We specialize in primary source materials related to the transformative cultural movements of the 20th-century, modern conflicts, disruptive technologies, music, design, and the visual arts.

*HIGHLIGHTS & NEW ACQUISITIONS*

*Here are a few of our favorite new acquisitions and recent catalog highlights.*

I. Asian Americans in New York City (p.2)

II. Post Colonial Struggle & African Culture (p.5)

III. Latin America (p. 7)

IV. Radical Poetry (p. 12)

V. Caricature, Satire & Illustration (p. 15)

VI. Artists’ Magazines & Underground Serials (p. 18)

VII. Rare Exhibition Catalogs (p. 22)
ASIAN AMERICANS IN NEW YORK CITY


3. Sung, Betty Lee. **Gangs in New York’s Chinatown.** [Washington, D.C.]: Office of Child Development, Dept. of Health, Education and Welfare, 1977. 106 pp. sociological / cultural portrait of gang membership among Asian American men in New York City during the mid-1970s. 4to. [Monograph / Dept. of Asian Studies, City College of New York ; no. 6] Near fine. Illus. stiff wraps. [966] **sold** According to the author’s own abstract, “A young Chinese man, not a member of a street gang, talks about life in Chinatown. Two policemen and a Chinatown civic leader also discuss gang-related problems. In addition, information obtained in an interview with two ‘hardcore’ gang members, and the interviewer’s assessment of their comments, are presented. Changes in the character of Chinese youth gangs over the years are evident through these interviews. Some immigration figures and arrest statistics are offered to illustrate these changes. Recommendations for remedying the youth gang problems are addressed to government, community and school officials, and to the youths and their parents. Tables and about 100 references are provided." Rare in the marketplace and institutionally uncommon.
THE POST-COLONIAL STRUGGLE & AFRICAN CULTURE

4. Culin, Stewart. **Primitive Negro Art, Chiefly from the Belgian Congo.** Brooklyn, NY: Brooklyn Museum, 1923. First Edition. 42 pp. exhibition catalog, illustrated with 8 plates. 8vo. Very good overall, with faint, barely visible traces of pencil underlining to three pages of text. Stiff wraps, illustrated with a striking original black, green & yellow printed motif. Minor surface and handling marks to the front cover panel, and a small marginal crease with abrasion to the rear blank wrapper. Presents very well. [948] **$6,500** A rare survival of the iconic and important catalog for the first major exhibition of African art in America. While its title failed to match Culin’s progressive and revisionist attitudes concerning the so-called “primitive” nature of African sculpture, he made his intentions clear in the catalog’s introductory essay: “The entire collection, whatever may have been its original uses, is shown under the classification of art; as representing a creative impulse, and not for the purpose of illustrating the customs of African peoples.” In its time, the exhibition proved widely inspirational to African American writers, artists and musicians of the Harlem Renaissance in New York. As of January 2020, no copies appear to be available online.
5. Dadoo, Y.M. and S.M. Molema. **Onward to Freedom, a Call to the People of South Africa.** Johannesburg: South African Indian Congress, [1952]. First Edition. [Additional cover text reads: “Presidential address by Y.M. Dadoo, president, South African Indian Congress, and opening address by S.M. Molema, treasurer-general, African National Congress, delivered at the 20th conference of the South African Indian Congress held at Johannesburg, on 25th-27th January, 1952”]. 23 pp. text. 8vo. Very good, marginal age toning as expected. Illus. stiff wraps, closed tear on upper right hand margin of first page. [963] **$250** First printing of the South African Indian Congress statement of support for the Campaign of Defiance of Unjust Laws adopted by the African National Congress, and a landmark document of the South African anti-apartheid movement. Among his remarks in favor of unity, Molema observed that “only so long as the white man can succeed in making us believe that non-European destinies are antagonistic or incompatible will he succeed in destroying us one by one. If we realize the identity of our lot and combine to do relentless battle for our legitimate and common rights of life and liberty, we shall save ourselves and our children, and no power on earth can prevent our success.” The response of the Conference, after lengthy deliberations, was a unanimous vote in favor of an alliance between the ANC and SAIC.


