



MADE IN PRISON

Front Cover:

Welmon Sharlhorne, *Untitled*, n.d., pen and marker on board, 22" x 28"

Prison architecture, dragons, birds and clocks are recurring images in the work of Welmon Sharlhorne, who uses these symbols to represent his experiences as an inmate in the Louisiana prison system. The fantastic-geometric style and radial patterns that distinguish Sharlhorne's drawings are made using jar lids and bottle tops of various sizes.



MADE IN PRISON

CONTEMPORARY ART BY
INCARCERATED MEN AND WOMEN

Co-curated and with an introduction by
Julia Dzwonkoski and Kye Potter

Essay by Jean Gregorek

November 7, 2003 - February 6, 2004

Herndon Gallery
Antioch College
Yellow Springs, Ohio



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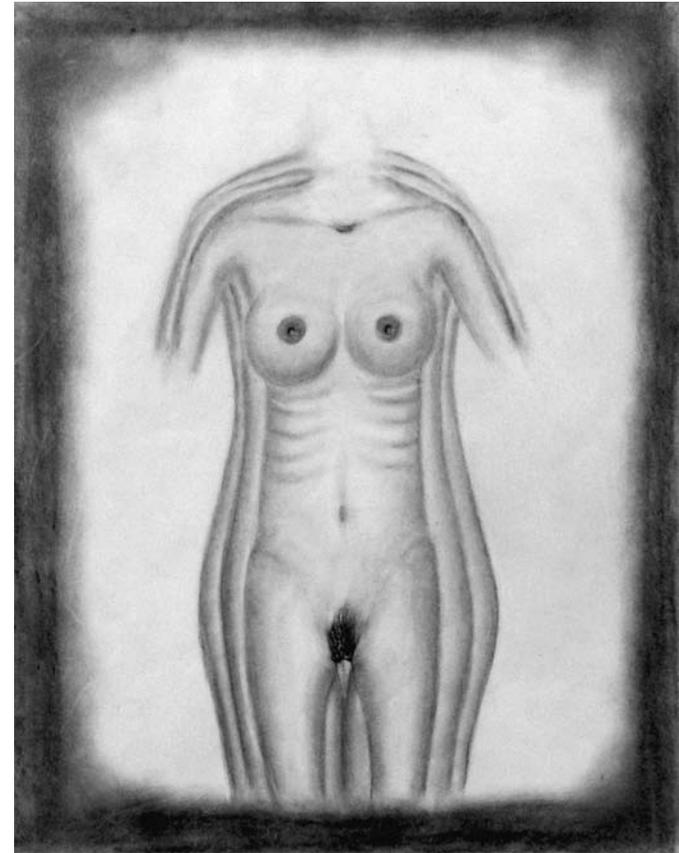
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Julia Dzwonkoski and Kye Potter

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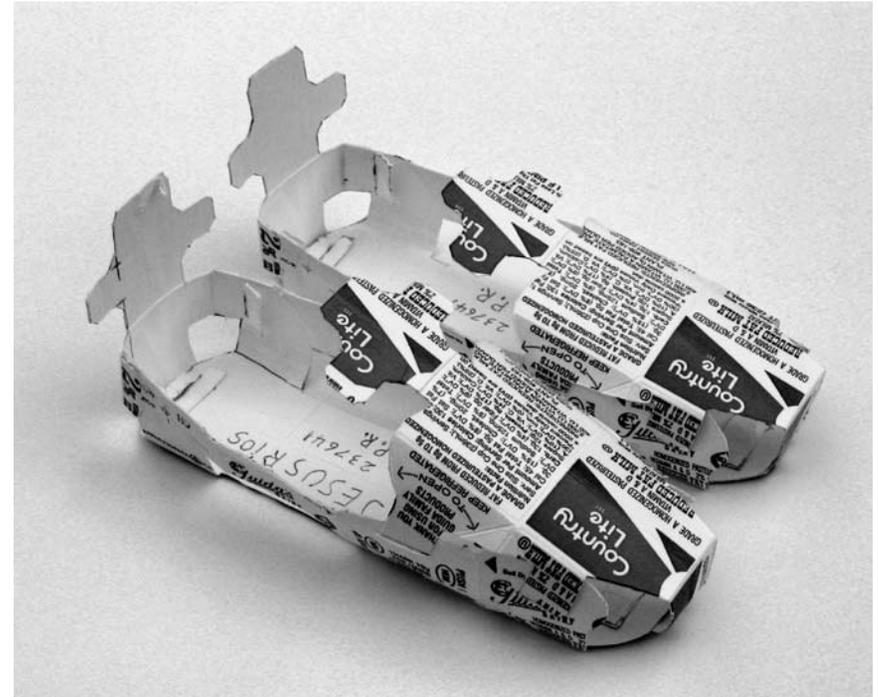


Dennis Smith, *Unnatural Selection*, 2003, pencil on paper, 11" x 8½"

For Dennis Smith, drawing is a form of rehabilitation and reflection. "I find that the prisoners that do artwork also feed the birds and chipmunks. For a lot of them, it's the first time they ever really thought about the welfare of another living creature." In *Unnatural Selection*, Smith questions the transformation of the female body to conform to social ideals. In addition to drawing, Smith has written two science fiction novels and considers himself "one of the few black headbangers."



Jesse Drones, *Untitled*, n.d., pen and pastel on paper, 11" x 8½"



Jesus Rios, *Slippers*, 2003, milk carton, 4" x 9½" x 3½"

Jesus Rios was born in Puerto Rico, where he spent his childhood "watching things and learning how they worked." Rios creates both decorative and functional sculpture from leftover materials (milk cartons, drinking straws, plastic bags). "Whatever I can find I use." Rios is unable to hear, speak, read or write. He considers his artwork an important means of communicating with others. With his dependence on sight, Rios developed the ability to construct everyday items from memory. He has created mobile homes, elephants, purses, briefcases, dinosaurs, camels, shoes, church items, chairs, guitars, hats, ships, tow trucks, carnival machines, horses, crowns, school bags, dogs, and garbage trucks. Rios' sculptures are carefully engineered without the use of glue, staples or tape.

INTRODUCTION

by Julia Dzwonkoski and Kye Potter

"I would never have imagined that history was connected to art, that philosophy was connected to science, and so on. The usual way that people are taught to think in america is that each subject is in a little compartment and has no relation to any other subject. For the most part, we receive fragments of unrelated knowledge, and our education follows no logical format or pattern. It is exactly this kind of education that produces people who don't have the ability to think for themselves and who are easily manipulated"

—Assata Shakur

According to Justice Department statistics, the US prison population has nearly doubled in the last ten years. In the last five years, Ohio has opened eight new prisons including a \$65 million supermax facility. While the prison system has expanded, interaction between incarcerated individuals and the rest of society has become increasingly limited not only by current legislation, but by fear and misunderstanding fueled by media representations of prisons, police and criminals. These and other factors have led to an increasingly marginalized culture behind bars.

This exhibition brings together two subjects, prison and art, that are rarely considered in relation to one another. It brings attention and recognition to the many men and woman who are making art inside America's prisons. With limited materials, encouragement and feedback, these artists are creating art worlds of their own and exploring a range of artistic practices: realist depictions of daily life, inventive uses of available materials, appropriations of pop culture, works that meet erotic and self therapeutic needs and art commissioned by guards and other inmates. We hope that seeing these artworks, learning about the individual artists

and recognizing the conditions under which these works were made will lead to a broader understanding of what prisons are, who is in prison and how prisons effect not only individuals but our entire society.

This exhibition features works that are exceptional both inside and outside the prison context in which they were made. Billy Brown's richly textured abstractions (p.12), for example, and Daniel Watson's surreal critiques of consumerism (p.9), challenge popular assumptions about prisoners and prison life, including our expectations about the kinds of art inmates are likely to produce. Both Brown and Watson have produced extensive bodies of work over the course of many years. Like many artists in this show, they have developed individual approaches to both materials and subject matter.

We have also tried to include art forms and approaches that are widely used by prison artists. The slippers made of milk cartons by Jesus Rios (p. 4), Michael Caron's soap carvings (p. 2) and Virgil Williams' relief portraits made of layered cardboard (p. 28), demonstrate the resourcefulness of prison artists who transform discarded materials into works of art. Works inspired by tattoo and other traditional forms of prison art are also included, as are works like the labor-intensive drawings of Thomas O'Dell (p. 7) and David Elliott (p. 21), that mark the passage of time.

In some cases, we've chosen works that examine specific aspects of incarceration. LuAnn Talbert's *Battered Woman* (p. 6), for example, calls attention to the high percentage of imprisoned women that were victims of abuse prior to their incarceration. Jesse Drones' portraits (p. 4) emphasize the hardships of isolation and the need to remain connected to friends and family, if only through images. Autobiographical paintings have been a means of survival for Wynn Satterlee who began painting after he was diagnosed with cancer. Many of Satterlee's works refer to the physical and emotional deterioration associated with both illness and incarceration (p. 9, back cover).

Most of the artists in this show got started or became serious about their work while in prison. Nearly all began making art in response to specific conditions of prison life: enforced boredom, lack of privacy,



LuAnn Talbert, *Battered Woman*, 1996, Charcoal on paper, 18" x 12"

Thomas O'Dell, *The Mind's Eye*, 2003, ballpoint pen on paper, 9" x 12"

In Thomas O'Dell's drawings, thousands of densely packed emblems, icons and figures fill the page. For O'Dell, each detail has a specific meaning. The thumb on the left of *The Mind's Eye*, for example, "signifies oppression" while items like "money, smiles, stamps, etc." are included as things that are not allowed or difficult to obtain in prison. O'Dell's influences include album covers, comic books and the tiny doodles in *Mad* magazine. Only recently, with the exhibition and sale of his work, has O'Dell come to regard himself as an artist. "I never had the self-confidence and pride that I now have," he writes, "I have stopped scratching out and throwing away mistakes." Asked how he would respond to those who want to eliminate art programs in prisons, O'Dell states, "I would ask them to sit in a room for 23 hours a day and give them limited books and some art materials and time, lots of time... and ask them not to create."

limited contact with family and friends, and the need to relieve stress and escape from oppressive, institutionalized surroundings.

