

Henry

ILLUSTRATING INJUSTICE: THE POWER OF PRINT

February 20-May 9, 2021

This exhibition highlights the power of printed material to communicate social and systemic injustices and features work by French lithographer Honoré Daumier (1808–1879) and American photographer Danny Lyon (born 1942), as well as a selection of late twentieth-century prison newsletters.

Daumier and Lyon may have worked in different centuries and on different continents, but each was troubled by the injustices prevalent in his society. Daumier's prints, which were published in weekly periodicals and hung in publishers' windows, frequently lambasted any and all who were part of the judicial system. In the mid-nineteenth century, Daumier produced a series entitled 'Les Gens de Justice', or The People of Justice, in which he focused his merciless wit and sharp eye on the legal profession.

Paired with Daumier's prints are photographs Lyon made in the late 1960s while visiting six penitentiaries in Texas. He immersed himself in his subject, becoming familiar with those he photographed and the details of their lives and routines. The resulting book, *Conversations with the Dead*, was published in 1971, and invited the viewer into these closed worlds to experience for themselves, in some small way, the horror and despair that Lyon had seen. Both Daumier and Lyon created powerful visuals in formats that would reach a broad audience, intending to galvanize public consciousness and solidarity against corruption and social inequity.

In dialogue with these works by Daumier and Lyon, which are part of the Henry's permanent collection, are prison newsletters from the Washington Prison History Project. These newsletters function as tools of communication that give a voice to individuals incarcerated in institutions across the state, as well as their friends, families, and advocates, providing a way to share information, create community, and gather support.

Illustrating Injustice: The Power of Print is organized by Ann Poulson, Associate Curator of Collections, and Nina Bozicnik, Curator.

GALLERY 1

Honoré Daumier and the Justice System

As a youth, French lithographer Honoré Daumier (1808-1879) was employed as a bailiff's errand boy, which gave him ample opportunity to observe the justice system and the character of those involved. In 1832, he found himself on the other side of the law when he was sentenced to a six-month imprisonment for an especially inflammatory satirical print targeting King Louis-Philippe. This experience did not quell his desire to exercise freedom of speech and call out corruption and injustice as the king had most likely hoped; Daumier continued to create highly evocative images with cleverly barbed captions for another forty years. No person or institution was safe from his wit, most certainly not those involved in the dispensation of justice. The works exhibited in this gallery were created between 1833 and 1851, and include examples from his pointed series *Les Gens de Justice* (The People of Justice), produced in the 1840s and 1850s. Daumier's prints were published in weekly periodicals that were widely shared, and the individual lithographs were often hung in the publisher's windows, ensuring a wide audience for his commentary.

As the text in the lithographs is central to understanding the full impact of Daumier's wit and audacity, full translations accompany each image. Translations by Stephanie Schenck.



Le Procès de Louis XVI, 1793

11

HONORÉ DAUMIER AND THE JUSTICE SYSTEM

Honoré Daumier's satirical illustrations of the justice system were a central part of his work. He used his art to critique the legal and political institutions of his time, often focusing on the corruption and inefficiency of the courts. His drawings were widely published in newspapers and magazines, making them accessible to a large audience. Daumier's work is a powerful commentary on the power of the state and the role of the citizen in a democratic society.



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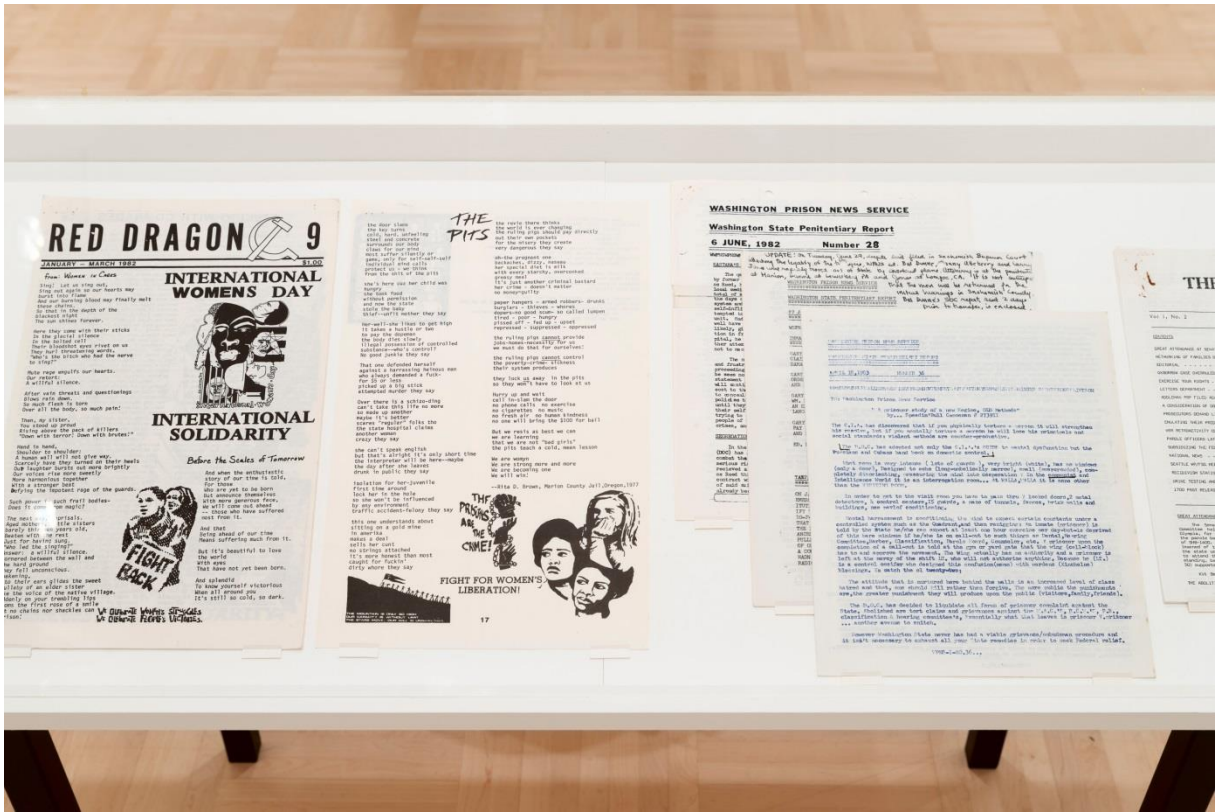


