



Pressing Issues: Voices for Justice in the Book Arts

2022 Supplement

BROMER
BOOKSELLERS

FOUNDATIONAL DOCUMENTS OF THE UNITED STATES

1 [ARION PRESS]. *Constitution of the United States. Published for the Bicentennial of its Adoption in 1787. San Francisco, 1987.*

Printed in the very readable Deepdene type designed by Frederic Goudy and handset on handmade Twinrocker paper, the initial letters drawn and illuminated in red and blue with gold stars by calligrapher Thomas Ingmire. With a preface by Chief Justice Warren E. Burger and an Introduction by the former Librarian of Congress Daniel J. Boorstin. Very fine in full limp vellum with red-dyed vellum ribbons woven through the covers to create red stripes, the titling and stars in blue. An exemplary copy of an elegant publication—one of the more desirable productions of the Press.

Octavo. 63pp. One of 500 copies. Together with a broadside publication announcement, a photocopy of a San Francisco Chronicle article about the book, and the subscriber letter from Andrew Hoyem. Housed in a cloth chemise and matching slipcase, still retaining its original printed glassine wrapping. (*Arion Bibliography* 21). \$2,500

2 [THORNWILLOW PRESS]. *Abraham Lincoln: Defender of Freedom. Newburgh, NY, 2012.*

Reproduced photographs and manuscripts of and by Lincoln as frontispiece and interspersed throughout. These provide impressive referential punctuation to the documents here assembled by Harold Holzer, who has addressed both the range of Lincoln's life and his astonishing legacy of belief in the United States' capacity for opportunity and justice. They begin with Lincoln's "Notes in a Copy Book" made from 1824 to 1826, in which Lincoln expounds on his desire for a truly

representational republic. As a conclusion, Holzer has selected Lincoln's famed condolence letter to Mrs. Bixby, who lost all five of her sons in the Civil War, and his Second Inaugural Address. In pairing these two documents at the close, Holzer presents Lincoln as he was, both as man and as president, as humble and as hopeful. The reader, ultimately, is left likewise humbled and hopeful at the ideals, actions, and humanity of one of the US's most influential leaders.

Small quarto. (200)pp. One of 250 copies, signed by Holzer at the half-title and the printer, Luke Ives Pontifell, at the colophon. Bound in half black morocco with paste paper over boards and as endpapers. Decoration in blind. Spine label in gilt against blue leather. Fine in drop-back box. \$800

GOVERNMENT CORRUPTION: JUSTICE AND INJUSTICE

3 [HIRSCHMAN, JACK]. *Agitprops. San Francisco, Sore Dove Press, 2021.*

A selection of art prints, postcard-sized, by Hirschman, all signed on verso by him. Hirschman was a Beat poet, passionate about the anti-war and Black liberation movements, and the prints represent a sampling of a larger project by him; from 1976 to 1988, he, by his own account, gave away thousands of such works as an artistic effort to match the state propaganda machines of the United States and the Soviet Union during the Cold War. Each has a statement of support ("Solidarity El Salvador," "Solidarity Haiti," etc.) and a statement of defiance ("No Nazis," "No Klan," etc.). Between them are gestural illustrations, names of eminent poetic and political leaders, such as Vladimir Myakovsky and Ho Chi Minh, and Hirschman's portmanteau "Ameryc," a pun on "amorous" that combines "America" and "Russia." The blending of word and image, both abstract and concrete,

along with the prolific dissemination of ideas of the original campaign, positions these clever agitprops as political tools all their own. And for Hirschman, they aimed to “save the meaning of the Soviet Union” as it was originally conceived.

16mo. (11)ff. One of eight copies. Sheets unbound and housed in a box with paper label. Fine. \$375

4 [HUTCHINS, ED]. *World Peace*. Edwardsville, IL, 1991.

Four miniature wedge-shaped volumes, with each section describing an obstacle to unification and peace: Hunger, Poverty, Intolerance, and Ignorance. Each volume consists of a series of elaborate folds, with brightly colored illustrations. In a clever structural statement, when the four books are placed together forming a circle, the title can be read.

