

PRESSING ISSUES



Should the liberty of
the press be once
destroyed, farewell to
the remainder of our
invaluable rights and
our privileges!

- Isaiah Thomas

Pressing Issues: Voices for Justice in the Book Arts

BROMER
BOOKSELLERS

Boston, Mass. 2021

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& GALLERY**

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Preface

Nearly a decade ago, Stanley Cushing—then Curator of Rare Books and Manuscripts at the Boston Athenaeum—showed me a group of recently published press books that were challenging and exposed problems of injustice in American society. Every one of the books was beautifully crafted in the tradition of the book arts. Incorporating creative design, handmade paper, hand-touched graphics and printing, these books “screamed to solve” the many issues surrounding the attainment of social justice. Stanley, with his thoughtful, generous nature, went on to form a collection of livres d’artistes and finely printed books that “challenged complacency and introduced radical thoughts into a bastion of the establishment.” He often chose structures and materials that some might consider offbeat, even radical, as they delivered ideas that needed to be seen and heard.

This past pandemic year, we at Bromers confronted the reality of not being able to travel outside of our shop and maintain our usual flow of business. With normal living upended, we therefore turned our eyes inward. After many conversations among ourselves, we decided to pause and reset our minds and our approach to the thematic content of the material we handle. In doing so, we found a natural avenue lay in exploring “the book beautiful” worldwide and through the focused scope of social injustice.

Meredith Santaus took the lead, finding the artists and their books for this special catalog, and writing the sensitive descriptions for each of the 100 items represented. I want to publicly extend deep appreciation to her. Phil Salmon and Shannon Struble were key to the harmony of what I consider to be the most important statement Bromer Booksellers has made in a published catalog in more than half a century as antiquarian booksellers.

Anne Bromer
President, Bromer Booksellers

Introduction

The “dark art” of printing has, since gaining a foothold in the Western world, straddled the line between celebrating beauty and decrying injustice. For every exquisite leaf that comprises Gutenberg’s 42-line Bible, there is a copy of Martin Luther’s 95 theses on its verso. These are not mute witnesses, sitting silently on a shelf; rather, the products of the press provide a space for contemplation—a space that is far from neutral.

As booksellers, our stock in trade has always tended toward that which exalts the beauty of the printed word; however, as participants in this imperfect world, the events of the last few years—and particularly over the summer of 2020—made us take a deep look within ourselves and our shelves and seek out works that confront these imperfections head-on. Over the last year, we have gathered books, broadsides, and artworks by artists of color, immigrants, LGBTQ+ folks, the differently-abled, and other marginalized groups that represent their lived experiences. Our intention is to chart a new, more inclusive course for ourselves; and in presenting them here, we wanted to demonstrate the raw power of printed word and image to our broader community of booksellers, collectors, and creators.

This catalogue and gallery exhibition aim to elevate the voices of those who are too often silenced, both historically and today. Sonia Farmer’s *The Red Thread Cycle* presents poetry on sexual assault in the form of a rape kit, demanding that the viewer watch what is unwatchable and speak to what it unspeakable. Shirley Whitaker’s *Ashes to Ashes* and Nora McKinnon’s *Remember* name victims—in the former, Black individuals lynched in the United States, and in the latter, transgender people murdered worldwide—whom history has forgotten. Some works visualize the invisible: Roger Shimomura’s *Mistaken Identities* twists Western stereotypes of Japanese culture to portray the internment camps of the 20th century, while Randi Annie Strands’ *Den Største Form Har Ingen Kontur* [The Biggest Form Has No Contour] cap-

tures the experience of blindness by rendering its text and images in Braille. There is death from unjust killings, from AIDS, from colonization, from overconsumption; and there is life in the preservation of traditions, in the celebration of voting rights, in love that knows no gender, in the presence of these works whose very existence shouts, “We are still here.”

You will find this catalogue organized by the issues its pieces address. It does so imperfectly, first because, inevitably, some voices and issues remain unrepresented; and second because the majority of these works are intersectional, declaiming a multiplicity of experiences at once. To the former, we can only say that these issues do exist, that artists are creating beautiful art about them, and that we have missed them. We hope that you will find their absence as empowering as their presence might have been, because it demonstrates how far we, as Bromer Booksellers and as a book community, have yet to go. As to the latter, we have indexed materials with symbols corresponding to a referential appendix at the end, so that what we adduce as an item’s main focus does not overshadow its other statements. We encourage you to consider these works holistically, weighing their artistry alongside their artist. As we strive for more equitable relationships with creators and to give space to those to whom it has been so often and so unjustly denied, it is our hope that this project likewise balances the collection of these works and the promotion of the artists who create them.

We hope you find this catalogue and exhibition as convicting and empowering to browse as we do to present. And afterward go, turn your walls into windows, and light what is dark.

Meredith Santaus
Curator

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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 OPENING PARAGRAPHS OF

The Declaration of Independence

TOGETHER WITH COMMENTS BY JEFFERSON AND ADAMS ON ITS WRITING

John Adams:
You inquire why so young
a man as Mr. Jefferson [33]
was placed at the head of
the committee for prepar-
ing a Declaration of Inde-
pendence? . . . Mr. Jefferson
came into Congress in June,
1775, and brought with
him a reputation for litera-
ture, science, and a happy
talent of composition.
Writings of his were
handed about, remarkable
for the peculiar felicity of
expression. Though a silent
member in Congress, he
was so prompt, frank, ex-
plicit and decisive upon
committees and in conver-
sation—not even Samuel
Adams was more so—that
he soon seized upon my
heart; . . .

Thomas Jefferson:
The committee for draw-
ing the Declaration of
Independence desired me
to do it. It was accordingly
done and being approved
by them, I reported it . . .
The committee of five met;
no such thing as a sub-
committee was proposed,
but they unanimously
pressed on myself alone to
undertake the draught. I
consented; I drew it; but
before I reported it to the
committee, I communicated
it separately to Dr.
Franklin and Mr. Adams,
requesting their correc-
tions, because they were
the two members of whose
judgments and amend-
ments I wished most to
have the benefit before



WHEN in the course of human events
it becomes necessary for one people
to dissolve the political bands which
have connected them with another,
and to assume among the powers of
the earth the separate and equal sta-
tion to which the laws of Nature and of Nature's God
entitle them, a decent respect to the opinions of mankind
requires that they should declare the causes which impel
them to the separation. ■ WE hold these truths to be
self-evident: that all men are created equal; that they
are endowed by their creator with certain unalienable
rights; that among these are life, liberty, and the pursuit of
happiness; that to secure these rights, governments are
instituted among men, deriving their just powers from
the consent of the governed; that whenever any form of
government becomes destructive of these ends, it is the
right of the people to alter or abolish it, and to institute
new government, laying its foundations on such principles
and organizing its powers in such form as to them shall
seem most likely to effect their safety and happiness.
Prudence, indeed, will dictate that governments long es-
tablished should not be changed for light and transient
causes; and accordingly all experience hath shown that
mankind are more disposed to suffer, while evils are suffer-
able, than to right themselves by abolishing the forms
to which they are accustomed. But when a long train of
abuses and usurpations, pursuing invariably the same
object, evinces a design to reduce them under absolute
despotism, it is their right, it is their duty, to throw off
such government, and to provide new guards for their
future security. ■ Philadelphia, the fourth of July, 1776

presenting it to the com-
mittee . . . Their alteration
were two or three only,
and merely verbal. I then
wrote a fair copy, reported
it to the committee, and
from them, unaltered, to
Congress. . . .

I turned to neither book
nor pamphlet while
writing it. I did not con-
sider it as any part of my
charge to invent new
ideas altogether, and to
offer no sentiment which
had ever been expressed
before. . . .

When forced, therefore,
to resort to arms for redress,
an appeal to the tribunal
of the world was deemed
proper for our justification.
This was the object of the
Declaration of Independ-
ence. Not to find out new
principles, or new argu-
ments, never before
thought of, not merely to
say things which had
never been said before; but
to place before mankind
the common sense of the
subject, in terms so plain
and firm as to command
their assent, and to justify
ourselves in the independ-
ent stand we are compelled
to take. Neither aiming at
originality of principle or
sentiment, nor yet copied
from any particular and
previous writing, it was
intended to be an ex-
pression of the American
mind, and to give that
expression the proper tone
and spirit called for by
the occasion.

I am well aware of the toil and blood and treasure it will cost us to maintain this declaration and support and defend these States.

Yet through all the gloom I can see the rays of ravishing light and glory.

I can see that the end is more than worth all the means, and that posterity will triumph in that day's transactions.

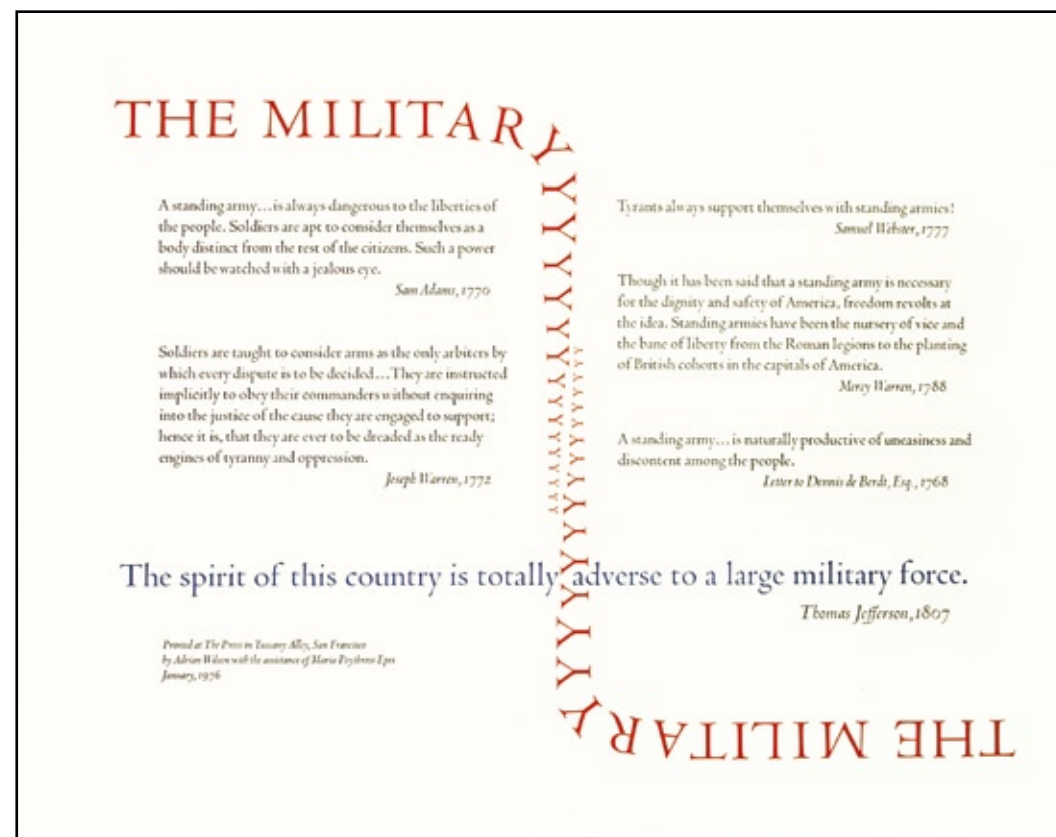
John Adams

A Little Rebellion Now & Then

Santa Cruz, CA, William James Association, 1976

To commemorate the bicentennial of the founding of the United States, seventeen printers contributed broadsides in their own styles, illustrating in image and type statements from various founding fathers. The participating printers included William Everson, Andrew Hoyem, Adrian Wilson, Ward Ritchie, Sebastian Carter, and Henry Morris. In opting for broadsides, the project highlights colonial printers' public means of activism and reinvigorates the practice by selecting passages calling for peace and freedom. Such messages gain a different significance over time, but though their objects have perhaps changed and, in some ways, grown more complicated, their belief in America's potential for justice remains.

Elephant folio. (15)ff., loose. One of 200 copies. Lacking contributions from David Godine and Alvin Eisenman, as is true of all copies. Sheets all fine in a cloth-covered portfolio showing light rubbing. See also image at start of chapter.





WE
THE PEOPLE OF THE UNITED STATES
IN ORDER TO
FORM A MORE PERFECT UNION
ESTABLISH JUSTICE
INSURE DOMESTIC TRANQUILITY
PROVIDE FOR
THE COMMON 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

The Constitution of the United States

Designed by Bruce Rogers
Cambridge, MA, Riverside Press, 1911

A noble edition of one of the United States' most revered documents, with borders on every page and a stylized eagle as the header to the Preamble, all designed by Bruce Rogers. The Constitution, at its genesis, enacted a democracy both of the people and of their respective states, grounding the success of the American Revolution in codified tenets of freedom and justice. Although the lens of history reveals the flaws in this 18th-century document—in its generalities it lost sight of equality for all people, regardless of race, gender, sexuality, or class—it laid a hopeful foundation for future improvements to the Republic.

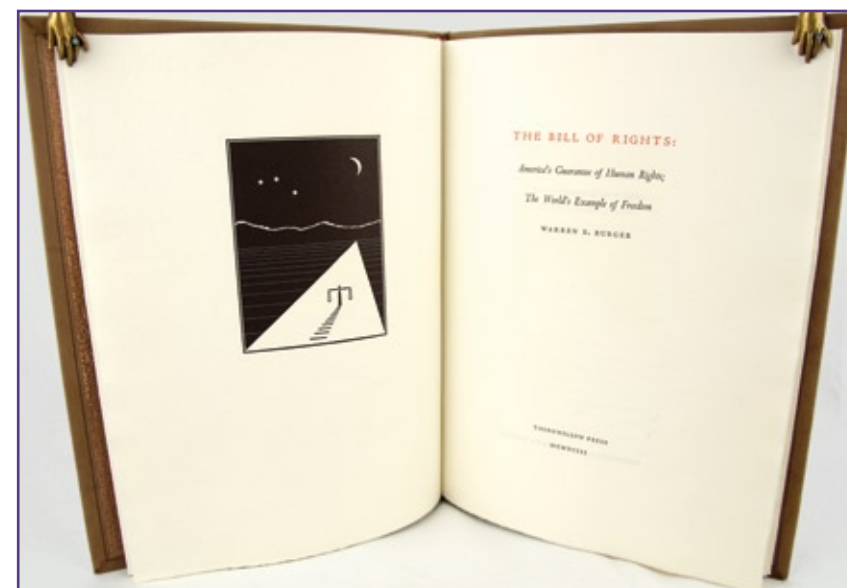
Octavo. (40)pp. One of 440 copies. Bound in blue boards with gilt stamping to the front cover. Some rubbing to covers, wear to spine, and occasional foxing to interior. Very good.

The Bill of Rights: America's Guarantee of Human Rights, The World's Example of Freedom

Introduction by Warren E. Burger,
Chief Justice of the Supreme Court, 1969-1986
NY: Thornwillow Press, 1993

I
CONGRESS
SHALL MAKE NO
LAW RESPECTING AN
ESTABLISHMENT OF RELIGION,
OR PROHIBITING THE FREE EXERCISE
THEREOF; OR ABRIDGING THE FREEDOM
OF SPEECH, OR OF THE PRESS, OR THE
RIGHT OF THE PEOPLE PEACEABLY TO
ASSEMBLE, AND TO PETITION
THE GOVERNMENT
FOR A REDRESS
OF
GRIEVANCES.

Burger's exposition on the enduring need and potency of the Bill of Rights is followed by the ten facets of the Bill itself. The constant evolution of the Bill of Rights epitomizes the perpetual drive for societal betterment, equality, and equity which motivated the founding of the United States and continues to inspire activism in communities across the world. Its amendments reflect an earnest reanalysis, and ultimate acknowledgement, of what freedom truly looks like and that it truly belongs to all.



Small quarto. (13)ff. One of 150 copies in the deluxe binding, signed by Burger. Frontispiece showing the scales of justice against an open landscape. Printed in Monotype Centaur and Arrighi by Michael and Winifred Bixler, on paper which is the first to bear the Thornwillow watermark. Bound by Miroslava and Lubomir Krupka in full moroccan goatskin with blind rules to the covers and a solitary "B" blind-stamped to the spine. Fine, housed in a suede-lined clamshell box.

GOVERNMENT CORRUPTION: JUSTICE AND INJUSTICE





Világosság Felé [Towards the Sun]

By György Ruzicskay
Oradea, Romania, Bihar, 1936

Through three poems and twenty-eight plates printed from drawings, each accompanied by a protective tissue guard on which is printed a caption, Ruzicskay presents a vision of humanity rising from the ruins of World War I and capitalism into a new civilization centered on work, justice, and unity. Ruzicskay's devotion to humanism is explicit from the outset; at the edition statement, he notes that the publication was crafted in its service. Indeed, the overwhelming despair in the first half of his images reflects not a lack of hope in the resilience of compassion or dignity, but a pained outlook on an early 20th-century world ravaged by mass production, poverty, prejudice (though one of Ruzicskay's illustrations

uses racist depictions of Asians and indigenous people), and war. The belief in equality, solidarity, and kindness borne out in the latter half of the narrative espouses a deep commitment to hope, which translated to Ruzicskay's own life. Throughout the far-right Arrow Cross government in Hungary, Ruzicskay sheltered persecuted Jews in his apartment and studio, for which he was awarded a Righteous Among the Nations by the World Holocaust Remembrance Centre Yad Vashem.



Small quarto. (33)ff. One of 500 copies. Bound in white cardboard covers with gilt titling. Exterior stained with some rubbing, but internally bright and clean. Near fine. Quite rare, with only two institutional copies recorded in OCLC. See also image at start of chapter.

Lovejoy: Excerpts from a Memoir

Text by Rev. Elijah Parish Lovejoy
Boston, Heron Press, 1989

Elijah Parish Lovejoy was an Abolitionist minister and printer from Albion, ME who, in the words of John Quincy Adams, was "the first American Martyr to the Freedom of the Press & the Freedom of the Slave." This handsome book draws from the memoir written by Lovejoy's brothers after his murder at the hands of a mob in Illinois in 1837, an ultimate, violent act of censorship.

Illustrated with eight etchings by Bruce Chandler, one of which is a double-page fold-out. The title page has been printed using wood type from Lovejoy's period. Chandler has been printing at the Heron Press for over 50 years. His work has been exhibited throughout the Northeast and is in collections as far afield as the British Museum and the Bodleian Library.

Folio. 33pp., loose. One of fifteen deluxe copies printed on handmade paper, with an extra etching laid in, signed by Chandler and Anthony Lewis, who contributed the epilogue. Fine in a cloth chemise with a morocco-backed clamshell box, which shows trivial wear.



Das Antlitz der Stadte [The Face of the Cities]

Text by Armin T. Wegner
Illustrations by Felix M. Furtwangler
Berlin, Tyslander Pres, 1989

Felix M. Furtwangler's disturbing woodcuts, brash in their direct confrontation with violence and raw in their emotion, underscore the desperate pleas for humanity in Wegner's verses. An eyewitness to increasing injustices and their eventual peak in the Armenian Genocide, Wegner composed these poems between 1909 and 1913. Though a pacifist, Wegner served in World War I as a nurse, and during that time published the collection. His Berlin publisher was sued, and Wegner himself considered the suit an act of revenge against his calls for justice for the Armenian people and his confrontation with the German-Turkish alliance. His continued distress over the massacre of Armenians led him to eventually write to President Woodrow Wilson and to spend his career demanding recognition for the horrors they endured. The separate color print unfolds into seven panels, across which the viewer experiences the same sort of disorientation, fear, and darkness Wegner communicates in his poetry.

Octavo. (60)pp. One of forty deluxe copies issued with a separate color woodblock print, signed by the artist, both on the colophon and on the print. A powerful edition, bound in half cloth and decorative paper covers. Print held in a linen chemise. All housed in a slipcase. Some edgewear, else near fine.



Help!! Sauvez! Hilfe!!

By Anatol Gurewitsch
Tel Aviv, Paideia, 1939

Fifteen linocuts capture a contemporary view of the persecution of Jews in Europe on the eve of the Second World War. At the time, many Jews, like Gurewitsch, saw what the rest of the world refused to believe, or was only just beginning to acknowledge: the Nazis and other Axis powers were bent on their extermination. Gurewitsch's linocuts embody the dread among Jews and others who knew they would be, if they were not already, victims of fascism. The gaunt figures and sinister details of razor wire, fires, and death evince the truth in the face of swastikas, Nazi soldiers, and, in one image, partygoers who celebrate as hanged bodies loom behind them. The penultimate image, entitled "The Victims of Persecution," shows a crowd of people of all races and genders. The book, then, is an active cry for help, to all and for all, at the outset of one of the most harrowing periods of human history.



Small quarto. (16)ff. Staple-bound in illustrated wrappers. Some soiling to exterior and inconsequential foxing to a few pages, else near fine.



Lager Lieder [Camp Songs]

Illustrations by Walter Feldman
Providence, RI, Ziggurat Press, (1991)

Ten linocut illustrations, whose harsh blacks and whites evoke the horrors of the concentration camps too unimaginable to comprehend beyond the abstract. Feldman himself was a prisoner in the Sachsenhausen camp, later becoming an art professor at Brown University. The illustrations add visual depth to the psychological force of the camp songs here translated for the first time into English. Originally written and composed in Polish, the lyrics recount the daily traumas experienced by the prisoners, from the humiliating victory of a second helping of food to the evil of the gas chamber.

Oblong octavo. (30)pp. One of seventeen special copies, signed by the artist. Bound in the style of Nazi account ledgers, with vintage 1939 covers of bolted gray cloth painted with black stripes, reflecting prison garb, and leather pieces. Paper label to the front cover and half-title with tattoo numbers. Black and red handprints to the paste-downs and title page. A fine copy, intentionally worn. Prospectus laid in.



