

This pattern is replicated across all the programmes the department organises, the effects of which are made strikingly clear in the above letter by lecturer and artist Evan Ifekoya – the only black permanent member of staff out of the 85 who comprise the art department.

With this in mind, we reject the lip-service of Goldsmiths' PR machine, which proclaims the institution's commitment to putting 'racial justice at the heart of their mission', while in the same breath enacting cuts that force their BPOC staff out from the college altogether. This also comes nearly a year after the 137-day occupation of Deptford Town Hall by Goldsmiths' Anti-Racism Action group (GARA) and the generation of a report highlighting measures to deal with these continuing inequalities, most of which have not, as yet, been put into practice by management.

While we are aware of Goldsmiths' financial difficulties at this time, we reject the notion that there is 'no other choice' to this hiring freeze given its catastrophic results. Our marking boycott is asking for transparency over this decision-making, to hold SMT to account for the continuing impact of this move on students and staff, and for the future direction of the college as a whole. These job cuts could be avoided via a temporary pay cut to SMT salaries, as has been instituted at other universities. We also demand swift and unreversed condemnation of the racism that Ifekoya experienced, and an acknowledgement that BPOC staff have suffered similar treatment for far too long. These must be concrete actions that go beyond the warden chairing a board reviewing 'work addressing racial injustice' or the implementation of unconscious bias training for staff.

The associate lecturers and graduate trainee tutors of Goldsmiths' art department

A spokesperson for Goldsmiths, University of London replies:

Goldsmiths, like many institutions, faces new financial pressures and difficult decisions due to the impacts of the Covid-19 pandemic. We are continuing to review all recruitment and contract extensions as part of a range of Covid-19 financial stability measures. Goldsmiths has not terminated any Associate Lecturer contracts early. The vast majority of Associate

Lecturers would not normally be employed by us over the summer period. Where Associate Lecturers are doing agreed work for Goldsmiths we'd encourage them to claim in the usual way so that they are paid as normal.

Across the College, in total, 22% of our Associate Lecturers and Graduate Trainee Tutors who declared their ethnicity identify as BAME.

Unfinished Sentences

Rob La Frenais' review of my exhibition 'The End of the Sentence' at Stanley Picker Gallery in the May issue of *Art Monthly* reflects on the impact of the criminal justice system on women through the prism of Holloway Women's Prison. However, there are some inaccuracies, misreadings and oversights, which I would like to address.

Holloway Prison was redesigned and rebuilt between 1971 and 1985, not the 1990s, with the aim of replacing the imposing Victorian panopticon structure, known as 'the Castle' (the facade of the prison was based on Warwick Castle). The prison closed in June 2016 and not 2015, women who were still serving sentences being abruptly moved to prisons outside London, to HMP Bronzefield in Ashford and HMP Downview in Surrey, often far from their families and friends.

Ruth Ellis, who was executed on 13 July 1955, was just one of five women hanged on the site during its 164 years as a prison; the others hanged were Amelia Sach and Annie Walters on 3 February 1903, Edith Thompson on 9 January 1923 and Styliou Christofi on 13 December 1954. Their bodies were buried in unmarked graves within the walls of the prison. In 1971 their bodies were exhumed and reburied in graveyards.

La Frenais refers to a colour photograph that I took, *Phoenix Rising (Griffin Mosaic, Holloway Women's Prison Swimming Pool)*, stating that the mosaic spells out *Phoenix Rising*. This is not the case. Two stone griffins braced the gates of the Victorian Prison, a symbol of 19th-century terror with roaring faces, sharp teeth, huge talons with keys and a leg iron clenched in their claws – these are now in storage at the Museum of London. The symbol of the griffin was then strangely reinstated in the new design of the 1970s building, which was initially

conceived as a hospital and as a rehabilitation centre for prisoners. 'Phoenix' is the name many of the incarcerated women gave the griffins in an attempt to transform them into something meaningful and positive. It is in this context, and the recent campaign by Reclaim Holloway, a coalition demanding a Women's Building on the former site of Holloway Prison to support women and help them to stay out of the criminal justice system, that I embellish this reading of the griffin as 'Phoenix Rising'.

Additional themes the exhibition sought to address not mentioned in La Frenais' review include the different ways artworks enable deeper understandings of the prison context, from gender and race to class and economic hardship. I feel it is important to point out to readers the commonplace nature of the incarcerated pregnancy. *The Good Enough Mother*, 2020, is a film I made for the exhibition and co-scripted with Andrew Conio. It draws on the research of midwife Dr Laura Abbott and forensic psychotherapist Pamela Windham to explore the material conditions of the incarcerated pregnancy and strategies of self-preservation, resistance and restoration by women. Interviews are voiced by actors from Clean Break, a women's theatre company whose members have lived experience of the criminal justice system. La Frenais also misses the importance of Nina Ward's *Time and Time Again – Women in Prison*, 1986, made with Women and the Law Collective. The video focuses on the lives of women incarcerated at Holloway, through interviews with former prisoners about their experiences and their assimilation back into society. Claire Cain, from the charity Women in Prison, noted on viewing the film that not much has changed for women imprisoned in the UK today. A large number of incarcerated women are victims of domestic and sexual abuse and many grew up in care homes (31%). Significantly, a disproportionate number of women are from black, Asian and minority ethnic backgrounds (18%) reflecting institutionalised racism.

The exhibition is scheduled to reopen when the current restrictions have lifted, more details can be found at stanleypickergallery.org.

Judy Price, artist and researcher London