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Posters, Broadsides, & Original Art

1. Cameron, Drew, John Vincent [printer]. **You Are Not My Enemy.** Harborside, ME: A Revolutionary Press // Penland School of Crafts, 2010. Limited Edition. Bright and clean. Printed in red and black on cream papers. Approx. 11x17". Printed in edition of 30 copies. Fine. Broadside. (#13836) \$45.00
At head of title: "Love is the only force capable of transforming an enemy into a friend." Dr. Martin Luther King, Jr.
2. Cawley, Crystal; David Wolfe [printer]. **The gods do not deduct from a man's allotted span the hours spent in fishing. - Ancient Babylonian Proverb** (a broadside). Portland, ME: Wolfe Editions, 2003. Limited Edition. Bright and unmarred. 6.5x12 inch broadside. Handset letterpress printed. Fine. (#13735) \$20.00
Typeset in Liberty with an engraving by Thomas Bewick. A pristine copy.
3. Cox, Allyn [illustrator]. **Invaded But Not Conquered.** c.1942-1945. First printing. Moderate water damage, visible driplines, else bright and clean. Cardstock paper. Black, white, and red. Approx. 32x24" Fair. (#13925) \$200.00
All set against a white background. image: a half-length depiction of Marianne, wearing classical robes and a Phrygian cap, partially bound with rope. She turns her head to the right to look at a red Cross of Lorraine, the emblem of the Free French, glowing in the background. --Imperial War Museum. World War II propaganda poster created by the American artist Allyn Cox around 1942–1943. It was designed to promote hope and support for the French Resistance and the Free French forces. Allyn Cox was an American artist known for his murals, including those on display in the United States Capitol, the U.S. Department of State, and the George Washington Masonic National Memorial.
4. De Vorss, Billy. **Honey-Moon Calendar poster.** c.1940s. First printing. Light edgewear, oldlines and creasing else bright and clean. Cardstock paper. Full color. Approx. 46x20" Very Good. (#13927) \$250.00
Features a classic pin-up nude model resting on a crescent moon. Billy DeVorss (1908 – 1985) was an entirely self-taught illustration artist who first started his commercial career in 1933. He was well known throughout his career for his voluptuous figures and attractive faces of his images. Poster meant to have a calendar attached to the bottom part.
5. Guthrie, Woody; David Wolfe [printer]. **Left Wing; Chicken Wing.** Portland, ME: Wolfe Editions, nd. circa 2010. Limited Edition. Bright and clean. Printed in b/w on various colored papers. Unnumbered limited edition. Fine. Broadside. (#13681) \$25.00
Quote by folk artist and activist, Woody Guthrie. Letterpress printed by David Wolfe of Wolfe Editions.
6. Illingworth, Leslie Gilbert [illustrator]. **Let Us Help As Well As Admire // United Yugoslav Relief Fund.** New York: National War Fund, Inc., c.1940-1945. First printing. Moderate water damage, visible driplines, else bright and clean. Cardstock paper. Black, white, and red. Approx. 32x24" Fair. (#13926) \$200.00
The United Yugoslav Relief Fund of America was established in the summer of 1942. It was a non-political, non-denominational organization that partnered with the American Friends of Yugoslavia and the National War Fund. Leslie Gilbert Illingworth was a Welsh political cartoonist best known for his work for the Daily Mail and for becoming the chief cartoonist at the British satirical periodical Punch.
7. Kuch, Michael. **Cenotaph // For Leonard Baskin.** Northampton, MA: Double Elephant Press, 2000. Limited Edition. Bright and clean. Black ink on a cream paper. 20x9. Numbered limited edition, of 77. Fine. Broadside. (#13684) \$125.00

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8. Mandel, Johann August Eduard [engraver]. **La Belle de Tiziano**. [1868]. Reproduction. Near fine. Framed print with matte. Phototype. 23x27" Near Fine. (#13934) \$500.00
Johann August Eduard Mandel (German, 1810–1888); After Tiziano Vecellio, called Titian (Italian, Venetian, ca. 1485–90, died 1576). The original La Bella is a portrait of a woman by Titian in the Palazzo Pitti in Florence.

