

MADE in AMERICA

unfree labor in the age of mass incarceration

JESSE KRIMES / JARED OWENS / SHEILA PINKEL /
CHELSEA HOGUE & SARAH RICE / THE REAL COST OF
PRISONS PROJECT / AMIE DOWLING, AUSTIN FORBORD
& JUSTIN PERKINS, ERIC CAMBEROS, JOHN CARNAHAN,
GABE STUCKEY, REGGIE DANIELS, ERIC GARCIA, JORDAN
DANIELS, ZACHARY JOHNSON, FREDDY GUTIERREZ



On September 9, 2016, incarcerated individuals across the United States embarked on the first national prison labor strike in US history, timing the action to coincide with the famous Attica prison rebellion of 1971. Despite increasing media and scholarly attention to the unprecedented rise in incarceration over the past four decades, many remain unaware of the complex and interrelated incentives that underlie this uniquely American phenomenon, a system “made in America.”

The 13th Amendment to the US constitution outlawed slavery and involuntary servitude, but it retained an exception for unfree labor as “a punishment for crime whereof the party shall have been duly convicted.” This exception opened the path for the convict leasing and chain gang labor that supported rapid industrialization in the American South. Today, in the age of mass incarceration, this exception underpins multiple forms of economic exploitation, in which incarcerated folks—disproportionately low income people of color—are employed at cents per hour, with no benefits.

The work programs put in place by Congress in 1979 claimed to provide marketable skills for reintegration. While some fulfill this mandate, many are merely a rhetorical veil by which state governments employ cheap labor to produce goods (from office furniture to military gear) and provide services (such as firefighting or snow shovelling) to offset their budgets. Private corporations garner profit and political capital by “in-sourcing” their labor to prisons rather than out-sourcing overseas. Simultaneously, incarcerated people largely lack the consumer choice of people on the outside: every day they confront monopoly prices, from commissary goods to telephone services, and must navigate myriad legal and healthcare fees, family support, and restitution payments.

Made in America features the work of artists and activists, inside and outside prison, exposing faultlines between exploitative economic interests and the creative and intellectual labor of incarcerated individuals and returned citizens. These works offer powerful articulations of subjecthood and resistance in the face of a dehumanizing system. Bringing together diverse artistic projects, the exhibition investigates the value of human capital, and coerced and creative labor in an advanced capitalist society.

Amy Halliday, Hampshire College Art Gallery Director



JESSE KRIMES

LAYERS OF LABOR

Jesse Krimes, *Apokaluptein:16389067* (scaled down), 2010-13, federal prison bed sheets, transferred *New York Times* images, graphite and color pencil. Installation view, Hampshire College Art Gallery.



The title *Apokaluptein: 16389067* derives from the Greek root for the word “apocalypse”—to uncover or reveal—along with the Federal Bureau of Prisons identification number to which Jesse Krimes was reduced during his 70 month sentence for a non-violent drug offence. As a form of personal resistance, Krimes repurposed prison-issued bedsheets made by incarcerated folks working for UNICOR, the Federal Bureau of Prisons factory and industries arm, as the ground for his creative labor.

Over three years, Krimes transferred *New York Times* images onto the sheets with commissary-bought hair gel and a plastic spoon, blending fragments together with color pencils before smuggling each piece of contraband out of the prison through contacts in the mailroom. Inspired by Dante’s *Inferno*, the finished work presents a collaged cosmic order of natural and man-made disasters, and political and commercial interests that mediate the span of his sentence. The massive original mural, 15 x 40 feet, is presented in a scaled-down version for this exhibition.

In his *Master Work* series, Krimes replaces religious icons with the heads of “offenders,” broadly construed. The works are set alongside the artist’s highly annotated copy of Foucault’s *Discipline and Punish*, one of many texts through which Krimes intellectually engaged with philosophies of criminality, citizenship, and (un)freedom. In a prison largely devoid of meaningful programs, Krimes worked with fellow incarcerated artist Jared Owens to run art classes; he now lives in Philadelphia and continues to interrogate systems of power and value.

Left: Jesse Krimes gives a public talk at the Hampshire College Art Gallery, alongside his *Master Work* series.

