

## Paper Politics Socially Engaged Printmaking Today

The survival of indigenous communities and the first European settlers alike depended on a deeply cooperative style of living and working, based around common lands, shared food and labor. Cooperative movements proved integral to the grassroots organizations and struggles challenging the domination of unbridled capitalism in America's formative years. Holding aloft the vision for an alternative economic system based on cooperative industry, they have played a vital, and dynamic role in the struggle to create a better world. Seeking to reclaim a history that has remained largely ignored by most historians, this dramatic and stirring account examines each of the definitive American cooperative movements for social change - farmer, union, consumer, and communalist - that have been all but erased from collective memory. Focusing far beyond one particular era, organization, leader, or form of cooperation, *For All the People* documents the multigenerational struggle of the American working people for social justice. With an expansive sweep and breathtaking detail, the chronicle follows the American worker from the colonial workshop to the modern mass-assembly line, ultimately painting a vivid panorama of those who built the United States and those who will shape its future. John Curl, with over forty years of experience as both an active member and scholar of cooperatives, masterfully melds theory, practice, knowledge and analysis, to present the definitive history from below of cooperative America. Both an art book and a political force, this collection of inspiring and striking imagery shows the huge importance of the promotion of radical ideas worldwide. The editors have selected a broad collection of work that illustrates the different artistic facets from those demanding social change. With pieces from Argentina, India, Palestine and China amongst the 40 countries represented, this is an international survey of struggles varying from the Intifada to Critical Mass, contextualised by an introductory essay and contributions from theorists and artists. *Advertising Shits in Your Head* calls adverts what they are--a powerful means of control through manipulation--and highlights how people across the world are fighting back. It diagnoses the problem and offers practical tips for a DIY remedy. Faced with an ad-saturated world, activists are fighting back, equipped with stencils, printers, high-visibility vests, and utility tools. Their aim is to subvert the adverts that control us. With case studies from both sides of the Atlantic, this book showcases the ways in which small groups of activists are taking on corporations and states at their own game: propaganda. This international edition includes an illustrated introduction from Josh MacPhee, case studies and interviews with Art in Ad Places, Public Ad Campaign, Resistance Is Female; Brandalism, and Special Patrol Group, plus photography from Luna Park and Jordan Seiler. This is a call-to-arts for a generation

raised on adverts. Beginning with a rich and detailed analysis of the pernicious hold advertising has on our lives, the book then moves on to offer practical solutions and guidance on how to subvert the ads. Using a combination of ethnographic research and theoretical analysis, *Advertising Shits in Your Head* investigates the claims made by subvertising practitioners and shows how they impact their practice.

*Printmaking* is a practical and comprehensive guide to printmaking techniques. This fully updated edition includes expanded chapters on digital and mixed media processes, and a brand new 'Print & Make' chapter, which explores the opportunities for creative expression within the many processes available to print makers. The more traditional techniques of relief, intaglio, collograph, lithography, screen printing and monoprint have also been refreshed with the addition of new images showing a broader range of subject matter, including more contemporary prints and international artists. A new section on the traditions and techniques of Japanese woodblock printing completes the update. Each technique is explored from the development of the printing or digital matrix, through the different stages of creation to image output. Clear step-by-step illustrations, interviews with contemporary printmakers and a wide range of images showing the best of cutting-edge printmaking today offer an inspirational resource. Guidance on how to set up a print studio, sections on troubleshooting techniques and the inclusion of up-to-date lists of suppliers, workshops and galleries make this an essential volume for beginner and experienced printmakers alike.

**Paper Politics**

**Social Justice Posters of the San Francisco Bay Area**

**The Art Museum Redefined**

**An Illustrated Chronicle of Three Decades in New York City**

**Power, Opportunity, and Community Engagement**

**International Vegan Fare Straight from the Produce Aisle**

**Teaching and Learning in Art Education**

*At the end of the millennium, thousands of homeless people roamed the streets of Manhattan. A small group of them went underground. Invisible to society, they managed to start a new life in the tunnel systems of the city. Acclaimed war photographer and cultural anthropologist Teun Voeten gained unprecedented access to this netherworld. For five months in 1994 and 1995 he lived, slept and worked in the tunnel. With him, we meet Vietnam veterans, macrobiotic hippies, crack addicts, Cuban refugees, convicted killers, computer programmers, philosophical recluses and criminal runaways. Voeten describes their daily work, problems and pleasures with humor and compassion. He also witnessed the end of tunnel life. The tunnel people were evicted in 1996, but Amtrak and homeless organizations offered them alternative housing. Some succeeded in starting again above ground, while others failed. In this updated version of the book, Voeten tracks down the original*

tunnel dwellers and describes what has happened in the thirteen years since they left the tunnels.

