

2020

Conceptual Art in Prison

Portland State University Art and Social Practice

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Conceptual Art in Prison



PSU Art and
Social Practice
at the Columbia
River Correctional
Institution

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Spencer Byrne-Seres

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A Note from the Editor

This publication collects documentation in the form of interviews, essays, images, anecdotes, and group conversations. The sprawling engagement that the Portland State University Art and Social Practice MFA Program has had over the past three years at Columbia River Correctional Institution (CRCI) in Northeast Portland is hard to encapsulate. The programs at CRCI have been loosely collected under the umbrella of Columbia River Creative Initiatives, an appropriation of the abbreviation for the name of the prison—CRCI—and it is important to show this network of interrelated projects in as many forms as possible. Reflected in the structure of the book is a process we call the *delegated model*, where we decide on a loose overall structure, but leave considerable agency to the contributors to decide how to represent their projects. As outside facilitators who are able to come and go from the prison, we operate as both collaborators and bridges from inside the walls to the outside world. Therefore, great attention was given to centering voices and reflections from currently and formerly incarcerated artists and participants in the program, and to show the complexity and challenges of the context of mass incarceration through a plurality of voices and diverse experiences.

Special thanks to all the current and former participants in the program for bringing their time and attention to bear on the projects that were created at CRCI; and to all the facilitators for their tireless work

and energy in making the space possible. Thanks also to James Hanley, correctional rehabilitation manager, for enabling our work there, and to saying yes to so many of our ideas and requests; and to Heather Wilks and Karen Sullivan for administrative support. Finally, thanks to Harrell Fletcher for initiating and supporting this project over the past three years, and for funding the design and publication of this book; Molly Sherman for design and Kelli Rae Patton for copyediting.

—*Spencer Byrne-Seres, artist and facilitator
at Columbia River Creative Initiatives*

Conceptual Art in Prison

An Introduction to the Portland State University Art and Social Practice MFA's Collaboration with the Columbia River Correctional Institution

I started the Portland State University (PSU) Art and Social Practice MFA Program in 2007 to offer an alternative to more traditional studio/gallery MFA programs in the United States. The idea was to explore various precedents from within and outside of the art world to examine ways that people had created participatory, public projects that valued collaboration, site specificity, and interdisciplinary activity, and to match that with experiential education opportunities. The program takes three years to complete and is relatively small—just five students in each year. The students don't get studio space, and instead have a shared group workroom and are encouraged to create partnerships out in the world with nonprofit organizations, schools, businesses, government agencies, and the like. The program is a "flexible residency," meaning that the students don't have to be in Portland because we always have an online video conference going in all of the classes so that if people have remote projects, jobs, and families, they can participate in class from wherever they are located. Most students are in Portland, but some do the entire three years from somewhere else with just periodic visits to engage more directly with the program. The students come from a variety of different art-related backgrounds and other fields as well, including social work, conflict resolution, education, and so forth. Portland State is a large public university, and the students have many opportunities to take classes and connect with people

from other departments on campus. One unusual but essential part of the program is that the current students select the next year's incoming students. I see that activity and other systemic engagement opportunities as part of the educational experience provided to the students.

Another major component of the program has always been working on group projects of various sorts. Over the years the students have produced participatory exhibitions and public events at arts venues in Portland, San Francisco, New York City, and Paris, among other locales. We also organize an annual coauthored conference that has happened at a variety of locations in Portland, including City Hall, the main public library, a city park, a public school, and on a river. The students in the program have also been involved with two long-term ongoing partnerships, one of which involves creating a contemporary art museum inside of Martin Luther King Jr. Elementary School (MLK Jr. School), a public elementary school, and the other at Columbia River Correctional Institution (CRCI), which is a minimum security men's prison located on the outskirts of the city.

King School Museum of Contemporary Art (KSMoCA) has been in operation for five years and includes the production of exhibitions, lectures, workshops, and public art projects created through collaborations between established artists, PSU students, faculty, and elementary students who

attend MLK Jr. School. It functions both as an actual museum and as a training center for students from ages five to twelve to learn about and perform arts-related job activities.

At CRCI, where we have been volunteering for about three years, we are involved in a set of projects with various people incarcerated there. One of the projects that we have set up is the concept of an "artist residency" for people on the inside. Many of the prisoners at CRCI were already working on their own art—drawing, painting, making music, and writing—so the residency became a way to reframe the years they are spending incarcerated to also think of it as a time to develop their artwork. We have a weekly meeting to help formalize that process. The participating prisoners get to wear ID cards that state that they are artists-in-residence. We give them time to discuss and get feedback on their work and bring in visiting artists to deliver lectures and lead workshops. We also help participants with professional development through workshops on creating CVs and artist statements and learning how to write applications for grants and residencies on the outside.

Based on the interest of one of the prisoners we worked with, Richard Lundquist, we also created a "comedy school" inside CRCI. Over the course of a year between 2018 and 2019, we worked with a self-selected group of about twenty prisoners each week on their stand-up routines, skits, and improv skills. We often

brought in comedians to perform and to offer workshops and critiques. About every three months we organized a comedy show in the prison's mess hall so that the comedy school participants could show off the material they had developed to an audience composed of folks on the inside as well as approved people from the outside.

As part of my own interests in making conceptual art practices and strategies more available to nonart publics, I have led a class on that subject off and on at CRCI. Because of the non-object-based nature of conceptual art, this kind of art is well suited for places with limited resources such as prisons. There is no need for art materials or equipment, studios are not necessary, and the work does not need to be presented in an art venue such as a gallery or a museum. Instead, the possibilities for conceptual art are endless and can be created in people's minds and disseminated, activated, and presented through text or even just word of mouth, while still being formally claimed as legitimate works of art that have had public audiences for use on résumés and in grant proposals. Beyond these examples, graduate students have created shorter term projects, including a video variety show production, the development of a board game based on prison life, and a photography-based exchange program that connects prisoners on the inside with photographers around the world.

The PSU Art and Social Practice MFA Program has now existed long enough that we can see what alumni

from the program have gone on to do over time. Since the students are not encouraged to develop work for the commercial art system, it is not surprising that there have been no great successes in that area. Instead, a large number of students who have graduated from the program have gone on to develop unique practices that often combine teaching; commissions from both art and nonart organizations; artist residencies with public schools, city agencies, and nonprofit organizations; lecturing; publishing; and Web-based work.

From my own anecdotal observations there seem to be more students from the Social Practice Program finding ways to support themselves as socially engaged artists than there are artists sustaining careers coming out of traditional studio/gallery MFA programs. I can partly explain this by pointing to the limited agency that status quo artists are taught to believe they have, largely just making objects in isolated studios and hoping a gallery person will take notice of them and bring attention to their work by showing it in a gallery. If this doesn't happen or if the work fails to be sold for inflated prices, the artists are taught that they have no options other than to recede into obscurity. On the other hand, students coming out of the PSU Art and Social Practice MFA Program are taught that they have the agency to develop and construct their own systems for creating and presenting their work, so there is no time spent making objects that may never be shown or sold, and no waiting for a dealer or curator to show

up to determine if the work is valid enough to be presented in a gallery. Socially engaged artists can work with arts institutions if those possibilities present themselves but can also find opportunities working with nonart organizations as we do in the PSU Art and Social Practice MFA Program with Martin Luther King Jr. Elementary School and Columbia River Correctional Institution, both of which have generated funding from a variety of different sources.

There have been many precedents for the work that we do in the PSU Art and Social Practice MFA Program, including Mierle Laderman Ukeles's work with the New York City Department of Sanitation, Rick Lowe's Project Row Houses, Group Material's People's Choice exhibition, John Malpede's Los Angeles Poverty Department theater company, and Wendy Ewald's work with Appalachian children on their project Portraits and Dreams, but few other programs concentrate primarily on these kinds of participatory projects. It is our hope that by developing this specific course of study and practice within an academic structure (which programs such as Women's Studies, Queer Studies, and Black Studies have shown is possible to do inside of the institution), we can accelerate appreciation for the socially engaged work that has come before while also assisting with the development of new artists who are interested in more involved ways of working with the public.

This book specifically focuses on the work that students and alumni of the PSU Art and Social Practice

MFA Program have done at the Columbia River Correctional Institution over the past several years. I think the projects and collaborations have been extraordinary and offer an excellent model for other much-needed artist-initiated work that could happen within incarceration systems across the country and around the world.

—*Harrell Fletcher, Program Director,
PSU Art and Social Practice MFA Program*

Artist Residency and Exhibition Series

Our initial engagement at CRCI began with the idea of an artist residency. What if incarcerated artists could think about their time in prison as something other than just doing time? If there were structures and support that they could claim as legitimate in the eyes of the art world? At the beginning, the artist residency did this through a conceptual gesture of reframing. But over time we were able to carve out a space inside the prison with real resources and real support: a website with artist pages, a visiting artist lecture series, an art library, group critiques, studio time, exhibition opportunities, and professional development workshops.

Over the course of 2019–20, artists from the residency programmed a series of exhibitions at two galleries in Portland—Outer Space Gallery and Erickson Gallery. Through these public exhibitions, the CRCI Artist Residency has built a public audience for the work that is happening inside the prison. Resident artists have been able to channel and focus their artistic output into finished work, intended to be seen by a wide audience. Exhibitions have allowed resident artists to widen the scope of considerations to include how their work is installed and contextualized within gallery spaces, engaging in experimentations in collaboration, exchange, site specificity, publication making, curation, and more.

—*Spencer Byrne-Seres*

Excerpt of a conversation between program participants from the exhibition catalogue for Subcult, curated by CRCI Resident Artist Jetcet. The exhibition focused on street art, including wheat pasting and stenciling.

Joseph Rosenberger You want to tell us about the exhibition. Tell us about your involvement, tell us about your artwork.

Larry Loftin I think the *Subcult* exhibition is one of the first times in CRCI where artists have gotten a chance to really go out and get put into an art gallery, which is very rare. Thanks to Outer Space Gallery, and the volunteers that have really helped push us through that. There's four artists in the show, but then there's a collaboration of the whole class that we had, culminating in a whole bunch of different art through prompts that we do. There's four artists that got prompts from in here, and then there's outside artists that sent the prompts to us. These artists on the outside are working street artists, connected through one of our artists whose name is Jetcet.

I had a prompt called "inside looking out." And it was real hard at first, because all we look at is walls, and all we see is walls. So I came up with a conceptual piece having a brick wall with a hole in it, where it's got to be interactive, where the viewer that comes into the gallery space has got to really just interact with my piece, where they have to look through with a lens and see what I really think about when I'm looking outside of this place. In my head, or even out through some windows.



