

**OUTERSPACE GALLERY
MAY 9TH, 2019**

**STUB
CUT**

INTRODUCTION



Image of the collaboratively produced wheat paste wall, produced inside prison and brought out to be exhibited.

While a group of us are credited as co-curating this show, the premise and curatorial direction of Subcult: An Exchange Between Artists had extensive influence from prison's version of democratic dialogue. Each class, conversations took place with the whole room about what should, would, or could be included in this show. Questions arose: Should there be a zine to accompany the show? Who owns the collaborative artworks? How would the works be sold? Should the works be sold? How should everyone be credited?

Through an exchange of prompts written by street artists to inspire the Resident Artists to create individual artworks, and blanks (partial drawings copied and completed by other artists) used to create the paste up wall, all artists involved were able to explore the collaborative nature of street art from the inside out. The process of creating the work in the Subcult show serves to bridge the gap between the subculture of people living in prison and the subculture of street artists.

The idea and format for this show was reached after churning a few ideas around and landing on a premise the RA's at the Columbia River Creative Initiatives (CRCI) felt represented their interests. Once the format was chosen, facilitators and participants of the CRCI program worked together to unpack the meaning of subculture while also grappling with the depth and gravity of building a cohesive exhibition including work from so many different artists, and how to manage so many creative styles for an exhibition in a modest amount of gallery space. The process involved, sketches, drawings, and diagrams, learning some new skills, and multi-hour long conversations which broadened our individual and collective perspectives of art and how to make it.

For some of the curators and all of the AiR's, this is their first time preparing artwork for a gallery exhibition. As the work for the show developed, each artist's practice grew by trying new methods, developing new sensibilities, and working together in ways they had never done before. On their last day before being released, one of the four primary artists in the exhibition mentioned that he was thankful for struggling through all the conversations that resulted in this show. They shared that, while challenging, the process of collaboration helped him to see beyond their current understanding of what art could be. Co-curator and artist JetCet mentioned their excitement to help facilitate an exhibition of artwork from artists inside and artists they know on the outside, networking groups in ways that, for someone in prison, almost never happens. In fact, this show may be one of the few if not only paste up walls created in a prison and exhibited outside in the history of prison.

Through what at times felt like insurmountable obstacles the artists involved in the curation and creation of this exhibition participated in an exchange of thoughts and ideas that evolved from a conversation between us and them into something that we all created by working together. Individually extending our current awarenesses into a common space creating a platform for our new subcultural collective to make something we can all be proud of. The opportunity to have an exhibition always represented something more than just showing artwork. It was also an opportunity to build relationships, to deepen one's understanding, and to open a dialogue between AiR's facing incarceration and the wider world beyond the wall.

- Berlin Wagar-Kim and
Artist Michael Bernard Stevenson Jr.

THE INTERVIEWS:

Interviews were conducted by Joseph Rosenberger and Queaz Otti with the four primary artists in the exhibition. Interviews took place at Columbia River Creative Initiatives in NE Portland.

Jacob Diepenbrock:

Joseph Rosenberger: I'm sitting here with Jacob Diepenbrock. We're both residents here at CRCI. We're participating in a gallery exhibit here and, Jacob Diepenbrock, you're one of the artists of four main artists in this exhibit, and you're responding to a prompt from outside artists? So it's an exchange between artists. So do you want to tell us what your prompt is that you responded to?

Jacob Diepenbrock: Yes. My prompt was from a placebo effect, it was an outside artist, and her prompt was to take something that you see every day and describe it as what it really is in your subculture or as a trigger or is in reality. So what I did, I went off of the Occupied Portland, and basically I took the police cars, photoshopped the riot police and wrapped that in a Portland police cars, and have it stacked on top of the people that were protesting Occupied Portland, and having them suppress the people. The police are figureheads, or the facilitators of the people that are causing or not causing the repression, acting as the foot soldiers or the storm troopers repressing the people when we try to point out the effects of what the big companies are

doing to us and the fact that we really don't want the corporations to have the right to vote and not being a citizen and not having the same kind of interest as the person would.

Joseph Rosenberger: Right. So you're doing this project here from within the prison and it's sort of a huge ... It sounds like there's a pretty big statement behind it? You've got some meeting in it? Like how would you want people to receive, like when they look at your artwork, what do you think that they should think about it? What do you expect people to see when they look at it?

Jacob Diepenbrock: I don't really have an expectation of what I want people to see. I'd like to leave that open.

Joseph Rosenberger: Yeah, so tell us about, you know you said this is new for you. It's mixed media, I mean, I think I've seen some of your art before, you normally do pencil drawings and stuff like that, pen and pencil?

Jacob Diepenbrock: No, I airbrush. In 2007, I started airbrushing. And then in federal prison in '97, I learned how to tattoo. When I first came to

CRCI in 2007 I started airbrushing and painting here. After my release in 2012 I got licenced in the state of Oregon.

Joseph Rosenberger: And so I know you said you had to try some new stuff here with this art project, have you never done Photoshop before? Did you have much experience with it?

Jacob Diepenbrock: I had a little bit of experience with it, but I just never really looked at it as a source of creative expression.

Joseph Rosenberger: Right. And you said mixed media. What all different platforms do you have involved in your piece that's being exhibited?

Jacob Diepenbrock: Well there's ink and then there's water colors. And then I did the photo shopping with the wrapping of vehicles with the riot police. And then took that and just cut it, cut the pieces out and glued them on to the canvas of the final piece that I was working on. So it's quite a collage of artwork altogether.

Joseph Rosenberger: Right. And one thing I've been asking all artists, because it's kind of unique, because you have to hand over your artwork to someone else and they take it of the prison and it's up to them to display it. Like you're never even going to see the gallery. What kind of trust is involved here? We work with the guys from PSU and with Berlin who runs this gallery and it's their job to take this artwork from you out of the prison and display it. And how do you feel about all that?

Jacob Diepenbrock: That doesn't really bother me so much. Like I learned a long time ago, as being a tattoo artist, you don't own it.

Joseph Rosenberger: You're never even going to set foot in the gallery. You know, you have to just ... It's kind of like you're just pushing it off and letting it go.

Jacob Diepenbrock: Yeah. I guess I never really gave it that much thought. It's kind of like ... I just get down, like there was a process of getting everything done and having all the artwork done and then we got all the panels done. I'm more goal oriented, like once that process is completed, then the next thing. And I never really stopped to appreciate what I've done just always focusing on the next step.

Joseph Rosenberger: Right. And the other thing I've been asking everyone is what it's like to, because when a lot of people do art and try to create or really express themselves within prison, but you're still kept quiet, I guess, because you can't really put it out there, because of no platform. You can't put it on the internet, you can't put yourself ... You can show your friends, but that's about it. This gives you an experience to express yourself to the world, the outside, like people from the community can come see this. What's it like being able to express yourself from within prison to the outside?

