

THE AMERICAN PRINTING HISTORY ASSOCIATION
PRESENTS

MAKING ARTISTIC NOISE

PRINTING AND SOCIAL ACTIVISM
FROM THE 1960s TO THE PRESENT
LOS ANGELES, OCT. 13-15, 2022

IN PARTNERSHIP WITH RARE BOOKS LAX

THE AMERICAN PRINTING HISTORY ASSOCIATION

Twelcomes you to our 47th annual conference in Los Angeles on October 13–15, 2022. “Making Artistic Noise” will explore the printing and printmaking revolution unleashed in the United States by the political and social movements of the 1960s and 1970s. Conference speakers, panelists and paper presenters will tackle the conference theme from a variety of intersecting disciplines and perspectives, including printing history, alternative publishing, DIY printing techniques, graphic design, book arts education, community engagement, labor organizing, feminism, Black studies, Chicano and Latino history, and LGBTQ+ activism.

APHA conference organizers will draw from Southern California’s wealth of cultural institutions and resources, including the Center for the Study of Political Graphics in Culver City; Corita Art Center in Los Angeles; the International Printing Museum in nearby Carson; Los Angeles County Museum of Art; and Self Help Graphics & Art, a community artist collective in East LA founded in the early 1970s by Sister Karen Boccalero. Tours and demonstrations at these and other local institutions will round out the conference program.

Thursday, October 13

10 a.m.–5:00 p.m.

Pre-Conference Tours of Local Art Centers, Libraries and Cultural Institutions:

- Archetype Press/ArtCenter College of Design, 10 a.m.–1 p.m.
- CalArts Library and Exhibition, 11 a.m.–12 p.m.
- California State University-Dominguez Hills Special Collections, 11 a.m.–2 p.m.
- Center for the Study of Political Graphics, 1–2 p.m.
- Corita Art Center, 1–2 p.m.
- International Printing Museum, 1–2 p.m. (drop in 10 a.m.–5 p.m.)
- LACMA exhibition, “What Would You Say?: Activist Graphics from the Los Angeles County Museum of Art”, at California State University- Northridge Art Galleries, 1–2 p.m.
- Self Help Graphics & Art, 1–2 p.m.

3:00–6:00 p.m. Registration

6:00–7:00 p.m. Opening Speaker

- Lincoln Cushing, *Press Power of the 'Long 1960s'*

Friday, October 14

9:45–10:00 a.m. Welcome

10:00–11:00 a.m. Speaker

- Staci Steinberger, *'What Would You Say?': Activist Graphics from the Los Angeles County Museum of Art*

11:00–11:15 a.m. Break

11:15 a.m.–12:30 p.m. Panel 1

- Marvella Muro, Miyo Stevens-Gandara, and Dewey Tafoya (Self Help Graphics & Art); Angel Diaz,; moderator, *Community Building Through Art and Activism: The Legacy of Self Help Graphics*

12:30–1:30 p.m. Lunch Break (on your own at The Proud Bird food court)

1:30–2:45 p.m. Papers Session 1

- Anastasia Armendariz, *Press Blocks, Not Grapes: (Re)printing the Graphic Arts of the Delano Grape Strike & Boycott*
- Jennie Hinchcliff, *Semblance of Authority: Rubber Stamps as a Tool of Protest and Activism*
- Kathleen Walkup, *Creating Good Noise: Students, Printing and Social Justice*

2:45–3:00 p.m. Break

3:00–4:00 p.m. Papers Session 2

- Alexandria Canchola and Joshua Duttweiler, *Chicano Independent Publications: A New Generation of Activist Designers*
- Samantha Ceja, Lisa Kahn, Emily Sulzer, and R.M. Waldorf (*Center for the Study of Political Graphics*), *LA Political Poster-Making Collectives That Made History*

4:00–4:15 p.m. Break

4:15–5:30 p.m. Panel 2

- Alexander Akin, John Durham, and Kate Mitas; Greg Williams, moderator, *Selling the Revolution: The Role of Booksellers in Preserving the History of Social Movements*

