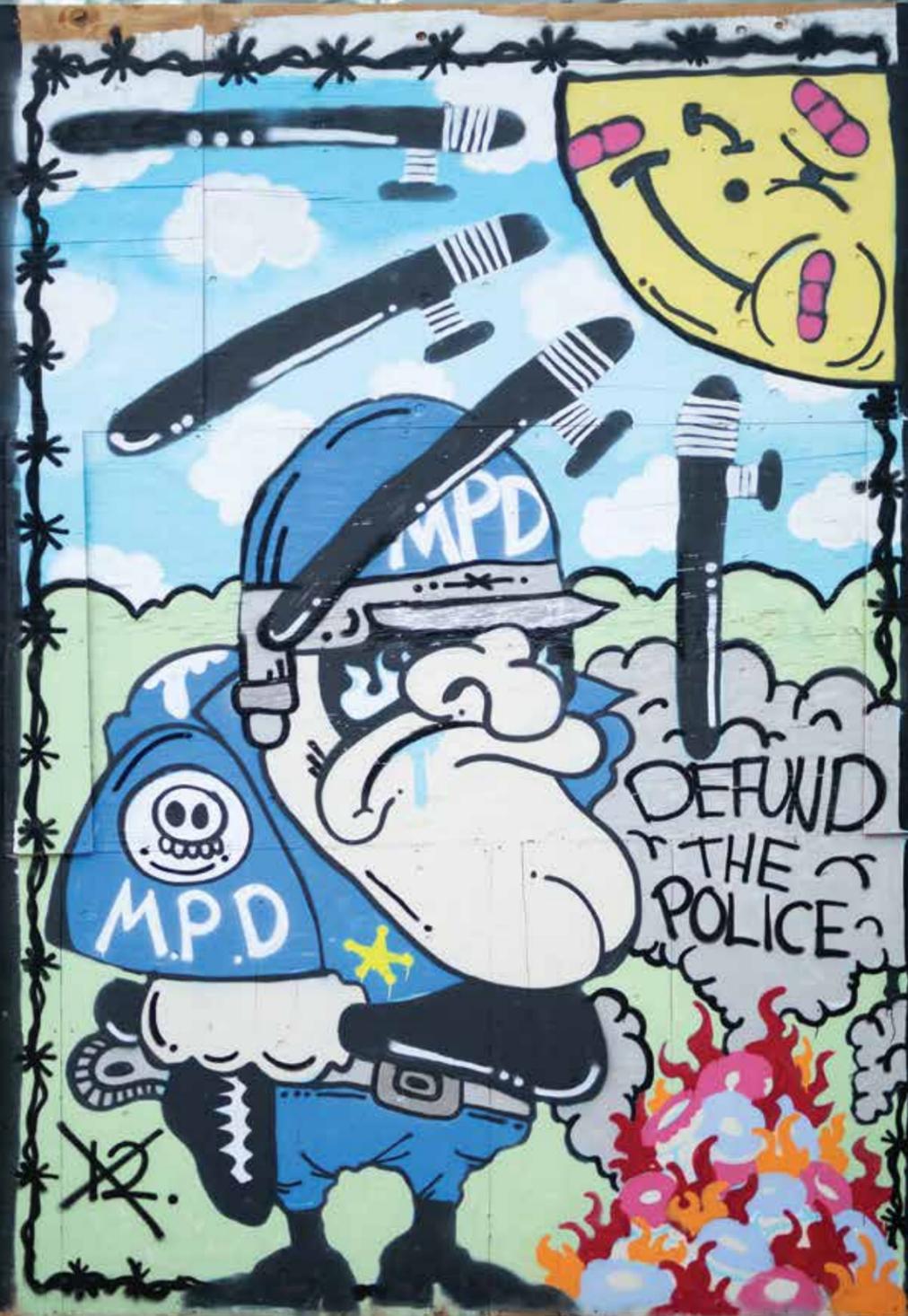


 bohemianblackart

 bohemianblackart.com

Mural photo
Amadou Kromah

Artist photo
Tamiko DeVille



DARIUS AGARD

UNTITLED

Spray paint

12'7" x 8'6"

Madison Museum of Contemporary Art, 299 North Henry Street

ARTIST STATEMENT

I wanted to do something showing how I was feeling (and) not just paint something super positive ... It's showing police brutality, but also you know, I wanted to make a goofy-like police officer because I'm tired of police and of everything going on. It was a reactionary thing to that, and I want to let other people see that frustration about everything going on. I wanted to do something to poke fun at the police, but also to show that frustration.

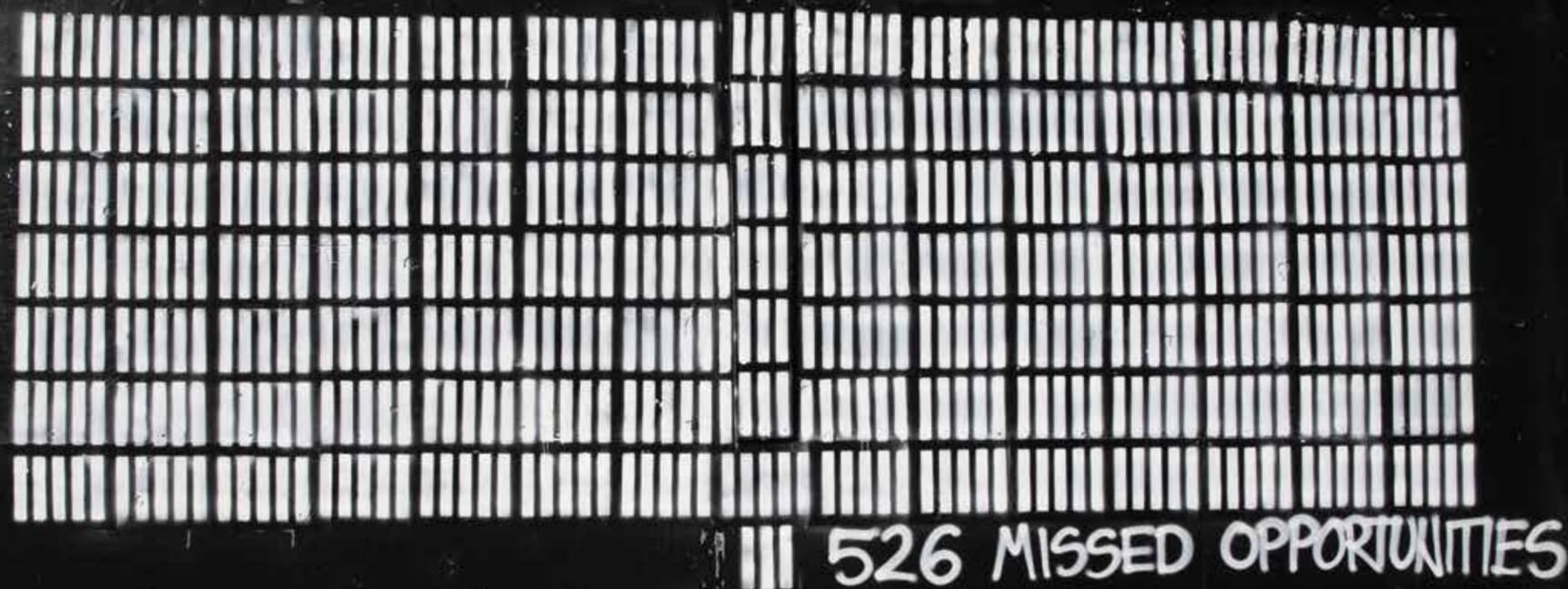


 dagarddomain

Mural photo
Amadou Kromah

Artist photo
Bailey Sargent

8:46



MICHAEL FORD and RAFEEQ ASAD

8:46 – 526 MISSED OPPORTUNITIES TO SPEAK UP AND STOP A MURDERER

Acrylic

12'3" x 15'8"

Madison Museum of Contemporary Art, 299 North Henry Street

ARTIST STATEMENT

We wanted to express time in a new dimension. So, you hear about an officer having his knee on George Floyd's neck for eight minutes and 46 seconds. But, eight minutes and 46 seconds can be subjective. For some people, it's long. For some people, it feels short. How can you quantify eight minutes and 46 seconds? So, we wanted to make that time physical, and we put one tick for every second — eight minutes and 46 seconds to elicit a response.

Now, that's a lot of time. And then, we titled it 526 Missed Opportunities. So, 526 seconds that went by that nobody stopped this unnecessary killing.

That was 526 missed opportunities. ~MICHAEL FORD



 [thehiphoparchitect](#)

 [hiphoparchitecture.com](#)

Mural photo
Amadou Kromah

Artist photo
Amadou Kromah

PHILIP SALAMONE and DARREN MORRIS

THE LION OF JUDDAH IS RISING

Acrylic

10'6" x 6'5"

Madison Museum of Contemporary Art, North Henry Street at State Street

ARTIST STATEMENT

I chose to use this as an opportunity to share the work of a friend of mine, DarRen Morris, who is an artist and inmate up in Green Bay, who was sentenced to life in prison at age 17. I also aimed to address some of the shameful, racist policies and implementation of them that exist in Wisconsin's criminal justice system. This painting is a recreation of an original painting by DarRen, titled, "The Lion of Judah is Rising." In his words, "This piece is about surrender and acceptance. It was painted around the time my granny died. It was calling people to look into my eyes. Processing my grief, I had said my Rasta prayers and I let Jah spirit rise and take me from my darkness." ~PHILIP SALAMONE



Mural photo
Nithin Charly





JAN LIN

PAUSE

Acrylic

8' x 6'

Madison Museum of Contemporary Art, 232 State Street

ARTIST STATEMENT

I'm always drawn to the transcendent beauty of Buddha statues even though I'm not a Buddhist, but I appreciate and admire the philosophy. The world is in such a chaotic place, especially with the pandemic and the racial injustice that's led to the Black Lives Matter movement, the image of Buddha could give people some calm and peace of mind. The biggest part of the Buddhism I've learned is the selfless love to all humankind and to all lives in general. This is particularly needed at this time and place. So, I hope this mural will be a good reminder when people see it and remember to be kind to others.



 janlin_art

Mural photo
Amadou Kromah

Artist photo
Nithin Charly

RICHIE MORALES and UNKNOWN

UNITED HEARTS OF AMERICA

Acrylic, pencil

9'10" x 7'10"

Madison Museum of Contemporary Art, 231 State Street

ARTIST STATEMENT

To paint, I inquire into the present, the memory and history because I am convinced that we can only heal that which we are willing to see.

The present that we know and suffer is impregnated with social fear and privatized violence. This deforming environment permeates all daily actions in this time of consumerist rushes, selfies, social media and virtual solidarities.

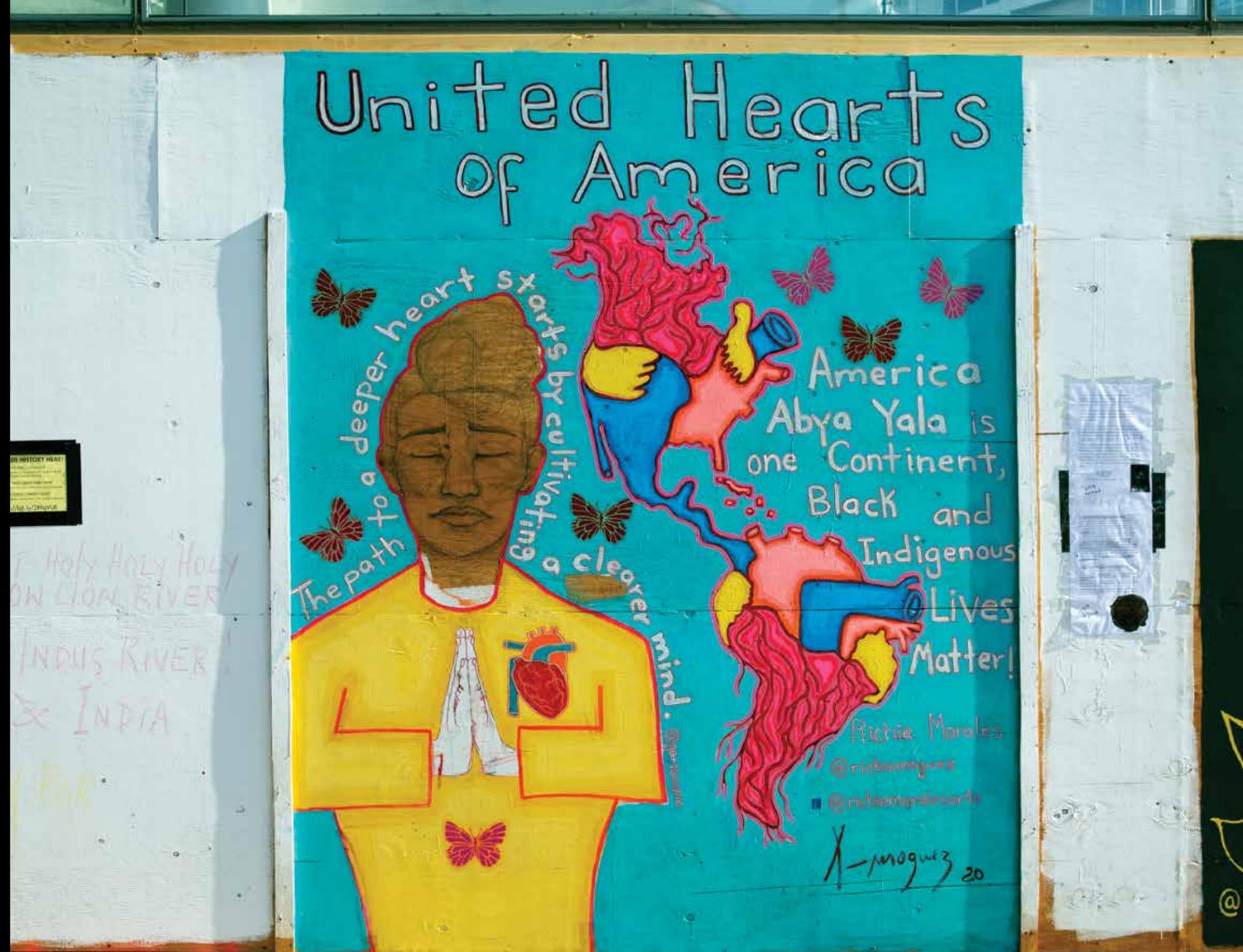
I paint with the intensity of a scream to crack open calluses of insensitivity and oblivion, to nail puncture effervescent bubbles of privilege and overconsumption. My paintings come precisely from those forgotten realities, rather those systematically denied, those from which one cannot have the luxury to escape life's hardships and often feel condemned to live and suffer them.

