

## **Jessica Angima Project Samples**

As an organizer, facilitator, and social practice artist, my work uses photography, writing, and communal gatherings to explore the rhythms of personal and collective awakening. In this document, you'll find a selection of professional and artistic projects that demonstrate my approach to using art and contemplative practice to communicate social issues to community groups.

Question? Feel free to reach out to me at [jessica.angima@gmail.com](mailto:jessica.angima@gmail.com).

**Diasporic Dissonance, 2025, Photography / Publishing**



[VIEW.](#)

My project, *Diasporic Dissonance*, explores diaspora and translation. Shot on 35mm film in Nyansiongo, my ancestral home in rural Kenya, the photos document my Aunt Fenny's funeral. They mark her sudden passing, which prompted an unscheduled journey home, and a moment in which I grappled with my lack of Swahili, the language in which my family primarily communicates. Without access to my mother tongue, I experienced the funeral proceedings in isolation. The photos attempt to translate what I didn't have the language to express: grief, loss, and illegibility.

Immersed in the experience of the funeral, but without language, I used the lens to capture the experience of not understanding my own culture. The subjects are obscured, bodies are shot from behind, or objects (here, chairs) are given depth by what is missing. They are marked by inaccessibility, whether of a seat without a body (see: Emptiness #1 and #2) or a back turned to the camera (see: Untitled #1). They are grasping toward the incomprehensible (see: With Arms Outstretched), whether that be the loss of my Aunt Fenny's life or the grasp of my mother tongue. In all the photos, the environment provides solidity, the Earth being the place of permanence where a body or object might appear or disappear.

## Jessica Angima Project Samples

Shot from within the tender disconnect of being tethered to a culture both inherent and removed, *Diasporic Dissonance* provides translations for emotions felt but unable to be expressed. They are an exploration of what is lost and gained when we leave home, and what Meena Alexander calls the “zone of radical illiteracy” the place from “which we translate our selves in order to appear, in order to be in place.”

**The artist book (centerfold pictured above)** was printed in bubblegum, bright olive green, and medium blue at the SVA RisoLAB. Edition of 60.

**Arena Academy, 2021 - 2025, Activism**



As Deputy Training Director at Arena, I trained organizers how to work on progressive political campaigns. Over the course of five days, I train organizers to build culturally inclusive campaigns, how to build and coach teams of volunteers to amplify a campaign's effort and to move voters to the polls to vote for a candidate. Since joining Arena in 2021, I have supported over 255 organizers in developing skills to build strong volunteer teams and supported over 2,800 campaign staffers onboard to Arena Academy.

**This picture is the Phoenix Organizer track, trained in May 2022.** Graduates of this program went on to win key Democratic races during the 2022 midterms.



## I AM THE EARTH AND THE EARTH IS ME, 2023 - Present, Social Practice



As a [More Art Engaging Artists Fellow](#), I developed I AM THE EARTH AND THE EARTH IS ME (I AM THE EARTH...). I AM THE EARTH... engages the residents of Bed-Stuy through participatory research and contemplative workshops. I AM THE EARTH... attempts to rectify and reduce the harms of environmental racism. There is increasing data that makes the correlation between the lack of urban green space in communities of lower socioeconomic status and increased usage of antidepressants. Bed-Stuy has been one of the most redlined neighborhoods in New York City, historically leaving it without adequate tree-top coverage. This divestment leaves Bed-Stuy residents susceptible to both the physical and mental damage of climate change.

In March 2020, the New York City Council released an ambitious report outlining policy proposals for fighting climate change across the five boroughs. To truly rectify the divestment in city services the NYC Council must invest in the environmental resiliency of historically black and brown neighborhoods like Bed-Stuy. There is an urgent need to think creatively in response to the climate crisis. Through both social connection and public policy, we can build sustainable relationships with the natural resources on which we rely. I AM THE EARTH... responds to the urgency to take care of the land and through doing so, take care of our mental well-being.

