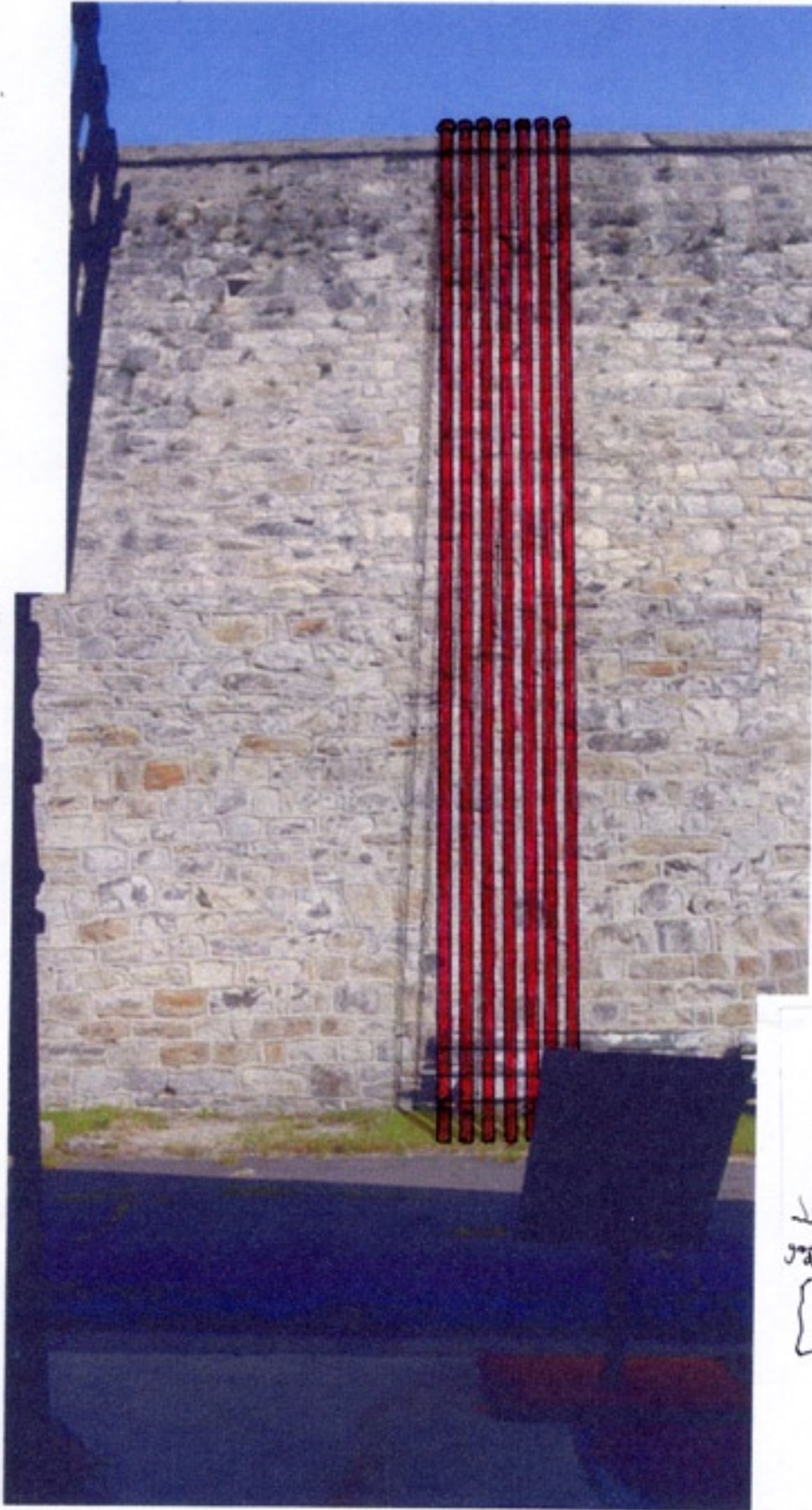
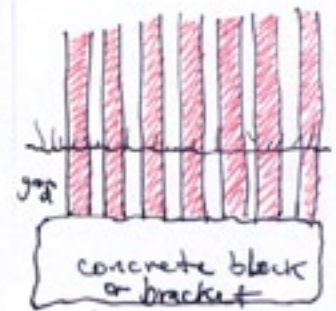
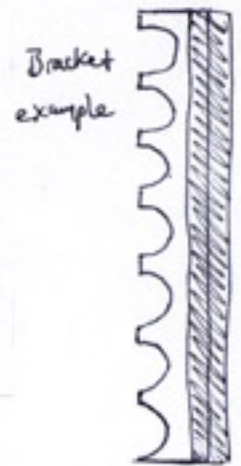


over the wall

EAST WALL



Seven pipes emerge from the ground directly adjacent to the entrance of C.B. 2. Pipes go over the wall terminating 10 feet above ground on other wall with elbow joints forming a chevron.