An artist lecture by Kristan Kennedy at CRCI. Visiting artists have been a core feature of the program over its three years, including guests such as Fred Armisen, Pete Brook, Anna Craycroft, Abigail DeVille, Lisa Jarrett, Sarah Mirk, Vanessa Renwick, Tracy Schlapp, and Danny Wilson.



Name:

COLUMBIA RIVER CORRECTIONAL INSTITUTION
ARTIST IN RESIDENCE PROGRAM
PORTLAND, OREGON

This page:
Each artist receives an ID card, permitted by the prison, that they are allowed to wear in addition to their regular Department of Corrections identification. Badge design by Kim Sutherland.

Facing page:
The residency program features an art library with more than five hundred volumes, including monographs, catalogues, anthologies, zines, and artist books. Many of these are sourced from community events in addition to the Distribution to Underserved Communities Library Program from Art Resources Transfer, based in New York City.

**COLUMBIA RIVER BOOK DRIVE
PORTLAND PUBLICATION FAIR**

When:
THE CLEANERS at the
ACE HOTEL
403 SW 10th Ave
Portland, Oregon 97205

When:
DECEMBER 13TH, 2017
12pm-7pm

The Columbia River Correctional Institution (CRCI) Artist in Residence Program is hosting a book drive in collaboration with the 9th Annual Publication Fair held at the Ace Hotel.

The book drive seeks to expand the art library at CRCI. The library began in April 2017 as a way to expand access to art books, art writing and documentation. The art library is one component of the Artist in Residence Program, which includes workshops, lectures, critiques, and collaborative projects.

The book drive seeks titles related to: conceptual art, social practice, collaboration, critical theory, film, painting, sculpture, art technique, artist monographs, art history, performance art, curating, etc.

The CRCI Artist in Residence is open to prisoners at the Columbia River Correctional Institution, a minimum security prison within the Portland city limits, run by the Oregon Department of Corrections. The residency is facilitated by a rotating faculty of artists and students from the Art and Social Practice MFA Program at Portland State University. The residency was established in April 2017.

Join us at the Publication Fair to purchase a book for donation, or bring books to donate from your own collection.

**COLUMBIA
RIVER
CORRECTIONAL
INSTITUTION
ART BOOK
DRIVE**

Columbia River Creative Initiatives

Artist Research Form

If you are interested in working on a personal project or artwork that requires outside research, information, or images, please fill out the following form.

Name:

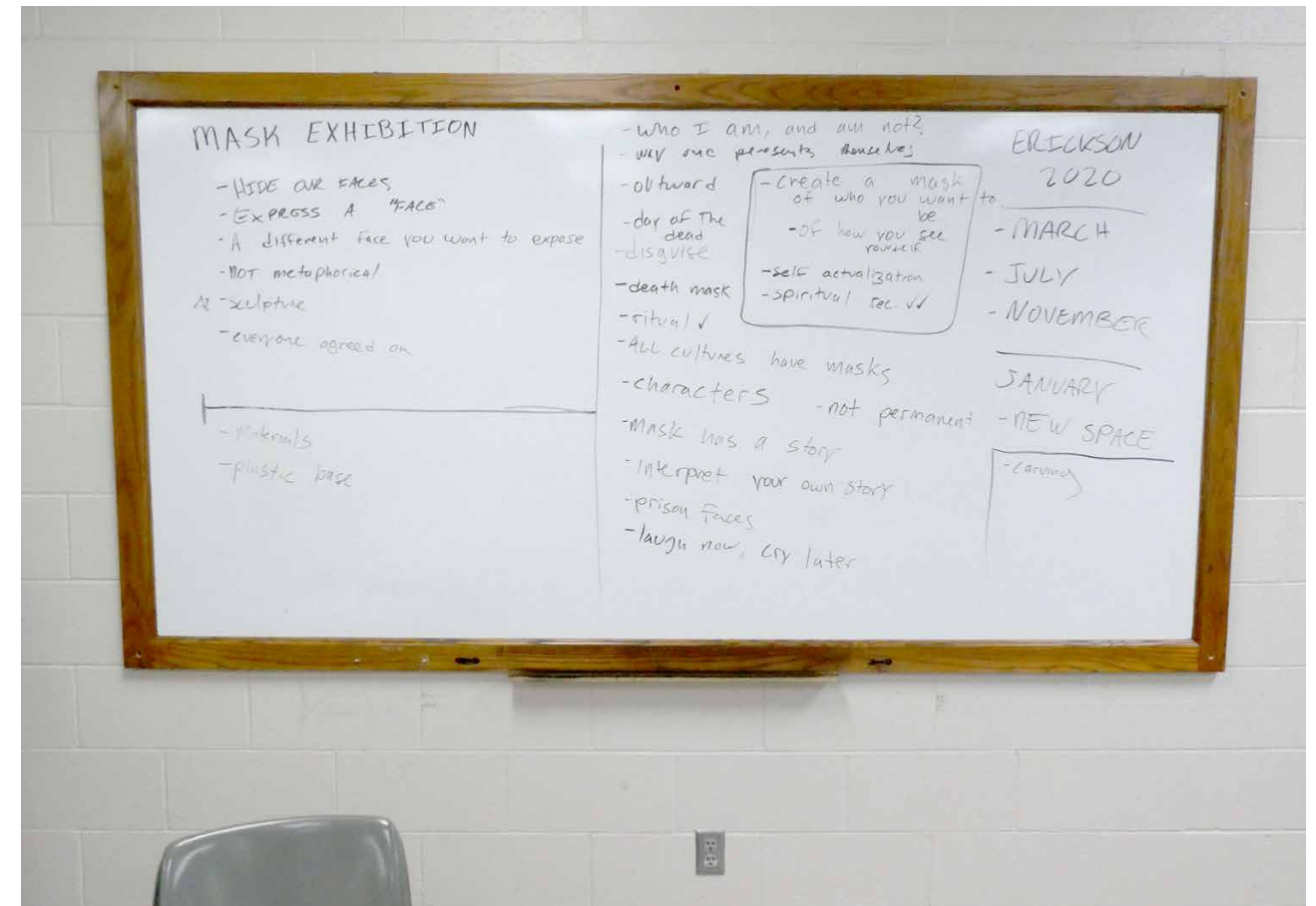
SID:

Please describe the art project you would like to create (include medium, description of work, and concept or idea behind the piece):

Please list what type of information and visual resources you need for this project (images, background research, etc):

Please describe the timeline and public outcome for this project (e.g. "I plan to have it done in 1 month, and present it to the class when I am finished for feedback", then public outcomes could be presentation online, in the display case, or elsewhere):

The residency attempts to formalize processes as a strategy to legitimize the program in the eyes of the prison administration and build accountability among participants and facilitators. The program offers a handbook and documents, such as the artist research form, to allow artists to further their practice and enrich it through outside sources.



Resident artists plan out a schedule for the final exhibition in the series and debate what the show should be called.



Gallery visitors at the opening for the first show in the series, titled *Subcult*. The exhibition looked at wheat pasting and street art, using panels brought into the prison to wheat paste on. The floor was painted by Wokeface, a local artist connected to one of the inside artists and curators.



In addition to the wheat paste wall, the exhibition featured collaborative works by several artists from the prison.



BLACK LIVES MATTER

TRUST NO ONE
PLEASE HEAR YOURSELF
KNOW YOURSELF
FUCK YOURSELF
LOVE YOURSELF



Previous spread:
Guests attend the opening for Subcult at Outer Space Gallery.

This page:
Following *Subcult*, the group at CRCI worked on a conceptually driven photography project that looked at the nature of contraband and various technical rules inside of the Department of Corrections. The exhibition, *This is not contraband...*, featured photographs of objects that separately were not considered bad, but when combined became contraband.



The photographs were exhibited alongside the objects, which were only combined into their prohibited forms on the outside.



From top:
The second to last show, *Memorandum of Understanding*, explored sculptural form through pumpkin carving. Each pumpkin was exhibited with a contract, which when purchased required the buyer to finish the carving and complete any prompts expressed by the artist and send documentation of their work back to the prison.

The pumpkins were exhibited at Erickson Gallery in downtown Portland. The gallery was kept at its coolest possible temperature throughout the exhibition.

CRCI Comedy School

The CRCI Comedy School was created when Richard Lundquist, a prisoner at CRCI, wanted to learn stand-up within the walls of a men’s prison and volunteers Harrell Fletcher, Roshani Thakore, Artist Michael Bernard Stevenson Jr., Spencer Byrne-Seres, and Anke Schüttler from Portland State University were interested in that as well. From 2018 to 2019, they formed a weekly class with twenty prisoners, inviting guest comedians from Portland to join them and teach stand-up, improv, and sketch comedy to the group.

Students created and developed their own original content with feedback from their peers and local comedians. During the duration of the project, the group collaboratively produced three shows in the Chow Hall for other prisoners, family, and friends; organized a screening and discussion at the local activist space, the Dismantle, Change, Build Center; participated in an exhibition at the Littman + White Galleries at PSU; received funding from the Regional Arts and Culture Council; and hosted master classes with outside comedians Fred Armisen and Hari Kondabolu.

This experimental and generative space allowed humor to be explored and formalized within the confines of the prison system and enabled participants to creatively question and challenge their experience of incarceration directly—from the inside.

