



Boo-Hooray Catalog 22:

Women in Revolt



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Boo-Hooray is pleased to present our 22nd antiquarian catalog, dedicated to the feminist movement of the 1960s to 1980s.

In the wake of the civil rights and anti-war movements of the 1960s, the women's liberation movement became one of the most successful campaigns for structural reform. By anchoring their critique of the patriarchy to a struggle for political and legal equality, organized feminists campaigned for equal pay, anti-discrimination policies, affirmative action rights for women, protections against sexual harassment in the workplace, the criminalization of marital rape, the legalization of no-fault divorce, and reproductive rights. This fight culminated in major legislative wins, most notably the Roe v. Wade Supreme Court decision of 1973, which legalized abortion at the federal level, and Title IX, which prohibited sex-based discrimination in schools and universities. National organizations such as the Women's National Abortion Action Coalition (WONAAC) (item no. 14) and the National Organization for Women (NOW) (item no. 10) sustained the struggle for legal reform while also combatting sexism and gender stereotypes within the family and society at large.

In historical accounts of women's liberation, the movements contradictions—where white women often stopped at legal and social recognition while women of color continued struggling for socio-economic enforcements of legal rights—have become commonplace. Critiques of racial capitalism as the ground of women's oppression, alongside more global conceptions of freedom, are often displaced to younger generations who theorized intersectionality. However, this catalog gathers materials that radically prefigure these later intersectional critiques by demonstrating the imbrication of the women's liberation movement and the radical political struggle of the period. The Third World Women's Alliance's published *Triple Jeopardy* (item no. 33), a materialist feminist publication that stresses the connection between capitalist exploitation, global imperialism, and the oppression of women of color. Other radical organizations, such as the Socialist Workers Party, the International Socialist, the Socialist Labor Party, the Third World Women's Alliance, the New England Free Press, and the cultish Revolutionary Communist Party and Red Women's Detachment, produced flyers, manifestos, publications, books, and other printed materials on women's liberation (items no. 24–41). Presented alongside artifacts from mainstream feminism, these materials offer a more comprehensive view of second wave feminism that captures not only its shared goals, but also the debates and diversity that animated the movement.

The women's liberation movement inspired the development of new forms of artistic expression that challenged the dominance of male artists and aimed to subvert societal expectations of women. Feminist artists such as Carolee Schneemann (items no. 8, 73, & 74), Yvonne Rainer (item no. 76), Joan Jonas (items no. 77 & 79), and Judith Malina (items no. 6–8) were at the forefront of the emerging genres of performance art, video art, and experimental choreography, which provided space for women and queers outside the rigid parameters of more traditional mediums. In 1977, Suzanne Lacy's "Three Weeks In May" (item no. 9), a durational and participatory work on the subject of violence against women, dispatched with distinctions between performance and social practice.

For over a decade, Boo-Hooray has 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 you to browse our extensive inventory of rare books, ephemera, archives, and collections on our website www.boo-hooray.com. We invite visitors to our office in Manhattan’s Financial District, open by appointment.

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100. Kvinno-fest [Women’s Party]	\$250
101. Kvinnokamp För Socialism Och Frigörelse.....	\$250
102. Internationella Kvinnodagen: Jattefest på Kvinnohuset [International Women’s Day: Giant Party at Women’s House]	\$350
103. The Goddess of Sex [Handmade Bettie Page Photo Album]	SOLD



1. **Niki de Saint Phalle “Nana” screen print**

[Niki de Saint Phalle]

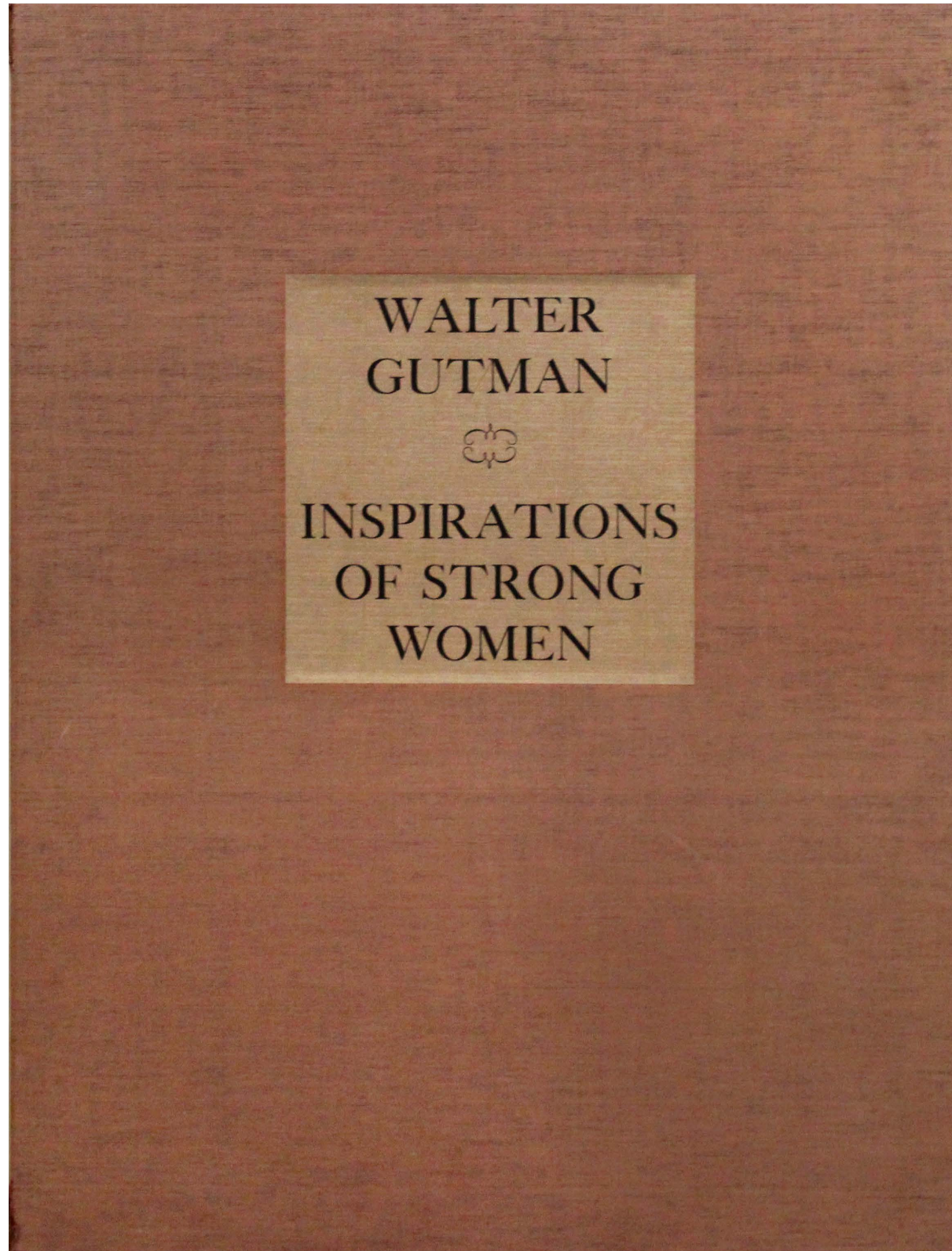
Np: [Niki de Saint Phalle], [1970]. Screen print. 21 x 23 in. Very good.

Brightly colored screen print by artist Niki de Saint Phalle from original wallpaper design. Features a Nana figure, the artist’s signature voluptuous, feminine avatar.

Niki de Saint Phalle created these screen prints for use as wallpaper around 1970. While there are examples of this wallpaper design with pink or brown backgrounds, we have been unable to locate other examples with a white background, making this print exceedingly rare.

In her explicitly feminist practice, Niki de Saint Phalle rejected the notion of the singular male genius in favor of participatory, collaborative work that celebrated the female form. A key facet of her oeuvre are her bulbous Nanas (French slang for “girls”). Inspired by a friend’s pregnancy, these colorful, shapely figures depict women dancing, leaping, and running, and symbolize the strength and joy associated with femininity and motherhood. The Nana figures were first large-scale sculptures made of paper mâché and later polyester and painted plaster, but by the late 1960s, Saint Phalle began integrating them in her two-dimensional work. At a time when feminism and the women’s rights movement were gaining traction, Saint Phalle’s Nanas reflected the shifting nature of women’s representation: these figures are not sexualized, but instead reflect a playfulness and ease rarely seen in earlier depictions of women.

\$2500



2. Inspirations of Strong Women

Walter Gutman

New York: Anthology Film Archives, 1981. Portfolio of thirteen (16 5/8 x 21 in.) color dye transfer prints, matted on (20 x 26 in.) acid free museum boards, with three 19 x 25 in. introductory sheets preceding it, all housed in (20 7/8 x 27 1/2 x 2 5/8 in.) folding cloth clamshell case. Very good, with wear to the top joints of the case; toning to recto of case; light bumping to matte boards; photo prints in fine condition.

One of three portfolios produced by Anthology Film Archive to commemorate the conversion of the former courthouse located on Second Avenue in the East Village into the new home of Anthology Film Archives, the first museum dedicated to avant-garde film and video.

The book consists of thirteen color dye transfer photographic prints of the physical form of various women admired by Gutman for their physical strength and beauty, thus composing a work of erotic portraits, feminine musculature, abstract nudity, and comparisons to ideal physical forms of antiquity.



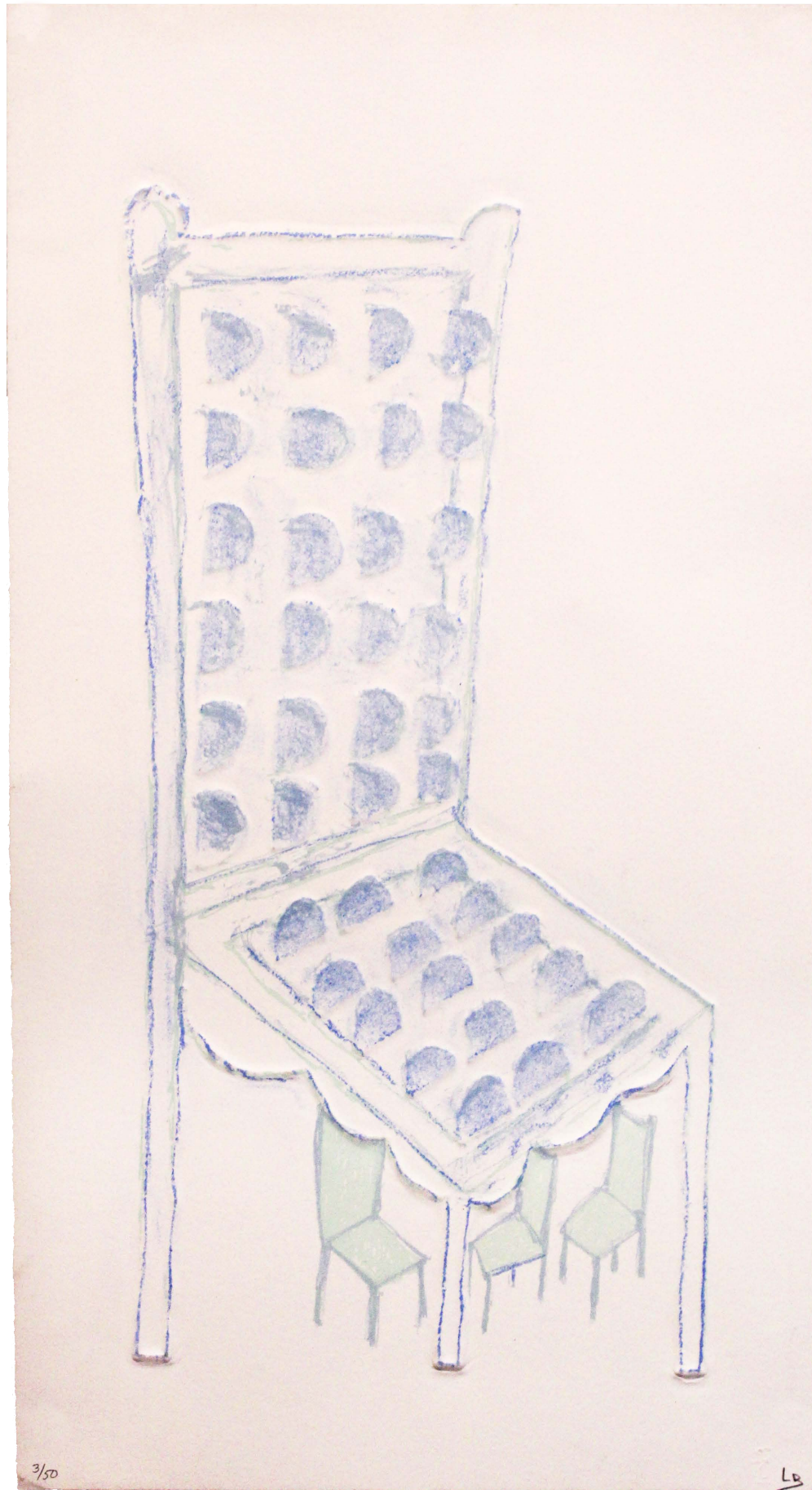


The book includes an introduction by George Segal that recounts him meeting Gutman by way of Alan Kaprow in Provincetown. According to Segal, Gutman was a “financial wizard,” that is, an actual stock broker who surprisingly spent his time with artists, “who talked like an artist and was an artist.” Gutman was a painter, and, shortly after meeting Segal, produced two of Robert Frank’s films, which led him to pursue his own films and still photographs.

In the contents for the book, Gutman names the various women that were his muses for the project, such as Suzie Perry, whose portraits make up five of the pictures in the collection (1–5), Hannah Weaver (6), Claudia Wilbourn (7), Mary Louise Harnel (9–10), three other weightlifters, and one actress. Altogether these photographs make up a wholly idiosyncratic work, in a large format, by an influential underground artist.

“What have I seen that looks like that? Late Renoir strawberry blondes. A Venus by Titian. And whatdoyouknow? Classical Greek and Roman sculpture.”

\$5000



3. Le Père et les 3 filles [The Father and the 3 Sons] [Louise Bourgeois]

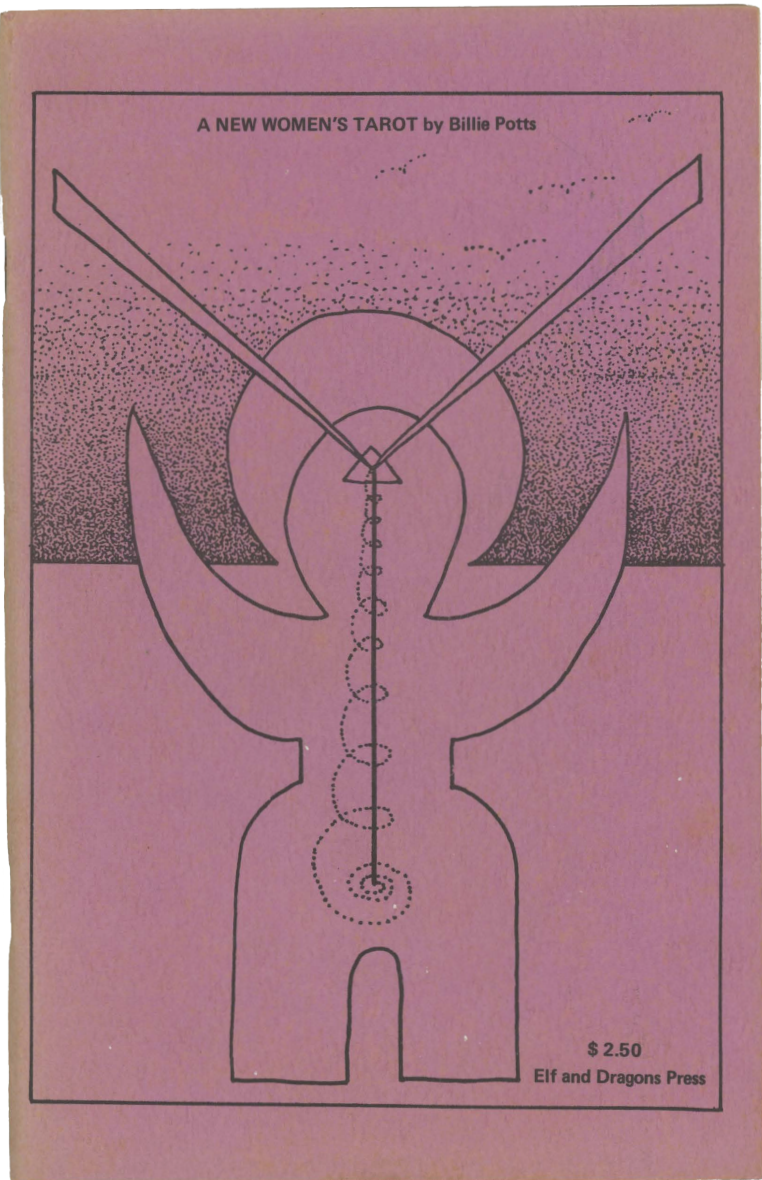
Louise Bourgeois

[New York]: [SOLO Impression], [1999]. Lithograph; embossed; with hand-coloring in blue pastel, on smooth wove paper. Signed "LB" in pencil. 13 x 24 in. Numbered 3 of 50. Very good.

Original print from storied artist Louise Bourgeois. Though she is better known for her sculptures, Bourgeois' prints formed part of her deeply personal artistic practice, often serving as studies for the symbols she would transform into sculptures. Her printed oeuvre is vast in scope and comprises some 1,200 printed compositions, created primarily in the last two decades of her life, when she took up a practice she had only explored at the very emergence of her artistic life.

The motif of the chair recurs in Bourgeois drawings, prints, and sculptures, often in ways suggesting psychoanalytic theories and concepts.

\$7500



4. A New Women's Tarot

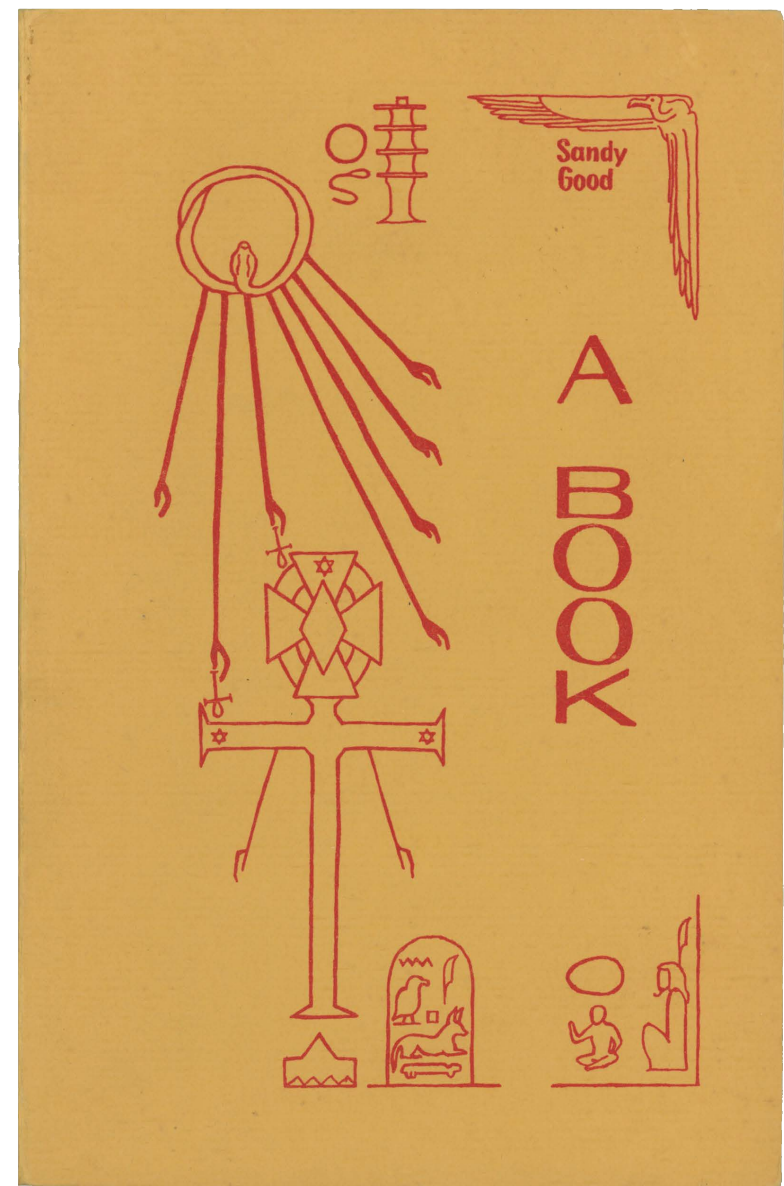
Billie Potts

Woodstock: Elf and Dragon Press, 1978. Offset. 5 1/2 x 8 1/2 in. 54 pp. Very good.

Pamphlet written by Billie Potts concerning a new, reworked Tarot deck that reinterprets the major arcana to restore their femininity, otherwise suppressed in the “highly Christianized, early twentieth century deck, executed in a pseudo-medieval, romantic style.”

“The deck is an important psychic tool and spiritual discipline that can and must be repossessed by women. The origins of the Tarot are now shrouded and beclouded by late myths about its beginnings and by the claims and commentaries of modern western occultists [...] Originally, the Tarot formed a pattern of keys that initiated one into the rites of Goddess worship.”

\$350



5. A Book [Magic, New Religious Movement]

Sandy Good

Harrisburg, PA: The Neo American Church, 1974. Offset. Perfect bound. 5 1/4 x 8 3/8 in. 141 pp. Very good.

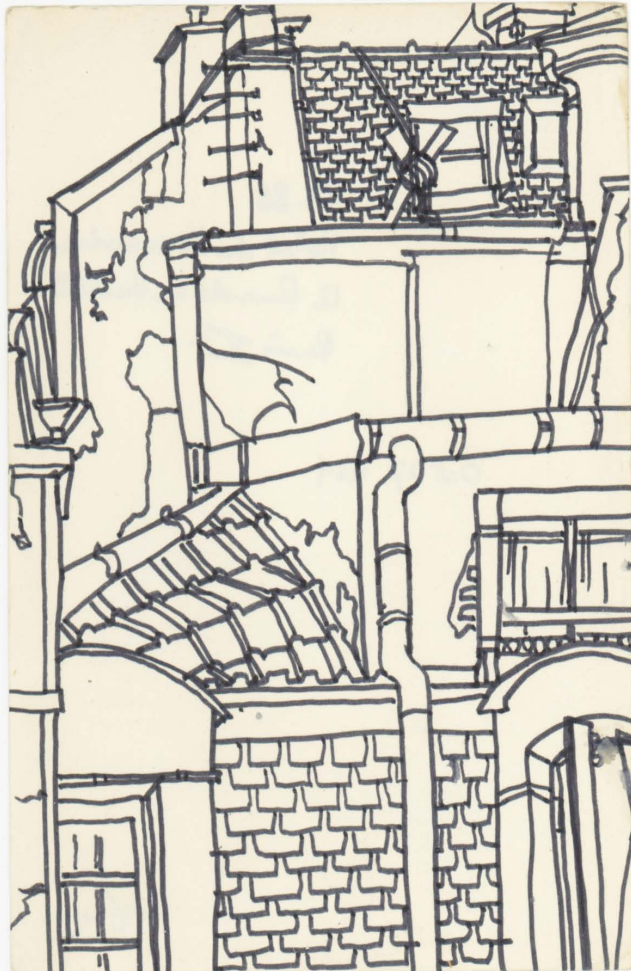
A Book is a humorous illustrated book about magic written by Sandy Good, published by the Neo American Church, a religious organization that uses psychedelic drugs (“The True Host”) as sacrament. The Church’s ministers included women; one of whom, Judith H. Kuch, was arrested and put on federal trial on narcotics charges in 1968, in which she famously claimed that her use of LSD was a religious requirement.

Aside from wisdom and striking illustrations, the book is full of jokes, notably in their chapter titles:

“Section 2: It’s Tough To Be Alive, Or ‘Why Are You Persecuting Me Like This?’”

“Section 10: On Fathers and Sons and Inheritances — Or: ‘Will The Real Do-Evil Please Stand Up’”

\$100



6. Untitled [Parisian Rooftop]

[Judith Malina]

[Paris]: [Judith Malina], [1968]. Holograph in black marker. 4 x 6 in. framed to 9 x 11 in. Very good, with (<1/4 in.) spot of discoloration on right edge.

A 1968 drawing of a rooftop in Paris by Judith Malina, co-founder of the Living Theatre.

After studying with Erwin Piscator, the most well-known practitioner of Epic Theatre besides Brecht, Judith Malina and her partner Julian Beck founded the Living Theatre in 1947. Taking inspiration from Artaud's Theatre of Cruelty, they sought to inspire political dissidence using theatre that engaged the audience through direct spectacle. They were at the leading edge of the American avant-garde for several decades, working regularly with such notable collaborators as Allen Ginsberg, John Cage, Claes Oldenburg, Maya Deren, Walter de Maria, Ray Johnson, Jonas Mekas, Kenneth Anger, John Ashbery, and William Carlos Williams among others.

In the 1950s and early 60s, The Living Theatre staged plays by Jean Cocteau, Pablo Picasso, and T.S. Eliot, as well as Bertolt Brecht's *In The Jungle of The Cities*, and *The Brig* by former marine, Kenneth H. Brown. The authorities caused problems for the Living Theatre. The IRS evicted the company out of its 14th Street space during the performances of *The Brig*. Actors in the infamous 1968 production of *Paradise Now* were arrested for indecent exposure on several occasions. Both Malina and Beck were briefly jailed for contempt of court following their IRS hearing. After their release, the theatre took a self-imposed exile to Europe for a few years touring *Mysteries*, *Smaller Pieces*, *Frankenstein*, *Paradise Now*, and Jean Genet's *Maids*.

These rare and unseen drawings from Malina are from her period of exile in Paris; doodles of quiet rooftops, almost in contradiction with the seismic changes in the global political situation and her own life.

\$750



7. Untitled [Paris Rooftop]

[Judith Malina]

[Paris]: [Judith Malina], [1968]. Holograph in black marker. 4 x 6 in. framed to 9 x 11 in. Very good, with (<1/4 in.) spot of discoloration from water on right edge.

Living Theatre artist Judith Malina's drawing of Parisian rooftops in 1968.

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\$750



8. Inserts — Hand drawn and signed by Carolee Schneemann to Judith Malina for her birthday

Carolee Schneemann

New York: The Women’s Studio Workshop, 1991. Offset and handcolored in pastels. 17 x 11 in. Very good, with bumping.

Carolee Schneemann print signed, drawn and colored on by the artist as a birthday gift to Judith Malina. The collage was printed as part of “Inserts,” a project of The Women’s Studio Workshop, inc. It is inscribed “Happy Birthday 65th in 91! / For Judith may I always find your footsteps! / With all love and admiration, Carolee.” Though they did not ever collaborate in a performance, the two of them were close friends; they featured in Barbara Hammer’s film Maya Deren’s Sink, where they trace Maya Deren’s influence on them.

A remarkable document of the longstanding connection between two of the most influential post-war artists in New York, and a unique Schneemann artwork in its own right.

\$2500

9. Three Weeks in May: Speaking out on rape, a political art piece

[Suzanne Lacy]. Los Angeles: Women’s Community Inc., [1977]. Promotional mailer. Offset. 15 1/2 x 20 7/8 in. folded into quarters. Very good, with bumping.

Schedule and poster for “Three Weeks in May,” a political art piece speaking out on rape, organized by Women’s Community Inc.

“Three Weeks in May” exposed the extent of reported rapes in Los Angeles during a three-week performance in May, 1977. The performances revolved around daily police reports stamped on a wall-sized map of Los Angeles in the public shopping mall below City Hall. During the three weeks, Lacy went to the LAPD to obtain confidential rape reports from the precious day, and stamped their locations on the map. Each official report was surrounded by fainter stamp markings symbolizing the nine additional rapes estimated for every one reported. Lacy and her collaborators installed a second map next to the first, showing sites of resistance—organizations and self-help activities for injured women—and a schedule for the three weeks of activities and performances on violence prevention, which were the other side of Lacy’s project.

Over thirty events were produced during the piece, many of which were covered by both television and print media. Lacy’s website reports that “these included rituals by Melissa Hoffman, Anne Gauldin and Laurel Klick, exorcising their own violations; a guerrilla event marking sidewalks throughout the city with Phranc and Judith Loischild; a performance by Cheri Gaulke and Barbara Smith for a group of women activists and law enforcement officials who met over dinner, instigated by Lacy to increase coordination and provide a safe space for personal conversation; a self-defense demonstration in the City Mall; and a series of public performances by Leslie Labowitz.” Other participating artists include Barbara Cohen, Melissa Hoffman, Leslie Labowitz, and Jill Soderholm. The project was grounded in institutional and governmental support, including the police, the Los Angeles Department of Public Works, and various local organizations and government officials in Los Angeles.

This calendar and poster documents Lacy’s extraordinary project of performance, social practice, and the anti-rape activism of the 1970s feminist movement.

SOLD

2:30 am this morning.

This incident occurred in a church parking lot in Devonshire, Granada Hills. Suspect jumped over a wall, grabbed victim by neck and stated "don't scream."

2:50 am this morning

This incident occurred in the Venice area. Victim parked with date in car. Suspect approached with shotgun. Suspect threatened to kill victim with knife and shotgun.

4:00 am this morning

This incident occurred in the Watts area. Victim was in bed in her apartment. Suspect pulled gun, ordered victim to get up and get dressed. Suspect began beating victim about head with gun. Suspect forced victim into vehicle.

5:55 am this morning

This incident occurred in the Wilshire District. Victim was walking on sidewalk. Suspect approached from rear. Choked victim. Stated "be quiet or I'll blow your head off."

11:00 am this morning

This incident occurred at the victim's residence in the southwest area of L.A. Victim talked to suspect in liquor store. Suspect knocked on victim's door and victim let him in. Suspect stated he wanted some "Manky panky". Victim refused. Suspect hit victim about face and head with fists. Victim possibly lost consciousness.

4:00 pm this afternoon

This incident occurred in San Pedro. Suspect no. 2 and victim previously engaged. Suspects gave victim a ride. Suspect no. 1 ordered victim to take off her pants. Suspect no. 1 forced victim to have sexual intercourse. Suspect no. 2 then forced victim to have sexual intercourse.

5:30 pm this afternoon

This incident occurred in the Venice area. Suspect grabbed victim in victim's yard. Suspect knocked victim to ground and jumped on top of her. Suspect hit victim. Victim blew whistle in suspect's ear and ran to her car.

7:30 pm this evening

This incident occurred in the downtown Los Angeles area. Suspect approached victim as victim was proceeding to bus stop. Suspect grabbed victim's arm and twisted it behind her.

but I did not bring this man upon myself he came in the night with knife and mask I did not invite him into my home or bed and I have had to live with it to deal with it deal with it every day at least once

—Dell Fitzgerald-Richards, The Rape Journal

THREE WEEKS IN MAY

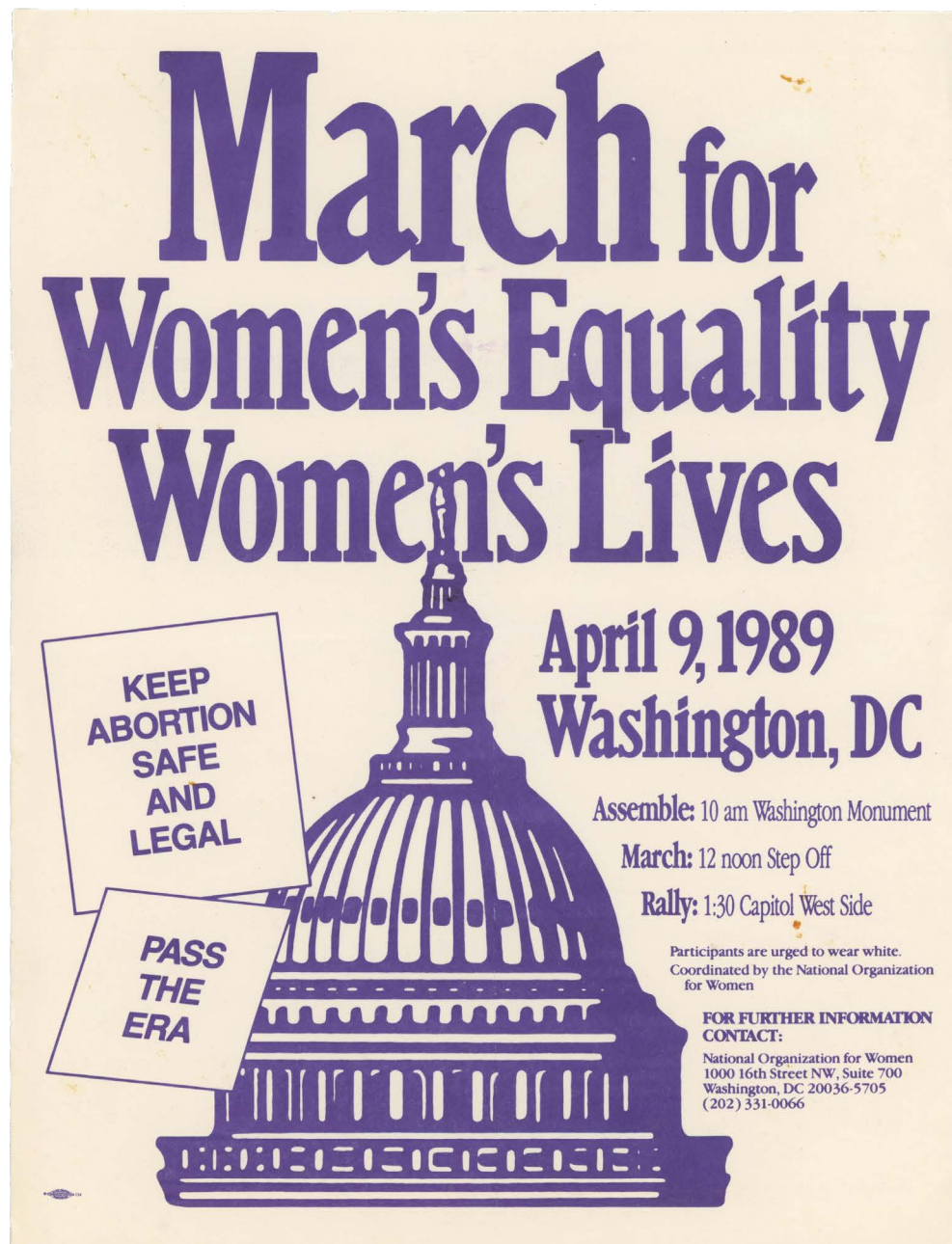
is an art conception created to bring information to the public on rape in Los Angeles, a FEMINIST organizational activity, designed to share information on women moving out of victimization. From May 8 to May 28 a twenty-five foot map of the city will be installed in the City Mall, with daily demarcations of the location of the previous day's rapes as reported to the Los Angeles Police Department. Public presentations, performances, and media events will take place throughout the city during these three weeks to dramatize the issue and publicize the work of the various organizations engaged in rape preventative activities.

This piece is created by Suzanne Lacy, who has been greatly assisted by Barbara Cohen, Melissa Hoffman, Leslie Labowitz-Status, Jill Soderholm and many others. It is sponsored by the Studio Watts Workshop and the Woman's Building.

THREE WEEKS IN MAY: Speaking out on rape, a political art piece

SCHEDULE OF EVENTS

May 9 12 noon	Installation ceremonies. City officials, representatives from the Hotline Alliance and sponsoring organizations. City Mall, First and Los Angeles Streets.	May 26 1:00 pm	Self defense demonstration, Mary Conroy, ARCO Plaza, 515 S. Flower St. 486-1679.
May 11 9:30 am	Los Angeles Commission on Assaults Against Women will speak to Southern California Committee for International Women's Decade.	May 27	Women Against Violence Against Women will speak at the Association for Humanistic Psychology Conference, Bonaventure Hotel. Prior registration required. 922-1091.
May 11 1:00 pm	Discussion with the Artists of "Three Weeks in May," City Mall. 221-6161.	May 28 2:00 pm	Panel on Feminist Social Art, discussion of the piece. Association of Humanistic Psychology Conference.
May 14	Coalition on Battered Women presents "Battered Women: A Time for Action" University of Southern California, prior registration required. 338-2317, 746-5219.	May 28 4:30-6:30	Champagne Reception, closing of the piece. City Mall.
May 15 7:10 pm	Opening, "Notes on the Process of Three Weeks in May," Suzanne Lacy at the Garage Gallery, 626 Museum Drive, Highland Park. Through June 15. 225-3881.		Art activities for private audiences: Cheri Gaulke and Barbara Smith, performance and banquet; Melissa Hoffman and Anne Gauldin, performance; Laurel Klick, activities at the sites of rape incidents.
May 16 11:45 am	Readings from the Map, Suzanne Lacy on CLOSE Radio, KPFF-FM.		Other participating organizations: City Attorney's Office, Commission on Public Works, Los Angeles County Commission on the Status of Women, East LA Hotline, LAPD, Sheriff's Department, Ocean Park Community Center Women's Shelter.
May 18, 19	Self Defense Demonstration, Betty Brooks, sponsored by "Women's Powerpower Jobs" Los Angeles Trade Technical School, 400 W. Washington Blvd. 746-0800.		
May 19 12:30 pm	Women Against Violence Against Women will speak at Los Angeles Trade Technical School.		
May 20 11:00 am	Self Defense Demonstration, Mary Conroy, ARCO Plaza, 515 S. Flower Street. 486-1679.		
May 20 11:00 am	The Sheriff's Department, the East Los Angeles Hotline and a Self Defense Demonstration by Yvonne Beatty will be sponsored by Women in County Government. Civic Center Area. 636-8953, 292-8896.		
May 20, 21 1:5 pm	Art performance and testimonial event, Part 1. Suzanne Lacy. A private sharing for women only. Garage Gallery, 626 Museum Drive, Highland Park. 225-3881.		
May 21 9:10 pm	Art Performance, Part 2. Suzanne Lacy. Installation open to the public, one night only. Garage Gallery.		
May 22 2:00 pm	Rape Speakout. Public testimonial, workshops, self defense, music and readings. Sponsored by the Alliance of Rape Crisis Hotlines. For women only. The Woman's Building, 1727 N. Spring St. 938-2317, 221-6161.		
May 23 12 noon	Street performance, "Myths" Leslie Labowitz-Status. Self Defense Demonstration for Senior Citizens, Shizando, City Mall.		
May 23 8:30 pm	Gail Albarbanel will speak to the Studio City Parents Cooperative Preschool, 4118 Camille Ave., Studio City.		
May 24 12 noon	Street performance, "The Rape." Leslie Labowitz-Status and Women Against Rape, Men Against Rape. Discussion following. City Mall.		
May 24 12 noon	Women Against Violence Against Women will speak at Pasadena City College, Campus Center 215, 1570 E. Colorado Blvd. 578-7384.		
May 25 12 noon	Street performance, "All Men Are Potential Rapists," Leslie Labowitz-Status and the Los Angeles Men's Collective. Discussion following. City Mall.		
May 26 12 noon	Street performance, "Women Fight Back," Leslie Labowitz-Status. Self Defense Demonstration, Cathy Barber, City Mall.		