East wall from entrance of C.B. 2

Project Summary

My project consists of various installations of red pipe in each of the seven original cell blocks of ESP, and seven lengths of pipe emerging from the ground next to the east wall directly adjacent to cell block two, ascending up and over the wall, and descending the outer wall.

Project Description

The installations of *The End of the Tunnel* within the original seven cell blocks will consist of 2" threaded steel pipe, primed and painted safety red with a high gloss, rustproof, light fast enamel paint. Each installation will vary in its accessibility, with some being subtle and distant from the viewer, while others are more confrontational and intimate.

Each installation of pipe will be only a disjointed segment. Its beginning and end will not be visible to the public, who only see the pipe 'en route.' Some of the pipes will burrow into the ground, others will disappear into existing pipes, and some will simply traverse beneath the ground and travel out of public view (around corners, etc.). Each of these segments work on the premise of implying that they are part of a longer, continuous vein; A conduit that eventually scales the east wall, presumably escaping the confines of the prison. It is an ethereal, monumental sculpture; A piece nearly as large as the prison itself, but much of which is hidden from view 'underground.'

The illustrated pipe locations are just suggestions and can be re-imagined to accommodate other installations without compromising the integrity of the piece as a whole. In any situation where the pipe could not safely rest on existing structures, wooden cradles, frames, wire or other means of support would be employed to preserve the site. These would have to be addressed on a case-by-case basis as each site was being prepared for installation.

The large, east wall segment of *The End of the Tunnel* will consist of seven evenly spaced pipes emerging from the ground directly adjacent to CB 2 (presumably the continuation of the pipes seen in or near the seven cell blocks), scaling the wall vertically, and descending the outer wall. The pipes climbing the inner wall would be visible from the center hub, framed by the far door and upper window of CB 2.

The pipes on the outer wall will terminate in a chevron form, the lowest pipe extending to about 11 feet above the ground. The pipes will terminate in an elbow joint facing Corinthian Street, like seven periscopic eyes peering away from the prison.

These east wall pipes will be secured at their inside base using a bracket buried in the

soil in front of the existing benches. At the top of the wall the pipes will rest in a wooden or galvanized steel cradle, and brackets will be used where needed to keep them evenly spaced and prevent them from resting directly on the wall.

If the area located adjacent to CB 2 is unavailable or the installation is determined to distract from the exhibits in the cell block, another location may be used, such as the right field portion of the baseball diamond. In the event that the entire outer facade of ESP should remain uninterrupted, the pipe could terminate on top of the wall.

Maintenance would consist primarily of simple paint touchups, and perhaps some occasional dusting.

As the name of my installation suggests, I've been very interested in the many tunnel escape attempts from Eastern State. I see a profound metaphysical connection between these escapes, and the controversial idea of rehabilitation through solitude and isolation inaugurated at Eastern State. It seems the struggle was one to reconcile the tension between the physical and the spiritual. The answer, to both the prisoner and the reformer, it seems, was found in digging deeply in order to eventually see the light. They seemed to disagree, however, about what exactly that meant.

I think the tension of this juxtaposition becomes an ironic illustration of the human desire for freedom, and how the human being behaves under dehumanizing conditions. While the "Eye of God" window in the original cells was intended to direct the thoughts heavenward, the number of tunnels discovered over the course of Eastern State's history suggests that the prisoners spent their fair share of time looking elsewhere for hope. This seems to expose a sharp difference of opinion between the prison reformer and the inmate when it came to exactly what the "inner light" wanted most.

The use of pipe shadows my own desperate brainstorm as I searched for signs of hope within Eastern State. The pipes allude to my own 'escape routes.' By redirecting the visitor's eye, I hope to highlight the more innocuous and mundane characteristics of the prison that became my renewed points of focus, suggesting in the mean time what the prisoner may have gazed at. Perhaps the real engines of hope at Eastern State were not the chapel-like cells and cathedral cell blocks, but the patches of dirt, the open pipes, the tiny windows, the negative spaces and the holes.