## Jessica Angima Project Samples

This workshop component of this project took place on Sunday, October 8, 2023. **During this 2 hr. workshop, through contemplation, writing, poetry and photography, participants explored how the land we inhabit holds and carries us and what we can offer the Earth in return (pictured above).**

For the More Art Fellow final presentation, Rituals of Social Transformation, I shared a performance lecture sharing research and reflections from the project, **as well as presented a riso-printed zine (pictured below).**



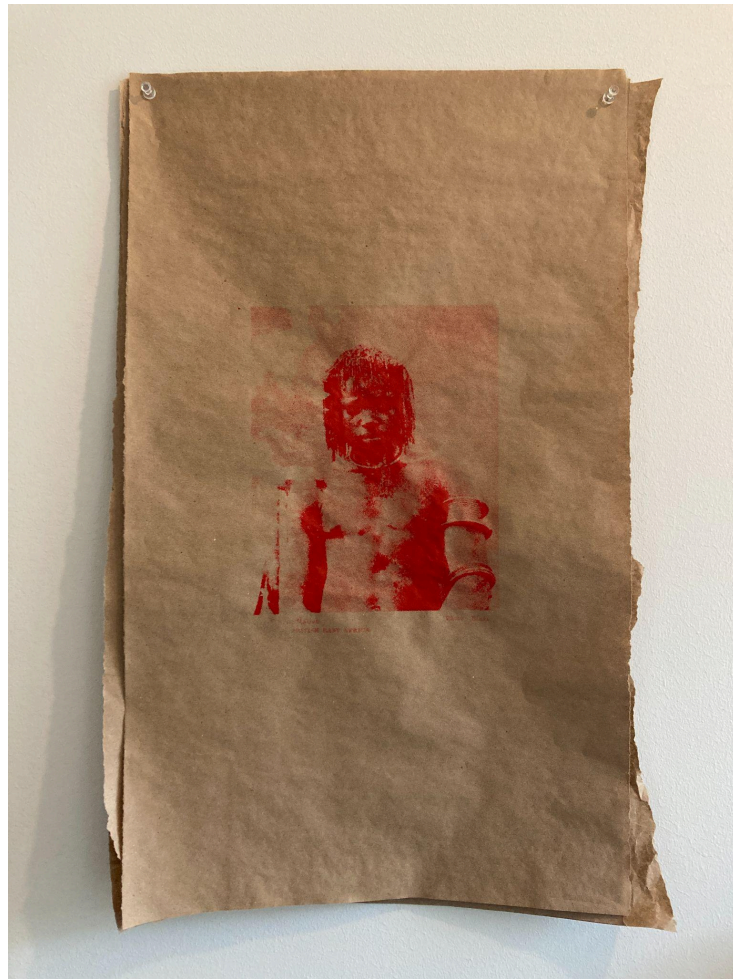


## Seeding Hope, 2022, Social Practice



As a facilitator for Seeding Hope, I guided participants in meditation and group reflection. The program was geared toward collective processing of grief and the cultivation of hope. Participants were invited to bring an object that embodies hope as representative of a seed that they'd like to plant for the future. They were also invited to share with the group, naming their hope aloud and allowing their aspirations to be bolstered by the intimate community formed at the program. **The image above shows the community altar to which participants contributed.**

**Redder than Red, 2022, Screenprint**



**This screenprint image is part of an ongoing documentation and archiving of diasporic rage.** It depicts the Kisii tribesman known as the Warrior Otenyo, who led a widespread rebellion against British colonization.