Jacob Diepenbrock: Well, I've expressed myself while I've been in prison, so I don't really feel, it's like I'm as limited as the resources you make it sound like if you really have someone that's out there putting some work in for you, then you have more means to do it.

Joseph Rosenberger: I see, oh so you've been able to send artwork to the streets and have people display it for you?

Jacob Diepenbrock: Yeah.

Joseph Rosenberger: Okay, so it's not that new. So anyway, as we're closing up, what other thoughts do you have about this gallery exhibit, this whole program here? I mean, as it's coming to a close, what kind of last words do you have about the whole project?

Jacob Diepenbrock: I mean it's been an interesting process, I appreciate it. And I mean like as far as like the whole conceptual art is something completely new to me. I mean the whole process of actually claiming stuff that maybe you didn't even do and actually wrapping my head around that as someone that creates art and I mean it feels like a little bit of plagiarism. I guess like when you step back and look at the whole concept and the way it was done, it's just a new way, you have to step back and look at it from a different perspective. But it could be beneficial. I mean, just like anything. I mean, I don't know, I guess in some ways I still look at everything as a hustle, just a way to get something out of it. I mean like if you're going to do it, you might as well get paid.

Joseph Rosenberger: Right. Is there anything you'd like people to know about your piece as they look at it?

Jacob Diepenbrock: Yeah, for the part, I just want to show as a representation of the suppression of society, the working class people as a whole by corporations and by, I wouldn't say so much by the man, but just by how much that the democracy or not so much democracy, but the consumerism and corporate America just crushing us.

Joseph Rosenberger: Like capitalism and stuff like that?

Jacob Diepenbrock: Yeah, capitalism yeah. It's just not, it aint working.

Joseph Rosenberger: I see. I see. Any closing thoughts?

Jacob Diepenbrock: No, that's about it. Just like, try to raise some awareness for some alternative ways of going around this rock.



Repress
Jacob Diepenbrock
Mixed media, water color, pen and ink.
2019

Larry Loftin:

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

Larry Loftin: I think it's 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, and the volunteers that have really helped push us through that. There's four artists, but then there's a collaboration of, I think, the whole class that we had, just culminating 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, that are street artist, through one of our artists, his name is Jet Set.

Larry Loftin: I had a prompt called inside looking out. And it was real hard at first, because all they look at it a wall, and all they see is walls, and then anything ... that negative, that hangs on those walls in here. So I came up with a conceptual piece of 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.

Joseph Rosenberger: So you collaborated with people on that wall. You built the wall and you painted it like a brick wall.

Larry Loftin: Right.

Joseph Rosenberger: But you collaborated with a few other people in making this collage. Tell us ... what's going on with the collage?

Larry Loftin: So the collage, I came up with the ideas ... I had some good friends in here, Queaz and Ben Hall, and my buddy Joe.

Joseph Rosenberger: Who you're speaking with right now.

Larry Loftin: Yeah. I feel like they had a big integral part of, really, their ideas and where they come from in life and art, and I learned in Art and Social Practice that it's more than just being one artist. So I use this, my section of it, to have Ben and Queaz collaborate with me to come do this collage of the outer wall, of things that we see as inmates or people just coming from different backgrounds. And being able to put that forth, of what we see every day and how we feel, just plastered on a wall.

Joseph Rosenberger: And you said you mainly do ... your main theme of your artwork is Chicano art, right?

Larry Loftin: Right.

Joseph Rosenberger: But you kind of separated yourself from that for this wall. Is this outside of your normal boundaries for art? Or ...

Larry Loftin: This is way out of my boundaries. Just the fact that, like you said, I grew up as a Chicano gang

member, with all that art that comes with it. Lowriders, Chicano-style, black and white, black and gray art, tattooing style. And so coming to this class, the Art and Social Practice class, really broke boundaries for me. I really was like, “No, I want to do this,” and then I’ve really seen that I had inner art that was speaking to me. So I think that’s coming out in the stuff that I’m doing today.

Joseph Rosenberger: And do you want to tell us at all about what’s behind the wall for you? You have all these images on the outside, and then through the hole, you look in, you’ve got images in there. Tell us about the images ... don’t give me specifics on the images inside the wall, but how do they contrast to the images on the outside of the wall?

Larry Loftin: I think it’s the things that I desire. The things that I really hold special to me, or that I think about all the time, that I’m missing out on. The things that I haven’t gotten accomplished, that I have to go fix, or re-enlighten myself with, or feel and taste, and just things that I always just took myself out of the picture of.

Joseph Rosenberger: Maybe there’s some sort of reconciliation in between, right?

Larry Loftin: Yeah. The concept is like that too. I kind of played with ... I was going to play with unfinished business type of stuff. Or things that I just really miss, man. My grandmother’s home cooking. The touch of a woman. Hanging with friends.

Joseph Rosenberger: What do you want the people who see your work to feel?

Larry Loftin: Man. I want them to question. I just want them to question it. I don’t know about feel ... feeling with art is, I think anything that we do when we put it in ... when we display something as art, I think the viewer always has ... each person has a different feeling to it. I just want something to catch their eye, and be curious.

Joseph Rosenberger: The one interesting thing that I’ve seen about this whole exhibition is, you guys are collaborating with ... you’re here in prison. You have very strict limitations on what you can do. But you’ve created all your artwork, and then you have to entrust these people who can leave the prison to put it up and express it in some way. What’s that like?

Larry Loftin: I remember the first couple days of me coming to this program. I didn’t get into the first parts of it, because I had a work conflict at the time. And so when I got in there, I really felt like the program they had set up was like, we’re their little art projects, and they would go out and then come in and we’d be like their little art projects.

Larry Loftin: But then I got to meet and really know Harrell, Spencer, Anke, Roshani, and they really were just genuine people that really wanted to see us do something and break the molds that we’ve been doing, and teach us what they’ve learned and the skills that they had. So I thought it was really great. At first, I was really standoffish.

I really thought they were just out to get me. And then I really got to know them through the last two years, and so it's like ... I trust them as, they're my friends.

Joseph Rosenberger: Right. You trust them to express your art the way that you see it?

Larry Loftin: Right.

Joseph Rosenberger: And so you have this ... you're working on the inside looking out prompt. What's it like, getting your work from the inside to the outside? How does that help you express your feelings of looking on the outside? Knowing that your work is being taken out of the prison and displayed to people outside?

Larry Loftin: I think it's satisfying. I think that's what this program should be about more, a lot of stuff comes in here, but a lot of stuff doesn't go out. A lot of people come in here and do good things for people, and try things, but nothing really gets put out there, back into the community, to see that, hey, these guys are really doing something, man. You know?

Joseph Rosenberger: And what exactly do you want to express through this project to the community?

Larry Loftin: That I'm more than just a number. I'm a human being.

Joseph Rosenberger: Right. Right. Which is interesting, too, because you have all this stuff on your wall, which everyone will see, that is ... the very compelling images about these things that are maybe on the inside, that you see at first. Then you look through that, it's like looking through this boundary and seeing past that.

