

**PROCEED
AND BE
BOLD!**

PRESSING FURTHER

When you learn, teach.
When you get, give.
As for me,
I shall not be moved.

- Maya Angelou

Pressing Further: Voices for Justice in the Book Arts

2023 Supplement

BROMER
BOOKSELLERS

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Introduction

In the summer of 2021, with the world still partly in isolation and at a time when temperatures frequently reached and remained above 90 degrees, we released *Pressing Issues: Voices for Justice in the Book Arts*. The catalogue and its concurrent exhibition challenged us as booksellers to seek out materials that uniquely and incisively engaged with the issues not as they might seem but as they really were and are, as related by the perspectives of those most immediately contending with them: racial equality, LGBTQ+ rights, unjust incarceration and policing, and environmental advocacy, among many others.

The issues persist—at the time of this writing the summer is hotter and the rainfall is heavier than two years ago, fires have devastated Maui, and the war in Ukraine rages on—and so do we. Like its predecessor, this list offers a variety of media, including posters, ephemera, zines, and, of course, books, to confront and cut through the fields of injustice. While we have strived to represent a wide swath of voices, among the most strident in this collection are those that cry out against the destruction and exploitation of the Earth. Artists from around the world have created works that demand attention to the urgency of the situation, from the loss of bees and clearance of trees, to the damage done by cars and nuclear waste.

We have defined these works not only by their craftsmanship and creativity, but also by their intersectionalities. As in the first *Pressing Issues*, these are indicated by symbols corresponding to the index at the end, and you may peruse the catalogue linearly or by looking for subjects of particular interest. Whether you browse as collector, curator, or creator, or as a fellow laborer in the work of equality, we hope you find among these items the encouragement to go on, as we must, and the empowerment to do the best we can for each other, as we should.

Meredith G. Santaus
Curator, Bromer Booksellers & Gallery

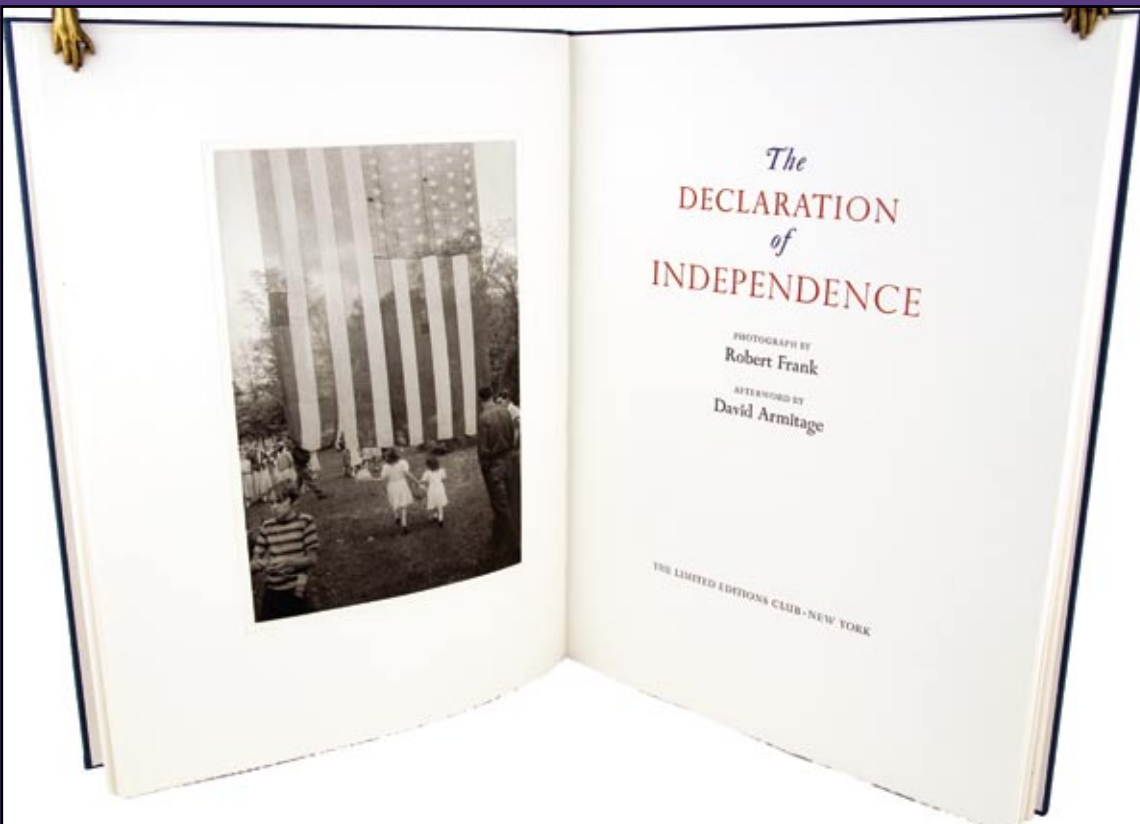
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Coding Key

Ageism	AG
Anti-authoritarianism/government corruption	GC
Anti-colonialism	AC
Anti-consumerism	CC
Anti-militarism/Anti-war/Pacifism	AM
Anti-violence and gun control	AV
Black lives	BK
Censorship	CE
Disabilities and mental health	DM
Drug policy	DR
East Asian lives	EA
Education	ED
Environmental justice	EN
Foundational documents	FD
Immigration	IM
Indigenous lives	IN
Jewish lives	JE
Labor/income inequality	LI
Latinx lives	LX
LGBTQ+	++
Middle Eastern lives	ME
Police (miscarriages of justice)	PO
Protest	PR
Public health	PH
Women and gender	WG
Works on paper	*

FOUNDATIONAL DOCUMENTS OF THE UNITED STATES



The Declaration of Independence

Photograph by Robert Frank
NY, Limited Editions Club, 2010

A single photogravure reproduction of Robert Frank's photograph "Jay, New York" (1954) adorns this edition of the United States Declaration of Independence. On its surface, the image captures the nostalgia and national pride characteristic of 1950s America. A massive American flag blankets most of the scene, with playful children, men in earnest conversation, and coiffed women in cardigans framing it. However, upon closer inspection the scene grows surreal and broaches the uncomfortable. The flag shows patches and a significant tear; it conceals some figures while highlighting others; it ultimately dominates the composition of the photograph, pushing aside the people at its fringes. The duality Frank imbues into his photograph mirrors that found in one of the United States' most valuable founding documents. Written with hope and promise, the Declaration of Independence was as riddled with shortcomings as progressive and revolutionary ideals. Like the flag, it has embraced as much as it has denied, but its bright promises have given it a nuanced longevity.

Folio. 37pp. One of 500 copies, signed by Frank and David Armitage, who contributed the Afterword. Bound in full blue cloth with leather inlay bearing title in gilt. Housed in a suede-lined clamshell box. Very fine.

Constitution of the United States Published for the Bicentennial of Its Adoption in 1787

Preface by Warren E. Burger,
Chief Justice of the Supreme Court, 1969-1986
San Francisco, Arion Press, 1987

The Arion Press here lends its creative prowess to an interpretation of history, couching the Constitution among a preface by Chief Justice Warren E. Burger and an Introduction by the Librarian of Congress Daniel J. Boorstin. The book's design encourages an optimistic view of its contents; the use of Frederic Goudy's very readable Deepdene type and handmade Twinrocker paper advocate for the accessibility that the founding document, in ideal circumstances, champions. Initial letters drawn and illuminated in red and blue with gold stars by Thomas Ingmire adorn both the Preamble and the first line of the Amendments; the two sections' equal treatment suggests that the Constitution's original intentions be ever pursued and perfected by lawful and democratic reevaluation. Ultimately, the edition celebrates the Constitution for what it should, and still could, be, for what it signifies in the history of democratic government, which for all its pitfalls remains a continual process of sincere revision and a vehicle for universal enfranchisement and respect.

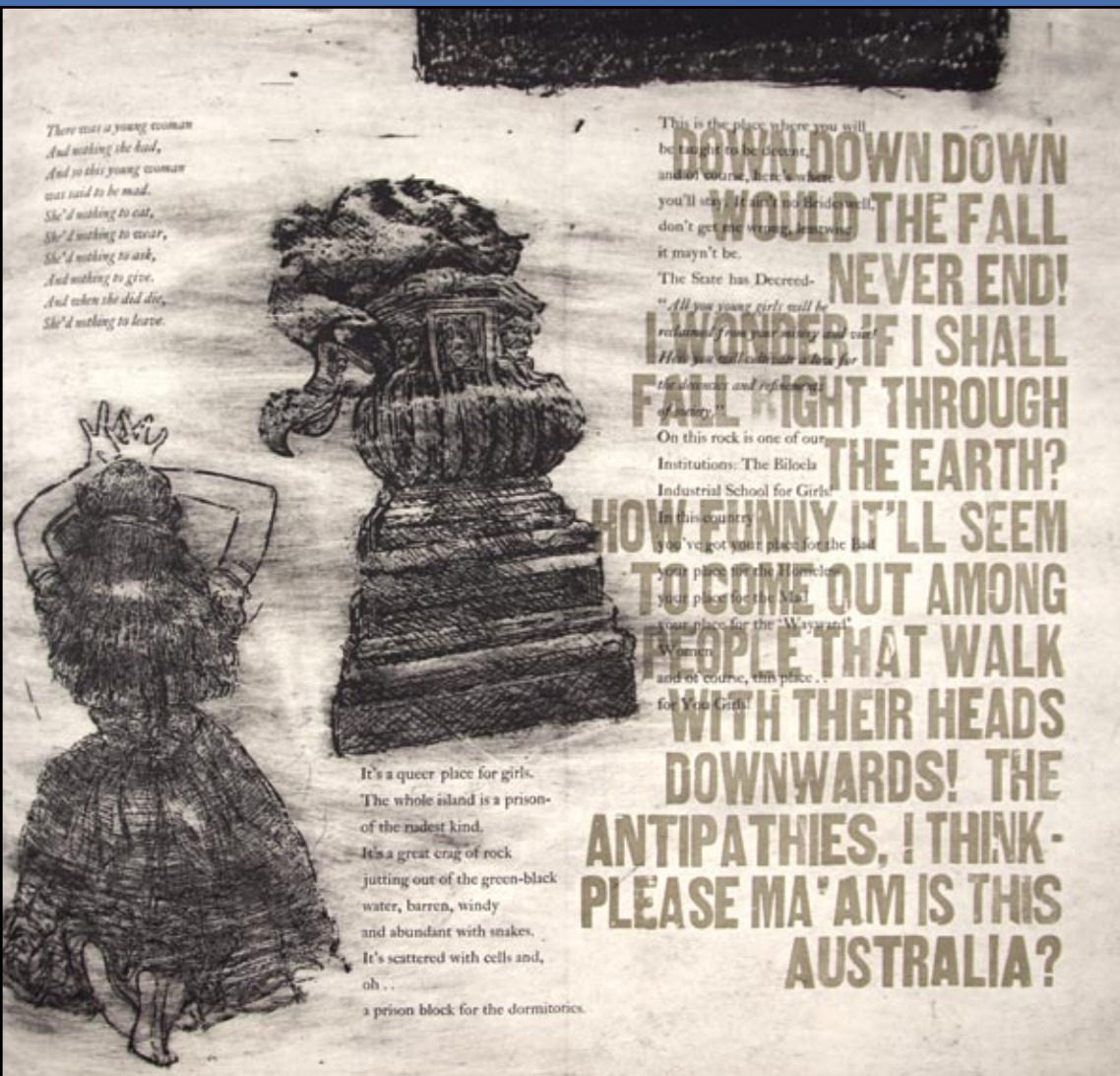
Octavo. 63pp. One of 500 copies. Very fine in full limp vellum with red-dyed vellum ribbons woven through the covers to create red stripes, the titling and stars in blue. Housed in cloth chemise and matching slipcase, the latter of which shows a hint of staining and edgewear. An elegant publication. (Arion Bibliography 21).

PREAMBLE



WE THE PEOPLE OF
THE UNITED STATES,
IN ORDER TO FORM A
MORE PERFECT UNION, ESTABLISH
JUSTICE, INSURE DOMESTIC TRAN-
QUILITY, PROVIDE FOR THE COM-
MON DEFENCE, PROMOTE THE
GENERAL WELFARE, AND SECURE
THE BLESSINGS OF LIBERTY TO
OURSELVES AND OUR POSTERITY,
DO ORDAIN AND ESTABLISH THIS
CONSTITUTION FOR
THE UNITED STATES OF AMERICA.

GOVERNMENT CORRUPTION: JUSTICE AND INJUSTICE

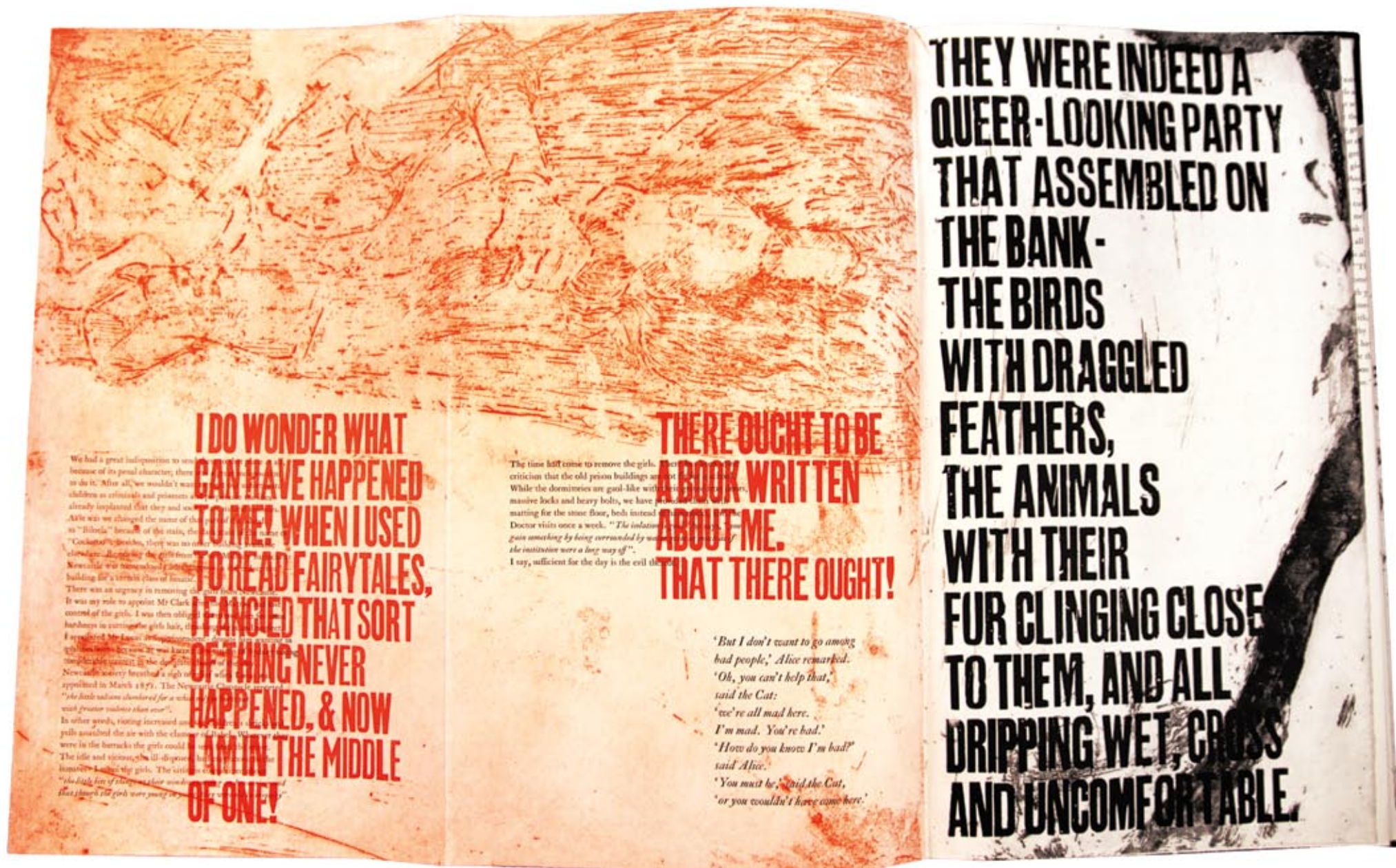


Howl for a Black Cockatoo

By Sue Anderson and Gwen Harrison
Sydney, Australia, Impediment Press, 2015

A massive artistic, literary, and historical undertaking, Anderson and Harrison's work weaves together excerpts from over one hundred years of primary sources, including reportage and state inquiry, with the madness and undercurrent of punishment that flows throughout Lewis Carroll's *Alice's Adventures in Wonderland*. Typographically and illustratively unflinching, the book riffs on the mise-en-page, established by Carroll's first edition and later exaggerated by Barry Moser in his Pennyroyal edition, to rather darkly illuminate the history of incarceration of girls deemed unruly or unfit for Australian society.

