
Doing Time: Captured Bibliography

The following is a selection of source material relating to the Philagrafika project *Doing Time: Captured*. This bibliography is a work-in-progress and we welcome additional suggestions.

The Project

Spanish artists Patricia Gómez and María Jesús González will create large-scale prints, photographs and related videos during a residency at the decommissioned Holmesburg Prison in Northeast Philadelphia. The prints will be a physical archive of the prison cells—the imprints literally taking the surface of wall—including paint, drawings and markings left by the inmates who lived there.

Gómez and González see their practice as a form of printmaking in which the wall serves as a matrix. They remove paint from walls to record the markings that have been left there over time. Intervening in architectural spaces that will be demolished, their prints preserve surfaces that carry stories of the past, capturing the spirit and history of a place.

The project will culminate in an exhibition at Moore College of Art & Design.

Reference material is organized according to the following themes that inform our understanding of the artists' work:

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I. Past Work by Gómez and González

The artists have applied this particular practice to several projects in Spain, creating prints of walls destined to be torn down. *Doing Time: Captured* is their third project carried out in a prison. While Gómez and González do not limit themselves to working in prison sites, they consider them excellent sources for their work.

La casa desplegada (The House Unfurled), 2005

Gómez and González produced their first architectural prints in houses in the El Cabañal neighborhood of Valencia. The beautiful Modernist homes were slated for demolition and the artists felt inspired to preserve their walls. Pulling the top layer of paint from twelve interiors, the result was an enormous rolled print that measures 340 m long by 2 m high (about 1116 by 7 feet).

Watch a video from this project (in Spanish) here: <http://www.youtube.com/watch?v=wzLuguhKo2k>

Proyecto para cárcel abandonada (Abandoned Prison Project), 2008-2009

The artists first worked in a prison site at Valencia's century-old Modelo Prison. It has been out of use since 1993 and was being renovated to serve as an administrative building at the time of the artists' intervention. They created imprints of the prison walls that were covered in graffiti and messages. Photographic and video documentation provided context for the prints and demonstrated their process. This work was displayed in a show within the prison walls.

Projecte per a presó abandonada (Abandoned Prison Project), 2011

During their preparations for an exhibition of the *Abandoned Prison Project* at the *Fundació Pilar i Joan Miró a Mallorca*, Gómez and González were presented with the opportunity to work in another prison in Palma. This prison was in the process of being shut down and the artists were able to be on site during its final days along with the remaining seven inmates. They worked with these prisoners, recording their marks and graffiti instead of simply the anonymous traces of those who had left the site long ago.

http://miro.palmademallorca.es/bloque.php?Cod_not=179&Cod_fam=10&Cod_sub=41

II. Influential Artists for Gómez and González

Gómez and González cite these artists as sources of inspiration. Their work is informed by a tradition of conceptual art that places importance on preserving, researching or recording traces of the past. They draw inspiration from artists whose work focuses on sites and spaces or addresses themes of memory, loss, and abandonment.

Bernd & Hilla Becher

These German artists are known for their "typologies"; photographs arranged in grids that present variants of one industrial structure. The rigorous simplicity of their style lends their work the feel of documentation, as though they are creating records of the possible permutations of industrial edifices.

Bernd and Hilla Becher: Life and Work

Susanne Lange, MIT Press, Cambridge, 2007

Field trips : Bernd & Hilla Becher, Robert Smithson

edited by James Lingwood, Hopefulmonster, Torino ; Fundação de Serralves, Porto, 2002

Photographs produced by American artist Robert Smithson and the Düsseldorf-based artist duo Bernd and Hilla Becher during a trip to an industrial complex in the Ruhr district of Germany in December 1968.

These industrial landscapes reveal preoccupations with the process of production, history, progress, and entropy.

Books by Bernd & Hilla Becher

Anonymous Sculptures: A Typology of Technical Construction, 1970

Water Towers, 1988

Blast Furnaces, 1990

Pennsylvania Coal Mine Tipples, 1991

Gas Tanks, 1993

Industrial Facades, 1995

Mineheads, 1997

Framework Houses, 2001

Industrial Landscapes, 2002

Basic Forms of Industrial Buildings, 2004

Typologies, 2004

Cooling Towers, 2006

Grain Elevators, 2006

Christian Boltanski

Boltanski is a French artist who works with a variety media; sculpture, painting, photography, installation art and film. His work is focused on memory, both individual and collective. He often attests to his own or other people's existence by amassing banal objects as physical traces or compiling real and fictional historical evidence. To confront questions of collective memory, Boltanski has assembled familiar objects such as ID photos, biscuit tins and clothing to create monumental installations that provoke an emotional response and can evoke an association with traumatic events of the past, often the Holocaust.