Below: Jesse Krimes, *Master Work* series, 2009, graphite and ink transfer on prison bed sheet; with *Apokaluptein:16389067* (scaled down), 2010-13, federal prison bed sheets, transferred *New York Times* images, graphite and color pencil; and Sheila Pinkel, *Criminal Eyes / Human Eyes*, 2016, archival inkjet prints and American flag. Installation view, Hampshire College Art Gallery.



JARED OWENS

ART, ABSTRACTION, AND THE INSIDE ECONOMY



Self-taught from encyclopedias and art magazines, Jared Owens began his artistic career in federal prison, making portraits for fellow incarcerated folks of their family members. Owens's skills were highly valued and sought-after: others paid for his works in books of postage stamps, or in painting lessons.

Owens moved away from portraiture in the later part of his thirteen-year sentence, combining traditional media with reclaimed materials from his immediate environment to make abstract compositions. Layered and process-oriented, his work frequently invokes historical or literary references, or flashbacks to prison experiences, transformed into personal elegies and reflections. In a new, mixed-media work created for this exhibition, Owens includes soil he kept from the prison yard: traces of a past and place now irrevocably part—but not the sum—of his story.

Owens developed prison art classes which had long languished as a “rehabilitation” program that looked good on paper but which was given little attention or resources. Over time, he was able to secure studio space, materials, and increasing autonomy. Through Owens's support, Jesse Krimes was able to obtain materials for and complete fragments of *Apokaluptein: 16389067* and to send them out of the prison undetected. Despite the challenge of finding work with a criminal record, Owens hopes to make a living from his art.

Left: Jared Owens, *A spot on the concrete floor I could see from my cell window in solitary, where the paint is worn away, from the repetition of food carts, and foot traffic, wearing the surface of the orange boundary lines through friction and repetition*, 2017, mixed media on birch panel, soil from the prison yard at FCI Fairton



Left: Jared Owens, *A spot on the concrete floor I could see from my cell window in solitary, where the paint is worn away, from the repetition of food carts, and foot traffic, wearing the surface of the orange boundary lines through friction and repetition*, 2017, mixed media on birch panel, soil from the prison yard at FCI Fairton; with Jesse Krimes, *Apokaluptein:16389067* (scaled down), 2010-13, federal prison bed sheets, transferred *New York Times* images, graphite and color pencil. Installation view, Hampshire College Art Gallery.

Below: Jared Owens discusses his work with Amy Halliday at the opening reception.





Jared Owens working on a commissioned portrait in the art studio he developed in federal prison.

JARED OWENS: ON ART, PRISON, &
WORKING WITH JESSE KRIMES
Extracts from an interview with Amy
Halliday

Without art, I would have spent the rest of my life in prison. Art was my only “personal space:” it was a place no BOP employee could touch. As long as I had paper and a means of making a mark on it, I had a place in the physical world where I played God... It was like the one thing in my life that could not be totally controlled by my circumstances. I looked forward to my limited studio time—it was meditative, and focusing on it gave me the ability to ignore everything that wasn’t about art. Instead of brooding over my plight, I spent time trying to start more programs, make more art, and create more artists. This was my coping mechanism.

[In] my third year of painting, I learned photorealism from an artist who was “born with it.” After my second or third photorealistic portrait, my skillset was sought after, because in a prison of 1300, myself and Jesse were the only ones capable of pulling it off with relative ease... I would accept payment in the form of commissary, stamps, or the other prisoners’ family would put the money in my account (always the best). I sold very few abstractions during this time. I had one “collector” who purchased two of my abstractions and told me: “just in case you die famous.” So even in a federal prison we had art speculators!

Jesse had a great influence on me from the first moment we met. Before him, I was vaguely aware of what the elements of conceptual art were. He was the first person I met on the inside that could talk about Duchamp at an academic level... We have argued over Matisse at length! (I love Matisse: Jesse not so much.) I was always drawn to abstraction; Jesse more to conceptualism. Because of him I tuned more into the “meaning” of art and not so much what it visually represents.

I never understood the magnitude of the undertaking *Apokoluptein* was until one Saturday morning when we had the studio all to ourselves: we stretched out two sections, and I realized how immense it would be when finally hung (though we never saw it until he got out and put it all together). Always in the back of my mind, I was wondering if people on the “outside” would recognize the uniqueness of the material source, and the many tiered layers of meaning the work represents. It was through witnessing the creation of the piece, and the statement it represents, that I came to know and appreciate the value, and necessity of conceptual art.



