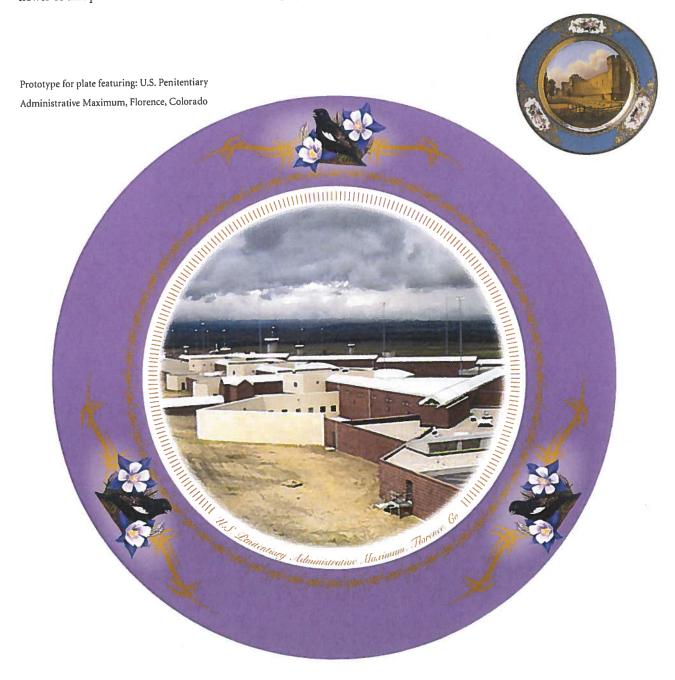
EMILY WATERS

INSTALLATION TITLE: "10 Worst Prisons in America: Plate Collectors Edition"

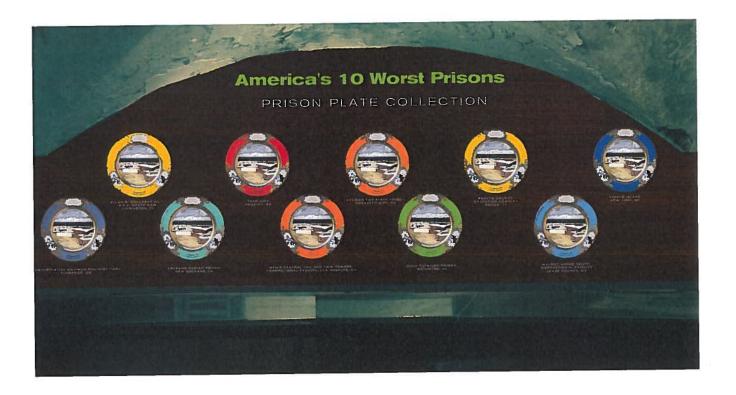
LOCATION: ESP Gift Shop

PROJECT DESCRIPTION:

My project consists of ten porcelain plates, each based on the antique dessert plate (below right) that features the Eastern State Penitentiary. Plates centers will be hand-painted with an image of a modern American prison; rims will include the bird and flower of that prison's home-state. Plates will be displayed on a wooden panel in the gift shop.







Back wall in Eastern State Penitentiary Gift Shop (a large framed photograph of guns is now hanging here).

ARTIST EXPLANATION:

My idea is to tie the history of solitary confinement at Eastern State Penitentiary with the present conditions of the American penal system. The inspiration for my installation came upon seeing a photo of the Dessert Plate, created at the Rihouet Factory in Paris, circa 1838, which was part of a larger collection of souvenir plates that presented contemporary images of Philadelphia tourist attractions. The sight of a prison, a place of suffering and isolation, on a dish designed to serve the sweetest confections seemed wierdly incongruous and startling, even if the original intention was benign and idealistic.

I learned that solitary confinement at ESP, an early 19th century "progressive" experiment, was discontinued in the early 20th century. Since the end of our last century, however, the practice nationwide has grown to unprecedented levels. Today, most U.S. prisons are not only hidden away in remote parts of the country, but hold a large percentage of prisoners in solitary, many secluded in "super maximum security."

My idea to feature today's most disreputable prisons on antique-style dessert plates is both metaphorical and confrontational. They are images to be faced with at the end of the meal (just desserts?) for those of us who might prefer to ignore certain horrendous conditions in modern America -- a society with the largest prison population of any first world country. By keeping the plates close to the design, material, and painting style of almost two centuries ago, I hope to maintain the original plate's historical significance and, also, to intrigue the viewer in the same way the image first affected me. By updating the central image of the prison and revising crtain border elements, such as replacing the inner circle of gold leaf with barbed wire, and the decorative floral motif with birds and flowers specific to the home state of the prison (also representing life and growth "on the outside"), I hope to further incite the viewer's consciousness.

