

# **Envisioning Justice**

A Resource Guide from Illinois Humanities

# FOREWORD

The United States makes up less than 5% of the world’s population but accounts for close to 25% of those incarcerated worldwide. The U.S. also has the highest prison population rate in the world, at 716 per 100,000 people. This is about about six times Canada’s rate, between six to nine times Western European countries and between two to ten times Northern European countries.<sup>1</sup> Although crime rates have dropped since the 1990s, rates of incarceration have not. Admissions to jails and prisons have stayed the same or risen, and the cost of incarcerating all these people is astronomical (\$182 billion per year).<sup>2</sup> There is dwindling evidence that the system, as it stands, really has any positive impacts, and the negative impacts of incarceration, which are well documented, disproportionately affect communities of color and low-income communities. For instance, people from the Black community are locked up at more than 5 times the rate of people from the White community.<sup>3</sup>

A radical re-envisioning of our current justice system is sorely needed. To advance this goal, **Illinois Humanities** – with the support of the **Safety + Justice Challenge** – has organized an initiative called **Envisioning Justice** to bring visibility to and support for Chicago-based organizations and individuals dedicated to reimagining, through the arts and humanities, what justice can and should look like. The initiative has attempted to amplify the efforts of those already working in communities across Chicago to address the damaging impacts of criminalization and incarceration. The organizations, artists and activists represented here have developed community-based alternatives to incarceration and have shifted the public conversation away from investing in systems of punishment and toward investing in community health.

This resource guide is offered up as a snapshot of practices in Chicago that work toward just avenues to deal with harm and conflict beyond locking people up in cages. This guide does not pretend to cover all the ways that local communities are advocating for justice. Instead, it provides an overview of the thoughts and actions of the participating community-based artists and organizers and explores the creative process behind the artwork and performances presented in the initiative’s culminating exhibition. This is done with the hope of sparking your imagination and providing motivation to get directly involved in the reclaiming, envisioning and enacting of justice. This guide is divided into four color-coded sections to assist you in this process: an Introduction, the Envisioning Justice Exhibition, Sites of Practice, and Resources for Envisioning Justice.

This resource guide was made possible through the generous support of the Andrew W. Mellon Foundation

<sup>1</sup> Institute for Criminal Policy Research, London. ICPR hosts and updates the World Prison Brief as part of its World Prison Research Programme. This involves collaboration with research partners, civil society organizations and policy makers, and aims to inform and promote debate and policy reform.

<sup>2</sup> Wagner, P. and Rabuy, B. (2017) "Following the Money of Mass Incarceration," Prison Policy Initiative

<sup>3</sup> Ibid.

## Section I: INTRODUCTION

*Any person who claims to have a deep feeling for other human beings should think a long, long time before he votes to have other men kept behind bars—caged. —Malcolm X*

Illinois Humanities

The Safety and Justice Challenge

An Overview of the Envisioning Justice Initiative

# ILLINOIS HUMANITIES

*We strengthen the social, political and economic fabric of Illinois through constructive conversation  
and community engagement.*

Illinois Humanities' mission is to strengthen society by fueling inquiry and conversation about the ideas and works that shape our culture. The state affiliate of the National Endowment for the Humanities, Illinois Humanities works to build dialogue across all sectors of society to examine issues important to democracy in the focus areas of public policy, media & journalism, business and art. Using the humanities as tools to stimulate discussion, we create experiences across Illinois through programming, events and grantmaking to engage a diverse public on ideas and issues that matter.



# THE SAFETY AND JUSTICE CHALLENGE

There are better, fairer and more effective alternatives to excessive jail incarceration.

**Envisioning Justice** is part of the Safety and Justice Challenge, a nationwide initiative to tackle the misuse and overuse of jails, supported by the John D. and Catherine T. MacArthur Foundation. By facilitating a citywide conversation about the criminal justice system through a creative lens, the MacArthur Foundation believes **Envisioning Justice** can help advance reform here in Chicago.

Cities and counties participating in the Safety and Justice Challenge are proving it is possible to rethink local justice systems and in doing so, reduce racial and ethnic disparities. The Challenge supports jurisdictions as they collaborate with a diverse set of voices, including those communities disproportionately affected by crime, those who have previously been incarcerated and those who work in the local criminal justice system – just as **Envisioning Justice** is doing in Chicago. Together, we can strengthen communities and safely reduce local jail populations.

In Cook County – one of the 52 jurisdictions participating in the Safety and Justice Challenge – the jail population has dropped 32 percent since 2015. Local officials have provided non-jail options for low-risk offenders, deployed an Automated Court Reminder system to reduce failure to appear charges and reduced reliance on money bail.

Other cities and counties have seen similar success in safely reducing their jail populations as part of the Safety and Justice Challenge, modeling for the rest of the country that smart jail reform can mean a more efficient and effective system, while benefiting families and communities.



# AN OVERVIEW OF THE ENVISIONING JUSTICE INITIATIVE

Coordinated by Illinois Humanities, **Envisioning Justice** is an arts and humanities initiative for engaging all Chicagoans in dialogue about the impact of incarceration on local communities. This involves inviting residents from across the city to interpret their lived experiences of the criminal justice system, to imagine strategies for lessening its impact and to represent their insights through a variety of artistic media. By connecting diverse perspectives from across the city, amplifying existing advocacy and supporting innovative collaborations, **Envisioning Justice** has worked to strengthen efforts to transform our criminal legal system away from dependence on incarceration and toward the goals of justice, accountability, safety, support and restoration for all Chicagoans. Throughout the process, the arts and humanities have served as a powerful pathway for community self-representation, for creative problem solving and for imagining positive futures.

The initiative promotes citywide dialogue, education and awareness about incarceration in Chicago - centered on the voices of underserved communities and marginalized neighborhoods. It has brought together a network of seven community-embedded organizations (referred to as **Envisioning Justice** hubs) working in neighborhoods highly impacted by incarceration as well as in sites of detention. Each of the hubs have been provided with technical assistance to support organizational development and to expand their involvement with their communities. Arts education classes, community art projects, and humanities dialogues served as catalysts to drive the conversations forward across the city. This work was developed in concert with other Illinois Humanities funded programs that also address the need for change within the criminal justice system.

Finally, seven Chicago-based artists were commissioned to create original work in partnership with the seven participating communities, and the initiative culminates in bringing the visions and voices from these communities, organizations and artists together to create the **Envisioning Justice** exhibition at the the School of the Art Institute of Chicago's Sullivan Galleries, opening August 6 and running through October 12, 2019.

## Section II: THE ENVISIONING JUSTICE EXHIBITION

*Every community has an independent voice. It is the independent voice of a people expressed in their culture. Once the voice is heard, then and only then will they gain respect from other cultural groups. The independent voice does not require us to dominate anyone else, but it does require us to dominate or control ourselves. —Community of Self, Dr. Na'im Akbar*

*The spirit—the spirit of Chicago— is our greatest asset. It is not merely civic pride: it is rather the constant, steady determination to bring about the very best conditions of city life for all the people, with full knowledge that what we as a people decide to do in the public interest we can and surely will bring to pass. —Plan of Chicago, Daniel H. Burnham and Edward H. Bennett*

Curatorial Vision  
Why The Arts?  
The Justice Archives  
Commissioned Artists  
Expanded Perspectives  
Exhibition Programming  
The Education Resource Center  
We Are Witnesses: Chicago

# CURATORIAL VISION

Alexandria Eregbu, Curator

Danny Orendorff, Curatorial Consultant

As an exhibition, **Envisioning Justice** invites visitors and participants to consider three primary questions: *What do we mean when we ask for and speak of justice? How does the creative process and task of the artist play a role in facilitating vision and new forums toward liberation?* And finally, *What is needed or necessary among a common people to imagine a balanced and harmonious society?*

**Envisioning Justice** amplifies and deepens these questions through the composition of and emphasis on five adjoining and interrelated components:

**COMMUNITY + EMPOWERMENT**, featuring displays of artwork and ephemera in the Education Resource Center, informed by communal knowledge, curricula and teaching arts practices identified throughout arts programming conducted at the community sites, as well as through programming at the Cook County Department of Corrections and the Cook County Juvenile Temporary Detention Center

**THE ROLE OF THE CREATIVE PROCESS**, centering artwork commissioned from seven artists or collectives producing projects informed by **Envisioning Justice** communities and partners

**NEW PATHWAYS FOR COMMUNICATION**, which focuses on cultivating an atmosphere for shared language, imagination and exchange through an interactive skill-sharing day that brings together the processes, expertise and collaborative efforts exemplified among **Envisioning Justice** partners for activation in Sullivan Galleries

**EXPANDED MEDITATIONS ON ENVIRONMENT**, offering a curated selection of related artwork and research by artists and activist collectives who continue to broaden narratives and interpretations exploring Chicago history and the impact of incarceration on Chicago communities

**SHARING YOUR STORY**, screenings of new videos from The Marshall Project in collaboration with Kartemquin Films

Neither presenting a solution to the nation's incarceration crisis, nor a universal roadmap to or definition of justice, **Envisioning Justice** instead presents a plethora of complementary strategies, actions, policies and other expressions produced individually or collectively in the pursuit of balance, unity and empowerment. The work interrogates and exposes such interrelated issues as the increasing state of surveillance, rampant police violence and racial profiling, the economic exploitation of prison labor and low-income communities and the traumatic socio-psychological effects of prisons, while also presenting speculative or actual blueprints for self-actualization and liberation.

# WHY THE ARTS?

Alexandria Eregbu, Curator

It is easy to approach the choice to utilize the arts as a healing mechanism for restorative justice with skepticism by asking a question, “But what can art do for us, really?” For those of us more acquainted with the powerful relationship between image and word, we know that our efforts are wiser spent— through action and a response to the call. Simply put, poetry and the arts serve as a refuge and oasis for the matters of the soul. In their rawest and unfiltered form, these traditions and modes of expression become an invaluable point of reference for bearing witness, interpreting and better understanding what drives humanity from the deepest trenches to the most spectacular heights. These practices are also important because they serve as extended mirrors and reflections of the Self— reminding us of our commonalities, that which keeps us all connected and the things that bind us together with certainty and reverence. It is through knowledge of oneself that we may come together formulating a position of empowerment, to make decisions in the most difficult, challenging or traumatic of times. Art and poetry produce within us a kind of confidence and acceptance of Self that is not threatened by the appearance of the Other. Instead, through art and poetry, we carry with us a kind of aptitude and ability to hear, see, smell, taste, touch and recognize ourself in others— a quality and skill-set that is only accessed when the heart and mind are aligned. This capacity to exhibit love and compassion is by far the greatest asset and form of justice we can provide to our Self and to one another. As an artist and curator for the **Envisioning Justice** exhibition, I could not be more humbled or honored by this opportunity to both participate in and share this valuable message with those like-minded dreamers and believers who dare to join us in this creative process.

# WHY THE ARTS?

Jane Beachy, Artistic Project Director, Illinois Humanities

When the opportunity to create **Envisioning Justice** arose, so too did a common question: why are the arts and humanities important vehicles for examining the effects of the criminal justice system on local communities? At Illinois Humanities, we believe that the arts and humanities—with their capacity to connect thought to feeling, to challenge and refresh our assumptions, to reimagine possibilities and to bring people together—are uniquely poised to propel discussion, reflection and action around what many would call a present day civil rights crisis. Art makes personal perspective palpable, thereby creating empathy and instigating needed shifts in stale societal narratives. The public humanities foreground constructive conversation and critical thinking informed by the experiential, embodied and scholarly knowledge of all individuals and communities. In our current era of tragically fractured social discourse, radical shifts in our nation’s demographics and unresolved deep divides over issues of race, class, citizenship, gender, sexual orientation and ability, these functions of the arts and humanities must be drawn upon even more intentionally if we are to advance toward a future that is just for all. It is our hope that this exhibition can contribute to that process.

# THE JUSTICE ARCHIVES

## A PROJECTIVE HISTORY OF FREE WRITE & THE CARCERAL STATE

Chelsea Ross, Free Write Arts & Literacy Curatorial Consultant

*The Onion* recently published an article with the headline: “Tips for Staying Civil While Debating Child Prisons.” The lead photo is a child surrounded by chain link fence, inside a newly-erected immigration detention facility, watching television as a guard looks on. The internment of immigrant children in America is currently one of the “hottest” news topics as I write this on Wednesday, July 3, 2019. As it should be. Especially on the heavily left-leaning algorithm of my social media feeds. Which is exactly why the sardonic *Onion* headline hit so hard.

Incarcerating, locking-up, detaining (name it what you will) children in America is nothing new. It’s been a specific practice in this country for 120 years, to be exact, with the first court dedicated to juveniles right here in Chicago.

Free Write Arts & Literacy has been working within these systems and with criminalized youth since 2000, providing arts and literacy education, technical skill acquisition and employment opportunities to the youth who enter our classroom and community spaces. In this time, we have also worked to instigate thought, conversation and action around the fact of youth incarceration. This happens largely through the publication and exhibition of student work, as well as through public-facing programming. It’s from these efforts that the need for the Justice Archives arose, first in 2016.

We realized, after years of watching individuals engage with our students’ work with a wealth of sympathy but with under-developed attention to the students’ personal agency and ownership, that the general public is unequipped to have thoughtful conversations, let alone heated or civil debates about our (as in, *it’s all of ours*) youth incarceration practices. The fact is that the public is generally uninformed and unable to find access points to meaningful discussion or action around incarcerating youth. And these are the care-enough-to-go-to-an-art-show-by-kids-in-jail, well-intentioned type of individuals, the same kind of individuals who have been sharing news stories and think pieces about the internment of immigrant children with righteous rage.

So, as is intrinsic to Free Write’s pedagogy, we responded to a need with a tool.

While the Justice Archives looks like a timeline, it is actually more of a time-web. Simultaneously historical and ahistorical, its intention is to document, educate and inform through tracing histories and connections. Connections such as this: the attitudes and policies that allow for the detainment of immigrants and immigrant youth are the same as those that allow for the incarceration of disproportionately black and brown youth in our cities. Connections like: the judge who sentenced the police officer who killed 17-year-old Laquan MacDonald to 6.75 years in prison is the same judge who gave a former Free Write student 31 years at the age of 16.

