

PANDEMONIUM

JANET CARDIFF + GEORGE BURES MILLER



PANDEMONIUM

Janet Cardiff / George Bures Miller

An installation curated by Julie Courtney at
Eastern State Penitentiary Historic Site
2124 Fairmount Avenue, Philadelphia, PA 19130
www.easternstate.org
May - November 2006

This project has been supported by a grant from the Philadelphia Exhibitions Initiative, a program funded by the Pew Charitable Trusts, and administered by The University of the Arts, Philadelphia. This project has also been supported by grants from the National Endowment for the Arts, the LEF Foundation, and the Pew Fellowships in the Arts.

©2005

All rights reserved. No part of this book may be reproduced or utilized in any form or by any means, electronic or mechanical without permission in writing from the publisher.

Library of Congress Catalogue No. 2005909419

ISBN 0-9649221-2-6

Design: Assemblage, Inc.

Title typeface by Eduardo Recife, misprintedtype.com

Printing: Frantz Lithographic

Photographic Credits

John Woodin: pp. 1, 3, 6, 9, 12, 14, 23 (except lower right), 24 (right), 33, 48

Sean Kelley: pp. 21, 23 (lower right), 24 (left)

Mark Perrott: p. 39

From George Bures Miller's notebook for

Pandemonium: pp. 4-5, 10-11, 18-19, 26-27, 34-35

Eastern State Penitentiary Archives: pp. 36, 38

PANDEMONIUM
PANDEMONIUM
PANDEMONIUM
JANET CARDIFF + GEORGE BURES MILLER
PANDEMONIUM

PANDEMONIUM
CURATED BY JULIE COURTNEY
EASTERN STATE PENITENTIARY HISTORIC SITE
MAY - NOVEMBER 2005
PANDEMONIUM

Upper address
Cell #

toilet	bass	pipe	light fixture	other
65 x	x	x	x	Drum high radiator Add security
63 vv	vv	x	dead	broken toilet
61 x	x	x	vvv	
59 x	vv	x	x	water from under high for bench water on wood lot
57 vv	vv	x	x	no wire
55 vv				broken toilet sends good
53 x	vv	x	vv	upright drawer sends good
51 x	x	x	✓	Drum not move good (add)
49 x	vv	x	✓	back off bass
47 v	vvv	x	vv	bass flaking
45 x	✓	x	✓ok	bass really flaking
43 x	✓	x	x	Drum stool wood to wood
41 x	vvv	x	x	
39	vvv		vv	
37 vv	vv	x	x	
35 vv	vv	x	x	
33 x	vv	x	x	bass bend shop
31 vv			vv	
29 vv	vv		vv	no wire Drum
27				control room
25 x	✓	x	✓	rad Drum
23 vv			vv	toilet has water
21 x	x	x	vvv	
19	vv		vv	
17	vv		✓	Drum
15 vv				broken toilet on bell
13 vv	vv		vv	
11				ON TOILET ALRA D
9				No wire
7 x	✓	x	✓	Drum

	toilet	bass	pipe	LF	Other
5	x	vv	x	x	
3	x	vv	x	x	Drum
1		vv		vv	

CONTENTS

ACKNOWLEDGEMENTS by Sara Jane Elk.....7

OF SITE AND SOUND by Julie Courtney.....12

BEAT POETRY by Richard Torchia.....15

EASTERN STATE PENITENTIARY AND
THE STRUGGLE FOR SILENCE by Sean Kelley.....36

SELECTED EXHIBITIONS.....40

SELECTED CATALOGUES AND ESSAYS.....42

SELECTED REVIEWS AND ARTICLES.....44

→ move downstairs?

← No wire
difficult to get in and out of
stool wood to wood



ACKNOWLEDGEMENTS

Sara Jane Elk, *Executive Director*

In the fall of 2004, Cell Block Seven was in no condition for the public to tour. Its three massive skylights atop the vast barrel-vaulted corridor had been leaking for 30 years. Below the skylights, the years of water infiltration had severely damaged the plaster walls, rotted the balcony floors, and sent several decorative cast iron balusters crashing to the stone floor below. The corridor was certainly in no condition for Janet Cardiff and George Bures Miller to begin work. Yet Cell Block Seven is arguably the most visually dramatic block at Eastern State Penitentiary. It had been high on the list of spaces we wanted to open to the public since tours began in 1994.

With the Philadelphia Exhibitions Initiative grant to commission *Pandemonium*, we achieved the leverage needed to jump-start the stabilization of the block. We needed a new roof, repaired skylights, a restored balcony and emergency lighting and alarm systems to provide public safety.

We have always embraced the decay of this National Historic Landmark as part of the site's history and consider the building a stabilized ruin with selective restoration. Since 1994, we have worked to stem the decay and stabilize the interior spaces to allow visitors safe access throughout the tour route.

When a Heritage Philadelphia Program grant was matched by a pledge from the City of Philadelphia, we took that money, along with other funds we had raised, and began work.

As with any project of this scale, it takes an army to bring it to completion. First and foremost, Program Director Sean Kelley and independent curator Julie Courtney have been striving for and achieving excellence in contemporary art programming here for many years. Courtney is the curator who, along with her collaborator Todd Gilens, brought the first artist installations to Eastern State in 1995 and has played a major role in our arts programming ever since. Richard Torchia, whose remarkable installation *Daylights*, filled Cell Block Two from 1997-2001, supported this project from its inception, and has written an insightful essay for this catalogue. Members of the Arts Review Committee (Jennifer Janofsky, Nicholas Kripal, Winifred Lutz, Jenny Shanker and Michael Smith) along with Brett Bertolino, Assistant Program Director, were supportive from the start.

Without the funders and their program officers, there would be no *Pandemonium*. Many, many thanks to the Pew Charitable Trusts (Marian Godfrey, Greg Rowe and Bobby Lippman) for supporting this project through three of its cultural programs: Philadelphia Exhibitions Initiative, administered

Cell Block Seven. View across the catwalks (showing decorative balustrades) looking from one second-story cell to another, 2005.

through the University of the Arts (Paula Marincola, director), the Pew Fellowships in the Arts (Melissa Franklin, director), and the Heritage Philadelphia Program, administered by the University of the Arts (Barbara Silberman, director). The National Foundation for the Arts and the LEF Foundation also provided significant support for *Pandemonium*.

A highly specialized team spent the winter in the unheated cellblock. Deep appreciation goes to S. Harris & Company, architect and engineer (Sam Harris and Jessica Senker), Munn Roofing (Ed Munn and crew), S & S Quality Construction (Robert Buracker, Michael Fushs and crew), Tuff-Wrap (Dave Campbell and Don Fiedler), Fairmount Park Historic Preservation Trust (Ray Tschoepe and Jeff Barr), Eastern State conservation interns (Shelley Purdue, Laura Mass, Jeremy Leatherman and Jeremiah Grossman), Hatzel and Buehler Electrical Contractor (Bill Wambach and crew) and the Alarmist (Alex Cook and crew). Special thanks go to the City of Philadelphia, in particular to the Department of Licenses and Inspections (Michael Fink, Dave Perri and John Collier) and Commissioner Joan Schlotterbeck of the Department of Public Property, who tolerated our accelerated timetable with aplomb.

When Cardiff and Miller came to build their installation, they were assisted by the amazing talents of Carlo Crovato, Richard Harrod and Titus Maderlechner, with significant technical assistance from afar by Wolfgang Ellenberger, Kevin Gouldmann, Andreas Duetz and Ed Hilbert. Skillfully managing the project from Berlin was their assistant Sonja Hildebrandt, and cheerfully coping with the financial aspects of euros, dollars and wires for Eastern State was David Otwell.

As curator, Julie Courtney nurtured this work from her initial inspiration – that these artists matched perfectly with Eastern State – through months of fund-raising and negotiation to the thrill of its completion. Claudia Altman of Luhring Augustine Gallery assisted her with joint scheduling of Cardiff and Miller. Avery Rome skillfully edited all the writing for this catalogue while Sarah Katz assisted with Public Relations and John Phillips, outreach coordinator, organized a wonderful symposium with the University of the Arts. Thanks also to Jennie Shanker and Sharyn O'Mara from Tyler School of Art, who hosted Cardiff and Miller for their visiting lecture series. Jason Ohlson, our Exhibit and Technical Designer, developed a beautiful printed piece to announce the opening. Photographer John Woodin captured the beauty of the site and the intricacy of the “instruments.” *Assemblage* (Keith Ragone and Karen Schmidt) brought its considerable graphic inspiration to the advertising and this catalogue's design.

But in the end, the inspiration, vision and daring belong to Cardiff and Miller. They have achieved their goal to make *Pandemonium* “haunting and thought-provoking.”





OF SITE AND SOUND

Julie Courtney, *Curator*

In spring 2001 when I was visiting London, a respected colleague from the Tate Modern recommended that I “see” Janet Cardiff’s piece at the Whitechapel Library. I was curious. What sort of contemporary art would the historic Whitechapel Library display? Because her work came so highly recommended, I went the very next day.

When I put on the headphones and turned on the player, I heard a woman’s voice that was so vivid that I kept turning around to see who was standing behind me. The art that I thought I was going to see, I discovered, was an *experience*. I was to become part of the story she was telling, moving through the streets of London, part of the drama that was unfolding, an observer of the city’s history. So many levels of storytelling made shifting between the realities an exciting challenge.

Janet Cardiff collaborates with her husband, George Bures Miller, whom she met in art school. Together they create experiences at a level of observation and sensitivity that we rarely are exposed to. When I completed the walk, I had “traveled” through the century and to foreign lands, my heart pounding with fear from the sounds of warfare and the footsteps that were following me. I was captivated and wanted to learn more about Cardiff and Miller and their magical work. I had one overwhelming goal: to bring these intriguing artists to Philadelphia. Eastern State Penitentiary, the abandoned and ghostly 19th-century prison, seemed like an inspirational site for their work.

When I contacted them, Cardiff and Miller had just wowed audiences with their piece, *The Paradise Institute*, at the Venice Biennale, for which they won the coveted *La Biennale di Venezia* Special Award. Now every curator in the world, or so it seemed, was clamoring for their attention, and I had to wait at the end of the line. Finally in December 2002 they had a couple of days free to come

to Philadelphia. Winter is a most inhospitable time at Eastern State. The cold is bitter and the wind whips around even when you are inside. I was afraid they would be horrified, but the place worked its spell on them as it always does on me. They were especially intrigued by Cell Block Seven, the last of the original cells built by John Haviland, and the most beautiful of all.

I had sent them material about the site as well as the catalogue for the exhibition I had done seven years before, *Prison Sentences: The Prison as Site/The Prison as Subject*, to give them a sense of the possibilities. Often in my curatorial practice I have an idea of what I think the commissioned piece might be when marrying an artist to a particular site. The Penitentiary seemed like a perfect place for one of Janet’s signature walks with its mix of history, creepiness, and ghosts — a gorgeous, if heartbreaking, environment. Instead, as is the case frequently, Janet informed me that she was thinking of something else — a work more like the *The Forty-Part Motet*, her interpretation of 16th-century composer Thomas Tallis’ choral piece, *Spem in Allum*, but I did not know how she would apply this vision to the Penitentiary.

Pandemonium would turn the cell block into a musical instrument of sorts. The artists had come up with a plan and had already built some parts of the instruments when Miller arrived in April. Tense negotiations with the protective Penitentiary staff were held over what objects on the site they could use. After all, these were historic artifacts. The fact that they were in such terrible condition, like the wooden cupboards, or virtually indestructible, like the toilet bowls, finally convinced the staff to let them use whatever they could find. Miller was in residence for five weeks and never took a day off. I was amazed at how quickly they solved problems, drawing on the expertise of assistants Richard Harrod and Carlo Crovato. They barely came up for air. Two weeks later Cardiff arrived with Titus Maderlechner, their *tonnemeister*, who assisted the pair with the composition of the piece as well as the computer technology.