Installation Budget

Total Budget: \$4000

560 feet of pipe @ \$2.58 lf. : \$1445

50 elbows @ \$2.16 : \$105

25 couplings @ \$2.37 : \$60

10 gal. Ben. Moore Direct to Metal Acrylic Gloss Enamel @ \$35 gal.: \$350

Paint Brushes : \$30

2 40' extension ladders for 48 hours @ \$37/day : \$ 148

Lumber/wood : \$100

Pipe brackets/wire : \$52

2 Assistants for 10 hours @ \$10 : \$200

Total: \$2500

“What if I don’t get full funding?”

One option is executing parts of the artwork in another sort of pipe. Some of the more remote elements could be constructed with much less expensive PVC and not lose their visual interity. Another option would simply be reducing the scale of the project. Mind you, this budget is based on *buying* all of the pipe. Scavenging as much old pipe sa possible would also offset the cost.

Vita/Resume

R. Dayton Castleman
736 North Terrace Apt D, Philadelphia, PA 19123
215 592 0517
daytonc@verizon.net

Education

1998 BA in Art, Belhaven College, Jackson, MS

Related Work Experience

July 2004 - present : Studio Manager/Founder

The Church Studios, at Olivet Covenant Presbyterian Church, 22nd and Mt. Vernon, Philadelphia, PA Managing and coordinating 2000 sq. ft. of artists' studio space.

May 2001 - May 2002 : Preparator, Atelier Art Services, Philadelphia, PA

Artwork crating, moving and handling locally and nationally. Selected clients included Philadelphia Museum of Art, Metropolitan Museum of Art, Institute of Contemporary Art Philadelphia.

1995 -1996 : Artist, Warner Bros. Pictures

Performed various painting tasks on the sets of *A Time to Kill* and *The Chamber* including production of all protest signs and paraphernalia.

Exhibitions

2004 *Introducing Palestine, ASDF*, Pasadena, CA

Lamentations, Visions Gallery, Albany, NY, solo

Notes from Underground, Church of the Good Samaritan, Paoli, PA

E Pluribus Artis, Eastern University, St. Davids, PA

2003 *On the Edge*, Columbia Seminary, Decatur, GA

Passion/Confession, Lemly Gallery, Belhaven College, Jackson, MS, solo

1999 *Show II: Retrospective*, Cups Coffee Shop and Gallery, Jackson, MS, solo

1998 *Mississippi Collegiate Art Competition*, Mississippi Museum of Art, Jackson, MS

1997 *Show I*, The Living Room Coffee Shop and Gallery, Jackson, MS, solo

Mississippi Collegiate Art Competition, Meridian Museum of Art, Meridian, MS

Selected Work, w/ Jason Greene, Gravity Coffee Shop and Gallery,
Clinton, MS

1996 *Mississippi Collegiate Art Competition*, Lauren Rogers Museum of Art,
Hattiesburg, MS

Curatorial

2004 *Notes from Underground*, Church of the Good Samaritan, Paoli, PA
E Pluribus Artis, Eastern University, St. Davids, PA

