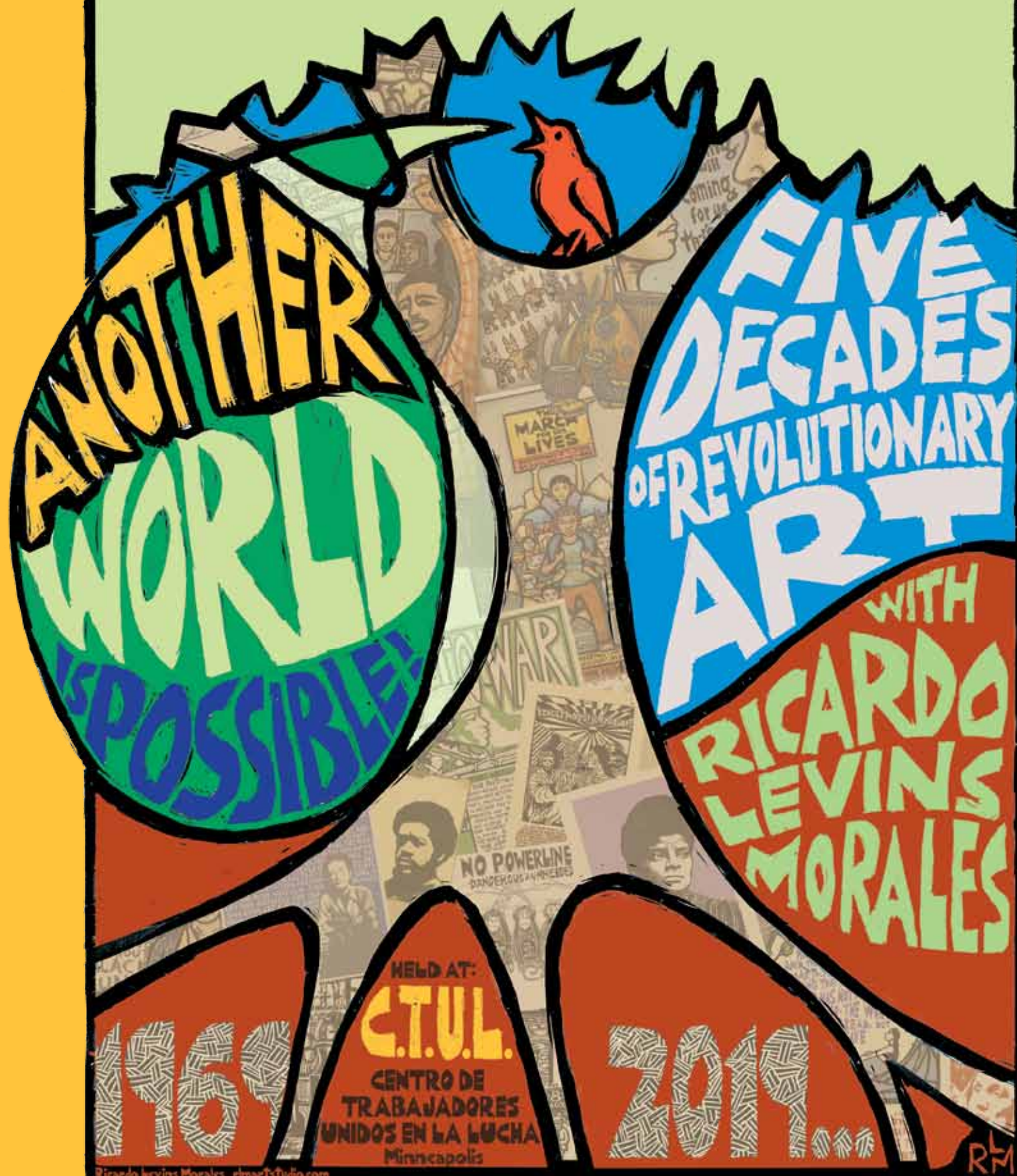


# EXHIBIT PROGRAM BOOK





# Welcome From CTUL,

## host of **Another World is Possible!**

### Five Decades of Revolutionary Art with Ricardo Levins Morales

CTUL is a worker-led organization where workers organize, educate and empower each other to fight for a voice in their workplaces and in their communities. We partner with other organizations and leaders to build a movement to win racial, gender and economic justice. We identify the root causes of injustice and work to shift the balance of power between those who have it and those who don't to improve the lives of our communities for present and future generations.

This past year, CTUL, alongside powerful movement partners, won a \$15 minimum wage in St. Paul, an anti-wage theft ordinance in Minneapolis, and an anti-wage theft law at the Minnesota State Legislature. Worker leaders

came forward with a case of human trafficking in the Twin Cities construction industry, and we developed a worker-driven co-enforcement relationship with the City of Minneapolis around workplace violations and abuses. We also finished our two-year strategic planning process, and we are launching into a new campaign, as we continue to fight systemic wage theft cases.

*The Another World is Possible! exhibit organizing committee thanks CTUL for the use of their space and their generous support. La lucha sigue!*

**Another World is Possible! Five Decades of Revolutionary Art with Ricardo Levins Morales** has been organized by an ad hoc committee with the support of staff from **RLM Art Studio**.

To contact the studio and exhibit organizers:

612-455-2242 • 3260 Minnehaha Ave S., Minneapolis MN 55406

Ricardo: [ricardo@rlmartstudio.com](mailto:ricardo@rlmartstudio.com) •

Exhibit inquiries: [admin@rlmartstudio.com](mailto:admin@rlmartstudio.com)

*Union printed on recycled paper in Minneapolis, MN*



BETTER ACTIVE TODAY  
THAN RADIOACTIVE TOMORROW



## IN THIS PROGRAM BOOK:

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# FROM THE ARTIST

Fifty years ago, in 1969, I was a thirteen-year-old kid, recently arrived in Chicago from the mountains of Puerto Rico. I arrived in a country on fire and was quickly drawn into the flames. I started making art that spoke to the raging struggles around oppression and liberation. Making art wasn't seen as anything special in the movement at that time. It was simply one more task. Some of us planned marches, others set up child care for meetings, others stapled picket signs, activated the phone tree, made posters or raised bail. Most of us did several of those things. We believed – as I still believe – that all contributions are important and all roles deserve recognition.

