CAUGHT LOOKING

ART IN THE MARGINS



FUGITIVE MATERIALS

CATALOG NO. 6



item no. 10

Fugitive Materials Catalog #6
Caught Looking: Art in the Margins

Fugitive Materials is proud to present our sixth catalog, gathering objects, books, manuscripts, and ephemera from the art underground; avant-garde art, poetry and literature; and from traditions in radical politics and mass culture that trouble the boundaries of artwork.

These materials occupy different margins of the traditional art world. The collection of Walter Wright's early computer animation manuscripts and papers (**item no. 4**) traces Wright's remarkably early efforts at computer animation. The Global Village collection (**item no. 5**) chronicles an effort at a cinema of the oppressed, a radical pedagogy that provided video equipment to inmates in prisons, hippies on communes, and trans women at the margins of American social life, with the aim of creating an alternative, community-based television. Other examples of radical media include a complete run of the Newsletter of the Free the Five Defense Group (**item no. 11**), published by activist punks in solidarity with the Vancouver Five, a group of eco-feminist urban guerrillas incarcerated for alleged bombings and property destruction.

The catalog further questions the lines between art, fiction, and proaganda: El Móndrigo (**item no. 9**), for example, is a book now widely recognized as Mexican state propaganda, which falsifies reality through pulpy and literary devices meant to demonize the student movement of 1968. More items traditionally undererepesented in the American art world include the avant-garde poetry of Ulises Carrión (**item nos. 54-55**) and the populist illustrations of Posada (**item no. 8**), and 1971 performance calendar with readings and performances by Amiri Baraka, Sonia Sanchez, and others (**item no. 2**). Together, these materials suggest a history of art less concerned with established categories than with the ways images, language, and performance circulate through political and social life.

Please email **info@fugitivematerials.com** with any inquiries.



item no. 37

Founded in 2020, Fugitive Materials is committed to the preservation of radical, lesser-known, and alternative histories, and to the disruption of informational privilege through archiving, publishing, and bookselling.

We organize, catalog, and place archives with universities and museums, and sell rare books, ephemera, and primary-source materials tracing global cultures of resistance: the detritus of radical social movements, queer histories, counterculture, pedagogy, urbanism, uprisings, and art.

As members of the Antiquarian Booksellers' Association of America (ABAA), we buy and sell books, periodicals and ephemera and locate rare and out-of-print publications. We have a deep inventory that has not yet been made available on our website, so please don't hesitate to let us know if there are specific subjects you're looking to build on or artifacts for which you're searching within our broader specialties. We welcome visitors and are open by appointment.

Terms: All items subject to prior sale. Payment may be made via credit card, PayPal, check, or wire transfer. Institutions may be billed accordingly. Shipping is additional and will be billed at cost. Returns will be accepted for any reason within a week of receipt. Please provide advance notice of the return. All books and ephemera are graded to general antiquarian guidelines, with fine being our highest grade.

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Fugitive Materials Catalog #6

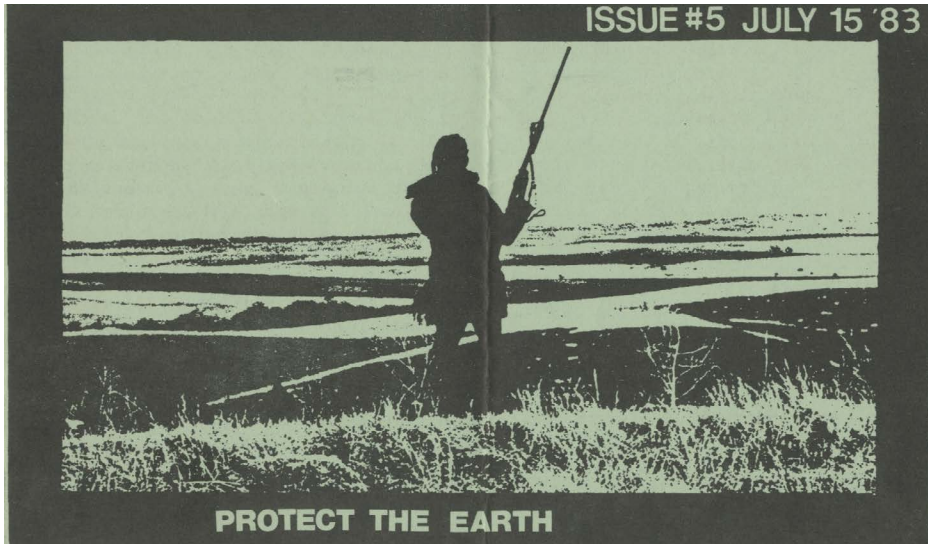
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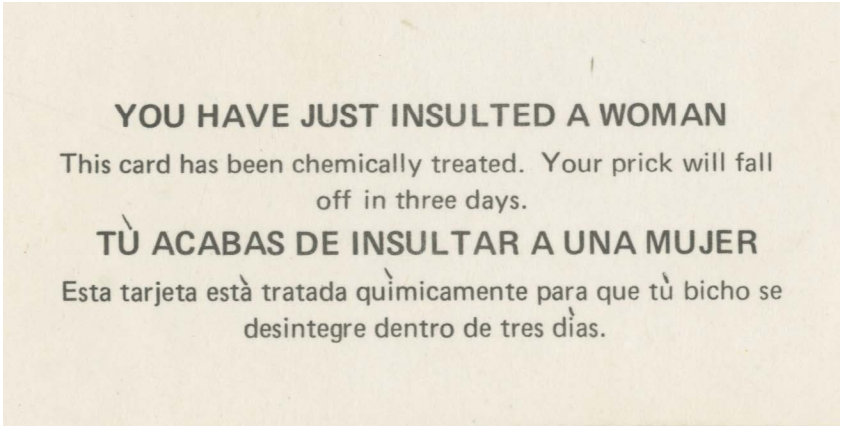
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item no. 2



item no. 11



item no. 51

Including the program for Andy Warhol's first documented multimedia happening...



and work by Yvonne Rainer, Carolee Schneemann, Nam June Paik, Robert Rauschenberg, and many more.

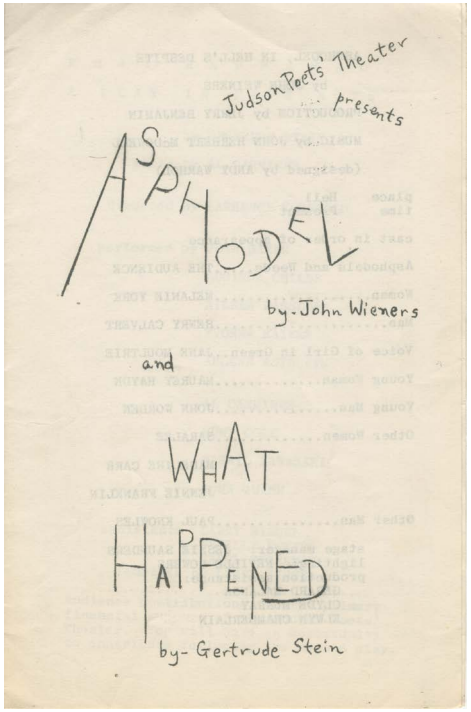
1. Judson Dance and Poets' Theater Collection, 1960s [Carolee Schneeman, Nam June Paik, Yvonne Rainer,et al]

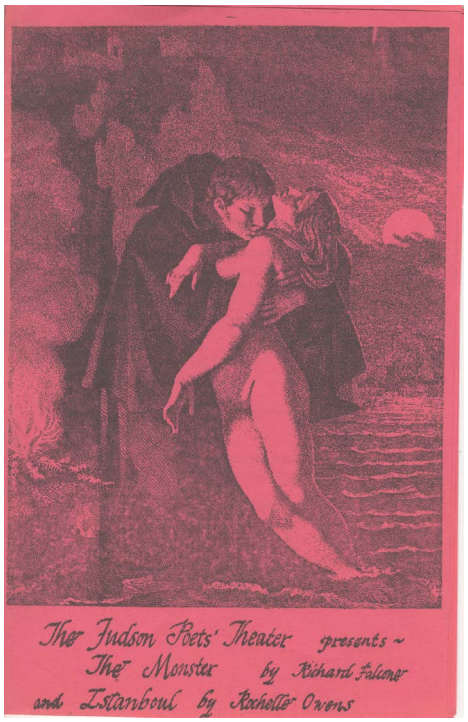
New York: Judson Church, 1960s. Thirty-four (34) programs and leaflets, all mimeographed on various sizes and colors of paper stock, with some illustrations. All very good to near fine.

A remarkable collection of ephemera from Judson Church's extraordinary 1960s run as a crossroads of New York's avant-garde, spanning Andy Warhol's first documented multimedia happening, queer theater, Off-Broadway performance, Beat poetry, and work by Nam June Paik, Yvonne Rainer, Carolee Schneemann, Robert Rauschenberg, and others.

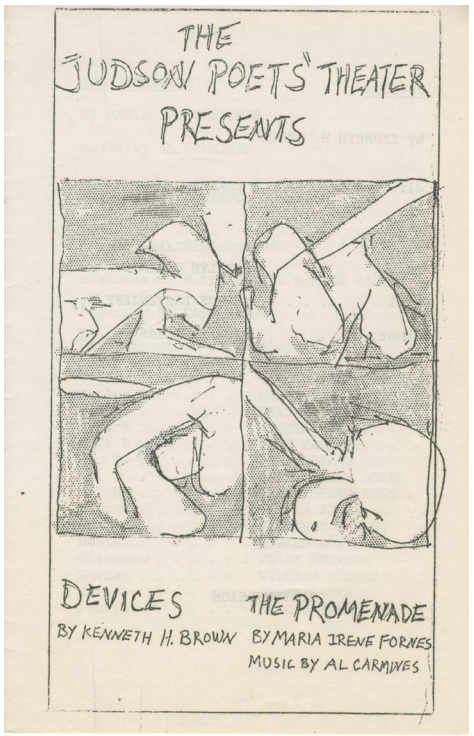
The Judson Church was founded in the late 19th century by Edward Judson, who saw the need for a Baptist church to serve the predominantly African-American and immigrant populations in the West Village. From the beginning the church carried out a number of progressive programs, including Eleanor Campbell's Judson Health Center. The church's role in the arts began in earnest during the ministry of associate pastor Al Carmines in the 1950s. Carmines made the church a place where all sorts of multimedia performances and art could take place without fear of censorship, and the church soon became the most important alternative space in NYC for multimedia works, and a crossroads for different strands of avant-garde activity that shared performances there - Fluxus, dance, multimedia, the beginnings of Off-Broadway, the Beat poets, and future members of Andy Warhol's Factory.

This collection includes the exceedingly rare program for the John Wieners' play Asphodel, which featured environmental design by Andy Warhol - one of his earliest, if not his earliest, forays into a multi-media happening, which three years later he would develop into the Exploding Plastic Inevitable with the Velvet Underground.









"One striking example of spatial experimentation was provided by the Poets' Theater's production of Asphodel, in Hell's Despite, which appeared in double bill with What Happened in September 1963. John Wieners' darkly intense variation on the Adam and Eve myth was furnished with an experimental, rock-based score by John Herbert MacDowell and a design layout by Andy Warhol - then enjoying his first flush of fame as New York's leading pop artist... With these collaborators, director Jerry Benjamin created a staging approach that followed certain happenings in dismantling the conventional stage/auditorium divide altogether: spectators entered the room to dance hall music and were invited by the performers to dance and drink wine, before seating themselves on chairs arranged throughout the room, facing in different directions. Apples were placed and hung around the space within easy grasp of the spectators, so that the spatial/visual concept tied in with the thematics of the play; the spectator, seated within a church, is implicated directly in the act of eating - or at least being tempted to eat - Eden's forbidden fruit…the Judson audience was subjected to a bombardment of noise, lighting, and other effects (tactics that Warhol was later to develop further in his assaultive multimedia spectacle, the Exploding Plastic Inevitable.) According to Jerry Tallmer, this climax succeeded in '[bringing] an onlooker quite close to the edge of felt terror … he comes out of the dark with confetti and streamers in his hair, hysteria in his ears, whispers in his brain. (1963)'" - Stephen J. Scott-Bottoms, Playing Underground, pp. 79-81

Warhol frequently attended events at Judson, which is where he met one of his most influential muses, the dancer Freddy Herko, who appeared frequently in Warhol's films until his premature death in 1964 when he jumped out of a Greenwich Village window. Other future Factory members were active at Judson, including Billy Name, Jerry Benjamin, among others.

This collection also includes the rare program for Freddy Herko's The Palace of the Dragon Prince, illustrated with a drawing by future Velvet Underground drummer Angus Maclise, and ephemera from performances by Carolee Schneemann, James Tenney, Meredith Monk, Diane di Prima, Yvonne Rainer, and lighting, illustrations, and other work by Robert Rauschenberg, Soren Agenoux, Johnny Dodd, Angus Maclise, and more.

$7500



ULOZI

EVENTS 1971

MADHEART

February 22,23,24 8pm. A play in one-act which rassles fictitious values by Imamu Ameer Baraka

LEVELS AND DEGREES OF LIFE

May 22, 7 pm a poetry concert with music accompaniment

SONIA SANCHEZ EBON CAROLYN RODGERS

ASKIA MUHAMMAD TOURE' LEO SMITH MARION BROWN

SERAPH & SISTER SONJI

July 29,30,31, 8 pm. The revere art works of Okole will be exhibited plus the staging of Sonia Sanchez's one-act play which reaches into a core of the woman's evolving morality with pure lyricism.

A BLACK MASS

August 25,26,27,28, 8 pm. By Imamu Ameer Bazaka, a religious law of Elijah Muhammad's Nation Of Islam interposed with a vivid insightive portrayal of mystic universal law.

LIFE STYLE

September 22,23,24,25, 8 pm. Three one-act plays by a playwright who has existed in the theatres of Detroit, Mich. for nine years, Laurence Blaine. These plays reflect our day to night experiences personified, from football fields to prostitution and the Black woman's precedence in the household.

MARION BROWN

PROGRAMS DEDICATED TO POET HENRY DUMAS AND MUSICIAN EARL SNEAD

all souls 16th at harvard sts. n.w. 332-5266



Unrecorded Black Arts ephemera featuring Amiri Baraka, Sonia Sanchez, and others

2. Ulozi Events 1971 [Amiri Baraka, Sonia Sanchez, et al]

Washington D.C.: All Souls Church Unitarian, 1971. Offset. Single leaf folded to form 4pp. 8 1/2 x 11 in. folded. Very good.

A superb and apparently unrecorded artifact of the Black Arts Movement, featuring readings, plays, music, and visual art by Amiri Baraka, Sonia Sanchez, and others in 1971 Washington D.c.

Richly illustrated throughout, the program documents events such as an early performance of Madheart, a one-act play written by Amiri Baraka; Levels and Degrees of Life, a "poetry concert with music accompaniment" by Sonia Sanchez, Ebon, Carolyn Rodgers, Askia M. Touré, Leo Smith, and Marion Brown; Seraph and Sister Sonji, an exhibition of art works of the artist Okole; alongside another staging of a one-act play, this time by Sonia Sanchez; a Black Mass by Amiri Baraka in which he interprets the religious law of Elijah Muhammad's Nation of Islam by way of "mystic universal law;" and Life Style, three one-act plays by Laurence Blaine, "a playwright who has existed in the theatres of Detroit for nine years."

Though not as widely recognized as places like New York, Oakland, or Newark, Washington D.C. was a critical nexus to the liberatory Black Arts movement of the late 1960s and '70s, as this catalog helps elucidate. We are unable to locate any other records of Ulozi events at the All Souls Church.

$850

A sculpture by the early ecological performance art collective



3. [early ecological art] Mobile Testing Station

Insektensekte [Insect Sect]. [Amsterdam]: [Insektensekte], [1971]. Sculpture. Approx. 11 3/8 x 13 in. Small crack to glass exterior at left corner, otherwise very good.

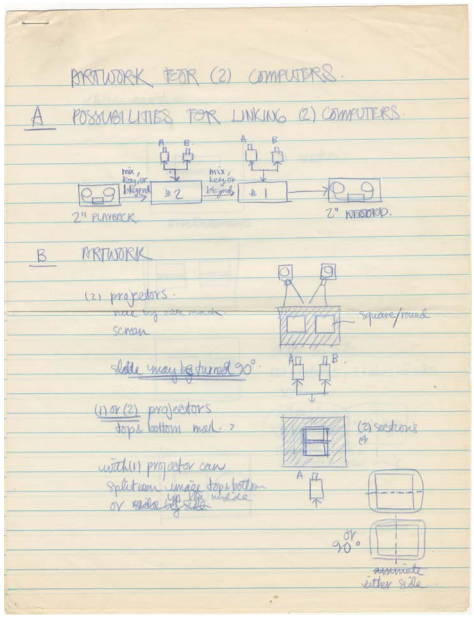
The original, unique "Mobile Testing Station" sculpture produced by the Dutch artist collective Insektensekte [Insect Sect], one of the earliest art collectives devoted specifically to ecology and environmental protection, and explicitly cited as an influence on Extinction Rebellion in 2019.

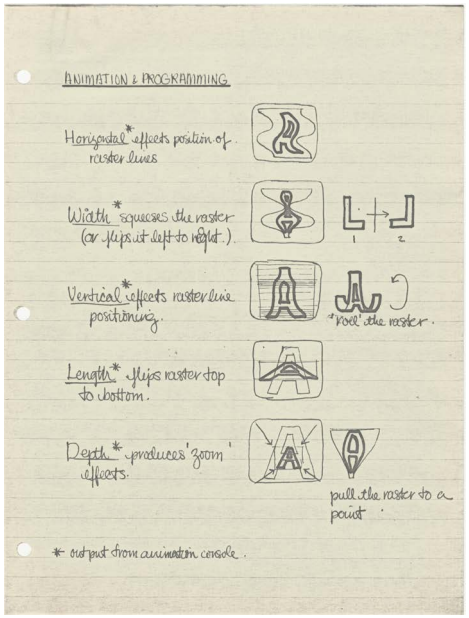
Emerging from the same artistic milieu as the Dutch Provo, Insektensekte was active in the Magisch Amsterdam scene of the late 1960s and 1970s that transformed Amsterdam into a global capital of counterculture, radical art, and street interventions. Formed by Max Reneman, Hub Mathijsen and Theo Kley, with Cor Jaring as 'house photographer,' the group collaborated with figures such as Provo founder Robert Jasper Grootveld, the feminist Dolle Mina, and the psychedelic church Paradiso. The group blended their "Exotic Kitsch" theater with radical environmental activism, their approach consisted of making art objects out of recycled everyday objects, on top of actual environmental interventions, such as testing the quality of river water with eccentric scientific tools (the "Wearable Testing Station for Expertologists," similar to this example). Famously, Insektensekte reported on environmental disasters by hanging a flag with a golden butterfly at half-mast, and raised awareness for environmental pollution by composing and staging operas whose audiences counted activists as well as artists John Lennon & Yoko Ono, who became honorary members.

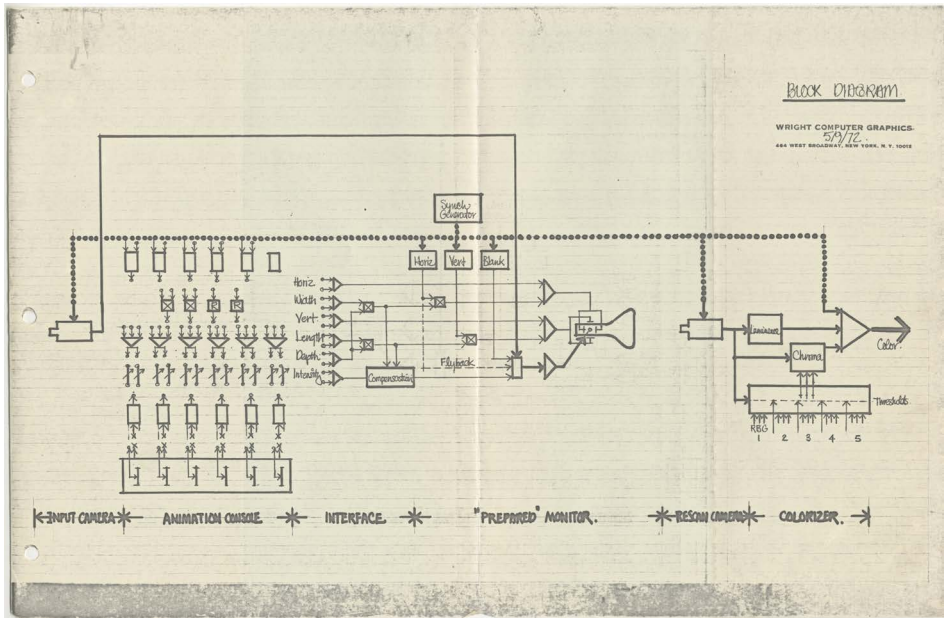
This Mobile Testing Station consists of a thermostat; glass tubes containing seeds; batteries; and a leaf transformed into an electrical circuit; all held inside a handmade glass fronted mobile case with a handle. The sculpture was used by Insect Sect during a 1971 performance at the opening of the Daniel Spoerri exhibition at Stedelijk Museum; it was then purchased after the performance by the artist and collector Tjeerd Deelstra.

A remarkable survival from the earliest years of environmental art.

$4500







4. Archive of Early Computer/Video Art Projects by Walter Wright

Walter Wright. New York: Wright Computer Grahics, [1972]. Holograph, xerox, and offset printed. A handwritten instruction manual for artwork for two computers, 2pp; [with] a xeroxed manual on video synthesizers, dated 1971, 18 pp. Most 8 1/2 x 11 in., with one page folding out to 8 1/2 x 17 in. All very good.

A remarakably early unique hand-drawn and handwritten instruction manual written by the computer and video artist Walter Wright, describing how to synthesize video-art from computers - along with an undocumented, likely internal, printed instruction manual, "A Video Synthesizer."

Walter Wright is a computer, video, and sound artist, who first began creating video and sound art just a few years before these documents were created, at the University of Waterloo in 1966. One of the first video animators at Computer Image Corp. in the early 1970s, Wright was also the artist in residence at Experimental Television Center from 1973 to 1976. He remains active today, and has continued to work in video and sound art, and computer programming. Alongside frequent collaborator Nam June Paik, he is known as one of the pioneers of video-performance. The Video History Project writes that "Wright performs by using computers to manipulate video to produce a visual instrument. Just as an electronic keyboard allows the musician to play prerecorded sounds and samples, Wright processes prerecorded video images in real time."

A collection of primary-source documents from the development of both computer art and video art, and a remarkable record of early use of computers in art.

$1500



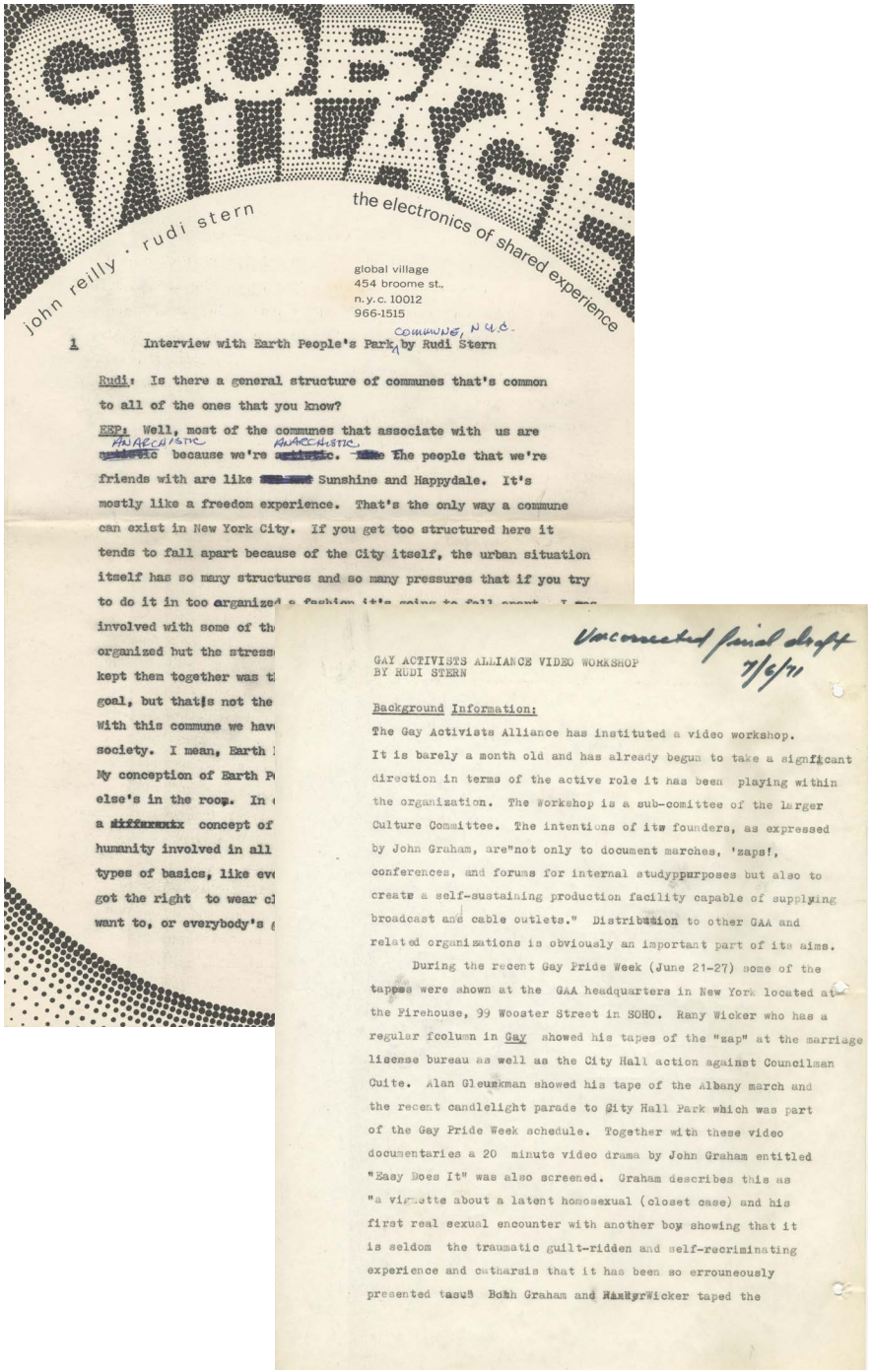
5. [radical filmmaking, trans and queer history, communes, prison organizing] Global Village Archive [with holograph manuscript]

John Reilly and Rudi Stern. New York: Global Village, 1970–1974. Eight discrete documents. Typed, holograph, mimeograph, and offset. Staplebound and loose. From 8 1/2 x 11 in. to 8 1/2 x 14 in. Very good to near fine.

An extraordinary archive of radical filmmaking at Global Village, the New York-based "media center" and documentary collective founded by artists John Reilly and Rudi Stern, documenting early trans film history featuring Sylvia Rivera, video workshops at a New York jail, an interview with members of a Lower East Side commune, and work with the Gay Activists Alliance. Taken together, the documents show portable video moving among overlapping networks of queer activism, prison organizing, communal life, and radical media production.

The collection traces Global Village's radical pedagogy of putting video equipment into the hands of prisoners, communards, and queer activists at the margins of American life to create an alternative community television—a cinema of the oppressed. It includes a proposal for video workshops at the Manhattan House of Detention, known as the Tombs; a transcript of Rudi Stern's interview with members of the Earth People's Park commune; a poster pairing a documentary on the commune with Transsexuals; a press release for The Battle of Algiers Video Mix, an "electronic mix of present reality on the radical left and the now classic film Battle of Algiers"; a 1973 Global Village videotape catalog; Stern's typed manuscript on the Gay Activists Alliance Video Workshop; a poster for two videotapes on lesbian experience; and Stern's résumé in Japanese.

A pioneering documentary on the lives of trans women in America before 1971, Transsexuals featured extensive interviews with Deborah Hartin, Esther Reilly, and Sylvia Rivera. Interviewed on the street during a demonstration, Rivera discusses identity and identification, distinguishing hormone treatment from surgery and describing the range of possibilities then available to gender-nonconforming people.



GLOBAL VILLAGE

the electronics of shared experience

john reilly · rudi stern

global village
454 broome st.,
n.y.c. 10012
966-1515

COMMUNE, N.Y.C.

1 Interview with Earth People's Park by Rudi Stern

Rudi: Is there a general structure of communes that's common to all of the ones that you know?

EEP: Well, most of the communes that associate with us are ANARCHISTIC because we're ANARCHISTIC. The people that we're friends with are like Sunshine and Happydale. It's mostly like a freedom experience. That's the only way a commune can exist in New York City. If you get too structured here it tends to fall apart because of the City itself, the urban situation itself has so many structures and so many pressures that if you try to do it in too organized a fashion it's going to fall apart. I was involved with some of th organized but the stress kept them together was t goal, but that is not the With this commune we hav society. I mean, Earth My conception of Earth P else's in the room. In a different concept of humanity involved in all types of basics, like ev got the right to wear c want to, or everybody's

Unconnected final draft
7/6/71

GAY ACTIVISTS ALLIANCE VIDEO WORKSHOP
BY RUDI STERN

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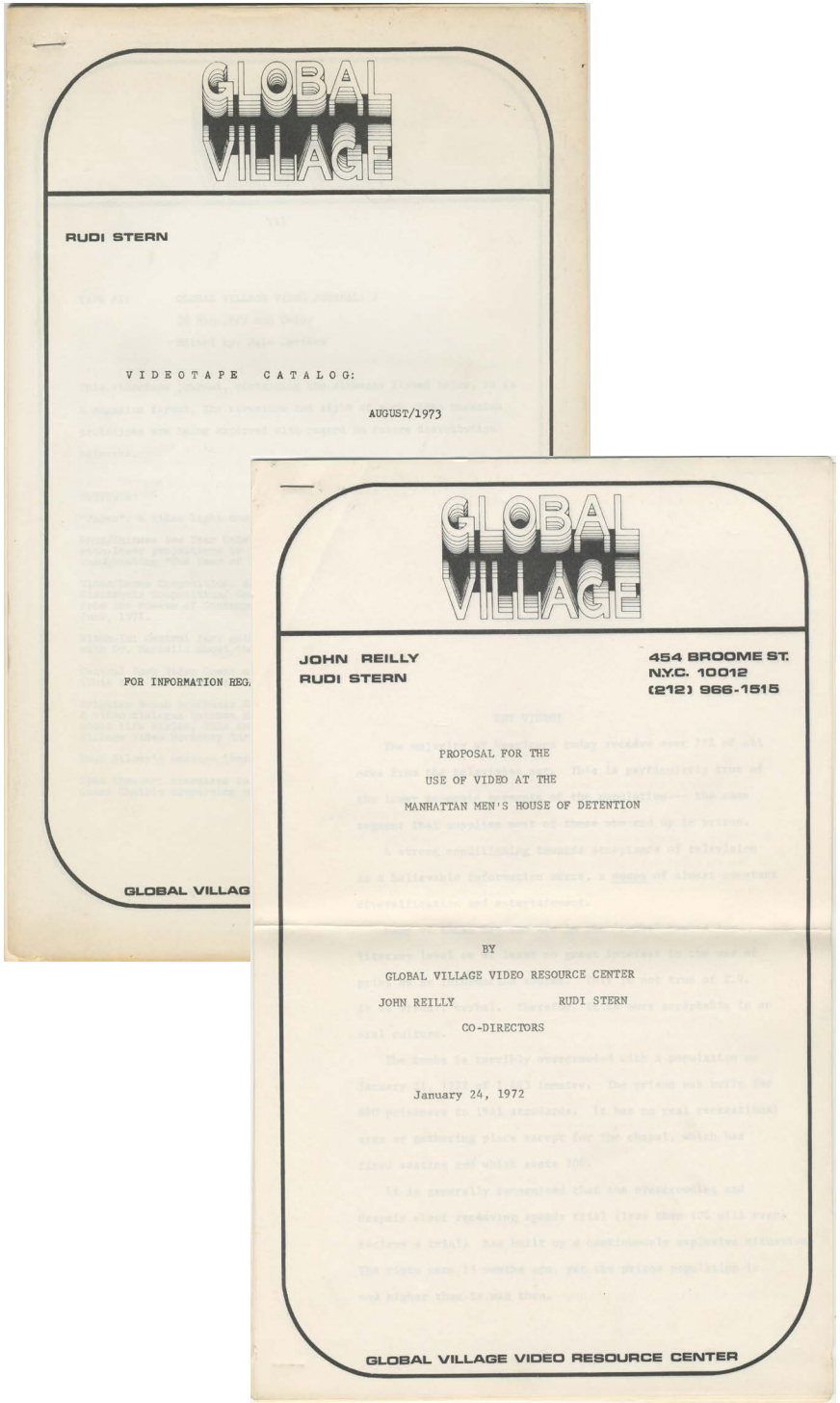
The Gay Activists Alliance has instituted a video workshop. It is barely a month old and has already begun to take a significant direction in terms of the active role it has been playing within the organization. The Workshop is a sub-comittee of the larger Culture Committee. The intentions of its founders, as expressed by John Graham, are "not only to document marches, 'zaps', conferences, and forums for internal study purposes but also to create a self-sustaining production facility capable of supplying broadcast and cable outlets." Distribution to other GAA and related organizations is obviously an important part of its aims.