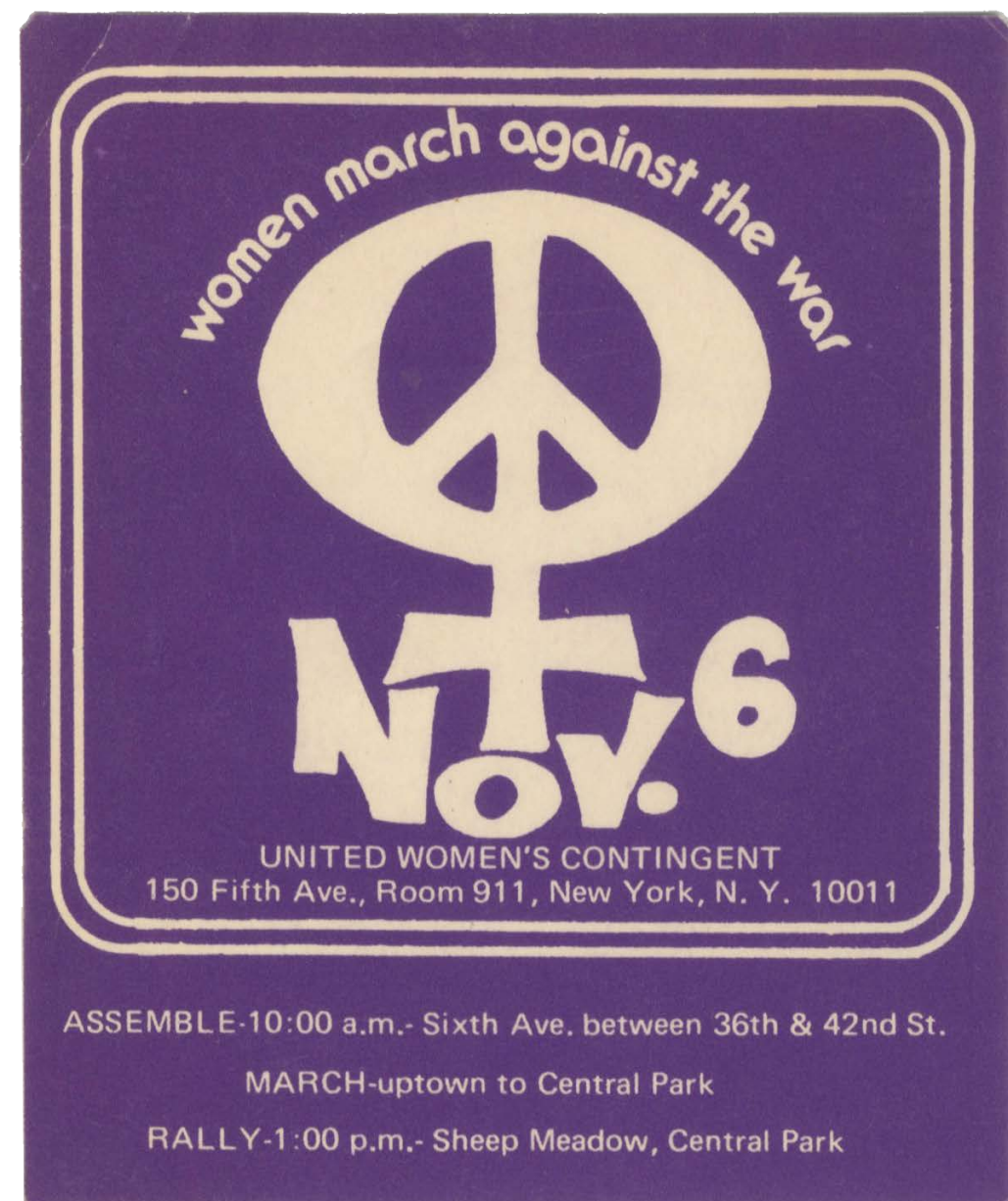


10. March for Women's Equality, Women's Lives

Washington, D.C.: National Organization for Women, 1989. Offset. 8 1/2 x 11 in. Very good.

Flyer promoting a national march in Washington, D.C. in opposition to an attempt to overturn *Roe v. Wade*, instigated by a law restricting access to abortion in Missouri. The Supreme Court ultimately upheld *Roe* in a 5-4 decision, but also conceded individual states new rights to restrict access to abortions, a harbinger of the Court's 2022 decision completely overturning *Roe v. Wade*. The march was organized by the National Organization for Women, and brought together 60,000 people, in the biggest march in the nation's capital since the Vietnam war.

\$350



11. Women March Against the War, Nov. 6

New York: United Women's Contingent, [1971]. Offset. 3 3/8 x 4 1/4 in. Very good.

Handbill for the United Women's Contingent in the larger Women March Against the War in New York on Nov. 6th, where women demonstrated against the war on Vietnam.

The United Women's Contingent was a multiracial coalition of activists who mobilized women for various anti-war protests in 1971. They produced the memorable poster with the slogan "when women decide this war should end, the war will end."

\$250



12. Women's Liberation Movement

Medina, OH: Pro Arts Inc., 1970. Screenprint. 21 x 33 1/4 in. Very good.

Silkscreen poster of a Day-Glo vermilion Venus symbol centered around a raised fist, produced by Pro Arts, a company from Medina, Ohio that published countercultural art and propaganda for radicalized American youth.

\$400

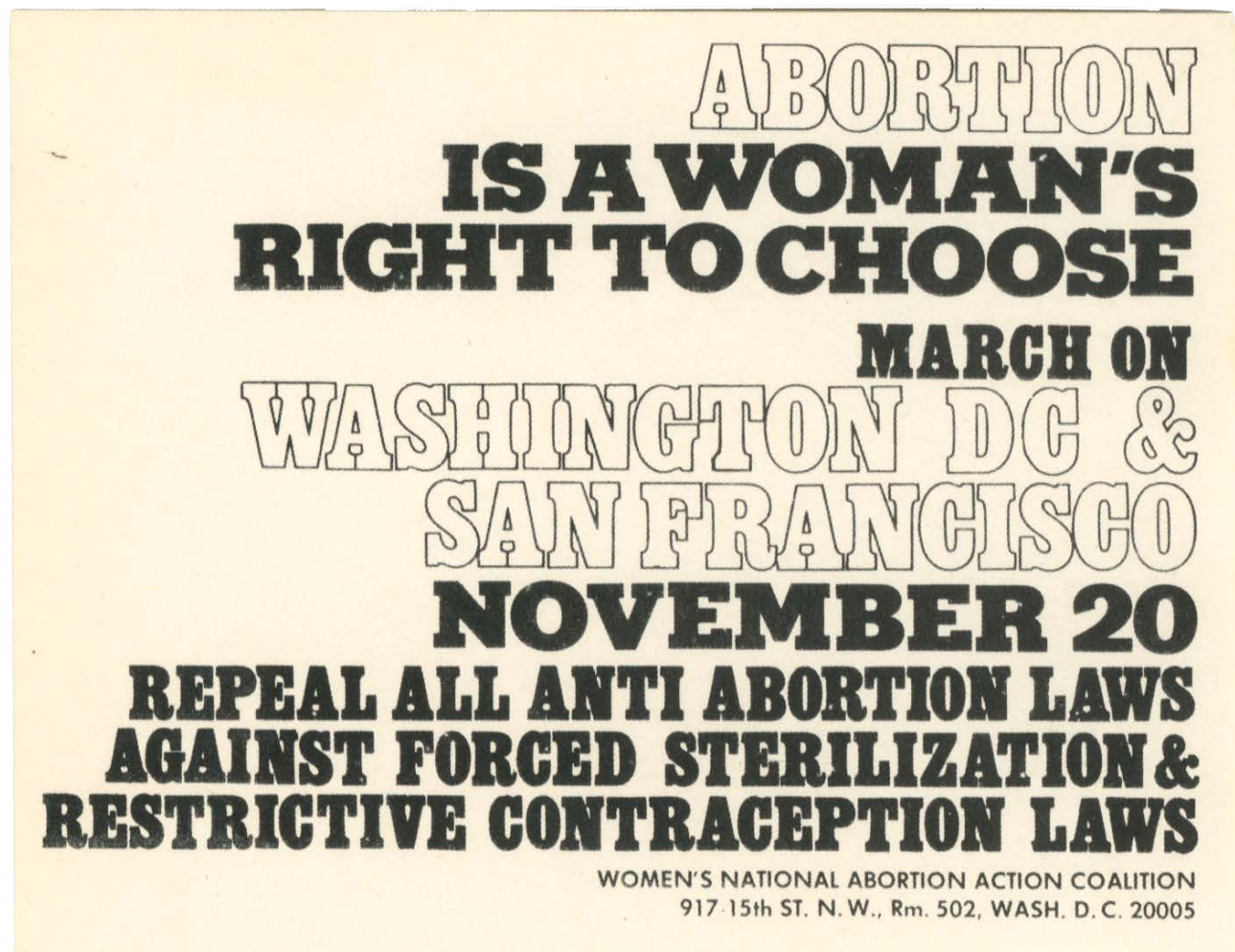


13. Collection of 15 Women's Liberation pins

Various places: various publishers, 1970s-1980s. Fifteen (15) pins measuring 1 - 2 1/2 in. in diameter. All very good to near fine.

Fifteen pins from the women's liberation movement of the 1970s and 80s. Several refer to specific struggles on the prohibition on abortion, domestic violence, the ordination of women, rape, and consciousness raising.

SOLD



14. Abortion Is A Woman's Right To Choose

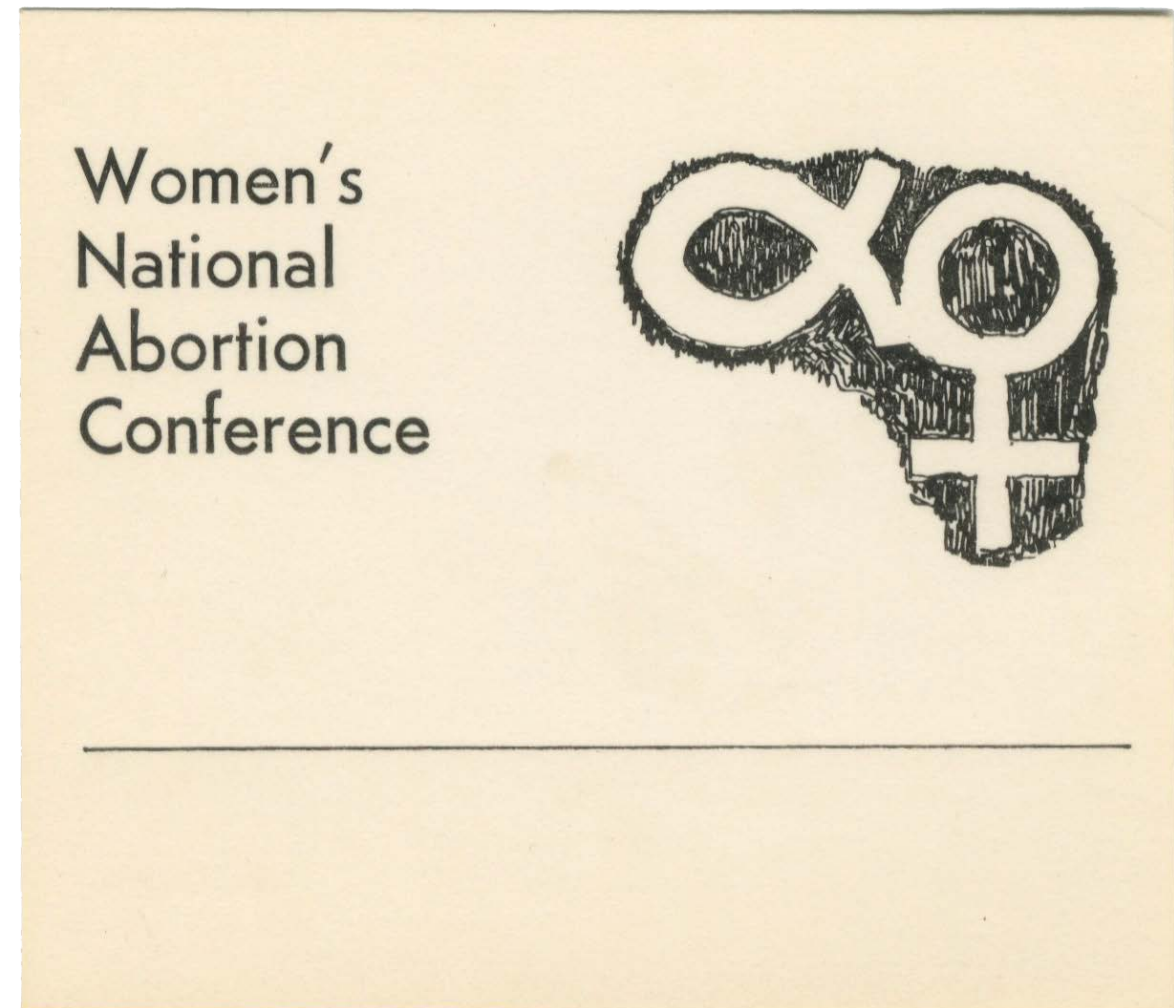
Washington, D.C.: Women's National Abortion Action Coalition, [1971]. Offset. 3 1/8 x 4 in. Very good.

Small flyer promoting the first national women's march on Washington D.C., to protest anti-abortion laws, forced sterilization, and restrictive contraception laws, organized by the Women's National Abortion Action Coalition. This march was part of a larger call to action on November 20th in the United States, which constituted the largest protests for women's rights since the suffrage campaign 50 years preceding it.

Women's National Abortion Action Coalition (WONAAC) was founded on July 19th 1971 at a national conference held at Columbia University, attended by over 1,000 women from 23 states. The organization's newsletter from September 16th of the same year already circulated plans for the national march, proposed "that the march route duplicate that of the Suffragists," and issued the famous slogan "Abortion - A Woman's Right to Choose." The March in November included speeches from the lawyer Barbara Roberts, and Linda Jenness, the Socialist Workers' Party candidate for president; and a performance by the Women's Liberation Rock Band from Connecticut. Two years later in 1973, the landmark Roe v. Wade decision was made, and the Coalition came to a successful, if uncertain, end.

An artifact of the mass mobilization of women that won the fundamental right to choose

SOLD

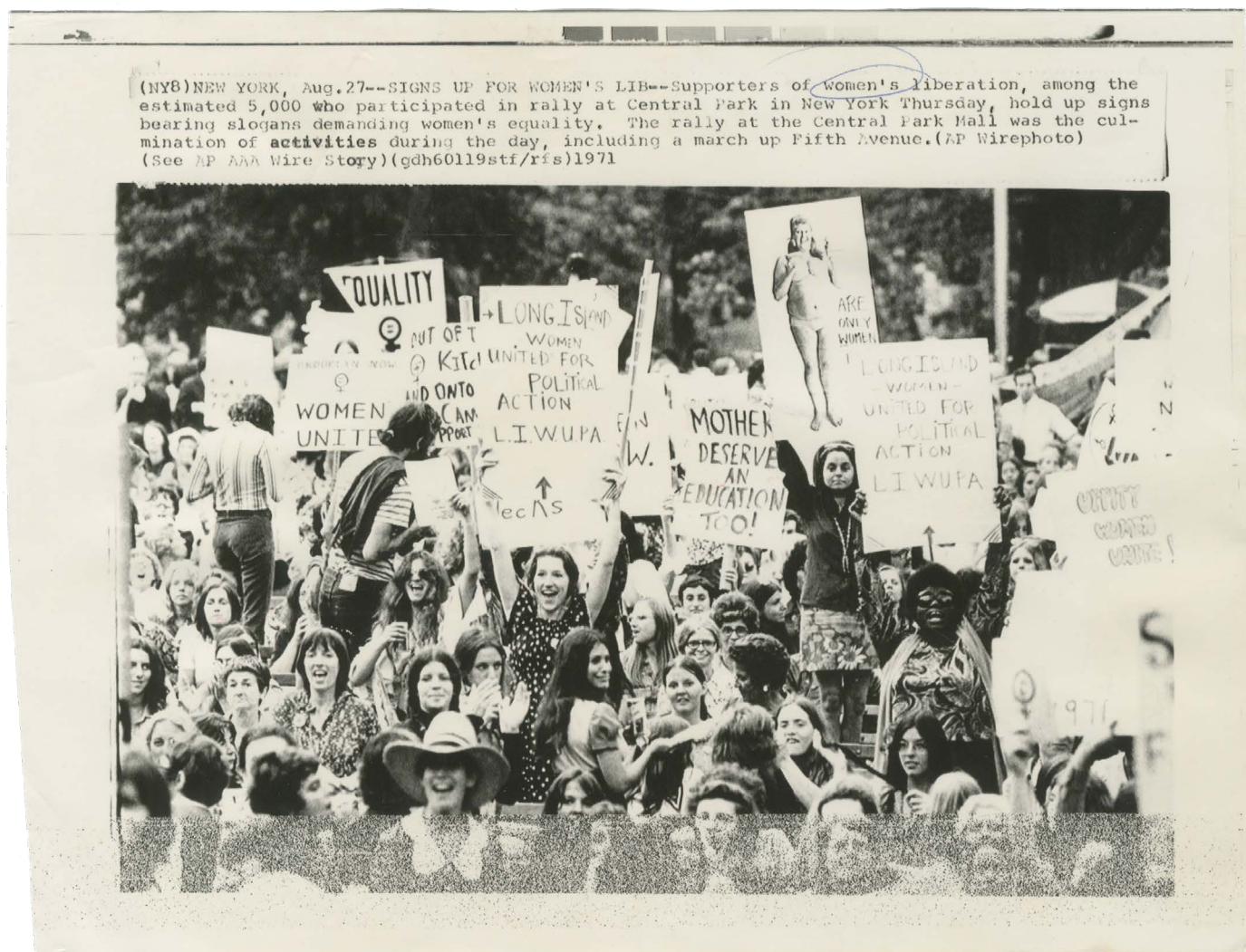


15. Women's National Abortion Conference Name Card

New York: [Women's National Abortion Action Coalition], ca. 1972. Offset. 3 1/2 x 3 in. Near fine.

Name card for the Women's National Abortion Conference, hosted annually by WONAAC from 1970, when the coalition was founded, and until 1973, after the Roe v. Wade legalized abortion.

\$75



16. Signs Up For Women's Lib [Photograph]

New York: Associated Press, 1971. Silver gelatin print, with date stamped on verso. 8 x 10 in. Very good.

Press photograph of protest for women's liberation in Central Park in New York, culminating a day of action that included a march up Fifth Avenue.

\$50



17. Photograph of Demonstration Commemorating the 50th Anniversary of the 19th Amendment

New York: np, 1969. Silver gelatin print. 8 x 10 in. Very good, with light toning on verso.

Photograph of a demonstration outside of New York's City Hall on the 50th anniversary of the 19th amendment, which granted voting rights to women in the United States.

SOLD

**The FEDERATION of FEMINIST WOMEN'S HEALTH
CENTERS Comes to Ithaca!**

Carol Downer, Executive Director, will show the video

"No Going Back"

**and discuss menstrual extraction, abortion rights
and woman centered health care.**



**Thursday, October 4th
7:30 pm
Martha Van Rensselaer 207
Cornell University**

**sponsored by the Women's
Center, the Reproductive
Rights Alliance and the SFC**

18. "No Going Back" [DIY Women's Healthcare]

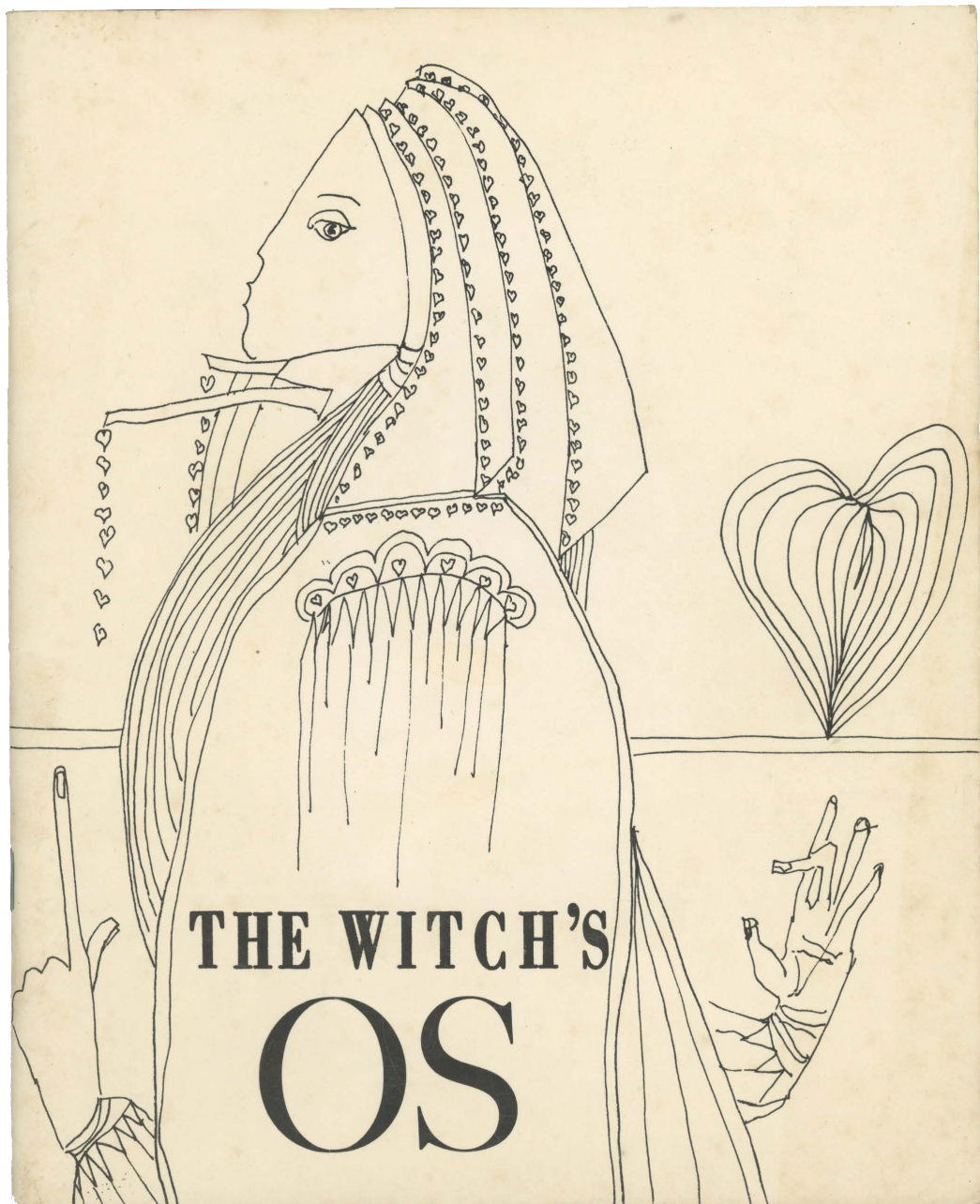
Ithaca, NY: Cornell University's Women's Center / the Reproductive Rights Alliance / SFC, [1973].
Offset. 8 1/2 x 11 in. Very good.

Flyer promoting an event by the Federation of Feminist Women's Health Centers at Cornell University, featuring executive director Carol Downer presenting the video "No Going Back" and discussing menstrual extraction, abortion rights, and women-centered health care.

No Going Back was a video presenting Lorraine Rothman and Carol Downer's menstrual extraction device, a self-help kit for women to conduct abortions. Rothman and Downer founded the Women's Self Help Clinic One and the Feminist Women's Health Center, both were community organized institutions that gave women access to reproductive control, which was then illegal. After Roe v Wade in 1973, use of the menstrual extraction device, and other DIY medical practices, waned. Downer and Rothman, however, continued touring and agitating around feminist self-help practices, as the political climate around the landmark Supreme Court ruling had not yet stabilized.

An extraordinary document of women taking their rights into their own hands, and the underground circulation of knowledge related to women's healthcare.

SOLD



19. The Witch's Os

Lolly Hirsch, ed.

Stamford, CT: New Moon Publications, 1972. Offset. Saddle stapled. 7 x 8 1/2 in. Very good.

Edited by Lolly Hirsch, *The Witch's Os* is a book concerning self help techniques for reproductive control, with an essay by Lorraine Rothman, founder of the Self Help Clinic and creator of the menstrual extraction device. The book also features writings by Antoinette Groesser, Jeanne Hirsch, and Lolly Hirsch herself, alongside a selection from the diaries of Anais Nin. Lolly Hirsch's essay in this collection is poetically titled "The Breeders."

SOLD



20. Kaleidoscope Nov. 7-20, 1969 — Vol. 2 No. 23 (No. 48): Women's Liberation Special

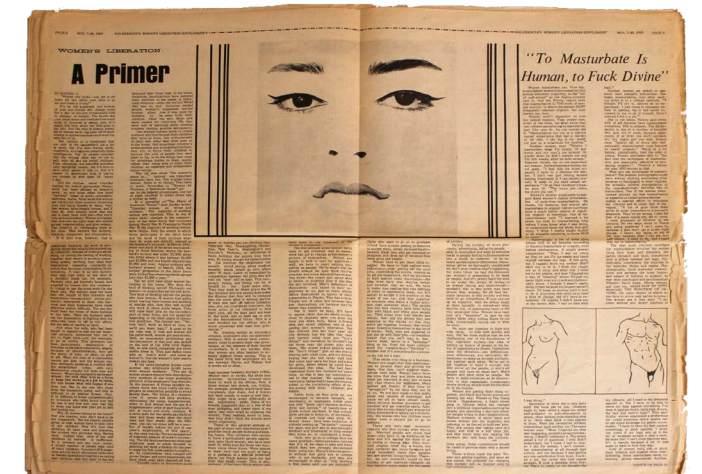
Milwaukee: Kaleidoscope / Underground Press Syndicate / Liberation News Service, 1969. Offset. Newsprint. 11 3/4 x 18 in. 15pp. Very good.

Vol. 2 Number 23 of *Kaleidoscope*, a special on women's liberation, featuring a manifesto along with essays on media exploitation, the realities of lesbianism, the myths of vaginal orgasms, women's liberation, masturbation and "fucking," birth control and abortion, welfare mothers, playboy culture, and a manual for playgirls.

Kaleidoscope was an underground newspaper from Milwaukee, Wisconsin, active from 1967 to 1971, affiliate of the Liberation News Service (LNS), an anti-war underground left news agency considered in its heyday the "Associated Press" of the underground, and the Underground Press Syndicate, a network of underground presses. For the four years of its existence it printed bi-weekly issues, and faced legal threats and censorship attempts for its coverage of sexual matters. The Supreme Court ruled against the obscenity charges in 1972. The charges were part of a wave of repression underground presses faced in the late 1960s; the FBI targeted individual publications and pressured advertisers such as Columbia Records to stop running advertisements in underground newspapers, cutting revenues for various publications, and bringing up specialized rock music papers like the *Rolling Stone*.

As founder John Kois told the *Rolling Stone*, "one of the requirements to get on this paper is that you have to dig fucking and doping."

\$75



Developing Feminist Theory: Consciousness-raising	
<i>by Colette Price.</i>	Page 10
Satellite	Page 12
<i>by Robin Morgan</i>	
"Let's Hear From the Quiet Women"	
<i>by Barbara Leon</i>	Page 13
Covering Up Woman's History, An Example	
Notes #1,2,3	
<i>by Kathie Sarachild</i>	Page 14
Why I Support the Abortion	
<i>by Shulworth Firestone.</i>	Page 16
"Dreams"	Page 20
<i>by Olive Schreiner.</i>	
Letters.	Page 22
The Conspiracy vs. Repeal: Abortion and The Media	
<i>by Colette Price.</i>	Page 23
Reviews.	Page 24

JULY-SEPT., 1972 WOMAN'S WORLD Page 13



Design by Lani Silver & Cecelia Wambach
with Jeanne Marlow & Kate Kain
Typesetting & graphic design, Marie Ribanyi

WOMEN STUDIES

SAN FRANCISCO STATE UNIVERSITY • 1600 HOLLOWAY AVENUE • SAN FRANCISCO, CALIFORNIA 94132

22. Women Studies

Design by Lani Silver & Cecelia Wambach, with Jeanne Marlow & Kate Kain

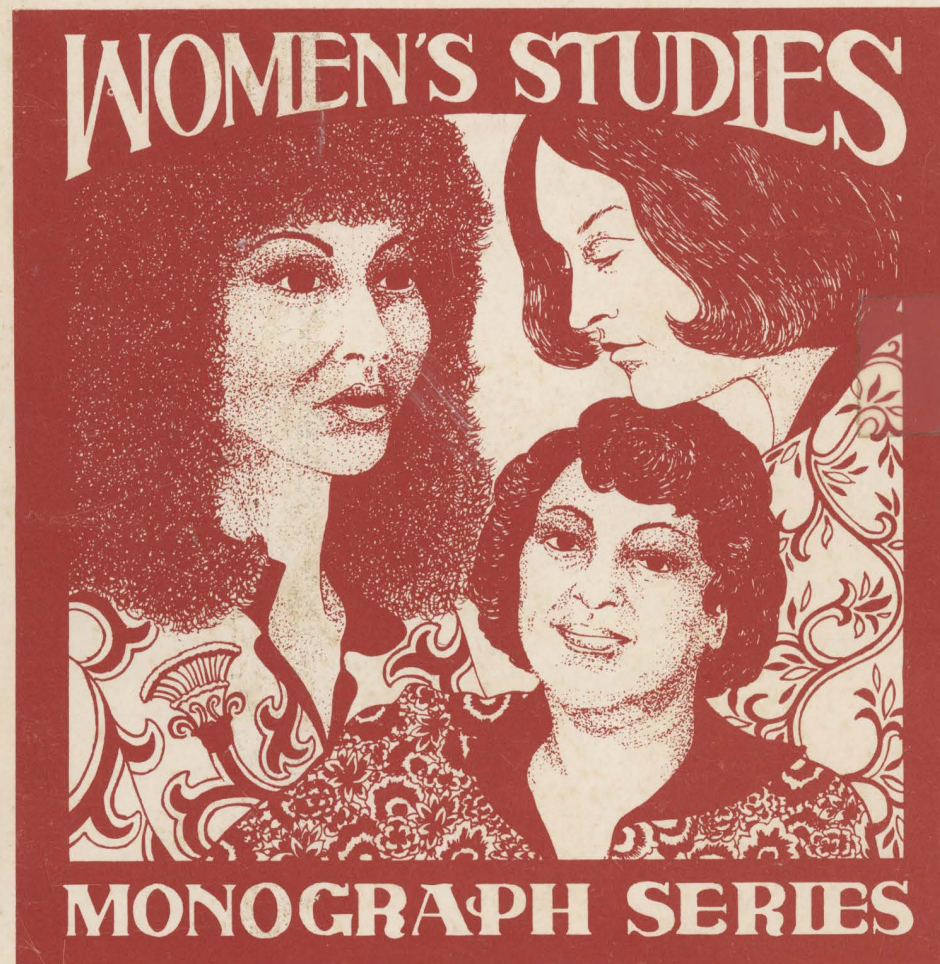
San Francisco: San Francisco State University, ca. 1975. Offset. 11 x 16 1/2 in. Very good.

Poster promoting Women Studies at San Francisco State University, before the Department of Women and Gender Studies was founded in 1976.

A document of the emerging questions and areas of women's study such as Socialist Feminism, Women & Appearance, Women & Violence, Women and Men Changing, The Politics of housework, Incarcerated Women, Female Sexuality, and more; all presented in a striking taxonomic form.

\$450

Re-entry Women Involved in Women's Studies



The National
Institute of
Education
U.S. Department of
Health, Education and Welfare
Washington, D.C. 20208



23. Re-entry Women Involved in Women's Studies

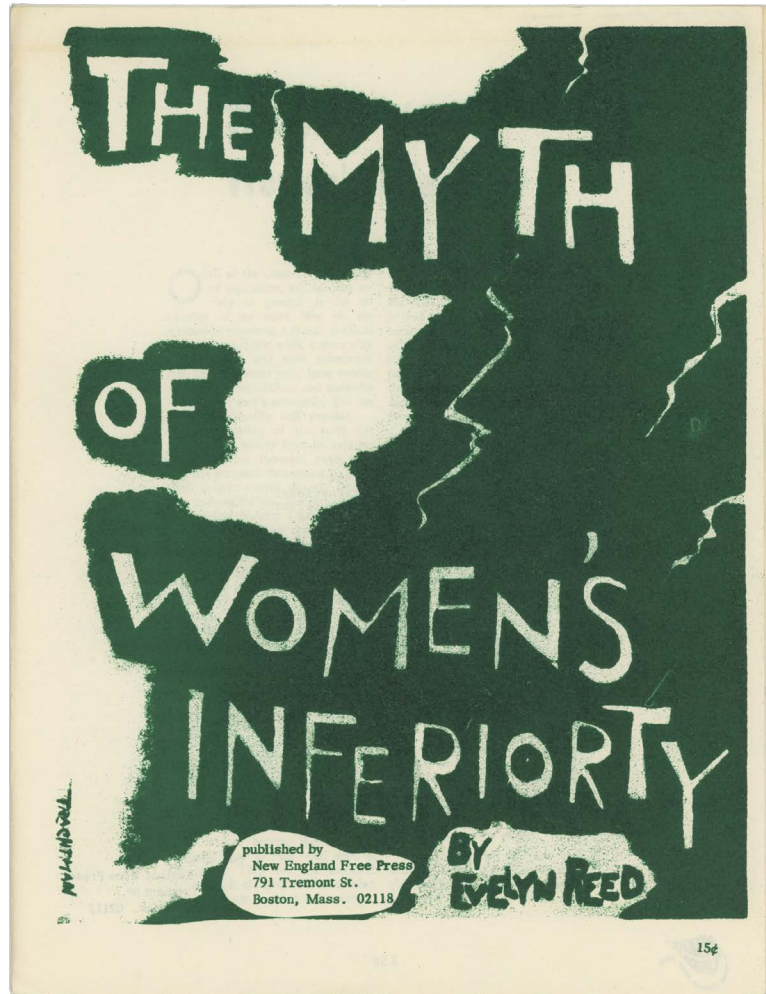
Blanche Glassman Hersh

Washington, D.C.: The National Institute of Education, U.S. Department of Health, Education, and Welfare, 1980. Offset in wraps. Saddle-stapled. 57 pp. 6 x 9 in. Mild interior foxing, remnants of tape on front and back covers, bumping at corners; very good.

One in a series of eight monographs comprising the Women's Studies Monograph Series, commissioned by the National Institute of Education, on topics related to current research and the future development of women's studies.

Prepared by Blanche Glassman Hersh of Northeastern Illinois University, this monograph focuses on "re-entry women," or women who go back to school following a gap in their education, often to raise a family or pursue a career, but nonetheless have academic potential. The report outlines the relationship between Centers for Continuing Education of Women and Women's Studies in providing equal educational opportunities for women.

\$125



24. The Myth of Women's Inferiority

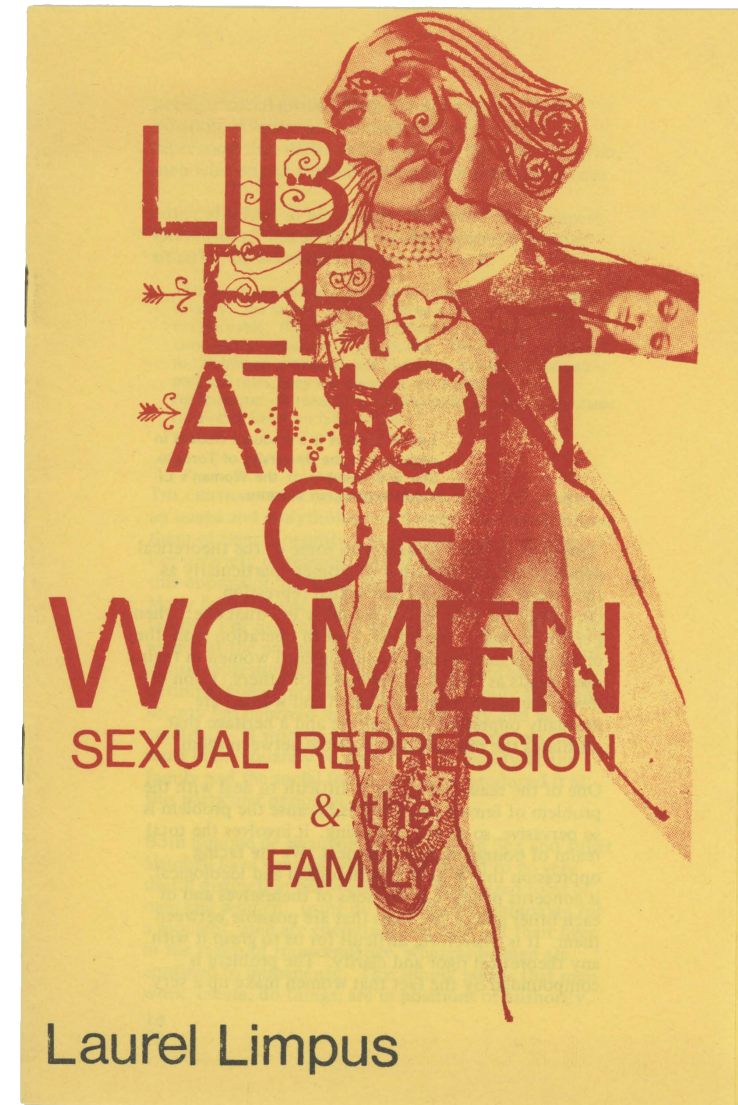
Evelyn Reed

Boston: New England Free Press, ca. 1975. Xerox in offset wraps. 8 1/2 x 11 in. Very good.

The Myth of Women's Inferiority is an essay originally written in 1964 by Evelyn Reed tackling the complex of gendered domination within class societies. A pioneering and untimely materialist analysis, the essay was part of a series chosen by a group of Boston-area women and reprinted by the New England Free Press.

New England Free Press started in 1967 as a magazine called the *Paper Tiger*, which was published monthly for seven issues. The press was located at 245 Roxbury St. in Boston, and began printing for the local movement by printing flyers for the United Farm Workers grape boycott. In 1968 the Free Press began distributing pamphlets published by the Radical Education Project, an effort from Students for a Democratic Society (SDS) coordinated in the Bay Area and Michigan. Shortly afterwards the Free Press started its own publishing program, through which they published upwards of 400 titles, about a third focused on women's liberation. Taken together, these articles by writers such as Marge Piercy, Angela Davis, Betsy Warrior, Roxanne Dunbar, Barbara Ehrenreich, Isaac Asimov and Priscilla Long form a treasury of feminist thinking from that time.

