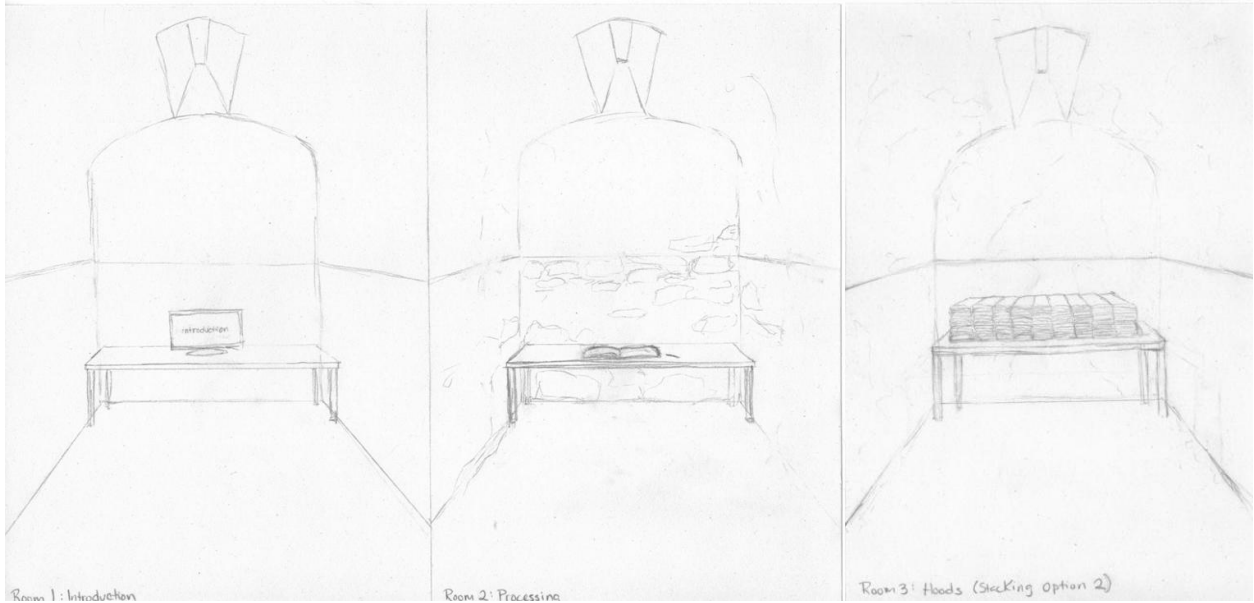
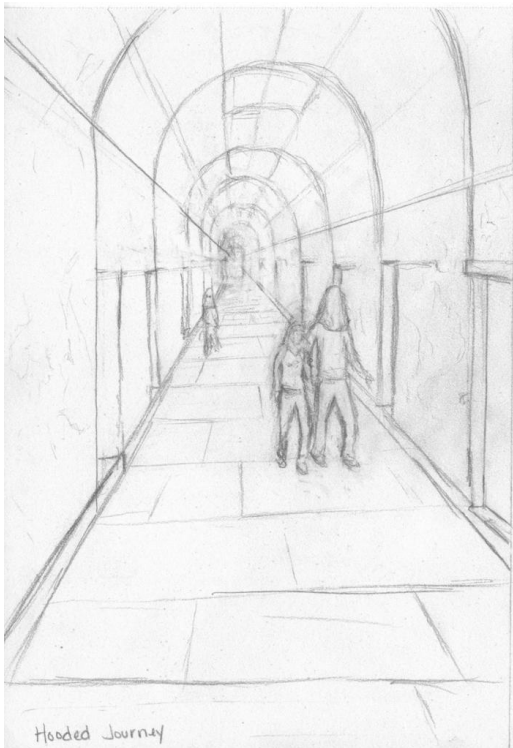


Timothy McMurray & Jacqueline Weaver: Eastern State Penitentiary Proposal:Id.2

Part A: Illustrations of Proposed Work



Room 1-Table & monitor (Introduction) Room 2-Ledger & pen (Processing) Room 3-Hoods (Anonymity)