During the recent Gay Pride Week (June 21-27) some of the tapes were shown at the GAA headquarters in New York located at the Firehouse, 99 Wooster Street in SOHO. Many Wicker who has a regular fcolumn in Gay showed his tapes of the "zap" at the marriage license bureau as well as the City Hall action against Councilman Cuite. Alan Gleuskman showed his tape of the Albany march and the recent candlelight parade to City Hall Park which was part of the Gay Pride Week schedule. Together with these video documentaries a 20 minute video drama by John Graham entitled "Easy Does It" was also screened. Graham describes this as "a vignette about a latent homosexual (closet case) and his first real sexual encounter with another boy showing that it is seldom the traumatic guilt-ridden and self-recriminating experience and catharsis that it has been so errouneously presented to us. Both Graham and Many Wicker taped the

Hartin had struggled for years to obtain gender-affirming surgery in the United States and traveled to Casablanca shortly before the documentary's screening, discussing the experience in the film. She later became a notable trans advocate in New York and, in 1971, sued the city government for refusing to update the sex designation on her birth certificate. Transsexuals documented the material, legal, and social conditions facing trans women in the late 1960s and early 1970s while providing a rare platform for discussions of healthcare and identity. Because of technical limitations, it could not be broadcast on commercial television. It was never distributed and was rarely shown publicly until its digitization in 2016.

Also premiering at the same screening was a documentary on Earth People's Park, a Lower East Side commune at 13 Second Avenue. Few records of this urban commune survive, though it was the direct predecessor of the better-known Earth People's Park Inc., which purchased land in Vermont in the early 1970s and continued as an intentional community for several decades. The collection also includes a typed transcript, heavily edited in holograph, of Stern's interview with members of the commune. In it, Stern encourages them to consider video for radical ends, including inter-commune communication, underground media networks, and propaganda. The documents offer an unusually detailed record of an urban commune and its relationship to the broader movement toward rural communal living in the 1970s.

Both Transsexuals and Earth People's Park were produced as part of Global Village courses on community video production at the New School. As part of a larger project of video and filmmaking education, Stern and Reilly also organized workshops with activists and in carceral institutions. In their 1972 proposal for a video workshop at the Manhattan House of Detention, known as the Tombs, they noted that the jail held 1,443 inmates despite a capacity of 890, with virtually no recreational or gathering space.



The conditions had already exploded into riots in August 1970, fifteen months before the proposal. Inmates took control of the ninth floor and held five officers hostage for eight hours until state officials agreed to hear prisoner grievances and take no punitive action. Despite that promise, principal organizers were transferred to Auburn and Attica Correctional Facilities, both of which would experience uprisings of their own. Reilly and Stern argued that "anything that improves existence in some way for these men [the prisoners] is worth trying." They proposed a workshop in which inmates could record video and produce programming on jail news, Black and Puerto Rican activism and history, and problems facing New York City.

With similar aims, Reilly and Stern provided video workshops and equipment to inmates at Sing Sing prison, who formed and filmed an inmates' theater workshop. Global Village's work at Sing Sing is documented in the 1973 video catalog included here. The catalog lists and describes some of the collective's most influential works, including its Sing Sing tapes, a recording of the now-famous Flag Show at Judson Church before it was raided by police, and interviews with Julian Beck and Judith Malina.

Further demonstrating Global Village's commitment to feminist, queer, and Third Worldist liberation movements, the collection includes a typed draft report on workshops with the Gay Activists Alliance, describing how the group used video to document and circulate its actions. Also present is a poster for screenings by the Amazon Media Project, founded by Norma Bahia Pontes and Rita Moreira, who also organized the Women for Women Arts Festival in SoHo in 1974. Romantic and creative partners, Pontes and Moreira had fled political persecution in Brazil.

Rich in manuscript material, this significant archive offers a substantial record of Global Village's radical video practice and its connections to some of the period's least documented activist communities.

$3500





6. Screw: A Sex Review [the first 100 issues]

Al Goldstein, ed.

New York: Milky Way Productions, 1968-1970. Bifolia. Offset. 11 ½ x 17 ½ in. Very good to near fine.

The first one hundred issues of Screw magazine, the influential pornographic counterculture magazine known for its interview with John Lennon and Yoko Ono and publication of Lennon's erotic drawings; its publication of the nude photographs of Jackie O.; and its open speculation on the sexuality of FBI director J. Edgar Hoover.

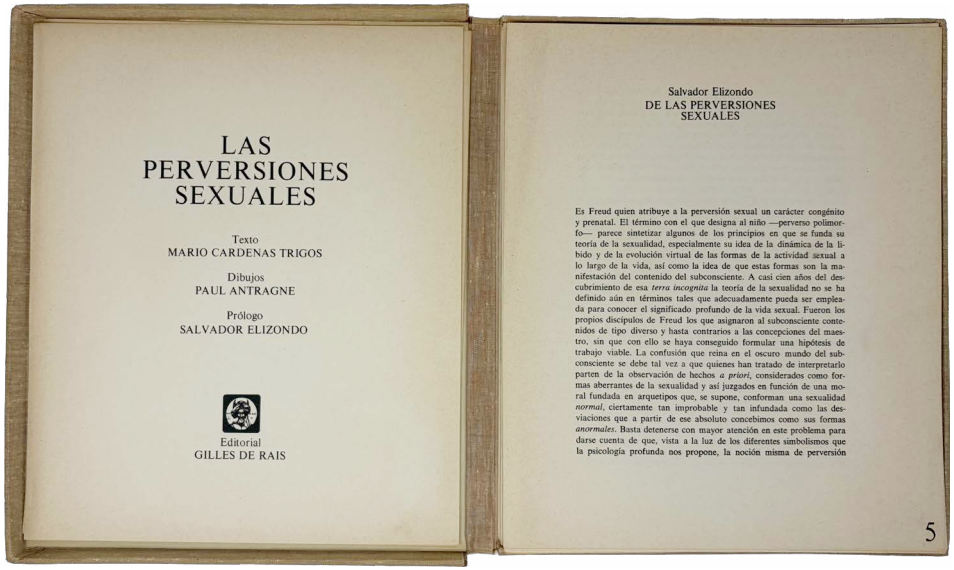
Screw began publishing in November 1968 and remained in print until going bankrupt in October 2003. A weekly pornographic newspaper aimed at heterosexual men, it launched publisher Al Goldstein to fame via a number of national obscenity cases and his high-profile enmities, most notably with J. Edgar Hoover. As a matter of fact, Screw magazine was known for publishing the first reference in print to Hoover's sexuality, a topic that remains shrouded in rumor and secrecy.

The magazine was an icon of the free press, featuring writing and pictorials relating to pornography, sexually transmitted infections, escort services, fetishes, adult entertainment stores, and myriad other sex-related topics. Its top-selling issue was published in 1973 and featured frontally nude photos of Jacqueline Kennedy Onassis, selling more than a half-million copies.

Nos. 1-100.

$1500

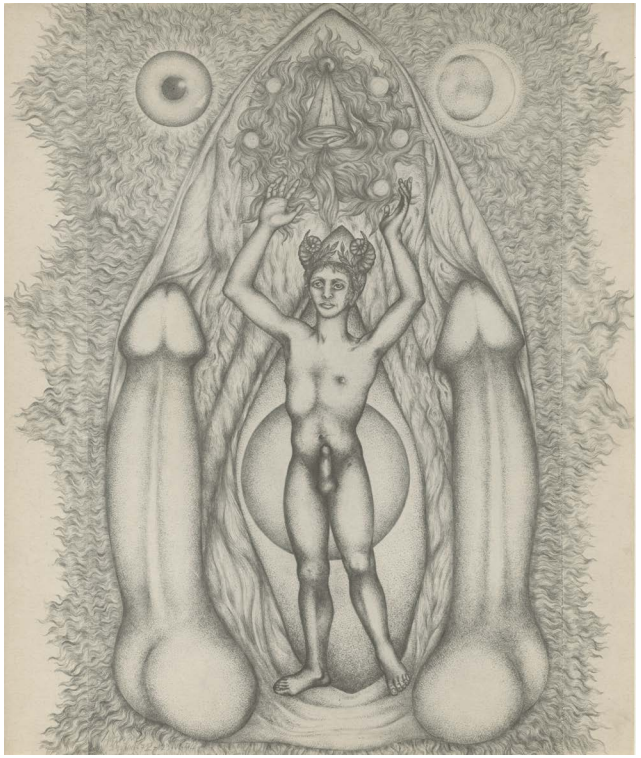


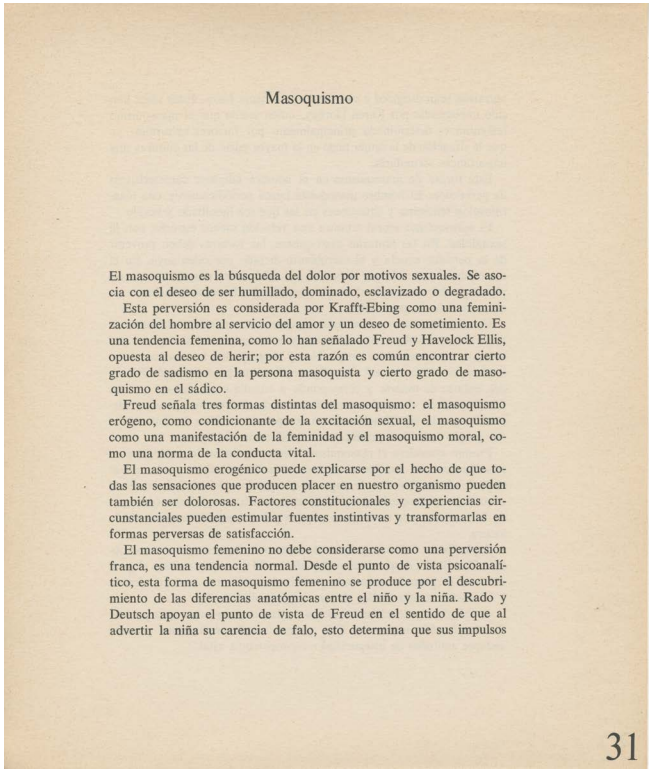


7. Las Perversiones Sexuales [The Sexual Perversions]

Salvador Elizondo, prologue. Mario Cárdenas, text.
Paul Antragne, illus. Mexico City: Editorial Gilles de Rais, 1974.
45 loose leaves, inclusive of eight prints of drawings by Paul Antragne, measuring 10 3/4 x 12 7/8 in. housed in cream clothe-bound portfolio case with red-embossed cover illustration and title to spine. Portfolio case measures 13 1/2 x 11 1/8 x 3/4 in. Printed by Imprenta Madero, no. 991 of 2000. Portfolio case very good; leaves near fine.

A remarkably rare portfolio by the Mexican psychiatrist Mario Cárdenas on so-called sexual perversions, with a prologue by the celebrated Mexican writer Salvador Elizondo and drawings by the French-Mexican surrealist artist Paul Antragne.





Masoquismo

El masoquismo es la búsqueda del dolor por motivos sexuales. Se asocia con el deseo de ser humillado, dominado, esclavizado o degradado.

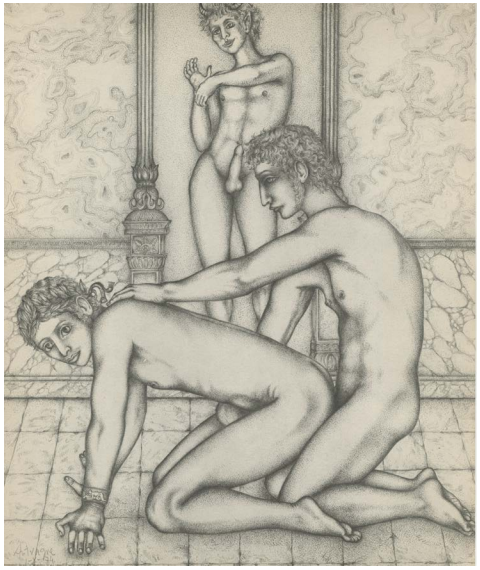
Esta perversión es considerada por Krafft-Ebing como una feminización del hombre al servicio del amor y un deseo de sometimiento. Es una tendencia femenina, como lo han señalado Freud y Havelock Ellis, opuesta al deseo de herir; por esta razón es común encontrar cierto grado de sadismo en la persona masoquista y cierto grado de masoquismo en el sádico.

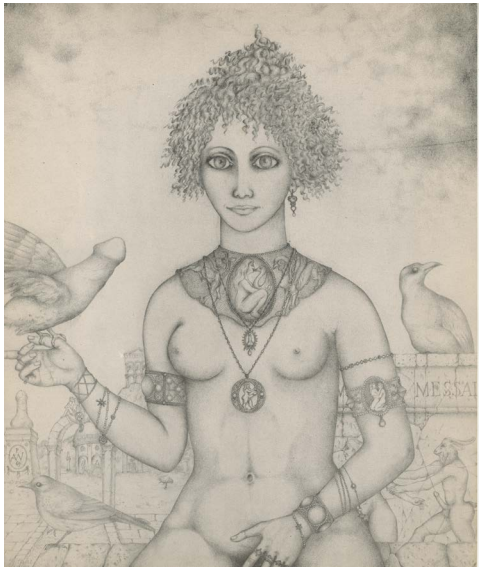
Freud señala tres formas distintas del masoquismo: el masoquismo erógeno, como condicionante de la excitación sexual, el masoquismo como una manifestación de la feminidad y el masoquismo moral, como una norma de la conducta vital.

El masoquismo erogénico puede explicarse por el hecho de que todas las sensaciones que producen placer en nuestro organismo pueden también ser dolorosas. Factores constitucionales y experiencias circunstanciales pueden estimular fuentes instintivas y transformarlas en formas perversas de satisfacción.

El masoquismo femenino no debe considerarse como una perversión franca, es una tendencia normal. Desde el punto de vista psicoanalítico, esta forma de masoquismo femenino se produce por el descubrimiento de las diferencias anatómicas entre el niño y la niña. Rado y Deutsch apoyan el punto de vista de Freud en el sentido de que al advertir la niña su carencia de falo, esto determina que sus impulsos

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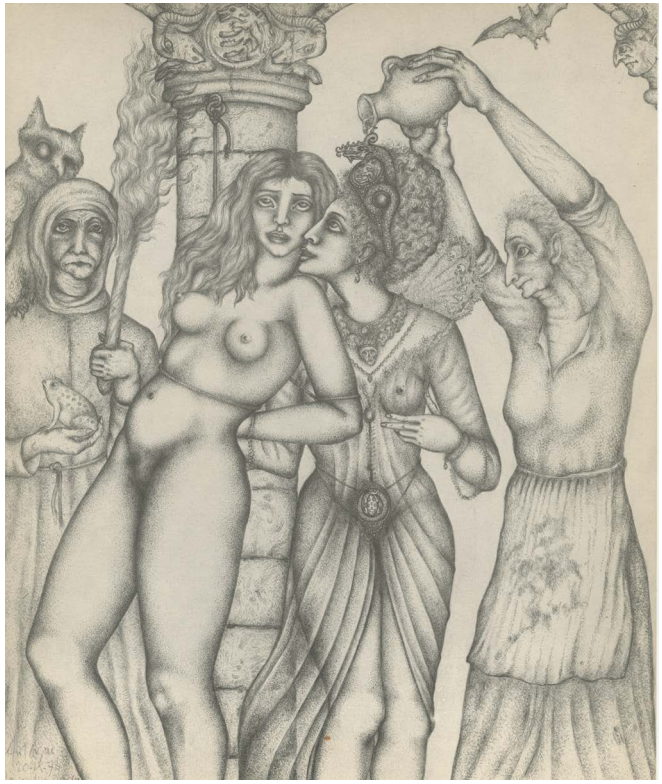




Texts dealing with sexuality from a clinical perspective produced in Latin America are particularly scarce, and the inclusion of a prologue by Salvador Elizondo, a major figure driving Mexican literature forward, and alluring illustrations by the well-known surrealist artist Paul Antragne, positions the text at the highest level of the Mexican avant-garde and intelligentsia. Little record exists of Cárdenas' work besides this text; he was a professor of psychiatry at the Universidad Nacional Autónoma de México (UNAM). Further, we locate no record of this work in OCLC.

A rare example of the intellectual production on the subject of sexuality and psychiatry produced in Latin America, illustrated throughout with surreal erotic artwork.

$850
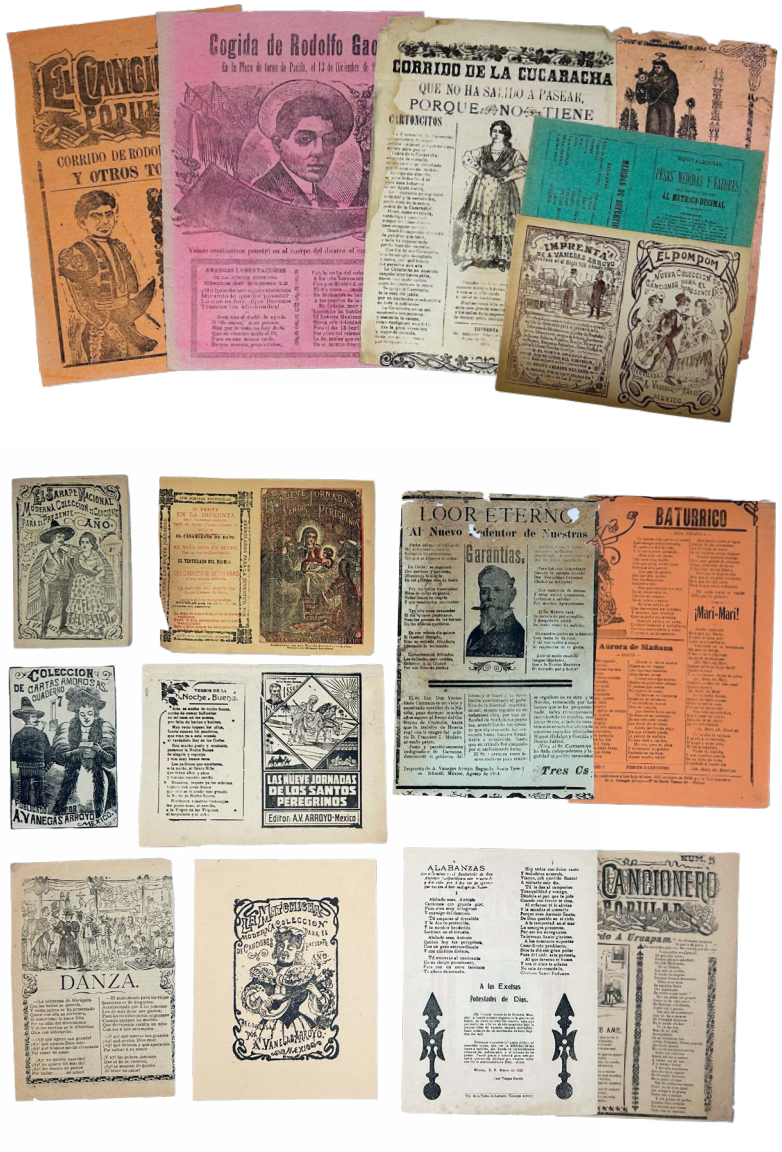




8. Collection of Forty Seven Booklets, Chapbook Covers, Prayer Sheets, and Broadsheets Illustrated by Posada

Jose Guadalupe Posada

Mexico City: Antonio Vanegas Arroyo, ca. 1880 to 1910. Forty-seven distinct items, of varying sizes, from 3 3/4 x 5 1/2 in. to 12 3/4 x 8 1/2 in. Relief printing. Overall, very good: mostly light bumping, edge wear, and discoloration; select items exhibit loss at corners, or discoloration.

An significant group of forty-seven booklets, popular broadsheets, prayer sheets, and chapbook covers illustrated by Jose Guadalupe Posada, a substantial portion of which were published by Antonio Vanegas Arroyo -- providing insight into the processes and production of one of the most influential Mexican printmakers ever.

Posada was a deeply influential Mexican political printmaker and illustrator with a satirical and biting style, best known for his use of skulls, skeletons, and the macabre--symbols that came to define popular Mexican aesthetics in the early 20th century. Antonio Vanegas Arroyo was a populist publisher and long-time collaborator of Posada, who printed mass quantities of broadsides and booklets for popular consumption. The publications covered a range of popular concerns, including local news and folktales, often with a satirical edge, while also branching into other formats, like prayer books, song collections, and art pieces. Arroyo's popular publications inaugurated Mexico's mass print culture of the early 20th century.



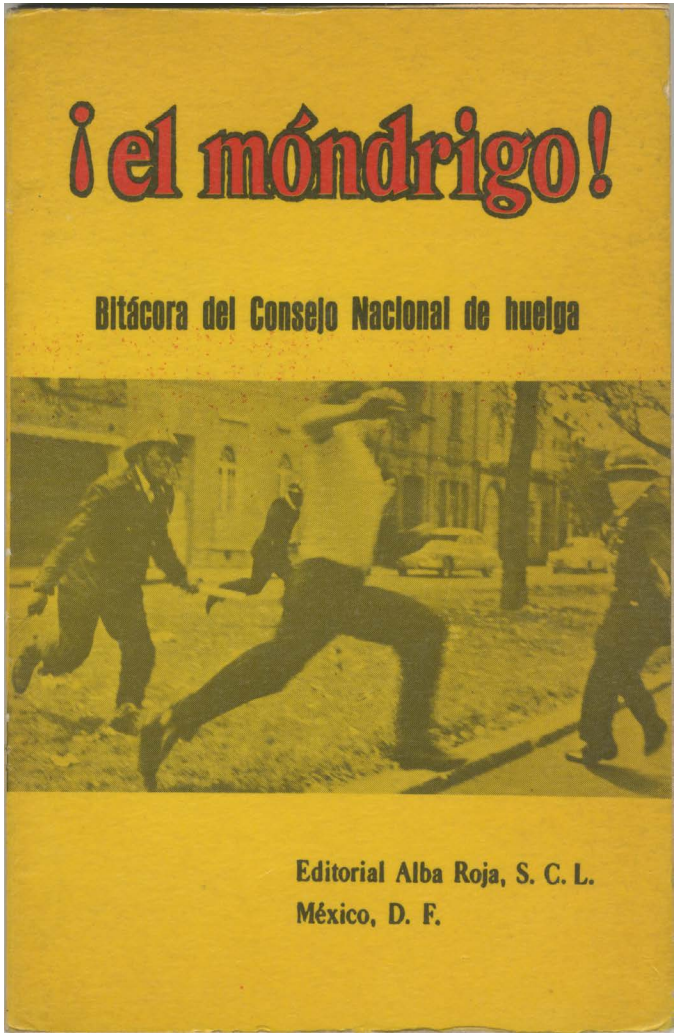
This collection gathers booklets—including colorful examples of songbooks and prayerbooks—and chapbook covers that compiled fables and plays for children. The latter comprise instances of Posada's earliest work with Arroyo during the 1880s. The broadsheets in the collection demonstrate, often via song and witty illustrations, Posada and Arroyo's absolutely modern concern with unfolding political events, the Mexican Revolution, the development of a Mexican national consciousness, sensational events and disasters, and religion and devotion. These materials display a biting sense of humor and satirical slant, which contributed to their popularity. The broadsheets include examples of El Cancionero Popular, a famous serial broadsheet that printed contemporary popular songs and lyrics paired with Posada woodcuts and illustrations. The largest broadsheet in this collection is a standalone Posada illustration of a landscape of skulls, a striking art-piece in itself. Posada's skulls are deployed in two ways: first, as a dissemination of indigenous culture, which viewed skulls as trophies of rebirth and spiritual transition; and second, as protest, which depicted Mexico as a landscape of the dead.

The collection includes a total of 11 booklets and 36 leaves. The booklets consist of five complete booklets, four unfolded and uncut booklets, and one incomplete booklet. The unfolded and uncut booklets, viewed alongside the complete ones, give a view of the press' material production and process. The 36 leaves consist of nine broadsheets, seven small broadsheets, 16 chapbook covers, and four advertising samples.

A sizable survey of Posada and Arroyo's collaboration, elucidating their various populist interests and providing a diachronic view of the development of Posada's interests and aesthetics.

$2500

The ultraviolent, pulpy, and fictional notebook of a Mexican student organizer in 1968



9. ¡El Móndrigo! [Mexican state propaganda]

México, D.F.: Editorial Alba Roja, [1969]. Offset. Perfect bound. 5 1/4 x 8 in. 184 pp. Second edition. Very good, with a holograph inscription on the title page.

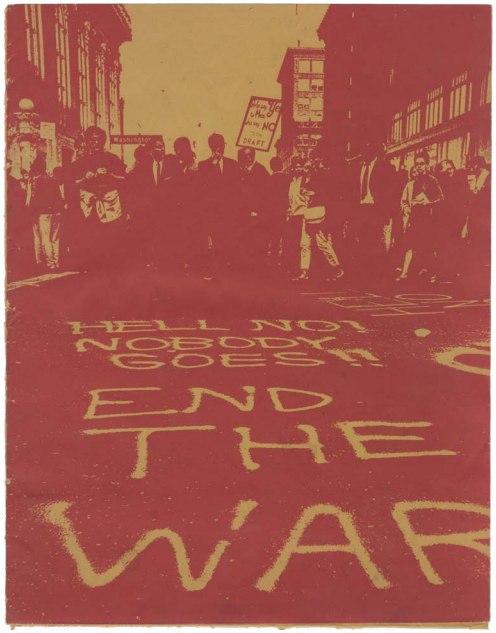
The scarce, likely government-sponsored publication supposedly reproducing an apocryphal notebook found on the corpse of an alleged leader of the National Strike Council in Mexico, murdered in the Tlatelolco massacre in 1968. The notebook is widely considered to be a fabrication from the Mexican government to justify the killing of nearly 500 students.

Due to its ultraviolent content, blatant falsifications, and nihilism, the book's authorship has been attributed by several scholars to the journalists and writers who collaborated with the Mexican government, with the aim of alarming public opinion, denouncing the student movement, and absolving the government of responsibility for the massacre. The book was also the only publication produced by Editorial Alba Roja, with no other books produced either before or after. As Latin American scholar Diana Sorensen notes, the publication's remit was to "affirm that the Consejo Nacional de Huelga (CNH) and the students in the movement were heavily armed by outside Communist forces whose goal was to bring down the government and usher in a socialist revolution. Clearly, the text avers, the students themselves had begun the shooting."

Today, the book is studied for its novelistic form and for the deployment of fiction and art to justify atrocity. Its introduction reads like pulp: the notebook was found stained with the author's blood, whereas the author, "mortally wounded, had looked to wait out the fighting before attempting to escape; when the shooting got quiet, he dragged himself a couple of steps towards the staircase, before his strength left him, and died. He was not disfigured by his wounds. However, nobody identified him [...] The case is that his corpse laid on the rows of the amphitheater for various days until it was necessary to bury him as an unknown quantity."

All editions, produced in the span of several months, remain rare. OCLC locates two holdings of any edition in the United States.

$500







10. [police brutality, anti-war organizing] October 16, Stop the Draft Week, Oakland Induction Center

Design by Stephen Hettenbach and Robert Yagura. Palo Alto: Midpeninsula Observer, 1967. 20 duotone prints in portfolio folder. 17 prints measure 11 x 14 in.; 3 measure 22 x 14 in., folded to 11 x 14 in. Prints mainly near fine; portfolio with closed tear on spine, though still attached.

A beautifully produced, and remarkably rare, portfolio of prints from photographs taken during October 1967 protests in Oakland, California and produced shortly thereafter - documenting anti-war organizing and the police brutality that swiftly followed.

The striking portfolio was produced as a fundraiser for the Oakland Seven, who organized the "Stop the Draft" Week demonstration documented herein. Following the protest, the Oakland Seven were indicted on felony conspiracy charges in a high-profile trial centered on whether a political demonstration constituted a criminal conspiracy. The activists—who included Bob Mandel, Reese Erlich, and Terry Cannon—had been accused of conspiring to commit misdemeanors such as trespassing, resisting arrest, and creating a public nuisance. They were eventually acquitted of all charges, in 1969.



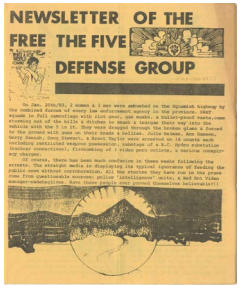


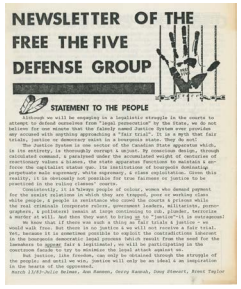
The portfolio lists nine photographers: David Anderson, Beth Bagby, Marlene Charyn, Stephen Hettenbach, John McChesney, Tina Ruffa, Maitland Sharpe, Chris Springman and William Warren); the initials of each artist is printed at the edge of their respective images.

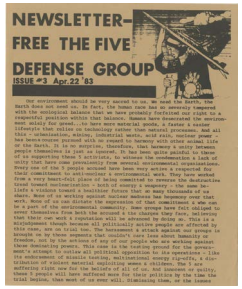
Each photograph is printed in a brightly colored duotone effect that contrasts the content of the image: militant confrontations between protestors and police. Almost every image in the portfolio displays the force Oakland police brought to the demonstrations. At a time in which anti-ICE protestors in Texas are handed 50-to-70-year sentences in prison, and phony RICO charges were brought to protesters who sought to Defend the Atlanta Forest, this portfolio serves as a remarkable document for comparing the juridical landscapes faced by radical activists in the United States over the last sixty years.

OCLC locates only three holdings of the portfolio as of November 2026.

$2500

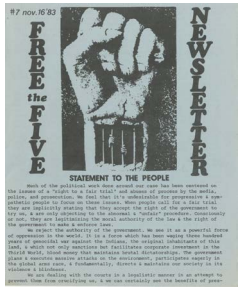


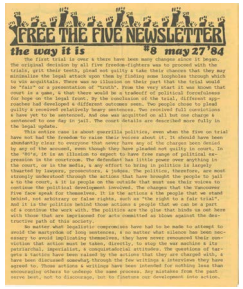






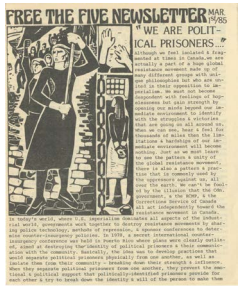












The newsletter of the Squamish Five, eco-feminist anarcho-punk guerillas, including Gerry Hannah of the Subhumans

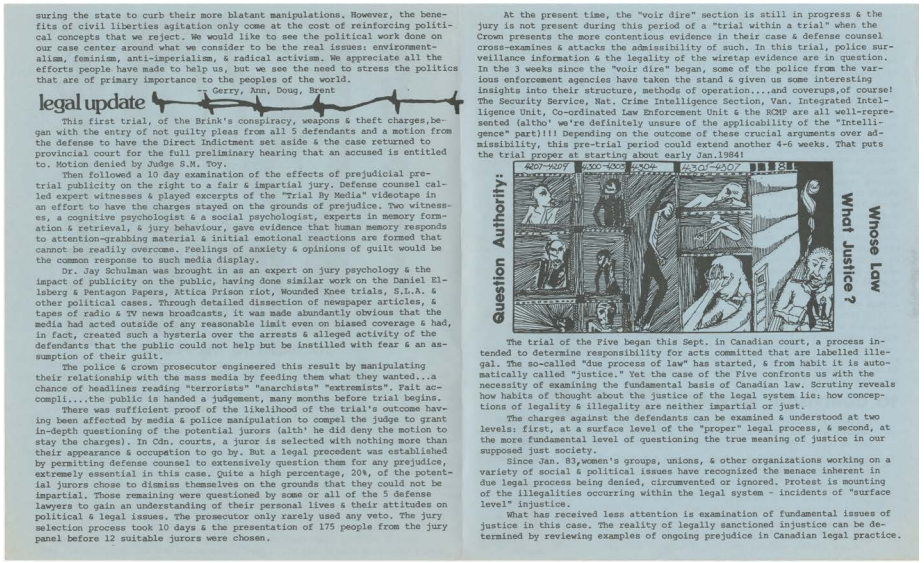
11. Newsletter of the Free the Five Defense Group [Full Run]

Vancouver: Free The Vancouver Five Defense Group, 1983. Ten issues. Xeroxes. Perfect bound and bifolia. 7 x 8 1/2 in. All very good.

A rare complete run of the newsletter published by the Free the Vancouver Five Defense Group, in support of the eco-feminist guerilla group that included Gerry Hannah of the celebrated hardcore band, the Subhumans -- documenting the fundraising and outreach efforts in the group's defense, including shows by Sonic Youth, the Dead Kennedys, and Adrenalin O.D.