Christian Boltanski: Catalogue: Books, Printed Matter, Ephemera 1966 - 1991

Christian Boltanski, edited by Jennifer Flay, Buchhandlung Walther König, Köln, Germany, 1992

Christian Boltanski, Exhibition Catalogue

Christian Boltanski, The New York Public Library, New York, 1993

Christian Boltanski Monograph

Centre Pompidou

http://www.centrepompidou.fr/education/ressources/ENS-boltanski_en/ENS-boltanski_en.htm

Christian Boltanski

Lynn Gumpert, Flammarion, Paris, 1994

Christian Boltanski : lessons of darkness

curated by Lynn Gumpert and Mary Jane Jacob and co-organized by the Museum of Contemporary Art, Chicago, the Museum of Contemporary Art, Los Angeles, and the New Museum of Contemporary Art, New York, Museum of Contemporary Art, Chicago, 1988

Gordon Matta-Clark

This American artist/architect illustrated the crumbling urban landscape and the empty American dream, opposing traditional architectural practice that he saw as divorced from real life. He is best known for his "Building Cuts"; works that he created by carving into empty urban buildings and abandoned suburban houses and documenting the process or result with photography and film. For his 1974 video "Splitting", Matta-Clark filmed the process of slicing through a suburban home to divide it in two. His act serves as a commentary on contemporary American life and the disintegration of the family.

City slivers and fresh kills: the films of Gordon Matta-Clark

edited by Steven Jenkins, Cinematheque, San Francisco, 2004

Object to be destroyed: the work of Gordon Matta-Clark
Pamela M. Lee, MIT Press, Cambridge, Mass, 2000

Gordon Matta-Clark: You Are the Measure
Gordon Matta-Clark, edited by Elisabeth Sussman, Whitney Museum of American Art, New York, 2007

Timely Lessons From a Rebel, Who Often Created by Destroying
Nicolai Ouroussoff, New York Times, March 3, 2007
<http://www.nytimes.com/2007/03/03/arts/design/03matt.html>

Gordon Matta-Clark: Art, Architecture, and the Attack on Modernism
Stephen Walker, I.B. Tauris, New York, 2009

For a 2009 work inspired by Matta-Clark's *Splitting*, Czech artist Martin Papcun turned an entire Cleveland suburban house inside out, flipping all of its walls to set their interiors facing outwards.
<http://www.cudc.kent.edu/blog/?p=1032>

Bleda y Rosa

María Bleda and José María Rosa are two Spanish photographers who are interested in the ways cities show the marks of time. Their photographs document the traces that the past has inscribed on urban landscapes.

Artists' Website
<http://www.bledayrosa.com/>

Robert Smithson

As one of the founders of the land art movement, American artist Smithson pioneered a site specific practice that redefined ideas about sculpture. He is best known for his 1970 piece *Spiral Jetty*, a monumental earthwork that he created near the Great Salt Lake in Utah. With this and many other works, Smithson formed his art in the land, instead of situating it on the land. Themes that run through his oeuvre include entropy, decay and renewal, natural history, and paradox.

Artist's Website:
<http://www.robertsmithson.com/>

Field trips: Bernd & Hilla Becher, Robert Smithson
edited by James Lingwood, Hopefulmonster, Torino ; Fundação de Serralves, Porto, 2002.
A collection of photographs produced by American artist Robert Smithson and the Düsseldorf-based artist duo Bernd and Hilla Becher during a trip to an industrial complex in the Ruhr district of Germany in December 1968. These industrial landscapes reveal preoccupations with the process of production, history, progress, and entropy.

Robert Smithson: The Collected Writings
edited by Jack Flam, University of California Press, Berkeley, 1996

Robert Smithson Sculpture
Robert Hobbs, Cornell University Press, Ithaca and London, 1981

Robert Smithson: Unearthed - Paintings, Collages, Writing
Eugenie T'sai, Columbia University Press, New York, 1991

Robert Smithson: Photoworks
Robert A. Sobieszek, Los Angeles County Museum of Art & University of New Mexico Press, 1993

Robert Smithson Slideworks

Guglielmo Bargellesi – Severi, Carlo Frua, 1997

Rachel Whiteread

This English artist creates sculptures that explore spaces and objects, often in a domestic context. She works with negative space, creating plaster casts that present the textures of objects that are no longer present, evoking eerie silence and loss. In her 1993 work *House*, Whiteread created a cast of the entire interior of a Victorian house in an East London neighborhood that was being razed. What used to be a home was left as merely a ghost of itself.

House

Rachel Whiteread, edited by James Lingwood, Phaidon Press, London, 1995

The Art of Rachel Whiteread

Chris Townsend, Thames & Hudson, New York, 2004

Rachel Whiteread: Shedding Life

Rachel Whiteread, Thames & Hudson, New York, 1997

Rachel Whiteread

Rachel Whiteread, Guggenheim Museum Publications, New York, 2001

III. Monoprint

Trained as printmakers, González and Gómez consider their pieces to be large-scale monoprints. Monoprints are unique works that are created using a wide variety of printmaking processes. Whereas monoprints are not created using any one specific process, their creation can involve transferring layers of ink/paint from one surface to another utilizing the pressure of a press or by hand. In this instance, González and Gómez are using the walls of the prison as the print matrix and transferring layers of paint, drawings and markings from the surface of the wall to cloth.

“From an experimental conception of printmaking, the fact of removing paint from a wall is, for us, an act of printing; and what we obtain from this practice is considered a print: it is, though, a unique print, done outside the atelier, without a press, inks, or paper; the key concept here is that the wall is the matrix...”

- from conversation between Patricia Gómez, María Jesús González and Philagrafika.

