

SHEENA HOSZKO

希娜·霍斯科

CORRECTIONAL SERVICE CANADA  
ACCOMMODATION

GUIDELINES:

MENTAL HEALTHCARE  
FACILITY 10M<sup>2</sup> X 2

加拿大懲教署空間分配指南：  
心理保健設施10M<sup>2</sup> X 2

*Correctional Service Canada Accommodation Guidelines: Mental Healthcare Facility 10m<sup>2</sup> x 2* is a sculptural artwork based on the Correctional Service Canada's (CSC) "Federal Correctional Facilities Accommodation Guidelines." Obtained in 2015 via an access-to-information request, this 700-page document is used by CSC for the building, maintenance, and everyday operations of prisons. In a section named "Mental Healthcare Facility," CSC outlines the locations and spatial dimensions required for waiting rooms, bathrooms, and staff offices for the mental health wing in a prison. People with severe trauma and/or mental illnesses, due to a lack of resources for their care on the outside, are disproportionately imprisoned by CSC.<sup>1</sup> Parallel to this, symptoms of mental illness increase when people are incarcerated; the notion of "care" in a carceral context is thus an oxymoron, as the conditions of imprisonment are incongruent with treatment or rehabilitation.<sup>2</sup>

*Correctional Service Canada Accommodation Guidelines: Mental Healthcare Facility 10m<sup>2</sup> x 2* consists of two closed structures that fill The New Gallery space, referring specifically to the 10m<sup>2</sup> minimum spatial requirements for mental healthcare waiting rooms and treatment rooms. Within the gallery these spaces are constructed out of rented "pipe and drape," a type of temporary architecture often used for dividing spaces within warehouses, stadiums, office buildings, and other open environments. "Walls" of pipe and drape hang from ceiling to floor, recalling dividers from ambiguous institutional spaces, like hospital curtains or cubicle separators—a provisional architecture that both reveals and hides. Once the exhibition period is over, the materials are returned to the rental company to be used again, suggesting that structures of incarceration circulate widely throughout society. The rooms take up most of the exhibition space; unable to enter the structures, viewers are thus constrained to the rest of the gallery with limited room to move.

《加拿大懲教署空間分配指南：心理保健設施10m<sup>2</sup> x 2》是一個基於加拿大懲教署的聯邦懲教設施空間分配指南的雕塑作品。這個長達700頁的文件被用於加拿大懲教署（CSC）對監獄空間的維護以及其每日的運作。藝術家在2015年申請獲批后得到此文件。在其中的一個題為「心理保健設施」的章節，加拿大懲教署概述了對監獄里心理健康部門的候診室、洗手間和工作人員辦公室的位置和空間維度的要求。由於在監獄外得不到足夠的呵護，有嚴重心理創傷或者精神疾病（或者兩者都有）的人會被懲教署不成比例地監禁起來。<sup>1</sup> 諷刺的是，當這些人被監禁的時候，精神疾病的症狀會增多；所謂的“呵護”，在一個監獄的環境里因此是一個矛盾的概念。因為監獄的條件和治療或者康復活動所需要的條件是不一致的。<sup>2</sup>

《加拿大懲教署空間分配指南：心理保健設施10m<sup>2</sup> x 2》由兩個封閉的結構組成。這兩個結構充分利用了新畫廊的展覽空間。標題中的10m<sup>2</sup>，也就是10平方米，指的是心理保健部門的候診室和治療室的最低空間大小。在畫廊里，這些空間由租來的「鐵管和隔簾」隔開。「鐵管和隔簾」是一種在倉庫、露天體育場、辦公樓以及其他開放式空間里被用來劃分空間的臨時措施。如牆面一般的鐵管和隔簾從天花板掛起，垂到地下，令人想起模稜兩可的在制度空間里被廣泛使用的空間分割器（例如醫院里的簾子，辦公室里的塑料隔板。這樣臨時的材料既在揭露著些什麼，又在隱藏著些什麼。該展覽結束後，所有的材料將會被歸還租賃公司以被再次使用。這暗示了組成監禁空間的材料在社會中廣泛傳播。作品中的這些隔間佔用了畫廊的大部分空間；因為不能進入這些隔間，觀眾只能在剩餘的空間里非常有限地移動。

November 26th, 2016

Dear Sheena,

So hard to write now, to keep writing, to think while we all grieve. What exactly are we grieving now? And how is it that even though we know not much has changed, we also know that so much has and so much will? I don't even want to write the name. I don't even want to name what embodies all that horror. How do we name, give a name, to the violence that is to come, even as it is already here? But things will change for the worse, no matter what—that is certain. I am flooded with the feeling that overtook my body after 9/11. Maybe we can call it fear for now. But it was more than that. My first thought: so many more people of colour are going to end up in prison. And surely, by now you've heard that on November 9, 2016, there was a 43.13% hike in stocks for the Corrections Corporation of America.

