

MILTON GLASER & MIRKO ILIĆ

THE

EXPANDED EDITION: GREED, NATIONALISM,

**DESIGN
OF**

ALTERNATIVE FACTS, AND THE RESISTANCE

DISSSENT

FOREWORD BY TONY KUSHNER

1 CHAPTER 1 COMMUNISM

Title: Let My People Go
Format: Poster
Art Director/Designer:
Dan Reisinger
Client: No client
Country: Israel
Year: 1969

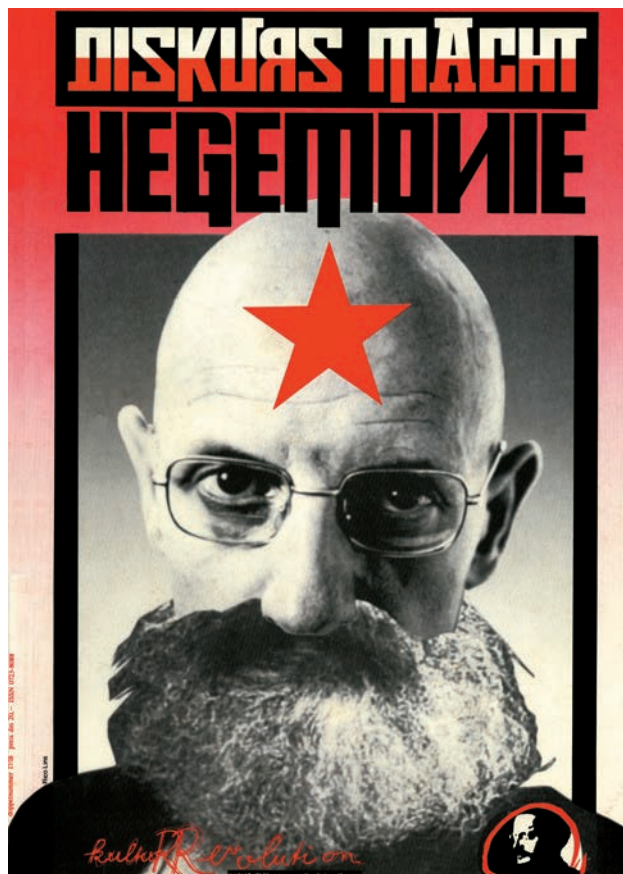
By adapting the communist hammer and sickle, this poster opposes the Soviet policy prohibiting the immigration of Jews from the USSR. (top left)



Title: Again?
Format: Poster
Art Director/Designer:
Dan Reisinger
Client: No client
Country: Israel
Year: 1993

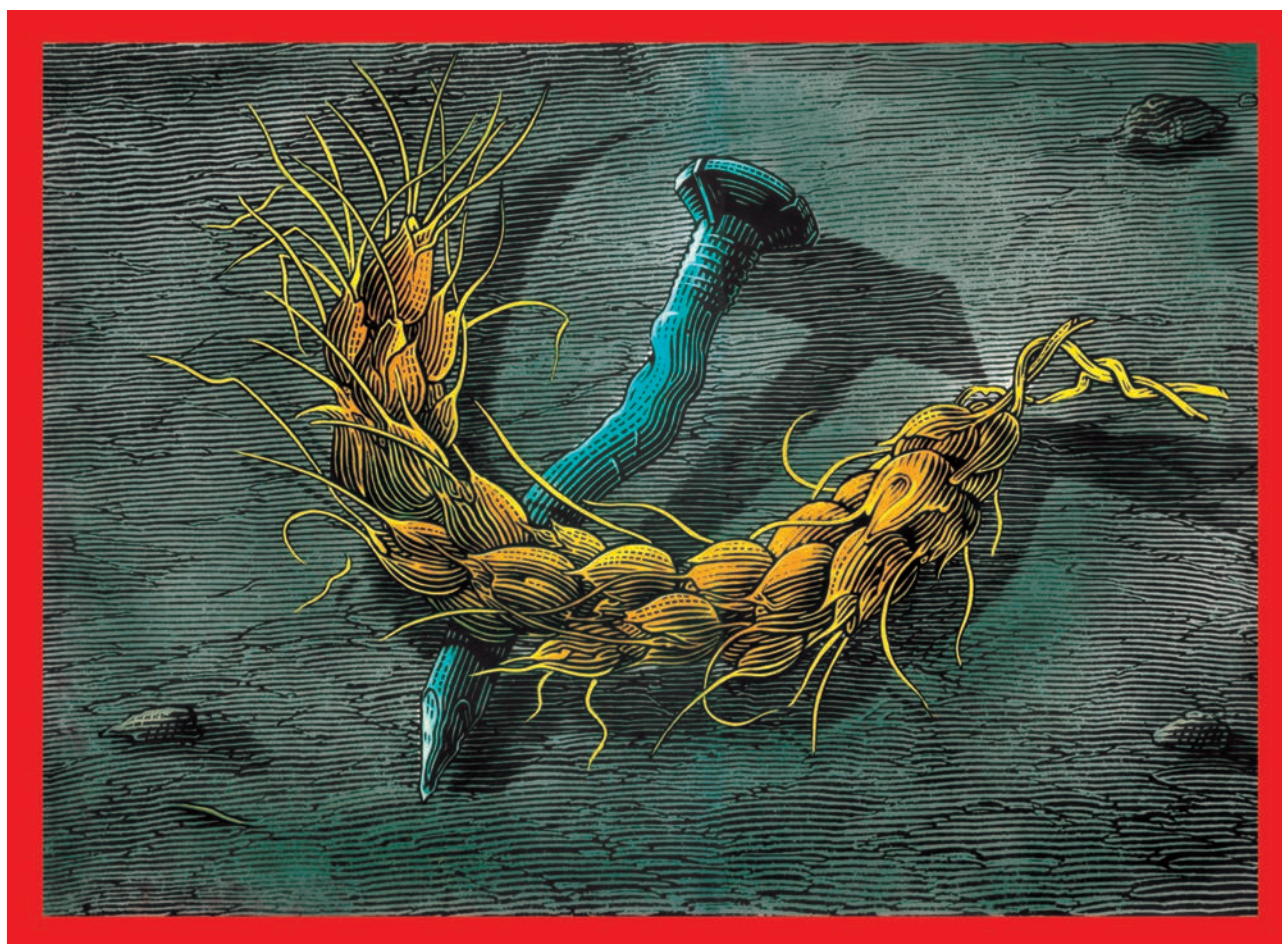


A prescient 1993 warning against the resurgence of fascistic and anti-Semitic movements in the formerly communist countries of Eastern Europe is the message of this bold and dynamic poster. (top right)



Title: Diskurs Macht hegemonie
Format: Magazine cover
Art Director/Designer:
Rico Lins
Client: Germinal Verlag, Bochum/Klartext Verlag, Bochum
Country: Brazil
Year: 1988

This image for the German political magazine *KulturRevolution* is a collaged composite, a Mr. Potato Head, if you will, of four left-wing icons, Mao Tse Tung, Karl Marx, Leon Trotsky, and Michel Foucault, symbolizing an attempt to combine various ideologies in hopes of creating something stronger, when, in fact, the result does not work. (bottom)



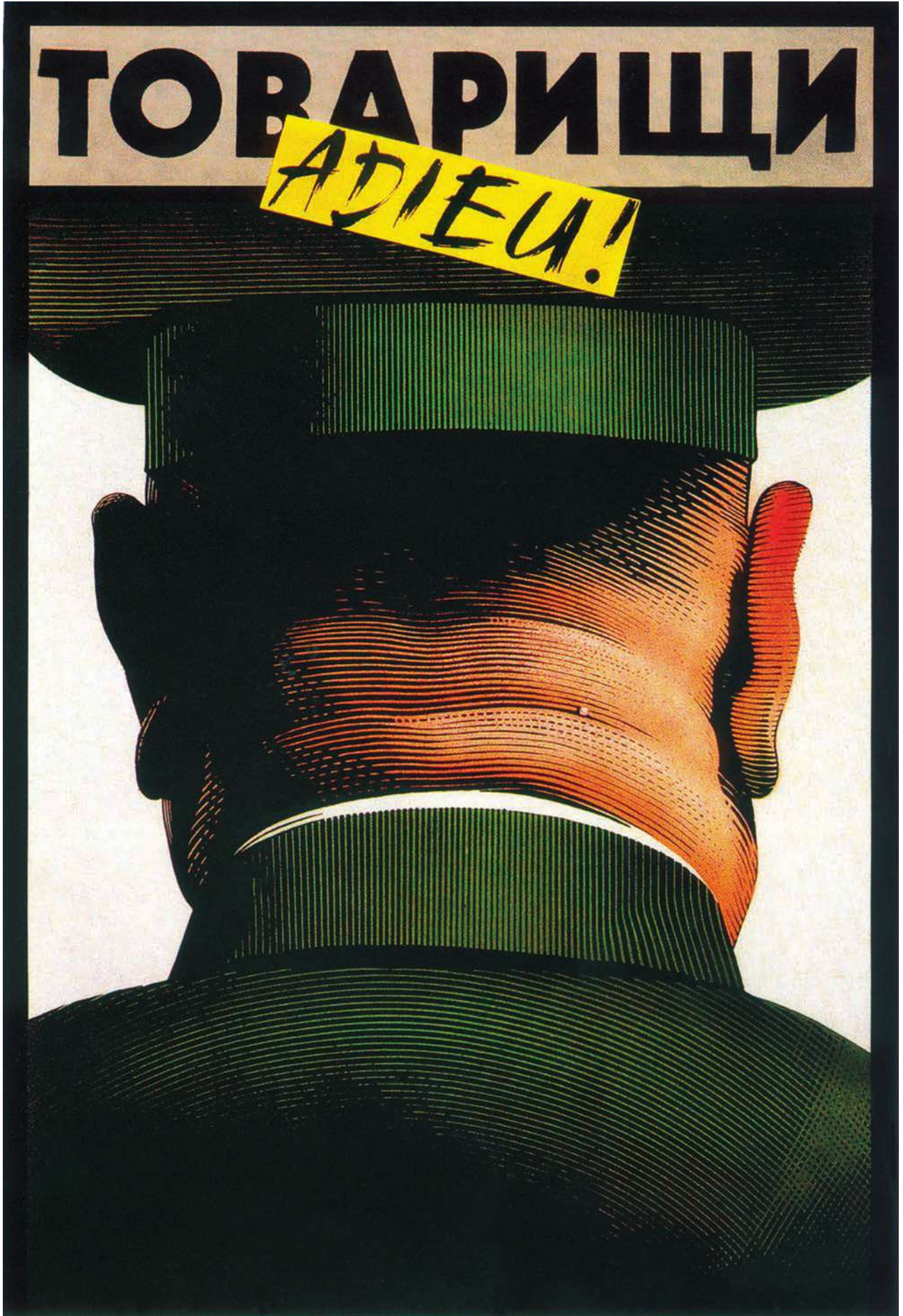
Title: Nail and Wheat
 Format: Poster
 Art Director/Designer:
Istvan Orosz
 Client: No client
 Country: Hungary
 Year: 1989

The careful placement of the nail (hit with the hammer) and sheath of wheat (cut with the sickle) in the position of the Soviet hammer and sickle symbol convey the victimization of people under communism.



Title: Concert Poster
 Format: Poster
 Art Director/Designer:
Istvan Orosz
 Client: No client
 Country: Hungary
 Year: 1990

This bold and immediate poster advertises a Budapest concert for the victims of communism.



Title: Comrades, It's Over
Format: Poster
Art Director/Designer:
Istvan Orosz
Client: M.D.F.
Country: Hungary
Year: 1989

This work was created by a designer/illustrator who grew up in, and spent his life in, Soviet-dominated Hungary. He was surprised and delighted in 1989 when he drew this poster and soon afterward, the Soviet Army returned home.





Title: Poster to Commemorate the Day of Yugoslav Youth
 Format: Poster
 Art Director/Designer: New Collectivism
 Client: Socialist Youth League of Slovenia
 Country: Slovenia
 Year: 1987

This prize-winning poster celebrating Marshal Josip Broz Tito's birthday is a redesign of a 1930's Richard Klein poster (*below*). NSK (Neue Slowenische Kunst) believes the traumas of the past affecting the present and the future can be healed only by returning to the initial conflicts. NSK narrowly escaped imprisonment when the original Nazi source became public knowledge.



aTitle: Exterior of the NSK State Berlin
 Format: Exterior design
 Art Director/Designer: New Collectivism
 Client: Volksbühne Theater
 Country: Slovenia
 Year: 1993

NSK hosted a show at the Volksbühne theater in the historical center of Berlin, once among the most prominent theater establishments of the twentieth century. During the show, the Volksbühne was declared a territory of the NSK State and entry was only permitted to NSK passport holders with valid visas. However, a "consulate office" was open non-stop issuing information and documents to potential NSK citizens interested in entering. (top)



Title: NSK Headquarters
 Format: Photograph
 Art Director/Designer: New Collectivism
 Client: NSK Information Center
 Country: Slovenia
 Year: 1999

Shown here is the NSK state information office. The passport division is placed in front of a wall mounted with photographs of various NSK artifacts. (bottom left)



Title: The State of NSK
 Format: Poster
 Art Director/Designer: New Collectivism
 Client: NSK
 Country: Slovenia
 Year: 1994

New Collectivism is an independent graphic design collective and a member of the NSK organization. In this poster, the Utopian goal is expressed by NSK as a state. This poster was used to promote various NSK events. (bottom right)



NSK TRGOVINA

NSK MERCHANDISE
 NSK Info Center
 p.p. 101, SI-1001 Ljubljana
 Slovenia, NSK

**MANJ JE VEČ,
 PA ŠE VEDNO NE DOVOLJ**
LESS IS MORE BUT THIS IS NOT ENOUGH

PLOŠČE/RECORDS



2.499,-
kos/piece

VIDEOKASETE/VIDEOTAPES



4.999,-
kos/piece

PLAKATI/POSTERS



999,-
kos/piece

MAJICE SHIRTS



2.899,-

NOORDUNG KOLEDAR



3.999,-

NOORDUNG CALENDAR

SPOMINSKI KROŽNIKI MEMORIAL PLATES
 Oblikovanje/Design by: Charlie Krafft



2.999,-
kos/piece

NALEPKA/STICKER



299,-
kos/piece

KNJIGE ODDELKA ZA ČISTO IN PRAKTIČNO FILOZOFIJO PRI NSK
 BOOKS OF THE DEPARTMENT OF PURE AND APPLIED PHILOSOPHY AT NSK



2.999,-
kos/piece

NSK POST/NSK POŠTA



499,-

POŠTNE RAZGLEDNICE POSTCARDS



4.999,-

KRAVATA TIE



3.899,-

IGLA ZA KRAVATO/TIE-PIN



1.499,-

ZNAČKA/BADGE



999,-

ŠAL/SCARF



3.899,-

SKODELICA IN PODSTAVEK CUP AND SAUCER



2.499,-

MEDVEDKA/SHE BEAR
 Oblikovanje/Design by: Irwin



29.899,-

NSK KNJIGA/NSK BOOK



2.999,-

Title: NSK Merchandise
 Format: Book cover
 Art Director/Designer:
 New Collectivism
 Client: No client
 Country: Slovenia
 Year: 1999

The back cover of the NSK catalog/monograph shows NSK merchandise designed for an exhibition at the Museum of Modern Art in Ljubljana. The transition from socialism to capitalism and the creation of European monetary union in 1999 is represented by the number 99 shown throughout. All products featured are for sale.



Title: What, how & for whom-152nd anniversary of the Communist Manifesto
 Format: Book/Catalogue
 Art Director/Designer: Dejan Kršić
 Client: What, how & for whom (WHW)
 Country: Croatia
 Year: 2003

The dynamic cover of this 152nd Anniversary edition of the *The Communist Manifesto* boldly features Karl Marx and Friedrich Engels. The book serves as a catalog to an exhibition and various events held in Croatia that were re-staged the following year in Austria. The publication contains essays by several famous theoreticians and writers, and is distributed in bookshops, galleries, and museums.



English version of this and similar texts: <http://www.hrc.wmin.ac.uk/theory/author.html>

[S ENGLSKOGA PREVEO GORAN VUJASINOVIĆ]



Title: Péter Pócs's First Exhibition in France
 Format: Poster
 Art Director/Designer: Péter Pócs
 Client: Unknown
 Country: Hungary
 Year: 1988

This poster was originally designed for an exhibition of Hungarian artists at the eighth Venice Biennial. It was rejected as ideologically inappropriate due to its portrayal of the communist symbols, but was later used as a poster for Péter Pócs's own exhibition in Paris.



Title: 1989
Format: Poster
Art Director/Designer:
Péter Pócs
Client: No client
Country: Hungary
Year: 1989

This self printed poster for the SZDSZ (Union of the Free Democrats) was considered too strong to be used. The bold graphic depicts the destruction of communism and the dates in the corner refer to the Hungarian Freedom Flight (October 23, 1956) and the eventual collapse of communism in 1989.



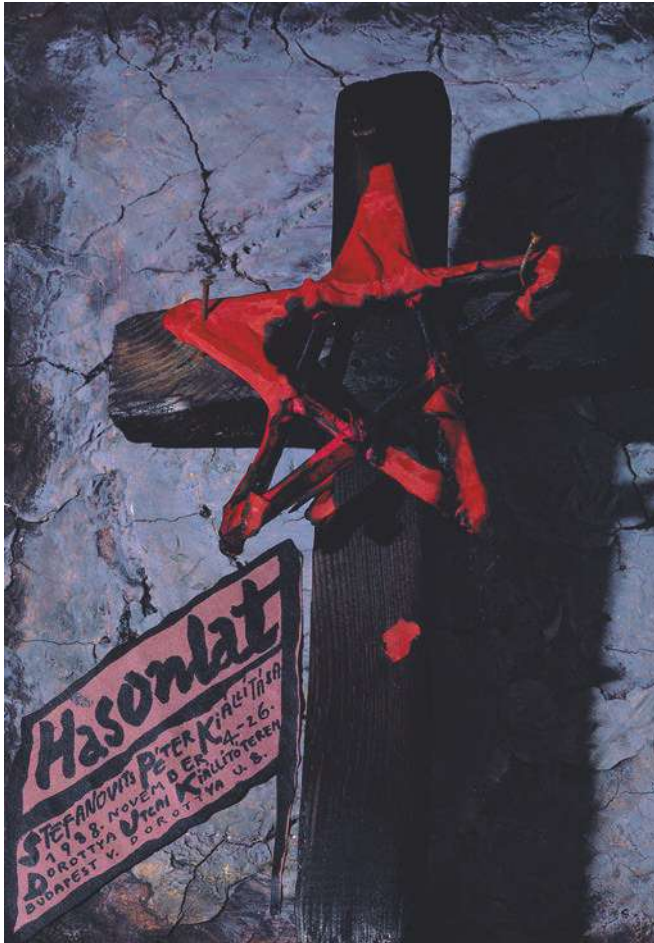
Title: 301
Format: Poster
Art Director/Designer:
Péter Pócs
Client: Union of the Free
Democrats
Country: Hungary
Year: 1989

Russian troops crushed the 1956 Hungarian Revolution, killing many Hungarian citizens and burying them in mass graves. One of the graves, in which the revolutionary leader Imre Nagy is buried, was marked with the number 301. The blood on this poster is in the shape of Hungary.



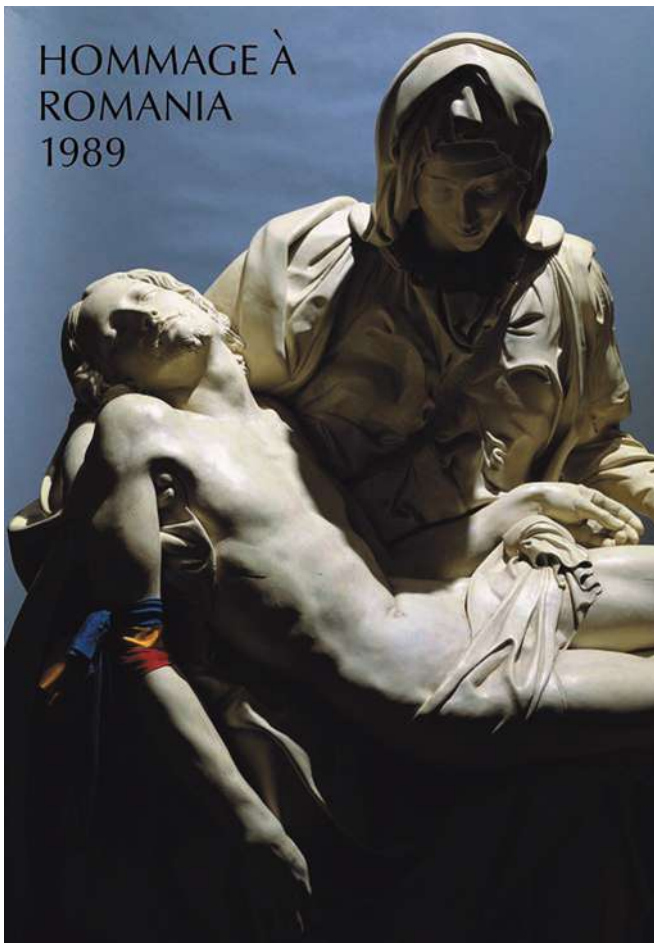
Title: **Simile**
 Format: **Poster**
 Art Director/Designer:
Péter Pócs
 Client: **Peter Stefanovits**
 Country: **Hungary**
 Year: **1988**

This poster, created for an exhibition of graphic designer Peter Stefanovits's work, was shown on Hungarian prime-time news. The news censored the controversial image of the communist star attached to the cross and showed only the text at the bottom.



Title: **Hommage à
 Romania 1989**
 Format: **Poster**
 Art Director/Designer:
Péter Pócs
 Client: **No client**
 Country: **Hungary**
 Year: **1989**

The famous phrase from the 1960s, "The revolution will not be televised," became a reality in 1989. As a result, there was an immediate reaction around the world, and this poster, a response to the Romanian revolution, was already printing on the third day of the bloody event.





Title: Israeli Law Enforcement
 Format: Poster
 Art Director/Designer: Rebecca Rapp
 Client: "Don't Say You Didn't Know" exhibition curated by Dana Bartelt
 Country: USA
 Year: 2003

The designer, an activist for the International Solidarity Movement, illustrates the current situation in Palestine with this powerful image. The design combined the well-known *Pieta* (a symbol for the slain) with a reference to Jesus (who was shown no mercy) to illustrate how history is repeating itself with the slaying of young, innocent Palestinian men. The designer did not intend to make this a religious piece and noted that if another well-known figure had suffered similar treatment, he or she would have been an equally appropriate analogy.

Title: Revolution until Victory
Format: Poster
Art Director/Designer: Unknown
Client: No client
Country: Poland
Year: 1989

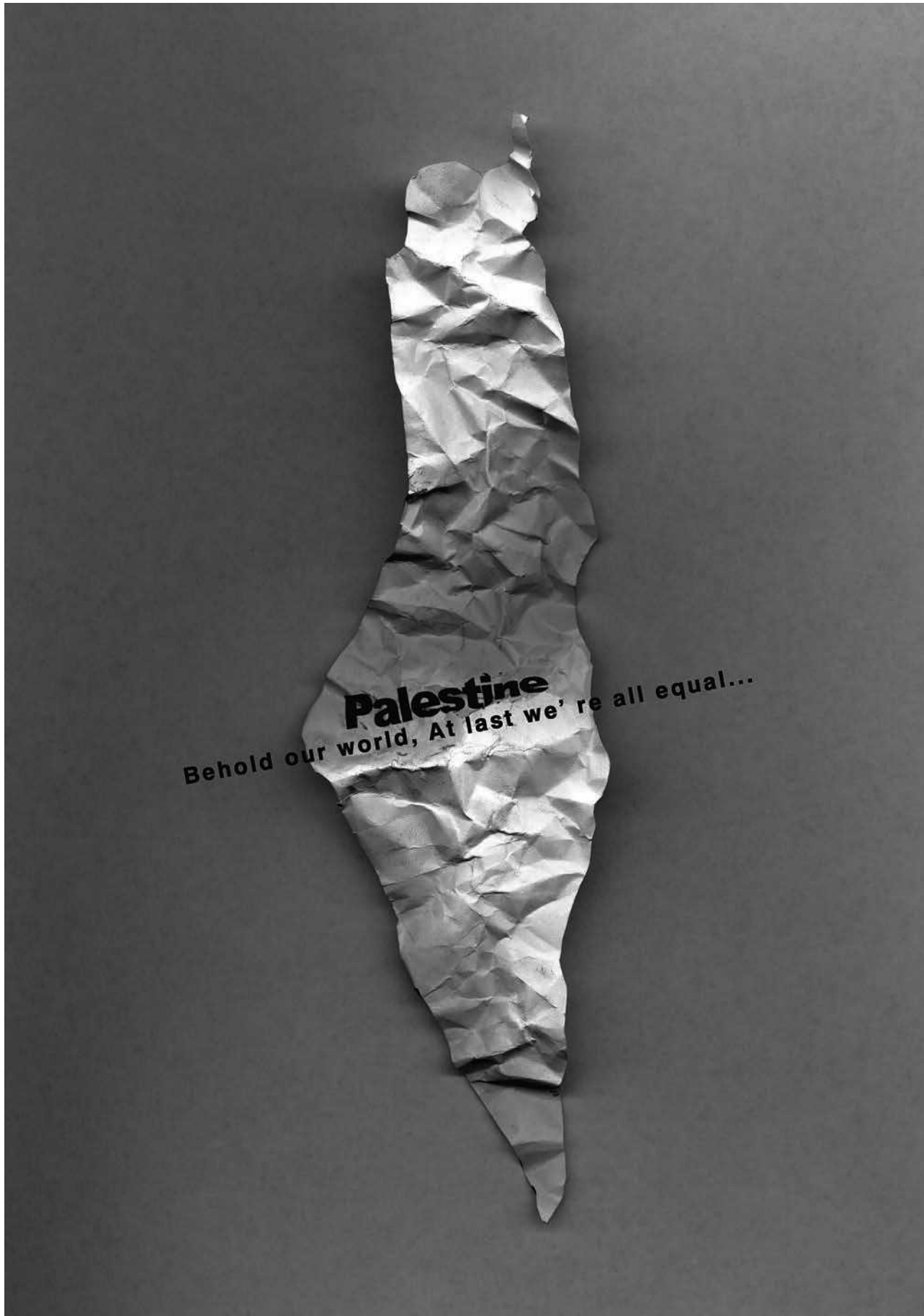
The war-torn kaffiyah has the word Fateh in Arabic "blood" red lettering. The kaffiyah was turned into a symbol of the Palestinian state by Yassir Arafat and also became a symbol of the Fedayeen (Palestinian Freedom Fighters).



Title: Stop
Format: Poster
Art Director/Designer: Unknown Polish artist, from the collection of Dana Bartelt
Client: PLO (Palestine Liberation Organization)
Country: Unknown
Year: 1980s

In this poster, another one in a series created by Polish artists in solidarity with the Palestinian cause, the Palestine flag is shown pierced by an Israeli sniper's bullet.



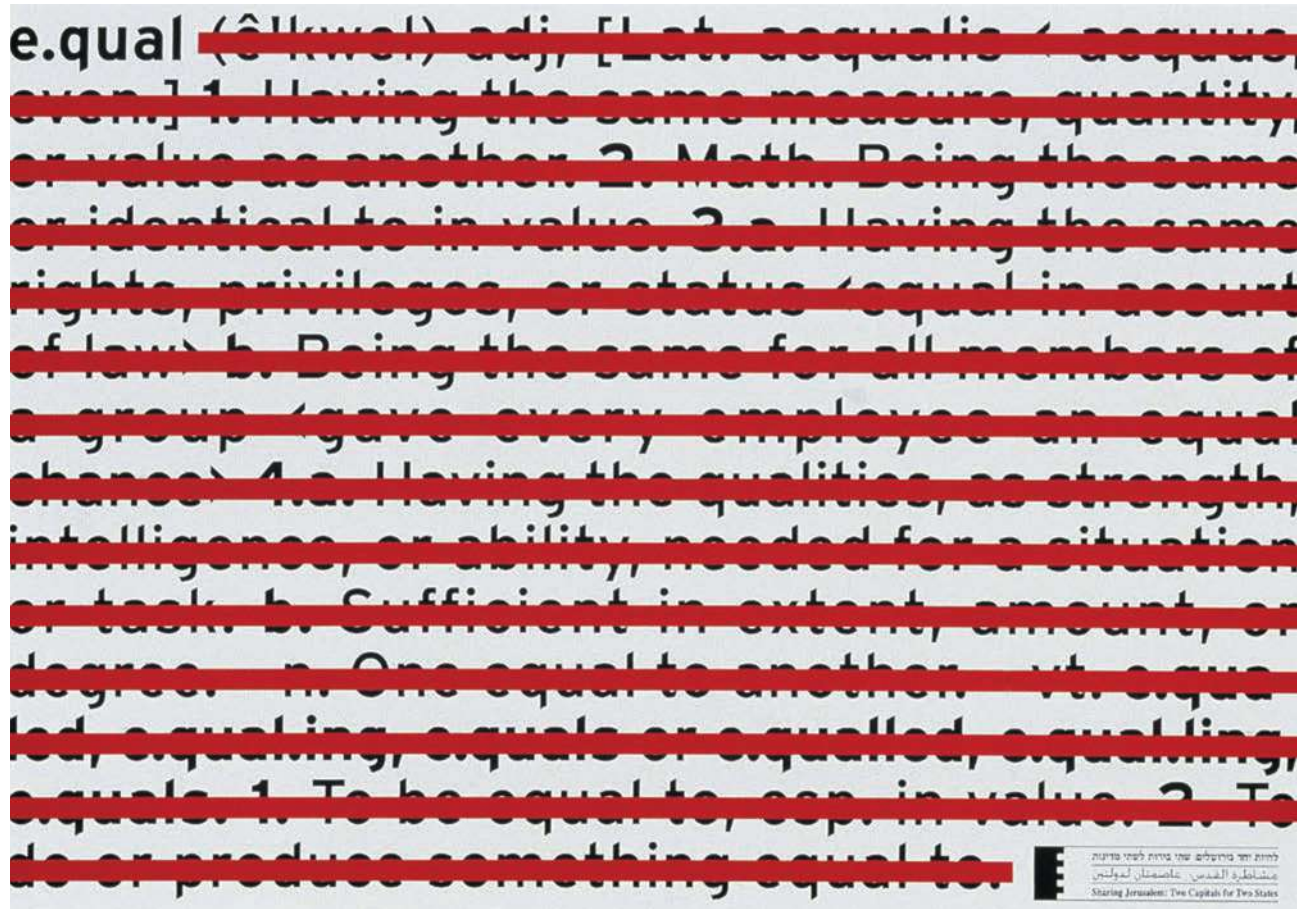


Title: Palestine
Format: Poster
Art Director/Designer:
Pedram Harby
Client: No client
Country: Iran
Year: 2004

The copy line for this poster supporting the Palestinian position states: "Behold our world, At last we're all equal..." The image of a discarded map brought out of the waste basket in an effort "to iron out the creases and restore it to its original place" is persuasive. The designer's idea was to "display the crumpled map of Palestine in the void of indifference that surrounds it." This poster was designed to take part in the 9th triennial of political posters in Mons, Belgium.

Title: Equal
 Format: Poster
 Art Director/Designer:
 Bülent Erkmen
 Client: Bat Shalom, Israel
 Country: Turkey
 Year: 1998

The impossibility of achieving agreement on the mere definition of the word *equal* makes a powerful graphic statement in this poster for the Sharing Jerusalem: Two Capitals project.



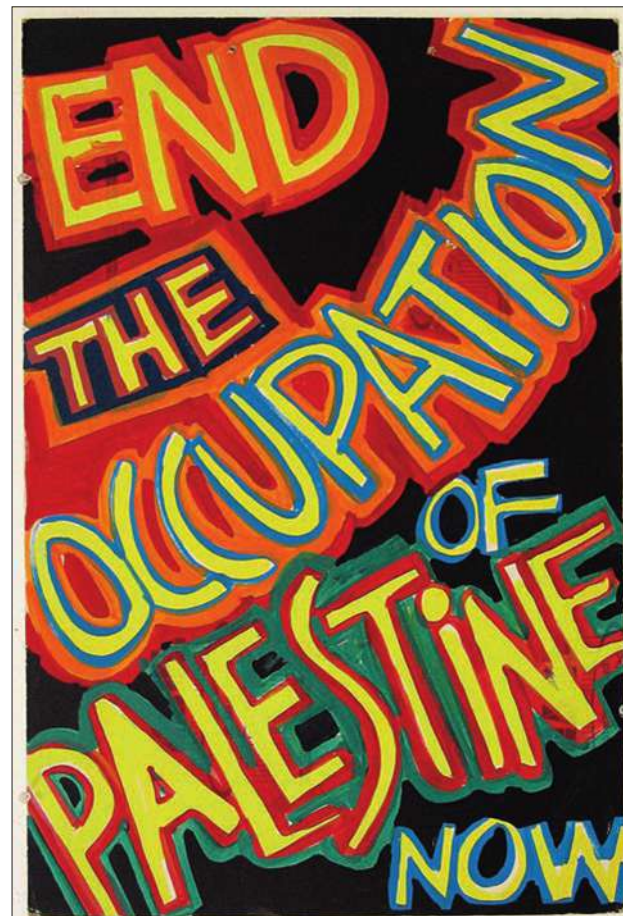
Title: Art Against the Wall
 Format: Mural
 Art Director/Designers:
 Eric Drooker,
 Palestinian children
 Client: No client
 Country: Palestine
 Year: 2004

The Israeli government calls it "the security barrier." Palestinians call it "the apartheid wall." Twice as tall as the Berlin Wall, its projected span is 500 miles (805 kilometers). The artist calls it "the greatest blank canvas in the world." He painted this mural with the help of local children in the occupied West Bank village of Masha.



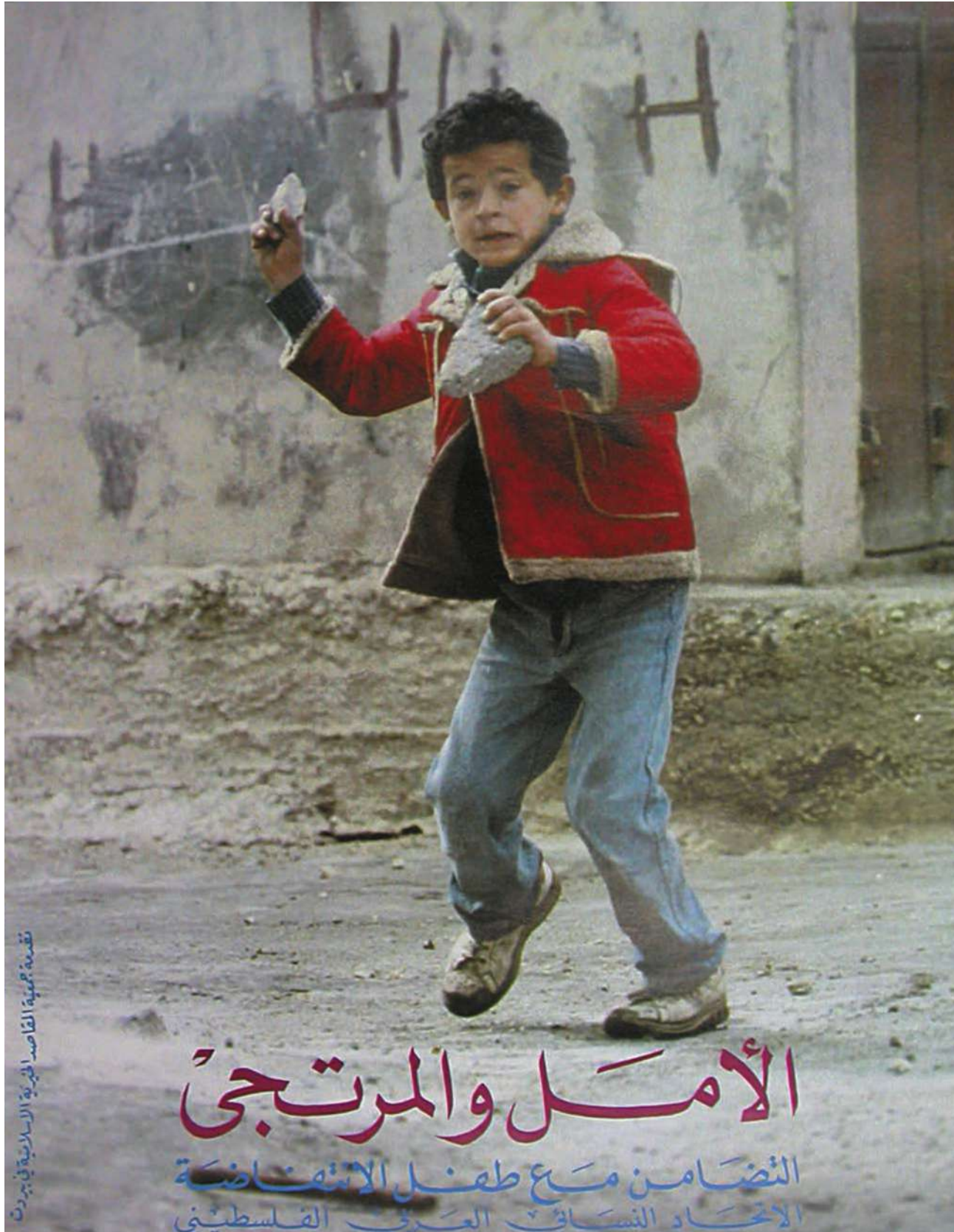


Title: Palestine Is our Home/Stop Israeli Brutality Racism Against Palestinians/End the Occupation of Palestine Now
 Format: Posters
 Art Director/Designer: Samia A. Halaby
 Client: No client
 Country: USA
 Year: 1991



The black background and bright colors in *End the Occupation of Palestine Now* and *Palestine Is our Home* are a deliberate homage to Palestinian Libertarian art of the 1970s and 1980s and appeal to the visual requirements of news photographers. These posters were used in Washington, D.C. as protest against the first Gulf War in 1991.

Stop Israeli Brutality Racism Against Palestinians was created to hang in the artist's home to identify her political and ethnic background to visitors. The artist noted that she "did not want to waste time with those who hated my national background . . ."



Title: Stone Throwing Boy
Format: Poster
Art Director/Designer:
Unknown, from the
collection of Dana Bartelt
Client: PLO (Palestine
Liberation Organization)
Country: Palestine
Year: 2000

The Israeli tank is unseen
in this famous photograph
of a Palestinian boy
throwing stones. This
poster was given away by
the Palestinian Liberation
Organization office in
Ramallah during the
second Intifada of 2000.



Title: Pain
 Format: Poster
 Art Director/Designer:
 David Tartakover
 Photographer:
 Micha Kirshner
 Client: No client
 Country: Israel
 Year: 1989

It's almost impossible to imagine how difficult life as an Israeli designer critical of Israeli military behavior must be. Nevertheless, voices consistently opposing the conflict and seeking resolution have emerged. This poster was created for a group of Israelis who refuse to serve their military service in the occupied territories and appeals to others to do the same through this little Palestinian girl who lost an eye to an Israeli rubber bullet. The Hebrew word for "pain" displayed prominently across the top of this poster can also mean "as a father."



Title: Man Nature Society
 Format: Poster
 Art Director/Designer:
 David Tartakover
 Photography: Alex Levac
 Client: No client
 Country: Israel
 Year: 1992

This poster, designed for the "Man Nature Society" international exhibition held in Moscow, features the colors of the Palestinian flag behind the title blocks.



"It's sad when a child dies,
and hard as it is to say it, but he
was killed according to regulations"
Israel Defence Force spokesman
in reaction to the death of 6 year
old Ali Muhamad Juarwish,
November, 1997.

Title: Childhood Is Not
Child's Play!
Format: Poster
Art Director/Designer:
David Tartakover
Client: No client
Country: Israel
Year: 1998

A quote from an Israeli
Defense Forces spokesman
explaining that this
six-year-old Palestinian boy
was "killed according to
regulation" offers little
comfort, as it remains
strikingly apparent that the
child pictured here is much
too young to stand in the
crosshairs of a political
battle.

Childhood is not child's play!

THE INTIFADA WELCOMES THE ICOGRADA

Title: The Intifada
Welcomes the Icograda
Format: Poster
Art Director/Designer:
David Tartakover
Client: No client
Country: Israel
Year: 1989

Intifada, which literally translates to "an abrupt and sudden waking from an unconscious state," is a word that has come to symbolize the Palestinian uprising against Israeli occupation. More than 11,000 Palestinians have been injured in Intifada protests against Israel. When Icograda, the International Council of Graphic Design Associations, decided to hold its biannual congress in Tel Aviv, this poster was created to announce the conference and remind the international design community that the role of a designer varies with the political climate in which he or she operates.

13th congress of icograda international council of graphic design associations august 27-31 1989 tel aviv



Title: Happy New Fear
 Format: Poster
 Art Director/Designer:
 David Tartakover
 Photographer: Oded Klein
 Client: No client
 Country: Israel
 Year: 1995

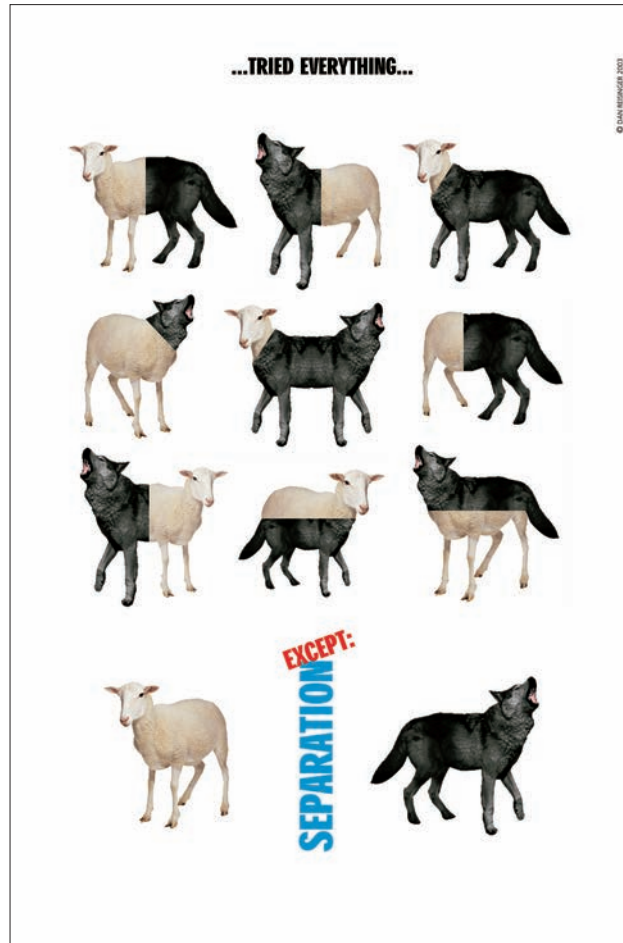
Rather than a stylized version of a weapon, this depiction is starkly realistic. The barrel reads, "Desert Eagle .357 Magnum Pistol—Israel Military Industries," contrasting the harsh reality of Israeli occupation with the festive celebration of a new year. This poster is a reminder that, for many, time only represents a continuation of fear and violence.



Title: Have a Year of Peace and Security
 Format: Poster
 Art Director/Designer:
 Yossi Lemel
 Client: No client
 Country: Israel
 Year: 2002

Irony is an important tool of dissent, but if it lapses into cleverness, the message can be compromised. In this instance, the sense of contrivance may be too evident.





Title: **Separation**
 Format: **Poster**
 Art Director/Designer: **Dan Reisinger**
 Client: **No client**
 Country: **Israel**
 Year: **2003**

After many failed attempts to live in harmony, this poster supports the building of the wall in Israel: "To prevent the infiltration of suicide bombers into Israel and to terminate Israel's intervention into the everyday life of Palestinians."



Title: **F-16i**
 Format: **Poster**
 Art Director/Designer: **Yossi Lemel**
 Client: **No client**
 Country: **Israel**
 Year: **2000**

Critical of the Israeli Air Force, this poster sarcastically suggests that war within the region has become the natural order and the Israeli jet fighter has become another dangerous species.



ISRAEL PALESTINE
ישראל פלשתיין 2002

Title: Blood Bath 2002
Format: Poster
Art Director/Designer:
Yossi Lemel
Client: No client
Country: Israel
Year: 2002

This chilling image conveys the designer's opposition to the endless bloodshed between Israelis and Palestinians in which neither side is able to wash away responsibility for the situation. References to morgues and suicides are both intentional and disturbing.





Title: Israel Palestine
2003
Format: Poster
Art Director/Designer:
Yossi Lemel
Client: No client
Country: Israel
Year: 2003

The imagery in this poster references peace as a living, fragile organism, and questions why Israel's efforts to preserve it, while well intentioned, have not yielded the desired results.

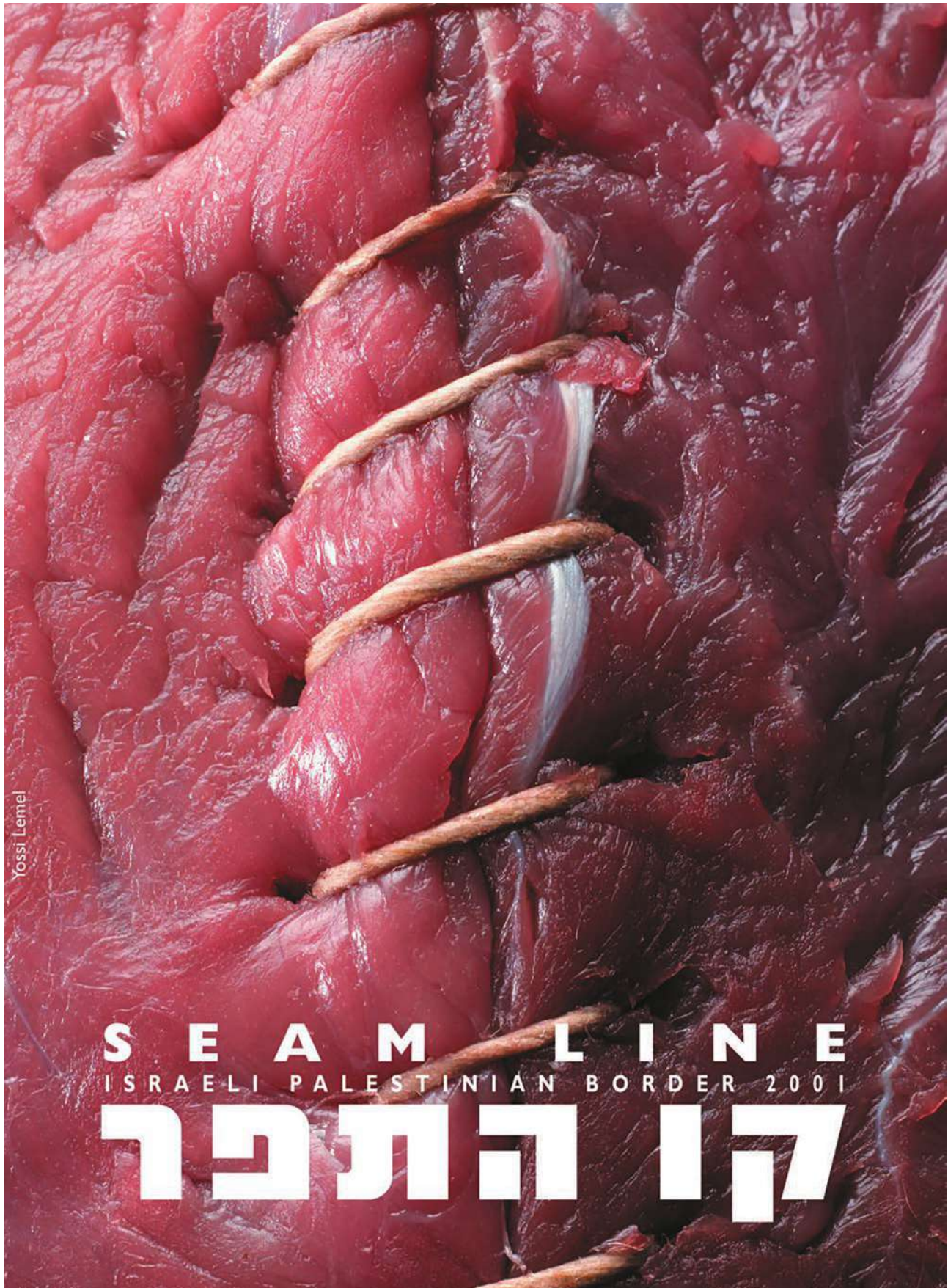


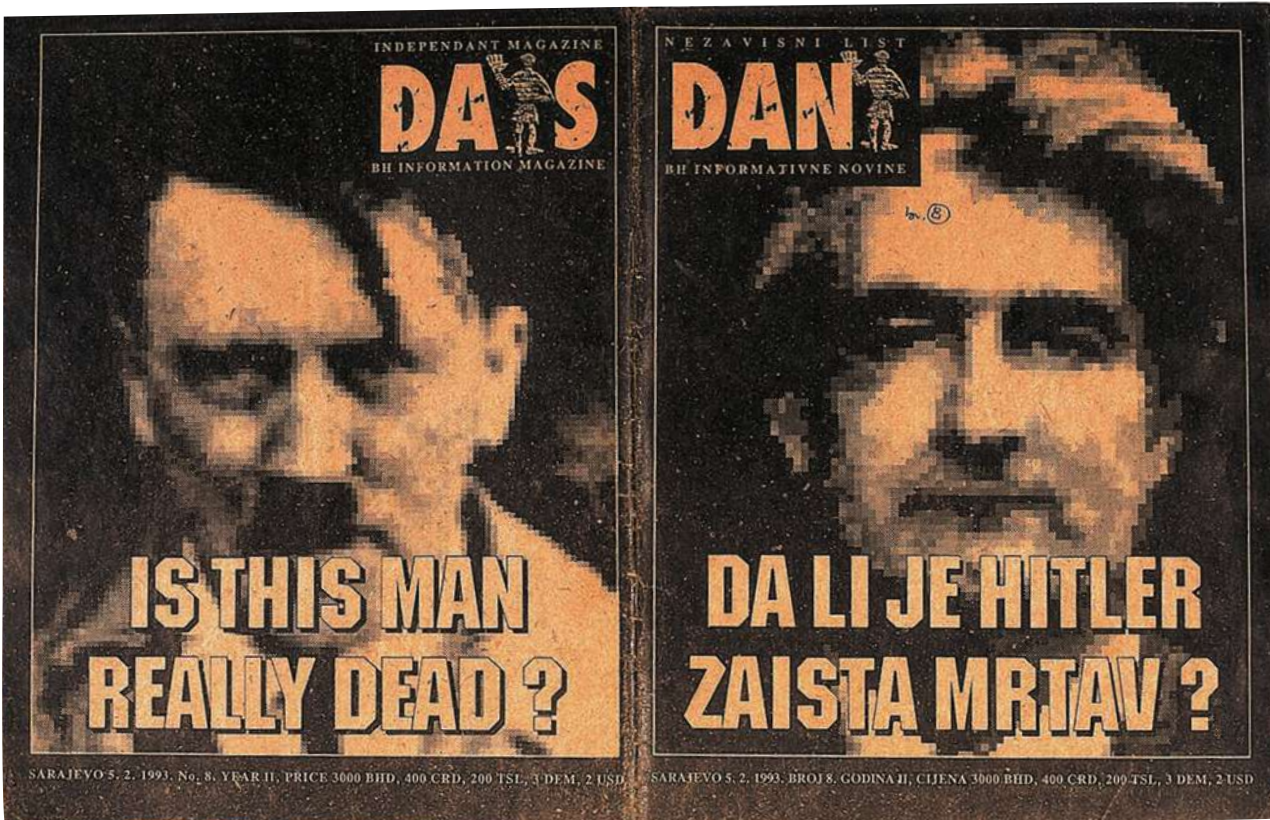
Title: Israel Palestine
2004
Format: Poster
Art Director/Designer:
Yossi Lemel
Client: No client
Country: Israel
Year: 2004

Depicting a peace process that was brutally cut off in the middle of an attempt to achieve cooperation, this graphic image also references the graphic realities of lost limbs and body parts that are a result of this ongoing conflict.

Title: Seamline
Format: Poster
Art Director/Designer:
Yossi Lemel
Client: No client
Country: Israel
Year: 2001

Context creates meaning.
This image of raw meat
bound together by string
could almost appear in a
cookbook as an example of
how to tie a roast. When
placed into the context of
the seamline—the border
between the Israeli and
Palestinian territories—the
meaning darkens. The
subtle color variation
between the two sides
intentionally and cleverly
reflects the skin tones of
those involved.





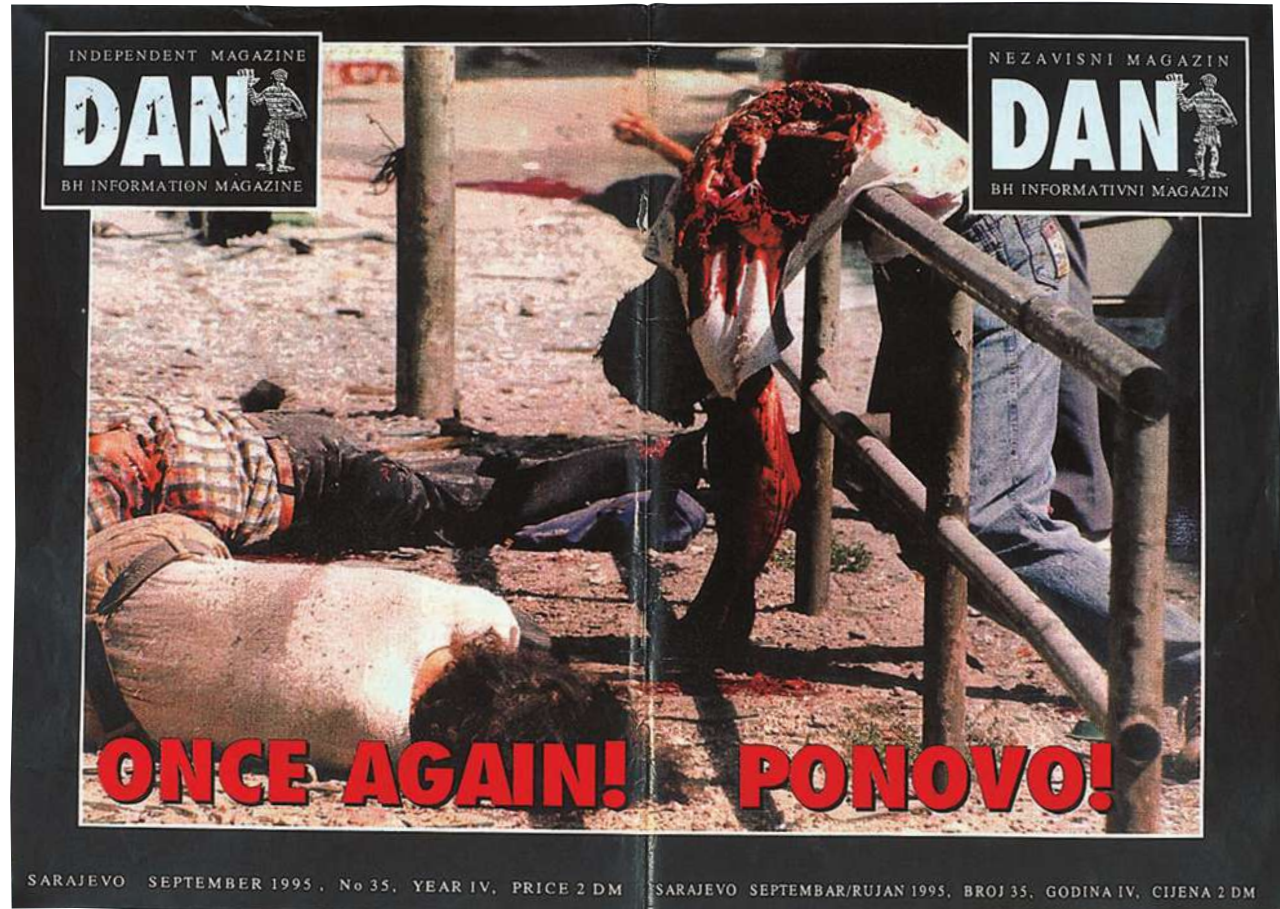
Title: *Dani* magazine
 Format: Magazine covers
 Art Director/Designer:
 Trio Sarajevo
 Client: *DANI* magazine
 Country: Bosnia
 and Herzegovina
 Year: 1995

DANI magazine, the political weekly considered to be the most courageous magazine in Sarajevo during the siege, consistently produced provocative covers. On this cover Radovan Karadzic, the former President of the Republica Srpska accused of the slaughter of thousands of Bosnian Muslims and Croats who has twice been indicted by the United Nations war crimes tribunal, is shown opposite Adolf Hitler indicating their similar style of "leadership."

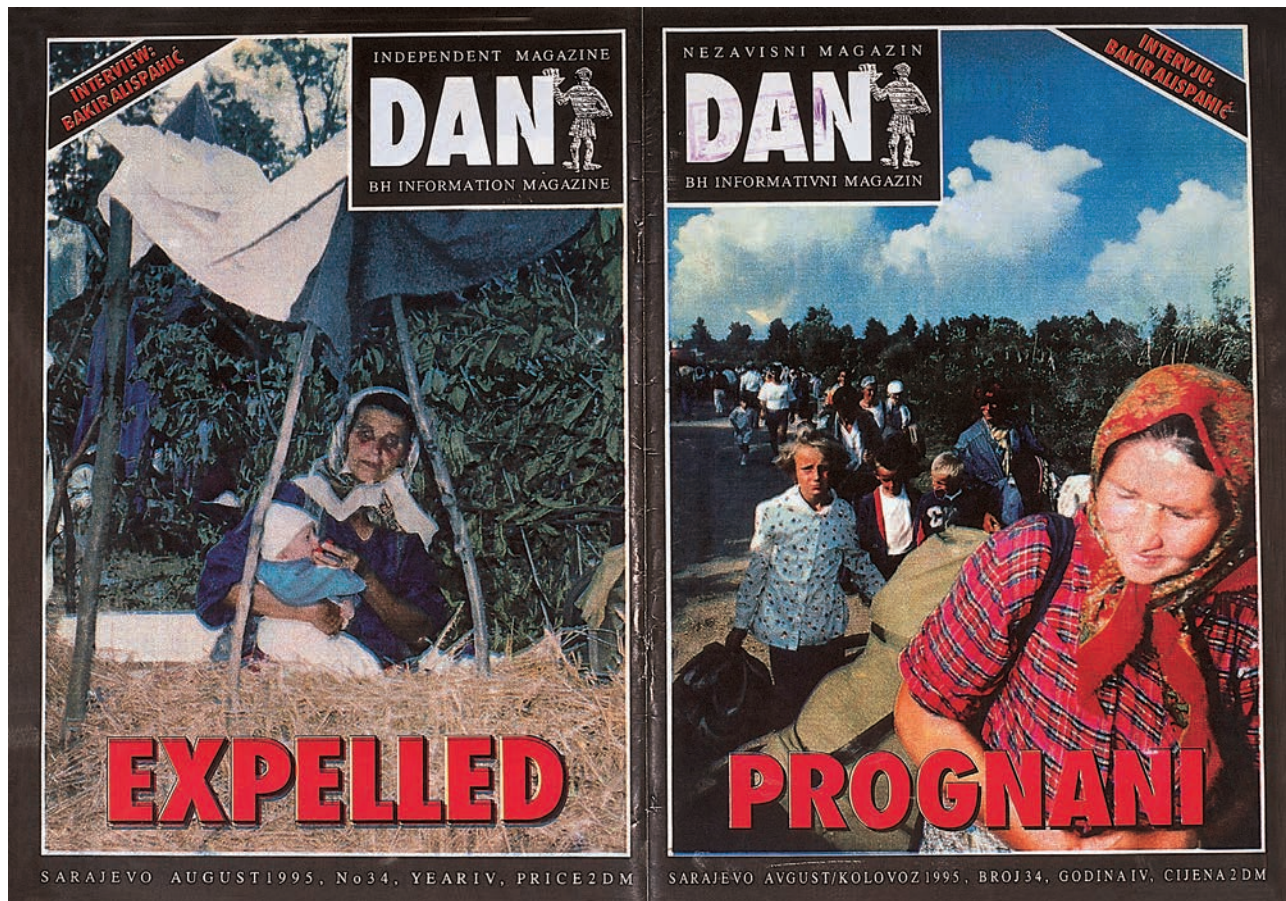


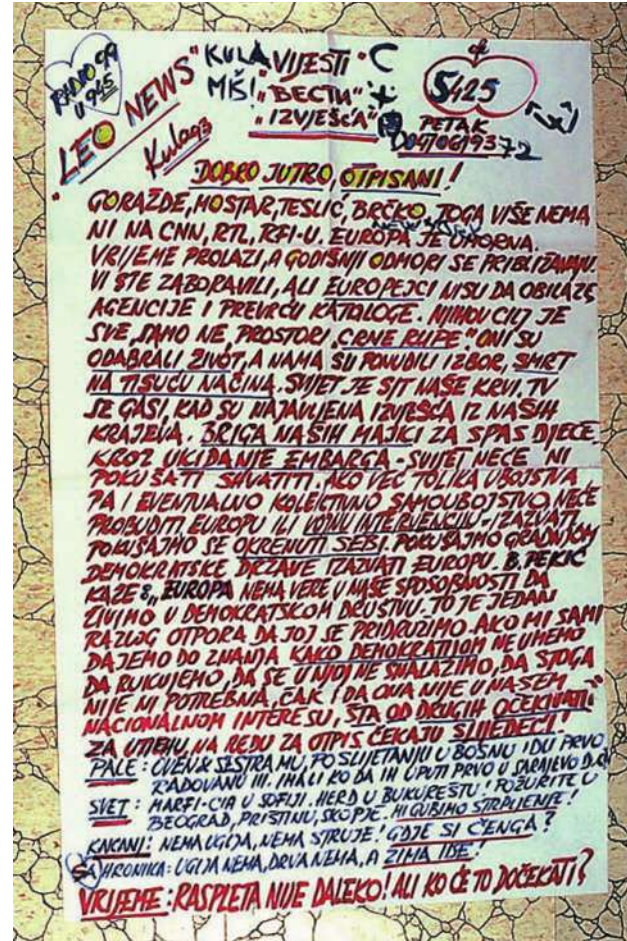
These front and back covers of *DANI* magazine question whether the new unification into two separate states, the Bosnian Republic and the Serbian Republic, according to Dayton accord, have achieved the designed objectives.

This horrifying image depicting the results of a Serbian mortar explosion that landed near a market square is almost too much to bear. This event, and the published images from it, caused foreign governments to finally take action.

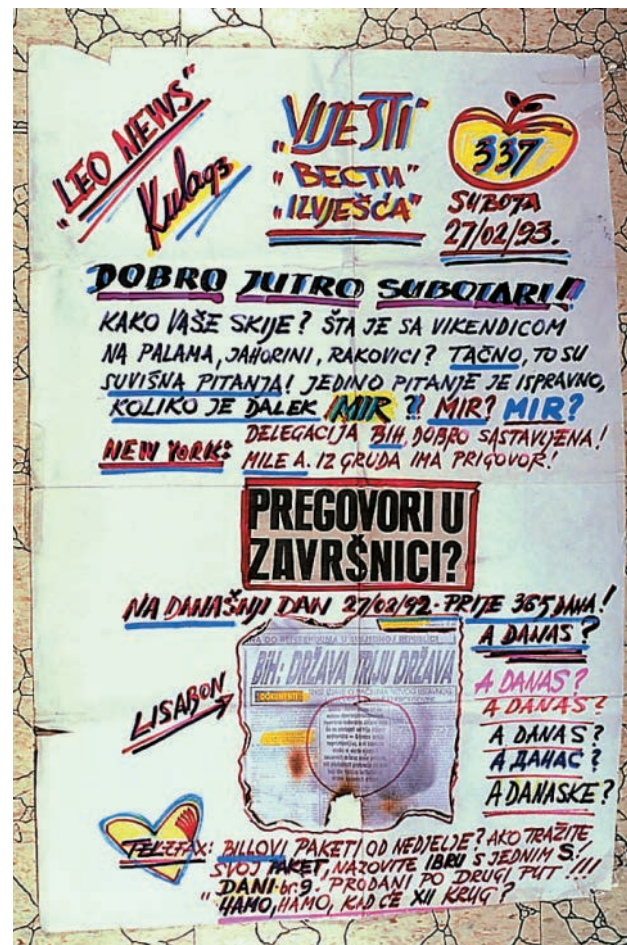
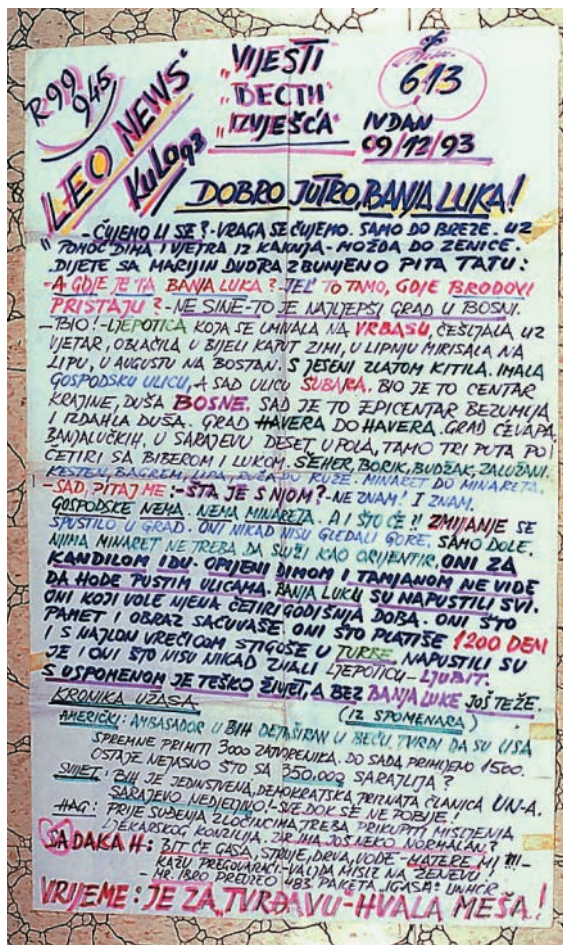


These images of Muslim families being expelled from Serbian controlled territories in Bosnia are evidence of the ethnic cleansing that took place in the mid 1990s.





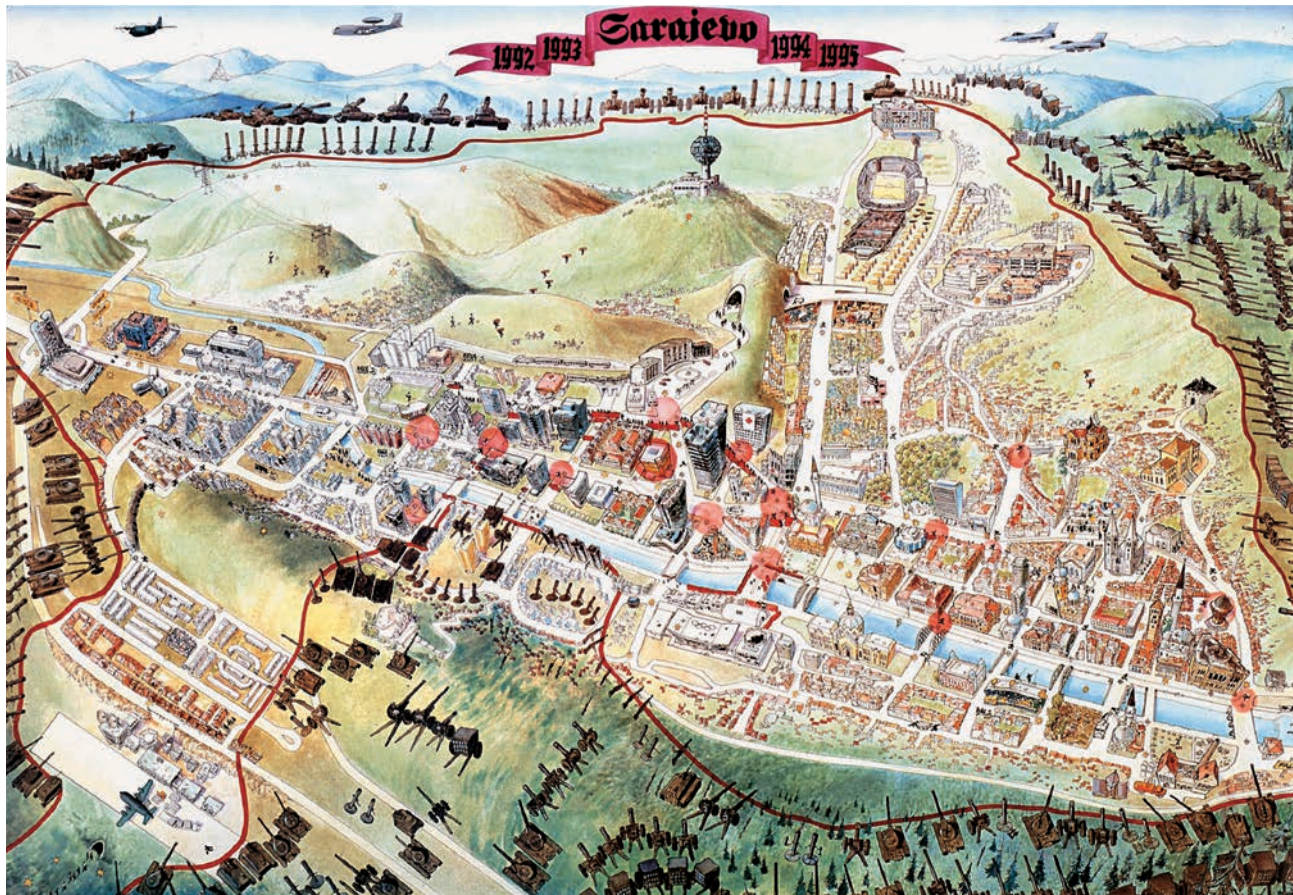
Title: Leo News
 Format: Handwritten posters
 Art Director/Designer: Malik "Kula" Kulenović
 Client: No client
 Country: Bosnia and Herzegovina
 Year: 1993-94



Numbering each edition of this handwritten newspaper with the day of the siege of Sarajevo increased the political power of this publication produced by a news vendor. Each edition combined Cyrillic and Roman alphabets, making a poignant plea for ethnic unity. The use of the two alphabets turned out to be as significant as the news itself.

Title: Survival Map '92-'96
 Format: Poster
 Art Directors/Designers: Suada Kapić, Emir Kasumagić
 Illustrator: Ozren Pavlović
 Photographer: Drago Resner
 Client: FAMA International
 Country: Bosnia and Herzegovina
 Year: 1996

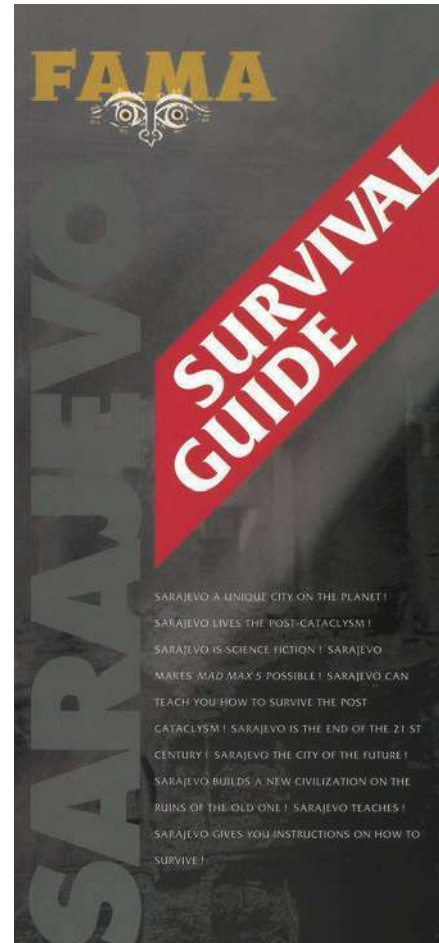
The romance and beauty of an old hand-drawn map of Sarajevo is appropriated by the illustrator showing us instead the tragedy of the long siege, which lasted 1,395 days—the longest in modern times. This commemorative map details the horror of being a city set snugly in the mountains with a vast array of artillery, ready to demolish it at a moment's notice. This poster has been sold and distributed around the world and is said to be displayed at the International Criminal Tribunal office in the Hague.



Title: The Fall of Yugoslavia 1991-1999, causes and consequences
 Format: Map
 Art Directors/Designers: Miran Norderland, Jelena Vranić
 Client: FAMA International
 Country: Bosnia and Herzegovina
 Year: 1999

This ambitious work documents the events that occurred in the former Yugoslavia between 1991 and 1999. When the Kosovo crisis and conflict started, the designer realized the need for connecting all the events in order to explain that Kosovo was not an isolated conflict, but a consequence of the 1991-1995 wars that concluded with the Dayton Peace Accords. It has been distributed around the world as a teaching aid and a "contribution for national truth and reconciliation and democratization of the post war society."





Title: *Survival Guide*
 Format: Book
 Author: Suada Kapić
 Designer: Boris Dogan
 Client:
 FAMA International
 Country: Bosnia
 and Herzegovina
 Year: 1993

Or, everything tastes better than the boiled water. And, what are we going to do once all trees are gone?

Birch-juice

Young birch tree should be drilled. In the hole a few centimeters deep, one should install a tube. Leave it for forty-eight hours, while the juice is being collected in a tin. During April and May, one can get 8 liters of juice during 48 hours. Juice can be mixed with wine, sugar, yeast or lemon, and then left to ferment. This process demands several days.

Fir-tree-juice

Cut the needles of young fir-tree, and keep them in hot water for two or three minutes. Then cut them in tiny pieces, press, and put in cold water for two or three hours. If days are sunny, keep the jar in the sun. Filter and sweeten before serving. Pine-tree and juniper-tree can do just as well.

Boza

Once well known and very popular refreshment, gone out of style. Could be found only in two or three pastry-shops on Baščaršija.

0.5 kilos of corn flour

1 package of yeast

8 l of water

sugar and lemon-powder, if you have it and as you like it.

Put the corn flour in some water and leave it for 24 hours. Then cook it on a low heat about two hours, mixing occasionally and adding water. When it cools of, add the yeast and leave for 24 hours. Then add sugar and lemon-powder, leave it for three more hours and add 8 to 10 liters of water. Should be served cold.

Non-alcoholic beverages

Alcoholic beverages

Sarajevo cognac

3-4 spoons of sugar

water

ethyl alcohol

The quality of cognac depends on the brand of alcohol and on the quality of the Sarajevo water, preferably brought from some of the protected wells. Fry the sugar, add some water to melt it, and bring to a boil. Mix the water and alcohol in a ratio of 2.5:1, and add the sugar.

Wine

1/2 kilo of sugar

5 l of boiled water

1/2 kilo of rice

1 pack of yeast

10 cl of alcohol, or 20 cl of rum

Mix all the ingredients, and pour them in hermetically closed canister. Ten days later, extract the wine through a Melitta coffee-filter.

Saki

5 l of water

0.5 kilos of rice

0.5 kilos of sugaryeast

Should sit for seven days and ferment. Then filter the drink and use rice in the pie.



Medical care: its main characteristic is very friendly personnel, which was not the case before the war. It is very efficient. Aside from the hospital and emergency rooms, you will hear quickly about all the improvised ambulances. The maternity hospital has been shelled and is out of use, so babies are born in the regular hospital. When visiting the dentist, you should take your bottle with water, and gloves, which she can use while treating you.

Pharmacies are working, but medicine is mostly missing. Bring your own vitamins. In emergency — look for the locations of Benevolencija and Caritas.

Medical care



72

Veterinarian's Clinic

The Veterinarian's Clinic is on Daniel Ozmo Street. In the store where they used to sell hi-fi equipment. Its hours are from 9 a.m. and 2 p.m. Lines are very long, and the service is full, including very complex surgical operations. Sarajevo became the city of abandoned pedigree dogs who are sadly roaming the streets, frozen, hungry and wounded. Their owners have left Sarajevo and left them behind, or they don't have food to even feed themselves.



73

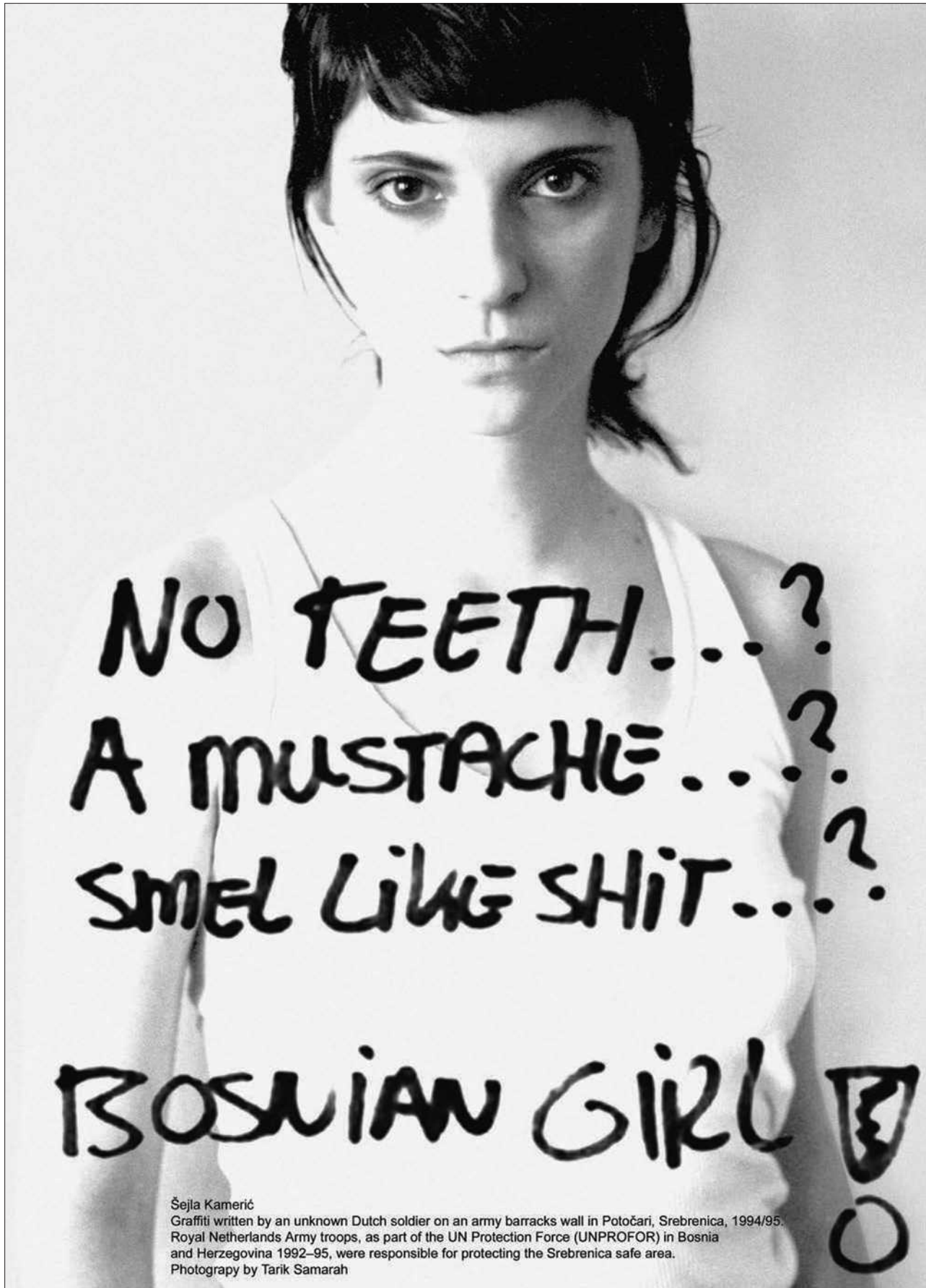


76

Cemeteries

The beauty of old Sarajevo cemeteries has been ruined by growing needs. They have been reopened when two contemporary cemeteries — Bare and Vlakovo — became inaccessible. Small old cemeteries which were active for certain neighborhoods, even streets (mahalska) were closed in 1878, with the arrival of the Austro-Hungarian Empire. More than a century later, they started functioning again. People are being buried next to the mosques, on playgrounds in front of their houses. The old military cemeteries — Austrian, of the First Yugoslavia, German, and a partisan one — are full. Since September, the small stadium in the sports complex Kosevo, was turned into a cemetery, too. Funerals are held in early morning or dusk hours, to avoid the shelling. There is a rule not to go to the funerals and not to have flowers and wreaths. They cannot be bought anyway, even if someone would want to.

77



Title: Bosnian Girl
 Format: Poster
 Art Director/Designer: Šejla Kamerić
 Photographer: Tarik Samarah
 Client: No client
 Country: Bosnia and Herzegovina
 Year: Graffiti: 1994/1995, Poster: 2003

Contemptuous graffiti written by an unknown soldier from the Royal Netherlands Army troops was found and photographed in a factory used by the troops as a U.N. Protection Forces barracks during the siege of Srebrenica (a building later used by Serbs to execute Bosnians.) This graffiti clearly explains the attitudes and failure of the U.N. forces responsible for protecting the safe area. The artist positioned this found graffiti over an image of a Bosnian girl to illustrate the Srebrenica tragedy and the prejudice Bosnians faced, as well as the prejudice Bosnians have toward others. The work was a public project and was used on posters, billboards, magazine ads, and postcards.

Šejla Kamerić
 Graffiti written by an unknown Dutch soldier on an army barracks wall in Potočari, Srebrenica, 1994/95.
 Royal Netherlands Army troops, as part of the UN Protection Force (UNPROFOR) in Bosnia and Herzegovina 1992–95, were responsible for protecting the Srebrenica safe area.
 Photography by Tarik Samarah

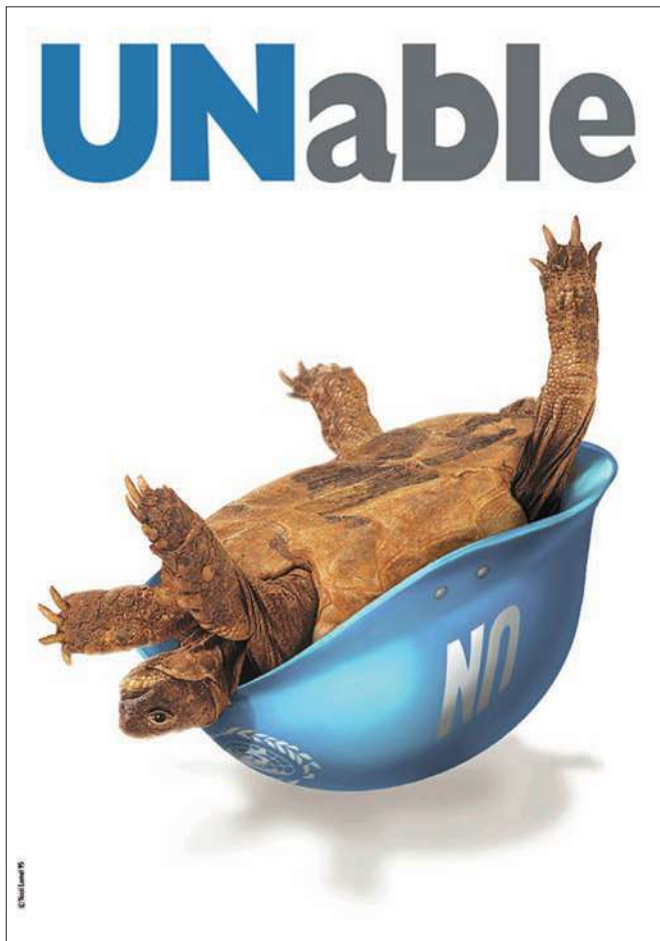
Title: *Mladina*
 Format: Magazine cover
 Art Director/Designer:
 Trio Sarajevo
 Client: *Mladina* magazine
 Country: Slovenia
 Year: 1995

A collaged image showing UN Secretary-General Boutros Boutros Galli kissing the lower back side of the Yugoslav-Serbian President Slobodon Milosevic was featured on the cover of *Mladina* magazine because the United Nations did not want to take a strong stand on the Yugoslavian-Serbian atrocities in Bosnia.