5:00–8:00 p.m. Rare Books LAX Opening Reception (open to all APHA conference attendees)

Saturday, October 15

9:45–10:00 a.m. Announcements/Housekeeping

10:00–11:15 a.m. Papers Session 3

- Alastair Johnston, *Subversive Letterpress: The Throwaway Art of Zephyrus Image*
- José Guerrero, *Printing as Progress: London Radical Presses and the Latin American Development Photonovel*
- Robert B. Riter, *d.a. Levy's Cleveland: Sustaining Alternative Communities through Printing*

11:15–11:30 a.m. Break

11:30 a.m.–12:45 p.m. Panel 3

- Matthew Hopson-Walker, Virginia Patterson, Yasmin Rodriguez, and Glenn Terpstra (Cal State-Fresno), *Print and Public: Engaging Students in Social Activism through the Social Justice Poster Project*

12:45–2:00 p.m. Lunch (on your own at The Proud Bird food court)

2:00–3:15 p.m. Papers Session 4

- August Klintberg, *Join, or Die: Queer Print Activism in the Episcopal Church, 1978–85*
- Grendl Löfkvist, *Printing for the People! Behind the Scenes at Ink-works Press Collective (1974–2015)*
- Jessica Lacher-Feldman, *Documenting, Sharing, and Understanding a Global Crisis Across Time, Space, and Discipline: Up Against the Wall: Art, Activism, and the AIDS Poster*

3:15–3:30 p.m. Break

3:30–4:45 p.m. Closing Speaker

- Marshall Weber, *I Am an Activist Printer!: Centering Current Social and Environmental Justice Printmaking in Acquisitions, Curriculum, and Scholarship*

4:45–5:15 p.m. Closing Remarks

Through 6:00 p.m.

Rare Books LAX (continues through Sunday, 11 a.m.–4 p.m.; open to all APHA conference attendees)

Speakers

INVITED SPEAKERS

LINCOLN CUSHING

Press Power of the 'Long 1960s'

"Looking back, immediately behind us is dead ground. We don't see it, and because we don't see it, there is no period so remote as the recent past. The historian's job is to anticipate what our perspective of that period will be."

—Professor Irwin, in Alan Bennett's *The History Boys* (2004)

History is a moving target. We are blasted with new content, and it seems almost impossible to keep track of the information we need to get through the day. But APHA members and conference participants are eager to take the extra step to drill into our trade's history. Lincoln will share some recent research projects that demonstrate process techniques and that will hopefully encourage more citizen-scholarship. His research focuses on stuff that has happened during his lifetime. Why? Because, in many cases, the participants are still around, and Lincoln has been able to capture their stories. Lincoln is also convinced that much of this period's political printing history is not taken seriously. He will give examples of obscure movement shops, interviews with printers, and lessons of what worked and what didn't.

LINCOLN CUSHING is a Berkeley-based author and archivist specializing in social movements and visual art.

STACI STEINBERGER

'What Would You Say?': Activist Graphics from the Los Angeles County Museum of Art

Since the mid-20th century, California has been a beacon of both inventive design and political activism. The exhibition *What Would You Say? Activist Graphics from the Los Angeles County Museum of Art* uses case studies from the museum's collection to explore how the state's artists and designers championed civil rights, opposed wars and

injustice, and pressed for change. Drawing from the exhibition, this paper explores how designers and artists skillfully employed the available means of production—from newspaper broadsheets and screenprints to risographs and social media—to distribute powerful imagery despite limited resources. The paper will also examine the role of printing in building movements and communities across generations. Ranging from the 1960s to the present, the works under consideration express both outrage and optimism, going beyond protest to envision alternative ways of living. The exhibition *What Would You Say? Activist Graphics* from the Los Angeles County Museum of Art will be on view at the California State University, Northridge Art Galleries during the American Printing History Association conference. For additional information and full tour schedule, please visit the exhibition website.

STACI STEINBERGER is an Associate Curator of Decorative Arts and Design at LACMA.