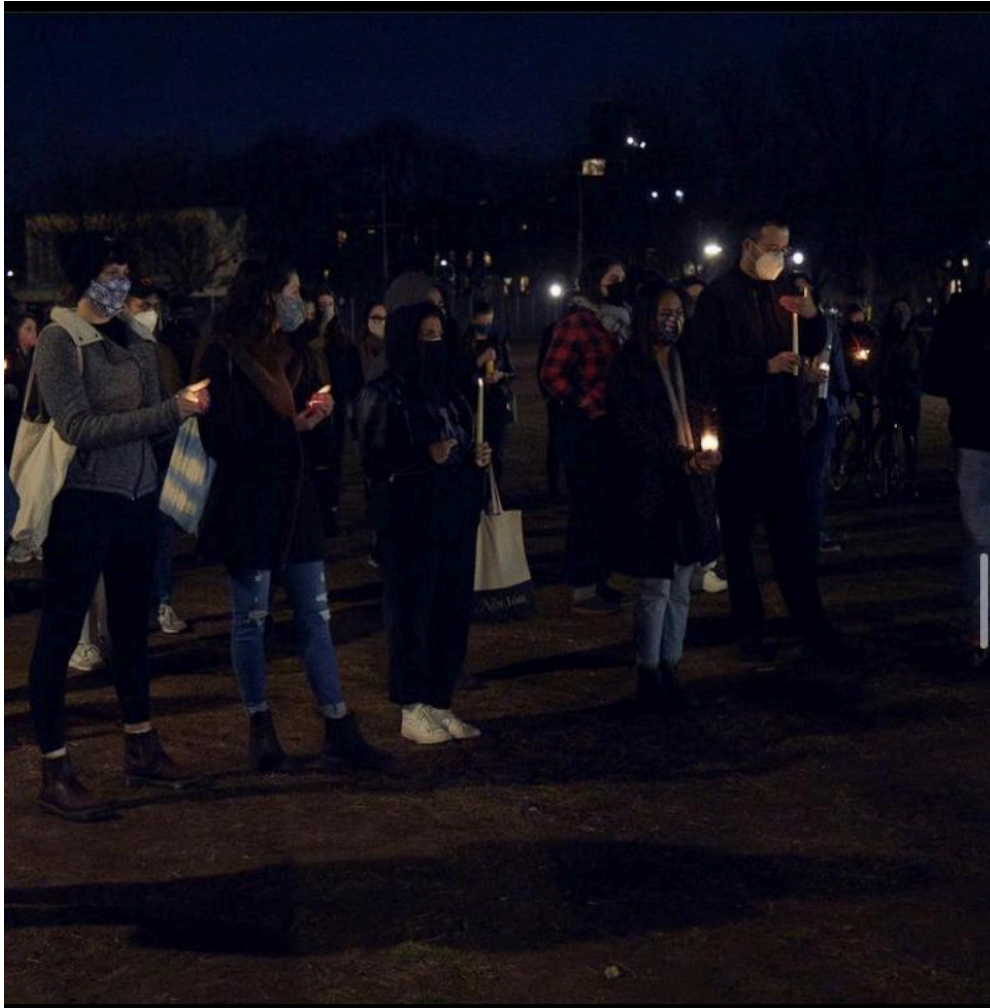


### **Witnessing the Slow, 2021, Social Practice**

This piece was developed with [Inner Fields Collective](#). As a facilitator, I guided the sangha in meditation, somatic practice and traditional Buddhist chanting. I invited sangha members to explore what it means to witness and be with the slow. How do you experience the crawl of passing seasons (both internally and externally)? Does the slow feel like a pressure cooker? Or a luscious opportunity for growth?

Contemplation on these questions was expressed through a collaborative poetry writing experience, culminating with a reading. **While there is no image of this event, [you can read the collaborative poem here](#).**

**Bed-Stuy Strong, 2020 - 2021, Community-Based Project, Activism**



From 2020 - 2021, I was a lead for Bed-Stuy Strong, a mutual aid organization of neighbors helping care for each other and meet each other's needs in a spirit of solidarity. As a part of this effort, I facilitated 2020 Election Day support, facilitated focus groups with long-standing Brooklyn organizations to assess neighborhood need, coordinated a coat drive in collaboration with Warriors in the Garden and held a community vigil in Herbert von King Park on the one-year mark of the pandemic lockdown. **Above is an image of neighbors who attended the community vigil in spring 2021.**

**Meditating for Black Lives, 2020, Activism**



In 2020, I was a guiding teacher with Meditating for Black Lives, helping to support community efforts to fight oppression. Throughout the summer of uprising and into the fall, I provided meditation and healing in Herbert von King Park, Black Lives Matter Plaza on Fulton Street and Lincoln Terrace Park. **Included above is an image of the second meditation held in Herbert von King Park on June 14, 2020.**



**Breathe Bronx, 2019, Social Practice**



During my time as a [Create Change Fellow](#), my cohort and I launched Breathe Bronx, an exploration of how deep breathing can be an easy but effective tool to find health, healing and abundance. We came to this work through community mapping efforts, attending Bronx Community Board 2 meetings, speaking with the Environmental Committee and attending DCP Southern Boulevard Neighborhood Planning Study meetings. Through these conversations, we learned the Bronx has one of the highest rates of asthma in New York City and truck traffic through neighborhood streets toward the food distribution center in Hunts Point exacerbated the issue. In response, we created “Two-Minute Creative Care Clinic” on Southern Blvd and Kelly Street Community Garden G.L.A.D. Garden Love & Appreciation Day, a website collecting stories and a self-resilience guidebook sources with wisdom and care remedies provided by the neighbors of Kelly Street and the South Bronx. We found that a source of great abundance can be a simple 'breath'.

**The above image is a meditation I guided for one of our activations at Kelly Street Community Garden G.L.A.D. Garden Love & Appreciation Day.**

**This is Not a Gun, 2017, Social Practice**



This piece was part of an ongoing collaboration with This Is Not A Gun, a series of workshops developed by artist Cara Levine, in which participants craft objects in clay from a list of objects that have been mistaken for a gun in a police shooting. For this iteration of the project, I was a facilitator, leading mindfulness check-ins throughout the workshop, allowing participants to assess their emotional state and send aspirations of well-being to those affected by gun violence.

**The above image is from a workshop held at Forward Union Fair in 2017.**