

Family Review

Walls Turned Sideways: Artists Confront the Justice System August 25, 2018–January 6, 2019



Alexa Hoyer, *I always wanted to go to Paris, France (cell)* (Installation view), 2005. Single-channel video, 4:43 minutes. Courtesy the artist.

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Walls Turned Sideways: Artists Confront the Justice System

April 28–August 5, 2018

Walls Turned Sideways: Artists Confront the Justice System features work made by artists across the nation that addresses the criminal justice system, mass incarceration, and the prison industrial complex. The exhibition features over 40 different artists and artist collectives working in a wide array of media including sculpture, photography, video, installation, and social practice. The exhibition moves a viewer through the United States justice system via the work of artists. It is organized into a variety of sections including: profile, arrest, due process, incarceration, and exit.

The exhibition deals directly with powerful issues related to the justice system including: immigration, the death penalty, solitary confinement, open carry laws, trans people in prison, citizens killed in interactions with the police, rape, and slavery. Parents and teachers should be prepared to discuss mass incarceration and the prison industrial complex when exploring the exhibition with young people.

Many works in the exhibition document the artist working in their community—reading the didactic label to understand the process and situation in which the work was created, will help the viewer understand the work more deeply.

There are several works in the exhibition that people visiting with young children should be made aware of:

Chris Burden's work *L.A.P.D. Uniform* (1993) is a large uniform made to fit a police officer that is over seven feet tall. The uniform does contain a real non-functioning gun that will be on display.

Michelle Handelman's video *Beware the Lily Law* (2011) imagines trans men in women's prisons and trans women in men's prisons immediately after the Stonewall riots in June 1969. The video has strong language and also describes violence and rape. The video is also shown in a small cell-like room that is meant for only two viewers at a time. In a nearby space will be Sherill Roland's work *The Jumpsuit Project: After the Wake Up* (2017). This participatory work invites visitors to carve on the walls with sharp objects such as a screw driver. Parents of small children should be aware and careful of the sharp objects and also the strong language that may be on the walls from other visitors.