

Illustrations

I offer these sculptures, paintings and graphics created while in prison as political commentary and illustration of the reality of imprisoned women.

-Gayle K.Horii

"Adaption of CAEFS 1978 Logo". The French and the English in Canada share the demands for imprisonment as punishment and though First Nations' peoples do not, they are imprisoned at a vastly higher rate than their colonizers. The scales of justice tilt towards the bars while the feather reaches out to end injustice. Page 4.

"The Agony & The Ecstasy". Of all women, those in prison are the most vulnerable and helpless. They struggle for survival, for dignity against the exposure and the barbarities imposed upon them in the name of "security". Page 8.

"Woman's Heart". Different from Atlas, who holds and controls the world, displaying his power, the woman attempts to move the world with her heart. Different from Sisyphus, who is condemned to push the boulder in his unrelentless quest to get to the top, women push forward, still on their knees. Her arms signify the juxtaposition of the powerlessness that many women feel with the innate refusal of women to use physical force as a method to gain power. Page 22.

"East to West". All over the world, women suffer in prison. Page 24.

"Nickolaus and Baby Nick". This painting was done for a courageous and beautiful woman I was fortunate to know while at Prison for Women. It signifies the undying love and strength which women cling to in prison in order to survive the separation from their children. Page 27.

"Dark Glasses". Mask the eyes of women signifying the enforced restriction against any emotional display. This fascist control reduces the woman to a status less than a child's. Like an unborn, she returns to her own womb in fetal withdrawal. Page 30.

"Women in Time". The ancient hour-glass has been replaced by digitalized time-keepers, but women are still imprisoned. In Canada, immobilized with extremes of control each hour composed of grains of pain filling the woman with disgust and contempt for her keepers. The more "secure" the conditions, the greater the harm. Page 43.

"Inside Looking In". The view from the inside of a segregation cell on the top tier at P4W, 1988. Page 48.

"Spirit-Keeper". The eagle is representative of the spirit of the First Nations' people. Their art is missing from this edition signifying the missing felt for their lives and for those sisters now held in the most barbaric manner ever imposed on women since 1835. Held in Kingston's Maximum Security Prison for Men. We love you, Murdock, Joey, B.A. Staying alive is the best revenge. Page 49.

"Embrace". The missing of family. Page 50.

"Sisterhood". The figures blend together signifying the bond which is never broken as we struggle for identity and the rights to liberty. The figures epitomize the vulnerability of women, their attempts to comfort one another and protect one another, while often unknowingly hindering the other from standing independently. Page 53.

"Fear & Shame". Degradation, deprivation, death! Page 55.

"Untitled". I know they are dying; I know who is killing them; I know why. Page 58.