Larry Loftin: It's me opening up and-

Joseph Rosenberger: Showing the person behind ... separate from the number. So, it's a very compelling project. Is there anything else you'd like to say about it?

Larry Loftin: May ninth. Outer Space Gallery. No, I just really appreciate this big opportunity. I don't think people grasp that what's going on is actually, a big deal. I've been in the system 20-plus years. And I've been throughout the system, and I've never had this experience. Or seen it done.

Joseph Rosenberger: To express yourself to the community from in here.

Larry Loftin: Right. Especially in this state. So it's pretty special, man.

Joseph Rosenberger:

I like what you said about how a lot of things come in here but nothing goes out. And you are getting this out. That's a big deal.

Larry Loftin: I think the way that the administration's working with us, too, is, they said they want to humanize us. And they do in little steps. I've learned nothing happens overnight in here. But this is a step to being able to ... being uncensored, to really show, hey, I'm really doing some valuable artwork. I'm really doing something of ... what's that, sustainability? It's got hold to it. It's Substance.

Joseph Rosenberger: I would say that it's really interesting, your piece, because it's really like you're looking through a brick wall. It's almost as if we're looking through your outside image, into you. Your problem is inside looking out, but it's also giving us an outside looking in perspective on you,

which suggests maybe some sort of vulnerability maybe, attached to this piece.

Larry Loftin: That's a great word because every day that I try to change myself... coming from being a hardened criminal, you know, I've done a lot of crazy things in my life as a gang member. And changing my life today, and being vulnerable and seeing my home boys see my stuff... some of them don't like it. Some are like, "Hey, that's not cool." So I'm in a vulnerable situation where, you know if the wrong person doesn't like it... but I trust... I just believe in my art that you know, for me to be a better person, I have to be vulnerable some times. It's like when you get hurt in a relationship... in love, you just can't close down cos you'll go nowhere. You'll always be sad and hurt and bitter, so you'll always have to show some vulnerability, I think. And I think the same thing with art. Not everybody's gonna like my art work. You're vulnerable when you put your piece out there and you've just got to embrace it sometimes and that makes you a stronger artist.

Queaz: How do you stay on the path of change, when the people closest to you, don't understand it?

Larry Loftin: Sometimes, you've just got to be the leader and keep on pushing.

Joseph Rosenberger: You just have to make that change?

Larry Loftin: And sometimes, when they're ready, they'll be able to see and respect that. But if they really don't respect what I'm doing, then they're really not my friends. If they don't love the way I'm going, then I don't need them in my life really and that's kind of hard to say, but it's the truth.

Queaz: Everybody's not made to be in your life forever, right?

Larry Loftin: Well.... that's true.

Joseph Rosenberger: Before we wrap up, I just want to say, what do you want people to know about the real you? Not who the system says you are, or what comes up with your number, but just about you and your art, and how you express yourself?

Larry Loftin: Man, I'm a passionate ... I love all types of art. And I'm just a good person. I love to enjoy life.

Joseph Rosenberger: That's exactly what you're showing in your piece.

Larry Loftin: Thank you.

From The Inside Looking Out

By Ben Hall

Collaborators: Larry Loftin, Ben Hall, Queaz, and Richard Sanders

Methodology: Incarcerated Artist Larry Loftin originally conceived this piece; his idea was to construct a brick wall representing the walls of prison. The wall would then have a hole in the center where one could look through to see images from drawings and pictures. Wood working artist Richard Sanders built the wall from wood in CRCI's maintenance shop. Larry then painted it in red and sketched lightly the bricks in pencil.

Originally, my only contribution to this show was going to be my writing about prison as a sub-culture till Larry asked Queaz and myself to collaborate in creating something bigger. As I thought about many of the universal things we as prisoners long for, things never far from our hearts that we are separated from; I also began to think about the world we are looking out at and it's current state. I have spent over 22 years straight in prison and for most of my life I would have never called myself a prison abolitionist but that has now changed. I am wide-awake and I see prison, poverty, and racism for what it is, the results of capitalism. As we talked about this piece, our vision was to express how sub-culture, drug addiction, and social movements are criminalized today as they have been throughout the history of this country and prison being a major mechanism of that oppression. These ideas are nothing new from so-called emancipation to Nixon to Trump is a pretty straight line of policies that fill up prison rather than real crimes.

We all worked together on the creative process of this collage. This piece's disturbing images are intended to be viewed and read in from left to center down and right to center down meeting in the middle and funneling down into what is the state's biggest symbol of power, the prison which to us can be a graveyard but for our resilience and solidarity. This is the world we look out at where drug addicts, immigrant children, people of color, the poor, activists, and so many other marginalized groups are criminalized. This is the world we live in. At the top right of this piece (the Activist side) is our Thesis, "Taking back the Power" and near it in small print the words, "We are saying we want to live in a different world." At the center, the heart is a hole inside just some of the universal images of what most human beings value and long for when they can't have. Many in the so-called free world also lack these things and share this hole in the heart. Being in prison gives one the time to truly examine one's mind and how it works and of a certain no one can ever take away our ability to contemplate and imagine a better world and work to build it. We hope this piece compels you to work with us to build that world as it could be.

In Love and Struggle,
Ben Hall
Larry Loftin
Queaz
Richard Sanders

Ben Hall:

Joseph Rosenberger: I'm sitting here with Ben Hall. We're inmates at Columbia River Correctional Institution and we are both participating in a gallery exhibition in outer space through our program Arts and Social Practice. You originally were a part of this program to write a piece for this gallery exhibition but then you kind of got in with Larry and in his wall. You're sort of collaging his wall, which was in response to the inside looking out prompt. You wanna tell us about your involvement in his collage and how you even got involved with Larry and what conversations started that?

Ben H.: Well, I've been a part of Arts and Social Practice for man, close to two years or as long as it's been here almost. I've been a part of it, from its foundation and I do a lot of other stuff so I was super busy. I was originally supposed to be very much a part of this project and so because I was busy doing other things, I wasn't able to give my full presence but I'm still working on writing a piece for the Zeen about subculture. But Larry, he's getting short, he's getting ready to get out. I've known him since the penitentiary and he just asked me and then Queaz as well to come in and help collage the wall. In addition to what he's putting on the inside of that wall, I did most of the outside wall. The theme is subculture in the sense of who gets to say what subculture is.

Ben H.: Also, what people are criminalizing and calling subculture. For me, that wall is very political statement about how our, what our country looks like right now because of capitalism, because of systemic racism, because of white supremacy. I put up there the images that we put there, Queaz and I, we put these images up there that

show this insanity of what is being criminalized. It's everything from drug addiction to the poor, people of color, LGBTQ members of their community, and we put law enforcement up there as the arm of what criminalizes and enforces that. It's all funneling down into what is becoming what new criminologists are calling the Carceral State. Used to call it the Prison Industrial Complex ts but there's a reason prisons are 89% black. There's a reason because they criminalize a race of people into slavery. And all that stuff, to this day funnels right into prison. Where monsters are sometimes created in a system that's just built human objection.

