

## COVER ART

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*Tim Felfoldi* is currently a prisoner at Collins Bay Institution (minimum) and is working on a book that features his art work, including the pieces on the front and back covers of this issue of the *Journal of Prisoners on Prisons*. Below is his biography:

I have drawn for as long as I could remember as a coping skill to address my disabilities (i.e. dyslexia, brain injuries). So with my need to tell my stories I turned to my ability to draw in order to communicate to others. In 1995, I received an editor's choice award from the *Nation Library of Piety*.

During my incarceration, I transferred my artistry to the underground prison tattooing industry. In the mid 1990's, I along with four key members of the lifers' group at Joyceville Institution got involved in prison harm reduction programs, specifically for the prevention of HIV/AIDS and Hepatitis infections, forcing Correctional Service Canada (CSC) to confront the issues of this epidemic we were facing. Our efforts, along with community agencies, lobbied CSC to introduce safer tattooing within prisons as a harm reduction strategy, which resulted in six tattoo shops being opened in Canadian prisons in 2005. However, the Government of Canada cancelled the pilot program a year later after reportedly spending \$3.7 million. They claimed "it was a waste of taxpayers money". However, their own financial auditors praised the program and stated that "it in fact save the public money on long-term treatments of new cases".

As time progressed, I returned to my drawing in an attempt to address the negative impact my involvement in the tattooing campaign was having on my parole hearings. This opened some doors for me in the art world, which led to some work being published and showcased in both galleries and museums in Ontario, Canada. I have also donated some of my works to agencies like PASAN, the Central Ontario Chrome Divas and the Ontario Distress Centre in support of their causes so that more awareness can be generated for infections / diseases like HIV / AIDS, Hepatitis, Prostate Cancer, Breast Cancer, suicide and depression.

Front Cover: "Generational Distress"  
2012, acrylic paints on cardstock  
Tim Felfoldi

This illustration is about the distress the First Nations people have within their own country. The fetus represents the beginning, while the old man

represents the ending stages of life. The mouth of the old man is an inverted maple leaf. To invert the flag is a sign of distress used by militaries around the world and is a call for help. The barb-wire is to state the abuses and imprisonment they have and still do endure within their lives. The First Nations people are overlooked by the Government as if they are sub-human, and the conditions and quality of life for many of them on the reserves are of third world standards. This attitude and dismissal towards the First Nations people continues in our country despite the claims we live in a land of freedom. Put together, this artwork conveys that the First Nations people of this land are imprisoned and are under distress from the time they are conceived to the end of their time. This piece has been exhibited at the Art on the Street Gallery Exhibit (Kingston, Ontario, Canada – 2012), the Peel Art Gallery and Museum (Brampton, Ontario, Canada – 2013), and the Prisoner’s Film Festival (London, Ontario, Canada – 2013).

Back Cover: “Soul of Reincarnation and the Black Spotted Sun”  
2012, acrylic paints on cardstock  
Tim Felfoldi

This piece was inspired by a need to state that although the sun’s light maybe covered and overtaken by darkness from the prisons we form in life. Like that of the phoenix born of fire, the soul of reincarnation arises from the ashes of our past transgressions towards others or ourselves, striving to move forward to redemption. There is no bad soul, only misguided / lost people acting out from their pain or frustrations. To look beyond oneself and help another without expecting anything in return is the message behind this piece for I believe we all deserve a second chance. This illustration was first produced as a greeting card (Contour Body Art Studio – 2012). It has been exhibited at the Art on the Street Gallery Exhibit (Kingston, Ontario, Canada – 2012), the Peel Art Gallery and Museum (Brampton, Ontario, Canada – 2013), and the Prisoner’s Film Festival (London, Ontario, Canada – 2013).