April in the prison isn’t much more comfortable than December. Garbed in down jackets, hats, gloves and an electric blanket, the artists sat at computers, composing and testing. The night before the opening the computer program that drove the piece crashed, but they got it repaired just in time for the reception. The next day they changed the entire program! It has worked like a charm ever since.

Over the four years and through the uncertainty, we have now brought into being the haunting and beautiful *Pandemonium*. This wonderful piece is a departure for the artists, yet true to their initial intent and their artistic view. It capitalizes on the emptiness of the prison, and the sound re-creates the world of the inmates — the isolation and their attempts at communication. I don’t think the artists were sorry to leave the prison, but they have left their mark on Eastern State and Philadelphia. The site has a presence that is hard to compete with, but Cardiff and Miller have created a work of art that has engaged with the site in perfect synchronization.



BEAT POETRY

Richard Torchia

It was like a movie....You could smell the danger and terror.

You could feel it. — Excerpt from an inside-the-walls account of a riot at Eastern State Penitentiary as told by Reverend William Ischie to Eric Blanchard, *The Philadelphia Inquirer*, January 9, 1961

It is fitting that Janet Cardiff (initially a printmaker) and George Bures Miller (initially a sculptor) began their work together in the early 1980s making films. This naturally collaborative medium absorbed the individual skills and attitudes they brought to it while establishing a platform for their shared interests in layered narrative, animated tableaux, and auditory illusion, all of which are active in *Pandemonium*, their percussive, acoustic composition for Eastern State Penitentiary. In their work together, as well as within their solo projects,¹ both artists frequently cast the spectator in the role of the protagonist who is invited to negotiate that slippery space between seeing and hearing. In embarking on the adventures provided by their projects, we become immersed in unforeseen combinations of audio and visual phenomena mixed with actual and virtual experience. The resulting synthesis expands our understanding of the mechanics of perception while altering our relationship to electronic media.



The Dark Pool (1995), Cardiff and Miller's first major collaboration following their 1983 super-8 film *The Guardian Angel*, is one of several precedents for their project at Eastern State. In many ways a self-portrait of the two artists,² *The Dark Pool* is an enigmatic *mis en scene* that suggests an abandoned study or laboratory. As viewers wander among tables laden with open books, instruments, and artifacts, they trigger pre-recorded voices that narrate variations of a paranormal tale about a mysterious body of black liquid that absorbs anything it touches, including, we surmise, the occupants of the studio. Three more recent collaborative works are essentially short videotapes projected in carefully controlled settings equipped with state-of-the-art audio technology. Both *The Muriel Lake Incident* (1999) and *The Paradise Institute* (2001) are framed by painstakingly crafted dioramas of theatre interiors. In both works, viewers wearing headsets hear the soundtrack of a movie being screened mixed with remarks from the audience implicating them in the film's fragmented narrative. *The Berlin Files* (2003) is presented

Above: *Dark Pool*, 1995. Detail. Photo courtesy Luhring Augustine Gallery, N.Y.

in a dark, semi-spherical chamber whose fabric-covered walls mask a panoramic array of speakers. The audio track that accompanies this 13-minute film was recorded using surround-sound technology that simulates the three-dimensional orientation of the original sounds gathered on location. The visual and aural spaces rendered in the film, which range from apartment interiors to vast, icy landscapes, become indistinguishable from the spaces that open up between our ears. Inside this black chamber, which we wear like a pair of headphones, seeing and hearing, along with objective and subjective phenomena, become entwined.



One cannot discuss Cardiff and Miller's works without referring to "the viewer," yet the artists' expansive use of audio makes this generic term ineffective. Words like "auditor" or "audience," with their emphasis on the Latin root *audire* (to hear), feel more appropriate but are equally limiting as they emphasize hearing at the expense of other senses or suggest a passive, seated individual. Even when this is, in fact, the case — as

in *The Paradise Institute* — viewers are impelled by the narrative toward action.³ *Conversation/Interrogation* (1992), a solo work by Miller, similarly imposes a seated, unwitting spectator into an active role in a media scenario. For this work, a lone participant watching an interview on a video monitor is startled to find his or her own live image spliced into the pre-recorded conversation without a script. *Feedback*, a collaborative work from 2004, also ensnares us into a media experience but this time gives us something to say. Presented in a gallery soundproofed with moving blankets, the work invites visitors to step onto a foot-pedal wired to a Marshall amp. Doing so releases an audio sample of Jimi Hendrix's solo guitar version of "The Star-Spangled Banner" played back at a searing volume for as long as the pedal is depressed. The physical sensation that you are performing the solo yourself, despite the missing guitar, is immediate. Set at a level we associate with stadium concerts, the amplification generates the mental image of a vast audience, a sensation that is as visceral as it is uncanny. *Feedback*, like *Pandemonium*, uses sound to demonstrate the dynamics of power and the poles between repression and expression, the individual and the group, the noises we make and noises others have no choice but to hear. Our ears, unlike our eyes, have no lids.

As do most of Cardiff and Miller's projects, their new work for Eastern State dissolves the borders that usually separate actors and audiences, as well as standard genres and forms. Considering *Pandemonium* as a site-specific audio installation, it is difficult to draw distinct lines between the piece as instrument, musical composition, performance, and acoustic space. As such, it partakes of a long tradition of choral and orchestral works composed for architectural settings⁴ that includes Thomas Tallis's *Spem in Allum* (1557), a masterpiece of

polyphonic harmony that Cardiff made the subject of a solo work entitled *The Forty-Part Motet* (2001). To realize this piece, 40 audio monitors on upright stands are distributed around the periphery of the space in which it is presented. Each speaker plays back the individual voice of a member of the Salisbury Cathedral Choir singing his or her part of *Spem in Allum* into a separate microphone. The chorus is thus transformed into an ensemble of virtual vocalists who prefigure the automatons that perform *Pandemonium*. Listeners near the monitors experience Tallis's work as if they were standing inside the choir. As we wander about the given space, our changing proximity to the speakers yields noticeable differences in how the intricate harmonies are heard and blended. Each listener, transformed into an organic "mixing board," produces a unique version of the work.

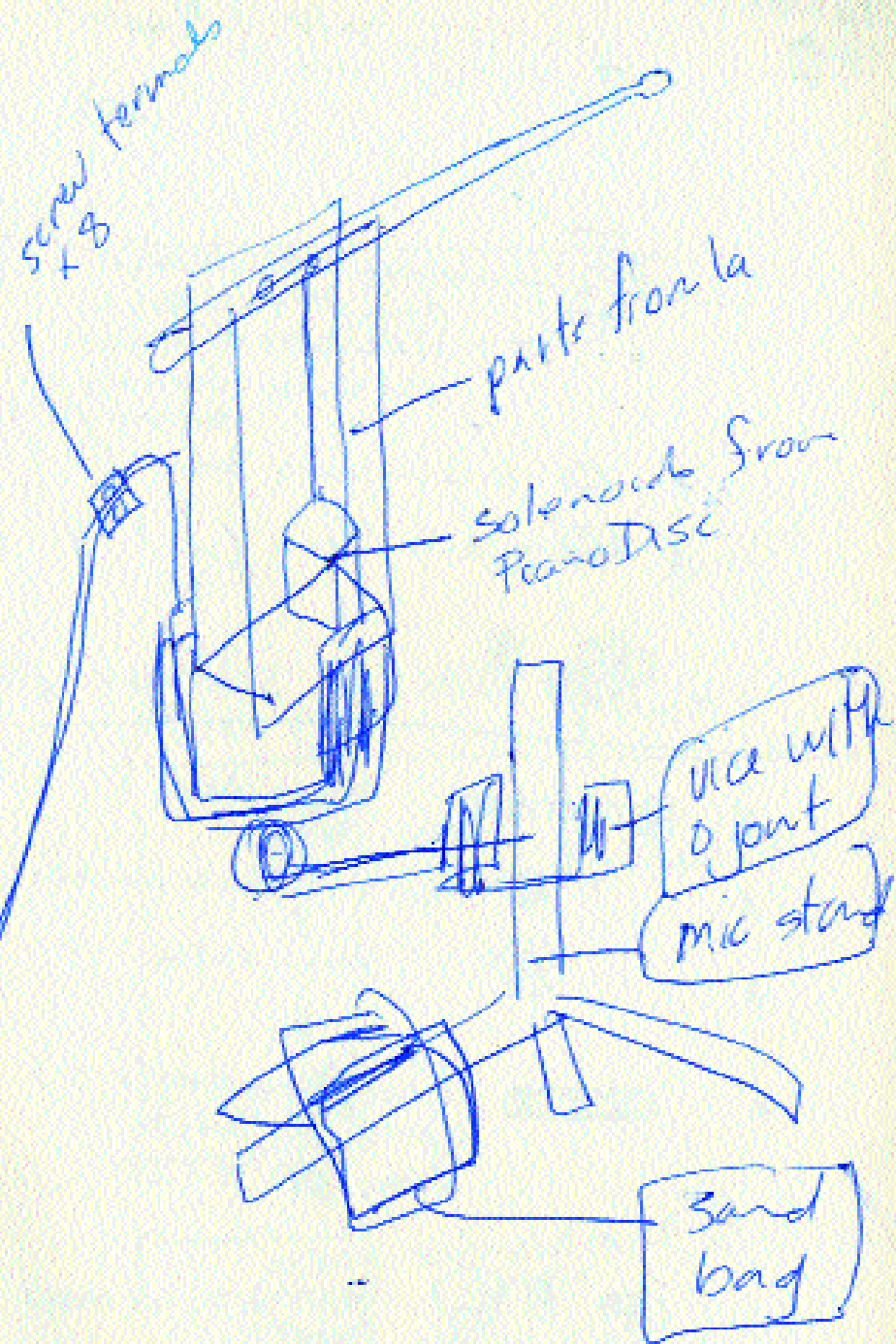
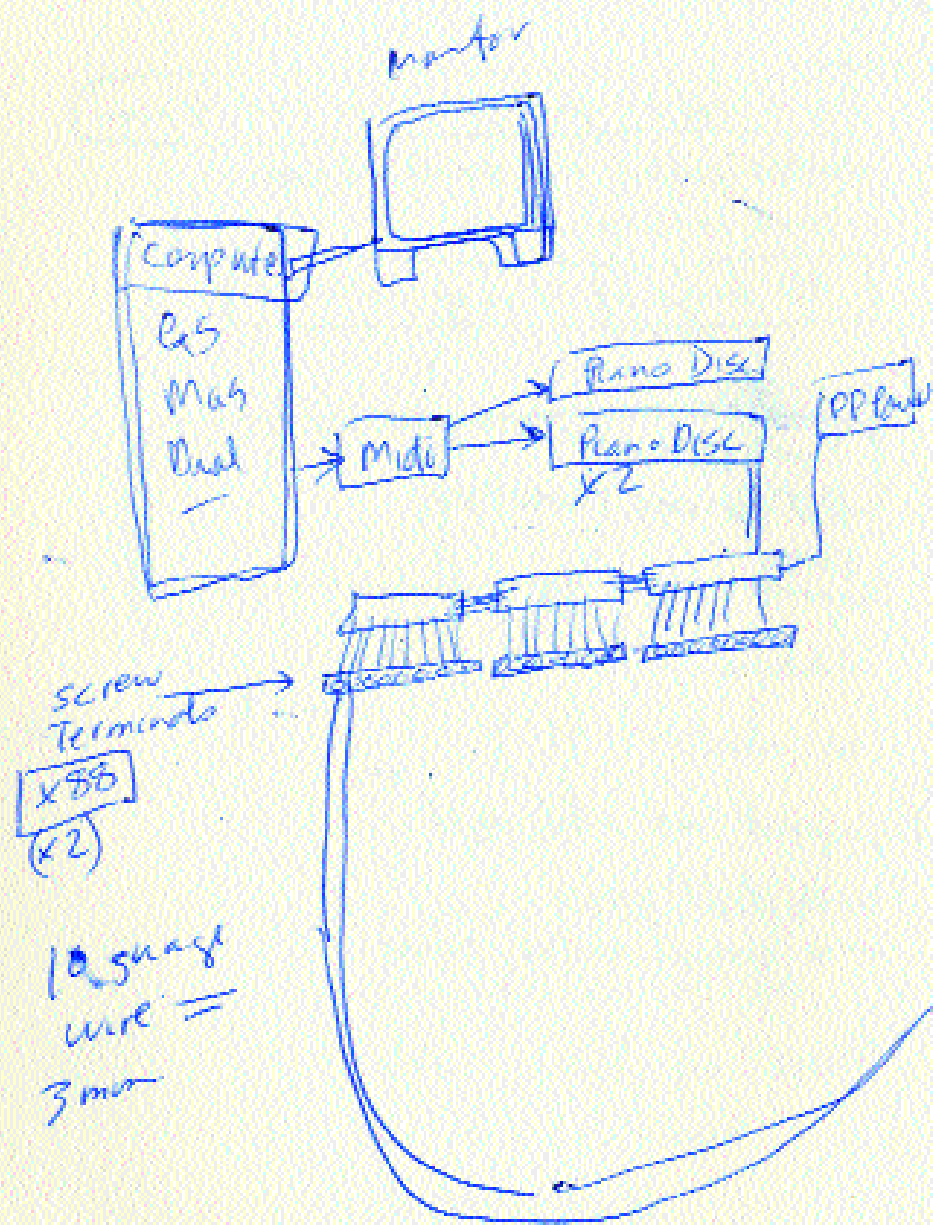


