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Annotated Bibliography

Machphee, J, Caplow, D, Triantafillou, E. (2010) *Paper Politics : Socially Engaged Printmaking Today*, PM Press.

In *Paper Politics*, Machphee writes about the origin of *Paper Politics* as it originally started as an exhibition based on political printmaking in 2004, and its impact that it had on its audiences and the artists. The exhibition has been compiled into this book, featuring the large variety of work from the printmakers that took part in the exhibition. *Paper Politics* also features two essays, the first essay by Caplow discusses briefly about the history of political printmaking by looking into the work of several artists such as Francisco Goya, Käthe Kollwitz and Sue Simensky Bietila. The second essay by Triantafillou questions the existence of printmaking and street art. *Paper Politics* gives us an understanding on how printmaking has been used throughout history as a tool for political pushback, and how it is still being used in the modern era. This book is significant to me because it provided me with a variety of artists from different points in history that have worked with printmaking, helping me argue my point that printmaking has and still is an essential tool for political discussion.

Moore, C. (2010) *Propaganda Prints : A History of Art in the Social and Political Change*, Herbert.

In the book *Propaganda Prints*, Moore analyses visual imagery from different ages and key points during history from across the world and how the artwork has influenced people towards certain beliefs and loyalties. This includes prints from the ancient world, the Middle Ages, the early modern period, the machine age, the early 20th century, and the modern world. Moore explores how some prints through these ages were used by artists to support dark political agendas, such as the Nazis. *Propaganda Prints* explores both sides of the spectrum of how political prints have been used in a negative and positive way, showing the contrast between the two sides and the impact that they have had on their audiences and the political climate during those times.

Propaganda Prints is useful towards my work as it has given me an understanding on how printmaking has been used to fuel dark political agendas throughout history.

Bañales, X. (2023) *A Conversation with Favianna Rodriguez : World-Making through Decolonial Feminist Activism*. Feminist Formations, pp. 154-194

This essay firstly discusses the career and work of political artist Favianna Rodriguez. Bañales talks about the several types of political work that Rodriguez creates based on social topics such as migration, gender justice, climate change, racial equity, and sexual liberation. Moments from Rodriguez career are highlighted in the essay such as collaborations, partnerships and commissions which all align with her political messages. The essay goes into a conversation between Bañales and Rodriguez, where Rodriguez describes her political artwork, going through social topics and what led her to work in the way that she does. More specifically, they discuss the *Pussy Power* (2012) social justice posters, which were a feminist reaction to conservative attacks on abortions. Through this conversation with Rodriguez, it highlights how she has used visual imagery and political messages to disrupt and respond to social topics. This essay is important towards my thesis as it has given me an understanding of the way in which an artist thinks and works when creating artwork for political messages.

H, M, Atherton. (1974) *Political Prints in the Age of Hogarth*, Clarendon Press

Political Prints in the Age of Hogarth examines the engravings of the 18th century artist William Hogarth in Britain. Atherton explores the technique, symbols and certain mocking imagery and humour that Hogarth used and how it became a popular medium for political messages and influenced more artists in the 18th century. Atherton goes into a deeper historical dive about how printmaking became a main medium for political discussions and propaganda during the 18th century. This book is significant to my thesis as I can explain how printmaking gained popularity during the 18th century because of influential artists such as William Hogarth, and that it is used to this day proving that this medium is crucial for political messages. It has also given me information about the history of printmaking and how the process has now become more advanced.

P, L, Henderson. (2025) *Reframing Women Printmakers*, Supernova Books

Reframing Women Printmakers examines the history of women printmakers and the challenges that they faced in male-dominated art spaces. The book features the work of artists such as Barbara Kruger and Käthe Kollwitz and includes interviews with current printmakers and their practise. Henderson investigates the negative impact of women artists because of the male-dominated spaces, but also the effects of the work created by these artists for women's rights. Henderson's *Reframing Women Printmakers* argues that printmaking has served as an important medium for women artists expression and activism, challenging male-dominated art spaces. This book is significant towards my thesis as it allows me to further expand on the meaning of "political" through women printmakers and printmaking has historically served as an effective medium for the women's rights movement.