Teka Partyzancka [Partisan Portfolio]

Warsaw, Wydawnictwo Prasa Wojskowa, 1950

Eight woodcuts depict various actions of the Gwardia Ludowa, or the People's Guard, an underground Polish communist resistance force. Most of the Gwardia's operations focused on sabotage, ambush, and other guerrilla tactics. These included disassembling train tracks, bombing German-frequented coffee houses, and printing clandestine documents and flyers. Although much of the Gwardia Ludowa's retaliatory activities relied on violence and were executed with little thought for civilian casualties, it was the largest and most organized partisan force on Polish soil and its strength was essential to the Warsaw Ghetto Uprising of 1943, the largest single revolt by Jews during World War II. The uprising was unsuccessful and brought appalling consequences and deaths to the Jewish community at the hands of the Nazis, but in its aftermath, the Gwardia remained to help Jews escape. Though not without its failures—zealous nationalism and ultraviolence dogged multiple Gwardia commanders—they were a hopeful force in one of the most besieged parts of Europe, recognizing the importance of grassroots activism and, as demonstrated here, of the press.

Quarto. (8)ff., loose. Inconsequential creasing to some sheets, else fine in a printed portfolio. Former owner's name to the front cover.

[Psalms]

Tel Aviv, (c. 1948)

Illustrated throughout with lithographed imagery from World War II, including bomber planes over Europe, soldiers and workers set against Stars of David, and tanks on a battlefield. Intermixed are depictions of the new state of Israel, with the Israeli flag; a Holocaust prisoner behind razor wire; and buildings on fire. Together, the art embodies the many attitudes of the Psalms, embracing their most passionate calls for grief, anger, and joy on behalf of the Jewish people.

Miniature book. 191pp. Text entirely in Hebrew. Bound in navy blue cloth stamped in gilt, which shows some rubbing, else near fine. Rare: no institutional holdings recorded. (2 3/4 by 1 3/4; 70x45mm).



Larger than actual size



Retrospective portfolio of prints from the Front des Artistes Plasticiens

(Paris, Atelier F.A.P., c. 1968-1980)

This collection represents the artistic, philosophical, and political aims of the Front des Artistes Plasticiens, a collective of artists who used their creative expression to defy the hierarchical and normative traditions of the art world and assert their disdain for the increasingly classist, capitalist, and imperialist France of the mid-20th century. The collective was born out of the protests of May 1968, when students and workers revolted against the French establishment, including universities and factories, leading to heavy police suppression and violence. The May '68 revolution, though not politically successful, was a social turning point, winning significant cultural ground for grassroots and progressive movements in France and beyond. In the simmering wake of those events, the F.A.P. took up much of the socialist and egalitarian mantle, protesting the existing official art establishment as a way of making a larger statement about government corruption. The engravings in the present portfolio are vehemently pro-labor and anti-police, weaving images of the working classes, people of different races, and communist and socialist motifs into artful designs. Each plate uses a different technique, so that together they offer an array as diverse of style as the proletarian vision they espouse. The two text sheets offer an introduction to the F.A.P.'s commitments and the goals of their artwork.

Folio. (11)ff. A complete set, with nine engravings and two text sheets. All held in a silkscreened paper portfolio. Scant edgewear, else fine.

Poèmes, Chants, Dessins [Poems, Songs, Drawings]

Paris, Front Culturel, 1970

Illustrated throughout with images, sometimes caricatured, of greedy capitalists, corrupt judges, and militarized police. Juxtaposed with these are depictions of the revolutionaries and protestors of a variety of ethnicities raising strong fists and fighting back. The mission of the Front Culturel was to co-opt the literary and artistic power of the intelligentsia for their own devices, to give shape and life to the revolutions of the region, which began among French students and workers in 1968. This publication, featuring poems, artwork, and songs, demands justice and reform through artistic expression, positioning the creative voice on equal level with the political, scientific, and philosophical voices of the time.

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.



You Can't Jail the Revolution

(c. 1969)

A protest poster created during the prosecution of the Chicago Eight, also known as the Chicago Seven, a group of young counterculture figures who protested the Vietnam War and were subsequently accused of criminal conspiracy. Among the group were Abbie Hoffman and Jerry Rubin, as well as the eighth, Bobby Seale, whom the court separated from his peers on account of his race and status within the Black Panther Party. After a lengthy, chaotic, and notably biased and racist trial, seven of the defendants were acquitted, but Seale would spend four years in prison. The event, and the present poster, emphasize the counterculture movement of the 60s, the openly racist motives and tensions in the judicial system, and the prevalence of police brutality.

Broadside. Printed in red is a man with a raised fist, alongside the statement: "You Can't Stop the Revolution / Stop the Trial / Free the Conspiracy 8." Some minor edgewear, else near fine. Framed. (23 7/8 by 19 7/8 in.).



a.

Four social movement illustrations

1971



b.

A grouping of four illustrations capturing moments of protest by the Black community, jarring in its continued relevancy.

a. A Black man is depicted pointing, with a posture that suggests purpose and urgency.

b. A young Black man raises his fist in a timeless and insistent gesture of power and belief.

c. An ensemble of images emblematic of the early 1970s social movements are gathered in a collage: a hand forming a peace sign, various illicit drugs, a revolver labeled "Saturday Night Special," a sign demanding "End the War," a couple on a motorcycle, a white woman wearing a fierce expression gripping a sign proclaiming "U.S.A. Love it or Leave it," and a Black man with a raised fist. *See image on next page.*

d. A black man is shown being dragged away by an armed police officer, with the expressions of protestors in the background. *See image on next page.*

Each sold separately. Finely executed in mixed media, including tempera, watercolor, Conté crayon, pen, and ink over graphite on board. Three are signed "Holden"; all are dated with "AMR" as copyright. "AMR" refers to Applied Management Research, who commissioned the illustrations, perhaps for marketing purposes, and whose label is affixed to two versos. Chips to edges of boards and corners somewhat rubbed. Near fine. Framed. (20 by 24 in.).

Dazzle/ing

By Nora McKinnon
(Oakland, CA), Liquid Impressions, 2015

A suitably flashy commentary on the invasiveness of government use of facial recognition software, McKinnon's work pairs the artist's own face with five different facial-disruption dazzle designs. Text printed on paper and overlaid mylar inserts evokes the desire to be both seen and unseen, to question a world filled with cameras while at the same time wishing for validation. The artist's identification as queer and non-binary adds a further layer to the complexity of personhood reflected in government, bringing to bear social constructs of gender and sexuality against the technological truisms of artificial intelligence and surveillance.

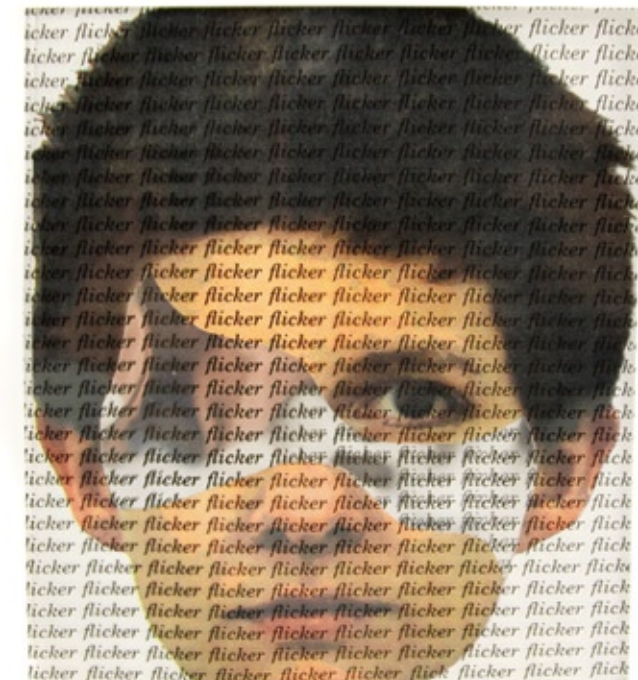
c.



d.



Small octavo. (12)pp. One of five copies, signed by the artist. Bound in paper-covered boards. Fine.



Divisive and Diverse: A U.S. Voting Story

Claremont, CA, Scripps College Press, 2016

Printed by six students as a means of evaluating the intersection between politics and identity. The recto, printed in purple and pink, shows a timeline of political developments and voting rights milestones between 1776 and 2016. Changes both positive and negative appear side by side; regressive and racist policies, like the Dawes Act and the Chinese Exclusion Act, punctuate rights for LGBTQ+ individuals, women, and people of color. The verso, printed in brown, offers quotations gathered from a student-generated survey about identity and the political climate. The results voice concerns about deep partisan divides, fears of coming oppression, and the emotional toll of the 2016 election. The publication's call for dialogue, compassion, and sustained protest and protection for the underprivileged continues to resonate in 2021 and beyond.

Square 16mo. envelope with one folded leaf. One of 80 copies. All text hand-set and printed letterpress on Rives Lightweight paper. Light creasing to the envelope, else fine.



Blocks Off the Block

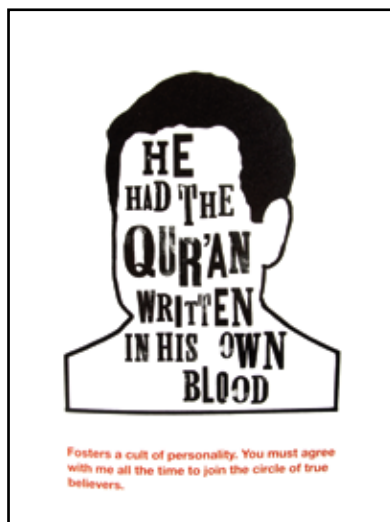
San Quentin, San Quentin Prison Arts Project/
Katya McCulloch, 2018

A hand-bound book of linocut images produced by inmates at San Quentin State Prison. All are titled and signed in pencil by their respective artists. The images provide a raw and varied reflection on the long California drought cycle and the resulting water rationing that forced inmates to take fewer showers. The most prevalent theme is that of the "bird bath," a powerful and heartbreaking choice that suggests a longing for freedom, for many levels of cleansing, and for a sense of nature often lost to those incarcerated.

24mo. (34)ff. One of forty copies, signed by the artists. Bound by the instructor, Katya McCulloch, in quarter cloth with illustrated paper covers. Fine.

Your Leader Could be a Tyrant, How to Tell

By Tatana Kellner and Ann Kalmbach
Rosendale, NY, Women's Studio Workshop, 2019



A response to the rise in ultra-nationalism and the far-right threat to democratic ideas and principles, this book features fifty spreads of dictators and their tyrannical behavior. At the left, a golden mug sporting the dictator's title of choice holds pencils with the dictator's name, below which is their country, the death toll during their years in power, their worst offense, their type of regime, and, when applicable,

their cause of death. At the right, an outline of the dictator frames an anecdote exemplary of their narcissistic and dangerous behavior, captioned with a dictionary criterion for their tyranny. Iraq's Saddam Hussein, for example, "had the Qur'an written in his own blood" and fostered "a cult of personality," in which a person always had to agree with him "to join the circle of true believers." At the rear is a list of fifty countries currently ruled by dictators, as determined by the Freedom House survey of 2019, an annual census of global political rights and civil liberties. The list contains countries from every continent, and the final tally found that more than 2.5 billion people, over a third of the global population, live in countries that Freedom House designates as "Not Free." The book demands a closer look at leadership and an especially close accounting for leaders who toe the line of those diagnostic definitions.

Octavo. (64)pp. One of fifty copies, signed by the artists. Bound in glittering gold cloth with black illustration to the front cover. Very fine.



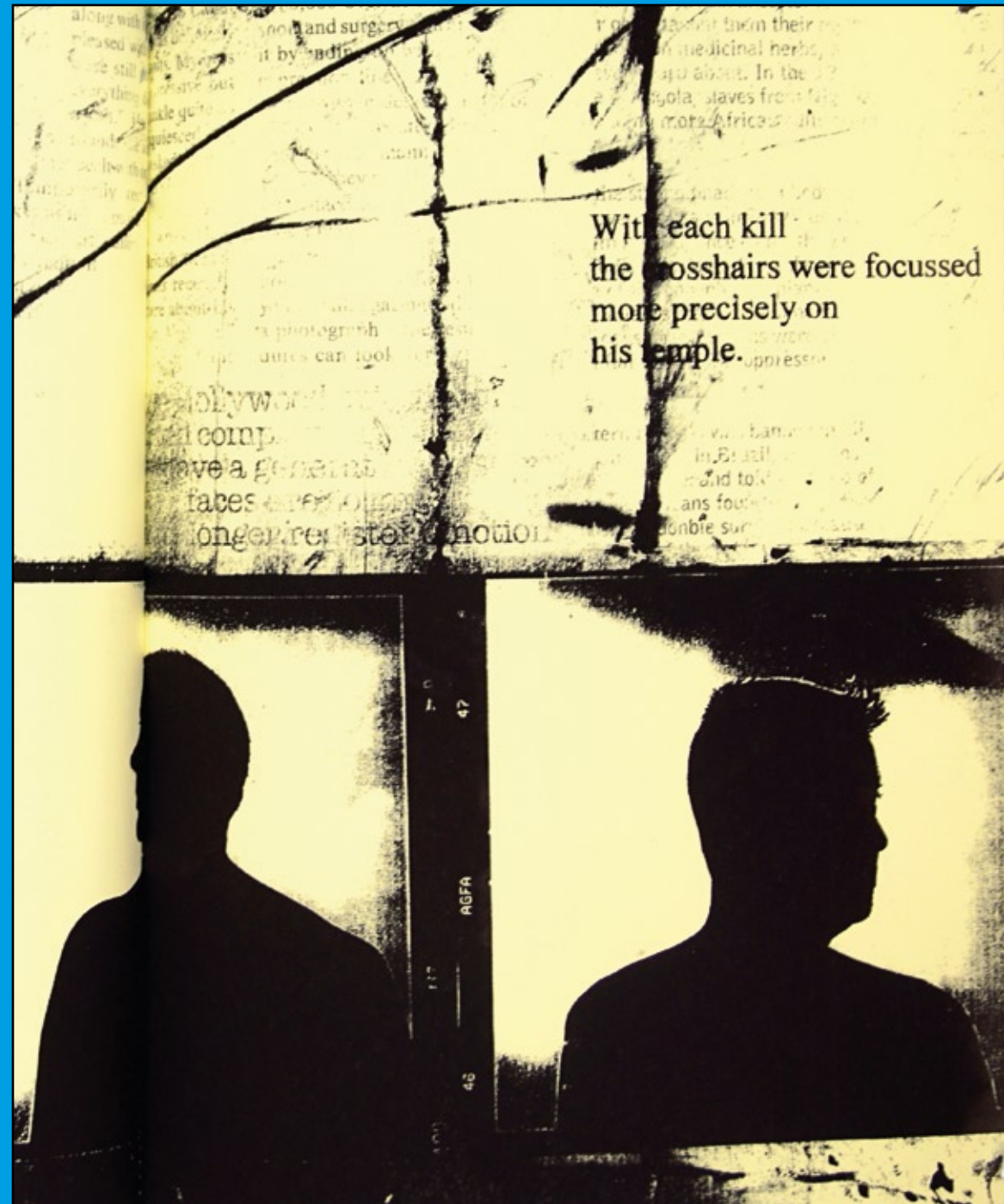
Blessed is the Righteous Judge

By David Barthold
Brooklyn, 2020

Screenprint of Barthold's portrait of the late Justice Ruth Bader Ginsburg. In 2020, Barthold's portraits of Ginsburg, George Floyd, whose death at the hands of police in May accelerated the Black Lives Matter movement, and John Lewis, whose legacy as a congressional representative, Freedom Rider, and civil rights leader rippled throughout the country upon his death in July, were wheat-pasted across New York City. In a time of isolation and fear, especially leading up to the 2020 presidential election, prints like this one were a public display of hope. Through her continuous fight for equality and progressive legislation, Ginsburg embodied the sort of resilience many needed to face the crisis of government, and her death in September of 2020, although devastating, reinvigorated crucial calls for justice across the judicial system.

Broadside. One of fifty copies, signed by the artist. Fine. Framed. (21 3/8 by 16 in.).

PACIFISM AND ANTI-MILITARISM





A Book of Battles

By Seymour Chwast
NY, 6x9 Press, 1957

An early work by Chwast expressing his lifelong anti-war views, the sequel to which, *Seymour Chwast at War with War*, was published in 2016. In *A Book of Battles*, Chwast illustrates nine battles—from Marathon in 490 B.C. to Ypres in the First World War—accompanied by quotations, the effect of which, as noted in the introduction, is “to give rise to a number of provocative speculations on the desirability of an enduring ‘Cease Fire!’” The Introduction was authored by Chwast’s cousin Dachine Rainer, the anarchist writer whose novella, *A Room at the Inn*, would be published the following year.

Oblong octavo. 12ff., frenchfold. Limitation not noted, but one of 80 copies. Illustrated with nine hand-colored linocuts. Bound in cloth-backed decorated paper over boards with a printed title label on the front cover. Slightest edgewear, else fine. (Ref: Seymour Chwast Archive).

Pamphlets on conscientious objection

Adelphi, London, Pelican Press, 1916-1917

The adamant anti-war stance of these World War I-era publications reflects the beliefs of their printer, Francis Meynell, for whom these mark early work before his founding of the Nonesuch Press. Meynell applied for exemption from the war on the grounds that he was a conscientious objector but was granted exemption from combat service only. In early 1917, he was arrested by military authorities when he failed to report for service, after which he undertook a hunger strike that led to his hospitalization and subsequent discharge. These volumes—*Christianity: a Danger to the State*, and issues 12, 21, and 22 of *The C. O.’s Hansard*—voice Meynell’s belief in war as an instrument of oppression by those in positions of financial, political, and religious power.



Four 16mo. volumes. 8; 12; 12; 12pp. All staple-bound in wrappers, showing moderate foxing and inconsequential creasing at the edges. Very good.

Los Fusilamientos [The Shootings]

Text by Ildefonso Manuel Gil
Illustrated by William Roberts
Aurora, NY, Wells College Press, 2003 (but 2014)



A suite of four lithographs, plus an original drawing, by Roberts embrace the darkness and uncertainty of Gil's fierce anti-war poem and the Goya painting, "El 3 de mayo de 1808 en Madrid: los fusilamientos en la montaña del Príncipe Pío," on which the poem is based. Through his verses, Gil connects the Spanish resistance to Napoleon during the Peninsular War of 1808 to the Spanish Civil War and the horrible legacy of firing squads over a century later. Gil speaks personally; he refused to bend to Francoists during the Civil War, and was subsequently imprisoned and exiled.

Folio. (9)ff. One of thirty copies, signed by the author before his passing in 2003. Translated by Miguel and Nancy Gil. Each lithograph is titled, numbered, signed, and dated by the artist. Housed unbound in a clam-shell box. Fine.

Smoke Screens

By Kim Morski
Chicago, Spudnik Press, 2014

Morski's woodcut and linocut relief illustrations, printed in black and green, leverage the raw and unsure details inherent to their media in order to evoke the same uncertainty surrounding the secret testing of aerosols in St. Louis, MO shortly after World War II. The text for the book derives from two previously classified government documents, "Behavior of Aerosol Clouds within Cities" and "St. Louis Dispersion study, Volume II—Analysis," which were released through the Freedom of Information Act. Together, these documents reveal the willful deception and complicit action of the military and scientific community, as they sprayed zinc cadmium sulfide over residential areas in an effort to determine its potential toxicity. In her artwork, Morski explores the act of reconciliation and accountability, poetically binding humanity's need for connection with their failures and conflicts.



Oblong octavo. (16)pp. One of twelve copies, signed by the artist. Bound in full green cloth with a paper label inset on the front cover. Fine.



U.S.A. SURPASSES ALL THE GENOCIDE RECORDS!
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U.S.A. Surpasses All the Genocide Records!

By George Maciunas
(NY, Reflection Press, c. 1973)

A provocative reimagining of the American flag, placing the American killings of South Vietnamese and Native Americans side-by-side with atrocities committed by Kublai Khan, Spain, Stalin, and the Nazis. Maciunas first created the flag concept in 1966; this copy is an updated edition, redesigned to incorporate the higher statistic of those massacred in Vietnam. The flag's final stripe invites viewers to write to the Fluxus P.O. Box in New York. In response, they would receive a sheet of statistics, calculations, and references. Maciunas was a founding member of Fluxus and was a direct dreamer for equal rights and institutional transparency and disestablishment.

Lithographed broadside. Printed red-on-white in the pattern of the United States flag, but with 50 skulls-and-crossbones replacing the stars and text instead of solid stripes. Trace creasing at the edges, else near fine. Framed. (24 by 15 3/4 in.).

Krieg und Tourismus [War and Tourism]

By Warja Lavater
Zurich, Maeght, (1979)

Lavater most frequently produced artist's books that retold fairy tales through symbols; here is a fairy tale perhaps of greater and more devastating truth than any other, that of the horror and romance of war, recounted with black-and-white iconography. The first illustrated panel shows a lumbering black hulk at left, and a crowd of person-like stick figures at right. Across the narrative of the leporello, these two symbols interact with clear tension, each with a curiosity for the other, encroaching on the other's space and splitting the viewer's attention. By the end, however, the symbols are more divided than they were before, the black hulk unchanged but the crowd of stick figures shrunken, twisted, and broken. The hulk, best understood as "war," does not care for the fragile stick-people—that is, its perpetrators or its spectators. In an age when wars often occur far afield, as if in some exotic destination, Lavater's cryptic tale plainly declares that war only knows victims.



