

**catalog #7:
posters**



BOO-HOORAY

Boo-Hooray Catalog #7: Posters

Boo-Hooray is pleased to present our seventh antiquarian catalog, dedicated to the poster. An incredibly diverse medium, posters deliver a message in a brief and graphic burst. This ephemeral form of communication is often left unarchived and completely unprotected against the annihilatory tick of the clock, coinciding with the one-off nature of what the posters document and announce: an exhibition, a protest, a meeting, a performance, a happening. This catalog gathers posters across a wide array of subjects such as film, art, theatre, politics, and literature; and in a variety of modes of address: polemical, didactic, and annunciatory. Included are signed posters by filmmaker John Waters, a poster advertising an early exhibition by Memphis designer Ettore Sottsass, a remarkable poster from the Young Lords Party, a Swedish Black Power poster, and much more.

For over a decade, we have been committed to the organization, stabilization, and preservation of cultural narratives through archival placement. Today, we continue and expand our mission through the sale of individual items and smaller collections. We encourage visitors to browse our extensive inventory of rare books, ephemera, archives and collections and look forward to inviting you back to our gallery in Manhattan's Chinatown.

Terms: Usual. Not onerous.

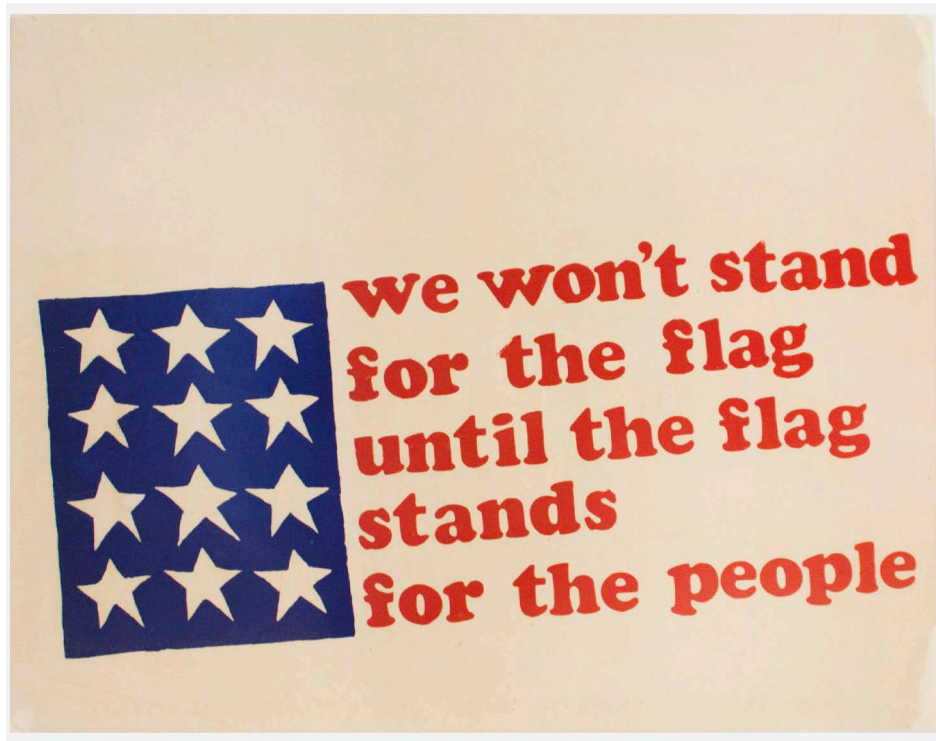
Catalog prepared by Evan Neuhausen, Archivist & Rare Book Cataloger and Daylon Orr, Executive Director & Rare Book Specialist; with Beth Rudig, Director of Archives. Photography by Jack Shannon. Layout by Evan. Please direct all inquiries to Daylon (info@boo-hooray.com).

All items subject to prior sale. Payment may be made via check, credit card, wire transfer or PayPal. 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.

Table of Contents

1. We Won't Stand for the Flag
2. Untitled [The Show is Over...]
3. [Bardo Matrix] Professor X headshop poster
4. Get Out of Asia Now
5. [Enormous Italian release poster] Wild Style!
6. 2 Live Crew Banned in the U.S.A. Freedom of Speech
7. Wu-Tang Clan at Show Place Annex
8. [Signed] Desperate Living World Premiere
9. [Signed] Desperate Living
10. The Trap Door
11. Black Girl [La noire de...]
12. The Red Army/PFLP: Declaration of World War
13. Emitai [Film Poster]
14. Satan's Sadists [Italian release]
15. Anita G [Swedish release]
16. [R. Kern, Lydia Lunch] The World Premiere of Fingered
17. Sexual Tour [starring Jean-Jacques Lebel]
18. Esotika Erotika Psicotika [The Lickerish Quartet]
19. Sir Henry at Rawlinson End
20. [Jack Smith] I Was a Male Yvonne de Carlo
21. [Jack Smith] No President at Bleecker St. Cinema
22. [International Center for Theatrical Creations] Ubu
23. Theatre STU
24. teatr stu, galeria
25. The Crazy Locomotive
26. Three posters for Pacjenci [Patients]
27. Witold Gombrowicz, Operetka [Operetta]
28. w nowej sjezibie [The New Headquarters]
29. Tajna Misjna [Secret Mission]
30. Teatro La Fede - Emperor of China
31. The Connection
32. Teatro Comunque
33. Creative Theatre: Lectures by Maya Deren, Parker Tyler, M.C. Richards, Eric Bently, Eric Hawkins, and Joseph Campbell
34. Concerts of Alan Hovhaness and Halim el Dabh
35. Reading by Philip Whelan and Michael McLure [sic]
36. Brother Antoninous [sic] Reading His Poetry
37. Edward Dahlberg and Josephine Herbst
38. [Allen Ginsberg and Gregory Corso] Incontro di Poesia
39. Bread and Puppet Theater
40. Paradise Now
41. Paradise Now: Living Theatre in Amerika
42. [William Burroughs, Joy Division] 23 Skiddoo
43. The Soap Opera
44. The Female Christ at the Stock Exchange [two prints]
45. The Cockettes Halloween Show at the Palace Theater
46. The Cockettes Pearls Over Shanghai
47. [Candy Darling and Jackie Curtis] Glamour, Glory and Gold: The Life and Legend of Nola Noonan: Goddess and Star
48. [Ettore Sottsass, Memphis] Menhir, Ziggurat
49. Etel Adnan at Galerie La Roue
50. [Aldo Tambellini, Don Snyder, et al] The Center
51. [P.S. 1] A Month of Sundays
52. P.S. 1 New York/New Wave
53. Blocked Off With / Closed Off With / Diverted With
54. Dropped Stones
55. [Lawrence Weiner, Peter Gordon] Altered to Suit
56. Altered to Suit at Mudd Club
57. Three Works of Lawrence Weiner
58. Lawrence Weiner workprint
59. The Lawrence Weiner Poster Archive
60. The Lawrence Weiner Poster Archive
61. [signed] Polaris / Southern Cross / Wild Blue Yonder
62. Earth + Stone + Light
63. [Michael Shamberg, Lawrence Weiner] P.S. Beirut
64. Moved Pictures of Lawrence Weiner

65. [Baldessari] Noses & Ears, Etc. (Part 2)
66. New Order Junio 16/18 Los Angeles Poster
67. [Untitled] Carl Johan de Geer Test Print
68. Capitoliu, Washington, USA
69. Dziekanka Students' Art Center 1979
70. [Signed and stamped] Love is All or Love is Not At All
71. Who do they think they're fooling - you?
72. [Signed and stamped] Onward Christian Soldier
73. Your Country Needs You
74. Young Lords Party: Health, Food, Housing, Education
75. Artists Call Against U.S. Intervention in Central America
76. Britain in Ireland: TIME TO GO!
77. Palestine Al Fat'h: Lutte Jusqu'a la Victoire
78. Namibia: Poder Para el Pueblo
79. [Bob Dylan and Dennis Hopper secret performance] An Evening with Salvador Allende
80. Not My Son Not Your Son
81. We made this to express our admiration, love and support for the NLF and the Vietnamese People
82. A Resolution to Impeach Richard M. Nixon
83. We Begin Bombing in Five Minutes
84. When Did the War in the Persian Gulf Really End?
85. Tu crois qu'un an de service c'est seulement chiant?
86. 2 Marche Internationale Non-Violente
87. Déclaration Universelle des Droits de L'Animal
88. Fin de L'Universite
89. plus jamais ça [Never Again]
90. Mai 68: The Poster Book
91. Espana 69 Lutte des Classes
92. Black Power to Black People [Swedish solidarity]
93. Harriet Tubman
94. George Jackson Tribunal
95. Akwesasne Notes] Family Portrait: Now We Are the Ancestors of Those Who Are Yet Unborn
96. Contro La Famiglia [Against the Family]
97. No-One is Free Unless Every-One is Free
98. Reallocating \$ as a Resource
99. Another Empty Home
100. Still Empty!
101. 1ª Semana de Solidaridad con los Presos Comunes
102. Treffen in Tunix
103. [Pablo Picasso] Un espoir pour les prisonniers d'opinion dans le monde
104. [Pedagogy, Ecology, Technology, Death] Four Posters from the Council for Social Development
105. Raised Fist [Blue]
106. Raised Fist [Red]
107. Preamble of the Industrial Workers of the World



1. We Won't Stand for the Flag Until the Flag Stands for the People

Bill Stettner

Np: [New York], [ca. 1970]. Silkscreen poster printed on the back of a Pullman Vacuum Cleaner ad, affixed to rice paper. Work 18 x 22 1/2 in. Framed 20 1/4 x 24 1/4 in. Very good condition, slight chipping to edges and pinholes in corners of original print.

This remarkable screenprint from anti-war activist and photographer Bill Stettner remains as relevant today as when it was produced. A popular poster image and slogan throughout the 1970's anti-war and countercultural movements, it remains a contentious graphic today. Posted to an online forum of political posters in 2017, moderators ultimately deleted the image after comments took a violent and angry turn against those who might not stand for the American flag.

Stettner was a commercial photographer who was central to the fight for photographers to retain rights to their work. Though the revision of copyright law in the 1970s proved difficult for many photographers, for Stettner it hit hard; he was apparently blacklisted for his high profile role in the struggle. His final career was as a dealer in second hand goods, working at a store called The Garage Sale, located at Columbus Circle.

An important artifact of American struggles for freedom and against compulsory nationalism.

THE SHOW IS OV
ER THE AUDIEN
CE GET UP TO LE
AVE THE IR SEA
TSTIMETOCOL
LECT THE IR CO
ATSANDGOHOM
ETHEY TURNAR
OUNDNOMOREC
OATSANDNOMO
REHOME

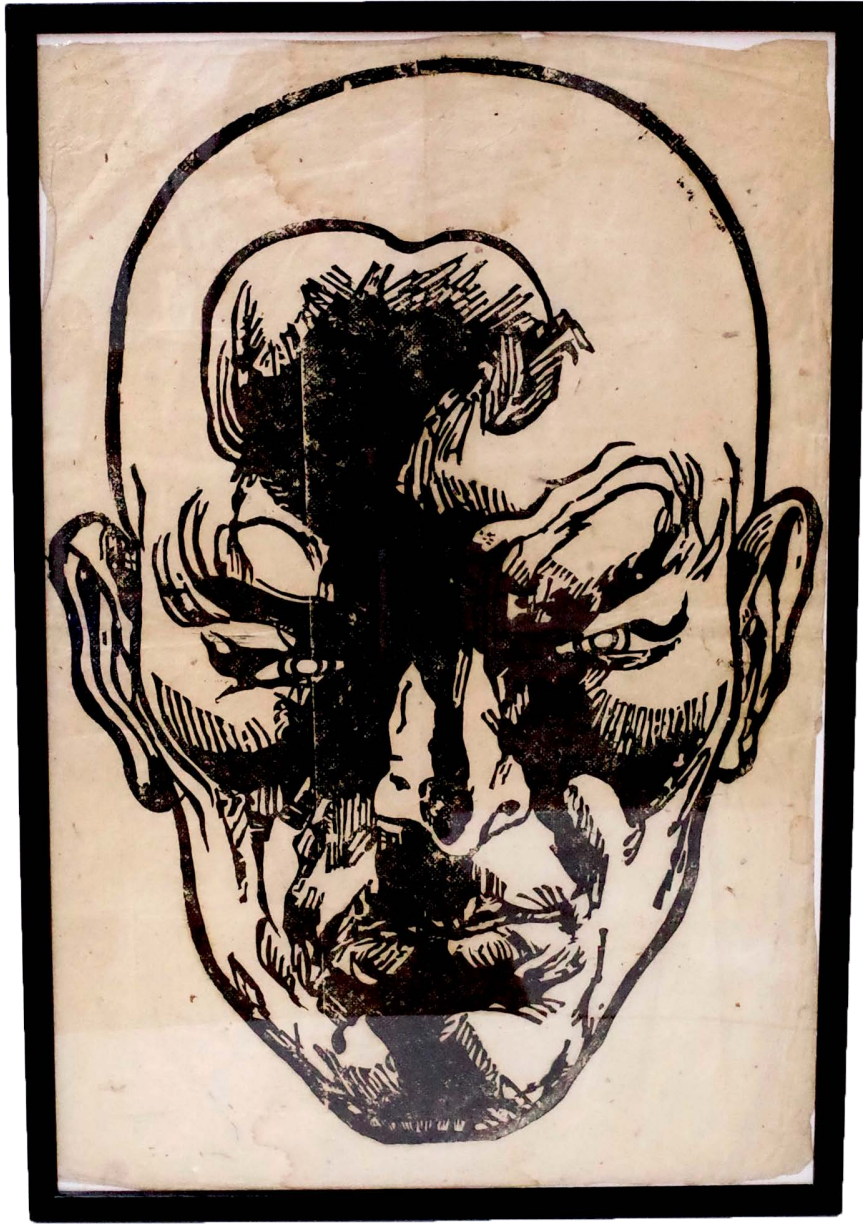
2. Untitled [The Show is Over...]

Christopher Wool and Felix González-Torres

New York: Printed Matter, 1993. Offset lithograph. 37 x 55 1/2 in.
Very good.

A poster by Torres and Wool based on a 1990 painting by Wool, which appropriated the infamous text by the radical Russian revolutionary Vasily Rozanov. In 1967 Raoul Vaneigem championed the by-then forgotten text as the perfect expression of nihilism, making it a central text to the Situationist International. Here Wool spaces and disrupts the syntax of the phrase to avoid automatic interpretations and question the meaning of representation in painting itself.

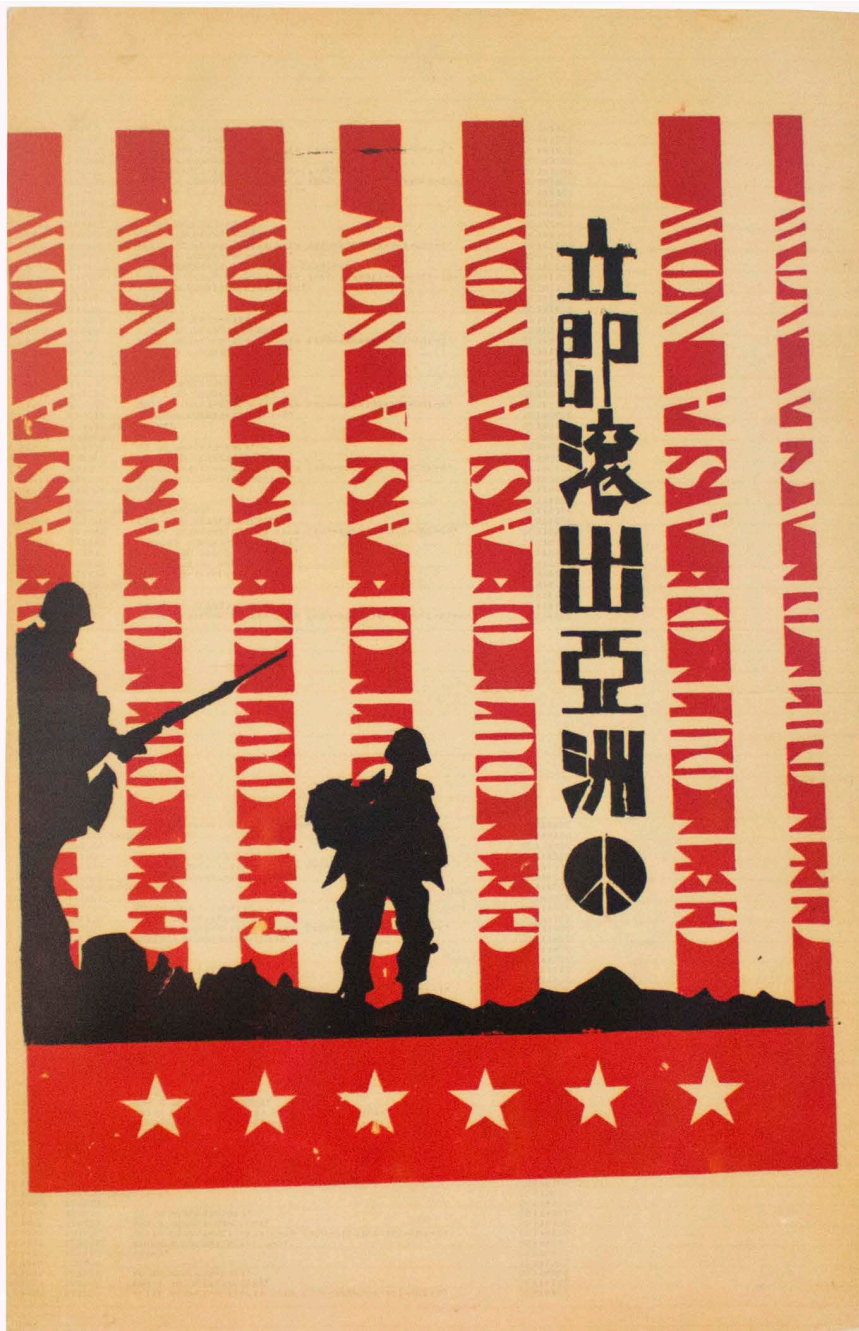
A collaboration between two of New York's premier conceptual artists, produced for Printed Matter.



3. [Bardo Matrix] Professor X headshop poster

Kathmandu: Bardo Matrix, ca. 1974. Woodblock print with vegetable ink on handmade Lokta paper. 19 3/4 x 29 1/2 in. Very good condition with some wear at corners.

Poster of Professor X printed by Angus MacLise and Ira Cohen's Kathmandu printing press / publishing house Bardo Matrix. An image of a figure from popular American culture printed with fine printing techniques on handmade Lokta Nepalese paper captures the sense of humor Cohen and MacLise sometimes worked with. This poster was likely sold at Cohen and MacLise's Kathmandu bookshop, which operated as a hub for the hippy scene in Nepal.



4. Get Out of Asia Now

Unknown artist. np: np, ca 1969. Silkscreen poster printed on verso of computer-printed scrap paper. Work 13 1/4 x 21 1/4 in. Framed 15 3/4 x 23 3/4 in. Very good condition, slight wear and scuffs to edges.

Anti-Vietnam war two color screenprint poster, appropriating the design of the American flag with silhouette images of soldiers and repeated text reading, "Get out of Asia Now."



5. [Enormous Italian release poster] Wild Style!

Charles [sic] Ahearn, Granmaster [sic] Flash

Rome: Grafica Viva, 1984. Offset. 54 X 78 in. Near-fine with creasing from folds. Poster in two panels as originally printed.

Enormous poster from the Italian release of Charlie Ahearn's seminal hip-hop film, *Wild Style*. Evidencing the challenges of international releases and circulation, the poster misstates Ahearn's names as Charles and Grandmaster Flash as Granmaster.

IT'S ALL HAPPENING **SUN. NOV. 18**

The **BANNED**
IN THE
U.S.A.

**FREEDOM
OF SPEECH
TOUR**

**2 LIVE
CREW**



**CLAY
D**

**The
DOGS**

**M.C. WORLD
AND
THE
GIRLZ**

**PROF.
GRIFF**

C.O.D. • LEGIT
DON'T MISS... THE BANNED IN THE U.S.A.
'FREEDOM OF SPEECH TOUR'
• PARENTAL GUIDANCE
• SUGGESTED •

KING FISH BEACH **SUN. NOV. 18**

LAKE MARTIN RD. ★ LAFAYETTE, LA.

GATE OFFER 9 A.M. SHOW TIME 1 P.M.

ONLY 3,500 TICKETS
ON SALE NOW FOR
\$15.50 PLUS 50¢
SERVICE CHARGE
AT GATE **\$17.50**

Tickets available in Lafayette at:
HOUSE ROCKER RECORDS • JAMMS RECORDS
DANCE MUSIC CENTER
In Baton Rouge: BOWIE'S RECORDS • PARADISE RECORDS
In Alex: HOT TRACKS • In Lake Charles: SOUND SHOP

ANOTHER DON "APOLLO" WILSON & DOING IT TO THE MAX PROMOTION

Not Just Another Concert. But an Event!!!

GLOBE POSTER PRINTING CORP. 1801 BIVD STREET BALTIMORE, MD 21202 (410) 431-1100

6. 2 Live Crew Banned in the U.S.A. Freedom of Speech Tour

Globe Poster Printing Corp.: Baltimore, Maryland, 1990. Pink day-glo silkscreen and offset print on heavy cardstock. 22 x 33 in. Very good with small water stain at top edge and rubbing at bottom left corner.

Poster for a 2 Live Crew show in Lafayette, Louisiana as part of their "Banned in the U.S.A. Freedom of Speech Tour." Following a ruling by a Florida judge that their music was obscene and the arrests of record store owners in Alabama and Canada for selling 2 Live Crew's albums, the group released Banned in the U.S.A. and embarked on this tour. They successfully challenged the ruling, garnering public support from the editors of SCREW and from Henry Louis Gates Jr., who testified in court that their music was an important part of the American literary tradition.



7. Wu-Tang Clan at Show Place Annex

Globe Poster Printing Corp.: Baltimore, Maryland, 1996. Red day-glo silkscreen and offset print on heavy cardstock. 22 x 33 in. Near-fine.

Poster for Wu-Tang Clan at Show Place Annex in Richmond, Virginia.

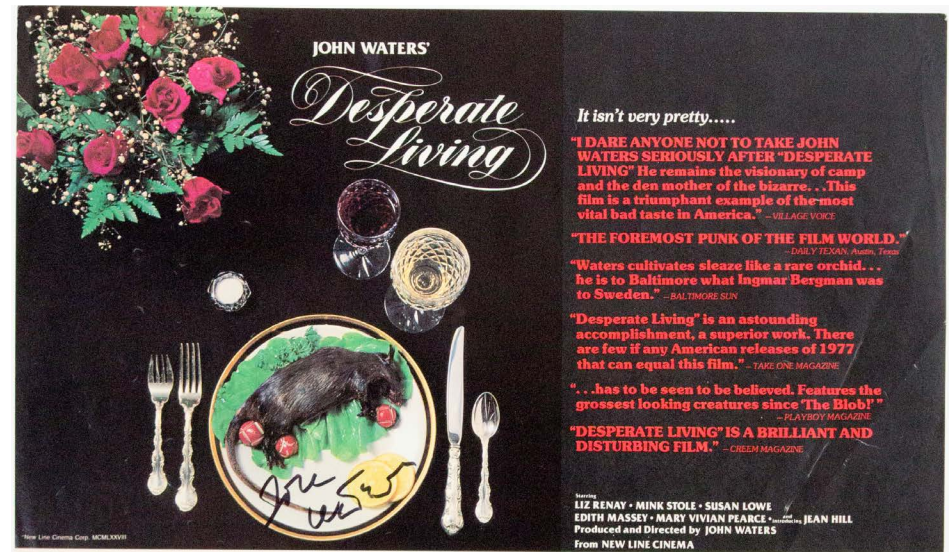


8. [Signed by John Waters] Desperate Living World Premiere

John Waters

Baltimore: Charm City Productions, 1977. Offset. 21 1/4 x 16 1/4 in. Very good with some loss at top right corner, wear along right edge, and 1/2 in. tear at right edge.

A signed poster advertising the Sneak World Premiere of *Desperate Living*, John Waters 1977 film. After *Pink Flamingos* and *Female Trouble*, it was the final film of Waters' Trash Trilogy. An exceptionally rare promotional poster for the premier of one of Waters' most iconic films.



9. [Signed by John Waters] Desperate Living

John Waters

New York: New Line Cinema Corp, 1978. Offset. 17 x 11 in. Slight creases at bottom corners; else fine.

A signed promotional poster for Waters 1977 film *Desperate Living*. After *Pink Flamingos* and *Female Trouble*, it was the final film of Waters' Trash Trilogy.



10. The Trap Door

Beth B & Scott B.

New York: B Movies, 1980. 23 x 29 in. Offset printed. Near fine, creased from being stored folded.

