



IMAGINING HUMAN RIGHTS

AN EXHIBITION CELEBRATING THE
75TH ANNIVERSARY OF THE
UNIVERSAL DECLARATION OF HUMAN RIGHTS



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**ST. NORBERT COLLEGE
BUSH ART CENTER, GODSCHALX GALLERY
JANUARY 22 - MARCH 22, 2024**



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Imagining Human Rights is a collaborative portfolio of prints celebrating the 75th Anniversary of the Universal Declaration of Human Rights. The portfolio was developed in the Fall of 2023 as a project between Brandon Bauer's Introduction to Peace and Justice course and Katie Ries's Introduction to Printmaking course. It was made in collaboration with the visiting artists Aaron Hughes and Pablo Mendoza from the Prison + Neighborhood Arts / Education Project (PNAP) based in Chicago. The students were paired with one student from each class and were randomly assigned three articles from the declaration. They worked together to decide how to represent the articles they were assigned. The students went through a series of iterative stages developing the work and were provided feedback from Aaron and Pablo during their campus visit. As they learned the process of screen printing, each pair developed a two-color print in response to the articles they had drawn from the Universal Declaration of Human Rights.

The project and exhibition was organized by Brandon Bauer and supported by the Cassandra Voss Center, with additional support from the Norman Miller Center for Peace, Justice, and Public Understanding, the Humanities Division, and the Art Department at St. Norbert College.

UNIVERSAL DECLARATION OF HUMAN RIGHTS

PREAMBLE

Whereas recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world,

Whereas disregard and contempt for human rights have resulted in barbarous acts which have outraged the conscience of mankind, and the advent of a world in which human beings shall enjoy freedom of speech and belief and freedom from fear and want has been proclaimed as the highest aspiration of the common people,

Whereas it is essential, if man is not to be compelled to have recourse, as a last resort, to rebellion against tyranny and oppression, that human rights should be protected by the rule of law,

Whereas it is essential to promote the development of friendly relations between nations,

Whereas the peoples of the United Nations have in the Charter reaffirmed their faith in fundamental human rights, in the dignity and worth of the human person and in the equal rights of men and women and have determined to promote social progress and better standards of life in larger freedom,

Whereas Member States have pledged themselves to achieve, in co-operation with the United Nations, the promotion of universal respect for and observance of human rights and fundamental freedoms,

Whereas a common understanding of these rights and freedoms is of the greatest importance for the full realization of this pledge,

Now, therefore,

The General Assembly,

Proclaims this Universal Declaration of Human Rights as a common standard of achievement for all peoples and all nations, to the end that every individual and every organ of society, keeping this Declaration constantly in mind, shall strive by teaching and education to promote respect for these rights and freedoms and by progressive measures, national and international, to secure their universal and effective recognition and observance, both among the peoples of Member States themselves and among the peoples of territories under their jurisdiction.

ARTICLE 1

All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood.

ARTICLE 2

Everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, color, sex, language, religion, political or other opinion, national or social origin, property, birth or other status. Furthermore, no distinction shall be made on the basis of the political, jurisdictional or international status of the country or territory to which a person belongs, whether it be independent, trust, non-self-governing or under any other limitation of sovereignty.

ARTICLE 3

Everyone has the right to life, liberty and security of person.

ARTICLE 4

No one shall be held in slavery or servitude; slavery and the slave trade shall be prohibited in all their forms.

ARTICLE 5

No one shall be subjected to torture or to cruel, inhuman or degrading treatment or punishment.

ARTICLE 6

Everyone has the right to recognition everywhere as a person before the law.

ARTICLE 7

All are equal before the law and are entitled without any discrimination to equal protection of the law. All are entitled to equal protection against any discrimination in violation of this Declaration and against any incitement to such discrimination.

ARTICLE 8

Everyone has the right to an effective remedy by the competent national tribunals for acts violating the fundamental rights granted him by the constitution or by law.

ARTICLE 9

No one shall be subjected to arbitrary arrest, detention or exile.

ARTICLE 10

Everyone is entitled in full equality to a fair and public hearing by an independent and impartial tribunal, in the determination of his rights and obligations and of any criminal charge against him.

ARTICLE 11

1. Everyone charged with a penal offence has the right to be presumed innocent until proved guilty according to law in a public trial at which he has had all the guarantees necessary for his defense.
2. No one shall be held guilty of any penal offence on account of any act or omission which did not constitute a penal offence, under national or international law, at the time when it was committed. Nor shall a heavier penalty be imposed than the one that was applicable at the time the penal offence was committed.

ARTICLE 12

No one shall be subjected to arbitrary interference with his privacy, family, home or correspondence, nor to attacks upon his honour and reputation. Everyone has the right to the protection of the law against such interference or attacks.

ARTICLE 13

1. Everyone has the right to freedom of movement and residence within the borders of each state.
2. Everyone has the right to leave any country, including his own, and to return to his country.

ARTICLE 14

1. Everyone has the right to seek and to enjoy in other countries asylum from persecution.
2. This right may not be invoked in the case of prosecutions genuinely arising from non-political crimes or from acts contrary to the purposes and principles of the United Nations.

ARTICLE 15

1. Everyone has the right to a nationality.
2. No one shall be arbitrarily deprived of his nationality nor denied the right to change his nationality.

ARTICLE 16

1. Men and women of full age, without any limitation due to race, nationality or religion, have the right to marry and to found a family. They are entitled to equal rights as to marriage, during marriage and at its dissolution.
2. Marriage shall be entered into only with the free and full consent of the intending spouses.
3. The family is the natural and fundamental group unit of society and is entitled to protection by society and the State.

ARTICLE 17

1. Everyone has the right to own property alone as well as in association with others.
2. No one shall be arbitrarily deprived of his property.