In 1869, Cockatoo Island in Sydney Harbor was converted from its function as a convict prison to Biloea, an industrial school and reformatory, which from 1871 to 1888 inflicted blistering, isolating, and inhumane conditions upon orphaned, neglected, or socially exiled girls. When Biloea closed, its inmates were moved to Parramatta Training School for Girls, where until 1974 they continued to suffer barrages of psychological, sexual, and physical abuses. A 2014 public hearing bore witness to the experiences of the more than thirty thousand girls who passed through Parramatta, but no one was ever charged with a criminal offense. Anderson and Harrison, in their penultimate panel of text, cite a quotation that aptly, and incisively, cuts to the quick of the matter: that Biloea and Parramatta were among the many bastions of systemic incarceration of women and girls, which housed, and hid from public view, "immigrants, the destitute, pregnant women, orphans, European and Aboriginal children... 'wayward' women, people suffering from infectious diseases, the sick, the insane." The result of Anderson and Harrison's efforts is a righteous, wailing outcry against past injustice that remains a present and perpetual degradation, and against the inability of governmental programs to rightfully address and repair systemic wrongs.



Folio. (28)pp. One of twenty-five copies, signed by both artists at the colophon. Printed letterpress with enormous sugarlift and aquatint etchings and leaves in a variety of formats.

Bound in black kangaroo over boards, with inlaid sugarlift etchings of riotous silhouettes to both covers. Fine in clamshell box. A substantial work of craftsmanship and scholarship.

I Want You Controlled

Ann Arbor, MI, People's Hard Drugs Committee,
(c. 1975)

An ominous image showing Uncle Sam opening an enormous pill, the contents of which—needles and yet more pills—bury a crowd. Those unburied drag the inert bodies of the victims out of the rubble. A riff on the “controlled substance” designation, the poster suggests that instead of the substances themselves, it is the users who are controlled, trapped within a system with enough resources to serve them but not enough resources to free them, thus keeping addicted citizens on a short leash to a greedy government. The illustrator, Mike Brady, frequently lent his artwork to posters for rock concerts taking place in Michigan, particularly at Michigan colleges. Here he sets his hand to the task for the People's Hard Drugs Committee, likely affiliated with the University of Michigan.



Lithographic poster. Trace creasing toward edges, else near fine. A striking image, still relevant to today's opioid crisis and all its implications. Framed. (Measures 22 by 17 in.)



Agitprops

By Jack Hirschman
San Francisco, Sore Dove Press, 2021

A selection of postcard-sized art prints by Hirschman, who was a Beat poet passionate about the anti-war and Black liberation movements. The prints represent a sampling of a larger project by him: from 1976 to 1988, he, by his own account, gave away thousands of such works as an artistic effort to match the Cold War-era propaganda machines of the United States and the Soviet Union. Each has a statement of support (“Solidarity El Salvador,” “Solidarity Haiti,” etc.) and a statement of defiance (“No Nazis,” “No Klan,” etc.). Between them are gestural illustrations, names of eminent poetic and political leaders, and Hirschman’s portmanteau “Ameryc,” a pun on “amorous” that combines “America” and “Russia.” The blending of word and image, both abstract and concrete, along with the campaign’s prolific dissemination of ideas, positions these clever agitprops as political tools all their own. For Hirschman, they aimed to “save the meaning of the Soviet Union” as it was originally conceived.

16mo. (11)ff. One of eight copies, signed on each print by the artist. Sheets unbound and housed in a box with paper label. Fine.



Halte a la Terreur Fasciste au Chili!

L'Union Internationale des Etudiants, (c. 1980)

This poster's statement is immediate and direct: end the fascist regime in Chile. It specifically refers to the Pinochet dictatorship, which terrorized the Chilean populace for much of the latter half of the twentieth century. The poster's paper is thin enough that it was likely a paste-up, and it is easy to imagine the impact rows upon rows of the sheet would have had on passersby. The use of the French language reflects the relatively high demographic of European immigrants and their descendents residing in Chile, with French ancestry a not insubstantial subset. However, French is not a commonly spoken language in Chile, and it is more likely that the poster represents a transatlantic effort to protest the Pinochet government and its human rights abuses. L'Union Internationale des Etudiants was the official name of France's chapter of the International Union of Students, an organization that, throughout its existence from 1946 to 2002, sought to unify the pursuits of welfare and democratic progress championed by students worldwide.

Three-color broadside. Minimal edgewear, cosmetic abrasion to upper right corner, else near fine. (Measures 10 3/4 by 15 1/4 in.)

Contra Cocaine

By Robbie Conal
(1988)

Conal, a self-described guerrilla poster artist, here captures the conflation under the Reagan Administration of hyper-militarization, Nicaraguan Contras, and the War on Drugs. Against a camouflage background, a suited skeleton gazes out, perhaps as if a dehumanized victim, perhaps as if a soulless political perpetrator. The ambivalence of the foregrounded figure and the ironic pairing of "Contra" and "Cocaine" encapsulate the larger, painful ironies of the late 1980s. Just as Nancy Reagan was championing her "Just Say No" campaign and crack cocaine was ravaging the streets of Conal's Los Angeles, the United States government was funding the Contra rebels in Nicaragua, hoping to push them into a ruling position sympathetic to the United States. The Contras, however, trafficked cocaine. Conal, outraged at the abuse of political power in the name of representative democracy, began a campaign of turning satirical oil portraits into street posters like this one. He then enlisted an army of fellow poster advocates to disseminate the jarring images wherever they could.



Offset lithographic poster. Poster shows no discernible signs of having been mounted. General light creasing and edgewear, some tanning to white areas, and few stains to rear. Very good. Framed. (Measures 31 1/4 by 22 3/4 in.)

I am A. R. Penck

Amsterdam, Aschenbach Galerie, 1989

Penck's signature raw, "primitive" style, which takes cues from graffiti and hearkens to the concurrent pop art movement championed across the Atlantic by Keith Haring and Jean-Michel Basquiat, embodies and communicates the anxious selfhood of one living in Germany during the Cold War. Penck repeats "Who are you?" to seemingly no answer except the declaration of his own name and the paradox "I am in the west but I'm from the east." A terse and profound reckoning with the psychological and political fallout imposed upon German residents, and particularly Berliners, during the latter half of the twentieth century, Penck points directly at the both symbolic and literal signpost of that rift: the border crossing. X's throughout signify that division, and along with it the pain of a geopolitical and ethnic identity in conflict with itself.

The book is a deeply personal creation; Penck was born in Dresden in 1939 and, by 1976, had established himself and his art at the forefront of campaigns for the abolition of the inner German border. His bold star did not escape the notice of the East German government, which confiscated his work and restricted his travel.

Oblong octavo. (12)pp. One of 100 copies, signed and numbered. Bound in printed boards backed in grey cloth. Light exterior soiling and bumps. Near fine.



Knowledgeable

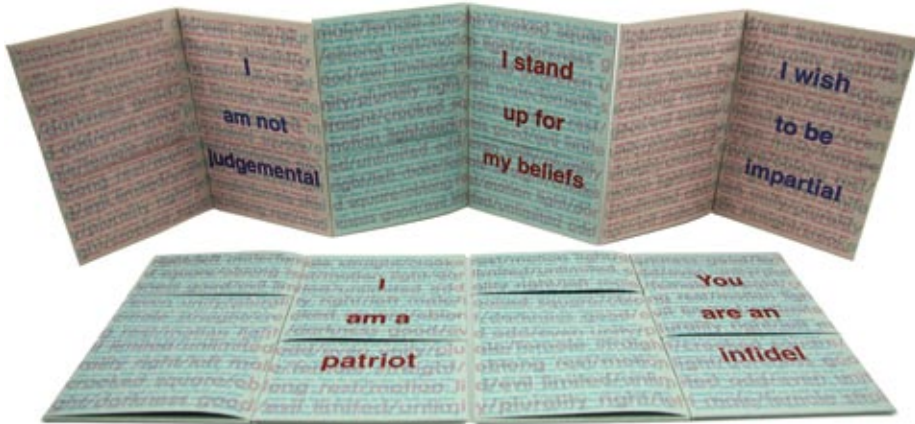
By Diane Jacobs
(Portland, OR), Scantron Press, 1995

Taking the form of an examination booklet, *Knowledgeable* asks the reader not only to answer multiple-choice questions but also to answer for biases, assumptions, and the state of their self-awareness. The chosen form inherently addresses the flaws in standardized testing, interrogating the ways that existing testing structures unfairly assess the performances of students of color, of low income, or who are neurodivergent, and broadly confronting the absurd expectations levied upon the young. Some questions are impossible to answer (translate a dozen languages), and some are shocking explications of what society itself teaches (how to beat a woman). The latter category, because it is so confrontational, forces the reader toward a reanalysis of their own conception of the word, coercing them, through the bizarre, toward inclusivity and empathy.

Octavo. (56)pp. One of twenty-six copies. Printed letterpress with linocut illustrations throughout, interleaved with mylar reminiscent of overhead projector transparencies. Coptic-bound, housed in slipcase. Fine.

Mutually Exclusive

By Emily Martin
(Iowa City), Naughty Dog Press, 2002



Five folding wallets, each of which uses a Jacob's ladder format that allows it to open either from the left or right side. On the internal panels of each wallet Martin has printed opposing statements—"I am a patriot/You are a traitor," "You have no standards/I am not judgmental"—as a means of reckoning with the glut of reports, emotions, and opinions that rise after a major news event, and particularly at the time of publication in the aftermath of 9/11. Martin explores, and thus challenges, the competing paradoxes and polarities that arise in response to such moments, bringing a critical gaze to the whitewashing of ideologies, intolerances, and alienations. Each wallet literally hinges on a me/you paradigm. Behind each statement she sublimates anxious and reactive text and, further back, common opposites like straight/crooked, light/dark, and good/evil. Though Martin here is responding to the eruption of binaries occurring in the nascent 2000s, those binaries have come to characterize the political and social spheres twenty years later.

Octavo. (33)pp. Staple-bound in red wrappers with an illustration of fists breaking manacles on the front cover. Some edgewear, else crisp and near fine.

12 O'Clock News

Text by Elizabeth Bishop
Illustrated by Judith Rothchild
Octon, France, Verdigris, 2005

Rothchild's illustrations—two mezzotints, one of which has been broken up into eight fragments—communicate the pensive darkness of the writer's desk, laying it, as Bishop does poetically, before the reader in pieces and as a whole. Bishop's poem was originally published in *Geography III* in 1976. Her verses address the elements of her writing desk as if they were news events, as if they were soldiers on a battlefield or secret weapons or natural disasters. Her matter-of-fact tone and obsessive analysis of the trivial—the stack of papers, the typewriter, the inkwell—reflects a larger anxiety with the state of the world and with the way that world appears on the "real" news. Bishop questions, with no hint of forthcoming answers, how to live in a world in peril on all sides, and in a world whose peril is constantly and dramatically obvious at any moment of media consumption. Whether that danger is true, in the manner of unbiased journalism, or false, in the manner of hyperbolic artistic or political posturing, is all the more reason to worry.

The present edition pairs Bishop's poem with Colin Powell's 2003 speech to the U.N. Security Council, in which Powell presented alleged evidence of Iraqi weapons of mass destruction. The United States would invade Iraq only weeks later and find that there were, in fact and despite Powell's emphatic determination to the contrary, no such weapons.



Oblong quarto. (15)ff. From an edition of fifty copies, this is one of ten deluxe copies, which include an original copper plate and an additional mezzotint. Signed by the artist and by the printer, Mark Lintott, at the colophon. Book stab-bound, and together with additional mezzotint and copper plate, held in drop-back box. A fine examination of the manipulation of facts and the exhaustion of living in a world seemingly always in danger.

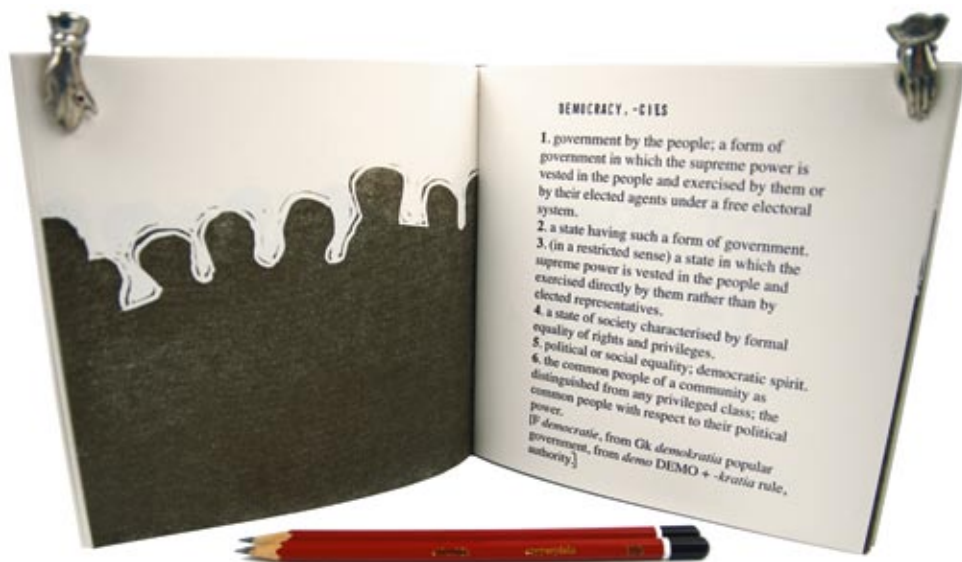


Power of Ten

(Claremont, CA), Scripps College Press, 2006

Heavily illustrated throughout with linocuts and poetic text in red, the book represents the final project for Kitty Maryatt's fall 2006 typography class, a collaborative endeavor in which each student used her section to explore an aspect of power. The ten students saliently respond to the concept and action of power as both women and as post-9/11 youths, grappling with wars in the name of authority, the corruption of children, and the domination of the Earth. Powerful in word and image, and a profound negotiation of the tension between what humans do to each other and what we owe each other.

Small octavo. (84)pp. One of 100 copies. Signed by Maryatt. Each section sewn in accordion-fold and all bound in printed paper wrappers. Fine.



Dare to Vote!

By Monica Oppen
Sydney, Australia, Ant Press, 2012

An exploration of Australia's system of democracy and of the principle of voting rights, Oppen's book plumbs the ambivalence many modern voters feel toward democracy to analyze the ironies of current governments. The bulk of the book is devoted to a series of linocuts foregrounding the individual letters of "democracy," pairing these with words that evoke the ambiguity and tensions of modern governance. These appear against a running background of a faceless crowd, a subtle declaration that the ultimate decision, in execution and impact, remains with the populace. At the end is a fold-out daring the reader to vote "Yes" or "No" for or against democracy, with an article by researcher Chris Berg detailing the intricacies of modern democracy, especially regarding its coexistence with capitalism.

16mo. (22)pp. One of fifty copies. Bound in screen-printed card wrappers backed in cloth. Housed in a four-flap box, which includes two HB pencils. Mild soiling to box, else fine.