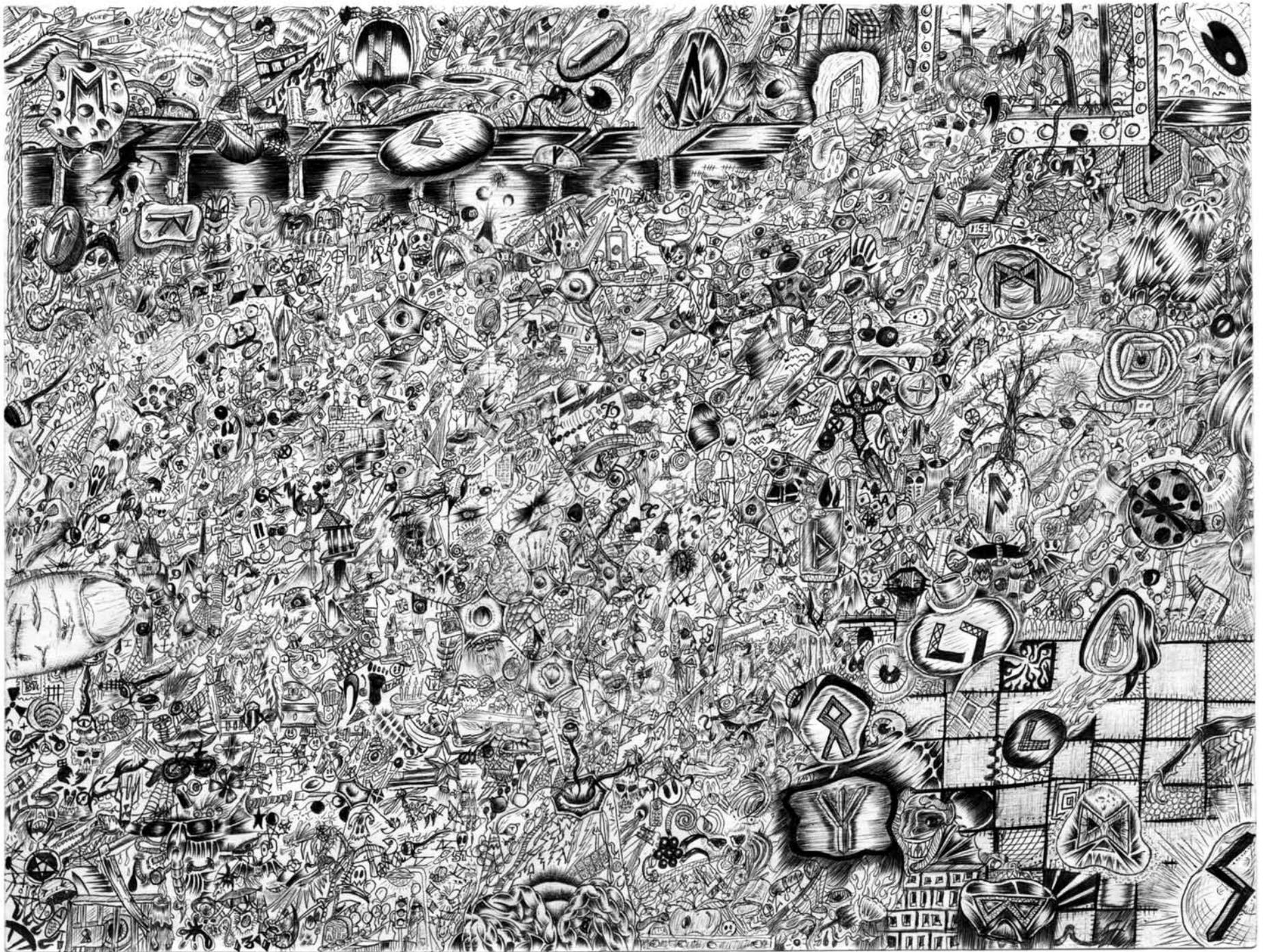
While coming to art for a variety of reasons, most inmates experience similar long-term benefits. Greater confidence, patience, self-discipline, pride and the ability to think for one's self are among the attributes that art brings out; attributes that, in the words of a top prison administrator, are "basic to an inmate's ability to function responsibly upon release."¹

This connection between art and rehabilitation was embraced in the 1960s and 70s as part of a national movement to reform the US prison system. Arts programs established in correctional facilities across the country provided inmates with materials, space in which to work and opportunities to publicly exhibit their work.

Despite many success stories, the majority of these programs have since been cut back or eliminated on the grounds that they are undeserved luxuries; that they reward rather than punish criminal behavior. A similar rationale has led many states to pass legislation that prohibits inmates from selling their artwork, even when the proceeds are donated to charity. All but few states have discontinued official exhibitions of prisoners' art that once offered public exposure and a sense of accomplishment to participating artists.

A general shift in prison policy over the past 25 years has likewise served to radically limit inmate education, expression and interaction with society. "Tough-on-crime", "zero tolerance" policies have made longer prison sentences and mandatory minimums the norm in many states. The result has been a drastic increase in incarceration rates, particularly for non-violent offenders, who now make up 70% of the total prison population. At the same time, increasingly restrictive prison conditions suggest that imprisonment alone is not sufficient punishment. Consider the supermax prison, where inmates spend 23 hours out of each day in total isolation. Cut off from society, other inmates and all meaningful activities, one prison artist compares his life in a supermax to being "buried alive."

The elimination in 1994 of federal Pell grants that enabled prisoners to earn college degrees while serving their time, has left prisoners less educated and less able to represent their own interests both while in



prison and after their release. In addition to combating the high illiteracy rates that characterize those entering the prison system, state sponsored education programs helped to ensure regular contact between inmates and people on the outside. The elimination of these programs translates into a reduced community presence within the prison system, an unhealthy situation for everyone involved.

Following California's lead, many states have adopted legislation limiting prisoners' access to the press and vice versa. The new laws prohibit the use of cameras and other recording devices on prison grounds and place prison administrators, instead of journalists, in charge of determining what, when and how stories about prisons are relayed to the public.

Revised visitation policies in many states, combined with the practice of routinely relocating prisoners, prevent the positive interactions and consistent family contact that corrections officials agree are crucial to the rehabilitative process.

As these policies make clear, rehabilitation is no longer even given lip service as the main goal of imprisonment. What then are prisons for? What societal interests are served by institutions that keep inmates isolated, uneducated and accustomed to an atmosphere of violence and repression?

As Jean's Gregorek's essay points out, America has become increasingly dependent upon incarceration as a solution to complex social and economic problems like poverty, unemployment, drug addiction and racial inequality. Far from promoting public safety and rehabilitating offenders, prisons now serve as "warehouses" for poor, minority and other populations that have been displaced by deindustrialization and the elimination of social welfare programs.² Incarceration not only covers up massive social and economic imbalances, it contributes to them. As prisons grow in size and number, more and more individuals, businesses and institutions rely on the prison system, now a \$27 billion a year industry, as a source of jobs as well as lucrative contracts and investment opportunities, all subsidized at taxpayers' expense. In short, we have created a system that regards prisoners' bodies as commodities while devaluing their voices and perspectives.

Responding to these conditions, a number of non-profit organizations continue to provide arts and education programming in correctional facilities despite shrinking budgets and a hostile political climate. The University of Michigan's Prison Creative Arts Project (PCAP) organizes art, theater and creative writing classes, an annual art show now in its 9th year, and a mentoring and portfolio development program for juvenile offenders. Community Partners in Action (CPA) provides art classes and exhibition opportunities for prisoners in the state of Connecticut. Participating inmates are encouraged to develop a body of work that CPA will store until their release. Philadelphia's Books through Bars chapter began exhibiting artwork sent along with book orders from prisoners across the United States. The group now actively solicits art on the subject of incarceration and has published a book featuring works from their collection. New York's Fortune Society helps former prisoners transition back into society through a variety of training and support services. The Society organizes an annual art exhibition and publishes a quarterly magazine that is distributed free to inmates throughout the country. Art for a Child Safe America, a program operated out of Columbus, Ohio, provides art therapy programs and has released multiple publications and a CD featuring the music and poetry of juvenile offenders.

These programs are improving individual lives and focusing overdue public attention upon prisoners' voices. They deserve our recognition and support not only for the positive experiences they bring prisoners, but as part of a broader movement to de-carcerate and create a society that relies less and less on prisons. If such a society seems difficult to imagine today, consider that just 25 years ago, most of the artists in this exhibition would never have been sent to prison in the first place.

1 California Department of Corrections Director James Rowland from his introduction to *Light From Another Country: Art from the California Prisons*. Sacramento: California Department of Corrections, 1987. p .1.

2 Christian Parenti, *Lockdown America*. New York: Verso, 1999. p.169.



□ Frank Jones, *Untitled*, n.d. colored pencil on paper, 25½” x 30”

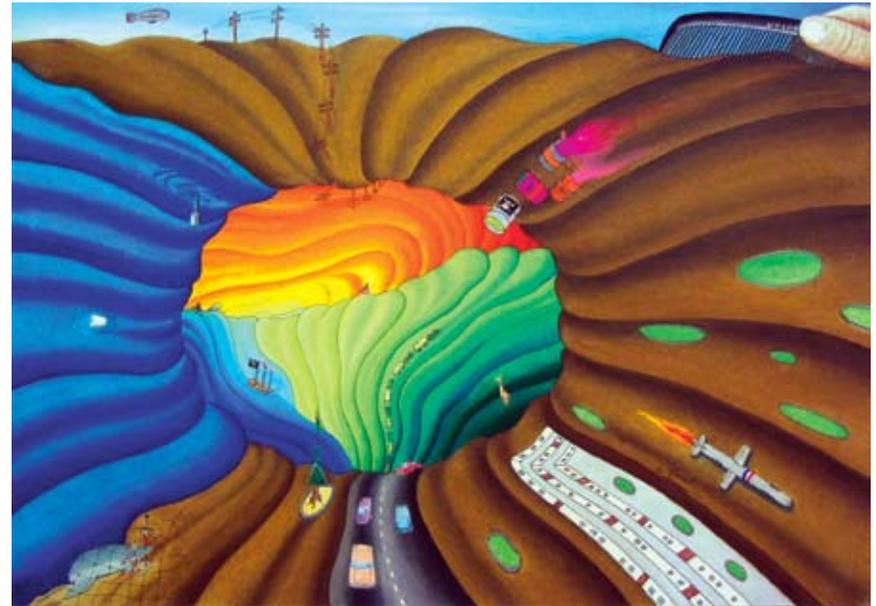
Imprisoned in Texas for much of his life, Frank Jones began drawing on discarded paper with the red and blue lead pencils used by prison bookkeepers. Jones produced hundreds of drawings depicting spirits that had been appearing to him since childhood. He called the drawings “devil houses” and titled many of them after the spirits each contained: *Flying Fish Devil House*, *People Eatin’ Devil House*, *Hawaiian Humpty Dumpty Devil House*, and *Creepin’ Blue Devil Spider House*. Jones died in a prison hospital in 1969.

