



Richard Ross, from *Juvenile in Justice* series, digital inkjet prints, 38 x 24 inches. Courtesy of the artist.

Sandow Birk
Camilo Cruz
Amy Elkins
Alyse Emdur
Ashley Hunt
Los Angeles Poverty Department
Spencer Lowell
Jason Metcalf
Sheila Pinkel
Richard Ross
Kristen S. Wilkins

with Steve Shoffner in
collaboration with the students
from Chaffey College's Inmate
Education Program at CIW
with Angela Cardinale

Reception for the artists
with a performance by Karla Diaz:
September 8 from 6-8pm

Panel discussion with the artists:
November 10 at 5pm

INSIDE/OUTSIDE: PRISON NARRATIVES

Curated by Rebecca Trawick and Misty Burrue
September 8 – November 21, 2015

This exhibition and related programs are generously supported in part by the President's Equity Council, the Chaffey College Student Inmate Education Grant, Associated Students of Chaffey College, and the President's Host Account.

WIGNALL MUSEUM *of*
CONTEMPORARY ART

INSIDE/OUTSIDE: PRISON NARRATIVES

Curated by Rebecca Trawick and Misty Burruel

Inside/Outside: Prison Narratives, and its companion exhibition, *DESEGREGATE, DISMANTLE ISOLATION* bring together a group of artists that are compelled to investigate themes related to our current state of mass incarceration in the U.S. with a focus on systems of control through the use of solitary confinement and death row; the value of an education or rehabilitation efforts within the corrections system; and to consider how artistic expression has been incorporated into systems of rehabilitation.

An important component of this exhibition is the public programming, community outreach, faculty and student engagement, and opportunities for discourse. In addition to the impressive list of artists and activists who are participating in our concurrent exhibitions, a consortium of faculty, college administrators, and experts in the fields of arts and corrections, reentry, and rehabilitation join us in our programming to further contextualize the works on view and our engagements with them. The exhibition promotes local partnerships that foster institutional and public engagement in the prison system, while investigating the multifaceted topics the artists explore. The experience, perspective, and opinions of this consortium will facilitate these kinds of dynamic engagements from both the inside and the outside.

According to the U.S. Department of Justice, more than 10,000 people are released from prisons and jails in the United States weekly.¹ That's more than half a million people annually. More than 2.3 million people are incarcerated in America today - a rate that has more than quadrupled since 1980. Many have called it an epidemic. The result has been countless numbers of important books, art exhibitions, films and documentaries, and recently, popular culture has explored life behind bars with shows such as *Orange is the New Black* and *Wentworth*. Many of these investigative works informed the vision of *Inside/Outside*. One seminal book written on the subject is Michelle Alexander's *The New Jim Crow*. Alexander asks us to consider incarceration in the age of colorblindness. She posits that our contemporary criminal justice system in the U.S. functions as a system of racial control². Recently, a number of curators have explored our nation's history and contemporary manifestations of mass incarceration. Many of the exhibitions that influenced and informed us took place in Southern California. Notable recent exhibitions include *Prison Obscura*, curated by Pete Brook³; *Voices of Incarceration*, curated by Carolyn Peter⁴; and *Geographies of Detention*, curated by Catherine Gudis & Molly McGarry⁵. A considerable number of artists have dedicated their practices to the investigation of the history and ramifications of incarceration on our communities either through their own practice, through rehabilitation programs where they facilitate student inmates' explorations, and/or by sharing the work of incarcerated artists with the world. As curators we owe a debt of gratitude to the breadth and depth of resources available on the broad topic of 'incarceration'.



Kristen S. Wilkins, *Untitled #10* from the *Supplication* series, 2009–2014, inkjet prints, 8 x 10 inches and 4 x 6 inches, and text. Courtesy of the artist. Grand Ave. by Shiloh (Cemetery). Left side of water fountain. Has colorful wreath with flowers. It is were my son is @. He is the best thing that happened to me in my life. He was my 'world.'

Recently, President Obama gave a speech to the NAACP at their annual convention in Philadelphia, pointedly calling for greater reforms in the criminal justice system . With the September 2014 passage of Senate Bill 1391, which requires the Department of Corrections and Rehabilitation and the Office of the Chancellor of the California Community Colleges to enter into an interagency agreement to expand access to community college courses that lead to degrees or certificates that result in enhanced workforce skills or transfer to a four-year university . Educational programs within prisons are proving successful and benefiting communities while

reducing local recidivism among the parolee population. Despite political and social agendas, many educators, researchers, community agencies, and civic-minded leaders recognize the value of education within prisons and the benefit of assisting parolees post-incarceration. There is an unparalleled bipartisan support for system-wide reforms in areas of drug decriminalization, solitary confinement, prison labor, privatization, death penalty, reentry services, and rehabilitation.

As employees in the educational system, we are intrigued and moved by the lives of our students, the impact incarceration has had on many of their lives and the lives of their families, and the growing need for discourse on the topic among local agencies and members of educational institutions.

