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

“The End of the Tunnel”

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
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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.

  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 Gaugin’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 C13 Z corridor.
Pipe drapes down over wall from inside forming a chevron as each pipe terminates in an open elbow joint. The lowest pipe is ten feet off the ground.
Pipe emerges from "exercise yard" area. Not visible from inside cell block.

isolated view from alley gate. very minimal.
On south side of CBZ pipe emerges from open gate, drapes over gate and disappears into foliage. End of pipe actually buried somewhere. Visible only from perimeter, not from CBZ as it emerges from exercise yard area.

View from gate between CBZ and greenhouse.
This is the most challenging CB by far.
Pipe must emerge from all 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 and traverses roof.

view from baseball field

Terminates in old pipe.

view from baseball field.
CB4 (cont.)

Exterior view of CB4 installation from baseball field.

CB5 - Pipe emerges from cell on first floor turns down hallway and exits through rear cell block door.

View from center hub.
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 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.
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 terminates on roof of exercise yards.

View from hallway window near main hub.

Ω: The opposite direction down into large metal doors.
Visible from hub:

CB 5: Drapes down off of balcony and disappears out end of block.

PIE LOCATIONS

CB 4: Pipe emerges from 7th floor, second story, climbs through skylight down over roof and into tall pipe. Visible from CB 7 and from B-Ball field.

CB 3: Pipe secrets across floor visible from hub. 
Emerges through door on NW, and disappears into the ground. Visible from baseball field. 
East Wall: 7 pipes emerge from ground. 
Emerges over door and disappears in west toward center. Visible from greenhouse area.

CB 2: Emerges, drapes over door and disappears in west toward center. Visible from greenhouse area.

CB 6: Juts out on floor from 7, traverses up hallway toward end of block, and then juts back in toward 6, visible from hub.

First call:

CB 7: Visis from underside.
Drapes into window from outside and terminates in an elbow joint. Also visible from windows on entrance corridor, disappearing onto exercise yard roof.

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