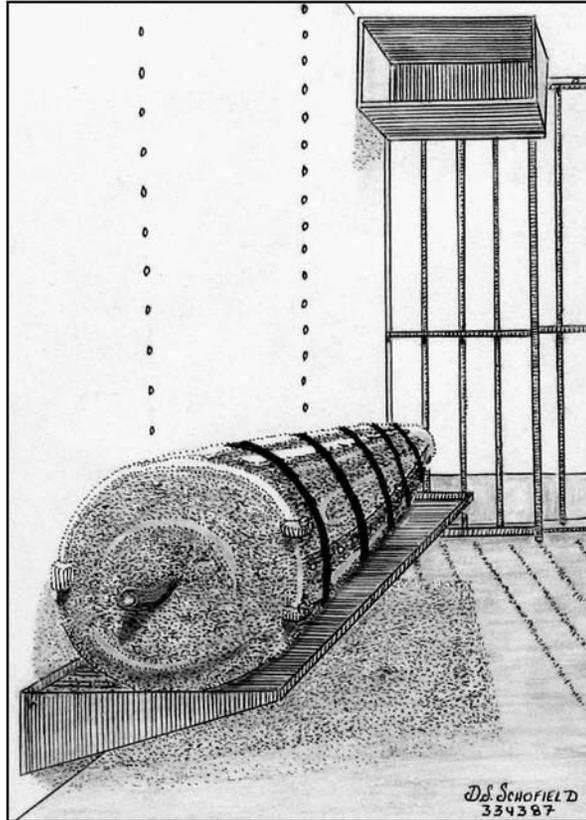
□ Daniel Watson, *Thinking of History*, 1989, mixed media on paper, 15½” x 22¾”

Daniel Watson returned to making art and began studying art history while incarcerated in California. A college-educated Vietnam veteran, Watson has used art to dramatize the cultural and environmental consequences of globalization. His most well known series features semi-trucks erupting and sinking in an earthquake-ridden Southern California landscape. As an artist, Watson feels he has a “social responsibility to create a balance and stabilizing effect in our society.”

□ Wynn Satterlee, *53 Thinkers*, 2003, acrylic on canvas, 18” x 24”

Wynn Satterlee was diagnosed with cancer while serving a 20 year sentence. Frustrated by a lack of adequate health care, he began painting as a way to manage pain and recover from his illness. In the three years since his diagnosis, Satterlee has produced over 200 paintings, an impressive body of work with recurring themes and subject matter. A primary image for Satterlee is a seated figure with his head in his hands. In some works, this posture suggests isolation, anonymous suffering and the need for self-protection while in others it indicates reflection and relaxation. Whether depicting everyday scenes or exploring the personal experience of being “frozen in time,” Satterlee’s paintings are distinguished by their bold use of color and texture, particularly considering the colorless environment in which they were made.





“FACTORIES OF EXCLUSION:” THE POLITICS OF PRISONS IN THE ERA OF GLOBALIZATION

by Jean Gregorek

*Maybe nothing can save us tonight,
not love or religion
or the needle that comes to us
in sleep and flowers in our veins.
....Maybe nothing changes*

*and maybe not even blood
splashed across this concrete
would make a difference, would buy
our way back. Maybe there's no currency
they'll take, no promise
they'll believe. Maybe not even
death can get us out this time,
and maybe it's finally too late*

*for us, brother, maybe what remains
is just a little static on your radio
a music that plays on the far side
of these bars, something we confuse
for church bells, a child singing,
a shadow that steps to meet us in the dark.*

From “Vivaldi on the Far Side of the Bars” by M.A. Jones
Written in Arizona State Prison, Buckeye, Arizona 1982.¹

Introduction: Public Enemy Number 2,256,947...and Counting

There has been an alarming lack of public discussion acknowledging the new realities of incarceration in the United States. With barely any debate on the subject, we have become the world leaders in imprisonment. The prison population of the United States has increased

D.S. Schofield, *Steel Cocoon II*, 2002, colored pencil and pen on paper, 12" x 9"

D.S. Schofield began producing humorous, instructional and “social comment” illustrations in prison as a way to pass time. Schofield describes himself as “an amateur artist, self-taught through library books” who enjoys drawing as a “mental exercise.” He writes, “I’d really miss art if I had to abandon it. For one thing, I’m a mental patient and drawing is therapeutic.” Schofield has been incarcerated in Texas since 1977.

in real numbers from 196,000 inmates in 1972 to approximately 2.2 million today; over five times as many U.S. citizens are now locked up compared to thirty years ago.² While this historically unprecedented explosion of the prison population, along with its causes and relation to crime rates, has been the object of many a criminological study, so far few of these reports and analyses appear to have registered with the popular news media or with U.S. policy makers. Although we have clearly entered a new phase of crime management through incarceration, there seems to be a deliberate refusal to examine this fact.

Several converging factors explain the growing prison population; these include changes in sentencing practice, increased policing of drug-related crimes, heightened racial profiling, and the rise in the likelihood that a conviction will result in a prison term, as opposed to a non-custodial punishment. Tough on crime policies that yielded longer sentences and mandatory minimum sentencing continued to prey on voter fears throughout the nineties. Who exactly is being convicted under the new laws? A significant number are incarcerated for drug offenses under the strict laws passed in the 'war on drugs.' Whereas in 1980, one of every 16 state prison inmates was incarcerated for a drug offense, by 1995, one in every four state prisoners was a drug offender. Statistics also show that the prison population is composed largely of people from underprivileged backgrounds—roughly 37 % of incarcerated women and 28% of men had monthly incomes of less than \$600 just prior to their arrest. And several reports demonstrate a direct correlation between the vogue for prison building and the decline of the social safety nets provided by the welfare state, with the result that jails and prisons have become holding tanks for the mentally ill, the homeless and the addicted.³ A recent study finds that the most punitive states are those with the least commitment to welfare, housing, and job programs, while those with more extensive welfare nets have dramatically lower rates of incarceration.⁴

If poverty is obviously a key factor in determining the likelihood of a prison sentence, race and ethnicity seem to play an even more definitive role. Half of the people now held in U.S. prisons are African-American, a percentage far out of line with their presence in the U.S. general

population (about 13%). 43% of the fast-rising female prison population are African American; 12% are Latina. Numerous criminological studies have established that African-American and Hispanic males are subject to racial profiling. They are also sent to prison at a far higher rate than whites for similar offenses, and in particular for non-violent offenses.⁵ If current trends continue, a shocking 29% of African-American males born today can expect to spend time in prison.⁶

One could perhaps make a utilitarian argument that the enormous expense of building and maintaining so many high-tech cages could be justified if crime has actually been prevented and law-abiding citizens made significantly safer; however, the fear of crime and sense of insecurity remains endemic (despite falling crime rates in many categories of crime). Meanwhile, the homicide rate in the U.S. continues to exceed that of Western Europe by four to one. When it comes to violent crime, voters are clearly not getting what they are paying for, as Americans are hardly free to walk the streets of many cities (this is especially marked if one compares the safety of our cities to those in Europe or Japan). Many criminologists agree that prisons have not been particularly effective in combating crime, especially in its most feared forms.⁷ We have managed to obtain the worst of both worlds: a population at high risk of violent crime—particularly rape, homicide, and aggravated assault—alongside an extremely expensive but largely ineffectual solution which targets the poor and members of racial minorities, criminalizing them in large numbers for non-violent offenses.

How then did things come to such a pass? This essay will examine a history of the prison and the penal philosophies that have justified its existence, leading up to the current moment. I argue that mass incarceration has been America's response to the economic and social disruptions of late capitalism. Prisons that once put socially deviant bodies to work are now being used to contain the dispossessed domestic labor force that global capitalism has rendered superfluous. A combination of cultural and political factors, including the ugly history of American racism and the recent dismantling of the welfare state, have led us toward this problematic solution. Unfortunately, we are well on our way to creating what Mike Davis calls a "permanent prison class."⁸ As



□ Anthony Aroz, *The Alpha and the Omega*, 1993, mixed media on paper, 18" x 24"



□ Billy Brown, *Untitled*, 1999, colored pencil on board, 20" x 30"



Inez Nathaniel-Walker, *Untitled*, 1977, colored pencil and marker on paper, 14" x 11"

While serving time for criminally negligent homicide of a man who apparently mistreated her, Inez Nathaniel-Walker began drawing on the backs of prison evaluation sheets. A staff member at Bedford Hills Correctional Facility encouraged Walker by providing art supplies and sketchbooks that were quickly filled. Walker's drawings are almost exclusively portraits, almost all of women, and many based on individual women she met in prison whom she referred to as "bad girls."

Billy Brown began drawing in 1995 while incarcerated at Ionia Maximum Facility in northern Michigan. He quickly developed his own style of drawing, using colored pencils on black paper to create the visual effect of intricate needlework. Brown's work has been exhibited through the Prison Creative Arts Project (Ann Arbor, MI), the Hopper House Art Center (New York, NY), and the Colored Pencil Society of America. Considering the impact of arts programs in prisons, Brown reflects, "When one learns art, one learns a lot – patience, understanding – you learn about yourself and others and you make changes in your life and they are for the better."



Bruno Fassler, *64 Landscapes*, 2000, acrylic on canvas, 16" x 32"

Born in Switzerland, Bruno Fassler spent much of his life outdoors working as a stonemason. He began painting for the first time in prison and gravitated toward landscapes, which he painted from memory. According to Fassler, "the reason I paint miniatures is economy. By the rules here, we are only allowed to buy two canvases, 18" x 24" every 90 days. We can buy paint only in 1 oz. containers, and only 24 every 90 days. To occupy my time, I had to begin to paint my work smaller and smaller." Since entering prison, Fassler has produced thousands of paintings, some no bigger than a postage stamp.

John Harvey, *Untitled*, n.d., oil stick on paper, 18" x 24"

John Harvey's art often features religious subjects infused with irony, profanity, violence and sexuality. After a preacher suggested "If you keep doing drawings like this, they'll never let you out of here," Harvey destroyed many of the more controversial drawings and turned to "safer" subjects. According to Harvey's art instructor Phyllis Kornfeld, "eventually, sex and violence, in league with the church, reappeared. When Harvey saw that it was irrepressible, he told himself and the preacher, 'it's only art.'"

Jeffery Dontigney, *Indian Ponies*, n.d., colored pencil on paper, 14" x 17"

"I don't make art, I make discoveries," writes Jeffery Dontigney, referring to a body of work that includes colored pencil drawings as well assemblages that incorporate color from food, leaves, and grass and materials like bark and packaging. Explaining his choice of materials, Dontigney writes, "I have no money left. Buying things is a past art for me."



ever-larger portions of the population are relegated to non-productive, invisible lives behind bars, the evidence of their creative potential as manifested in works of art becomes a testimony to our alarming state of social dysfunction.

In the New Penal Colony

While the following is overly schematic, my goal is to trace some general connections between the characteristic approaches to legal punishment and the labor needs of particular periods. In order to narrow my focus, I am limiting this historical trajectory to a discussion of three modes of punishment: transportation—or exile; the penitentiary; and the contemporary correctional facility. In the English-speaking world of the seventeenth and eighteenth centuries, before the advent of the prison in its current form, the usual aim of punishment was not to reform an offender but either to shame him into acceptable behavior or to get rid of him altogether. Non-capital offenses were typically dealt with through the banishment or transportation of the criminal, through fines or restitution paid to the victim, or through various means of public shaming, such as the pillories or the stocks. Transportation to the colonies was, when possible, the preferred method as it solved both the problem of ridding the metropole of undesirables (who tended to include Irish political agitators as well as petty thieves, pickpockets, and brawlers), and provided much-needed labor for the undeveloped lands first of the Americas and later, of Australia. In the West Indian colonies and parts of North America, the bulk of the labor problem was of course ‘solved’ by the massive importation of kidnapped Africans and the ‘peculiar institution’ of chattel slavery was organized into an early form of large-scale, factory model agricultural production.