Inside/Outside artists and activists bridge many of these issues. Artists Sandow Birk, Ashley Hunt, and Spencer Lowell look at the architecture of prison facilities within the California landscape. Camilo Cruz looks with an activists eye and from within the system where he works as a Community Justice Initiative Director in the Criminal and Special Litigation Branch with the City of Los Angeles. Sheila Pinkel considers the unequal system of prison labor, while Richard Ross studies the systems of control over children and young adults and the psychological impacts of such practices. Jason Metcalf considers food – usually a rather mundane topic in the day-to-day – but taken in the context as a death row inmate's final meal request, these meals take on a new significance. Karla Diaz addresses the politics of food and incarceration in her opening night performance. Ashley Hunt's infographics provide us with information on the Prison Industrial Complex (PIC). Kristen S. Wilkins' collaborative portraits of female inmates in Montana, juxtapose images of the women's memories prior to incarceration that challenge our



Kristen S. Wilkins, *Untitled #14* from the *Supplication* series, 2009–2014, inkjet prints, 8 x 10 inches and 4 x 6 inches, and text. Courtesy of the artist. 'I always wanted to go to Pictograph Cave Park. I can give the photo to my kids and tell them I'll take them there when I get out.'

expectations of the “criminal”. Amy Elkins and Alyse Emdur both mine personal collections of letters and photos that amplify the voices of the incarcerated and unsettling utopia. English Professor Angela Cardinale led a group of students in the Inmate Education Program at CIW to write a number of essays over the course of 8 weeks, many that consider personal memories prior to incarceration. Steve Shoffner’s compilation of these student essays frames their shared condition in a compelling manner. In the project space, The Counter Narrative Society (aka Mabel Negrete + Collaborators) delves into solitary confinement, the impact on the incarcerated, and the people who love them. As curators, we hope this collection of visual and written work will provoke questions about our system of justice and corrections and the people who are subject to those systems.

This exhibition would not be possible without the contributions of many. We would like to extend our sincere appreciation to all of the individuals who supported the realization of *Inside/Outside*. Michone and Michael Roth who generously loaned artworks from their private collection to this show. Eleana Del Rio and Kimberly Clark, Koplín Del Rio Gallery, Los Angeles; Yancy Richardson and Francisco Cordero, Yancy Richardson Gallery, New York; Carolyn Peter, Laband Gallery, LMU, Los Angeles; and Caroline Docwra and Jessie Bowman, Houston Center for Photography, Texas, who have all provided loan assistance and support in innumerable ways. At the California Institute for Women, special thanks to

Warden Kimberly Hughes, staff Johnathan Mumm, and the student contributors. The students are part of the Chaffey College Inmate Education Program at CIW who have bravely shared personal stories of love, loss, and redemption, all under the amazing guidance of Chaffey College English Professor Angela Cardinale. At Chaffey College, Associate Superintendent Dr. Sherrie Guerrero; Interim Vice President Dr. Eric Bishop; School of Instructional Support Dean Laura Hope; School of Visual and Performing Arts Dean Jason Chevalier; and colleagues

Catherine Bacus, Angela Cardinale, Baron Brown, Michele Jenkins, Kelly Ford Kaminski, Theresa Rees, Laura M. Alvarado, Henry Rivas, Robert M. Rundquist, Diana Sanchez, Will Mittendorf, and Bob Markovich, all who provided their expertise, energy, and who graciously participated and collaborated on programming. Further, our appreciation to the Chaffey College Presidents Office, the Office of Instruction, the School of Visual &



Amy Elkins, *TB/32 (Not the Man I Once Was)*. Archival pigment print. 24 x 20 inches. Courtesy of the artist and Yancey Richardson Gallery, New York, NY.



Amy Elkins, *Handmade Jump Rope (torn and braided bed sheet)*. archival pigment prints. 14 x 11 inches each. Courtesy of the artist and Yancey Richardson Gallery, New York, NY.



Amy Elkins, *Four Years out of a Death Row Sentence (Forest)*, archival pigment print, 30 x 45 inches. Courtesy of the artist and Yancey Richardson Gallery, New York, NY.

Performing Arts, EOPS, Presidents Equity Council, the Associated Students of Chaffey College, the Wignall Museum Advisory Committee, and Ask Art: Advocates. At the Wignall Museum we want to thank Roman Stollenwerk and the gallery staff. Without them, the exhibition could not have been realized. We also want to acknowledge the generous support of the Chaffey College Inmate Education Grant. In the community, we would like to thank the many people who have shared resources, know-how, and who have presented their work including CSUSB Assistant Professor Annie Buckley, Professor of Education & Director of CSUSB's Center for the Study of Correctional Education Carolyn Eggleston, Linda Lee Smith Barkman, Rogelio Robles, Michele Molina, and Santos Furtos. Finally, we would like to thank the artists for their years of dedication to social justice, cultural change, and a more compassionate humankind. We are grateful to have had the opportunity to work with each and every one of them.