—*Roshani Thakore*

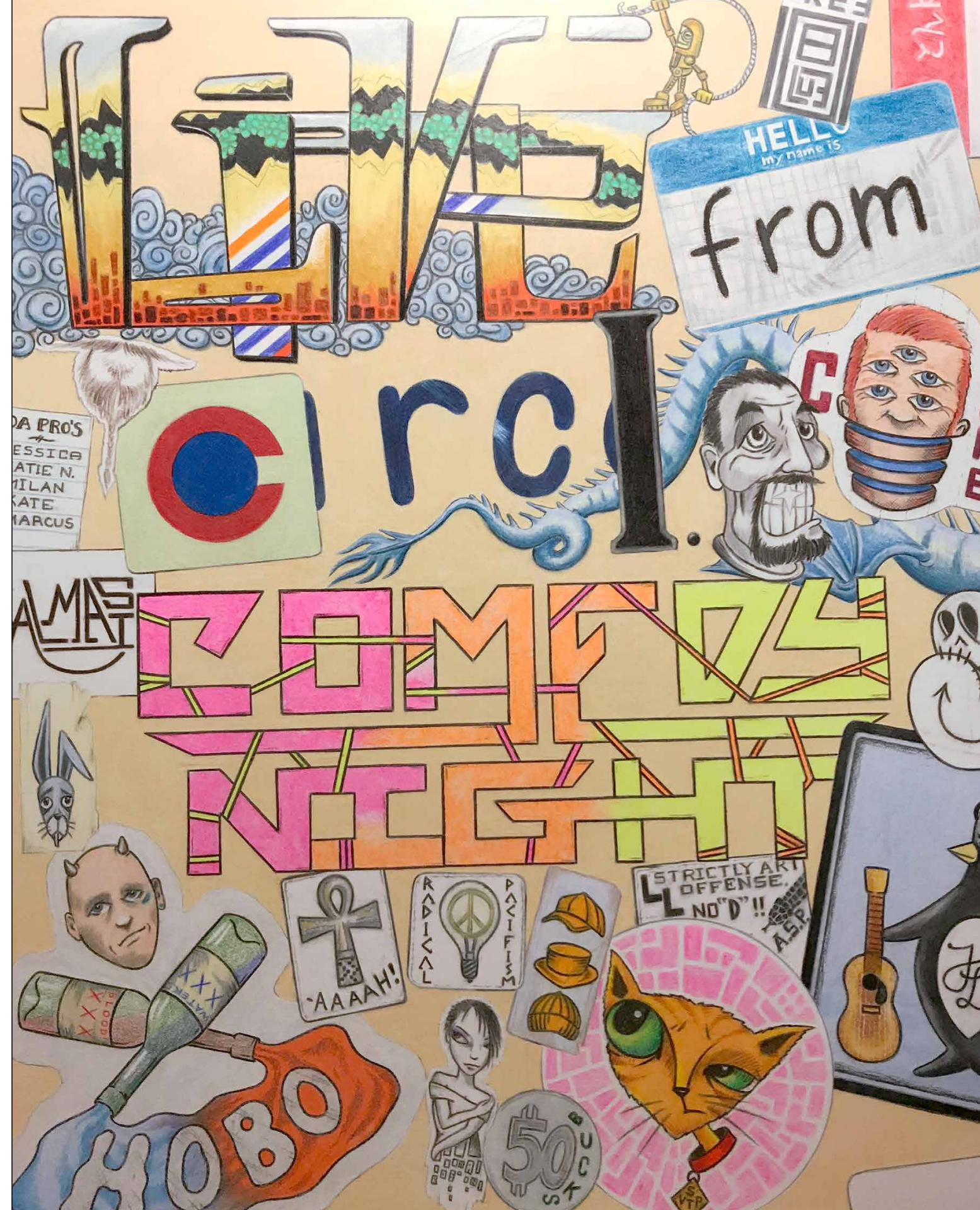


This page, from top:
Betse Greene leading
an improv workshop.

Marcus Coleman leading
a stand-up workshop.

Thomas L. Price (Tomcat)
practicing stand-up.

Facing page:
LIVE! From CRCI! Flyer
designed by Blue for one of
three shows produced over
the course of the project.





pepsi

OREGON
DEPT. OF
CORRECTIONS
INMATE



Previous spread:
Ivan Jaramillo (facing camera)
and Benjamin Hall performing
at *CRCI Comedy Night!*

This page:
David Bell, Joey Lucero,
and Thomas L. Price, known
by their stage name Penguin
and the Icebergs, perform-
ing "The Great Reoffender"
at *CRCI Comedy Night!*

Facing page:
Benjamin Hall doing crowd
work with Anthony Brewer
at *CRCI Comedy Night!*





Above, from left:
 Arthur Lefco (Stefan)
 (holding mike) and Guy
 Snook performing at
SHOWTIME!@ THA RIVER.

Anthony Brewer (Young
 Thrilla) emceeing
SHOWTIME!@ THA RIVER.



Left, from top:
 Fred Armisen (right) teach-
 ing sketch comedy with
 Arthur Lefco (center) and
 Colby Cruikshank on guitar.

Master class with
 Hari Kondabolu.

Pictured, bottom row from
 left: Anke Schüttler, Daniel
 Stephenson, Benjamin
 Hall, Guy Snook, Benjamin
 Stiller, and Artist Michael
 Bernard Stevenson Jr.
 Second row, from left: Joey
 Lucero, Harrell Fletcher,
 Eve, Seymore, Jesse James,
 Fred Armisen, Donald,
 Brenna Dorsey, Kim
 Sutherland, Tia Kramer,
 Roshani Thakore, and
 Michael Brown. Third row,
 from left: Jake, Matt, David
 Bell, Jetcet, Ivan Jaramillo,
 Adam, Mario, Anthony
 Brewer, and Josh Wright.

Remnants of Color Blue

The project Remnants of Color Blue evolved from my engagement with Portland-based artist Richard Lundquist as part of the Columbia River Creative Initiatives Artist Residency. The initial idea of the project was inspired by Richard's aspiration to live life as a professional artist, post-incarceration. In prison, Richard spent a lot of his time honing his drawing and painting skills. His idea was to start a space that would serve both as a studio and gallery. For me, the most intriguing aspect of Richard's intention was his desire to use restorative justice as a process to address his past. He wanted to pursue the career of an artist and use the money from the sale of his paintings to serve the community that was affected by his crime.

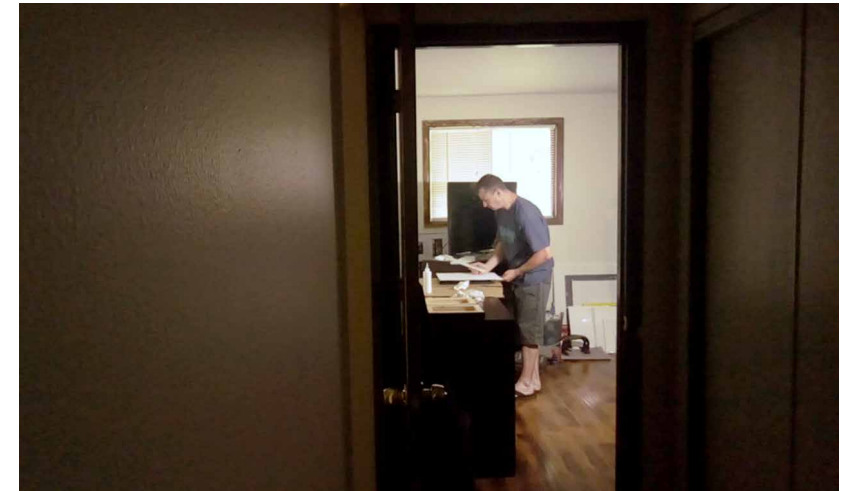
The annual Assembly conference in June 2018, hosted by the Art and Social Practice MFA Program at Portland State University, brought about the opportunity to collaborate with Richard on a project that not only allowed him to exhibit his drawings and paintings but also use the platform to discuss his artistic ideas and the challenges of his social reintegration. The project was designed in two parts.

The first part of the project was a short-term exhibition of paintings by Richard. The artworks were the productive outcome of his time in CRCI. These paintings were mainly done in colored pencil on paper, as his access to art materials was restricted. The exhibition was organized at the Portland City Hall in partnership with the community engagement

officer, Pollyanne Faith Birge. The exhibition was accompanied by a short presentation where Richard was introduced to the audience attending the assembly as well as the Portland audience at large. In the presentation, Richard briefly talked about his artwork, the ideas, and the inspiration behind them.

The second part of the project consisted of a panel discussion that included Portland-based writer Martha Gies, Janan Stol, currently an investigator with the Federal Public Defender's Office, Susan F. Wilk, an Assistant Federal Public Defender for the District of Oregon, and the artist himself. I moderated the panel. We discussed the importance of the emotional and psychological healing of the individual who has served their term in prison and is ready to enter our society as a fellow citizen. How can we, as individuals, a society, or an institution, play our roles in their reintegration and counter recidivism? How can we create a socioeconomic environment that will allow them to move forward in their lives instead of carrying the stigma and wounds as the remnants of their past?

—*Anupam Singh*





From top:
Paintings were installed
on portable walls in the
mezzanine area at City Hall
in Portland.

The panel discussion
included Portland-based
writer Martha Gies, Janan
Stol, currently an investi-
gator with the Federal
Public Defender's Office,
Susan F. Wilk, an Assistant
Federal Public Defender
for the District of Oregon,
and the artist.

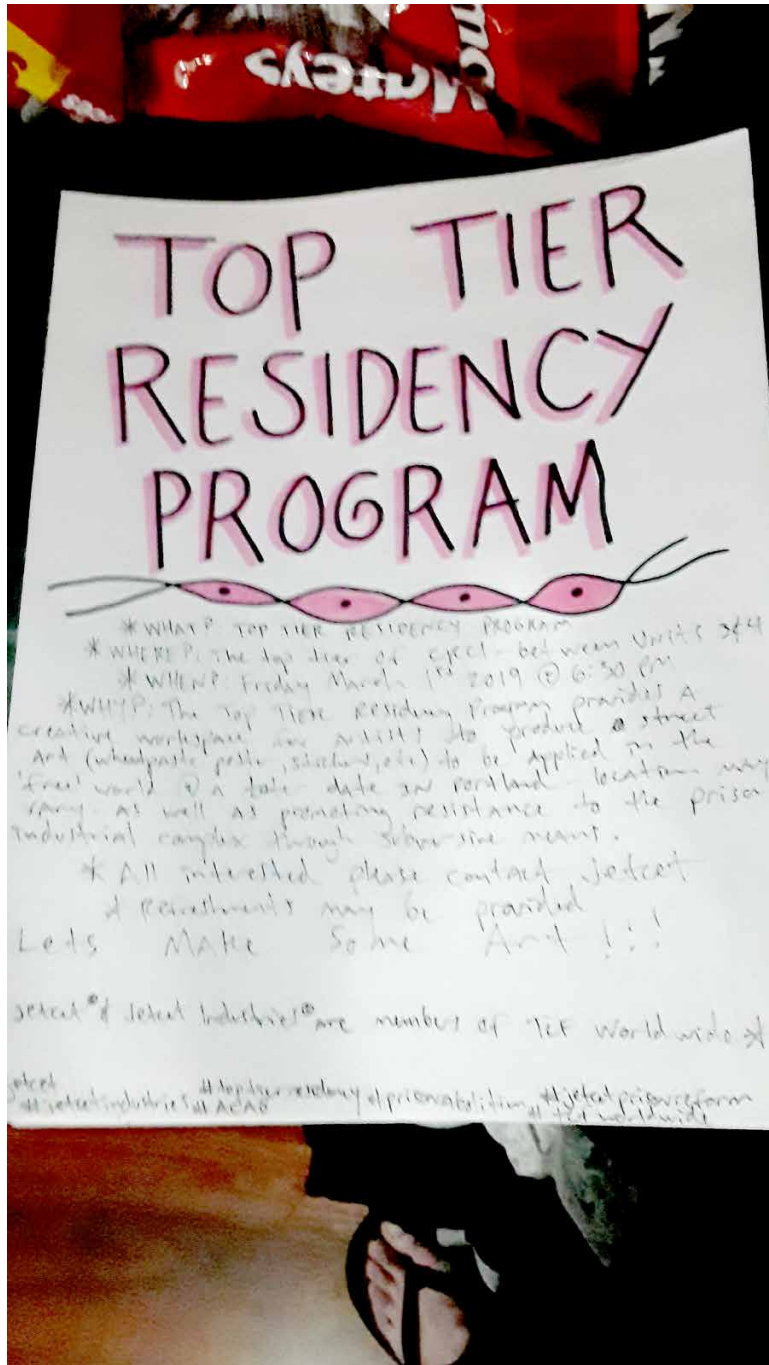
Guests attending the
panel discussion, adjacent
to Richard's work.