I paint what I see and feel to make others see and feel, to provoke a sort of stumble that takes us out of our comfort, whatever this might be, and brings us closer as more aware human beings to hopefully not to continue reproducing so much suffering in the world.



Mural photo
Amadou Kromah

Artist photo
Hedi LaMarr Rudd





SILVAN FLEMING, JR.

UNTITLED

Acrylic

9'6" x 8'

Madison Museum of Contemporary Art, 229 State Street

ARTIST STATEMENT

When you hear stories of people getting picked on for the color of their skin, I think it's ridiculous. So for this project, I wanted to display a clear message that shows beauty within color, but without the words being displayed. Rather, this is a visual representation of beauty within color.



silvanillgraphics

Mural photo
Amadou Kromah

Artist photo
Hedi LaMarr Rudd



UNKNOWN

UNTITLED

Acrylic, spray paint

9' x 9'2"

Madison Museum of Contemporary Art, 228 State Street

Mural photo
Shalicia Johnson

UNKNOWN

UNTITLED

Acrylic, spray paint

10' x 24'

Madison Museum of Contemporary Art, 227 State Street

Mural photo
Shalicia Johnson





UNKNOWN

UNTITLED

Acrylic, spray paint

9' x 9'2"

Madison Museum of Contemporary Art, 228 State Street

Mural photo
Hedi LaMarr Rudd



SALT ROCK

UNTITLED

Spray paint

13'5" x 24'

Madison Museum of Contemporary Art, 225 State Street

ARTIST STATEMENT

More art is better for sure. I'm not very loud or a good speaker, but I can paint and that's how I get my voice out there. I have two step-daughters who are Black, so I thought, what's better than painting for them? Other young girls could walk by and dig it. As a Native-American man, I know all races are beautiful and the times should be changing. It shouldn't be like this, what we're going through.



 saltrockart

Mural photo
Amadou Kromah

Artist photo
Beth Skogen



ODALO WASIKHONGO

1 SAMUEL 17

Acrylic

4' x 8'

Madison Museum of Contemporary Art, 224 State Street

ARTIST STATEMENT

1 Samuel 17 is a verse from the holy scriptures of the Bible in a chapter centered on the battle between the Children of Israel and the Philistines, primarily the monumental faceoff between David and Goliath. In the scene, we discover a nation of people weary and afraid of battling the mighty Goliath and his people, who are terrorizing the Israelites. A young David walks up nonchalantly and is inspired to take on the battle and face the terrifying giant himself that everyone else is so afraid of. This battle and moment where David picks up a few stones, which he uses to slay the mighty beast, symbolizes the power and bravery encapsulated in our youth, coming together to take on the power structures suppressing many of the varied facets of our country and nation.

The people have come together resoundingly to demand justice and equality for African-Americans and Black people in general — both home and abroad. The people have come together from just about every sector to join the fight and protest for equality. David symbolizes our society coming together in this new age and time, under a plaguing situation of pestilence (COVID-19), global warming, police brutality, the call for education reform, lack of trust in leadership and news reporting, and the ever-rising economic crisis worldwide symbolized by Goliath (unseen in the mural, as most systematic issues are hard for most people to identify directly at the core and put a single face to). The Apostle Paul is depicted as well, as a symbol of a new and united thought, rooted in the belief in a greater destiny for all. The trumpet, being sounded by the Angel, signifies the call for change. Together, the world could usher in a brighter, and more harmonious future world, constructively. This painting, 1 Samuel 17, foretells that brighter destiny.



 freeingtheminds

Mural photo
Hedi LaMarr Rudd

Artist photo
Amadou Kromah

FREIDA HIGH W. TEFAGIORGIS

BLACK LIVES MATTER: I JUST WANNA LIVE

Acrylic

Dimensions unknown

Madison Museum of Contemporary Art, 224 State Street

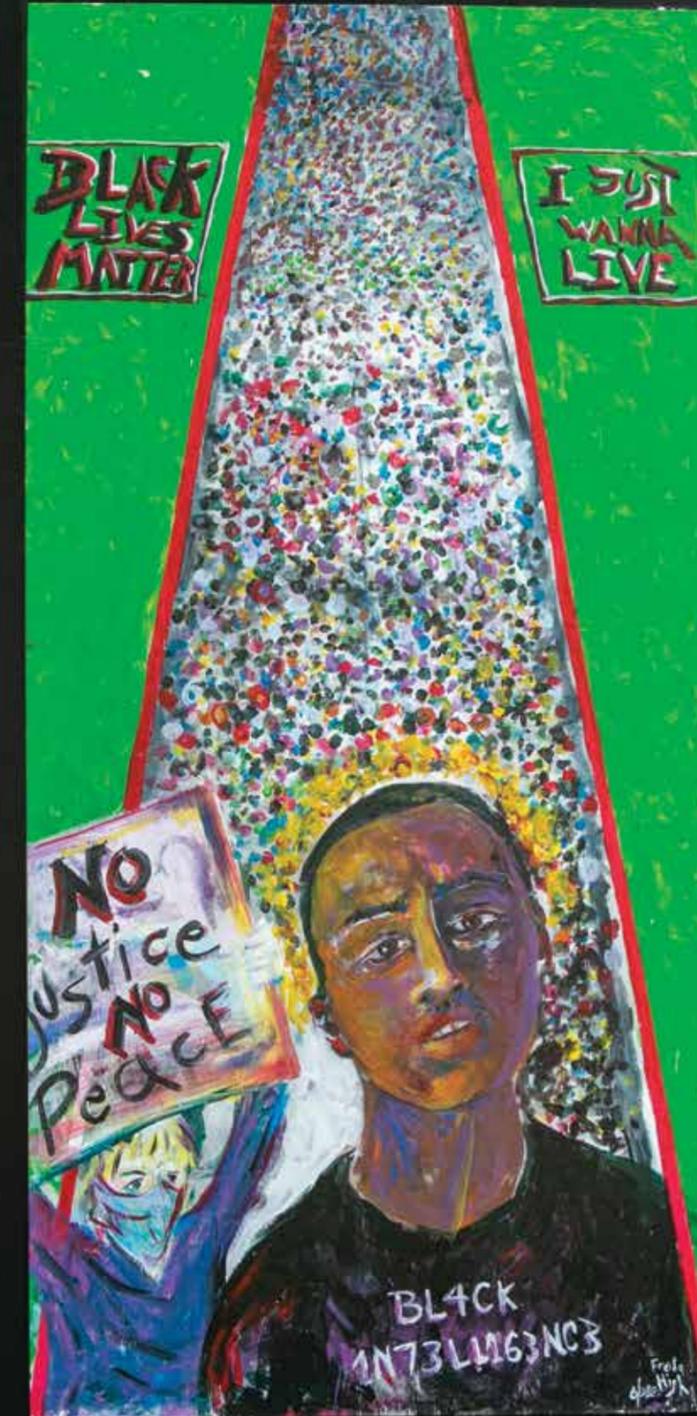
ARTIST STATEMENT

This painting is a VISUAL PROTEST that joins the global protests against the racist police killing of George Floyd and the historical racism that kills and denigrates Black men and women in the USA. The expressionist portrait is inspired by young Keedron Bryant's singing, "I Just Want To Live," written by his mother, Mrs. Johnetta Bryant of Jacksonville, Florida. Imagery includes heads of marching protesters viewed from above, red-black-green colors, posters, and texts that symbolize the many thousands marching and shouting, "Black Lives Matter," "No Justice, No Peace." Young people and older people — all refusing to accept the racism that they were born into.



 afroamericanstudies.wisc.edu/staff/freida-high-w-tesfagiorgis-emeritus

Mural photo
Hedi LaMarr Rudd



Freida High W. Tesfagiorgis



Comfort Wasikhongo

COMFORT WASIKHONGO

GEORGE FLOYD

Acrylic

4' x 8'

Madison Museum of Contemporary Art, 224 State Street

ARTIST STATEMENT

The simple fact is that Blacks are dying in this world at a time when we are supposed to be thriving. And, it's like, it does not matter! I saw this coming in my life a long time ago. As far as I can remember, Madison has always had a silent system of prejudice — like a secret society. They know who they are. They're those who would rather keep Madison to themselves in closed private neighborhoods where they don't want any Blacks to be their friends. As we are watching the news and seeing the death toll pile up of Blacks due to the lack of humanity that is shown to Black people in this town, I keep trying to find a way to make a plea for help. I just want to help our people, Black people in Madison, to fight discrimination. But I feel that marching isn't helping us. I don't know what to do, so I paint because I don't have the answers. I'm sick of people reflecting on the old Madison. There is a new Madison, and it shouldn't be ignored. The world has been watching Madison treat its so-called own like movie stars, and then there are those who support this like the cops who kill kids and treat every African-American as if they (the cops) were in the movie, "Belly," directed by Hype Williams, starring Nas and DMX. But this ain't New York, and people die in real life.



Mural photo
Amadou Kromah

Artist photo
Amadou Kromah

TERRENCE ADEYANJU

UNTITLED

Acrylic

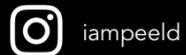
13'5" x 24'

Madison Museum of Contemporary Art, 222 State Street

ARTIST STATEMENT

This is a reminder to celebrate Blackness. This is my liberation, but it's also my thoughts about how society treats Black people. It's to bring up our self-esteem, because we don't have much of that happening. You know, we have everyone telling us the opposite. And then, we're failing. So, my worry is we're so much more than that.

We're beautiful. We're infinite human beings.



Mural photo
Amadou Kromah

Artist photo
Nithin Charly



DANIELLA ECHEVERRIA

UNTITLED

Acrylic

8' x 24'

Madison Museum of Contemporary Art, 220 State Street

ARTIST STATEMENT

I learned about ecological succession through earning my horticulture degree. How fire can burn down a forest and give birth to new life. My painting is about that rebirth, but at the expense of Black and Brown bodies.

My excitement over my first mural and the impact that I hoped it would bring was quickly smashed. Nearly everyone who approached me and commented on the painting kept saying things like, "Thank you for making something beautiful out of something ugly." I know they were well-intentioned, but fuck that. I did NOT paint the mural to make State Street "pretty" or "palatable" to white people. A woman who passed by said to her friend in a pompous tone, "I thought this was supposed to be all positive murals" within earshot of me. And, I've come to realize that that's exactly what Madison wants, too.

I did not paint this to make white people feel better. I did not paint this mural so that nearly every media outlet would cut out what I said about this mural, which was that white people have to think about how they perpetuate white supremacy. About how cops murdering Black people is government-sanctioned lynching. I'm not sorry if that makes you feel uncomfortable. Do some homework. White people (including white liberals) have been complicit. Ask yourself, how do I contribute to white supremacy?