Within and around the Justice Archives, visitors to **Envisioning Justice** will find a selection of visual artwork and poetry produced by Free Write students, as well as a complete collection of Free Write publications. The goal is to present an overview of the scope, evolution and impact of Free Write’s work within the complex and ever-changing social, political and bureaucratic systems that Free Write staff and students constantly navigate and challenge. The Justice Archives is a living document that relies on first-person narratives and the experiences of survivors of incarceration, activists, stakeholders, educators, policy makers and community members to trace each thread in the dense web of decisions that give rise to youth incarceration.

Our hope is that you are able to engage with this work with deeper and more complex understandings of the context and systems within which it exists and that you are able to see your own place and role in these systems. Our hope is that you will walk through and away from this space feeling equipped to not only take a position but also to take action.

The Justice Archives was researched and organized by Free Write Arts & Literacy Associate Director Mathilda de Dios. Graphic design by Normal Studio. Curation and exhibition design by Chelsea Ross.

# Commissioned Artist: ADELA GOLDBARD

*The West has colonized not only knowledge, but aesthesis—every kind of sensing, believing, feeling.*  
—Michelle K.

*The worlds emerging with decolonial and transmodern political societies have art and aesthetics as a fundamental source.* —Walter Mignolo

Adela Goldbard is an interdisciplinary artist and educator who believes in the potential of art to generate critical thinking and social transformation. Her work questions the politics of memory by mass media. She is especially interested in how destruction can become a ritual, a statement, a metaphor, a way of remembering and a form of disobedience that can disrupt power relations and social constructs behind official history, archeological preservation, patriotism and state-sanctioned celebrations. Goldbard holds an MFA as a Full Merit Fellow in Sculpture from the School of the Art Institute of Chicago, and a BA in Hispanic Language and Literature from the National University of Mexico. She was granted the prestigious Joyce Award in 2019 and is the 2017 SAIC Awardee of the Edes Foundation Prize. From 2015 to 2018 she was a member of the National System of Art Creators in Mexico. Goldbard is Assistant Professor at the Rhode Island School of Design. Originally from Mexico City, she lives and works in the United States and Mexico.

*The Last Judgment: Ritual Destruction as Aesthetic Disobedience* is a co-created, participatory work of art that culminates in a performance featuring the ritual destruction of large-scale sculptures built as scenography for a series of narrative vignettes co-written and performed by Little Village residents of multiple generations. The project takes its name from the first Western play performed in present-day Mexico. Written in Náhuatl in the XVI century by Franciscan priest Andrés de Olmos as a religious tool of colonization, *The Last Judgment* introduced pyrotechnics to frighten and indoctrinate the indigenous populations. Since its colonial theatrical introduction, pyrotechnics have been appropriated and introduced into a variety of syncretic ritual practices that, from the borders (popular culture), have challenged and still challenge the colonality of power. Drawing from contemporary effigy-burning traditions in Mexico —specifically the Burning of Judas— *The Last Judgment* uses fireworks as special effects and to partially destroy the effigies created with/by the community of La Villita. *The Last Judgment* is produced by Gallery 400 at the University of Illinois at Chicago with the collaboration of Illinois Humanities.

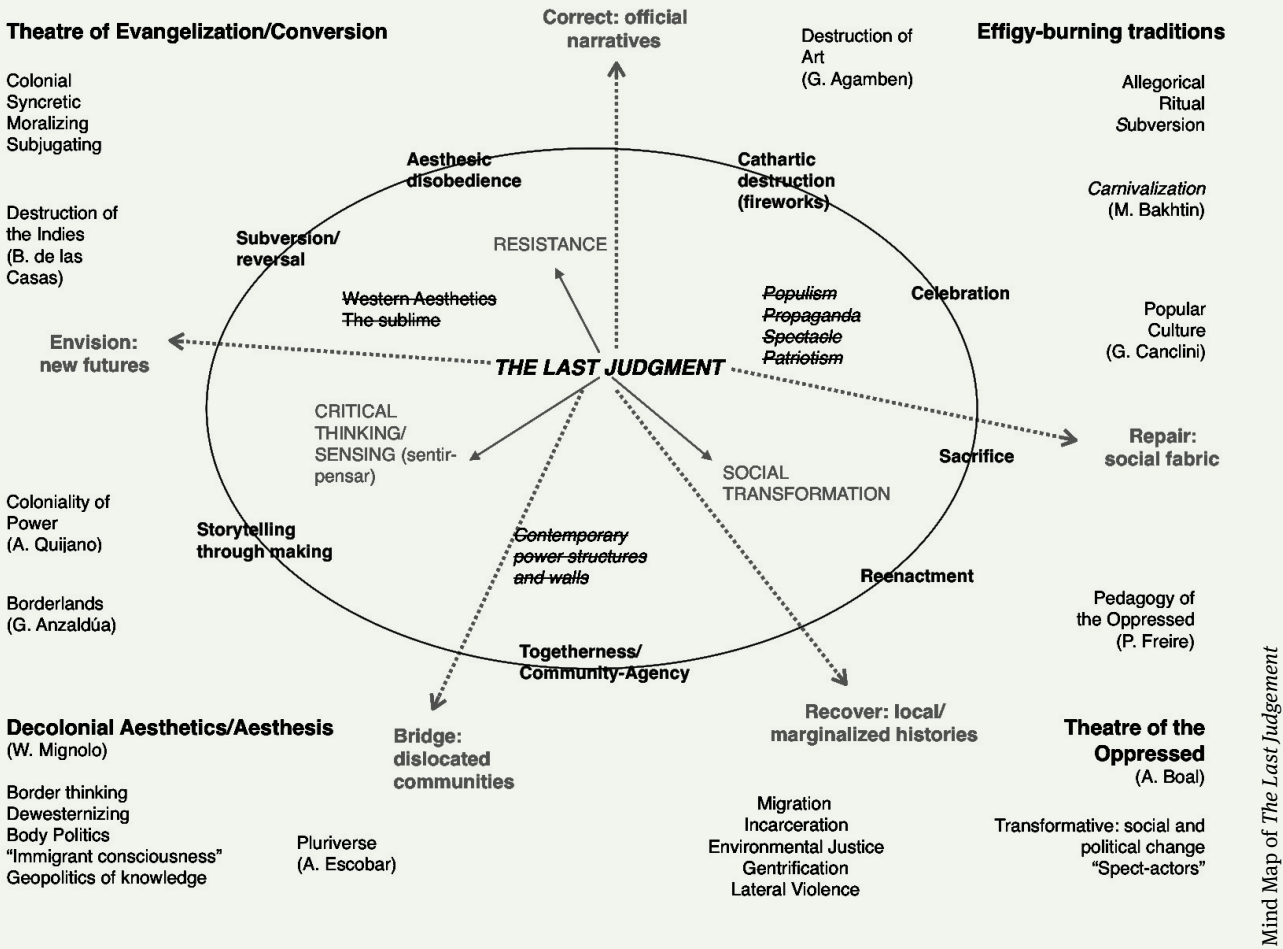






photo: Daris Jasper

## Commissioned Artist: DOROTHY BURGE

Dorothy Burge is a fabric and multimedia artist and community activist who is inspired by history and current issues of social justice. She is a self-taught quilter who began creating fiber art in the 1990s after the birth of her daughter, Maya. Dorothy is a native and current resident of Chicago but descends from a long line of quilters who hailed from Mississippi and who created beautiful quilts from recycled clothing, quilts that she came to treasure as she became an elder herself. She realized that this passing of the history and culture of her people through generations through this artform could also be a tool for raising cultural awareness and for inspiring action. Dorothy received her MA in Urban Planning and Policy and her BA in Art Design, both from the University of Illinois at Chicago. She is a member of Blacks Against Police Torture and the Chicago Torture Justice Memorials. Dorothy is also a member of the Women of Color Quilters' Network (WCQN), and her quilts were part of several WCQN exhibitions including: *And Still We Rise, We Who Believe in Freedom, Visioning Human Rights in the New Millennium, Yours for Race and Country: Reflections on the Life of Colonel Charles Young* and *Commemorating His Purple Reign: A Textural Tribute to Prince*. In 2017 Dorothy received a Robert Rauschenberg Foundation Artist as Activist fellowship.

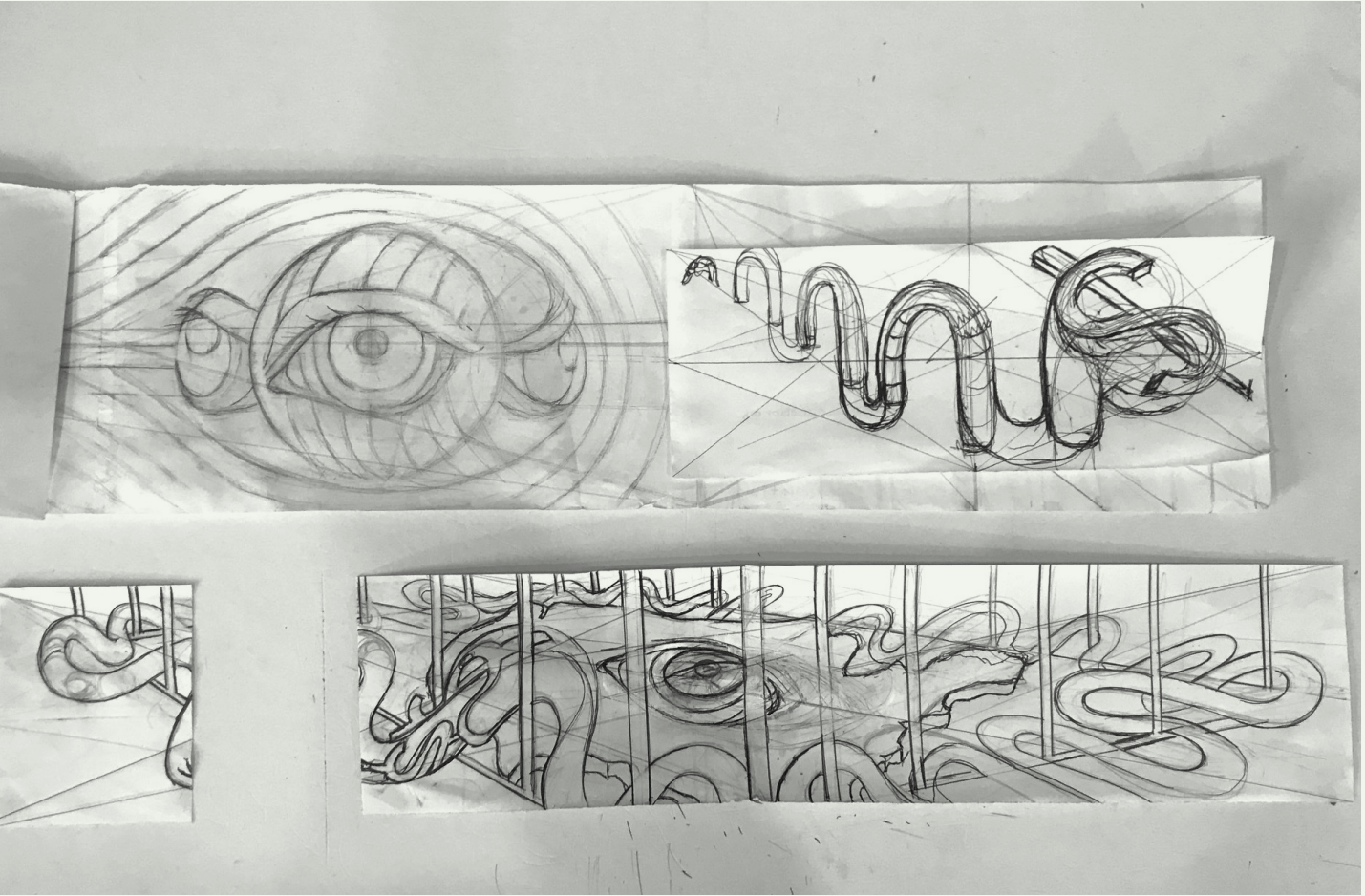
*Radical Empathy, Visual Voice, and Collaborative Quilt Making* reminds viewers that quilts are powerful expressions of history and a long-standing artistic practice within the African American tradition of storytelling. The visual voice offered through quilting is unique. The quilts created for **Envisioning Justice** were designed to educate, raise awareness and promote discussion on issues that the artist feels we need to address if we are to have a “just” future in this country. Through a series of public workshops, Dorothy created with community participants the *Torture Survivors Quilt Monument*, which addressed the violent abuses of power by Chicago Police Department Commander Jon Burge. Dorothy also produced three additional quilts for the exhibition: *Sixteen Shots and a Coverup, Life Without the Possibility of Parole* and *Years Lost for a Wrongful Conviction*.

# Commissioned Artist: GABRIEL VILLA

*My goal with all my public and studio work is for it to have specificity and a deep and complex emotional life, a total commitment to mining everything that I see in my immediate environment.*

Gabriel Villa was born and raised in the El Paso, Texas/ Ciudad Juárez border region and currently resides in Chicago, where he is an active member of the arts community. He received his MFA from the University of Delaware and a BFA from Corpus Christi State University-Texas A&M. Villa has also attended the Skowhegan School of Painting and Sculpture in Skowhegan, ME and The New York Academy of Art, New York City, NY. Villa’s teaching experience includes being a Visiting Artist at American University in Dubai, United Arab Emirates; a Visiting Artist at the Stateville Correctional Center in Crest Hill, IL, with the Prison and Neighborhood Arts Project and a Visiting Artist at The Chicago High School for the Arts in Chicago. Villa served from 2005-2011 as Director of Yollocalli Arts Reach, a youth initiative of the National Museum of Mexican Art and also served as Co-Curator for the Chicago Kraft Foods Gallery from 2006-2011 at the National Museum of Mexican Art. Currently, Villa is a Jackman Goldwasser Artist in Residence at the Hyde Park Art Center in Chicago.