Top Tier Residency Program

The Top Tier Residency Program hosts a single incarcerated artist to facilitate the production of street art and promotes resistance to the prison industrial complex through subversive means. A flyer was distributed through the unit asking for participants for the Top Tier Residency Program, to be held Friday, March 1, from 6:30 p.m. to 8:30 p.m. The only requirements were an open mind and willingness to provide a piece of art that will be used as a wheat paste poster and applied at a later date—location to vary. All materials were supplied free of charge to the resident, and refreshments were provided.

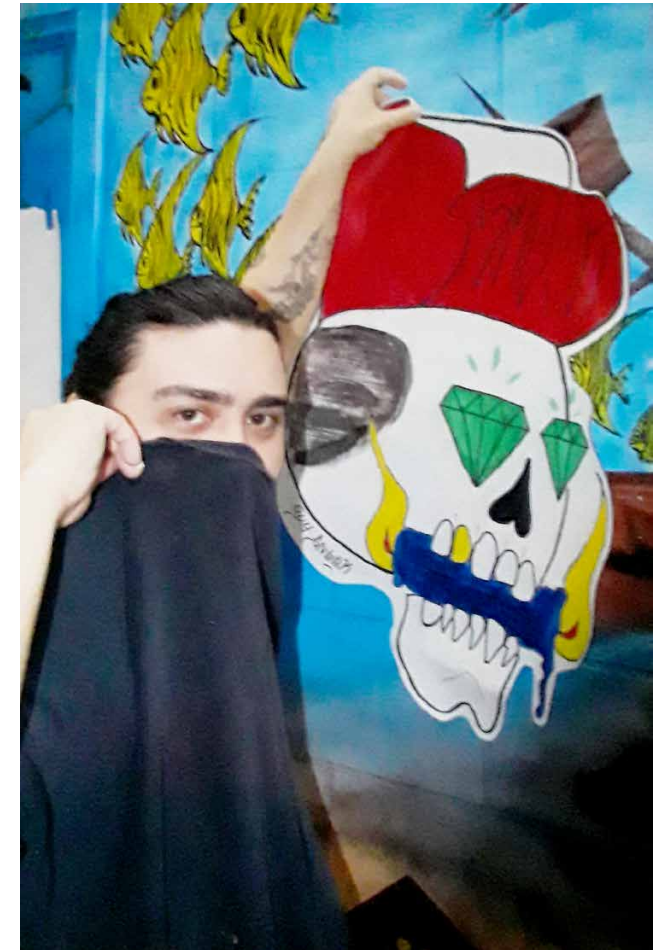
Out of a handful of potential applicants, Guy Snook was chosen to be the first participant in this groundbreaking new residency program. His work space consisted of a six-foot-high, six-foot-wide area of the wall on the top tier of the prison. The materials he chose to use were white paper, pencil, Sharpie, acrylic paint, and paintbrushes. As founder/facilitator, I was there to support Snook. Friends of Snook passing by on the tier (walking through the work space), asked what he was doing, and he showed them the Residency Badge and explained the program to them.

—*Jetcet*



Facing page:
A project description of
the Top Tier Residency
Program written by Jetcet.

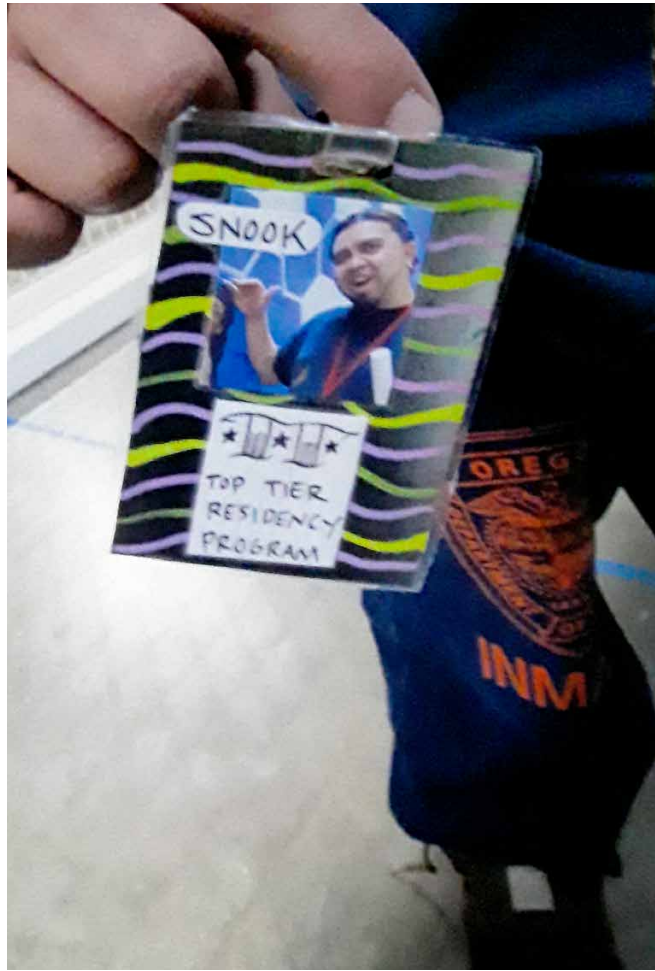
This page:
Shot of the top tier at
CPCI, where the residency
took place.



Facing page:
Snook working on a mural.

This page, from left:
Detail shot of gems
being filled in.

Snook posing in front
of a mural section he
helped create.



Answers Without Words

Answers Without Words resulted from the resident artists' desire to know about goings-on in the outside world. My being European sparked curiosities and questions from the prisoners at CRCI. I wondered what would happen if the questions were answered with photographs. The resident artists wrote questionnaires for the countries in which they were interested. While finding photographers and discussing the project with participants we realized that curiosity actually goes both ways: people often wonder what happens within prison walls. Inspired by the German *Süddeutsche Zeitung* magazine column "Sagen Sie jetzt nichts," Mark Strandquist's photography project "Windows from Prison," and Wendy Ewald's socially engaged approach to photography, we set out to produce a collaborative photography project between prisoners and photographers all over the world—asking questions back and forth and answering with photographs instead of words.

—Anke Schüttler

Excerpt from "Universal Communication"
by Benjamin Hall

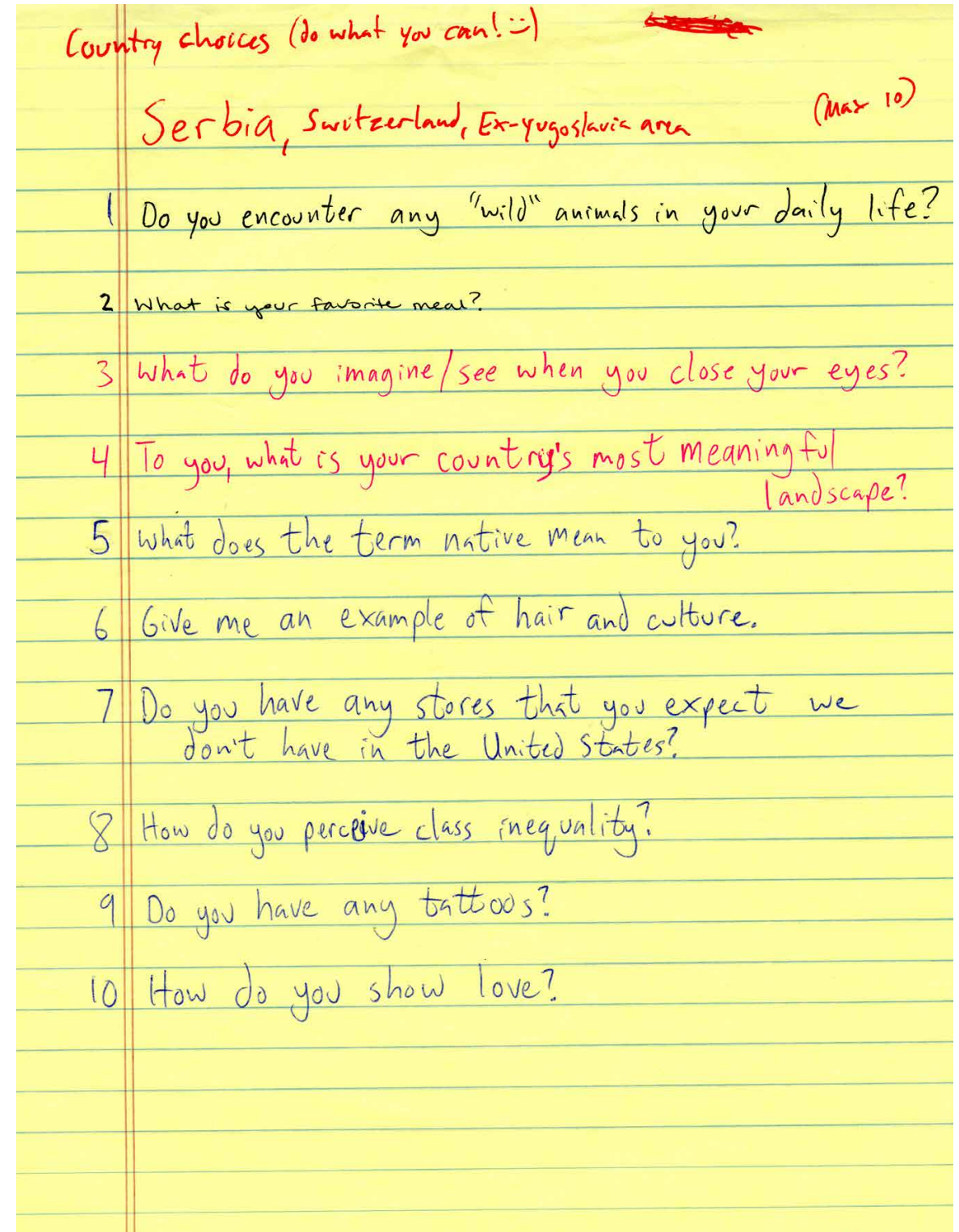
A musty dog smell permeated my nostrils, my knees were crunched uncomfortably beneath me, and my head was pressed against the steel of the door that secured the cage. I was inside a dog cage where Duke sleeps at night, right next to Daisy's cage, which she was still inside of while Duke looked on excitedly, not sure what was happening. There I sat waiting for Gus to take the picture of Daisy and me together in our individual cages. Why would I climb into a dog cage located in a prison dorm where a dog training program exists, one might ask? The picture was not a gag but an answer to a rather complex question: is prison humane?