That was the point of my mural. To ask white people to use their privilege to protect Black and Brown bodies. The responsibility is on YOUR shoulders to fix this. Black and Brown people already know how to fix this, so ask them how. And listen. And do. Donate. Participate. Do not speak on top of Black, indigenous and people of color, but do not remain silent.



 daniella_inthegarden

Mural photo
Amadou Kromah

Artist photo
Nina Echeverria





LAUDEN NUTE and KENNETH COLE

PITIFUL PIGGY

Acrylic

10'4" x 31'

Madison Museum of Contemporary Art, 218 State Street

ARTIST STATEMENT

I chose to represent K. Sankofa's lyrics for "Pitiful Piggy" in an extremely raw manner, using homemade graffiti markers and ink mixed by hand. My intent was to provide a captivating yet violent representation of Kenneth's words. Being able to unite the art forms of poetry and graffiti is a classic, but never tired, way of communicating an incredibly strong message. ~LAUDEN NUTE



 americantrashcorp

 k.sankofa

Mural photo
Hedi LaMarr Rudd

Artist photos
Claire Warhus
Nithin Charly



THE LIFE OF A NATION IS SECURE ONLY WHILE THE NATION IS HONEST, TRUTHFUL AND VIRTUOUS

FREDERICK DOUGLASS

@ANWARFP

ANWAR FLOYD-PRUITT

UNTITLED

Spray paint, stencil, acrylic

8'10" x 20'8"

Overture Center for the Arts, 216 State Street

ARTIST STATEMENT

My initial thought for the Overture Center was to share a message of warning with my mural. I was planning to write something along the lines of, "Do not let this temporary peace make us complacent." Though honest, I felt that message was too on the nose, so I looked to quotes by famous African-American leaders and found a line from Frederick Douglas that felt very complementary to the red, white and blue mess, covered in black stars, that I painted the first day. The red, white and blue represents our nation, as well as the flashing lights of police cars and other emergency vehicles. The black stars represent Black bodies in heaven. The dripping application of spray paint brings to mind spilled blood and tears. Regarding the quote, I wanted the audience to decide for themselves. Is our nation honest? Truthful? Virtuous? If not, then our nation is not secure.



Mural photo
Amadou Kromah

Artist photo
Nithin Charly

ISHA CAMARA

UNTITLED

Acrylic

10' x 17'

Overture Center for the Arts, 210 State Street

ARTIST STATEMENT

When we talk about revolutions and when we talk about change, I think a lot of times we think about militancy. When we think about protests, we think about action. But we don't have time or take time to think about more tender feelings, more gentle feelings, or feelings that aren't always like affirmed, or told they're necessary when people are demanding change. So, for my mural, I think I wanted to prioritize what that looks like.

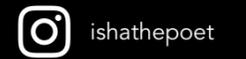
We all have to heal — let's not be negligent like that. These things take time, and they take a lot of energy out of us. So, for me, it's both, "Are we broadcasting joy, are we broadcasting healing, and giving time to ourselves, and are we also curating that space for ourselves, do we do that work to relax, to breathe when we come home to ourselves, to our family.

I hope people are prioritizing themselves, and I hope people are being kinder to themselves. You know, praying for themselves, reminding themselves that they're important, that they matter.

You know, it's okay to be a little selfish sometimes. I think it gets like a bad rap, because it's like it has negative connotations.

We're trying to do the best at all times. We're trying to extend ourselves to as many people as we can, and then sometimes, we end up spreading ourselves too thin. So, what does this mean when you call yourself back home?

That's what I hope people settle with when they see this mural.



Mural photo
Hedi LaMarr Rudd

Artist photo
Amadou Kromah

CHARLOTTE CUMMINS, MERI LAU,
CANDACE PATTERSON, GWEN KONG,
LESLIE DICKERSON and NICOLE ISSAACS

UNTITLED

Acrylic, fabric

12' x 13'3"

Overture Center for the Arts, 208 State Street

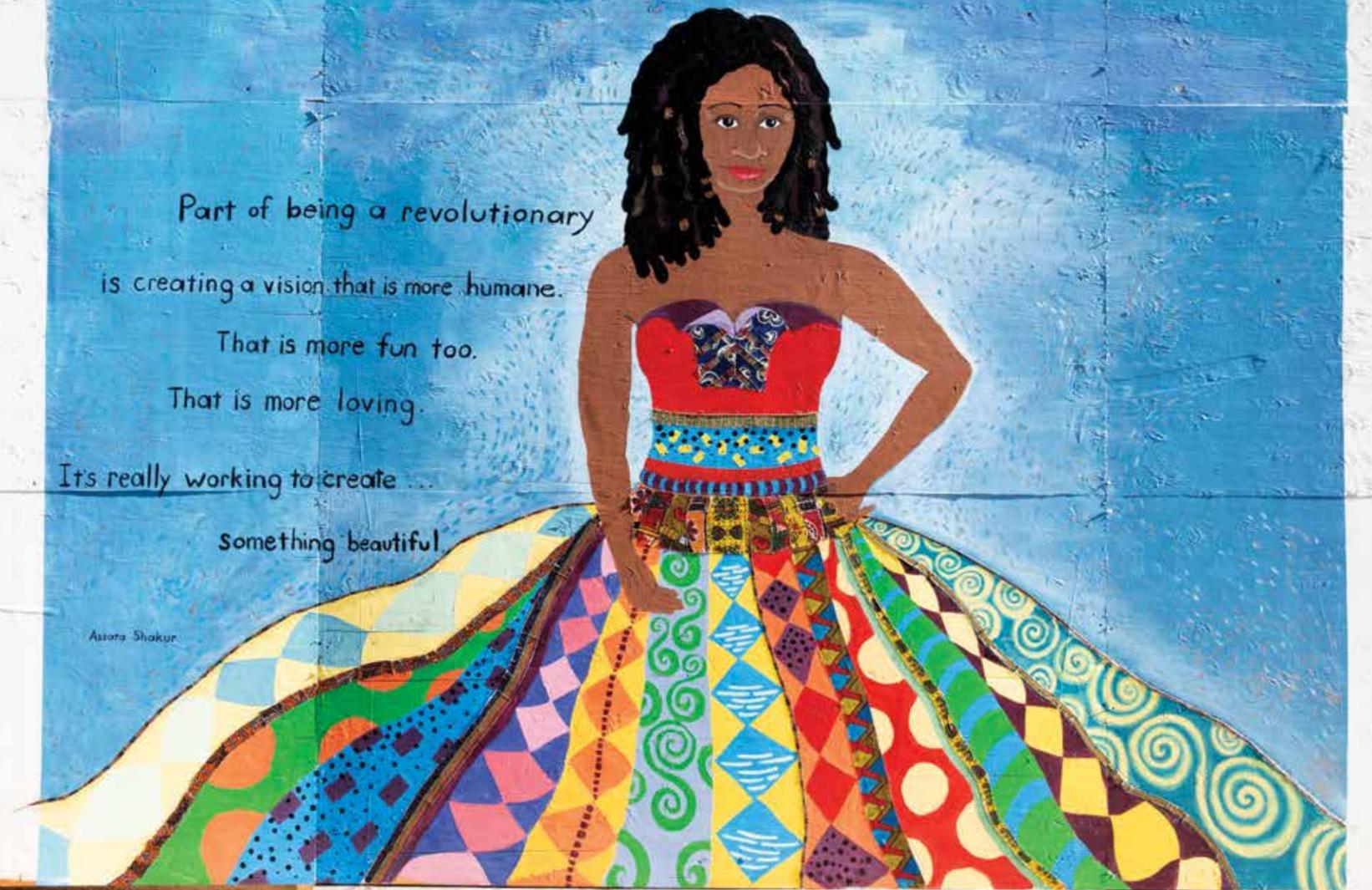
ARTIST STATEMENT

This image of a princess expresses how we know ourselves to be, descendants of royalty, and in this exact moment, we remain royal, strong, beautiful, intelligent and virtuous.



Mural photo
Amadou Kromah

Artist photo
Lissy Lurker





FALESHUH WALKER and RR MOORE

UNTITLED

Acrylic

9'10" x 15'

Overture Center for the Arts, 206 State Street

ARTIST STATEMENT

The motivation behind my work consists of a couple of things. Things such as the common public displays of Black bodies being slain, the constant anxiety associated with raising two Black sons, the daily battle a Black boy/man faces, and feeling helpless and wanting to be felt, not heard.

I know we've been heard. It's time to be felt. Felt by those who only watch things like this on television where the narrative is heavily controlled. I want them to feel it in their hearts.

I want people to close their eyes and imagine waking up each day feeling endangered just for existing. ~FALESHUH WALKER



 00thevillage00

Mural photo
Amadou Kromah

Artist photo
Amadou Kromah

LILADA GEE and CASSY MARZETTE

UNTITLED

Acrylic

9'8" x 15'

Overture Center for the Arts, 204 State Street

ARTIST STATEMENT

When I'm creating, I really want to display a message of, "Come closer, look closer." And if I can pull the viewer closer — closer to Black girlhood, closer to Black women, Black women beauty, Black women femininity — then my hope is the next time you see a Black girl, when you interface with a Black girl, teach a Black girl, you can see her better.

The images that I paint are Black girls and Black women and showing them as I feel they have the birthright to be: Smiling, being little girls, Black women with flowers in their hair, Black women happy, Black women at peace. ~LILADA GEE to *Brava Magazine*, Aug. 6, 2020



lilada.org



cassandramarzette.com

Mural photo
Shalicia Johnson

Artist photos
Hedi LaMarr Rudd
Anthony Anderson



SIMONE LAWRENCE

LEADERS OF RESISTANCE

Acrylic

Dimensions unknown

Driftless Studio, 214 State Street

ARTIST STATEMENT

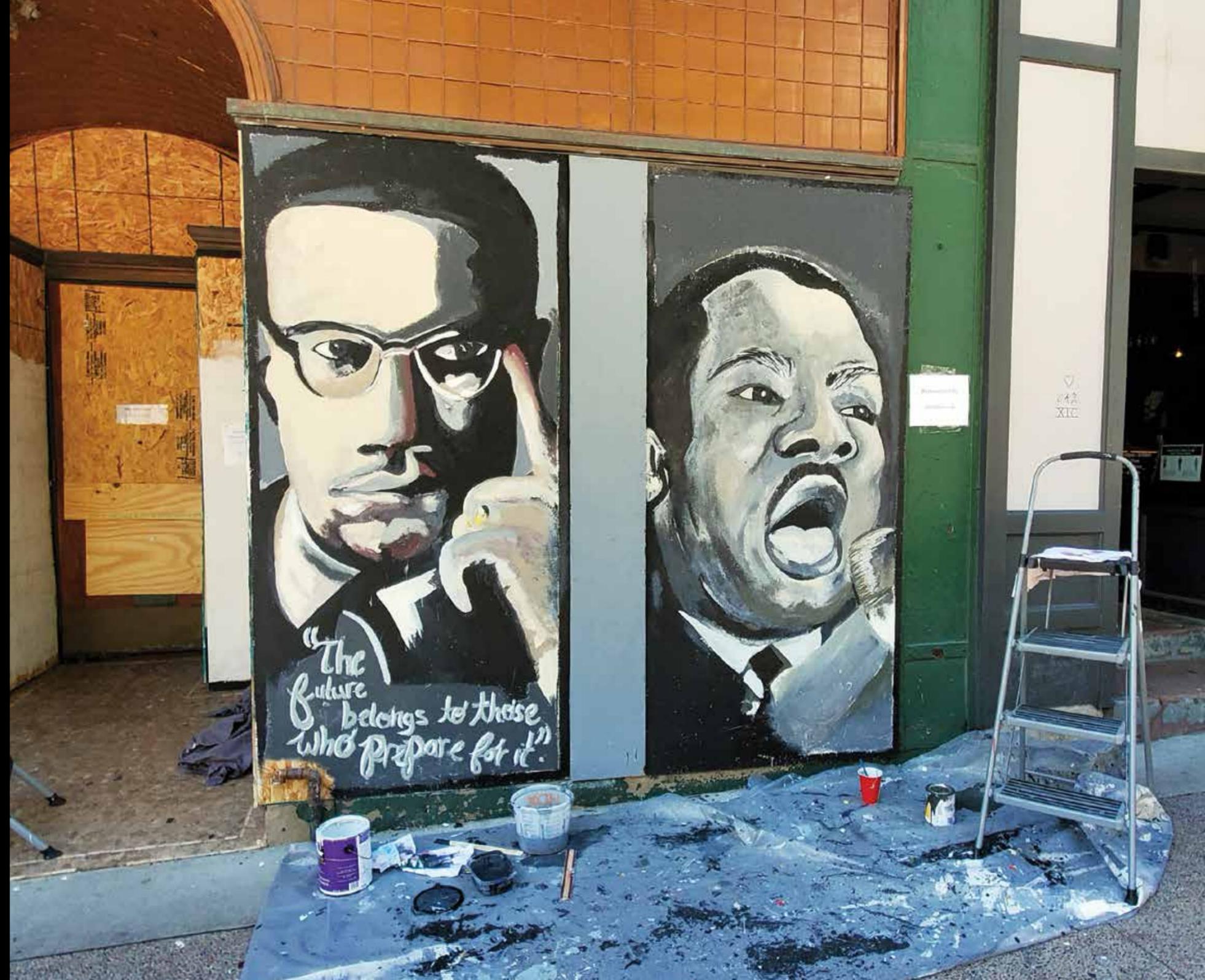
As artists, we hold transformative power at the tip of our brushes. With every brush stroke, we can weave together new fibers of thought and create a new world. We have the power to imagine a story no one has seen before — paint a future that allows others who have the privilege of leadership to implement political change on a structural level. During a time when our political climate is at its most fiery, we need transformative action to promote equity and justice. Collectively, our murals inspired this action.

