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Pedagogical Subversion: The “Un-American” Graphics of Kevin Pyle¹

Allan Antliff

In her study *Anarchism and Education*, Judith Suissa argues that anarchist learning entails a constant interplay of tensions arising from emergent desires to transform society and the challenges society poses for realizing them. This is inescapable because a critical attitude is integral to an anarchist process of learning, infusing it with creative license premised on the conviction that we need not accept things as they are, that learning is not only a space for understanding, but also enactment (Suissa 150). My purpose is to explore this dynamic in the work of graphic artist Kevin Pyle, an American-born artist with a substantive body of illustrated books and comics addressing a myriad of issues. I am interested in how Pyle undermines and subverts narratives of “Americanness” which figure in the political imaginary of the United States. More specifically, I will explore how Pyle unravels one of the most powerful ideological weapons in the political lexicon of United States nationalism—the label “un-American.”

Perhaps the most appropriate way to unpack the etymology of “un-American,” in keeping with Pyle’s politics and his subversive agenda, is to review its historical application to anarchists. The term was liberally bandied about in the mass media after an anarchist-attributed attack on Chicago police in 1886 (the so-called “Haymarket riot”),² but government-designated un-American status dates to the assassination of President William McKinley in 1901 by an American-born anarchist of Polish descent. This inspired Congress to pass the Immigration Act (also known as the “Anarchist Exclusion Act”), which President Roosevelt signed into law on March 3, 1903. The Act decreed:

no person who disbelieves in or who is opposed to organized government, or who is a member of or affiliated with any organization entertaining and teaching such disbelief in or opposition to all organized government, or who advocates or teaches the duty, necessity, or propriety of the unlawful assaulting or killing of any officer or officers, either of specific individuals or of officers generally, of the Government of the United States or of any other organized government, because of his or their official character, or who has violated any of the provisions of this Act, shall be naturalized or be made a citizen of the United States. (United States Fifty-Seventh)

Anarchists who gained entry to the United States under false pretenses were to be deported and anyone who abetted an anarchist's attempt to enter the United States and gain residency was liable to be fined up to \$5,000 or imprisoned for up to ten years, or suffer both penalties (United States Fifty-Seventh). Thereafter the pale of "un-Americanism" haunted anarchists, their publications, and their activities: politicians, the law courts, newspaper reporters and other public figures made frequent recourse to this nationalist slur.³

Despite the condemnation, anarchists continued fomenting dissent that crossed into "un-American" territory. For example, in August 1914, Emma Goldman's *Mother Earth* journal, which was anarchism's most widely-read English-language publication in the United States, responded to the advent of World War I with an illustration by Man Ray depicting a monstrous beast with two heads—"capitalism" and "government"—ripping "humanity" apart in its jaws (Ray). War, the journal declared, was "permanently fostered by the present social system," which could not exist without it ("International"). Capitalism was founded on exploitation and it could only be maintained through state-sanctioned violence or the threat of violence in times of peace, as well as war ("International").⁴ This critique was not only directed at Europe's nation-states; it was countering a conservative-orchestrated "preparedness" campaign focused on militarizing the United States so it could join the conflict (Goldman).⁵ In keeping with this analysis, anarchists called for social revolution, not only in Europe, but in the United States as well.⁶

Government response was swift and brutal. Once President Wilson declared war on Germany and its allies in April 1917, the United States Congress passed the Espionage Act, which criminalized anyone promoting insubordination, disloyalty, mutiny or avoidance of the draft (United States Sixty-Fifth). Anarchists were immediately targeted. The government enacted massive sweeps to enforce conscription at the point of a gun while newspapers, films and radio blanketed the population with highly-charged "anarchist-as-un-American" propaganda: the process culminated with the enactment of statutes allowing the government to arrest and deport any foreign-born citizen propagating anarchism.⁷

Today the United States government continues to criminalize the movement under the guise of "domestic terrorism." Propagating anarchist ideas is legal, but these ideas are also a gateway to "extremism," a term so elastic it encapsulates everything from low-level vandalism to blowing up buildings:

Typically, anarchist extremists in the U.S. are event-driven—they show up at political conventions, economic and financial summits, environmental meetings, and the like. They usually target symbols of