Second edition. One of thirty copies, signed. Fine. Housed in a clear plastic case. (Diameter: 3 1/4 in; 82 mm). \$375

5 *LIBERTAD DE EXPRESION. MEXICAN STUDENT POSTERS*. (Indianapolis, IN, Studies in the Third World, Inc., c. 1968).

Portfolio of fifteen sheets, each of which reproduces a protest poster from the 1968 student uprisings in Mexico. Some of the posters are in color, some are not; all wield remarkable graphic power to defy the authoritarianism of the ruling Institutional Revolutionary Party, demand greater liberties for working classes, and call out the unconscionable amount of public funding devoted to the 1968 Olympics in Mexico City. Prior to 1968, student movements had mostly confined themselves to issues directly impacting university life, but the impending Olympic Games incentivized activists to broaden their vision. Tensions culminated in the Tlatelolco massacre, in which the Mexican Armed Forces opened fire on unarmed civilians, killing hundreds and capturing and torturing others. The massacre occurred ten days before the start of the Games, a historical tie memorialized on the present portfolio, the cover of which bears the Olympic logo for that year. The posters ground the ephemerality and passion of the movement, inviting artistic contributions into the conversation about the movement’s legacy on the politics of Mexico.

This collection was later reprinted in English by a US firm, but this is the first edition, entirely in Spanish except for titling on the front cover. Some rubbing and bumps to portfolio, but sheets remain crisp and bright. Near fine. \$1,250

6 [NAUGHTY DOG PRESS]. *Mutually Exclusive*. (Iowa City), 2002.

Five folding wallets, each of which uses a Jacob’s ladder format that allows it to open either from the left or right side. On the internal panels of each wallet Emily Martin has printed opposing statements—“I am a patriot/You are a traitor,” “You have no standards/I am not judgmental”—as a means of reckoning with the glut of reports, emotions, and opinions that rise after a major news event, and particularly at

the time of publication in the aftermath of 9/11. Martin explores, and thus challenges, the competing paradoxes and polarities that arise in response to such moments, bringing a critical gaze to the whitewashing of ideologies, intolerances, and alienations. Each wallet literally hinges on a me/you paradigm. Behind each she sublimates anxious and reactive text and, further back, common opposites like straight/crooked, light/dark, and good/evil.

16mo. One of 50 copies, signed and numbered. Housed in a tri-fold cloth-covered portfolio with spine label. Fine. \$650

7 [OPPEN, MONICA]. *Dare to Vote!* Sydney, Ant Press, 2012.

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

16mo. (22)pp. One of 50 copies. Bound in screen-printed card wrappers backed in cloth. Housed in a four-flap box, which includes two HB pencils. Mild soiling to box, else fine. \$450

8 [PENCK, A. R.]. *I am A. R. Penck*. Amsterdam, Aschenbach Galerie, 1989.

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

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

Oblong octavo. (12)pp. One of 100 copies, signed and numbered. Bound in printed boards backed in grey cloth. Light exterior soiling and bumps. Near fine. \$590

9 [ROTHCHILD, JUDITH]. *12 O'Clock News*, by Elizabeth Bishop. Octon, France, Verdigris, 2005.

Rothchild's illustrations—two mezzotints, one of which has been broken up into eight fragments—communicate the pensive darkness of the writer's desk, laying it, as Bishop does poetically, before the reader in pieces and as a whole. Bishop's poem was originally published in *Geography III* in 1976. Her verses address the elements of her writing desk as if they were news events, as if they were soldiers on a battlefield or secret weapons or natural disasters. Her matter-of-fact tone and obsessive analysis of the trivial—the stack of papers, the typewriter, the inkwell—reflects a larger anxiety with the state of the world and with the way that world appears on the “real” news. Bishop questions, with no hint of forthcoming answers, how to live in a world in peril on all sides, and in a world whose peril is constantly and dramatically obvious at any moment of media consumption. Whether that danger is true, in the manner of unbiased journalism, or false, in the manner of hyperbolic artistic or political posturing, is all the more reason to worry. The present edition pairs Bishop's poem with Colin Powell's 2003 speech to the U.N. Security Council, in which Powell presented alleged evidence of Iraqi weapons of mass destruction. The United States would invade Iraq only weeks later and find that there were, in fact and despite Powell's emphatic determination to the contrary, no such weapons.