With this thought at my forefront, I created a mural initially designed with three leaders of change in mind — Colin Kaepernick, Martin Luther King, Jr., and Malcolm X. All three leaders had the courage to take a stance for justice in their own right and in their own way. Resistance comes in all flavors. As people set their eyes on my piece, I want them to imagine new ways to fight the system as we continue to take inspiration and strength from our past. What methods of resistance have we yet to explore? Because every ounce of possibility or undiscovered truth is needed to dismantle this system.



Mural photo
Simone Lawrence

Artist photo
Beth Skogen





LILADA GEE and CASSY MARZETTE

UNTITLED

Acrylic, paper, wheat paste

4'2" x 2'2" (panel 1), 4'2" x 9'2" (panel 2), 6'6" x 3'6" (panel 3),
4'2" x 9'2" (panel 4), 4'2" x 3'6" (panel 5)

Goodman's Jewelers, 220 State Street

ARTIST STATEMENT

"It did (accomplish what I wanted it to accomplish), and it didn't. I think there were some white people who walked past us, who were saying, "thank you," because they didn't want to see what had been there. Other people walked past us, leaned in, and engaged in conversation and contemplated how we weren't trying to change the conversation. We were trying to share it in a way that people could hear it."

~LILADA GEE to *Madison 365's Badger Vibes*, July 28, 2020



[liladasart](#)



[lilada.org](#)



[cassy.marzette](#)



[cassandramarzette.com](#)

Mural photo
Hedi LaMarr Rudd

Artist photo
Beth Skogen



MIKE LROY and CAMERON BROCKMAN

LOVE WINS

Acrylic

8' x 17'6"

Espresso Royale, 224 State Street



 mike_lroy

 firstofallart

Mural photo
Amadou Kromah

Artist photo
Amadou Kromah

THE ARTIST and CASSIE PIERCE

UNTITLED

Acrylic

5' x 14'

Nick's Restaurant, 226 State Street

ARTIST STATEMENT

It was the one opportunity that I had to share with all of the other artists who were out here at the time, and work the moment of what's going on. I took it upon my art to do a mural for the city.

I was hoping to convey that we are managing, we are part of this movement and we want you to understand that. We're going to be the voice of Madison, as we have always been the progressive voice in the civil rights movement. I'm going to take my cue from the role models of the 1960s civil rights movement. So, that's my mission.

For me as an artist, I think I'm doing what I set out to do and have been inspired to do by the other artists here on State Street. We're getting people to focus in on artists and what they're saying. ~THE ARTIST



 almond__joyy

Mural photo
Shalicia Johnson

Artist photos
Paula Pierce
Hedi LaMarr Rudd





BREE BREGMAN

ARM IN ARM

Acrylic

4'3" x 5'11"

Fontana Sports, 216 North Henry Street

ARTIST STATEMENT

'Arm in Arm' is an illustration intended to portray unity and strength and togetherness. It's so essential for white individuals to educate themselves on the history of race, so that they can fight for their Black friends and family. As a biracial human, I have an acute understanding of how impossible it will be for Black Americans to be treated justly in this country without millions of white people educating themselves and demanding change. We must come together to make meaningful, lasting changes.



 bree_o_o

 mctoasted420

Mural photo
Shalicia Johnson

Artist photo
Mo McNulty

ROSY & RUBY HAWBAKER and DANELLE KRASZEWSKI

UNTITLED

Acrylic
7'3" x 11'8"
Fontana Sports, 216 North Henry Street

ARTIST STATEMENT

The quote was chosen to provide a solution for collective action and inner personal discovery during current times of unrest. Thich Nhat Hahn offers a stable example of the support available by offering a mindful presence in the midst of a chaotic atmosphere. His Eastern teachings met the West in a relationship with one of the great civil rights leaders, Dr. Martin Luther King Jr. During an interview, the Buddhist monk shared a story that highlights this message.

He was running late for a breakfast meeting with Dr. King. When he finally arrived, the monk found that the leader had taken great care to keep his breakfast food warm for him.

This small gesture spoke volumes to Thich Nhat Hahn and shows the compassion and consideration expressed by Dr. King to his companion.

The value in adding a Thich Nhat Hahn quote to the Madison cultural dialogue was twofold. First, to give charge to individuals who understood the possibility of a non-violent responsive action. Second, to clarify that there are those who consider the activities of inner contemplation a true and necessary path to engaged civil justice work. It takes a combination of effort and commitment to follow examples of true leadership. ~DANELLE KRASZEWSKI



Mural photo
Shalicia Johnson

Artist photos
Rosy Hawbaker
Jacek Kraszewski

FONTANA SPORTS



CHAPTER 3

300 BLOCK of STATE STREET and VICINITY



MAIA PEARSON

UNTITLED

Acrylic

8'10" x 8'

Short Stack Eatery, 301 West Johnson Street

ARTIST STATEMENT

Through her own personal experiences and those shared from many other Black women, (Sabrina Madison) began to notice disheartening patterns. Many Black women were not feeling supported in professional spaces across Dane County, they often found themselves having increased stress when seeking out resources, and there wasn't culturally relevant programming to meet the needs of their families. As a result, and because a large number of households are led by single Black women, we put Black women and families at the center of our work so as to offer valued experiences and opportunities. To us, "family" may also include fathers, grandparents, cousins, aunts and uncles, children and friends.

Founded by a Black woman, we firmly believe that Black women know what's good for Black women. Not only are Black women the fastest-growing group of female entrepreneurs, but they also shift the culture, set trends, embrace innovation and drive economic gains among many other ways they lead. What we do reflects the empowering spirit of #BlackGirlMagic.

Source: CenterForBlackWomen.org



 [ohsweetsorrel](#)

 [mahoganyqueenart](#)

 [center4blkwomen](#)

 [sweetsorrel.com](#)

Mural photo
Hedi LaMarr Rudd

Artist photo
Duke Virginia

JAN LIN

HOPES

Acrylic

8' x 10'8"

Short Stack Eatery, 301 West Johnson Street

ARTIST STATEMENT

"The world is beautiful because of all the colors, and so are we." I came up with this because I wanted to bring some cheerful, bright colors and hopeful themes to the mix of dark, sad, angry, violent scenes on most of the murals on State Street. A hot air balloon is a perfect symbol for hopes, cheers and a bright future! I want to remind people that we all consist of different colors/races, and that's why the world is more interesting and beautiful. We need all colors, and all lives matter!



janlin_art

Mural photo
Hedi LaMarr Rudd

Artist photo
Hanah Jon Taylor





BROOKLYN DENAE DOBY and CIARA NASH

WE ARE SEEDS

Acrylic

8' x 8'

Short Stack Eatery, 301 West Johnson Street

ARTIST STATEMENTS

"We Are Seeds": The mural is a nature scene of seeds that have been grown into strong standing flowers (people). The flowers are made of Ciara Nash's and my handprints to represent Black lives leaving their legacy. In the center of the mural is a huge sun with the quote, "They tried to bury us, they didn't know that we were seeds." We chose that quote to remind the Black community that the world could never bury us. The world needs us even if they try to convince us otherwise. Every storm we face is only watering our roots. We will rise above. ~BROOKLYN DENAE DOBY

That quote alone just stood out to us, and we personally felt like it would be a good message to send some type of assurance or promote some type of strength. We're worth more than how society portrays us to be, and so that's what we wanted to put out. ~CIARA NASH



 [b.denaë_artistry](#)

 [ceenashsarts](#)

Mural photo
Beth Skogen

Artist photos
Amadou Kromah

CASSIE PIERCE

27 YEARS

Acrylic

8' x 9'4"

Short Stack Eatery, 301 West Johnson Street

ARTIST STATEMENT

Breonna Taylor was executed by police. Her crime: Sleeping while Black. Sentenced with the death penalty in her own home. She was not given a last meal, and she was not afforded the luxury of saying goodbye to loved ones. Instead, she was shot eight times and died in her bedroom on March 13, 2020. Breonna should have been 27 this June. And yet, as I paint this, while we mourn her death, her killers Jonathan Mattingly, Brett Hankison and Myles Cosgrove still walk free.

She was the only reason I decided to do a mural in the first place, because I saw myself in her, and the media seemed determined to silence her story.

As I worked on the mural, so many people referred to her as "that girl who got shot by the police," but she was so much more than that. She should have turned 27 and lived a full life. But, instead, we are here mourning her death.



 almond__joyy

Mural photo
Shawn Harper

Artist photo
Paula Pierce





LILADA GEE and CASSY MARZETTE

UNTITLED

Acrylic, paper, wheat paste

8' x 11'8"

Short Stack Eatery, 301 West Johnson Street

ARTIST STATEMENT

"This is art activism. For someone who grew up here in Madison, this is the blackest I've ever seen State Street. To be able to create these images is everything. You can't miss the message.

Some people won't stop to hear what others have to say or watch what they're doing. But, they are flocking here to see this. At some point, we're hoping the message will sink into their spirit." ~LILADA GEE to *Umoja's* "Special Black Lives Matter Art for Advocacy Issue," August, 2020



[liladasart](#)



[cassy.marzette](#)

Mural photo
Shalicia Johnson

Artist photos
Shalicia Johnson
Anthony Anderson

LILADA GEE and CASSY MARZETTE

UNTITLED

Acrylic, paper, wheat paste

8' x 13'1"

Short Stack Eatery, 301 West Johnson Street

ARTIST STATEMENT

"You don't have to say Black women have power, Black women have a voice. You have to show it. We are really wanting to infuse images of Black womanhood and Black girlhood. We wanted to make sure that in the midst of this all, we continue conversations about the welfare of our girls and how they're faring." ~LILADA GEE to *The Cap Times*, June 4, 2020



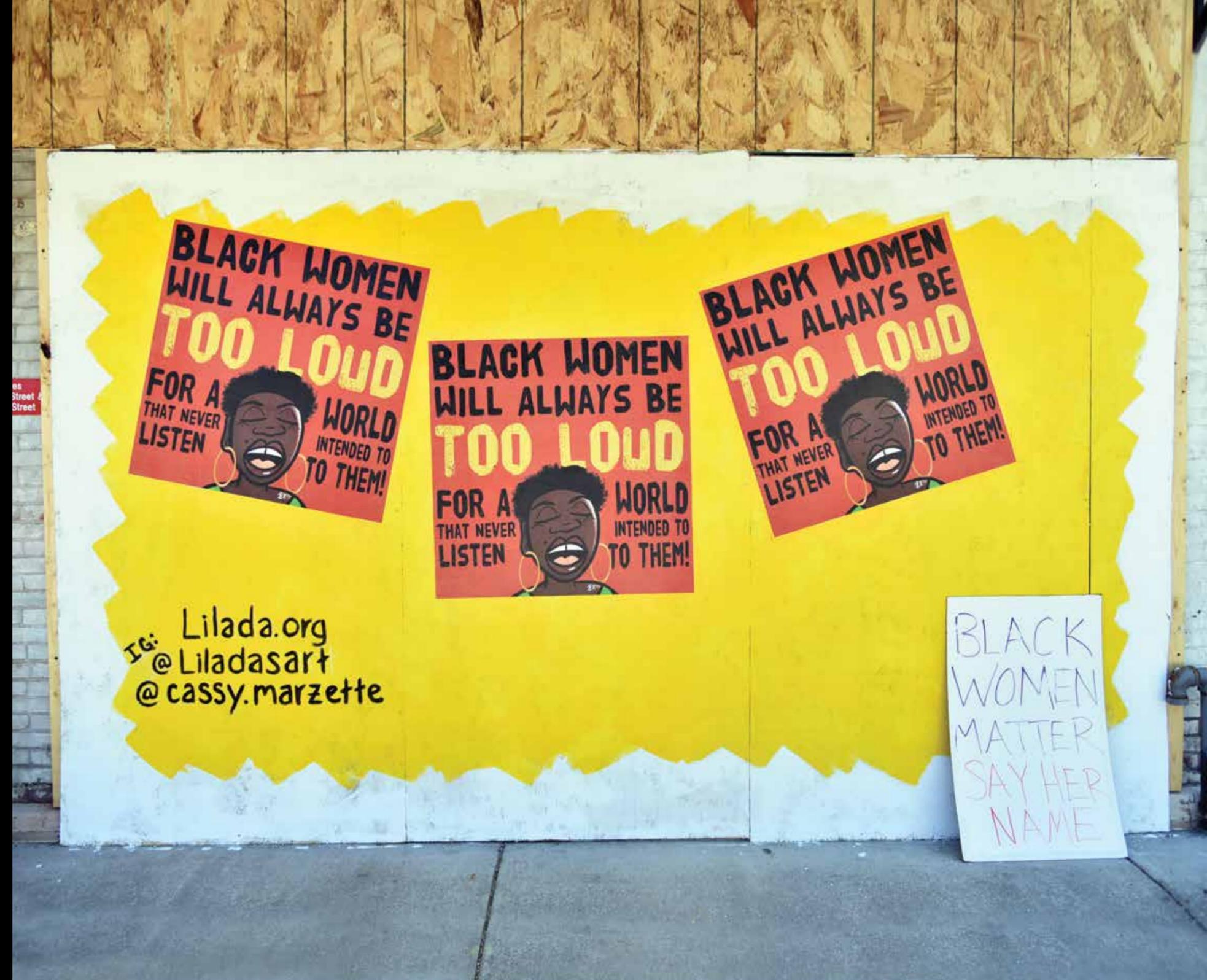
lilada.org



cassandramarzette.com

Mural photo
Shalicia Johnson

Artist photos
Shalicia Johnson
Anthony Anderson





MIKE LROY and TRIANGULADOR

UNTITLED

Acrylic

11' x 60'

