SUSAN CRILE

INCARCERATION IN THE ERA OF IMPENDING FASCISM

AUGUST 30 – DECEMBER 14, 2018

ALBRIGHT 1856 *Freedman Gallery*

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Susan Crile: Incarceration In the Era of Impending Fascism
August 30 – December 14, 2018
Freedman Gallery

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Front cover photo: *Distress*, 2010, black gesso, white gesso on paper, 42 x 38 inches, on loan courtesy of the artist, photograph courtesy of John Pankratz.
Back cover photo: Installation of recreated black box "cell" constructed by Rich Houck, photograph courtesy of John Pankratz.

FOREWORD

The Freedman Gallery and the Center for the Arts (CFA) at Albright College are pleased to present *Susan Crile: Incarceration In the Era of Impending Fascism* as part of our fall 2018 programming. This exhibition pairs together two collections by artist and educator Susan Crile: the *Abu Ghraib* series, drawn from photographs widely available online, and the *Guantánamo and Black Sites* series, inspired by the testimony of prisoners detained at Guantánamo Bay prison and other black sites across the world. A very special thank you to Susan for sharing her work with Albright College and the Reading, Berks County, Pa. communities.

It is extremely important that artists and educators continue to draw attention to the inhumane treatment of prisoners of war across the world. This bold and challenging narrative and the bodies of work it encompasses, were particularly important to investigate during the CFA's 2018-2019 season devoted to exploring the impact of the arts to effect change on issue of social justice.

We are grateful to the Silverweed Foundation for its continued annual support of our exhibition programming along with all our annual donors, and the lasting legacy of the Doris C. and Alan J. Freedman Family Fund at Albright College.

Thank you to Elizabeth Frank, who allowed us to reprint her interview with Susan Crile, previously published in the booklet *Susan Crile, In Our Name: Guantanamo and Black Sites*.

We thank our Albright College communications colleagues for their copyediting, design and publicity assistance. A special thank you to videographer John Schlegel, who created a promotional video for the exhibition as well as a full documentary video of Susan Crile's lecture on September 13, 2018. Both videos are available on the CFA's YouTube channel.

Thanks to the Visual Arts Committee for its support of this exhibition and related programs, especially during the 2017-2018 season when we operated without a curator and registrar. A special note of gratitude goes to Matt Garrison, who studied under Susan Crile at Hunter College. Thank you Matt, for helping during installation, too, and to both you and your gracious wife, Qin Huang, for hosting the artist salon at your lovely home.

Many thanks to the Freedman Gallery professional and student staff members. Without their support, this exhibition could not have been realized. And one last special note of gratitude goes to Rich Houck, for his amazing preparatory, lighting and carpentry skills.

David M. Tanner, director, Center for the Arts

INTERVIEW WITH SUSAN CRILE

By Elizabeth Frank

This interview took place on December 11, 2016, before the inauguration of Donald J. Trump as President of the United States. On January 25, 2017, in his televised interview with anchor David Muir on ABC's *World News Tonight*, Donald Trump made the following claim about waterboarding: "But do I feel it works? Absolutely I feel it works."[1] Plans to re-establish detention facilities outside the United States, i.e. "black sites" can be found in the *Draft Executive Order on Detention and Interrogation.*[2] *– Liz Frank*

Elizabeth Frank: *Can you describe the history of this series — how you came to do it?*

Susan Crile: Photos of prisoners at the Abu Ghraib prison in Iraq, who were sexually abused, humiliated, tortured, and in some instances tortured to death, surfaced on the internet in late 2003. That slip through the well-guarded wall of secrecy and silence revealed the dark side of our national security apparatus.

Blatant and systematic torture was not an isolated incident, but a policy carried out at many locations outside the U.S, including our base at Guantánamo Bay, on land leased from Cuba, and at "black site" prisons overseas, where U.S. personnel oversaw "enhanced interrogations." Torture is illegal by U.S. law and internationally by the Geneva Convention. Yet, the Department of Justice found ways to circumvent the law in order to make torture legal as long as it wasn't on U.S. soil. These crimes, in our name, in the name of the American People, have a great deal to do with my making this art.

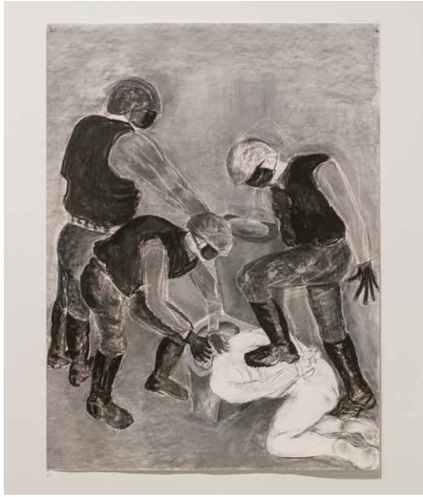
Guantánamo and Black Sites is the second part of what will be a three-part series of works on paper. The first part was *Abu Ghraib* (2005-2007). The second is this current series, *Guantánamo and Black Sites* (2010-2016). The third will be on the U.S. prison system, because it all starts at home.