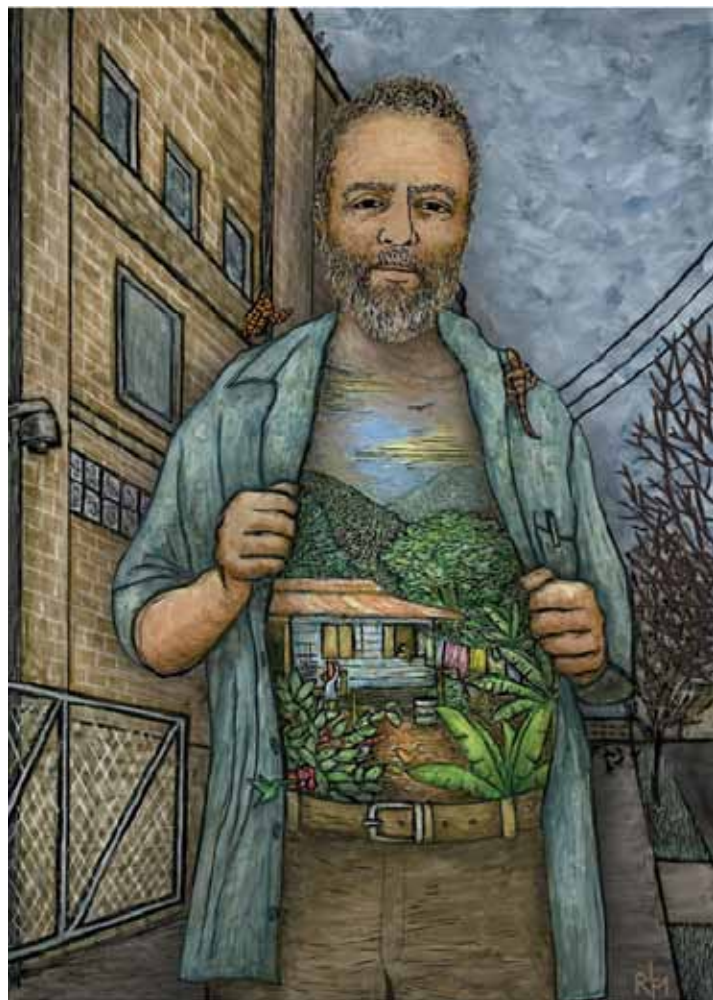
When I look at the pieces in this exhibit, I can't help remembering what was going on around me when I made them. Here's one I designed in my head while I was hitchhiking around New Hampshire in 1976; that one was printed with numb fingers and sluggish inks in an unheated building in winter, this other one was dashed off in an evening after yet another racist police crime; another was to raise funds for a friend's cancer treatment.

While I might remember the room I was in or the music that was playing while I worked on particular pieces (mostly at my kitchen table), the art itself tells a larger story. Pieces that were once a real-time response to quickly changing conditions of struggle have matured into a kind of time capsule, memories on paper of moments in our collective movement's past. But art does more than memorialize movements for change – it participates. I have had the honor of creating art that has helped win demands, build alliances and inspire action.

**"Objects in mirror  
are closer than  
they appear."**

that the creativity, mischief and intensity of the arts had a major role to play in the struggle for justice; that preparing the soil of struggle – working to change and challenge peoples assumptions and common perceptions – was necessary for our seeds of justice to take root. Some movements have always known this – there's never a protest in Puerto Rico without drums or an organizing drive in Georgia without food and singing – but too often the lesson has been lost in the stifling pragmatism of the labor and non-profit organizing worlds. Now,

During the 1980s and 90s, those of us engaged in what we called "cultural organizing" had to push against the wind to convince organizers and their organizations



*The artist straddles his two natural habitats.*

decades later, each emerging movement has its "art builds," gorgeous banners and poetry nights. Creative expression and dramatic truth-telling have claimed their place at the heart of the struggle for "another world" - which is really just our world as it should be.

Looking back is an essential part of moving forward. That's the message of the Sankofa bird of the Akan people of Ghana. It is also contained in the warning imprinted on rear-view mirrors of cars: "objects in mirror are closer than they appear." The purpose of this exhibit is to look back so that we can better look forward. It's strange to think that I have been developing this work for fifty years. But I ain't tired yet. The long haul of working for freedom is not always easy but it's easier, and more satisfying, than anything else. As long as you're with me on that path... I'm good to go.

*Ricardo*

# SCHEDULE OF EVENTS

**SATURDAY, OCTOBER 5TH**

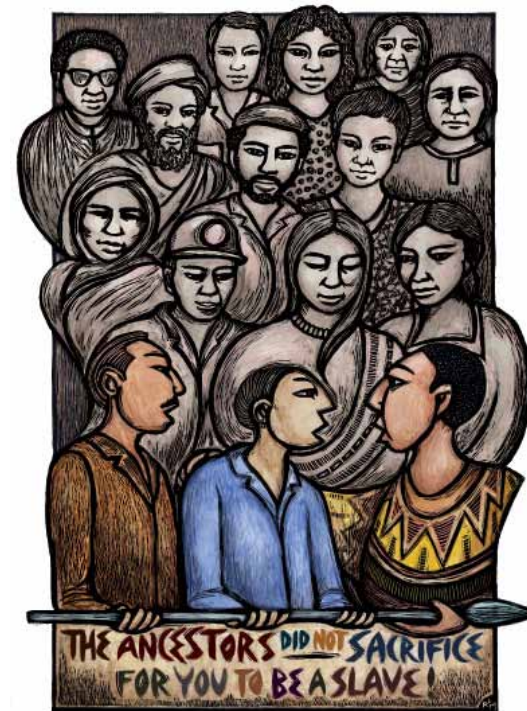
*Opening Night Party*

**FRIDAY, OCTOBER 18TH**

**6-8:30PM**

*Five Decades of Struggle - An  
Intergenerational Discussion*

Featuring local panelists from five  
decades of social justice organizing.



**SATURDAY, NOVEMBER 2ND**

*La Lucha Continua:*

*Day of the Dead / Día de los Muertos*

**11-3pm** Art Marking

**4pm-8pm** community potluck, ancestor altar,  
procession and dance performance.

**FRIDAY, NOVEMBER 22, 5-8PM**

*Exhibit Closing Event*

## EXHIBIT OPEN HOURS

The exhibit will be open to the public at CTUL,  
3715 Chicago Ave. S. in Minneapolis, from October 5 to November 22, 2019.

Mondays 9am-5pm  
Tuesdays 9am-5pm  
Wednesdays 9am-8pm  
Thursdays: 9am-8pm  
Fridays 9am-5pm  
Saturdays 11am-3pm

On Wednesdays and Thursdays from 5-8pm, and  
Saturdays 11-3pm, exhibit volunteers will be available to  
answer your questions.

Commemorative posters and 2020 Liberation  
Calendars will be available for purchase at these times.



# BIOGRAPHY OF RICARDO LEVINS MORALES

Ricardo Levins Morales describes himself as a “healer and trickster organizer disguised as an artist.” He was born into the anti-colonial movement in his native Puerto Rico and was drawn into activism in Chicago when his family moved there in 1967.

Ricardo left high school early and worked in various industries, and over time began to use his art as part of his activism. This activism has included support work for the Black Panthers and Young Lords to participating in or acting in solidarity with farmers, environmental, labor, racial justice and peace movements.

A founding member of Northland Poster Collective, a group of Twin Cities based cultural workers which operated a Minneapolis storefront from 1979-2009, Ricardo has since operated his own studio and store on Minnehaha Avenue in Minneapolis since 2009.



Increasingly Ricardo sees his art and organizing practices as means to address individual, collective and historical trauma. He co-leads workshops on trauma and resilience for organizers as well as trainings on creative organizing, social justice strategy and sustainable activism, and mentors and supports young activists.

Ricardo’s art has won numerous awards but the greatest affirmation is the uses to which it has been put by grassroots movements and communities.



*In honor of Ricardo’s seminal 1958 work a chicken with an egg inside, reams of pirate ships with full rigging, the vast river of art flowing into the world. Love and respect from his first co-conspirator.*

**Aurora Levins Morales**

## Join us at CTUL’s 9th Annual Gala!

October 24, 2019, 5:30–9:00 p.m.  
3715 Chicago Ave. So., Minneapolis  
Tickets: [ctul.net/gala](http://ctul.net/gala)



Yimer Iriarte Banegas, a leader on CTUL’s construction committee, invites you to CTUL’s 9th Annual Gala to get to know our organization and grow the movement for worker justice in the Twin Cities. In Yimer’s words, “in unity, there is strength. When we are all united, we can be a giant and powerful tower. **This event is a fundraiser, but it is much deeper — it is about living together and getting to know one another to build a stronger movement.**”

Join us on October 24th at our building, 3715 Chicago Ave. So., Minneapolis, from 5:30 to 9:00 p.m. to celebrate workers’ wins this year and scale up our campaigns to take on the 1%. We look forward to seeing you there!