Board of Directors

2003 - present, Christians in the Visual Arts, Wenham, MA

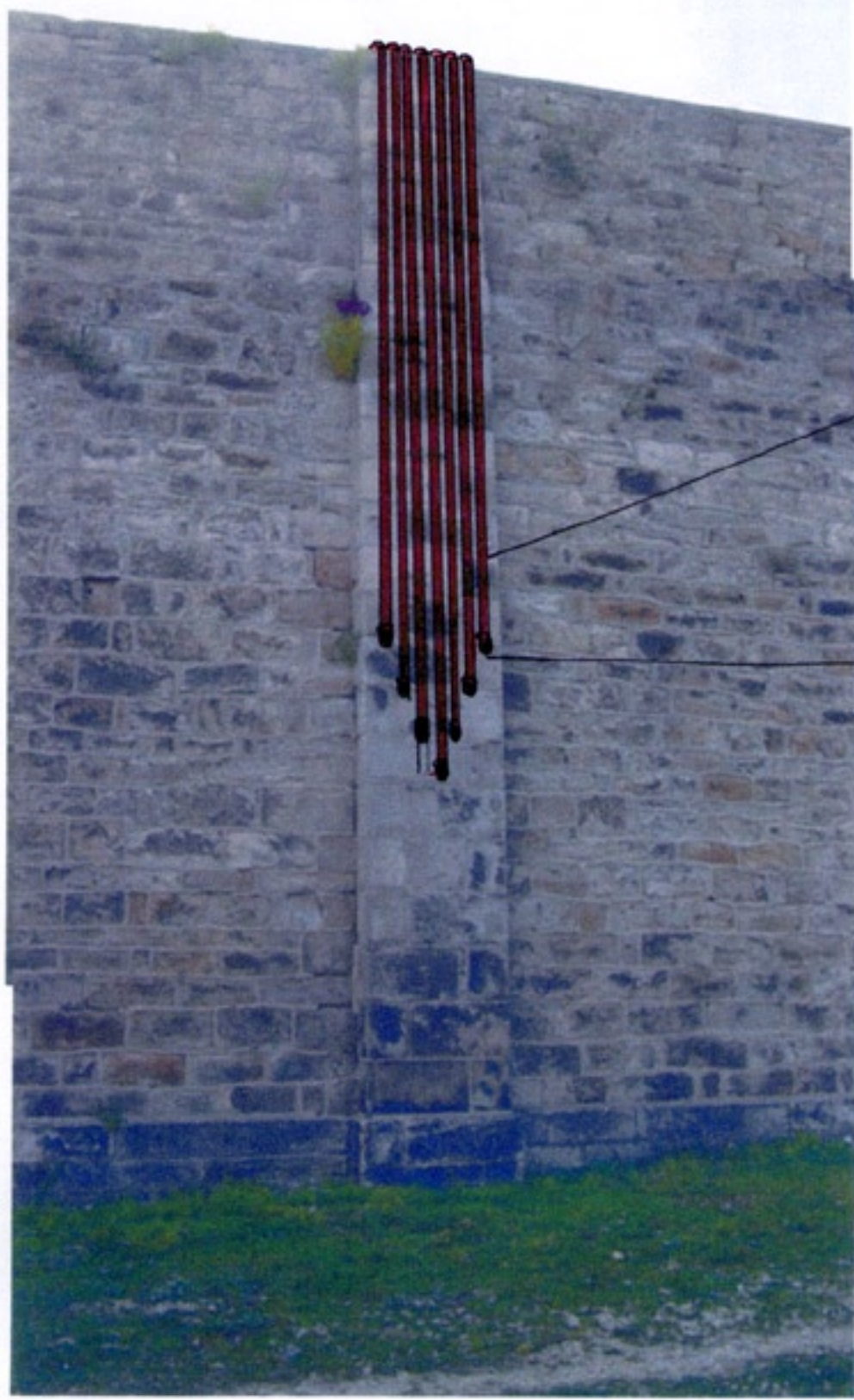
Image List

1. *Mock Up*, 2004 (18 x 43 x 4.5 in. overall)
poplar, black pipe, pipe fittings, stainless steel bowl
2. *Yawn*, 2004 (18 x 21 x 4.5 overall)
poplar, black pipe, pipe fittings
3. *Dry Bones*, 2004 (17 x 46 x 7 in. overall)
poplar, black pipe, pipe fittings
4. *Notes From Underground*, 2004 (14 x 42 x 12 in.)
poplar, black pipe, pipe fittings
5. *Bibb*, 2004 (7.75 x 19 x 8 in. overall)
poplar, black pipe, pipe fittings, hose bibb, carriage bolts, Plexiglas
6. *Advent* (after Gauguin's Birth of Christ), 2004 (3.75 x 17 x 9 in.)
poplar, mannequin, nails, latex enamel, tee-shirt, Plexiglas, bolts
7. *Ecce Homo*, 2003 (36 x 31.5 x 3.5 in. overall)
poplar, machine screws, mannequins, wire, coaxial cable, cable plates
8. *Wise Blood*, 2003 (11 x 9 x 3.5 in.)
poplar, machine screws, money bag, batting, wire, hooks, stick pins
9. *Spiritus Salo*, 2003 (16 x 7.5 x 5.75 in.)
poplar, machine screws, toy figure, wire, wax, tee-shirt, hooks, Plexiglas,
bolts
10. *Lacerus*, 2003 (19.5 x 5.5 x 5.5 in.)
poplar, machine screws, mannequin, bicycle tube, wire, treble hooks
11. *Salinum*, 2003 (9.75 x 5.75 x 3.5 in.)
poplar, machine screws, toy figure, wire, wax, tee-shirt, hooks

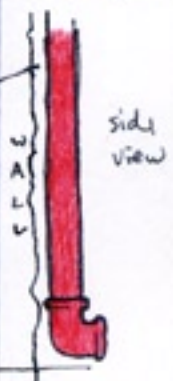


view from CBZ corridor.

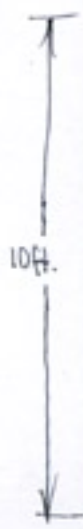
EAST WALL EXTERIOR



Pipe drapes down over wall from inside forming a chevron as each pipe terminates in an open elbow joint.