Small octavo. (12)ff., accordionfold. One of 150 copies, signed, numbered, and titled in pencil by the artist. All edges crisp, housed in a paper slipcase, which shows only faint toning. Near fine.

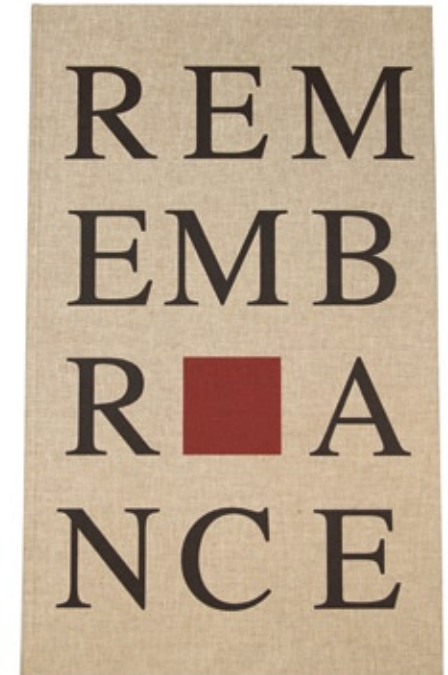
Remembrance

Text by Robert Colvin

Illustrated by Peter Lyssiotis and Theo Strasser
(Melbourne), Masterthief, 2009

An imposing work, monumental in many senses, *Remembrance* matches Colvin's poetry with hand-painted pages and original screenprints to underscore the consequences of actions, especially those by the military. It demands a closer look at the language and politics of "liberation," questioning who truly benefits from acts of war. Colvin's post-apocalyptic verses and Lyssiotis and Strasser's dark illustrations dispel the rosy nostalgia with which history often urges us to view itself. Those in

power present outcomes as successful, consequential suffering as tragic or necessary, but *Remembrance* challenges what we remember and what we memorialize, asserting that losses—of life, of livelihoods, of rights—far outweigh narrow political gains. Lyssiotis is a Cypriot/Australian photographer and photomonteur who uses original and altered imagery to address issues of alienation and division. His artist's books, often produced in collaboration with Strasser, embrace the raw, painful underbelly of civilization, forcing the viewer into a discomfort with what they often take for granted.



Under the Gun

By Gail Watson
Black Hawk, CO, 2017

Dedicated to the memory of a grandfather killed in 2015 by a stray bullet in Pike National Forest, Watson's work here explores the problem of recreational shooting on public land and the Second Amendment uproar that so frequently drowns out needed policies on safety and regulation. Fearful and yet forceful, the piece asserts that sport with deadly weapons has sweeping life-and-death consequences. Watson uses books and the book arts to plumb personal depths and leverage a critical gaze at what society too easily considers safe and "normal."



Oblong 32mo. (14)ff., accordionfold. One of sixteen copies. Letterpress printed on commercial shooting targets. Bound in a red metal ammo case, laser-cut. Scuffing to exterior testifies to the case's previous use. Trace rubbing to folds, else fine.

Folio. (44)pp. One of ten copies, signed by the artists. Bound in full tan cloth with the title printed on the front cover, and hand-painted endpapers by Strasser. Fine. See also image at start of chapter.

LABOR AND INCOME INEQUALITY



Early Hammersmith Socialist archive

Hammersmith, England, Kelmscott Press, 1890s

Ten items belonging to Robert Catterson Smith, documenting the early days of British socialism and labor movements. Catterson Smith was an artist, the Director of the Birmingham School of Art, and a collaborator with William Morris at the Kelmscott Press, making particular contributions to his celebrated Chaucer.

Morris and the Kelmscott Press are here widely represented by a membership card for the Hammersmith branch of the Socialist League, which is signed by Morris as treasurer, and the Kelmscott imprint on several pamphlets detailing the Socialist Society's beliefs in just labor practices and income equality. Among these pamphlets are *Useful Work Versus Useless Toil* and *The Reward of Labor*, which Morris authored. The overlap between Catterson Smith, Morris, and their passion for workers' rights appears perhaps most clearly on a broadside for the launching of the Independent Labour Party, on the verso of which are manuscript notes from Catterson Smith regarding cleaning up the borders of the *Sigurd* book for Morris and the *Venus Bough*.

Other items include a manuscript by Smith for a speech on socialism, a schedule for lectures to be given at Kelmscott House in 1896, and a Kelmscott-printed invitation to a society meeting in 1892. A sturdy, revealing compendium of materials linking William Morris's fine presswork to social betterment.

Most items show edgewear and several are foxed with minor tears. The manuscript for the speech is incomplete. Very good.



Drawn in Smoke

By Harriet Bart
Minneapolis, MN, Mnemonic Press, 2011



Commemorating the Triangle Shirtwaist Factory fire of 1911, *Drawn in Smoke* is both meditative and challenging, with each of its 160 sheets pairing a victim's name, inscribed in graphite, with a reproduction of one of Bart's smoke drawings. The factory fire remains one of the deadliest industrial disasters in U.S. history. The then-common practice of locking in workers—done largely out of xenophobic and classist suspicions of

theft and laziness—prevented escape when a fire erupted on the factory floor. One hundred forty-six garment workers, mostly young women and girls who were recent Jewish and Italian immigrants, died from burns, smoke inhalation, or jumping from the windows. The tragedy inspired legislation to protect workers and their rights and spurred the growth of unions internationally. Bart's two-volume reckoning asks the viewer to root their ambitions for justice in the memory of those lost in its name. Paging through name after name, the viewer internalizes that, beyond attempting to salvage such a loss with immediate legislative gain, it remains tantamount to honor those who sacrificed on its behalf.

Two small quarto vols. (82); (82)ff., loose. One of seven copies, signed by the artist. Title page design by Philip Gallo at Hermetic Press. Printed by Eric Recktenwald at The Lab Digital Production. The volumes, divided into A-L and M-Z, are housed in two clamshell boxes crafted by Jill Levine, held together in an archival slipcase. Very fine.

Pickets

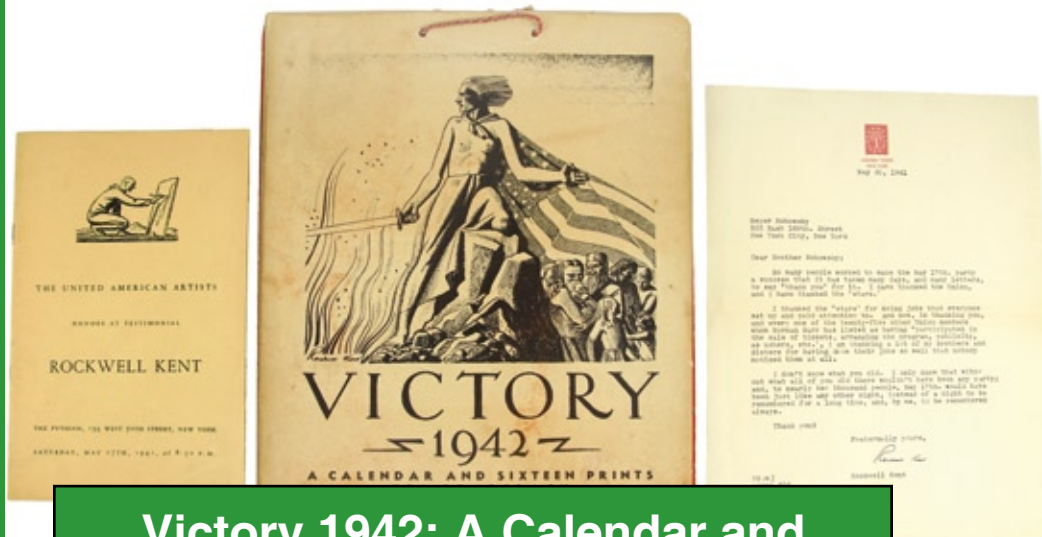
By Leon Bibel
1938

In the 1930s, Leon Bibel enrolled first in the Civilian Conservation Corps (CCC), and then the mural division of the Works Project Administration (WPA). He soon became one of the most recognizable artists of the New Deal era, exhibiting a style grounded in his firsthand labor experience and in the emotions of the downtrodden working classes. Born in a shtetl in Poland, Bibel further imbued his artwork with the hopefulness and solidarity central to the many immigrants coming to the United States in the early 20th century.



Here, the best of his artistic vision is on display. Bright colors and bold lines carry the eye to the darkest parts of the scene: the deep eyes and open mouths of the striking workers. Their faces and voices, at once distinct and diverse, call for fairness and justice with an insistence still so poignant today. Above them, a raised fist in the foreground evokes a similarly transcendent symbolism of resistance.

Oil on canvas. Signed and dated by the artist. Fine. Framed. (20 by 16 in.). See also image at start of chapter.



Victory 1942: A Calendar and Sixteen Prints for Democracy

NY, United American Artists, (1941)

Cover design by Rockwell Kent, showing a warrior-like personification of democracy, armed with a sword and the American flag and protecting a cluster of vulnerable people. Following are fifteen sheets marking each month and the notable labor-related holidays of May Day and Labor Day, as well as Independence Day. Each bears an illustration from a different artist. Some, like those by Leboit for March and Gilbert Wilson for December, offer a sincere belief in the power of the labor movement to break fascist strongholds. A few, like that by Elizabeth Olds for April, are more satirical, venturing toward the genre of political cartoons. Other artists represented include Sylvia Wald, Hugo Gellert, Jay Landau, George Breslow, Art Young, and Harry Gottlieb. Brief exhortatory text by Nancy Cardozo accompanies each image. Together with a 1941 program for a United American Artists event honoring Kent, with cover illustration by him and quotations of praise from contemporaries like Donald Brace and Paul Robeson. Also with a TLS from May 30, 1941, signed by Kent to Meyer Rohowsky, referencing the aforementioned event.

Small quarto. (17)ff. The calendar retains its red hanging thread. Faint toning to the cover sheet and some edgewear, else near fine. Both program and TLS fine.

Angela Davis urges— Declare Your Independence

NY, Hall-Tyner Election
Campaign Committee, 1976

Poster prominently portraying Angela Davis and the imperative to “Declare Your Independence/Vote Hall and Tyner.” A sublimated reproduction of the Declaration of Independence constitutes the background, leveraging the United States’ bicentennial against the continued fight for equality and the 1976 election race. A blurb at the margin quotes Davis’ advocacy for the Communist Party candidates Gus Hall and Jarvis Tyner. Her demands for a program of job provision, education and housing reform, free healthcare, and ends to wars and racism, and her emphasis on the power of the vote resonate as profoundly today as they did then.



Small tape repair to verso, nearly undetectable on recto, scant edgewear, else near fine. Framed. (22 1/2 by 15 1/2 in.).

\$144 a Month: Life in the Safety Net

Text by Steve Bogira
Photographs by Mike Tappin
Chicago, Sherwin Beach Press, 1993



Four photographs by Tappin depict people living on insubstantial government funds, the “safety net.” The text, originally published in 1983 in the *Chicago Reader*, details the lives of those hovering at the poverty line, those who “are too good at surviving,” and the government systems that dictate where and how funds are dispersed. In particular, the essay exposes how government programs and economic structures inordinately and inherently discriminate against people of color, and especially the Black community. It wrestles with a government’s responsibility to its own citizens, and what it owes to those it marginalizes.

Oblong octavo. 21pp. One of 200 copies. Bound with leather cords in gray paper wrappers. Fine.

Anything Helps

By Laura Russell
(Portland, OR), 2013

A survey of cardboard signs crafted by panhandlers and homeless people, one of which is here reproduced as a pop-up. Russell purchases these for five dollars each from around the Portland area, one of the places in the United States with the highest rate of homelessness. The collection is an invitation to view these often overlooked members of society as creative, optimistic, and eager. They are not for ogling or to be held at arm’s length; rather, the reproduced signs allow them to speak for themselves. Cleverly hand-bound into a wallet. A fine example of compassionate but incisive storytelling about our own communities.

Much of Russell’s work focuses on the same, delving into our urban landscapes and examining how we care, or fail to care, for each other.

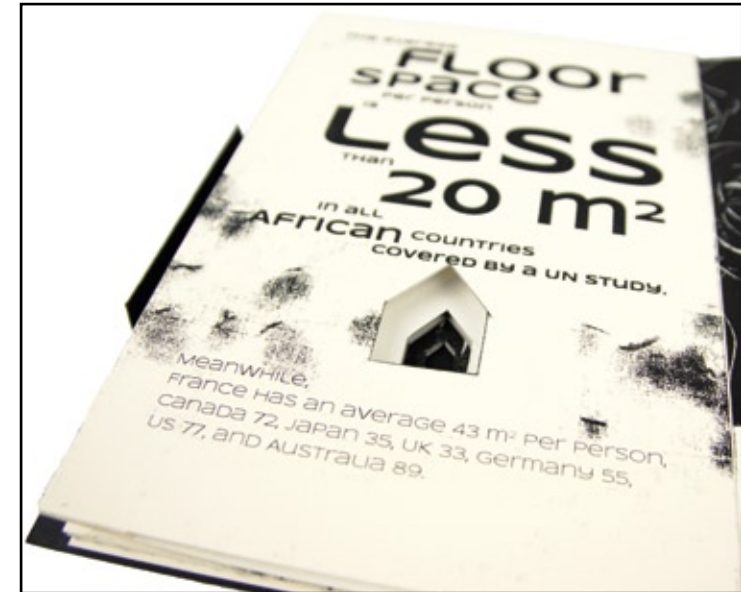


32mo. (32)pp., + 6 cards. One of twenty-five copies, signed by the artist. Bound in a faux-leather wallet with an inset embroidered panel. Fine.

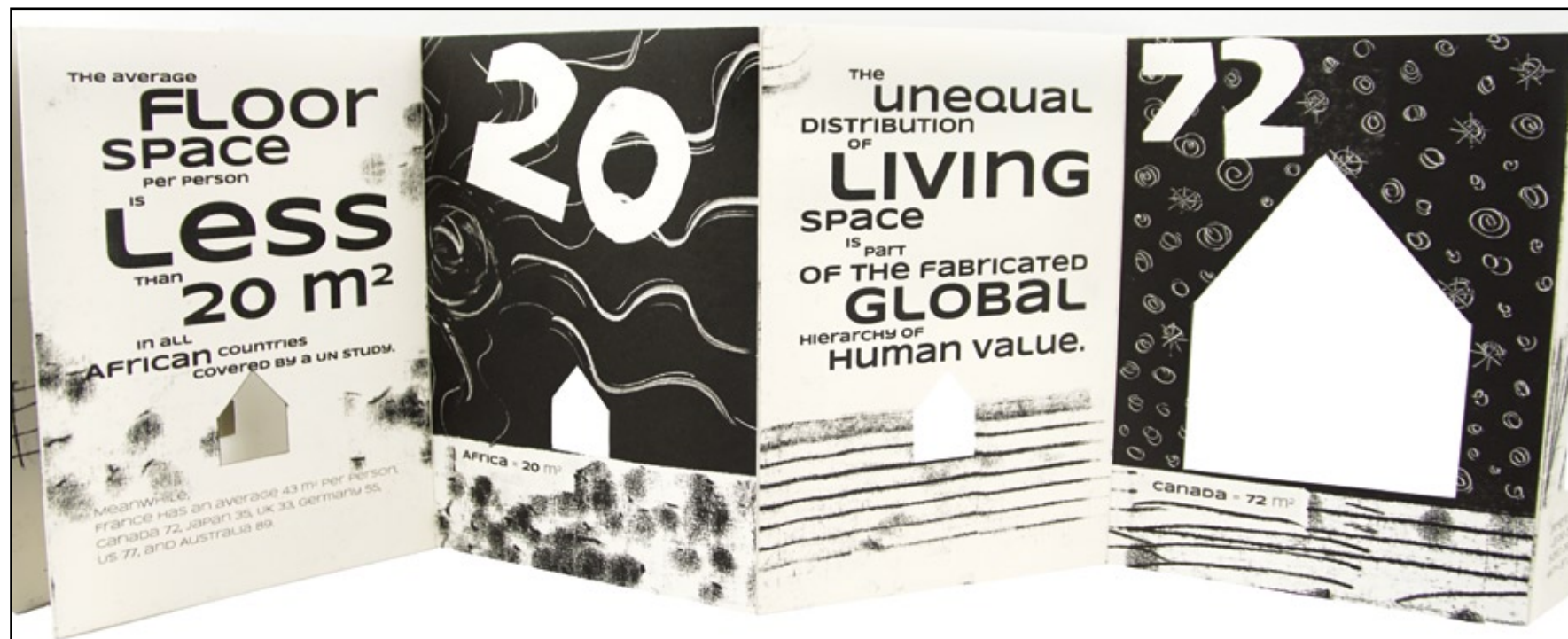
m²

By Guylaine Couture
Magog [Quebec], 2021

Based on data collected by the United Nations Refugee Agency and various national surveys taken in India, Australia, France, the United States, and other countries, *m²* visualizes global disparities in housing and the rippling effects on public health, economic opportunities, and community growth. Engravings throughout center around a die-cut silhouette of a house, which grows in size as each country is addressed. As a pivotal comparison, Couture devotes a page to the United Nations' standards for refugee camps, which require 45 square meters per person overall, but only 3.5 square meters as covered living area. Set against these minimums, the data for living space in India (6 m²), Hong Kong (13.5 m²), and average floor space in surveyed African countries (20 m²), appear all the more alarming, especially as compared to other countries, like Canada (72 m²) and Australia (89 m²). A simple, stark demand for equity.



Small octavo. (11)pp., accordionfold. Unique, signed by the artist. Bound in printed paper wrappers. Fine.



ENVIRONMENTAL JUSTICE AND ANTI-CONSUMERISM



Earth (The Sixth Mass Extinction)

By Claire Van Vliet
Newark, VT, Janus Press, 2000

Illustrated with color printing from cuts salvaged from the Lyndonville Printing Co. Created for Susan Johanknecht and Katharine Meynell's exhibition, "Volumes (of Vulnerability)," Van Vliet's book posits a sixth extinction driven by unbridled consumerism that leaves the less fortunate and the earth itself ravaged in its wake. A labyrinthine work requiring the reader to experience for themselves the trap of extravagant use.



Oblong 32mo. A single sheet, cut into thirds and folded to create twenty-four panels. One of 200 copies. Bound in grated plastic covers secured with red thread. Fine in a slipcase. Exhibition announcement laid in.

Waste Incant

By Susan Johanknecht
Newark, VT, Janus Press, 2007

A series of abstract images and abstracted terms reference the jargon used to describe the treatment and storage of nuclear waste. Words, like "bottomstream," "slurry," and "substrate," appear isolated from their contexts, reflecting the ways in which policies on nuclear toxins obfuscate their damaging environmental consequences with tenuous language. The book is particularly concerned with the storage of nuclear waste in plastics, and how the subsequent erosion of those plastics damages ecosystems; the reader must sift through layers of plastic in order to reach the fractious images and text. Susan Johanknecht, both under her own name and under the name of her Gefn Press, crafts books that comment on the tenuous, short-sighted, and at times beautiful relationship between humans and the environment.



Oblong small octavo. (12)ff., interleaved with patterned plastic sheets. One of 150 copies. Bound in patterned plastic with a dust wrapper of the same material. Housed in an acrylic slipcase. Fine.



In Response to Katrina

By Michael B. Platt
Washington, D.C., Platt Studio, 2006

The five prints in this series are a visceral, grief-stricken response to Hurricane Katrina and its aftereffects on the city of New Orleans and environs. The natural disaster decimated communities, especially those of lower incomes and of people of color, for whom help, either in the form of financial, medical, or emotional support, did not arrive until too late. Platt's prints reflect the physical and emotional wreckage of the hurricane, placing spectral figures over backgrounds strewn with debris. The prints are "Front Yard," "South Salcedo Street," "Life Back to the Dead," "Standing in the Water with a Lock on My Brain," and "Enough!" Michael B. Platt, a Black artist, focused his talents throughout his career on the underserved and underrepresented, ranging from the Black communities in the United States to the Aboriginal peoples of Australia.

Folio. (6)ff., loose. All prints signed and titled by the artist. Housed in a khaki portfolio. Yellow ink stain to the colophon sheet, else a fine set. See also image at start of chapter.

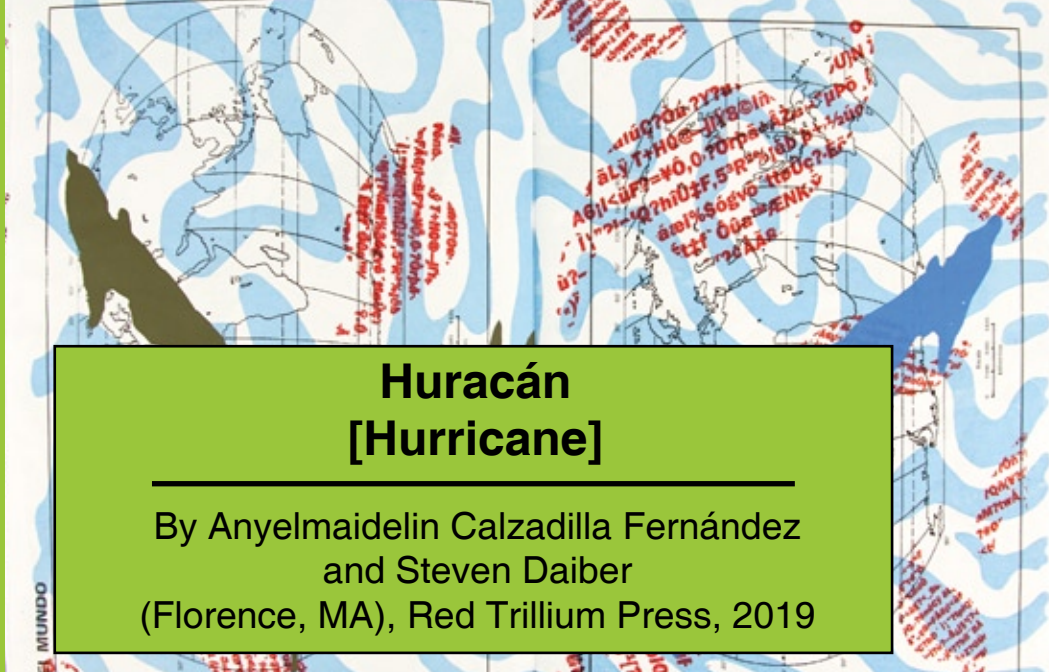


Grand Bazar

By Francis Van Meile and Antic-Ham
Achill Island, Ireland, Red Fox Press, 2013

Forty screenprints on various papers and materials, alongside a selection of original ephemera, lure the viewer with the promise of convenience and satisfaction through shopping. Washing machines and beef to mothers, guns to cops, and toys to children are all marketed as "instant relief," bent sinister by the slogans "What you buy is what you are" and "What is the good consumption?" Easy to swallow but hard to digest, the volume plays its own permanence against the transience of its contents. Red Fox Press and Franticham are collaborative ventures, the former as printers and the latter as artists, between Belgian Francis Van Miele (or Maele) and South Korean Antic-Ham. They print and publish works by a diverse array of artists and writers hailing mainly from Ireland and Luxembourg, and reflective of modern life, both real and philosophical in Western Europe.