\$350



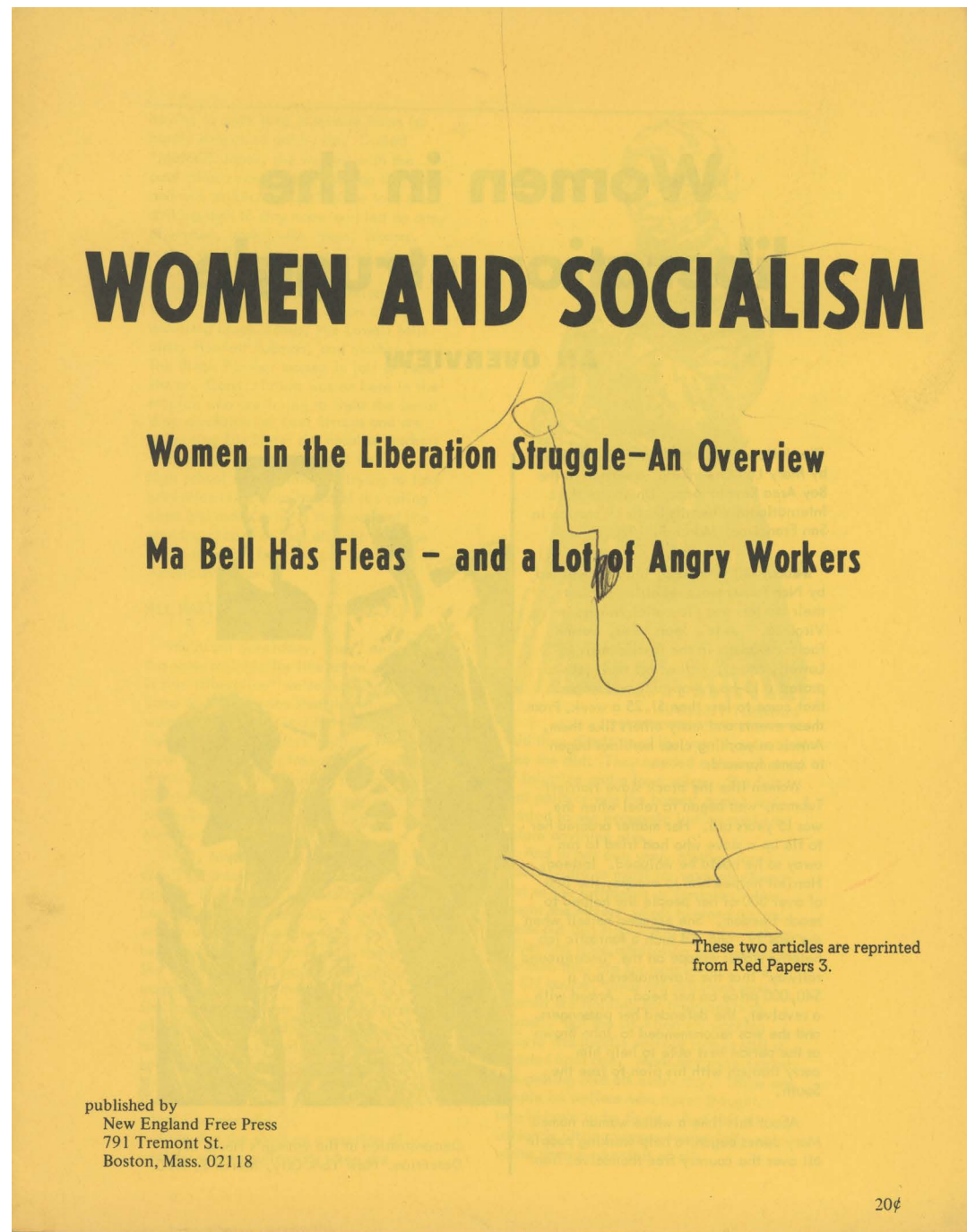
25. Liberation of Women: Sexual Repression & the Family

Laurel Limpus

Boston: New England Free Press, ca. 1970. Offset. Saddle stapled. 5 1/2 x 8 1/2 in. Pages 61-74 [14 pp]. Very good.

Pamphlet written by Laurel Limpus on the liberation of women from the problems and roles reared for her in the family on the one hand, and the problem of sexual repression on the other. Limpus writes in the psychoanalytic tradition of Wilhelm Reich, Herbert Marcuse, and Juliet Mitchell.

SOLD

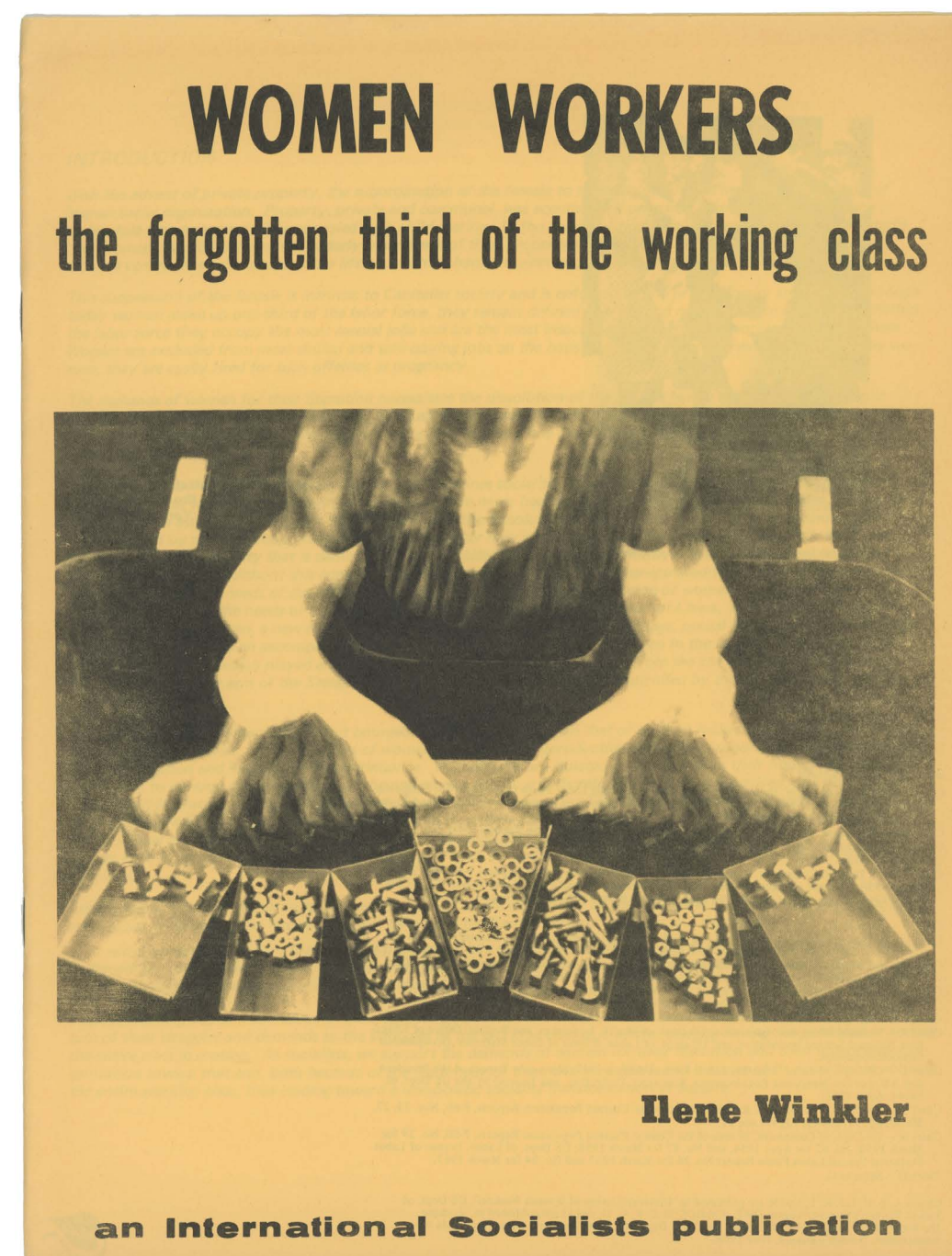


26. Women and Socialism

Boston: New England Free Press, ca. 1971. Offset. Saddle-stapled. 8 1/2 x 11 in. 40 pp. Very good, with holograph doodles on wraps.

Book on Women and Socialism printed by the New England Free Press, featuring two essays, “Women in the Liberation Struggle – An Overview,” and “Ma Bell Has Fleas – and a Lot of Angry Workers.”

\$45



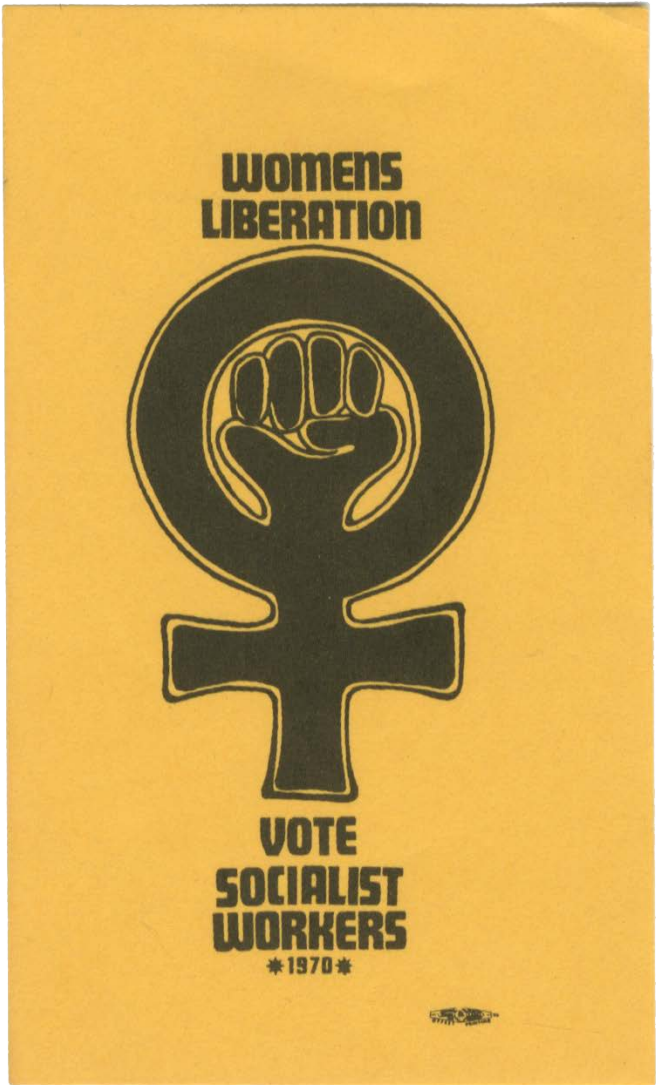
27. Women Workers: the forgotten third of the working class

Ilene Winkler

New York: International Socialists, 1968. Offset. Saddle-stapled. 8 1/2 x 11 in. 12 pp. Very good.

An International Socialist publication on women workers written by the playwright and labor organizer Ilene Winkler. The International Socialists were a large Trotskyist party with roots in Students for a Democratic Society (SDS). This publication is exceptionally rigorous.

\$75



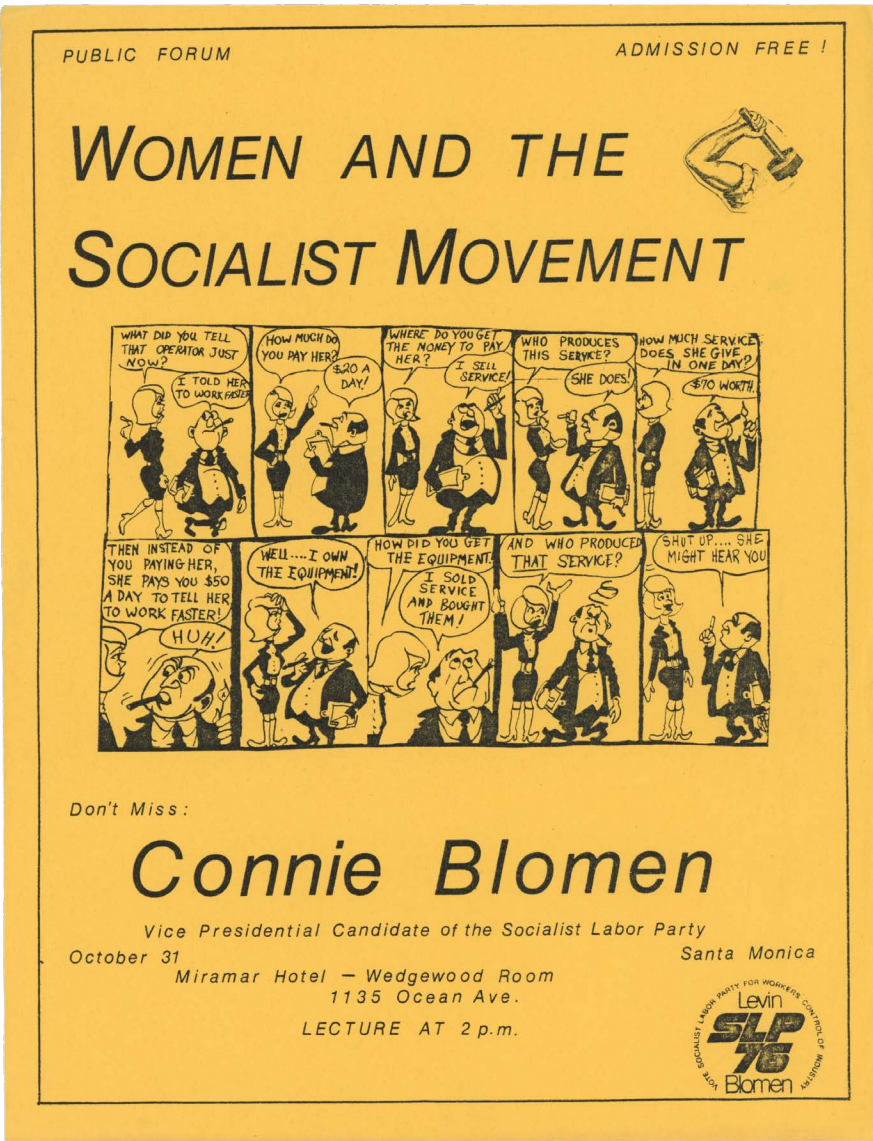
28. Women's Liberation: Vote Socialist Workers 1970

New York: Socialist Workers Party, 1970. Offset. 2 1/8 x 3 1/2 in. Very good.

Handbill for the Socialist Workers Party women's liberation electoral campaign in 1970 to elect party candidates into New York and California state legislative chambers. Notably, their campaign centered around women's rights, such as the abolition of all anti-abortion laws, free and accessible birth control, equal pay for equal work, free 24 hour child care centers, and more.

The Socialist Workers Party was a Trotskyist party that split from the Socialist Party of America in 1937 due to the latter's support for Stalin over and against Trotsky. Active throughout the Second World War and the Cold War, the party saw an influx in members and intensification in activity during the United States's radical 1968-1972 era. They attempted multiple electoral campaigns at the state and federal level, with promotional materials circulating around the country, and formed coalitions with various other leftist and women's groups throughout the United States. The party's popularity, its outspoken support for Castro, and for Black liberation in roughly integrated South, provoked investigations from the FBI. A Church Committee report from 1976 revealed that the FBI initiated a COINTELPRO campaign against the party, making use of 1,300 informants between 1960 and 1976.

\$150



29. Women and the Socialist Movement

Santa Monica: Socialist Labor Party, 1976. Photomechanical reproduction on orange stock. 8 1/2 x 11 in. Near Fine.

Flyer for a lecture titled "Women and the Socialist Movement" to be given by Connie Blomen, Vice Presidential Candidate for the Socialist Labor Party (SLP) in the 1976 U.S. presidential election.

As the running mate of Jules Levin on the SLP ticket, Blomen went on a cross-country campaign tour to promote the SLP's position on the women's movement, giving speeches and presenting lectures like this one in Santa Monica, CA.

This flyer includes a ten-panel comic illustrating Marx's (women's) labor theory of value.

\$150



30. Socialist Feminist Sticker

np: np, ca. 1970s. Offset. 4 1/4 in. diameter. Very good.

Sticker with women's sex symbol holding a raised fist.

\$100

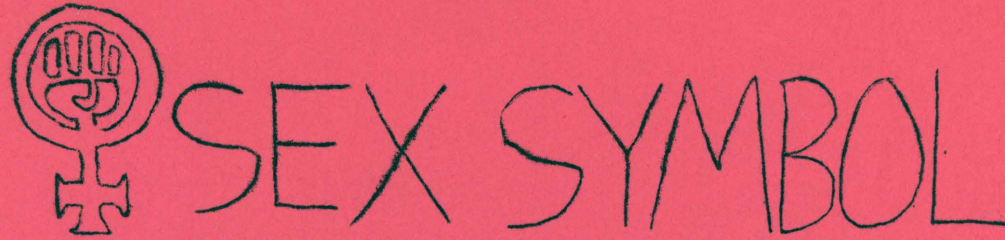


31. Lesbian Socialist Sticker

np: np, ca. 1970s. Offset. 2 3/8 x 2 3/8 in. Very good, with light discoloration.

Sticker with two interlocking women's sex symbols with raised fists.

SOLD



Sections of the Women's Liberation and radical feminist movement have self-defeatingly adopted a grotesquely blatant sexual-objectification of women as their badge.

♀ was chosen by reactionary feudal-victorian "physicians" to represent female sex organs, just as ♂ is the male, in the pages of medical texts taught to co-ed anatomy classes. The reactionary Catholic hierarchy, whose medieval inquisition sentenced nine million peasant women to be burned alive as witches for the practice of herbal and folk medicine, still sought, with the aid of the "medical profession" to subjugate women to superstition and enslave them to mysticism through the "Virgin Mary" cult. The christ-cross represents metaphysics, religion, psychology, the whole bourgeois-class ideology that must be smashed in the violence of the revolutionary proletarianization of the world!

Superficially, the militant clenched fist represents the women's struggle or woman power, but, in context of the historical origin and use of ♀ to represent female genitals, this SEX SYMBOL is really ♀ saying "PUSSY POWER!" In another aspect, it suggests masturbation and all the limitations of sexual-subjectivity.

Revolutionary women must abandon this reactionary sex symbol which is blindly worn by so many sisters throughout the women's liberation movement. Time to recognize it for what it is and to understand WHY it has been so opportunistically co-opted by the trotsky-revisionists, who even replace the fist with a peace symbol. Trots, get out of Women's Liberation!!

Death to revisionist-pacifism! Death to trotskyite-reformism!

LONG LIVE MARXISM-LENINISM-MAO TSETUNG THOUGHT!!
LONG LIVE PROLETARIAN REVOLUTION!!

WORKING WOMEN'S LIBERATION!! POWER TO PROLETARIAN WOMEN!!

(The Red Women's Detachment publishes RED STAR and organizes MAO TSETUNG THOUGHT STUDY GROUPS to take up the living application of Mao Tsetung Thought. Contact: 700 E. 9th Street, between Avenues C and D, New York City 10009)

RED WOMEN'S DETACHMENT

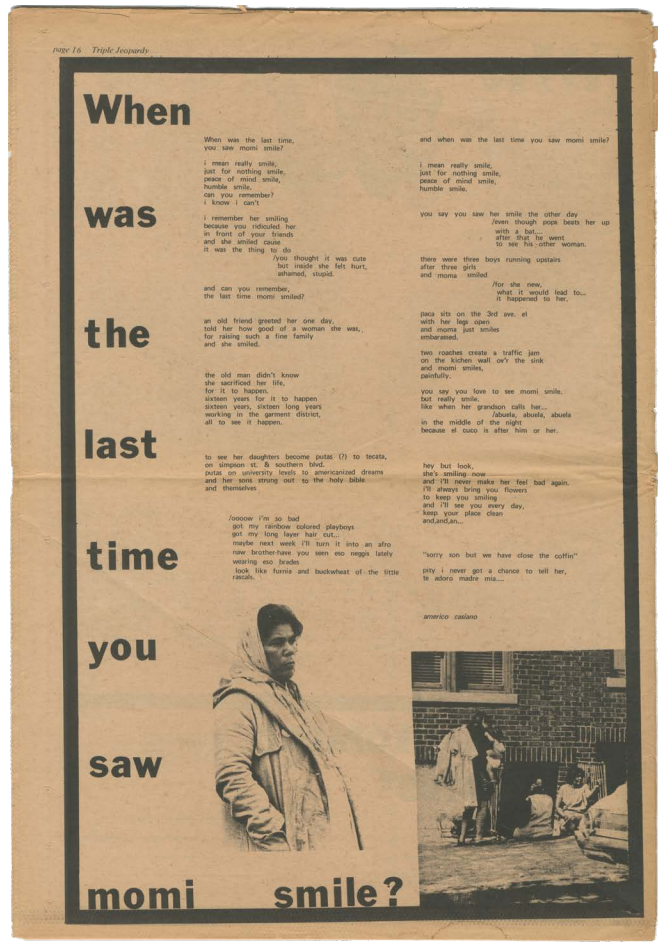
32. Sex Symbol

New York: Red Women's Detachment, ca. 1970. Mimeograph. 8 1/2 x 11 in. Very good.

Communiqué from the Red Women's Detachment denouncing the use of the women's sex symbol "♀," and its socialist variant with a fist raised in the symbol, because of its origins in both feudal and patriarchal cultures; its alleged use to symbolize women's genitals, which the Red Women's Detachment believed to be blatant sexual objectification; and, its suggestion of "masturbation and all the limitations of sexual-subjectivity" when superimposed with the socialist fist. The communiqué was prompted by the presence of Trotskyist groups in the Women's Liberation movement.

The Red Women's Detachment was a Marxist-Leninist-Maoist party based in New York, with three major branches, one for the study of Mao Tse-Tsung thought, a second of Martial Arts Self Defense Collectives, and a third, clandestine branch of Women's Armed Self Defense. From 1970 to 1972, the Detachment published six issues of *Red Star*, its official "organ" or periodical, where they expressed their increasingly isolated positions against birth control, which they called genocide; gay liberation, which they thought made men "fa*****"; and prostitution, which was to be abolished by the dictatorship of the proletariat.

SOLD



33. Triple Jeopardy: Racism, Imperialism, Sexism (vol. 1 no. 7, Sept.–Oct. 1972)

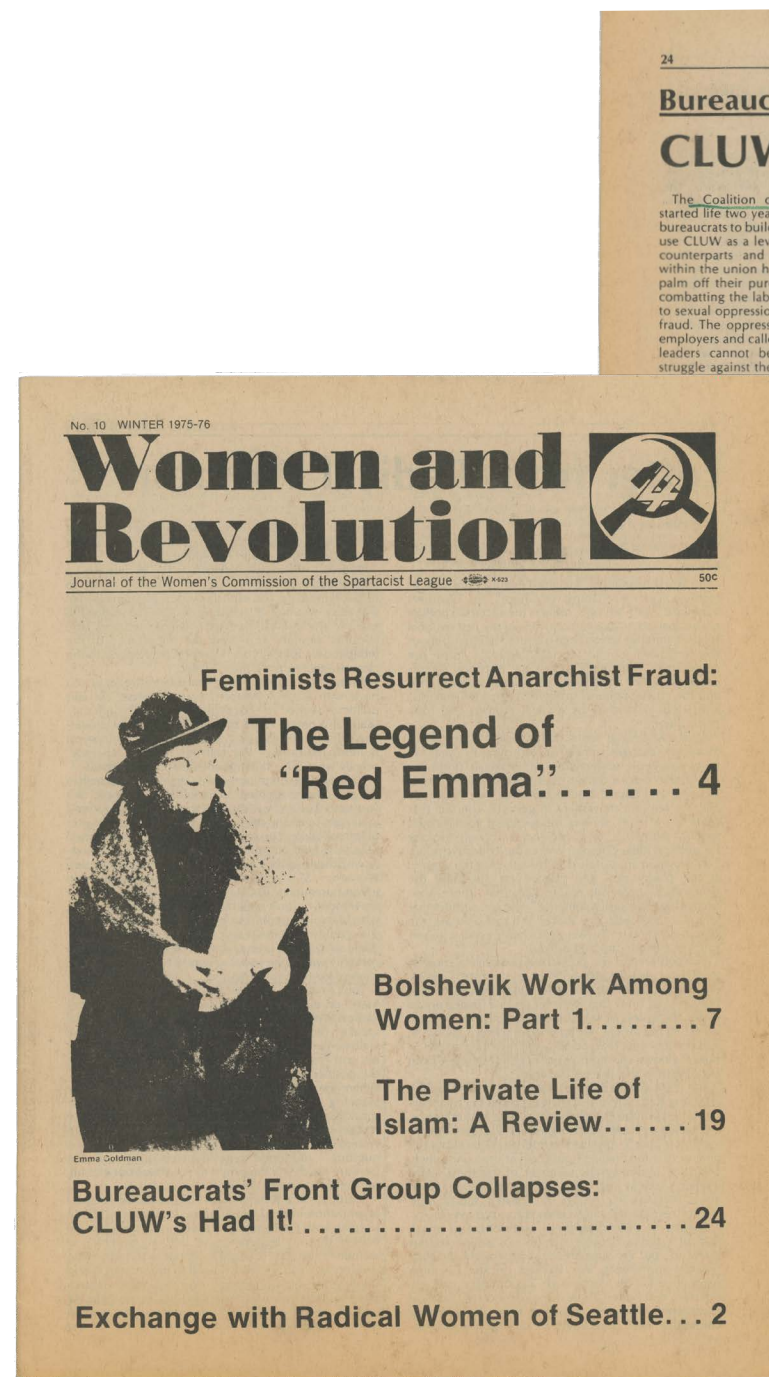
New York: Third World Women’s Alliance, 1972. Offset on newsprint. 11 1/2 x 17 in. 16 pp. Edgewear throughout, bumping and creasing; else very good.

Vol 1. No. 7 of *Triple Jeopardy* from Sept.–Oct. 1972, published by the Third World Women’s Alliance. *Triple Jeopardy* was a materialist feminist publication that stressed the connection between capitalist exploitation, global imperialism, and the oppression of women of color—a trio of forces which gives the publication its name.

The publication was issued monthly by the Third World Women’s Alliance, a revolutionary socialist organization for women of color active from 1968 to 1980. Early intersectional feminists, they were often at odds with white second wave feminists, whom they perceived as not struggling against imperialism and racism. By failing to address the experience of non-white women, white feminists were not truly fighting for the rights or liberation of all women. With an expansive sense of women’s rights and political concerns, the Third World Women’s Alliance organized around the sterilization of Chicana women, colonialism in Puerto Rico, labor unionization, mass incarceration, and other intersectional matters. They rallied around the “Free Angela Davis” campaign and agitated for her liberation in feminist spaces and marches hostile to the radical cause.

A striking document of materialist feminism.

\$125

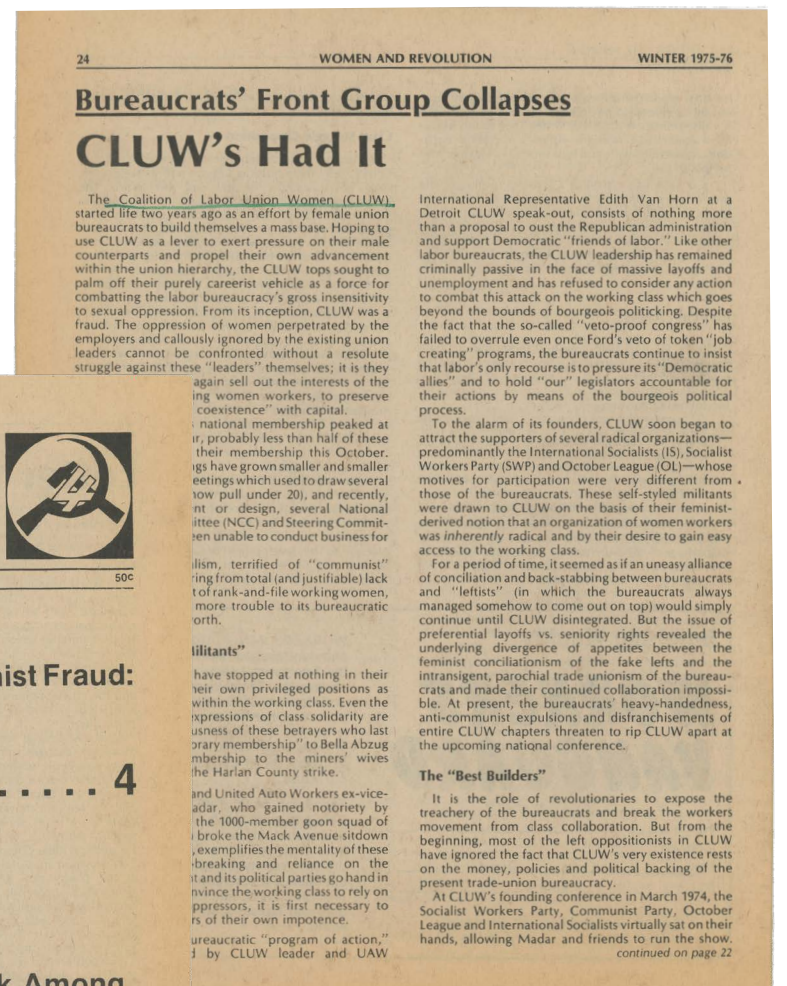


34. Women and Revolution: Journal of the Women’s Commission of the Spartacist League No. 10 Winter 1975–76

New York: Spartacist Publishing Company, 1976. Offset on newsprint with holograph markings. 8 1/4 x 11 in. 24 pp. Very good.

Issue No. 10 of the *Journal of the Women’s Commission of the Spartacist League*, featuring a scathing critique of the “anarchist fraud” Emma Goldman; an analysis women’s labor at the start of the Soviet Union; alongside other polemics and book reviews.

\$75





SISTERS! IT'S TIME TO JOIN THE VANGUARD!

Here we are approaching the 21st century, and the highest powers of the land are about to deny women a most basic and fundamental right.

It almost seems unreal. But it's true. They are trying to take away women's right to abortion. And the reason this horror is raising its ugly head again is because the oppression of women is built into this system. As hard as people fought twenty years ago, all that was won was a temporary concession. The heart of the problem was never fully exposed and rooted out. So it's back.

You can hardly contain your rage. Just to walk a street becomes an abusive, degrading, and life-threatening act. A judge rules, "She asked for it." Sometimes you just want to scratch their eyes out.

You have a friend who thought she was just going out on a date. . . Another whose child was molested. . . You hear the slapping and crying in the hallway, and then those awful words, spit out like snake venom—"You bitch" . . . Someone tells you that maybe you should keep a baseball bat under your bed. You think, yeah, the night has to be taken back, but the day is in the hands of the enemy too. They want to possess your mind and your body. Still, they haven't broken your will. **You want to turn this whole thing around. You want to turn it upside down.**

**It's a pro-rape culture.
It's a pro-racist culture.
It's a worldwide system of
exploitation and plunder.**

You sense there's a connection between how they socialize children and the bombs they build. You see the immigrants being rounded up. You see the inner city being placed under military occupation under the guise of "drug control"—open season declared on Black youth. You see the common threads of oppression. And you want to join with all those fighting the powers-that-be.

You are uppity. You are not "grateful" for the meager crumbs the system has given women. Politicians don't impress you. You are impatient and mad. The time for "legislative agendas" and piecemeal progress is over. Too much is at stake. The problem is too profound.

WE in the Revolutionary Communist Party are actively preparing to make a serious go at revolution—an all-the-way revolution that will bring into being a new society built on completely different social relations between people, including between men and women. The most uncompromisingly radical women (and men) who are determined to do all they can to help make such a radical vision a reality belong in our Party. So check us out. It's quite possible you are one of these people.

Revolutionary Communist Party

RCP, P.O. Box 3486
Merchandise Mart
Chicago IL 60654

**A War on Women Has Been Declared — We Can Defeat It If We Dare!
Celebrate Women Rising Up Here and Around the World!
Abortion on Demand and Without Apology!
No Forced Reproduction — No Forced Sterilization!
Women Are NOT Incubators! Fetuses Are NOT Children! Abortion Is NOT Murder!
Break the Chains, Unleash the Fury of Women as a Mighty Force for Revolution!
Brothers, Don't Be Dominators!
Rise Up With Sisters, Strong, Proud and with Equality!
Fight the Power, Bury the System!
Outlawing Abortion Was — and IS — a Nazi Program!**

35. Sisters! It's Time To Join The Vanguard!

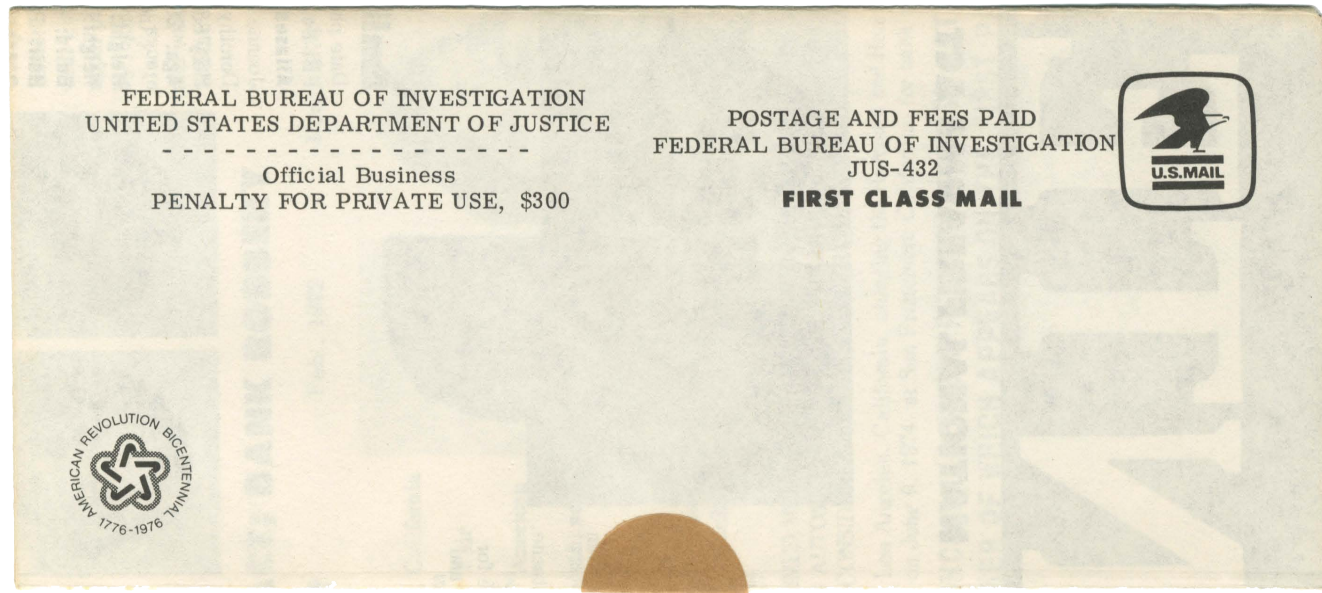
Chicago: Revolutionary Communist Party, ca. 1980s. Offset. 11 x 17 in. Very good.

Revolutionary Communist Party (RCP) poster promoting its platform of women's liberation, and urging women to join the party.

The Revolutionary Communist Party is a Maoist party formed in 1975 that soon coalesced around its cult-like leader Bob Avakian, whose guru status in the party continues to be promoted.

"Here we are approaching the 21st century, and the highest powers of the land are about to deny women a most basic and fundamental right."

\$350



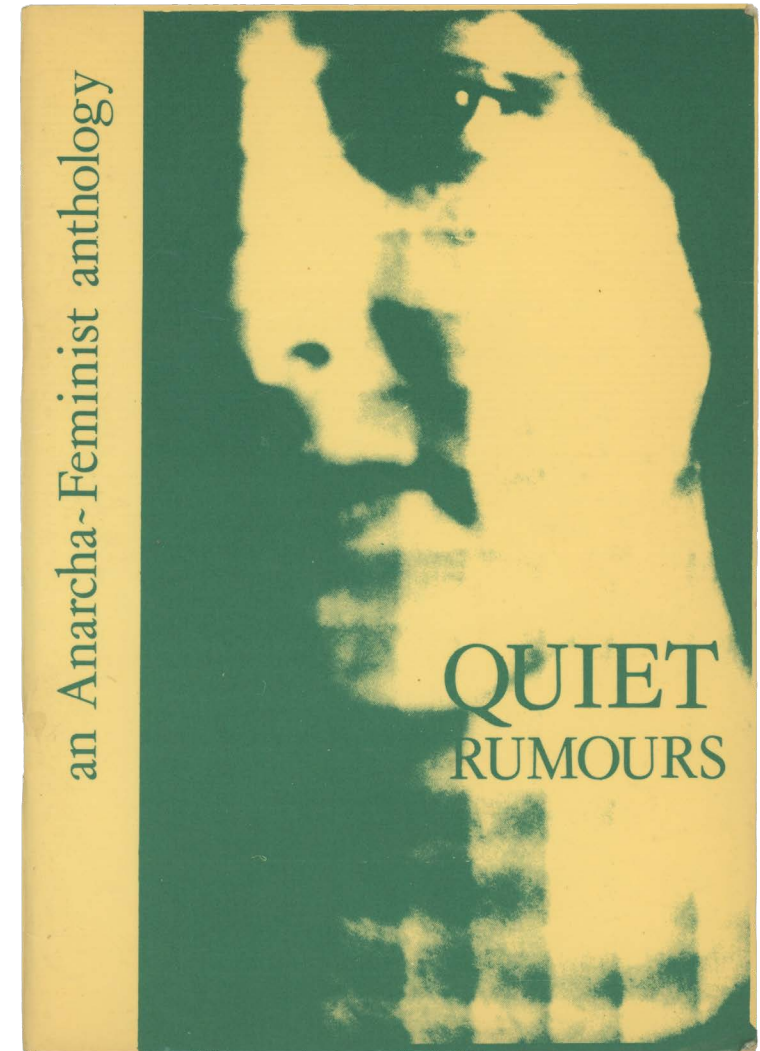
37. Wanted By The FBI: Patricia Campbell Hearst, Emily Montague Harris, William Taylor Harris [Patty Hearst] [Sealed]

Washington, D.C.: Federal Bureau of Investigation, 1975. Self-folded mailer, sealed. Offset. 10 1/2 x 16 in. folded into 3 1/2 x 8 in. folded mailer. Near fine.

Sealed FBI wanted poster for three members of the Symbionese Liberation Army (SLA): William Harris, Emily Harris, and, most notably, Patty Hearst.

Patty Hearst was the granddaughter of the real-life Citizen Kane, the U.S. news magnate William Randolph Hearst. In February 1974, the small urban-guerilla group known as the SLA kidnapped the 19-year-old Patty Hearst from her Berkeley apartment. A year later she made national news for taking part in the SLA's bank robberies, gunfights, and heists, effectively becoming a member of the guerilla group. She was arrested and handed a prison sentence in a highly publicized trial, in which her defense pleaded brainwashing from the SLA. Upon her release from prison in 1979, she married her bodyguard police officer, wrote a memoir, and by 1990, began featuring in a series of five films directed by John Waters.