Widely known as the Vancouver Five, or the Squamish Five, the group of eco-feminist urban guerillas called themselves "Direct Action." The five members were arrested and charged for alleged high-profile acts of bombing and property destruction. Led by anarcho-feminist Ann Hansen and emerging from the Vancouver punk scene, Direct Action included Julie Belmas, Doug Stewart, Brent Taylor, and Gerry Hannah. Their resume of property destruction and direct action is short and explosive: first, they vandalized the offices of the Ministry of Environment of British Columbia; a month later they stole a large cache of dynamite belonging to the Department of Highways and used it to blow up an electric hydro station in Vancouver; their next action involved another stolen truck full of dynamite, which they placed outside a factory of American weapons manufacturer Litton Industries in Toronto. The factory exploded into tar, dust, and smoke, and a nationwide police search began.

Before they were apprehended, Direct Action joined a large militant organization, the Wimmin's Fire Brigade, and firebombed three franchises of Red Hot Video, a pornography store that distributed violent pornography, allegedly including child, rape, and snuff porn. When the Five were finally caught nearly a year after their bombing campaign began, they were each handed lengthy prison sentences following a highly publicized trial.



suring the state to curb their more blatant manipulations. However, the benefits of civil liberties agitation only come at the cost of reinforcing political concepts that we reject. We would like to see the political work done on our case center around what we consider to be the real issues: environmentalism, feminism, anti-imperialism, & radical activism. We appreciate all the efforts people have made to help us, but we see the need to stress the politics that are of primary importance to the peoples of the world.

— Gerry, Ann, Doug, Brent

legal update

This first trial, of the Brink's conspiracy, weapons & theft charges,began with the entry of not guilty pleas from all 5 defendants and a motion from the defense to have the Direct Indictment set aside & the case returned to provincial court for the full preliminary hearing that an accused is entitled to. Motion denied by Judge S.M. Toy.

Then followed a 10 day examination of the effects of prejudicial pretrial publicity on the right to a fair & impartial jury. Defense counsel called expert witnesses & played excerpts of the "Trial By Media" videotape in an effort to have the charges stayed on the grounds of prejudice. Two witnesses, a cognitive psychologist & a social psychologist, experts in memory formation & retrieval, & jury behaviour, gave evidence that human memory responds to attention-grabbing material & initial emotional reactions are formed that cannot be readily overcome. Feelings of anxiety & opinions of guilt would be the common response to such media display.

Dr. Jay Schulman was brought in as an expert on jury psychology & the impact of publicity on the public, having done similar work on the Daniel Elsberg & Pentagon Papers, Attica Prison riot, Wounded Knee trials, S.L.A. & other political cases. Through detailed dissection of newspaper articles, & tapes of radio & TV news broadcasts, it was made abundantly obvious that the media had acted outside of any reasonable limit even on biased coverage & had, in fact, created such a hysteria over the arrests & alleged activity of the defendants that the public could not help but be instilled with fear & an assumption of their guilt.

The police & crown prosecutor engineered this result by manipulating their relationship with the mass media by feeding them what they wanted...a chance of headlines reading "terrorists" "anarchists" "extremists". Fait accompli....the public is handed a judgement, many months before trial begins.

There was sufficient proof of the likelihood of the trial's outcome having been affected by media & police manipulation to compel the judge to grant in-depth questioning of the potential jurors (alth' he did deny the motion to stay the charges). In Cdn. courts, a juror is selected with nothing more than their appearance & occupation to go by. But a legal precedent was established by permitting defense counsel to extensively question them for any prejudice, extremely essential in this case. Quite a high percentage, 20%, of the potential jurors chose to dismiss themselves on the grounds that they could not be impartial. Those remaining were questioned by some or all of the 5 defense lawyers to gain an understanding of their personal lives & their attitudes on political & legal issues. The prosecutor only rarely used any veto. The jury selection process took 10 days & the presentation of 175 people from the jury panel before 12 suitable jurors were chosen.

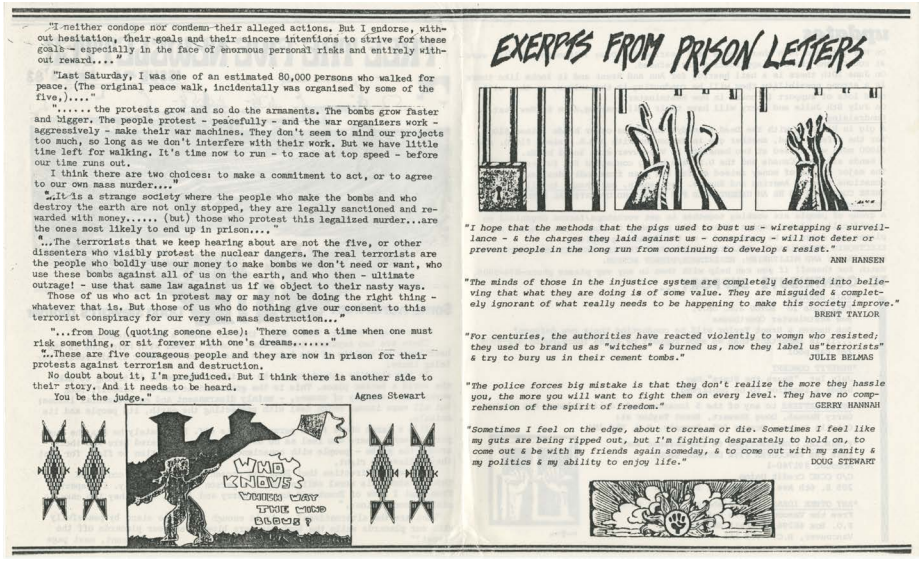
At the present time, the "voir dire" section is still in progress & the jury is not present during this period of a "trial within a trial" when the Crown presents the more contentious evidence in their case & defense counsel cross-examines & attacks the admissibility of such. In this trial, police surveillance information & the legality of the wiretap evidence are in question. In the 3 weeks since the "voir dire" began, some of the police from the various enforcement agencies have taken the stand & given us some interesting insights into their structure, methods of operation....and coverups,of course! The Security Service, Nat. Crime Intelligence Section, Van. Integrated Intelligence Unit, Co-ordinated Law Enforcement Unit & the RCMP are all well-represented (altho' we're definitely unsure of the applicability of the "intelligence" part)!!! Depending on the outcome of these crucial arguments over admissibility, this pre-trial period could extend another 4-6 weeks. That puts the trial proper at starting about early Jan.1984!

The trial of the Five began this Sept. in Canadian court, a process intended to determine responsibility for acts committed that are labelled illegal. The so-called "due process of law" has started, & from habit it is automatically called "justice." Yet the case of the Five confronts us with the necessity of examining the fundamental basis of Canadian law. Scrutiny reveals how habits of thought about the justice of the legal system lie: how conceptions of legality & illegality are neither impartial or just.

The charges against the defendants can be examined & understood at two levels: first, at a surface level of the "proper" legal process, & second, at the more fundamental level of questioning the true meaning of justice in our supposed just society.

Since Jan. 83,women's groups, unions, & other organizations working on a variety of social & political issues have recognized the menace inherent in due legal process being denied, circumvented or ignored. Protest is mounting of the illegalities occurring within the legal system - incidents of "surface level" injustice.

What has received less attention is examination of fundamental issues of justice in this case. The reality of legally sanctioned injustice can be determined by reviewing examples of ongoing prejudice in Canadian legal practice.



"I neither condone nor condemn their alleged actions. But I endorse, without hesitation, their goals and their sincere intentions to strive for these goals - especially in the face of enormous personal risks and entirely without reward...."

"Last Saturday, I was one of an estimated 80,000 persons who walked for peace. (The original peace walk, incidentally was organised by some of the five,)...."

"..... the protests grow and so do the armaments. The bombs grow faster and bigger. The people protest - peacefully - and the war organizers work - aggressively - make their war machines. They don't seem to mind our projects too much, so long as we don't interfere with their work. But we have little time left for walking. It's time now to run - to race at top speed - before our time runs out.

I think there are two choices: to make a commitment to act, or to agree to our own mass murder..."

"..It is a strange society where the people who make the bombs and who destroy the earth are not only stopped, they are legally sanctioned and rewarded with money..... (but) those who protest this legalized murder...are the ones most likely to end up in prison...."

"...The terrorists that we keep hearing about are not the five, or other dissenters who visibly protest the nuclear dangers. The real terrorists are the people who boldly use our money to make bombs we don't need or want, who use these bombs against all of us on the earth, and who then - ultimate outrage! - use that same law against us if we object to their nasty ways.

Those of us who act in protest may or may not be doing the right thing - whatever that is. But those of us who do nothing give our consent to this terrorist conspiracy for our very own mass destruction..."

"...from Doug (quoting someone else): "There comes a time when one must risk something, or sit forever with one's dreams....."

"..These are five courageous people and they are now in prison for their protests against terrorism and destruction.

No doubt about it, I'm prejudiced. But I think there is another side to their story. And it needs to be heard.

You be the judge."

Agnes Stewart

EXERPTS FROM PRISON LETTERS

"I hope that the methods that the pigs used to bust us - wiretapping & surveillance - & the charges they laid against us - conspiracy - will not deter or prevent people in the long run from continuing to develop & resist."

ANN HANSEN

"The minds of those in the injustice system are completely deformed into believing that what they are doing is of some value. They are misguided & completely ignorant of what really needs to be happening to make this society improve."

BRENT TAYLOR

"For centuries, the authorities have reacted violently to womyn who resisted; they used to brand us as "witches" & burned us, now they label us"terrorists" & try to bury us in their cement tombs."

JULIE BELMAS

"The police forces big mistake is that they don't realize the more they hassle you, the more you will want to fight them on every level. They have no comprehension of the spirit of freedom."

GERRY HANNAH

"Sometimes I feel on the edge, about to scream or die. Sometimes I feel like my guts are being ripped out, but I'm fighting desparately to hold on, to come out & be with my friends again someday, & to come out with my sanity & my politics & my ability to enjoy life."

DOUG STEWART

The group's deep connections in the hardcore underground helped the case become a cause célèbre in the international punk scene: D.O.A. released a pair of benefit singles, Right to Be Wild and Burn It Down, for the arrested members, and bands such as Sonic Youth, the Dead Kennedys, and Adrenalin O.D., among others, played benefit shows to raise funds for their legal aid, as documented in the newsletters.

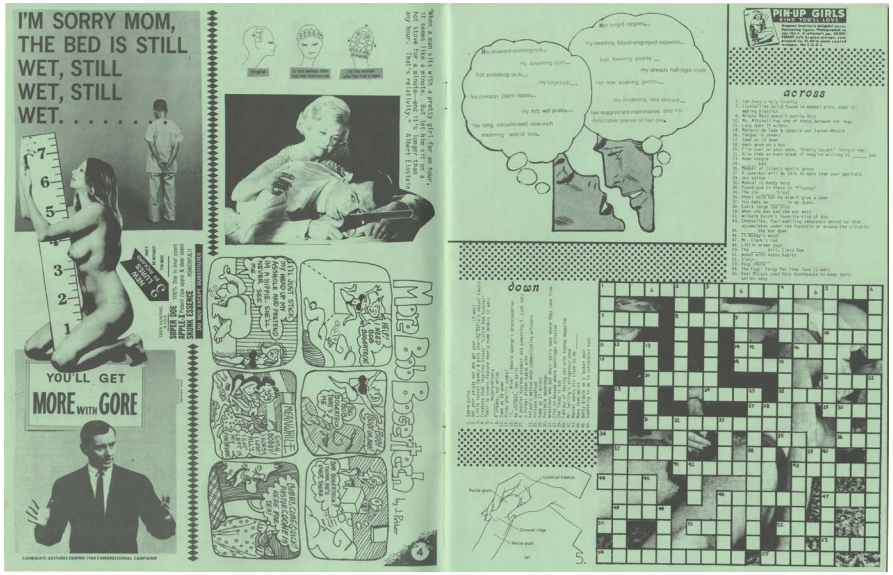
The scarce bifolium newsletter, distributed in the anarchist, punk, and environmentalist communities, and gathered here in a rare complete run, traces the Squamish Five's arrest, developments of their highly publicized trial, and the police-and-media harassment and civil right violations inflicted on supporters of the Vancouver Five and broader community members; they also publicize the rallies, protests, and benefit shows that were organized in support of the Five, including a concert by the Dead Kennedys in Victoria.

"If they (press) want to talk about terrorism, tell them we're not into terrorism, that's what the pigstate is into. So, if they want to talk about that, they can go talk to the pigstate."

"More than the forests & more than my freedom, I miss my friends."

$1250





12. Smegma the magazine #3 [with] sticker sheet [Ray Johnson, Gracie Mansion, Tuli Kupferberg, Buster Cleveland, John Evans, Peter Astrom]

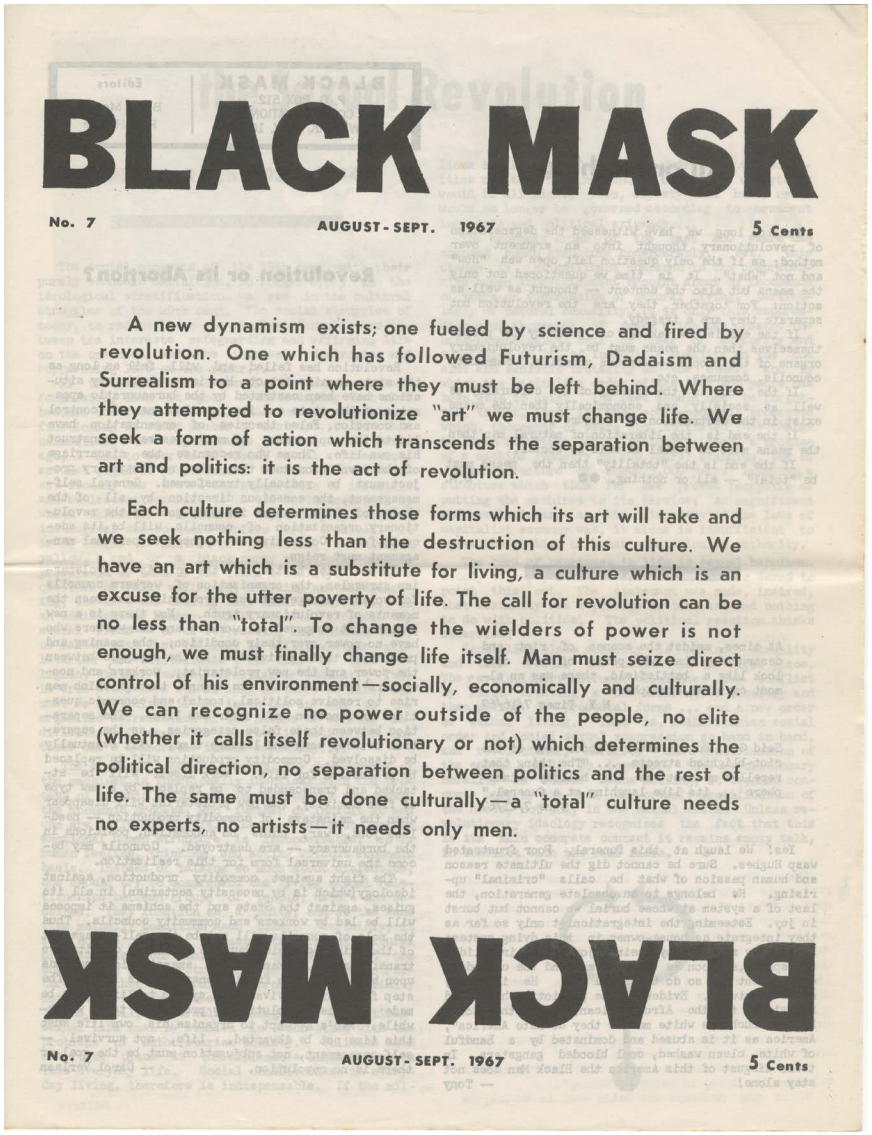
New York: Smegmania Productions, 1979. Magazine and sticker sheet, both offset-printed and 8 1/2 x 11 in. Magazine: saddle stapled. 27pp. Very good; sticker sheet partially used.

A scarce issue the early queer artists zine, Smegma. The zine published only four issues from 1978 to 1981, and pre-figured the photocopy montage aesthetics of later punk, post-punk, and no-wave aesthetics, while acknowledging its own historical antecedents in Dada and Futurism.

This issue features the work of Ray Johnson, Gracie Mansion (then Joanne Mayhew-Young), Tuli Kupferberg, Buster Cleveland, John Evans, Peter Astrom, and others. The magazine is an extraordinary window into an overlooked avant-garde movement from lower Manhattan that bridged punk aesthetics with the international mail art scene, and, more striking yet, with a hilarious approach to queer sexuality. It is a striking precursor to the politicized gay aesthetics of the East Village art scene of the 1980s.

This example includes a rare Smegma magazine sticker sheet, partially used, missing eight of thirty three stickers.

$350



BLACK MASK

No. 7 AUGUST - SEPT. 1967 5 Cents

A new dynamism exists; one fueled by science and fired by revolution. One which has followed Futurism, Dadaism and Surrealism to a point where they must be left behind. Where they attempted to revolutionize "art" we must change life. We seek a form of action which transcends the separation between art and politics: it is the act of revolution.

Each culture determines those forms which its art will take and we seek nothing less than the destruction of this culture. We have an art which is a substitute for living, a culture which is an excuse for the utter poverty of life. The call for revolution can be no less than "total". To change the wielders of power is not enough, we must finally change life itself. Man must seize direct control of his environment—socially, economically and culturally. We can recognize no power outside of the people, no elite (whether it calls itself revolutionary or not) which determines the political direction, no separation between politics and the rest of life. The same must be done culturally—a "total" culture needs no experts, no artists—it needs only men.

BLACK MASK

No. 7 AUGUST - SEPT. 1967 5 Cents

13. Black Mask, No. 7

New York: Black Mask, 1967. Offset tabloid; single sheet folded to form [4] pp. 10 x 13 in. Very good, with discoloration to bottom margin.

The seventh issue of the short-lived broadside published by Ben Morea, Osha Neumann, Dan Georgakas, Ron Hahne and others, and distributed on the streets of the Lower East Side in the late 1960s.

Black Mask and their succesor group, the Up Against the Wall Motherfuckers (U.A.W.M.F.), ran free stores and crash pads around the L.E.S., occasionally provided security for the Black Panthers, and engaged in a number of high-profile actions including shutting down the Museum of Modern Art, gathering trash from the Lower East Side and dumping it in front of Lincoln Center during the 1968 Garbage Strike, and cutting the fence at Woodstock. Around the time this issue was released in January 1968, they shot blanks at poet Kenneth Koch, who fainted; audience members reportedly initially thought he had actually been murdered.

The group would dissolve the following year and Morea would go into hiding for several decades, engaging in organizing and activist work somewhere in the Southwest before reemerging in the 21st Century.

$250



BLACK MASK

No. 8 OCT. - NOV. 1967 5 Cents

The New Proletariat

The full measure of the black revolt has been only glimpsed in the July days of Newark and Detroit -- a prelude. The revolution looms ahead and the problems are great: theory, organization, tactics, all must be exposed in the glare of the burning ghettoes -- not to explain, but to add fuel, to add a coherence which can bring our objective -- Revolution -- closer.

BLACK MASK

Theory must become a weapon with which we attempt to understand what has happened and affect what will happen. There can be no easy formula no "you do it and we will support you" poses, no substitutes for real thought and action. It is time we examined those frozen concepts of past revolutions -- not to replace them with new "rules" but to find what is worthless and

(cont.)

BLACK MASK

14. Black Mask, No. 8

New York: Black Mask, 1967. 10 x 13 in. Offset tabloid; single sheet folded to form [4] pp. Very good.

The eighth issue of the short-lived broadside published by Ben Morea, Osha Neumann, Dan Georgakas, Ron Hahne and others, and distributed on the streets of the Lower East Side in the late 1960s.

$250



BLACK MASK

No. 10 APRIL MAY 5 Cents

Berlin Dada

"EVERYONE CAN BE A DADAIST"

In Berlin 1918 Huelsenbeck broke with Zurich and Paris Dada. As a dynamic revolt, Dada could not be categorically bound, least of all to the category of abstract art into which Tzara had led it.

Zurich and Paris introduced the tradition of fashionable nihilistic non-art. Berlin Dada, placed on a revolutionary basis, transcended non-art in a totally undifferentiated attack. Every form of revolutionary subversion was encouraged: hysteria, madness, abuse, black humor etc. It was a series of immediately comprehensible activities within the reach of everyone, ranging from spontaneous nonsensical gestures to photomontages, which like the crossed eyed portrait of Beethoven are in the most obvious bad taste. Berlin Dada at its best recognized the self-defeating function of an art which appealed to freedom locked in a formal prison: for art purifies, through catharsis, what should be seized directly-- life. An alienated seriousness can only respond to the esthetics of detached observation. Intuitively, Berlin Dada was alive to the death of all art as expression sublimated into painting, music, theater, writing, poetry, film etc. All sacrosanct activities were magnificently negated and real life recognized and affirmed.

Like early Surrealism, although on a more direct, day to day level, Berlin Dada caught the scent of apocalypse-- the end of all those thousands of years of unculture-- repressed with genius-- the end of history-- the assassination of fixed time-- the end of anxiety-- the third great turning point in the world:

first: an event in geological history
second: the beginning of civilization
third: the highest point of civilization(return from alienation)

Heraclitus: "Homer should be turned out of the ranks & flogged"
Huelsenbeck: "What is German culture? (Answer: SHIT)"
Pythagoras: "beans are the cause of all revolutions"
Huelsenbeck: "Riots in the vegetable market"
Surrealists and Shamans become inseperable.

THE ABSOLUTE REFUSAL & THE GREAT WORLD REVOLUTION

Beyond this is the dawn of a paradise of delight: where our passions spring live in a disruption of our homes, food, tempests, motorways; the point at which Marinetti's "the earth our sky, the stars our pavements", and Rimbaud's "feed hungers on meadows of sound" meet. (continued inside)

BLACK

Lasime Tushinde Mbilashaka

H. RAP BROWN FROM PRISON

Parish Prison
New Orleans, La.
2/21/68

Being a man is the continuing battle of one's life and one loses a bit of manhood with every stale compromise to the authority of any power in which one does not believe.
No slave should die a natural death. There is a point where caution ends and cowardice begins.
For everyday I am imprisoned I will refuse both food and water. My hunger is for the Liberation of my people. My thirst is for the ending of oppression.
I am a political prisoner, jailed for my belief that Black People must be free. The Government has taken a position true to its fascist nature: Those who we cannot convert, we must silence. This government has become the enemy of Mankind.
Death can no longer alter our path to Freedom. For our people, Death has been the only known exit from slavery and oppression. We must open others. (continued inside)

15. Black Mask, No. 10

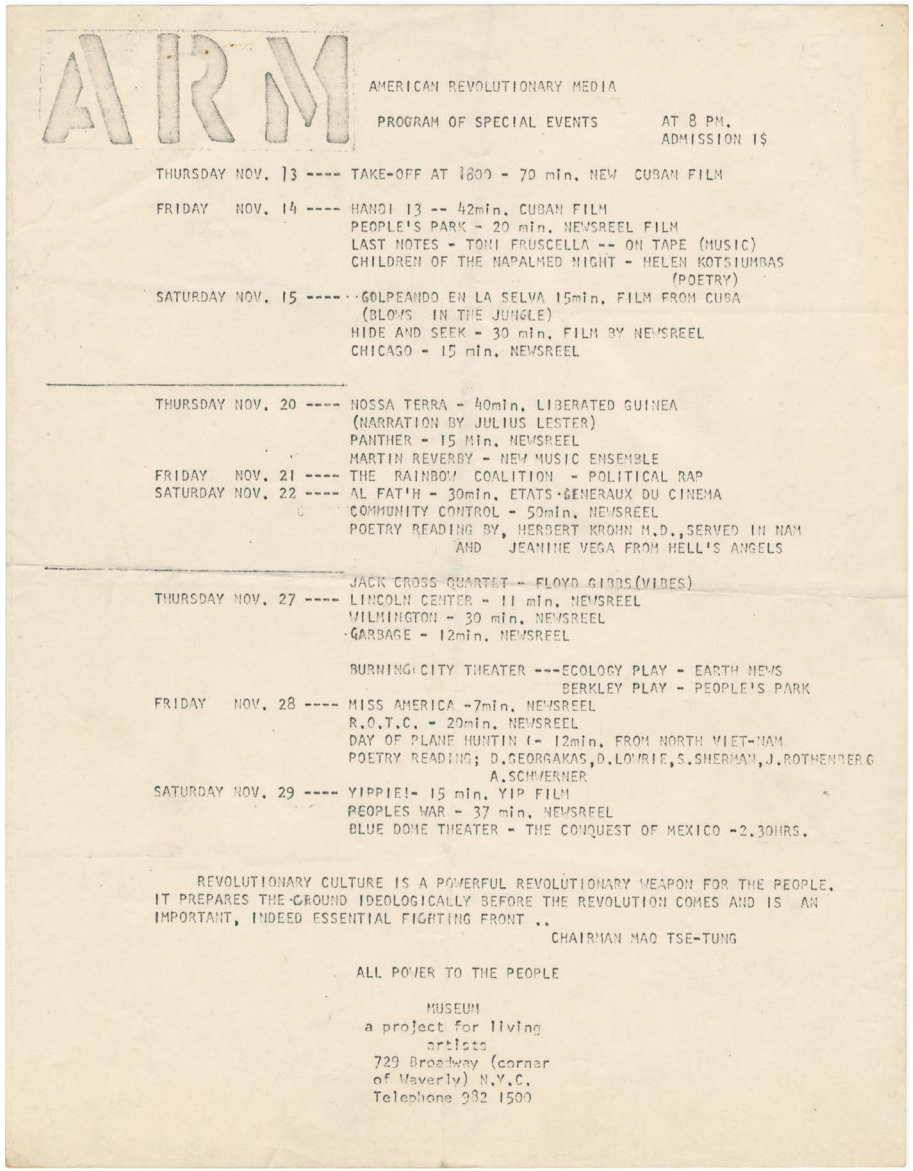
New York: Black Mask, [1968]. Offset tabloid; single sheet folded to form [4] pp. 10 x 13 in. Very good.

The scarce final issue of the short-lived radical newspaper published by Ben Morea, Dan Georgakas, Ron Hahne and others, and distributed on the streets of the Lower East Side in the late 1960s.

This issue reports on Berlin Dada, prints a letter from prison by H. Rap Brown, and prints an essay by a Black Mask member entitled "Revolution As Being."

"The garbage heap affectionately called America by some, is disintegrating into its component piles of crap."

$300



ARM

AMERICAN REVOLUTIONARY MEDIA

PROGRAM OF SPECIAL EVENTS AT 8 PM.
ADMISSION 1$

THURSDAY NOV. 13 ---- TAKE-OFF AT 1800 - 70 min. NEW CUBAN FILM

FRIDAY NOV. 14 ---- HANOI 13 -- 42min. CUBAN FILM
PEOPLE'S PARK - 20 min. NEWSREEL FILM
LAST NOTES - TONI FRUSCELLA -- ON TAPE (MUSIC)
CHILDREN OF THE NAPALMED NIGHT - HELEN KOTSIUMBAS
(POETRY)

SATURDAY NOV. 15 ---- GOLPEANDO EN LA SELVA 15min. FILM FROM CUBA
(BLOWS IN THE JUNGLE)
HIDE AND SEEK - 30 min. FILM BY NEWSREEL
CHICAGO - 15 min. NEWSREEL

THURSDAY NOV. 20 ---- NOSSA TERRA - 40min. LIBERATED GUINEA
(NARRATION BY JULIUS LESTER)
PANTHER - 15 Min. NEWSREEL
MARTIN REVERBY - NEW MUSIC ENSEMBLE

FRIDAY NOV. 21 ---- THE RAINBOW COALITION - POLITICAL RAP

SATURDAY NOV. 22 ---- AL FAT'H - 30min. ETATS-GENERAUX DU CINEMA
COMMUNITY CONTROL - 50min. NEWSREEL
POETRY READING BY, HERBERT KROHN M.D.,SERVED IN NAM
AND JEANINE VEGA FROM HELL'S ANGELS

JACK CROSS QUARTET - FLOYD GIBBS(VIBES)

THURSDAY NOV. 27 ---- LINCOLN CENTER - 11 min. NEWSREEL
WILMINGTON - 30 min. NEWSREEL
GARBAGE - 12min. NEWSREEL

BURNING CITY THEATER ---ECOLOGY PLAY - EARTH NEWS
BERKLEY PLAY - PEOPLE'S PARK

FRIDAY NOV. 28 ---- MISS AMERICA -7min. NEWSREEL
R.O.T.C. - 20min. NEWSREEL
DAY OF PLANE HUNTIN (- 12min. FROM NORTH VIET-NAM
POETRY READING; D.GEORGAKAS,D.LOURIE,S.SHERMAN,J.ROTHENBERG
A.SCHWERNER

SATURDAY NOV. 29 ---- YIPPIE!- 15 min. YIP FILM
PEOPLES WAR - 37 min. NEWSREEL
BLUE DOME THEATER - THE CONQUEST OF MEXICO -2.30HRS.

REVOLUTIONARY CULTURE IS A POWERFUL REVOLUTIONARY WEAPON FOR THE PEOPLE. IT PREPARES THE GROUND IDEOLOGICALLY BEFORE THE REVOLUTION COMES AND IS AN IMPORTANT, INDEED ESSENTIAL FIGHTING FRONT ..
CHAIRMAN MAO TSE-TUNG

ALL POWER TO THE PEOPLE

MUSEUM
a project for living artists
729 Broadway (corner of Waverly) N.Y.C.
Telephone 982 1500

16. American Revolutionary Media: Program of Special Events [Third World Newsreel, Rainbow Coalition]

New York: ARM, [1969]. Mimeograph. 8 1/2 x 11 in. Very good, with light discoloration near the top left corner.

Flyer promoting American Revolutionary Media's (ARM) program of special events for their month-long exhibition at Museum in New York.

The special events mostly consisted of screenings of films and newsreels, a portion of which were sourced from Cuba, Liberated Guinea, and North Vietnam, another portion from the Third World Newsreel and Etats Generaux du Cinema, radical filmmaking collectives founded in 1968 that turned the camera back on revolutionary situations in the United States and France, respectively.

Other special events included poetry readings, free jazz concerts, a performance by the Rainbow Coalition, and and plays by companies such as Burning City Theater and Blue Dome Theater, on topics such as the People's Park in Berkeley and the Conquest of Mexico. Most notably, the calendar also advertises a "political rap" from The Rainbow Coalition, just founded in the same year by Fred Hampton.

American Revolutionary Media (ARM) was a radical underground alternative journalism, guerrilla theater, and counter-culture film collective that operated mostly in Ann Arbor, Michigan, during the late 1960s and early 1970s. One of the group's leads George De Pue had a long-time enmity with John Sinclair, of the White Panther Party, a neighboring radical group that overlapped in interests with ARM.

$250



17. Write On Women: A Tribute To Women Scriptwriters [5th Ave. Cinema]

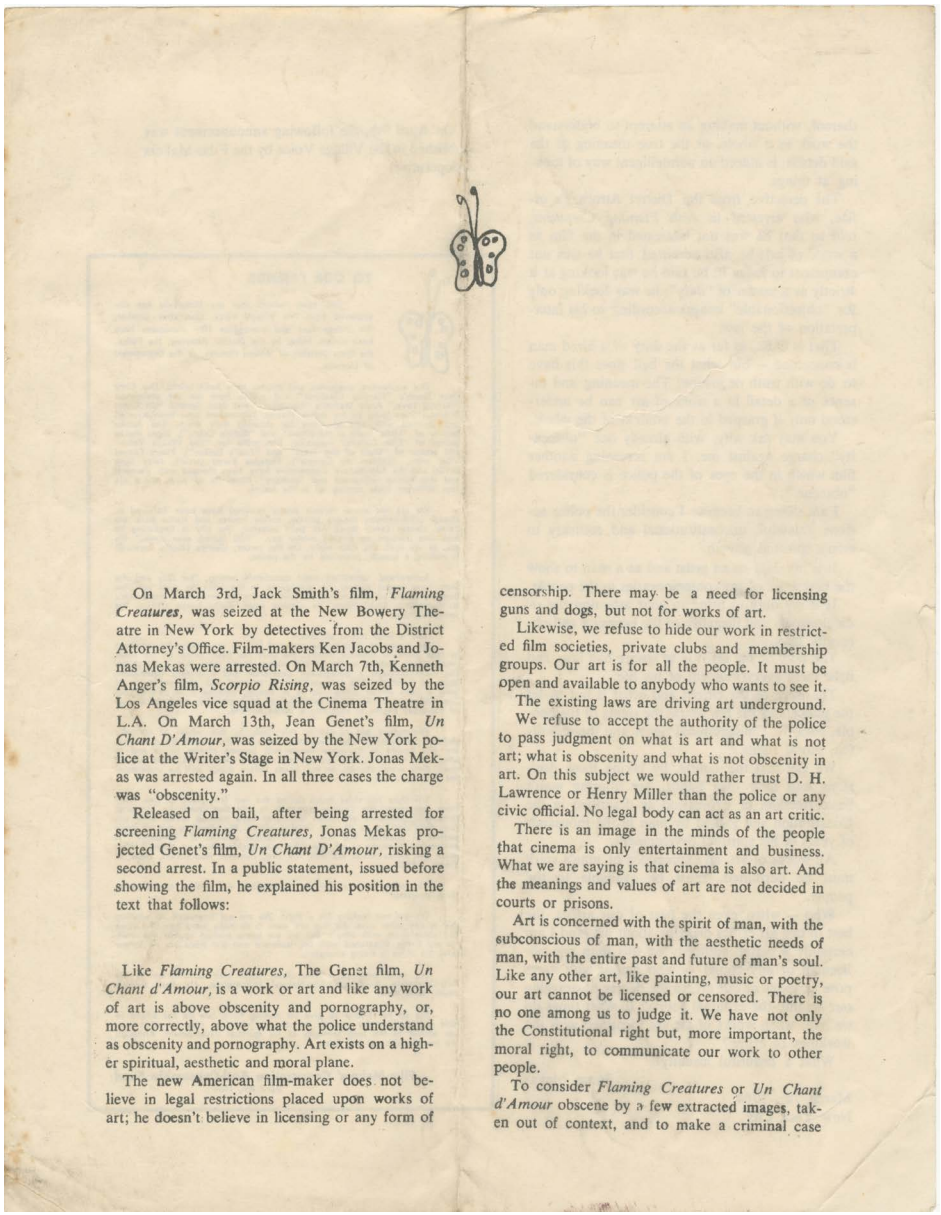
New York: 5th Ave. Cinema, 1975. Offset. Bifolia. 8 1/2 x 11 in, folding out to 11 x 17 in. Very good.