Western civilization that they perceive to be the root causes of all societal ills—i.e., financial corporations, government institutions, multinational companies, and law enforcement agencies. They damage and vandalize property, riot, set fires, and perpetrate small-scale bombings. Law enforcement is also concerned about anarchist extremists who may be willing to use improvised explosives devices or improvised incendiary devices. (Antliff)

Hence the Federal Bureau of Investigation (FBI) and other authorities vigilantly monitor the movement to ferret out those advocating criminal acts such as window smashing or worse (Federal). A case in point is Marius Mason, who has been sentenced to twenty-two years in a high security Federal Prison for setting fire to a lab researching Genetically Modified Organisms as well as acts of property damage targeting logging equipment and other infrastructure (Goldberg). Marius was known to contribute to anarchist publications⁸ and undoubtedly the FBI monitored these articles, alert to any ideas that questioned business as usual with subversive ends in mind. In sum, anarchism continues to nurture "un-American" politics (a fact not lost on anarchists who ironically embrace the label).⁹

Pyle has been engaged over several decades in a campaign to subvert the nomenclature of the "un-American" in graphics that expose its injustices and hypocrisies and model alternatives to the social structures that sustain it. His purpose is to remind us of anarchism's foundational belief that freedom is not fixed in place by an abstract slate of state-adjudicated rights and privileges. Rather, it is dynamically interrelated with our collective capacity to create and recreate the social order, empowering ourselves while disempowering authoritarianism.

In 2001, Pyle published *LAB USA: Illuminated Documents*, an illustrated documentary of biological and psychological experiments conducted by government, corporate and military agencies on civilians, soldiers and prisoners. The book was the product of years of research and its subtitle, "illuminated," references Pyle's reliance on declassified government documents to expose these activities.¹⁰ *LAB USA* was an outgrowth of Pyle's involvement with the collective that produces the New York based comic *World War 3 Illustrated*. *World War 3* was founded in 1979 (the first issue came out in 1980) by participants in New York City's squatters' movement and is run on a collective basis, with rotating artist-editors. Lucy Lippard has characterized the publication as "activism in practice" illustrating things like "how you do graffiti, how you do civil disobedience, how you set up a day care." The publication promotes direct action through grass-roots initiatives and provides artists with a venue for social analysis attuned to anarchist values (Lippard). For example, *World War 3's* 1988 "riot issue" was the product of a series of meetings following a "police riot" calculated to enforce the city's imposition of a

midnight curfew in Tompkins Square Park, which was occupied by a makeshift encampment of over 200 homeless people. Located in the heart of the then derelict Lower East Side district of Manhattan, the park was surrounded by numerous squatted buildings and was the epicenter of repeated clashes with the authorities.¹¹ The issue featured critical analyses of state institutionalization of property, beginning with the colonization of the Americas, alongside firsthand accounts of exploitation, evictions, the “war on drugs,” and culminating with accounts of the Tompkins Square Park actions, which involved mounted police charging demonstrators and masses of officers fanning into the streets, clubbing and beating people.¹² Pyle was there and witnessed the mayhem firsthand; a few years later, he began contributing to *World War 3*.¹³

LAB USA includes a documentary story—“On the Road”—that first appeared in a special issue of *World War 3* focusing on prisons.¹⁴ Preparing the groundwork for this issue, which he co-edited, Pyle contacted Jim Campbell, publisher of *Prison News Service*, a Canadian-based anarchist journal.¹⁵ Campbell, in turn, put Pyle in touch with other prison activist organizations and a network of radicalized prisoners across the United States who wrote firsthand accounts of their experiences. Pyle and his co-editor then commissioned artists associated with *World War 3* to illustrate the prisoners’ stories. Some illustrators, including Pyle, conducted their own research on prison conditions and related histories.

“On the Road” paired depictions of desolate highway landscapes with accounts of an informal torture technique known as “Diesel Therapy” (Figure 1). Pyle learned about the procedure from prison activist Paul Wright, who was at the time incarcerated in the Monroe Correctional Complex in Monroe, Washington.¹⁶ Recalcitrant prisoners subject to “Diesel Therapy” are put into solitary confinement for three months and then put on a bus where they are frequently chained and subject to daily strip searches. They receive one hot meal a day and are commonly in transit for three to six months. While on the road, they are cut off from any access to family, friends or personal possessions, and upon arrival at a new prison they are again confined to solitary for three months (Pyle, “On the Road”).

