



SUSAN SHERMAN & IKON

An Archive
Presented by
Granary Books

Granary
Books



FESTIVAL CARAVAN
 Denver Center For The Performing Arts • Bonfils Theatre
 Presents
Shango De Ima
 A Magical Ritual
 Buddy Butler / Director
 Cleo Parker Robinson / Choreographer
 August 3/8:00 p.m. / Skyland Park / 35th and Holly
 August 4/8:00 p.m. / Observatory Park / Milwaukee and Iliff
 August 5/8:00 p.m. / Martinez Park / 9th and Tennyson
 August 6/8:00 p.m. / City Park / West of the Natural History Museum
 August 7/8:00 p.m. / Sloan's Lake Park / 24th and Stuart
 August 10/8:00 p.m. / Lincoln Park / 11th and Mariposa
 August 11/8:00 p.m. / Boulder Public Library / Library Mall 1000 Canyon, Boulder
 August 12/8:00 p.m. / Fuller Park / 29th and Gilpin
 August 13/8:00 p.m. / City Park / West of the Natural History Museum
 August 14/8:00 p.m. / Chessman Park / 9th and Franklin
FREE park performances

A PARTY for
 children in struggle and
 children of parents
 in struggle - at the
HOTEL DIPLOMAT IN THE FOLLY ROOM
FRIDAY, DECEMBER 22ND
108 WEST 43RD ST 3pm to 7pm

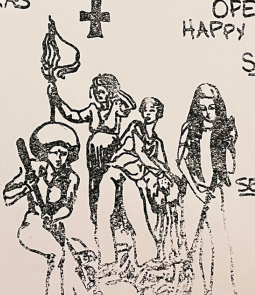
 for those who can
 afford it \$1.00 donation
 those who cant - please
 be our guests.
 There will be music -
 dancing - toys - games.
 Delethia Hughes - the Westside
 Alliance group will entertain -
 for further information
 call flo kennedy
 at PL-93223



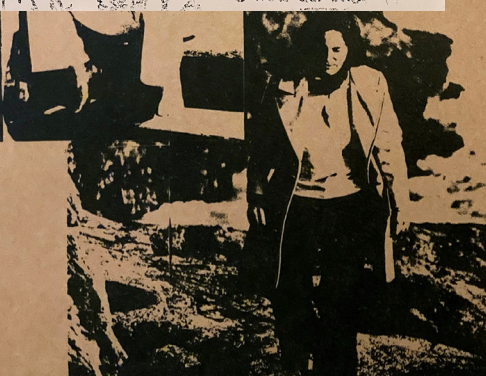
ANNOUNCING OPENING OF
I-KONSTORE
 HOME OF I-KON MAGAZINE
 78e 4 st (bet 2 & 3 ave)
SUNDAY, MAY 12
WITH
JEROME ROTHENBERG
 reading poems & other combi
 POLAND / 1931
 accompanied by

MUJERES-WOMEN
 HEMOS COGIDO ESTE EDIFICIO
 PARA NOSOTRAS
 WE HAVE TAKEN THIS BUILDING
 FOR ALL OF US
 NECESITAMOS SU APOYO AHORA
 LA CIUDAD NOS QUIERE ECHAR
 UNASEN A NOSOTRAS HOY,
 MAÑANA Y SIEMPRE
 ABIERTO 24 HORAS
 FELIZ AÑO NUEVO 1971
 AHORA TENEMOS
 UN NURSERY
 INTERCAMBIO DE
 ROPAS Y LIBROS
 COOPERATIVA DE
 ALIMENTOS
 CLASES DE ARTES
 RONTO TENDREMOS
 SERVICIO DE SALUD GRATIS
 TRATAMIENTO PARA
 ADICCIONES
 ESTUDIOS PARA MUJERES
 CENTRO DE LENGUAJES
 OTRAS NECESIDADES
 DEL COMUNITARIO
 330 E. 5
 1-2
 Ave.

 WE NEED YOUR SUPPORT NOW
 THE CITY IS TRYING TO EVICT US
 JOIN US TONIGHT,
 TOMORROW and FOREVER
 OPEN 24 HOURS
 HAPPY NEW YEAR 1971
 SERVICES FOR SISTERS NOW
 CHILD CARE
 CLOTHING EXCHANGE
 BOOK EXCHANGE
 FOOD CO-OP
 ARTS WORKSHOPS
 SERVICES COMING SOON
 FREE HEALTH CARE
 DRUG TREATMENT
 FEMINIST SCHOOL
 LESBIAN CENTRE
 OTHER COMMUNITY



CYRELLE FORMAN
 performing
JEWISH SOUL MUSIC
 from Warsaw Krakow Moscow Kiev Odessa etc
8:30 PM
 CONTRIBUTION



RYREADING
RS. DEC. 15, 8PM
SCOFFEEHOUSE \$1.50
 ve. South **WOMEN ONLY**

IRENA KLEPFISZ
 AUTHOR : periods of stress
 ED : CONDITIONS
SUSAN SHERMAN
 AUTHOR : Women Poems Love Poems

LOWER EAST SIDE / BLUE-FIELDS POETS' EXCHANGE
 The Lower East Side Sister City Project presents
Double Talk Show
 Pedro Pietri, Bob Holman, and Vito Ricci (guitar), with special guests:
SUSAN SHERMAN & HETTIE JONES
GAS STATION
 \$4 9 PM, THURSDAY, AUGUST 4, AVE. B & 2 ST.

SUSAN SHERMAN & IKON PUBLISHING ARCHIVE

EXTENT: 16 bankers boxes, 2 oversize boxes, 4.4 GB, and 23 printed items cataloged separately. Approximately 18 linear feet.

DATES: 1959-2025, bulk 1970s-2010s.

CONTENT: The complete archive of the poet, playwright, essayist, and publisher of *IKON* magazine, Susan Sherman. This collection includes photographs, correspondence, drafts of work, production files especially related to *IKON* magazine's second series, teaching files, ephemera, audio/visual and digital materials, and project files.

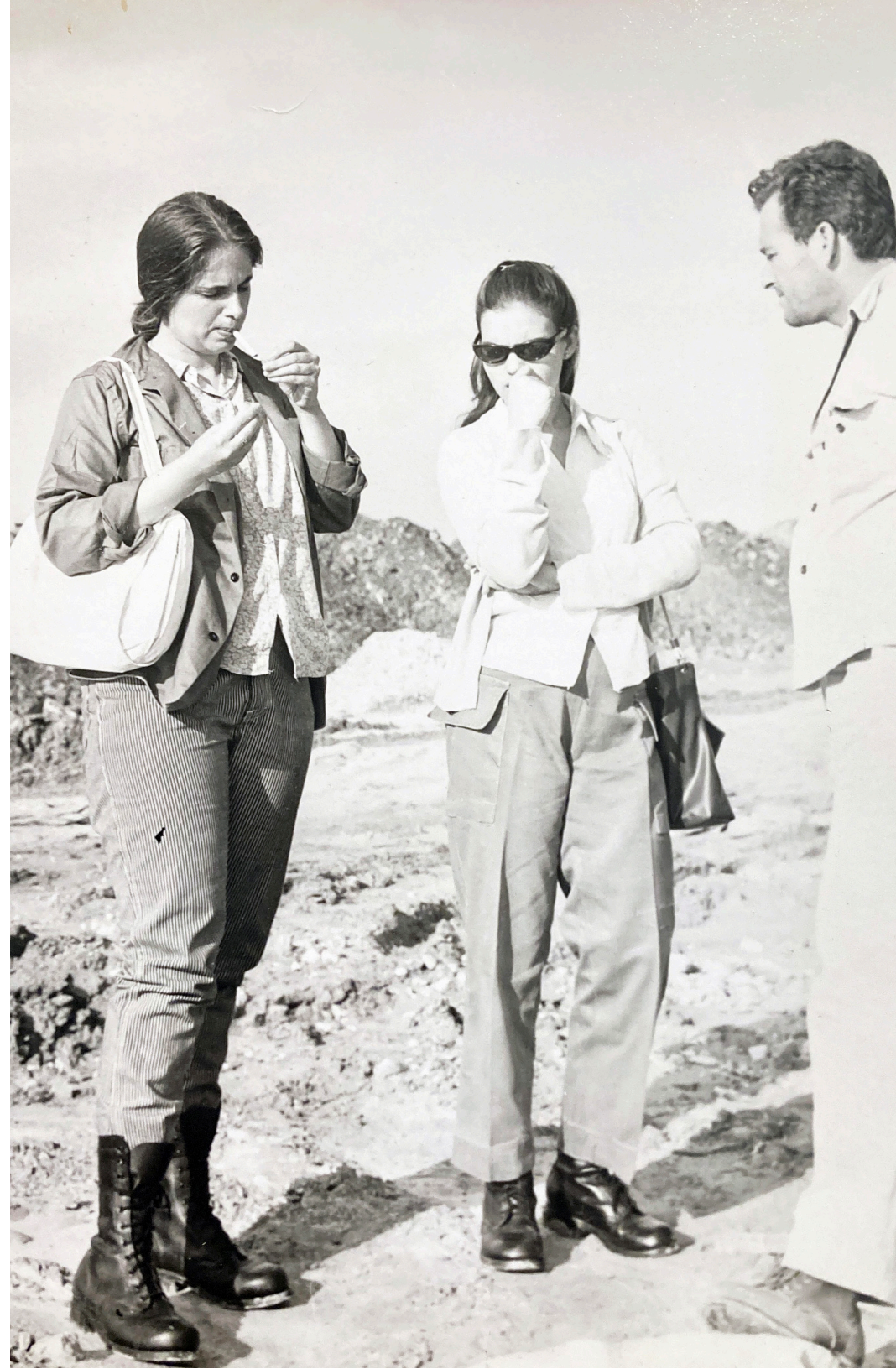
IKON, founded by Sherman and collaborator Nancy Colin in the 1960s in New York City, began as an experiment in centering artists' own perspectives above art criticism, though was shuttered after Sherman returned from the Cultural Congress in Havana, Cuba, in 1968 and found herself blacklisted. *IKON* relaunched in the 1980s (the second series) as a feminist/activist periodical focusing on the work of women, and published issues with Art Against Apartheid, Asian Women United, Coast-to-Coast: National Women Artists of Color Project, and other groups. Submissions, correspondence, layouts, and ephemera are all well represented in the collection.