Within the mural *We Are Witness*, according to Villa, the *"Ouroboros-like snake represents capitalism eating itself ... the continuous cycle that many are too familiar with and many still refuse to see. The eye in the middle of the U.S shape depicts 'Vision as a Visual Alarm,' pertaining to American citizens and residents. The goal of the mural is to represent a current reality we live in and to provoke citizens’ mobilization for social change."*



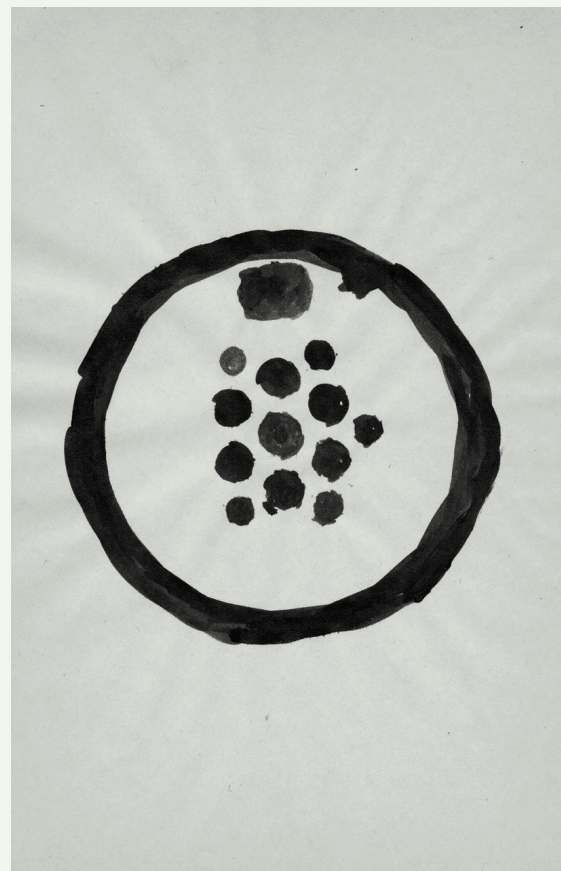
Initial sketches for *We Are Witness*



# Commissioned Artist: JIM DUIGNAN

Stockyard Institute  
www.stockyardinstitute.org

- ① A christian turtle.
- ② A small concealed group of girls with eyes.
- ③ A boy to return.
- ④ A grandmother who leads.



SEW memory talismans, Jim Duignan

Jim Duignan is an artist and professor of Visual Art in the College of Education at DePaul University. He formed Stockyard Institute in 1995 as a civic artist project in the Back of the Yards community of Chicago. Recent publications include *Back to the Sandbox: Art and Radical Pedagogy* (2019); *Poor and Needy* (2018) and "Building A Gang-Proof Suit: An Artistic and Pedagogical Framework," *Art Against the Law*, Chicago Social Practice History Series (2014). His work has been recognized by the Weitz Family Foundation, Illinois Humanities, Artadia and the Art Institute of Chicago. Recent exhibitions have been at the Hyde Park Art Center, Chicago (2017); Smart Museum, Chicago (2017); the Chicago Cultural Center, Chicago (2016); Reykjavik Art Museum, Iceland (2016); and Interference Archive, Brooklyn, NY (2015).

In *SEW*, Duignan returns to his past: "Walking to the Juvenile Temporary Detention Center 25 years ago, I remember being drawn to the many holes in the ground covered with invisible metal mandalas, sewer cover lids. Sew works as slang for those ground level symbols passed by and over and impossible to notice even when standing on them. The mandalas mark the way in and a way out, through ancient, unnoticed passageway that move under the city just below the map we know. *SEW* works as an offering to the young, a wish to feel there is a way out and into a future that will be pieced together from remnants of the past. A past tangled with a once grand vision for an enlightened society against the practical deeds by those who sought power and profits. The map and publication are a guide to the work, identifying sites of incarceration, sites of transport, and the sites of sanctuaries in Chicago. The objects, drawings and photos are a material narrative drawing from collaborations with youth and hubs, conversations and translations. The table and chairs in the *SEW* installation are present to invite folks in to share their stories and to connect with others who have seen hope happen and act boldly as quiet counsels to a new future. The seats are butterfly habitats that will be placed around the city afterwards near key spaces to ask the butterflies to remind us of the possibilities for moving great distances."

# Commissioned Artist: KIRSTEN LEENAARS

Kirsten Leenaars is an interdisciplinary video artist based in Chicago. Various forms of performance, theater and documentary strategies make up the threads that run through her work. She engages with individuals and communities to create participatory video and performance work. Her work oscillates between fiction and documentation, reinterprets personal stories and reimagines everyday realities through staging and improvisation. Leenaars examines through her work how we relate to others. Leenaars has shown nationally and internationally. Recent projects include *The Broadcast* (2019), a video project for the Eli and Edythe Broad Art Museum at Michigan State University in East Lansing considering truth and distortion in public address and media representations; *(Re) Housing the American Dream* (2015-ongoing), a multi-year performative documentary project with American-born and refugee youth commissioned by the Haggerty Museum of Art at Marquette University in Milwaukee. Leenaars has received grants and commissions from, among others, the Andy Warhol Foundation, The Mondrian Fund and a Milwaukee Art Board Production Grant.

Hip Hop can be seen as music that provides listeners with a resistant cultural sensibility: as a part of popular culture, capable of conveying subversive content; as a legacy of the civil rights movement; and as the cultural glue for different communities talking about lived experiences. The video *Present Tense* is collectively made with young members of the Circles & Ciphers community and members of the larger Rogers Park community of which Circles & Ciphers is a part. This music video is inspired by Circles & Ciphers' hip hop infused restorative justice practice and their collective creative talent. Personal stories and communal experiences are woven together in this video to express the performers' individuality whilst being part of a collective. The work is about connecting individual stories with community stories. The video shoot itself was organized as a multi-day community event in which members of Circles & Ciphers partook in the creation of the music video as authors and performers, providing the viewer with multiple points of connection and raising awareness about the lived effects of the current justice system and prison-industrial complex.



A still from the video *Present Tense*





photo: Nicole Marroquin

## Commissioned Artist: NICOLE MARROQUIN

Nicole Marroquin is an interdisciplinary artist, teacher, researcher and public scholar currently researching youth rebellions in Chicago Public Schools between 1967-74. She recently presented projects at the University of Pittsburgh, The New School, Newberry Library, Harold Washington Public Library, DePaul Museum of Art, Columbia College, Hull House Museum, Northwestern University, the Museum of Contemporary Art, University of Chicago, University of Illinois and the Art Institute of Chicago for the symposium “The Wall of Respect and People’s Art Since 1967.” She has published in the *Visual Arts Research Journal*, *Counter Signals*, *Chicago Social Practice History Series*, *Organize Your Own: The Politics and Poetics of Self-Determination Movements*, *Revista Contratiempo* and *AREA Chicago Magazine*, and she participated in the *I Bienal Continental de Artes Indígenas Contemporáneas* at the Museo Nacional De Culturas Populares, Mexico City. She is a Sor Juana Inez de la Cruz Women of Excellence and 3Arts Award recipient. She teaches at the School of the Art Institute of Chicago.

Marroquin developed the inaugural *LOUD MUD* workshops in the summer of 2019 in order to work with young artists participating in the Juvenile Detention Alternatives Initiative, a project to reduce reliance on local confinement of court-involved youth. *LOUD MUD* involved a series of interactions at the Co-Prosperity Sphere, the home to Public Media Institute and Lumpen Radio. Youth worked with radio experts from Yollocalli Arts Reach and Lumpen Radio as well as with Nicole and other ceramicists from GnarWare Workshop to make clay artworks formed to amplify sounds and stories that they recorded themselves. These artworks included cell phone amplifiers, clay whistles, and larger, collaborative ‘horns.’ Young artists’ audio recordings play through their artworks inside **Envisioning Justice** as they share their ideas, jokes, triumphs and questions with the gallery goers. These same recordings are to be shared with tens of thousands of listeners live on Lumpen Radio (WLPN FM) and will be available via an online archive hosted by Lumpen Radio. The Juvenile Detention Alternatives Initiative (JDAI) is a nationwide effort of local and state juvenile justice systems, initiated and supported by the Annie E. Casey Foundation, to eliminate unnecessary and inappropriate use of juvenile secure detention and to reduce racial disparities. Begun in 1992, JDAI has grown to become the most widely replicated juvenile justice reform initiative in the United States, reaching youth in more than 300 local jurisdictions across 39 states and the District of Columbia.

# Commissioned Artist: PROJECT FIELDING

Amber Ginsburg, Sara Black, Brianna McIntyre, Miriam Stevens & Kayla Ginsburg

Project Fielding is a teachers’ collective that holds power tool camps and design build workshops for female identified and gender variant youth and adults who want to learn to use woodworking tools and build designed objects that support the work of other social justice organizations. Woodworking and construction remain highly gendered fields and yet the knowledge, skill and wisdom that can be born of them are invaluable to all. Project Fielding encompasses both the experience of deflecting unwelcome assumptions about a person’s capacity based on gender and a new direction for the fields of woodworking and construction.

*The Free Town Field Build* is a design-build workshop organized by Project Fielding to create Resistance Architecture with and for members of the #LetUsBreathe Collective, an alliance of artists and activists who organize to imagine a world without prisons and police. This collaboration is a new imagining of the Freedom Square occupation held in the summer of 2016, when the #LetUsBreathe Collective launched a 41-day overnight encampment to protest Homan Square, the CPD “black site” where thousands of Chicagoans have been illegally detained and tortured. The *Free Town Field Build* began with Project Fielding teachers listening to members of #LetUsBreathe to understand their vision and to anticipate needs for Free Town. The design process was fueled by the #LetUsBreathe Collective’s powerful vision and use of metaphor in structuring their resistance. They spoke of expanding circles and spheres emanating outward from, and retracting toward, a central core. From such movement one can imagine the expansion and contraction of the lungs in a slow breath, a growing flame from which sparks emanate to kindle other fires throughout the community, and the cycle of seasons where verdant growth occurs in the fertile summer months while dormancy and restoration occur during the winter months. Project Fielding responded to these metaphors with two designs:

Four identical, modular and adaptive open-frame wooden structures that can stand alone or be connected in various configurations. These easy-to-move structures can be adapted for use as greenhouses, gathering spaces, shade, libraries for clothes or books, kitchens, etc.

Two wooden-frame and human-powered carts whose structures mirror the larger shelter. These carts can be used by the Collective to expand outward from the central occupied site to bring their activities into the larger community.



photo: Amber Ginsburg





photos: Sonja Henderson

## Commissioned Artists: SONJA HENDERSON

Sonja Henderson is an American artist who received her BFA from the School of the Art Institute of Chicago in Painting and Drawing. She concentrated on the figure and still uses the body as a way to express cultural identity and storytelling. Sonja received her MFA from the University of California at Berkeley where she concentrated in Sculpture and Installation. While at Berkeley, Sonja created life-size earthworks and temporal structures addressing gender politics, cultural space and placemaking. These natural structures made of clay, earth, twigs and sometimes latex and fabric eventually melted into the landscape, alluding to the importance of permanent vs. temporary habitable structures, nomadic architecture, sustainability and "letting go." In Chicago, Sonja teaches and creates public artwork through collaborations with artists, agencies and communities to tell their individual and collective stories. Sonja creates "memorial" iconography and sacred spaces like the September 11th "Wall of Remembrance" that hangs in the permanent collection at the Chicago History Museum. She co-designed and installed sister mosaic murals that grace clinic walls in Kigali, Rwanda and Chicago's C.O.R.E. Center addressing themes like HIV/Aids, stigma and healing our global community. Sonja also co-designed and sculpted the MLK Living Memorial in Marquette Park; this monument tells the story of Chicago's Fair Housing Marches and grassroots people's movement. Sonja believes creating public art and communal space is a powerful conduit to healing and reclaiming one's personal and collective story.

In *The Harbor for Mending Hearts*, accretion is the process of enlargement and organic growth, of continued development from within—increased by external addition or accumulation. Through **Envisioning Justice**, this accretion process becomes both a figurative and literal pathway for honoring community assets and for promoting connections and healing. Henderson worked with community members to rebuild the layers of North Lawndale's history and culture by moving back and forth between community-based and artist-led workshops and work in her studio. These workshops built upon the work done last summer in a pop up community art studio in Franklin Park that led to the creation of journals, drawings, poems and portraits as well as photos of friends, family and neighborhood, done in collaboration with singer and storyteller Zahra Baker and poet Roger Bonair-Agard through the auspices of Urban Gateways. This culminated in the creation of a tent, which on the exterior is covered with embroidered, applique, painted and transferred images of the people and landscape of North Lawndale. The tent interior is a safe, contemplative maker space that echoes the community spirit generated in the pop-up studio over the previous summer. This is a space for multi-generational learners to weave, sew, print, craft, read and do yoga—a safe and energized space to create, visualize and ponder.