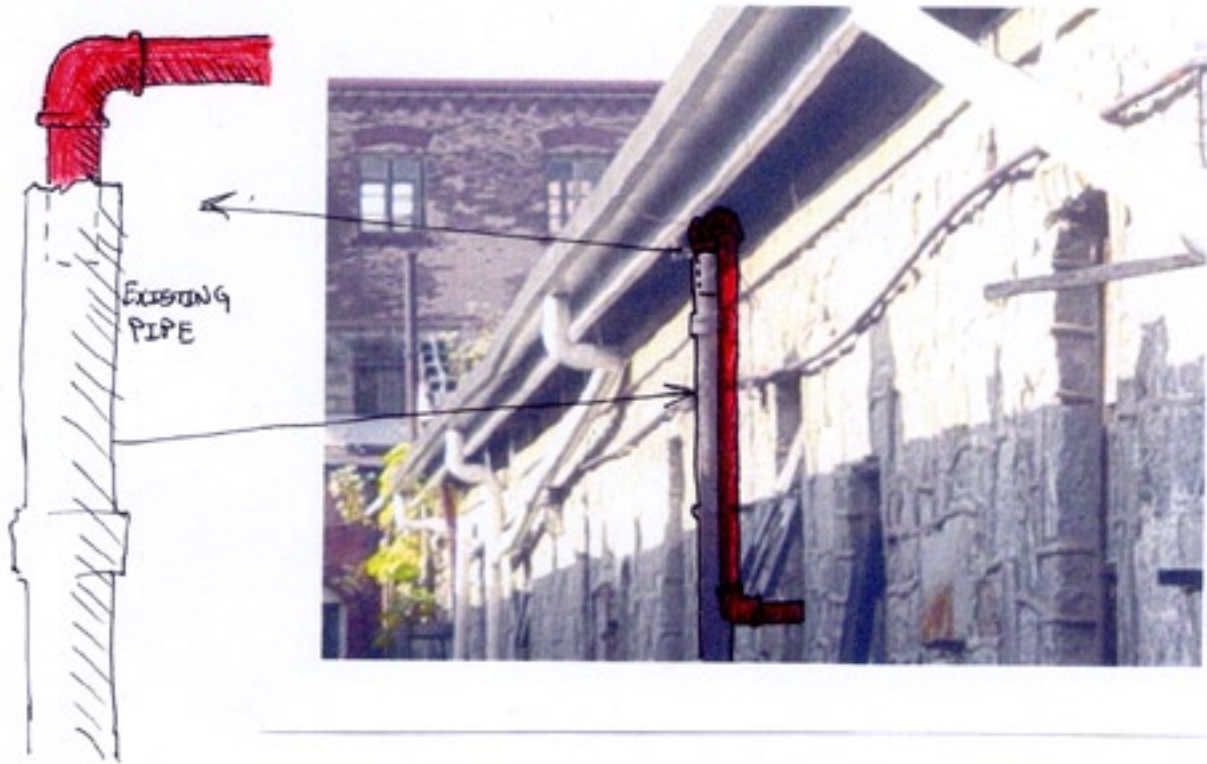


Lowest pipe is ten feet off of the ground.



CB 1.

Pipe emerges from "exercise yard" area. Not visible from inside cell block.



isolated
view from
alley gate.
very minimal.

CB 2

On south side of CB 2
pipe emerges from open gate, drapes over gate
and disappears into foliage. End of pipe actually
buried somewhere. Visible only from perimeter, not
from CB, as it emerges from exercise yard area.



👁️ view from gate between CB 2 and
greenhouse.