You asked me to write something for your show, for what you made that will be presented in a gallery space, and I thought deeply about how a written piece would matter in such a context, how it would stand alongside the work, presented in the space. As a writer, I am honoured that you asked me to participate. I assume you also asked me because I know some things about carceral spaces, and because you have heard me call myself a prison abolitionist.

But I want to stop claiming that as an identity. Nothing is done in pronouncing who I am, a mere representation of a self. My initial intention in writing so, saying so, and proclaiming so held me responsible to a politics I did not yet understand. Doing so held me accountable; I would have to take action that was louder than my word.

I came to prison abolition through intuition, trying to sustain emotional distance from my research work on Palestine. I took a detour into architecture, to think materially about how spaces of violence are constructed, which gave

me the space to think less emotionally about their effects and how they were hurting my body. This started with understanding occupation and colonization as design projects. Not much can be done without the spaces that are built to do them in, to have those systems condition what is to be done. Focusing on the materiality of space gave me a more concrete view of the ideologies at play. It's by drawing that line on the map, the one that makes a space appear, that relations are conditioned on the ground—whether what is being built is a settlement or a prison. The landscape shifts, and bodies are affected; lives are at stake. Colonization and occupation have led to mechanisms of incarceration that expand beyond the prison itself. I know you know this. Your work shows this, and tries to let us in on the effects. “Us,” meaning people on the outside, “us” who just don't know.

It is very difficult to access information on prisons in Canada. Corrections Services Canada (CSC) does a good job of hiding what happens inside, keeping this secret from the public. Your work is so important because it offers a way in for people who are not privy to the information that the design manual provides. Those on the outside who have never been inside a Canadian prison, who have never been incarcerated, don't know what that space looks like, how it functions, what it does, and how it conditions and perpetuates violence. By providing a glimpse into the design elements of CSC you allow us to think further about the accountability of practitioners, such as architects and designers, and how the building of prisons extends beyond a national issue, as a capitalist, global project.

Prisons function as the implementation of new borders, and people are fundamentally separated from each other based on this fact. The inside and outside become a specific boundary. Creating the infrastructure creates a border, and people are separated from the population, the public realm. Carceral spaces are based on separation and isolation. I feel, Sheena, that your work challenges this violent manoeuvre. To have us walk around a gallery, reconstituted as a carceral space, is to let us wonder about the effects of inside/outside.

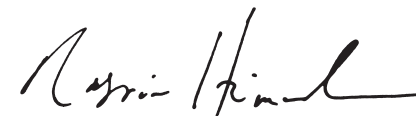
By having our bodies move, you allow us to think about the space differently, to experience the effects of enclosed space, perhaps affectively. That is because your sculptural work specifically considers the repressive elements of space in scale, precise measurement, and in construction. The design process is as important as the concept, and you remind us of this relationship between making, ethical positioning, and power. Most importantly, you are able to contextualize the effects of this relationship from within your own artistic sensibility.

I am a person who thinks and works through intuition, and rhythm. Often, I feel they determine how a piece functions; they condition the process, and therefore the outcome. In this way, my work is process-based, of the body. Intuition leads me to new inquiries, new stages; my body and how it's feeling enables the next step. As my dear friends, Eunsong Kim and Gelare Khoshgozaran, put more eloquently, conceptualization is embodied.<sup>3</sup> It is in this embodiment that I see open possibilities in art's potential as a platform for engagement, to communicate the urgencies and concerns of present-day struggle. Specifically, art can have an immediate effect on how we feel the struggle on our bodies. I think your sculptural work, and in particular its spatiality, demands that we pay attention to how our bodies are moving, looking, thinking—and most importantly, feeling.

This is when I think about intention, and how in intention we position ourselves as practitioners. How to extend beyond the materiality of the work, the outcome. Often it's the process, the relationships, the events around making and doing that spark the initial idea. In this way, I also think often about form, what it enables. Form conditions content. I think your sculptural work conditions a spatial experience that lets us think and feel through the border of separation and isolation. In the end, we're reminded that there is still an outside and an inside, as this piece is taking place inside a gallery, a space inaccessible to people inside prison.