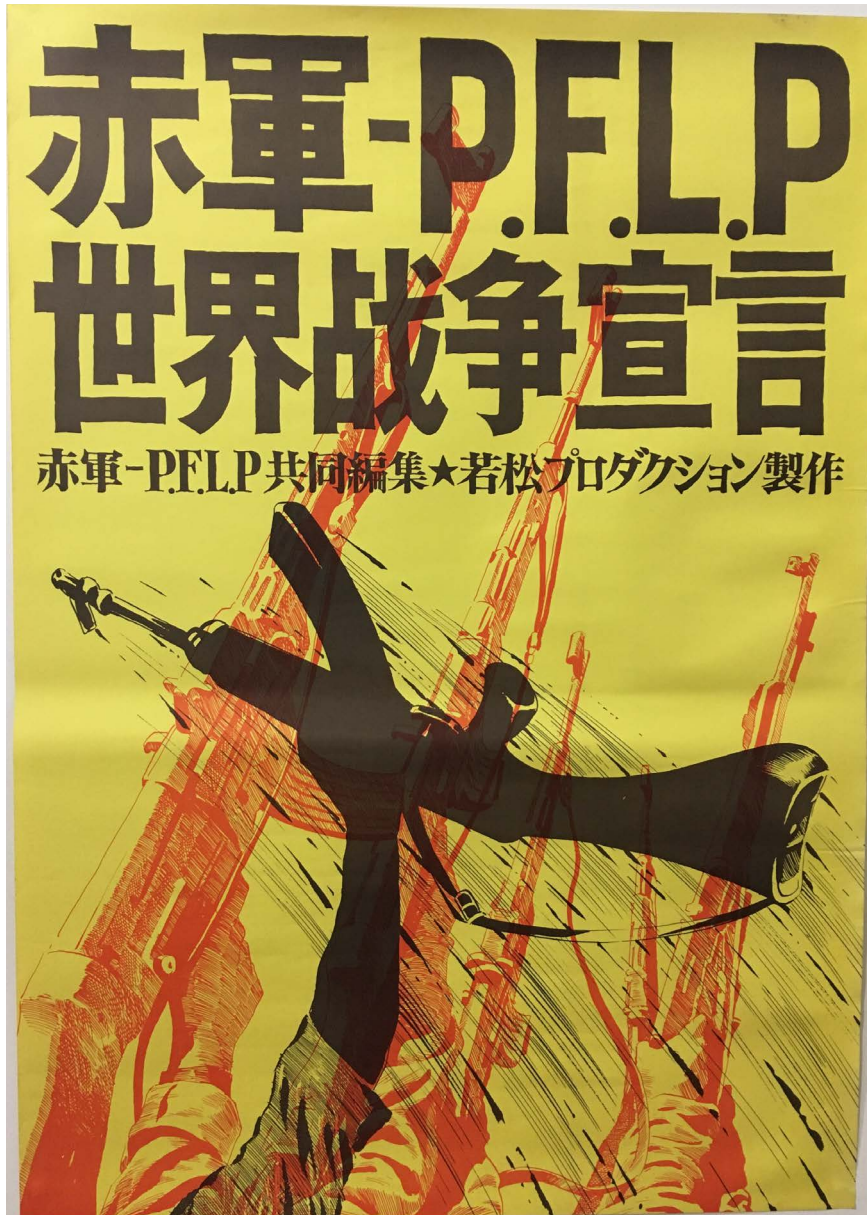
Starring John Ahearn, Jack Smith, and many other downtown luminaries including but not limited to Jenny Holzer, Gary Indiana, and Richard Prince, *The Trap Door* was Beth & Scott B's final feature shot on Super 8. Progenitors of the Cinema of Transgression, Scott and Beth B played a large part in the New York no-wave scene and punk filmmaking. *The Trap Door*, in particular, captures the spirit of the downtown scene in a demented Nietzschean parable. Poster includes stills from the film with tagline: "A naïve American boy in an inescapably insane world."



11. Black Girl [La noire de...]

[Senegal]: [Filmi Domirev], [1973]. Silkscreen. Poster 30 x 20 in.; framed, 32 1/2 x 22 1/4 in. Very good.

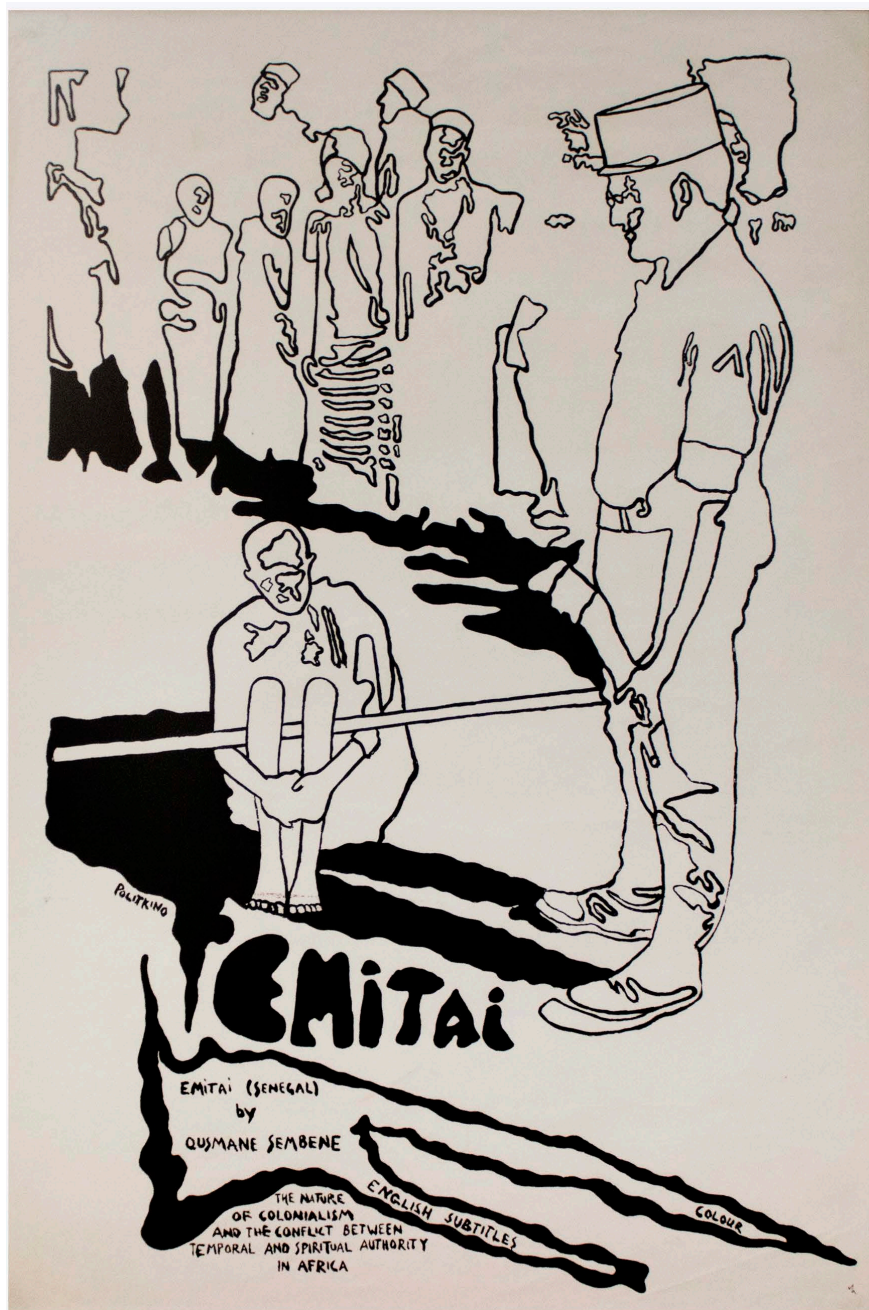
Poster produced in Senegal for the British theatrical release of the 1966 film *Black Girl* (orig: *La noire de...*) directed by Ousmane Sembene, starring M'bissine Therese Diop, Anne-Marie Jelinek, Robert Fontaine, and Momar Nar Sene. Sembene's first feature length film, it follows the story of a young black woman who moves from Senegal to France with hopes of a new cosmopolitan lifestyle, but is instead subjected to abuse by the couple for whom she nannies and alienation from French society. The wordplay and questions of possession and origin implicit in the French title, and in the film itself, are unfortunately lost in the English translation - it is difficult to capture in English the varied meanings: "the black girl/woman of...", "someone's black girl", or "the black girl from." *Black Girl* is considered the first Sub-Saharan film by an African director to reach an international audience. The film's thematics remain depressingly topical, as African migrants continue to face abuse and racism in France with migrant women often only able to find jobs as domestic workers.



12. Sekigun-PFLP: Sekai Senso Sengen [The Red Army/PFLP: Declaration of World War]

Np: np, [1971]. Two-color offset on yellow stock. 28 3/4 x 20 1/4 in. Creases from rolling, else near fine.

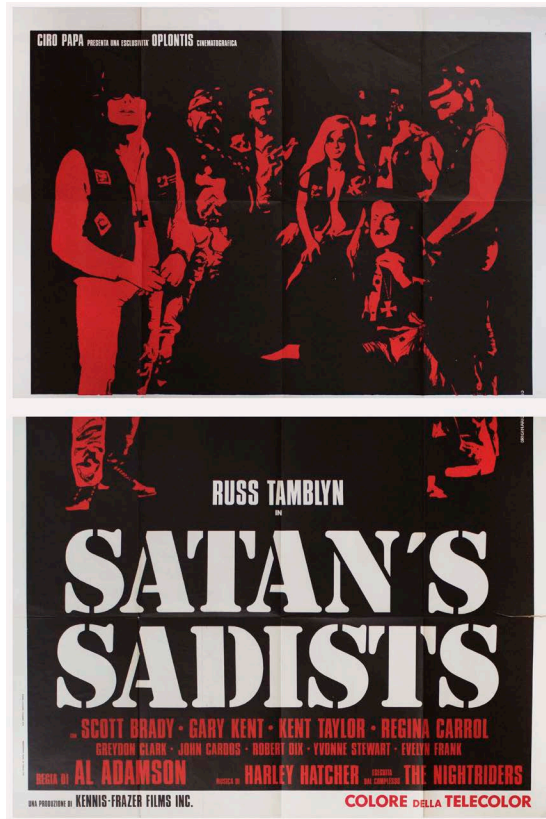
Returning from the Cannes Film Festival, Masao Adachi and Koji Wakamatsu stopped in Lebanon to create a documentary capturing the life of Palestinian militant revolutionaries. The film records the refugee camps as well as the training and theory of the revolutionary socialist Popular Front for the Liberation of Palestine (PFLP) and the Japanese Red Army. Adachi uses his noted documentary style of landscape theory, capturing the geography of the land in question as leading militants like Fusako Shigenobu, Mieko Toyama, Ghassan Kanafani and Leila Khaled discuss strategy and politics. Filmed and released just one year before the infamous and deadly attack by the Red Army at the Lod Airport near Tel Aviv, *Declaration of World War* captures a moment of revolutionary optimism and the push for transnational militant communism in the early 1970s. Just three years after producing this documentary, Adachi would leave filmmaking and go underground as a Red Army militant for the next 30 years before resurfacing in the late 90s. Alternatively translated as "Manifesto for World Revolution." An exceptional document of radical filmmaking and militancy.



13. Emitai: the nature of colonialism and the conflict between temporal and spiritual authority in Africa [Film Poster]

[Senegal]: [Filmi Domirev], [1971]. Silkscreen. Poster 20 x 30 in.; framed, 21 1/4 x 31 1/2 in. Very good.

Poster printed in Senegal intended for international audiences of the 1971 film, *Emitai*, directed by Ousmane Sembene, starring Robert Fontaine, Michel Remaudeau, Pierre Blanchard, Andongo Diabon, and Ousmane Camara. Set during World War II, *Emitai* tells the story of Senegalese villagers resisting conscription and a war tax imposed on them by France's colonial government. The Senegalese uprising occurs simultaneous to French resistance fighting. Because of the implicit connections drawn between the French colonial regime and the Nazi occupation, the film was banned in French colonies. The movie has nonetheless survived as an important contribution to decolonial filmmaking.



14. Satan's Sadists [Italian release]

Rome: Novograph, 1974. Offset. Two-panel poster, each measuring 55 x 39 1/4 in. Very good with Creases from folding; title stamped on verso, and closed tear on bottom right side not obstructing image or text.

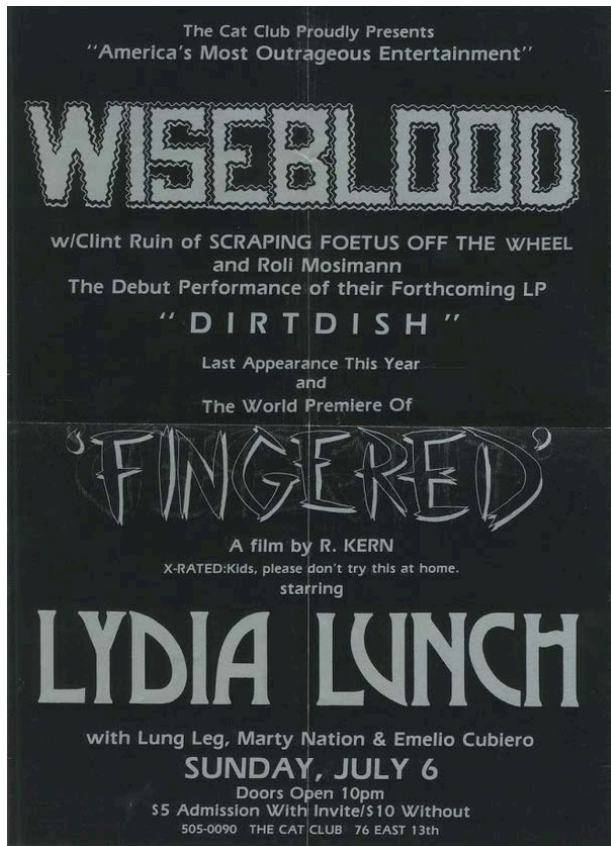
Large promotional poster for Italian release of *Satan's Sadists*, the 1969 outlaw biker film. Though the earliest biker films date from the 1950s, the genre truly took off in the latter half of the 1960s, following the press popularity of the *Hell's Angels*. Almost universally panned like many of its contemporaries in the genre, *Satan's Sadists* has nevertheless survived as an important part of this low-budget exploitation genre capitalizing on the fast disappearing outlaw culture.



15. Anita G [Swedish release]

Alexander Kluge. Stockholm: EWES, 1967. Offset. 27 1/2 x 39 1/4 in. Very good with edgewear and wrinkling throughout as well as creases from folding.

Friend of Adorno and former assistant to Fritz Lang, Alexander Kluge was one of the principle members of the New German Cinema scene, along with Rainer Werner Fassbinder, Wim Wenders, and Werner Herzog. A critic, philosopher, film theorist, and filmmaker, he has written widely on cinema and art, and is the author of many works of fiction and intermedia. *Anita G.*, known at times under the film's original title *Abschied von Gestern* or its English name *Yesterday Girl*, is a 1966 film about a woman's journey immigrating from East to West Germany. This is the Swedish language poster.



16. [Richard Kern, Lydia Lunch] Wiseblood and the World Premiere of Fingered

New York: The Cat Club. 1986. Offset. 10 x 14 in. Very good with creasing from folding; otherwise clean and unmarked.

Poster advertising a performance by Wiseblood and the premiere of Richard Kern's 1986 short film *Fingered*, starring Lydia Lunch. Kern was associated with The Cinema of Transgression, which involved a loose knit group of artists and filmmakers in New York's mid-1980s downtown scene. The term, coined by Nick Zedd, refers to the overlapping aesthetics of artists like himself, Richard Kern, and Lydia Lunch, whose films dealt primarily with aberrant sexuality and/or extreme violence in a technically lo-fi, often humorous manner.



17. Sexual Tour [starring Jean-Jacques Lebel]

Paris: Films De La Rose, 1974. Offset. 39 1/4 x 55 in. Very good with minor wear at edges and creases from folding into eighths.

Poster for the Italian sexploitation film *Sexual Tour*. The film was directed by Patrice Rhomm, who churned out sexploitation films through the 1970s, and co-stars Jean-Jacques Lebel, the noted fluxus and anti-art writer and artist, who played an important role in the circulation of avant-garde ideas and practices between Europe and the United States; he was the first to translate Ginsberg into French and took Deleuze and Guattari on a road trip in the United States, where he introduced them to Bob Dylan. The poster, huge and explicit, features an image of a naked couple reading *Histoire d'O*.



18. Esotika Erotika Psicotika [The Lickerish Quartet]

Rome: Selestampa Roma / PAB Film Distribuzione, 1975. Offset. 13 x 27 1/2 in. Very good condition with crease from folding into half.

Promotional poster for the Italian release of Radley Metzger's softcore erotic/psychological thriller *The Lickerish Quartet*. Retitled *Esotika Erotika Psicotika* for Italian audiences, the movie tells the story of the wild, mind-bending night that begins when a rich couple who watches 16-millimeter porno loops in their castle meets a motorcycle stunt driver who resembles one of the women in the loops.



19. Sir Henry at Rawlinson End

Bob Wagner. London: Charisma Films Ltd, 1980. Offset. 40 x 26 3/4 in. Very good with small tears and rubbing at edges.

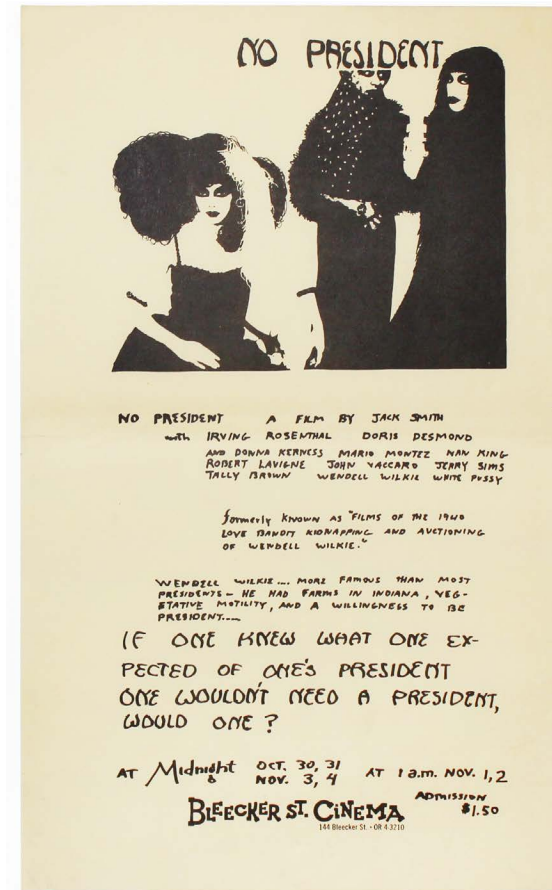
Based on a character created by English singer-songwriter, wit, and writer Vivian Shanshall, this poster advertises the film adaption of Shanshall's radio series of the same name which was aired by John Peel. Released in a sepia-toned monochrome and notable for its dry and haphazard humor, the film gained a cult following.



20. [Jack Smith] I Was a Male Yvonne de Carlo for the Lucky Landlord Underground

Flyer design by Ela Troyano. New York: The Theatre of Exotic Aquatics, ca. 1979. Offset. 11 x 17 in. Near fine.

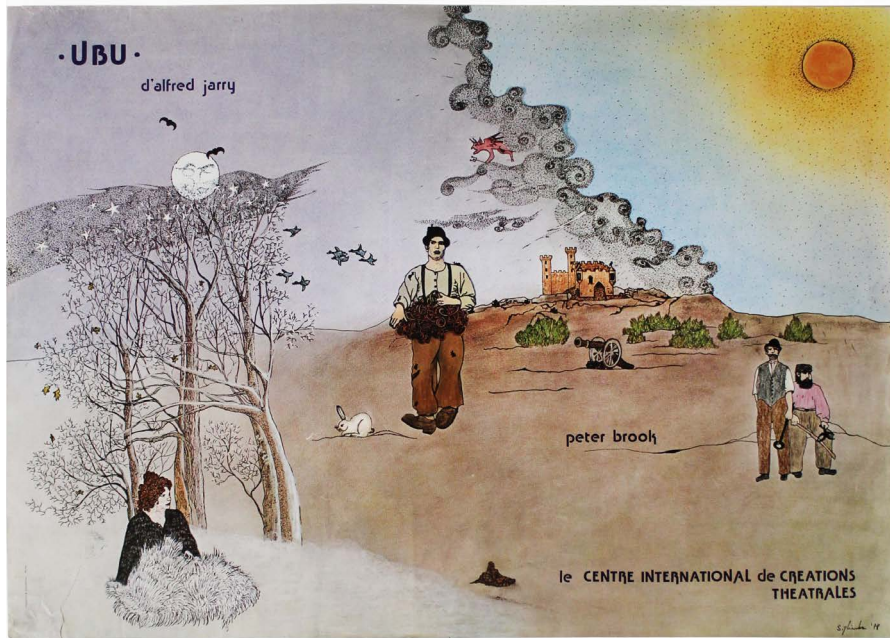
Original flyer for Jack Smith's performance "I Was a Male Yvonne de Carlo for the Lucky Landlord Underground" in the basement of a West Village aquarium store on the third Friday of every month.



21. [Jack Smith] No President at Blecker St. Cinema

Jack Smith. New York: 1969. Offset. 8 1/2 x 14 in. Near fine.

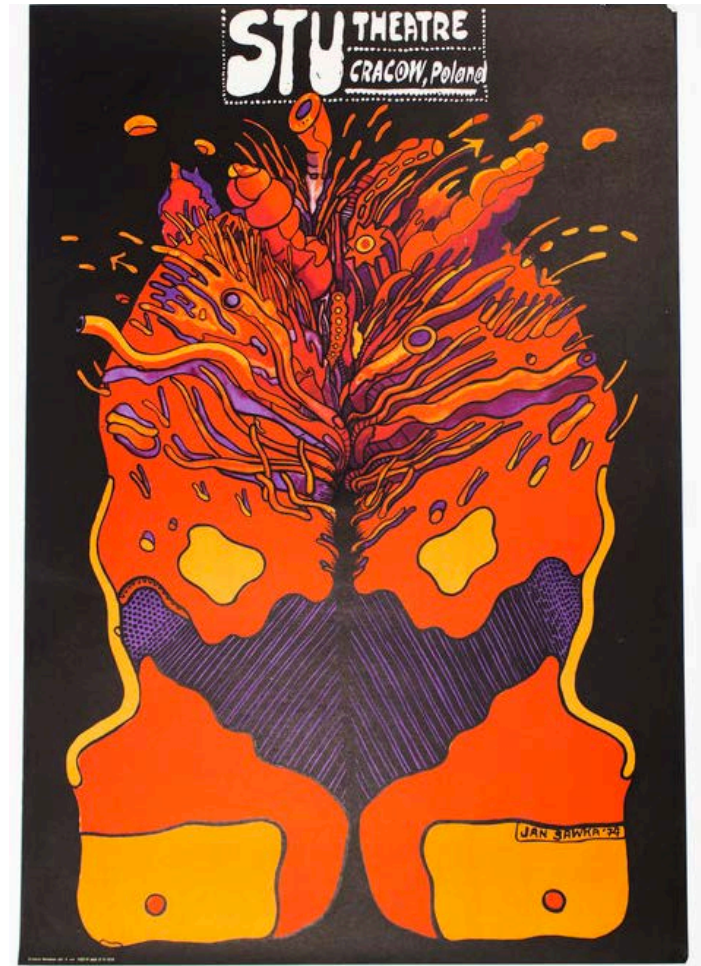
Poster for screening of Jack Smith's film *No President* at Blecker St. Cinema in New York. Smith's last 16mm feature film, shot in black and white, evolved from his live performance programs mixing found newsreel footage with original material shot in the Plaster Foundation. The film's plot reimagines Republican presidential candidate Wendell Willkie's life if he were abducted by pirates as an infant and sold into the slave trade. Starring Irving Rosenthal, Doris Desmond, and Mario Montez.



22. [International Center for Theatrical Creations] Ubu

Rome: Le Centre International de Creations Theatrales, 1978. Ben-day offset print. 26 x 19 in. Very good with 3 inch tear at bottom left corner.

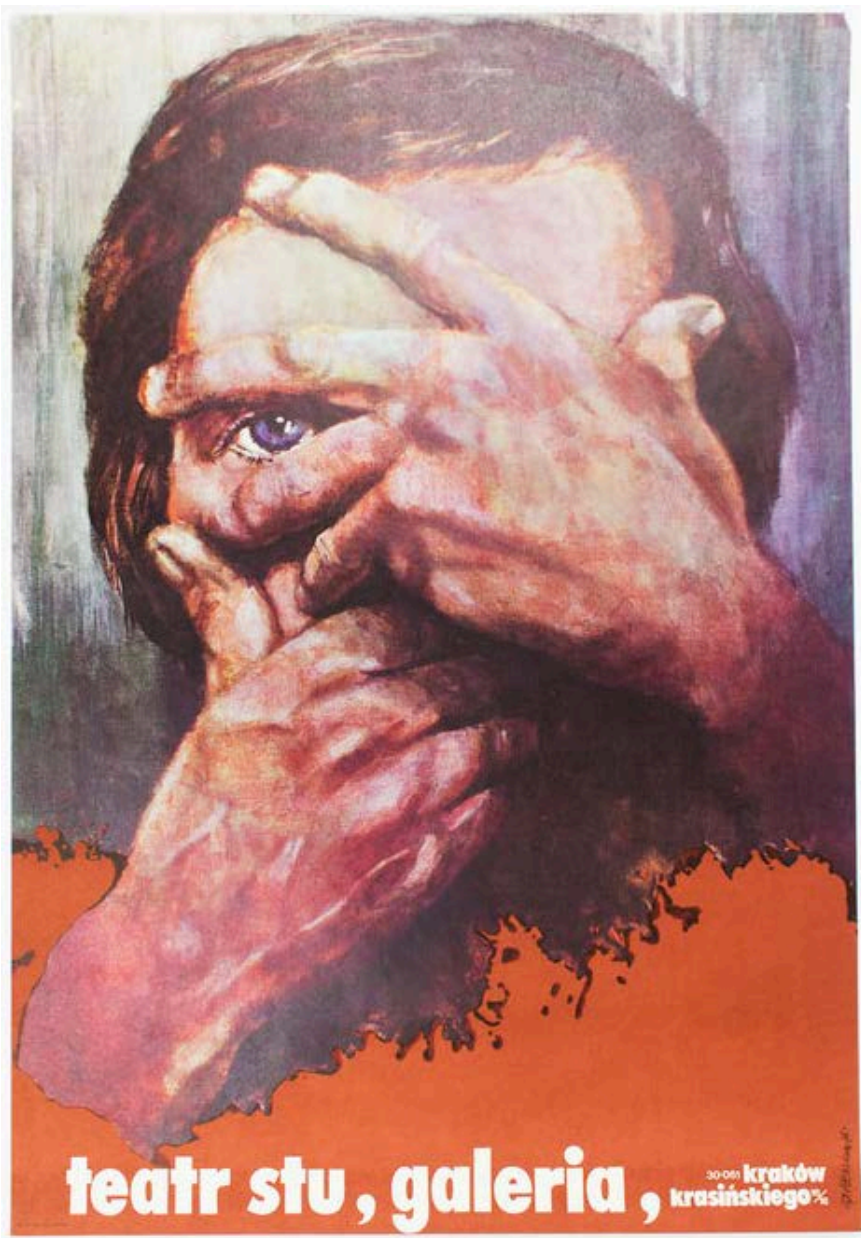
Poster for a French production of Alfred Jarry's *Ubu Roi*, which famously caused riots after its premiere in Paris in 1896. Considered the founding work of modernist theater and a precursor to surrealism, dada, and theatre of the absurd. This poster is for a 1978 production of the play by Peter Brook's International Center for Theatrical Creations, previously known as the International Centre for Theatre Research.



23. Theatre STU

Krakow: Teatr STU, 1974. Jan Sawka. Offset poster. 38 5/8 x 36 3/8 in. Very good.

This poster was created for the 1974 season of Teatr Stu, which given its use of the English word "Theatre," may have been produced as publicity for international shows. Designed by the great Polish poster artist Jan Sawka, a frequent collaborator with Teatr STU during the 1970s.



24. teatr stu, galeria

Krakow: Teatr STU, 1976. Jan Sawka. Offset poster. 38 x 26 3/8 in. Very good.

