

## **Chapter Thirteen. Abolitionist Ways of Seeing Artists in the Penal Colony Complex**

### **Ros Liebeskind and Khadija von Zinnenburg Carroll**

Abolition is not absence, it is presence. What the world will become already exists in fragments and pieces, experiments and possibilities. So those who feel in their gut deep anxiety that abolition means knock it all down, scorch the earth and start something new, let that go. Abolition is building the future from the present, in all of the ways we can. Ruth Wilson Gilmore (Gilmore & Lambert, 2019)

In this chapter we explore and critique the artist and activist's attempts to absorb abolition into academic writing and art practise (in forums such as this book) identifying common problems and positions that artists adopt in carceral sites. The sites we work in as artists and academics engaged in the project of abolition range widely, including the museum, where display architecture can be broken down to reflect the border between the power of the nation state able to create a definition of culture and those, often not complicit, representatives of it. We will primarily address the carceral state and project of abolition in Australia and Britain.

We have taken an abolitionist approach to this project, examining the ways that cultural institutions continue to uphold the carceral state. We understand abolition to be an ongoing and shifting project with a long history, always in the process of becoming, moving towards revolution. Previous abolitionist campaigns, such as those to end slavery, transportation, and the death penalty have in many ways been left incomplete - as evidenced by the persistence and growth of the contemporary prison. Racial capital dictates that when one mechanism of state violence can no longer function, another is erected in its place, made from the debris its predecessor left behind. In the wake of slavery new conditions for control and subjugation were created, such as in French Guiana where a penal colony was created in order to contain newly freed people, the undesirables of the state. It must be understood that these issues are the result of interference with abolitionist demands, that reform is a dangerous weapon of the state. The carceral state cannot be destroyed simply to be replaced by something else, abolition means a war against the state, including cultural institutions, and revolution.

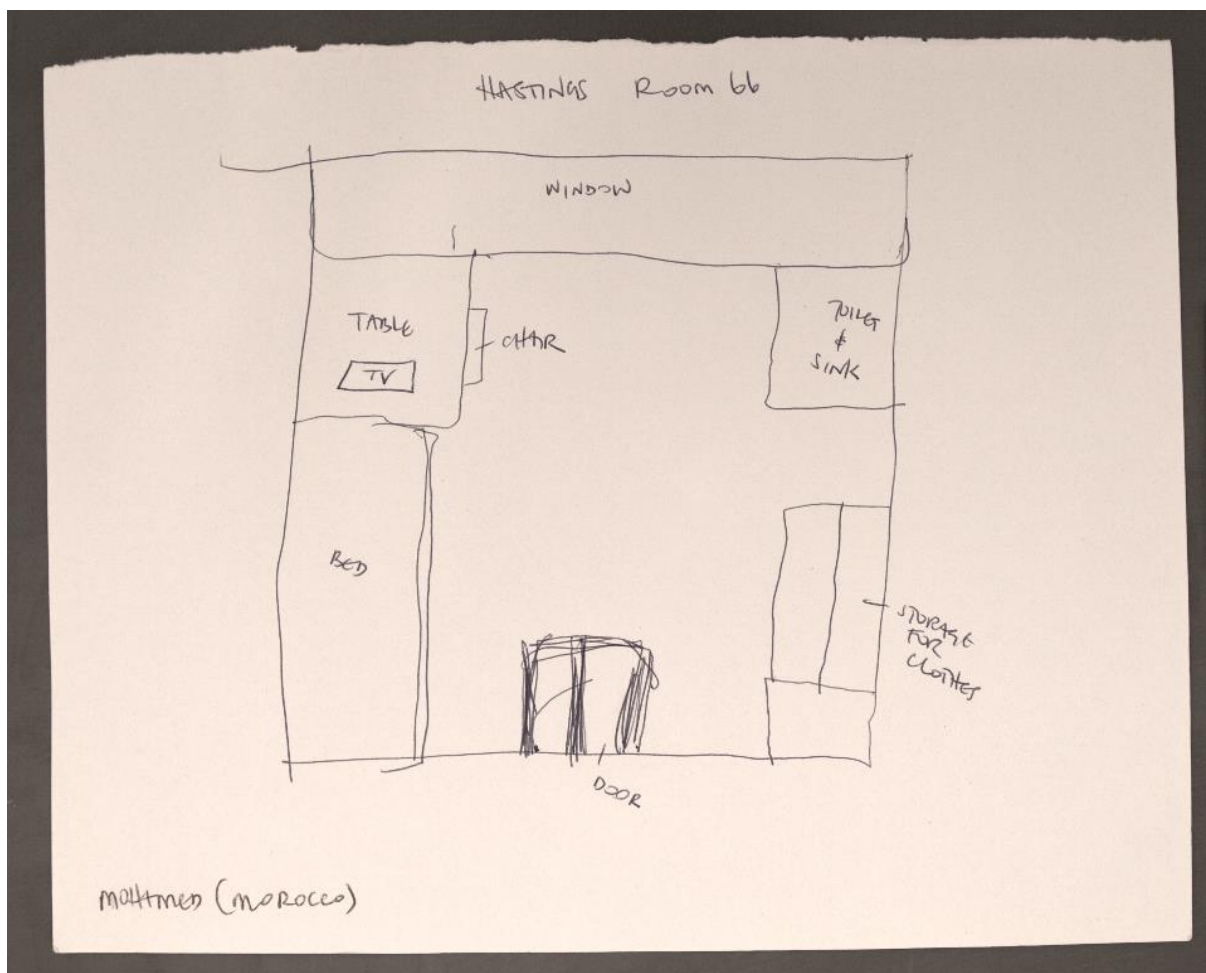
The reach of the carceral archipelago is long, as such not all sites within it constitute a penal colony. The definition of penal colony we use includes historical iterations and various contemporary forms of incarceration and migration control, because the ways we observe these through the lens of art and architecture have productive commonalities. This brief chapter will address the areas in which we are experienced: in particular immigration detention and removal centres and prisons in Britain and Australia. We understand that these institutions, along with secure psychiatric wards and secure schools, compose the carceral state; as Ruby Tapia says:

