



California
Society of
Printmakers

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PRINTS IN ALL THE WRONG PLACES



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Prints in All the Wrong Places

Every year the California Society of Printmakers selects a different guest editor who puts together an issue on a particular theme. In this way the Society hopes over time to cover a wide range of topics. This year's theme is "Prints in all the wrong places."

Recently a national art magazine with an historical emphasis on printmaking had an issue dedicated to art and activism. In these great times, one might expect something ... well ... something ... serious, in such an issue. But the magazine seemed to have a concept of activism that even Dick Cheney and his Pentagon think tank couldn't have found threatening. There was the usual art world discussion of political art about art, and most glaringly there was not a single mention of prints.

Inconveniently for the art world as represented by that magazine there is a good deal of printmaking going on that has something to say about the state of the world. For the editors of that national magazine it would be art for all the wrong reasons, by all the wrong people, in all the wrong places, made in all the wrong ways.

But there is more than politics that is affecting the way prints are made and presented. Technological changes mean that printmaking as a way of thinking is moving into different realms. The tradition of printmaking is perhaps less in the actual techniques than in the way of thinking about graphic media. When is a car a print, or a tapestry for that matter? The final form that prints take now is not fixed; a billboard, a website, an offset poster, an op-ed piece. The final form of the print, (that for which the print was made), has moved further down the line towards something else. And the means of distributing them – in traveling shows at everyday venues, in web site sales, in free distributions of prints on tortillas – push prints into a role it has not played in the US in many years. It is a role that printmakers often speak of, but usually nostalgically as if to say, "We were once important." But a new activity is in the air. It is being reclaimed – the return of the democratic print.

Art Hazelwood, guest editor

The California Printmaker 2007

DESIGN AND PRODUCTION I3² Studio, San Francisco, CA

PRINTING Inkworks, Berkeley, CA ♻

FRONT COVER IMAGES (clockwise from top left) Artemio Rodriguez, *Muertorider*, 2006, 1968 Chevy Impala with stencil, photography credit: Robert Berger; ASARO, 2006, linocut, 31.5" x 23.5"; Doug Minkler, *Let Them March (detail)*, 2006, screenprint, 25" x 19"; Favianna Rodriguez, *Stop Gentrification*, 2007, offset printed billboard, 12' x 25'; Tan Tran, *Samurai*, 2006, linocut, 11" x 8"; Great Tortilla Conspiracy, *Rene Tortilla (detail)*, 2006, tortilla print, 8" diameter.

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Prison BLOCK Prints

KATYA MCCULLOCH

Arts-In-Corrections is an art program functioning within a paramilitary bureaucracy. Classes are held at San Quentin in the small Arts-In-Corrections room working with inmates from the mainline population. Most of my students are lifers or three-strikers. The relief printmaking class meets for four hours weekly on Friday morning. The only time inmates have access to

the materials and equipment is during class hours. We have a Tackach press with a 24" x 40" bed, bought during the heyday of Arts-In-Corrections in the 1980's. The press was picked up from another prison that shut down their art program. San Quentin is one of the last prisons in the state to have any arts programming left due to budget slashes from both Department of Corrections and California Arts Council. For the past four years we have kept the program running on a patchwork of small outside grants and inmate food sales.



Felix Lucero, *Listening Woman*, 2006, state proof, linocut, 9" x 6"

The prints produced by my class range from single-plate white-line images to complex multiple-color reduction blocks that take months to complete. The "suicide" or reduction print is useful in that it conserves materials but also the process forces the student to make design and color choices early. Skill levels vary hugely, but each student has their own successes and challenges. Some have not had exposure to art. A few knew themselves to have a talent for art but never calmed down enough to pursue it seriously. Some have said that art has become a way to manage anger, frustration, and the intense need to express themselves as an alternative to violence.

As a group we produced a small edition book of prints entitled "Blocks Off The Block" (most of the students are housed in the North Block unit of San Quentin). Each



Henry Frank, *Self-Portrait*, 2007, linocut, 8" x 11"

hand-bound book contains multiple-color reduction prints by 12 participants. Each participant got a copy of the book. This project helped convey the idea of editioning and set in motion trading of images among class members. Most students print an edition large enough to send to family, trade with others, add to our growing portfolio documenting the class, and contribute to exhibits for fund-raising.

Making art is a way of observing both inside and outside oneself. The man that commits a horrible crime can become the artist willing to look inside himself and see that man. The art space at San Quentin is a surprisingly neutral place that doesn't have the ominous or imposing feel of the rest of the prison. The hunger for beauty and connection to the world outside is palpable. The Arts-In-Corrections program at San Quentin gives these men a place to go that is free of prison yard politics where they can have a productive, contemplative outlet while being locked in a violent and repressive environment.

—Katya McCulloch is a community artist with an MFA in printmaking from the San Francisco Art Institute. She teaches block printing at San Quentin. She also makes art with at-risk youth in juvenile detention through a grant program of the Marin Arts Council.

Ronnie Goodman, *San Quentin Jazz*, 2007, linocut, 17" x 14"





ASARO, 2006, linocut, 23.5" x 31.5"



Assembly of Revolutionary Artists of Oaxaca

CALIXTO ROBLES

Oaxaca is a state in the south of Mexico, rich in culture and tradition, a place that has given birth to great cultures like the Mixtec and the Zapotec and to brave and liberal people like Benito Juarez, Ricardo Flores Magon and Frida Khalo. It is also an impoverished state due to the corrupt PAN-PRI Mexican political parties, who for more than 100 years have been exploiting and robbing the Oaxacan people.

In the early morning of June 14, 2006, the police, sent in by the tyrant governor of Oaxaca, Ulises Ruiz Ortiz, attacked a peaceful sit-in of teachers demanding better salaries in the main square of Oaxaca. More than 800 police, supported by helicopters and dogs, tried to empty the square injuring women, children, and elders. When the townspeople heard of this cowardly police action, they came in support of the teachers and reoccupied the main square after a long battle. From this battle was formed the APPO (The People's Popular Assembly of Oaxaca) an organization made up of workers, farmers, students, housewives, unions, and civic organizations. In this struggle more than 26 people have been killed by the Mexican government, more than 30 others have disappeared and more than 200 townspeople have been jailed, tortured and have had their human rights violated.

This is the context in which artists organized and formed several groups whose purpose is to denounce the repression by the PAN-PRI Mexican government. They started to make woodcut posters and stencils and clandestinely put them up during the marches or at night. Songs, theater pieces, and art installations also became part of the resistance. That is how the group ASARO (Assembly of Revolutionary Artists of Oaxaca) and others like Arte Jaguar were formed.



Top: ASARO, 2006, linocut, 23.5" x 31.5"; bottom: ASARO, 2006, linocut, 31.5" x 23.5"

The works of ASARO reflect the anger and determination of the artists to liberate their friends and to show hope for a new Oaxaca where people can live with justice and dignity. The works by ASARO are not signed in order to protect the anonymity of the artists. Several groups of these prints have begun to appear in the United States at exhibitions created to draw attention to the situation in Oaxaca. In recent months San Francisco's Mission Grafica, Galeria Zapatista, and Oakland's Front Gallery have hosted exhibits of prints and stencils by the ASARO artist collective.

Celebrating Secret History

JOSH MACPHEE

The Celebrate People's History poster series is an on-going artist project producing posters that focus around important moments in "people's history." These are events, groups, and individuals that we should celebrate because of their importance in the struggle for social justice and freedom, but are instead buried or erased by dominant history. The posters are a small act celebrating larger important acts of resistance and those who fought tirelessly for justice and truth. In the past 10 years over 40 posters have been produced by over 35 artists on a variety of subjects, from the Battle of Homestead in Pittsburgh to murdered Black Panther Fred Hampton, the Mujeres Libres during the Spanish Civil War to Jane, an underground abortion collective in Chicago in the 1970's.

I began producing these posters in 1998 from my designs, but quickly had other artists requesting to produce posters as part of the series. The poster series has brought together a loose network of politically-minded artists and has become a showcase for the work of artists that want to create art that is functional, carries a social message, and doesn't get buried at the bottom of the heap of the capitalist "art world."

It is up to each artist to decide the best way to aesthetically represent their subject. They are only limited by a small number of factors: size (all posters are 11" x 17"), 2 colors, and each poster must say "Celebrate People's History" on it. All the posters are offset, but originals have included drawings, stencils, silkscreens, block prints, scratchboard drawings, digital illustrations, paper cuts, and collages. Some of the artists are comfortable with the digital pre-press process and create their own color separations from their originals, others send the original artwork to me, and I do the pre-press work.