Pyle’s graphic recreation of the experience juxtaposes the prisoner’s perspective with dispassionate descriptions of the procedure. These eventually merge with fragments from the prisoners themselves, such as “one of the few advantages is getting to see some scenery” (Pyle, “On the Road” 15). As Pyle relates, “for each chapter [of *LAB USA*] I was trying to find a structural or visual hook that said something deeper.” In this instance, “Diesel Therapy’s” landscapes were derived from photos taken by Jim Barnes, an artist Pyle was close to but who died of a heroin overdose while Pyle was working on *Lab USA*. Struck by the bleakness

of Barnes' imagery—"the landscape asserted itself"—Pyle chose these photographs as the perfect visual analog for the experience of prisoners being driven aimlessly around on highways for months, in chains and under armed guard.¹⁷

Lab USA also critiques maximum security "control units" which permeate the United States' prison system. The term was coined in the 1970s by officials running a Federal Penitentiary in Marion, Illinois to describe a new type of incarceration regime, which has since spread throughout the country:

Control units are typically 6 by 8 foot cells. Each has a lidless, stainless-steel toilet, a bed, a stool bolted to the floor or wall, built-in shelves, and sometimes a TV with no controls. "Televisions will be tuned primarily to institutional programs or religious services." There is little, if any natural light and, in some units, the overhead fluorescent light is on twenty-four hours a day. (Pyle, *Lab* 96)

Again, Pyle presents the prisoner's point of view, which unfolds in silence as a visual experience amidst the voices of the unit's designers and top-down surveillance of a prisoner in a cell, trying to cope. As we scan the imagery, information builds from the initial proposal by a psychologist to institute control units at a meeting of Prison Wardens and Social Scientists in 1962—"I would like you to think of brainwashing, not in terms of politics, ethics, or morals, but in terms of the deliberate changing of human behaviour and attitudes by a group of men who have relatively complete control over the environment in which the captive populace lives" (Dr. Edgar Schein, 1962)—to the prison bureaucracy's embrace of the idea—"we have a tremendous opportunity here . . . we can manipulate our environment and culture. We can perhaps undertake some of the techniques Dr. Schein discussed" (James V. Bennett, then-director of the United States Bureau of Prisons, 1962)—followed by statements from other prison officials (Pyle, *Lab* 96-99).

Pyle combines a statement from the former director of the pioneering Control Unit at Marion Penitentiary revealing its underlying political purpose—to "control revolutionary attitudes within the prison system and society at large" (*Lab* 98)¹⁸—with clinical reports on the types of psychosis the units induce. Prisoners hear voices, suffer panic attacks, grow acutely sensitive to stimuli, and cut and mutilate themselves (*Lab* 99-100).¹⁹ The pages fill up with a denser and denser array of cells until we confront the spectacle of the voices of prisoners—"I try to sleep 16 hours a day"; "I hear noises, I can't identify them"; "I cut my wrists"; "I often feel as if I am buried alive"—pressing in on an individual who dominates his cell, a device that intensifies our perception of confined isolation (*Lab* 101).

Pyle's illustrating techniques enact a reversal of perspective in which the dispassionate statements of state and medical authorities commingle

with those they repress and the voices of the repressed gain agency. The systemic nature of the horrific practices being documented resides in the pretense to objectivity that dehumanizes those subjected to the whims of actors who are shielded by government bureaucracies. "Control Units" ends with a schematic drawing sent to Pyle by then-incarcerated Anarchist Black Panther Ojoré Lutálo from his cell in a State Prison in Trenton, New Jersey (Figure 2).²⁰ This is an empowering example of political resilience in the face of the control unit regime: Lutálo (who was imprisoned from 1982-2009) created this graphic as an educational tool and sent copies to people he corresponded with on the outside. After his release, this work was included in an art exhibition dedicated to exposing the criminality of such imprisonment.²¹

Revealing the hidden structures that make control units possible, *LAB USA* educates and radicalizes us by going to the root of the problem: the state-based authoritarianism permeating society at large.²² Prisons distill this down to its essence; and the fact that the most brutal modes of incarceration in the United States are designed specifically to target "revolutionary attitudes" such as Lutálo's (or Marius Mason's, for that matter) clearly indicates their brand of "un-American" politics is viewed as a threat.