Jan Jaromir Aleksyun is an illustrator and graphic designer who was part of faculty of graphic arts at the academy of fine arts in Wroclaw, Poland. This poster was completed for gallery STU, a gallery associated with the theatre of the same name.

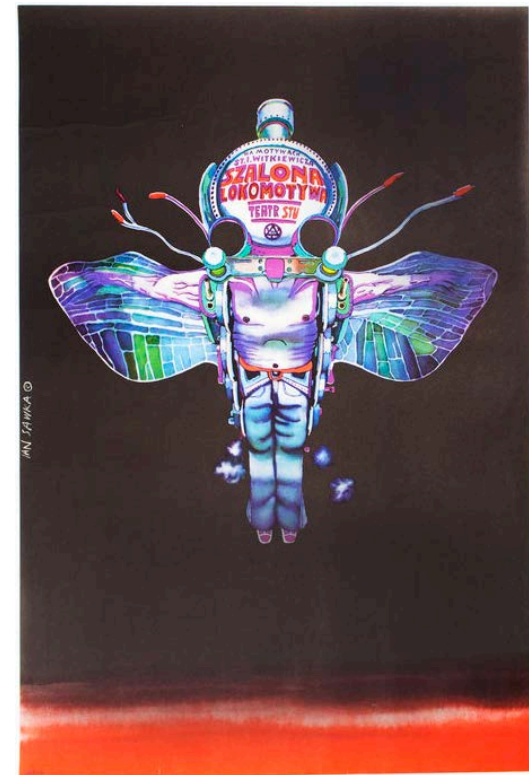
25. The Crazy Locomotive [original and alternative design]

Krakow: Teatr STU, 1975. Offset. 25 3/4 x 36 1/2 in; 36 1/2 x 25 3/4 in. Very good.

Stanislaw Ignacy Witkiewicz, known as Witkacy, was among the most compelling figures of the 20th century avant-garde. A consummate experimenter who incessantly crossed disciplinary boundaries, he worked widely in photography, painting and drawing, theatre, philosophy, and fiction in the inter-war period. Among his most well-known works are the transgressive novel *Insatiability*; his 1933 work *Narkotyka*, comprised of surrealistic portraits and drawings created and written under the influence of a wide array of narcotics (work which predicted similar experiments by Michaux among others); his fractured photographic self-portraits created with mirrors; and finally, the maniacally transgressive avant-garde play *The Crazy Locomotive*.

These posters were designed by Jan Sawka for Teatr STU's 1975 production of the Crazy Locomotive. The first design of a psychedelic sci-fi train is among the most well-known of the Teatr STU posters, and a triumph of achievement in design among the Polish artists sometimes known as the Polish Poster School.

Original pictured at top of facing page. Alternate below.



26. Three posters for Pacjenci [Patients]

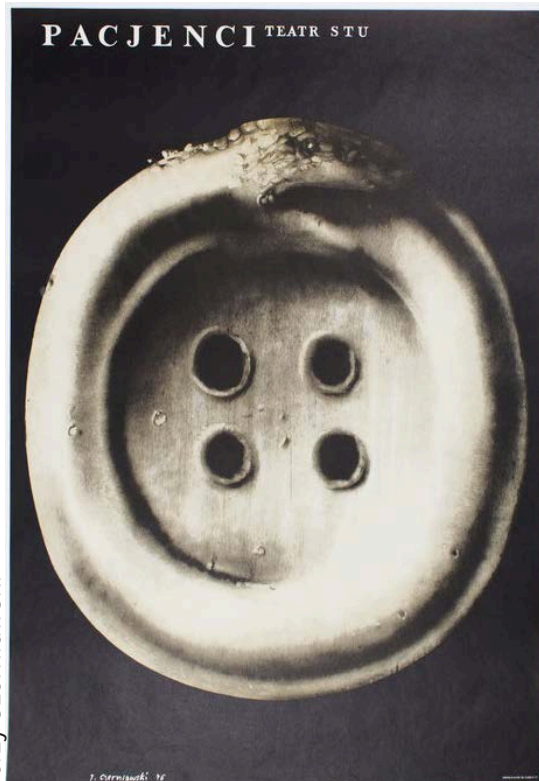
Jan Sawka; Jerzy Czerniawski; Jan Pyjor

Krakow: Teatr STU. 1976. Offset. 25 1/2 x 38 in. Very good.

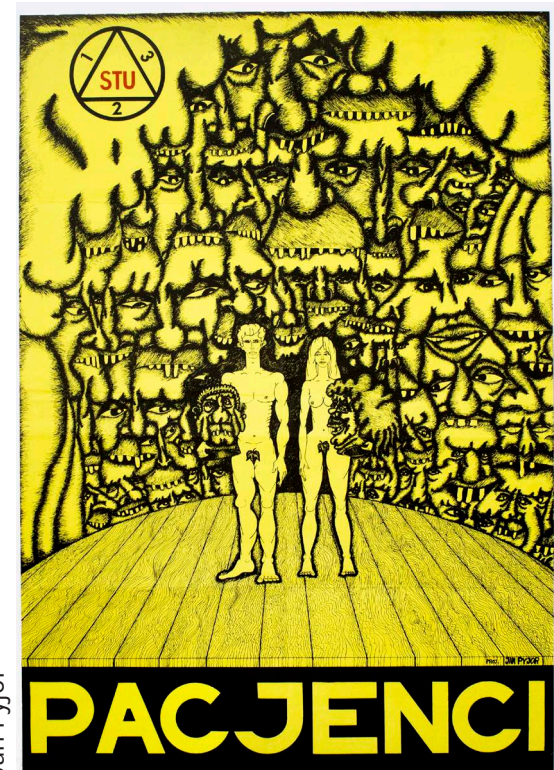
Adapted from Bulgakov's classic Soviet satire novel *The Master and the Margarita*, *Patients* was among Teatr STU's more formally innovative plays, collaging texts from multiple sources including Dostoevsky, Goethe, Jerzy Grotowski, Sylvia Plath, Sartre, and Shakespeare. The production saw three different poster designs, one by the famous counterculture artist and activist Jan Sawka, who was exiled from Poland in the late 70s, one by the lesser-known painter and designer Jerzy Czerniawski, and finally one by the actor Jan Pyjor.



Jan Sawka



Jerzy Czerniawski



Jan Pyjor

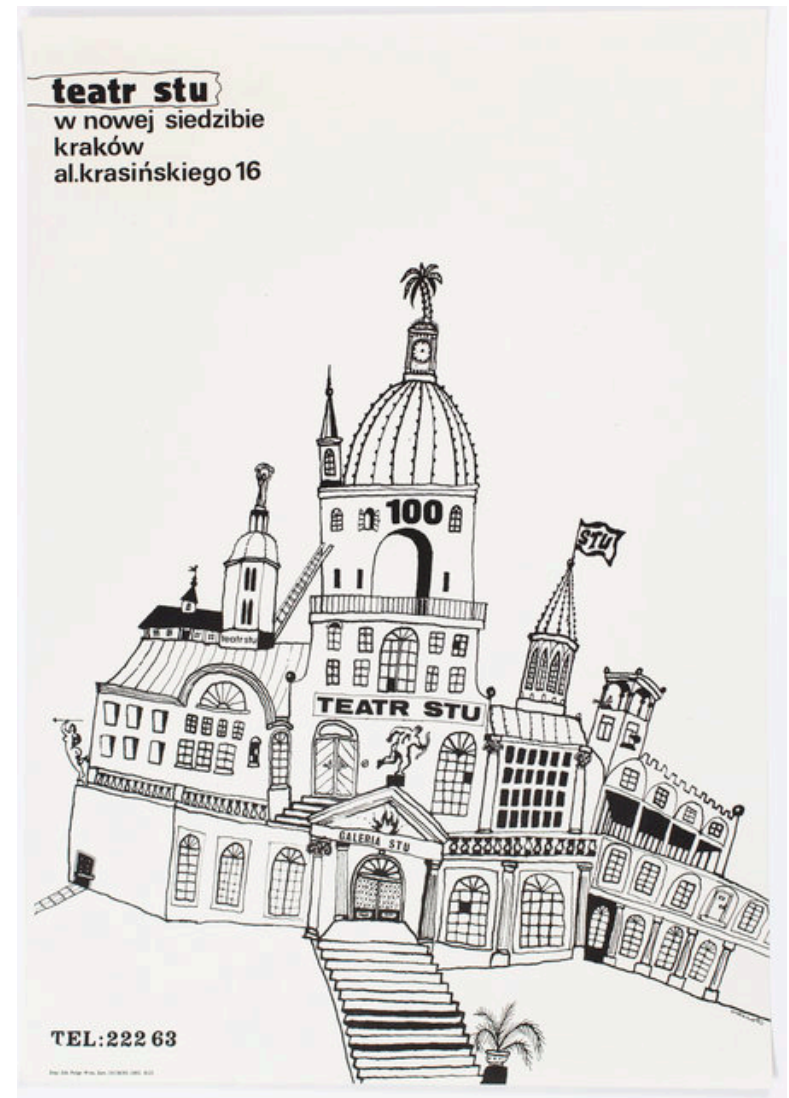


27. Witold Gombrowicz, Operetka [Operetta]

Jan Sawka. Krakow: Teatr STU, 1976. Offset. 38 1/4 x 26 5/8 in. Very good.

Among the major writers of the 20th century Witold Gombrowicz is known for his novels, diaries, and plays which investigated themes of exile, totalitarianism, and existentialism.

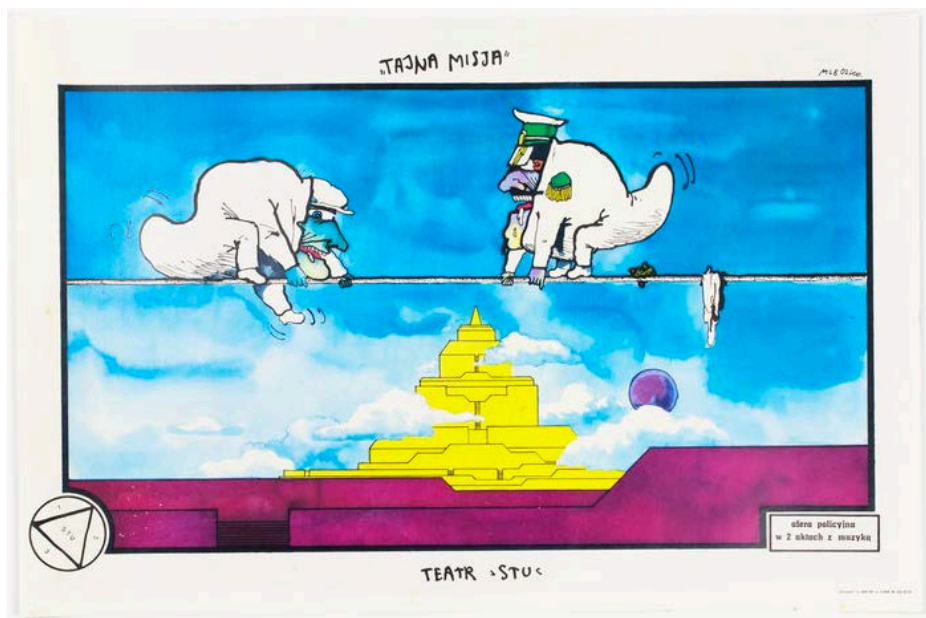
Operetka, or Operetta, was written over a span of 15 years, and was Gombrowicz's final play. It investigated themes of authoritarianism and the fascist ideology that was a constant menace in Gombrowicz's life. It was produced and staged by the Teatr Stu in 1976.



28. w nowej siedzibie [The New Headquarters]

Krakow: Teatr STU, ca. 1976. Offset. 26 1/2 x 18 1/2 in. Very good.

Poster by an unknown artist to inform the public of a move to a new space in Krakow, likely in 1976.



29. Tajna Misja [Secret Mission]

Andrzej Mleczko. Krakow: Teatr STU, 1980. Offset. 15 5/8 x 23 5/8 in. Very good.

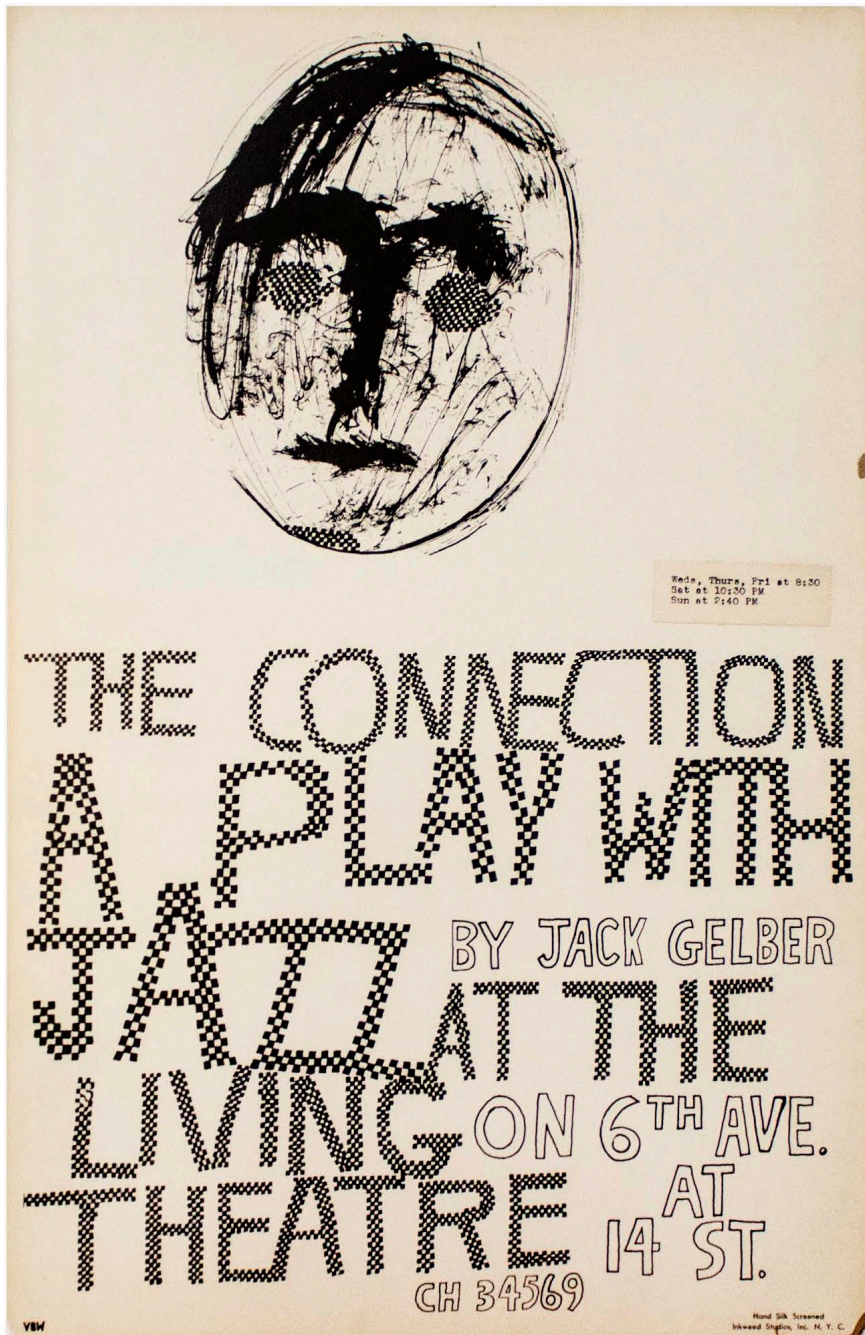
Secret Mission, which opened on March 25, 1980, was a play directed by Krzysztof Jasinski, based on a novel by soviet writer and musician Bulat Okudzhava, which featured interjections from a poem by Yevgeny Yevtushenko. This painterly, fantastical poster, originally executed in watercolor, depicts figures reminiscent of those of Ralph Steadman walking across a tightrope through a sparse Sci-fi landscape. By the polish illustrator Andrzej Mleczko.



30. Teatro La Fede - Emperor of China

Italy: Teatro La Fede, 1969. Offset. 25 3/4 x 18 1/2 in. Very good with creasing into eighth as well as dents and some small stains to paper throughout. Stamp to the upper right corner.

This poster is for the staging of Georges Ribemont-Dessaignes dadaist play The Emperor of China, performed by the Teatro la Fede in 1969. The group, influenced by artists associated with Fluxus such as John Cage, as well as classic European dada, fermented their own style of fragmentary kitsch, provocation, and performance. The poster, drawing on their dada influences, features the reproduction of a collage of Max Ernst.

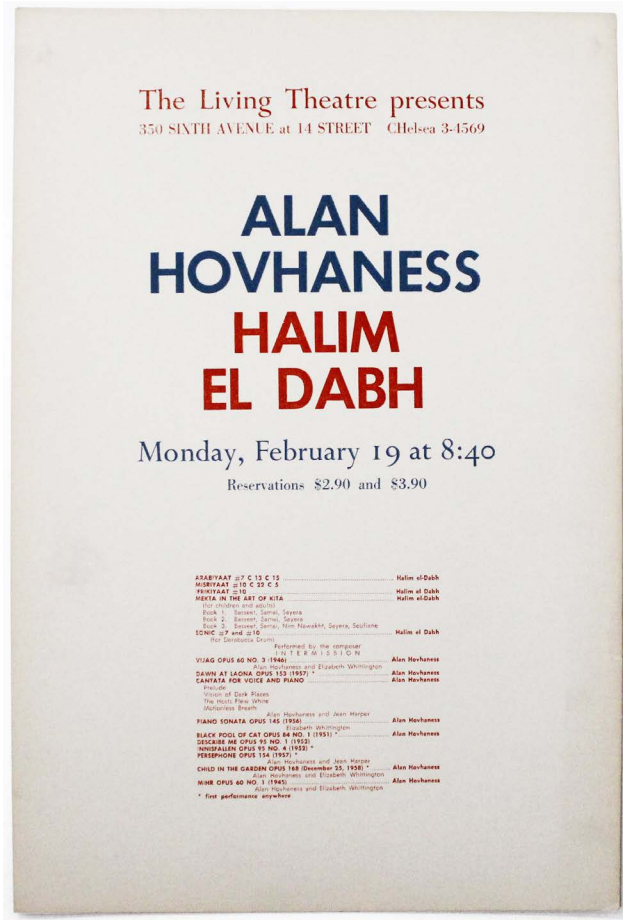


31. The Connection

New York: Inkweed Studios, 1959. Screenprint. 22 x 14 in. Very good.

Directed by Judith Malina, designed by Julian Beck, written by Jack Gelber, and with music by Freddie Red, *The Connection* follows a theatrical producer and writer as they attempt to stage a play about the lives of various drug addicts and inhabitants of the New York demimonde. The play consists of conversations between the characters as they wait around to score. It won three Obie awards in 1959-1960, including best new play, best all-around production, and best actor. This poster is from the first production in 1959 at the Living Theatre.

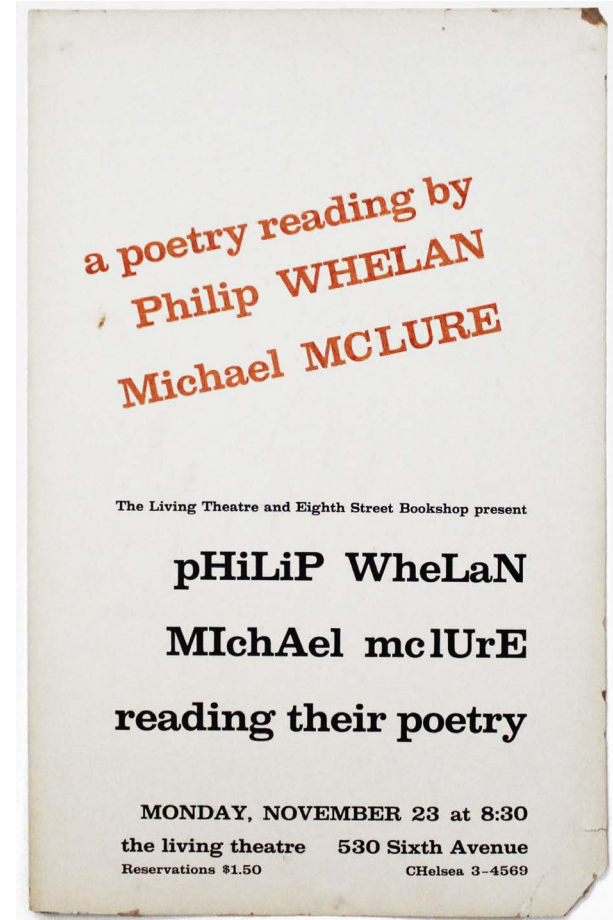
Printed by Inkweed Studios, a company founded by Lionel Ziprin, one of the great nearly-forgotten figures of the New York Underground. Included among the contributors to Inkweed's printing projects are Bruce Connor, Jordan Belson, Harry Smith, and Barbara Remington.



34. Concerts of Alan Hovhanness and Halim el Dabh

New York: Living Theatre, [1962]. Screenprint. 18 3/4 x 12 1/2 in.
Light toning commensurate with age; else near fine.

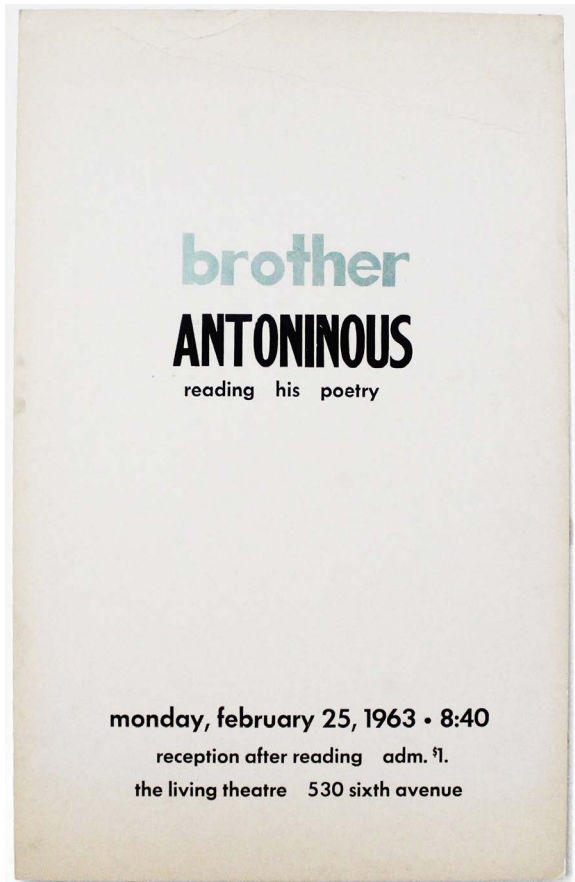
Advertising a series of concerts with 20th-century composers Alan Hovhanness and Halim El Dabh. Halim El Dabh was an early practitioner of concrete music and tape music. Alan Hovhanness was a prolific and well-respected composer who in the late 1950s became interested in Indian, Japanese, Armenian and Georgian music.



35. Poetry Reading by Philip Whelan and Michael McClure [sic]

New York: Living Theatre and Eighth Street Bookshop, 1964.
Screenprint on card stock. 19 x 22 in. Very good with wear and several closed tears to edges, loss at bottom right corner.

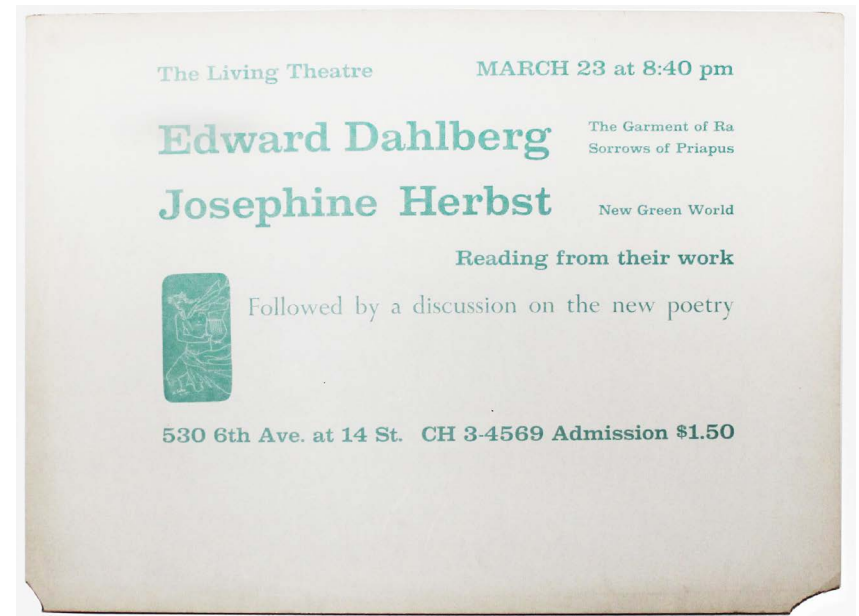
Poster advertising poetry reading by Michael McClure and Philip Whalen at the Living Theatre at 530 Sixth Ave. McClure and Whalen were two great figures of the Beat generation. Notable for the fact that not only one, but both poets' names are misspelled.



36. Brother Antoninous [sic] Reading His Poetry

New York: Living Theatre, 1963. Screenprint on card stock. 14 x 22 in. Very good with wear to edges, creased horizontally.