The posters have an extremely wide audience, as they have been and will continue to be posted publicly (i.e. put up in the windows of peoples' homes and storefront windows, posted on boarded-

up buildings, and used in classrooms) in an attempt to help generate a public discussion about our radical past, a discussion that is vital in preparing us to create our future. In addition, the simple concept behind the posters has been picked up by a number of educators, who are having their students design their own people's history posters, further spreading the ideas that our history is important and should be democratically represented.



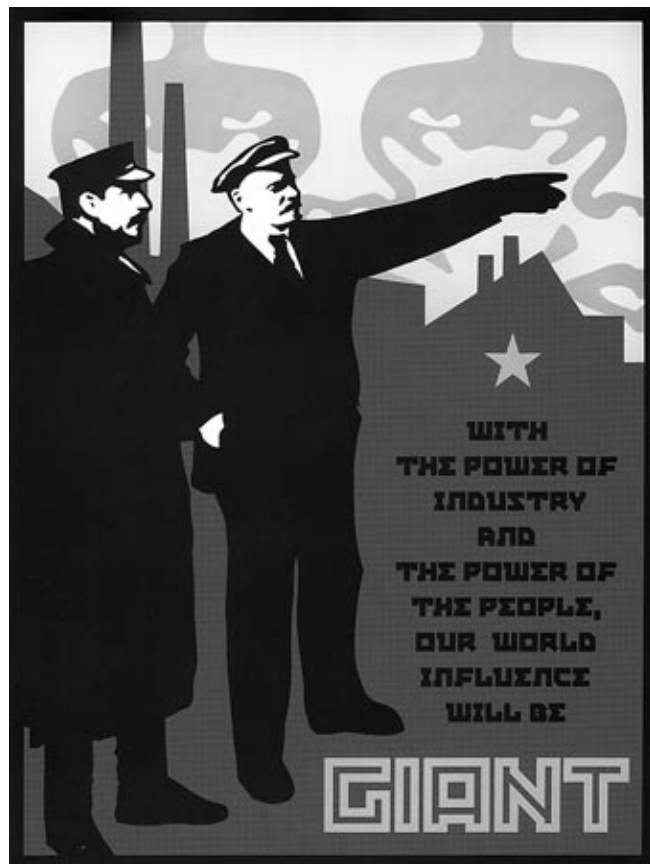
Clockwise from top left: Chris Stain, *The Battle of Blair Mountain*, 2007, offset printed by Stumptown Printers, from a composite hand-painted stencil and digital image, 17" x 11"; Swoon, *El Agua es Nuestra Carajo*, 2005, offset printed by Stumptown Printers, from a block print original, 17" x 11"; *Celebrate People's History* posters on the street, Chicago, 2002

From an ambiguous sticker, to propaganda prints sold by mail order, to harnessing the internet with his *Obey Giant* campaign, Shepard Fairey has been a trailblazer in the world of street art. If you don't know the name, you will certainly recognize his trademark image of the stylized face of Andre the Giant. Fairey's artistic ability and belief in progress, technology, and hard work have helped propel his genre from obscurity to its current flourishing state.

Fairey has been able to bring the streets to the masses like no other artist. While not as celebrated as the efforts of Basquiat, the impact of Fairey's *Obey Giant* campaign has been just as revolutionary. *Obey Giant* has been central in the revitalization of the street art genre that had been left for dead in the wake of the art market crash of the early 1990's; a crash which resulted in graffiti being kicked out of the gallery and returned, exclusively, to the alley.

The vacuum did not last, as Fairey's work of the mid-to-late 1990's created a new, global identity in which artistic expression and commercial viability would intersect in the street art world. Taking inspiration from Andy Warhol and Henry Ford, Fairey began to augment the ubiquitous stickers and stencils of his *Obey Giant* campaign with screenprints. Fans of street art could now acquire their own slice of Fairey's campaign for around \$20; a price, resulting from Fairey's ideological embrace of industrialization.

Fairey's uprising gained steam with the opening of his website



The INDUSTRIAL REVOLUTION of Street Art

RYAN 'MOSE' BENFORD



in 1999 (obeygiant.com). This step marked the first high-profile use of the internet in the distribution of street art products. The internet facilitated the

mass production of prints by creating an easily accessible nexus point for art purchases. This advance allowed for economies of scale to keep prices down, while at the same time allowing Fairey to promote himself and his genre in a financially viable way. Many of his screenprints, in editions of 300, sell out within minutes of their release on the internet.

The democratic price point allowed by screenprinting, coupled with the broad distribution enabled by the internet, allows street artists to establish careers that are significant both artistically and financially. Shepard Fairey's imagery, which has elements derived from totalitarian propaganda, integrates perfectly with his pro-technology populist ideas. This mixture of imagery and approach has developed a new global generation of art collectors with a commitment to the genre previously unseen. At this time it appears that Fairey's industrial revolution of street art will live on.



Above: Shepard Fairey, *World Influence*, 1998, screenprint, 24" x 18", edition of 100; above left: Shepard Fairey, *Obey Giant Sticker*, 1989, Xerox, 2.5" x 2.5", open edition; left: Shepard Fairey, *Two Sides of Capitalism: Good*, 2007, screenprint, 40" x 44", edition of 89

Graphic Collectives in the Mission

CALIXTO ROBLES

Mission Grafica is the silkscreen studio of the Mission Cultural Center, founded thirty years ago by a group of activist artists in San Francisco. From the heart of the Mission District it has produced hundreds of posters with messages of solidarity and resistance in support of social and political movements all over the world.

Artists of many nationalities have passed through Grafica – from Latin America, Europe and Asia. Many of those brought artistic practices and political engagement from their own lands, including Cuba, El Salvador, Chile, Palestine, Tibet, and Korea. Along with the energy brought about by these interactions Mission Grafica has given birth to several silkscreen collectives. The San Francisco Print Collective, El Caracol de la Mission, and Talleres Populares 28 de Junio are some of the more recent ones. These collectives have created posters on specific political themes – against the gentrification of the Mission, in favor of amnesty for immigrants, against the war in Iraq. Some have moved on to different work spaces. Some have reformed into different groupings. Along the way these collectives have produced posters that cover walls in



Calixto Robles, APPO, 2006, screenprint, 20.5" x 15"



Above: Gato, Vote, 2006, linocut, 19" x 19"; right: Arnoldo, Caracol de la Mission, 2005, screenprint, 22" x 17"



the Mission district and around the world.

In 2004 El Colectivo de Grafica Villa - Zapata was created by a group of artists, poets, and musicians. The first posters were made to commemorate the 10th anniversary of the 1994 uprising of the EZLN (Zapatista Army of National Liberation) in Chiapas, Mexico.

In 2006 El Colectivo created a series of posters to protest the repression by the Mexican government against a pacifist popular movement in San Salvador Atenco. In May of that year the federal Mexican police came to the small farming town and killed, abused, and tortured both women and men. They jailed leaders of the movement, some of whom are still being held.

Then in June, the Oaxacan State government unleashed a wave of terror and repression against the Independent Teachers Union in Oaxaca and their allies the APPO (Popular Assembly for the Peoples of Oaxaca).

The repression of these movements inspired El Colectivo to create posters with strong, sometimes humorous images and to use the posters in ongoing events on the street in the Mission District. Through solidarity, educational actions, and posting images both in San Francisco and in Mexico, El Colectivo de Grafica Villa-Zapata continues the powerful thirty years legacy of art and action from Mission Grafica.

—Mission Grafica offers classes in silkscreen, and other print techniques. 415 643-2786, missionculturalcenter.org/grafica.htm

30 years of political posters

LINCOLN CUSHING

One does not usually consider a commercial offset print shop in the same league as the craft-honed artistic output traditionally associated with that of the California Society of Printmakers. But Berkeley's Inkworks Press, founded in 1974 and still going strong, is truly part of the broader printmaking community. Like many of the Society's members, the shop was committed to a loftier purpose than mere corporate gain – in this case, for political rather than artistic goals. Social change groups have always relied on the impact of vibrant ink on paper, and the San Francisco Bay Area was one of the few activist cauldrons in the world where a shop such as Inkworks could thrive.