With its seemingly endless rows of cells, Eastern State Penitentiary offered Cardiff and Miller unprecedented opportunities to extend their exploration of visceral sound and virtual presence. Still crumbling as it continues to be restored, the building is renowned both for its influential design and controversial experiment in solitary confinement. As a setting for contemporary art, it is difficult to imagine a more loaded venue. Artists developing projects there confront historical content of such scope and gravity, formal values of such power, and an atmosphere so haunted that works presented at the site easily run the risk of appearing superfluous or opportunistic. Avoiding the subject of incarceration is impossible. For artists working with audio, Eastern State is particularly charged. So critical is sound to the building's identity that its history, like that of the history of film, can be divided into two eras, the first defined by silence and the latter by noise, voices, and music. Into this once-scrupulously monitored acoustic universe, Cardiff and Miller have brought a raucous, hybrid audio work. "We liked the idea of re-inhabiting the space with sound. But because there are so many stories and narratives that are triggered in your mind when you first enter the prison...we decided to try to make something that would not compete with the space itself."⁵ *Pandemonium* leaves its given location ostensibly unchanged but not untouched. Harnessing both the physicality and invisibility of acoustic phenomena, the work remains open to readings that range from the most sensual and concrete to those that reap the wealth of narrative and conceptual associations that sound in such a place makes possible.

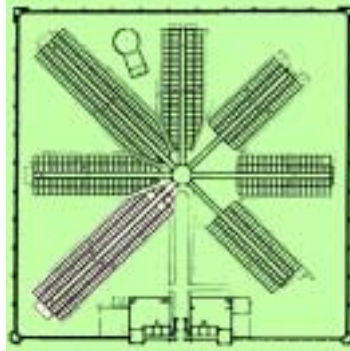
Facing page: *The Paradise Institute*, 2001. View of interior. Photo courtesy Luhring Augustine Gallery, N.Y.

Above: *The Forty-Part Motet*, 2001. Hamburger Bahnhof, Berlin. Photo courtesy Luhring Augustine Gallery, N.Y.

Piano Disc Dealer in Vermont



Esteemed for a plan by architect John Haviland that organized cell blocks like the spokes of a wheel to facilitate surveillance from its center, Eastern State is also renowned for the “unearthly silence” reported by those who visited the prison after it opened.⁶ The penitentiary was inspired by the belief that isolating prisoners would reduce the spread of negative influences that were understood to be the consequence of their daily association with each other. The resulting quiet would also provide a meditative environment conducive to the penitence for which Eastern State was named. Prisoners were escorted to their cells wearing hoods to conceal their identity and to prevent them from ascertaining their physical location within the building. Meals were brought to them three times a day, and individual baths were scheduled once every two to three weeks. Those who requested labor could work alone in their cells. The only reading matter permitted was the Bible.



Haviland, mindful of the powerful urges inmates at Eastern State would have to communicate with each other, devised many strategies to thwart these impulses. To prevent prisoners from tapping messages on pipes, for example, he routed the building's heating and plumbing systems along the corridors instead of through the walls between the cells.⁷ The prison staff was equally resourceful in its attempts to maintain quiet.⁸ Despite these efforts, inmates continually risked punishment — including enforced fasting, gagging, and the straightjacket — to make contact with each other.⁹ Breaking silence became a new crime one could commit only in prison.

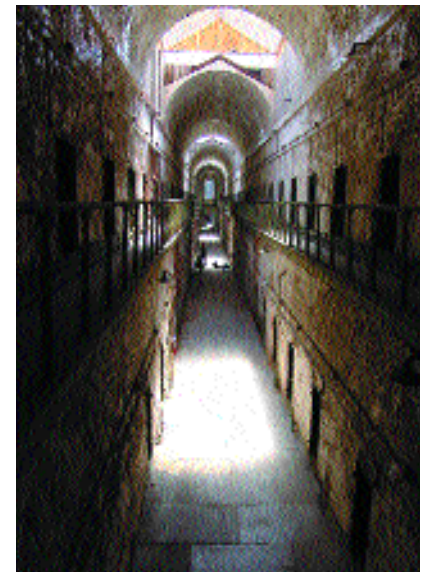
Solitary confinement is still commonly employed in American penitentiaries to punish and to protect inmates, but never to rehabilitate them. This is largely the case thanks to the lessons learned from Eastern State, which, after extensive debate, officially abandoned the practice in 1913. Contemporary prisons now allow all manner of spoken and written fraternity among inmates in addition to the widespread use of televisions and radios. Add to this racket the persistent announcements from intercom loudspeakers ricocheting off the hard, reflective surfaces of prison interiors, and the resulting noise level at many penitentiaries easily becomes insufferable, a form of punishment in itself.¹⁰

Above: 1836 Plan of Eastern State Penitentiary. Eastern State Penitentiary's hub and spoke design was never symmetrical. Overcrowding forced changes to the radial plan even before it was complete. Architect John Haviland completed the penitentiary in 1836. Cell Block Seven is the highlighted corridor at the lower left of this engraving. *Image: Demetz and Bloet, 1837.*

Facing page: View of Cell Block Seven looking west, midday, summer 2005.

While never reaching the extremes of contemporary prisons, the aural environment at Eastern State changed radically after 1913. Bands and even an orchestra — whose performances were broadcast via radio to local audiences — were permitted to thrive. One account tells of how teams using the baseball field had to be discouraged from shouting lest the neighbors assume that inmates were having too much fun.¹¹ After closing as a functioning prison in 1971, Eastern State slowly reopened to the public as a historic site in the early 1990s. Since 1994 it has functioned as a museum of itself, a ruin in abeyance whose visitors must still sign waivers releasing the City of Philadelphia of any liability in case of injury. Although Haviland's facade is famous for its theatrical interpretation of a medieval fortress, it has nothing to do with the monastery architecture behind it. When the prison began to admit visitors in the early 1990s, it was the compelling spaces inside the walls that drew filmmakers, photographers, and artists to the site.¹²

Pandemonium is located in Cell Block Seven, which was completed in 1836, seven years after the penitentiary opened. The last of the original corridors designed and built under Haviland's supervision, it possesses the most commanding vista within the building and is Haviland's crowning achievement at Eastern State.¹³ It was also the corridor most favored by inmates.¹⁴ Off-limits to visitors since the prison re-opened to the public, the block was stabilized and made passable expressly for *Pandemonium*. This required uprooting trees still growing through the mortar as well as recovering the block's three colossal skylights. The daylight they admit into the corridor, so necessary before artificial illumination was routinely integrated into public buildings, still falls past the recessed cells on the second-story to admit the maximum amount of illumination onto the paved stone floor below.¹⁵ Both optically and acoustically bright, Cell Block Seven holds 131 individual cells split between a ground floor and the second floor and its parallel catwalks. At 356 feet, it is the longest corridor in the building. Its vaulted ceiling reaches a height of 30 feet, matching precisely the height of the prison's 8-foot thick exterior walls.¹⁶ Of all the cell blocks at Eastern State, it is the corridor that most readily suggests a cathedral. Visitors standing in the prison's center and gazing west down the cell block might not find it difficult to imagine chapels on either side and perhaps the heavenly strains of Tallis's *Spem in Allum* filling the air.



Instead what we hear are the sounds of “demons everywhere,” which is one of several phrases derived from the word “pandemonium” coined by John Milton, who used it in *Paradise Lost* (1667) to name the “capital of hell.”¹⁷ Regardless of which section of Cardiff and Miller’s 15-minute soundscape is performing when visitors arrive, the eerie presence of invisible forces occupying the block is palpable. Poised at the foot of the corridor with the devilish cacophony resounding from every point before us, we find it hard to reconcile what we hear with what we see: acoustic evidence of so much behavior, yet a chilling absence of movement. The first plausible explanation — that there might be performers inside the cells producing these noises — lingers as a tantalizing possibility. Closer inspection reveals black cords trailing out of all the cells on both floors, evidence perhaps of recorded sound playing back from audio monitors inside each room. Our first instinct is to walk down the corridor to investigate. Once inside the clamor, we sense that each tap and bang exhibit the full color and character of live sounds, an observation confirmed by the lack of any telltale buzz or hiss that one can detect even on the finest audio equipment.

Visual access to the cells is limited. Those on the second floor are completely out of reach and those on the ground floor are unusually dim.¹⁸ Some, in fact, are so dark that they were used on occasion to hold inmates as a form of punishment.¹⁹ Nevertheless, with a little curiosity, viewers can easily determine the sources of most of what they hear. Drumsticks and foot-pedals, metal screws and Plexiglas wands (all held by mechanized “beaters”) have been made to strike iron bedsteads, wood cabinets, toilet bowls, plumbing pipes, and metal lampshades inside the rooms. To this ensemble of historic artifacts, Cardiff and Miller have added a dozen steel barrels they found outside the cell block stacked against the wall. Each beater, held in place by cinderblocks or attached to a metal post next to the object it strikes, is wired to a computer in a cell on the second floor. Because *Pandemonium* was composed using pressure-sensitive keyboards (one for each side of the corridor, one key for each cell), the beaters strike the given objects with varying intensity (pianissimo to forte) as if each were a part of a “large robotic percussive instrument”;²⁰ as Cardiff refers to it. “For instance,” Miller continues, “we could play the toilet in cell 28 with one key, or we could play a bass note (a felt-covered beater hitting a wooden box in which prisoners kept personal items) in cell 67 with another.”²¹ Despite this mechanization, what we hear possesses all the immediacy of a performance. Understanding that the ringing and thudding are both live and programmed — actual and virtual — confounds our response. Standing at the entrance to a cell to witness one of the beaters strike an iron pipe or a cabinet, our waiting becomes analogous to the waiting that defines the experience of prisoners; our watching analogous to the work of prison guards. When one finally triggers, we are inevitably startled.²²

Each beater occupies a cell the way each inmate once did, but unlike prisoners at Eastern State prior to 1913, the sounds they make are free to



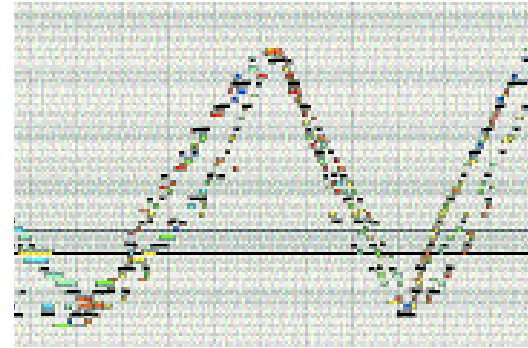
Mechanical systems, including beaters striking furnishings, plumbing and various objects in cells.



circulate. Thus the physical layout of the work reflects both the formal dynamics of solitary confinement on which Eastern State was founded as well as its eventual replacement with the congregate system in use until the prison closed. Cardiff and Miller's decision to fill the cell block with percussive noises made by non-musical objects, as opposed to the sound of voices or traditional tonal instruments, ensures that the spatial articulation of the architecture is expressed. The strains of a violin, for example, would register as alien to the corridor as opposed to being *of* it, which is how the sounds of the tapped pipes and bedsteads present themselves to our ears. This physical integration of what we hear and where we are embodies the hermetic conditions of incarceration. In several passages we detect legible forms of counting or what could be read as the marking of strokes. The piece does time, just as prisoners do.