Transportation of convicts to North America ended with the American Revolution, and by the 1830’s New South Wales, then the largest penal colony in the world, also began to balk at its status as a receptacle for English cast-offs. Another solution had to be found to the growing problem of what were known as “the dangerous classes.” The early penitentiaries, the pet schemes of enlightenment thinkers like

Jeremy Bentham and humanitarian penal reformers like John Howard, Benjamin Rush, and Elizabeth Fry, were proposed as rational, progressive approaches to crime and punishment. The concept of segregating offenders from the public and from each other quickly supplanted the public shaming, chain gangs, and carnivalesque festivals which had grown up around the spectacles of executions and which had now come to be perceived as vulgar and disruptive to public order. Instead of the gruesome image of the gallows, the awe-inspiring image of the prison building itself, in all its massive solemnity, was expected to deter potential criminals. Prisons were therefore among the most elaborate and expensive construction projects of the new United States; usually built with civic pride in the center of a city or town, open to tourists and visitors, and promoted as visible signs of modernity and civilization.

Bentham’s ingenious (but unbuilt) model prison, the ‘Panopticon,’ allowed for the constant surveillance and efficient regulation of the persons being held under restraint. The principle of continuous separation sought to ensure that inmates were insulated from bad influences and had time to reflect upon and repent their misdeeds. Bentham assumed that learning the value of work, self-discipline, and the submission to authority would eventually allow the criminal to re-enter society as a more productive and godly citizen. An often overlooked element of the panoptic system in the nineteenth century was its role in reinforcing the work ethic during the age of industrialization. From their inception modern prisons and workhouses were used to train domestic labor forces and to exact compliance from those who resisted the harsh rhythms of the new industrial factories. The late eighteenth and early nineteenth-century saw new laws passed to punish vagrants, trespassers, outliers, and those without visible means of support. Therefore, as the well-known sociologist Zygmunt Bauman stresses, the prison had an integral role to play in a time when independent artisans and craftsmen were challenging the regimes of industrial capitalism. Bauman reads Bentham’s Panopticon as representative of the widespread efforts of the time to resolve the problems confronted by “pioneers of the routine, monotonous, mechanical rhythm of modern industrial labour....all kinds of panoptical-style houses of confinement were first and foremost

factories of discipline—more precisely, *factories of disciplined labour*.”⁹

While the basic architecture of the modern prison has not changed very much since the nineteenth century, the fundamental philosophy behind these prison-machines certainly has. The contemporary Supermax, designed to facilitate lockdowns and solitary confinement, could at first glance look like an updated and technologically sophisticated version of Bentham’s design. However, a significant change has taken place in its primary social function. Bauman usefully defines the shift from the Panopticon to the Supermax as a reconfiguration of the role of the prison from a *factory of discipline* to a *factory of exclusion*. Whereas ‘discipline factories’ produced docile bodies for industrial projects and sought to ensure that the work ethic was disseminated, by force if necessary, to all segments of the population, ‘exclusion factories’ operate first and foremost to quarantine a targeted group. As long as the body of the prisoner is removed from sight and is perceived to be the object of punitive action on the part of the state, the exclusion factory has attained its goal. In this sense there has been a harking back to the politics of banishment more typical of the seventeenth and eighteenth centuries. As Bauman explains, “The whole point of the Panopticon, the paramount purpose of the constant surveillance, was to make sure that the inmates go through certain motions, follow certain routines, do certain things. But what the inmates of the Pelican Bay prison [a typical supermax] *do* inside their solitary cells *does not matter* at all” (p. 32).

If the strategy of incarceration first arose in conjunction with the economic upheavals and displacements of the industrial revolution, it makes sense that the evolution of mass incarceration be seen in light of its relationship to post-industrial society, or ‘late capitalism.’ Our globalized economy has largely displaced the manufacturing force of the US to the less regulated ‘third world.’ This has resulted in a dramatic de-skilling of the domestic labor market, and the manufacturing sector, in particular, has been drastically reduced. Newly decentralized arrangements of production have pushed companies and states to ‘restructure’ and downsize; in general the economic pressure is toward a smaller, better trained, and more flexible domestic force with an ever-widening range of low-skill jobs and services outsourced to developing

countries. The once relatively privileged position of the working classes in the West *vis a vis* the rest of the world has been eroded. Increasingly subject to the same market fluctuations as blue-collar workers, many white-collar workers have become nearly as expendable, and ‘flexibility,’ ‘risk,’ and ‘entrepreneurial spirit’ are the managerial buzzwords of the day. These shifts have made the nineteenth-century work ethic, and with it the conception of prisons as factories of discipline, anachronistic.

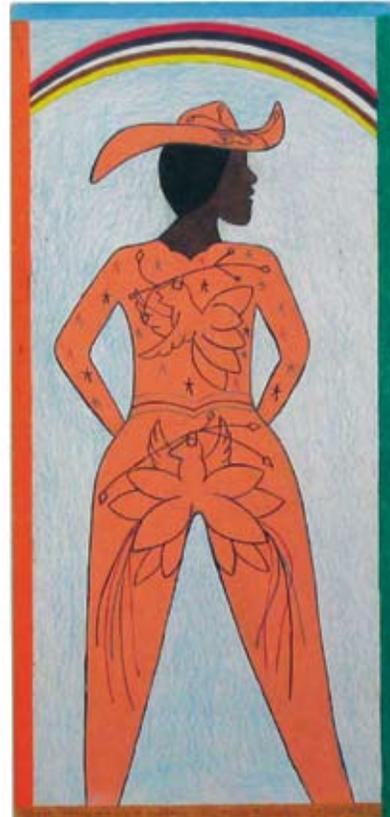
The reinvented prison is the new penal response to postmodern economic conditions. In a globalized economy characterized by chronic, long-term unemployment in the ‘first world’ and a seemingly endless reserve army of labor in the ‘third,’ there is literally no workplace awaiting prisoners upon release. Under these circumstances, as Bauman points out, “confinement is neither a school for employment nor the second best, forcible method to augment the ranks of productive labour when the ordinary and preferred, ‘voluntary’ methods fail...It is, rather...an *alternative to employment*; a way to dispose of, incapacitate or remove out of sight a considerable chunk of the population who are not needed as producers and for whom there is no work ‘to be taken back to’” (p. 31). In other words, prisons have become oblivion machines, designed to cordon off non-productive groups from the social body and to erase them from the national consciousness. According to David Garland, “The sectors of the population effectively excluded from the worlds of work, welfare, and family—typically young urban minority males—increasingly find themselves in prison or in jail, their social and economic exclusion effectively disguised by their criminal status.”¹⁰

A key distinction between the regime of exclusion and the regime of discipline lies in the conception of the inmate as a productive or potentially productive human being. The penal philosophy behind the nineteenth-century prison explicitly assumed that prisoners were at least theoretically reformable, and implicitly assumed that they were as valuable in terms of labor-power as any other proletarian population. (Significantly, advocates of the penitential approach were divided on the rehabilitative capacities of African-Americans, Irish, and other racialized groups—with more entrenched racist views gaining momentum towards the end of the nineteenth century). As Garland notes, the rehabilitative



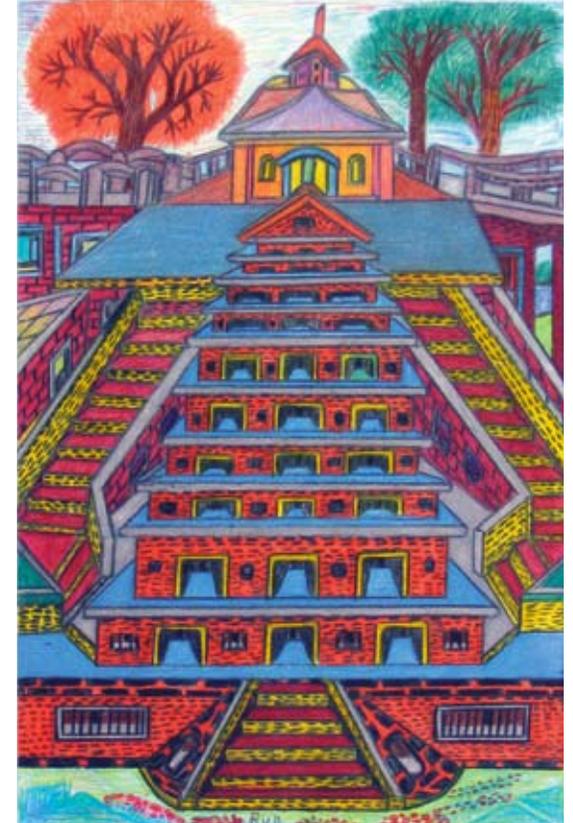
Pedro DeClet, *Jail Basically Destroys People*, n.d., charcoal on paper, 24" x 18"

Pedro DeClet is one of many artists who have participated in art classes organized in the Connecticut prison system by the nonprofit advocacy organization, Community Partners in Action. In addition to numerous self-portraits, DeClet has produced abstract paintings and didactic mixed media works including *Portrait de Genocide*, about the systematic destruction of native peoples.



Faruq Shabazz, *A New Day is Coming*, 1995, colored pencil and pen on board, 17" x 8"

Faruq Shabazz's drawings and paintings are based on a vision he had in prison. "Out of nowhere I saw colors of black, brown, yellow and white begin to take on forms. I saw round things and curved things interacting and lining up in front of and behind one another. I saw the sun, moon, the human head roundness, and the curve of female buttocks from a side view. I saw the curve in the wing of a bird and then a rooster appeared with flowing tailfeathers." Shabazz has spent years trying to understand, represent and promote his utopian vision (which he calls "universal tailfeathers") through visual art as well as fashion and furniture design.



Braulio Valentin Diaz, *4/22/87*, 1987, colored pencil on paper, 18" x 12"



Crystal Stimpson, *The Great Smoking God*, 1996, acrylic on canvas, 20" x 16"

Crystal Stimpson's paintings are often autobiographical, depicting scenes from the town where she grew up, dreams she has had and various aspects of her incarceration. These works both document and comment on her experiences, sometimes mixing reality and fantasy. About *The Great Smoking God*, Stimpson writes, "I was in the first shipment of Oklahoma female inmates to a private prison in Texas. We were housed in the old Odessa City Jail, which was a non-smoking facility. Thus, we had to "pump" the toilets empty and blow the smoke down them."



□ Dr. G. Henry, *Untitled*, 1996, acrylic on paper, 15" x 16"



Isadore Baptisto, *Untitled*, n.d., marker on paper, 8½" x 11"

ideal was not the dream of a few bleeding-heart liberals; it was in fact the “hegemonic, organizing principle” of criminal justice in the U.S. and the U.K. from the 1890’s up through the 1970’s. During this time fewer and fewer categories of offenders were deemed suitable for standard imprisonment, and more were referred to youth reformatories, parole, or various other non-custodial punishments (Garland, p. 35). Only in the last few decades has the concept of rehabilitation been largely abandoned. Funding for prison libraries, Pell Grants for prisoners to obtain college credit, and job training programs have been eliminated on the federal level and cut back by most states. In the U.S. this political reversal began in the eighties with the election of Ronald Reagan, one of whose first acts as president was to eliminate legal aid for the poor.