9. **Med Saed I Lasten // "Heavy Load" film poster**. Denmark, c.1970s. First printing. Light edgewear, oldlines and creasing else bright and clean. Cardstock paper. Full color. Approx. 18x24" Very Good. (#13928) \$100.00
The 1970s marked a golden age of Danish "porno-chic" cinema, combining explicit sex with mainstream comedy. Film poster. Features a raucy scene.

10. Mooney, Selena, et al. **Suicide Girls Response to Richard Prince: Cat**. Portland, OR: Suicide Girls, 2015. Open Edition. Bright and clean. Archival prints on coated canvas sheets. 67 x 55 inches. np. Illus. (color print). Near Fine. (#8892) \$1,200.00
*In 2015 Richard Prince made a series of prints of Instagram screen grabs, each of which included a 'nonsense' contribution by Prince. He then offered these [appropriated] prints for \$90,000 each. The internet exploded as a result...the Guardian offered a great overview:
 "Rather than sue, Suicide Girls founder Selena Mooney, known as Missy Suicide, has posted on the group's website that she will sell prints of the images for \$90, with proceeds going to charity. She wrote:
 'If I had a nickel for every time someone used our images without our permission in a commercial endeavour I'd be able to spend \$90,000 on art. I was once really annoyed by Forever 21 selling shirts with our slightly altered images on them, but an artist?
 Richard Prince is an artist and he found the images we and our girls publish on Instagram as representative of something worth commenting on, part of the zeitgeist, I guess? Thanks Richard!"
 In a post retweeted by Prince, she concluded: "Do we have Mr. Prince's permission to sell these prints? We have the same permission from him that he had from us. ;)" [Guardian, May 27, 2015]
 Suicide Girls donated a portion of sales to the Electronic Frontier Foundation [EFF]. We will be donating a portion of the sales of these pieces to EFF and to SWOP Behind Bars (which supports incarcerated sex workers).*

11. Mooney, Selena, et al. **Suicide Girls Response to Richard Prince: Stormtrooper**. Portland, OR: Suicide Girls, 2015. Open Edition. Bright and clean. Archival prints on coated canvas sheets. 67 x 55 inches. np. Illus. (color print). Near Fine. (#13863) \$1,200.00
*In 2015 Richard Prince made a series of prints of Instagram screen grabs, each of which included a 'nonsense' contribution by Prince. He then offered these [appropriated] prints for \$90,000 each. The internet exploded as a result...the Guardian offered a great overview:
 "Rather than sue, Suicide Girls founder Selena Mooney, known as Missy Suicide, has posted on the group's website that she will sell prints of the images for \$90, with proceeds going to charity. She wrote:
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 Suicide Girls donated a portion of sales to the Electronic Frontier Foundation [EFF]. We will be donating a portion of the sales of these pieces to EFF and to SWOP Behind Bars (which supports incarcerated sex workers).*

12. Mthaka, J.H. [compiler]. **Kenya Railways**. Nairobi, Kenya: Kenya Government, c.1960s. First printing. Light edgewear, torn corners, tape repair on verso, else bright and clean. Cardstock paper. Black, white. Approx. 18x24" In English. Very Good. (#13929) \$150.00
Large map of Kenya, Africa railway system.

13. Peel, A.T. [illustrator] [Antonin Pelc], 1895-1967, lithographer. **Czechoslovaks...Your Allies**. c.1942-1945. First printing. Light edgewear damage, pinholes in corners, else bright and clean. Cardstock paper. Full color. Approx. 32x24" Very Good. (#13924) \$650.00
Czechoslovakian soldier and American soldier shaking hands in front of American flag and Statue of Liberty. "A. T. Peel" was the pseudonym used by Czech illustrator and caricaturist Antonin Pelc (1895–1967) during World War II. Fleeing Nazi-occupied Europe for the United States, he became celebrated for his fierce, anti-fascist political cartoons and pro-Allied propaganda posters.