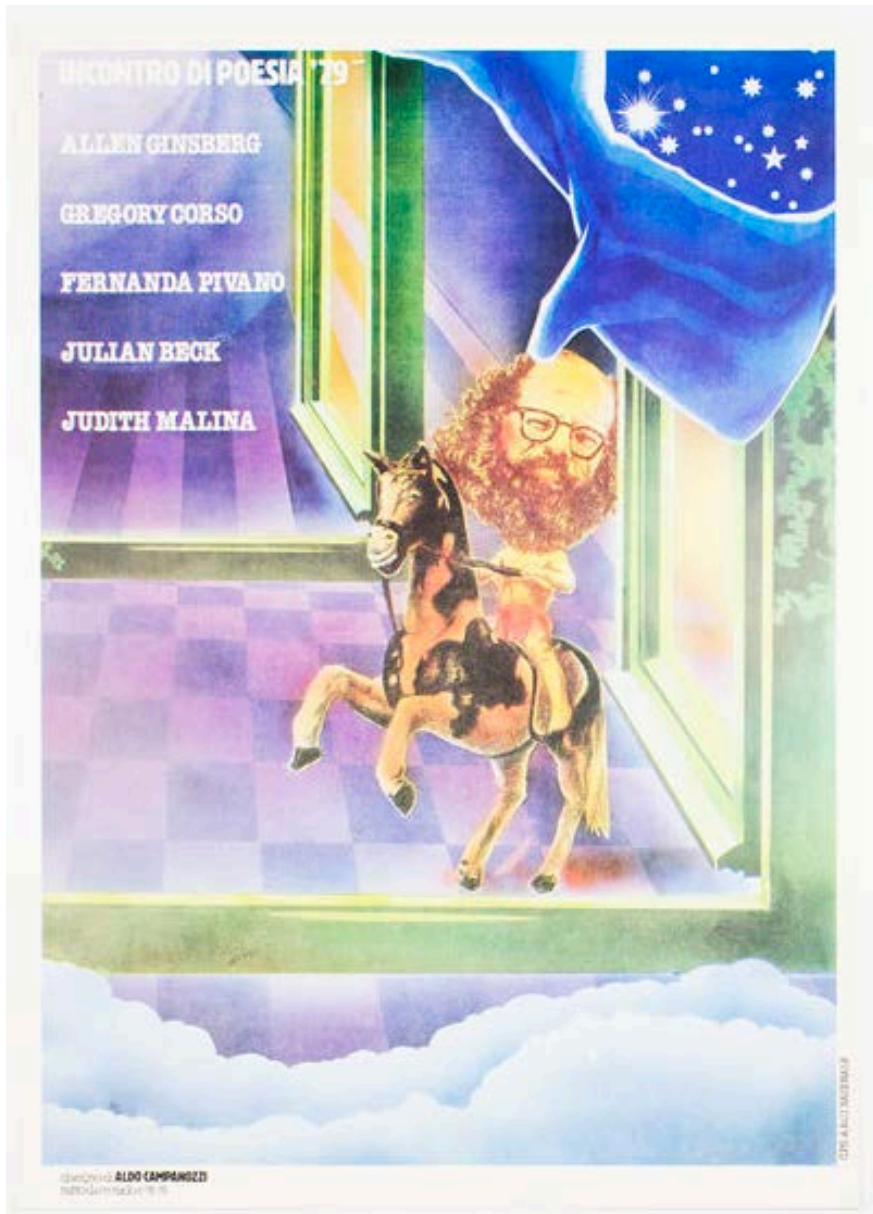
Poster advertising poetry reading by Brother Antoninus at the Living Theatre, 530 Sixth Ave. Brother Antoninus, name misspelled on poster, was a poet and small press printer from California, affiliated with the San Francisco Renaissance poetry scene.



37. Edward Dahlberg and Josephine Herbst

New York: Living Theatre, 1959. Screenprint. 19 x 14 in. Very good with minor yellowing to the edges.

This poster was created for a poetry reading by Edward Dahlberg and Josephine Herbst at the Living Theatre. Edward Dahlberg was an American novelist and essayist whose work intertwined meditations on Melville, the myths of the Egyptians and other ancient cultures, and the experiments of the modernist tradition. He also taught briefly at Black Mountain College. Josephine Herbst was an itinerant radical communist writer known for her proletarian novels, propaganda, and reportage of the flashpoints in the pre-war breakdown of capitalist society: her travels in the 20s and 30s took her around the world covering strikes, insurgencies, and military conflicts.



38. [Allen Ginsberg and Gregory Corso] Incontro di Poesia

Aldo Campanozzi. Italy: C.P.S. - A. RCI, 1979. Offset poster. 19 1/2 x 27 1/2 in. Very good.

Allen Ginsberg rides a toy horse through successive windows across which clouds barely obscure an endless plain of checkerboard patterns leading far-off into the sky. This is a beautifully designed poster for the little known event "Incontro di Poesia '79" or "Meeting of Poetry '79," featured readings by Allen Ginsberg, Gregory Corso, Fernanda Pivano, Julian Beck, and Judith Malina.



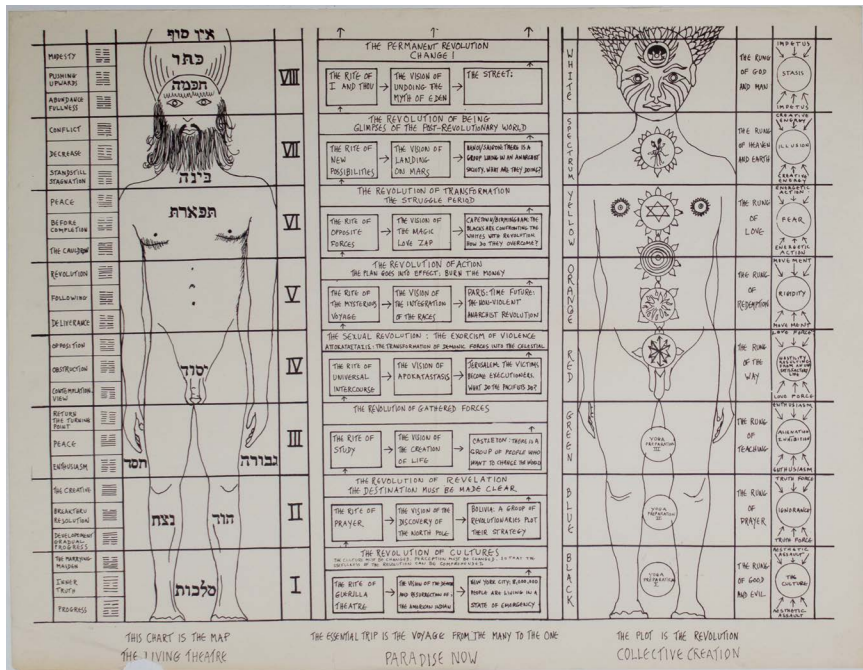
39. Bread and Puppet Theater

[New York]: Bread and Puppet Theater, [1960s]. Lithograph. 15 3/4 x 26 1/4 in. Very good. Printed on uneven paper, light staining at the top edge and a small closed tear on bottom.

A remarkable poster advertising the radical puppet theater.

Bread and Puppet Theater began in 1962 as a weekly puppet show by the Schuman family, who had recently emigrated from Germany, and throughout the 1960s expanded to large scale performances of puppetry, street theatre, and activist demonstrations. In the 1970s the theater settled in Vermont, where they received patronage by Goddard College. Since that time they have performed nationally and internationally, always keeping in line with their manifesto of cheap art and engagement with political activism and progressive causes.

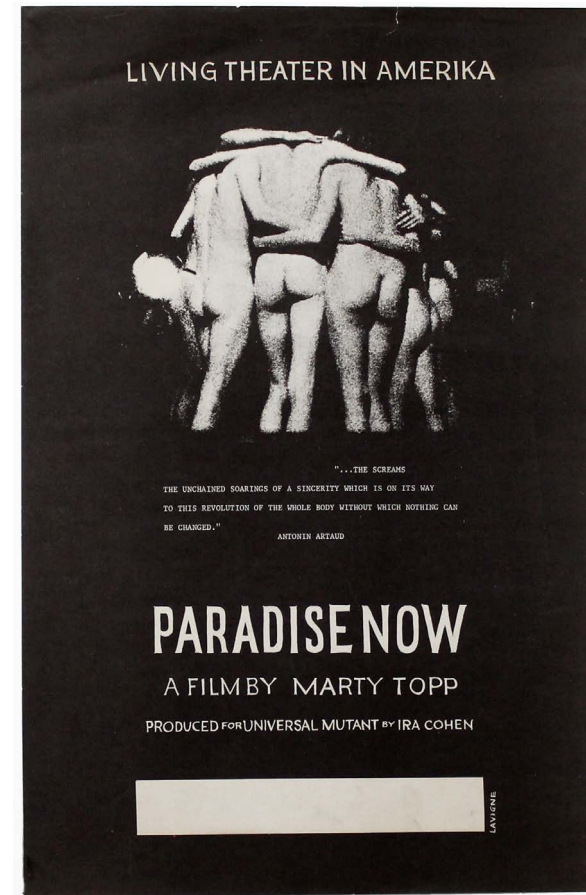
From the collection of Julian Beck and Judith Malina. Given provenance and printing style, we believe this is an early example of printed matter from the Bread and Puppet Theater.



40. Paradise Now

New York: Living Theatre, n.d. Offset. 17 1/4 x 22 in. Has been folded and displays three horizontal creases with chip at bottom not exceeding 1/2 in.

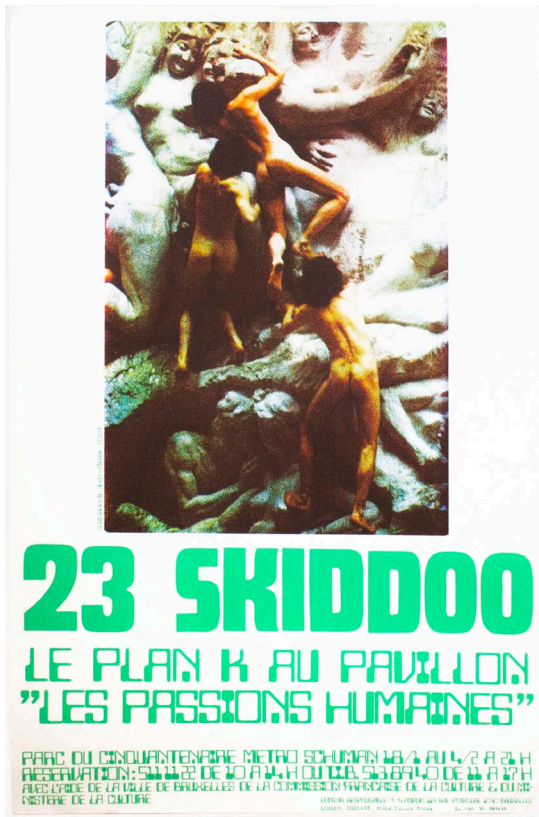
This poster for the Living Theatre's Paradise Now displays a structure of occult tables with correspondences between the sephirot of the kabbalistic tree of life, I-Ching hexagrams, chakras, colors, and the human body—all put into correspondence with the "rites" of the Living Theatre's performance. Merging theatre with life, the Living Theatre attempted in Paradise Now to create an integrated system of living, which would be actualized and formed through ritualistic performance.



41. Paradise Now: Living Theatre in Amerika, A Film by Marty Topp

New York: The Living Theatre, 1969. Offset. 10 x 15 1/4 in. Very good, closed tear on top edge, crease across right edge.

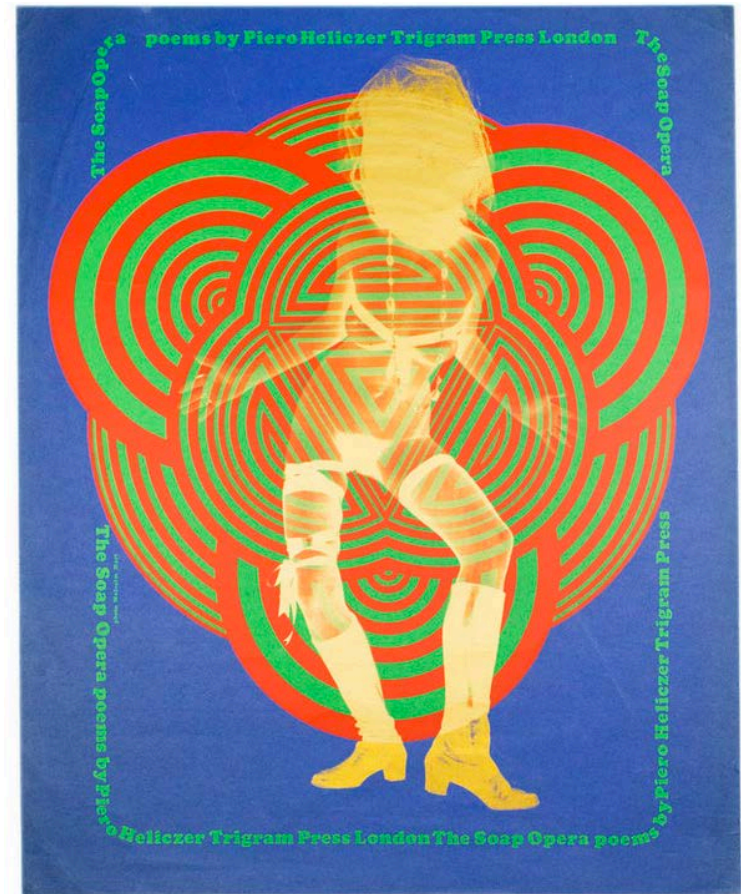
Flyer advertising Living Theatre film directed by Marty Topp and produced by Ira Cohen, featuring footage from their influential 1968-69 American tour. This tour took place directly upon the Theatre's return from Europe after their exile. This flyer features a still from the film and praise from the canonical dramatist Antonin Artaud.



42. [William Burroughs, Joy Division] 23 Skiddoo: Le Plan K at the Human Passions Pavilion

Jean-Pierre Point. Brussels: 23 Skiddoo, 1977. Offset. 24 x 36 in. Near fine, slight wear to edges.

French language poster for a multimedia performance by the experimental theater troupe Le Plan K, who were named after and affiliated with the Belgian performance space where Burroughs famously performed on the same bill as Joy Division and Cabaret Voltaire. 23 Skiddoo included text drawn from the work of Burroughs, Brion Gysin, Wilhelm Reich, and the Marquis de Sade. The group toured with the piece around Europe and the United States from 1977-78. The poster features an image of the troupe performing the piece at the Pavilion.



43. The Soap Opera

Piero Heliczer. London: Trigram Press, 1967. Screenprint after a photograph by Malcolm Hart. 20 3/4 x 25 3/4 in. Very good condition with some edgewear and several minor closed tears.

A large poster advertising Piero Heliczer's 1967 publication on Trigram Press, The Soap Opera. Printed in 500 copies by Trigram, The Soap Opera featured a selection of poetry by Heliczer as well as illustrations by Andy Warhol, Wallace Berman, Jack Smith, Paul Vaughan, Robert Harding Brown, Augusto Genina, Ferro, Jean-Jacques Lebel, and Harold Chapman.



44. The Female Christ at the Stock Exchange [two prints]

Lene Adler Petersen and Bjørn Nørgaard

Copenhagen: np, 1969. Offset. Two prints, each measuring 13 3/4 x 18 in. Yellow print: near fine. Red print: very good with small pinholes, a few small spots of toning, and light edgewear at top corner.

Two prints documenting the famous political action by Danish artist couple Lene Adler Petersen and Bjørn Nørgaard, *The Female Christ*, during which Petersen walked through the Danish stock exchange nude and carrying a cross. Referencing Jesus Christ's expulsion of merchants from the temple and making the Christ figure a woman, the action was a performance intended to disrupt the capitalist patriarchy. This performance was filmed and produced as a movie, and along with these offset-printed posters, the distribution methods were meant as further assault on the materialist culture through the reappropriation of mass production methods. The action took place the day before the Danish parliament repealed the law against visual pornography; if these prints had been produced any earlier the artists might have liable to litigation by the Danish state.

Superb examples of documentation from an important Danish protest, bringing together the sacred and erotic in a disruption of the white capitalist patriarchy.





45. The Cockettes Halloween Show at the Palace Theater

Todd Trexler.

San Francisco: Palace Theater, 1970. Offset print. 18 7/8 x 23 7/8 in., very good condition with wear at corners and closed tear at right side not obstructing image or text.

An illustrated poster for The Cockettes's 1970 Halloween performance, part of the Palace's Halloween Horror Spectacular. The poster features a drawing by Todd Trexler and depicts an couple embracing.



46. Nocturnal Dream Show Presents The Cockettes Pearls Over Shanghai

Todd Trexler. Np: np, 1971. Two color screenprint on acetate, framed against black in teal frame. Work 18 x 18 in., frame 21 1/4 x 21 1/4 in. Very good condition, creased from being stored folded.

Original screenprint test print on acetate created by Todd Trexler advertising the Cockettes production Pearl Over Shanghai at the Palace Theatre in San Francisco, August 13 & 14, 1971. Pearl Over Shanghai was one of the Cockette's first and most iconic stage productions, performed often during their weekly Nocturnal Dream Shows. Trailblazers of drag, performance art, kitsch, midnight movie culture, and their own particular brand of queer hippy psychedelia, the Cockettes performed from 1969- 1971 regularly. This poster typifies the Cockette's visual style, incorporating elements of traditional Chinese design with bright, bold colors.

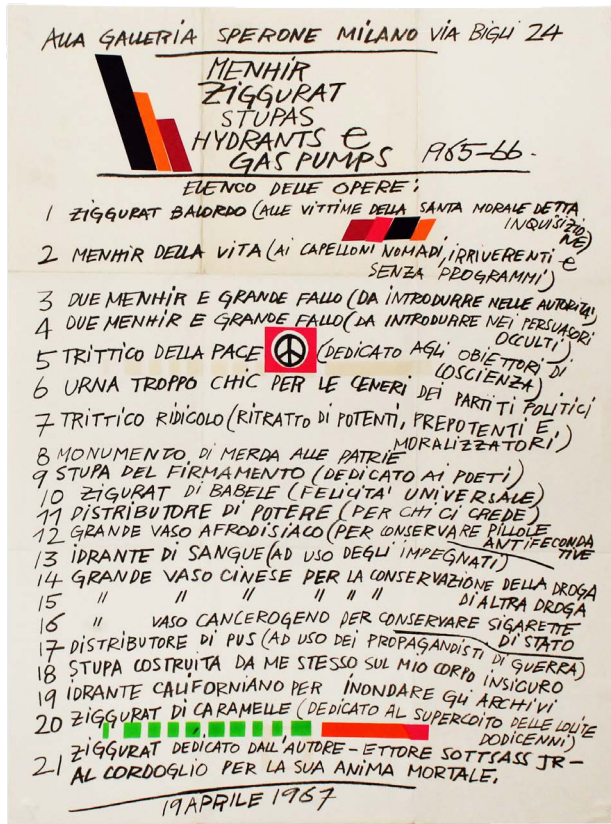


47. [Candy Darling and Jackie Curtis] **Glamour, Glory and Gold: The Life and Legend of Nola Noonan: Goddess and Star**

Richard Marshall Merkin. New York: Playwright's Workshop, 1968. Offset. 16 3/8 x 21 3/4 in. Near-fine.

Poster for the second run of Jackie Curtis' *Glamour, Glory and Gold*. Curtis wrote the play when she was 20 and rising in the Factory scene; the first run in 1967 was an underground hit, with Curtis and co-star Candy Darling's performances both praised. In the second run in 1968, Robert De Niro was cast for a supporting role, for which he received his first press attention. A De Niro biographer reports that at the audition, De Niro offered up his mom's place to print posters and playbills, evidence of an alluring provenance for this poster.

A poster from the intersection of the Factory and underground theater scene that showcases two early transgender icons.



48. [Ettore Sottsass, Memphis] Menhir, Ziggurat, Stupas, Hydrants, and Gas Pumps

Ettore Sottsass. Milan: Galleria Sperone, 1967. Offset and screenprint. 21 3/4 x 16 1/2 in. Very good.

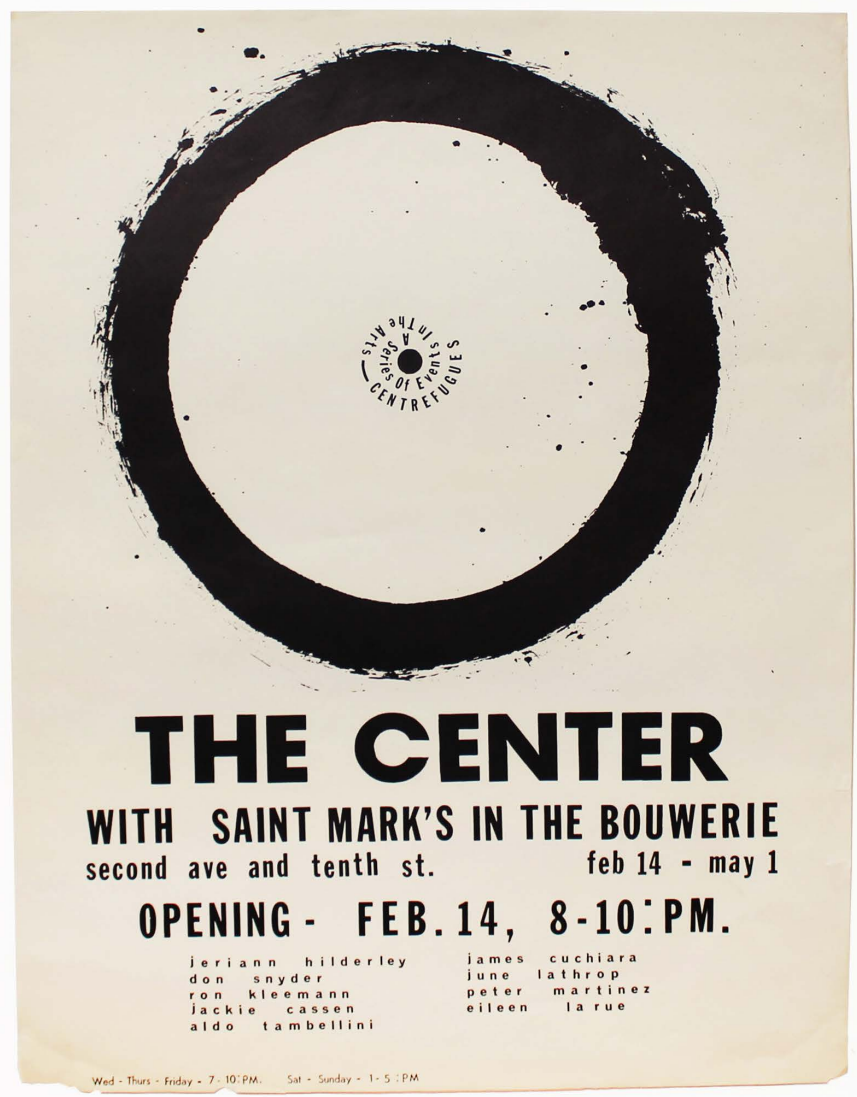
Poster for an early show of ceramics by the groundbreaking founder of the Memphis Design group. Sottsass established his design studio in Memphis in 1947 and worked for Olivetti, designing the first Italian computer. Though he was a member of the International Movement for an Imaginist Bauhaus in the mid 1950s, his design remained essentially rationalist until the 1960s. *Menhir, Ziggurat, Stupas, Hydrants, and Gas Pumps* was the first public display of Sottsass' evolving style and hinted at the direction he was headed. Pieces created for this exhibition were included in the 2017 retrospective of his work at the Met Breuer.



49. Etel Adnan at Galerie La Roue

Paris: Galerie La Roue, 1977. Offset. 15 3/4 x 23 in. Near fine, minor edge wear.

Etel Adnan was born in Beirut and educated in France and the United States, where she lived and taught for much of the 1950s through 1970s. An acclaimed poet and creator of interdisciplinary artists books, her novels include *In The Heart of the Heart of Another Country* and *Sitt Marie Rose*. Aside from publishing widely in Arabic, English, and French, her oil paintings, films, and tapestries have been exhibited internationally. This poster is for a 1977 gallery show in Paris.



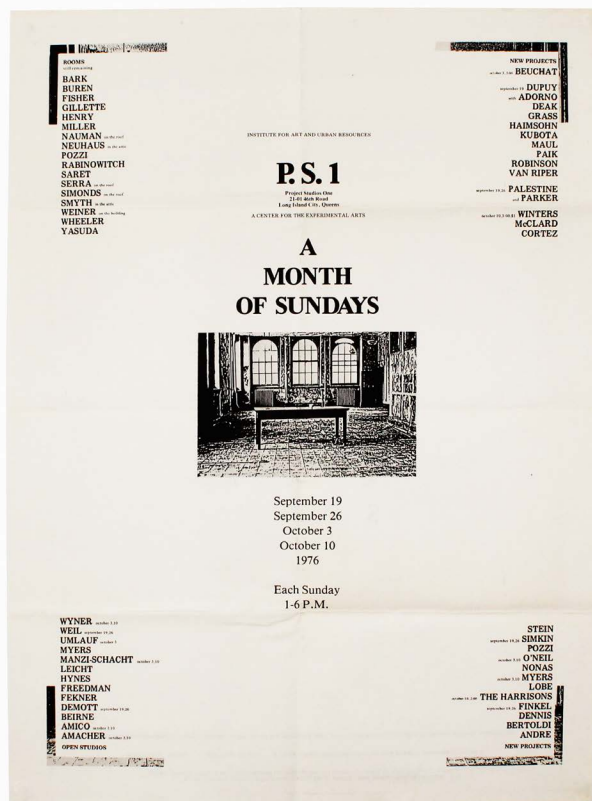
50. [Aldo Tambellini, Don Snyder, et al] The Center with Saint Mark's in the Bouwerie

Jeriann, Hilderlye, Don Snyder, Ron Kleeman, Jackie Cassen, Aldo Tambellini, James Cuchiara, June Lathrop, Peter Martinez, Eileen La Rue.

New York: The Center, 196[4?]. Offset poster. 22 1/4 x 17 in. Chipping at bottom edge, not exceeding 1/4 inch and not affecting image or text and two closed tears on lower right hand corner. Else near fine.

Poster advertising an exhibition at the St. Mark's Church in the Bowery. Aldo Tambellini, whose circle painting adorns this poster, formed the counterculture arts organization, Group Center, shortly after his arrival in New York in 1959 along with Ben Morea and Ron Hahne, key members of the late 60s group Up Against the Wall Motherfuckers and publishers of Black Mask. This show features Don Snyder, the Coney Island native whose photography documented 60s counterculture, the photorealist painter Ron Kleeman, and the abstract painter James Cuchiara. Tambellini would take over the Gate Theater on this same corner shortly after, presenting films by Jack Smith, Jonas Mekas, and the debut of Brian de Palma.

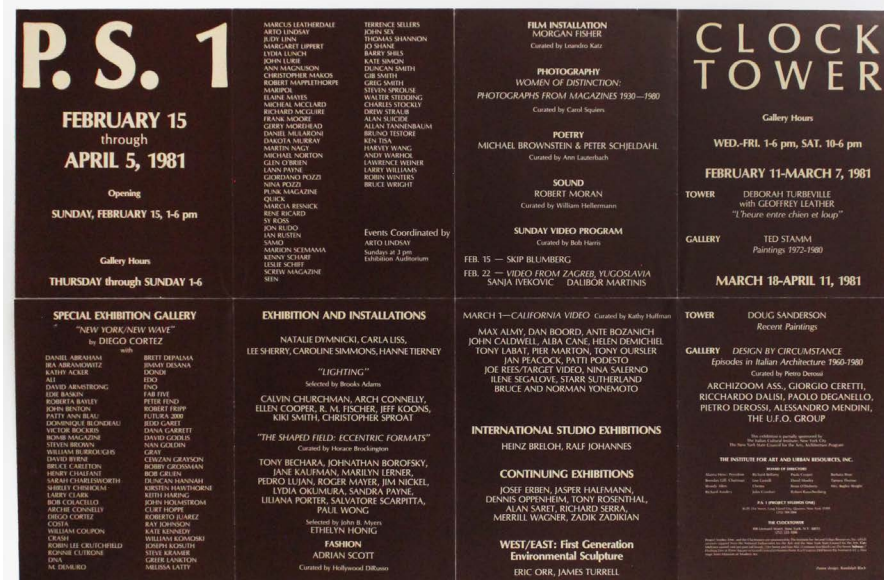
A document of the 60s avant garde.