Oblong quarto. (15)ff. From an edition of 50, this is one of ten deluxe copies, which include an original copper plate and an additional mezzotint. Signed by Rothchild and the printer, Mark Lintott. Book stab-bound, and with additional mezzotint and copper plate, held in drop-back box. A fine examination on the manipulation of facts and the exhaustion of living in a world seemingly always in danger. \$3,500

10 [WARD, LYND]. *The Ballad of Reading Gaol*, by Oscar Wilde. NY, Vanguard Press, 1928.

Ward's mezzotints, scattered throughout the poem as both borders and full-page illustrations, wield his characteristically soft lines, keen gestures, and ominous shading to emotionally portray the undue hardship endured by Wilde and his fellow prisoners at Reading. Wilde drew particular inspiration from his own experience, having been incarcerated for “gross indecency,” a homophobic label ascribed to romance and sex between men. Wilde was also moved by the imprisonment and execution of Charles Thomas Wooldridge, who had been convicted of killing his common-law wife. Throughout his verses, which he wrote while in exile in France, Wilde dwells on the unjust treatment of prisoners, on their denigration and dehumanization, and on their individualism in the face of impossible indignity. Ward's artwork, stemming from his previous work on the devolution of humankind when oppressed by systemic forces of capitalism and war, adds apt and striking visuals.

Octavo. 107pp. One of 2000 copies. Inscribed by Ward to J.M. DeWolfe of the Boston bookselling firm DeWolfe & Fiske. Bound in faux wood veneer boards, with title in black at spine. Very good, with shelf-toning, mild soiling to rear cover, and a cosmetic crack to head of spine. Original dust wrapper similarly toned, with some edgewear. \$650

11 [WINDOWPANE PRESS]. *A Primer for Democracy*. Seattle, 2004.

A cube of 42 notched cards, twenty-six of which bear a democratically-minded alphabet. The letters are printed in red and overprinted in black ink with words expressing central tenets of democratic government, with all its positives and negatives. The remaining cards are devoted to calls for responsible and active citizenship, from voting to contacting representatives, and a variety of quotations from eminent political thinkers. The cards' notches allow the reader to interact with them directly and to use their own creativity and imagination to create a free-form structure of their own devising, as an active citizenry would in a healthy democracy.

Produced by Bonnie Thompson Norman and five of her students. Cards housed in a paper box. Fine. \$375

PACIFISM AND ANTI-MILITARISM

12 [KŘEČEK-JITUŠ, JINDŘICH]. *Květy v Bombách* [*Flowers in Bombs*], by Jarda Kantor. Egypt, 1941.

From an edition of 160, this is one of ten deluxe copies, printed on higher quality paper, and with a special inscription to Czechoslovakian General Karel Klapálek. Laid in is an original pen-and-ink drawing by the artist, Jindřich Křeček-Jituš (aka Karel Jituš), depicting Winston Churchill about to bludgeon Hitler, whose neck rests in the notch of a victory “V.” Křeček-Jituš's eleven full-page woodcuts evoke the wrought emotions of Czechoslovakian exiles fighting in the North African theater during the Second World War; anger, terror, pride, and despair are all present across images of soldiers marching through the desert, nostalgic landscapes of the Czechoslovakian countryside, and a ghoulish Nazi skeleton ravaging a gravesite. Among them, Kantor's poetry, printed in black with stylized titles and red borders, adopts the same tragic range of feeling. His verses treat longing for home and the sparse wartime pleasures on the front with the same intensity as the chaos of raids and the paralyzing anxiety of the constant threat of death.