# EXPANDED PERSPECTIVES

## THE VALUE OF TIME

Jameson Paige, Assistant Curator

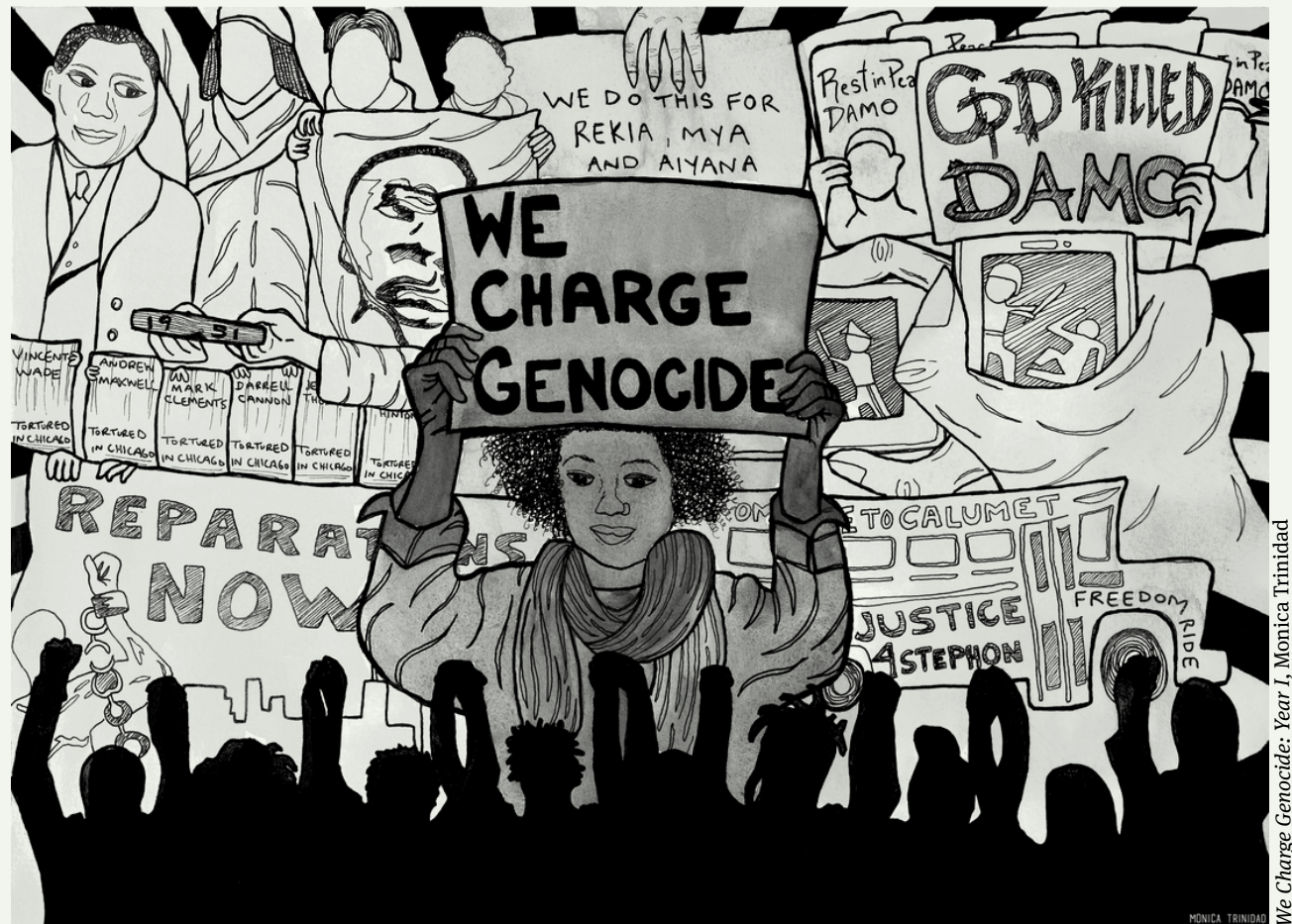
**Envisioning Justice** has been nothing short of expansive. It has touched multiple neighborhoods and various types of community-focused organizations with an equally diverse programmatic approach. Art education classes, vigorous community dialogues tackling an evolving set of issues and panel discussions geared towards policy change and enactment have been some of the offerings put forth. Beyond this logistical complexity has been the constellation of a wide-ranging set of positions and orientations toward incarceration that are embodied by **Envisioning Justice**'s partners, which span from reform to abolition. A large part of the work has been embracing the difficulty of these elements' convergence and moving through rather than around it. Much like the issue of incarceration itself, the terrain has been rocky, cavernous and disorienting yet confronting its current state is an opportunity filled with potential.

**Envisioning Justice** has been able to draw on a particular asset of Chicago's socially-engaged arts community: the gift of time. Chicago has had a robust legacy of artists working with and alongside social movements since the inception of the Settlement House movement. It is significant that this spirit remains thick in the air today, as Chicago artists are at the forefront of rethinking the social ills presented by our past and contemporary moment. A large section of the exhibition acknowledges the varied artistic practices that have been engaging the criminal justice system for substantial amounts of time prior to **Envisioning Justice**'s inception.

Eighteen artists and collaborative projects round out contributions from commissioned artists and community hubs. This is by no means an exhaustive list, but it does point to some of the key figures who are reimagining the prison system through the arts. These artists are working across disciplines and from multipronged angles. They are inside jails and prisons, museums and galleries, informal community spaces, public spaces and at sites of activism. For example, since 2010 the Prison and Neighborhood Arts Project has been working with artists and scholars serving long sentences inside the Stateville Correctional Center to tell their stories. Simultaneously, the For the People Artists Collective has been organizing exhibitions, programs, campaigns and demonstrations that mobilize multiple communities outside the prison system to envision a world without police and prisons. All of the artists included use interdisciplinary tactics to create communities of solidarity in tandem with their artistic output.

Time has been a key element to these artists' work, allowing them to grow deep roots in their communities and become well-versed in the criminal justice system's intricacies. Through that time has also come an extremely nuanced and intersectional approach to conceptualizing the reality of incarceration and its abolition: time to dream, time to make and build—objects and relationships—and time to manifest change. Through these artistic practices, aesthetics and politics merge, nodding to past socially-engaged art histories while charting a course for the future that looks a lot different from the one we have today.





We Charge Genocide: Year 1, Monica Trinidad

## EXPANDED PERSPECTIVES

Alternatives to Calling the Police during Mental Health Crises

Angela Davis Fegan

Anna Martine Whitehead

B'Rael Ali

Brandon V. Wyatt

Bria Royal

Chicago Torture Justice Memorials

ConTextos

Deb Dan Bee Kim

Illinois Deaths in Custody Project

Illinois Humanities Sojourner Scholars

Ireashia Bennett

Maria Gaspar

Monica Trinidad

Prison and Neighborhood Arts Project: Aaron Hughes, Damon Locks, Sarah Ross

Rachel Wallis

Sarah Ji

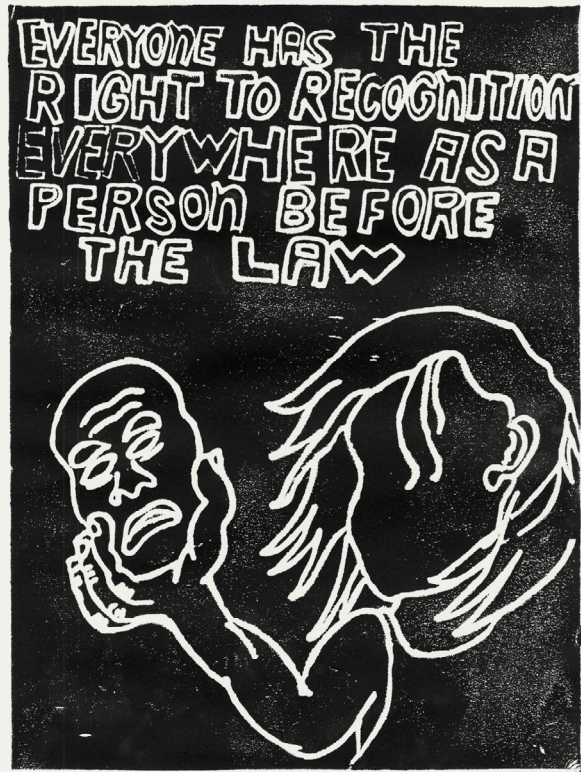
The Nap Ministry

Tonika Johnson





*Radioactive: Stories from Beyond the Wall, Maria Gaspar*



*Aryules Biven*  
11/16/82

*Universal Declaration of Human Rights: Article 6, Aryules Biven*



# EXHIBITION PROGRAMMING

Jane Beachy, Artistic Project Director, Illinois Humanities

Alongside **Envisioning Justice** itself, Illinois Humanities designed a suite of public programs to deepen attendees’ engagement with the exhibition. While much consideration has been extended to the past and present of Chicago’s criminal justice system throughout this initiative, several of these programs were created to focus on the “envisioning” part of **Envisioning Justice**—emphasizing the importance of imagining and making in the pursuit of justice, and demonstrating the power of the arts to shift narratives and thus catalyze change. Programs offered include:

**Odyssey Project Envisioning Workshops:** In partnership with one of Illinois Humanities’ longest-running programs, The Odyssey Project, Professor Christophe Ringer has prepared five themed workshops designed to spark conversation, creativity and the active envisioning of justice, including the viewing artworks in the exhibition, facilitated small group discussions and artist-led artmaking activities. *Aug. 21 (6-8pm), Aug. 24 (2-4pm), Aug. 28 (6-8), Sept. 14 (2-4pm), and Sept. 28 (2-4pm) at Sullivan Galleries*

**Activation Day:** This multifaceted day of programming brings together some of the organizations and individuals most dedicated to dismantling the inequities in our criminal justice system. Participants can learn strategies for de-escalating difficult situations in order to avoid police intervention, develop more understanding of the experience of exiting detention through an

immersive “re-entry simulation,” become informed about the prison abolition movement, participate in healing circles, find out what it takes to volunteer inside carceral institutions, enjoy lively performances by young people from throughout the city and be provided with a delicious lunch. These opportunities are arranged in a “choose your own adventure” style schedule, allowing participants to dive deeply into the topics that interest them most. *Sept. 7 (10am-6pm) at Sullivan Galleries*

**The Last Judgment:** Commissioned Artist Adela Goldbard’s project, created simultaneously for **Envisioning Justice** and Gallery 400, culminates in an evening of spectacle and performance in the Little Village neighborhood. This participatory event concludes with a pyrotechnic performance featuring the ritual destruction of large-scale sculptures built by community residents of multiple generations. Residents are also going to perform a multilingual (Spanish, English, Náhuatl) script based on environmental justice, migration, incarceration, lateral violence and the gentrification concerns, struggles and life experiences of Little Village residents. *Oct. 12 in Little Village*

**We Are Witnesses: Chicago:** The Marshall Project and Kartemquin Films screen *We Are Witnesses: Chicago*, followed by a panel discussion with the filmmakers. *Sept. 12 at the Harold Washington Library*

**Sullivan Galleries Fall Season Reception:** EXPO Chicago's Art After Hours showcase of fall exhibitions. *Sept. 20 (6-9 PM) at Sullivan Galleries*

# THE EDUCATION RESOURCE CENTER

**Envisioning Justice** was designed to be not only a place of looking and listening but also a place for learning and reflection. To this end, an Education Resource Center provides opportunities for doing both:

A LIBRARY with a wide variety of books and articles about the need for and pathways to envisioning justice

A MEDIA CENTER for viewing videos and interactive online resources for exploring the issues and also where visitors can contribute their own thoughts to the discourse

ARTWORK created by participants in **Envisioning Justice** classes and community projects

A PEACE CIRCLE ROOM for healing and learning through guided restorative justice practices

A LEARNING LOUNGE for relaxing and interacting with friends and new colleagues

CURRICULAR TEACHING MATERIALS created by teaching artists

Many of the books in the Library are courtesy of The New Press through a generous grant from Art for Justice, a sponsored project of Rockefeller Philanthropy Advisors.



photo: Elgin Bokari Smith

# WE ARE WITNESSES: CHICAGO

*In creating We Are Witnesses, I wanted to expose the profound injustices and inefficiencies in our system of crime and punishment. As the witnesses reveal themselves, the films become more a celebration of the strength of everyday men and women. My hope is that We Are Witnesses will make us reexamine the toll of mass incarceration, while also honoring how those who encounter the system retain their dignity.*

–Neil Barsky, founder of The Marshall Project and creator of We Are Witnesses

**We Are Witnesses: Chicago** is an immersive short-video series, presenting intimate portraits of Chicagoans from all walks of life who have been ensnared in the criminal justice system. Produced by The Marshall Project in partnership with Chicago's Academy Award nominated Kartemquin Films and as a part of Illinois Humanities' **Envisioning Justice** initiative, these films explore the nature of crime, punishment and forgiveness through powerful first person testimonials. *We Are Witnesses: Chicago* gives voice directly to Chicagoans affected by the justice system, including crime victims, affected youth, police officers, judges, families, a jail guard and more. We hear from a North Lawndale teenager who is trying to move beyond gun violence that has so far dominated his life; a couple whose teenage daughter was fatally shot in a park; a prosecutor in the Cook County state's attorney's office; a former Chicago police officer affected by the rising number of officer suicides; a mother who forgives her son's killer; the ex-warden of the Cook County Jail; and more. Taken together, *We Are Witnesses: Chicago* reveals a system that takes a toll on everyone it touches — but also demonstrates the resilience of the human spirit in the face of adversity. *We Are Witnesses: Chicago* was directed and produced by Maggie Bowman and Stacy Robinson.

**About The Marshall Project:** The Marshall Project is a nonpartisan, nonprofit news organization that seeks to create and sustain a sense of national urgency about the American criminal justice system. We achieve this through award-winning journalism, partnerships with other news outlets and public forums. In all of our work we strive to educate and enlarge the audience of people who care about the state of criminal justice.

**About Kartemquin Films:** Sparking democracy through documentary since 1966, Kartemquin is a collaborative community that empowers documentary makers who create stories that foster a more engaged and just society. Kartemquin's films have received four Academy Award nominations, six Emmys and three Peabody Awards. In 2019, Kartemquin was recognized with an Institutional Peabody Award for "its commitment to unflinching documentary filmmaking and telling an American history rooted in social justice and the stories of the marginalized."

**Media Partners:** WBEZ, *The Chicago Reader* and Univision.

*We Are Witnesses: Chicago* is supported by The Andrew W. Mellon Foundation, Robert R. McCormick Foundation, Steans Family Foundation, Irving Harris Foundation, Polk Bros. Foundation, Pritzker Pucker Family Foundation and Howard Conant.

## Section III: SITES OF PRACTICE

*The stark and sobering reality is that, for reasons largely unrelated to actual crime trends, the American penal system has emerged as a system of social control unparalleled in world history.*

–Michelle Alexander, *The New Jim Crow: Mass Incarceration in the Age of Colorblindness*

### ENVISIONING JUSTICE HUBS

The #BreathingRoom Space

Bright Star Community Outreach

OPEN Center for the Arts

BBF Family Services

Circles & Ciphers

SkyART/Just Art

Free Write Arts & Literacy

### ILLINOIS HUMANITIES SOJOURNER SCHOLARS

### ILLINOIS HUMANITIES ELECTIVE STUDIES SUPPER CLUB

### ENVISIONING JUSTICE GRANTS PROGRAM



# ENVISIONING JUSTICE HUBS

What happens when you center the voices of those most directly affected by the criminal justice system to ask how can things be done differently? Illinois Humanities supported several programs that work to answer this question. **Envisioning Justice** followed the lead of Chicago-based community organizations that advance creative responses to mass incarceration and partnered with them to expand arts education and community discussion programs. These “hubs” served as homes to arts education classes, community arts projects, and humanities-based conversations that engaged diverse perspectives around confronting the impacts of the criminal justice system and enacting strategies for transforming the narrative about who has access to justice. In the following pages, the seven **Envisioning Justice** hubs tell their stories in their own voices. Along with the work at the hubs, ongoing Illinois Humanities programs such as the Sojourner Scholars, Elective Studies Supper Club, and Community Grants increased the impact of **Envisioning Justice** across Chicago.