A large quotient of our auditory experience is dedicated to identifying things.²³ As sounds are evidence of contact, motion, and vibration, what we hear but cannot see invites the mind to imagine a profusion of possible causes waiting to be confirmed. *Pandemonium* is crowded with such noises. Given the relatively limited number of objects being struck, the variety of individual sounds they generate — from bass to treble, alone and together, dispersed and multiplied along the corridor — is surprising. While some approximate the sounds of familiar percussion instruments, such as drums and tambourines, others seem to mimic the hammering of typewriters, chains being dragged along a stone floor, keys opening and closing locks. Others resemble clocks ticking, a ball being batted back and forth, guns firing, thunder striking, and so on. These auditory similes activate a material poetry that courses throughout the work. In one case, for example, we might mistake the sound of a stick rapping the rim of a lampshade for a conductor tapping a baton on a music stand to call an orchestra to attention. In another passage, we realize that the accelerating heartbeat pounding around us comes from dozens of empty chests beating in unison.

In addition to such spontaneous images, *Pandemonium* operates on a level of collective, involuntary memory that is more culturally inscribed. The sounds



Left to right:

Titus Madelechner assisting in the composition of *Pandemonium*, April 2005.

View of keyboards, marked and wired in relation to each of the 120 cells of Cell Block Seven.

Matrix editor view of the *Pandemonium* score.

released from the cells support the myriad narratives that, as Miller suggested, are triggered in the mind simply by walking into the building. This almost cinematic union of mental image and actual sound is further enhanced by the fact that most representations of incarceration are imprinted on us by television and film, as opposed to being acquired first-hand. The pounding and clanging in the corridor not only function as a “soundtrack” accompanying memories of movies summoned by the site itself but also help to prompt these visions as well. In this way the rattling pipes and porcelain toilets are not unlike cellophane twisted by a foley artist to sharpen the image of a burning fire. These and other acoustic illusions — first developed for stage and cultivated for the microphones of radio plays — gradually evolved to serve the purposes of filmmakers. Despite the sophistication of digital audio, these simple analog tricks — such as shaking a sheet of metal to duplicate the rumbling of a thunderstorm — survive precisely because they are so elemental and direct. The authenticity of such noises, when properly synchronized to film footage, is usually taken for granted by unsuspecting viewers. Cardiff and Miller alter these illusory relations between sounds and their apparent sources on screen and synch them, instead, to real spaces and subjective images. Although the noises we hear in the corridor are not produced with classic foley techniques, the impressions they create are analogous. The resulting flow of auditory hallucinations animates Cell Block Seven as if it were an empty movie set sprung to life.

Pandemonium begins with what sounds like a knock on the door, audible first at one of end of the block and then copied on the other. Sometimes resembling echoes, these call and response exchanges are reiterated throughout the work and place the listener in the role of a third, silent party, perhaps a prison guard, monitoring a coded conversation.²⁴ After this initial exchange, the tapping devolves into a seemingly arbitrary distribution of creaks and dripping noises that has none of the willful yearning of the rapping patterns. The randomness of this section takes its shape from natural sources, such as a passing rainstorm or the entropy of decay. The passage evokes the ambience of interior spaces made vulnerable to the weather and

	TOILET	BASS	UPPER LF	OTHER
3	/	✓	✓	Drum 1
4	/	✓✓	✓	2
6	/	✓	✓	3
8	/	✓	✓	Drum 4
10	/	✓	✓	5
12			✓	6
14			✓	Drum
16			✓	ADD Drum
18	/		✓	7
20	/	✓	✓	8
22	/	✓	✓	Drum 1
24	/	✓	✓	2
26	✓	✓	✓	3
28			✓	Control unit
30	/	✓	✓	Drum
32	/	✓	✓	✓
34	/	✓	✓	Drum
36	/	✓	✓	Drum
38	/	✓	✓	Drum
40	/	✓	✓	Drum
42	/	✓	✓	Drum
44	/	✓	✓	Drum
46	/	✓	✓	Drum

	TOILET	BASS	UPPER LF	OTHER
48	/	✓	✓	Dr
50	/	✓	✓	Drum
52	/	✓	✓	Now
54	/	✓	✓	Dr
56	/	✓	✓	Drum
58	/	✓	✓	Dr
60	/	✓	✓	Dr
62	/	✓	✓	Drum
64	/	✓	✓	Drum
66	/	✓	✓	Drum
68	/	✓	✓	Drum
70	/	✓	✓	Drum
72	/	✓	✓	Drum
74	/	✓	✓	Drum
76	/	✓	✓	Drum
78	/	✓	✓	Drum
80	/	✓	✓	Drum
82	/	✓	✓	Drum
84	/	✓	✓	Drum
86	/	✓	✓	Drum
88	/	✓	✓	Drum
90	/	✓	✓	Drum
92	/	✓	✓	Drum
94	/	✓	✓	Drum
96	/	✓	✓	Drum

3 metal rails
 Control unit
 other cells

11 + 3 15 4

expresses the confusion between inside and outside that now characterizes Eastern State as a ruin. Our perspective shifts from the role of an eaves-dropping guard to the position of an attentive witness engaged by the noises of an aging building.²⁵

In this, the quietest section of the work, discreetly fragile sounds are sometimes audible only to listeners pausing at the portals of the individual cells from which these noises issue. Although we observe a drumstick hit a bedframe, habits of listening to canned music make us want to experience this mechanically produced sound as pre-recorded. At the same time, these noises possess such acoustic integrity that catching sight of the activity does not diminish its ability to make us imagine a creaking beam or dripping water. In this way, *Pandemonium* elicits the split consciousness that distinguishes so much of Cardiff and Miller's other works, a condition in which we intellectually understand the cause of an illusion, yet surrender to it nevertheless.

Later we hear a violent explosion of gunshots that proceeds to a dirge-like march composed of unison blows to steel barrels at the west end of the corridor and delicate taps to a pair of pipes toward the east. This restrained use of the vast space between individual cells is countered by other more dramatic applications of the length of the entire corridor. Twice in *Pandemonium* we hear a glissando (the first one faster than the second), in which every object in every cell seems to be struck in quick succession up and down the block. The sensation created is that of an invisible force, like an x-ray, passing through whatever and whomever stands in its way.²⁶

After another pause we hear what is perhaps the most musical and jubilant passage of the piece, a beat that sounds as if it were sampled from a rave.²⁷ So infectious is this rhythm that some visitors cannot refrain from dancing when they hear it, evidence of the irrepressible instinct to make and respond to music regardless of the circumstances. While the beat evokes the scene of a crowded nightclub, its found-object instrumentation brings us right back to the reality of the prison while reminding us of the inventive transformations of the everyday that are needed to cope there.²⁸ This section also returns us to the resonant title of Cardiff and Miller's project as used by Mark Twain in the following passage the artists found in his 1872 novel *Roughin' It*: "A great multitude of natives from several islands had kept the palace grounds well crowded and had made the place a pandemonium every night with their howlings and wailings, beating of tom-toms and dancing."

The final episode is introduced by a passage that suggests dozens of clocks whose ticking accelerates as their volume increases. Finally, there is no mistaking the uproar of a mounting riot.²⁹ Using all 120 beaters on the block, Cardiff and Miller build a frightening chaos, alarming in its scale and amplitude. This rises to a threatening volume and, following a frenzy propelled by an insistent, syncopated double beat, comes to a full stop. After a conspicuous pause, *Pandemonium* starts again.

The concluding silence is the longest of several breaks that punctuate the work. Each time the banging ceases, often with the reverberation of the steel drums still fading, one can hear other noises indigenous to the location that are otherwise masked by the percussion and then framed by the relative quiet. These include sounds close at hand — the cooing of pigeons and the flapping of their wings as they shift positions in the rafters — to those of the neighborhood: bells from nearby churches, the wandering music box of an ice cream truck, and the more remote whistling of freight trains crossing the nearby Schuylkill River. *Pandemonium's* openness to these sounds refreshes our ability not only to perceive them for what they are but to attend to them as prisoners may have — as a means to make some connection, however tangential, with the flow of life outside the walls. Expanding the physical scope of the work to points miles from the penitentiary, these sounds also broaden *Pandemonium's* historical reach backwards into the past. Listening to the church bells or a freight train whistle — aural landmarks that have characterized the locale for a century — we are reoriented to sounds that inmates imprisoned at Eastern State also may have heard a hundred years ago.

Multiplying the contingency built into the piece is the plasticity generated by an ambulatory audience. Due to the extreme length of Cell Block Seven, the character of each percussive event becomes tempered by its location in the cell block relative to the changing position of the listener. These variable distances not only affect the frequency, volume, and timbre of each sound, but also its apparent place within a particular phrase. The impact of our location is perhaps most appreciable in the rave section. The accents within the intricate poly-rhythms of this passage noticeably shift in emphasis based on where we are standing when we hear them. Each listener mixes his or her own version of the work and becomes another instrument both playing and being played by the piece, analogous to the effect achieved in *The Forty-Part Motet*. In this way *Pandemonium* privileges the unique perspective of each visitor and his or her liberty to move about the cell block, a freedom prisoners at Eastern State could not enjoy until the onset of the congregate era. Celebrating the virtues of an infinite number of possible positions in a building organized around the power of a single vantage point, *Pandemonium* enacts a form of symbolic resistance.

Among the limitless number of positions that we can occupy is a spot on the second-floor landing between two stairways leading to the pair of catwalks. The dramatic vista afforded by this "balcony" recalls the forced perspective of the theatre dioramas Cardiff and Miller constructed for *The Muriel Lake Incident* and *The Paradise Institute*. From this vantage point, eyeing the parallel rows of cells facing each other like boxes in a concert hall, *Pandemonium* transforms Cell Block Seven into both an auditorium for listening to the instrument the corridor has become as well as a theatre for gazing at the images its sounds project. Inducing an acoustic intimacy and

dimensionality rarely achieved without the use of headphones or amplified audio, Cardiff and Miller have found an elegant way to fuse this site to the sounds it makes. In so doing, they forge a comprehensive and imaginative means to respond to a complex historical subject. Long after the tapping ceases, individuals who visited *Pandemonium* and describe their experience there may sound as if they are telling ghost stories. Nonetheless, those who listen will realize that something fundamental and ineffable about Eastern State, something that would have otherwise remained unheard, and therefore, perhaps, unseen, was released there and that it will be a long time before the beating stops completely.

