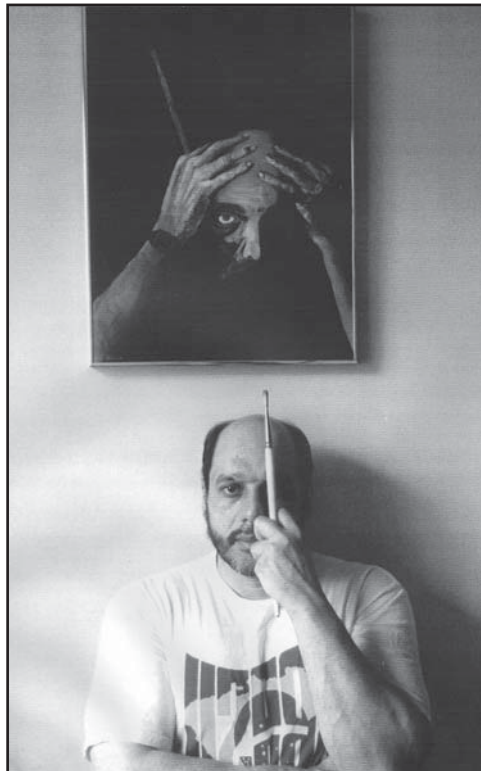


Anthony Papa is an artist, writer, noted advocate against the war on drugs and co-founder of the Mothers of the New York Disappeared. His opinion pieces about the drug war have appeared in the *Huffington Post*, among others. He is a public speaker and college lecturer on his art and on criminal justice issues. Currently, he is a communications specialist for Drug Policy Alliance in NYC. Papa is the author of *15 to Life: How I Painted My Way to Freedom* (Feral House, 2004), a memoir about his experience of being sentenced to state prison for a first-time, non-violent drug offense under New York's draconian Rockefeller Drug Laws. *The New York Times*, *The Washington Post*, *The Nation*, National Public Radio, "Democracy Now", Court TV, "Extra", and C-Span have interviewed him. Papa has appeared on nationally syndicated talk shows such as "Charles Grodin", "Geraldo Rivera", and "Catherine Crier Live". His art has been exhibited at the Whitney Museum of American Art in New York as well as other venues.



Front Cover: “Fifteen Years to Life” – 1988

Anthony Papa

In 1988, I was sitting in my cell and picked up a mirror. I saw a man who was going to be spending the most productive years of his life locked in a cage. I set up a canvas and captured the image, which I named “15 to Life”. In 1994, this self-portrait was exhibited at the Whitney Museum of American Art. *New York Times* art critic Roberta Smith wrote that it was an “ode to art as a mystical, transgressive act that is both frightening and liberating, releasing uncontrollable emotions of all kinds”. In 1997, after 12 years in prison, I received executive clemency from Governor George Pataki. Upon release I began having exhibits and used my art as an instrument to speak out against inhumane drug laws.

I use my art as a means of visually translating the deep emotional responses of the human condition. My life choices forced me to discover my hidden artistic talent. In the same way, I try to make that intuitive connection with the viewer of my art by living through my work, breaking down barriers that separate us from truth.

Back Cover: White Butterflies, Blue Hudson – 1995

Anthony Papa

I find symbolic expression of imprisonment in the blades of the many yards of razor wire woven around the sides, tops and bottoms of the many yards of electrified fences, which stand as guards protecting the thirty-foot walls of Sing Sing. I often depict the blades of razor wire against the background of the Hudson River. Each blade represents a double-edged sword, cutting the fabric of life between beauty and ugliness, between the freedom of the Hudson and the pathos of imprisonment, an all-consuming reminder about on which side of life the prisoner lives.

When I picked up a paintbrush, the hand of freedom was my own, and I have been painting my way to freedom ever since, turning barbed wire into butterflies.

K*innari Jivani* was born and raised in India. She is fluent in Gujarati, Hindi and English. She has a B.S. In microbiology from the University of Mumbai. At the age of 20, she was arrested, then sentenced to 11 to 20 years of imprisonment in Michigan. Her earliest release date is in January 2001, after which she faces deportation. Since her incarceration she has been discovering and exploring her talent for painting and writing. Her artwork has been featured in the Michigan Bar Journal and the Artist Magazine. Her paintings have been shown in the Annual Exhibition of Art by Michigan Prisoners for many years and has consistently won first place awards. Her writings have been published in *The Change Agent*, a magazine for social change; *A Crack in the Concrete*, an anthology of poems; *Bhumika*, a feminist magazine; *The Project V-Day: Until the Violence Stops*, headed by Eve Ensler; and in the *Michigan Review of Prisoner Creative Writing*, an anthology. She is a yoga instructor and volunteers weekly yogasana classes in the facility. She is now housed in the Women's Huron Valley Correctional Facility in Michigan.

Back Cover: A Tribute to 26/11 – 2009
Kinnari Jivani

On November 2008, when Mumbai came under terrorist attack the world's TV screens filled with images of burning Taj Hotel, bullet-marked and blood-covered railway station, residential buildings, café, hospital, and devastated people of Mumbai. Like most of the world, I was overwhelmed to see the city of my birth under attack, and I was concerned for my family's safety. As a young girl I'd played on the cobble-stones of the Gateway of India and gazed at the magnificent Taj Hotel; seeing it on fire with people trapped inside affected me deeply. Thousands of miles away from home, incarcerated in Michigan, I couldn't do anything. I cried and prayed, prayed and cried. Eventually, I learned that my family was safe but nonetheless many lives were lost.

I couldn't participate in the candle-light vigil, so I painted my emotions and created "A Tribute to 26/11". It is my tribute to Mumbai and the people who collected the broken pieces and have stood up once again with brilliant resilience. When the Gateway of India was built by the British, India, Pakistan and Bangladesh were all one country; we fought shoulder to shoulder for freedom from the British. But in 1947 when the British left behind their legacy of "divide and conquer", we split apart for land, religion, and name. Although we are still at war, I believe that most common folk in India and Pakistan really care for each other; it is politicians of extremists who love to continue the spread of hatred.

The woman in the painting is wearing a t-shirt with the flag of India and the quote "United we stand undivided. If we as common folk of India and Pakistan keep out ancient bond of kinship alive perhaps we can overcome the hatred. My tribute is to these local courageous people who suffer the most but carry the beautiful light in their daily lives.

The woman could be me or any young woman in Mumbai. I am a student of yoga and I have mastered the head stand posture. I learned that to get into this posture it takes more than physical balance and have linked it to the concept of resilience. The book her head lies on is also titled resilience and the blue ball could be a glass globe – to express the fragileness of our existence- could be a ball I played with as a young girl, could be of a glass marble with which so many children in India play. Sometimes the objects or symbols in my work represent more than one thing because life is complex like that!