Title: *UNable*
 Format: Poster
 Art Director/Designer:
 Yossi Lemel
 Client: No client
 Country: Israel
 Year: 1995

In this political poster, the artist chose a helpless, impotent turtle on its back to symbolize the United Nations (UN), after its ineffective attempt to resolve conflict in Bosnia.



ASSOCIATION FOR SAVING HUMANS



Made in Bosnia

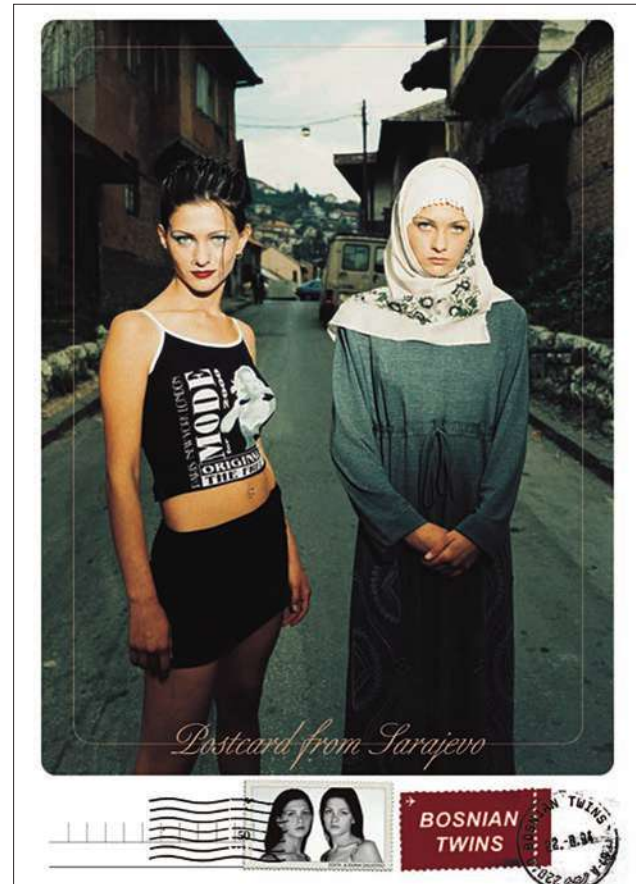
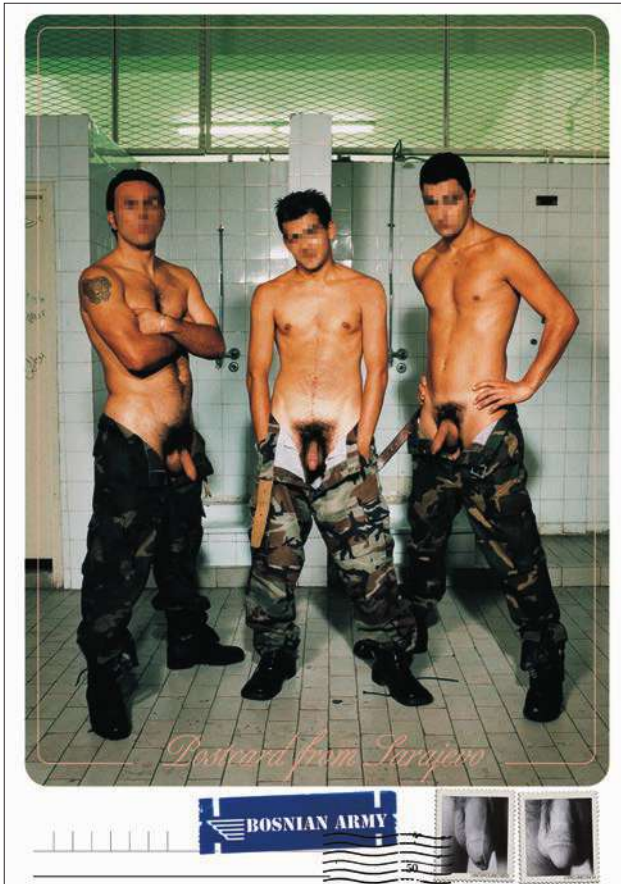
Title: *Made in Bosnia*
Format: Poster
Art Director/Designer:
Anur Hadziomerspahić
Client: No client
Country: Bosnia
and Herzegovina
Year: 1998

The numerous European campaigns protesting the killing of animals incited this campaign against the killing of humans in Bosnia.

Title: Bosnian Postcards
 Format: Postcard
 Art Director/Designer:
 Anur Hadziomerspahić
 Client: No client
 Country: Bosnia
 and Herzegovina
 Year: 1998

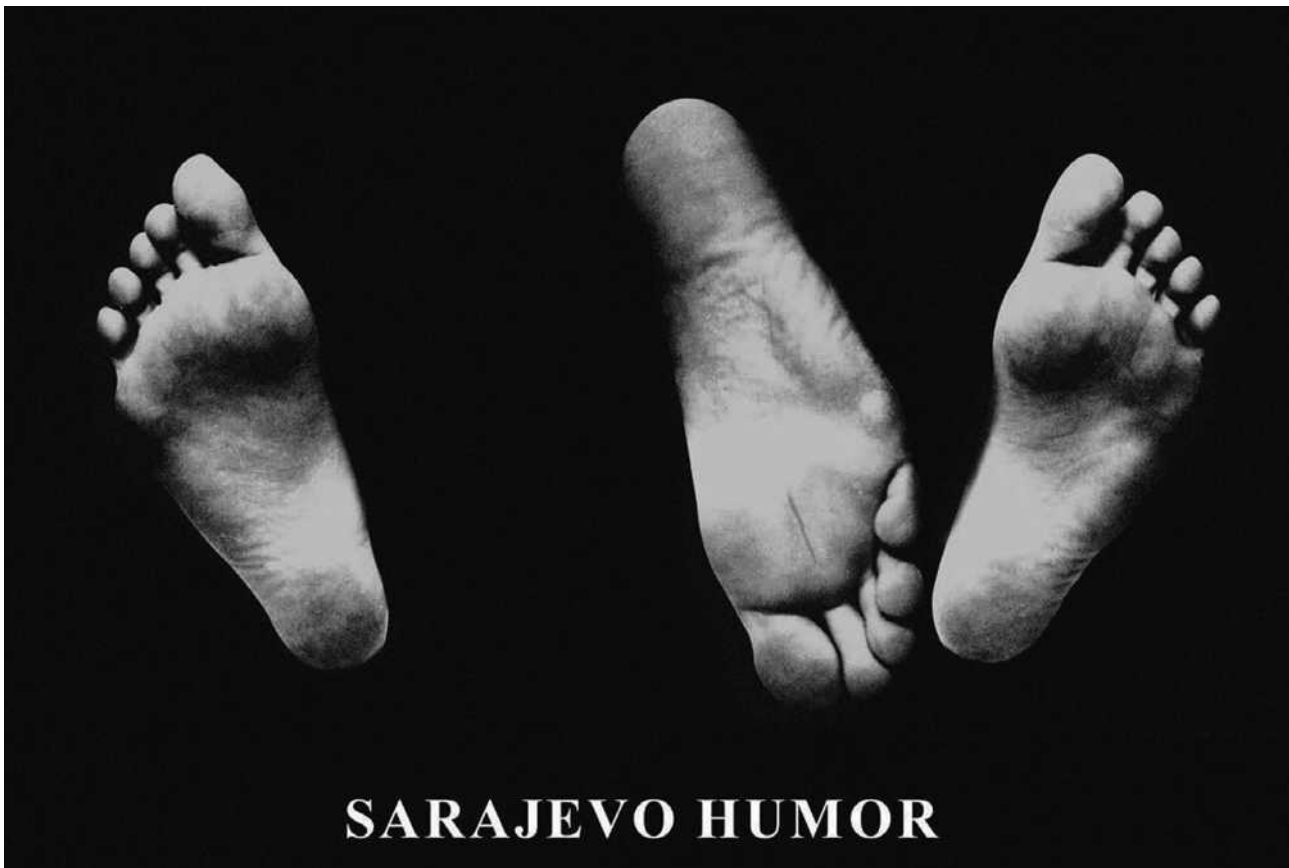
This postcard (*right*) reflects the three ethnic and religious groups (Serbs, Croats, Muslims) that are fighting together as one army. By showing their private parts, they are showing their ethnic diversity. Because Muslims are the only group that circumcise their men, in the past conflicts this has been a way of identifying them.

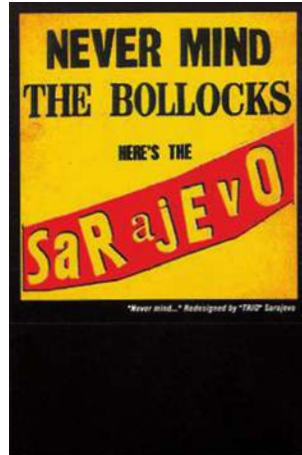
After the war, a portion of the population turned toward faith in a more aggressive and expressive manner than they had in the recent past.



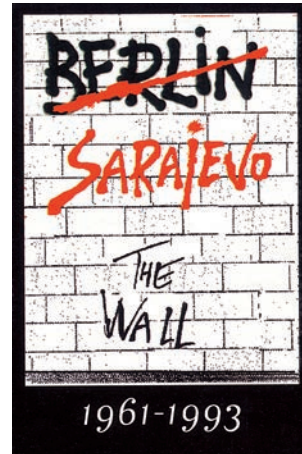
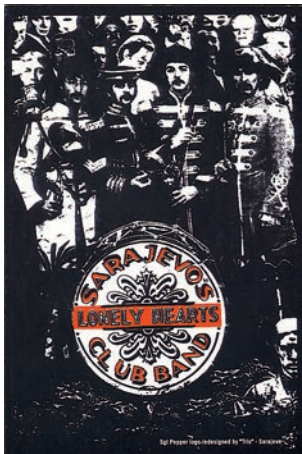
Title: Sarajevo Humor
 Format: Poster
 Art Director/Designer:
 Anur Hadziomerspahić
 Client: No client
 Country: Bosnia
 and Herzegovina
 Year: 1998

Tens of thousands of limbs have been destroyed by landmines. As a result, Bosnia is currently the world champion in sitting volleyball.

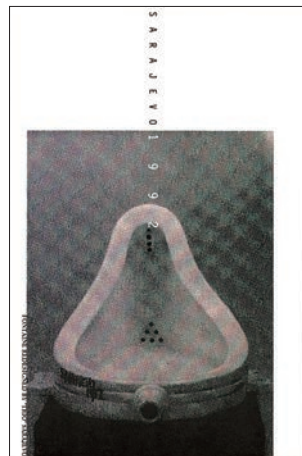
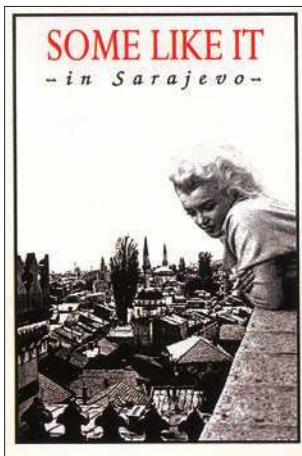


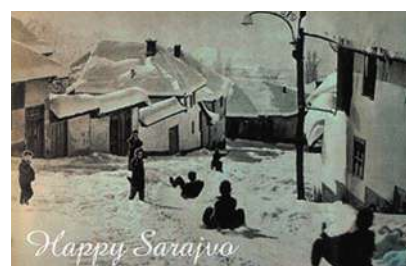
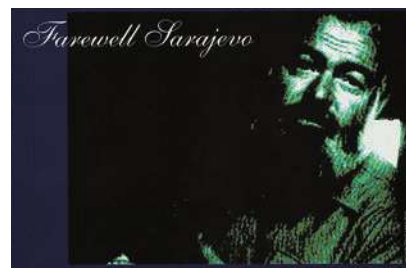
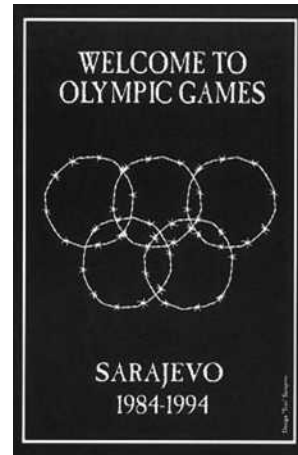


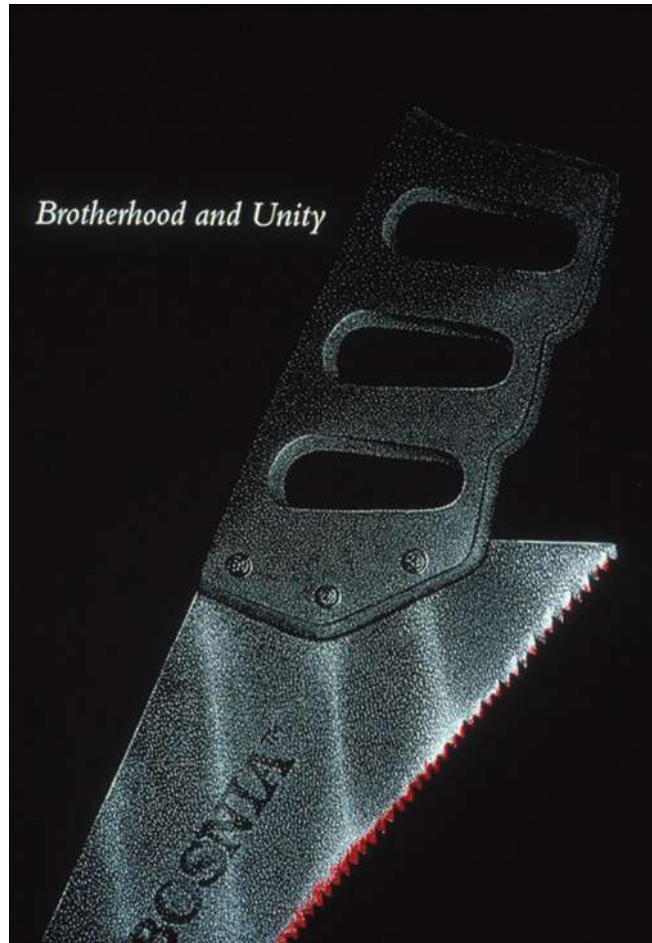
Title: Sarajevo Postcard Collection
 Format: Postcards
 Art Director/Designers: Trio Sarajevo
 Client: No client
 Country: Bosnia and Herzegovina
 Year: 1993



To convey the idea of suffering in Sarajevo, artists used any available images including pop and visual icons.







Title: Brotherhood and Unity
Format: Poster
Art Director/Designer: Cedomir Kostović
Client: Southwest Missouri State University
Country: USA
Year: 1994

The three-holed handle of this bloody saw signifies the three ethnic and religious groups (Serbs, Croats, and Muslims) contributing to the destruction and devastation of Bosnia. "Brotherhood and Unity" was a communist slogan used to keep the groups united. This poster suggests that what they are actually working together to accomplish is the destruction of Bosnia.

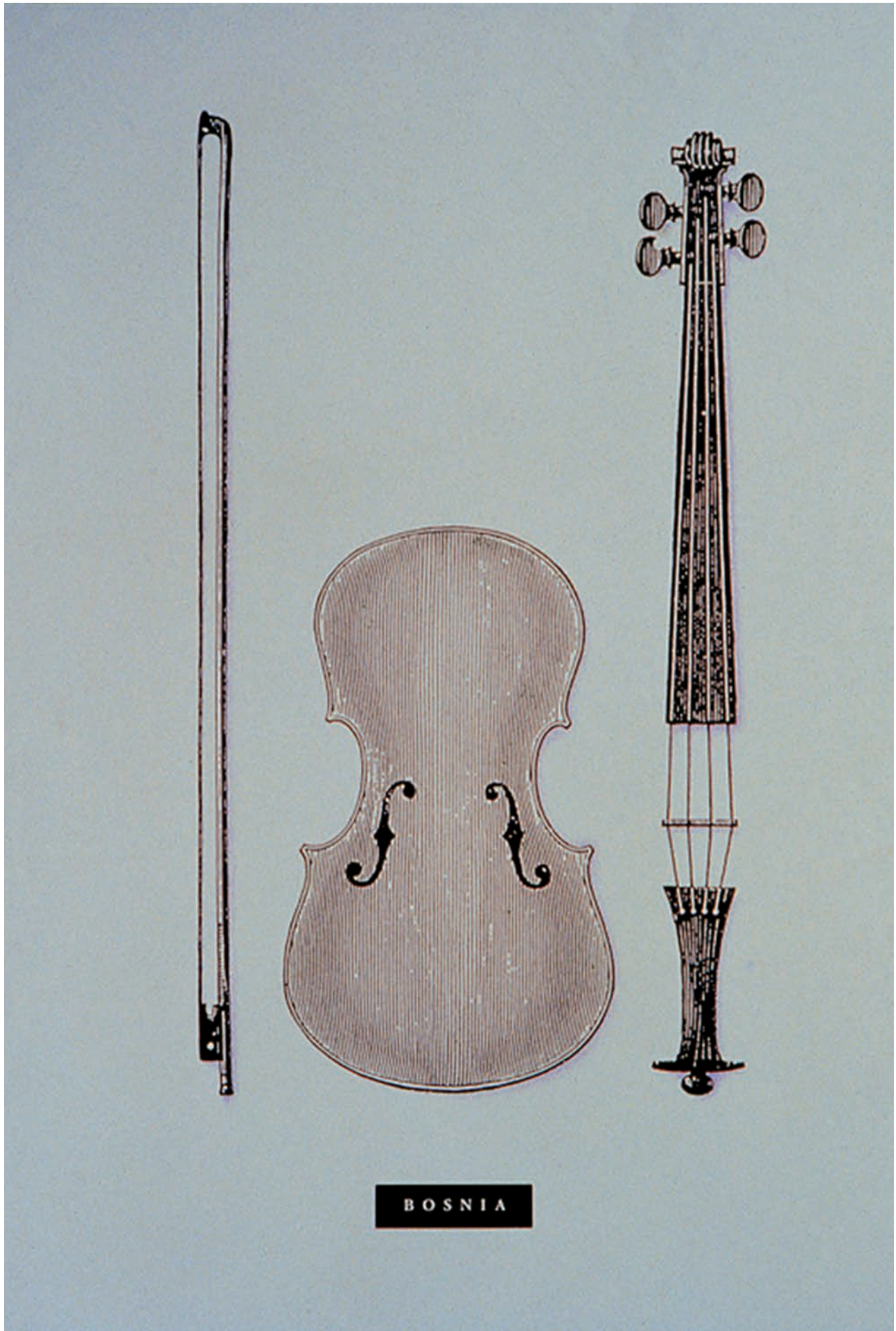


Title: Bosnia (Sea of Blood)
Format: Poster
Art Director/Designer: Cedomir Kostović
Client: Southwest Missouri State University
Country: USA
Year: 1994

This strong and effective use of typography suggests that at the time this poster was designed, Bosnia was drowning in a sea of blood.

Title: Bosnia (Divided)
Format: Poster
Art Director/Designer:
Cedomir Kostović
Client: Southwest
Missouri State University
Country: USA
Year: 1994

The division of Bosnia is represented by this violin, now in three pieces, which has been dismantled and made into a useless object, no longer capable of creating music. For Bosnia/the violin to work again, the country's three religious groups (Serbs, Croats, and Muslims) must reunite and work together.





Title: Glazbeni Doživljaji
 Format: Poster
 Art Director/Designer/
 Illustrator: Boris Bučan
 Client: Zagrebački
 Simfoničari | Zbor HRTV
 Country: Croatia
 Year: 1990-91



This series of posters was created for the Zagreb Philharmonic Orchestra just prior to, and during the beginning of, the Serbo/Croatian war. The illustrations subtly depict a war within an orchestra by showing musicians fighting against each other.

HRVATSKI RADIO
GLAZBENI PROGRAM I PROIZVODNJA

ČETVRTAK
16. 04. 1981.
u 19:45 sati

7. koncert / koncert

ZAGREBAČKI
SIMFONIČARI
I ZBOR HIRTV

dirigirao
BOŠKO MIHOLIČ

koncert
KATHERINA KOSTELNANSKA

kompozitor
LUDWIG VAN BEETHOVEN

koncert
KONČERT ZA VIOLINU I ORKESTAR
F. LISZT

kompozitor
FRANÇOIS LISZT

koncert
KONČERT ZA VIOLINU I ORKESTAR
F. LISZT

kompozitor
FRANÇOIS LISZT

koncert
KONČERT ZA VIOLINU I ORKESTAR
F. LISZT

kompozitor
FRANÇOIS LISZT

koncert
KONČERT ZA VIOLINU I ORKESTAR
F. LISZT

kompozitor
FRANÇOIS LISZT

KONCERTNA DOKOINA
VITKOGLAV LINDEN

ČETVRTAK
16. 04. 1981.
u 19:45 sati

7. koncert / koncert

ZAGREBAČKI
SIMFONIČARI
I ZBOR HIRTV

dirigirao
BOŠKO MIHOLIČ

koncert
KATHERINA KOSTELNANSKA

kompozitor
LUDWIG VAN BEETHOVEN

koncert
KONČERT ZA VIOLINU I ORKESTAR
F. LISZT

kompozitor
FRANÇOIS LISZT

koncert
KONČERT ZA VIOLINU I ORKESTAR
F. LISZT

kompozitor
FRANÇOIS LISZT

koncert
KONČERT ZA VIOLINU I ORKESTAR
F. LISZT

kompozitor
FRANÇOIS LISZT

KONCERTNA DOKOINA
VITKOGLAV LINDEN

ZAGREBAČKI SIMFONIČARI I ZBOR HIRTV
GLAZBENI DOŽIVLJAJI

HRVATSKA RADIOTELEVIZIJA
MUZIČKA PROIZVODNJA

ČETVRTAK
16. 04. 1981.
u 19:45 sati

7. koncert / koncert

ZBOR
HIRTV

dirigirao
BOŠKO MIHOLIČ

koncert
KATHERINA KOSTELNANSKA

kompozitor
LUDWIG VAN BEETHOVEN

koncert
KONČERT ZA VIOLINU I ORKESTAR
F. LISZT

kompozitor
FRANÇOIS LISZT

koncert
KONČERT ZA VIOLINU I ORKESTAR
F. LISZT

kompozitor
FRANÇOIS LISZT

KONCERTNA DOKOINA
VITKOGLAV LINDEN

ČETVRTAK
16. 04. 1981.
u 19:45 sati

7. koncert / koncert

ZBOR
HIRTV

dirigirao
BOŠKO MIHOLIČ

koncert
KATHERINA KOSTELNANSKA

kompozitor
LUDWIG VAN BEETHOVEN

koncert
KONČERT ZA VIOLINU I ORKESTAR
F. LISZT

kompozitor
FRANÇOIS LISZT

koncert
KONČERT ZA VIOLINU I ORKESTAR
F. LISZT

kompozitor
FRANÇOIS LISZT

KONCERTNA DOKOINA
VITKOGLAV LINDEN

ZAGREBAČKI SIMFONIČARI I ZBOR HIRTV
GLAZBENI DOŽIVLJAJI



Title: Dubrovnik
Format: Poster
Art Director/Designer:
Illustrator: Boris Bućan
Client: Unknown
Country: Croatia
Year: 1992

The St. Lawrence Fortress has become the symbol of Dubrovnik within the tourism industry. On this poster, however, which was created during the Croatian war for independence and the siege of Dubrovnik, it became a symbolic defender of the city.



Title: War
 Format: Folder
 Art Director/Designer:
 Mirko Ilić
 Client: Tony Mandić
 Country: USA
 Year: 1991

This folder was designed to hold information about a Los Angeles fund-raising event to support victims of the war in Croatia. (top)



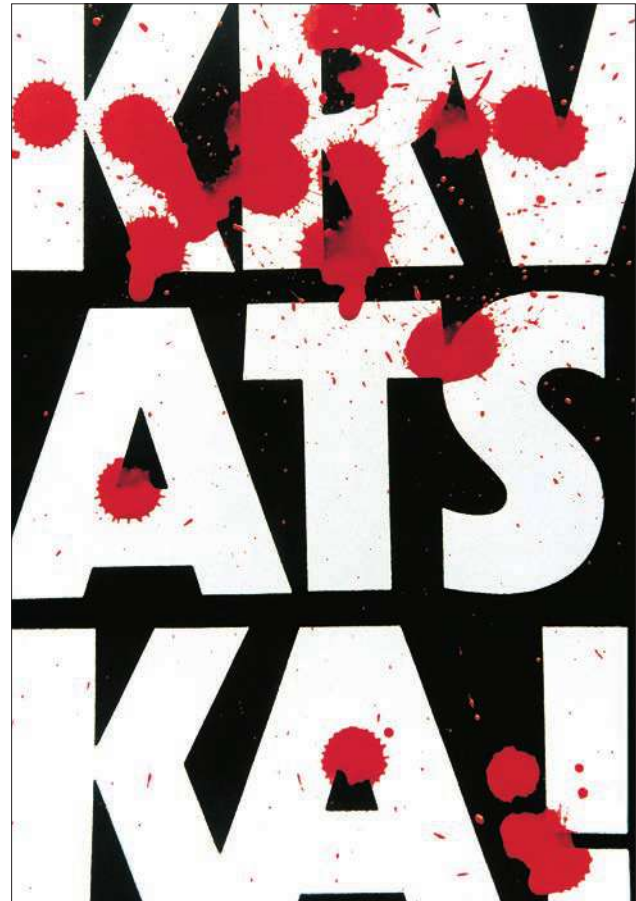
Title: SOS Croatia
 Format: Poster
 Art Director/Designer:
 Ranko Novak
 Client: Art Directors
 Club Ljubljana
 Country: Slovenia
 Year: 1991

This poster uses a red checkerboard, the symbol of Croatia since medieval times, shown bleeding and splattered with blood as an SOS (Morse code distress signal) against the aggression in Croatia. (bottom left)



Title: Krvatska!
 Format: Poster
 and T-shirts
 Art Director/Designer:
 Boris Ljubicić
 Client: HO2
 Country: Croatia
 Year: Unknown

This plea to the world to pay attention to Croatia cleverly switches letters in "Hrvatska," the Croatian spelling of Croatia, to get its point across. By changing the H to a K, the Croat word for blood—"krv"—is formed. (bottom right)





Title: Read Between the Lines
 Format: Poster
 Art Director/Designer: Boris Ljubicic
 Client: No client
 Country: Croatia
 Year: 1994

The text on this poster, designed to be read from a short distance, was written by the survivors of the massacre of Vukovar, sometimes known as the Croatian Stalingrad because of its total destruction. The piece commemorating the third anniversary of the occupation of Vukovar, in which 700 of its defenders and 1,600 civilians were killed, and 2,600 of its inhabitants disappeared without a trace, asks for the liberation and return of its people.



Title: Serbian Cutting
 Format: Magazine
 Art Director/Designers: Dejan Kršic, Dejan Dragosavac Rutta
 Client: Bastard magazine
 Country: Slovenia and Serbia
 Year: 1998

New Moment (visual communications, design, and arts magazine) offered the designers space to promote their magazine for free, so the designers wanted to use that opportunity to raise awareness about crimes of official Serbian politics on Kosovo. They cleverly chose a headline that refers to avant-garde film montage in Serbian cinema as well as images of the atrocities being committed against Albanian citizens in Kosovo. Subsequently, the design was rejected by *New Moment*, but was later published in the first issue of *Bastard* magazine.



Title: Mi smo se borili da bi se vi danas borili
 Format: Poster
 Art Director/Designers: Albino Ursić, Boris Kuk
 Client: No client
 Country: Croatia
 Year: 1993

This photograph of World War II partisan fighters, combined with the message, "we fought (for unity) so you can fight (to break apart) now," is a sarcastic jab at the struggle between various groups in Croatia. The text at the top of the poster reads "Party of recovered partisans."



Mi smo se borili da bi se vi danas borili



Title: Fascist Groove
 Format: Poster and postcard
 Art Director/Designer: Dejan Krsić
 Client: Self, NGO "Moj Glas"
 Country: Croatia
 Year: 2002

Posters and postcards take the theme from the song of a German rock band named Heaven 17: "We don't need this fascist groove thing." The cover text accuses the political party HDZ of promoting intolerance. The postcard, featuring the Prime Minister holding his right hand in the air, comes preprinted with the address of the Croatian parliament on the back (right) so the reader can easily send it. This work was done during the Croatian general's trial at the Hague International Court for War Crimes.

<p>www.mojglas.org</p> <p>Ja dajem svoj glas PROTIV: nacionalne NETRPELJIVOSTI, rasne netrpeljivosti, šovinizma, seksizma, kao i svih oblika MRŽNJE koji se premeviraju na presvjednim skupovima u organizaciji Stežera za obranu digniteta Marka Rešeka.</p> <p>OSUDUJEM: negiranje pravne države, kao i poticanje na legalizaciju zločina u ime hrvatskog naroda!</p>	<p>moj saborski zastupnik/ica</p> <p>Sabor RH</p> <p>Trg Sv Marka 6</p> <p>HR-10000 Zagreb</p>
--	--



kosovo

risiko

Gioko di guerra

Title: Kosovo Risiko
Format: Poster
Art Director/Designer:
Andrea Rauch
Client: No client
Country: Italy
Year: 1999

Created in opposition to the war in Kosovo, this poster uses a play on words between Kosovo and Risiko, a popular Italian "gioko di guerra," or war game.



L'impossible



Dragoljub Zamurović, Oslobađanje Vukovara, 1991. (GAMMA PRESS IMAGE; PARIS MATCH)

Title: L'impossible
 Format: Flyer
 Art Director/Designer:
 Stanislav Sharp
 Client: Art Group FIA
 Country: Serbia
 and Montenegro
 Year: 1993

This flyer, which was distributed in Serbia, featured an image of Serbian soldiers riding through the ruined, a.k.a. "liberated," streets of Vukovar, proving that soldiers from Serbia took part in the war in Croatia, a fact that was not acknowledged by the Serbian media.

B E O G R A D E

ΦΟΤΟΓΡΑΦΙΑ
FOTOGRAFIE

9

ΦΙΑ

DEVESETOTINA PRIMERAKA MESEČNIKA L'IMPOSSIBLE
 ODSIŠAMPANO JE MARTA MESE

SA HIJLADU DEVESETOTINA DEVEDESETREĆE
 GODINE U ŠTAMPARIJI PUBLIKUM, BEOGRAD



Title: Airmail
 Format: Airmail sticker
 Art Director/Designers:
 Lisa Boxus and Skart
 Client: No client
 Country: Belgium
 Year: 1999

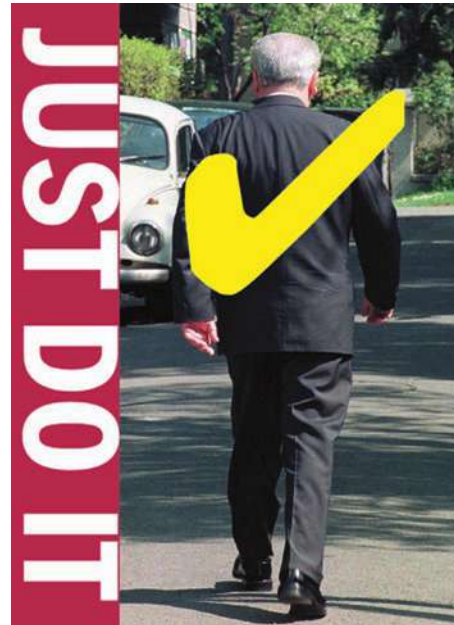
The simple substitution of a fighter plane effectively transforms the airmail sticker into a warning that no one can stay out of politics. FRONT is an art activism against violence group, which is based in Brussels and was initiated by Skart who distributed these as an act of civil disobedience.



Title: Bombon
 Format: Candy wrapper
 Art Director/Designers:
 Philippe Hulet
 and Skart
 Client: No client
 Country: Belgium
 Year: 1999

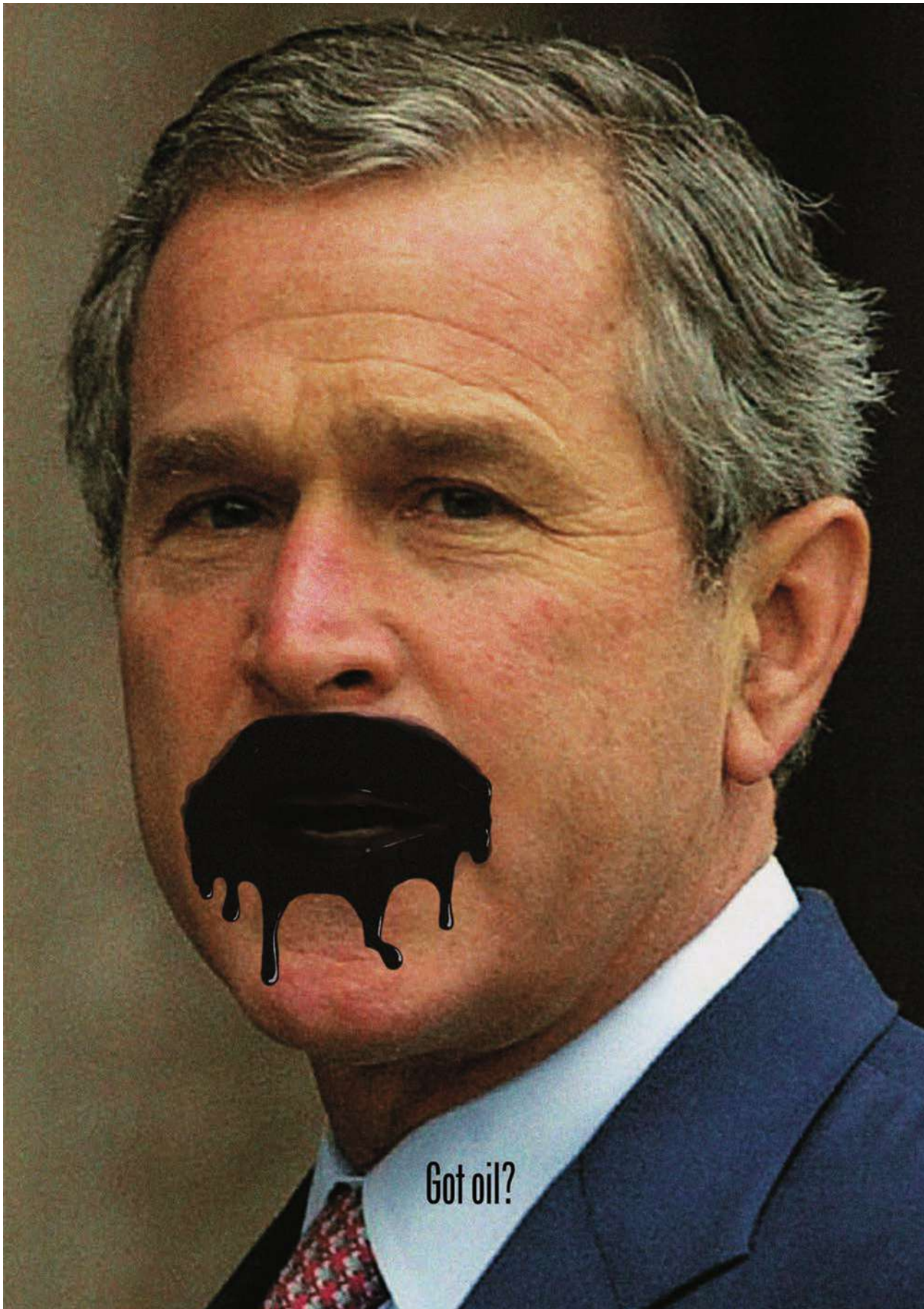
The desirability of imported Belgium bombons is lost upon the opening of a "Bombon," which appears to be a wrapped candy, but is actually a rolled piece of paper revealing the sad reality of NATO participating in war instead of providing humanitarian aid. The Bombons were distributed during the NATO aggression of Yugoslavia in 1999.

Title: Postcards to Milošević
 Format: Postcards
 Art Director/Designer: Nikola Kostandinović
 Client: Organization Otpor
 Country: Serbia and Montenegro
 Year: 2000



Organization Otpor is an independent, nongovernmental organization whose activists played a crucial role in the street demonstrations that began immediately following the elections and led to Slobodan Milošević's downfall. "Otpor" in Serbian means "resistance," and the organization was founded in the mid-1990s by students from Belgrade University and elsewhere in Serbia, who had had enough of Milošević's chokehold on the neck of the Serbian society. Between 1999 and 2001, more than 1,500 Otpor activists (of about 50,000 based in more than ten Serbian cities) were arrested and interrogated by security forces under Milošević's control. This series of postcards mocking Milošević was pre-addressed to be sent to Milošević's home.

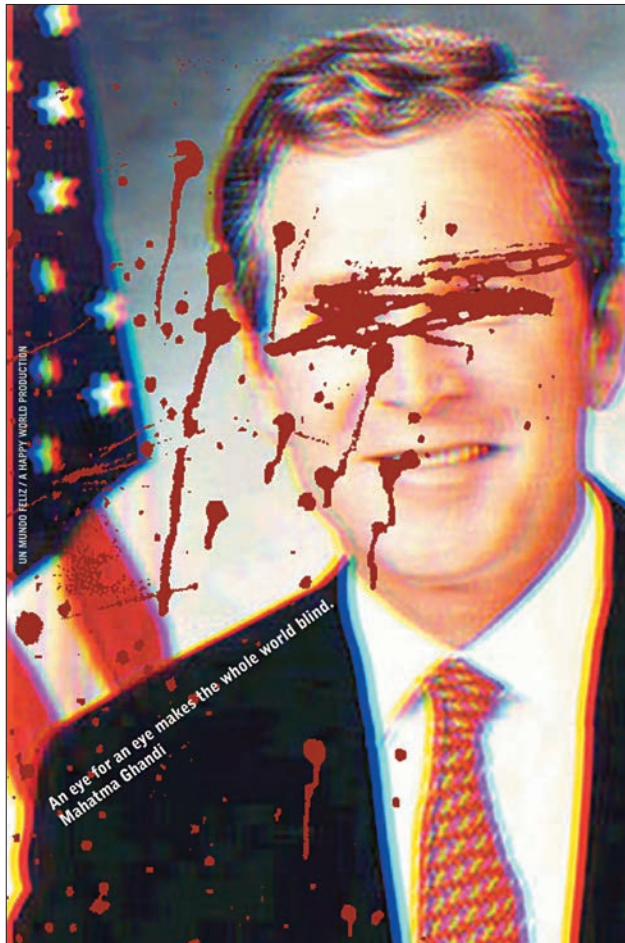




Title: Got Oil?
Format: Poster
Art Director/Designers:
Nenad Cizil, Toni Tomašek
Client: Magdalena Young
Creatives Festival
Country: Slovenia
Year: 2004

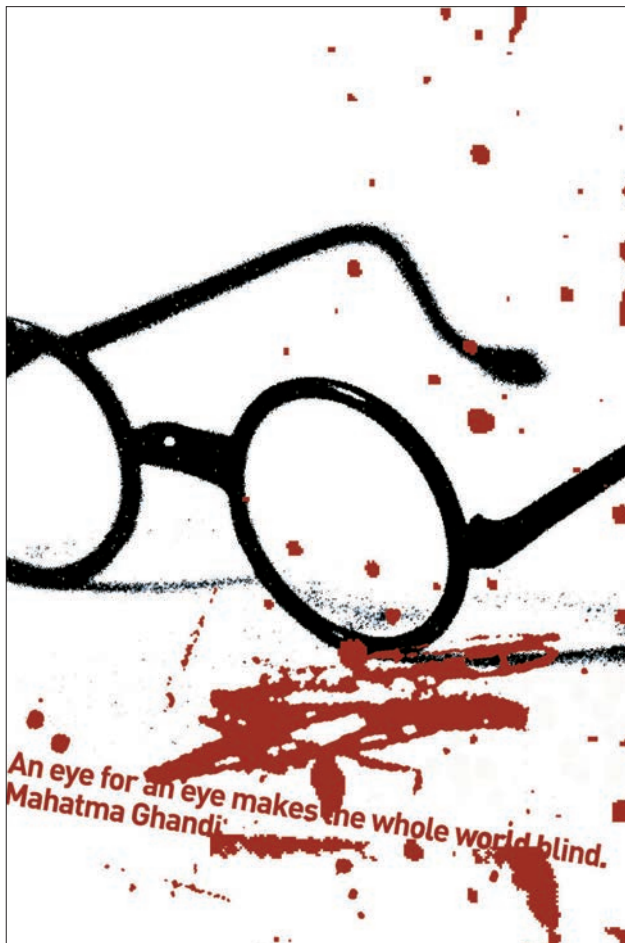
Part of the power of this poster depends on the viewer's knowledge of the "Got Milk?" ad campaign for the American Dairy Association in which the subjects featured are always shown with a "milk mustache." In this parody, Bush's lips are smeared with oil creating a vampirelike image, alluding to his passion for oil.





Title: Blind
Format: Digital postcards
Art Director/Designers
Sonia Freeman,
Gabriel Freeman
Client: Un Mundo Feliz/A
Happy World Production
Country: Spain
Year: 2003

These posters were created for an exhibition in Portland, Oregon entitled: "The Language of Terror: anti-war.us graphics" in which all works were wildposted to a single wall. The first two images create a parallel between Bush's and Saddam's blindness in the war, and the final image reflects how we were all affected by their blindness.





04 BIG OIL, EXPLOITING U.S. FOREIGN POLICY SINCE 2001.
 Prior to becoming president, George W. Bush honed his executive skills by driving three oil exploration corporations to financial ruin. Now, he's determined to do the same to America.



04 BIG OIL, LUBRICATING U.S. FOREIGN POLICY SINCE 2001.
 Former Halliburton CEO and current U.S. vice president, Dick Cheney, still receives deferred salary from Halliburton—the world's largest oil field services corporation.



04 BIG OIL, FUELING U.S. FOREIGN POLICY SINCE 2001.
 Former director of Chevron, Condoleezza Rice accepted the highest honor Chevron could bestow—a supertanker named Condoleezza Rice.



04 BIG OIL, THE SANCTIONED WMD OF U.S. FOREIGN POLICY.
 The Bush administration blatantly disregarded U.N. policy, ignored world protest and bullied Iraq. The true smoking gun is not Iraq WMD, but big oil.

Title: Big Oil
 Format: Poster series
 Art Director/Designer:
 May L. Sorum
 Client: No client
 Country: USA
 Year: 2004

The Big Oil poster series uses oil-splattered portraits of George Bush, Dick Cheney, and Condoleezza Rice to draw parallels between the oil interests of the Bush Administration and American political policy. At the bottom of each poster, direct connections between the people featured and the oil industry are simply stated.



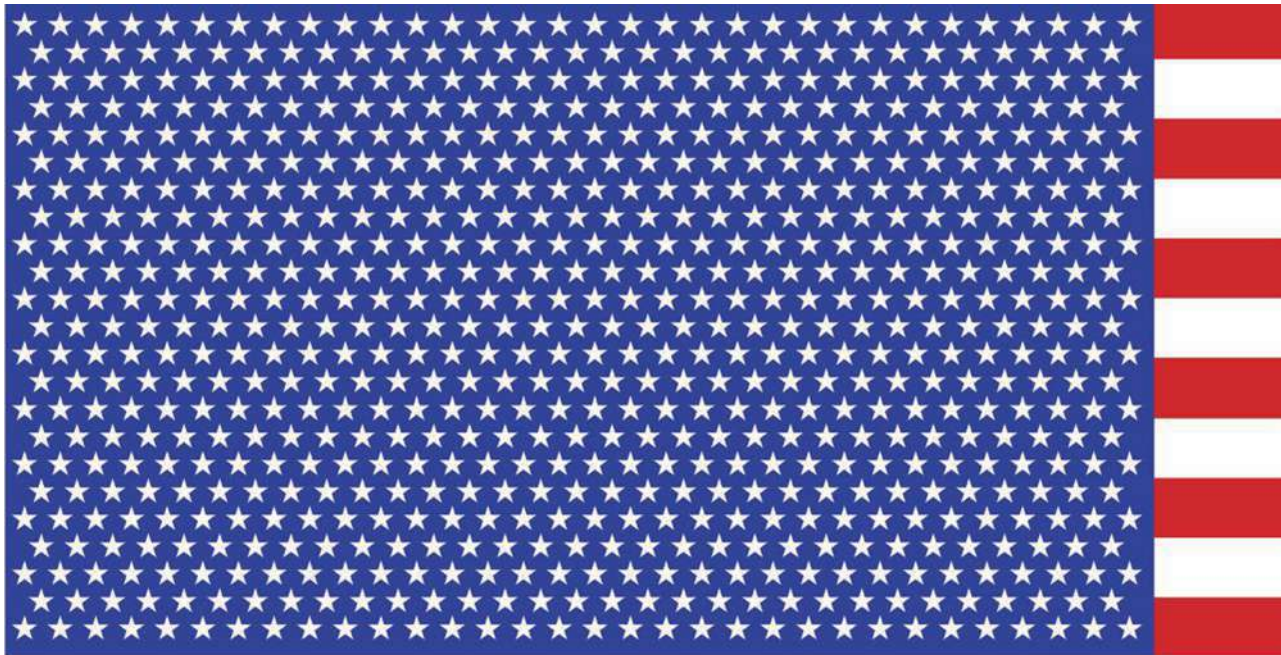
Title: Death Flag
 (America, Where
 Have You Gone?)
 Format: Poster
 Art Director/Designer:
 Adrienne Burk
 Client: No client
 Country: USA
 Year: 2003

In this bold and simple
 image, the designer creates
 an American flag out of
 blood and oil, suggesting
 America has forgotten
 constitutional ideals. The
 poster was used at anti-Iraq
 war protests.



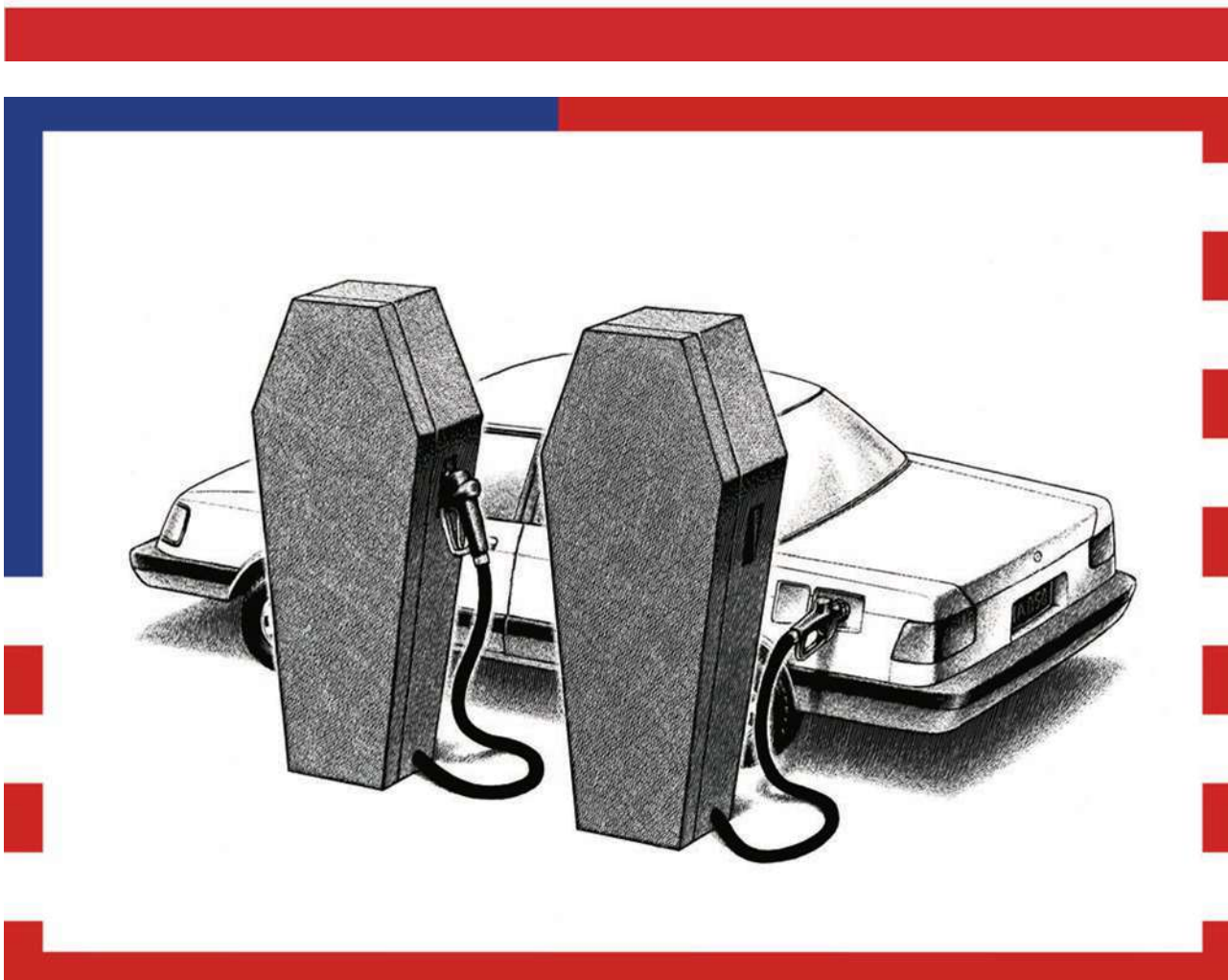
Title: Stripes and Stars
 Format: Comic
 Art Director/Designer:
 Carrie Whitney
 Illustrator: Peter Kuper
 Client:
The Comics Journal
 Country: USA
 Year: 2002

This comic strip was
 created for the special
 patriotism issue of *The
 Comics Journal*, a vigorous
 antagonist of the Bush
 Administration, suggesting
 how an endless war on
 terrorism would create an
 endless cycle of violence.



Title: **American Flag**
 Format: **Poster**
 Art Director/Designers:
Nenad Cizl, Toni Tomašek
 Client: *Mladina* magazine
 Country: **Slovenia**
 Year: **2003**

In this poster commenting on American politics around the globe, the American flag shown has grown from 50 stars, each representing a state within the United States, to an innumerable number.

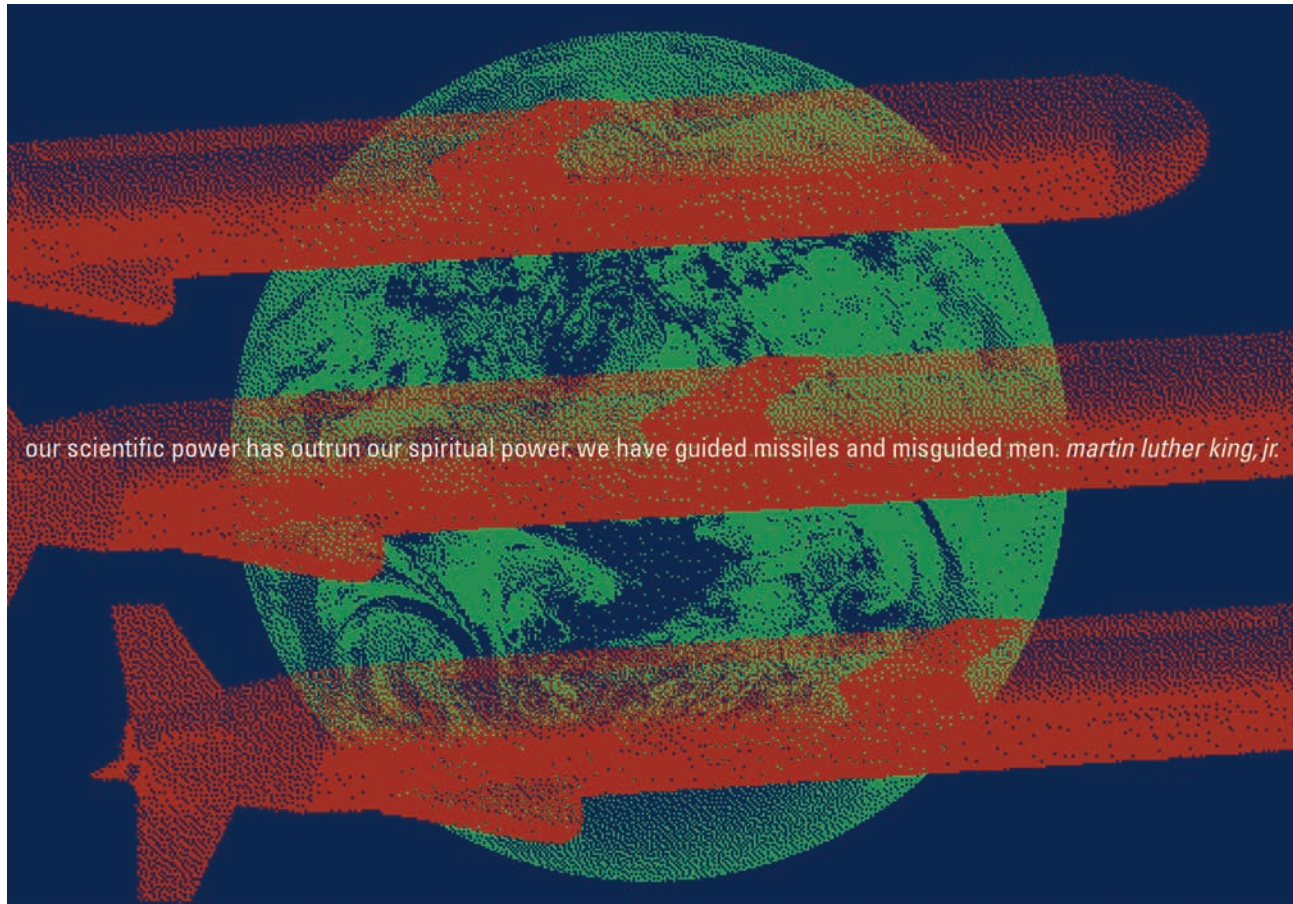


Title: **Fuel**
 Format: **Poster**
 Art Director/Designer:
Mirko Ilić
 Client: **No client**
 Country: **USA**
 Year: **1990**

Originally created as a *New York Times* op-ed illustration on the 1990 Gulf War, additional elements including the American flag made this a suitable image for anti-war protests in Washington, D.C. in 2003.

Title: **Guided Missiles**
 Format: **Postcard**
 Art Director/Designer:
Joe Miller
 Client:
AnotherPosterForPeace.org
 Country: **USA**
 Year: **2003**

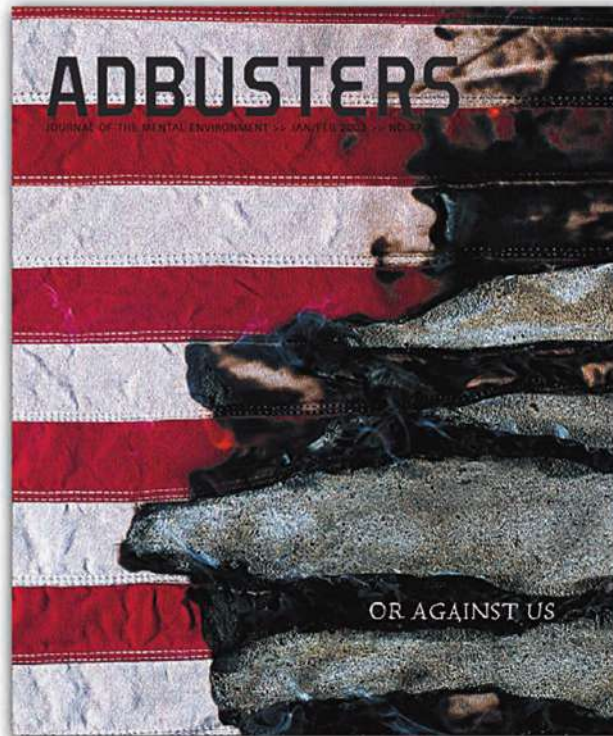
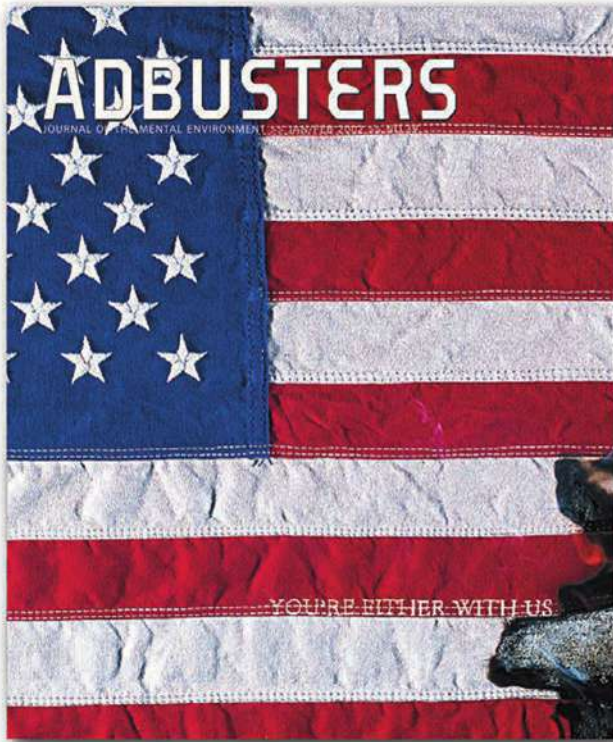
The powerful quote by Martin Luther King, Jr. comparing “guided missiles” to “misguided men” is paralleled by a strong image of missiles imposed on the Earth. This bold imagery indicates that our technology of destruction has redefined the way conflicts are resolved and that “humanity and weaponry are set at odds.”



Title: **USA in Irak. Not to War**
 Format: **Poster**
 Art Director/Designer:
Renato Aranda Rodríguez
 Client: **No client**
 Country: **Mexico**
 Year: **2003**

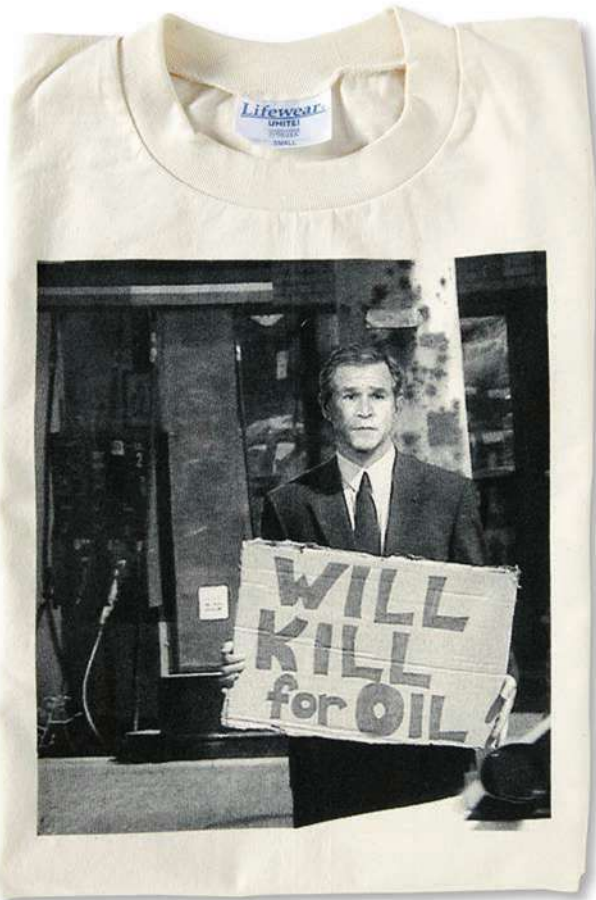
By transforming a map of the United States into a meat cleaver, the designer makes a powerful comment on the U.S. bombing of Iraq. The first information received in Mexico at the beginning of the war was that the attacks were “surgical,” a reference to the precision of the missiles. This work speaks to the arrogance of the term, as “there is no war where only the bad people die.”





Title: *Adbusters*
 Issue #39
 Format: Magazine cover
 Art Director/Designer:
 Adbusters
 Media Foundation
 Photographer:
 Randall Cosco
 Client: *Adbusters*
 Country: Canada
 Year: 2002

This issue was the first published after September 11, 2001. The gravity of the event caused the magazine to shift its focus slightly, with subsequent issues placing more emphasis on U.S. foreign policy. (top)



Title: *Will Kill for Oil*
 Format: T-shirt
 Client: No client
 Art Director/Designer:
 Christopher Loch
 Country: USA
 Year: 2004

A satirical design based on the phrase "Will work for food" has been used for T-shirts, postcards, and stickers. The posture of a begging Bush reminds everyone that the continuing cooperation of Americans is needed to sustain his policies. (bottom left)

Title: *Oil Habit*
 Format: T-shirt
 Art Director/Designers:
 Scott Palmer,
 Keeno Ahmed
 Client: No client
 Country: USA
 Year: 2004

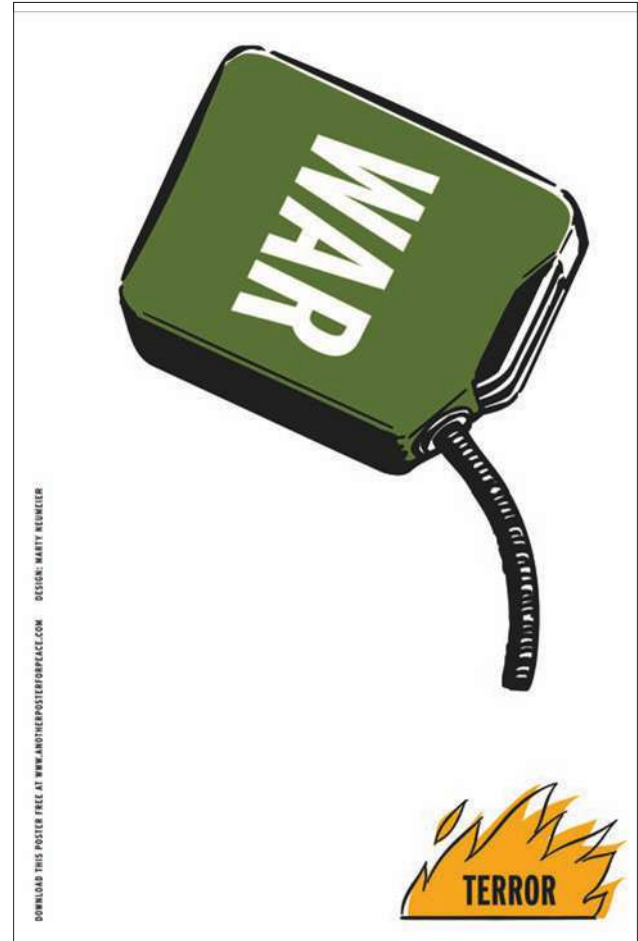
This skull comprising 1,000 oil rigs, comments on the global dependency for oil and its disastrous effects politically and environmentally. (bottom right)

Title: First Killing/Oil Spill
 Format: Leaflets
 Art Director/Designer:
 Dennis Edge
 Client: No client
 Country: USA
 Year: 2004

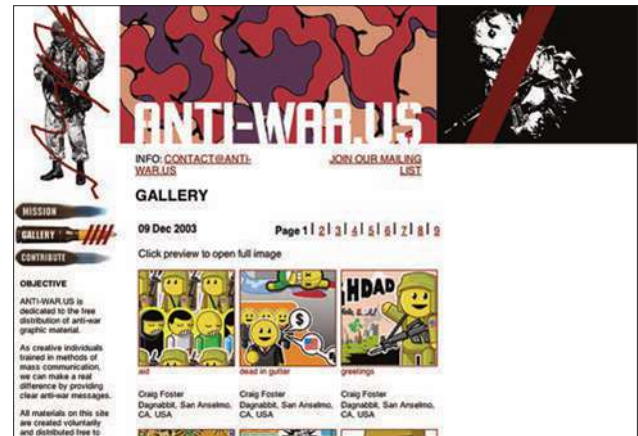
These two images were part of a series of leaflets alerting people about the dangerous consequences of irresponsible oil consumption. (top)



Title: War on Terror
 Format: Poster
 Art Director/Designers:
 Marty Neumeier,
 Josh Levine
 Client:
 AnotherPosterForPeace.org
 Country: USA
 Year: 2004



In response to the events of September 11, this poster aptly suggests "applying technological violence to terrorism is like pouring gas on a fire...the viewer knows exactly what to expect if the gas is poured." (top right)



Title: anti-war.us
 Format: Website
 Art Director/Curator:
 Joshua Berger
 Designer: Jon Steinhorst
 Interface designer:
 Anthony Ramos
 Client: No client
 Country: USA
 Year: 2002

The anti-war.us website was created by Plazm Design to distribute effective anti-war messages and graphics to activists around the world. The intention is to make the images available to the public for downloading so that they can be transferred to stickers, posters, signs, or other media for posting. (bottom)

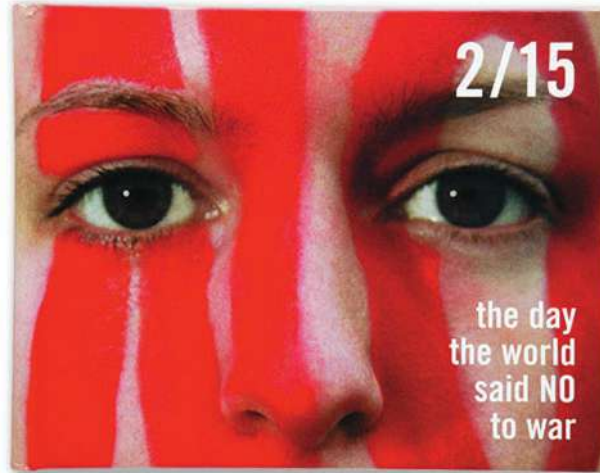




Title: *The Nation*
Initiative Buttons
Format: Buttons
Art Director/Designer:
Milton Glaser
Client: *The Nation*
magazine
Country: USA
Year: 2003-2004

This series of pre-Iraq war buttons were sold by the *The Nation* to its readers and were widely circulated.





Title: *2/15: The Day the World Said No to War*
 Format: Book
 Art Director/Designer: Connie Koch
 Client: Hello [NYC], All Press
 Country: USA
 Year: 2003


Thirty million people in thirty-eight countries gathered to protest the imminent U.S. invasion of Iraq on February 15, 2003. The photographs and comments were collected via email and used to produce the book *2/15*. The designers hope this reminder of the pressure that civil power can exert on governments will inspire continued involvement.

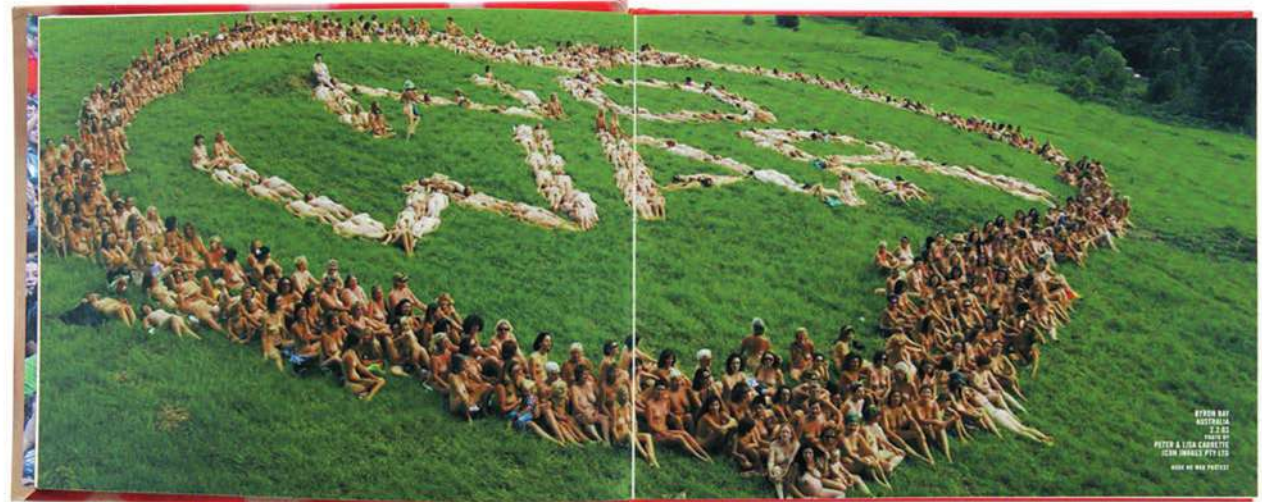


London

We've never really seen a movement like this before – it's unpredictable because it's so unprecedented. But it does seem that a large proportion of the people who participated [on February 15th] are becoming quite politicized just by going to the demonstration.

PAUL ROGERS PHOTOGRAPH BY PAVEL DOMALIC © AMERICAN OVERSIGHT



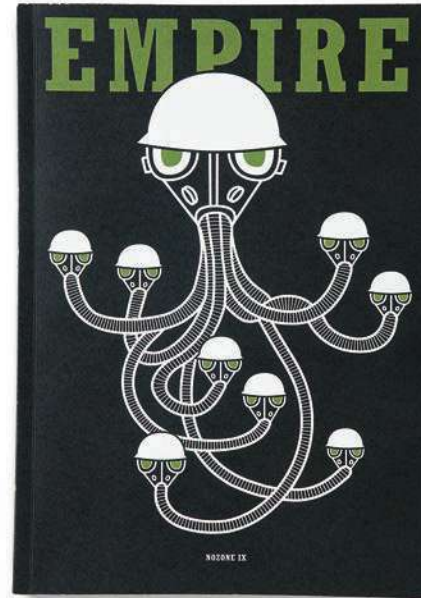




211

Our Nation's cause has always been larger than our Nation's defense. We fight, as we always fight, for a just peace – a peace that favors liberty. We will defend the peace against the threats from terrorists and tyrants. We will preserve the peace by building good relations among the great powers. And we will extend the peace by encouraging free and open societies on every continent.

GEORGE W. BUSH
PRESIDENT OF THE UNITED STATES OF AMERICA ON THE NATIONAL SECURITY STRATEGY OF THE UNITED STATES, 6.1.2002



Title: *NOZONE IX EMPIRE*
 Format: Comic book
 Art Director/Designers: Nicholas Blechman, Naomi Mizusaki, Stefan Sagmeister
 Client: Princeton University Press
 Country: USA
 Year: 2004

NOZONE, a political satirical comic book, rises far above the *MAD* magazine genre. The variety and skill of its contributors such as Johnny Sweetwater's "The Eagle Has Landed" (*top*) and Stefan Sagmeister with "I Am Not An Imperialist" (*bottom*) in this issue on "Empire," creates crackling visual textures and literary vitality.

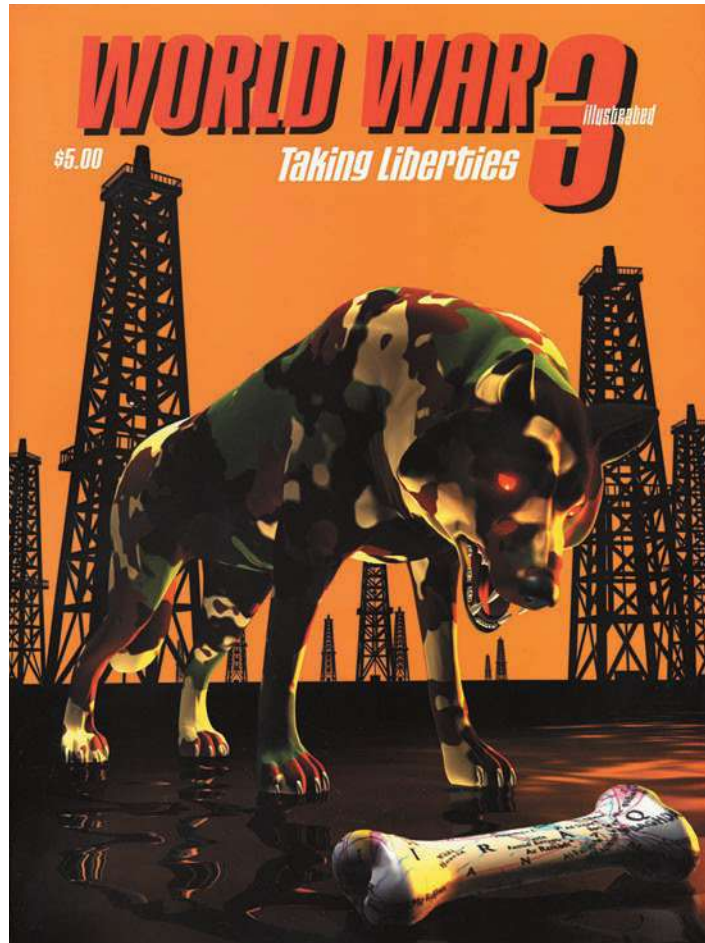




Title: *Diplo* magazine
 Format: Magazine
 Art Director/Designer:
Diplo magazine
 Client: *Diplo* magazine
 Country: United Kingdom
 Year: 2004

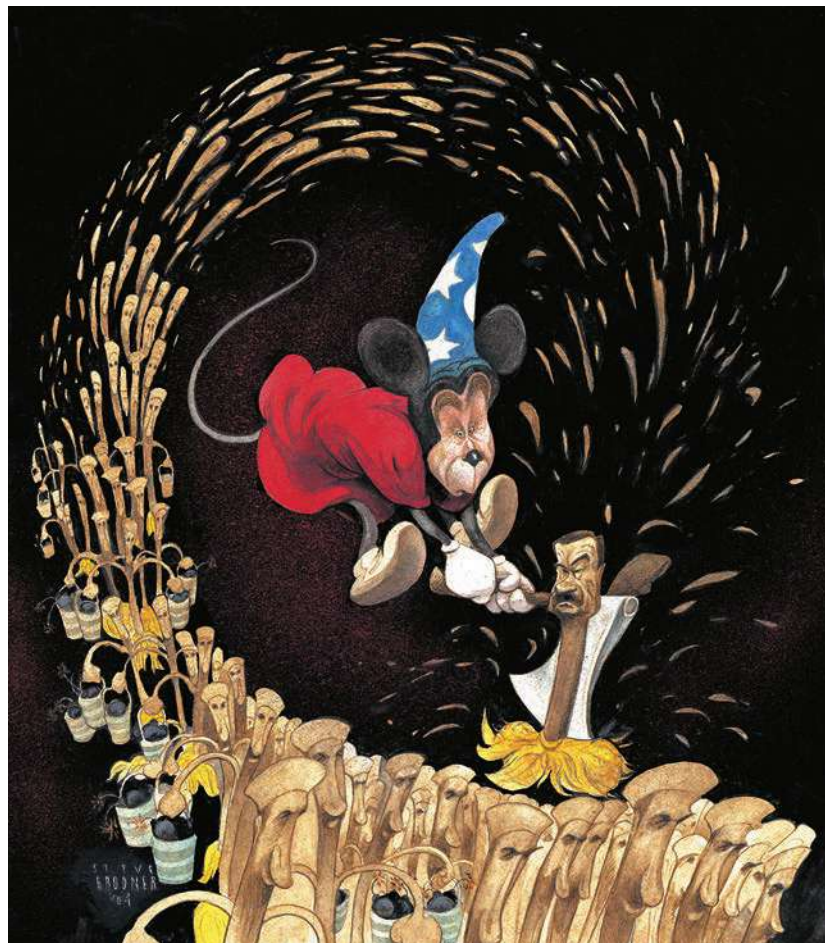
The December 2004 edition of *Diplo*, a monthly international affairs magazine, examined whether the West is at war with Islam. The cover features mirrored images of George Bush and Osama bin Laden, representing their mutual clash of fundamentalism. The magazine featured Bush on the cover with English text and bin Laden on the back with the same text in Arabic, allowing the magazine to be sold in both the Western and Arab worlds. The goal of the magazine was to show an accessible but definitive history of Baghdad, through a series of illustrations about a city at the heart of the Islamic world.





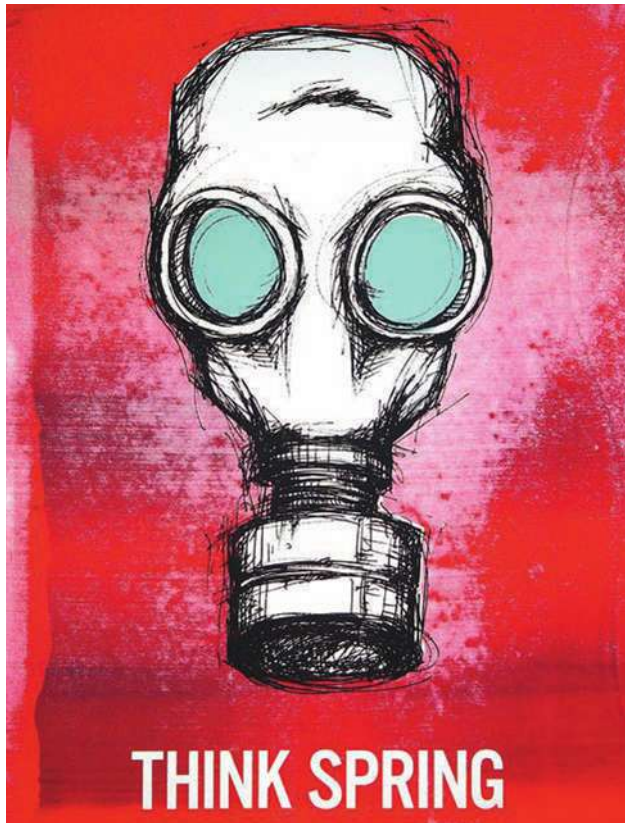
Title: *Taking Liberties*
 Format: Magazine cover
 Art Director/Designer:
 Peter Kuper
 Illustrator: Mirko Ilić
 Client: *World War 3*
 Country: USA
 Year: 2004

Originally published in the *Village Voice*, this illustration was later reused by *World War 3*—one of the longest operating alternative magazines in the United States—for a special issue dedicated to the war in Iraq.



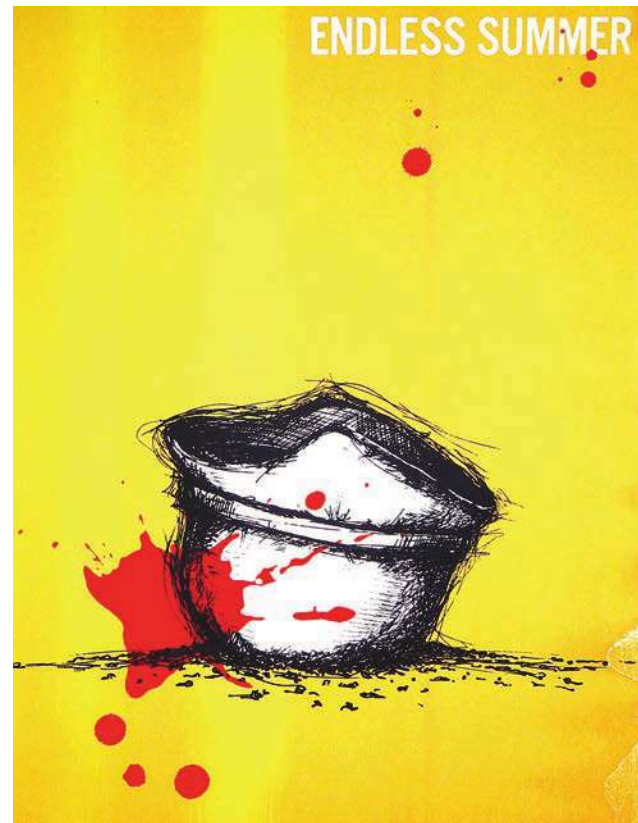
Title: *Fantasia*
 Format: Watercolor on paper
 Illustrator: Steve Brodner
 Client: No client
 Country: USA
 Year: 2004

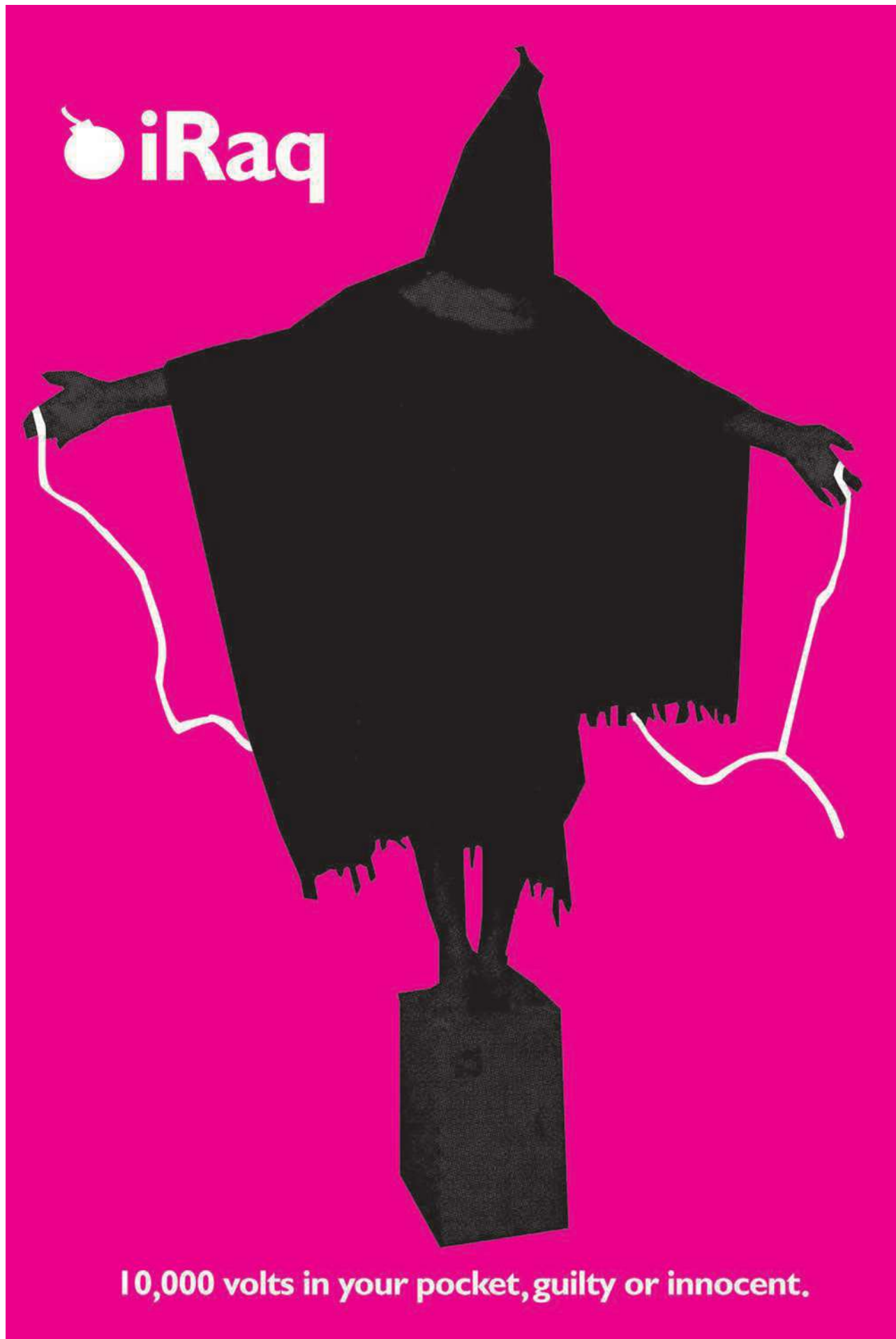
A Disney image from *Fantasia* is used as a metaphor for George W. Bush's contempt for Saddam Hussein. Bush is seen here smashing Hussein, creating hundreds of Osama bin Ladens in the process. This unsolicited illustration was offered to and rejected by *New Yorker*, *Mother Jones*, and *The Nation*.