Signal is an ongoing book series dedicated to documenting and sharing compelling graphics, art projects, and cultural movements of international resistance and liberation struggles. Artists and cultural workers have been at the center of upheavals and revolts the world over, from the painters and poets in the Paris Commune to the poster makers and street theatre performers of the recent Occupy movement. Signal will bring these artists and their work to a new audience, digging deep through our common history to unearth their images and stories. We have no doubt that Signal will come to serve as a unique and irreplaceable resource for activist artists and academic researchers, as well as an active forum for critique of the role of art in revolution. Highlights of the third volume of Signal include: Sonic Internationalism: An Interview with Paredon Records Founder Barbara Dane Game of Destruction: Deltor Stencils the Enemies of Socialism by Stephen Goddard Organized Artists/Reproductive Resistance: Reflecting on the Medu Arts Ensemble Quebec Spring: Striking Culture by David Widgington Memories of Revolution: Yugoslav Partisan Memorials by Robert Burghardt and Gal Kirn In the US there is a tendency to focus only on the artworks produced within our shores or from English speaking producers. Signal reaches beyond those bounds, bringing material produced the world over, translated from dozens of languages and collected from both the present and decades past. Though it is a full-color printed publication, Signal is not limited to the graphic arts. Within its pages you will find political posters and fine arts, comics and murals, street art, site-specific works, zines, art collectives, documentation of performance and articles on the often overlooked but essential role all of these have played in struggles around the world. The US presidential election in 2016 brought to a head myriad political activism around the world, around the rights of minorities, women, the LGBTQ community, and the environment. In the midst of this turmoil, nearly 300 designers from around the world answered the call to create this collection of 50 tear-out posters for people who want to make their voices heard in a time of unprecedented uncertainty and apprehension. A foreword by Avram Finkelstein, a designer for the AIDS art activist collective Gran Fury, looks at the crucial role of graphic activism in the current political climate.

In this student-centered book, Debrah C. Sickler-Voigt provides proven tips and innovative methods for teaching, managing, and assessing all aspects of art instruction and student learning in today's diversified educational settings, from pre-K through

*high school. Up-to-date with the current National Visual Arts Standards, this text offers best practices in art education, and explains current theories and assessment models for art instruction. Using examples of students' visually stunning artworks to illustrate what children can achieve through quality art instruction and practical lesson planning, Teaching and Learning in Art Education explores essential and emerging topics such as: managing the classroom in art education; artistic development from early childhood through adolescence; catering towards learners with a diversity of abilities; integrating technology into the art field; and understanding drawing, painting, paper arts, sculpture, and textiles in context. Alongside a companion website offering Microsoft PowerPoint presentations, assessments, and tutorials to provide ready-to-use-resources for professors and students, this engaging text will assist teachers in challenging and inspiring students to think creatively, problem-solve, and develop relevant skills as lifelong learners in the art education sector. \*Please note that the companion website for this title is still in development, but the accompanying online materials can be accessed at <https://my.pcloud.com/publink/show?code=kZEWVRkZ7NjL8c7SykX8CoFfvS650Fk0xx8X>. Please contact Simon Jacobs at [simon.jacobs@taylorandfrancis.com](mailto:simon.jacobs@taylorandfrancis.com) with any questions.\**

*An Exhibition of Politically & Socially Engaged Printmaking  
Anarchy Comics*

*Uncovering the Hidden History of Cooperation, Cooperative Movements, and Communalism in America (Large Print 16pt)*

*Advertising Shits in Your Head*

*All of Us or None*

*Visions of Peace & Justice*

*Housing Monster*

The Great Recession in Fiction, Film, and Television: Twenty-first-Century Bust Culture examines pop artifacts not typically included in discussions of the financial meltdown; collected essays treat our busted culture as a seismograph that registers the traumas. In accessible, intellectually rigorous prose, each essay locates their subject – from disa to graphic novels – along a spectrum of ideological fantasies, social erasures, and profo anxieties inspired by the Great Recession.

In Finding Voice, Kim Berman demonstrates how she was able to use visual arts training disenfranchised communities as a tool for political and social transformation in South A Using her own fieldwork as a case study, Berman shows how hands-on work in the ar learners of all ages and backgrounds can contribute to economic stability by developing skills, as well as enhancing public health and gender justice within communities. Berman work, and the community artwork her book documents, present the visual arts as a cr channel for citizens to find their individual voices and to become agents for change in arenas of human rights and democracy.

This anthology, the first of its kind, presents thirty-two texts on contemporary prints

printmaking written from the mid-1980s to the present by authors from across the world. The texts range from history and criticism to creative writing. More than a general survey, they provide a critical topography of artistic printmaking during the period. The book is directed to an audience of international stakeholders in the field of contemporary print, printmaking, and printmedia, including art students, practising artists, museum curators, critics, educators, print publishers and print scholars. It expands debate in the field and will act as a starting point for further research.

Beyond the history wars lies the rebel heart of Australia's past. Snowed under by the recollections of conservative historians Australia's rich and varied tradition of non-conformity and resistance comes bubbling up from under in this book. The lives of mutineers, anarchists and rebels come to life in these 17 essays.