While the prevention of crime is still granted lip service, the overt logic of incarceration is now driven primarily by punitiveness, the perceived need for retribution, and the assumption that the state and the community have the moral obligation to make evildoers suffer. Punishment is an end in itself. As Garland puts it, the new approach is “Deter, punish, incapacitate—and hang the expense” (p. 186). Rehabilitation, where it still lingers, tends to be viewed as an exceptional investment, rather than an entitlement (p. 178). The impact of the new punitive attitudes and the accompanying rejection of penal welfarism has been dramatic: longer incarceration with no job training, education or rehabilitative services becomes an increasingly life-defining condition. When and if prisoners do return to the outside world, in addition to the ongoing social stigma of ex-con status and parole, in many states they are permanently disenfranchised and live out their lives as non-citizens.

Another serious consequence of the skyrocketing prison population is its distortion of the total employment picture in the U.S. Although the inevitable result of de-industrialization is the loss of jobs, the advent of the mass incarceration has meant that the degree to which this occurs is systematically underreported. Our comparatively low unemployment figures are frequently used to demonstrate the basic health of the U.S. economy and the superiority of our deregulated economy next to the welfare states of Western Europe. However, as David Downes points out, these low numbers misrepresent the real rate of unemployment since

prisons absorb so many of those who would otherwise be counted: “as a result of prisoners being excluded from the labor force count... this factor alone has reduced the official figure for male unemployment by some 30-40 percent since the early 1990’s.” In inner city areas depleted of economic activity the statistical distortion caused by mass incarceration is even more dramatic. In the arena of the economic indicators which drive policy, prisons help shift the underemployed and unemployed out of sight.

Alongside a general governmental push towards privatization, the prison boom has opened the door to private, for-profit prisons where money is made from prisoner’s bodies rather than from prison labor. As of 2001, private prisons contracted by individual states housed around 143,000 prisoners. Private companies tout their ability to build and run high-security, ‘no-frills’ holding pens more cheaply than the public sector; they argue that the profit motive discourages waste and inefficiency, and that they are often able to avoid cumbersome procurement procedures and civil service and union protections. Moreover, prison privatization creates serious conflicts of interest, in that rehabilitation actually works *against* the economic interests of the prison companies while recidivism works *for* them. Prisoners become commodities in a contracted system which needs a dependable number of bodies to fill beds. The logic of privatization dictates that economies of scale—more prisoners, more prisons—means more profit. It also gives companies a strong incentive to warehouse prisoners more cheaply by cutting basic costs such as food, blankets, supervision, and security. The increased interdependence of private and public prisons and the contractors and subcontractors which serve them has evolved into what Elliott Schlosser and Angela Davis, among others, refer to as a ‘prison-industrial complex’ which influences public policy (like the ‘Three Strikes’ Law in California, draconian laws against drug possession and sale, or mandatory minimum sentences). These policies then guarantee that huge prison populations will be reproduced into the foreseeable future.

The prison has now been literally removed from the landscape and its image almost banished from our consciousness. The huge nineteenth-century penitentiaries have for the most part been torn down (a few, like

the Mansfield Reformatory, have ironically taken on a new life as the set for prison films). The massive old Ohio Penitentiary, for example, which once commandeered the center of the state's capital city, became a civic embarrassment by the early nineties and was razed to the ground at the end of the decade to make way for the 1000-car parking lot of a new hockey stadium. Today's "correctional facilities" merge discreetly into other institutional environments in cities or, more typically, are hidden away in remote rural areas. Geographically distant from the majority of the population, actual prisoners are never seen, their existence easy to forget unless one has personal connections with them. In a mass-mediated culture particularly attuned to visual stimuli, such invisibility equals non-personhood. Without attempting to revive any nostalgia for the penitentiary, unquestionably a cold, grim, cruel place, at least it did stand as a stark reminder of the actions being taken by the state in the name of justice.

Art as Interruption

Perhaps one of the most obvious functions of the public exhibition of art by imprisoned people is its ability to bring visibility to those groups which our society has 'disappeared.' However, not only are the incarcerated literally kept off-screen, outside of representation, but the 'on-screen' space is taken up by *mis*representations. The near-total absence of the state penal apparatus today has been paralleled by a glut of media images of crime and punishment; melodramatic portrayals of 'law and order' are among the most widely dispersed and lucrative representations in our postmodern society of the spectacle. The mass media is awash in the narrativization of crime—narratives which promote respect for legal authority and imply that justice is generally served. Paradoxically, television is at the same time a major cause of crime hysteria, generating the impression that serial killers stalk us all on a routine basis. The tendency for the 'law-abiding' middle classes to seek a vicarious thrill in narratives both by and about criminals goes back to the eighteenth century. 'True crime' exposes, criminal confessions and

sensational courtroom dramas remain staples of mainstream popular culture in Europe and the United States. The criminal as cultural icon holds an endless fascination for us, and appears to meet a variety of political and psychic needs. Like such figures as the 'deviant' and the 'savage,' the criminal has been a recurring trope of resistance to bourgeois civilization, available both for a monitory abjection and Othering on the part of conservative forces, and for a romantic reappropriation on the part of progressive fractions. The twentieth century updated this imaginary love affair with the criminal and gave it a high-art twist; numerous avant-garde movements such as the surrealists and existentialists (think of Sartre's and de Beauvoir's attraction to de Sade), have looked to various forms of 'outsider' art for a rawness, vitality and insurgent spirit which they see as having been suppressed from mainstream culture.

In general, the romanticization of art by criminals, or, rather, of art by criminalized peoples, is not a particularly constructive response, in the sense that it does not tend to go very far or run very deep. Therefore, I prefer to regard prison art and literature not in terms of 'outsider art,' which in a sense it clearly is, but as valuable documentation of a particular—and highly peculiar—historical moment. Contemporary prison art is defined not primarily by formal qualities, but by the conditions of its production. Our nation's current bizarre social experiment in mass incarceration has given prison art an immediate political relevance. The public existence of this work is itself unlikely, improbable, as most of this kind of art is never seen outside of prison (unless by the artists' immediate families). This art bears the traces of the tenuousness and haphazardness of its conditions of production; nearly all of it made by people without training, with little or sporadic support or encouragement, and outside of the traditional circuits of the art world. In such works, the impact of the policy of caging human beings *en masse* can be read not as a matter of statistics, but felt and seen in prisoners' own renditions of imaginary landscapes, dream worlds, abstract designs, and human forms.

Making art and writing stories and poetry has long been a response to extreme social exclusion. Cultural objects recognizable as 'artistic'



J. Bershas, *Simple Yet Good*, 2003, acrylic on canvas, 16" x 12"

J. Bershas began drawing and painting in 1960 as a freshman in high school, receiving a National Scholastic Art award for his painting of two exotic birds fighting. The piece was displayed in the Chrysler Building for a year. Describing some of the obstacles to producing art in prison, Bershas writes, "since I only make \$8.00 a month in prison, it is hard to be able to buy paints, brushes and canvas. Also, when an art project is completed, we must send it home. Since I don't have anyone to send my art work to, I just don't do that much of it."

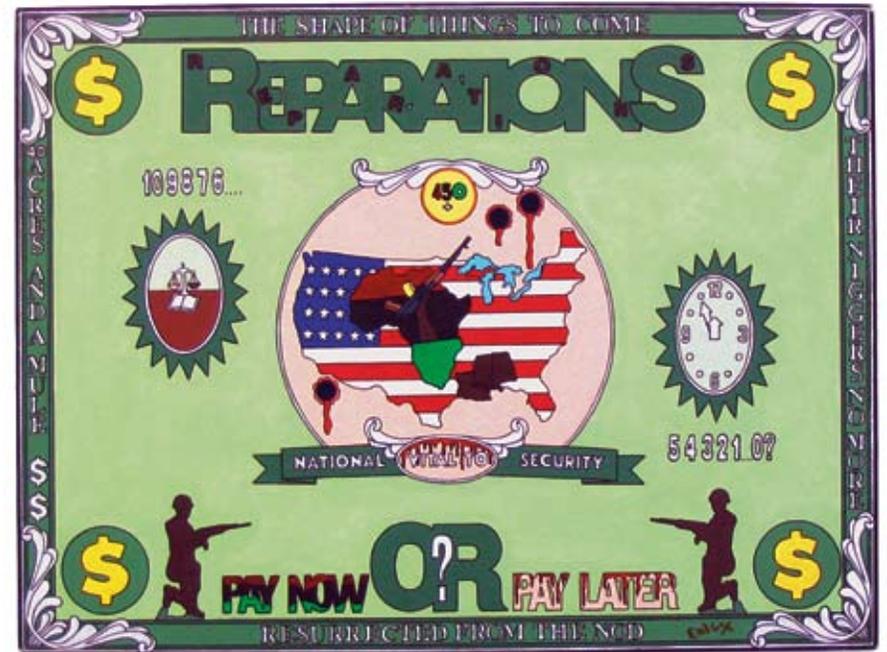


Edward Motton, *Folsom Prison*, 1992, mixed media on canvas, 10" x 8"



David Elliott, *Escape from a Supernova*, 2002, ballpoint pen and colored pencil on paper, 9" x 12"

A close look at any of David Elliott's outer space drawings reveals layer upon layer of ballpoint pen ink, meticulously applied. Art has helped Elliott pass time and "relieve stress" in an environment that is otherwise full of "hate and bitterness." Much of Elliott's work is influenced by his experiences growing up near Cape Kennedy, Florida. His father worked for the aerospace industry and Elliot recalls witnessing "science fiction become science fact." Some of the drawings feature familiar images from Star Trek, while others portray universes of Elliot's own creation.



Eric Taylor, *Overdue Debt?*, 2002, acrylic and pen on board, 15" x 20"



Joker, *Tower*, 1992, mixed media, 42" x 12" x 12"

have often been used to demonstrate an oppressed group's claim to a universalized humanity and its accompanying rights. If oppressed peoples can prove their capacity for imagination, deep feeling and aesthetic sensitivity through the creation of art, then biases against the extension of civil rights and equal opportunities are weakened. The same potentially holds true for the incarcerated, whose basic humanness is also registered in the realm of the aesthetic. Yet the contradictions between a prisoner's radically marginalized social status, and his or her taking up the sacred identity of 'artist' are particularly marked; whereas the artist has in the West been held to inspire us with beautiful images which teach us about our collective humanity (in the words of Edgar Allen Poe, *all* artists have a heightened "perception of Right—of justice—of proportion"), the prisoner as criminal represents a terrifying bogeyman in our national imagination, the deadly enemy of a safe and civilized polity. The criminal also clearly evokes moral failure, the failure of will, and the inability to make it in a competitive, ostensibly meritocratic society. Therefore the production of complex, meaningful, visionary art by criminals, a population who are by definition outcasts—and who are generally perceived as incapable of aesthetic appreciation—raises perplexing questions which are not easily resolved.