\$450



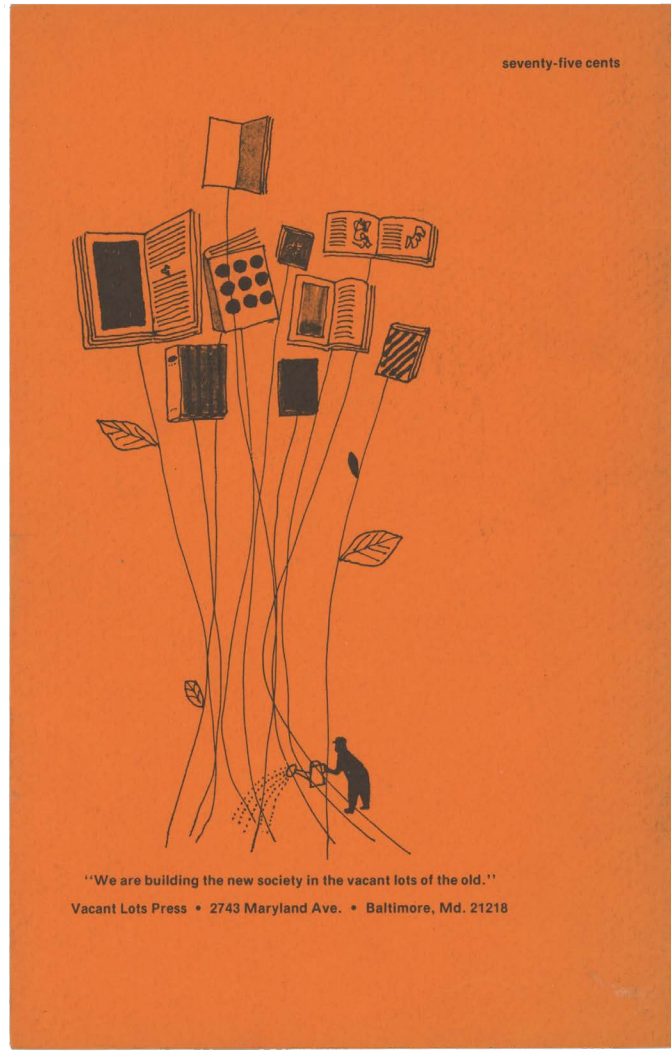
38. Quiet Rumors: an Anarcha-Feminist anthology

London: Dark Star, [1980]. Offset. Saddle-stapled. 5 3/4 x 8 1/4 in. 72 pp. Very good.

Classic anthology of anarcha-feminist texts compiled by Dark Star press in London, featuring works by Chicago Anarcho-feminists and Black Rose Anarcho-feminists, Lynne Farrow, Peggy Kornegger, Marian Leighton, Voltairine de Cleyre, and Carol Ehrlich.

The book was expanded and reprinted in 2012, in a collaboration between Dark Star and AK Press.

\$45



39. The Conditions of Feminist Research (Research Group One Report No. 21)

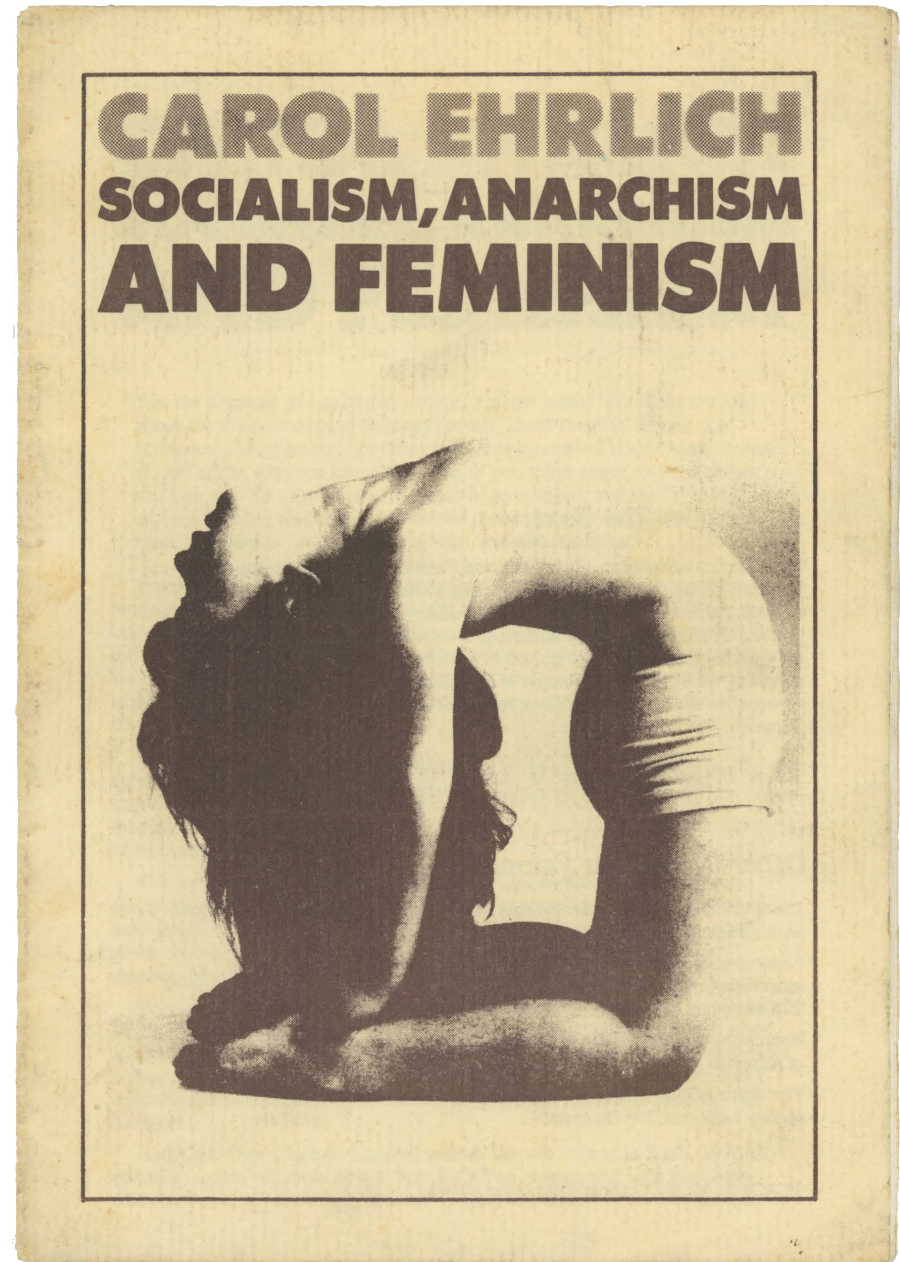
Carol Ehrlich

Baltimore: Vacant Lot Press, 1976. Offset in wraps. Saddle-stapled. 20 pp. 5 ½ x 8 ½ in. Very good.

A report on the state of feminist research and so-called “research on women” from anarchist feminist Carol Ehrlich, best known for her influential 1977 essay “Socialism, Anarchism And Feminism” which calls for an anarchist framework towards dismantling sexism.

Here Ehrlich writes, “The feminist researcher must have a radical perspective. Good feminist research... should make clear that there is no way to end sexism under the current political economy; and it should generate action toward radical social change.”

\$125



40. Socialism, Anarchism, and Feminism

Carol Ehrlich

London: Black Bear, 1978. Offset. Saddle-stapled. 5 7/8 x 8 1/4 in. 16 pp. Very good.

Pamphlet written by Carol Ehrlich on Socialist and Anarchist Feminism.

In this polemic, Ehrlich both retrieves and criticizes the Socialist Feminist strand of the women's movement in the late 1970s, and proposes a Situationist-inflected Anarchist Feminism as the most coherent and rigorous variant of the women's movement, in that it's capable of conceptualizing the transformation of "the whole of public and private life."

\$75

THE PEOPLE'S CULTURAL CENTER
PRESENTS A

DANCE
WITH

5-PIECE WOMEN'S BAND

"WAYS OF MERINGUE"

DYNAMITE ROCK 'N ROLL !

SATURDAY JANUARY 7 TH

9:30 PM \$2.00



721 VALENCIA AT 18TH ST.

41. The People's Cultural Center Presents A Dance with 5-Piece Women's Band "Ways of Meringue"

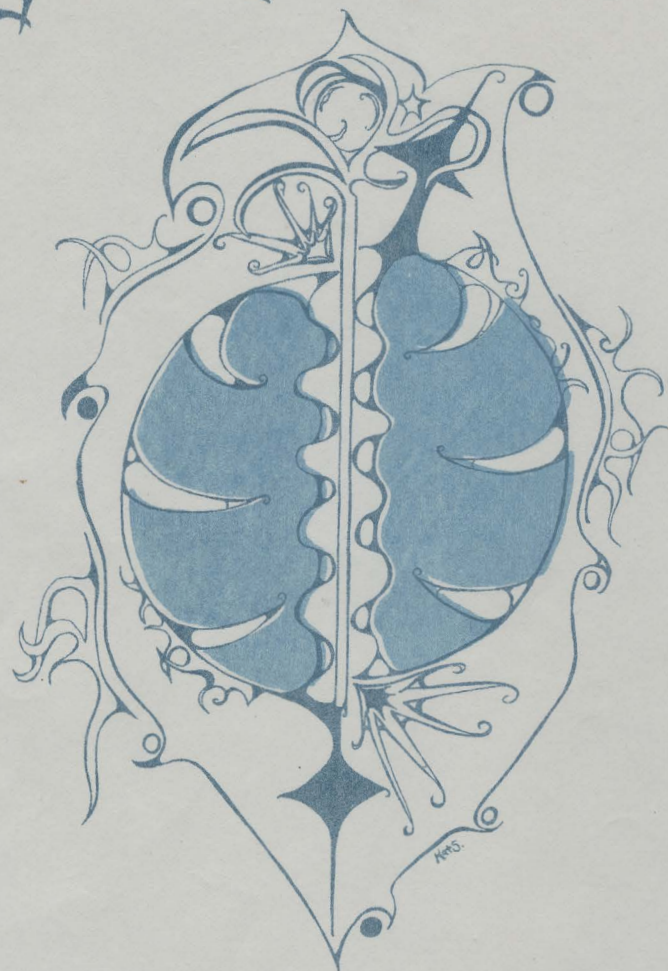
San Francisco: The People's Cultural Center, [1976]. Offset. 8 1/2 x 14 in. Very good, with (< 3/4 in.) closed tear under top left corner.

Flyer promoting a concert by the band Ways of Meringue, a five-person women's rock and roll band from California, at the People's Cultural Center in San Francisco.

The People's Cultural Center in San Francisco was an underground center for art and politics, and a makeshift theater for experimental plays by queers and feminists. Plays included "Speculation Row," a musical-satirical play about tenants' rights and real estate speculation in the Haight, made by a "lesbian/faggot theater collective." Other performances included feminist dances by Linda McCormick and Consuelo Faust. The People's Cultural Center also hosted regular political meetings, and gathered crowds for actions and boycotts, such as its 1978 political education night on the Congress of Industrial Organizations, a large coalition of unions, where they also promoted a boycott of J.P. Stevens.

\$250

QUEER. WORDS



FEMINIST POETRY
& READER'S THEATRE
WITH MIRIAM CANTOR & FRANK HOFFMAN

PEOPLES CULTURAL CENTER
Thursday, Dec. 22 8:00 p.m.

721 Valencia (near 18th St.)

\$1.50 donation

A benefit for Dessie Woods and Theatre Rhinoceros

42. Queer Words

San Francisco: People's Cultural Center, [1977]. Offset. 8 1/2 x 13 in. Very good; bottom edge cut unevenly in production, light bumping, and ink smudges on verso.

Poster promoting Queer Words, a "feminist poetry & reader's theatre with Miriam Cantor and Frank Hoffman," at the People's Cultural Center in San Francisco, in benefit for Dessie Woods and Theater Rhinoceros. A remarkably early use of the word "Queer" in a positive light, notably in an underground left-wing arts venue.

SOLD

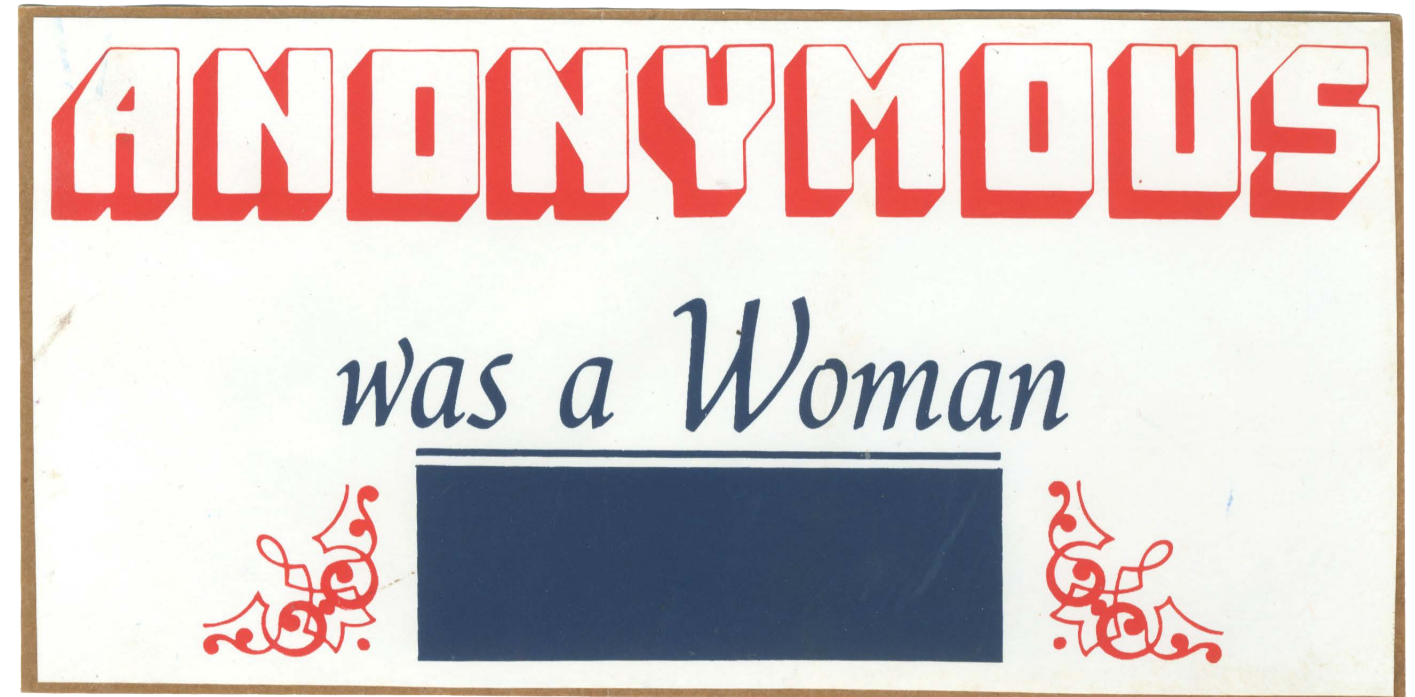


43. motive March–April 1969 Volume XXIX, Numbers 6 & 7: On The Liberation Of Women, a special double issue

Nashville: Board of Education of The United Methodist Church, 1969. Offset. 8 1/2 x 11 in. 92 pp. Very good.

Special double issue of *motive* magazine on the liberation of women, featuring work by Diane Di Prima, Cynthia Ozick, and others. *motive* was the official magazine for the Methodist Student Movement, and, briefly, for the University Christian Movement. It was much celebrated for its avant-garde editorial and artistic vision, and shaped a progressive generation of religious activists, who took decisive stands on civil rights, the war on Vietnam, and the emerging women’s liberation movement.

\$75



44. Anonymous was a Woman

np: np, nd. Sticker. Offset. 3 5/8 x 7 1/4 in. Very good.

Vintage sticker for “Anonymous was a Woman,” the iconic Virginia Woolf line on the concealed production of literary works by women in history.

\$350

In the Name of All Women

A series of readings by women writers, Coordinated by Deena Metzger

A special program of readings by significant women writers of different cultures, geographies and visions, which continues the Women Writers Series of spring 1976. This series is open to the public in order to honor and make known the work of these writers and the aspirations of all women.

“In the Name of All Women” is the title of the acceptance speech for the 1975 National Book Award. Three women poets who are participating in this writer’s series were nominated and decided that the winner would accept for all of them and for all women . . .

“We, Audre Lorde, Adrienne Rich, and Alice Walker, together accept this award in the name of all women whose voices have gone and still go unheard in a patriarchal world and in the name of those who, like us, have been tolerated as token women in this culture, often at great cost and in great pain. We believe that we can enrich ourselves more in supporting and giving to each other than by competing against each other . . .

Alice Walker

Friday, October 22, 8 p.m.

Judy Grahn

October 29, 8 p.m.

Audre Lorde

November 5, 8 p.m.

Diane Di Prima

November 12, 8 p.m.

Deena Metzger

November 19, 8 p.m.

Rochelle Holt

December 10, 8 p.m.

Courtenay Graham

Series , \$13, \$12 members

Individual readings, \$3.00, \$2.50 members

This series is funded by a grant from the Literature Division of the National Endowment for the Arts, a federal agency.

at the Woman’s Building

You may register by mail or at the first reading. Make checks payable to the Extension Program at the Woman’s Building, 1727 North Spring Street, Los Angeles, California 90012.

For information call (213) 221-6161, Tuesday-Sunday, 10-5 p.m.

45. In the Name of All Women [Audre Lorde] [Alice Walker] [Diane di Prima]

Los Angeles: Woman’s Building / Deena Metzger, 1976. Offset. 8 3/4 x 22 1/2 in. Bumping at foldline and at corners, light edgewear, adhesive residue on top corners; else very good.

Poster promoting a series of weekly readings by women writers Alice Walker, Judy Grahn, Audre Lorde, Diane Di Prima, Deena Metzger, Rochelle Holt, and Courtenay Graham, coordinated by Deena Metzger.

“In the Name of All Women” is the title of the acceptance speech for the 1975 National Book Award. That year, three women poets—Audre Lorde, Adrienne Rich, and Alice Walker—were each nominated for the Award, and they decided that whoever won would accept it on behalf of all of them and of all women.

\$750

The Great American Lesbian Art Show

May 3 - 31
At the Woman's Building in Los Angeles
1727 North Spring Street

AN INVITATIONAL SHOW HONORING LESBIAN CREATIVITY

G A L A S

LULA MAE BLOCTON
TEE CORINNE
BETSY DAMON
LOUISE FISHMAN
NANCY FRIED
HARMONY HAMMOND
DEBBIE JONES
LILI LAKICH
GLORIA LONGVAL
KATE MILLETT

AND A GALAS DOCUMENTATION EXHIBIT

featuring slides of work by participating lesbian artists across the United States,
and a guide to GALAS events throughout Los Angeles

Opening Reception - Saturday, May 3 - \$1 donation requested
6-8 pm. For the pleasure of women only
7 pm. "What Do You Think of Knives?" - a performance by Betsy Damon
8-11 pm. Public most cordially welcomed

For more information call - 213-464-7400 ex. 213-221-6161

The Great American Lesbian Art Show is co-sponsored by the Woman's Building
and the Gay and Lesbian Community Services Center

The Great American Lesbian Art Show

46. GALAS: An Invitational Show Honoring Lesbian Creativity [The Great American Lesbian Art Show]

Los Angeles: GALAS / Woman's Building / Gay and Lesbian Community Services Center, [1980]. Offset. 10 x 17 in. Very good.

Poster for "GALAS, the Great American Lesbian Art Show," featuring the work of artists Lula Mae Blocton, Tee Corinne, Betsy Damon, Louise Fishman, Nancy Fried, Harmony Hammond, Debbie Jones, Lili Lakich, Gloria Longval, Kate Millett, and others. The poster also promotes a GALAS documentation exhibition featuring slides of work by participating lesbian artists across the United States, and a guide to GALAS events throughout Los Angeles.

Given the absence of dedicated exhibits for lesbian art, lesbian artists at the Women's Building began to dream a national exhibit of lesbian art. However, they faced insufficient gallery space, financial restrictions, and limited contact with lesbian artists across the nation. In 1978, Tyaga (Terry Platt), a former student of the Feminist Studio Workshop, began to coordinate a show of lesbian art, the Great American Lesbian Art Show (GALAS), which opened in May 1980. For GALAS, artists were encouraged to participate either by submitting work to the exhibit in Los Angeles, by organizing art shows in their own communities, or by sending slides of their work for inclusion in a registry of lesbian art. This latter archive is now housed at the Woman's Building, the National Gay Archives in Los Angeles, and the Lesbian Herstory Archives in New York. With these three aspects to the project, the artist organizers hoped to create a national network of lesbian art, rather than only host a standalone show.

SOLD

EKWallerMelissaMathisAnnePhillipsMarianneDaranskyDianaJohnsonDeniseYarfitzAnnetteHuntTerryPlatt



LETTERPRESS
WORKSHOP

The Woman's Graphic Center at the Woman's Building is offering a letterpress design & printing workshop with Bonnie Carpenter of *Effie's Press*.

The workshop will provide an opportunity for artists, poets & writers to explore the creative possibilities of letterpress printing.

- Design, layout & production of small press books & broadsides
- Typography - a look at typefaces
- Typesetting
- Platen press printing

Bonnie Carpenter is an artist, book designer & printer from the Bay Area. She established *Effie's Press* in 1975. In '76 she received an NEA small press grant to publish six titles of women's poetry & prose. Presently, her time is divided between painting & publishing.

LETTERPRESS WORKSHOP
at The Women's Graphic Center

February 28 - March 20

Tuesdays & Wednesdays 7-10 pm
Saturdays 11 am - 3 pm \$ 60

For further information contact The Woman's Building
213 221-6161

The Women's Graphic Center

MargueriteElliotVanalyneGreenEllenLedleyConnieJostMarcieBaer

ONE BY THIRTEEN
AN EXHIBIT

Opening, July 8, 1977 8-10

Womans Building
1727 N. Spring St.
Los Angeles, Ca.

Gallery Hours: Tuesday - Saturday 10-5
Through August 20

Gerry Blaire
2129 N. Gower #8
L.A. 90068

Women's Community, Inc.
1727 N. Spring St.
Los Angeles CA 90012

Non-Profit Org.
U.S. Postage
PAID
Permit No. 32056
Los Angeles CA

47. Two promotional postcards for events at the Woman's Building

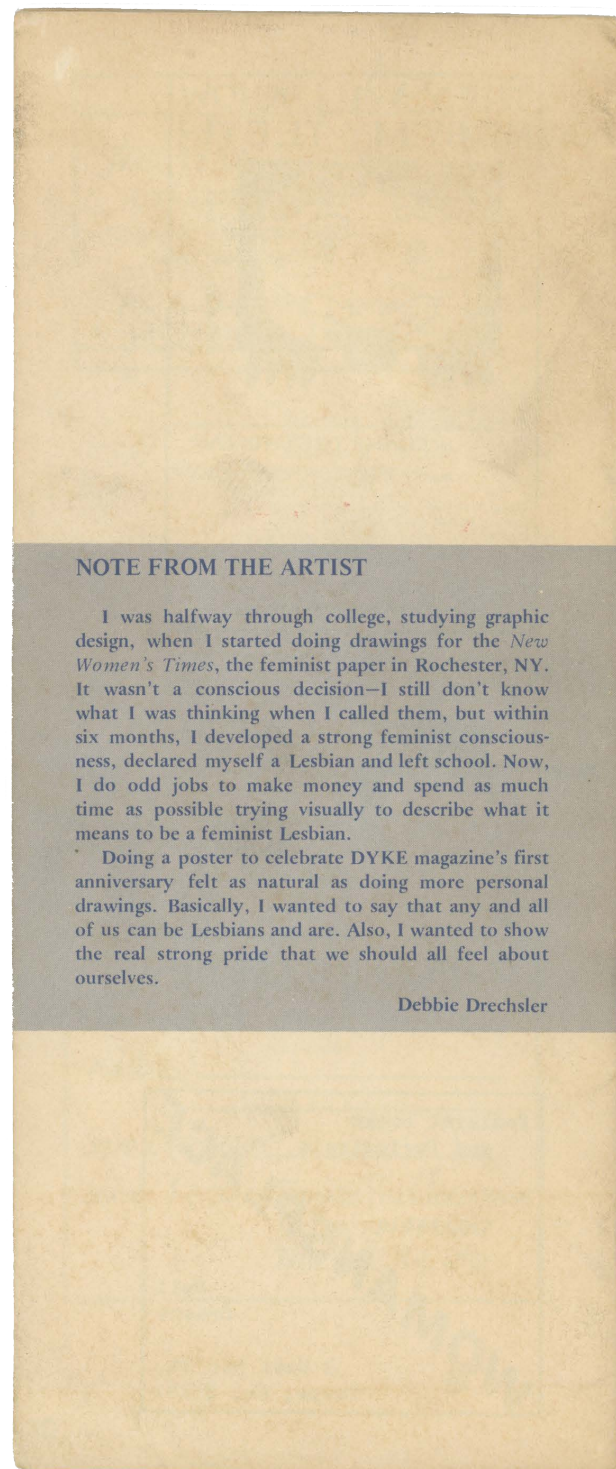
Women's Community, Inc.

Los Angeles: Women's Community, Inc., 1977-78. 2 sheets. First sheet: offset with address label affixed on verso. 6 x 9 1/2 in. Second sheet: letterpress on blue card stock. 8 x 8 in. Very good.

Two promotional postcards for an art exhibition and a letterpress workshop at the Woman's Building in Los Angeles.

The Woman's Building was a center for feminist art and consciousness raising spearheaded by artist Judy Chicago, graphic designer Sheila Levrant de Bretteville, and art historian Arlene Raven. Originally founded as the home of the Feminist Studio Workshop, the first independent school for women artists, the Woman's Building became a center for women's creative production and community in Los Angeles, hosting arts education programs, professional development workshops, exhibitions, and public events.

\$350



48. DYKE Quarterly No. 4

Penny House and Liza Cowan, ed.

New York: Tomato Publications, 1977. Offset. Saddle-stapled. 31 pp. 3 7/8 x 9 1/4 in. Very good; toning commensurate with age, rusting at staples, mild edge wear.

Issue number 4—the First Anniversary issue—of *DYKE A Quarterly of Lesbian Culture and Analysis*, published in the winter of 1977.

This issue was a departure from the format of the previous three issues. Instead, *DYKE* published a poster designed by Debbie Dreschler along with this envelope-sized pamphlet featuring letters and responses.

DYKE magazine was founded in 1975 by self-proclaimed “Dyke separatists” Penny House and Liza Cowan. This separatist position was at the core of *DYKE* magazine. As they wrote in the introductory editors letter in Issue 1, “*DYKE* is a magazine for Dykes only! We will speak freely among ourselves. We are not interested in telling the straight world what we are doing. In fact, we hope they never see the magazine. It is none of their business.”

A representative example of the network of lesbian publications circulating in the 1970s.

\$150



Even Femmes Go Down – Morgan Gwenwald

ON OUR BACKS

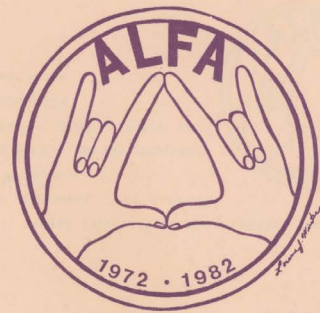
© 1985 Blush Productions, PO Box 427916, San Francisco, CA 94142

49. On Our Backs poster

San Francisco: Blush Productions, 1985. Offset. 17 x 22 in. Very good, substantial bumping to top right corner.

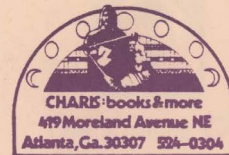
Promotional poster for *On Our Backs*, the groundbreaking lesbian erotica magazine that ran from 1984-2006 and featured frequent contributions by the likes of Jack Halberstam and Pat Califia. Poster prominently features a photograph by Morgan Gwenwald, a lesbian photographer who emerged in the early days of the gay rights movement.

\$350



The Atlanta Lesbian Feminist Alliance
honoring her 10th birthday
celebrates

Lesbian Culture
August 19th ~ 22nd



*Maintaining
an independent
feminist voice
in Atlanta
and the Southeast*

Books on:
Feminist Thought
Women's Health
Women & Work
Women's Sexuality
Women's Spirituality
Lesbian Views
Biographies of Women
Art by Women
Recognizing Violence
Children's Books *
Whole Earth Systems
Survival Skills
Wholistic Health
Parenting & Birthing
Natural Healing
Cooking
Gardening
Current Political Issues
Black Studies
Native American Studies
Partnership Issues
Science Fiction & Fantasy
Mythology
Men Against Sexism
Mysticism
Gay Concerns
Fiction & Poetry
*We specialize in
anti-racist
anti-sexist
Children's Literature

CHARIS BOOKS
AND
JUDY CHICAGO:
WORD AND IMAGE
NETWORK
CORDIALLY INVITE
YOU TO THE

DINNER
PARTY
STORE

662 PEACHTREE
AT THE FOX

THROUGH OCT. 4th

50. The Atlanta Lesbian Feminist Alliance 10 Year Birthday Party – A Four Day Womyn's Fest Celebrating Lesbian Culture

The Atlanta Lesbian Feminist Alliance

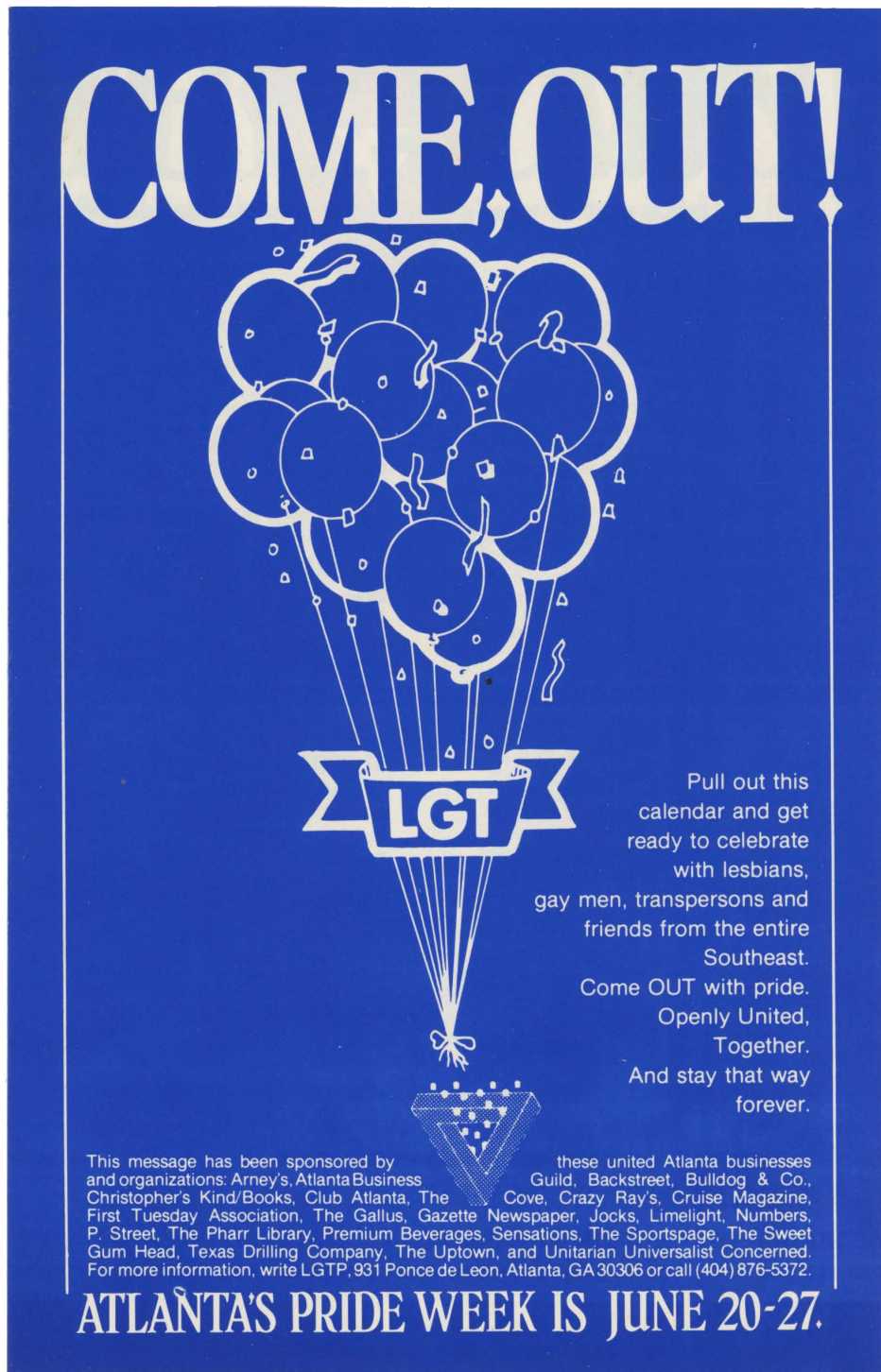
Atlanta: The Atlanta Lesbian Feminist Alliance, 1982. Photomechanical reproduction in pink wraps. Saddle-stapled. [16 pp]. 5 3/8 x 8 1/2 in. Very good; rusting at staples, bumping at edges, and small areas of discoloration on back cover.

Program and schedule of events for the Atlanta Lesbian Feminist Alliance (ALFA)'s tenth birthday celebration held on August 19-22, 1982 and billed as a "Four Day Womyn's Fest Celebrating Lesbian Culture."

The program details a varied schedule of events, including an "Art Opening and Writers Forum;" a "Night of Spiritual Ritual and Dance;" workshops on "Seeking & Finding the Radiant Image of the Goddess" and "Legal Options for Lesbians;" a "Saturday Night Concert and Whoopee;" and "The National Invitational Dyke Softball Tournament." The program also features ads and birthday greetings from organizations and businesses providing services to lesbians.

Founded in 1972 by a group of radical queer feminists, the Atlanta Lesbian Feminist Alliance sought to increase lesbian visibility and solidarity and provide a space for feminist organizing outside of mainstream, hetero institutions. They lobbied for the Equal Rights Amendment, participated in Pride parades, and fielded a now legendary softball team.

SOLD

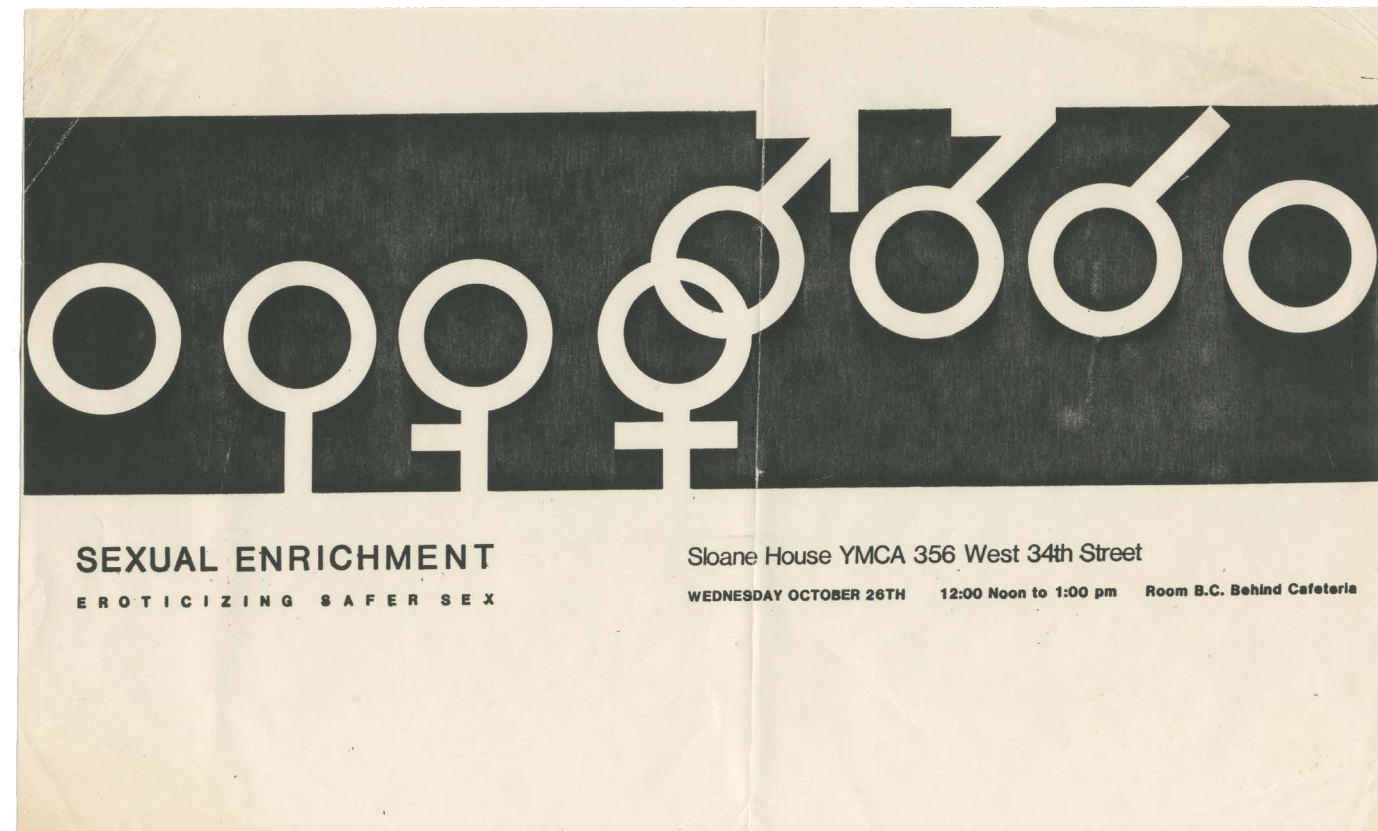


51. Come, Out!

Atlanta: Atlanta Gay Pride Festival, 1981. Offset. 5 1/2 x 8 in. Four sided pamphlet folded from 8 1/2 x 11 in. sheet. Very good.

Flyer and calendar for Atlanta Pride Week in 1981, documenting 35 different events, screenings, performances, parties, and activities.

