

Public Programs

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

Opening Reception | *Slowed and Thrown: Records of the City Through Mutated Lenses*
Thursday, March 5
Members Preview | 6–7PM
Public Opening | 7–9PM

Art at Noon | Lance Scott Walker
Friday, March 6 | Noon–1PM

In Conversation | Patricia Restrepo, CAMH Exhibitions Manager and Assistant Curator, with artists Tay Butler, Robert Hodge, and Ayanna Jolivet Mccloud
Saturday, March 7 | 11AM–Noon

Open Studio | Community Remix
Saturday, March 7 | 2–4PM

Family Day and Teen Council-organized Fashion Show
Saturday, March 21 | 1–4PM

Open Studio | Making Beats
Saturday, April 4 | 2–4PM

Talk and Performance | Artists from the Screwed Up Click (S.U.C.): E.S.G., Lil’ Flip, and Will-Lean
Thursday, April 9 | 6:30–8:30PM

20Hertz | ‘dando with Devin Kenny
Thursday, April 16 | 6:30–7:30PM

Art at Noon | Artists Rabéa Ballin and Jamal Cyrus
Friday, May 29 | Noon–1PM

Performance | Texas Noise and Ambience
Thursday, June 4 | 6:30–8:30PM

“If nothing else, Screw culture was a love letter to Houston, a sonic rendering of the illegibility of Houston’s Black communities made legible by slowing it down.”

—Dr. Regina N. Bradley,
Scholar of African American culture

Contemporary Arts Museum Houston

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

HOURS

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

IMAGES

Cover: DJ Screw in his home studio. Courtesy SoSouth Music Distribution. Photo by Ben DeSoto ©1995.

Inside (L to R): Tay Butler. *SLAMA* (detail), 2020. Digital collage, dimensions variable. Courtesy the artist.

Karen Navarro. *Fragment* (detail), 2019. Archival inkjet print, wood, and epoxy. 48 x 56 inches. Courtesy the artist and Foto Relevance, Houston, Texas.

Slowed and Thrown: Records of the City Through Mutated Lenses is made possible in part by a major grant from the National Endowment for the Arts.



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Tom Van Laan, Joe and Johanne Gatto, Blakely and Trey Griggs, Kerry Inman and Denby Auble, Louise Jamail, Page Kempner, Dillon A. Kyle and Sam L. Lasseter, Bryn Larsen, Erica and Benjy Levit, Marian Livingston, Lucinda and Javier Loya, Catherine and George Masterson, Elisabeth and Brian McCabe, Greg McCord, Mac and Karen McManus, Floyd and Janice Newsum, Cabrina and Steven Owsley, Elisa Stude Pye, Howard and Beverly Robinson, Jay Shinn and Tim Hurst, Nicholas and Kelly Silvers, Elizabeth and Barry Young. Exhibition Donors and Patrons—Chinhui and Eddie Allen, Art Market Productions, Vera and Andy Baker, The Brown Foundation, Inc. of Houston, Jereann Chaney, George and Mary Josephine Hamman Foundation, Houston Endowment, Inc., John R. Eckel, Jr. Foundation, Sissy and Denny Kempner, KPMG, M.D.

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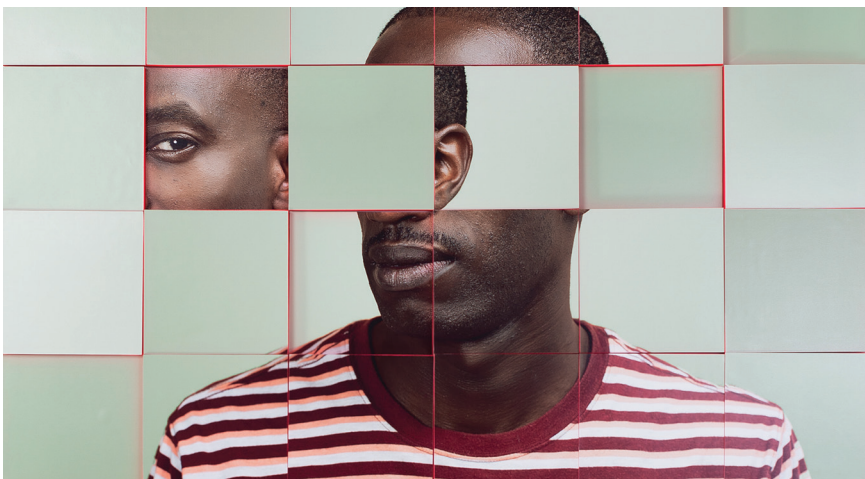
Slowed and Thrown

March 6–June 7, 2020



Contemporary Arts Museum Houston

Slowed and Thrown: Records of the City Through Mutated Lenses is a two-part interdisciplinary exhibition orbiting around the legacy of the late Houston legend DJ Screw (born Robert Earl Davis Jr.). He produced his “chopped and screwed” technique—reducing pitch, slowing tempo, distorting input, and chopping lyrics to produce new meanings—by using two turntables to slow down and layer hip hop tempos. The hallmarks of DJ Screw’s namesake sound are synonymous with Houston hip hop, earning him the nickname “The Originator.” DJ Screw would take a small commission from individuals to create a mixtape featuring requested songs. He would then dub copies of that original tape to sell to the public. On the over 340 known mixtapes he created, DJ Screw distorted works by popular musical artists and layered freestyles raps by numerous Houston-based artists for his “chopped up” version of the original. Despite his untimely death at age 29 in 2000, the hip hop DJ, influential creator of the “chopped and screwed” DJ technique, and leader of Houston’s Screwed Up Click continues to influence artistic genres around the world.