Although the shop handled everything from business cards to books, posters were its prize jewels. These ranged from the mundane (such as text-only picket signs or election posters) to vibrant pieces with full color and gripping images. "Movement" artists from all ethnicities and communities designed powerful posters for Inkworks clients. Cartoonist Spain Rodriguez did



San Francisco Poster Brigade (Rachael Romero and Leon Klayman), 1978, poster from an original linocut

numerous San Francisco Mime Troupe posters, Jos Sances created labor solidarity prints, and printmaker Nancy Hom illustrated many works for Asian community events. Several screenprints by Doug Minkler and Malaquias Montoya were turned into offset versions publicizing and fundraising for various causes. Many of the posters may have had deeper historical than aesthetic impact, but nonetheless take their due place in the print tradition.

As with any crucible of production, amusing and unexpected technical anecdotes accumulated over the years. In 1984 art for a Wallflower Dance Collective tour poster by Boston artist David Fichter came in to the shop as three hand-made mechanical separations in grays, done with gouache watercolors and pencil to get the various shades and textures. We were skeptical, but sure

enough, when shot and printed in process colors a gorgeous poster emerged. Some clients requested runs on two different stocks – one, a heavier high-quality paper for sale, and the other on lightweight book so that they would be easy to wheatpaste on walls.

One of the first jobs to come in as a digital file was the 1990 "No Blood for Oil" by Keith Potter and Steven Lyons, back in the day when every electronic submission was a potential nightmare.

This rich body of work has been captured in the recently self-published *Visions of Peace & Justice: 30 years of political posters from the archives of Inkworks Press*. This 150-page book includes over 400 full-color reproductions, along with a history of the shop and essays by art scholars and community activists.

—Lincoln Cushing was a member of the Inkworks collective from 1982 to 2001. He is co-author of the soon-to-be-released Chronicle Books title *Chinese Posters: Art from the Great Proletarian Cultural Revolution* and is currently working on a book about American labor posters for Cornell University Press.



Nancy Hom, for the National Coalition for Immigrant and Refugee Rights, 1991, poster from an original painting in gouache and ink; David Fichter, for the Wallflower Dance Collective, 1984, poster from an original three color separation painting in gouache and pencil.



San Francisco PRINT COLLECTIVE

The San Francisco Print Collective (SFPC) is a printmaking collective founded in 2000 that uses graphic art to support social justice organizing. Taking inspiration from the Chicano Poster Movement and San Francisco's rich history of political graphics, we produce posters, banners, placards, and other print media to support the work of local community organizations and broadcast progressive politics directly to the streets. Our work is dedicated to community empowerment rather than individual artistic success. We run our campaigns in partnership with existing community-based organizations and focus on local issues that affect people's daily lives, such as housing and homelessness.

The venue for our work is the public sphere: we wheat paste posters over existing advertisements, on newspaper boxes, and on construction walls; our large format banner installations have flown over San Francisco's famous City Lights bookstore for many seasons; our placards have waved in many demonstrations and protests. The goal of each of our campaigns is unique: we may aim to reclaim public space for neighborhood residents, to publicize actions, to increase media coverage at demos, or to bypass media blackouts.

Our first poster campaign (in 2000) addressed the impact of gentrification in San Francisco's Mission District. Soon after this



Doug Minkler, *Let Them March* (detail), 2006, screenprint, 25" x 19"



Patrick Piazza, *Ask Not What Your Government Takes From You...*, 2006, screenprint, 24" x 18"

first project, we created an alliance with a local anti-displacement coalition, built close ties to other housing rights groups, and contributed various print media to existing campaigns fighting dot-com inspired gentrification in San Francisco's low-income, immigrant communities.

The most recent SFPC poster campaign, launched just before the 2006 tax season, was a series of anti-war posters that dramatized how military spending impacts our local communities. Printmakers from around the Bay Area contributed posters to this campaign and wheat pasted them across San Francisco, Berkeley, and Oakland. Images of our work were also projected over the large concrete BART pillars across the street from the West Oakland Post Office on April 15th, greeting the bumper-to-bumper procession of last minute tax filers.

The next SFPC poster campaign will focus on issues affecting families in San Francisco's South of Market (SoMa) neighborhood. The campaign aims to contrast the district's prosperous redevelopment with the unmet basic need of a safe, supportive environment for its immigrant and lower-income residents. Our posters will emphasize both the diverse definitions of family in this neighborhood—which range from Filipino and mixed-ethnicity families, to queer families and the SoMa leather community—as well as the need for safe and affordable spaces for these families.

—For more information, contact: sfprintcollective@gmail.com

Middle of the Road Prints JENNY ROBINSON



Photography credit: Carole Guizzetti



Bill Russell, *untitled*, 2006, steamroller linocut, 36" x 36"

Late summer brings to San Francisco not only a possibility of beautiful weather but also an unique event in the printmaker's calendar. Since 2004, the non-profit San Francisco Center for the Book has held a block party that has taken

printmaking to the street. The focus of the party is driving a huge steamroller over a makeshift press bed in order to print large linocuts. Each year the Center for the Book selects up to 11 artists from both the book arts community and the wider art world who carve a three foot square block for this event.

Adding to the heady atmosphere of this block party, children place empty soda cans under the steamroller whilst they think no one is watching. Live music, straight from Burning Man, plays throughout the day. The smell of food wafts enticingly through the crowd. Stalls sell a range of art and book related merchandise. All this, however, is merely a sideshow to the activity at a row of tables along one side of the road where artists frantically ink up their linoleum blocks with the help of friends, family, or wandering passersby.

During the chaotic proceedings the steamroller is driven with enviable brazenness by a volunteer from the Center—a job that is no

doubt in high demand. When each artist is ready with their inked up block, they place it on the 'bed' in the middle of the street. The dampened paper is gently lowered in place, blankets placed over the top, and with the steamroller in position the crowd stops milling about and closes in. Slowly the steamroller trundles over the whole assemblage. When the paper is lifted off the block and the print shown to the crowd there is a burst of applause. In the heart of every printmaker there must be such applause when a print first comes off the press, but to hear a crowd appreciating printmaking is indeed a rare event. The steamrolling master printer makes 3 copies at the event. One is for the artist, one for the Center's archive, and one print is auctioned at an auction/gala dinner 2 months after the event.



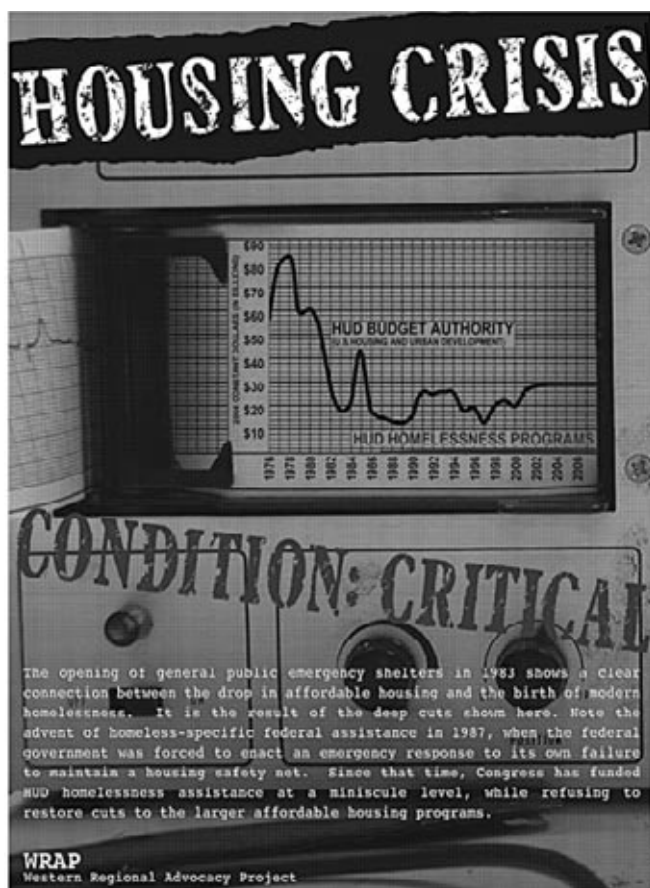
Hung Liu, *untitled*, 2006, steamroller linocut, 36" x 36"

For many of the onlookers this may be their first experience of seeing a print being made, and through this intro to printmaking perhaps a new interest is born on the street.

—The Center for the Book is at 300 DeHaro Street in San Francisco. 415 565-0545 www.sfcbook.org

Artists have multiple roles in modern society. Most artists provide decoration or entertainment, more or less beautiful, and more or less compelling or comprehensible. Some artists, however, look beyond the pleasure principle and endeavor to make their art vehicles for social concerns — weapons against injustice. The German satirist George Grosz said of his political/artistic struggle (*Tendenzkunst*) against the corrupt marriage of capitalism and Nazism, “There were the people and there were the fascists. I chose the people.”