Prison art can help to complicate and challenge our mental pictures and can point out disturbing inconsistencies in our stereotypes of criminals *and* of artists. It is important to understand criminalization as an ideological process of scapegoating and segregating particular populations, and therefore to think about incarcerated people in more accurate terms. It is an unfortunate sign of the times that so many of us need to be reminded that prisoners are talented and potentially productive people who have a great deal to offer; among many other possibilities, an understanding of what it means to live in an unfree and highly surveilled world—increasingly the situation outside prison as well.

The artwork in this exhibition could not present us with clearer evidence of human potential, nor of the fact that this potential is daily being squandered, interrupted, deferred. It also testifies to the persistence of people who refuse to be immobilized, who refuse to give up on some form of communication with their own minds and with others, and who

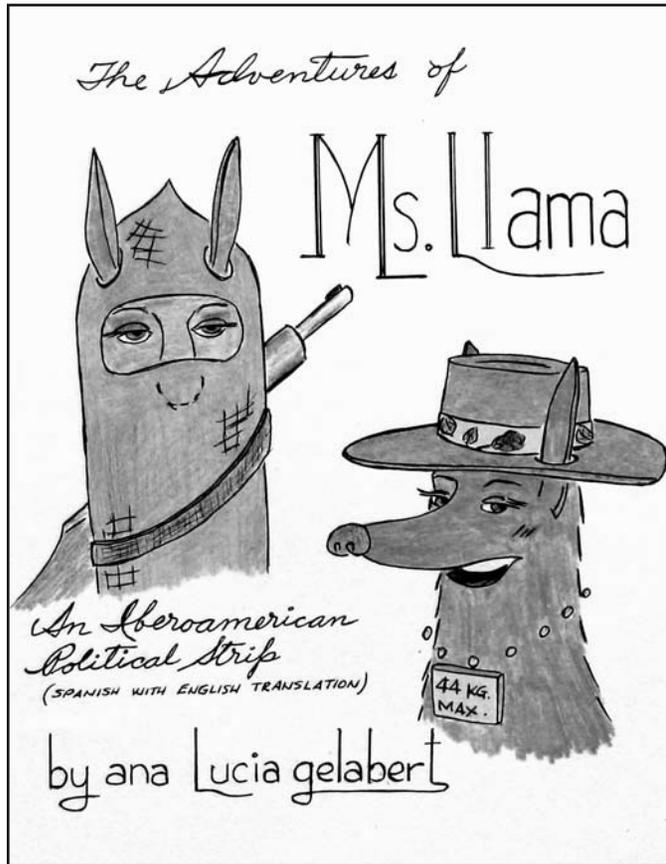
continue to imagine utopian possibilities even under the most extreme circumstances. Yet perhaps most fundamental is the way that it performs the seemingly simple act of bringing prisons and prisoners back into our visual field. If, as Angela Davis insists, the ideological work of the prison-industrial complex is its promise to “relieve us of the responsibility of seriously engaging with the problems of late capitalism,” then refusing to forget this ‘disappeared’ population is, in the present conjuncture, itself a political gesture.¹²

Returning to the poem “Vivaldi on the Far Side of the Bars,” by M. A. Jones, I am struck by the writer’s longing for redemption, a redemption which seems to be both personal and social, and his sense of having gone beyond its possibility. I am also intrigued by his depiction of the way prison life means a bleakly impoverished and fragmentary access to aesthetic experience of all kinds. However, the poem’s last stanza suggests that the disruptive radio static which wafts in from the ‘other side’ can be creatively reinterpreted in a utopian vein, aesthetically, as longed-for music. Perhaps we should regard prison art as static in another sense—as interference, as a kind of noise which can serve to interrupt the scaremongering political rhetoric and reductive media representations which currently dominate the airwaves. Clearly other voices desperately need to be heard amidst the proliferation of messages which engender a culture of fear and which directly and indirectly assume a permanent place for the modern prison. There is still time to dismantle the prison-industrial complex (indeed, the currently straitened finances of state budgets may provide a particularly opportune moment for pressure and reform). Mass incarceration is not inevitable, but one political choice among many. It is a costly and self-defeating response to the economic injustice and social inequality left in the wake of globalization. Imprisonment on such a scale is simply not a viable option for a nation which claims to take the concept of democracy seriously.

NOTES

- 1 Bell Gale Chevigny, editor. *Doing Time: Twenty-Five Years of Prison Writing*. A PEN American Center Prize Anthology. New York: Arcade Publishing, 1999. p. 29.
- 2 Most of the statistics used in this paper come from the website of The Sentencing Project. I have also drawn some from Gail Russell Chaddock, “US Notches World’s Highest Incarceration Rate,” in *The Christian Science Monitor*. August 18, 2003.
- 3 See, for example, *The New York Times*, Wednesday, October 22, 2003.
- 4 Katherine Beckett and Bruce Western, “Governing Social Marginality: Welfare, Incarceration, and the Transformation of State Policy.” In *Mass Imprisonment: Social Causes and Consequences*. David Garland, editor. London: Sage Publications, 2001. p. 46.
- 5 A 1995 New York report used by The Sentencing Project found that blacks and Hispanics were far more likely than whites to receive prison terms for property offenses and misdemeanors. Marc Mauer, “The Crisis of the Young African American Male and the Criminal Justice System.” Washington, D.C.: The Sentencing Project, 1999. pp. 7-9. See also Steven Kalogeras and Marc Mauer, “Racial Disparities in the Criminal Justice System: An Annotated Bibliography.” Washington, D.C.: The Sentencing Project, 2003.
- 6 By comparison, the likelihood of white upper class males going to prison remains very small except for the most serious violent crimes. After all, as of this writing only one executive involved in the Enron scandal has actually gone to prison, despite the damage done by Enron’s corrupt leadership—including tens of thousands of lost jobs and 1.2 billion in retirement savings evaporated. See Jeffrey Toobin, “End Run at Enron: Why the Country’s Most Notorious Executives May Never Face Criminal Charges.” *The New Yorker*. Oct. 27, 2003. p. 48.
- 7 For fuller treatments of this complex topic, see Thomas Mathiesen, *Prison on Trial: A Critical Assessment*. Sage Press 1990; Henry Ruth and Kevin R. Reitz, *The Challenge of Crime: Rethinking Our Response*. Harvard University Press, 2003; or Michel Foucault’s classic, *Discipline and Punish: The Birth of the Prison*. Vintage, 1977.
- 8 Mike Davis, “The Politics of Superincarceration” in *Criminal Injustice: Confronting the Prison Crisis*. Elihu Rosenblatt, editor. Boston: South End Press, 1996. p. 73.
- 9 Zygmunt Bauman, “Social Uses of Law and Order” in *Criminology and Social Theory*. David Garland and Richard Sparks, editors. Oxford: Oxford University Press, 2000. p. 29.
- 10 David Garland, *The Culture of Control: Crime and Social Order in Contemporary Society*. Chicago: University of Chicago Press, 2001. p. 199.
- 11 David Downes, “The Macho Penal Economy: Mass Incarceration in the United States—A European Perspective” in *Mass Imprisonment: Social Causes and Consequences*. David Garland, editor. London: Sage, 2001. p. 62. On this point, see also Elliott Currie, *Crime and Punishment in America*. New York: Metropolitan Books, 1998. p. 33.
- 12 Angela Davis and Avery F. Gordon, “Globalism and the Prison-Industrial Complex: An Interview with Angela Davis” in *Race and Class* 40, 2/3 (1998/1999). p. 148, 155.