The Complete Collection

Tear, Paste, Protest

Signal: 01

The Rise and Impact of Chicano Graphics, 1965 to Now

Alternative Vegan

Tunnel People

Disturbing the Peace

Signal is an ongoing book series dedicated to documenting and sharing compelling graphics, art projects, and cultural movements of international resistance and liberation struggles. Artists and cultural workers have been at the center of upheavals and revolts the world over, from the painters and poets in the Paris Commune to the poster makers and street theatre performers of the recent Occupy movement. Signal will bring these artists and their work to a new audience, digging deep through our common history to unearth their images and stories. We have no doubt that Signal will come to serve as a unique and irreplaceable resource for activist artists and academic researchers, as well as an active forum for critique of the role of art in revolution. Highlights of the fifth volume of Signal include:

The Club de Grabado de Montevideo: Georgia Phillips-Amos unearths

printmaking under dictatorship Three Print Collectives: Alec Dunn

interviews Friends of Ibn Firnas, A3BC, and the Pangrok Sulap

collective Survival by Sharing—Printing over Profit: Josh MacPhee

interviews Paul Werner about the history of New York City's Come!Unity

Press The Pyramid's Reign: Analyzing an enduring symbol of capitalism

with Eric Triantafillou Empty Forms—Occupied Homes: Marc Herbst looks

at the intersection between movement design and the struggle for

housing in Barcelona Discs of the Gun: A trip through music and

militancy in postwar Italy by Josh MacPhee In the US there is a

tendency to focus only on the artworks produced within our shores or

from English speaking producers. Signal reaches beyond those bounds,

bringing material produced the world over, translated from dozens of

languages and collected from both the present and decades past. Though

it is a full-color printed publication, Signal is not limited to the

graphic arts. Within its pages you will find political posters and

fine arts, comics and murals, street art, site-specific works, zines,

art collectives, documentation of performance and articles on the

often overlooked but essential role all of these have played in struggles around the world.

With a widely eclectic variety of protest art in mediums such as relief, lithography, collagraph, and photography, this major collection of contemporary politically engaged printmaking showcases art that uses themes of social justice and global equity to engage community members in conversation. Based on an art exhibition that has traveled to more than a dozen cities in North America and including many do-it-yourself samples, this eye opening book contains works from more than 200 international artists. From the well established - Sue Coe, Swoon, Carlos Cortez - to street artists, rock poster makers, and up-and-comers such as Favianna Rodriguez and Chris Stain, this diverse collection is the work of artists who felt the need to respond to the monumental trends and events of modern politics.

Whether you're discovering printmaking for the first time or you're looking for fresh ideas to reinvigorate your practice, you'll find plenty of inspiration in *The Printmaking Ideas Book*. From traditional methods such as screenprinting, etching and lithography to contemporary techniques such as risography and digital collage, this book is packed with new ideas, methods and tips on every page. Brimming with experimental, arresting and beautiful examples of printmaking from all over the world, it will take your creativity further and awaken new ideas.

"In the 1960s, activist Chicano artists forged a remarkable history of printmaking that remains vital today. Many artists came of age during the civil rights, labor, anti-war, feminist and LGBTQ+ movements and channeled the period's social activism into assertive aesthetic statements that announced a new political and cultural consciousness among people of Mexican descent in the United States. *Printing the Revolution!* explores the rise of Chicano graphics within these early social movements and the ways in which Chicana artists since then have advanced innovative printmaking practices attuned to social justice. More than reflecting the need for social change, the works featured in the catalogue and exhibition project and revise notions of Chicana identity, spur political activism, and school viewers in new understandings of U.S. and international history. By employing diverse visual and artistic modes from satire, to portraiture, to appropriation, conceptualism, and politicized pop, the artists in this exhibition build an enduring and inventive graphic tradition that has yet to be fully integrated into the history of U.S. printmaking. This exhibition is the first to unite historic civil rights-era prints alongside works by contemporary printmakers, including several that embrace expanded graphics that exist beyond the paper substrate. While the dominant mode of printmaking among Chicana artists remains screenprinting, the installation features works in a wide range of techniques and presentation strategies, from installation art to public interventions, augmented reality, and shareable graphics that circulate in the digital realm. The exhibition is also the first to consider how Chicana mentors, print centers, and networks nurtured other artists, including several who drew inspiration from the example

of Chicana printmaking. Featured artists and collectives include Rupert García, Malaquias Montoya, Ester Hernández, the Royal Chicano Air Force, David Avalos, Elizabeth Sisco, Louis Hock, Sandra Fernández, Juan de Dios Mora, the Dominican York Proyecto Gráfica, Enrique Chagoya, René Castro, Juan Fuentes, and Linda Lucero, among others. ¡Printing the Revolution! features more than 100 works drawn from the Smithsonian American Art Museum's pioneering collection of Latinx art. The Museum's Chicana graphics holdings rose significantly with an important gift in 1995 from the renowned scholar Tomás Ybarra-Frausto. Since then, other major donations and an ambitious acquisition program have built one of the largest museum collections of Chicana graphics on the East Coast"--

Finding Voice

A Book of Stencils

A Global Study of the Street Stencil

Signal: 05

A Dictionary of Arts, Sciences, Literature and General Information  
For All the People