EF: *Do you consider your art political?*

SC: Yes, but there's always the risk when you're making art with political content that it can become too descriptive, too literal, too on-the-nose. Then it becomes illustration. I try to find that line where imagery connects to feeling and becomes metaphoric. Beneath it all, my work is about humanity. My work is also about torture, what man does to man, what it is to experience extreme pain. It is about how we respond to injustice; about understanding what it is to destroy the humanity of others, to create extreme pain in another person. Whether they've done wrong or have not done wrong, nothing justifies torture.

EF: *How would you respond to some hypothetical critic who would say: "Don't confuse political activism with aestheticizing horror, brutality and torture?"*

SC: Beauty, by means of how I use my materials, is one access route I give the viewer into my work. I see my work as inhabiting the space between beauty and horror. In the case of torture, perhaps the pendulum doesn't swing all the way to beauty, but it does something close to that in representing human pain, as seen through the suffering of the body — that tragic form of beauty when the human body is violated. In the history of culture and the history of art, horror and ugliness, specifically in religious art, have often been fused with the aesthetic.



(Top) *Seared*, 2007, pastel and charcoal on paper, 42 x 33.5 inches, on loan courtesy of Richard Harris. (Bottom) *EFT Team Waterboarding*, 2011, charcoal on paper, 50.5 x 30.5 inches.

1. http://abcnews.go.com/Politics/president-trump-tells-abc-news-david-muir-absolutely/story?id=45045055
2. PDF available from the The New York Times, January 25, 2017.

EF: *Are you specifically referring to the human figure?*

SC: The human being as seen in the human figure. I want to draw people into the work. I can only hope that, once they've entered it, the opposite is revealed — the actual degradation, the obscenity of it all.

EF: *Doesn't the whole concept of aesthetics come from feeling — from the sensory-ness of a phenomenon?*

SC: Yes. The sensory — feeling the body through the materials I use is essential.

EF: *So, one might say that the only real way to feel the horror is through aesthetic or imaginative response or participation in that your viewer should be feeling in some way what the subject is feeling, what the person who is being tortured is feeling.*

SC: Empathy — or its absence — is at the core of everything.

EF: *Everything in art you mean?*

SC: I mean in life and art; art as a part of life. So whatever I can do that makes the viewer actually *feel* is what I'm after.

EF: *In this respect Goya's* Disasters of War *has real importance for you.*

SC: Goya's *Disasters of War* as well as his painting *The Third of May 1808*. But also Otto Dix's World War I etchings. Goya focuses on the action between the torturer and the tortured, on the physical connection between the location of torture — such as a tree or a stake — and its implementation, the instruments used to create pain — the axe, the stake, the noose. The background is often barren, a charged empty space that surrounds the main action that is our central focus. With Dix, we see the effects of war, not only on the person, but on the earth that is brutally scarred, ravaged and pocked. In the *Guantánamo, Black Sites* series, I am more aligned with Goya; in my earlier *Fires of War*, with Otto Dix.

EF: *Thus, what's important to you about Goya and Dix and their images of atrocity is empathy?*

SC: The question is how do you get people to look at their own history; how do you make it inescapable. You need to bring them in so that they can't just walk away. It is also about how an artist aligns her materials with the meaning of the work.

EF: *What about a viewer who supports the war and thinks torture works?*

SC: I don't know the answer to that. But we are dealing with a polarization in our society that we haven't seen here since ...

EF: *... the Civil War?*

SC: Yes. And we saw it in the McCarthy era. This polarization, as we see from the Trump election, runs very deep. And the bridges between the two sides are extremely tenuous. I would hope that there is something that is stirred in people when they see images of torture that goes beyond thinking: "Ahh, great! Glad that happened. They deserve it." I would hope that they would be able to have some kind of response beyond the ideological. After all, if atrocities are permitted to a body of another, then your own could be next.

EF: *During the campaign, Trump did say that he believed in waterboarding. "They" deserved it. And people at his rallies cheered and clapped when he talked about torturing people, killing their families.*

SC: There was an almost sexual arousal in the mass euphoria of the Trump rallies. Can art make people reconsider extreme positions? I don't know. Can horrific images make "you" think twice? We know that the basest instincts of people can be aroused leading to terrible consequences. Now more than ever, we are obligated to counteract this, in whatever way we can ... or at least try.

EF: *Did you see the other day in the New York Times the* CIA Manual for Enhanced Interrogation *that was printed in 2003?*

SC: I know the document.

EF: *I've just read it and what I hadn't realized before was its huge emphasis on inflicting psychological suffering. How do you address this awful mixture of physical and psychological pain in your work?*

SC: There's a lot of overlap between the two. Much of the torture, both physical and psychological, is deliberately designed to minimize evidence of physical damage on the surface of the body, leaving no visual record — which, as you might imagine, is very hard to capture in painting or drawing, short of caricature.