See their profiles online: <https://envisioningjustice.org/hubs/>  
For more information on their programming: <https://envisioningjustice.org/programming/>

The #LetUsBreathe Collective is an alliance of artists and activists organizing through a creative lens to imagine a world without prisons and police. The Collective operates the #BreathingRoom space, #LetUsBreathe's arts, healing, and organizing hub in Chicago's Back of the Yards neighborhood. It is a Black-led liberatory space that produces cultural events, builds coalitions with the Chicago resistance community and incubates programs that aim to force prisons and policing into obsolescence. The #BreathingRoom space gets its name from the Collective's flagship event series which launched in 2016 in North Lawndale. The #BreathingRoom event series ran a monthly, curated open mic, mixing performance with political education in presentations of four minutes or less. The #BreathingRoom features activists, poets, rappers, political scholars, community organizers, comedians, musicians, burlesque artists and any other genre of performer you can think of. Before performances begin, we offer a free meal, free writing workshops and free guided meditation, reiki, or massage. The events also feature free childcare and a free store stocked with clothing, books, art, jewelry and housewares. The #LetUsBreathe Collective signed the lease on the #BreathingRoom space in October 2016 and rehab work began in January 2017. Built in 1898, the 4,000 square foot building was originally the press building for the *Franciscan Herald*. After suffering years of water damage and disrepair, the building was offered to the Collective who agreed to take on the cost and labor of repairs and renovations in exchange for the autonomy to launch the first free-standing Black-led liberation space since the Black Panthers. The first phase of rehab was completed in May 2017, when the Collective began opening the space for programming with partnership organizations including the Chicago Community Bond Fund, Black Lives Matter Chicago, Ujimaa Medics, the Brave Space Alliance, the R3 Coalition and more. The Collective is focused on directly addressing issues of access to affordable housing and to healthful food as it develops its ever-deepening engagement with its community.

## THE #BREATHINGROOM SPACE



Back of the Yards



# BRIGHT STAR COMMUNITY OUTREACH



Bronzeville

**MISSION AND VISION:** Our mission is to empower residents to share in the responsibility of building community through resource development and collaborative partnerships. We accomplish our mission by developing innovative performance-based practices and programs to address the need for Violence Prevention, Community Engagement, Economic Development, Education and Healthy Children, Youth and Families. Bright Star Community Outreach envisions today's underserved communities becoming self-sufficient livable communities for individuals, families and organizations: communities strong and nurturing in positive thought and behavior in the home, community and marketplace.

**COMMUNITY COLLABORATION:** Bright Star Community Outreach prides itself on being a convener versus a competitor for services in Bronzeville and beyond. These collaborative efforts include over 75 stakeholders in Bronzeville who work together to strengthen local families and communities. By leveraging our key partnerships with organizations and businesses that share our passion for seeing renewal in Chicago, we believe that we can affect change on a larger level.

**TRAUMA:** Inspired by founder, Pastor Chris Harris, Sr., Bright Star Community Outreach's trauma counseling component is dedicated to providing services that minimize negative factors that cause violence and that increase protective influences that yield positive outcomes. Inspired by the work of NATAL in Israel, we use trained faith and community leaders as trauma counselors to provide counseling services through a helpline. Bright Star Community Outreach also deploys community ambassadors throughout the city to help Chicago become more trauma informed. Services are open to people of all beliefs, are free of charge and have time restrictions for duration of service.

# OPEN CENTER FOR THE ARTS

OPEN's mission is to provide a space where all can come together to share, showcase, refine and develop their artistic talents (as well as to support entrepreneurship opportunities in the arts) while connecting this growth to the community. We believe art is a universal way of communicating. Our goal is to bring awareness of the changes in our world, the perspectives of others and the realization that we are all one—in hope of awakening the Artistic Voice within in each of us. The full spectrum of programming and activities are intended to encourage us all to be OPEN minded, to support everyone in discovering their full potential and to know that all is Possible.

Three of our main programming areas are

**EXHIBITIONS:** we present local, national and international exhibitions. Exhibitions must have a minimum of 5 artists.

**WORKSHOPS:** we provide workshops in painting, documentary filmmaking, theater, dance, storytelling, comic book creation and poster design, among others. Workshops focus on addressing such topics as the environment, wildlife and resource conservation, social justice, migration, health and wellness, history and peace.

**PUBLIC ART:** we envision a rich and vibrant community with murals, sculptures and other public artworks bringing people together to celebrate culture, art and each other. We create public art projects that showcase artists of all ages and backgrounds who wish to share their voice with our community and the world. OPEN requires that all programming provides awareness of global topics that connect to the community and that explore these topics in a positive way. At OPEN, we are open to all!

We have incorporated or showcased art from over 60 countries, highlighting topics that impact everyone on our planet. We are situated in the Marshall Square and Little Village communities and, as such, have our greatest impact there, but we also bring people from around the world to OPEN, and we take OPEN to the world as well. We have traveled to many countries, had youth perform and present their art across the city and support other arts and non-profit agencies across Chicago. We have provided a positive creative space where people may open their thoughts to many possibilities and explore a variety of ways to express themselves through art. With the support of the local residents, organizations, schools, businesses and the Marshall Square Resource Network, our programing is recognized throughout the community and city.



Little Village



# BBF FAMILY SERVICES



North Lawndale

The mission of BBF Family Services is to improve the quality of life for North Lawndale youth and their families by providing safe, stable and nurturing experiences that enhance social, emotional, academic and career development. BBF Family Services envisions a thriving, self-sustaining community where empowered children and families have access to all opportunities. In order to achieve this vision, BBF Family Services provides coordinated programs and services for youth and adults that improve employment outcomes, that combat poverty and reentry challenges to justice-involvement and that offer mentoring and educational assistance. BBF Family Services has a long history of providing compelling alternatives to underground economies in community areas riddled with violent crime and disinvestment. As a member of the North Lawndale Community Coordinating Council (NLCC), BBF actively participates in a wide range of community development initiatives and collaborates with various organizations. BBF Family Services' staff members are largely hired from the community. On-site programs and services available to those exiting the justice system and returning to citizenship include mentoring, employment services, education services, education assistance and community engagement.

Funds from **Envisioning Justice** were used to develop arts and humanities activities, including the Formerly Incarcerated Immersion Experience, which helps individuals understand the obstacles facing people returning to society after incarceration. Additional support for arts education classes was provided by the School of the Art Institute of Chicago and Urban Gateways. Founded as the Chicago Academy of Design in 1866, the School of the Art Institute of Chicago (SAIC) provides a challenging education in the studio arts and exhibition opportunities for its students. SAIC at Homan Square is a community of dedicated North Lawndale residents and artists, along with artists and scholars from SAIC, who engage audiences and communities in collaborative processes to identify issues, promote public discourse and catalyze social change within specific institutions, neighborhoods and other public contexts. Founded in 1961, Urban Gateways is a citywide organization dedicated to delivering high-quality arts programming to youth led by trained and experienced professional artists in music, dance, theater, literary arts, visual arts and digital media.

# CIRCLES & CIPHERS

**MISSION:** Circles & Ciphers is a hip hop infused restorative justice organization led by and for young people impacted by violence. Through art-based peace circles, education and direct action we collectively heal and work to bring about the abolition of the prison-industrial complex.

## VALUES:

**RESPECTING THE WISDOM OF YOUNG PEOPLE, ELDERS AND ANCESTORS:** We honor those who came before us as we move forward. Learning from our ancestors helps us on our journey to creating a new sovereign community based on principles of restoration and transformation. We honor the voices of young people as being the best way forward. We ask our elders to build new models of safe communities with young people.

**RESTORATIVE AND TRANSFORMATIVE JUSTICE:** At the center of our work are restorative justice peace circles. Circles for healing. Circles for celebrating. Circles for understanding. We reject and challenge the systems of mass incarceration, white supremacy and all injustice. We do this through our circle work and by partnering with other like-minded organizations. We practice and model compassion. We practice and model respect. We practice and model leadership. We practice and model fearlessness. We begin with ourselves, our families, our neighborhood, our city.

**EXPRESSION THROUGH THE ARTS:** We recognize that music and poetry and story and movement help us work towards that freedom we imagine. Whenever we share space, we endeavor to use the arts. We have recently expanded our programming to include a Women of Color Peace Circle and have begun an open mic poetry series.

**IMAGINATION:** We imagine a world where all people are free. Free from cages. Free from poverty and injustice. Free of fear. We use our collective imagination to actively push against systems that bind us – physically, emotionally and spiritually.



Rogers Park

# SkyART/JUST ART

in the Cook County Department of Corrections  
and the Cook County Juvenile Temporary Detention Center

Through **Envisioning Justice**, Illinois Humanities partnered with SkyART/Just Art, led by Hub Director Billy McGuinness, to expand Just Art’s existing programming in Cook County Department of Corrections and to bring SkyART programming to the Cook County Juvenile Temporary Detention Center.

In Billy’s words, “The existence of detention facilities is not reflective of the individual failures of the people locked up in them.

Rather, it is reflective of our collective failure to honor the values that are supposed to guide and shape our society – of our collective abdication of responsibility to build the kind of world we want to see. But it doesn’t have to be this way. The world is what we make it, and we don’t have to be a nation of jailers. It’s not about law and order, it’s about support and opportunity. It’s not about punishment, it’s about care and healing. It’s not about incarceration, it’s about education. The solutions are obvious. We need only the will to act upon what we already know.”

JUST ART’s programming is built around weekly open studio art sessions, not as an educational or service effort, but rather as a “social sculpture.” It is a long-term engagement with the Cook County Jail, wherein a group of people – artists currently being

detained by Cook County, teaching artists, correctional officers, jail staff and others – are collectively reimagining and reshaping the carceral experience at the largest single site pre-detention facility in the United States. We believe that with enough passion, imagination, hard work, critical thinking, courage and love, every detention center, every jail and every prison in this country can be deconstructed and remade into the kinds of institutions that we actually want and need – schools, libraries, health clinics, affordable housing, employment agencies, cultural venues and community centers.

SkyART provides free, safe, open spaces where young people are empowered and connections are made. SkyART began in 2001 with one employee who taught 18 students two days a week. Over the years, the organization has grown to reach over 3,500 participants annually in multiple locations, but has never forgotten the commitment made during that first year: to provide young people with quality programming in a safe, accessible space. That commitment, shaped by an abiding responsiveness to community needs and assets, has guided the organization’s development and has continually positioned SkyART as a trusted center for creativity and community, within and beyond South Chicago, where the organization is based. In 2018, through **Envisioning Justice**, SkyART launched its first effort inside the criminal justice system, bringing its signature teen program, Project 3rd Space, to a group of young artists at the Juvenile Temporary Detention Center.

# FREE WRITE ARTS & LITERACY

Since 2000, Free Write Arts & Literacy has created artistic communities and liberatory spaces inside locked facilities and in communities across the country. Through one-on-one literacy tutoring and workshops in creative writing, visual art, music production and Justice literacy, Free Write students build competencies in reading and writing, art making, technical skills, community building and critical thinking. Students hone and exemplify these skills through publication, exhibition and performance opportunities while incarcerated. Upon returning to the community, Free Write alumni continue to participate in these activities and are offered employment and further education opportunities through Free Write and our close partners.

To date, Free Write has published eight anthologies, installed over 50 public exhibitions and worked alongside over 10,000 detained and criminalized youth and young adults. Free Write engages youth and young adults by co-designing creative spaces and curricula with them. This supports their development of educational and employment opportunities in ways that are known to reduce recidivism. We amplify the leadership of criminalized young people by broadcasting their stories in places where they can influence the broader conversation about investment in resources for equitable access to quality education and community health rather than in systems of violence. Advocating for our students is our priority as we dismantle the prison-industrial complex from the inside out and the outside in.

Through **Envisioning Justice**, Free Write began additional programming in the Cook County Department of Corrections to remain accessible to our students as they continue to instigate complex conversations about the carceral system, justice and community accountability.



In the Cook County Juvenile Temporary Detention Center  
and the Cook County Department of Corrections



# SOJOURNER SCHOLARS



An Illinois Humanities program occurring across Chicago's South Side

Founded in 2016 and rooted in a commitment to engaged pedagogy and equity, Sojourner Scholars is an intensive arts and humanities summer institute for youth living on Chicago's South Side. This free program provides young people the opportunity to enroll in college-level arts and humanities courses taught by local college and university faculty and to ultimately earn college credits over the course of three summer sessions. The program also offers year-round arts and humanities programming for Scholars and their families and community members. This combination of college-level coursework in the arts and humanities and participation in creative practices prepares Scholars to more fully engage with the world around them in critical and innovative ways. Scholars take seminars in U.S. history, literature, critical writing, philosophy, art history and media studies and complete a research-intensive capstone course. To lower barriers to participation, every Scholar receives a stipend, lunch, snacks and transportation to and from the program. From summer to summer, Scholars explore complex questions about the human experience, bringing their own insights and expertise directly to bear on these explorations. Together the Scholars produce new knowledge, cultivate problem-solving strategies and generate culture. Chicago is a major subject of inquiry for Sojourner Scholars. By working with local art centers and community-based archives, including local library holdings and South Side residents' personal collections, our young people become accomplished researchers. Without a doubt, the Scholars' growth and flourishing is enhanced through discourse and fellowship with local artists, scholars, community workers and organizers who join us in the seminar. Honored friends of the Scholars include Patric McCoy, founder of Diasporal Rhythms; writer and educator Dr. Tara Betts; poet and activist Mario Smith; cultural historian Verónica Casado Hernández of The Protest Banner Lending Library; Coya Paz and Melissa DuPrey from Free Street Theater; educator Orlando Mayorga of Precious Blood Ministry and journalists Carlos Matallana and Erisa Apantaku of *Block by Block* and *South Side Weekly*. During our 2018 summer session, we delved into the subjects of citizenship, freedom and incarceration. With artists-educators Damon Locks and Sarah Ross as co-facilitators of their three-week seminar, our capstone Scholars focused specifically on the disciplines of Art and Art History and examined the relationships between art practices and responses to, conversations about and organizing around the criminal legal system and mass incarceration. Work produced in this culminating course included visual art and manifestos dedicated to imagining and advancing more just and peaceful futures.

Since 2015, Illinois Humanities has offered a series of programs for Chicago artists entitled Elective Studies Supper Club. The series’ stated goal is to “unite, inspire, nourish and connect” artists of varying genres and career levels, with an emphasis on African, Latinx, Asian, Arab, and Native American (ALAANA) artists. Each program convenes artists to listen to lectures by people with deep expertise in fields outside of the arts and then to share a chef-driven, three-course meal at series partner Land and Sea Dept.’s headquarters in Garfield Park. The series is based on two core beliefs: 1) that if art nourishes society, then nourishing artists is critically important; and 2) that hospitality as an ethos has the power to transform ordinary interactions into exchanges with ripple effects beyond a single discrete experience. Through **Envisioning Justice**, Illinois Humanities expanded this thinking to apply to those deeply involved in changing our criminal justice system. The resulting Envisioning Justice Elective Studies Supper Clubs convened artists, activists, policy-makers and system-involved individuals for a series of meaningful and dynamic evenings throughout 2018.