Art, Politics and the Pamphleteer brings together a collection of text-based and visual essays, commissioned artworks and graphics. This richly illustrated book responds to the concept, aesthetics and function of the political pamphlet. It is diverse in content, interpreting the 'pamphlet' in the broadest terms, and encompassing a number of case studies that offer historical or specific examples of contemporary pamphleteering practice that can be seen to perform 'a clear political implication' or protest. Besides exploring the radical history and diverse cultures of the pamphlet, it also celebrates the rich visual rhetoric, typography and contemporary relevance of the format for both artists and activists. Contributions include an historical overview and essays by: Andy Abbott, Angeliki Avgitidu, Aziz Choudry and Désirée Rochat, David Murrieta Flores, Michelle Kempson, Pil and Galia Kollektiv, Rachel Schreiber, Jane Tormey, Gillian Whiteley; visual contributions by Gary Anderson and Steven Shakespeare, Ruth Beale, Ami Clarke, Common Culture, Jeremy Deller, Freee, Patrick Goddard, Gavin Grindon, Ferenc Grof, Marc Herbst, Joanne Lee, Josh MacPhee, Manual Labours, Mark McGowan, Minute Works, Chris Morton, radicalreThink, Hester Reeve, Oliver Ressler, Greg Sholette & Christopher Darling, Laura Wild, Andrew Wilson. As the book was conceived as predominantly visual from the outset, the book concept has been a collaboration with The Little Riot Press (Phil Eastwood and Chris Dunne). Overall, an aesthetic of protest and propaganda was considered integral to the design to reiterate the generally handmade, analogue techniques found in political pamphlets. The Little Riot Press have thus approached the illustration and overall visual cohesion from the perspective of the radical artist pamphleteer. [www.thelittleriotpress.com](http://www.thelittleriotpress.com)

Artists: Vito Acconci, Jerri Allyn, Luis Alonso, Emma Amos, Benny Andrews, Ida Applebroog, Tomie Arai, Robert Arneson, Eric Avery, Luis Cruz Azaceta, Sonia Balassanian, Rudolf Baranik, Romare Bearden, Nan Becker, Rudy Begay, Leslie Bender, Jonathan Borofsky, Louise Bourgeois, Vivian Browne, Chris Burden, Luis Camnitzer, Josely Carvalho, Sabra Moore, Elizabeth Catlett, Judy Chicago, Miriam Schapiro, Eva Cockcroft, Sue Coe, Michael Corris, Carlos Cortez, Anton van Dalen, Jane Dickson, Jim Dine, James Dong, Mary Beth Edelson, Melvin Edwards, Marguerite Elliot, John Fekner, Mary Frank, Antonio Frasconi, Rupert Garcia, Sharon Gilbert, Mike Glier, Leon Golub, Nancy Spero, Peter Gourfain, Ilona Granet, Dolores Guerrero-Cruz, Marina Gutiérrez, Hans Haacke, David Hammons, Keith Haring, Edgar Heap of Birds, Jenny Holzer, Rebecca Howland, Arlan Huang, Robert Indiana,

Carlos Irezarry, Alfredo Jaar, Luis Jimenez, Jasper Johns, Jerry Kearns, Edward Kienholz, Janet Koenig, Margia Kramer, Barbara Kruger, Suzanne Lacy, Jean LaMarr, Jacob Lawrence, Michael Lebron, Colin Lee, Jack Levine, Les Levine, Robert Longo, Paul Marcus, Marisol, Dona Ann McAdams, Yong Soon Mim, Richard Mock, Josely Carvalho, Robert Morris, Bruce Nauman, Joseph Nechvatal, Claes Oldenburg, Ed Paschke, Adrian Piper, Susan Pyzow, Robert Rauschenberg, Faith Ringgold, Larry Rivers, Elizabeth Rodriguez, Tim Rollins, Rachael Romero, Leon Klayman, James Rosenquist, Martha Rosler, Erika Rothenberg, Christy Rupp, Jos Sances, Juan Sánchez, Peter Saul, Ben Shahn, Marguerite Elliot, Mimi Smith, Vincent Smith, Nancy Spero, Frank Stella, May Stevens, Mark di Suvero, Dennis Thomas, Day Gleeson, Francesc Torres, Andy Warhol, John Pitman Weber, William Wiley, John Woo, Qris Yamashita.

Signal is an ongoing book series dedicated to documenting and sharing compelling graphics, art projects, and cultural movements of international resistance and liberation struggles. Artists and cultural workers have been at the center of upheavals and revolts the world over, from the painters and poets in the Paris Commune to the poster makers and street theatre performers of the recent Occupy movement. Signal will bring these artists and their work to a new audience, digging deep through our common history to unearth their images and stories. We have no doubt that Signal will come to serve as a unique and irreplaceable resource for activist artists and academic researchers, as well as an active forum for critique of the role of art in revolution. Highlights of the second volume of Signal include: Anarchist Manga in Japan Breaking Chains: Political Graphics and the Anti-Apartheid Struggle Selling Freedom: Promotional Posters from the 1910s Street Art, Oaxacan Struggle, and the Mexican Context Covering the Wall: Revolutionary Murals in 1970s Portugal Røde Mor: Danish printmaking, pop music, and politics In the US there is a tendency to focus only on the artworks produced within our shores or from English speaking producers. Signal reaches beyond those bounds, bringing material produced the world over, translated from dozens of languages and collected from both the present and decades past. Though it is a full-color printed publication, Signal is not limited to the graphic arts. Within its pages you will find political posters and fine arts, comics and murals, street art, site-specific works, zines, art collectives, documentation of performance and articles on the often overlooked but essential role all of these have played in struggles around the world.

Stencil Pirates is the first comprehensive book dedicated to stencil street art. Included are artist profiles, an in-depth history of stencil graffiti, its political context, and how stencils fit into the larger pantheon of street expression. Also here are a detailed "how-to" manual with designing, cutting, and painting tips from the artists, as well as 20 perforated cardstock stencil templates for readers who can't wait to hit the streets.