I couldn't imagine life without words but sometimes there are just no words or there are too many words. I have been in prison for over twenty years and have experienced seasons of such acute despair that I could only describe them with a deep sigh and I wonder what would be conveyed if someone snapped a photo of me without my knowledge in that moment. The cliché "A picture is worth a thousand words" may indeed ring true, but I would say a picture is worth a thousand perspectives of understanding. A photo or piece of art asks us to think critically. What can a photo communicate without words? The possibilities are as multifaceted as a diamond shifting under light.

It was challenging for the guys to take photos for their answers since they are limited to the confines of the prison, but they demonstrated creativity and resourcefulness. Art and Social Practice meets in a small classroom where most of our photos were taken. At any given point one might walk by to see an assortment of unique activities like [the creation of] a color paper ocean and sky immersed in a blue tub of water to describe the place a participant misses most, or perhaps a chaotic scene of prisoners

posed in different positions while being photographed—each raising questions that lead to interesting conversations.

As I climbed out of that dog cage, we were all smiling and laughing, but deep inside I hoped to articulate that prison often makes one feel as if one is not human. Answers Without Words has taught me that our creativity matters, that we can have a thought-provoking conversation without words, which perhaps, although intentional, removes the bias of spoken words. I come away from this project feeling connected to human beings and removed, if only in moments, from my captivity. I sent my photos to Belgium and now I share a context with another human being thousands of miles away whom I may never meet. I am left with the incredible humanizing connection we share and hope for future connection in the world that breaks down walls.



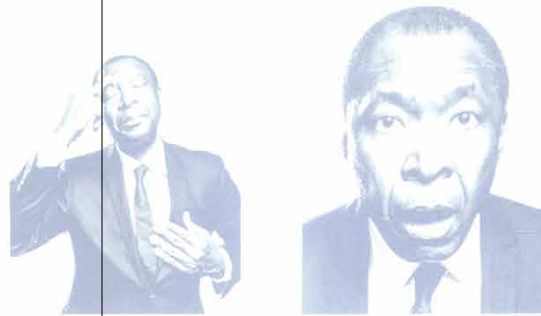


Facing page:
Receipt of first photos
by Elsa Leydier from France
responding to questions
by Quandrell Dumas (right).

This page:
Receipt of photos from
Switzerland by Mischa
Christen responding
to questions by J. Barclay.

Following spread:
Anke Schüttler giving photo
lectures on artists who work
with few materials.

Sagen Sie jetzt nichts. Okwui Enwezor



A woman in a colorful, rainbow-patterned t-shirt stands at the front of the room, presenting to the group.

A man in a dark jacket and blue jeans stands on the right side of the room, looking towards the front. He is wearing a dark jacket and blue jeans.

A man in a blue t-shirt with 'INMATE' written on the back is sitting in the foreground, facing away from the camera. He is holding a notebook.

A man in a blue t-shirt is sitting in the foreground, facing away from the camera. He is sitting in a red chair.

Group Guidelines
Attendance
Cell phones
Listening habits
Punctuality
Respectful opinion
And most importantly...

Time Out skill steps
1. Evaluate your level of arousal...
2. Shout STOP!!! loudly to yourself...
3. Take a deep breath...
4. Give yourself permission to walk away...
5. Wait till the person you are dealing with...
6. Make a problem statement
7. Think of solutions to deal with the problem...
8. Call tactics to act on your situation
9. Assess the outcome

Killer Beliefs/Self Talk
B
Choice C
C

Activist Event
A

CHAIRS
CLASS



Facing page, from top:
Thomas L. Price (left),
J. Barclay (center), and
Justin FinCannon (right)
taking photos.

Documentation of a photo
shoot responding to the
question, "I presume daily
life in prison is organized
within a rigid structure;
is this a relief or do you feel
pressure and stress around
it?" by Sara Lamens, con-
cept by Benjamin Hall, props
by Benjamin Turanski, pho-
tographed by J. Barclay in
collaboration with Benjamin
Stiller, Guy Snook, and
Joshua Wright.

This page:
Detailed view of props
by Benjamin Turanski.



Facing page, from top:
Behind the scene of responding to the question “What do you miss the most?” by Isabel Kiesewetter.

Responding to the question, “Do you like to read?” by Elsa Leydier, concept and props by Benjamin Turanski, photographed by Larry Loftin.

This page:
Responding to the question, “What changed you in prison that you are happy about?” by Sara Lamens, concept by Benjamin Hall, props by Benjamin Turanski, photographed by Benjamin Hall in collaboration with Benjamin Turanski and Joshua Wright.





Previous spread:
Exhibition opening event
at CRCL.

This page:
Exhibition opening event
at PCC Paragon Arts Gallery.

Doing Time

Doing Time started from a simple prompt to invent a game. I was scheduled to lead a class and I happened to be thinking about games in that moment. I proposed to the class that we try to invent a game—it could be anything, simple or complex, narrative or abstract—but I thought it might be interesting to see what a group of artists who had never created a game might come up with over the course of three hours. After some initial discussions and deliberations, interest veered toward creating a game about prison. Over the next year, the group evolved and changed, but the central goal of the project has been to create a game that offers the player a prisoner’s perspective on the experience of being incarcerated at the Columbia River Correctional Institution.

—*Spencer Byrne-Seres*

Excerpt from a conversation about the game process with Thomas L. Price, Jacob Diepenbrock, and Mark Arnold

Tom Price Well, the game has changed a lot since the very beginning; the first versions were really complicated and took forever to play. Now the game moves a lot faster because of the way that the cards are set up in different areas of the board and if you go into one of those areas you can pick a card. Your choices are established for you, where you're not going, "Well, I'm making a choice, is it gonna be A or B?" This kinda just dictates how you're flowing through the game as you're going along. So that, in essence, moves along. And the COs [correctional officers] have changed drastically, too, in the interaction of your game piece, and whenever you interact with a CO, there is an interaction there. There is stress involved, either a minimal amount or a lot, depending on the situation you're going into with the CO.

Jake Diepenbrock I think from the first time I played the game, it was really complicated and it took a good chunk of time just to go through and figure out exactly what the process was gonna be before you played it. And then now you can just sit down with minimal reading, like five minutes' worth of stuff, maybe less than that, and figure out how to play it. You can actually even sit down and not really even read the rules—you just start being guided through by one or two people and can figure it out. Just to get going. And I think it depicts enough about CRCI, or at least somewhat of what it's like to navigate through prison, or depicts this prison, at least, so it's true to what it was modeled after, and it's entertaining. I like it.

Mark Arnold Being minimum security, this is not a traditional prison, and I think that's what people were expecting. And the game really reflects a lot of what happens because all of us inmates had input in it. So I understand everything that's on the cards, I understand the concepts of it. If somebody that never was in prison played it and it was explained that this was more of what CRCI is about I think they could get an idea. And it's pretty accurate. I think it's pretty accurate for the most part. I'd like to see a little more choice involved, but besides that I think the accuracy of it is good.



This page:
The board game went through an iterative design process over the course of a year, with various game designers writing cards, offering input, and play testing the game.

Following spread:
Collaborative design session in which game designers edit "choice cards" that had been sourced from various people at the prison.



Body Cues
Tense
Shoulder
Tense
Shoulder

Internal Cues
Thought/self-talk
Feelings
Physical Cues
Sweaty palms
Sweat on face
Sweat on neck
Sweat on chest
Sweat on back
Sweat on arms
Sweat on legs
Sweat on feet

External Cues
What people might do
or say to us
Environment
Music
Mood/TV
Keys in the ignition
"I don't enjoy when he tells
me what to do"

Stopping
when repetition
is over
when
the
hand
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up
to
stop

STOPPING
when repetition
is over
when
the
hand
is
up
to
stop

STOPPING
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Setting up for an exhibition game to demonstrate the board game to a live audience.



This page:
The exhibition game included a projected livestream of the table as players moved their pieces and showed how the game was played.

Following spread:
The players were miked in order for the audience to hear the "choice cards" and various decisions made by the players.