Kantor and Křeček-Jituš served together in the Czechoslovak 11th Infantry Battalion, and they created and published this collaborative book from their military camp in Egypt during Christmas 1941. Only months prior, they had fought in the defense of Tobruk, Libya—a crucial Allied victory. During this small moment of rest among the British troops, they wrote and painted the book's content “after evenings by kerosene lamp,” wrote everything out on a typewriter, and reproduced it using a Gestetner Cyclograph. The lack of

surviving copies (only two others are known) inhibits comparison between the regular and deluxe issues, but the careful inscription suggests that the latter were set aside for eminent military members associated with the Czechoslovak 11th Infantry Battalion. General Klapálek was the Battalion's founder, and as the war went on, quickly established himself as the leading Czechoslovakian military mind. However, he and Křeček-Jituš suffered the same fate; all their acclaim during the War, whether in military successes or artistic vision, aligned them too closely to the West. Klapálek was jailed and disgraced by the postwar Communist government in 1952, and Křeček-Jituš, whose political cartoons, posters, and paintings were so lauded throughout the War, was censored into silence.

16mo. 52ff. Signed by Kantor and Křeček-Jituš. Laid into wrappers, as issued. Soiling to exterior, else fine. \$2,250

13 LESINSKI, MARTIN. *Beyond the Reach of Reason*. 2017.

A book woven into being through the trials of military service, *Beyond the Reach of Reason* presents itself as a living thing. Lesinski's poetry draws upon his experience as a combat veteran, a disabled veteran, and a disabled person living in American society. There is a heartbeat to the verses, which pulses through the paper pulped by a fellow veteran from service members' uniforms. It radiates through the medical sutures used as stitching, out to the binding made from Kevlar covered in camouflage fabric from combat fatigues. There are thus stories not only in Lesinski's words, but in the very materials that contain them, extending their impact, their reach, out to embrace an entire community and draw the reader in to the realities of war and post-war life.

Quarto. (26)pp. One of five copies. Very fine, housed in box. \$3,500

14 YEATS, WILLIAM BUTLER. *The Second Coming (Again)*. Seattle, Aubergine Atelier, 2019.

Each copy in the edition contains unique paintings by Jodee Fenton. These, distributed throughout as full leaves, cut-outs, and paste-downs, encourage a new perspective on Yeats' seminal poem. Originally composed as a reaction to the pain of the early 20th century—the aftermath of the First World War, the onset of the Irish War of Independence, and the 1918-1919 flu pandemic—Yeats' verses use apocalyptic allegory to capture the fear, brutality, and destruction of the era. Here, Fenton presents the poem as a series of images, mirrored on both sides of each painted sheet, and verses, broken apart by line and by word. The arrangement thus haptically asks the reader to pause and draws insistent parallels between Yeats' time, with its nationalism, anarchy, and destruction, and today.

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

boards. Top edge red-orange. Fine, in clamshell box. Prospectus laid in. \$2,250

LABOR AND INCOME INEQUALITY

15 [KENT, CORITA]. *Damn Every Thing but the Circus*. NY, Holt, Rienhart, and Winston, 1970.

Kent's alphabet lauds the democratic vivacity of circuses, taking its cue from the e. e. cummings quotation that titles the book. Other quotations, these from a variety of figures, including Camus, Thoreau, and Emerson, supplement the sweeping Day-Glo illustrations that both decorate and enhance each letter. Through the imposed order of the alphabetical structure, Kent destabilizes traditional notions of democracy, justice, nationhood, and human relationships, positing that perhaps true democracy is a measure anarchic, that the existing systems of governance are as arbitrary as, say, the arrangement of the English alphabet, and that true accord derives from pure, unregulated human companionship.

Square octavo. Signed limited first edition. Unpaginated, + 30 plates in a portfolio. Bound in black cloth-covered boards with illustrated endpapers. Some bumps to corners, else near fine in near fine dust wrapper. Separate sheets housed in cardstock chemise. All protected in slipcase, in publisher's shrinkwrap, with original price sticker. \$750

16 NOTIONS. *Piece work by 20 artists about factory girls, fatal fires, and the common threads that bind us all*. Charlottesville, VA, Virginia Arts of the Book Center, 2014.