The carceral state encompasses the formal institutions and operations and economies of the criminal justice system proper, but it also encompasses logics, ideologies, practices, and structures, that invest in tangible and sometimes intangible ways in punitive orientations to difference, to poverty, to struggles to

social justice and to the crossers of constructed borders of all kinds. (French et al. 2018)

### The site of immigration detention as a carceral extension of the colonies

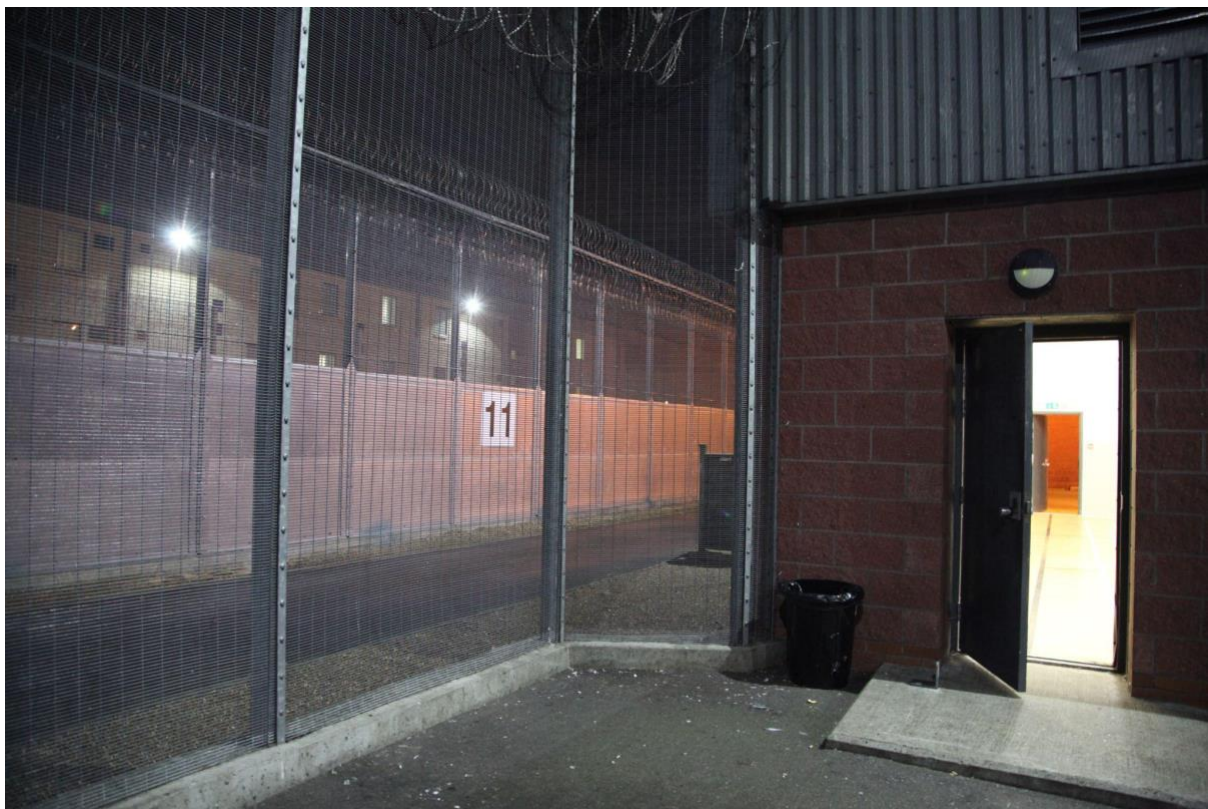
It is sites of prisons being repurposed for artistic actions that in turn allow us to reflect on the necessity of real action. Moving between the imaginary futures in art and the work of changing carceral institutions is difficult but possible. To give a case study example, let us turn to the experience Khadija had of being an artist together with criminologists inside detention centres in the UK. Together with criminologist Mary Bosworth, in a series of workshops, publications, exhibitions and policy advice, they reflected on the 'immigration detention archive' they made of material produced within the detention centres. This archive includes a range of material culture produced by and about detention. It is constantly growing and currently holds several thousand pages of bureaucratic documents and 30 letters, 3000 photographs, 400 drawings and over 70 other art works and materials gathered during fieldwork and art workshops Bosworth et al. 2019).