Four artists who chose to stand against the current debased status quo are the subject of this brief article. Since the late 70s and early 80s the federal government has drastically cut back funding for low-cost housing. At the same time, in accord with rhetoric about the “ownership society,” federal subsidies to homeowners



Claude Moller, *Housing Crisis*, 2006, offset print from original screenprint, 24" x 18"

were increased to \$122B. Such are the grim statistics reported in *Without Housing: Decades of Federal Housing Cutbacks, Massive Homelessness and Policy Failures*, a 2006 report by the Western Regional Advocacy Project, a San Francisco based nonprofit. Art Hazelwood selected three other activist artists, Jos Sances, Ed Gould, and Claude Moller, to employ their talents to bring these abstract numbers to visual and emotional life using both traditional printmaking methods and contemporary computer imag-

Without HOUSING

DEWITT CHENG

ing. The four resulting ‘illuminated’ graphs adorn the report and are available free online for downloading and home printing at <http://www.wraphome.org>; larger 24" x 18" hand-printed versions on heavy paper are also available for purchase.

—Art Hazelwood’s linocut/screenprint *A Spirit of Abandon* portrays the decline in funding for public housing from \$16B in 1979 to \$1B in 2003: the graphed budget plunges from a tower of houses and construction cranes down to the pavement where larger and larger numbers of tattered, windblown, homeless people walk.

—Jos Sances’ digital collage *Housing for All* illustrates the 1976-2006 decrease in low-cost housing funding from \$60-80B down to \$30B, and the concurrent increase in mortgage subsidies from \$35B to \$120B. The two jagged lines cross in 1980 and form a gaping maw into which a Lincoln penny is jammed. Around the beast’s head lie images of housing construction; atop its snout lies the White House, stuffed with greenbacks.

—Ed Gould’s woodcut/digital print *America’s Forgotten Homeless People* depicts the decline in federal affordable rural housing from 38,000 units constructed in 1980 to 1000 in 2005, a 94% reduction. The stacks of houses dwindle away, revealing a bucolic landscape of meandering streams, plowed fields and barns



Ed Gould, *America's Forgotten Homeless People*, 2006, offset print from original reduction woodcut with digitally added text, 18" x 24"

being taken over by the encampments of 7.8M rural homeless people, monitored, appropriately, by a Grim Reaper.

—Claude Moller’s screenprint *Housing Crisis* juxtaposes the decline in HUD funding from \$84B in 1978 to \$30B in 2006. Homeless funding is fittingly depicted as flatlined (at around \$2B) since its inception in 1987 with the increased visibility of the homeless on America’s streets.

WRAP founder Paul Boden said, at the inception of this project that “No one is going to put a pie chart on the wall.” The vivid metaphors in these works prove that compelling art can be made from the driest-seeming statistics; they prove, furthermore, that good work can be made to do good works, that art need not be relegated to mere diversion, and that artists need not content themselves with social irrelevance.



Above: Forkscrew Graphics, *iRaq*, 2004, screenprint; left: Yuri Shimojo, *Peace Of Shit*, 2003, screenprint

YO! WHAT HAPPENED TO PEACE?

MARK VALLEN

My interest in the social aspects of printmaking began as a teenager when I discovered the prints of German Renaissance master, Albrecht Dürer. Published in 1498, "The Apocalypse" was Dürer's suite of 15 woodblock prints depicting the end of the world as foretold in the Revelation of St. John. The technically brilliant prints created by Dürer were made possible, not just by his genius, but also by advances made in printing equipment and the development of inexpensive manufactured paper. Europe became awash with Dürer's exquisite prints, and they were enthusiastically purchased by the poor - who previously had no access to original works of art.

To combat the four horsemen of our corporate age, many contemporary artists have turned to printmaking. Espousing popular art and the democratic spirit of mass communication, "Yo! What Happened to Peace?" (yowhathappenedtopeace.org) is an exhi-

bition of hand-made prints in opposition to the invasion and occupation of Iraq. The brainchild of L.A. based artist John Carr, "Yo!" began in 2002 during the run-up to the war in Iraq. Being a printmaker, Carr wanted to put together a traveling exhibit that was not only a political expression, but a celebration of the fine art of printmaking. Instead of machine printed reproductions, the show consists entirely of handcrafted prints—

silkscreens, lithographs, linocuts, woodcuts, and stencils.

Some artists in the exhibit utilize street art aesthetics and attitude, while others take a more conventional approach, with varied prints making their points through poignant images combined with text, simple juxtapositions, or deadpan humor. The collection is a striking example of modern political printmaking, and I'm happy to have four of my early works in the exhibition. Past showings were held in Tokyo, San Francisco, Los Angeles, New

York, Milan, Rome, Reykjavik, Washington DC, Boston, and Chicago, with even more showings being planned at the time of this writing.

A spin-off of the show has been the publication of a catalog book documenting the exhibition. Edited by Carr, the "Yo!" book features an introduction by punk art legend Winston Smith, an embossed stencil cover, and reproductions of the 220 plus handcrafted



Emek & Gan, *No Blood for Oil*, 2002, screenprint

anti-war prints by some 120 artists that have come to define the poster exhibit. Included in the book are posters by Chaz Bojorquez, Robbie Conal, Eric Drooker, Poli Marichal, Favianna Rodriguez, Seth Tobocman and others too numerous to mention.

—Mark Vallen is a Los Angeles based painter and advocate of a new social realism. His works can be viewed at: www.markvallen.com

Art and Intimidation

STEPHEN A. FREDERICKS

When I first conceived the Art of Persuasion show and committed myself to bringing it to fruition – it was not without some hesitation.

The political and social environment that existed, for the most part, was quite different than today. The period can best be dated as following the Abu Ghraib prison scandals, but before the first leaks about warrantless domestic spying.

My concern was based on the sense that anyone that questioned the war in 2005 stood subject to a torrent of smear and ridicule – or worse – by government

spokesmen and elected officials, for ‘not supporting the troops.’ At the time I conceived the exhibition I had every reason to believe that this status quo would persist. But, there was also the possibility that by the time the exhibition opened, the political climate for an exhibition of prints focusing on the war and dissent, could be even worse. The government wanted me to be afraid to do this. Though I was not, the very fact that they had my attention in this man-

ner caused me to proceed with the utmost in professional care.

As it turned out, the political climate in this country began to shift. By the fall 2006 elections, millions of Americans were ready for change. The first Art of Persuasion exhibition opened the night after the national elections and drew a crowd of nearly 700 celebrating visitors.



Top: Stephen Fredericks, *Barcode*, 2007, digital print; above: Marshall Arisman, *Pale Rider*, 2006, monoprint, 22" x 17"



Frances Jetter, logo for Art of Democracy, 2007, linocut

This exhibition, organized by the New York Society of Etchers, began with 32 artists and was juried by Marilyn Kushner, at that time curator of prints at the Brooklyn Museum of Art. The show included established printmakers of renown like Will Barnet, a selection of some of New York's finest op-ed illustrators, and young street art screenprinters.

Long before opening night at the National Arts Club in New York City I began receiving calls from parties as far away as Chicago interested in presenting the show. Shortly after the opening it became clear that there was enthusiasm to create a similar exhibition nationwide during the 2008 election.

Today, our national exhibition coalition has three confirmed venues – Chicago's Loyola University Museum of Art, New York's National Arts Club, and San Francisco's Meridian Gallery. The original exhibition continues to tour while the new incarnation called The Art of Democracy, takes shape as a national exhibition of activism and protest. It is becoming a coalition of concurrent exhibitions of artworks derived mostly from the local community. Some exhibitions will focus on printmaking, because printmaking rises to its historical role in a time of crisis, but many shows will include all media. Join in the effort at www.artofdemocracy.org