One group of my drawings is about the conditions of confinement. The duration of time may vary from hours in small boxes to months in miniscule cells, but the punishment is nonetheless cruel. Some prisoners were kept in solitary confinement in cells barely three feet square for months on end and had no relief: from their cramped, curled up positions. At Guantánamo, prisoners were stuffed into small, airless boxes, painted black inside and out.

Psychologists were charged with determining what phobias the detainees had and with recreating those conditions in the boxes. Creatures, things they feared, were put in with them — insects in one, a rat in another. These torments, designed by psychologists, were intended to inflict maximum fear and pain — and this was coming from health care professionals whose job it is to heal. I can't help thinking about the medical experiments of the Third Reich.

EF: *Some of your images recall Christian iconography about the sufferings of Christ, and various martyrs. How conscious are you of these connections?*

SC: Very conscious. I went to Ghent, Basel and Colmar to look at Northern European representations of religious figures precisely because they felt so relevant. You feel this work in your own body. Among the most important have been Holbein's *Dead Christ in the Tomb* and Grunewald's *Isenheim Altarpiece*. These images, together with Elaine Scarry's book, *The Body in Pain*, have been the bedrock for this project since I first started working with torture in the *Abu Ghraib* series more than a decade ago.

Scarry speaks eloquently about what it means to lose the protection of the barrier of the skin under torture. Skin protects us from the world and when that physical barrier is violated or abused there is a complete loss of the sense of self. There is no being left. There is nothing. Torturers choose to believe that they can obtain information through torture. But the commonly held professional view — even by the FBI — is that it doesn't work. At a certain point there's no person left in the shell of the body. The prisoner will say or do whatever it takes to make the pain stop. Torture is an end, not a means.

Going back to your question about suffering in Christian iconography: when you look at the history of Southern and Northern Renaissance painting, there is a great difference in how the image of Christ is represented and, consequently, how suffering and pain are interpreted. In Italy, the body of Christ is more idealized and symbolic. In Belgium, Germany and the Netherlands, you feel the bruised and battered body — the rending of the flesh into shreds. It's much easier in Southern Renaissance art to glorify Christ as a crucified figure. In the Northern tradition, Christ's pain is made physical and visceral.

EF: *Holbein's* Dead Christ *is about the deadest Christ you'll ever find.*

SC: The skin is corroded. It feels as if it's been punctured. The face is greenish and decomposing. The beard is spiky and echoes the crown of thorns — in the way in which it's painted. You feel the beard as thorns.

EF: *It's an image of intense, unbearable pain, isn't it?*

SC: The pain comes through. It's an instance of cultural "beauty" in "ugliness"; it's about mortality. That's what I'm trying to do: to bring home what it means for a body to undergo this — a body that is human and mortal.

EF: *And in your own work you're also fearlessly depicting the psychological humiliations that many of these tortured people were subjected to, such as rectal feeding.*

SC: The anal feeding, the urinating on hog-tied prisoners.

EF: *You show a lot of things that are described very specifically in the* CIA Manual*; to read about those things in the manual and then see them imaged in your work is pretty horrifying.*

SC: Maybe one way to empathy is through the horror.

EF: *You have had a long career as a painter. But in the works in this exhibition you're not working on canvas; you're working on paper.*

SC: Paper as a support is the right vehicle for this work. There's a vulnerability to it in that it's flat and hangs loosely against the wall. I am not framing these works. This allows you to experience the immediacy and intimacy of the drawing itself.

EF: *There are no barriers between the viewer and the physical presence of the body.*

SC: As little as possible.

EF: *What is it about using diverse materials such as pastel, charcoal, clay paint, white chalk, flashe and black gesso that feels right to you for these works?*

SC: I'm using different materials to get different effects. Most of the works have more than one medium — sometimes many. Often, I combine paint and pastel. When I use several mediums at a time, each is for a different physical or emotional effect. For example, in the two works on solitary confinement, *Solitary 39 × 39 inches* and *Five Months*, in which the size of the drawing is the footprint of the cell, I use the size of the cell and the length of time in the cell. The sprawling white chalk line on a clay paint

Solitary diptych, 2011, (Panel 1) *Solitary: 5 Months* and (Panel 2) *Solitary: 39 inches by 39 inches*, clay paint, charcoal and white chalk on paper, each 39 x 39 inches.

ground allows me to show the repeated, agitated, squirming of the body seeking relief: from intolerable discomfort. There is a build-up of faint layers of past movements rendered in ghostly traces against the more defined position of the captured moment.

In *Man Hanging*, a long narrow work on paper that shows the claustrophobic space of the cell, a prisoner is being suspended by his wrists for an indefinite amount of time as he stands askew on his one and only leg. Clay paint, with its dry matte quality, creates the context of isolation and alludes to the numbing of physical pain. In key places, such as the swollen wrists and hands and the pressured foot, I use pastel, which for me is more direct and spontaneous than paint. There is less time between the insight and the action of making. It's not necessary to mix a color or reconsider the medium and it has a texture on the surface that makes it very tactile. I have used the shimmering, luminous properties of pastel to draw attention to and reinforce those points of pressure and pain, the head and the groin, as well as the resulting edemas of the hands and the foot.