ARTICLE 18

Everyone has the right to freedom of thought, conscience and religion; this right includes freedom to change his religion or belief, and freedom, either alone or in community with others and in public or private, to manifest his religion or belief in teaching, practice, worship and observance.

ARTICLE 19

Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

ARTICLE 20

1. Everyone has the right to freedom of peaceful assembly and association.
2. No one may be compelled to belong to an association.

ARTICLE 21

1. Everyone has the right to take part in the government of his country, directly or through freely chosen representatives.
2. Everyone has the right of equal access to public service in his country.
3. The will of the people shall be the basis of the authority of government; this will shall be expressed in periodic and genuine elections which shall be by universal and equal suffrage and shall be held by secret vote or by equivalent free voting procedures.

ARTICLE 22

Everyone, as a member of society, has the right to social security and is entitled to realization, through national effort and international co-operation and in accordance with the organization and resources of each State, of the economic, social and cultural rights indispensable for his dignity and the free development of his personality.

ARTICLE 23

1. Everyone has the right to work, to free choice of employment, to just and favourable conditions of work and to protection against unemployment.
2. Everyone, without any discrimination, has the right to equal pay for equal work.
3. Everyone who works has the right to just and favourable remuneration ensuring for himself and his family an existence worthy of human dignity, and supplemented, if necessary, by other means of social protection.
4. Everyone has the right to form and to join trade unions for the protection of his interests.

ARTICLE 24

Everyone has the right to rest and leisure, including reasonable limitation of working hours and periodic holidays with pay.

ARTICLE 25

1. Everyone has the right to a standard of living adequate for the health and well-being of himself and of his family, including food, clothing, housing and medical care and necessary social services, and the right to security in the event of unemployment, sickness, disability, widowhood, old age or other lack of livelihood in circumstances beyond his control.
2. Motherhood and childhood are entitled to special care and assistance. All children, whether born in or out of wedlock, shall enjoy the same social protection.

ARTICLE 26

1. Everyone has the right to education. Education shall be free, at least in the elementary and fundamental stages. Elementary education shall be compulsory. Technical and professional education shall be made generally available and higher education shall be equally accessible to all on the basis of merit.
2. Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups, and shall further the activities of the United Nations for the maintenance of peace.
3. Parents have a prior right to choose the kind of education that shall be given to their children.

ARTICLE 27

1. Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.
2. Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.

ARTICLE 28

Everyone is entitled to a social and international order in which the rights and freedoms set forth in this Declaration can be fully realized.

ARTICLE 29

1. Everyone has duties to the community in which alone the free and full development of his personality is possible.
2. In the exercise of his rights and freedoms, everyone shall be subject only to such limitations as are determined by law solely for the purpose of securing due recognition and respect for the rights and freedoms of others and of meeting the just requirements of morality, public order and the general welfare in a democratic society.
3. These rights and freedoms may in no case be exercised contrary to the purposes and principles of the United Nations.

ARTICLE 30

Nothing in this Declaration may be interpreted as implying for any State, group or person any right to engage in any activity or to perform any act aimed at the destruction of any of the rights and freedoms set forth herein.

IMAGINING HUMAN RIGHTS

A CONVERSATION WITH BRANDON BAUER, AARON HUGHES, PABLO MENDOZA, & KATIE RIES

BRANDON BAUER: Pablo and Aaron, first, thank you for sharing your work with St. Norbert College and our classes through this Imagining Human Rights project. It has been a profound and unique collaboration to undertake. Thank you for engaging our students with your work, the work of the Prison + Neighborhood Arts/Education Project (PNAP), and thank you for the depth you bring to investigating ideas of freedom and justice through this project with our students.

KATIE RIES: Thank you also for giving thoughtful feedback to our students' in-process work as they engaged with these ideas, many of them for the first time.

BRANDON BAUER: You both are associated with the Prison + Neighborhood Arts/Education Project (PNAP). Can you explain what PNAP is and how you became involved?

PABLO MENDOZA: PNAP is a coalition of artists, writers, and scholars who organize arts and humanities classes with people at Stateville prison in Illinois. Each year, scholarly and creative work is developed in the prison that is then exhibited in Chicago neighborhood galleries. PNAP understands access to education and art to be fundamental human rights, and that art and education have the power to transform people, systems, and futures. I got involved through a research project digging into whether *Walls Turned Sideways*, a PNAP gallery and community space, was a good idea for the community and not in competition with what our community members wanted or needed. Three years later, we are opening the doors! It's all a bit surreal.

AARON HUGHES: PNAP is all about the intellectual exchange between the people on the inside and people on the outside. The project emerged out of a Black feminist abolitionist tradition with an understanding that the people most impacted by mass incarceration are the people that have the knowledge to abolish that system of violence. I first got involved with PNAP through the activist art community in Chicago. I was friends with one of the cofounders, Sarah Ross, and supported the project whenever asked. Then in 2014 & 2015 Alice Kim, one of the co-leaders of PNAP, invited me to contribute to the PNAP exhibition *Freedom Dreams*. In 2016 Sarah asked me to teach my first PNAP class at Stateville. The political landscape was really different then and the discourse on abolition was not as present. So even though I was active in the social justice movement, specifically the antiwar movement, as a white male combat veteran I came to PNAP with a lot of humility and a profound awareness that I had a great deal to learn.

BRANDON BAUER: I can understand that sentiment - just knowing how much there is to learn when engaging in justice work. I have felt that as well. In your lecture at St. Norbert in the fall, you discussed the idea of art as a connective tissue for the community. Can you discuss that idea further?