Chefs included Hunter Moore of Parson’s Chicken & Fish; Lamar Moore, of the Swill Inn and Chit Chat Lounge; Darnell Reed of Luella’s Southern Kitchen and Luella’s Gospel Bird; Q Ibraheem of the underground dining entity Teertsemasesottehg; and Matt Sliwinski and Eric Reeves of Salt Spoon.

Lecturers and speakers included Dr. Heather Schoenfeld, author of *Building the Prison State*; Dr. Reuben Miller, author of *Halfway Home: Race, Punishment and the Afterlife of Mass Incarceration*; Dr. Beth Richie, author of *Arrested Justice: Black Women, Violence and America’s Prison*; Free Write Arts & Literacy Program Director Roger Bonair-Agard; and Dr. Randall Horton, author of *Hook: A Memoir* in conversation with Tracie Hall of the Joyce Foundation and Free Write Arts & Literacy alumni Walter McDavid and Cortez Williams. The lectures were rich with information particular to each speaker’s expertise and catalyzed lively conversations over dinner, where attendees connected with one another through the lens of their own experience, thereby initiating a new network of artists, activists and scholars working together in the collective task of envisioning justice.

Elective Studies Supper Club would not have been possible without the support of the Joyce Foundation and the hospitality of Steph Krim and Eric Reeves. Big thanks also go to our sponsors Letherbee Distillers and Lagunitas Brewing Co.

# ELECTIVE STUDIES SUPPER CLUB



A Lecture and Supper Series by Illinois Humanities

# ENVISIONING JUSTICE GRANTS PROGRAM

## Civic Dialogue through the Arts + Humanities



In 2018 and 2019, Illinois Humanities made a series of grants to Chicago-area organizations and individuals aimed at helping to fulfill the **Envisioning Justice** goal of creating a “citywide dialogue on the state of mass incarceration.” The grants were based on the notion that while the city has a rich array of groups working on policy issues (anti-violence, school-to-prison pipeline, bond, sentencing, policing, re-entry and more), little philanthropic support goes toward engaging the broader public in learning about such issues. With this in mind, the grants program aimed to focus on supporting creative storytelling meant to help us re-examine the criminal justice system in fresh ways; arts and humanities programs involving people who are incarcerated; and groups eager to host well-moderated dialogues on criminal justice issues.

**Arts Programming:** Nine groups received funding for their work inside the carceral system: in the Cook County Jail (ConTextos, Piven Theatre Workshop), Juvenile Temporary Detention Center (Fifth House Ensemble, Free Write Arts and Literacy, Literature for All of Us, Red Clay Dance Company, Young Chicago Authors), St. Leonard’s Ministries and The Safer Foundation ATCs (Reading Between the Lines) and Stateville Correctional Center (Prison Neighborhood Arts Project).

**Stories and Public Opinion:** A number of projects involved support to media makers to help them tell important stories. Chicago-based freelance reporter and former NPR producer Jessica Pupovac produced a series of data-driven stories exploring the experiences of women in prison. Her stories were featured on NPR, in *The Chicago Reporter*, and elsewhere. Filmmaker Joshua Jackson is producing a series of six 10-minute video episodes, *From Prison to Professional*, telling the stories of formerly incarcerated people who have successfully transitioned into respected professions. StoryCorps, which runs the StoryBooth at the Chicago Cultural Center, partnered with community groups to record and preserve stories of individuals impacted by the criminal

justice system, to hold listening events and to provide training for partnering organizations to use stories to enrich their work.

The Voices and Faces Project, created to bring the names, faces and testimonies of survivors of gender-based violence and other human rights violations to the public, produced with Brothers Standing Together and the Goldin Institute, a two-day testimonial writing workshop for formerly incarcerated men who then shared their work at a public reading. Policy groups and activists were also funded to do storytelling through grants. The Juvenile Justice Initiative, a statewide policy advocacy center focused on reducing incarceration and ensuring fair treatment for children and emerging adults in conflict with the law, is producing a film *Reimagine Young Adult Justice* to highlight humane justice systems in Germany, Northern Ireland, Massachusetts, Connecticut and elsewhere. Adler University’s Institute on Public Safety and Social Justice, with researcher Dan Cooper, is developing an interactive website to host dialogue between an urban community of color, Austin, in Chicago, and a rural prison town, Pontiac, IL. The Chicago Community Bond Fund, which pays bond for people charged with crimes in Cook County, is producing films and animated videos explaining the bond system, centering the voices of people impacted by pretrial incarceration, with the goal of increasing dialogue around the harms of pretrial incarceration. Following passage of reparations for police torture survivors in 2015, Chicago Torture Justice Memorials began work on a permanent public memorial to mark this deeply traumatic episode of racist policing. Mikva Challenge, founded in 1998, develops youth to be empowered, informed and active citizens; with grant support for Mikva’s Juvenile Justice Council, young people who meet regularly with key justice system stakeholders will produce videos and blogs to communicate their citywide advocacy on juvenile justice reform. Other initiatives aim to employ creative formats to engage a broad audience in re-examining the criminal justice system. Read/Write Library, which preserves and provides access to local community media, is producing *Incarceration and Information*, three pop-up libraries featuring work from their collection produced by people who are incarcerated and their allies on the outside as well as materials from the Illinois

Deaths in Custody Project. Several theater groups participated. Storycatchers Theatre produced Changing Voices, a partnership with the Chicago Police Department to better train new CPD recruits. Victory Gardens Theater produced *Pipeline*, by MacArthur Fellow Dominique Morisseau, and with grant support was able to partner with a number of community groups on outreach. Other artists and policy advocates involved include Laurie Jo Reynolds, who co-produced the audio project *A True Person of No Status* in partnership with the Chicago 400, a group of men who are on public conviction registries and who are experiencing homelessness as a result of Illinois housing banishment laws for people with past convictions. Artist and activist Rachel Wallis is producing the *Inheritance Quilt Project*, which tells the stories of incarcerated mothers and the impact of incarceration on their families, through storytelling and design workshops.

**Civic Dialogue:** Finally, the grants program provided microgrants to groups across Chicago to hold public discussions around criminal justice. These ranged from community-based discussions held on the far South Side (New Life Baptist Church of Chicago, for “The Community Speaks” dialogues), Woodlawn (Experimental Station, for “Visualizing Racial Justice”) and Uptown (The Japanese American Service Committee, for the “Memories of Now” speaker series), to citywide discussions such as The Chicago Freedom School (“The Intersections of Mass Incarceration, Immigration and Youth: Can we imagine a future without jails?”) to Truman College (“Dialogue on Returning Citizens and Opportunities”).



## Section IV: RESOURCES FOR ENVISIONING JUSTICE

*Let us realize the arc of the moral universe is long, but it bends toward justice.*

–Dr. Martin Luther King, Jr.

*It will be hard we know / And the road will be muddy and rough /*

*But we'll get there, heaven knows how we will get there / but we know we will.*

–Osibisa

Tools For Taking Action

Advocacy- Restore Justice Foundation

Prison Abolition

What Is The Carceral State?

Resources For New Research Data

Chicago's Million Dollar Blocks

Artistic Resources

A Pedagogy Of Joy

Resources For Community Building

Resources For Those Incarcerated

Resources For Re-Entry

Resources For Making Change – What You Can Do

Five Useful Texts On Mass Incarceration

# TOOLS FOR TAKING ACTION

Incarceration and criminal justice do not exist in a vacuum. It’s impossible to talk about criminal justice policy without also touching on structural racism, unequal access to power, economic inequality, gender and identity-based discrimination, immigration policy and so many other critical issues. Because the effects are so widespread, it can be difficult to know how to even start to address them. In the following pages, we’d like to share some of the resources that we have encountered for the re-envisioning of justice. Those who have been denied equitable access have, by necessity, had to develop a range of strategies for healing the injuries inflicted by the contradictions of an inequitable system. The work of our partners in **Envisioning Justice** revealed an emergent taxonomy of varied but interlocking strategies for addressing these wrongs over the course of the initiative. The following pages endeavor to highlight some of the ways that these organizations are working to address both the short- and long-term needs of the communities with whom they work. Other groups of people, largely shielded from direct encounters with the criminal justice system, are best served by a different set of resources and strategies. We all need to understand the ways in which the criminal justice system affects us and to search for meaningful ways to advocate for justice – whether by supporting other organizations or by organizing within our own communities.

Some of the strategies outlined here are meant to disrupt the continuous flow of people into the system by focusing on the ongoing criminalization of low-income communities and communities of color. Other strategies are focused on supporting those

who are currently incarcerated by providing legal resources, advocating for an end to cash bail and through programming that advances the creative life and personal narratives of those in detention. Still other efforts work to support those who have been incarcerated in breaking the lasting impact of imprisonment on individuals – through restorative justice practices and support for those re-entering their communities. **Envisioning Justice** intentionally took a “wide tent” approach to identifying its range of participating sites - from long standing, large community organizations to newly emerging activist collectives, from efforts focused on legislative action to change agents committed to ending the practice of incarceration itself.

These pages do not attempt to represent the full range of work engaged in rethinking our criminal justice system, either in Chicago or nationally, nor do they represent the opinions and positions of Illinois Humanities. Instead, we hope to shine a light on the network of initiatives and organizations that we have encountered in the course of **Envisioning Justice**. To this end, the following pages offer some informative resources on incarceration and criminal justice – beginning with an overview of the Restore Justice Foundation’s advocacy work; an introduction to the prison abolition movement; and Dr. David Stovall’s essay on the concept of the carceral state - and then highlighting resources for access to new research data. Next we share some of what we’ve learned about artistic approaches to envisioning justice, including an essay by Roger Bonair-Agard on the “Pedagogy of Joy.” We finish with an overview of resources for particular groups of people with various challenges and aspirations, from communities facing criminalization to those currently incarcerated to those shielded from the direct impacts of our criminal justice system.

# ADVOCACY

## Restore Justice Foundation

The Restore Justice Foundation is built upon the idea that each of us can be greater than the worst thing that we have ever done. No matter how serious the offense, everyone deserves support for rehabilitation and a second chance at life.

Restore Justice trains and supports advocates, conducts research, nurtures partnerships and develops policy solutions that will roll back the “tough on crime” policies of the past, replacing them with compassionate, smart and safe policies for the future.

For decades, Illinois has pursued a “tough-on-crime” approach to crafting its criminal and corrections systems. These policies have funneled thousands of young people – some no older than fourteen or fifteen at the time of their offense – into prison for extreme lengths of time. Once imprisoned, they face inhumane conditions while being denied any meaningful avenue to rehabilitation or earned release.

We focus our advocacy on three areas of law and policy: sentencing reform, meaningful pathways to release and the conditions of incarceration. These areas impact not just the individuals who serve Illinois’ most extreme sentences but also their loved ones and communities.

Restore Justice is also an active member of Chicago’s broader coalition of advocacy and reform-minded criminal justice organizations. As the only statewide group dedicated to advocating for the men and women dispensed the state’s most extreme sentences, we lend our support to other progressive efforts and speak out to ensure that reforms proposed by other groups do not do so at the expense of those we serve.

Throughout the legislative session, Restore Justice makes a concerted effort to meet with legislators—in their district offices and in Springfield—to educate them about our policy platform and the need for comprehensive, compassionate reform throughout the Illinois criminal justice system. These visits are most effective when we are able to include a wide array of individuals and constituents. Are you passionate about criminal justice reform? Want to improve conditions for Illinois prisoners and their families? Do you believe in the need for second chances? Join Restore Justice’s Advocacy Team.

# PRISON ABOLITION

Damon A. Williams, The #LetUsBreathe Collective, Co-Founder & Co-Director

We as abolitionists believe police and prisons fail to achieve their stated purpose of providing safety. We believe that carceral institutions are counter-productive to that mission. Police and prisons don't just fail to ensure safety; police and prisons actively endanger our communities and society at large. Policing and imprisonment can never adequately address violence because policing and imprisonment IS violence. Punitive justice perpetuates harm and compounds trauma. The impacts of this reality are concentrated in disadvantaged, namely Black, communities.

Abolition transcends time and space. Abolition is global and historical as we strive to address more than the explosion of prison populations in the United States over the last 40 years under the guise of a Drug War, a trend often referred to as "mass incarceration". Our movement works to address the legacy of apartheid (Jim Crow), slavery, colonial imperialism, warfare and militarism in all of its forms. As much as we are concerned with "stop and frisk" and sentencing laws, we also know our struggle is connected to the destruction and dehumanization occurring in the Middle East, Latin America and on the African continent. The concept of a prisoner descends from warfare, and a police force is nothing more than a domestic military. The ending of violent oppression nationally is inextricably linked to resistance and liberation around the world, particularly in relation to the violent foreign policies of the United States.

Lastly, and most importantly, abolition is not solely oppositional, but it is also a propositional force. It is not simply an attack against institutions we don't like. Our movement is also tasked with presenting radical new possibilities. Abolition is surreal, as it pushes toward a reality that currently seems impossible to much of our society. Normative ideology would currently deem organizing civilization without prison as the basis of accountability and justice as a ridiculous and reckless pursuit. But in addition to shifting policy, it is our duty to shift the consciousness of the people and to expand the public imagination. We must make the impossible seem attainable and the ridiculous feel normal. Our job is to help people shed the fear of a world without police and to develop desires for new alternatives. Abolition is an inherently creative project. The mission is to shift our collective comfort with systemic violence and to steer our society toward a vision of an interconnected network of new institutions rooted in health and restorative transformation. This work is as much internal as it is external. We have to create new human relations. Abolition will be successful as we address our absorption of carceral philosophies that too often lead us to engage ourselves, our relationships and our communities with the logic of punishment and confinement. Abolition movements will prosper when we learn to organize our communities with new logics that allow us to heal. Abolition can occur when we address the harms of racial capitalism and build a political economy that meets the needs of humanity and of all life. Abolition will be realized once we as a people no longer tolerate governing ourselves with violence.