Joseph Rosenberger: So, when looking at your collage, there's a lot going on. There's a lot of images. There's a lot of oppressive images, which is what I think is what you're trying to capture. There's a lot of text. Do you wanna break down any of the statements, any of the specific images that you really feel are integral to this message and maybe any specific statements that you pasted on there that, if you can recall any.

Ben H.: Yeah, I think if you look at the board, it looks pretty bleak. It's a very intense thing to look at. You know what I mean? But if you go up to the right hand corner, you have something called and it says the thesis statement right there. It says the thesis, taking back the power and it's got the images of hope. The only thing on the board of hope, of a history. It's got Cesar Chavez on there. It's got Angela Davis and images and stuff like that and it's moving towards this whole collage of what we criminalize in this country and what, who gets to call what subculture. And that's the piece of hope. This thesis of

communities, indigenous communities, communities of color, communities that are fearless joining together and moving against that. Resisting that like a train.

Ben H.: But it is an interactive piece, you know what I mean? At the bottom, you'll find all the collaborators pictures and it says we have a story to tell. And I say we, I don't mean just us. I mean we as a prisoners, as people that are oppressed.

Joseph Rosenberger: Is there any way that you would like people to look at this? Or you think that it should just be taken as it is? Like if you read a page in a book, you read it from left to right. Where do you think people should start looking at this?

Ben H.:

I think they should start in the top left hand corner. And two phrases specifically to focus on is, "What makes a criminal?" We're told who and the other phrase to focus with the images around it is, "Subculture, who gets to say that?" 'Cause subculture's defined as like a group within a group that's different religiously or there's 2.2 million people incarcerated as a result on criminalizing diseases and poverty and race and everything else. So that's the area to start in and I would say move down and across.

Joseph Rosenberger: We're also sitting here with Queaz Ottz who participated in the collage, who just entered the room. I've been asking Ben about his, about this collage that you guys worked on and your involvement, what it's been like to collaborate with Larry, and respond to this. Tell me about how you are represented in those images.

Queaz O.: It was actually eye opening for me. It was eye opening for me a sense of seeing certain pictures. You can hear certain things about mass incarceration and I've been in and out of institutions for a long time. Probably my whole life, right? So I normalized it but when you look around the world, look around the country and it's so many people that look like me. And Ben had a great piece that was just bars and the dude has his arms hanging out of the bars. The caption said, "Just wanna get back to my family." Sometimes we get comfortable with doing the time. Sometimes we comfortable with being in these positions but when you can step outside of yourself and step outside of your body and see it, it kind of hit me that it effects not just you but everybody around you. Family and friends.

Queaz O.: So, it made me take a step back from myself and realize that the people that I'm hurting by being in these positions, the people that I'm hurting by being in here. So the piece was really a heavy piece for me because everything that I'm looking at is people that look like me.

Joseph Rosenberger: It's almost like what you guys are showing is what you guys have lived or are living.

Queaz O.: Most definitely.

Joseph Rosenberger: Is that correct?

Queaz O.: Most definitely are living. And there's a lot of pieces in there about criminalizing certain drugs. Like how they, you can take somebody that's an addict and instead of getting them rehab or to get them in treatment, throw 'em in jail. And being in Oregon, I realized that they shut down every treatment program in every mental in-

stitution. So for you to shut down every institution except the one in Salem, meaning that you're saying that there is no such thing as mental health. And if there is somebody that's in the state of mental despair, throw 'em in prison.

Joseph Rosenberger: Right, like this is our treatment. This is our solution, which is itself another problem.

Queaz O.: Which in itself is another problem.

Joseph Rosenberger: Oh, okay. One question I have for you guys is one might look at this a get a sense of chaos. Would you say that is an accurate feeling to take away from this? Is that what you're trying to get across?

Ben H.: I would say it's, there's a duality to it. There's a chaos in those images of people getting high and but there's also an intentional, systemic criminalizing. There's a system that's built on, to quote Angela Davis, she said that, "Prison has become the new social welfare program."

Queaz O.: Yes.

Ben H.: And that's literally what it is. You look and even in this community, in Portland, Walidah Imarisha is getting ready to write a piece about it. As they push people of color up to the higher numbers and ref 'em, now they're running out of space. So the next step is pushing them into prison.

Queaz O.: Absolutely.

Ben H.: And you may be able to vote in Oregon, but that's the agenda. So you see all that chaos, that chaos is driven by people in power. By institutional racism. And so there's an order at the opposition does with this chaos. Much of it isn't criminal. What results from drug use is, can be criminal because drugs is the symptom of other problems that our community's not

dealing with. But the problem is is the system that we have which is capitalism—that creates poverty.

Joseph Rosenberger: Now, before I move on would you like to say anything Queaz about that? The chaos represented in your piece?

Queaz O.: Yes, I wouldn't even say chaos. I say hurt. Pain. When you look at it and it deeply pains me that the same people who's car say protect and serve is, we're a tool to them. We're a job security. They have a such thing called where they have to give a certain amount of tickets a month. They have to take a certain amount of people to jail a month. So, you are here to protect and serve but you're really just here to serve a greater purpose is economic growth by locking us up. It ain't too much chaos. It's pain for me.

Joseph Rosenberger: So to wrap things up, I wanna ask you guys. I want you each to answer, tell me what it's like for you to put something together and express yourself and then have it taken out by people who you trust into the outside world to be displayed? Where maybe to a place that you haven't been to before, where you're not going to even see your artwork displayed 'cause you can't leave here and go visit this gallery. So you're gonna have to handle it to people and trust them to display it for you. What is that like?

Queaz O.: For one, it's great. It's great to know that you got a piece that's leaving this prison and it won't be locked up here 'cause just like us, they like to lock our expressions up. They like to lock our mental up. They got the course but they don't got the mind and in this piece we're able to speak our mind and speak our truth without words. Knowing that it will be viewed by the public and will get out, that's all we work towards and that's all we work for. That's exactly what this art is for us is

expression without words, our life without words that the people get to see. So I'm thankful, grateful, and blessed that they doin' this for us.

Ben H.: Shout out to Michael Stevenson and the rest of the Art and Social Practice group.

Ben H.: I'm just gonna ditto his answer but I would like to say one more thing about the role of law enforcement that I want to be seen up there. Recently, not long ago, members of the environmental liberation front burnt down several properties. I was just watching a video on it and these guys, no one got harmed, but they're facing life plus 335 years in prison for burning down these properties as a political statement. I think when you look at that, when you go back to the history of the United States where police were created to criminalize pretty much a lot of people of color but also to protect property. That's been the systemic goal of this country from day one and when a guy can do life plus 335 years for burning down ... because money is more important than human life.

Ben H.: That's what I'd also like the people to look for in that piece. What we would like people to look for in that piece.

Joseph Rosenberger: Humanity?