Compared to my *Abu Ghraib* series, there's much less refinement in the *Guantánamo and Black Sites* works. The handling of the painted grounds has less finish. I'm taken back to Goya's *Disasters of War* where the concentration is centered on the figures and the interactions between the figures and the implements of torture.

In the past, I was known as a colorist who used a high-keyed palette. In this series, I have been drawn to earth colors and chromatic grays, which strike me as the emotional equivalent of these places of imprisonment and moral horror.

EF: *Until 2005, you had never worked with the figure. So what was it like to make this shift?*

SC: I felt I had to do something on Abu Ghraib, although I had very little experience with painting the figure. Artists learn to do what they have to do in order to paint what they have to paint. And that's exactly what happened. I just started drawing the figure. And interestingly, my initial lack of skill led me to use a white chalk line because mistakes were more easily eradicated. I quickly saw that the white chalk was an essential clue to a way of interpreting the prisoners' bodies; that the dematerialization of line, the whiteness of chalk, gave me exactly what I was looking for. The white line symbolizes the fragility of the skin that shields the self. When it is violated through torture, the self is defiled. My lack of skill allowed me to find the metaphor I needed to expose this.

EF: *So that the white line becomes a dematerialization of the body?*

SC: Yes, particularly in the *Abu Ghraib* series. That's in contrast to how I then painted and still paint the American soldiers, who are bulky, muscular, and menacing. They're padded with layers of clothes and body armor — fat and attitude. And this goes beyond interpretation. You see this in the notorious photos from Abu Ghraib.

EF: *To what extent did you use photographs that were in the mass media, taken by soldiers at these terrible sites?*

SC: With the *Abu Ghraib* series, I used the photographs of the soldiers who participated or were complicit in the torture and sexual abuse as the base line. They are at the very least voyeuristic and often pornographic. It was important for me that both my intent as well as the soldiers' intent come through the snapshots. The internet played an important role in that it was how these images were disseminated, how the soldiers bragged to their friends of their exploits, like reality TV, and how it leaked out to a larger audience.

EF: *Did you change or adjust the images?*

SC: I did not change the actual images. I moved in close on them. I identified areas of focus like the tension between, for instance, a dog's head and a prisoner's leg, but I didn't change the actual composition of the photograph. The interpretation came in how I used my materials and emphasized size or scale or a perspectival angle.

EF: *How do you see the change in medium from photograph to drawing?*

SC: Photography is not tactile.

EF: *It's not sensuous in the same way?*

SC: In the digital world, where images move through our awareness so quickly, and with often so little staying power, they can become drained of meaning and turn into ghosts of themselves. As a consequence, I believe that the sense of touch has become an even greater locus of feeling. And that's where pastel comes in; there is so much tactility to pastel.

EF: *The photographic images have a coldness to them, but by using paint and pastel and other mediums, you infuse these horrifying images with a sense of fleshliness and the physicality of skin and bones ...*

SC: And bodily fluids. The prisoners then become inescapably human in the most physical sense. I just want to add that when I got to the *Guantánamo and Black Site* work, I was not using photography. The basis of this new series was not visual evidence but text. It's what's been said, what's been written by both prisoners who have gotten out and those that are still there, by their lawyers and by the institutions that have tried to protect them.

EF: *If you don't have photographs, how do you then imagine a scene?*

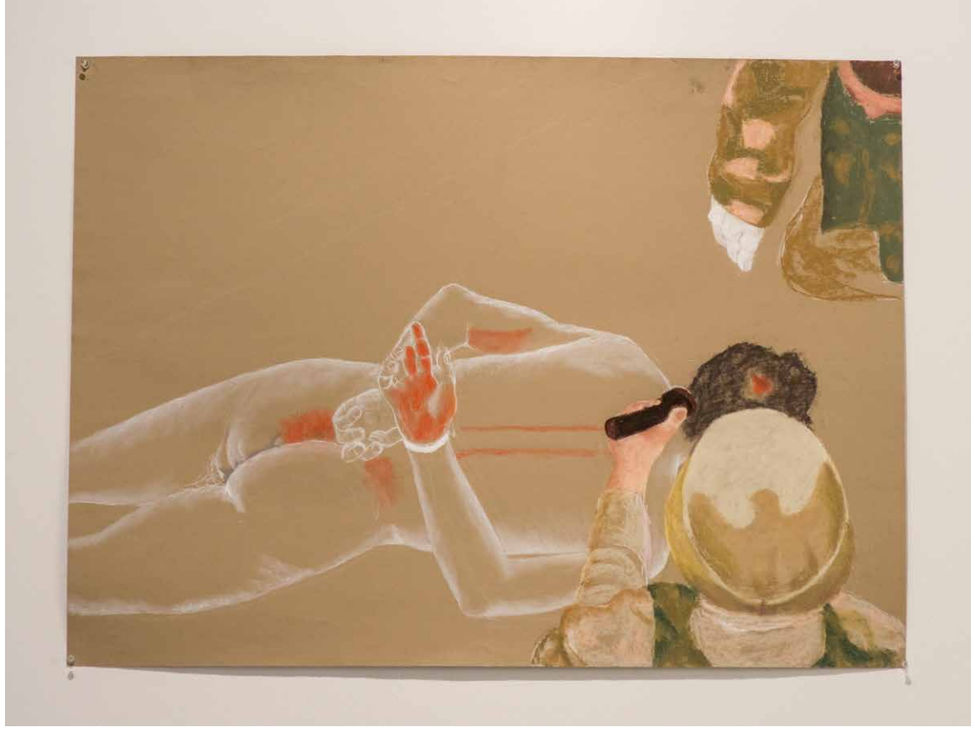
SC: Beyond reading testimonies of prisoners and their lawyers, I read books, blogs, news, everything I can on the subject and in this way I begin to pull together an image of a particular incident. Then I imagine it.