ILLUSTRATING INJUSTICE: THE POWER OF PRINT | HENRY ART GALLERY





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Gallery 1, clockwise from entrance: Installation views of *Illustrating Injustice: The Power of Print*, 2021, Henry Art Gallery, University of Washington, Seattle. Photo: Jueqian Fang.

Clockwise from entrance

1.



Honoré Daumier (France, 1808-1879)
Le Cour Vidant le delibere. . ., from *Les Gens de Justice* (The People of Justice), 1845
Lithograph
9 3/8 x 13 5/16 in. (23.8 x 33.8 cm) image size
Henry Art Gallery, Gift of Albert A. Feldmann, 2018.87

Translation of Caption:
“The court, leaving the deliberation, and adjudicating the benefit accruing from the dereliction, abrogates the appeal, which is an annulled appeal, amending relative to this, correcting and reforming the sentence of the lower court, discharges the appellant and orders the respondent to pay the costs, of which some will be profited to M.e Bizotin, solicitor, who requires the surplus for the purposes of the request, renders the parties out of cause, and returns costs compensated”...
“Good heavens! What a ruling—my solicitor is going to charge at least seventy-five francs to explain it to me!”

2.



Honoré Daumier (France, 1808-1879)
Les Honneurs de Pantheon (The Honors of the Pantheon), 1834
Lithograph
10 3/16 x 13 1/4 in. (25.9 x 33.7 cm) image size
Henry Art Gallery, Gift of Albert A. Feldmann, 2018.63

Notes:
• The inscription on the building reads “TO THE GREAT MEN/THE GRATEFUL NATION”
• Out of the case labelled “Justice”, the papers say “arrests”, “law against the [illegible]”, “business of [illegible]”, and so forth.
• From the man on the right, a paper is labeled “Stock Exchange.”

3.



Honoré Daumier (France, 1808-1879)

Mr. Barthe, 1833

Lithograph

14 1/4 x 10 3/4 in. (36.2 x 27.3 cm) image size

Henry Art Gallery, Gift of Albert A. Feldmann, 2018.123

Note:

- Félix Barthe served as Minister of Justice from 1831-34 and 1837-39.

4.



Honoré Daumier (France, 1808-1879)

Mon Cher Monsieur il m'est . . ., from *Les Gens de Justice* (The People of Justice), 1846

Lithograph

13 1/8 x 9 1/2 in. (33.3 x 24.1 cm) image size

Henry Art Gallery, Gift of Albert A. Feldmann, 2018.91

Translation of Caption:

“My dear sir, it is absolutely impossible to plead your case.... you're missing the most important pieces.... (aside) the pieces are 100 sous!”

Note:

- A sou is a French coin
- The paper behind the lawyer reads “[for] sale”

5.



Honoré Daumier (France, 1808-1879)
Enfin! Nous Avons Obtenu..., from *Les Avocats et Les Plaideurs* (The Lawyers and the Litigants), , 1851
Lithograph
12 13/16 x 9 in. (32.5 x 22.9 cm) image size
Henry Art Gallery, Gift of Albert A. Feldmann, 2018.99

Translation of Caption:
“Finally! We were able separate the properties of the two spouses!”
“It’s high time, too; the process cost both of them everything they had!”

6.



Honoré Daumier (France, 1808-1879)
Accusé! avez-vous... from *La Comédie Humaine* (The Human Comedy), 1843
Lithograph
13 1/8 x 9 15/16 in. (33.4 x 25.2 cm) image size
Henry Art Gallery, Gift of Albert A. Feldmann, 2018.85

Translation of Caption:
“You, the accused! Do you have some means of survival?”
“Well, thank you, my president... my stomach is doing well enough.”

7.