**Figure 13.1** Drawing of a cell by Mohamed from Morocco in Dover, 2015. Immigration Detention Archive Oxford.

Many of the drawings that “residents” (as the interned asylum seekers are euphemistically called) made? clearly show the carcerality of the spatiality of the detention centre (Fig. 1). In a series of floorplans with an inventory of belongings, the residents listed for us the bare

minimum they lived with inside the detention centre in Dover, where the treacherous English Channel is crossed. The lack of positions (possessions?) is demonstrative of the limitations that the institution and the cell space have on affectual capacity. These cells are indistinguishable from those found in prisons in every way except the way that time space and thus affect are experienced within them. Whereas people incarcerated in prisons have a sentence with an end date, people held in detention centres are kept there for an indeterminate amount of time, meaning that they live in complete uncertainty. Such uncertainty is often exasperated by experiences of being moved between centres in ‘carceral churn’, or even taken to the site of deportation to be sent back to a detention or removal centre. As a result, these spaces remain impersonal and sterile, reflecting the liminal experience of those held in the cell, suspended between hope and fear.



**Figure 13.2** Courtyard in Colnbrook IRC, Heathrow, outside the exercise area, taken by Khadija von Zinnenburg Carroll during a photography workshop inside, 2015.

The photographs Khadija and Mary took of Colnbrook behind Heathrow airport show the high-level security, with barred windows and outdoor spaces (Fig. 2). For the film *Artists in Residence*, one of the detainees made a drawing of himself behind bars, desperately gripping them and the small cage of a room. Focussing on the carceral architecture, which is directly based on the H form design of British prisons, Khadija’s process included building a model of one to use as part of the *mise-en-scène* in her play *Shadow’s Talk*. In testimonies from inmates, the building was often to blame for sleeplessness, the lights were always on, there were rats, locks, and the atmosphere of oppression was palpable as soon as one entered.

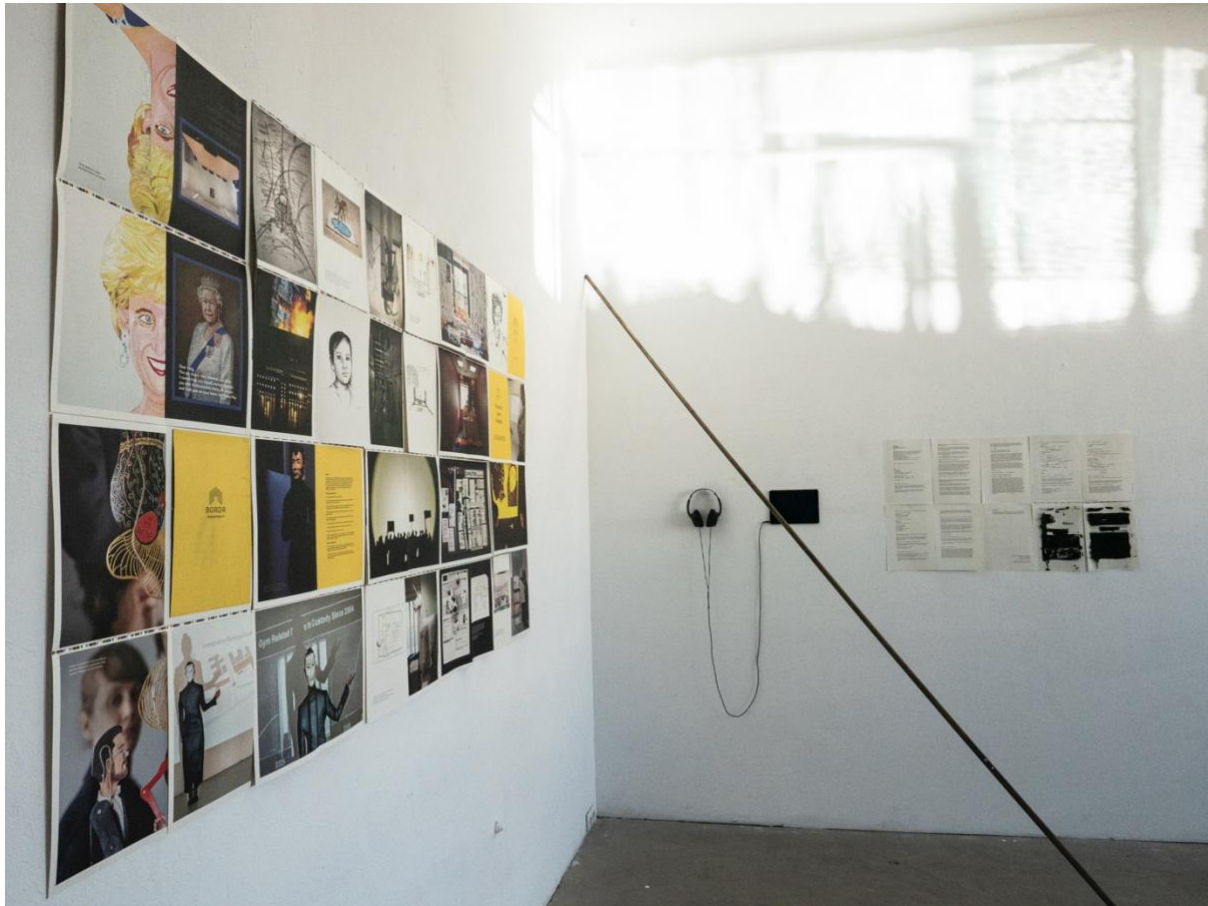
Using the art room within detention centres as spaces in which to talk to the residents and guards in Harmondsworth (next to Colnbrook, also behind London's Heathrow Airport) and other detention centres led to lens based, digital media, sculpted and drawn material made in these spaces. These form the basis of the immigration detention archive. Conversations during the process of drawing and making together often covered family and immigration stories of the people detained. Case files and paperwork were exchanged and help sought in the form of explaining bureaucratic language. Those detained lived in fear of being deported and their mental health clearly deteriorated over time inside the centre. This form of state violence experienced by those in Harmondsworth results in self-harm and frequent suicide attempts. Responding to people quickly meant to shift? from being an art workshop facilitator to being personally accountable.