Misty Burruel & Rebecca Trawick, Curators
August 2015

¹United States Department of Justice, Office of Justice Programs, Prisoners and Prisoner Re-Entry introduction, 2015, web. April 2015.

²Alexander, Michelle. *The New Jim Crow, Mass Incarceration in the Age of Colorblindness*, New York: The New Press, 2012. Print.

³Brook, Pete. *Prison Obscura*, An exhibition of prison non-traditional imagery – surveillance, code, vernacular, workshop photography. Cantor Fitzgerald Gallery, Haverford, PA. (Jan 24th 2014 – Mar 7th, 2014); Scripps College, Claremont, CA (Sept 2nd-Oct 17th); Alfa Art Gallery & Rutgers University, New Brunswick, NJ (Oct 7th-Nov. 1st, 2014), Parsons New School of Design, New York, NY (Feb 5th-Apr 17th, 2015); University of Michigan (Sept 8th-25th, 2015); Evergreen State College, Olympia, WA (2016).

⁴Peter, Carolyn. *Voices of Incarceration*, Laband Gallery, Loyola Marymount University, Los Angeles, CA. January 25 - March 16, 2014.

⁵Gudis, Catherine & McGarry, Molly. *Geographies of Detention, From Guantánamo to the Goden Gulag*, California Museum of Photography, Riverside, CA, June 1 – September 7, 2013.

⁶The White House, Office of the Press Secretary, *Remarks by the President at the NAACP Conference*, press release, July 14, 2015. Web. July 2015.

⁷Justice Center, The Council of State Governments, *CDCR and California Community Colleges Partner to Expand College Opportunities to Inmates*, March 17, 2015. Web. July 2015.

rebecca TRAWICK

Rebecca Trawick is the Director/Curator at the Wignall Museum of Contemporary Art, located on the campus of Chaffey College where she has curated dozens of exhibitions and facilitated many more. Curatorial projects include: *Inside/Outside: Prison Narratives*, which examines the US system of corrections; *When I'm Sixty-Four*, an exhibition featuring contemporary artists who investigate concepts surrounding our perception, care, consideration, policy of our elderly population in our society; *Food for Thought: A Question of Consumption*, which explore issues of food security, hunger, the social and personal impacts and our obsessions with of food; *Separation Anxiety*, that looks at motherhood and childhood in unexpected ways; *Mammygraphs* with LA artist Mark Steven Greenfield and the concurrent *Trick Baby* featuring Minneapolis-based artist Ernest Arthur Bryant III; *Inlandia*, which looked at contemporary art currents in the Inland Empire; *Radiant Spaces/ Private Domain: Southern California* with Elena Maria Siff which presented work by artists with developmental disabilities; and *Tall Stories*, featuring artists and their mentors from the Art Center in Pasadena, CA. At Chaffey College she advises the annual *Student Invitational* exhibition and course with studio faculty and museum staff. From 2012 -2015 Trawick served as a Founding Board Member and Secretary for Arts Connection: The Arts Council of San Bernardino County. She's served as guest juror for multiple exhibitions in the region.

misty BURRUEL

Misty Burruel is an Associate Professor of Art at Chaffey College where she has taught for over a decade. She holds a Master of Fine Arts from Claremont Graduate University and Bachelor of Arts from California State University, San Bernardino. She is a broadly trained studio artist whose paintings, sculptures, installations and video works have been exhibited in many Southern California and international group exhibitions. Misty is a member of the American Association of University Women and former Board of Director for Arts Connection: The Arts Council of San Bernardino County.

sandow BIRK

Los Angeles artist Sandow Birk is a well-traveled graduate of the Otis/Parson's Art Institute. Frequently developed as expansive, multi-media projects, his works have dealt with contemporary life in its entirety. With an emphasis on social issues, frequent themes of his past work have included inner city violence, graffiti, political issues, travel, war, and prisons, as well as surfing and skateboarding. He was a recipient of an NEA International Travel Grant to Mexico City in 1995 to study mural painting, a Guggenheim Fellowship in 1996, and a Fulbright Fellowship for painting to Rio de Janeiro for 1997. In 1999 he was awarded a Getty Fellowship for painting, followed by a City of Los Angeles (COLA) Fellowship in 2001. In 2007 he was an artist in residence at the Smithsonian Institute in





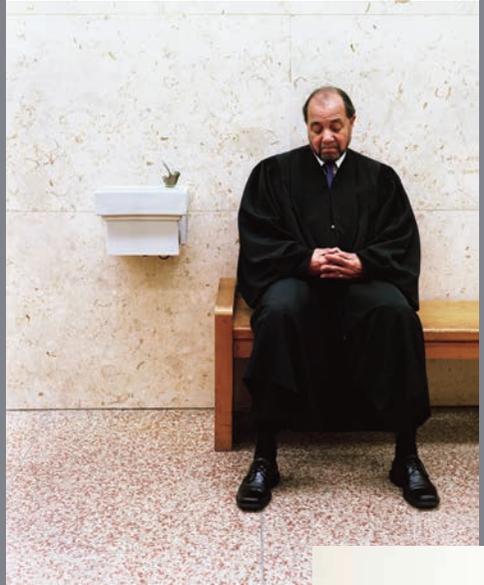
Washington, DC, and at the Cité Internationale des Arts in Paris in 2008. In 2014, Birk was named a USA Knight Fellow. His most recent project involves a consideration of the Qur'an as relevant to contemporary life in America.