Richard Torchia is an artist and director of Arcadia University Art Gallery, Glenside, Pennsylvania.

- 1 Janet Cardiff is most recognized for her audio walks, a practice she originated in 1991. Since that time she has produced nearly two dozen of these works, usually with technical and editorial assistance from Miller, who is also known for his independent, installation-based projects.
- 2 "It's a portrait of George and me working away on these things..." Janet Cardiff, discussing *The Dark Pool* in an interview with Robert Enright and Meeka Walsh, "Pleasure Principals: The Art of Janet Cardiff and George Bures Miller," *Border Crossings*, vol. 20, no. 20, issue 78, Winnipeg, Manitoba, 2001, p. 31.
- 3 Among the remarks heard on the layered audio of *The Paradise Institute* is the voice of a woman who worries that she has left her stove burning at home and who eventually leaves the theatre to turn it off. This subplot sparks a sense of anxiety and empathy in any viewer familiar with such nagging fears, a concern compounded later by the image of a house engulfed in flames seen at end of the film.
- 4 Richard Zvonar, in his "A History of Spatial Music" (eContact! 7.4, 2005; www.zvonar.com), writes: "The spatial relationships between musical performers have always been an integral part of performance practice, and this takes many forms: folk songs alternate dialogue between women's and men's voices, military bands march through the town square, alpenhorns and talking drums pass messages across miles, carillons chime from church towers. Antiphonal performance ('call and response') is extremely ancient, having been practiced in the chanting of psalms by Middle Eastern Jews in biblical times, and there is further evidence of the practice in the Roman Catholic church as early as the fourth century." Acknowledging the contribution of *Spem in Allum* to this legacy, Zvonar continues his survey toward the present. He considers Charles Ives' *Unanswered Question* (1906) the first piece of 20th-century music to employ spatial separation as a major element of the composition. Ives' work includes a passage for a string quartet playing off-stage. Heard but not seen, it is precisely like the instruments first encountered in *Pandemonium*. Other noteworthy examples include the multi-media environments staged by John Cage and compositions for Le Corbusier's pilgrimage chapel, Ronchamp, developed by Iannis Xenakis.
- 5 From a conversation between interviewer Eva Scharrer and the artists, *C Magazine*, (Toronto), July 2005.

- 6 Norman Johnston, *Eastern State Penitentiary: Crucible of Good Intentions* (1994), Philadelphia Museum of Art for the Eastern State Penitentiary Historic Site, p. 49.
- 7 *Ibid.* p. 40.
- 8 *Ibid.* p. 49 Wearing socks over shoes and lining the wheels of food-carts with leather not only made the corridors more quiet but also made it easier for guards to detect communication between inmates.
- 9 *Ibid.* p. 49. Prison records include an account of inmates who bore a hole through the 20-inch walls separating their cells so they could speak to each other. In 1885, *The Philadelphia Press* published "Two Years in Prison," a story about life at Eastern State that mentions a primitive telephone system inmates installed between their cells.
- 10 *HMP Pentonville* (1997), a work by British artist Darren Almond (illustrated at right), is a powerful demonstration of these conditions. Almond placed a video camera inside a cell at Her Majesty's Prison, Pentonville, England, and relayed the signal, via satellite, to the Institute of Contemporary Art, London. The resulting projection, which was broadcast live at the opening reception and then looped as a recording for the remainder of the exhibition, was accompanied by a live audio signal that many critics described as the most shocking aspect of the piece. In her October, 1997 *Art in America* review of the project, Gilda Williams wrote: "The noise generated by the invisible prison is deafening. You hear a constant, unnerving din that seems always on the verge of erupting into total chaos." Like *Pandemonium*, Almond's work unites an image of an empty prison site to sound generated at the same location. *Image courtesy Matthew Marks Gallery, N.Y.*
- 11 *The Big House* (1997), History Channel documentary on Eastern State Penitentiary, produced and directed by Robert Kirk; narrated by Paul Sorvino.
- 12 Sting and Tina Turner, among other performers, filmed music videos inside Eastern State. To date, two full-length feature films have used the prison as a location, including *Twelve Monkeys*, Terry Gilliam's 1995 adaptation of Chris Marker's *La Jette*.
- 13 An additional eight cell blocks were built between 1877 and 1956.
- 14 Demetz and Blouet, account from 1837, *Eastern State Penitentiary Historic Structures Report*, Mary Ann Thomas, Architects, 1994. p. 369.
- 15 Recessing the cells on the second floor made them slightly smaller than their equivalents on the ground floor.
- 16 Cell Block Seven's extra length made cell 68 at the western end of the corridor the closest to this exterior wall and the origin of the now-legendary escape attributed to bank robber Willie Sutton.
- 17 The original citation reads: "A solemn council was held/At Pandemonium, the high capital/Of Satan and his peers."
- 18 The skylights in Cell Block Seven run crosswise against the corner of the back wall and ceiling of each cell rather than vertically, as they do throughout most of the rest of the prison.
- 19 *Historical Structures Report IV*, p. 290; Teeters and Shearer, p. 86.



20 From a conversation between interviewer Eva Scharrer and the artists, *C Magazine*, (Toronto) July 2005.

21 *Ibid.*

22 Our surprise upon witnessing the beater strike its subject was noted and shared by Sean Kelley (July 2005).

23 *Music, the Brain, and Ecstasy: How Music Captures Our Imagination*, Robert Jourdain, 1997, William Morrow and Company, N.Y., p. 20.

24 In a footnote on page 110 of *Eastern State Penitentiary: Crucible of Good Intentions*, Norman Johnston writes: "Frederick Wines, a nineteenth-century penologist, described the code (illustrated at right) as originating in Russian prisons and spreading to other countries. He suggested that the code was based on two groupings of raps. For example, three raps followed almost immediately by four would signify the letter N. Or sharp raps with knuckles and dull ones with the wrist would distinguish the vertical from the horizontal axis."

	1	2	3	4	5
1	A	B	C	D	E
2	F	G	H	I	J
3	K	L	M	N	O
4	P	Q	R	S	T
5	U	V	W	X	Y
6	Z				

25 "The building is so beautiful. We wanted to give the sense that it is breathing," Janet Cardiff, as quoted by Elizabeth Steiber in "The sound of (weird) music," in the *Art Museum Area Home News*, Philadelphia (June 2, 2005).

26 Sean Kelley, who suggested this image of an x-ray, added that his first thought upon experiencing the effect was to ask himself, "Is this safe?" (July 2005).

27 From a conversation between interviewer Eva Scharrer and the artists, *C Magazine*, (Toronto) July 2005.

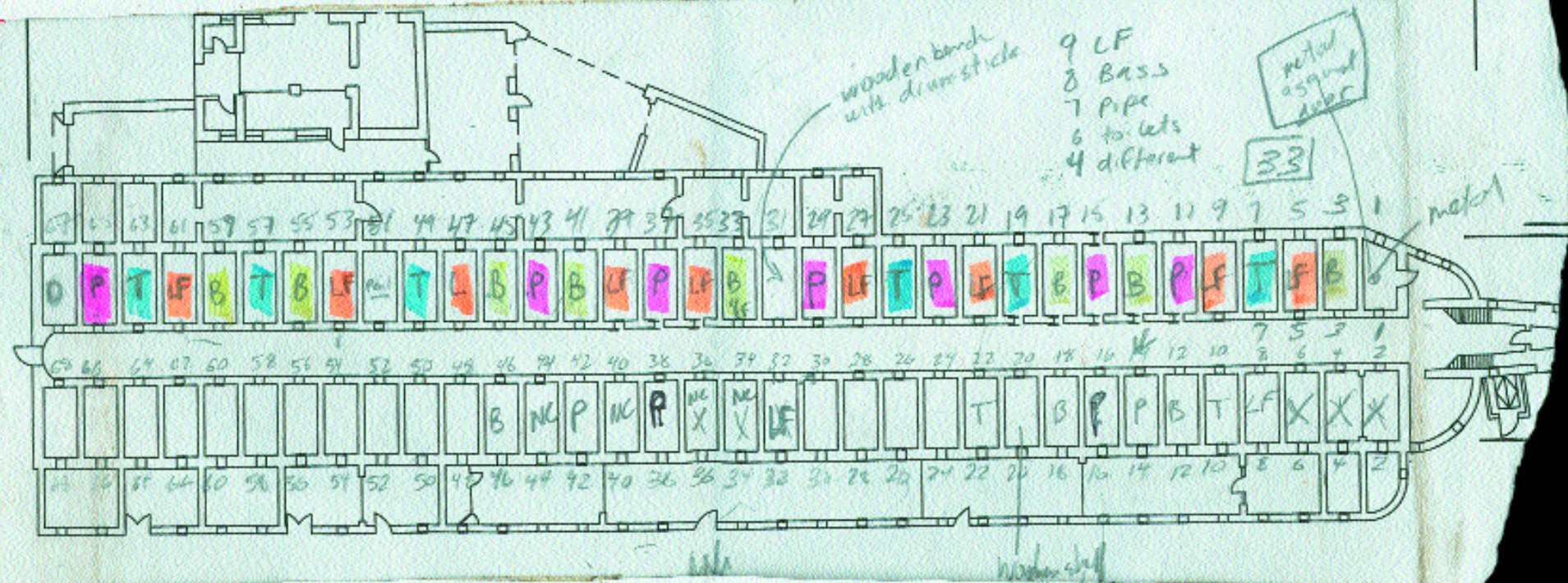
28 This section of *Pandemonium* makes an inadvertent and serendipitous reference to an excerpt from the film *Animal Factory* (2000), which is part of a video project by Alexa Hoyer presented at the same time as *Pandemonium* in Cell Block Ten. Entitled *I Always Wanted*



to go to Paris, France, Hoyer's three-monitor work collages hundreds of clips depicting prison scenes from films made during the last 70 years. The excerpt from *Animal Factory* shows a group of inmates playing makeshift percussion instruments fashioned from objects in their cells (illustrated above). The movie features Willem DaFoe, Edward Furlong, Mickey Rourke, and Steve Buscemi, who also directed the film. Coincidentally, the film's narrative is set at Eastern State Penitentiary but was not filmed at the site. Buscemi also narrates the current version of Eastern State's Acoustiguide tour.

29 There were numerous violent outbreaks at Eastern State in its long history, the bloodiest being the riot of January 8, 1961. Started by an altercation initiated by a prisoner who used the pretense of returning a guitar to an inmate's cell to divert a guard, the conflict escalated into a two-and-a-half-hour battle involving three dozen inmates. The disturbance played a role in the eventual closing of Eastern State a decade later (According to Eastern State Penitentiary Historic site archive, various newspaper articles dating from January through March, 1961).





EASTERN STATE PENITENTIARY AND THE STRUGGLE FOR SILENCE

Sean Kelley, Program Director

Eastern State Penitentiary was intended to be an institution of near-total silence, and today it is. Instinctively, people whisper here.

Against that quiet, *Pandemonium* rings out. When dozens of “beaters” pound in unison on desks, pipes and steel barrels throughout Cell Block Seven, *Pandemonium* can be heard in every corridor and cell of the prison. The steady rhythmic pounding sounds like a riot.

The founders of Eastern State were engaging problems that have plagued every civilization since ancient times: crime and a true system of justice. These ambitious reformers set forth with optimism to establish the humane treatment of criminals. Critics would later charge that the do-gooders merely replaced one form of cruelty with another.