PABLO MENDOZA: I use this metaphor to describe the process I was introduced to working on PNAP mural projects following a method Aaron helped develop. It follows a process that embodies community by creating space for people to come together on a variation of cross-sections to collectively paint a mural. During these paint days, I experienced many special moments, none more special than the other but two resonate. One moment is of two youth who built bonds around their parents being incarcerated. As I recall, they were relieved to not be the odd person out. What a profound thing to realize you are not alone. The other memory is of the mother of Aaron Barnes, one of the designers of the mural we were painting in a Westside community of Chicago. Aaron, her son, was incarcerated at the time and had been so for a long time. She spoke of her experience of seeing her son's work moving the community on the outside. It was an experience she had never had or thought she would have because of her son's incarceration and long sentence. These connections would not exist without the art bringing us all together in that space in time. There was a spark and that light will shine on forever, according to the laws of physics. I don't really know about all that, but what I do know is that that moment changed something inside me. I hope to inspire that change in others. I pray my art and organizing does that for someone.

AARON HUGHES: One of the amazing artists we work with at Stateville Prison is Michael Sullivan. One day, he and I were looking through pictures of a big community paint day at the DuSable Museum of African American History. On that day, nearly a hundred people came out to help paint a mural based on a design he worked on. As he looked at the pictures Michael started talking about transformative justice, restorative justice, and repairing harms. He explained for him the community paint day was an actualization of community repair. It literally connected him back to people on the outside, people the carceral system is designed to separate him from, and that connection was full of creativity, joy, beauty. The art, like the threads of a beloved family quilt has the ability to re-seam tears, patch holes, and sow community connections. Art is the technology of personal and collective transformation, justice, and freedom.

KATIE RIES: That is incredible the metaphors used to describe that moment are powerful. This reminds me, in your lecture this fall, you discussed the challenge of helping people new to image-making produce images that work with and move beyond cliché, for example, the ubiquity of broken chains. How have you learned to help people develop their work beyond cliché?

PABLO MENDOZA: I wouldn't say I help people develop their artwork. I would hope that people say I create community and that my efforts create a space for collective understanding that builds a road to a future full of healing. Through that process, people continue to learn and develop their art. But that is a slow process.

AARON HUGHES: I understand what Pablo is saying because so many of the artists we work with have been creating all their lives. So perhaps people are not new to image-making but I still believe every artist can improve from feedback and critically examining their work to find places to improve. And I think that is how I approach this question. I bring up criticisms other artists have raised of representing clichés and tropes. I think of Critical Resistance's framework, "No bars unless they are being broken, no fences unless they are being torn down, no chains unless

people are breaking free. ... As Critical Resistance, we choose not to reproduce oppression, but to make abolition and the future that we want and need irresistible.” As artists, how do they relate to that framework?

I also talk about visual culture and how mass marketing saturates our lives with visual content that we are taught to consume instead of contemplate. I ask artists how their work invites the viewer into the work in a way that makes them ask questions, to look longer, to contemplate? Often, if the work is too predictable, viewers are not going to stop to contemplate the work and all it is trying to say. And often, what artists have to say is too important, too unique, to leave to impersonal tropes and clichés.

KATIE RIES: How did you think our students did? Can you speak to the images our students made for the Imagining Human Rights portfolio? What were your impressions working with them as they developed their projects?

PABLO MENDOZA: I want to say I was amazed at the art and imagination I saw in the classroom, and I learned not to underestimate people. I had an experience at Columbia University that mirrors this one and I was blown away by the students both times. I was reminded of the “WOW effect”. You are probably wondering what that is. That term is something coined by a fellow alum of the University of Illinois's Education Justice Project who spoke about how people always prophesied about the stimulating educational conversations they had inside prison. My fellow alum challenges people who follow this logic by questioning why they thought the prison environment would not be a place you had such conversations. He pressed that prejudicial lens. I strive not to predetermine others talents or intentions.

AARON HUGHES: It was great to get to connect. I appreciated both the technical and compositional ideas people were bringing for their prints and how these ideas tied back to their conceptual intentions. It is fun talking with students about how to imagine the push and pull of screen printing layers and how that informs positive and negative space. How that moves a viewer's eye across the page. I also think Pablo and I were able to ask questions in ways that some of the conceptual ideas could be tightened and also ensure they didn't perpetuate assumptions about people on the inside. I remember with one work we both encouraged the students to highlight the brilliance of the people on the inside and how much people on the inside and outside are denied by not getting to learn from one another.

BRANDON BAVER: Thinking about moving beyond the cliché in conceptualizing ideas like freedom, you also discussed in your lecture the Illinois Constitution and the conception of “useful citizenship” and the contradictions inherent in this conception. In this you discussed a project imagining a “51st Free State” as a new state of belonging. Can you discuss how important it is to develop this type of imagination?

AARON HUGHES: Reginald BoClair, an artist and scholar we work with in Stateville Prison, is often reminding us of the “social death” enforced by the prison system. This isolation is violent, physically and psychologically traumatizing. Although the carceral states continually perpetuates this violence it is resisted on a daily basis by the relationships and community people create on the inside. And that resistance grows as the connections extend beyond the prison walls. The

“51st Free State” is a way of expanding that notion of belonging even further by reimagining everyone impacted by the carceral state and all the resources that go into that system recontextualized into a free state. It was a way to acknowledge the vast number of people incarcerated connected, and resist that “social death” through a different concept of belonging.

The project emerged through an examination of the section of the Illinois Constitution about the Illinois prison system. Which states the purpose of this system is to return people to “useful citizenship.” But what is a useful citizen and in what ways does a prison make people useful citizens? These questions immediately highlight the contradictions present within the conditional norms of citizenship in the US. The framework of “conditional citizenship” inspired the artist at Stateville to ask, what are other forms of belonging. This inspired discussions, artworks and projects on everything from family to universal brotherhood to the Universal Declaration of Human Rights to the “51st Free State.”

A side note about the violence of the “social death” enforced by the carceral state. Clearly, the people most impacted by this system are the people incarcerated, their families and communities. But this violence is also perpetuated on everyone directly or indirectly complicit in that system. When people perpetuate dehumanization or accept and normalize that dehumanization, they are denying their own complex humanity.