Wasco State Prison, Wasco, CA is part of a series of landscape paintings and prints depicting all of California's thirty-three state prisons, inspired by paintings of the American West from the 19th century. The entire series was exhibited at the Santa Barbara Contemporary Arts Forum in 2001. A book has been published about the project: *Incarcerated: Visions of California in the 21st Century*. A similar series was completed in 2002, depicting all fifteen of New York State's maximum security correctional facilities and exhibited at Debs & Co. Gallery, NYC, in a show entitled, *Maximum Security: Visions of New York in the 21st Century*.

camilo CRUZ

Camilo Cruz grew up in a home environment that was deeply committed to social justice. His late father, Richard Cruz, was a Chicano civil rights attorney who dedicated his career to fighting injustices experienced by minorities and other poor people throughout California. Cruz's social justice influences have translated to various restorative and community justice projects he has directed, formerly as the Community Relations Officer of the Los Angeles Superior Court and now as the Director of the Community Justice Initiative within the Los Angeles City Attorney's Office.

Cruz received a Master of Fine Arts degree from California State University, Long Beach and a Masters in Public Policy from Claremont Graduate University. Over the course of his 15-year art career, he has been granted permission to explore the intensity



Camilo Cruz, *Untitled from the Theater of Souls* series, 56 x 45 inches. Courtesy of the artist.

Camilo Cruz, *Untitled from the Portraits of Purpose* series, 56 x 45 inches. Courtesy of the artist.

of the justice system through visual art. By exposing the administration of justice as a massive 'theater' of souls, all of whom perform on a stage of infinite and maddening bureaucracy, he investigates the subconscious and unspoken relationships between an institution and the humanity it is supposed to serve.

Cruz is interested in the unspoken challenges of survival that characterize our body the moment we navigate jails, courts, and the other ubiquitous institutions of the American criminal justice system. Cruz creates visual art that examines the psychological truths of humans inside the justice system, many of which would go unnoticed if not captured within the boundaries of a 'portrait.'

Cruz's art has been shown nationally and internationally and has received numerous awards. Cruz recently exhibited portraits of inmates inside Los Angeles County Jail and has held numerous shows inside other justice facilities including the Los Angeles Superior Court and the Judicial Council of California. Camilo was recently asked to present his work at Pacific Standard Time: LA/LA, Place & Practice, which was held at the San Diego Museum of Art. In partnership with the Getty Foundation, the Getty Research Institute, the San Diego Museum of Art, and Scripps College, LA/LA, Place & Practice was a 2-day symposium highlighting socially engaged arts projects within California and Mexico.



Camilo has also exhibited at the National Museum of Mexican Art (Chicago, IL), the El Paso Museum of Art (TX), the Museum of African American Art (Los Angeles), and the Orange County Center for Contemporary Art, among other galleries, universities, and on-line publications. Cruz is a recipient of the California Community Foundation's 2013 Visual Arts Fellowship. In 2012 he was awarded the Artistic Innovation Grant from the Center for Cultural Innovation.

karla DIAZ

Karla Diaz is an artist, writer, activist born and raised in Los Angeles who often uses performance, writing and installation to explore social practices and cultural relationships. In particular she uses collaborative pedagogical methods to facilitate and create dialogue among diverse communities. She has exhibited her work in local, national and international venues including MOCA, LACMA, the Whitney, the Instituto Cervantes in Madrid, the ICA Boston, and the Serpentine Gallery in London. She is a former co-director of exhibitions at the New Chinatown Barbershop gallery in Los Angeles and a founding member of Slanguage Studio, an artist-run space in Wilmington, California.



Karla Diaz, *Prison Gourmet*, 2013. image of performance shot at Los Angeles County Museum of Art (LACMA). Courtesy of the artist.

Karla Diaz, *Prison Gourmet*, 2013. installation view at San Jose Museum of Art. Courtesy of the artist

Karla Diaz, *Prison Gourmet Recipe Book Cover*, 2013. Courtesy of the artist

Prison Gourmet is a multi-media installation of a cooking-demonstration table with letters, recipes and prisoners cooking ephemera, a recipe video, a cookbook and performance that recreates prison recipes using commissary food items. Inmates from vending machines buy the limited list of food items. Although in some prisons like federal prison, inmates have access to microwaves, these recipes are made from limited kitchen tools that they make on their own using whatever is available to them. Some of these food recipes suggest keeping ingredients in trash bags for days. Prisoners make unconventional mixtures of ingredients to create their own unique flavors. The intent of *Prison Gourmet* is to address and question the politics of food and incarceration. Among some of these, there are questions about freedom and food, punishment and food justice, food and taste, prison food recipes as psychological strategies for survival, communal meals and accessibility of food and health.