Title: Iraq War Posters
Format: Poster series
Art Director/Designers:
Kevin Wade, Jim Lasser
Client: No client
Country: USA
Year: 2003-2004

The true strength in these contradictory posters, which feature catchy copy that could easily accompany a joyful seasonal advertisement, is their element of surprise and simplicity.





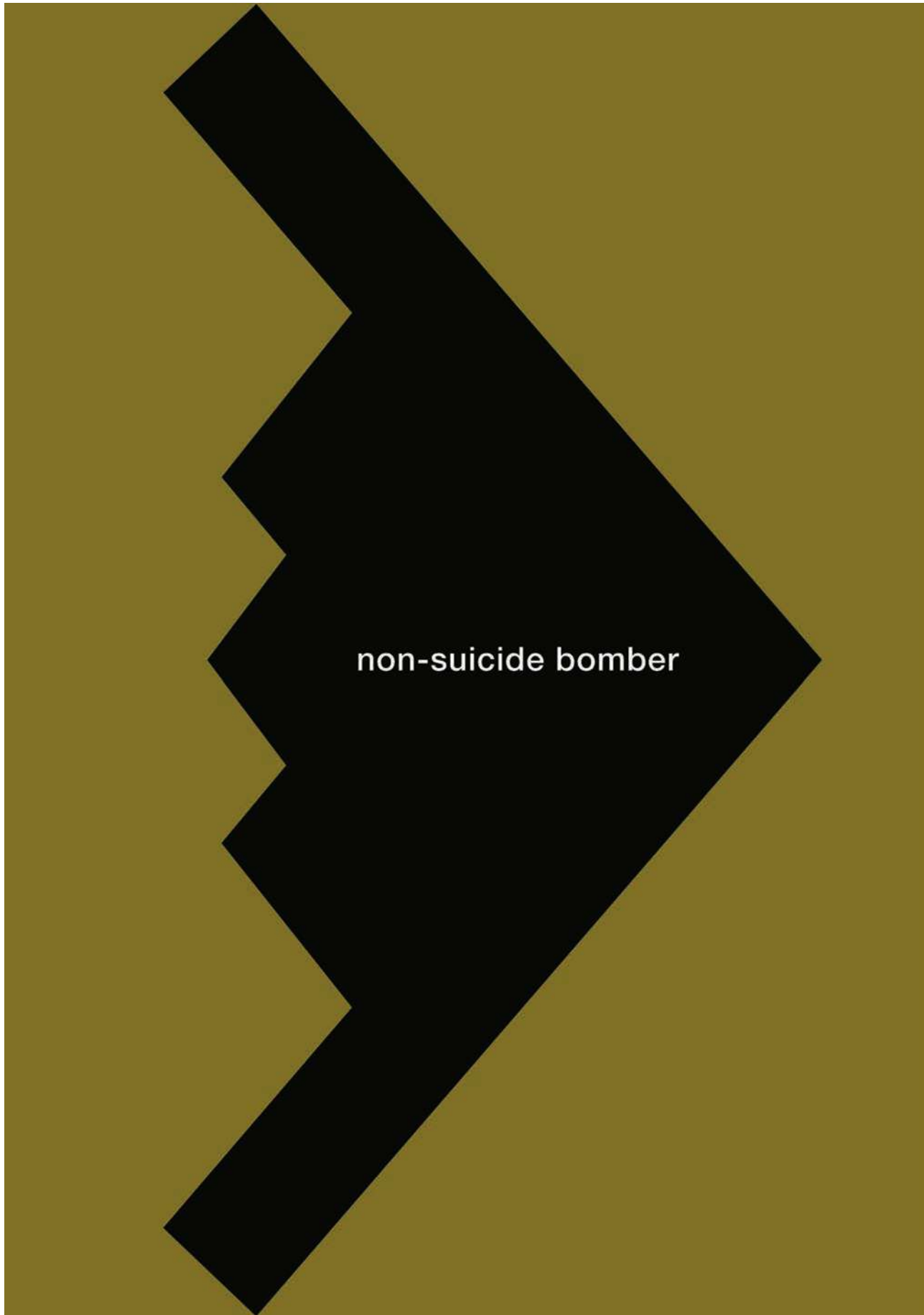
Title: iRaq
 Format: Poster
 Art Director/Designer:
 Copper Greene
 Client: No client
 Country: USA
 Year: 2004

This parody of an advertising campaign for iPod uses a horrifying image of torture from the military prison in Abu Ghraib to protest the U.S. occupation of Iraq. The designer posted these confrontational posters among the iPod posters (below), resulting in a surprising and powerful effect.



Title: **Non-Suicide Bomber**
Format: Postcard
Art Director/Designer:
Chaz Maviyane-Davies
Client: No client
Country: USA
Year: 2004

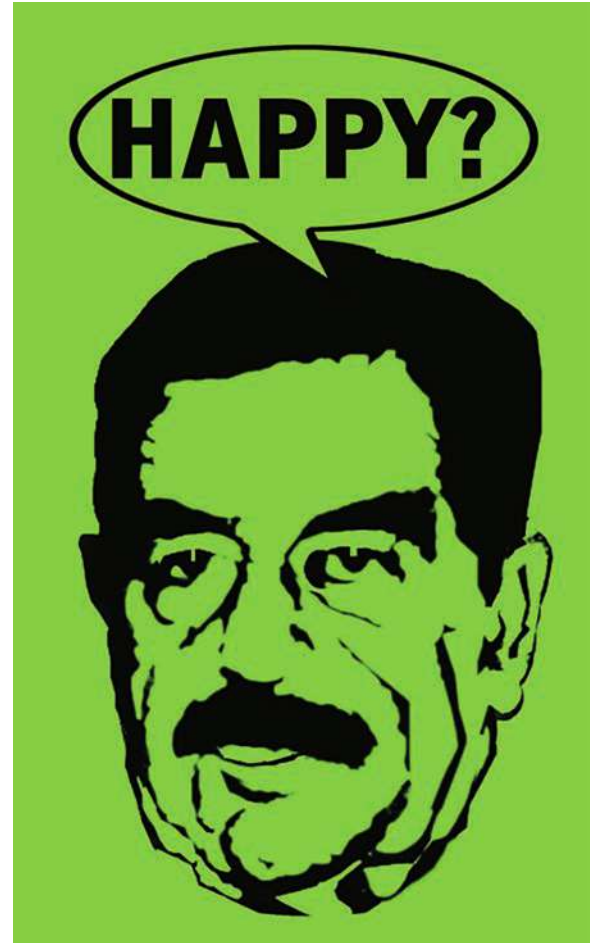
This piece was inspired by a radio interview the designer heard in which an Iraqi ironically referred to the actions of the United States as "non-suicide bombers."





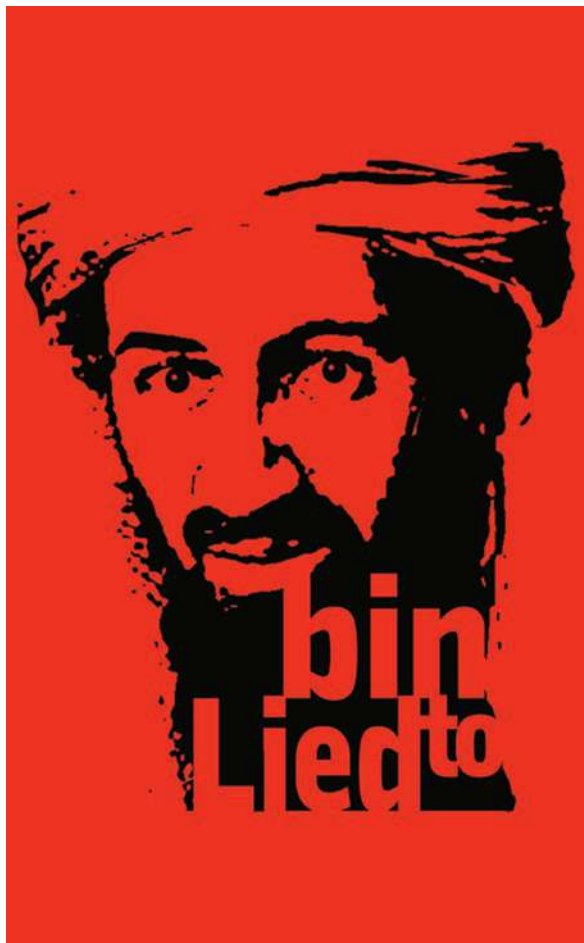
Title: **Victory?**
Format: **Poster**
Art Director/Designer:
Jadran Boban
Client: **Syracuse**
Anti-War Demo
Country: **Croatia**
Year: **2003**

An ironic victory is shown by using the most popular symbol of the Second World War to create the message that every war victory leaves death behind. The work, created for anti-war demonstrations in Syracuse, New York, was distributed over the Internet and taped up around the city as a call to and promotion for demonstrations.



Title: Alternative Street Sign
Format: Poster series
Art Director/Designer: Michael Duffy
Client: No client
Country: USA
Year: 2003

This series of stenciled signs was surreptitiously affixed to traffic poles by volunteers working at off-peak hours to "agitate driver peripheral perception and contribute to general road anxiety." The work was a "reaction to America's blissful ignorance to the dark future of Bush's nightmares."

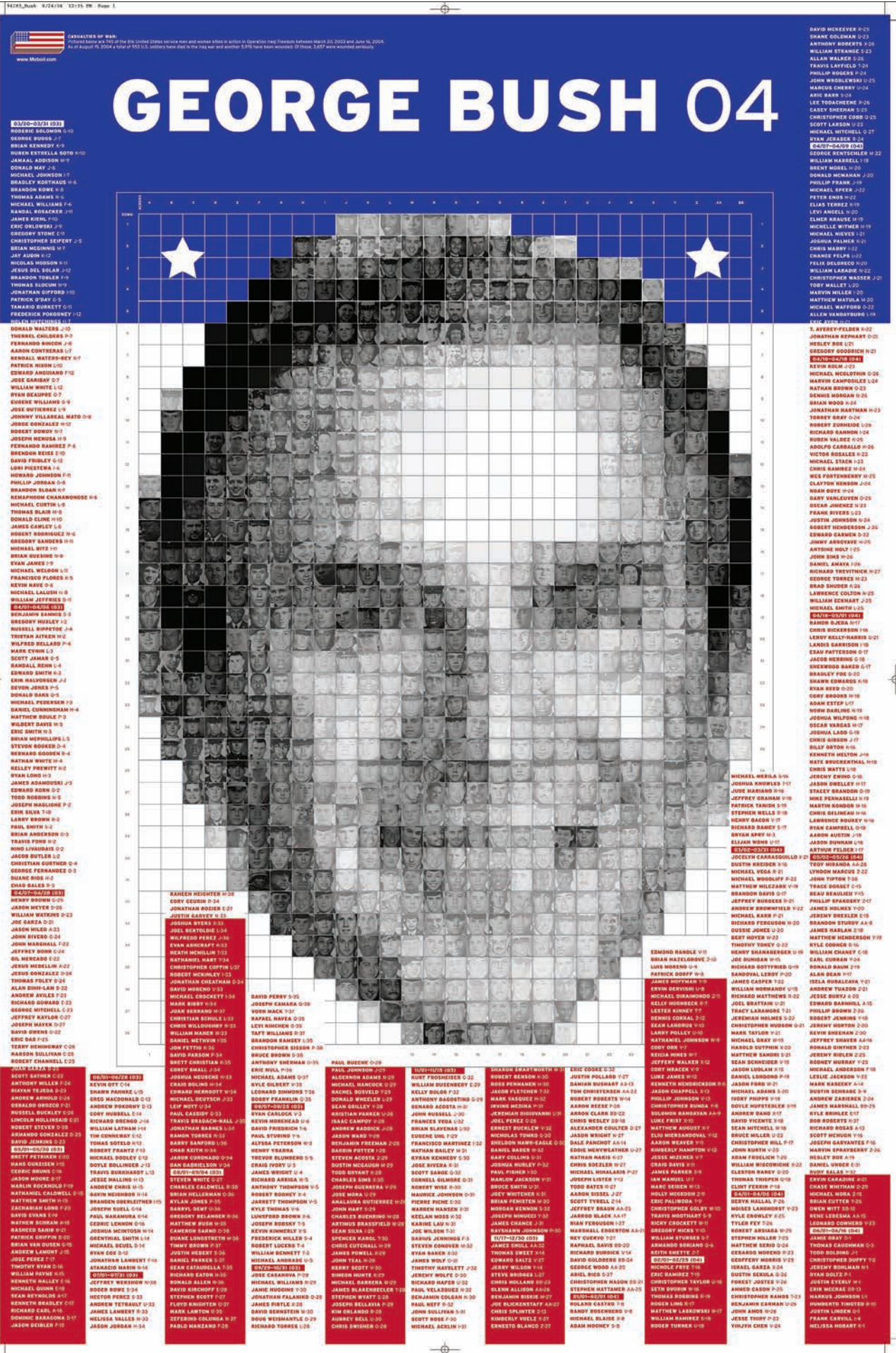




Title: Mom, We're Home!
Format: Poster
Art Director/Designer:
John Yates
Client: Stealworks
Country: USA
Year: 1987

This generic anti-war piece was used during the first Gulf War. It was later used by the Center for the Study of Political Graphics' art show "The Price of Intervention" in Los Angeles in 1991. A decade and a half later, the work feels equally poignant in regard to the fact that during the second Gulf War, the U.S. government censored photos of the returning dead, justifying this censorship as a matter of respect for the victims.





Title: Casualties of War
 Format: Poster
 Art Director/Designer:
 Daniel Jasper
 Client: No client
 Country: USA
 Year: 2004

Tired of simplistic frothing at the mouth anti-Bush messages? This artist constructed his poster to withstand changes in both the environmental and political points of view. Using computer technology, the faces of individual soldiers who have lost their lives up to that point in the Iraq war have been used to construct George Bush's face, while the names of all the soldiers are listed around his image. In addition to the poster, the designer had tie tacks made of the flag draped coffin illustration (top left corner) as seen below.



COLLECTION OF WAR
 Millions of men and women in the Iraq war and another 100,000 in action in Operation Iraqi Freedom between March 20, 2003 and June 30, 2004.
 As of August 10, 2004 a total of 393 U.S. soldiers have died in the Iraq war and another 1070 have been wounded. Of these, 1407 were wounded seriously.
 www.Mood.com

03/20-03/31 1031
 ROBERT SOLOMON G-10
 GEORGE BROWN J-7
 BRIAN KENNEDY S-9
 RYAN ESTRELLA SOTO M-10
 JAMES KIRKIN M-9
 DONALD MAY J-6
 MICHAEL JOHNSON I-7
 BRADLEY KORTHAUS M-6
 BRANDON ROME G-8
 THOMAS ADAMS N-4
 MICHAEL WILLIAMS F-6
 RANDAL ROSACKER J-10
 JAMES KIRK M-9
 ERIC COOPER J-8
 GREGORY STONE C-9
 CHRISTOPHER SEBERT J-5
 BRIAN MCCOY M-7
 JAY ADAM K-12
 NICOLAS HODSON M-11
 JEFFREY DELL SODAR J-8
 BRANDON TOLLER M-9
 THOMAS SODON M-7
 JONATHAN GIFFORD J-10
 PATRICK O'NEAL C-5
 TAMARIS ROBERT J-10
 FREDERICK POMEROY M-12

03/31-04/01 1032
 DONALD WALTERS M-10
 THERESA CHILDERS P-7
 FERNANDO RIVERO J-8
 ADAM COCHRAN J-7
 NERDAL WATERS-REV J-6
 PATRICK RIVERO M-10
 EDWARD ANDRANO M-12
 JOSE GARRIBAY D-7
 WILLIAM WHITE L-12
 EVAN KEARNEY D-7
 EUGENE WILLIAMS S-9
 JOSE GUERRERO J-9
 JONNY WILLIAMS MATEO M-8
 JORGE GONZALEZ M-12
 ROBERT BERRY M-7
 JOSEPH MENON M-10
 FERNANDO RAMIREZ P-8
 BRITENIA REED J-6
 DAVID FRIMLEY G-12
 LORI PRESTENA I-6
 HOWARD JOHNSON F-8
 PHILIP JORDAN G-8
 BRANDON BLANK M-7
 NEHAPOHIN CHANANANDEE M-8
 MICHAEL CURTIS M-8
 THOMAS SLAIN M-8
 DONALD CLINE M-10
 JAMES CAMLEY L-6
 ROBERT RODRIGUEZ M-6
 GREGORY SANDERS M-8
 MICHAEL WITZ M-10
 BRIAN JOHNSON M-9
 EVAN JAMES J-9
 MICHAEL WELDON L-8
 FRANCISCO PLUMES M-8
 KEVIN HANE S-9
 MICHAEL LALON M-8
 WILLIAM JEFFREYS M-8
 04/01-04/02 1033
 BENJAMIN BARNES S-9
 GREGORY HUSLEY M-12
 NUSSELL SUPPESSE J-4
 TRISTAN ATREAN M-12
 WILFRED HILLARD M-4
 MARK EVANS L-3
 SCOTT JAMAR G-5
 RANDALL REHN L-4
 EDWARD SMITH M-3
 ERIC HALVORSEN J-2
 DONALD JONES M-4
 DONALD DAVIS S-5
 MICHAEL PEDERSEN J-3
 DANIEL CONNINGHAM M-4
 MATTHEW BOULE P-7
 ROBERT DAVIS M-3
 ERIC SMITH M-3
 BRIAN McPHILLIPS L-5
 STEVEN GOODEN S-4
 NATHAN WHITE M-4
 KELLEY HERRITT M-3
 EVAN LONG M-3
 JAMES ADAMSON J-3
 EDWARD KORN D-7
 TODD ROBBINS M-5
 JOSEPH MADIGONE P-7
 ERIC SAUN M-8
 LARRY BROWN M-2
 PAUL SMITH S-4
 BRIAN ANDERSON G-9
 TRAVIS FORD M-2
 WIND LIVINSKI D-2
 JACOB BUTLER L-2
 CHRISTIAN GUTHER D-4
 GEORGE FERNANDEZ M-3
 ISLAINE HOG S-2
 CHAD BAILEY P-7

04/02-04/03 1034
 HENRY BROWN G-9
 JASON MEYER D-8
 WILLIAM WATKINS M-12
 JOE SARKIS D-21
 JASON HULED M-12
 JOHN RIVERS D-24
 JOHN MARSHALL F-2
 JEFFREY BROWN G-24
 GUY MORGAN L-2
 JESUS MEBELAN M-2
 JESUS GONZALEZ M-4
 THOMAS FLETCHER M-3
 ALAN ENH-LAN M-2
 ANDREW WILLES F-2
 RICHARD GORDAR L-2
 GEORGE MITCHELL L-2
 JEFFREY KAYLOR G-2
 JOSEPH BAYEN G-2
 DAVID OWENS M-2
 ERIC BAB M-2
 TERRY HEMMINGWAY C-28
 NARSON SULLIVAN C-28
 ROBERT CHANNELL G-23

04/03-04/04 1035
 SCOTT BATHEN G-23
 ANTHONY HILLER G-23
 RYAN TEJERA S-23
 ANDREW ARNOLD G-24
 GREGARIO GREGO G-24
 RUSSELL BUCKLEY G-28
 SIMON HOLLANDER G-21
 ROBERT STEVEN G-21
 ARMANDO GONZALEZ G-23
 DAVID JOHNSON M-19
 HANS HEDENBERG M-19
 CEDRIC BRUNS C-16
 JASON MOORE M-7
 NATHAN RICHARDS M-7
 NATHAN CALDWELL M-7
 MATTHEW SMITH M-10
 ZACHARIAS LIND M-10
 DAVID EVANS J-9
 MATTHEW SCORAN M-8
 RICHARD KAHN M-7
 ANDREW GREGORY M-7
 PATRICK GRIFFIN M-7
 BRIAN VAN DUSEN M-7
 ANDREW HILL M-7
 JOSE PEREZ J-7
 THOMAS RYAN S-7
 WILLIAM HALL M-7
 HENRY HALL M-7
 MICHAEL SMITH M-7
 SEAN BEYLAND M-7
 RICHARD BRADLEY M-7
 RICHARD GALT M-7
 DOMINGO BARROSA M-7
 JASON JOHNSON M-7

04/04-04/05 1036
 KEVIN OTT C-16
 SHAWN PARRINE L-10
 GREG MACDONALD M-10
 ANDREW BRIDGEMAN M-10
 GUY HUBBELL S-4
 MICHAEL O'NEAL M-4
 WILLIAM LATHAM M-4
 THE CONNERY M-4
 THOMAS SOFELD M-4
 ROBERT FRANTZ M-4
 MICHAEL BOOLEY M-4
 THOMAS BRIDGEMAN M-4
 JESSE HALLINE M-4
 ANDREW DAVIS M-4
 SEAN MCGHEE M-4
 BRANDON OBERSTREIN M-4
 MICHAEL SMITH M-4
 PAUL NARANJO M-4
 GREGORY LINDEN M-4
 JONATHAN HENRY M-4
 GEORGE SMITH M-4
 MICHAEL DEUEL M-4
 EVAN COE M-4
 JONATHAN LAWRENCE M-4
 ATANADIO MARTIN M-4
 JEFFREY WASHBURN M-4
 ROGER BOWE M-4
 HECTOR SCOTT M-4
 MICHAEL SMITH M-4
 ANDREW TETRAULT M-4
 JAMES LAURENT M-4
 NELLISA WALLIS M-4
 JASON JOHNSON M-4

04/05-04/06 1037
 SHAWN PARRINE L-10
 GREG MACDONALD M-10
 ANDREW BRIDGEMAN M-10
 GUY HUBBELL S-4
 MICHAEL O'NEAL M-4
 WILLIAM LATHAM M-4
 THE CONNERY M-4
 THOMAS SOFELD M-4
 ROBERT FRANTZ M-4
 MICHAEL BOOLEY M-4
 THOMAS BRIDGEMAN M-4
 JESSE HALLINE M-4
 ANDREW DAVIS M-4
 SEAN MCGHEE M-4
 BRANDON OBERSTREIN M-4
 MICHAEL SMITH M-4
 PAUL NARANJO M-4
 GREGORY LINDEN M-4
 JONATHAN HENRY M-4
 GEORGE SMITH M-4
 MICHAEL DEUEL M-4
 EVAN COE M-4
 JONATHAN LAWRENCE M-4
 ATANADIO MARTIN M-4
 JEFFREY WASHBURN M-4
 ROGER BOWE M-4
 HECTOR SCOTT M-4
 MICHAEL SMITH M-4
 ANDREW TETRAULT M-4
 JAMES LAURENT M-4
 NELLISA WALLIS M-4
 JASON JOHNSON M-4

04/06-04/07 1038
 SHAWN PARRINE L-10
 GREG MACDONALD M-10
 ANDREW BRIDGEMAN M-10
 GUY HUBBELL S-4
 MICHAEL O'NEAL M-4
 WILLIAM LATHAM M-4
 THE CONNERY M-4
 THOMAS SOFELD M-4
 ROBERT FRANTZ M-4
 MICHAEL BOOLEY M-4
 THOMAS BRIDGEMAN M-4
 JESSE HALLINE M-4
 ANDREW DAVIS M-4
 SEAN MCGHEE M-4
 BRANDON OBERSTREIN M-4
 MICHAEL SMITH M-4
 PAUL NARANJO M-4
 GREGORY LINDEN M-4
 JONATHAN HENRY M-4
 GEORGE SMITH M-4
 MICHAEL DEUEL M-4
 EVAN COE M-4
 JONATHAN LAWRENCE M-4
 ATANADIO MARTIN M-4
 JEFFREY WASHBURN M-4
 ROGER BOWE M-4
 HECTOR SCOTT M-4
 MICHAEL SMITH M-4
 ANDREW TETRAULT M-4
 JAMES LAURENT M-4
 NELLISA WALLIS M-4
 JASON JOHNSON M-4

04/07-04/08 1039
 SHAWN PARRINE L-10
 GREG MACDONALD M-10
 ANDREW BRIDGEMAN M-10
 GUY HUBBELL S-4
 MICHAEL O'NEAL M-4
 WILLIAM LATHAM M-4
 THE CONNERY M-4
 THOMAS SOFELD M-4
 ROBERT FRANTZ M-4
 MICHAEL BOOLEY M-4
 THOMAS BRIDGEMAN M-4
 JESSE HALLINE M-4
 ANDREW DAVIS M-4
 SEAN MCGHEE M-4
 BRANDON OBERSTREIN M-4
 MICHAEL SMITH M-4
 PAUL NARANJO M-4
 GREGORY LINDEN M-4
 JONATHAN HENRY M-4
 GEORGE SMITH M-4
 MICHAEL DEUEL M-4
 EVAN COE M-4
 JONATHAN LAWRENCE M-4
 ATANADIO MARTIN M-4
 JEFFREY WASHBURN M-4
 ROGER BOWE M-4
 HECTOR SCOTT M-4
 MICHAEL SMITH M-4
 ANDREW TETRAULT M-4
 JAMES LAURENT M-4
 NELLISA WALLIS M-4
 JASON JOHNSON M-4

04/08-04/09 1040
 SHAWN PARRINE L-10
 GREG MACDONALD M-10
 ANDREW BRIDGEMAN M-10
 GUY HUBBELL S-4
 MICHAEL O'NEAL M-4
 WILLIAM LATHAM M-4
 THE CONNERY M-4
 THOMAS SOFELD M-4
 ROBERT FRANTZ M-4
 MICHAEL BOOLEY M-4
 THOMAS BRIDGEMAN M-4
 JESSE HALLINE M-4
 ANDREW DAVIS M-4
 SEAN MCGHEE M-4
 BRANDON OBERSTREIN M-4
 MICHAEL SMITH M-4
 PAUL NARANJO M-4
 GREGORY LINDEN M-4
 JONATHAN HENRY M-4
 GEORGE SMITH M-4
 MICHAEL DEUEL M-4
 EVAN COE M-4
 JONATHAN LAWRENCE M-4
 ATANADIO MARTIN M-4
 JEFFREY WASHBURN M-4
 ROGER BOWE M-4
 HECTOR SCOTT M-4
 MICHAEL SMITH M-4
 ANDREW TETRAULT M-4
 JAMES LAURENT M-4
 NELLISA WALLIS M-4
 JASON JOHNSON M-4

04/09-04/10 1041
 SHAWN PARRINE L-10
 GREG MACDONALD M-10
 ANDREW BRIDGEMAN M-10
 GUY HUBBELL S-4
 MICHAEL O'NEAL M-4
 WILLIAM LATHAM M-4
 THE CONNERY M-4
 THOMAS SOFELD M-4
 ROBERT FRANTZ M-4
 MICHAEL BOOLEY M-4
 THOMAS BRIDGEMAN M-4
 JESSE HALLINE M-4
 ANDREW DAVIS M-4
 SEAN MCGHEE M-4
 BRANDON OBERSTREIN M-4
 MICHAEL SMITH M-4
 PAUL NARANJO M-4
 GREGORY LINDEN M-4
 JONATHAN HENRY M-4
 GEORGE SMITH M-4
 MICHAEL DEUEL M-4
 EVAN COE M-4
 JONATHAN LAWRENCE M-4
 ATANADIO MARTIN M-4
 JEFFREY WASHBURN M-4
 ROGER BOWE M-4
 HECTOR SCOTT M-4
 MICHAEL SMITH M-4
 ANDREW TETRAULT M-4
 JAMES LAURENT M-4
 NELLISA WALLIS M-4
 JASON JOHNSON M-4

04/10-04/11 1042
 SHAWN PARRINE L-10
 GREG MACDONALD M-10
 ANDREW BRIDGEMAN M-10
 GUY HUBBELL S-4
 MICHAEL O'NEAL M-4
 WILLIAM LATHAM M-4
 THE CONNERY M-4
 THOMAS SOFELD M-4
 ROBERT FRANTZ M-4
 MICHAEL BOOLEY M-4
 THOMAS BRIDGEMAN M-4
 JESSE HALLINE M-4
 ANDREW DAVIS M-4
 SEAN MCGHEE M-4
 BRANDON OBERSTREIN M-4
 MICHAEL SMITH M-4
 PAUL NARANJO M-4
 GREGORY LINDEN M-4
 JONATHAN HENRY M-4
 GEORGE SMITH M-4
 MICHAEL DEUEL M-4
 EVAN COE M-4
 JONATHAN LAWRENCE M-4
 ATANADIO MARTIN M-4
 JEFFREY WASHBURN M-4
 ROGER BOWE M-4
 HECTOR SCOTT M-4
 MICHAEL SMITH M-4
 ANDREW TETRAULT M-4
 JAMES LAURENT M-4
 NELLISA WALLIS M-4
 JASON JOHNSON M-4

04/11-04/12 1043
 SHAWN PARRINE L-10
 GREG MACDONALD M-10
 ANDREW BRIDGEMAN M-10
 GUY HUBBELL S-4
 MICHAEL O'NEAL M-4
 WILLIAM LATHAM M-4
 THE CONNERY M-4
 THOMAS SOFELD M-4
 ROBERT FRANTZ M-4
 MICHAEL BOOLEY M-4
 THOMAS BRIDGEMAN M-4
 JESSE HALLINE M-4
 ANDREW DAVIS M-4
 SEAN MCGHEE M-4
 BRANDON OBERSTREIN M-4
 MICHAEL SMITH M-4
 PAUL NARANJO M-4
 GREGORY LINDEN M-4
 JONATHAN HENRY M-4
 GEORGE SMITH M-4
 MICHAEL DEUEL M-4
 EVAN COE M-4
 JONATHAN LAWRENCE M-4
 ATANADIO MARTIN M-4
 JEFFREY WASHBURN M-4
 ROGER BOWE M-4
 HECTOR SCOTT M-4
 MICHAEL SMITH M-4
 ANDREW TETRAULT M-4
 JAMES LAURENT M-4
 NELLISA WALLIS M-4
 JASON JOHNSON M-4

04/12-04/13 1044
 SHAWN PARRINE L-10
 GREG MACDONALD M-10
 ANDREW BRIDGEMAN M-10
 GUY HUBBELL S-4
 MICHAEL O'NEAL M-4
 WILLIAM LATHAM M-4
 THE CONNERY M-4
 THOMAS SOFELD M-4
 ROBERT FRANTZ M-4
 MICHAEL BOOLEY M-4
 THOMAS BRIDGEMAN M-4
 JESSE HALLINE M-4
 ANDREW DAVIS M-4
 SEAN MCGHEE M-4
 BRANDON OBERSTREIN M-4
 MICHAEL SMITH M-4
 PAUL NARANJO M-4
 GREGORY LINDEN M-4
 JONATHAN HENRY M-4
 GEORGE SMITH M-4
 MICHAEL DEUEL M-4
 EVAN COE M-4
 JONATHAN LAWRENCE M-4
 ATANADIO MARTIN M-4
 JEFFREY WASHBURN M-4
 ROGER BOWE M-4
 HECTOR SCOTT M-4
 MICHAEL SMITH M-4
 ANDREW TETRAULT M-4
 JAMES LAURENT M-4
 NELLISA WALLIS M-4
 JASON JOHNSON M-4

04/13-04/14 1045
 SHAWN PARRINE L-10
 GREG MACDONALD M-10
 ANDREW BRIDGEMAN M-10
 GUY HUBBELL S-4
 MICHAEL O'NEAL M-4
 WILLIAM LATHAM M-4
 THE CONNERY M-4
 THOMAS SOFELD M-4
 ROBERT FRANTZ M-4
 MICHAEL BOOLEY M-4
 THOMAS BRIDGEMAN M-4
 JESSE HALLINE M-4
 ANDREW DAVIS M-4
 SEAN MCGHEE M-4
 BRANDON OBERSTREIN M-4
 MICHAEL SMITH M-4
 PAUL NARANJO M-4
 GREGORY LINDEN M-4
 JONATHAN HENRY M-4
 GEORGE SMITH M-4
 MICHAEL DEUEL M-4
 EVAN COE M-4
 JONATHAN LAWRENCE M-4
 ATANADIO MARTIN M-4
 JEFFREY WASHBURN M-4
 ROGER BOWE M-4
 HECTOR SCOTT M-4
 MICHAEL SMITH M-4
 ANDREW TETRAULT M-4
 JAMES LAURENT M-4
 NELLISA WALLIS M-4
 JASON JOHNSON M-4

04/14-04/15 1046
 SHAWN PARRINE L-10
 GREG MACDONALD M-10
 ANDREW BRIDGEMAN M-10
 GUY HUBBELL S-4
 MICHAEL O'NEAL M-4
 WILLIAM LATHAM M-4
 THE CONNERY M-4
 THOMAS SOFELD M-4
 ROBERT FRANTZ M-4
 MICHAEL BOOLEY M-4
 THOMAS BRIDGEMAN M-4
 JESSE HALLINE M-4
 ANDREW DAVIS M-4
 SEAN MCGHEE M-4
 BRANDON OBERSTREIN M-4
 MICHAEL SMITH M-4
 PAUL NARANJO M-4
 GREGORY LINDEN M-4
 JONATHAN HENRY M-4
 GEORGE SMITH M-4
 MICHAEL DEUEL M-4
 EVAN COE M-4
 JONATHAN LAWRENCE M-4
 ATANADIO MARTIN M-4
 JEFFREY WASHBURN M-4
 ROGER BOWE M-4
 HECTOR SCOTT M-4
 MICHAEL SMITH M-4
 ANDREW TETRAULT M-4
 JAMES LAURENT M-4
 NELLISA WALLIS M-4
 JASON JOHNSON M-4

04/15-04/16 1047
 SHAWN PARRINE L-10
 GREG MACDONALD M-10
 ANDREW BRIDGEMAN M-10
 GUY HUBBELL S-4
 MICHAEL O'NEAL M-4
 WILLIAM LATHAM M-4
 THE CONNERY M-4
 THOMAS SOFELD M-4
 ROBERT FRANTZ M-4
 MICHAEL BOOLEY M-4
 THOMAS BRIDGEMAN M-4
 JESSE HALLINE M-4
 ANDREW DAVIS M-4
 SEAN MCGHEE M-4
 BRANDON OBERSTREIN M-4
 MICHAEL SMITH M-4
 PAUL NARANJO M-4
 GREGORY LINDEN M-4
 JONATHAN HENRY M-4
 GEORGE SMITH M-4
 MICHAEL DEUEL M-4
 EVAN COE M-4
 JONATHAN LAWRENCE M-4
 ATANADIO MARTIN M-4
 JEFFREY WASHBURN M-4
 ROGER BOWE M-4
 HECTOR SCOTT M-4
 MICHAEL SMITH M-4
 ANDREW TETRAULT M-4
 JAMES LAURENT M-4
 NELLISA WALLIS M-4
 JASON JOHNSON M-4

04/16-04/17 1048
 SHAWN PARRINE L-10
 GREG MACDONALD M-10
 ANDREW BRIDGEMAN M-10
 GUY HUBBELL S-4
 MICHAEL O'NEAL M-4
 WILLIAM LATHAM M-4
 THE CONNERY M-4
 THOMAS SOFELD M-4
 ROBERT FRANTZ M-4
 MICHAEL BOOLEY M-4
 THOMAS BRIDGEMAN M-4
 JESSE HALLINE M-4
 ANDREW DAVIS M-4
 SEAN MCGHEE M-4
 BRANDON OBERSTREIN M-4
 MICHAEL SMITH M-4
 PAUL NARANJO M-4
 GREGORY LINDEN M-4
 JONATHAN HENRY M-4
 GEORGE SMITH M-4
 MICHAEL DEUEL M-4
 EVAN COE M-4
 JONATHAN LAWRENCE M-4
 ATANADIO MARTIN M-4
 JEFFREY WASHBURN M-4
 ROGER BOWE M-4
 HECTOR SCOTT M-4
 MICHAEL SMITH M-4
 ANDREW TETRAULT M-4
 JAMES LAURENT M-4
 NELLISA WALLIS M-4
 JASON JOHNSON M-4

04/17-04/18 1049
 SHAWN PARRINE L-10
 GREG MACDONALD M-10
 ANDREW BRIDGEMAN M-10
 GUY HUBBELL S-4
 MICHAEL O'NEAL M-4
 WILLIAM LATHAM M-4
 THE CONNERY M-4
 THOMAS SOFELD M-4
 ROBERT FRANTZ M-4
 MICHAEL BOOLEY M-4
 THOMAS BRIDGEMAN M-4
 JESSE HALLINE M-4
 ANDREW DAVIS M-4
 SEAN MCGHEE M-4
 BRANDON OBERSTREIN M-4
 MICHAEL SMITH M-4
 PAUL NARANJO M-4
 GREGORY LINDEN M-4
 JONATHAN HENRY M-4
 GEORGE SMITH M-4
 MICHAEL DEUEL M-4
 EVAN COE M-4
 JONATHAN LAWRENCE M-4
 ATANADIO MARTIN M-4
 JEFFREY WASHBURN M-4
 ROGER BOWE M-4
 HECTOR SCOTT M-4
 MICHAEL SMITH M-4
 ANDREW TETRAULT M-4
 JAMES LAURENT M-4
 NELLISA WALLIS M-4
 JASON JOHNSON M-4

04/18-04/19 1050
 SHAWN PARRINE L-10
 GREG MACDONALD M-10
 ANDREW BRIDGEMAN M-10
 GUY HUBBELL S-4
 MICHAEL O'NEAL M-4
 WILLIAM LATHAM M-4
 THE CONNERY M-4
 THOMAS SOFELD M-4
 ROBERT FRANTZ M-4
 MICHAEL BOOLEY M-4
 THOMAS BRIDGEMAN M-4
 JESSE HALLINE M-4
 ANDREW DAVIS M-4
 SEAN MCGHEE M-4
 BRANDON OBERSTREIN M-4
 MICHAEL SMITH M-4
 PAUL NARANJO M-4
 GREGORY LINDEN M-4
 JONATHAN HENRY M-4
 GEORGE SMITH M-4
 MICHAEL DEUEL M-4
 EVAN COE M-4
 JONATHAN LAWRENCE M-4
 ATANADIO MARTIN M-4
 JEFFREY WASHBURN M-4
 ROGER BOWE M-4
 HECTOR SCOTT M-4
 MICHAEL SMITH M-4
 ANDREW TETRAULT M-4
 JAMES LAURENT M-4
 NELLISA WALLIS M-4
 JASON JOHNSON M-4

04/19-04/20 1051
 SHAWN PARRINE L-10
 GREG MACDONALD M-10
 ANDREW BRIDGEMAN M-10
 GUY HUBBELL S-4
 MICHAEL O'NEAL M-4
 WILLIAM LATHAM M-4
 THE CONNERY M-4
 THOMAS SOFELD M-4
 ROBERT FRANTZ M-4
 MICHAEL BOOLEY M-4
 THOMAS BRIDGEMAN M-4
 JESSE HALLINE M-4
 ANDREW DAVIS M-4
 SEAN MCGHEE M-4
 BRANDON OBERSTREIN M-4
 MICHAEL SMITH M-4
 PAUL NARANJO M-4
 GREGORY LINDEN M-4
 JONATHAN HENRY M-4
 GEORGE SMITH M-4
 MICHAEL DEUEL M-4
 EVAN COE M-4
 JONATHAN LAWRENCE M-4
 ATANADIO MARTIN M-4
 JEFFREY WASHBURN M-4
 ROGER BOWE M-4
 HECTOR SCOTT M-4
 MICHAEL SMITH M-4
 ANDREW TETRAULT M-4
 JAMES LAURENT M-4
 NELLISA WALLIS M-4
 JASON JOHNSON M-4

04/20-04/21 1052
 SHAWN PARRINE L-10
 GREG MACDONALD M-10
 ANDREW BRIDGEMAN M-10
 GUY HUBBELL S-4
 MICHAEL O'NEAL M-4
 WILLIAM LATHAM M-4
 THE CONNERY M-4
 THOMAS SOFELD M-4
 ROBERT FRANTZ M-4
 MICHAEL BOOLEY M-4
 THOMAS BRIDGEMAN M-4
 JESSE HALLINE M-4
 ANDREW DAVIS M-4
 SEAN MCGHEE M-4
 BRANDON OBERSTREIN M-4
 MICHAEL SMITH M-4
 PAUL NARANJO M-4
 GREGORY LINDEN M-4
 JONATHAN HENRY M-4
 GEORGE SMITH M-4
 MICHAEL DEUEL M-4
 EVAN COE M-4
 JONATHAN LAWRENCE M-4
 ATANADIO MARTIN M-4
 JEFFREY WASHBURN M-4
 ROGER BOWE M-4
 HECTOR SCOTT M-4
 MICHAEL SMITH M-4
 ANDREW TETRAULT M-4
 JAMES LAURENT M-4
 NELLISA WALLIS M-4
 JASON JOHNSON M-4

04/21-04/22 1053
 SHAWN PARRINE L-10
 GREG MACDONALD M-10
 ANDREW BRIDGEMAN M-10
 GUY HUBBELL S-4
 MICHAEL O'NEAL M-4
 WILLIAM LATHAM M-4
 THE CONNERY M-4
 THOMAS SOFELD M-4
 ROBERT FRANTZ M-4
 MICHAEL BOOLEY M-4
 THOMAS BRIDGEMAN M-4
 JESSE HALLINE M-4
 ANDREW DAVIS M-4
 SEAN MCGHEE M-4
 BRANDON OBERSTREIN M-4
 MICHAEL SMITH M-4
 PAUL NARANJO M-4
 GREGORY LINDEN M-4
 JONATHAN HENRY M-4
 GEORGE SMITH M-4
 MICHAEL DEUEL M-4
 EVAN COE M-4
 JONATHAN LAWRENCE M-4
 ATANADIO MARTIN M-4
 JEFFREY WASHBURN M-4
 ROGER BOWE M-4
 HECTOR SCOTT M-4
 MICHAEL SMITH M-4
 ANDREW TETRAULT M-4
 JAMES LAURENT M-4
 NELLISA WALLIS M-4
 JASON JOHNSON M-4

04/22-04/23 1054
 SHAWN PARRINE L-10
 GREG MACDONALD M-10
 ANDREW BRIDGEMAN M-10
 GUY HUBBELL S-4
 MICHAEL O'NEAL M-4
 WILLIAM LATHAM M-4
 THE CONNERY M-4
 THOMAS SOFELD M-4
 ROBERT FRANTZ M-4
 MICHAEL BOOLEY M-4
 THOMAS BRIDGEMAN M-4
 JESSE HALLINE M-4
 ANDREW DAVIS M-4
 SEAN MCGHEE M-4
 BRANDON OBERSTREIN M-4
 MICHAEL SMITH M-4
 PAUL NARANJO M-4
 GREGORY LINDEN M-4
 JONATHAN HENRY M-4
 GEORGE SMITH M-4
 MICHAEL DEUEL M-4
 EVAN COE M-4
 JONATHAN LAWRENCE M-4
 ATANADIO MARTIN M-4
 JEFFREY WASHBURN M-4
 ROGER BOWE M-4
 HECTOR SCOTT M-4
 MICHAEL SMITH M-4
 ANDREW TETRAULT M-4
 JAMES LAURENT M-4
 NELLISA WALLIS M-4
 JASON JOHNSON M-4

04/23-04/24 1055
 SHAWN PARRINE L-10
 GREG MACDONALD M-10
 ANDREW BRIDGEMAN M-10
 GUY HUBBELL S-4
 MICHAEL O'NEAL M-4
 WILLIAM LATHAM M-4
 THE CONNERY M-4
 THOMAS SOFELD M-4
 ROBERT FRANTZ M-4
 MICHAEL BOOLEY M-4
 THOMAS BRIDGEMAN M-4
 JESSE HALLINE M-4
 ANDREW DAVIS M-4
 SEAN MCGHEE M-4
 BRANDON OBERSTREIN M-4
 MICHAEL SMITH M-4
 PAUL NARANJO M-4
 GREGORY LINDEN M-4
 JONATHAN HENRY M-4
 GEORGE SMITH M-4
 MICHAEL DEUEL M-4
 EVAN COE M-4
 JONATHAN LAWRENCE M-4
 ATANADIO MARTIN M-4
 JEFFREY WASHBURN M-4
 ROGER BOWE M-4
 HECTOR SCOTT M-4
 MICHAEL SMITH M-4
 ANDREW TETRAULT M-4
 JAMES LAURENT M-4
 NELLISA WALLIS M-4
 JASON JOHNSON M-4

04/24-04/25 1056
 SHAWN PARRINE L-10
 GREG MACDONALD M-10
 ANDREW BRIDGEMAN M-10
 GUY HUBBELL S-4
 MICHAEL O'NEAL M-4
 WILLIAM LATHAM M-4
 THE CONNERY M-4
 THOMAS SOFELD M-4
 ROBERT FRANTZ M-4
 MICHAEL BOOLEY M-4
 THOMAS BRIDGEMAN M-4
 JESSE HALLINE M-4
 ANDREW DAVIS M-4
 SEAN MCGHEE M-4
 BRANDON OBERSTREIN M-4
 MICHAEL SMITH M-4
 PAUL NARANJO M-4
 GREGORY LINDEN M-4
 JONATHAN HENRY M-4
 GEORGE SMITH M-4
 MICHAEL DEUEL M-4
 EVAN COE M-4
 JONATHAN LAWRENCE M-4
 ATANADIO MARTIN M-4
 JEFFREY WASHBURN M-4
 ROGER BOWE M-4
 HECTOR SCOTT M-4
 MICHAEL SMITH M-4
 ANDREW TETRAULT M-4
 JAMES LAURENT M-4
 NELLISA WALLIS M-4
 JASON JOHNSON M-4

04/25-04/26 1057
 SHAWN PARRINE L-10
 GREG MACDONALD M-10
 ANDREW BRIDGEMAN M-10
 GUY HUBBELL S-4
 MICHAEL O'NEAL M-4
 WILLIAM LATHAM M-4
 THE CONNERY M-4
 THOMAS SOFELD M-4
 ROBERT FRANTZ M-4
 MICHAEL BOOLEY M-4
 THOMAS BRIDGEMAN M-4
 JESSE HALLINE M-4
 ANDREW DAVIS M-4
 SEAN MCGHEE M-4
 BRANDON OBERSTREIN M-4
 MICHAEL SMITH M-4
 PAUL NARANJO M-4
 GREGORY LINDEN M-4
 JONATHAN HENRY M-4
 GEORGE SMITH M-4
 MICHAEL DEUEL M-4
 EVAN COE M-4
 JONATHAN LAWRENCE M-4
 ATANADIO MARTIN M-4
 JEFFREY WASHBURN M-4
 ROGER BOWE M-4
 HECTOR SCOTT M-4
 MICHAEL SMITH M-4
 ANDREW TETRAULT M-4
 JAMES LAURENT M-4
 NELLISA WALLIS M-4
 JASON JOHNSON M-4

04/26-04/27 1058
 SHAWN PARRINE L-10
 GREG MACDONALD M-10
 ANDREW BRIDGEMAN M-10
 GUY HUBBELL S-4
 MICHAEL O'NEAL M-4
 WILLIAM LATHAM M-4
 THE CONNERY M-4
 THOMAS SOFELD M-4
 ROBERT FRANTZ M-4
 MICHAEL BOOLEY M-4
 THOMAS BRIDGEMAN M-4
 JESSE HALLINE M-4
 ANDREW DAVIS M-4



Title: Peace
Format: Poster
Art Director/Designer:
Stanley Eisenman
Client: Moratorium
Committee
Country: USA
Year: 1970

In this poster, the American flag represents the P in the word "peace" and conveys in a simple and powerful way that the United States should get out of Vietnam.



WHAT
IS IT
GOOD
FOR?

Title: War—What Is
It Good For?
Format: Poster
Art Director/Designer:
Marty Neumeier
Client:
AnotherPosterForPeace.org
Country: USA
Year: 2004

Contrasting a raw,
emotional typeface with a
measured, thoughtful one,
this artist captures the
conflict between passion
and reason, war and peace.
The message is from the
first line of a song, popular
in the early 1970s.

PLEASE DOWNLOAD THIS POSTER FREE AT WWW.ANOTHERPOSTERFORPEACE.COM

DESIGN: MARTY NEUMEIER



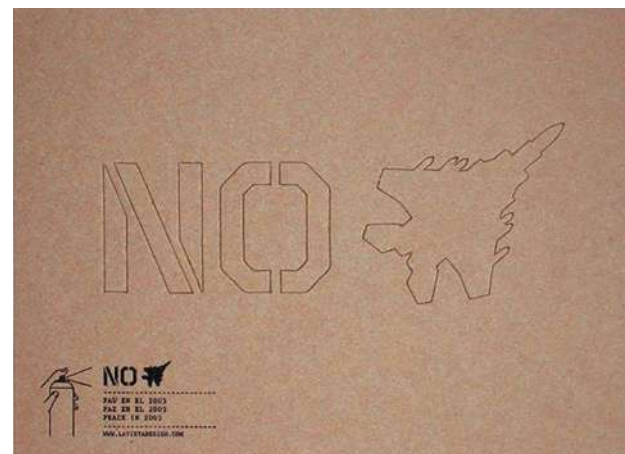


Title: Your Name Here
 Format: Poster
 Art Director/Designer:
 Ellen Gould
 Client:
 AnotherPosterForPeace.org
 Country: USA
 Year: 2003

Writing personal messages on bombs became a common practice during WWII. Here that space is offered for corporate advertising in this free, downloadable poster available on the Internet. (top left)



Title: Bombing Peace
 Format: Poster
 Art Director/Designer:
 Samuli Viitasaari
 Client: No client
 Country: Finland
 Year: 2003



This poster, posted in and around Kuopio, Finland, contemplates how easily people adapt to and believe even the "harshesht lies," as long as they are told to us by our leaders. The designer notes that it's almost as if there is a switch that can be flicked to turn off an entire nation's common sense, whereby aggression is suddenly seen as a sign of good-heartedness, while attempts to avoid violence make one a no-good traitor. (top right)



Title: NO War
 Format: New Year's greetings card
 Art Director/Designer:
 Patrick Thomas
 Client: Studio la Vista
 Country: Spain
 Year: 2002

A 2003 New Year's greeting card in the form of a stencil gave recipients the tool to actively oppose the impending war in Iraq. (middle & bottom)

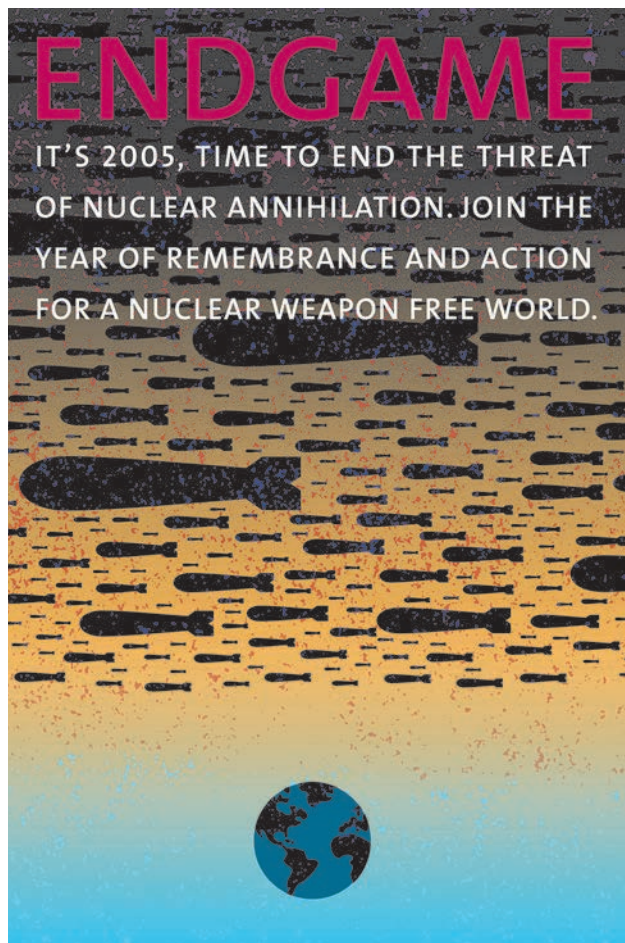
Title: Places the U.S. Has Bombed Since World War Two
 Format: Poster
 Art Director/Designer: Josh MacPhee
 Client: No client
 Country: USA
 Year: 2002

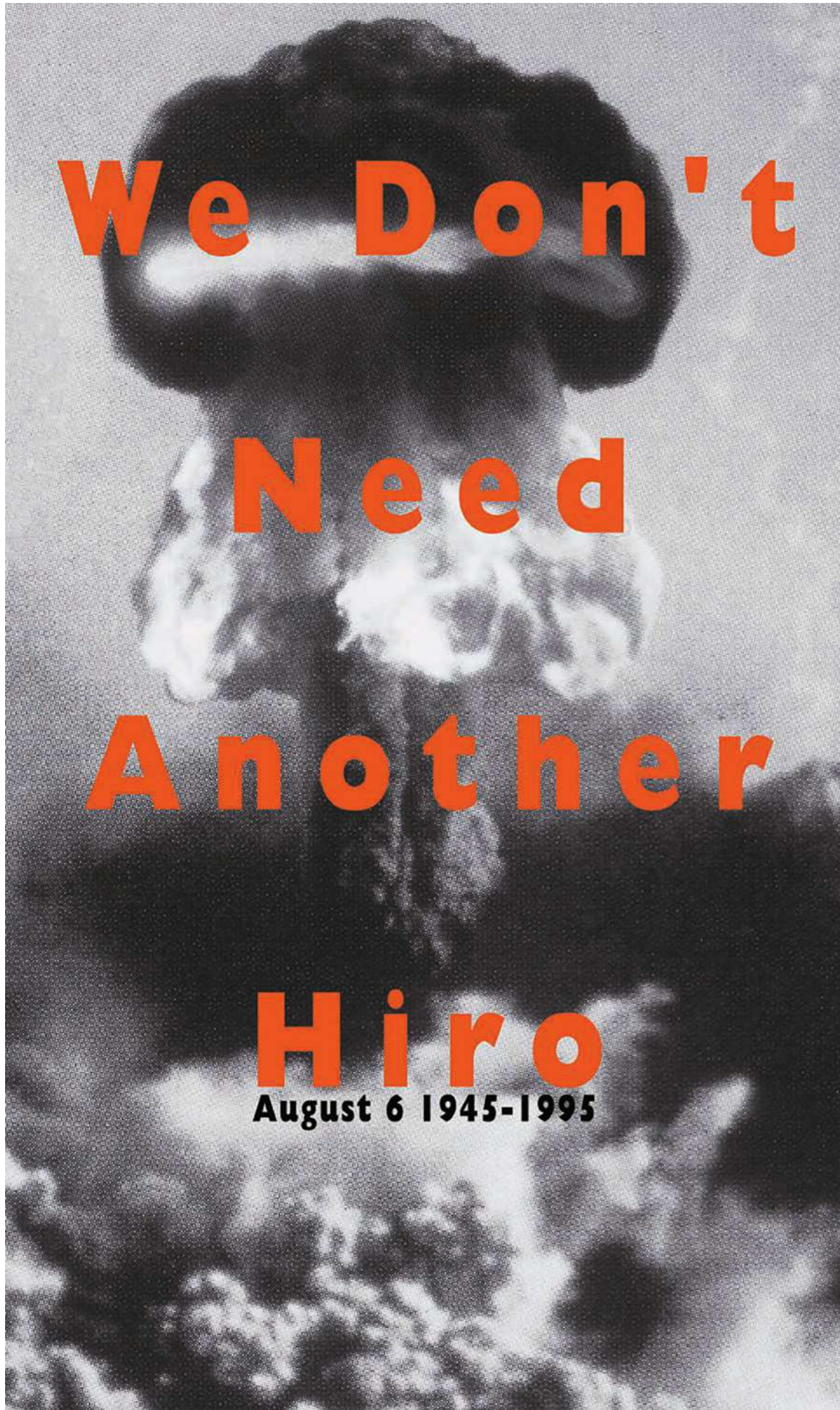
Falling bombs with the names of the countries the United States has bombed since World War II convey the scope and shocking impact of U.S. foreign policy since WWII.



Title: Endgame
 Format: Poster
 Art Director/Designer: Milton Glaser
 Client: Lawyer's Committee on Nuclear Policy
 Country: USA
 Year: 2004

The word endgame was intended to have two meanings. The first refers to the fact that ignoring nuclear proliferation could lead to the end of life on earth. The second reflects the idea that it is time to end that threat altogether.





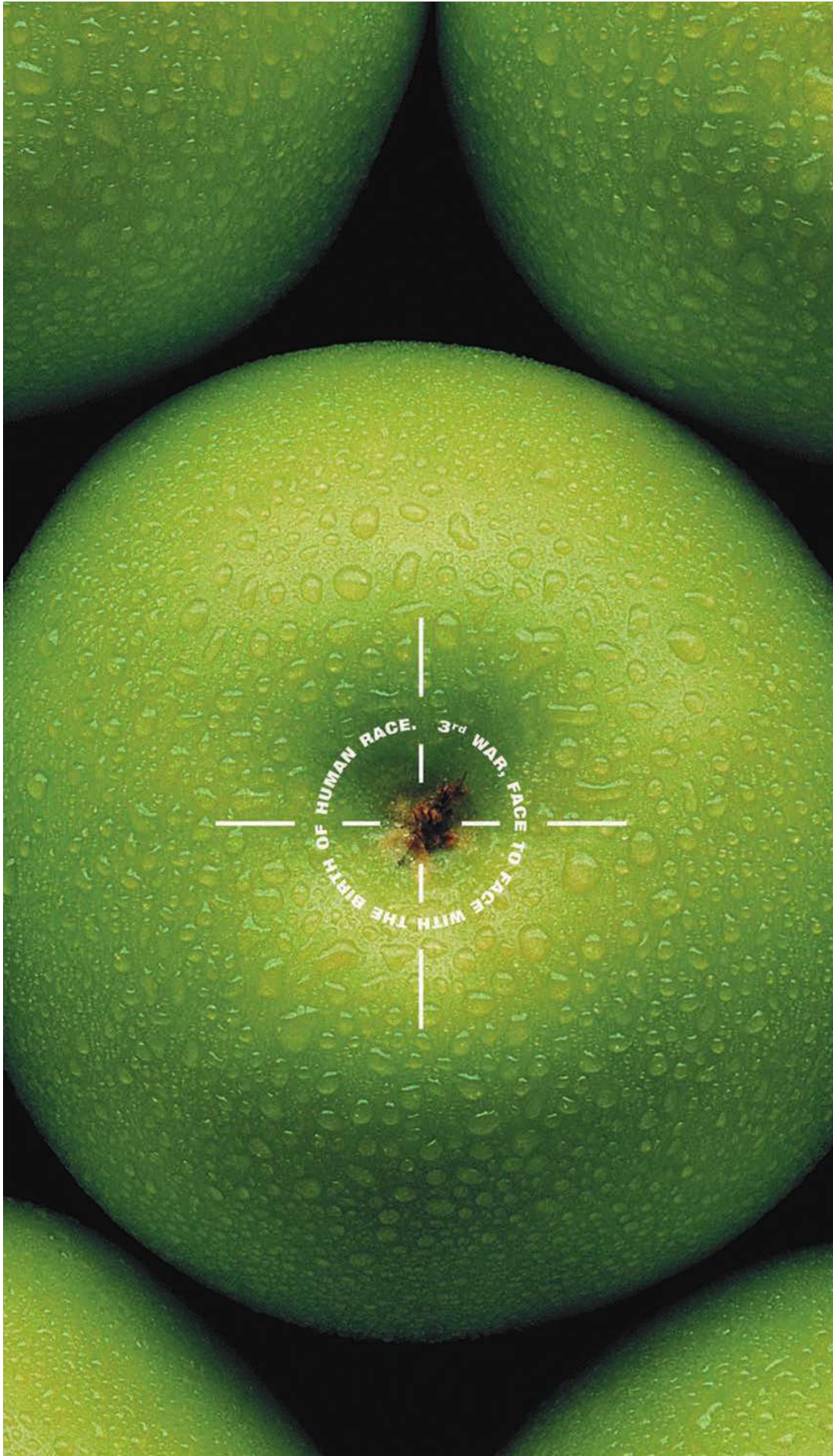
Title: We Don't Need
Another Hiro
Format: Poster
Art Director/Designer:
Yossi Lemel
Client: No client
Country: Israel
Year: 2003

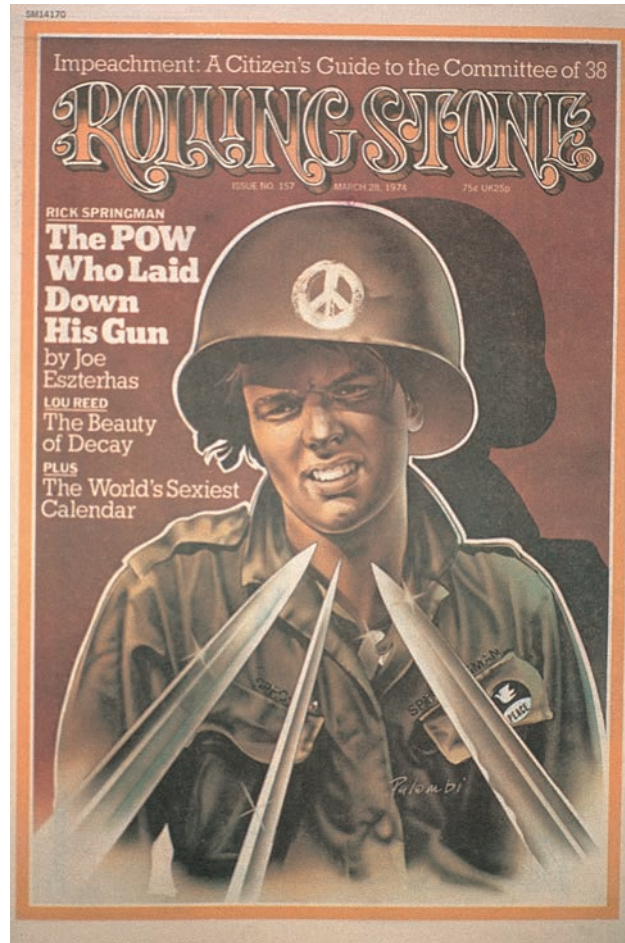
This poster, which coincides with the fiftieth anniversary of the bombing of Hiroshima, is an expression of protest against France's decision to renew its nuclear testing on the Mururoa islands. Changing "Hero" to "Hiro" in this well-known musical lyric serves as a historical reminder of how easily good intentions can lead to tragedy.



Title: **Third War**
Format: **Poster**
Art Director/Designer:
Tahamtan Aminian
Client: **Fioreh Publication**
Country: **Iran**
Year: **2003**

The apples in this picture cleverly suggest a pregnant woman targeted by the possibility of a third world war and, as a result, the extinction of the human race.





Title: POW For Peace
Format: Magazine cover
Art Director/Designers: Mike Salisbury, Lloyd Ziff
Client: *Rolling Stone*
Country: USA
Year: 1973

This cover for *Rolling Stone*, produced during the Vietnam War, illustrates the realities soldiers faced when they chose not to fight and were, as a result, confronted by their own comrades.



Title: Never-ending Story
Format: Poster
Art Director/Designer: Wieslaw Grzegorzczak
Client: No client
Country: Poland
Year: 2002

Tanks are seen here pulling the Jolly Roger flag over the Chechnyan flag symbolizing the return of the Russian army in Chechnya. The Jolly Roger is the flag flown by pirates, many armies, and paramilitary groups and is a universal symbol of death.

Title: Don't Bush Putin
 Format: T-Shirt
 Art Director/Designers:
 Jaka Modić, Bojan Senjur
 Client: Dajmo Stisnt Teater
 Country: Slovenia
 Year: 2001

A Slovenian theater group wore these T-shirts while performing as part of a peaceful protest during the George Bush-Vladimir Putin summit in 2001. One of the most closely watched parts of the discussions was strategic arms control.



Title: Alternatives to War
 Format: Poster
 Art Director/Designers:
 Joe Scorsone,
 Alice Drueding
 Client: SDPosters.com
 Country: USA
 Year: 2003

Military figures are shown taking part in peaceful pursuits to remind those with the power not to send troops to war because we have only one chance to experience the joys of everyday life. This poster is part of a series that was started in 1995 for promotional purposes.





Title: WAR = DEATH
 Format: Poster
 Art Director/Designer:
 Michael Mabry
 Client:
 AnotherPosterForPeace.org
 Country: USA
 Year: 2003

This copyright-free poster was specifically designed for free downloads. Another Poster for Peace is an organization created in response to the Bush Administration's brilliant pro-war marketing. Design is used to support a grassroots anti-campaign: "If enough of us voice our dissent, we will be heard."
(top left)

Title: WAR—I hate this game
 Format: Antiwar sign
 Art Director/Designer:
 Jugoslav Vlahović
 Client: *NIN* weekly newspaper
 Country: Serbia and Montenegro
 Year: 1999



The NBA logo, which is well-known in Serbia and Montenegro because of their successful team, was appropriated to make this antiwar sign. The newly created logo was very popular in Yugoslavia, appearing on T-shirts, in magazines, and over the Internet during the NATO bombings in 1999.
(top right)

Title: Pentagon:
 Bloody Red
 Format: Poster
 Art Director/Designer:
 Alireza Mostafazadeh
 Ebrahimi
 Client: Negar
 Country: Iran
 Year: 2004

The creator of this poster uses a Pantone color chip, the most commonly used color matching system by design professionals, as a way of representing America's war policies, and suggesting that "Bloody Red" may be the only color the Pentagon knows.
(bottom)

MAKE UP, NOT WAR

Thea Line cosmetics



Title: Make Up, Not War
Format: Cosmetics ad
Art Director/Designer:
Igor Avzner
Client: Thea Line
cosmetics
Country: Serbia and
Montenegro
Year: Unknown

This antiwar advertisement,
produced by a cosmetics
company in Serbia, replaced
bullets in a cartridge belt
with lipstick. It was used by
militia to convey its hope
for peace.



F O C U S





Title: *Burnt*
Format: Holiday card
Art Director/Designer:
Lisa Gibson
Client: No client
Country: USA
Year: 2003

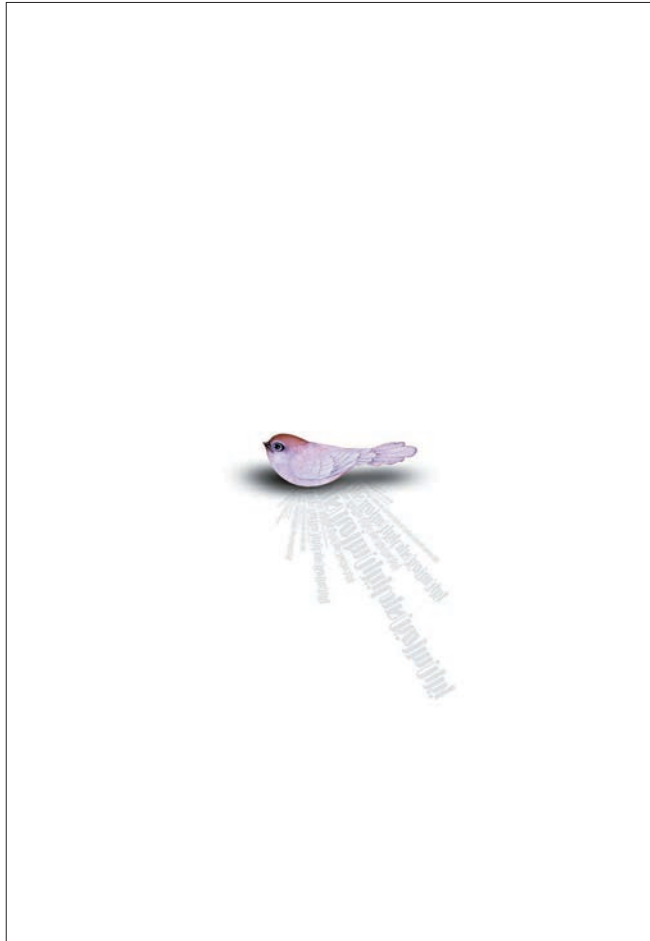


During a season of warm wishes and good cheer, it is especially poignant to receive a holiday card focused on how peace, the most vital thread keeping our world united and healthy, has been burned and broken.



Title: **The Iran for Land Peace**
 Format: **Poster**
 Art Director/Designer:
Mehdi Saeedi
 Client: **Sepah**
 Country: **Iran**
 Year: **Unknown**

The words Iran Land of Peace are repeated in different sizes to construct a nest for this fragile bird.



Title: **Peace**
 Format: **Electronic poster**
 Art Director/Designer:
Mr. Tharp
 (inspired by Sam Smidt)
 Client:
AnotherPosterForPeace.org
 Country: **USA**
 Year: **2003**

This downloadable electronic image was designed for **AnotherPosterForPeace.org**, an online source for copyright-free images promoting peace.





Title: King Kong & Godzilla
Format: Poster
Art Director/Designer: Steff Geissbuhler
Client: Shoshin Society (Japan)
Country: USA
Year: 1985

U.S. designers were asked to create and contribute a poster to commemorate the bombing of Hiroshima. This poster encouraged reconciliation between the two giants (the US and the USSR symbolized by Godzilla and King Kong) that could destroy the world. It was part of the Images for Survival traveling exhibition and book as a gift to the Museum of Modern Art in Hiroshima, Japan. (top left)



Title: A Fragile World
Format: Poster
Art Director/Designer: Ivan Chermayeff
Client: Shoshin Society (Japan)
Country: USA
Year: 1985

A classic idyllic image on an antique plate has been shattered. The plate, crudely taped back together, demonstrates the fragility of life and our world and how difficult it is to put things right again after they have gone wrong. (top right)



Title: My Daughter's Hand
Format: Poster
Art Director/Designer: Tom Geismar
Client: Shoshin Society (Japan)
Country: USA
Year: 1985

This image of the designer's daughter's hand conveys both the idea of "peace" and "stop." The intrinsic lines and creases of the open palm also suggest the uniqueness and sanctity of each individual life. (bottom)

Title: **Victory**
Format: **Poster**
Art Director/Designer:
Fang Chen
Client: **No client**
Country: **USA**
Year: **1998**

This artist writes of his work, "The capitalized V represented by the two fingers is a universal symbol for victory and is understood by viewers of all races and cultures. According to Chinese folklore, the lines in human hands are not only records of the past but also foretell the future." In his work, these lines and the missing fingers also speak to the reality that human beings often experience suffering in order to achieve triumph.





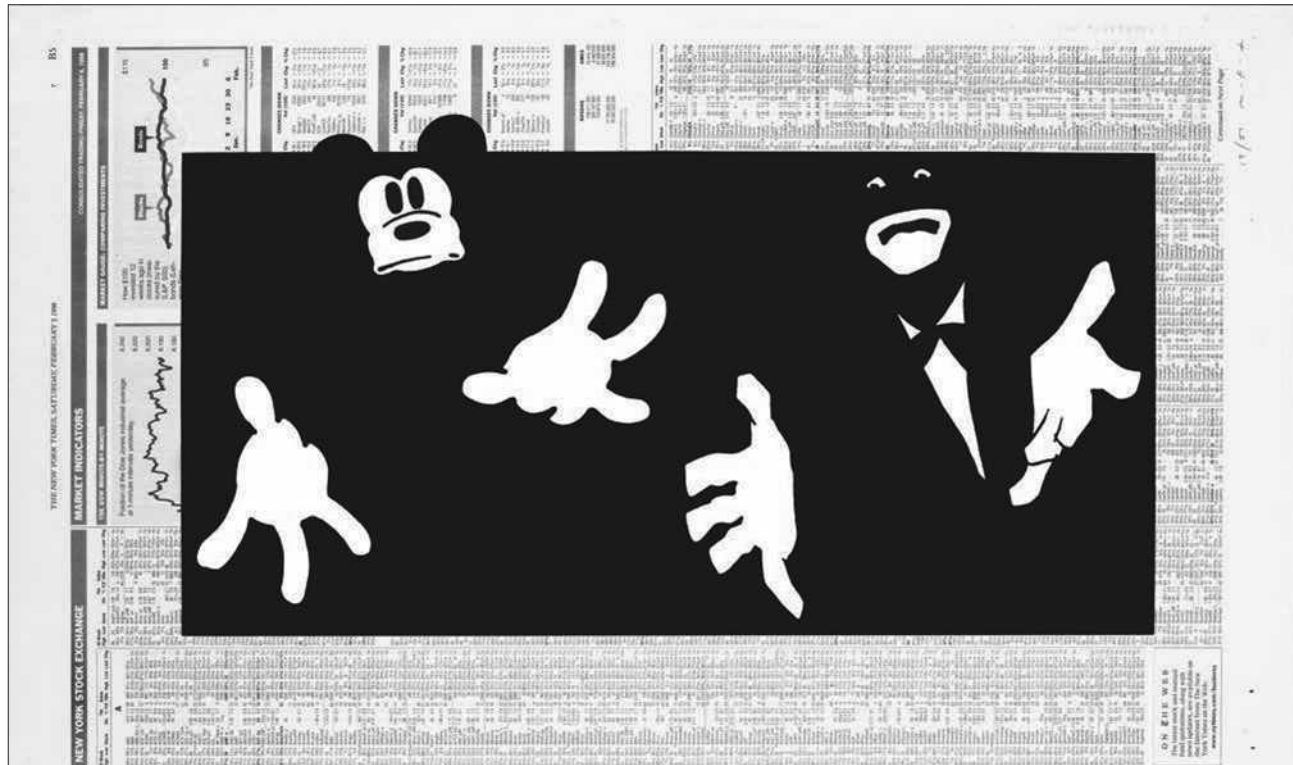
Title: Racism
Format: Poster
Art Director/Designer:
Cedomir Kostović
Client: Southwest
Missouri State University
Country: USA
Year: 1998

Simple, poignant, and powerful, this image effectively illustrates the irrationality of racism.



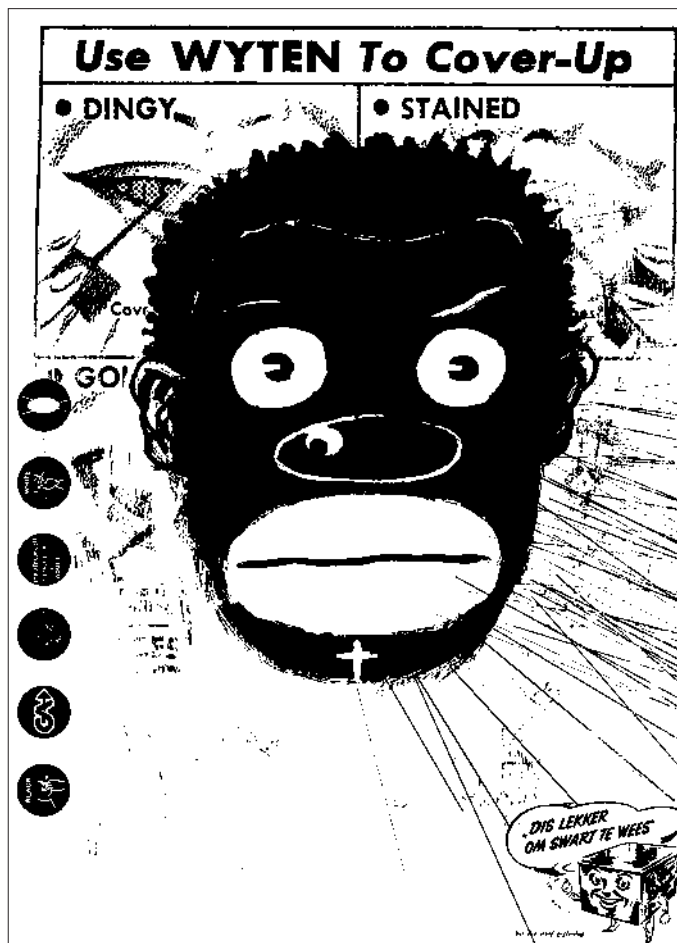
Title: howiloveya
 Format: Poster
 Art Director/Designer:
 Mark Fox
 Client: BlackDog
 Country: USA
 Year: 1998

This poster argues that Mickey Mouse is a racist figure based on a blackface character.



Title: Use Wyten to Cover-up
 Format: Magazine spread
 Art Director/Designers:
 Garth Walker,
 Brandt Botes
 Client: *I-Jusi* magazine
 Country: South Africa
 Year: 1999

I-Jusi (juice in Zulu) is a free graphic design magazine published in Durban, South Africa. This image was created for "The Black & White" issue and is a comment on an apartheid era concept of black-skinned people wanting to appear more white. Skin lighteners, which are proven to be damaging to the skin, are still employed by many non-whites.

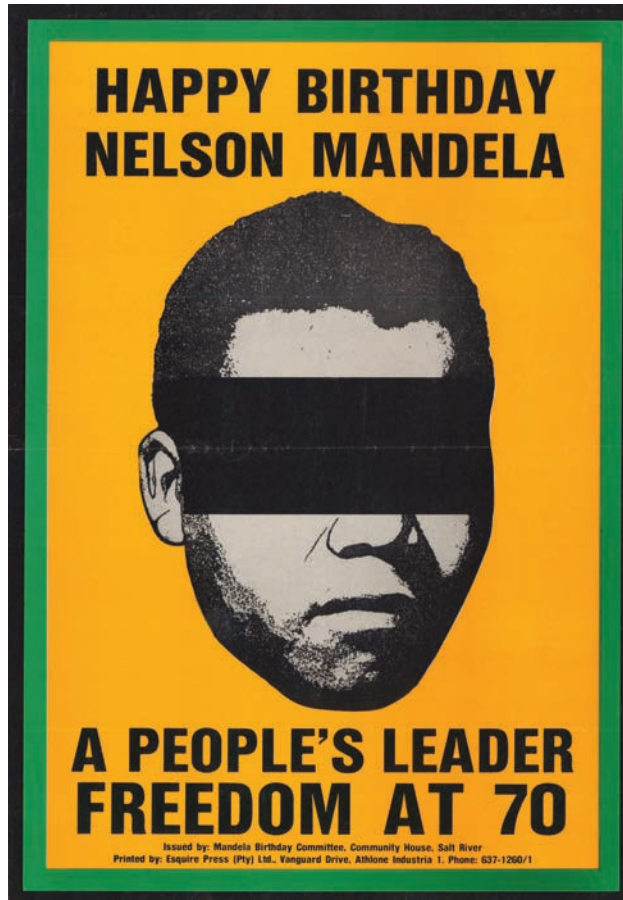




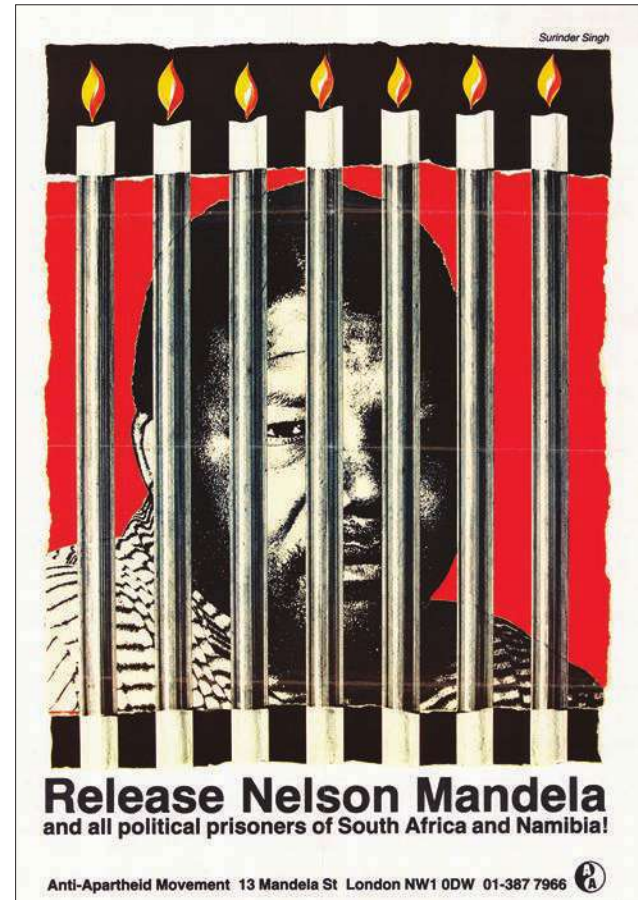
Title: Laudium Welcomes Comrade Mandela
Format: Poster
Art Director/Designer: Unknown
Client: Unknown
Country: South Africa
Year: 1990

This poster welcoming Mandela for his visit to the township Laudium, and the ones to the right, were produced in the "old South Africa" and was therefore illegal under the terms of the "state of emergency." Posters of this nature are now virtually impossible to come by.