MARSHALL WEBER

I Am An Activist Printer!: Centering Current Social and Environmental Justice Printmaking in Acquisitions, Curriculum, and Scholarship

Ongoing ecological and political catastrophes demand an immediate refocusing of academic resources on resolving crises of climate change, human rights and economic equity. In a global communications culture primarily informed by social media, state/corporate sponsored police and military propaganda and violence, and popular social unrest and protest, info-graphics and print-based media have become increasingly crucial tools of both democratic and authoritarian movements. In this survey of current progressive activist printmaking, including the art build movement, the screen-print 'renaissance', and the rise of diverse print-media based collectives, Weber will make a compelling argument for the immediate paradigmatic re-balancing of the focus of the entire academic print field. Major tenets of this argument include advocating for the temporary academic defunding of the secondary market antiquarian print trade, and the steering of academic finances and curriculum towards the study and support of living activist printmakers.

MARSHALL WEBER is an artist, activist archivist/curator, and publisher co-founder of Booklyn, in Brooklyn.

PANELISTS AND PAPER PRESENTERS

ALEXANDER AKIN, JOHN DURHAM, AND KATE MITAS; GREG WILLIAMS, MODERATOR

Panel: Selling the Revolution: The Role of Booksellers in Preserving the History of Social Movements

ALEXANDER AKIN, Ph.D. is co-owner Bolerium Books in San Francisco.

JOHN DURHAM is the co-founder and senior owner of Bolerium Books in San Francisco.

KATE MITAS founded Kate Mitas, Bookseller, in 2017, after nearly a decade in the book trade.

GREG WILLIAMS is director of Archives and Special Collections at California State University-Dominguez Hills.

ANASTASIA ARMENDARIZ

Press Blocks, Not Grapes: (Re)printing the Graphic Arts of the Delano Grape Strike & Boycott

Grounded in a discussion of graphic arts printed in El Malcriado and AFL-CIO News in support of the Delano Grape Strike, this paper weaves together a historical survey, visual cultures of consumption, and an exhibit case study. Press Blocks, Not Grapes concludes with a call for collaborative integration of printed arts into exhibit design to enhance the thematic resonance of printed materials on exhibit.

ANASTASIA ARMENDARIZ is the Librarian for Special Collections and the Malibu Historical Collection at Pepperdine University.

ALEXANDRIA CANCHOLA AND JOSHUA DUTTWEILER

Chicano Independent Publications: A New Generation of Activist Designers

Chicano independent newspapers provide a rich understanding of the politics and social justice issues that existed in the 1960's-1970's. These publications, composed mostly by non-professional designers, had the power to mobilize traditionally underrepresented groups toward action

through their intimate knowledge of Chicano visual language and audience. By understanding the process and inspiration of artists that produced independent publications, designers and non-designers today can use this as a template for addressing social injustice of this era.

ALEXANDRIA CANCHOLA and JOSHUA DUTTWEILER are Assistant Professors at Texas A&M–Corpus Christi.

SAMANTHA CEJA, LISA KAHN, EMILY SULZER, AND R.M. WALDORF

LA Political Poster-Making Collectives That Made History

This lightning round presentation will cover four Los Angeles-based poster collectives active during the 1960s–1980s: Peace Press, Mechicano Art Center, Women’s Graphic Center, and Fireworks Graphics Collective. Panelists will discuss print collective workplace structures, inter-movement solidarity, and how marginalized groups use posters to communicate their experiences and organize for social change. Research materials stem largely from the collections at the Center for the Study of Political Graphics, the nation’s largest post-1945 political poster archive.

SAMANTHA CEJA is an MLIS student at San Jose State University.

LISA KAHN is a member of the CSPG staff.

EMILY SULZER is a member of the CSPG staff.

R.M. WALDORF is an MLIS student at UCLA and member of the CSPG staff.