SOLD



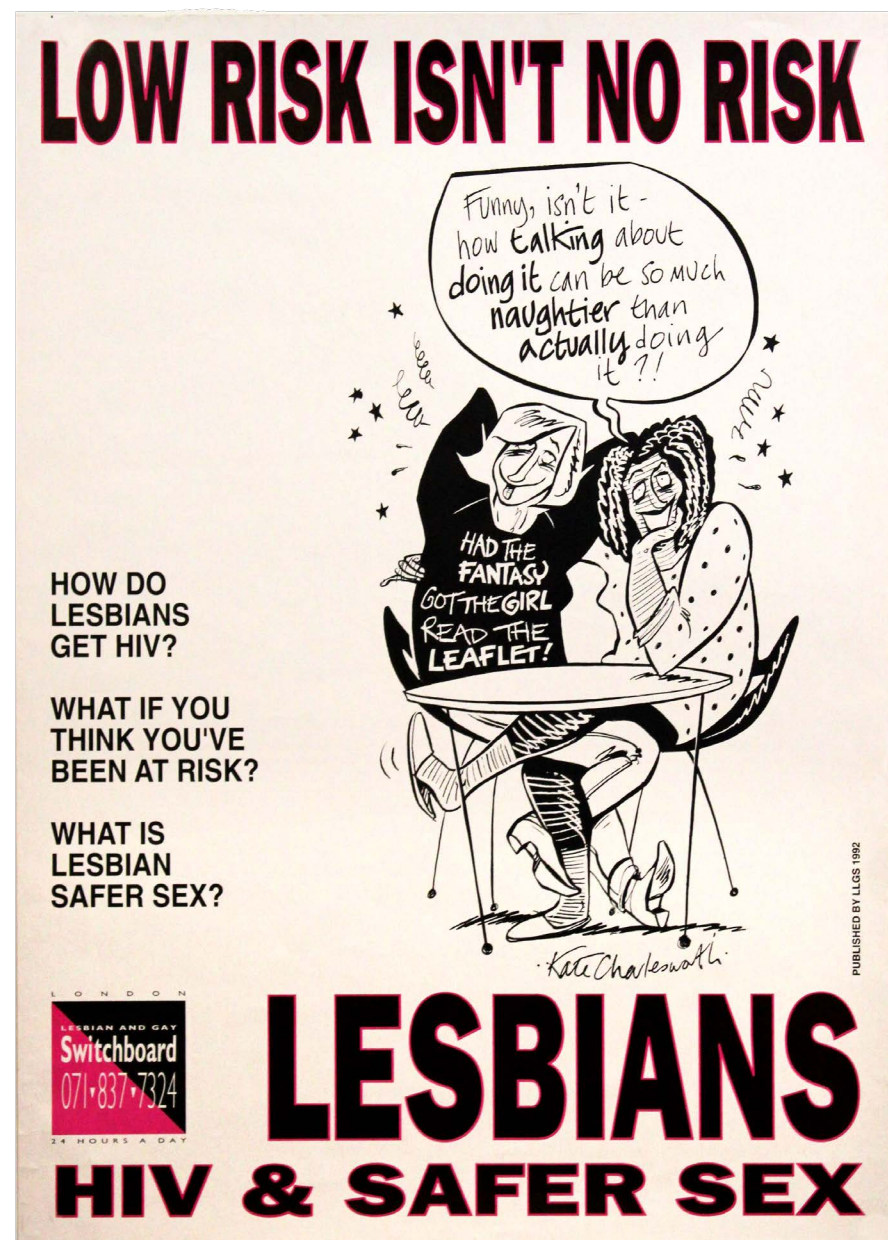
52. Sexual Enrichment: Eroticizing Safer Sex

New York: YMCA, [1988]. Xerox. 8 1/2 x 14 in. Very good.

Poster for a “Sexual Enrichment: Eroticizing Safer Sex” event at the Sloane House West Side YMCA in 1988. The Sloane House YMCA was a residential house that became a popular cruising site and artist residence in the 1970s.

Though its mission was to “provide young men new to the city a christian alternative to the attractions of the city,” the Sloane House became famous in the New York underground as an extremely cheap boarding house that accommodated unbounded gay sexual life. The building was large, and often filled to capacity; it’s countless hallways and communal showers became gay cruising sites, where pleasure-seekers often looked out for broken glass, trash, rats, and/or building staff. It’s demimonde quality cultivated an early punk vibe: boarders remember the copious amounts of trash and stuff thrown out into the building’s pits and air shafts. After a deadly fire in 1974, the Sloane house reduced capacity, leading to several fundraising efforts throughout the 1980s, and its eventual closing in 1993.

\$450



53. Low Risk Isn't No Risk: Lesbians, HIV, & Safer Sex

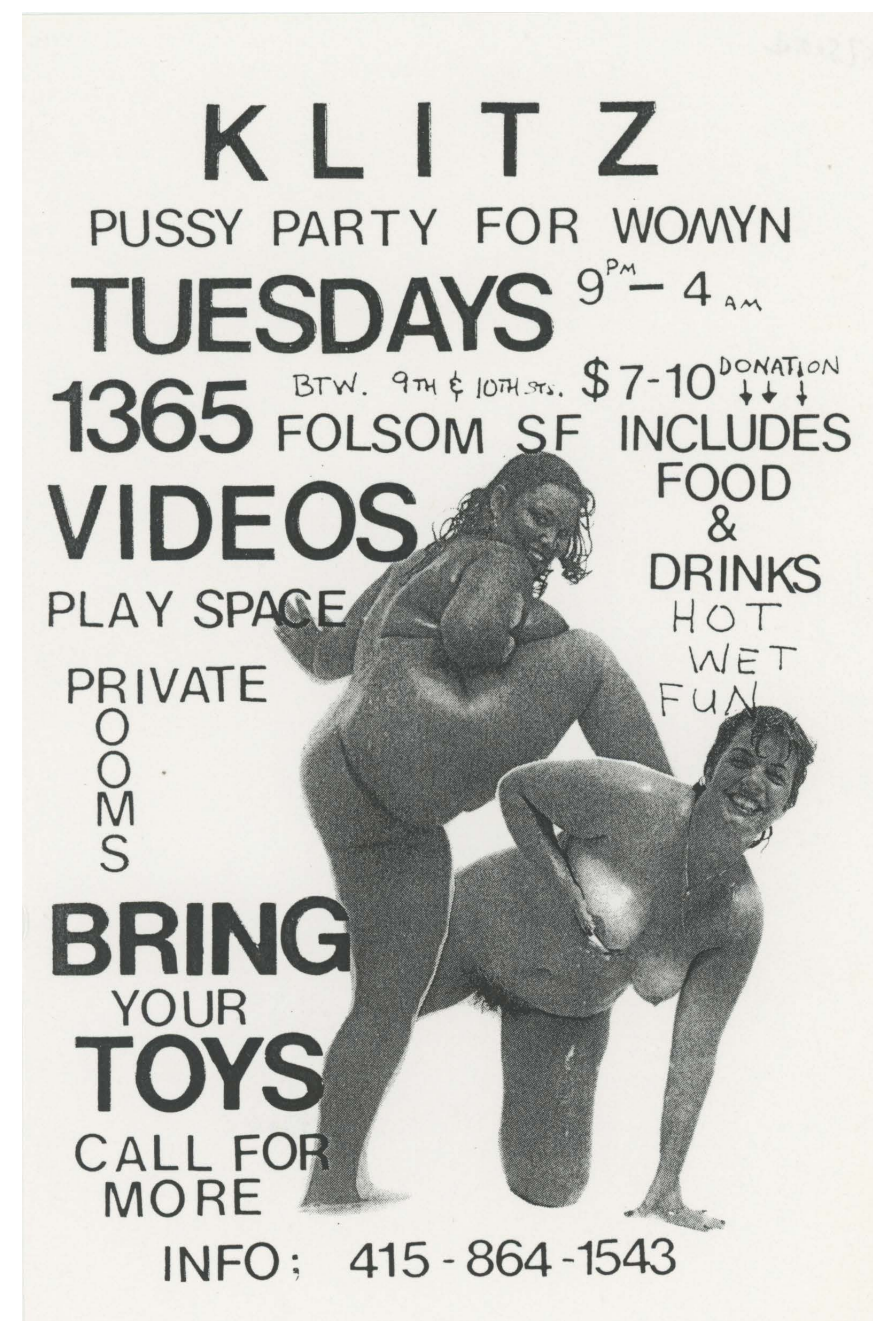
Kate Charlesworth, illustrator

London: London Lesbians and Gay Switchboard, 1992. Offset. 16 1/2 x 23 1/4 in. Very good.

Poster promoting sexual education for Lesbians about HIV, published by London Lesbians and Gay Switchboard, the second-oldest support line in the United Kingdom for gays and lesbians, founded in 1974. In the 1980s it was the leading source of information on HIV and AIDS. The poster was illustrated by Kate Charlesworth, prominent lesbian cartoonist and activist whose work has been consistently published since the 1970s.

“Funny, isn’t it – how talking about doing it can be so much naughtier than actually doing it?!”

SOLD



54. Klitz: Pussy Party for Womyn

San Francisco: np, ca. 1990s. Xerox. 5 1/2 x 8 3/4 in. Very good.

Handbill promoting a sex party for “womyn” on Folsom St, a street in San Francisco famous for hosting an annual BDSM and leather festival ongoing to this day.

SOLD

55. Jeanne C. Barney Collection [Correspondence & Manuscript]

[Los Angeles / San Francisco]: np, 1970s. Nine (9) distinct items, 7 3/4 x 8 1/2 in. to 8 1/2 x 11 in. Four items of correspondence, ephemera from the Pantheon of Leather Lifetime Achievement Award, typed manuscript with article with holograph notation, transcription of radio piece, and resume. All items very good to near fine. Item level inventory available upon request.

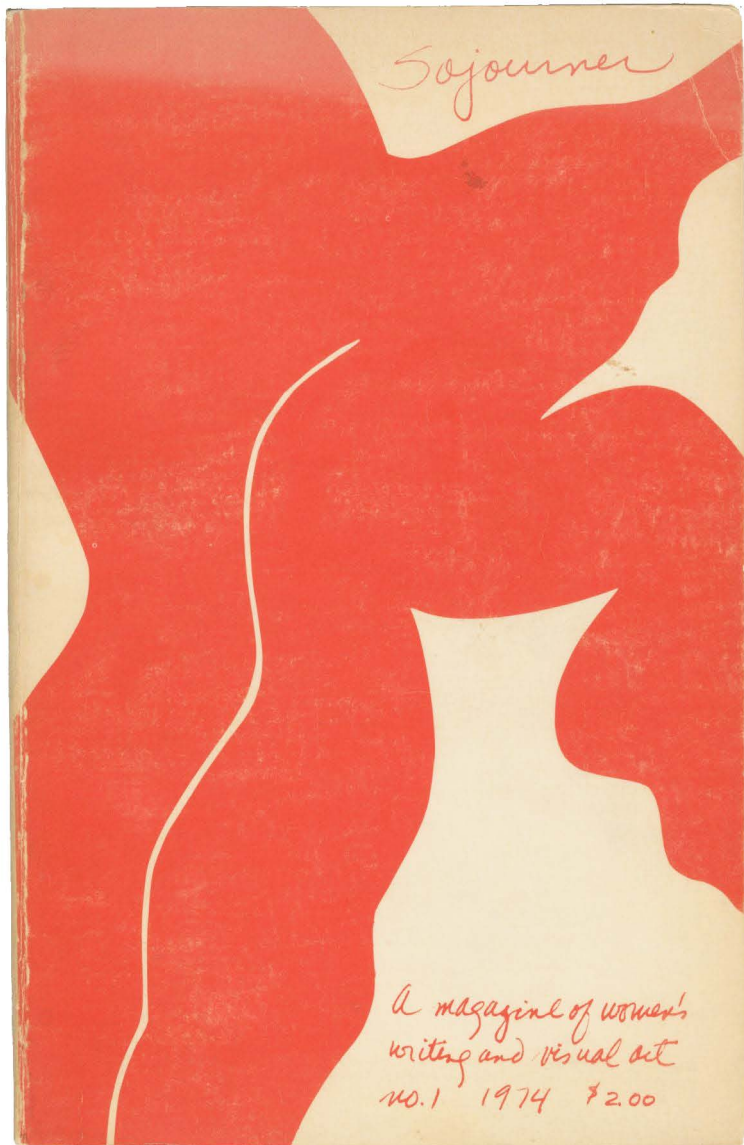
Small collection of manuscript and correspondence from Jeanne Barney, co-founder of and first editor of *Drummer*, a magazine focused on leathersex, leatherwear, leather and rubber gear, S&M, bondage and discipline, erotic styles and techniques.

Barney was also *Drummer's* first editor-in-chief in its incarnation as a leather magazine, and she helped shape the tone and style of the now iconic magazine. *Drummer* was founded in 1975 in Los Angeles by John H. Embry and Jeanne Barney, and moved operations to San Francisco in 1977. The gay leather subculture is a male-dominated world, and Barney was one of a few women within the scene. Barney met Embry in 1972, and they began to collaborate leading up to the 1975 debut of *Drummer*. Barney's impact on the leather community is far-reaching and this collection displays her input and commitment to the community.

The collection includes several items of correspondence sent to Barney in the mid 1970s from colleagues and strangers, a transcription of a radio review, and other ephemera reflecting her important role in the growth of the *Drummer*, the leather scene, and gay rights more broadly.

SOLD





56. Sojourner: A magazine of women's writing and visual art, no. 1

New York: Sojourner Collective, 1974. Offset. 5 1/2 x 8 1/2 in. 143 pp. Very good; rubbing to wraps, binding loose.

Literary and arts journal with contributions exclusively from women, published collectively and committed to presenting a wide range of women's work of many different backgrounds and sensibilities. Named after Sojourner Truth, influential abolitionist and feminist. The contributions include poetry and short prose. This inaugural double issue was produced in conjunction with the Women's Interart Center with support from the New York State Council on the Arts.

\$100



IN THIS ISSUE:	
POETRY	
Enid Dame, Sandra Maria Esteves, Marilyn Hacker, Akua Lezli Hope, Suzanne Juhasz, Marilyn Krysl, Barbara Noda, Sharon Olds, Nellie Wong	
PROSE POEMS	
"Making The Difference" by Karen Brodine	
"Obsolete Geography" by Michelle Cliff	
FICTION	
"Church Music" by Sally George	
"Celia" by Francine Krasno	
"Petunias" by Alice Walker	
ESSAY	
"Homophobia and Romantic Love" by Jane Rule	
DRAMA	
"Life in America" by Rima Shore	
REVIEWS	
<i>Between Revolutions</i> by Enid Dame	reviewed by Bernice Mennis
<i>Child of Myself and Pit Stop</i> , by Pat Parker; <i>The Poetry of Pat Parker and Judy Grahn: Where Would I Be Without You</i>	reviewed by Barbara Smith
<i>Dogmoon</i> by Rikki Lights	reviewed by Lorraine Bethel
<i>Making The Park</i> by Karen Brodine, Patricia Dienstfrey, Marina La Palma, Laura Moriarty, and Rena Rosenwasser	reviewed by Susan Goldberg
<i>She Who: A Graphic Book of Poems</i> by Judy Grahn	reviewed by Elly Bulkin
<i>The True Story of Ida Johnson</i> by Sharon Riis	reviewed by Irena Klepfisz
<i>Women on the Breadlines, Harvest, Song for My Time, Rites of Ancient Ripening</i> by Meridel LeSueur	reviewed by Jan Clausen
\$2.50	

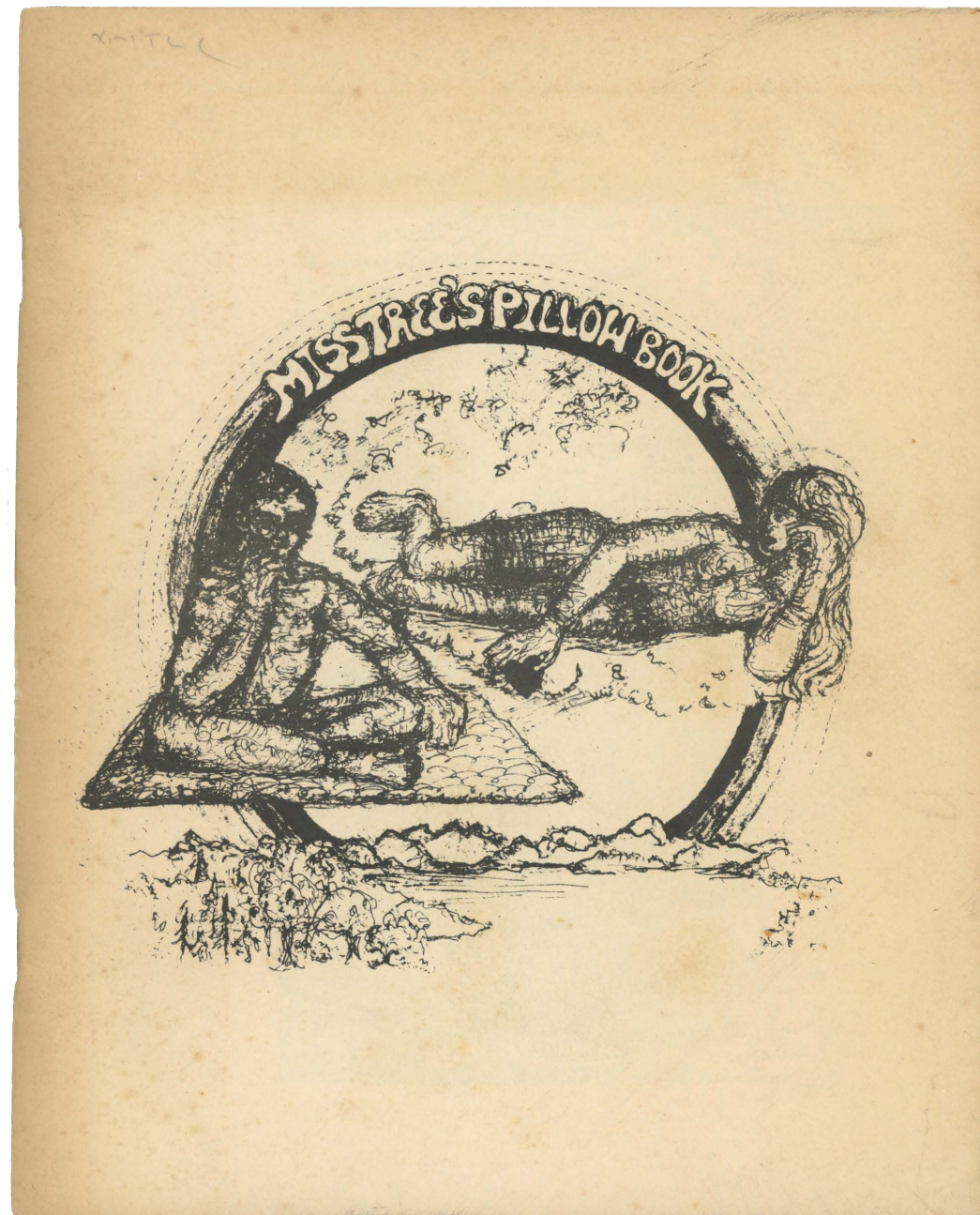
57. Conditions: Three

Elly Bulkin, Jan Clausen, Irena Klepfisz, and Rima Shore, eds.

New York: Conditions, 1978. Offset. Perfect bound. 5 1/4 x 8 3/8 in. 154 pp. Very good.

Conditions Issue 3, a magazine of writing by women with an emphasis on writing by lesbians, produced by a collective of lesbian feminists. This issue features work by Alice Walker, Marilyn Hacker, Sharon Olds, Karen Brodine, Nellis Wong, Michelle Cliff, Jane Rule, and others.

\$50



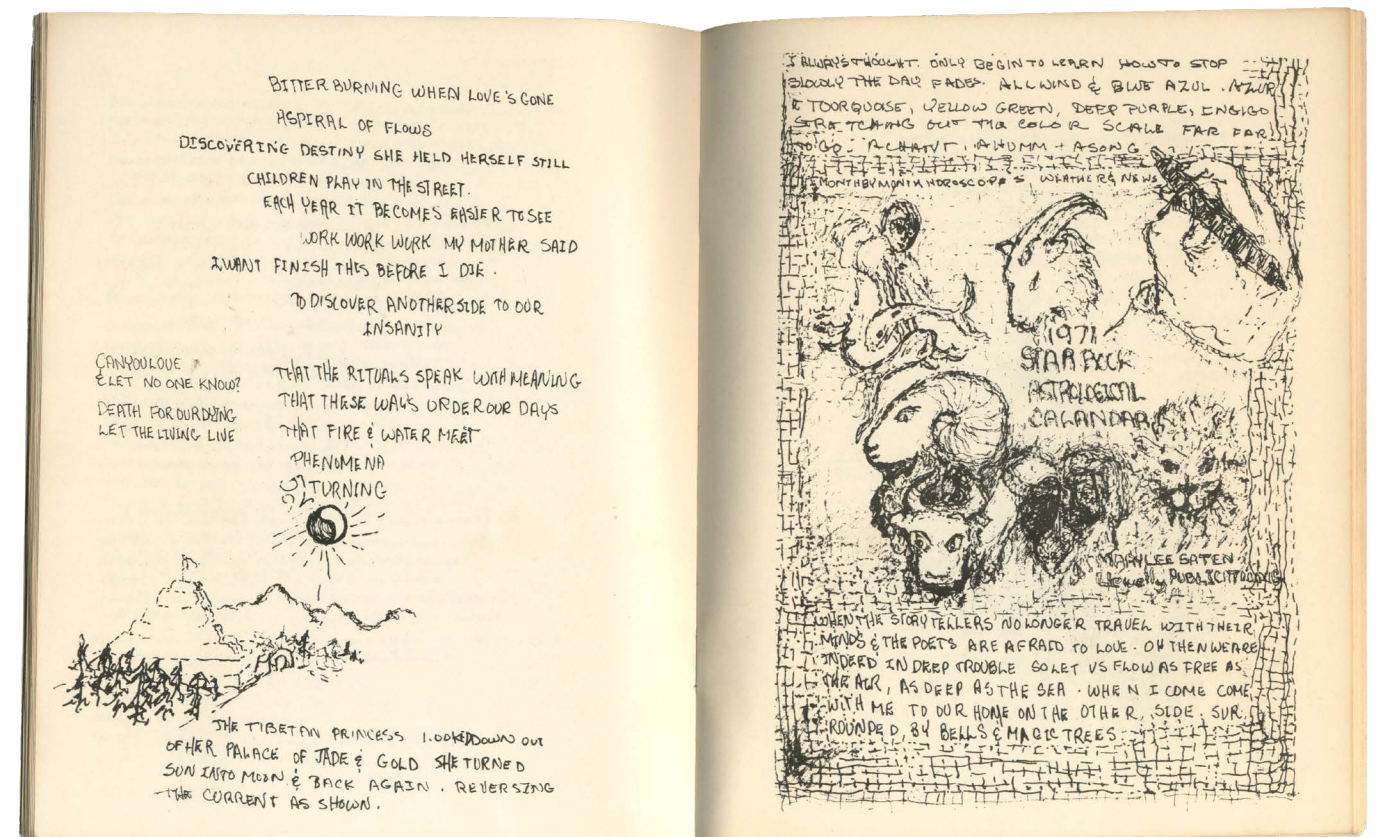
58. Miss Tree's Pillow Book

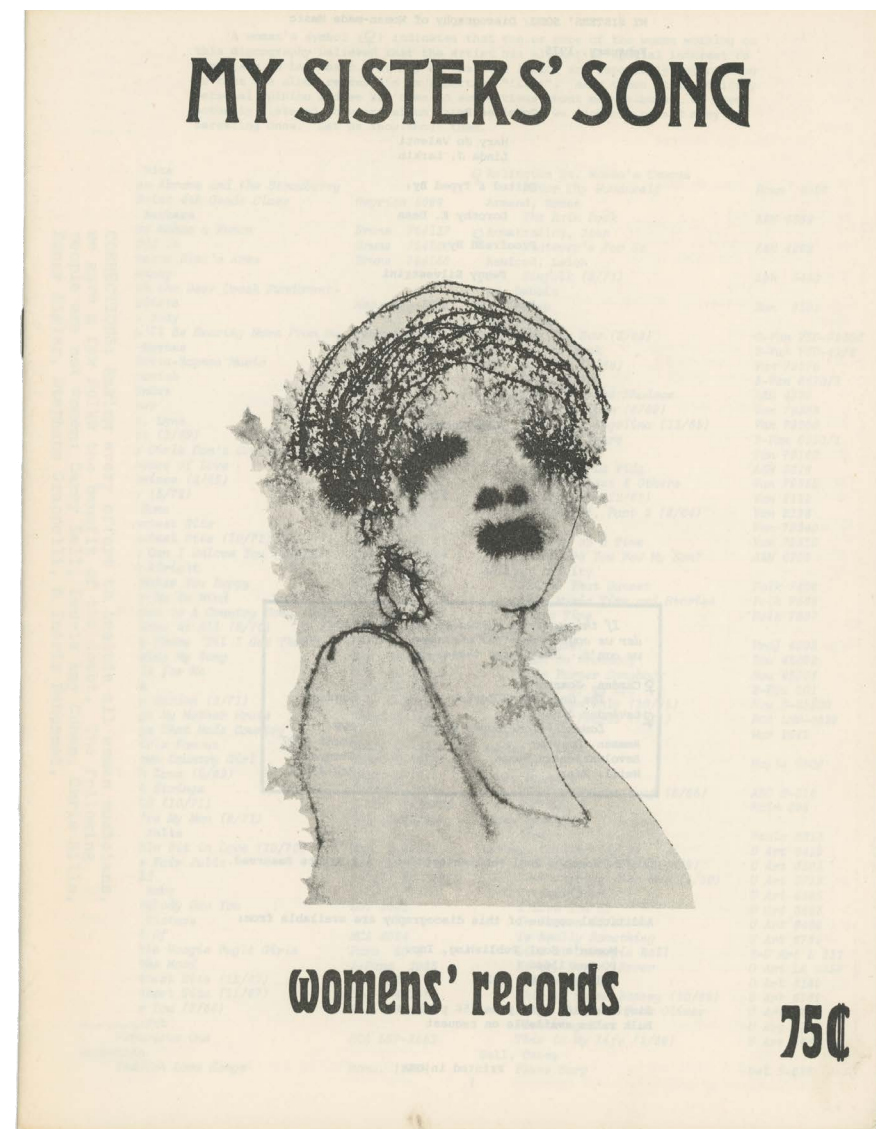
Judith Copithorne

Vancouver: Intermedia / Returning Press, 1971. Offset with holograph inscription to Kerry in the hand of Copithorne. Saddle-stapled. 6 3/4 x 8 1/2 in. [48 pp]. Very good.

Book of concrete poetry by Judith Copithorne, a Canadian writer part of the experimental poetry scene in British Columbia, where she collaborated with poets such as Gladys Hindmarch, John Newlove, bill bissett, Gerry Gilbert, Maxine Gadd, and Roy Kiyooka.

\$125





59. My Sister's Song: Women's Records

Compiled by Mary Jo Valenti and Linda J. Larkin; edited by Dorothy K. Dean

Milwaukee: Women's Soul Publishing, 1975. Offset, with tipped in correction slip. 8 1/4 x 10 3/4 in. with 1 1/4 x 8 1/4 in. slip. 21 pp. Second edition. Very good.

My Sister's Song is a discography of music made by women, compiled and edited by the feminist collective Woman's Soul. The catalog covers releases from 18 record companies and uses the women's sex symbol (♀) to mark records the editors believed were of special interest to feminists and to highlight record companies that are women-owned and operated and/or deal exclusively in records by women.

A correction slip is tipped in to the catalog noting that in making every effort to include all women musicians, they "gave a few folks the benefit of a doubt. The following people are not women: Carey Bell, Laurie Kay Cohen, Chris Hills, Bunny Sigler, Stephane Grappelli, & Idris Muhammad."

\$175



60. Paid My Dues: A Quarterly Journal of Women in Music, Vol. III No. 3

[Dorothy Dean, ed.]

Chicago: Calliope Publishing, Inc., 1979. Offset in cream pictorial wraps. Saddle-stapled. 44 pp. 8 1/4 x 10 3/4 in. Very good; mild toning commensurate with age at edges and spine.

July–September 1979 issue of *Paid My Dues*, a quarterly feminist music journal published from 1974–80.

Paid My Dues was an important outlet for women's writing about music in the 1970s. It featured reviews, interviews, and articles on female musicians, as well as sheet music and a directory of resources, events, and performances.

Highlights of this issue includes an interview with singer-songwriter Holly Near, the sheet music for Laura Sue Wilansky's "No Nukes Swing," and an article about the importance of creating accessible spaces for people with disabilities within the feminist music scene.

\$75



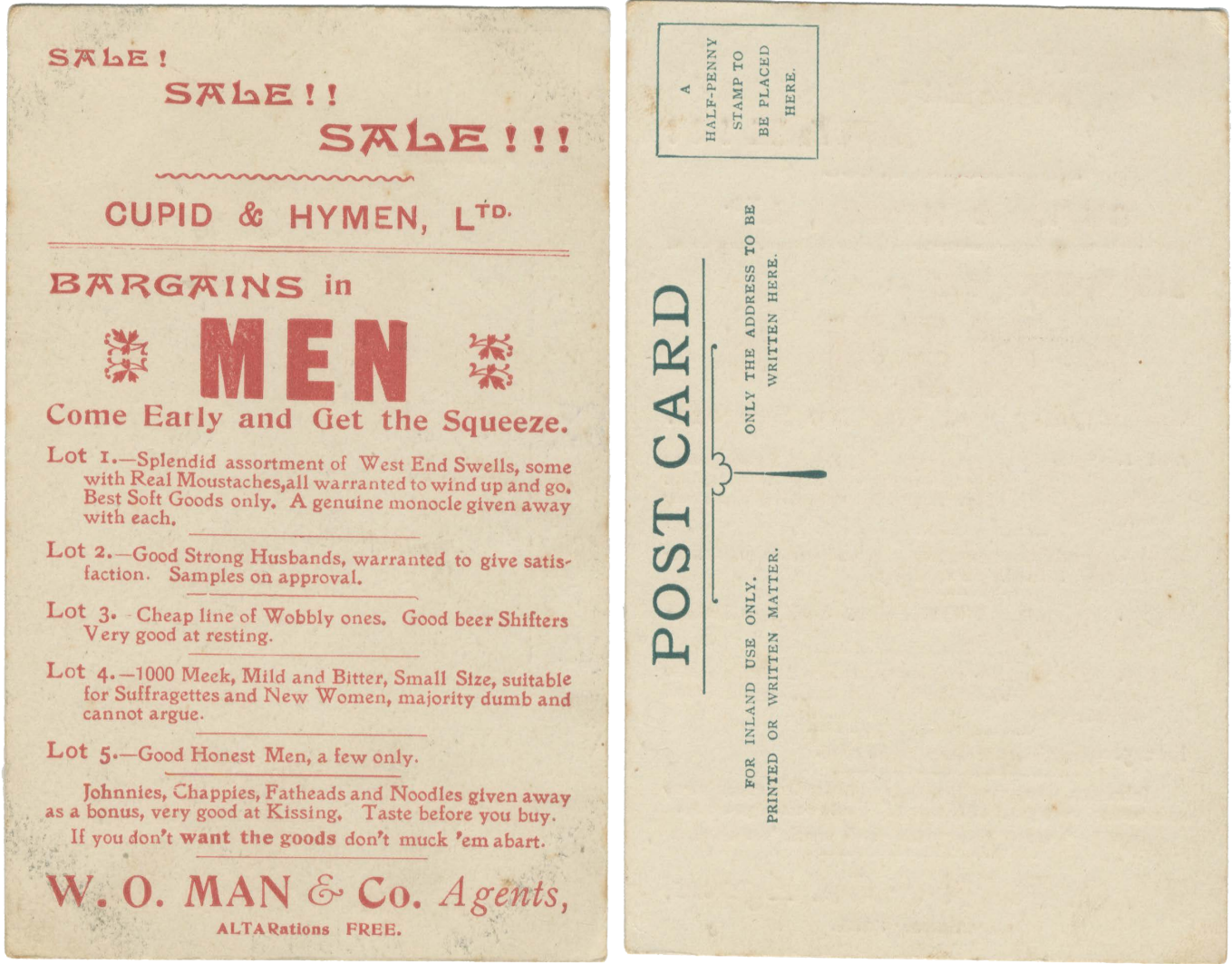
61. A Graphic Notebook on Feminism

Su Negrin

New York: Times Change Press, 1970. Offset. Saddle-stapled. 5 1/4 x 7 in. 64 pp. Very good.

Graphic artists' book on the history of feminism primarily in the U.S.

SOLD



62. Sale! Cupid & Hymen Ltd: Bargains in Men, Come Early and Get the Squeeze [postcard]

np: np, ca. 1920s. Offset. 3 1/2 x 5 1/2 in. Very good.

Comedic postcard listing “bargains in men,” sorted into Lot 1 of “West End Swells,” Lot 2 of “Good Strong Husbands,” Lot 3 of a “Cheap line of Wobbly ones,” Lot 4 of “Meek, Mild and Bitter, Small Size, suitable for Suffragettes and New Women, majority dumb and cannot argue,” and Lot 5 of “Good Honest Men.”

SOLD

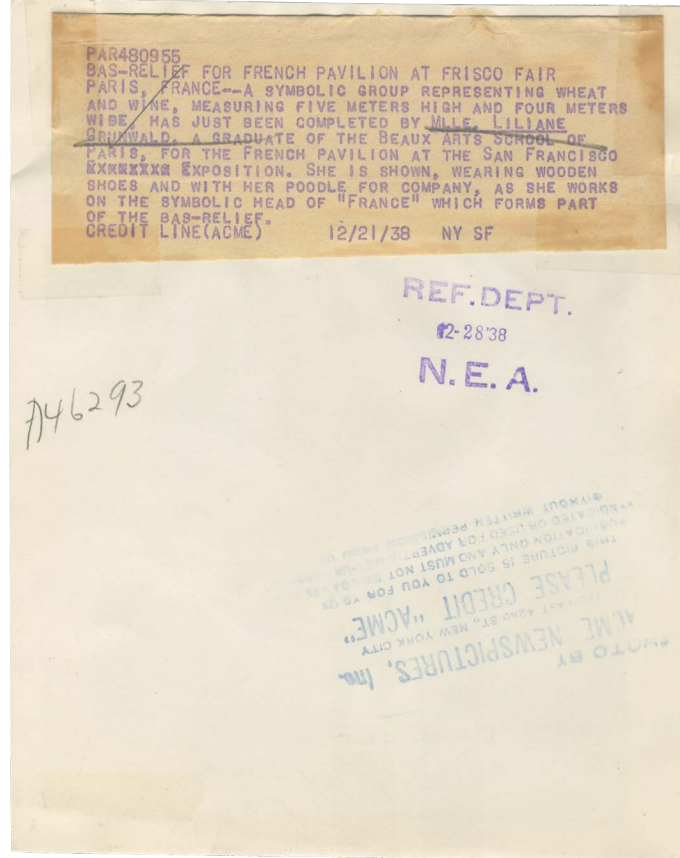


63. Photograph of Liliane Grunwald [Dadaist Sculptor]

Paris: ACME Newspapers, Inc., 1938. Silver gelatin print, with 6 1/2 x 2 3/4 in. description sheet taped on verso, alongside stamps and holograph. 7 1/4 x 9 in. Very good.

Photograph of dadaist sculptor Liliane Grunwald, accompanied by her poodle, working on the head of a bas-relief sculpture for the French pavilion at the San Francisco Exposition, also known as the Golden Gate International Exposition, in 1939. A document of women artists creating work under the curtain of shadow cast by the artistic world of men.

\$100



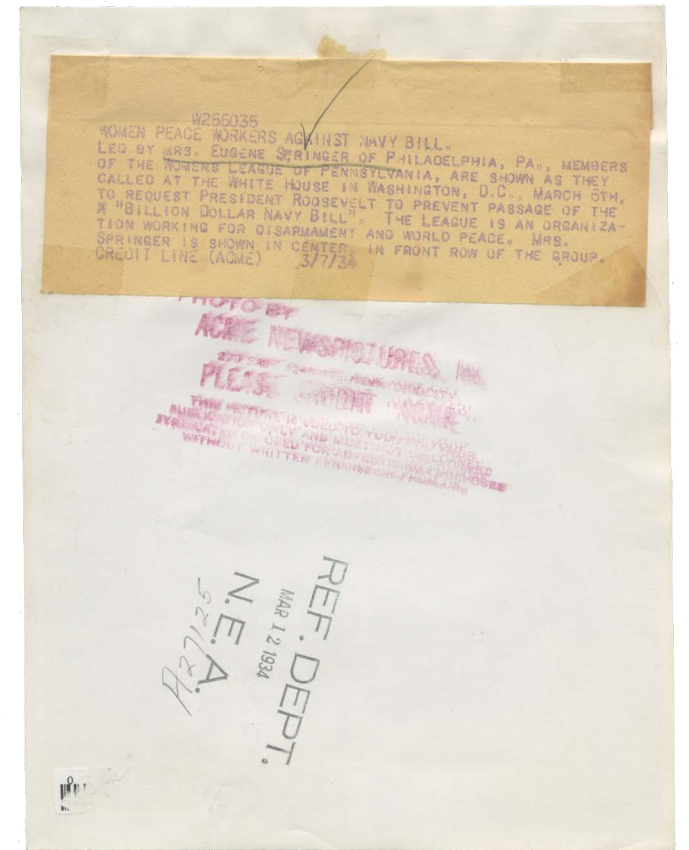
64. Photograph of Women's International League for Peace and Freedom Banner

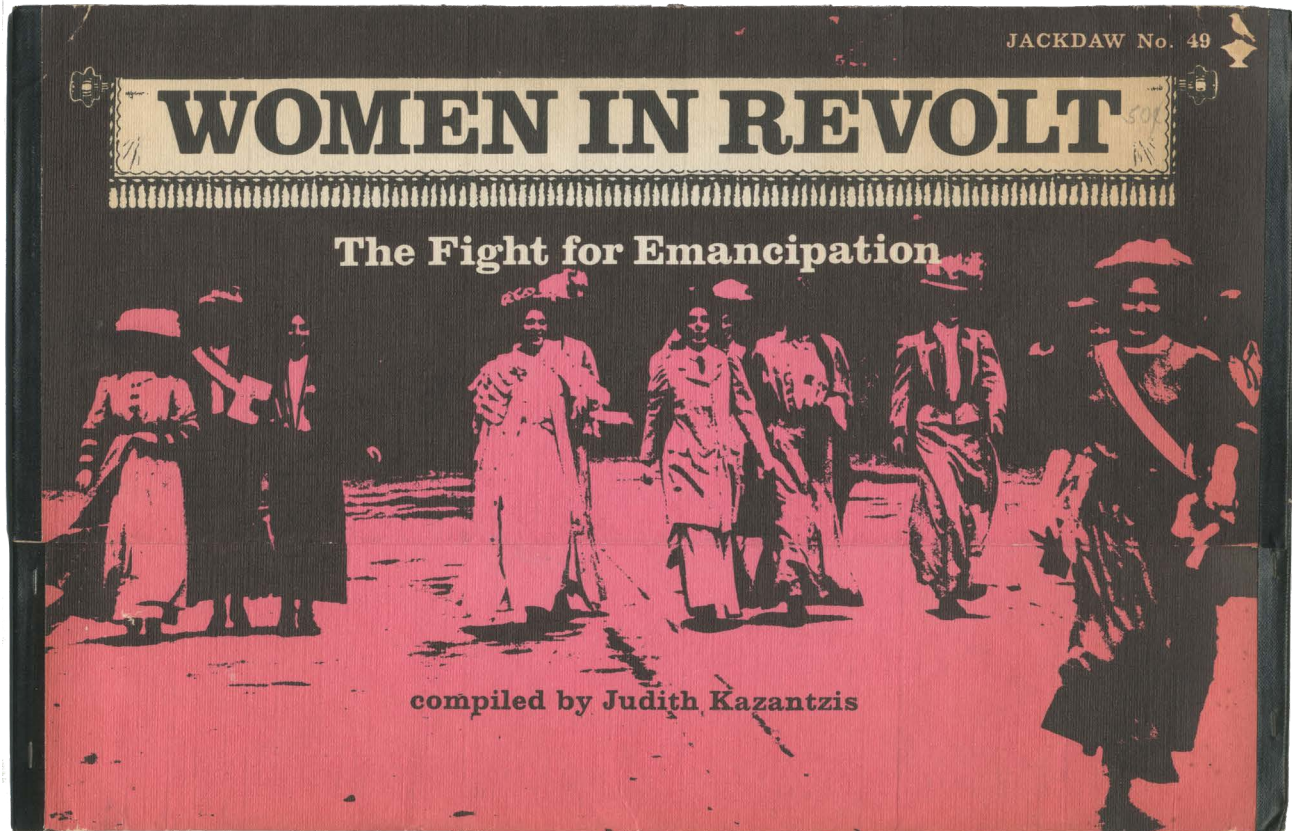
Washington, D.C.: ACME News Pictures, 1934. Silver gelatin, with 6 1/2 x 2 3/4 in. description sheet taped on verso, alongside stamps and holograph. 7 x 9 1/8 in. Very good.