The reformers met for the first time in 1787, choosing a great 18th-century name for their organization: “The Philadelphia Society for Alleviating the Miseries of Public Prisons.” The society was discouraged by conditions in American and European dungeons and jails. Most were large open rooms, in which men and women, petty thieves and murderers, mingled with little supervision. Violent and unspeakably filthy, these institutions did little to improve the character of the prisoners. Many did not survive their sentence. Instead, the society proposed a radical idea: a prison designed to create genuine regret, or penitence, in the hearts of criminals. The reformers proposed construction of the world’s first true “penitentiary.” Part prison, part

The system was inspired, in part, by the Quaker belief that all human beings instinctively seek good and moral choices. The reformers argued that criminals have been distracted from innate goodness by a corrupt society, and only in isolation could they discover the path to penitence. So prisoners had only the light from Heaven (their skylight), the word of God (a King James Bible) and simple work (shoemaking, weaving). They spent one hour a day in their exercise yards, alone, and the other 23 in their cells. They received no visitors, no letters from home, and no news of the outside world. The reformers’ fascination with silence approached an obsession. Officers silenced the wheels of the feeding carts with leather strips and wore wool socks over their shoes.

But even though 20 inches of masonry separated each cell, prisoners constantly struggled to break the silence. They tapped on pipes, yelled into their toilets, and whispered over their exercise yard walls. Warden Samuel Wood wrote in his log book on June 27, 1833, “No. 122, having on several occasions got the men next to him talking and being detected in the act, last evening I ordered the straight jacket and the gag.”

When Eastern State opened in 1829, it was one of the largest and most expensive buildings in the United States. Within 10 years, it became the most influential prison ever built. As delegations and tourists flocked to Philadelphia in the 1830s and 1840s to study the Pennsylvania System and its architectural wonder — with its revolutionary plumbing and heating, and its incredible scale — a debate arose about the effectiveness and compassion of solitary confinement. Was it cruel to hold men and women in such strict isolation and silence?

Alexis de Tocqueville visited in 1831 with Gustave de Beaumont for the French government. They wrote in their official report:

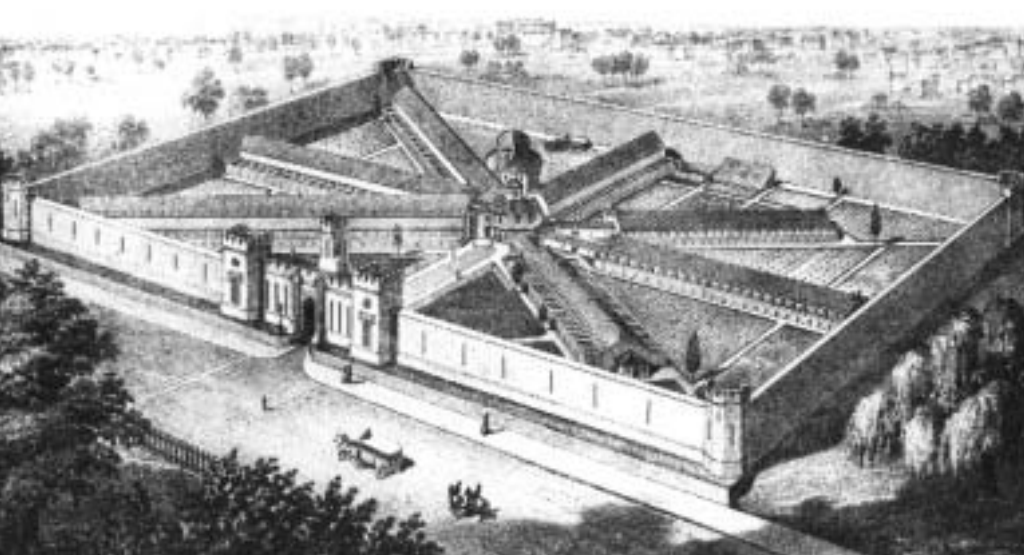
Thrown into solitude... [the prisoner] reflects. Placed alone, in view of his crime, he learns to hate it...

Charles Dickens did not agree. He recounts his 1842 visit in his travel journal, *American Notes*:

In its intention I am well convinced that it is kind, humane, and meant for reformation; but I am persuaded that those who designed this system of Prison Discipline... do not know what it is that they are doing. I hold this slow and daily tampering with the mysteries of the brain to be immeasurably worse than any torture of the body...

By the mid-1800s, many joined in Dickens’ accusation that prolonged isolation would drive the prisoners to insanity. And indeed it did.

Over the decades the system of solitary confinement at Eastern State did not so much collapse as erode. Changes were made to the building. Cells contained two or three prisoners, and in small ways the outside world intruded. Finally, the critics prevailed: The Pennsylvania System was abandoned in 1913.





Even then, Eastern State remained relatively quiet, as prisons go. As the Department of Corrections began to house the state's aging population of "Lifers" at Eastern State, the ancient prison was increasingly filled with old men. Inmate Mack Mickens remembers an orderly place. "If you wanted to yell and carry on, everyone would tell you to go outside, make your noise in the yard. Not just officers, I mean the inmates too. Didn't nobody want that kind of carrying on inside."

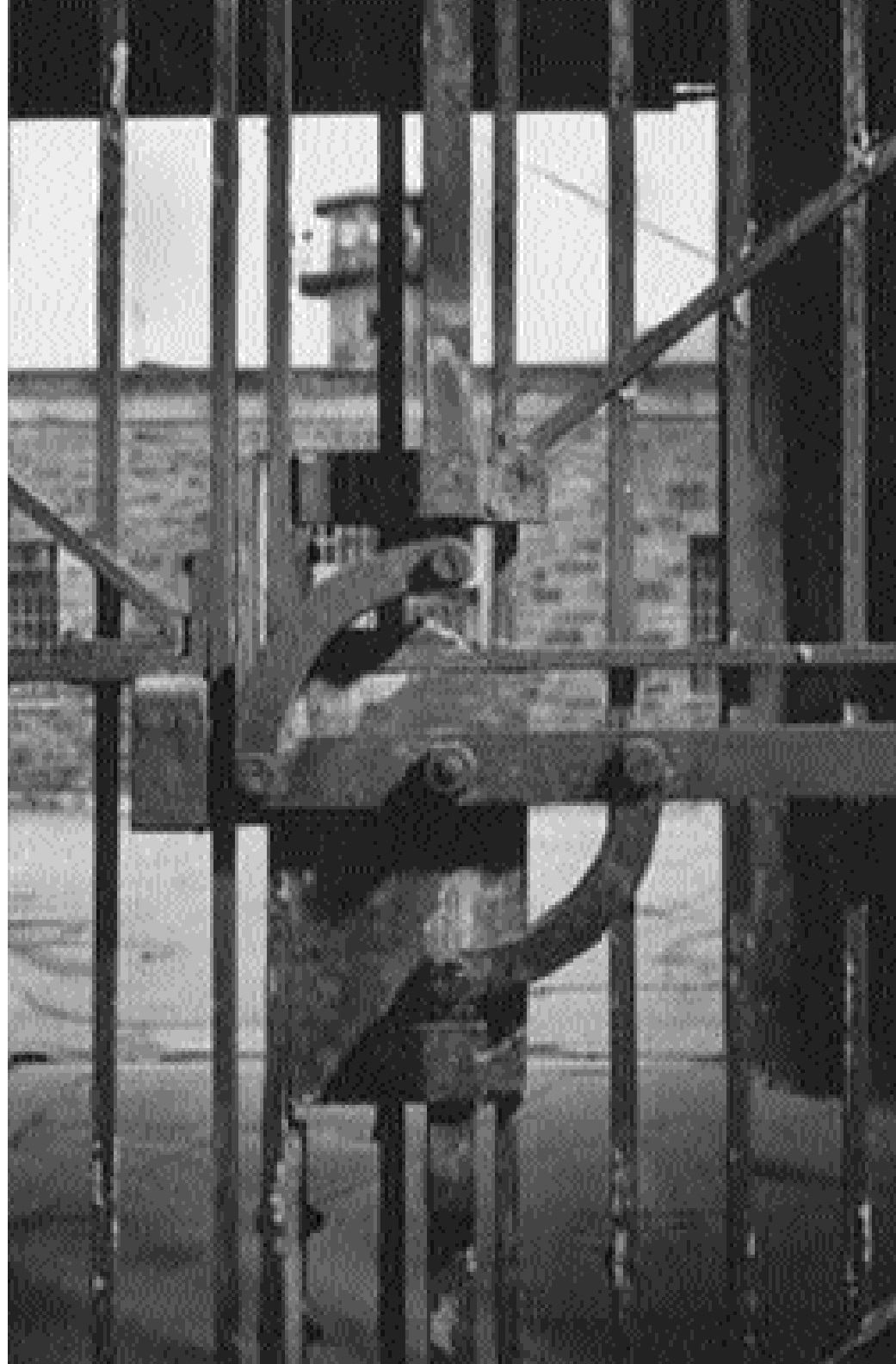
As early as 1929 there was talk of closing Eastern State, but not until 1970, when the prison was 141 years old, did the last of the prisoners move out. Eastern State was finally, truly, silent. A colony of feral cats took up residence, shaded by a canopy of huge Paulownia trees.

In its chaos and clatter, *Pandemonium* evokes the penitentiary's troubled past. I walked through the piece with Ray Hill, who spent four years in a Texas prison and hosts a weekly radio program for inmates, "The Prison Show." Hill found the piece deeply moving, and disquieting. "The worst part," Hill said, "is when it's silent."

On page 36: Engraving of Eastern State Penitentiary. Eastern State Penitentiary's hub and spoke design was the model for an estimated three hundred prisons world-wide. This engraving by Samuel Cowperthwaite, convict number 2954, shows Architect John Haviland's seven original cellblocks spreading like the spokes of a wheel. *The State Penitentiary, for the Eastern District of Pennsylvania*, 1855. Lithograph by P.S. Duval and Co., 8 3/4" x 10 7/16". Collection: Eastern State Penitentiary Historic Site

Above: Iron gag, one of the punishments used at Eastern State Penitentiary, 1830s. Wood engraving. From Thomas B. McElwee, *A Concise History of the Eastern Penitentiary of Pennsylvania* (Philadelphia: Neall and Massey, 1835).

Right: © 1999 Mark Perrott. All rights reserved.



Selected Solo Exhibitions

2005 *Directions: Words Drawn in Water*, Hirshhorn Museum, Washington, D.C. (Cardiff)

The Secret Hotel, Kunsthaus, Bregenz, Austria

Cardiff and Miller: Feedback and Hill Climbing, Powerhouse, Memphis, Memphis, Tn.

Pandemonium, Eastern State Penitentiary, Philadelphia, Pa.

Ghost Machine, a Videowalk, Hebbel am Ufer, Berlin, Germany

2004 *Cardiff and Miller: Road Trip*, Galerie Barbara Weiss, Berlin, Germany

Her Long Black Hair, Public Art Fund, New York, N.Y. (also 2005) (Cardiff)

Janet Cardiff: Walking Thru, T-BA 21, Vienna, Austria (Cardiff)

Cardiff and Miller, Luhring Augustine Gallery, New York, N.Y.

Recent Work, Sheffield Millennium Galleries, Sheffield, U.K.

Laura: A Web Project, www.eyesoflaura.org, Vancouver Art Gallery, Vancouver, B.C., Canada (Cardiff)

2003 *The Berlin Files*, Portikus, Frankfurt am Main, Germany

Janet Cardiff and George Bures Miller, Whitechapel Art Gallery, London, U.K.