Folio. (19)ff. One of 69 copies, signed by the artists. Red plastic covers with screenprinted title, bound with three heavy-duty screws. Fine.



This keen visual and structural commentary confronts modern colonialism and the geopolitical effects of the hurricane season on unstable countries. The book uses typographic patterns to mimic hurricane maps. The text consists of random digital coding and an 1823 quotation from John Quincy Adams: “There are laws of political as well as physical gravitation; and if an apple severed by its native tree cannot choose but fall to the ground, Cuba, forcibly disjoined from its own unnatural connection with Spain, and incapable of self-support, can gravitate only towards the North American Union which by the same law of nature, cannot cast her off its bosom.” Overprinted on the reversed covers is an image of the fifty black flags installed in front of the US Embassy in Havana in 2006 to protest the Bush administration, as well as an image of the embassy itself. Fernández lives and works in Havana, where in both her own work and in her teaching she focuses on fostering the legacy of Cuban book arts among the younger generations. Daiber and his Red Trillium Press strive to create dialogue between Cuban artists and the world at large.

Octavo. (vi), 50pp. One of five copies, signed by both artists at rear. Printed by silkscreen and lithography on a Cuban school geography textbook. Fine in overprinted paper wrappers.

Consume

By Keri Miki-Lani Schroeder
(San Antonio, TX), Coyote Bones Press, 2020

Consume mourns and memorializes five species of birds—the Passenger Pigeon, Heath Hen, Hawaiian O’o, Great Auk, and Carolina Parakeet—that have been hunted to extinction. Whether for food, pest control, sport, or other ends, the extinction of the five species, a minute sample of the over 200 bird species exterminated through the years, gives rise to questions of ethical consumption, ecological welfare, and the direct and indirect impacts humans have on their environments. The included duck wing, at once beautiful and grievous, confronts the viewer with the realities of parceling living things into their disparate parts. Schroeder employs movable structures and layered imagery to examine how humans navigate memory and mourning, both as emotional and physical activities.

Octavo. (7)ff., accordionfold, bound into a clamshell box along with a gifted duck wing and an original drawing of a Hawaiian O’o. One of five copies, signed by the artist on the drawing. All materials housed together in a red-silk clamshell box. Fine.



New Ocean

By Amy Borezo
Orange, MA, Shelter Bookworks, 2019



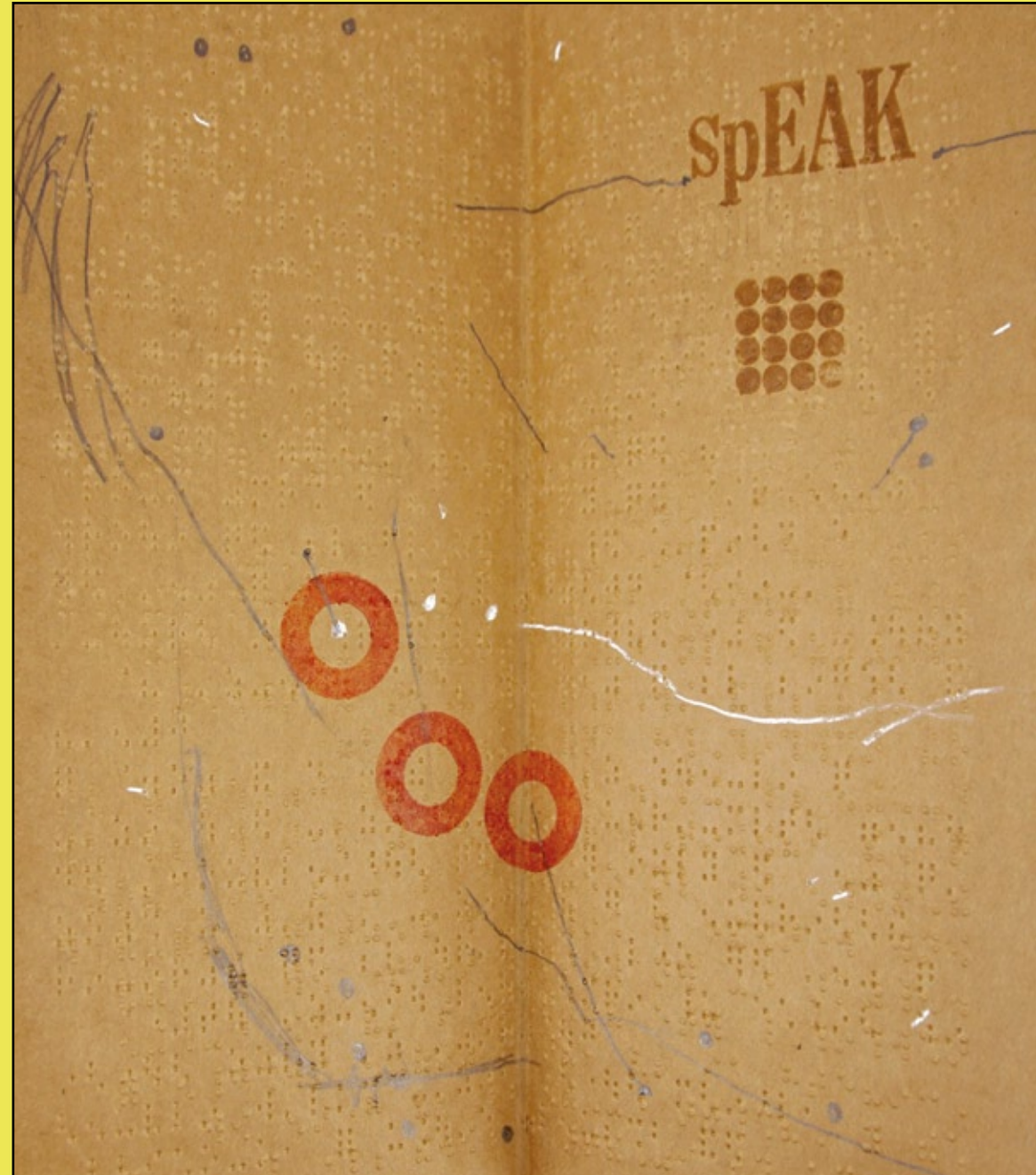
Printed from photopolymer plates, *New Ocean* illustrates Death Valley as a site of division and union. Its ridges, once joined and now separated by time, environment, and human intrusion, have been visually reunited in a series of fold-out panoramas. Interspersed are excerpts from two texts: *The White Heart of the Mojave* by Edna Brush Perkins, a suffragette whose travel narrative recounts her experience exploring the natural and human beauty and perils of the valley, and an accounting of the effects of nearby nuclear testing on the valley's indigenous population. The resulting compilation, accented with diagrams of the valley's fault lines, questions perceptions of the wilderness, confronting who defines it, who possesses it, and who—women or men, indigenous or colonizer, human or nature—dictates its power.

Borezo, and her press, Shelter Bookworks, create special edition bindings and artist's books that intersect precise technique and artistic vision, with particular interest in the human presence in urban and rural landscapes.



Octavo. (100)pp. One of forty copies, signed and numbered by the artist. Printed in blue, red, and gray. Very fine in cloth-backed decorated paper over boards. Housed in a pink cloth-covered box.

DISABILITIES, MENTAL HEALTH, AND PUBLIC HEALTH



Sue Coe's AIDS Portfolio

(c. 1994)



Created by Sue Coe while she spent time with AIDS patients at the University of Texas Medical Branch at Galveston in 1994, this suite provides an unflinching depiction of the physical and psychological toll of the virus. Images of Kaposi's Sarcoma and of tired doctors bent over skeletal patients are a brutal look at the sheer physical toll of the illness, made all the more emotional by the pained statements that caption several of the images. Some of the statements are taken directly from patients and reveal the weight of the disease itself, of its devastation to the entire LGBTQ community, and of its stigma. One reads, "My family didn't want me for Christmas. They gave me paper plates and cups to eat off." Another says, "I feel very lonely. All my friends are dead...I'm Catholic so I can't commit suicide." The prints together reveal AIDS as not only a crisis of public health, but also one of public mentality.

Coe is a contemporary champion of social protest art, crafting visual essays of prints and illustrations in order to be highly and openly critical of capitalist institutions and to advocate for animal rights and the rights of marginalized peoples.

Small quarto. (10)ff., loose. One of fifty copies, signed and numbered on each print in pencil by Coe. All prints protected by tissue guards. Housed in a slim paper folder with the biohazard symbol painted in red on the front cover. Mild bumping to the corners of the folder, else fine.



After General Idea

Illustrated by A.A. Bronson
Paris, Three Star Books, 2018



Fifty identical tearaway posters of “AIDS,” using an appropriate design based on Robert Indiana’s 1967 “LOVE.” The relation of AIDS to love, both conceptually and artistically, and its adaptation into a repetitive format similar to a sample book, points to the persistent threat of AIDS even as the crisis is declared “over.” The book follows the tradition established by General Idea, an artists’ group founded in 1969 by Bronson, along with Felix Partz and Jorge Zontal, which for 25 years was a vanguard of punk, queer theory, and AIDS activism through periodicals, public art projects, and low cost multiples. Both Partz and Zontal died in 1994 of AIDS-related causes; Bronson’s present publication is as much an act of love and remembrance as it is of protest.

Square folio. (50)ff. One of forty copies, signed by the artist. Perfect-bound with a fabric spine and silkscreened boards. Fine.

Blueberry Surprise

Text by Joseph Grigely
Brussels, mfc-michèle didier, 2006



An entrancing yet mildly unsettling illustration of conversation, Grigely’s book presents one continuous text of 45,000 words transcribed from written conversations that the artist has been collecting for the past ten years. The transcription mimics the words’ original presentations, exactly reflecting the way Grigely, who lost his hearing at the age of ten, encountered them. Change in voice appears as change in color, but there are no other indications of who is speaking or when, where, or in what tone they speak. The result is a steady murmur, a litany of sound at once definite and indefinite, engrossing the reader in the experience of reduced or absent hearing. A rare typographic reflection on sensory loss.

Octavo. (96)pp. One of 250 copies. Bound in orange paper with a red paper dust jacket. Fine.

(Music Playing Softly)

By Jami Taback
Sebastapol, CA, Morningstar Press, (2018)

Printed almost entirely in Braille, Taback's work recreates her experience as a young girl escorting her legally blind grandmother through New York City's art museums, translating something predominantly visual into a multisensory medium. Taback's reader is charged with much the same; tasked in English to think, listen, speak, feel, and touch, the reader accesses the book almost blindly, having to describe it to themselves in language that transcends the ability to see. Art becomes truly for all, personal and profound, uninhibited by any bodily limit.

Octavo. (12)pp., frenchfold. Unique, signed by the artist. Bound in hand-decorated boards. Fine. See also image at start of chapter.



Den Største Form Har Ingen Kontur [The Biggest Form Has No Contour]

Text by Jorge Luis Borges
Design by Randi Annie Strand
Oslo, Norwegian Association of the Blind
and Partially Sighted Printshop, 2012

Illustrated with blind-embossed images of maps so that the reader encounters a variety of landscapes exclusively through plays of light and the sensitivity of their own fingers. Without color and images, the book renders the experience of reading and traveling to become purely tactile, thereby putting that experience of those with visual impairments on par with the fully sighted. The illustrations accompany the text in Braille. Names of places have the same sensuality as their images, and the volume concludes with an excerpt from "On Exactitude in Science" by Borges, himself visually impaired later in life. The book thus becomes a champion of accessibility for the blind, advocating for the elevation of language beyond the visual. Much of Strand's artwork focuses on the same, seeking to bridge the supposed divisions between the senses to instead offer alternate ways of experiencing the world.

Square quarto. (20)ff. One of thirty-five copies, signed by the artist. Spiral bound by the artist, set into a cover of cloth over boards. Fine.



Sonnets of Death and Love

Text by Anthony Weller

Design by Mary Heebner

(Santa Barbara), Simplemente Maria Press, 2021

Heebner's collages, here photographically reproduced, capture the romance of Classical sculpture to meditate on the physical and emotional power brought to the sonnets by Weller, who suffers from primary progressive multiple sclerosis and is paralyzed from the neck down. Weller, whose voice is all but gone, writes by whispering or sounding out words by their individual syllables, or by blinking. His poems reflect

not only the pain and anxiety brought on by his diagnosis, but also his love and fear surrounding his partner. They speak of anticipated grief, cautious hope, and remembered and current happinesses and worries. The result, especially when paired with Heebner's collages, is a profound and personal tour through chronic illness and lasting, heartbreaking love.



Octavo. (95)pp. One of twenty deluxe copies, specially bound by the artist and signed by both the artist and the author. Included in the deluxe edition is a letterpress-printed sonnet (the eighteenth, in this copy) and a high quality print by Heebner. Bound in hand-painted covers of Torinoko paper over boards, letterpress titling, Bugra endpapers, and a goatskin spine. Print and letterpress sheet held in a separate chemise. All housed in an archival box. Very fine.

Sketchbook

By Stephanie Brody-Lederman

NY, 2018

Fashioned after a didactic sketchbook, in which the artist must follow directives to draw certain objects, such as an orange vase, a white flower with texture, and a bunny. Here, however, Brody-Lederman acts as both student and instructor. The resulting work thus offers more than a simple artistic guide; it charts Brody-Lederman's own experience of depression and recovery, giving herself a small creative task to complete when other daily motions feel impossible. There is emotion in both the questions and their answers, an awareness that asking little is asking much, and that in drawing diverse, everyday objects, Brody-Lederman is accomplishing far more than aesthetic creation.



Octavo. 22pp. Unique, initialed by the artist. Mixed media on heavy paper, including acrylic paint, graphite, ribbons, pompoms, and dice. Accompanied by a wooden stand painted after a hand-tufted rug. Fine.

By Maureen Cummins
(Rosendale, NY), Women's Studio
Workshop, 1998

The asylum itself
is a steel trap,
and I was not released
from its jaws alive and
victorious. I crawled out mutilated,
whimpering and terribly alone.
But I did survive.
Francis Farmer
1943-1950

He sent me home with this pre-
scription: Live as domestic a life
as possible. Lie down an hour after
each meal. Have but two hours
intellectual life a day. And
never touch pain, drink or
jazzed as long as you live.
Charlotte Perkins Gilman
1881

Time
passes very
slowly here.
At Bellevue, I kept
thinking in terms of a
concentration camp, but here I
think it is more like a laboratory
with very kind, watchful scientists
putting me (the rat)
through my paces.
Dolores Cummins
1963

was a mere skeleton, and her face was
like a mask.
Alice Bingham Russell 1881-1903

from fragments. However, those fragments undercut any sense of compassion or kindness; the patients' accounts detail brutal, tortured lives as voiceless prisoners in mental facilities. Cummins's work seeks to ambush its audience so that they immediately and emotionally comprehend the political interrogation it proposes.



DM
PH
WG

GENDER, SEX, AND SEXUALITY



National Organization for Women protest sign

(c. 1970)



This circle-shaped sign cleverly incorporates the National Organization for Women's iconic NOW logo into its larger demand to "Stop Racism Now." A powerful statement on the continued need for recognition of intersectionality in the pursuit of gender and racial justice. The National Organization for Women was founded in 1966 by 49 women, among whom were Betty Friedan, Shirley Chisholm, Mary Eastwood, and Pauli Murray. The organization advocated for the passage of the Equal Rights Amendment and fought for anti-discrimination practices on the bases of sex, gender, race, and sexuality. Though not without its own internal complications, NOW became, and still acts as, a major feminist force. The Equal Rights Amendment, first proposed in 1923, seeks the guarantee of equal legal rights regardless of sex. After nearly 100 years of debate, it still has not been ratified by the requisite thirty-eight states.

Lithography on heavy card stock. Sign shows minor general wear from use, including a partial puncture on one side. Near fine. Framed. (26 by 26 in.).

Ma Liberté, la Contraception [My Freedom, Contraception]

Joué-les-Tours, Imprimexpress, (c. 1971)

Succinctly and powerfully stating two foundational tenets of reproductive justice—prophylactic contraception and legal abortion—this poster forefronts the need for women's rights to match the pace of the mid-century sexual revolution. Among the organizations focused on channeling the feminist movement into legislative and cultural reform was Association Choisir. Begun in 1971 by Gisèle Halimi and Simone de Beauvoir, the Association fought for the decriminalization of abortion, understanding that political change and social change go hand in hand. France legalized abortion in 1975; the Association, now called Choisir de la Cause des Femmes, continues to fight for access and equity in reproductive options, as well as advocating against sexual violence.



Offset poster. Loose bends in paper, else fine. Framed. (28 by 13 3/4 in.).



Hers: A Primer of Sorts

By Tia Blessingame
Silver Spring, MD, Primrose Press, 2013

Blessingame's contribution to the "Inventory for Al-Mutanabi Street" artists' book exhibition, *Hers* meditates on the women and girls for whom education is restricted or forbidden, but who persevere to seek it out despite risks to their own wellbeing. Blessingame's original poem expounds on the bravery of clandestine learning. It runs through the book in a mix of ornate letterforms to create patterns and screens, and is concealed and revealed just as a woman or girl in any country might hide a book or banned text. Discarded pages from an outdated almanac pasted over boards serve as the book's cover. The pages are unique to each copy, suggesting the breadth of inequality of women's education across countries of both hemispheres.

Blessingame is the proprietor of the Primrose Press and Assistant Professor of Art at Scripps College. Her printmaking and editions, along with her teaching, focus on the intersection of race, history, and perception.

Slender octavo. (14)pp. One of ten copies, initialled by the artist. Bound in paper over boards, with a title label to the front cover. Fine.



The Red Thread Cycle

Text by Shivanee Ramlochan
Designed by Sonia Farmer
Nassau, The Bahamas, 2019

A profound and painful witness to the trauma of sexual assault in the Caribbean region (and more broadly), the work is presented as a series of seven poems by Trinidadian poet Shivanee Ramlochan. Each poem has its own booklet, uniquely structured and illustrated, which are housed in separate envelopes, and as a whole mimic the form of a rape kit. The viewer, then, is brought into a sustained engagement with the text and its content. They demand emotion, calling forth the fear, desperation, and continual trauma experienced by survivors; in short, the piece answers the call of “We have to look.”



Unflinching in illustration and in text, the booklets are both individualistic, giving each poem’s experience its own ground, and communal, sharing a mutual letterpress medium, Centaur typography, Rives paper material, red and black/gray color palette, and repetitive imagery. The work as a whole, then, achieves its titular thesis, threading a common narrative of violence and survival through its abstract and fragmented parts. An additional envelope bears an audio recording of the poet reading all seven poems.

Farmer uses her writing and book art to question power structures and uplift fellow writers and artists to advance the diversity of narratives in Caribbean literature.

Octavo. One of twenty copies, signed by the poet and the artist. Nine Tyvek envelopes, seven of which hold booklets of different sizes and folds, one that holds a flash drive, and the last that holds the colophon sheet. All housed in a handmade file box, covered in red raw silk, with the title label inset on the front. Very fine.

Las Memorias Vacías de Solange Bañuelos [The Empty Memories of Solange Bañuelos]

By Maité Hernández-Lorenzo
Matanzas, Cuba, Ediciones Vigía, 2014

Illustrated in paper collage and hand-colored drawings, all incorporating traditional feminine imagery—nude female figures and items of makeup—into uncomfortable or disorienting scenes. The disillusionment finds ground in Hernández-Lorenzo's seventeen stories and vignettes, in which she describes the daily disrespect, discrimination, and violence she faces because of her womanhood. A challenging, concise, feminist production.

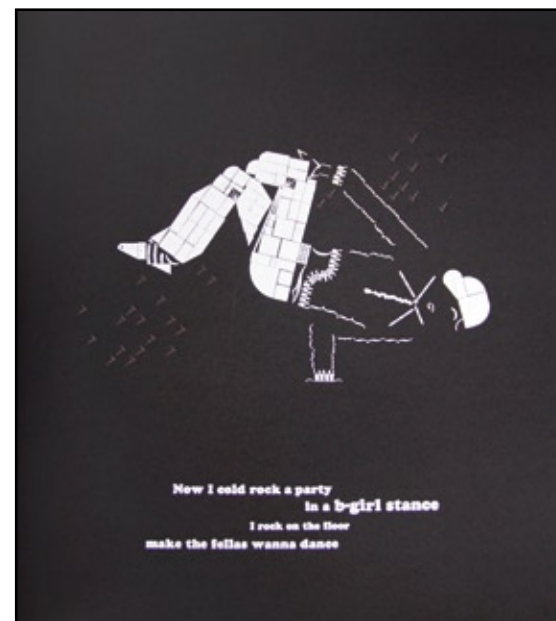


Small octavo. 58pp. One of 200 copies. Bound in collaged wrappers, and housed in a cloth-covered paper sleeve designed to look like a clutch purse. Sleeve shows minor spotting. Near fine.