More recently, Pyle has collaborated with a prison justice and advocacy organization based in Washington, D.C. to produce an easy-to-read comic book, *Prison Town: Paying the Price*, documenting the social impact of the prison industrial complex in the United States (this is one in a series of three comic books on this theme) (*Prison Town 1*). The purpose is to alert people to the devastating consequences of the incarceration building boom that grips the country. During the 1980s, prisons began being pitched as "job creators" to small towns hit by deindustrialization and poverty. Pyle's story of "Anytown U.S.A.'s" descent into *Prison Town* begins with the closure of rural-based factories and the decline of family farms (2). Growing community desperation is exploited by government officials and privately owned prison consortium representatives, whom ally themselves with local politicians to pitch "building a prison or expanding a jail" as a "job creator" (4). Pyle weaves documentation of this process in Texas, Mississippi, Oregon, California and other states into the story of Anytown, and then breaks the narrative with a centerspread (Figure 3), illustrating how public funding underwriting prisons is systematically enriching investors and politicians while the social costs escalate (5-8).

Documenting the real cost of prisons does not end with the damage done to the communities lured into building them. Prison-building also fuels the criminalization of the impoverished, predominantly African-Americans and Latinos, and the disruption of their lives across

generations (15).²³ For example, "75% of [New York] prisoners come from African-American and Latino neighbourhoods"; "people of colour make up 87% of the New York prison population growth since the 1970s"; and "65% of female United States prisoners have young children" (15). In the final chapter of *Prison Town*, Pyle illustrates these statistics with panels depicting people going about their business in working class districts of New York City. Those who have been statistically targeted are whited out, an objectifying visual inversion (racism "disappears" people of color into white ghosts) that is all the more alarming in otherwise uneventful views of people loitering on a subway platform or mothers and children in playground. Pyle notes that millions of dollars are being spent on targeting the inhabitants of rundown inner cities for imprisonment ("there are blocks in Brooklyn NY and other places where the government is spending one million a year") and narrates how racist law enforcement rips the poor from their communities and dumps them into prisons in the hinterland, far from families and loved ones (15-16). He closes his story with an alternative policy that has been pioneered in districts in the states of Oregon and Ohio. There, channeling public funds into schools, libraries, and social programs instead of prisons and law enforcement has proved to be a far more effective means of keeping people in poor communities from being criminalized in the first place (17).

Over 41,000 copies of *Prison Town* have been printed and thousands have been sent to incarcerated prisoners, their families, and community activists across the United States.²⁴ Again, Pyle grounds his critique in lived experience, building sequential narratives of empathy with those subject to repressive economic and governmental forces across social and racial divides. *Prison Town's* immediate objective is to inspire people to organize and fight back, but it also calls larger issues into question. Its centerspread showcases the dysfunctional corruption of representational democracy in the United States.

There is a politics of memory to being "un-American," and Pyle has also mobilized his talents around this effort. Reflecting on World War II, a conflict that has been immortalized in the World War II Memorial installed on the Mall in Washington, D.C. as a defense of freedom steeped in American values,²⁵ Pyle upends this narrative by recalling an injustice that pivoted on a process of "othering" those whom the United States government banished from American citizenship. After the United States entered the war, over 110,000 people of Japanese descent were declared enemy aliens.²⁶ Instructed to only take what they could carry and given anywhere from twenty-four hours to two weeks to sell what they could and gather their belongings, they were massed in assembly centers and, from there, shipped to internment camps in 1942 (Harris 12-28). Interment

lasted until December 31, 1944, when the Supreme Court ruled that it was illegal to incarcerate American-born citizens without filing charges or going through trial proceedings. Those interned were released from the camps in early 1945 (12; 102).

Pyle's graphic novel, *Take What You Can Carry*, weaves together the stories of two boys, one of whom lives through the internment camp experience and the other who grows up in a Chicago suburb in the late 1970s. The Japanese boy's experience is a story without words in brown monochrome. His counterpart's tale is depicted in washed-out blue and follows the standard illustration-with-narrative format. Their lives converge at the intersection of anti-authoritarianism and secrets revealed, in both instances mediated by mutual compassion and a breakdown of "othering."