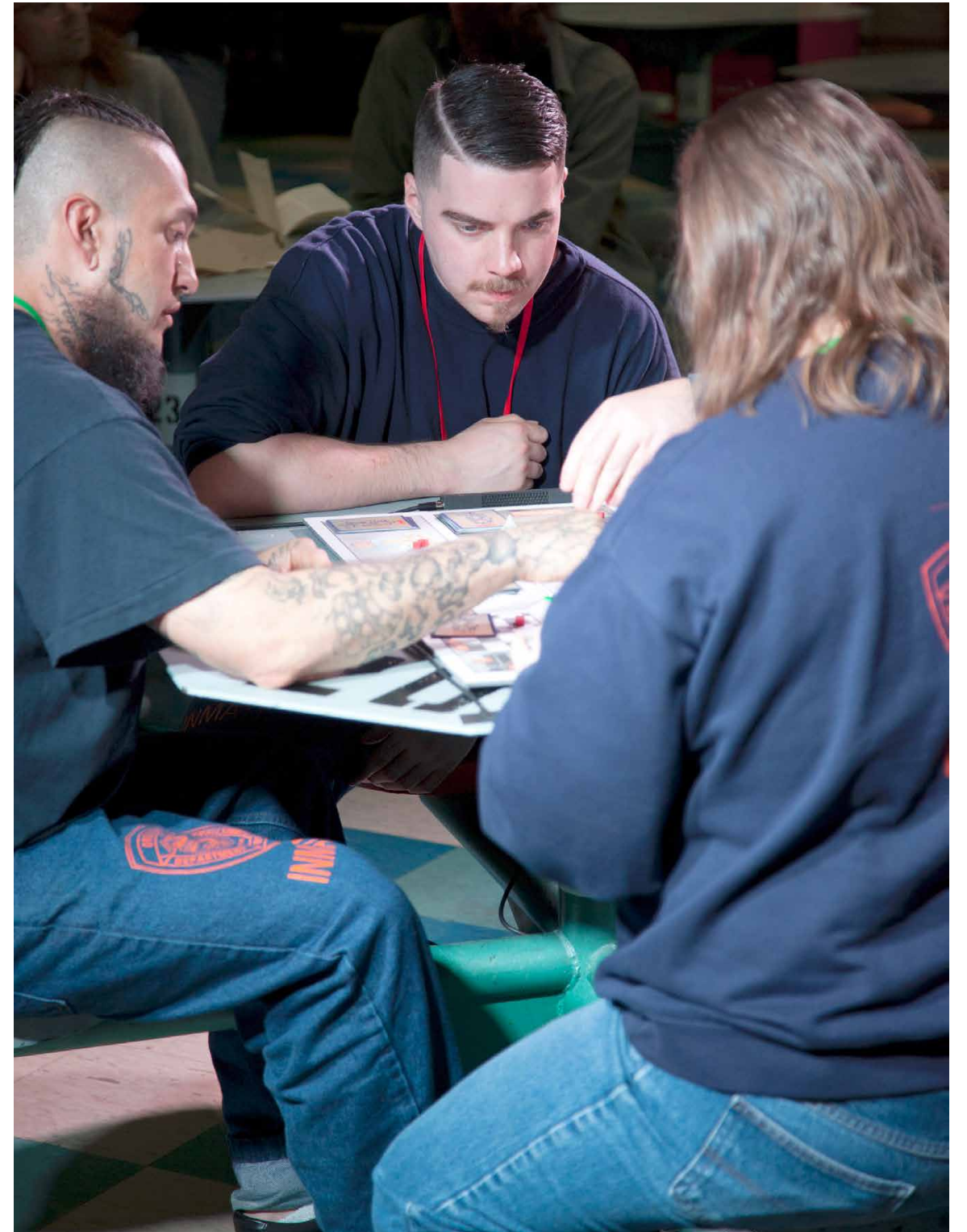
OREGON DEPARTMENT OF CORRECTIONS
INMATE

OREGON DEPARTMENT OF CORRECTIONS
INMATE



This page:
Commentators Thomas L. Price (pictured) and Mark Arnold fielded questions from the audience that were written on note cards.

Facing page:
Game play draws to a close.





From top:
After the game finished,
there was a feedback
session between audience
members (both other
prisoners and the general
public) and the game
designers.

The audience included
both prisoners from CRCI
and broader Portland
community members,
all of whom participated
in a group discussion
after the game.

Tin Can Phone

Tin Can Phone is a radio-based project recorded at the Columbia River Correctional Institution and supported by KBOO Community Radio in Portland. The collaboration took place over the course of a few months in which Armon Poostpasand, Queaz Otti, and Joseph Rosenberger (all inmates at the same time) worked with Artist Michael Bernard Stevenson Jr. to interview their peers inside the prison.

—*Artist Michael Bernard Stevenson Jr.*

Excerpt from a discussion at KBOO about how the project unfolded and what it meant to both the facilitators and the participants

Artist Michael Bernard Stevenson Jr.

I remember an analogy that I liked to use when I was talking about the project is that there's this scene in *O Brother, Where Art Thou?* where they're really good at singing and they find this black dude who was, like, great on the banjo and they find this radio station and there's this moment where they're like, "This is gold. We need to get more of this on the radio." And that's how I felt for a while because essentially I was just bringing in a recorder, a small device and a battery. Right? And because of that tool and being able to get it through the administrative firewalls of the prison, I was creating an environment where people were really excited to talk about their experience in a way where they wouldn't normally be valued or even discussed at all. I was in this really interesting position of creating an atmosphere just by showing up.

Armon Poostpasand Yeah. And that's what you did, is you gave us, as you said, the tools and the space to have those conversations and it ended up being something that I think for some of these guys their story wasn't as captivating as it was therapeutic. And as Queaz has said before, "So much of these conversations are so plastic." What you got, what you had, what you haven't had, and then kind of just being like, Hey, no. What does success look like to you? What is love to you? Happiness? What are these things and being able to do that conversation in an intimate setting within the facility is big, too.

Queaz Otti See I think what we don't understand as a people is that we have normalized trauma. That's why a lot of people don't think their story matters because it's, like, why would I tell this story when it's, like, that's everybody's story? Your mama on dope, my daddy alcoholic. It don't matter. But really it do matter. You know what I'm saying? But we are taught to don't cry, don't go to school and tell them people what's going on in the household, all these things that we are taught, it's a generational thing, it's hereditarily passed down, being oppressed. You just can't show certain... it's the world, that's just how the world is. "Mom is not fair." "That's how the world is."

One thing I got from our interviews, too, is just, like, people are afraid to be themselves. People are afraid and that's our biggest downfall because if I know something is wrong, like this is going to probably lead me back to jail, but Armon, this is what he owns. So if I want to still kick it with bro, this is what I got to be on. So as we're doing these interviews, I'm listening to all my interviews before I was ever even a host and I'm just, like, damn, I'm seeing all these things related from all these people. And it's just everyone was scared to be themselves.



Michael, Armon, and Queaz at KBOO recording the introduction for this book.



From top:
Armon learning to use the boards at KBOO as part of the Artist in Residence Program.

Kao-Lay sharing about his wedding accompanied by his parenting class teddy bear.

Irving Hines (left), Wilford Johnson (center), and Armon Poostpasand (right) taking a tongue-in-cheek “see no evil, speak no evil, hear no evil” pose.

ON Purpose
Breathe
your thinking
your feeling
your Purpose
do you want now in the
your control?
do you want to feed?
More
action / respon

9.2 | You will use timeout and
backup privilege Removal when appropriate
to motivate children toward compliance with
rules and directions
1) Check-in + Emotion Regulation
2) Spanking VS Timeout
3) Review what should happen / Set goals





Previous spread:
Armon (left) and Queaz Otti (right) pictured during their interview. Later Queaz was so impacted by his experience that he joined the Tin Can Phone team.

Facing page:
Joseph Rosenburger (left) and Armon Poostapasand shaking hands after their interview. Joe was so excited about his interview that afterward he joined the Tin Can Phone team.

This page:
B. G., Queaz Otti, and a fellow collaborator listening on headphones to the Tin Can Phone intro recorded by Queaz while in prison.

The Inside Show

The Inside Show is a variety show produced in Columbia River Correctional Institution. Prisoners take on roles of host, performers, content writers, and crew. This robust collaboration of eccentric possibilities challenges perceptions of incarcerated individuals and what happens “on the inside.” The content includes “Microwave Magic”—a cooking segment where inmates showcase ingenious ways of making gourmet meals with minimal ingredients and a microwave; comedy sketches; a goofy sports roundtable; art segments; a braiding demonstration; musical acts; and more. The series is aired on the facility’s in-house television channel, broadcast on public access channels in Portland in partnership with Open Signal, and available on the Columbia River Creative Initiatives YouTube channel.

—*Salty Xi Jie Ng*

David “Homer” Edmunds

It was an opportunity for people to open up and be who they really are, and you see more than just the inmate that’s walking the yard. We had a chance to have fun and let our sorrows go. We had some struggles. It got real sometimes. But we were able to work through them together. Many times in this process we would sit here and look at each other and laugh and be like, ‘Am I in prison right now? Is this really jail?’ I couldn’t believe it.

Robert “Flex” Gibson

I’m just a big dork, and sometimes when you’re in the dorm with a bunch of guys you don’t realize it until you get together with a bunch of people who are a bunch of dorks, too.

Jason Melcado

You get a lot of stigma from the lockup shows. It’s not just about gangbanging, violence, and drug use in prison. The variety show turned into a very positive thing for a lot of people. Shows that everybody has something to offer, even inside a prison.

Joshua “Lone Wolf” Tonkin

Part of being Native is to share that medicine, so to get on the drum and sing for everybody was very uplifting. It was also important to reach out to other incarcerated Natives and let them know that the concept of being a warrior isn’t about trying to be the toughest guy on the yard—it’s about harmony and living together.

Salty Xi Jie Ng

Production was scrappy but really all we needed to dream, and it took everyone’s faith to believe we could produce the world’s first prison variety show in mostly one prison classroom within a summer. Much like what creative teams go through, there was a lot of wacky experimentation, stomach-hurting laughter, frustration, and bonding. I hope prisoners in other facilities get to watch the series someday and find humor and connection in it.

Michael “H. M.” Lovett

To show that inmates got more than one skill than just being criminals. We are talented individuals; we might’ve just messed up once in our life.

Carlos Cotto

There’s moments in prison when a lot of people have to put on an attitude harder than what they are, because they don’t want to be viewed as a potential mark. Here since everybody’s vulnerable we all grow together. I hope the poem I wrote and performed hits home and broadens awareness about struggles with mental health and addiction.



Christian “Scotty” Freeman, host of “Microwave Magic,” a cooking segment that showcases a prison tradition where prisoners order limited ingredients from a commissary list and apply ingenious recipes on their unit microwaves to concoct delicious meals such as ramen burritos.



Participants on the set of "Microwave Magic" making chocolate cheese-cake. Pictured, from left: David "Ohio" Phipps, Jason Melcado (hidden), Christian "Scotty" Freeman, Gabriel "Chino" Whitford, Michael "H. M." Lovett, Eugene "Scooby" Brown, and Irving Hines.



David "Ohio" Phipps, Michael "H. M." Lovett, and Jason Melcado in "Art Skillshare," an educational comedy skit conceptualized by Ohio.



Carlos Cotto performs his poem "If You Been Through What I Been Through."



David "Homer" Edmunds, Logan Winborn, and Fred Armisen as fashion show judges in the skit "CRCI Fashion Show," written by Cash Carter. Prisoners parade identical uniforms on the runway and Fred is the only one who does not find them all unique and avant-garde.



Red Corn, Aaron Joe, Joshua "Lone Wolf" Tonkin, Sonny, and Mario Perez perform "The Trail of Tears" in the CRCI Native Drum Circle.



Drew "Turbo" Reeves, *The Inside Show* host Mark Arnold, and Robert "Flex" Gibson in Mark's fake advertisement skit "Pocket Carrots," inspired by Mark taking unwanted baby carrots from fellow inmates in the Chow Hall to munch all day from his pocket.