For more information about the print matrix, collaboration, monoprint:

Printmaking: A Complete Guide to Materials and Processes

Beth Grabowski & Bill Fick, Laurence King Publishing, London. 2009. pages 8, 13-15, 187-188

Monotype/Monoprint: History and Techniques

Kurt Wisneski, Bullbrier Press, Ithaca, NY, 1995

The Complete Printmaker: Techniques, Traditions, and Innovations. Revised and expanded edition.

John Ross, Claire Romano, and Tim Ross, edited and produced by Roundtable Press, Inc., The Free Press, a Division of Simon & Schuster, New York, 1990, pp. 245-51

For more information about the Strappo process:

Strappo; an Illustrated Guide to the Process

Harold Garde, edited by Suzette McAvoy, Harold Garde and Suzette McAvoy: Curatorial Services, 2008

For information about the role of printmaking in contemporary art:

Visit the bibliography on the Philagrafika website: <http://www.philagrafika.org/bibliography.html>

IV. Documentary Photography and Film

González and Gómez incorporate photographic and video documentation into their exhibitions that help audiences interpret their works. The act of intervention and preservation are just as important to their conceptual practice as the resulting prints themselves. This aspect of their art places them in dialogue with a long tradition of documentary photography and film.

Site-specific art : performance, place and documentation
Nick Kaye, Routledge, New York, 2000

Other artists using photography/documentation

Candida Höfer

Höfer is a German photographer who focuses on capturing images of cultural spaces such as theatres, cafés, museums, libraries and historical buildings. Her photographs are masterfully composed and show the marks of humanity but are devoid of human presence. They present a disengaged view of the ways in which the absent creators and inhabitants of these spaces have marked them with logic and intention.

<http://www.renabranstengallery.com/hofer.html>

Abelardo Morell

Morell is a Cuban-born, American photographer who is known for creating camera obscura images and photographing them. The photographs document the experience and atmosphere of his camera obscura creations.

<http://www.abelardomorell.net/>

See also:

Thomas Roma's [In Prison Air: The Cells of Holmesburg Prison](#)

V. Conservation

The process used by Gómez and González is similar to the traditional mural conservation technique “strappo” in which paint is removed from walls by affixing it to fabric. They have developed their conceptual creative practice around this technique.

Conservation of wall paintings

Paolo Mora, Laura Mora, and Paul Philippot, Butterworths, Boston, London, 1984

Conserving Buildings: Guide to Techniques and Materials, Revised Edition

Martin E. Weaver, John Wiley & Sons Inc, Hoboken, New Jersey, 1997

A resource manual for maintaining, restoring, and rehabilitating historic buildings.

Period Rooms at the Philadelphia Museum of Art

Period rooms are examples of architectural spaces that have been preserved by transplanting their walls to a museum site. They recreate the atmosphere of the original environment and document the history of the place. At the PMA, the period rooms date from the twelfth to the twentieth century and range from a medieval sanctuary to a Japanese tea-house.

The Powell House Room is an example of a preserved architectural space that was in extreme disrepair and at risk of being lost. It consists of woodwork and plasterwork from the second floor front parlor of the Powell House at 244 South Third Street that was restored and re-created at the museum.

Mural conservation at Eastern State Penitentiary

In March 2011, a mural painted by a prisoner at Eastern State Penitentiary was detached from its wall support to undergo conservation. The mural, *The Penitent Prisoner*, was done in 1955 by inmate Lester Smith as part of the 23 paintings that he executed on the walls of the prison's chaplain's office.

<http://www.easternstate.org/explore/tour-guide-chronicles/conservation-catholic-chaplain-office>

See [Appendix: Other Resources](#) for links to conservation resources.

VI. The Prison as a Source for Contemporary Art

Prisons serve as sources of inspiration and collaboration for many contemporary artists. The architecture and particularity of prison sites yield interesting residencies and installations. Often the talents and experiences of the inmates themselves fascinate artists, leading to fruitful collaborations.

The following is a selection of relevant shows and works, arranged alphabetically by title.

In addition, we have included a more extensive list of artist projects at Eastern State Penitentiary Historic Site in [Appendix: Contemporary Art at Eastern State Penitentiary](#).

Abu Ghraib Detainee Interview Project, 2006-2008

Daniel Heyman

Marked by the images of hooded Abu Ghraib detainees that were widely disseminated in the press, Daniel Heyman sat in on interviews with the former prisoners to create portraits that tell their stories. During the interviews, conducted by the lawyer representing the detainees, he worked on copper plates, rendering portraits and recording the subjects' own words. These then turned into silkscreen prints and etchings.

http://www.danielheyman.com/projects_works_iraq.htm

Badge of Honor, 1995

Pepón Osorio

Working on a commission from the Newark Museum in New Jersey, Osorio addressed issues relating to the Puerto Rican-American community of the city. He worked with an incarcerated father and his teenage son, documenting a conversation between them on video. The video work was projected in an installation that Osorio built to fantastically reconstruct his subjects' environments. Two rooms were set up; a stark prison cell for the father and a bedroom exploding with adolescent artifacts for the son. These two spaces shared a wall but embody the deep isolation felt by both the prisoner and his son.

http://www.feldmangallery.com/media/osorio/osoexh_96/press/1997_osorio_parachute_blattherwick.pdf

Correction, 2004

Fiona Tan,

Tan created video portraits of prisoners from two institutions in Illinois and California for this installation at the New Museum of Contemporary Art in Chelsea. She filmed her subjects straight-on, from the knees up, with no movement but their breathing and slight fidgeting. The portraits were projected on screens arranged in a circle around the viewer, in reference to Jeremy Bentham's panoptical prison plan which allows guards to watch prisoners without being seen. In Tan's piece, the power of surveillance is reversed; it is the prisoners who possess the gaze.