Program for a feminist film festival screening movies written by women, co-sponsored by the Women's Interart Center and the Human Relations Work-Study Center at the New School.

The festival would feature films written by Thea Von Harbou, Marguerite Duras, Penelope Gilliatt, Helen Deutsch, Anita Loos, and many others; with many of the writers and stars of the films in attendance themselves for the presentation.

A superb record of the 1970s feminist film movement.

$250



On March 3rd, Jack Smith's film, *Flaming Creatures*, was seized at the New Bowery Theatre in New York by detectives from the District Attorney's Office. Film-makers Ken Jacobs and Jonas Mekas were arrested. On March 7th, Kenneth Anger's film, *Scorpio Rising*, was seized by the Los Angeles vice squad at the Cinema Theatre in L.A. On March 13th, Jean Genet's film, *Un Chant D'Amour*, was seized by the New York police at the Writer's Stage in New York. Jonas Mekas was arrested again. In all three cases the charge was "obscenity."

Released on bail, after being arrested for screening *Flaming Creatures*, Jonas Mekas projected Genet's film, *Un Chant D'Amour*, risking a second arrest. In a public statement, issued before showing the film, he explained his position in the text that follows:

Like *Flaming Creatures*, The Genet film, *Un Chant d'Amour*, is a work or art and like any work of art is above obscenity and pornography, or, more correctly, above what the police understand as obscenity and pornography. Art exists on a higher spiritual, aesthetic and moral plane.

The new American film-maker does not believe in legal restrictions placed upon works of art; he doesn't believe in licensing or any form of censorship. There may be a need for licensing guns and dogs, but not for works of art.

Likewise, we refuse to hide our work in restricted film societies, private clubs and membership groups. Our art is for all the people. It must be open and available to anybody who wants to see it.

The existing laws are driving art underground.

We refuse to accept the authority of the police to pass judgment on what is art and what is not art; what is obscenity and what is not obscenity in art. On this subject we would rather trust D. H. Lawrence or Henry Miller than the police or any civic official. No legal body can act as an art critic.

There is an image in the minds of the people that cinema is only entertainment and business. What we are saying is that cinema is also art. And the meanings and values of art are not decided in courts or prisons.

Art is concerned with the spirit of man, with the subconscious of man, with the aesthetic needs of man, with the entire past and future of man's soul. Like any other art, like painting, music or poetry, our art cannot be licensed or censored. There is no one among us to judge it. We have not only the Constitutional right but, more important, the moral right, to communicate our work to other people.

To consider *Flaming Creatures* or *Un Chant d'Amour* obscene by a few extracted images, taken out of context, and to make a criminal case

18. Jonas Mekas' anti-censorship statement following his first arrest for the screening of Flaming Creatures

[New York]: Film-Maker's Cooperative, 1964. Mimeograph. 8 1/2 x 11 in. Very good, with some edgewear and line from folding.

Jonas Mekas' statement after his first arrest for the screening of Jack Smith's seminal queer film Flaming Creatures on March 3rd, 1964, produced by the Film-Makers' Cooperative and likely distributed at screenings and anti-censorship protests.

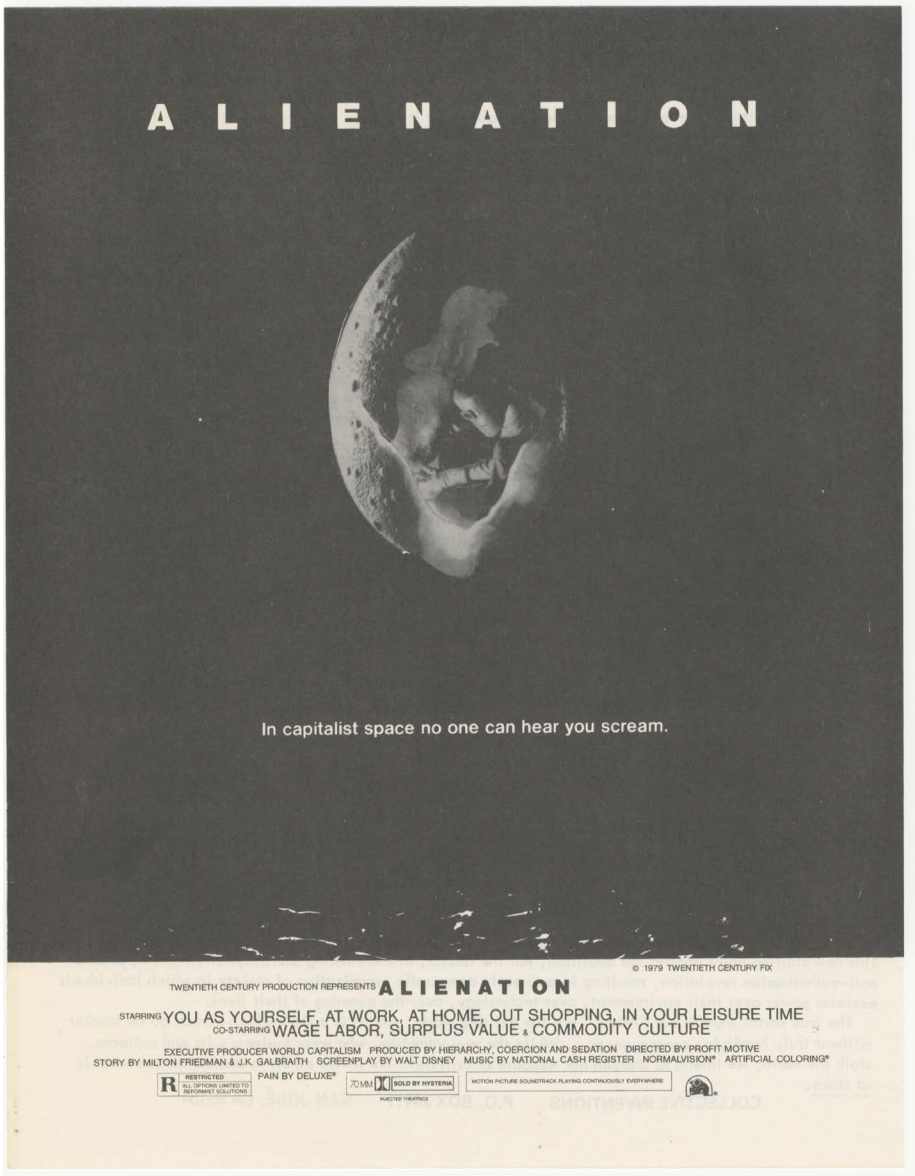
Mekas wrote his address shortly before the Coop's March 13th screening of Flaming Creatures -- just ten days after his first arrest -- this time paired with Jean Genet's short film Un Chant D'Amour, an explicit portrayal of a love affair between male prisoners and a prison guard at a French prison. Genet's film is notorious for its relaxed depiction of homosexual love, sadomasochistic desire, and full frontal nudity. The screening was again raided by the police, and Mekas was arrested a second time.

Mekas' text, reproduced alongside an ad by the Film-Makers' Cooperative Anti-Censorship Fund, argues that works of art are of a different kind or order than pornography, and thus should not be legally prosecuted as such.

"In what times do we live, when works of art are identified with the workings of a crime? What a beautiful insanity!"

Not located on OCLC as of November 2026.

$350



19. Alienation [post-Situationist detournement]

San Jose: Collective Inventions, 1979. Offset. 8 1/2 x 11 in. Very good.

Post-Situationist flier detourning the original Alien film poster from that same year, created by the group Collective Inventions.

Given a supposed copyright of "1979 Twentieth Century Fix," the flier bills for the stars of the movie the classical Marxist concepts such as Wage Labor, Surplus Value, and the Alienated Self. The reverse side of the flyer contains a scathing review of the actual movie, Alien; the authors also invite readers to respond to their analysis.

The flyer was reprinted and modified twenty years later for the Seattle anti-globalization protests by placing the legend "Smash The WTO [World Trade Organization]" on the front cover. In this latter incarnation it received wide distribution in the Pacific Northwest and became one of the most visible graphics of the era's protest movement.

A striking post-situ flier with a lasting influence in American anti-capitalist struggles.

"In capitalist space no one can hear you scream"

$100



Original 1990s holiday card from the Animal Liberation Front

20. Animal Liberation Front
[holiday card]

San Bernardino: Animal Liberation Front, [ca. 1990s].

A holiday card, likely produced in the 1990s, to raise funds for the "Animal Liberation Front Support Group of America." Very little record of this group exists, though we have located mention in the Animal Rights Network (ARN) archive at North Carolina State, which dates the group to 1990. The early 1990s were a particularly active period for the group before the "Green Scare" and the allocation of state resources in post 9/11 America to target left-wing "domestic terrorists" such as the Animal Liberation Front and Earth Liberation Front.

"Peace & Liberation"

$75



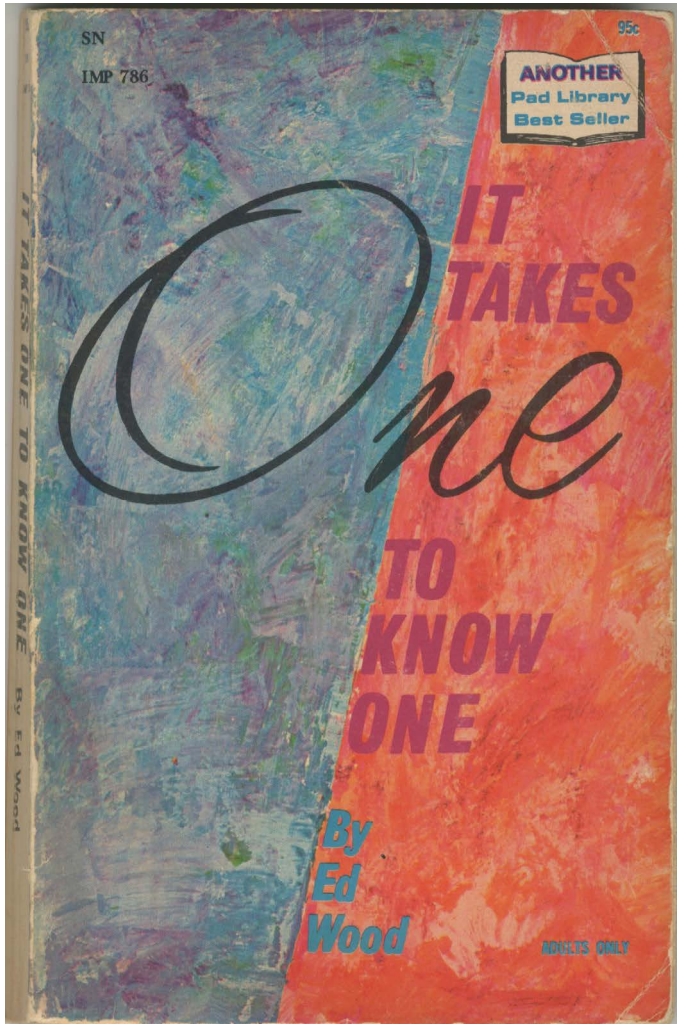
21. [Zephyrus Image] ¡Alta Libre!

Healdsburg: Zephyrus Image, nd. 3 1/4 x 9 ¾ in. broadside, linocut on crack and peel sticker paper. Very good; some edgewear and minor soiling, though still a strong and bright very good example, with backing fully intact.

An oversized sticker by the radical printers, Zephryus Image, and their contribution to the California water wars, inspired by the Digger's proposal to divide California into bioregions, and thus have northern California secede from Southern California.

Zephyrus Image, active throughout the 1970s in Northern California, was a radical print shop and press founded by social worker and master printer Holbrook Teter and linocut expert Michael Myers. They created a series of subversive, anarchic fliers and broadsides lampooning conservative politicians and pushing for radical utopianism. The printers worked with contributors such as Ed Dorn, Tom Raworth, Robert Creely, Joanne Kyger, Fielding Dawson, Robert Bly, Lucia Berlin, Gary Snyder, Stan Brakhage and William T. Wiley–and even published an early poetry broadside by the band Devo, one year after they formed, as part of a portfolio printed to commemorate those who died at the hands of National Guardsmen during the Kent State massacre.

$250



Scarce late-career erotica by Plan 9 From Outer Space director Ed Wood

22. It Takes One to Know One

Ed Wood. Agoura, CA: Pad Library, 1967. Offset. Perfect bound. 191pp. First edition. Very good, with very light discoloration to exteriors and spine, and light bumping to corners of wraps; else, remarkably clean copy.

A rare adult novel written by filmmaker and writer Ed Wood, most well-known for directing the cult classic Plan 9 From Outer Space - this title concerned with Wood's late life pulpy fetishes for cross-dressing, violence, transvestites, and gender deviation in large cities.

In his heartfelt Author's Note, Wood writes that "we must all realize that deviation does exist in lesser or heavier degrees according to the population of any given city," and that though "the restrictions in dress" are weakening "with the enlightenment of society to the many problems and desires of these citizens [...] so many cry out for their release. A release which must come sooner or later." This plea for queer liberation came two years before the Stonewall Riots of 1969.

Ed Wood was an American screenwriter, director, producer, actor, author, and editor. In the 1950s, Wood made a number of cheap genre films, now enjoyed for their technical errors, unsophisticated special effects, large amounts of ill-fitting stock footage, idiosyncratic dialogue, eccentric casts, and outlandish plot elements, although his flair for showmanship gave his projects at least a modicum of critical success. As his studio access waned in his later years, toward the end of his life, Wood made pornographic movies and wrote pulp crime, horror, and sex novels. His infamy began two years after his death, when he was awarded a Golden Turkey Award as Worst Director of All Time. The campiness, over-the-top writing, distracting costuming and set design, and consistent errors of his work has earned Wood and his films a considerable cult following.

OCLC lists only four holdings as of November 2026.

$450



23. Caught Looking: Feminism, Pornography and Censorship

Kate Ellis, Barbara O'Dair and Abby Tallmer, eds. New York: Caught Looking, Inc., 1986. Offset. Saddle-stapled in wraps. 8 1/2 x 11 in. 96pp. Very good.

The scarce first edition of this heavily-illustrated feminist critical history of pornography and censorship, citing or reproducing the work of Judith Butler, Annie Sprinkle, Louise Bourgeois, and others.

"In this collection, feminist writings on issues of pornography, censorship, and sexuality are paralleled by sexually explicit imagery dating from the 1890s to the present. The women who created Caught Looking chose these images to surprise, excite, and delight. Together, these images and texts respond directly to conservative efforts at censorship."

$125



24. We Used To Be Friends But Now We're Just Lovers [handmade artist's postcard]

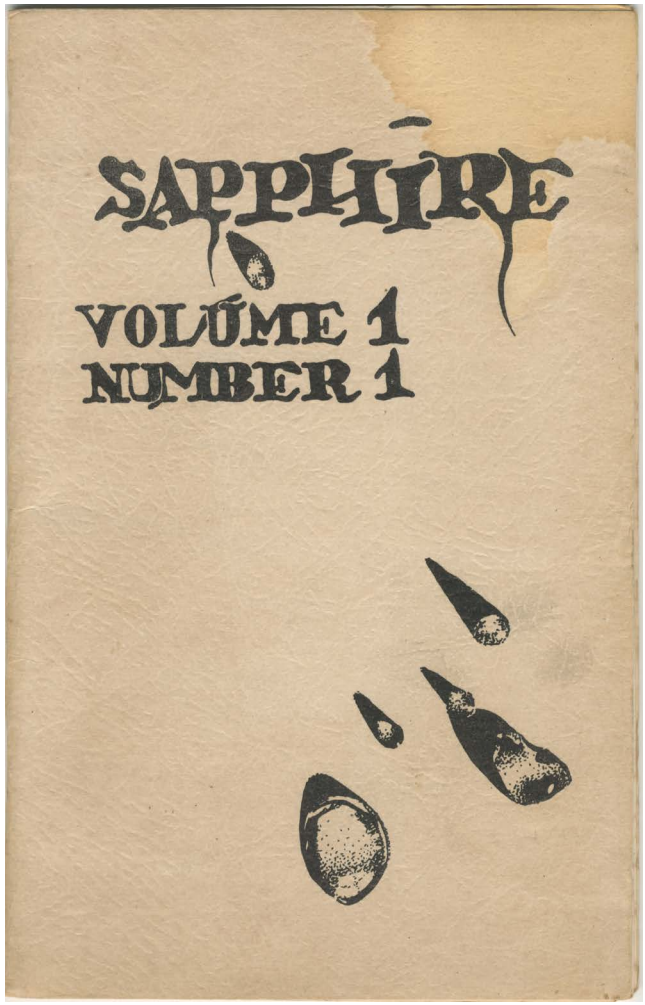
Chocolate Waters

[New York]: Chocolate Waters, 1984. Stamped and hand-written. 6 x 4 in. Very good; inscribed by the artist.

Handmade postcard made by the lesbian-feminist poet Chocolate Waters, captioned: "we used to be friends / but now were just lovers".

Waters is a New-York City based poet, who in the 1970s was a founder of Big Mama Rag, an influential radical feminist collective and alternative newspaper.

$150



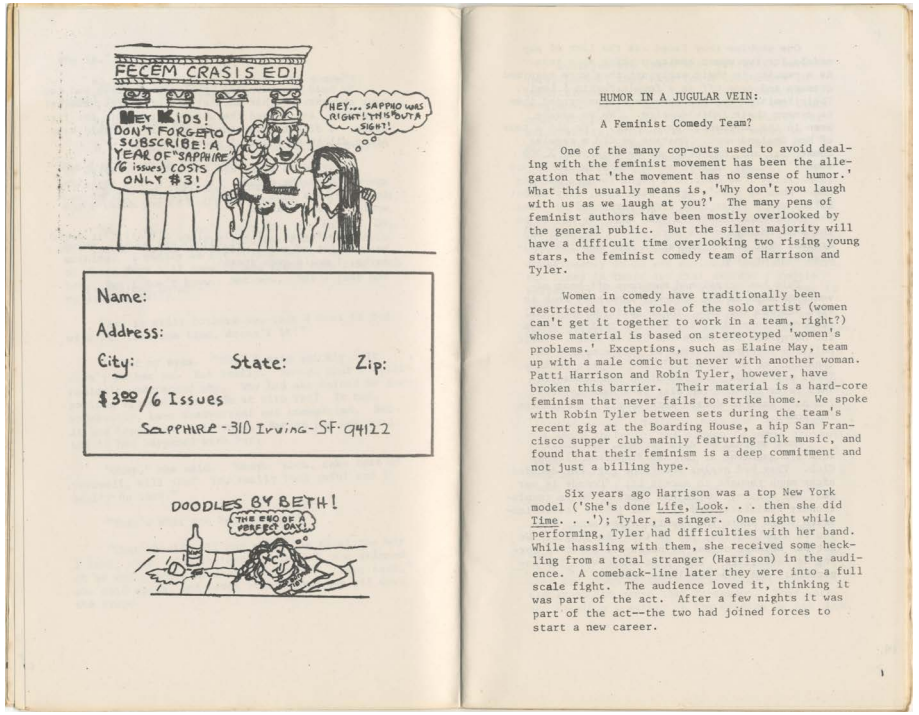
25. Sapphire Volume 1 Number 1 [Terry Ryan and Beth Elliott]

San Francisco: Sapphire, 1973. Offset. Saddle stapled. 8 1/2 x 5 1/2 in. 42pp. Very good, with discoloration on top right corner.

First issue of Sapphire, a lesbian journal from San Francisco that ran for only two issues in 1973. The journal featured short stories, illustrations, poems, how-to-guides on taking care of cars and plants, brief articles on women's health, with writings from renowned authors Terry Ryan and Beth Elliott.

Scarce. OCLC lists 3 holdings of any physical issue as of November 2026.

$250



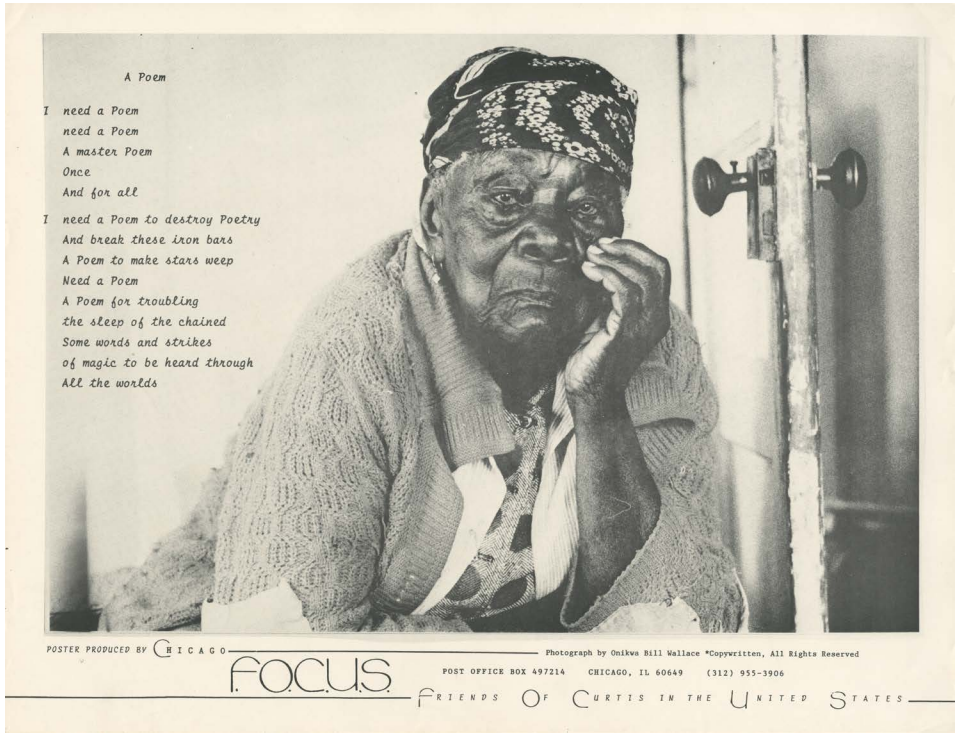
HUMOR IN A JUGULAR VEIN:

A Feminist Comedy Team?

One of the many cop-outs used to avoid dealing with the feminist movement has been the allegation that 'the movement has no sense of humor.' What this usually means is, 'Why don't you laugh with us as we laugh at you?' The many pens of feminist authors have been mostly overlooked by the general public. But the silent majority will have a difficult time overlooking two rising young stars, the feminist comedy team of Harrison and Tyler.

Women in comedy have traditionally been restricted to the role of the solo artist (women can't get it together to work in a team, right?) whose material is based on stereotyped 'women's problems.' Exceptions, such as Elaine May, team up with a male comic but never with another woman. Patti Harrison and Robin Tyler, however, have broken this barrier. Their material is a hard-core feminism that never fails to strike home. We spoke with Robin Tyler between sets during the team's recent gig at the Boarding House, a hip San Francisco supper club mainly featuring folk music, and found that their feminism is a deep commitment and not just a billing hype.

Six years ago Harrison was a top New York model ('She's done Life, Look. . . then she did Time. . .'); Tyler, a singer. One night while performing, Tyler had difficulties with her band. While hassling with them, she received some heckling from a total stranger (Harrison) in the audience. A comeback-line later they were into a full scale fight. The audience loved it, thinking it was part of the act. After a few nights it was part of the act--the two had joined forces to start a new career.



26. A Poem
[Black Arts Movement photo poster]

Onikwa Bill Wallace, photo.

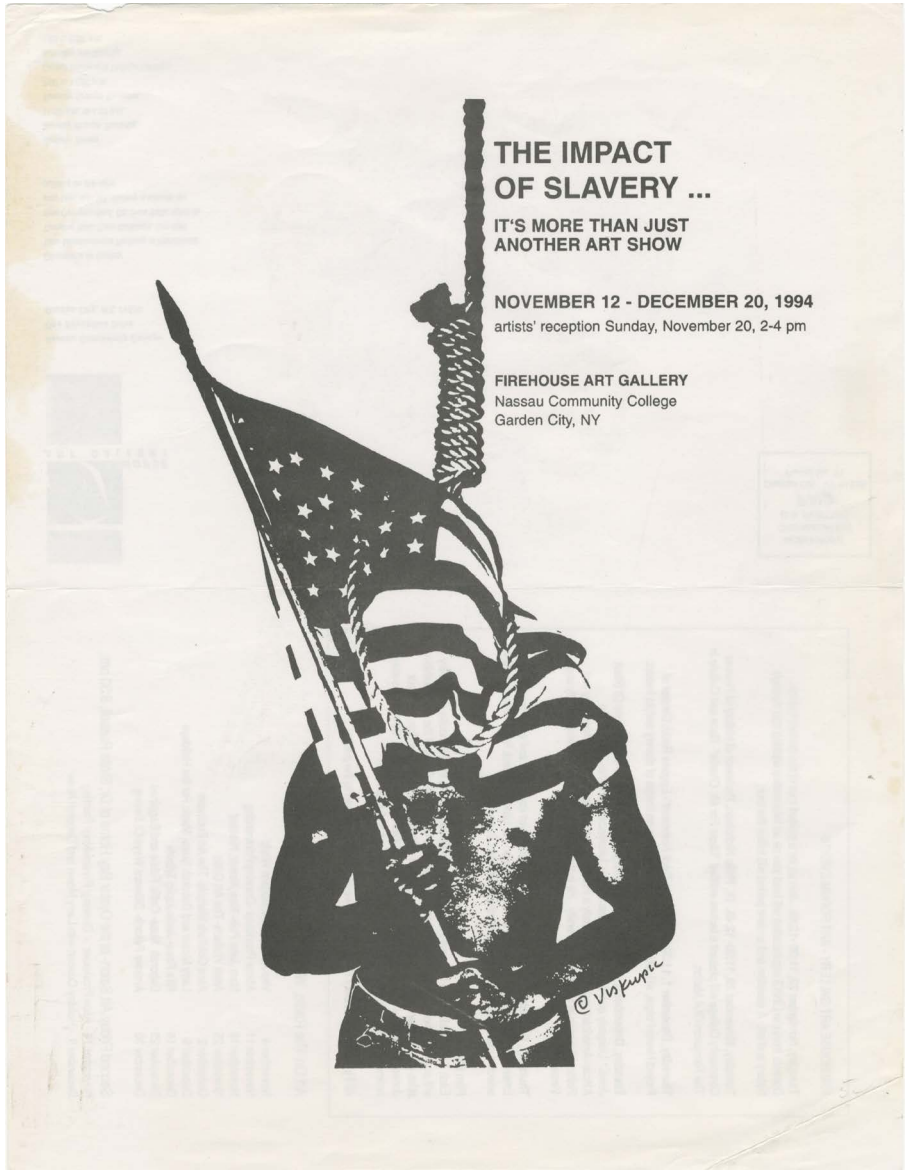
Chicago: Friends of Curtis in the United States, [early 1970s]. Offset. 14 3/8 x 11 in. Very good.

Poster featuring a photograph by Onikwa Bill Wallace, the Black Chicago-based photographer and activist associated with both the Black Arts Movement and SNCC; the photograph is captioned with an uncredited poem.

We find no record of the publisher, F.O.C.U.S. (the Friends of Curtis in the United States) but due to the quality of the printing and the history of the photographer, we date this print to the early-to-mid 1970s.

A striking and unrecorded activist art poster.

$150

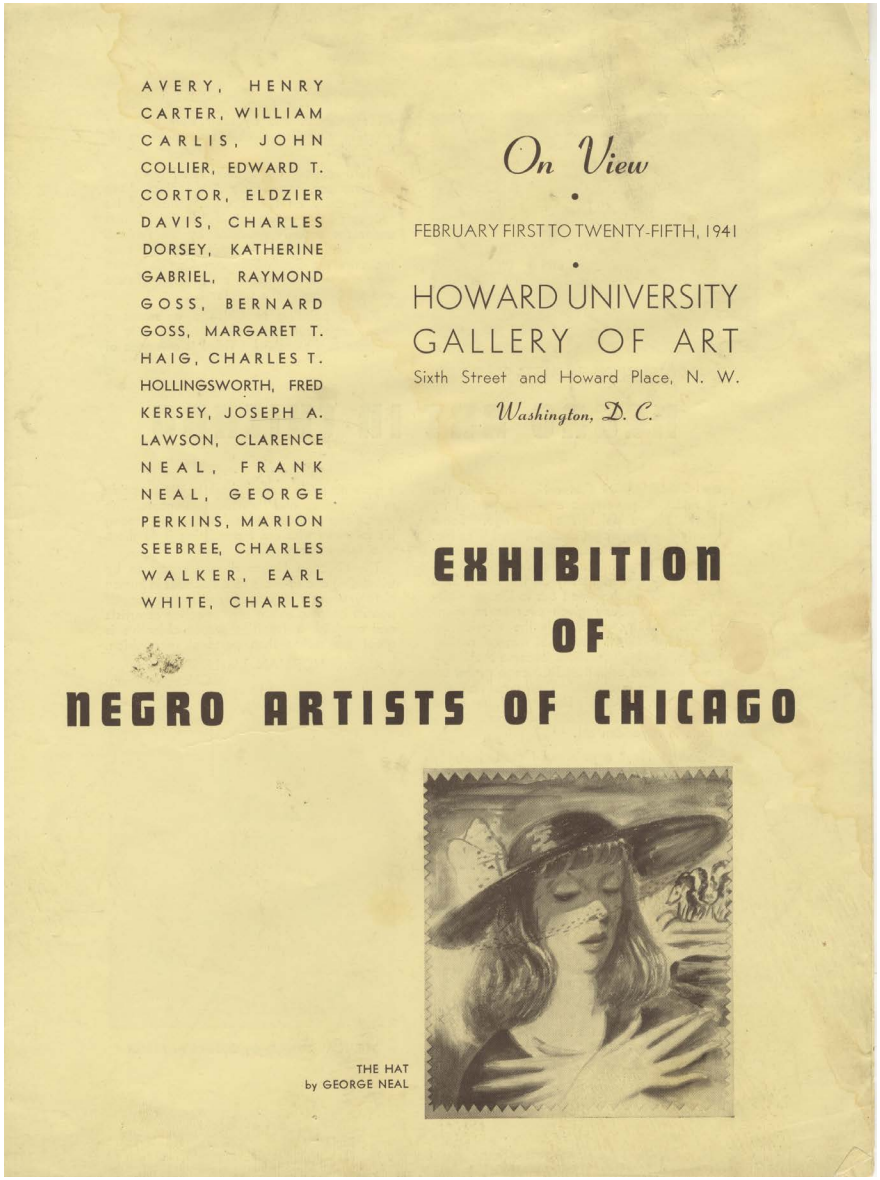


27. The Impact of Slavery... It's More than Just Another Art Show

[Faith Ringgold, Robert Craddock, Panchita Carter, et al]
Garden City, NY: Firehouse Art Gallery, 1994. Offset. 8 1/2 x 11 in.
Very good.

Flier for a group show held at the Firehouse Art Gallery at Nassau Community College. Artists in the show included Faith Ringgold, Toyce Anderson, James Brown, Robert Carter, Panchita Carter, James Counts, Robert Craddock, Bernard Cully, Tom Feelings, Eli Kince, Otto Neals, Lee Ransaw, Vincenter D. Smith, Gary Viskupic, Jeff Webb, Emmet Wigglesworth, and Sheila Wigglesworth.