Photograph of members of the Women's League of Pennsylvania, led by Mrs. Eugene Springer, protesting the "Billion Dollar Navy Bill." As part of their disarmament campaign, the Women's League of Pennsylvania called upon President Franklin D. Roosevelt to reject military spending.

The Women's League of Pennsylvania was a chapter of the Women's International League for Peace and Freedom, an international women's pacifist league founded in 1915 in response to the Great War that continues to this day.

\$100





65. Women in Revolt: The Fight for Emancipation [Jackdaw No. 49]

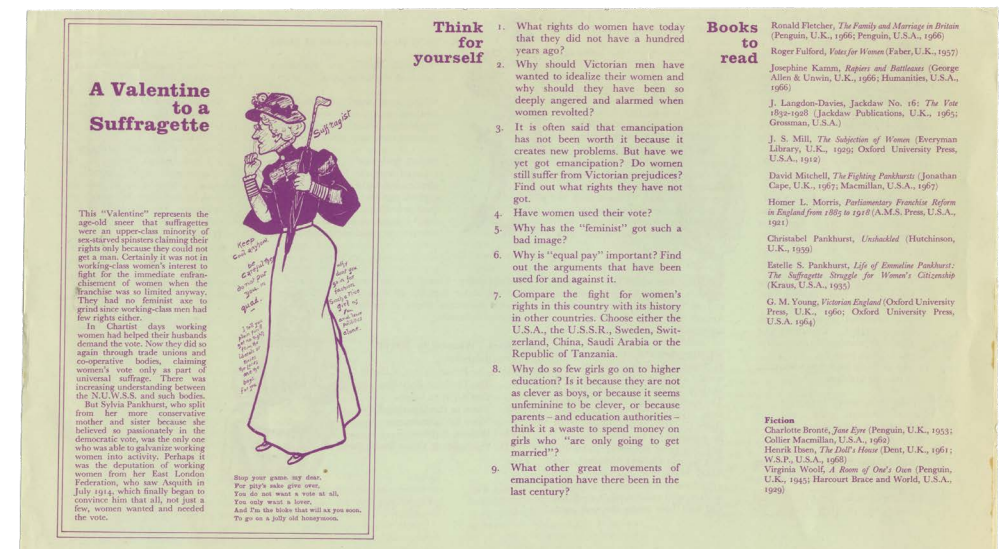
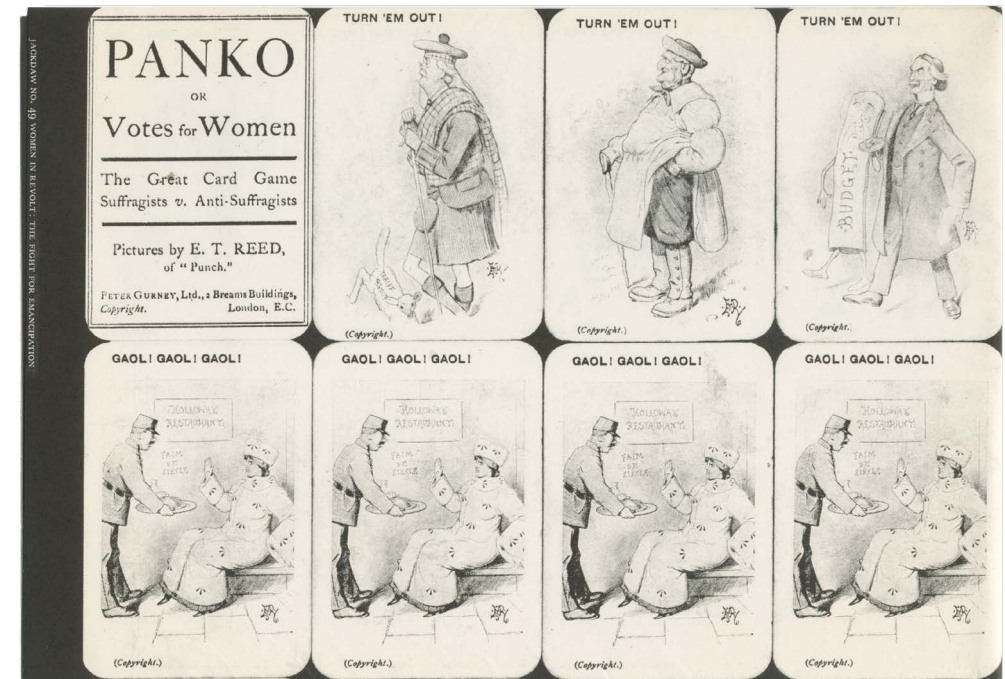
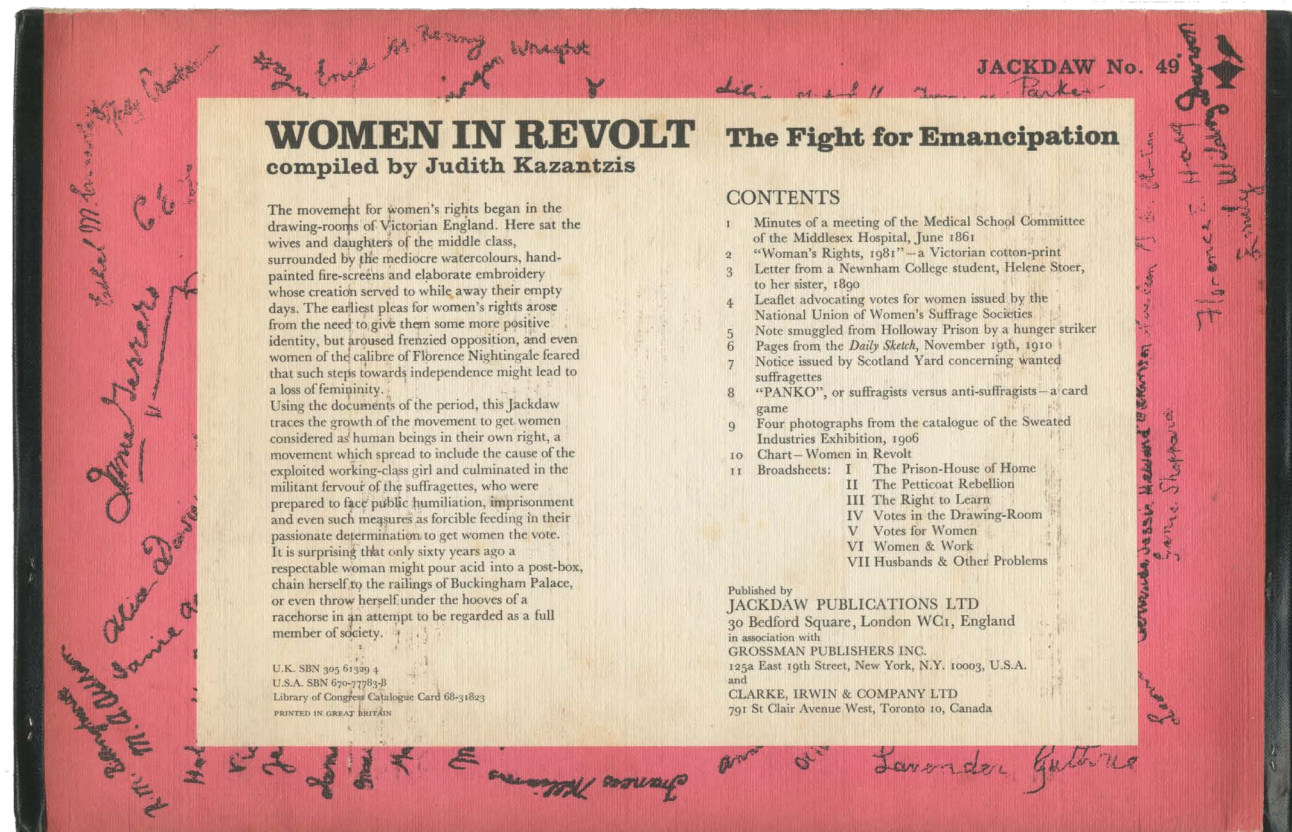
Compiled by Judith Kazantzis

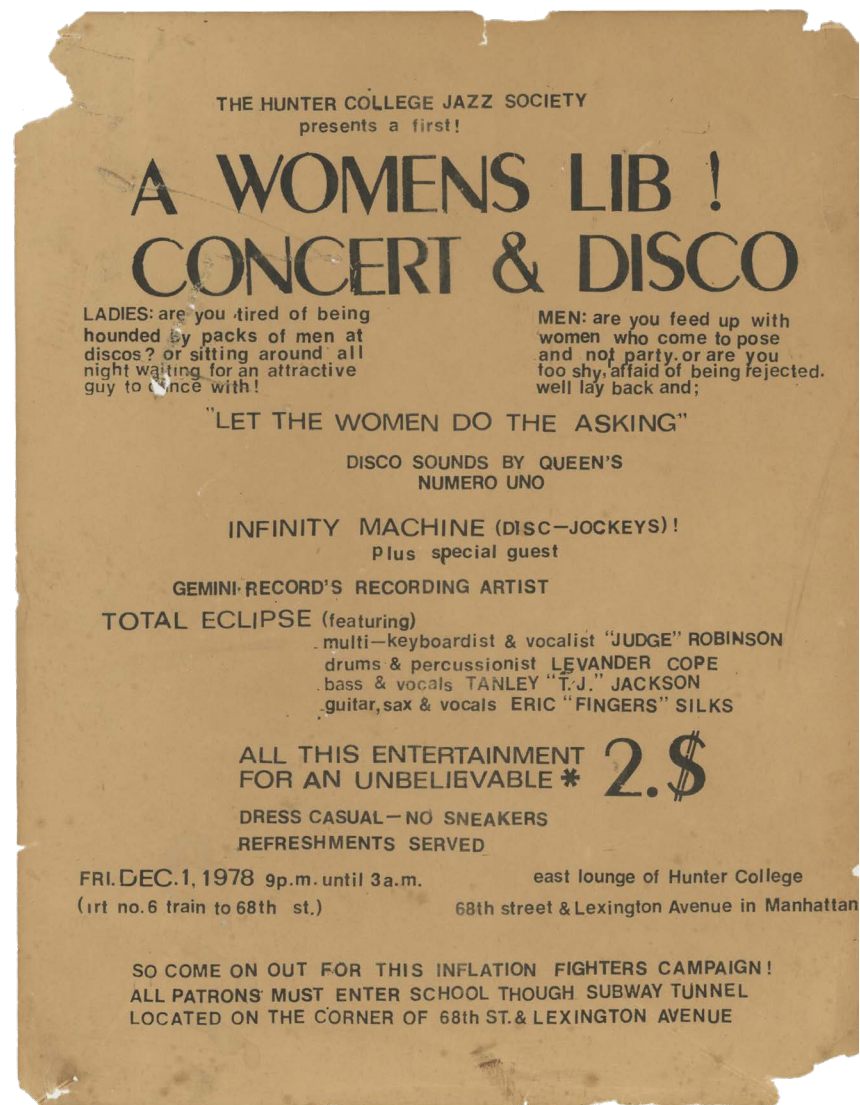
London: Jackdaw Publications LTD, [1968]. Seventeen documents in facsimile housed in pink pictorial folder. Various sizes. All very good to near fine.

Collection of 17 documents and broadsheets in facsimile tracing the history of the women's rights movement in Victorian England, compiled by British poet and feminist activist Judith Kazantzis.

This collection includes letters, newspaper clippings, leaflets, and broadsheets related to several fronts of the struggle for women's rights, including suffrage, the exploitation of working women, education, and more.

\$250





66. A Womens Lib! Concert & Disco

New York: Hunter College Jazz Society, 1978. Offset. 8 1/2 x 11 in. Good; loss at corners, light soiling throughout, and marginal loss (<1/4 in.) obstructing text.

Flyer promoting a “Womens Lib” concert and disco at Hunter College, featuring disc-jockeys Numero Uno and Infinity Machine, alongside Gemini Record’s recording artist Total Eclipse. Infinity Machine was an early hip hop DJ group from Queens, whose members included DJ Divine, DJ Kendu, Wildcat, and others. They toured with and provided sound systems for Afrika Bambaataa, Super Rhymes, Grandmaster Flash, Kurtis Blow, Love Bug Starski, and Hollywood. Their appearance makes for a rare convergence of the emergent hip hop movement and women’s liberation.

The “Women’s Lib” theme provided attendees with guidelines to enhance the party’s vibe. The flyer asks “LADIES: are you tired of being hounded by packs of men at discos? or sitting around all night waiting for an attractive guy to dance with!”; and “MEN: are you fed up with women who come to pose and not party, or are you too shy, afraid of being rejected. well lay back and; LET THE WOMEN DO THE ASKING.”

\$1500



67. Donald Hughes Drawings, Lithographs, and Toys, August 1969

San Francisco: Capper Gallery, 1969. Offset, with postage and address on verso. 13 3/4 x 20 in. Very good, with lines from folding into eights, and discoloration at bottom right corner.

Poster promoting a show by the artist Donald Hughes at the Capper Gallery in San Francisco, featuring the artists’ drawings, lithographs, and toys. Capper Gallery was a small and largely undocumented venue known for presenting edgy, sexually explicit artworks.

SOLD

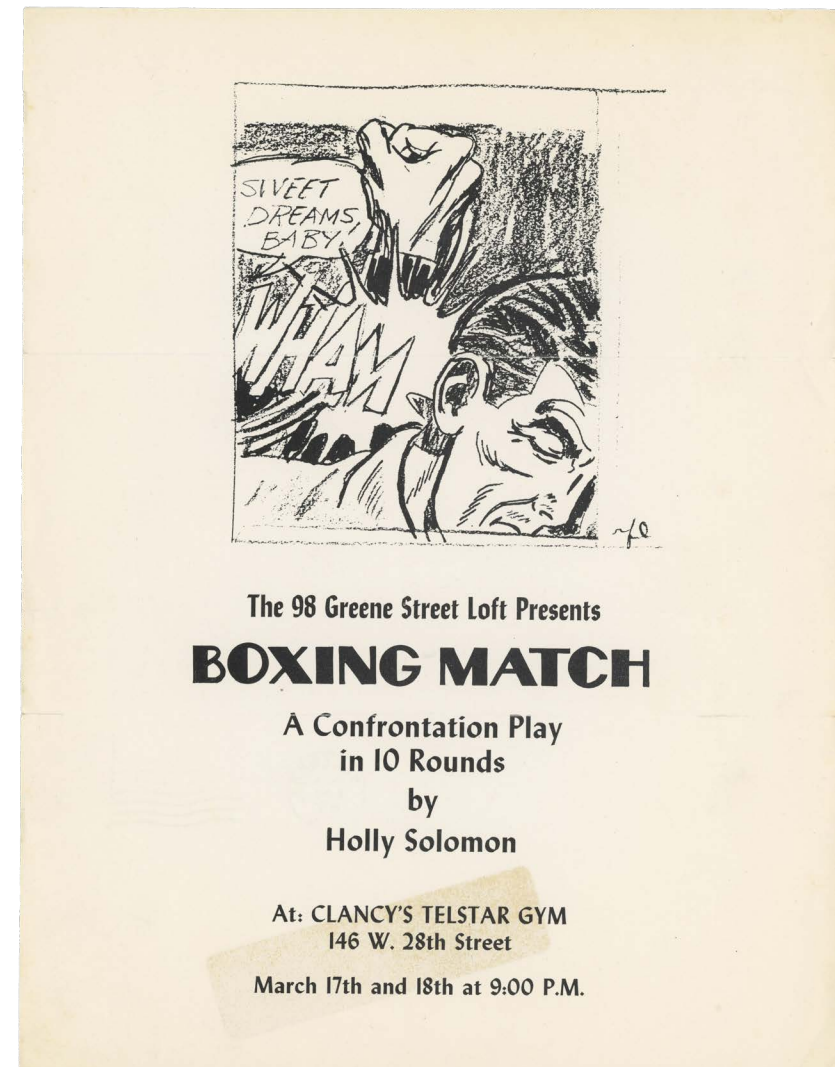


68. The Ikettes

np: np, ca. 1968. Silver gelatin print. 8 x 10 in. Very good.

Silver gelatin photograph of The Ikettes, a trio of backing vocalists for the Ike & Tina Turner Revue, who became successful artists in their own right. The Ikettes line-up changed frequently. The trio of Robbie Montgomery, Venetta Field, and Jessie Smith are the most renowned of The Ikettes' various configurations; they went on to form their own group, the Mirettes.

\$200



69. Boxing Match: A Confrontational Play in 10 Rounds

Holly Solomon

[New York]: 98 Greene Street Loft, 1972. Offset with address label and postage stamp affixed to verso. 8 ½ x 11 in. Very good; horizontal lines from folding in thirds, small tear (approx. ¼ in.) at left edge along fold line, and area of discoloration on recto as a result of adhesive bleed from verso.

Flyer for “Boxing Match: A Confrontational Play in 10 Rounds” by Holly Solomon, presented by 98 Greene Street Lofts and held at Clancy’s Telstar Gym on March 17 and 18, 1972.

An important New York collector and gallerist, Holly Solomon opened one of the city’s first alternative art spaces, 98 Greene Street Lofts, in 1969. There she hosted poetry readings, dance performances, and concerts as well as exhibitions that provided early exposure for artists including Laurie Anderson, Gordon Matta-Clark, and Robert Mapplethorpe. Although 98 Greene Street Lofts closed in 1973, Solomon and her husband opened Holly Solomon Gallery in 1975, which remained in operation in SoHo until her death in 2002. That this flyer was mailed to filmmaker Jonas Mekas reflects a growing network of spaces for experimental art, film, and theater in downtown Manhattan in the 1970s.

\$150

70. Two Press Photographs from “The Gorilla Queen”

[New York]: np, [1967]. Two silver gelatin prints with holograph in blue pen and pencil on verso listing the actors' names. 8 x 10 in. Very good; minor bumping at edges and remnant of tape on verso of one of the photos.

Two press photographs for the production of Ronald Tavel's camp classic “Gorilla Queen” at the Martinique Theatre in 1967. One photo features Norman Thomas Marshall as Queen Kong holding Barbara Ann Camp's Paulet in a pose reminiscent of the original King Kong's capture of the damsel Ann Darrow. The other features Marshall along with costars James Hilbrandt (Clyde) and Selena Williams (Mais Oui).

“Gorilla Queen” was a campy and absurdist play written by Ronald Tavel, a Warhol collaborator who wrote the screenplay for “Chelsea Girls” and other Warhol films. The play also featured music composed by Al Carmines, a pioneer of experimental theater and the Off-Off-Broadway movement in New York.

A zany spoof on 1940s Hollywood jungle films, “Gorilla Queen” told the story of a tribe who worshipped an effeminate, queer-coded ape dubbed the Queen Kong. Its original run at Judson Memorial Church in March 1967 received so much publicity that it sold out. It later transferred to the larger Off-Broadway Martinique Theatre, opening on April 24, 1967 and running for 64 performances.

“[T]he freest, wildest, most outrageously mannered theatrical diversion to have hit Off-Off Broadway in many a queer-colored moon” —*The New York Times*

\$750





71. Program for “Gorilla Queen” at the Martinique Theatre

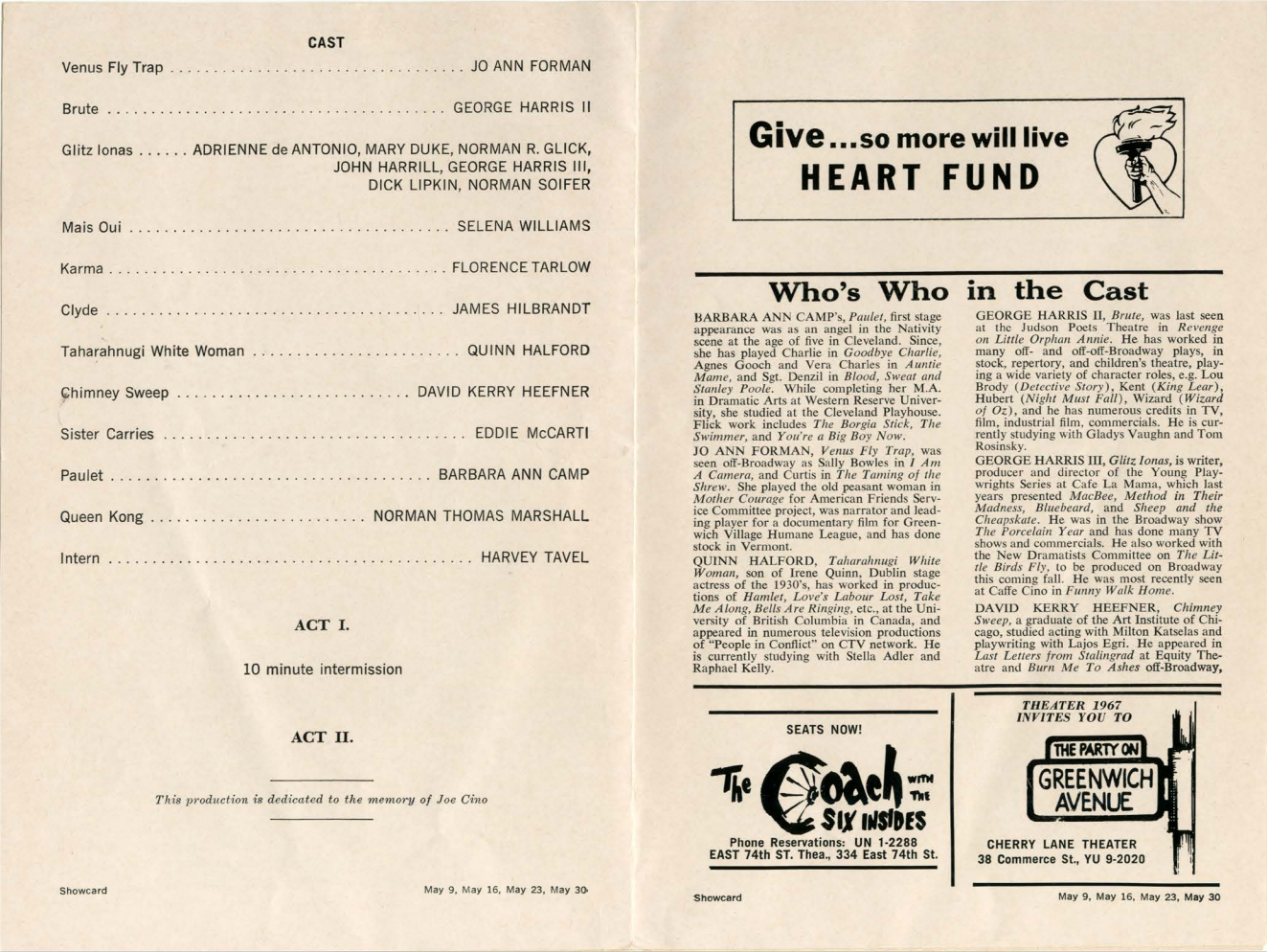
Showcard Publications

New York: Showcard Publications, [1967]. Offset in wraps. Saddle-stapled. [6 pp]. 6 x 9 in. Very good.

Program for the Off-Broadway production of the absurdist satire “Gorilla Queen,” written by Andy Warhol collaborator Ronald Tavel, with music by Al Carmines.

The illustration on the program’s cover references the iconic 1933 film poster for the original theatrical release of *King Kong* in which the titular giant ape holds a terrified Ann Darrow captive.

\$350



Sunday, November 28, 8:00 p.m.
Monday, November 29, 8:00 p.m.
Tuesday, November 30, 10:00 p.m.

TO BE ANNOUNCED Choreographed & danced by Trisha Brown.

NONESUCH Choreographed and danced by Sally Gross.

RED SWEATER LANCE Choreographed & danced by Elizabeth Keen.

NOISE BODIES Choreographed by Carolee Schneemann
danced by: James Tenney & Carolee Schneemann.

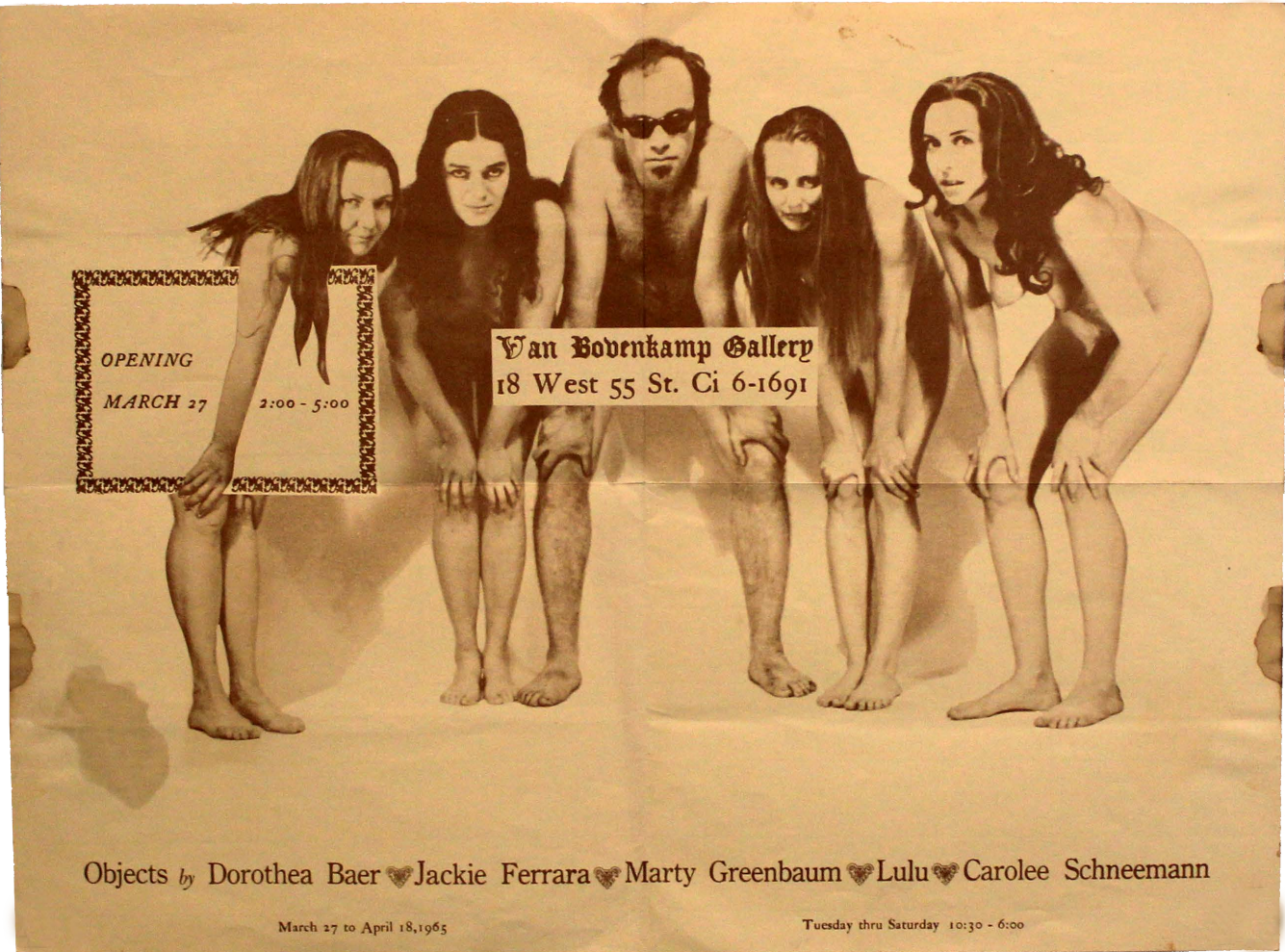
WATERWORK Choreographed & danced by Aileen Passloff
 Directed by Remy Charlin
 Music by Claude Debussy.

ETNA'S SPEECH Choreographed & danced by Deborah Lee
 Words by Diane di Prima from "Murder Cake"
 Film by Eddie Johnson & Deborah Lee
 Music by Rimsky-Korsakov.

POEM FOR THE THEATER #6 Danced by Beverly Schmidt
Conceived by Stephen Tropp
Directed by Roberts Blossom
Filmed by Mario Jorin.

4 St. Marks Place
NYC 10003
1965

\$2500



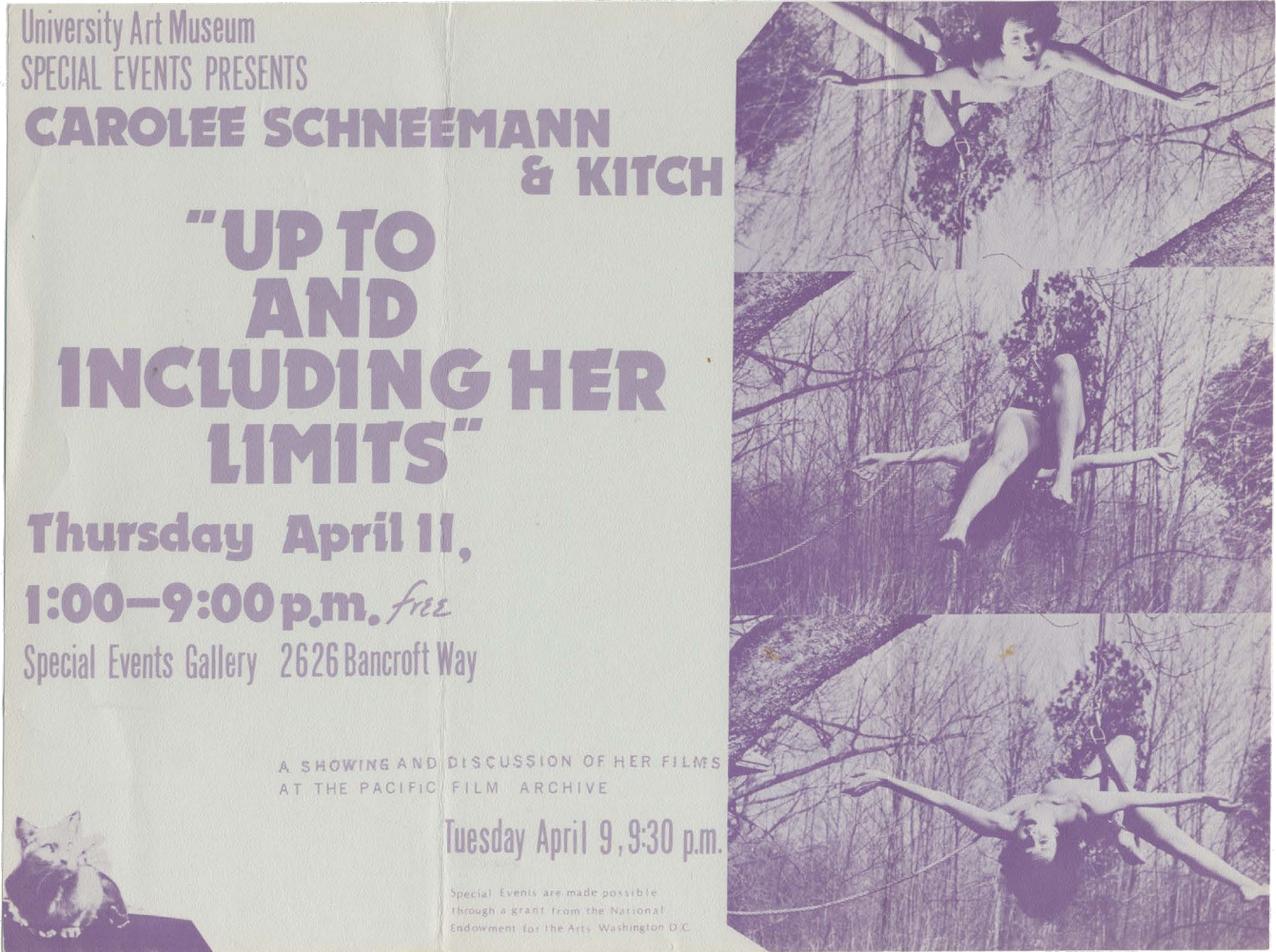
73. Objects by Dorothea Baer, Jackie Ferrara, Marty Greenbaum, Lulu, Carolee Schneemann

New York: Van Bovenkamp Gallery, 1965. Offset, with holograph on verso. 18 x 13 1/2 in. Very good, with discoloration from water on edges, not obstructing image or text.

Poster promoting “Objects,” a group exhibition featuring work by Dorothea Baer, Jackie Ferrara, Marty Greenbaum, Lulu, and Carolee Schneemann.

A document from Schneemann’s early years in the downtown performance scene when she was developing the vocabulary of her performance and installation work.

\$750



74. Carolee Schneemann & Kitch “Up To And Including Her Limits”

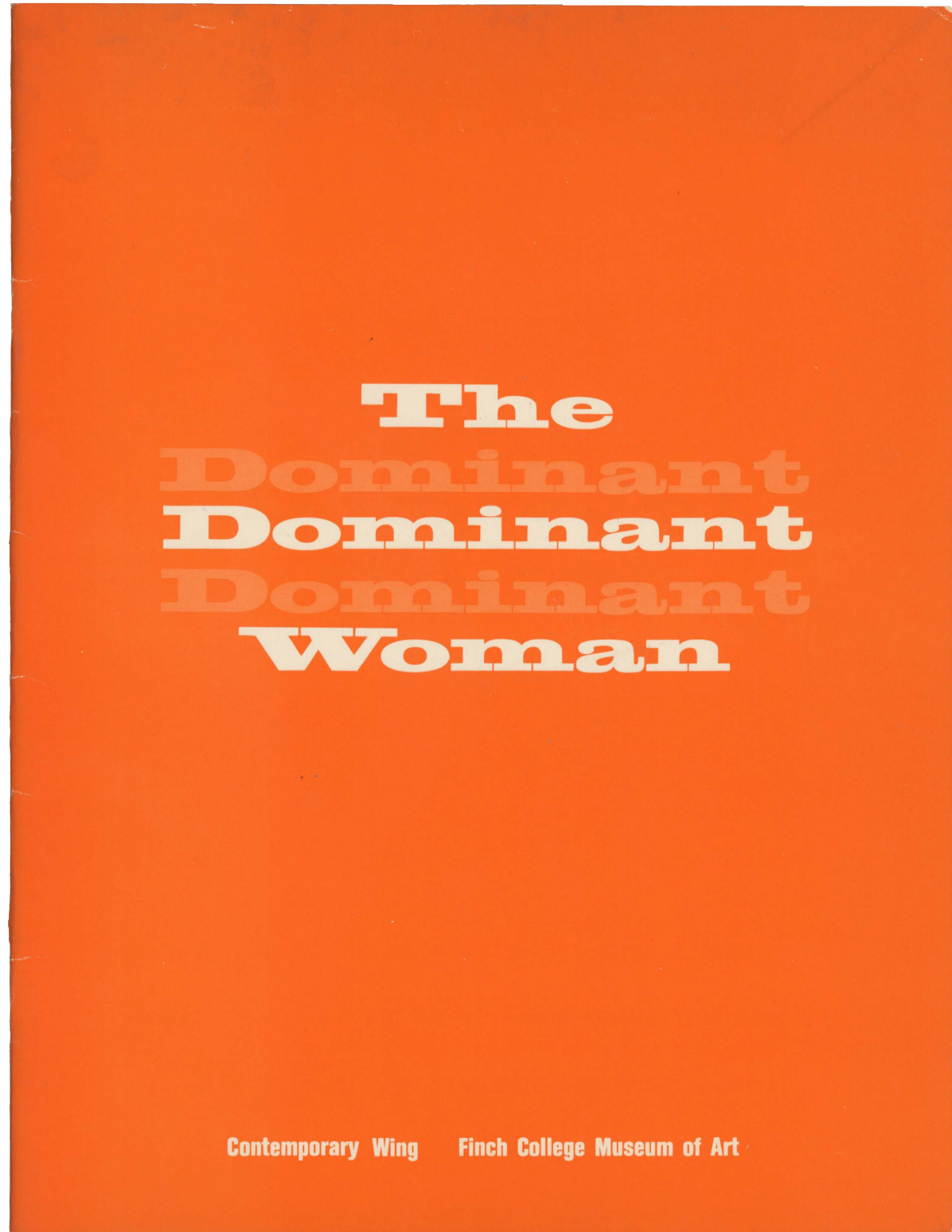
Berkeley: Berkeley Art Museum & Pacific Film Archive, 1974. Offset. 10 1/2 x 14 in. Very good.

Flyer promoting “Up To And Including Her Limits,” an installation by Carolee Schneemann, accompanied by a screening and discussion of her films.

MoMA recounts that the performance saw Schneemann “suspended... from the ceiling in a tree surgeon’s harness, raising and lowering herself with trance-like movements as she produced a tangled web of marks on sheets of paper covering the walls and floor.” The work was intended as a counterpoint to the hyper-masculinity of Abstract Expressionism, especially Jackson Pollock’s action painting. It also rejected typical conventions of performance, such as a fixed audience, technical cues, and even conscious intention.

Schneemann performed this durational piece nine times, with this Berkeley iteration being the fifth presentation of the work.

\$650



75. The Dominant Woman

Foreword and acknowledgement by Elayne H. Varian, text by Walter Gutman.

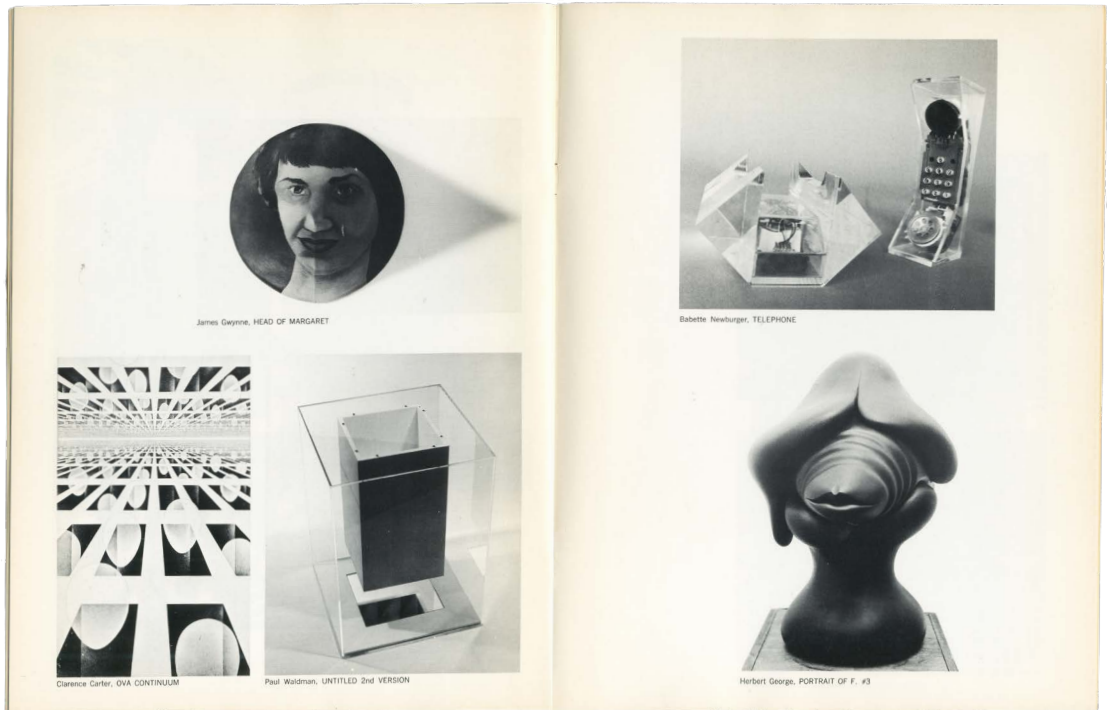
New York: Finch College Museum of Art, [1968]. Offset in orange wraps. Saddle-stapled. [24 pp]. 8 ½ x 11 in. Very good; mild wear to cover and spine; interior near fine.