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14. Rose, Alan; Tim Ely; Tree Frog Productions. **Gordon Lightfoot - Greg Kiln // Its A Beautiful Day - Boz Scaggs Concert Poster.** Baltimore, MD: Tree Frog Productions, nd. [ca.1970s]. First Printing. Several soil marks on edge, else bright and clean. Monochromatic silkscreen. 22"x34" Near Fine. (#3824) \$350.00
Concert poster for an important Tree Frog concert with Gordon Lightfoot. Art by Alan Rose and Tim Ely. Tree Frog was to Baltimore as Family Dog was to SF. A very handsome copy of this genuinely scarce ephemera piece from Baltimore's musical history.

15. Rose, Alan; Tree Frog Productions. **Elton John - Ballin Jack Concert Poster** Live at Painters Mill Music Fair. Baltimore, MD: Tree Frog Productions, 1974. First Printing. Several soil marks on edge, else bright and clean. Monochromatic silkscreen. 22"x34" Near Fine. (#3823) \$350.00
Concert poster for an important Tree Frog concert with Elton John, early in his career. Art by Alan Rose. Tree Frog was to Baltimore as Family Dog was to SF. A very handsome copy of this genuinely scarce ephemera piece from Baltimore's musical history.

16. Rose, Alan; Tree Frog Productions. **Procol Harum - Cat Stevens Concert Poster.** Baltimore, MD: Tree Frog Productions. First Printing. Several soil marks on edge, else bright and clean. Monochromatic silkscreen. 22"x34" Very Good+. (#3821) \$225.00
Tree Frog was to Baltimore as Family Dog was to SF. Scarce collection of ephemera from Baltimore's musical history. Art by Alan Rose

17. **San Francisco Express Times (Telegraph Avenue Edition).** Berkeley, CA: Noh Directions Press, March 14 – May 14, 1969 . Limited Edition. Near fin. Single 8½" x 14" sheet. Illus. (Color) Very Good+. Poster. (#10596) \$45.00
San Francisco Express Times was a counterculture tabloid underground newspaper edited by Marvin Garson and published weekly in San Francisco, California from January 24, 1968, to March 25, 1969, Noh Directions Press. five issues containing anonymous photographs, articles, poetry, People's Park news, photo-offset printed, distributed for free on Telegraph Avenue. Berkeley; 1968-1969; offset Poets John Oliver Simon and Richard Krech became partners in this small commercial printing shop where they handled outside work to support themselves as well as their poetry. Much of their publishing as Undermine Press was printed at Noh Directions Press on an old A.B. Dick 360 offset press. Krech describes the genesis: We drove John's van to Sacramento sometime in 1968 (I think) and picked up the A.B. Dick 360 from a garage. We took it to "the boneyard" at Fifth and Delaware, now near the heart of Berkeley's yupped-up Fourth Street shopping district. Many important documents were produced there, including The Berkeley Liberation Program as a slim chapbook written by some Weather people, among others, plus Tom Hayden; The Grass Prophet Review; "the White Ghost of Bobby Hutton"; the Telegraph Avenue Liberation Front manual ("socialism on one street corner"); the San Francisco Express Times (Telegraph Avenue Edition), posters, and more.