The artists entering this space were at once faced with their complicity in the and potential to disrupt the carceral space. I, (Khadija) was constantly being threatened by loss of citizenship in the form of a revoked passport, because I had been forced to sign the Official Secrets Act before entering the detention facilities with my camera. Being constantly surveyed and searched to the extent that permission given was revoked and the lack of consistency created a menacing sense of being easily punished. There was no comfortable position to take in the context of the detention centre as an artist. Yet the urgency of the stories given with the intent of my releasing them to a larger public in turn created a social contract (Azoulay, 2019) in which I felt bound to the promise of making public what the detainees themselves could not. As in Ariella Azoulay's more recent work on restitution her theory of the social contract of photography is limited by a privileged theoretical position that moves so far from material questions of practise that it becomes problematic in attempted application. Azoulay often emphasizes the artificiality of oppressive structures, encourages practises of 'unlearning' and 'rewinding', however in this approach the material mechanisms of the state, underpinned by racial capital are often neglected (Ariella Azoulay 2019), 67).<sup>1</sup> So, violence and imperialism are conceptualised as immaterial and unstoppable forces rather than things that can and, and must be, dismantled.

The situation of being under pressure from the state and its agents, such as guards and administrators, while attempting to honour those relationships to the detained makes a potential accomplice but also a mediator between the incarcerated and the public and government. In these roles there was a methodological difference between the criminologist Mary Bosworth, who is the only person with access to detention and deportation facilities in the UK, and the disruptive urge of the artist trained in institutional critique. We met in the effort to represent and analyse the material in the immigration detention archive. But mere representation and analysis is limited in its effects, as we have set out above. If an abolitionist project is to succeed, then it has to go beyond the frame to action.

Framing the penal colony in an art piece, novel, or any kind of cultural artifact estranges the experience of being in the penal colony because the medium creates distance. In the context of the art gallery, the white cube is designed to produce an aesthetic experience by turning a subject (i.e. of colonial violence) into an object on display. Again, in danger of reinscribing a form of disempowerment, the experience of framing the penal colony in order to create the

kind of identification that art often seeks to evoke in the public, with activist intent of raising awareness, necessarily suspends this problematic objectification.



**Figure 13.3** Bordered Lives exhibition at VBKOE Vienna (from left to right: exhibition from the book, performance lecture from Darwin College Cambridge on screen, script and censorship, and border intervention by Emma Humphris), August 2021.

Inevitably work, for example Behrouz Boochani's testimonial novel *No Friend but the Mountain*, creates an image of a detention centre which the reader can imagine. But it is the limits of the imagination of both reader and writer that cannot represent completely the breadth of experience. It is the privileged role of the storyteller that creates discomfort over the partiality of the representation. However, as a testimony painstakingly written in text messages and translated from Farsi, *No Friend but the Mountain* is a call to action, and as such it reached the liberal readership who in turn, in the case of Boochani, were able to organize asylum. In his case, it was through an invitation to a writers' festival in New Zealand. Boochani notes this route out of detention is not available to others who have not framed their experience in literature and remain in detention.