In particular, the project files of the archive document Sherman's presence within important histories of radical international politics (and its intersection with feminism and women's movements) in the 1960s and beyond, including scarce material related to Cuba, the revolution in Nicaragua, the persecution of activists by the FBI including the Susan Saxe, Jane Alpert, and Assata Shakur, and attempts at radical women-centered education like Sagaris.

A polyvocal archive with Sherman's many collaborators, highlights of this collection includes works or letters by Audre Lorde, Adrienne Rich, Alice Walker, Carole Byard, Gale Jackson, Meena Alexander, Carol Bergé, Joe Johnson, Lucy Lippard, Clarissa Sligh, Denise Levertov, Diane Wakoski, La Monte Young, and especially Sherman's close friend Margaret Randall.

The archive is located at Granary Books in New York City.

Pictured: Sherman in Cuba in 1968, for the Cultural Congress.





ABOUT SUSAN SHERMAN

Susan Sherman is a poet, playwright, essayist, and editor, who edited and co-founded *IKON* magazine in the 1960s, and stewarded its revival as a women-forward publishing project in the 1980s. Born in Philadelphia to a first-generation Jewish mother, Sherman grew up in Los Angeles and attended the University of California Berkeley in the 1950s. There, alongside her 1959 roommates, poets La Monte Young and Diane Wakoski, Sherman engaged in the Bay Area poetry scene as an undergraduate. After graduating in 1961, she moved to New York City, and was poetry editor for *The Nation*, as well as poetry editor and theater critic for *The Village Voice*. Involved at the Deux Megots Coffee House, and the Metro Café (where she ran a reading series with Allen Katzman and Carol Bergé), she was an attendee at the Dialectics of Liberation Conference in 1967, with other luminaries including Allen Ginsberg, Joseph Berke and Leon Redler (who co-organized the conference), Thich Nhat Hanh, Jerome Rothenberg, R.D. Laing, Francis Huxley, and more. In 1967, Sherman received her MA in philosophy from Hunter College. And in the late 1960s, she was instrumental in launching *IKON* magazine, which began as an idea with Arthur Sainer (of *The Village Voice*), Thomas Muth and Nancy Colin, though Sherman and Colin would be the ones to start the project. Shortly after, an *IKON* bookstore became a hub of cultural activity, as the magazine continue to expand with print runs of up to 8000 issues. However, despite the magazine's positive reception, Sherman's attendance at the 1968 Cultural Congress of Havana in Cuba caught the attention of the FBI, and the magazine's distributors ceased their support.

Sherman traveled to Cuba again in 1969 for an extended stay to receive medical treatment, where she was encouraged by René Vallejo, Fidel Castro's personal doctor. Her roommate at the Cultural Congress, Margaret Randall, who she had met earlier through Randall's little magazine, *El Corno Emplumado*, would become a close friend and collaborator, as both women shared a

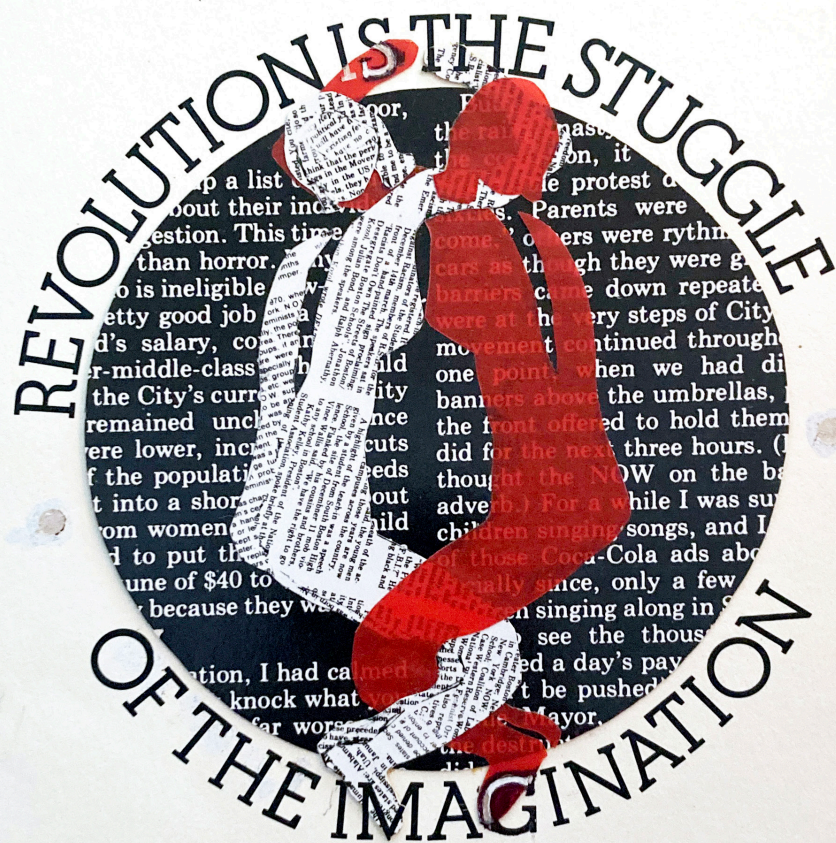
strong interest in the deep connections between international political and poetic movements as tools of liberation. Sherman continued her international travels and maintained her curiosity about other cultures' approach to freedom, poetry, and political change. She traveled to Mexico, to Chile in 1972, and in 1983, she attended a conference in Nicaragua where she visited Randall (who was living there). In 1993, after almost twenty years, she returned to Cuba as part of a Women's Delegation organized by Margaret Randall.

Sherman was an activist for feminist and gay liberation movements in New York City, starting in 1970 when she helped coordinate the Fifth Street Women's Building squatter's action. She was actively involved in public, controversial conversations about Jane Alpert, Susan Saxe (with whom she corresponded), and Assata Shakur, along with colleagues including Ti-Grace Atkinson and Grace Paley. From her own experiences as a Jewish lesbian, Sherman advocated for an intersectional approach that included collaboration across genders and race in the work of the radical left, even as she was the subject of extensive FBI surveillance: evidence of which she requested in 1977 and is included in heavily-redacted (by the FBI) pages in the archive.

In the 1980s, Sherman revitalized *IKON* as a feminist publication that centered women's work, and produced twelve issues (three of them double issues, and all extensive) of the magazine, often with specific topics, including a special landmark issue with Art Against Apartheid, with the Asian Women United group, and featuring themes including women and technology, women and love, and women and political struggles in Central America. In addition to the magazine, IKONbooks also published trade books and chapbooks. Sherman took a strong role in the design of the magazine from the first series through the second series, doing layouts, editorial work, design work, and fundraising, often supporting the publication herself (for instance, when the National Endowment for the Arts ceased its support for *IKON* after an issue that published a piece titled "The Vietnamese Lesbian Speaks").



Pictured, top to bottom: Sherman at Sagaris in 1975; Sherman with Adrienne Rich, photograph by Colleen McKay.



Sherman's own writing practice includes prose, poetry, and plays. She has had twelve off-off-Broadway productions, perhaps most notably those of her translation of Pepe Carril's *Shango de Ima*, which won 11 AUDELCO awards for a 1996 revival produced by the Nuyorican Poets Café. She has published seven collections of poetry, and her memoir, *America's Child: A Woman's Journey through the Radical Sixties* (Curbstone Press, 2007) was championed by the *New York Times Book Review*, *Booklist*, *Publisher's Weekly*, the *Lambda Book Review*, and others. Sherman's collection of poetry, *The Light That Puts an End to Dreams* (Wings Press 2012) was a finalist for the Publishing Triangle's Audre Lorde Award for Lesbian Poetry, and highlights the work of Sor Juana, a prominent female writer of the Hispanic Baroque period. Other works include *Nirvana on Ninth Street* (Wings Press, 2014), a collaborative book of dialogue and poetry with Kimiko Hahn and Gale P. Jackson titled *We Stand Our Ground* (IKONbooks, 1988), and most recently, a collaboration of poetry and dialogues with Demetria Martinez (Casa Urraca Press, 2025).

Sherman's awards include the University Poetry Prize from the University of California Berkeley (1960), a fellowship from the New York Foundation for the Arts for Creative Nonfiction Literature (1997), a New York Foundation for the Arts fellowship for Poetry (1990), a Puffin Foundation Grant (1993), a Creative Artist's Public Service Grant for Poetry (1976), and editor's awards for the Coordinating Council of Literary Magazines (1985) and the New York State Council on the Arts (1986). She has been published in numerous little magazines, including *El Corno Emplumado*, *Sinister Wisdom*, *Poetry as Bread*, *Amazon Poetry*, *The American Poetry Review*, *The Nation*, *The Village Voice*, *A Gathering of the Tribes*, and many others.

Sherman has been a lifelong teacher. In the 1960s, she taught at the Free School of New York and the Alternate U., and taught at the independent feminist collective, Sagaris, in 1975 (where she coordinated an alternative movement within the organization). In 2004, she participated in the successful struggle to unionize Parsons School of Design part-time faculty and remained an active member of ACT-UAW Local 7902 throughout the strike of 2022. She finally retired in 2023 after over forty years of teaching.

-100%
-145% enlargement



HIGHLIGHTS OF THE ARCHIVE

- **IKON Magazine Files**—Contributor correspondence, submitted works, layout files including paste-ups and press-ready mechanicals, photographs, and administrative files for the second series of the magazine, which relaunched in the 1980s as a women-centered publication. The Art Against Apartheid issue has especially substantial documentation, with folders for Alice Walker (including signed poetry draft), Carole Byard, Gale Jackson, and Audre Lorde (with over 50 pp. of poetry drafts by Lorde, some signed with emendations), among many other notable contributors.
- **Cuba, Nicaragua, and Central America**—photography, ephemera (including scarce local publications), notes, and correspondence from Sherman's travels to Cuba (1968, 1969, 1993) and Nicaragua (1983). Margaret Randall's letters from Nicaragua 1982–1984 are of special interest; overall, these archival materials are important evidence of American literary engagement with Latin American revolutionary movements, especially within the context of political organizing in the United States from the 1960s onward.
- **Women / Gay Liberation and Radical Movements in New York City**—Sherman was involved in the occupation of the Fifth Street Women's Building in 1970; the Susan Saxe and Jane Alpert controversy in the 1970s regarding FBI informants and the arresting of queer female activists; and in Vermont, the 1975 Sagaris feminist educational collective that split (with the August 7th Survival Committee) when the organization accepted CIA-connected funding. Through interviews, correspondence, flyers, and administrative material, Sherman's archive documents the activities of women's liberation groups, political prisoner support networks, and alternative institutions that show the challenges of maintaining independent feminist, queer, and anti-war institutions during a period of government persecution.
- **Drafts of Work**—Printed typescript, typescript, and autograph drafts of works (along with production and promotional files) for works including *Barcelona Journal*, *America's Child* (her memoir), *The Color of the Heart: Writing from Struggle & Change 1959–1990*, and *Poetry in Dangerous Times* (with Demetria Martinez), among others. Early drafts of poetry annotated by Denise Levertov also provide context for Sherman's poetic voice and influences. There are extensive materials related to Sherman's work as a playwright in New York City's experimental theater community, especially *Shango de Ima*, originally written by Pepe Carril, and produced at Nuyorican Poets Café with Miguel Algarín and Rome Neal.