SHEILA PINKEL

WHO PROFITS / WHO PAYS?

Sheila Pinkel, *Prison Industrial Authority*, 2012, archival inkjet prints.



Artist, activist, and educator Sheila Pinkel's work combines rigorous research with accessible data visualisation, often posing provocative ethical questions directly to the viewer. Pinkel uses this approach to bring to light the overlooked, unseen, or deliberately obfuscated dimensions of mass incarceration, particularly its insidious economic underbelly.

In *Prison Industrial Authority*, Pinkel reproduces pages of California's prison industries catalogue, revealing the vast range of products made by the state's incarcerated individuals: from eyeglasses to uniforms to upscale office furniture. While these ubiquitous objects appear unremarkable, they prompt reflection on how often our everyday interactions and purchases bring us into intimate proximity—even complicity—with the products and practices of unfree labor. Pinkel's additional research reveals the network of loopholes and mandates that guarantees not only a literally captive labor force, but also a legislatively captive customer base: the California State University system, the California Polytechnic University system, and all state agencies are required by law to purchase from CALPIA.

In a new series created for this exhibition, Pinkel looks to Massachusetts and national data to probe the distinct race and class inflections of who profits and who pays for incarceration, and the disjuncture between the relative value placed on investing in incarceration over education, healthcare, and communities. Through her visual and verbal play on the words *Criminal Eyes / Human Eyes*, she charts the slippage between systems and people.



WHO PAYS FOR INCARCERATION?

Over 7 million people are currently in the incarceration system in the United States, the highest rate of incarceration of any country in the world.

Poor, non-white, Hispanic, men and ill people are the majority of incarcerated people. 80% of incarcerated are low-income. Approximately 60% are non-white.

Federal minimum wage is \$7.25/hour. Average maximum wage paid in prisons is \$4.73/day.

In the United States 1 out of 3 black men will be involved in the incarceration system during their lifetime. One in nine African American children has a parent who is incarcerated.

Felons are barred from voting, traveling abroad, right to bear arms, jury service, public social benefits and housing and parental benefits.

Taxpayers pay over \$89 billion a year to support the prison system rather than for housing, education and infrastructure improvements.

Families of incarcerated people are destroyed because of stigmatization of a loved one.

Towns find that building a prison does not solve their economic problems and often exacerbates them.

People who cannot pay bail are incarcerated in jails (which have become debtors' prisons) prior to their court date. Average fees charged in jails per year are \$1,250.

POVERTY

RACISM

DRUGS



"Neither slavery nor involuntary servitude, except as a punishment for crime whereof the party shall have been duly convicted, shall exist within the United States..." The 13th Amendment to the Constitution

Left: Sheila Pinkel, *Criminal Eyes / Human Eyes*, 2016, archival inkjet prints and flags (details).

Below: Sheila Pinkel, *Criminal Eyes / Human Eyes*, 2016, archival inkjet prints and flags. Installation view, Hampshire College Art Gallery.



CHELSEA HOGUE & SARAH RICE

THE IMAGE, THE IMAGINED, THE IMAGINARY



When the Maine State Prison opened in Thomaston in 1824, it was positioned strategically on a limestone quarry. Within hours of the first prisoners' arrival from Boston at the newly-built facility, they were put to work.

A model of these cells is on display at the Thomaston Historical Society, which boasts a permanent “prison room” exhibit. The model was made by the incarcerated men currently working at the Maine Department of Corrections Industries (MDOC) woodshop in Warren, where the prison was moved in 2002. Approximately 120 men work for \$1-\$3 per hour in a wood shop the size of a football field, making over 600 items—model boats, key chains, uncanny carceral trinkets, cutting boards, furniture—to be sold in the popular tourist destination of the MDOC Prison Showroom. Inventory is decided by consumer demand and production runs by a system of apprenticeship. Despite the system's regulatory form, individual expressions of creativity often exceed categorization.

Writer Chelsea Hogue collaborated with photographer Sarah Rice to engage a social inquiry: By what methods can we best archive and discuss the systems of creative inheritance which take place within spaces of confinement? How do we visualize these stories when images and the social imagination around incarceration are bound up in systems of power that “authorize” certain images while rendering others invisible? And how do these systems complicate a desire to consume “benevolently”?