Tutto Pasta, 305 State Street

ARTIST STATEMENT

Change is Growth. Thank you Tutto Pasta for supporting creatives of color. ~MIKE LROY on Instagram, June 2, 2020



Mural photo
Hedi LaMarr Rudd

Artist photo
Beth Skogen

SAPPHINA ROLLER

UNTITLED

Acrylic

7'1" x 10'

Madison Modern Market, 310 State Street

ARTIST STATEMENT

The first mural I did was on the morning after the first weekend of protests on State Street. I remember getting down there pretty early and being one of the first murals that started to go up. It was pretty jarring to see the condition of State Street. This first mural was my favorite. I wanted to show someone who looked like me, so I had this image of a girl with her natural hair up with the Black Power fist up. Even though we were covering up the damage from the protests, I wanted this mural to stand in solidarity with everything that they were fighting for. I wanted people walking by who might be upset by the material things that were destroyed to see what was really important in this moment. That Black lives are precious and worth protecting. That's something to fight for by any means necessary.



Mural photo
Hedi LaMarr Rudd

Artist photo
Beth Skogen





SAPPHINA ROLLER

UNTITLED

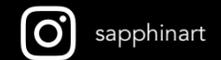
Acrylic

8' x 13'

Pizza di Roma, 313 State Street

ARTIST STATEMENT

This was the fourth and last mural I had the pleasure of working on with my siblings. At the end of a long day of painting, we kept it simple. I wanted there to be a lot of color and it to be seen from a distance. Now is the time to stand for change.



Mural photo
Hedi LaMarr Rudd

Artist photo
Irena Clarkowski

TERRENCE ADEYANJU and
STEFAN MATIOC

UNTITLED

Acrylic

6'4" x 12'10"

Parthenon Gyros, 316 State Street

ARTIST STATEMENT

Hopefully, the (readers) may question themselves, and the work makes everybody look inside and, you know, really take a good look at what's going on in their day to ask the right questions. ~TERRENCE ADEYANJU



iampeeld



stefanmatio

Mural photo
Shalicia Johnson

Artist photos
Amandou Kromah
Nithin Charly





SAPPHINA ROLLER

UNTITLED

Acrylic

9' x 15'4"

Himal Chuli, 318 State Street

ARTIST STATEMENT

The owner of this restaurant saw me working on the mural in front of Madison Modern Market and had an idea of what he wanted me to paint in front of his storefront the next day. He wanted the image of a pair of large golden fish with the phrase, "Breath is life," which is the Buddhist symbol for breath. I got to work on this mural with my brother, sister and mom. The owner's son, who is also an artist, helped us work on it, too. It was really a team effort. I felt a sense of unity in creating this mural.

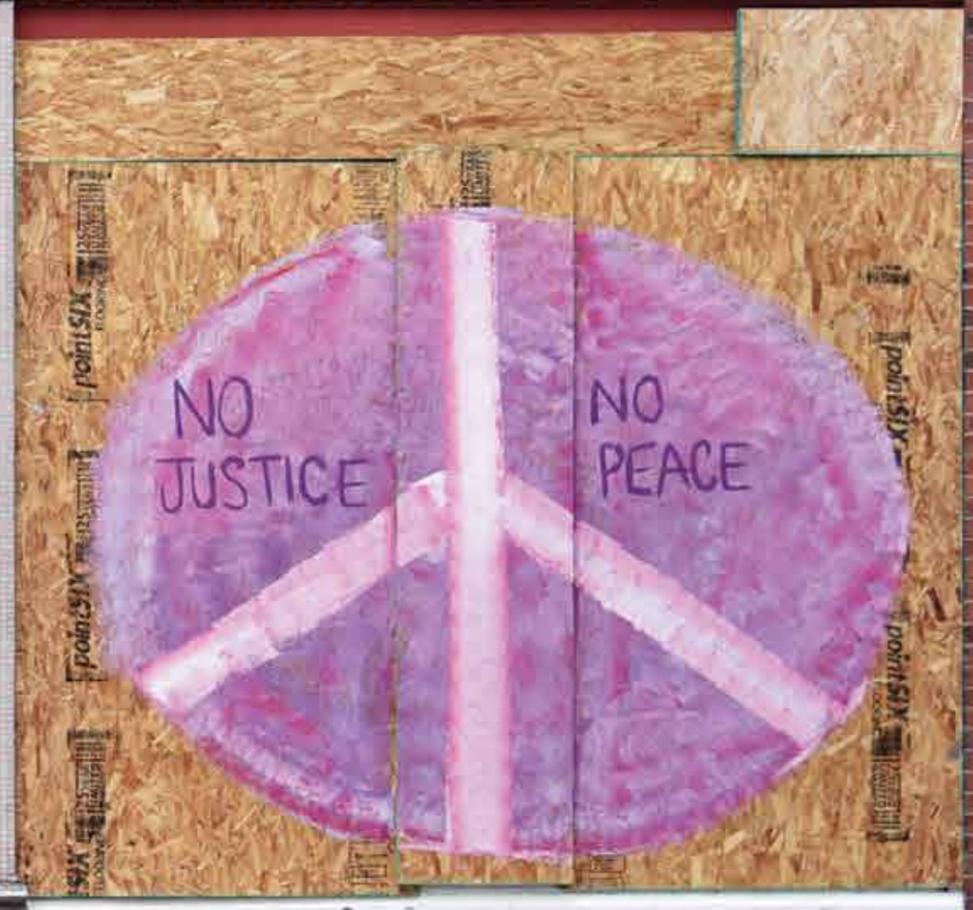


sapphinart

Mural photo
Shalicia Johnson

Artist photo
Beth Skogen

THE SOAP OPERA



SAPPHINA ROLLER

UNTITLED

Acrylic

Dimensions unknown

Soap Opera, 319 State Street

ARTIST STATEMENT

On my second day of painting, after we finished the Himel Chuli Mural, the owners at Soap Opera also requested a mural for their storefront. I really enjoyed working on this one, because we had three panels to work with. I picked a pink color for the background to go with the colors of the business. The right side has a peace sign with "No Justice, No Peace" written on it, and the left panel I wanted the Black Power fist surrounded by flowers. In making this mural, I wanted the pretty colors and flowers to contrast with the message of "No Justice. No Peace." For some, this message was controversial. But I didn't want to go against my own views as an artist in what I was painting publicly. For many, this is an uncomfortable time, but I think now is the time to get uncomfortable.



Mural photo
Shalicia Johnson

Artist photo
Nithin Charly

LILADA GEE, MAIA PEARSON and
CASSY MARZETTE

UNTITLED

Acrylic

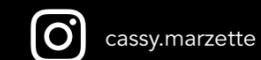
Dimensions unknown

Ragstock, 329 State Street

ARTIST STATEMENT

"We, as Black women and Black artists, have to be intentional about infusing the issues and concerns of Black girls and Black women to this, because all too often, the issues fall toward, they fall toward Black men and Black boys. We have this opportunity to use the platform to, visually, bring forth these concerns. So that was why the pieces that we did were so important for me, and for me as a Black woman artist working with other Black women artists to do it.

It was fantastic for me, because I had the ability to work on these projects with my daughter, with my goddaughter, Cassy Marzette, and Maia (Pearson). I consider [her] a community daughter because I've known Maia since she was 12. A picture says a thousand words. We won't have to tell these girls that they're powerful, that their voice matters, that they have something to add, because we demonstrated it. They had an opportunity to be a part of it. And that opportunity aspect, that empowers them. They're far ahead of where we were." ~LILADA GEE to *Madison 365's Badger Vibes*, July 28, 2020



Mural photo
Shalicia Johnson

Artist photos
Shalicia Johnson
Anthony Anderson

undefended

Abused

Pushed out

Silenced

Fast

IG: @cassy.marzette

#DefendingBlackGirlhood

Lilada.org



"When I dare to be powerful, to use my strength in the service of my vision, then it becomes less and less important whether I am afraid."

PROTECT BLACK WOMEN

"If I didnt define myself for myself, I would be crunched into other people's fantasies for me & eaten alive."
-Audre Lorde



Angry Black Woman Blamed

Ignored

Loud

Dismissed

NO

FB: SweetSorrel
IG: OhSweetSorrel



Hand Pulled Noodle

蘭州手拉麵



TERRENCE ADEYANJU and STEFAN MATIOC

UNTITLED

Acrylic, paper, wheat paste

7'2" x 16'

Ruyi Hand Pulled Noodle, 334 State Street

ARTIST STATEMENT

That's the big theme of it. It's kind of just their mental notes. They're notes for myself, just to remember who I am inside and not let my external world dictate that. ~TERRENCE ADEYANJU



 iampeeld

 stefanmatiooc

Mural photo
Amadou Kromah

Artist photos
Amadou Kromah
Nithin Charly

TERRENCE ADEYANJU and
STEFAN MATIOC

INFINITE

Acrylic, paper, wheat paste

7'6" x 3' (Gorham St. panel 1), 7'6" x 5' (Gorham St. panel 2),

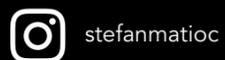
5' x 4' (State St. panel 1), 5' x 4' (State St. panel 2),

8' x 7'2" (State St. panel 3), 8' x 4' (State St. panel 4)

Jazzman, 340 State Street

ARTIST STATEMENT

This piece is to remind us how boundless we are as a people. And yet, we live in a society where we're constantly told who we are and, you know, all about our limitations. And so, this piece was to remind us that none of those things matter and you can't let this, these constructs, dictate who you are as a person. ~TERRENCE ADEYANJU



Mural photo
Shalicia Johnson

Artist photos
Nithin Charly





SYNOVIA KNOX

UNTITLED

Acrylic

6' x 15'6"

HopCat, 222 West Gorham Street

ARTIST STATEMENT

I was thinking about most people who end up the victim of police brutality. They don't go out, or set out to do that. People who are trying to be warriors for anything — really they're just ordinary people who can be sleeping in their bed or walking down the street, doing anything in the day and it just ends poorly for them. So, when I think about that our boys should grow into men and not martyrs, that's kind of what was going through my mind. That, you know, no one out here is actually trying to lay down their life right now but that continuously is happening. So, I just want people to keep that in mind these are people's sons, daughters, children, and they shouldn't have to have all of the worries that they do. You shouldn't have to worry about where you go, or how people might perceive you when you get there.



 [synovia_knox](#)

Mural photo
Amadou Kromah

Artist photo
Nithin Charly

CASSIE PIERCE and PAULINA KABABIE

JUNTOS

Acrylic

8' x 28'

Mad Seafood Boiler, 201 West Gorham Street

ARTIST STATEMENT

As an artist, I tend to stray away from doing art with "Black pain" as the subject. Art is a safe space for me, and it gives me the opportunity to create something beautiful with just a pencil and paper. My subject of choice has always been Black and Brown women, because growing up, I never saw representations that looked like me. And when I did see us drawn out, it was usually caricatures. I want Black and Brown girls and women to look at my art and see themselves.