51. [P.S. 1] A Month of Sundays

New York: P.S. 1, 1976. Offset. 22 1/2 x 16 1/2 in. Folded for shipping and pinholes on top from hanging, else near fine. Postage and additional information printed on verso.

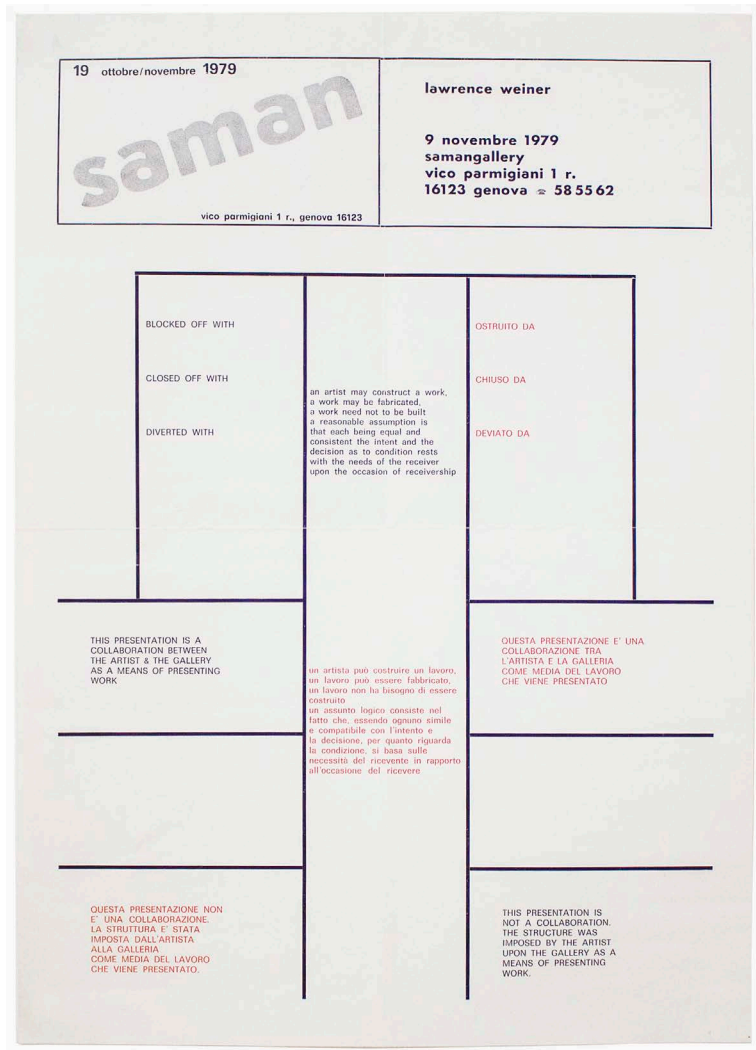
The poster for the second exhibition at the contemporary arts center, P.S. 1. The show included some of the installations from the pioneering first exhibit, Rooms, and many whose work was new to the space. Artists included Jared Bark, Daniel Buren, Frank Gillette, Bruce Nauman, Max Neuhaus, Lucio Pozzi, Alan Saret, Richard Serra, Charles Simonds, Lawrence Weiner, Doug Wheeler, Carmen Beuchat, Jean Dupuy, Jana Haimsohn, Shigeo Kubota, Nam June Paik, Charlemagne Palestine, Richard Nonas, Carl Andre, Maryanne Amacher, and many others.



52. P.S. 1 New York/New Wave

New York: P.S. 1, 1981. Poster designed by Randolph Black. Offset printed. 22 x 34 in. Near fine, creased from storage.

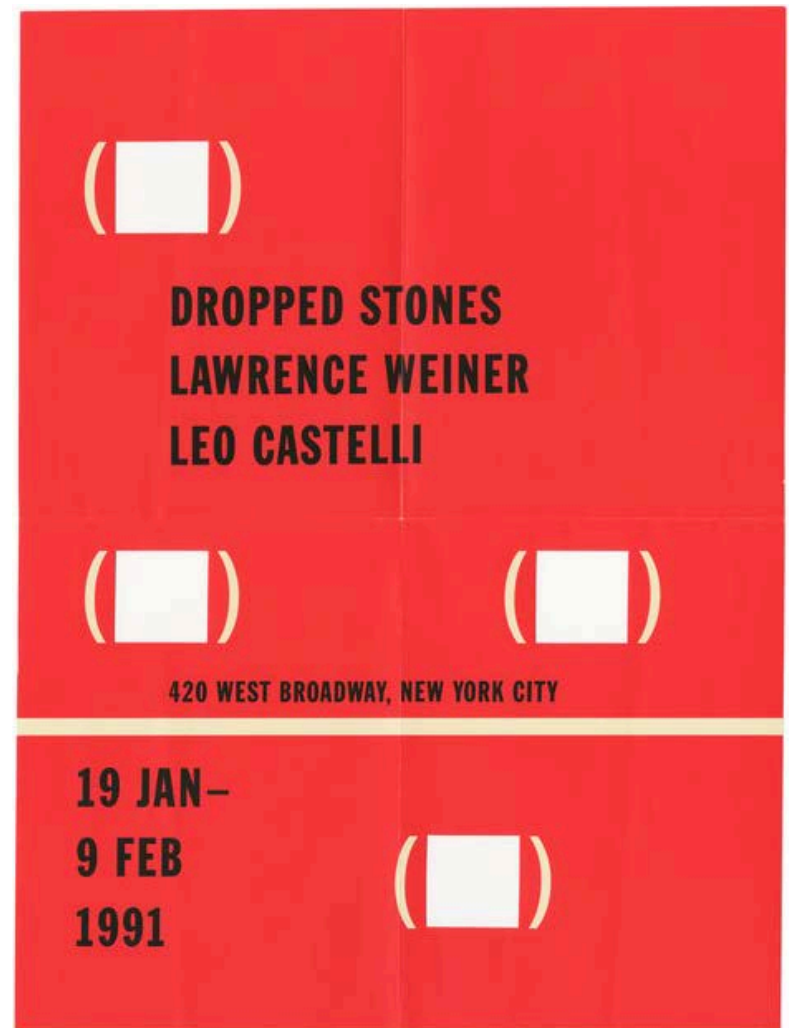
Featuring the New York/New Wave exhibition curated by Diego Cortez, this poster includes all upcoming programming at P.S. 1 and Clocktower from February to April 1981. New York/No Wave was in the special exhibition gallery and included work by 118 artists, just about every New York artist producing compelling work at the time - including Kathy Acker, Henry Chalfant, Robert Mapplethorpe, Keith Haring, Nan Goldin, Marcia Resnick, Lydia Lunch, Jean-Michel Basquiat, Crash, Lawrence Weiner, and many more. An early example of the intermingling of the emerging graffiti and hip-hop culture with punk culture and LGBTQ culture in New York across boroughs. The show became legendary for launching many careers; this was Basquiat's first museum exhibition.



53. Blocked Off With / Closed Off With / Diverted With

Lawrence Weiner. Genoa, Italy: Saman Gallery, 1979. Offset. 11 3/4 x 16 1/2 in. Crease marks from folding into quarters; else fine.

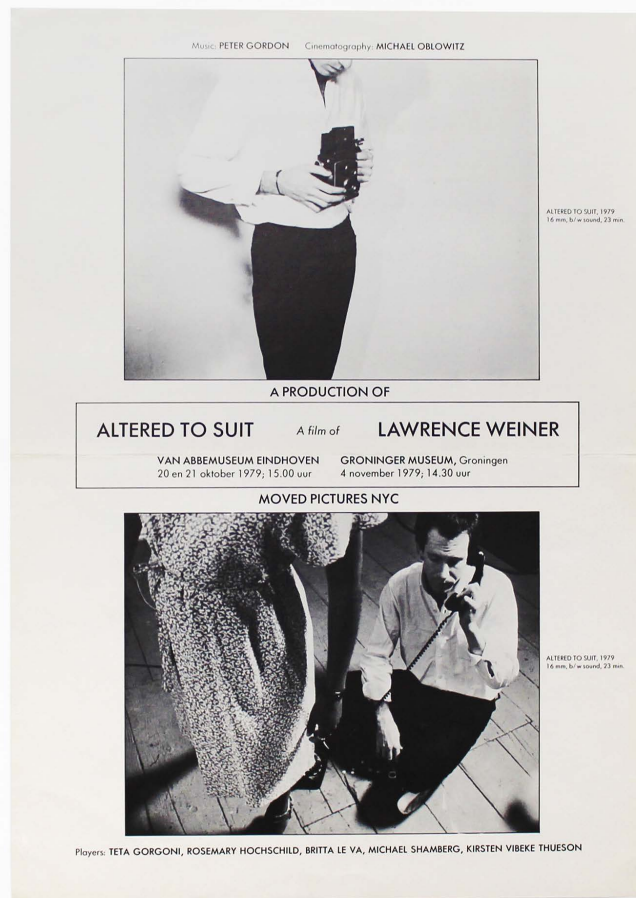
Poster for a Lawrence Weiner exhibition held at Saman Gallery from October 19 - November 9, 1979. Text in Italian and English.



54. Dropped Stones

Lawrence Weiner. New York: Leo Castelli Gallery, 1991. Offset Poster. 14 1/2 x 19 1/2 in. Very good with creases.

Poster for a Lawrence Weiner solo exhibition at the Leo Castelli Gallery in 1991. Poster features four square holes excised in the poster as part of the poster's design.



55. [Lawrence Weiner, Peter Gordon, Michael Oblowitz, Michael Shamberg] Altered to Suit

Lawrence Weiner. The Netherlands: Groninger Museum and Van Abbemuseum Eindhoven, 1979. Offset. 11 3/4 x 16 1/2 in. Near-fine.

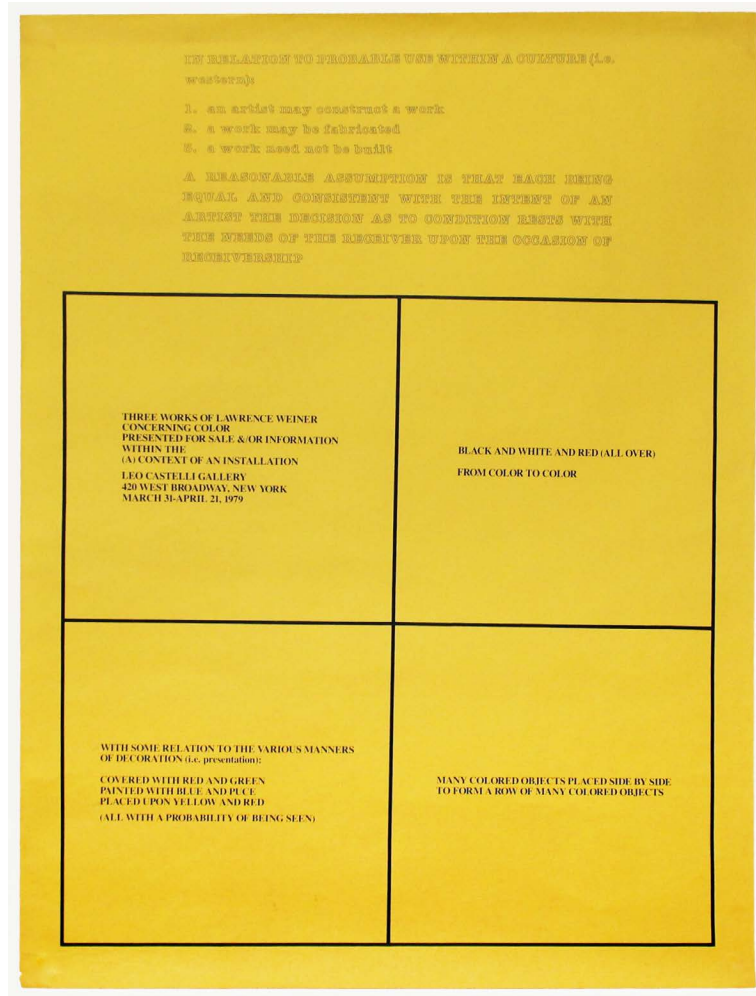
Poster for two screenings in the Netherlands of *Altered to Suit*, Lawrence Weiner's 1979 video work. The film premiered in April, 1979 at the Mudd Club in New York. The work is particularly notable for its cast of players who would go on to have notable careers in music and film, including Peter Gordon, Michael Shamberg, Michael Oblowitz, and Rosemary Hochschild.



56. [Lawrence Weiner, Peter Gordon] Altered to Suit at Mudd Club

New York: The Mudd Club, 1979. Offset. 11 x 11 in. Very good.

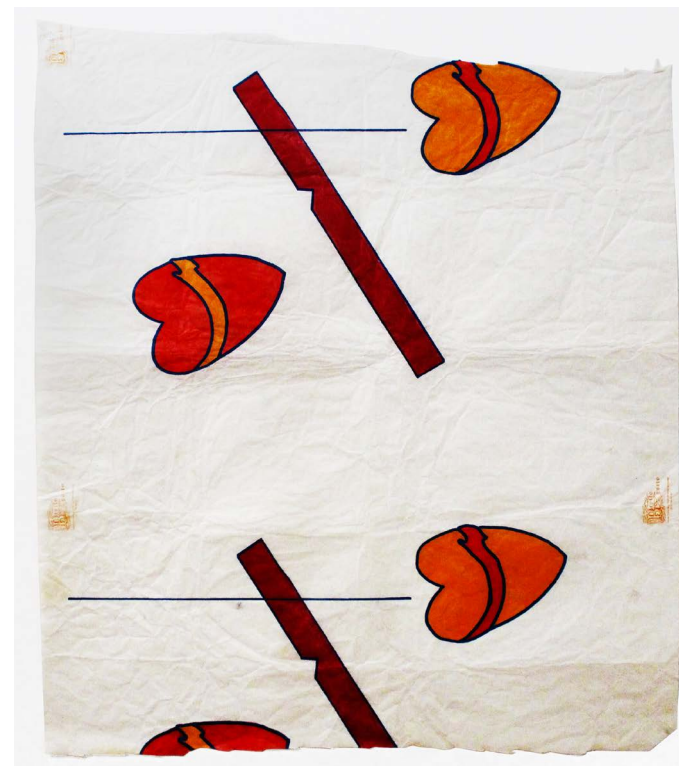
Poster for a screening of *Altered to Suit: A Film of Lawrence Weiner* at the Mudd Club. *Altered to Suit* featured Lawrence Weiner, Peter Gordon, David van Tieghem, Love of Life Orchestra, Teta Gorgoni, Rosemary Hochschild, Britta Le Va, Michael Shamberg, Kirsten Vibeke Thueson. This screening took place at the Mudd Club, New York City, on the 23rd of April, 1979.



57. Three Works of Lawrence Weiner Concerning Color Presented for Sale &/Or Information Within the (A) Context of an Installation

Lawrence Weiner. New York: Leo Castelli Gallery, 1979. Offset. 18 x 24 in. Very good with pin holes in corners.

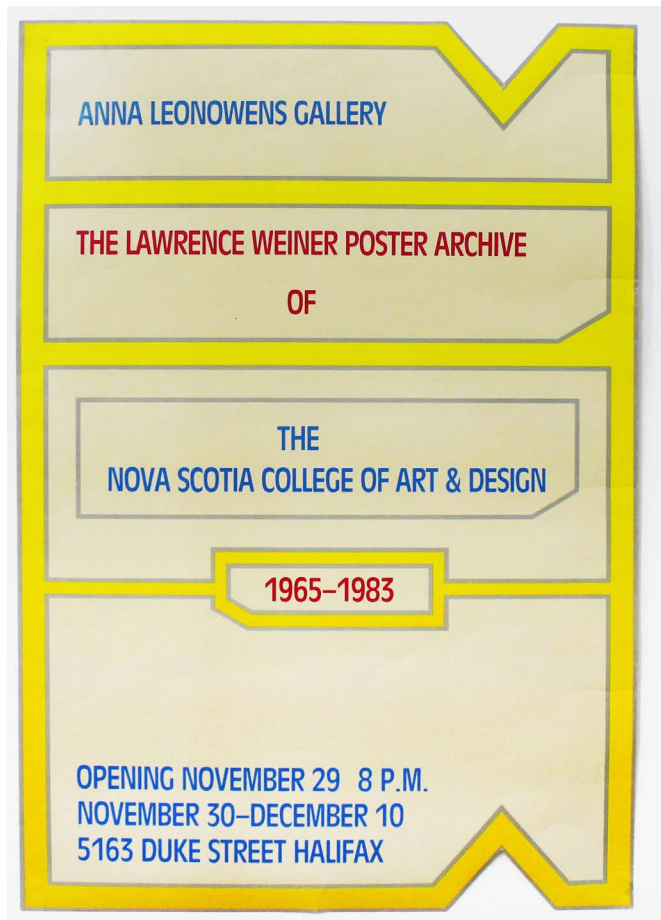
Poster for a 1979 Lawrence Weiner exhibition. Design showcases the elegant typefaces and simple geometries he is known for.



58. Lawrence Weiner workprint

Lawrence Weiner. Rotterdam: Brutto Gusto, ca. 1996. Offset on wax paper. 29 1/2 x 27 1/2 in. "Brutto gusto" printed in orange in three places at top and bottom of print. Very good with wrinkles, minor staining, and jagged cuts at ends.

A workprint for a design Lawrence Weiner used as part of his 1996 work titled "Sow the Wind / Rear the Whirlwind." The jagged cuts at the edges suggest that the design was printed repeatedly on a long sheet of wax paper, suggesting that Weiner was experimenting with different ways to use the hearts, block, and line. The sheet is stamped "Brutto gusto" at three places, suggesting that the Rotterdam gallery was assisting Weiner in the production of the work. An artifact of process from one of America's most important conceptual artists.



59. The Lawrence Weiner Poster Archive of The Nova Scotia College of Art & Design [Anna Leonowens Gallery]

Lawrence Weiner. Halifax: Anna Leonowens Gallery, 1983. Offset. 17 x 24 1/2 in. 1 inch tear at right side and two slight crease marks; else fine.

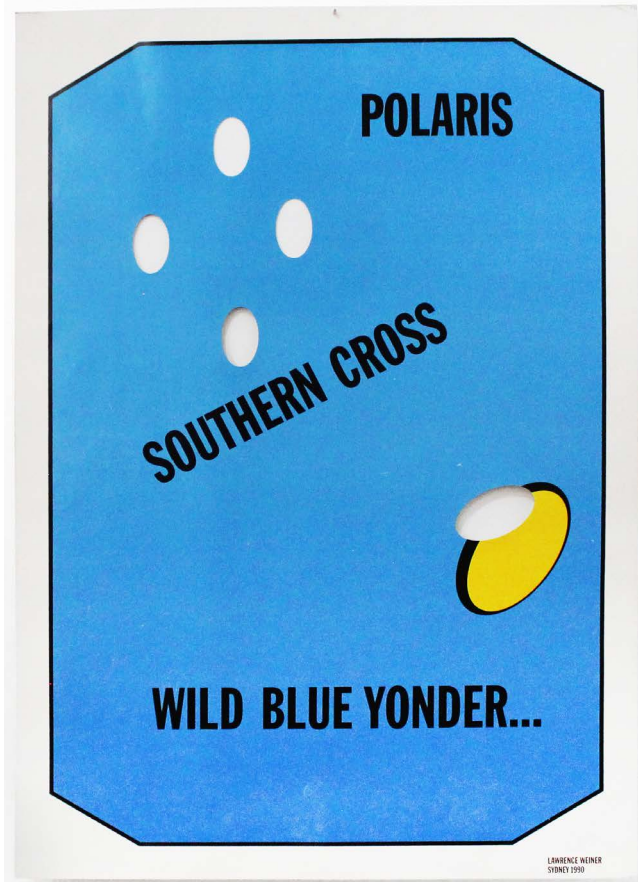
Poster for an exhibition in Halifax of Lawrence Weiner posters held in the collection of The Nova Scotia College of Art & Design. This was the first exhibition of Weiner's posters; many others would follow through the 80s and 90s.



60. The Lawrence Weiner Poster Archive of The Nova Scotia College of Art & Design [SUNY at Old Westbury]

Lawrence Weiner. New York: Amelie A. Wallace Gallery, 1985. Offset. 17 x 17 in. with corners sliced as part of design. Near-fine.

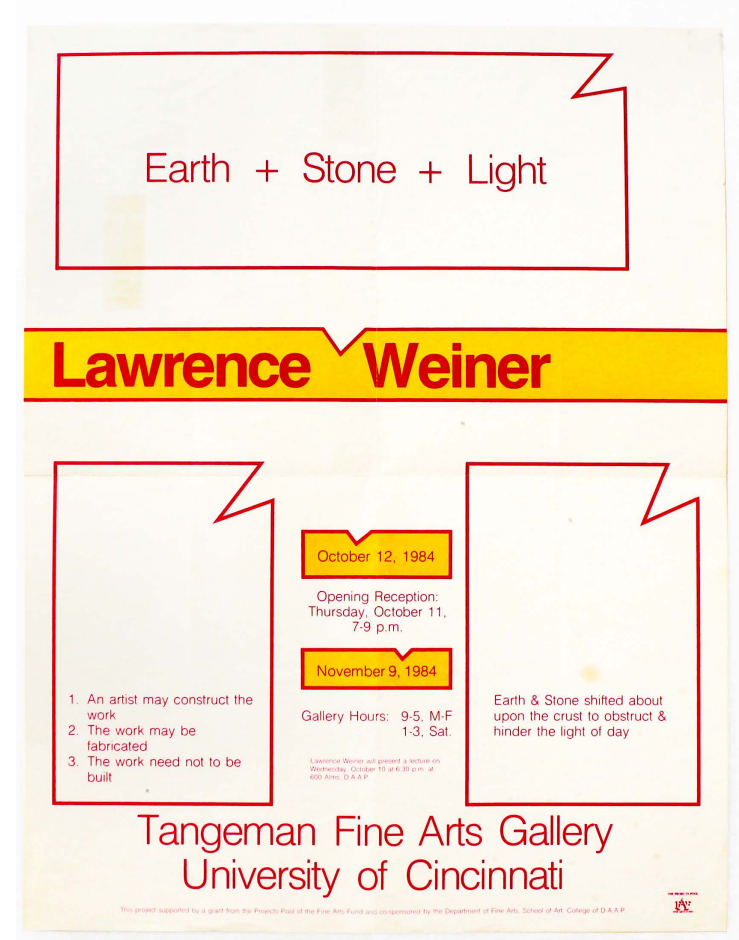
Poster advertising an exhibition of Weiner's posters held by The Nova Scotia College of Art & Design. This exhibition took place at the State University of New York at Old Westbury. The second exhibition, and first in the United States, of The Nova Scotia College of Art & Design's archive of Weiner's posters.



61. [signed] Polaris / Southern Cross / Wild Blue Yonder...

Lawrence Weiner. Sydney: n.p., 1990. Offset, 27 1/2 x 39 1/2 in. Very good with some light creases throughout. Signed and editioned 24/45 in roman numerals in the hand of Lawrence Weiner.

A rare and crisp Lawrence Weiner poster featuring ovular cutouts, deep colors, and simple yet enigmatic geometries. Demonstrating how Weiner would work with particular phrasings over the course of years and decades, "Wild Blue Yonder..." would later be the title of an installation video work he completed in 2002.



62. Earth + Stone + Light

Lawrence Weiner. Cincinnati: Tangeman Fine Arts Gallery, 1984. Offset, 17 x 22 in. Very good with crease marks from folding into quarters.

Poster for a Lawrence Weiner exhibition at the Tangeman Fine Arts Gallery at the University of Cincinnati. Features examples of Weiner's enigmatic, playful, and elegant phrasings.



63. [Michael Shamberg, Lawrence Weiner] P.S. Beirut

Lawrence Weiner. Utrecht: Netherlands Production Platform, 2009. Offset, 27 x 40 in. Very good with slight water damage and scraping at bottom.

Poster for Michael Shamberg's 2008 short film P.S. Beirut, presented at the Netherlands Production Platform. Poster designed by Shamberg's friend, Lawrence Weiner. The film follows a journey to find Walter Benjamin's missing briefcase.



64. Moved Pictures of Lawrence Weiner

Vienna: Künstlerhaus Cinema, 2000. Offset, 18 x 21 in. Slight creases from being stored folded; else fine.

Lawrence Weiner designed poster advertising three film programs presenting Lawrence Weiner's video work. Curated by art historian Barbara Clausen, the programs present Weiner's work in the context of three other films, by Paul Sharits, Kenneth Anger, and James Benning, respectively.

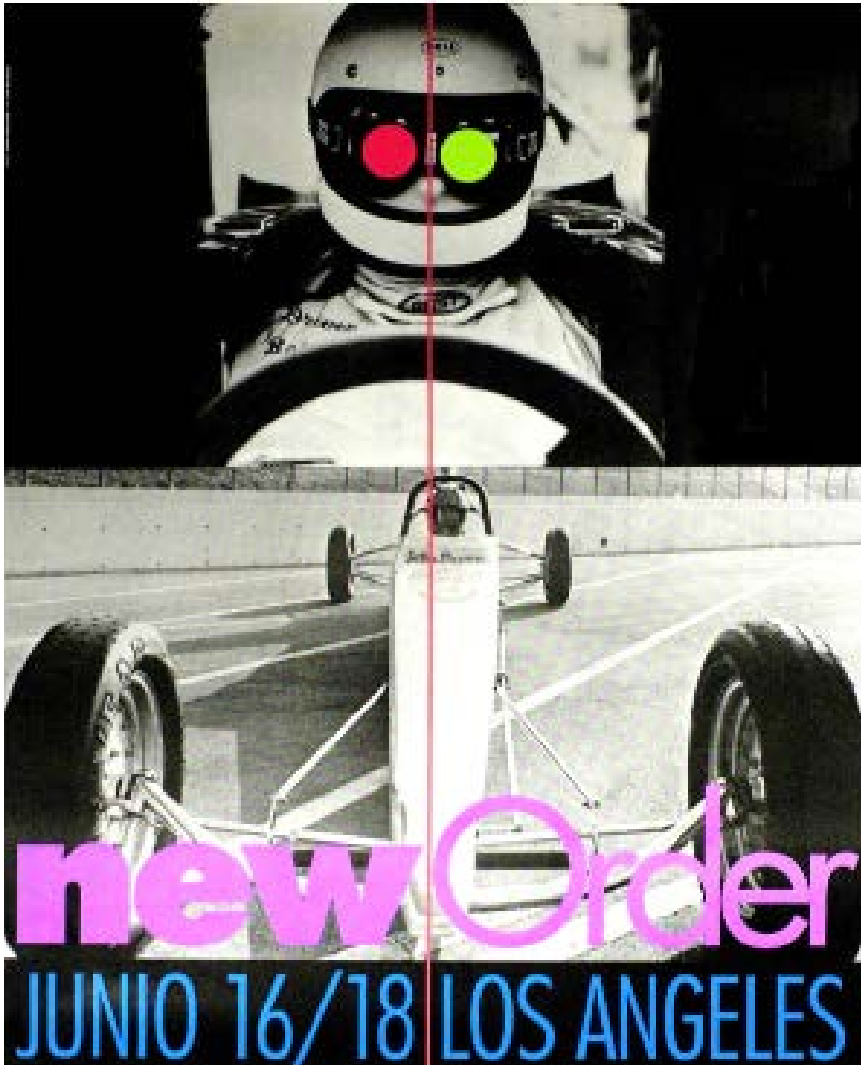


65. Noses & Ears, Etc. (Part 2)

John Baldessari.