Opposite: Sarah Rice, photograph from *The Image, The Imagined, The Imaginary: A Photo-Essay*, 2016, inkjet print.



Chelsea Hogue (text) and Sarah Rice (photography), *The Image, The Imagined, The Imaginary: A Photo-Essay*, 2016, inkjet prints. Installation views, Hampshire College Art Gallery.



THE REAL COST OF PRISONS PROJECT VOICES AND VIEWS FROM INSIDE



The Real Cost of Prisons Project digital archive, and photography and poetry by men incarcerated at the Franklin County Sheriff's Office in Greenfield, MA. Installation view, Hampshire College Art Gallery.

Opposite: Jacob Barrett, *Mow*, ink on paper. Comix from inside, Real Cost of Prisons Project.

A national organization founded in 2000 by Northampton-based Lois Ahrens, The Real Cost of Prisons Project (RCPP) brings together justice activists, artists, researchers, and women and men directly experiencing the impact of mass criminalization to fight against the construction of new jails; to organize for bail reform; and to advocate on behalf of alternatives to incarceration. The RCPP brings the ideas of incarcerated and formerly incarcerated men and women to the forefront to challenge the destructive beliefs and costly systems that drive the carceral state.

One means of doing so is by collecting and digitizing a growing archive of artwork and writing by incarcerated individuals. This installation presents a selection of that work, covering surrounding walls with their creative and intellectual labor. We invite viewers to read, see, become immersed in—and be confronted by—these individuals’ voices, their insights, their perspectives. This small space is also a reminder that the creative articulation of selfhood and self-expression in the face of a dehumanizing system can be deeply subversive: many of the artists and writers represented here have been punished by being placed in solitary confinement.

Alongside pieces from the RCPP archive, this installation includes photographs and poems by incarcerated men at the Franklin County Sheriff’s Office in Greenfield, MA.





COMMONWEALTH OF MASSACHUSETTS
Franklin County Sheriff's Office
160 Elm Street
Greenfield, MA 01301

**INMATE/DETAINEE
REQUEST FORM**
PETICION DE LOS CONFINADOS

INMATE NAME: _____
NOMBRE DEL CONFINADO

DATE: ____/____/____
FECHA

HOUSING UNIT:

- POD A POD B POD C POD D POD E Minimum Kimball House

TO SEE:
PARA VER

INMATE/DETAINEE SERVICES

- Caseworker (*Trabajadora de casos*)
 Commissary (*Comisario*)
 ICE (*Immigración*)
 Inmate Mail/Phones
(Servicio de correo/teléfono)
 Inmate Accounts (*Cuenta de confinado*)

NOTARY PUBLIC AVAILABLE

- Legal Services (*Servicios Legales*)
 Notary Public (*Servicio Notario Público*)
 Property (*Propiedad*)
 Records (*Archivos*)
 Other (*Otros*): _____

STATE NATURE OF REQUEST:
EXPLIQUE SU PETICION

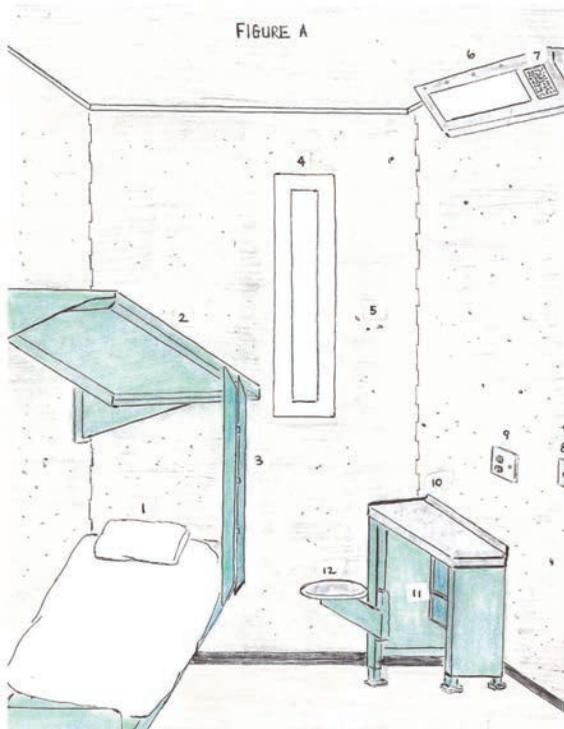
STATE THE NATURE OF THE REQUEST?
I REQUEST THE STATE OF NATURE.
I REQUEST BIRDS AND BUGS AND THE SMELL OF RAIN ON THE BREEZE.
AND IF IT'S NOT TOO MUCH TO ASK, I REQUEST KINDNESS AND
DECENCY AND CONVERSATION THAT ISN'T ABOUT PUTTING SOMEONE DOWN.
I REQUEST THE FREEDOM TO HEAR MYSELF THINK IN MY OWN CAGE,
I REQUEST SUNSHINE.
I REQUEST PRIVACY.
I REQUEST FORGIVENESS.
I REQUEST HOPE.