Ben H.: Yeah the value of humanity that's being flushed into a--

Joseph Rosenberger: Or maybe how humanity's being criminalized?

Ben H.: Yes. How just people are being criminalized for just who they are. That's what I'd like them to see. When you look at the difference in these two countries, Ireland, all their political prisoners got out and were given jobs in the government. But in this country, you can't make it a political statement. You burn 20 SUV's, you're gonna do

25 years in prison. I know a guy that killed two people and did 12 years. But I would like people to look for that in that piece as well.

Joseph Rosenberger: Thank you.

Ben H.: That's all I got. Yep.

Tom Price:

Joseph Rosenberger: I'm sitting here with **Tom Price**. We are both here at CRCI. We live here, and we're a part of this program here called Art and Social Practice.

Tom Price: Alright.

Joseph Rosenberger: So anyway, we're a part of this group. We're preparing for a gallery exhibition called sub cult at outer space gallery. You are one of the four main artists that are being represented in this gallery. It's sort of an exchange between artists on the inside of prison and artists on the outside where they have provided a prompt to you that you are going to respond to, and that response is going to be displayed. Basically, just tell us about the prompt that you were given.

Tom Price: Yes. I was given a prompt "waking up."

Joseph Rosenberger: Okay.

Tom Price: At first I was like, "Okay, how can I represent that in an art piece?" So I came up with an idea that was kind of half dream state where the subject in the piece of art is still kind of half in a dream. Then the other half is more of reality.

Joseph Rosenberger: Sort of like you're never quite waking up or what?

Tom Price: Yeah. Yeah, sort of. Kind of the bridge between the two, you know? Where you see a little bit of both.

Joseph Rosenberger: So I've seen your piece and you've mixed some different platforms of art, right? Sort of collage, a lot of texture. It's sort of almost 3D, right?

Tom Price: Yeah.

Joseph Rosenberger: Did you cut a cup in half and put it on there at one point?

Tom Price: Yeah, I cut a cup in half. What I tried to do was use what limited resources that we have available to us in here and even though the magazines were brought in, it was something that was kind of pulling from other things like I wanted it to be more of a like found objects, using found objects, things that I could just kind of scavenge.

Joseph Rosenberger: Right. There's a lot of scavenging going on. It's kind of an extrapolation on what it's like to live in here because you have to scavenge and use materials for all kind of different things.

Tom Price: Exactly. Exactly.

Joseph Rosenberger: Okay, so you're showing a lot of different things. Remember your piece represents a lot of different things about not maybe just waking up in here but like ... do you think it has anything to do with like ... are you familiar with what it means to be woke to something? I don't know if you're woke to the political system or woke to this thing. If it's been revealed to you. Do you think that your piece has that type of response, has that ability to maybe help someone wake up to your reality?

Tom Price: I never thought about it like that. You know, perhaps it would. For me, it was just kind of an experiment just to see what I could come up with that is kind of a little different, and although there is some use of watercolors in there that were provided by the

volunteers that come in, thank them, but the main thing was to try to represent kind of a surreal look at it, you know? Kind of a little bit of a surreal look at this whole thing between sleep and being awake and the juxtapose of both.

Joseph Rosenberger: What do you want the viewer to take from your piece?

Tom Price: Well, I hope they get a chuckle out of it. You know, enjoy it for what it is. I mean, it's just meant to be enjoyed, really.

Joseph Rosenberger: Yeah, do you think it reveals anything about you and what it's like to be you in this experience, to wake up here and how you use the supplies within your immediate reality?

Tom Price: I would say yeah. Just in regards to experience new and different things with this whole kind of 3D hodge podge for lack of a better way of putting it.

Joseph Rosenberger: How do you feel that your work is being taken out of the prison and being put in the hands of the volunteers, the volunteers who have enabled you to do this to begin with and given you the materials to make this project possible? Now that you've made it, you have to turn it over to them. They leave here with it where you cannot leave from and it's up to them. You have to trust them to represent it how you want to, put it up the way it best is displayed and have you ever even seen the gallery where it's going to be?

Tom Price: No, I have seen the pictures of it, the photographs of it.

Joseph Rosenberger: What is it like trusting them to take this piece of out the prison and then represent it?

Tom Price: I guess there is a little bit of apprehension, but for the most part, I think they're trustworthy and will best represent us artists as a whole.

Joseph Rosenberger: What does this art mean to you and the fact that you get to, you know, use it as a way of expressing yourself to the outside world from in here?

Tom Price: What it means to me is just another way of expression. I come from a theater background, so I'm used to that type of thing, but this is more of a solid state form of expression, which is something unique to me. So it was a good learning experience.

Joseph Rosenberger: Is it a form of escape?

Tom Price: Oh, yeah. Oh, yeah. For a lot of different reasons. It allows me to forget about just the day to day monotony of being in here and gets me to thinking about other things other than just what's going on in my own mind and everything else. So it does help in that regard and just being able to take a trip in your own mind if nothing else, that takes you away from here, which is really kind of representative of the piece itself.

Joseph Rosenberger: So I've seen your piece. There's a lot going on. There's a lot to take away from it. What would you like people to know about it and how would you like them to be able to see it maybe?

Tom Price: That's a tough question because I would hope people would

take different things from it depending on their state of mind. For some, I would think it would be kind of like, “Well, what’s this guy thinking?” For others, I would hope they would go, “Oh, yeah. Okay, I can see that being a part of the reality of it or of the dream state of it.” That’s a really hard question.

Joseph Rosenberger: Maybe just inspire some introspection. I like the whole prompt, too, like waking up. What does that even ... what does that mean? The question is unique, but not only like it kind of begs a unique answer from a place like this. What does it mean to wake up in here? I think that connecting the ... contextualizing the answer because it’s coming from prison I think kind of adds a little bit more of like what is this really getting at type of question from the viewer. Would you agree?

Tom Price:
Yeah.

Joseph Rosenberger: Is there anything else you’d like to say, you know, about maybe to the people who are gonna be reading this, going to be viewing your artwork?

Tom Price: Oh, just that this whole experience of having an opportunity to do art in prison with these volunteers that are artistic minded is a really, really revolutionary and cool thing because it’s just something out of the norm. A lot of prisoners are very artistic, but this is a way of not only being artistic but being able to share the art with people outside. That’s something that is really beneficial I think to everybody that does art.

Joseph Rosenberger: It’s like expressing yourself outside of here. Well, thank you, Tom Price. Good talking with you, man. I’m really glad that we had this opportunity for you to express yourself out there.

Tom Price: Yeah, thank you, Joe.



Tom working on his piece, "Waking Up," prompted by artist WokeFace.

Jetcet:

Joseph Rosenberger: All right. We're sitting here with **Jetcet**. We're talking about the exhibition that **Jetcet's** involved in through art and social practice here at Columbia River. **Jetcet**, you want to tell us about your piece?

