

Public Programs These events are free, open to the public, and take place at the Contemporary Arts Museum Houston, unless otherwise noted. Seating is limited. Please check camh.org for the most current information.

Opening Reception
Friday, August 24, 2018 | 6:30–9PM

In Conversation | CAMH Guest Curator Risa Puleo
Saturday, August 25, 2018 | 2–3PM

Screening | *The Prison in Twelve Landscapes*
Thursday, August 30, 2018 | 6:30–8PM

Talk | *Lines in the Landscape*, Artist Josh Begley in conjunction with AIGA Houston
Thursday, September 13, 2018 | 6:30–7:30PM

Workshop | Visualizing Redlined Neighborhoods in Houston with AIGA Houston
Saturday, September 15, 2018 | 2–4PM
\$20 Workshop Fee | Register at camh.org. Space is limited

Art at Noon | Ray Hill and David Collingsworth of KPFT’s *The Prison Show*
Friday, September 21, 2018 | 12–1PM

Workshop | Words & Art
Saturday, September 22, 2018 | 12:30–1:30PM

Performance | *Open Letters* with Mark Menjivar
Rothko Chapel | 1409 Sul Ross Street, Hou., Texas 77006
Wednesday, October 10, 2018 | 7–9PM
Register at rothkochapel.org. Space is limited.

Community Day
Saturday, October 20, 2018 | 2–5PM

Reading | Words & Art
Thursday, November 1, 2018 | 6:30–7:30PM

Open Studio | Safe Space
Saturday, November 3, 2018 | 2–4PM

Talk | *Carceral Aesthetics: Prison Art and Mass Incarceration* with Nicole R. Fleetwood
Thursday, November 29, 2018 | 6:30–7:30PM

Performance | Scriptwriters Houston Museum Plays
Thursday, December 6, 2018 | 6:30–8:30PM
Register at camh.org. Space is limited.



“Walls turned sideways are bridges.”
—Angela Davis

Contemporary Arts Museum Houston

5216 Montrose Boulevard
Houston, Texas 77006
@camhouston
CAMH.ORG
#atCAMH
#WallsTurnedSideways

HOURS

Mon.	Closed
Tue.	10AM–7PM
Wed.	10AM–7PM
Thu.	10AM–9PM
Fri.	10AM–7PM
Sat.	10AM–6PM
Sun.	12PM–6PM

Cover: Martin Wong.
47-04, 1992. Acrylic on canvas. Image and work courtesy the Estate of Martin Wong and P.P.O.W. Gallery, New York, New York.

Inside: Mary Patten, *Panel*, 2013. Four-channel performance-based video installation. Image and work courtesy the artist.

Walls Turned Sideways: Artists Confront the Justice System is made possible in part by a major grant from the National Endowment for the Arts. The exhibition catalogue is made possible by support from The Brown Foundation, Inc. of Houston and the Elizabeth Firestone Graham Foundation.



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Walls Turned Sideways: Artists Confront the Justice System

August 25, 2018–January 6, 2019

Walls Turned Sideways: Artists Confront the Justice System features work made by artists across the nation that addresses the criminal justice system, mass incarceration, and the prison-industrial complex. The exhibition recognizes the artist as a figure in changing society and poses the questions: What functions can only art and artists fulfill in the social and political landscape? What can the mediums of art-making show and the processes of artists do that no other discipline or field can?



Because the justice system in the United States is complex and circuitous, artists are realistically only able to tackle one aspect at a time. Each artist in the exhibition has been able to identify a moment of tension in the interactions between a person and the authority of the law as a place to exert pressure and make a strategic intervention in the justice system. The exhibition reconstructs the trajectory of the criminal justice system through these artworks. The exhibition begins with **profiling**, and the artists in this section focus on questioning and challenging assumptions about who is a criminal. Suzanne Lacy collaborated with youth who had been profiled in

Oakland, California to create artworks that challenge the police, community, and young people in order to question their ideas about why teenagers are assumed to have criminal intentions. Jenny Polak and Rodrigo Valenzuela focus on the ways immigrant communities are targeted, while Zach Blas explores the technological aspects of profiling. Dread Scott’s *Wanted* (2014) relates to Glenn Ligon’s broadsides to reveal that racial profiling in the present day is a process that is inherited from two centuries of United States history. Being profiled might result in **arrest**. The artists in this section highlight the complex role police officers play in our