9. **Le Prosa : Revista de Escritura Literaria. Nos. 1 (Abril - Junio de 1980), 2 (Noviembre de 1980); 3 (Febrero de 1981) (all published).** México, D.F.: 1980-1981. First Edition. Three issues, 72, 78, 78 pp., comprising a complete run of the Spanish-language literary journal, illustrated throughout. 8vo. About good with age-toning, spotting, surface losses and rubbed extremities. Illus. stiff wraps chips to corners and marginal dampstains. [960] $2,000 An important second wave Infrarealist literary journal, the publication of Le Prosa marked the reunion of the group's key figures as well as the introduction of several younger writers and artists who shared the movement's counter-cultural tendencies. Established by Orlando Guillén, Le Prosa's editorial council included Mario Santiago, Roberto Bolaño, Lilia Martínez Aguayo, Diana Bellessi, Jaume Benavent, Fernano Nieto Cadena, Juan José Oliver, José Manuel Pintado, José Rosa Ribeyro, and Francisco Seguí. Rather than adhering to a defined style, the Infrarealist movement was characterized by the pursuit of a free and deeply personal poetry, representative of its members' attitude towards life on the fringes of conventional society. The set is a rare survival, with copies rarely surfacing online and as of January 2020, OCLC shows no institutional holdings.
Highlights & New Acquisitions

WINTER 2020

The 1985 anthology of the open mike at abc no rio during the summer of love

The 1986 anthology of the open mike at abc no rio
RADICAL POETRY

12. **The 1985 Anthology of the Open Mike at ABC No Rio During the Summer of Love** ; with: **The 1986 Anthology of the Open Mike at ABC No Rio**. New York: Multiple Press, 1985-1986. First Edition. Two volume unpaginated [ca. 80, 168 pp.] poetry annual produced as a gathering of pages submitted by dozens of participating poets, illustrated throughout, including hand-cut and colored pages. 4to. 1986 edition stated limited of 100 copies, manuscript letter from Open Mike founder Matthew Courtney laid in. Very good. Illus. stiff wraps, stab stapled. [955] **sold** *Open Mike at ABC No Rio served as a regular Sunday night review of punk poetics from approximately 1981-1990. During its prime, the showcase formed part of the triumvirate of Manhattan's spoken word poetry scene alongside Poetry Project at St. Mark's Church and Nuyorican Poets' Cafe. As far as we are able to ascertain, the 1985 and 1986 annuals are the only publications birthed by the otherwise live events, which privileged the spoken over the written word. The two volumes were produced in limited quantities and are extremely scarce: as of January 2020, only one U.S. institution (Utah) shows a holding of the 1985 edition, and the 1986 edition appears to be otherwise unrecorded.*

13. Acker, Kathy. **Politics**. [New York]: Papyrus Press, 1972. [29] pp. plus 2 leaves of decorated paper. The text was printed to present two pages per leaf, folded backwards and bound at the open edges, producing an unusual effect. 4to. Very good overall; some staining to the front board and a slight crease affecting the back board; internally clean and tight. Title and author in black on heavy black card stock, stapled through the edge and finished off with black cloth tape. [854] **hold** *One of Acker's rarest and earliest and most radical works. A true rarity.*


A fantastic mirror of the radical changes in the shape and feel of daily life and social structure of England from the tail end of the second World War through the 1950s, as caricatured by Ronald "Carl" Giles, OBE, beloved cartoonist for the Daily Express and Sunday Express newspaper. First editions of the early annuals are rare in the marketplace and institutionally uncommon in North America.