REPLY TO REQUEST:
REPUESTA A LA PETICION

STAFF SIGNATURE: _____
FIRMA DEL EMPLEADO

Left: *State of Nature*, repurposed inmate/detainee request form, name withheld.

Right and below: Carnell Hunnicutt, Sr. *Drawings of a Segregation Cell*, Northern Correctional Facility, Somers CT.



LOIS AHRENS: MASS INCARCERATION IS MADE IN AMERICA

As a founding member of the National Council for Incarcerated and Formerly Incarcerated Women and Girls and the Founder of The Real Cost of Prisons Project, it is our mission to bring the ideas, creativity and voices of incarcerated and formerly incarcerated women and men to the public. This exhibit is crucial because if we are to end mass incarceration—which cages 2.3 million people and holds another 5 million women and men under correctional control—people on the outside must be able to experience incarcerated and formerly incarcerated people as human beings, not as “offenders”, “inmates”, “criminals,” and “convicts.” Voters and legislators, social service providers, teachers and professors—each and all need to begin to understand that people who live with these stigmatizing labels, often for a lifetime, are complex, resourceful, insightful, creative, and sometimes even brilliant people who are more than the crime with which they were charged. Art can do this.

Mass incarceration is Made In America. No other country in the world incarcerates more of its citizens and in the developed world, no other country treats those incarcerated with more everyday cruelty and control. Since our beginning almost twenty years ago, the work of incarcerated artists and writers has been an integral part of the Real Cost of Prisons Project. We are pleased to have the opportunity to show their work, to talk about who they are and their need to have their voices heard. Prison walls are meant to keep people in and keep people out. We remain committed to breaking down those walls.

LOIS AHRENS, JANUARY 6, 2017

REAL COST OF PRISONS PROJECT
NATIONAL COUNCIL FOR INCARCERATED AND
FORMERLY INCARCERATED WOMEN AND GIRLS



**AMIE DOWLING,
AUSTIN FORBORD &
TRAVIS ROWLAND,
JUSTIN PERKINS, ERIC
CAMBEROS, JOHN
CARNAHAN, GABE
STUCKEY, REGGIE
DANIELS, ERIC GARCIA,
JORDAN DANIELS,
ZACHARY JOHNSON,
FREDDY GUTIERREZ**
FREEDOM OF
MOVEMENT

Amie Dowling, Austin Forbord & Travis Rowland, Justin Perkins, Eric Camberos, John Carnahan, Gabe Stuckey, Reggie Daniels, Eric Garcia, Jordan Daniels, Zachary Johnson, Freddy Gutierrez, *Well-Contested Sites*, 2013, 14 min. Installation view, Hampshire College Art Gallery.





Amie Dowling, Austin Forbord & Travis Rowland, Justin Perkins, Eric Camberos, John Carnahan, Gabe Stuckey, Reggie Daniels, Eric Garcia, Jordan Daniels, Zachary Johnson, Freddy Gutierrez, *Well-Contested Sites*, 2013, 14 min, video stills.

Movement throughout the institution will be regulated by a procedure called controlled movement. The purpose of controlled movement is to ensure that the movement of inmates is orderly. Controlled movements will begin five minutes before the hour and extend for five minutes after the hour. The beginning and end of each move will be announced over the loudspeaker. During the ten minute period of controlled movement, inmates may move from one area of the institution to another.