Hooded Journey from Room 3 to 4



Room 4- Cell (Contemplation)

Part B: Installation Title and Location

Id.2

Any location

Part C: Physical Project Description (50 words max)

Id.2 is a four room interactive installation/performance. Room 1 contains an informational video. Room 2 is a processing room where visitors ("prisoners") record their physical information in a ledger. In Room 3 hoods are provided to visitors. Hooded visitors travel from Room 3 to Room 4, the prisoner's destination cell.

Part D: Narrative 1-4 pages

1. What is the aim of judicial punishment in western society? Is individual reform possible, and what are the means to achieve it? When the early reformers asked themselves these questions they were dismayed with the solutions that were currently being offered. There appeared a distinct disconnect between the criminal act and the notion of criminal rehabilitation. The working solution was hardly one at all; create a public example of the criminal, usually by physical punishment or mutilation, then deposit the perpetrator into a communal jailhouse to remove him from eyes of society. Eastern State Penitentiary was constructed with the intent of resolving this disconnect. With its sheer imposing physicality and emphasis on monastic-like isolation and contemplation, Eastern State offered a new goal for the criminal mind and body-- penitence. For the creators of Eastern State the goal of individual penitence would have two distinct arcs; one of stripping away the criminal identity and one of constructing a new, self-reflective identity that saw itself contextually, in relation to the crime committed and its place within society as a whole.

Our project is concerned with the first step of this equation. How can a human being, fraught with intricately constructed experience and specific psychological content, be forced to shed their identity? Can they, in a sense, leave their identity at the door? Can a societal institution presuppose it has the ethic high-ground and practical ability to separate one from the set of genetic and experiential conditions which define a singular character, personality and selfhood?

Id.2 is an interactive installation and performance piece exploring the processing, cataloguing and stripping of prisoner identity in the early years of Eastern State Penitentiary. In addition to periodically

scheduled performances by the artists, an installation will be constructed so that visitors can create the experience of this “process” and consider their own notion of identity in the formidable context of Eastern State. There will be a minimum of 4 cells/rooms needed for this installation, but more rooms may be used if the space is available. Rooms 1-3 should be next to one another, visited sequentially, and set up similarly-- swept and emptied with one table (original ESP tables) at the rear of each room. Each table will contain something different, as explained below. Room 4 (and any additional rooms) should be in a separate cell block from Rooms 1-3 and will be set up like a functioning cell. We are flexible in terms of which cell blocks are used; however, rooms 1 and 3 need to be outfitted with electricity.

The performance component of the project will be an extended invitation for visitors to participate with us in the “processing” that prisoners went through upon entering Eastern State. In one room, we will log our physical description (more details below), sign our name, be assigned a number. Here we are contemplating the idea of giving up our conceptual identity-- signing our name for the last time before release, becoming an anonymous number. In the next room the “prisoner” will be hooded and led by the “guard” to another cellblock, to a "cell" to sit silently in contemplation of offering up our physical identity. This performance will be recorded and edited for the video in Room 3 (more details below). We will repeat this performance several times throughout the year on scheduled dates for visitors to observe.

The interactive element involves the visitors participating in some or all of these same actions in a self-guided experience. The visitor will start with Room 1, an introductory room for the piece. The table will display only a video monitor. We will make a short yet informational video about issues of identity and anonymity in ESP, the evolution of this concept throughout the years and how that might relate to a prisoner's experience today. As a point of reference, the video will contain interviews with, and passages from philosophers, historians, criminologist and other relevant experts on the these themes. It will also contain historical photographs and footage from ESP. The video will specifically discuss the "check-in" process prisoners experienced upon their arrival, which included a series of measurements and their signature, and talk in detail about the hoods inmates were required to wear in the first few decades of ESP's operation. There will also be information about the performance piece and an invitation to participate.