$250



28. Exhibition of Negro Artists of Chicago [Charles White, Henry Carter, Eldzier Cortor, et al]

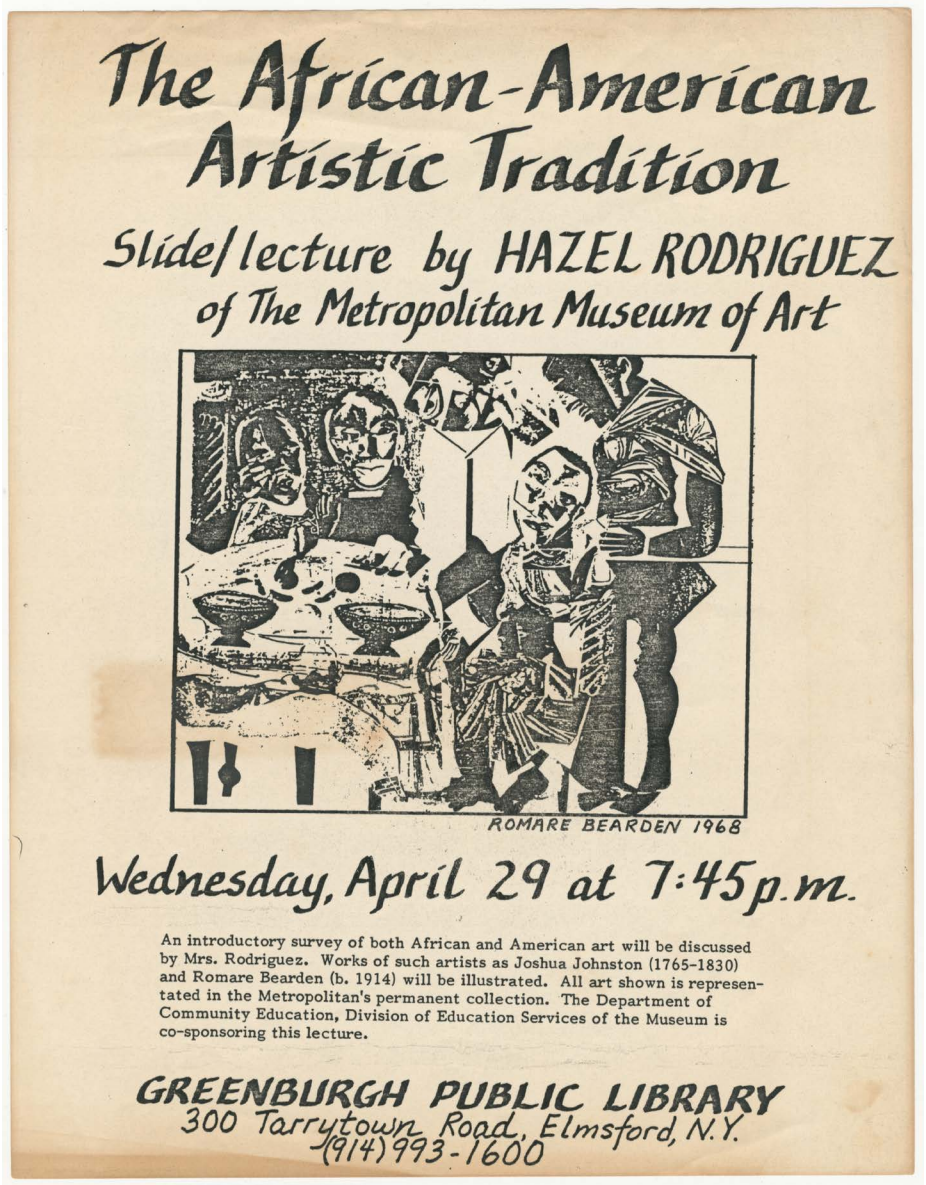
Norman MacLeish. Charles White, Henry Carter, Eldzier Cortor, Earl Walker, George Neal, et al. Washington, DC: Howard University Gallery of Art, 1941. 4pp., 8 x 11 in. Very good, some dampstaining.

Early and important Black arts catalog from the 1941 exhibition at Howard University, including Charles White, Henry Carter, and others.

Features an introduction by Norman MacLeish titled "Negro Art in Chicago," in which he pays tribute to the recently deceased Black artist, George Neal. In part: "George Neal, a painter of marked ability and purpose, lived in the district and saw about him latent creative talent expressing itself in many whimsical ways. Possessed of enthusiasm and am ambition to give direction to this talent, he gathered about him a group of promising young painters who became his pupils...No one could afford to pay him for instruction and the few sales which he made of his paintings were for pitifully small sums. More important to him than money or humiliation was his desire to impart what he knew about painting to his people...George Neal is still alive among his followers who are transmitting it to those who follow them." A full catalogue of the artworks in the exhibition (in varying media) extends over the final two pages.

OCLC locates two examples as of November 2026.

$850



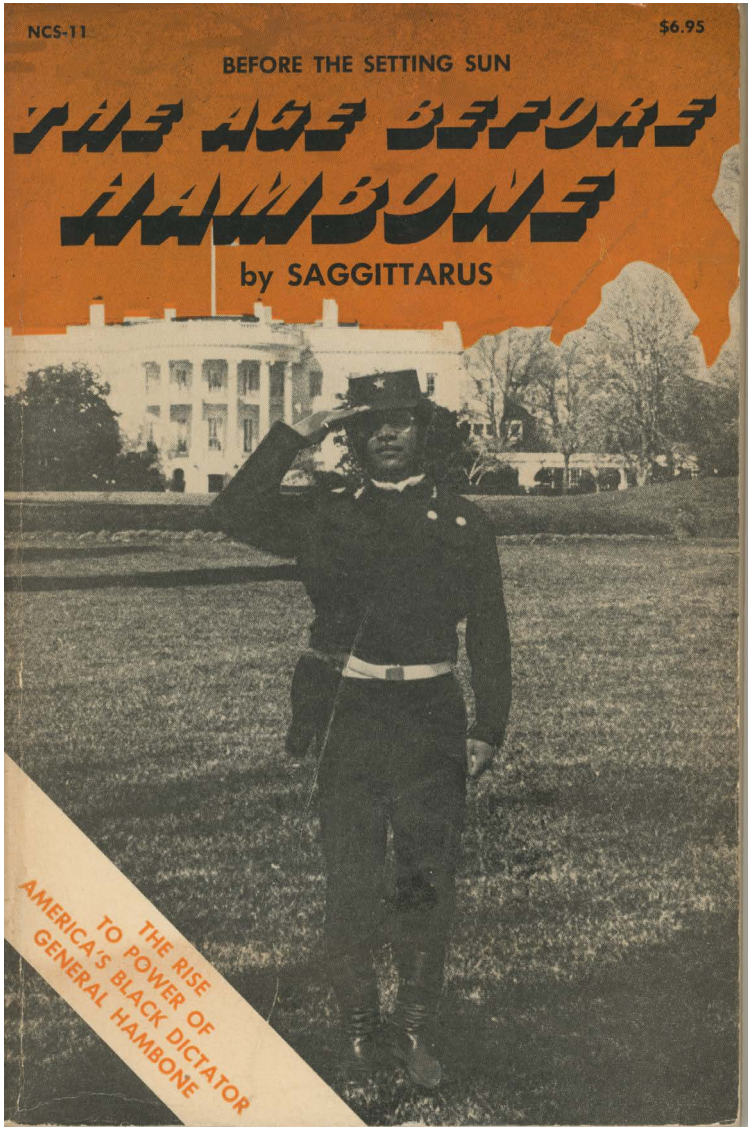
29. The African-American Artistic Tradition

Elmsford, NY: Greenburgh Public Library, 1987. Xerox. 8 1/2 x 11 in. Light spots of toning; very good.

Flyer for a 1987 lecture on the history of Black Art in the U.S. by museum educator Hazel Rodriguez, of the Metropolitan Museum of Art, at a public library in Elmsford, New York, illustrated with an image of a work by Romare Bearden.

A superb record of community education on Black art.

$150



30. Before the Setting Sun: The Age Before Hambone [signed and inscribed]

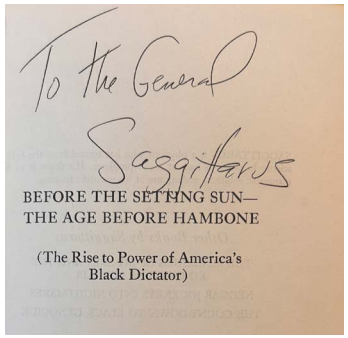
Saggittarus [Carl L. Shears]. Washington, D.C.: Nuclassics and Science Publishing Company, 1974. First edition, first printing. Octavo (5 ½ x 8 ½ in.) in photo-illustrated wrappers. xiv, [2], 198pp. Very good. Signed and inscribed "to the general" at half-title.

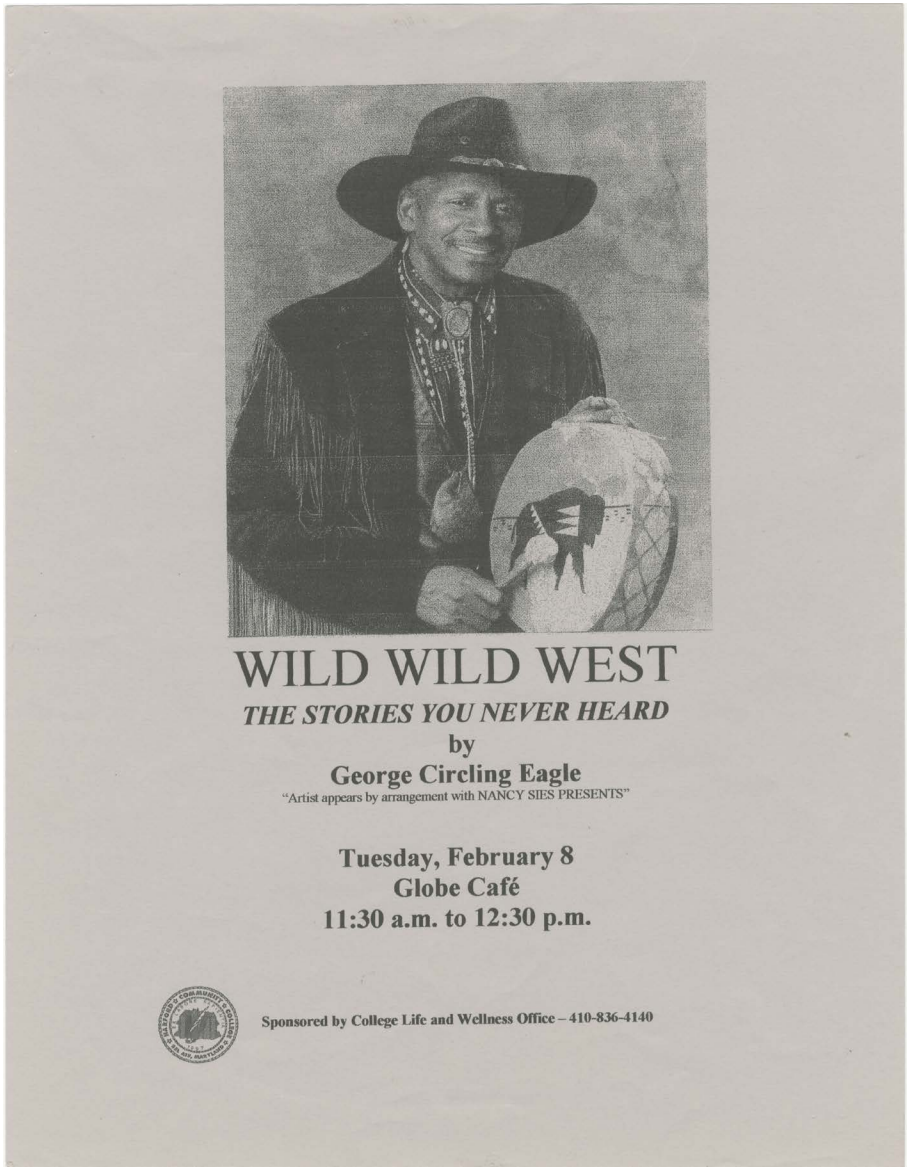
The scarce dystopian Black Power novel written and self-published by Howard University professor, Carl L. Shears – this example signed and inscribed "to the general" at half-title.

The novel, set in the near future, describes "The Rise to Power of America's Black Dictator General Hambone," prefaced with a short manifesto of what is ailing the United States, or a country "held together by tissue paper!" The vision of America's future is laid out by the coming to power of a Black dictator through uprisings and an eventual second civil war culminating in General Hambone's coup d'etat.

Pseudonymously authored by the founder of the pioneering Afrocentric publisher, Nuclassics and Science Publishing Company, and an alternative narrative to the novel published by Saggittarus the year before, The Countdown to Black Genocide, set in the years approaching 2000, looking back on a fictional genocide committed against the Black population in the United States, set off by the energy crisis.

$250





31. [Black Native American oral tradition] Wild Wild West: The Stories You Never Heard by George Circling Eagle

Bel Air, Maryland: Harford Community College, ca. 1990s. 8 1/2 x 11 in. Near fine.

Flyer promoting an appearance by George Circling Eagle, a Black Cherokee lecturer, storyteller, and actor who traveled extensively telling stories of Black explorers, cowboys, Native Americans, and other tales from the frontier erased from the popular canon of American history.

$150



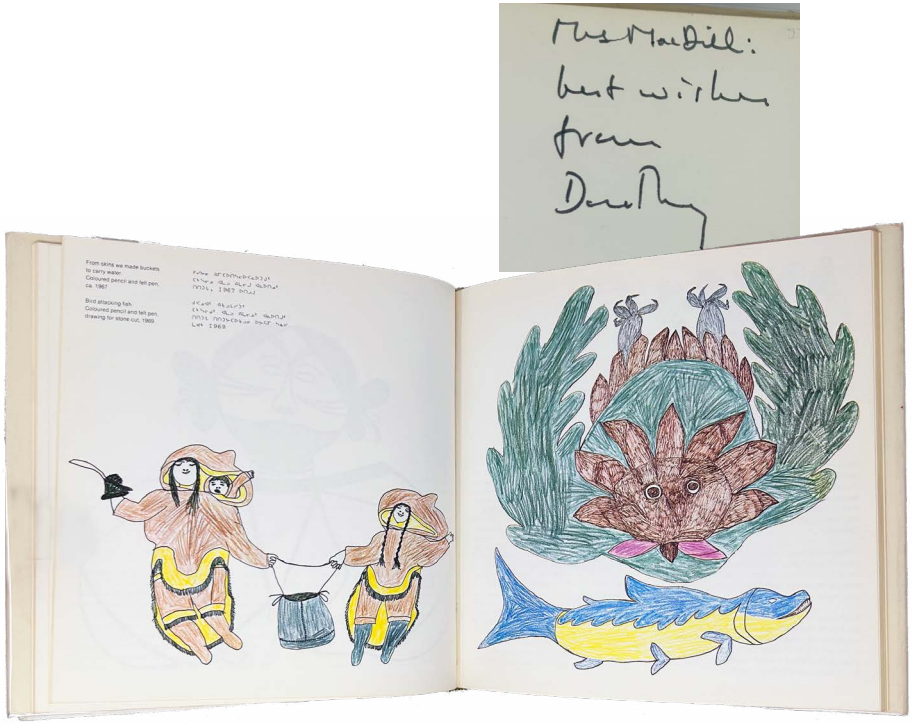
32. Pitseolak: Pictures Out Of My Life [book featuring drawings and writings of Piseolak, an Inuit artist] [Signed by Dorothy Eber]

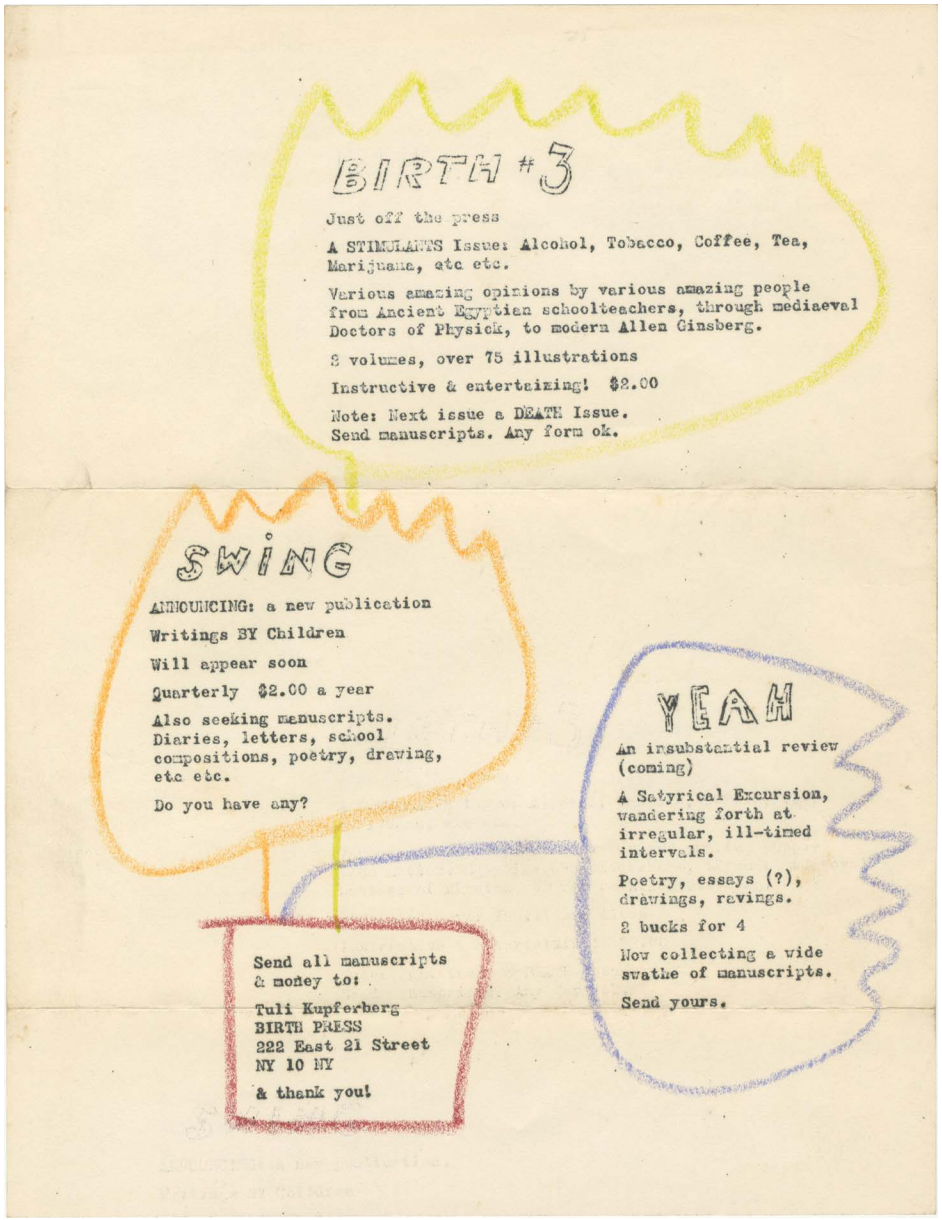
Pitseolak; Edited from tape-recorded interviews by Dorothy Eber

Montreal: Design Collaborative Books in association with Oxford University Press, Toronto, 1971. Offset, signed in the hand of Dorothy Eber. In cloth, with dust jacket. 8 3/4 x 8 3/4 in. Unpaginated. Text in English and Inuktitut. First edition. Very good.

Signed first edition of Pitseolak: Pictures Out Of My Life, the illustrated autobiography of Pitseolak, an Inuit artist, edited by Dorothy Eber, one of the first people to transcribe and publish the oral histories of Inuit in Nunavut. Signed by the editor.

$350





33. Flyer for Birth Press with Holograph Illustrations

Tuli Kupferberg

New York City: Birth Press, [1960]. Mimeograph and hand drawn in crayon. 8 1/2 x 11 in. Very good, with lines from folding into a letter.

Rare early flyer for publications from Birth Press, the small publishing project started by Tuli Kupferberg and Sylvia Topp.

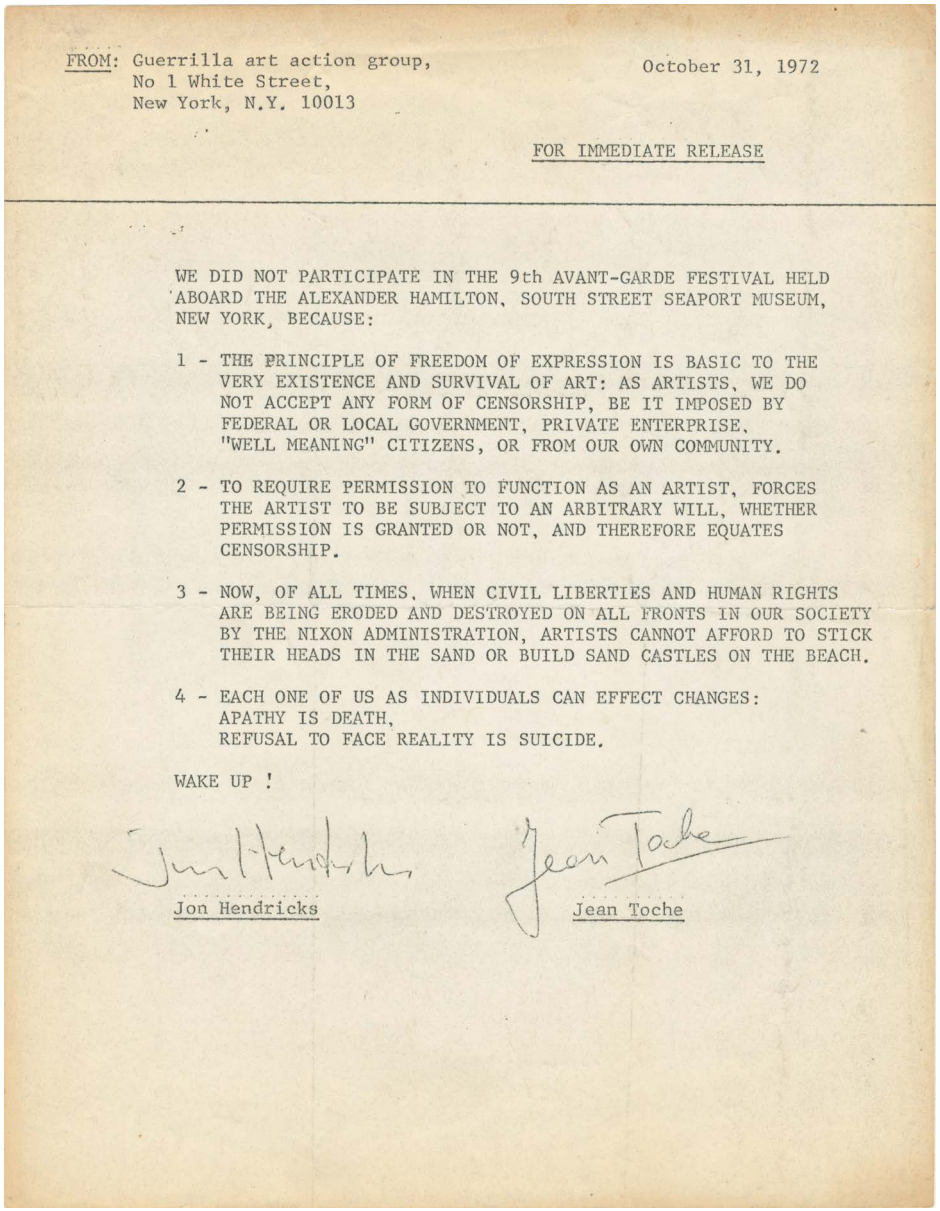
The flyer advertises the press' seminal publications: the third issue of Birth, and the first issue of Swing, which published writings by children; it also announces the coming publication of Yeah, the press' most famous publication (reprinted in 2017 by Primary Information), advertised here as "an insubstantial review, a Satyrical Excursion wandering forth at irregular, ill-timed intervals."

At the time, publisher Kupferberg had already been immortalized in Allen Ginsberg's Howl as the poet who jumped off the Brooklyn Bridge and walked his way back into Chinatown. Kupferberg was part of the band The Fugs with poet Ed Sanders. He appeared as a machine-gun toting soldier patrolling Manhattan W.R. Mysteries of the Organism, a cult avant-garde film about Wilhelm Reich directed by Dusan Makajev. Kupferberg remained an underground art staple in New York City until his death in 2010.

Birth Press was a collaborative effort from Kupferberg and Topp. Their self-titled publication Birth featured the works by Allen Ginsberg, Diane Di Prima, LeRoi Jones, and others in and around the Beat scene, as well as the first published work of Ted Joans. For Swing, they compiled remarkable writings by children; and, for their most famous publication, Yeah, they anticipated the collage-&-cruelty aesthetics of Punk and No Wave by nearly twenty years.

A rare promotional item from the important underground press, with hand-drawn additions.

$350



FROM: Guerrilla art action group,
No 1 White Street,
New York, N.Y. 10013

October 31, 1972

FOR IMMEDIATE RELEASE

WE DID NOT PARTICIPATE IN THE 9th AVANT-GARDE FESTIVAL HELD ABOARD THE ALEXANDER HAMILTON, SOUTH STREET SEAPORT MUSEUM, NEW YORK, BECAUSE:

1 - THE PRINCIPLE OF FREEDOM OF EXPRESSION IS BASIC TO THE VERY EXISTENCE AND SURVIVAL OF ART: AS ARTISTS, WE DO NOT ACCEPT ANY FORM OF CENSORSHIP, BE IT IMPOSED BY FEDERAL OR LOCAL GOVERNMENT, PRIVATE ENTERPRISE, "WELL MEANING" CITIZENS, OR FROM OUR OWN COMMUNITY.

2 - TO REQUIRE PERMISSION TO FUNCTION AS AN ARTIST, FORCES THE ARTIST TO BE SUBJECT TO AN ARBITRARY WILL, WHETHER PERMISSION IS GRANTED OR NOT, AND THEREFORE EQUATES CENSORSHIP.

3 - NOW, OF ALL TIMES, WHEN CIVIL LIBERTIES AND HUMAN RIGHTS ARE BEING ERODED AND DESTROYED ON ALL FRONTS IN OUR SOCIETY BY THE NIXON ADMINISTRATION, ARTISTS CANNOT AFFORD TO STICK THEIR HEADS IN THE SAND OR BUILD SAND CASTLES ON THE BEACH.

4 - EACH ONE OF US AS INDIVIDUALS CAN EFFECT CHANGES:
APATHY IS DEATH,
REFUSAL TO FACE REALITY IS SUICIDE.

WAKE UP !

Jon Hendricks

Jean Toche

34. Guerilla Art Action Group: For Immediate Release

Jon Hendricks & Jean Toche. New York: Guerilla Art Action Group, 1972. Mimeograph 8 1/2 x 11 in. Very good, with light discoloration to edges and lines from folding into sixths.

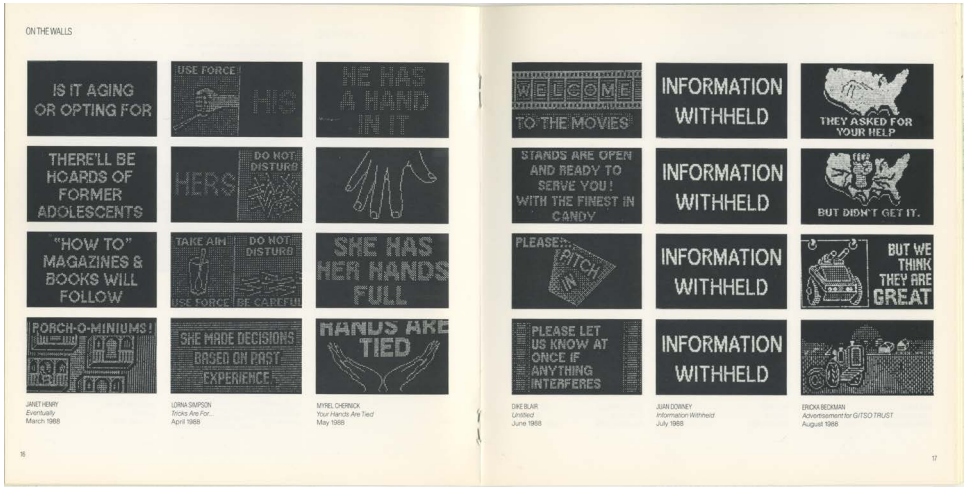
A rare document from the groundbreaking Guerilla Art Action Group, the political performance art and direct action group founded by Jon Hendricks and Jean Toche, concerning their decision to not participate in the 9th Avant-Garde Festival held aboard the Alexander Hamilton in South Street Seaport Museum.

Founded in 1969, the Guerilla Art Action Group (GAAG) was known for its high profile political performances such as Blood Bath, in which they entered the lobby of MoMA with bull blood in plastic bags hidden under their clothes, started wrestling and breaking up the plastic bags until they ended up lying on the floor covered in blood. Surprisingly, their action led to negotiations with the museum's head, leading to a compromise that allowed for GAAG to display their anti-war "And Babies" poster in the museum. The poster displayed Vietnamese corpses laid out at the side of road, with the caption "Q: And Babies? A: And Babies." Other performances and actions sometimes brought them under arrest (for example, the Flag exhibit at Judson Memorial Church).

This press release documents their preferred mode of expression: short, to-the-point theses, in the style of political communiqués and manifestos. It also documents the group's marginality in the avant-garde arts: the Avant-Garde Festival protested in the press release was not a particularly prestigious avatar of capital, it featured the works of experimental artists not yet accepted into the canon, such as Jackson Mac Low, Carolee Schneemann, Allen Ginsberg, Shirley Clarke, and Global Village. Any GAAG ephemera remains scarce.

$450





35. Public Art Fund Inc. 1988-1989 [Barbara Kruger, Jenny Holzer, Roy Lichtenstein, General Idea, Constance DeJong, Adrian Piper, Richard Prince, Dan Graham]

[New York]: Public Art Fund, 1989. Offset. Saddle stapled. 8 x 8 in. 32pp. Very good.

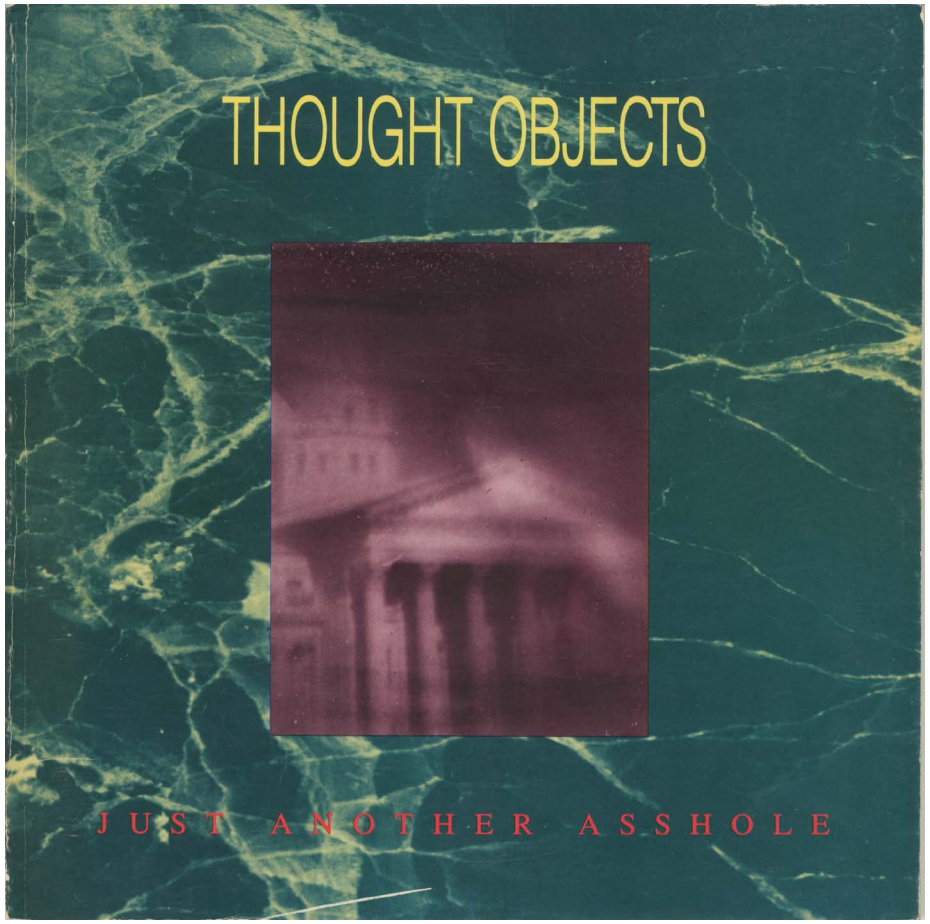
A remarkably scarce catalog chronicling two years of public projects sponsored and commissioned by the Public Art Fund of New York, featuring images of public art works by numerous notable figures, including Barbara Kruger, Adrian Piper, Jenny Holzer, Felix Gonzalez-Torres, Fred Wilson, and others.