American River

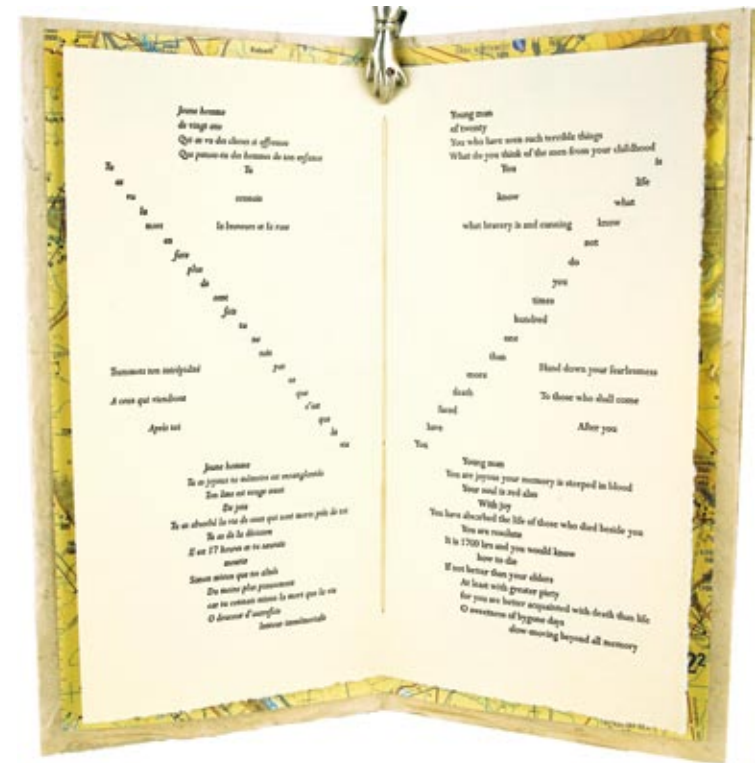
By Thomas Parker and Mary Agnes Williams
Philadelphia, PA, Luminice Press, 2022

When opened in one direction, the book displays a series of two-page spreads juxtaposing, at left, earlier legislative acts granting or ensuring progressive freedoms, regulations, and responsibilities, with, at right, recent bills and Supreme Court rulings that have negated those steps forward. The reader must simultaneously confront past and present: the 1970 Clean Air Act is contrasted with the Supreme Court's curtailment of the EPA in 2022; *Roe v. Wade* (1973) with *Dobbs v. Jackson* (2022); the Voting Rights Act of 1965 with *Shelby County v. Holder* in 2013; and, as a poignant conclusion, the 14th Amendment with George Floyd's "I can't breathe." The artists' juxtapositions of historical records together offer a wide-ranging critique of the present chaos and cruelty of the United States government, and an implicit indictment of the shortcomings of the good faith actions of previous generations. Tying together the narrative is the reverse side of the accordion, where a pochoir-printed river becomes rockier until drying up entirely at the end, evoking both the metaphorical sense of the erosion of rights and freedoms and the literal impact of climate change, writ obvious through one of the most iconic features of American terrain.



Oblong 16mo. (24)pp., double-sided accordionfold. One of twelve copies, signed by the artists, Thomas Parker and Mary Agnes Williams. Bound in black paper over boards with oil-based pochoir river motifs on both covers. Washi linen spine. Fine.

PACIFISM AND ANTI-MILITARISM



Bleuet

Text by Guillaume Apollinaire
Canton, NY, Caliban Press, 2008

Apollinaire's visual poem here receives an updated, poignant frame. The poem, the title of which loosely translates to "New Boots," meditates on the tragedy of youth and war; its structure recalls the crossbody sash worn by French troops in the early twentieth century. Set against endpapers showing modern tactical maps of the Middle East, the verses which originally so chillingly and accurately described the First World War here ring still with the true, somber notes of modern warfare.

Octavo. (4)pp. One of 100 copies, initialed by the printer, Mark McMurray. Bound in Nepali handmade paper wrappers, with title printed in black to upper cover. Fine.

The Second Coming (Again)

Text by William Butler Yeats
Original paintings by Jodee Fenton
Seattle, Aubergine Atelier, 2019

Each copy in the edition contains unique paintings by Fenton distributed throughout as full leaves, cutouts, and paste-downs, which encourage a new perspective on Yeats' seminal poem. Originally composed as a reaction to the pain of the early twentieth century—the aftermath of the First World War, the onset of the Irish War of Independence, and the 1918-1919 flu pandemic—Yeats' verses use apocalyptic allegory to capture the fear, brutality, and destruction of the era. Here, Fenton presents the poem as a series of images, mirrored on both sides of each painted sheet, and verses, broken apart by line and by word. The arrangement thus asks the reader to pause and draws insistent parallels between Yeats' time, with its nationalism, anarchy, and destruction, and today.

Oblong 24mo. 36(ff.), + 14 Japanese kozo-paper leaves painted on both sides in gouache, tempera, watercolor, and polyacrylic varnish. From an edition of thirty copies, this is one of ten bound in half leather with decorative paper over boards. Top edge red-orange. Fine, in clamshell box. Prospectus laid in.



Geniza

NY, Robbin Ami Silverberg, 2021

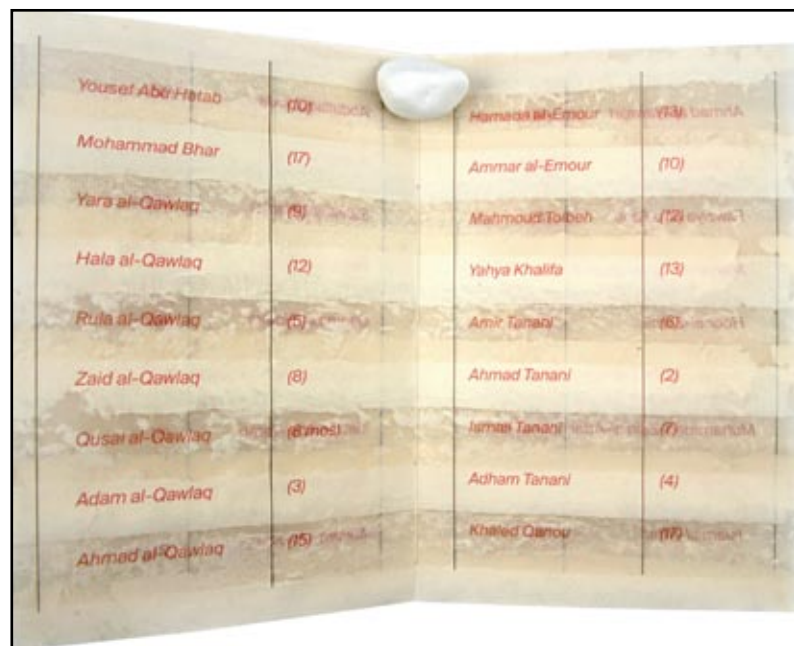
Silverberg's assemblage contends with religion, sacrifice, humanity, and language, explicating these profound concepts with careful craftsmanship and attention to the necessary experience of the reader. She freights the work with both communal and political meaning: the Jewish ritual burial of the *tetragrammaton* (the name of God), children killed in Gaza during the Israel/Palestine conflict, and the call to "Say our/their/her name" that has been the klaxon of many recent protest movements.

The first volume, *Geniza*, explains the Geniza concept in letterpress on handmade paper decorated to mimic a lined notebook sheet. The page is itself literally buried among other papers, and the effect is doubled by a page in Hebrew pulped into one of the rear sheets, and redoubled by a carbon copy transfer housed against the rear board. The second volume, *GOD*, presents the names of gods in multiple religions watermarked into translucent paper, rendering them thus obscure and effacing all linguistic and conceptual differences between them. The names and their associated religions are handwritten in the separate colophon booklet.

The third volume, *Say My Name*, contemporizes the Geniza tradition; Silverberg observes that the practice of Geniza affords God, in name, the same sacredness of proper burial as that given to humans, and then asserts that the reverse should also hold true, that the holiness and dignity with which we regard the name of God (or gods) should be extended to fellow humans. The cards held in this book can be rearranged to fit a range of pronouns. In the fourth volume, *Shemot = Names*, Silverberg carries out her own edict and lays out in the format of an accounting book names and ages of children murdered in the ongoing conflict in Gaza, mirroring the conceit of the volume, *GOD*.

Also included in the assemblage is a Thasos marble stone in a bag sewn from a wool blanket. The stone symbolizes both the Jewish cemetery and the icon of the projectile in protest. This final object's inclusion invites the reader to participate in both events: the act of remembrance and burial, and the act of justice in the face of oppression.

Four volumes. One of a variable edition of twelve copies. Signed by the artist. All objects housed in dropback box. Fine.



Resistance

Text by Simon Armitage

Illustrations by David Esslemont

Decorah, IA, Solmentes Press, 2022

Devised as an immediate, empathic response to the Russian invasion of Ukraine in early 2022, the book, in Esslemont's words, aims "to show solidarity with the people of Ukraine and to highlight the recurrent, ubiquitous nature and folly of war." Esslemont is particularly interested in the ways images of the war were disseminated through photographs, news outlets, and political speechmaking. The book intermingles and collages these contemporary images of refugees, tanks, and ruined cities, with archival ones, recalling with intention and precision the thousands of years of similar tragedies left by imperialist oppressors. These latter illustrations reference conflicts in the United States (namely, the Civil War and various campaigns against indigenous peoples), Nazism and World War II, and British military maneuvers. A fuller list of wars throughout history make up a significant portion of Esslemont's calligraphy, characteristically layered over his illustrations, which themselves sometimes take shape out of layers of montaged images. The bulk of Esslemont's focus, however, and his textual inspiration, draws on Armitage's poem "Resistance," which is both occasionally calligraphed and set out in print at the bottoms of the illustrations, echoing the closed captions of news reports.

Digitally printed so that the resulting pages appear fugitive and somewhat cryptic, appropriate to both the speed with which audiences and media treat traumatic material and the sense of distance that pervades wars elsewhere. Esslemont used typefaces created by designers with a connection to Ukraine: Bifur, Arsenal, Genau, and Seaside.

Quarto. (32)pp. One of thirty copies. Signed by Esslemont. Bound in self-wrappers, with a vibrant dust wrapper. Housed in a drop-back box. Fine. Laid in to the box is a pamphlet providing context and citations. See illustration on page 20.

LABOR AND INCOME INEQUALITY

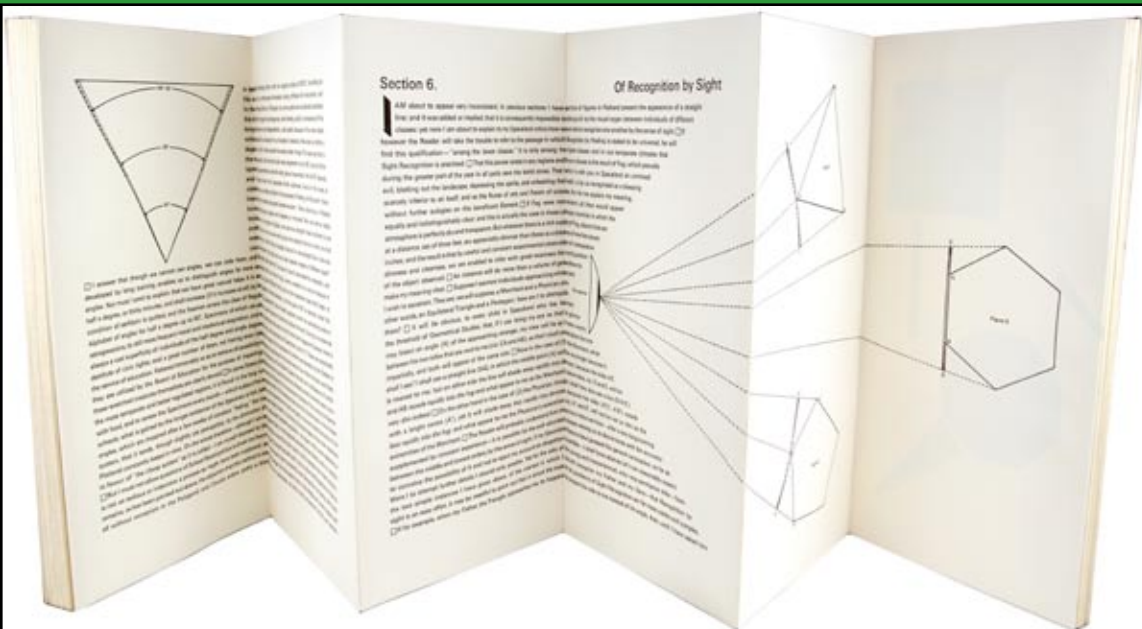
Flatland: A Romance of Many Dimensions

By Edwin Abbott Abbott
San Francisco, Arion Press, 1980

A strikingly visual presentation of this science fiction classic, which was first published in 1884, ingenious not only for Abbott's ability to make relative geometry literary, but also for his broad commentary on rigid social strata. The world of *Flatland* admires, even enforces, sameness, deriding irregularity. It perpetuates generational wealth (shapes accumulate sides, a sign of affluence), and systemically protects the exclusivity of the noble class. When the protagonist, Square, returns from his multi-dimensional adventures, his peers refuse to believe him, instead intensifying their self-fulfilling notions about themselves and suppressing revolution. Later criticism has been levied against Abbott's depiction of women, but his disregard and the contemporary reader's understanding of it is its own insight into Victorian strictures on womanhood.

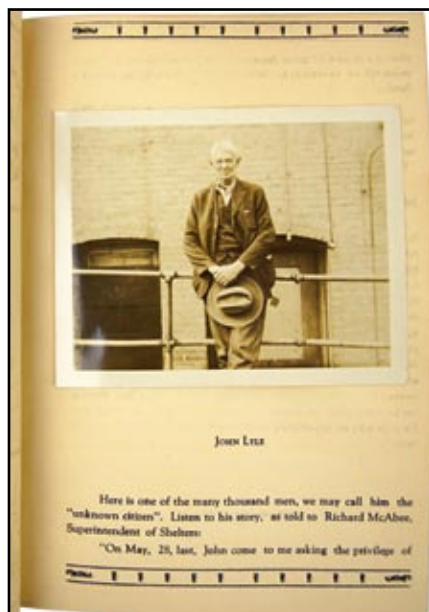
The book's structure modernizes and expands the experience, placing the reader "squarely" in *Flatland*'s world, inviting engagement with the book either in two or three dimensions and encouraging attention to, and wariness of, flatness in social spheres. The volume is bound concertina-style in silk-screened aluminum, which allows the book to open up to a 33-foot panorama; it can also be read in the conventional manner by opening the front cover, reading to the end, turning the book over and finishing back at the front cover.

Tall quarto. Unpaginated. One of 275 copies, signed by Andrew Hoyem, the printer, and by Ray Bradbury, who wrote the Introduction. The book is protected by an aluminum frame, which unlatches to let the book slide out. Top and bottom edges black. A fine copy overall, free from the usual scuffing to the aluminum.



Notes on Sheltering Transient Men

By Orlo L. Ellison
(Seattle, WA, 1932)



Throughout the text—likely a report published for distribution to political advocates and/or social workers—are tipped-in photographs and ephemera, and directly interleaved are illustrations and charts. The photographs show the city of Seattle as it was experienced by the homeless during the worst of the Great Depression, including the exteriors and interiors of shelters and dormitories, houses of worship, and worksites, and the upper-level committee

members working for various community organizations to offer assistance. A powerful portrait at the text's outset shows John Lyle, himself homeless, which immediately puts a human face on the situation. The ephemera are mainly cards, printed by the Salvation Army, to be handed out as references for various services, among them healthcare, housing, and food. The illustrations, likely mimeographs, visualize the data, reproduce forms to be filled out, and, in one instance, add levity to the text by way of a cartoon. Ellison's robust, factual, and generally sympathetic reportage makes sure to note that most of the homeless were military veterans, a reality that remains despairingly familiar today.

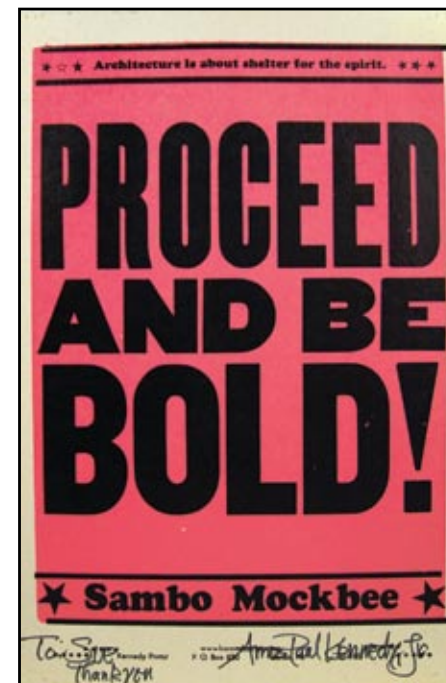
16mo. (44)ff. First edition. Bound in brown paper over boards, with upper cover showing the alternate title, "Seattle's Plan for Homeless Men." General rubbing to exterior, tipped-in material has caused text block to bow, else a near fine and altogether informative view of the housing crisis in the early twentieth century.

Proceed and Be Bold!

Printed by Amos Paul Kennedy, Jr.
Gordo, AL, Kennedy Prints, (c. 2000)

Sambo Mockbee (1944-2001), a white Southern architect, devoted his trade and vision to "vernacular" design: forms and materials sourced in the American South, put to use to shelter any in need of it. Mockbee advocated for a socially responsible approach to architecture, one that valued people over capital, and that addressed poverty and substandard housing. At his Rural Studio program in Hale County, Alabama, he immersed Auburn University architecture students

in this practice, compelling them to use salvaged materials in novel ways to meet the needs of themselves and their environment. He summarized his philosophy by saying, "Architecture has to be greater than just architecture. It has to address social values, as well as technical and aesthetic values." Amos Paul Kennedy, Jr. could be said to bring to bear the same beliefs in his printing, here displayed through his eye for wood type, color application, and design. Indeed, "Proceed and Be Bold" was the title of a 2008 documentary film on Kennedy.