The Chicago boy is a known delinquent whose adventures come to an end after he is caught stealing from a grocery store (Figure 4). The owner is the Japanese boy once interned in a camp, now grown to adulthood. Later in the story, we learn that while he was incarcerated he engaged in his own petty thefts, including stealing boards to take to an artisan who used them to create animal carvings. The narrative implies this is why the owner decides not to press charges against the young thief. He does, however, insist the boy work to compensate for his actions. While supervising the delinquent, he discovers the boy's compassion for the plight of a fellow thief who got away. The boy will not give his friend's name up to the police or the shop owner, because he knows his friend is being battered by his father. The storeowner is moved, and gives the boy one of the birds he carved while he was in the camp before relating his own, long kept secret.

At the camp, military police periodically seized personal items that they stored in a shed outside the perimeter. During one such incident, they take the carver's tools and the boy is determined to recover them. Sneaking out of the camp at night, he breaks into the shed, but is caught by a military policeman (Figure 5). Confronted by a terrified teenager trying to recover tools for carving birds, the soldier has an epiphany: who is the real thief – the "un-American" child or the State that has "othered" him? Reflecting on the consequences if he enforced military law, he lets the boy go, asking him to keep his dereliction of duty a secret, which he does.

The compassionate unraveling of authority plays out in the present as well: returning home with his father, the delinquent learns that the owner saved him from the punitive system of American law enforcement by refusing to press charges, choosing instead to let the boy work and have a chance to develop an empathy for those he harmed and remorse

for his actions. Pyle ends his novel with a metaphor of freedom: carved birds take flight as the internment camp is closed and people are released.

Take What You Can Carry appeals to our willingness to ignore, break, and circumnavigate laws that get in the way of mutual understanding and righting injustices. It presents anti-authoritarianism as a learning process that transforms social interrelationships on a micro and macro level. Pyle's pedagogical strategy echoes anarchist educational theorist Layla AbdelRahim's observations concerning the need to infuse learning with the ontological urge towards freedom (AbdelRahim 94). Humanity, she argues, is part of a complex ecology of diversification integral to the very life-energy of the planet we are a part of (116). Society should be nurturing this force within us, not denying and repressing it. Liberating pedagogy involves

... the ability to imagine what others live and feel and being capable of connecting this information with one's own life. Empathy is the key to intelligence and together with imagination, interconnectedness, cooperation and respect for the choices of others, constitutes the exigent components of a sustainable culture. (116)

Authoritarian pedagogy imposes control and regulates the learner. Anarchist pedagogy critiques control and empowers the learner. This is the dichotomy underlying Pyle's most recent collaboration, *Bad For You*, which takes aim at the proliferation of regulations imposed on children in order to develop good American citizens by historicizing the phenomena and making fun of it. Conceived, in Pyle's words as a "LAB USA for kids,"²⁷ *Bad For You* addresses a wide range of top-down initiatives that have impacted American children, such as comic book censorship, the demonization of role-playing games, risk-free playgrounds, and policing in public schools. The purpose is to encourage young readers to critically assess how their everyday lives are being permeated by authoritarianism, and to develop a healthy skepticism towards those who claim to know what is good for them: *Bad For You* "gives kids the power to prove there's nothing wrong with having fun" so they can make their own choices about what they want to do, watch, create and learn.²⁸

The values propagated in the graphics of Pyle are antithetical to being "un-American" because "un-American" is a binary abstraction, an either/or term which simplifies the political landscape by dividing behavior into categories. History demonstrates that the categorization process is arbitrary, and that it always revolves around a fixed point—the nation-state—and a fixed subjectivity to go with it. The most subversive act, then, is to escape this locus point entirely, so that being American becomes just as meaningless as being un-American. Striking out in a different direction could free people up to imagine different paradigms

for organizing society, ones in which authoritarianism would never gain power in the first place. Pyle's work is an instance of this process, as he fosters "ways of seeing and logistics that are counter-hegemonic" (Mallot 275) through the aesthetic cultivation of tensions that activate our will to rebel. Emotional affect—outraged empathy for the plight of the incarcerated, the joyous recognition that breaking rules is the right thing to do—is complemented by Pyle's deep commitment to learning through collaboration, a manifestation of anarchism's "open" approach to pedagogy which is transformative for Pyle and us as well.

