



FEBRUARY 2017

GEORGETOWN UNIVERSITY'S DEPARTMENT OF ART AND ART HISTORY, THE PRISONS AND JUSTICE INITIATIVE, THE O'NEILL INSTITUTE FOR NATIONAL AND GLOBAL HEALTH LAW, AND THE OFFICE OF THE PROVOST PRESENT:

DIALOGUES ON BEING HUMAN: THE INTERSECTIONS OF ART, HEALTH AND DIGNITY WITH JESSE KRIMES

THURSDAY, FEBRUARY 23

5 PM EXHIBITION OF PURGATORY, SPAGNUOLO GALLERY, WALSH BUILDING, 1221 36TH STREET NW

6 - 7 PM DIALOGUES ON BEING HUMAN, BIOETHICS LIBRARY, 102 HEALY HALL, 3700 O STREET NW

7 - 8 PM RECEPTION, BIOETHICS LIBRARY, HEALY HALL

RSVP AT BIT.LY/ARTDIALOGUES

THE O'NEILL INSTITUTE

The O'Neill Institute for National and Global Health Law at Georgetown University was established in 2007 to respond to the need for innovative solutions to the most pressing national and international health concerns.

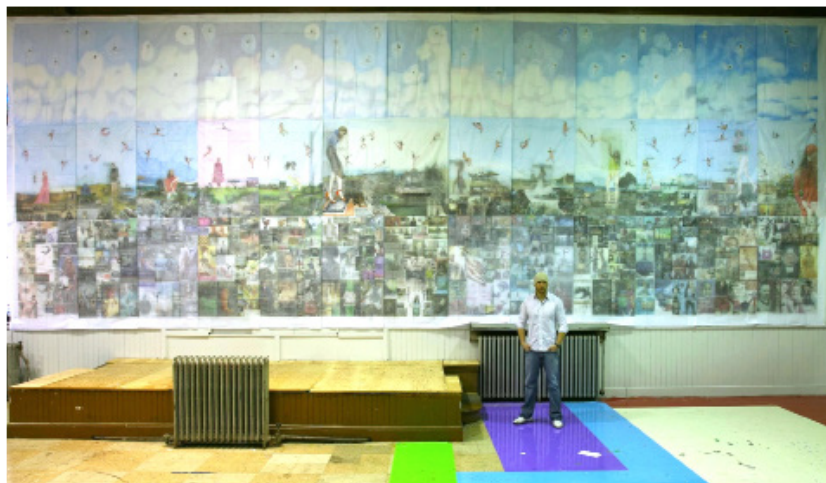
THE O'NEILL 10 ANNIVERSARY

Throughout 2017, the O'Neill Institute will be hosting a variety of events to celebrate its 10-year anniversary, highlighting recent progresses and the work yet to be done.

THE HEALTH AND HUMAN RIGHTS INITIATIVE

The Health and Human Rights Initiative at the O'Neill Institute responds to national and global health issues by using a human rights framework to foster positive social transformation in health. The Initiative frames its work around three primary goals; establishing new normative standards in human rights law that foster systemic changes in health; applying human rights based-approaches in the development, implementation and evaluation of interventions aimed at advancing health; and, linking human rights relating to health with new domains and communities of action.

The Health and Human Rights Initiative is exploring creative approaches to making health and human rights issues more visible and comprehensible. As a part of this effort, the Initiative has invited artist Jesse Krimes to speak on the themes which permeate his artwork, including the dehumanizing aspects of incarceration and the Criminal Justice System. Jesse will be joined by Alicia Ely Yamin, Director of the Health and Human Rights Initiative and Marc Howard, Director of the Prisons and Justice Initiative for a dialogue discussion, bringing a multidimensional perspective to the topic.



Jesse Krimes with his work Apokaluptein 1638067 (The title combines the Greek root of the word "apocalypse," or "redemption," and Krimes' Federal Bureau of Prisons ID number) a 15 foot high x 40 foot wide, 39-panel mural on prison bed sheets, created over 3 years, smuggled out, and pieced together when he was released.



GEORGETOWN LAW



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JESSE KRIMES, ARTIST

Artist Jesse Krimes conveys the dehumanizing experience of incarceration through a compelling body of work clandestinely produced over 6 years in jail while serving time for a non-violent drug offense. Surviving his odyssey through the criminal justice system by producing art, Jesse's work embodies themes of alienation, purification, redemption, social stratification and power.



Arrested one month after graduating from art school, federal government guidelines and prosecutorial pressure resulted in a sentencing of 10 years to life. Jesse's prison work varies greatly and reflects his different confinement experiences. While isolated for one year in a 23-hour lockdown cell, Jesse created *Purgatory*, 292 portraits of offenders on prison-issued bars of soap, smuggled out in the mail hidden inside decks of playing cards.



Although Jesse's sentencing judge recommended a low security facility close to his home in Lancaster, PA, the bureau of prisons housed him in the maximum-security ward at Butner NC penitentiary. Here, Jesse spent his days drawing in his cell, and soon other inmates came asking him for portraits. Artists, he says, "are the only individuals who can make something tangible to send to loved ones. But the artwork and the resulting conversations also humanized them to me and me to them."



After this year Jesse was transferred to a medium-security facility in Fairton, New Jersey, where he spent twelve-hour days for three years working on his largest work, *Apokaluptein*. Using prison bed sheets obtained from a friend in the laundry in exchange for stamps, Jesse transferred images from newspapers with hair gel ink, then adding his own figures as overlay. Each sheet was then smuggled out. "I never saw the entire piece together until I was released. I just kept the overall image in my head."

"EVERYTHING ABOUT THE FEDERAL PRISON SYSTEM IS DESIGNED TO GRIND YOU INTO HOPELESSNESS." ART HELPED HIM SURVIVE.



ART DIALOGUES CURATOR, ANITA ALVIN NILERT

With special thanks to the Hans Von Kantzow Foundation