Janet Cardiff: A Survey including Collaborations with George Bures Miller, Castello di Rivoli, Turin, Italy

Janet Cardiff and George Bures Miller, Astrop Ferneley Museum, Oslo, Norway

The Forty-Part Motet, Pori Art Museum, Pori, Finland (Cardiff)

The Paradise Institute and Other Works by Janet Cardiff and George Bures Miller, Walter Phillips Gallery, Banff, Alberta, Canada

2002 *The Paradise Institute*, The Powerplant Gallery, Toronto, Canada; The National Gallery of Canada, Ottawa, Canada; Luhring Augustine Gallery, New York, N.Y.

Janet Cardiff and George Bures Miller, Hamburger Bahnhof, Berlin, Germany

2001 *The Paradise Institute*, The Canadian Pavilion, Venice Biennale, Venice, Italy

Janet Cardiff: A Survey of Works, Including Collaborations with George Bures Miller, P.S.1 Contemporary Art Center, Long Island City, N.Y.

The Forty-Part Motet, The National Gallery of Canada, Salisbury Cathedral, as part of the Salisbury Festival, Ottawa; BALTIC Gateshead, U.K.; P.S. 1 Contemporary Art Center, New York, N.Y.; Now Festival, Nottingham, U.K.; The New Art Gallery, Walsall, U.K. (Cardiff)

The Muriel Lake Incident, Southern Alberta Art Gallery, Alberta, B.C., Canada

2000 *Janet Cardiff*, Kunstraum Munich, Munich, Germany (Cardiff)

A Large Slow River, Oakville Galleries, Oakville, Ontario, Canada (Cardiff)

1999 *The Missing Voice (Case Study B)*, Artangel, London, U.K. (Cardiff)

1997 *The Empty Room*, Raum Aktueller Kunst, Vienna, Austria

The Dark Pool, Morris Healy Gallery, New York, N.Y.

Playhouse, Gallery Barbara Weiss, Berlin, Germany (Cardiff)

1996 *Gallery Optica*, Montreal, Quebec, Canada (Cardiff)

Selected Group Exhibitions

2005 *Ecstasy: In and About Altered States*, The Geffen Contemporary at MOCA, Los Angeles, Ca.

Faces in the Crowd, Whitechapel Gallery, Castello di Rivoli, Turin, Italy

Fast Forward, Centro Cultural Conde Duque, Madrid, Spain

Guardami – Percezione del Video (Look at Me – Video Perception), Palazzo delle Papesse, Siena, Italy

Istanbul Biennial Eindhoven, Van Abbemuseum, Eindhoven, The Netherlands

Take Two: Worlds and Views: Contemporary Art from the Collection, Museum of Modern Art, New York, N.Y.

Tell Me, Musée National des Beaux-Arts, Quebec City, Quebec, Canada

Yokohama Triennale of Contemporary Art, Yokahama, Japan

2004 *1st International Biennale Lodz (House Burning)*, Lodz, Poland

Modus Operandi (Telephone/Time), T-B A21, Vienna, Austria

The Ten Commandments, Deutsche-Hygiene Museum, Dresden, Germany (Cardiff)

The Future Has a Silver Lining: Genealogies of Glamour, Migros Museum, Zurich, Switzerland

Everything Is Connected, Astrup Fearnely Museum of Modern Art, Oslo, Norway

Videodreams: Between the Cinematic and the Theatrical, Kunsthaus, Graz, Austria

2003 *Fantasy Underfoot: The 47th Corcoran Biennial*, Corcoran Gallery of Art, Washington, D.C.

Somewhere Better Than This Place, The Contemporary Arts Center, Cincinnati, Ohio (Cardiff)

Uneasy Space – Interactions with Twelve Artists, Site Santa Fe, Santa Fe, N.M.

Performative Installation #1, Begeben sind Konstruktion und Situation, Galerie im Taxispalais, Innsbruck, Germany

>>Fast Forward Media Art<< *Sammlung Goetz*, Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany

Love Planet, Benese Corporation, Okayama, Japan

On Stage, Kunstverein Hannover, Hannover, Germany

The Forty-Part Motet, Biennale Bern, Bern, Switzerland; Octobre en Normandie, Rouen, France (Cardiff)

2002 *Future Cinema*, ZKM, Karlsruhe, Germany

(The World May Be) Fantastic, Sydney Biennial, 2002, International Festival of Contemporary Art, Sydney, Australia

Sphere, Sir John Soane's Museum, London, U.K.

2001 *100 Wishes*, Ludwig Museum, Cologne, Germany

TRANS Editions, Chac Mool Gallery, West Hollywood, Ca.

9e Biennale d'Image en Mouvement 2001, MAMCO, Centre pour l'Image Contemporaine, St. Genève, Geneva, Switzerland

101010: Art in Technological Times, San Francisco Museum of Modern Art, San Francisco, Ca. (Cardiff)

Elusive Paradise, The National Gallery of Canada, Ottawa, Canada (Cardiff)

Black Box, Kunstmuseum, Bern, Switzerland (Cardiff)

2000 *Mixing Memory and Desire*, New Museum of Art, Lucerne, Switzerland

Untitled (Sculpture), Lühring Augustine Gallery, New York, N.Y.

Wonderland, St. Louis Art Museum, St. Louis, Mo. (Cardiff)

La Ville, le Jardin, la Mémoire, Académie de France, Villa Medici, Rome, Italy (Cardiff)

Collection 2000, Tate Modern, London, U.K.

LIFE, After the Squirrel, Location One, New York, N.Y.

1999 *The Carnegie International 99/00*, The Carnegie Museum of Art, Pittsburgh, Pa. (Cardiff)

6th International Istanbul Biennial, Istanbul, Turkey

The Museum as Muse: Artists Reflect, The Museum of Modern Art, New York, N.Y. (Cardiff)

TALK.Show - Die Kunst der Kommunikation in der 90er Jahreun, Von der Heydt Museum, Wuppertal, Germany; Haus der Kunst, Munich, Germany

Voices, Le Fresnoy, Lille, France

Musiques en Scène, Musée Art Contemporain, Lyon, France

1998 *XXIV Bienal de Sao Paulo (Roterios Canadae Estados Unidos)*, Sao Paulo, Brazil (Cardiff)

Voices, Witte de Witte, Rotterdam, Netherlands; The Miro Foundation, Barcelona, Spain

Wanås '98, The Wanås Foundation, Knislinge, Sweden (Cardiff)

1997 *Skulptur: Projekte in Münster '97*, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, Germany (Cardiff)

Present Tense: Nine Artists in the Nineties, San Francisco Museum of Modern Art, San Francisco, Ca. (Cardiff)

1996 *Thinking Walking and Thinking, NowHere*, Louisiana Museum, Humlebaek, Denmark (Cardiff)

Alberta Biennial for Contemporary Art, Edmonton Art Gallery, The Glenbow Museum, Edmonton, Alberta, Canada

Catalogues and Essays

2005 Schaub, Mirjam, "Janet Cardiff: The Walk Book." Edited by Thyssen-Bornemisza Art Contemporary, Vienna, Austria, in collaboration with Public Art Fund, New York, N.Y.

"Files," Museo de Arte Contemporaneo de Castilla Y Leon, p. 026

2004 Biesenbach, Klaus, "Die Zehn Gebote," Deutsche Hygiene-Museum, Dresden, Germany, p. 21

Hoffman, Jens, "Artists' Favorites, Act II," Institute of Contemporary Art, London, U.K., p. 8

Paz, Bernardo, "The Forty-Part Motet," Centro de Art Contemporanea, Inhotim Minas Gerais, Brazil, p. 20

2003 *Budak, Adam, "Video Dreams, Between the Cinematic and the Theatrical," Kunsthaus Graz, Austria, pp. 20-21

Collins, Thom, *Somewhere Better Than This Place, The Contemporary Arts Center*, Cincinnati, Ohio, June-November, pp.104-107

*Goetz, Ingvild / Stephan Urbaschek, ">>Fast Forward, Media Art<< Sammlung Goetz," Karlsruhe, Germany, pp. 112-117

*Nollert, Angelika, "Performative Installation," Siemens Arts Program, Munich, Germany

Rosenthal, Mark, "Understanding Installation Art, From Duchamp to Holzer," Prestel, N.Y., pp. 85-7

*Von Habsburg, Francesca, "Brightness," Thyssen-Bornemisza Contemporary Art Foundation, Dubrovnik, Croatia, pp. 26-7

2002 *Christov-Bakargiev, Carolyn, "Do you know those moments..." Janet Cardiff - George Bures Miller, Astrup Fearnley Museet for Moderne Kunst, Oslo, Norway

Grosenick, Uta / Burkhard Riemschneider, "Art Now - 137 Artists at the Rise of the New Millennium," Taschen, p. 80

*Lerner, Adam, "The 47th Corcoran Biennial," Corcoran Gallery of Art, Washington, D.C., pp. 42-45

Lingwood, James, "Janet Cardiff: The Missing Voice," Off Limits: 40 Artangel Projects, London, U.K., pp. 114-115

Baerwaldt, Wayne and Dana Samuel, "George Bures Miller, Simple Experiments in Aerodynamics: 6 & 7, Mercer Union, Toronto, Ottawa, Canada

*Christov-Bakargiev, Carolyn, "Janet Cardiff: A Survey of Works including collaborations with George Bures Miller," P.S.1 Contemporary Art Center, Long Island City, N.Y.

Beil, Ralf, "Janet Cardiff: To Touch," Black Box: Der Schwarzraum in der Kunst, Kunstmuseum Bern, Bern, Switzerland

*Blase, Christoph, "Janet Cardiff and George Bures Miller," Centre pour l'Image Contemporaine Saint-Gervais, Geneva, Switzerland

Fleming, Marnie, *A Large Slow River*, Oakville Galleries, Oakville, Ontario, Canada

Graze, Sue, "Words and Image" in *Converge*, Miami Art Museum, Miami, Fl.

*Kölle, Brigitte, and Wayne Baerwaldt, *The Paradise Institute*, Canadian Pavilion, XLIX Biennale Di Venezia, Venice, Italy

*Meyer-Büser, Susanne, "Janet Cardiff/George Bures Miller," *Looking at You*, documenta und Museum Fridericianum, Kassel, Germany

Obrist, Hans Ulrich, "Sonic City" and "Rumours," *Mutations*, ACTAR, Barcelona, Spain

2000 Blazwick, Iwona, "Janet Cardiff" in *Fresh Cream*, Phaidon Press, pp. 184-189

Loock, Ulrich, and Daniel Kurjakovic, *Mixing Memory and Desire*, Neues Kunstmuseum, Lucerne, Switzerland

Steiner, Rochelle, *Wonderland*, St. Louis Art Museum, St. Louis, Mo.

1999 Christov-Bakargiev, Carolyn and Madeleine Grynsztejn, "Janet Cardiff," in *CI : 99/00/V02, Carnegie International 1999/2000*, Carnegie Museum of Art, Pittsburgh, Pa.

*Garneau, David, "Janet Cardiff & George Bures Miller," in Paolo Colombo and N. Fulya Erdemci, ed. *The Passion and the Wave*, 6th international Biennial, Istanbul, Turkey, pp. 58-61

*Meyer-Büser, Susanne and Bernhart Schwenk, "TALK.Show - Die Kunst der Kommunikation in der 90er Jahren," Von der Heydt Museum, Haus der Kunst, Munich, Germany

Scott, Kitty, "Janet Cardiff," in Kynaston McShine, ed., *The Museum as Muse: Artists Reflect*, The Museum of Modern Art, New York, N.Y.

Scott, Kitty, "I want you to walk with me," Janet Cardiff: The Missing Voice, (Case Study B), Artangel, London, U. K.