Dalia Shevin

**KEEP LOVING,  
KEEP FIGHTING,  
RICARDO!**

*In appreciation and solidarity from former Northland Poster Collective members Austin, Emily, Janna, Kim, and Sarah (NPC circa 1999-2006)*

## Congratulations, Ricardo, and thank you for bringing beauty to the words of:

Rose Schneiderman, Elizabeth Gurley Flynn, Betsy Raasch-Gilman, Rachael Corrie, Ella Baker, Rachel Carson, Olive Schreiner, June Jordan, Molly Ivins, Angela Davis, Emma Goldman, Audre Lorde, Assata, Anne Frank, Margaret Mead, Harriet Tubman, Ida B. Wells-Barnett, Violeta Parra, Aurora Levins Morales, Simone Segnoles, Miriam Makeba, Hannah Sanesh and many more amazing activist women!

From your friends at:





**"HEY, I WANT THAT POSTER....  
WHERE CAN I GET IT?"**

**We're glad you asked!**



**Visit us here... ..Or here!**

next to  
Peace Coffee!

**RICARDO LEVINS MORALES  
ART STUDIO  
AND STORE**

**3260 Minnehaha Avenue, Minneapolis, MN**

**M-F 10-6, Sat. 10-3**

**RLMArtStudio.com**

*posters, cards, buttons, t-shirts, and more*

**PLEASE NOTE:** Many pieces featured in *Another World Is Possible!* are no longer (or were never intended to be) available for sale. Originals are also not for sale. However, many posters are currently available from the RLM Art Studio store and website (although size and print type may vary). Questions about particular pieces may be directed to the artist, exhibit volunteers, or [admin@rlmartstudio.com](mailto:admin@rlmartstudio.com).

Thank you for your support!

## Commemorative Poster

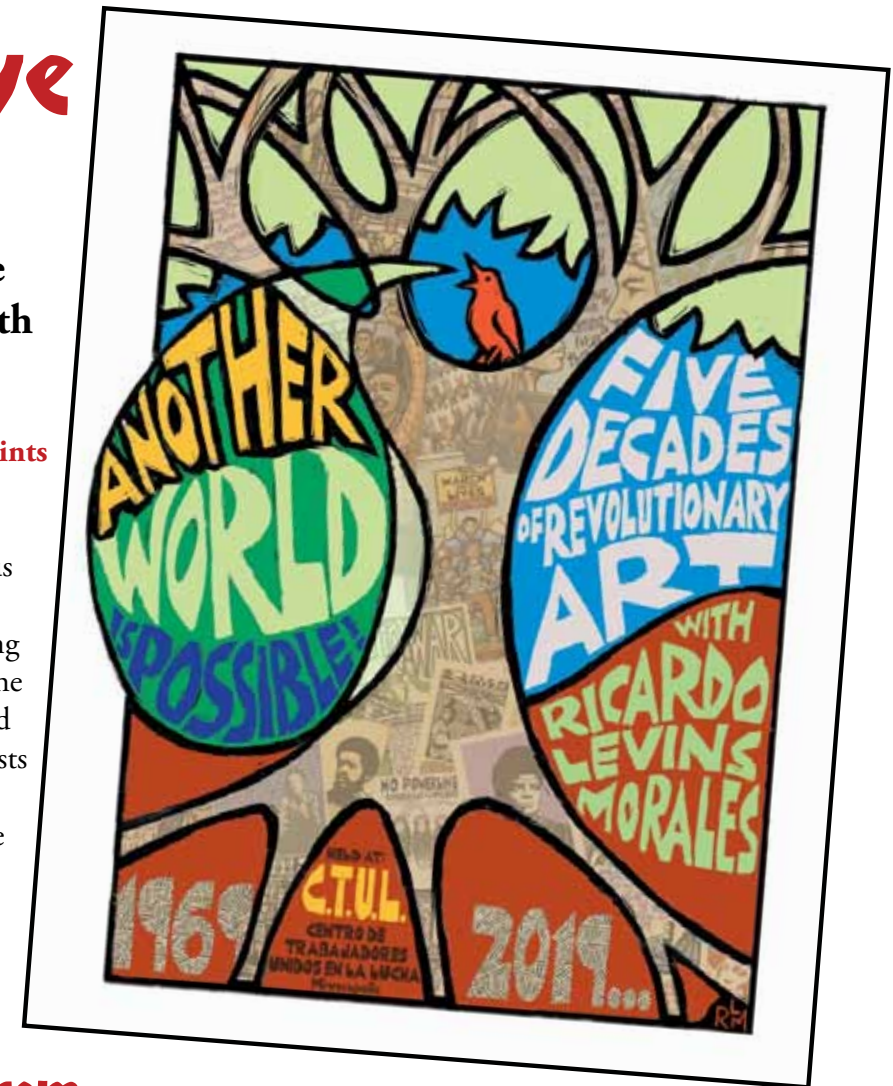
**Another World is Possible: Five  
Decades of Revolutionary Art with  
Ricardo Levins Morales**

Get yours today! These 13x17" signed offset prints are available for a donation of \$25 or more.

As artists, activists, and organizers from various Twin Cities communities involved with the planning and success of this exhibit, we're asking for your support to help us offset a portion of the cost surrounding the exhibit and the events and activities taking place within its run. Paying artists and panelists, producing the program books, art installation, food for events (don't forget the food!) – it all takes money.

**Purchase the Commemorative Poster during  
staffed hours or events at the exhibit,  
or online at**

**[www.RLMArtStudio.com](http://www.RLMArtStudio.com)**



## RLM Arts Teacher Discount

RLM Arts is pleased to offer a standing **15% discount** on any products used in the classroom or other educational setting. Just mention the teacher discount - or use the coupon code **TEACHER** on the cart page at [RLMArtStudio.com](http://RLMArtStudio.com).



*"Last week, I walked into a classroom in San Francisco. I sat down beside a student and then saw a familiar poster above their head, the sun shining above a quote by Audre Lorde. I am grateful young people across the country can see these messages in their spaces." - K.F. on fb*





## Art & Activism by decade:

# 1970s

*In the main room, Ricardo's narrative flows chronologically by decade, starting on the leftmost wall with the late 1960's and the 1970's.*