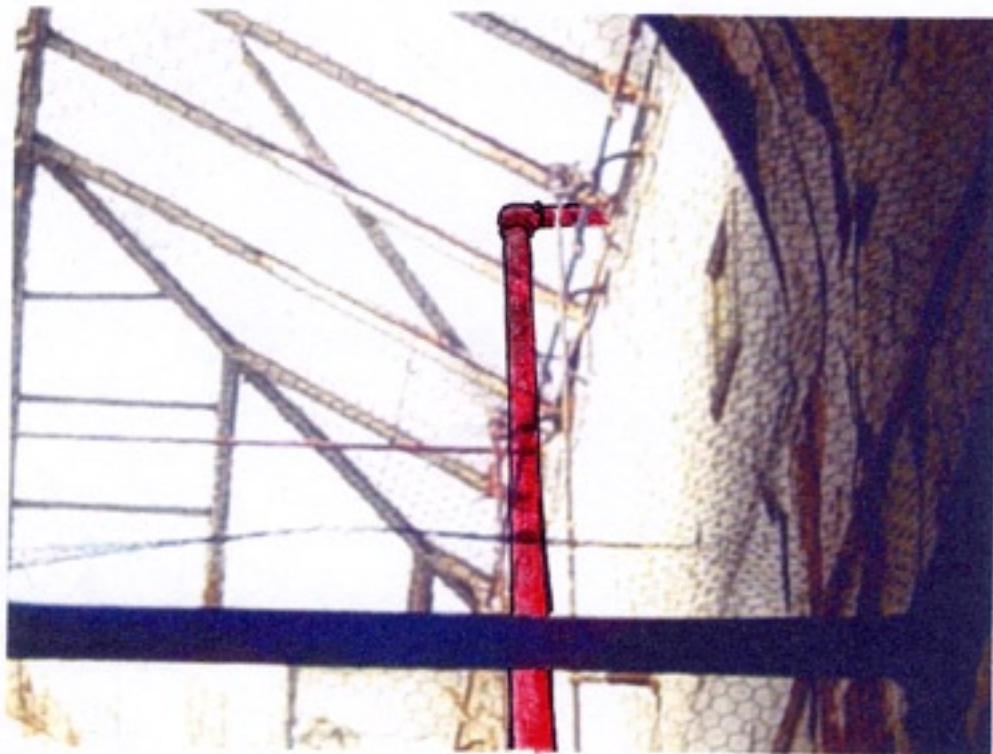
This is the most challenging CB by far.

CB 4 Interior

Pipe must emerge from cell on the 2nd floor
of CB travel up through broken skylight and over
roof to old pipe.



View from CB 4 1st floor facing North



Close-up from same vantage point

pipe emerges from skylight + traverses roof.



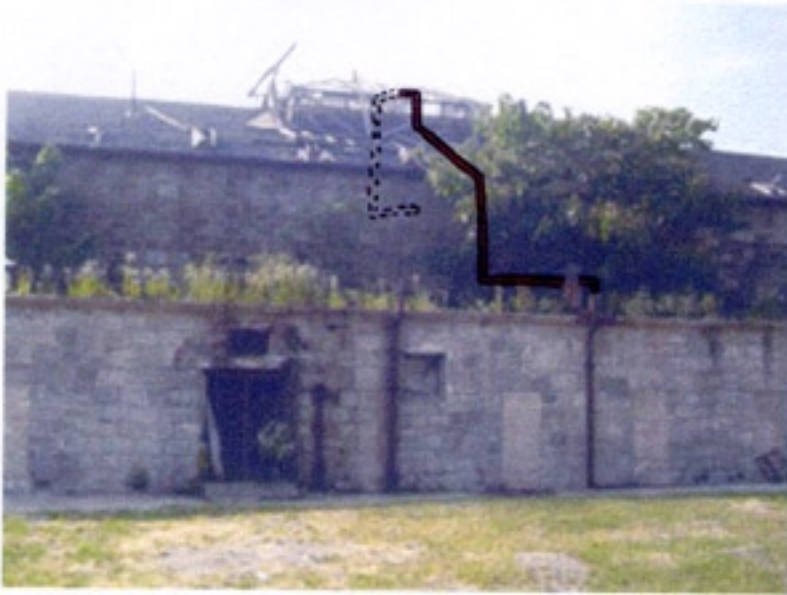
view from baseball field

terminates in old pipe



view from baseball field.

CB 4 (cont.)



Exterior view of CB4 installation from baseball field.

CB 5 - pipe emerges from cell on first floor turns down hallway and exits through rear cell block door.



view from center hub.