PABLO MENDOZA: To challenge society about their decisions is vital to being a productive and invested citizen. We entered into a social experiment in which the only ones being held accountable are the individuals serving time. The system has no interest in healing, in the victim(s) and their family(s). There is only interest in the monetary value of time being served. Art is needed for us to wake up from our stupor and see what type of damage we are inflicting upon society in the interest of the almighty dollar. We need to be confronted by our decisions and be held accountable for our actions as well. We are beholden to each other.

KATIE RIES: Can you all talk about why you choose printmaking for this project? I imagine it would have been easier to have everyone make drawings, right? How does the multiple or the idea of dissemination change the work? Or does it?

AARON HUGHES: Printing multiples raises questions of dissemination that in turn encourages artists to think about the audience. Who is the artwork or design speaking to, responding to, antagonizing, or inspiring? It also speaks to a radical creative tradition that includes many inspiring artists to study and learn from including Kathe Kollwitz, the Taller de Gráfica Popular, and Emory Douglas. But the reason we came to printmaking for this project was because of the legendary Chicago African American artist Dr. Margaret T. Burroughs. She was one of the co-founders of the Southside Community Art Center and the DuSable Museum of African American History. She also taught art at Stateville Prison for nearly thirty years. Her work was one of the key inspirations that inspired Sarah Ross and others to start PNAP. One of the classes she taught at Stateville was printmaking. But since she passed in 2010, and perhaps before then, printmaking had been canceled. So when I learned that there had been printmaking at the prison I was committed to finding a way to bring it back. There are all kinds of logistical challenges to teaching printmaking in the prison because of the restrictions of what can be brought in but we figured it out. And as I mentioned earlier, printmaking inspires questions, voice, message, and audience. And the guys have a lot of insights and knowledge to share with

us on the outside about transformative justice, liberation, and freedom. So printmaking was a perfect medium to bring that message from the inside out.

PABLO MENDOZA: I was brought in when printmaking was already chosen. I am finding the exercise insightful and challenging. The experience has expanded my boundaries and that is something I was needing badly. I have been inundated with emails and my art time has fallen to the wayside. I am thankful for opportunities like this where I am forced to take time to create. Thank you for including me in this project.

BRANDON BAVER: Can you discuss the Carving Out Rights project and how you began to investigate Human Rights in prison, and what these rights mean when speaking of the rights of people incarcerated?

AARON HUGHES: We approached it from a question of belonging. Within the limitations of the US carceral state and “conditional citizenship” the aspirations of citizenship and the rights that may insure is rather problematic and exclusive. This took us to questions of universal and inalienable rights, of human rights. Just reading the articles prompted all kinds of questions as it was clearer that the ideals outlined in the Universal Declaration of Human Rights were not being upheld. Pointing to the inherent contradiction of the UDHR. The fact that it was crafted by settler colonial states. So this inspired us all to look more deeply at each article and imagine what they meant to each artist.

PABLO MENDOZA: The project commenced before my time at PNAP. However, I did partake in a summer reading group with the University of Illinois's Education Justice Project while in Danville Prison. The discussion revolved around article 13. We delved how borders were all imaginary and deconstructed what it means to have these borders.

BRANDON BAVER: Carving Out Rights is an amazing project - you have described it as a “production house of liberation.” Can you discuss how this project and the difficulty of teaching printmaking in prison, as well as how you cultivated an imagination of freedom within prison walls?

PABLO MENDOZA: I cannot speak to that experience but I can lend some insight into creating art in prison. Anything liberating like art is strictly policed inside prison. From controlling what type of materials are available to controlling the type of art created. I have seen 5 year old kids' birthday cards confiscated as security threat group (gang) materials because of five or six pointed stars. You can add the limitations of space and restrictions on commerce by the institution and the restrictions become compounded. For many artists inside, art is the only means by which they mark their place in society and resist being wiped out from the annals of history because of a failed social experiment. To be denied a life is one thing. To be denied an existence is a whole different conversation. A very sad one.

AARON HUGHES: “Keep your mind free.” I am not sure where this phrase originally came from but Damon Locks, one of the co-leaders of PNAP, has embraced it and shared it through his art and music. And I think it really speaks to the liberatory work happening in the prison. There are moments in the prison that through the enthralling intellectual and creative practice the prison walls fade to the background. The focus is on the ideas, the imaginations, the questions ... People often talk about being lost in the making, in the reading, and the way these processes connect people beyond the physical constraints of the prison. And over the last eight years of working in the prison I have learned that the artists and intellectuals on the inside know profoundly how to keep their minds free in ways people on the outside don’t. Like any discipline it takes practice and these artists and intellectuals on the inside have a depth of knowledge from living that practice. And like a boiling pot of freedom the creative work inside boils over the walls and has a great deal to teach us on the outside about what it means to “keep your mind free.”

BRANDON BAVER: Aaron, you have discussed your observations about the dehumanizing nature of the military-industrial complex and what you see as similar dehumanization in the prison-industrial complex. Can you discuss that further? What are your thoughts about this as well, Pablo?

AARON HUGHES: In the military, one of the first things you are taught is how to kill. A lesson that for most people is hard to take in. And throughout history even soldiers in the midst of battle have struggled to pull the trigger and kill. So the military beats people down, dehumanizes them, and takes the human and moral questions out of the equation. It trains soldiers not to think and instead obey orders and use muscle memory to pull the trigger. This is normalized and celebrated in our militarized culture but it also denies our shared humanity. To me at the core of the intersections of the security and carceral state is the idea that it is ok to deny certain people their humanity for xyz reasons. This denial is used to maintain power structures and normalize violence of white supremacy, colonialism, capitalism, militarism. A veteran can be celebrated for killing to perpetuate specific power structures while others are denied their humanity and locked up for life. The fact that profound acts of violence can happen in the name of the state without any form of accountability is the flip side of our system of punitive justice. Both perpetuate a culture of dehumanization that makes it impossible to acknowledge the depths of humanity, including one's own, or secure any kind of universal freedom and justice. Here is to collective liberation!

