but the music was accessible, moody and evocative as its taps and scrapes and scratchings echoed through Cellblock 10 and its cathedral-like spaces.

Nohe, a professor of visual arts at the University of Maryland Baltimore County, imagined the experiences of the earliest prisoners at Eastern State, who were hooded when they were moved out of their cells. He said he imagined them counting on the regularity of sounds around them to make sense of what was going on and to keep a grip on time.

Nohe's piece also had a visual component, a kind of documentation via photographs of the performances and "each sonic environment." The photos were printed on orchestral score paper and bound in folios resting on old-fashioned wooden music stands positioned at each end of the cellblock.

The visuals seemed overwhelmed by the brute space, but I loved the idea of a music folio, translating the sound sources and into another dimension. But it was the sound that held the cathedral-like space.

Of cats and men

Linda Brenner's "The Ghost Cats"--there are 39 of them dispersed through the prison--walk, sun and groom among the ruins. The graceful white statues commemorate the cat colony that inhabited the prison for 28 years and the man who cared for them. Dan McCloud came to the