For example, in *A Year in Solitary 36 × 72 inches* (exactly three by six feet), the base of it is painted in a very distressed manner. It's splattered, marred, and references fecal matter and filth. The prisoner is depicted as a white chalk line that you might see at the scene of an accident or crime scene. I'm doing it that way to imply a crime scene, as well as to show the dimensions of the space that he was living in, which is the same size as the sheet of paper on which I am drawing. It is the outline of a body. It's the outline of my body.

EF: *Your body? How so?*

SC: I lie on the ground on the paper, taking the position I envisage, and I use one hand to outline the opposite side of my body. Then I sit up to outline the bottom half of my body and

(Top) *One Legged Hanging Man*, 2016, clay paint, white chalk, charcoal and pastel on paper, 72 x 36 inches. (Bottom) *Crouching in Terror*, 2005, white chalk, pastel and charcoal on paper, 34 x 33 inches.



What's the Matter with Stress? 2007, chalk, pastel and charcoal on paper, 27.5 x 39 inches.

shift the chalk to the alternate hand and continue until my whole body is encompassed. While doing this, I'm putting myself in the prisoner's place. I have a kind of kinesthetic, somatic connection to this person that takes me beyond simply using my eyes.

When I do use photography, it's to give me a sense of the environment. I find images on the Internet that will approximate what the conditions of the space might have been and what the toolkit of the torturers might have included: uniforms, boots, rats, snakes, restraining chairs, mace, feeding bags and tubes ... for instance. But above all, it's imagining the space, the feeling of the space, and how the prisoner is situated in it.

EF: *Can you describe the relationship between action and time in these images?*

SC: It varies according to the situation. In some cases, it's about the duration of time, such as in *Rectal Feeding* or *Hanging Man* or *Solitary 39 × 39 inches*. In others, it's about the action in the moment, as in *ERF Soldier Urinating on Prisoner* and the soldier forcibly removing the feeding tube in *Forced Feeding*. Or, as in *The Moroccan Black Site* penis cutting, an action is stopped midway. Here, there has already been a cut to the penis and the knife is suspended in mid-air, ready to cut it again. In all of them, however, the moment or interval chosen expresses ultimate cruelty.

EF: *As in Titian's* The Flaying of Marsyas*, a painting, I believe, that is important to you, correct?*

SC: Seeing it again at the Met Breuer, I was struck by the expression of Marsyas' face. The actual flaying is so horrendous — the exposing of the inner body — and yet Marysas' expression is almost one of rapture. Maybe, in order to survive this, he has had to go deeply inside himself, deep into a state of non-being or even ecstasy, another "other" state.

EF: *Certainly we see this is some saints' martyrdoms, but none of your own subjects shows transcendent rapture.*

SC: But they do show abnegation of self.

EF: *Why do you think we get pleasure — aesthetic pleasure — from seeing suffering? I don't mean sadistic pleasure. Possibly it's the same pleasure we get when we see the sufferings of Oedipus or King Lear.*

SC: Perhaps it's the transformative capacity of art or maybe it's about realizing that one is not alone in life, that there are other people who have experienced forms of pain, and experienced it deeply, even more deeply than one has. It makes one feel less isolated and more part of the human condition.

EF: *Can you describe the historical line of your own work: I guess the first confrontation with atrocity was the* Fires of War*,"right?*

SC: It began with *The Fires of War*. When I realized that we were bombing Baghdad, which was a city primarily of women and children, it made me realize, as I had felt during the Vietnam era, that it was time for a response. From there I went to 9/11, then to Abu Ghraib, to Guantánamo and the Black Sites and now I'm in the midst of the BP Gulf oil spill.

EF: *What about the very personal, intimate sources of your work? Did you ever see atrocities in your childhood?*

SC: When I was in the Middle East at the age of seventeen, I visited the UNWRA (United Nations Relief: and Works Agency) camps for Palestinian refugees in Jordan. This had a profound effect on me — seeing the dislocation of people, the crowded conditions, the suffering. From the very inception of my work as a painter, which correlated with the death of my mother when I was twenty, mortality has had a foothold.