PABLO MENDOZA: The prison industrial complex is an extension of the military industrial complex. It is all based on imperialism and capitalism. You cannot extract one from the other.

AARON HUGHES: Exactly.

BRANDON BAVER: Can you discuss how art is essential to community building, particularly as an alternative to oppressive and dehumanizing structures? How does this connect to the idea put forward in the Universal Declaration of Human Rights in Article 27 that everyone has the right to participate in the cultural life of the community?

PABLO MENDOZA: Well we are utilizing art as a connective tissue bringing folks incarcerated to their loved ones and community members. We created *Walls Turned Sideways*, an art gallery space that will double as a community center focused on providing resources to the families of the incarcerated and those directly impacted by the prison industrial complex.

AARON HUGHES: I think about all the forms of alienation in our lives and about the “social death” Reginal speaks about. The perpetuation of violence and the trauma we navigate and the way trauma is passed down through generations. How systems of violence are taught, learned and inherited. Yet, so too is resistance to that violence and trauma. Culture is how we resist that trauma, create meaning, share meaning, pass down meaning. How we imagine and create the “beloved community” we all need.

BRANDON BAVER: Can you speak more about the *Walls Turned Sideways* project as an art gallery, community center, and space for political education? How is that project developing?

PABLO MENDOZA: Well we will officially launch on January 27! We are hosting Arkee Chaney as our first featured artist. Arkee was active in providing many of the comics published in *Stateville Speaks*, a prison newspaper written and published at the Stateville Correctional Center. Arkee’s work on comics will be followed up by programming on how to make comic book art. We are also revving up our programming on political education, community care and communal building.

AARON HUGHES: And I’ll just add a bit about what *Walls Turned Sideways* said about why it is needed:

More than a decade ago, the Prison + Neighborhood Arts/Education Project (PNAP) started with the vision of connecting inside communities at Stateville prison and outside neighborhoods in Chicago through classes, exhibitions, and events. PNAP teaches classes at Stateville with the guiding principle that art, poetry, and performance created together with incarcerated artists initiates both dialogue and action about the most critical issues of our time. Incarceration removes people from neighborhoods without adequately analyzing the social, economic, and political structures that produce the many conditions of which crime is but a symptom. PNAP’s classes, exhibitions, and events directly respond to these concerns through close collaborations with artists and poets inside prison and the communities they leave behind.

Walls Turned Sideways is an important outgrowth of this work that aims to provide a space to consistently show art of incarcerated and formerly incarcerated artists; deepen relationships with families and children of incarcerated people; and create communities of care around the very traumatic conditions of incarceration.



Imagining Human Rights in the Godschalx Gallery at St. Norbert College

IMAGINING HUMAN RIGHTS PORTFOLIO



IMAGINING HUMAN RIGHTS



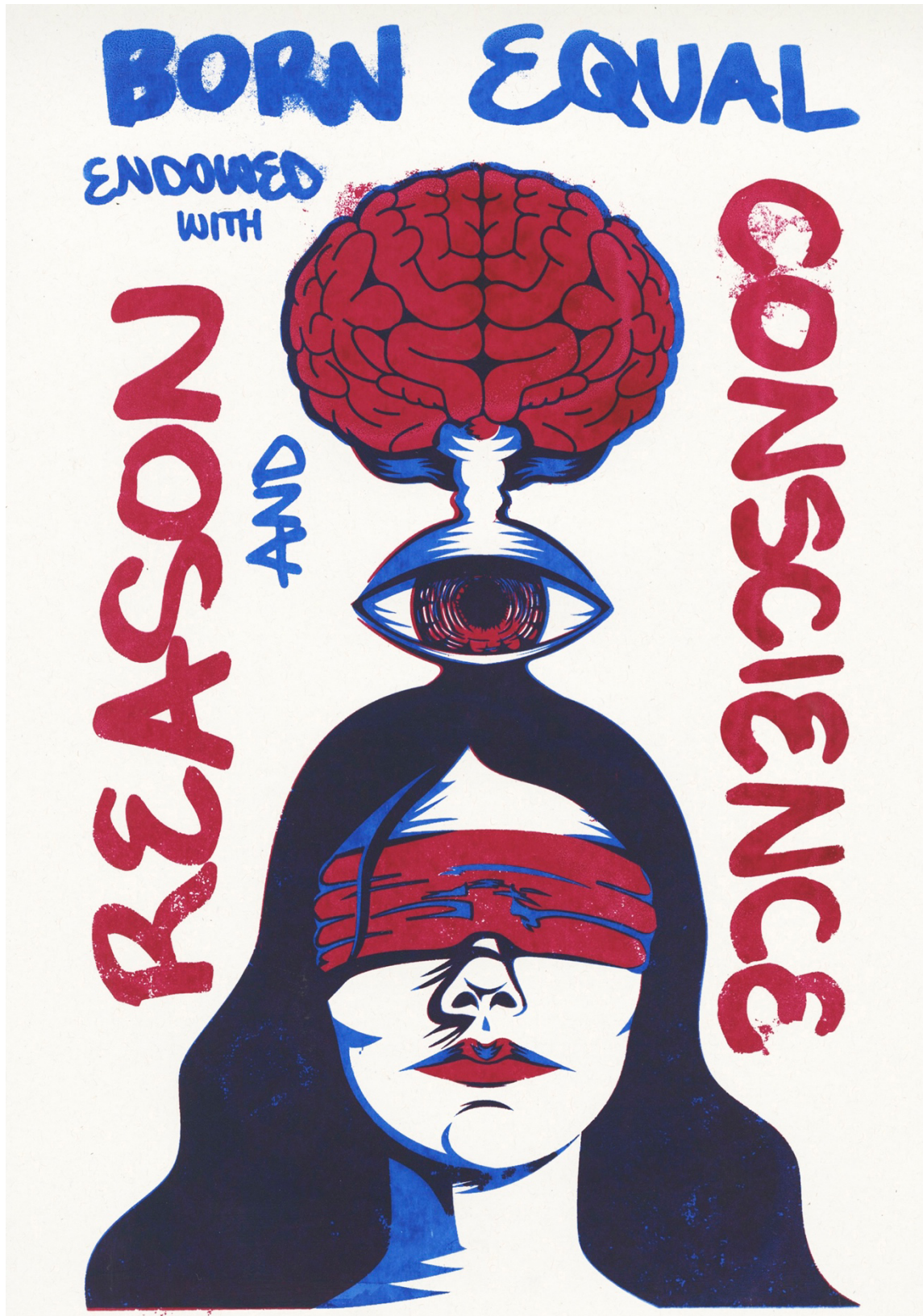
Aaron Hughes - Imagining Human Rights Frontispiece