Gabriel "Chino" Whitford discusses Marcel Duchamp with artist Harrell Fletcher on a conceptual art segment.



B. G., Heff, Queaz, and Artist Michael Bernard Stevenson Jr. (AMBSJ) on a panel about gang culture and systemic issues in black communities, conceptualized by Queaz and moderated by AMBSJ.

Outro Conversation
Current Resident Artists
at CRCI Got Together to Talk
About the Program and
Their Experiences of Art
Inside of Prisons

Spencer Byrne-Seres I want to ask about people's experience with this class and with learning art while on the inside.

Richard Sanders I actually wanted to learn how to do graphite—this was probably twenty years ago. And the guy told me, “Sit down. I’ll show you once.” And that’s pretty much what happened.

Sam McKeever Dude, one shot.

Richard Sanders One shot. Sit down and I’m going to show you how to do this. So he taught me how to do the grid, where you grid it out. I really got into that. I really enjoyed the graphite. I got into a little bit of color. I actually had a cellmate who wanted a tattoo and he saw the drawing I did, because I was making cards and stuff like that. And he goes, “Oh, if you can do that you can tattoo.” I was like, oh no. And surprisingly enough, it actually turned out really well. He finally talked me into doing some tattooing on him. But lately I’ve gotten really into woodworking.

Sam McKeever I’ve been writing and playing music my whole life, as far as the musical side of art. But when I got to prison, this set I’m doing now, I went through a really rough time with losing some people on the streets. I went through a rough time and I was super stressed out, and this guy in the unit actually said,

“Man, come over to the table. I’ll trace out a pattern and we’ll draw this card together.” It was Christmastime. He was a really, really good artist and he was very patient with me. He did one thing and I would do one thing. He’d do one thing and I’d do one thing. We literally went step-by-step—he gave me the few pencils I needed, and it started from there.

And then I found that when I was drawing I wasn’t thinking about this pain that I felt about the situation that was going on. It was the only time I wasn’t really stressed out and I could get lost inside of a card I was drawing. And that’s where it started, with little cards, and it became therapeutic for me. And spun into probably four or five months that I trained with this guy. I mean, everything he drew he would lay out a pattern. We’d do the same process.

Edgar Perez Well, I’m new to this program. It’s my fourth week here. To answer the first question, I think I became an artist, and it’s funny because, it’s from jail actually. I used to go to Washington County [Jail] a lot growing up, and the only magazines they have there are *National Geographic* magazines. And they have the best pictures. A lot of artists here draw and whatnot; I can’t draw at all, but I love photography. I actually had a really nice Canon Rebel 500. And I would just take pictures of anything, black and white, shapes, anything, people. And I think that’s how

I became an artist. I would see the pictures in those *Nat Geo* magazines and I imagined all these different places that I had been to throughout my life, that I thought, Wow, that would be a great picture in black and white, or Wow, sunset would be perfect there.

So that’s how I became an artist. How do I think of art in prison? I think art in prison is a way that enables us to feel liberated. It’s something that they can’t take away from us. Even if we were put in the hole twenty-three hours a day, we can still express our artistic abilities or imagination, so I believe art in that sense in prison, is just freedom for us.

Alec Gonzales So I started doing art at CRCI before Columbia River Creative Initiatives in 2016. I helped do a mural on a wall in the main corridor—design it, conceptualize it, and all that stuff. That was a six- or eight-month project that we did with an artist named Emily Squires.

Back then we had limitations—we couldn’t do anything like we’re doing now. This art show thing was not happening, and it was twisting hairs just to get them [the administration] to let us paint on the wall. And now we’re allowed to do way more. Like, Jake Diepenbrock goes crazy on everything around here making murals. And I’d like to think that’s because of Emily, what she initially helped create. But this time around it’s been cool, I like the class, I wish there was more times where you give instructional classes on

form and all that—I think that would be cool to initiate into the program. But I think the program as a whole is pretty awesome. It gives us a lot of range to express ourselves outside of these walls.

The variety of art that's introduced to this institution and to everybody that's come in and been able to be a part of the class. Everything from carving pumpkins, to painting the masks, or the street art, there are a lot of different aspects, too, that I would have never looked at. But that's also inspired me. This class has also inspired me to do what I've done over there. It's gotten my creative juices flowing. It's helped me work in that physical plant and create things that I normally probably wouldn't have.

Spencer Byrne-Seres Maybe a more focused question, too, is what were your expectations coming into the class, and what has been different from what you expected?

Thomas J. Harris I know that for me, when I first got here—I've been in prison for thirteen years now—it's always been pencil and paper, ink and paper. No prison would ever let me do anything else creatively, outside of just on paper. And when I got here, Jeff was doing what almost looked like screen printing, or soap printing. It was just this beautiful piece that he was creating. I asked him about it, and he had this cool little badge, I'd never seen something like

this [holds up artist ID card], I thought it was just the state IDs, and he let me check it out, and I thought that was really cool.

I know that this program has already met my expectations as far as being an artist, because the one thing that I'm most interested in doing is sculpting—doing something around 3D form. And this mask project that we're finishing up right now is exactly what I've wanted to do for over a decade of my life, and I never had the opportunity to do it. And I come into your class, and then it's the next week we're doing it. And now we're processing art and it's going to the gallery, and we're going to see it. I'm not just some silent “artist quasi convict”—I'm actually just an artist, who happens to be in prison.

Shawn Ashley Camp To me, my expectations coming in were completely blown away. I was, like, whoa, this is so much more than I thought it was going to be. I thought that this was just pen and paper, drawing, painting. I didn't think that we were going to conceptualize and internalize, and do such different diverse things such as going from photography, to sculpting, to making our masks, or even talking more in depth and bringing up the question of, what is art? What is art to you? To me, it's been really cool because I feel like I'm a part of something that's positive. The last decade that I've been in prison, I feel like I've been on the other side of that fence of positivity, and it's been a lot of

I'm not just some silent
"artist quasi convict"—
I'm actually just an
artist, who happens
to be in prison.

negative, and a lot of things that I haven't looked forward to. Now, every Monday, I'm like, "Yes, it's Monday."

Phillip Jerov I got to say. I'm new, right? This is my first time here. Earlier today was my second time at the graphic design class. But I've been down for over five years, and that whole time I did nothing but want something like this. I would beg and scream and barter, for anything like this. And the closest I got, I lived on the mental health unit at Eastern Oregon Correctional, and there's a core group of people that stay there, and a lot of them are really good artists, and that was the best we got, was that we had each other to share with. But the COs were always like, "Get out of that guy's bunk area, you can't be standing around more than four people, stop it." The idea of being creative in a place like this is breaking the rules. That's what creativity is here—you're finding a way around the rules, and it's really just to make stuff. And that this exists. There's a room full of people that are talented, passionate artists, blows my mind, because for the longest time it's just been me with friends.

And I only just now hesitantly tell people that aren't my friends that I'm an artist, that I'm a sculptor. It's not a thing that I was sharing with people that I wouldn't consider loved ones, until really recently, and that there's a safe place to do that, full of other people who at some point or another, have been where I am currently at.

Spencer Byrne-Seres The energy of the room is everyone here holding that energy. I don't actually do that much. And I'm here pushing paper to make these things happen, but y'all are the ones making this thing.

Alec Gonzales But we're not allowed to push that paper.

Spencer Byrne-Seres Right.

Alec Gonzales That's the thing.

Spencer Byrne-Seres And when we first got invited here, and we came in it was like, "What can we do that folks here aren't allowed to do?" What's this collaboration, and how will it function? Art is on the inside, and folks are coming in from the outside, and figuring out how that works. It has been an ongoing process that's still evolving. But I wanted to hear from Richard Sanders and Jake Diepenbrock maybe, as folks who have the longest time span, continuous time span with the program.

Jake Diepenbrock One time, one of the volunteers asked, "Are you getting your needs met?" My response was, "I didn't have any pre-set expectations." I was interested in art classes during my stay here, and I got into this conceptual art class to stay busy. But it was empowering to have a say in the direction, or not feel

like we were there to meet the needs of volunteers. We decided to do four art shows, and I feel it was empowering after a year of learning conceptual art, and the different artists in that movement. For me, in the middle of *This is not contraband...*, the layer of conceptual art really clicked, as opposed to just making visual art. During the four exhibitions, instead of just having a lot of conversations about art, we are able to see the fruits of our labor and be able to follow through with it.

It's something that I really appreciate because then you learn how to collaborate. Because we did the *Subcult* show, and afterward we were like, "Oh, we want to do more stuff like that." But we were working with a photographer for the next two months, and she was like, "Well, I don't really feel like going and getting you a bunch of photocopies and shit." Then we start realizing the collaborative aspect of working with a person from the outside. We're like, "Spencer is gone, and Michael's gone, and we have Anke, and Anke's more interested in photography, so we're going to do a project about photography. But then there are other people to go back and do something different with, and you just realize that you're actually collaborating with the people that are facilitating a class—it's not just what you want all the time, or what they want, it's actually what we decide to do together as a whole. And that's when things started getting a lot better, a lot more enjoyable all the way around.

Spencer Byrne-Seres Yeah, it's been an interesting struggle sometimes to find that middle ground of where we can all meet, and it's not me coming in with an agenda and just getting everyone to do it. Or, us coming in and doing whatever y'all say.

Jake Diepenbrock But that growth period, I know I changed as a person seeing how to really interact with people. I guess for me, when I got out in 2011, I sat here with all those hopes and dreams, like, what's it going to be like to be an artist? It wasn't actually until you walk out the doors and spend six years out there and figure out how to struggle, and do the things, and get the [tattoo] licenses, and do the stuff, and live it. There are so many things that I've been involved in, just by being involved in this class. I didn't think I would be in two books based on the projects we've made here.

Spencer Byrne-Seres You're the producer of a television show.

Jake Diepenbrock Yeah, stuff I would never have even thought of.

Spencer Byrne-Seres Designed a board game.

Jake Diepenbrock Yeah.

Where do you see
it going? Where would
you like it to go?

Alec Gonzales [To Jake] What direction do you want to take the program?

Spencer Byrne-Seres Yeah, great question.

Thomas J. Harris Huge question.

Jake Diepenbrock Where would I want to take the program?

Alec Gonzales Where do you see it going? Where would you like it to go?

Jake Diepenbrock Wherever we want it. It's not just a one-person show, and because people rotate out of here, you can't really be like, this is where I want it to go. Because then you're just being a dictator. I mean, look how many different people are in this room from last week, or from three weeks ago. So, you can't really have that kind of mindset. It has to be more of an open forum, because you have people coming in and out.