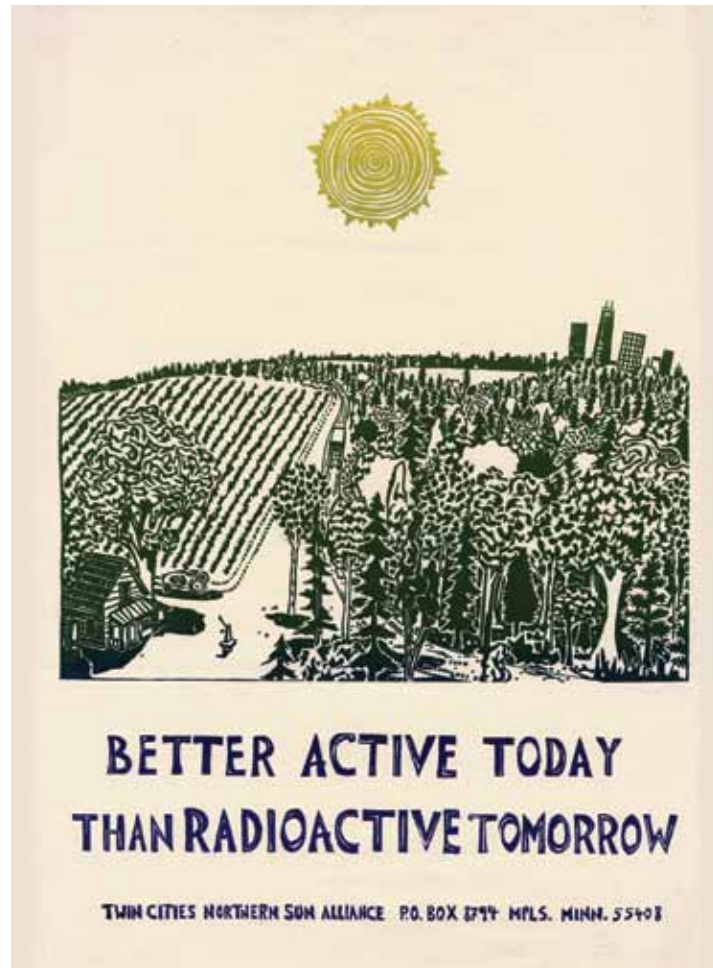
Some of these pieces date from 1968, soon after my family arrived in Chicago from Puerto Rico and was swept up in the storms of protest of the time. My activism there was centered in The Black Panther Defense Committee, anti-war protests and international solidarity and influenced by other emerging movements.

The 70s ended for me in Minneapolis in the wake of the violent repression and co-optation suffered by the people's movements. I took part in founding the Northland Poster Collective to support the surviving organizing efforts and keep historical memory alive until the next wave.

### Selected 1970s pieces:

**Suspension.** The middle school principal sent my parents this letter after student strike activity following the US invasion of Cambodia. Knowing that I would show up to school anyway if I were suspended, thus creating additional "disturbance," the principal gave me a "retroactive 1-day suspension" for the day fellow students and I had walked out against the war.

**Moonlanding.** This is my first published cartoon, printed in the Puerto Rican independentista newspaper *Claridad*, in whose office I was hanging out in the summer of 1969. As the avid sci-fi reader I was, I watched the moon landing on a neighbor's TV. For



Nixon, though, it was a welcome distraction from the war.

**Woody Guthrie.** My first poster. I had read the quote somewhere and when I hitchhiked around New England in the fall of 1976, I looked for it in small town bookstores, finally copying it out of a book (which I couldn't afford to buy). I think I thought Woody would appreciate the story. Never did I think a poster so wordy would sell - but boy, was I wrong!

## Art & Activism by decade:

# 1980s

The 1980s was the Reagan era and the emergence of the organized grassroots Right. I joined in the energy wars around a Minnesota powerline struggle and the Black Hills and nuclear energy. I drew many cartoons for the Powerline movement and Northern Sun News, a safe energy activist newspaper that distributed around 15,000 free copies each month in the Twin Cities.

I also participated in solidarity with Latin America in a time of US covert wars.

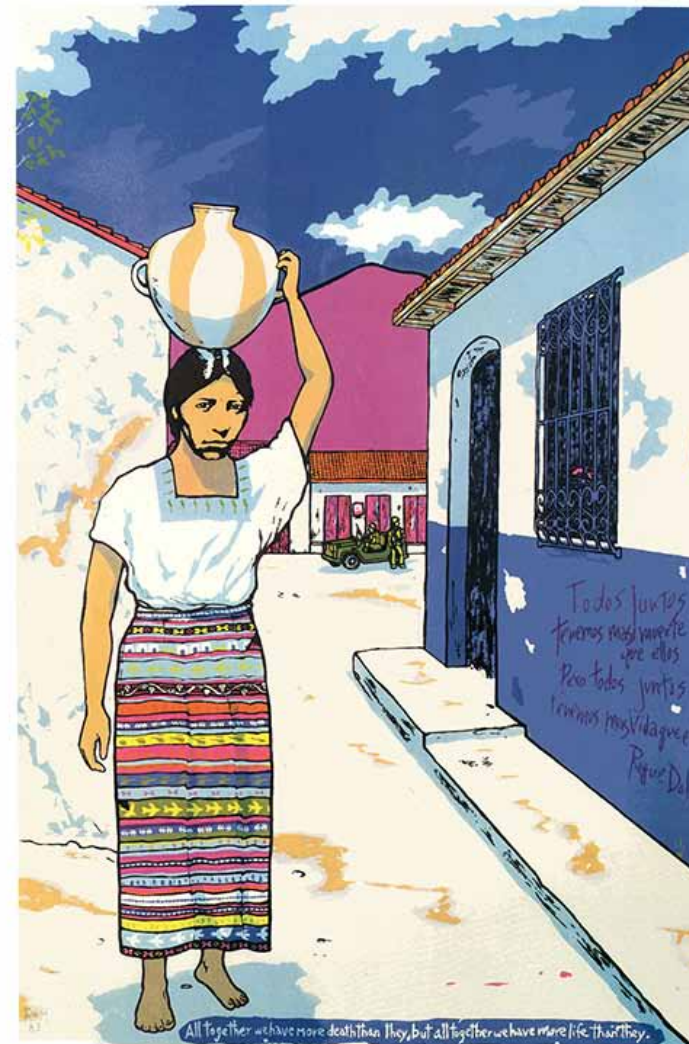
Long-haul, cultural and political change efforts increasingly drew my attention. Northland Poster Collective was a base of operations for me, as it was for other members.

### Selected 1980s pieces:

**No Powerline.** I became involved in the Powerline Movement in 1978 (and would be charged with felony damage to property following a farmers protest). The movement dominated Minnesota politics into the early 80s. North American Coal Co. wanted to strip mine and burn dirty North Dakota coal to avoid the unionized coalfields out east. The state of Minnesota used eminent domain law to seize farmland for a new, huge kind of powerline across the state. The struggle would evolve into a three-way alliance between urban environmentalists, farmers and the American Indian Movement (which was fighting massive energy developments in the Black Hills).



**Smiley Face Bosses.** Many of my labor movement cartoons feature smiley face bosses. This was to update the image of management from the outdated top-hat-wearing, cigar chomping version. Lots of the cartoons later became posters which unionists bought from the Northland Poster Collective catalog and put up on the shop floor.