This especially holds true for the mural I did with Paulina on the Mad Seafood Boiler. I wanted to paint the faces of women who are often swept under the rug in media, specifically in this case, I painted a dark-skinned Black woman and a Muslim woman in hijab. The goal of the mural was to showcase the strength and beauty we possess to remind each other, and the world, that we are much stronger if we are working together. ~CASSIE PIERCE



Mural photo
Hedi LaMarr Rudd

Artist photo
Paula Pierce



CHAPTER 4

400 BLOCK of STATE STREET and VICINITY

SHANICE GRIMSLED

UNTITLED

Acrylic

Dimensions unknown

Empty storefront, 409 State Street

ARTIST STATEMENT

A narrative of love, togetherness, strength and family.



shanicegrimsled.carbonmade.com

Mural photo
Shanice Grimsled

Artist photo
Shanice Grimsled





ANWAR FLOYD-PRUITT

UNTITLED

Spray paint, stencil, acrylic

6'6" x 5'10" (panel 1), 6'6" x 8'8" (panel 2),
6'6" x 8'10" (panel 3), 6'6" x 11'2" (panel 4),
6'6" x 4' (panel 5), 6'6" x 4'8" (panel 6)

Warby Parker, 410 State Street

ARTIST STATEMENT

Due to a racially motivated violent incident that occurred while painting the mural on Warby Parker at the intersection of State and Gorham, the work evolved into something other than initially planned. I used the same idea of a red, white and blue mess, with white stars this time. The piece had a patriotic look at this point. I made a 6-foot-tall stencil that said Black Lives Matter that I was planning to spray paint in black. That stencil was destroyed by a drunk white man, who yelled, "I'm a veteran! Why doesn't my life matter?" The following day, I painted thick police tape yellow lines over the background and stenciled Black Lives Matter in black over the yellow lines. The finished mural remixes cultural associations to create an image that expresses a hope that our power structures and law enforcement will serve and protect Black Lives.



Mural photo
Hedi LaMarr Rudd

Artist photo
Beth Skogen



EMIDA ROLLER

UNTITLED

Acrylic

8' x 14'7"

Empty Storefront, 411 State Street

ARTIST STATEMENT

Though the invited artists on State Street were mostly artists of color, the Dane Arts Mural Arts (DAMA) artists wanted to give back and have a presence, because most of the youth we work with are underserved. At the time, I was the executive director of DAMA. The owner of the building commissioned us to paint the Obamas, and it was great to contribute, to be a part of beautifying State Street and to send a positive message.



 [daneartsmuralarts](https://www.instagram.com/daneartsmuralarts)

 daneartsmuralarts.org

Mural photo
Shalicia Johnson

Artist photo
Emida Roller

TRIANGULADOR

UNDERSTANDING

Acrylic

7'9" x 16'

Fair Trade Coffee House, 418 State Street

ARTIST STATEMENT

Most of my work doesn't have lettering. I don't like to add lettering to my work. I like the takeaway to be just what it is, you know. I'm not relaying the message. I usually just paint for fun, but I felt like these murals definitely needed to have something that fit the moment and then also that I relate to, like understanding.



Mural photo
Hedi LaMarr Rudd

Artist photo
Karen Oliva





TRIANGULADOR

LOVE

Acrylic
10' x 12'
Dragon-I, 422 State Street

ARTIST STATEMENT

I think I learned that people are quick to assume what people are going through or take their perspective or their point of view about what other people are doing without really understanding where they come from and what experiences they've gone through and what made them get to the point they're at. So, I think that's the biggest thing to understand and not just understanding on the exterior or superficial level of, 'Oh, yeah, I kind of get what you're saying,' but, like, truly putting yourself in the shoes of another person to understand is what I'm trying to do.



 triangulador

 triangulador.com

Mural photo
Amadou Kromah

Artist photo
Beth Skogen



JAY RAMIREZ and RYAN HARTMAN

LADY JUSTICE

Acrylic

7' x 3'1"

Cold Stone Creamery, 427 State Street

ARTIST STATEMENT

The one line from beginning to end, it kind of took a deeper meaning. You know, justice, the essence of the word, justice itself, should only mean one thing, and that is that should be equal for everyone. So, the one-line drawing, it's one linear path that symbolizes justice and freedom for all. I didn't want to separate the words — justice and freedom for all — from the pieces, so I wanted to make sure that it was one continuous line, because it should only be one thing, and it should only be on one path. ~JAY RAMIREZ



 jjaysgallery

 fullhumanspectrum

Mural photo
Hedi LaMarr Rudd

Artist photo
Jay Ramirez

JAY RAMIREZ and RYAN HARTMAN

BOB MARLEY

Acrylic

7' x 6'3" (panel 1), 7' x 6'2" (panel 2), 7' x 4' (panel 3)

Cold Stone Creamery, 427 State Street

ARTIST STATEMENT

The inspiration behind it was that his music is very powerful, very moving and seemed very fitting to the situation. I picked lyrics from probably 10 or 12 different songs that he wrote. And, I wanted people to see that by putting the lyrics around his head as the dreadlocks and his hair ... I wanted to promote peace and unity and beyond and the need for that to happen with our community. ~RYAN HARTMAN

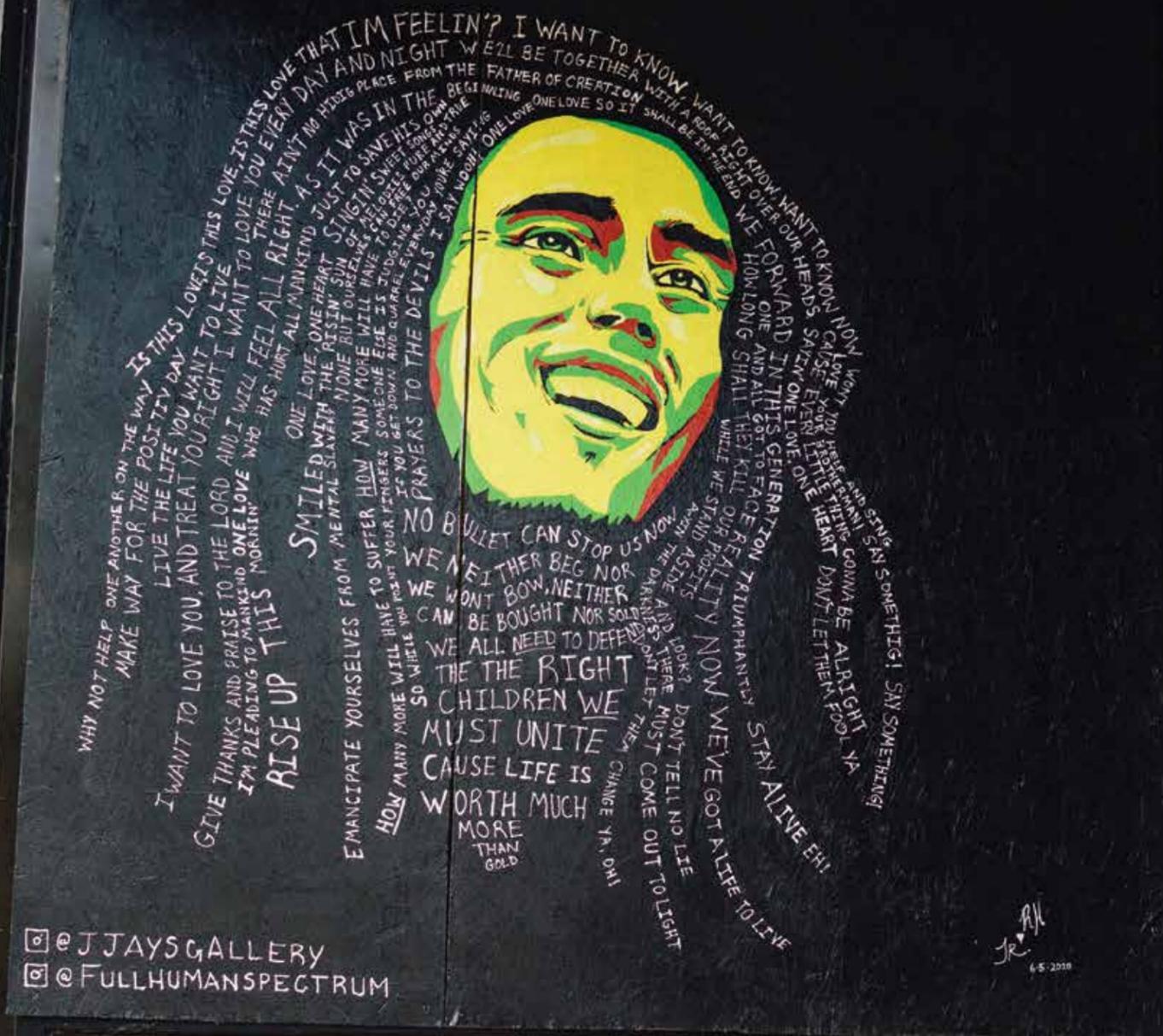


 jjaysgallery

 fullhumanspectrum

Mural photo
Nithin Charly

Artist photo
Jay Ramirez



SEE



AUDIFAX and THE EDGEWOOD HIGH SCHOOL
SOCIAL JUSTICE CLUB

ECHO

Spray paint, acrylic

7'1" x 9'10"

SEE Eyewear, 437 State Street

ARTIST STATEMENT

The only way to truly grasp what I feel about painting this past weekend, is to go down to State Street and absorb and listen to each piece with your own eyes and hearts. My words are unable to explain the depth and sincerity expressed. I contributed the one way I felt I could in this moment, working through an image to help bring attention to the voice of the Black community and the youth I collaborated with. Together, we transformed sheets of plywood into a message, their message. That day, I was planning to paint the picture of the strong woman in an alley doing street art the way I normally do, just for me, doing what I love even if no one sees it. With the printed paper already in my hands, she was meant to stand for something more, made alongside local teens. They had creative freedom and all were eager to paint, but before picking up a brush I asked them to look at the other art in order to grasp the power of these images. They wanted to add a list of bills that everyone could vote on, to give people an idea of how they can make a difference, but as work progressed, the creation became more focused on representing growth, a hand with seeds and the direct message "BLM." People stopped to say "thank you," and oftentimes, I found myself saying it back, "Thank YOU." Being a part of this moment feels sacred. If you take a walk down this street with an open heart, you'll understand why.



 audifaxart

Mural photo
Amadou Kromah

Artist photo
Nithin Charly



AUDIFAX and THE EDGEWOOD HIGH SCHOOL
SOCIAL JUSTICE CLUB

UNTITLED

Spray paint, acrylic

7'1" x 12'8"

SEE Eyewear, 437 State Street

ARTIST STATEMENT

The waves, sun and words in the center were painted by a local girl, so the students wanted to complement her piece. They added trees, representing growth, surrounded by empowering words with two hot air balloons on the side that signify rising.



audifaxart

Mural photo
Amadou Kromah

Artist photo
Amadou Kromah

ROSY and RUBY HAWBAKER

LOVE IS GREATER THAN FEAR

Acrylic

4'7" x 7'10"

Downtown Madison Visitor Center, 452 State Street

ARTIST STATEMENT

In the climate of great division, fear and anger; I wanted to offer a phrase that a good friend of mine taught me years ago: That we have the choice between love and fear. ~ROSY HAWBAKER



 rosymadedesigns

Mural photo
Shalicia Johnson

Artist photo
Rosy Hawbaker





135 BLACK AND BROWN YOUTH
DIRECTED BY SJ HEMMERICH

UNTITLED

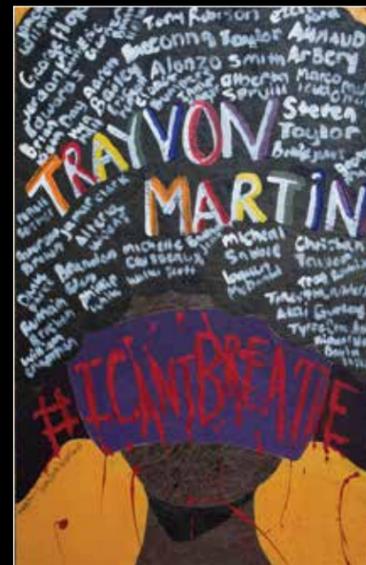
Acrylic

Dimensions unknown

Downtown Madison Visitor Center, 452 State Street

ARTIST STATEMENTS

I wanted to uplift and celebrate our Black and Brown youth voices at this important time and allow our other students and families to be supportive allies. The whole endeavor was a huge success. Within one day, I gave my students a hypothetical mural design lesson, secured two actual mural spaces, created a volunteer sign up, announced the project to Randall Elementary School students through their last Zoom meetings of the school year, and set up the physical spaces to be painted. Because of the short timeline, I extended our efforts to the entire district on the second morning by contacting district art teachers. By the end of the third day, the murals were complete. Our final murals combined were painted by at least 135 Black and Brown youth artists from 21 elementary schools, 10 middle schools, and five high schools in Madison Metropolitan School District as well as at least 10 surrounding schools/districts, several other states, and Senegal. Hundreds of other students and families came with homemade signs and wrote chalk messages in support of their classmates. ~SJ HEMMERICH, Randall Elementary School art teacher



Mural photos
Shalicia Johnson
SJ Hemmerich

Artist photo
SJ Hemmerich

MADISON MADE ICE CREAM

3E-u-e-d-e-t-i-m

Language is only part of the puzzle, the Journey is putting everything together.