Van der Sande, Bridgitte, *Divine Comedie*, Fort Asperen, Asperen, The Netherlands

1998 Fortin, Sylvie, "Journeys Through Memory Gardens and Other Impossible Homecomings," and John S. Weber, "Janet Cardiff," in Laurence Bosse, Carolyn Christov-Bakargiev, and Hans Ulrich Obrist, *La Ville, le Jardin, la Mémoire: 1. La Ville*, Académie de France à Rome Villa Medici, Rome, Italy

Mesquita, Ivo, "Antropofagia: Art History as a Ready-Made-in-Waiting," "Roteiros Canadæ Estados Unidos," in Paulo Herkenhoff and Adriano Pedrosa, *XXIV Bienal de Sao Paulo*, Fundacao, Sao Paulo, Brazil

Phillips, Christopher, *Voices*, Witte de Witte, Miro Foundation, Le Fresnoy, The Netherlands

Wachtmeister, Marika and C-G, Wanås 1998, *The Wanås Foundation*, Knislinge, Sweden

"Places In Gothenburg," Gothenburg Cultural Board, Gothenburg, Sweden

1997 Busmann, Klaus, Kasper König, and Florian Matzner, *Contemporary Sculpture Projects in Münster*, 1997, Westfälisches Landesmuseum, Münster, Germany

*Sawchuck, Kim, "The Sensation of Sounds," in Kathryn Burns, *Auricle Interchange, Installations by Janet Cardiff and George Bures Miller*, Muttart Public Art Gallery, Calgary, Alberta, Canada

Warland, Betsy, "Whisper in my Ear, Jane Williams, Annie Martin, Janet Cardiff," AKA, Saskatoon, Saskatchewan, Canada

Weber, John, "Janet Cardiff," *Present Tense, Nine Artists in the Nineties*, San Francisco Museum of Modern Art, San Francisco, Ca.

1996 Ferguson, Bruce, *NowHere Louisiana*, Museum Louisiana, Humlebaek, Denmark

Selected Reviews and Articles

2005 "Ghost Machine. A Video Walk by Janet Cardiff and George Bures Miller," *Berlinale Journal*, February 10-20, p. 80

Boxer, Sarah, "When Seeing is Not Always Believing," *The New York Times*, July 11

Davila, Thierry, "Une Cineplastique Generalisee," *Esse Arts + Options*, Spring/Summer, No. 54, p. 6

Heuer, Megan, "They Can't Take the Heat," *ARTnews*, January, p. 32

Kuhn, Nicola, "Kleine Miss in Ohr," *Der Tagesspiegel*, February 10, p. 34

*Sozanski, Edward, "Artists Provide Good Reason to go to Prison," *The Philadelphia Inquirer*, June 12, p. H1

*Tilmann, Christina, "Dreh Dich Nicht Um!," *Tagesspiegel*, February 10, p. 34

2004 Ohlin, Alex, "Something to be Desired," *Art Papers*, Jan/Feb, pp. 35-39

Kbm, "Wann Bilder Zählen," *Tip Berlin*, No. 22, p. 82

Ratner, Megan, "Janet Cardiff, Central Park Walk," *Frieze*, Nov/Dec, #87, pp. 115-6

2003 Coomer, Martin, "#7 My Name is Janet Cardiff," *Time Out London*, June 4-11, p. 7

*Cruewell, Konstance, "Stockdunkel," *Frankfurter Allgemeine Zeitung*, February 17, p. 64

*Homann, Silke, "Die Melodie des Tischnachbarn," *Frankfurter Allgemeine Zeitung*, February 17, p. 39

2002 Armour, Nicole, "Suspending Disbelief: The filmic art of Janet Cardiff," *Cinemascope* pp. 8-10

Briers, David, "Janet Cardiff," *Art Monthly*, January, pp. 45-6

Crevier, Lyne, "Vues en Trompe-l'Oeil," *ici*, May 23-29, p. 11

Delgado, Jérôme, "Seul à Seul avec Cardiff," *La Presse*, May 25, p. D14

D'Souza, Aruna, "A World of Sound," *Art in America*, April, pp. 110-115, 161

Egoyan, Atom, "Interview with Janet Cardiff," *Bomb*, Spring

Gilman-Sevcik, Frantiska and Tim, "Janet Cardiff P.S.1," *Flash Art*, March-April, pp.102-103

Giuliano, Charles, "Sounding off: Janet Cardiff," *Maverick Arts*, Issue 64, June

Grande, John, *Art Papers Magazine*, September/October

Hanna, Dierdre, "Sounds of Silence," *Modern Painters*, Winter, pp.102-103

*Johnson, Ken, "Janet Cardiff and George Bures Miller – The Paradise Institute," *The New York Times*, April 12, p. E36

Lamarche, Bernard, "Promenades dans l'Espace et le Temps," *Le Devoir*, June 17, p. A1-2

Lehman, Henry, "Sound Competes with What We See," *The Gazette*, June 1, p. G6

*Miller, Marcus, "The Aesthetics of Immersion," *Canadian Medical Association Journal*, August 20, vol. 167, No. 4

Oßwald, Anja, "Medezin mit Zucker," *Zitty Berlin*, February 7, p. 82

*Pauly, Katrin, "Wenn der Zuschauer zur Kunst wird," *Berliner Morgenpost*, February 22

Redfern, Christine, "Soundscapes," *Mirror*, May 30 – June 5, p. 52

Saltz, Jerry, "Positively 24th Street," *Village Voice*, April 9, p. 59

Simpson, Bennett, "Walk on By," *Frieze*, issue 66, April, pp. 82-85

Sundell, Margaret, "Janet Cardiff: P.S.1 Contemporary Art Center," *Artforum*, January

*Tilman, Christina, "Die Angst des Künstlers vor dem Kinogänger," *Tagespiegel*, February 24

Valdez, Sarah, "Gallery Review at Luhring Augustine," *Paper*, April, p. 134

*Vaughn, R.M., "Partners in Art and Life," *The Globe and Mail*, July 17, pp. R1-5

Villeneuve, Paquerette, "Janet Cardiff à l'École," *Vie des Arts*, no. 186, p. 30

*Viveros-Faune, Faune, "The Paradise Institute," *New York Press*, April 17-23, p. 27

Volk, Gregory, "Janet Cardiff, P.S.1 Contemporary Art Center," *tema celeste*, Jan/Feb, p. 80

Wiebrecht, Ulrike, "Janet Cardiff: Wechselbad der Sinne," *Vernissage Berlin*, Winter, pp. 48-53

*Yablonsky, Linda, "Janet Cardiff and George Bures Miller, The Paradise Institute," *Time Out New York*, April 4-11, p. 55

2001 Barriere, Caroline, "Janet Cardiff Lauréate du Prix du Millénaire," *Le Droit*, Ottawa-Hull, March 8, p. 34

*Christov-Bakargiev, Carolyn, "And the Winner is...," *tema celeste Contemporary Art*, Summer, p. 38

*Blase, Christoph, "Das Video und sein Environment," *Kunstbulletin*, July/August

Borins, Sara, "Four Nights in the Funhouse," *Saturday Night*, July 14, pp. 22-28

Carr-Harris, Ian, "The Art of Travel," *Canadian Art*, Fall, pp. 69-75

*Cork, Richard, "Too Many Tours Spoil the Broth," *The Times*, London, June 13, p. 17

*Dormont, Richard, "Postcards from The Cutting Edge," *The Daily Telegraph*, June 13, p. 21

*Doyle Driedger, Sharon, "Maclean's Honour Roll: George Bures Miller & Janet Cardiff," *Macleans*, December 24, p. 39

*Elgstrand, Gregory, "The Paradise Institute," *Artichoke*, Fall/Winter, pp. 12-16

*Erfle, Anne, "Kino für Sinneasten," *Süddeutsche Zeitung*, June 12, p. 16

*Frehner, Matthias, "Kunst für Spaziergänger," *Neue Zürcher Zeitung*, June 9

*Funcke, Bettina, "Between the Lines," *Flash Art*, July/September, p. 92

*Gopnick, Blake, "Whatever Floats your Boat," *The Washington Post*, June 10, p. G1

Griffin, Tim, "Aural Tradition," *Vogue*, October, p. 292

*Hoptman, Laura, "Videodrome," *Flash Art*, July/September, p. 91

*Kimmelman, Michael, "The 49th Venice Biennale: Arty, Artful, Artless," *The New York Times*, June 20, p. 1

Kimmelman, Michael, "Janet Cardiff," *The New York Times*, November 30, p. E36

*Kipphoff, Petra, "In den Dunkelkammern," *Die Zeit*, June 13, p. 25

*Kniebe, Tobias, "Der installierte Drink," *Süddeutsche Zeitung*, September 10, p. 19

*Kreis, Elfi, Schluesselrolle, Kanade: "Janet Cardiff und George Bures Miller," *Kunstzeitung*, June, p. 58

Lacayo, Richard, "Feasts for the Eyes and Ears," *TIME*, October 15, p. 90

Lammerich, Yvonne, "Cinema Arcade," *Revue de l'Art Actuel*, Sept/Oct/Nov, pp. 70-76

*McEwen, John, "Pushy Culture Vultures," *The Sunday Telegraph*, June 17, p. 11

Milroy, Sarah, "The Invisible Masterpiece," *The Globe*, Toronto, Ontario, Canada, March 8, pp. R1, R6.

*Penaloza, Si Si, "Paradise at the Venice Biennale," *C International Contemporary Art*, Toronto, No. 70, Summer, p. 11

Pinder, David, "Ghostly Footsteps: Voices, Memories and Walks in the City," *Ecumene, A Journal of Cultural Geographies*, Vol. 8, number 1, pp. 1-19

Rebentisch, Juliane, "Das Publikum und Seine Zeit," *Texte Zur Kunst*, September, pp. 61-65

Schmidt, Thomas E., "In der Dunkelkammern," *Die Zeit*, June 13

*Scott, Melanie, "Enchanting Work Wins \$50,000 Prize," *The Ottawa Citizen*, March 8, p. F1

*Vogel, Carol, "The Art World Returns to Venice," *The New York Times*, June 14, p. 1

*Von Naso, Rüdiger, "Biennale 2001," *Madame*, August

*Wagner, Thomas, "Hochplateau für Landvermesser," *Frankfurter Allgemeine Zeitung*, June 9

*Walsh, Meeka and Robert Enright, "Pleasure Principles: The Art of Janet Cardiff and George Bures Miller," *Border Crossings*, pp. 22-35

*Wattie, Chris, "\$50,000 Art Prize Goes to Cunning Array of Speakers," *National Post*, vol. 3, No.111, March 8, pp. A1, A9

White, Murray, "Put on the Headphones but Don't Trust Your Ears," *The New York Times*, October 14, p. 37

*Williams, Megan, "Venetial Ball," *Flare*, September, pp. 72-74

2000 Biagioli, Monica, "Janet Cardiff: The Missing Voice (Case Study B): An Audio Walk," *Artfocus*, Winter/Spring, pp. 12-14

Boxer, Sarah, "An Artist Who Travels With You (on Tape, That Is)," *The New York Times*, August 8, pp. E1-E3

Kreuger, Anders, "The Passion and the Wave," *Artelier*, pp. 79-81

Leffingwell, Edward, "Carnegie Ramble," *Art in America*, March, pp. 4-5

Milevska, Suzana, "Biennale Istanbul," *Springerin*, December 99/February 00

Phillips, Christopher, "Band of Outsiders," *Art in America*, April, p. 71

Williams, Gilda "Reviews: 6th Istanbul Biennial," *Art Monthly*, December '99/January '00, pp. 26-7

1999 Bishop, Claire, "Janet Cardiff/Whitechapel," *Flash Art*, November - December, p. 119

Heartney, Eleanor, "A Cabinet of Critiques," *Art in America*, December, p. 121

Heartney, Eleanor, "Istanbul: Sixième Biennale," *Artpress*, France, December, p. 70

Withers, Rachel, "Janet Cardiff / Artangel," *Artforum*, December, p. 157