JOSÉ GUERRERO

Printing as Progress: London Radical Presses and the Latin American Development Photonovel

This presentation will discuss DIY printing in the 1970s by comparing two manuals that advocated for social transformations. Jonathan Zeitlyn’s *Print: How You Can Do It Yourself* emerged from community activism in Anglo-European metropolises that challenged Western capitalist modernity while Daniel Weeks’s *The Photonovel: A Tool for Development* hailed development actors looking to initiate “underdeveloped” Latin Americans into the modern world. Thus, DIY printing emerges as a field where two apparently irreconcilable ideologies converge.

JOSÉ GUERRERO is a cataloging librarian at Sutro Library, a branch of the California State Library located in San Francisco.

JENNIE HINCHCLIFF

Semblance of Authority: Rubber Stamps as a Tool of Protest and Activism

The handheld rubber stamp has historically been regarded as a practical tool used by businesses and bureaucrats to regulate, validate, and officiate. In the hands of artists and activists, these stamps have become a tool of protest and a call to action. This presentation explores how the handheld rubber stamp has been utilized throughout the 20th century by individuals and artists as a tool for protest and a call to action.

JENNIE HINCHCLIFF is the Exhibitions and Events Manager at the San Francisco Center for the Book.

MATTHEW HOPSON-WALKER, VIRGINIA PATTERSON, YASMIN RODRIGUEZ, AND GLENN TERPSTRA

Panel: Print and Public: Engaging Students in Social Activism through the Social Justice Poster Project

Panelists will discuss Social Justice Poster Project, an initiative which invites all students to create a social justice poster, participate in printing workshops and lectures, and distribute their posters in a public venue. The project fosters a campus-wide educational opportunity, centering the history and power of the printed poster, and printmaking as a democratic form of activism. Panelists will discuss the details of the project, while offering a precedent for facilitating similar projects across campuses.

MATTHEW HOPSON-WALKER teaches printmaking at California State University, Fresno.

VIRGINIA PATTERSON teaches in the BFA Graphic Design program at California State University, Fresno.

YASMIN RODRIGUEZ is a graphic designer teaching at California State University, Fresno.

GLENN TERPSTRA teaches in Interior Design program at California State University, Fresno

ALASTAIR JOHNSTON

Subversive Letterpress: The Throwaway Art of Zephyrus Image

Zephyrus Image were publishers & activists in the heart of 1970s San Francisco. They were actively involved in printing subversive artworks in unusual formats, often with a strong literary component. In many ways their books were pioneers of the artists' book genre. They distributed their works freely, handing them out on the street or at poetry readings. They stapled their broadsides to phone poles. Their work supported the Black Panthers, Timothy Leary and other famous causes of the time and attacked the Nixon government.

ALASTAIR JOHNSTON is a partner in Poltroon Press, founded in 1975 with the artist Frances Butler.

AUGUST KLINTBERG

Join, or Die: Queer Print Activism in the Episcopal Church, 1978–85

In the 1970s and early 1980s, *The Integer* was illustrated using found encyclopedia illustrations, printers' ornaments, advertisements, gay ephemera, and photographs. *The Integer* used such images to represent countercultural ideas—specifically, to agitate for gay rights in the Episcopalian Church and to build fellowship. This newsletter made counterimages that argued for a present and a future—even an afterlife—for gay and lesbian people.

AUGUST KLINTBERG is an Associate Professor at the Alberta University of the Arts.

JESSICA LACHER-FELDMAN

Documenting, Sharing, and Understanding a Global Crisis Across Time, Space, and Discipline: *Up Against the Wall: Art, Activism, and the AIDS Poster*

The AIDS Education Posters collection at the University of Rochester's Department of Rare Books and Special Collections is comprised of over 8,000 posters as well as printed ephemera, artifacts, and documentation of the collection and how it was built. The collection encompasses

posters from over 130 countries and in 76 languages and dialects, and is considered the largest of its kind in the world. Jessica will speak on this important collection and its connection to various political and social movements and organizations, and how the collection is widely used and taught across many academic and creative disciplines. She will also present on the recent collaborative exhibition and book project, *Up Against the Wall: Art, Activism, and the AIDS Poster*, which focuses on the AIDS poster as a barrier-breaking creative mechanism to reach, educate, and mobilize people all over the world in relation to the HIV/AIDS crisis through visual and textual means.