Graphic Explorations of Everyday Anarchism

Signal: 06

Signal: 03

A Journal of International Political Graphics & Culture

iPrinting the Revolution!

The Encyclopaedia Britannica

Social Movement Cultures, 1960s to Now

***The Occupy movement and the Arab Spring have brought global attention to the potential of social media for empowering otherwise marginalized groups. This book addresses questions like what happens after the moment of protest and global visibility and whether social media can also help sustain civic engagement beyond protest. Looks at the history of the depiction of anti-authoritarian social movements in art. Cultural Writing. Art. VISIONS OF PEACE & JUSTICE contains over 500 reproductions of political posters from the archives of Inkworks Press. Inkworks is a worker cooperative-***



***union shop-green business in Berkeley, CA started in 1974. During the 30+ years of Inkwork's history, the shop has functioned as a pillar of the progressive community in the Bay Area providing printing services including discounts and donations to social movements, community groups, and non-profits. This unique position has allowed Inkworks to accumulate a comprehensive and fascinating archive of beautiful political posters that have been printed on its presses compiled for the first time ever in this important historical document. Whether it's the American Indian Movement, Latin American Solidarity campaigns, Women's Liberation, community-based struggles against environmental racism, the current efforts to end the war in Iraq, or a broad range of other post-1960s US social movements, VISIONS OF PEACE & JUSTICE records it all through the timeless powerful art of the poster. This title also features essays by David Bacon, Lincoln Cushing, Angela Davis, Anuradha Mittal, Carol Wells, and more. Paper Politics: Socially Engaged Printmaking Today is a major collection of contemporary politically and socially engaged printmaking. This full-color book showcases print art that uses themes of social justice and global equity to engage community members in political conversation. Based on an art exhibition that has traveled to a dozen cities in North America, Paper Politics features artwork by over 200 international artists; an eclectic collection of work by both activist and non-activist printmakers who have felt the need to respond to the monumental trends and events of our times. Paper Politics presents a breathtaking tour of the many modalities of printing by hand: relief, intaglio, lithography, serigraph, collagraph, monotype, and photography. In addition to these techniques, included are more traditional media used to convey political thought, finely crafted stencils and silk-screens intended for wheat pasting in the street. Artists range from the well established (Sue Coe, Swoon, Carlos Cortez) to the up-and-coming (Favianna Rodriguez, Chris Stain, Nicole Schulman), from street artists (BORF, You Are Beautiful) to rock poster makers (EMEK, Bughouse).***

***Twenty-First-Century Bust Culture***

***Paths toward Utopia***

***Social and Political Themes in Recent American Printed Art***

***The Poster Book of Resistance and Revolution***

***Getting Up for the People***

***The Printmaking Ideas Book***

***Cultivating Students' Potential from Pre-K through High School***

Signal is an ongoing book series dedicated to documenting and sharing compelling graphics, art projects, and cultural movements of international resistance and liberation struggles. Artists and cultural workers have been at the center of upheavals and revolts the world over, from painters and poets in the Paris Commune to the poster makers and street theatre performers of the recent Occupy movement. Signal will bring these artists and their work to a new audience, digging deep through our common history to unearth their images and stories. We have no doubt that Signal will come to serve as a unique and irreplaceable resource for activist artists and academic researchers, as well as an active forum for critique of the role of art in revolution. Highlights of the first volume of Signal include: The Future of Xicana Printmaking: Alec Dunn and Josh MacPhee interview the Taller Tupac Amaru (Favianna Rodriguez, Melanie Cervantes, and Jesus Barraza) The Adventures of Red Rat: Alec Dunn interviews Johannes van de Weert Hard Travelin': A photo essay with IMPEACH Early 20th-Century Anarchist Imprints Mexico 68: The Graphic Production of a Movement: Santiago Armengod interviews Felipe Hernandez Moreno Adventure Playgrounds: A photo essay Designing Anarchy: Dan Poyner interviews Rufus Segar In the US there is a tendency to focus only on the artworks produced within our shores or from English speaking producers. Signal reaches beyond those bounds, bringing material produced the world over, translated from dozens of languages and

collected from both the present and decades past. Though it is a full-color printed publication, Signal is not limited to the graphic arts. Within its pages you will find political posters and fine arts, comics and murals, street art, site-specific works, zines, art collectives, documentation of performance and articles on the often overlooked but essential role all of these have played in struggles around the world.