My early paintings were still-lives of squashes, which took so long to paint that they began to rot, so I painted the process of their rotting. Then, when I began painting rugs, they were all about mortality too. I got these worn rugs from Anouche, an Armenian rug dealer. They were secondhand, third-hand rugs that she couldn't use, filled with holes and worn out patches. They showed, as did the squashes, the effect of time, and in this case the destruction of fabric, and the traces of all the lives that had walked over them, that are now gone.

Then, there was a long period when I was an abstract painter and investigated a different range of ideas, particularly issues about place, perception and cognition — how you see what you see, how you think what you think. The last abstract paintings I did picked up on the body for the first time — the female body and the male body and what is gendered and what is not gendered.

The bridge between these and the fires of the Gulf War was a series of snakes that were on a cusp between horror and beauty. Throughout the time I've been making political work, I have continued to make work about beauty — the beautiful verging on the sublime in the decaying walls of Rome, and the multicultural meeting points of the patterns found in Italian churches and basilicas, such as Assisi.

EF: *When we look at these* Guantánamo and Black Sites *works, what about point of view?*

SC: With point of view, I try to bring you into the room: what you're looking at and from what angle you're looking at it; what your proximity is to both the victim and/or the torturer is important. Are you there as a torturer or are you there as a witness? There's also the question of mirroring.

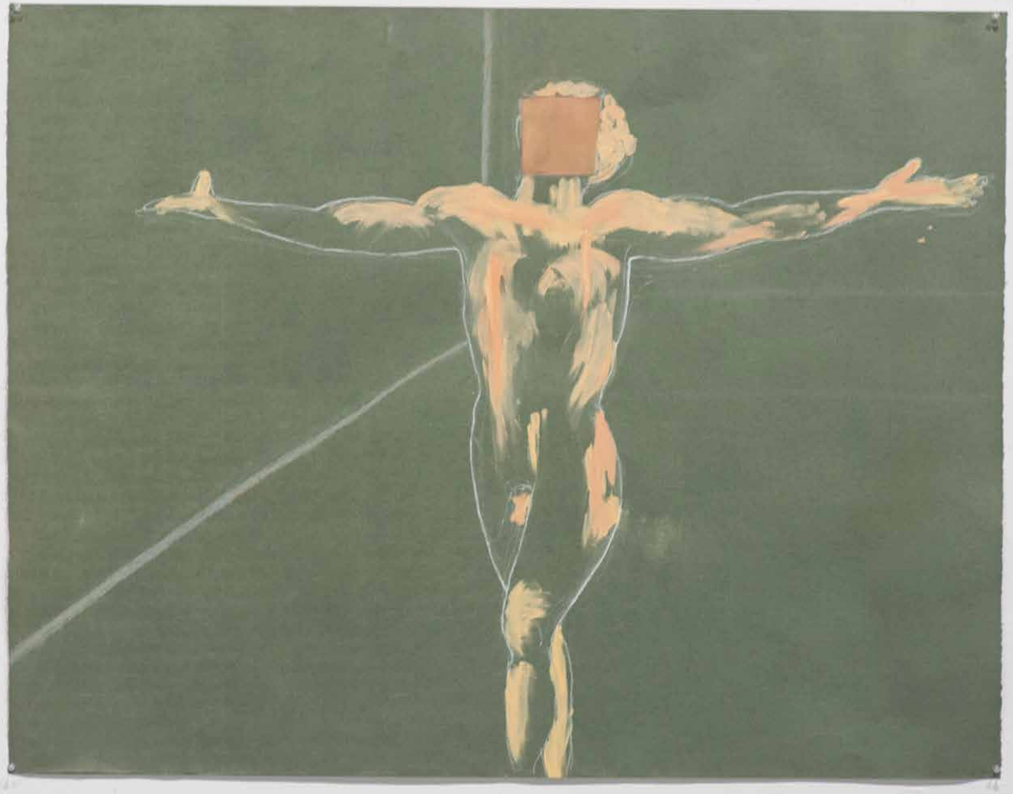
EF: *Mirroring? Can you explain what you mean by that?*

SC: Often the torturer is proportionally larger than the prisoner. A mirror always gives a smaller image than the object it's mirroring. This shift in size is psychologically important because the very disproportionate size signals power. Even so, for the torturer, the mirror is a one-way mirror wherein he cannot feel or even see what he is doing reflected back from the prisoner, the prisoner has full knowledge, both feels himself and sees the other.

EF: *The torturer is totally focused on causing pain and suffering to the prisoner, whom he can't see as anything other than a job to be done or a bad guy. He's not seeing him at all in his humanity.*

SC: What is visible, what is invisible and to whom? This is one of the central subjects of my art and the question also parallels what the viewer must grapple with. This then takes us back to your earlier question: "What happens to the people who look at this art, including those who believe in torture?" It's unanswerable, but I try to make the question itself inescapable.

