

# CREATIVETIME

**Benefit Album Featuring Formerly Incarcerated Vocalists with  
Larry Heard, Robert Owens, Empress Of, Kyp Malone (TV on the  
Radio), Honey Dijon, MikeQ, Ian Isiah, Nguzunguzu**



*Bring Down The Walls. Album design by Panny Chayapumh for Creative Time*

**— Available on Bandcamp Today —**

(New York, NY — May 1, 2018) — **Creative Time** is proud to announce its first musical release: the house album ***Bring Down The Walls***, a benefit compilation featuring covers of the most enduring house hits. Each track is a collaboration between formerly incarcerated vocalists and cutting-edge electronic musicians. The album is available as a **pay-what-you-wish download on Bandcamp**, with proceeds going to **Critical Resistance**, a grassroots organization building an international movement to end the prison industrial complex. May will also mark the start of pre-orders for the limited edition vinyl double LP, coming out this fall.

[LISTEN HERE](#)

The album is one aspect of Creative Time's latest public project, *Bring Down The Walls*, presented in partnership with **The Fortune Society**, artist **Phil Collins** and over 100 collaborators, which turns an unconventional lens on the prison industrial complex through house music and nightlife. In addition to the album, *Bring Down The Walls* is also a communal space that functions as a school by day and dance club by night—at the historic Firehouse, Engine Company 31 at 87 Lafayette, open every Saturday in May.

## **LISTEN, SUPPORT, DOWNLOAD, AND PRE-ORDER YOUR VINYL**

The album is available as a **pay-what-you-wish download on Bandcamp**, and as a limited edition vinyl double LP on pre-order.

*Bring Down The Walls* supports those working to dismantle the prison industrial complex. Proceeds from this compilation will go to the New York Chapter of Critical Resistance, a grassroots organization challenging the belief that caging and controlling people makes us safe. Rather than “broken”, Critical Resistance views the current prison system as working effectively at its true purpose: to contain, control and kill people representing the greatest threats to state power, including people of color, immigrants, the poor, and members of the LGBTQ+ community. In turn, the organization's aim is not to improve the system further, but to shrink it into non-existence. Through a member-run national network, Critical Resistance works to build healthy, self-determined communities and promote alternatives to the current system.

## **TRACKLIST**

01. **Bring Down The Walls (2.0 Rework)** – Larry Heard, Robert Owens & Cameron Holmes
02. **You're Gonna Miss Me** – Empress Of & Michael Austin
03. **Move Your Body** – Figure Skater & King Tolen
04. **Break 4 Love** – Nguzunguzu & Cinthia Candelaria
05. **Promised Land** – Kyp Malone & Robert Pollock
06. **Love Can't Turn Around** – MikeQ, Ian Isiah & Amanda Cruz
07. **That's The Way Love Is** – Honey Dijon, Seven Davis Jr. & Q Williams
08. **Your Love** – Morgan Wiley, L'Rain & Patrick Gordon

## **ABOUT THE ALBUM**

Featuring classic house tracks from the late-80s, such as “Break 4 Love”, “Promised Land,” “Your Love,” and the project's namesake “Bring Down The Walls,” the album reimagines songs that are at once political anthems and odes to desire, connection, yearning, and physical action.

The album's vocalists are talented, non-professional singers who bridge different generations and backgrounds. The contributing musicians represent a range of styles, including names such as **Honey Dijon**, **Empress Of**, **MikeQ**, **Ian Isiah**, **L'Rain**, **Kyp Malone**, and **Nguzunguzu**. For a special contribution bringing together old and new eras, **Larry Heard and Robert Owens**, the original creators of the title track, have reunited to produce a new version of “Bring Down The Walls” especially for this project.

“Being formerly incarcerated myself, I am keenly aware of the therapeutic power of music and knew this project would be an opportunity for me to utilize my talent in a constructive way. I believe the people closest to a problem are best positioned to solve it,” said *Bring Down The Walls* vocalist **Cameron Holmes**.

“When I first heard about the project, I was excited because I am a big fan of house. But while I love music, I never imagined I’d hear my voice on an album,” said ***Bring Down The Walls* vocalist Amanda Cruz**. “This opportunity has helped me overcome my fear of being judged on who I am or how I sound. I plan to take this new confidence everywhere I go.”