Dance Party with the Girls of the Starshaped Press

By Jennifer Farrell
(Chicago), Starshaped Press, 2017

Letterpress-printed illustrations of girls formed from type ornaments accompany lyrics from songs by The Bodysnatchers, The Jam, Alex Chilton, and MC Lyte to present empowered, confident figures from subcultures that reappropriated the term “girl.” While “girl” is often used condescendingly—a classic show of patriarchy that elevates the masculine as adult, leaving the feminine as childish—these four instances capture personas where a girl is someone of power, creativity, ability, and passion expressed through style, music, and attitude. Featured are the rocksteady Rude Girl, the pop art Mod Girl, the garage band Good Girl, and the hip-hop B-Girl. All printed in metallic ink against black paper.



Square quarto. (6)ff. One of fifty copies, signed by the artist. Bound in wrappers with a circle cut out at the center of the front cover to resemble an LP sleeve. Fine.

Old Women

Text by Frantisek Halas

Design by Robert Marx

Prague, Czechoslovakia and Vestal, NY, 1966



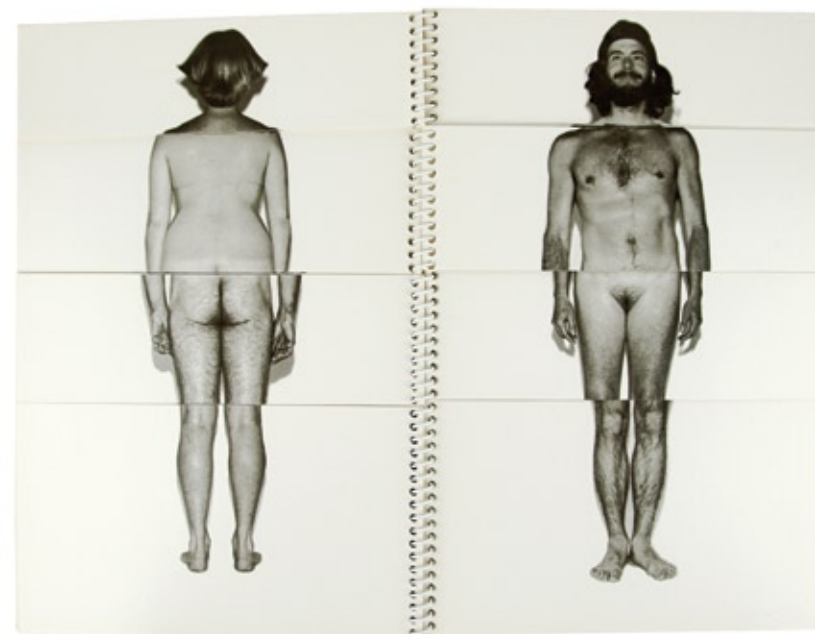
Marx's etched portraits of old women, all numbered and signed by him, offer an honest look at aging. Alongside Halas's poetry, the book voices the unique feelings of grief and love found in those who have lived long and lushly. The tiredness evoked in Halas's descriptions of old women's hands, laps, and wrinkles and in Marx's soft, dark illustrations is one of satisfaction, wisdom, and, in its own way, strength. Halas's lyrics were first published in 1935. They offer insight into his own egalitarian beliefs; he published communist newspapers throughout the 1920s and was active in the resistance movement during World War II.

Octavo. (28)ff. One of twenty-five copies, signed by Marx and the translator and binder, Ivan Ruzicka, below the colophon, and initialed by Marx on the title page. Bound in marbled paper over boards. Some exterior rubbing, else near fine.

Bodies

By Susan Grieger
(Pasadena, CA, 1977)

Grieger's cut-figure book plays along the gender spectrum, dividing photographs of ten naked human figures each into four sections. By urging the reader to flip back and forth between heads, torsos, pelvises, and legs, the book interrogates the conflation of sex and gender. It asserts that all bodies, whatever their presentation or identity, are beautiful, powerful, and "correct." Its subtitle, "More than 19,476 Combinations," establishes the book as a mere starting point, from which the reader can look out into their own world and reimagine body possibility and body positivity.



Octavo. (10)ff. One of 600 copies. Spiral bound in stiff paper wrappers. Minor soiling to exterior, corners faintly bumped, else near fine.

How to Transition on Sixty-Three Cents a Day

By Lee Krist

Portland, OR, EM Space Book Arts Center, 2013

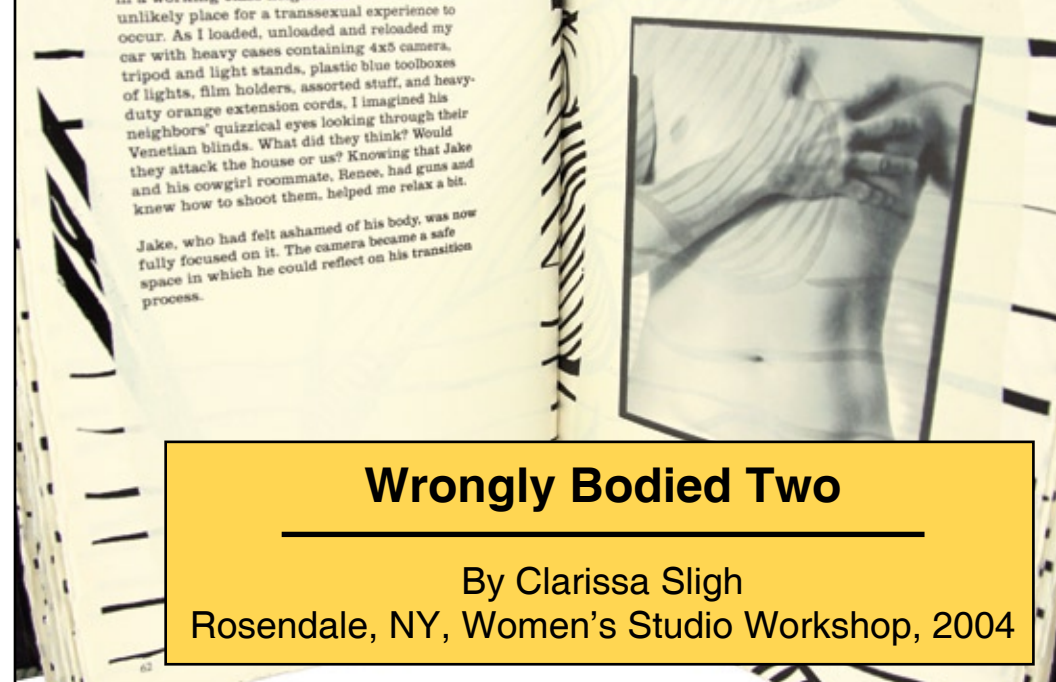
Thirty-one postcards from Oregon, a replica of a prescription slip, an over-punched Stumptown Coffee rewards card, a faux “Get Out of Jail Free” card, a page torn from a men’s magazine, a poem printed on green copy paper, and a strip of film document the non-linear narrative of Krist’s gender transition. Every postcard is addressed to Krist’s mother in New York, and while their recto images spur feelings of hope and adventure, their verso texts offer insight into the



painful, literal flipside of Krist’s travels: his mother’s displeasure, the prejudices he suffers, his frustration at his slow reaction to hormones, the ineptitude of the health-care system. The other materials likewise play between expected whimsy and actual darkness.

The magazine clipping shows a smiling man, and printed next to him is a joking exchange that declares that he owes his charm to his lack of female secondary sex characteristics. The back of the rewards card is stamped with “postponing redemption.” The “Get Out of Jail Free Card” has the disclaimer that it permits the bearer to be “perceived as male with no prior discussion.” The memoir these disparate pieces tell is one of strength, self-knowledge, and bravery, but all at a price of family and comfort at every turn.

Octavo. One of 163 copies. All items housed in a film canister. Fine.



Wrongly Bodied Two

By Clarissa Sligh

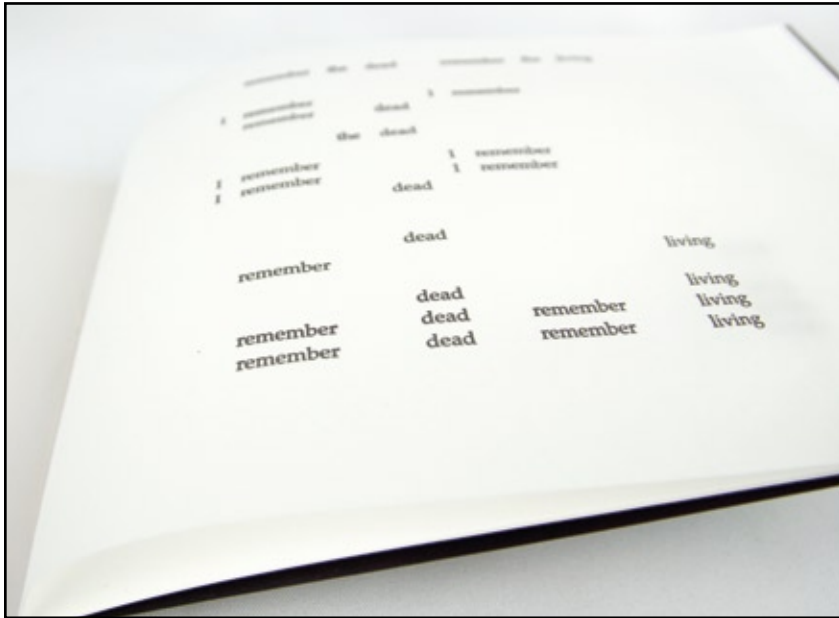
Rosendale, NY, Women’s Studio Workshop, 2004

Replete with illustrations, mostly reproductions of photographs, created by Sligh. The unflinching imagery juxtaposes the stories of Jake, a white transgender man, and Ellen Craft, a 19th-century black woman who escaped slavery by passing as a white man. The photographs of Jake’s transition are intimate, compassionate, and occasionally uncomfortable. When paired with Craft’s narrative and Sligh’s own perspective as a Black female artist, the complexities of identity, and of society’s response to its changing, fall into a thoughtful but challenging gray. An exploration of the boundaries of gender, race, class, and time, bound in decorative cloth over boards. Sligh’s engagement with activism began at an early age, when at fifteen she was the lead plaintiff in a school desegregation case in Virginia. Her art arises from the world she sees around her and from the world she experiences, interrogating the frameworks of gender, race, family, and society to which we all belong. In 1988, she co-founded, along with Faith Ringgold and Margaret Gallegos, the Coast-to-Coast National Women Artists of Color Project, which from 1988 to 1996 exhibited the works of Black women across the United States.

Octavo. 112pp. One of forty-six copies, signed by Sligh. Bound in decorated cloth. Very fine.

Remember

By Nora McKinnon
Oakland, CA, Liquid Impressions, 2014



A list of names and locations of some of the transgender individuals reported murdered between November 2013 and November 2014. The names were compiled from databases found on the Trans Violence Tracker and the Trans-Respect Versus Transphobia Worldwide Project websites. The colophon closes with the imperative: “Reiterating our dead does not bring them back to life. Where are the names of the living?”

McKinnon is a queer, interdisciplinary book artist in Oakland, California. They use their work as a platform to address the interplay of gender, surveillance, and imperialism.

Life and Death of an American Artist

By Sam Kerson
(Worcester, VT), Dragon Dance Theatre, 1997



A tribute to the actor and activist Murray Levy in a series of fifteen bold, full-page black & white linocuts by his friend, Sam Kerson, an artist and the co-founder and director of the Dragon Dance Theatre. Born in New York, Levy moved to New Orleans in the 1960s to join the Free Southern Theater, or FST, which was part of the Black Arts Movement. In 1970, Levy came to Vermont with the Bread and Puppet Theater and went on to work with the Dragon Dance Theatre. The linocuts show Levy’s involvement with the Civil Rights Movement, some of his performances, and his travels. In the 1980s, Levy contracted AIDS and returned to New York. Several of Kerson’s linocuts depict Levy’s struggle with the disease, and the final page is an obituary also printed by linocut, with the letters standing out against the stark black background.

Folio. (18)ff. One of twenty copies, signed by the artist. Bound by Alexandra Altman at the Jessup Bindery in a blue cloth chemise, printed in black with a design of birds. Fine. See also image at start of chapter.

Oblong 24mo. (8)pp. One of fifteen copies, initialed by the artist. Bound in black wrappers. Fine.



The Kiss

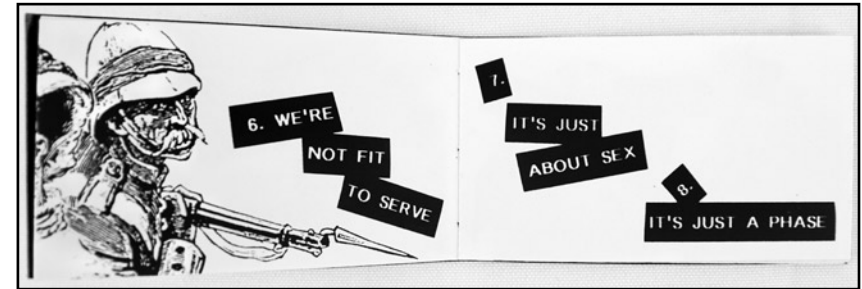
By Bob Ziering
2009

Exploratory artwork for the gay 2010 American short film *Curious Thing* directed by Alain Hain. This bold, emotional piece is Ziering at his most authentic; a celebrated commercial illustrator, it was only after more than forty years of work that Ziering found voice for his homoerotic work, which he had kept hidden his entire career. He first displayed his personal artistic vision in a group show at the Leslie Lohman Museum of Art and in a solo show, "Secret Sex," at the same venue in 2004. In his ability to capture movement through color, Ziering celebrates the vibrancy of queer desire and the inevitability of passion.

Pastel on paper, signed and dated by the artist. Fine. Framed. (26 by 34 in.).

Gay Myths

By Ed Hutchins
Verplanck, NY, Editions, 1993

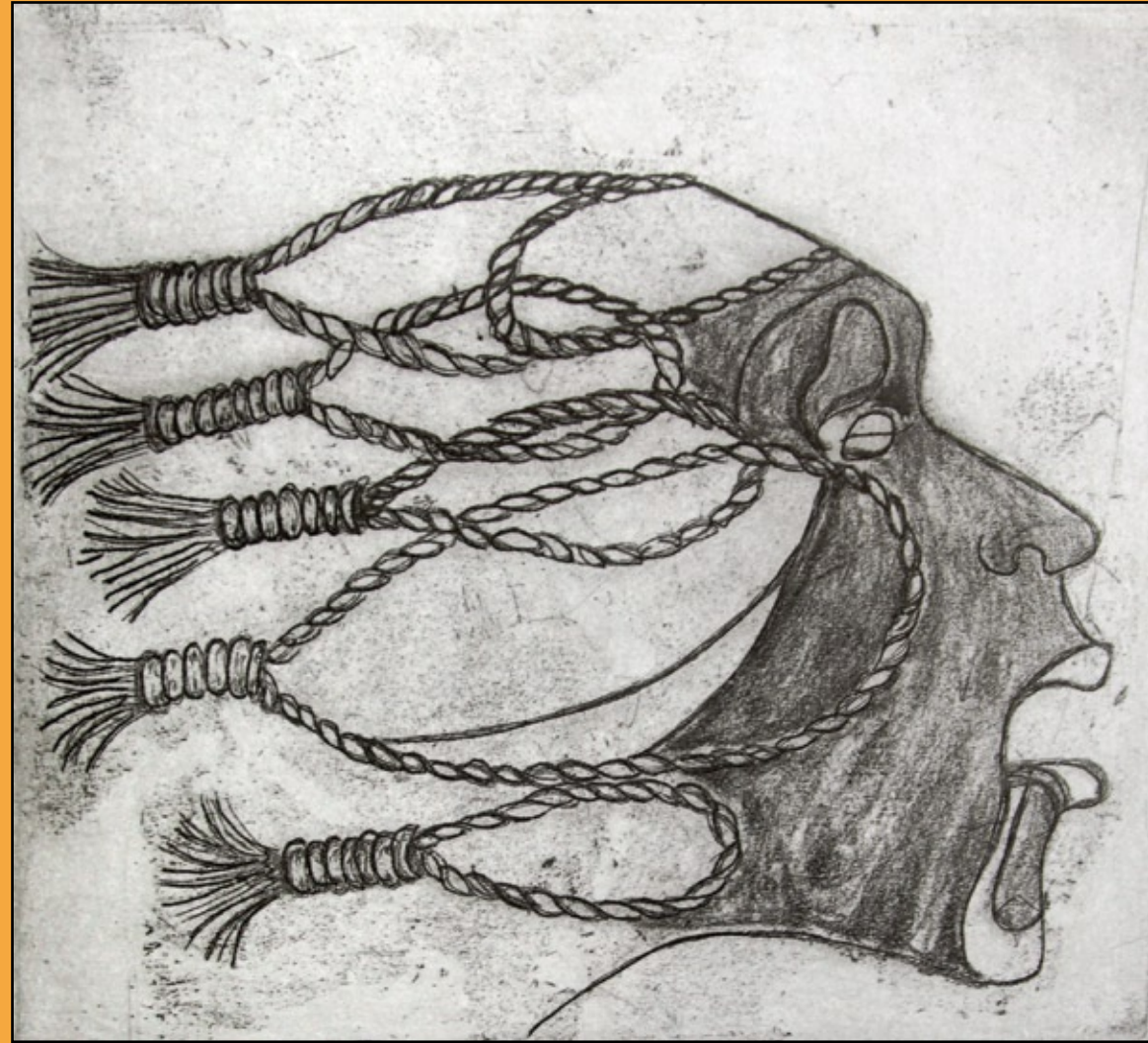


Inspired by the 1993 March on Washington for Lesbian, Gay, and Bi Equal Rights and Liberation, *Gay Myths* records twenty-five bigoted and homophobic misconceptions about LGBTQ+ individuals. Among these—#1: We Deserve AIDS, #8: It's Just A Phase, #13: We Have No History—are scattered images of individuals of a multitude of races and from a variety of historical eras. Some appear in pairs, such as two black women in Victorian dress and two white men in Colonial tricorns, while others are solo, such as a soldier and a teacher. The imagery legitimizes the sustained history of the LGBTQ+ community in the face of continual oppression and disbelief, denoting that as long as there have been queer-identifying people (and there always have been), there has been their disenfranchisement. The book's covers mark this terrible confluence by a pink triangle affixed to the front. Adopted by the Nazis to mark homosexuals in concentration camps, the icon was reclaimed by the LGBTQ+ community in the 1970s as a symbol of pride.



Miniature book. (16)pp. Signed by the author. Fine in black wrappers. (1 3/4 by 3; 45x78 mm). Images smaller than actual size.

BLACK LIVES



Ashes to Ashes

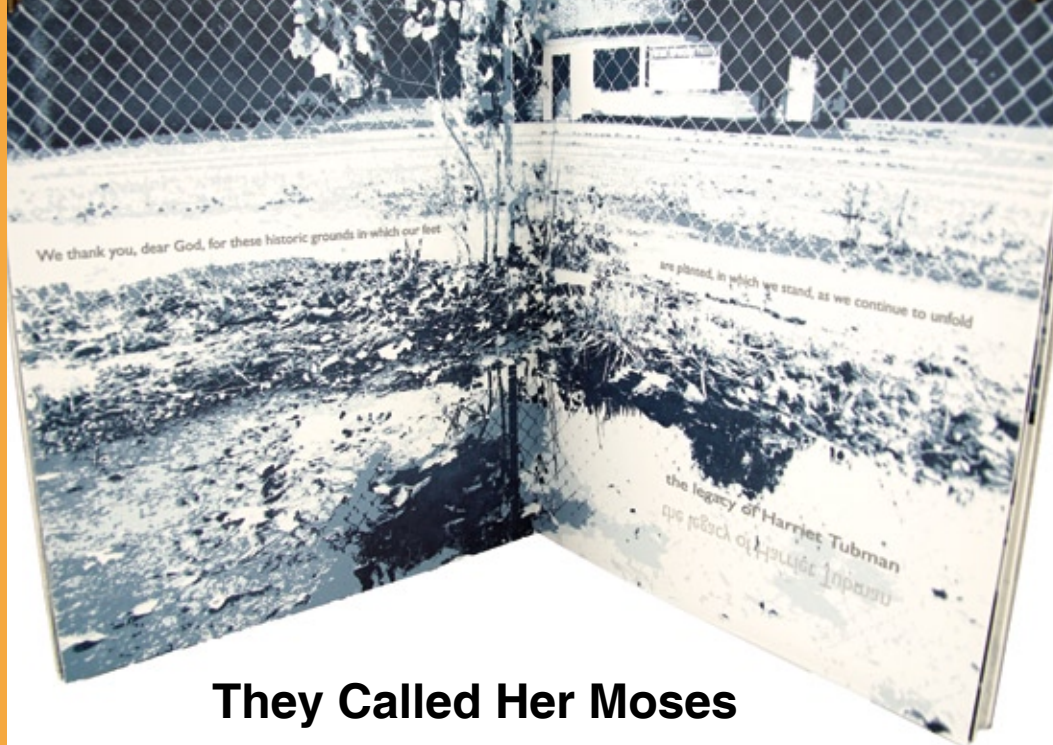
By Shirley Ann Whitaker
Connecticut River Valley, SAW Press, 2018

Ashes to Ashes was originally a performance piece held in 2016, in which Whitaker organized the first-ever funeral service to commemorate and mourn the thousands of African Americans who have been lynched and denied their last rites. Whitaker then worked with printer Michael Kuch to create the present edition. The work begins with an order of service for the 2016 performance, set over an etching of a stained glass window. Then follow the eulogy, headed by an etching depicting a Black face emerging from (or disintegrating into) nooses; “Obituary: An Overdue Tribute to the Unburied & Terrorized” by Marisha Clinton and Whitaker; and portraits and obituaries for six victims, who are identified by both their names and their occupations. The volume closes with an embossed coffin, on which is printed the final words of the funeral service. A profound, wrenching work, bound in gray paper over boards. It is accompanied by a broadside on which is printed a tree and the names of the thousands murdered by lynching. This is held in a chemise on which is printed “As Long As You Speak My Name I Will Live Forever.”