18. St. James, Margo; Jim Alles (illus); David Wills (design). **Coyotes' Masquerade Ball [1st Annual Poster].** San Francisco, CA: Margo St. James, 1974. First Printing. Minor shelf/edge wear, creases, else bright and clean. Orange paper, black ink. 23x15" Very Good+. Poster. (#9998) \$650.00
"St. James founded COYOTE (Call Off Your Old Tired Ethics) in 1973. The forerunner of COYOTE was WHO: Whores, Housewives and Others; Others in this case meant lesbians. The first meeting of WHO was held on Alan Watts's houseboat; and the name COYOTE came from novelist Tom Robbins who dubbed St. James the coyote trickster. St. James began attending international conferences: the United Nations Decade Face of Women Conferences in Mexico City, the 1976 Tribunal of Crimes Against Women in Brussels, the 1977 International Women's Year Conference in Houston, the 1977 Libertarian Party Convention, the 1980 Decade of Women Conference in Copenhagen, the 1976 Democratic National Convention in New York City—where St. James organized loiter-ins—and the Republican Convention in Kansas City. In 1974, St. James lectured at Harvard, among other campuses." A very handsome copy of a scarce piece.

19. Ta'pit David Slagger [collector]. **Henry Red Eagle photographs [3 Posterboards].** Maine. Moderately damaged and stained, chipping, and discoloration, else fair. Black and white photographic images mounted on chip board. 18x24" Fair. (#13935) \$200.00
Chief Henry Red Eagle (Henry Perley), 1885 -1972, Algonquin Indian of the Maliseet indigenous people was a Greenville, Maine born actor, entertainer, wilderness guide, and author. Perley became the youngest licensed guide in the state of Maine at the age of 14. Red Eagle was not only a writer but also a performer with the Barnum and Bailey Circus, Buffalo Bill's Wild West and Texas Ranch 99. He entertained at the Chicago World's Fair and barked at Long Island's Dreamland. He played in silent films alongside the likes of Mary Pickford and Lillian Gish. Image provenance supposedly from the Moosehead Historical Society, Big Moose Mountain, Greenville, ME. Three black and white mounted large format reproduced photographic prints of Henry Red Eagle from different stages of his life.

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Read: <https://digitalcommons.library.umaine.edu/cgi/viewcontent.cgi?article=1013&context=mainehistoryjournal> // "Henry Red Eagle, Popular Literature, and the Native American Connection to the Maine Woods," *Maine History*, Volume 43, Number 2 -- Reconstructing Maine's Wabanaki History.

20. Waters, John. **Pink Flamingos: Original "Gala World Premiere" Handbill**. Baltimore, MD: Dreamland Productions, 1972. First Printing. Very minor offset to printing, one corner shows minor creasing, else bright and unmarred. Black and white printing on newsprint. 8.25x10.5" Very Good+.. Handbill.. (#3805) \$850.00
This is an original handbill for the "Gala World Premiere" of John Water's, Pink Flamingos at the Baltimore Film Festival III. Far more rare, particularly in presentable condition, than the original movie poster, a wonderful addition to a serious Waters' collection.

21. Wojnarowicz, David (Photographer) . **Between C & D [Poster]**. New York: Swimming Pool Productions, 1985. Limited Edition. Light creasing, else bright and unmarred. Black, white, and red with portrait of artist and text. 17x22" Very Good-. Poster. (#13961) \$250.00
David Wojnarowicz (1954-1992) was born in Red Bank, New Jersey. Wojnarowicz channeled a vast accumulation of raw images, sounds, memories and lived experiences into a powerful voice that was an undeniable presence in the New York City art scene of the 1970s, 80s and early 90s. Through his several volumes of fiction, poetry, memoirs, painting, photography, installation, sculpture, film and performance, Wojnarowicz left a legacy, affirming art's vivifying power in a society he viewed as alienating and corrosive. His use of blunt semiotics and graphic illustrations exposed what he felt the mainstream repressed: poverty, abuse of power, blind nationalism, greed, homophobia and the devastation of the AIDS epidemic. Wojnarowicz died of AIDS-related complications on July 22, 1992 at the age of 37.

