



COMMITTED TO PRINT

Vito Acconci	Miriam Schapiro	Arlan Huang	Larry Rivers
Jerri Allyn	Eva Cockcroft for Artists	Robert Indiana	Elizabeth Rodriguez
Luis Alonso	for Nuclear Disarmament	Carlos Irizarry	Tim Rollins + K.O.S.
Emma Amos	Stencil Brigade	Alfredo Jaar	Rachel Romero with
Benny Andrews	Sue Coe	Luis Jimenez	Leon Klayman for
Ida Applebroog	Collaborative Projects, Inc.	Jasper Johns	the Wilfred Owen Brigade
Tomie Arai for Political Art	Michael Corris	Jerry Kearns	James Rosenquist
Documentation/Distribution	Carlos Cortez	Edward Kienholz	Martha Rosler
Robert Arneson	Anton van Dalen	Janet Koenig	Erika Rothenberg
Artists Meeting for Cultural	Jane Dickson	Margia Kramer	Christy Rupp
Change	Jim Dine	Barbara Kruger	Jos Sances for Mission Gráfica
Art Workers' Coalition	James Dong	Suzanne Lacy	Juan Sánchez
Eric Avery	Mary Beth Edelson	Jean LaMarr	Peter Saul
Luis Cruz Azaceta	Melvin Edwards	Jacob Lawrence	Miriam Schapiro
Sonia Balassanian	John Fekner	Michael Lebron	Ben Shahn
Rudolf Baranik	Mary Frank	Colin Lee	Sisters of Survival
Romare Bearden	Antonio Frasconi	Jack Levine	Sisters of Survival and
Nan Becker	Rupert Garcia	Les Levine	Marguerite Elliot
Rudy Begay	Sharon Gilbert	Robert Longo for Political Art	Mimi Smith
Leslie Bender for Political Art	Mike Glier	Documentation/Distribution	Vincent Smith
Documentation/Distribution	Leon Golub	Paul Marcus	Nancy Spero
Black Emergency Cultural	Leon Golub and Nancy Spero	Marisol	Frank Stella
Coalition and Artists and	Peter Gourfain	Dona Ann McAdams	May Stevens
Writers Protest Against	Ilona Granet	Yong Soon Min	Mark di Suvero for Artists
the War in Vietnam	Group Material	Richard Mock	and Writers Protest
Jonathan Borofsky	Dolores Guerrero-Cruz	Sabra Moore	Against the War in Vietnam
Louise Bourgeois	Guerrilla Art Action Group	Robert Morris	Dennis Thomas/Day Gleeson
Vivian Browne	Marina Gutiérrez	Bruce Nauman	Francesc Torres
Chris Burden	Hans Haacke	Joseph Nechvatal	Andy Warhol
Luis Camnitzer	David Hammons	Claes Oldenburg	John Pitman Weber
Josely Carvalho	Keith Haring	Ed Paschke	We're All in the Same Boat
Josely Carvalho and Sabra Moore	Edgar Heap of Birds	Adrian Piper	William Wiley
Elizabeth Catlett	Heresies Collective	Susan Pyzow	John Woo
Judy Chicago	Jenny Holzer	Robert Rauschenberg	Qris Yamashita
Judy Chicago and	Rebecca Howland	Faith Ringgold	

90. Jerri Allyn. *Role Confusion*. Los Angeles, 1977. Offset, printed in color; 7 $\frac{3}{8}$ × 5 $\frac{1}{2}$ " (18.7 × 14 cm), 2 leaves (folded cover and accordion-fold sheet). The Museum of Modern Art, New York

Allyn's postcard-set-style folding book uses a storyline technique to confront the issue of role confusion. She makes use of her own experiences as subject matter, combining family and other personal snapshots with a text comprised of statements she has heard during her life. The role confusion in Allyn's story derives from the fact that she was named in tribute to a male friend of her father. The artist depicts herself growing up and questioning not only her name but also the validity of male and female stereotypes. She produced this book while she was a student at the Feminist Studio Workshop at the Woman's Building in Los Angeles. Allyn's interest in women's roles also informs much of her later work in a variety of mediums.

91. Sonia Balassanian. *Portraits*. New York, 1983. Offset; 10 $\frac{7}{8}$ × 8 $\frac{3}{8}$ " (27.6 × 21.3 cm), 14 leaves. The Museum of Modern Art, New York

Balassanian's *Portraits* extends imagery from an installation mounted at New York's Franklin Furnace in late 1982. A prominent element in that piece was the solemn-faced head of a woman whose hair was covered by a *chador*, the traditional scarf worn in Iran. For her book Balassanian fractures that face, using a collage technique, and adds calligraphic writing, fingerprints, and the typewritten words "stoning" and "raping" over and over again. She thus underscores the pain and resignation that comes from being endlessly acted upon in a violent and chaotic manner.

Balassanian, a native Iranian who left Teheran in 1978, has treated various aspects of the political upheaval there in her work since 1980. The diminished liberties of Iranian women inspired *Portraits*, but the artist has also executed pieces on the subject of the Americans held hostage at the United States embassy in Teheran in 1979–80.

92. Nan Becker. *Sterilization/Elimination*. New York, 1980. Offset; 8 × 8" (20.3 × 20.3 cm), 10 leaves. The Museum of Modern Art, New York

In this harrowing combination of word and image Becker decries the use of sterilization as a quick and cheap solution to the immense and complicated problem of poverty, tracing the history of its use to the interest in eugenics in the twenties. The artist focuses particularly on the practice of sterilization in Puerto Rico. Her English and Spanish text is integrated with illustrations of traffic-signal-style symbols with such warnings as "No Turning Back," "Do Not Enter," and "Caution."

In a smaller version of this book Becker investigates sterilization in the United States, particularly among welfare recipients. This smaller volume was included as part of a *Wedge* magazine issue that was comprised of several artists' books on political subjects. She has also done window installations and posted broadsides on the street to bring attention to the problem.