Detained people are not always interested, of course, in representing the penal colony but as with Fang Chong Ye, would rather frame the colonizer, in an appeal to their aesthetic sensibilities, in attempts to save themselves from facing yet more violence. Fang, who was detained and deported 3 times back to China, spent his time in detention in Campsfield House, painting portraits of the British Royal Family, horses and David Cameron. Fang attempted to give these art works to the heads of state, the royal family, and the prime

minister in order to gain residency in the UK. His paintings and accompanying letters arrived at number 10 Downing Street and in Buckingham Palace, and he received a reply from the Queen herself. He was incredibly pleased with this reply which in fact only suggested that he should both contact her son, Prince Charles, through his foundation and Theresa May. Neither of which, needless to say, helped Fang.

This form of framing the colony through portraits of the colonizer with an explicit intent to gain their patronage in the centre of empire is one of the many surprising twists on the typical representation of the penal colony that one might expect. Fang also drew portraits of his daughter in China, whose searching, serious look, reveals a melancholic longing, a burden and compromise at the core of this attempt at economic migration. In comparison to the steely and uncompromising gaze of the queen, Fang's portraits show the figureheads of English power as they are in the public eye. The Queen is painted in regalia. Charles is both benevolent and sinister in his portrait, looking down and smirking. David Cameron is said to have received his portrait from Fang and then he was swiftly deported, never to return to England, and disappeared. The portrait returned to Campsfield House and was hung on the wall, however it soon had to be removed as it was an election year and a state institution could not be seen to be supporting one candidate over another. This made clear the attempt to sanitise in order to depoliticise, which is part of such spaces of incarceration naturalising themselves, rather than drawing attention to their highly political role in enacting state violence. As British neo-imperialist immigration and refugee policy often claims to want to take on the vulnerable, and the valuable - those who are able to assimilate and become productive members of the state, it is unsurprising that Fang attempted to demonstrate his 'worth' through painting and gifting classical portraits to the heads of state, who in spite of their presiding over extensive violence, all over the world, maintain an image of imperial benevolence to many.

### **Architecture and Abolition in the History of the Penal Colony**

The colonial and carceral are constitutive of each other, as carcerality is an imperial mechanism. The development of carceral capitalism must be understood as a colonial project; the prison does not at some point in history become an imperialist entity, rather it has always been one. The abstract state that the prison occupies in the social imagination places it in a remote, if not utterly separate, spatial and temporal plane. The carceral institution is imagined as a place in which danger is contained, when in reality, violence is central to the very notion of the prison and other institutions that cage people. Those people who are held in such carceral institutions, so-called 'undesirables', and 'others', are placed there in order to relieve 'good citizens' and the state of reckoning with the fact that 'crime' is a construct, that the law is a weapon, and that oppressive conditions of racial capitalism created and maintain the expanding carceral state (Davis, 2003). Ruth Wilson Gilmore writes that the argument for incarceration can be broken down into four schools: retribution, deterrence, rehabilitation, and incapacitation. Each school supposes that prisons produce safety and stability, though of course these claims are dubious (Gilmore, 2007). It may be said that the failure of each school of incarceration is simply demonstrated by the continuous growth of the prison industrial complex, the persistence of crime, and the failure of reform. This however affirms the notion that the prison was born of some kind of benevolence. In fact, the continuous expansion of the carceral state does not demonstrate the failure of the prison,

but its success. At every opportunity the state's moral authority and the reasons given for the continuation of the prison's existence should be refuted. This chapter posits that the carceral state is fundamentally cruel, and its complete abolition is absolutely vital.

As abolitionist ideas move into the mainstream there appears to be the growth of an imposed separation between the academic or artistic vision, and the activist or organiser on the ground. This separation of imagination and action is as false as it is dangerous; there are of course incarcerated artists, academics, organisers and revolutionaries as well as free activists, artists and academics whose work within the institution is only a fraction of the abolitionist action they engage in. The categories of visionary and organiser are collapsed when met with the reality of abolitionist pedagogy, which demonstrates the inseparability of imagination and action; organizing is, after all, a creative practice that depends on one's ability to envision another world. This pervasive separation stems from the desire to detach and absorb aspects of abolitionist theory into the academy, distorting and diminishing abolition into a palatable and commodifiable metaphor. The strangleholds that the academy, the gallery/museum and the prison each have on the imagination grow tighter as these institutions present abolition as merely the argument for a clear analysis of state violence, rather than an extensive, and ever urgent project, of war against the state, which is beyond reform (James, 2019). The scale of abolition is immense, and for many, so transformative it is almost impossible to imagine. Here the artist and academic play a pertinent role in visualizing abolitionist futures, in proving their viability, and elucidating abolitionist theories. It is far easier, safer and indeed more profitable for those academics and artists detached from abolition, who benefit from state violence, to draw abolition into abstraction. This must be resisted as abolition is a revolutionary project consisting of tangible actions such as decarceration, excarceration, and the development of robust, caring communities, equipped with the resources to support vulnerable people, rather than punishing them (Knopp, Boward, Morris, 1976). Abolition is multidimensional. It is at once a project of the imagination and a tangible practise. Worldmaking requires both the ability to envision a world in which we are all free, and to trace those "fragments and pieces, experiments and possibilities of what the world will become" and the work of enacting or translating the imagined into reality.