Two-color poster, inscribed by Kennedy. Staple holes at corners, else fine. (Measures 19 by 12 1/2 in.)

Occupation: A Do-It-Yourself Guide

(California?, 2009)

An instructional zine illustrated in black and white with images and diagrams, the present document testifies to the persistent importance of print media for modern protests. The Occupy Movement, in particular, relied on grassroots tactics, and especially clandestine communication, for its success. The guide begins with a sarcastic disclaimer that the publication “is intended for educational and entertainment purposes only...Now get back to work!” What follows is a cogent, theoretical framework for the motivators and goals of occupation—that is, disruptive, enthusiastic, and effective protest against bureaucratic and capitalistic engines—and then a didactic handbook of methods for successful occupation, including barricade-building, securing doors, and enlisting help from outside legal, medical, and media supports. The author(s) is especially engaged in the language of universities, and specifically cites events that took place within the University of California system in 2009. A faint boot-print at the foot the of upper cover helps make the point.

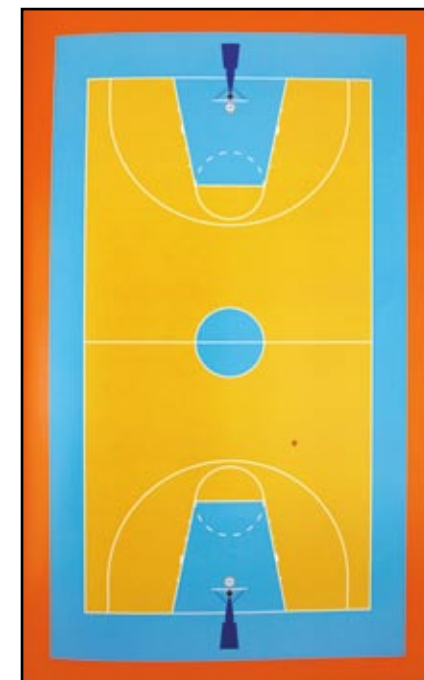


Octavo. (18)pp. Presumed first edition. Near fine, in self-wrappers.

Empty Space

Illustrated by Dongjoo Seo
Seoul, South Korea, Datz Press, 2011

Seo opens the book with the Olympic motto, “Citius, Altius, Fortius,” slanting boldly across three spreads, as if preparing the reader to witness the spectacle of human athletic achievement we have come to expect every fourth summer or winter. Instead, Seo imagines thirty sports arenas without their human participants; a cycling track has bicycles strewn along its length, a basketball lies unused on a court, the running track is bare. In Seo’s words, “The depiction of empty spaces shows compositions



of points, lines, planes, colors which [humans] created...It, the empty space, is essentially human.” These remnants, this highly engineered and yet forgotten emptiness, points directly to the waste such monumental events as the Olympics leave in their wake. Neighborhoods are cleared, to be replaced by arenas, fields, and residential campuses, all hastily and frantically constructed by the host city’s labor force, often the very same people whose homes have been bulldozed. Viewing the book a decade after its production also tempts the viewer to recall scenes of 2020 and the eeriness and dread of empty social spaces in a world in the throes of a global pandemic.

Folio. (74)pp. One of thirty copies, signed by the artist at the colophon. Digitally printed. Bound in printed paper over boards. Trace rubbing to corners, else near fine.

ENVIRONMENTAL JUSTICE AND ANTI-CONSUMERISM



Hymenoptera: Twelve Specimens

(Pasadena, CA), Kerberos Press, 2011

An unbound collection of detailed illustrations of twelve different species of solitary bees, with accompanying descriptions of their physical and social characteristics, habitats, and recorded locations around the world. The images were obtained from the original hand-colored engravings in *Exploration Scientifique de l'Algerie*, published by Claude Arthus-Bertrand in 1849. Though at first perusal a laudatory encyclopedia, upon deeper reflection the book reveals itself as a memorial to, and contemporary reminder of, the precariousness of bees' survival, and their profound importance to our own.



Octavo. 28ff. One of twenty copies, signed by the printer, Vance Studley, and the designer, Tom Mossman, on the colophon page. Sheets are housed in a black-cloth box with purple paper label inset on upper lid and orange leather label on spine. Some minor bumps to edges of sheets, else fine. Prospectus laid in.

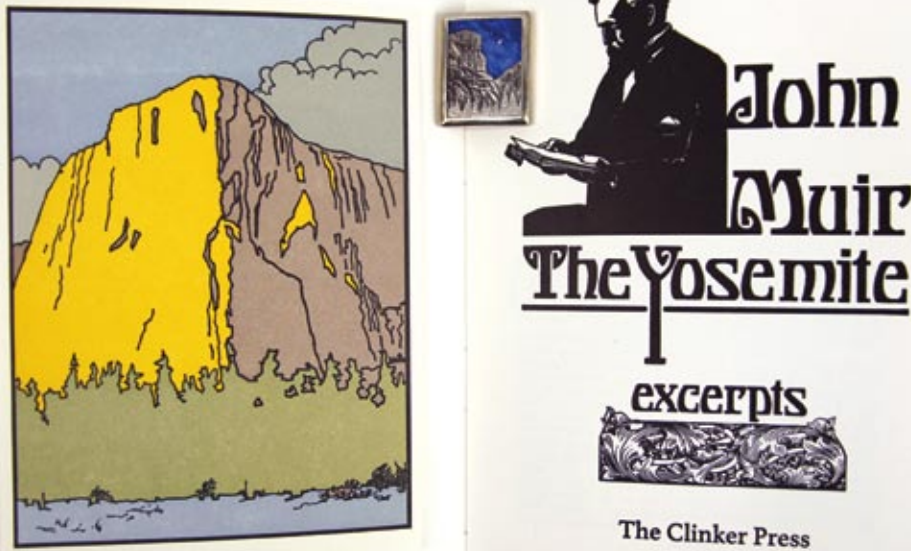
Do Not Lament

By Monica Oppen and Marie E. J. Pitt
(Stanmore, NSW, Australia), Ant Press, 2018

In drypoints, transfer-printed photographs, and bold typographic styling, Oppen sets altered landscapes before the viewer and confronts humankind's oppression of the natural features of Australia. Her panoramic etchings show vistas lying barren and dark, while the companion photographs witness the roads, signs, vehicles, and arid plots dominating the receding treeline. The book culminates in a two-page foldout in which etched trees, themselves seeming more ghostly the longer the reader looks, are interrupted by a numbered grid of land divisions—the ultimate example of the imposition of human endeavors over the organic environment. Oppen's poem is printed in gold and cascades across multiple spreads; in it, she perhaps cynically, perhaps hopefully, calls the reader to not lament for the fallen branches or for the factories that have arisen in their place. Oppen's verses converse with those of Marie Pitt, which bewail the axe as a symbolic instrument of "the pageants of power and plunder." Pitt's poem was first published in 1925, and though she was not without flaw (her racism has been well documented) she remained throughout her life a firm activist for Australian socialist and labor movements.



Oblong quarto. (16)pp. One of seven copies. Bound in leather-backed boards covered in cloth. Trace exterior rubbing to tree motif at covers, though this coheres nicely with the book's point. Fine. See illustration on page 32.



The Yosemite. Excerpts

By John Muir
Tualatin, OR, Clinker Press, 2015

A stunning production in Arts & Crafts style, and a fitting ode to Muir, whose persistent environmental activism was essential leverage for the preservation of the Yosemite Valley and Sequoia National Park. Muir's fierce advocacy against the use of the land for commercial use, even in a "sustainable" way, evolved into the model now used for the United States' National Parks. Four tipped-in color illustrations depict now-familiar views of Yosemite, and to these are added four portraits of Muir. Accompanying the book is a brooch designed and executed by Tom Herman of Seven Fingers Jewelers, a firm devoted to organic and naturalistic creations. The piece, whose inclusion nods to the crossover of bookmaking and jewelry-making that proliferated during the Arts & Crafts movement, shows the face of Half Dome carved into sterling silver against a blue enamel sky graced by a lone crystal star.

Octavo. (iv), 14, (4)pp. One of twenty copies, signed by the artist and printer, Andre Chaves, and by Herman. Bound in full black silk over boards with title label inset to upper panel. Housed with brooch in velvet-lined dropback box. Fine.



The Tail That Wagged the Dog

By Sue Coe
Murray, 1990

A distressing and confrontational collection, Coe's suite of engravings demands attention to the ways in which humans mistreat dogs, how they conceive of dogs as perpetrators when, in fact, they are abused and their innate loyalty manipulated. A "Patient Dog" sits by his inebriated owner, an "Unwanted Dog" is prepared for death by electrocution, a "K9 Attack Dog (Chained for 7 years)" gnashes his teeth at an escaping silhouette. Among these, Coe intersperses scenes of compassion and companionship, dogs who reside with dutiful, but homeless, masters. Here the reality has shifted from willful animal abuse to systemic neglect of the innocent, particularly due to the ever-increasing housing crisis. The portfolio thus asks: If we wouldn't inflict such indignities on our dogs, why treat our fellow humans that way?

Octavo. (14)ff., loose. One of 60 copies, signed by Coe. A dramatic, even cinematic set, housed in four-flap portfolio stamped with date and limitation. Each sheet bears a chop of a dog at the lower corner. Fine.

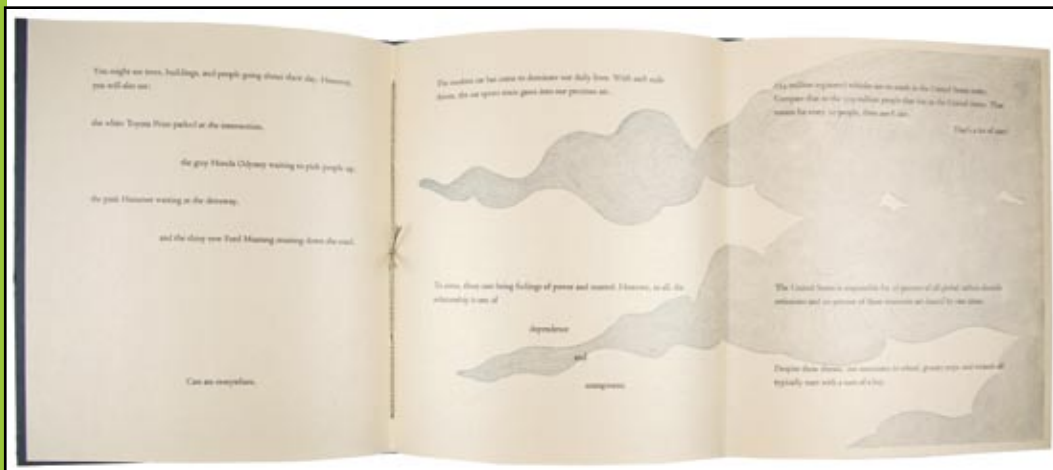


Mangrovia

By Barbara Milman
(El Cerrito, CA), Red Parrot Press, 2014

Milman's eight drypoint etchings depict subtropical flora and fauna: red mangrove, semi-terrestrial shrimp, a beachcomber ant, the blue-spotted mudskipper. As the accompanying poem makes clear, these species reside among the mangroves found in Florida and similar climes, where reliance on specific coastal salinity levels now under threat by climate change has likewise threatened their existence. The mudskippers "try to outrun the heat," and increasingly often can only rest for a short time before moving on, "like passenger pigeons." In the face of what seems inevitable doom, Milman's poem maintains a tone of hope, and illustrations of mangroves' firm roots pervade the book's pages, acknowledging the resilience and unique adaptability of mangroves to filter seawater, self-monitor nutrition uptake, and send their offspring to more favorable locations.

Square 32mo. (18)pp. One of five copies, signed by the artist. Bound in self-wrappers with paper spine label. Faint glue residue to label, else near fine in slipcase.



Power Trip

Claremont, CA, Scripps College Press, 2015

Created by the students in the fall 2015 Typography class at Scripps College, the book anthologizes narratives of cars, car culture, and the political and social power cars have and represent. The students' sections converse with one another, ranging brilliantly from accounts of the personal freedom driving affords (or does not, if denied to a woman or a person of low income); to examples of how cars lend the illusion of invincibility to the powerful, with specific mentions of Hitler, the Pope, and the President of the United States; to how, in any instance, cars implicate each driver in Earth's slow march toward a cataclysmic climate. Accordion-fold, with eight separate contributions from the student-artists inserted at regular intervals. Each contribution is printed on distinctly colored metallic Stardream paper—pink, teal, lavender, and crimson among them—and features unique illustrations and design elements, such as fold-outs, unregimented typography, and clever cuts and folds.

Square small octavo. Unpaginated. One of 102 copies. Bound with metallic threads into decorative aluminum covers, sanded and softened at the corners. A delightfully polished and diverse student work. Fine. Prospectus laid in.

Prayer Flags and a Tale of Longing

By Mary Heebner

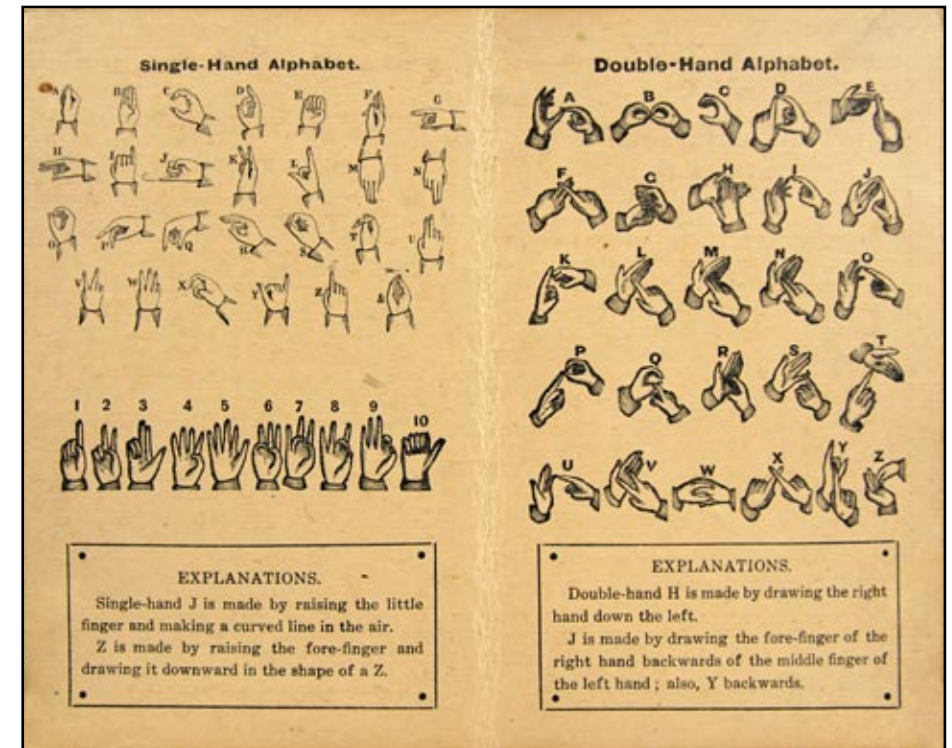
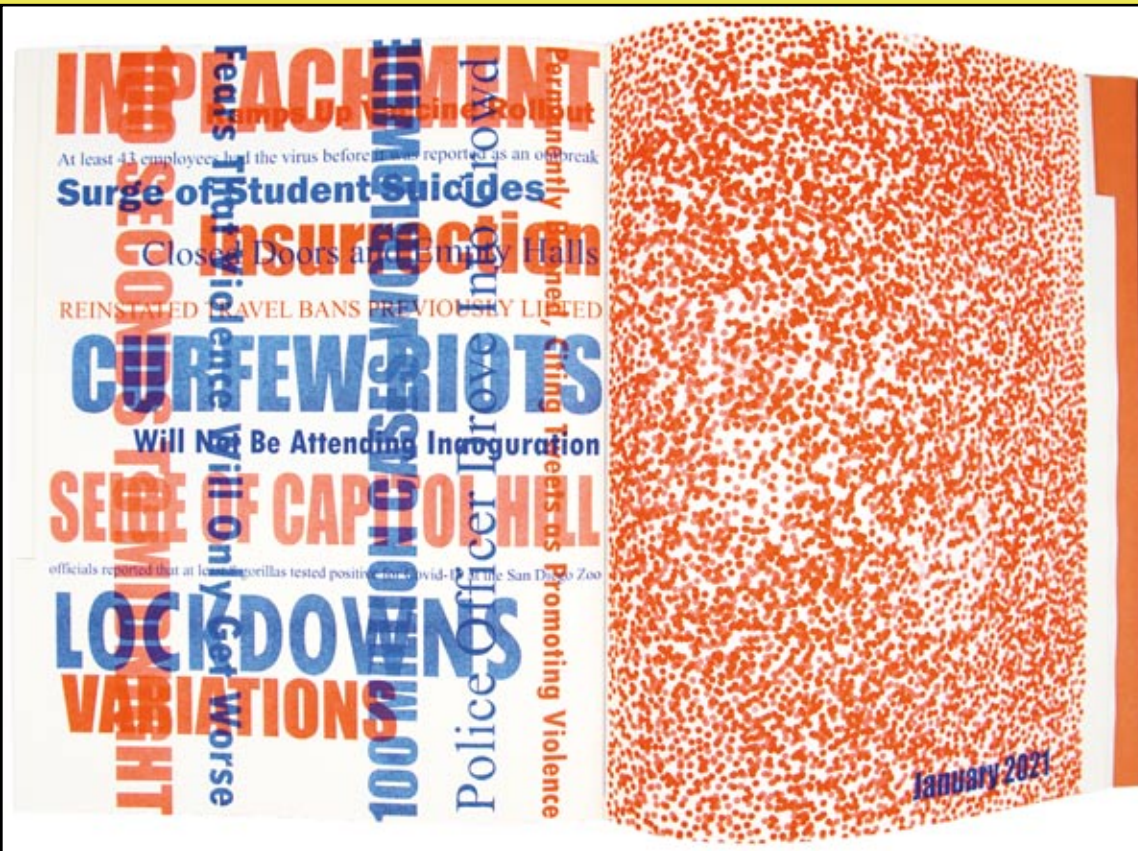
(Santa Barbara), Simplemente Maria Press, 2020