22. Wojnarowicz, David (Photographer) . **David Wojnarowicz May 5th - June 3rd [Exhibition Poster]**. New York: Civilian Warfare, 1984. Limited Edition. Light creasing, else bright and unmarred. Black, white, and green with portrait of artist. 16x16" Very Good-. Poster. (#13964) \$175.00
David Wojnarowicz (1954-1992) was born in Red Bank, New Jersey. Wojnarowicz channeled a vast accumulation of raw images, sounds, memories and lived experiences into a powerful voice that was an undeniable presence in the New York City art scene of the 1970s, 80s and early 90s. Through his several volumes of fiction, poetry, memoirs, painting, photography, installation, sculpture, film and performance, Wojnarowicz left a legacy, affirming art's vivifying power in a society he viewed as alienating and corrosive. His use of blunt semiotics and graphic illustrations exposed what he felt the mainstream repressed: poverty, abuse of power, blind nationalism, greed, homophobia and the devastation of the AIDS epidemic. Wojnarowicz died of AIDS-related complications on July 22, 1992 at the age of 37.

23. Wojnarowicz, David (Photographer), Frank Moore, Sur Rodney (Sur), and Geoffrey Hendricks. **A Living Testament of the Blood Fairies // Part II [Exhibition Poster]**. New York: Printed Matter, 1997. Limited Edition. Light creasing, else bright and unmarred. Black, white, and red on cardstock. 12x18" Near Fine. Poster. (#13973) \$150.00
David Wojnarowicz (1954-1992) was born in Red Bank, New Jersey. Wojnarowicz channeled a vast accumulation of raw images, sounds, memories and lived experiences into a powerful voice that was an undeniable presence in the New York City art scene of the 1970s, 80s and early 90s. Through his several volumes of fiction, poetry, memoirs, painting, photography, installation, sculpture, film and performance, Wojnarowicz left a legacy, affirming art's vivifying power in a society he viewed as alienating and corrosive. His use of blunt semiotics and graphic illustrations exposed what he felt the mainstream repressed: poverty, abuse of power, blind nationalism, greed, homophobia and the devastation of the AIDS epidemic. Wojnarowicz died of AIDS-related complications on July 22, 1992 at the age of 37. The first "A Living Testament of the Blood Fairies" was a pioneering 1996-1997 art exhibition curated by Frank Moore, Geoffrey Hendricks, and Sur Rodney (Sur) at Artists Space in New York City. Part II followed the original A Living Testament of the Blood Fairies exhibition (held at Artists Space in 1996), which featured works by artists living with HIV/AIDS. Artists include: Andreas Senger, Rebecca Guberman, Eric Rhein, Copy Berg, Bern Boyle, Paul Thek, David Wojnarowicz, Jose Luis Cortes, Angel Borrero, Steed Taylor, Brian Buczak, Bruce Witsiepe, Robert Farber and John Eric Broaddus

24. Wojnarowicz, David (Photographer), John Roman Baker. **Close to the Knives // Easy [Play Poster]**. Brighton, UK: Aids Positive Underground // Sussex Aids Centre, 1993. Limited Edition. Light creasing, else bright and unmarred. Black, white, and red on cardstock. 12x18" Near Fine. Poster. (#13974) \$200.00
David Wojnarowicz (1954-1992) was born in Red Bank, New Jersey. Wojnarowicz channeled a vast accumulation of raw images, sounds, memories and lived experiences into a powerful voice that was an undeniable presence in the New York City art scene of the 1970s, 80s and early 90s. Through his several volumes of fiction, poetry, memoirs, painting, photography, installation, sculpture, film and performance, Wojnarowicz left a legacy, affirming art's vivifying power in a society he viewed as alienating and corrosive. His use of blunt semiotics and graphic illustrations exposed what he

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felt the mainstream repressed: poverty, abuse of power, blind nationalism, greed, homophobia and the devastation of the AIDS epidemic. Wojnarowicz died of AIDS-related complications on July 22, 1992 at the age of 37.

*Plays based on David's book of essays: *Close to the Knives: A Memoir of Disintegration* (1991). *Close to the Knives* was performed at the 1993 Brighton Festival with the role of David Wojnarowicz played by actor Simon Merrells and adapted by John Roman Baker.*