The unincarcerated artist cannot simply respond to the penal institution without reinscribing, or in some way legitimising, its place in society. As Walter Benjamin writes, the artist must actively enter into class struggle, producing artwork that responds to their context, creating work that advances the "proletariat in the class struggle" (Jennings, Eiland, and Smith, 1999). In writing this, we asked each other what is the role of the artist, academic, activist in advancing abolition? The danger of the production of artistic responses to carceral institutions from outside the prison, by those who are disconnected or benefit from carceral violence, is that it allows for the reconstruction of colonial carcerality as a separate abstract space, rather than a series of material conditions. The engagement of art institutions and the academy with the colonial carceral often distorts and disconnects the reality of incarceration, marginalising the knowledge and experience of incarcerated people. So, the gallery or university then becomes a means by which disempowerment is reinscribed as it speaks about or over incarcerated people; othering them, in order to produce a narrative that does not pose a question regarding the legitimacy of cultural institutions. In making abolition a metaphor, cultural institutions obscure their own entanglement with carceral capitalism.

The pervasiveness of carceral ideology is not simply a case of carcerality extending beyond walls and fences, but bleeding into another world. That other world, the world of the 'free', can only exist as long as 'other', 'bad' people are unfree. The means by which the world of the 'free' is constructed is through the creation of penal spaces into which 'undesirables are deposited' (Davis, 2001). The carceral institution is a contradictory and contested space, and so often simultaneously functions as a means to admonish the citizenry by exhibiting punishment, and to conceal or to 'hide the state's secret human foundations' across both urban and rural sites (Wilkinson, 2018). To write of the artist, academic or activist is to address the pervasive role and construction of penal ideology in culture. Tate Britain is an example of the many ways in which cultural institutions are entwined with or, as in the case of Tate, founded upon the colonial carceral. There is of course the connection to slavery and colonialism through the sugar company Tate & Lyle, which profited extensively from slavery, colonialism, and the exploitation of labour and extraction of natural resources in the Caribbean. These colonial and slaving connections remain present through the Tate's involvement with neo-colonial companies such as British Petroleum (only severing their sponsorship in 2016). As well as the appalling ongoing presence of *The Expedition in Pursuit of Rare Meats* mural in the Rex Whistler restaurant, which has been continuously restored despite its racist depictions of enslaved Black children. In addition to these financial foundations, there is also the matter of the physical foundations of Tate Britain, which stand on the former site of Millbank Prison. The land was originally purchased in 1799 by Jeremy Bentham, acting on behalf of the Crown, for the erection of his proposed panopticon prison. It remained public property following the demolition of the Prison in 1890, making way for building works for the National Gallery of British Art as it was originally proposed in 1893, only three years after the prison's final closure. The prison was stripped of its national status in 1842, and later abandoned completely due to its many failings, a combination of the marshy site and neglect of inmate health meant that the penitentiary was swept by epidemics of dysentery and scurvy. These poor conditions, in combination with being confined in almost complete isolation and utter maltreatment, also fostered widespread mental health problems amongst inmates, though they were not recognised as such at the time. After 1842, when Millbank Prison was no longer used as a reformatory prison, it was used to hold convicts prior to their transportation to Australia, illuminating yet another colonial carceral connection to the site. To build a national gallery of British Art on the site of a prison where so many suffered, demonstrates the state's desire to completely disappear incarcerated people and epitomises its attempts to conceal immense violence through cultural institutions. Exploring the foundations of the Tate Britain is to get but a glimpse into the entangled histories of violence that show how the colonial carceral and cultural institutions are intertwined.

In order to disrupt and destabilise the carceral state, it must be denaturalised. The history of incarceration as we know it today demonstrates that the carceral state is relatively new, coming into being through the rise of racial capitalism and imperialism. That is to say, despite what we are told, history proves that prisons are neither natural nor necessary. Walnut Street Prison, built in Philadelphia in 1773, is widely regarded as the first contemporary prison due to its deployment of a cellular system, isolating incarcerated inhabitants in order to contain and deprive the body. Walnut Street Prison should also be understood as a colonial structure, built on Lenape land. The colonial prison is an object imposed, a claim, a threat, a device of suppression or genocide to enforce and uphold the colonial at large, and its ideology extends beyond the walls of the prison into the wider colony. Examples of this can be found in places



such as the plantation, the penal colony, and legislation such as ‘the introduction of curfews, and the production of passes’ as means of the imposition of colonial hegemony (Harper, 2001). The prison plays an essential role in the construction of the colony, the spectre of prison looms over the colony which is in and of itself a carceral space. It constructs the colonised and colonizer, with the category of other formed in no small part around those who are free, and those who are not. The colonial carceral state alienates, pathologizes, and dehumanises colonised people to maintain its legitimacy, and exert its power over both land and people.