"America's 10 Worst Prisons," from article by James Ridgeway and Jean Casella in Mother Jones Magazine, May 14, 2013:

- 1. US Penitentiary Administrative Maximum, Florence, CO
- 2. Allan B. Polunsky Unit, A.K.A. Death Row, Livingston, TX
- 3. Tent City Jail, Phoenix, AZ
- 4. Orleans Parish Prison, New Orleans, LA
- 5. Men's Central Jail And Twin Towers Correctional Facility, Los Angeles, CA
- 6. Pelican Bay State Prison, Crescent City, CA
- 7. Julia Tutwiler Prison, Wetumpka, AL
- 8. Reeves County Detention Complex, Pecos, TX
- 9. Walnut Grove Youth Correctional Facility, Leake County, MI
- 10. Rikers Island, New York, NY

HOW WILL THIS WORK CONTRIBUTE TO A VISITOR'S EXPERIENCE?

It may stimulate thoughts about the ethics of solitary confinement, prison conditions in American history, and the invisibility of today's prisons.

WHY EASTERN STATE PENITENTIARY?

Eastern State Penitentiary has once again become a popular tourist destination, which helps create a platform to begin to understand and possibly reform our prison system.

WHAT KIND OF MAINTENANCE WILL PIECE REQUIRE?

Very little, if any.

PLATE DESCRIPTION:

The images for the 10.25" porcelain plates are digitally printed four-color at 1200 dpi, transferred to the plate and kiln fired. All plates are food safe, dishwasher safe and UV safe. Printed by the company: Enduring Images.

duction of plates: \$54.00 per plate x 10 pping and handling te costs	\$ 15 \$555
	\$555
FT SHOP WALL DESCRIPTION:	#2.400
lwork: Prefinished Sapele (African "Mahogany")	\$3,400
unts for Plates	\$ 360
ect Printing or Silk Screened Graphics	\$1,200
ese costs came from Southside Design and Building, Brooklyn, N	Y)
nting van \$79.99 per day, \$100 for gas	\$ 180
t Shop installation cost	\$5,140
ist Fee	\$1,000
	\$6,695
% Contingency Fee (problems unforseen)	\$ 669
tal Fee	\$7,364



NEW DELFT FELLOW TRAVELER Series

LIKE MANY New Yorkers, I was born elsewhere, but drawn here with a hunger for difference. In the first few years as a resident, I only saw the city from my East Village vantage point, but when I moved to Brooklyn and began commuting daily on the subway, a greater New York opened up for me. Inspired by Walker Evan's 1930s photos of New York City subway passengers, I began photographing a series called "Fellow Travelers." Over the past year, thinking of the city's Dutch roots, I started placing my photos onto ceramic tiles in reference to Delft tiles from the 17th-century Netherlands. Delft tiles, with their distinctive blue glaze on white background, a circular center, and decorative "dingbats" in the corners, often featured images of people from all walks of life, as well as from fantasy — from farmers to mermaids. I wanted to similarly reflect the rich and exciting diversity of New York City and its people.











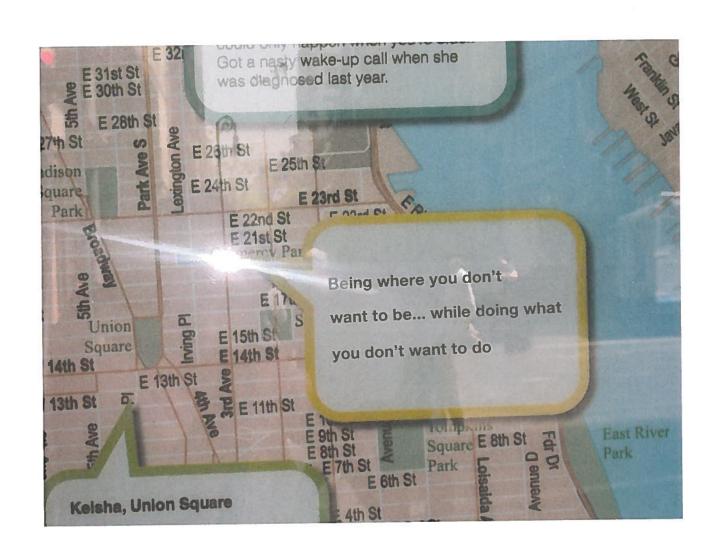
PALIMPSEST PLATES PROJECT

in the last two years I worked with a ceramacist to create objects we called "palimpsest plates". We searched tag sales, flea markets and thrift stores for vintage plates and tiles and upcycled them into unique art objects. Whether fine porcelain or '50s microwave, all plates and tiles were "re-imagined" by adding found images, such as antique postcards of Coney Island or contemporary photos of NYC icons. We designed an image specific to each plate or tile, ordered a custom ceramic decal which is carefully transferred to the piece, and fire in a kiln until the glazes melt into the surface. In this way, the plates become palimpsests, in which periods of the past—or past and present—combine, with evocative results.