Mary Heebner's flags bear her five invocations to a distressed planet, with one prayer for each element: fire, earth, air, water, and aether. Written in cursive sharply reproduced by photopolymer plates, the texts follow the format of traditional Tibetan prayer flags and are printed on Khadi paper paired with sheets of handmade pulp-painted paper. These alternate with folded Nepalese lokta paper, stamped with a lotus design on one side and ink-printed with elemental icons on the other. The two-sided strand of flags is then sewn on a length of bronze satin ribbon and housed in a sleeve of silk and ribbon. Alongside the flags is *A Tale of Longing*, a wire-bound journal with hand-painted and foil-stamped covers. Likewise rendered in cursive reproduced by photopolymer plate, the journal's narrative follows Heebner's own 1993 journey to Sikkim, an Indian state near Bhutan, Tibet, and Nepal, where she visited Rumtek Monastery and observed a monk printing prayer flags from carved wooden blocks. The journal's scattered illustrations are hand-painted with the five colors representing each of the elements. The materials—together a profound rumination on human and environmental connection—are all housed with a paper tray in a beveled acrylic case.

Octavo volume and strand of ten paper prayer flags. (22)ff., + 20ff. One of twenty copies, signed by the artist. Very fine.



DISABILITIES, MENTAL HEALTH, AND PUBLIC HEALTH



Manual Alphabet Card

(c. 1900)

Illustrated with both single and double-hand sign language alphabets, as well as significant typographic ornaments, the card advocates for the peddler, announcing on their behalf that they are deaf and dumb, and that in lieu of employment they must earn a living by offering cards like the present one for ten cents. It concludes with a suggestion that sign language be more widely taught in public schools, albeit in this instance less as a matter of disability inclusion than one of convenience “when one wishes to talk in silence instead of in whispers.” A fascinating bit of ephemera of early, on-the-ground disability advocacy.

Bifolium 24mo. Mild soiling, else near fine.

Mikes missing

By Jim Duignan
(Chicago), 1992

Reproduced photographs urge the reader to join the artist on his journey through the neighborhoods of Chicago. Interleaved are text pages; Duignan's reflections are above in roman type, while his narration of his travels is below and italicized. The text is strategically placed above and below where the photograph on the following page will be, emphasizing absence and distance, and provoking the reader to peer ahead at what might be coming, or behind at what has recently passed. The result is a cinematic and nostalgic tour through Duignan's childhood, taking place simultaneously to his adult search for his missing brother, Mike. The text implies that Mike is homeless and perhaps mentally unwell, that he is estranged from his family partially by choice and partially by a situation greater than himself. Duignan's zine embraces the strain of difficult familial relationships and the clarity, or haze, of memory, yet remains rife with his own longing for his brother. The result is a poignant and personal account of generational brokenness, its intersections with mental illness, and housing instability.

Jim Duignan is a Chicago artist who is now the head of the Visual Art Education Program at DePaul University. He is also the founder of the Stockyard Institute, a community art collective on Chicago's South Side.

Oblong 32mo. (52)ff. First and only edition. Spiral-bound with gray printed wrappers. Fine. Housed in original envelope.

True as Earth, Strong as Water

By Shu-Ju Wang
Portland, OR, Relay Replay Press, 2011

Wang's book unfolds through layers of memory in a most literal way, containing within its small self a multitude of images and textures to mimic the scrapbook recollections of a human mind. This particular mind is that of Arnie Metz, one of five seniors suffering from memory loss with whom Wang worked after receiving a 2008 Regional Arts and Culture Council Grant. Wang's attention to detail in her artwork here highlights her clear attention to Arnie while she interacted with him. Throughout the pages are Arnie's handwritten notes, drawings, letters, and wedding vows, and photographs supplied by family and friends in the forms of silkscreen prints and Solarplate etchings. The etchings appear on custom papers made by Helen Heibert containing soil from Arnie's farms in South Dakota and on Sauvie Island and water from the Pacific Ocean (Arnie served in the Pacific Theater in World War II), the Columbia River, and the Willamette River. The design on the back of the accordion is based on the melody of "San Antonio Rose," which Arnie played on the harmonica. The result is a tender, noble tribute to humanity, and one human in particular, and the devastation of lost memories.

Oblong 32mo. (16)pp., accordion-fold, with each recto panel expanding in a foldout. One of twenty-six copies, signed by the artist. Bound in two-tone blue paper over boards. Fine.



Respiration Together with: Tummy Ache

By Jen Farrell

Chicago, Starshaped Press, 2019; 2023

Farrell's two books on chronic pain and the American health-care system together cast into relief the bias of the medical establishment, the societal pressure to look and feel a certain way, and the financial and psychological injuries that compound physical ones. In *Respiration*, the recto provides a synopsis of Farrell's fraught summer of 2018, when her daughter underwent nearly eight weeks of chest radiation treatments to stem the growth of tumors around her lungs. The side effects were devastating, and the following winter was awash with chest pressure, pneumonitis, and exasperation at the inability to book appointments to solve these problems. Unfurled, the full sheet shows a concrete poem in the shape of lungs, a reimagining of Black Star's "Respiration," which brought solace to Farrell in her pain. The original song expressed the difficulty of breathing, literally and figuratively as a black person living in an urban environment; Farrell has rewritten it to define literal and metaphorical breathlessness brought on by medical trauma. In *Tummy Ache*, Farrell focuses on the gastrointestinal side effects of her daughter's radiation treatments, and the frustration wrought by confronting doctors who did not believe in the pain. The concrete poem, in the shape of the gastrointestinal system, here compiles comments Farrell, her daughter, and others have received, which include not only denials of the problem but also statements rife with fatphobia, misogyny, and the normalization of eating disorders.

Both 24mo. and one of fifty copies. Both a single sheet folded. Personal and incisive applications of Farrell's knack for typography, *Respiration* and *Tummy Ache* are both bound in red paper-covered boards with echoes of the interior shapes in black and blind. Fine. *Respiration* prospectus laid in, as well as a sheet of the full rewritten lyrics, with notes.





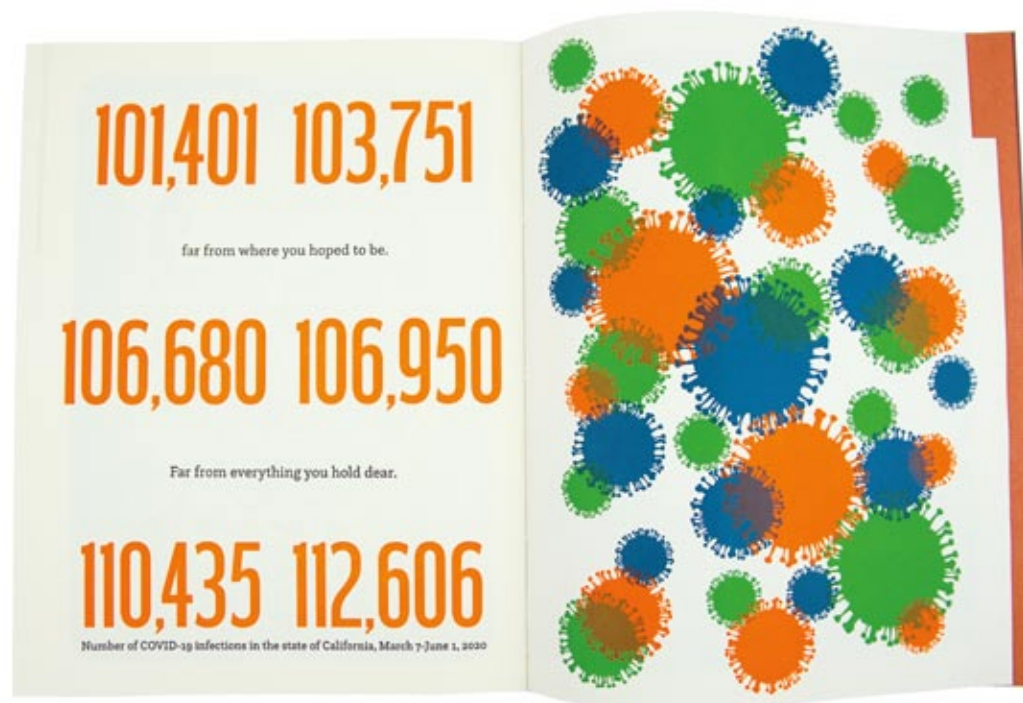
Book of Hours

By Julie Chen & Keri Miki-Lani Schroeder
(Berkeley & San Antonio), Flying Fish Press &
Coyote Bones Press 2021

The result of a long-distance collaboration in 2020 during the COVID-19 lockdowns, Chen and Schroeder's *Book of Hours* adopts the blow book format, a historical bit of practical magic in which the magician thumbs different tabs at the book's fore-edge in order to give the illusion of mutable contents. Chen and Schroeder provide twelve different series of images—six when flipping right-to-left, six when flipping left-to-right—meditating on feelings of isolation, desolation, and ennui brought on by the events during and surrounding the pandemic. There are faces with, then without, masks, a dot visualization of the virus's spread, a monthly account of news headlines, a doomsday clock, and a mirrored sunset/sunrise. As the viewer plunges linearly through each se-

ries, through the months and hours of 2020-2021, within the structure itself lurks a paradoxical emphasis on the cyclical-ity of time. Blow books, by nature, deny the nonlinear reading normally championed by the standard codex. There is only a forward sequence of images. The genius of Chen and Schroeder is to impose upon that structure layers of narrative, begging the reader to follow the roundabout carousel, which may only go forward, but nevertheless returns to the same point over and over again. In doing so, they contemplate philosophical questions, mental health, public welfare, social contracts, the news cycle, and climate change, all at once, under the ultimate problem of how to live.

Small quarto. Unpaginated. One of 88 copies. Signed by the artists below the colophon, which is located on the inner rear panel of the box. Printed using letterpress, digital, and Risograph techniques on Mohawk Superfine, Mohawk Keaykolour, and Hahnemühle Bugra papers. Bound in stiff burgundy wrappers. Both covers adorned with a cone motif also found throughout the book and on the protective four-flap box. Fine. See illustration on page 40.



Solitude

Text by Henry David Thoreau

Design by Veronika Schäpers & Susan Pietzsch
Karlsruhe and Tokyo, Veronika Schäpers, 2021

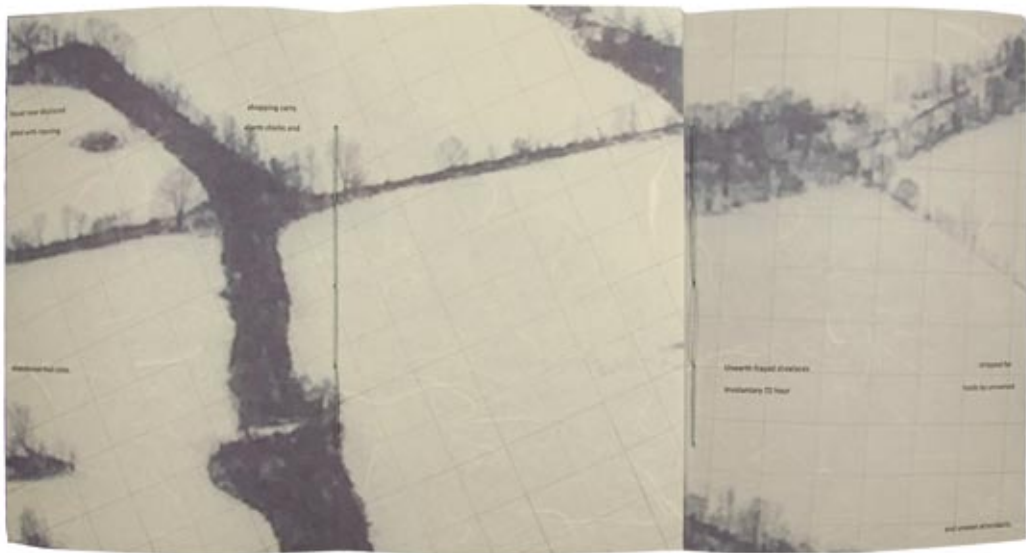
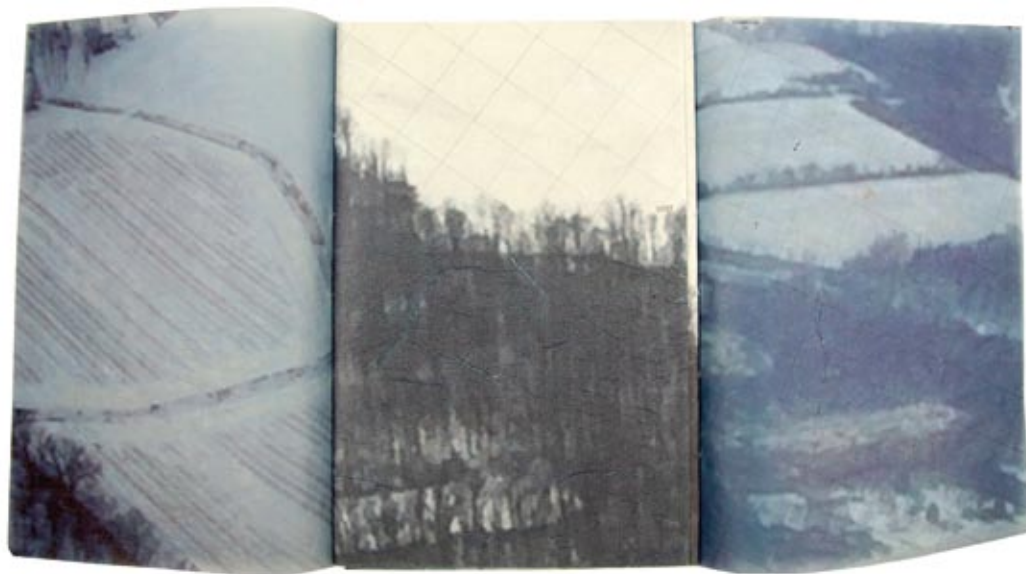
A book born out of the COVID-19 pandemic, *Solitude* represents the attempts of Schäpers (and her colleague Susan Pietzsch) to make sense of and find peace during a period of forced isolation. Unlike other artistic responses to the pandemic, the present work takes a meditative and individual position, focusing on the experience of the single reader rather than that of any particular or general collective. Schäpers' characteristic mastery of material necessitates this; Thoreau's "Solitude" chapter of his seminal *Walden* is printed in transparent ink on white medical filter paper, making it difficult to exhibit. Instead, it urges the reader to sit alone and turn the book toward and away from the light in order to read and understand the text. The same is true of



the accompanying round filters, on which are coronavirus data models abstracted into illustrative designs, likewise transparent. Although the text itself and the tactile experience of the book invoke calmness and even sterility, there is something sinister (or comforting, depending on the reader's angle of approach) in wrapping up these contents in the materials of emergency. The use of filters suggests chemical—and, more abstractly, interpersonal—separation, the warding off of something unwanted or even dangerous, and the parsing of a complex global phenomenon into distinct and digestible information.