<http://www.newmuseum.org/exhibitions/388>

The Deeper They Bury Me, The Louder My Voice Becomes, 2009

Rigo 23

This work was inspired by the Angola 3, three men who formed the first Black Panther Party at the Louisiana State Penitentiary, also known as Angola, in 1971 and fought for prison reform. Rigo 23 created an installation at the New Museum in Manhattan that replicates their experience in solitary confinement. The narrow space is filled with the voice of one of the three, Herman Wallace, who is still incarcerated.

http://archive.newmuseum.org/index.php/Detail/Occurrence/Show/occurrence_id/938

Doing Life: Portraits of and by Men and Women Serving Life Sentences in Pennsylvania, 1991

Mary Dewitt, curator

This show at Moore College of Art and Design was the result of a two-year-long art program with "lifers" at two Pennsylvania prisons: Muncy and Graterford. It presented work produced by the inmates as well as portraits done of them by Mary Dewitt and Alyn Fenn, their instructors.

http://articles.philly.com/1991-08-06/news/25804973_1_arts-state-prison-prints

Doing Time: Creative Responses to Incarceration by Philadelphia-Area Inmates, 1995

Todd Gilens and Richard Torchia, curators

The curators selected work produced by inmates at ten Pennsylvania prisons, including Holmesburg Prison, to be displayed in this show at Moore College of Art and Design.

<http://archives.citypaper.net/articles/090795/article016.shtml>

Family Interrupted, July, 2011

Eric Okdeh

In partnership with Mural Arts and the Pennsylvania Prison Society, Okdeh will create a mural on Dauphin Street in North Philadelphia. He will work with input from inmates, probationers, the formerly incarcerated from State Correctional Institution (SCI) at Graterford, adjudicated youth, and community and family members, encouraging reflection on the mark incarceration makes on families and communities. Decorated mailboxes will also be set up in the community to receive messages from and between inmates, family members, community members and policymakers.

<http://muralarts.org/about/press/mural-arts-announces-project-impact-incarceration-families-and-communities>

Folded Memory, 2010

Therese Pfeifer

During a month isolated in a historic Swiss prison, Pfeifer generated folded paper art to illustrate the passing of time in confinement.

<http://www.voxmagazine.com/stories/2010/03/11/prison-arts/>

The House That Herman Built, 2003-present

Jackie Sumell

This on-going project is focused on raising awareness about the Angola 3; three men who formed the first Black Panther Party at the Louisiana State Penitentiary, also known as Angola, in 1971 and fought for prison reform. Two are still incarcerated. Sumell asked Herman Wallace, who is serving time in solitary confinement, the question "What kind of house does a man who has lived in a 6'x9' box for over 30 years dream of?" The exhibit is a virtual home for Wallace, represented through plans and models. It has been shown dozens of times in seven countries. Now this dream house will become a reality. Sumell is working with the design firm Maison Orion to build Wallace a home in New Orleans.

<http://www.hermanshouse.org/>

The Impossible Prison, 2009

This exhibit was set up in an abandoned Nottingham police station to display work from sixteen international artists inspired by Foucault's theories on incarceration, control and surveillance.

<http://www.e-flux.com/shows/view/5926>

It's not just black and white, 2011

Gregory Sale

During this three-month residency at the Arizona State University Art Museum, Sale addressed issues surrounding incarceration in America. He used the gallery as a space in which varying viewpoints could meet and interact with the public. This was done through installations, public programs, panel discussions, and collaborations with police and the prison system.

<http://asuartmuseum.wordpress.com/2011/01/31/it%E2%80%99s-not-just-black-and-white-gregory-sale-social-studies-project-6/>

The Last Supper, 1999- present

Julie Green

Green produces mineral painted plates with illustrations of final meal requests from executed inmates. She has now created over four-hundred plates representing the last meals of death row inmates from every state that has a death penalty.

<http://www.greenjulie.com/>

Lockdown, 2000-2004

Dread Scott

This portrait series of prisoners accompanies each photograph with an edited audio track of the subject's voice telling their story.

<http://www.dreadscott.net/artwork/photography/lockdown>

Oh Give Me a Home Where the Buffalo Roam, 1993

Richard Kamler

Kamler worked in collaboration with inmates from the San Francisco County Jail and Milestones, a recovery center for recently released parolees, to produce this installation. It consisted of one hundred life-size, painted plywood bison that moved across the grounds of San Francisco Jail #3. The area was filled with the sound of bison stampeding layered over ambient sounds from the prison. Visitors could also pick up a Walkman at the prison gate to listen to an audio track of interviews with inmates and administrators. The work was inspired by a herd of real bison that were penned in on prison grounds at the time for their own safety. Kamler recognized the irony of keeping bison on the grounds for their own safety along with prisoners who are kept isolated for everyone else's safety.