Title: Happy Birthday
Nelson Mandela
Format: Poster
Art Director/Designer:
Unknown
Client: Mandela Birthday
Committee, Cape Town
Country: South Africa
Year: 1988



Title: Release Nelson
Mandela
Format: Poster
Art Director/Designer:
Surinder Singh
Client: Anti-Apartheid
Movement
Country: South Africa
Year: 1988

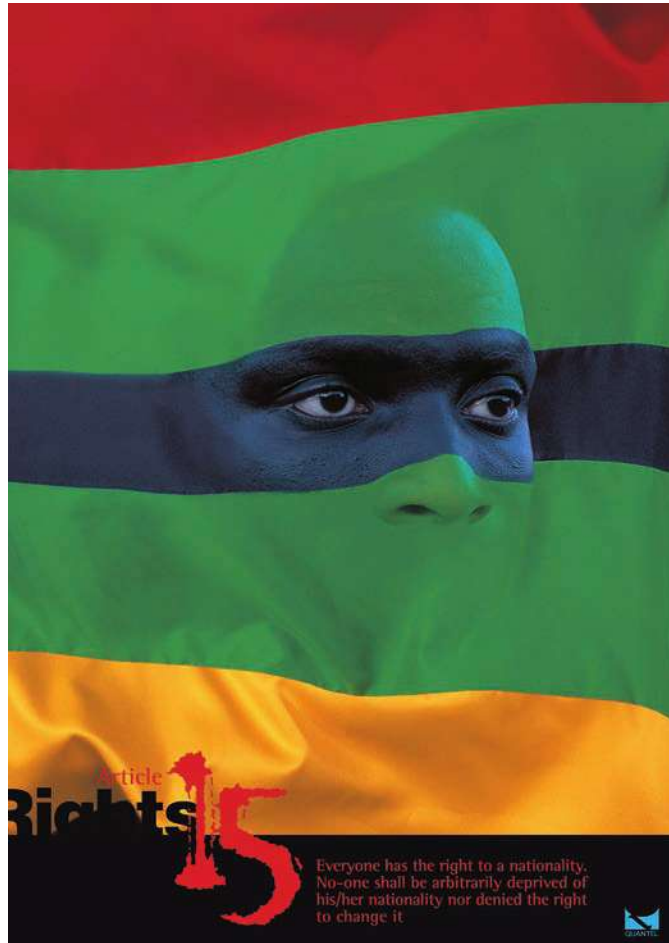


These Anti-Apartheid posters from the 1980s demanded freedom for Nelson Mandela and also wished him a "happy 70th birthday" in prison. The government ban on Nelson Mandela's physical image contributed to the absence of compelling current photographs. (top right)

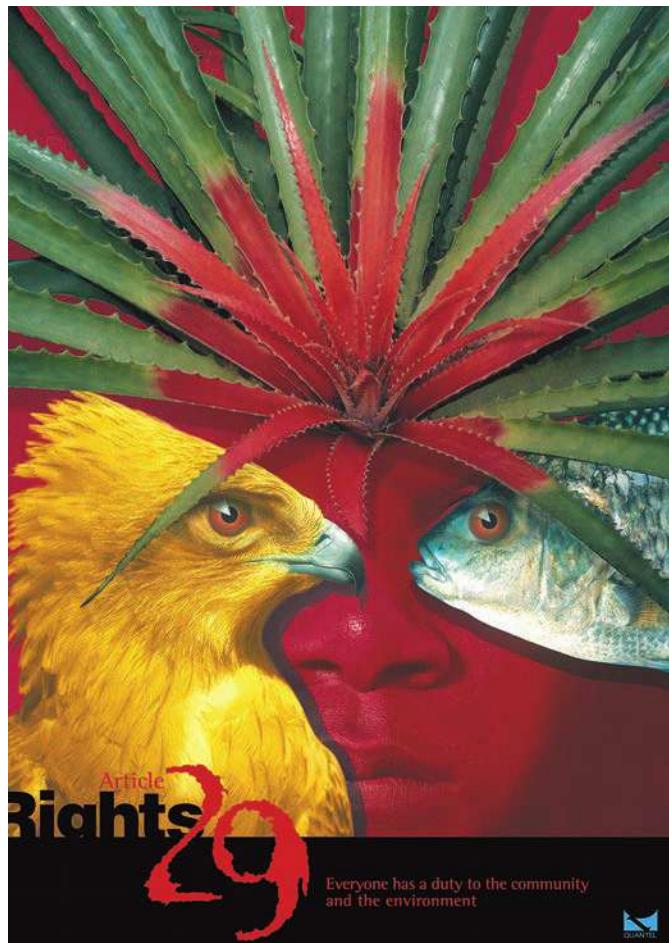


Title: Make-up
for Beginners
Format: Poster
Art Director/Designer:
Joost Veerkamp
Client: Stichting Culture
in Another South Africa,
Amsterdam
Country: South Africa
Year: 1987

Pieter Willem Botha, the president of South Africa from 1984 to 1989, was forced to resign by his own party and was succeeded by Frederik W. de Klerk who ultimately dismantled the apartheid system, holding free and fair elections. Here we see him being forcefully changed into Nelson Mandela. (bottom)

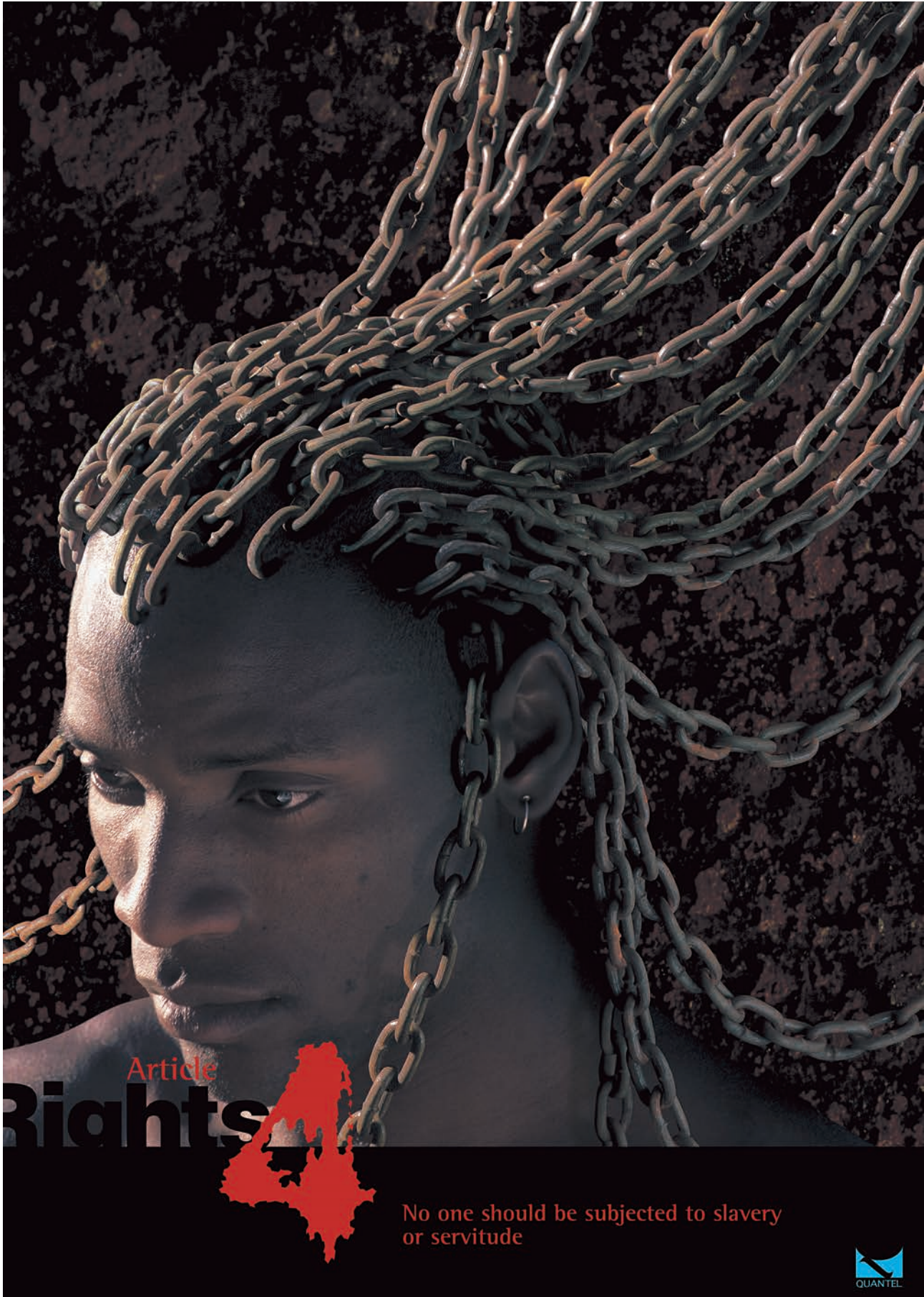


Title: Article 4
Article 15/Article 29
Format: Poster
Art Director/Designer:
Chaz Maviyane-Davies
Client: No client
Country: USA
Year: 1996



These pieces were part of a series of thirteen posters based on the United Nations Articles on Human Rights as seen from the African perspective.



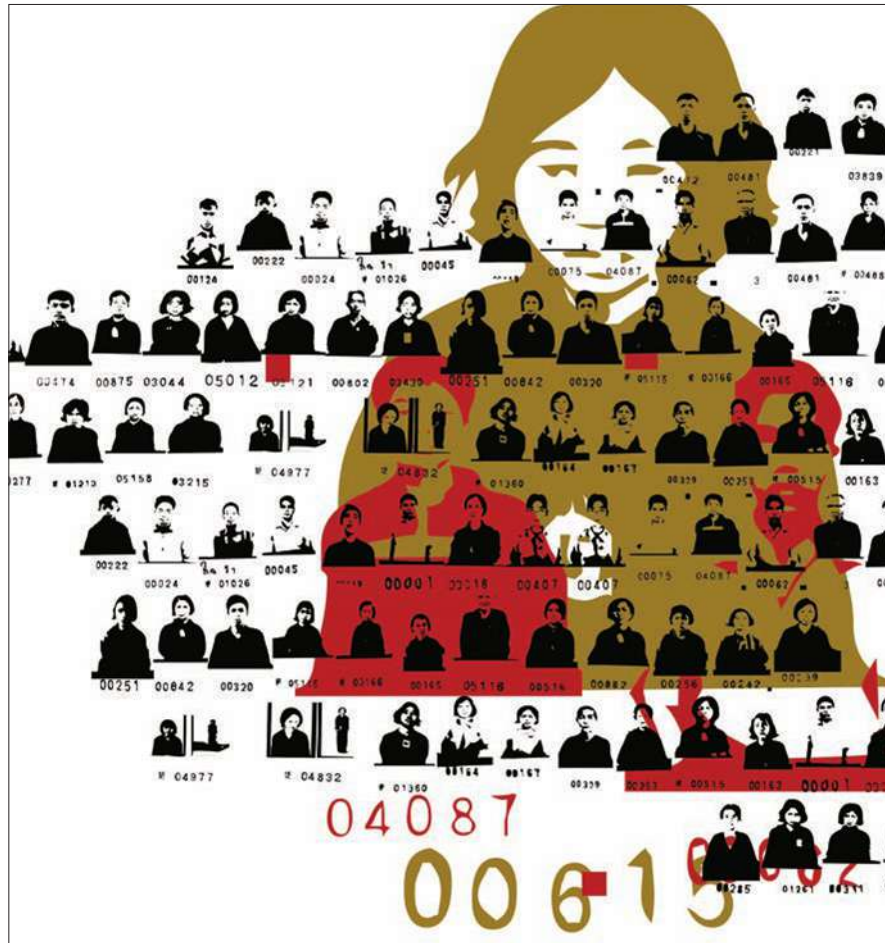


Article
Rights



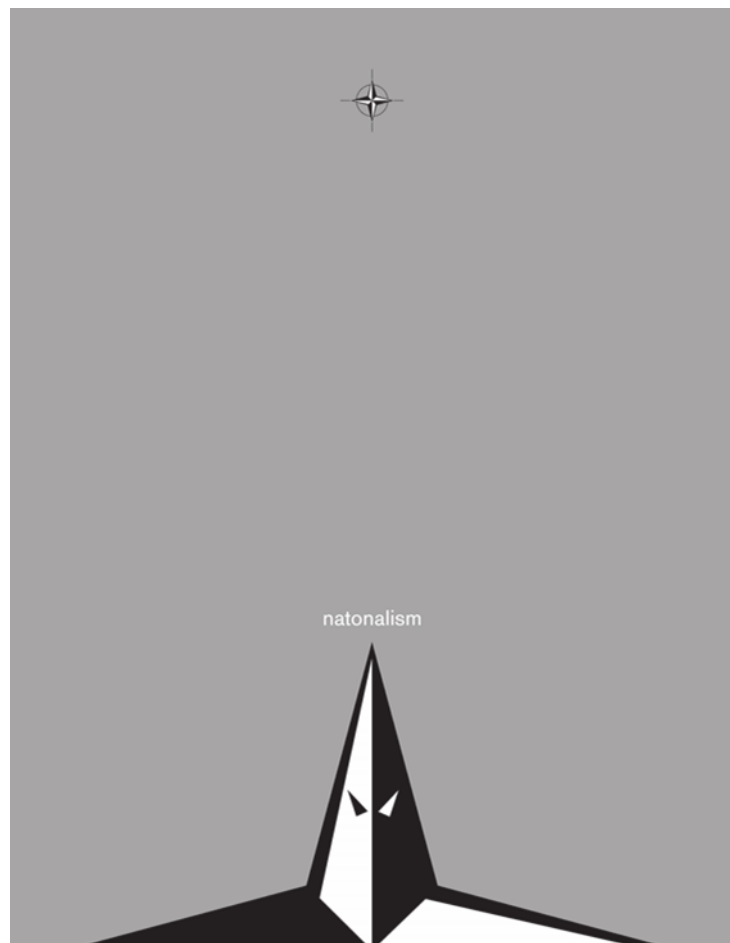
No one should be subjected to slavery
or servitude





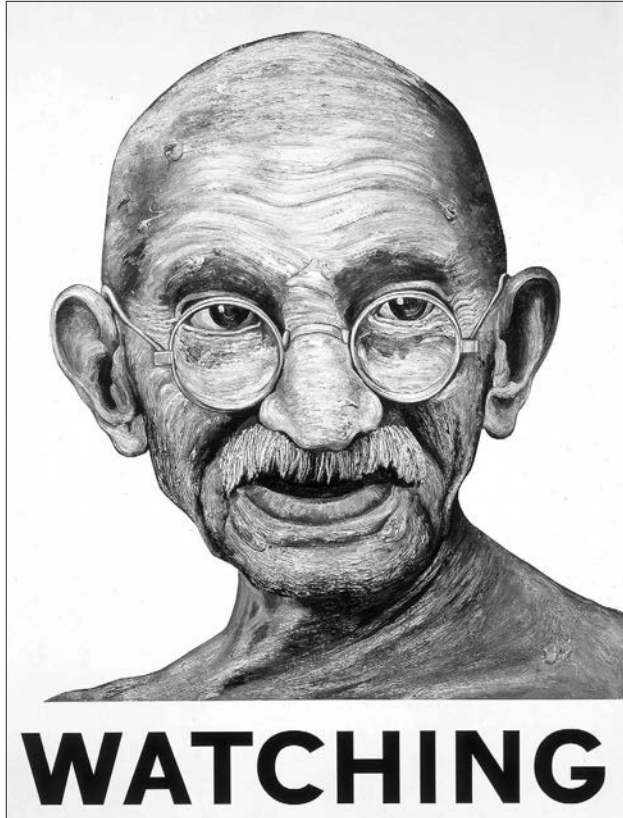
Title: Volcano Type
 Format: Typeface
 Art Director/Designers:
 Lars Harmsen,
 Ulrich Weiß, Boris Kahl
 Client: volcano-type.de
 Country: Germany
 Year: 2003/2004

More than 5,000 images of Khmer Rouge victims from the Tuol Sleng Prison in Phnom Penh, the notorious "S-21" extermination center, make up the Yale database located on the Cambodian Genocide Project website. Photographs were taken of prisoners being processed into the facility for interrogation and execution. What shocked the designer most about those pictures was that "a lot of the victims are 'nameless,' just a face with a number. To create a 'font' with these images was like giving them an identity."

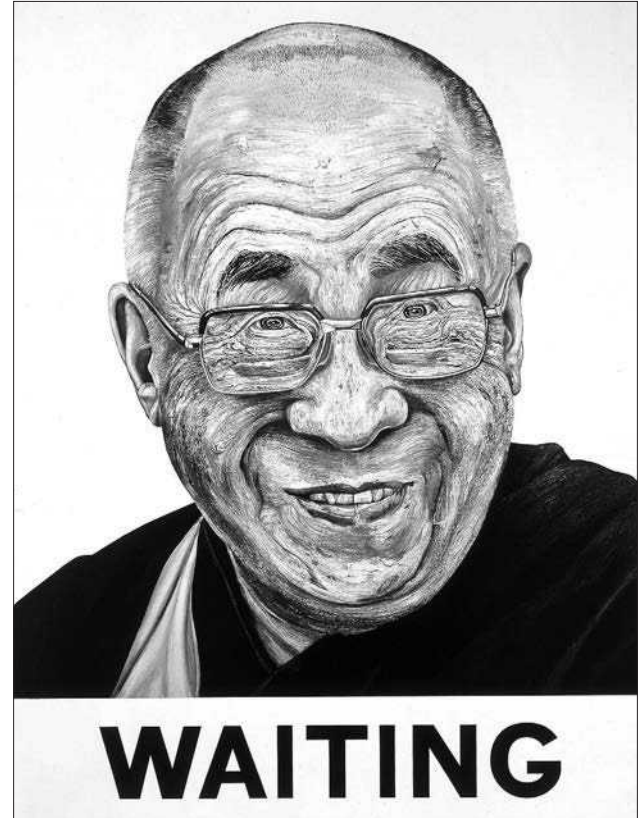


Title: natonalism
 Format: Magazine ad
 Art Director/Designers:
 Aljoša Bagola,
 Saša Dušan Leskovar
 Client: Mladina magazine
 Country: Slovenia
 Year: 2003

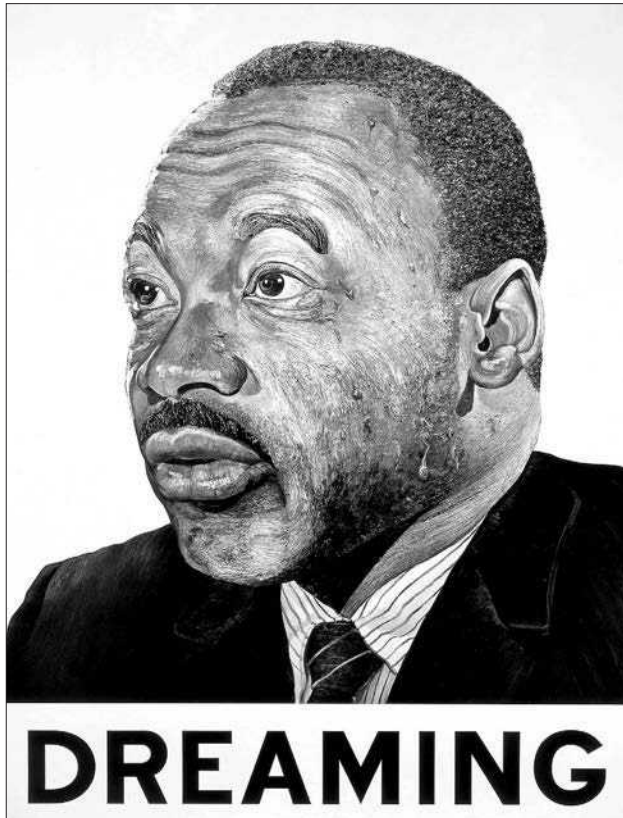
This anti-NATO ad was produced for the political magazine *Mladina* at the time when Slovenian citizens held a referendum to decide whether or not they should accept their invitation into NATO. The designers draw attention to the unilateral and agitating role of the organization by cropping NATO's own logo in such a way as to liken it to the Ku Klux Klan.



Title: **Watching, Waiting, Dreaming**
 Format: Poster series
 Art Director/Designer:
Robbie Conal
 Client: No client
 Country: USA
 Year: 2002



Three icons of nonviolent activism are evoked in this street-poster series suggesting that the time has come to act peacefully in the world. Created in reaction to the U.S. government's aggressive response to the tragedy of September 11, these posters depict Mahatma K. Gandhi watching for peace, the Dalai Lama waiting for the return of his country, and Martin Luther King, Jr. dreaming of equality. It also reminds us that there might be alternatives to bombing.



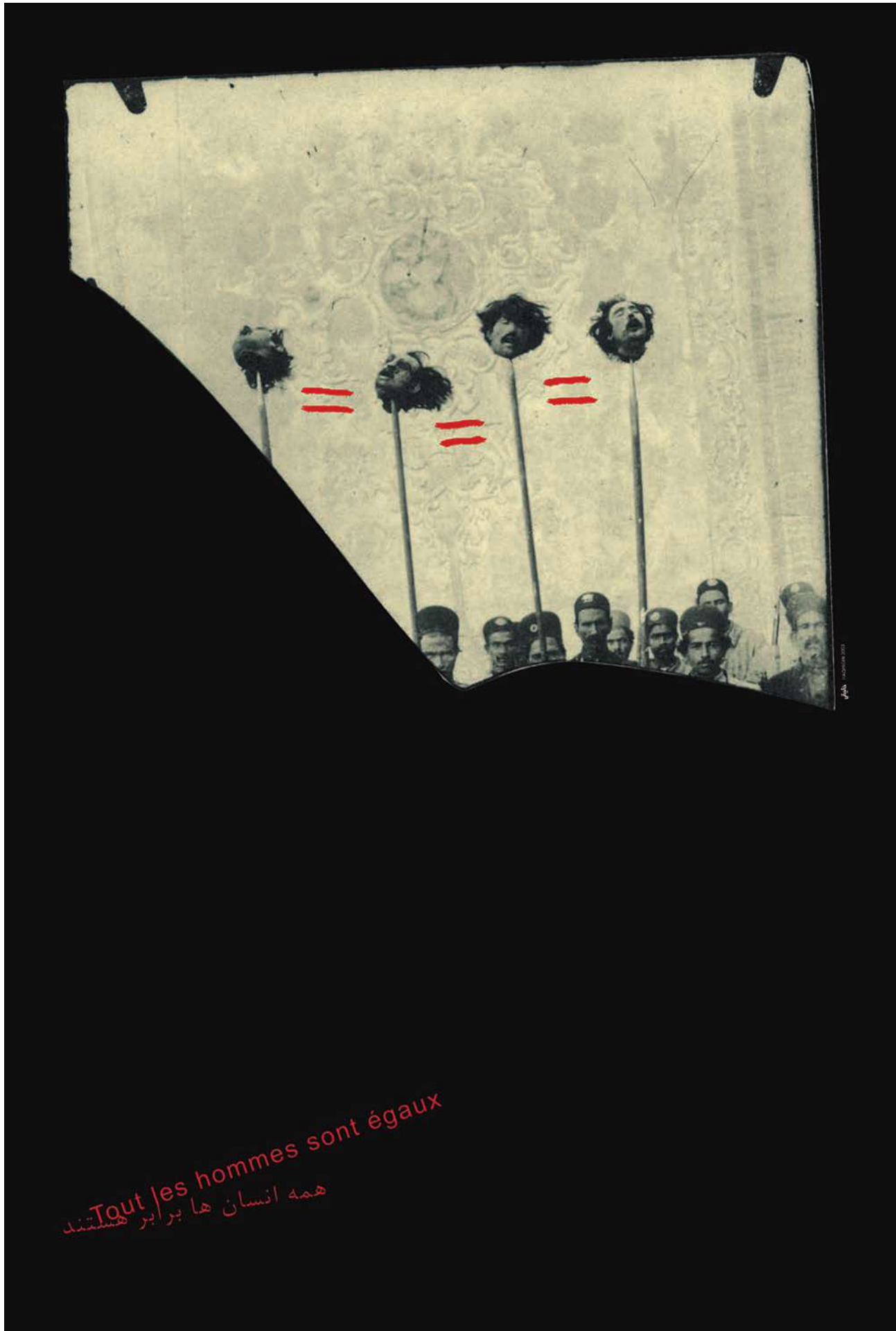


todos los hombres somos iguales?

IGNORANCIA = INTOLERANCIA un mundo feliz / a happy world production

Title: Todos Los Hombres
Somos Iguales?
Format: Poster
Art Director/Designers:
Sonia Freeman, Gabriel
Freeman
Client: Un Mundo Feliz/A
Happy World Production
Country: Spain

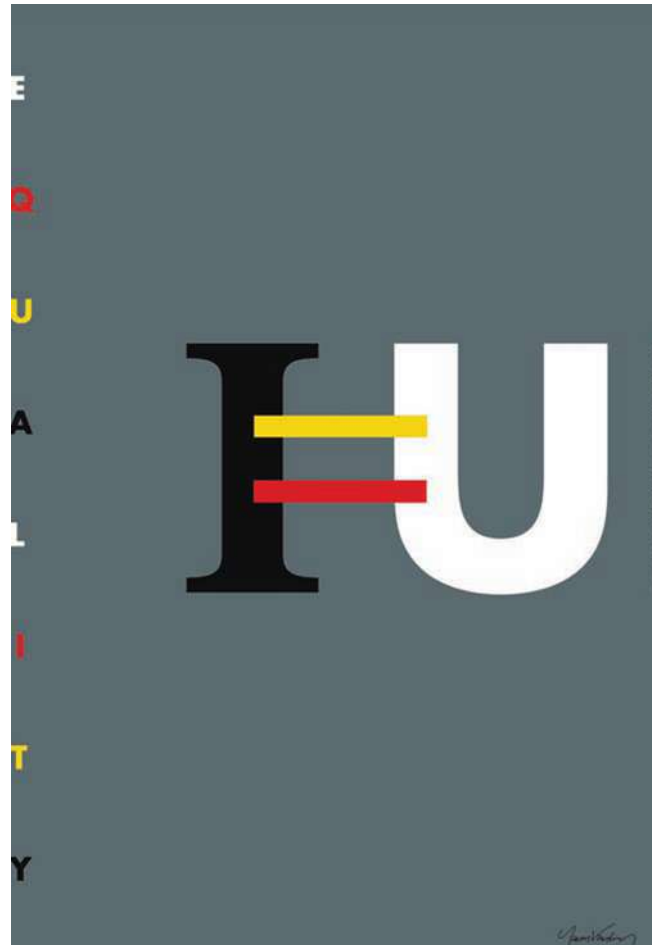
Part of the Ignorance =
Intolerance project and
inspired by the fiftieth
anniversary of the
Declaration of Human
Rights, in 1998, this poster
attempts to redefine
conventional concepts of
equality.



Title: Tout les homes
sont égaux
Format: Poster
Art Director/Designer:
Ebrahim Haghghi
Client: No client
Country: Iran
Year: 2003

Totalitarianism inevitably
produces cynicism and
despair. This work
proclaims "all men are
equal" yet begets the obser-
vation that such equality
only occurs after death.

Tout les hommes sont égaux
همه انسان ها برابر هستند



Title: I = U
 Format: Poster
 Art Director/Designer:
 Yarom Vardimon
 Client: ICU Publications
 Country: Israel
 Year: 1999

I = U, which is part of the designer's "graphic journalism" collection, calls for equality between races, men and women, and people everywhere. This "logo for equality" has been featured in exhibitions, museum shops, and international poster events.

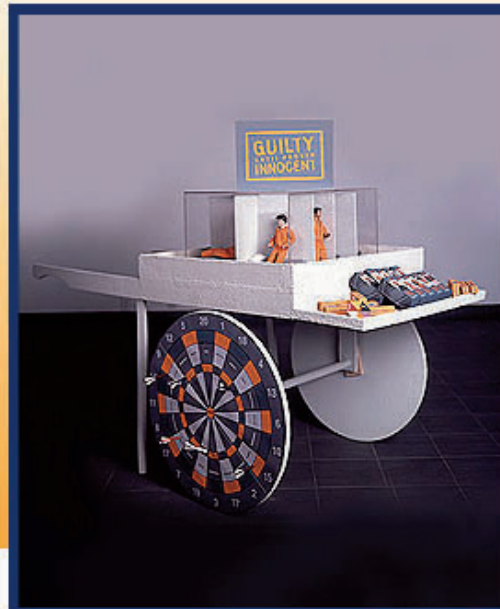
ARTISTS

ARABA SIMPSON

- Mark Abrams
- Cem Adiyaman
- Julia Ames
- Jared Barel
- Celia Cheng
- Rusty Clifton
- Cecilia Guerrero
- David Hartman
- Kristopher Johns
- Laura Kelly
- Ishan Khosla
- Sierra Krause
- Juna Lee
- Ed McKirdy
- Anna Migirova
- Lauren Monchik
- Thomas Porostocky
- Chris Ritchie
- Jong Woo Si
- Araba Simpson
- Natalie Slocum
- Kirsten Sorton
- Johnathan Swafford
- Emre Veryeri



Guilty Until Proven Innocent
 The Guilty Until Proven Innocent cart is a commentary on the politics of the "justice" system. The cart highlights only a few of the hundreds--if not thousands--of people who have been convicted, imprisoned, and then later found innocent of the crimes for which they were punished. Issues of race, gender, religion, and/or sexual-orientation play a role in these wrongful convictions.



Title: Guilty Until Proven Innocent
 Format: Various
 Art Director/Designer:
 Araba Simpson
 Client: No client
 Country: USA
 Year: 2004

As shown here on their website, the School of Visual Arts MFA design students used a pushcart as the inspiration to "sell" ideas that included abuses of the justice system, a subversion on America's new identity control methods, and a stand that sells right-wing devotional images.

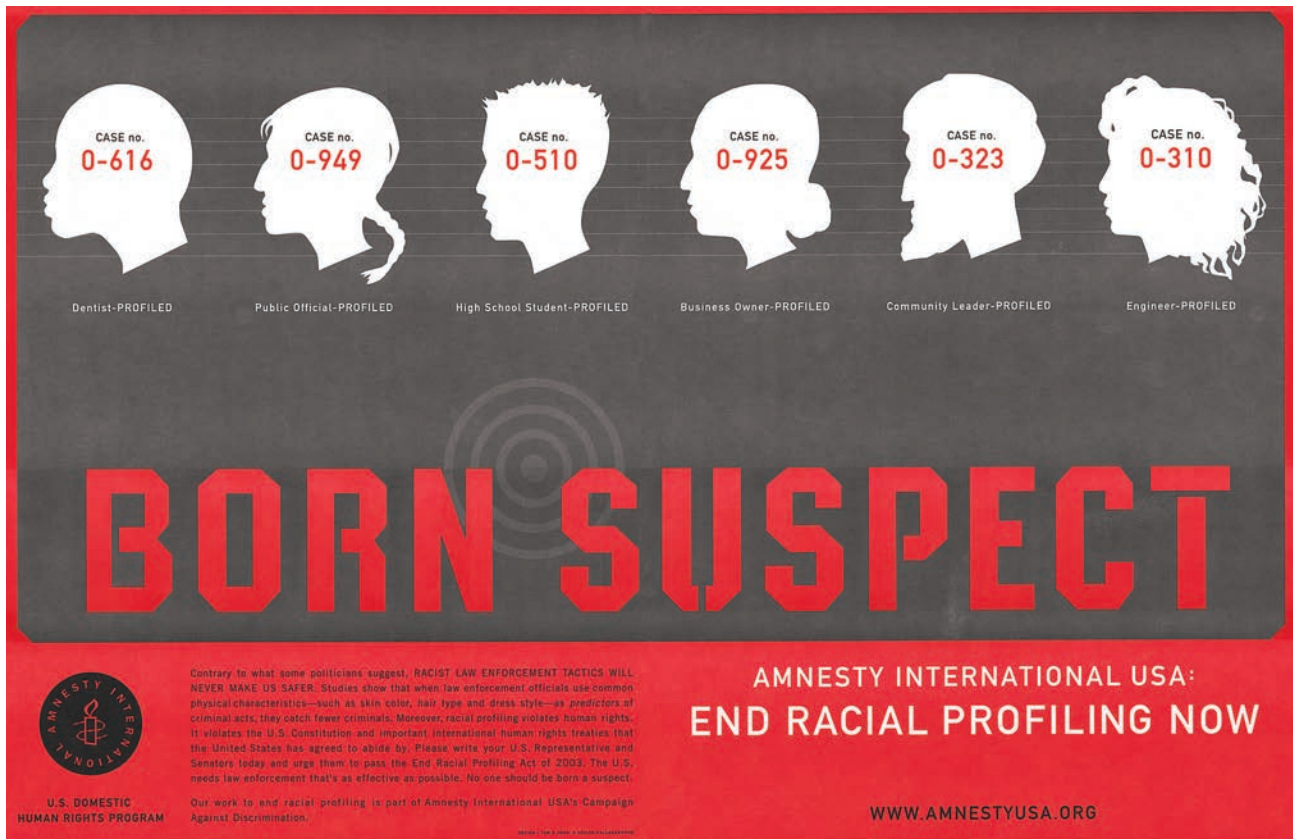
Title: Impunity, Impossible Justice
 Format: Poster
 Art Director/Designer: Renato Aranda Rodríguez
 Client: No client
 Country: Mexico
 Year: 2004

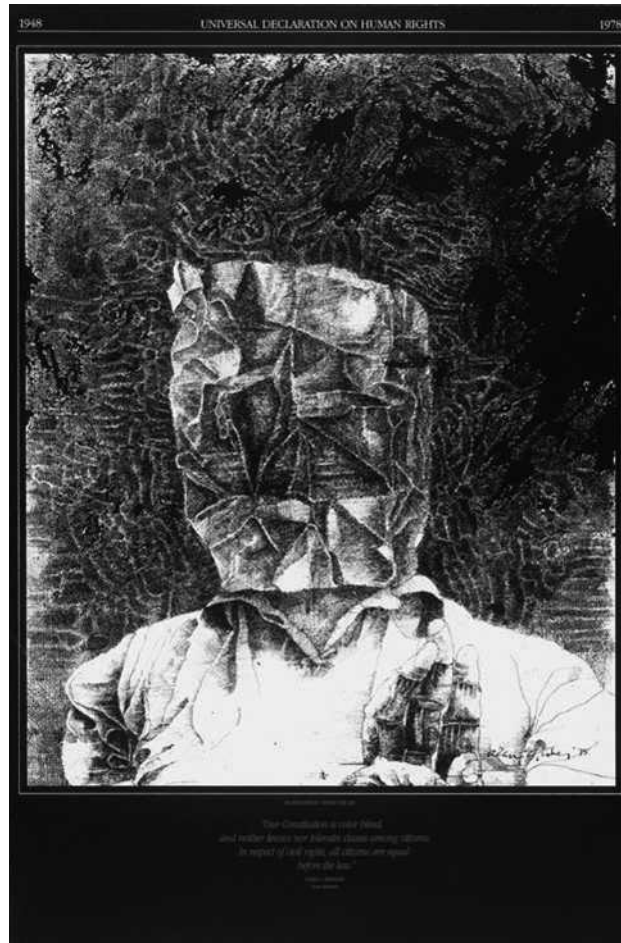
By depicting a shackle that cannot logically exist, this poster protests the failure of the Mexican criminal system to punish corruption.



Title: Born Suspect
 Format: Poster
 Art Director/Designers: Tom Sieu, John Givens
 Client: Amnesty International
 Country: USA
 Year: 2003

Amnesty International USA's Campaign Against Discrimination commissioned this poster protesting racial profiling. White cutout silhouettes against a black background emphasize the absurdity and ineffectiveness of the practice.



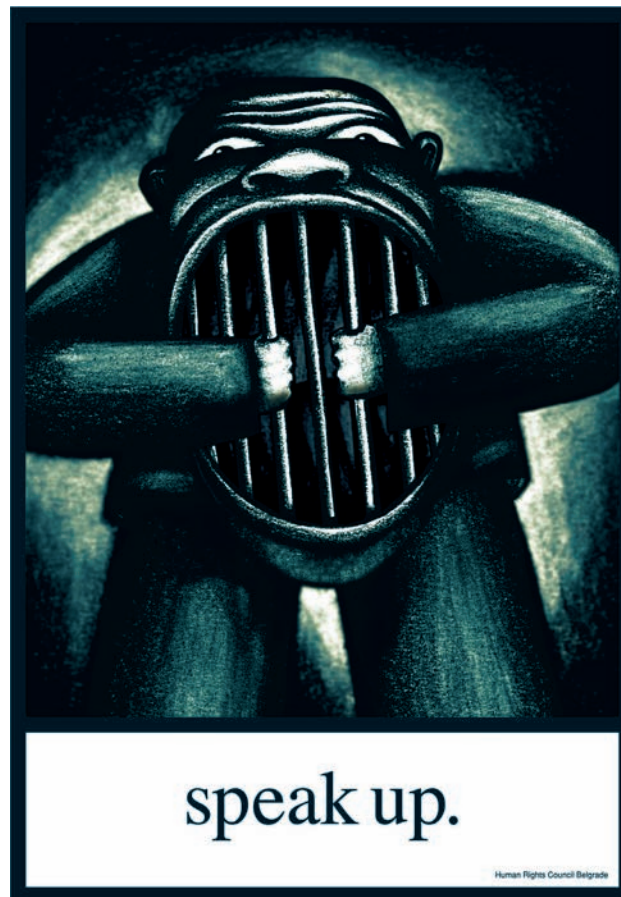


Title: Human Rights Poster Series (Freedom of Opinion)
 Format: Poster series
 Art Director/Designer: Ethel Kessler
 Illustrator: Geoffrey Moss
 Client: United States Information Agency
 Country: USA
 Year: 1978

Article 19: Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive, and impart information and ideas through any media and regardless of frontiers.
 (top left)

Title: Human Rights Poster Series (On Recognition Before the Law)
 Format: Poster
 Art Director/Designer: Ethel Kessler
 Illustrator: Alan E. Cober
 Client: United States Information Agency
 Country: USA
 Year: 1978

Article 6: Everyone has the right to recognition everywhere as a person before the law. (top right)

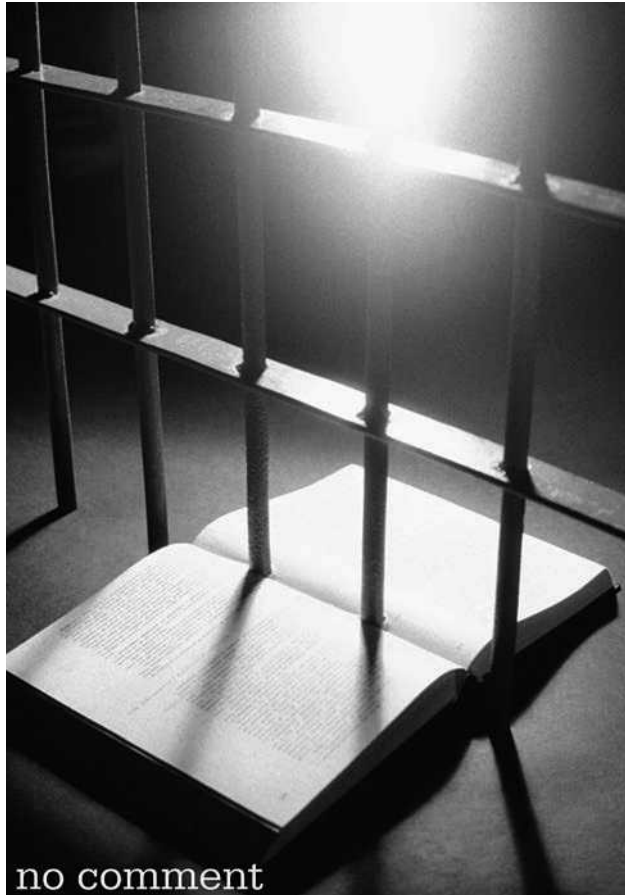


Title: Speak Up
 Format: Poster
 Art Director/Designer: Slavimir Stojanović
 Client: Human Rights Council Belgrade
 Country: Slovenia
 Year: 1996

This poster illustrates the struggle for the freedom of speech with this dark, hand-drawn illustration. The strong typographical treatment adds to the power of the piece.
 (bottom)

Title: **No Comment**
 Format: **Poster**
 Art Director/Designer:
Jan Nuckowski
 Client: **No client**
 Country: **Poland**
 Year: **1984**

This poster was created at a time when books and ideas were forbidden, "Truth—where there was light—was imprisoned behind iron bars," in the Iron Curtain countries. The only books and ideas that were allowed, at that time, were ones that were not considered "dangerous" by the government. (top left)



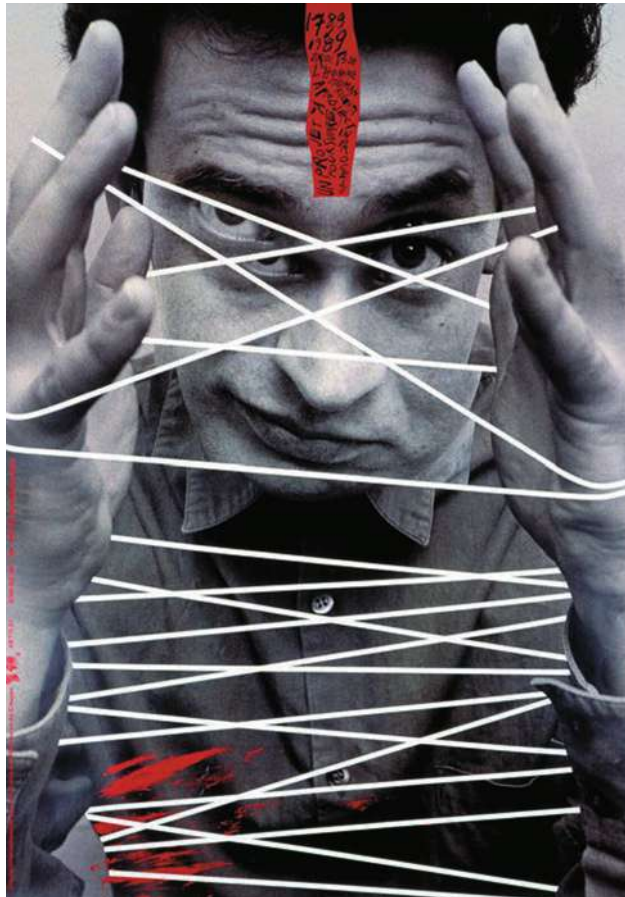
Title: **First & Last Impression**
 Format: **Poster**
 Art Director/Designer:
Tomato Košir
 Mentor: **Zoravko Papič**
 Client: **Amnesty International**
 Country: **Slovenia**
 Year: **2000**

One of a series of posters for Amnesty International, this chilling combination of words and an immediate image protests against police brutality and misconduct. Unfortunately, Amnesty International rejected the series. (top right)



Title: **Human Rights Artis 89**
 Format: **Poster**
 Art Director/Designer:
Rico Lins
 Photographers: **Rico Lins, Katherine McGlynn**
 Client: **Artis 89**
 Country: **Brazil**
 Year: **1989**

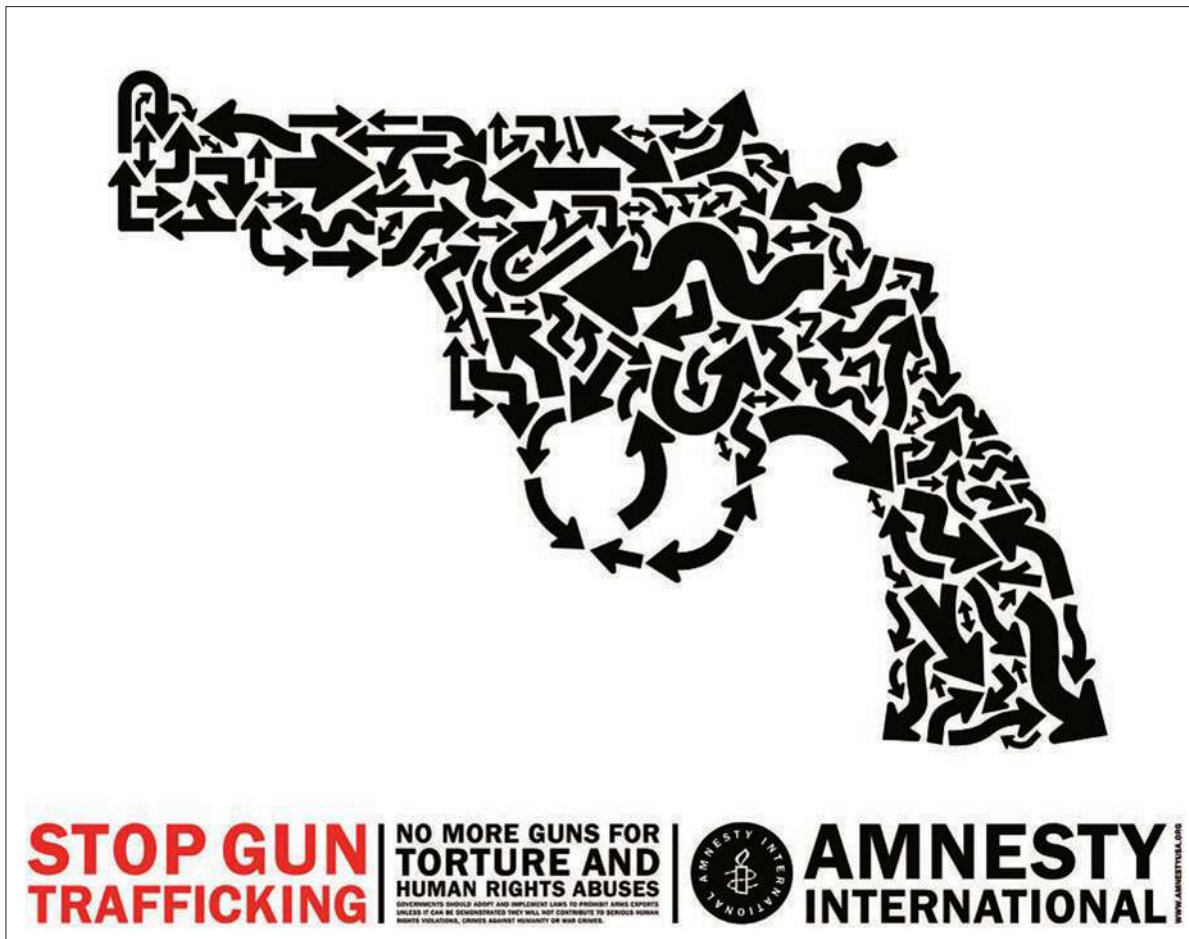
This poster was designed for an international event that invited 66 designers to participate in an exhibition and conference commemorating the 200th anniversary of the French Revolution in Paris. Artists were requested to depict or comment on the Human Rights Bill in their posters. This piece poses questions: "Is this man the manipulator in his game; or is it he who, in fact, is being manipulated?" (bottom)





Title: Caution: Children at War
 Format: Poster
 Art Director/Designer: Woody Pirtle/Pentagram
 Client: Amnesty International
 Country: USA
 Year: 1999

Road signs are frequently used as a reference in protest, perhaps because the goal of the design is clear and immediate communication, and they are universally understood.



Title: Stop Gun Trafficking
 Format: Poster
 Art Director/Designer: Woody Pirtle/Pentagram
 Client: Amnesty International
 Country: USA
 Year: 2001

In July 2001, the United Nations held a conference on the illicit trade of small arms and light weapons. This image cleverly demonstrates the convoluted path that guns travel to get into the hands of their users.



FACE THE MUSIC

**NGAWANG
CHOEPHEL**
IS A TIBETAN MUSICIAN AND FULBRIGHT SCHOLAR.
CHINESE AUTHORITIES ARRESTED HIM IN 1995.

**HIS "CRIME":
DOCUMENTING
TRADITIONAL
TIBETAN MUSIC
AND DANCE. HIS
PUNISHMENT:
18 YEARS IN
PRISON.**

**AMNESTY
INTERNATIONAL**

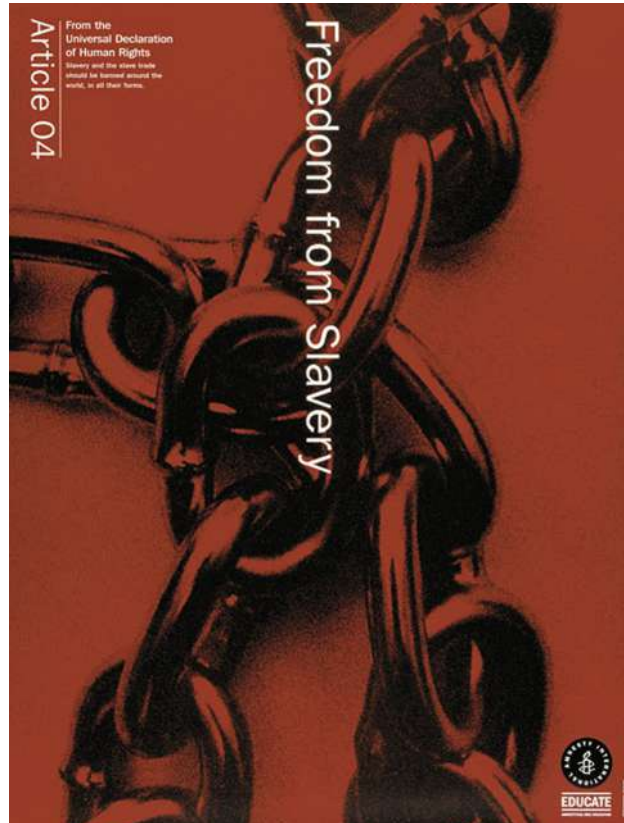
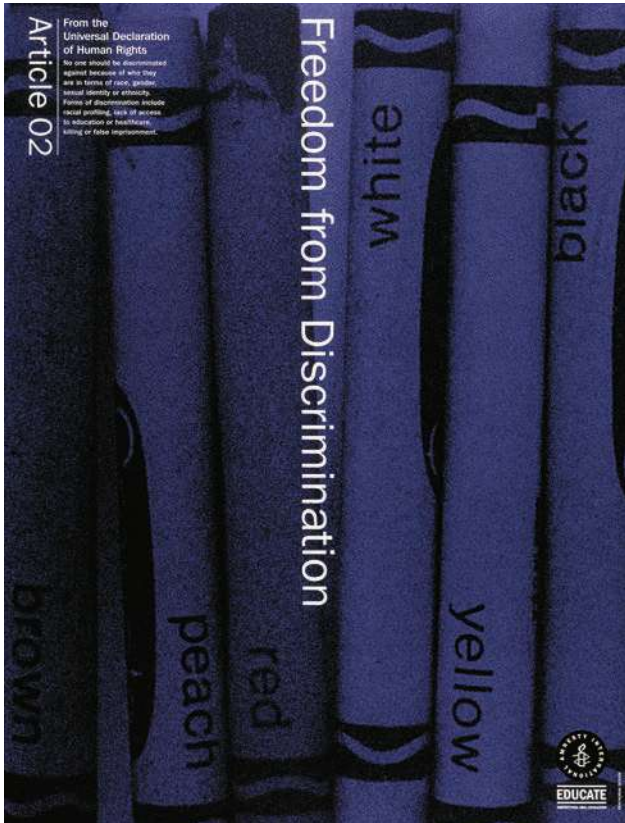
JOIN THE CAMPAIGN FOR NGAWANG CHOEPHEL'S
RELEASE. VISIT WWW.AMNESTYUSA.ORG



Title: Face the Music
Format: Poster
Art Director/Designer:
Woody Pirtle/Pentagram
Client: Amnesty
International
Country: USA
Year: 2000

Ngawang Choephel is a Tibetan musician, scholar, and exile who was arrested by the Chinese authorities in 1995. The case was taken up by the Amnesty's "Artists for Amnesty" group and Choephel's release was obtained in January 2002 after Annie Lennox and many other international public figures participated in the campaign.





Title: Universal Declaration of Human Rights
 Format: Poster series
 Art Director/Designer: Woody Pirtle/Pentagram
 Client: Amnesty International
 Country: USA
 Year: 2002



Working with Amnesty International, the designer created a handsome and rational series of posters that spotlight twelve of the Universal Declaration of Human Rights (UDHR) individual articles. Adopted by the member states of the United Nations in 1948, the UDHR consists of thirty articles, which set out the human rights fundamental to the dignity and development of every human being. Amnesty International uses the declaration as the foundation of its activities. The posters were distributed to schools as part of the group's "Amnesty Educate" initiative, and a teacher's guide was created containing lesson plans for each of the twelve posters. The intent was to make the UDHR into a living and memorable document that students could relate to.

Article 23

From the Universal Declaration of Human Rights

Everyone should have a fair chance of employment and should have fair and favorable conditions of work. Men and women should receive adequate and equal pay for the same kind of work. Men and women should have equal opportunities for advancement. All workers should have the right to join trade unions in order to protect their rights and interests at work.

Everyone Has the Right to Work

WEEK ENDING

IN

OUT

MONDAY

IN

OUT

IN

OUT

AVR 22 A9 :20

No. NAME *Dennis Wu*

WEEK ENDING

IN

OUT

MONDAY

IN

OUT

IN

OUT

AVR 22 A9 :24

AVR 22 P6 :10

AVR 23 A9 :38

No. NAME *Doris Phillips*

WEEK ENDING

IN

OUT

MONDAY

IN

OUT

IN

OUT

AVR 22 A7 :48

AVR 22 P7 :10

EDUCATE

Universal Declaration of Human Rights

Articles

1. Right to Equality
2. Freedom from Discrimination
3. Right to Life, Liberty, Personal Security
4. Freedom from Slavery
5. Freedom from Torture and Degrading Treatment
6. Right to Recognition as a Person before the Law
7. Right to Security before the Law
8. Freedom from Arbitrary Arrest and Imprisonment
9. Right to Fair Public Hearing
10. Right to Fair Compensation and Adequate Work
11. Freedom from Interference with Privacy, Family, Home and Correspondence
12. Right to Free Movement in and out of the Country
13. Right to Leave one's Country freely
14. Right to enter one's own Country
15. Right to Marriage and Family
16. Right to Own Property
17. Freedom of Thought and Religion
18. Freedom of Opinion and Information
19. Right to Participate in Government and in Free Elections
20. Right to Social Security
21. Right to Share in Wealth and to own Property
22. Right to Fair and Equitable Conditions of Work
23. Right to Education
24. Right to Participate in the Cultural Life of the Community
25. Right to a Social Order that guarantees the Welfare
26. Community Duties Essential to Free and Full Development
27. Freedom from Fear or Physical Coercion in the Enjoyment of the above Rights

EDUCATE

Article 26

From the Universal Declaration of Human Rights

Everyone should have the right to education. Education should be free and should be directed into peace.

Everyone Has the Right to Education

EDUCATE



Title: Amnesty International
Format: Poster
Art Director/Designer: Tadanori Yokoo
Client: Amnesty International
Country: Japan
Year: 1976

One can clearly see the influence of Ukiyo-e prints on this image illustrating humans reaching out to political prisoners. This poster was commissioned by Amnesty International's New York office.

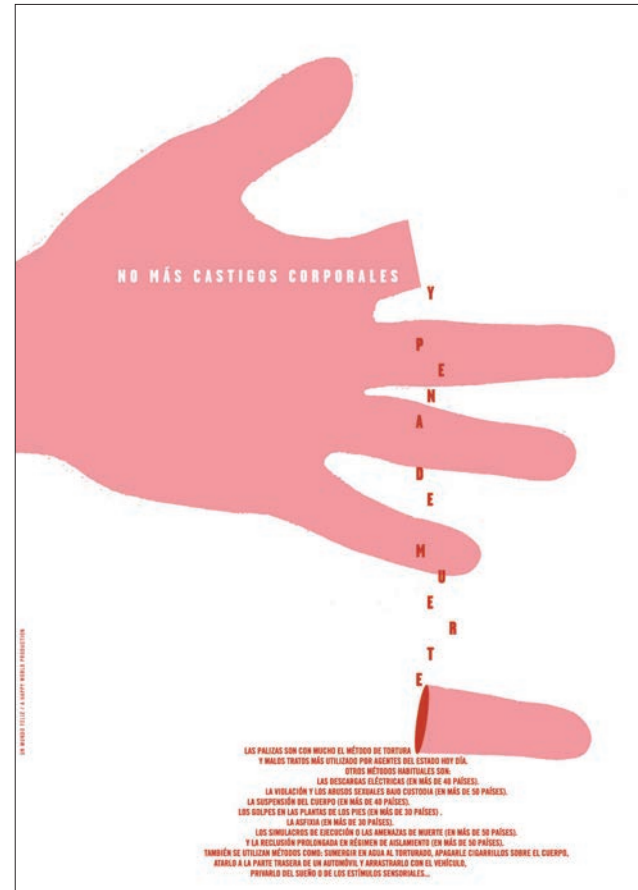
Title: Poster Against Xenophobia
 Format: Poster
 Art Director/Designers: Sonia Freeman, Gabriel Freeman
 Client: Istituto Europeo di Design
 Country: Spain
 Year: 2002

The handprint illustrates the stupidity of xenophobia in a world made up of mixed blood. The poster was created for a themed exhibition on “half-bred people” at the IED (Istituto Europeo di Design) in Madrid. (top left)



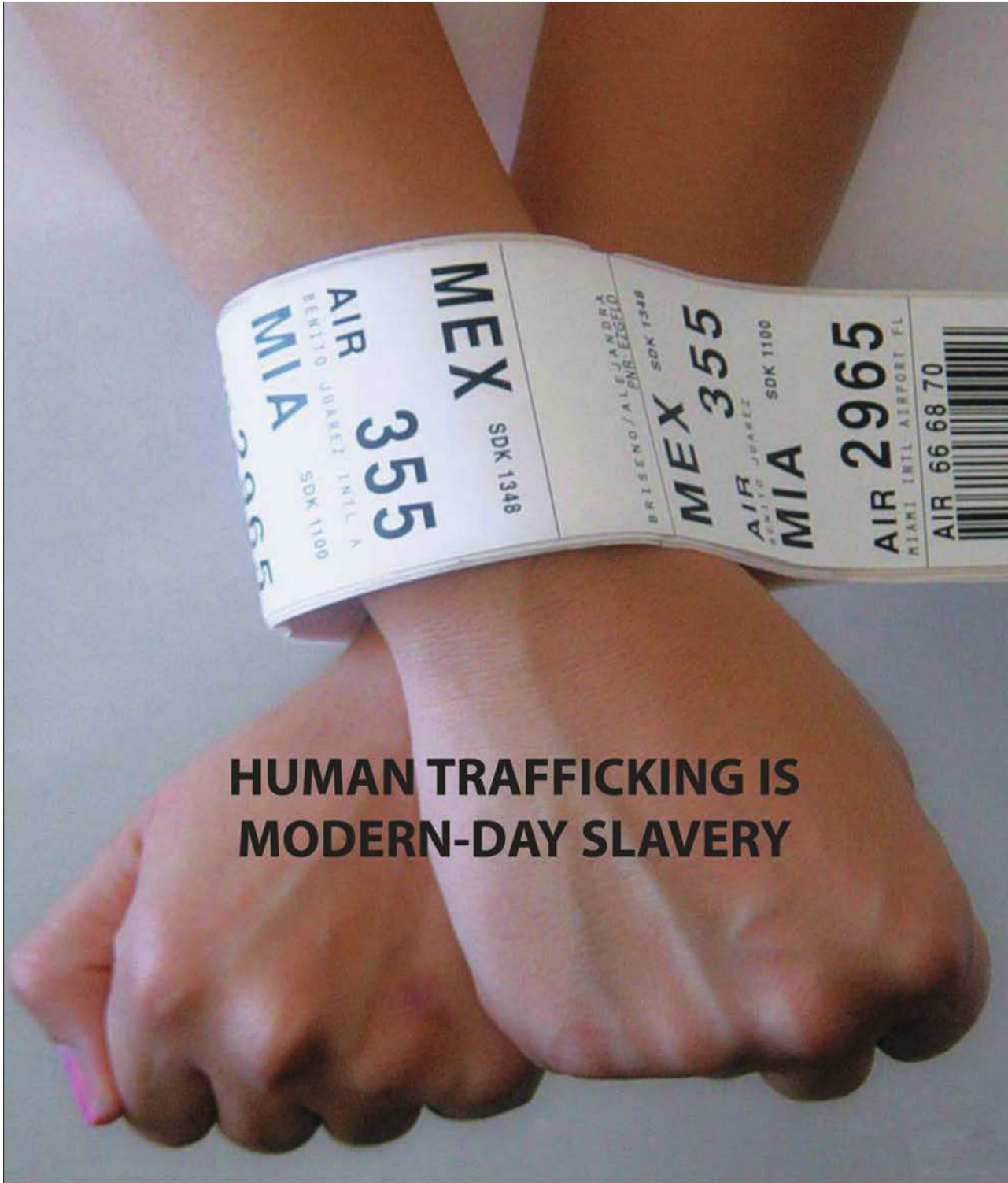
Title: Poster Against Torture
 Format: Poster
 Art Director/Designers: Sonia Freeman, Gabriel Freeman
 Client: Un Mundo Feliz/A Happy World Production
 Country: Spain
 Year: 2001

The clean, simple style of this illustration reinforces the message that torture is not confined to any particular political system; it occurs in democracies as well as dictatorships and under civilian, as well as military governments. The work was distributed free over the Internet. (top right)



Title: Bolted Hands
 Format: Poster
 Art Director/Designer: Lanny Sommese
 Client: Amnesty International chapter at Penn State University
 Country: USA
 Year: 1981

This dynamic poster for Amnesty International was designed to raise awareness about the torture that humans continually inflict upon one another and to remind viewers of Amnesty's mission. The visceral drip drawing style of the praying hands was used to contrast the mechanically drawn bolt and heighten the emotional impact of the image. The bolt and hands were then scaled and juxtaposed to appear as a cross “to make the image more emblematic.” (bottom)



**HUMAN TRAFFICKING IS
MODERN-DAY SLAVERY**

Title: Human Trafficking Is Modern-Day Slavery
 Format: Poster
 Art Director/Designers: Alex Briseno, Hernan Ibanez
 Client: Florida Freedom Partnership
 Country: USA
 Year: 2004

Florida Freedom Partnership is a federally funded, non-profit organization offering comprehensive services to victims of human trafficking or modern day slavery. This poster is part of an outreach campaign designed to educate the public on the problem of human trafficking and to urge victims to seek protection and support from the organization.



**FLORIDA
FREEDOM
PARTNERSHIP**

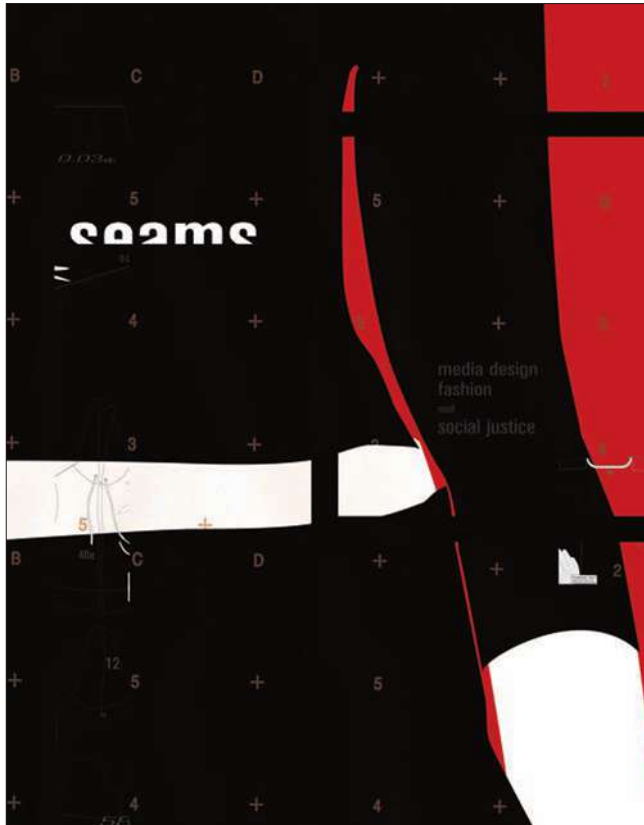
Men, women and children in our community are forced to work against their will in the sex industry, restaurants, hotels, agricultural work, sweat-shops, and domestic servitude. Safe housing, interpretation, legal and medical services are available to victims, but first they must be found.

LET THE TRUTH COME OUT

If you or someone you know is a victim of modern-day slavery, call:

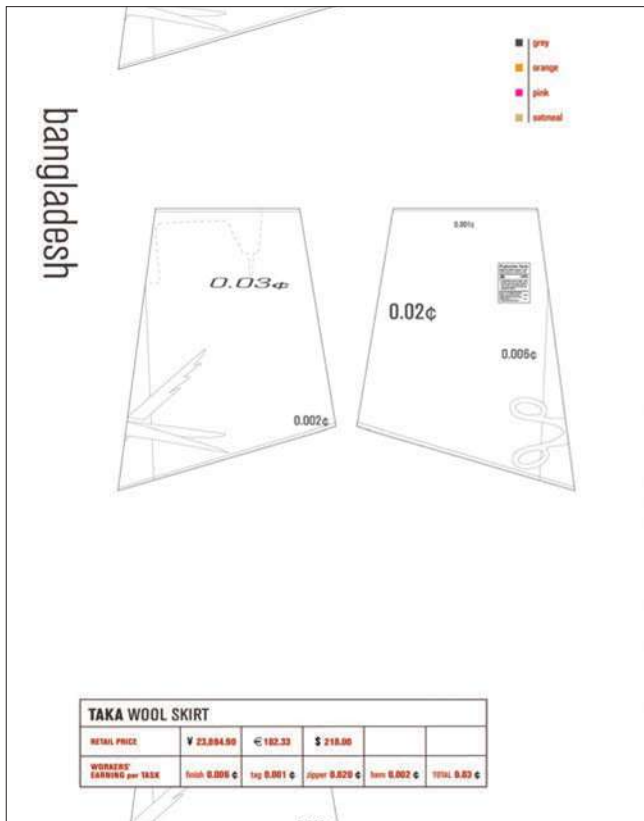
1-866-443-0106





Title: Seams: Media Design, Fashion, and Social Justice
 Format: Garment
 Art Director/Designer: Adriana Parcero
 Client: No client
 Country: USA
 Year: 2003

In its aim to raise awareness about the often harsh realities of the garment industry, Seams uses clothing as a vehicle to comment on sweatshops, making visible and wearable the information little known to consumers. In addition, their high-end fashion catalog has been turned into a political manifesto, and the designer has created a website (seams.la) so the work and message can reach a wider audience.



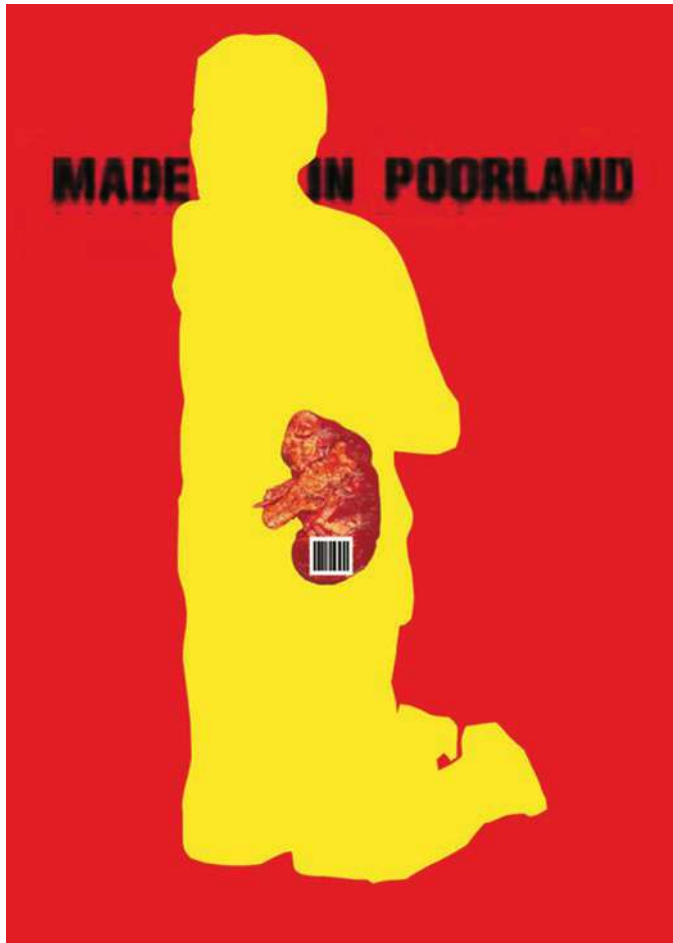


Title: Printed In USA
Format: Poster
Art Director/Designer:
Emek
Client: Public Campaign
Country: USA
Year: 2003

Fingerprints in America
have become equivalent
to barcodes, making people
easier to monitor.
For exactly that reason,
U.S. customs is now
fingerprinting every foreign
visitor who enters the
country.

Title: **Made In Poorland**
 Format: **Poster**
 Art Director/Designer:
Jarek Bujny
 Client: **No client**
 Country: **Poland**
 Year: **2003**

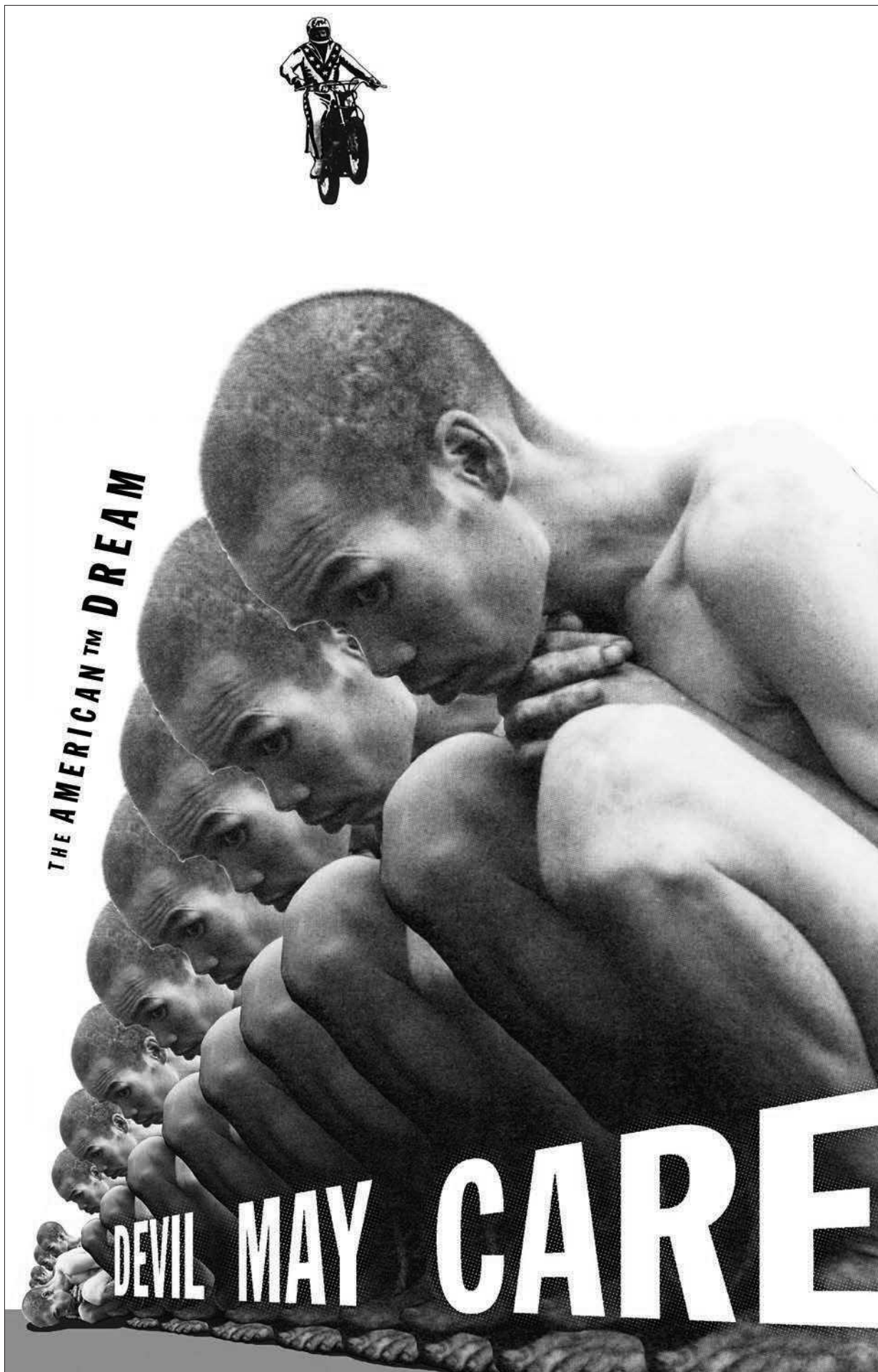
The UPC tag on the kidney tells us the poor and powerless exist as "parts." The international market for organs has stripped them of their rights, needs, and culture as human beings.



Title: **Emigrazione**
 Format: **Poster**
 Art Director/Designer:
Mauro Bubbico
 Client: **Associaz
 Emigranti Svizzera**
 Country: **Italy**
 Year: **2000**

This poster commemorates the 50th anniversary of a 1949 peasant rebellion in southern Italy that resulted in significant Italian immigration to Switzerland. The work comments on the fact that many political rights and the opportunity to become full Swiss citizens are still denied to immigrants.





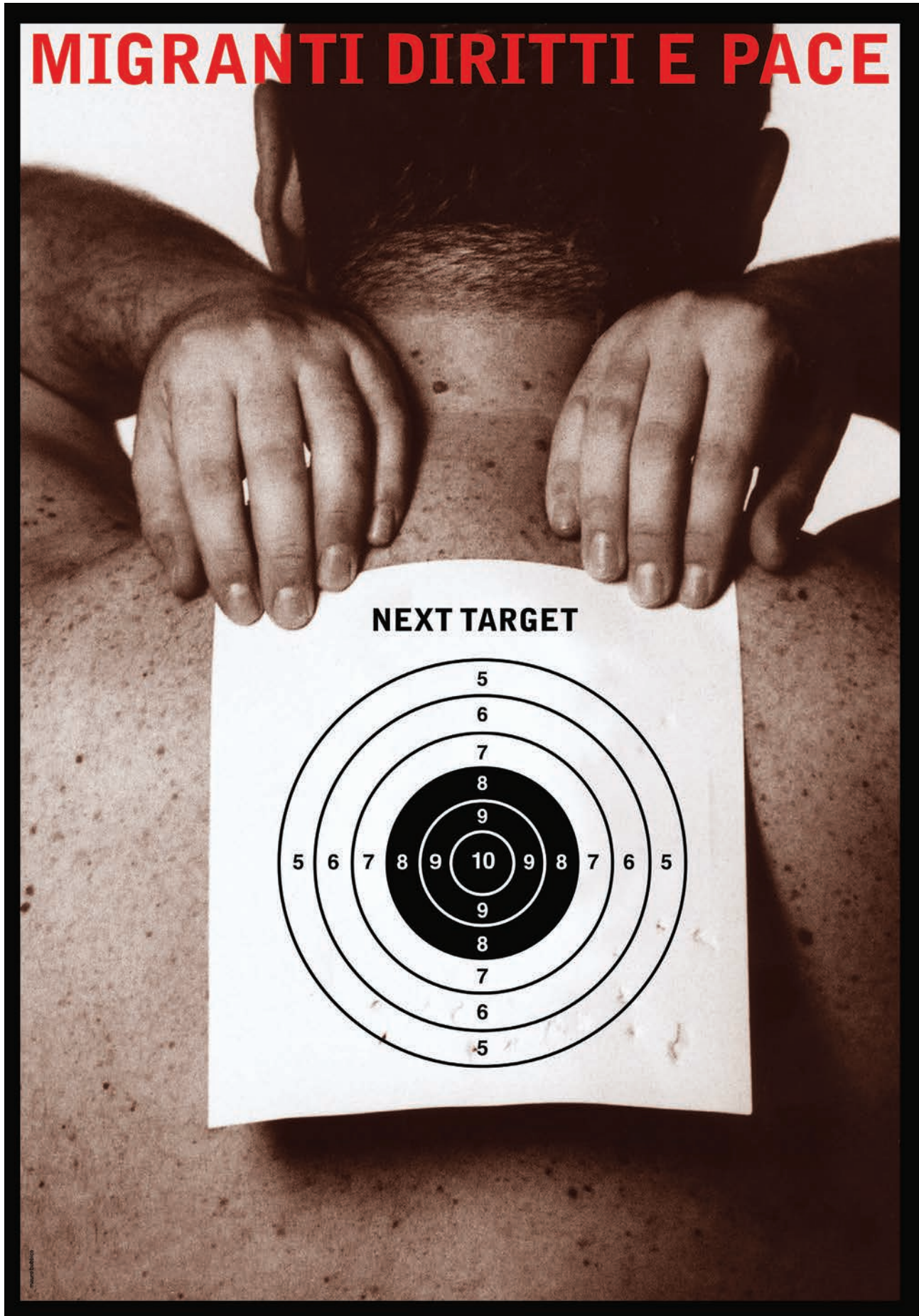
Title: Devil May Care
Format: Poster
Art Director/Designer:
Jeff Louviere
Client: The American™
Dream
Country: USA
Year: 2002

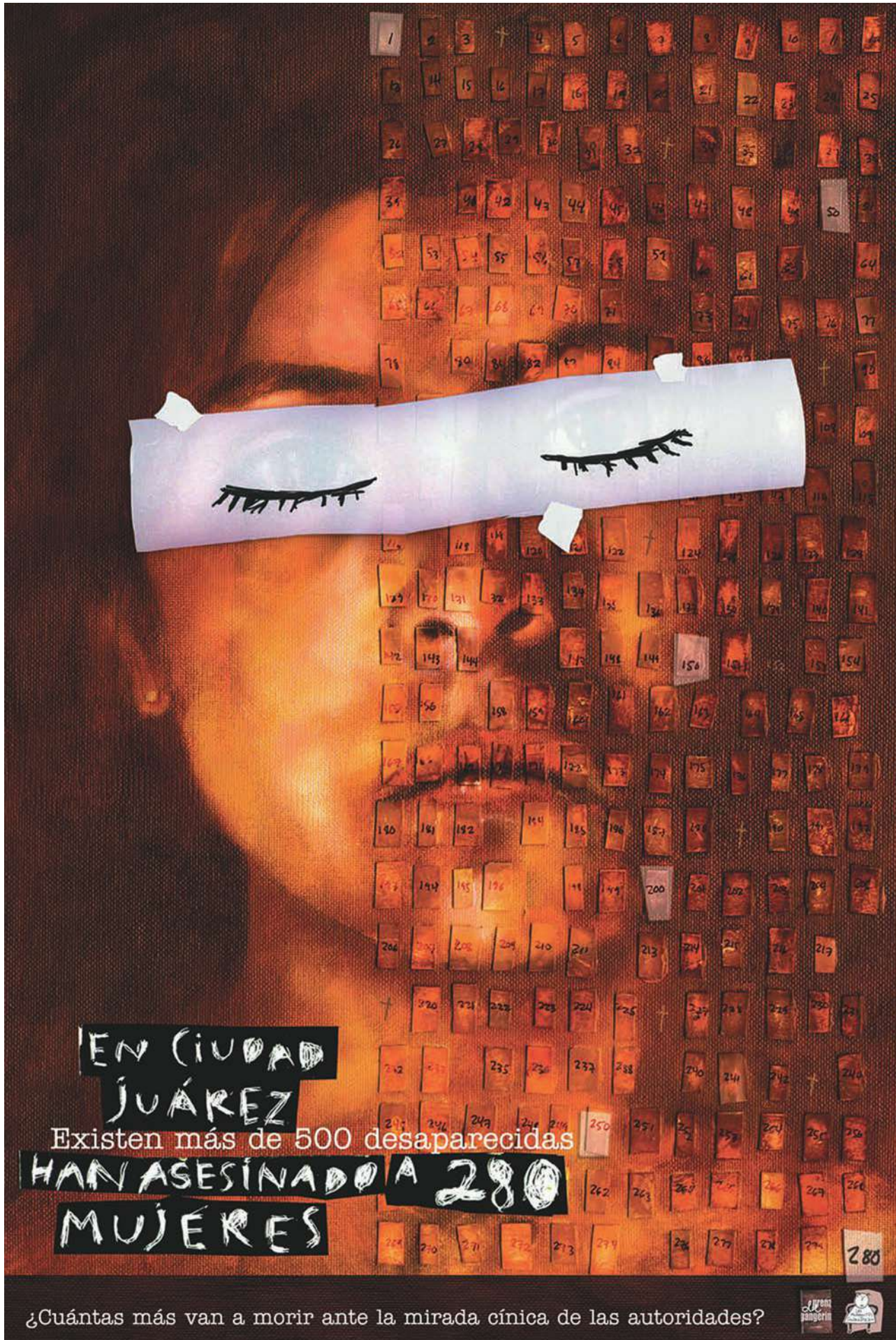
The consequences of the laissez-faire spirit of New Orleans is revealed by an image of legendary stunt man, Evil Knievel moto-vaulting over a long line of degraded and exploited dark skinned men. The designer created this poster in response to the lack of social commentary in New Orleans, and posted them around the city in the middle of the night.

MIGRANTI DIRITTI E PACE

Title: Migranti
Diritti e Pace
Format: Poster
Art Director/Designer:
Mauro Bubbico
Client: Social
Forum Matera
Country: Italy
Year: Unknown

The dark-skinned model holds a target to make clear the xenophobic racist consequences on immigrants on this poster protesting a new discriminatory Italian immigration law.



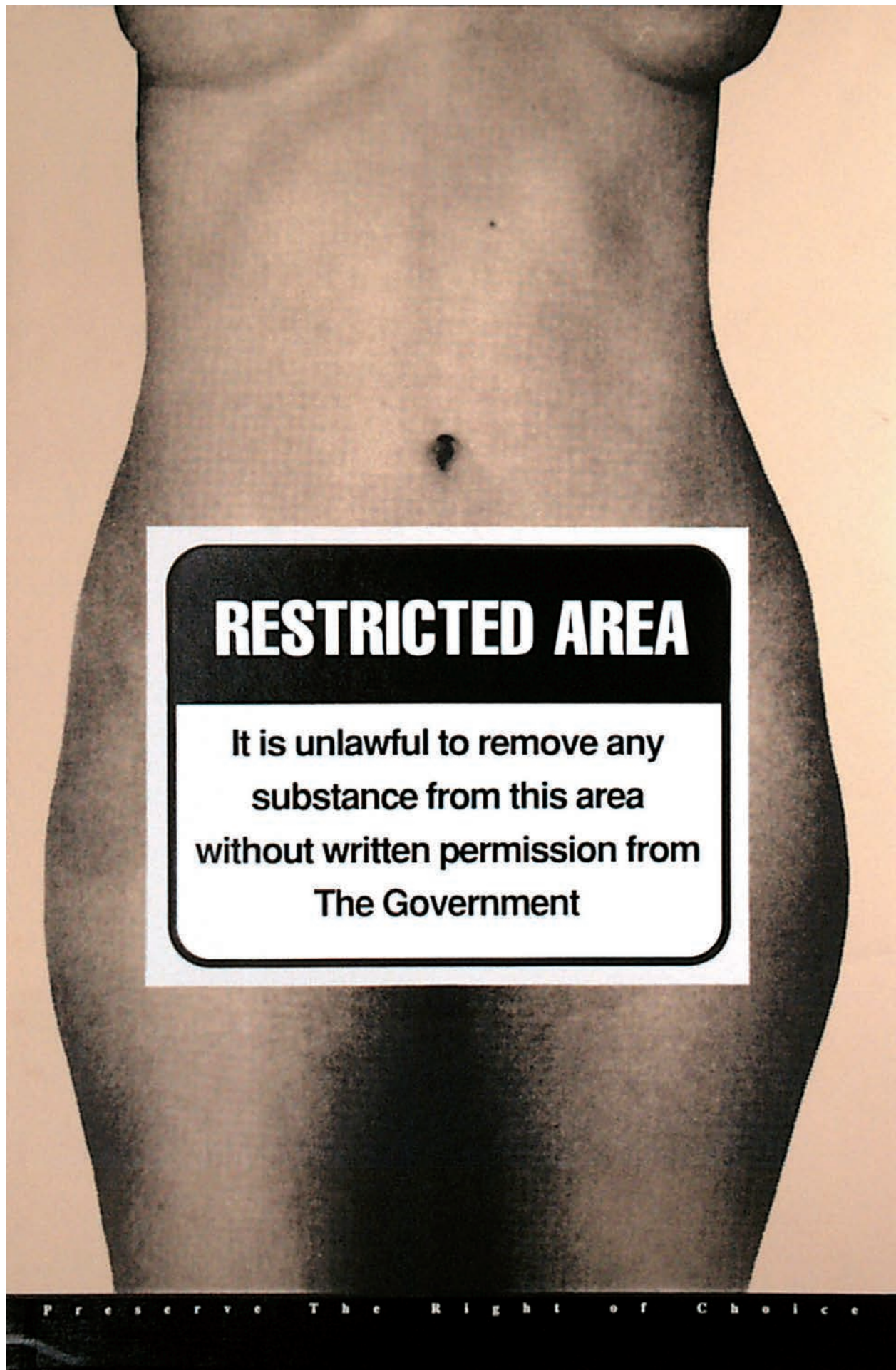


Title: More Than 280 Women Have Been Murdered
Format: Poster
Art Director/Designer: Margarita Sada
Client: Die Gresgangerin
Country: Mexico
Year: 2002

The designer notes "For more than ten years, hundreds of women in the Mexican town of Juarez have been kidnapped, raped, murdered, and grotesquely maimed. After years of official apathy and police incompetence toward solving and ending these brutal murders, the families of the missing women started actions to demand justice. I made this poster to support their struggle." The text reads "More than 280 women have been murdered in Juárez City and another 500 more are missing. How many more are going to die under the cynical stare of authorities?"