An assemblage of twenty-four distinct art pieces crafted by twenty artists. The pieces riff on the idea of "notions," odds and ends used in sewing crafts, in order to develop a non-linear but cohesive narrative about the perils and injustices of the garment industry. The artifacts—an embroidered collar, a pin cube, a matchbox, postcards, a needle book, a paper doll, newspaper clippings, and more—together relate a story set in four distinct time periods, as if the box of found objects had been passed down through generations of women. Personal threads mingle with social and historical ones, from the Triangle Shirtwaist Factory Fire of 1911 to the Tazreen Fashions Factory Fire in 2012. Through its range of media and perspectives, the collection bears witness to unjust labor practices, the divide between consumers and manufacturers, and the inordinate burdens the labor industry has placed on women, immigrants, and people of color.

One of forty copies. Included is a 64pp. explanatory booklet. Objects fine in a hatbox covered in printed paper. \$950

17 PINSKY, ROBERT. *Shirt*. Winnetka, IL, Vixen Press, 2002.

Caryl Seidenberg's drawings, reproduced here by polymer plates, depict the simple domestic beauty of sewing materials and, by harsh contrast, semi-abstract visions of the victims

of the Triangle Shirtwaist Factory Fire. Pinsky's celebrated poem likewise addresses the injustice of such industrialized and dehumanizing work, beginning and ending with tallies of garment instruments and makers, but centering, literally, the horror of workers, largely immigrant women, killed because of unsafe working conditions imposed by their employers. Pinsky briefly but insistently links the experience of the Triangle Factory workers to modern sweatshops staffed by "Koreans or Malaysians" or other underpaid and obfuscated worker classes. Pinsky, here with visual supplement from Seidenberg, grapples with chaos, form, injustice, and the obligation of the witness and the survivor.

Octavo. (23)pp. One of 135 copies. Inscribed by Pinsky at the half-title: "Warm regards to/ the writer and shirt-/ wearer... / a Wordsworth!/ - Robert." Signed by Louise Glück at the end of her Introduction and by Seidenberg at the colophon. Bound in blue cloth over boards. Very fine. Laid in are two prospectuses and an ALs from Pinsky. \$500

18 [WARD, LYNDA]. *One of Us: The Story of John Reed*, by Granville Hicks. NY, Equinox Cooperative Press, 1935.

Thirty lithographs by Ward illustrate Hicks' biography of Reed, the author of *Ten Days that Shook the World* and the first American ambassador to the Soviet Union. Reed witnessed firsthand the Bolshevik Revolution, and through his articles in *The Masses*, transmitted his impressions to an American audience. He believed in the purity of Bolshevik communism, for its promise of equity, expediency, and fairness; later in his life he disavowed the bureaucracy and violence that had sullied that dream among the Soviets. He became a symbol of the universality of the Bolshevik manifesto, advancing causes of labor, peace, and free speech throughout his life.

First edition. Signed by Hicks. Bound in full black and red cloth. Some mild soiling to edges, else near fine in a very good dust wrapper. \$275

DISABILITIES, MENTAL HEALTH, AND PUBLIC HEALTH

19 *ART FOR AIDS*. 1986.

Twenty-seven assorted art pieces, including xerographs, lithographs, mixed-media collages, and prints, accompany nine text pieces to present an alternative catalogue of the early years of the AIDS epidemic. The book supplemented the exhibition, "Art for AIDS: A Creative Response to Crisis," which took place from October 10 to November 7, 1986. It replaced the usual catalogue raisonné, flouting what often is a marketing opportunity in order to involve a broader range of artists and voices addressing what was already a frightening and devastating public health emergency. The exhibited artists invited contributions from anyone, and accepted all of them with no censorship. The result is an emotional tour through anger, despair, beauty, activism, love, and grief.

Square 16mo. One of 100 copies. Original watercolor laid in. Some signatures from participating artists on their respective contributions. Represented artists and writers are: Diane Calder, Daniel Clement, Ronald Cole, Connie Craig, Dana DeYoung, Chuck Feesago, M.E.L. Gossman, Katherine Grgich, Chaney Holland, Hudson, Simon Leung, Robert Lieber, Richard Littlefield, Gloria Longval, David Manzo, Richard Miller, Stacy Overland, Ilene Poff, John Rand, David Rosen, Peter Shire, Bob Schroeder, Michael Tidmus, and Paul West. Screw-post binding in printed plain card boards. Fine. \$700

20 [FARRELL, JEN]. *Respiration*. Chicago, Star-shaped Press, 2019.