When I think of the relation between intention, process and form, I think of what M. NourbeSe Philip says of language:

“The struggle is to reduce the gap between the experience and the expression of that experience.”<sup>4</sup> I also think of Denise Ferreira da Silva, and her concept of Poethics, which suggests that ethics reside in how intention is constituted, that the significance of art is connected to an ethos and the relationships we create on the ground. In an interview I did with her, I asked her to elaborate on this term, and she said, beautifully, “The intention is in itself ethical. Poiesis—the ability to make the world and to make the world anew, to create—is guided by the ethical intention... [It] is to obliterate anything and everything that is deployed to justify (to render both morally acceptable and legal) colonial/racial violence.”<sup>5</sup>

A handwritten signature in black ink, reading "Nasrin Himada". The signature is fluid and cursive, with the first name "Nasrin" written in a larger, more prominent script than the last name "Himada".

Nasrin Himada

2016年11月26日

親愛的希娜，

當我們悲傷的時候，下筆、書寫、思考都變得很難。我們到底在為什麼感到悲傷？這是一種什麼感覺：當我們知道許多事物都將保持不變，我們還知道有許多已經和將會改變？我甚至不想寫出那個名字。我不想寫出那包含了那一切驚恐的名字。我們該如何稱呼這即將到來的暴力，就算這暴力已經存在？但是事情會變得更加糟糕。無論如何，這是一定的。我淹沒在了當年911之後壓倒了我的身體的那一種感覺。也許我們可以稱其為恐懼。但不只是恐懼。我的第一個念頭是：更加多的有色人種將會被關進監獄。當然，到目前為止你應該聽說了，在2016年11月9日，美國矯正公司的股票上漲了百分之43.13。

你邀請我為你的展覽寫一些東西——為你將在一個畫廊空間里展示的作品寫一些東西。我仔細地思考了怎樣才能讓我的這些文字起到作用，以及怎樣能讓其與你的作品在畫廊里相互配合。作為一個寫手，我很榮幸收到你的邀請並參加到這之中來。我設想你邀請我的原因是我知道一些關於監獄空間的東西，以及你應該聽說過我稱自己為一名廢除監獄主義者。

但是我想停止稱之為一種身份。沒有什麼東西可以定義我是誰，我只是我自己的一個簡單代表。我最初稱自己為廢除監獄主義者的意圖是為了讓我對自己還不理解的政治概念負責任。這樣做讓我覺得自己負有責任。我將不得不做出實際行動，而不是只停留在話語上。

我開始研究廢除監獄這一主題是通過直覺。因為我想在情緒上和我在巴勒斯坦上的研究保持距離。我開始研究建築，在材料上去思考暴力的空間是怎樣組成的。這樣，我才能減少情緒化以及之前那些研究對我健康上的傷害。我開始視空間佔領和殖民化為設計項目。如果沒有空間，很多事情都無法發生，因為缺少實在的框架和條件。專注于空間的物質性能讓我對意識形態有一個更加具體的看法。當你在地圖上畫一條線，一個空間

出現了，這個空間中的關係和形成這個空間的條件也隨之而來——不論是建立一個殖民地還是監獄。接著，地貌開始改變，身體受到影響，命懸一線。殖民化和空間佔領已經讓監禁的機制延伸到了監獄之外。我知道你肯定知道這一點。你的作品說明了這一點，也嘗試讓我們能理解殖民化和空間佔領帶來的影響。我用的「我們」一詞，指的是我們這些在監獄外的人——不知在圍牆內發生了什麼的人。

在加拿大，我們很難獲取關於監獄的信息。加拿大懲教署將發生在監獄里的事情藏得很好，對公眾來說是一個秘密。你所做的一切非常重要，因為你作品中的空間設計指南里包含的信息能使人們大開眼界：那些從未進入過加拿大監獄或被監禁的人們不知道裡面的空間是怎樣的，它怎樣運作，它有什麼用途，以及它是怎樣使暴力發生並且保持長久的。通過引入加拿大懲教署的空間設計元素，你讓我們更深一層地思考建築師們和設計師們的責任和義務，以及監獄的建設（作為一個資本主義的、全球性的項目）是如何延伸到國家問題之外的。

監獄的功能是執行新的界限。人們因此被隔開來。裡面和外面成為了一個明確的分界線。公共設施被建造的時候，新的界限形成了；人們從廣大人口中、公共領域中被分隔出來。監獄空間的形成基於分離和孤立之上。希娜，我覺得你的作品挑戰了這個暴力的機理。讓我們在一個被組成如監獄般空間的畫廊里行走是讓我們好奇什麼是裡面和外面。通過讓我們的身體移動，你讓我們用不同的方式去思考空間，去體驗封閉空間的效果（可以是在情感上的體驗）。這是因為你的雕塑作品明確地考慮了一個空間的規模，精密的測量，和建造中壓抑的元素。設計的過程和概念一樣重要。你讓我們想起了製造，道德的定位和權力之間的關係。更重要的是，你讓這種關係的效果融入了你的藝術敏感性里。