<http://www.richardkamler.org/buffalo.html>

Panoramic Photo Collages of Abandoned Prison Sites

Masumi Hayashi

Hayashi is known for her panoramic photo collages of sites that are generally marked by conflict or contestation. By creating collages of multiple photographs she was able to manipulate a panoramic effect and add an abstract quality to her work. Her photographs are marked by a feeling of abandonment, rarely including human subjects. She photographed several abandoned prisons, including Eastern State Penitentiary.

http://masumimuseum.com/gall_4/gallery4.html

Prisonation: Visions of California in the 21st Century, 2001

Sandow Birk

This series of paintings and prints represents each of California's state prisons in the style of 19th century Western American painting. Birk also completed a similar project in 2002, painting every maximum security correctional facility in New York State.

<http://www.sandowbirk.com/paintings/prisonation/>

Prisoners' Inventions, 2003-2007

Temporary Services

This show was the result of a two-year collaboration with an incarcerated artist named Angelo. He illustrated the inventions, ranging from condoms and sex dolls to salt and pepper shakers, that he had witnessed other prisoners developing. The show brought together his drawings, replicas of inventions, videos that demonstrate how they are used, and a reproduction of a cell environment to help the audience identify with the enclosed context that the pieces came from.

http://www.temporaryservices.org/pi_overview.html

Prisons. An Invisible Culture, 2007-present

Mabel Negrete

Negrete has focused much of her work on issues surrounding incarceration in America. Her multidisciplinary approach engages audiences with a wide-range of projects.

<http://mabelnegrete.com/wb/by-portfolios/current-series/prison-invisible-culture>

Staring at the Cracks, July, 2011

Eric Ruin, with Brett Story and Dan Blacksberg

Using print, video, shadow-puppet projections and sound, Ruin has created an environment inspired by the experiences of the formerly-incarcerated. It is the culmination of his year with 40th Street Artist-in-Residence Program in Philadelphia. The audio work is made up of segments of interviews with people who have served time in solitary confinement over a sound-scape composed by experimental trombonist Dan Blacksberg. Canadian filmmaker Brett Story contributed video work.

<http://40streetair.blogspot.com/2011/07/resident-erik-ruins-last-work-in.html>

Vulgo, 1998

Rosângela Rennó

This Brazilian artist worked with an abandoned archival collection of glass film negatives from the Casa de Detenção (prison) of the Penitentiary Complex of Carandiru in São Paulo. The photographs depict prisoners held in this historic prison that was built in 1911. Rennó chose photographs taken of the backs of prisoners' heads and painted on them in red.

<http://www.rosangelarenno.com.br/uploads/File/bibliografia/ciencia%20de%20suposicoes%20ing.pdf>

WorkOut, 2006

Peggy Diggs

Diggs collaborated with inmates at Graterford State Correctional Institution in Pennsylvania to design prototypes for furniture that could be used if global warming forced the population to move inland to reduced quarters. She hoped to employ inmates' expertise in dealing with extreme, confined living conditions for the benefit of the general public. Temporary Services printed an interview with Diggs in a pamphlet supported by Philagrafika:

http://learnedbehavior.info/~shared_files/share/EIGHT_peggy_diggs.pdf

VII. History of Holmesburg Prison

Holmesburg Prison was built in 1896 in Northeast Philadelphia and was in continuous use until its closure in 1995. Built by the Wilson Brothers of Philadelphia, the building design is based on the widely replicated wheel and spoke plan designed by John Haviland for the Eastern State Penitentiary in 1829. Thoroughly outdated, the prison was decommissioned in 1995. Spanning nearly a century of development in the American penal system, its history is necessarily marked by brutal riots, poor living conditions and medical testing on inmates.

Inmates from Holmesburg contributed artwork to a show at Moore College of Art and Design in 1995.

See: [Doing Time: Creative Responses to Incarceration by Philadelphia-Area Inmates](#).

Acres of Skin: Human Experiments at Holmesburg Prison

Allen M. Hornblum, Routledge, New York, 1998

An account of the ethically questionable medical experimentation carried out at Holmesburg Prison from the 1950s to 1974. The testing program was a great success at the time and was used for research on a wide-range of products, from cosmetics to chemical warfare agents. Hornblum explores the ethical questions surrounding the program, particularly the problem of informed consent.

Sentenced to Science: One Black Man's Story of Imprisonment in America

Allen M. Hornblum, Penn State University Press, Philadelphia, 2007

The dramatic retelling of the medical experimentation at Holmesburg Prison from the perspective of one black inmate, Edward "Butch" Anthony, who suffered greatly as a test subject.

In Prison Air: The Cells of Holmesburg Prison

Photographs by Thomas Roma with forward by John Szarkowski, Powerhouse books, New York, NY, 2005

A collection of documentary photographs from prison cells at Holmesburg. Comparing these images to the prison as it is now shows the extent to which Holmesburg has deteriorated in recent years.

Panel Suggests Using Inmates in Drug Trials

Ian Urbina, New York Times, New York, August 13th, 2006

This article revisits the drug trials conducted at Holmesburg prison to explore the history of using inmates as test subjects in light of a 2006 debate surrounding the issue.