Inmate Information Handbook, Federal Bureau of Prisons, FCI Fairton, New Jersey

The body is one of the primary sites of carceral control, an elaborate choreography of containment and segregation. Regimented procedures for eating, cleaning, labor, and leisure curtail movement in the service of “orderly” and productive systems.

Former inmates’ embodied memories (“very damp...grey...metal...distinctive in smell...nervous”) open *Well-Contested Sites*. A collaboration among previously-incarcerated dancers, choreographer Amie Dowling, and filmmaker Austin Forbord, the work insists on the primacy of self-expression, self-representation, and bodily liberty. The piece is filmed at Alcatraz, a tourist destination that participates in the cultural commodification of prisons, while also offering an evocative setting for performing artists choreographing the uses and narratives to which their own bodies are put.

AMIE DOWLING: THE ARTS IN CORRECTIONS INDUSTRY

As mainstream penologists have lamented the failures of mass imprisonment, criminal justice systems have often reincorporated the ideal of rehabilitation in their language. California returned 'rehabilitation' to its mission statement and title in 2005 from California Department of Corrections to California Department of Corrections and Rehabilitation (CDCR). In 2014 the California Arts Council formed a partnership with CDCR and with a 4 million budget started Arts-in-Corrections, "...to combat recidivism, enhance rehabilitative goals, and improve the safety and environment of state prisons." Today Arts in Corrections contracts arts organizations to train and place teaching artists inside California's 33 prisons.

Arts in Corrections is an industry in so far as it has spawned the growth of conferences, training programs, certifications, professional organizations, and funding from Federal, State, and private sources. As an artist who has worked alongside artists who are incarcerated for over two decades, I find this industry and its objectives deeply troubling. How do we shift the lens to begin a collective process of political struggle where inside and outside artists are working side by side for "a collective and political transformation that would necessarily provoke an encounter with the legacies of racism, segregation, disenfranchisement, ghettoization, and mass incarceration."¹

How do inside and outside artists use their artistic platform to develop work inside facilities that critiques mass imprisonment and its conditions of emergence? How do we use our subversive roles as artists to ask more radical questions about the uses of locking people away in the first place?

1. Nixon, V., P. T Clough, D. Staples, Y. J Peterkin, P. Zimmerman, C. Voight, S. P Clear, Center for the Study of Women, Society at the Graduate, and CUNY University Center. 2008. "Life Capacity Beyond Reentry: A Critical Examination of Racism and Prisoner Reentry Reform in the US." *Race/Ethnicity: Multidisciplinary Global Contexts*: 31.



QUESTIONS ON CREATIVE LABOR AND VALUE POSED TO
THE ARTISTIC ENSEMBLE AT SAN QUENTIN STATE PRISON
Amie Dowling, outside member of the Artistic Ensemble,
and Emile DeWeaver, inside member of the Artistic
Ensemble and co-founder of Prison Renaissance

The Artistic Ensemble is a group of sixteen artists in San Quentin Prison, as well as four outside members, who explore social inequalities through language, sound, and movement. Through collaboration we take constraints and boundaries and turn them into tools of liberation: performance, dialogues, confrontation.
www.aesq.info

Prison Renaissance is a grassroots organization inside San Quentin Prison, aimed at using art and community to create a culture of transformation (in society and in individual lives), and to forge proximity between the general public and incarcerated people. Its members are currently looking to build mutually-beneficial mentorships and collaborative opportunities with outside artists.
www.prisonrenaissance.org



Photos courtesy
Peter Merts

Arts funding in the United States is scarce and a small fraction of what other countries spend on art and paying artists. For example, France's cultural budget is \$4.73 billion and China's is \$7.8 billion. In the US, the National Endowment for the Arts receives \$146 million in federal funding. Conversely, the US imprisons more of our population than any of its peer countries, funneling funds into building and maintaining prisons and jails.

Right now there is increased attention on over-incarceration, the criminalization of poverty, and over-incarceration in communities of color. Arts funders (government and private foundations) are creating pools of funding and funding programs that prioritize projects that engage with people living in jails and prisons, families affected, community activation, and engaging public policy.

The artists and other participants in prison can create artwork, participate in the programs and receive the benefit of the direct programming but cannot be compensated despite how much money is raised for a project.