LIZ FRANK, author of *Cheat and Charmer* (2004), is the Pulitzer prize-winning author of *Louise Bogan: A Portrait* (1985), and serves as the Joseph E. Harry Professor of Modern Languages and Literature at Bard College. She has written monographs of Jackson Pollock and Esteban Vicente among others. Her literary and art criticism has appeared in numerous publications, including *The New York Times Book Review*, *Art in America*, *ARTnews* and *The Nation*.



Crazed Acceptance, 2006, chalk and clay paint on paper, 36 x 48 inches.

Coercion by Any Other Name, 2006, clay paint, pastel and charcoal on paper, 36 x 38 inches.

(Top) *Cruel Balance #3*, 2006, charcoal, chalk and pastel on paper, 38 x 50 inches, on loan courtesy of Richard Harris.
(Center) *Cruel Balance #4*, 2006, charcoal, chalk and pastel on paper, 24 x 42.5 inches.
(Bottom) *Cruel Balance*, 2006, charcoal, pastel and chalk on paper, 27 x 27.5 inches, on loan courtesy of Richard Harris.

Tortured to This, 2007, charcoal and pastel on paper, 27 x 30 inches.

Hunger Strike: Violent Removal of Forced Feeding Tube, 2015, clay paint, white chalk, charcoal and pastel on paper, 49 x 50 inches.

Morocco: Penis Cutting, 2016, clay paint, chalk and pastel on paper, 38 x 32 inches.

Installation of A Year in Solitary, 2011, clay paint, acrylic and white chalk on paper, 72 x 36 inches.

Cairo: One Step from Death, 2010, clay paint and pastel on paper, 80 x 42 inches.

(Left) *Doctor Observing*, 2010, black gesso, clay paint, pastel, chalk and charcoal on paper, 86 x 50 inches, on loan courtesy of the artist.
(Right) *The Snake Room*, 2015, black gesso, acrylic paint, charcoal and pastel on paper, 82 x 50 inches, on loan courtesy of the artist.

EXHIBITION CHECKLIST

From the *Abu Ghraib* series

Shirt on display, 2006, pastel and charcoal on paper, 29 x 42.5 inches, on loan courtesy of Richard Harris.

Slashed Neck, 2007, charcoal, pastel and chalk on paper, 34 x 42 inches, on loan courtesy of Richard Harris.

What's the Matter with Stress? 2007, chalk, pastel and charcoal on paper, 27.5 x 39 inches, on loan courtesy of the artist.

Dead and Left, 2007, charcoal, pastel and white chalk on paper, 27.5 x 39 inches, on loan courtesy of Richard Harris.

Tortured to This, 2007, charcoal and pastel on paper, 27 x 30 inches, on loan courtesy of the artist.

No. 153399, 2007, pastel and charcoal on paper, 27 x 39 inches, on loan courtesy of the artist.

Seared, 2007, pastel and charcoal on paper, 42 x 33.5 inches, on loan courtesy of Richard Harris.

Stressed, 2007, white chalk on paper, 42 x 33 inches, on loan courtesy of the artist.

Cruel Balance #3, 2006, charcoal, chalk and pastel on paper, 38 x 50 inches, on loan courtesy of Richard Harris.

Cruel Balance #4, 2006, charcoal, chalk and pastel on paper, 24 x 42.5 inches, on loan courtesy of the artist.

Cruel Balance, 2006, charcoal, pastel and chalk on paper, 27 x 27.5 inches, on loan courtesy of Richard Harris.

From the *Guantánamo and Black Sites* series

Doctor Observing, 2010, black gesso, clay paint, pastel, chalk and charcoal on paper, 86 x 50 inches, on loan courtesy of the artist.

The Snake Room, 2015, black gesso, acrylic paint, charcoal and pastel on paper, 82 x 50 inches, on loan courtesy of the artist.

> "One day they took me to a room that had very large snakes in glass boxes. The room was painted black and white, with dim lights. They threatened to leave me there, and let the snakes out with me in the room."
>
> – Omar Deghayes, British resident doing NGO work in Afghanistan, Bagram black sites and Guantánamo Prison, 2002-2007

Cairo: One Step from Death, 2010, clay paint and pastel on paper, 80 x 42 inches, on loan courtesy of the artist.

Morocco: Penis Cutting, 2016, clay paint, chalk and pastel on paper, 38 x 32 inches, on loan courtesy of the artist.

> "They cut off my clothes with some kind of doctor's scalpel. They took the scalpel to my right chest. It was only a small cut. Maybe an inch. At first I just screamed. Then they cut my left chest. This time I didn't want to scream because I knew it was coming. One of them took my penis in his hand and began to make cuts. He did it once, and they stood still for maybe a minute, watching my reaction. I was in agony. They must have done this 20 to 30 times in maybe two hours. There was blood all over. One of them said it would be better just to cut it off, as I would only breed terrorists."
>
> – Binyam Mohammed al-Habashi, Ethiopian, raised London, family of political refugees, Moroccan black site & Guantánamo, 2002-2009

A Year in Solitary, 2011, clay paint, acrylic and white chalk on paper, 72 x 36 inches, on loan courtesy of the artist.