In four short years (1965–1969), the underground press grew from five small newspapers in many cities in the U.S. to over 500 newspapers—with millions of readers—all over the world. Completely circumventing (and subverting) establishment media by utilizing their own news service and freely sharing content amongst each other, the underground press, at its height, became the unifying institution for the counterculture of the 1960s. Frustrated with the lack of any mainstream media criticism of the Vietnam War, empowered by the victories of the Civil Rights era, emboldened by the anti-colonial movements in the third world and with heads full of acid, a generation set out to change the world. The underground press was there documenting, participating in, and providing the resources that would guarantee the growth of this emergent youth culture. Combining bold visuals, innovative layouts, and eschewing any pretense toward objectivity, the newspapers were wildly diverse and wonderfully vibrant. Neither meant to be an official nor comprehensive history, *On the Ground* focuses on the anecdotal detail that brings the history alive. Composed of stories told by the people involved with the production and distribution of the newspapers—John Sinclair, Art Kunkin, Paul Krassner, Emory Douglas, John Wilcock, Bill Ayers, Spain Rodriguez, Trina Robbins, Al Goldstein, Harvey Wasserman, Ben Morea, and more—and featuring over 100 full-color scans taken from a broad range of newspapers—*Basta Ya*, *Berkeley Barb*, *Berkeley Tribe*, *Chicago Seed*, *Helix*, *It Ain't Me Babe*, *Los Angeles Free Press*, *Osawatomie*, *Rat Subterranean News*, *San Francisco Express Times*, *San Francisco Oracle*, *Screw: The Sex Review*, *The Black Panther*, *The East Village Other*, *The Realist*, and many more—the book provides a true window into the spirit of the times, giving the reader a feeling for the energy on the ground. *Anarchy Comics: The Complete Collection* brings together the legendary four issues of *Anarchy Comics* (1978–1986), the underground comic that melded anarchist politics with a punk sensibility, producing a riveting mix of satire, revolt, and artistic experimentation. This international anthology collects the comic stories of all thirty contributors from the U.S., Great Britain, France, Germany, Netherlands, Spain, and Canada. In addition to the complete issues of *Anarchy Comics*, the anthology features previously unpublished work by Jay Kinney and Sharon Rudahl, along with a detailed introduction by Kinney, which traces the history of the comic he founded and provides entertaining anecdotes about the process of herding an international crowd of anarchistic cats. Contributors include: Jay Kinney, Yves Frémion, Gerhard Seyfried, Sharon Rudahl, Steve Stiles, Donald Room, Paul Mavrides, Adam Cornford, Spain Rodriguez, Melinda Gebbie, Gilbert Shelton, Volny, John Burnham, Cliff Harper, Ruby Ray, Peter Pontiac, Marcel Trublin, Albo Helm, Steve Lafler, Gary Panter, Greg Irons, Dave Lester, Marion Lydebrooke, Matt Feazell, Pepe Moreno, Norman Dog, Zorca, R. Diggs (Harry Driggs), Harry Robins, and Byron Werner.

This book presents a critical analysis of the power and opportunity created in the implementation of community engaged practices within art museums, by looking at the networks connecting art museums to community organizations, artists and residents. *The Art Museum Redefined* places the interaction of art museums and urban neighbourhoods as the central focus of the study, to investigate how museums and artists collaborate with resident and local community groups. Rather than defining the community solely from the perspective of a museum looking out at its audience, the research examines the larger networks of art organizing and creative activism connected to the museum that are active across the neighbourhood. Taylor's research encompasses the grassroots efforts of local groups and the collaboration with museums and other art institutions that are extending their reach outside

their physical walls and into the community. This focus on social engagement speaks to recent emphasis in cultural policy on cultural equity and inclusion, creative place-making and community engagement at neighbourhood and city-levels, and will be of interest to students, scholars and policy-makers alike.

Printmaking

Drawn to New York

Socially Engaged Printmaking Today

Realizing the Impossible

Art Against Authority

Art, Politics and the Pamphleteer

Political Participation Beyond Protest

**The Housing Monster is a scathing illustrated essay that takes one seemingly simple, everyday thing—a house—and looks at the social relations that surround it. Moving from intensely personal thoughts and interactions to large-scale political and economic forces, it reads alternately like a worker’s diary, a short story, a psychology of everyday life, a historical account, an introduction to Marxist critique of political economy, and an angry flyer someone would pass you on the street. Starting with the construction site and the physical building of houses, the book slowly builds and links more and more issues together: from gentrification and city politics to gender roles and identity politics, from subcontracting and speculation to union contracts and negotiation, from individual belief, suffering, and resistance to structural division, necessity, and instability. What starts as a look at housing broadens into a critique of capitalism as a whole. The text is accompanied by clean black-and-white illustrations that are mocking, beautiful, and bleak.**

**Getting Up for the People tells the story of the Assembly of Revolutionary Artists of Oaxaca (ASARO) by remixing their own images and words with curatorial descriptions. Part of a long tradition of socially conscious Mexican art, ASARO gives respect to Mexican national icons; but their themes are also global, entering contemporary debates on issues of corporate greed, genetically modified organisms, violence against women, and abuses of natural resources. In 2006 ASARO formed as part of a broader social movement, part of which advocated for higher teachers’ salaries and access to school supplies. They exercised extralegal means to “get up,” displaying their artwork in public spaces. ASARO stands out for their revitalizing remix of collective social action with modern conventions in graffiti, traditional processes in Mexican printmaking, and contemporary communication through social networking. Now they enjoy international recognition as well as state-sanctioned support for their artists’ workshops. They use their notoriety to teach Oaxacan youth the importance of publicly expressing and exhibiting their perspectives on the visual landscape.**