I wonder...

Amie Dowling What do you think should happen with the money? Do you see other solutions for supporting you and your families if you cannot directly receive any funding or compensation?

Emile DeWeaver I think artists should be paid for their work. If they cannot receive money directly, then the money should go into trusts for them. The trust could be built to accomplish various things: 1. To support a college education for the artist's children, 2. As a nest-egg for when the artist paroled, 3. To keep the artist in touch with family by paying for phone calls or visiting expenses,

4. To invest (which helps both the economy and the artist), 5. To help support the artist during incarceration (quarterly packages, books, college education), 6. To pay off restitution debts (I've been in prison almost 20 years, and with the slave wages I've earned, I've paid off less than \$3000 of the \$20,000 I owe).

AD What—if any—is the responsibility of the artists working with you who may be compensated for their work?

EDW The responsibility of the artists working with us who may be compensated for their work is uncertain since every artist will have specific life circumstances that make their own demands on the artist. At the very least, I would hope an artist working with me would be willing to do two things: (1) subvert the system whenever feasible and (2) increase political activity in his or her life. I am legally disenfranchised, so I would ask that a compensated artist shoulder some of the burden of enfranchising me by proxy. For instance, if I can't be paid, then become a part of the conversation that challenges that convention. Art is powerfully convincing; help me use it to effect changes. Be clear about that message to other artists: art is our weapon, let's use it. Let's revolt not with guns, but with art, relationships, rhetoric and common cause.

AD If you create art of performance that is seen by the outside world (through video, objects, recording, etc) what does it mean to you that you cannot receive compensation for your labor, your artistry, your participation?

EDW It sucks. I tell myself that I'm effecting change in humanizing incarcerated people through my work, and the bond I experience with other artists is worth more than money. Still, it sucks. Becoming visible through my work, though the state would have you



forget me, is worth more than money, but still, after rehearsal, after the show, I still return to my cell with a frustration. Prison is full of people doing things wrong, and their cells are full of material wealth. I'm doing everything right, and I'm struggling. I'm frustrated because every time I put on my running shoes, I'm afraid it'll be my last run because the soles will finish cracking to pieces. I'm frustrated because I have a lot going for myself, but it would be nice to enjoy the dignity of being able to take care of myself. It would be comforting to know that when I parole, when I begin my new life, I'll do so with more than \$200 gate-money!

AD Can you think of other ways arts programming in prisons can benefit you, your children, your families that can have a substantial effect on their quality of life?

EDW Other ways art programs can benefit me: they could partner up with re-entry programs to basically hold my hand back into society. They could employ me for six months while I get on my feet. Since they can't pay me while I'm inside, perhaps they could subsidize my living expenses for six months upon release. They could build art or educational programs in the free world where they train and pay family members. They could run a program whereby they help family and friends visit me. They could find ways to connect me to the wider world: perhaps a hub where professional contacts and fans can send me the emails through snail mail and vice versa for my responses. Or provide credentials, like an MFA.

AD When someone leaves prison, how could the time and effort they spent on artmaking help them transition back into work, family, and daily life?

EDW As it stands, as a matter of state policy, the time and effort the average incarcerated artist spends on art doesn't help him or

her transition back into work, family, and daily life. The art programs don't provide degrees or certifications. Family isn't allowed to attend performances or participate in the process. State policies encourage non-contact between performers and audiences, artificial distance between artists and volunteers: in short, art programs can only survive if they reinforce CDCR policies that divide and isolate incarcerated people from society. Under such conditions, how could these programs help ready people to connect to society?

Granted, art itself can connect people. But that happens despite the paradigms of prison art programs, not because of them. For me, art was my medium to begin living a free life long before I encountered a prison art program. Everything a free writer does to succeed, I did from a prison cell, and because of that, when I do parole, I will be ready to work. I have a resume that makes employment more likely. I have the daily habits of a working artist who also has to balance school and his sustenance job to get by, so I'm better prepared for daily life.

PROGRAMS

FEBRUARY 2, 2017,
5-8PM: Opening
Reception

Join artists and activists, local organizations, community members and carceral studies scholars for the official opening of *Made in America*, as part of Amherst Arts Night Plus. Opening remarks, and a poetry reading by Daisy Diaz of Voices from Inside, at 6pm.