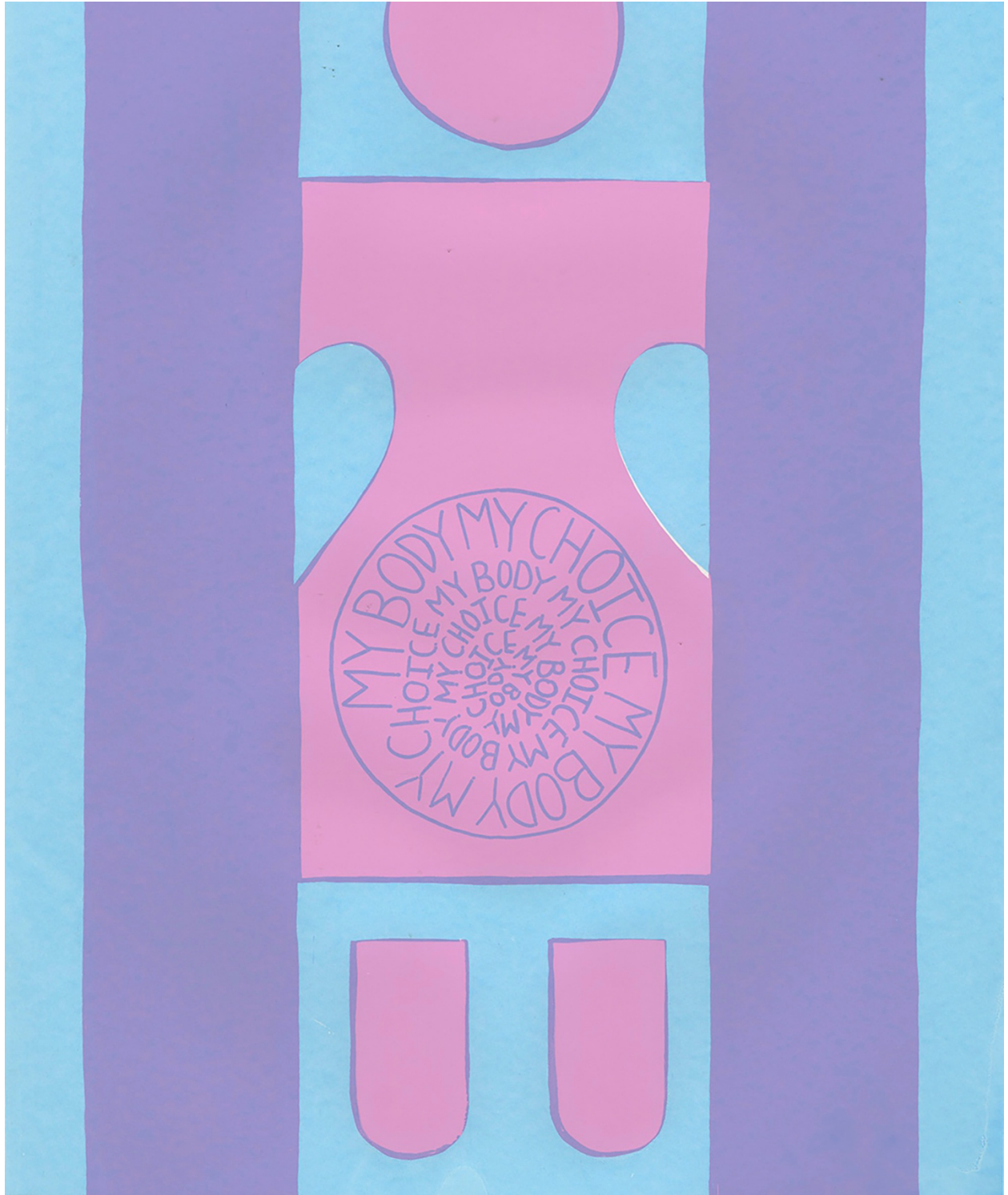
Aaron Hughes & Pablo Mendoza - Preamble



Annika Morschauser & Sam Czekała - Intrusion



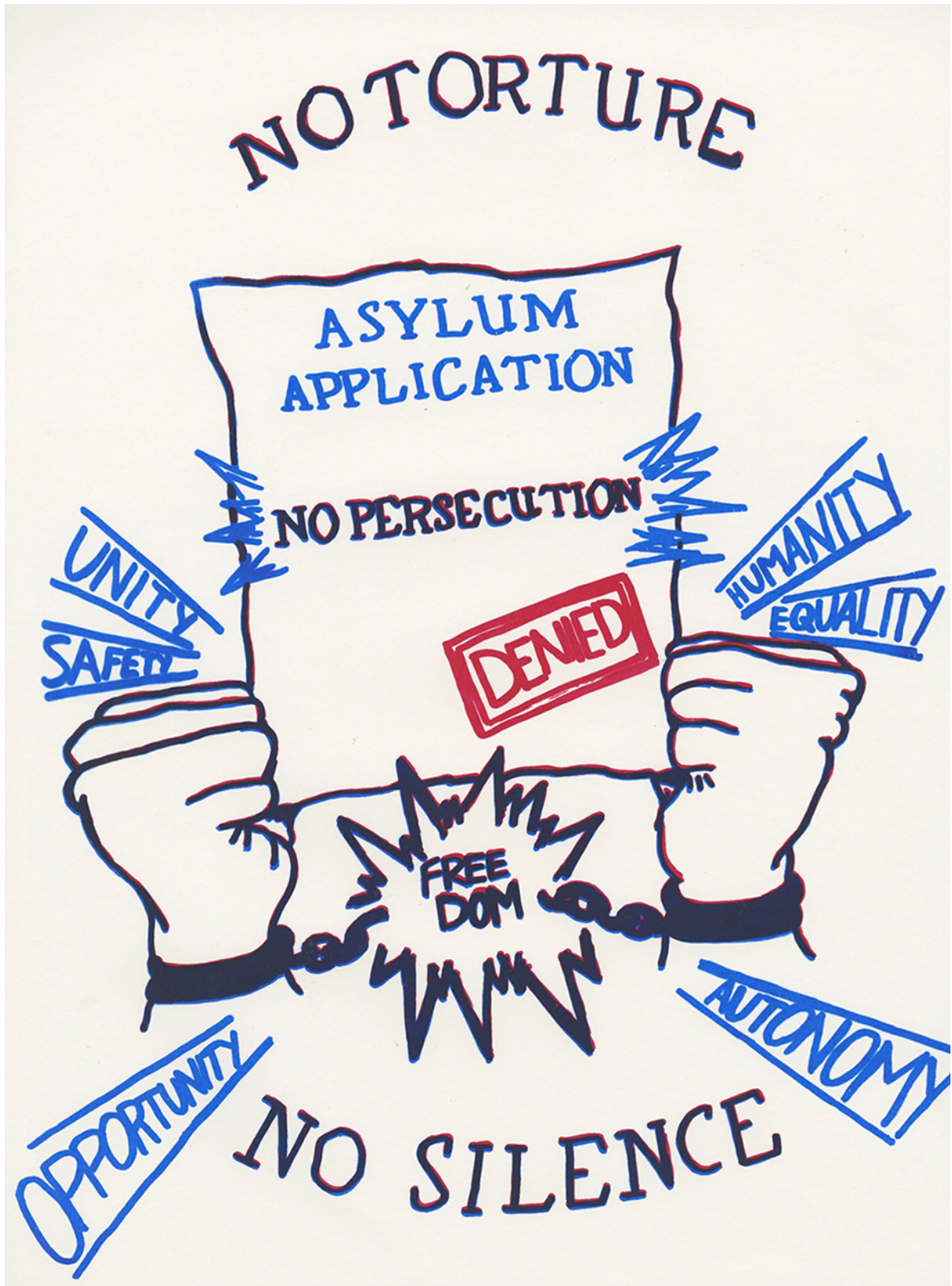
Gia Minneci & Jessalyn Rodriguez - Reason and Conscience