amy ELKINS

Amy Elkins is a photographer currently based in the Greater Los Angeles area. She received her BFA in Photography from the School of Visual Arts in New York City. Her portraits explore notions of vulnerability, identity and transitory states. Elkins' earlier work, *Wallflower*, looked into the nuances of gender identity and the male psyche. In her more recent work, Elkins investigates additional aspects of male identity, gender stereotypes and modes of athleticism through projects *Elegant Violence*, looking to young Ivy League rugby athletes moments after their game and *Danseur*, which looks to young male dancers in Copenhagen, Denmark (both ballet and contemporary) moments after intensive training.

In a semi-departure from her traditional portraiture, Elkins has simultaneously worked on long term project, *Black is the Day*,



Amy Elkins, *13/32 (Not the Man I Once Was)*.

Amy Elkins, *Prison Food Tray* acquired from Ebay, 11 x 14

Amy Elkins, *An Accumulation of Prison Correspondence*.

Black is the Night, which explores masculinity, vulnerability and identity through correspondence with men serving life and death row sentences in some of the most maximum security prisons in the US. The work has recently received the 2014 Aperture Portfolio Prize.

Elkins has been exhibited and published both nationally and internationally, including at Kunsthalle Wien in Vienna, Austria; the Center for Creative Photography in Tucson, AZ; the Minneapolis Institute of Arts; North Carolina Museum of Art; Light Work Gallery in Syracuse, Aperture Gallery and Yancey Richardson Gallery in New York, De Soto Gallery in Los Angeles, the Houston Center for Photography in Houston, TX among others. Elkins has been awarded with The Lightwork Artist-in-Residence in Syracuse, NY in 2011, the Villa Waldberta International Artist-in-Residence in Munich, Germany in 2012 and most recently the Aperture Prize and the Latitude Artist-in-Residence in 2014.



alyse EMDUR

Alyse Emdur is a Los Angeles-based artist. Her socially-engaged practice unearths the invisible, marginalized, and under-represented and asks viewers to consider the relationships between these individuals and public institutions. Her recent work presents people presenting themselves within these systems. Through correspondence, research, video-installation, and photography-based projects, she engages with the personal to ultimately explore larger social and political issues. Her work has been featured in *Art in America*, *Art Papers Magazine*, *the Atlantic*, *Cabinet Magazine*, *Foam Magazine*, *the Los Angeles Review of Books*, *the New York Times*, and *Vrij Nederland Magazine*. Her first book, *Prison Landscapes* was published by Four Corners Books in January 2013.



Alyse Emdur, *Anonymous Backdrop Painted in New York State Correctional Facility, Otisville*, 2011, inkjet print, 42 x 52 inches. Courtesy of the artist.

Alyse Emdur, *Backdrop Painted by Darrell Van Mastrigt in Pennsylvania State Correctional Institution, Graterford*, 2011, inkjet print, 42 x 52 inches. Courtesy of the artist.

This installation of *Prison Landscapes* includes several photographs taken of prison visiting rooms, a collection of photographs of inmates of California prisons representing themselves in front of visiting room backdrops, and a prison backdrop. Such backdrops, often painted by talented inmates, are used within the prisons as portrait studios. As inmates and their visitors pose for photos in front of these idealized landscapes they pretend, for a brief moment, that they are someplace else. The photographs are given to these visitors as gifts to take home and remember the faces of their loved ones while they are incarcerated.



Prison Landscapes explores this little known and largely physically inaccessible genre of painting and portraiture seen only by inmates, visitors, and prison employees. Created specifically for escape and self-representation, the idealized paintings of tropical beaches, fantastical waterfalls, mountain vistas, and cityscapes invite sitters to perform fantasies of freedom. Portrait studios in visiting rooms are often prisoners' sole mode of visual self-representation but, ironically, they also function as instruments of power for prisons because they are the only place where images can be produced.

Prison Landscapes offers viewers a rare opportunity to see America's incarcerated population, not through the usual lens of criminality, but through the eyes of inmates' loved ones. The collection was inspired by a photograph I found of myself at age five posing in front of a tropical beach scene while visiting my brother in prison. Since discovering this first portrait in my own family album in 2005, I have invited hundreds of prisoners to send me (initially using the alias Lee Lana) photographs for inclusion in this collection.



Fall's Fall was painted by Darrell Van Mastrigt in his cell in the State Correctional Institution at Graterford, a maximum-security prison in Pennsylvania. The unusual task of mailing *Fall's Fall* out of Graterford was made possible with the support of the Mural Arts Program in Philadelphia.

ashley HUNT

Ashley Hunt is interested in how images, objects, maps, writing and performance can engage social ideas and actions, including those of social movements, daily life, the exercise of political power, and the disciplinary boundaries that separate our art worlds from the larger worlds in which they sit.