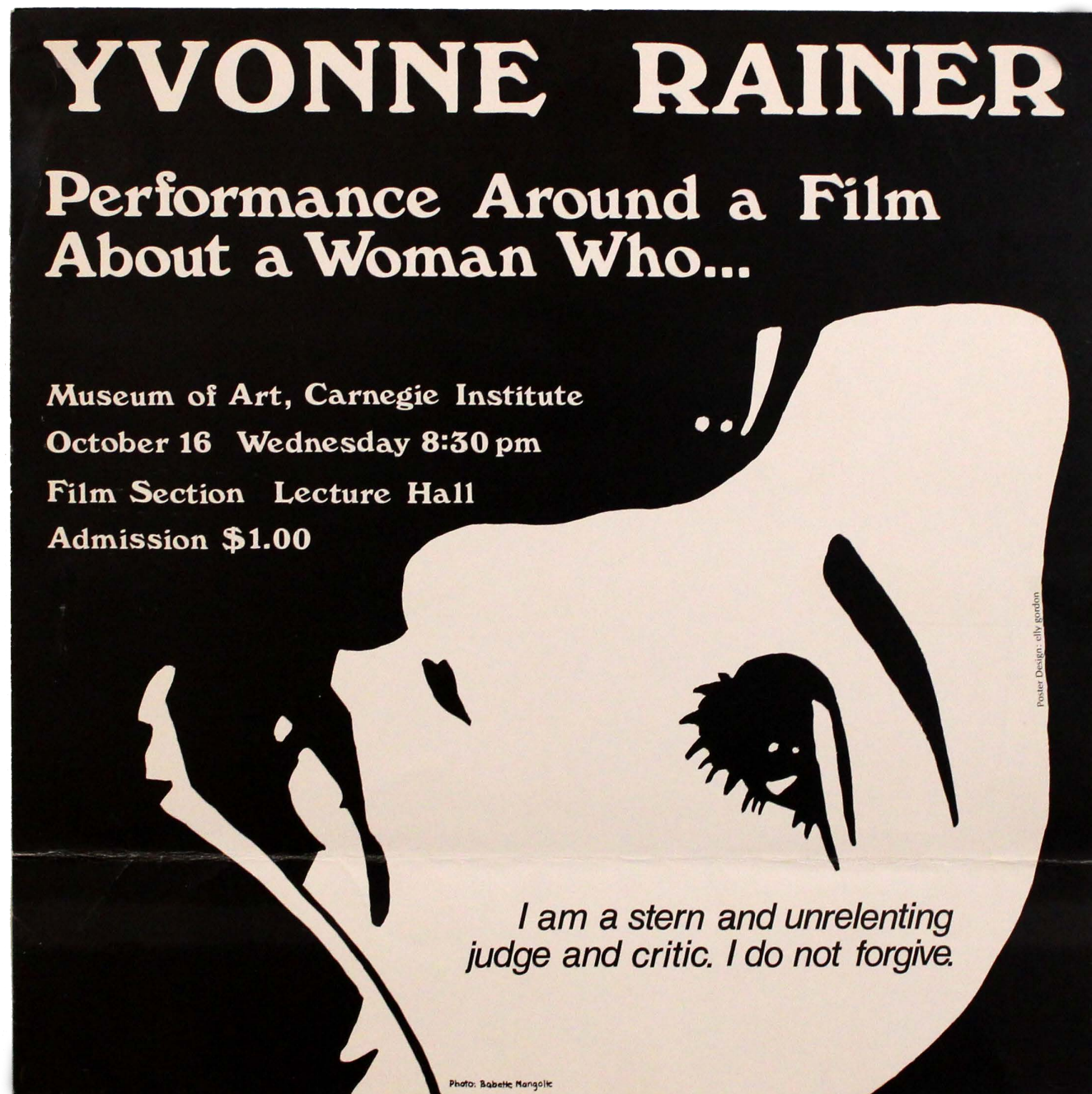
Catalog for “The Dominant Woman,” an exhibition of contemporary painting and sculpture of the female figure and objects relating to femininity, held at the Contemporary Wing of the Finch College Museum of Art December 13, 1968—January 26, 1969. Features a foreword by director and curator Elayne H. Varian and catalog essay by Walter Gutman, as well as 37 black & white illustrations of works in the exhibition by major mid-century artists including Willem DeKooning, Alex Katz, Roy Lichtenstein, Marisol, Claes Oldenburg, Michelangelo Pistoletto, Wayne Thiebaud, and Andy Warhol, as well as other artists active in the 1960s.

The Contemporary Study Wing of the Finch College Museum of Art—or simply “the Contemporary Wing,” as it was later called—was established in 1964 as an extension of the Finch College Museum of Art to provide a dedicated space for contemporary art. Under the purview of Elayne H. Varian, the Contemporary Wing garnered a reputation for thoughtful, cutting-edge exhibitions that simultaneously brought the work of living artists into the galleries and provided educational opportunities for students and the public alike.

Finch College was a women’s college on the Upper East Side of Manhattan founded in 1900 by Jessica Garretson Finch (later Cosgrove), a women’s rights activist and socialist who was one of seven women in Barnard College’s first graduating class in 1893. Originally a secondary school for girls, Finch became a liberal arts college in 1952. The school’s curriculum reflected Finch’s progressive vision of women’s place in society, that they should be “powers in their communities, not idle fashionable women.” Hands-on learning was a hallmark of the college, as was its diverse faculty of visiting Columbia professors alongside working actors, poets, politicians, and designers. The school closed in 1976.

\$350





76. Yvonne Rainer – Performance Around a Film About a Woman Who...

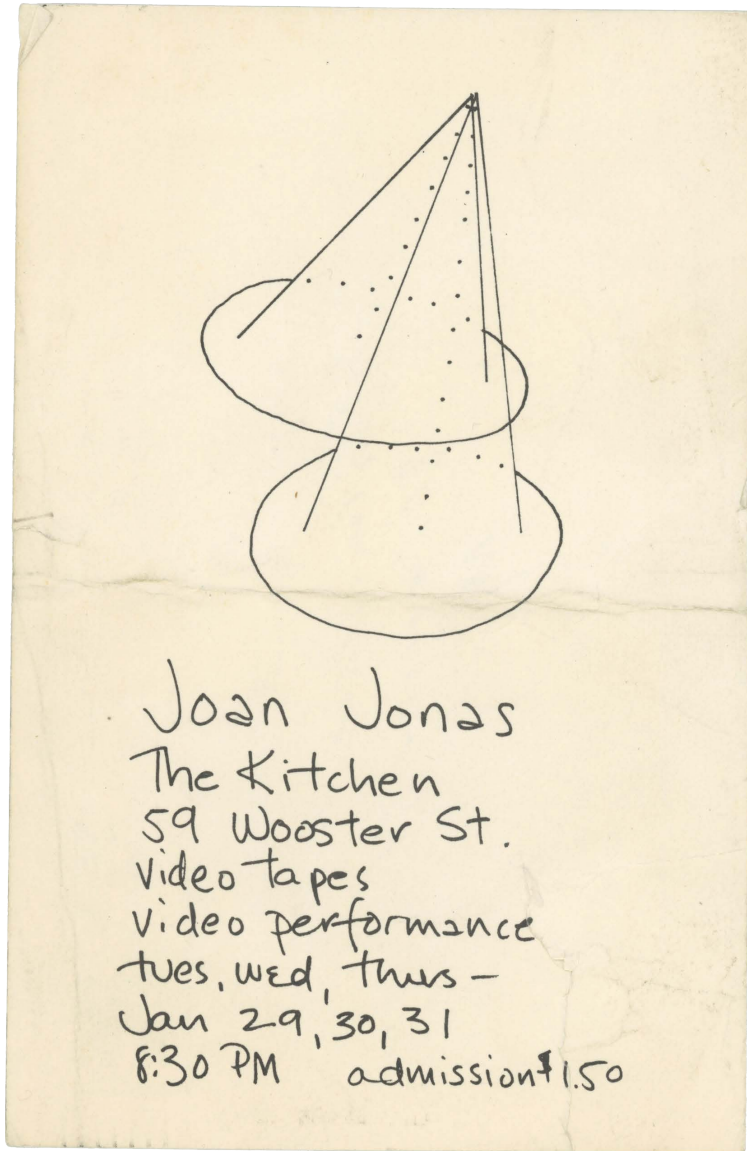
Yvonne Rainer; photo by Babette Mangolte and design by elly gordon

Pittsburgh: Museum of Art, Carnegie Institute, [1974]. Offset. 12 $\frac{3}{4}$ x 12 $\frac{3}{4}$ in. Horizontal line from folding towards bottom edge and crease at top left corner; very good.

Poster for a performance, rather than screening, of Yvonne Rainer's 1974 film *Film About a Woman Who...*, featuring a photograph from frequent collaborator Babette Mangolte.

Before turning to filmmaking around 1972, Yvonne Rainer was a major generative force in modern and postmodern dance, particularly through her work with Judson Dance Theatre. This performance utilized slide projection, a microphone, and a tape player. Rainer's films are noted for, among other things, deconstructing and exploring the relationship between language and image. This performance of her 1974 film evidences how Rainer began to utilize image and projection in her performance work. We are unable to locate documentation of other performances of this work, making it a rare artifact of Rainer's explicit reworking of a film into a performance piece.

\$650



77. Joan Jonas at The Kitchen

New York: The Kitchen, [1974]. Offset, with holograph inscription and postage on verso. 5 1/2 x 8 1/2 in. Very good, with 2 1/4 in. closed tear on bottom edge, and mild edgewear.

Flyer promoting Joan Jonas's early performance piece *Funnel* at The Kitchen.

Influenced by her 1970 trip to Japan, where she studied Noh Bunraku and Kabuki theater, Jonas produced this work that layers live performance and technological elements and recordings. During her early years at the Kitchen, Jonas developed lasting relationships with other major artists of the era, such as Dan Graham, Richard Serra, Robert Smithson, and Laurie Anderson. In her search for a feminine vernacular in art, she gravitated to video and performance, which she felt were less codified and dominated by men than painting or sculpture.

\$450



78. Around the Edge: a performance by Sylvia Palacios Whitman with Niyati Yodh, Paul Narkiewicz, and Ilse Rumpler

New York: Truck and Warehouse Theater, 1978. Offset on glossy stock. 8 1/2 x 11 1/2 in. Very good, with foxing and lines from folding into thirds.

Flyer promoting “Around the Edge,” a performance by Sylvia Palacios Whitman, with Niyati Yodh, Paul Narkiewicz, and Ilse Rumpler.

Palacios Whitman was a visual and performance artist who grew up in Chile before moving to New York in 1961. There, she worked with performance artist Robert Whitman, whom she married in 1968, and with Trisha Brown, whose company she joined in 1973. Between 1974 and 1981 Whitman staged her own performance works at New York venues such as The Kitchen, Artists Space, Sonnabend Gallery, and the Truck and Warehouse Theater. Her pieces were typically performed by untrained participants and regularly incorporated found and manufactured props, which were frequently ephemeral, often made of paper or string, and discarded after the performance. At this time, she developed a working relationship with composer Steve Reich, with whom she collaborated for nearly a decade.

\$250

JOAN JONAS

The ~~date~~ of the final performance of the Joan Jonas retrospective series of performances, the world premiere of

Double Lunar Dogs

has been changed to
Friday, June 20 and Saturday, June 21.

Performances will begin at 8p.m., in Gallery B
of the University Art Museum.

79. Joan Jonas "Double Lunar Dogs" performance flyer

University Art Museum [UC Berkeley]

Berkeley: University Art Museum, 1980. Photomechanical reproduction with address sticker affixed to verso and postage and return address ink stamps. 8 ½ x 11 in. Two pinholes and some discoloration at top edge, horizontal lines from folding in thirds, bumping at corners; else very good.

Flyer addressed and mailed to Jonas Mekas at Anthology Film Archives with information on the new date for the premiere of Joan Jonas's performance *Double Lunar Dogs*, as part of her first retrospective, "Joan Jonas: Performance/Video/Installation," held at UC Berkeley's University Art Museum (now UC Berkeley Art Museum and Pacific Film Archive) May 16–June 29, 1980.

As the exhibition title would suggest, multi-media performance artist Joan Jonas's first retrospective surveyed her performances, videos, and installations. In particular, the show highlighted five performances: *Organic Honey's Vertical Roll* (1972), *Funnel* (1974), *Mirage* (1976), *Upside Down and Backwards* (1979), and the world premiere of *Double Lunar Dogs* (1980). Each of these works was performed live in the galleries twice during the run of the exhibition.

Double Lunar Dogs (1980) was based on a 1951 science-fiction novel by Robert Heinlein's in which a group of lost space travelers have been aboard a spaceship for so long they can no longer recall their mission. The performance was later adapted into a 1984 video piece in which the performers' movements are doubled via split-screen symmetry.

Joan Jonas began transforming her performances into videos in the 1970s. The fact that this flyer is addressed to filmmaker Jonas Mekas suggests a network of avant-garde artists that existed beyond rigid, medium-based boundaries of film, performance, and fine art.

\$650



80. Scott Wittman's Trojan Women or No Royalties for Euripides

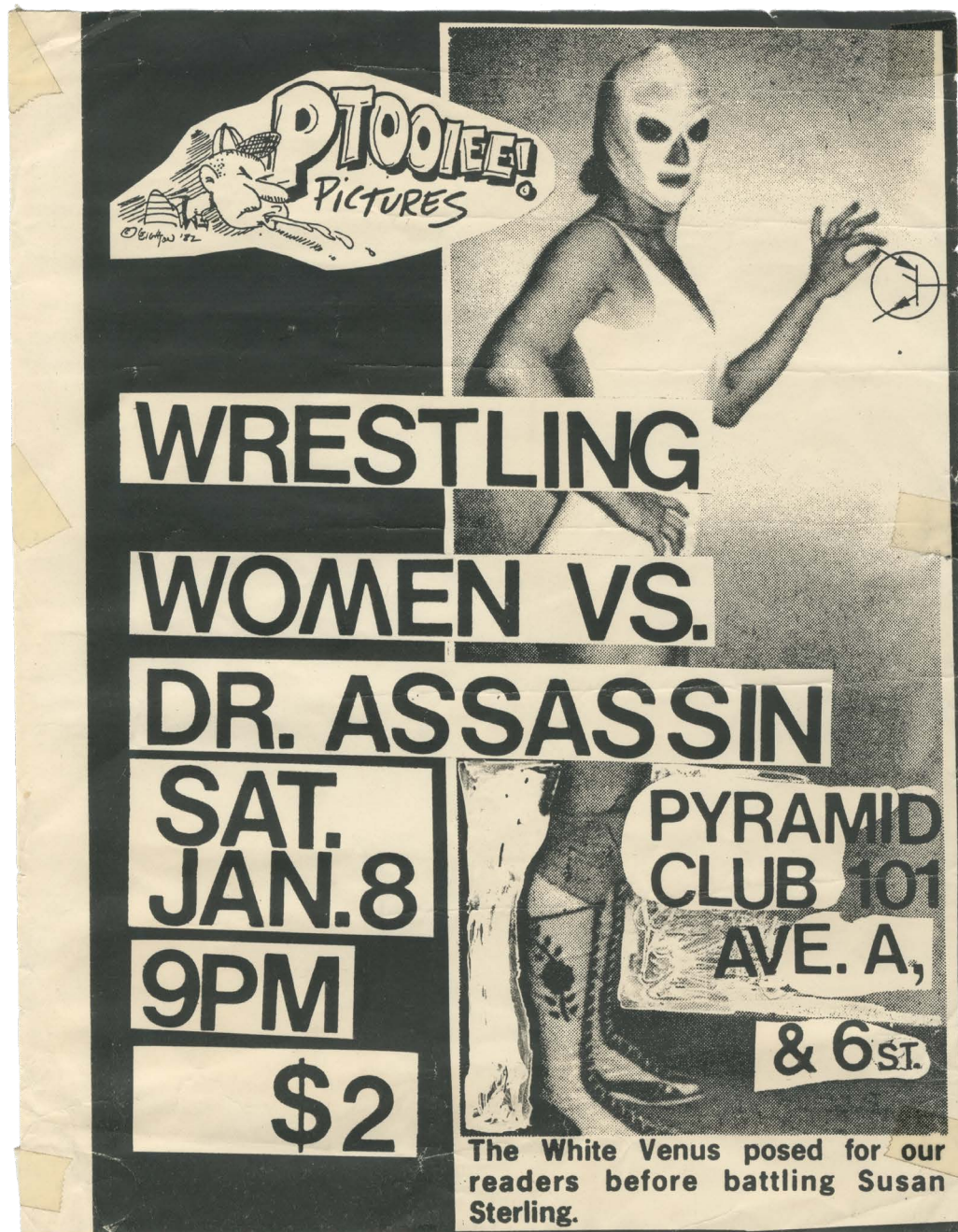
New York: Club 82, [1981]. Offset. 13 x 25 1/2 in. Near fine.

Poster promoting "Trojan Women or No Royalties For Euripides," a musical by award-winning Broadway, film, and television director and songwriter Scott Wittman.

Wittman and his frequent collaborator Marc Shaiman described themselves as "too rock and roll for theater, and too theater for rock and roll," and "Trojan Women" is a prime example of this oeuvre. According to MoMA, it is "Euripides by way of Sin City, complete with Joan Rivers, Elvis, Cher, and a chorus of Downtown showgirls."

Club 82 was a New York nightclub that featured gay performers, often in drag, entertaining mostly straight audiences from the early 1950s up to the mid 1970s, when it became a popular venue for glam rock musicians such as David Bowie and the New York Dolls, and later punk acts like Television and Blondie.

\$350

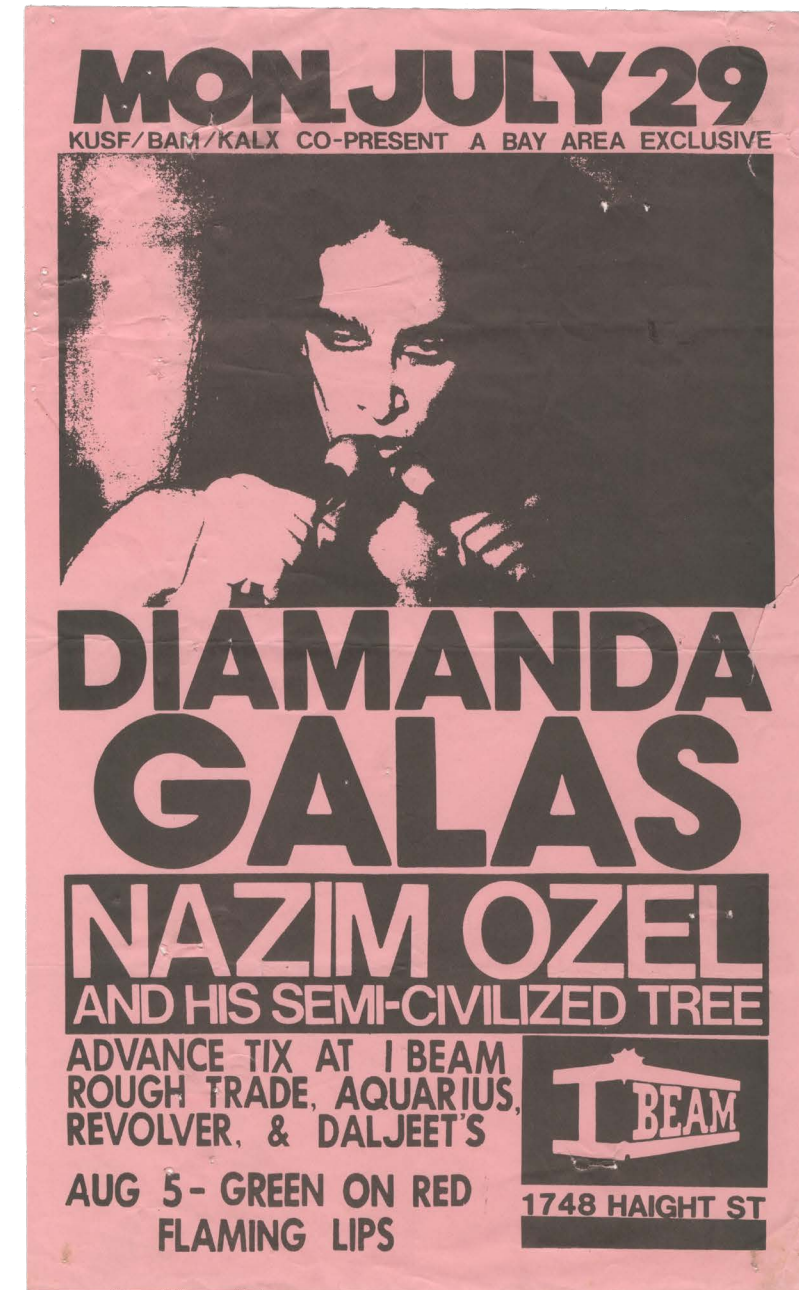


81. Wrestling: Women Vs. Dr. Assassin

New York: Pyramid Club / Ptooiee Pictures, [1982]. Xerox. 8 1/2 x 11 in. Very good, with 6 pieces of tape attached to the sides, and light bumping.

Flyer promoting a wrestling match between Women and Dr. Assassin at the Pyramid Club, a venue made famous for its queer and punk performances and for hosting the annual drag festival Wigstock.

\$350



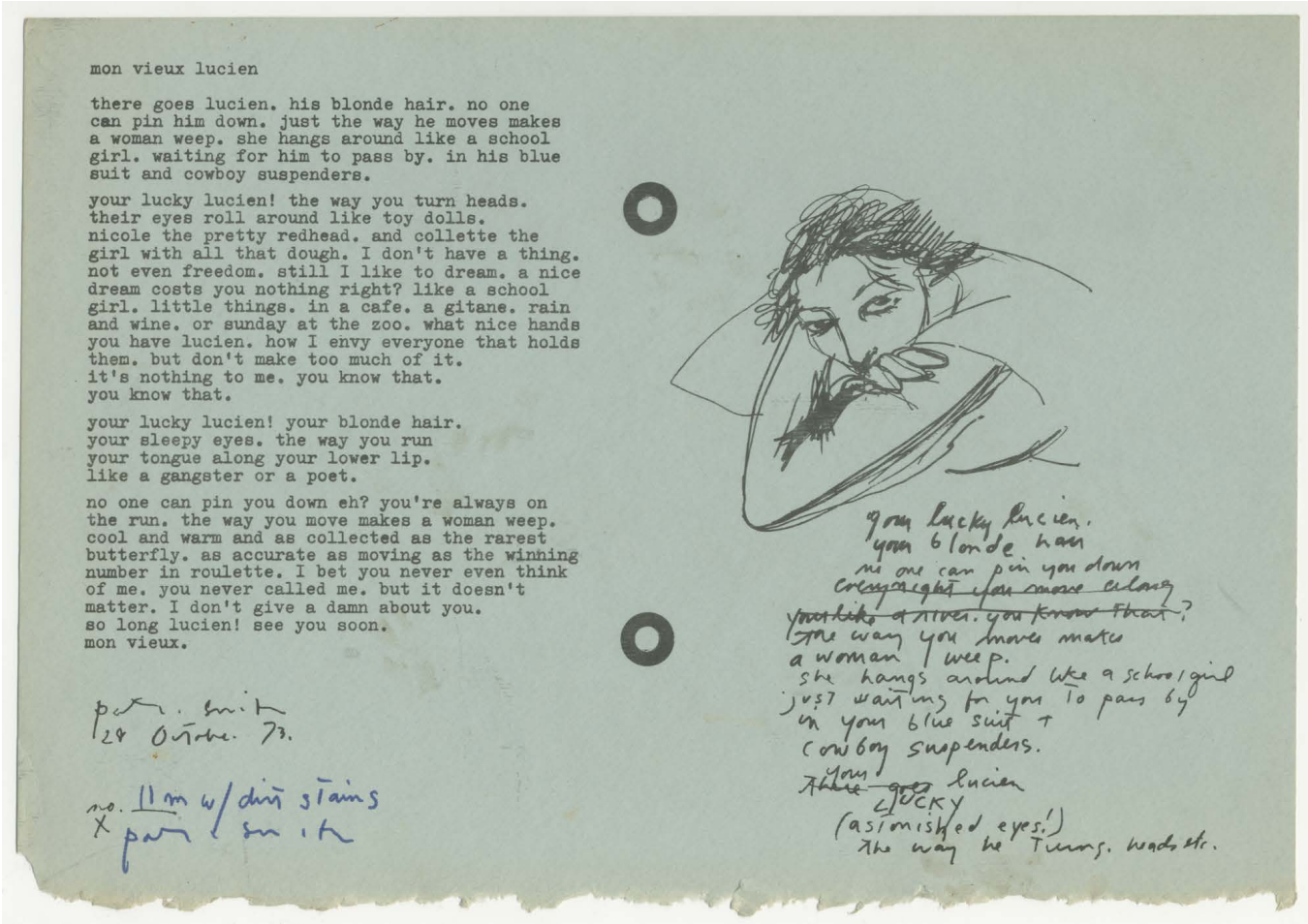
82. Diamanda Galás and Nazim Ozel at I Beam [Flaming Lips]

[San Francisco]: I-Beam, [1985]. Photomechanical reproduction on pink stock. 8 1/2 x 14 in. Good; lines from folding in quarters, two open tears at right edge (1 1/4 & 3/4 in.), pinholes at corners and at various points throughout, bumping at corners.

Poster for a performance by avant-garde musician and performance artist Diamanda Galás with artist Nazim Ozel at I-Beam, a nightclub and performance venue in San Francisco's Haight-Ashbury neighborhood. Flyer also promotes a Flaming Lips concert the following week.

Opened in 1977 as a gay disco, I-Beam began hosting concerts on Monday nights in 1980, offering an eclectic mix of performers from the New Wave, hardcore, hip-hop, and punk scenes.

\$350



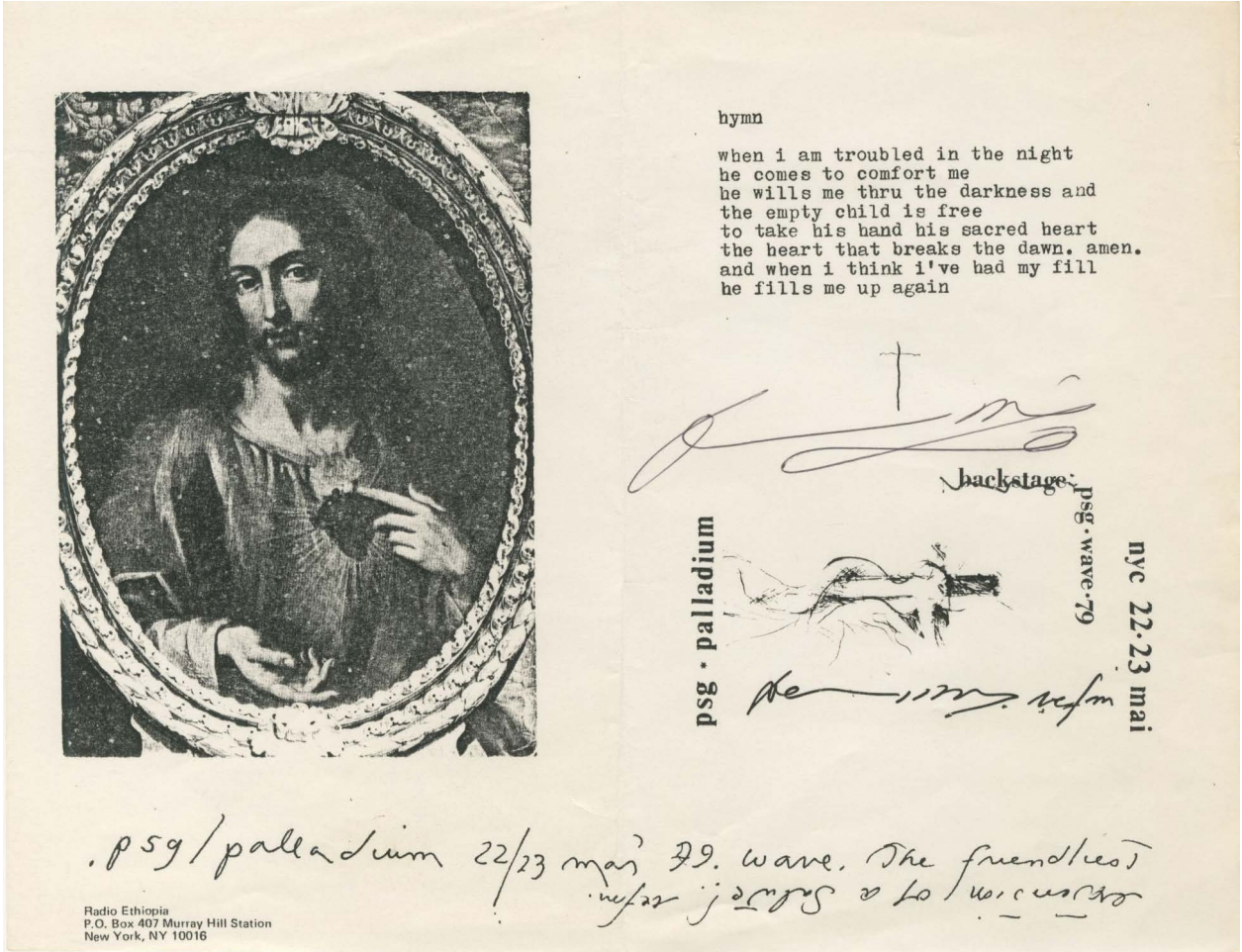
83. [signed] Mon vieux lucien

Patti Smith

[New York]: [Gotham Book Mart?], 1973. Offset and holograph notation on light blue stock. 12 x 8 ¼ in. Editioned “11m w/ dirt stains” in blue ink in the hand of Patti Smith. Very good with soiling and chip at bottom left corner.

An early Smith broadside riffing on Édith Piaf’s 1961 song “Mon Vieux Lucien.” Includes a drawing by Smith. Printed in a run of 300, of which only 50 were editioned and signed. The “m” on the edition is mysterious; all other copies we have seen do not include the letter.

\$1250



84. Hymn broadside [Signed by Patti Smith]

Patti Smith

New York: Radio Ethiopia, 1979. Xerox. 11 x 8 ½ in. Very good, creased down center, slight toning to right edge.

Broadside promoting the Patti Smith Group’s New York shows at the Palladium, May 22-23, 1979. Featuring lyrics to Smith’s song “Hymn” from the album Wave alongside a portrait of Jesus Christ and details on the shows reproduced from Smith’s holograph.

A scarce Patti Smith broadside signed in pen by Smith on right side of sheet.

\$500



Chaîne des Hôtels Concorde

Hôtel Louvre Concorde Paris

place du théâtre français, 75001 paris
téléphone : 261.56.01 - télex 220412



Thank you for
every thing Tim
all energy is
transformable
into work
xxx
Patti Smith

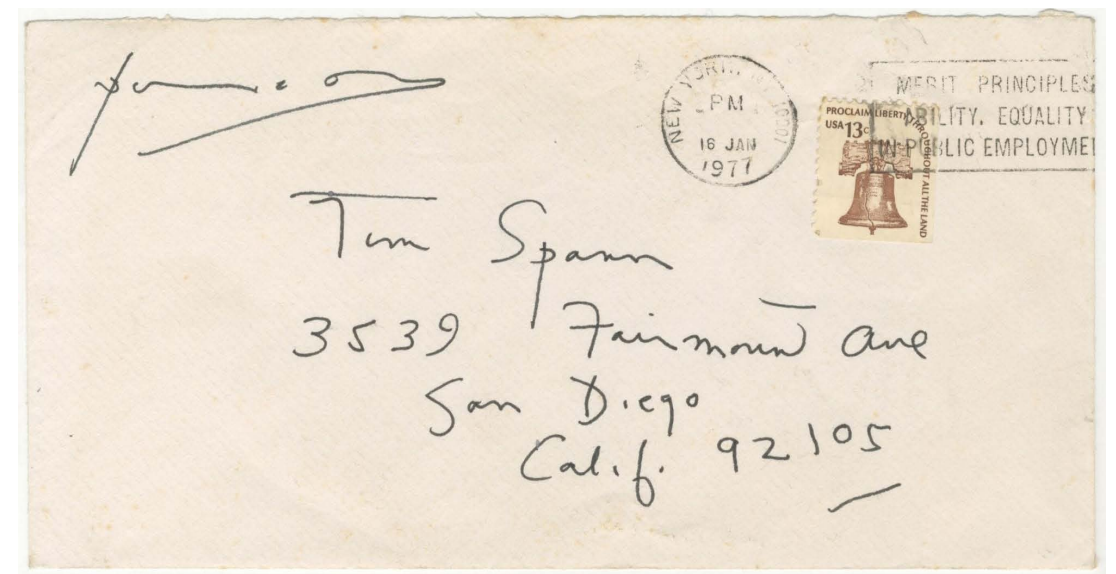
85. Patti Smith holograph note

Patti Smith

Paris: np, 1977. 5 1/4 x 8 1/4 in.; envelope, 7 1/2 x 4 in. Promotion sticker for Patti Smith Group's "Radio Ethiopia" affixed to note. Very good with slight foxing at top center.

Note written to Tim Spann by Patti Smith on stationery from the Hôtel Louvre Concorde Paris, reading "Thank you for everything Tim / all energy is transformable into work /xxx Patti." The connection between the Smiths and Spann—a San Diego resident, sign maker, and death penalty abolition activist described as "a longtime friend of the San Diego music community" at a memorial concert in 2018—is unclear.

\$600



notes pour JAVA HEAD god kiss william burroughs
 amphetamine IBM. can you feel the magi??? per-
 meate the air. can you feel the magi genjii???
 oh yeah. doctor in white smock corr. white sma
 ck. junk is no good baby. junk is no god baby
 junk is god baby/jet flakes/the glance. dream
 of mick jagger performing poetry. he says with
 his hand on my waist what did you think. i say
 mick it was all there in memo from turner. mick
 says why rock n roll never gave me extended pe
 ace just moments. death is infinite peace ecta
 asy is a glimpse like screw like create like p
 erforming like junk!!! is the beautiful stranger
 is living death is wm. burroughs discipline. ohh
 yoga is diane podlewskis discipline. judy linn
 is printing photograph india. allen is piano is
 red marble fingers grip all night. diane bendin
 g over yoga neck arched back bend position kris
 shna fucks between the eyeballs head springs back
 ck as coil in neck. face is skull bait the bones
 of electri-city howl etc. restless landscape and
MY DISCIPLINE IS STEALING. PERFORMING etc.
 THE ARAB OIL KING WEARS SUN GLASSES dig the news
 with me. the arab so much symetry. arab king he
 s such a gas so highway 61. i dig the arabs man
 so much muzak tool symetry so much hash hish so
 desire tree hear eric clapton justs sits around
 the castle smoking dope all day so much yellow
 energy. oh those arabs they got they got they
 got that assassinating rythum i dig them last
 messege: WORD SCRIBED ON CRUCIFIX IS KISS is kiss
 is kiss. dont speedo motorcyco dont slow main
 line shoot coffee sister be java head be java

face bowler has so much energy - he's walking
 on a Topping - no spiky spiky thing!

desire tree

I girls. one coke one heroin - if its white we'll
 snort it/ within the bounds of physics but
 beyond logic

Tonight will be a jewel in my crown
 He of the assembly paint bowles

no. To Tim
 X 

86. [Patti Smith signed broadside] notes pour JAVA HEAD

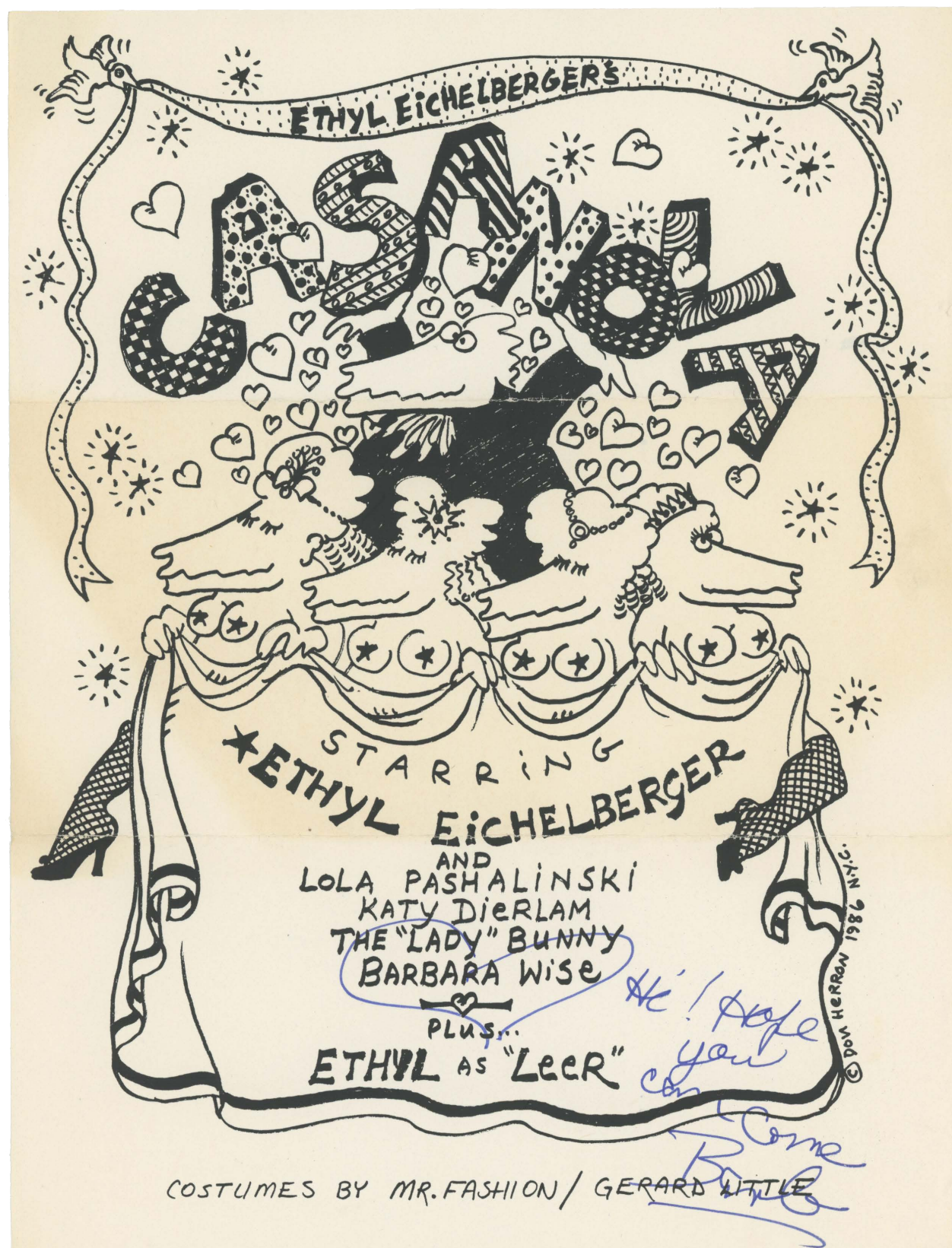
Patti Smith

[New York]: [Gotham Book Mart], ca. 1973. Offset photo duplicate on glossy cream paper with facsimile annotations and holograph signature. 5 1/2 x 8 1/2 in. Lines from folding into thirds; else fine.