Room 2 will be the "processing room" where visitors will be presented with a log book that provides a space for the information required for each prisoner upon entry to ESP. This list includes height, weight, age, place of birth, trade, complexion, color of hair, color of eyes, length of feet/shoe size and the

signature of the prisoner. We will be inviting visitors add their own information to the log book and be assigned a number, as ESP prisoners were, and before moving on to Room 3.

The table in Room 3 will contain neat stacks of hoods made to look like those worn by the prisoners and written or headphone/audio instructions about the journey to the cellblock. There will be two kinds of hoods for two kinds of experiences. Visitors may choose which hood to wear. Like the original hoods, the first hood option will not have eye holes and can be worn if the visitor has a partner to lead them through the halls like the guards led the prisoners. The second type of hood will have eye holes so the visitor does not need a guide to travel through the prison. There will also be a map here of the prisoner's cell destination, Room 4. Ideally there will be several rooms available for this because there are so many visitors to ESP. On the interior wall of the cell next to the door of Room 3 (or possibly on another small table if mounting is not an option) will be a video monitor playing a silent performance of us (the artists) going through the steps of the processing room, donning a hood and being taken to a cell, to sit in silence. In addition to documenting our performance piece, the video will also serve as a visual instruction of what we hope visitors will participate in.

Note: We understand that there may be some concerns about liability with the full hoods. Though the full hoods are designed to be used with a partner/guide to simulate the experience of early prisoners, we are open to the idea of using only the hood with eye holes if necessary.

Room 4 will be set up as a functioning cell that would include the typical contents found in a cell along with the items prisoners were given: a pair of wool trousers, a jacket with their number sewn into it, two handkerchiefs, two pairs of sock and a pair of shoes. There will be a made bed and stool for visitors to sit on. There will also be large bins in or just outside the cell for the collection of used hoods. Hoods will need to be laundered weekly by local laundry services (see more details in maintenance and funding sections) and stacked neatly by ESP staff members.

2. Why ESP?

This project is designed specifically for ESP. During our visits to the penitentiary, we were overwhelmed by the potential for installation in this amazing space. Our work deals with site-specific installation outside a typical gallery setting and they encourages participation through experientially based projects for the general public. Our projects often deal with histories and perspective. This intriguing and unique space provides all of these opportunities on a large scale.

3. How will it contribute to the visitors experience?

This layered project not only deepens visitor understanding of identity and anonymity within the early prison system, it invites them to participate in an experience that encourage contemplation of this subject. Visitors can participate at any level, from simply watching the informational video or performance video, to signing away their identity and being led blindly through the halls. Because this piece takes place in multiple cellblocks , there is an opportunity for other visitors (who may not even be planning to look at the art aspect of ESP) to see people wandering around in these hoods. The sight of these hooded people will encourage investigation of the installation portion of ESP's program.

4. Maintenance

This piece will require maintenance from ESP staff. The monitors in Room 1 and 3 will need to be turned on and off daily. Room 2 will need to be checked weekly to make sure there is ample room in the log book left for visitors to add their information and also to make sure there are writing utensils still there. The stacks of hoods in room 3 will need to be checked daily for supply. Because there are hundreds, even thousands, of visitors at ESP on a weekly basis, we will provide several thousand hoods (stored in another area) for the table to be restocked as needed.

The largest part of maintenance has to do with the hoods. For sanitation purposes, we do not want anyone to wear a hood that has already been worn. Once a week, a staff member will be required to collect used hoods from the "used hood" bins in cell 4 and bring them to the front entryway for a scheduled pick up by a local, green, commercial cleaning service (Wash Cycle Laundry). The cleaning service will wash and properly fold the hoods and return them to the entrance the following day. Staff will then need to neatly stack clean hoods on the table in Room 3.

5. Sound

There will be minimal sounded created from this piece from the informational video in Room 1. We would like the volume of this video to remain low enough that is not overpoweringly heard from rooms 2 and 3. The quieter, these rooms are, the better.