# WHAT IS THE CARCERAL STATE?

Dr. David Stovall

In many instances the “carceral state” has been used to describe the physical and/or structural supervision, surveillance and containment of certain people/groups along the lines of race, class, gender, age, ability and sexual orientation in the form of state-sanctioned violence against particular communities. Most important to the concept of a carceral state is the rationale that certain groups should be contained and restricted as a protective measure. The justification is that if they are not, they have the greatest potential to harm other members of society. Missing from this discussion is the reality that certain members of society are deemed valuable while others are deemed disposable. The assumption of criminality is often placed on Black and Latinx residents before the belief in their capacities as human beings to change and improve their conditions. Recent reporting of the death of unarmed Black residents in large U.S. cities has brought this to greater visibility, but we also need to consider the following: the presumption of Black criminality has been endemic to life in the United States since its inception. From voting suppression to overt policy-based discrimination in the housing market, Chicago has served as a *prima facie* example of the continued marginalization, containment and isolation of certain people.

Understanding the carceral state requires a commitment to paying attention to the ways that the disposability of certain groups is normalized. Rooted in a racist, classist, patriarchal, homo/transphobic, ableist set of views, and steeped in a belief in White supremacy, normalization is the most dangerous attribute of the carceral state, allowing unjust systems to never be brought into question. If they are, then they are excused for the behavior of “a few bad apples” instead of being part of a structural set of realities that are organized in ways that consistently enact violence on certain groups. Because policing and prisons are historical

extensions of human enslavement in the United States, discussion of a carceral state takes us beyond conversations of “public safety” into a broader discussion of what it means to intentionally “resist, rethink and rebuild” (currently the motto of the R3 coalition in Chicago).

Most notably observed in the proliferation of the prison industrial complex, the carceral state’s expansion is based in a normalizing rationale of exclusion. As a society, we are rewarded, coerced or punished into ignoring the realities of such state-sanctioned violence, locating issues solely at the individual level. We are coerced in schools through white-washed curriculum that does not recognize the contributions of non-White people to the planet. We are rewarded with high paying occupations that enrich us individually if we don’t bring attention to the fact that many are suffering under the guise of state sanctioned violence. Punishment comes in the form of being denied access to life-sustaining resources (food, clothing, shelter, peace of mind, quality education, etc.) for bringing attention to injustice for the historically marginalized. If we agree not to see the ways in which Black, Latinx, Indigenous/First Nations, Asian, South Asian, Pacific Islander, immigrants, LGBTQ+ and differently-abled people experience structural violence in the form of residential segregation, food insecurity, hyper-surveillance in child welfare systems and limited access to health care in addition to state-sanctioned violence in the form of police violence and over-incarceration, we become complicit in the function of the carceral state.

Recognition of the carceral state requires resistance. Beyond academic pontification on the totalizing realities of the carceral state, we should challenge ourselves to participate in formations that take these realities into account while working with others to change the aforementioned conditions in real time. It is one thing to document the current moment. It is yet another to build with others with the intent of interrupting the way things are.

# RESOURCES FOR NEW RESEARCH DATA

*In a data-driven culture, data has an enormous impact on policy. Research data can be used to inform and liberate, and research data can also be used for surveillance and control. Research data can be used as a diagnostic for measuring growing community health, and research data can be used for sorting people into those who get rewarded and those who get criminalized. Envisioning Justice encountered several models that work to democratize the generation of, access to and purposes of data collection.*

## RESEARCH ACROSS THE WALLS: A Guide to Participatory Research Projects & Partnerships to Free Criminalized Survivors

“For many survivors, experiences of policing, criminalization and incarceration are deeply intertwined with gender-based violence. Yet very little research exists about criminalization of survivors. With this research guide, we aim to equip more people with tools, resources, ideas and models to pursue urgently needed community-based research projects. We hope this guide inspires more organizers, advocates, attorneys, scholars and survivors — especially those who are currently and formerly incarcerated — to lead research projects that will contribute to a growing body of data and information to fight for the freedom and well-being of criminalized survivors and of all people.”

This extraordinary guide is free to download at: [survivedandpunished.org/research-across-the-walls-guide/](https://survivedandpunished.org/research-across-the-walls-guide/)





# RESOURCES FOR NEW RESEARCH DATA: Interrupting Criminalization

*Interrupting Criminalization: Research in Action* is a new initiative at the Barnard Center for Research on Women Social Justice Institute led by Researchers in Residence Andrea J. Ritchie and Mariame Kaba. Combining participatory research, data analysis and systemic advocacy, Ritchie and Kaba will work in partnership with local campaigns to identify primary pathways, policing practices, charges, and points of intervention to address the growing criminalization and incarceration of women and LGBTQ people of color for public order, survival, drug, child welfare and self-defense related offenses. Research will be disseminated in accessible formats for use by organizers, advocates, policymakers, media makers and philanthropic partners working to interrupt criminalization at the intersections of race, gender and sexuality. This initiative will also host convenings of researchers, organizers, advocates, policymakers and philanthropic partners on key topics relating to violence and criminalization and support partners in developing and implementing campaigns designed to interrupt criminalization of women, girls, trans and GNC people of color.

In the coming year, *Interrupting Criminalization: Research in Action* will

generate new information and data analysis on policing and prosecutorial practices driving criminalization and incarceration of survivors of violence that will inform systemic advocacy and shift narratives around women, trans & gender nonconforming people charged with violent crimes;

train advocates to use participatory research strategies to support campaigns to free incarcerated survivors;

disseminate information on policing and prosecutorial practices driving criminalization of women for poverty, survival, drug use and mental illness in accessible formats for use in campaigns to end pre-trial detention, close jails and reduce criminalization and incarceration of women, trans & gender nonconforming people;

investigate patterns and best practices for prevention of sexual violence by police officers as a contribution to ongoing legislative debates, policy reforms and narratives sparked by #MeToo and the “me too. movement.”

This initiative is entirely supported through private donations and foundation funding. For more information or to support the work of *Interrupting Criminalization: Research in Action*, please contact Andrea Ritchie (aritchie@barnard.edu) or Mariame Kaba (mkaba@barnard.edu)



Image Courtesy of Million Dollar Blocks

# CHICAGO'S MILLION DOLLAR BLOCKS

Illinois spending on incarceration is ineffective and costly to all. There are better ways to invest public dollars. With roughly \$8 billion in unpaid bills, the State of Illinois is facing a fiscal crisis. Meanwhile, in 2015, Illinois committed \$1.4 billion dollars to the Department of Corrections, and that number is on the rise *despite declining crime levels*. We hand out harsh sentences for all types of offenses. We give these sentences, overwhelmingly, to Chicagoans who live in our segregated, low-income neighborhoods on the West and South Sides. This amounts to a war on neighborhoods. In Chicago, over a 5 year period from 2005-2009, there were 851 blocks with over \$1 million committed to prison sentences, and 121 blocks with over \$1 million committed to prison sentences *for non-violent drug offenses*.

## Alternatives to Incarceration:

*Justice Reinvestment* is an approach that identifies key drivers of state incarceration rates and develops practical solutions to reduce or altogether eliminate those drivers. At its core, the approach is committed to shifting government dollars from the unproductive use of mass incarceration to more effective and uplifting investments. The *Justice Reinvestment* approach has been successfully launched in many states, including Alabama, Arizona, Connecticut, Hawaii, Idaho, Indiana, Kansas, Michigan, Nebraska, Nevada, New Hampshire, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, Texas, Washington, West Virginia, and Vermont.

## We are unjustly punishing people for their circumstances, not just their actions:

Though mass incarceration definitely targets specific places, it is driven by much more than the behavior of people within any given locale. Research has made clear that local crime levels are not purely responsible for incarceration rates. In other words, we are not simply punishing people for the crimes they commit. We are also punishing them for the places where they live, the schools that failed them and the employers that rejected them. And, without question, we are punishing them for the darkness of their skin. These factors work together to shape who gets portrayed as a criminal and who escapes such portrayals.

This project was developed by Dr. Daniel Cooper and Dr. Ryan Lugalia-Hollon, with the guidance and hands-on support of DataMade.

# ARTISTIC RESOURCES

*There are a growing number of artists and arts initiatives, both locally and nationally, committed to confronting the injustices of mass incarceration. We must engage all of our levers for change in order to dislodge this intransigent system. The arts are an essential resource for broadening our base of thought and action for change and are a crucial pathway for redirecting both creative and material resources toward reimagining what systems of justice can and should be.*



The Art for Justice Fund launched in 2017 by philanthropist Agnes Gund and a small group of founding donors connects collectors with artists and advocates. Visit [artforjusticefund.org](http://artforjusticefund.org) to see the wide range of compelling projects and justice reform initiatives that they support and the clarity of their vision in calling out inequities in our criminal justice system.

## A LEGACY OF INEQUALITY:

We believe in the enduring power of art to call for change, to expose injustice and to empower communities.

Unfair bail policies that incarcerate people before trial based largely on their poverty. These policies do not reflect a person's public safety or flight risk.

Prison stays that are racially disparate and too long for all offenses. Misguided laws passed during the tough on crime era doubled and tripled prison time for minor as well as serious offenses.

People who enter the system stay in the system. People leave prison hobbled by discrimination and legal barriers to housing, jobs and education that prevent their success.

## GOALS OF ART FOR JUSTICE:

Reduce mass incarceration by 20% in up to 10 target states over five years.

Make visible the human dimension of mass incarceration.

Educate Americans about mass incarceration and its links to racial bias.

Build the public will for further reforms of our criminal justice system.

# ARTISTIC RESOURCES: CHICAGO

**Kuumba Lynx:** Kuumba Lynx is an urban arts youth development organization founded in 1996 by three women: Jaquanda Villegas, Leida Garcia-Mukwacha and Jacinda Bullie. For two decades, alongside many of Chicago’s artists, activists, educators and youth communities, Kuumba Lynx has honed an artmaking practice that presents, preserves and promotes Hip Hop as a tool to reimagine and demonstrate a more just world. Kuumba Lynx's Program Facilitators are a collective of artists, activists, educators and healers.

**Prison and Neighborhood Arts Project:** The arts and humanities have always provided essential vocabularies for discussing challenging topics and pushing the boundaries of our thinking. The goal of the Prison and Neighborhood Arts Project is to foster this kind of exploratory thinking with incarcerated people at the Stateville Correctional Center who have a wealth of knowledge and keen perspectives to share about the world around us.

**Free Street Theater:** Free Street has spent over fifty years making theater that challenges Chicago's racial and economic segregation while working to create affordable, inclusive and innovative theater in communities across the city. Free Street was

founded in the wake of the 1968 riots in the hopes that theater might invite a divided city to come together. Since then, it has consistently adapted its programming to speak to the current needs of the city.

**Elephant Rebellion:** Elephant Rebellion is a collective of artists and activists dedicated to empowering communities through the power of arts and education. Elephant Rebellion presents workshops and performances in a wide range of arts media and by directly addressing social justice concerns and providing information to young people on knowing their rights when facing criminalization.

**Young Chicago Authors:** Through creative writing, Young Chicago Authors helps young people from all backgrounds to understand the importance of their own stories and those of others so that they can pursue the path they choose and work to make their communities more just and equitable.

**Storycatchers Theatre:** Storycatchers works with youth in the juvenile justice system. “*We help them tell their stories through musical theatre. By moving beyond their histories, they transform their own lives, communities and people like you who are ready to listen.*”

# A PEDAGOGY OF JOY

*The capacity to envision justice is dependent upon sustaining the conviction that criminalized communities have the right to become, as stated in Free Write Arts & Literacy’s mission, “the narrators of their own stories and the authors of their own futures.” The poet Roger Bonair-Agard, as a Program Director and teaching artist for Free Write Arts & Literacy, has coined the phrase “A Pedagogy of Joy” to suggest how to achieve this.*

What if Joy is a pedagogy? What happens when Joy is seen as the organizing principle for a curriculum?

A goodly number of us are doing our work in circumstances that would seem to be galvanized against joy. The work we’re doing is serious business, and there are serious outcomes to be considered, grave consequences that are part of what we are doing at every moment. The work we do within Free Write Arts & Literacy is with populations labeled “at risk,” a term that conjures up rows of sullen black boys or defiant black girls on the edge of death or pregnancy, to whom we must administer art in a last-ditch, desperate move to “save” them. Many of us do in fact work with youth who are deeply familiar with death and disappointment, with young people who embody the trauma we’re being trained to understand and “treat” with our art. It would seem like we ain’t got no time for ‘joy.’ We are tasked with supporting their growth and accomplishments, but what does any accomplishment mean if it does not banish despair and desolation in pursuit of Joy?

Here is where justice asks you to laugh (as we Black folk say “to stop from crying”). Joy is a strategy for survival, a strategy to stymie madness (which wants to skirt the edge of Joy and steal from it its wondrous magic). Joy leaves madness flat, axis un-upended, not warped toward the peculiar note the throat wants to utter in defiance of the taut tarpaulin of control. But we’re not

talking here about a frivolous approach to the work with our youth – with any youth. All young people are at risk. Them white kids in the suburbs whose daddies run Fortune 500 companies are at risk. Those kids who are over-exposed to all the wonderful things in the world but can’t figure out why Black Lives Matter has beef are at risk. So we’re not talking about our kids being more at risk than other kids, but I would argue that the populations we work with are more in need of Joy. Joy isn’t irresponsible mirth. Joy isn’t being drunk and laughing at the corner bar (though Lord knows joy often comprises that among other things). Joy certainly isn’t a merriment that pretends that rough shit ain’t real in the world.

I don’t often give a damn about Western definitions of things and the boxes they make around language (when language is indeed a fluid thing that resists boxes all the time). However, to make a point, I hit up the yung Dictionary.com:

1. the emotion of great delight or happiness caused by something exceptionally good or satisfying; keen pleasure; elation:
2. a source or cause of keen pleasure or delight; something or someone greatly valued or appreciated

My artmaking specialty is in writing. I see how even with the most serious subjects, the most triggering subjects sometimes, people in a workshop or interview or class can make deep personal connections with the subject matter, shining new light on their understanding of their own lives, and in doing so gain a deep satisfaction in appreciation of a process that is actually useful in their lives.

It might not always look like elation, but this kind of soul work is always Joy. And what about dance and music and visual art? What happens when that understanding of one’s life and how one might navigate through it manifests as simply finishing a short exercise, a mask, a warm-up that gets the tension and anxiety out the body. What if a pedagogy of Joy creates a valve for the body, a blueprint toward releasing toxins that contribute to a lower quality of life?



