



The art of these young artists is not easy. Their creations are based on wordplay, subverting common knowledge.

Sport is the art of *fair play* (against racism?)

We Artpadiens\* would like to take certain of their objects to the beach – in the full sun – but here ideas atrophy in years of inaction.

Imprisonment is the mourning of liberty, but not of the spirit.

C.F. et alii

Prison of Andenne, 2014

## ***Opening Towards the Hidden Faces of Fresh Natural Fruits***

7 January - 1 February 2015

### **Overview Artworks**

01. Jack Greer, *6 Links*, 2013

02. Brendan Lynch, *7 Crisp Packets*, 2014

03. Alex Perweiler, *Without Bias*, 2012

04. Zachary Susskind, *Lie & Cigar*, 2013

05. Nick Darmstaedter, *Plain or BBQ?*, 2013

06. Dominic Samsworth, *Island Boy I (Fresh Fruit in Foreign Places)*, 2014

07. Dominic Samsworth, *Island Girl I (Fresh Fruit in Foreign Places)*, 2014

08. Dominic Samsworth, *Island Girl II (Fresh Fruit in Foreign Places)*, 2014

09. Dylan Lynch, *Seven-day Weekend*, 2014

10. Zachary Susskind, *Understood*, 2012

11. Zachary Susskind, *Impression/Artifact: Grass (Georges Seurat)*, 2014

12. Alex Perweiler, *Contemporary Display of Athleticism (Ochocinco)*, 2013

\* Artpadiens participate in workshops designed and led by Art Without Bars through use of the *artpad*, an interactive resource that facilitates exposure and reaction to historically significant artworks for inmates.

*An artpadien penetrates his isolation by practicing art as means to engage creatively and intellectually with the outer world.*

## “This World of Cut Thorns”

23 November 2014 - 1 March 2015

This room has been allocated to three consecutive exhibitions designed by Belgian inmates within the Prison of Andenne, comprising their project “**This World of Cut Thorns**”.

In partnership with Art Without Bars, Still House artist Zachary Susskind led a series of workshops within the prison during 2014. Introducing the notion of the exhibition as an art form in itself, he hoped to promote the inmates’ collaboration toward aesthetic and conceptual statement-making. The following exhibitions explore their newly tapped potential.

Museum Dhondt-Dhaenens opened its collection to the inmates for “**The Hazard Will Supply the First Verse**” (23 November - 4 January), a shared biographical narrative in three nave-like segments (*My Child, You and I; My Suffering, You and I; My Job, You and I*). They exercised authorship by re-titling many of the works on view. Could time dedicated to a curatorial engagement with art encourage the optimism and responsibility necessary for rehabilitation?

The Still House Group has provided their own works for the inmates to contextualize as well. In “**Opening Towards the Hidden Faces of Fresh Natural Fruits**” (7 January - 1 February) they embrace the tropical and exotic in liberating fantasies while wrestling with paradoxes inherent in attaining the fruits of ambition.

“**How are You Never You?**” (4 February - 1 March) presents a fundamental question posed as a play on words. Invariably, the answer is “in prison”. Examining this dilemma as a group, the inmates testify that their exposure and reactions to historically significant art, made possible by Art Without Bars’ resource Artpad, provide the rare respite from their challenging circumstance. These men are physically manifesting the interaction of their own artwork with that of others for the first time at Museum Dhondt-Dhaenens.

The following artpadians are collaborating on the three-part exhibition  
“**This World of Cut Thorns**”:

Jason B., Claude L., Jaman Erdogan, André Paternoster, L.P., Pierre-Louis B., Claude F., J-P. R., Alain V.  
and others who prefer to remain anonymous.