The catalog documents landmark public works, such as General Idea's AIDS poster exhibited in NYC subway cars, alongside works by famous artists exhibited in under-represented neighborhoods in New York, exemplified notably by Barbara Kruger's billboards in East Bushwick, Flushing, and the Bronx. The catalog further documents the Messages to the Public series of artist-designed, computer-generated messages broadcast from an 800 foot lightboard in Times Square. The messages are striking, and as diverse as from Judite Dos Santos' "They kill - in name of peace - we watch" to Richard Prince's "I went to see a psychiatrist." Further, the catalog also documents the growing public support for street art and graffiti, documenting commercial murals by Tim Rollins and K.O.S. (Kids of Survival, a collaborative group of South Bronx teenagers).

Artists in the catalog include: Barbara Kruger, Jenny Holzer, Roy Lichtenstein, Adrian Piper, Constance DeJong, Richard Prince, Dan Graham, Richard Artschwager, David Schafer , Jane Greengold, Margia Kramer, Edgar Heap of Birds, Thomas Lawson, Yong Soon Min, Richard Nonas, Willie Birch, Christopher Hewat, Dennis Adams, Fred Wilson, Andrea Blum, James Casebere, Neil Winokur, General Idea, Tim Rollin + K.O.S., , Lorna Simpson, Ericka Beckman, Ron Jones, Martha Rosler, and Felix Gonzalez-Torres.

OCLC lists two holdings of this catalog as of November 2026.

$450



36. Thought Objects: Just Another Asshole #7
[Nan Goldin, Peter Hujar, David Wojnarowicz, Peter Hujar, Cookie Mueller, Lynne Tillmann]

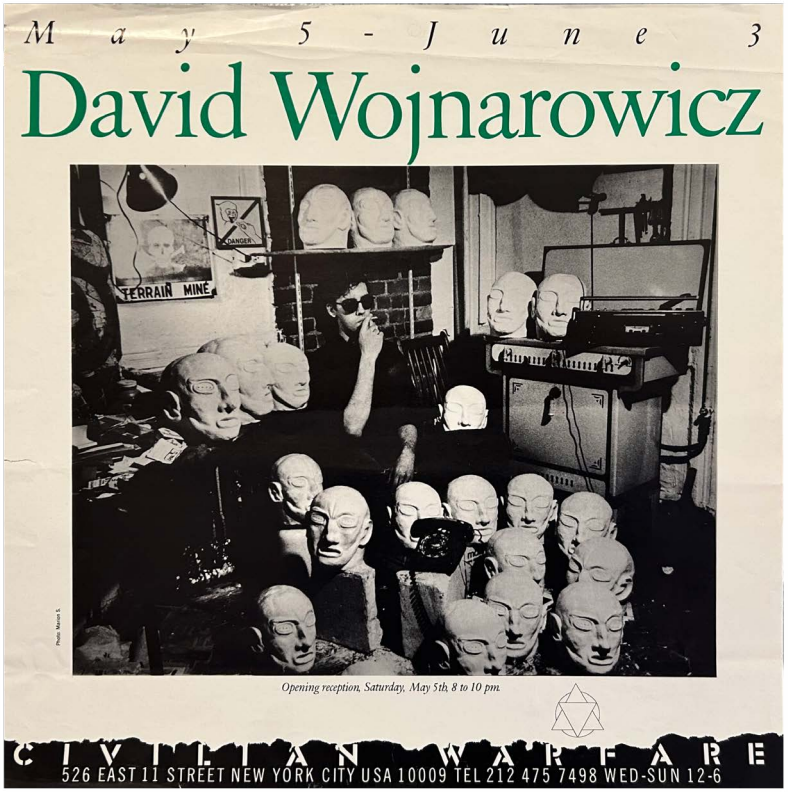
Barbara Ess and Glenn Branca, editors.

Buffalo and New York: CEPA and JAA Press, 1984. Offset. Perfect bound. 8 1/2 x 8 1/2 in. 142pp. Very good.

Photobook edited by Barbara Ess and Glenn Branca as the final installment in the Just Another Asshole series. The book includes photographs by Nan Goldin, Barbara Kruger, David Wojnarowicz, Jeff Wall, Jack Goldstein, Dan Graham, Rodney Graham, Peter Hujar, and others; and critical essays by Cookie Mueller, Lynn Tillman, Amy Taubin and Gary Indiana.

The book, as well as the Just Another Asshole series altogether, is a remarkable record of the no-wave aesthetics and the East Village art scene of the 1980s. Just Another Asshole (JAA) gathered essays, short stories, artworks, and more by an idiosyncratic—and now iconic—coalition of downtown luminaries including Kathy Acker, Michael Gira, Kim Gordon, Dan Graham, Jenny Holzer, Barbara Kruger, Cookie Mueller, Richard Prince, Lynne Tillman, Martha Wilson and David Wojnarowicz. Though Just Another Asshole was first published as a series of zines, editors Barbara Ess and Glenn Branca published further issues in mixed media such as newspapers, vinyl records, and books.

$250



37. David Wojnarowicz: Metamorphosis at Civilian Warfare [poster]

David Wojnarowicz. New York: Civilian Warfare, [1984]. Offset. 18 x 18 in. Very good, with slight creasing at edges.

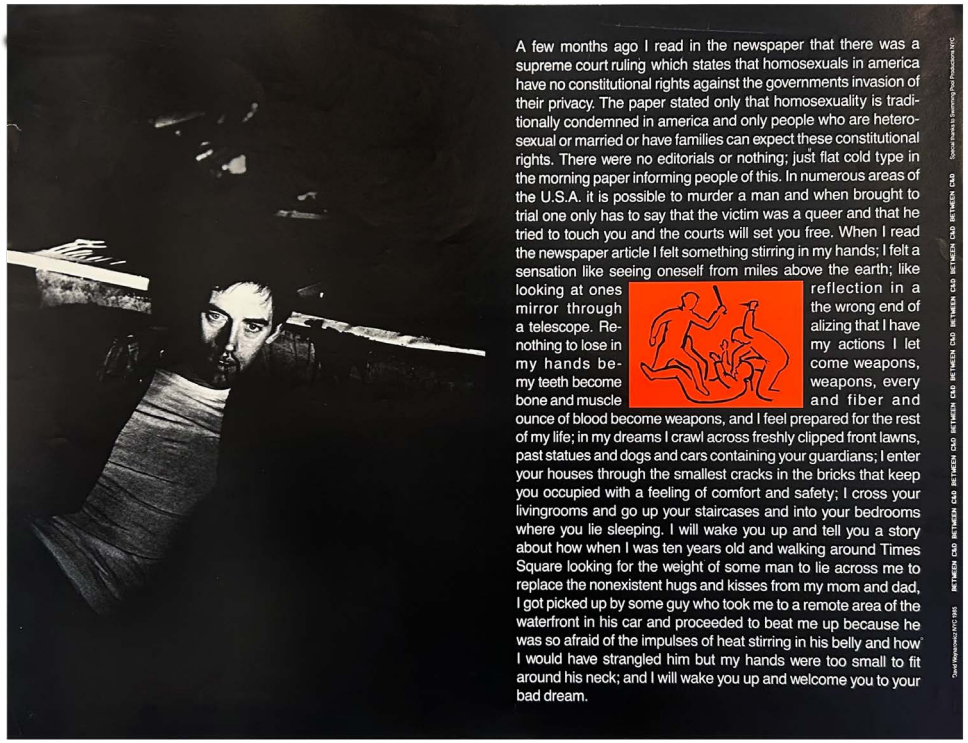
The scarce poster for David Wojnarowicz's final exhibition at Civilian Warfare, which opened May 5, 1984. The show featured paintings, collages, and sculptures: the painting Fuck You Faggot Fucker, the plaster head series Metamorphosis, and other sculptures.

The poster is illustrated with a photograph by Marion Scemema depicting Wojnarowicz in his kitchen with some of the heads he produced for the show. The heads, collectively titled Metamorphosis, would be situated on shelves above a painted bulls-eye, a stark reminder of a firing line. Representing the 23 pairs of chromosomes in the human DNA, Wojnarowicz explained the work was about the evolution of consciousness.

Incredibly, the opening of this exhibition was delayed as the audience stood outside watching Wojnarowicz finish the work. Dean Savard, Alan Barrows, and Wojnarowicz had installed the show earlier that day but after Wojnarowicz left, the heads began to slide off the shelves upon which they perched. Savard and Barrows moved the installation to another wall and repainted the bullseye. Wojnarowicz returned, furious with Savard's bullseye, and finished the installation himself. He later told biographer Cynthia Carr that he liked this delay for its disregard of art-world custom.

Founded in 1982 by artists Alan Barrows and Dean Savard, Civilian Warfare Gallery existed at the heart of the East Village art scene and helped launch the careers of David Wojnarowicz, Greer Lankton, Richard Hambleton, Judy Glantzman, Luis Frangella, and Jane Bauman.

$450



38. Untitled (Between C & D) [poster]

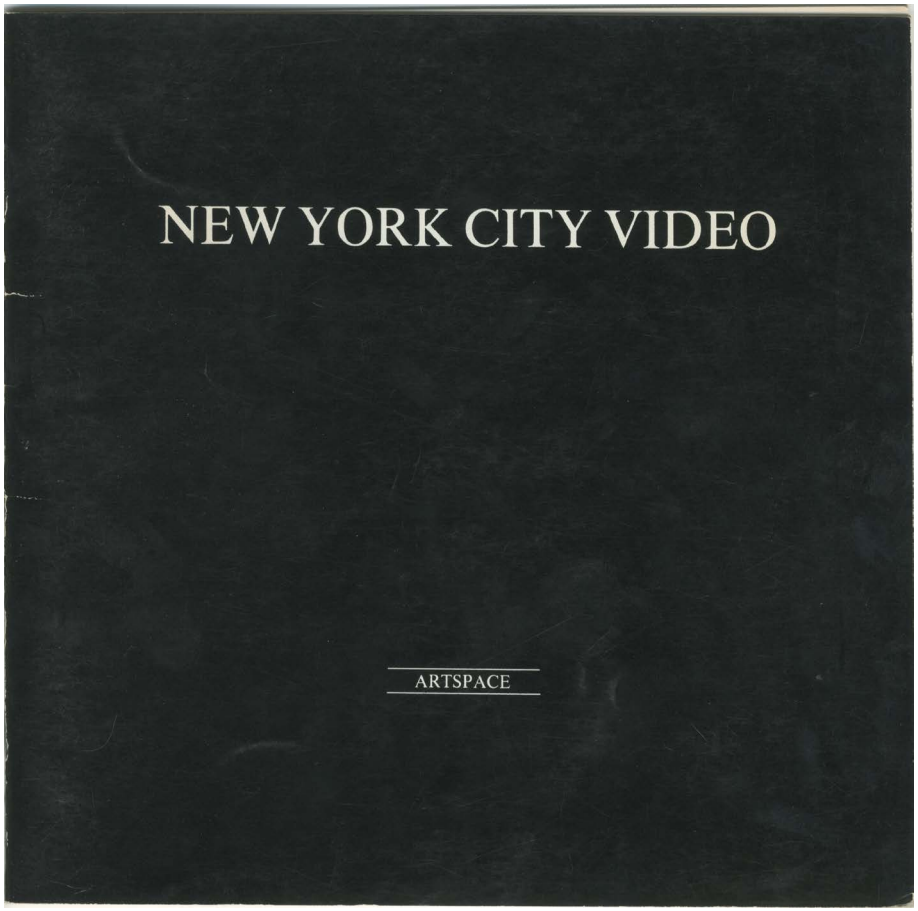
David Wojnarowicz and Marion Scemama. New York: Between C & D, 1985. Offset. 17 x 22 in. Scemama's name blacked out with a marker at lower right edge, in the hand of Wojnarowicz.

A striking work by Wojnarowicz confronting homophobia violence against members of the LGBTQ community, this example altered in the artists hand. Printed in collaboration with the Lower East Side literary magazine Between C & D.

As related by Wojnarowicz biographer Cynthia Carr in Fire in The Belly, Wojnarowicz became estranged from his collaborator Marion Scemama during the production of this piece and inked out her name on the copies of the poster in his possession, of which this is an example.

Between C & D (1983–1990) was a Lower East Side quarterly literary magazine edited by Joel Rose and Catherine Texier. Though a geographical reference from New York City, "Between C & D" has also been suggested to mean "between coke and dope", giving an indication of the transgressive content and ethos. Its actual tagline was "Sex. Drugs. Danger. Violence. Computers." The magazine itself was printed on fanfold computer paper, sold in a plastic bag, and featured original artwork on each binding. Contributors included Kathy Acker, Dennis Cooper, Gary Indiana, Tama Janowitz, Lynn Tillman, and David Wojnarowicz.

$450



39. New York City Video

Curated by Brad Buckley

[Sydney]: ARTSPACE Visual Art Centre, 1986. Offset. Saddle stapled. 8 1/2 x 8 1/4 in. 31pp. Very good.

Exhibition catalog for New York City Video, an exhibition of video works by New York artists at the ARTSPACE Visual Art Centre in Sydney, Australia, featuring stills and descriptions of works from Vito Acconci, Dara Birnbaum, Karen Bell, Lauren Ewing, John Sanborn, Kit Fitzgerald, Matthew Geller, Joan Logue, Mary Lucer, Bill Seaman, Michael Smith, Martha Wilson, and Bill Viola. Notably, the catalog features a still taken at The Times Square Show.

$200

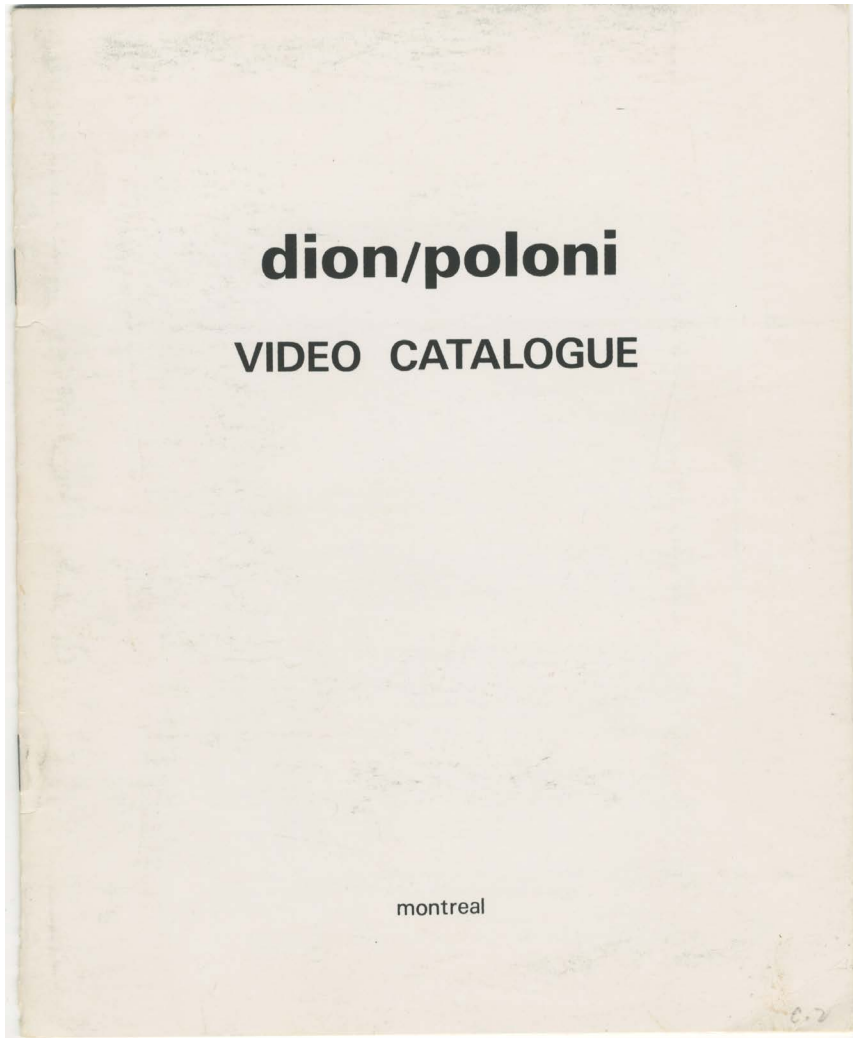


40. Watching Television: A Video Event

Urbana-Champaign: School of Art & Design, 1983. Offset. Perfect bound. 8 1/2 x 10 in. 46pp. Very good.

Exhibition catalog for Watching Television—A Video Event, an exhibition of video works at the School of Art and Design at University of Illinois at Urbana-Champaign, featuring work by Max Almy, Beth Berolzheimer, Dara Birnbaum, Barbara Buckner, Betsy Connors, Shalom Gorewitz, Anne Ramsden, John Sanborn, Willoughby Sharp, Michael Smith, John Sturgeon, Barbara Sykes, Francesc Torres, Bill Viola, and John Watt.

$150



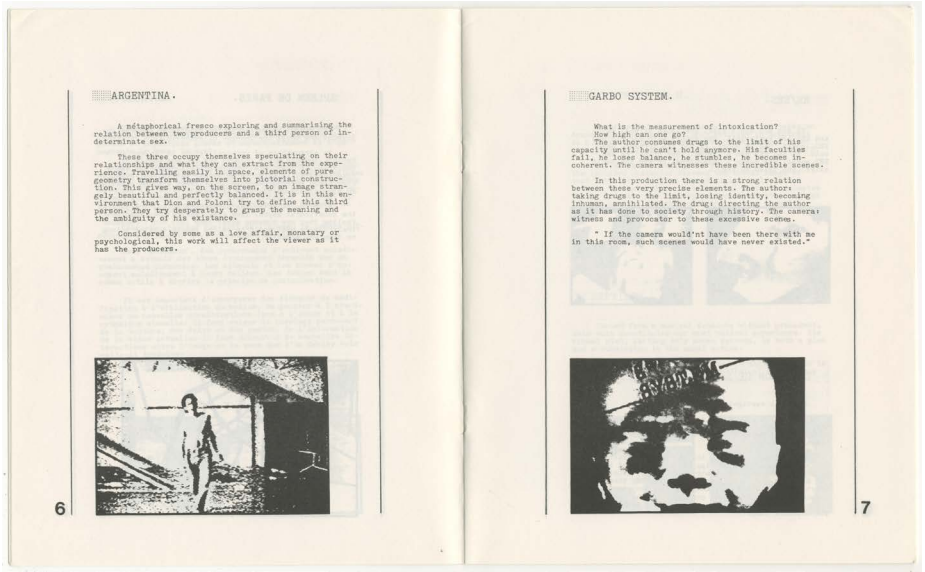
41. Dion/Poloni: Video Catalogue

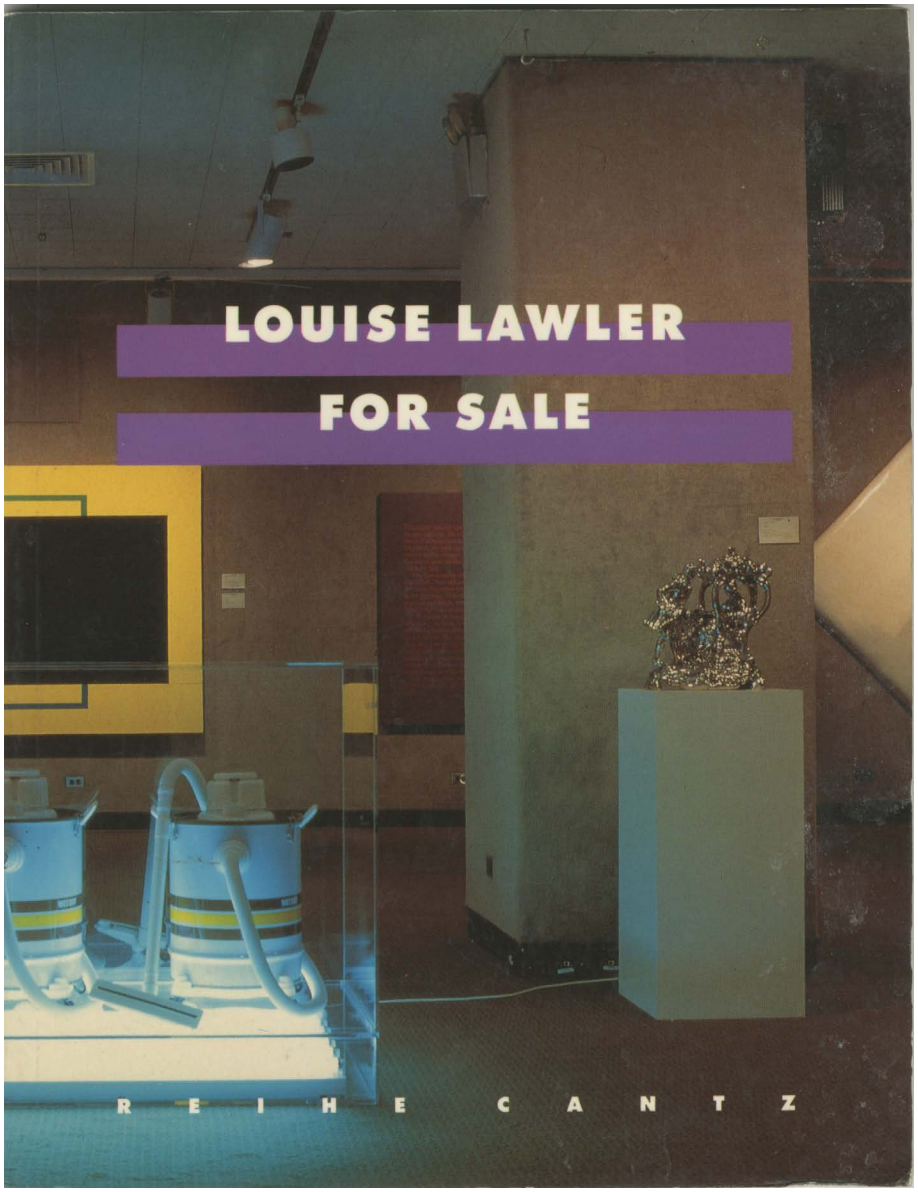
Montreal: Dion/Poloni productions, 1981. Offset. Saddle stapled. 8 1/2 x 7 in. [20pp] Text in French and English. Very good, with bumping to corners and light discoloration on covers.

Richly illustrated catalog presenting the works of two Montreal artists Daniel Dion and Phillipe Poloni, dealing with "video as a social and personal transforming element." The catalog lists ten experimental video works available for sale from the artists. Each of them is poetically described and accompanied by striking stills in this catalog.

OCLC locates two holdings as of November 2026.

$100





42. Louise Lawler: For Sale

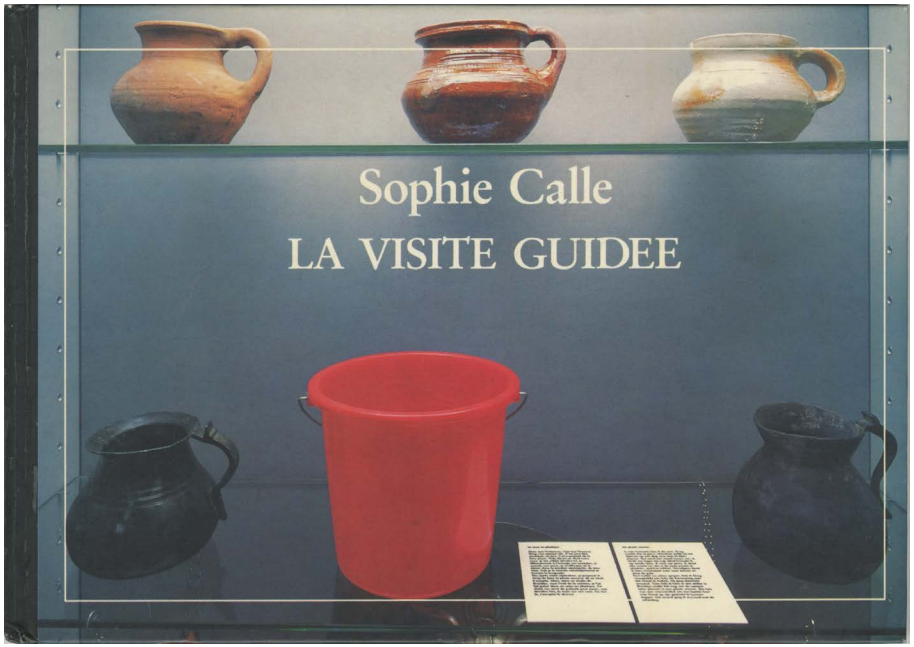
Dietmar Elger and Thomas Weski

[Stuttgart]: Reihe Cantz, [1994]. Offset. Perfect bound. 6 1/8 x 7 7/8 in. 68 pp. Text in English and German. Very good, with a price sticker on the back cover.

Monograph on the work of conceptual artist and photographer Louise Lawler, documenting the trajectory of her artwork from studio to gallery to auction to museum or collection. An invaluable assemblage of photographs and accompanying analysis in both English and German.

Lawler subjects the concept of art to critical analysis by photographing drawings, paintings, and sculptures and incorporating aspects of their immediate surroundings into these "copies." Striking in themselves, her demystified reproductions also reveal the contextual and situational connotations of the artworks, allowing the viewer to let the work recede into the background. In her own exhibitions Lawler restages and reflects on these institutionalizations and questions connotational shifts brought on by art industry, thus highlighting the ubiquity of value and value judgement in all art settings. Examples of Lawler's photographs include images of paintings hanging on the walls of a museum, paintings on the walls of an art collector's opulent home, artwork in the process of being installed in a gallery, and sculptures in a gallery being viewed by spectators.

$150



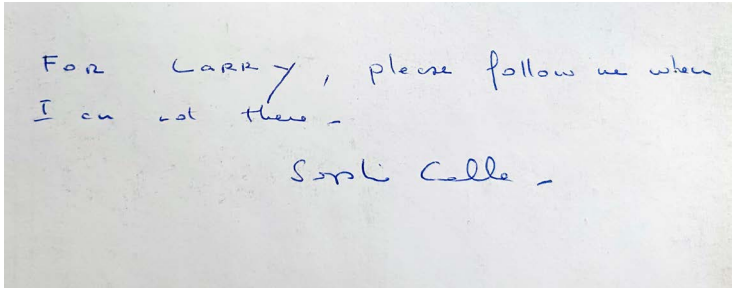
43. La Visite Guidee [signed and inscribed]

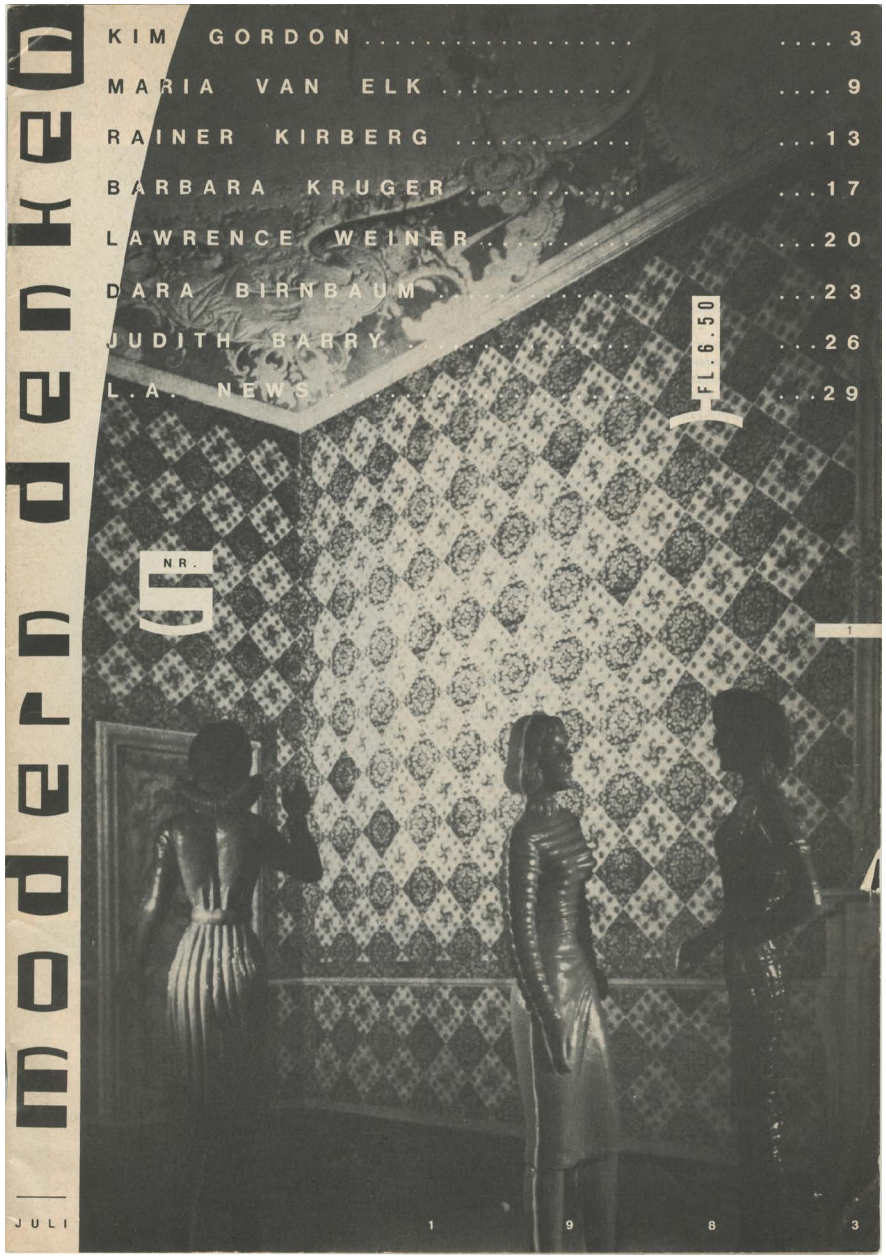
Sophie Calle

Rotterdam: Museum Boymans-van Beuningen Rotterdam, 1996. Offset, signed and inscribed by Sophie Calle. In pictorial boards, with CD slip case attached to the rear paste-down. 9 7/8 x 7 in. [46 pp]. Edition size of 1500. Very good.

Artists' book and exhibition catalog for Sophie Calle's show "Absent" at the Museum Boymans-van Beuningen Rotterdam in 1994. The show consisted of Calle's personal possessions supplemented by autobiographical notes scattered around the museum, and a guided audio tour by Laurie Anderson, reproduced in the CD that comes with the book. This example signed and inscribed by the artist.

$350





44. Modern Denken Nr. 5 [Kim Gordon, Barbara Kruger, Dara Birnbaum, Laurie Simmons]

The Hauge: St. Vrouwen in de beeldende Kunst (SVBK), [1984]. Offset. Saddle Stapled. 8 1/4 x 11 5/8 in. 34pp. Text in Dutch and English. Very good.

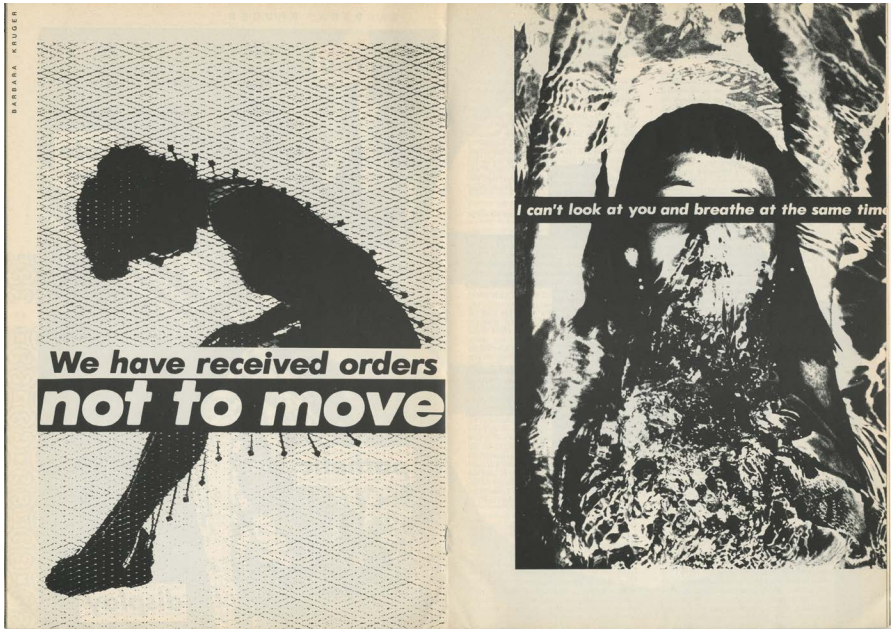
Rare Dutch feminist art magazine presenting work by and about Kim Gordon, Maria Van Elk, Rainer Kirberg, Barbara Kruger, Lawrence Weiner, Dara Birnbaum, Judith Barry, and Laurie Simmons.