Title: Preserve the
Right of Choice
Format: Poster
Art Director/Designer:
Trudy Cole-Zielanski
Client: No client
Country: USA
Year: 1993

"This poster was designed to
promote the understanding
that a woman's body is her
own, and she has the
ultimate right to say what
she does with it."





NCJW'S VOICE: THE VOICE OF THE JEWISH COMMUNITY

FOR OVER A CENTURY THE NATIONAL COUNCIL OF JEWISH WOMEN HAS BEEN AT THE FOREFRONT OF SOCIAL CHANGE - COURAGEOUSLY TAKING A PROGRESSIVE STANCE ON ISSUES SUCH AS REPRODUCTIVE FREEDOM. TODAY, NCJW IS THE LEADING JEWISH ORGANIZATION FIGHTING TO PROTECT THAT FREEDOM.

As Jews, we understand what it means to have fundamental rights and liberties stripped away.

WE CANNOT BE SILENT ON THIS ISSUE

92% OF THE JEWISH COMMUNITY IS PRO-CHOICE

IT IS TIME TO BRING THE POWER AND THE VOICE OF THAT COMMUNITY TOGETHER

Reproductive rights are closely tied to religious freedom. Women have the right to be respected as moral decision-makers, able to make choices based on their own beliefs and traditions. For the courts to impose one religion's view on all of us defies the very meaning of religious liberty.

NCJW'S BENCHMARK CAMPAIGN IS ALREADY TAKING ACTION:

- EDUCATING AND MOBILIZING THOUSANDS OF PEOPLE
- LEADING PRO-CHOICE RALLIES AND COMMUNITY EVENTS ACROSS THE COUNTRY
- BUILDING STATE COALITIONS
- FLYING KEY LEADERS AND SPEAKERS TO WASHINGTON, DC TO MEET WITH SENATORS
- EMPOWERING ONLINE ACTIVISTS VIA ALERTS, UPDATES, AND AN INTERACTIVE WEB SITE

NOW, IT'S YOUR TURN

LOG ON TO WWW.BENCHMARKCAMPAIGN.ORG AND JOIN BENCHMARK TODAY

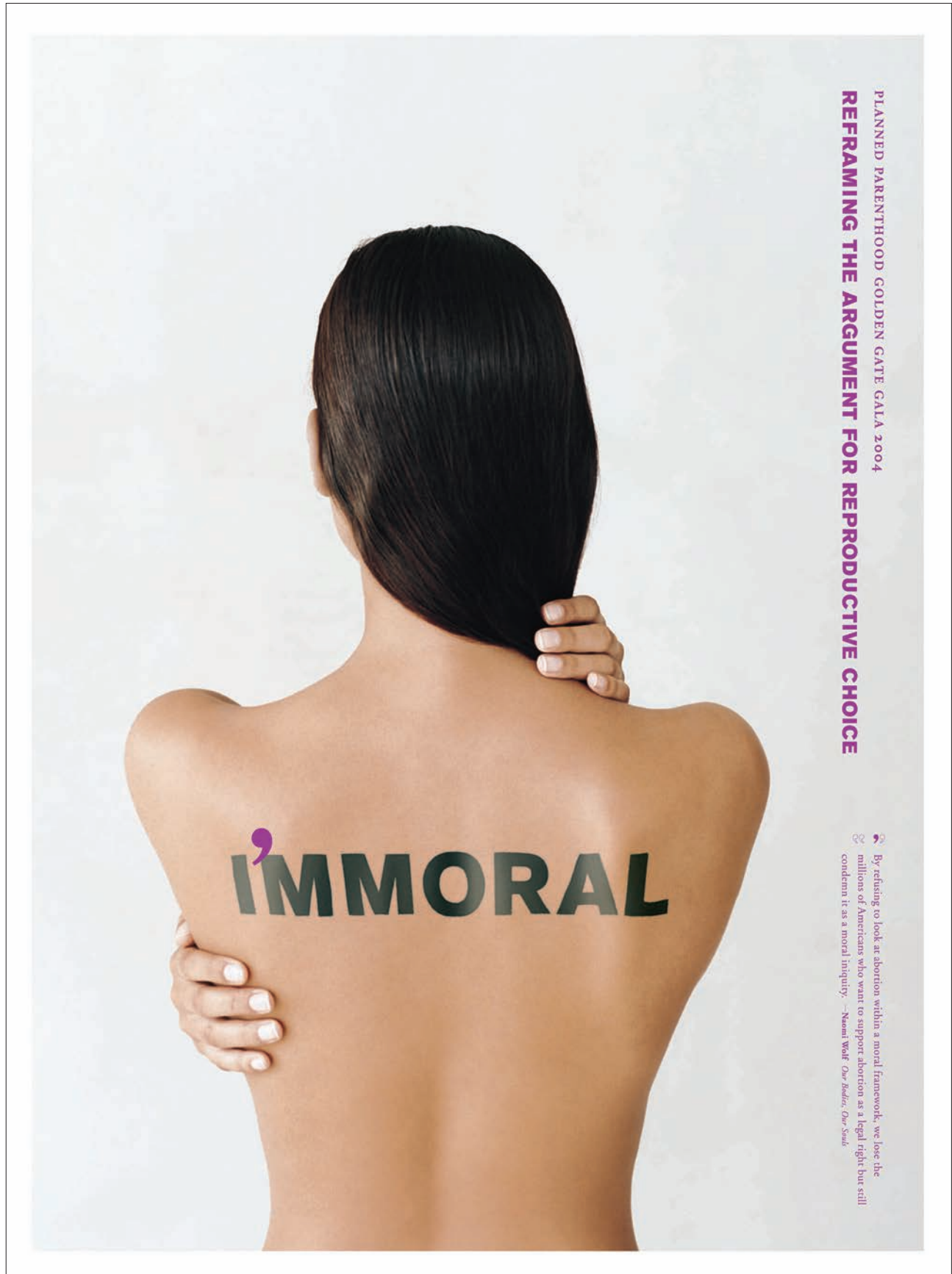
Title: It's About Time
 Format: Brochure
 Art Director/Designers: David Schimmel, Susan Brzozowski
 Client: National Council of Jewish Women
 Country: USA
 Year: 2004

Serving as both a wake up call and a call to action, this booklet informs readers of the threats facing Roe vs. Wade and urges them to protect their right to safe, legal abortion by contacting their senators.

BENCHMARK, THE NATIONAL COUNCIL OF JEWISH WOMEN'S CAMPAIGN TO SAVE ROE EDUCATES, MOBILIZES, AND ADVOCATES—REACHING OUT TO THE DECISION-MAKERS IN WASHINGTON, DC TO DELIVER YOUR VOICE ON THE IMPORTANCE OF FUNDAMENTAL FREEDOMS, INCLUDING WOMEN'S RIGHT TO REPRODUCTIVE CHOICE.

Title: I'mmoral
Format: Poster
Art Director/Designers:
AddisGroup-John
Creson, Monica Schlaug
Client: Planned
Parenthood
Country: USA
Year: 2004

For this poster announcing the "Reframing the Argument for Reproductive Choice" gala, an apostrophe was added to change the meaning of the tattooed word immoral to "I'm moral." The image also evokes *The Scarlet Letter* and the pain felt by a stigmatized woman.





Title: Ethiopia
Planned Parenthood
Format: Poster
Art Director/Designers:
Nancy Hoefig,
Monica Schlaug
Client: Planned
Parenthood
Country: USA
Year: 2001

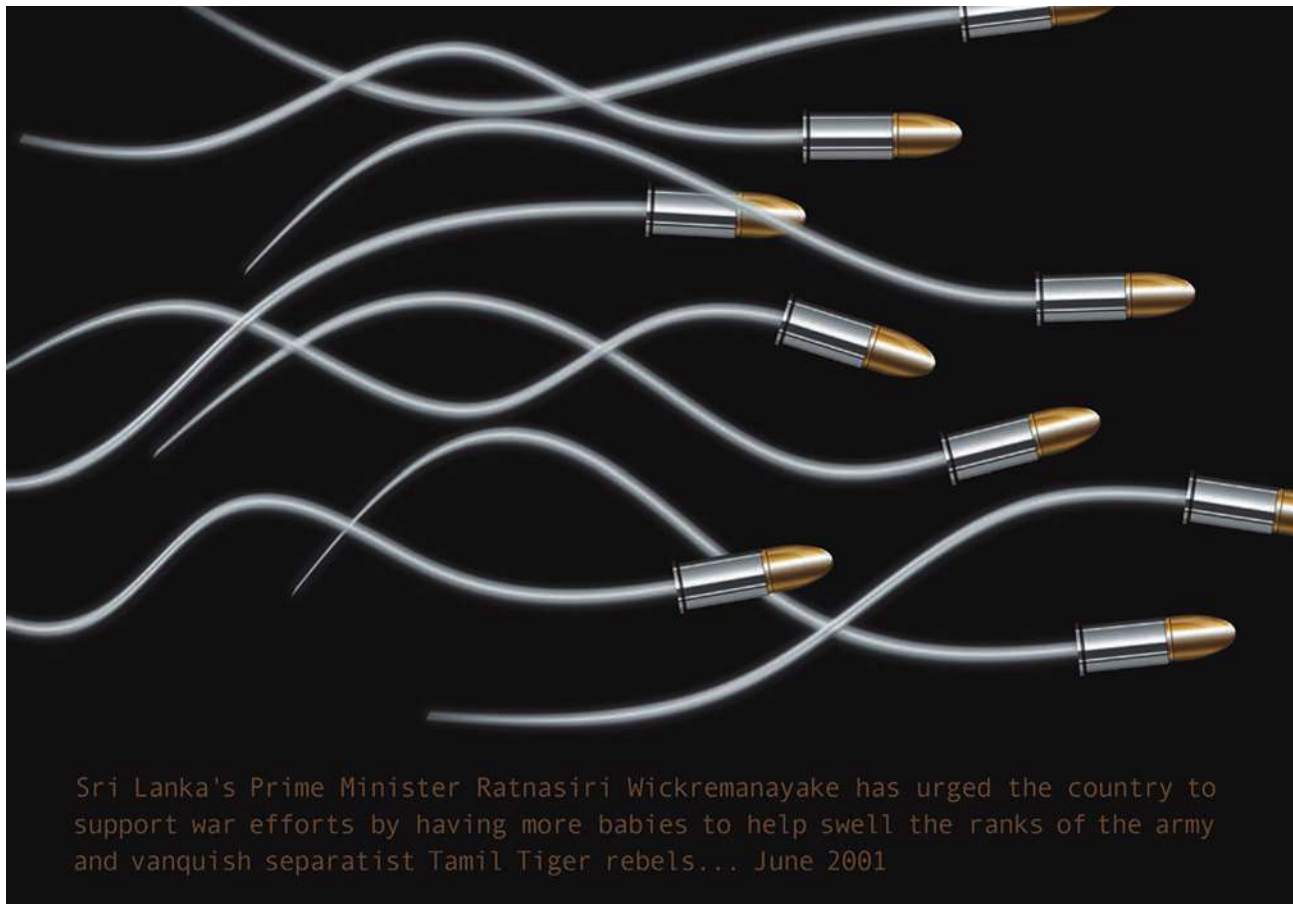
An alliance between Planned Parenthood and its Ethiopian counterpart neatly refers to the goal of successful birth control access by cleverly using various types of contraception to construct an African-inspired mask for a gala invitation.

PLANNED
PARENTHOOD
GOLDEN GATE INVITES YOU TO OUR ANNUAL
G A L A
CELEBRATING OUR PARTNERSHIP WITH
ETHIOPIA



Title: Price of Life
Format: Poster
Art Director/Designer: Wishmini Perera
Client: No client
Country: USA
Year: 2003

In this poster, done for a class assignment, traditional bridal decorations are used to oppose the dowry system practiced in South Asia. The hand is held up as if to say "Stop!"



Title: Sri Lanka
Format: Postcard
Art Director/Designer: Chaz Maviyane-Davies
Client: No client
Country: USA
Year: 2002

This is a commentary on former Sri Lankan Prime Minister Ratnasiri Wickremanayake's speech in which he urged the country to support war efforts by having more babies to swell the ranks of the army and vanquish separatist Tamil Tiger rebels.



Title: Crucified Woman
 Format: Illustration
 Illustrator: Eric Drooker
 Client: *The Village Voice*
 Country: USA
 Year: 1991

This image of a woman, prosecuted through the centuries by the hands of governments and religious leaders, has become a popular icon and tattoo design among feminists internationally. (top left)



Title: Freedom for Women Political Prisoners
 Format: Poster
 Art Director/Designer: Margarita Sada
 Client: No client
 Country: Mexico
 Year: 1999

In 1999, the students of the National University in Mexico City went on strike to demand the democratization of political institutions. The strike lasted ten months, ending when the police broke in and imprisoned hundreds of students, many of whom were girls. The text reads: "Freedom for Women Political Prisoners. March 8th International Day of Women. Lots of Girls. We are bad and we can be worse." (top right)



Title: Republicans Against Choice
 Format: Illustration
 Illustrator: Frances Jetter
 Client: Davidson Galleries
 Country: USA
 Year: 1992

The similarity between the appearance of an elephant (Republican symbol) head and a woman's reproductive organs was used to comment on the republican party's position on abortion. Originally commissioned and then refused by the *New York Times* op-ed pages, it was eventually published by *The Village Voice* and then printed on T-shirts. (bottom)

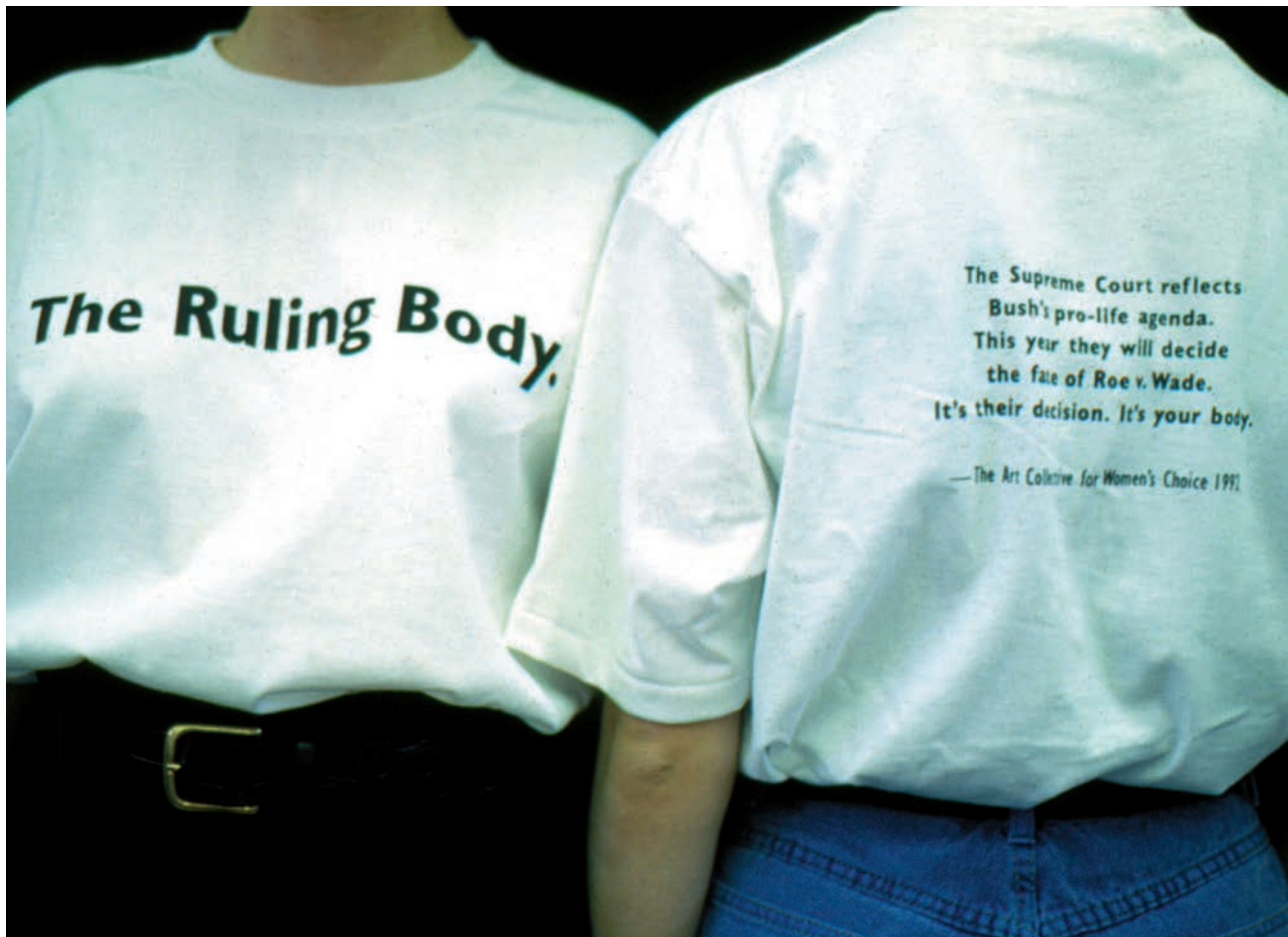
Title: Sex and the Supreme Court
 Format: Poster
 Art Director/Designer: Joanne Hom
 Client: Planned Parenthood
 Country: USA
 Year: 2003

This ominous reference to coat-hanger abortions is used as an effective graphic warning on an invitation to a Planned Parenthood fundraiser.



Title: Class Action
 Format: T-shirts
 Art Director/Designers: Rodney Abbot, Debra Drovillo, Lisa Mangano, Alexandra Min, Louise Scovell, Lisa Shoglow
 Client: No client
 Country: USA
 Year: 1992

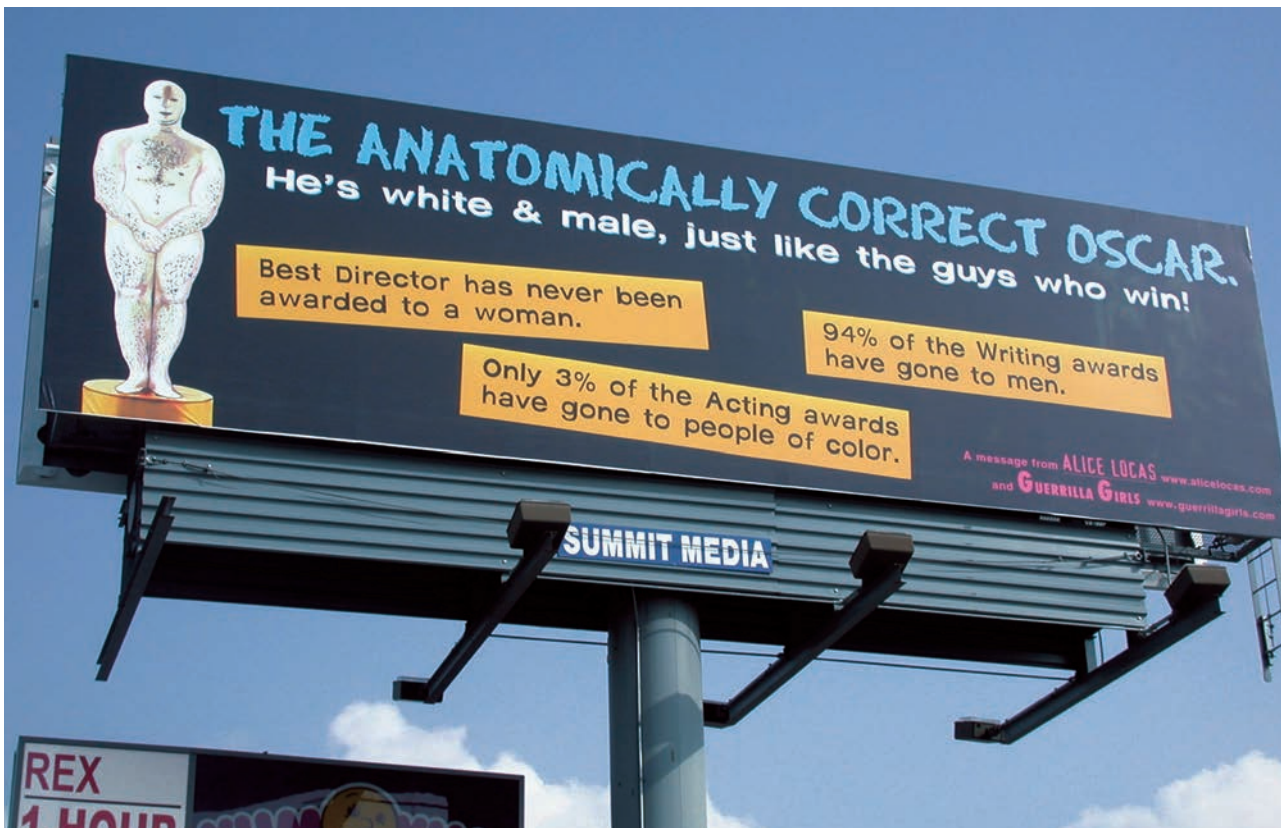
A small collective of graduate students at Yale joined forces to raise awareness of the issue of protecting a woman's right to choose. This T-shirt illustrates the conflict between those who believe that abortion is an individual decision as protected by the Roe v. Wade decision and those who feel it is something that should be decided by government.





Title: Class Action
 Format: Billboard
 Art Director/Designers:
 Rodney Abbot,
 Debra Drovillo,
 Lisa Mangano,
 Alexandra Min,
 Louise Scovell,
 Lisa Shoglow
 Client: No client
 Country: USA
 Year: 1992

This pro-choice message was produced as a billboard situated prominently on the highly trafficked route I-95 in Connecticut.

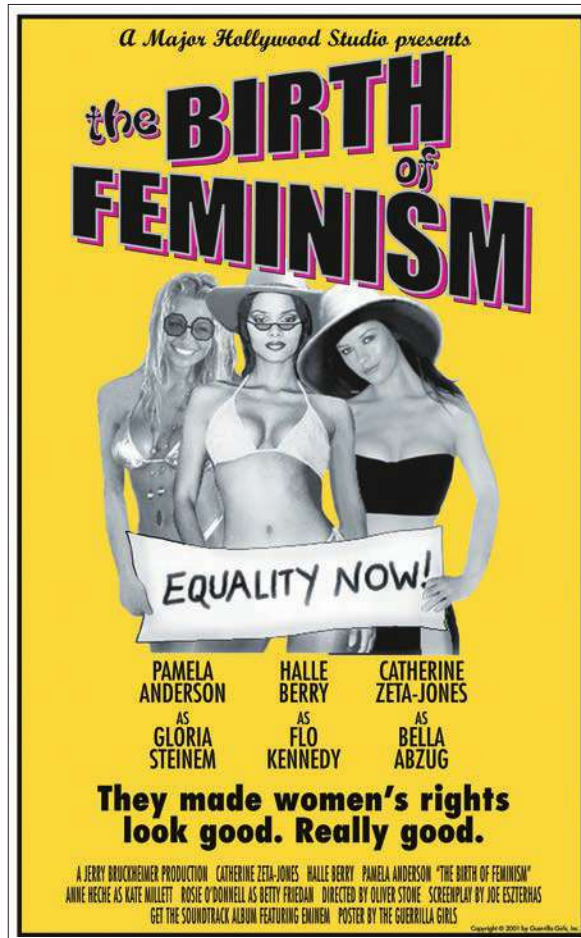


Title: The Anatomically Correct Oscar
 Format: Billboard
 Art Director/Designer:
 Guerrilla Girls, Inc.
 Client: No client
 Country: USA
 Year: 2001

"The anatomically correct Oscar: He's white & male, just like the guys who win!" This billboard, sponsored by the Guerrilla Girls, was displayed a few blocks away from the Academy Awards ceremony to point out the sexism and racism that's rampant in the film industry.

Title: *The Birth of Feminism*
 Format: Poster
 Art Director/Designer:
 Guerrilla Girls, Inc.
 Client: No client
 Country: USA
 Year: 2001

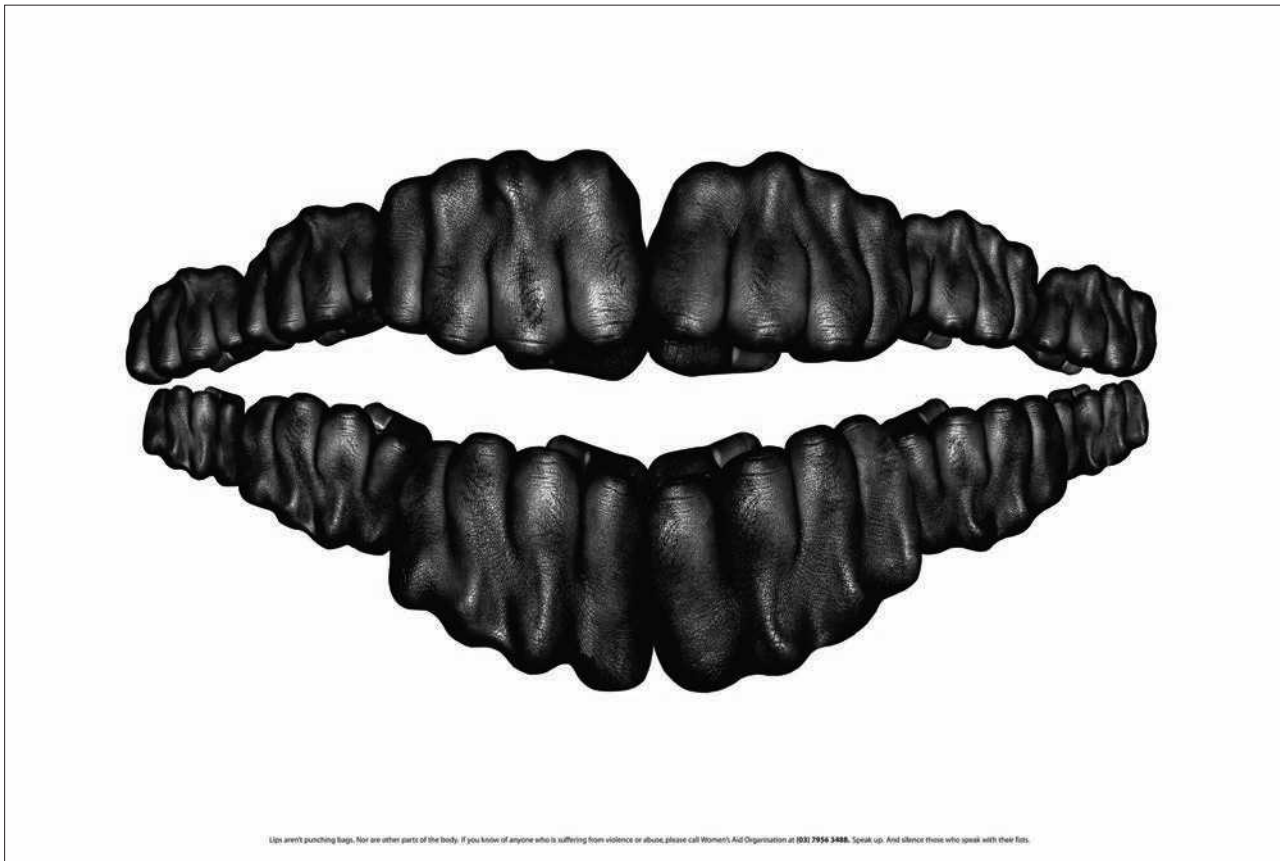
This parody of a major Hollywood studio poster features well-known actresses portraying three of the most important U.S. feminist activists of recent times in their signature looks. Pink sunglasses and a cowboy hat were Kennedy's trademarks, Abzug favored dramatic headwear, and Steinem is known for her large glasses.



Title: *Do Women Have to Be Naked to Get into the Met. Museum?*
 Format: Poster
 Art Director/Designer:
 Guerrilla Girls, Inc.
 Client: No client
 Country: USA
 Year: 1989

Since 1985, the Guerrilla Girls, a bunch of anonymous females who take the names of dead women artists as pseudonyms and appear in public wearing gorilla masks, have produced more than one hundred posters, stickers, books, printed projects, and actions that expose sexism and racism in politics, the art world, film, and the culture at large. This poster protests the lack of female artists in the Metropolitan Museum of Art and questions "Do women have to be naked to get into the Met Museum?"





Title: Shattered, Fists & Figures
Format: Unknown
Art Director/Designer: Theresa Tsang Teng
Client: Woman's Aid Organization (WAO)
Country: Malaysia
Year: Unknown



Upon first glance these three illustrations for a woman's aid organization fighting domestic abuse appear as beautiful female lips. Upon closer inspection they reveal fists, men beating women, and broken glass, lending them an element of surprise and impact.





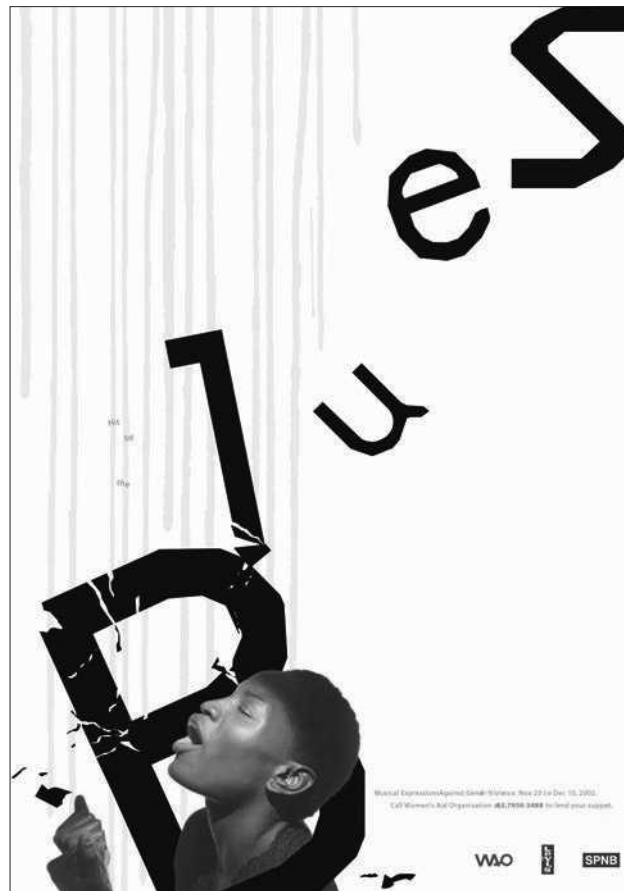
Title: Women Against Rape (WAR)
Format: Logo
Art Director/Designer: Carole Goodson
Client: Women Against Rape (WAR)
Country: USA
Year: 1972

This clever acronym for a grassroots women's group, which mobilized in response to an increase in violence against women, is immediate and powerful.





Title: Musical Expressions
 Format: Poster series
 Art Director/Designers:
 Tan Kien Eng,
 Theresa Tsang Teng
 Client: Women's Aid
 Organization (WAO)
 Country: Malaysia
 Year: Unknown



A series of posters
 promoting a benefit concert
 whose proceeds went to
 Women's Aid Organization
 to help fight gender
 violence.



DON'T wear make-up.

Don't wear your hair long.

Don't wear short skirts.

Don't wear high heels.

Don't wear tight-fitting clothes.

Don't look sexy.

Don't bat your eyelashes.

Don't crack dirty jokes.

Don't flirt.

Don't smile at strangers.

Don't offer help to strangers.

Don't go out at night.

Don't go to parties.

Don't go on dates.

Don't go anywhere alone.

Don't attract attention.

Don't work late.

Don't trust anyone.

Don't say yes.

Don't say no.

Don't be a woman.

Don't exist.

Title: Don't
Format: Poster
Art Director/Designer:
Tan Kien Eng
Client: Women's Aid
Organization (WAO)
Country: Malaysia
Year: Unknown

This poster rebuffs a campaign to discourage violence against Malaysian women by urging modesty. Here, the designer opposes this concept through irony and the punch line "don't exist."

Do call Women's Aid Organisation at 03-7956 3488 to help stop prejudice and violence against women. You can make a difference.

Title: I DO!
 Format: Poster
 Art Director/Designer:
 Jeff Fisher
 Client: No client
 Country: USA
 Year: 2004

After a public backlash to same-sex marriage licenses being issued in Multnomah County, Oregon, this designer created the "I DO!" image and distributed it via email for use by those supporting the legalization of same-sex marriage. Flyers, stickers, and buttons were produced and displayed in the windows of businesses and homes, on the bumpers of cars, and at public hearings on the topic. Similar items were also designed for campaigns in California, Massachusetts, New York, and New Mexico.

NEW PALTZ • NEW YORK • 2004

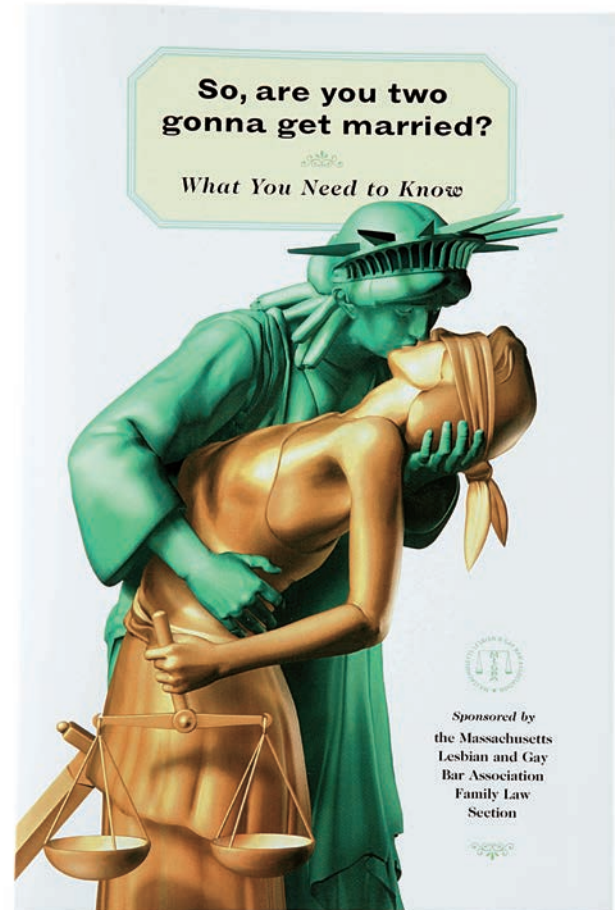
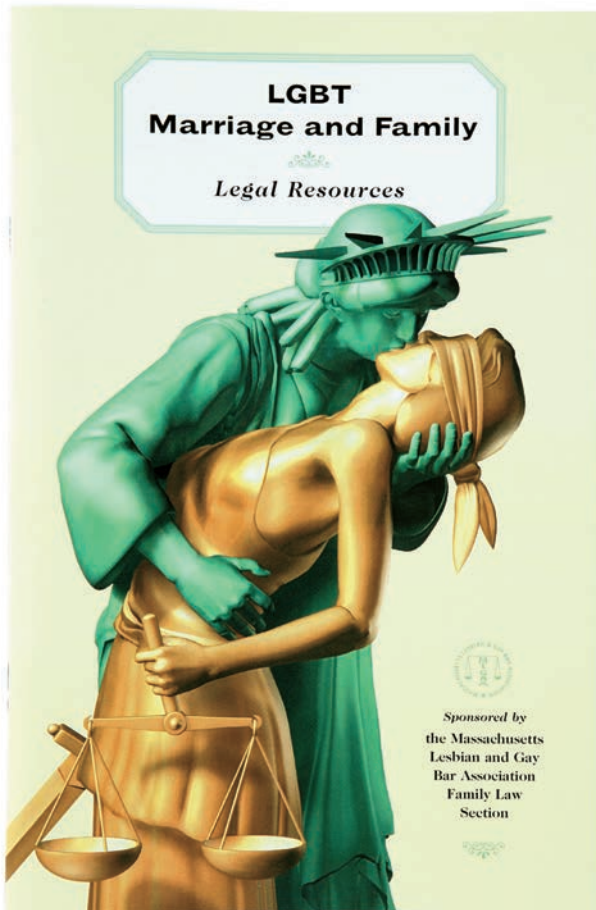
I DO!

**SUPPORT SAME-SEX MARRIAGE, MAYOR JASON WEST,
 REVEREND KAY GREENLEAF & REVEREND DAWN SANGREY**

DESIGN: JEFF FISHER LOGOMOTIVES © 2004

Title: LGBT Marriage
 and Family
 Format: Brochure
 Art Director/Designer:
 Mirko Ilić
 Client: MLGBA
 (Massachusetts Lesbian
 and Gay Bar Association)
 Country: USA
 Year: 2004

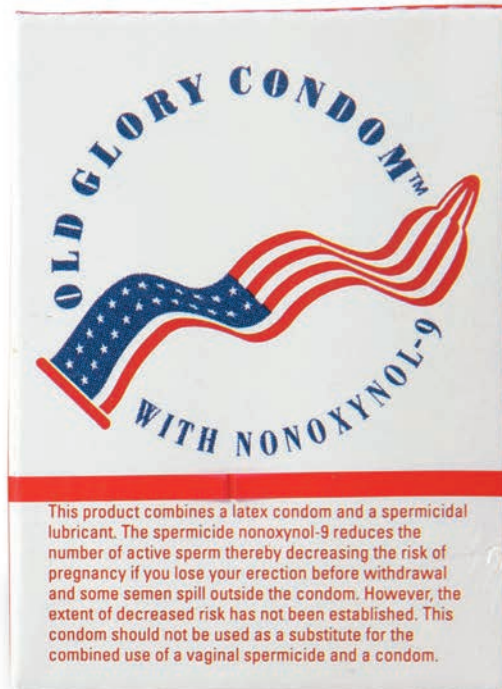
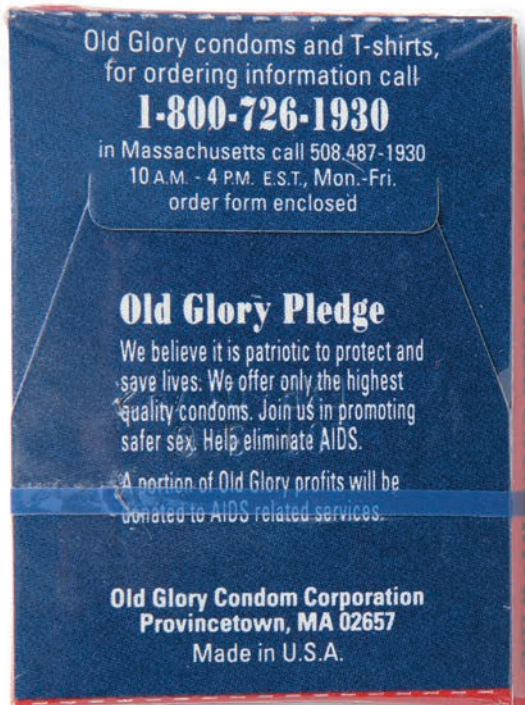
This illustration originally appeared in the *Village Voice*, a New York free newspaper, accompanying a story on gay marriage. It caught the eye of the Massachusetts Lesbian and Gay Bar Association, who now use it on the covers of their informational brochures that outline how marriage will affect individual's rights and benefits. The image was inspired by the famous picture *V-J Day, The Kiss*, taken in 1945 by Alfred Eisenstaedt, in which a sailor is kissing a nurse in Times Square on Victory in Japan Day.





Title: AIDS!
Format: Poster
Art Director/Designer:
Fang Chen
Client: No client
Country: USA
Year: 2003

The war against AIDS is literally depicted in this poster promoting awareness. The helmet, used as a visual metaphor, reminds us that war has its casualties but perhaps this image's strength lies in its deliberate provocation to discuss a subject too often ignored.



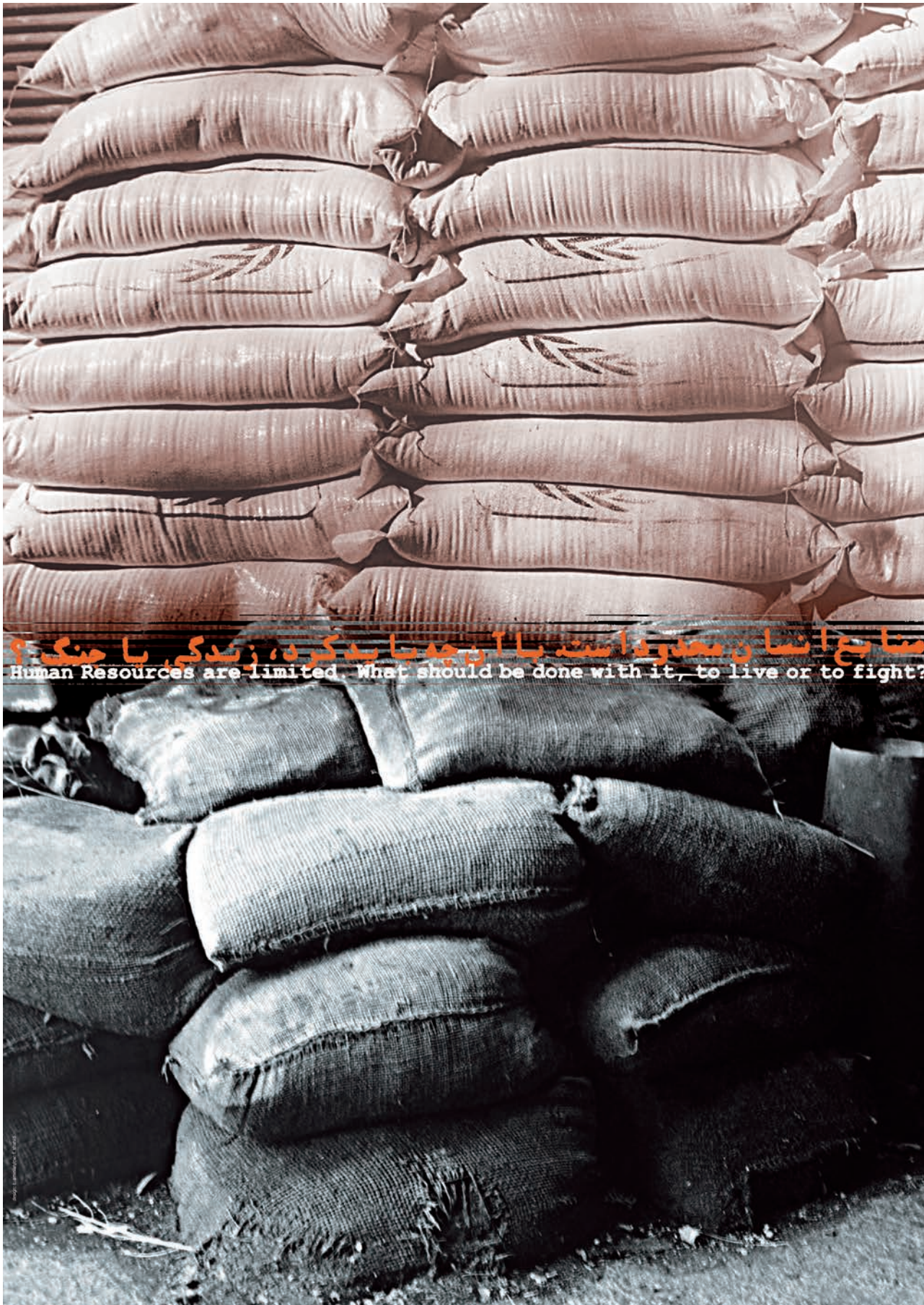
Title: Old Glory Condoms
Format: Condom
packaging
Art Director/Designers:
Judy Kohn,
Kohn Kruikshank
Client: Old Glory
Condom Corp.
Country: USA
Year: 1989

In 1989, the government was challenged to redefine patriotism after the Supreme Court decision protecting flag-burning under the First Amendment was enacted. The U.S. Department of Commerce refused a trademark, during the height of the AIDS epidemic, saying it was "immoral and scandalous" to associate the flag with sex. Three years later, the name and image were finally granted trademark protections.



Title: Copriti
Format: Poster
Art Director/Designer:
Mauro Bubbico
Client: AIAP
Country: Italy
Year: Unknown

This poster asks viewers to
"cover-up" so as not to be
surprised by AIDS.

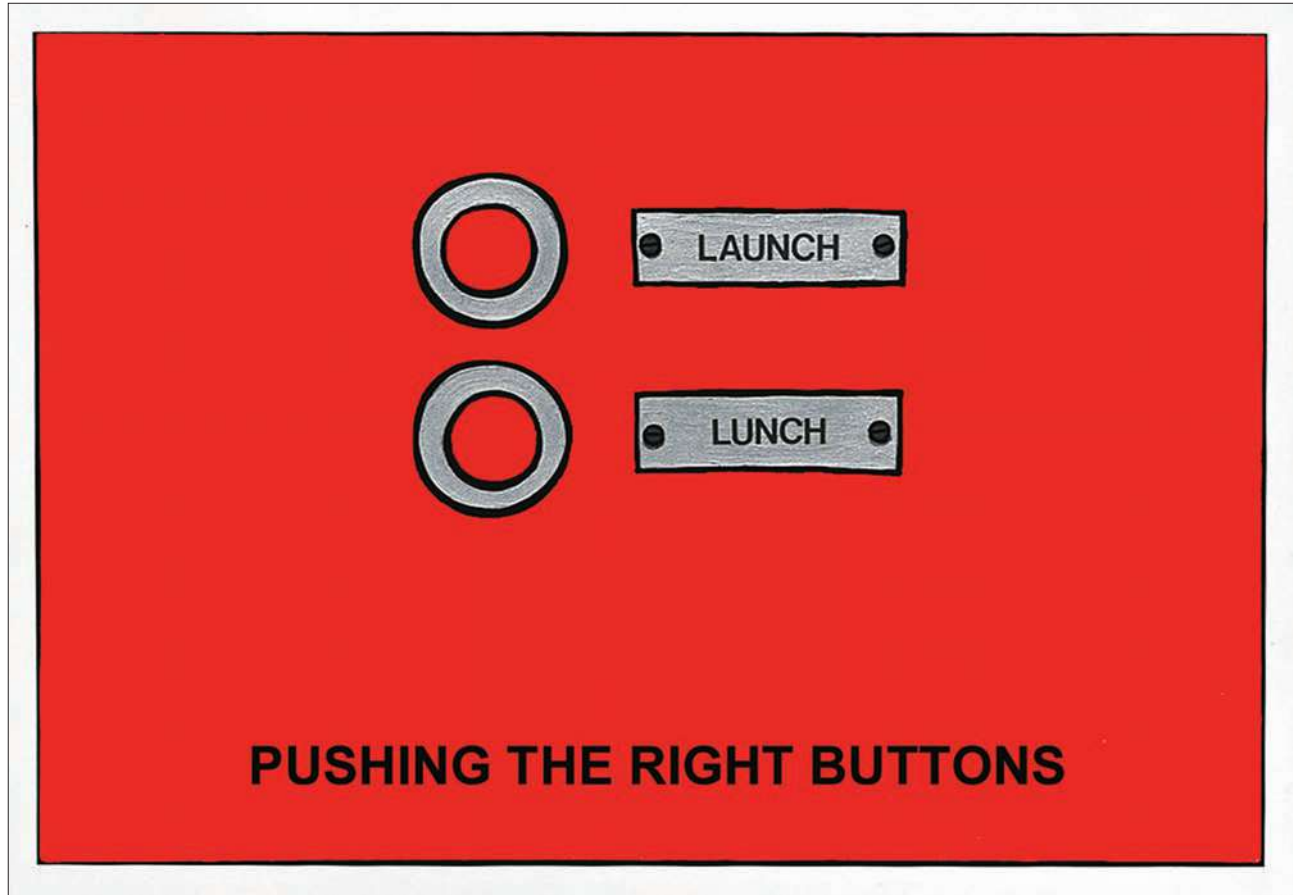


Title: Human Resources
 Format: Poster
 Art Director/Designer:
 Tahamtan Aminian
 Client: Fioreh Publication
 Country: Iran
 Year: 2002

Gunnysacks can be employed to hold flour, used in creating life-sustaining bread, or as sandbags, used to erect the trenches of war. This poster acknowledges that we have limited resources and asks if we will use them "to live or to fight."

Title: Pushing the Right Buttons
Format: Illustration
Art Director/Designer: Erika Rothenberg
Client: No client
Country: USA
Year: 1982

The political choice between feeding the hungry or military aggression is dramatized in this poster.



Title: Over 17,000,000 Ukrainians Are Living Below the Poverty Line
Format: Poster
Art Director/Designer: Anatoliy Omelchenko
Client: Private Bank
Country: USA
Year: 2000

The text reading "Over 17,000,000 Ukrainians Are Living Below the Poverty Line" is simply and effectively illustrated with the familiar graphic admonishment to properly dispose of trash. Items casually discarded by one are all too often desperately searched for by another, in an effort to survive.





Title: Supersize
Format: Magazine spread
Creative Directors:
Joshua Berger,
Niko Courtelis,
Pete McCracken,
Enrique Mosqueda
Art Director/Designers:
Niko Courtelis,
Enrique Mosqueda
Photographer:
Dan Forbes
Client: *IDEA*
magazine (Japan)
Country: USA
Year: 2000



These images were created for the Japanese design magazine *IDEA* for a special issue entitled "Made in America." The inherent health risks in consuming fast food, America's most visible and influential export, is clearly communicated in these simple yet powerful images.



Title: GMO Good Food
 Format: Brochure
 Art Director/Designer:
 Jarek Bujny
 Client: No client
 Country: Poland
 Year: 2004

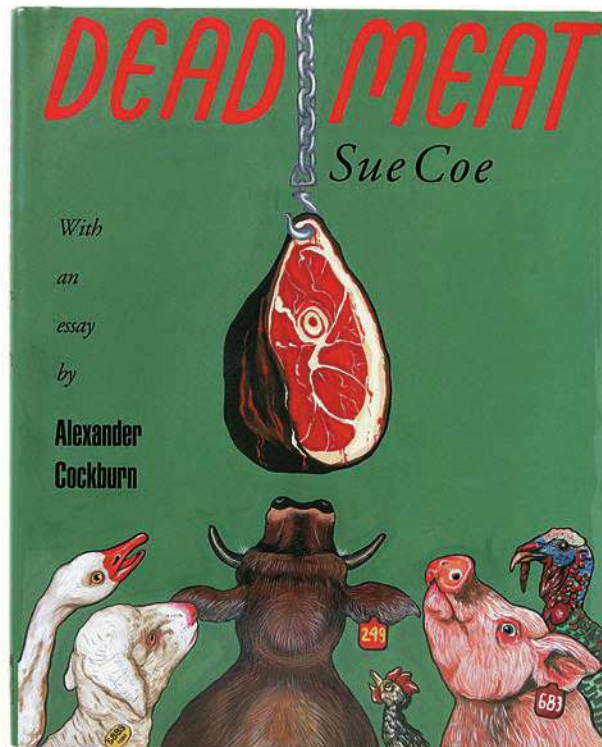
They don't call genetically modified food "Frankenfood" for nothing! The hairs sprouting out of this otherwise lovely looking lemon creates a repulsive image that warns of the unknown dangers we face when playing with Mother Nature.



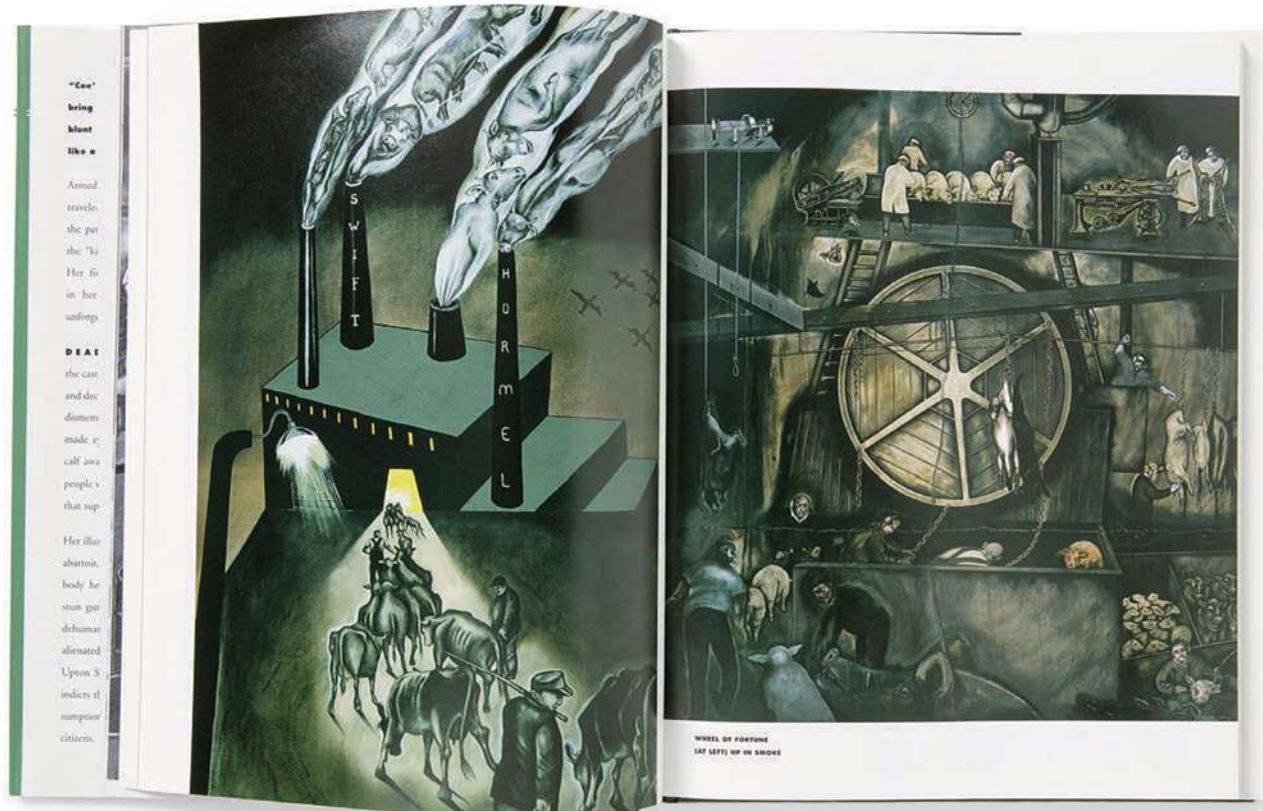
Title: Got Mad Cow?
 Format: Poster
 Art Director/Designer:
 Sharon DiGiacinto
 Client: No client
 Country: USA
 Year: 2004

This poster, parodying the very popular "Got Milk" campaign and a popular childhood rhyme, points out the ironic link between feeding cows (which are herbivores) ground-up body parts of animals and the creation of mad cow disease. In 2003, more than 36,800,000 cows were slaughtered, yet only 20,453 were tested. This frightening ratio indicates a significant disregard for public safety and the care of animals.

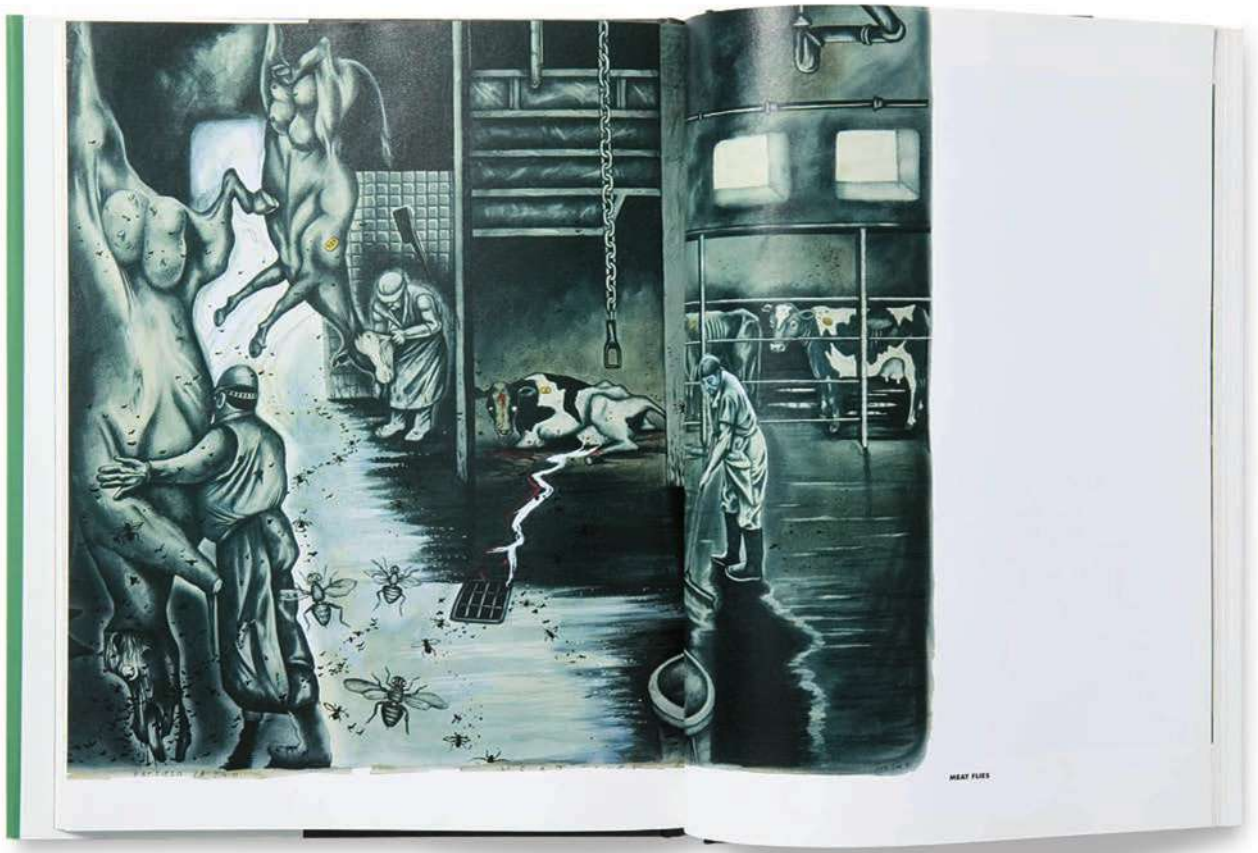




Title: *Dead Meat*
 Format: Book
 Designer/Illustrator: Sue Coe
 Client: Four Walls Eight Windows
 Country: USA
 Year: 1995



Sue Coe, fine artist, illustrator, and activist whose work appears on street corners as well as at the Metropolitan Museum of Art, is a dedicated animal rights advocate. She found a way to get herself inside slaughterhouses in America to create these powerful images documenting the cruelty and abuse animals experience in factory farming.





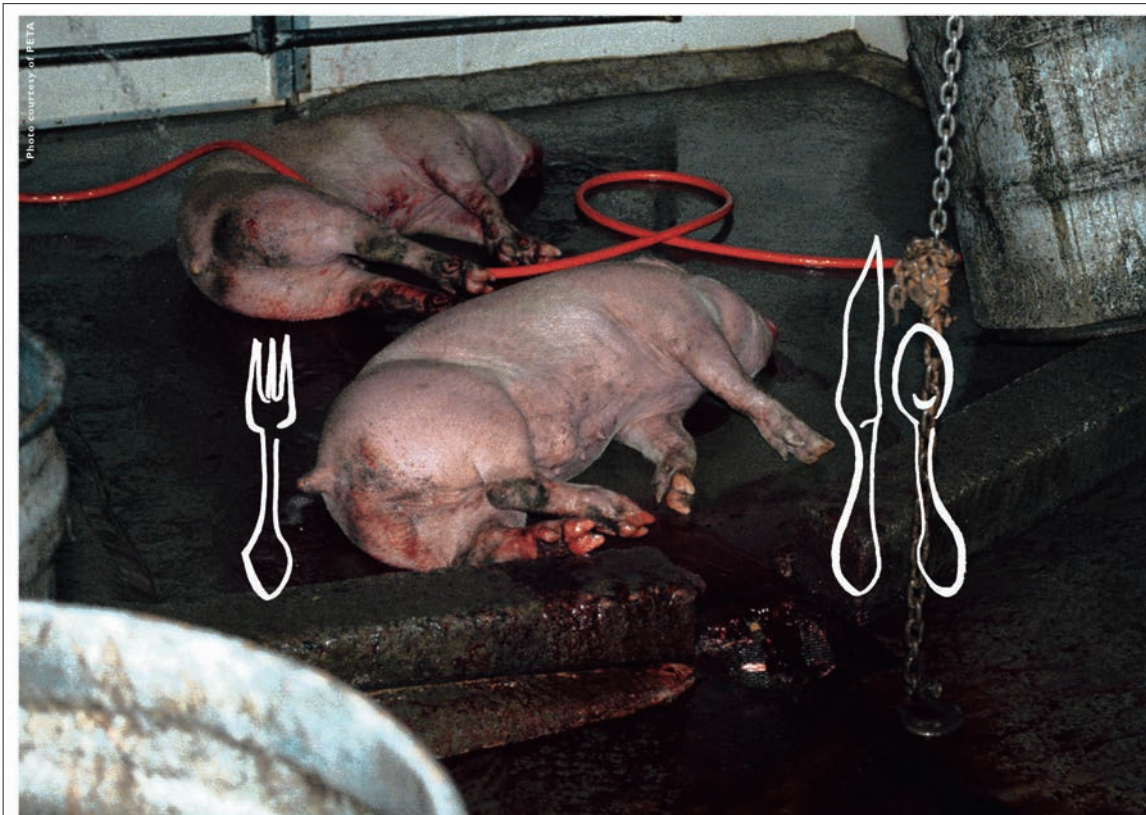
END FACTORY FARMING

DON'T EAT MEAT

1.888.FARM.USA
FARMUSA.ORG



Title: Dinner
 Format: Poster series
 Art Director/Designer:
 Sandra Scher
 Client: FARM
 Country: USA
 Year: 2003



END FACTORY FARMING

DON'T EAT MEAT

1.888.FARM.USA
FARMUSA.ORG



The harsh images of factory farming are difficult to bear. The animal rights organization FARM wanted to convince people not to eat meat by illustrating the cruel realities of factory farming with images of dead animals taking the place of a dinner plate. The silverware is arranged in a place setting to amplify the consequences of one's seemingly inconsequential choice.

Title: What's Fer Dinner?
 Format: Cards
 Art Director/Designer:
 Kevin Grady
 Client: No client
 Country: USA
 Year: 2001

A set of twelve cards, juxtaposing photographs taken in a slaughterhouse with homey, old-fashioned recipes, provides an unnerving and powerful message protesting factory farming.



Title: Life
 Format: Billboard
 Art Director/Designer:
 Stanislav Sharp
 Photographer:
 Vukašin Nedeljković
 Client: No client
 Country: Serbia and
 Montenegro
 Year: 2002

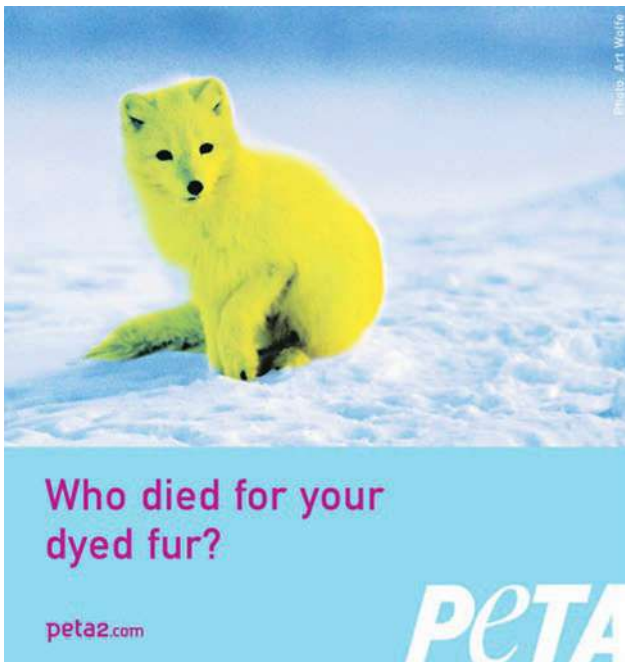
This billboard campaign promoting a vegetarian lifestyle was designed with a double meaning in mind. The disturbing image of chicken heads shown much larger than life also reminds viewers to "preserve life," theirs, and the lives of other humans.





Title: **Death**
 Format: **T-shirt**
 Art Director/Designer:
Tyler Galloway
 Client: **No client**
 Country: **USA**
 Year: **1998**

The poetic discovery of the word “eat” within the word “death” creates the opportunity to remind consumers that the pleasures of one species require the blood of another.



Who died for your
 dyed fur?

peta2.com

PETA



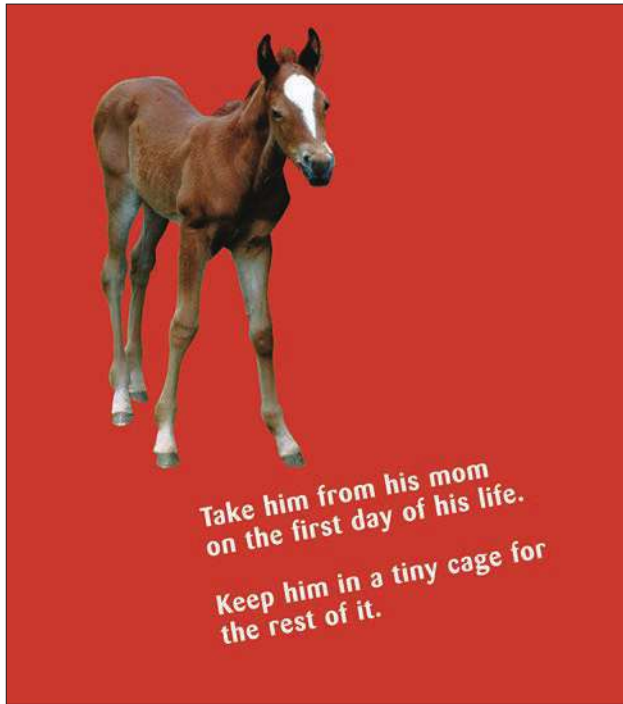
Fake color doesn't mean
 fake fur.

peta2.com

PETA

Title: **Dyed Fur**
 Format: **Print ad**
 Art Director/Designer:
Sandra Scher
 Client: **PETA**
 Country: **USA**
 Year: **2004**

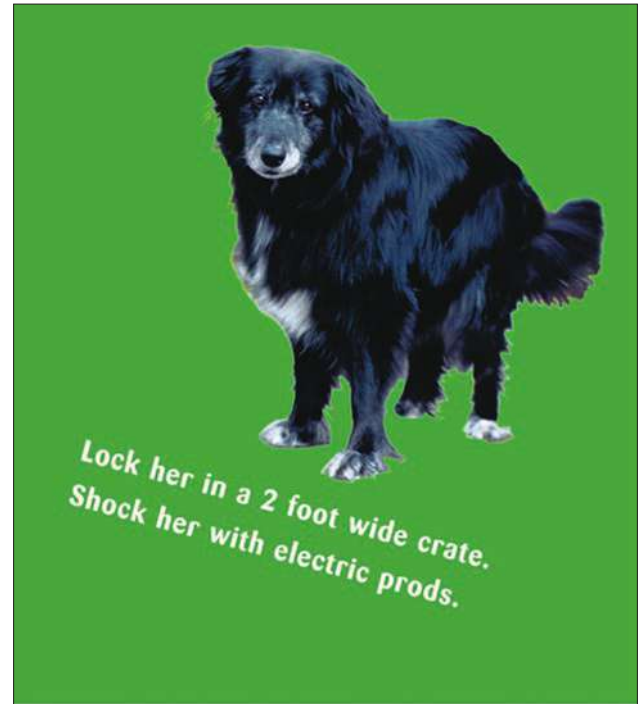
The animal activist group PETA, which introduced a series of aggressive anti-fur ads in the 1980s, sponsored this campaign to alert people to the fact that fur now comes in bright colors, because the fur industry has been dying fur in the hopes that young women will mistake it for faux.



PETA

If it isn't alright to treat a foal this way, how can it be acceptable treatment for a calf? When you buy beef and veal from most grocery stores and restaurants, you support daily animal abuse on factory farms. It just doesn't make sense to care for some animals and torture others.

Boycott factory farms. www.GoVeg.com



PETA

If it isn't alright to treat a dog this way, how can it be acceptable treatment for a pig? When you buy pork and bacon from most grocery stores and restaurants, you support daily animal abuse on factory farms. It just doesn't make sense to care for some animals and torture others.

Boycott factory farms. www.GoVeg.com

Title: Equal Treatment
Format: Ad campaign
Art Director/Designer:
Sandra Scher
Client: PETA
Country: USA
Year: 2003

This ad campaign highlights the hypocrisy inherent in being an animal lover while eating meat. It raises the question of why people who would go out of their way to keep a pet would turn a blind eye to the suffering of animals on factory farms.



PETA

If it isn't alright to treat a parrot this way, how can it be acceptable treatment for a chicken? When you buy poultry and eggs from most grocery stores and restaurants, you support daily animal abuse on factory farms. It just doesn't make sense to care for some animals and torture others.

Boycott factory farms. www.GoVeg.com



first things first

A manifesto

We, the undersigned, are graphic designers, photographers and students who have been brought up in a world in which the techniques and apparatus of advertising have persistently been presented to us as the most lucrative, effective and desirable means of using our talents. We have been bombarded with publications devoted to this belief, applauding the work of those who have flogged their skill and imagination to sell such things as:

cat food, stomach powders, detergent, hair restorer, striped toothpaste, aftershave lotion, before shave lotion, slimming diets, fattening diets, deodorants, fizzy water, cigarettes, roll-ons, pull-ons and slip-ons.

By far the greatest time and effort of those working in the advertising industry are wasted on these trivial purposes, which contribute little or nothing to our national prosperity.

In common with an increasing number of the general public, we have reached a saturation point at which the high pitched scream of consumer selling is no more than sheer noise. We think that there are other things more worth using our skill and experience on. There are signs for streets and buildings, books and periodicals, catalogues, instructional manuals, industrial photography, educational aids, films, television features, scientific and industrial publications and all the other media through which we promote our trade, our education, our culture and our greater awareness of the world.

We do not advocate the abolition of high pressure consumer advertising: this is not feasible. Nor do we want to take any of the fun out of life. But we are proposing a reversal of priorities in favour of the more useful and more lasting forms of communication. We hope that our

society will tire of gimmick merchants, status salesmen and hidden persuaders, and that the prior call on our skills will be for worthwhile purposes. With this in mind, we propose to share our experience and opinions, and to make them available to colleagues, students and others who may be interested.

Edward Wright
Geoffrey White
William Slack
Caroline Rawlence
Ian McLaren
Sam Lambert
Ivor Kamlisch
Gerald Jones
Bernard Highton
Brian Grimbley
John Garner
Ken Garland
Anthony Froshaug
Robin Fior
Germano Facetti
Ivan Dodd
Harriet Crowder
Anthony Clift
Gerry Cinamon
Robert Chapman
Ray Carpenter
Ken Briggs

Published by Ken Garland.
Printed by Goodwin Press Ltd, London N4

Title: First Things First
Format: Leaflet
Art Director/Designer:
Ken Garland
Client: No client
Country: UK
Year: 1964

This manifesto organized by Ken Garland brought groups of design professionals together to express their concerns about the direction society was going and raised the question of whether designers can act in concert to improve social conditions. It resonated within the design community at the time and the issues it raised are still vital today.

THE WORLD WE LIVE IN: GREED IS GOOD - PART 1
SPOT THE DIFFERENCE #17

NAME:	Wiseman Ndlovu*
AGE:	Late 20's
ADDRESS:	Homeless (Berea Area - Durban)
MARITAL STATUS:	Unmarried - Children (Whereabouts Unknown)
EDUCATION:	Grade 8 (Not Completed)
OCCUPATION:	Currently Unemployed - Part time Car Guard
INCOME 2001-2002:	Tips (Approx. \$360)
PERSONAL WEALTH:	Clothing and Personal Items - Sports Bag - 2 x Blankets
GENERAL HEALTH:	HIV+ - Persistent Cough - Underweight
PERSONAL DETAILS:	Unfalteringly Polite, Trustworthy and Friendly Generally Well Groomed. Some in the Area like Wiseman around - but many feel the "Homeless" are a nuisance
LAST MEAL:	Half Loaf White Bread - 4 Slices Polony Small Portion of Spicy Fries 250ml Milk - Half Tin Coke (Donated) 3 Cigarettes (Donated)

NAME:	Gary Winnick*
AGE:	Early 50's
ADDRESS:	Beverly Hills Los Angeles
MARITAL STATUS:	Married - Children
EDUCATION:	College Graduate
OCCUPATION:	Chairman Global Crossing (Bankrupt, Under Investigation)
INCOME 1998-2002:	Salary, Stock, Consulting, Aircraft Ownership \$750.8m
PERSONAL WEALTH:	Substantial (Though Significantly Reduced)
GENERAL HEALTH:	Good - Overweight
PERSONAL DETAILS:	With the help of his bankers, Gary Winnick treated Global Crossing as his personal cash cow - until the company went bankrupt On a whim over lunch - bought Global Crossing co-chairman a Rolls Royce - and the CEO an Aston Martin
LAST MEAL:	Pan Asian Seared Mahi-Mahi - Small Side Salad Crème Brûlée 2 Glasses Napa Valley Chardonnay - 250ml Mineral Water



Title: Shit Piece
(Spot the difference)
Format: Magazine spread
Art Director/Designer:
Garth Walker
Client: Design
Indaba magazine
Country: South Africa
Year: 2002

This unpublished piece was commissioned by Design Indaba. It was created after the Enron and Worldcom scandals and comments on the outrageous corporate business greed in today's society. The piece points out that when humans are examined at a very basic level, it is clear that we are all equal and there is no difference between the rich and the poor.

Title: Arm & Hammer Logo
 Format: Logo
 Art Director/Designer: Dejan Krsić
 Client: What, how & for whom/WHW
 Country: Croatia
 Year: 2003

For this logo and signage for the independent curators interested in socially conscious contemporary art, WHW—what, how and for whom, the Arm & Hammer logo has been re-imagined by replacing the company name with the famous Fluxus slogan, “Art is not a mirror, it is a hammer!” The Zagreb designers did not realize at the time that the owner of the American baking soda company, Arm & Hammer, had a cozy relationship with the Soviet Union.



Title: Globalization
 Format: Sticker and poster
 Art Director/Designers: Dejan Krsić, Dejan Dragosavac Rutta
 Client: IPEG (Initiative Against Economy Globalization)
 Country: Croatia
 Year: 2000

This anti-globalization sticker, which reads “For Globalization of Freedom and not Corporate Power,” was created for anti-globalization demonstrations held in Zagreb, Croatia at the time of an international meeting of economic superpowers organized by an ad hoc coalition of various non-governmental organizations.





Title: Hermano Kyang
Hae Lee
Format: Poster
Art Director/Designer:
Favianna Rodriguez
Client: No client
Country: USA
Year: 2003

This poster, produced one month after a 50-year-old South Korean farmer died of stab wounds to the chest that were self-inflicted as a protest of WTO policies, calls on farmers to unite against globalization and WTO policies that hurt farmers in third-world countries.

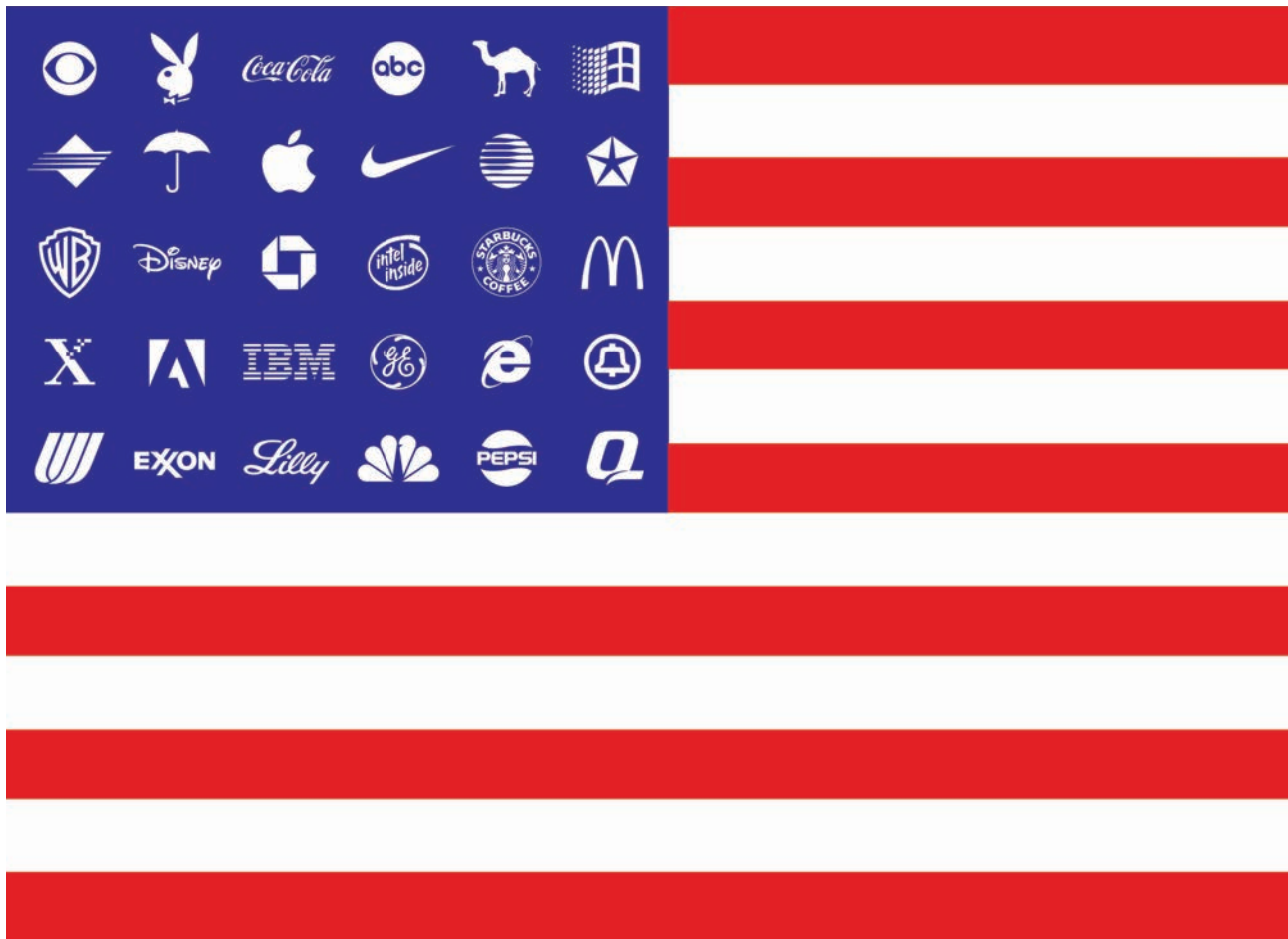
Title: **That's Entertainment!**
 Format: Poster
 Art Director/Designer: Ward Sutton
 Client: No client
 Country: USA
 Year: 2003

The collaboration of news and entertainment produces soldiers as beholden to commercial endorsements as any professional athlete.

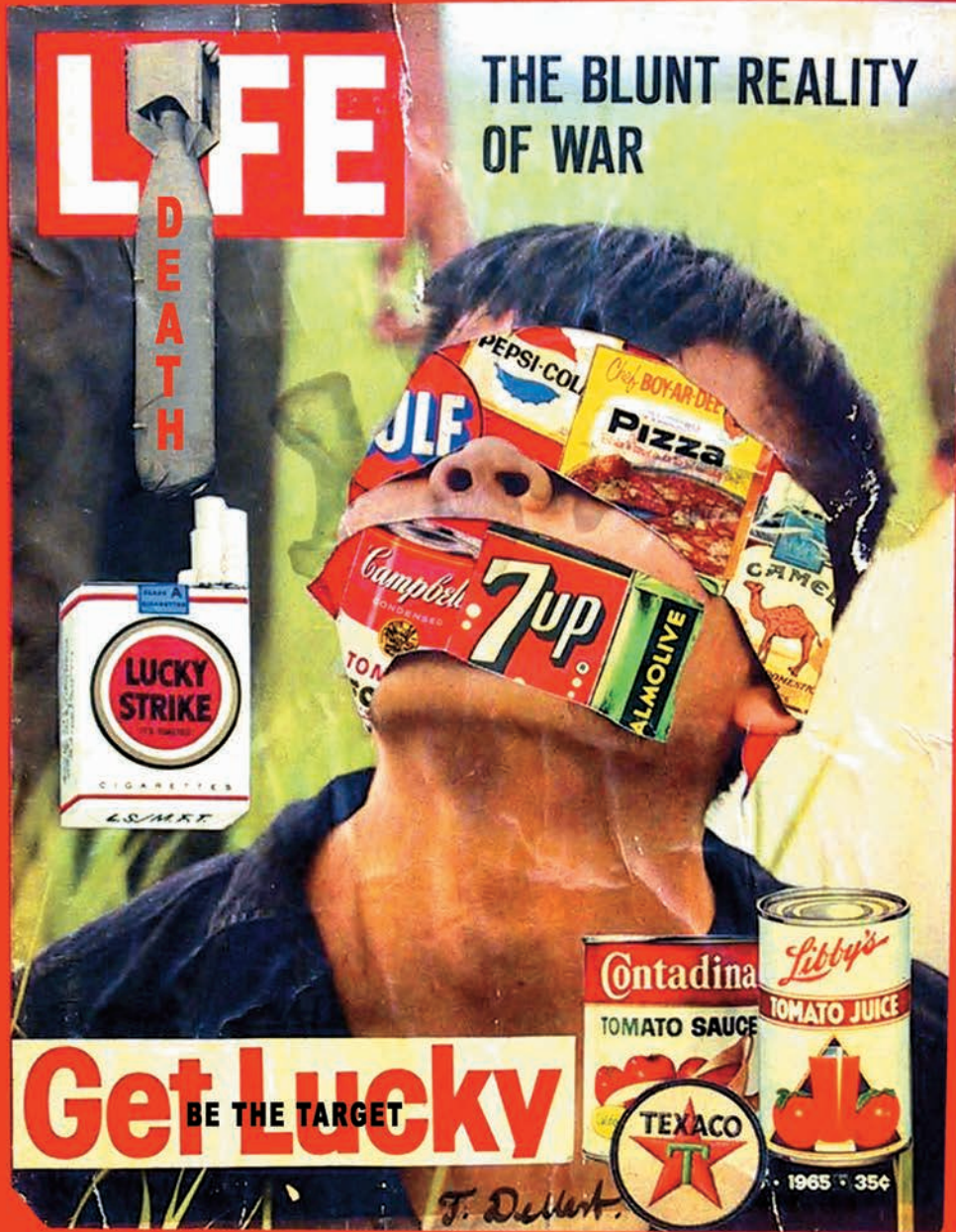


Title: **Corporate American Flag**
 Format: Magazine cover
 Art Director/Designer: Shi-Zhe Yung
 Client: *Adbusters*
 Country: Canada
 Year: 2003

The corporate American flag, with logos in place of stars, has been embraced by Americans who want to declare independence from corporate rule. The image has been re-created into an actual flag used in protests and displayed in communities across the United States and around the world.