<http://www.nytimes.com/2006/08/13/us/13inmates.html>

Not Situated to Exercise Free Power of Choice: Human Subject Research in Prison Settings

Rachel Werner, Temple Journal of Science, Technology & Environmental Law, Philadelphia, Fall 2007

This paper provides an in-depth look at issues surrounding the use of inmates as test subjects. It explores the history of research involving prisoners, discusses abuses in such trials (focusing on testing conducted at Holmesburg Prison), addresses the contemporary regulations and debates regarding prison-based research, and argues that the ban on using prisoners as test subjects should not be lifted, as was suggested at the time of this report.

<http://www.temple.edu/law/tjstel/2007/fall/v26no2-Wener.pdf>

Films shot at Holmesburg

Twelve Monkeys (1995)

directed by Terry Gilliam; starring Bruce Willis, Madeleine Stowe, Brad Pitt and Christopher Plummer

Up Close and Personal (1996)

directed by Jon Avnet; starring Robert Redford and Michelle Pfeiffer

Animal Factory (2000)

directed by Steve Buscemi; starring Willem Dafoe, Mickey Rourke and Edward Furlong

Law-Abiding Citizen (2009)

directed by F. Gary Gray; starring Jamie Foxx, Gerard Butler and Colm Meany

VIII. Incarceration

The prison as a site of surveillance, control and isolation, where inmates experience particular psychological effects, has inspired a wide range of studies. Scholarly work on punishment and discipline often yields insight into human nature and society. Prisons also inspire photo-journalistic treatment, offering a glimpse of these closed-off environments.

Prison Photography

The Prison Experience

Morrie Camhi, Charles E. Tuttle Co. Inc., Rutland, VT, 1989

A collection of photographs taken by Camhi of prisoners at California's Vacaville Prison. It also includes written statements from inmates, their family members, and prison staff in response to the question "What do you want people to know about the prison experience?"

Sing Sing: The View From Within

John Conroy & Steven Schoen, Winter House, New York, 1972

Photography by inmates of Sing Sing prison in New York State.

In Prison

Douglas Kent Hall, H. Holt and Co., New York, 1988

A view of the San Quentin, Folsom (both Calif.) and Santa Fe (N.M.) penitentiaries through photographs of inmates and accompanying text that presents the author's impressions as well as informal interviews with prisoners.

Prison Tattoos

Douglas Kent Hall, Macmillan, New York, 1997

This collection of photographs portrays tattoo art as a means of expression for inmates.

A Survey of the Representations of Prisoners in the United States: Discipline and Photographs, The Prison Experience

James R. Hugunin, The Edwin Mellen Press, Lewiston, NY, 1999

A study of the history of prison photography in the United States.

One Big Self: Prisoners of Louisiana

Deborah Luster, Twin Palms Publishers, Santa Fe, NM, 2003

Beginning in 1998, Luster photographed prisoners in Louisiana who volunteered to participate. By allowing each individual to control the way she photographed them, she let them define how they would be presented to the outside world.

Conversations with the Dead

Danny Lyon, Holt, Rinehart and Winston, New York, 1971

Lyon's photographic documentation of the Texan prison system. The book also includes texts from prison records and writings by inmates, notably letters written by Billy McCune, a convicted rapist whose death sentence was reduced to life in prison.

Hope Abandoned: Eastern State Penitentiary

Mark Perrott (photographer), Herbert Muschamp (Introduction) and Hal Kirn, Eastern State Penitentiary, Philadelphia, 2000

Photographs of Eastern State Penitentiary taken between 1992 and 1996. Interviews with former inmates, guards, and neighbors are also included.

Prison Exposures

Robert Neese, Chilton Co., Philadelphia, 1959

This book claims to present the "first photographs inside a prison by a convict", the work of Robert Neese, an inmate-photographer for the monthly prison journal, *Presidio*, of the Iowa State Penitentiary at Fort Madison. It is prefaced by "The Prison of Tomorrow", a reprint of an address by Erle Stanley Gardner, a lawyer and author of detective stories that is critical of the American penal system.

Doing Life: Reflections of Men & Women Serving Life Sentences

Howard Zehr, Mennonite Central Committee, Akron, Pennsylvania, 1996

This collection of portraits depicts inmates serving life sentences in Philadelphia. The portraits are taken of them in plain clothes and attempt to draw out the personalities of these incarcerated individuals. They are accompanied by interviews of the subjects.

Select Studies of Prisons and Theoretical Texts on Crime and Punishment

The Prison Community

Donald Clemmer, Holt, Rinehart, and Winston, New York, 1940

A study of life in prisons. Clemmer coined the term "prisonization" to describe the process through which an inmate adopts the conventions and practices of prison culture.

Public Secrets

Sharon Daniel, Online, 2007

An interactive website of sound clips and text from interviews with incarcerated women in the California State Prison System. The women tell their stories and reveal the "public secrets" of the penal system – what Daniel defines as "secrets that the public chooses to keep safe from itself."