## Art & Activism by decade:

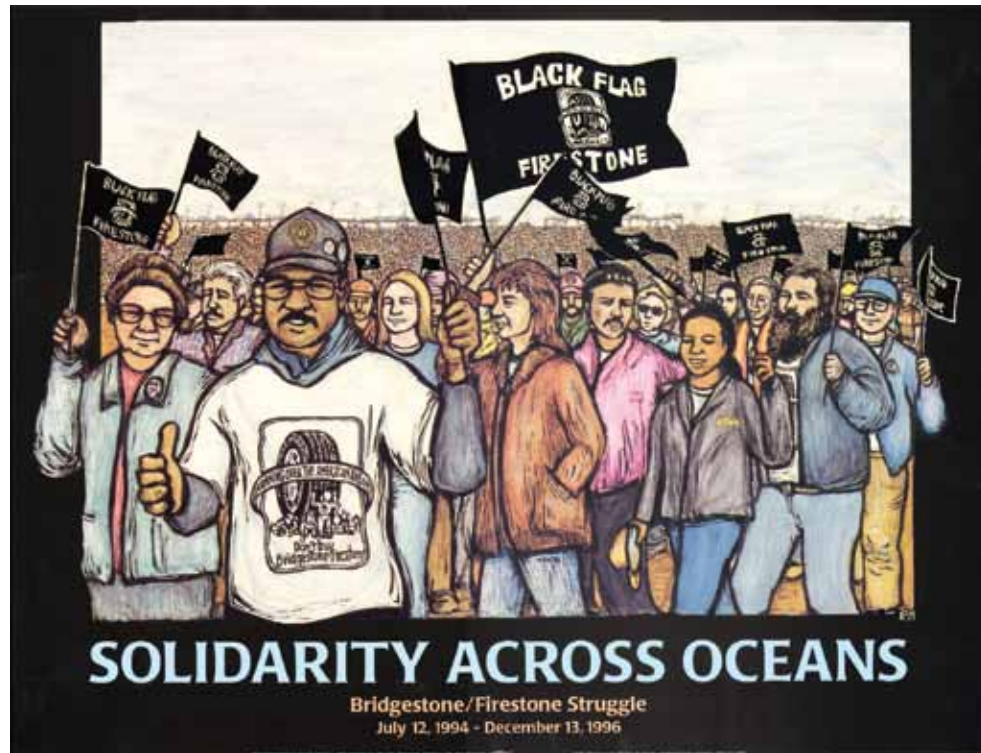
# 1990s

By 1990 I had solidified a political home in the Alliance for Cultural Democracy, a national organization that blurred the boundaries between artists, educators and organizers. We insisted – against great resistance – that art was strategic in organizing.

The Alliance also played a major part in the campaign to counter the 500-year celebrations of Columbus (1492 - 1992). The government's commemorative commission ended in disaster. The campaign changed how the conquest is talked about. The campaign's tabloid newspaper, Huracán, was published out of the Northland Poster Collective office on Lake Street. Bundles were sent to groups around the country.

The 90's are also notable for the emergence of the anti-globalization movement (and its slogan, "Another world is possible"). The decade came to a close with "The Battle of Seattle" World Trade Organization protests. The organizers gave Northland free rein to design and sell an official t-shirt for the days of action. They sold like hotcakes on the streets as labor and environmental activists came together to shut down the WTO meetings.

Throughout the decade, President Bill Clinton was lulling the people with sweet words while imposing brutal racist and pro-corporate policies.



### Selected 1990s pieces:

**Japanese Internment.** This screen-print was one of a series made in connection with the anti-Columbus events around 1992. Some Japanese American activists expanded the discussion to connect the slavery, genocide and conquest of early colonialism with the racial injustice and collective punishment of internment in concentration camps.

**Century of Struggle.** This intricate poster was a joint project with

artist Janna Schneider. We took turns having the art board on our kitchen tables for a few weeks at a time while we each added stories. It contains over 600 images of struggle, starting with the 1900's at the bottom of the tree trunk and rising to the 1990's in the canopy.



## Art & Activism by decade:

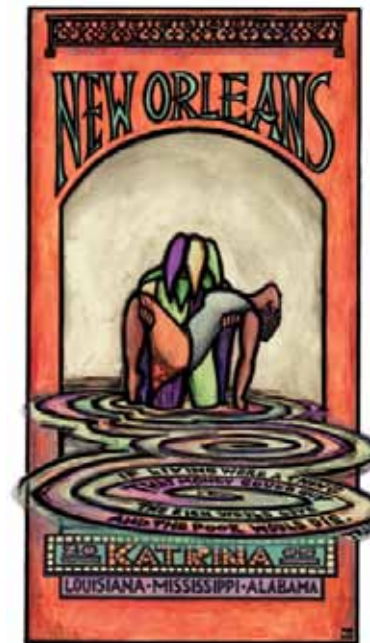
# 2000s

Many of the struggles in this time were defensive. The wave of repression and war mongering following the 9/11 attacks meant that much of the art I made was for defensive struggles.

Hurricane Katrina impacted land, communities and movements, elevating climate-propelled struggles for justice. The housing crash and economic crisis of 2008 led to a tremendous upward shift of wealth – and also contributed to the demise of Northland in 2009.

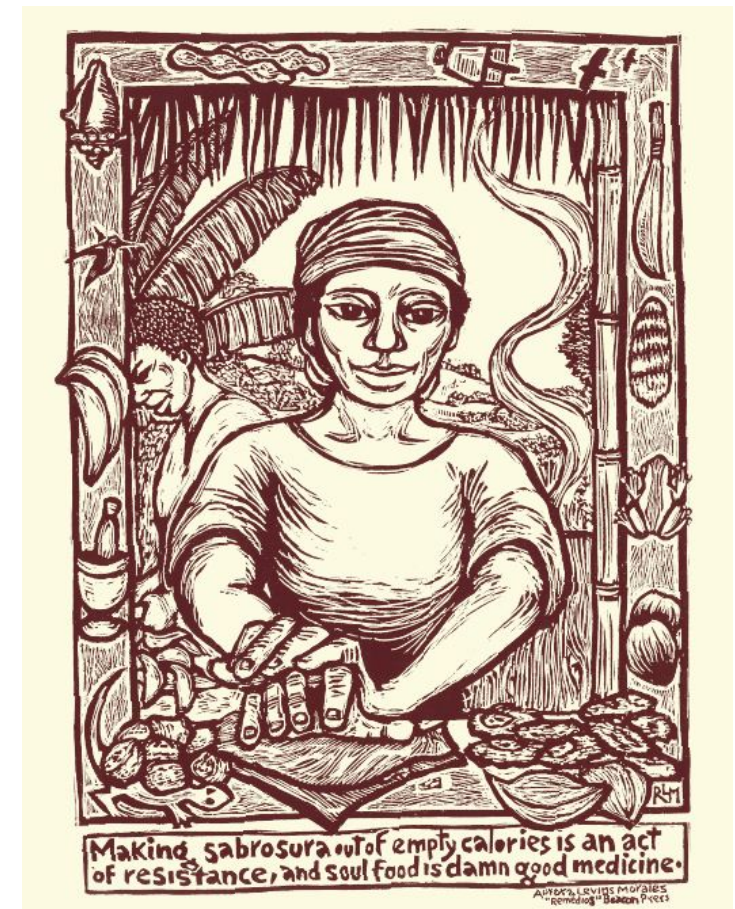
### Selected 2000s pieces:

**First Poster of the 21st Century.** Yes, I stayed up late working on it so I could put the finishing touches on right as the new century began. I don't remember my calculations but I was looking at time zone maps of the world in order to stake my claim.



### **Unity Against Racism/ Justice Through Peace.**

When the September 11, 2001 airplane attacks took place they were quickly followed by a campaign to whip up war fever. Northland met with groups around the Twin Cities to create a window sign with which to counter the drumbeat. It went online as



a free download and we offered it to print shops, organizations and newspapers around the country, some of which ran it as their centerfold or on the back page or handed them out as signs.

**Katrina.** This poster poured out of me while the waters were still rising in the late summer of 2005. It—and others that I created in connection with groups on the ground—would be adopted and used for various purposes in New Orleans and the diaspora.



# Art & Activism by decade:

# 2010s

In the Obama years we were up against systematic transfers of power to the corporate class, mass deportations and rapid expansion of government surveillance and secrecy all under the narcotic power of celebrity culture. My art reflects the start of a new period of mass struggle with the blossoming of Occupy, Black Lives, Dreamers and Standing Rock.