Whitaker is a protégé of Leonard Baskin, from whom she learned printmaking and etching. She is deeply devoted to serving the underserved in her community, using her standing as a medical doctor and an artist to advocate for Black women artists and entrepreneurs, Black children in Amherst, MA schools, and most recently for residents of western Massachusetts and beyond in need of education on the COVID pandemic via a Facebook Live health program.

Octavo. (22)ff. One of fifty copies, signed by the artist. Nine etchings by Whitaker. All materials housed in a gray dropback box. Fine. See also image at start of chapter.





They Called Her Moses

By Jessie Reich
Aurora, NY, Punky Press, (2013)

Simultaneously a tribute to Harriet Tubman and a call to action on her behalf, the book points out the dichotomy between Tubman's legacy in the cultural and historical imagination and her absence in the real monuments of Auburn, NY, the town in which she spent the last 50 years of her life. Reich pairs bleak views of the town in winter, including the local school district's mostly hidden Harriet Tubman Administration Building and the dirty, empty Freedom Park, with powerful quotations on Tubman's lasting impact in the community. The book itself is a remarkable example of art as activism; its publication brought awareness to the issue of Tubman's invisibility, and in 2017 her residence, Auburn's Home for the Aged, and the AME Zion Church, were designated as part of the Harriet Tubman National Historical Park.

Octavo. (15)pp. One of twenty copies, signed by the artist. Interior leaves act as enclosures for inserted double-sided prints. Bound in a drum-leaf binding with cloth-covered boards and a paper label to the front cover. Housed in a paper chemise. Fine.

The Underground Railroad: Vermont and the Fugitive Slave

By Sam Kerson
Worcester, VT, Dragon Dance Theatre, 1993

Illustrated with fifteen woodcuts, printed in black & white by the Montreal-based artist Sam Kerson. The woodcuts depict scenes related to Vermont's involvement in the Underground Railroad. Vermont has a long history of opposition to slavery; the state was the first to abolish slavery, and its citizens were very active in assisting fugitive slaves. This book was published to commemorate the opening of a mural that Kerson painted at the Vermont Law School, which, Kerson writes, "celebrates the efforts of Black and white Americans in Vermont and throughout the United States to achieve freedom and justice."

Kerson is a muralist, engraver, and the artistic director of the Dragon Dance Theatre, which focuses on puppetry and performance art with a social conscience.



Folio. (15)ff. One of sixty copies, signed by the artist. Stab-bound in black wrappers, with a black cloth chemise that ties around the book with blue ribbons and bears an additional woodcut on the front cover. Trace exterior rubbing, else fine.

Narrative of the Life of Frederick Douglass

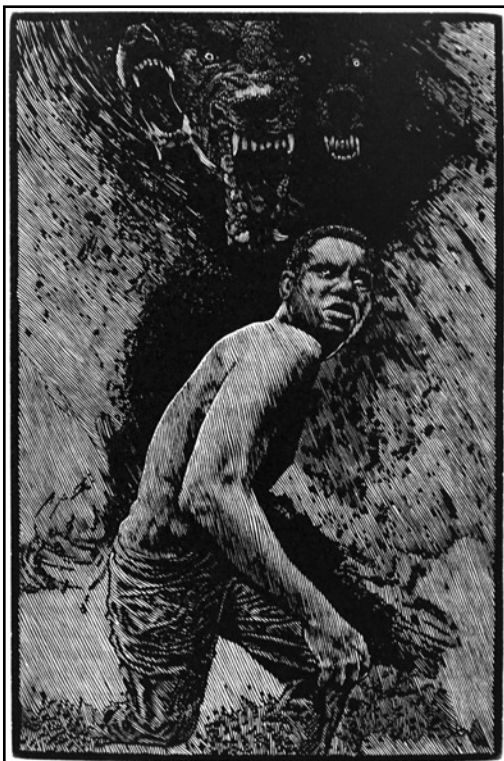
Text by Frederick Douglass

Design by Barry Moser

Northampton, MA, Pennyroyal Press, 2020

Moser's images bear a harrowing darkness in both content and execution. Their depictions of torture and enslavement grip the viewer with a grievous discomfort that amplifies, rather than distracts from, Douglass' recounting of his lived

experience of those very same events. The publication of this edition marks the 175th anniversary of the narrative's first appearance, and the 50th anniversary of the first publication by the Pennyroyal Press. In his publisher's note, Moser reckons with his own history in the American South and responsibility toward Black voices. The result is a thoughtful production, haunting in its resonance and focused in its artistry.



Octavo. 122, (3)pp. One of sixty copies. Frontispiece portrait of Douglass and thirteen additional engravings, all printed on sheer vintage Whatman mould made sheets. Bound in full tan cloth with a paper label inset on the front cover and marbled endpapers, housed in a dropback box. Very fine.

Man in a Metal Cage

Text by Arthur MacAlpine

Design by Barry Moser

(Easthampton, MA), Pennyroyal Press, 1977

In the *Pennyroyal Checklist*, Moser states that this was the only other book besides *Frankenstein* that he "felt compelled to do," so moved was he by the power of MacAlpine's poetry. The uncomfortable yet precise shadows of Moser's engravings captures MacAlpine's undulating fear, resignation, anger, and hope. His verses encapsulate the resonance of slavery across the 20th-century experience of Black Americans, including his own. Publicly a machinist and a boxer, and later a journalist and a social worker, MacAlpine composed poems in private, devoting his awareness of injustice to expressions of oppression, as in "Black Minstrel," solidarity with persecuted Jews, as in "April in Auschwitz," and courageous persistence and protest, as in "Revolt." His thematic preoccupation with lost children and captivity suggests a continual personal worry, and larger anxiety among marginalized Black communities, with the weight of racism and its violent effects.



Small quarto. (28)ff. From an edition of 200 copies, this is a lettered copy not noted in the Checklist. Signed by the author and the artist. Includes five wood engravings by Moser. Printed in brown and black on light green Ingres paper, top edge gilt and remaining edges untrimmed. Bound by Arno Werner in quarter brown leather and burgundy paste-paper. One tiny rub to the spine foot, else fine in a slipcase that has a single spot.

Aux États-Unis Amérique [To the United States of America]

Text by Victor Hugo
Illustration by Judith Rothchild
Octon, France, Verdigris, 2007

The volume opens to Rothchild's stark engraving of manacled feet, filling the reader with immediate horror and discomfort as they read Hugo's letter to the United States criticizing the treatment of John Brown and the practice of slavery. The letter was written on December 2, 1859, the date of Brown's unjust execution after the raid at Harper's Ferry. It was published on both sides of the Atlantic and is presented here in both French and English. In it, Hugo warned of a coming civil war: "...the murder of Brown would be as irreparable fault. It would penetrate the Union with a gaping fissure which would lead in the end to its entire disruption. ...it is certain that it would shake to its centre the entire fabric of American democracy."

16mo. (14)pp., double accordionfold. One of forty-five copies, signed by the artist. Bound in cloth-backed patterned paper over boards. Title and Hugo's signature impressed on the front cover. Fine in a slipcase.



Sunrise is Coming After While

Text by Langston Hughes
Illustrations by Phoebe Beasley
NY, Limited Editions Club, 1998

This collection of poems by Hughes was selected by Maya Angelou, who also wrote the Introduction and Afterword. Although Hughes was a fairly controversial poet in his time, often criticized for the deceptive simplicity of his verses, he "succeeded in his lifetime aim: to create a body of work that would epitomize the beauty and variety of African-American experiences, as well as the diversity of emotions, thoughts, and dreams that he saw common to all human beings."

Beasley's six collages were chosen by Angelou to perfectly complement Hughes's eloquent poems. According to Angelou, "She sees human beings, our foibles, frailties and strengths, and she cares about what she sees." Beasley's work is influenced by two of the forerunners of African-American art, Romare Bearden and Jacob Lawrence, and her artwork was twice awarded the Presidential Seal. She is the first African-American woman to serve as president of the Los Angeles County Arts Commission.

Folio. (i), 23ff. One of 300 copies, signed by Angelou and Beasley. Illustrated with silkscreens of six collages by Beasley. Fine in purple cloth with a black morocco title piece. Housed in a matching purple cloth-covered box. Prospectus and newsletter laid in. (Limited Editions Club Newsletter no. 585, 1998).

Letter from Birmingham Jail

Text by Martin Luther King, Jr.
Illustrations by Faith Ringgold
NY, Limited Editions Club, 2007

Ringgold's eight serigraph prints earnestly illustrate the painful complexities of the Civil Rights Movement. In color and line they are whimsical, casting a church, a field, and a fairground with vibrancy that clashes with further, darker details: shadowy silhouettes set behind the stained glass of a white chapel, dark bodies lost among the field of cotton, and a high fence with segregationist signs preventing African-American children from entering. The discomfort and anguish captured in Ringgold's images reflects those same emotions in King's famed letter.

Folio. (vii), 54pp. One of 420 copies, signed by Ringgold. Appended to the letter is a short essay from Dr. C. T. Vivian, "Martin Luther King, Jr.: 21st Century Man," which is also laid in as a separate booklet. Bound in full red cloth with a leather label inset on the front cover. Very fine in a clamshell box.





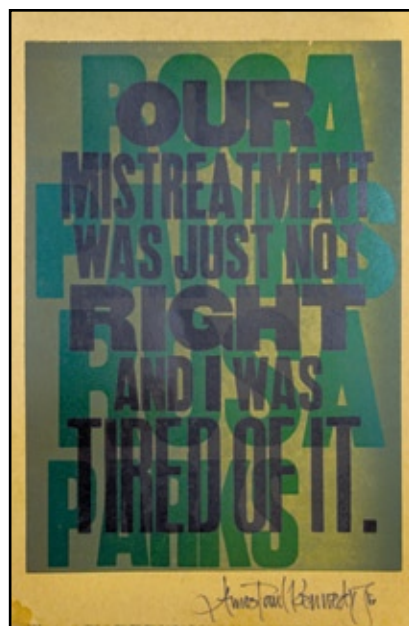
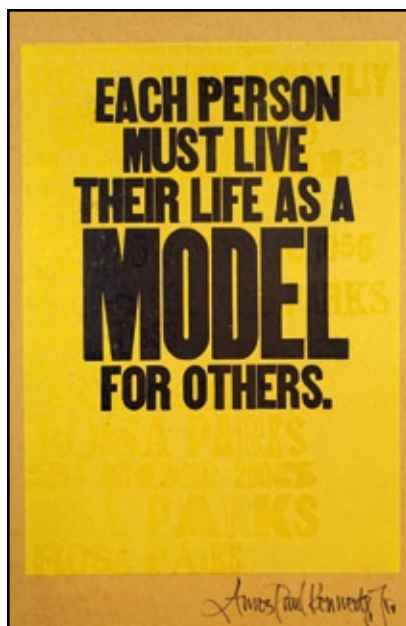
Freedom and Equality

Text by Martin Luther King, Jr.
Design by Peter Gee
HKL Ltd., 1968

Seven foundational values—Freedom, Equality, Righteousness, Tranquility, Independence, Brotherhood, and Civil Rights—are each printed four times in pink, blue, black, and gold. Half appear over a white background and half over neon yellow. Produced immediately after the assassination of Martin Luther King, Jr., whose name and dates appear at the foot, the print parlays color and race, typography and statement, text and ideals, into a work that balances grief at the loss of King and belief in the movement he headed. Gee's signature precision and experimentation with color is here on display; text printed in the same colors appear as different hues when backed in yellow versus white. The persistence of both color and text through alternate backgrounds suggests a similar resoluteness of truth and justice through varying perceptions.

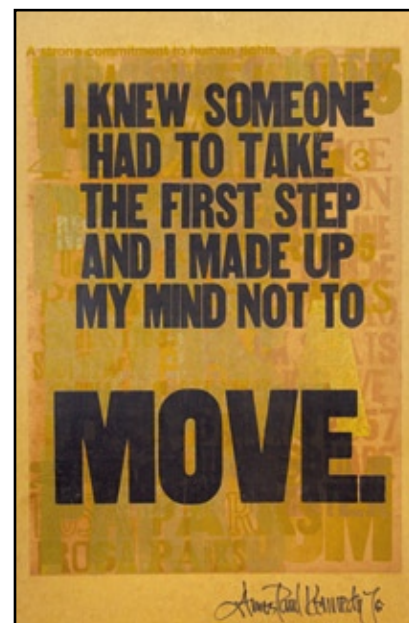
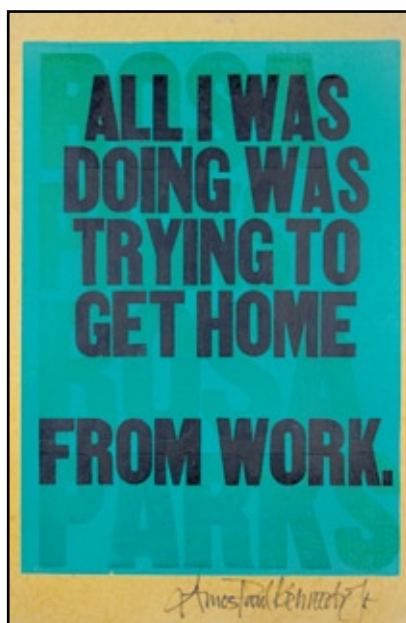
Gee was a white, British artist deeply involved in the pop art movement of the 1960s, in which his bold color combinations thrived alongside the likes of Andy Warhol, Robert Indiana, and others of the mid-century Manhattan art scene.

Silk screen print on paper. From the Vera List collection of posters. Fine. Framed. (21 by 32 in.).

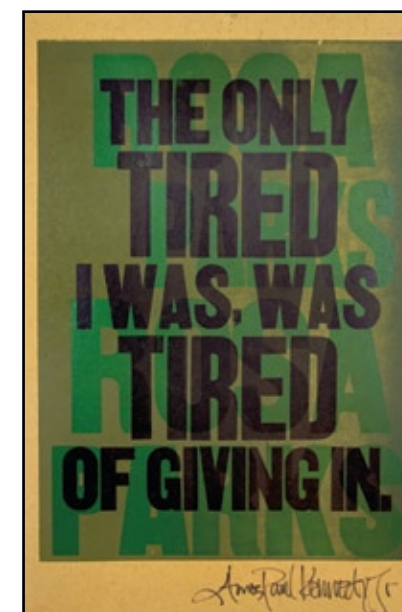
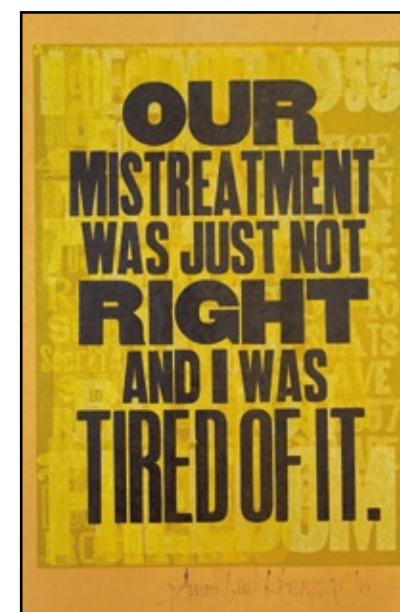


Rosa Parks Series

Design by Amos Paul Kennedy, Jr.
(2005-2018)



Each installment in this series highlights Parks's determination, humanity, and honesty, upholding her persistent activism and uplifting her famous, yet sanitized, moment of refusal to bow to segregation. The masterful technique of layering colorful wood type used by Kennedy, the 2021 APHA Individual Laureate, brings a visual echo to Parks's words, crafting a literal resonance to match Parks's historical one. The multidimensional terrain of text is designed so that the viewer cannot look at the same image twice; one day they may look at it in a new way or notice a new word, so that the poster and its proverb become active vessels for study and reflection.

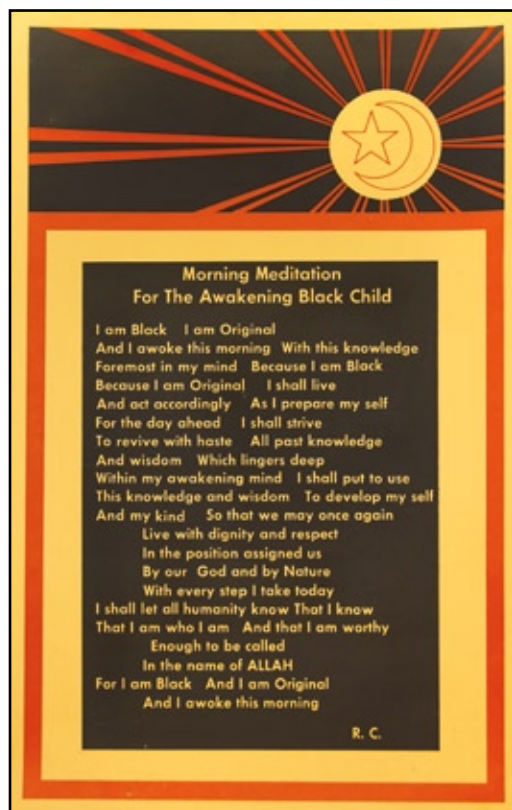


Each print sold separately. All show minor edgewear and small pinholes at the top corners. "Our Mistreatment..." (Green) has an unobtrusive dampstain at the bottom left. Near fine. Framed. (19 by 12 1/2 in.).

Morning Meditation for the Awakening Black Child

(1970)

A graphically sharp presentation of a poem celebrating the rising of a Black Muslim child. A header displaying an image of the Islamic crescent and star heralds the sheet. In the first-person verses, the child calls on themselves to embrace their inherent wisdom and strength in order to “let all humanity know That I know/That I am who I am/ And that I am worthy/Enough to be called/In the name of ALLAH.” A powerful, intersectional expression of self-worth and joy.



Color lithographed broadside. Rare: only one institutional holding recorded in OCLC. Edges show shallow creasing, trace rubbing to graphics, else near fine. Framed. (22 by 14 in.).



NBA Against Police Violence

By André Carrilho
2020

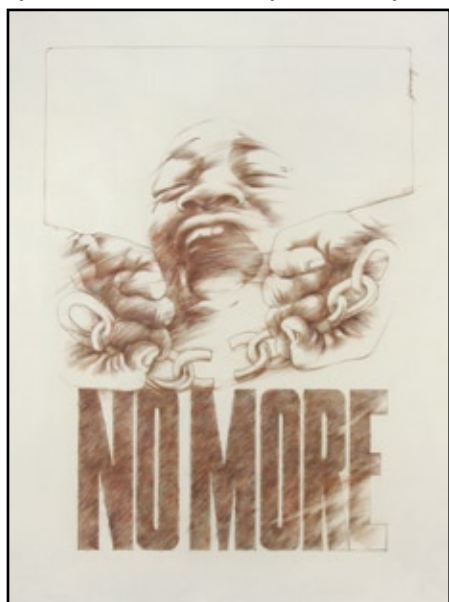
Part collage, part cartoon, Carrilho's illustration highlights the particular position of Black athletes in the fight against police brutality. Black athletes have a long history of using their platform to bring awareness to racial injustice; this graphic captures the act of kneeling for the national anthem, a practice begun by NFL quarterback Colin Kaepernick in response to the 2016 shootings of Alton Sterling and Philando Castile and the overarching issue of systemic racism in the American judicial system. In the summer of 2020 following the murders of George Floyd and Breonna Taylor, and a subsequent surge in the Black Lives Matter movement, kneeling for the anthem became more visible than ever, with professional athletes across sports adopting the gesture. Being the first major sports league to resume play during the COVID-19 pandemic, NBA players led the way. Carrilho's use of a red-white-and-blue color scheme and his juxtaposition of the length of the NBA player against the size of the gun capture the weight of kneeling: its true patriotism, its elevation of the community over the self, and the urgency of its meaning against such insidiously rooted injustice. Carrilho is a Portuguese cartoonist, animator, and illustrator whose work comments as much on pop culture as on modern crises from the fight for racial equity to political corruption.

Silkscreen print. One of twenty copies, signed and numbered by the artist. Fine. Framed. (26 by 32 in.).

No More

By Bob Ziering
1977

Original conté pencil illustration depicting a Black youth breaking a chain, under which reads “No More” in block letters. The youth’s hands are drawn together as a single line, connected by a square border that immediately draws the eye to the desperate strength of their gesture and the expression of protest below them. Ziering produced this maquette for an anti-apartheid poster contest held in 1976/1977



by the American Committee on Africa, which, in cooperation with the UN Centre Against Apartheid, published the winners in calendars for the years 1978/1979. This piece was featured on the page for December 1978.