New York: Marian Goodman Gallery, 2006. Offset. 40 x 37 1/2 in. Very good with crease marks from folding into sixteenths with other minor creases and dents throughout.

Poster for Baldessari's 2006 exhibition at Marian Goodman Gallery, Noses & Ears, Etc (Part 2). The exhibition featured Baldessari collaging sleek digital prints of photographs with acrylic paint in the subdued and enigmatic style that distinguishes his work.



66. New Order Junio 16/18 Los Angeles Poster

John Baldessari.

Factory Records: Los Angeles: 1987. Offset lithograph. 24 x 30 in. Offset lithograph. Image by John Baldessari with type by Kim Spurlock.

New Order hired conceptual artist and California native John Baldessari to design this poster promoting two of the band's five California performances in their 1987 tour. One of the most prolific and well-known conceptual artists of the 20th century, Baldessari is known for, among other things, appropriating found images and effacing them to recontextualize their narrative content. The imagery on this poster is part of a prevailing motif in Baldessari's work that began in the mid-1980s in which he covered the faces on painted or photographed portraits with circular adhesive colored dots.



67. [Untitled] Carl Johan de Geer Test Print

Np: np, 1967. Two color screenprint on paper, signed and dated in lower right corner recto. 28 1/2 x 40 in. Very good, mild wear to edges with pinholes in corners.

Carl Johan de Geer is a Swedish multidisciplinary artist working in photography, printmaking, film, painting, textile, and illustration. He was one of the major figures of the 1960s Stockholm countercultural art scene that marked a time of societal and cultural shifts in an otherwise conservative Sweden. This screenprint comes from the artist at the height of his productivity; it was a test print for a wallpaper design.



68. Capitolium, Washington, USA

Ulf Rahmberg. Copenhagen, n.p.: 1968. Offset. 29 x 41 in. Very good with light edgewear.

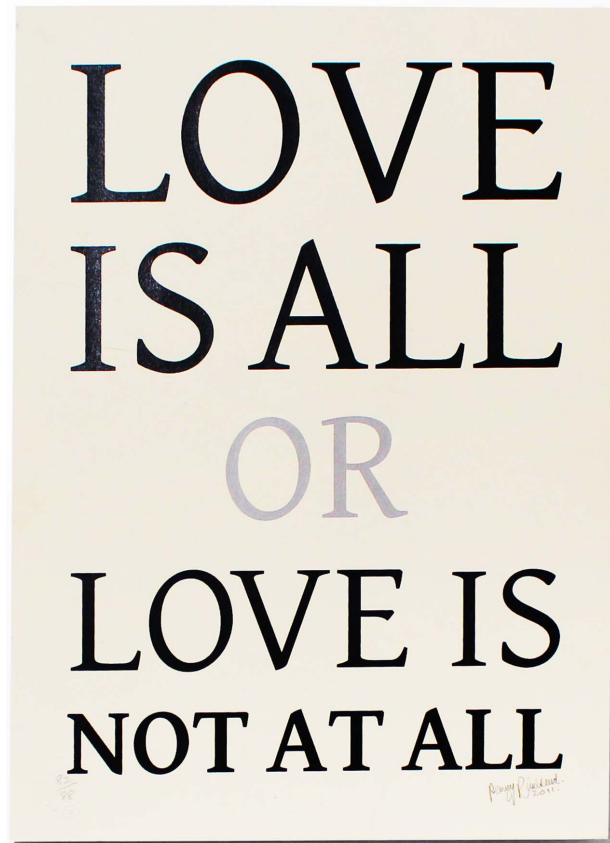
Ulf Rahmberg was a part of the Swedish countercultural artists' scene in the 1960s and 1970's, known for his involvement in the magazine Puss. In this print, Rahmberg depicts the United States Capitol Building as a monster devouring the world, shooting missiles out of its anus, and leaving a trail of bodies behind; a critique of the United States' imperialist and violent regime during the Vietnam War. This image was published in the first issue of Puss in 1968, and subsequently printed as a poster and sold in local bookshops and artists' cafes.



69. Dziekanka Students' Art Center 1979

Warsaw: Dziekanka Students' Art Center, 1979. Screenprint. 24 x 34 in. Near fine.

Poster from the Dziekanka Students' Art Center & Workshop with images of works exhibited at the space in 1979. The Dziekanka Students' Art Center operated from 1972 to 1998 as an artists' space and educational center, where art students presented work alongside working Polish artists and visiting artists from abroad. While all types of work were explored and created, the studio tended towards avant-garde theater, performance, and experimental music. Dziekanka was one of the only accessible radical spaces for exhibitions, performances, discussions, classes, and social life at the time in Warsaw. Includes 20 images from performances and exhibition installations in the space, with captions in Polish.



70. [signed and stamped] Love is All or Love is Not At All

Penny Rimbaud. London: Existencil Press, 2011. Screenprint. 11 1/2 x 16 1/2 in. Signed, stamped, and editioned 82/88 in the hand of Penny Rimbaud. Very good with slight wear at corners.

Penny Rimbaud is a poet, visual artist, and musician best known for co-founding the seminal anarchist punk band Crass. This print was initially designed as the cover art for Marc Carroll's album of the same name.

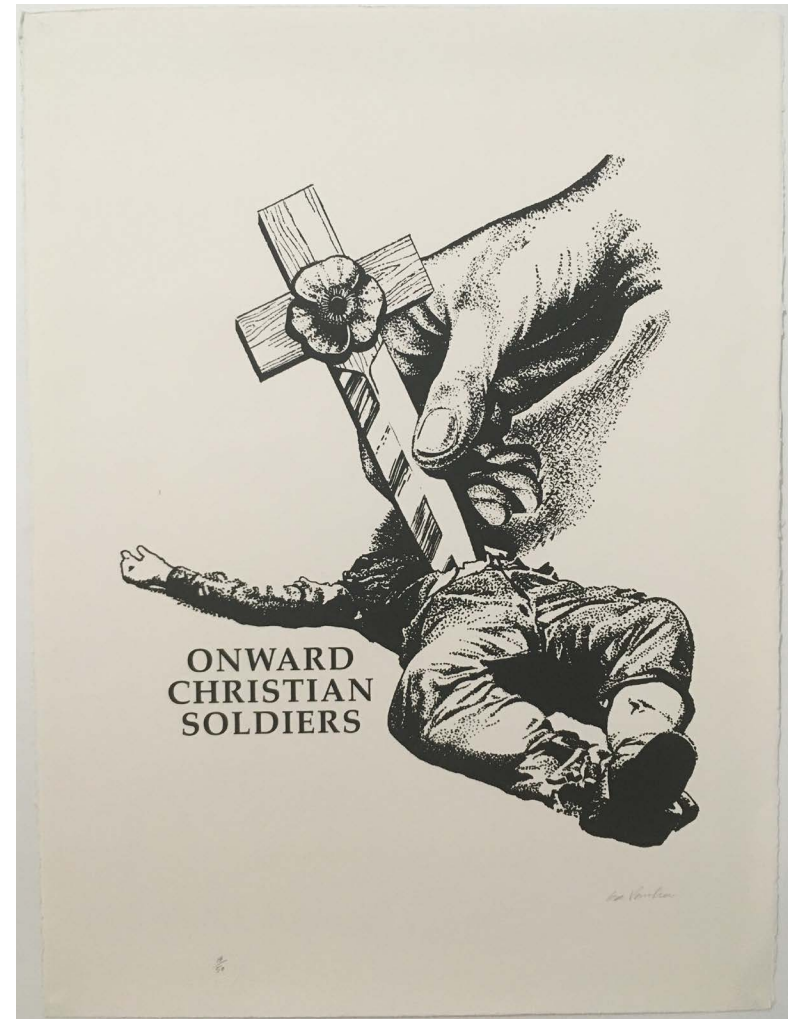


71. [unfolded sleeve for Bloody Revolutions] Who do they think they're fooling - you?

Gee Vaucher. UK: Crass, 1980. Offset. 21 3/4 x 14 1/2 in. Near fine.

Gee Vaucher is a visual artist working in collage, painting, photography, sculpture, and video best known for being a founding member of Crass and producing many of their album covers and visuals. She is credited with creating an anarcho-punk visual language that combined collage, satire, dark irony, and trenchant political critique.

In this poster, which was originally used as art for Crass's 'Bloody Revolutions 7" released in 1980, the Pope, the queen of England, the Statue of Liberty, and Margaret Thatcher's heads are attached onto the bodies of the members of the Sex Pistols, humorously juxtaposing high and low culture. The poster was folded and used as the sleeve for the record; unfolded examples such as this one are thus extremely rare.



72. [Signed and stamped] Onward Christian Soldier

Gee Vaucher. England: n.d. Silkscreen on handmade paper. 22 1/2 x 30 in. Stamped, signed, and editioned in the hand of Gee Vaucher. Near-fine.

Silkscreen print by the visual artist Gee Vaucher, who is best known for her work with the seminal anarchist punk band Crass. Drawing first appeared in International Anthem, Nihilist Newspaper for the Living, No. 5.



**YOUR COUNTRY NEEDS
YOU**

73. Your Country Needs You

Gee Vaucher.

Crass Records: England, ca. 1981. Offset. 24 1/2 x 34 1/2 in. Near fine with slight wear at corners.

Poster released with the uncensored 1981 reissue of Crass' *The Feeding Of The Five Thousand*. Riffing on the "Your Country Needs YOU" British World War I recruitment poster, the image is of a burned hand caught in barbed wire rather than of an authoritative man pointing at the viewer. An example of how Crass's militant aesthetics, appropriating a well-known slogan of state propaganda to reveal the reality of state violence.



74. Young Lords Party: Health, Food, Housing, Education

New York: Young Lords Party, [ca 1970]. Offset. 17 33/4 x 28 in.
Framed, 19 1/4 x 29 1/4 in. Near fine

One of the most striking graphics of the era, this scarce Young Lords Party poster clearly lays out the party's central demands and the steps they were prepared to take. Grounded in mutual aid and resistance to oppression, the Young Lords transformed from a Chicago street gang to a revolutionary militant organization most active in the late 1960s and early '70s in the Bronx, Spanish Harlem, and the Lower East Side. This poster reflects the Young Lords strategic emphasis on direct action to improve access to healthcare for their people. This included their occupation of the decrepit Lincoln Hospital -- the only hospital in the South Bronx-- offering free and safe medical care to the people, as well as their tuberculosis and lead paint-related initiatives.

ARTISTS CALL AGAINST U.S. INTERVENTION IN CENTRAL AMERICA

IF WE CAN SIMPLY WITNESS THE DESTRUCTION OF ANOTHER CULTURE, WE ARE SACRIFICING OUR OWN RIGHT TO MAKE CULTURE. ANYONE WHO HAS EVER PROTESTED REPRESSION ANYWHERE SHOULD CONSIDER THE RESPONSIBILITY TO DEFEND THE CULTURE AND RIGHTS OF THE CENTRAL AMERICAN PEOPLE.

THE ARTS ARE USED BY OUR GOVERNMENT AS EVIDENCE OF CREATIVE FREEDOM AND THE LACK OF CENSORSHIP IN A DEMOCRACY. AT THE SAME TIME, THE REAGAN ADMINISTRATION DENIES THE PEOPLE OF CENTRAL AMERICA THE RIGHT TO SELF-DETERMINATION AND TO INDEPENDENCE.

IT IS OF THE UTMOST IMPORTANCE THAT THE PEOPLE OF NORTH AMERICA EXPRESS NOW OUR DEEP CONCERN FOR PEACE AND FREEDOM IN CENTRAL AMERICA, WHERE THE SITUATION BECOMES MORE CRITICAL EACH DAY.

THE U.S. GOVERNMENT CONTINUES TO AMPLIFY ITS MILITARY PRESENCE IN THE REGION, AND IN THE CASE OF NICARAGUA, TO IMPOSE UNJUST ECONOMIC SANCTIONS THAT MAKE LIFE EVEN HARDER FOR ITS INHABITANTS. HONDURAS HAS BEEN TRANSFORMED INTO A GIANTIC MILITARY BASE, THE ONGOING GENOCIDE OF GUATEMALAN INDIANS IS (UN)DEAD, AND AN UNDECLARED CIVIL WAR IS BEING WAGED AGAINST NICARAGUA. EXTENSIVE MILITARY ASSISTANCE IS GIVEN TO A GOVERNMENT IN EL SALVADOR THAT VIOLATES INTERNATIONALLY RECOGNIZED HUMAN RIGHTS BY SUBJECTING PRISONERS TO INHUMAN PUNISHMENT, BY CLOSING THE NATIONAL UNIVERSITY AND BY TOLERATING POLITICAL ASSASSINATIONS BY RIGHT-WING DEATH SQUADS.

ACCORDING TO A REPORT SUBMITTED BY AMNESTY INTERNATIONAL TO THE COMMITTEE ON FOREIGN AFFAIRS OF THE U.S. CONGRESS ON JULY 26, 1983, TEACHERS AND ACADEMICS IN PARTICULAR HAVE BEEN TARGETED FOR REPRESSION BECAUSE, AS POTENTIAL COMMUNITY LEADERS, THEY FOCUS OPPOSITION TO THE AUTHORITIES. ARTISTS, WRITERS, POETS, MUSICIANS, JOURNALISTS, WORKERS, UNION MEMBERS AND MEDICAL PERSONNEL ARE ALSO AMONG THE 5000 VICTIMS OF MURDER AND TORTURE BY THE U.S.-BACKED FORCES IN EL SALVADOR IN THE LAST THREE YEARS. OVER 1000 PEOPLE, MANY OF THEM INNOCENT CIVILIANS, HAVE BEEN KILLED BY THE U.S.-BACKED COUNTER-REVOLUTIONARIES IN NICARAGUA IN THE LAST YEAR.

THE U.S. GOVERNMENT RECOGNIZES HUMAN RIGHTS LAWS AS BINDING ON THE INTERNATIONAL COMMUNITY AND AT THE SAME TIME GIVES MILITARY AND ECONOMIC SUPPORT TO A GOVERNMENT IN EL SALVADOR THAT OPENLY VIOLATES THESE LAWS. THE U.S. GOVERNMENT RECOGNIZES THE RIGHT TO NATIONAL SELF-DETERMINATION, AND AT THE SAME TIME, SUPPORTS DAILY INVASIONS INTO NICARAGUA.

WE CALL UPON THE REAGAN ADMINISTRATION TO HALT MILITARY AND ECONOMIC SUPPORT TO THE GOVERNMENTS OF EL SALVADOR AND GUATEMALA, TO STOP THE MILITARY BUILDUP IN HONDURAS AND TO CEASE SUPPORT OF THE CONTRAS IN NICARAGUA.

INTERVENTION BY THE U.S. GOVERNMENT INEVITABLY REINFORCES COLONIALIST AND OLIGARCHICAL ELEMENTS HOSTILE TO THE PEOPLE. AS THE INVASION OF ERENDA DEMONSTRATES, THEREFORE, WE CALL UPON THE REAGAN ADMINISTRATION AND THE U.S. CONGRESS TO RESPECT THE RIGHT OF THE CENTRAL AMERICAN PEOPLES TO SELF-DETERMINATION AND TO STOP INTERFERING IN THEIR INTERNAL AFFAIRS. WE MUST SPEAK OUT AGAINST THESE BURKING INJUSTICES NOW AND WE WILL CONTINUE TO DO SO AS LONG AS IT IS NECESSARY.

ARTISTS AGAINST U.S. INTERVENTION IN CENTRAL AMERICA IS A NATIONWIDE MOBILIZATION OF ARTISTS ORGANIZING OUT OF NEW YORK CITY. A HUGE SERIES OF EXHIBITIONS AND EVENTS WILL BE CENTERED AROUND JANUARY 27th—THE 20th ANNIVERSARY OF THE 1922 MASSACRE IN EL SALVADOR WHICH MARKS THE BEGINNING OF THE SYSTEMATIC DESTRUCTION OF THE SALVADORAN CULTURE, IN CONNECTION WITH THE UNALSA (THE INSTITUTE FOR THE ARTS AND LETTERS OF EL SALVADOR IN EXILE) AND IN COOPERATION WITH THE ASTO (THE SANDINISTA ASSOCIATION OF CULTURAL WORKERS)—ARTISTS CALL WILL JOINTLY EXHIBIT ART FROM CENTRAL AMERICA, ART ABOUT CENTRAL AMERICA AND ART IN SUPPORT OF CENTRAL AMERICA AS A POLITICAL AND ESTHETIC STRATEGY TO CALL ATTENTION TO CENTRAL AMERICAN ISSUES. ARTISTS CALL REPRESENTS THE OUTRAGE OF THOUSANDS OF ARTISTS AND INTELLECTUALS CONCERNED WITH THE REPRESSION OF THE CRUCIAL CULTURAL RIGHTS OF ALL PEOPLE.

ARTISTS CALL GENERAL STATEMENT, JANUARY 1984

[A large, dense list of names of participating artists and institutions, organized in two columns on the right side of the poster. The text is very small and difficult to read in detail.]

75. Artists Call Against U.S. Intervention in Central America

Claes Oldenburg.

New York: Artists Call Against U.S. Intervention in Central America, 1984. Offset, 24 x 37 in. Light horizontal crease running across center and minor discoloration on back; else near fine.

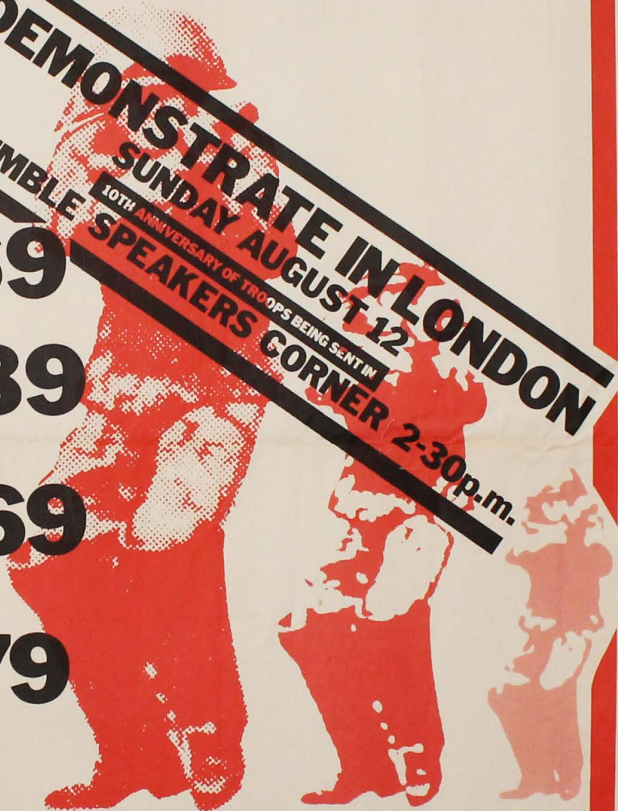
In 1984, Reagan's genocidal intervention in Central America was at its apogee. At the time, in addition to the massive support his administration was providing to right-wing death squads in the region via illicit arms sales and drug trafficking, Reagan seemed poised to send U.S. soldiers to wage direct war on Central America. The art world, in one of its more organized political statements, came together in unified protest through the auspices of Artists Call Against U.S. Intervention in Central America. Claes Oldenburg designed this poster, which has the organization's general statement printed along with a list of participating artists and institutions. The two right columns list the benefit and awareness-raising events the group organized in January, 1984.

A scarce version of this graphic. The more common version does not include the list of participating artists and institutions nor details of the events organized by the group; this version thus has exceptional research value.

BRITAIN IN IRELAND

DEMONSTRATE IN LONDON
SUNDAY AUGUST 12
ASSEMBLE SPEAKERS CORNER 2-30p.m.

1169
1689
1969
1979



'We call on the British Government to commit itself to a policy of withdrawal'

TIME TO GO!

76. Britain in Ireland: TIME TO GO!

London: 12 August Committee, [1979]. Offset. 16 1/2 x 23 1/2 in. Very good. Light stains to the top and bottom edges of the poster; small chip, not obstructing image or text; and a horizontal crease from folding. Otherwise a clean copy.

Calling on the British government to "commit itself to a policy of withdrawal," this poster encourages viewers to attend a demonstration in protest of the then decade long occupation of Northern Ireland. The 12 August Committee, a group formed by members of the Labour Party, Young Liberals, the Troops Out Movement, and the Connolly Association, was a short-lived working group. Early the next year, they changed their name to the Committee for Withdrawal from Ireland and published a booklet calling for the removal of British forces, with contributions from Lis Curtis, AJP Taylor, Michael Mullen, Anthony Coughlan, Geoff Bell, Duncan Campbell and others. Despite mainstream objections to British military operations in Northern Ireland, the deployment lasted until 2007.

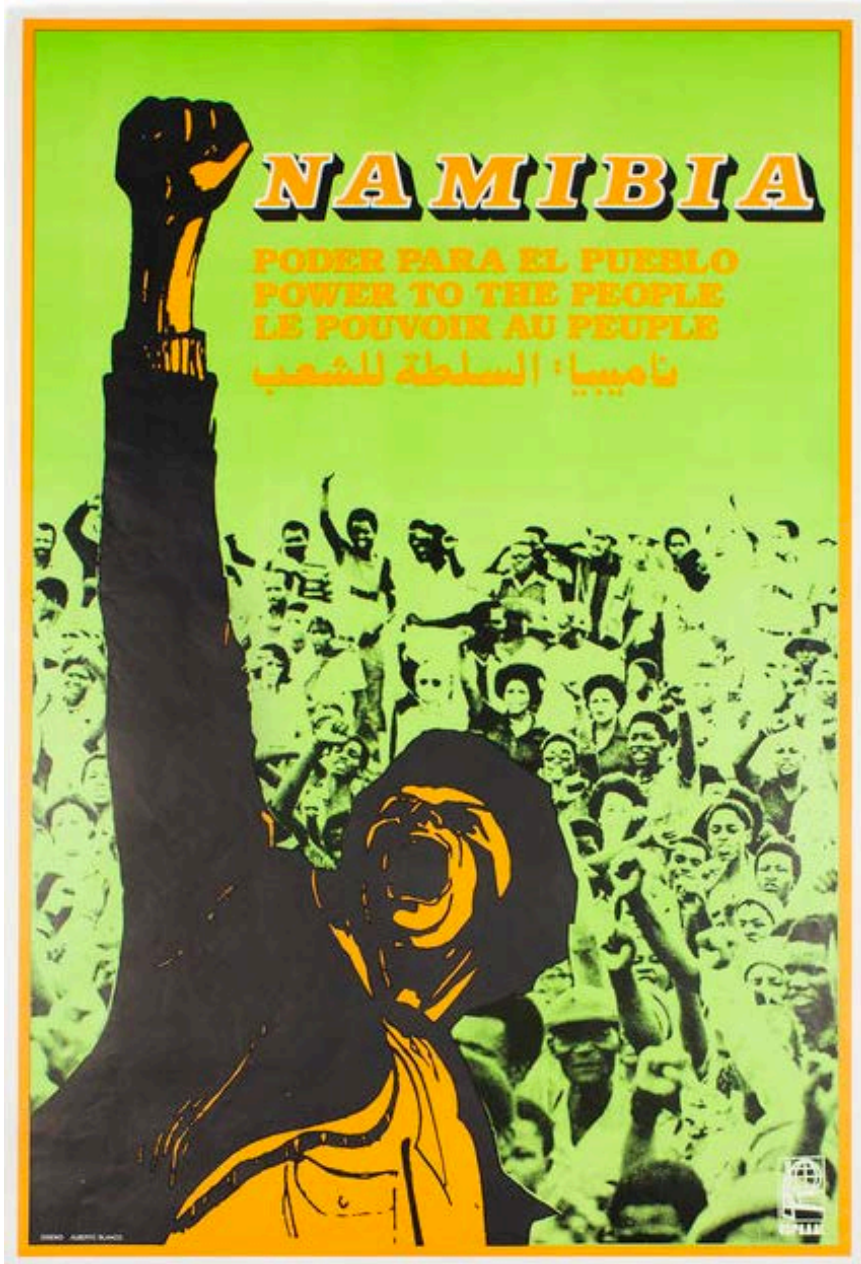


77. Palestine Al Fat'h: Lutte Jusqu'a la Victoire

Algiers: Imprimerie Harriched, [nd]. Offset. 19 1/2 x 25 1/2 in. A well-used example, bearing closed tears, a small tape repair, chips to corners, and remnants of adhesive from being taped up. Image and text are unaffected.

A scarce document of the Pan-Arab/Third World solidarity movement, this poster was produced in Algiers in support of the Palestinian resistance. The poster declares support for al Fat'h, the revolutionary Palestinian National Liberation Movement, and for a democratic state free from discrimination. Fat'h was a predecessor to the now reigning Palestinian Liberation Organization (PLO) and remains one of the central political and militant forces advocating for Palestinian liberation. Given the printing and paper style and the emphasis on al Fat'h, this poster was likely produced in the late 1960s or early 70s, scarcely a decade after Algerian independence.

No copies found on OCLC.



78. Namibia: Poder Para el Pueblo

Alberto Blanco. Cuba: OSPAAAL, 1981. 17 1/2 x 19 in. Screenprint poster. Very good condition with some slight dents along the edges.

Published in 1981 by the Organization in Solidarity with the People of Africa, Asia, and Latin America, this poster exhibits the text "power to the people" in Spanish, French, English, and Arabic. From 1966 to 1990 South Africa held control of Namibia, extending their racist apartheid laws into Namibia's occupied land. The primary opposition to this apartheid rule was SWAMP (South African People's Liberation Organization) and their armed wing PLAN (People's Liberation Army of Namibia), who waged years of guerrilla warfare against the ruling South Africans. Despite the years of armed struggle, it wasn't until political pressures and U.N intervention made the holding of Namibia disadvantageous that South Africa finally relinquished power in 1990. This poster illustrates the pro-Namibian liberation viewpoint of OSPAAAL, a Cuban organization that supported communist revolutionary causes in the third world. OSPAAALs bright colored posters, produced for an international population, were translated, as here, into many different languages, and intended for an international audience.