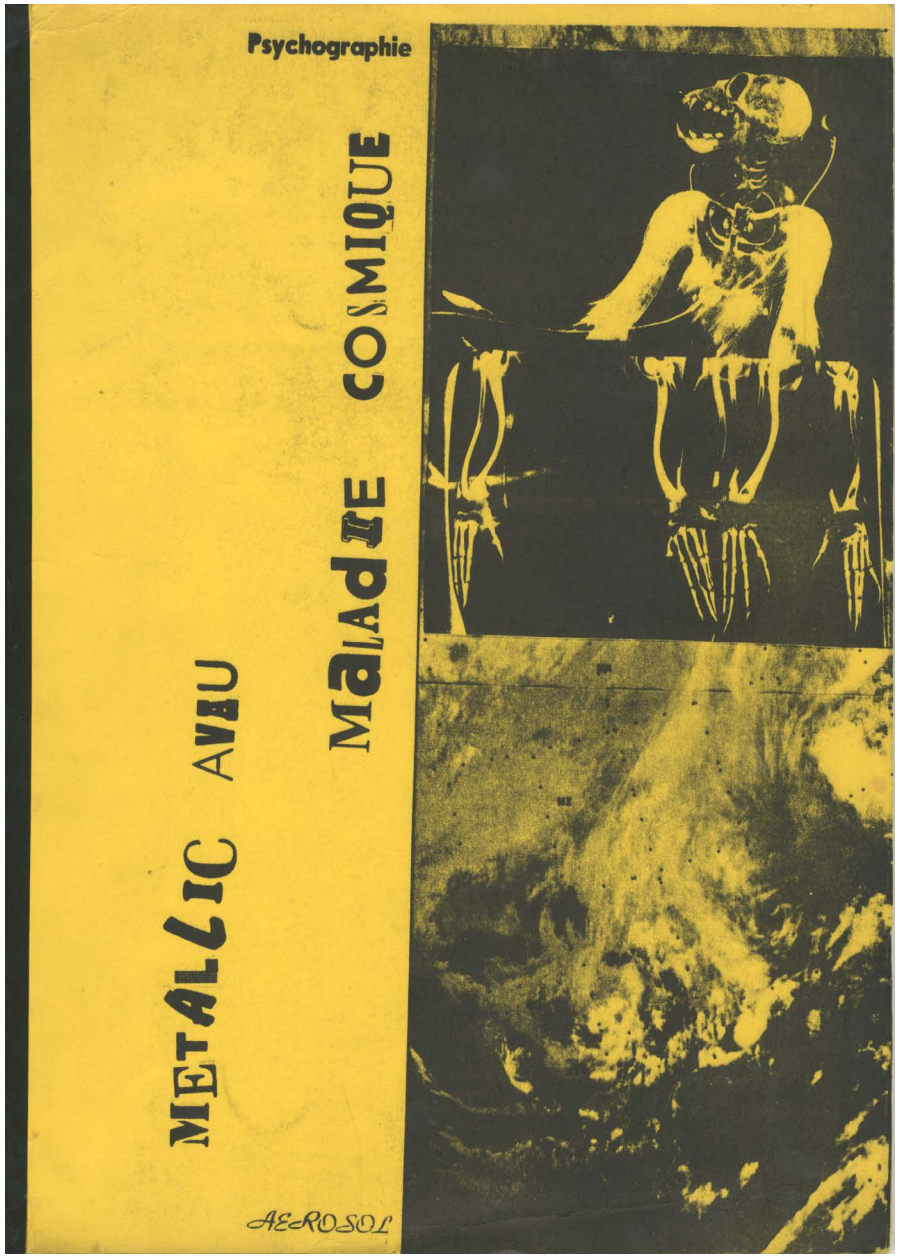
The magazine reproduces three collage artworks by Barbara Kruger; video stills from Dara Birnbaum's work; "The Unsatisfied Desire," an essay by Kim Gordon translated into Dutch; an essay by Judith Barry; interviews with Maria Van Elk, Rainer Kirberg, and Lawrence Weiner; and a feature on feminist performance art in Los Angeles, most notably at the community run LACE gallery.

Before this issue, Modern Denken had only published work from or about women. In the magazine's introduction, the editors explain that the focus remains on women's art.

OCLC lists only one holding of any issues in North America as of November 2026.

$300





45. Maladie Cosmique: Psyographie [signed and inscribed]

Metallic Avau

Brussels: éditions aérosol, 1980. Offset, signed and inscribed in the hand of the author. Side stapled and tape bound in yellow covers. 11 3/4 x 8 1/4 in. 37pp. Text in French. Very good, with back cover detached from staples, but still attached to tape binding.

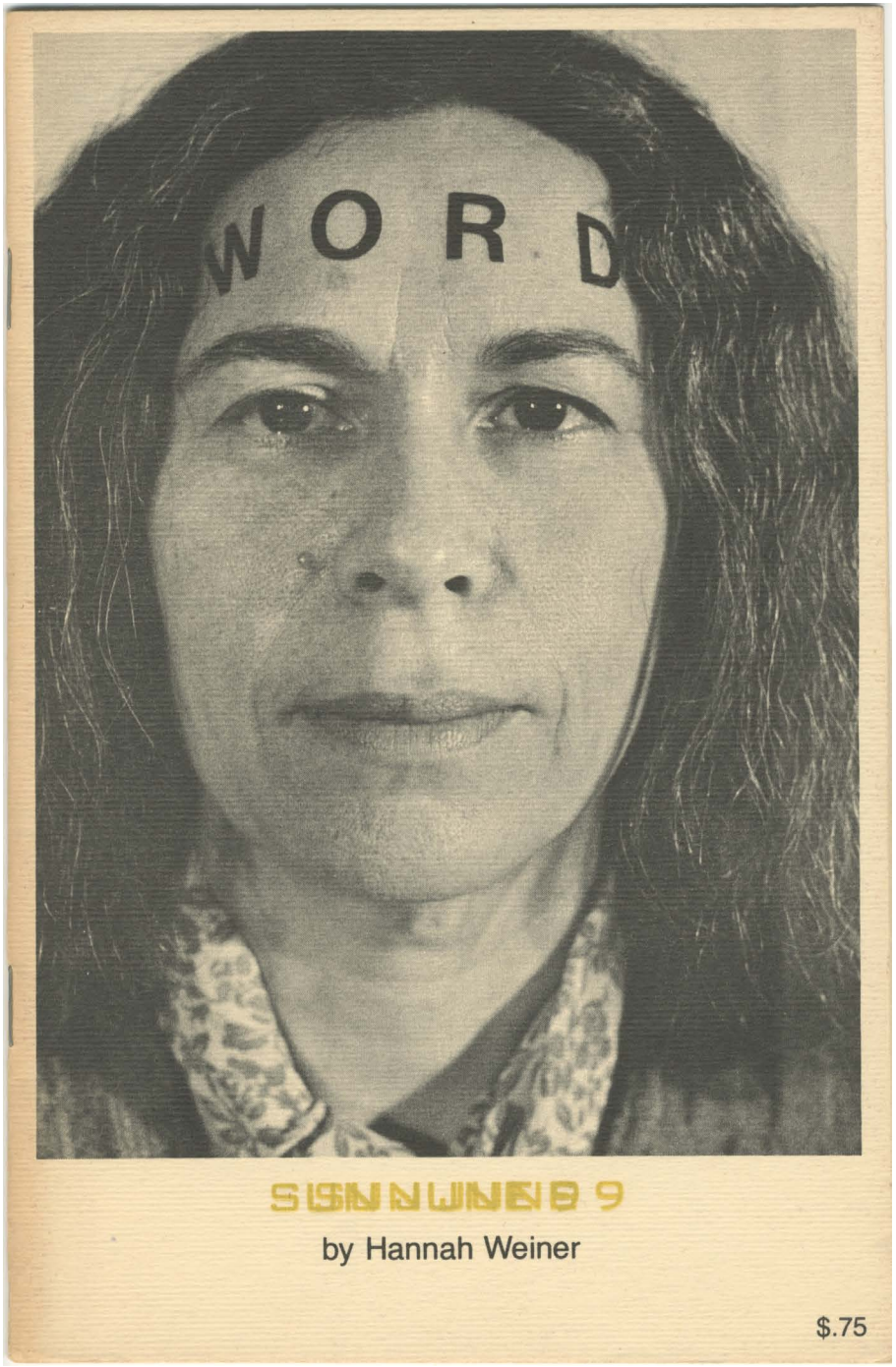
A 1980 book-length poem by Metallic Avau, one of the pioneers of both graffiti and mail art in Belgium–this example signed and inscribed by the artist.

Together with his wife Violetta Wynants, he published the first Belgian zine on graffiti, Aérosol. He also used the fanzine to promote mail art, of which he became an avid practitioner, one of the first in Belgium, organizing several exhibitions in the country and abroad.

In this book, Avau practices "psychographie," writing dictated by a disembodied spirit. Its illustrations and themes of cosmic malady exhibit a relation to the xerox & punk aesthetics developing in Western Europe and the United States.

Not located in OCLC as of November 2026.

$250



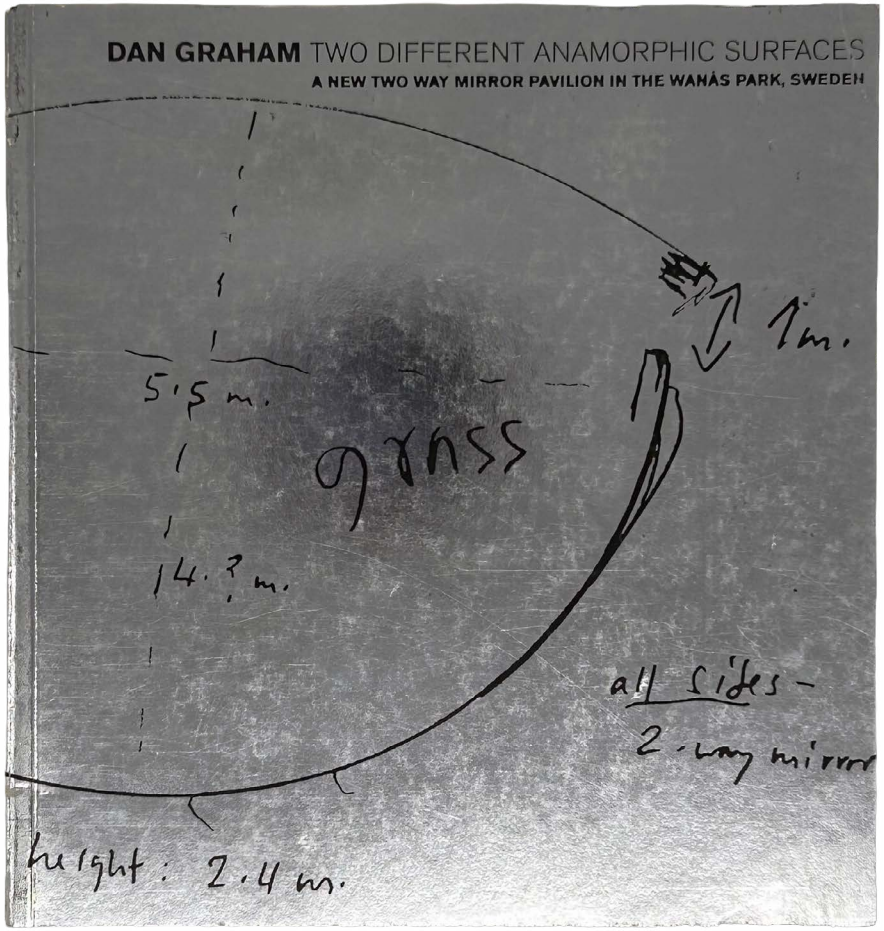
46. Sun June 9: A Journal Entry — Diana's Bimonthly Vol. 3 No. 6

Providence: Diana's Bimonthly, 1975. Offset. Saddle stapled. 5 1/2 x 8 1/2 in. [10 pp.] No. 274 of 300. Very good.

A chapbook written by Hannah Weiner, recording Weiner's journal entry for Sunday June 9th, boldly overlaid with words that she saw on her "forehead, in the air, on other people, on the typewriter, on the page."

OCLC locates 7 holdings as of November 2026.

$350



47. Two Different Anamorphic Surfaces

Dan Graham

Knislinge, Sweden: The Wanas Foundation, 2000. Offset. Perfect bound. 7 1/2 x 7 7/8 in. Very good., with light discoloration and bumping at top right corner.

Exhibition catalogue published in conjunction with Dan Graham's Two Different Anamorphic Surfaces installation of two new two-way mirror pavilions at the Wanås Foundation in Knislinge, Sweden, August 2000. The book includes installation drawings, photographs, and essays by Marika Waschmeister and Anette Østerby.

$250





48. Lorraine O'Grady [business card]

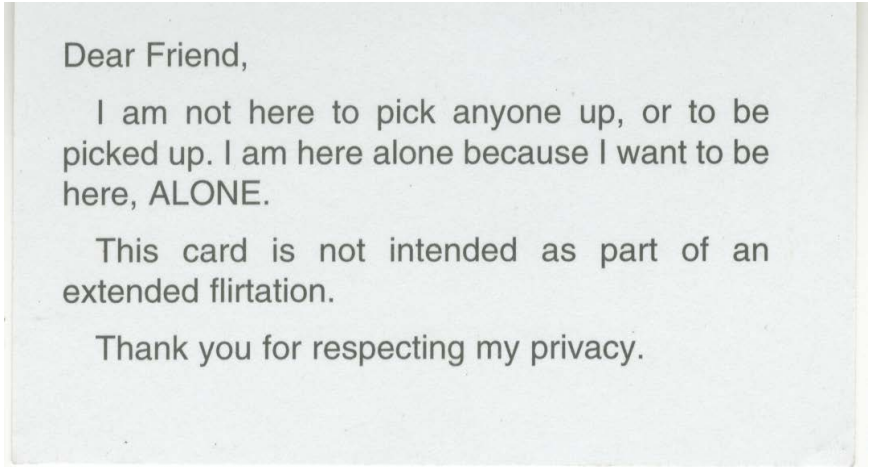
New York: Lorraine O'Grady, ca. 1980. Blind stamped and ink stamped. 2 x 3 1/2 in. Very good.

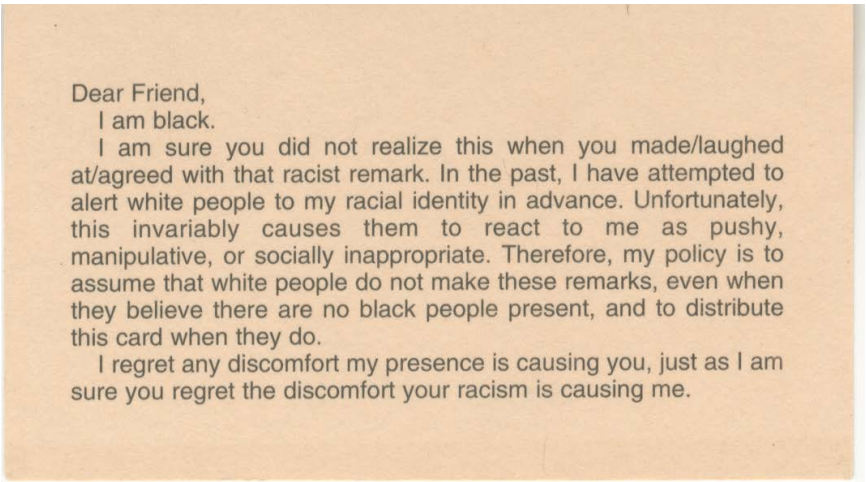
The business card of artist, critic, and translator Lorraine O'Grady (1934-2024), best known for her explorations of Black female subjectivity and diaspora.

Lorraine O'Grady was a concept-based artist and cultural critic widely regarded as a leading intellectual voice of her generation. Working across media and disciplines—including writing, photography, performance, curating, installation, and video—O'Grady challenged artistic and cultural conventions through her incisive critique of the binary logic that scaffolded prevailing understanding around gender, race, and class.

In 1980, O'Grady debuted a performance as "Mademoiselle Bourgeoise Noire,"was modeled after a 1950s pageant queen, at the Black avant-garde gallery Just Above Midtown (JAM), turning heads by lashing herself with what she called "the whip-that-made-plantations-move" and shouting poetry. O'Grady only used the character until 1983 before retiring these performances. Notably, this business card is stamped with a glove image to one side and a whip to the other, in clear reference to this work – suggesting this may be her card from that period.

$150





49. My Calling (Cards) #1 and #2

Adrian Piper

np: Angry Art, ca. 1986. Two offset printed cards. 3 1/2 x 2 in. Very good.

The two rare performance art business cards produced and distributed by Adrian Piper, "My Calling (Card) #1" and "My Calling (Card) #2."

The works challenge the racial and gender biases of whoever happened to receive them. "My Calling (Card) #1" addresses an interlocutor who has made or laughed at a racist joke in the presence of a Black person. "My Calling (Card) #2" tells its (likely male) receiver that the woman handing them the card wants to be left alone. From 1986 to 1990, as part of a continuous performance piece, Piper handed out these cards in moments that called for them.

OCLC locates only two holdings as of November 2026.

$350



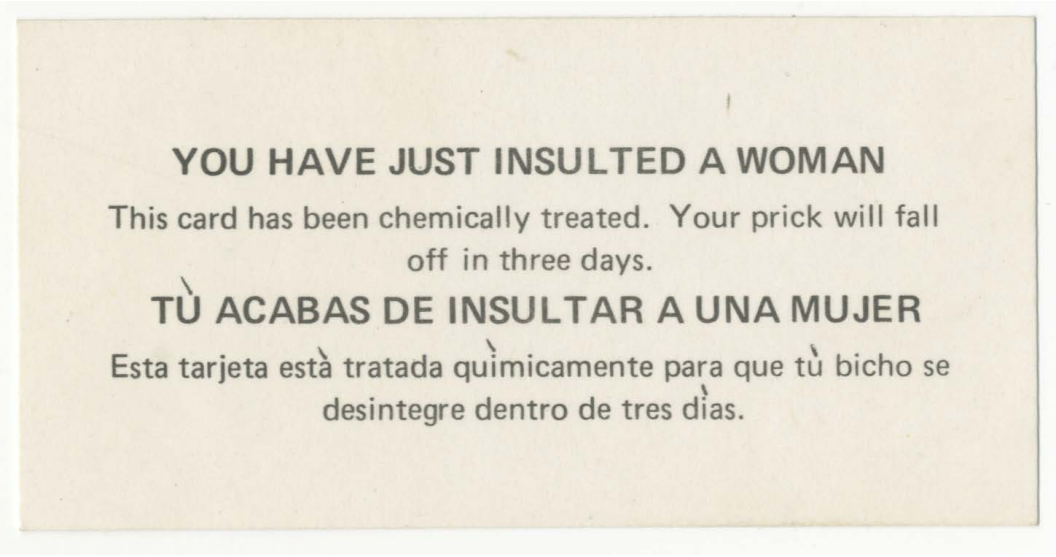
50. Vaginal Davis: Blacktress [business card]

[Los Angeles]: Vaginal Davis, nd. 2 x 3 1/2 in. Very good.

The business card of the Black punk musician, drag performer, artist, and zinester Vaginal Davis.

Davis, a foundational figure in the 1990s queercore scene, was born intersex at a time when doctors assigned birth through surgical intervention in cases like hers. But Davis's mother refused to let doctors operate. She grew up with "male" on her birth certificate, but her mother and four sisters referred to her by female pronouns. She has said that she was conceived in a single illicit encounter between her then-45-year-old Black mother and her then-21-year-old Mexican American father under a table at a Ray Charles concert at the Hollywood Palladium in the early 1960s. Consistently challenging the concepts of identity, performance, and authorship, she took her name as an ode to Angela Davis.

$150



An early, almost unrecorded artwork by the groundbreaking legal scholar Catharine MacKinnon

51. You Have Just Insulted a Woman: This Card Has Been Chemically Treated. Your Prick Will Fall Off in Three Days.

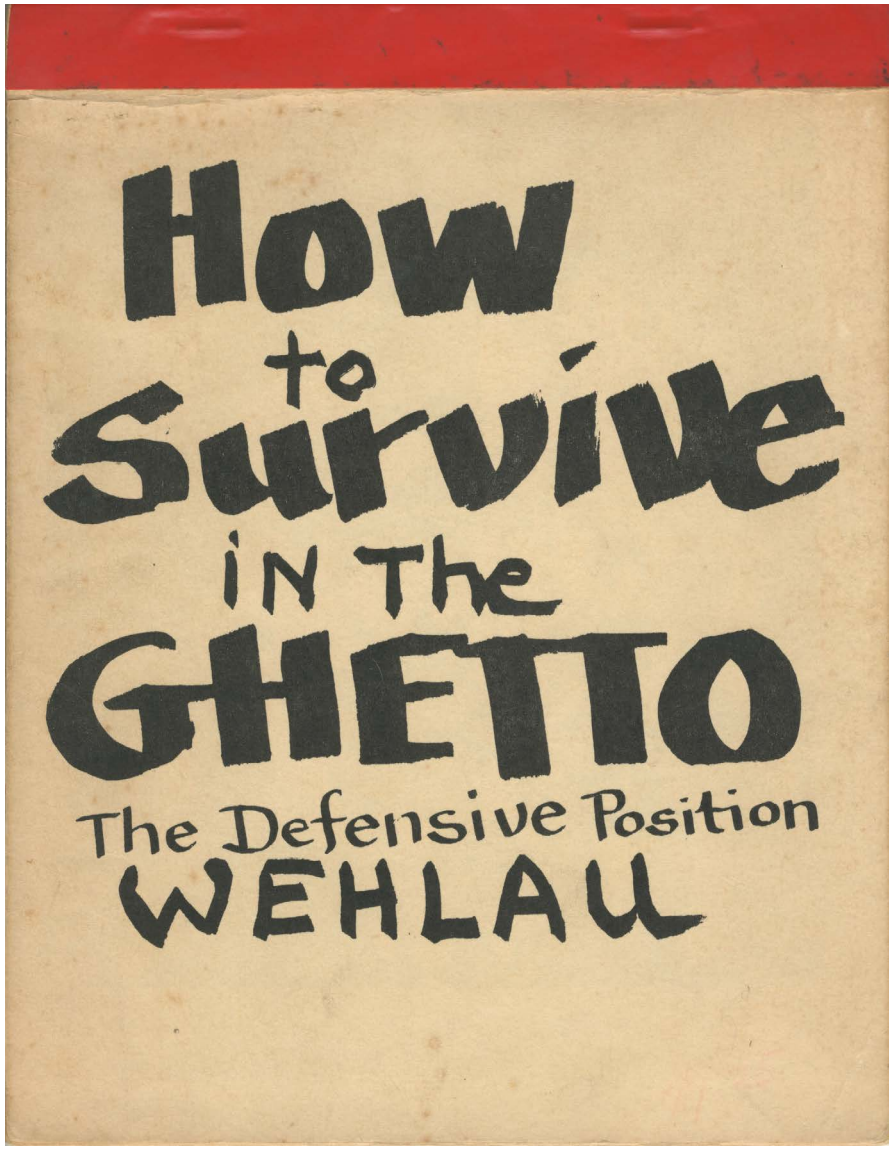
[New Haven/New York]: [Catharine MacKinnon], [1970s]. Text in Spanish and English. 2 x 4 in. Very good.

A rare card printed in Spanish and English and produced by the leading feminist legal scholar, activist, and author Catharine MacKinnon while she was in law school.

As described in Martha Langelan's Back Off: How to Confront and Stop Sexual Harassment and Harassers "After trying everything else" to deter harassers, MacKinnon produced "cards that stated, in English and Spanish: 'You have just insulted a woman. This card has been chemically treated. Your prick will fall off in three days.'" MacKinnon noted the remarkable impact of her campaign: upon handing each man a card, some mumbled 'thank you', others shook her hand, but all of them avoided her for years.

MacKinnon is a legal scholar at the University of Michigan and Harvard, and helped form the legal claim for sexual harassment as a form of sex-based discrimination. Her legal career has focused on women's rights and sexual abuse and exploitation, including sexual harassment, rape, prostitution, sex trafficking and pornography. A largely undocumented record of direct action and humor in the face of harassment, from a leading legal force and feminist scholar.

$250



52. How to Survive in the Ghetto: The Defensive Position

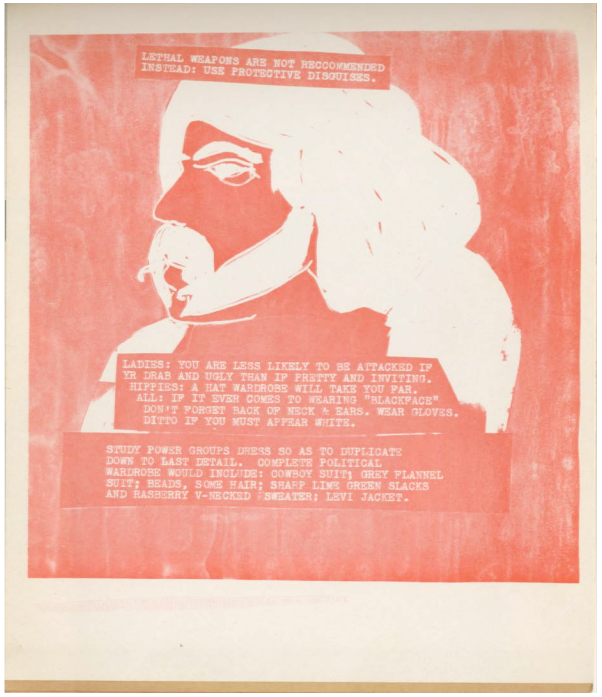
Judith Wehlau. San Francisco: Wehlau, 1967. Offset. Side-stapled on top edge with red-tape reinforcement, as issued. 9 x 7 in. [24 pp]. Illustrated throughout to rectos. Title page missing, otherwise tight and clean.

A biting satirical artists' book positioned as guide for hippies living in the "ghetto," illustrated throughout with beautiful surrealistic and figurative works.

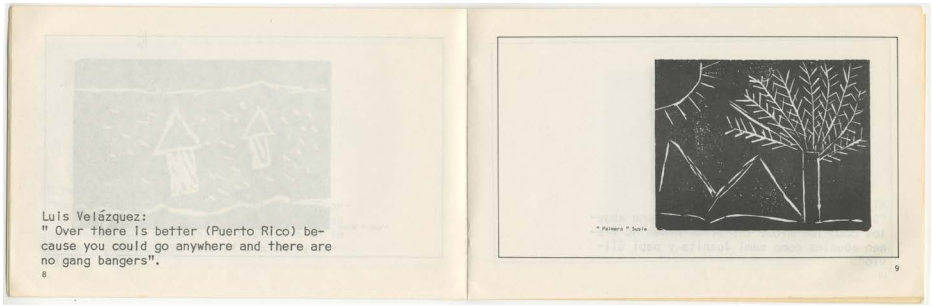
Wehlau claims she wrote this book because of some hippies she knew "got burned in a dope buying deal in the alley across the street and ran to the cops (for sympathy I guess)." It made her "want to do something funny too." The result was an expressionist guide book, with illustrations in color and black & white on every page, painting a surrealist and hilarious portrait of the city.

A scarce, wonderfully illustrated, anti-hippie tract. OCLC locates four examples as of November 2026.

$350







53. Paralelos [Parallels] [Latine, pedagogy, youth artwork]

Olga Coqui Lopez & Mirtes Zwierzynski

Chicago: Editorial Guazábara, 1985. Saddle stapled in wraps. 8 ½ x 5 ¼ in. 22pp. Text in Spanish. Very good.

Rare 1985 Chicago artists book with text in Spanish, reproducing linocut illustrations and writings by Puerto Rican community members – primarily teens – at the Centro Cultural Ruiz Belvis in Chicago.

Established in 1971, the center was named in honor of Segundo Ruiz Belvis, a Puerto Rican patriot and member of a secret abolitionist society that freed children who had been enslaved under Spanish rule. It is credited as the longest-standing Latino Cultural Center in Chicago, with a mission to preserve and promote appreciation of the culture and arts of Puerto Rico and Latin America, with a focus on its African heritage.

This book documents the thoughts and art practices of teenage kids who spent time at Belviz; their writing in this book includes poetry, concerns about the neighborhood, violence, and nostalgia for Puerto Rico, and the book is illustrated throughout with black-and-white reproductions of the young artists' linocuts.

Not located in OCLC as of November 2026.

$250



54. De Alemania

Ulises Carrión. Mexico: Joaquín Mortiz, 1970. Printed pictorial soft cover. 159, [1] pp. 7 x 4.5 in. Very good.

Ulises Carrión's second book, and final work of narrative, in its first and only edition.

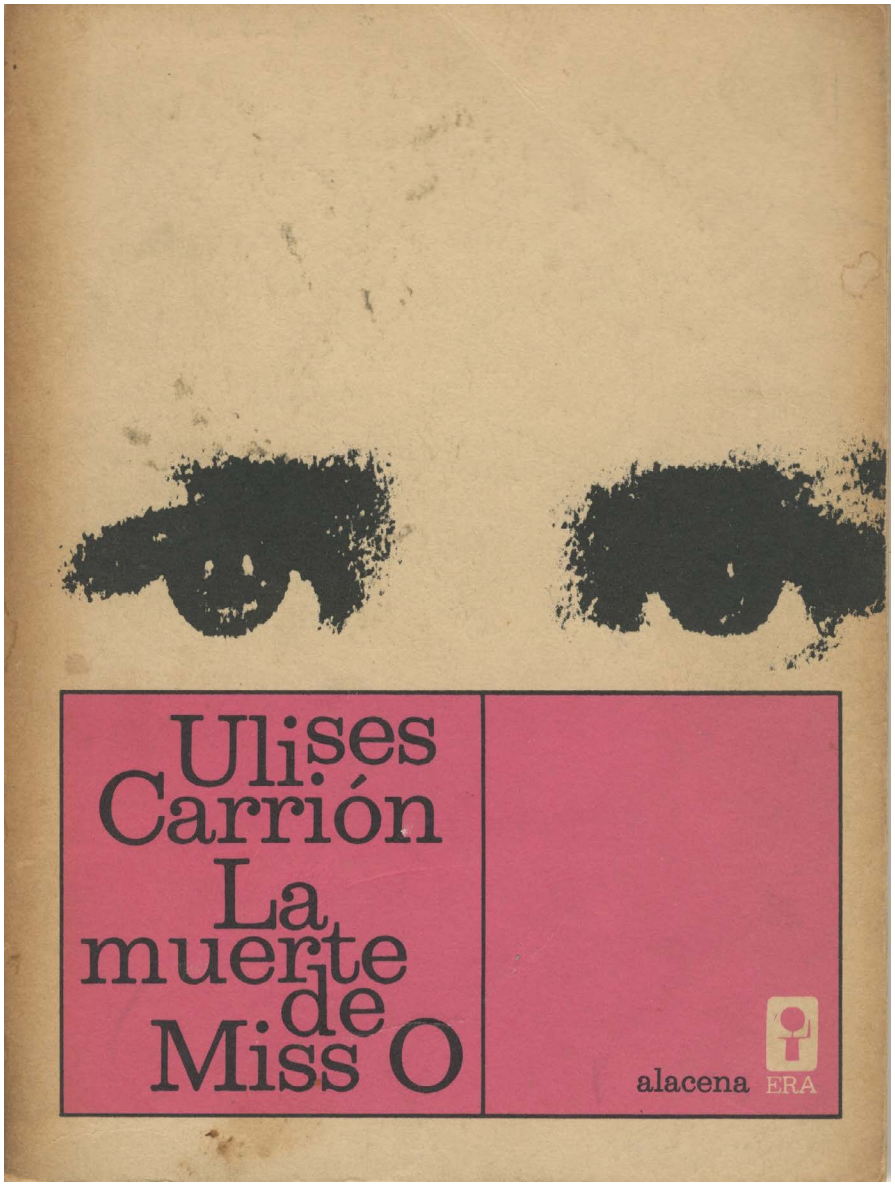
Carrión (1941-89) was a promising young writer from his early age: as a teenager, he published in the cultural supplement of the Diario de Jalapa and moved to Mexico City to study literature at the Universidad Nacional Autónoma de México (UNAM). While a student, he worked as an editor for university literary magazines and at the library of the contemporary art institution La Casa del Lago.

De Alemania is a short story collection and Carrión's final work of narrative literature. Scholars have identified the presence of the theoretical interrogations that would shortly lead to his decision to abandon narrative literature and the traditional form of the book, making this particular work pivotal in Carrión's bibliography.

In part due to the general ambiance of censorship, repression, and efforts to centralize cultural production under the umbrella of "national culture", in 1964 Carrión declined a grant from the Mexican Association of Writers and departed for Europe. While there, Carrión attended graduate school, published his first two books--La muerte de Miss O and De Alemania--and connected with the European avant-garde, particularly in Amsterdam, where he settled in 1971. His work with the book form, mail art, and conceptual reflections on language earned him an international reputation as one of the most original artists working in the avant-garde tradition. His discovery and celebration by a new generation of artists in the last decade has made his early work highly sought-after, none more so than his first published works.

The second published book by a major Latin American avant-garde and conceptual artist, his final before renouncing the narrative form. Rare.

$750



55. La Muerte de Miss O

Ulises Carrión. [Mexico]: Ediciones Era, 1966. Printed pictorial softcover. 105, [6] pp. 8 x 5 3/4 in. Very good.