ERF Team Member Holding Open Prisoner's Eye to Mace, 2012, charcoal on paper, 32 x 47.5 inches, on loan courtesy of the artist.

Solitary Diptych, 2011, (Panel 1) *Solitary: 5 Months*, (Panel 2) *Solitary: 39 inches by 39 inches*, clay paint, charcoal and white chalk on paper, each 39 x 39 inches, on loan courtesy of the artist.

Hanging in Darkness, 2010, charcoal on paper, 38 x 50 inches, on loan courtesy of the artist.

"I have withstood a lot of torture. Before they brought me to Guantánamo, the Americans took me to a black site in Kabul known as the Dark Prison, where my hands were shackled overhead for days on end. Do you have any idea how painful that is, with your shoulders gradually dislocating? Maybe you read in the Senate Intelligence report about the prisoner who tried to cut off his own hand to end the pain. That was me."

– Ahmed Rabbani, Taxi driver from Karachi, Guantánamo Prison, 2002-present






ERF Soldier, Urinating on Hogtied Prisoner, 2015, clay paint, white chalk, charcoal and pastel on paper, 38 x 50 inches, on loan courtesy of the artist.

One Legged Hanging Man, 2016, clay paint, white chalk, charcoal and pastel on paper, 72 x 36 inches, on loan courtesy of the artist.

Hunger Strike: Violent Removal of Forced Feeding Tube, 2015, clay paint, white chalk, charcoal and pastel on paper, 49 x 50 inches, on loan courtesy of the artist.

"Even if you put someone in hell, they're going to say it's great, because they just left Guantánamo."

– Sami Al-Hajj, Al-Jazeera reporter, from Sudan, Guantánamo Prison, 2002-2008, 478 days on a hunger strike

ERF Team Waterboarding Prisoner in Toilet, 2011, charcoal on paper, 50 x 38 inches, on loan courtesy of the artist.

Stomping on the Back of a Prisoner, 2016, charcoal and pastel on paper, 38 x 38 inches, on loan courtesy of the artist.

Rectal Feeding with Feed Bag, 2015, clay paint, white chalk, charcoal and pastel on paper, 38 x 50 inches, on loan courtesy of the artist.

Detainee Upright in "Coffin" Box, 2010, black gesso, clay paint, white chalk on paper, 76.5 x 30.5 inches, on loan courtesy of the artist.

Claustrophobia, 2010, black gesso, charcoal and pastel on paper, 44 x 36 inches, on loan courtesy of the artist.

Rat in Black Box, 2010, black gesso, charcoal and pastel on paper, 42 x 30 inches, on loan courtesy of the artist.

Prisoner with Stinging Insects, 2010, black gesso, acrylic, charcoal and pastel on paper, 40 x 38 inches, on loan courtesy of the artist.

Bleeding Prisoner, 2010, black gesso, acrylic, charcoal and pastel on paper, 44 x 30 inches, on loan courtesy of the artist.

Distress, 2010, black gesso, white gesso on paper, 42 x 38 inches, on loan courtesy of the artist.

ARTIST'S BIOGRAPHY

Susan Crile has had more than fifty solo exhibitions world-wide that include the St. Louis Museum of Art, Il Museo di Roma in Trastevere and The National Council for Culture, Art and Letters, Kuwait City. Her work is in the collections of the Metropolitan Museum of Art, The Solomon R. Guggenheim Museum, the Hirshhorn Museum and the Cleveland Museum of Art, among others. She has had residency grants at the Rockefeller Center at Bellagio and the American Academy in Rome. Crile is a professor at Hunter College, CUNY. Her website is www.susancrile.com.

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The Freedman Gallery at Albright College, named after former Albright trustee and alumna Doris Chanin Freedman, is located on the ground floor of the Center for the Arts. Since its inception, the gallery focuses primarily on contemporary, living American artists and hosts approximately twelve exhibitions each year rotating in the Main Gallery, Project Space and Foyer Gallery. Freedman Gallery is located at 13th & Bern Streets, Reading, PA 19612. Gallery hours are Tuesday-Friday 9 a.m.-5 p.m. and Sunday 1-4 p.m. The gallery is closed on Mondays, holidays, breaks and summer. (Visit Albright.edu/events-calendar).

Founded in 1856, Albright College educates creative, curious students to become adaptable, global citizens who discover and reach their full potential. The college's flexible interdisciplinary curriculum encourages students to combine majors and disciplines to create individualized academic programs. Close faculty mentorship, numerous experiential learning options, and a diverse, supportive and nurturing community of scholars and learners help students exceed their own expectations and graduate with a commitment to a lifetime of service and learning. Located in Reading, Pennsylvania, Albright enrolls more than 1,800 full-time undergraduates and 700 adult learners and graduate students.

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