FRIENDS OF CHILE PRESENTS

AN EVENING WITH SALVADOR ALLENDE

THE FELT FORUM
Madison Square Garden
May 9, 1974 at 8:00 P.M.

WITH

Arlo Guthrie
Phil Ochs
Pete Seeger
Melvin Van Peebles
Gato Barbieri
The Living Theater
Ambassador Harald Edelstam
La Cantata
by Victoria & The Open Theater
The Poetry of Pablo Neruda
Films and surprise guests

79. [Bob Dylan and Dennis Hopper secret performance] An Evening with Salvador Allende

New York: Friends of Chile, 1974. Offset. 11 x 17 in. Very good. Mild toning to top quarter of sheet and three horizontal creases from folding, otherwise a clean copy with remarkably little edgewear.

Poster promoting a Chilean solidarity event organized by socialist American folk singer Phil Ochs, held at The Felt Forum at Madison Square Garden. The event featured an eclectic and wide-ranging lineup with Arlo Guthrie, Pete Seeger, The Living Theater, Swedish diplomat Harald Edelstam, Gato Barbieri, in addition to unannounced (at least on this poster) performances by Dennis Hopper and Bob Dylan, who agreed to perform at the last minute at Ochs' urgent request to boost ticket sales. In addition to solidarity with the Chilean people suffering under a U.S.-backed military dictatorship, Ochs was personally moved to organize the event when Víctor Jara, a popular Chilean communist singer, theater performer, and personal friend of Ochs, was kidnapped, tortured, and executed by the Pinochet regime in the days after the coup.

An artifact of folk music's long history with Left politics and the larger American solidarity movement with people in Latin America suffering under U.S.-supported military regimes.



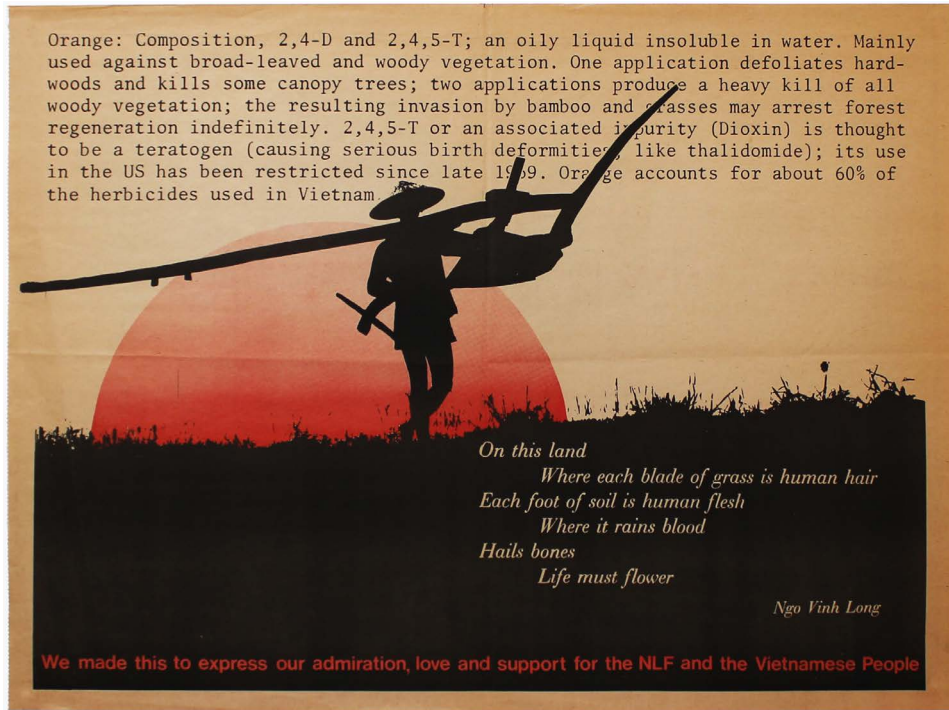
80. Not My Son Not Your Son

G. Lovett [Women Strike for Peace].

Pennsylvania: Beaver College, ca. 1967. Screenprint. 17 3/4 x 23 in. Signed and editioned 197/200. Very good with crease running horizontally through center.

Screen print from an otherwise unknown artist of a woman of color running in horror with the backdrop of an American flag. The text reads "Not my son not your son," which was the slogan of the Women Strike for Peace anti-war organization. Formed primarily of middle-class white women, the organization was conscious of the advantages their class and race position gave them with regards to the draft; they set up clinics to advise poor and brown folks of their options if drafted and supported draft dodgers.

This poster was made by a student supporter or member of the organization at Beaver College in Pennsylvania. We could not locate any other records on or work by this artist.

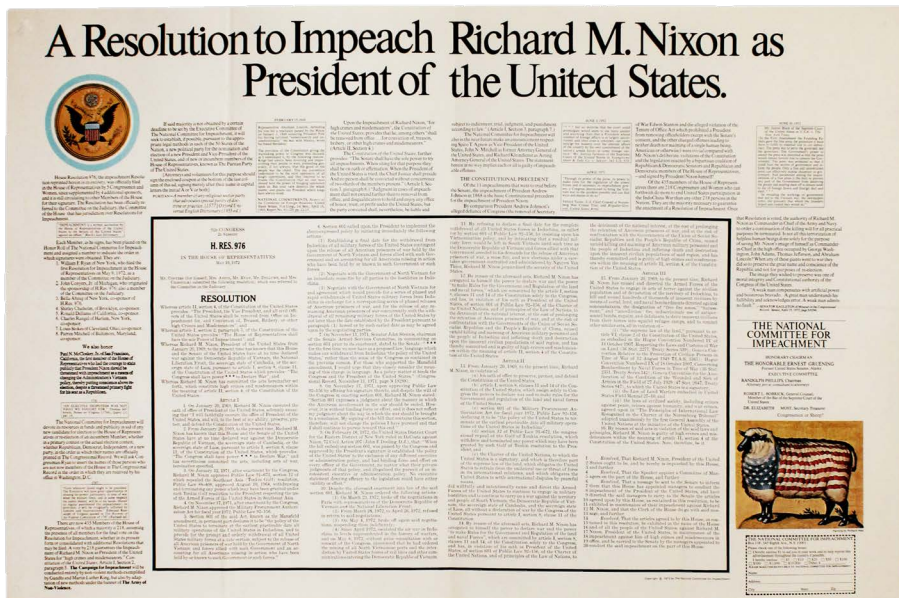


81. We made this to express our admiration, love and support for the NLF and the Vietnamese People

S.l.: n.d. [ca. 1971]. Offset lithograph on newsprint. 22 3/4 x 17 in. Slight crease marks from folding into quarters and slight crease at bottom left corner; else fine.

Poster made in solidarity with the Vietnamese people with information about the American ecocide of the South Vietnamese environment. Text describes the effects of Agent Orange in dry technical terms, bringing awareness to the more than 16 millions gallons (over a gallon for every Vietnamese civilian in South Vietnam) of Agent Orange America sprayed in South Vietnam. Also printed is an excerpt from a poem by the Vietnamese American historian Ngo Vinh Long. Vinh Long worked as a mapmaker for the American military in South Vietnam before turning against the war effort, organizing against it in Saigon before leaving to become the first Vietnamese person to attend Harvard. Continuing his activism, he became a fixture of anti-war teach-ins, regularly working with Noam Chomsky and Howard Zinn.

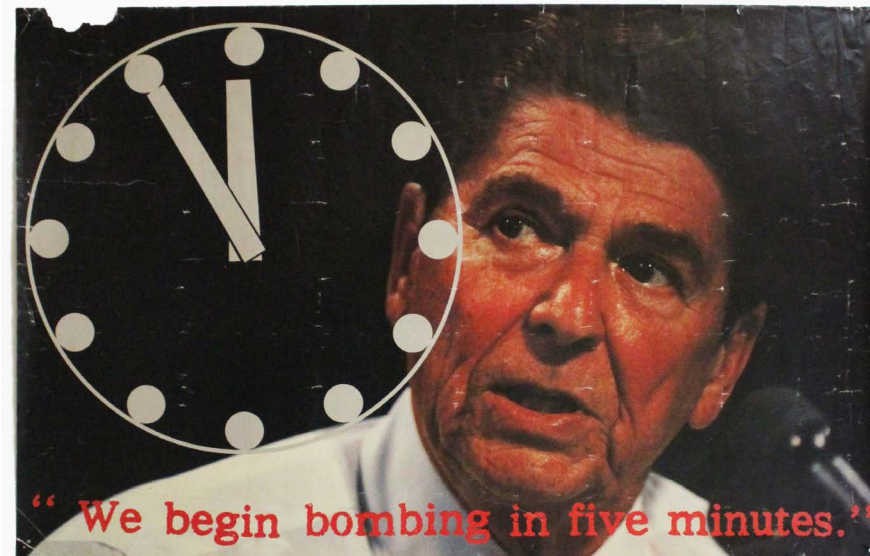
The text describing Agent Orange is from "The Ecological Impact of the Air War" by Paul Feeney and Jim Allaway, first published in 1970. Combined with the presence of Long's poem, it is likely that this poster was included in an underground paper with links to the teach-in scene, where students and academics produced and disseminated knowledge about American atrocity in South Vietnam. Likely printed by Waller Press, who produced similar anti-war propaganda posters printed on newsprint.



82. A Resolution to Impeach Richard M. Nixon as President of the United States

New York: The National Committee for Impeachment, 1972. Offset. 35 x 23 in. Very good.

Originally produced as two-page advertisement in the New York Times, and printed in this poster format that same year, this declaration called for Nixon's impeachment not because of the Watergate burglary--which hadn't even occurred yet--but instead of the criminal wars in Vietnam, Cambodia, and Laos. The Nixon administration sued the National Committee for Impeachment as a supposed violation of the Federal Election Campaign Act. The case was ultimately thrown out by a Nixon-appointed judge and eight days later, he won reelection in a landslide. From a time when Vietnam was still the longest-running American war.

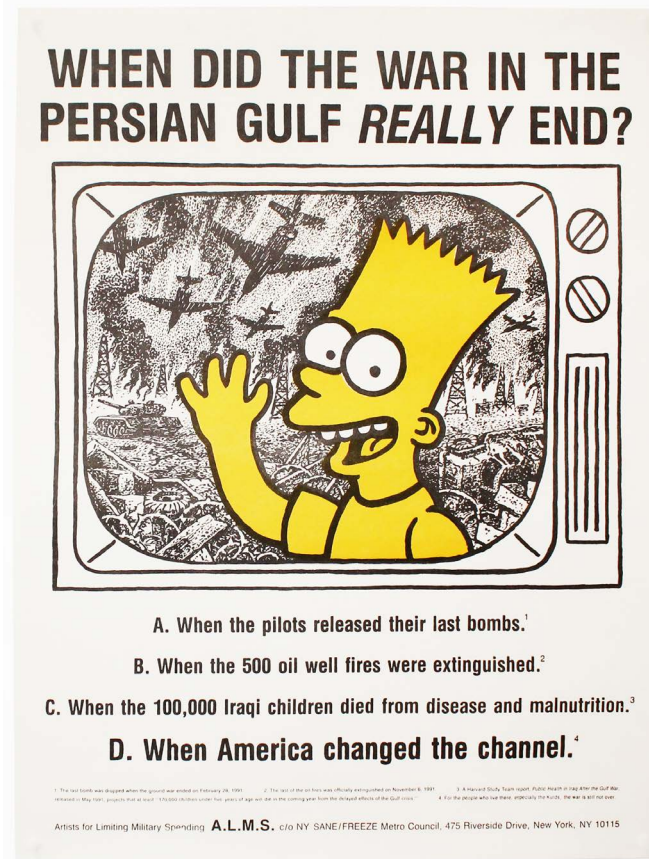


83. We Begin Bombing in Five Minutes

Artist Poster Committee of Art Workers Coalition [Mary Frank, Coosje van Bruggen, Irving Petlin, Max Kozloff, Jon Hendricks, Claes Oldenburg] New York: Artist Poster Committee, 1984. Offset. 22 1/2 x 35 in. Creasing throughout and a chip missing from the top left corner of the poster, not obstructing image or text. Good.

A response from the Art Workers Coalition to the infamous joke by President Ronald Reagan about bombing the Soviet Union. During a mic check before a campaign press conference from his summer home, the President said "My fellow Americans, I'm pleased to tell you today that I've signed legislation that will outlaw Russia forever. We begin bombing in five minutes."

Despite being kept silent by CBS and CNN, the remark was leaked to the press, setting portions of the Soviet military on high alert and causing an uproar domestically. Reagan swept to a victory a few months later, proving for neither the first time nor the last, the callousness with which our leaders approach mass death.



84. When Did the War in the Persian Gulf Really End?

New York: Artists for Limiting Military Spending, ca. 1992. Offset. 17 x 22 1/4 in. Near-fine with slight creases at top.

Poster drawing attention to the atrocities and tragedies of the Gulf War. Emphasizes how the devastation of a foreign military adventure lasts much longer for those who must rebuild their lives in the aftermath than it does for Americans safe at home. Additionally, the poster riffs on the introduction of live news broadcasts from the frontlines, which brought a new dimension to the way Americans experience and then forget its military's deadly foreign interventions



85. Tu crois qu'un an de service c'est seulement chiant? [Do you think a year of service is just boring?]

Paris, France: CLO [committee to fight objectors], ca. 1974. Offset on newsprint. 23 1/2 x 35 in. Very good, creased from folding, minor edgewear.

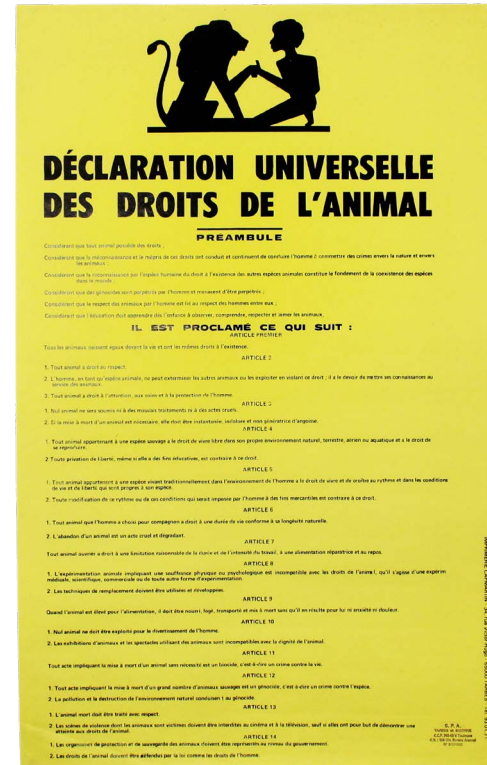
French poster against compulsory military service, with a striking illustration of a bleeding skull in the crosshairs of a gun's sight. Created by Comites de lute des Objecteurs (CLO), a radical organization encouraging French objection to military service. Printed on newsprint and creased from folding, most likely originally published with an issue of "Objection," the journal published by the CLO.



86. 2 Marche Internationale Non-Violente pour la Demilitarisation

France: Imprimerie Speciale des Zozos, 1976. Illustration by Ledran. Offset. 19 1/4 x 27 in. Very good with creases.

Poster from the International non-violent march for demilitarization and subsequent follow-up marches, taking place throughout Europe. Hundreds of marchers believing in disarmament, demilitarization, conscientious objection, and pacifism marched across historic battlefields in order to call for change. The march was broken up into various segments and factions throughout July and August, traversing routes across cities in Italy, France, Sardinia, and Germany. The poster advertises the march and various cities involved with a striking four-color image of a bush of flowers growing out of a gun, recalling the iconic "flower power" photograph from the March on the Pentagon in 1967.



87. Déclaration Universelle des Droits de L'Animal

France: Imprimerie Capmartin, ca. 1990s. Offset printed on neon yellow paper. 20 x 31 1/2 in. Near fine with slight edgewear.

This French language poster prints in full the Universal Declaration of Animal Rights, a philosophical position on the relationship between humans and animals inspired by declarations of human rights. The Declaration was adopted by the International League for Animal Rights in 1977 in London, and subsequently proclaimed publicly at the Unesco House in Paris on October 15, 1978. The declaration was written by several academic and political thinkers, including Nobel Prize winner Alfred Kastler. The text has been distributed widely since being revised in 1989 and adopted by many animal protection associations across the world. The declaration, while not legally binding, has caused many companies and governments to reconsider animal testing and other instances of animal cruelty.



88. Fin de L'Universite

Paris: Groupe de Enrages, [1966]. 22 1/2 x 17 in. Offset. Very good. Adhesive residue at corners and center edges and a repaired closed tear from bottom. Mounted on archival backing.

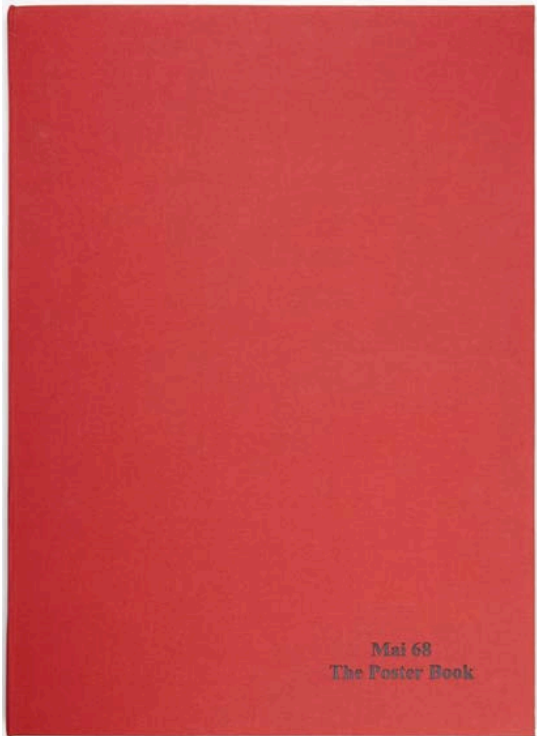
This treatise-as-poster calling for the end to the university and the abolition of hierarchy originates from the students of Nanterre, whose actions catalyzed the uprising in May 1968. A scarce document of the revolutionary moment, this poster produced by the Groupe de Enrages is from the moment when general unrest became an uprising. Studied by and working in concert with René Viénet and the Situationists in their account of '68, the students who would form the Enrages began by protesting police presence on campus and the ensuing crackdown by the university administration. The student's struggle combined with others, leading to street fighting, widespread unrest and a nationwide wave of strikes, boldly challenging the state's power over public space. A vital artifact in the history of occupations and uprising, with lessons for the autonomous spaces of today.



89. plus jamais ça [Never Again]

Paris: Comite pour la Defense de la Republique, 1968. Red and black offset. 15 3/4 x 7 3/4 in. Adhesive traces on verso, else very good.

A scarce piece of Gaullist propaganda responding to the uprising of May 1968. Translated to "never again" the text sits in front of a sea of red and black flags, an indication of the ever-present liberal fear of the left.



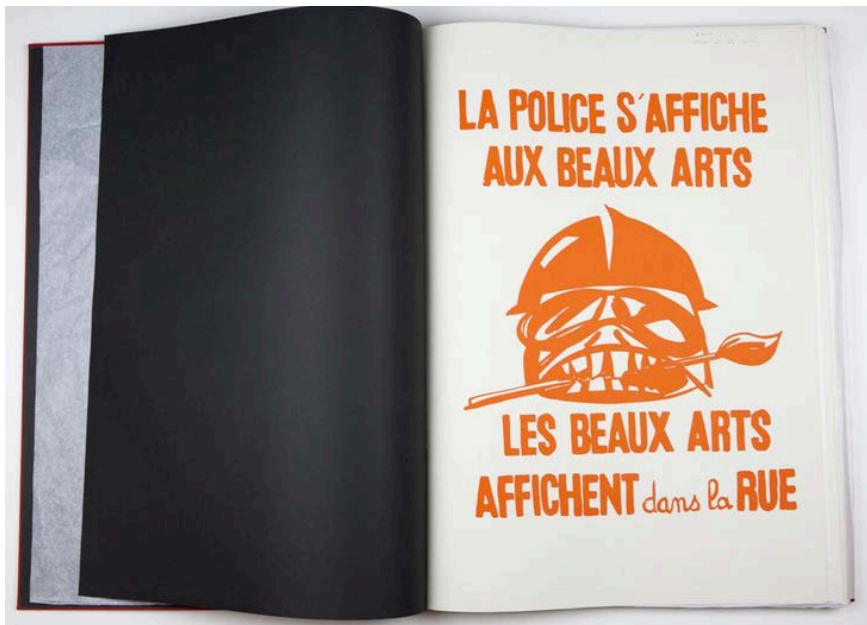
90. Mai 68: The Poster Book

Johan Kugelberg, ed.

London: Hayward Gallery, 2008. 17.5 x 25 in. Edition of 68. Forty silkscreen prints on 100% rag paper. Near-fine.

In May 1968, thousands of workers and students took to the streets of Paris, provoking an unprecedented wave of strikes, walkouts and demonstrations. The confrontations between police and protesters led to a general strike of eleven million workers that brought the country to a virtual standstill and nearly toppled Charles de Gaulle's government. The faculty and student body of the Ecole des Beaux Arts were among the strikers, and a number of the students met spontaneously in the college's lithographic department to produce the first poster of the revolt, which bore the declaration "Usines, Universités, Union" ("Factories and universities unite," loosely translated). From this initiative was born the Atelier Populaire (or "popular workshop"), a collective of print shops that produced hundreds of posters to encourage the protestors and to report on police brutality. These posters included many of the often Situationist-inspired mottos for which May '68 is remembered today, such as "Be young and shut up" and "return to normal" (accompanied by a picture of a herd of sheep). This portfolio contains 40 silkscreened poster facsimiles from this period.

Printed by POW, Banksy's printer of record.





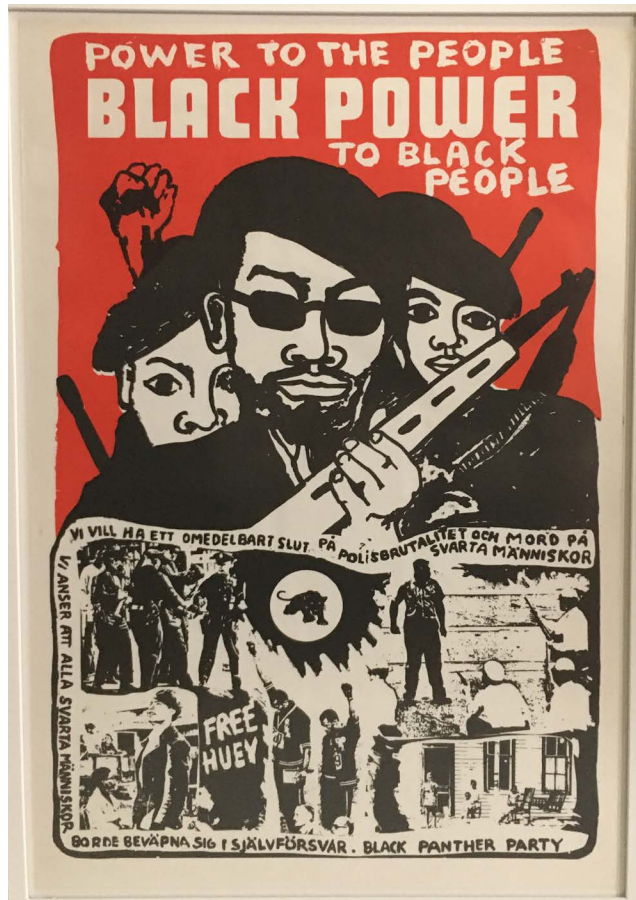
91. Espana 69 Lutte des Classes

Paris: [Atelier Populaire], [1969]. Multi-color screenprint in red, purple and black. 19 x 30 in. Very good. Paper is unevenly torn at top edge, resulting in a portion chipping, not obstructing text or image, and creases from folding. Otherwise a remarkably clean copy.

A remarkably scarce and tremendous multi-colored screenprint by French students in solidarity with Spanish anarchists. Calling viewers to a meeting with the Spanish anarchist formation CNT, the authors declare themselves for the radicalisation of the struggle.

The student revolt in Paris 1968 proliferated outward to other sectors of French society and culminated in a vast general strike that paralyzed the government, and very nearly toppled the De Gaulle administration. Contributing to the momentum of May '68 dissent was the Atelier Populaire, a workshop of students and teachers from the Ecole des Beaux Arts, who clandestinely produced and distributed hundreds of posters to bolster the protesters' resolve. These posters were the main informational vehicles of students and workers, a corrective to government propaganda in the mainstream media. This original poster produced by the Atelier Populaire advertises a meeting with a striking image of a snake wrapped around a hand and forearm.

An important piece of international solidarity graphics from the radical left, as CNT struggled to regain strength under the fascist regime, months after the French uprising in 1968 and only a few years before the death of Franco.



92. Black Power to Black People [Swedish solidarity]

Adrian Honcoop. Sweden: s.p., 1968. Screenprint. 24 1/2 x 35 1/4 in. Near-fine.