SERIES & DESCRIPTION: The archive was organized by Granary Books, who identified relevant material in collaboration with Susan Sherman. The archive was collected in fall 2024 from Sherman, with a few additional items added at later dates, and inventoried at folder (and sometimes item) level in a spreadsheet inventory in summer 2025. At this time, archival series was applied to physical materials and the extent of the archive measured.

The physical archive was described with the following series, at folder level. Extent estimates by box are approximate.

Photographs (1.25 bankers boxes)

Correspondence (1.5 bankers boxes)

Drafts of Work (2.25 bankers boxes)

Project Files (2 boxes), broadly related to Sherman's political organizing in New York City and abroad, with subseries for Susan Saxe, Sagaris, and Cuba/Nicaragua.

IKON (6 bankers boxes, 1 oversize box)

Teaching (1 bankers box)

Ephemera (1 bankers box, 1 oversize box)

Audio/Visual and Digital (1 bankers box, 4.4 GB)

Printed Items (1 bankers box)

DIMENSIONS OF MATERIALS: Oversize material is identifiable in the spreadsheet inventory in a column for "keywords." The largest item is 24 x 36 in.

AUDIO/VISUAL AND DIGITAL MEDIA: The archive includes 4.4 GB of digital files. File types include image files (.eps, .jpg, .jpeg, .png, .psd, .tif), text files (.doc, .docx, .pages, .rtf), Microsoft and Adobe files (.indd, .pdf, .ppt, .pptx, .qxd, .xls, .), audio/visual files (.m4v, .mov, .mp3, .mpeg4), and other formats (.zip, .brw, .dfont, .dpcx, .htm, .otf, .scr, .xml). There are 62 audio/visual items, including a 7-in. reel tape, floppy discs (3), zip drives (3), DVD-R (1), audiocassettes (38), CD-Rs (5), microcassettes (2), and VHS tapes (9), with their contents labeled.

CONDITION REPORT: The archive is in overall good condition with no extensive preservation considerations. Some newsprint items are fragile, as are the mechanicals for the production of *IKON* magazines; these are noted in the inventory. A group of 38 oversize posters has been stored rolled by Sherman.

What follows is a description of the archive by series.

AND LILITH LEFT ADAM AND WENT TO SEEK HER OWN PLACE
AND THE GATES WERE CLOSED BEHIND HER AND HER NAME
WAS STRICKEN FROM THE BOOK OF LIFE



SECOND SERIES, #1 (STILL AVAILABLE)

MARGARET RANDALL: Nicaraguan Portfolio,
photographs and prose

MICHELLE CLIFF, "If I Could Write This in Fire,
I Would Write This in Fire"

AUDRE LORDE, "Poetry is Not a Luxury"

DOROTHY HELLER, Drawings

Interview with feminist historian
BLANCHE WIESEN COOK

we can and must
create a new
world with
new forms,
techniques
and
ideas



POETRY & PROSE by

JAN CLAUSEN, DAVINE, RACHEL deVRIES,
HENRY FLYNT, JEWELLE GOMEZ, LOIS ELAIN GRIFFIN
CANDACE LYLE HOGAN, AKUA LEZLI HOPE,
HETTIE JONES, PATRICIA JONES, IRENA KLEPFISZ,
SUZANNE LACY, JUDITH MALINA, CHERRIE MORAGA,
MERCÉ RODOREDRA, SUSAN SHERMAN

"IKON...is transcendent...
beautiful and remarkable graphics,
IKON does justice to image as well
as to word."

OFF OUR BACKS

"...full of aesthetic riches
both in word and image..."

Susan Griffin, UTNE READER

IKON
creativity
and
change

DESCRIPTION

OF THE

ARCHIVE

"A fantastic magazine—very, very highly
recommended for anyone who thinks 'creativity
and change' is more than a slogan."

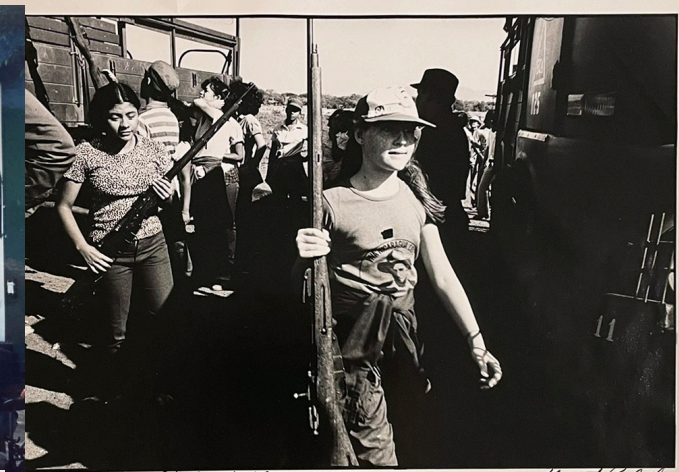
THE NEW PAGES

PHOTOGRAPHS

Photographs in the archive document a range of Sherman's activities in New York City and abroad, from solidarity work in Nicaragua and Cuba to her first poetry reading at the Deux Megots in 1961. The earliest photographs include images of her apartment in Berkeley, which she shared with La Monte Young and Diane Wakoski, as well as images of Diane Wakoski, Jerry and Elaine Bloedow, Theodore Enslin, and Don Katzman on the beach together in the late 1950s.

Of special note in this series are Sherman's own extensive photographs of Nicaragua, from her visit in 1983, and her photographs of Cuba from her return in 1993, which are documented in hundreds of slides (two slide carousels arranged by Sherman, and over 30 slide boxes with approximately 40 slides each), photographic negatives, and photographic prints, often with autograph notes on the verso. In addition to Sherman's own photography of these places and their people, Margaret Randall and Colleen McKay's photography of Cuba, Nicaragua, and local organizing feature prominently in the Photography series, with numerous works associated with *IKON* as well as signed photographic prints gifted to Sherman. There are many photographs by Karl Bissinger of Sherman, including contact sheets of headshots, as well as her production at La MaMa of *Shango de Ima*, and signed photographs of Cuba by Roberto Solas. A

Pictured, clockwise from top left: photograph by Sherman of Tompkins Square Park protest in the 1990s; photograph signed by Margaret Randall in 1981; Sherman and Adrienne Rich, by Margaret Randall; photograph of Sherman's first poetry reading in 1961 at the Deux Megots by Ed Druck; Sherman and Jerome Rothenberg at the Dialects of Liberation Conference in 1967 by John Haynes; and Sherman with Jack Hirshman in 1991.



HAPPY NEW YEAR



folder also contains press photographs from official Cuban organizations in 1968 given to Sherman as part of her attendance at the Cultural Congress.

Photographs also document Sherman's relationship with others in the literary and activist scenes, including the 1967 Dialectics of Liberation Conference photographs by John Haynes which show Sherman alongside Allen Ginsberg, Joseph Berke, Leon Radler, Thich Nhat Hanh, John Gerassia, Gregory Bateson, Jerome Rothenberg, R.D. Laing, Francis Huxley, Ross Speck, and Erling Eng. There are photographs of Sherman with Adrienne Rich, Sherman at Sagaris with Alix Kates Shulman, and Sherman at Labyris Bookstore (a radical lesbian space in the 1970s).

Together, the photographs demonstrate a strong intersection between Latin American political and artistic life and postwar American radical writing, as experienced by Sherman's travels and solidarity work.

Pictured from top: contact sheet of photographs of Diane Wakoski, Theodore Enslin, Don Katzman, and Elaine and Jerry Bloedow in 1969; Diane Wakoski and La Monte Young in their Berkeley apartment (shared with Sherman) in 1959; the summer 1975 session of Sagaris.



Dear dear Sue - I
just have to tell you how
much I loved IKON 2
a beeeee-utiful issue!
Calleen's photographs knock
me out - they are so
lovely and full of that child-
woman-life - seeing I
go to photography for & so
seldom find. And your
article on Tech & Computers
put a lot into perspective for me
even tho I found it hard at
first (simple me, remember?) But
it gave me so much to think
about & affirmed what I've
been feeling as well. I really
want to thank you specifically
for it. I'm off to Calif. tomorrow
back on 7/10 & in NYC until 7/30
Maybe we yet can??? Love Audre

CORRESPONDENCE

The Correspondence series documents professional collaborations and personal relationships, including extensive printed typescript, typescript, and holograph letters signed by Margaret Randall, Carol Bergé, Theodore Enslin, Herschel Silverman, Diane Wakoski, La Monte Young, Robert Kelly, and Susan Saxe, as well as significant letters from Denise Levertov, Audre Lorde, Adrienne Rich, Alix Kates Shulman, Bessy Reyna, Louise Fishman, Carolee Schneemann, Anselm Hollo, Pepe Carril, Vera Montgomery, Barbara Deming, as well as Sherman's publishers and other collaborators. Additional correspondence is located in the IKON files, as it relates to each issue; the Art Against Apartheid issue is especially rich in autograph, typescript, and printed typescript notes.

A key correspondent and interlocutor throughout Sherman's life has been Margaret Randall. The archive primarily contains material from Randall during 1982-1984, when Randall was living in Managua, Nicaragua and Sherman traveled to the country for a conference in 1983. Twenty-six substantial letters frequently reference IKON, political struggles, and the work of Randall's friends in Nicaragua; they are accompanied by 2 linear inches of carbon typescripts that document daily life in Nicaragua, mailed sometimes in several batches to Sherman as reports from the field, as well as 20 pages of poetry by Randall that focus on Nicaragua and the revolution.