Posters on the *Prison Industrial Complex*

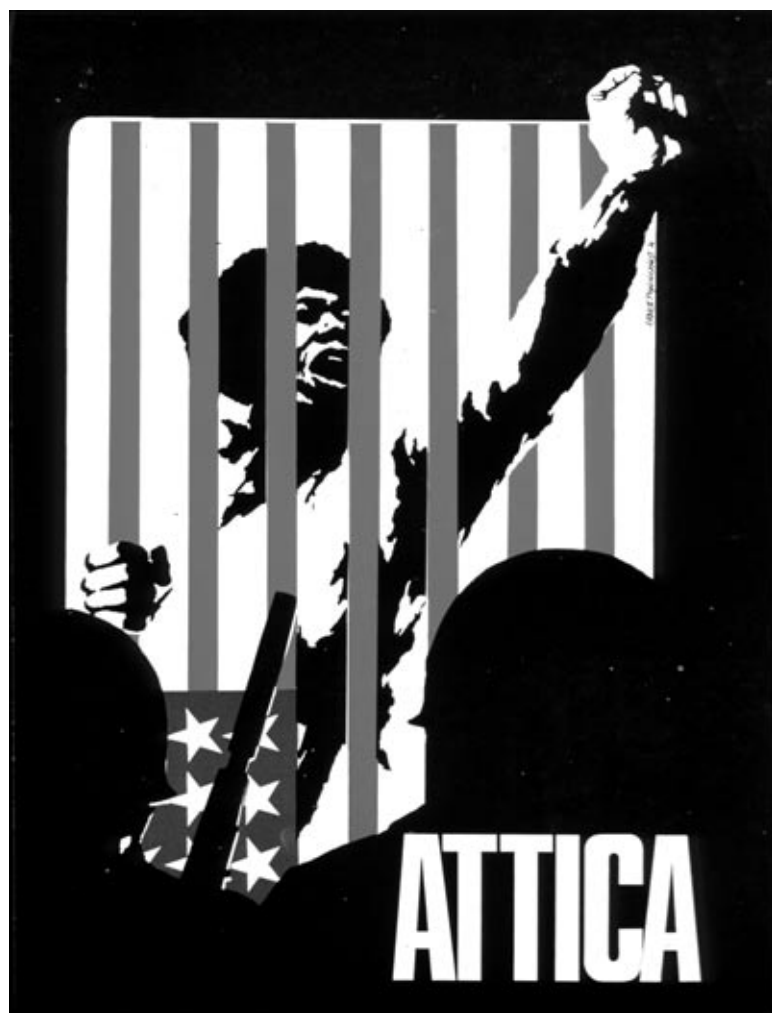
CAROL WELLS

PRISON NATION—Posters on the Prison Industrial Complex epitomizes the Center for the Study of Political Graphic's (CSPG) mission to link art and social action. Powerful posters from artists, designers, activists, and organizations around the country and the world cry out against the devastating nature of the rapidly growing prison system. These graphics reinforce CSPG's claim that there has never been a viable movement for social change without the arts as pivotal to conveying the ideas and passions of that movement.

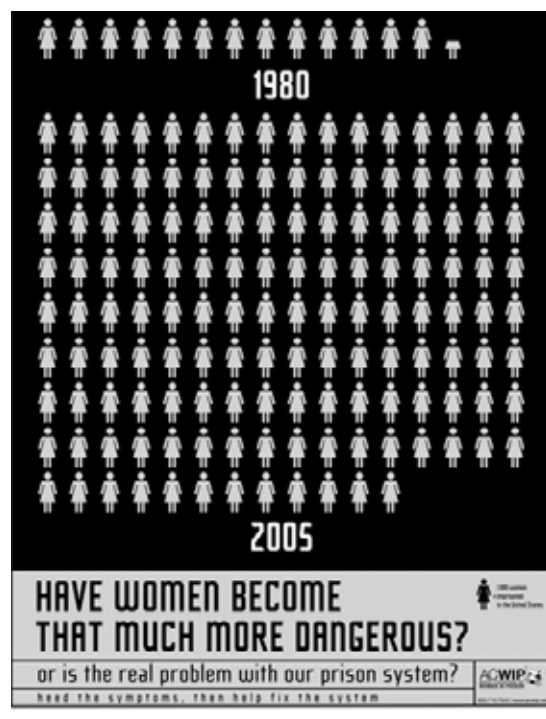
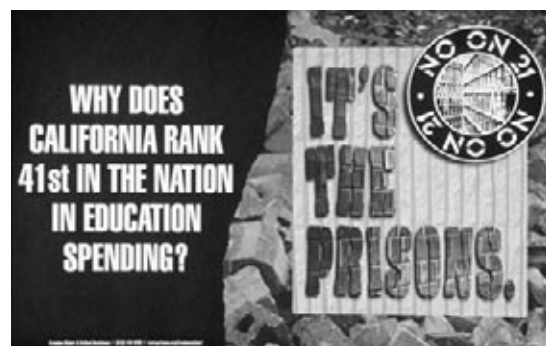
The exhibition was produced from vintage posters in CSPG's archive and new acquisitions. The oldest posters are from the Viet Nam War era; one documents the Attica prison uprising. The most recent were produced a month before the exhibition opened. Graphic design classes from three universities—Massachusetts

College of Art, Boston; Loyola Marymount University, Los Angeles; and Frostburg State University, Maryland—focused on Prison Nation. More than a dozen students posters are included. One teacher wrote that in the process of researching and designing the posters, some students changed their position from “why should I care about people in prison,” or “lock ’em up and throw away the key” to “this is too depressing...it isn't fair.” CSPG linked several artists with grass roots groups to create powerful posters that continue to be important educational tools.

In response to a call for posters, CSPG received posters about the US prison system from as far away as Sweden, Spain, and Australia. Posters were submitted by organizations like Amnesty International, Critical Resistance, Prison Moratorium Project, and Youth Justice Coalition, L.A.



Clockwise from top left: Ernest Pignon, *Attica*, 1974, offset, 22" x 17"; Critical Resistance; Freedom Winter, *It's the Prisons*, offset, 2000, 11" x 17"; Scott Boylston, *Have Women Become that Dangerous?*, silkscreen, 2006, printed: Two Brothers Silkscreen, 26" x 20"



Since 2006, Prison Nation has toured to 3 venues: Watts Towers Arts Center, Los Angeles, CA; Humboldt State University, Arcata, CA; and Western Washington University, Bellingham, WA. Because CSPG does not have its own gallery space, exhibitions are displayed in venues serving different ethnic and socio-economic communities; their multi-issue and multi-cultural perspectives attract diverse audiences. An exhibition on gay rights attracts a different audience than a United Farm Workers exhibition. A university gallery attracts a different audience than a community center. An exhibition in an affluent neighborhood attracts a different audience than the same exhibition in a low income area.

Prison Nation presents many of the critical issues surrounding the system of mass incarceration including: the death penalty, the Three Strikes law, racism, women's right to self defense, access to education and health care, the growing rate of incarceration, slave labor, divestment, privatization, torture, and re-entry into the community.

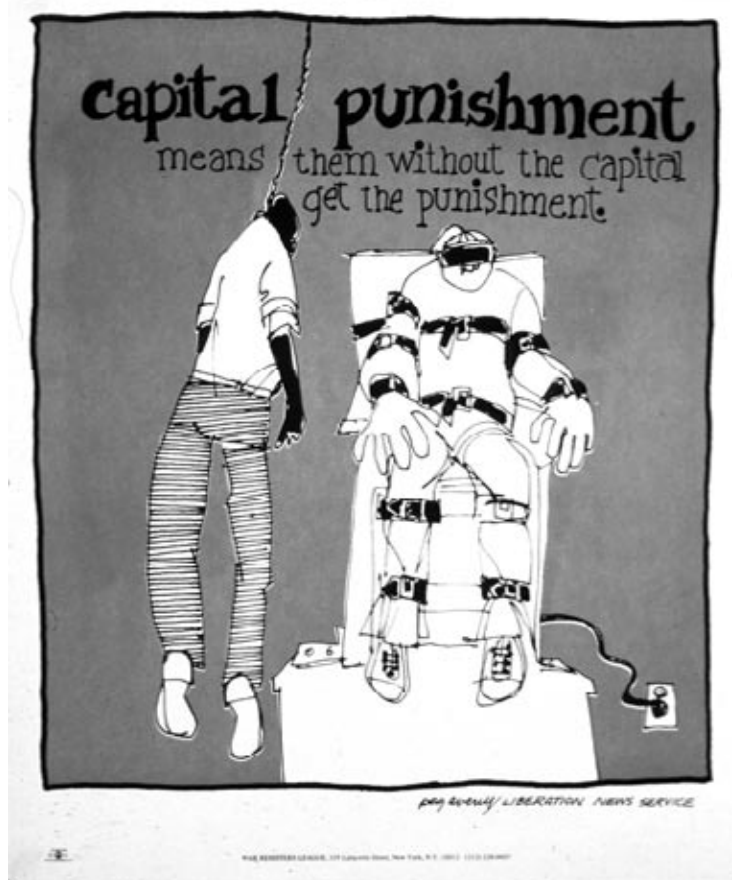
While funding for education and the arts plummets, California legislatures recently voted to spend \$7.4 billion taxpayer dollars to build 53,000 new prison beds. The United States has the largest prison population in the world—almost two and a quarter million inmates. In California alone, 32 prisons house over 180,000 men and women at an annual cost of \$6 billion.