Honoré Daumier (France, 1808-1879)
Perdu, monsieur... from *Les Gens de Justice* (The People of Justice), 1845
 Lithograph
 13 3/8 x 9 1/8 in. (34 x 23.2 cm) image size
 Henry Art Gallery, Gift of Albert A. Feldmann, 2018.86

Translation of Caption:
 “Lost, Monsieur! Beaten on all points! But you told me this morning that I had an excellent case!”
 “Why absolutely, yes! And I’m fully ready to make an appeal, should you want to... but I have to warn you that I never take a case to the Court of Appeals for less than 100 écus!

Note:
 ● “écu” = a term used at the time for a 5 franc silver coin

8.



Honoré Daumier (France, 1808-1879)
Robert Macaire avocat (Robert Macaire, lawyer), 1837
 Lithograph
 10 7/8 x 13 15/16 in. (27.6 x 35.4 cm) image size
 Henry Art Gallery, Gift of Albert A. Feldmann, 2018.74

Translation of Caption:
 “Gentlemen, the act we are speaking about is obviously invalid, tainted with fraud, and without legality...”
 (The President interrupts Macaire) “But you’re making a mistake; you are pleading against your own side...”
 (Robert, aside) “The devil! It’s true; I’m getting carried away...” (out loud) “So you see, that’s what someone was very likely to say... but this act is very certainly loyal, legal, and perfectly valid. Etc, etc, etc.
 (He pleads for five hours without stopping and loses his case.)

9.



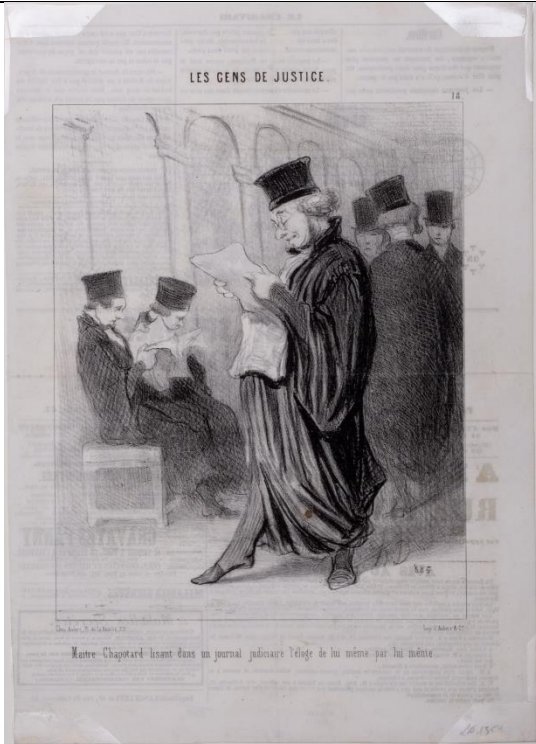
Honoré Daumier (France, 1808-1879)
Le Ventre Législatif (The Legislative Belly), 1834
Lithograph
14 7/16 x 21 11/16 in. (36.7 x 55.1 cm) image size
Henry Art Gallery, Gift of Albert A. Feldmann,
2018.357

Translation of Caption:
View of the Prostituted Ministerial Benches of 1834

Notes:

- The term "improstituée" is made-up word play, probably between "instituée" (instituted/established in) and "prostituée" (prostituted).
- The writing on the bench reads "BENCH OF THE MINISTERS"

10.



Honoré Daumier (France, 1808-1879)
Maître Chapotard. . ., from *Les Gens de Justice* (The People of Justice), 1846
Lithograph
13 11/16 x 9 3/4 in. (34.8 x 24.8 cm) image size
Henry Art Gallery, Gift of Albert A. Feldmann, 2018.89

Translation of Caption:
Maître Chapotard reading praise of himself, from himself, in a judicial journal.

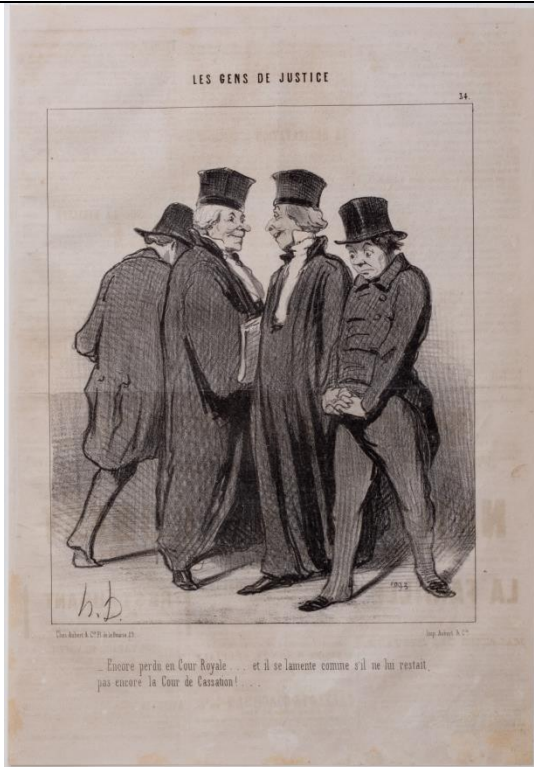
11.