**A radical feminist history and street art resource for inspired readers! This book combines short biographies with striking and usable stencil images of thirty women—activists, anarchists, feminists, freedom-fighters, and visionaries. It offers a subversive portrait history which refuses to belittle the military prowess and revolutionary drive of women, whose violent resolves often shatter the archetype of woman-as-nurturer. It is also a celebration of some extremely brave women who have spent their lives fighting for what they believe in and rallying supporters in climates where a woman’s authority is never taken as seriously as a man’s. The text also shares some of each woman’s ideologies, philosophies, struggles, and quiet humanity with quotes from their writings or speeches. The women featured are: Harriet Tubman, Louise Michel, Vera Zasulich, Emma**

**Goldman, Qiu Jin, Nora Connolly O'Brien, Lucia Sanchez Saornil, Angela Davis, Leila Khaled, Comandante Ramona, Phoolan Devi, Ani Pachen, Anna Mae Aquash, Hannie Schaft, Rosa Luxemburg, Brigitte Mohnhaupt, Lolita Lebron, Djamilia Bouhired, Malalai Joya, Vandana Shiva, Olive Morris, Assata Shakur, Sylvia Rivera, Haydée Santamaría, Marie Equi, Mother Jones, Doria Shafik, Ondina Peteani, Whina Cooper, and Lucy Parsons.**

**“I want you to look at the recipes presented here and be as excited as a kid with a new toy. I want your heart to race, your mouth to water, and your pots and pans to sing to you as they bring together the elements of a good dining experience....” –From the Introduction**  
**Tofu, seitan, tempeh, tofu, seitan, tempeh.... it seems like so many vegans rely on these products as meat substitutes. Isn't it time to break out of the mold? Taking a fresh, bold, and alternative approach to vegan cooking without the substitutes, this cookbook showcases more than 100 fully vegan recipes, many of which have South Asian influences. With a jazz-style approach to cooking, it also discusses how to improvise cooking with simple ingredients and how to stock a kitchen to prepare simple and delicious vegan meals quickly. The recipes for mouth-watering dishes include one-pot meals--such as South-Indian Uppama and Chipotle Garlic Risotto along with Pakoras, Flautas, Bajji, Kashmiri Biryani, Hummus Canapes, and No-Cheese Pizza. With new, improved recipes this updated edition also shows how to cook simply to let the flavor of fresh ingredients shine through. Explore your inner chef and get cooking with Dino!**

**The Great Recession in Fiction, Film, and Television**

**A Complete Guide to Materials & Processes**

**Celebrate People's History!**

**The Visual Revolution of ASAR-Oaxaca**

**Signal: 02**

**A Visual Arts Approach to Engaging Social Change**

**Signs of Change**

This collection explores Kollwitz's most creative years, examining her sequences of images, with a focus on the tension between making and meaning. German printmaker Käthe Kollwitz (1867–1945) is known for her unapologetic social and political imagery; her representations of grief, suffering, and struggle; and her equivocal ideas about artistic and political labels. This volume explores her most creative years, roughly the late 1890s to the mid-1920s, highlighting the tension between making and meaning throughout her work. Correlating Kollwitz's obsessive printmaking experiments with the evolution of her images, it assesses the unusually rich progressions of preparatory drawings, proofs, and rejected images behind Kollwitz's compositions of struggling workers, rebellious peasants, and grieving mothers. This selected catalogue of the Dr. Richard A. Simms collection at the Getty Research Institute provides a bird's-eye view of Kollwitz's sequences of images as well as the interrelationships among prints produced over multiple years. The meanings and sentiments emerging from Kollwitz's images are not, as is often implied, unmediated expressions of her politics and emotions. Rather, Kollwitz transformed images with deliberate technical and formal experiments, seemingly endless adjustments, wholesale rejections, and strategic regroupings of figures and forms—all of which

demonstrate that her obsessive dedication to making art was never a straightforward means to political or emotional ends.

Signal is an ongoing book series dedicated to documenting and sharing compelling graphics, art projects, and cultural movements of international resistance and liberation struggles. Artists and cultural workers have been at the center of upheavals and revolts the world over, from the painters and poets in the Paris Commune to the poster makers and street theatre performers of the recent Occupy movement. Signal will bring these artists and their work to a new audience, digging deep through our common history to unearth their images and stories. We have no doubt that Signal will come to serve as a unique and irreplaceable resource for activist artists and academic researchers, as well as an active forum for critique of the role of art in revolution. Highlights of the sixth volume of Signal include: Basement Workshop: The Genesis of New York's Asian American Resistance Culture Jamaa Al-Yad: An Interview with Daniel Drennan ElAwar La Escuela de Cultura Popular Revolucionaria Mártires del 68: Thirty Years of Collective Agitation in Mexico City The Appalachian Movement Press Adhesing Uprisings, and much more. In the US there is a tendency to focus only on the artworks produced within our shores or from English speaking producers. Signal reaches beyond those bounds, bringing material produced the world over, translated from dozens of languages and collected from both the present and decades past. Though it is a full-color printed publication, Signal is not limited to the graphic arts. Within its pages you will find political posters and fine arts, comics and murals, street art, site-specific works, zines, art collectives, documentation of performance and articles on the often overlooked but essential role all of these have played in struggles around the world.