Between 1980 and 2005, the total number of women in prison increased from 13,400 to over 140,000. Valley State Prison for Women and the Central California Women's, both in Chowchilla, California, together hold over 8000 women—double their capacity—the largest women's prison system in the world. Tens of thousands of women, many without prior offenses are serving 24 years to life as drug “conspirators.” As one poster asks, “Have Women Become that Much More Dangerous?”

This phenomenal growth is due to mandatory drug sentencing laws, conspiracy charges, a dysfunctional parole system, inadequate legal representation, and huge profits made by the multinational corporations building and servicing the prisons. People of color, the poor, the illiterate, the mentally ill, youth, and women are the primary occupants.

The majority of those entering prison for the first time are convicted on non-violent drug charges. Under the California Three-Strikes laws, many prisoners are serving life sentences for misdemeanors. Resources necessary for successful re-entry into the community are scarce.

Prison Nation is relevant to the community most effected by growing incarceration and to artists, activists, students, teachers, social service agencies, and community leaders. They show the power of art to educate and inspire.



Peg Averill, War Resisters League, *Capital Punishment*, mid 1970s, offset, 20" x 17"

The Center for the Study of Political Graphics (CSPG), is an educational and research archive that collects, preserves, documents, and circulates domestic and international political posters relating to historical and contemporary movements for social change. Through traveling and online exhibitions, lectures, publications, and workshops, CSPG is reclaiming the power of art to inspire people to action.

CSPG has more than 60,000 posters, going back to 1900. The majority are 1960s to the present, and CSPG has the largest collection of post World War II human rights and protest posters in the United States, and one of the largest in the world. CSPG only collects posters that were produced in multiples, such as offset, lithography, linocut, woodblock, silkscreen, stencil, laser, and photocopy. All posters must have an overt political message. CSPG collects and exhibits both mass produced and often anonymous posters alongside signed, limited edition art prints.

If you have posters to donate, or would like more information about traveling exhibitions, please contact the Center: Center for the Study of Political Graphics, 8124 West Third Street, Suite 211, Los Angeles, CA 90048, (323) 563-4662 cspg@politicalgraphics.org, www.politicalgraphics.org



Christopher Cardinale, *Greetings from Palestine*, 2005, spray paint stencil and inkjet, 13" x 18"

Paper Politics

JOSH MACPHEE

Paper Politics is an ongoing exhibition of some of the most exciting printmaking today. Originally conceived in 2004 as a fundraiser for the Street Art Workers (www.streetartworkers.org), it has now become a traveling exhibit of nearly 200 prints by as many artists. In 2004 in Chicago about 60 artists showed 250 prints, all were in multiple and sold for \$25 or less. During the two month show (at the offices of the magazine *In These Times*), hundreds of pieces sold, bringing in over \$3000. Joseph Pentheroudakis, of Seattle Print Arts, heard about the success of the show and wanted to remount it in Seattle. We sent out an open call and limited the work to one piece per artist. We ended up with 175 prints, one of the most impressive collections of political printmaking shown recently. The show was hung in April 2005 at the Phinney Community Center, ensuring a large and diverse audience. Raphael Fodde, owner of the 5+5 Gallery in Brooklyn, became interested in the show, and we hung a version of Paper Politics there in January 2006. It was the most well attended show at 5+5 ever, bringing in 400-500 people on opening night, and over 1000 more during the month it was on display. Now Paper Politics has been streamlined and taken on the road, with a half dozen exhibitions in the works over the next couple years.

Traditional printmaking created by hand is clearly not the dominant form of communication in today's world. It can't compete with billboards or bus ads, never mind television or the internet. Yet, somehow, these printmaking methods remain vital, maybe because of their anachronistic existence. We rarely see any evidence of the human hand in our visual landscape, just digitally produced dot patterns and flickering electronic images. This gives handmade prints power; silkscreened and stenciled posters pasted on the street, woodcuts or etchings hanging on a wall, grab the eye, jump out at us because of their failure to seamlessly fall in line with the rest of the environment.

For most of my adult life I have been struggling with the tensions between being an activist and an artist. I have often found that most of the art world, including many street artists, are dismissive of cultural work with expressly political content. At the same time, political activists and organizers are just as likely to reject art and aesthetics in their campaigns, supposedly in the name of utility. My own work has always been straddling these two worlds which seem so close yet so many miles apart. For me, both art and politics are about communication, and also about community. Paper Politics is the beginning of a community, one that is filled with both fine artists and propagandists, street pasters and illustrator/designers. This diversity fulfills my ideal visions of both art and politics.

A catalog from the 2005 Seattle Paper Politics exhibit can be ordered from my website, www.justseeds.org.

PROPAGANDA III

ART HAZELWOOD

Propaganda III is a traveling exhibition of political posters from around the world, organized by Start SOMA Gallery in San Francisco. According to the web site the show is not curated and there is no censorship of any sort. Expressed political viewpoints, be they left, right, or center, are displayed side-by-side, both in the traveling show and online, where they are accessible at: www.flickr.com/photos/startpropaganda

Every submission is included in the Propaganda III World Tour and online exhibition. The posters come in many media with most being screenprints and digital posters, but there are additional techniques as well.



pseudo manitou, USA, pseudo-manitou.deviantart.com

Start SOMA founder John Doffing says, “Our intent is not to proselytize any particular viewpoint or political stance, but rather to provide a forum for artists to express themselves politically with their art – the world tour and the online exhibition are simply the optimal ways to ensure the largest possible audience for some pretty amazing political

artwork.” No art will be sold at any of the shows, but the artists can be contacted directly by those who view the show or website.

The show opened on the fourth of July, 2007 at San Francisco’s Phoenix Hotel – a hotel/nightclub. Prints and offset posters were taped up to the walls, ceilings and hotel room doors. All were crammed cheek to cheek – even the restrooms had posters. Images on war, poverty, even an anti-abortion poster vied for attention. The show was up for four hours and then it was over, nearly five hundred posters had to be taken down and packed up for the next venue. A few patrons lingered around arguing over where to go for the next drink before the fireworks.

Propaganda III will tour the globe through 2008, with dozens of one day art shows worldwide. The only requirements for the venue is hosting a one day opening, and paying to ship the posters to the next show. The one-day art shows will focus on non-traditional venues and essentially be parties that showcase international artistic talent and political opinion.

“Response from the global arts community has been overwhelming,” says Doffing, “I am getting letters daily from artists who are thanking us for the opportunity to give them a platform to have their voices heard.” Before the first exhibit Start SOMA has received nearly 500 submissions from artists in 30+ countries and the show will remain open to new submissions throughout its tour. (www.startsoma.com/propagandaIII.html)

After Propaganda III travels the world, the posters will be donated to the Center for the Study of Political Graphics in Los Angeles.



Istvan Orosz, Hungary, www.utisz.net

Weaving Prints into TAPESTRY

NICK STONE

Magnolia Editions' seven-ton offset lithography press lumbered out the door last month in perhaps the most obvious symbol of the changing face of the Oakland, CA art projects studio. Tacked to the studio walls, in place of the more traditional prints that were there before, are custom textile color palettes developed in-house for Magnolia's recent innovation: limited edition fine art tapestries. The tapestries are woven on a computerized loom at a mill in Belgium based on designs executed in various media by artists like Enrique Chagoya, Chuck Close, Hung Liu, Ed Moses, and William Wiley. Magnolia director Donald Farnsworth and fellow artist John Nava used their years of color theory and computer know-how to develop a translation process which fully exploits the Jacquard loom's capacity to reproduce color via optical blending of multicolored warp and weft threads. Farnsworth explains this

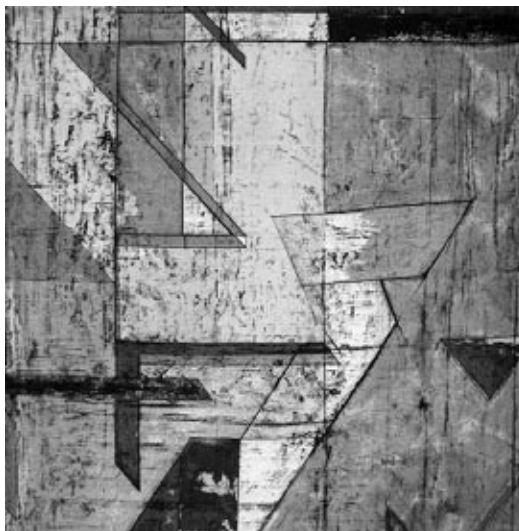
Doug Hall, *Piacenza Opera House*, 2006, Jacquard tapestry, 78" x 96", ed. of 9



weaving paradigm as being more similar to pointillism than to the paint-by-numbers look of most art tapestries; this color sophistication and the tapestries' scale, physical presence and durability have contributed to the medium's growing appeal.