The exhibition features unconventional photography and new media created by strategies that parallel the musical methods of the innovative DJ. In their photo-adjacent practices, the participating artists appropriate, mash-up, collage, and mutate photographic inputs, in addition to slowing time. *Slowed and Thrown* contends that remixing “sampled” materials is a radical aesthetic act utilized by both artists and musicians. Through reconfigurations of sourced and original materials, the featured artists draw attention to inequities stemming from race, gender, and sexual orientation, suggesting new possibilities and alternative realities. All of the participating artists in *Slowed and Thrown* are Houston-affiliated—either from, or at some point based here. This tie to the city manifests in a strong sense of place evident in many of the artworks.

A nesting exhibition of DJ Screw archival materials, partly from the University of Houston Libraries, serves as the physical and conceptual core of *Slowed and Thrown*. Placing the curated archive in dialogue with photo-based artworks demonstrates the resonances between DJ Screw’s creative process and those of the exhibiting artists. The archival

exhibition is displayed within a gallery that mirrors the original location of Screwed Up Records & Tapes on Houston’s Cullen Boulevard, and is activated by a musical playlist compiled by E.S.G., rapper and member of the Screwed Up Click.

Slowed and Thrown is curated by Patricia Restrepo, Exhibitions Manager and Assistant Curator at Contemporary Arts Museum Houston; alongside guest curators Big Bubb, owner of Screwed Up Records & Tapes; and E.S.G., rapper and member of the Screwed Up Click. The exhibition’s research advisors are Julie Grob, Coordinator for Instruction and Curator of Houston Hip Hop Research Collection at the University of Houston Libraries, and Rocky Rockett, independent hip hop educator.

The photographic component of *Slowed and Thrown* serves as CAMH’s presentation in the 2020 FotoFest Biennial, which will take place in Houston during the run of this exhibition.

Participating visual artists

B. Anele, Rabéa Ballin, Tay Butler, Jimmy Castillo, Jamal Cyrus, Robert Hodge, Shana Hoehn, Tomashi Jackson, Ann Johnson, Devin Kenny, Liss LaFleur, Karen Navarro, Ayanna Jolivet McCloud, Sondra Perry, and Charisse Pearlina Weston

Suggested Resources

These resources are recommended for further inquiry into the artwork and themes explored in the exhibition *Slowed and Thrown: Records of the City Through Mutated Lenses*.

Listening

- | | |
|----------------------------------|----------------------------------|
| DJ Screw | Principe Q |
| - <i>3 'n the Mornin'</i> , 1996 | - <i>Screwmbia Vol. 2</i> , 2018 |
| - <i>99' Live</i> , 1999 | |

Reading

- | | |
|--|--|
| Ball, Jared | Mackey, Nathaniel |
| - <i>I Mix What I Like! A Mixtape Manifesto</i> , 2011 | - <i>Blue Fasa</i> , 2015 |
| Bradley, Regina N. | Moten, Fred |
| - <i>Boondock Kollage: Stories from the Hip Hop South</i> , 2017 | - <i>Black and Blur</i> , 2017 |
| Eshun, Kodwo | Njami, Simon |
| - <i>More Brilliant than the Sun</i> , 1998 | - <i>Africa Remix: Contemporary Art of a Continent</i> , 2005 |
| Feireiss, Lukas (Editor) | Pendleton, Adam |
| - <i>Radical Cut-Up: Nothing is Original</i> , 2019 | - <i>Black Dada Reader</i> , 2017 |
| Holiday, Harmony | Scott Walker, Lance |
| - <i>Hollywood Forever</i> , 2017 | - <i>Houston Rap Tapes: An Oral History of Bayou City Hip-Hop</i> , 2013 |
| Jafa, Arthur | Toomer, Jean |
| - <i>A Series of Utterly Improbable, Yet Extraordinary Renditions</i> , 2018 | - <i>Cane</i> , 1923 |
| | Washington, Bryan |
| | - <i>Lot: Stories</i> , 2019 |

Viewing

- | | |
|--------------------------------------|---|
| <i>Hip Hop Evolution</i> | <i>This Thing We Do: Houston DJ Culture Revealed (A Documentary Film)</i> |
| - Rodrigo Bascuñán and Darby Wheeler | - Flash Gordon Parks, 2017 |
| <i>RiP!: A Remix Manifesto</i> | |
| - Brett Gaylor, 2008 | |