FEBRUARY 3, 2017,
1-3PM: Five College
Student Workshop with
Jesse Krimes

Jesse Krimes will present and demonstrate the print transfer technique he developed in federal prison, and how he explores materiality and mediation in his work. Students will make a small print using the same approach and materials.

FEBRUARY 3, 2017,
5-6PM: Gallery Talk with
Artists Jesse Krimes
and Jared Owens

Krimes and Owens met while incarcerated in federal prison, where Owens worked to rejuvenate a long-neglected arts program and helped Krimes navigate life and art on the inside. Working in very different styles, they will speak about their creative work in prison, and in the Gallery's exhibition.

FEBRUARY 6, 2017,
7PM: *The Prison in Twelve
Landscapes*, Amherst
Cinema Film Screening
and Director's Q&A

More people are imprisoned in the United States at this moment than in any other time or place in history, yet the prison itself has never felt further away or more out of sight. *The Prison in Twelve Landscapes* is a film about the prison in which we never see an actual penitentiary. Instead, the film

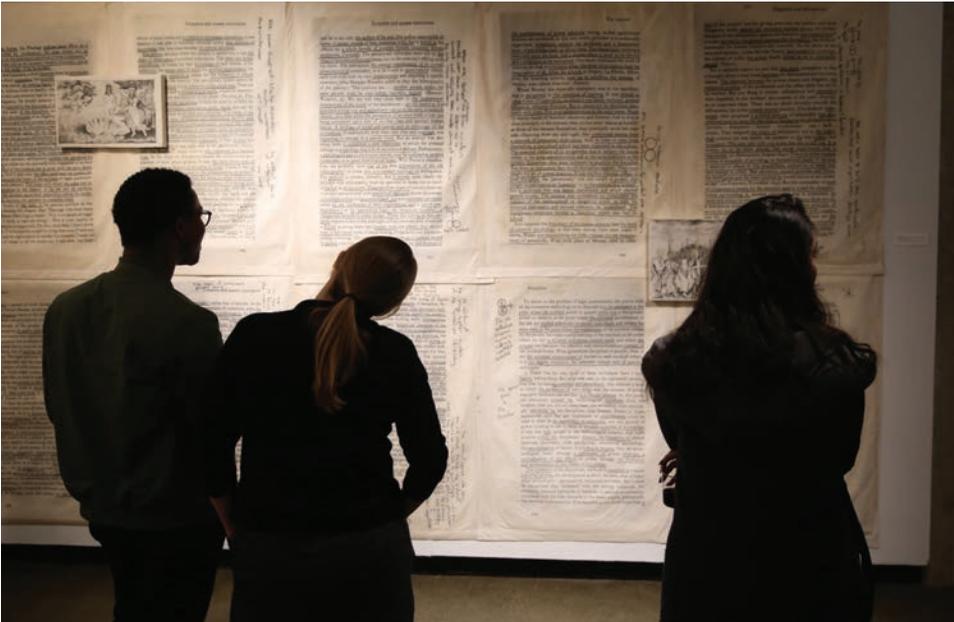
unfolds a cinematic journey through a series of landscapes across the USA from a congregation of ex-incarcerated chess players shut out of the formal labor market, to an Appalachian coal town betting its future on the promise of prison jobs.

MARCH 2, 2017, 5–8PM:
Amherst Arts Night Plus

Enjoy evening opening hours from 5-8pm and a guided tour of the exhibition at 6pm.

MARCH 9, 2017, 6PM:
Panel Discussion: No
More Talk About Us,
Without Us! The Radical
Real Women of *Orange is
the New Black* Speak

Join Carol Soto, Justine Moore, and Beatrice Codianni—whose lived experience informed the book and TV series *Orange is the New Black*—for a public panel discussion on the realities of women’s incarceration and the voyeuristic co-option of the experiences of incarcerated and formerly incarcerated women for entertainment and profit. The panel will be moderated by Lois Ahrens of The Real Cost of Prisons Project and the National Council for Incarcerated and Formerly Incarcerated Women and Girls. Followed by a reception in the Hampshire College Art Gallery.





HAMPSHIRE COLLEGE ART GALLERY

January 25—March 10, 2017

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