Of special note also is two-page typescript letter signed from Randall dated 1968, which Sherman has marked as an original uncollected letter, and twenty photographic cards featuring color prints of Randall's photography from the 1990s through 2010s, signed, titled, and often dated, with holograph notes from Randall. Sherman returned Randall's incoming letters to Randall at her request for Randall to place with her archive, and many of Randall's early letters to Sherman are housed at New York University.

Pictured: holograph letter from Audre Lorde to Sherman.

A notable 1977 letter from the ACLU Women's Rights Project encouraged Sherman to request her FBI files, reflecting the surveillance faced by radical activists. Relatedly, Sherman indicated that she destroyed a significant portion of her correspondence from the late 1960s to early 1970s, under surveillance from the FBI. This series nevertheless underscores the depth of Sherman's relationships across poetic movements and political organizing.

Pictured from top: letter from Margaret Randall to Sherman in 1982; holograph feedback from Denise Levertov on poem by Sherman; holograph letter from Diane Wakoski to Sherman in 1960 describing her new New York City apartment in relatable terms.

Dear Susan,
We have sub-let an apartment in the Village. It is full of cock-roaches. It is full of junk and papers that we are frantically attempting to get the owner to remove. It looks depressing like we are going to have to live with his junk as well as our own. NY is filthy. It is nice, but filthy. I just have to keep repeating that to myself: nice but filthy. Maybe I will get used to it. It would be very easy to get TB here, I think. The poetry center advertises in NY Times and the Village Voice, which means my name appears once a week in print. I love the coffee-houses here, but they are expensive. They all have programs. Pataphysics is a big thing here. "King Lear" is playing in a coffee-house. We heard the performance of a simultaneous poem by Jackson MacLow at one. We are going to see a chance play by him tonight. I met James Waring. He is too much. Long thin as a stick. at has fantastic manner

for the mails; at least at this point (no doubt when the pressure intensifies even more, they will find a way to make communication part of that, as they have in Cuba). In any case, I guess what your relate is a lesson in terms of just using the mails and not getting all excited about sending stuff with people one thinks will mail it right away... not everyone has our sense of urgency, or even of responsibility.

Every time I hear about IKON's progress, I get enthusiastic all over again. Here so much of our energy goes into surviving or into establishing the mechanisms by which a nation will be able to survive what they're doing to us. The necessary beauty of something like IKON --which is so terribly connected to the problems of our world but is also their extension in creativity... or essentially that... I am so hungry these days for the time and space of creative energy. Not that one doesn't also apply one's creative energy to doing guard duty... allnight long... or to detailing work plans (also all night long)... or, more intensely, to finishing a book on Christians in the Nicaraguan Revolution (I just finished it, Susan, and turned it in... and am looking for a publisher in English, although New Star is willing to go it again, but I am thinking perhaps in the possibility of a bigger house, basically for distribution reasons - I already have contracts in Spanish, German, Portuguese, etc.)

The crisis in its most acute sense has diminished. The Malvinas took the pressure off, in another one of their deals engineered to fuck us more and which backfired somewhat... at least for Central America... (though I'm sure the inhabitants of the Malvinas wouldn't agree). But we know, of course, that their strategy is the same, and so now the problem is keeping people alert, working towards solutions which will enable us to continue to rebuild and reorganize while not neglecting defense...

This one is really really fine. It takes the parallelism developed by Eluard + other European (+ Latin American) poets from the parallelism of the Bible + of some 'primitive' poetries, + makes of it something wholly personal.

DRAFTS OF WORK

Sherman writes poetry, plays, prose, memoir, and philosophical essays, all of which appear in the Drafts of Work series, spanning some of her earliest drafts from 1961 in Berkeley in a black spring binder to a 2025 advance corrected author proof of her latest work with Demetria Martinez, *Poetry in Dangerous Times: Two Women, Two Worlds* (Casa Urrica Press). There are significant files related to *America's Child* and *The Color of the Heart*, both of which contain autobiographical drafts and the latter of which incorporates philosophical writing that stems from her graduate research. In addition, Sherman's translation of Pepe Carril's Yoruba play, *Shango de Ima* is well represented, not only in Carril's original typescript and Sherman's drafts, but in correspondence, ephemera, and other production files.

There is much published and unpublished work in this series, including Sherman's self-published *Songs from a Chinese Notebook* with musical score (circa 1970s), her early publication *Women Poems Love Poems*, *Barcelona Journal* with both photographs and drafts, and Sherman's suite of poems on Sor Juana. Drafts for plays including *10 Lbs of Ground*, *Baby*, *Fourteen Clowns & A Xylophone*, *A Hatrack Named George* (performed in 1964 at the Hardware Poets Theatre in 1964), and *A Small & Questioned Place*, among other "off-off-Broadway" scripts that show Sherman's connection to experimental theater and performance communities such as La MaMa and the Nuyorican Poets Café. There are also essays on Derrida, Merleau-Ponty, and Lacan, and several typescripts of notes on Cuba, blending Sherman's style of observational and philosophical writing with her commitment to poetic voice.



ASSATA SHAKUR IS FREE!



There is and always will be until every Black man, woman, and child is free a Black Liberation Army. We must defend ourselves and let no one disrespect us. We must win our liberation by any means necessary. Assata Shakur

FREE ALL AFRIKAN PRISONERS-OF-WAR!

PROJECT FILES

This series encompasses specific projects, topics, and communities in which Sherman participated, especially those which shaped her vision for *IKON*, her political activism, and identity as a writer. While some folders in this series contain administrative files, awards, conference presentations, or other broadly-defined projects, the main subseries or subtopics in this series include material related to Susan Saxe, Jane Alpert, and Assata Shakur; Sagaris; and Cuba and Nicaragua. Additional important materials include Sherman's FBI files (described in the Susan Saxe subseries), as well as a folder titled "Valuable Archive" arranged by Sherman that houses items from some of her most treasured collaborators in original order, including poetry typescripts by Diane Wakowski, Carol Bergé, and Margaret Randall, an original La Monte Young composition from the early 1960s, and a large calligraphic work by Gale Jackson (her Art Against Apartheid collaborator).

Susan Saxe / Assata Shakur / Jane Alpert

Susan Saxe, one of few women to make the FBI's "Most Wanted" list, was an anti-war activist, lesbian, and poet, who was arrested in 1975 after five years living as a fugitive after a bank robbery that resulted in the death of a police officer. At the time, politically-involved women and lesbian communities, especially in New York City and in the Northeast, were deeply concerned about the dangers of former fugitives informing while in custody. Around the time of Susan Saxe's imprisonment, Black Panther Party member Assata Shakur was also on trial. And likewise on national news, Jane Alpert, who was arrested in 1974, was suspected by the radical community of having informed on her former underground cohort, after making public statements against her earlier political

san's struggles against the war and
uggles, regardless of whether we would
actics. We feel that all strong women
against injustice are on trial with

YOU SHOULD SUPPORT SUSAN SAXE

s punished what they feared. In Susan's
ting their fears on trial. Newspapers
arrest of the "revolutionary cop killer,"
"revolutionary," "fugitive." The F.B.I.
with their version of Susan to create an
red and revenge in Boston.
Susan dared to ask questions the patriarchy
hear out loud: why should the rich rule
rong, the weak? Men, women? And (loud)
hy should not women join together,
and love their sisters?

1640, Susan would have been summa
and sentenced (to die by fire) as a
ween that fate and Susan's now depe
two things now--your love and support
ible a feminist legal defense at he

DEFENSE FUND ORDER NOW!

Posters \$3.00 Poem .7

(postage and handling included
all prices.)

S - M - L -

Phila. 19102 or Box 39 W. Somerville 1
Funds) 02144

RIGHT TO THIS STRUGGLE, A RIGHT TO
TERMINATION AND SELF DEFINITION
S WOMEN, FOR WOMEN,
NEW WORLD OF OUR OWN CREATION."

Saxe and boy Community Safety

Janet
4818



That may be so, but even if she
disappears completely from the scene,
the political line that she represents
will not be laid to rest. Furthermore
the people who support her and her line
will keep cropping up in every corner
of the movement, coopting and misleading,
and disrupting whatever they can't
take over. Of that we can be sure.
This is gonna split the W's movement
more and more, but it's necessary.
This split, the essence of it, has
existed for ¹⁰⁰ years. It is the
same basic question of alliances that
comes down in every movement --
Reform vs Radical, "piece of the pie" vs
~~a~~ a whole new pie. Ultimately

Committee functioned for the last generation of politic

the FBI has no power to command one to answer questions

beliefs and in particular the role of men in leftist organizations. These events prompted unprecedented discussions about feminism, racism, classism, and intersectionality, and this subseries documents Sherman's participation in these public conversations. The archive includes significant holograph correspondence between Sherman and Saxe, notes on fundraising efforts, press materials, and Sherman's own writings about the case, as well as a 200-page photocopied typescript transcript of an interview with Susan Saxe and Ti-Grace Atkinson, letters of support for Saxe, announcements from the Susan Saxe Defense Fund, and a "Statement of Susan Saxe" dated June 9, 1975. In addition to ephemera that petitioned for Assata Shakur's freedom, and microcassettes recording her perspective in Cuba in 1993, the files also include correspondence from Barbara Deming to Susan Sherman, regarding Deming's public criticism of Sherman's approach to the Jane Alpert controversy in her co-signed letter, "The Crisis in Feminism."

Though separate, Sherman's own FBI files show the personal stakes of her engagement with this conversation. Sherman's FBI files, totaling 81 pages obtained through Privacy Act requests from 1977-1979, contain Bureau surveillance documentation of her activities following her return from Cuba in 1968. On the FBI dossiers, Sherman has circled in red pen various observations, including the presence of a potential informant at a local meeting, personal observation by the FBI of IKON's offices, notes that she was conducting poetry classes, and the fact that the New York Office of the FBI recommended not interviewing Sherman because "her position as a magazine editor and writer might lead to embarrassment of the Bureau." The documents show an invasive presence of surveillance in her life in the late 1960s, as well as the political paranoia that radical feminist and political causes were threats to the United States government.

house offers a playground, a swimming pool, space for children and for classes, and kitchen facilities.

WHY SIGN?

Our stat

Aug. 11, '75

STATEMENT OF THE AUGUST 7th COMMITTEE

It is politically wrong for us and damaging for the wider feminist movement to stay within the present Sagaris structure of classes and administration. We are going to put our energies into creating an alternate structure for the study of radical feminist political theory. The Sagaris Collective's decision to accept the \$10,000 grant from the Ms. foundation was the catalyst for our action. The following statement explains our political disagreement with the structure set up by the Sagaris collective and the reasons for creating an alternative.