Jetcet: I chose the prompt from Doctor Nothing. He is a personal friend of mine and the prompt that he sent me was this is my therapy, which is a common theme in his work. It's a subject that we've talked about pretty extensively on the streets. I guess I felt more comfortable doing that prompt, because once I saw it, I had already pretty much instantly thought of a piece to do.

Joseph Rosenberger: Yeah, so you said that it was a person that you knew on the streets and they provided this prompt. Tell us about the exchange between artists that's going on for this project, the sort of behind the making of the project.

Jetcet: Well, the original idea was a commission, an exhibit based around commissions from people on the outside, sent in to people on the inside. The question came up, "Oh, well, who's going to commission work?" And I mentioned, "Oh, I have friends that are street artists. Why don't you contact them and see if they'd be interested in working with us?"

Jetcet: But then after thinking about it, I'm not going to charge my friends for commissions. It's not really something that I would want to do. So then it kind of turned into just an exchange between artists on the inside and artists on the outside. We had a volunteer, Michael, contact four of my friends who are street artists on the outside. They then sent prompts into four artists on

the inside to base pieces off of and then also, through all this exchanging or whatever you want to call it, they also sent blank posters for us to collaborate on, and I, as well as Michael, encouraged the inside artists to make blanks as well, just a big ass collaboration, basically.

Joseph Rosenberger: What did you guys do with the blanks?

Jetcet: It's pretty common for street artists to collaborate with other artists, and so it's just something that most street artists have on the ready, to collaborate with somebody.

Jetcet: So they sent some of those to us and we distributed them in the class as a way to further collaborate with the artists, it was also a good way to include the whole class in this exhibit. Nobody felt excluded, so it was really a good way to do both, both collaborate with these artists further, not just with the four pieces that we had the prompts for, but also just all around a collaboration with these artists, which is how it usually goes on the streets, too. So that makes it another interesting component for the show, kind of bridging the gap between inside and outside.

Joseph Rosenberger: You talked a lot about street art and you're a street artist and your friends are street artists, right?

Jetcet: Yeah.

Joseph Rosenberger: You want to tell us a little bit about street art and how it's maybe influenced the show, since all the prompts have been provided by street artists?

Jetcet: I like looking at it as an art

gallery on the street, open to everybody, instead of closed up in the stuffy, fancy ass building that you might have to pay to get into. I like it because it's taking my art and other artists' work and kind of just putting it out for everybody to see and touch if they want to, or add to it. It's kind of freeing. It's kind of giving the art to the community to do what they want or appreciate it, hate it, tear it up, piss on it, whatever. Yeah.

Joseph Rosenberger: That's interesting. What do you expect people to do with your piece, or how would you like them to see it?

Jetcet: That's a hard question. I don't know if energy is the right word, but I would hope they see the passion in my work.

Jetcet: I've never been in an art show. I've been to art shows. I've never actually been in an art show. So I don't know. My work's inspired by not only the prompt, but also by Basquiat. I tried to channel him in this piece.

Joseph Rosenberger: One question I've been asking everyone is ... it was kind of a unique place that we're in. You won't actually get to see your piece in the exhibition.

Jetcet: Yeah. Not in person, no.

Joseph Rosenberger: You have to hand it over to someone to take it out of the prison and exhibit it for you. What's it like doing that? The trust that you have to have in someone to do that, do you trust the people that are taking it?

Jetcet: It's a lot of trust involved. I've come to know Michael and Spencer pretty well, so I trust them as far as

stuff like that. But it kind of ties in with the whole street artist thing and street art, because it's really impermanent. So when you put your art up, it could be gone an hour later or the next day or a month from whenever it leaves your possession. I'm used to it.

Joseph Rosenberger: But if the whole thing about street art is that it could be as temporary as being gone in an hour, then is it all about showing it or just getting it out, getting it on something?

Jetcet: Both, really. I started as a graffiti artist, so my mindset in putting up art is put up as much as possible in as visual a spot as possible and hoping it stays up for the longest as possible. And not every street artist has that same mindset. I'm trying to get the most up in the most visible spot to stay up the longest. That's how I do mine.

Joseph Rosenberger: Well, while we're wrapping up, is there anything you'd like to say that you'd like people to know about your art while they're looking at it or maybe after they've walked away from it?

Jetcet: I think it'll be good to see where we're at. Just because we're in here doesn't mean ... I don't know. Some of the most talented people are locked away in prisons and it's probably by design, in a certain way.

Joseph Rosenberger: All right. Well, thank you, man. Thank you, **Jetcet**, for talking with me.

Jetcet: You're welcome.

Self Portrait (This Is My Therapy)
Jecet in collaboration with Dr. Nothing
Acrylic/Latex Paint, Mixed Media
2019

This piece is my response to Dr. Nothings prompt, “this is my therapy.” My State I.D. Number censorship bar represents the dehumanization of prisoners, the feeling of being “less than” for being a felon. The plane crash brain represents Jecet and the chaos in my head that I work out through my art practice—hence this is my therapy. The boxes represent being imprisoned or caged. The moon phases represent the passage of time. The ‘NADA’ in between the Dr. Nothing and the ‘Jecet’ represent our collaboration. This piece was inspired by Jean-Michel Basquiat.



Sub Culture **by Tom Price**

Expressions shared in a stylistic flare.

Are they us or are we them? Looking at our reflections in a fun house mirror.

Carry the rhythm beating on different drums.

Holding hushed conversations while listening with a bullhorn held to an ear.

Relics of what was Trophies of whats to come.

Poignant declarations painted on box cars and abandoned buildings.

What constitutes the mainstream? Perhaps the current lies below the surface.

Groups; associates; throngs; an identification; a stereotype; shared visions; even a life style fraught with passion to be know or just to be left alone.

Sub-Cult

By Jacob Diepenbrock

What is sub-cult to me? As a complex human being I'm made up of many cultures or really as I see it, interest or views that I define myself as or a part of. Some I even had no control over. Like I was born on July 17 1972. In Yakima, Washington. From that I'm a cancer, born in the Northwest United States; family moved up from southern Cali. So I'm a transplant from that subculture. Which really had a lot of ways of defining me. All of these statements say nothing of me; but really a lot of basic facts that make me a person!

I'm a member of the working class; a criminal, a gang member, a father, a grandfather. These are the ways to describe myself; not something I really like to do. Putting a label on myself is really restricting and not very personal. We all have interests and beliefs. And they do define us and our interests. But I feel at time when we are at our lowest, it can be our rock. The line we won't cross the belief we won't fuck off. For me that's my self respect at the end of the day.

I can't look in the mirror or when I look back over my day and see what events took place and what I can do to make things better in those events.

The one thing that I have seen in my life is when I have integrity, I do what I say I will. Admit when I do or don't do something. Be respectful of others and myself. Don't lie! I have been able to navigate through life, culture, jobs, and living in different parts of town and stay with these basic beliefs of proper behavior I have been able to carry on in all sub-cultures and the larger ones.