Honoré Daumier (France, 1808-1879)
Mon Cher que voulez vous. . ., from *Les Gens de Justice* (The People of Justice), 1845
Lithograph
9 1/4 x 13 7/16 in. (23.5 x 34.1 cm) image size
Henry Art Gallery, Gift of Albert A. Feldmann, 2018.88

Translation of Caption:
“Dear man, what do you want? We had a bad run. I wasn’t able to prove your innocence this time... but I’m hoping to be more successful the next time!”

12.



Honoré Daumier (France, 1808-1879)
Encore Perdu en Cour Royale. . ., from *Les Gens de Justice* (The People of Justice), 1848
Lithograph
13 1/2 x 9 3/8 in. (34.3 x 23.8 cm) image size
Henry Art Gallery, Gift of Albert A. Feldmann, 2018.95

Translation of Caption:
“Lost again in the Court of Appeals... and he laments as if he didn’t still have the Supreme Court left!”

13.



Honoré Daumier (France, 1808-1879)
Ainsi donc quoique j'vous. . ., from *Les Gens de Justice* (The People of Justice), 1846
 Lithograph
 13 3/8 x 9 1/4 in. (34 x 23.5 cm) image size
 Henry Art Gallery, Gift of Albert A. Feldmann, 2018.93

Translation of Caption:
 “So, even though I admit, between us, that I was the one who stole Father Jerome’s watch, you won’t abandon my case?”
 “Now now, my dear thief, you really don’t understand my heart at all... if there weren’t any swindlers, then there wouldn’t be any lawyers. Now that I know for sure that it was you, I will plead your alibi!”

14.



Honoré Daumier (France, 1808-1879)
Laissez Dire un peu de mal de vous. . ., from *Les Gens de Justice* (The People of Justice), 1847
 Lithograph
 13 1/2 x 9 7/16 in. (34.3 x 24 cm) image size
 Henry Art Gallery, Gift of Albert A. Feldmann, 2018.94

Translation of Caption:
 “Let a few negative things about you be said... let them be said... presently, I will insult the whole family of your opponent!”

15.



Honoré Daumier (France, 1808-1879)
Quel Dommage. . ., from *Les Gens de Justice* (The People of Justice), 1846
Lithograph
13 1/16 x 9 5/16 in. (33.2 x 23.6 cm) image size
Henry Art Gallery, Gift of Albert A. Feldmann, 2018.92

Translation of Caption:
“What a pity that charming little woman there didn’t ask me to defend her case... oh, how I would argue that her husband was a scoundrel!”

16.



Honoré Daumier (France, 1808-1879)
Très bien, très bien, 1834
Lithograph
10 5/16 x 13 7/16 in. (26.2 x 34.1 cm) image size
Henry Art Gallery, Gift of Albert A. Feldmann, 2018.79

Translation of Caption:
“Very good! Very good! You have behaved and acted perfectly! You’ll be sent to Beaulieu, to Poissy, and to Bicêtre. I’m so pleased with you.”

Note:
• Beaulieu, Poissy, and Bicêtre are names of prisons.

17.



Honoré Daumier (France, 1808-1879)
Celui là, on peut le mettre en liberté..., 1834
Lithograph
13 3/16 x 10 1/8 in. (33.5 x 25.7 cm) image size
Henry Art Gallery, Gift of Albert A. Feldmann, 2018.62

Translation of Caption:
“This one here, he can be set free. He’s no longer dangerous.”

Freestanding Case Contents

Materials from the Washington Prison History Project

Side one, from left to right:

Sunfighter, Vol. 3, No. 2, July-August 1975

Red Dragon, No. 8, November/December 1981

Through the Looking Glass, Vol. 5, No. 2, February 1980

Side two, from left to right:

Red Dragon, No. 9, January-March 1982

Washington Prison News Service, *Washington State Penitentiary Report*

Back to front: No. 28 (June 6, 1982); No. 30, First Quarter (June 27, 1982); and No. 36 (April 18, 1983)

The Abolitionist. Prison News and Analysis, Vol. 1, No. 2, December 1987

Courtesy of the Washington Prison History Project, University of Washington Bothell/Cascadia College Library, University of Washington Libraries, University of Washington, Seattle, WA.

Visit <https://waprisonhistory.org/> for a digitized archive of these publications and to learn more.

GALLERY 2

Danny Lyon: *Conversations with the Dead*

Photographer Danny Lyon (U.S., born 1942) spent much of his career documenting those on the fringes of mainstream society. He immersed himself in his subject, getting to know those he photographed and becoming familiar with the details of their lives and routines. In 1967 and 1968, he spent fourteen months recording life within six penitentiaries in Texas: Diagnostic, Ferguson, The Walls, Ellis, The Wynne Unit, and Ramsey Prison Farm. While he focused on incarcerated individuals, Lyon also photographed guards, visitors, and prison architecture, aiming to create images that conveyed the assault on the human spirit he encountered. The first iteration of this work was an unfinished portfolio printed at The Walls under the supervision of James Renton, who was incarcerated there at the time. The completed book *Conversations with the Dead* was published in 1971, creating a bridge between life inside and outside prison walls.