Glacier (judy golden)
Lede Kohn

Barbara Hedman

Evan Roderman

Maya (M. H. H.)
Janet Seiz

Alix Kates Shulman
Jean Palmquist

Barbara Seaman

Vicki O. Jones

Kathy (Cham) Zupers

Jayna Zohar

Lynn Gallo

Cheryl S. Short

Angela M. Bean

Narilyn Percall

Patricia A. Mozemba

Susan Sherman

Abraham Swanner

Shirley Seaman

Polly Shulman

Janet Louise Sergi

Barbara Dorothy Childs

Pat Guich

Vi-Face Dickinson

Rona Fogel Holub

Josephine Mullin

Barbara Katz Warner

Ursula Lowrey

Sagaris

Sagaris was an alternative, feminist school begun in Vermont in 1975, where Sherman was invited to be a teacher of creative writing. Logistical challenges (such as inadequate childcare) compounded dissatisfaction in the community when the organization solicited and accepted funding from Gloria Steinem's Ms. Magazine, which many viewed as a betrayal due to Steinem's acknowledgment of her prior concealed involvement with the CIA. Sherman and several other students and faculty formed an August 7th Survival Committee, named for the date they withdrew from the Sagaris collective, which operated on campus in a parallel fashion, holding its own classes and space.

This subseries include several essays by Sherman analyzing the situation, as well as participant lists with names and addresses for the August 7th Survival Committee, a signed statement with original signature, and an eight-page mimeographed "August 7th Survival Community Newsletter" exploring the political issues with Sagaris' operations. There is also correspondence with other faculty members including Alix Kates Shulman, curriculum materials, photographs of the collective's activities and summer 1975 group, and other ephemera. Though the Sagaris movement was localized and only occurred over a few months, Sherman describes its lasting effect alongside other feminist activism in a typescript reflection: "The real importance of the Fifth Street Women's Building and of Sagaris finally was what we as women brought away with us—what it meant in our everyday lives."

Pictured: signed statement by the August 7th Committee.

Nicaragua/Cuba

Sherman's engagement with revolutionary movements in Cuba and Nicaragua is a significant focus of her political and literary work, including collaboration with solidarity organizations, and her efforts to build bridges between American and Latin American revolutionary movements through writing, photography, and translation. In the archive, there is correspondence with Cuban and Nicaraguan writers and activists, documentation of poetry readings and cultural exchanges, photographs from her travels (described in the Photography series), and her own creative work inspired by these experiences. Through special issues of *IKON*, Sherman advocated for revolutionary movements and against United States intervention in Central America. These files document the international scope of Sherman's political consciousness and her commitment to anti-imperialist organizing.

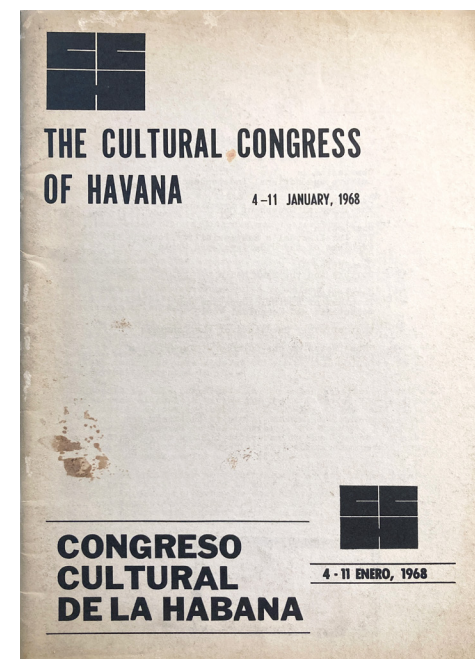
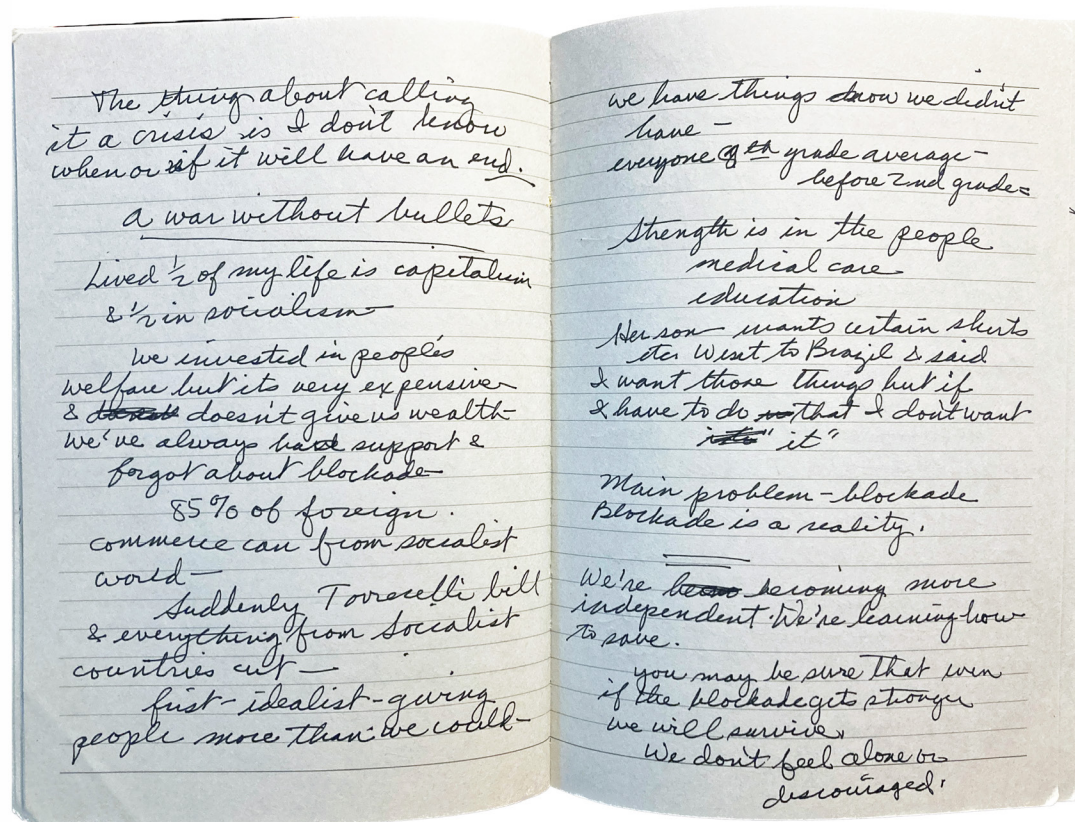
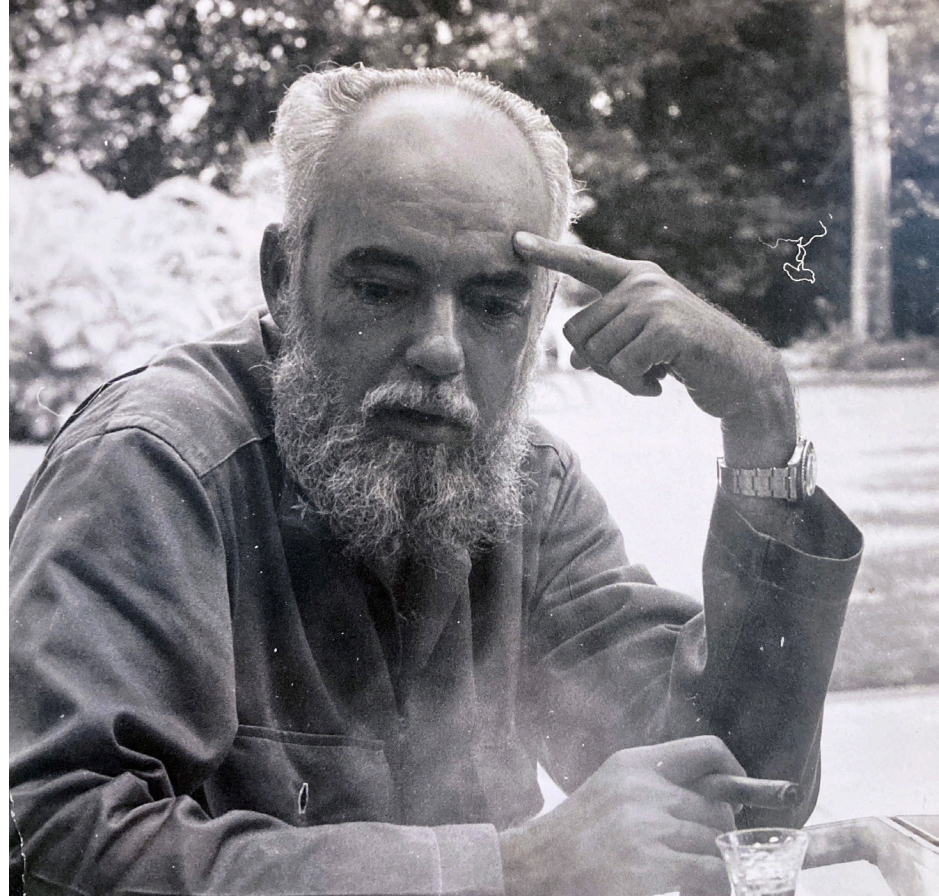
The archive contains documentation of Sherman's participation in a 1983 conference in Nicaragua, including participant lists, schedules, and Sherman's six-page script for a "Nicaragua Slide Show" featuring commentary on the political situation and women's roles in early 1980s Nicaragua (after her

Pictured, from top: Aimé Césaire among other participants at the 1968 Cultural Congress in Havana; a Nicaraguan magazine from Sherman's visit; "Art in Nicaragua" benefit poster for New York City event in 1983.



return from the trip). Materials related to Cuba are extensive, and include conference photographs (with luminaries such as Aimé Césaire, pamphlets, and ephemera from her 1968 trip to the Cultural Congress in Havana, and her 1993 Women's Delegation return visit, including a black notebook with approximately 71 pages of notes, statistics, and interviews from that trip. The files include correspondence with Carmen Rey, daughter of René Vallejo Ortiz, who was Fidel Castro's doctor and treated Sherman for an ulcer in 1969, after she could not receive treatment in the United States due to lack of health insurance. There are numerous instances of highly ephemeral Cuban and Central American newspapers and radical publications from the early 1970s through 1980s (and some dated later), documenting the context of revolutionary movements at that time.