Fremantle Prison, the first prison built in Australia (1855), is extensively influenced by Pentonville Prison (1842), and thus Walnut Street Prison (1773) and Millbank Prison (1816). These interconnected architectures demonstrate the development of the imperial, carceral colonial project. The example of Australia is particularly interesting, since the country as a whole was envisaged as a prison, legally suitable because terra nullius could be claimed and Aboriginal people indentured, murdered and imprisoned - demonstrating the multidimensionality of the penal colony, not only as a prison, but as a colonial and genocidal mechanism. Joseph Banks remarked on its suitability for the purpose of a penal colony when he disembarked the Endeavour in “Botany Bay” (now Sydney) with Lieutenant James Cook.

The colonial carceral relationship between the United Kingdom and Australia can be mapped not only through penal architecture, but also social and physical geography, policies and practises surrounding contemporary detention and policing. The relationship between the colonies and the extreme forms of detention are also imbricated because the former penal colonies have become the most draconian sites of detention. The phenomenon of Australia leading the deterrence of migrants through brutal offshore detention centres echoes the violence of the penal colony. This reversal is accompanied by a tendency towards isolation, also expressed in the Covid crisis and Australia’s extreme form of border closure to the outside world. The experience of isolation in the penal colony causes an anxiety of invasion and by extension colonial violence continues to resonate to this day. The internalization and inner exile that those in present and former penal colonies like Australia experience gives an extended sense of what Sandro Mezzadra and Brett Nielson (2013) have said about the border not only being a built construct but rather the mechanism and method for exclusion (.

As in many spheres of neoliberal urban development, artistic interventions in prisons inform part of a process of privatization and gentrification. The large empty spaces such as Cockatoo Island in Sydney lend themselves to major art events for the Sydney Biennale. Similarly, there are many former prisons, such as Pentonville in Melbourne, that have been renovated to become luxury apartment buildings. Other sites like the Quarantine Station on Mornington Peninsula have become heritage exhibitions, with artists commissioned to narrate the history of the site in audio installations. In the UK, the arts organization Artangel created a large exhibition of contemporary works commissioned site-specifically, including a durational reading of Oscar Wilde and an array of well-known contemporary artists, set in the abandoned panopticon of Reading prison. When a cultural institution attempts to inhabit a penal space, they either take the role of Tate Britain, attempting to conceal their violent foundations, or they ‘convert’ and commodify former penal institutions, on the basis of their violent history. This regeneration of the penal institution functions to hyper-visiblise violence that can either be disavowed as ‘primitive’; sensationalised to attract various iterations of

‘dark tourism and heritage’; and/or narrativized to affirm or reinforce the status quo. As certain aspects of these sites are sensationalised or exaggerated, the other aspects of violence that challenge or disrupt dominant narratives surrounding the state and colonial carceral are obscured.

### **Conclusion**

Another example of the complex nature of artistic production in carceral institutions is the exhibition of art by incarcerated people in the ‘free world’ while the creators remain caged. The Koestler Foundation runs an annual art prize in Southbank, London, which poses a question of whether a site outside the prison, with all the trappings of high art, makes the reception of work by incarcerated people problematic. The Koestler Foundation continuously presents narratives of redemption and rehabilitation, which legitimise the carceral state as it implies that all people enter incarceration ‘bad’ and it is the work of incarceration to make these people better. The tagline of the foundation is “unlock the talent”. The organisation is by no means abolitionist, or even reformist, so what does this slogan mean? It means unlocking the art that can be commodified and detached from the person who made it, and who remains caged. How do you reckon with freedom granted to objects, and not people, and how these art objects are often appropriated to justify the incarceration of the creator and continue the narrative of the indispensability and benevolence of prisons.