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Notes

1. Research for this article was supported by a residency fellowship at the Edith O'Donnell Institute of Art History, University of Texas at Dallas.
2. In March 1886 eight anarchist union organizers were charged with murder after a bomb was thrown at a column of police invading a strike-related meeting in Haymarket Square, Chicago to disperse it by force. For an example of ensuing "un-American" accusations directed at the anarchist movement, see "General Dispatches: Domestic News. The Labor Situation," *Sacramento Daily Record-Union*, March 7, 1886, p. 1 ("The anarchist idea is un-American and has no business in this country").
3. See, for example, "Week's Work," *Seattle Republican*, 23 Oct. 1903, p. 5; "Gen Bell Makes a Report," *Times Republican*, 3 Feb. 1903, p. 5; "The Answer," *The Rich Hill Tribune*, 3 May 1906, p. 4; "At Union Meeting," *The Rock Island Argus*, 9 March 1908, p. 6; "Arizona's Constitution Analyzed," *El Paso Herald*, 6 Feb. 1911, p. 4; "The Sinister Mr. Gompers at Bay," *Godwin's Weekly*, 16 Dec. 1912, p. 2; "Evil-Doers' Votes Beat Him, says Harbringer," *The Sun*, 6 Nov. 1913, p. 2.
4. For a discussion of this issue, see Ruth Kinna, "Preface," *The Accumulation of Freedom: Writings on Anarchist Economics*, edited by Deric Shannon, Anthony J. Nocella II, and John Asimakopoulos, AK Press, 2012, pp. 6-7.
5. An invaluable source documenting the multifaceted organizations behind the preparedness movement and their seamless integration into the repressive agencies mobilized to enforce the government's war effort after April, 1917 is Albert Bushnell Hart, ed., *America at War: A Handbook of Patriotic Education References edited by Albert Bushnell Hart for the Committee on Patriotism Through Education of the National Security League*, National Security League, 1918.
6. See, for example, Robert Minor, "The Great Hope," *Blast*, vol. 1, no. 23, 1916, p. 2.
7. I discuss these and other attacks on the anarchist movement in *Anarchist Modernism: Art, Politics and the First American Avant-Garde*, University of Chicago Press, 2001.
8. Mason, who is transitioning from female to male while in prison, published articles in the *Fifth Estate*, a long-standing Detroit-based anarchist publication. During the early 2000s I met Mason on several occasions while visiting the *Fifth Estate's* editors.
9. See, for example, the Hip-Hop CD, Wolf Tone, *The UnAmerican LP: Proud To be UnAmerican* (2004); "Why Anarchists Oppose Militarism and Nationalism," *Northeastern Anarchist* #3 (2001): <http://nefac.net/node/94>; "Un-American Activities: Subverting the Great Satan," *Do or Die!* #8, 1999, pp. 278-288.
10. Kevin Pyle in an interview with Allan Antliff, 2001.
11. See "This Issue," *World War 3: The Riot Issue* #11 (1989), inside cover. For more on the