public consciousness and respond to recent citizen deaths due to encounters with the police. Shaun Leonardo and Carl Pope mobilize the form of the memorial to create a space for a community to grieve lives lost at the hands of the police. Autumn Knight’s performance enacts the moment of arrest, while Josh Begley’s algorithm-driven website visualizes the sites where arrest has resulted in death. Conversely, Danny Giles and Chris Burden focus on the perception of police officers. Should one be arrested, they move through the procedures associated with **due process** of the law. The artists in this section highlight the complexity and variety of viewpoints that arise through the assignment of guilt or innocence. Titus Kaphar’s portraits are based on mugshot photographs. Sam Gould enlisted comic book artists to illustrate the interrogation process. Andrea Robbins and Max Becher’s photographs reveal the entanglement of church and state in the physical space of the court house. Shaun Leonardo and Jamal Cyrus examine how the media distorts and influences public opinion. With a guilty verdict comes **incarceration**; artists engage with this stage from the perspective of their experiences of being incarcerated or as a family member of an incarcerated person. Sherrill Rowland emphasizes time through the accumulation of marks on a cell wall, while Deanna Lawson uses the prison waiting room as the center of her experience. James Drake worked with the partners of incarcerated men to visualize the secret language by which they communicate through cell windows at the El Paso County Jail in Texas. The exhibition ends with three ways one leaves, or **exits** the prison system: a life sentence that ensures death in prison, the death penalty,

or reentry into society. For many, exiting the physical structures of prison does not equal freedom. Artists Gregory Sale and Laurie Jo Reynolds work with people who have histories of incarceration to reframe their experiences and prepare them for the future. Tirtza Even collaborates with people who were tried as adults when they were teenagers and sentenced to life in prison; similarly, Sarah Ross and Damon Locks worked with older adults who were given long-term sentences. Both scenarios mean that the incarcerated person likely will die in prison before the terms of their sentences will be considered for parole. Artists Richard Kamler, Mark Menjivar, Luis Camnitzer, and the collaborative Lucky Pierre lay bare the reality of the death penalty by using the last meal and final words of executed men as materials for their artworks. The exhibition ends with the extraordinary story of Anthony Papa, who leveraged his artwork to secure his release from prison. **Participating Artists** Andrea Robbins and Max Becher; Josh Begley; Zach Blas; Chris Burden (in collaboration with the Fabric Workshop and Museum, Philadelphia); Luis Camnitzer; Jamal Cyrus; James Drake; Tirtza Even; Andrea Fraser; Maria Gaspar; Danny Giles; Sam Gould; Michelle Handelman; Coco Fusco and Paula Heredia; Suzanne Lacy with Julio Morales, and Unique Holland; Alexa Hoyer; Ashley Hunt; Improvers; Richard Kamler; Titus Kaphar; Kapwani Kiwanga; Autumn Knight; Deana Lawson; Shaun Leonardo; Glenn Ligon; Sarah Ross and Damon Locks; Lucky Pierre; Keith Calhoun and Chandra McCormick; Mark Menjivar; Trevor Paglen; Anthony Papa; Mary Patten; Jenny Polak; Carl Pope; Laurie Jo Reynolds; Sherrill Roland; Gregory Sale; Dread Scott; Sable Elyse Smith; Rodrigo Valenzuela; and Martin Wong.

Suggested Resources

These resources are recommended for further inquiry into the artwork and themes explored in the exhibition *Walls Turned Sideways*.

Reading

- Alexander, Michelle
– *The New Jim Crow: Mass Incarceration in the Age of Colorblindness*, 2010
- Bentham, Jeremy
– *The Panopticon and Other Prison Writings*, 1995
- Boyd, Andrew and Dave Oswald Mitchell
– *Beautiful Trouble: A Toolbox for Revolution*, 2012
- Davis, Angela
– *Are Prisons Obsolete?*, 2003
- Foucault, Michel
– *Discipline and Punish: The Birth of the Prison*, 1975
- Magnet, Shoshana Amielle
– *When Biometrics Fail: Gender, Race, and the Technology of Identity*, 2011
- Perkinson, Robert
– *Texas Tough: The Rise of America’s Prison Empire*, 2010
- Raiford, Leigh
– *Imprisoned in a Luminous Glare: Photography and the African American Freedom Struggle*, 2011

Viewing

- The Attica Tapes*
– Portable Channel, 1971
- The Central Park Five*
– Ken Burns, Sarah Burns, and David McMahon, 2012
- Herman’s House*
– Angad Singh Bhalla, 2013
- L.A. Burning: The Riots 25 Years Later*
– A&E, 2017
- Natural Life*
– Tirtza Even, 2014
- The Prison in Twelve Landscapes*
– Brett Story, 2016
- Pull of Gravity*
– Jon Kaufman and El Sawyer, 2015
- Southwest of Salem: The Story of the San Antonio Four*
– Deborah Esquenazi, 2016
- Up the Ridge*
– Amelia Kirby and Nick Szuberla, 2006