*Bring Down The Walls*. Vocalist Amanda Cruz during a project recording session in NYC. Photo: César Martínez.

## **ABOUT THE PROJECT**

*Bring Down The Walls* pulls into focus the dichotomy between the sense of freedom, unity and joy ingrained in house music, and the punitive control and violence—physical, mental and emotional—perpetuated by the U.S. prison system. Set up as a deeply collaborative framework defined by the impulse to meet, listen and cultivate more comprehensive knowledge about mass incarceration, the project is inspired by the ethos of early house music venues, which often functioned as hubs of political engagement as much as spaces of personal liberation and collective transcendence.

At the heart of *Bring Down The Walls* is the pairing of knowledge built from research with that which has been gained by experience, including a wide range of views and a focus on prison abolition. Daytime programs will be primarily led by people who have experienced the system and those working to change it, drawing powerful new connections on the issues and campaigns around decarceration, immigrant rights, ending cash bail, closing jails and prisons, and improving reentry. By night, this communal space will also convene DJs, musicians, performers, and other influential contributors to New York City’s current club scene, acknowledging the history of nightlife as a haven of abandon and temporary relief in which divisions of race, class, gender, and sexuality are often crossed in unexpected ways.

The unusual connection between house music and incarceration comes from years in which Collins worked with men serving long-term sentences at Sing Sing in New York. Structured around the formation of an unofficial band, sessions repeatedly turned to a canon of dance floor anthems, which were a formative influence for both the band members and Phil. Deepening this personal connection is the historical context, as in 1980s the exponential rise of mass incarceration in the U.S. coincided with the emergence of a new dance sound coming out of the communities disproportionately targeted by

regressive criminal justice policies. This experimental electronic music soon took over downtown Chicago, Detroit, New York, and Manchester in England, where Collins grew up, as well as, in quick succession, the rest of the world.

## **ABOUT CREATIVE TIME**

Creative Time, the New York based public arts non-profit, is committed to working with artists on the dialogues, debates, and dreams of our time. Creative Time presents the most innovative art in the public realm, providing new platforms to amplify artists' voices, including the Creative Time Summit, an international conference convening at the intersection of art and social justice. Since 1974, Creative Time has produced over 350 groundbreaking public art projects that ignite the imagination, explore ideas that shape society, and engage millions of people around the globe. Since its inception, the non-profit organization has been at the forefront of socially engaged public art, seeking to convert the power of artists' ideas into works that inspire and challenge the public. Creative Time projects stimulate dialogue on timely issues, and initiate a dynamic experience between artists, sites, and audiences.

## **ABOUT PHIL COLLINS**

Phil Collins' films, installations and live events explore the intersections of art, politics and popular culture. Often working with disregarded or marginalized communities, Collins looks past conventional media portrayals, aiming instead for a more nuanced and empathic vantage point. Since the 1990s he has collaborated with, amongst others, disco-dancing Palestinians; Kosovan Albanian refugees; the youth of Baghdad; teachers of Marxism-Leninism from the former German Democratic Republic; a leading anime studio in Tokyo; anti-fascist skinheads in Malaysia; a homeless centre in Cologne; and prisoners, pensioners, school kids, and a symphonic orchestra in Glasgow. Reflecting critical consciousness, immediacy and commitment to myriad forms of experience, Collins' projects question the cut-and-dried meanings of social situations and definitions of language, economic status and locality. Solo exhibitions of his work have been presented around the world, including Museum of Contemporary Art, Cleveland, OH (2017); Metropolitan Museum of Art, New York and Museum of Contemporary Art, Chicago, IL (both 2016); Gallery of Modern Art, Glasgow (2015); Museum Ludwig, Cologne (2013); and British Film Institute, London (2011). Collins is Professor of Video Art and Performance at the Academy of Media Arts in Cologne, Germany.

## **ABOUT FORTUNE SOCIETY**

Founded in 1967, The Fortune Society has advocated on criminal justice issues for five decades and is nationally recognized for developing model programs that help people with criminal justice histories to be assets to their communities. Fortune offers a holistic and integrated "one-stop-shopping" model of service provision. Among the services offered are discharge planning, licensed outpatient substance abuse and mental health treatment, alternatives to incarceration, HIV/AIDS services, career development and job retention, education, family services, drop in services and supportive housing as well as lifetime access to aftercare.

## **CONNECT**

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#BringDownTheWalls

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