Kai Konitzer & Jo Mahlum - Arbitrary Arrest



Kayla Christens & Justin Zylka - Freedom of Love

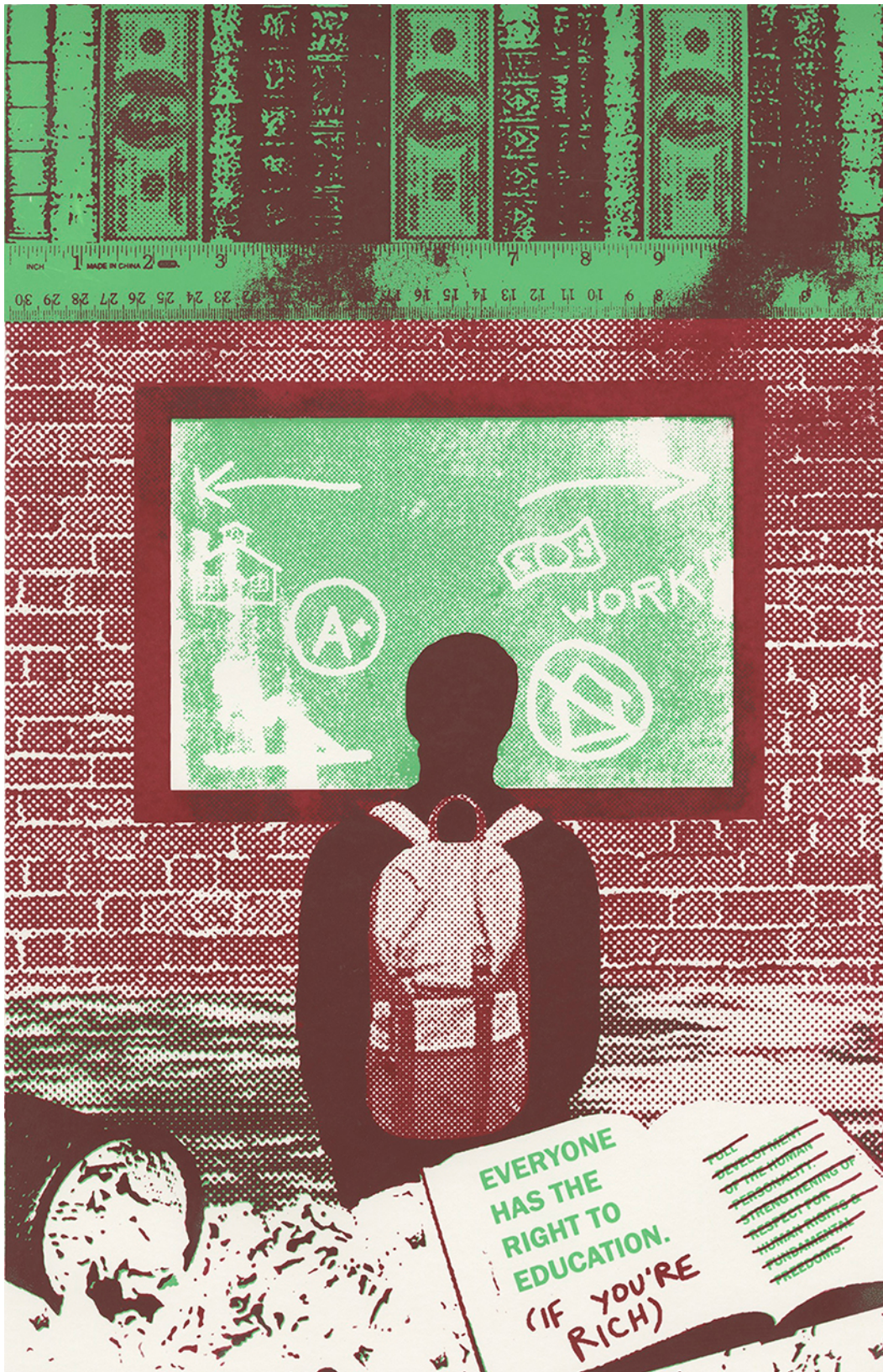


Maggie Byrne & Hailey Murphy - Forms of Freedom

Article 7: All are equal before the law and are entitled without
any discrimination to equal protection of the law.
All are entitled to equal protection against any discrimination
in violation of this Declaration and against any incitement to
such discrimination.

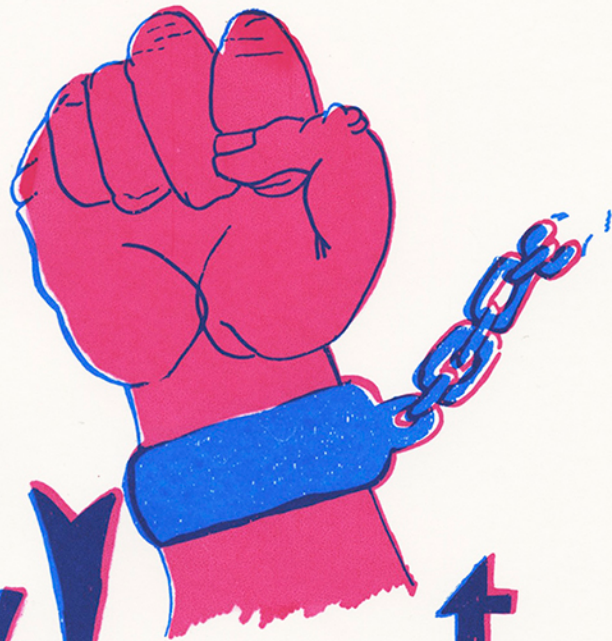


Meredith Posanski & Earl D'Souza - Justice is not Blind



Nico Velez & Ava Rachoner - Accessible Education

Justice



Liberty

Sam Satterlee & Taylor Collard - Chained



Katie Ries & Brandon Bauer - Dignita



Itzel Chavarria Castaneda & Kyler Lasee - Article 18



BIOGRAPHIES

BRANDON BAUER is an Artist, Educator, Curator, and Associate Professor of Art at St. Norbert College in De Pere, WI. He uses art as a space for ethical inquiry, exploring issues relating to democracy, nuclear abolition, terrorism, and the climate crisis by examining critical histories embedded in cultural ephemera. His work utilizes photography, video, digital graphics, and installation. Brandon's work has been exhibited and screened internationally. As an educator, Brandon has been focused on the intersection of art and democracy and has developed several iterations of an arts-based, civics-focused service-learning course.

AARON HUGHES is an artist, curator, organizer, teacher, anti-war activist, and Iraq War veteran. He often works collaboratively to create meaning out of personal and collective trauma, deconstruct and transform oppression systems, and seek liberation. Working through an interdisciplinary practice rooted in drawing and