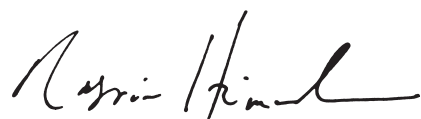
在思考和工作時，直覺和節奏是我的導向。通常，我感覺它們決定了我的作品的功能；它們為過程提供條件，因此也為結果提供了條件。這樣說來，我的工作是以過程為基礎的，並有關於身體。直覺讓我開始新的探究，新的階段；我的身體和它的感官決定了下一步。正如我親愛的朋友 Eunsong Kim 和 Gelare Khoshgozaran 所說——比我說的更加富有表現力——



「概念化是涉身的。」<sup>3</sup> 在這種涉身性中，我看到了藝術的潛能以及其開放的可能性——作為一種參與的平台，傳達緊迫的事件，和對當下困境的擔憂。更明確地說，藝術可以立竿見影地影響到我們如何在我們自己身上感覺到困難。我覺得你的作品，尤其是它的空間性要求我們去注意我們的身體是如何移動，觀看和思考的——以及最重要的，如何去感受。

此時，我想到了意圖，以及在意圖中，作為藝術從業者的我們，該將自己放在什麼位置上。如何延伸到我們的作品物質性以及結果之外。很多情況下，是過程，關係，和關於創造的事件激發了那最初的想法。這樣一來，我經常想到形式，和形式可以做些什麼。形式為內容提供條件。我認為你這次的雕塑作品為一個空間性的體驗提供了條件。以此讓我們思考和感覺分離和孤立的界限。這一切之後，我們還是能知道終究是有一個裡面和一個外面——你的作品是在一個畫廊裡面，而監獄裡的人是到不了這個畫廊空間的。

當我想到意圖，過程，和形式之間的關係時，我想到了詩人 M. NourbeSe Philip 說過關於語言的話：「減少經驗和表達這經驗之間間隙使我們掙扎。」<sup>4</sup> 我還想到了 Denise Ferreira da Silva 和她的觀念「Poethics」。「Poethics」示意了道德標準存在於意圖組成的方式，以及藝術的意義與文化氛圍和事物關係息息相關。在我對她的一次採訪之中，我請求她闡述這個概念。她回答得非常優美：「意圖本身和道德標準是緊密相連的。Poethics是創造世界和使世界煥然一新的能力。創造是該由倫理的意圖指引的……以此去消滅為殖民統治暴力和種族暴力辯護、粉飾太平的一切。」<sup>5</sup>



納斯林·希馬達

1. Fiona G. Kouyoumdjian, Andrée Schuler, Stephen W. Hwang and Flora I. Matheson, "Research on the Health of People Who Experience Detention or Incarceration in Canada: A Scoping Review," *BMC Public Health* 15, no. 419 (April 25, 2015), accessed August 12, 2016, doi:10.1186/s12889-015-1758-6.

2. Peter Collins, "The Pathology of Rehabilitation," *Scapegoat* 7 (Fall/Winter 2014): 217-32, accessed January 12, 2015, <http://www.scapegoatjournal.org>.

3. See Eunsong Kim and Gelare Khoshgozaran, "Editorial Note to Feature #1," *contemporary* 1 (April 17, 2016), <http://contemporary.org/editorial-note-to-feature-1>.

4. M. NourbeSe Philip, "Interview with an Empire," in *Assembling Alternatives: Reading Postmodern Poetries Transnationally*, ed. Romana Huk (Middtown, Connecticut: Wesleyan University Press, 2003), 195-206.

5. Nasrin Himada, "Interview with Denise Ferreira da Silva," *Counter Signals* 1 (Fall 2016).

1. Fiona G. Kouyoumdjian Andrée Schuler Stephen W. Hwang and Flora I. Matheson, 《關於在加拿大受過拘留或者監禁的人的健康的研究：一個範圍界定綜述》，*BMC Public Health* 15 no. 419 (2015年4月25日出版)。

2. Peter Collins, 《康復病理學》，*Scapegoat* 7 (2014年秋冬季出版)：217-32頁，<http://www.scapegoatjournal.org>。

3. 見Eunsong Kim 和 Gelare Khoshgozaran, 《編者按：專題1》，*contemporary* 1 (April 17, 2016), <http://contemporary.org/editorial-note-to-feature-1>。

4. M. NourbeSe Philip, 《對一個帝國的採訪》，於《組裝其它選項：跨國地閱讀後現代詩作》一書，編輯：Romana Huk (Middtown, Connecticut: Wesleyan University Press, 2003), 195-206頁。

5. Nasrin Himada, 《對 Denise Ferreira da Silva 的採訪》，*Counter Signals* 1 (2016年秋季出版)。