3E-u-e-d-e-t-i-m

Language is only part of the puzzle, the Journey is putting everything together.

We're so excited you're here! We kindly ask you respect social distancing standards and leave at least 6' of space between you and your neighbor.

PICK UP HERE



MICHAEL WARD

THE JOURNEY

Paper, wheat paste

4'2" x 3'4" (panel 1), 4'2" x 6'2" (panel 2), 4'2" x 6'2" (panel 3)

Chocolate Shoppe Ice Cream Company, 468 State Street

ARTIST STATEMENT

Be willing to turn your disability into a capability. It's time to discover the hero inside of you.



michael.ward.3785373

Mural photo
Hedi LaMarr Rudd

Artist photo
Amadou Kromah

JAY RAMIREZ and RYAN HARTMAN

UNTITLED

Acrylic

6' x 22'10"

Chocolate Shoppe Ice Cream Company, 468 State Street

ARTIST STATEMENT

I feel racism has always been a thing, it's never changed. It hasn't gotten better. I'm Latino, and I've been discriminated against, but I slipped through the worst of it.

And so, when I saw this interview with Will Smith and he said he didn't think racism was getting worse, but that it was getting recorded, I thought, that's so true. We live in a different era, a different point in time where if you, for the lack of better words, if you fuck up, and you say something wrong or you put people down and discriminate, someone will put you out there, you know. So an action, such as calling someone by the N word, there's a good chance you're going to get recorded. And then, there's a chance that you might lose your job, and you will be judged in one way, shape or form. And so, I do believe the whole world is watching. So, it's up to us to be better, to be better people. ~JAY RAMIREZ



jjaysgallery



fullhumanspectrum

Mural photo
Hedi LaMarr Rudd

Artist photos
Nithin Charly
Jay Ramirez

CHOCOLATE SHOPPE

ICE CREAM



THE WHOLE
WORLD IS WATCHING.



@JJAYSGALLERY

OPEN!

JAPANESE RESTAURANT





MIKE LROY

MOTHER NATURE

Acrylic

8'3" x 10'3" (panel 1), 10'1" x 10'3" (panel 2), 8'4" x 12'6" (panel 3)

Salads Up, 439 North Frances Street



 [mike_lroy](#)

Mural photo
Hedi LaMarr Rudd

Artist photo
Amadou Kromah



MIKE LROY

WE ARE ONE, WE ARE FAMILY

Acrylic

Dimensions unknown

Kamps Fitness, 435 North Frances Street

ARTIST STATEMENT

"We are not fairly represented in the world, but especially in the art world, we don't have these opportunities. So, I think this is the perfect first step for communities to get going in the right direction."

~MIKE LROY to WORT FM, JUNE 2, 2020



 mike_lroy

Mural photo
Hedi LaMarr Rudd

Artist photo
Amadou Kromah

CHAPTER 5

500-600 BLOCKS of STATE STREET and VICINITY

THE ARTIST

UNTITLED

Acrylic, miscellaneous

Dimensions unknown

Earthbound Trading Company, 508 State Street

ARTIST STATEMENT

Madison and Wisconsin took part in the civil rights movement of the 1960s, specifically the freedom rides. One of the very first freedom riders was Jim Zwerg, who was from the Madison area. He went to college in Beloit.

I wanted to insert things like that inside of my artwork to power the city of Madison and Wisconsin toward racial justice in our community and throughout America.

Because of the importance of this moment and this movement, I decided I was going to come out here and do my best work.



Mural photo
Hedi LaMarr Rudd

Artist photo
Hedi LaMarr Rudd



LAUDEN NUTE

POWER TO THE PEOPLE

Acrylic

9' x 4'

7 Iron, 508 State Street Unit B

ARTIST STATEMENT

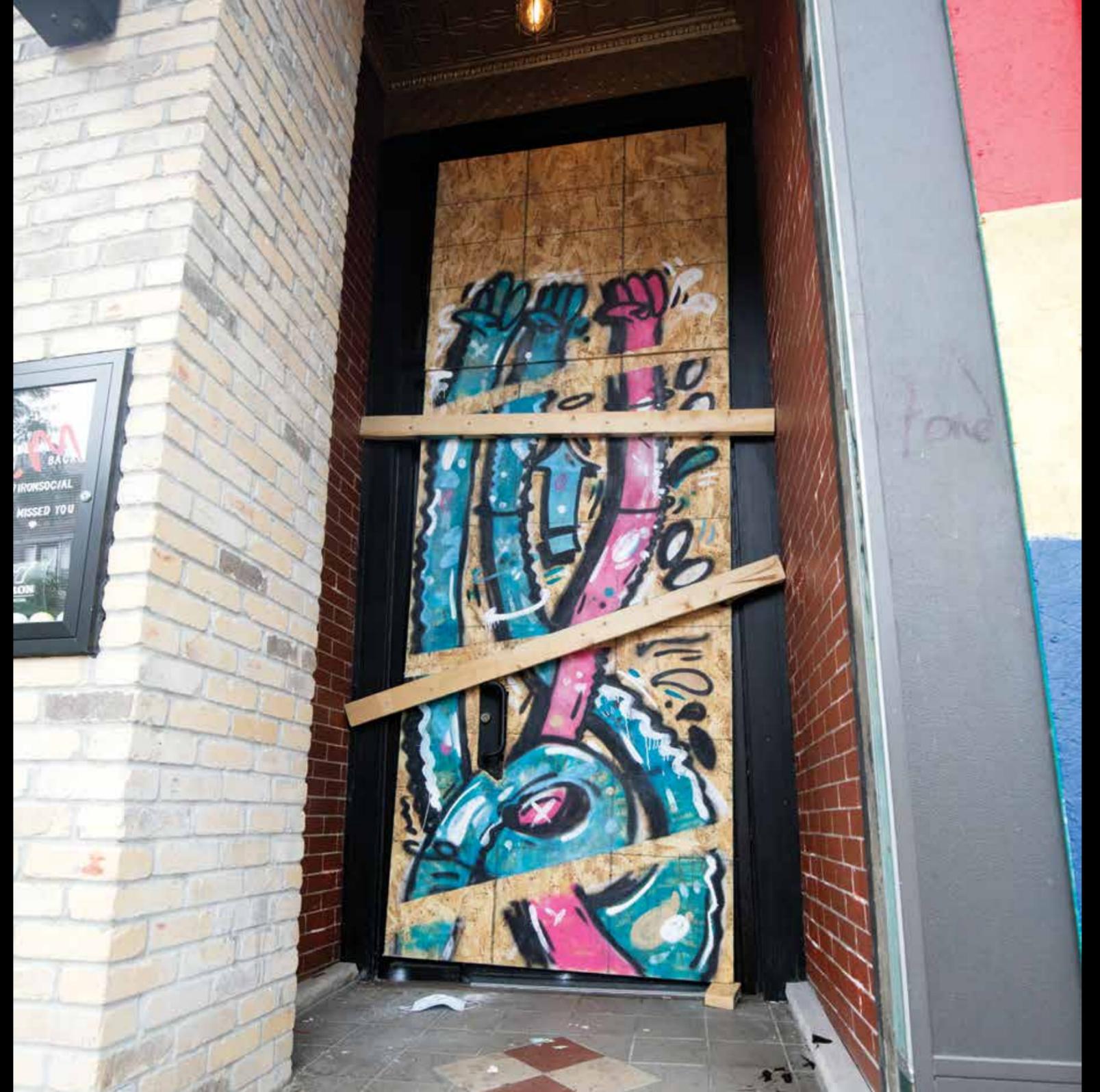
My motivation was inspired by the on-goings in downtown Madison, and also in the country surrounding us. I was thinking about the cries of our community for change, and the colorful lives we all have to offer.

I wanted a powerful, yet vibrant, playful look. Using the cartoonish hands raising their fists conveys a strong, but also inviting, statement that works well hidden in a doorway.



Mural photo
Amadou Kromah

Artist photo
Claire Warhus





MAIA PEARSON and ALICE TRAORE

UNTITLED

Acrylic

8' x 16'

Art Gecko, 510 State Street

ARTIST STATEMENT

On behalf of Urban Triage.



 [ohsweetsorrel](#)

 [sweetsorrel.com](#)

Mural photo
Amadou Kromah

Artist photo
Shalicia Johnson

JAY RAMIREZ and RYAN HARTMAN

UNTITLED

Acrylic

8' x 16'2"

Madison Optometric Center, 512 State Street

ARTIST STATEMENT

Dr. King was one of those people whom I admired from a very young age. He wanted to be a leader who would make a difference, and even though he didn't change the world, he sure as hell got a big movement started ... I firmly believe that only love can drive out hate, because it's something that we're taught. If you teach others to love, then, eventually, there won't be enough hate being taught to keep producing hate ~JAY RAMIREZ



jjaysgallery



fullhumanspectrum

Mural photo
Amadou Kromah

Artist photo
Beth Skogen





BROOKLYN DENAE DOBY, CIARA NASH and SYNOVIA KNOX

RE[PRESENT]ATION

Acrylic

8' x 5'3" (panel 1), 8' x 5'5" (panel 2)

Campus Ink, 514 State Street

ARTIST STATEMENTS

Our goal was to create a mural that not only showcased all our artistic styles, but that offered a message of hope and healing. We painted three silhouettes representing different forms of protest. One is photo-documenting, one is wearing a Black Lives Matter T-shirt with the words, "Say Their Names" and one is holding up a fist, actively protesting. On the panel next to it, we painted a globe to address that this movement is worldwide, as well as an inspired quote from Synovia that says, "Once there's justice, we'll rebuild something beautiful." ~BROOKLYN DENAE DOBY

My first thought, or insight was, to find a way to give people hope and help them heal and showing that through the mural. This is how we're coming together to support one another. I chose the color orange because it's a positive color, and I think that's important during these times to at least have some positivity even though it's negative all around. The exterior of the mural alone, and how we design everything, ties in together with that color and how we all mapped everything to work out. ~CIARA NASH

I just want to stress that part of being an ally is not being a bystander. So, I guess you know when you see these things to be small — something in the grocery store — it's not always a matter of life or death, but it's always a time for you to speak up. ~SYNOVIA KNOX



 b.denae_artistry

 ceenashsarts

 synovia_knox

Mural photo
Shalicia Johnson

Artist photo
Beth Skogen

TRIANGULADOR

INCLUSION

Acrylic

9'8" x 9'10"

It'Sugar, 542 State Street

ARTIST STATEMENT

It was hard for me to be part of the project, because I want to speak my mind. But, it's also just like a fine line between what you say and how you say it and how you approach it. But I think at the end of the day, we need to understand by being involved and not to understand by just saying, "Oh, yeah, we got you." As much as we want to say, "We understand people, move on." Until it happens to us and people are crossing the street because you're walking their way (or) where people literally look because you're walking behind them and (are) scared, these things happen to Black people. After you go through that and learn about that, you start seeing things differently and having a different approach.



Mural photo
Amadou Kromah

Artist photo
Karen Oliva





TRIANGULADOR **OBSERVE**

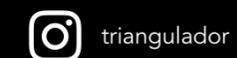
Acrylic

8' x 14'2"

European Wax Center, 551 State Street

ARTIST STATEMENT

I want people to take whatever they want to take from it. I don't constantly push myself into telling people what to believe. I like to push people to experience things further for themselves. Because I like to do that myself. And, that's how I've learned the most, by experiencing things firsthand and not listening to other people say what they got to say, because everybody's different, you know? Everybody goes through different life experiences. So, you can't really generalize everything, you have to experience everything yourself. So, that's my goal: To let people know, 'Hey, experience whatever it is for you.' And that's what it is, you know?



Mural photo
Amadou Kromah

Artist photo
Amadou Kromah

MIKE LROY

WHERE IS OUR MUSEUM?

Acrylic

8' x 12'7"

Colectivo, 583 State Street

ARTIST STATEMENT

CHANGE #GeorgeFloyd
#Blacklivesmatters
#Justice
#Equality
#Humanrights
#Blm
#Blackarts
#Blackartist
#Supportblack
#Blackout

~MIKE LROY on Instagram, June 3, 2020



Mural photo
Mike Lroy

Artist photo
Amadou Kromah





TRIANGULADOR

ELEMENTS

Acrylic

8' x 12'7" (panel 1), 8' x 12'7" (panel 2), 8' x 12'8" (panel 3), 8' x 13'6" (panel 4)

Colectivo, 583 State Street

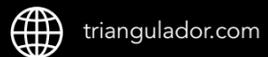
ARTIST STATEMENT

I don't try to relay a message, because your words can be twisted really easily. People will take it however they want to take it. You have no control over how people think about your work. And, I think that freedom of just being able to think about whatever you want for whatever you see, I think that's the best thing, you know.