- riot, see Seth Tobocman, "The Tompkins Square Anarchists (Prologue to a story not yet written)," *Resistance: A Radical History of the Lower East Side*, edited by Clayton Patterson, Seven Stories Press, 2007, pp. 108-111 and "The Battle of Tompkins Park: The Role of Community Board Three," *World War 3: The Riot Issue*, #11, 1989, pp. 13-19.
12. See "The Battle of Tompkins Park," p. 17.
 13. Kevin Pyle to Allan Antliff, 13 January, 2016: "I saw a good friend of mine get his ankle broken and elbow chipped by 5 cops after he raised his hands in surrender." Pyle began contributing to the magazine in 1991. By that time he was part of the anarchist community in Philadelphia and lived "right around the corner from the A-Space [an anarchist cultural center] and several squats."
 14. See *World War 3: Prison Issue* #24, 1996.
 15. Pyle has been unable to locate his correspondence with Campbell, however the papers of Jim Campbell include a letter to Pyle praising the "Prison issue" of *World War 3*, which he had just received; Jim Campbell to Kevin Pyle, Nov. 16, 1996, Jim Campbell/Julie Thiers Collection, Anarchist Archive, University of Victoria.
 16. Paul Wright to Kevin Pyle, 16 Nov. 1995.
 17. Kevin Pyle to Allan Antliff, 5 Nov. 2015.
 18. Pyle is quoting former Marion Warden Ralph Aron. Micheal Quinlan, Director of the Federal Bureau of Prisons, is also cited to the effect that "A prisoner's past or present affiliation, association or membership in an organization which has been documented as being involved in acts of violence or attempts to disrupt . . . the government of the United States . . . is a factor considered in assessing the security needs of an inmate."
 19. Pyle cites the 1993 testimony of Dr. Stuart Grassian, Beth Israel / Harvard Medical School concerning the "severe psychiatric harm" the units inflict.
 20. Lutálo was released in 2009. He discusses anarchism and the graphic work he created in prison to expose what he was experiencing in an interview conducted in 2011 marking the occasion of an art exhibition. The exhibition includes the work reproduced in Pyle's book. See "An Anarchist in Solitary: Ojoré Lutálo": <https://www.youtube.com/watch?v=ljB00Jg-n6M>
 21. See "An Anarchist in Solitary: Ojoré Lutálo": <https://www.youtube.com/watch?v=ljB00Jg-n6M>
 22. Kevin Pyle interview with Allan Antliff, 2001: "The intent of *LAB USA* is to delegitimize authority by exposing its ruthlessness in its own words and deeds and to inculcate the reader with a profound distrust of government intentions."
 23. As Anarchist Black Cross activist Anthony Rayson bluntly observes, the criminalization and imprisonment system in the United States is a perverse law enforcement-based economy of punitive racism. See Anthony Rayson, *Igniting a Revolution: Voices in Defense of the Earth*, edited by Steven Best and Anthony I. Nocella, II, AK Press, 2006, pp. 244-45.
 24. By 2008, all three comics had a print run of over 125,000 and more than 100,000 issues had been distributed. I base my estimate of *Prison Town's* distribution on these figures. Kevin Pyle to Allan Antliff, 26 September, 2008.
 25. See, National Park Service, World War Two Memorial: <https://www.nps.gov/wwii/index.htm>
 26. John Howard argues Congress's House of UnAmerican Activities Committee laid the ideological groundwork for the roundups by issuing a widely publicized report after the Japanese bombing of Pearl Harbor on 7 December 1941 calling for the expulsion of Japanese-Americans from the West Coast on the grounds that they were a subversive threat to the war effort. See John Howard, *Concentration Camps on the Home Front: Japanese Americans in the House of Jim Crow*, University of Chicago Press, 2008, p. 57.
 27. Kevin Pyle, author's inscription to Allan Antliff.
 28. Back cover statement, *Bad for You*.

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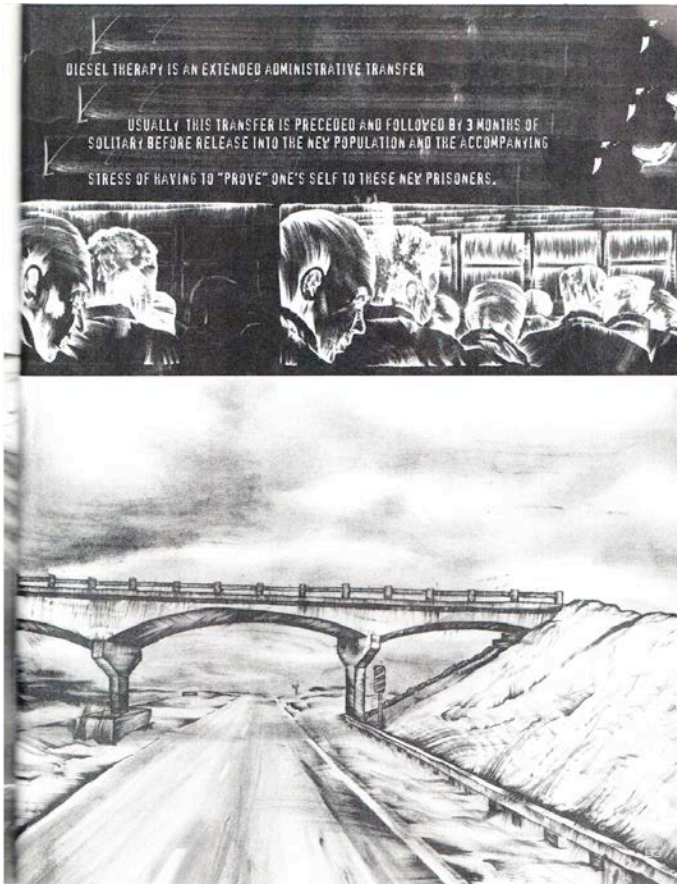