THERE IS NO CHICKEN...THERE IS NO ROAD TO CROSS... THERE IS NO OTHER SIDE is a compelling collection of artworks by Robert Metrick and Emily Waters that celebrate and subvert traditional conceptions of the haiku form. Metrick's existential, absurd and contemplative poems, vaguely suggestive of haiku, are inscribed into Waters' graphic and photographic images. The artists draw from such variant sources as road signs, product warning labels, dictionaries, medieval mystery plays, corporate branding and the incessant chatter of the conscious mind. Language and image mesh and collide to transform physical and psychological landscapes of signs, symbols, people, places and objects into haikualizations.



THERE IS NO CHICKEN...THERE IS NO ROAD TO CROSS... THERE IS NO OTHER SIDE

EDUCATION	Allgemeine Gewerbeschule, Basel, Switzerland University of Illinois, Champaign-Urbana BFA	1982–1984 1980

TEACHING Parsons/The New School 2008-present

EXPERIENCE ADJUNCT LECTURER

Foundation Design studio and computer lab

Communication Takes Many Forms studio and computer lab

Queens College 2011–present

ADJUNCT LECTURER

Typography 1, and Typography 2, Senior Portfolio ,and Graphic Design 3

Fashion Institute of Technology 2007–2009

ADJUNCT LECTURER

Typography studio and Graphic Design 2 studio

The Design Initiative for Community 2006–2007

Empowerment (DICE), an initiative by Pratt Institute's Art and Design

Education Department for Brooklyn high school students.

TEACHER

State University of New York, Purchase, New York, 1987–1988

ADJUNCT LECTURER

Foundation Design studio and Graphic Translation: Drawing studio

EXHIBITION thereisnochicken haikualization project, with Robert Metrick. June–July 2013

RELATED http://thereisnochicken.weebly.com
The School of The Art Institute of Chicago

Palimpsest Plates November 2013–present

Savor Brooklyn

Palimpsest Plates and Tiles January 2014–present

Brooklyn Commune

1 h

PROFESSIONAL EXPERIENCE

Emily Waters Graphic Design

2000-present

DESIGN CONSULTANT

CLIENTS: Harry N. Abrams, Buckminster Fuller Institute, Fortune Society, Keith Haring Estate, The Museum of the American Indian, The Museum of Modern Art, the New York Academy of Sciences, New York Foundation for the Blind, and the Whitney Museum of American Art

Solomon R. Guggenheim Museum

1999-2000

Department of Exhibition Design

CHIEF DESIGNER

Managed the design and coordination of exhibition graphics and printed ephemera for New York museums, and oversaw design for sites in Berlin and Bilbao.

The Museum of Modern Art

1991-1998

Department of Graphic Design

ACTING DIRECTOR/ASSISTANT DIRECTOR/SENIOR DESIGNER

Assisted with management, design and coordination of exhibition graphics and printed ephemera,

including exhibition catalogues, magazines and architectural graphics.

The Museum of Modern Art

1984-1990

FREELANCE DESIGNER

Designed and coordinated exhibition graphic and printed collateral.

PROJECTS EXHIBITION GRAPHIC DESIGN

Helen Keller: A Daring Adventure — The American Foundation for the Blind

2010

Designed exhibition graphics and ephemera.

Itukiagatta! The Jewelry of Denise and Samuel Wallace—The Museum of the American Indian

2006-2007

1998-1999

Designed exhibition graphics and ephemera.

Jackson Pollock The Museum of Modern Art—Designed exhibition graphics and ephemera.

PROJECTS PUBLICATION and EXHIBITION GRAPHIC DESIGN

Unrepentant Ego: The Self-Portraits of Lucas Samaras—

2003-2004

The Whitney Museum of American Art—Designed exhibition catalogue.

Tony Smith: Architect, Painter, Sculptor

Designed exhibition catalogue and all ephemera for The Museum of Modern Art.

Designed exhibition graphics: title walls, wall texts, and signage.

Alfred Stieglitz at Lake George 1995–1996

Designed exhibition catalogue and all ephemera for The Museum of Modern Art.

Designed exhibition graphics: title walls, wall texts, and signage.

Annette Messager 1995–1996

Designed exhibition catalogue and all ephemera for The Museum of Modern Art. Designed exhibition graphics: title walls, wall texts, 12 page tabloid and signage.

Cy Twombly

Designed exhibition catalogue and all ephemera for The Museum of Modern Art. Designed exhibition graphics: title walls, wall texts, 12 page tabloid and signage.

Allegories of Modernism: Contemporary Drawing 1992

Designed exhibition catalogue and all ephemera for The Museum of Modern Art. Designed exhibition graphics: title walls, wall texts, labels, invitations, and poster.

Philip Guston in the Collection of The Museum of Modern Art 1992

Designed exhibition catalogue. Design exhibition graphics: title walls, wall texts, and signage.

Frank Lloyd Wright

Co-designed page exhibition catalogue.