WAR IS GOOD



Title: Lucky Strike
Format: Poster
Art Director/Designers:
Agnieszka Dellfina,
Thomas Dellert-Dellacroix
Client: No client
Country: France
Year: 1983

The central image in this collaged poster is a 1965 cover of *LIFE* magazine depicting a blindfolded and gagged Viet Cong man. The crude implementation of commercial products and the words "war is good business" gives it a certain strength that might not have been present with a more professional execution.

BUSINESS

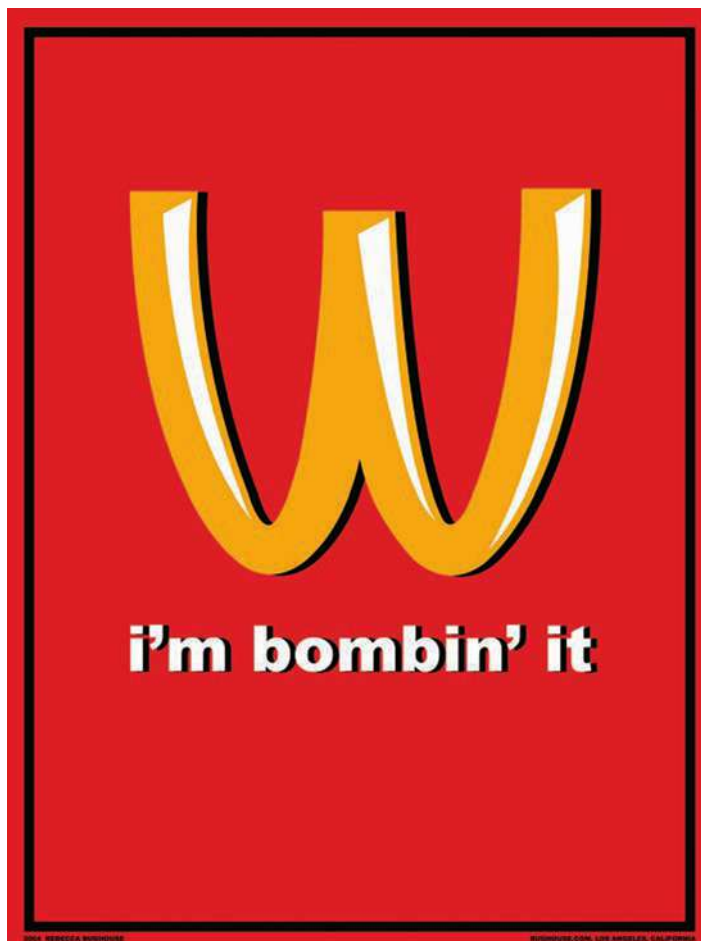
Title: Happy Meal:
Gypsies, Tramps
and Thieves Mark III
Format: Poster
Art Director/Designer:
Damion Steele
Client: No client
Country: USA
Year: 2002

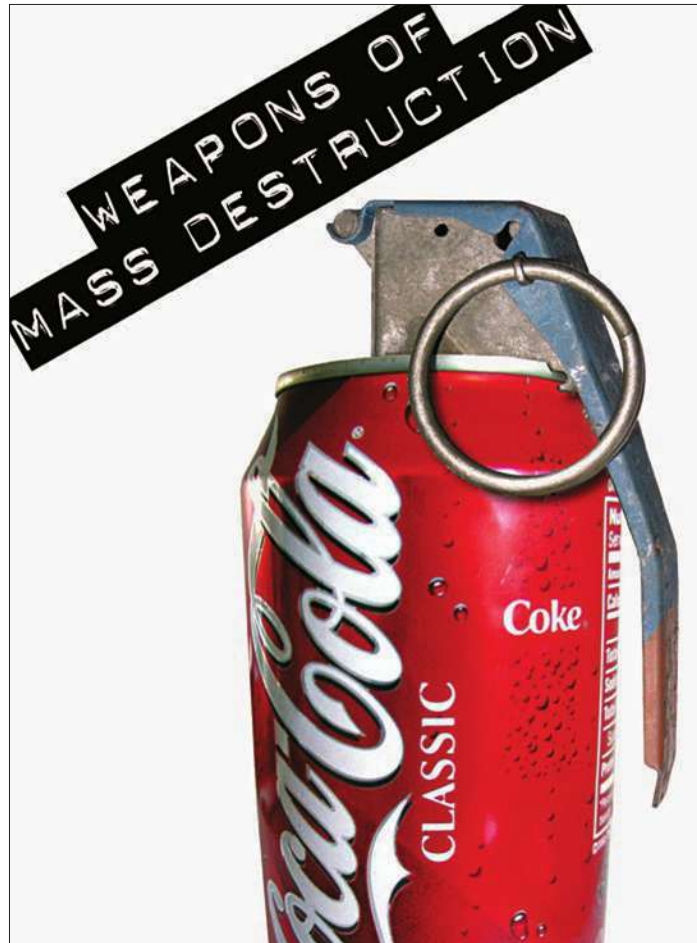
This homage to Da Vinci's *Last Supper* features the McDonald's characters, Hitler, the Bush Administration, Uncle Sam, and a variety of comic characters in a "happy meal," to demonstrate that "fundamentalist zealots and corporations rule our land."



Title: McDubya
Format: Poster
Art Director/Designer:
Rebecca Bughouse
Client: No client
Country: USA
Year: 2004

By flipping one of the most recognizable trademarks in the world, this designer relates George "Dubya" Bush's tactics in promoting his wars to McDonald's relentless marketing to sell its burgers. McDonald's tagline "I'm lovin' it" has been changed to "I'm bombin' it," posing the question: Are consumers willing to buy a war if it is marketed as ambitiously as our manufactured goods?





Title: Weapons of Mass Destruction
 Format: Postcard
 Art Director/Designer: Chaz Maviyane-Davies
 Client: No client
 Country: USA
 Year: 2004

The designer ponders, "What are the products of globalization—the silent war?" Often the most pervasive and damaging can seem to be the most innocuous. This postcard is from a series of four entitled "The Language of War."



Title: Coca-Colonization
 Format: Poster
 Art Director/Designer: Chaz Maviyane-Davies
 Client: No client
 Country: USA
 Year: 2000

This work illuminating corporate global branding in third-world countries was run in *Adbusters* magazine.

Title: No to the War
Format: Poster and T-shirt
Art Director/Designer:
Andrés Mario Ramírez
Cuevas
Client: Multiforo Alicia
Country: Mexico
Year: 2003

Although this image was created to oppose the war in Iraq, it also refers to a larger war between indigenous cultures and the global reach of American corporations, symbolized by Coca-Cola's branding elements, as they supersede the values and economies of the regions they enter.





Title: Act Against
Globalization
Format: Poster
Art Director/Designer:
Richardt Strydom
Client: No client
Country: South Africa
Year: Unknown

This simple yet powerful image urges viewers to "Employ Molotov" in the fight against globalization. In 1941, the Red Army suffered from "ammo starvation" so petrol bombs were employed to use against tanks. These "bombs," made from fuel and empty glass bottles, were quickly dubbed "Molotov Cocktails." Molotov, during the war years, was Stalin's leading lieutenant, Politburo member, GKO (State Defense Committee) and Sovnarkom vice-chairman.

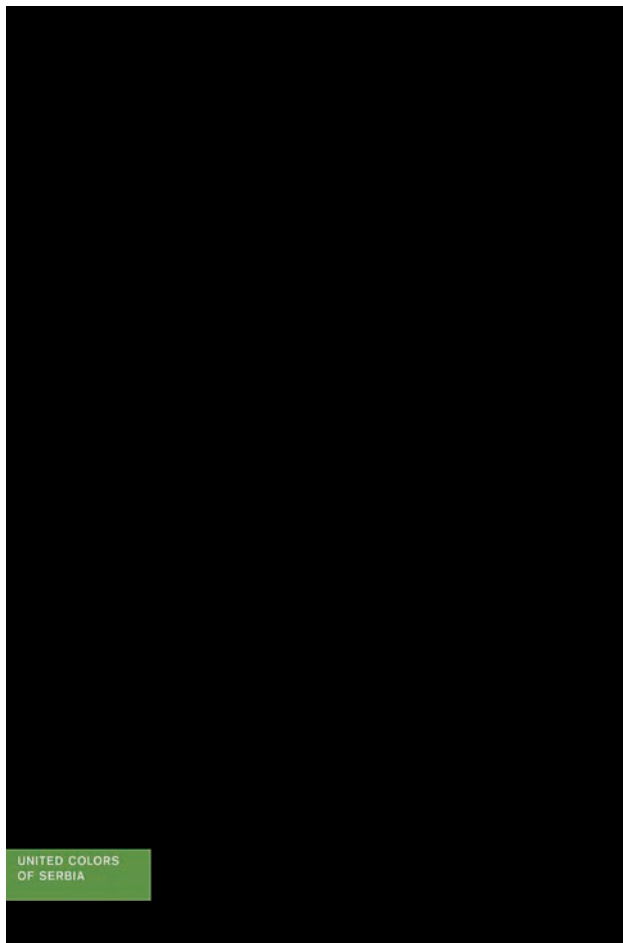
Title: **United Colors of Netanyahu**
 Format: Poster
 Art Director/Designer: David Tartakover
 Photographer: David Krap
 Client: No client
 Country: Israel
 Year: 1998

By playing on racial, ethnic, and religious stereotypes, the fashion company Benetton often used its United Colors campaign to create provocative ads loaded with social commentary. Created during his tenure as Israel's Prime Minister, this poster contrasts the image of Benjamin Netanyahu as a family man with the security requirements that now characterize life in Israel. (top)



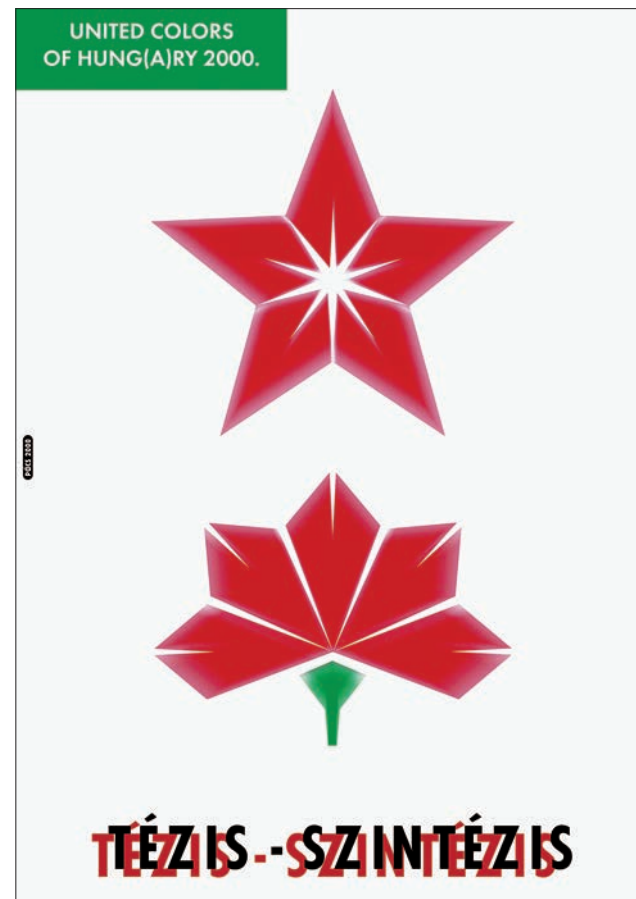
Title: **United Colors of Serbia**
 Format: Magazine cover
 Art Director/Designer: Vladan Srdić
 Client: *Kvadrat* magazine
 Country: Slovenia
 Year: 1999

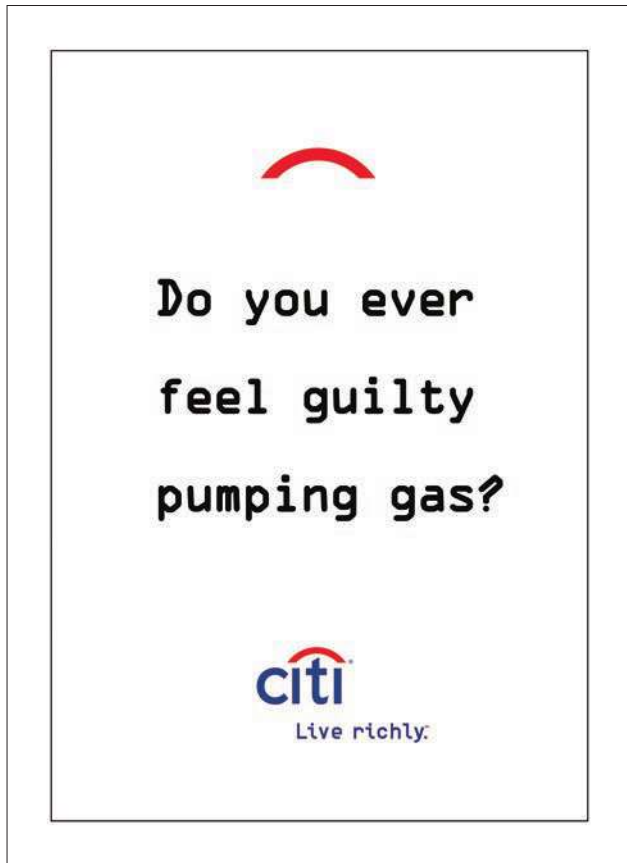
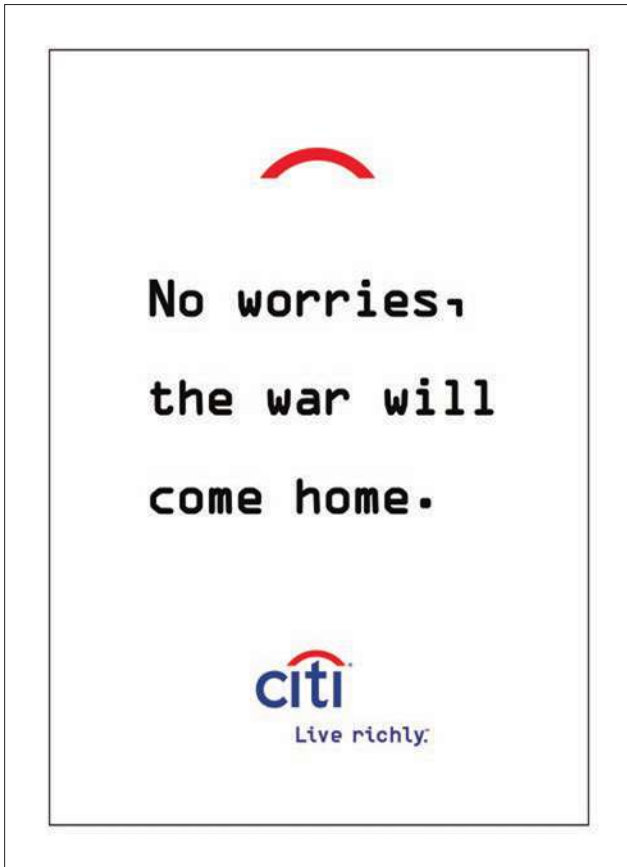
This magazine cover parodies the "United Colors of Benetton" campaign to convey that the actual color of Serbia is black—five lost wars in ten years; enormous inflation; one president in prison, the other killed; poverty; and isolation clearly make the case. (bottom left)



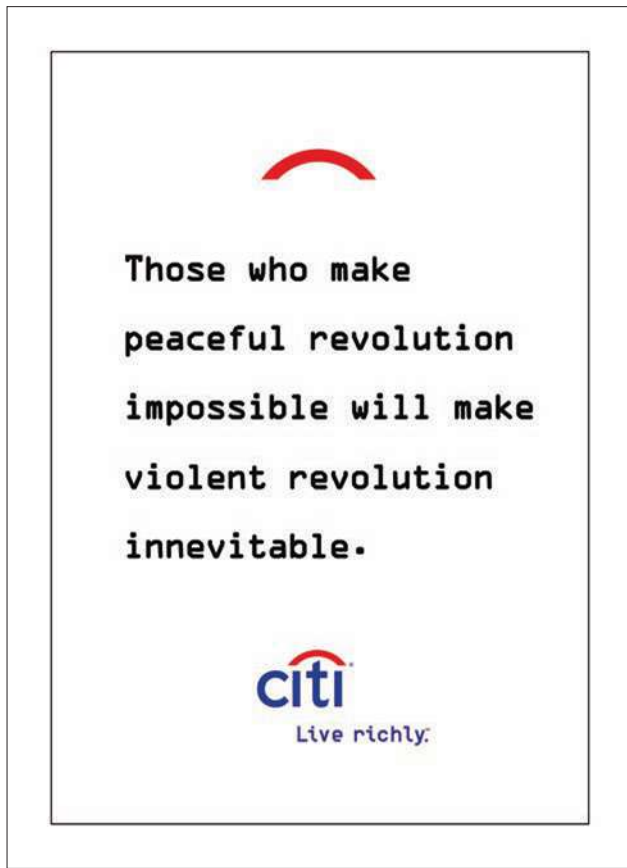
Title: **United Colors of Hung(a)ry 2000**
 Format: Poster
 Art Director/Designer: Péter Pócs
 Client: No client
 Country: Hungary
 Year: 2000

This "Thesis-Synthesis" poster illustrates the transformation of the Hungarian Communist Party symbol into the symbol of its successor, the Hungarian Socialist Party. (bottom right)





Title: Citibank
Format: Poster series
Art Director/Designer:
Copper Greene
Client: No client
Country: USA
Year: Unknown

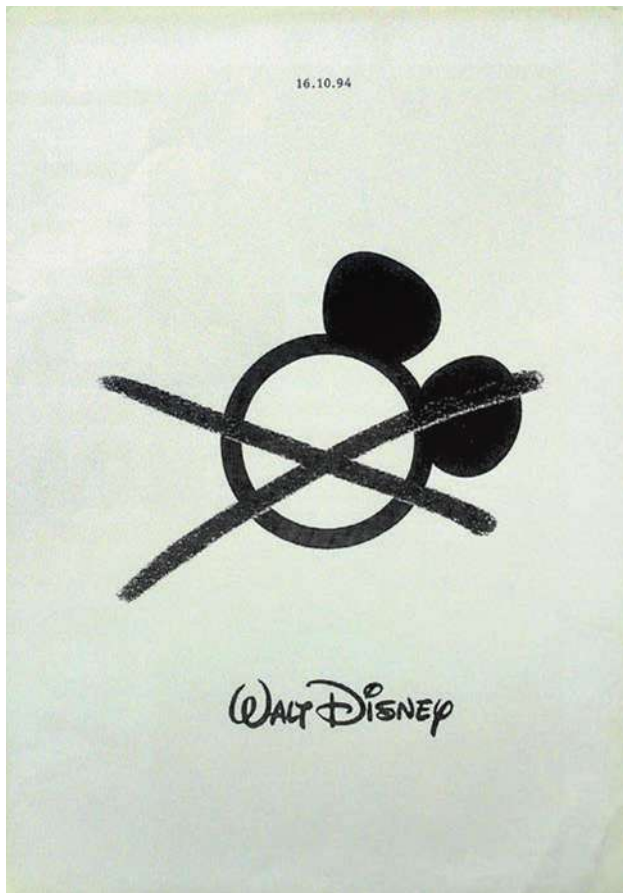


Designed to catch viewers off-guard, this parody of the widely recognizable Citibank campaign that prompts cardholders to "Live Richly" asks tougher questions and proposes bleaker answers than its less-political counterpart.



Title: **Plakate-Disney**
 Format: **Poster**
 Art Directors:
Lars Harmsen,
Ulrich Weiß, Lutz Wahler,
Michael Lutz
 Designer: **Ulrich Weiß**
 Client: **Gruppe 10**
 Country: **Germany**
 Year: **1994**

This poster is part of a collection designed by Gruppe 10 that was sent to subscribers a few weeks before the chancellor election in Germany. The image suggests that Mickey Mouse is a symbol of western cultural globalization. (top)



Title: **Bloody Mickey**
 Format: **Poster**
 Art Director/Designer:
Qian Qian
 Client: **No client**
 Country: **USA**
 Year: **Unknown**

We are all targets of consumerism, but in this depiction of Mickey Mouse, the artist has reversed that position. (bottom left)



Title: **Boycott campaign**
 Format: **Poster**
 Art Director/Designers:
Nour Saab, Reem Kotob
 Client: **A group of Lebanese and international activists**
 Country: **Lebanon**
 Year: **2002**

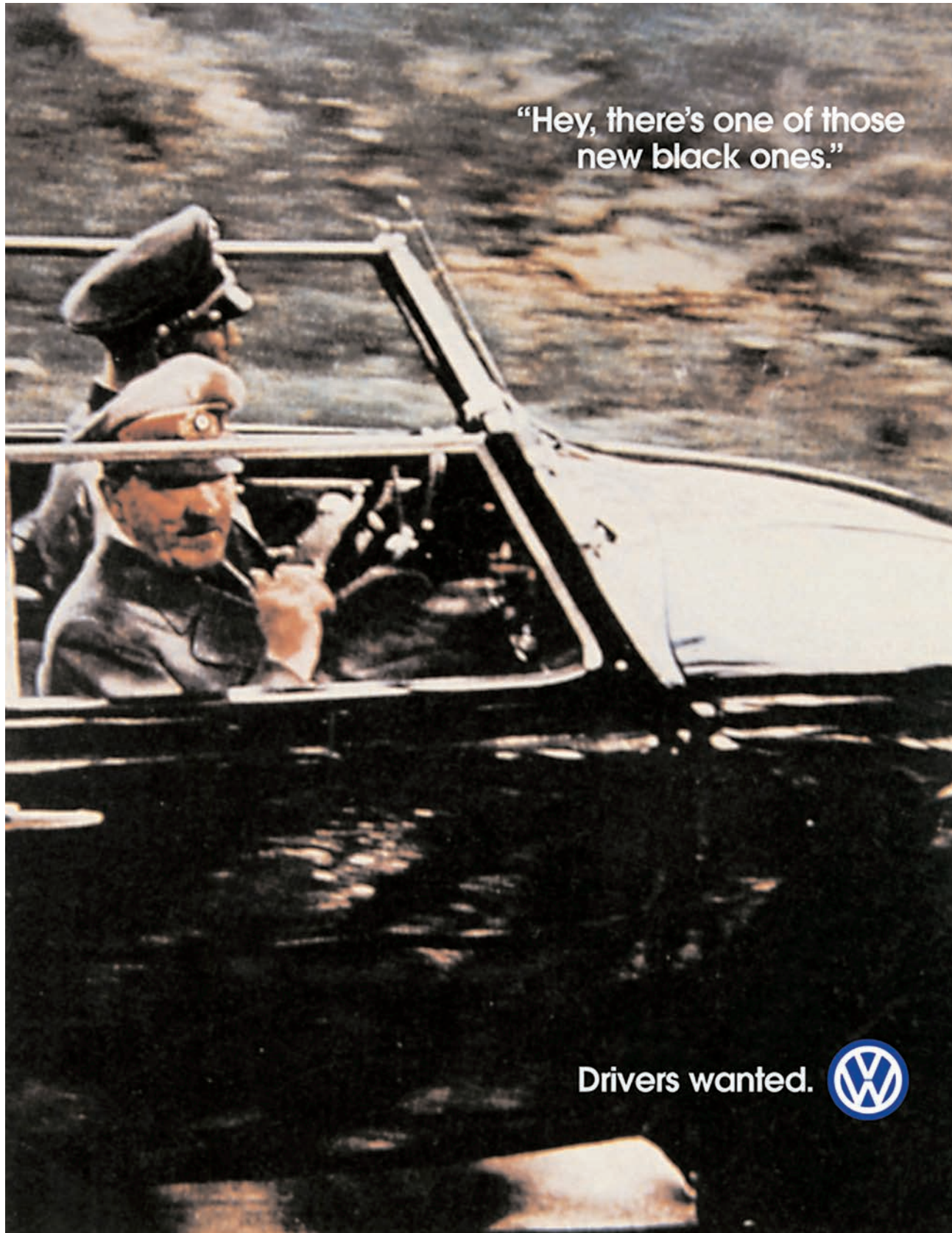
These fliers were distributed to Lebanese consumers in hopes that the public would boycott Nestles and Estee Lauder, both of whom support Israel. (far right; top & bottom)





Title: War Wear Rifle
Format: Poster
Art Director/Designer:
Tomato Košir
Client: No client
Country: Slovenia
Year: 2000

Rifle is a trendy Italian jeans company that targets what they call the "cyberpunk generation." Created as an anti-war poster, this simple yet potent imagery contrasts the frivolity of our consumer-driven lifestyle with the horror of war.



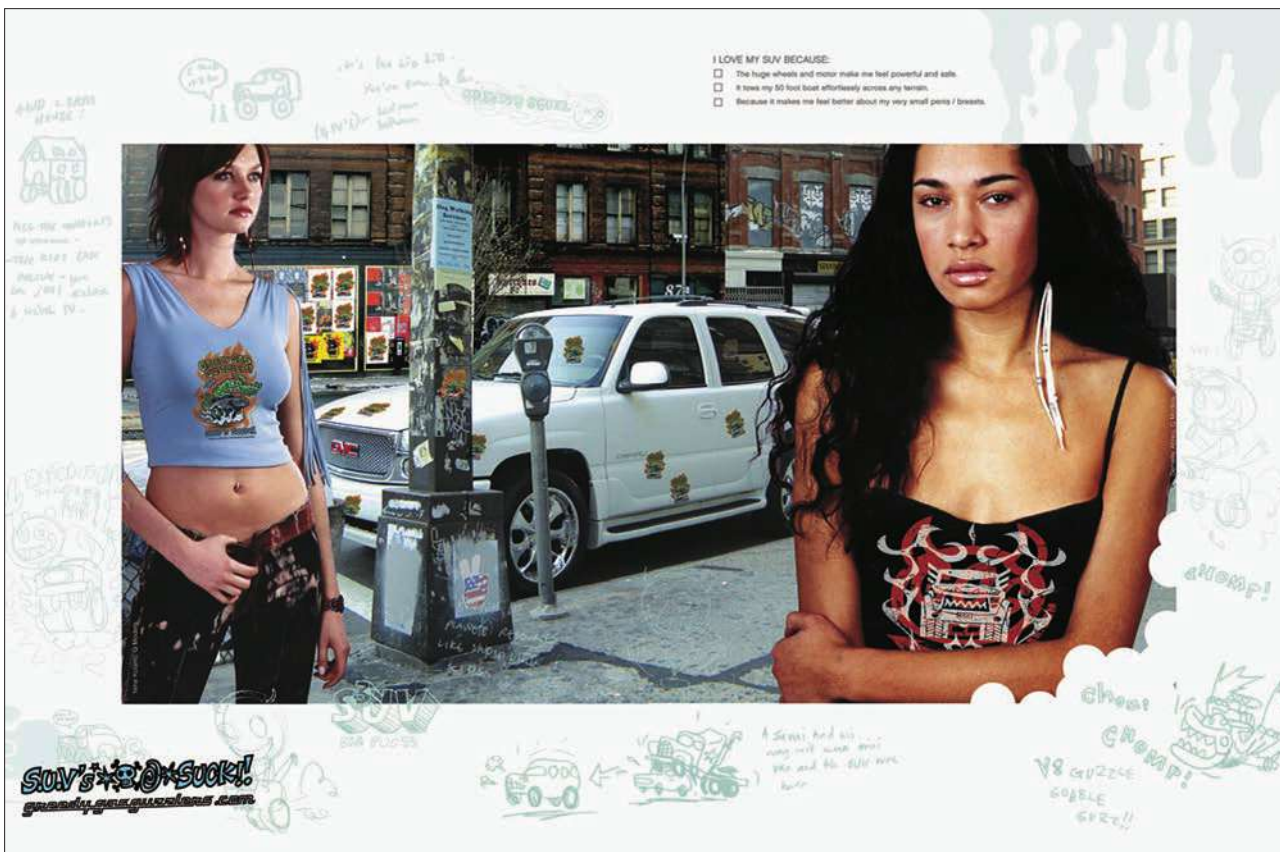
Title: VW Spoof Ad
Format: Poster
Art Director/Designer:
Matt Erceg
Client: No client
Country: USA
Year: 2001

This design spoofs ads for the cute Volkswagen everyone loves by reminding the viewer who was responsible for supporting the development of the original "people's car," as they were known when first produced in Germany, by inserting an image of Hitler in his own Volkswagen.

Drivers wanted. 



Title: Hummer
Format: Magazine spread
Art Director/Designer:
Matt Campbell
Client: *BIG* magazine
Country: USA
Year: 2004



These ads attacking SUV ownership were designed by a group called Greedy Gas Guzzlers for *BIG* magazine. The images that were allowed to run were ultimately reduced to thumbnails because Hummer objected to them and would not advertise in the magazine unless they were removed.



SCRAP METAL

I'M OBSESSED WITH OIL AND PETRO-CHEMICALS BECAUSE:
 Bikes powered with oil turn me on.
 Explosions are alot of fun.
 The more Drilling and Pumping the better.





Title: Pay Us to Kill You
Format: Poster
Art Director/Designer:
G. Dan Covert
Client: California College
of the Arts
Country: USA
Year: 2001

This artist's grandmother passed away after a long battle with emphysema, which provoked this poster focusing on how profitable the tobacco industry has been while promoting illness and death.



Title: Los Gatos
California: What Right
Do They Take Away Next?
Format: T-shirt
Art Director/Designer:
Unknown
Client: Unknown
Country: USA
Year: Unknown

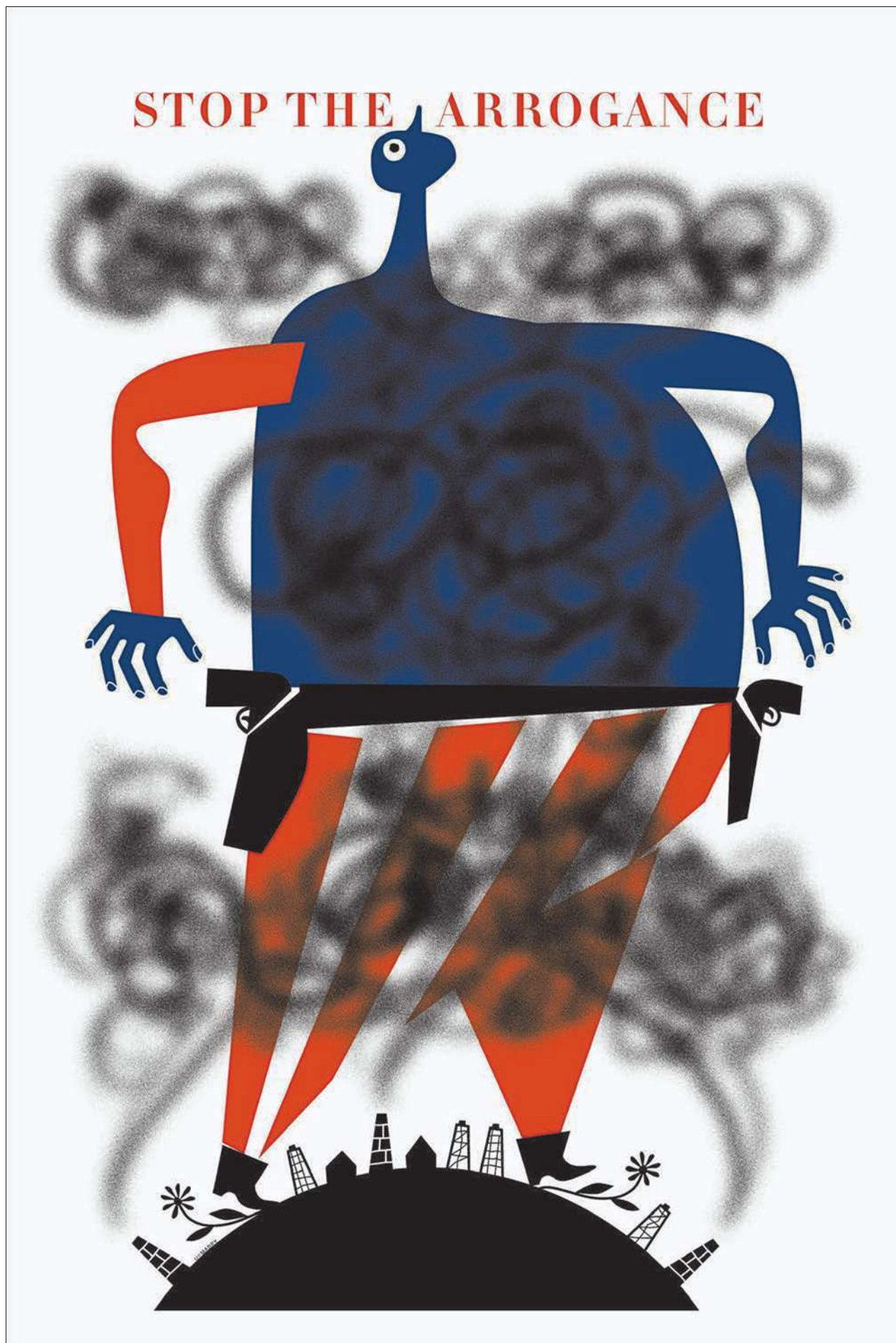
This reaction to a nonsmoking ban in bars and restaurants in Los Gatos, California, one of the first municipalities that enforced the ban on smoking, included T-shirts that were given to municipal officers as protest gifts to show their displeasure with this policy.



Title: Don't Smoke
Format: Poster
Art Director/Designers:
Albino Uršić, Boris Kuk
Client: No client
Country: Croatia
Year: 1994
Dušan Petričić

Nazi images, which immediately get viewers' attention and allude to the idea of gas chambers, suggest that cigarette companies do not care if they kill you.



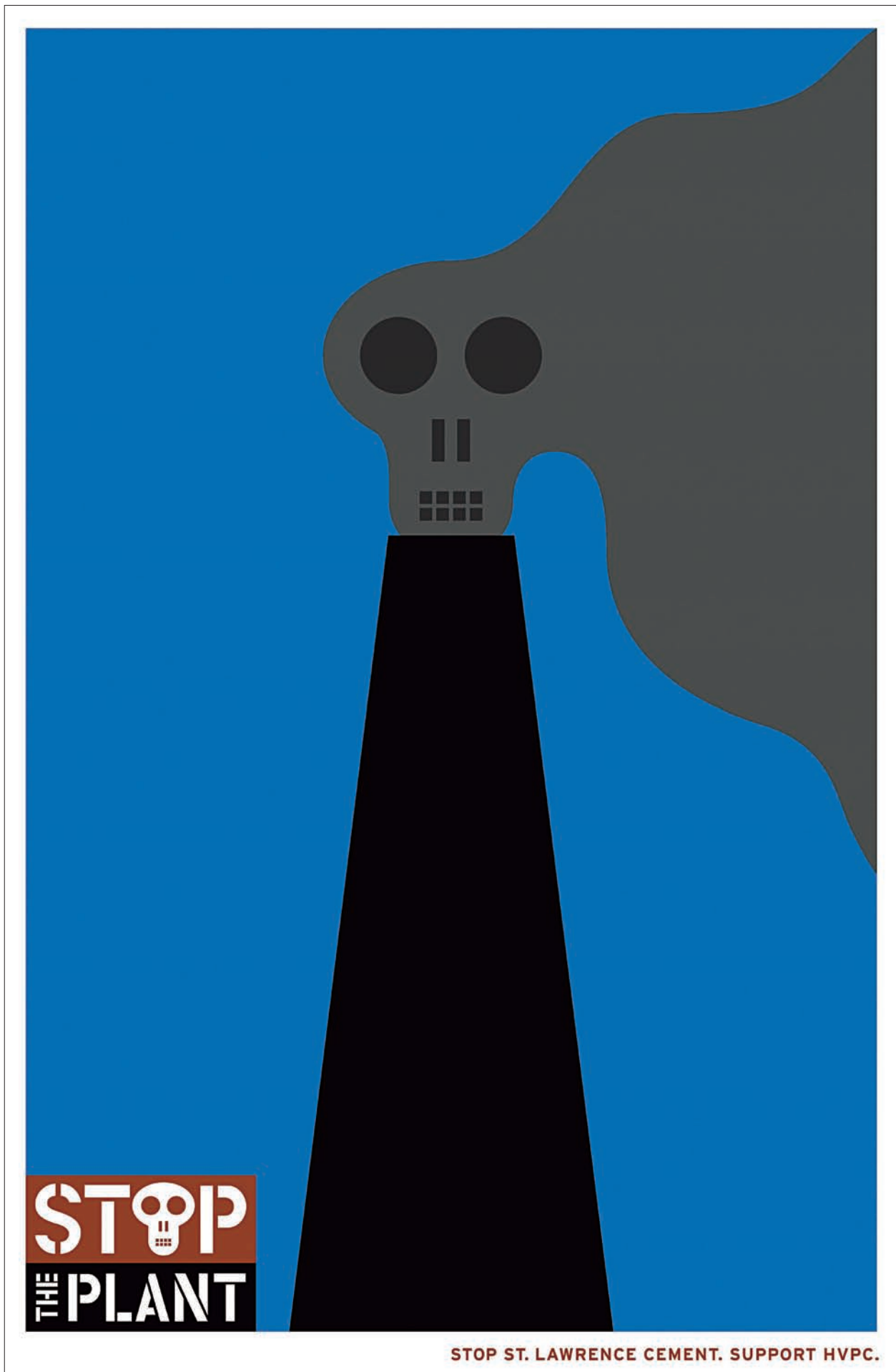


Title: *Stop the Arrogance*
Format: *Poster*
Art Director/Designers:
Nicholas Blechman,
Michael Mabry
Client: *NOZONE*
IX/EMPIRE
Country: *USA*
Year: *2003*

This poster, entered in an exhibition sponsored by the Hong Kong International Poster Triennial 2004, expresses the frustrations U.S. citizens have with the Bush Administration's lack of environmental policies. The gun-slinging cowboy, "trashing everything in its path" while polluting the air and water, reflects not only the United States government's lack of interest in protecting the environment, but also the arrogance and lack of caring for the general welfare of the rest of the Earth.

Title: **Stop the Plant**
Format: **Poster**
Art Director/Designer:
Woody Pirtle/Pentagram
Client: **Scenic Hudson**
Country: **USA**
Year: **2003**

This poster was a part of a grassroots campaign against the construction of a mammoth cement plant that would emit 20 million pounds of pollutants each year on the east bank of the Hudson in upstate New York. Environmental preservation and concerned citizen groups sponsored the campaign.



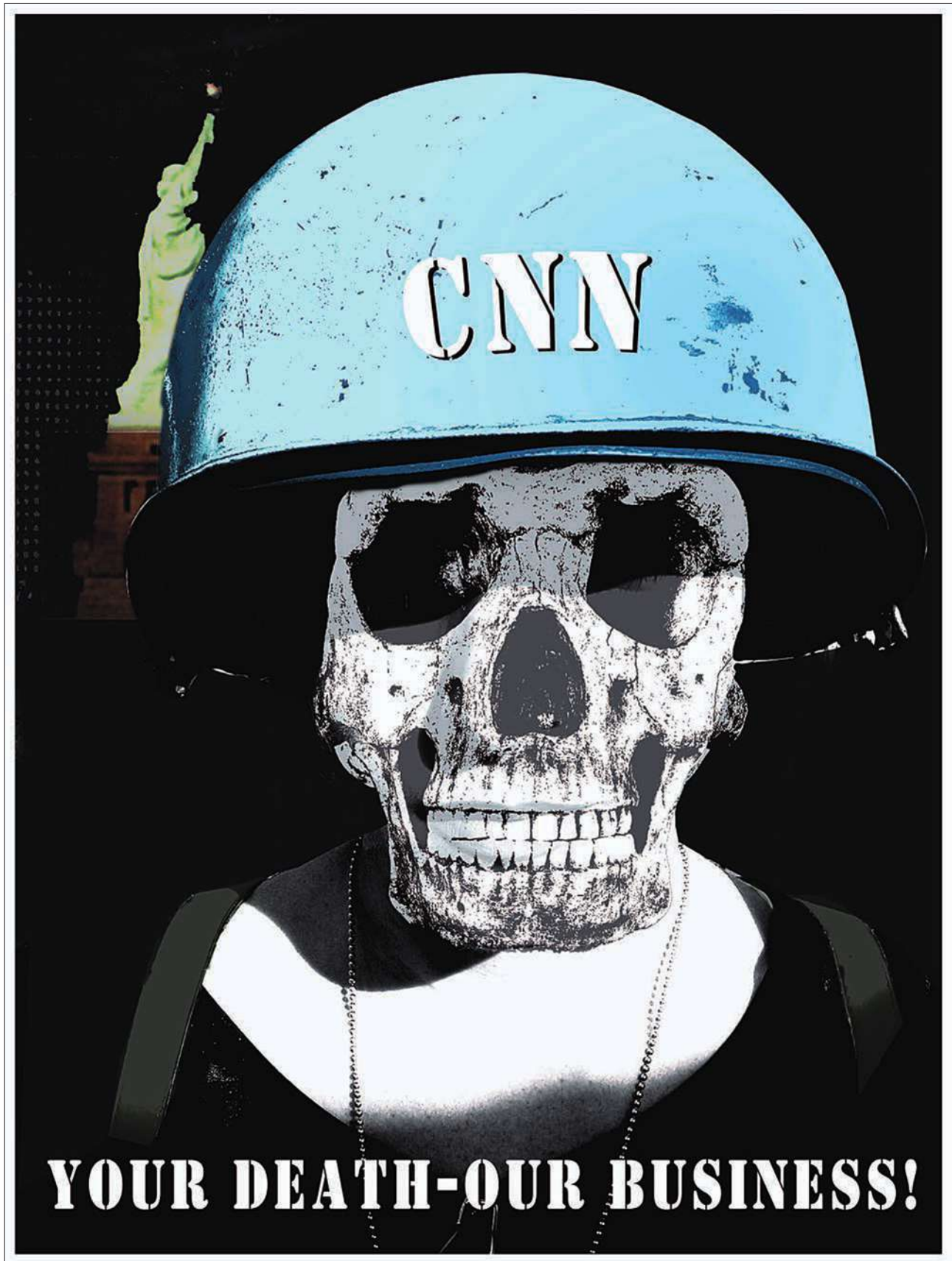


Title: Brainwashing
Format: Magazine ad
Art Director/Designer:
Vladan Srdić
Client: *Mlandia* magazine
Country: Slovenia
Year: 2003

This image of a dial on a washing machine, labeled with the major television networks in America, protests the manipulation of the American mass media, who brainwash the public to support war and aggression.

BRAINWASHING





Title: Your Death—Our
Business!
Format: Poster
Art Director/Designers:
Agnieszka Dellfina,
Thomas Dellert-Dellacroix
Client: No client
Country: France
Year: 2002

War is good business,
especially for news
organizations.
Sensationalistic news
always attracts viewers
and, thus, advertising
dollars.





Title: Reality TV
 Format: Poster
 Art Director/Designer:
 Peter Kuper
 Client:
 AnotherPosterforPeace.org
 Country: USA
 Year: 2002

This ghostly downloadable image playing off the abundance of reality shows dominating the networks was produced for antiwar marches in NYC before the Iraq War began.



Title: Breaking News
 Format: Postcard
 Art Director/Designer:
 Ward Sutton
 Client: No client
 Country: USA
 Year: 2003

Embedded American journalists were seduced and manipulated into becoming propagandists during the Iraq War, dutifully reporting the toppling of the Saddam Hussein statue in the news media. This postcard served as an invitation/announcement for an event the artist sponsored on the failing of the media.

Title: Independence
 Format: Poster
 Art Director/Designer:
 Sonja Smith
 Client: No client
 Country: USA
 Year: 2003

This personal expression of dissent was created by the artist for posting in the street on 4th of July (Independence Day), 2003, in opposition to corporate control of the media.



Title: Media
 Democracy Day
 Format: Poster and logo
 Art Director/Designer:
 Valerie Thai
 Client: Campaign for Press
 and Broadcast Freedom
 Country: Canada
 Year: 2002-2003

The image of a clenched fist as a speech balloon was created for Canada's Media Democracy Day created to protest the dominant mass media system and promote independent media and citizens fighting for their right to news and information, and their basic right to communicate their opinions.





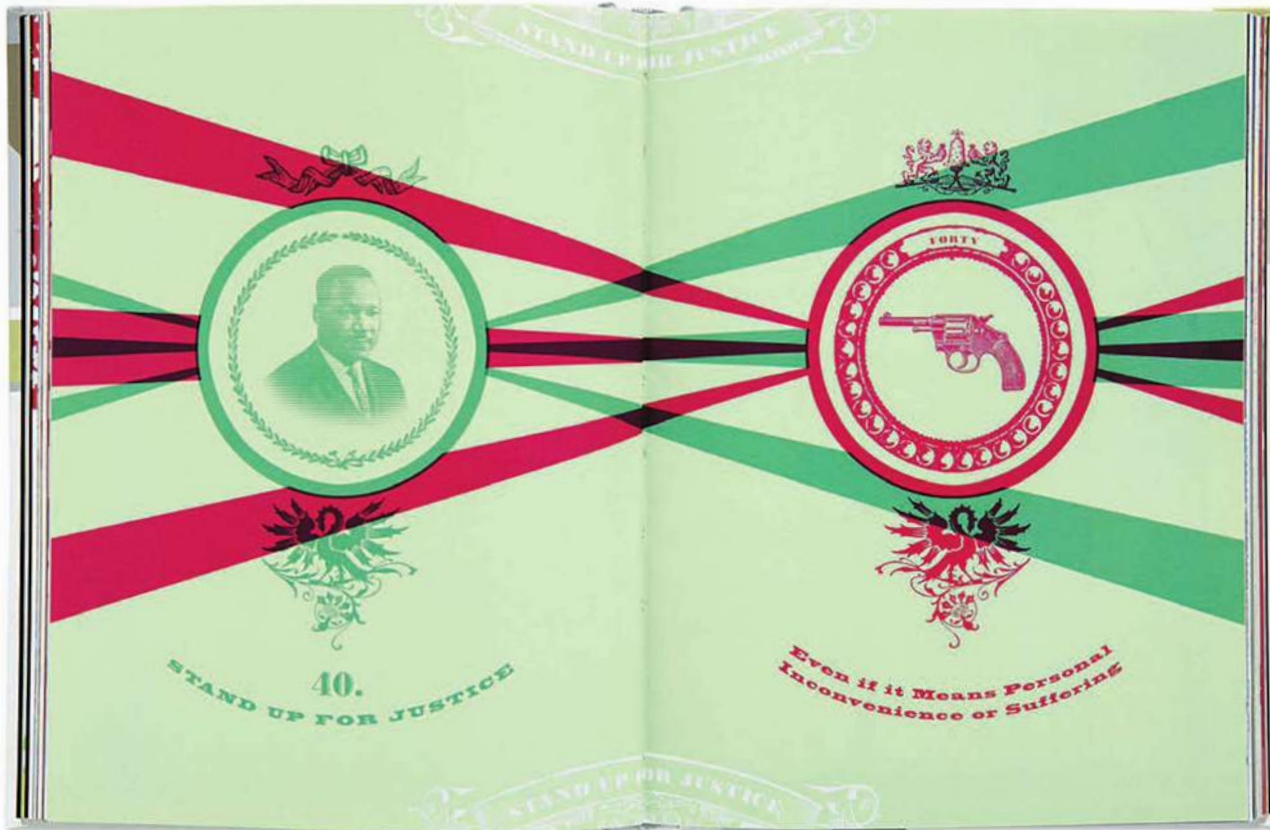
Title: Hope
 Format: Poster
 Art Director/Designer:
 Charlie Ross
 Client: No client
 Country: USA
 Year: 1999

This poster encourages the public to transcend the overwhelming presence of tabloid media and its obsession with violence and scandal. The artist comments, "To believe you can move beyond your mistakes, to me, defines hope."

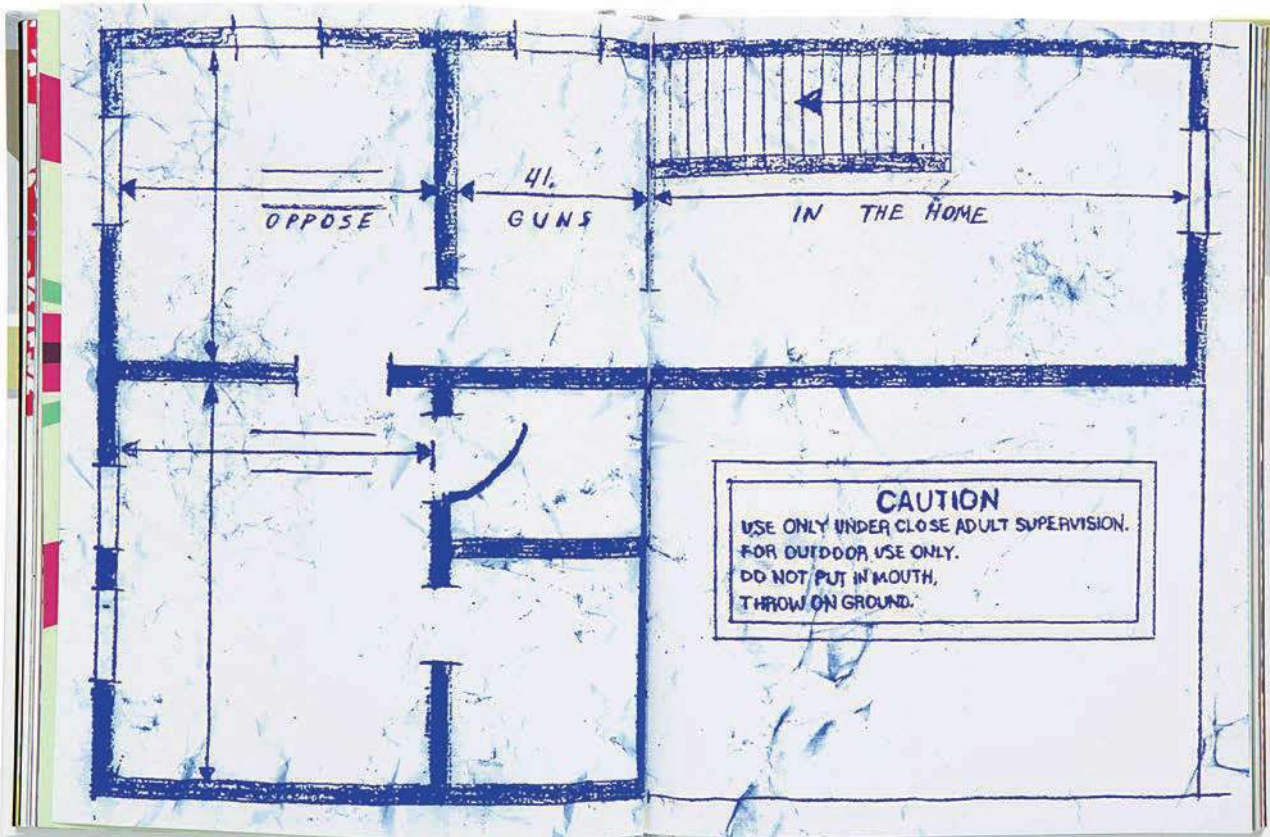
Title: As Seen on TV
Format: Poster
Art Director/Designer:
Jeff Louviere
Client: The American™
Dream
Country: USA
Year: 2000

The image is provocative,
but the statistic noting that,
by the age of 18, American
children will have
witnessed 16,000 murders
on television is even
more so.





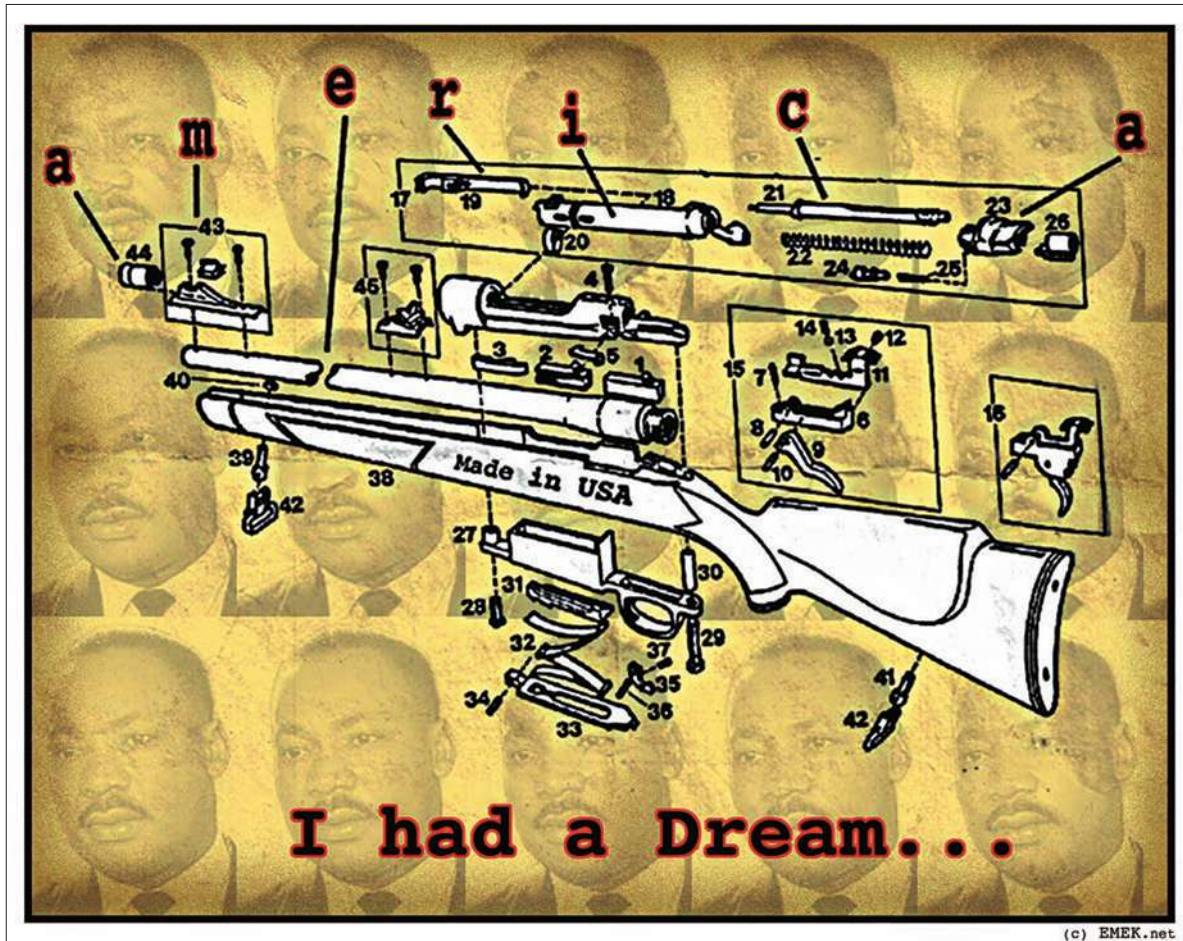
Title: *Peace: 100 Ideas*
 Format: Book
 Art Director/Designers: Joshua Chen, Max Spector, Jennifer Tolo
 Client: Chen Design Associates
 Country: USA
 Year: 2004



Printed on 100% post-consumer, recycled stock, this booklet imaginatively illustrates 100 ideas for a more peaceful world such as, "stand up for justice even if it means personal inconvenience or suffering."

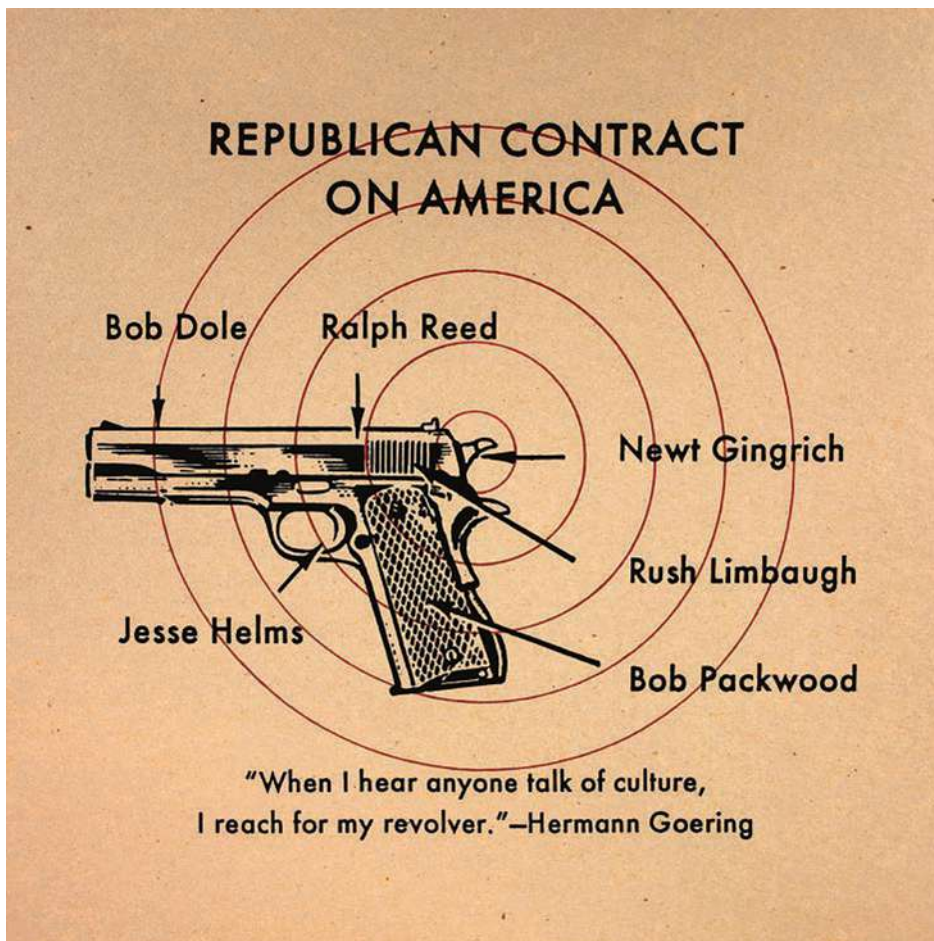
Title: I Had a Dream
 Format: Poster
 Art Director/Designer:
 Emek
 Client: No client
 Country: USA
 Year: 1999

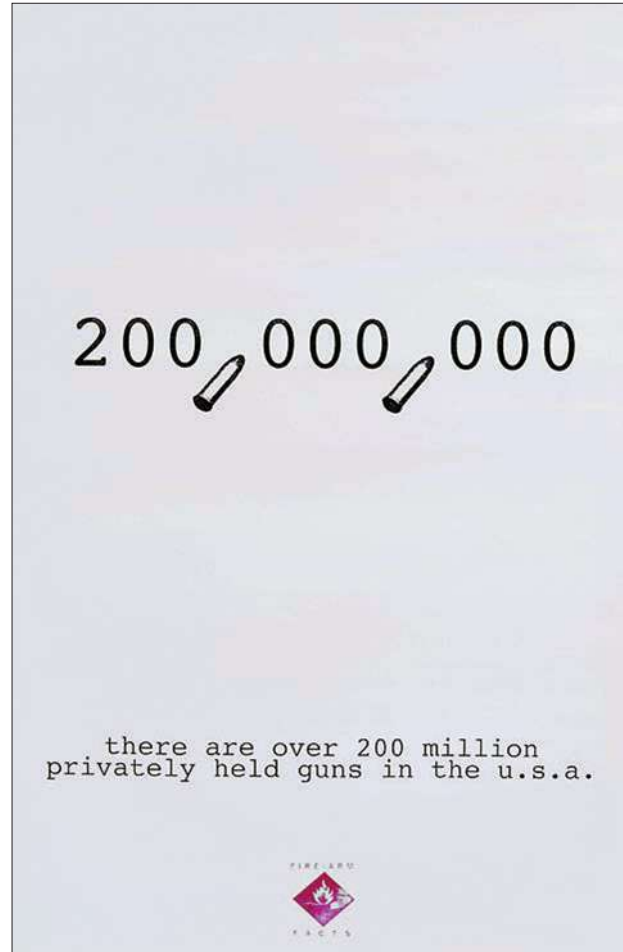
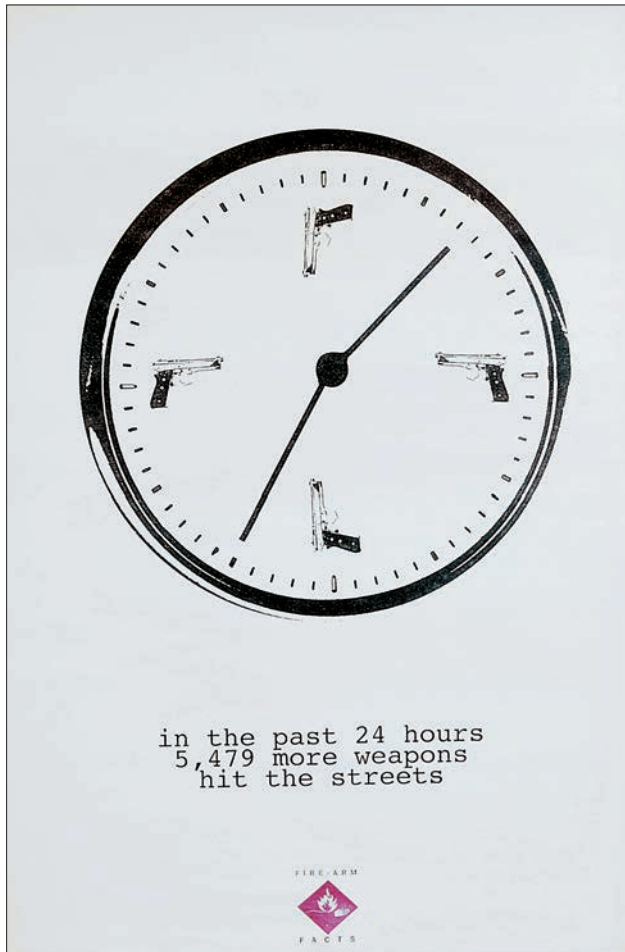
Headshots of assassinated American civil rights leader Martin Luther King, Jr. form the background for this image, illustrating a brief history of American gun violence.



Title: Republican Contract on America
 Format: Poster
 Art Director/Designer:
 Mark Fox
 Client: No client
 Country: USA
 Year: 1995

This image was created in response to Newt Gingrich's widely publicized, "Contract with America." Along with a quote by Nazi Hermann Goering, powerful figures of the Republican Party are depicted as all the working parts of a gun, minus the sight, which the designer purposely omitted. The headline "Republican Contract on America" changes the word "with" to "on," eluding to the mafia's terminology for killing someone.

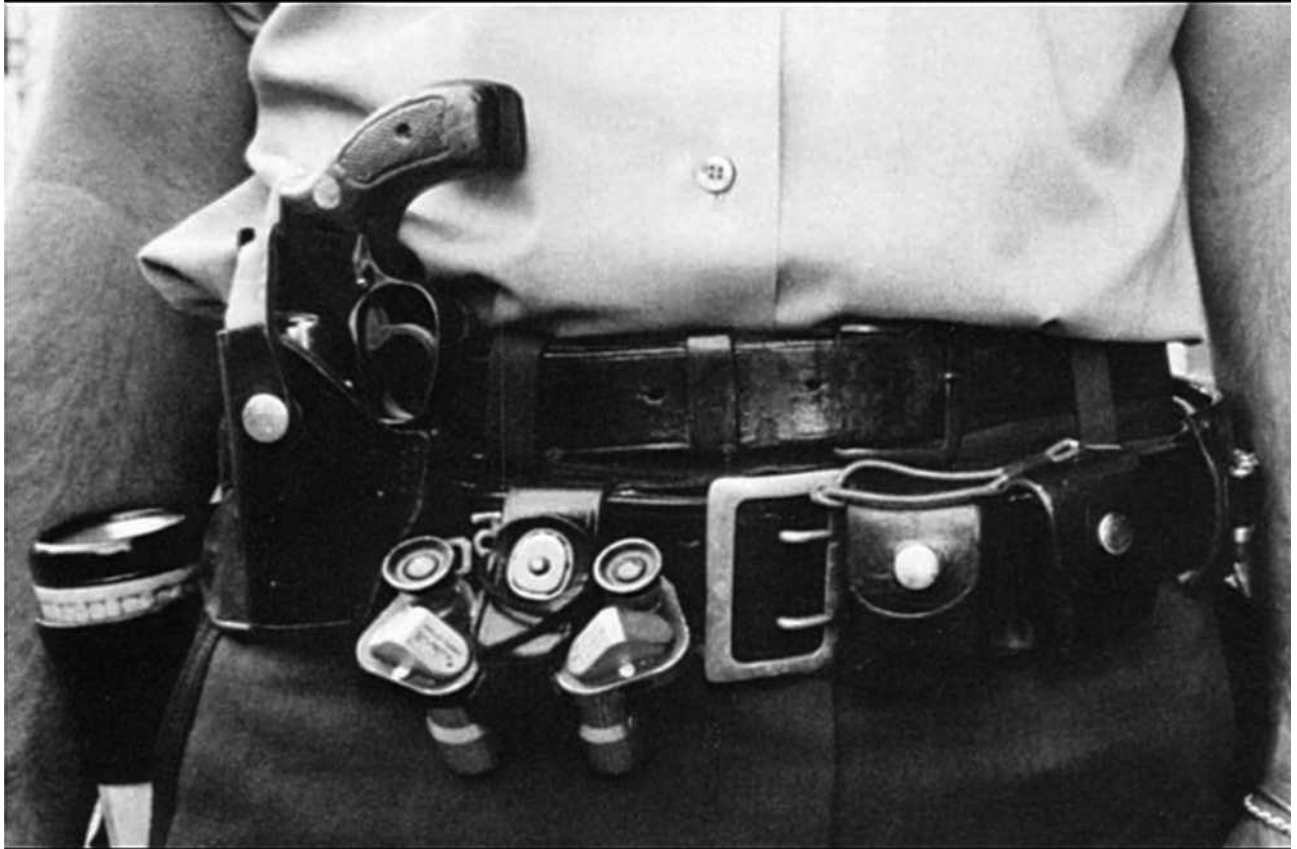




Title: Fire Arms Facts
Format: Poster
Art Director/Designers:
Kerry Stratford,
Herb Stratford
Client: No client
Country: USA
Year: 1994

This guerilla poster campaign was created to educate people about firearm dangers. The state of Arizona grants concealed weapon permits to private citizens. The artist hoped putting posters containing the plain facts about guns on display in downtown Tucson would provoke discussions about the impact of guns on society.

AMERICAN



Title: American Bible Belt
Format: Poster
Art Director/Designer:
John Yates
Client: Stealworks
Country: USA
Year: 1995

This poster is a tough
comment on the
relationship between
fundamentalism and
violence in the United
States.

BIBLE BELT





Title: Curb Your God
 Format: T-shirt
 Art Director/Designer:
 Daniel Young
 Client: No client
 Country: USA
 Year: 2004

This T-shirt illustrates the designer's personal objection to the worldwide increase in violence and intolerance based on so-called divine instructions.



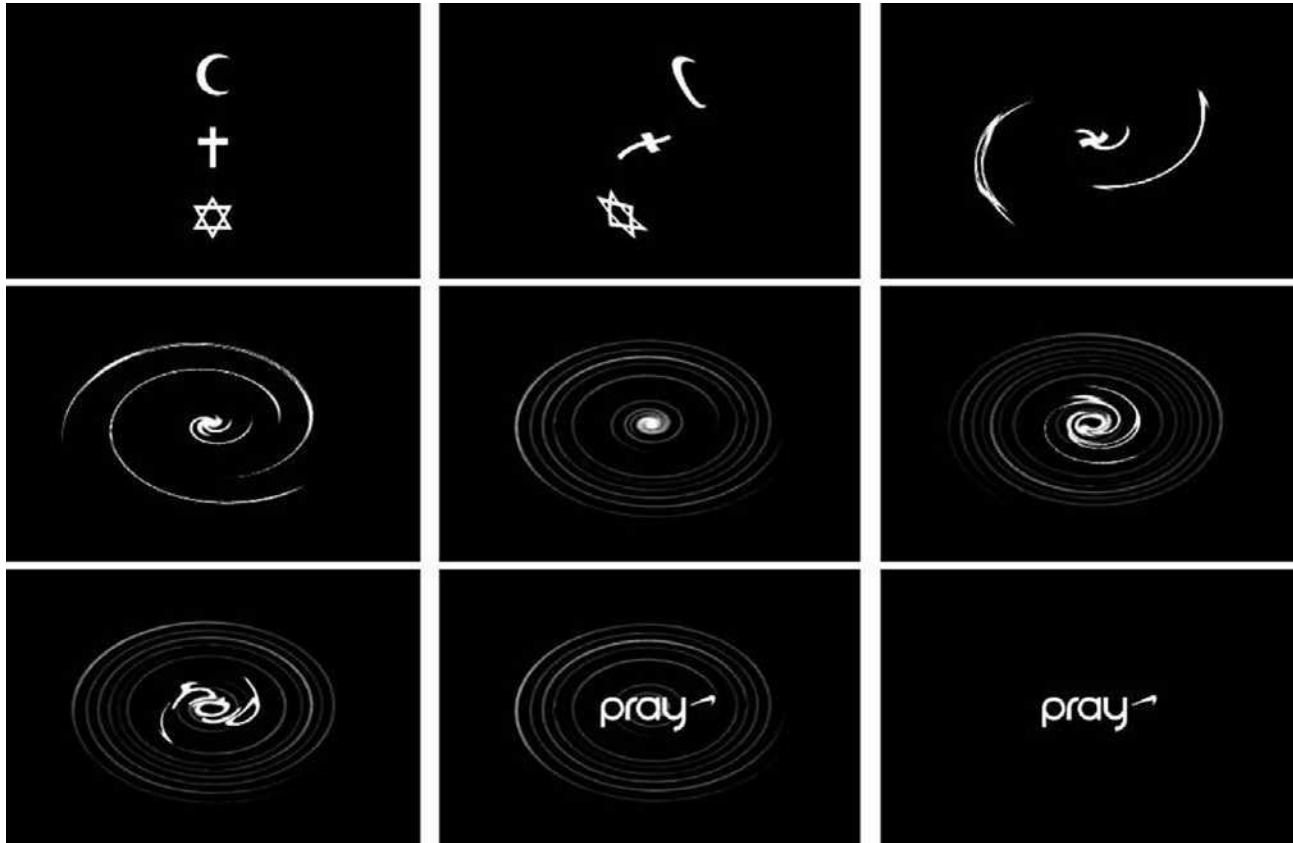
Title: Beware of God
 Format: Metal sign
 Art Director/Designer:
 Mark Fox
 Client: No client
 Country: USA
 Year: 1992

This piece parodies a common sign used at the entrance to one's home: "Beware of Dog." The artist comments that he created it "as a public service announcement."



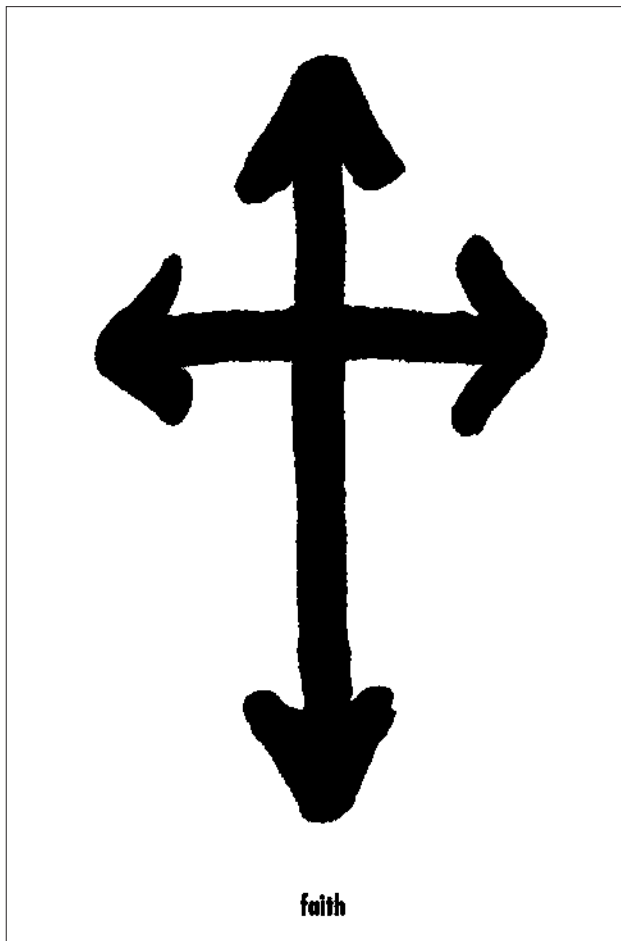
Title: Pray Nike
 Format: Video
 Art Director/Designers:
 Javier Freeman,
 Gabriel Freeman
 Client: Un Mundo Feliz/A
 Happy World Production
 Country: Spain
 Year: 2003

Created for an online
 video exhibition, familiar
 religious symbols are
 transformed into the
 omnipresent Nike swoosh
 logo, a potent symbol that
 represents a time when
 consumerism has become a
 new religion. (top)



Title: Faith
 Format: Unknown
 Art Director/Designer:
 Grzegorz Hańderek
 Client: Unknown
 Country: Poland
 Year: 2001

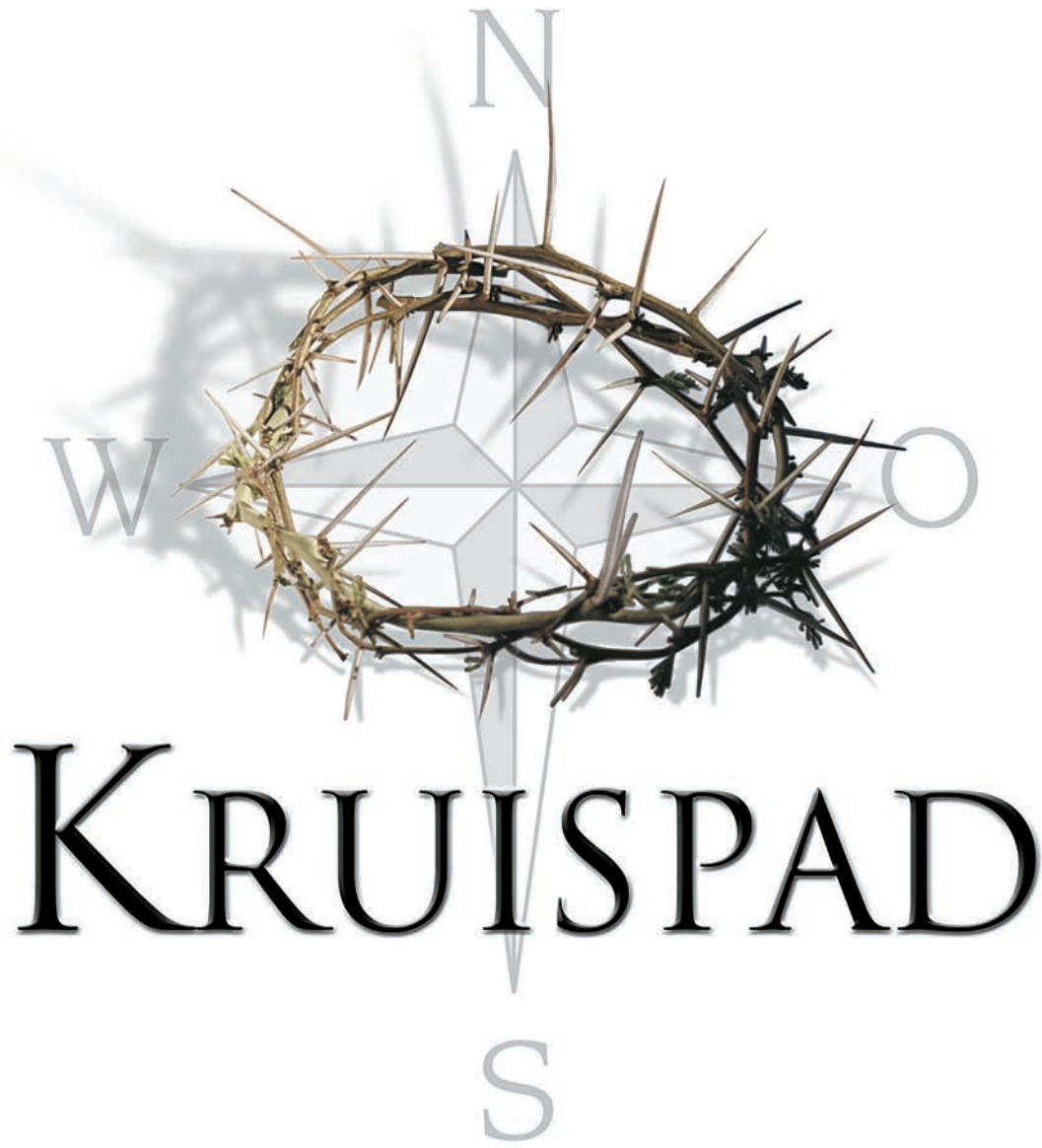
This designer proposes that
 there is not only one right
 belief, but that there are
 many routes one can follow
 in the name of faith.
 (bottom left)



Title: Jihad
 Format: Sticker
 and stamps
 Art Director/Designer:
 Garland Kirkpatrick
 Client: No client
 Country: USA
 Year: 2001

Stickers and stamps were
 made to point out the irony
 of Bush's fundamentalist
 cowboy crusade against
 terrorism. They were used
 during the antiwar rallies
 throughout Los Angeles
 after September 2001.
 "Jihad!" sounds like "Yee
 Haw!" something shouted
 by a cowboy on a bucking
 bronco. (bottom right)





Title: Crossroads
Format: Poster
Art Director/Designer:
Neels de Coning
Client:
Constantia Dr Church
Country: South Africa
Year: 2001

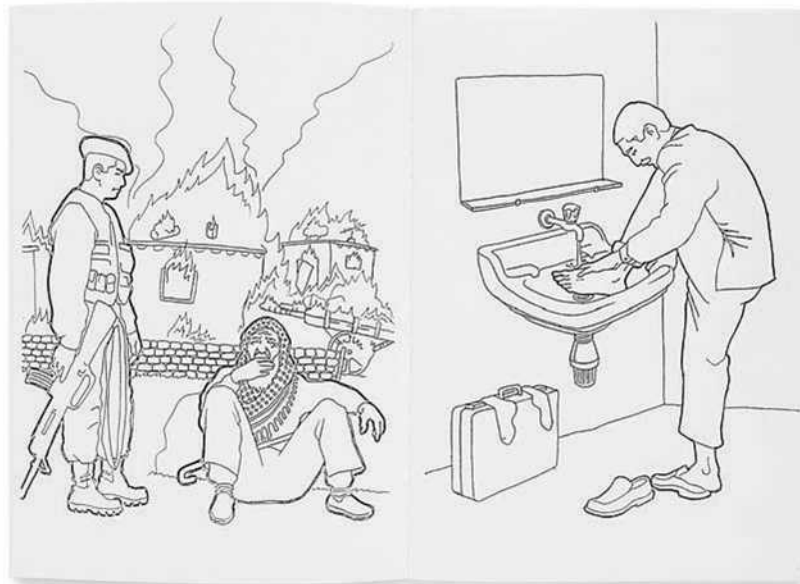
The Dutch Reformed Church in Cape Town attempted to transform a white Afrikaans speaking church into a multiracial congregation; "Kruispad" means crossroads. The compass underpins a crown of thorns to represent Christ's compassion and the desire to bring about change.

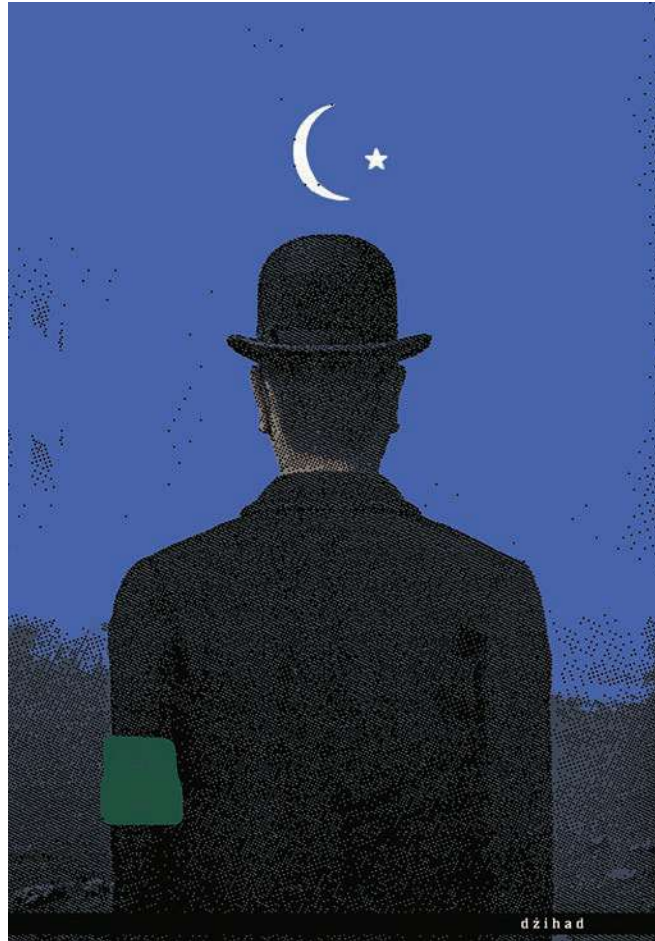




Title: *Coloring Book: A Contemporary Art Project*
Format: Coloring book
Art Director/Designers: Sener Ozmen, Ahmet Ogut
Client: Cetinje Biennial V
Country: Turkey
Year: 2004

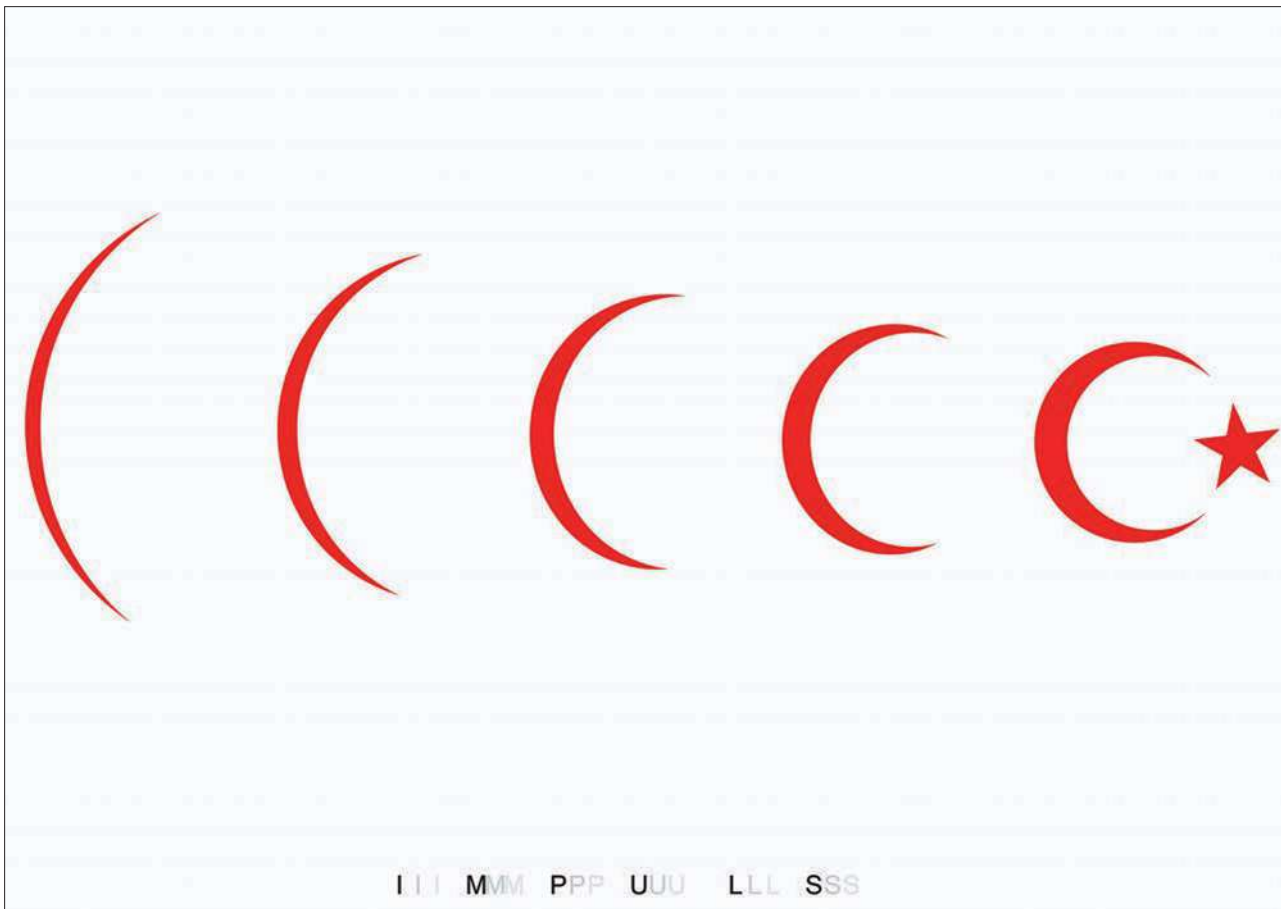
The artists created this coloring book parody or "Turkish ghost history," based on their own childhood experiences of schizoid images and historical "reality." The work does not portray any particular ethnic group or nation, rather it illustrates the realities of the homes of a certain part of the population and "the conditions under which the visual intelligence of our children develop."