Interspersed throughout the book are writings and drawings by inmates including Billy McCune, who was sentenced to death for rape in 1950. McCune's sentence was commuted after new evidence emerged, and he was released in 1974. The documents and images that Lyon received from the inmates were, he felt, key to expressing the reality of prison life and the inner strength of those experiencing it. Lyon found McCune's correspondence to be especially powerful, describing his letters and pictures as "something incredible, something beautiful, something a man had painted or written from a place where nothing should grow."

According to the Bureau of Justice statistics, there were 188,000 individuals incarcerated in the United States in 1968, when Lyon completed his visits to the Texas penitentiaries. The most recent data available is for 2018, by which point the number had skyrocketed to 1,374,072. A disturbingly disproportionate number of those are people of color, for whom incarceration is an extension of slavery, segregation, and the racialized injustice experienced by their forebears. Phaidon reprinted *Conversations with the Dead* in 2015, re-circulating Lyon's project and effectively drawing the past and present closer together.









Gallery 2, from South to East Wall: Installation views of *Illustrating Injustice: The Power of Print*, 2021, Henry Art Gallery, University of Washington, Seattle. Photo: Jueqian Fang.

South Wall: Top row, from left to right	
1.	<p>Danny Lyon (U.S., born 1942) <i>Visiting room</i>, 1968, printed 2011 Gelatin silver print 8 13/16 x 13 in. (22.4 x 33 cm) image size; 10 15/16 x 13 15/16 in. (27.8 x 35.4 cm) sheet size Henry Art Gallery, Gift of Philip A. Bernstein and Luisa Recalcati, 2013.118</p>
2.	<p>Danny Lyon (U.S., born 1942) <i>Guns are Passed to the Picket Tower; the Line Returns from Work</i>, 1968-1969, printed 2011 Gelatin silver print 8 3/4 x 13 in. (22.2 x 33 cm) image size; 10 15/16 x 14 in. (27.8 x 35.6 cm) sheet size Henry Art Gallery, Gift from Philip A. Bernstein and Luisa Recalcati, 2017.487</p>
3.	<p>Danny Lyon (U.S., born 1942) <i>Main entrance to The Walls</i>, 1968, printed 2011 Gelatin silver print 10 x 9 7/8 in. (25.4 x 25.1 cm) image size; 13 7/8 x 10 7/8 in. (35.2 x 27.6 cm) sheet size Henry Art Gallery, Gift of Philip A. Bernstein and Luisa Recalcati, 2014.236</p>
4.	<p>Danny Lyon (U.S., born 1942) <i>Main corridor after work</i>, 1968, printed 2011 Gelatin silver print 8 3/4 x 12 7/8 in. (22.2 x 32.7 cm) image size; 10 7/8 x 13 7/8 in. (27.6 x 35.2 cm) sheet size Henry Art Gallery, Gift of Philip A. Bernstein and Luisa Recalcati, 2014.235</p>
South Wall: Bottom row, from left to right	
5.	<p>Danny Lyon (U.S., born 1942) <i>Hoe sharpener and the line</i>, 1968, printed 2011 Gelatin silver print 8 7/8 x 13 in. (22.5 x 33 cm) image size; 10 7/8 x 13 7/8 in. (27.6 x 35.2 cm) sheet size Henry Art Gallery, Gift of Philip A. Bernstein and Luisa Recalcati, 2014.234</p>

6.	<p>Danny Lyon (U.S., born 1942) <i>Shakedown</i>, 1968, printed 2011 Gelatin silver print 8 13/16 x 13 in. (22.4 x 33 cm) image size; 10 15/16 x 13 15/16 in. (27.8 x 35.4 cm) sheet size Henry Art Gallery, Gift of Philip A. Bernstein and Luisa Recalcati, 2013.130</p>
7.	<p>Danny Lyon (U.S., born 1942) <i>Cotton Pickers</i>, 1968 Gelatin silver print 9 1/8 x 13 7/16 in. (23.2 x 34.1 cm) image size; 11 x 13 15/16 in. (28 x 35.4 cm) sheet size Henry Art Gallery, Joseph and Elaine Monsen Photography Collection, gift of Joseph and Elaine Monsen and The Boeing Company, 97.257</p>
West Wall: Top row, from left to right	
8.	<p>Danny Lyon (U.S., born 1942) <i>Hoe squad</i>, 1968, printed 2011 Gelatin silver print 8 7/8 x 13 1/8 in. (22.5 x 33.3 cm) image size; 11 x 14 in. (27.9 x 35.6 cm) sheet size Henry Art Gallery, Gift of Philip A. Bernstein and Luisa Recalcati, 2013.122</p>
9.	<p>Danny Lyon (U.S., born 1942) <i>Convict shouting during a shakedown</i>, 1968, printed 2011 Gelatin silver print 8 13/16 x 13 in. (22.4 x 33 cm) image size; 10 15/16 x 13 15/16 in. (27.8 x 35.4 cm) sheet size Henry Art Gallery, Gift of Philip A. Bernstein and Luisa Recalcati, 2013.133</p>
10.	<p>Danny Lyon (U.S., born 1942) <i>Two years, burglary</i>, 1967, printed 2011 Gelatin silver print 8 7/8 x 13 in. (22.5 x 33 cm) image size; 11 x 14 in. (27.9 x 35.6 cm) sheet size Henry Art Gallery, Gift of Philip A. Bernstein and Luisa Recalcati, 2013.111</p>
11.	<p>Danny Lyon (U.S., born 1942) <i>Prison tattoos</i>, 1968, printed 2011 Gelatin silver print 13 x 8 3/4 in. (33 x 22.2 cm) image size; 13 7/8 x 10 7/8 in. (35.2 x 27.6 cm) sheet size Henry Art Gallery, Gift of Philip A. Bernstein and Luisa Recalcati, 2014.238</p>