Project Credits

CRCI Artist Residency, Ongoing

Initiated by Harrell Fletcher, with Spencer Byrne-Seres, Anke Schüttler, Roz Crews, Salty Xi Jie Ng, Emma Colburn, and Anupam Singh

Documentation by Spencer Byrne-Seres, Anke Schüttler, and Artist Michael Bernard Stevenson Jr.

Thanks to everyone who has participated over the years: Geoff Hendrickson, Rich Testa, Thomas L. Price, Drew “Turbo” Reeves, Richard Sanders, Christopher York, Robert Lee Gibson, Jacob Diepenbrock, Larry Loftin, Chris “Torch” Elliott, Alec Gonzalez, Robert Gonzalez, Mark Arnold, Jeffery Kenton, Joshua Tonkin, Chris Medoza-Guerra, Theron Joseph Manley, Tommie Willis, Logan Winborn, Philip Delater, Gabriel Whitford, Tyler Winter, Queaz Otti, Benjamin Hall, Joseph Rosenberger, Jetcet, Joshua Edward Wright, J. Barclay, Ivan Jaramillo, Joey Lucero, Edward Bailey (Almasi), Michael Brown, Judas Calletano, Philip Odom, Blue, Benjamin Turanski, Stephen Hartley, Musonda Mwangi, Dave Alberts, Donsha Jackson, Adam Olson, Richard Lundquist, and Donald Tunis

Comedy School, 2018

Initiated by Harrell Fletcher, Roshani Thakore, and Artist Michael Bernard Stevenson Jr.

Documentation by Anke Schüttler

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Remnants of Color Blue, 2018

Initiated by Anupam Singh
and Richard Lundquist

Documentation by Emily Fitzgerald
and Anupam Singh

Top Tier Residency Program, 2019

Initiated by Jetcet in collaboration
with Guy Snook

Documentation by Jetcet

Answers Without Words, 2017–18

Initiated by Anke Schüttler

Documentation by Emily Fitzgerald
and Anke Schüttler

Artists in this project include: Quandrell Dumas, Elsa Leydier, Donald Ray Tunis, Maria Jauregui Ponte, Tom Price, Torsten Schumann, Monika Sala, J. Barclay, Mischa Christen, Isabel Kiese Wetter, Richard Lundquist, Anna Drvnik, Musonda Mwangi, Maren Winkler, Joshua Wright, Øyvind Hjelmen, Benjamin Hall, Sara Lamens, Ivan Jaramillo, Birgit Krause, Donsha Jackson, Tay Kay Chin, Justin FinCannon, Kathleen McIntyre, Daniel Bluestein, Dafna Talmon, Joey Lucero, Alice Myers, Michael Brown, Gemma-Rose Turnbull, Dave Alberts, Carolina Magnin, Benjamin Turanski, Mario Perez, Benjamin Stiller, Sean Figueras, Jake Diepenbrock, Phillip Odom, Larry Loftin, Nathan Eiland, Judas Vanelli Callentano, Timothy Patrick, Adrian Chacón, Chad Daggy, Stephan Hartley, Guy Snook, Charles Boehm, Adam Olson, Roshani Thakore, Anke Schüttler, Pete Brook, Lovely Aguilar, Jose Avina, Courtney Bennett, Vhonn Encarnacion, Stephanie Gonzales, Charles III Goodman, Hoa Huynh, Sam Justice, Ryan Kwock, Madeleine LaRocque, Meara Little, Joseph MacLennan, Amber Morris, Bradley Noxon, Allison Pordan, Angelea Ranzenbach, Chad Ring, Joshua Rios, Liliana Ruiz, Joseph Sandoval, Sedy Souvannarangsy, Ashleigh Walters, Lukas Weiss, Jessica Wilson

Doing Time, 2018–19

Game rules designed by Spencer
Byrne-Seres, Jacob Diepenbrock, Tom
Price, Rick Sanders, Mark Arnold, Chris
Elliott, Logan Winborn, Drew Reeves,
Tat 2 D, Jetcet, Floyd, Larry Loftin, Tyler
Winter, and other artists from CRCI

Board design by Jacob Diepenbrock
and Spencer Byrne-Seres

Logo design by Ivan Jaramillo

Documentation by Anke Schüttler and
Artist Michael Bernard Stevenson Jr.



Tin Can Phone, 2020

Initiated by Artist Michael Bernard Stevenson Jr., Armon Poostpasand, Queaz Otti, and Joseph Rosenberger

Documentation by Artist Michael Bernard Stevenson Jr.

The Inside Show, 2019

Produced by Jacob Diepenbrock, Salty Xi Jie Ng, and Spencer Byrne-Seres

Directed by Salty Xi Jie Ng

Hosted by Mark Arnold with Fred Armisen as episode one's guest host

Documentation by Salty Xi Jie Ng

Inside collaborators include: Mark Arnold, Cash Carter, Carlos Cotto, Philip Delater, Jacob Diepenbrock, David "Homer" Edmunds, Chris C. B. Elliott, Christian "Scotty" Freeman, Robert "Flex" Gibson, Antonio BDS Gonzalez, Irving Hines, Jeff Kenton, Michael "H. M." Lovett, Jason Melcado, David "Ohio" Phipps, Raymond Rabago, Drew "Turbo" Reeves, Joe Sumner aka Durt McGurt, Robert "Bobby" Swint, Joshua "Lone Wolf" Tonkin, Gabriel "Chino" Whitford, Logan Winborn



Contributors

Spencer Byrne-Seres is an artist and culture worker based in Portland, Oregon. Spencer is the lead artist for Columbia River Creative Initiatives, an ongoing series of projects based within a minimum security men's prison in Northeast Portland. Spencer has worked at Portland Institute for Contemporary Art since 2013, and currently serves as the exhibitions director, where he oversees the design and production of large-scale installations, exhibitions, and a variety of events and programs that complement the PICA's Visual Arts Program.

Harrell Fletcher is an artist and educator. He founded and directs the PSU Art and Social Practice MFA Program.

Benjamin Hall was born in Portland, Oregon, in 1974. He has been incarcerated for twenty years. In prison he has become a passionate writer of narrative poetry. He is interested in restorative justice and social geography. In collaboration with Kelly Paths he started a restorative justice program in the Oregon State Penitentiary that is still up and running. He has also worked as a hospice volunteer. His writing has been published in the anthology "Ebb and Flow" by the writing group "Pen thought" and in the criminal justice social magazine "context." He is currently working on his bachelor in humanities through the University of Oregon.

Jetcet is a graffiti/street artist who also enjoys amateur tattooing. Born in Portland, Oregon, raised in Dallas, and since returned to Portland, Jetcet focuses mainly on low-tech street art (wheat paste, stencils, stickers, installations) as well as collaborating with local artists and artists from across the United States and the world. Through traveling and collaborating his works can be seen locally and anywhere from Austin to Amsterdam.

Larry Loftin, established 1976 in the beautiful city of Victoria, BC, Canada,

in 1992/93 arrived in the great city of 97123, Oregon, via Aberdeen, Washington. He got his artistic bug from the graffiti and Chicano gang life. As a former gang member he has spent twenty-two-plus years in and out of the prison system. This is where he has honed his artistry skills from tattooing, graphite realism, pen and ink, and using his artistic mind to explore his environment. He is inspired by his Chicano culture and Chicano art scene, along with great artists as Diego Rivera, O. G. Abel, Big Meas, and many great tattoo artists. He is always looking to be inspired by the beauty of the world and to beautify the universe.

Richard Olaus Lundquist was born in Portland, Oregon, in 1979 and is an artist that expresses himself freely through visual art and stand-up comedy. He works with different media but most recently has focused on colored pencil compositions that stretch the mind. Richard is currently involved in the PSU Artist Residency Program. His work has been displayed at several talent shows at CRCI. When he is not creating uniquely liberating works of art he can be found surfing the Oregon coast.

Salty Xi Jie Ng is an artist from the tropical metropolis of Singapore. Her work explores possibilities in the poetic, eccentric, and infinite everyday. She makes collaborative encounters that are intimate, semi-fictional paradigms for the real and imagined lives of humans. She has an MFA in Art and Social Practice from Portland State University, and was recently artist-in-residence at the University of Massachusetts Dartmouth's Center for Visual & Performing Arts 2019–20 as well as artist fellow at the New Bedford Whaling National Historical Park.

Queaz Otti is South Sacramento raised, a loving father, aspiring rapper, and street philosopher of the people. Known to many as a loyal brotha and voice of understanding.

Armon Poostpasand, Portland born and raised, is ambitious and optimistic in the many faces of adversity. With a BA in digital communications, Armon creates content for the people.

Joseph Rosenburger has not let hardships, tragedies, and adversities stop him from excelling in the written word. His wit matches his wisdom, both of which are plentiful beyond his years. Once done serving his time, Joe has much to offer the people.

Anke Schüttler is a social practice artist using photography and facilitation as her main tools to create large collaborative and participatory projects. Originally from Germany, she holds her MFA from Portland State University, has lived in southern France for a longer period of time, and currently lives in Berlin. She sees art as a means to learn something from the people she works with. Her preferred way to explore a new place is by walking and talking with strangers.

Anupam Singh is an artist interested in the interconnections between ecological and cultural sustainability. For over fifteen years, he has worked as facilitator, mediator, educator, and collaborator engaging in ideas of inner and outer ecologies. Through workshops and talks in India, he introduced art to children and teachers from public schools and district council schools, professionals, senior citizens, and students of visual arts, social work, design, and science streams. Prior to his MFA in Art and Social Practice, Portland State University, he studied printmaking in India for his BVA (1997) and MFA (1999) at Rabindra Bharati University and M.S. University, respectively. In 2013, he founded the Centre for Arts and Social Practice (CASP), which works through four chapters in Navi Mumbai, Kolkata, Pune, and New Delhi (India).

Artist Michael Bernard Stevenson Jr. collaborates with people to make artwork for the people.

Roshani Thakore uses art to broaden an understanding of place, uncover histories, elevate voices, and expand a sense of belonging, all with the hope of shifting power. Since 2019 she has been the artist-in-residence at the Asian Pacific Network of Oregon, a statewide, grassroots organization, uniting Asians and Pacific Islanders to achieve social justice. Prior to this residency, she received funding from the Division Midway Alliance Creative Placemaking Projects Grant with her project *82nd + Beyond: A Living Archive*. She is a 2020 graduate of the Art and Social Practice MFA Program. More information about her work is at www.roshanithakore.com.

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