Single sheet; folded, the recto provides a synopsis of Farrell's fraught summer of 2018, when her daughter underwent nearly eight weeks of chest radiation treatments to stem the growth of tumors around her lungs. The side effects were devastating, and the following winter was awash with chest pressure, pneumonitis, and frustration at the inability to book appointments to solve these problems. Unfurled, the full sheet shows a concrete poem in the shape of lungs, a reimagining of Black Star's "Respiration," which brought solace to Farrell in her pain. The original song expressed the difficulty of breathing, literally and figuratively as a black person living in an urban environment; Farrell has rewritten it to define literal and metaphorical breathlessness brought on by medical trauma.

24mo. One of 50 copies. A personal and incisive application of Farrell's knack for typography, *Respiration* is bound in red paper-covered boards with echoes of the interior lung-shapes in black and blind. Fine. Prospectus laid in, as well as a sheet of the full rewritten lyrics, with notes. \$275

21 [SHEFFIELD, ELLEN]. *Geography of Lost*. Gambier, OH, Unit IV Arts, 2021.

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

use of the interleaved triptych format thus mimics the arc of her poem, producing in microcosm affective responses of despair and confusion, and bringing astonishing artistic care and attention to mental illness and inherited pain.

16mo. (10)pp. One of eighteen copies, signed by the artist. Printed letterpress on Unryu white pages, with covers of Shirakabe and endsheets of Strathmore tracing paper. Held in four-fold chemise. Fine. \$1,250

22 [WANG, SHU-JU]. *True as Earth, Strong as Water*. Portland, OR, Relay Replay Press, 2011.

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

Oblong 32mo. (16)pp., accordion-fold, with each recto panel expanding in a foldout. One of twenty-six copies, signed by the artist. Bound in two-tone blue paper over boards. Very fine. \$1,000

GENDER, SEX, AND SEXUALITY

23 [BIRNER, LINDA]. "200 Years of Inequality Is Nothing to Celebrate!" 1976.

After the fashion of the United States flag, Birner's image and Joanne Entity's text subvert the temptation to believe in a linear and triumphant progression in the fight for gender equality. Birner is the founder of *Mom, Guess What!* newspaper, a periodical devoted to the LGBTQ+ community in Sacramento and the first of its kind in California.

Offset lithograph poster. Mild instances of creasing, else near fine. Framed, measuring 20 by 16 inches. \$650

24 [GONZALEZ, NABIL]. *10 Casos*. (Providence, RI), RISD, 2015.

Ten photopolymer plates depict, in a hazy brown palette, gruesome photos of unidentified female bodies found on the

outskirts of the border town of Ciudad Juarez, Mexico. The images' abstractness evokes the frightening yet fascinating intermingling of life and death; the lines are definitive, but the shapes are not, similar to the surrealism of an ultrasound of a newborn or the pixelation of a hurriedly taken newspaper photograph of a crime scene. Each image is accompanied by a Spanish word that describes the state or condition in which the body was found.

The victims represent only a small number of women and girls killed in a series of murders carried out primarily between 1993 and 2005, but continuing through the present day. The femicides, known as "Las Muertas de Juarez," consist of hundreds of victims. The contributing factors to these systemic murders include organized crime and drug trafficking, exploitative labor, the devaluation of workers under the North American Free Trade Agreement, and the violent expression of hypermasculinity, especially in response to a growing female workforce. Added to these is governmental negligence to bring justice for the victims and protect women living in the area. Gonzalez's unique work here brings all these forces to bear upon the ten victims it presents, positioning them as a grievous background to the center of attention, the women themselves. The reader must themselves dig for the bodies through literal layers of paper, hair, and sand from Ciudad Juarez, and through metaphorical layers of despair, anger, sociocultural misogyny, and political gamesmanship. It is an indiscriminately truthful monument.