12.	<p>Danny Lyon (U.S., born 1942) <i>Cotton picker; ten years, robbery and assault</i>, 1968, printed 2011 Gelatin silver print 8 3/4 x 12 7/8 in. (22.2 x 32.7 cm) image size; 10 7/8 x 13 7/8 in. (27.6 x 35.2 cm) sheet size Henry Art Gallery, Gift of Philip A. Bernstein and Luisa Recalcati, 2014.243</p>
13.	<p>Danny Lyon (U.S., born 1942) <i>Cell block</i>, 1968, printed 2011 Gelatin silver print 12 7/8 x 8 5/8 in. (32.7 x 21.9 cm) image size; 14 x 10 15/16 in. (35.6 x 27.8 cm) sheet size Henry Art Gallery, Gift of Philip A. Bernstein and Luisa Recalcati, 2014.245</p>
14.	<p>Danny Lyon (U.S., born 1942) <i>Classroom. Fifteen years, seven years, and a convict teacher, fifteen years</i>, 1968, printed 2011 Gelatin silver print 8 13/16 x 13 1/16 in. (22.4 x 33.2 cm) image size; 11 x 14 in. (27.9 x 35.6 cm) sheet size Henry Art Gallery, Gift of Philip A. Bernstein and Luisa Recalcati, 2013.126</p>
15.	<p>Danny Lyon (U.S., born 1942) <i>Main corridor (monitors)</i>, 1968, printed 2011 Gelatin silver print 8 5/8 x 12 7/8 in. (21.9 x 32.7 cm) image size; 10 7/8 x 13 7/8 in. (27.6 x 35.2 cm) sheet size Henry Art Gallery, Gift of Philip A. Bernstein and Luisa Recalcati, 2014.231</p>
West Wall: Bottom row, from left to right	
16.	<p>Danny Lyon (U.S., born 1942) <i>Heat exhaustion</i>, 1968, printed 2011 Gelatin silver print 8 13/16 x 13 in. (22.4 x 33 cm) image size; 10 15/16 x 13 15/16 in. (27.8 x 35.4 cm) sheet size Henry Art Gallery, Gift of Philip A. Bernstein and Luisa Recalcati, 2013.121</p>

17.	<p>Danny Lyon (U.S., born 1942) <i>Showers</i>, 1968, printed 2011 Gelatin silver print 13 1/8 x 8 13/16 in. (33.3 x 22.4 cm) image size; 14 x 10 15/16 in. (35.6 x 27.8 cm) sheet size Henry Art Gallery, Gift of Philip A. Bernstein and Luisa Recalcati, 2015.108</p>
18.	<p>Danny Lyon (U.S., born 1942) <i>Return from the fields</i>, 1968, printed 2011 Gelatin silver print 8 5/8 x 12 13/16 in. (21.9 x 32.5 cm) image size; 10 7/8 x 13 7/8 in. (27.6 x 35.2 cm) sheet size Henry Art Gallery, Gift of Philip A. Bernstein and Luisa Recalcati, 2014.244</p>
19.	<p>Danny Lyon (U.S., born 1942) <i>Cell of two Chicano convicts</i>, 1968, printed 2011 Gelatin silver print 10 x 9 7/8 in. (25.4 x 25.1 cm) image size; 13 7/8 x 10 7/8 in. (35.2 x 27.6 cm) sheet size Henry Art Gallery, Gift of Philip A. Bernstein and Luisa Recalcati, 2014.237</p>
20.	<p>Danny Lyon (U.S., born 1942) <i>Condemned man</i>, 1968, printed 2011 Gelatin silver print 13 x 8 3/4 in. (33 x 22.2 cm) image size; 13 7/8 x 10 7/8 in. (35.2 x 27.6 cm) sheet size Henry Art Gallery, Gift of Philip A. Bernstein and Luisa Recalcati, 2014.241</p>
21.	<p>Danny Lyon (U.S., born 1942) <i>Six wing cell block</i>, 1968, printed 2011 Gelatin silver print 8 7/16 x 12 15/16 in. (21.4 x 32.9 cm) image size; 10 15/16 x 13 15/16 in. (27.8 x 35.4 cm) sheet size Henry Art Gallery, Gift of Philip A. Bernstein and Luisa Recalcati, 2015.115</p>
22.	<p>Danny Lyon (U.S., born 1942) <i>New arrivals from Corpus Christi</i>, 1968/1969, printed later Gelatin silver print 8 3/4 x 13 in. image size; 10 7/8 x 13 15/16 in. sheet size Henry Art Gallery, Gift of Philip A. Bernstein and Luisa Recalcati, 2016.126</p>