A rare and early Smith poem produced in an edition of 99 numbered copies and 26 lettered. Written in a stream of consciousness style with references to Burroughs, amphetamines, Mick Jagger, Eric Clapton, dope, photography, and other topics. This copy out of edition and signed to Tim [Spann] by Smith.

Five entries in OCLC as of June 2024; none out of edition or inscribed

\$1250



87. Ethyl Eichelberger's Casanova

Don Herron

New York: Don Herron, 1986. Photomechanical reproduction with holograph in blue ink signed "Barb" likely in the hand of Barbara Wise. 8 1/2 x 11 in. Very good; horizontal lines from folding in thirds, bumping at edges and corners, minor toning at center.

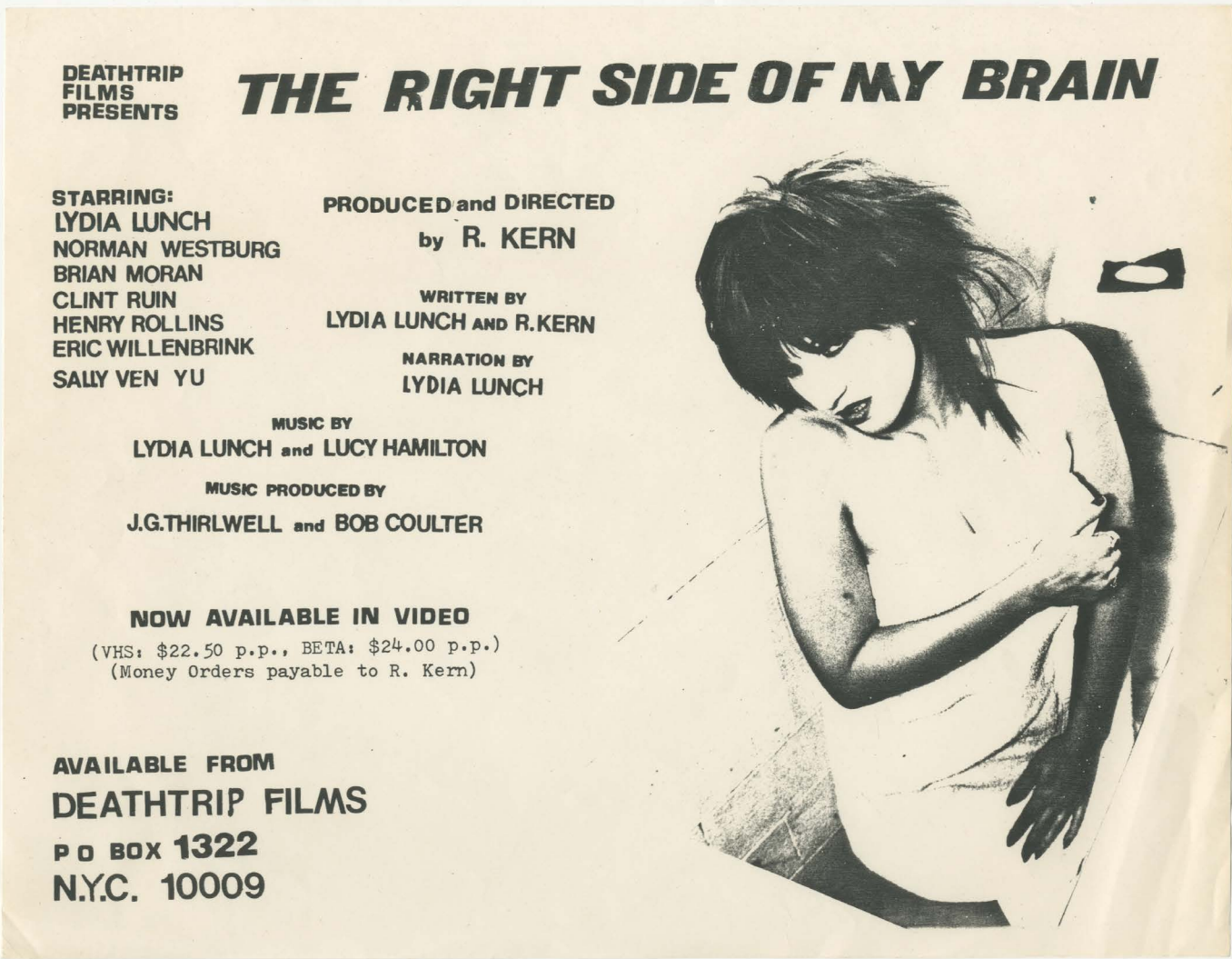
Promotional flyer for legendary multi-hyphenate performer Ethyl Eichelberger's "Casanova," one of their many plays reinterpreting historical and literary figures, as part of the Visiting Artist Series at the Performing Garage. Includes a personal note, "Hi! Hope you can come," from Barb, (aka Barbara Wise, one of the actors).

The flyer also promotes "Ethyl as 'Leer,'" which was performed as the opening act for "Casanova." In this raucous solo retelling Shakespeare's "King Lear" Ethyl played all the characters and provided accompaniment on the accordion, concertina, and piano.

Ethyl Eichelberger was a classically trained actor, playwright, drag artist, and musician whose flamboyant performances earned them critical acclaim and a loyal following in the downtown New York theater scene of the 1970s and 80s for their vast repertory of characters and circus-like performances. They wrote and performed more than 30 plays about strong women from literature, history, and myth, including Lucrezia Borgia, Medusa, and Mary Todd Lincoln. Performing both male and female roles with equal exuberance, they also enacted a series of male characters, such as Casanova and King Lear, the subjects of this flyer.

The alligator showgirls are a fabulous touch!

\$750



88. Deathtrip Films Presents The Right Side Of My Brain [Lydia Lunch] [Richard Kern] [Henry Rollins]

Richard Kern

New York: Deathtrip Films, [1985]. Xerox. 8 1/2 x 11 in. Very good.

Flyer promoting *The Right Side Of My Brain*, a no-wave short film produced and directed by Richard Kern; written by and starring Lydia Lunch, with a supporting performance by Henry Rollins; and music by J.G. Thirlwell and Bob Coulter. The movie is narrated and performed by Lydia Lunch, playing a sexually crazed woman in various encounters with violence and sex. Kern’s early films explored the coupling of sex and violence, and the role of the movie-goer watching like a voyeur; shot in grainy black & white 16mm, and with a propensity for dissonance and moral incoherence.

\$350



89. Les Filles de Kamare [Enormous Poster]

René Viénet

Paris: [René Viénet], [1974]. Offset. 46 1/2 x 62 in. folded into 12 x 16 in. Very good, with lines from folding into sixteenths.

Poster promoting *Les Filles de Kamare*, a Situationist film by René Viénet. The movie was a détournement of the Japanese sukeban film *Terrifying Girls' High School: Lynch Law Classroom* by Norifumi Suzuki. Viénet created French subtitles and added occasional 16mm inserts of pornography, refiguring the film as a piece of art-propaganda. Viénet is perhaps best known for his 1973 work, *Can the Dialectic Break Bricks?*.

\$2000



90. Grace Jones / Nightclubbing [poster]

np: np, ca. 1981. Offset. 19 7/8 x 19 3/4 in. Very good, with bumping to top left corner.

Poster promoting Grace Jones's "Nightclubbing" record from 1981, featuring the iconic portrait by Jean-Paul Goude that served as the record's cover.

SOLD



91. Groupie [poster]

Verkerke Reproducties NV

Netherlands: Verkerke Reproducties NV, ca. 1970. Offset. 21 1/2 x 29 in. Very good.

Promotional poster for *Groupie* featuring the Dutch cover of the 1969 cult novel by Jenny Fabian, London's most famous groupie, cowritten with Johnny Byrne.

One of the most notorious books of the 1960s, *Groupie* is the fictionalized account of Fabian's life in the underground music scene of Swinging London. It caused a sensation for its detailed descriptions of drug use and uninhibited sexual escapades, as well as its thinly veiled references to well-known rock stars. All in all, *Groupie* paints a detailed portrait of the cultural zeitgeist of Swinging London.

This poster includes the quintessential sixties slogan "Make Love, Make Music, No War!" and a photo of a typical bead- and flower-clad hippie woman.

\$450



92. Yves Klein Moderna Museet Poster

Yves Klein

Moderna Museet

[Stockholm]: Moderna Museet, [1985]. Offset. 27 ½ x 39 ½ in. Very good; bumping at top right edge and small closed tear (approx. ¼ in.) near bottom left edge.

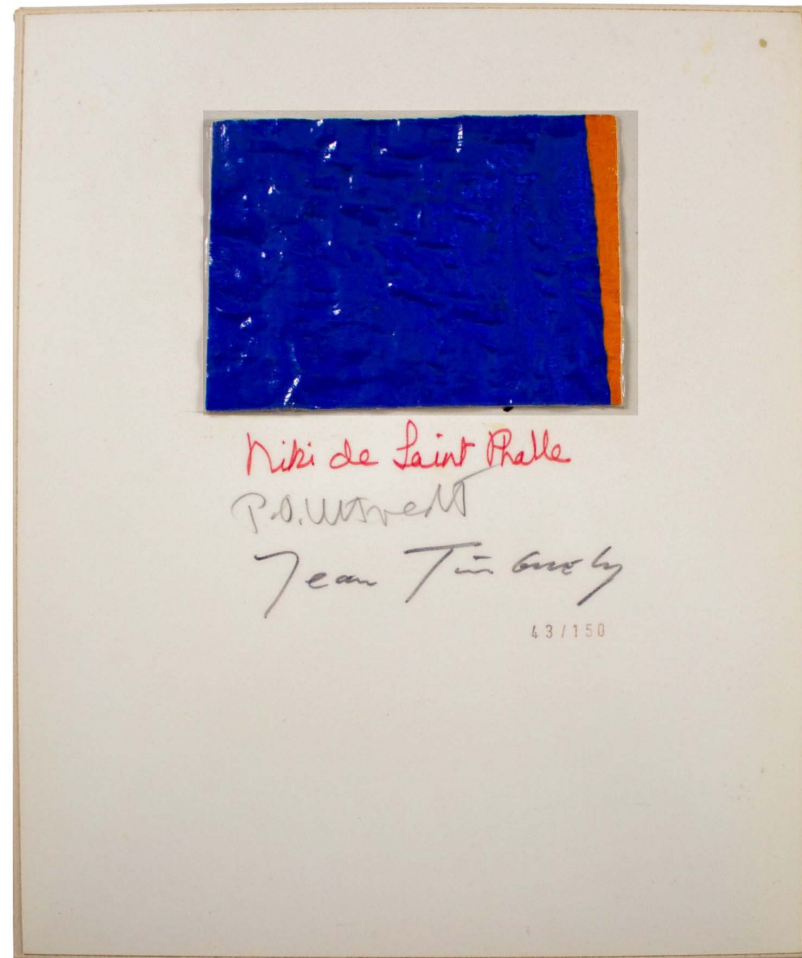
Promotional poster for the Stockholm's Moderna Museet featuring an image of Yves Klein's *Shroud* (ANT-SU 2) (1961).

The Moderna Museet, Stockholm's modern and contemporary art museum, used an image of a work in its collection—one of Yves Klein's *Anthropometries*— for this promotional poster. The text on the right, "ALLA DAGAR" translates to "all days."

Klein's *Anthropometry* series combined painting and performance. Dressed in a suit and bow tie, the artist covered nude female models with his patented International Klein Blue (IKB) paint in front of a live audience and directed them to make prints of their bodies. The result were shroud-like paintings that stood somewhere between figuration and abstraction. Sometimes Klein would use his models as stencils, spraying paint around the contours of their bodies to produce a figurative outline, as in *Shroud* (ANT-SU 2). And while he worked primarily in blue, as we see here, he also experimented with other colors.

Klein's use of women as "living paintbrushes" raises questions surrounding female agency and the male gaze, especially when we consider these prints were made as part of a live public performance. It could also be argued that the detachment Klein maintained from his end product granted his models a degree of power over the end result.

\$650



93. Hon – en historia [signed, numbered, artwork mounted to portfolio]

Niki de Saint Phalle, Jean Tinguely, and Per Olof Ultvedt

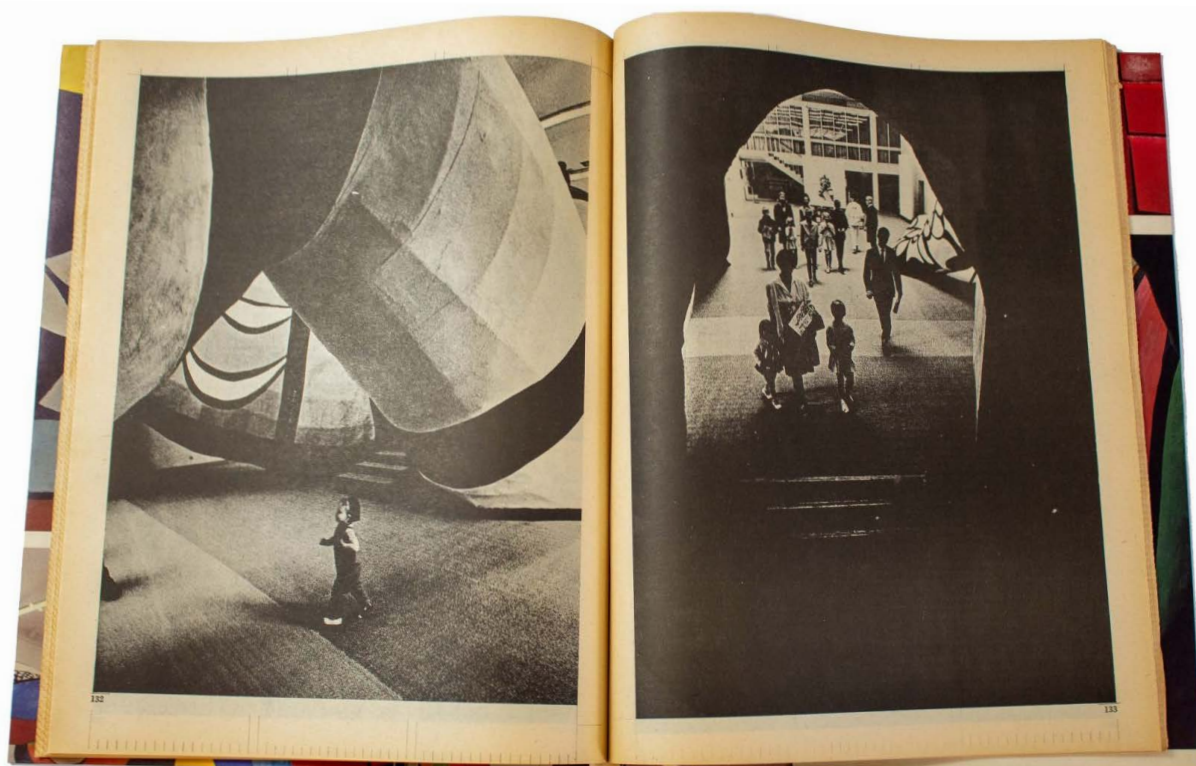
Stockholm: Moderna Museet, 1967. Offset on newsprint, with holographic signatures on envelope. Side-stapled, in wraps that fold out. 208pp. Text in Swedish and English. 11 1/2 x 14 1/2 in. book housed in 12 x 14 5/8 in. envelope with tipped in painting. First and only edition, number 43 of 150 copies. Near fine.

The exhibition catalog for the 1967 feminist art exhibition with Niki de Saint Phalle, Jean Tinguely, and Per Olof Ultvedt, in the rare portfolio, signed and mounted with a piece of the painted canvas that covered Hon.

“Hon” was an enormous and colorful sculpture of a woman in repose created by Niki de Saint Phalle, in collaboration with Jean Tinguely and Per Olof Ultvedt. Spectators were invited to enter the sculpture through a vaginal gate between her legs, and once inside, interact with a number of attractions. A remarkable historical record of a monumental feminist work.

“Perhaps it is the same feeling of loss that has led us to consecrate her ‘for ever’ in this book, produced however on newsprint, an ephemeral product.”.

\$2000





ÄNTLIGEN
ÄR JAG
EN FASCIST

PERFORMANCE
AV
Wencke Mühleisen

SÖN. 17.5 KL: 19.00

Inträde: 30:-

 aktuel
art
gallery

Adress: Österlånggatan 39-41
Telephone: 20 93 95

94. Äntligen Är Jag en Fascist: Performance av Wencke Mühleisen [Finally I Am A Fascist: Performance by Wencke Mühleisen]

Stockholm: Aktuel Art Gallery, [1981]. Offset. 11 3/4 x 15 in. Very good.

Poster promoting "Finally I Am A Fascist," a performance by Wencke Mühleisen at the Aktuel Art Gallery in Stockholm. Mühleisen was known for her shocking, transgressive performances in which she would bare herself naked on stage, paint her genitals red, and feign intercourse. Her focus was on the politics of the body, sex, and gender, here elevated to a distressing reflection on fascism.

Between 1976 and 1985, Wühleisen was part of the Austrian Friedrichshof collective, a left libertarian radical collective movement that became better known as a cult. Wühleisen left due to its ironically authoritarian demands that every member have sex with each other and that children be separated from their parents. Founder Otto Muehl was eventually accused and imprisoned for the sexual abuse of children.

In the mid-1990s Mühleisen completed a PhD in media and communications at the University of Oslo, establishing herself as a researcher, and effectively retiring as performance artist.

\$650

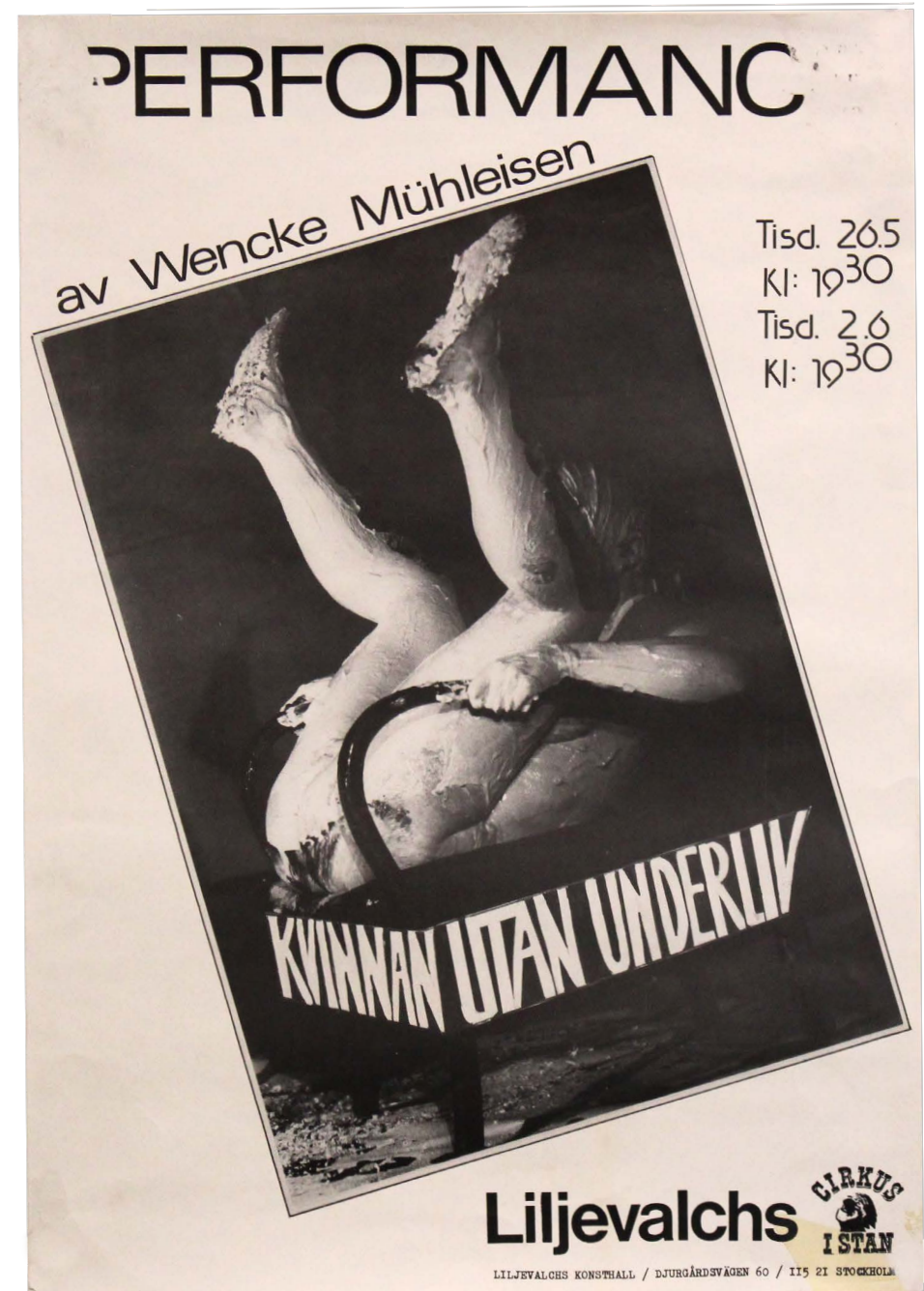


95. Kulturverkstaden Presenterar One Woman Performance: Wencke Mühleisen “Brutal Expressionism” [The Culture Workshop Presents A One Woman Performance: Wencke Mühleisen’s Brutal Expressionism]

Stockholm: Aktuel Art Gallery / Kulturverkstaden, [1981]. Offset. 16 3/8 x 11 3/4 in. Very good, with (3/4 x 1/2 in.) open tear on top left corner obscuring the “Kul” of “Kulturverkstaden;” and, three pieces of tape in remaining corners, and one piece of tape in middle of the bottom edge.

Poster promoting a one-woman performance by Wencke Mühleisen, “Brutal Expressionism,” presented by the Kulturverkstaden, the Culture Workshop.

\$350

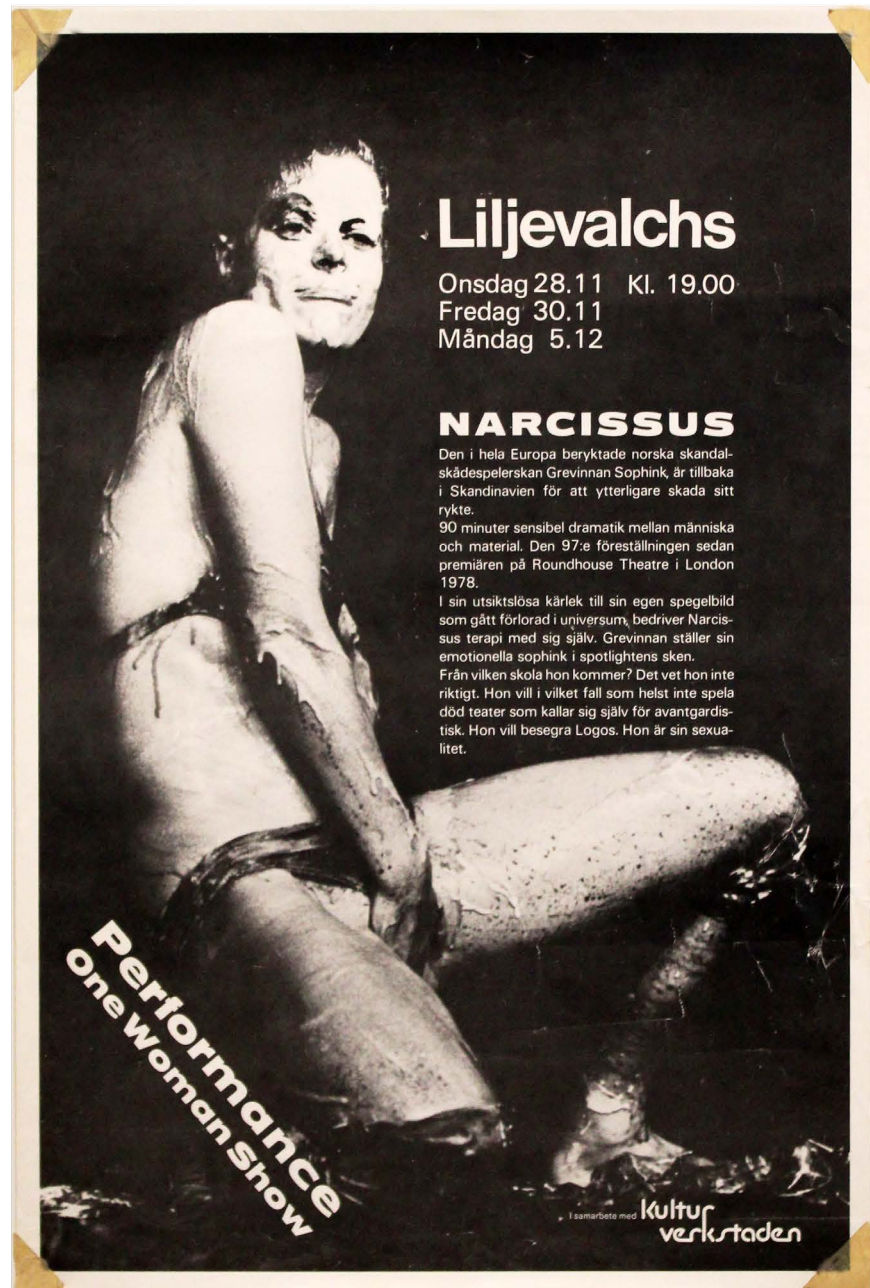


96. Performance av Wencke Mühleisen

Stockholm: Liljevalchs / Cirkus I Stan, [1981]. Offset. 16 1/2 x 23 1/2 in. Letter “P” in top left corner and letter “E” in top right corner both rubbed off; else very good.

Poster promoting a performance by Wencke Mühleisen at the Liljevalchs gallery in Stockholm, produced by Cirkus I Stan (Circus In Town), in late May and early June of 1981.

\$350



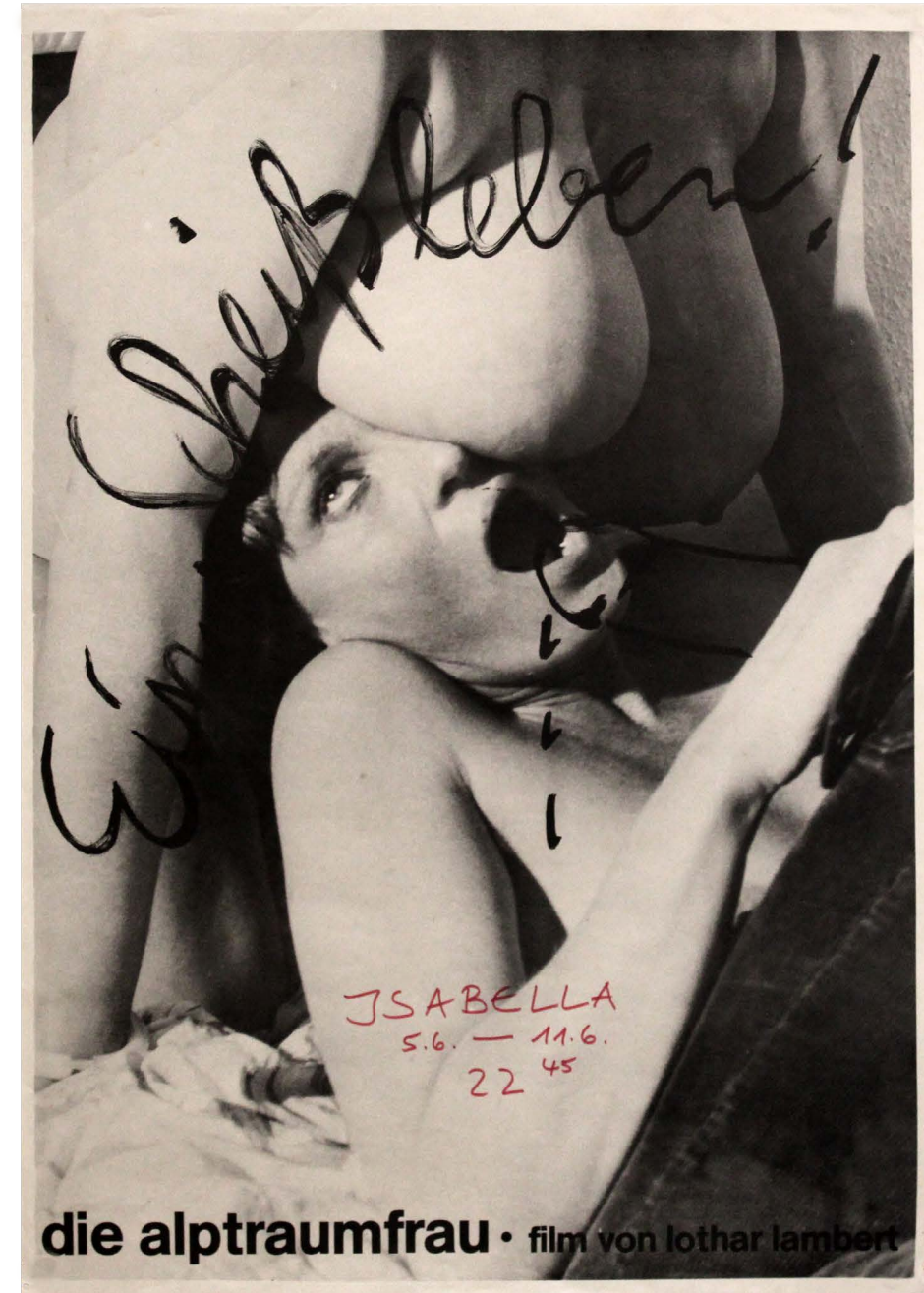
97. Narcissus: One Woman Show

Stockholm: Liljevalchs / Kulturverkstaden, [1979]. Offset. 15 3/4 x 23 3/4 in. Very good.

Poster promoting “Narcissus,” a one woman show by Wencke Mühleisen at the Liljevalchs gallery in Stockholm under the name “Grevinnan Sophink” [Countess Sophink]. The poster promotes Mühleisen’s scandalous performances, promising that she returns to Denmark to further damage her reputation.

“She wants to defeat Logos. She is her sexuality.”

\$350



98. Ein Scheiß Leben!, die alptrraumfraum film von lothar lambert [Nightmare Woman, a film by Lothar Lambert]

[Berlin]: [Lothar Lambert], [1981]. Offset, with holograph inscription in red ink. 17 x 24 in. Very good.

Poster promoting *Die Alptrraumfrau* [Nightmare Woman], a film by Lothar Lambert about the trials and therapy of a woman plagued since childhood by a disfiguring squint. Masochist sexual fantasies are plentiful and perhaps in bad taste; the latter prompted various discussions of the movie and portrayals of masochism and women’s sexuality, including a critical review of the movie by Barbara Kruger in *Artforum*.

\$950



99. Kvinnofrid i Stockholm? [Women's Freedom in Stockholm?]

Stockholm: Stockholmspartiet, 1984. Offset. 11 1/2 x 16 1/2 in. Very good, with bumping to top right and bottom right corners.

Poster promoting an open meeting on the struggle for women's liberation at the ABF house in Stockholm, hosted by Stockholmspartiet, the Stockholm Party.

The ABF house was the meeting hall of Arbetarnas bildningsförbund, the Worker's Education Association, the political education section of the Swedish Labor movement, founded by the Swedish Social Democratic Party in 1912. It later opened up to other parties, such as the Left Party, alongside other unions and organizations, becoming a hub for political discussion and education, and radical art and culture. Since 1989, the ABF has awarded the annual Moa literary prize to a person who writes in the proletarian literature style of the renowned Swedish writer Moa Martinson.

\$250



100. Kvinno-fest [Women's Party]

Stockholm: Alla Kvinnors Hus, [1975]. Offset. 11 5/8 x 16 1/2 in. Very good, with bumping to bottom right corner.

Flyer promoting a women's party at the Alla Kvinnors Hus, the All Women's House, in Stockholm, featuring performances by Turid, Rosita Auer, Maria Kroman, lotteri, and läcker mat, benefitting the new women's magazine Anna.

\$250



101. Kvinnokamp För Socialism Och Frigörelse [Women's Struggle for Socialism and Liberation]

Lucia Briones, illustrator

Stockholm: Vänsterpartiet Kommunisterna [Communist Left Party], 1979. Offset. 11 5/8 x 16 1/2 in. Very good, with light toning commensurate with age.

Poster from the Communist Left Party of Sweden, promoting women's struggle for socialism and liberation. The poster was illustrated by Lucia Briones.

\$350



102. Internationella Kvinnodagen: Jattefest på Kvinnohuset [International Women's Day: Giant Party at Women's House]

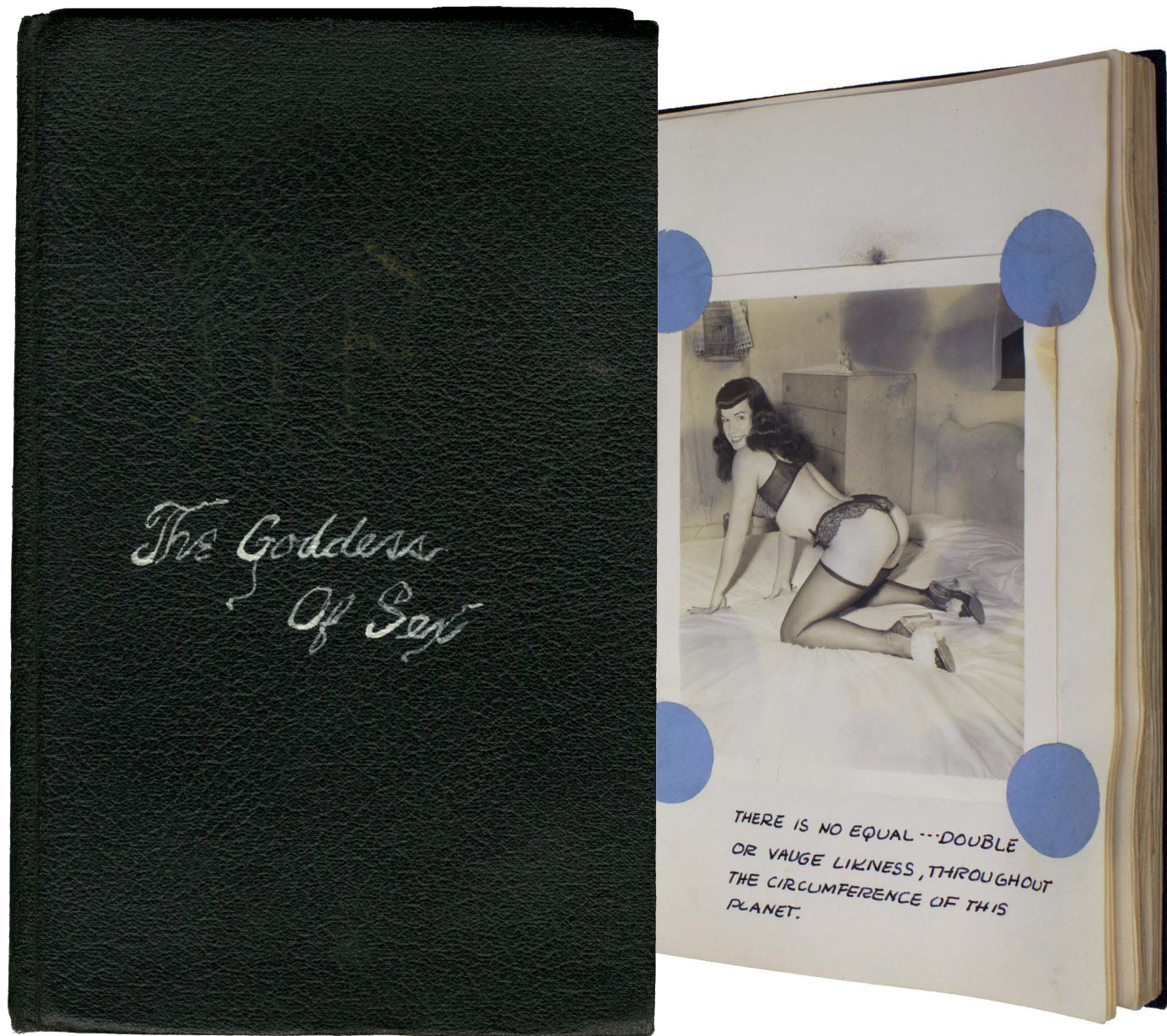
Gunilla Rudling, designer

Stockholm: Alla Kvinnors Hus, ca. 1970s. Offset. 11 1/2 x 16 1/2 in. Very good, substantial bumping to bottom right corner.

Poster promoting a raging party at the Alla Kvinnors Hus, the All Women's House, in Stockholm, for International Women's Day. The poster was designed by Gunilla Rudling, who designed and illustrated psychedelic and political posters throughout the 1960s and 1970s.

The party featured music, speeches and polemics, theater, film, and children's activities, performed by Åsa Moberg, Margot Nycop, Marie Selander, Margareta Krook, Lill Lindfors, Anita Livstrand, Marie Bergman, Greta Lindholm, Turid, Kisa Magnusson, and others.

\$250



103. The Goddess of Sex [Handmade Bettie Page Photo Album]

New York: np, 1956. Forty-three silver gelatin prints measuring 3 1/4 x 4 1/4 in. pasted into notebook. Holograph in black ink. In black leather boards. [43 pp]. 5 1/4 x 8 1/2 in. Binding detached at spine, and text block is loose though still together; three photos have become detached from paste but remain present; otherwise very good.

A homemade album dedicated to Bettie Page, “Queen of the Pinups” and the first modern fetish star. Includes forty-three photographs, many with handwritten captions below.

Silver gelatin prints of Page from the 1950s are exceedingly rare, especially in such quantity. Of note are the fully nude images of Page, which were not officially distributed at the time and sourced only through underground networks.

Page was an active pin-up model throughout the 1950s, and at the time of the production of this album was the top pin-up star in New York. She gained widespread recognition as a frequent model for fetish photographer Irving Klaw.

She was shot by pin-up model turned photographer Bunny Yeager for the famous “Jungle Bettie” series and was featured in the Christmas 1955 issue of *Playboy*, in its third year of production. Though she stopped modeling in 1958 and slipped into obscurity for a time, Page’s work experienced a revival in the late 1970s that continues today. Her work as a pinup star shaped the image and parameters of beauty and sexuality for decades.

A unique artifact of clandestine mid-century sexuality and the birth of modern pornography, with holograph annotation from an unknown Bettie Page fan and rare silver gelatin prints.

“A Study of the Glorified.”

SOLD





BOO-HOORAY