Pictured from top: photograph of René Vallejo; two Cultural Congress programs from 1968; autograph journal from 1993 Women's Delegation in Cuba.





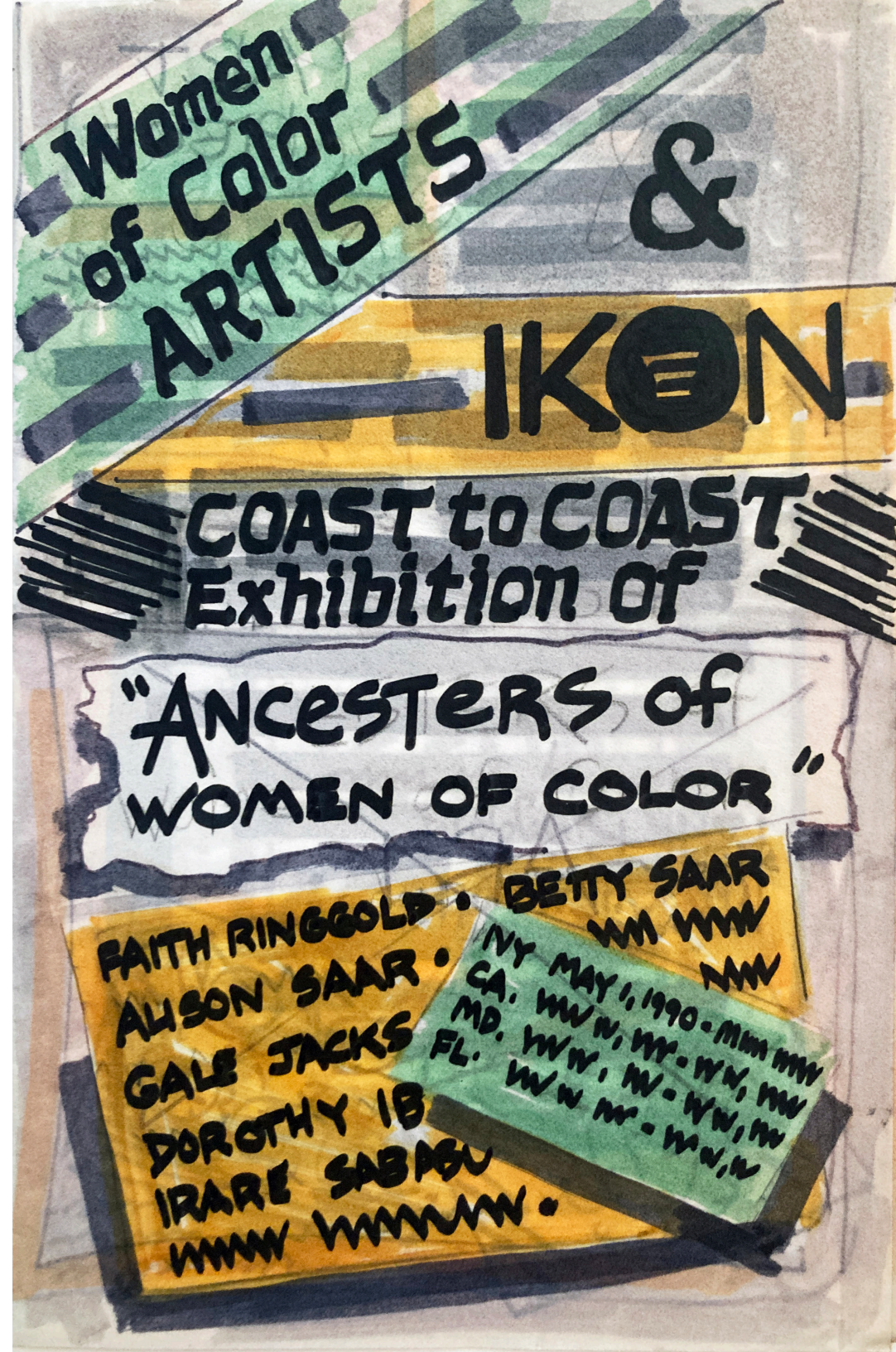
Pictured: layout sheet with autograph notes by Sherman, and nine black and white photographs of Che Guevara, for IKON first series; ephemera from the Ejército de Liberación Nacional (National Liberation Army) in Cuba from Sherman's 1968 visit.

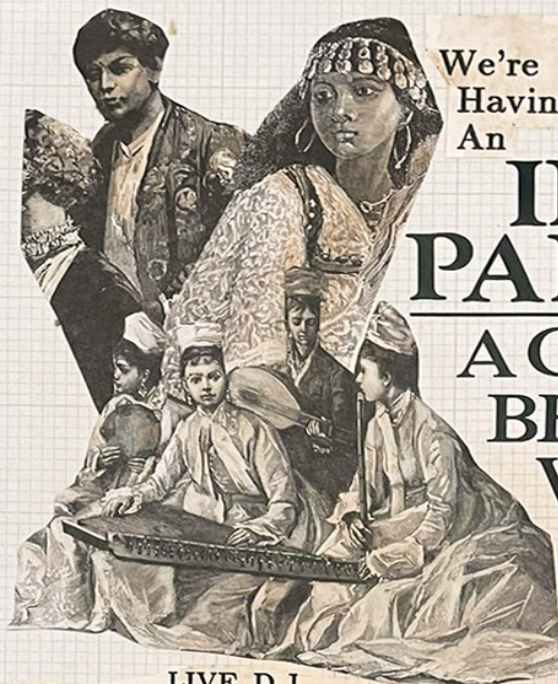
IKON MAGAZINE

Sherman was co-founder and editor of *IKON* in its first incarnation, starting in 1967 with a print run of approximately 8000 copies per issue. The magazine grew from an idea among Arthur Sainer (of *The Village Voice*), Thomas Muth and Nancy Colin, though Sherman and Colin would be the ones to initiate the magazine in their New York City apartment. Through seven issues, it also grew to include a biweekly newspaper and a bookstore/cultural hub, often collaborating with organizations like Youth Against the War & Fascism to create activist publications (evidence of all of these activities is included in the archive). *IKON* was part of a dynamic community of East Village artistic experimentation, yet after Sherman's return from the Cultural Congress in Cuba in 1968, the magazine was forced to fold in 1969 as distributors returned issues unopened and forced the bankruptcy of the project. Sherman continued her writing, editing, and activist work through the 1980s, when she reanimated *IKON* with the so-called "Second Series," containing twelve magazines (three double issues) from 1984-1994, focusing specifically on women's voices, as well as book publishing with IKONbooks and the Little Rooti Tooti Chapbook series. In tracing the dynamic history of this project, Stephanie Anderson's interview with Susan Sherman (contained in the archive and available [online](#)) is commendable. This series of the archive contains:

Editorial and manuscript materials as well as artworks, especially in the case of the extensively-documented Art Against Apartheid issue, often organized by contributor name. These files include holograph submissions, typescript drafts with autograph emendations, photocopied typescripts bearing the author's signature, and printed typescripts with editorial annotations by Sherman. Many manuscripts show evidence of the collaborative editorial process, with Sherman's autograph notes regarding typeface selection, layout specifications, and production decisions. Of special note here are over 50 pages of poetry by Audre Lorde, often on her letterhead and at times signed by her or inscribed to Sherman, as well as poetry drafts by Alice Walker, who provided the introduction to the Art Against Apartheid issue.

Pictured: hand-drawn poster for event with "Coast to Coast" issue, 1994.





We're
Having
An

IKON PARTY

A GALA BENEFIT WOMEN'S DANCE

for IKON Magazine

Saturday, March 16
9:00 PM till ?

LIVE D.J.
BEAUTIFUL PRIVATE SPACE
REFRESHMENTS
SPECIAL LIGHTING
SURPRISES!



20 W. 20th St. (4th flr.)
near 6th Ave.
Outside door marked 18-22 W. 20th

WOMEN ONLY!
WOMEN ONLY!

Mechanicals and paste-ups prepared for offset printing, including camera-ready artwork with autograph printing instructions, paste-ups featuring text and images designed by Sherman for events and promotions, galley proofs, and contact sheets with photographic prints marked for sizing and reproduction specifications. Film negatives for photographic images are preserved alongside transparency materials used in the printing process, and many magazines have the complete (or near-complete) mechanicals for offset printing the issue.

Administrative documentation including subscription and mailing lists with autograph annotations, correspondence with printers, financial ledgers documenting expenses and income, grant applications and reports for funding organizations such as NEA and NYSCA, nonprofit incorporation documents and tax filings, and distribution records including invoices and bookstore correspondence.

Key figures associated with *IKON* whose materials are represented in the archive include: Adrienne Rich, Alix Kates Shulman, Alice Walker, Anne Waldman, Audre Lorde, Benjamin Moloise, Beth Brant, Bruce Weber, Carole Byard, Carolee Schneemann, Cheryl Clarke, Christer Hennix, Clarissa Sligh, Colleen McKay, D.H. Melhem, Dennis Brutus, Diane Wakoski, Ellen Lytle, Essex Hemphill, Faith Ringgold, Fatima Meer, Gale Jackson, Galway Kinnell, Grace Paley, Harry Lewis, Henry Flynt, Hettie Jones, Jack Hirschman, Jan Clausen, Jayne Cortez, Jeremy Cronin, Joan Hamilton, Joe Johnson, Josephine Sacabo, Judy Grahn, Judith Malina, June Jordan, Karl Bissinger, Kimiko Hahn, Lucy Lippard, Margaret Randall, Margaret Peden, Margo Machida, Maurice Kenny, Meena Alexander, Michelle Cliff, Nancy Colin, Paul Pines, Paula Finn, Quincy Troupe, Ruth Krauss, Sonia Rivera-Valdés, Susan Sherman, Teru Kanazawa, Thulani Davis, Toi Derricotte, and numerous other poets, artists, and activists from revolutionary movements both in the United States and internationally.

Pictured from top: financial statement for IKON, including subscription and production cost information; Art Against Apartheid publication announcement; signed poetry typescript from Audre Lorde to Susan Sherman for "Sisters in Arms"; Art Against Apartheid poster, 1985.