In some cases, images from photographic and print sources are being digitally reconfigured and translated into tapestries. Doug Hall's *Piacenza Opera House* (2006) was woven from a series of large format photographs using a palette incorporating gold metallic threads. Printmaking legend George Miyasaki based his 2005 tapestry *Terra Incognita* on a series of mixed-media collagraphs executed at Magnolia, an exhaustive sequence of prints on which Miyasaki hand painted passages between layered impressions of the same plate. To create the digital file which directs the loom, Miyasaki and Farnsworth digitally combined elements from various prints in the series to arrive at a new, hybrid composition. Likewise, for Deborah Oropallo's *George* (2007), Oropallo and Farnsworth used software to merge a portrait of George Washington with a stylized dominatrix downloaded from the web. The composition was then manipulated into a digital weave file which was sent to the mill, where the warp and weft threads literally wove the composition's disparate elements together.

The studio is applying its fearless attitude toward technical experimentation to works on paper as well: Hall's latest project at Magnolia is a portfolio of prints based on 12 locations and 12 portraits and printed on the studio's new 12-color inkjet printer. Each portfolio will be contained in an experimental book box structure, one of the first applications of Magnolia's new vector-based book board and mat cutting machine. Like the tapestries, these book boxes are emblematic of Magnolia's increasingly three-dimensional approach to a venerable two-dimensional medium.



Left to right: Chuck Close, *Self-Portrait*, on the loom; George Miyasaki, *Terra Incognita*, 2005, Jacquard tapestry, 80" x 80", ed. of 6; Deborah Oropallo, *George*, 2007, Jacquard tapestry, 111" x 75", ed. of 6



Favianna Rodriguez, *West Oakland for the People!*, 2007, screenprint, 24" x 18"; Favianna Rodriguez, *Stop Gentrification*, 2007, offset printed billboard, 12' x 25'

Screenprint *into* Billboard FAVIANNA RODRIGUEZ

I am a printmaker that uses the silkscreen poster medium to create art as a voice for the voiceless, especially marginalized working class communities of color. In my art, I try to capture the experiences of a people in daily struggle, to document their efforts and celebrate their victories.

In November 2006, I was approached by Just Cause Oakland, a tenants' rights organization based in West Oakland, to develop art work for an anti-gentrification campaign. The community members wanted a creative way to depict the issue of gentrification and affordable housing, and the most effective way to do this was through the mass distribution of a poster and the development of a billboard. These two pieces, together with an effective media campaign, won the group high visibility and acknowledgement from local politicians.

The objective was to depict the effects of the escalating housing market in West Oakland, one of Oakland's most densely populated and historically Black neighborhoods. One of the key messages in both the poster and the billboard centered around the 25% of the African American community that has left Oakland in the last five years as a result of gentrification.

I designed the poster as a silkscreen, using clean graphic shapes and high contrast images. The size of the print was 24 x 18

inches. Because the poster design would be viewed at eye level, it allowed for much more content and verbiage than the billboard design, which was to be viewed in 2-3 seconds by passersby, predominantly on the transit line or in cars. The billboard space measured 12 x 25 feet and was rented to the organization at a discounted, non-profit rate for a 3 month period. Through a collaborative process and after various revisions, we focused in on one panel of the poster and reworked it for the billboard. The design was executed in digital format, and printed commercially in 6 panels that were installed professionally.

The piece depicts the exodus of Black West Oakland, and rallies with the cry, "West Oakland for the People!" a slogan based on the work of the Black Panther Party for Self Defense, an organization that also had its roots in West Oakland. Upon the completion of the billboard design, West Oakland residents held a press conference at the site of their new billboard to offer a NEW direction for community development in Oakland. The billboard was located in front of the local mass transit station, and was viewed by hundreds of thousands of viewers on their daily commute. The piece served as an affirmation and declaration of a community battle that had largely been ignored. Art played a central role in bringing this reality to the forefront.



MUERTORIDER

ARTEMIO RODRIGUEZ

In 2006 I was invited by San Francisco multimedia artist John Leaños to be part of the project “Muertorider: Imperial Silence.” John and his collective, Burning Wagon Productions, were looking for a way to present a multimedia opera. They didn’t want to simply use a projector, a sound system, and a gallery wall to display the project. Some kid suggested that using a car would make the project attractive to a wider audience. So I was invited to collaborate on the “decoration” of a 1968 Chevy Impala. I traveled from Los Angeles to San Francisco to see the car. I was both amazed and afraid of the size of the car and the complexity and beauty of its lines. We took many photos from all possible angles, and went back to Los Angeles to figure out how to “paint” the car.

In the months before this I had participated in a stencil class organized by my studio, La Mano Press. I was still excited about stencils. I loved their flexibility. They are a wonderful way of making images and producing multiples. I started to look for ways of using stencils to reproduce my images on the car. I went to the most practical art school of all: a graphic arts store in Los Angeles, MacLogans. They recommended the materials and a machine to use – a vinyl cutter. Next, using Photoshop, I started digitally plac-



Artemio Rodriguez, *Muertorider*, 2006, 1968 Chevy Impala with stencil; photography credit: Robert Berger

ing my art on every side of the car. The general idea was to create a big stencil to completely cover the car, paint it and then remove the stencil. Sounds easy, but every step was very complicated.

Once I had the rolls of vinyl I returned to San Francisco and in two long days working at a body shop the stencil was applied, the car painted, and the stencil removed. I was relieved that everything worked out, my images were nice, crisp and clear. The car looked shiny and beautiful. To see the car, to “unveil it”, was for me the same great emotion that one feels when first pulling the paper off a plate that was just run through the press. It is the moment of truth. And our little hearts jump up with emotion when everything works out. Luckily it was the case.

What I found out with this experiment is that prints, especially woodcuts and linocuts, are incredibly flexible, they can be applied to almost any surface, and that makes them an even more popular art technique. Many think printmaking is an art of the past, this experiment demonstrates that printmaking is alive and well, and still has much more to give.

From the experience of *Muertorider* I am now working on *Graficomovil*, a 1947 Chevy delivery truck converted into a traveling mural – a gallery space and workshop on wheels. I received a grant from Creative Capital (New York) for this project that I hope will be done by November 2007.



CORN in the Service of Revolution

GREAT TORTILLA CONSPIRATORS

The Great Tortilla Conspiracy uses the tortilla as a print media to make accessible art for the masses. The GTC is the world's first tortilla art collective. Modeling themselves after the Communards waiting for the "Semaine Sanglante" (Bloody Week), artists Jos Sances, Rene Yañez, and Rio Yañez aim to bring the manifesto of tortilla art directly to the people.

Tortilla art first appeared at the second exhibit of San Francisco's Galeria de la Raza in the summer of 1970. Jose Montoya, using a heated coat hanger, burned images of Cesar Chavez, the Huelga eagle and his dog Spotty onto tortillas. A number of different artists have done versions of tortilla art since. Rene Yañez, while working at Galeria de la Raza and in his extracurricular curating, has been at the center of much of this art.

The Great Tortilla Conspiracy was founded in 2003 at the 25th Anniversary of the Mission Cultural Center. Patrons formed long lines to receive their prints. But heat pressing satirical images onto tortillas took its toll. That day Rio Yañez injured his hand on the press which required hospitalization "la république démocratique et sociale!" he shouted as the ambulance took him away.

Not just a print exhibit, The Great Tortilla Conspiracy is an interactive event that brings new and traditional printing techniques to tortilla art. The conspirators use screenprint, monoprint, block print, digital heat transfer and direct digital print, as well as an

occasional drawn or painted tortilla. In the summer of 2006 the Conspiracy did a stint at the Kimball Gallery at the de Young Museum. This event culminated in the dissemination of an edition of 600 screenprinted tortillas.