printmaking, Hughes develops projects that deconstruct militarism and related institutions of dehumanization. In addition, Hughes works with various art and activist projects, including Justseeds, About Face: Veterans Against the War, and the Prison + Neighborhood Arts/Education Project.

PABLO MENDOZA Pablo Mendoza is a proud father and lifelong student. He is a staunch advocate for the poor and disenfranchised with an eye towards a more equitable tomorrow. Pablo is a prison abolitionist who struggles against the privileges imbued upon him by society. Pablo is directly impacted having served 22 years within the Illinois Department of Corrections. He's currently a Project Manager with the Prison + Neighborhood Art/Education Project, Walls Turned Sideways. He is also involved with several other campaigns throughout the state including: University of Illinois Education Justice Project Reentry Guide Initiative; Freedom To Learn Campaign; Illinois Coalition for Higher Education in Prison; Illinois Reentry Alliance for Justice; Fully Free Campaign; and others.

KATIE RIES is an Associate Professor of Art who makes multidisciplinary artwork that encourages people to connect to their plants and places through humor, observation, and contemplative action. Her teaching encourages students to experiment widely with materials and techniques, work iteratively to refine images and ideas, and reflect collectively in writing on the processes of art and design.



IMAGINING HUMAN RIGHTS

**AN EXHIBITION CELEBRATING THE
75TH ANNIVERSARY OF THE
UNIVERSAL DECLARATION OF HUMAN RIGHTS**

**ST. NORBERT COLLEGE
BUSH ART CENTER, GODSCHALX GALLERY
JANUARY 22 - MARCH 22, 2024**

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