Ulises Carrión's rare first book, in its first and only edition.

Carrión (1941-89) was a promising young writer from his early age: as a teenager, he published in the cultural supplement of the Diario de Jalapa and moved to Mexico City to study literature at the Universidad Nacional Autónoma de México (UNAM). While a student, he worked as an editor for university literary magazines and at the library of the contemporary art institucion La casa del Lago.

Carrión's precocious literary talent, as well as latent expressions of his later conceptual work, are clearly present in La muerte de Miss O. A collection of six stories that ensares the reader in a blend of realism, surrealism and modernist interiority to disquieting effect, the work was well received by the Mexican literati. The stories are also decidedly Mexican, in that many are set in famed locales, such as UNAM's campus, Ciudad Universitaria, and the beach town Acapulco.

In part due to the general ambiance of censorship, repression, and efforts to centralize cultural production under the umbrella of "national culture", in 1964 Carrión declined a grant from the Mexican Association of Writers and departed for Europe. While there, Carrión attended graduate school, published his first two books--La muerte de Miss O and De Alemania--and connected with the European avant-garde, particularly in Amsterdam, where he settled in 1971. His work with the book form, mail art, and conceptual reflections on language earned him an international reputation as one of the most original artists working in the avant-garde tradition. His discovery and celebration by a new generation of artists in the last decade has made his early work highly sought-after, none more so than his first published work.

The first published book by the major Latin American avant-garde and conceptual artist.

$950



56. Material de Lectura: Serie Poesia Moderna, Nos. 1-16 [Octavio Paz, Carlos Pellicer, Jorge Cuesta]

Mexico City: Universidad Nacional Autónoma de México, Dirección General de Difusión Cultural, Departamento de Humanidades, [1977-1978]. Saddle stapled in illustrated wraps. Near fine.

The first sixteen pamphlets of the Modern Poetry Series published by the Universidad Nacional Autónoma de México. Attractively designed and printed by Vicente Rojo's famed Imprenta Madero, with cover illustrations by the self-taught Mexican artist Daniel Kent, the series aimed to bring short and representative publications from a wide range of contemporary poets. In addition to the poets Carlos Pellicer, Fernando Pessoa, José Lezama Lima, Octavio Paz, Efraín Huerta, and Jorge Cuesta, some pamphlets feature several poets representative of a particular country, such as the "Modern Italian Poetry" and "Seven Contemporary North American Poets" pamphlets.

Edited by the prominent critic and intellectual Guillermo Sheridan, each pamphlet includes an introductory note, often from a prominent writer. Included in this gathering are introductions by Octavio Paz, José Emilio Pachecho, David Huerta, José Joaquín Blanco, and Carlos Montemayor.

A substantial and sequential gathering of this important Mexican poetry serial. Early issues remain rare, especially a sequential run in such unblemished condition.

$450



57. 37 Artistas de Argentina, Belgica, Brasil, Cuba, España, Francia, Haiti, Mexico, Puerto Rico, Trinidad, Uruguay, Venezuela

Caracas: Museo de Bellas Artes de Caracas, 1977. 28 pp. Saddle stapled in wraps. Minor soiling to wraps; near fine.

Catalog for a major group show at the Museum of Fine Arts in Caracas, Venezuela. During the 1970s, the corporation Cartón de Venezuela sponsored annual exhibitions of European and Latin American art at the museum. These exhibitions are regarding as of major importance for connecting Caracas to the emerging international networks through which contemporary and avant garde art circulated.

Significantly, the exhibition was primarily composed of Latin American artists, including Carribbean countries rarely represented in large survey shows of this variety. Artists in this exhibition included Roberto Alzenberg, Delia Cugat, Norberto Onofrio, Roberto de Lamonica, Jorge Mantilla Caballero, Margarita Monsalve, Jorge Camacho, Gina Pellon, Gestner Armond, Antonio Joseph, Pedro Coronel, Mirna Baez, Consuelo Gottay, Nina Squieres, Pablo Obelar, and Saul Huerta, among others.

OCLC locates no holdings as of November 2026.

$250



58. Fanny Sanín: Obras de 1960 a 1986 [Fanny Sanín: Works from 1960 to 1986]

Bogotá: Museo de Arte Moderno de Bogotá, 1987. Perfect bound in photo illustrated wrappers. 48 pp. Near fine.

Catalog for the 1987 retrospective of the Colombian visual artist Fanny Sanín, best known for her large abstract works. Fanín was a pioneer in geometric abstract art and modern Latin American art; this retrospective was the largest show of her work ever held in Colombia.

$100



59. Artefacto: Revista de Diseño Industrial, no. 3

Mexico City: Universidad Autónoma Metropolitana, 1987. Saddle stapled in wraps. 59 pp. Light shelfwear to wraps and several very small pinholes; overall, very good.

The third issue of the industrial design magazine published by the Division of Sciences and Arts for Design of the Universidad Autónoma Metropolitana, featuring an essay by the major iconoclastic Mexican conceptual and performance artist Melquiades Herrera on Roland Barthes and photography. This issue also includes a translation of an essay by the Italian philosopher Gillo Dorfles, ecological design, ergonomics, shrimp-processing machines, and color theory, among other topics.

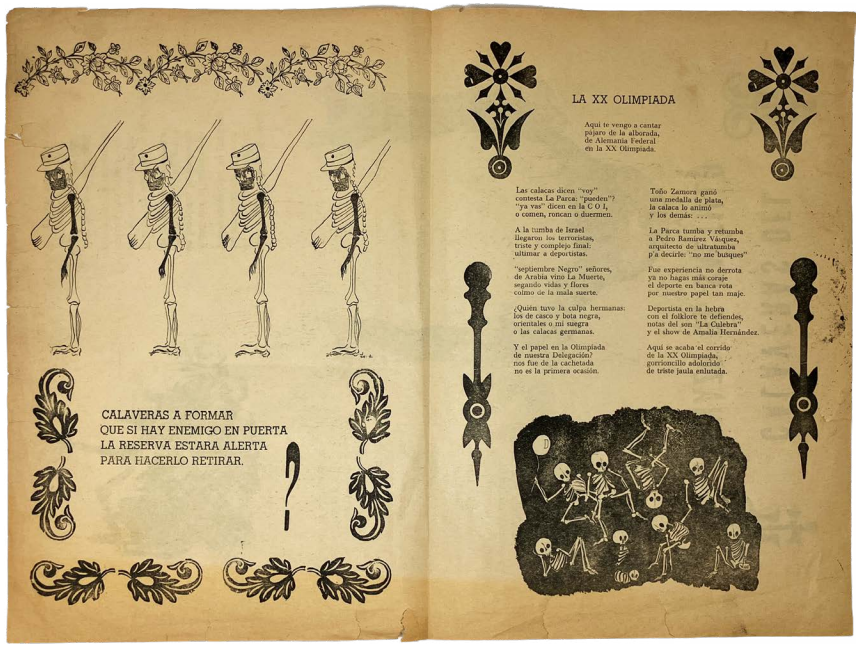
A profusely and attractively illustrated publication, evidencing the prevailing discourses and sensibilities amongst industrial design students and researchers in 1980s Mexico.

$150









60. Calaveras del Trenazo de Saltillo

[Mexico]: np, [1970s]. Single leaf folded to produce 4 pp. folio. 18 ¾ x 14 in. Small closed tears to edges of broadside; overall very good.

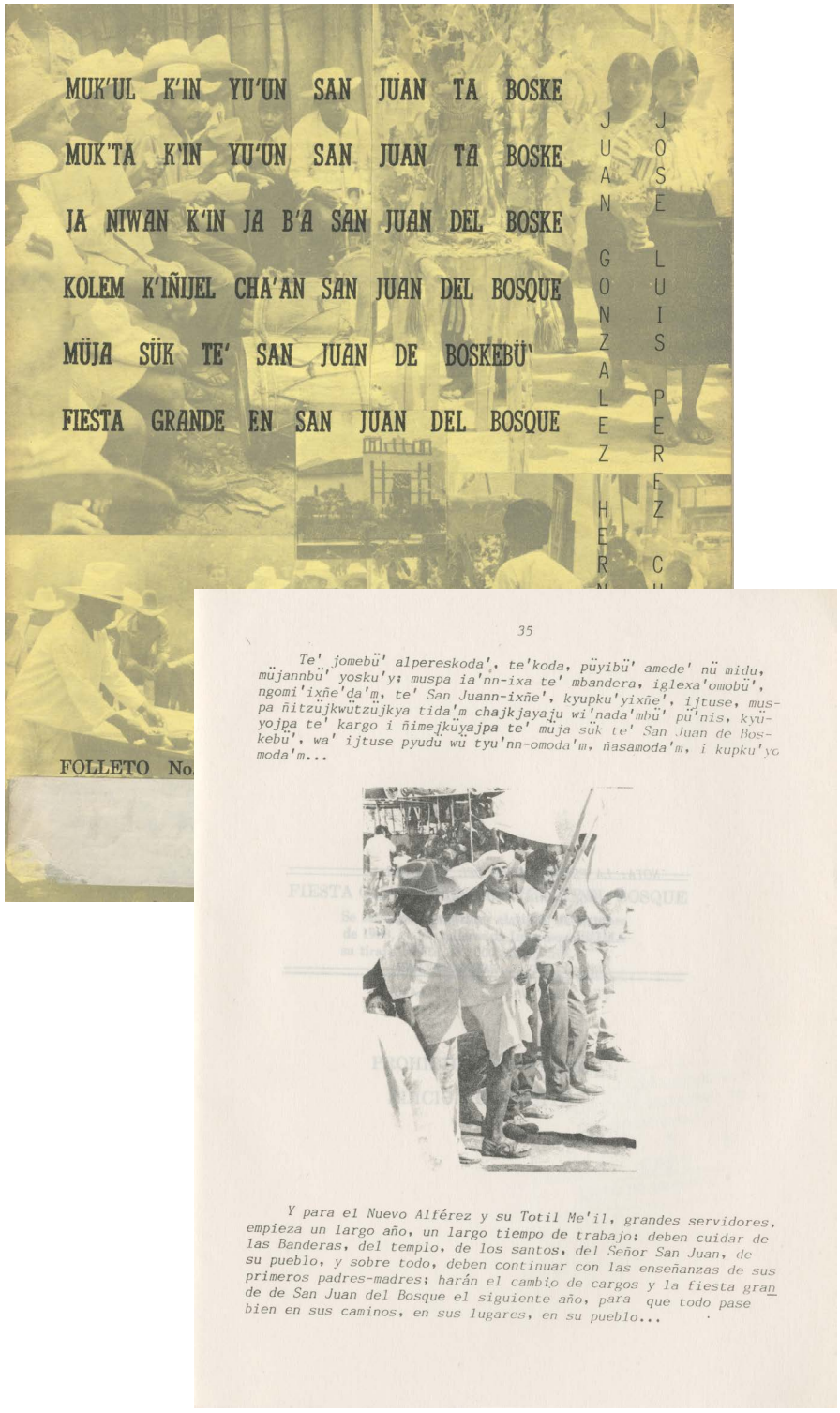
A profusely illustrated broadside featuring corridos about the tragic Trenazo de Saltillo rail disaster and the 1972 Munich massacre.

The Trenazo de Saltillo was a train derailment that ocurred in Saltillo, Coahuila on October 4, 1972. Over 200 people died; it was the worst rail disaster in Mexican history. The disaster became the source of many popular myths and legends, which primarily circulated orally, but also in anonymous broadsides such as this. In addition to the Saltillo Rail Disaster, the broadside also includes a corrido about the Black September terrorist attack at the 1972 Munich Olympics.

The broadside combines three major genres of Mexican popular culture: the literary calavera, or short poem written for Day of the Dead; the corrido, or traditional narrative ballad that functions as oral history; and macabre illustrations, first made popular by famed printmaker Guadalupe Posada.

A compelling example of popular Mexican print culture and cultural forms, with an emphasis on mortality and death. Not located on OCLC as of November 2026.

$350



61. Muk'ul K'in Yu'un San Juan Ta Boske
[booklet of indigenous folklore in six languages]

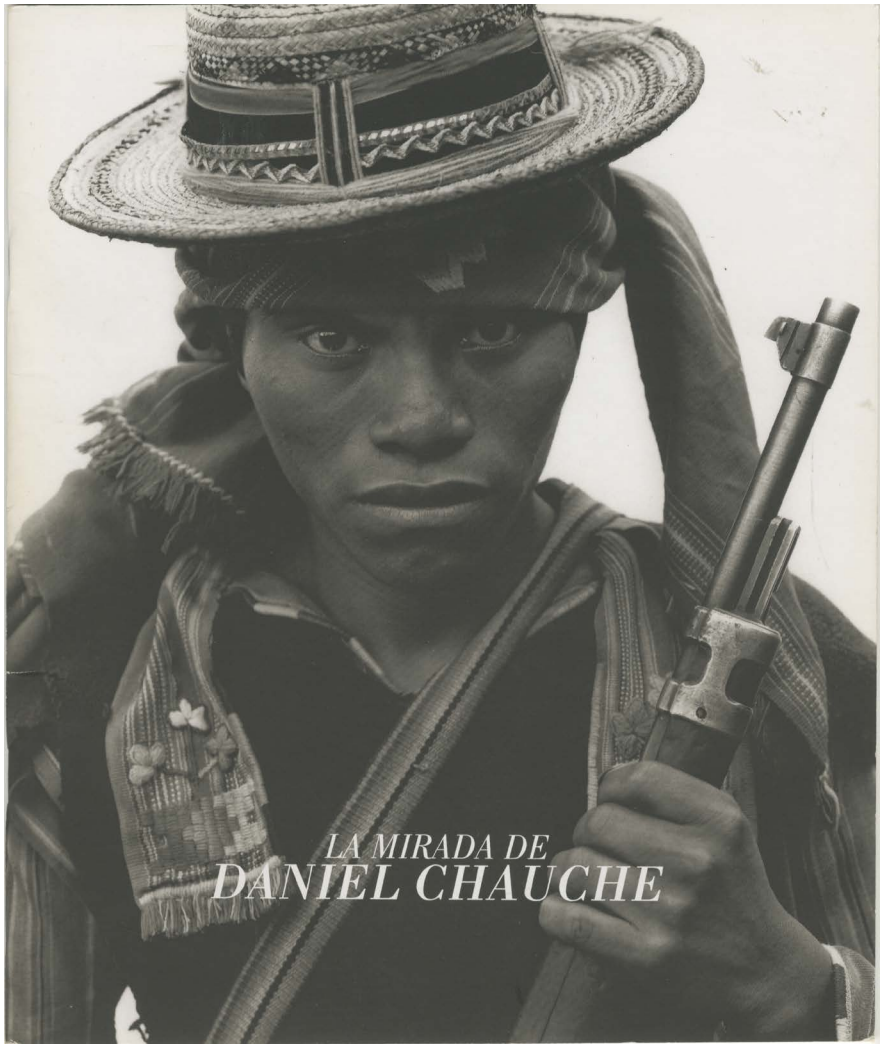
Jose Luis Perez Chacon. Juan González Hernández, illus & photos. San Cristobal de las Casas: Sub-Secretaria de Asuntos Indigenas, 1988. Saddle stapled in yellow photo-illustrated wraps. 70 pp, numbered as 35 spreads. Very good, with white label tape affixed to front wrap and colophon. Library stamp to colophon and rear inner wrap.

A rare sextalingual pamphlet produced by the Chiapas state government relating the origin myth of San Juan del Bosque, a rural community in Chiapas highlands mainly inhabited by Tzotzil Mayans. Attractively illustrated with drawings and photographs of the community by Juan González Hernández, the pamphlet recounts the founding myth in Tzeltal, Tzotzil, Tojolabal, Chol, Zoque, and Spanish, along with detailed instructions of how to perform the rituals associated with the annual celebration held to mark the town's founding. In fusing Saint John the Baptist with Mayan culture, the pamphlet is a document of the syncretism characteristic of Mexican culture.

Interestingly, this example bears white stickers to cover, colophon, and title page, respectively, to paste over administrators and State office responsible for the publication, perhaps suggesting disagreements between local or indigenous distributors and the state government. Government efforts to produce and disseminate knowledge of the indigenous cultures throughout the state sometimes chafed against the interests of autonomously organized indigenous communities.

A superb record of Mexican regional government efforts to preserve indigenous languages in the 1980s. OCLC locates five examples in the U.S. as of November 2026.

$250



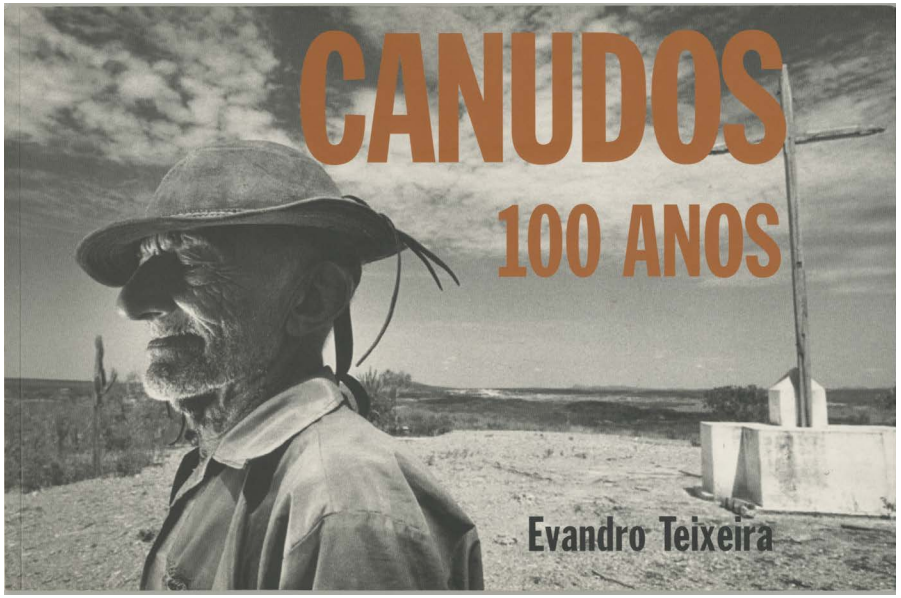
62. La Mirada de Daniel Chauche [The Gaze of Daniel Chauche]
[exhibition catalog] [photobook]

Ciudad de Guatemala: Artecentro Graciela Andrade de Paiz, 2010. Offset. Saddle stapled. 9 1/2 x 8 in. 34pp. Very good.

Exhibition catalog and photobook published for Daniel Chauche's 2010 show at Artecentro Graciela Andrade de Paiz, featuring black-and-white photographs from 1976 to 2009. The catalog presents quotidian portraits of Guatemalans, often framed in symbolic and striking compositions.

OCLC locates 8 holdings as of November 2026.

$150



63. Canudos 100 Anos [signed]

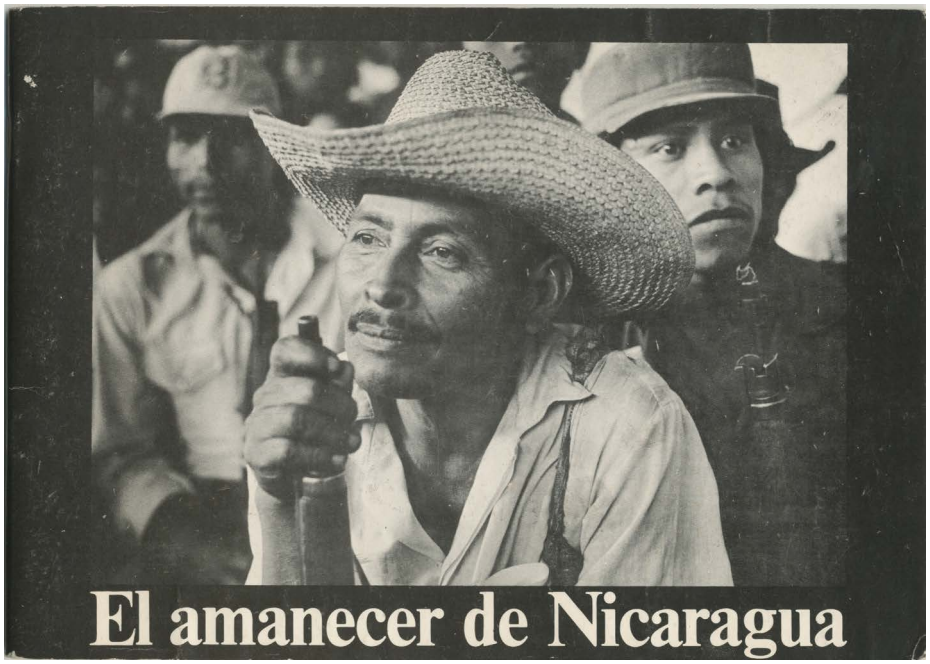
Evandro Teixeira

Rio de Janeiro: Editora Textual, 1997. Offset. Perfect bound. 8 x 12 ¼ in. 145pp. Second edition. Very good, signed by the author.

Evandro Teixeira's photo book on Canudos, the Brazilian municipality that housed a cultic rebellion against the early Brazilian Republic, published a hundred years after the war -- this example signed by the artist.

The book features striking black and white photography on the region, alongside texts meditating on the War of Canudos, and both its symbolism and legacy.

$250



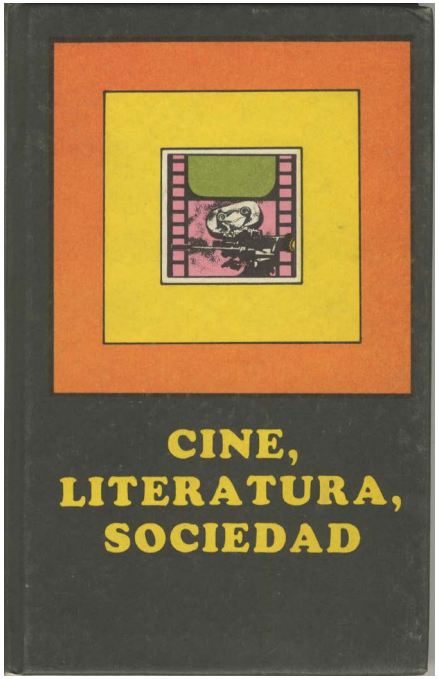
64. El Amanecer de Nicaragua

Managua: Instituto de Información de Centroamérica y del Caribe, [1983]. Offset. Saddle stapled. 10 1/2 x 7 1/2 in. 63 pp. Very good; inscribed in title page by an unknown hand; closed tear.

Photobook on story of the Sandinista Revolution that successfully brought down the Somoza dictatorship in Nicaragua. The book features photographically illustrated sections on the socialist reforms that followed. It was printed contemporaneously to the Revolution in Nicaragua in 1983.

While the book was also published in an English language edition titled "The Dawning of Nicaragua," this is the scarcer Spanish language edition.

$250







65. Cine, Literatura, Sociedad [with ephemera and manuscript from a Nicaraguan cineaste]

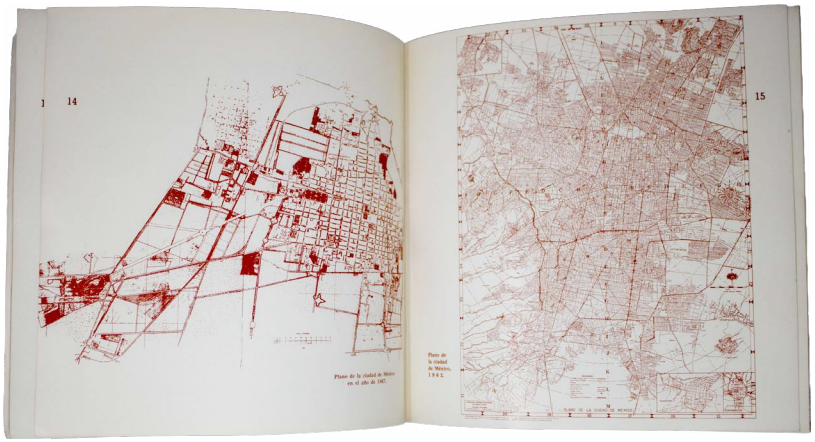
Ambrosio Fornet, editor. La Habana: Editorial Letras Cubanas, 1982. Offset. In illustrated boards. 5 x 7 3/4 in. 275 pp. Very good. Includes a laid-in calendar for the Cinemateca de Nicaragua's program; a holograph illustration; and a laid-in paper with a name and address.

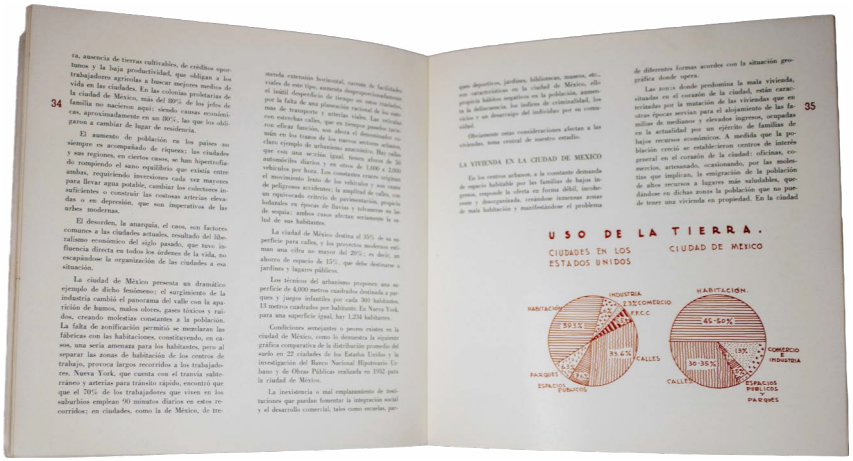
An unusual firtshand glimpse at the revolutionary film scene of 1980s Nicaragua - a rare book by Cuban film critics and writers, with three pieces of ephemera from 1984 Nicaragua tipped in: a calendar for the Cinemateca de Nicaragua's program honoring 40 years of Socialist Bulgaria by way of cinema; a satirical doodle of an FMLN supporter; and an address slip, presumably belonging to the book's former owner.

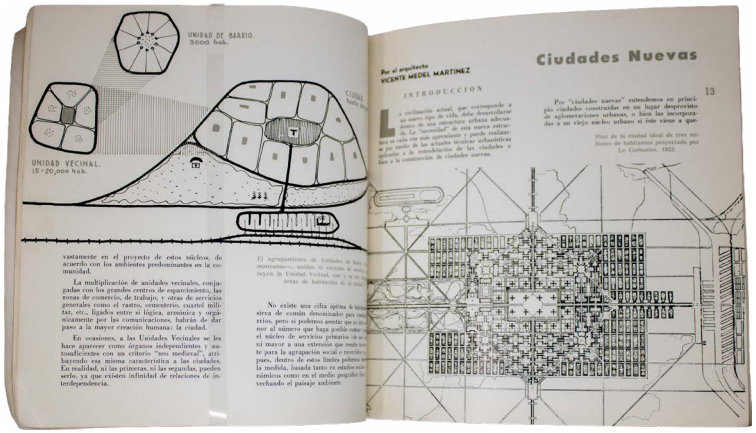
Already an important document of revolutionary cinema, the book features the work of some of the defining talents of Cuba's post-revolutionary generation, such as Luis Rogelio Nogueras, Jesus Díaz, Mayra Vilasis, Victor Casaus. This example provides some further insight into the revolutionary Latin American cinema of the 1980s, elucidating a network of Third Worldist film and the in-jokes and casual thoughts of one Nicaraguan film buff.

$250









66. Sociedad Mexicana de Urbanismo, Boletín Nos. 1 & 2

Mexico City: Sociedad Mexicana de Urbanismo, 1962. 71 and 70 pp. Light shelfwear to covers, slight loss at top right corner of wrapper of no. 1, one page with inner margin annotation in pencil, oxidation from paper clip affixing a contributor's business card to front wrap of no. 2; overall very good.

Both issues of the journal of the Mexican Society of Urbanism, published in 1962. Founded in 1958, the Society was the first professional association of urban planners in Mexico,and a major force in the institutionalization and professionalization of urban planning in the country. These two issues of the Society's journal—the only two recorded issues—include essays on the history of Mexico City's built environment and planning regimes, proposals for social and worker's housing development, and studies of the planning and architecture of other Latin American cities. Profusely illustrated with diagrams, maps, and graphics.

An important and rare document of the consolidation of urban planning as a profession and discourse in Mexico.

OCLC locates six holdings of any issue as of November 2026.

$450



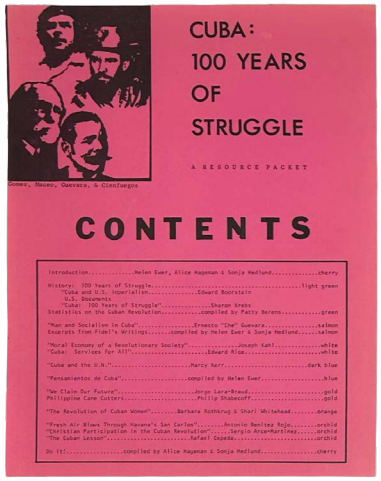


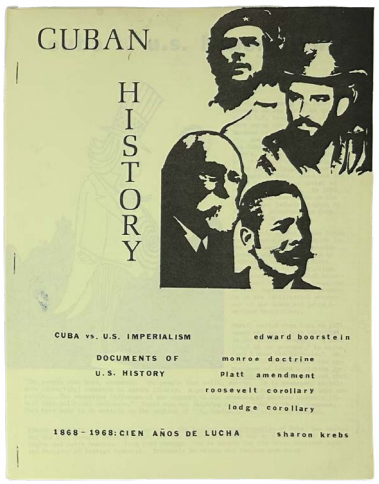
67. Cuba: 100 Years of Struggle [modified with mimeographed prints by a contemporary activist in solidarity with Cuba]

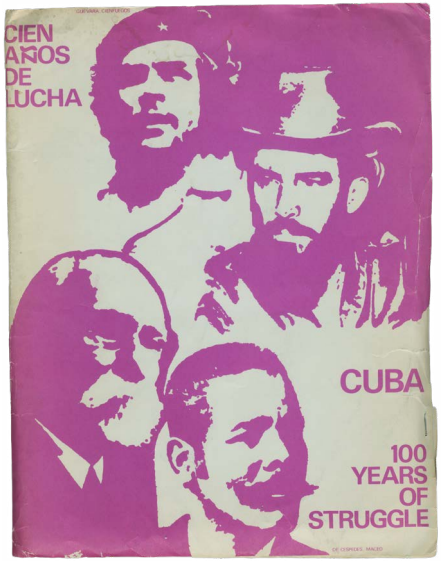
Alice Hageman, Sonja Hedlund, Helen Ewer. New York: Cuba Project [Cuba Resource Center], [1971]. Portfolio, measuring 9 3/8 x 12 in., containing 19 distinct documents, totaling 142 printed sheets. Offset and mimeograph. All very good to near fine; three documents with loose or detached staples

A remarkable assemblage publication providing extensive resources and research related to the Cuban Revolution, such as "A Brief History Of The Black People In Cuba" and "Pensamientos de Cuba" -- by far, the most expanded example of this folder that we have handled.

Assembled by the lawyer, organizer, and minister Alice Hageman, and published by the Cuba Resource Center, this folder provided detailed information in support of the revolutionary effort of the Cuban people, on striking bright paper stocks and illustrated throughout. We have handled examples this portfolio before, many of which are lacking titles listed in the table of contents, or even the contents page itself. This example, the most expanded example we have seen, was likely modified by the publishers: in addition to nearly all of the stated articles save two, this folder adds four more mimeographed documents. The inserted documents include mimeographed copies of "Excerpts from the book 'The Youngest Revolution' by Elizabeth Sutherland / Colony Within the Colony;" "A Brief History Of The Black People In Cuba;" a study of the history of immigration to the United States from the Third World; and a reading list for further studies on the Cuban Revolution. Likely, these were hand-outs printed by either the Cuba Resource Center or activists in the Cuban solidarity activist community.









The remaining contents of the resource packet included in this portfolio consist of an introduction; "Statistics on the Cuban Revolution," compiled by Patty Berens; "Man and Socialism in Cuba," written by Che Guevara; "Fidel Speaks: Excerpts from Fidel's Writings," compiled by Helen Ewer and Sonja Hedlund; "Moral Economy of a Revolutionary Society," written by Joseph Kahl; "Cuba: Services for All," written by Edward Rice; "Cuba and the U.N." written by Marcy Kerr; "Pensamientos de Cuba," compiled by Helen Ewer; "We Claim Our Future," written by Jorge Lara-Braud; "Philippine Cane Cutters," a New York Times article written by Philip Shabecoff; "Fresh Air Blows Through Havana's San Carlos," written by Antonio Benitez Rojo; "Christian Participation in the Cuban Revolution," written by Sergio Arce-Martinez; "The Cuban Lesson," written by Rafael Cepeda; and "Do It!," compiled by Alice Hageman and Sonja Hedlund.

A strikingly graphic compilation of seminal writings on the Cuban Revolution - and by far the most extensive example we have seen.

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