Figure 1. Kevin Pyle, "On the Road (based on photos by Jim Barnes)," *World War 3: Prison Issue*, #24 (1996)

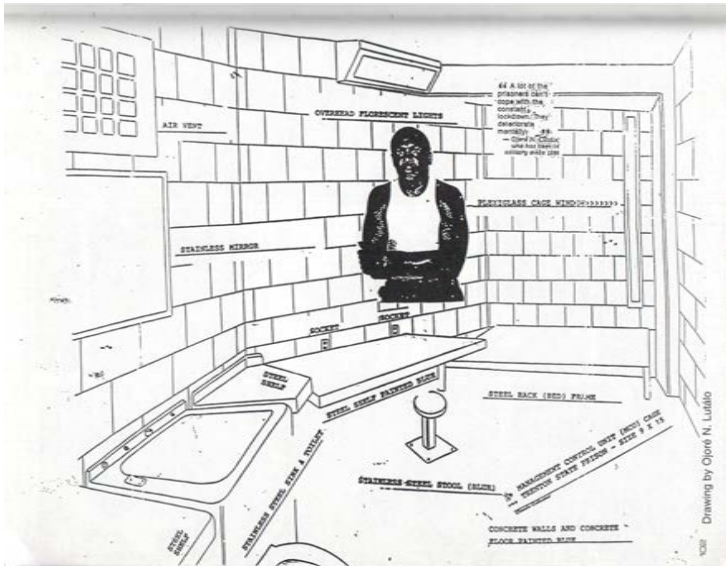


Figure 2. Ojoré Lutálo, “Control Unit Cell, State Prison, Trenton, New Jersey,” *LAB USA: Illuminated Documents* (2001)

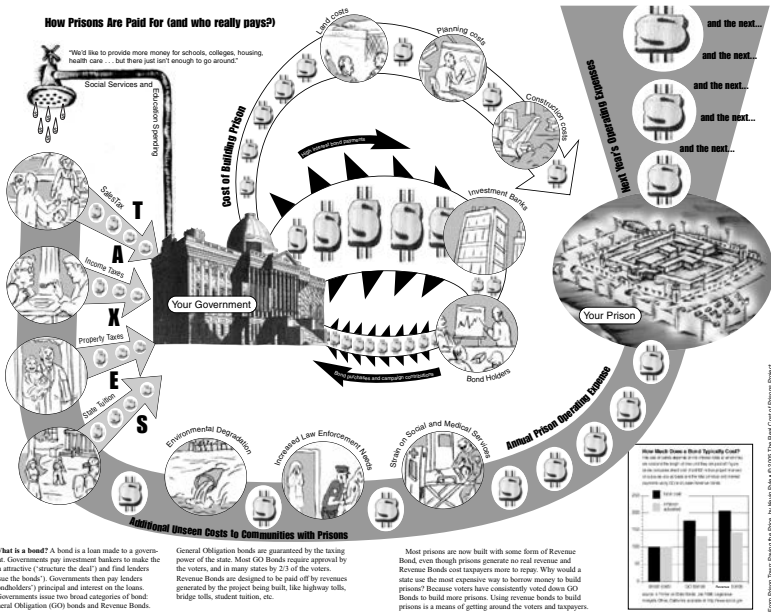


Figure 3. Kevin Pyle, “Centerspread,” *Prison Town: Paying the Price* (AK Press, 2005)



Figure 4: Kevin Pyle, “Arrested,” *Take What You Can Carry* (Henry Holt and Company, 2012)



Figure 5. Kevin Pyle, “Caught,” *Take What You Can Carry* (Henry Holt and Company, 2012)

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