23.	<p>Danny Lyon (U.S., born 1942) <i>Dining room</i>, 1968, printed 2011 Gelatin silver print 8 3/4 x 13 in. (22.2 x 33 cm) image size; 11 x 14 in. (27.9 x 35.6 cm) sheet size Henry Art Gallery, Gift of Philip A. Bernstein and Luisa Recalcati, 2013.110</p>
24.	<p>Danny Lyon (U.S., born 1942) <i>The electric chair</i>, 1968, printed 2011 Gelatin silver print 13 1/8 x 8 3/4 in. (33.3 x 22.2 cm) image size; 14 x 10 15/16 in. (35.6 x 27.8 cm) sheet size Henry Art Gallery, Gift of Philip A. Bernstein and Luisa Recalcati, 2015.112</p>
North Wall: Top row, from left to right	
25.	<p>Danny Lyon (U.S., born 1942) <i>Ramsey</i>, 1968, printed 2011 Gelatin silver print 8 3/4 x 12 7/8 in. (22.2 x 32.7 cm) image size; 10 7/8 x 13 15/16 in. (27.6 x 35.4 cm) sheet size Henry Art Gallery, Gift of Philip A. Bernstein and Luisa Recalcati, 2013.127</p>
26.	<p>Danny Lyon (U.S., born 1942) <i>Boss</i>, 1968, printed 2011 Gelatin silver print 12 15/16 x 8 7/8 in. (32.9 x 22.5 cm) image size; 13 7/8 x 10 7/8 in. (35.2 x 27.6 cm) sheet size Henry Art Gallery, Gift of Philip A. Bernstein and Luisa Recalcati, 2013.113</p>
27.	<p>Danny Lyon (U.S., born 1942) <i>The line. Twenty five, five, thirty five, forty and fifteen years</i>, 1968, printed 2011 Gelatin silver print 8 13/16 x 13 in. (22.4 x 33 cm) image size; 11 x 13 15/16 in. (27.9 x 35.4 cm) sheet size Henry Art Gallery, Gift of Philip A. Bernstein and Luisa Recalcati, 2015.113</p>
28.	<p>Danny Lyon (U.S., born 1942) <i>Heat exhaustion (man being carried by prisoners)</i>, 1968, printed 2011 Gelatin silver print 8 3/4 x 13 1/16 in. (22.2 x 33.2 cm) image size; 10 15/16 x 14 in. (27.8 x 35.6 cm) sheet size Henry Art Gallery, Gift of Philip A. Bernstein and Luisa Recalcati, 2015.117</p>

North Wall: Bottom row, from left to right	
29.	<p>Danny Lyon (U.S., born 1942) <i>The Line</i>, 1968 Gelatin silver print 11 x 13 7/8 in. (28 x 35.2 cm) image size; 8 7/8 x 13 1/16 in. (22.5 x 33.2 cm) sheet size Henry Art Gallery, Monsen Study Collection of Photography, gift of Joseph and Elaine Monsen, 92.21</p>
30.	<p>Danny Lyon (U.S., born 1942) <i>Contents of arriving prisoner's wallet</i>, 1968, printed 2011 Gelatin silver print 8 9/16 x 12 3/4 in. (21.7 x 32.4 cm) image size; 11 x 14 in. (27.9 x 35.6 cm) sheet size Henry Art Gallery, Gift of Philip A. Bernstein and Luisa Recalcati, 2014.230</p>
31.	<p>Danny Lyon (U.S., born 1942) <i>Meal line</i>, 1968, printed 2011 Gelatin silver print 8 3/4 x 12 15/16 in. (22.2 x 32.9 cm) image size; 11 x 14 in. (27.9 x 35.6 cm) sheet size Henry Art Gallery, Gift of Philip A. Bernstein and Luisa Recalcati, 2013.115</p>

Wall Mounted Cases (East Wall)

Case 1, left to right:

United Families & Friends of Prisoners, Vol.1, No.3, October 1977
Anarchist Black Dragon! Washington State Penitentiary, Vol. 1, No. 6, ca. 1979
Red Dragon, Vol. 2, No. 1, January/February 1981 (in foreground)
Red Dragon, No. 6, July/August 1981 (in background)
The Abolitionist. Prison News and Analysis, Vol.2, No.3, March 1988

Courtesy of the Washington Prison History Project, University of Washington Bothell/Cascadia College Library, University of Washington Libraries, University of Washington, Seattle, WA.

Visit <https://waprisonhistory.org/> for a digitized archive of these publications and to learn more.

Case 2, left to right:

Through the Looking Glass, Vol. 6, No. 3, May/June 1981
Through the Looking Glass, Vol. 5, No. 1, January 1980

Courtesy of the Washington Prison History Project, University of Washington Bothell/Cascadia College Library, University of Washington Libraries, University of Washington, Seattle, WA.