JESSICA LACHER-FELDMAN is the Exhibitions and Special Projects Manager and the Curator of the AIDS Education Posters Collection at the University of Rochester.

GRENDL LÖFKVIST

Printing for the People! Behind the Scenes at Inkworks Press Collective (1974–2015)

Inkworks Press Collective was founded in 1974 by a group of progressive political activists seeking to address the printing needs of movements working for economic and social justice. This talk will discuss the history of Inkworks Press and review some of the most impactful posters printed during Inkworks Press's long tenure. We will conclude with the challenges of working as an alternative institution within a capitalist society and discuss the importance of Inkworks Press's legacy.

GRENDL LÖFKVIST is Education Director at Letterform Archive and teaches type history and theory in the Type West program.

MARVELLA MURO, MIYO STEVENS-GANDARA AND DEWEY TAFOYA; ANGEL DIAZ, MODERATOR

Panel: Community Building Through Art and Activism: The Legacy of Self Help Graphics

Since 1973, Self Help Graphics & Art (SHG) has produced more than 2,000 art print editions and exhibitions all over the world. The organization remains dedicated to the production, interpretation, and

distribution of prints and other art media by Chicana/o and Latinx artists; and continues to empower LA's artistic community by providing access to working space, tools, and training. Thanks to this essential arts organization's investment in community over the past 50 years, Los Angeles has witnessed the organic development of a vanguard of professional creatives from marginalized communities who utilize the art of printing to produce eye-catching and provocative calls to action in support of social justice movements and revolutions.

The panel will discuss how SHG's 50-year history of carrying out free and public printmaking demonstrations, exhibitions, and art classes for all ages has solidified its standing as a community activation point for art and activism. Further exploring how printmaking is utilized as a tool for activism, the panelists will consider the range of artists and work SHG has supported, as well as their own experiences and work, and its impact on the social and political movements that have affected the communities around them.

MARVELLA MURO is the Director of Artistic Programs and Education at Self Help Graphics and Art.

MIYO STEVENS-GANDARA is an LA-based artist working in various media.

DEWEY TAFOYA is master printer & assistant director of the Professional Printmaking Program at Self Help Graphics & Art (SHG).

ANGEL DIAZ is the Curator for California Ethnic and Multicultural Archives at UCSB Library's Department of Special Research Collections.

ROBERT B. RITER

d.a. levy's Cleveland: Sustaining Alternative Communities through Printing

d.a. levy (1942–1968) made significant contributions to Cleveland's underground and independent publishing and artistic communities, issuing mimeographed editions through the Renegade Press and Seven Stories Press. This paper offers a discussion of levy's contributions to underground and independent publishing, specifically, how his work supported political discussion, activism, and creative activity in Cleveland during the 1960s. Emphasis is placed on examining the

specific role of mimeography in levy's publishing practice and as a methodology for supporting community engagement through flexible and responsive printing.

ROBERT B. RITER is a faculty member in the University of Alabama's School of Library and Information Studies.

KATHLEEN WALKUP

Creating Good Noise: Students, Printing and Social Justice

The upheaval of the 1970s included a new approach to education around the book. Letterpress technology ended as a commercial enterprise; presses and type moved into academia. The social activism of a new generation of instructors helped to foster democratic approaches in the studio. This paper will explore the genesis of contemporary book art education through the work created by students determined to raise their diverse and activist voices in the print studio.

KATHLEEN WALKUP retired from Mills in 2021 as the Lovelace Family Endowed Professor of Book Art.

Sponsors and Partners

APHA conference organizers would like to thank the following generous sponsors: Rare Books LAX, Pine Tree Foundation of New York, and Boxcar Press.

APHA would also like to recognize several local and West Coast partners that helped with promotion and logistical support: Center for the Study of Political Graphics, Codex, Corita Art Center, International Printing Museum, Self Help Graphics & Art, and the Zamorano Club.

Conference Program Committee

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**American
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