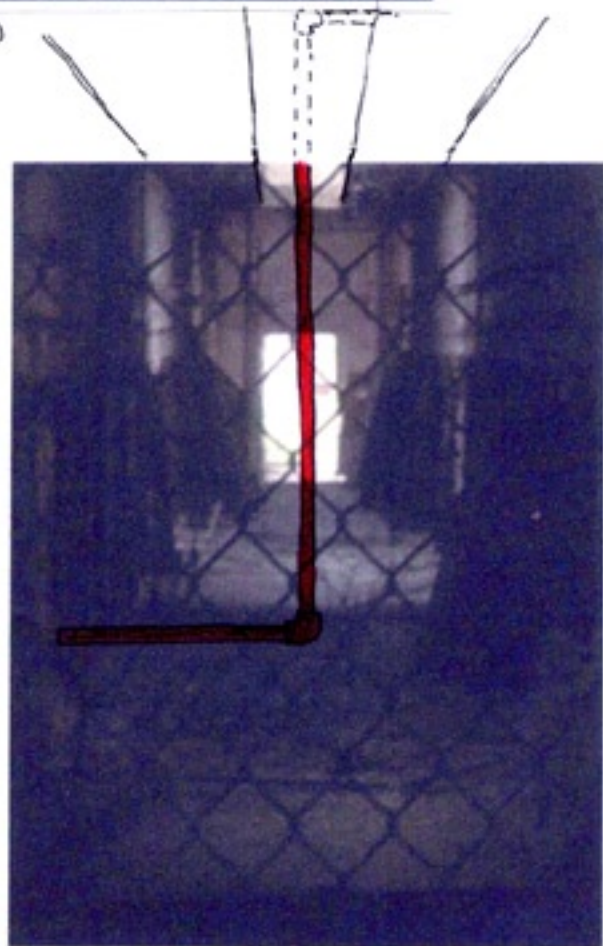
CB 6



Pipe emerges from 1st floor cell, ascends vertically in the center of the block, and then terminates on second floor. Or vice versa ...

View from center hub

EACH cell block pipe ~~segment~~ ^{portion} can be seen only as a segment, with no explicit beginning or end. Each visible "termination" point should imply that the pipe continues on out of sight... presumably to the wall.

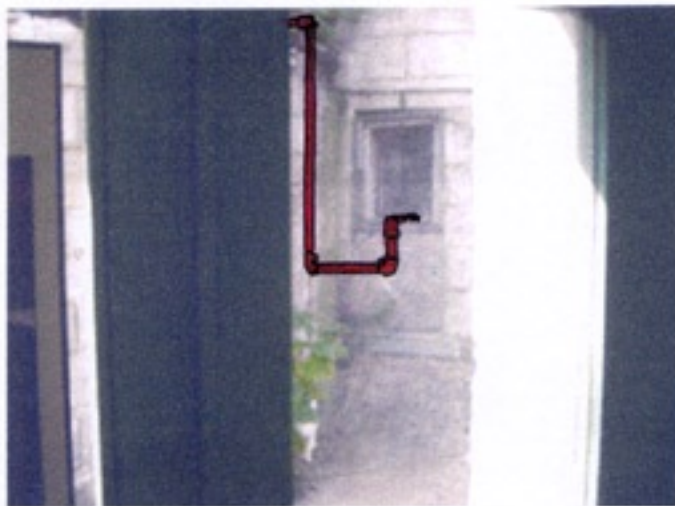


zoom of halfway

CELL BLOCK 7



← view from
understairs -
first room on
left as you
enter cell block
7. Near cell
block model.
Pipe emerges
from room on
right, turns
and climbs out
window.

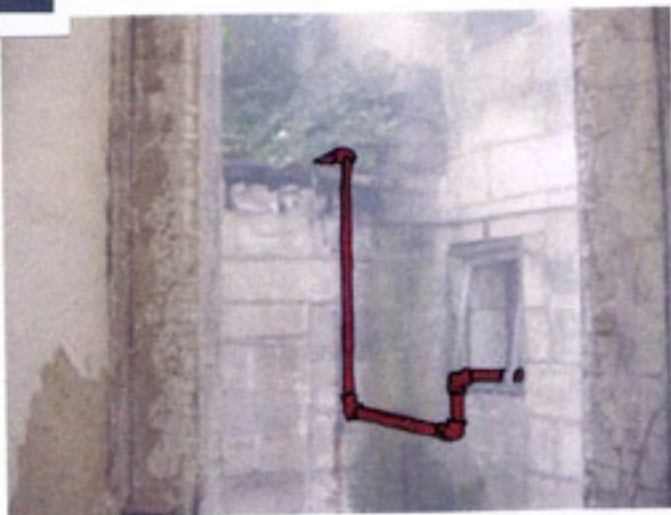


← view from hallway window near
"synagogue" sign.

Pipe turns, ascends wall, and ^{view} terminates
on roof of exercise yards.

view from hallway →
window near main hub.

Dr: The opposite direction
down into large metal doors.