Hunt's works include the performance and book, *Notes on the Emptying of a City*, a dismantled film that recounts his time in New Orleans after Hurricane Katrina; *Communograph*, a multi-platform project with Project Row Houses in Houston; his ongoing collaboration with Taisha Paggett, *On Movement, Thought and Politics*; the collaborative *9 Scripts from a Nation at War*, produced for documenta 12 with Andrea Geyer, Sharon Hayes, Katya Sander and



785 men, Massachusetts Correctional Institution Cedar Junction, Walpole, Massachusetts, from the series *Degrees of Visibility*, 2015, archival ink, jet print and text, ash frame and mat, 18 x 24 inches. Courtesy of the artist.

2,152 men, with a median age of 38.4 years old, Attica Correctional Facility, Attica, New York, from the series *Degrees of Visibility*, 2014, archival ink, jet print and text, ash frame and mat, 18 x 36 inches. Courtesy of the artist.

David Thorne; and *The Corrections Documentary Project*, a body of work addressing the aesthetics and politics of prison expansion in the U.S., including nine video works, photography and mappings that span sixteen years of research, production and organizing.

His current project is a large body of landscape photographs from throughout the fifty U.S. states and territories, documenting spaces in which prisons sit from publicly available points of view – looking at how prisons are presented and camouflaged within our everyday perception, form part of an aesthetics of mass incarceration.

Recent exhibitions and performances include Cue Art Foundation, Threewalls Gallery in Chicago, The Kitchen in New York, the 2012 *Made in L.A.* Biennial of the Hammer Museum, the Museum of Modern Art, the Tate Modern, and Woodbourne State Correctional Institute in upstate New York. Recent writing has appeared in *X-TRA Contemporary Art Quarterly* (2014), *Native Strategies* issue 4 (2014), *Shifter Magazine #20* (2013). Hunt is co-director of the Program in Photography and Media at CalArts.



los angeles

POVERTY DEPARTMENT

Los Angeles Poverty Department (LAPD) makes artistic work to change the narrative about people living in poverty. LAPD aims to create a community of compassion, and inspire the next generation of artists. Believing change is about exchange and that art is about surprise, LAPD has throughout its 30-year history confused the categories and confounded expectations.



Los Angeles Poverty Department, 2009. image of *State of Incarceration* performance at the BOX Gallery. Photograph courtesy of Annelaïke Mertens.

Los Angeles Poverty Department, 2014. image of *State of Incarceration* performance at the Queens Museum. Photograph courtesy of Queens Museum.

State of Incarceration (SOI, 2010) combines theater, installation and public education and explores the consequence of incarceration on people, families and communities. Many of the theater piece's creators / performers have been incarcerated. In *SOI*, these artists articulate the mental and physical challenges of incarceration and the resources needed to endure and recover from it. *SOI* is directed by John Malpede and Henriëtte Brouwers and written / improvised by the LAPD performers. The piece's trajectory extends from entering prison through incarceration, to release and the challenges of re-integration after prison. The piece is not character based, but is a litany of experiences suffered under similar conditions. In that sense *SOI* performs the ritual of incarceration. The performance is a communal quest to understand, communicate and recover from the experience: by making peace with yourself and others who have made you suffer. The ultimate goal of the project is to create a moment of exchange and reflection on how they and we, the people of California, as a state can recover from living in a state of incarceration.



spencer LOWELL

The works of Spencer Lowell pair scientific pragmatism with an unbridled creative energy. A native of Los Angeles, the saturated color stories of sunshine drenched days, turquoise oceans and infinite cloudless skies are etched into Lowell's aesthetic.

Lowell's artistic practice mirrors the scientific method. Always keeping one eye open to the urbanity around him, Lowell's unflinching camera takes inventory of that which goes unnoticed and points out that beauty thrives when it's least expected.

Spencer Lowell graduated from Art Center College of Design in Pasadena, CA in 2007 with a BFA in photography and imaging. His clients include National Geographic, Time and Wired to name a few.



Spencer Lowell, *La Palma Prison, Arizona*, 2010, chromogenic print on Kodak Endura paper, 50 x 33.3 inches. Courtesy of the artist.



jason METCALF

Jason Metcalf's recent exhibitions include those at AND NOW, Dallas; Gagosian Gallery, Beverly Hills; Martos Gallery, New York; JOAN, Los Angeles; Center for Land Use Interpretation, Wendover; Utah Museum of Contemporary Art, Salt Lake City; Florian Christopher, Zurich; Salon Fur Kunstbuch, Vienna; and Thank You For Coming, Los Angeles. He attended the Mountain School of Arts, Brigham Young University, and the School of the Museum of Fine Arts, Boston.

Metcalf's practice is primarily engaged with belief systems, spiritual formalism, magic, and the anthropology of folklore. He often re-enacts superstitious rituals or legends as artwork, through the folkloric methodology of pseudo-ostension. An action is designated as the pseudo-ostension when an individual knowingly recreates or re-enacts a particular legend or myth, and such singularities effectively become real through their physicalization.