<http://vectors.usc.edu/issues/4/publicsecrets/>

Discipline & Punish: The Birth of the Prison
Michel Foucault, Random House, New York, 1975

Crime and the Man

Ernst Hooten, Harvard University Press, Cambridge, 1939

Relying on data from a twelve-year anthropological study of American criminals, this text seeks out relationships between crime and physiognomy.

Break Down the Walls: American Prisons: Present, Past, and Future.

John Bartlow Martin, Ballantine, New York, 1954

"The Argot of the Underworld." *Language of the Underworld.*

David W. Maurer, University of Kentucky Press, Lexington, 1981, pp. 234-256

A study of language and slang specific to prisons.

The Prison and the Factory: Origins of the Penitentiary System

D. Melossi and M. Pavarini. Translated by Glynis Cousin, Macmillan, London, 1981

The Crime of Punishment.

Karl. T Menninger, Viking Press, New York, 1968

Philadelphia's Less Crowded, Less Costly Jails. Taking Stock of a Year and the Challenges that Remain

The PEW Charitable Trust's Philadelphia Research Initiative, 2011

This study follows up on an earlier report on Philadelphia prisons done by the Philadelphia Research Initiative in 2010. It describes the drop in the city's inmate population over the past year and the fiscal effects of this.

http://www.pewtrusts.org/uploadedFiles/wwwpewtrustsorg/Reports/Philadelphia_Research_Initiative/Philadelphia-Jail-Population.pdf

State of Recidivism. The Revolving Door of America's Prisons

Public Safety Performance Project, PEW Center on the States, PEW Charitable Trust, 2011

This study follows up on earlier PEW research on the state of the American penal system, this time addressing recidivism, or the rate at which offenders return to prison.

http://www.pewtrusts.org/uploadedFiles/wwwpewtrustsorg/Reports/sentencing_and_corrections/State_Recidivism_Revolving_Door_America_Prisons%20.pdf

Ideology and Crime

Leon Radzinowicz, Columbia University Press, New York, 1962

This text is an analysis of the development of criminology in the 20th century, linking it to the history of the discipline. Radzinowics seeks to determine a more pragmatic approach to problems of assessing criminal liability and controlling criminal conduct.

Society of Captives

Gresham Sykes, Princeton University Press, Princeton, NJ, 1958

In this study Sykes focuses on the social organization and psychological effects of prison life. Written during the Cold War, at a time marked by fear of fascism and communism, this text examines the closest example to totalitarianism in America: maximum security prisons. He examines the social organization of prison systems in place to maintain total control and the reaction of inmates to this environment.

One in 100: Behind Bars in 2008

Jenifer Waren, principle author, Public Safety Performance Project, PEW Center on the States, PEW Charitable Trust, 2008

This PEW study presents the state of the United States prisoner population in 2008. It includes some startling statistics on the continuing growth of the American prisoner population; more than one in every one hundred American adults is incarcerated. The study then presents information on the cost of incarceration.

<http://www.pewcenteronthestates.org/uploadedFiles/One%20in%20100.pdf>

The Power and Pathology of Imprisonment.

Philip Zimbardo, *Congressional Record*. (Serial No. 15, 1971-10-25). Hearings before Subcommittee No. 3, of the Committee on the Judiciary, House of Representatives, Ninety-Second Congress, *First Session on Corrections, Part II, Prisons, Prison Reform and Prisoner's Rights: California*. Washington, DC: U.S. Government Printing Office, 1971

This famous study, conducted by a Psychology professor at Stanford, set up a mock prison and randomly assigned roles as guards and prisoners to participating students. The experiment got out of hand as the participants fully inhabited their roles. Guards began showing sadistic tendencies and subjugated prisoners with psychological and physical harassment. It was meant to take place over two weeks but had to be ended after six days.

Appendix: Other Resources

American Institute for Conservation of Historic and Artistic Works

As the only national membership organization in the United States dedicated to the preservation of cultural material, the American Institute for Conservation of Historic and Artistic Works plays a crucial role in establishing and upholding professional standards, promoting research and publications, providing educational opportunities, and fostering the exchange of knowledge among conservators, allied professionals, and the public.

<http://www.conservation-us.org/>

Architectural Conservation Laboratory, University of Pennsylvania School of Design

“The Architectural Conservation Laboratory of the Graduate Program in Historic Preservation is dedicated to training and research in the conservation of the built environment. This specialized facility provides a unique intellectual environment for those pursuing studies in architectural conservation and historic building technology”

<http://www.conlab.org/>

Conservation Center for Art & Historic Artifacts

“CCAHA specializes in the treatment of art and historic artifacts on paper and provides preservation education, training, and consultation. Established in 1977, CCAHA is one of the largest nonprofit conservation facilities in the country.”

<http://www.ccaha.org/>

Eastern State Penitentiary

The historic penitentiary, whose architecture inspired the design of Holmesburg Prison, is open to the public for tours, events, and art installations.

<http://www.easternstate.org/>

The Getty Conservation Institute

“The Getty Conservation Institute works internationally to advance conservation practice in the visual arts—broadly interpreted to include objects, collections, architecture, and sites. The Institute serves the conservation community through scientific research, education and training, model field projects, and the dissemination of the results of both its own work and the work of others in the field.”