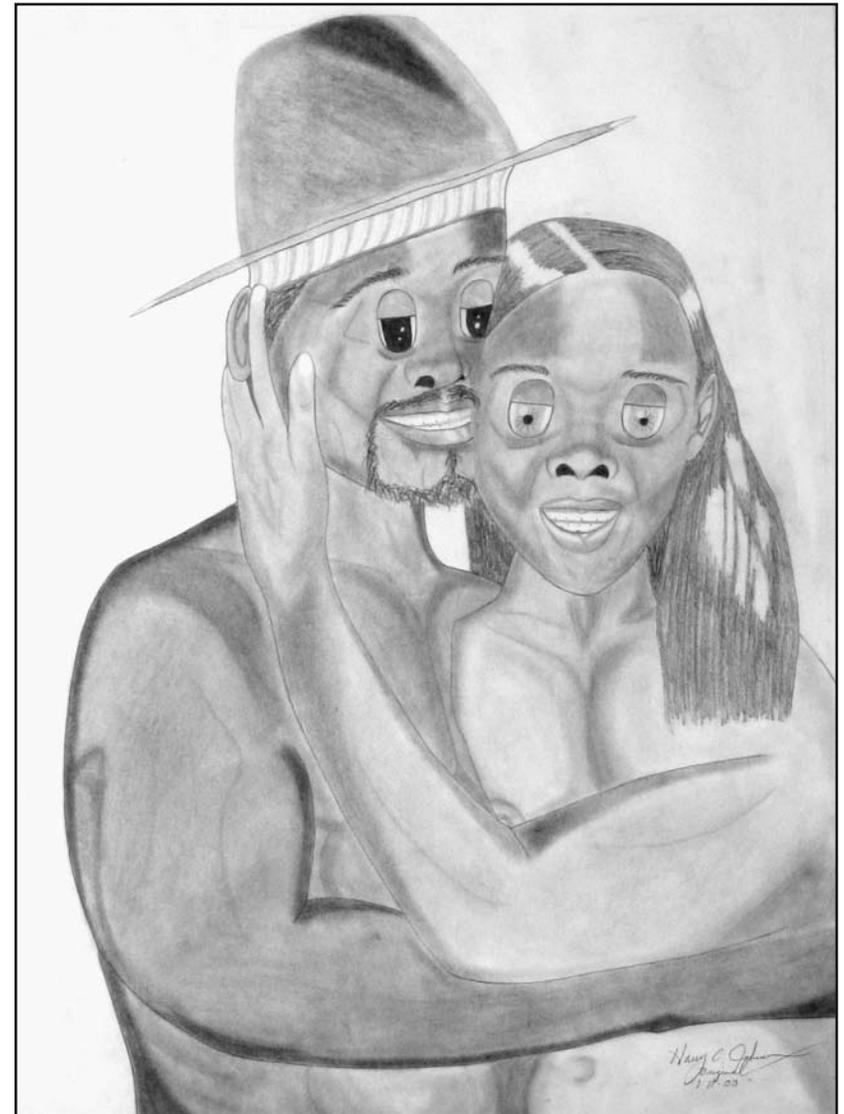




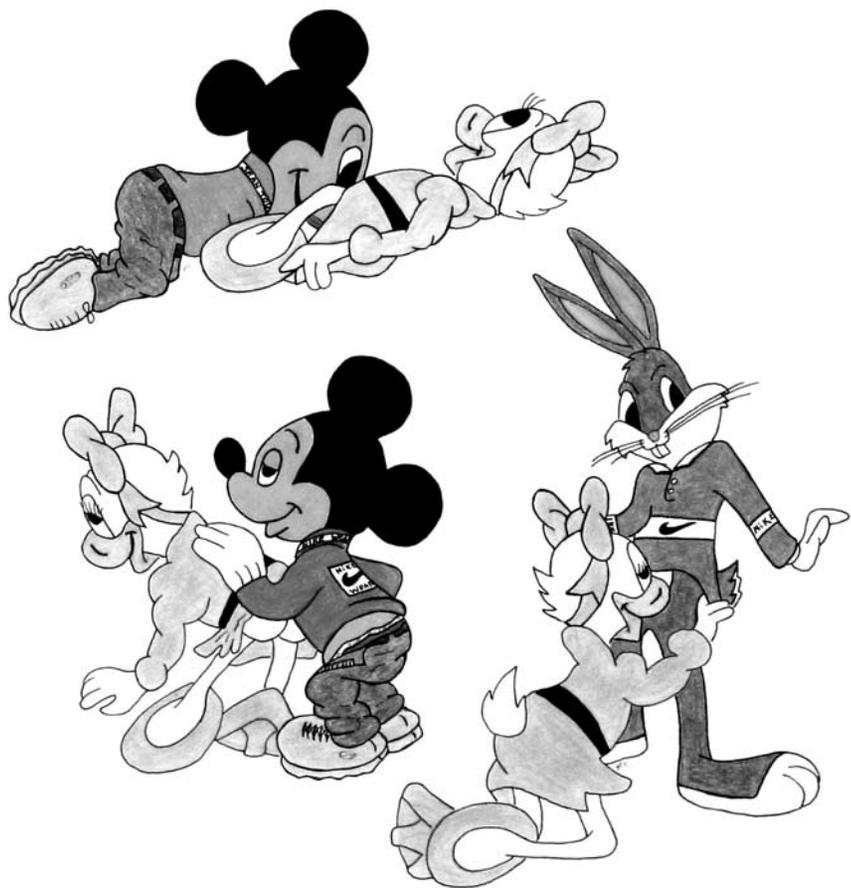
□ Anna Lucia Gelabert, *Untitled*, 1999, colored pencil and pen on paper, 11" x 8½"

An engineer and former architectural student, Anna Lucia Gelabert uses art to comment on a variety of social and political issues. In addition to works that criticize Texas prison policy, she has produced a graphic novel, "The Adventures of Ms.. Llama" that tells the story of revolutionary struggle in South America. "Ms.. Llama" ran for 70 episodes and was published in *The New Flag*, a magazine of the Peruvian People's movement.

Lamont E.A., *Untitled*, 2003, colored pencil on paper, 12½" x 18"



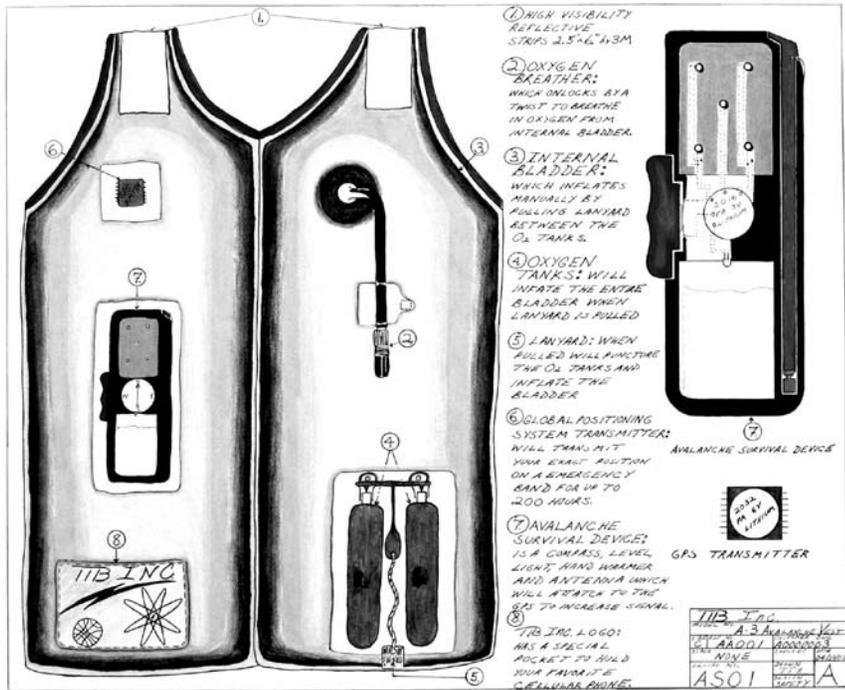
□ Harry Johnson, *Love and Passion*, 2003, pencil on paper, 24" x 18"



Jason Taulbee, *Untitled*, 2003, pen and marker on paper, 12" x 11"



Robert S., *Drawings from the artists' sketchbook*, 1990, marker on 12" x 9" paper



Tad Bohner, *A-3 Avalanche Vest*, n.d., colored pencil and pen on paper, 14" x 17"

Tad Bohner uses drawing to depict inventions he hopes to one day patent and manufacture. These range from an avalanche-protection vest to an LED-powered, vibrating healing bed. A background in engineering and electrical work make Bohner confident that "all of these drawings will work."



Demetrius Miller, *What Does a Fool in Striped Pants Know about the Devil?*, 2003, colored pencil and pen on board, 8" x 10"

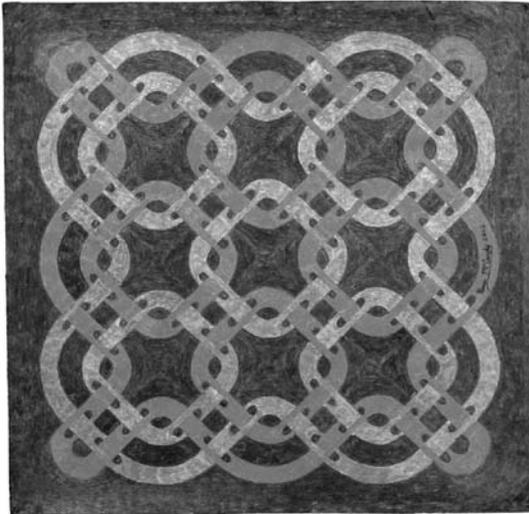
Demetrius Miller was a graffiti and airbrush artist before going to prison. He considers art "a constructive way of doing time" and a way of avoiding "the ongoings of prison life which can be dangerous." He adds, "Usually I do art to fill a void in my life. I have lived a pretty stressful life and art has always allowed me to calm down, even if it is only for a couple of hours."



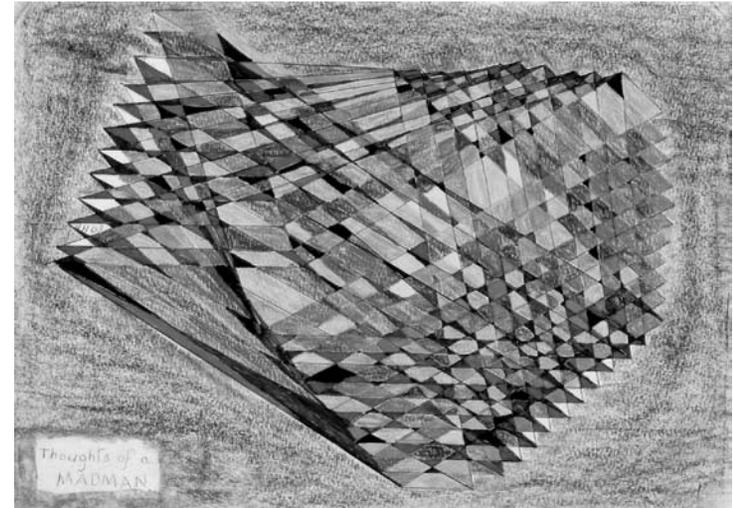
Virgil Williams, *Tar Baby Envogue (front view)*, 1999, mixed media, 21" x 15" x 3"



Lester Allen, *Secrets Weapon*, n.d., watercolor on paper, 11½" x 9"



Gene McCurdy, *Cuffed, Chained and Shackled*, 2002, pen on paper, 8¼" x 8¼"



Henry Hudson, *Thoughts of a Madman*, n.d., crayon on paper, 8½" x 12"

Suggested Reading

Abbott, Jack Henry. *In the Belly of the Beast: Letters from Prison*. Random House, 1981

Badillo, Herman and Milton Haynes. *Bill of No Rights: Attica and the American Prison System*. Outerbridge & Lazard, 1972.

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Mauer, Marc and Meda Chesney-Lind, editors. *Invisible Punishment: The Collateral Consequences of Mass Imprisonment*. The New Press, 2002.

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Parenti, Christian. *Lockdown America: Police and Prisons in the Age of Crisis*. Verso, 2000.

Shakur, Assata. *Assata: An Autobiography*. Lawrence Hill, 1987.

Online Resources

PRISON ART

Prison Creative Arts Project (PCAP)
www.lsa.umich.edu/english/pcap

Phyllis Kornfeld/Cellblock Visions
www.cellblockvisions.com

Community Partners in Action
www.cpa-ct.org

The Fortune Society
www.fortunesociety.org

Books Through Bars Philadelphia
www.booksthroughbars.org

Art Safe
www.artsafe.org

PRISON ACTIVISM

Prison Activist Resource Center (PARC)
www.prisonactivist.org

Critical Resistance
www.criticalresistance.org

The Sentencing Project
www.sentencingproject.org

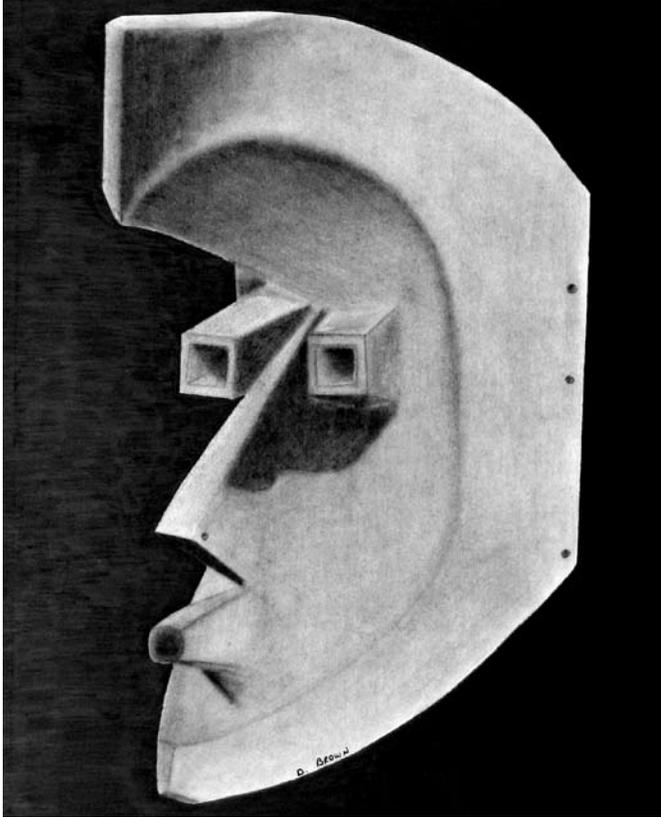
Human Rights Watch
www.hrw.org/advocacy/prisons/u-s.html