Title: **Dżihad**
 Format: **Poster**
 Art Director/Designer:
Ewa Wlostowska
 Client: **No client**
 Country: **Poland**
 Year: **2002**

Magritte's everyday man here serves to represent the idea of an ordinary European being connected to Jihad. The figure is a secret fighter ready to assume the green color of Jihad and start fighting for the cause at a moment's notice.



Title: **Impuls**
 Format: **Poster**
 Art Director/Designer:
Ewa Wlostowska
 Client: **No client**
 Country: **Poland**
 Year: **2002**

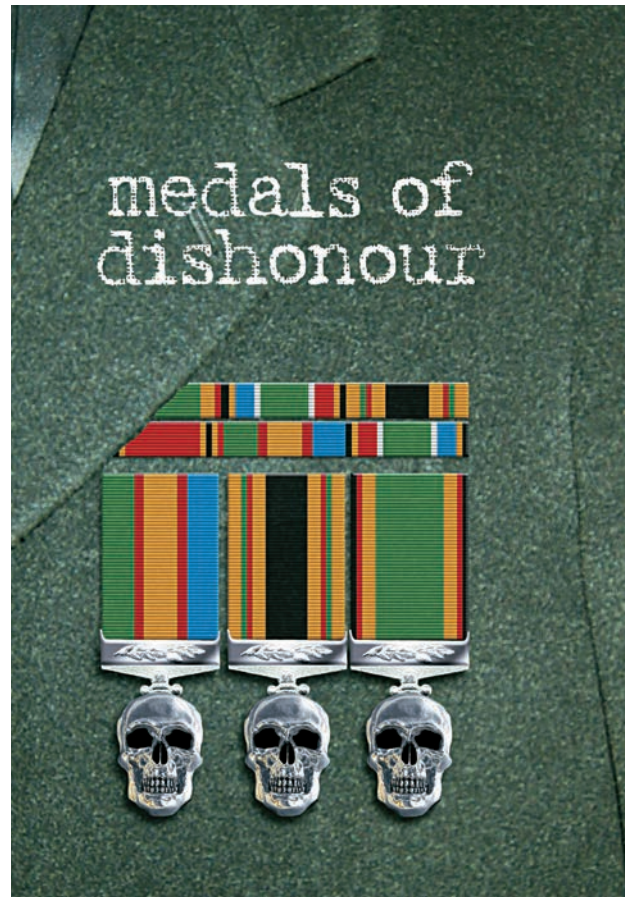
This poster utilizes the simplicity of a symbol to suggest a broader message about the transmission of ideas and information. This artist's suggestion is that to be recognized one must make waves or send impulses throughout the world. The symbol used here is one that has come to represent Islam, the crescent and the star.



Title: *Hasta La Victoria Siempre*
(Until Victory Always)
Format: Poster
Art Director/Designer:
Anatoliy Omelchenko
Client: No client
Country: USA
Year: 2004

One man's terrorist is another man's freedom fighter. The designer makes this point in this poster by placing the famous image of Ernesto "Che" Guevara against a green background symbolizing the Muslim religion and adding a crescent moon to the pre-existing star on his beret to symbolize Islam.





Title: Medals of Dishonour
Format: Postcard
Art Director/Designer: Chaz Maviyane-Davies
Client: No client
Country: USA
Year: 2002

This piece was created in response to a statement made by defense forces commander General Vitalis Zvinvashe, the day that President Robert Mugabe kicked off his campaign, in which he noted that he and the security organizations would not support anyone with a "different agenda that threatens the very existence of our sovereignty, our country, and our people."



Don't be intimidated
Use your vote and be counted

Our fear is
their best
weapon

Title: DRC/Impunity/
Fear Is the Best Weapon
Format: Postcards
Art Director/Designer:
Chaz Maviyane-Davies
Client: No client
Country: USA
Year: 2002

This postcard telling viewers "Do not be intimidated. Use your vote and be counted. Our fear is their best weapon." is a response to the redeployment of the 5th Brigade into Matebeleland, which added a psychological twist to the continued intimidation campaign in Zimbabwe.

The designer comments, "Robert Mugabe sent our troops to die in a war in the Democratic Republic of Congo. It had nothing to do with the interest of the citizens of Zimbabwe but with his personal greed." (opposite bottom left)

"T-shirts are a life-and-death matter in Zimbabwe. Wear an opposition T-shirt and you become a walking target. The ruling party's (ZANU) T-shirt, on the other hand, allows the wearer immunity from the authorities." This design converts the A to the anarchist symbol to reflect the current reality. (opposite bottom right)





Title: Rastros Urbanos
 Archivo Graffitero
 Format: Street art-
 Combined stencil
 and graffiti
 Art Director/Designer:
 Anonymous
 Photos: Emilio Petersen's
 Rastros Urbanos-
 Archivo Graffitero
 Client: No client
 Country: Argentina
 Year: 2003



This collection of stenciled graffiti printed on Buenos Aires city walls is part of a project examining street graffiti (www.elportalde-mexico.com). The material, gathered from mid-2003 to the present day, includes approximately 1,600 images and reveals that the medium is often used to voice political discontent.

This stencil points out the ironic and opportune capture of Saddam Hussein just before Christmas in 2003. (top left)

One can only assume the artist's intent with this stencil of George W. Bush as Mickey Mouse. (top right)

An American female is shown bowling with a bomb, symbolizing America's abuse of force in its attempts to solve international conflicts. (bottom left)

An anarchist's redesign of Milton Glaser's iconic logotype replaces the heart with a bomb. (bottom right)





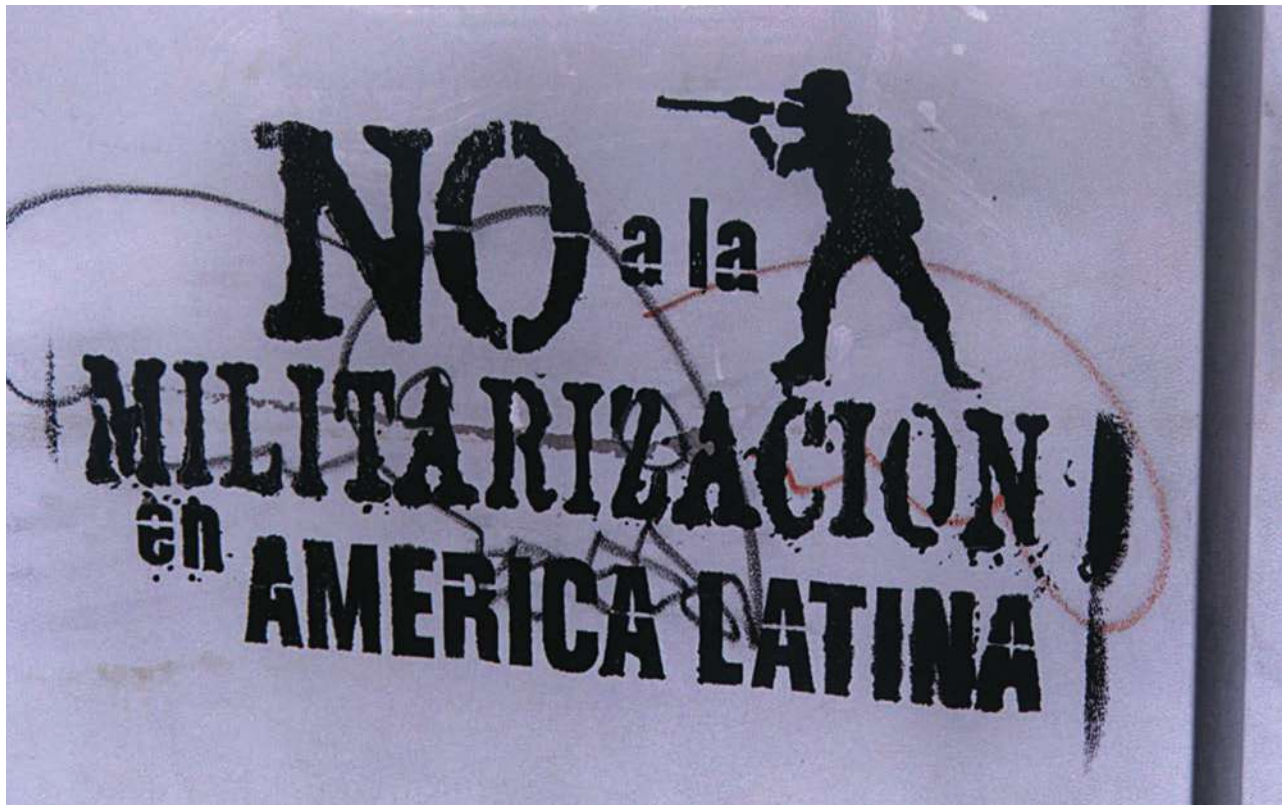
This stencil combines Roberto Santucho, a Trotskyist leader of the PRT and ERP political movements in the 1970s, Ernesto Che Guevara, and the word "Exocet," which was the missile that was used to sink several English ships during the Malvinas (Falklands) war in 1982. (top)

Argentina Arde (Argentina Burns), a group of young artist activists who came together during the 2001 social conflicts, promotes itself with this two-color stencil of its logo. (bottom left)



The Ford Falcon was the government vehicle of choice for kidnapping citizens and the year of the coup d' etat is noted on the license plate. Many people believe the present exhortation kidnappings are being performed by mass-murderers still on the police force in Argentina. (bottom right)





Title: No a la militarizacion en America Latina
 Format: Street art–stencil
 Art Director/Designer: Anonymous
 Photos: Emilio Petersen's Rastros Urbanos–Archivo Graffitero
 Client: No client
 Country: Argentina
 Year: 2004

This stencil signifies a clear resistance to the militarization of Latin America.



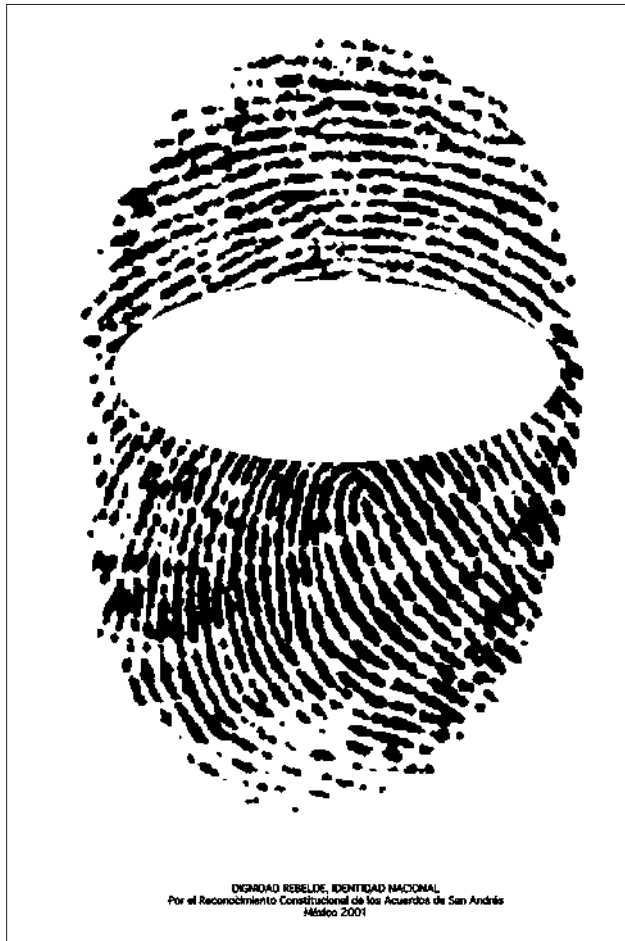
Title: Mass Murderers Live Here
 Format: Street art–poster and two-color stencil
 Art Director/Designer: Anonymous
 Photos: Emilio Petersen's Rastros Urbanos–Archivo Graffitero
 Client: No client
 Country: Argentina
 Year: 2003

The redesigned world cup logo of 1978 shows the date, and the map reveals the locations of the clandestine detention centers and the torturer's addresses from that time.

Title: Se cayó el sistema
(The system falls)
Format:
Street art-stencil
Art Director/Designer:
BsAsTCL (Buenos Aires
Stencil Group)
Photos: Emilio Petersen's
Rastros Urbanos-
Archivo Graffitero
Client: No client
Country: Argentina
Year: 2004

The sinking of the
Titanic makes an
effective background
for the pun made from the
revolutionary slogan of the
1960s and 70s: "Hay que
destruir el sistema
(We must destroy the
capitalist system)," and
the contemporary
computer-speak, "The
system collapsed."

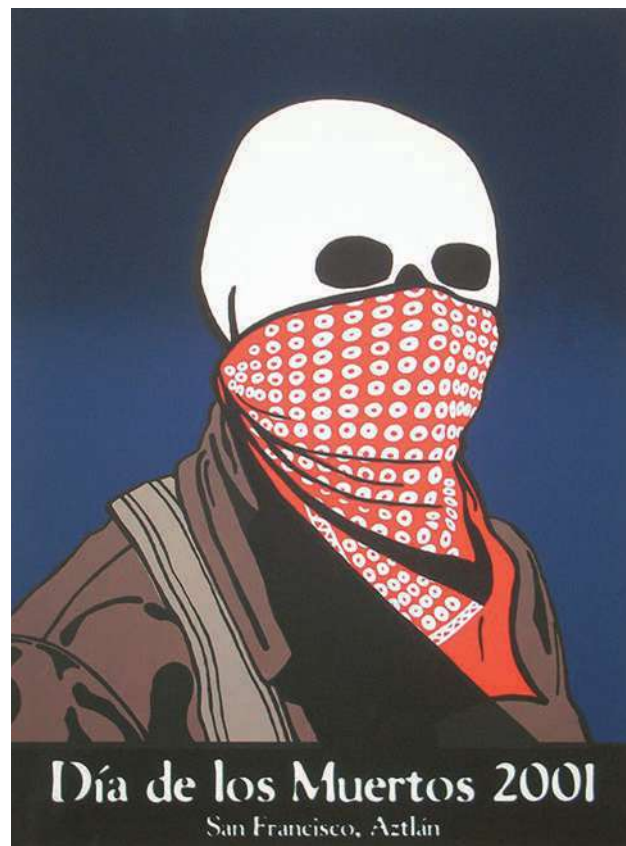




Title: Rebel Dignity, National Identity
Format: Poster
Art Director/Designer: Leonel Sagahón
Client: La Corriente Eléctrica
Country: Mexico
Year: 2001

Fingerprints represent identity. This artist removed the center of a fingerprint to emphasize two key aspects of the Mexican Zapatista movement. The first is the lost identity of Mexico's indigenous people. The second is the hidden identity of the rebels symbolized by the formation of a ski mask. Created in 2001 to support the Zapatista march on Mexico City petitioning for constitutional recognition, this poster focuses attention on the complexity of having to hide one's own identity in order to regain it for others. (top left)

Title: We Are the Rebellious Dignity
Format: Poster
Art Director/Designer: Andrés Mario Ramírez Cuevas
Client: FZLN
Country: Mexico
Year: 2004



This powerful graphic image commemorates the tenth anniversary of the Zapatista uprising, perhaps the most significant event in indigenous Mexico's struggle for freedom and justice since the 1910 Revolution. The combination of the ski mask, the left wing-oriented red tongue, and the words "we are the rebel dignity" conveys the passion behind the Zapatista movement as symbolized by this bold, and undeniably dynamic, composition. (top right)

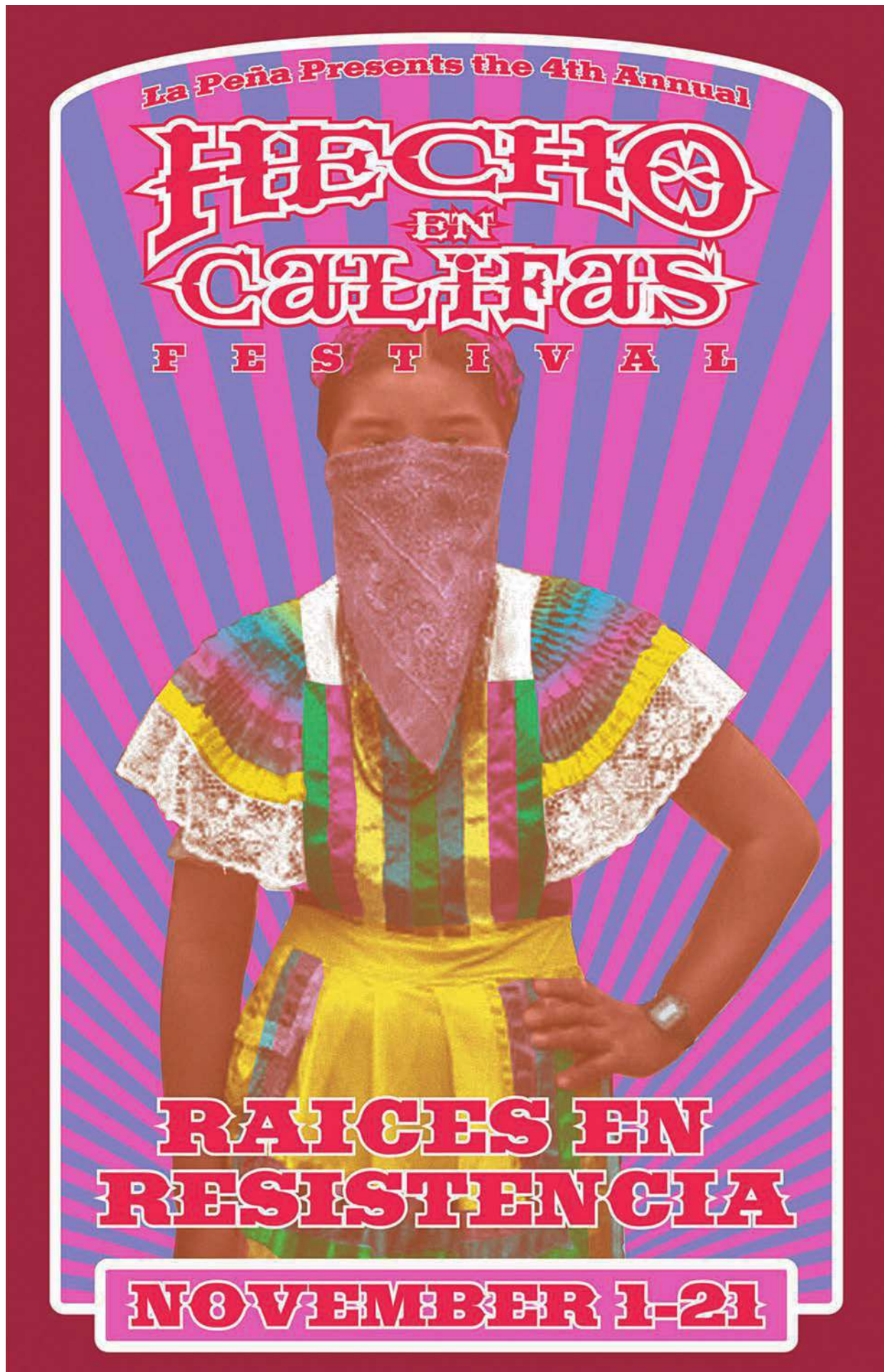
Title: Day of the Dead
Format: Poster
Art Director/Designer: Jesus Barraza
Client: No client
Country: USA
Year: 2001

This poster was made for the 2001 Day of the Dead celebration in San Francisco. The artist chose to dedicate it to all the people who have fallen during the Zapatista struggle in Chiapas, Mexico. (bottom)

Title: Queen of Mexico and the Empress of America
 Format: Poster
 Art Director/Designer: David Rojas
 Client: No client
 Country: Mexico
 Year: 1994

This poster was designed for the first anniversary of the left-wing, religious Zapatista uprising in Chiapas, Mexico. The "ski" mask (which the Zapatistas are known to wear to protect their identity and avoid being targeted by the government) symbolizes the revolution and the desperate state of mind of a very divided, punished, and quite forgotten community inside Mexico. The Virgin of Guadalupe symbolizes unity, solidarity, hope, and "mexicanidad," the unifying and healing power of religion.



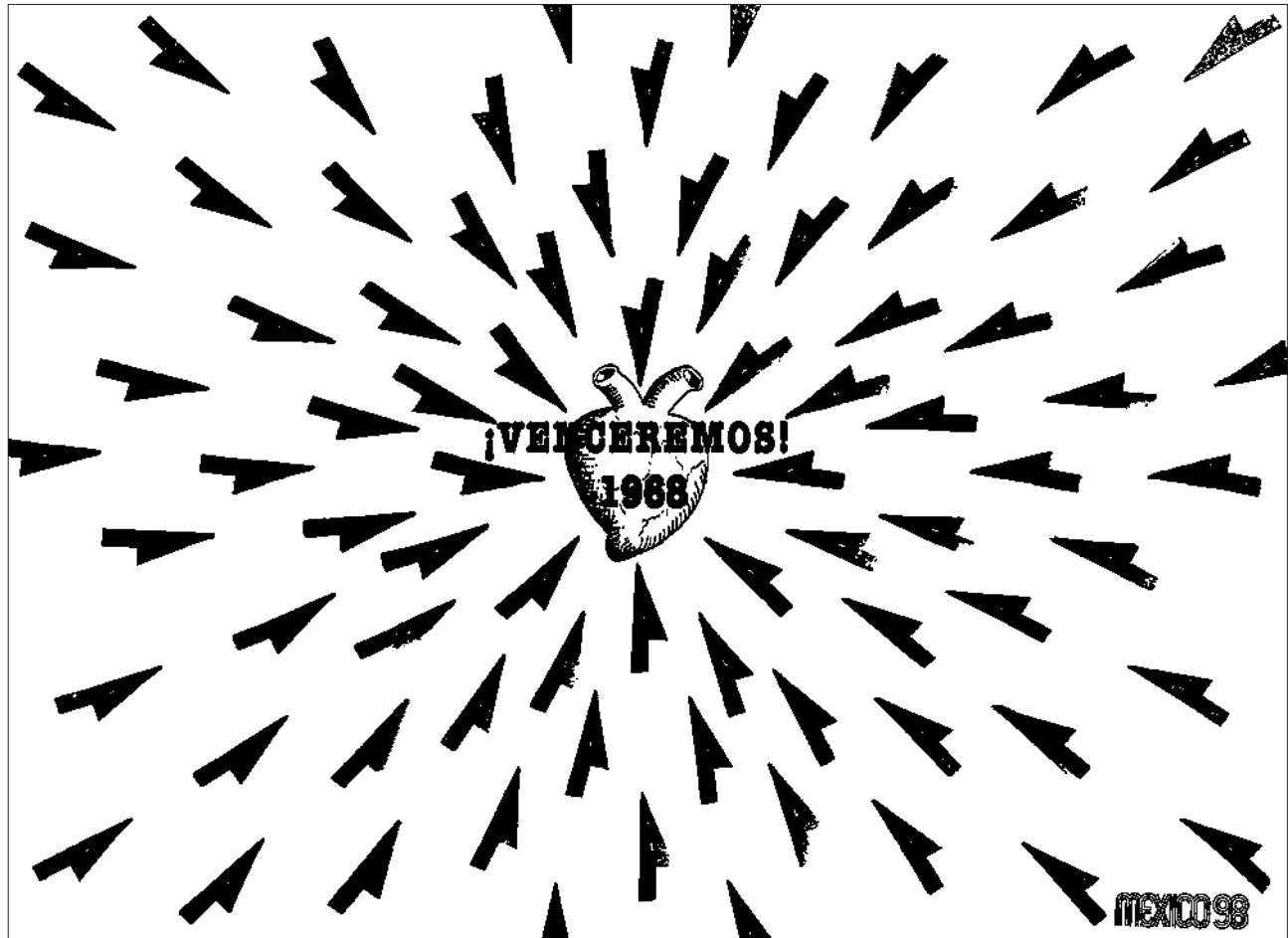


Title: Made in Califas
Format: Poster
Art Director/Designer:
Jesus Barraza
Client: La Peña
Cultural Center
Country: USA
Year: 2003

The tenth anniversary of the Zapatista uprising in Chiapas, Mexico, is commemorated by this "roots of resistance" poster.

Title: We Shall Overcome
 Format: Poster
 Art Director/Designer:
 Leonel Sagahón
 Client: 1968–1998 Project
 Country: Mexico
 Year: 1998

The 1968 Mexican student movement protesting the government's decision to invest in hosting the Olympic Games when the country was suffering extreme poverty celebrated its thirtieth anniversary with this poster. The design symbolically depicts the events of that day in which the army gunned down hundreds of people in Tlatelolco Square just before the beginning of the Games. Mexican religious imagery tends to be quite visceral, hence the more realistic version of a heart rather than a more stylistic one.



Title: The Missing Ones
 Format: Poster
 Art Director/Designer:
 Leonel Sagahón
 Client: No client
 Country: Mexico
 Year: 2004

More than 500 people disappeared after detainment by Mexican authorities. This poster asks, "Where are they? The forced disappearance of people is a crime that remains unpunished in our country."





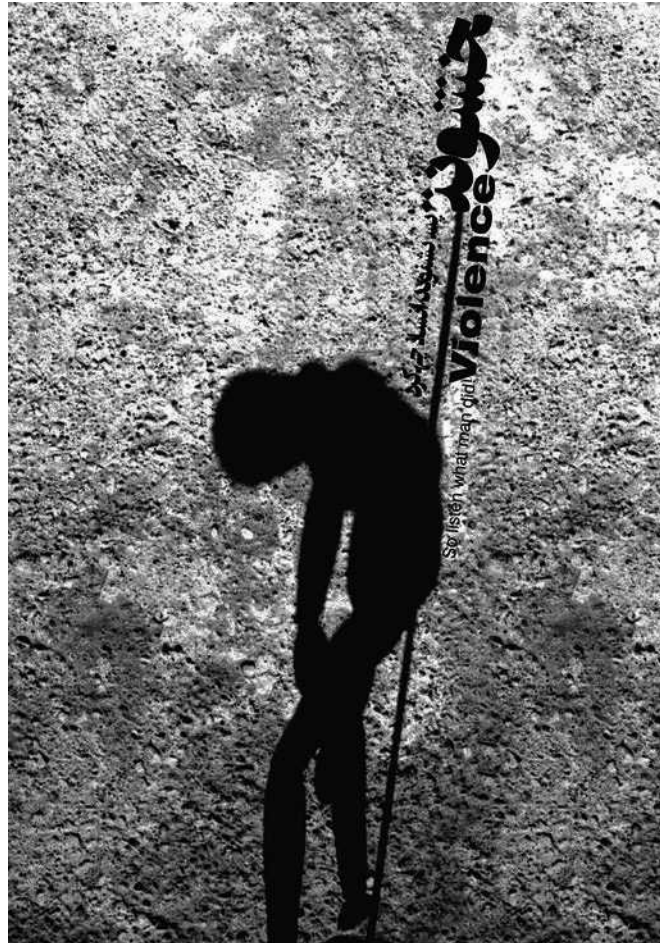
Title: September 1978:
Managua, Nicaragua
Format: Poster
Art Director/Designer:
Fermin Gonzalez
Client:
Managua, Nicaragua
Country: USA
Year: Unknown

September 1978 was a particularly bloody month in the Nicaraguan insurrection. The text on the poster along each bullet hole reads "Your Papa was a good son/Your Papa played the guitar/Your Papa was only 21 years old/Your Papa was a good husband." The insurrectionary war that brought down a fifty-year dictatorship in Nicaragua and put the Sandinistas in power in 1979 took thousands of lives, many of them civilians.



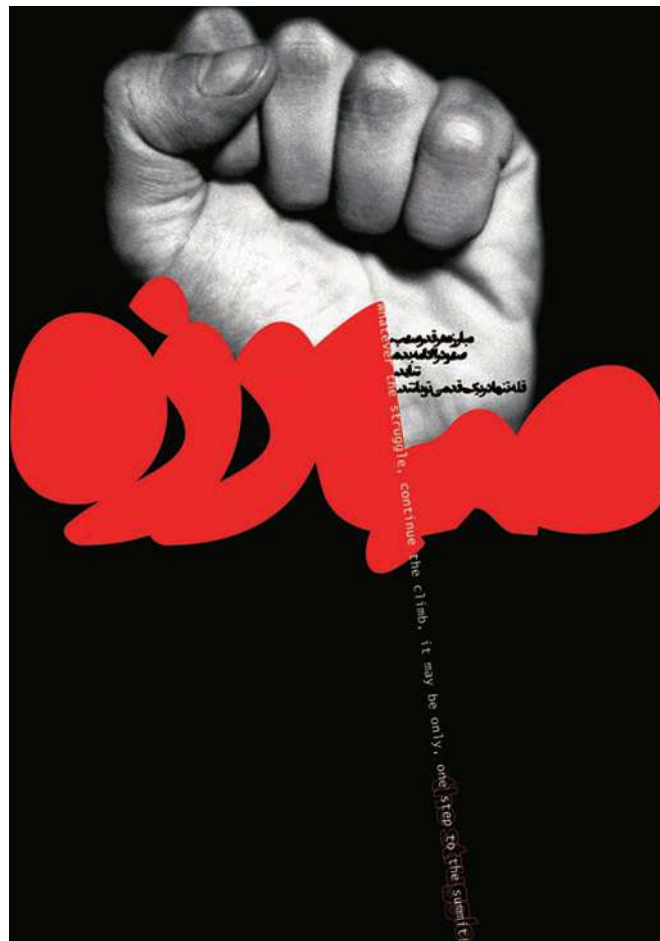
Title: Chile: Dignity Does Not Surrender
Format: Poster
Art Director/Designer: Andrés Mario Ramírez Cuevas
Client: PRD-DF
Country: Mexico
Year: 2001

This expressionistic portrait of Salvador Allende, assassinated democratic president of Chile, commemorates the twenty-eighth anniversary of the coup d'etat by the Chilean military, led by the future dictator Augusto Pinochet.



Title: **Violence**
 Format: **Poster**
 Art Director/Designer:
Pedram Harby
 Client: **No client**
 Country: **Iran**
 Year: **2004**

The shadow cast by a skewered IKEA doll (skewering was once a traditional method of torture in Iran) shows no one is safe from the violence that is inherent in mankind.

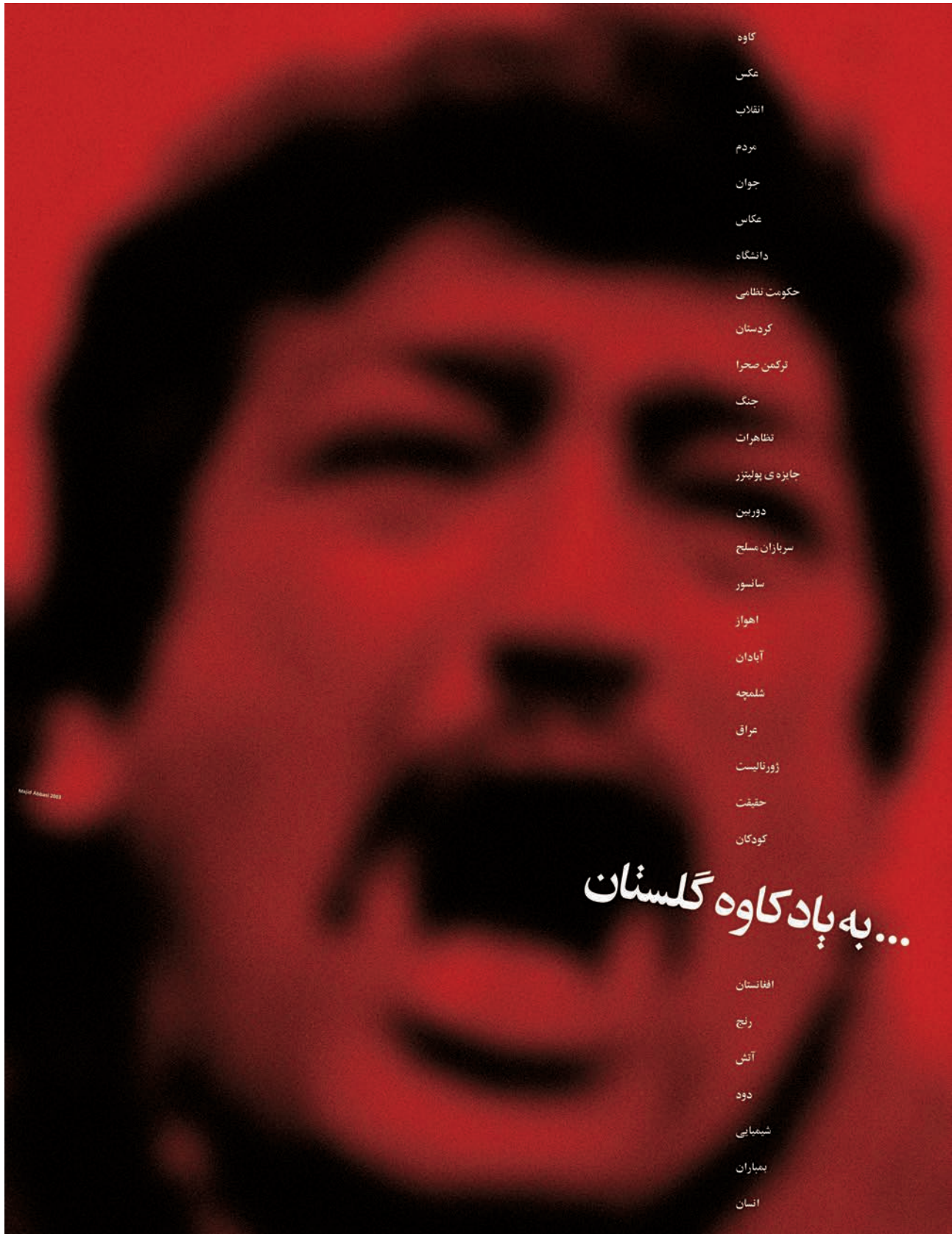


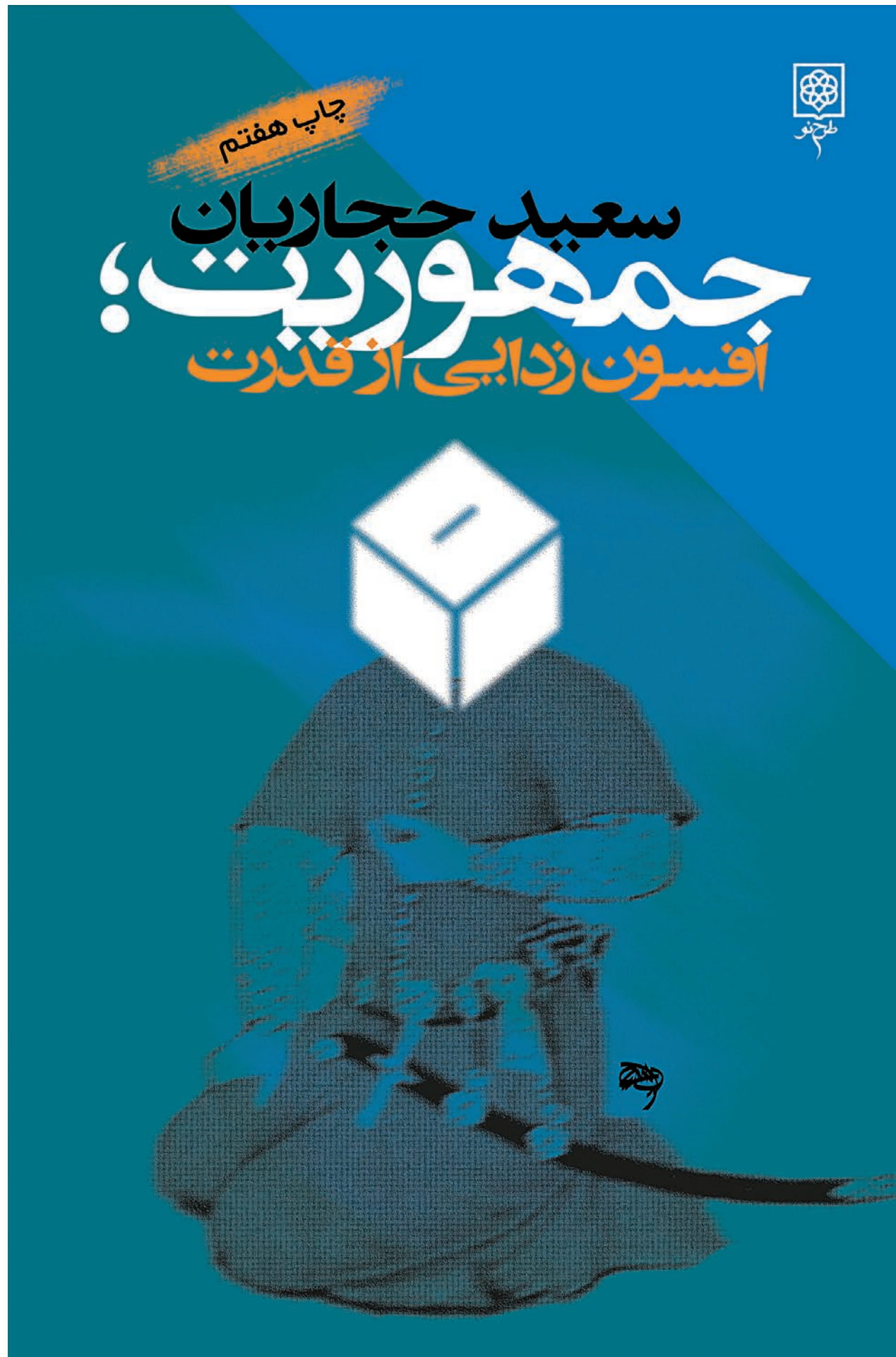
Title: **The Struggle**
 Format: **Poster**
 Art Director/Designer:
Pedram Harby
 Client: **No client**
 Country: **Iran**
 Year: **2003**

The text on this Iranian poster reads, "Whatever the struggle, continue the climb, it may be only one step to the summit!" The oppressed peoples of the world, despite different cultures and environments, have the same hopes and dreams as echoed by Martin Luther King, Jr.'s infamous 1968 speech, "I've been to the mountaintop."

Title: In Memoriam Kaveh
 Format: Poster
 Art Director/Designer:
 Majid Abbasi
 Client: No client
 Country: Iran
 Year: 2003

This poster commemorates renowned photojournalist Kaveh Golestan, who in 2003, after decades of covering conflicts in the Middle East, was killed by a landmine while on assignment in northern Iraq. This powerful image is a detail from one of Golestan's photographs taken during 1979 student uprisings at the University of Tehran.



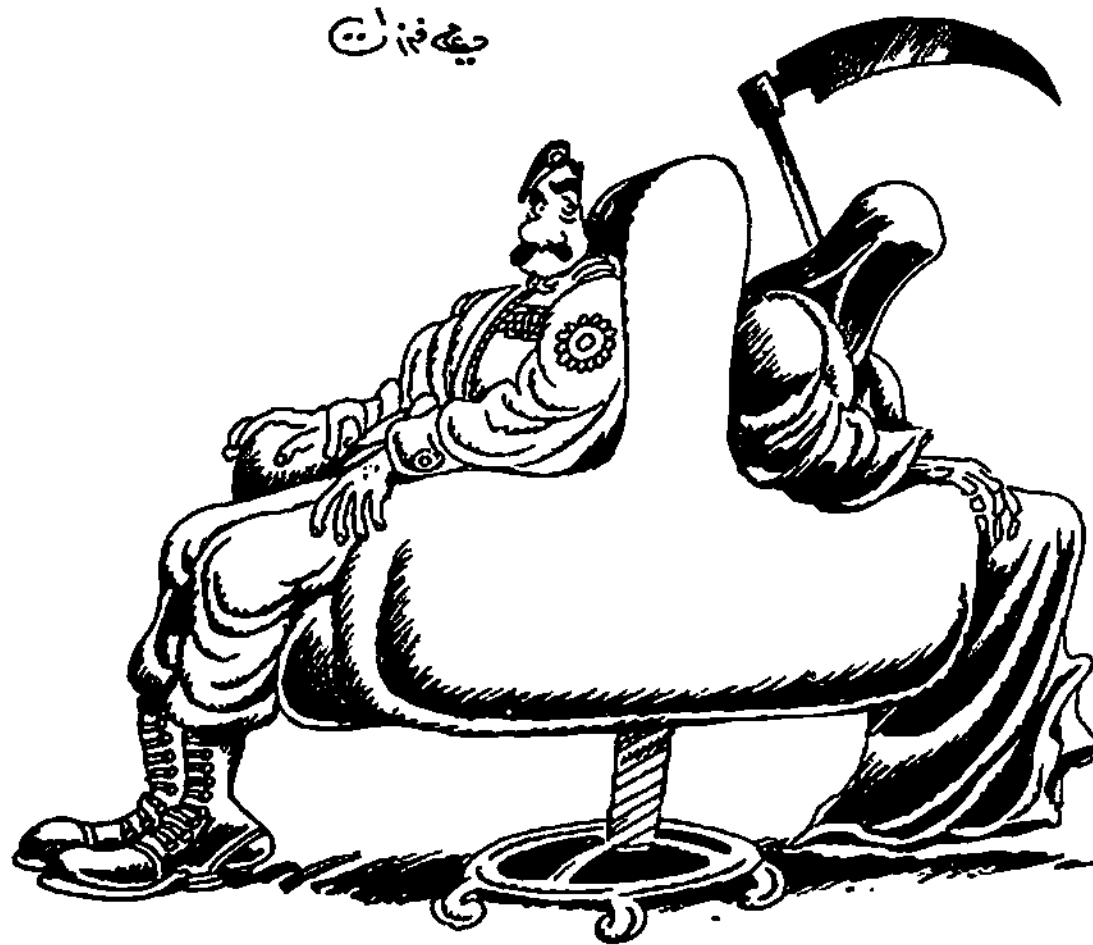


Title: *Republicanism*
 Format: Book cover
 Art Director/Designer:
 Bijan Sayfour
 Client: Tarh-e Now
 Publishers
 Country: Iran
 Year: Unknown

This cover for
Republicanism: Demystification of Power
 depicts King Tahmash,
 leader of the historic
 Iranian dictatorship, being
 obscured by democracy,
 represented by a voting
 box, as a means of
 contrasting these two
 types of societies.

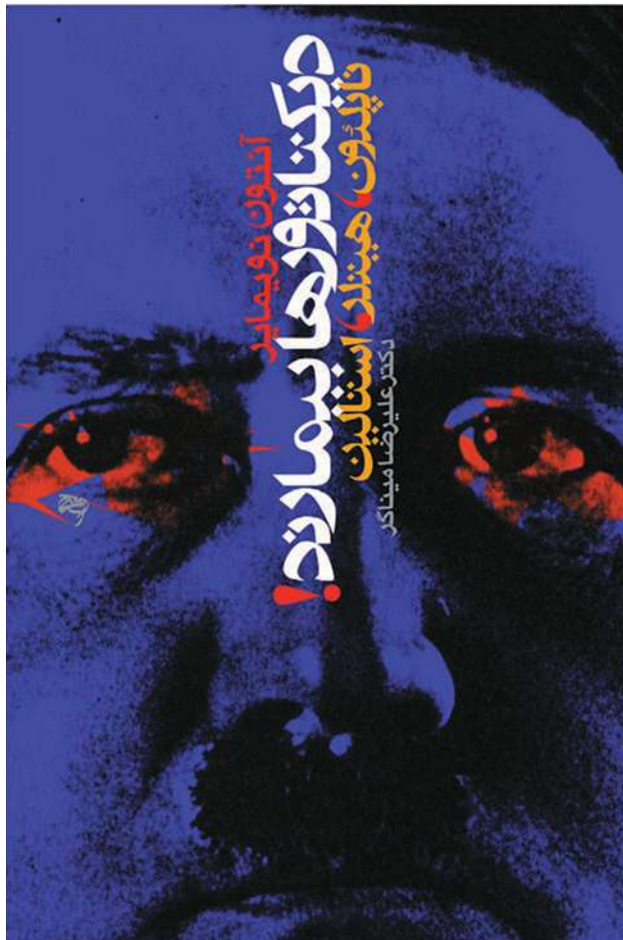
Title: The Grim Reaper
 Format: Newspaper cartoon
 Illustrator: Ali Ferzat
 Client: *Al Domari* newspaper
 Country: Syria
 Year: Mid-'90s

Because of this and similar cartoons published in Ferzat's newspaper *Al Domari*, the only privately owned newspaper in Syria, the Syrian government newspaper published editorials against Ferzat two days in a row, proclaiming it was shameful to make fun of the Iraqi regime while it boldly stood up against superpower invaders. In addition, hundreds of protesters picketed *Al Domari*'s offices.



Title: *Dictators in the Mirror of Medicine*
 Format: Book cover
 Art Director/Designer: Bijan Sayfour
 Client: Agah Publishing House
 Country: Iran
 Year: Unknown

This cover for the book *Dictators in the Mirror of Medicine: Napoleon, Hitler and Stalin* represents Hitler as a psychopath, the universal symbol of cruel dictatorship across borders. (bottom left)



Title: Right to Information
 Format: Poster
 Art Director/Designer: Sanjeev Bothra
 Client: MKSS-Majdur, Kisan, Shakti, Sangathan
 Country: India
 Year: 2001

The triangular intersection of politician, police, and bureaucrat illustrates the endemic corruption in India. This poster was commissioned by an Indian nongovernmental agency sponsoring a workshop called, "The Right to Information." The text on the poster notes that the state has been ruled under the shadow of scams and that too much theft has taken place. It asks "Someone speak up, at least open your mouth." (bottom right)





Title: Banners for March
 Format: Banners
 Art Director/Designer:
 Ken Garland
 Client: CND
 Country: UK
 Year: 1963

Ken Garland worked with Peggy Duff to pull together this groundbreaking protest in which they provided various branches of the campaign for Nuclear Disarmament with stencils, black fabric, and specifications on banner content and height. Each branch was asked to stencil their name on one side of the banner and a slogan on the reverse, which involved the participants in the event on a more immediate level. The participants then surrounded Windsor Castle in its entirety—a feat no longer possible in today's society.



Title: Puzzle Pieces
 Format: Illustration, sign
 Art Director/Designer:
 Rebecca Migdal
 Client: No client
 Country: USA
 Year: 2003

The puzzle showing how various events link up to complete a large historical picture was designed at a World War III Arts in Action workshop. The pieces were later used as a group of signs during a massive 2004 peace rally in New York City.

Title: Free Trade Area of the Americas
 Format: Banner
 Art Director/Designer:
 Behive Design Collective
 Client: anti-copyright non-profit
 Country: USA
 Year: Unknown

The Free Trade Area of the Americas (FTAA), which has been negotiated in private since 1994, aims to eliminate the remaining "barriers" to the free flow of money, goods, and services across borders in the Western Hemisphere, excluding Cuba, in an attempt to create one huge, integrated web of "open markets." This graphic representation of it illustrates the consequences of this network, and exposes its threat to all forms of life throughout the Americas and is a tool for educating people about the overwhelming effects of a monoculture. (top)



Title: Poder
 Format: Installation
 Art Director/Designers:
 Grupo Calljero Periferia/
 Benites, Corda, Doberti,
 Kuperman, and Zech
 Client: People of Buenos Aires City
 Country: Argentina
 Year: 2002

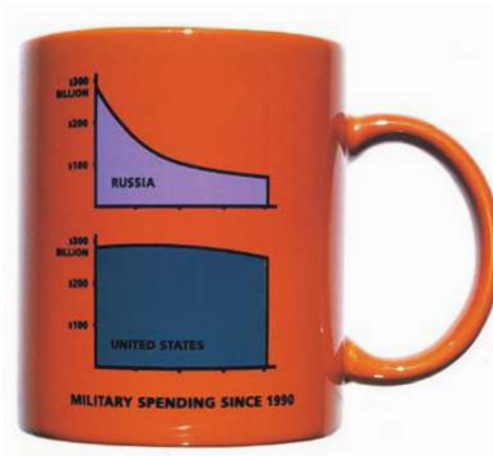
On December 20, 2001, Argentinians went to the streets demanding that banks give back their savings, which had been confiscated to pay Argentina's debt. This ultimately caused the collapse of the government and resulted in twenty-nine deaths. One year later, the urban art group Periferia conjugated the verb "poder" (which means "power" and "can") on a fence erected one year previous to protect the "government's house," the embodiment of corrupt power. (bottom left)



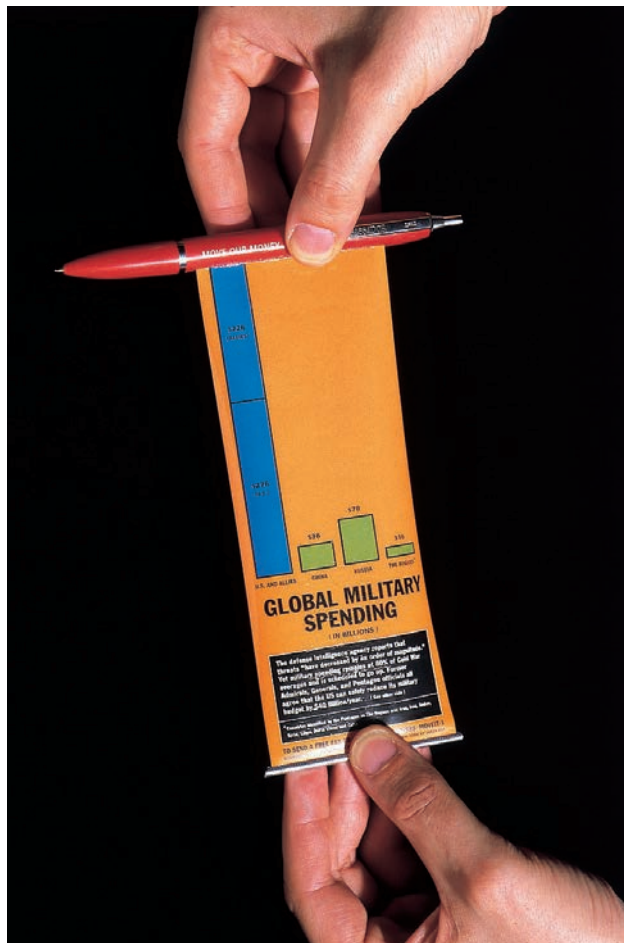
Title: Siamo Uomini o Cavalieri?
 Format: Poster
 Art Director/Designer:
 Andrea Rauch
 Client: CGIL
 (Italian Syndicate)
 Country: Italy
 Year: 2002

Totò, Italy's beloved actor is used here to pose his well-remembered question, "Are we men or foremen?" in reference to allegedly corrupt Italian Prime Minister Berlusconi, who owns and controls most of the media in Italy. In Italian, "foreman" carries negative connotations of one who torments other men. (bottom right)





Title: Move Our Money
 Format: Various
 Art Director/Designers: Stefan Sagmeister, Hjalti Karlsson
 Client: Business Leaders for Sensible Priorities
 Country: USA
 Year: 1999



The familiar Crayola colors and simple designs in this series of works make the huge, complex Pentagon budget figures comprehensible and simple. Some of the charts, designed as enormous inflatable sculptures, formed part of a traveling road show featuring the Move Our Money mobile. These displays provided a little (but hopefully hard-hitting) information on a large scale. Other items such as T-shirts, statistic cards, and pens were given away to spectators during the traveling show. Ben Cohen, of Ben & Jerry's ice cream, formed Business Leaders for Sensible Priorities, an initiative to move 15 percent of the Pentagon budget to education and health care.

Title: True Majority
 Format: Various
 Art Director/Designers:
 Stefan Sagmeister,
 Matthias Ernstberger
 Client: True Majority
 Country: USA
 Year: 2002



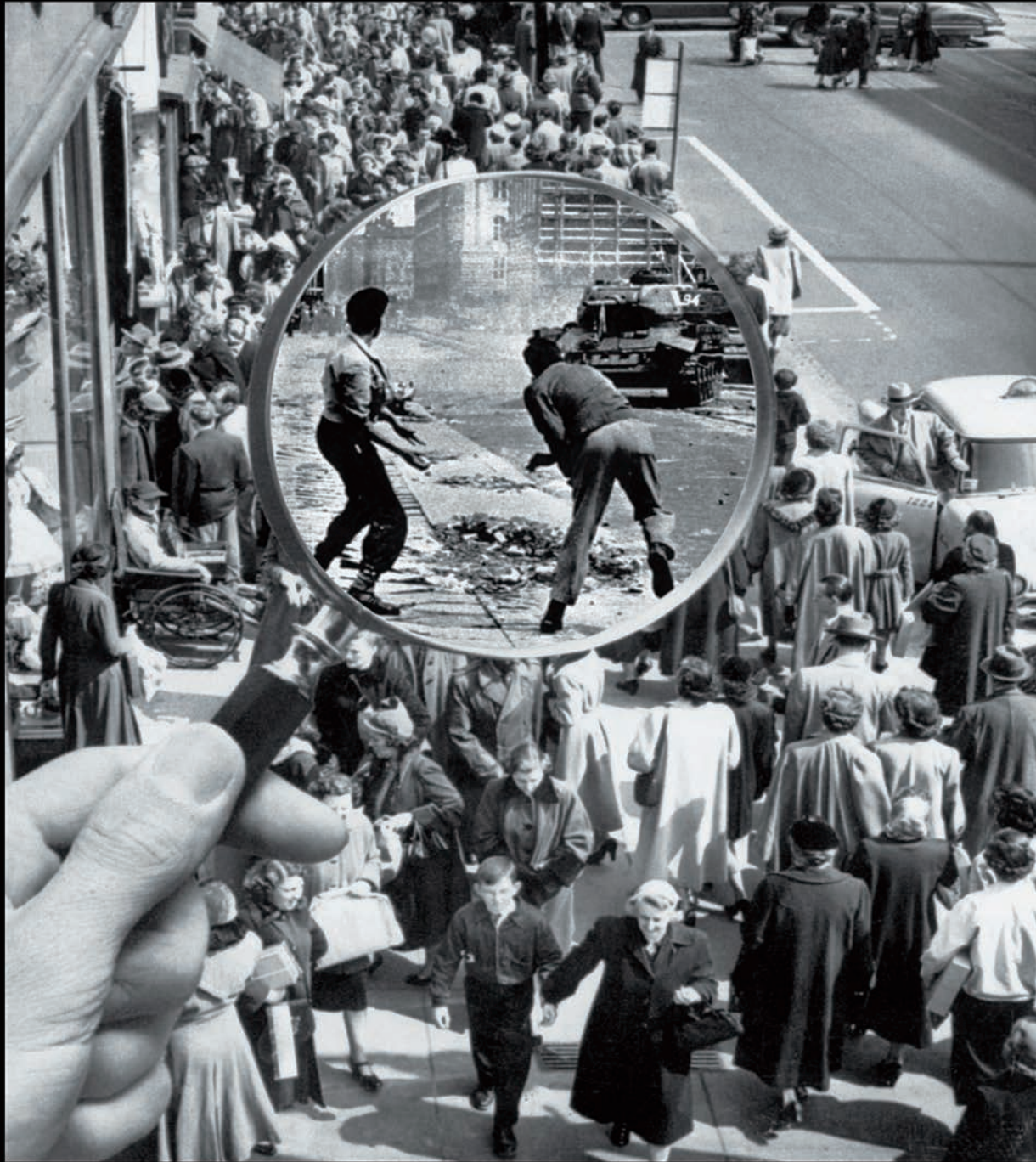
This logo was designed for a grassroots education and advocacy group led by Ben Cohen (cofounder of Ben & Jerry's) and comprised of 200 business leaders, CEOs, and military advisers. The group's goals are to pressure the government to adopt long-term policies designed to prevent another 9/11 by dealing with world hunger, reducing dependence on oil, and paying our UN dues. (top left)

These pink piggy cars compare and contrast the Pentagon budget (the first pink car in line) to the spending on education (the second pink car) and foreign aid (the third). (top right)

These cars, which focus on saving energy, conserving the environment, and reducing our oil dependence, are being driven throughout the United States. The designer notes, "As a base, the hybrid Toyota Prius was used. If all cars on the road in the United States would achieve the same gas mileage as the Prius, no Middle East oil would have to be imported." The goal was to get the cars featured on local TV news channels, thereby forcing newscasters to explain what the campaign was about. (bottom)



WE SWIM AGAINST THE TIDE



Title: Swimming
Against the Tide
Format: Poster
Art Director/Designer:
John Yates
Client: Stealworks
Country: USA
Year: Unknown

In the tradition of John
Heartfield's powerful
photomontaged *AIZ*
magazine covers, this
poster juxtaposes a
peaceful street scene from
the "Golden Fifties" with a
diametrically opposed one
of urban warfare.

WITHIN YOUR MAINSTREAM



...noi che abbiamo visto genova...

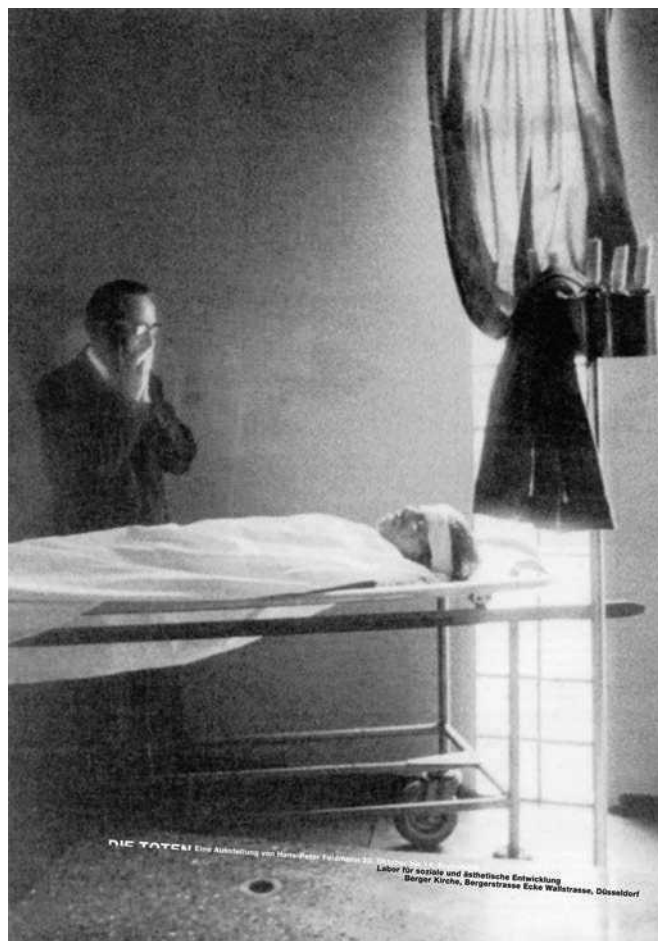
Title: G8
 Format: Poster
 Art Director/Designer:
 Andrea Rauch
 Client: ARCI
 Country: Italy
 Year: 2001

Prior to the 2001 G8 Summit in which the leaders of Canada, France, Germany, Italy, Japan, Russia, the United Kingdom, and the United States met in Genova, Italy, Silvio Berlusconi government claimed it would guarantee the right to peaceful protest. However, this claim was swept aside during the resulting, widespread demonstrations. Clashes between the police and protestors resulted in 482 injuries and 280 arrests. Perhaps the most dramatic moment occurred when Italian police shot dead activist Carlo Giuliani. The caption of this poster reads, "We have seen Genova." The counter spaces of the "8" have been replaced by stylized illustrations of police with clubs raised.





Title: **Die Toten**
 Format: **Poster series**
 Art Director/Designer:
Fons Hickmann
 Client: **No client**
 Country: **Germany**
 Year: **Unknown**



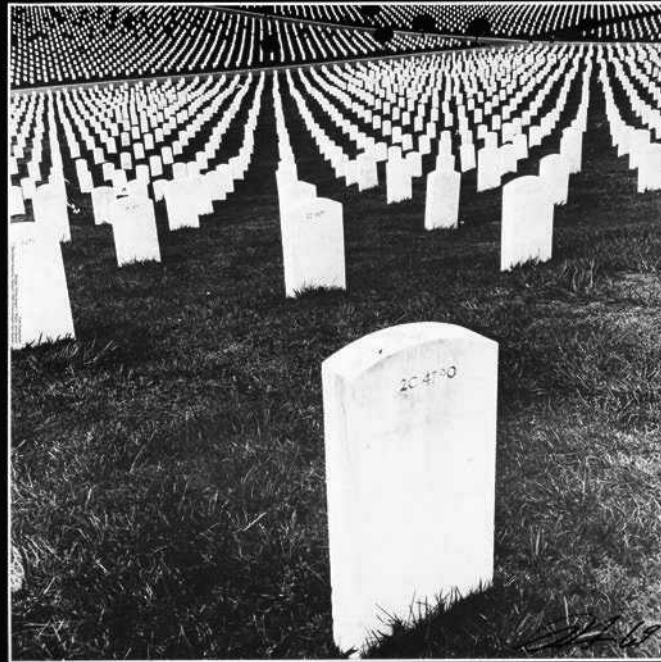
These posters announce an exhibit by Hans-Peter Feldman based on a period of RAF (Red Army Faction) left-wing terrorism in West Germany from 1968 to 1985. One poster uses a photograph of RAF member Elisabeth von Dyck moments before the German Secret Service killed her in their attempt to arrest her. The other is a photograph of RAF member Petra Schelm's dead body attended by his father. Each poster announces the times and dates of the exhibit, along with the exhibit title "Die Toten," which means "The Dead."

Title: links/rechts
Format: Poster
Art Director/Designers:
Lars Harmsen,
Ulrich Weiß, Lutz Wahler,
Michael Lutz
Client: Gruppe 10
Country: Germany
Year: 1994

Every other month Gruppe 10 sends a magazine, a poster collection, a slide-show etc. to its subscribers. This image is part of a collection of posters that was sent out a few weeks before the chancellor election in Germany. The title plays on the words "left" and "right," to illustrate that people don't know what they are voting for.



THE SILENT MAJORITY



Title: The Silent Majority
 Format: Poster
 Art Director/Designer:
 Primo Angeli
 Photographer: Lars Speyer
 Client: No client
 Country: Italy
 Year: 1969

The headline of this poster refers to comments made by President Nixon in which he demeaned protesters by deeming those who supported the war as “the silent majority.” This designer proposes that the true silent majority is composed of soldiers buried in the Colma military cemetery in California under tombstones bearing numbers rather than names.



Title: Resist Empire
 Format: Buttons
 Art Director/Designer:
 Kyle Goen
 Client: No client
 Country: USA
 Year: 2004

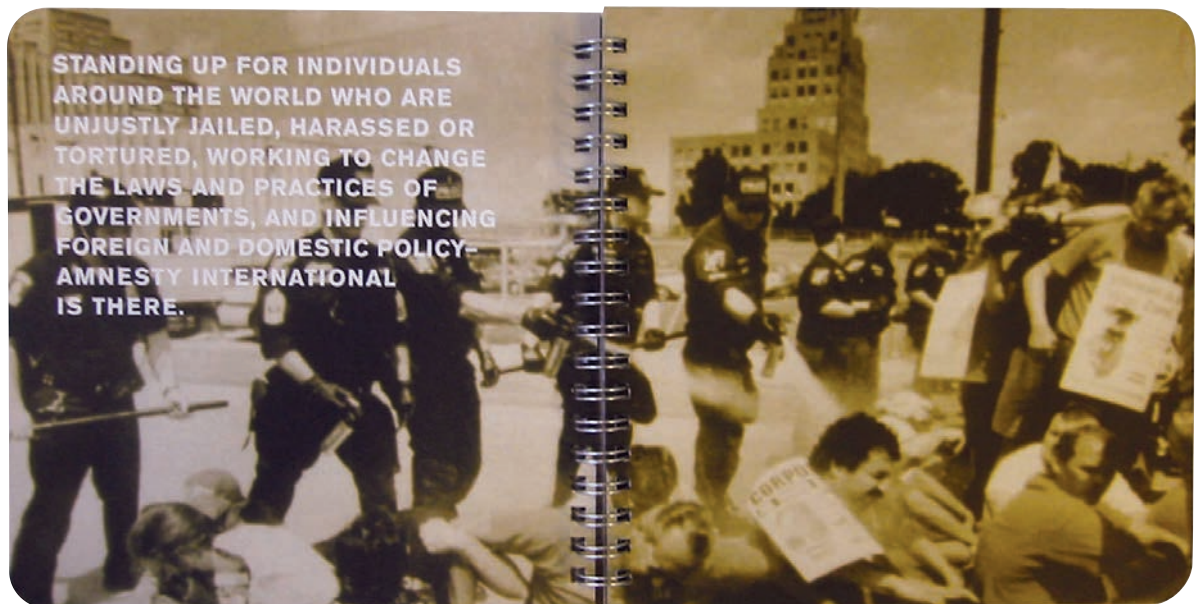
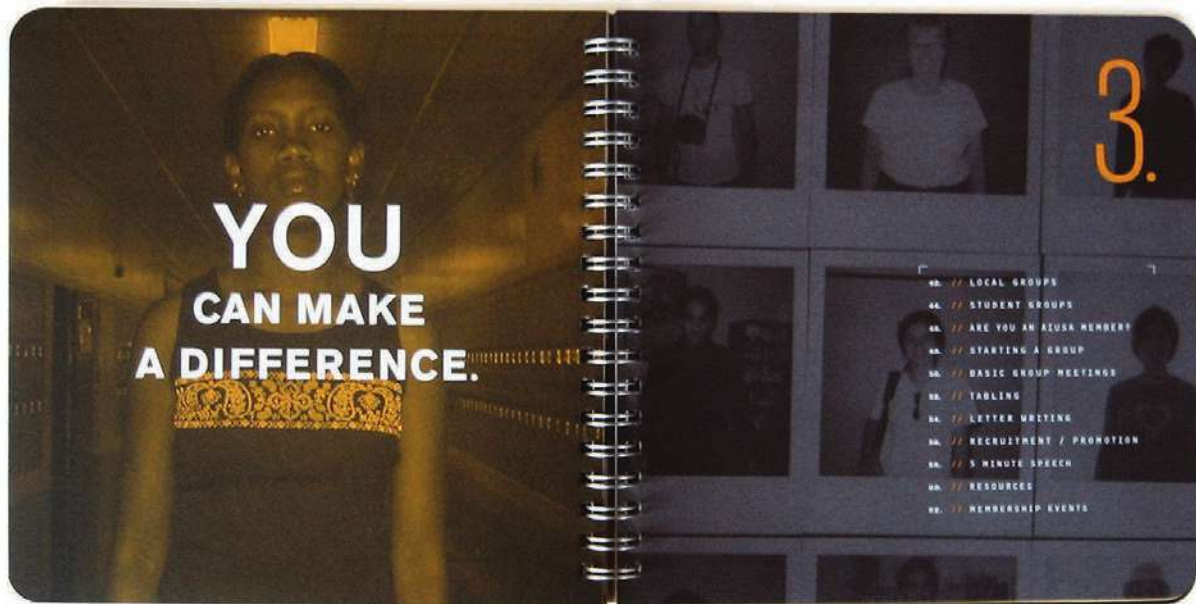
This series of buttons is intended to encourage people to read the works by the authors featured. Unfortunately, identifying stickers are placed inside the buttons, which only helps the owner of the button. It's the long running Blackgama mink ad problem—it only works if the photograph is of someone instantly recognizable, a real legend.

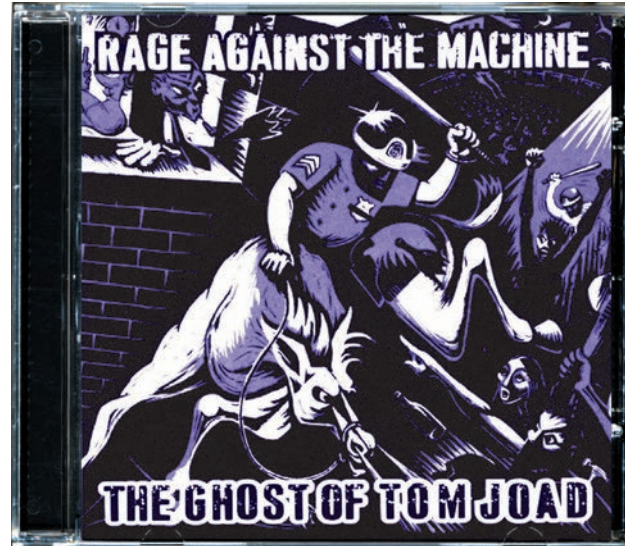
(top left to right) Amy Goodman, Arundhati Roy, Tariq Ali (bottom left to right) Angela Y. Davis, Noam Chomsky, Edward Said



Title: React Manual
Format: Booklet
Art Director/Designers:
Tom Sieu, John Givens
Client: Amnesty
International
Country: USA
Year: 2003

The React Manual for Amnesty was an activism tool kit designed to urge sixteen- to twenty-five-year-olds to stand up against oppression and repressive government. The kit included information on how individuals could get involved, as well as a CD containing messaging templates, such as letters to congressmen and women, and banners that people could customize and use.





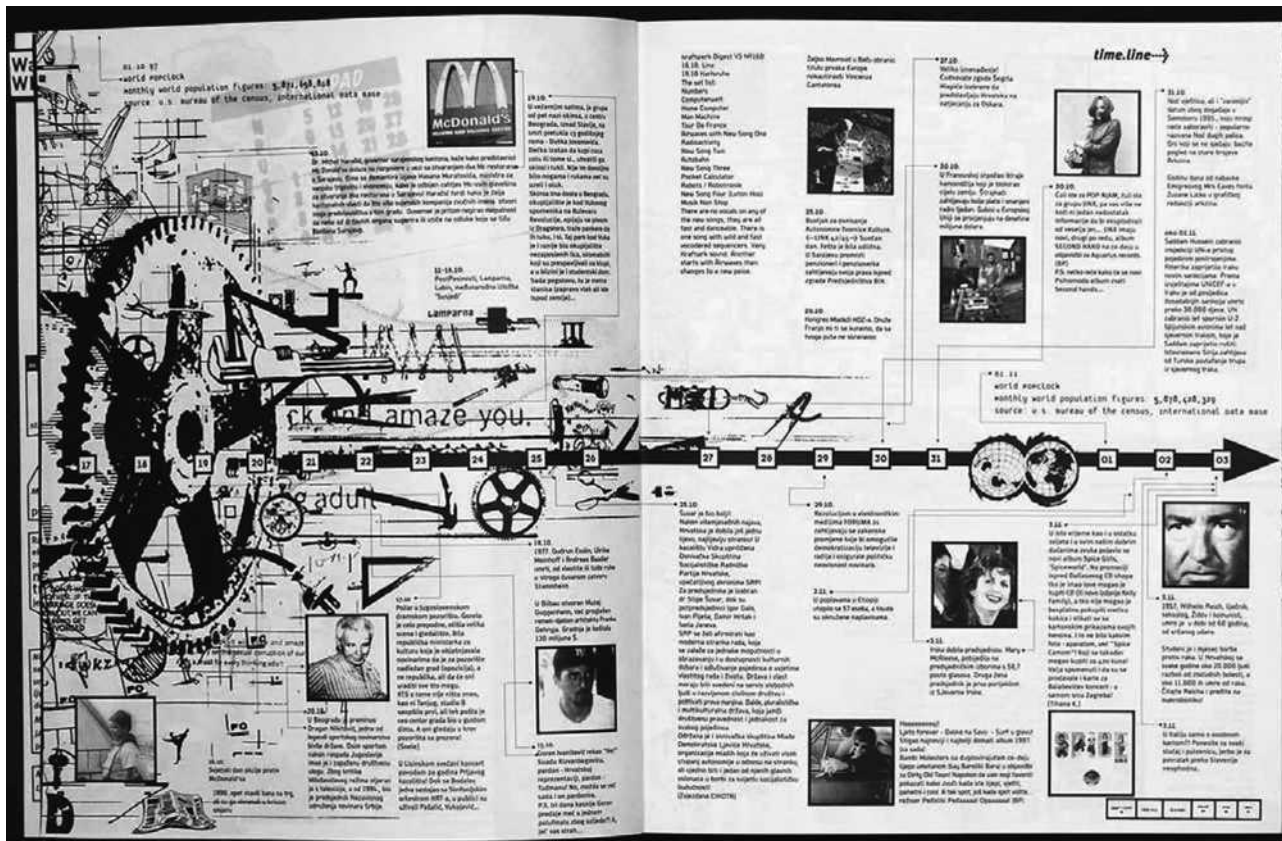
Title: Rage Against the Machine
 Format: CD cover
 Illustrator: Eric Drooker
 Client: Epic Records/Sony
 Country: USA
 Year: 1997



This illustration, titled "Police Riot," was originally created in 1988 as a reaction to an attempt by the New York City Police to impose a curfew on Thompkins Square Park (in Manhattan), an action that caused a large riot. Rage Against the Machine, one of the most radical and successful left-wing rock groups of the '90s reused the art on their CD and VHS.



Title: *Arkzin*
 Format: Magazine
 Art Director/Designers:
 Dejan Krsić, Dejan
 Dragosavac Rutta
 Client: *Arkzin*
 Country: Croatia
 Year: 1997



Arkzin started as an antiwar campaign newsletter when the wars broke out in the former Yugoslavia. It has since developed into a mainstream magazine devoted to the civil, cultural, and alternative political scene.



Title: All the News That Fits
 Format: Visual essay
 Art Director/Designer:
 Paula Scher
 Client: *Print* magazine
 Country: USA
 Year: 2001-2003

This visual essay, which appeared in *Print* magazine, records in a personal and powerful way, the texture of the news before and after 9/11. The author, Paula Scher, observes "The news abruptly switched from a background of sex to a background of terror, without missing a beat." The image shown is only a small portion of the work.



Title: Free Burma
Format: Poster/Flyer
Art Director/Designer:
James Song
Client: No client
Country: USA
Year: 2004

The image of a machine gun is suggestively created by the typography in this poster for a rally sponsored by the Free Burma Student Movement in Washington, D.C. The current leader of Burma came into power through a military coup that provoked student opposition.

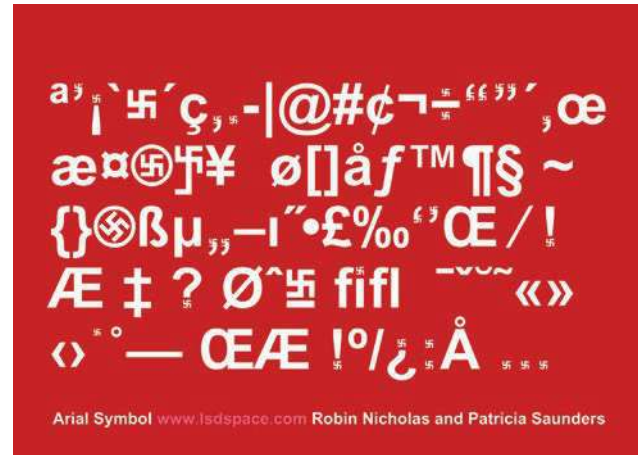


Title: Left Right Boom
Format: Poster
Art Director/Designer:
Yarom Vardimon
Client: Museum of the
Seam, Jerusalem
Country: Israel
Year: 2002

The typographic rhythms of this poster call for tolerance and reflect the militaristic state of affairs in Israel. This piece was displayed outside the German Reichstag as part of the Coexistence Internal traveling exhibition in 2003.



Title: Postcards:
Political Types
Format: Postcards
Art Director/Designers:
Sonia Freeman,
Gabriel Freeman
Client: LSDspace
Country: Spain
Year: Unknown



This variation of Arial appropriates a loaded symbol to evoke power and fear. Along with an expletive, these cards read, "No one must be authorized in spoiling what nature has created for the sake of racial evolution. Your highest purpose in life should be to better maintain this evolution toward a better, stronger, and beautiful humanity."



Title: Postcards:
Political Types
Format: Postcards
Art Director/Designers:
Sonia Freeman,
Gabriel Freeman
Client: LSDspace
Country: Spain
Year: Unknown



Futura suggests concepts of legibility and coherence, concepts associated with order and rationality. This font becomes illegible and therefore irrational when the letters "s," "a," and "n" are crossed out. These read, "Fraternity, liberty, equality, inhumanity" and "Without future...to be poor is to be hungry, to lack shelter and clothing is to be illiterate and not receive information."



POP QUIZ

BY OPEN, N.Y. FOR MOVEON.ORG

**Q: WHO SAID “I WILL LEAVE
NO CHILD BEHIND” AND
THEN CUT \$6 BILLION
OF EDUCATION FUNDING?**

SOURCE: The New York Times

A: GEORGE W. BUSH.

**Q: WHO PROMISED \$400
BILLION FOR MEDICARE
AND THEN BUDGETED
ONLY \$40 BILLION?**

SOURCES: speech 1/29/03 vs. Federal Budget 2004

A: GEORGE W. BUSH.

**Q: WHO SUPPORTED A
PAY CUT FOR U.S. TROOPS
IN THE MIDDLE EAST?**

SOURCE: San Francisco Chronicle

A: GEORGE W. BUSH.

**Q: WHO WAS THE FIRST U.S.
PRESIDENT TO ABANDON
AN INTERNATIONAL
NUCLEAR ARMS TREATY?**

SOURCE: CNN

A: GEORGE W. BUSH.

**Q: WHAT’S WRONG WITH
THIS PICTURE?**

A:

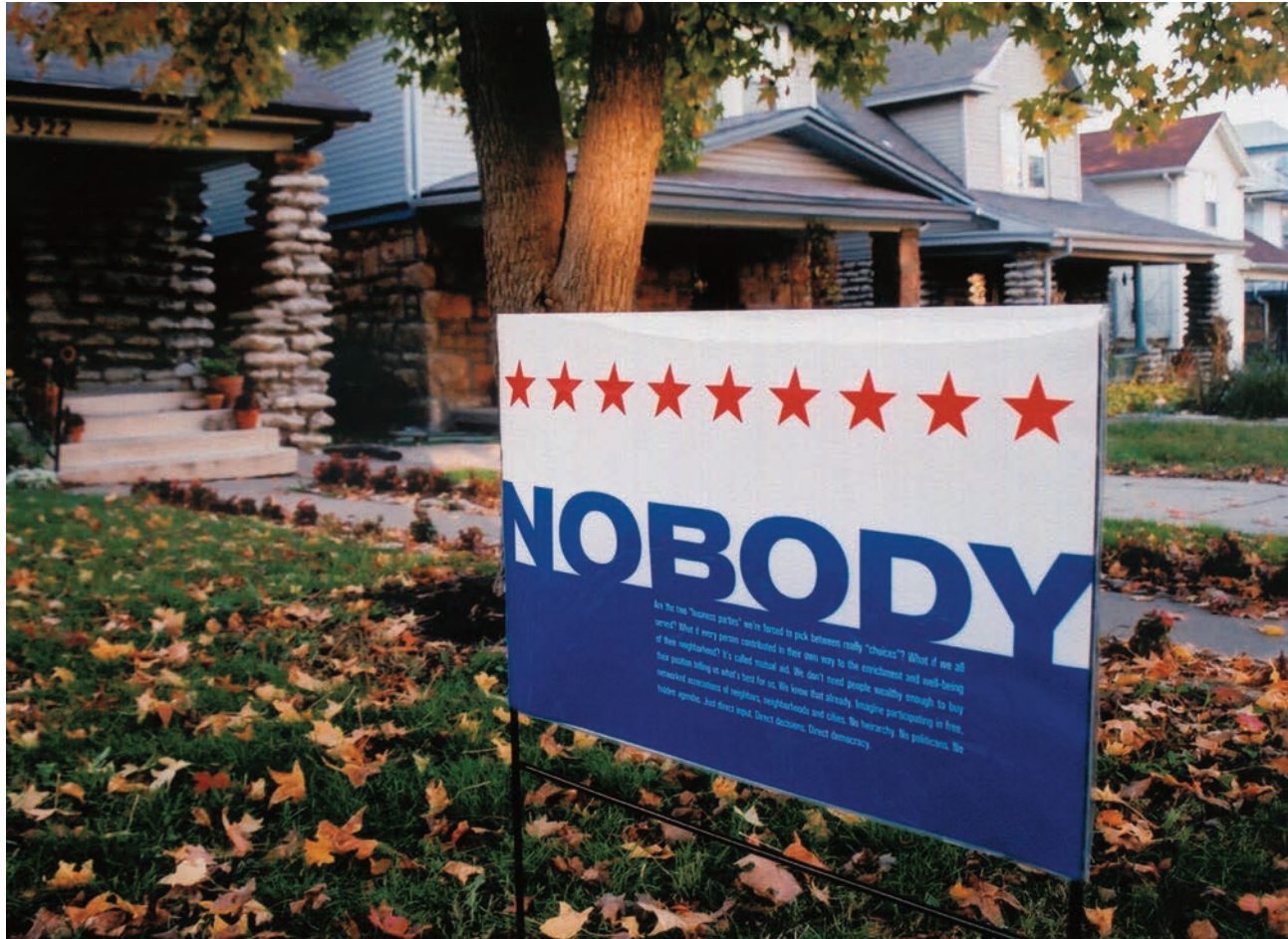
Title: Pop Quiz
Format: Television ad
Art Director/Designers:
Scott Stowell,
Cara Brower,
Susan Barber,
Kate Kittredge
Client: MoveOn.org
Country: USA
Year: 2003

This television spot was created for a contest called “Bush in 30 Seconds” run by the activist organization MoveOn.org. The main goal of the piece was to reach out to Bush supporters with hard facts about the Bush Administration in the hopes of prompting some of them to think twice about who they would vote for in the next election.