## Selected 2010s pieces:

**Wisconsin Power Blend.** The Wisconsin labor uprising of 2011 was on the front wave of a new era of protest. That era would come to include Occupy Wall Street, Black Lives Matter, the Dreamers, the teachers insurgency, Standing



Rock and #MeToo. Each had its own roots, of course, but together they represented the return of mass movements after a period of dormancy. It was sparked by reactionary efforts to roll back labor rights and inspired by the Arab Spring protests.

**MinneaPOLICE.** I created this during the 2015 occupation of Plymouth Avenue in front of the 4th precinct in Minneapolis, following the police murder of Jamar Clark. I made the art—and turned it into signs—the day after the confrontations where the photo was taken.

This exhibit represents five decades of intertwined activism and art. Although I sometimes work in solitude, I could never have done any of this by myself. The stories in my art are the fruit of communities in motion; the posters and other items often rose out of discussions, strategy meetings and front-line actions in organizing campaigns.

My ability to produce and distribute my work depends on a wonderful team of co-workers – all of them activists, artists, healers and leaders in their own right. And you, who show up where you are needed, call out truth when it is called for, march when the moment demands it, and support each other in the collective tasks of hearing, healing, challenging and creating.

## MINNEAPOLICE



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#Justice4Jamar

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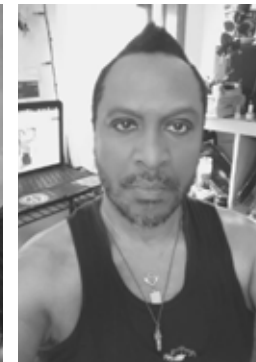


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AND 10-YEAR-OLDS —ALL  
WITH SOMETHING TO SAY!



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or listen to past episodes, visit

**KRSMRADIO.ORG**



# SPECIAL COLLECTIONS

Separate from the decade-by-decade chronology running clockwise around the main room, the east hallway features themed groupings on three subjects that have shaped Ricardo's art and activism.



## Puerto Rico

Artwork featuring Ricardo's home island of Puerto Rico and the Maricao region. The art highlights the culture, history, heroes and resilience of the puertorriqueña/o people.



Thank you for creating wonderful social justice art! With love and admiration,

Lisa Albrecht



## La Música

Music has been a theme of Ricardo's art since his very first poster, featuring Woody Guthrie. Many posters feature well known musicians of the global south who helped inspire struggles for social change and resistance to oppression. Many of Ricardo's commissions are for live shows and CD covers.



## Home Planet

Art lifting up movements for environmental justice and the natural world is featured in this collection. Some animals are just plain fun to draw, too!



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NATIONAL CLIMATE PLATFORM

### A JUST CLIMATE FUTURE

BEGINS ON THE FRONTLINES OF THE CLIMATE CRISIS.

We believe communities that bear the greatest burdens from pollution, climate change, and economic inequality should help lead the way in shaping solutions to the climate crisis and environmental racism.

The Equitable and Just National Climate Platform lays out how we can—and will—get there together.

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Thank you, compa, for being our Guerrilla Wordfare artist (2001-2004). En la lucha,

Juliana Hu Pegues and Emmanuel Ortiz

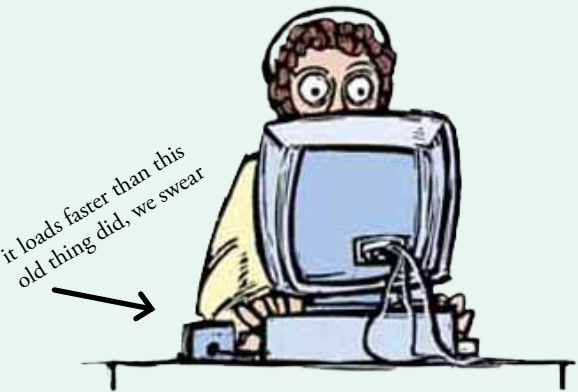
Congratulations Ricardo on 50 AMAZING years of art. You are truly a visual griot!

Mathew Schwarzman

Thank you Ricardo for your political wisdom over the years. It's been an honor to travel this road for social justice with you. May your incredible gifts flourish and bring us closer to the world we need. With respect and solidarity,

Rose Brewer, activist scholar

Tryna stay connected?  
Sign up for Ricardo's  
monthly e-newsletter!



Each edition features a brief letter from Ricardo and news about upcoming events, sales and other happenings. Plus the newest art (and some oldies, too).

Look for the sign-up sheet at the exhibit, or online at [RLMArtStudio.com](http://RLMArtStudio.com).



Your go-to, union-made, hopeful-and-hellraising shop for holiday cards and gifts is RLM Arts



Follow us online for our holiday hours and sales:

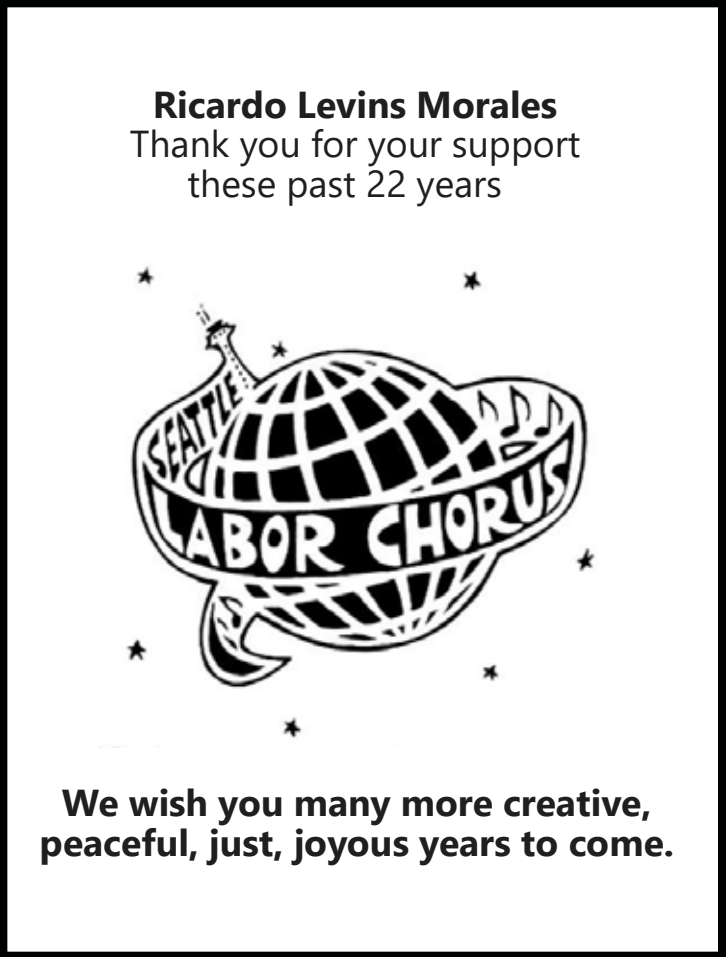
Facebook: rlmartstudio

Instagram: @ricardolevinsmorales



Profound thanks for upholding the long roots of activism, for breeding and reflecting the world that is possible, and especially, for the personal and professional friendship that is essential for my health.

Sandy Spieler



FROM THE SHOP...

When I first chanced into working at Ricardo's shop packing up poster orders seven years ago, I had little knowledge of the five-decade-long legacy I was entering into. But over the years I've been able to soak in the evidence of Ricardo's deep contributions to community health and systemic change.

My job today at RLM Arts - doing a little bit of everything, what Ricardo calls his "Minister Without Portfolio" - probably isn't one a career counselor would advise I keep very long. Ricardo would love to be able to offer full-time positions with full health and other benefits, but the nature of our small arts-for-social-justice business in this ruthless capitalist economy just doesn't allow that.