The global struggle against apartheid, which took on the forms of popular protest, economic embargoes, and governmental and non-governmental

boycotts, was perhaps the largest of its kind against such aggressive and open racial discrimination. The pain apparent in Ziering’s maquette reflects not only the futility of many of these efforts—most were well-intentioned but too commercial or token to tackle the realities of violence and systemic disenfranchisement suffered by South Africans of color—but also the lasting history of racial discrimination both before and after apartheid’s institution. The calendar project for which this maquette was created errs perhaps towards the commercial, but its goal to raise awareness and bridge art and statement was successful.

Original illustration, signed by the artist. Fine. Framed. (35 by 26 1/4 in.).



The Ultimate Safari

Text by Nadine Gordimer
Johannesburg, The Artists’ Press, 2001

Gordimer, who in 1991 won the Nobel Prize for Literature for her integration of writing and activism, wielded both to protest apartheid, racial oppression, and the handling of the HIV/AIDS crisis. Here, her fictional story of a young girl who has fled the Renamo Forces in Mozambique and walked through Kruger Park for a supposedly better life in South Africa receives real-life illustration from three women who themselves made the same dangerous trek: Aletah Masuku, Alsetah Manthosi, and Dorah Ngomane. These women earn their living as seasonal laborers and express new artistic talents through these colored lithographs that reflect, sometimes painfully, on the journey. The penultimate page of the book provides insight into their personal histories and traumas. Masuku remembers a cousin who fell prey to a lion. Manthosi believes she and the orphaned girl with whom she traveled only avoided arrest at the border because of heavy rain. Ngomane and her family were arrested in the Park and jailed for a week in Mozambique before a second, more successful trip through. Each of the three women has signed one of their lithographs. A powerful statement on immigration, refugees, xenophobia, and the lasting impact of those experiences on those who live them.

Oblong octavo. (52)pp. One of 100 copies, signed by the author and the artists. Bound by Peter Carstens in full linen cloth with an inlaid paper title and matching slipcase. Very fine.

EAST ASIAN AND MIDDLE EASTERN LIVES AND DIASPORA



Mistaken Identities

By Roger Shimomura
Kansas City, MO, Lawrence
Lithography Workshop, 2005

Each of the six images in this portfolio was loosely inspired by a notable photograph or painting made during the forced internment of 120,000 Japanese Americans during World War II. These references include photographs by Dorothea Lange and Ansel Adams, and paintings by Masao Mori and Tokio Ueyama. Shimomura imbues his images with subtle, unsettling details, such as barbed wire and an ID tag around a young girl's neck. He pairs these with depictions of traditional Japanese figures, replete with kimono, geta, and typical headdress. The result is a presentation of America's inability to differentiate between Japanese Americans and the Japanese enemy, playing on racial stereotypes to call out the blanket confusion and racism that still persists today.

The images simultaneously implicate the very art world to which Shimomura belongs, demanding that the viewer and the canon from which they hail redirect their gaze from the simplistic and mainstream to the nuanced and underground. By openly referencing Dorothea Lange, Shimomura requires the viewer to relate her depictions of migrants in the Great Depression to those of migrants from other countries; by incorporating Ansel Adams, he shades our perception of Adams' massive vistas with the human suffering that was occurring at the same time, seemingly just out of shot.

Shimomura focuses much of his work on issues of identity and perception, often combining pop culture and traditional Asian imagery to call out the nuance between the two. His art spans the ideological, sociological, and aesthetic themes of the 20th century, allowing him to uniquely position himself as both insider and outsider to the United States and its paradoxes.



Large quarto. (8)ff. One of twenty-six copies, containing a suite of six lithographs, each signed, dated, and titled by the artist. The images were drawn on paper by Shimomura and photographically transferred to aluminum litho plates, which were then hand-painted and printed on a direct pressure flatbed press. The title sheet and images were printed on 300 gsm Arches Cover White, while the colophon was printed on 250 gsm Somerset Soft White. All are housed in an orange cloth-covered portfolio made by Priscilla Spitler. Fine. See also image at start of chapter and images on next two pages.



She sews in a sweatshop...

Text by Nancy Hom
Illustration by Stephanie Lowe
San Francisco, (Japantown Art & Media
Workshop), 1980



Produced as part of a project organized by Lowe, in which artists were paired with poets. Here, Lowe considers Hom's poem, reflecting on ageism, underpaid labor, and the Asian-American experience. In the foreground is a woman with graying hair, bent over a sewing machine, while behind her, as if both empowering her and cloaking her everyday life, are a sublimated view of a workshop, Hom's verses, and, most distinctly, two figures who may be interpreted either as her two children or as a younger version of the woman herself with her own mother.

Silkscreen print. One of 100 copies, signed, dated, and numbered by the artist. Fine. Framed. (26 by 20 in.).

Replica Vietnamese Communist propaganda posters

(c. 1999)

Two posters, one featuring an armed young man beneath the Vietnamese flag watching an American fighter plane crash, and the other depicting Ho Chi Minh amidst the flags for North Vietnam and the Viet Cong. Though reproductions, these posters mark a shift in post-war Vietnam, in which propaganda art has taken on commercial value. Essentially knock-offs, being stenciled images, they capitalize on the surge of Western tourists



fascinated by "the other," and the resulting ethno-tourism formed at the confluence of neoliberalism and revisionist history. Their imagery—the destroyed American aircraft, the nationalist flags, and the references to the 1954 victory at Dien Bien Phu and to the anthem of provisional government of South Vietnam, "Giai Phong Mien Nam" ("Liberate the South")—play directly into Westerners who viewed communist Vietnam as an exotic destination.



Some edgewear, else fine overall. Each poster measures 20 3/4 by 31 in.

War on Terror

By Laimah Osman
AZAD, 2010



Interacting with the multiple flaps of this book reveals permutations of cut-out bullets, soldiers, and civilians with raised arms, which overlay inkjet-printed maps of Afghanistan and the United States. The maps invite the viewer to perceive them through an impersonal haze, to face the instability of their borders and cities through the defined presence of the cutaway military imagery. The front cover features a figure amorphous but for hands raised overhead, cast underneath a rain of bullets. Laimah Osman is a Brooklyn-based artist and educator of Middle-Eastern descent currently teaching at Parsons School of Design.

Octavo. Trifold with internal flap structure. One of five copies, of which this is the first, signed and dated by the artist. Small glue spots on the front cover, else fine. Housed in a protective linen sleeve stitched with gold string threaded through with gold accents and cardamom pods.

Hona Al-Qahera [Here is Cairo]

By Ganzeer
Houston, TX, 2020

Produced for Ganzeer's op-ed, "The Fate of Egypt," which ran in *Middle East Eye* in February 2020, the illustration shows a diverse array of Egyptians protesting the dictatorial regime of President Abdel Fattah el-Sisi, who rose to power in 2014 after the removal of Hosni Mubarak. It is a reminder that protesting is an often ceaseless effort, that reform does not occur simply by change of leadership, and that the voice of the people is strongest in unison. Ganzeer is a street artist who has championed reform in Egypt for over a decade.

Original illustration, signed by the artist. Pencil, ink, and watercolor on paper. Preliminary figure sketch on verso. Fine. Framed. (14 by 14 in.).



Echoes

By Islam Aly
(Egypt), 2014

The volume is both a reflection on and embodiment of the protests that spread through the streets of Cairo during the spring of 2011, when millions of protestors demanded the overthrow of the Mubarak regime. Here, Aly has laser-cut the words most commonly chanted throughout the protests—Eish (Bread), Horeya (Freedom), and Adala Egtemaeya (Social Justice)—in Arabic Kufic script. Over the course of the volume, the words build upon each other, waxing and waning in strength and frequency, the sears from the cuts reflecting the suffering behind them, just as they would from the mouths of protestors. Aly, who began his career in Egypt, devotes his craft to bridging historical book structures and contemporary book art, English and Arabic languages, and the material with the thematic.

Miniature book. (240)pp. From an edition of fifteen, this is one of three artist's proof copies, signed by the artist. Coptic-bound in wooden boards laser-etched with details of Cairo's streets. The edges of the text block are likewise engraved with maps. Fine. (3 by 3; 75x75mm).



LATINX AND INDIGENOUS LIVES AND DIASPORA

SR. DIOS DEL TECUIL

LA OFRENDA QUE TE DIMOS, TE PEDIMOS DE FAVOR DE COM-
PARTIR CON EL SR. JUEZ DE LOS DEFUNTO QUE ESTÁ EN EL PURGATO-
RIO, PARA PAGAR EL PÉCADO QUE HISO A NUESTRO DEFUNTO, QUE
ESTÁ ENCARCELADO EN EL PURGATORIO, TE PEDIMOS DIOS DEL
TECUIL VE A PLATICAR CON EL JUEZ DEL PURGATORIO, Y DICES
QUE VAS A SALVAR AL DEFUNTO QUE LO TIENE ENCARCELADO
Y TAMBIEN LE DICES QUE VAS COMO TESTIGO POR QUE ALLI LO
QUIERES EL.



EL DEFUNTO QUE ESTÁ SUFRIENDO POR LOS
PECADOS YA VA A SALVAR.

Ul'nigid' [Strong]

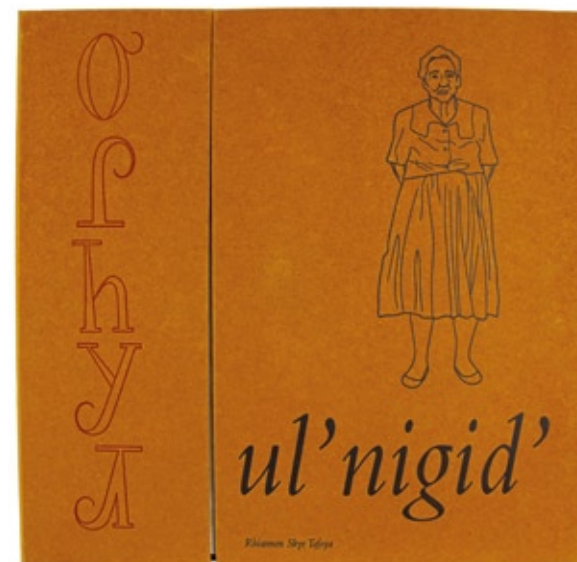
By Rhiannon Skye Tafoya

Rosendale, NY, Women's Studio Workshop, 2019

Made to honor the artist's grandmother, the book's innovative structure blends letterpress printing with Cherokee syllabary metal type and weaving processes similar to those of a traditional Cherokee white oak basket. Tafoya brings her identity to the fore, preserving her own memories of her grandmother alongside the larger linguistic and artistic customs of her Cherokee heritage. By doing so through the medium of a book, she then goes beyond rote preservation, challenging the streamlined stylistics of modernity with the specific beauties of tradition, demanding that the sacredness of culture not be shoved aside for blanket assimilation.

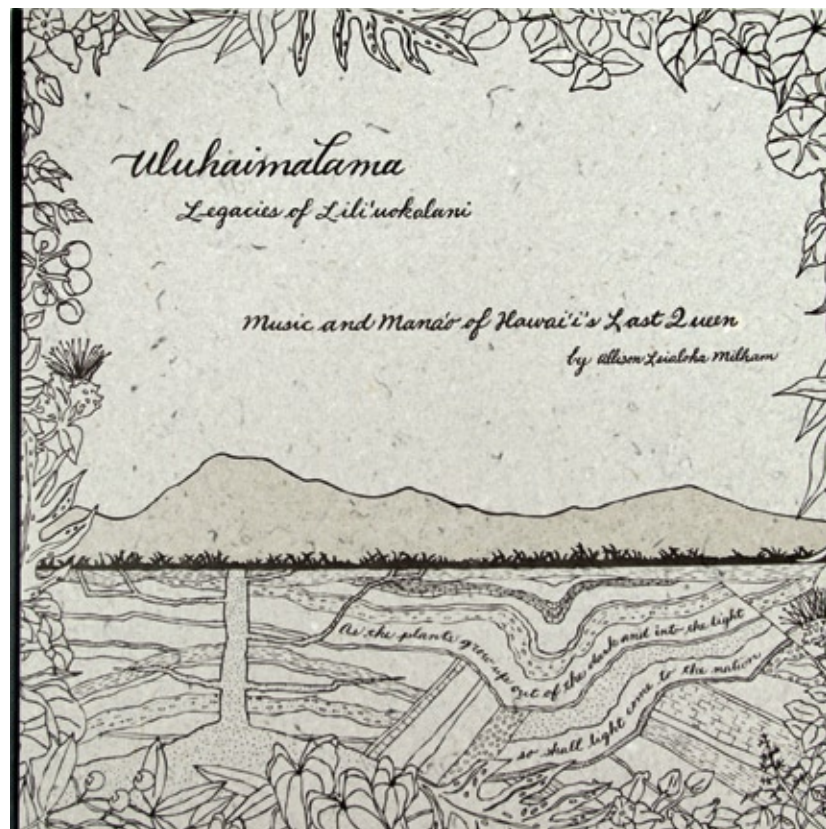
In both content and typography, the poems, held in the accordionfold section of the piece, claim strength through the book arts, delicately but insistently carving a place for indigenous voices. They speak of persistence of family and selfhood, and evoke a heart-wrenching yearning for belonging, a pain known to the underrepresented who live in a modern world that too often glosses over them. The multi-modal structure of the book's six separate weavings plays with this sense of both lost and found; the flaps of weavings unfold away from each other and back again, inviting the reader closer while offering no clear instruction of how to do so, forcing them to discover the next step for themselves.

Square octavo. Two fold-out, multi-panel paper weavings, which open to reveal a (6)pp., accordionfold, sheet. One of forty-four copies, signed by the artist. Bound in a folding paper-covered enclosure. Fine.



Uluhaimalama: Legacies of Lili'uokalani

By Allison Leialoha Milham
Tallahassee, FL, Small Craft Advisory Press, 2012



Square small quarto. From an edition of 50, this is one of 10 deluxe copies, signed by the artist. A multimedia compilation of a twelve-inch vinyl record, bifold lyric sheet, stencil, 24pp. booklet on handmade paper, set of four postcards, and kit for making a lei ku'e (protest lei). All housed in a partitioned box, covered in handmade cotton/abaca paper with a blind-embossed leather spine. The box interior bears more text, including references for more information on Hawai'ian justice, instructions for assembling the lei, the colophon, and a brief exposition on Uluhaimalama, the garden created by Queen Lili'uokalani as a gathering place for Native Hawai'ians during the period of annexation. Very fine.



At once a celebration of Hawai'i's history and a call for continued activism against neocolonialism, Milham's work weaves Hawai'i's rich musical and visual heritage with its national pride, revealing its complex, often problematic, relationship with the United States. The record bears Milham's own renditions of twelve songs composed by Queen Lili'uokalani, the last queen of Hawai'i before its annexation. The record's sleeve is printed with the signatures of Native Hawai'ians who gave their names to the 1897-98 "Ku'e" Anti-annexation Petitions. The accompanying lyric sheet is printed letterpress in both English and Hawai'ian in type specially crafted after the penmanship of Queen Lili'uokalani. The stencil is laser-cut to show an image of the queen along with her motto, "Onipa'a," meaning "To remain steadfast." The booklet, which is bound in gray illustrated wrappers, offers a brief history of Hawai'i, from pre-colonization to today, with particular focus on the queen's life and her lasting influence on continued struggles for sovereignty. Milham's emphasis on imperialism continues in the postcard set, which pairs typical tourist imagery with the text "Hawaii / A nation under illegal U.S. occupation since 1898." These are held in a paper folio closed with a paper ribbon reading "Ha'ina 'ia mai ana ka puana / Let the story be told." Lastly, the lei kit includes forty-nine small flowers printed in the same pattern as the petition signatures on the record sleeve.

The Kiss

By Paul Hacker
(c. late 20th century)

Hacker, a Choctaw/Cherokee artist, here layers nostalgia with history, two approaches to memory too often bifurcated when reflecting on the injustices suffered by Native Americans. Hacker's drawing of an indigenous man and woman locked in a swooning embrace recalls Alfred Eisenstaedt's photograph "V-J Day in Times Square," a longstanding icon



of beauty in victory. The image's innocence competes against the context of its sinister background; the ledger paper evokes the transactional and imperialistic aims of the expanding American Republic. Ledger art is traditionally a Plains Indian medium for narrative drawing or painting, and its most prominent artists were prisoners of war at Fort Marion in St. Augustine, FL. The Fort became a harsh military prison for indigenous warriors captured while fighting against the U.S. Army for their autonomy, and

between 1875 and 1878, 71 men and one woman were held there, stripped of their Native identities, and given a "Western education." Out of this tradition, Hacker's piece can be viewed as a celebration of survival, a last rite for a demolished way of life, a clutching at small romantic good, and a challenge to revise the histories written by victors.

Colored pencil on original Oklahoma Territory ledger paper, signed by the artist. Mounted, glazed, and in a historical frame. (26 1/2 by 31 in.).

The Great Mystery

Text by Russell Means
Illustrations by Peter Bogardus
(Hadley, MA), American Indian
Mystery Press, 1997

Illustrated with twenty-three etchings in black, white, and shades of red, inspired by the iconography of the Plains peoples, specifically the Oglala Lakota. While the etchings give credence to the history of the Lakota, Means's text, rendered in his own handwriting, connects the past to the present, thwarting the temptation to romanticize the past.

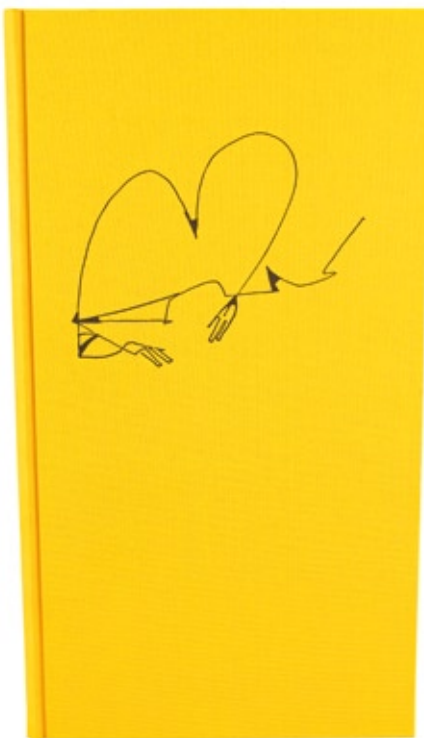
Means was himself an Oglala Lakota and one of the founders of the American Indian Movement, which continues to strive to instill pride among his people and bring awareness of their presence and their persistent struggle for representation and recognition in a land forcibly taken from them. His captions for Bogardus's etchings are contemporary responses to that history of his peoples' contact with those who came from Europe.



Folio. (64)ff. One of 60 copies, signed by the author and the artist. Bound in full Japanese linen cloth with a black Niger goatskin label stamped in gold and scarlet on the spine. Housed in a matching box. Very fine.

De Amor Oscuro / Of Dark Love

Text by Francisco X. Alarcón
Santa Cruz, CA, Moving Parts Press, (1991)



Forty pen-and-ink drawings by Ray Rice, in his second collaboration with his daughter, Felicia Rice, printer and proprietor of Moving Parts Press, are at once abstract, fractural, and familiar. Literally and emotionally, they underscore Alarcón's fourteen homoerotic sonnets, which are reminiscent of those produced by Federico García Lorca in his suppressed collection, "Sonnets of Dark Love." Like Lorca, Alarcón reimagines the sonnet form to explore earthly loves and to bear out the emotion, turmoil, and beauty of queer desire,

especially stark and beautiful against the typical machismo expected of men. Alarcón's verses are presented bilingually, with translations by poet Adrienne Rich and Francisco Aragon, a Lorca translator and scholar. In 1992, AIGA selected this edition as one of the fifty best designed books in the United States. Felicia Rice's Press has published hundreds of books, broadsides, prints, and ephemera celebrating the book as a performance of text; for the past 25 years, Rice has grounded this vision in the Literatura Chicax/Latinx Series, which brings together Chicax/Latinx artists and writers to explore the realities of their cultural experience.

Quarto. (44)pp. One of 70 copies, signed by the author. Bound in full yellow cloth with one of Ray Rice's illustrations printed on the front cover. Fine in a matching slipcase.

Historia de una Vivienda para Hacer una Ofrenda al Santo Tecuill [History of a Home Offering to Santo Tecuill]

By Alfonso García Tellez
San Pablito Pahuatlan, Mexico, 1981

Tellez, one of three prominent indigenous Otomi artists, here celebrates and, by celebrating, preserves and gives voice to, the pre-Columbian practice of papermaking and the strong Mexican tradition of the intersection of art and community. His home settlement of San Pablito is the only remaining major center of indigenous papermakers in Mexico. It is also a prominent village for brujería ("witchcraft") healing practices; Tellez's text provides instructions for cures and rituals, and his illustrations depict various spirits and deities recognized as benevolent for wellness. The work is thus a unique ethnographic record as much as a testament to artistic tradition nearly lost to modernization and the tides of imperialism.

Small octavo. 22pp., accordionfold. Original manuscript work, signed by the artist. Written on handmade amate bark paper, and featuring eighteen illustrations cut out from dark brown and red amate. Fine in paper wrappers with silk ties as ornamentation to the covers. See also image at start of chapter.



34,616

By Nabil Gonzalez
El Paso, TX, 2012

A stark, multimedia and multisensory collection of reports and harrowing portraits of the deaths of those caught in the violence between cartels and the government in Ciudad Juarez, Mexico. In 2012, Ciudad Juarez was considered one of the most dangerous and deadliest cities in the world. Here, Gonzalez unveils the human toll of the misguided drug policies that spurred both cartels and government agents to armed action. The dead faces of nameless victims appear as first and last images in each booklet, which themselves act as case files. The text within is printed on drafting paper, and recounts fragments of a dialogue between former Mexican President Felipe Calderón and Mexican writer and activist Javier Sicilia.