I feel that we put too much of our self as being defined as a person because of sub-cultures that are the pride we get in some part of our life from others. Also they can hold us back in other parts or times in our life.

When we start growing do our interests change? By having integrity we are still holding (not sure) from ourselves and the changes are easier.

Just like there are many values I have gotten from prison as far as when it comes to respecting others, and being respectful. They are lost in the outside world.

Essay by Irving Hines:

(2-07-19)

Today I've been to the mess hall three times and I never noticed until I was on my way to class at 5:30pm that above the entrance way into the chow hall there is a message board that has different celebrations throughout the year. I.E. Easter, St. Patrick's Day, Christmas, Memorial Day, Now they have a month of celebrating the heart, which was recently plastered across the board. I'm disheartened because this is Black History Month and everyone on this earth knows that, but these people, racism at its core reflecting itself by unconsciously not being diverse in a setting that young and old alike are predominantly African-American or minority.

I never really noticed these things in my life but my awareness of these things are heightened by the social change that I want to be a part of. I'm inspired by the blatant disregard to a well recognized date on the calendar being omitted from the community within. I'm at crossroads about how to approach it, because it seems like I and a few others are the only ones showing a desired interest. Everyone else was storying, hang bangin' or trying to perpetuate a long term fraudulent way of living. Their being misinformed by a lack of need of The History of Their People.

I feel like collectively and individually we are cheating our ancestors, or for better words, ourselves of the right to live conflict free lives or having habitual behaviors drive our existence into furthering the blessing of living happening in our lives. It is a fight to think and live positive, in a place that continuously perpetuates divisiveness, and dehumanization, it's a breeding place to grow into better criminals, no rehabilitation whatsoever. Being in this Liberation Literacy class tonight I sit in class numb to the happenings around me. Caught in between why try? What will it truly get me in life? But the hope is that may be, just maybe my kids will have the opportunity to see diversity be grandiose. Love in everyone's house, and the core and concern for all people exist in the community around them. Martin Luther King was such an amazing human, to have been through all he went through, and to wake up every morning realizing that it could very well be his last, but for the people he did it every single day of his life.

The power in that I got really pissed just in the seeing these people in authority, predominantly white, to give the disenfranchised people of color incarcerated an opportunity to be given knowledge. Inspiration and a sense of being properly informed on why February is known as Black History Month. They got our bodies, is this a way to kill the mind? I don't know what the other prisons in the world are doing to recognize Black History in its history in the world. But you have to start somewhere with the

improvisation of the knowledge and content of the history aspect of the African American plight in the world.

I had to pause and breathe, something I am learning to do every single day with different instances of conflict or stress invoking the spirit of King or Walter Murphy (my uncle) not to be so caught up in the Me, Mine, and I my whole life. And embrace change in a way that will manifest itself to the community, my family, my higher power, the younger generation. I won't fold, I won't give up, I will push through, more ever now than ever before, I believe love, change, diversity dwells in the spirit of every human we were born with it, this part of the spirit just needs to be activated in the individual to collectively see the results.

The world needs a humanitarian that gives the whole of our society a break from the old rules that are habitually applied to our existence so much for so long that for a moment if we can unclinch our heads for just a moment and try to enrich every human being no matter color, race, or gender society's ills and historical oppressions will hopefully one day whiter and die.

We won't see things in the local news like the Park Rose basketball team— high school girls, all American— go right up the road to St. Helen's high school, and be heckled throughout the game with racial and gender taunts by adults and kids have been taught to feel this way. A basketball game—a game of fun unleashed the racial undertones of that community that was created from their community for lack of diversity in place of their homes.

To make matters more disheartening only one local news channel ran the story, when something like this should've been talked about, for lack of education in this instance creates the behavior to repeat itself.

Sub Culture

by Ben Hall

Subculture, what is it? Webster's defines subculture as a sub-group differentiated from a larger group, by such factors as status, ethnic background and religion. When I think about this definition, often it feels prison is precisely the place I've belonged with all the other misfits deemed criminal by society. Alienating and othering those differentiated from the dominant culture with the intention of denying them a place in their world, even to lay their head, is nothing new, from Europe to South Africa to the shameful history and current practice of the United States. It is this ideology that has given birth to much of what society deems criminal, including vagrancy laws which date back to the end of feudalism in Europe introduced by aristocratic and land owning classes. When analyzing the laws of the post civil war area Stewart argued, "They had the dual purpose of restricting access of undesirable classes to public spaces and ensuring a labor pool" (Black Codes and Broken Windows 1998). For most of my life I've identified myself as a criminal and in some ways still do but I've changed what I believe to be criminal, indeed many of my life practices which are labeled criminal, I believe it is a crime to call criminal. This began for me by asking the question: Who gets to say?

I have been in prison for 22 years under surveillance and instructed when I can eat, who and how I can touch and how I have to practice community. In the so called free world people who are different whether by status or ethnicity are told who they get to be, how or who they can love and where they get to go. Poverty, race and drug addiction are criminalized feeding the swelling prison population as a means of social control. Since I've been in prison, North Portland has been gentrified. As people of color and the poor are pushed out to higher numbers in Portland part of this gentrification is then pushing them into prisons. It is easier to devalue human beings when they are out of sight and those in power control their narrative.

I cannot say that I have not caused harm with my choices but I have called in to question the conditions in our world that foster the construction of the carceral state in this country. I was once a big proponent of "rehabilitation" for criminals such as myself. I would complain with statements like, "its not about rehabilitation but retribution." The very word rehabilitation suggests that everyone in prison is so severely damaged or out of step with society that they need to be fixed. Prison is often referred to as "sub-cul-

ture” I would argue that it is society which is more damaged in how it creates conditions through polices which lead to causes that contribute to over 2 million human beings in prison in what Angela David called the “new Social Welfare Program,” prison. Its pounded into our heads that what and who we are is wrong and you begin to believe it. Nelson Mandela who spent 28 years in a South African prison, his only crime being black, described in his book, *Long Walk to Freedom* getting on a airplane and seeing a black pilot for the first time. Mandela’s immediate thought was, I have to get off this plane, how can a black man fly a plane.” Those in power had pounded into his head over and over that he was inferior just as prisoners are consistently told they are of less value and do not have a voice, that we are damaged and only by conforming to what society deems correct can we be restored.

The rules of the prison prevent me from sharing food with my fellow prisoners, from giving a friend with no money a pair of shoes or standing in a group with more than four people under the guise of security and protection. For me it would be criminal not to provide shoes for a friend who needs them and in this way I embrace the labels of sub-culture and criminal. We are a community who has universal threads to other human beings, a community who loves, and should be able to choose who we get to be. I am coming to the end of my prison sentence and no one gets to say who and what I get to be or who we get to be. We walk outside the lines of what they say we have to be and build our own world toward a world without the human torture of caging human beings.

