NEW YORK CITY — “Dissident Practices,” on view through June 16, at Anya and Andrew Shiva Gallery at John Jay College of Criminal Justice, explores how Brazilian women artists respond to social change — from the military dictatorship in the mid-1960s to the return to democracy in the mid-1980s, the social changes of the 2000s, the rise of the right in the mid-1980s, the social changes of the 2000s, the rise of the right in the late-2010s and the recent development of a more diverse younger generation fighting for gender equality and LGBTQI+ rights. Curated by Claudia Caliman, associate professor and chair of the department of art and music at John Jay College of Criminal Justice, the exhibition will present more than 30 works, including sculpture, video and photography by 12 prominent artists working from Brazil today, and emerging Brazilian artists.

Among the artists featured are Leticia Parente (1930-1991), Anna Bella Geiger (b 1933), Anna Letícia Parente (1930-1991), and emerging Brazilian artists.

Bernardino Valente is part of a generation of younger artists fighting for social change — from the mid-50s and donated to the University of Arizona Museum of Art in 1958, “Woman-Ochre” was a beloved painting exhibited widely over the next three decades.

It disappeared from public view on November 29, 1985, a fateful day when it was brazenly cut from its frame and stolen from the museum. The painting’s whereabouts were unknown for almost 32 years, until August 2017 when it reappeared at an estate sale in the small town of Cliff, N.M. This exhibition documents the incredible journey of “Woman-Ochre,” guiding visitors through the circumstances of its creation, acquisition by UAMA, theft and miraculous recovery. It concludes by detailing the painstaking restoration work done by conservation experts at the Getty Center.

Although the theft of “Woman-Ochre” is a sore spot in the painting’s history, it is only one part of an overall heartening story. Now restored to its fateful day when it was brazenly cut from its frame and stolen from the museum. The painting’s whereabouts were unknown for almost 32 years, until August 2017 when it reappeared at an estate sale in the small town of Cliff, N.M. This exhibition documents the incredible journey of “Woman-Ochre,” guiding visitors through the circumstances of its creation, acquisition by UAMA, theft and miraculous recovery. It concludes by detailing the painstaking restoration work done by conservation experts at the Getty Center.