Elvia Arroyo-Ramirez, Project Archivist
Bo Doub, Project Archivist

Art Libraries Society of North America
Washington, D.C.
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Until the Lions Have Their Historians, Garland Kirkpatrick, Helvetica Jones, Jade Jewett, Bony Toruño, 1996, Los Angeles, CA, United States
“To identify and preserve [collections from underrepresented communities], archivists need to develop trust and long-term relationships through deliberate, earnest, and ongoing community outreach, preservation workshops, and patience”

However, funding is a crucial issue: “how can comparatively modest institutions... hope to provide such support?”

CSPG’s Beginnings

- Carol Wells’ 1981 Nicaragua trip
- U.S. intervention
- First exhibition “Art and the Nicaraguan Revolution”
- 501(c)3 status in 1989
- Concentrations in Vietnam War era and Latin America

"U.S. Adviser", Fireworks, mid 1980s, Los Angeles, CA, United States
CSPG Mission Statement + Collection Policy

• To collect, preserve, and exhibit posters relating to historical and contemporary movements for social change.

• Through its varied programs, CSPG is reclaiming the power of art to educate and inspire people to action.

• Items must be:
  1. Overtly political
  2. Produced in multiples

Boycott Lettuce & Grapes, Women’s Graphic Collective, 1978, Chicago, IL, USA
CSPG’s Collection

**War Is Not Healthy for Children and Other Living Things**, Lorraine Schneider and Another Mother for Peace, 1967, Beverly Hills, CA, United States

**[Che Guevara]**, Elena Serrano and OSPAAAL, 1967, Havana, Cuba

**General Union of Palestinian Women**, Jihad Mansor et al., 1987, Copenhagen, Denmark
CSPG as a Hybrid Institution

1. Museum

2. Activist Organization

3. Archival Collection

Brigadas Ramona Parra, Brigadas Ramona Parra, Museo de Arte Contemporaneo, 1971, Chile
CSPG as a Museum Collection

- Item-level Cataloguing
- Mimsy XG

**L.A. Should Work For Everyone**, Linda Ware, Karen Manning, Carol Wells, Michael Woodcock, 1996, Claremont, CA, United States
CSPG as a Museum Collection


Subvertisements: Using Ads and Logos for Protest

Art Against Empire: Graphic Responses to U.S. Intervention Since World War II
CSPG as a Museum Collection

- Getty Multicultural Undergraduate Internship Program

Getty intern Angel Padilla at the Center for the Study of Political Graphics. Photo: Laurie Steiner-Halperin

2013 Getty intern Linta Kunnathuparambil at the Fowler Museum at UCLA

Getty intern Catherine Chen at the Corita Art Center

The Getty Foundation
CSPG as an Activist Organization
Out of the Closet & Into the Street: Posters of LGBTQ Struggles and Celebrations

Unite to Fight! Su Negrin, Inkworks, Times Change Press, 1976, Berkeley, CA, USA
Exhibitions-To-Go

Educate Don’t Incarcerate, Deborah Krall, 2000, Los Angeles, CA, United States

End The Attack On Our Communities!, Melanie Cervantes, 2008, Oakland, CA, United States
Prison Nation + the Chowchilla Freedom Rally
CSPG’s Funding

- Private donations
- Annual event / fundraiser
- Sales / loans of posters
- Digital image licensing
  - Grants
CSPG as an Archive
NHPRC Grant

- CSPG’s first federal grant
  1. Folder-level Processing
  2. Vietnam War Era
     1. Online Access

*Vietnam*, Nordahl, Gross National Product, 1968, Wayzata, MN, United States
NHPRC Grant

- Archival Description for Non-Archival Materials

**Come to Detroit Nov. 3**, Students for a Democratic Society (SDS), 1968, United States

**Solidarity Day Sept. 19**, M. Moyher, 1982, San Francisco, CA, United States
Conclusions

• Multiplicity

• Bridges Between CSPG and Represented Movements and Communities

• Bridges Between Levels of Description

Make Bridges Not Enemies, Favianna Rodriguez, Code Pink, Tumi's Design, 2008, Oakland, CA, United States
Conclusions

• Sharing Histories of the Lions

Until the Lions Have Their Historians, Hosea Nganga, 1989, United Kingdom
Conclusions

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Recovery.gov, "O", 2009, Los Angeles, CA, United States