Bios:

Austin based street artist **Goodluck Buddha** has been developing his style in the streets for the past several years. What started as an idea to bring LUCK to a sketchy part of town has pushed growth within; both artistically and as a person. Utilizing anything that's available, GLB has taken an eye opening, thought provoking approach with his multi-layered stencils and the spots that are graced with his art. Buddha's evolution into the street game has opened a whole new generation's eyes to game

Spencer Byrne-Seres is an interdisciplinary artist and arts administrator who creates experimental platforms for art and public research. As an artist, and graduate candidate in the PSU Art and Social Practice program, Spencer has created public projects in school cafeterias, fish hatcheries and libraries. Over the past three years, he has been a part of a team that established an Artist Residency program for incarcerated artists within a minimum security men's prison in Northeast Portland.

Jacob Diepenbrock: I'm Jake, my art is or has been a way to express myself. As my life has gone on I found I was good at tattooing and people enjoyed my art. So a tattoo artist I became. Besides tattooing, I mostly work in pen and ink, and pencil. 2007 came around and I found myself in a new place and found an airbrush. A whole world of colors came into my life. Over the next four years I got more into illustration, murals, and mixed media. My art experience expanded to a whole new level. But I was detached from it. I got my tattoo license in OR and moved into a shop. I felt like an artistic whore doing what ever for art for money. I stepped away from shop life and regrouped myself selling paintings and doing airbrush. Now I have found myself in this art project and being sparked with art again. The enjoyment and ideas started flowing working with other artists. I'm still doing murals, illustration work, and have more of an attachment to my work.

Ben Hall was born in Portland, Oregon in 1974. He has been incarcerated for 20 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 that is still up and running. He 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 University of Oregon.

Jetcet is a graffiti/street artist from Portland who also enjoys amateur tattooing. Born in Portland, OR, raised in Dallas, TX and since returned to Portland, **Jetcet** focuses mainly on low-tech street art (wheatpaste, stencils, stickers, installations) as well as collaborating with local artists and artists from across the U.S. and the world. Through traveling and collaborating his works can be seen locally and anywhere from Austin to Amsterdam. @j3tc3t | #jetcet

Larry Loftin: est. 1976 in the beautiful city of Victoria B.C. Canada, in 1992/93 arrived in the great city of 97123, Oregon, via Aberdeen, WA. He got his artistic bug from the graffiti and chicano gang life. As a former gang member he has spend 22 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 to the beauty of the world and beautify the universe.

Dr. Nothing is a doctor.

Queaz Otti was born in Sacramento CA. He calls himself a chik of the ghetto. Queaz grew up in the streets and found himself getting into a lot of trouble. After years of being in and out of prison, Queaz started an entertainment company (On Sight Ent). You can find his work on Youtube and

Soundcloud under **Queaz Otti**. Also, he's the host of an upcoming project called Tin Can Phone which will be airing on K-Boo Radio soon.

Placeboeffectpdx stumbled into streetart rather accidentally after some difficult times. Having a lifelong love of urban decay, questioning authority and finding things on the streets, the medicated idiots were released into the wild. They are her therapy.
@placeboeffectpdx

Tom Price was born in Massachusetts in 1963. He has a Bachelor of fine arts in theatre from West Virginia University, class of 1987. From there he moved to Los Angeles in pursuit of an acting career. While there he had limited success, the most memorable was a bit part on General Hospital. He also enjoyed working with a community theatre, the Arroyo Repertory Theatre. Earned a living by building scenery and props for film, television and theatre for 10 years. After 18 years he moved up to Oregon, closer to his brother and sister. You may be able to see him on youtube in the Tungosko Project. His hobbies include playing harmonica, fishing, hiking, and film.

Joseph Rosenberger is a 22-year-old person living at CRCI. He has been working on interviews with people who come into prison, partnered with Queaz who naturally brings life to the space and people around him. Joe has one year left at CRCI and then he will get out and live and continue his work with Art and Social Practice.

Anke Schüttler is a social practice artist with a background in photography. Born and raised in Germany, she currently resides in Portland, Oregon where she received her MFA from the Art & Social Practice program at PSU. Her projects are often inspired by the interaction with one person. Bringing a transformed version of that experience to a larger group of people, her work strives to foster social interactions between people who might not have connected otherwise. She likes to ask questions, challenge existing situations and put art into unusual places.

Collaboration and collective thinking are inherent to her process which is all about learning from and giving back to the people she works with.

Artist Michael Bernard Stevenson Jr. is a black queer socially engaged artist, originally from the DC Metro area, who is currently completing their MFA at Portland State University in Oregon. They received their BFA in 2010 from the School of Art and Design at Alfred University in Upstate New York. While trained in traditional material studies during their undergraduate coursework, Michael's interest in environmentally sustainable food and living combined with their activist interest in social justice led them to social practice. Michael's practice has evolved as he sought to engage his local community with hopes of enacting positive social change. Since moving to Portland, Michael has exhibited work at KSMoCA, The TINY GALLERY, Show Motel Florida, Public Annex, Columbia River Correctional Institution, and PICA.

Berlin Wagar-Kim is a multidisciplinary artist, curator and natural wine educator. Born and raised in Portland, she recently moved back from New York City to run Outer Space Gallery, a small art space in NE dedicated to creating a place for underrepresented artists, POC and creators tackling matters of social justice and reform. Past shows include "Welcome to Your Cell", a virtual reality and video installation co-curated with Vanessa Renwick about the experience of solitary confinement in the United States. When she is not focusing on art programming, Berlin works as a natural wine educator and advocate for permaculture and farming in Portland restaurants. She studied photography at Sarah Lawrence College.

Wokeface is the project of an artist living in Portland, Oregon. It began as street art - painted woodcuts posted on signposts. It's still that, but has evolved into many mediums. The project is fueled by intention to invoke love, peace, and connection. wokeface.com / @wokeface on instagram.

SUBCULT

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Tom Price
Jacob Diepenbrock
Wokeface
Good Luck Buddha
Dr. Nothing
Placebo Effect
Moon
Natasha
with additional contributions from
Resident Artists at Columbia River
Creative Initiatives

Floor Mural by:

Wokeface

Fabrication by:

Richard Sanders

Flyer Design:

JetCet

**Organized by Columbia
River Creative Initiatives in
collaboration with Outer Space
Gallery**

Columbia River Creative Initiatives (CRCI) and Outer Space Gallery collaborate to bring artwork produced at CRCI to the outside public. CRCI is an artist run project that offers the opportunity for prisoners to become Artists in Residence within prison, in order to support the development of their creative practices. The residency includes resources such as a 700 volume art library, visiting artist lecture series, group critiques, work time, studio visits, and other forms of artistic and professional support. Outer Space Gallery is an intersectional project space in Northeast Portland, dedicated to showcasing underrepresented voices and exploring social justice and reform. Past shows include “Welcome to Your Cell”, a virtual reality piece in collaboration with local filmmaker Vanessa Renwick and The Guardian newspaper about the experience of solitary confinement in the United States.

You can find more information at:
www.crci.art
and
www.outer-space.us