I think that true change comes when people start involving minorities and people of color into everyday routines and making them part of the everyday, Every day. And not just because oh, it's Black History Month last month, and we got to support it.

I'm making the change happen for me by involving all kinds of people in my life, you know, so like, I think that's what the moment calls for is an introspection into how we've lived our lives, right? And it's not about necessarily what's past, but about what's present. And what's future moving ahead.

If you really want to make a change, make a change in your own life. You got to start changing your own life and wrong behavior. That means doing things yourself, not by pointing out how other people are wrong. It's just, you know, people focus too much on, like, pointing the finger at each other instead of saying, "Hey, the change starts with me."



Mural photo
Hedi LaMarr Rudd

Artist photo
Amadou Kromah

KEYSHA MABRA

HOUSE OVERFLOWING WITH LOVE

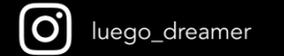
Acrylic, paper, wheat paste

8' x 14'2"

Urban Outfitters, 604 State Street

ARTIST STATEMENT

As my first commissioned piece for the downtown mural project, there is a seemingly innocent aesthetic to the visual. It is the repetition of a single collage piece that I had made the night prior in order to exude a feeling of livelihood within a seemingly deadened heart. I was unaware of the exact nature of the riots that were cause for my commissioned art to begin with until that morning of. My prints of collaged houses outlined by soft pastel tones and hearts was reflective of my own innocence of the exact nature of the political vibe downtown, while also expressing my most sincere hope that people would look for the possibilities to bring more love into the equation by channeling the anger and negativity that was so strongly present resulting from ongoing racial and violent injustice seen nationwide.



Mural photo
Amadou Kromah

Artist photo
Henrique Nardi

ATE STREET
AT YOUR |
FRONT DOOR

THE TOWERS
— ON STATE —
APARTMENTS

NOW
608-441-1001
WWW.THEONSTATE.COM

URBAN OUTFITTERS

ARTIST: KEYSHA
MONIQUE MAIRA

BLACK
LIVE



9
9





JAY RAMIREZ and RYAN HARTMAN

UNTITLED

Acrylic
10'8" x 8'3"
UW Hillel, 611 Langdon Street

ARTIST STATEMENT

All I knew is that I wanted to be a part of this. I really, really saw a new light when I started seeing people painting, because, you know, it's one of those things that just kind of showed a drastic change ... Seeing the artists themselves finding a way to make life better, you know, like better than just a bandage or a board.

I just need to be involved in this somehow to kind of speak up for it. ~JAY RAMIREZ



 jjaysgallery

 fullhumanspectrum

Mural photo
Amadou Kromah

Artist photos
Jay Ramirez
Ryan Hartman



RYAN HARTMAN and JAY RAMIREZ

LOVE YOUR NEIGHBOR AS YOURSELF

Acrylic

10' x 28'

UW Hillel, 611 Langdon Street

ARTIST STATEMENT

Our neighborhood is interwoven, the fabric of our neighborhood is interwoven with diversity. So, I wanted the roads of the Isthmus to represent the different diversities of the neighborhoods, coming together, and then the Capitol painted in black to represent the Black Lives Matter movement. The water, the waves are different colors as well. All of it represents loving your neighbor as yourself. ~RYAN HARTMAN



fullhumanspectrum



jjaysgallery

Mural photo
Hedi LaMarr Rudd

Artist photo
Jay Ramirez

TONY CATTERUCIA

UNTITLED

Spray paint

Dimensions unknown

Liquid, 624 University Avenue

ARTIST STATEMENT

This shows growth through pain as well as offering a reminder for people to grow and not just focus on the pain.



[_kidtonytattoos](#)



[mindflosstattoo](#)

Mural photo
Amadou Kromah

Artist photo
Beth Skogen



CHAPTER 6

700 BLOCK of STATE STREET and VICINITY

AMIRA CAIRE and DANIELLE MIELKE

TONY ROBINSON

Acrylic

8' x 35'

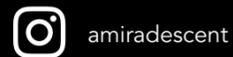
University Book Store, 711 State Street

ARTIST STATEMENTS

My friend and I decided to paint this mural dedicated to Tony Robinson, his family and his friends. While unarmed, he was shot several times and killed here in Madison by an officer in 2015 at just 19 years old. Our community talked about what happened and protested, but I remember it fizzling out. To me, it felt like more of a moment instead of a movement. My motivation behind creating this piece was inspired by Tony and 2020's global response to Black Lives Matter. This year, after the devastating losses of many in the Black community from police brutality, more people from all backgrounds are acknowledging the issues we as a community are facing here in America. I want my fellow Madisonians who are aware of what happened in our own backyard to keep Tony in their thoughts as we continue to confront the system and create change. ~AMIRA CAIRE

In 2015, Tony Terrell Robinson Jr., an unarmed Black man, was shot and killed by a Madison police officer. His murderer, still employed, has yet to face consequence for his actions.

Tony once said, "Do you ever have the feeling that you're going to live forever? Just watch, I'm going to change the world." Unbeknownst to him, he did. This portrait of Tony Robinson is intended to serve as a reminder. A reminder to Madison that justice has yet to be served. A reminder to the world that Black youth and Black lives are not disposable. That, unlike many others, this movement lacks an expiration date. ~DANIELLE MIELKE



Mural photo
Shalicia Johnson

Artist photos
Shawn Harper
Shalicia Johnson
Hedi LaMarr Rudd



**"YOU EVER
HAVE THE
FEELING
THAT
YOU
ARE GOING TO LIVE
FOREVER?"**

@amiradestort
@dmielkz
@uh.lay.nuh.terr



**"JUST WATCH.
I AM GOING
TO CHANGE
THE
WORLD."
- TONY ROBINSON**

AMIRA
CAIRE
DANIELLE
MIELKE
ALANA
CAIRE

PLEASE RESPECT
THIS WALL IS
RESERVED

PLEASE RESPECT
THIS WALL IS
RESERVED

MAIA PEARSON and URBAN TRIAGE

UNTITLED

Acrylic

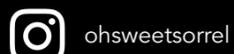
Dimensions unknown

University Book Store, 711 State Street

ARTIST STATEMENT

I'm happy that I participated for the pure fact of using art as activism. And, my whole thing was really focused on controlling our narrative in our part of the peaceful protest. I've been helping out with Urban Triage and other organizations. I'm supporting the youth at their night protest and making sure that they are able to express themselves freely and without outside factors affecting them. Other protests have been very peaceful. So for me, it was just like I wanted to reclaim ... or not reclaim, but to make sure that the narrative stays a narrative, in which we have been marching peacefully. We have these demands. It's not a senseless march, or it's not a senseless protest. It comes with very clear demands, very concise demands.

I wanted the youth to be able to have a voice in this, also. We found it an opportunity to really kind of voice our opinions and, as artists, use art as a form of activism. And that's pretty much why I decided to do it. As far as the youth, I think that the takeaway is that youth will care about the things. I mean, we all do, but especially youth. They will care about the things, or they will put more effort into the things that they really care about. So giving them the space to be able to really express how they felt or how they feel is super important. And, I think, a lot of times, we don't necessarily consider how the youth are feeling during all this time, and their pain, and we're all concerned. ~MAIA PEARSON to *Madison 365's Badger Vibes*, July 28, 2020



Mural photo
Hedi LaMarr Rudd

Artist photo
Hedi LaMarr Rudd





CASSY MARZETTE

THE BLACK PHOENIX

Acrylic

8' x 20'

University Book Store, 711 State Street

ARTIST STATEMENT

In considering the mark I wanted to make on the space and the city, the first thought that came to mind was a poem I wrote — The Black Phoenix — about the cycles of oppression and resistance we (Black) people face in America. We are a resilient people, who have, over time, been forced to rebirth, restart, redo. We are, in a sense, a phoenix people; reborn of ashes, and made to be stronger from it. The image that accompanies the drawing is one I've done in the past, but endlessly fitting. Never, in the history of America, have we stayed down, and it won't start now. I wanted not only my visual art, but my words to reflect that, as well.



cassy.marzette



cassandramarzette.com

Mural photo
Hedi LaMarr Rudd

Artist photo
Amadou Kromah



MAIA PEARSON

UNTITLED

Acrylic

8' x 3' (panel 1), 8' x 3' (panel 2)

University Book Store, 711 State Street

ARTIST STATEMENT

"I think it really has opened up a conversation, especially among Black artists here in Madison. There are a lot of us, and I didn't realize, myself, how many of us did art here. It's really wild. I knew of some Black artists, and it was, typically, artists who attended UW-Madison and things like that, but actual just city artists who don't have the connection to UW-Madison, and such, are not art students. And, I think that the biggest takeaway is that we, as Black artists, can build on our experience, and build on coming together and creating, cocreating with each other, something that maybe can last for the city." ~MAIA PEARSON to *Madison 365's Badger Vibes*, July 28, 2020



 ohsweetsorrel

 sweetsorrel.com

Mural photo
Amadou Kromah

Artist photo
Duke Virginia



LILADA GEE

UNTITLED

Acrylic, paper, wheat paste

Dimensions unknown

University Book Store, 711 State Street

ARTIST STATEMENT

My art comes out of the death of my lived experiences and every experience of my foremothers. The richness and depth of our culture, the wealth and expansion of our wisdom, the atrocities and cruelties of our traumas, the courage and strength of our survival and the hopes and prayers for our daughters and our daughters to come.



Mural photo
Hedi LaMarr Rudd

Artist photo
Shalicia Johnson

LILADA GEE

UNTITLED

Acrylic, paper, wheat paste

Dimensions unknown

University Book Store, 711 State Street

ARTIST STATEMENT

"As an artist, I really believe in the power of vision, and the eye being able to see something. And without any words in any of the art downtown, to be able to see so many beautiful and powerful images of Black people, it just speaks volumes. They say a picture says a thousand words, so how many words were coming out of the pictures that people who, before, turned away from the messages, now are looking at them. I think, in that way, we accomplished something. And, as an artist, you do it for two reasons. You do it because you have to, because the art is always screaming inside of you for your intention to let it out. So, you create art because you have to do it. The pattern is so powerful. But you also create art because you want to have something that allows other people to have an experience. And, I think we accomplished both of those things." ~LILADA GEE to *Madison 365's Badger Vibes*, July 28, 2020



Mural photo
Hedi LaMarr Rudd

Artist photo
Shalicia Johnson





CALLING OUT TO BLACKNESS

A poem to commemorate the State Street murals | by Poet Fabu

CALLING OUT TO BLACKNESS

Come out from the shadows
into pure light

CALLING OUT TO BLACKNESS

Another man down
He sent a call out into the universe
despite the pain

of white history
weighing
on his neck

Crushing the life
slowly
slowly
slowly

CALLING OUT TO BLACKNESS

Past this earth
up into the seventh heaven

He called out to his Mama
and although dead

Every mama and every person
with mama love

Heard and hearts responded

CALLING OUT TO BLACKNESS

All the victims of injustice merged
into one piercing rumble

Black Lives Matter spoke straight
and charged forward

CALLING OUT TO BLACKNESS

The names are
so many
so many
so many over centuries

The names forgotten
never known
buried in unmarked graves
or swinging out in the open
like lynchings

Modern lynchings
recorded on videos

The names remembered
of sold children, killed babies

Destroyed young
disrespected
and disregarded old

Murdered men
Murdered women
Murdered teenagers

CALLING OUT TO BLACKNESS

The Earth heard
People in the Earth heard

COME ON BLACKNESS

Artists acted as a prism
Separating white light
into a spectrum of colors

They colored what they felt
colored what they saw

They painted what we know
painted who we are

Painted the weight on our necks
the anguish on top of our souls

Released the horror of silenced
screams and splashed it over
boarded up storefronts

They captured pieces of our healing
the strength that moves our Black
nations and the joy that never dies

That ancient, intrinsic Onyx joy that
never lets us die as a people

We will not die as a people

Murals for all of Madison to see
for all Madison to know
up close and up personal

Black people-beauty
so precious
so terrible
so incredible in primary colors

In mixtures only a glittering
Black sensibility can best illustrate
only Blackness can create

Every mural unique, a single yet
a collective story

CALLING OUT TO BLACKNESS

All Blackness that ever existed
or will exist

Don't try to paint over us
deface our contributions,
erase our existence

Blackness answers
in the brushes of creativity
in the thunder of action.