Oblong octavo. (16)pp., + 14 round filters, loose. One of fifty copies, signed by the artist at the colophon. A pensive and carefully crafted publication, bound in Enduro ice paper and non-woven fabric, and without stitching. Housed in various archival cardboards from Klug Conservation, with title silk-screened to lid. Very fine. Prospectus laid in.





Geography of Lost

By Ellen Sheffield
(Gambier, OH, Unit IV Arts, 2021)

Sheffield's visual and poetic meditation on "lostness" stems from an article on Lost Person Behavior, the science of applying profiles to know how and where to search for someone, to address the pervasive and, at times, either abstract or tangible feelings of abandonment and hopelessness when faced with family histories of mental illness, suicide, substance abuse, and other mostly invisible manifestations of despair. By bridging scientific, physical lostness and psychological, emotional lostness, Sheffield voices the loneliness often inherent and underappreciated in individuality, especially when that individual considers the expansive and perhaps intimidating sweep of generational trauma. Sheffield gives that sweep visual grounding by spreading her poem's lines across interleaved pages, denying organization where the reader might crave it. She also sets them amid aerial images of snowbound landscapes overlaid with askew grids. The reader must then experience lostness to access the text at all, and once they have reached the final page, are given no direction as to how to remove themselves or return the book to its original state. Sheffield's innovative use of the interleaved triptych format thus mimics the arc of her poem, producing in microcosm affective responses of despair and confusion and bringing astonishing artistic care and attention to mental illness and inherited pain.

16mo. (10)pp. One of eighteen copies, signed by the artist. Printed letterpress on Unryu white pages, with covers of Shirakabe and endsheets of Strathmore tracing paper. Held in four-fold chemise. Fine.

The hills to such perusal
 as the face
 as he would appear it
 he seemed to find his way
 narrow his eyes
 school a day he went
 without their holes
 and to the last
 bended their light
 to me

Text by William Shakespeare
Illustrations by Mary Heebner
Santa Barbara, Simplemente Maria Press, 2008

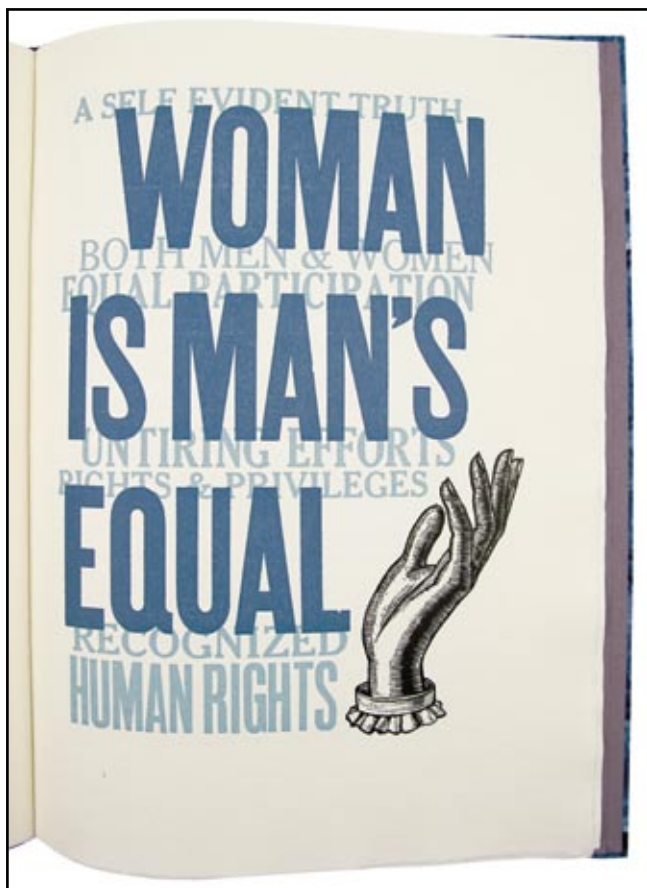
Illustrations by Mary Heebner

Santa Barbara, Simplemente Maria Press, 2008

Small oblong folio. 42 + 13ff., + 20 plates. One of twenty copies. In a handsome red morocco-backed clamshell box with a skull and flower device inspired by the honeysuckle motif from the Second Folio debossed on upper cover. This device appears as the header on each of the excerpted passages.

Declaration of Sentiments

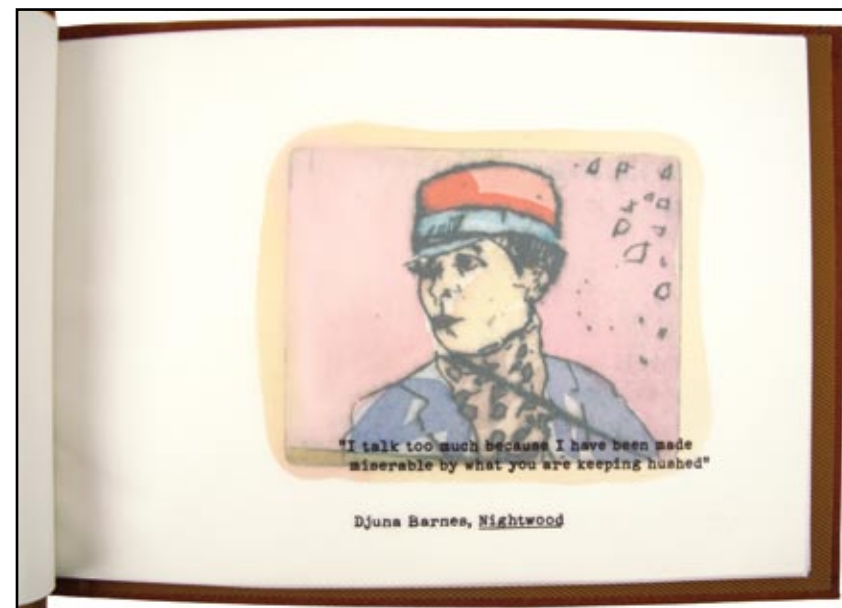
Illustrated by Susan Lowdermilk
(Philadelphia), Plain Wrapper Press Redux, 2023



Typographic illustrations by Lowdermilk emphasize the Declaration's most evident and persistent points. The Declaration of Sentiments arose from the 1848 women's rights convention in Seneca Falls, NY, and was an apt successor to Mary Wollstonecraft's *A Vindication of the Rights of Woman*, written over 50 years earlier.

Literary Women of the Left Bank, Paris, 1900-1940's

By Jean Segaloff
(Cambridge, MA, c. 2016)



In her Introduction, Segaloff states, "In making this book I wanted to portray each woman as a complex, intellectual being rather than a one dimensional character." To do so, she has selected twelve female literary figures who graced the salons of the Left Bank and has depicted each in drypoint-etched portrait hand-touched with watercolor. Among them are Djuna Barnes, Gertrude Stein, Colette, Kay Boyle, and Sylvia Beach. Of the twelve, most were queer and often, uncharacteristically for the period, openly so. Interleaved between the portraits are opaque vellum sheets on which are printed quotations or descriptive comments by the writer.

Oblong 16mo. (28)ff. One of an unidentified number copies of the second edition, though likely fewer than five. Signed by the artist. Bound in burnt orange linen over boards, with silk paste-downs and paper label to upper cover. Rivet-bound. Fine.

Large octavo. 21pp. One of 100 copies. Signed by the artist, Susan Lowdermilk, and by Lisa Tetrault, who contributed the Introduction. Bound in quarter blue morocco with paste paper over boards. Fine, in slipcase.

Barbie Paper Doll: A Transformed Wardrobe with Textile Mill History

By Irene Chan
(Washington D.C., Ch'an Press, 2007)

Chan recovered what appears to be an original box for Superstar Barbie, as it was issued by Mattel in 1978, as well as a base Barbie figure, copyrighted 1980. Closer inspection reveals that Chan has added her own stamp and production information to the box, and likely intentionally distressed it to recreate the exercise of discovery (or rediscovery) of a forgotten toy. Within, she has replaced the original wardrobe with her own twenty outfits, which range in style from



the mid-nineteenth century though the 1970s. On each one, Chan has incorporated historical and archival references emblematic of the state of women's textile work during the given period, from the belabored enterprises of cotton picking and millwork, to protest songs and chants, to archival photographs of factories and workers. Chan's included reference list, likewise artificially distressed, catalogs the geographic sweep of women's work and its perils; her sources range from Georgia, to North Carolina, to Massachusetts.

Altered found object, paper doll set. One of ten copies, signed by the artist. All pieces held in a cardboard lift-top box, which intentionally reproduces the soiling on the original label. Fine.

The Women's Liberation Movement

Kent, OH, Pro-Arts, 1970

Screenprinted poster at the center of which is a Day-Glo orange female symbol encircling an equally iconic image of a raised fist. A striking piece from a hub of the 60s/70s era of political and social protest; the Kent State massacre took place on May 4th of the same year. The connection is particularly apt, since Pro-Arts was founded in 1967 by two Kent State drop-outs.

Few small abrasions to graphic, else fine. Framed. (Measures 33 1/4 by 21 1/2 in.)



In Celebration of Amazons... Midwest Lesbian Conference and Music Festival

Chicago, Women's Graphics Collective, 1974

Produced by the Women's Graphics Collective, a socialist feminist organization formed in the early 1970s, this vibrant poster shows two women, their faces apparently clipped from other sources: the pelt-wearing rider is from an unidentified portrait from an earlier period, while the flannel-sporting passenger is from a contemporary photograph. They ride out of the sunset on a horse, whose legs have been printed using an im-



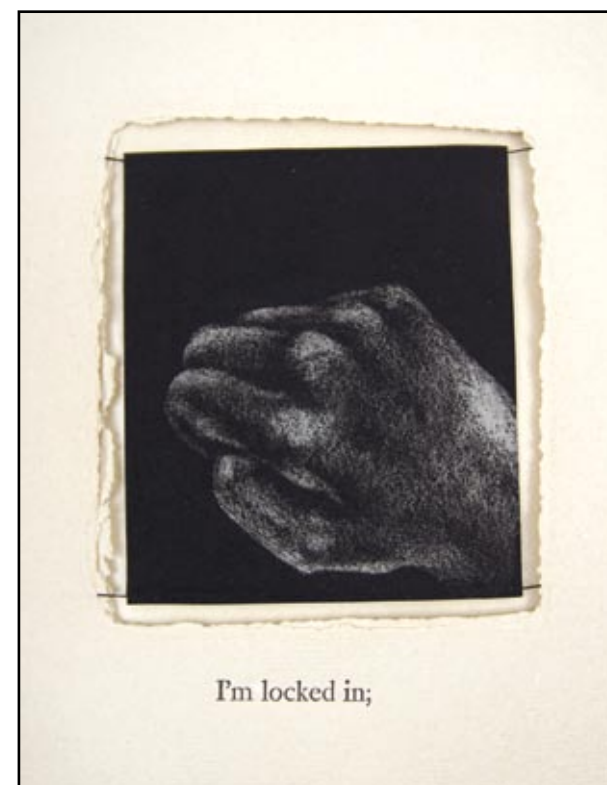
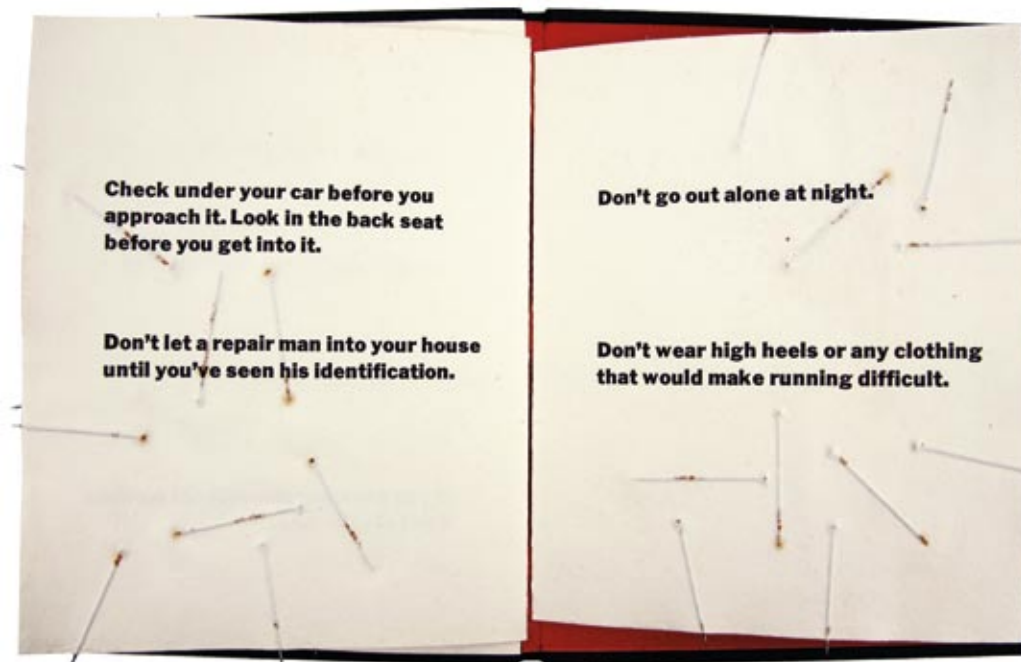
pressive gradient color register, and against a background of stars that gradually become double-sided battleaxes, a symbol adopted by the 70s lesbian community and known by its pun-appropriate Greek name, "labrys." The 1974 Festival arrived during a boom in lesbian cultural and community action in the Midwest; alongside the Women's Graphics Collective were the Lansing Area Lesbian Feminist Collective (a.k.a. the Ambitious Amazons), and the still-running free periodical *Lesbian Connection*.

Multi-colored screenprint poster. Usual trace edgewear, insubstantial two-inch crease at upper left, else near fine. (Measures 22 by 32 in.)

Defensive Book; Riddle Book; Ghost Book

By Coriander Reisbord
(Tuscaloosa, AL), Skeptical Press, 1992-1993

Reisbord's collection engages with fear, confusion, grief, and rage, plummeting the reader down into the well of contemporary womanhood. *Defensive Book* takes as its source text a manual given to college freshmen women, initiating them into the perils of campus life and burdening them with tactics of prevention (rather than the inverse program of instructing young men not to take advantage of their peers in the first place). It is an expression of paranoia and fear, underscoring its point by ending with the repeated words "Don't trust anybody" and bristling with pins embedded between the pages. Each page becomes progressively smaller in size, and as a result the pins become increasingly more exposed and extend from the edges of the pages. Adding to the ominous tone, rust spots from the pins have bled through the paper. In *Riddle Book*, intaglio prints are suspended within windows in each page, and are accompanied by cryptic text. When viewed alongside its companion volumes, the riddle seems answerable; that same young woman reading the self-defense manual can only tremble with confusion and fall overwhelmed before a system of exclusion: "I'm locked in; I'm shut out." *Ghost Book* is printed in faint gray ink on delicate, transparent leaves of a kozo-sulphite paper called "silk tissue." The medium is suited to the book's nebulous subject matter, memory, as the narrator recalls the final days and death of her grandmother, and, more generally, with the slippage of generations and the trauma of needing care and taking care that so frequently is assigned to women.



Three small octavo volumes. (7); (4); (10)ff. Each volume is one of fifteen copies. A fine set, each volume housed in separate chemise and all held in slipcase.

Isms: A Typographic Book of Theories

Pasadena, Archetype Press, 2002



Printed in a variety of styles and using a multitude of methods, this compilation of “isms” and ideologies provides highly visual humor and insight into topics ranging from ageism to materialism to conspiracy theories to the authoritarian tactics of the Chinese government. Particular emphasis is granted to sexism, expressed in pages

on penis envy, the double standards levied on women, especially if pregnant, and the societally imposed coping belief that “My man is different.” A student production supervised by Gloria Kondrup and Heidrun Mumper-Drumm at the Art Center College for Design, the book embodies the youthful penchant for cynicism while leaving room for serious study. Creativity of typography, illustration, and paper manipulation begs expansive consciousness of the probable and improbable, highlighting theories as ultimately subjective, and more than occasionally incorrect.

Quarto. (41)ff. One of 60 copies. Bound by Alice Vaughn in uncovered boards backed in black cloth, and with title stamped in red and two ribbon ties. Mild bumps to corners, else fine.

Dodger Blues

By Nikki Thompson
(Sacramento, CA), Deconstructed Artichoke Press, 2012

As much a love letter to baseball as an admonition of its cultural shortcomings, Thompson’s prose poem follows a young softball player’s discovery of herself and of the gender bias in the game she adores. The text is loaded with as many questions as answers about why difference holds so much weight over sports, and life in general. Each stanza is named after a Dodger player, from Jackie Robinson to Dusty Baker. Profound, sympathetic, and nostalgic, *Dodger Blues* highlights the pain of growing up in a world so bent on binaries.