<http://www.getty.edu/conservation/index.html>

Pennsylvania Prison Society

“Founded in 1787, the Pennsylvania Prison Society is a social justice organization advocating on behalf of prisoners, their families, and formerly incarcerated individuals.”

<http://www.prisonersociety.org/index.shtml>

Philadelphia Prison System

<http://www.phila.gov/prisons/>

Philadelphia Society for the Preservation of Landmarks

“For over seventy years, The Philadelphia Society for the Preservation of Landmarks (Landmarks) has played a significant role in the historic preservation movement in Philadelphia by restoring, furnishing and presenting to the public its distinguished house museums.”

<http://www.philalandmarks.org/>

Preservation Alliance for Greater Philadelphia

“The mission of the Preservation Alliance is to actively promote the appreciation, protection, and appropriate use and development of the Philadelphia region’s historic buildings, communities and landscapes.”

<http://www.preservationalliance.com/about/mission.php>

Preservation Pennsylvania

“Preservation Pennsylvania, through creative partnerships, targeted educational and advocacy programs, advisory assistance, and special projects, assists Pennsylvania communities to protect and utilize the historic resources they want to preserve for the future. Preservation Pennsylvania (PPA) is the Commonwealth's only statewide, private non-profit, membership organization dedicated to the protection of historically and architecturally significant properties.”

<http://www.preservationpa.org/>

Prison Museum Link List

Links to prison museums around the world, compiled by Eastern State Penitentiary.

<http://www.easternstate.org/learn/research-library/prison-museums>

Society of Industrial Archaeologists

“The mission of the Society for Industrial Archeology (SIA) is to encourage the study, interpretation, and preservation of historically significant industrial sites, structures, artifacts, and technology. By providing a forum for the discussion and exchange of information, the Society advances an awareness and appreciation of the value of preserving our industrial heritage.”

<http://www.sia-web.org/>

Appendix: Contemporary Art at Eastern State Penitentiary

This historic prison represented a revolutionary development in penal theory at the time of its construction in 1829. Instead of simply punishing prisoners, it sought to spiritually rehabilitate them through confinement in isolation. The plan of Eastern State was designed by John Haviland and was widely replicated; Holmesburg Prison, constructed 67 years later, is based on the same architectural design and principle of separate penal confinement. Eastern State Penitentiary has a program that allows contemporary artists to propose and realize installations on its grounds.

<http://easternstate.org/visit/site-rentals-special-arrangements/past-installations>

The following is a selection of works that have been shown at Eastern State Penitentiary

Ghost Cats

Linda Brenner

<http://easternstate.org/visit/regular-season/history-artist-installations/linda-brenner-ghost-cats>

Pandemonium

Janet Cardiff & George Bures Miller

<http://easternstate.org/visit/site-rentals-special-arrangements/past-installations/janet-cardiff-george-bures-miller-pandemonium>

Portraits of Inmates in the Death Row Population Sentenced as Juveniles

Nick Cassway

<http://easternstate.org/visit/site-rentals-special-arrangements/past-installations/nick-cassway-portraits-inmates-death-row-populatio>

Prison Sentences: The Prison as Site/The Prison as Subject

Julie Courtney and Todd Gilens, curators

<http://www.juliecourtneyprojects.com/prisonsentences.html>

GTMO

William Cromar

<http://easternstate.org/visit/regular-season/history-artist-installations/william-cromar-gtmo>

midway of another day

Michael Grothusen

<http://easternstate.org/visit/site-rentals-special-arrangements/past-installations/michael-grothusen-midway-another-day>

Beware the Lily Law

Michelle Handelman

<http://www.easternstate.org/visit/regular-season/history-artist-installations/michelle-handelman-beware-lily-law>

Recollection Tableaux

Susan Hagen

<http://easternstate.org/visit/regular-season/history-artist-installations/susan-hagen-recollection-tableaux>

I always wanted to go to Paris, France

Alexa Hoyer

<http://easternstate.org/visit/regular-season/history-artist-installations/alexa-hoyer-i-always-wanted-go-paris-france>

Living Space

Johanna Inman and Anna Norton

<http://easternstate.org/visit/site-rentals-special-arrangements/past-installations/johanna-inman-and-anna-norton-living-space>

Contemplation/Cultivation

Nicholas Kripal

<http://easternstate.org/visit/site-rentals-special-arrangements/past-installations/nicholas-kripal-contemplationcultivation>

Release

Bill Morrison and Vijay Iyer, curated by Julie Courtney

<http://easternstate.org/visit/regular-season/history-artist-installations/bill-morrison-and-vijay-iyer-curated-julie-courtne>

Cozy

Karen Schmidt

<http://easternstate.org/visit/regular-season/history-artist-installations/karen-schmidt-cozy>

Point/Counterpoint: Conversations with Haviland

Tricia Stuth & Ted Shelton

<http://easternstate.org/visit/site-rentals-special-arrangements/past-installations/tricia-stuth-ted-shelton>

Juxtaposition

Matthew and Jonathan Stemler

<http://easternstate.org/visit/site-rentals-special-arrangements/past-installations/matthew-and-jonathan-stemler-juxtaposition>

Daylight

Richard Torchia

<http://easternstate.org/visit/regular-season/history-artist-installations/richard-torchia-daylights>