OHIO RESOURCES

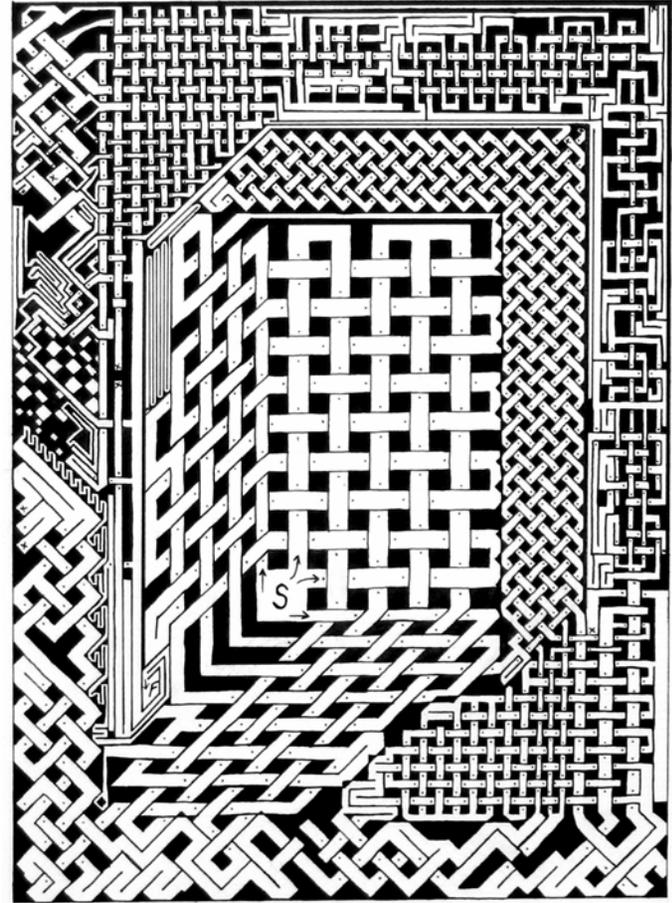
CURE-Ohio
www.cureohio.org

American Friends Service Committee
Ohio Criminal Justice Program
www.afsc.org/pdesc/pd183.htm

Prison Reform Advocacy Center (PRAC)
www.prisonreform.com/index.shtml



Dwight Brown, *Afrikan Mask*, 2003, pencil on paper, 17" x 14"



Troy Ashmus, *OP/3-D*, 2001, ink on paper, 12" x 9"

WORKS IN THE EXHIBITION

Lester Allen

Georgia, n.d., watercolor on paper, 11½" x 9"

Secrets Weapon, n.d., watercolor on paper, 11½" x 9" (p.28)

Both courtesy of the artist

Anonymous

Untitled, n.d., acrylic on canvas, 9" x 11"

Courtesy of ArtSafe

Anthony Aroz

The Alpha and the Omega, 1993, mixed media on paper, 18" x 24" (p. 12)

Courtesy of Phyllis Kornfeld

Troy Ashmus

OP/3-D, 2001, ink on paper, 12" x 9" (p. 30)

Isadore Baptisto

Untitled, n.d., marker on paper, 8½" x 11" (p. 17)



Sheila Bolden, *Untitled*, n.d., pastel on paper, 17" x 14"

J. Bershas

Simple Yet Good, 2003, acrylic on canvas, 16" x 12" (p. 20)

Tad Boehner

A-3 Avalanche Vest, n.d., colored pencil and pen on paper, 14" x 17" (p. 27)

Courtesy of Jeffrey Greene

Sheila Bolden

Untitled, n.d., pastel on paper, 17" x 14" (p. 31)

Billy Brown

Untitled, 1999, colored pencil on board, 20" x 30" (p. 12)

Untitled, 1999, colored pencil on board, 16" x 20"

Dwight Brown

Afrikan Mask, 2003, pencil on paper, 17" x 14" (p. 30)

Michael Caron

My Cell, 1994, soap, 4" x 3" x 3" (p. 2)

Courtesy of CPA Prison Art Program

Pedro DeClet

Jail Basically Destroys People, n.d., charcoal on paper, 24" x 18" (p. 16)

Courtesy of CPA Prison Art Program

Braulio Valentin Diaz

4/22/87, 1987, colored pencil on paper, 18" x 12" (p. 16)

Courtesy of Phyllis Kornfeld

Jeffery Dontigney

Indian Ponies, n.d., colored pencil on paper, 14" x 17" (p. 13)

Courtesy of Jeffrey Greene

Untitled (Marilyn Monroe), n.d., mixed media, 14" x 17"

Jesse Drones

Untitled, n.d., pen and pastel on paper, 11" x 8½" (p. 4)

Untitled, n.d., pen and pastel on paper, 22" x 17"
Both courtesy of the Contexts Collection, Books Through Bars

Lamont E. A.

Untitled, 2003, colored pencil on paper, 12½" x 18" (p. 24)

Tommie Ealy

Orphan, 2003, mixed media on board, 6" x 8"

David Elliott

Escape from a Supernova, 2002, ballpoint pen and colored pencil on paper, 9" x 12" (p. 21)

Bruno Fassler

64 Landscapes, 2000, acrylic on canvas, 16" x 32" (p. 13)

Ana Lucia Gelabert

The Adventures of Ms.. Llama, n.d., Colored pencil and pen on paper, 11" x 8½" (p. 25)

Affirmative Action, 1999, colored pencil and pen on paper, 8½" x 11"
Both Courtesy of the Contexts Collection, Books Through Bars

Deb Goggia and Brenda Ramos

Untitled, 2002, pen on paper, 11" x 14"
Courtesy of Phyllis Kornfeld

John Harvey

Holy Ghost Racing Car, n.d., oil stick on paper, 18" x 24"

Untitled, n.d., oil stick on paper, 18" x 24" (p. 13)
Both courtesy of Phyllis Kornfeld

Dr. G. Henry

Untitled, 1996, acrylic on paper, 15" x 16" (p. 17)
Courtesy of Phyllis Kornfeld

Henry Hudson

Thoughts of a Madman, n.d., crayon on paper, 8½" x 12" (p. 28)

Harry Johnson

Love and Passion, 2003, pencil on paper, 24" x 18" (p. 25)

Joker

Tower, 1992, mixed media, 42" x 12" x 12" (p. 22)

Frank Jones

Untitled, n.d., colored pencil on paper, 23½" x 30" (p. 9)
Courtesy of The American Visionary Art Museum

Gene McCurdy

Cuffed, Chained and Shackled, 2002, pen on paper, 8 1/4" x 8 1/4" (p. 28)
Courtesy of the McCurdy family

Gethro Meant

The Inner Struggle: The Mind and Heart Fighting, 2003, paper mache, each section 26" x 44" x 18" (Inside back cover)

The Visiting Room, 2003, paper mache, 8" x 12" x 12"
Courtesy of CPA Prison Art Program

Demetrius Miller

What Does a Fool in Striped Pants Know about the Devil?, 2003, colored pencil and pen on board, 8" x 10" (p. 27)

Edward Motton

Folsom Prison, 1992, mixed media on canvas, 10" x 8" (p. 20)

Slave Back from the Bull Whip, 1992, mixed media on paper, 11" x 8½"
Both courtesy of American Primitive Gallery, NYC

Inez Nathaniel-Walker

Untitled, 1977, colored pencil and marker on paper, 14" x 11" (p. 12)
Courtesy of Michael and Ina Wesenberg

Thomas O'Dell

The Mind's Eye, 2003, ballpoint pen on paper, 9" x 12" (p. 7)

Synaptic Reaction, 2003, ballpoint pen on paper, 9" x 12"

Robert Porter

Girl Smoking Cigar, 2000, oil stick on paper, 12" x 9"
Courtesy of CPA Prison Art Program

Jesus Rios

Slippers, 2003, milk carton, 4" x 9½" x 3½" (p. 4)

Robert S.

War, 1990, artist sketchbook, 14" x 11" (p. 26)
Courtesy of Michael and Ina Wesenberg

Wynn Satterlee

53 Thinkers, 2003, acrylic on canvas, 18" x 24" (p. 9)

To Reflect, 2002, acrylic on canvas, 28" x 22"

Shelves, 2003, acrylic on canvas, 18" x 24" (back cover)

D.S. Schofield

Steel Cocoon II, 2002, colored pencil and pen on paper, 12" x 9" (p. 10)

Faruq Shabazz

A New Day is Coming, 1995, colored pencil and pen on board, 17" x 8" (p. 16)
Courtesy of Phyllis Kornfeld

Welmon Sharlhorne

Untitled, n.d., pen and marker on board, 22" x 28" (front cover)

Untitled, n.d., pen and marker on board, 22" x 28"

Dennis Smith

Unnatural Selection, 2003, pencil on paper, 11" x 8½" (p. 3)

J.S. Smith

Evil is Around, 1995, colored pencil on paper, 9½" x 13"
Courtesy of Phyllis Kornfeld

Crystal Stimpson

The Great Smoking God, 1996, acrylic on canvas, 20" x 16" (p. 17)
Courtesy of Phyllis Kornfeld

LuAnn Talbert

Battered Woman, 1996, charcoal on paper, 18" x 12" (p. 6)
Courtesy of CPA Prison Art Program

Jason Taulbee

Untitled, 2003, Pen and marker on paper, 12" x 11" (p. 26)

Eric Taylor

Overdue Debt?, 2002, acrylic and pen on board, 15" x 20" (p. 21)

Daniel Watson

Thinking of History, 1989, colored pencil on paper, 15½" x 22¾" (p. 9)

The Sarcophagus of Mothernature, 1997, mixed media on paper, 7" x 11¼"
Both courtesy of Phyllis Kind Gallery, New York

Andre Watts

Win or Lose: Forgotten!, 2003, pastel and pencil on paper, 15" x 20"

Virgil Williams

Tar Baby Envogue, 1999, mixed media, 21" x 15" x 3" (p. 28)

Contact: www.mishaptic.com



Gethro Meant, *The Inner Struggle: The Mind and Heart Fighting*, 2003, paper mache, one of two sections, each 26" x 22"

Born and raised in the Dominican Republic, Gethro Meant began taking art classes while in prison in Connecticut. After learning paper mache technique, Meant surprised his instructor and classmates with *The Inner Struggle*, a large-scale paper mache scene he had created outside of class. According to Meant, the work depicts "the battle for the soul between the mind (represented by humanoids) and the heart (represented by creatures)." Which side will triumph is left undetermined. In addition to allegorical sculpture, Meant has used paper mache to construct scale replicas of his cell and the prison's visiting area.

Back Cover:

Wynn Satterlee, *Shelves*, 2001, Acrylic on Canvas, 18" x 24"