Please fill in the following information for the years 1982 - 1985:

	1982 (1 ISSUE)	1983 (1 ISSUE)	1984 (1 ISSUE)	1985 (projected) (2 ISSUES)
1. Total no. of paid subscriptions	50	125	179	300
2. Total no. of single copy sales	525	544	700	2000
3. Total no. of free copies	350	350	178	250
4. Total circulation (Total of 1, 2, & 3)	925	1019	1057	2550
5. Average no. of pages per issue	134	140	140	134

ART AGAINST APARTHEID/'84-'85



ART AGAINST APARTHEID is an independent, multiracial and politically diverse coalition of artists working in the United States, who are committed to democratic ideals and the principle of racial equality. Out of this commitment, we feel a responsibility to speak out, through our art, against institutionalized racial discrimination in South Africa—the apartheid system. Our goal is to raise the consciousness of Americans about the inherent evil and practical effects of apartheid, through the media of art and culture. Our dream is that one day a free South Africa will be won, in which all people are equal before the law, and in which no group imposes its will on any other on the basis of race or color.

FOR MORE INFORMATION, CONTACT: ART AGAINST APARTHEID, 280 BROADWAY, SUITE 412, NEW YORK, NY 10007. (212) 227-8470. IN LOS ANGELES, C/O LARRY IN ACTION, P.O. BOX 7794, LOS ANGELES, CA 90007. (213) 291-8400. FOR MORE INFORMATION, CONTACT: ART AGAINST APARTHEID, 280 BROADWAY, SUITE 412, NEW YORK, NY 10007. (212) 227-8470. IN LOS ANGELES, C/O LARRY IN ACTION, P.O. BOX 7794, LOS ANGELES, CA 90007. (213) 291-8400.

SISTERS IN ARMS

For Susan with love Audre

The edge of our bed was a wide grid
where your 15 year old daughter was hanging
gut-sprung on police wheels
a cablegram nailed to the wood
next to a map of the Western Reserve.
I could not return with you to bury the body
reconstruct your nightly cardboards
against the seeping Transvaal cold
I could not plant the other limpet mine
against a wall at the railroad station
nor carry either of your souls back from the river
in a calabash upon my head
so I bought you a ticket to Durban
on my american express
and we lay together
in the first light of a new season.

Clearing roughage from my autumn garden
cow-sorrel, overgrown rocket gone to seed
I reach for the taste of today
The New York Times finally mentions your country
a half-page story
of the first white south african killed in the 'unrest'
not of Black children massacred at Sebokeng
six-year-olds imprisoned for threatening the state
not of Thabo Sibeko, first grader, in his own blood
on his grandmother's parlour floor
Joyce, nine, trying to crawl to him
shitting through her navel
not of a three week old infant, nameless,
lost under the burnt beds at Tembisa
my hand comes down like a brown vise over the marigolds
reckless through despair
we were two Black women touching our flame
and we left our dead behind us
I hovered you rose the last ritual of healing
"It is spring" you whispered
"I sold the ticket for guns and sulfur
I leave for home tomorrow".

And where ever I touch you
I lick cold from my fingers
taste rage
like salt from the lips of a woman

(cont'd.)

ART AGAINST APARTHEID And IKON

creativity and change

JOIN US IN CELEBRATING THE PUBLICATION OF



FOOD & SLIDES

RECEPTION PARTY!

ART AGAINST APARTHEID WORKS FOR FREEDOM

MEMBERS:

ANA ALEXANDER * FAY CHIANG * CHERYL CLARKE
E CORTEZ * THULANI DAVIS * ALEXIS DE VEAUX
NE * JIMMY DURHAM * KATHY ENGEL
ORA MARÍA ESTEVES * PAULA FINN * CHARLES FREDERICK
RE GRICE * KIMIKO HAHN * ESSEX HEMPHILL
A HENDERSON-HOLMES * GALE JACKSON * HETTIE JONES
ICIA JONES * TERU KANAZAWA * MAURICE KENNY
TIS LAMKIN * ADRIENNE RICH * SUSAN SHERMAN
OU SUNDIATA * DONALD WOODS * ZENZILE * PHUMZILE ZULU

IC: WOMEN OF THE CALABASH * MATTHEW "MATT" JONES

FRIDAY, APRIL 11th, 7pm SHARP!

P.S.41, 116 WEST 11th Street

(Near Sixth Ave.)

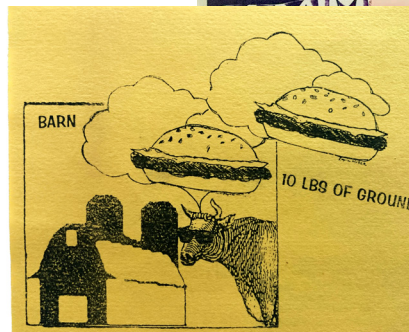
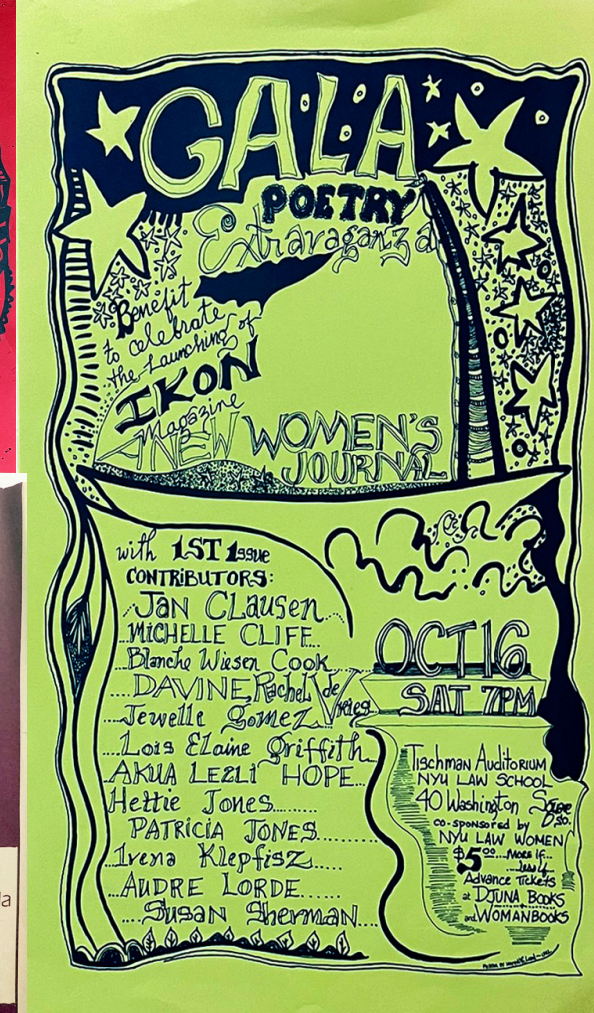
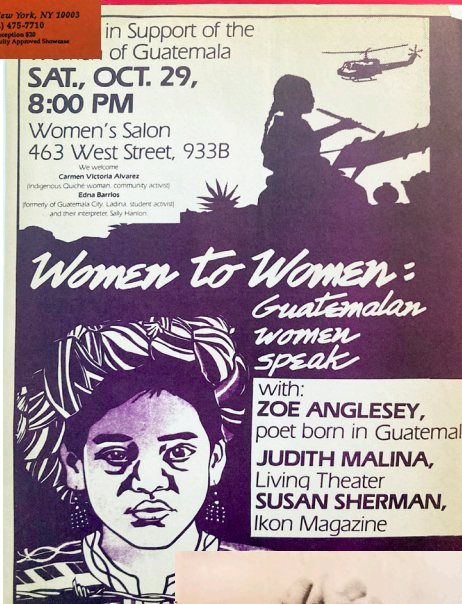
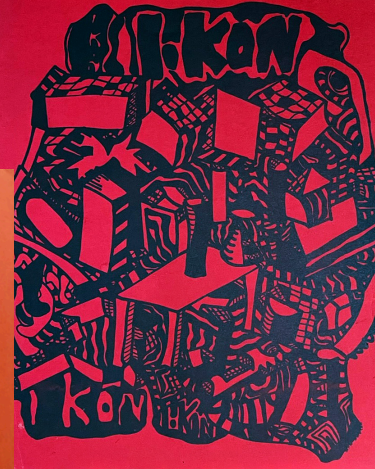
contribution: \$5

EPHEMERA

The Ephemera series of the archive documents political actions at the Fifth Street Women's Building (during its occupation in 1970), benefits for Assata Shakur, solidarity events with Guatemalan and Central American women's groups, the first New York Book Fair for independent publishers, advocacy for Lonnie McClucas of the Black Panther Party, and collaborations with Poets Against the War, Center for Marxist Education, the National Committee to Combat Fascism, Youth Against War & Fascism, the Organización Continental Latinoamericana de Estudiantes, and other groups. There are also posters for Sherman's plays at La MaMa and Nuyorican Poets Café, including *Shango de Ima*, *Fourteen Clowns & A Xylophone*, and *Baby*. There is also a box of ephemera related to the 2018 Kathy Acker Award, an honor which Sherman received.

Organizations/events represented in this series include New York Foundation for the Arts, Poets Against the War, The Women's Writer's Center, Long Island Multi-Media Festival, Nuyorican Poets Café, Tompkins Square Art Festival, Women and Art in Society, National Women's Poetry Festival, Society for Educating Women, La MaMa, The Poetry Project, Mulch Press, Granary Books, The Puffin Foundation, Lower East Side Printshop, Fresh Fruit Festival of LGBT Arts and Culture, Two and Two Press, The Folklore Center, Central American Women's Poetry for Peace, Center for Marxist Education, and many other smaller venues and independent organizations related to poetry, radical political organizing and mutual aid, downtown New York City, and women/lesbian activism.

A significant volume of ephemera, in the form of reading flyers, posters, and other material meant to be circulated occurs in the *IKON* and Project Files, related to the particular topics of those series.



TEACHING

Sherman taught for most of her life, first at radical institutions like the Free University and Alternative U., the N.Y. Women's School, and Sagaris, and later as an adjunct at Parsons School of Design and the New School. With a graduate background in philosophy, Sherman's classes often focused on the intersection of literature, political life, and philosophical methods, and her archive documents syllabi, class readings, autograph notes for lectures, and course proposals for classes on cybernetics, the history of Western philosophy, women in literature, Latin American literature in translation, and a signature course called "Creativity & Change" that was taught as a writing workshop at the N.Y. Women's School in 1975. Her autograph teaching notes on philosophy in particular suggest deep connections between her understanding of Western philosophy and her approach to contemporary political and poetic discourse, filtered through an activist lens of education.