Square 16mo. (14)pp. One of twenty copies, of which this is the first. On the verso pages, pinhole photographs show slivers of baseball fields. The accordion structure expands to reveal the full views, and the pages themselves form a diamond pattern, supported by 108 baseball stitches. Bound in boards covered with blue silk, with the title printed in gray on the upper cover. Fine.

Continual Conversations with a Silent Man

By Robbin Ami Silverberg
NY, Dobbin Books, 2014

A disturbing dialogue between the two volumes grips the reader in a literally and literarily intertextual confrontation with the realities of misogyny and the double standards of abuse. The larger volume presents a sequence of papers embedded with little girls' underwear and cut with player piano slots. The papers crinkle harshly, the underwear remains anonymous and mask-like, entrenching the reader in a multisensory narrative of loss—the underwear is without

ownership—and of entrapment—the sensation repeats and repeats, like the automation of a player piano, grating upon the ears and mind. The accompanying booklet, laid in to the back cover, uses idiosyncratic images and text derived from the titles of Wallace Stevens poems to relate a tale of a woman and daughter pushed to suicide by their absent husband and father, in large strokes based on Yasunari Kawabata's novella, *Love Suicides*. An immersive book, and a bold engagement with discomfort and trauma, demanding the reader to not look away from a situation so often and so easily ignored.

Oblong quarto, and inset 32mo. booklet. (8); (24)pp. One of a varying edition of ten copies. Wraparound binding of black silk over boards, with reproduced image of player piano reel to upper cover. Fine.



BLACK LIVES

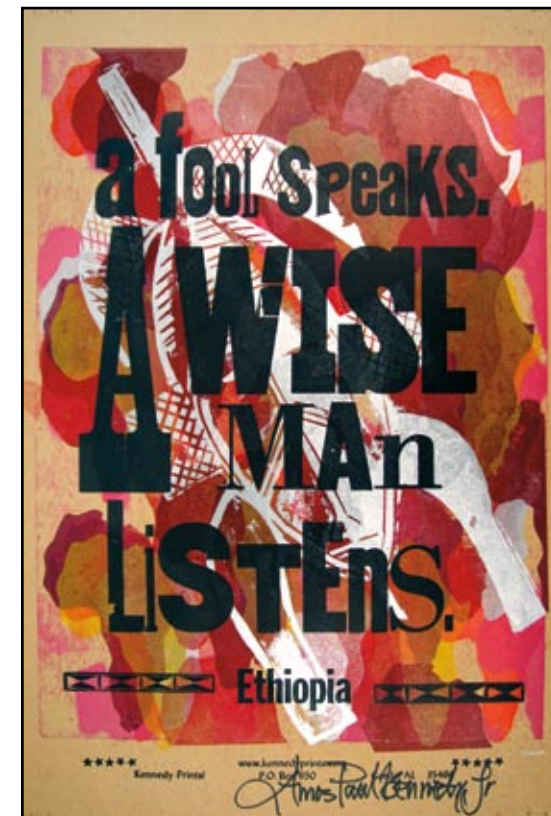


A fool speaks. A wise man listens.

By Amos Paul Kennedy, Jr.
Gordo, AL, Kennedy Prints, (c. 2005)

Layers upon layers of the African continent meld into a bright and diverse background, upon which is printed in silver an Ethiopian mask, and above that this Ethiopian proverb in black. A powerful example of Kennedy's skill at creating detailed, highly textured images from arrangements of simple wood type, though here with a rare example in the mask of a block likely carved for the moment of this project.

Multi-colored poster. Signed by Kennedy. From Kennedy's series of African proverbs. Staple holes to corners, unobtrusive creasing to upper right corner, else near fine. (Measures 19 by 12 1/2 in.)





Down by the Riverside

Text by Richard Wright
Illustrated by John Wilson
NY, Limited Editions Club, (2001)

The restrained color palettes of John Wilson's illustrations elucidate the anxiety and dread that permeate Wright's tale, emphasizing the tension between dignity and violence that characterized his conception of Black life in the American South. "Down by the Riverside" is a deceptively tranquil title for this vignette from Wright's seminal *Uncle Tom's Children*, first published in 1938, luring the reader in with a promise of a pastoral idyll and then turning face to muse upon the systemic betrayals of racist white Southerners and the cruelly impartial machinations of nature itself.

Oblong folio. 73pp. One of 300 copies. Signed by the artist. Illustrated with four aquatints by Wilson, printed at the Center Street Studio in Milton, MA by Jim Stroud. Typography and letterpress printing by David Wolfe of Portland, ME. Bound by hand in blue cloth by Carol Joyce. Limited Editions Club Newsletter announcing the book laid in (Number 590, Series 60, Vol. 3, November 2001). Fine in matching blue clamshell box, which is lightly bumped to one corner.

Black is Beautiful Black Panther Party printing block

(Detroit, MI, c. 1965)

A striking relief copper-plate etching, mounted on a wood block of impressive size, the block shows an equally impressive image of a raised fist, below which is carved, "BLACK IS / BEAUTIFUL." Of particular note is the artful, even regal cuff around the wrist. Interwoven with the design are various statements of the technicals of production, and hints at the block's origins: "Patent Pending" just below the cuff, "Black Treasure Chest" at the very bottom of the image, and the name of the artist, J. Mercer. Residue on the block indicates that it was very likely used and disseminated, probably in one of the Black Panther Party's many ephemeral mass campaigns. The block belonged to David Johnson, a member of the Party in Detroit, Michigan.



Fine. (Block measures 12 by 6 in.)

Now!

(Havana, Cuba, OSPAAAL, 1967)

An OSPAAAL poster, among the few concerned with issues of injustice in the United States, here attending to the Civil Rights movement and police brutality. The Organization of Solidarity with Asia, Africa, and Latin America was founded in 1965 with an agenda of “total liberation” from imperialism



and neoliberalism, which relied as much on lobbying campaigns as on profuse and prolific poster-making. Posters like this one were printed, folded, and stapled into copies of the Organization's magazine, *Tricontinental*. The photograph reproduced at the poster's lower half has commonly, and erroneously, been associated with South Africa, where apartheid

drew consistent rebuke from OSPAAAL. Research in 2018 led to the discovery of the original photo, definitively attributing it to a 1964 Civil Rights demonstration in Nashville, Tennessee. The bold “NOW!” does not require OSPAAAL's customary quadri-lingual translations.

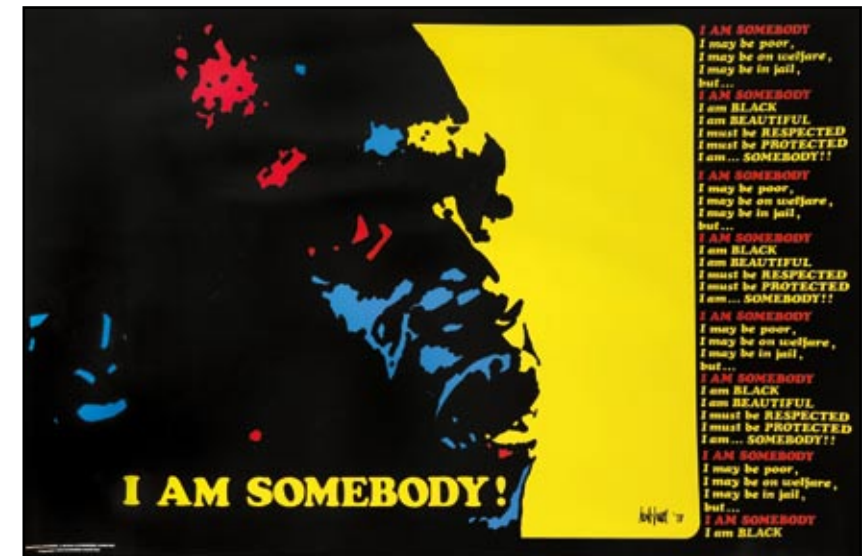
Two-color poster. This copy worn at two edges, thus matted for preservation. Very good overall. (CSPG 15735). (Measures 19 7/8 by 14 15/16 in.)

I am Somebody!

By Herbert Bruce

Chicago, Gráfica Studios, Charisma Chain, Inc.,
1970

Dynamically printed with a semi-silhouetted portrait of a Black man, the poster weaves together the threads of the Civil Rights movement of the 1950s and 60s to the struggle for acknowledgement and implemented equality in the 1970s. “I Am Somebody” was written by Reverend William Holmes Borders, Sr., who, from the 1940s through the 1980s, advocated for civil rights and economic reform in Atlanta. In 1971, Jesse Jackson recited the poem on *Sesame Street*, a unique public venue, but a significant one, for a declaration of racial equality. Bruce worked in the art department of CBS, but contributed this and other Day-Glo images to Gráfica Studio, as well as to the Johnson Publishing Company, which administered the magazines *Ebony* and *Black World*.



Four-color poster. Minimal edgewear. Fine. Framed. (Measures 24 by 36 in.)



Our Grandmothers

Text by Maya Angelou
Illustrations by John T. Biggers
(NY), Limited Editions Club, (1994)

Angelou requested that, for this first edition, her poem be illustrated by her favorite artist, John T. Biggers. Biggers' images are totemic, enshrining ancestral traditions in iconographic and dynamic drawings. Like Angelou's poetry, they reach into the past and stretch into the future, emphasizing the necessary continuity of family on which Black culture so often relies.

Folio. (14)ff. One of 400 copies. Signed by the author and artist. Typeset by Dan Carr and Julia Ferrari at Golgonooza Letter Foundry, and printed by Dan Keleher at Wild Carrot Letterpress on paper specially formulated for this book by H. M. P. Mill from a blend of rags, cotton pulp, and bits of raw cotton. Bound by John von Isakovics at the Jovonis Bindery in red linen. Housed in a matching clamshell box. Staining to corners from black paper lining of the box, else a fine copy.

Poems of Léopold Sédar Senghor

Text by Léopold Sédar Senghor
Illustrations by Lois Mailou Jones
(NY), Limited Editions Club, (1996)

Born in then-French West Africa, Senghor devoted his life to activism and poetry; in 1960 he was elected the first president of Senegal, and, in both political and literary spheres, he represented the expression of the Black African experience. Jones likewise adopted an expressionist style to convey complexities of Black emotion and culture in the United States, and here her work and Senghor's together powerfully illuminate Black transatlantic realities.

Folio. (24)ff. One of 300 copies. Signed by the author and artist. Illustrated with five paintings by Jones, including a frontispiece portrait of Senghor. Jones's paintings were converted to silkscreen prints by the Heinrici Studio. The poetry was translated by John Reed and Clive Wake. Typography designed and set by Dan Carr at the Golgonooza Letter Foundry, and printed by Dan Keleher at the Wild Carrot Press. Bound in royal purple linen by Carol Joyce of Academy Bindery. Fine in black cloth clamshell box. See illustration on page 66.

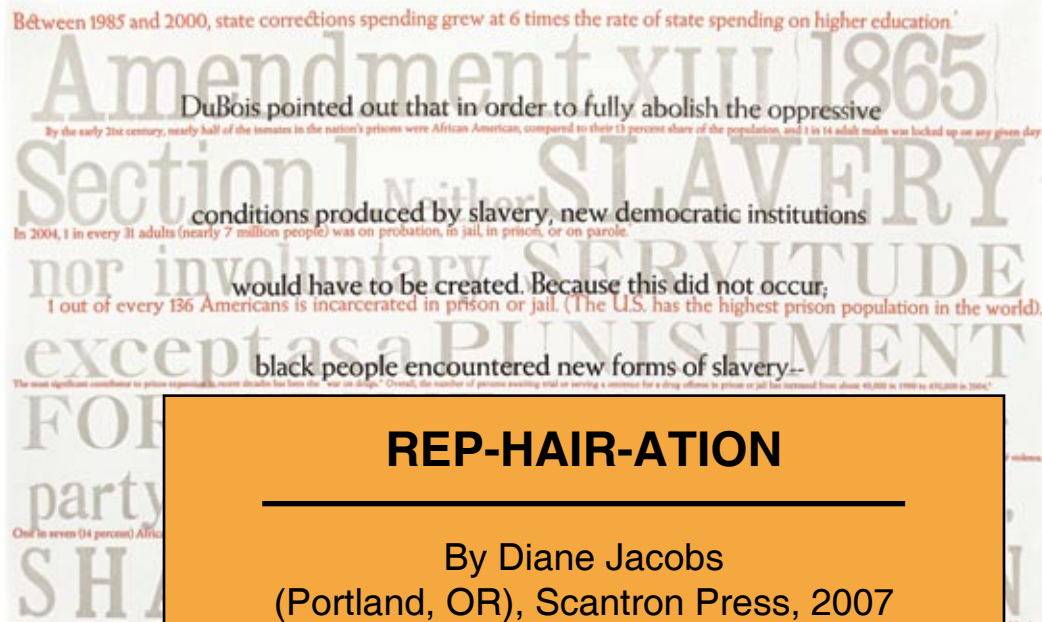


Coffee Makes You Black

By Amos Paul Kennedy, Jr.
Gordo, AL, Kennedy Prints, (c. 2005)

The poster's provocative statement is made all the more so by the stamp of a stereotypically racist depiction of a Black person within a star at the bottom of the sheet. This stamp does considerable work to establish the complexity of the deceptively simple statement above it, moving it from triviality to irony, and a meditation upon the insidious racial (and racist) assumptions consciously or unconsciously couched in American life.

Monochrome poster. Inscribed by Kennedy. Staple holes to corners, else fine. (Measures 19 by 12 1/2 in.)



A multi-media archaeological and historical investigation of racism in the United States, Jacobs' opus takes as its foundational text Angela Davis's *Abolition Democracy*, in which Davis discussed the systemic racism endemic to the United States, from slavery and lynching to the prison-industrial complex. Jacobs has constructed an immersive sensory experience, calling upon the reader to "See," "Feel," "Open," and "Act." The material and the humane (and inhumane) elements illuminate in harsh and terrible light incarceration as it is particularly experienced by Black Americans: an inset magnifying glass for perpetual surveillance; interwoven human hair paired with scissors for shaved heads and the loss of individuality; an altered dollar bill, Washington's hair now enhanced, for the greed of those privileged to keep their personhood; a Bill of Rights for children of incarcerated parents. The assemblage together interrogates—as a correctional officer might interrogate a prisoner—oppression as it is and repair and reparation as they could and should be, if any such thing is possible.

Oblong quarto. (15)ff., loose. One of fourteen copies. Sheets housed in dropback box. Methods and materials include letterpress with metal and wood type, etching, linocut, gocco, felt, abaca and cotton papers, and photoengraving. The artist has included instructions for exhibition display, where all the sheets may be viewed simultaneously. Fine.