Octavo. (11)ff. Unique, signed by the artist. Plates printed on Zerkall paper with Xerox transferred text. Sheets glazed with beeswax and interleaved with hair and sand. In wood drop-back box decorated with sand and gold leaf. Fine. \$2,250

25 [THOMPSON, NIKKI]. *Dodger Blues*. (Sacramento, CA), Deconstructed Artichoke Press, 2012.

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

Square 16mo. (14)pp. One of twenty copies, of which this is the first. On the verso pages, pinhole photographs show slivers of baseball fields. The accordion structure expands to reveal the full views, and the pages themselves form a diamond pattern, supported by 108 baseball stitches. Bound in boards covered with blue silk, with the title printed in gray on the upper cover. Fine. \$950

26 [TOM OF FINLAND, IN THE STYLE OF]. *Pair of leathermen movable dolls*. (c. 1980).

Two articulated paper dolls, in the style of Tom of Finland, provide a coy and playful window into the gay kink culture of

the later twentieth century. One is dressed in a leather harness, boots, and cuffs, sporting an earring in his right ear (at the time a subtle flag for gay men) and presenting as rather hirsute—all hallmarks of a “bear,” or dominant partner; he is also uncircumcised. The other is dressed in a collar, cuffs, and jockstrap, and is presented as largely hairless—hallmarks of a “twink,” or submissive partner. This latter doll is also partially hand-colored and is circumcised. Together, the couple captures a moment of queer life, sexual freedom, and, as paper dolls, the inherent joy and unseriousness in both.

Dolls slightly toned, as expected, small stains to thigh of submissive figure, else fine. \$1,850

BLACK LIVES

27 WHITAKER, SHIRLEY JACKSON. *Ashes to Ashes*. Connecticut River Valley, MA, 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 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. All materials housed in a gray dropback box. Fine. \$3,750

28 [WHITAKER, SHIRLEY JACKSON]. “*Ida B. Wells Barnett*.” (2018).

An oil painting on canvas of Ida B. Wells Barnett (1862-1931), an early leader of the civil rights movement and one of the founders of the NAACP. Wells Barnett began her career as an investigative journalist, penning articles for the

Memphis Free Speech and Headlight newspaper, which she owned. In the 1890s, she documented lynching in the United States, publishing her findings in articles and through her pamphlet, *Southern Horrors: Lynch Law in all its Phases*. She faced such backlash from whites that she was forced to leave Memphis, never to return. Her campaign against racism and racist practices extended to the suffrage movement. The advocacy of white suffragists frequently excluded people of color; Wells Barnett adamantly pushed the issue of universal enfranchisement, speaking against the racist beliefs of some suffragists and organizing her own branch of the movement to promote voting rights for all women, regardless of race.

Framed, measuring 32 by 25 1/2 inches. \$3,500

EAST ASIAN AND MIDDLE EASTERN LIVES AND DIASPORA

29 [PRESS AT COLORADO COLLEGE]. *Curb*, by Divya Victor. Colorado Springs, 2019.

The images found in *Curb* are rubbings taken from sidewalks and curbs, created by hammering damp sheets onto the surfaces with brushes, then rolling them with screen-printing ink. The text, printed letterpress in two colors, attempts to contextualize the murders of three South-Asian migrants within the larger framework of violence arising from anti-immigrant sentiment in the United States. Victor’s poetry, printed in red, has been overprinted in gray once for each of the twelve people to whom this book is dedicated, and whose names appear in the center of a fold-out section of the book. The poems are punctuated by factual accounts of the murders. Together, text and image provoke a deeper dialogue about those solid structures that, on the one hand, link neighbors and communities, but on the other hand, serve as the cold setting for a crime scene. A powerful, complex work of book art.

Quarto. Accordion-fold, printed on both sides with sewn-in sections. One of thirty copies, signed by the author. In cloth boards collograph-printed in three colors, and housed in a slipcase. \$2,250

LATINX AND INDIGENOUS LIVES AND DIASPORA

30 [FARMER, SONIA]. *A True & Exact History*. Iowa City, Poinciana Paper Press, 2018.