Intended to conjure the spirit of L'Assiette au Beurre (published by Satirix founder Lucien Grand-Jouan’s uncle Jules Grandjouan from 1904 to 1912) the present title featured a who's who of French and European cartoonists of the 1970s, among them Jean Sennep, Jean Effel, Albert Dubout, Claude Serre, François Solo, Vazquez de Sola, Fernando Puig Rosado, Michel Longuet, Pino Zac, Albert Dubout, and Albert Mingard. After the seizure and ban of issue no. 23 at the demand of French prime minister Pierre Messmer (due to the outrage it caused the Soviet Ambassador), Satirix briefly returned two years later to publish nos. 24 and 25 (included here) and again in 2017 and 2018 with nos. 26 and 27. The later revival failed to attract a significant readership in the age of internet media saturation. Complete collections of the 1970s issues are rare. As of January 2020, OCLC locates only five holdings in North America, three of which appear to be complete.

One of 275 copies on Francia (of 300 in total) Very good. Illus. stiff wraps. [951] $1,200 A dizzying set of cubo-futurist illustrations printed in monochrome litho by Girard and Bunino of Montmartre depicting humorous vignettes and characters inspired by Parisian popular entertainments of the era, showing cowboy lion tamers, motorcycle daredevils, harlequins, trapeze artists, showgirls, and film stars. Lightly rubbed at the spine, else excellent copy of this early and uncommon work by Serge. As of January 2020, OCLC locates only three holdings in North America.
19. Slade, John Eaves with intro by N.R. Davidson. _But I am Too a Black Cartoonist -- Really!_ Dubuque, Iowa: Kendall/Hunt Pub. Co., 1995. First Edition. 112 pp. book of editorial cartoons, chiefly illustrated. Oblong 8vo. Signed by the author in 2001 with an original drawing on the title page. Very good. Illus. stiff wraps. [958] $350 New Orleans native and African American political cartoonist John Eaves Slade began his career in Louisiana, penning editorial drawings for Spectator News Journal and The Louisiana Weekly. Often dealing with issues of racial identities that defy expectation, Slade’s cartoons have appeared in USA Today, The San Francisco Examiner, The Miami Herald, and other regional and national newspapers. In his introduction to the work he explains that “my work flows from my view of the world and not from any limited concept of what is supposed to be Black. I was not raised with the idea that color was the only prism through which to see the world. So while I consider myself to be a Black political cartoonist, don’t think my work can be automatically pigeon holed.”

21. **Faits Divers. Nos. 00 (Décembre 1977) through 05 (Fevrier/Mars 1979) (all published).** Lyon: Faits Divers Association, 1977-1979. First Edition. A rare complete run of the French punk and new wave 'graphyne' movement periodical produced by Robert Achoury, including five fascicles, each with its own subtitle, numbered as follows: #00 “Faut-Il Tirer sur les Artistes ?” (Nov. 1977) ; #01 “Joyeux Noel” (Dec. 1977) ; #02 “Rien a Signaler” (Mar. 1978) ; #03/04 “Signes Particuliers” (Jun.1978) ; and #05 “Robot-Peintre” (Feb. 1979). Small folio. Near fine. Illus. self wraps. [468] **$1,500** Published by Achoury with contributions by Patrick Chevaleyre, Claudie Collomb, Fred Deluermoz, Kiki Picasso and others, *Faits Divers* blurred the lines between graphic design experimentalism and post-punk street style like no other periodical of the era. A fantastic and overlooked serial, as rare in the marketplace as it is in institutional collections. As of January 2020, OCLC shows no complete runs in the United states (with UC San Diego holding nos. 1 and 2 only) and a few scattered issues worldwide.