"We have found the unpretentious medium of the common



Great Tortilla Conspiracy, *Great Seal Tortilla*, 2006, tortilla print, 8" diameter; Great Tortilla Conspiracy, *Rene Tortilla*, 2006, tortilla print, 8" diameter; Great Tortilla Conspiracy, *Todos Somos Morrissey*, 2006, tortilla print, 8" diameter



Great Tortilla Conspiracy in action, de Young Museum, Kimball Gallery, 2006; Rene Yañez installing Wall of Tortillas, de Young Museum, Kimball Gallery, 2006

tortillas to be a great vehicle to expose the community to a wide range of issues." said Rene Yañez from his bunker at Montmartre. The Great Tortilla Conspiracy focuses on identity, immigration, miraculous tortilla apparitions, Freemasonry, military hubris, the high price of tortillas in Mexico, the rise of transgenic corn and run of the mill gender, race, and class discrimination. As Rene says, "If the tortilla art doesn't sell you can always eat it."

NIAD Printmaking

JOAN FINTON

She held up a long woodcut print of a bird and smiled. The block had been cut and printed, cut again, inked with another color and overprinted, four times. The result was bold and crude and lovely. The printmaker is a young woman with Down Syndrome, one of many artists at NIAD Center for Art and Disabilities, in Richmond, CA. Andres Cisneros-Galindo, the head teacher of this amazing art studio where people living with a wide range of disabilities make art all day every day, is himself a fine printmaker. At any one time he oversees the printmaking efforts of a small number of clients.

Though good studio habits are encouraged, the KB Press takes a lot of punishment from people who sometimes have difficulty taming their enthusiasms. And since this is a non-toxic environment, only water-based inks are used. Some of the clients come to understand the concept of a reductive wood or linoleum print while others simply comply with the suggestion of successive cuttings, each followed by another color run-through. The results are often striking. The sense of accomplishment is palpable. A smile of embarrassed pride on a person who does not speak or who has been laughed at in former educational settings, is heartwarming. The accomplishment is real; this person has mastered an idea and a practice.

The founders of NIAD [an acronym for National Institute of Art and Disabilities] were Florence Ludens Katz, artist/wife, and Elias Katz, psychologist/husband who believed that the creative



Shana pulling a new print. Photography credit Patti Cook

impulse exists even in people who have difficulties negotiating the ordinary matters of daily life. Give these people materials to work with, allow them to interpret the world as they experience it, and see what happens. What happened with many was a revelation. Cut off from cultural and societal influences, these people had

unique and esthetically fascinating ways of seeing their world. The usual restraints and inhibitions that beleaguer many academically trained artists did not exist in this population, making for exuberant, eccentric, and colorful imagery.

Art activities other than printmaking take place simultaneously in the large NIAD studio space, each presided over by a talented teacher. NIAD invites you to visit its working studio, its elegant gallery which has changing shows, (often in collaboration with artists from the Bay Area community), and its hard-to-resist gift shop. The art that peels off NIAD presses is a testament to the vision of NIAD's founders, to the gifted teachers, to the artists themselves, and to the rich and deep sources of creativity that reside in all of us.

As a former teacher at NIAD I think of the work of the Center with respect and love.



Andres Cisneros-Galindo, the head teacher of NAID (on the right) with student, Erica

OP – ed – Art

FRANCES JETTER

In the mid 1970's, I started to make images with political and social subject matter. As illustrations, they helped to call attention to articles that needed to be read, and I much preferred that to making pieces for simply hanging on walls.

Working on an image for the *Nation* or the *Progressive* was a great pleasure, but it felt particularly exciting to get passionate and opinionated work into mainstream publications, like the *New York Times*.

Usually the op-ed art director would call me late at night with an article about nuclear proliferation, or arms sales with dangerous political affiliations, or free speech abuses, or the Supreme Court's turn to the right. The director would want forceful and moving art, and it was due the next day. This meant staying up all night – first coming up with ideas, then making a drawing that felt right in meaning and composition, and later redrawing bodies, faces, and hands, to provide the necessary emotional weight. Then I would transfer the drawing onto a linoleum block, and carve

madly in order to meet the deadline.

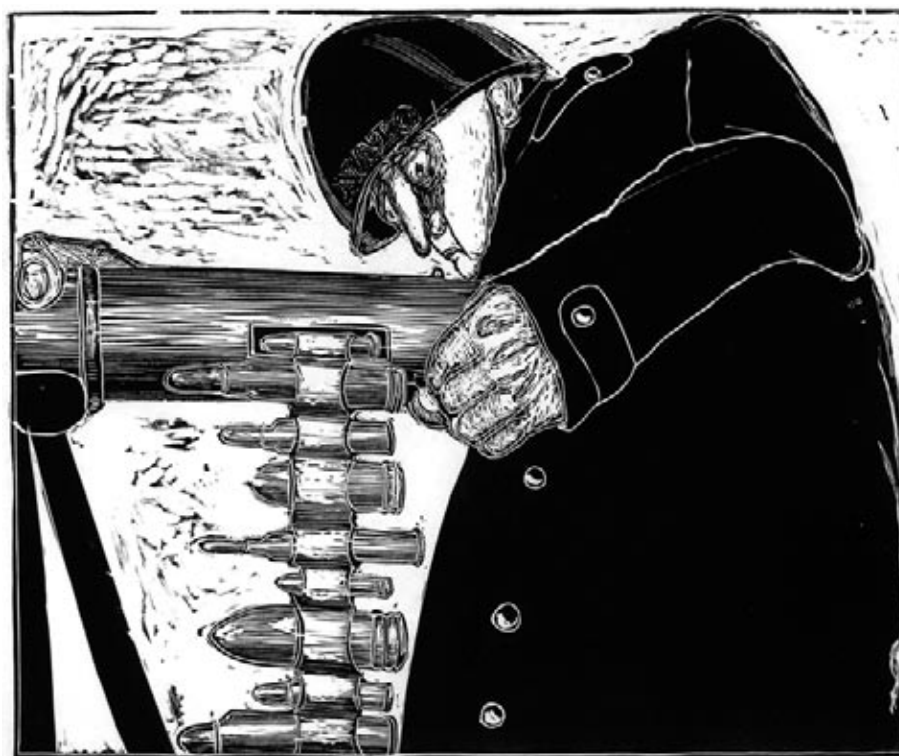
Carving linoleum provided a mixture of control, power, and accident. Those incidental, aggressive lines in the background, that to me provided a physical echo of what was happening in the words, were frequently disliked by editors who preferred art that filled space, broke up text, and above all wasn't "ugly."

A number of us in the op-ed illustration world, who as citizens celebrated the election of Bill Clinton, mourned the potential loss of our subject matter. With everything so good, we thought we'd have nothing to complain about.

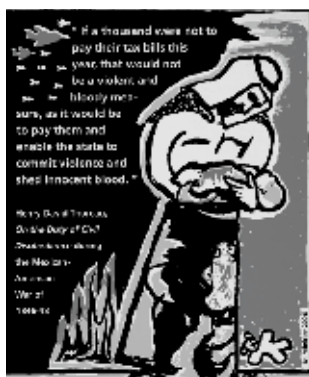
The past few years should have been a wonderful time for political art. While there is a surplus of subject matter now, there are unfortunately comparatively few publications that will print images in this poisonous atmosphere where any dissent is branded unpatriotic.

These days it's not as important to me if it's "illustration" or "fine art", if it is published or if it hangs on a wall, as long as it's passionate work, with a freedom in making it.

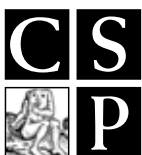
It can come as a surprise to find an image you made over fifteen years ago is more relevant today, but it becomes obvious that human nature doesn't change, certain rights go in and out of fashion, and there will be cycles of war and peace. The difference now is the collective silence and self-censorship of writers and artists, coupled with fewer media venues for dissent.



Clockwise from top left: *Evaluating Arms Sales*, 1980, published on *New York Times* Op-ed page, 16" x 12", accompanying an Op-ed about dangerous political affiliations that result from arms sales; *NATO*, 1977, 12" x 14.5", commissioned for the *New York Times*, Week-in-Review section, rejected (they did not want to so bluntly say, in a picture, that NATO's arsenal was uncoordinated and non-functional, even though the text said this) and later used, for a completely different article, with the word NATO blacked out, on The NYT's Op-ed page; *The Rehnquist Court, a Watershed*, 1986 published on *New York Times* Op-ed page 14" x 12", accompanying an Op-ed about the Supreme Court's turn to the right



Clockwise from top left Chris Stain, *No More War*, 2003, spray paint stencil, 11" x 17"; Gary Harrell, *Man*, 2007, linocut, 9" x 6"; Doug Minkler, *On the Duty of Civil Disobedience*, 2006, screenprint, 25" x 19"; Patrick Piazza, *La Revolution...*, 2007, screenprint, 21.5" x 26.5"



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