What we do receive, however, is a fair wage (higher than any corporate gig I've ever had), membership in a union (TNG-CWA Local 37002), sick/safe time and holiday pay, flexible scheduling, democratic decision-making... and certainly the most inspiring wall art of any workplace anywhere.

The fact that Ricardo wouldn't have it any other way is a direct rebuttal to the Chamber of Commerce position that small businesses can't be held to high standards for worker rights. Rather, it's a question of values: RLM believes in paying us before himself,

in power from below, and in building the world we want to see right now. Most other small business owners don't -- and its for that reason that RLM Arts has been a lifeline to me through some of the more difficult years of my life.

For example, as this exhibit began to take shape, I suddenly needed to receive medical care that has made me unable to work for several weeks.

At most employers, I'd be worried about whether I'd still have a job after my recovery. Here, I know my place is secure. My coworkers even helped me to fight my insurance company to pay up, and I know everyone has my back, for which I'm incredibly thankful.

(I'm also very grateful to Ricardo's life partner/co-conspirator Paula Holden -- thanks to whom Ricardo has been able to keep RLM Arts going at times when the amount of cash he can bring home is far less than what he deserves.)

Following Ricardo's spin-off into RLM Arts after the closure of Northland Poster Collective in 2009, the shop has now been open for 10 years, and we hope for many more.

This year we opened on Saturdays for the first time. New customers and neighbors who have never heard of us



Some of the RLM staff heralding the arrival of Liberation wall calendars

before are regularly amazed that our prices are so low (another core value) and the quality of Ricardo's healing, hellraising art is so high. It's a real treat to watch customers' faces light up, picking up poster after poster - and to soak up the compliments meant for the artist!

Your support of Ricardo and RLM Arts means the world to him and to all of us who work at the shop. Using your dollars - whether many or few - to support art for justice in your community creates ripple effects felt across the wide seas of change. And you couldn't be supporting a more deserving artist/activist.

--Jaime Hokanson





## Fine Art Prints, Tapestries & More

Did you know you can get Ricardo's art printed onto canvas, metal, wood, or even on giant wall tapestries?

You pick the size, style and finishing options.

These items can be purchased online via our third-party provider Fine Art America.

Browse at:

[ricardo-levins-morales.pixels.com](http://ricardo-levins-morales.pixels.com)

Note that these products are produced and shipped from Fine Art America's warehouses (not from the RLM Arts World Headquarters union shop in Minneapolis).



## RLM ARTS MAKES BUTTONS, TOO!

Did you know RLM Art Studio makes custom buttons, too?

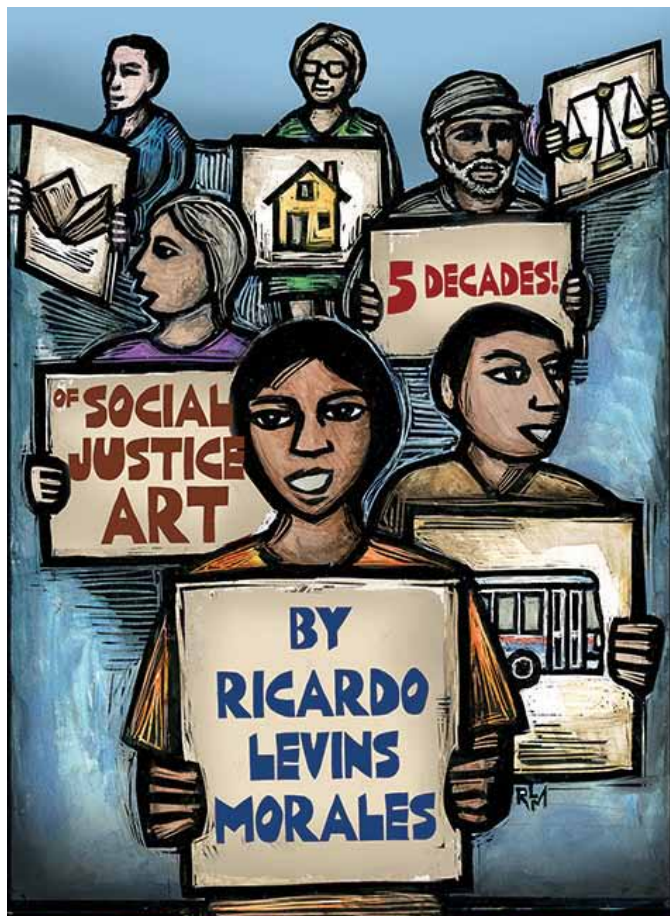
Come to us if you need pin buttons for your campaign, group or event.

- No minimum order
- Low Prices
- Quick turnaround
- Friendly personal service
- Always union made

Contact Jeff the Button Man to get started:  
buttons @rlmartstudio.com • 612-703-6157



*"I ordered 350 buttons through RLM and every part of the experience was pleasant and efficient. Jeff worked closely with me to make sure that I got exactly what I wanted. The service was amazing, the price was right, the turnaround was fast, and the final product was crisp. I would recommend this service to anyone!" — C.G. on fb*



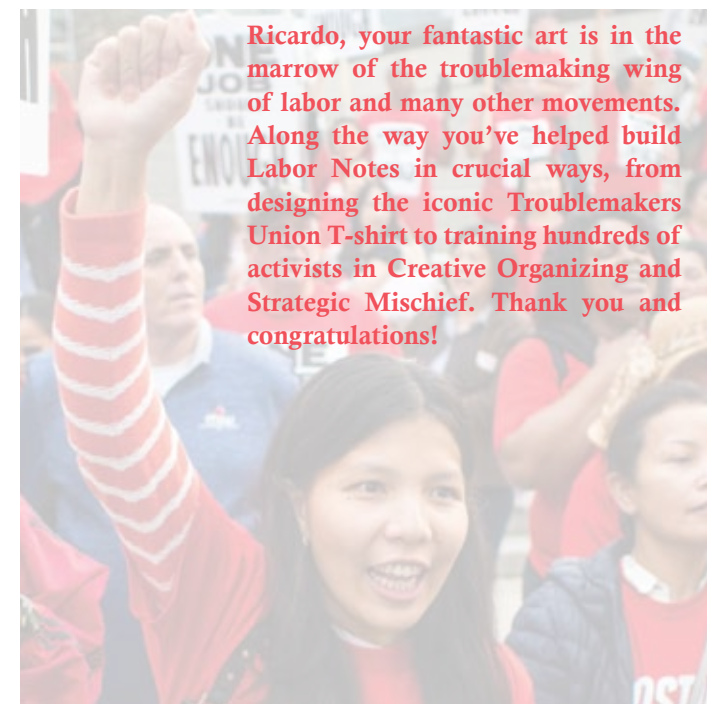
### THE LABOR HERITAGE FOUNDATION

celebrates

**Another World is Possible:  
50 Years of Social Justice Art**

by our 2012 Joe Hill Awardee  
**Ricardo Levins Morales!**

Join us for the  
**2020 Great Labor Arts Exchange**  
**June 18-21, 2020**  
[www.laborheritage.org](http://www.laborheritage.org)



Ricardo, your fantastic art is in the marrow of the troublemaking wing of labor and many other movements. Along the way you've helped build Labor Notes in crucial ways, from designing the iconic Troublemakers Union T-shirt to training hundreds of activists in Creative Organizing and Strategic Mischief. Thank you and congratulations!