EAST ASIAN AND MIDDLE EASTERN LIVES AND DIASPORA

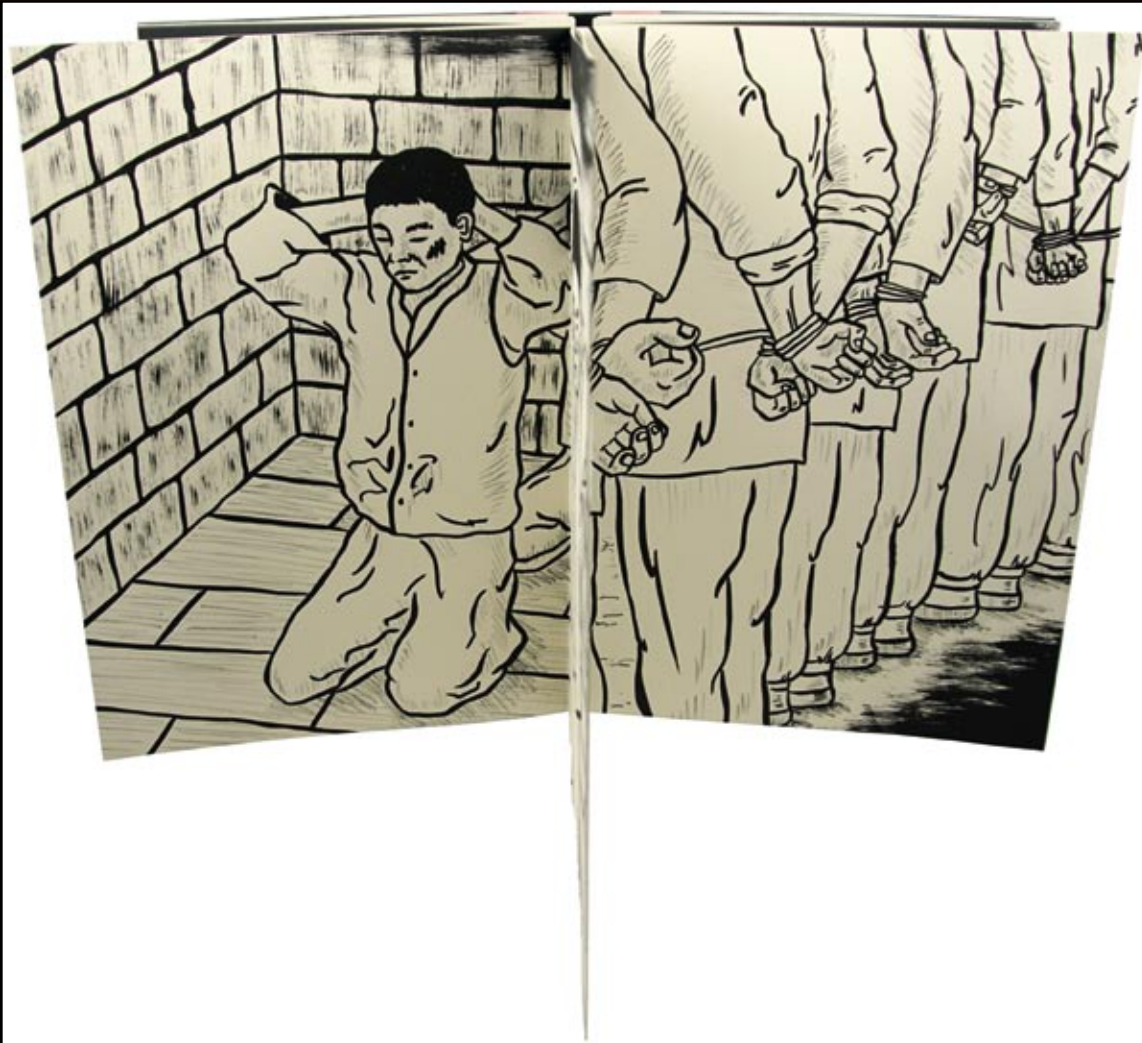
You Are With Me

By Jihae Kwon
Washington, D.C.,
Corcoran College of Art + Design, 2014

Kwon's graphically and physically substantial concertina grapples with the immediate and generational trauma of the mid-century South Korean authoritarian government's oppression of dissent. Between 1945 and 1960, first under the United States' post-WWII administration and then under the first republic and South Korea's first president, Syngman Rhee, citizens experienced incredible upheaval due to the deterioration of the relationship with Soviet-controlled North Korea and resulting war, and later the repressive tactics of Rhee. Land reform compelled large farm operations to divest their holdings, uprisings were met with violent suppression and killings, Rhee's political and popular opponents were arrested, and the National Security Law was wielded to heighten surveillance and grant more power to the president. Estimates indicate that during this period as many as 300,000 people were falsely accused, imprisoned, and/or executed, including two of the artist's grand-uncles.

Kwon's text within, presented in both Korean and English, details the lasting impact of cruelty, as it was and continues to be felt by Koreans both remaining in the South and in the diaspora. Kwon has also included the poems, "Arirang" and "you are with me," the latter of which represents three perspectives: the victims, the survivors, and the artist's great-grandmother. A wrenching work, unintimidated by the reverberations of a violent past.

Quarto. (17)ff. spreads, accordionfold. One of ten copies, signed by Kwon. Letterpress printed, lithograph illustrations. Bound in modified drum leaf binding, backed in leather and with black cloth over boards. Housed in slipcase. Fine.



Corea: Jornada de Solidaridad con Corea, 25 de Junio al 27 de Julio

(Havana, Cuba, OSPAAAL, c. 1968)

One of the many posters published and disseminated by OSPAAAL, this acknowledging the month of solidarity with Korea by superimposing an image of a Korean soldier aiming a rifle over the North Korean flag. Since its founding in 1965—and even during the events that predicated its formal establishment—OSPAAAL operated on an enthusiastic program against imperialism and neoliberalism. The Korean War, and the broader 20th-century history of Korea as a pawn in the war games between Japan, China, and Western powers, epitomized those anti-colonial efforts.

Four-color poster. Faint central crease, some edgewear, and trace chips, else very good. (Not recorded in CSPG). (Measures 20 9/16 by 12 13/16 in.)

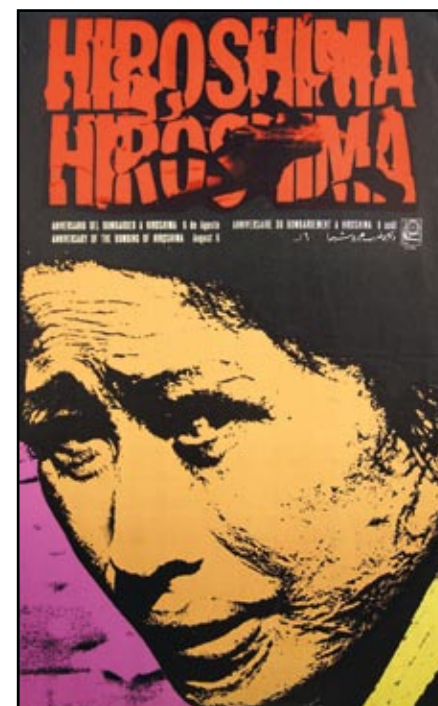


Hiroshima Hiroshima

(Havana, Cuba, OSPAAAL, 1968)

OSPAAAL (Organization of Solidarity with Asia, Africa, and Latin America) was born out of Mehdi Ben Barka and his associates' increasing observations of and frustrations with the widespread effects of colonialism, at the time highlighted by the Cuban Revolution, the Palestinian movement, and pro-sovereignty and anti-apartheid struggles on the African continent. Here, the organization calls for nuclear disarmament by commemorating the destruction of Hiroshima, avoiding nebulous jargon and directly calling it a "bombing" in four languages, as was usual for OSPAAAL printed matter. A clever printer's trick renders "Hiroshima Hiroshima" in a melted red.

Five-color poster. Slight creasing and few chips to edges. Near fine. (CSPG 5494). (Measures 20 9/16 by 12 13/16 in.)



Tora Bora / Black Dust An Opera in Three Acts

By Art Hazelwood
(San Francisco, 2011)

Hazelwood calls this “a reverse engineered opera,” in which the whole is constructed from etchings of a few scenes and a handful of characters, seven of which—the young lovers, Sitara and Jaweed, along with a Soviet General, a CIA Station Chief, a US soldier, a mujahedeen fighter, and a burqa-clad woman—can be employed to act out the libretto.

The story focuses on the young lovers, whose work harvesting poppies for opium is interrupted by the Soviet invasion of the late 1970s. This development sends Jaweed off to fight with the mujahedeen, while Sitara studies medicine under the Soviets and becomes a doctor. Meanwhile, the CIA begins funneling money and weapons to the fighters, helping construct the fortifications at Tora Bora: “a labyrinth impenetrable” which “the Soviets pummeled ... for ten years with everything they had, / but to no avail.” Jaweed, whose anger at the Soviets has estranged him from Sitara, is invited by the village doctor to clandestinely listen in on a clinic for women, where he learns about the perilous state for women under the rule of the Taliban, who have taken over in the wake of the Soviet departure. Physically shaken by the litany of horrors he overhears, Jaweed joins the Northern Alliance and reconciles with Sitara, whom he saves from a U.S. airstrike that kills a number of Afghans attending the wedding to which Sitara had been invited. The story closes with the suggestion of a continuation of this cycle.



One of twenty copies. Screenprinted boards with cloth joints which open to create a theatrical stage that measures 28 inches in length, 12 inches in height, and 9 3/4 inches deep. Klaus-Ullrich Röttscher designed the stage, and multi-disciplinary artist, Concord, MA native, and self-professed “instigator” Art Hazelwood executed the artwork. The backdrop is slotted and contains six original etchings that can be switched out for the relevant scene each depicts. The proscenium contains three grooves into which several of the seven cutout screenprinted figures can be inserted. Accompanied by a letterpress libretto consisting of 24 pages and a DVD recording. A remarkable compression of the recent history of this region, as well as an ambitious piece of storytelling design.

LATINX AND INDIGENOUS LIVES AND DIASPORA

I am the Red Cloud

Out of the Sky my Father formed me

I sing in the mountain flowers
I sing in the flowering Chamiz of the mountains
I sing in the mountains with the Wek-Wek
I sing in the rocks with the Wek-Wek

In the morning I cry in the mountains
In the morning I walk the path
I cry to the stars of the morning

Maidu



K'ehgosone

Translated by Dr. Inés Talamantez
Illustrated by Cornelia von Mengershausen
(Del Mar, CA, Ettan Press, 1975)

The title, in the Apache language, means “because of that which is beautiful,” and the text brings together poems and verbal expressions from several different Native American languages, translated by academic and activist Dr. Inés Talamantez, who was Mescalero/Lipan Apache and Chicana. Dr. Talamantez’s research focused on the relationships between Indigenous cultures, languages, and religious practices, and she pioneered the scholarship and teaching of Native American religious traditions in higher education.

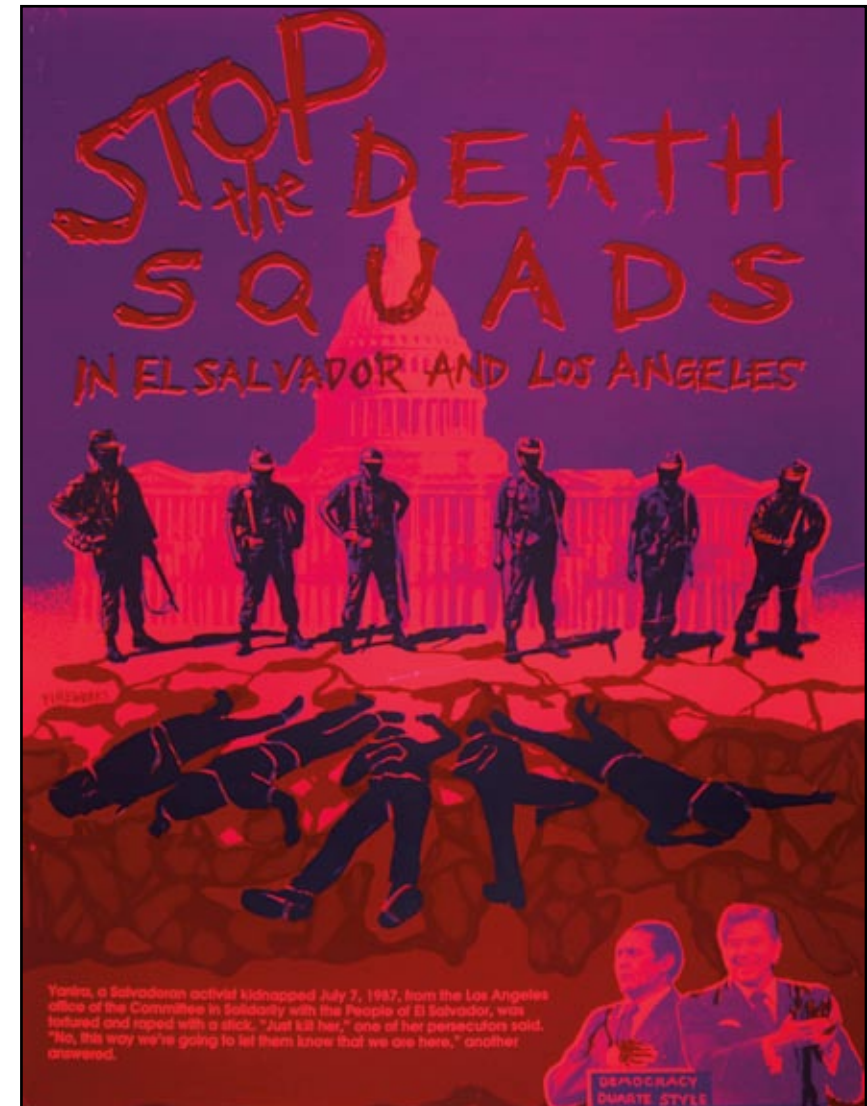
Cornelia von Mengershausen, after training at the Munich Academy of Art, came to the United States and studied with Georgia O’Keeffe, who advised her to limit her palette to desert colors. Influenced by the environment and by the oral traditions of Native American peoples, Mengershausen’s etchings are intricate renderings of elements of Southwestern cliff landscape and dwellings, gently toned with aquatint and colored on the plate with subtle shades of ochre and blue-gray. They are printed on thick Twinrocker paper and unbound. The book is accompanied by an LP record with “Children’s Songs of the American Indian,” a composition based on Pawnee and Zuni ceremonies, and “Flexagon,” both by modern Swiss composer Thüring Bräm.

Quarto. 16pp., + (13)ff. One of forty-five copies containing eight original color etchings, each numbered and signed by the artist. Housed in a drop-back box of full white buckskin, crossed with a band of hand-woven wool tapestry, and a handmade paper-covered slipcase. Small abrasion from contact with slipcase, else fine.

Stop the Death Squads in El Salvador and Los Angeles

(San Francisco, CA, Fireworks Graphics, c. 1987)

A foreground of shadowy paramilitary figures standing over the silhouetted corpses of their victims is set before the portico of the United States Capitol building, a shocking comparison made clear by President Duarte and President Reagan chummily positioned shoulder-to-shoulder at the poster's tail. Reagan's agenda in El Salvador, where his government's backing of Duarte enabled the dictator and his death squads to carry out an authoritarian program of torture, murder, and intimidation against Salvadorian citizens, had come home to roost in Los Angeles on July 7, 1987, when a young Salvadorian activist named Yanira was kidnapped by other Salvadorians from the Los Angeles office of the Committee in Solidarity with the People of El Salvador. As the statement at the bottom of the poster—and its source-text, a July 11, 1987 article in the *Los Angeles Times*—relates, Yanira was tortured and raped, seemingly as a symbolic act of aggression demonstrating sympathy with Duarte and perpetrated out of a belief in the corroborative sympathy of the U.S. government. The designer at Fireworks calls this "Democracy Duarte Style."



Five-color poster. Creasing restrained to corners, save single mild crease at right side. Near fine. (Measures 22 1/4 by 17 in.)

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Price List

Pg.	Item	Price	Pg.	Item	Price
1	Declaration	\$2,500	54	Declaration/Sentiments	\$400
2	Constitution	\$1,250	55	Left Bank	\$800
5	Cockatoo	\$7,500	56	Barbie	\$950
8	I Want You Controlled	\$650	58	Women's Liberation	\$1,000
9	Agitprops	\$350	59	Amazons	\$1,500
10	Chili!	\$175	60	Defensive/Riddle/Ghost	\$750
11	Contra Cocaine	\$750	62	Isms	\$475
12	I am A.R. Penck	\$950	63	Dodger Blues	\$950
13	Knowledgeable	\$1,250	64	Silent Man	\$1,800
14	Mutually Exclusive	\$650	67	A fool speaks...	\$450
15	12 O'Clock News	\$3,500	68	Riverside	\$1,500
17	Power of Ten	\$200	69	Black is Beautiful	\$3,000
18	Dare to Vote!	\$450	70	Now!	\$450
19	American River	\$1,500	71	I am Somebody!	\$750
21	Bleuet	\$250	72	Our Grandmothers	\$2,500
22	Second Coming	\$2,250	73	Senghor	\$1,350
23	Geniza	\$2,750	74	Coffee	\$250
25	Resistance	\$950	75	REP-HAIR-ATION	\$6,500
27	Flatland	\$4,500	77	You Are With Me	\$2,750
28	Sheltering	\$1,750	78	Corea	\$400
29	Be Bold!	\$350	79	Hiroshima	\$400
30	Occupation	\$150	80	Tora Bora	\$2,850
31	Empty Space	\$600	83	K'ehgosone	\$3,500
33	Hymenoptera	\$1,500	84	El Salvador	\$450
34	Yosemite	\$1,750			
35	Do Not Lament	\$1,500			
36	Wagged the Dog	\$2,500			
37	Mangrovia	\$500			
38	Power Trip	\$550			
39	Prayer Flags	\$2,800			
41	Manual Alphabet	\$150			
42	Mikes missing	\$450			
43	True as Earth...	\$1,000			
44	Respiration/Ache	\$550			
46	Book of Hours	\$2,500			
48	Solitude	\$1,900			
50	Geography of Lost	\$1,250			
53	Hamlet	\$6,500			

Curation and text: Meredith Santaus
Curation support: Phil Salmon
Design: Shannon Struble

NOW!