A riveting survey of almost three hundred posters, revealing a history of Bay Area artists, activists, and movements from the 1960s to 2012. This catalog of political posters pays homage to an influential and populist art movement that has created some of the most enduring imagery of our time. In *All of Us or None*, author Lincoln Cushing examines key selections from a remarkable archive of over 24,000 posters amassed by free speech movement activist, author, and educator Michael Rossman over the course of thirty years. This inspiring collection of Bay Area posters illuminates the history of this ad-hoc and ephemeral art form, celebrating its unique capacity to infuse contemporary issues with the urgency and energy of the eternal fight for justice. Featuring posters on topics as diverse as civil rights, war, poverty, the environment, music, women's liberation, fine art, and gentrification, *All of Us or None* shows us why the Bay Area was such fertile breeding ground for the genre and why it arguably produced more independent political posters than anywhere else on earth. Here is an exhilarating history of artists, studios, printshops, distributors, activists, icons, and changemakers—among them R. Crumb, Stanley Mouse, Cesar Chavez, Max Scherr, Emory Douglas, Angela Davis, the San Francisco Mime Troupe, Bill Graham, and Pete Seeger—together raising their voices in opposition

to the status quo. In spring of 2012, the Oakland Museum of California presented its first comprehensive exhibition of this recently acquired treasure; the show, along with this book, presented an unbroken narrative of passionate social justice printmaking from the mid-1960s to 2012. “This engaging catalogue surveys nearly 300 of the late Michael Rossman’s enormous collection of over 24,000 San Francisco Bay Area social justice posters . . . . With fluid, highly accessible prose, Cushing traces the lineage of images that have now become iconic, such as Frank Cieciorka’s often quoted clenched fist, or the Black Panther Party’s panther symbol as rendered by Emory Douglas and others.” —Publishers Weekly  
“An extremely remarkable and useful book: remarkable because it brings back so many of the memorable images of rebellion political, cultural, and both together from a past now rapidly receding, and useful because in our new era of protest, creative expression in artistic forms is more badly needed than ever. Lincoln Cushing, a distinguished scholar of political art, has given us a small masterpiece.” —Paul Buhle, publisher of the SDS magazine *Radical America* and author of more than forty books on radical politics and culture

A declaration of love to Peter Kuper’s adoptive city, where he has lived since 1977, this diary is a vibrant survey of New York City’s history. Kuper’s illustrations depict a climb to the top of the Brooklyn Bridge, the homeless living in Times Square, roller skaters in Central Park, the impact of September 11, the luxury of Wall Street, street musicians, and other scenes unique to the city. With comics, illustrations, and sketches, this work of art portrays everything from the low life to the high energy that has long made people from around the world flock to the Big Apple. *Drawn to New York* is a reflection of one artist’s thirty-four years on twelve miles of island with eight million people in a city whose story is ever being written.

Posters for Change

Civic Engagement and Social Media

Stencil Pirates

An Illustrated Anecdotal History of the Sixties Underground Press in the U.S.

Revolutionary Women

Prints, Process, Politics

Perspectives on contemporary printmaking

Consisting of ten collaborative picture-essays that weave Cindy Milstein’s poetic words within Erik Ruin’s intricate yet bold paper-cut and scratch-board images, *Paths toward Utopia* suggests some of the here-and-now practices that prefigure, however imperfectly, the self-organization that would be commonplace in an egalitarian society. The book mines what we do in our daily lives for the already-existent gems of a freer future—premised on anarchistic ethics like cooperation and direct democracy. Its pages depict everything from seemingly ordinary activities like using parks as our commons to grandiose occupations of public space that construct do-it-ourselves communities, if only temporarily, including pieces such as “The Gift,” “Borrowing from the Library,” “Solidarity Is a Pizza,” and “Waking to Revolution.” The aim is to supply hints of what it

routinely would be like to live, every day, in a world created from below, where coercion and hierarchy are largely vestiges of the past. Paths toward Utopia is not a rosy-eyed stroll, though. The book retains the tensions in present-day attempts to “model” horizontal institutions and relationships of mutual aid under increasingly vertical, exploitative, and alienated conditions. It tries to walk the line between potholes and potential. Yet if anarchist and other autonomist efforts are to serve as a clarion call to action, they must illuminate how people qualitatively, consensually, and ecologically shape their needs as well as desires. They must offer stepping-stones toward emancipation. This can only happen through experimentation, by us all, with diverse forms of self-determination and self-governance, even if riddled with contradictions in this contemporary moment. As the title piece to this book steadfastly asserts, “The precarious passage itself is our road map to a liberatory society.”

The best way to learn history is to visualize it! Since 1998, Josh MacPhee has commissioned and produced over one hundred posters by over eighty artists that pay tribute to revolution, racial justice, women's rights, queer liberation, labor struggles, and creative activism and organizing. Celebrate People's History! presents these essential moments—acts of resistance and great events in an often hidden history of human and civil rights struggles—as a visual tour through decades and across continents, from the perspective of some of the most interesting and socially engaged artists working today. Celebrate People's History includes artwork by Cristy Road, Swoon, Nicole Schulman, Christopher Cardinale, Sabrina Jones, Eric Drooker, Klutch, Carrie Moyer, Laura Whitehorn, Dan Berger, Ricardo Levins Morales, Chris Stain, and more.

Paper Politics Socially Engaged Printmaking Today PM Press

Committed to Print

Critical writing since 1986

Käthe Kollwitz

On the Ground