



problem. They would come in my cell, take my collages and throw them away, even though I wasn't violating any of the rules.

JG: In some of your collages you talk about very specific experiences you went through. I imagine that it was a way of both bringing attention to these experiences, but also processing what was happening to you.

OL: At one point they put me in a bloody cell. A prisoner had attempted suicide, so he took his blood and painted the cell red. Then they took him out and they put me in there. When I approached the cell, I see streaks of blood on the door, and once I stepped into the cell, I saw it was covered with blood. There was blood crunching underneath my boots. And that's called "no-touch torture." At another point, they put me in a mental health unit to see if I could cope for six days. I couldn't have visits, showers, nothing. I was in a freezing cold cell, lights on for 24 hours a day. And another time they put me on a non-contact status, which meant I could do nothing with the group, only individually. That's another form of no-touch torture. See, their goal was to break me psychologically. So they could reach into the general population and say, "If you become a revolutionary this will happen to you." And I understood that. Because I studied psychological warfare. The controlling program is a psychological program, it's designed to break a person psychologically.

BK: And all of this is really a political experiment in the United States. Prior to the mid-'70s there were no control units. The use of solitary started in California in the 1970s for radicals in prison. Then they locked down Marion federal prison in Illinois, and created a control unit experiment. If you look at the country now, this experiment has gone nationwide—and worldwide in some places.

JG: Let's talk more about the connection between the way that prisoners are treated in domestic prisons and the kind of extrajudicial punishment that is used by the US internationally, as part of the so-called "War on Terror," for example. One collage in *Marking Time* is about Guantanamo. It incorporates an account by someone held there about the importance of being able to see a glimmer of the sea from their cell, and the way that glimpse was policed, taken away. How do you see your experience fitting into a larger global struggle?

OL: In the control unit, you never knew what day or week it was. You wake up, somebody calls out, "What day is it? What time is it?" So, I immediately related to the oppression described in that piece. It's going on all around the world. I did a collage around Iraq, how they train their prison guards in the US and send them to Iraq and implement the same torture. People don't see the US as being an