Pictured: autograph notes on philosophy, undated.

investigate them in respect
to their content, in order to
discover whether they
contain positive truth
in regard to their object.

Division of Transcendental Analysis

ditto on different

Transcendental Analytic (x)
the dissection of the whole of our
a priori knowledge into the
elements of the pure cognition
of the understanding

2 Parts

Analytic of Principles

Conceptions

of pure understanding

transcendental
Deduction)

principles

of pure
understanding

(Transcendental Doctrine
of the Faculty of
Judgement)

AUDIO/VISUAL & DIGITAL

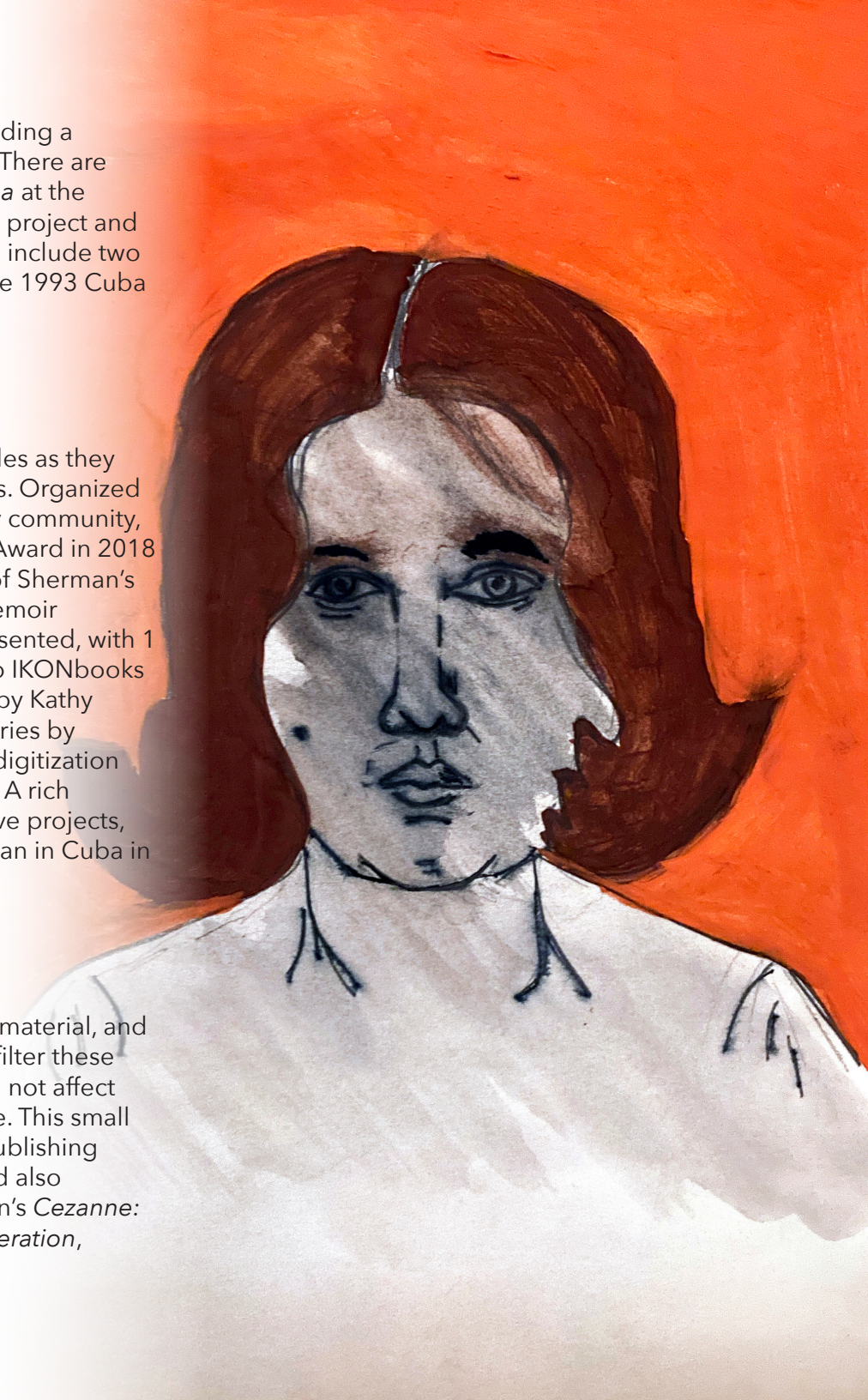
Audio/visual materials primarily feature recordings of poetry readings, including a reading from 1960 in Berkeley and a 7-in. reel of Sherman reading in 1969. There are also radio tapings for Art Against Apartheid, performances of *Shango de Ima* at the Nuyorican Poets Café, and some digital files related to Sherman's Sor Juana project and Clarissa Sligh's biography for *IKON* magazine. Significant items in this series include two microcassettes with recordings of Assata Shakur, from Shakur's session at the 1993 Cuba conference organized by Margaret Randall that Sherman likewise attended.

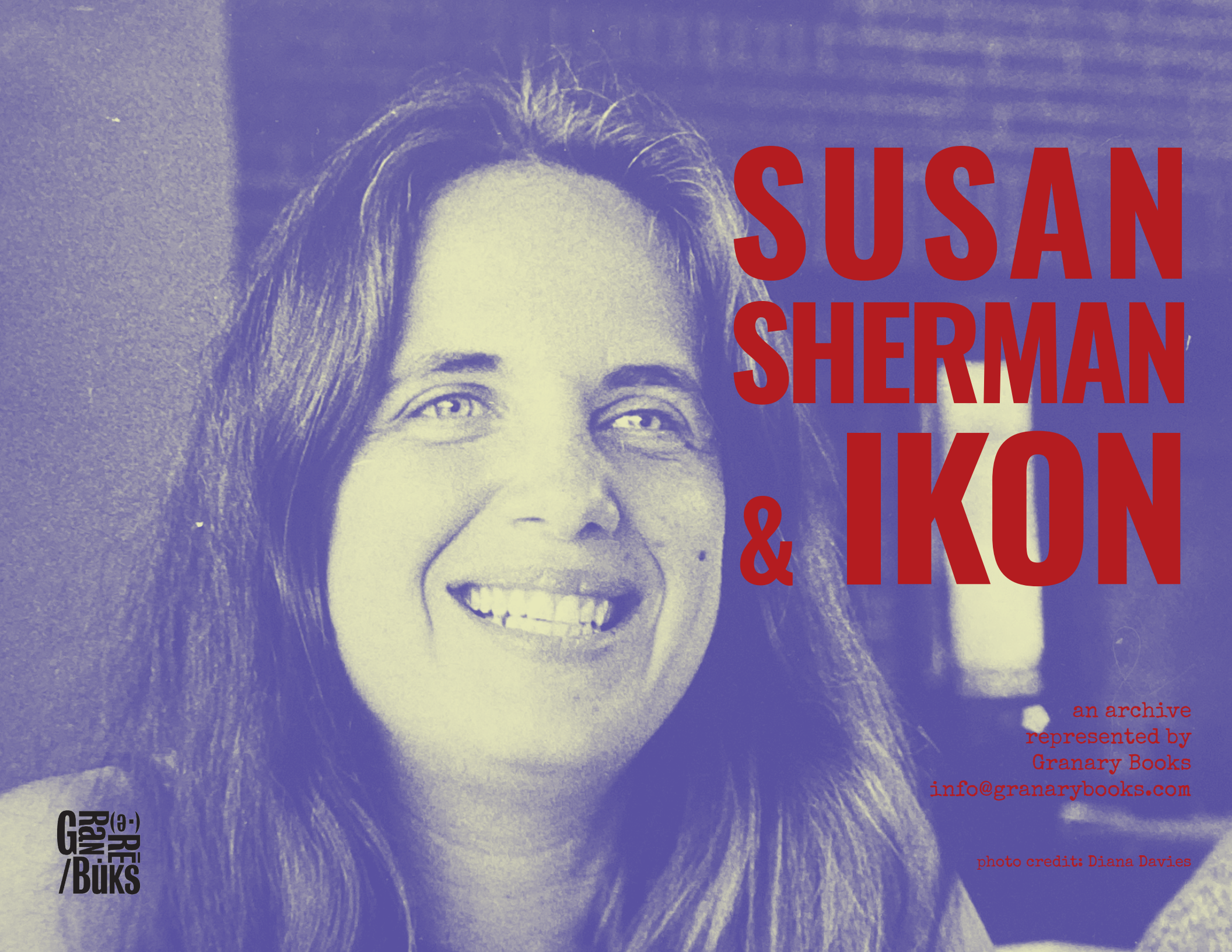
DIGITAL

With over 1400 files and approximately 4.4 GB, the Digital series contains files as they were organized by Sherman on her Mac desktop and arranged in 14 folders. Organized by topic, these folders show Sherman's sustained involvement in the literary community, such as her readings at Bluestocking Books, her receipt of the Kathy Acker Award in 2018 and her advocacy for the award. The Digital series also offers ample drafts of Sherman's creative works, especially with draft and working materials related to her memoir *America's Child*. Her work as editor and publisher of *IKON* is also well represented, with 1 GB of the total 4.4 GB comprising working files, proofs, and drafts related to *IKON*books publications, such as *From a Glass House*, by Jan Clausen and *Ruth's Skirts*, by Kathy Engel. For *IKON*, there are drafts by Sherman and contributors, written histories by Sherman, and working files and events documentation of the publication's digitization and associations with the Society for Educating Women (SEW) in the 2010s. A rich selection of photographs document Sherman's readings, colleagues, creative projects, and travels, including photographs taken from 8mm footage shot by Sherman in Cuba in 1969.

PRINTED MATERIAL

Sherman's filing process often included printed material alongside archival material, and at times this system has been preserved (see "Additional Notes" column to filter these types of folders). Printed material was removed from the archive when it did not affect the legibility of individual folders, and it has been separately cataloged here. This small selection of periodicals, broadsides, and books relates to Sherman's own publishing activity, including early *IKON* broadsides and self-published chapbooks, and also includes works by others (such as an inscribed copy of Carolee Schneemann's *Cezanne: She Was a Great Painter*). Other titles include *People's Culture*, *Women's Liberation*, *Lavender Papers*, *IKON Paper* no. 1, *Battle Acts*, and *Sinister Wisdom*.





SUSAN SHERMAN & IKON

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info@granarybooks.com

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