The Koestler Foundation openings are often frequented by the great and the good, dignitaries, and so on. On the occasion that I (Khadjia) attended there was a speech by Michael Gove, neatly demonstrating the political situation of the exhibition, and its investment in the continuation of incarceration. This opening stood in stark contrast to the openings at Grendon Prison organized by artist Edmund Clark, where incarcerated people could be visited and speak about their art works that they put on display (Jamie Bennett, Liz McLure, The men and staff of HMP Grendon, Noel Smith, Jonathan Watkins, Edmund Clark, 2018). In these exhibitions run by IKON gallery, a group could come inside the prison, an experience which was less sanitized and made the life of the incarcerated more palpable than a traditional gallery. Historic prisons attempt to convey this atmosphere to the visitor, although their emptiness of those actually living in current sites of incarceration removes them from the kind of experience that Grendon creates. Grendon is notably a ‘therapeutic prison’ that is focussed on creative arts as therapy and even as a means of gaining a shorter sentence. This incentive conditions inmates to confess their crimes in detail even outside of the therapeutic circle, creating an arguably greater vulnerability and distance from the outside world. The liberal audience of the Southbank Centre exhibition and the gallery that Koestler has established, especially with the deflated but nevertheless commercial aspect of the works being for sale and winning minor cash prizes, like the ‘museum of everything’ that commercializes “outsider art” instrumentalizes this very identity to create value for the work (See <https://koestlerarts.org.uk/> and <https://www.musevery.com/#main>).

The ubiquitous production of objects and artworks in penal colonies that are made to be purchased by guards and doctors also reveal the commodity fetishism evident in the Koestler awards and clientele. Abolition is a complex, ‘wandering process’, of which we both remain students (Robinson, 2021). It is an unfixed, malleable practise, that takes form depending on what is needed, and where - there is no single application of abolitionist politics. The plurality of abolition, its ability to transform, and create capacity for imagining and creating other ways

of being renders it an immense and vital task. In this chapter we have just begun to explore the many ways in which artists, academics and other cultural institutions are entangled with the carceral state. The appropriation and exploitation of abolition to garner capital to maintain or extend one's place in the carceral state or those institutions adjacent to it are instrumental in its continuation and take form as mistranslation, reform, and exclusion. The vast machinery of the state recognizes the potency of abolition, and takes many different forms in its deliberate mistranslations, attempted neutralisations of abolitionist practise and politics (Samudzi, 2021). These opportunist attempts to defang and commercialise what is ultimately a revolutionary project, demand that constant task of reshaping and reimagining this practice in order combat the desperate attempts of racial capitalism to perpetuate its blood-soaked existence. Effective academic and artistic engagements with the carceral state cannot draw the reality of penal institutions, or the project of abolition into abstraction. Abolition is not a metaphor. It is always in motion, manifold, multi-dimensional and abundant - it is the work of bringing the imagined into reality.

## Reference List

Azoulay, Ariella (2019). *Potential History: Unlearning imperialism*. Verso, EPUB.

Bosworth, M., Khadija Carroll La, & Christoph Balzar. (2019). *Bordered Lives : immigration detention archive*. Sternberg Press.

Clark, E., Watkins, J., & Ikon Gallery (Birmingham). (2017). *In place of hate: Edmund Clark*. Ikon.

Davis, A. Y. (2003). *Are Prisons Obsolete?* Seven Stories Press.

French, G., Goodman, A., & Carlson, C. (2018). What Is the Carceral State? *ArcGIS StoryMaps*. <https://storymaps.arcgis.com/stories/7ab5f5c3fbca46c38f0b2496bcaa5ab0>. Accessed May 2021

Graeme Harper. (2001). *Colonial and Postcolonial incarceration*. Continuum.

Knopp, F. H., Boward, B., & Morris, M. O. (2005). *Instead of prisons : a handbook for abolitionists*. Critical Resistance.

Koestler Trust. (n.d.). Koestler Trust. *Koestler Trust*. <https://koestlerarts.org.uk/>

Robinson, I. (2021). *Grounding Practise*. Presented at the Abolition: In Defence of Translation, Somerset House.

Samudzi, Z. (2021). *Grounding Practise*. Presented at the Abolition: In Defence of Translation, Somerset House.

Sandro Mezzadra, & Neilson, B. (2013). *Border as method, or, the multiplication of labor*. Duke University Press.

Solinger, R., Johnson, P. C., Raimon, M. L., Reynolds, T., & Tapia, R. (2010). *Interrupted life : experiences of incarcerated women in the United States*. University Of California Press.

The Museum of Everything. (n.d.). The Museum of Everything. [www.musevery.com](http://www.musevery.com).  
<https://www.musevery.com/#main>

Wilkinson, T. (2018, June 11). Typology: Prison. *Architectural Review*.  
<https://www.architectural-review.com/essays/typology/typology-prison>

Wilson Gilmore, R., & Lambert, L. (2018, December 20). Making Abolition Geography in California's Central Valley. *The Funambulist Magazine*.  
<https://thefunambulist.net/magazine/21-space-activism/interview-making-abolition-geography-california-central-valley-ruth-wilson-gilmore>. Accessed July 2021

Zinnenburg Carroll, K. von, & Boswort, M. (2015, August 28). Immigration Detention Archive. *Oxford Law Faculty*.  
<https://www.law.ox.ac.uk/research-subject-groups/immigration-detention-archive>. Accessed 15 June 2022