In conjunction with his August 2013 residency at the Los Angeles food and art space, Thank You For Coming, Metcalf served the last meals of death row prisoners (often referred to as a special meal). The menu was selected from an assembled archive of last meal requests of US inmates. The request itself became the recipe for any given item, and the prescription was strictly followed. Responses from guests varied from reverence to refusal, although dialogue followed in nearly all cases.

sheila PINKEL

Sheila Pinkel is an emerita professor of art from Pomona College and an artist who has exhibited nationally and internationally. All of her work is about making visible the invisible in nature and culture. She is also an international editor of *Leonardo*, the publication devoted to the intersection of art, science and technology.

Site Unseen: *Prison Industrial Authority (PIA)* is one piece from a larger body of work entitled *Site Unseen: Incarceration* done from 1999 to the present time. This piece was inspired by a Prison Industrial Authority (PIA) catalogue that included photographs of many of the things made by prisoners in California prisons. Pinkel began researching the prison industry in California and learned that the California State University system, the California Polytechnic University system and all state and local government offices in California must, by law, purchase all of their office furniture from PIA and was struck





by the irony that the U.S. flag and the California State flag are produced by prisoners. This piece includes demographic information about the people who are incarcerated in California prisons, reflecting that poor and non-white people comprise the majority of people incarcerated and that the population of incarcerated women is growing. Pinkel decided to do this piece because the information it contains is normally not visible.

richard ROSS

Richard Ross is a photographer, researcher and professor of art based in Santa Barbara, California. Ross has been the recipient of grants from the National Endowment for the Arts, the Annie E. Casey Foundation, MacArthur and the Center for Cultural Innovation. Ross was awarded both Fulbright and Guggenheim Fellowships. His most recent work, the – *In Justice* series, turns a lens on the placement and treatment of American juveniles housed by law in facilities that treat, confine, punish, assist and, occasionally, harm them. Two books and traveling exhibitions of the work continue to see great success while Ross collaborates with juvenile justice stakeholders, using the images as a catalyst for change.



Richard Ross, from *Juvenile in Justice* series, digital inkjet prints, 38 x 24 inches. Courtesy of the artist.



kristen s. WILKINS

Kristen S. Wilkins examines the relationships between place/land and people, which has included ideas of nostalgia, environmental impact, and the enigmatic. Wilkins received her MFA from California State University, Fullerton and earned her BA with a double major in Art and Biology from the University of California, Santa Cruz. Wilkins has exhibited throughout the United States, and in England, Australia, and Canada. She currently lives and teaches in Southern Indiana with her husband and their herd of dogs and cats.



Kristen S. Wilkins, *Untitled #10* from the *Supplication* series, 2009–2014, inkjet prints, 8 x 10 inches and 4 x 6 inches, and text. Courtesy of the artist. Grand Ave. by Shiloh (Cemetery). Left side of water fountain. Has colorful wreath with flowers. It is were my son is @. He is the best thing that happened to me in my life. He was my world.

Kristen S. Wilkins, *Untitled #14* from the *Supplication* series, 2009–2014, inkjet prints, 8 x 10 inches and 4 x 6 inches, and text. Courtesy of the artist. "I always wanted to go to Pictograph Cave Park. I can give the photo to my kids and tell them I'll take them there when I get out."

Wilkins's artistic processes explore the construct of memory and nostalgia associated with place, and how this association retains its importance over one's life. In the series, *Supplication*, she worked with incarcerated women to create images of places they missed, paired with their portraits. This pairing creates a more empathetic vision of the modern felon. She used a large-format camera and instant film (printed as digital enlargements). This approach isolates the prisoners in a very shallow depth-of-field, revealing a tenderness not found in the mugshots we are familiar with. This isolation and detail adds an aura of mystery, poetry, and sometimes tragedy to the countenances of the inmates.



Mugshots are meant to document a transgressor, but act to criminalize individuals and strip them of identity and sympathy; the frequency of these images can cause other members of the same community to feel unsafe and untrusting of strangers. By going into the prison and making sympathetic portraits, Wilkins is interested in seeing and sharing the human side of the transgressor. She also wants to give back to them for showing her this honesty by creating images of places they missed, which she returned to them.



Each piece in this series includes text either spoken or written by the woman pictured. Some are heart-breakingly honest, their requests linked to family tragedy or their crimes. Others reveal a sense of levity: despite their situation, they are trying to move on with their lives.

ACKNOWLEDGEMENTS

This exhibition and related programs are generously supported in part by the President's Equity Council, the Chaffey College Student Inmate Education Grant, Associated Students of Chaffey College, and the President's Host Account.

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Institutional support for the Wignall Museum of Contemporary Art is provided by Chaffey College, the School of Visual & Performing Arts and the President's Office.

MISSION AND COMMITMENT

Chaffey College improves lives within the diverse communities it serves through equal access to quality occupational, transfer, general education, and foundation programs in a learning-centered environment where student success is highly valued, supported, and assessed.