22. **Get Ready : Periodico Fatto a Mano. Nos. 0 (1972) through 4 (1972) (all published).** Milan: Casa Editrice Lo Spinello, 1972. First Edition. [Cover title variants: Get ready : periodico alternativo di musica rock, n. 1 ; Get ready : periodico alternativo di musica, n. 2-4.] Five issues, ca. 20-36 pp. each, comprising a complete run of editor Marcello Baraghini’s psychedelic arts, music and underground culture magazine, illustrated throughout, printed in various colors, some pages are multi-panel foldouts. Tall, narrow folio. Very good overall, no. 0 with old central fold. Illus. stiff wraps, nos. 0 & 1 formed in the shape of a marijuana cigarette. [911] **$2,750** A visually stimulating and adventurous entry in the annals of underground Milanesian publishing. Prior to Get Ready, Baraghini was involved with two other counterculture journals, L’Avanti! and L’Astrolabio, and co-founded Stampa Alternativa. In format and content, the present title is by far the most radical of his efforts, and is extremely scarce complete and in good condition. As of September 2019, OCLC shows only three holdings in North America.
Hubbard and his wife Barbara Marx Hubbard (an heiress to the Marx toy-making fortune), the journal reported on their activities with likeminded space exploration and colonization advocates including Colonel John Whiteside, then the chief US Air Force Information Officer in New York City. The Hubbards, Whiteside, and a small group of friends met in June 1970 at the Hubbard home in Lakeville, Connecticut to found the Committee for the Future. There they produced the Lakeville Charter, which said in part, "Earth-bound history has ended. Universal history has begun. Mankind has been born into an environment of immeasurable possibilities. We, the Committee for the Future, believe that the long-range goal for Mankind should be to seek and settle new worlds. To survive and realize the common aspiration of all people for a future of unlimited opportunity, this generation must begin now to find the means of converting the planets into life support systems for the race of Man." CFF leadership came up with the idea of the first "citizen-sponsored lunar expedition," which could pay for itself through the sale of lunar materials and television and story rights; there could be a general subscription to let the public participate in financing the project. This came to be known as Project Harvest Moon. To support the effort, CFF launched the New Worlds Company in January 1971 with the help of $25,000 from Barbara’s father. The purpose was to rally support for the next great goal: a lunar community. This would help generate popular pressure for the funding of the necessary intermediate steps such as the Space Shuttle. Through the offering of shares in the lunar enterprise to millions of people, a constituency with a vested interest in the development of the Moon and outer space activities would be created. As of September 2019, we are unable to locate the title in OCLC.
NEW WORLDS
April, 1971
IN THIS ISSUE:
FIRST SEGMENT OF EARL HUBBARD’S NEW BOOK

NEW WORLDS
January, 1972
In This Issue:
Introducing SYNCON
24. [Exhibition catalog] Andy Warhol. [Philadelphia]: [Institute of Contemporary Art, University of Pennsylvania], 1965. Catalog of an exhibition held at the Institute of Contemporary Art, University of Pennsylvania, Philadelphia, Pennsylvania, Oct. 8-Nov. 21, 1965, [ca. 22 pp.] 27 leaves [i.e. 54 pp.] chiefly illustrated (some color), with an introduction by Samuel Adams Green. 8vo. Very good; corners and edges clean and sharp. Color lithographic front board with repeating soup cans shows only marginal minor spotting; black cloth tape binding holding well with slight raveling at spine bottom and endemic loosening of cardstock plates. [961] $2,000 A better than usual copy of the fragile and rare catalog noted to be among the earliest documents of Warhol's work, designed by Ben Birillo and printed for the artist's first museum exhibition in 1965. In the crush of celebrity attention at the press preview, some paintings were damaged so they were removed from display before the official opening the following night, effectively making Andy Warhol himself the exhibit, and contributing his status as a Pop Art icon.
25. Chicago, Judy. *The Dinner Party, Judy Chicago: Boston Center for the Arts, July 3, 1980-August 31, 1980.* [Boston, Mass.]: Boston Women's Art Alliance, ca. 1979. First Edition. 10 pp. illustrated publication designed by John Guard for the East Coast premiere of Chicago’s iconic work. Tabloid, 42 x 30 cm (folds to 21 x 30 cm) Very good, minor marginal wear at edges and fold, age toning. Illus. self wraps (color). [959] $300 A rare and important ephemeron designed to provide viewers of Chicago’s artwork at the BCA with a guide to exhibition at BCA, including black and white images of the 39 stations of The Dinner Party alongside statements by volunteer participants who helped make the exhibit possible and texts by Chicago and others. As of January 2020 OCLC shows only five holdings in North America.