Communicating Incarceration

By Dan Berger

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Prison is a disappearing act. All that brick walls and concrete cells and armed guards can truly offer is to confine people. Prison, the journalist Tom Wicker wrote, has “a dual function: to keep us out as well as them in.”¹ Yet as every magician knows, disappearance is not the same as erasure. Incarcerated people have repeatedly breached their confinement through communication. Through letters, newspapers, and media-generating events such as strikes and protests prisoners have reached an otherwise out-of-reach public.

Incarcerated authors tell a universal story in particular contexts. Narratives from the Russian gulag sound similar to those of South Africa’s infamous political prison at Robben Island, which echo what has been written from Ireland’s Long Kesh and Germany’s Stammheim—all of which is familiar to anyone who has read the writings of formerly incarcerated Americans such as Austin Reed, Elizabeth Gurley Flynn, Assata Shakur, Miguel Piñero, or Albert Woodfox. Prisoner writings speak of the monotony, capriciousness, and violence of incarceration. The journalist Mumia Abu-Jamal, incarcerated in Pennsylvania since 1981, describes prison as a “second-by-second assault on the soul, a degradation of the self, an oppressive steel and brick umbrella that transforms seconds into hours and hours into days.”²

In naming their conditions, incarcerated people speak to the joys and ingenuity they are able to create within and despite the institution. The vibrant print culture of American prisons, especially in mass incarceration’s early days of the 1960s through the 1980s, highlights an entrenched civil society among incarcerated people. Where walls and laws prohibited contact, incarcerated people turned to the written word—and the drawn image—to communicate with friends, family, and supporters. That effort is replicated within prisons in a myriad of subversive communications: the “kite” passed between tiers, the study group that gathers around a text hand copied and shared within a unit, the game of chess played by two people in solitary confinement shouting their moves to each other on hand-drawn boards.

The print culture, together with the vast subterranean communication networks inside, are crucial records of feeling, experience—and policy. In letters and newspapers, incarcerated people record the daily rhythms of constraint. They chronicle, as legal theorist Colin Dayan put it, “how legal rituals make and unmake persons.”³ Indeed, their testimonies often showcase how incarcerated people work to establish a personhood that the government would abrogate. Their commentary is attuned to the building blocks of life: food, housing, sex, jobs, the law, and all the barriers or bridges to human connection.

The Washington Prison History Project, begun with the donation of materials from two decades of prisoner print culture, gathers the writings, reflections, and speculative creations of currently and formerly incarcerated people. Forged in the crucible of heightened criminalization that saw the government lengthen sentences, expand the criminal code, and build more prisons, these testimonies provide a vital counter-archive of imprisonment.

Through the Looking Glass: A Women and Children Prison Newsletter

By Emily Thuma

Assistant Professor of Politics and Law, University of Washington Tacoma

In its debut issue in spring 1976, the founding editorial collective of *Through the Looking Glass: A Women and Children Prison Newsletter* staked out its mission: “to remind people that women and children are locked up . . . to encourage analysis of different forms of incarceration . . . to communicate ideas on how to improve conditions . . . while believing that society needs to be radically changed so that prisons of any kind will no longer exist, to communicate across the barriers that have been put up to keep us in, or out,” and to encourage communication between women in different prisons. The Seattle-based collective consisted primarily of white, working-class, lesbian-identified women activists already engaged in prisoner support work at the Purdy Treatment Center for Women in nearby Pierce County (now called the Washington Corrections Center for Women). *TTLG* was one of numerous radical newspapers and newsletters that pierced prison walls in the 1970s, yet one of few with a central focus on imprisoned women.

Like many grassroots radical and underground publications of its day, *TTLG* was produced entirely by volunteer labor on a shoestring budget. Handwritten titles, sidebars, and page numbers often framed the typed text, and dispatches, letters, and news reports were spliced with poetry, prose, and illustrations by incarcerated contributors. Over its eleven-year existence, the newsletter’s subscription list grew to include hundreds of people incarcerated in jails and prisons across the United States, though imprisoned readers likely numbered in the thousands since a single copy might change hands multiple times.

TTLG was a switchboard, helping to connect a racially, economically, and geographically diverse cross section of incarcerated women and their allies. Contributors from far-flung parts of the country, both captive and free, wrote of local efforts to improve conditions of confinement, prevent new prison construction, and defend women criminalized for killing their abusers or sexual assailants. *TTLG* not only documented but also generated women’s prison organizing by providing a means for activists on both sides of the bars to exchange ideas and strategies and build life-supporting relationships.

Publications like *TTLG* helped to create a vital alternative to a dominant political culture that systematically excluded those behind prison walls. Today, the *TTLG* archive provides us a window onto this alternative political culture and the feminist abolitionist politics it helped foster.

¹ Tom Wicker, "Foreword," in H. Bruce Franklin, ed., *Prison Writing in 20th Century America* (New York: Penguin, 1998), p. xi.

² Mumia Abu-Jamal, *Live from Death Row* (New York: Harper Perennial, 1996), pp. 53-54.

³ Colin Dayan, *The Law is a White Dog: How Legal Rituals Make and Unmake Persons* (Princeton: Princeton University Press, 2011).