Image Courtesy of Roger Bonair-Agard

I realize that some of this sounds new-agey. Let's teach Joy and everything will be alright type nonsense, when we're dealing with material realities that are deeply messed up – but I am among other things a Program Director for Free Write Arts & Literacy, and we do work in the Cook County Juvenile Temporary Detention Center. Inside JTDC the students come to Free Write because, as they say, our room is the place where they feel most free. Let me tell you, they aren't nearly free in our room, but they do feel free to say things and do things they don't say or do in other parts of the building. They move in ways they don't move in other parts of the building. They talk about their community affiliations and what they mean to their survival. I argue that it is the one place, outside of the gym maybe, that they get to consistently do something that is satisfying, to participate in or make something that is deeply valued by them, even if they're unsure about it at first. It is a place where they get to deeply apprehend the complex emotions of Joy. Black people have survived historically only because of their ability to find or invent or imagine "sources of keen pleasure or delight" - moments that are "exceptionally good or satisfying," developing what is greatly valued or appreciated" - sometimes only by the one person doing so.

As facilitators of young people's artmaking it is important to recognize that there can be no path to freedom that we can model the direction through that isn't illuminated with the idea that freedom is worth getting to, is something to be hoped for (where we remember that hope is furious work in the pursuit of our dreams), and therefore, if you'll allow me to be cheesy, is paved with Joy.

This piece originally appeared in a slightly different form in the Free Write Arts & Literacy anthology *IN CONVERSATION* and is reprinted here by permission of the author. © 2019 Roger Bonair-Agard



# RESOURCES FOR COMMUNITY BUILDING

Unless we agree with those who believe that the residents of communities heavily impacted by incarceration are inherently criminal by nature, and unless we actually think that the people who live in neighborhoods subject to extensive policing, surveillance and violence do not have the same aspirations and capacities as those in other communities, we must confront the fact that essential resources and opportunities have been withheld from criminalized communities, and we must challenge the inequitable treatment that these communities receive from our criminal justice system. Instead of having access to the assets necessary for living well and for contributing their individual and collective gifts to the wider population, a disproportionate number of people in under-resourced communities are funneled into carceral systems that lock them away. What follows here are some resources and examples of practice that work to address these grievous gaps in access and opportunity. This is in no way intended to be a comprehensive list but is here to call attention to the urgency of the matter and to the wide range of activism and resources in Chicago that are responding to this crisis.

## CONVENING COMMUNITY:

BBF Family Services hosts public events, including a summer block party series	773-542-7300
Open Center for the Arts hosts public exhibitions of community, national and international artists	872-444-5229
Circles & Ciphers convenes community peace circles to break down isolation, promote healing and to build community connections	

## PUBLIC HEALTH:

Chicago Department of Public Health	312-747-9884
The Dovetail Project/Better Fathers Brighter Futures	773-952-4255
Chicago Community Gardeners Association	

## HEALING TRAUMA:

Lurie Children’s Hospital Center for Childhood Resilience	800-543-7362
Bright Star Community Outreach	1-833-TURN-123
UCAN “Youth who have suffered trauma can become our future leaders”	773-588-0180

## KNOWLEDGE DEVELOPMENT:

Black Metropolis Research Consortium	773-702-2388
Community Justice for Youth Institute	312-842-5345
The #LetUsBreathe Collective hosts study groups on issues and actions concerning Black liberation	

## ARTS PARTNERSHIPS:

OPEN Center for the Arts builds partnerships with area schools	872-444-5229
Chicago Arts Partnerships in Education (CAPE)	312-870-6140
Urban Gateways	312-922-0440
Marwen / Empowering Chicago Students Through Visual Arts	312-944-2418
Chicago Public Schools Advanced Arts / Gallery 37	312-742-1461

## LEGAL ASSISTANCE:

First Defence Legal Aid	800-529-7374
City of Chicago Office of Inspector General	773-478-7799
Organized Communities Against Deportations (OCAD)	

SELF REPRESENTATION:

YOUmedia Chicago is a teen digital creative space at 19 Chicago Public Libraries  
Stomping Grounds, organized by Free Write Arts & Literacy, Kuumba Lynx, and Elephant Rebellion,  
is a monthly opportunity for young spoken word, Hip Hop and mixed media artists in Chicago to  
come together and share their work

312 - 747-4300

773-412-5789

ACCESS TO EDUCATION:

The School to Prison Pipeline by Project Nia - issuu  
Latinos Progresando / Dr. Angela Perez Miller Scholarship Fund  
The Odyssey Project is a free, 32-week, college-credit earning humanities program from Illinois  
Humanities for income-eligible adults with limited or no access to higher education

773-542-7077 ext. 10

872.244.8603

INTERACTIONS WITH POLICE:

Know Your Rights – National Lawyers Guild Chicago  
Know Your Rights Camp: Chicago Resource Map  
Alternatives to Calling the Police During Mental Health Crises @ACPDM

312- 913-0039

ACCESS TO DATA:

Incarceration Reform - A Digital Resource Center for Criminal Justice Reform  
The Prison Industrial Complex - Mapping Private Sector Players  
The Brennan Center for Justice – Ending Mass Incarceration: Ideas from Today’s Leaders  
Prison Policy Initiative: Mass Incarceration – The Whole Pie 2019  
City of Chicago Office of Inspector General Review of the Chicago Police Department’s Gang Database  
A Graphic History of Juvenile Justice in Illinois by Project Nia - issuu



# RESOURCES FOR THOSE INCARCERATED

MONEY BOND  
Chicago Community Bond Fund / Ending Pretrial Detention

LEGAL ASSISTANCE  
Westside Justice Center 773-940-2213  
Cabrini Green Legal Aid 312-738-2452  
Edwin F. Mandel Legal Aid Clinic 773-702-9611  
First Defense Legal Aid 800-LAW-REP-4  
Legal Assistance Foundation of Chicago 312-341-1070  
Metropolitan Family Services 312-986-4000  
NAMATI Legal Assistance Foundation of Chicago

CREATIVE EXPRESSION  
With a focus on incarcerated youth, Free Write Arts & Literacy provides classes in creative writing, spoken word performance and recording, visual art, mixed media, animation, digital composing and sound engineering, culminating in publications, performances and exhibitions informed by justice literacy 773-412-5789

Just Art supports creative practice in weekly open studio art sessions and writing workshops to consistently offer an alternative to isolation and punishment for incarcerated adults

COUNTY SERVICES  
Cook County Sheriff’s Office Detainee Programs and Services website

SURVIVED AND PUNISHED  
Survived & Punished (S&P) is a national coalition that includes survivors, organizers, victim advocates, legal advocates and attorneys, policy experts, scholars and currently and formerly incarcerated people. S&P organizes to de-criminalize efforts to survive domestic and sexual violence, support and free criminalized survivors and to abolish gender violence, policing, prisons and deportations.

LGBTQ SUPPORT  
Black and Pink Chicago Chapter’s mission is to abolish the criminal punishment system and to liberate LGBTQIA2S+ people/people living with HIV who are affected by that system through advocacy, support and organizing.

JUVENILE JUSTICE  
Your Guide to the Juvenile Justice System in Illinois (downloadable from the web: [www.modelsforchange.net/publications/426](http://www.modelsforchange.net/publications/426))

# RESOURCES FOR RE-ENTRY

The vast majority of incarcerated people are already survivors of the traumas of income disparity and/or institutional racism. The additional trauma of imprisonment is further exacerbated by new obstacles to thriving upon release from detention – obstacles to employment, housing, education, physical and mental health services, and to food and clothing. This is on top of the disorientation that comes from an extended period of isolation from public life leaving the person returning to the community even less able to participate meaningfully as a contributing member. Two responses to this dilemma in which there has been a growing interest are 1) Restorative Justice and 2) Trauma-informed Care.

**RESTORATIVE JUSTICE:** Restorative Justice is a theory of justice that emphasizes repairing harm, calling on those who have caused harm to now work with members of their community, including members who have experienced harm, to repair damages that have been done and to become assets to their communities. This is much more than doing a few weeks of mandated “community service.” This is about committing to helping all community members treat each other justly. An organization must meet a rigorous set of criteria to be recognized as a Restorative Justice Hub that can facilitate restorative practice. The **Envisioning Justice** hub Circles & Ciphers has met those criteria and does serve as an approved Restorative Justice site.

**TRAUMA-INFORMED CARE:** Showing care for people recovering from traumatic experiences and threatening living conditions requires maintaining an awareness of actions that may unintentionally reactivate past traumas. Programs that support people upon re-entering their communities after incarceration are becoming increasingly attentive to providing what is called “trauma-informed care”. The five guiding principles of this approach require respecting a person’s sense of safety, their being able to make choices, their having opportunities to collaborate, their experiencing trustworthiness from others and their initiating empowering experiences of their own choosing. Some providers of re-entry support do not use the term “trauma-informed care,” focusing the healing process on the resilience of those for whom they are advocating.

## RESTORATIVE JUSTICE

The activities of Restorative Justice Hubs are grounded in the following five pillars (or principles), which are essential to reducing youth violence and to holistically supporting young people:

A welcoming and hospitable place (Johnston, Nicholson, Collins, & Holmer, 2005)

The accompaniment of youth in their journey (Grossman & Bulle, 2006)

Relationship building with youth and families (Connell, Dishion, Yasui, & Kavanagh, 2007)

Relentless engagement of organizations and resources for youth and families (Anderson-Butcher & Ashton, 2004)

Supporting collaboration and learning with other RJ Hubs (Sabol, Coulton, & Korbin, 2004)

Community Restorative Justice Hubs: <https://rjhubs.org/>

Centre for Justice & Reconciliation: <http://restorativejustice.org/>

## DEFINING TRAUMA-INFORMED CARE

Trauma-informed Care: What It is and Why It is Important - an overview of the concept of “trauma-informed care.”



RE-ENTRY SERVICES  
Illinois Re-Entry Resources, Illinois Department of Employment Security  
Cook County Sheriff’s Office Detainee Programs and Services Supportive Release Center - SRC

LEGAL ASSISTANCE  
Juvenile Expungement Help Desk Operated by Legal Assistance Foundation in the Cook County Juvenile Center 312-229-6359  
Westside Justice Center Project Homecoming 888-251-4474  
Cabrini Green Legal Aid 312-738-2452  
Edwin F. Mandel Legal Aid Clinic 773-702-9611  
First Defense Legal Aid 800-LAW-REP4  
Legal Assistance Foundation of Chicago 312-341-1070  
Metropolitan Family Services 312-986-400

EMPLOYMENT ASSISTANCE  
North Lawndale Employment Services 773-638-1825  
Bright Star Community Outreach Workforce Development 773-373-5220  
READI Chicago 312- 660-1300

HOUSING ASSISTANCE  
Heartland Alliance 312-660-1300  
El Rescate 773-394-4935  
Catholic Charities (English/Spanish) 312-655-7700  
Center on Halsted Youth Housing Initiative 773-472-6469  
Teamwork Englewood 773-488-6607  
Westside Health Authority 773-664-0612

LGBTQ RE-ENTRY & HEALTH RESOURCES  
Howard Brown Health Center 773-388-1600  
Vida/SIDA/Puerto Rican Cultural Center 773-394-493

# RESOURCES FOR MAKING CHANGE

## WHAT YOU CAN DO

BECOME INFORMED  
The Marshall Project curates some of the best criminal justice reporting on the web, including authoritative articles on the topics, people and events that are shaping the criminal justice conversation

DONATE  
Explore the organizations in this resource guide and others like them and support them with dollars and/or material resources

VOLUNTEER  
Explore the organizations in this resource guide and others like them and support them with your time, knowledge and skills

TEACH  
You can teach from texts written by incarcerated youth and from these other related materials:  
Kids Incarcerated: <https://www.teenvogue.com/tag/kids-incarcerated>  
Free Write Anthologies: <http://freewriteartsliteracy.org/anthologies/>  
Free Write Bibliography: <http://freewriteartsliteracy.org/bibliography/>

DISSEMINATE  
Share media through your networks

SPEAK UP  
Challenge toxic assumptions about criminalized communities that are spoken in “polite” conversation  
Challenge organizations and networks you are a part of to take a stand on issues of incarceration

WRITE & ADVOCATE  
Write to legislators, write to newspapers, write to family and friends  
Join the Restore Justice Foundation Advocacy Team

# FIVE USEFUL TEXTS ON MASS INCARCERATION

Alexander, M. (2010). *The New Jim Crow: Mass Incarceration in the Age of Colorblindness*. New York: New Press.

An examination of the evolution of social structures from the institution of slavery to the Jim Crow era to current mass incarceration policies that serve to control specific groups of people, stripping them of basic human rights.

Foucault, M. (1977). *Discipline and Punish: The Birth of the Prison*. New York: Pantheon Books.

An analysis of how punishment in general and prisons in particular belong to a political technology designed as a primary social gesture of exclusion to manage the “problem” of marginalized people and how these technologies expanded into the public sphere as omni-present surveillance systems that transform all public space into carceral islands.

Natapoff, A. (2018). *Punishment Without Crime: How Our Massive Misdemeanor System Traps the Innocent and Makes America More Unequal*. New York: Basic Books

Based on extensive original research, legal scholar Alexandra Natapoff reveals the inner workings of a massive petty offense system that produces over 13 million cases each year. People arrested for minor crimes are swept through courts where defendants often lack lawyers, judges process cases in mere minutes, and nearly everyone pleads guilty. As a result, vast numbers of Americans—most of them poor and people of color—are stigmatized as criminals, impoverished through fines and fees and stripped of drivers’ licenses, jobs and housing.

Kilgore, J. (2015). *Understanding Mass Incarceration: A People’s Guide to the Key Civil Rights Struggle of Our Time*. New York: The New Press.

A comprehensive overview of the incarceration apparatus of the United States, the guide describes competing theories of criminal justice—from rehabilitation to retribution, from restorative justice to justice reinvestment—and lays out key concepts and policies such as the War on Drugs, broken windows policing, three-strikes sentencing, the school-to-prison pipeline, recidivism and prison privatization. Informed by the crucial lenses of race and gender, the text explores the rapidly increasing incarceration of women, Latinxs and transgender people; the growing imprisonment of immigrants and the devastating impact of mass incarceration on communities.

Pfaff, J. (2017). *Locked In: The True Causes of Mass Incarceration—and How to Achieve Real Reform*. New York: Basic Books

An analysis of the need to restrict prison growth on the front end (admissions) even more than on the back end (parole), of the importance of recognizing that incarceration is primarily a state and local problem that requires significant public policy changes at the state and local level and of the challenge of confronting the issues of mass incarceration not only for people imprisoned for non-violent acts but also for those convicted of more violent acts as well.

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# Envisioning Joy