Gonzalez's advocacy for the humanization of the conflict takes tangible form in the structure of her book; each booklet is bound in human hair, and images are printed with pigs' liver, blood, and ink, with the same covering the slipcase. An unflinching demand to view ourselves and our "others" as human, and the continued cost of death as animalistic.

Gonzalez is a Mexican-American artist whose childhood in the border town of El Paso continues to inform her connection with her heritage and the outspoken protest of her art.

Octavo. 15 booklets, (10)pp. each. Unique, signed by the artist. Booklets bound in heavy paper blind-stamped with the coordinates at which each body was found. Housed together in a slipcase, which has been covered in cloth painted with pig's blood and printed with the title, over which is a semi-transparent cover made from drafting paper. Fine.



Solidaridad con las Costureras de Guatemala [Solidarity with Guatemalan Seamstresses]

Chicago, US/Guatemala Labor
Education Project, (c. 1990s)



Printed in black and red, the image centers on a woman bent over a sewing machine. Above her flies a lushly feathered bird, and beneath her is printed the challenging question, "Was your shirt made by Guatemalan women earning \$3 a day?" The U.S./Guatemala Labor Education Project was founded in 1987. Now known as the U.S. Labor Education in the Americas Project, the

organization advocates for fundamental changes to U.S. trade policies and fights for worker justice in Latin America. The present poster's stark juxtaposition of the bird's freedom with the deliberate and necessary work of the seamstress evokes hope on behalf of the hopeless and the need to speak on behalf of the voiceless.

Lithographed poster. Pinholes in corners, inconsequential crease to title area, else near fine. Framed. (24 1/2 by 18 in.).

Dos Poetas Judios / Two Jewish Poets

By Marjorie Agosín and Yaacov (Jacob) Glantz
Bellamar, Cuba, Ediciones El Fortín, 2014

An artist's book of multi-dimensional, tactile design, layering organic materials, transparent sheets, and tipped-in pages to explore the Jewish-Latin identities of its authors. Illustrations include paper collage, calligraphy, and hand-colored printed drawings, which fold out to reveal scenes after the fashion of classical Greece. Agosín and Glantz's poems likewise appear on fold-outs, with text in Spanish on the versos and English on the rectos. In combining their verses with such earthy, timeless decoration, the book evokes the ties between cultural heritage and landscape, the essential connection of a person's culture and the land they call home. Ediciones El Fortín is a spin-off from Ediciones Vigía, whose specific goal is to encourage nonviolence and create more one-of-a-kind books.



Octavo. (10)pp. One of fifty copies. Bound in stiff paper wrappers covered with Cuban earth, and sheathed in a cloth belly band onto which is mounted a large leaf. Fine.

El Partido de José Martí / Martí's Cuban Revolutionary Party

Text by Pedro Pablo Rodríguez

Illustrations by Diana Balboa

Matanzas, Cuba, Ediciones Vigía, 2013

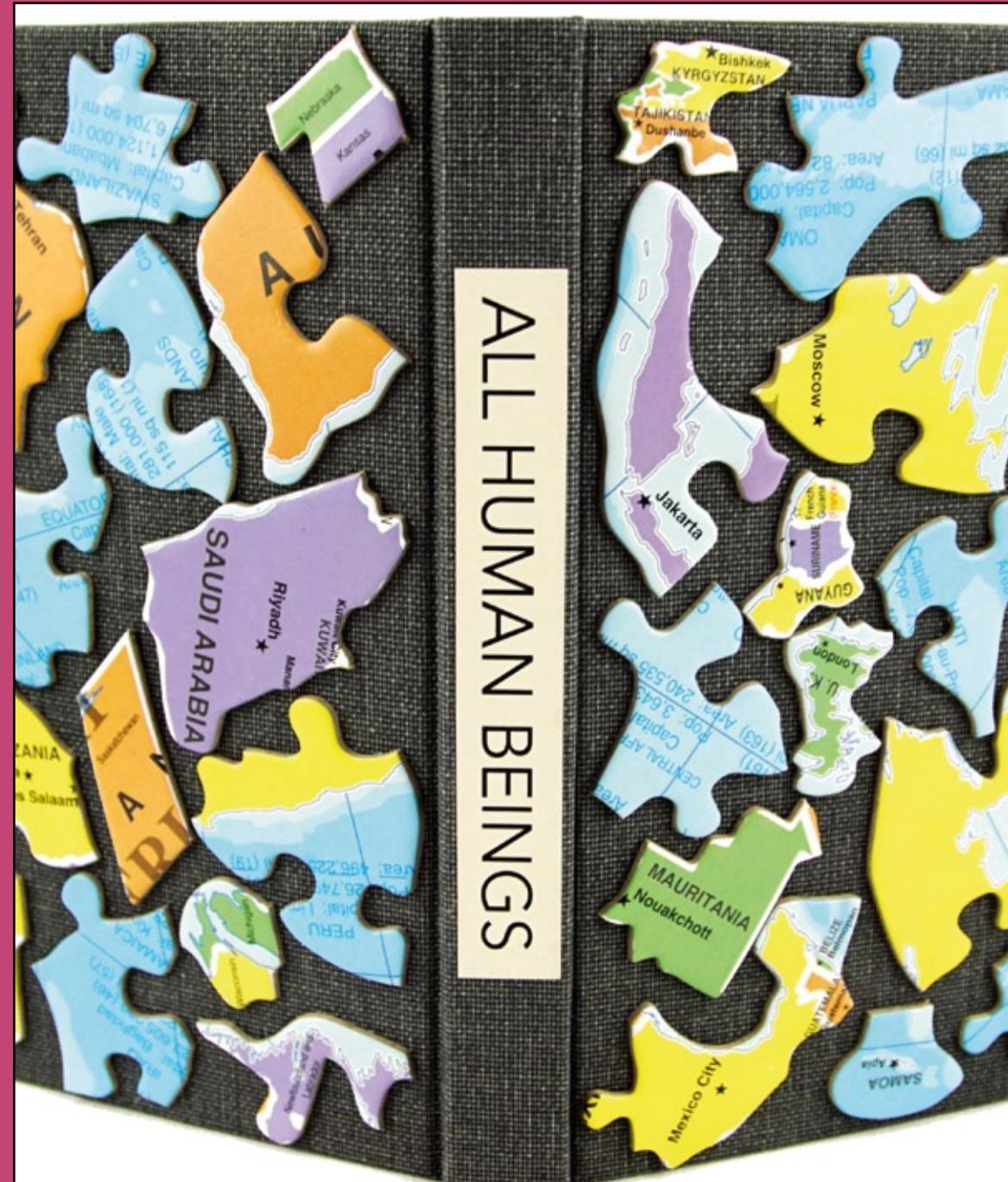
Balboa's illustrations celebrate Cuba's agriculture, and draw a parallel between its grassroots rural life and its heritage of grassroots revolution. Martí, considered by many the "patron saint" of Cuba, was at the forefront of such organic, popular activism throughout the late 19th century as he called for Cuba's independence from Spain. Rodríguez's historical essay reflects on Martí's *Manifiesto de Montecristi* and his Revolutionary Party, and their lasting impact on Cuba. The essay first appears in Spanish, then in English, with illustrated recycled paper as dividers. Book designed by Elizabeth Valero.

Ediciones Vigía is a longstanding literary and artistic mainstay of Cuban book arts, known for using throwaway or inexpensive materials to create beautiful works. It thus reflects the resourcefulness and hope of Cuban citizens broadly, who have adopted those characteristics to survive, and thrive, through years of hardship.

Octavo. 59pp. One of 200 copies. Bound in stiff wrappers, from one corner of which can be pulled a banner reading "Martí Cuban Revolutionary Party." Enclosed in a belly band designed to look like a cigar label, with a portrait of Martí. Some creasing to folder, else near fine.



IMMIGRATION



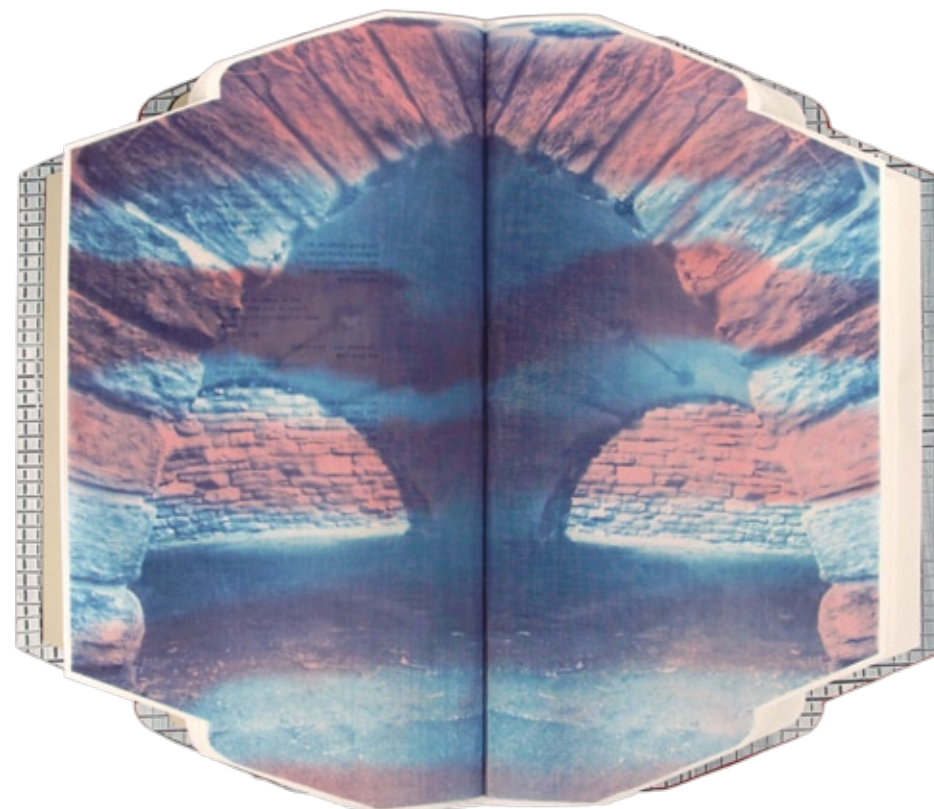
Body of Evidence

By Ana Paula Cordeiro
NY, Center for the Book Arts, 2020

A multimedia, journalistic response to the climate of white privilege and fragility surrounding and in the aftermath of the 2016 election. Cordeiro, an immigrant from Brazil, found herself perceived as an other, often with fearful consequences. To cope with and express her story, she bound together evidence of her path as an immigrant and a woman: diary entries; quotations from Rebecca Solnit, Emily Dickinson, William James, Agnes Martin, and Fernando Pessoa; and variously printed images of Northern Manhattan, Cordeiro's neighborhood and historically an immigrant sanctuary. The resulting compendium is a nonlinear narrative of questions without answers, tenuous but persistent hope, and the crooked balance of self-reliance with dependence on those who perhaps see others as a threat. A brave work, embodying the experience of immigration and xenophobia, especially towards those who are undocumented.

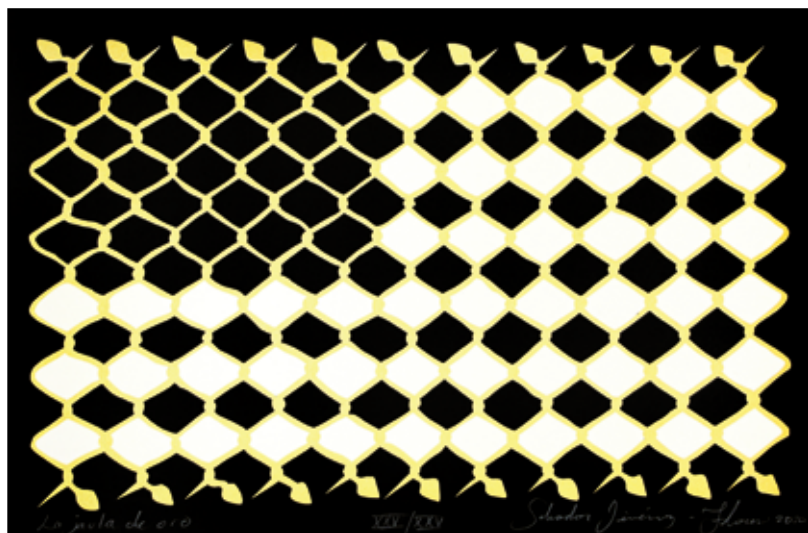
For unspecified but implied reasons of force majeure, only Cordeiro's first name is visible in the book. The colophon, itself a poetic testament, describes Cordeiro's artistic and emotional processes during its creation and states that it was "instigated by nationalism...by racism...by patriotism." It also bears the profound quotation from Georgious Boudalis, "Books and bodies were vulnerable and the fact that pains were taken to protect both books and bodies alludes to their power."

Quarto. (40)ff. One of nine copies. Bound by the artist in her apartment during the pandemic, with covers of full leather lacunose, augmented with tree bark and mother-of-pearl. Shaped as an envelope with flaps open, the book is, by design, unable to stand on its feet. Housed in a black calf-backed box. Very fine.



La Jaula de Oro [The Golden Cage]

By Salvador Jiménez-Flores
2020



The shape of the United States flag is here rendered as a cage of golden ink, with stripes of white and black and all set against a black background. The gloss of the metallic gold both dazzles and discomforts, suggesting that the financial gain of the American Dream is not as inclusive as it purports to be. Further, being created by a Latinx artist, the piece offers a meditation as much on whom the United States keeps out as whom it keeps in, whom it ensnares. It evokes the literal cages used by ICE to detain immigrants, as well as the emotional cages of trauma and fear instilled in and by xenophobic beliefs. Jiménez-Flores's move from a rural town in Mexico to a major metropolis in the United States has underscored his artistic grappling with residual colonialism, identity, and the duality so often required of those who are multicultural and multilingual.

Silkscreen broadside. One of twenty-five copies, signed by the artist. Second edition, printed for individual sale, whereas the first was printed for inclusion in a portfolio. Very fine. Framed. (22 by 14 7/8 in.).

All Human Beings

Text by Kon Karapanagiotidis
Design by Monica Oppen
Sydney, Ant Press, 2019

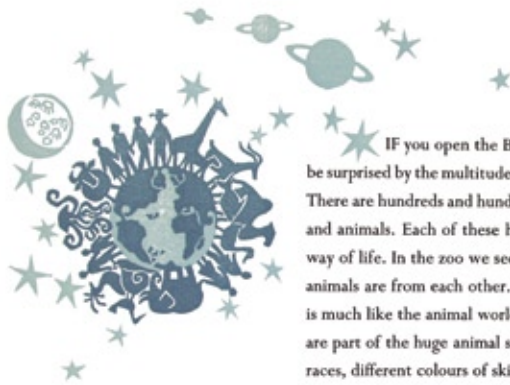


Oppen's photographs depict the clamor of Sydney's Central Station, showing all manner of bodies, movements, and faces turned away. In presenting a stream of figures all in a state of transience, all moving from where they are to somewhere they wish to be, Oppen visualizes the universality, and unity, of migration. Her pictorial message underscores text from the Universal Declaration of Human Rights and *The Power of Hope* by Kon Karapanagiotidis, excerpts from which punctuate the book. Both sources call for compassionate borders, for the recognition of ourselves as, more often than not, one-time arrivals from somewhere else. Karapanagiotidis is the founder of the Asylum Seeker Resource Center in Melbourne, and the book's final page states that money from initial sales of the edition will be donated to that organization.

16mo. (44)pp. One of six copies, signed by the artist. Bound in full gray cloth with pieces from a world map jigsaw puzzle affixed to both covers. Housed in a clamshell box lined with map sections. Each box and cover of the edition is unique. Fine. See also image at start of chapter.

Kuthan's Menagerie of Interesting Zoo Animals

By George Kuthan
Vancouver, BC, Nevermore Press/
Heavenly Monkey, 1960 (but 2003)



IF you open the Book of Life, called Biology, you will be surprised by the multitude of forms of life found on our planet. There are hundreds and hundreds of thousands of different plants and animals. Each of these has his own individuality — his own way of life. In the zoo we see, on a small scale, how different all animals are from each other. Our human society, called People, is much like the animal world. And it should be so; after all, we are part of the huge animal society. There are so many different races, different colours of skin — black, white, yellow, red — and so many different languages, religions, ways of life and thought. What a disastrous picture it would be if we were all alike and if all animals and plants were alike. What a dull zoo it would make! Life would stop and death would take over because there would be no progress. There would be only one way of life, one way of

Kuthan's colorful linocuts of animals, from the flamingo to the penguin to the raccoon, joyfully celebrate the diversity of the earth's inhabitants. By representing the variety of creatures found at the zoo, Kuthan comments more largely on the necessary individuality of humans. In his preface, he states, "There are so many different races, different colors of skin—black, white, yellow, red—and so many different languages, religions, ways of life and thought. What a disastrous picture it would be if we were all alike and if all animals and plants were alike. What a dull zoo it would be!"

A true enfranchisement of differences, the book itself was a multicultural production: Kuthan was from Czechoslovakia, the printer, Ib Kristensen, was from Denmark, the compositor, Gus Rueter, was from Holland, the binder, Fritz Brunn, was from Germany, the paper and type were from England, the binding paper is Japanese, and the leather, Oasis Niger, is from Nigeria by way of England. These disparate creators came together in Vancouver at the press of Robert and Felicity Reid. The original edition, to be bound by Brunn, was left incomplete at his death in 1973, and the "lost" sheets were recomposed thirty years later by Rollin Milroy at Heavenly Monkey. In addition to the original, unbound copy, this edition contains a new title page, preface, and colophon, which is signed by Robert Reid.

Quarto. (12)ff. One of fifty copies. Housed in a black paper chemise with Kuthan's ant linocuts blind embossed on the front. Held in a drop-back box lined in red silk. Fine. Heavenly Monkey prospectus and extra sheets laid in.



Boundaries

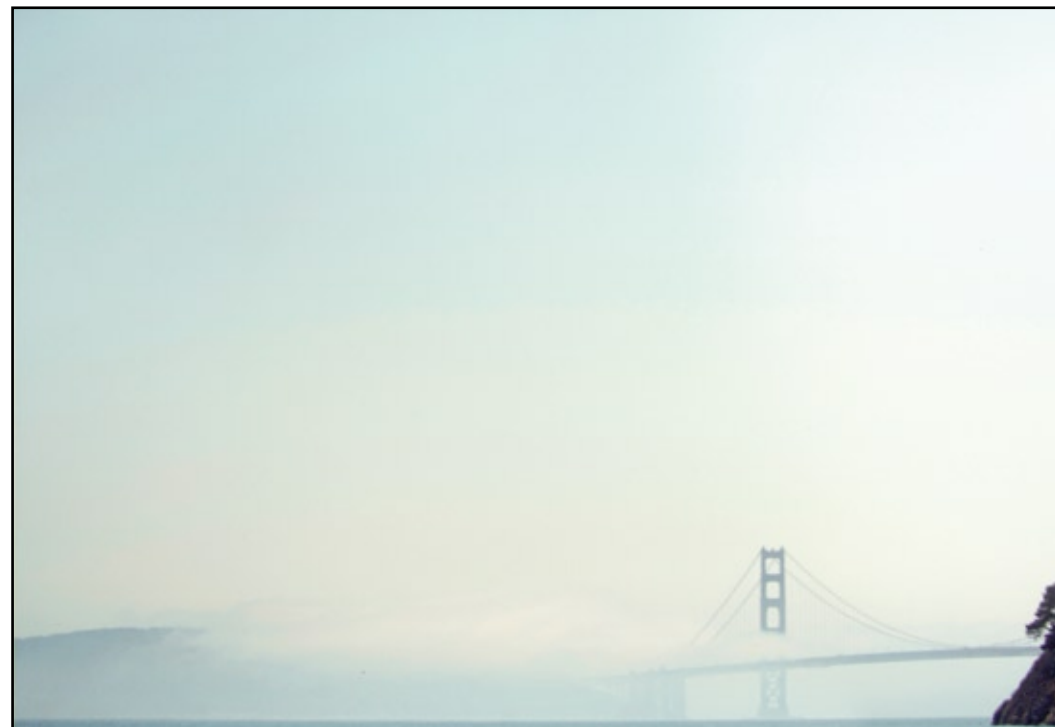
Text by Richard Blanco

Photographs by Jacob Hessler
(Rockport, ME), Two Ponds Press, 2017

Twelve full-page photographs by Hessler, haunting and yet familiar in their barefaced juxtapositions of American suburban streets and southwestern landscapes, border walls and open shorelines, punctuate each of Blanco's poems. The collection meditates, boldly and painfully, on modern American life, teetering between fear and hope as it uplifts the urgent voices of queer individuals, people of color, immigrants, low-income communities, Native Americans, and even the land itself.

Blanco's poetry has reached widespread critical and popular acclaim, carrying the political exile and subsequent migration of his Cuban family forward into his writing. In 2013, he became the first immigrant, first Latino, and first openly gay person to be the United States inaugural poet at Barack Obama's second inauguration. Hessler is a contemporary photographer whose landscapes harness scale, texture, and composition to investigate rising seas, extinction, invasive species, borders and boundaries, and, more generally, mankind's relationship with the natural world.

Oblong quarto. (56)pp. One of fifty deluxe copies, with an additional photograph printed on aluminum, a corrected manuscript proof of a poem, and in a special binding by Claudia Cohen. Foreword by Jorge Ramos. Bound in full black cloth with silver adornment suggesting the twists of a river or land border. The proof is in a blue silk chemise. Together housed in a clamshell box. Very fine.



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Design: Shannon Struble

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Martin Luther King
1929–1968

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