WIGNALL MUSEUM OF CONTEMPORARY ART

MISSION STATEMENT

The Wignall Museum of Contemporary Art presents exhibitions, education, and community programming to our diverse audiences in order to foster critical thinking and to encourage innovation and investigation through contemporary art. The Museum advances the mission of Chaffey College by contributing to the intellectual and cultural life of the college community and offering equal access to quality programming for the diverse communities of the Inland Empire.

ABOUT US

The Wignall Museum of Contemporary Art serves as a learning lab for investigating and contemplating contemporary visual culture, featuring temporary exhibitions of innovative contemporary art throughout the year. Exhibitions and programming are organized with our students in mind in order to augment their academic experience by complementing the college's curricula and broadening the understanding of contemporary art. Our exhibitions allow visitors to see and experience a variety of contemporary artistic practices that examine timely and relevant topics.

The Wignall is an important resource for students, faculty, and staff that can act as a catalyst for a student's own creative investigations or enhance classroom experience with direct engagement with art. For many visitors, exhibitions at the Wignall Museum of Contemporary Art may provide an exciting first encounter with the visual arts. The Museum strives to transform the art museum experience into something unexpected, extraordinary and engaging. We invite you to visit us and to explore!

A NOTE ABOUT OUR EXHIBITIONS & PROGRAMMING

The Wignall Museum is an important part of the educational programs and mission of Chaffey College. Some of the artwork in our exhibitions and publications may contain mature content. The views and opinions expressed in this publication and exhibition are those of the authors and artists and do not reflect the opinions or policy of Chaffey College.

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counter narrative **SOCIETY**

Counter Narrative Society is an artistic research activist unit with the mission to initiate and create a research lab about bio-power, urbanism, culture, alternative education, and technology, to explore these areas of interest through parody, live-art, civic engagement, pedagogy, multimedia, design, and extra-disciplinary art practice. Their recent projects have focused around the idea of transforming *The Weight I Carry with Me*. In their performances, multimedia installations, tactical objects, and multifaceted projects, CNS uses a practice that they call paradoxical remedies to playfully counteract undesirable and traumatic conditions



Mabel Negrete (Counter Narrative Society).
installation view of *When the Invisible Punishing
Machine is Everywhere: The Weight I Carry
with Me*. 2011. MIT, Cambridge, MA.
Courtesy of Artist.

by creating emotional, sometimes difficult, anomalous situations. Currently they go back and forth between Philadelphia, PA and San Francisco, CA. Most recently they are working on a series of multifaceted creative projects that strive to reinvent alternative

education, create new opportunities for youth and adults affected by mass incarceration and inequity, and bring about collective healing.



Mabel Negrete is a performance artist, designer, activist, researcher and educator. She was born in Chile and in the 90s made the USA her home (in the Bay area of San Francisco). In 2007, she founded the Counter Narrative Society (CNS), a research unit that works to initiate dialogues about bio-power, urbanism, culture, and technology. She graduated from MIT with a Masters in art, culture, and technology. Negrete is a recipient of several recognitions including the Leeway Foundation's Art & Change Grant 2003; MIT Presidential Award 2009-2010 and MIT Architecture Department

Fellowship 2009-2011, Zellerbach Family Foundation & W.A. Gerbode Foundation 2006, and Osher Memorial Merit Scholarship at San Francisco Art Institute 2003-2006. Her work has been presented in a variety of public spaces and cultural institutions including Boston City Hall, Boston, MA; Massachusetts Institute of Technology, Cambridge, MA; Art of this Gallery, Minneapolis, MI; Occidental College, LA, CA; Yerba Buena Center for the Arts, San Francisco, CA; Taller Puertorriqueño, Philadelphia, PA; De Young Museum, San Francisco, CA; Intersection for the Arts, San Francisco, CA; Galleria de la Raza, San Francisco, CA; Primo Piano Living Gallery, Lecce, Italy; New College of California, San Francisco, CA; San Francisco World Affairs Counsel, San Francisco, CA; and University of San Francisco, San Francisco, CA.

DESEGREGATE, DISMANTLE ISOLATION

a project by the Counter Narrative Society (CNS)
(AKA Mabel Negrete and Collaborators)

Featuring *The Weight I Carry with Me:*
SENSIBLE HOUSING UNIT (SHU)



Mabel Negrete (Counter Narrative Society), documentation image of *Rehearsal for Future Actions*, 2011, Boston City Hall, Boston, MA. Courtesy of Artist.

In the Project Space:

DESEGREGATE, DISMANTLE ISOLATION

a project by the Counter Narrative Society (CNS)
(AKA Mabel Negrete and Collaborators)

September 8 – November 21, 2015

with an opening reception on September 8 from 6-8pm

This exhibition and related programs are generously supported in part by the President's Equity Council, the Chaffey College Student Inmate Education Grant, Associated Students of Chaffey College, and the President's Host Account.

WIGNALL MUSEUM *of*
CONTEMPORARY ART