



## WORKS

prison rules. Once the press began investigating, they contacted the Department of Corrections, who confirmed that what she was saying was factual. The inside/outside advocacy began from there, and once the attention came, the repression came. They put Bonnie on the FBI watch list. The harassment was endless.

**BK:** I was so impressed with how Ojore and the others survived and stayed mentally healthy. Because I deal nationally with people in solitary confinement, I know that many of them become quite ill. We began to collect testimonies to compile into a “Survivor’s Manual,” written by and for people living in solitary confinement. To this day, we send out about a thousand a year, and I’ve been told it’s a life saver. People in prisons are teaching one another, and everything comes from the inside—teaching one another Tai chi, mediation, how to write, how to journal, how to stay street oriented.

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**JG:** So much of your fight together has been one waged via communication and exposure. Ojore’s collages form another facet of this struggle for communication. Ojore, when did you first start making them? What sparked the desire?

**OL:** It was in 1994, 1995. I used to do a lot of corresponding, answering a lot of questions. People asking: “What does your cell look like? What do you do every day?” So as opposed to repeating everything, I thought, I’m going to start making collages, because the visuals are more effective than the verbal. I would make the collages and send them out to Bonnie, who would take them to Staples to photocopy and circulate. I call that political propaganda. You’ve got reactionary propaganda and you’ve got revolutionary propaganda. Mine is revolutionary propaganda. What’s there isn’t criminal at all, all you’ve got to do is fact check it.

**JG:** I love this idea of reclaiming the word propaganda, which oftentimes has a negative connotation. What your works suggest is that propaganda can be positive—it just means art that’s effective, that actually gets a message across, and is made to be disseminated, to live in public space and discourse.

**OL:** Emory Douglas taught me a lot because his stuff was powerful. I realized I could do the same thing and be just as effective. And it was. All I had was newspapers, glue, and magazines. At the time, it didn’t pose a threat to the administration, because it was just magazines and newspapers. But once I started putting them together, they started reading the content. Then that became a