### LABOR NOTES CONFERENCE

April 17-19, 2020 Chicago

[labornotes.org/2020](http://labornotes.org/2020)



Celebrating five decades of vision and action for solidarity and justice. Thank you, Ricardo.  
Jewish Community Action

.....  
EYEWITNESS is a collection of stories, poems and artwork showcasing the diverse range of Minnesotans and their experiences of climate change, and will be circulated in the MN Legislature on Earth Day in April 2020. Submit at [climateeyewitness.org](http://climateeyewitness.org).

-- From Climate Generation: A Will Steger Legacy"

.....



# THE EMPIRE TRIPS ITSELF

## *(And more strategic thinking)*

The struggle for justice takes place on a lot of different levels. It involves building alternatives, new kinds of relationships, new understandings, and it also involves confrontation.

You know, to be clear, we are living in a world where a self-appointed aristocracy, that is essentially criminal in nature, controls a great deal of the wealth and the political institutions on earth. So we're up against some challenges. And I think it's important to keep that in context, that it's possible to turn advantages into disadvantages and vice versa.

I heard on the radio about an experiment about driver safety. They had these simulators people sat in to pretend they were driving. One of them was a big Humvee, one of them was a mid-size car, and one of them was a little compact. And no matter what, the person in the

compact always drove more carefully. The person in the Humvee just sort of zoomed along oblivious, because they can run over a Volkswagen and not even feel the crunch. While a bicyclist needs to be aware of every pothole, the Humvee driver doesn't need to notice anything.

And that translates into political power and other forms of power.

For example, the United States lost the war in Iraq, and further in Afghanistan, because they were driving a Humvee. Because being by far the most important, powerful military force on Earth, they simply thought they could drive over all the Volkswagens and the trees, and not pay attention to the layers of culture and loyalties and consciousness that exists in these countries...

*(video continued online - see sidebar)*



Ricardo partnered with **Line Break Media** to produce and post a series of 2-minute strategic thinking videos, including the one partially transcribed at left. Some have been used as part of community organizer and union training sessions. It's another example of how Ricardo's work encompasses so much more than his art.

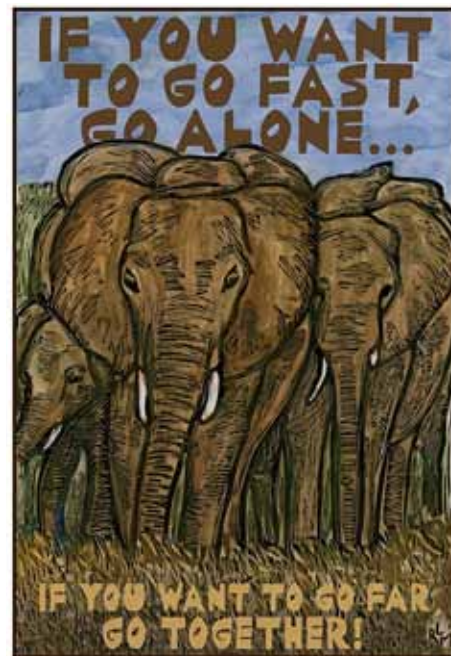
To see the series, look for "Videos" in the menu at **RLMArtStudio.com**.



### *Can you help Another World is Possible hit the road?*

With the right interest and funding, we'd love to send **Another World is Possible: Five Decades of Revolutionary Art with Ricardo Levins Morales** to other cities. Can you help make it happen?

If you'd like to organize bringing the exhibit to your area, or know someone who would, let us know. Shoot Ricardo an email at **ricardo@rlmartstudio.com**.



# ACKNOWLEDGEMENTS

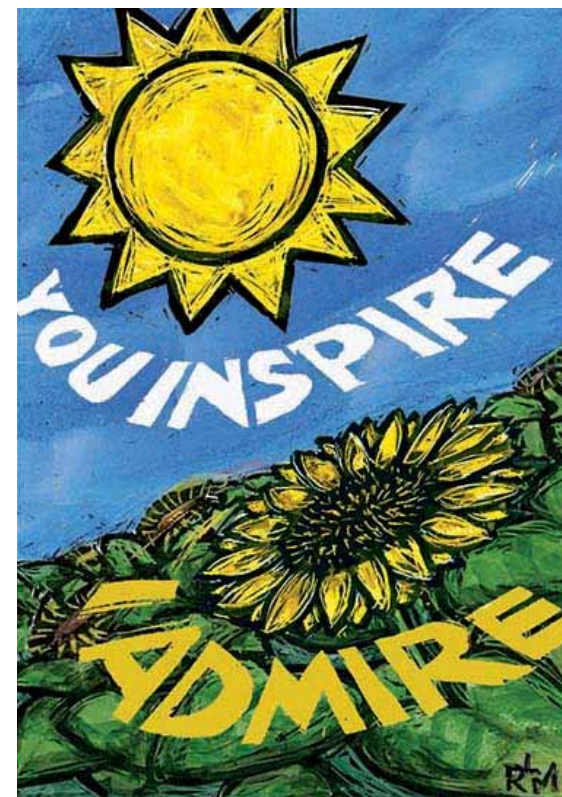
Many thanks to all the people who have made this exhibit possible, including but not limited to: Sagirah Shahid, coordinator, Nouf Saleh, Gabi Estrada, Serena Hodges, Lois Beckel (the estate of), Natalia Vargas Márquez, Emmanuel Ortiz, Aziza Bisanz, Eleonore Wesserle, Fayise Abraham, Olivia Levins Holden, Sheila Nezhad.

The program book was designed by Jaime Hokanson and printed by Smart Set. Thank you also to our food donors, our hosts at CTUL, and Los Defensores.

RLM Art Studio staff includes: Elaine Avery, Rowan Fakhoury, Jaime Hokanson, Ricardo Levins Morales, Sheila Nezhad, and Jeff Nygaard.

Thanks also to the many exhibit volunteers whose offers to help haven't stopped at the printing deadline for this program book, and whom we are thus unable to list here. Your help with exhibit preparation, events, open hours, and fundraising is greatly appreciated.

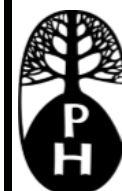
Our apologies to those whom we have failed to include in this list, in our rush to opening day. The fault is ours alone. Thank you for your support of *Another World is Possible*.



*As we enter our 90th year of  
following our vision to create  
peace and justice in the world  
by transforming lives,*

**PENDLE HILL**

*salutes the life and work of  
RICARDO LEVINS MORALES  
as he celebrates 50 years of  
creative work in the service  
of social justice*



**PENDLE HILL**

A Quaker Study, Retreat, and Conference Center

[www.pendlehill.org](http://www.pendlehill.org)





# THE RICARDO LEVINS MORALES LIBERATION CALENDAR



**\$14.95**

## The 2020 Liberation Wall Calendar

is a colorful celebration of resilience in the face of oppression. Its pages are filled with stories of resistance, of coming together, of overcoming as told through art & significant dates in the struggle for justice and dignity.

The Liberation Calendar is also a great fundraising tool for your organization! We charge you 60% of the regular cost – you set the price for your members, and keep the difference.

Do you represent an indy bookstore, gift shop, gallery, community center or other retailer? Ask us about special wholesale and distro rates.

**Makes a great gift! Get yours at [RLMartStudio.com](http://RLMartStudio.com), in store at 3260 Minnehaha Ave, Minneapolis, or at local retailers. Email [admin@rlmartstudio.com](mailto:admin@rlmartstudio.com) or call 612-455-2242 for fundraising/wholesale/distro rates.**