Letterpress-printed in black, red, brown, and yellow, Farmer’s book is a shapeshifter, designed to disrupt the teleological assumptions put forth by colonizers and colonial historians of the Caribbean. She blends her own poetic fragments into imagery and language lifted from one of the seventeenth century’s most formative descriptions of the English Caribbean, Richard Ligon’s 1657 guidebook *A True and Exact History of the Barbadoes*. The result is a profound, continual voice of resistance echoing through the land and landscape that

Ligon so myopically, yet influentially, observed. Farmer goes a step further by scattering every element across nearly 100 unbound cards, intentionally opposing linear reading and inviting the reader to experience the Caribbean with genuine mutability. The cards are housed in a clamshell box, which has an extra slot to encourage shuffling; the piecemeal images suggest a puzzle to be found if everything could be laid out on a table or wall; there is an accompanying script so that the reader can encounter the text through sound, with speakers assigned to represent an expat, an immigrant, an African enslaved person, a colonial enslaver, and even varying perspectives from the island itself.

Oblong 16mo. One of twenty-five copies, signed by the artist. A fine, thoughtful production. \$1,500

31 [ORCA PRESS]. *The Shroud of Shaawat Seek'*, by Richard Dauenhauer. Sitka, Alaska, 1983.

Dauenhauer, though himself not indigenous, was married to Tlingit poet, scholar, and advocate Nora Marks Dauenhauer, and he subsequently joined his wife's efforts to translate and preserve Tlingit oral literature and advocate for the preservation of Tlingit culture through awareness and linguistic study. His poetry here addresses the beauty of the Alaskan landscape and the inextricable bond between it and the native people.

16mo. (13)pp. One of 160 copies, signed by the poet. Bound in tan wrappers with the image of mountains printed on the upper cover. Fine. \$125

32 MIYAWATL, ATERI. *Neijmantototsintle [La tristesa és un ocell; Sadness is a bird]*. Elies Plana, 2018.

Ten linocuts by Francisco Villa are printed in black and yellow. Their surrealistic blending of the natural and the human—flowers over a hand, a bird resting on a toe, a chrysanthemum sprouting from an eye—capture beauty and loneliness. They suggest a simultaneous reality of belonging to a large natural world while enduring inescapable isolation and psychological torment. Inspired by Villa's paradoxical vision, Elies Plana determined to collaborate with him, and found matching text from the Nahuatl poetry of Ateri Miyawatl. Her text is here printed in Nahuatl, Catalan, and English.

Miyawatl co-directs Originaria, a project that aims to promote female poets who express themselves in native languages. Here, her pursuit of linguistic preservation finds purchase in questions of poetics, the inner emotional life, and identity and heritage. She asks, between her verses, what it means to call yourself by a certain name, and to speak to yourself, about yourself, in a language vulnerable to the dangers of globalization and oversimplification of cultures. The humanity of the poetry and illustration, paired with Plana's decision to represent a diaspora of language, suggests a larger relationship between personhood, culture, and place; the same paradox of belonging and isolation extends to the fringes of language, especially native tongues so easily marginalized.

Quarto. (21)pp. From an edition of 72, this is one of 50 numbered copies. Fine in black cloth covered with yellow paper stamped in yellow and black. Housed in cardboard slipcase. \$750

ANTI-DISCRIMINATION

33 [ARCHETYPE PRESS]. *Isms: A Typographic Book of Theories*. Pasadena, 2002.

Printed in a variety of styles, using a variety of methods, this compilation of "isms" and ideologies provides highly visual humor and insight into topics ranging from ageism to materialism to conspiracy theories to psychoanalysis. A student production supervised by Gloria Kondrup and Heidrun Mumper-Drumm at the Art Center College for Design, it embodies the youthful penchant for cynicism while leaving room for serious analysis. Creativity of typography, illustration, and paper manipulation beg expansive consciousness of the probable and improbable, highlighting theories as ultimately subjective, and more than occasionally incorrect, viewpoints.

Quarto. (41)ff. One of 60 copies. Bound by Alice Vaughn in uncovered boards backed in black cloth, and with title stamped in red and two ribbon ties. Mild bumps to corners else fine. \$475

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