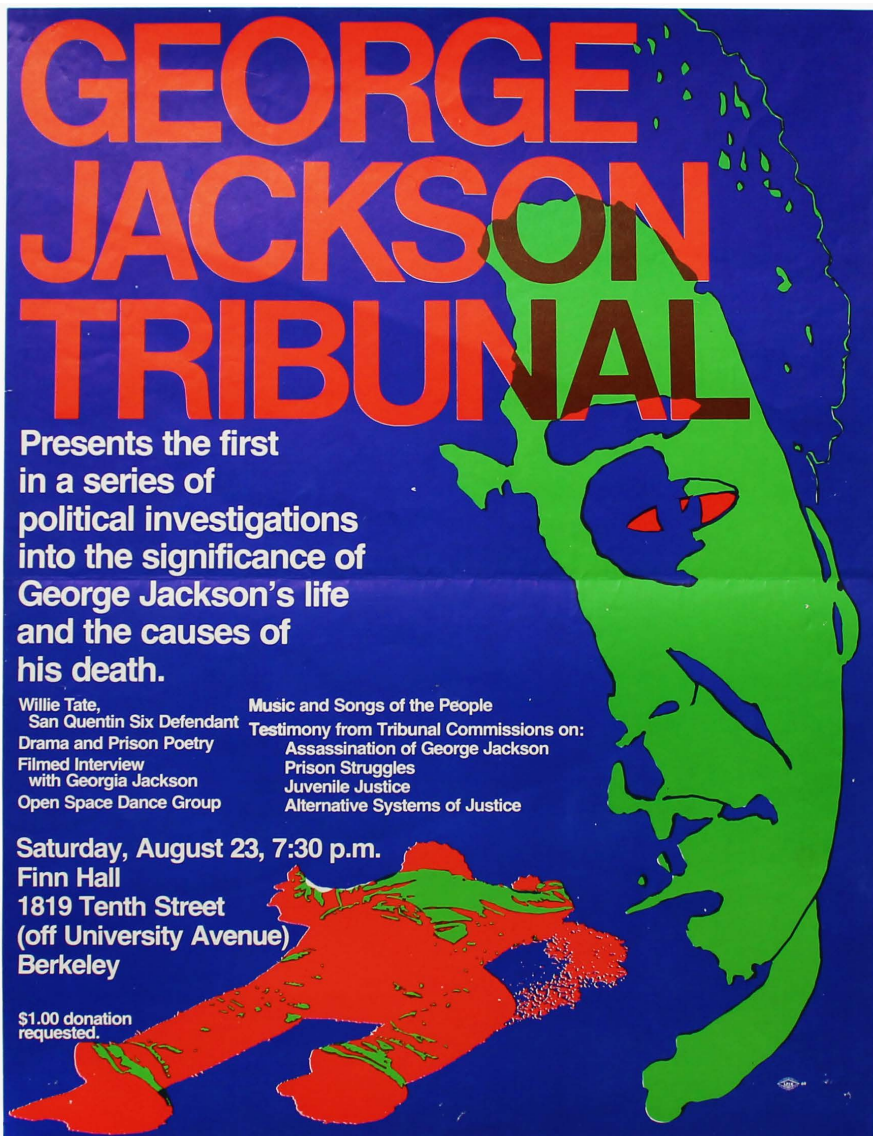
A striking red, black, and white silkscreen poster featuring the epochal images of the Black Power movement. Printed by Adrian Honcoop, who worked behind the scenes to produce movement graphics and internationalize New Left movements from around the world. This poster, with its didactic Swedish text, is an example of the international reach of the Black Power movement.



93. Harriet Tubman

G. Jackson. s.p.: s.p., 1969. Silkscreen. 20 1/4 x 28 3/4 in. Good with dots of water damage throughout and six small smudges of white paint.

Poster depicting Harriet Tubman holding a rifle from 1969, the apogee of the Black Power movement. We could not locate other records of or work by the artist.



Presents the first
in a series of
political investigations
into the significance of
George Jackson's life
and the causes of
his death.

Willie Tate,
San Quentin Six Defendant
Drama and Prison Poetry
Filmed Interview
with Georgia Jackson
Open Space Dance Group

Music and Songs of the People
Testimony from Tribunal Commissions on:
Assassination of George Jackson
Prison Struggles
Juvenile Justice
Alternative Systems of Justice

Saturday, August 23, 7:30 p.m.
Finn Hall
1819 Tenth Street
(off University Avenue)
Berkeley

\$1.00 donation
requested.

94. George Jackson Tribunal

Berkeley: George Jackson Tribunal, 1975. Offset. 16 1/2 x 21 1/4 in.
Near-fine with horizontal crease from folding.

Poster advertising an event investigating the "significance of George Jackson's life and the causes of his death." Notably, the event featured Willie Tate, one of the San Quentin Six accused of participating in an escape attempt and prison riot during which guards executed George Jackson. The poster is a stunning red, green, and white on blue with dramatic graphics of Jackson's face and bleeding face-down corpse; the red at Jackson's eye is perhaps an illusion to his famous and influential work, *Blood in My Eye*.

95. Family Portrait: Now We Are the Ancestors of Those Who Are Yet Unborn

Rooseveltville, New York: Akwesasne Notes, [1973]. Offset. 17 1/2 in x 22 1/2 in. Small chip missing from top right corner, not obstructing image or text. Else very good.

An excellently printed poster, reproducing a photograph from the early 1920s on the occasion of Treaty Day for the Saskatchewan Indians. Akwesasne Notes, started in 1968, was a newspaper produced by the Akwesasne Mohawk Nation, which sits on the border of New York State and Canada. Credited as being the largest native newspaper in the world, Akwesasne Notes had a wide distribution and included a great deal of reportage on the American Indian Movement and broader struggles of Indigenous peoples in North America. This Family Portrait was one of a series of fundraising posters produced by the newspaper in the early 1970s.

A visually striking document of the long battle for Indigenous sovereignty in the Americas, and its coalescence with the publishing movements of Other American Cultures in the 60s and 70s.

Two copies on OCLC as of September 2020; we were able to locate another two not found on OCLC.





96. Contro La Famiglia [Against the Family]

Rome: Stampa Alternativa, 1976. Offset, 19 1/2 x 27 1/2 in. Very good with creases from folding into eighths.

Poster for the Italian book "CONTRO LA FAMIGLIA—manuale di autodifesa e lotta per i minorenni" [AGAINST THE FAMILY: Self-Defense manual for minors]. Published by Stampa Alternativa [Alternative Press], the publishing house of socialist journalist and editor Marcello Baraghini, who would spend 18 months in prison on charges of inciting abortion. Despite the Italian government's attempt to censor the book and press, going as far as confiscating copies from bookstores, AGAINST THE FAMILY sold over 60,000 copies.



97. No-One is Free Unless Every-One is Free

New York: Times Change Press, ca. 1970. Offset. 17 1/2 x 22 1/2 in. Near fine with slight edgewear. Stamp on verso.

Times Change Press was founded by Su Negrin and Tom Wodetzki in 1970 and sought to provide opportunities for underrepresented artists producing work with political themes, including but not limited to anarchism, feminism, gay rights, and anti-Vietnam war. Times Change Press produced posters, pamphlets, and books, largely designed by Su Negrin. This poster, featuring a quote from civil rights leader Fannie Lou Hamer, is uncredited.

Reallocating \$ as a resource

Health maximum
dependence on the
we have lessened our
more? functioning conditions - then, maybe
we are an interdependent and specialized culture of
Let's take our collective needs and find a way of
sustaining that care of all of the parts of our culture
We don't have a government that does it for us.
IF WE DON'T DO IT IT WON'T GET DONE.
we are therefore into the business of
subverting and converting resources to the
support of a community of movement activists - which,
in turn support the people of this counter-culture.

Monthly contributions to
date that have done it:
CBS 350
PBS 350
290 needed
300/month needed

Payment in advance, or at all is not required
of people receiving the printed materials - nor is it
required of anyone - to pay in order to have access
to this press, that's what it's here for.
this is a free space --- a free print space
--- like WBAI, Radio, NY --- a free radio space

IF we want it to continue, we have to support it
Because
we're talking about PEOPLES INSTITUTIONS and they
have to be responsive to community support
and control by those who use it.

It potentially can always be nipped-off.
This press may not be around tomorrow
unless we support it
the organizations will be
the people will be
the system will be

Now we have a print-access-space - if we know
we want it - what are the realities of our continued
existence - our costs from those who demand it:
the lands of the land, the "public utilities"
the paper, cutting, tending, ink, plate companies,
who are not part of a sharing culture - who
demand participation in the wage/slave
machine "in order to survive" everytime
they use a price [only one way of contributing]

we are not on any other energy exchange or
other system with those people

How much will we give to an alternative?
this is not a movement-commercial press
that conforms as soon as we also
desire survival in these terms - money demands.

we can't demand it, we don't want
to participate in withholding information/skills/entry for lack of bread

we are doing offset
- doing it ourselves
- in color
- 24 hrs/day
- using local resources
- sharing skills/information
- better choice!
one of the reasons we print that
come!unity press is because we're keeping
a place that keeps different collectives
active
It is a mutual utility of our community of
movement people.

all of us act for contributors.
partly if not totally by using these
materials
the production of these promotional
bulletins, posters, newsletters, leaflets, magazines,
etc. comes from the community industry
- replacement of materials used
- cost of maintaining print press space
- rent 300
- phone 300
- coal 100
- # 21 day
- # 650
- # 300/month
- # 1 hour

I envy you. You North Americans
are very lucky. You are fighting
the most important fight of all --
you live in the heart of the beast.

-1970, 1964

dumping place
waste resistance
people's blockade of ammunition ships + depots
peace center of Washington square
radical theater training and organizing center
national labor council
national political action committee
women's medical center
union information office
poor tax resistance
350
3rd St.
the children of god
women's interest centers
CENTER FOR
James Richardson
Barbara Paul
DayBreak
MOVEMENT
reSEARCH
institute for
public trans-
portation
WBAI
gowanus community news
IWW
Block
Young Film
makers foundation
do it
it won't
get done

Citizens for a better environmental
no nukes
IBM project
Paper Tiger
Attica Brigade
Gowan College
Gaudin Gazette
medical aid to indochina
Save our homes committee
Gender 28 defense committee
China concern committee

peace and social concerns committee
mid-hudson peace-GROPE
Echo of Sappho
Young Film
makers foundation
do it
it won't
get done

Women's interest centers
Barbara Paul
DayBreak
MOVEMENT
reSEARCH
institute for
public trans-
portation
WBAI
gowanus community news
IWW
Block
Young Film
makers foundation
do it
it won't
get done

Citizens for a better environmental
no nukes
IBM project
Paper Tiger
Attica Brigade
Gowan College
Gaudin Gazette
medical aid to indochina
Save our homes committee
Gender 28 defense committee
China concern committee

peace and social concerns committee
mid-hudson peace-GROPE
Echo of Sappho
Young Film
makers foundation
do it
it won't
get done

98. Reallocating \$ as a Resource

New York: Come!Unity Press, [ca. 1970]. Multi-colored offset. 11 x 17 in. Very good to near fine.

This remarkable flyer lists many of the radical left organizations, publications, unions, funds, and affinity groups active in New York at the time - many now defunct, and a number still active. Groups include the Peoples Yellow Pages, WBAI (the local Pacifica affiliate), the filmmakers at Paper Tiger, the Attica Brigade at Queens College, Gowanus Community News, the IWW, and many more. On the verso, a member of the press writes about the importance of free media and people's institutions, likening them to public utilities. Through this collective organizing, "maybe we have lessened our dependency on the death machine." An exceptional example of the printing style and politics of the gay anarchists at Come!Unity Press.

Available in the pictured blue as well as pink.



99. Another Empty Home

[London]: [Paddington Print Shop], 1976. Silkscreen. Framed, 18 1/2 x 23 in. Very good with creases around edges.

Poster from the Paddington Print Shop, the anarchist printers located in a warehouse in West London, protesting crackdowns on squatters in the city. This poster draws attention to the central contradiction in the still ongoing housing crisis not just in London, but around the world. How can we as a society allow homes to sit empty as people struggle to find shelter? Paddington would print another poster on the same issue a few years later, facing.



100. Still Empty!

[London]: [Paddington Print Shop], 1981. Silkscreen. 17 x 24 1/2 in. Framed, 19 1/4 x 26 1/2 in. An exceptionally clean example, near fine.

Poster from the Paddington Print Shop, the anarchist printers located in a warehouse in West London, protesting crackdowns on squatters in the city. This poster references an early poster from Paddington, "Another Empty Home," facing.

1ª SEMANA DE SOLI- DARIDAD CON LOS PRESOS COMUNES



asociación cultura y derecho
facultad derecho/ 21-25 marzo

101. 1ª Semana de Solidaridad con los Presos Comunes

Antón Patiño. Madrid: Universidad de Complutense Facultad de Derecho, 1977. Offset. 19 1/2 27 1/4 in. Very good with foxing at bottom corners and 1 in. tear at top.

In the years after Franco's death, the debate over what Spanish democracy should look like and how to transition occurred across every sector of Spanish society, against a backdrop of political street violence between neo and anti-fascists. One area of debate was how widespread the amnesty for Franco's prisoners should be; while there was agreement that political prisoners should be freed, prisoner's rights organizations contested the distinction between "political" and "common" prisoners [presos comunes] and argued that the jails--extremely overcrowded, violent, and squalid--should be emptied. In solidarity with the effort for widespread amnesty, the Spanish student organizer Francisco Javier Álvarez García organized a week of solidarity actions at the Universidad de Complutense, which took place two months after a riot in Madrid's notorious Carabanchel prison and coincided with an ongoing hunger strike.

With artwork by Antón Patiño, who was also involved in student organizing at the time, the poster is a striking visual document from the movement for a just transition from fascism to democracy and the concurrent prisoner's rights movement.



102. Treffen in Tunix

Technische Universität: West Berlin, 1978. Offset. 23 x 32 1/2 in.
Very good, creased from being stored folded.

Hosted by the Technische Universität in Berlin, the Tunix meeting assembled and laid the groundwork for a non-violent grassroots German political movement. The impetus of the meeting was to discuss new strategies of resistance and action following the RAF terrorist attacks of the "German Autumn" of 1977. The meeting consisted of lectures, discussions, film screenings, performances, demonstrations, and other nebulously related happenings. The Tunix meeting was influential as an organizational tool; its aftermath saw the new left form numerous organizations engaged in various projects, including the Tageszeitung newspaper, the rise of the Green Party, and the rise of gay rights and environmental activism.

Poster details the events from the weekend.

amnesty international



*Un espoir pour les prisonniers d'opinion
dans le monde*

103. [Pablo Picasso] Un espoir pour les prisonniers d'opinion dans le monde

Pablo Picasso. France: Amnesty International, ca. 1961. Offset. 15 3/4 x 23 3/4 in. Near-fine, slight crease running horizontally at bottom and slight damp staining at top corners.

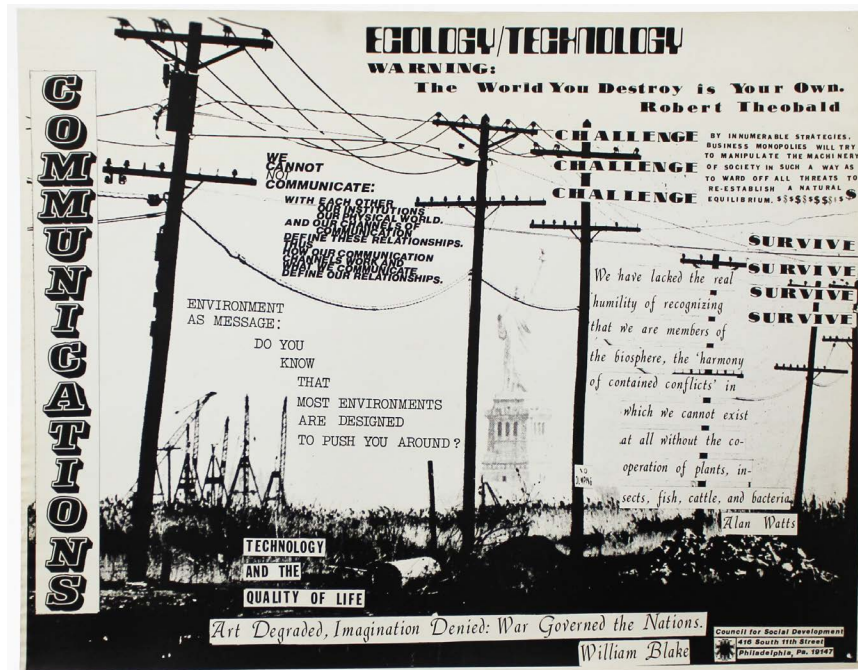
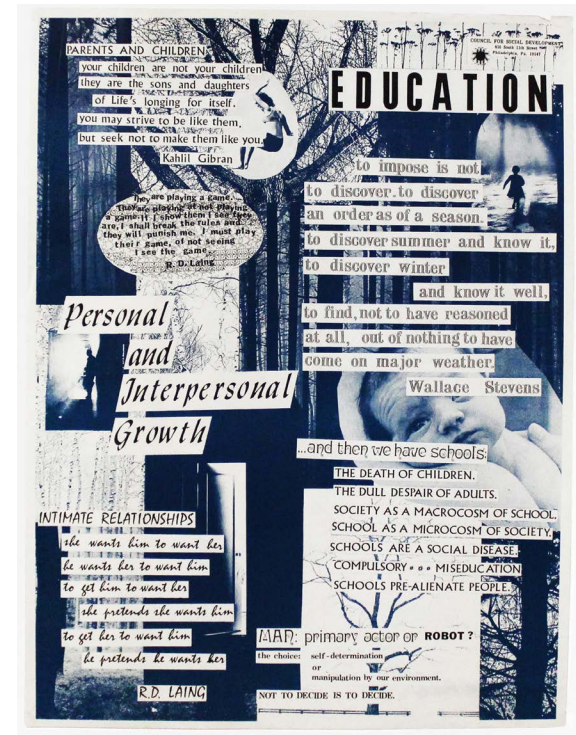
In 1959, Pablo Picasso made a drawing of a prisoner behind bars with a flying dove of freedom for the French mobilization to free Franco's prisoners. The drawing was lithograph printed at least twice to benefit the Spanish exile community and Communist Party, and was also used as the cover of Spanish political prisoner Marcos Ana's *Poemas desde la cárcel* [Poems from jail]. In 1961, it became Amnesty International's signature image and poster, and is now an iconic image of freedom. This French edition of the poster, according to Miguel Orozco's catalog raisonné of Picasso's posters, was both Amnesty International's first use of the drawing and had an extremely small circulation.

A print of a famous Picasso lithograph linked to the origins of one of the world's leading human rights organizations.

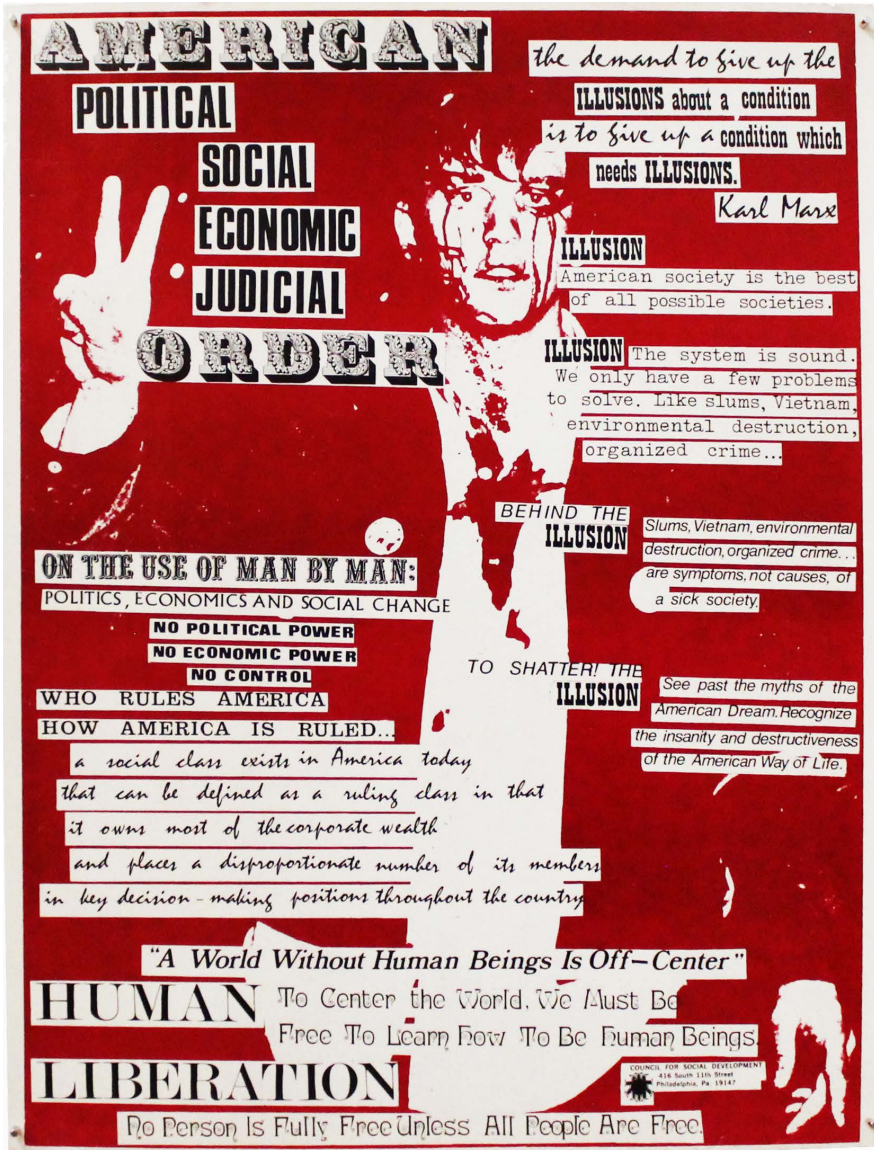
104. [Pedagogy, Ecology, Technology, Death] Four Posters from the Council for Social Development

Philadelphia: The Council for Social Development, [ca. 1970].
Offset. Four posters, each 17 x 22 1/2 in. All very good to near fine.

Four posters from a little-known group in the early American ecology movement, likely created by or closely associated with Ira Einhorn--later known as the Unicorn Killer--and Marshall Henrichs, the designer for Einhorn's 1972 book 78-187880. Little evidence of the Council for Social Development exists, spare a short announcement of the group's formation in the September 1970 issue of "Vocations for Social Change" and a flyer for the group found in Julian Beck's copy of 78-187880 along with Einhorn's poetry. The posters include quotes from Alan Watts, Karl Marx, Kahlil Gibran, Wallace Stevens, William Blake, and R.D. Laing, in addition to original writing by the Council. "What Human Beings and Society Have is a Culture of Lies...Human Beings and their Society are Dying" one poster claims; another asks, "Do You Know That Most Environments Are Designed to Push You Around?"



As a student at UPenn in the early 1960s, Ira Einhorn became involved with the burgeoning anti-war and ecology movements and by the 1970s was a central figure in the Philadelphia counterculture. He spoke at and had some role in organizing the first Earth Day in Philadelphia in 1970, though his level of involvement is disputed. His book 78-187880 was a radical counterculture tract sharing similarities with the text of these posters. In 1977, following a fight with Einhorn and a promised end to their relationship, his longtime girlfriend, Holly Maddux, disappeared. The local police department refused to investigate Einhorn for the disappearance but the Maddux family hired two former FBI agents as private detectives. As neighbors began to complain of an awful smell coming from Einhorn's apartment almost two years after the disappearance, the police raided his home and found Maddux's body mummified and stuffed in his closet. Following his arrest, Einhorn posted bail thanks to Barbara Bonfman, the inheritor of the bootlegging fortune of Seagram's Gin. Einhorn fled the country and lived in hiding in France for 17 years before being extradited back to the United States. Einhorn died in prison in April 2020.



These posters bear an undeniable and striking resemblance to the work of designer Marshall Henrichs in the 1970 Blueprint for Counter Education, a work of radical pedagogy tracing the links between left thought and artistic practice. Besides Blueprint and 78-187880, Henrichs other known work is commercial or part of his (seemingly apolitical) painterly practice. The writing is similar in style to the disjointed philosophizing found in 78-187880. Given Henrichs graphic work and Einhorn's politics, these posters appear to be an unrecorded collaboration, lost to, or buried by, time.

From the collection of Judith Malina and Julian Beck, who were hosted by Einhorn for a 1974 Living Theatre performance of 7 Meditations on Sodomasochism at the University of Pennsylvania.

Artifacts of early ecology and perhaps of the frightening and murderous misogyny endemic to our society, even in supposedly countercultural or anti-authoritarian movements.





105. Raised Fist [Blue]

Unknown artist. Oakland, California: ca. 1967. Spray paint stenciled on board. 14 x 22 in. Near fine condition, holes from staples on top and bottom edge. Original paint residue on edge and verso. Written in pencil on verso "Black Panthers."

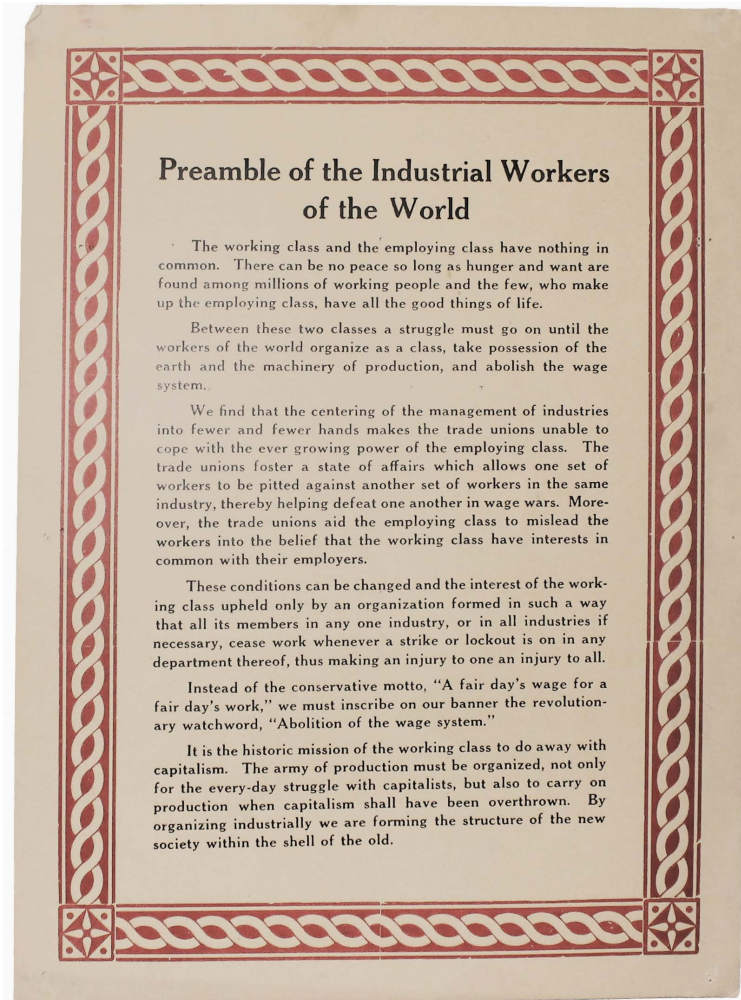
Original stenciled sign with image of black power fist in blue, used at a Black Panthers march in Oakland in 1967.



106. Raised Fist [Red]

Unknown artist. Oakland, California: ca. 1967. Spray paint stenciled on board. 14 x 22 in. Near fine condition, holes and scrape from staples on along center of print vertically. Written in pencil on verso "Black Panthers."

Original stenciled sign with image of black power fist in red, used at a Black Panthers march in Oakland in 1967.



107. Preamble of the Industrial Workers of the World

Np: [Industrial Workers of the world], nd. Offset. 10 1/2 x 14 in. Pinholes on corners and small tears on top, not obstructing image or text. Else very good.

The preamble to the constitution of the IWW, calling for abolition of the wage system and the organization of the working class.

BOO-HOORAY