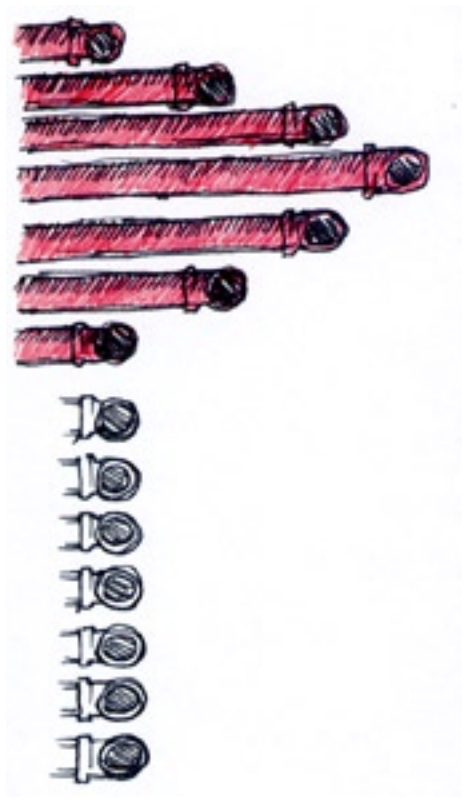


EAST WALL

EXTERIOR



INTERIOR



EAST WALL EXT



View from Corinthian St.

Visible from hub
CB 5: drapes down off
of balcony and disappears
out ~~the~~ end of block.

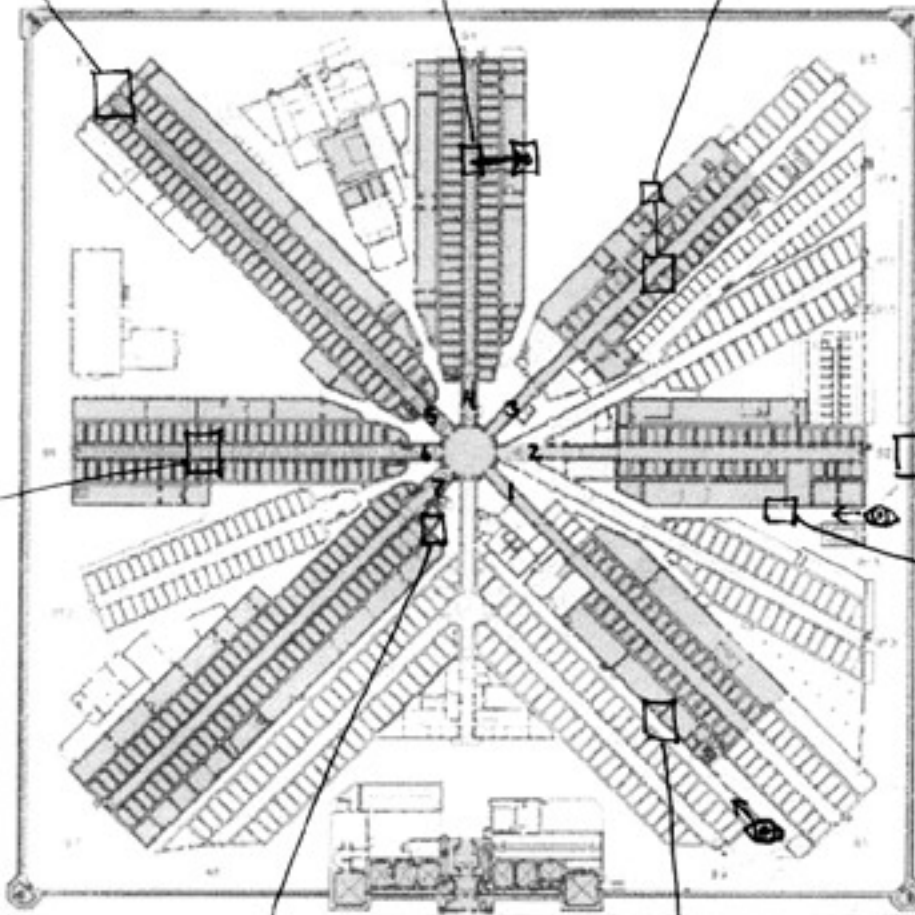
CB 4: Pipe emerges from
allon 2nd story climbs
through skylight down
over roof and into
tall pipe. Visible from
CB + from B. Bill field

CB 3: Pipe scoots across
floor visible from hub.
"Emerges" through door
on NW end disappears
into the ground. Visible
from Baseball
field

East Wall:
7 pipes emerge
from ground,
climb wall and
disappear over top
Visible down
corridor of CB 2

PIPE LOCATIONS

SEVEN ESCAPE ROUTES



CB 6:
Juts out on floor
from ①, transverses
up hallway toward
end of block, and
then juts back in
toward ②
Visible from hub.

CB 7: Viz from under stairs.
Drapes into window
from outside + terminates
in an elbow joint. Also
visible from windows
on entrance corridor disappearing
on to exercise yard roof.

CB 1: Emerges from
window or door and
snakes upward, disappearing
into tall pipe. Visible
down alley.

CB 2: Emerges,
drapes over door
and disappears
in ~~the~~ center.
Visible from
Greenhouse
area