Title: Nobody
 Format: Yard sign
 Art Director/Designer:
 Tyler Galloway
 Client: No client
 Country: USA
 Year: 2000

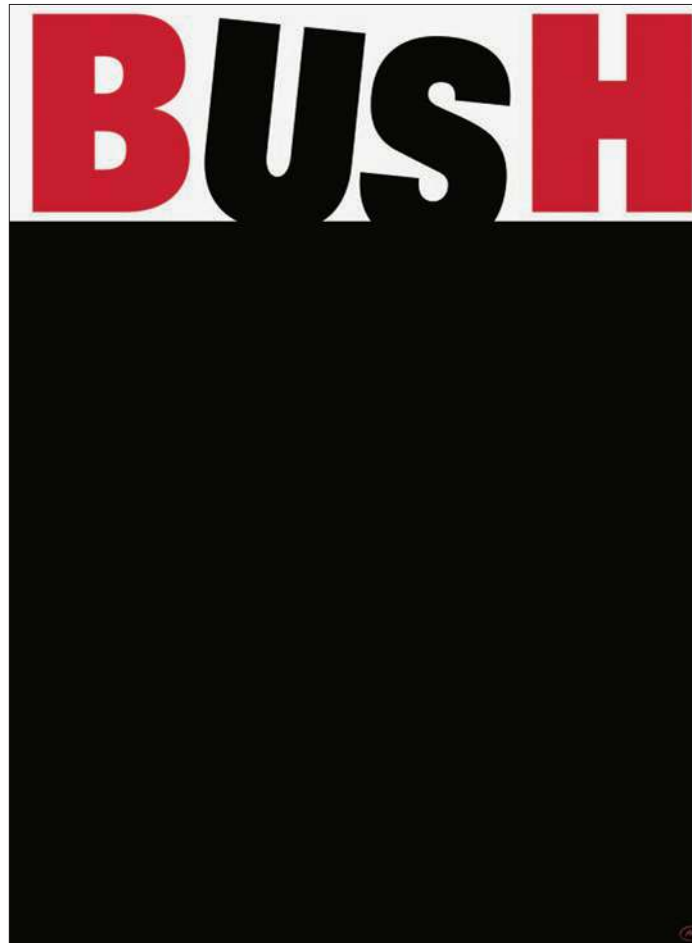
This yard sign proposes that every person contributes in some way to the enrichment of the community. The designer muses, "Imagine participating in free, networked associations of neighbors, neighborhoods, and cities. No hierarchy. No politicians. No hidden agendas. Just direct input. Direct decisions. Direct democracy."



Title: No More Bu__Sh__!
 /Fermez La Bush!
 Format: Bumper sticker
 Art Director/Designer:
 Erena Rae
 Client: No client
 Country: USA
 Year: 1991/2003

These bumper stickers use two variations on presidents' names: one, in reference to George H. Bush, is scatological; the other is a response to the boycotting of French wine during George W. Bush's administration. In this instance, "Fermez la Bush" (Close your "mouth") can be read as a message to the French or the American public.





Title: **Bush**
 Format: **Poster**
 Art Director/Designer:
Andrew Lewis
 Client: **No client**
 Country: **USA**
 Year: **2002**

The United States sinks into darkness as a result of the Bush Presidency.

LIGHT UP THE SKY

The Republicans have every right to meet and choose their candidate in our city without abuse. At the same time, their convention creates an opportunity for all of us to express our disagreement with the culture of militarization and violence that our current leaders represent. It is time to change the meanspirited and abrasive tone of our civic discourse. We need an alternative to the harsh and degrading words and images that have filled our consciousness since the war began.

AN ALTERNATIVE RESPONSE THAT REQUIRES NO PERMIT

On August 30, from dusk to dawn, all citizens who wish to end the Bush presidency can use light as our metaphor. We can gather informally all over the city with candles, flashlights and plastic wands to silently express our sorrow over all the innocent deaths the war has caused. We can gather in groups or march in peaceful confrontation without violence. Violence will only convince the undecided electorate to vote for Bush. Not a word needs to be spoken. The entire world will understand our message. Those of us who live here in rooms with windows on the street can keep our lights on through the night. Imagine, it's 2 or 3 in the morning and our city is ablaze with a silent and overwhelming rebuke... *Light transforms darkness.*

FOR UPDATES, LISTEN TO AIR AMERICA WLIB 1190 AM

www.lightupthesky.org

Title: **Light Up the Sky**
 Format: **Poster**
 Art Director/Designer:
Milton Glaser
 Client: **No client**
 Country: **USA**
 Year: **2004**

When New York City restricted protesters during the Republican Convention, lighting the city with any means possible became a more viable way of speaking out. "I was thinking about how dreadful the city was going to be during the convention, the rage, the acrimony, the police ... What was needed was a solution that would not create civic disorder." Many protesters participated although media coverage was minimal. It simply didn't have the entertainment value of protestors and police encountering one another.

Title: *The Nation Initiative Buttons*
 Format: Buttons
 Art Director/Designer: Milton Glaser
 Client: *The Nation*
 Country: USA
 Year: 2003–2004

The “Dubya” series of buttons was quite popular. John Kerry picked up the theme for a while and used it in his speeches during the campaign.



Title: *Show Your Blue*
 Format: Advertisement
 Art Director/Designer: Milton Glaser
 Client: *The Nation*
 Country: USA
 Year: 2004

After the 2004 U.S. presidential election, many hoped that a spirit of cooperation might arise. However, the “red” and “blue” states became more polarized than ever. These buttons are a call to action for all those opposed to the spirit and stance of the Bush Administration.

The Nation Button Initiative

Show your Blue

If you buy the entire set of blue buttons for \$20 you will receive **FREE**, a relic from the past that seems particularly appropriate today.

All buttons are shown at actual size.

Send me: _____ set(s) of “Blue” Buttons @ \$20 per set, TOTAL: \$ _____ (payable to The Nation)

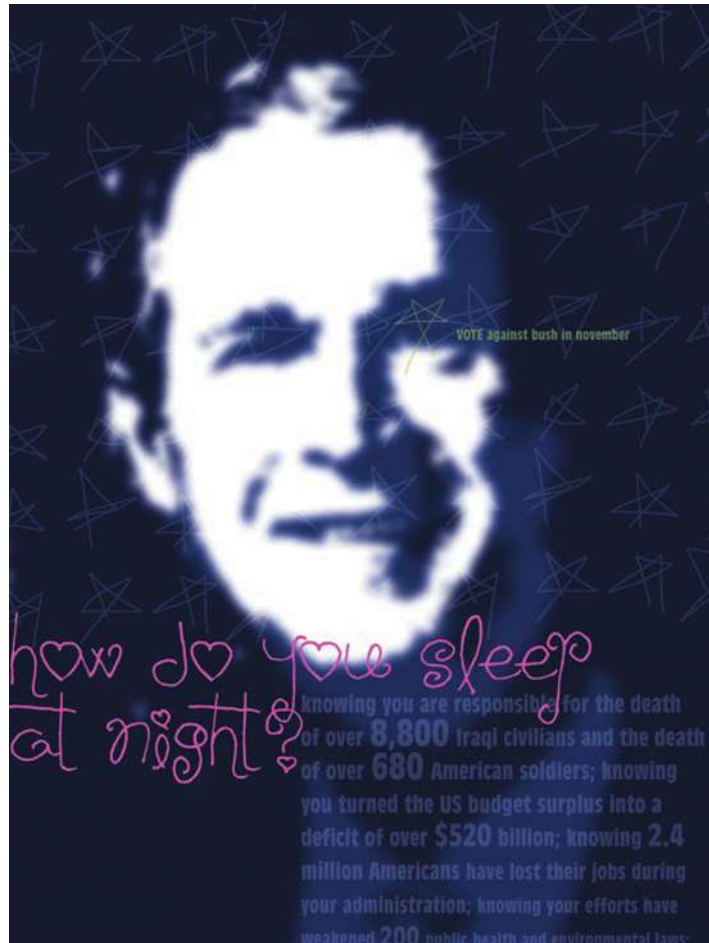
NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Please send check or cash to : The Nation, Nation Building, 33 Irving Place, 8th Floor, New York, NY 10003





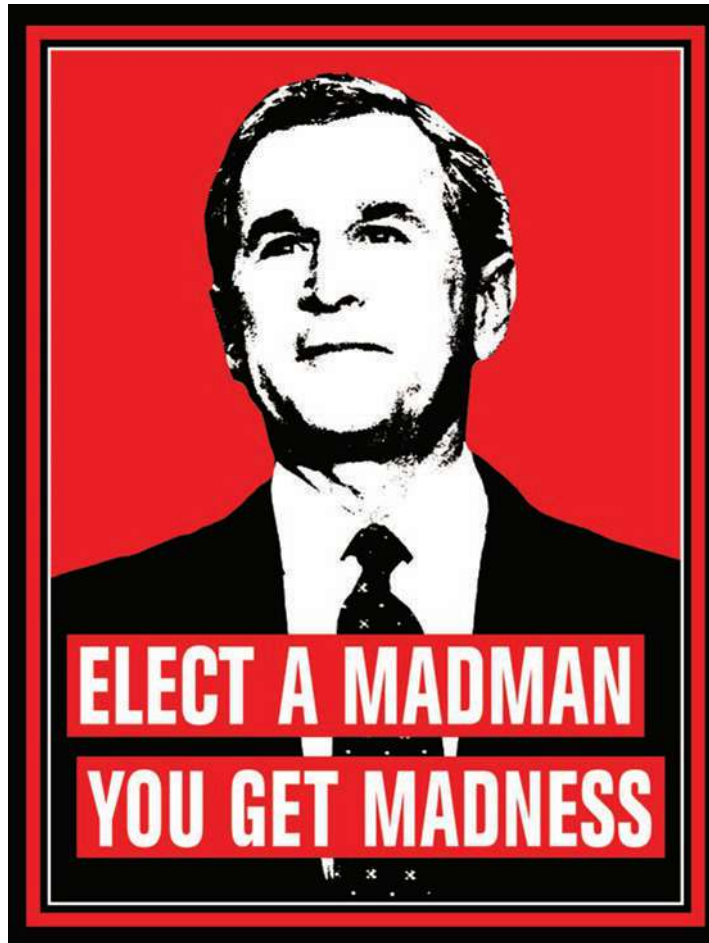
Title: **How Do You Sleep at Night?**
 Format: **Poster**
 Art Director/Designer:
Ginny Warren
 Client: **Invent**
 Country: **USA**
 Year: **2004**

In raising the question, "How do you sleep at night?" this designer hopes to evoke images of war and death in relationship to President Bush, suggesting that if he had a conscience, he would not be able to sleep at night.



Title: **Ceci n'est pas un terroriste.**
 Format: **Magazine ad**
 Art Director/Designers:
Mateja D. Zavrl,
Robert Kržmančič
 Client: **Mladina** magazine
 Country: **Slovenia**
 Year: **2002**

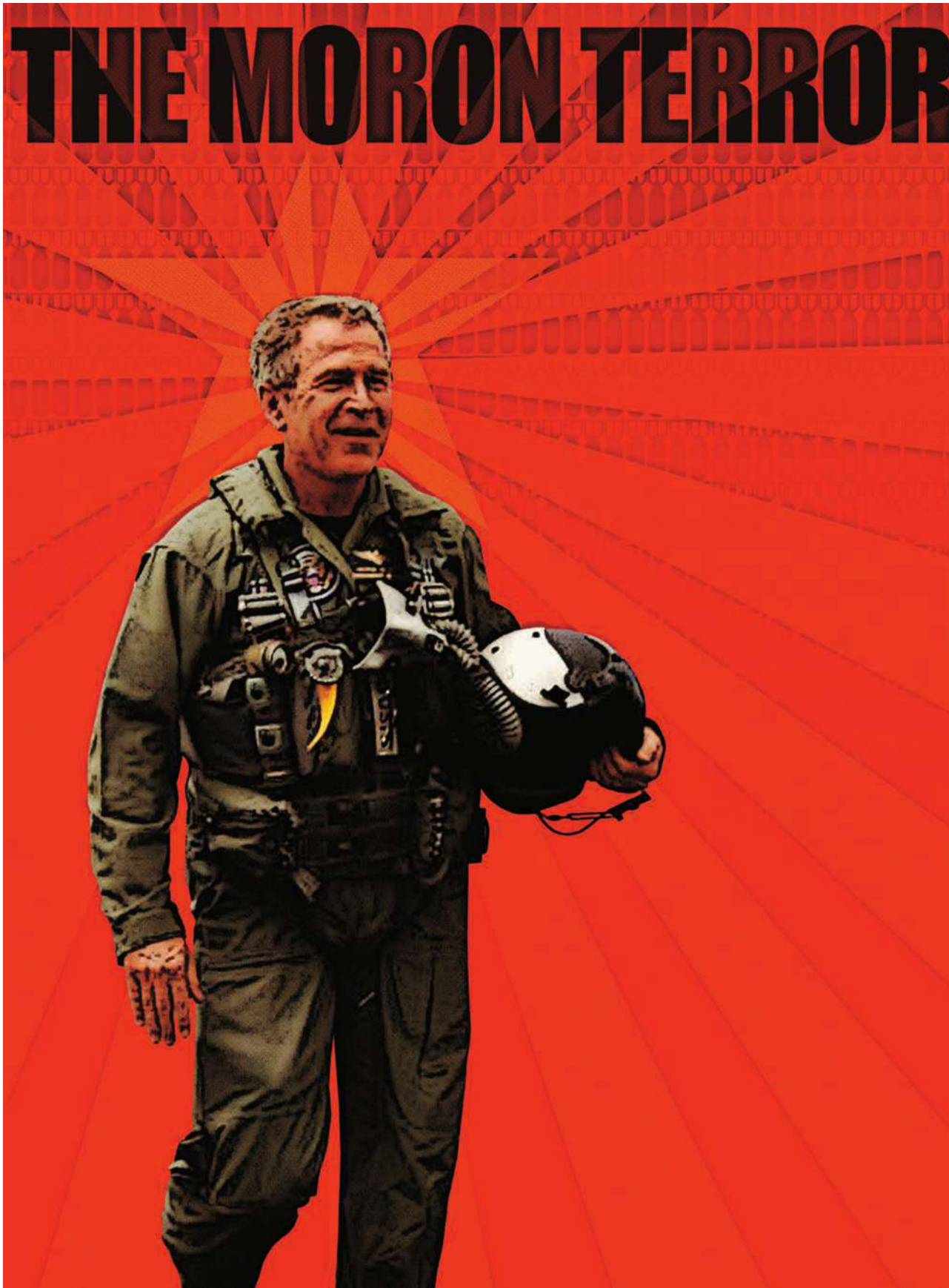
This ad, created for the Slovenian political weekly *Mladina* magazine, presumes that the magazine's readership is familiar with Magritte's painting, *Ceci n'est pas une pipe*, in which the artist asks his audience to question what we accept as reality by presenting a painting of a pipe and titling it "This is not a pipe." In this case, the title reads "This is not a terrorist."



Title: Elect a Madman
 –You Get Madness
 Format: Poster
 Art Director/Designer:
 Kyle Goen
 Client: No client
 Country: USA
 Year: 2004

The style of this poster (shown below at the Stay Gold Gallery/Art Space in Brooklyn, New York) was created in response to the U.S. presidential election derives in part from Barbara Kruger's signature red and black works, while the text is a borrowed phrase from Alice Walker's 1989 novel, *The Temple of my Familiar*. "President nuts. Can't they see anything? Elect a madman. What do you get? Madness."





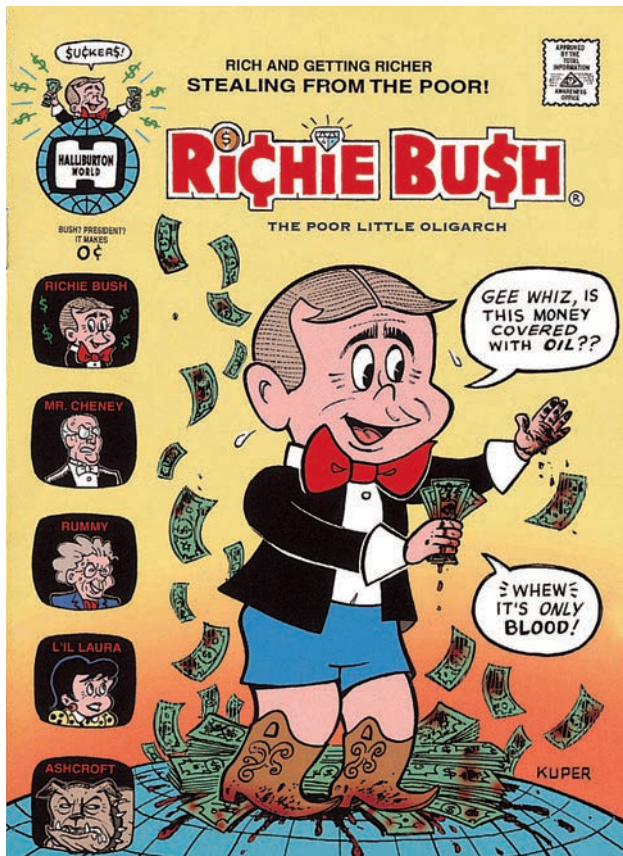
Title: The Moron Terror
Format: Poster
Art Director/Designer:
Adrienne Burk
Client: No client
Country: USA
Year: 2004

In this poster, "The War on Terror," a phrase used incessantly by the Bush Administration, is transformed and coupled with the infamous image of President Bush in his flight suit announcing that the war in Iraq was over. The poster was used at anti-Iraq War protests.



Title: **Richie Bush**
 Format: **Comic book**
 Art Director/Designer:
Peter Kuper
 Client: **No client**
 Country: **USA**
 Year: **2003**

This comic book, based on an earlier comic character Richie Rich, was used at 2004 presidential election events. The author notes, "The surreal level of lies, hubris, and verbal pretzels we've been asked to swallow by the Bush Administration made the comic book an appropriate vehicle for characterizing them." Inside is a comic homage to Snoopy, Charlie Brown, and Woodstock. Because of this, the issue was seized in 2004 by U.S. Customs because it constituted "clearly piratical copies". After complains and discussions about the First Amendment of free speech, the US Customs changed their decision. (top left and right)



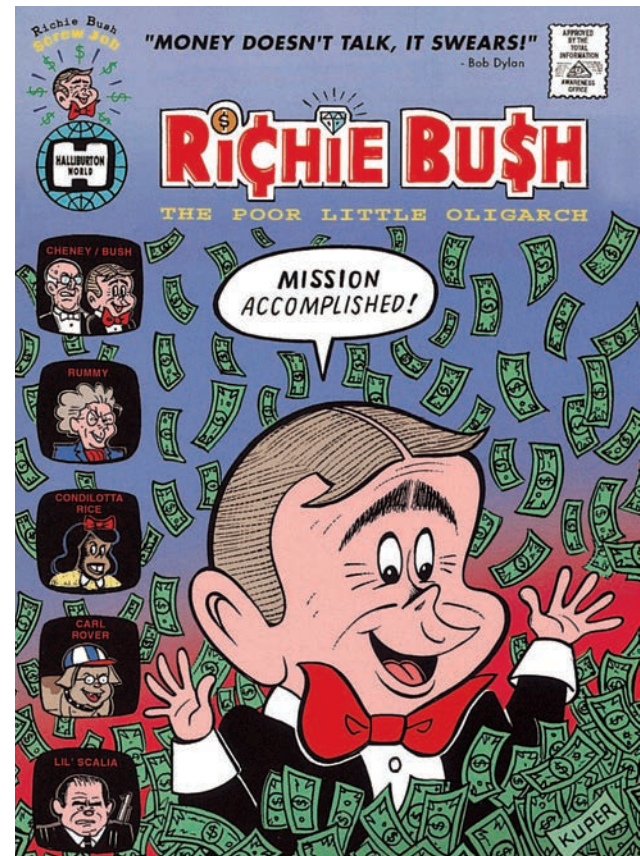
Title: **Bushit**
 Format: **Die-cut cardboard**
 Art Director/Designer:
Mirko Ilić
 Copywriter: **Daniel Young**
 Client: **Daniel Young**
 Country: **USA**
 Year: **2004**

Created for shock value, die-cut cardboard was used to create a disconcerting 3-D effect. The pieces were distributed widely on the streets and sidewalks of New York City by the designer and creative director, their colleagues, and friends before the 2004 Republican National Convention. (bottom left)



Title: **Dum Gum**
 Format: **Chewing gum packaging**
 Art Director/Designer:
Haley Johnson
 Client: **Blue Q**
 Country: **USA**
 Year: **2004**

The artist speculates who is really dumb: President Bush or the gullible public who buy his lies? (bottom right)



Title: Republican Rage
 Format: Poster
 Art Director/Designer:
 Ward Sutton
 Client: No client
 Country: USA
 Year: 2001



Elephants never forget and neither do Republicans, according to the results of the 2000 election. The artist believes right-wing anger and a mob-ruled mentality forced Democratic presidential candidate, Al Gore, into the position of loser. (top)

Title: The Worst Political Ads in America Event
 Format: Logo
 Art Director/Designers:
 Bill Thorburn,
 Travis Olson
 Client: Growth & Justice
 Country: USA
 Year: 2004



Growth & Justice, a nonpartisan public policy institute, stands for civil dialogue. This logo designed for their "The Worst Political Ads in America" fund-raiser plays off the egocentric showoff as well as political parties and their advertising agencies. (bottom left)



Title: Ceci n'est pas une comic
 Format: Magazine comic
 Art Director/Designer:
 Nicholas Blechman
 Illustration: Peter Kuper
 Client: NOZONE
 Country: USA
 Year: 2003

The comic created for the Empire issue of NOZONE magazine plays with the notion of reality compared to what the Bush Administration espouses. The comic borrows images from Magritte's *Ceci n'est pas une pipe* painting, a surreal icon. (bottom right)



Title: **Hand Over Your Weapons**
 Format: **Poster**
 Art Director/Designer: **Oleg Atbashian**
 Client: **ThePeoplesCube.com**
 Country: **USA**
 Year: **2013**

This poster illustrates the artist's essay, "Historical Mind-Benders: Pravda, Guns, Red Terror, and America," which explored parallels in Russian and American history. He identified historical twists whereby American discourse resembles that inside Russia around the Communist Revolution, while Russia has abandoned communism and is moving toward the right.



Title: **Obama: A Century of Failure Proves Nothing!**
 Format: **Poster**
 Art Director/Designer: **Oleg Atbashian**
 Client: **ThePeoplesCube.com**
 Country: **USA**
 Year: **2012**

This is a satirical take on the Obama administration's efforts to engage artists through the National Endowment for the Arts to promote socialized healthcare. It reminded the artist of his experience as a propaganda artist in the USSR. Seeing pictures with happy citizens was supposed to make people feel better, work harder, and stop complaining. We all know how that worked out.

Title: Yes We Drone
Format: Poster
Creative Director:
United Unknown
Client: United Unknown
Country: Spain
Year: 2013

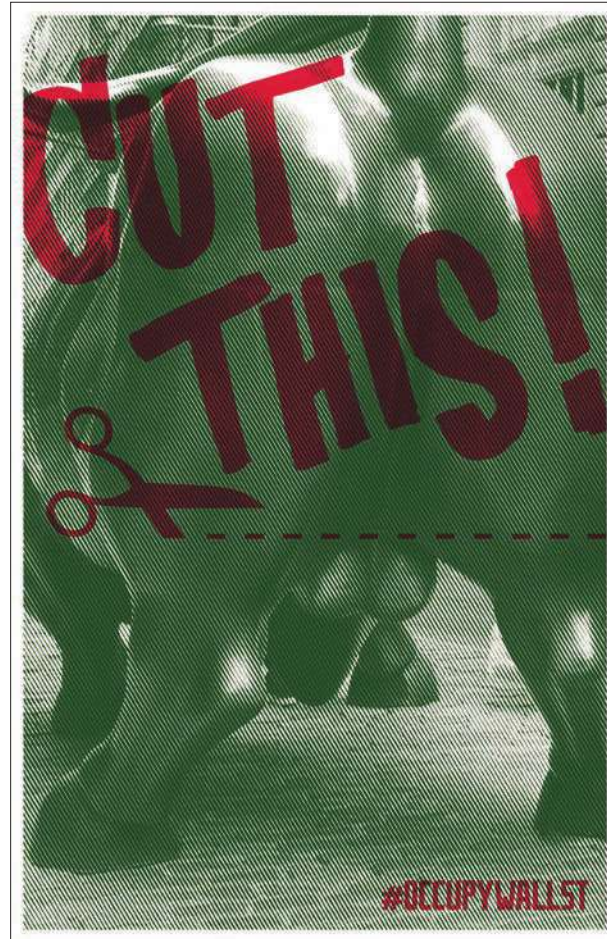
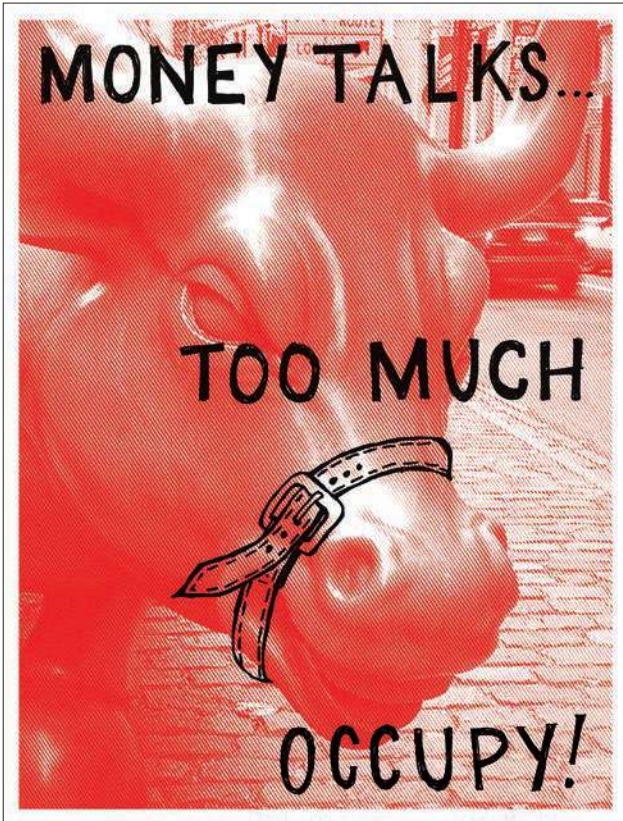
As drones are increasingly used in warfare, and as their presence expands over the world, people are organizing against these weapons of terror. The artists wanted to use the same visual language of the iconic HOPE poster used by the Obama campaign during the 2008 presidential elections.



Title: Protect River Flows
Format: Poster
Art Director/Designer:
Stan Herd
Photographer: Jay Canode
Client: Protect River Flows
Country: USA
Year: 2012

This message cut into the Grand Junction alfalfa field was designed to be seen by President Barack Obama in Air Force One. The piece supports protecting the river ecosystem.





Title: Money Talks;
Cut This!
Format: Poster
Art Director/Designer:
Josh MacPhee
Client: Occupy Wall Street
Country: USA
Year: 2011

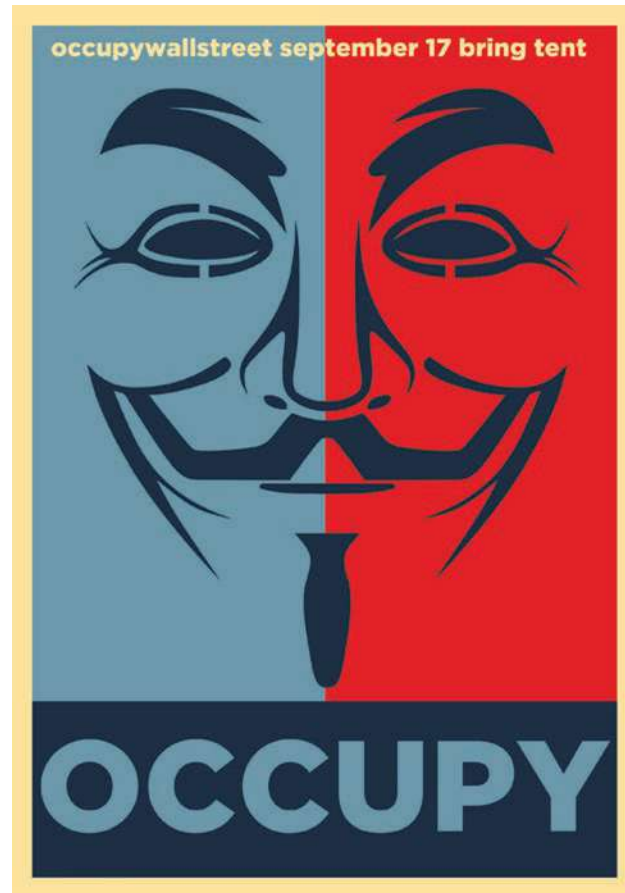
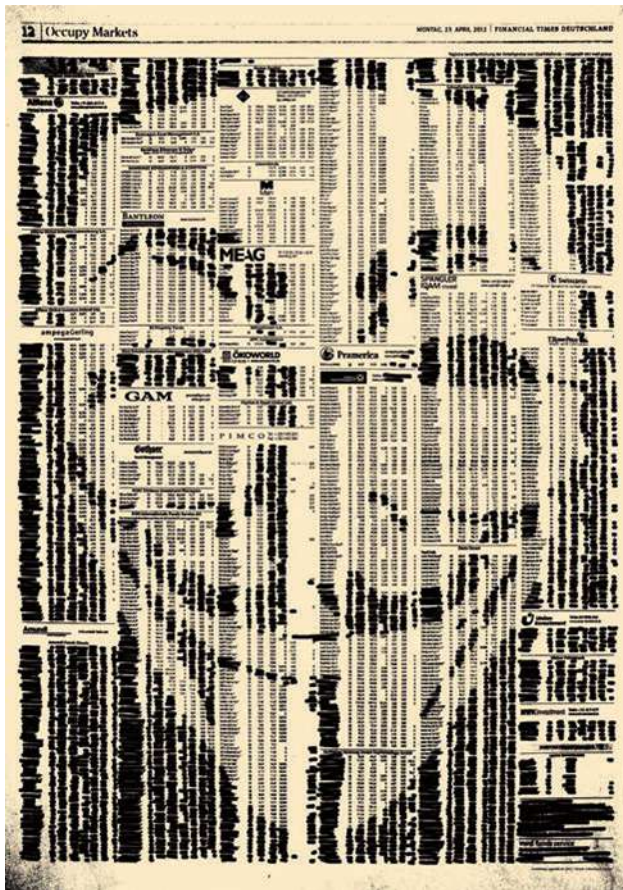


This series was designed in the first two weeks of the Occupy movement. It merges the aesthetic and politics of a handwritten intervention with the photographic icon of the bull, combining the symbolism of the signs in Zuccotti Park with the main representation of Wall Street.

Title: Occupy Wall Street
Format: Poster
Creative Director:
Pedro Inoue
Art Director: Will Brown
Illustrator:
Abdul Rehman Khawar
Concept/Copywriter:
Kalle Lasn
Client: AdBusters
Country: Canada
Year: 2011

This poster helped launch
the Occupy movement.





Title: Occupy
Format: Poster
Creative Director:
Designer: Götz Gramlich
Client: Regional SPD
Election Campaign
Country: Germany
Year: 2012

This poster was created for the Occupy Wall Street protests in Zuccotti Park, New York. (top left)

Title: Occupy
Format: Poster
Designer: Ben Sliver
Client: Adbusters
Anonymous
Country: France
Year: 2011

This poster is for the "Occupy: What's Next?" initiative by NextByDesign. A blacklisted page of the *Financial Times Germany* generates the symbol for the Occupy movement. (top right)

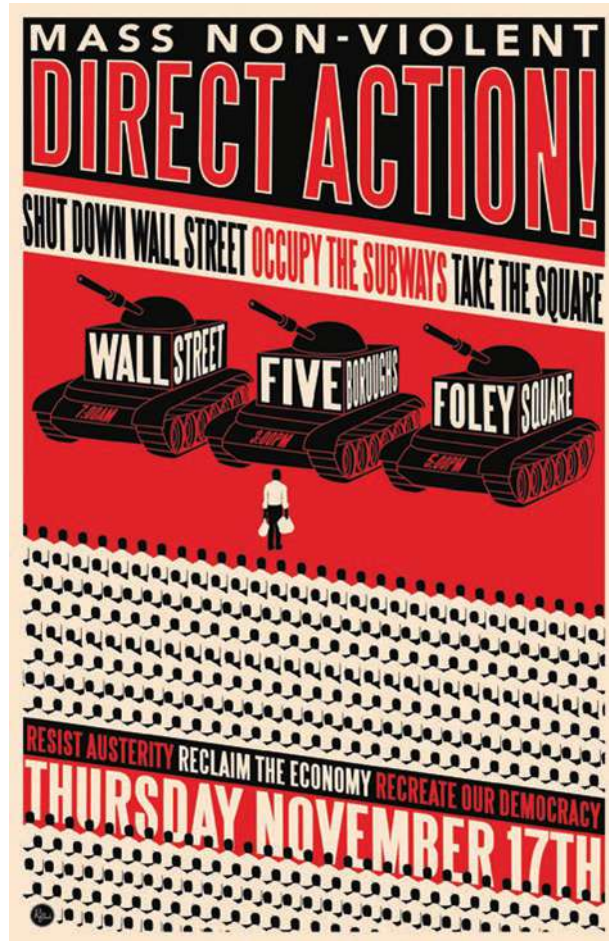


Title: Occupy Wall Street
Format: Poster
Designer: Mirko Ilić
Dallas Graham
Client: Self-initiated
Country: USA
Year: 2012

This piece is created out of bits of logos from different banks and financial institutions. (bottom)

Title: Direct Action
 Format: Poster
 Illustrator: R. Black
 Client: Occupy Wall Street
 Country: USA
 Year: 2011

One person can make a change. (top left)



Title: Occupy the Streets
 Format: Poster
 Art Director: Eric Drooker
 Client: No Client
 Country: USA
 Year: 2011

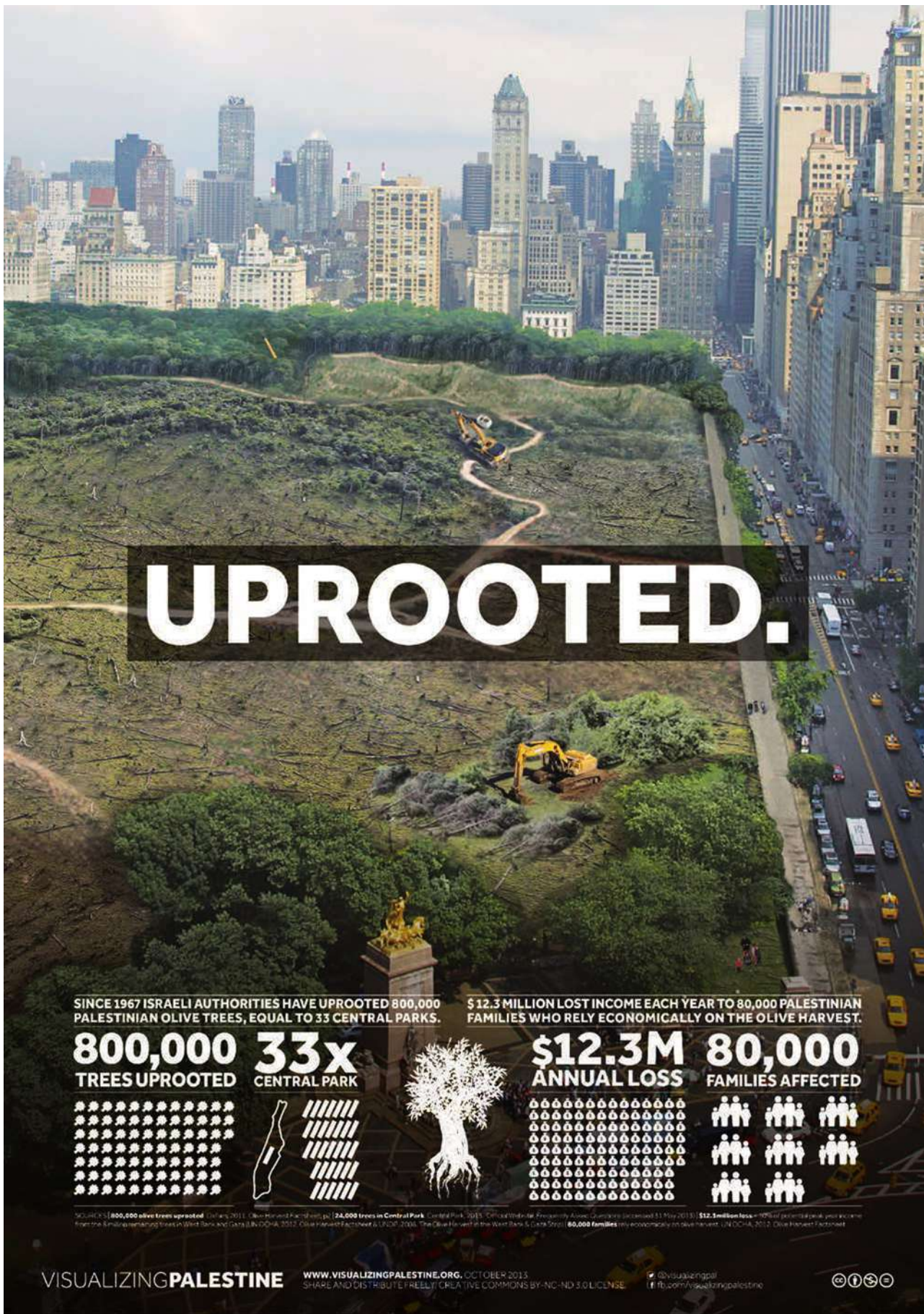


This street poster was created during the occupation of Zuccotti Park in the fall of 2011. (top right)



Title: Greed
 Format: T-Shirt
 Designer: Mirko Ilić
 Photographer: Jacquie Osman
 Client: Self-initiated
 Country: USA
 Year: 2011

This T-shirt was printed and distributed among the Occupy Wall Street protestors. (bottom)



UPROOTED.

SINCE 1967 ISRAELI AUTHORITIES HAVE UPROOTED 800,000 PALESTINIAN OLIVE TREES, EQUAL TO 33 CENTRAL PARKS.

\$12.3 MILLION LOST INCOME EACH YEAR TO 80,000 PALESTINIAN FAMILIES WHO RELY ECONOMICALLY ON THE OLIVE HARVEST.

800,000
TREES UPROOTED

33x
CENTRAL PARK

\$12.3M
ANNUAL LOSS

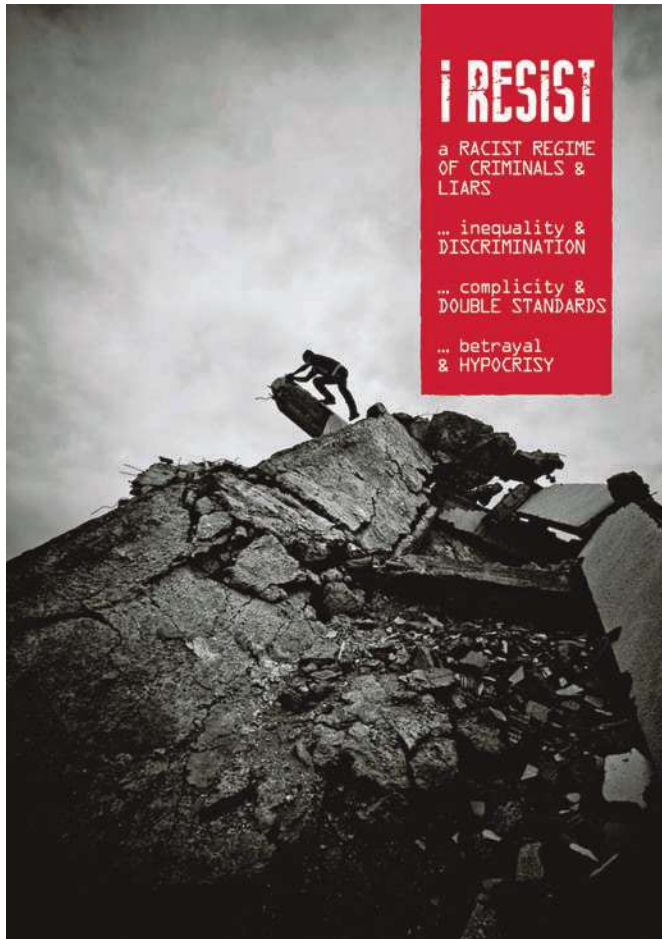
80,000
FAMILIES AFFECTED



800,000 olive trees uprooted: Walling, 2011; Olive Harvest Factsheet, p. 24,000 trees in Central Park: Central Park, 2015; Central Park's Oak Frequency: Assoc. Landscape Architects, 11 May 2013; \$12.3 million loss: 10% of potential peak year income from the 5 million remaining trees in West Bank and Gaza (UNDOHA, 2012; Olive Harvest Factsheet & UNCTAD, 2008; The Olive Harvest of the West Bank & Gaza Strip); 80,000 families: rely economically on olive harvest (UNDOHA, 2012; Olive Harvest Factsheet)

Title: Uprooted
 Format: Poster
 Creative Director:
 Visualizing Palestine
 Art Director/Designer/
 Illustrator: Polypod
 Copywriter: Ramzi Jaber
 Hani Asfour
 Ahmad Barcla
 Joumana al Jabri
 Photomontage:
 Philippe Ghabayen
 Client: Self-Initiated
 Country: Palestine
 Year: 2013

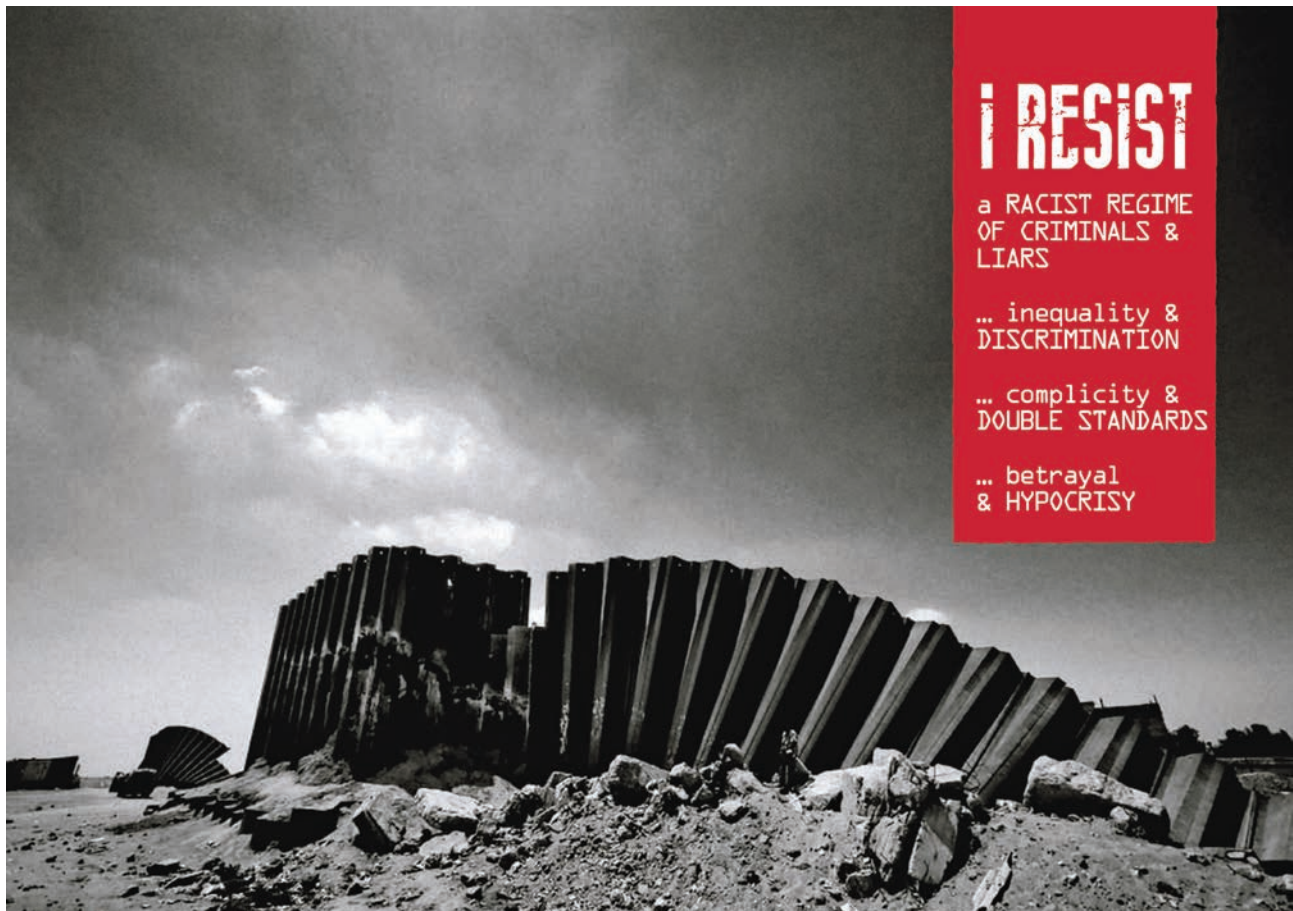
This work shows the staggering fact of Israeli authorities uprooting more than 800,000 Palestinian olive trees between 1967 and 2013, the equivalent to razing all of the 24,000 trees in New York's Central Park thirty-three times. The practice of uprooting persists as of the date of this publication.

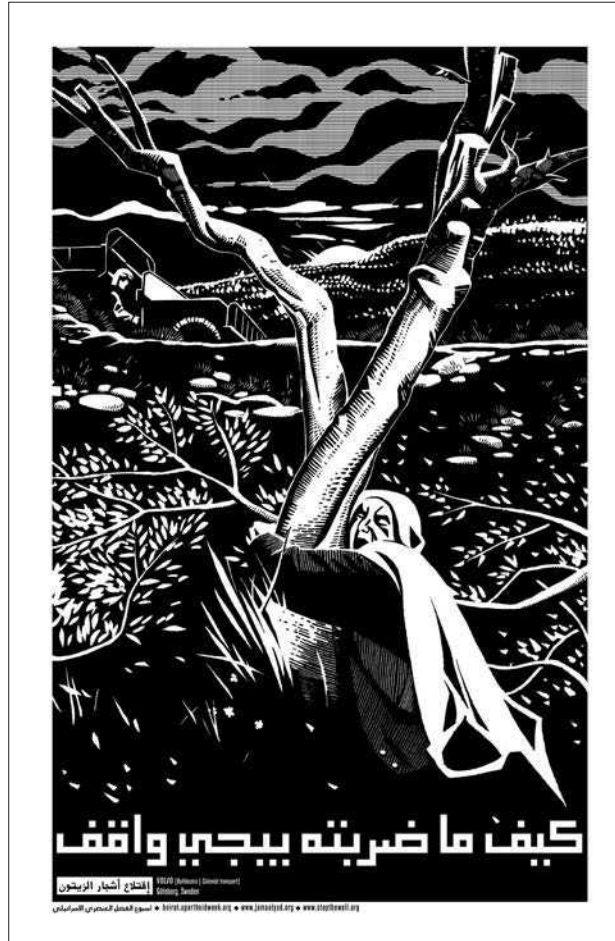
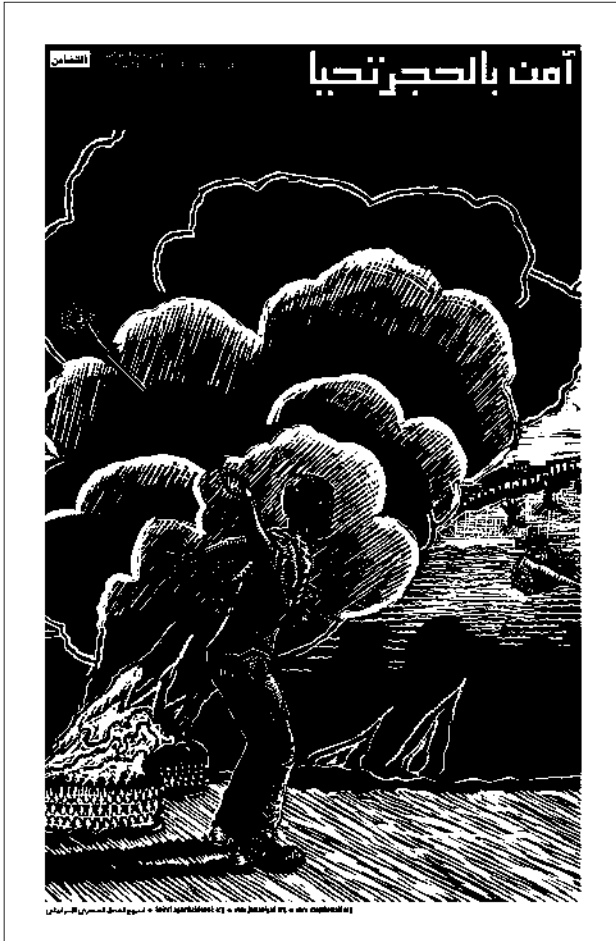


Title: I Resist Series -
Never Before Campaign
for Palestine
Format: Poster
Designer/Artwork:
Merwad Abdallah
Photographs: Never
Before Campaign
Client: Never Before
Campaign for Palestine
Country: Lebanon
Year: Unknown

The campaign calls for support of Palestine—its people, their cause, and their resistance—by veering away from the traditional “victim-hood,” pity-seeking rhetoric. The posters were uploaded for unlimited access: People are encouraged to share, download, and print.

i RESIST FOR MY FAMILY





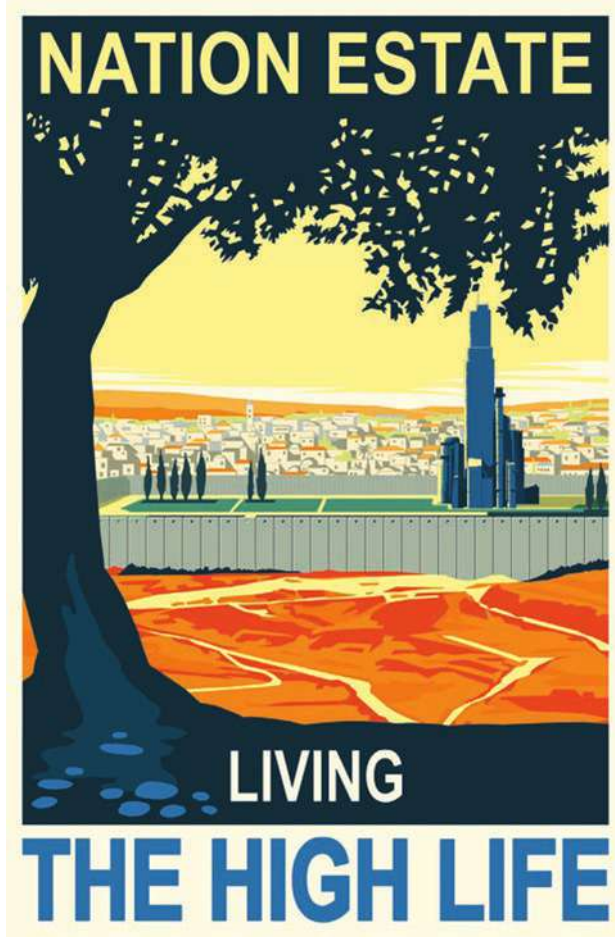
Titles: "Believe in Stone and Survive"
 "No Matter How Beaten Down, She Stands Back Up"
 "He Who Digs a Trap Falls Into It"
 Format: Poster
 Editor-in-Chief: Khaled Saghie
 Artists' Collective: Jamaa Al-Yad
 Client: Al-Akhbar Newspaper
 Country: Lebanon
 Year: 2010



This series of eight posters was published as a supplement to the daily left-wing newspaper *Al-Akhbar* in 2010. Each image portrays a scene from daily life in occupied Palestine. Each page points out those profiting from apartheid, and uses a Lebanese proverb to show solidarity.

Title: Nation Estate
 Format: Poster
 Artist: Larissa Sansour
 Client: No Client
 Country: United Kingdom
 Year: 2012

In the artist's vertical solution, Palestinians have their state in the form of a single skyscraper: the Nation Estate. This poster is based on a 1936 design by Franz Krausz to attract Jews to the land. It wound up becoming a symbol of Palestinian nationalism. (top)



Title: Bus Segregation
 Format: Poster
 Creative Director: Visualizing Palestine
 Art Director/Designer: Polypod
 Copywriter: Ramzi Jaber
 Hani Asfour
 Joumana al Jabri
 Ahmad Ba
 Client: Self-Initiated
 Country: Palestine
 Year: 2013

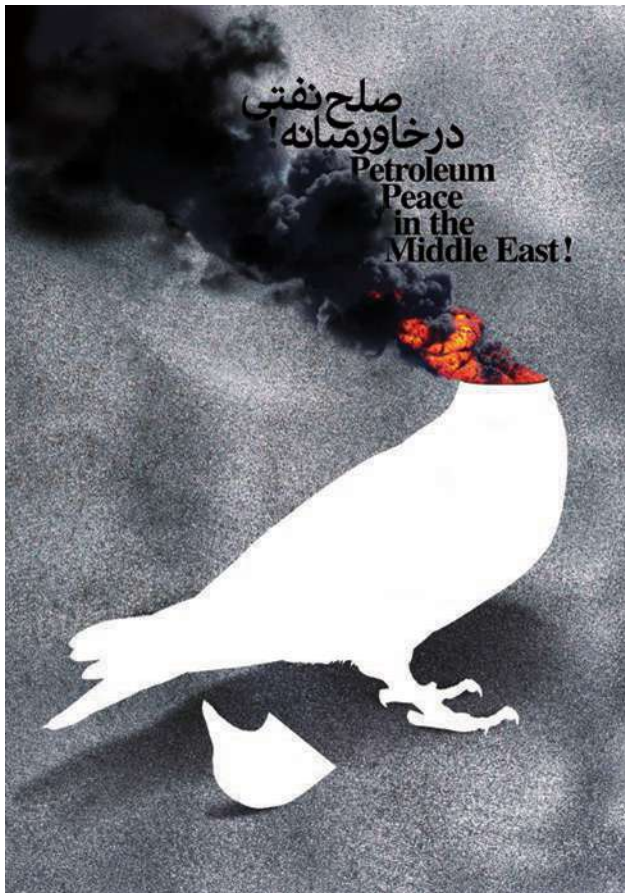
The Israeli Transportation Ministry opened two bus lines accessible only to West Bank Palestinians "to help make life easier for Palestinians" working in Israel and to placate Israeli passenger complaints. Behind the pretense are countless instances of Palestinians being beaten and forced off buses by Israeli passengers, just as black Americans reported in the 1950s and 1960s. (bottom left)



Title: Hunger Strikes
 Format: Poster
 Creative Director: Visualizing Palestine
 Art Director/Designer: Naji El Mir
 Copywriter: Ramzi Jaber
 Ahmad Barclay
 Joumana al Jabri
 Client: Self-Initiated
 Country: Palestine
 Year: 2012

The infographic was prompted by Palestinian administrative detainee Khader Adnan's conclusion of a sixty-six-day hunger strike. Media coverage was limited and presented in a narrow context of Israeli-Palestinian conflict. This visual became a source for other hunger strikers. (bottom right)





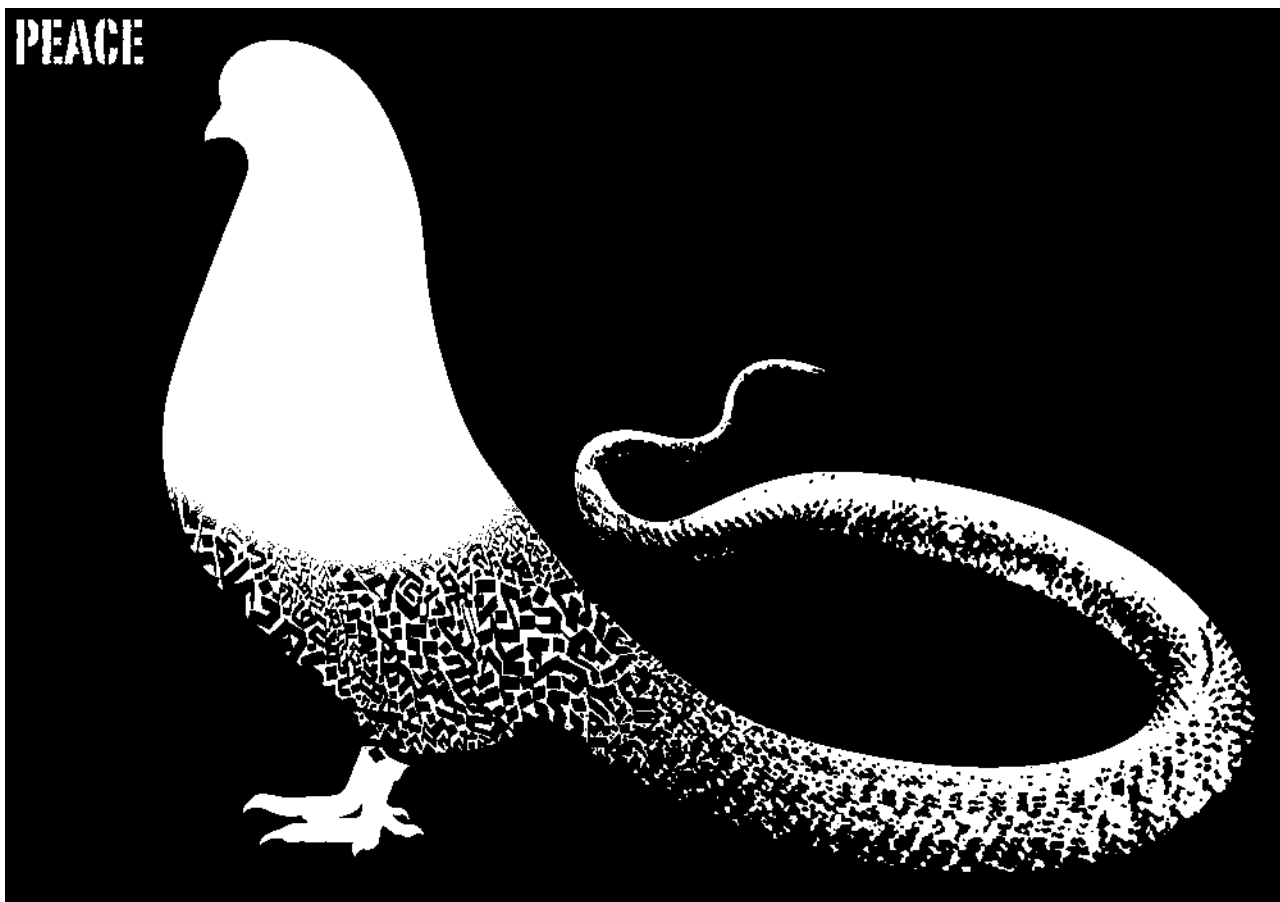
Title: Petroleum Peace in the Middle East!
 Format: Poster
 Art Director/Designer: Parisa Tashakori
 Client: Awakening award exhibition in Tehran
 Country: Iran
 Year: 2011

Bitter events like war in Iraq and Iran, Afghanistan conflicts, insecurity in Pakistan, instabilities in Kuwait and Lebanon, and the American attack on Iraq in 2003, all point to a single message for this artist: There won't be peace in the Middle East. Oil is and will be the cause of insecurity. (top left)



Title: Flight for Democracy
 Format: Poster
 Art Director/Designer: Parisa Tashakori
 Client: Awakening award exhibition in Tehran
 Country: Iran
 Year: 2012

This poster is a reflection of the non-stop images in the media of women, men, and even children protesting with tied hands in the streets. It is designed to appreciate the undefended people who are not silent against their dictatorial regimes and transmit their cries to the world. (top right)



Title: Peace
 Format: Poster
 Art Director/Designer: Mehdi Saeedi
 Client: PEKARNA
 Country: Iran
 Year: 2011

The white peace dove's feathers and tail morph into an enchanting snake, as words in Persian alphabets are written boldly on the snake's body: sorrow, death, war. A snake hid behind the mask of peace symbolizes our world today, where only the "slogan" of peace resounds. (bottom)

Title: **Mighty Mouse**
Format: **Poster**
Art Director/Designer: **Götz Gramlich**
Client: **Self-initiated**
Country: **Germany**
Year: **2009**

With the symbols of the opposition movement in Iran—green and the Internet—and the copy as a pun on the swords of the Revolutionary Guard and the saying “the pen is mightier than the sword,” the image is intended to embolden support in opposition to Mahmoud Ahmadinejad’s re-election.



Title: "No Walls"
 Format: Graffiti
 Photographer:
 Munir Sayegh
 Contributor:
 Walls of Freedom
 Client: No Client
 Country: Egypt
 Year: 2012



A trompe-l'œil depicts the 100-year-old architecture of Sheikh Riham Street. A boy stands on his bicycle and peeks through the gaps in the concrete blocks, traveling on a journey through memory. He can now see the violence and brutality that the street witnessed, narrated by the detailed figures in the distance.

—Ammar Abou Bakr, Mohamed Elmoshir, Layla, Hanaa El Degham, and team

No Walls was initiated by a group of artists and activists in response to military blockades around Tahrir Square, Cairo, to close major streets leading to government buildings. Salma El Tarzi, an Egyptian filmmaker and area resident, started the campaign on March 9, 2012, to coincide with International Women's Day and the anniversary of a military attack on protesters in Tahrir Square.



Title: Tree in Tahrir Square
 Format: Poster
 Photographer:
 Pauline Beugnies
 Contributor:
 Walls of Freedom
 Client: No Client
 Country: Egypt
 Year: 2011

A tree in Tahrir Square is covered with demands and messages from protesters. Martyrs' families' sit-in. Early morning, 18 November 2011.

Title: Smiley
 Format: Graffiti
 Designer: El Zeft with
 Nazeer and Layla
 Photographer:
 Amru Salahuddin
 Contributor:
 Walls of Freedom
 Client: No Client
 Country: Egypt
 Year: 2012

A smiley is painted over a
 barrier wall erected by the
 military. Central Security
 Forces stand by on the other
 side of the wall.



Title: Graffiti in Zamalek
 Format: Graffiti
 Designer: Bahya Shehab
 Photographer:
 Bahya Shehab
 Contributor:
 Walls of Freedom
 Client: No Client
 Country: Egypt
 Year: 2011

Various stencils depicting
 "No" are sprayed on the
 Tank vs. Biker wall in
 Zamalek, Cairo. You can
 step on the flowers, but you
 cannot postpone spring.
 After it was the identifying
 feature of a young woman
 who was violently beaten
 by the Egyptian military
 in 2011, the blue bra has
 become a symbol against
 the oppression of women.



كيف تثور بجدارة

معلومات وتكتيكات هامة

نرجو نشرها عن طريق البريد الإلكتروني والطباعة
(والتصوير) فقط.
(Facebook و Twitter) مراقبان. حذاري وقوع هذه
المعلومات في أيدي الشرطة أو أمن الدولة.

مقتبس



Title: How to Revolt
Intelligently
Format: Brochure
Designer: Ganzeer
Contributor:
Walls of Freedom
Client: No Client
Country: Egypt
Year: 2011

"I have just received from Egypt a secret document, 'How to Revolt Intelligently,' prepared by youth activists. It has specific instructions to deal with the oppression tactics and methods of the Mubarak regime. It ends with an illustration of Gamal Mubarak, nicknamed Jaban (Coward) Mubarak. It is most impressive and makes me more hopeful about change in Egypt. I have not seen anything like this before."
—As'ad AbuKhalil, The Angry Arab News Service

"I don't think it had a lot of impact. On the day I published it, the Internet went down and the people were already in the streets dealing with the police. However, days later, it made huge headlines in the *Al-Akhar* state newspaper. They showed it as proof of 'the most dangerous foreign conspiracy to strike Egypt.' They mixed it with fake news about Hamas and Hezbollah commandos. This was a bit scary."
—Ganzeer

كيفية استخدام الأدوات

١ - الدرع والدوكو

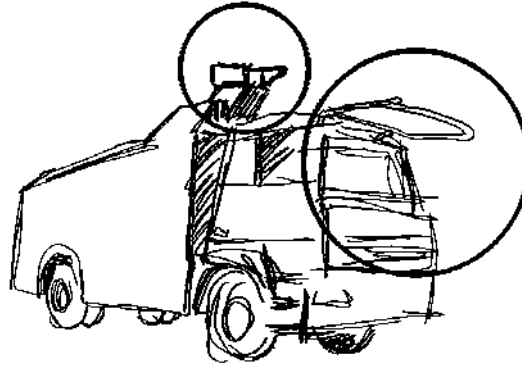


إثبت مكانك يامصري. صد العصاية بالدرع
وأنت تقوم بالرش في الوجه.

كيفية استخدام الأدوات - تكملة

٢ - استخدامات أخرى للدوكو:

على زجاج العربية المدرعة وكاميرا المراقبة العليا.



٣- يمكنك أيضاً زرع فوهة مبللة داخل شاكمان
العربية لإيقافها.

٤- يمكن أيضاً قذف الأكياس البلاستيكية المليئة بماء
الصابون على طارات المدرعة ليختل توازنها وهي
تسير.

Title: A Woman's Voice
is a Revolution
Format: Poster
Designer: El Zeft
Photographer:
Ahmed Hayman
Contributor:
Walls of Freedom
Client: No Client
Country: Egypt
Year: 2013

The phrase is a spin-off on the conservative Islamist teaching of "a woman's voice is awrah," which usually refers to an intimate body part not to be exposed. The words "awrah" and "revolution" rhyme in Arabic. (top)



Title: Accessories
of the Regime
Format: Graffiti
Designer: Keizer
Photographer:
Basma Hamdy
Contributor:
Walls of Freedom
Client: No Client
Country: Egypt
Year: 2012

(bottom left)



Title: Anonymous Pharaoh
Format: Graffiti
Designer: Marwan Shahin
Photographer:
Marsh Thyson
Contributor:
Walls of Freedom
Client: No Client
Country: Egypt
Year: 2011

(bottom right)



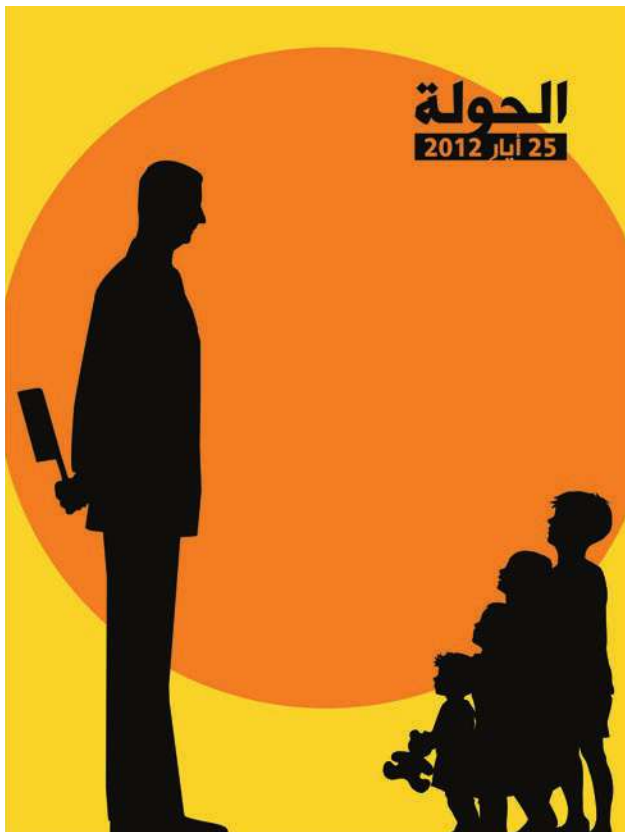
Title: **The Caliph**
 Format: **Poster**
 Designer: **Fares CACHOUX**
 Client: **No Client**
 Country: **Syria/France**
 Year: **2016**

Abu Bakr al-Baghdadi appeared theatrically in 2014, appointing himself commander of ISIS and Caliph of all Muslims on Earth. (top)



Title: **Al Houla**
 Format: **Poster**
 Designer: **Fares CACHOUX**
 Client: **No Client**
 Country: **Syria/France**
 Year: **2016**

25 May 2012. Armed men, backed by the Syrian regime, entered the village of Houla, north of Homs, and massacred (according to the UN) 108 people, including thirty-four women and forty-nine children, many of them by cold weapons. (bottom left)



Title: **Homs**
 Format: **Poster**
 Designer: **Fares CACHOUX**
 Client: **No Client**
 Country: **Syria/France**
 Year: **2016**

Homs has never been as rich and well-known as Damascus or Aleppo, but it was the birthplace of the Syrian revolution. The Syrian regime poured out its anger by attacking the city's historic neighborhoods, destroying them completely. (bottom right)

Title: **Tunisia, Behind the Scenes**
 Format: **Poster**
 Creative Director:
Atelier Nous Travaillons Ensemble
 Client: **Committee for the observance of Human Rights in Tunisia**
 Country: **France**
 Year: **1997**

The poster has been created to help the struggle for an end of the dictatorship in Tunisia. (top left)



Title: **Solidarity with Refugees**
 Format: **Poster**
 Creative Director: **Dugudus**
 Client: **City of Saint-Denis**
 Country: **France**
 Year: **2016**

This poster for the antiracist solidarity festival of Saint-Denis near Paris was made as a call for help. Migrants risk their lives to run from war and misery. It reminds us of the photo of the young Syrian, Alan Kurdi, found dead on a Turkish beach. (top right)



Title: **The Immigration Experience**
 Format: **Poster**
 Art Director/Designer:
Elizabeth Resnick
 Client: **Posters Without Borders**
 Country: **USA**
 Year: **2014**

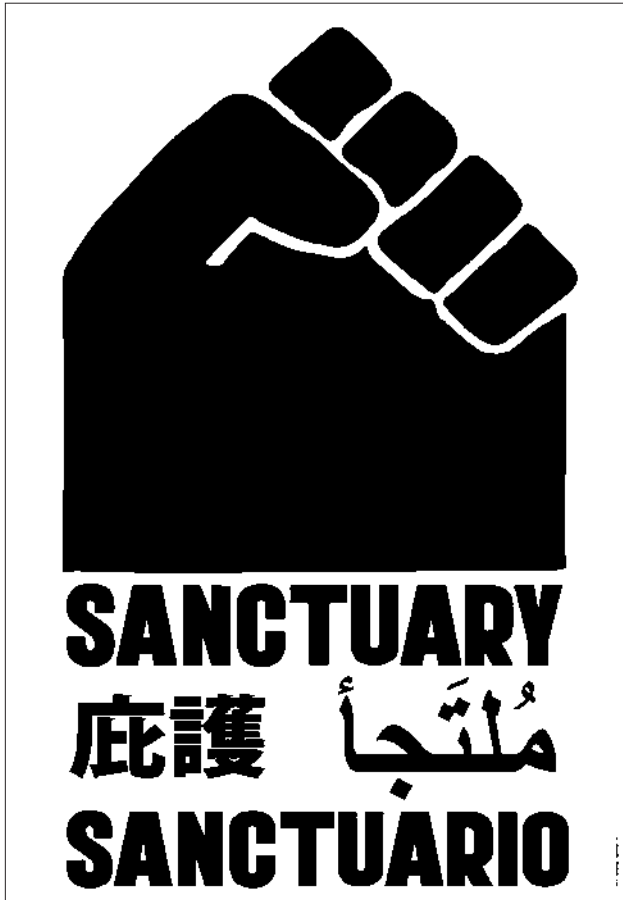
What does it mean to someone to leave their home and go to a strange land, especially one that may not welcome them? It plays with the metaphor of a square peg in a round hole to visualize the stress an immigrant would feel. (bottom left)



Title: **l'immigrant**
 Format: **T-shirt**
 Art Director/Designer:
Jan Sabach
 Client: **Immigrants and their allies**
 Country: **USA**
 Year: **2016**

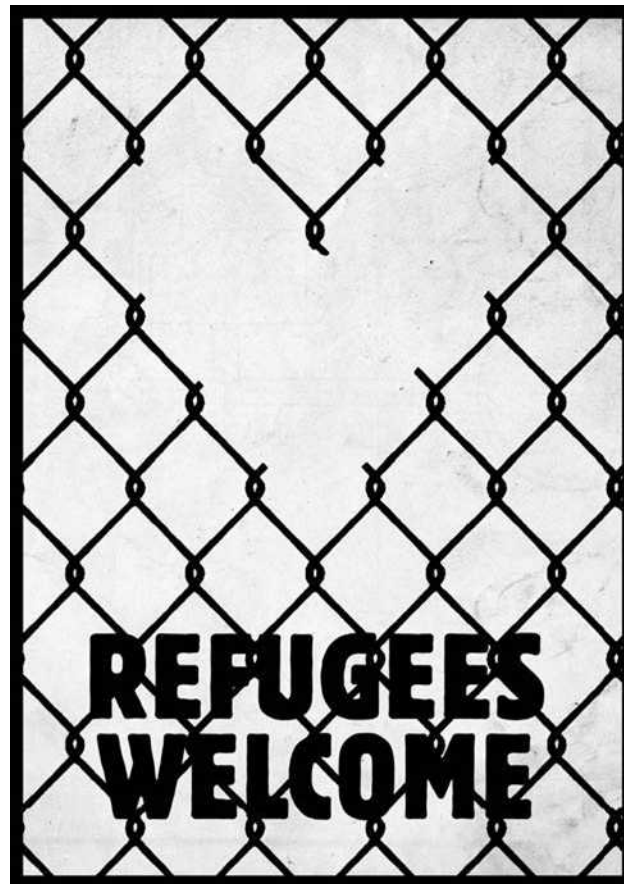
This T-shirt shows support for immigrants and their families. We are a nation of immigrants who can make a statement by showing opposition to bigotry and hate. (bottom right)





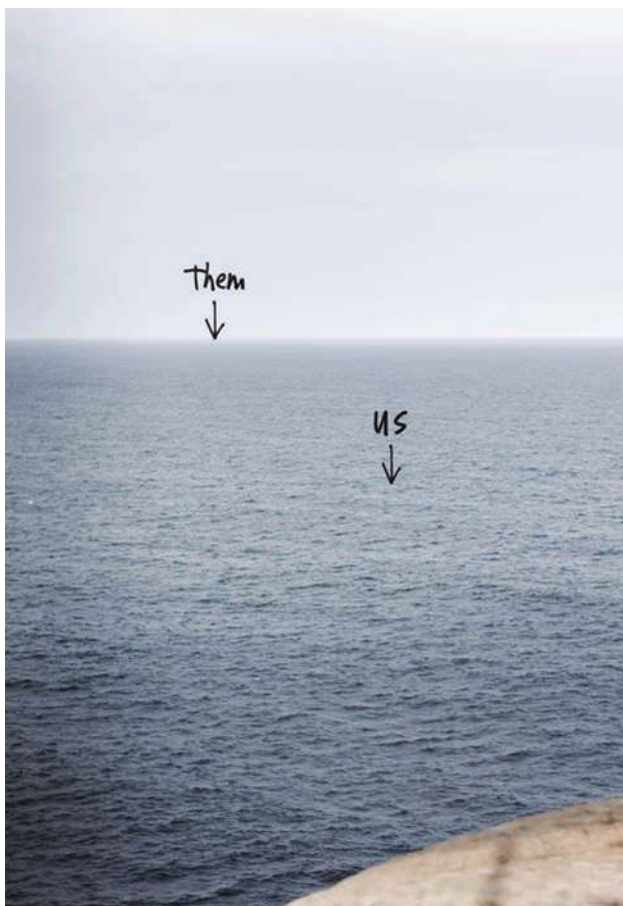
Title: Sanctuary
Format: Poster
Designer: Chris Lee
Client: UB Sanctuary
Campus Initiative
Country: USA
Year: 2017

This graphic was designed as part of a series for the University of Buffalo Sanctuary Campus Initiative. Comprised of students, staff, and faculty of UB SUNY, as well as community allies, it works toward making State University of New York campuses sanctuary campuses. (top left)



Title: Welcome
Format: Poster
Creative Director: Donal Thornton
Photographer: Tresor Dieudonné
Client: The Sugar Club
Country: Ireland
Year: 2015

This poster promotes a fundraising night at the Sugar Club in Dublin, Ireland. (top right)



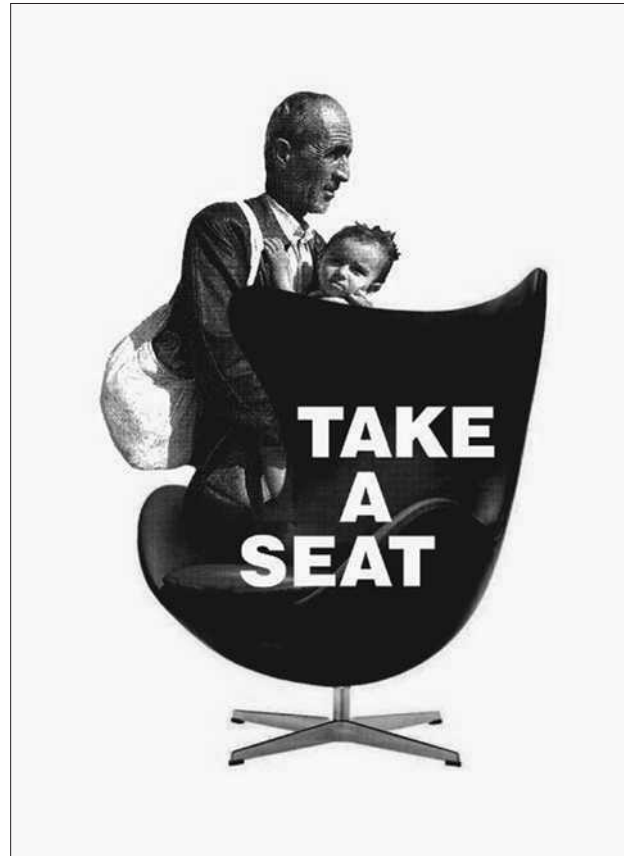
Title: Them/Us
Format: Poster
Designer: Paul Garbett
Client: Positive Posters
Country: Australia
Year: 2010

The poster comments on the refugee situation in Australia, specifically the people who arrive by sea. We were all newcomers to this land. The British, from whom most Australians descend, were, in fact, boat people. (bottom left)



Title: Wired Welcome
Format: Poster
Designer: Jose Luis Lopez
Client: Posters of Discontent III
Country: Ecuador
Year: 2016

Despite the fact that host countries have laws that protect and promote refugees from countries in conflict, in practice they welcome them like criminals, with fences and walls. (bottom right)



Title: A Home for Everyone
Format: Poster
Designer/Screen Printing: Hadas Zohar
Client: No Client
Country: Denmark
Year: 2016



Working within the comforts of the welfare state and a peaceful environment, Danish design cannot overlook current global crises. These posters evoke moral and political questions regarding people who looking for a better life in Denmark. TAKE A SEAT binds these questions under the common figure of speech.

Title: Beyond Welcome
Format: Poster
Designer:
Pierre Maite Ca ira!
Laura Maikowski
Bildargumente
Photographer:
Chris Grodotzki
Client: //about blank
Country: Germany
Year: 2016

One-and-a-half years after the so-called “summer of migration,” mainstream discourse is dominated by racist positions. These posters were designed for the benefit party About Welcome—organized annually to finance projects around migration and racism—as an invitation to state positions in a public space.



Title: About Welcome
Format: Poster
Designer:
Pierre Maite Ca ira!
Laura Maikowski
Bildargumente
Photographer:
Tresor Dieudonné
Client: //about blank,
Country: Germany
Year: 2016

Since 2014, About Welcome has organized a benefit party for political groups dealing with issues around migration. The posters were developed after the summer of 2015 and the influx by thousands of migrants to European borders. Trying to shift the perspective, the posters displayed quotes from people who made the journey.





Title: Bastard Art Review (Issue 1)
 Format: Newspaper
 Art Director/Designer:
 Un Mundo Feliz
 Sonia Diaz
 Gabriel Martinez
 Client: Bastard Art Review
 Country: Spain
 Year: 2014

This lovely compilation of bold images creates memories and lasting impact: criticism, femininity, love, liberty, openness, engagement, and the eternal search for visceral truth. March 2014 edition.



Title: Crime(a) – Part of the Russian World
 Format: Poster
 Creative Director:
 Wiesław Grzegorzczuk
 Client: Voice of Peace, Kyiv, Ukraine
 Country: Poland
 Year: 2014

This poster refers to a sentence spoken by Vladimir Konstantinov, before the Russian annexation of Crimea in 2014. The work was presented at the street exhibition Voice of Peace on the main street of Kyiv, Ukraine's capital, March 2014.

Title: This is MEDIA WAR
 Format: Poster
 Art Director:
 Vitaliy Shostya
 Elena Batenko,
 Svetlana Koshkina
 Designer/Illustrator:
 Marina Chikaliuk
 Client: National Academy
 of Fine Arts and
 Architecture
 Country: Ukraine
 Year: 2014

This series of social and political posters highlights the Russian cynical media war against Ukraine. Corrupt media are faithful lackeys of aggression. Media are weapons of today. (top)



Title: Ukraine in Flames
 Format: Poster
 Designer: Bukheyproject
 (Bulkin S., Mikhheeva E.)
 Client: Bukheyproject
 Country: Russia
 Year: 2014

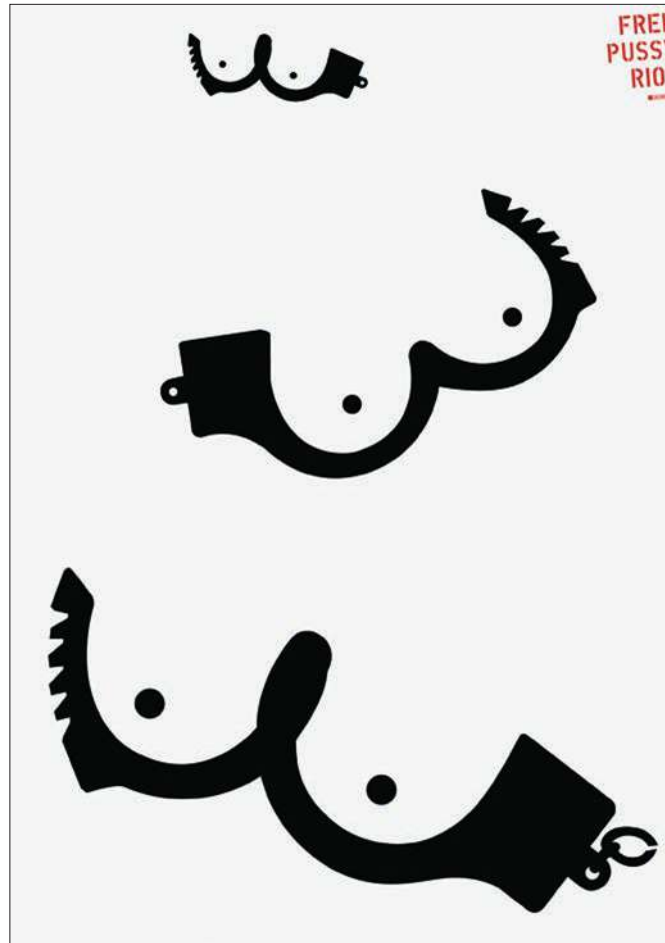
Burning automobile tires have become a means and a symbol of protesting the government in Ukraine. The tire with the burnt top was the initial letter of the name of the state—U. If you do not extinguish the fire, the state of Ukraine may die. (bottom left)



Title: Stalin was Like...
 Format: Poster
 Creative Director/
 Copywriter:
 Ilya Tekhlikidi
 Art Director/Designer:
 Nox 13
 Client: Russian Public
 Association of Unlawful
 Political Repression
 Victims
 Country: Russia
 Year: 2012

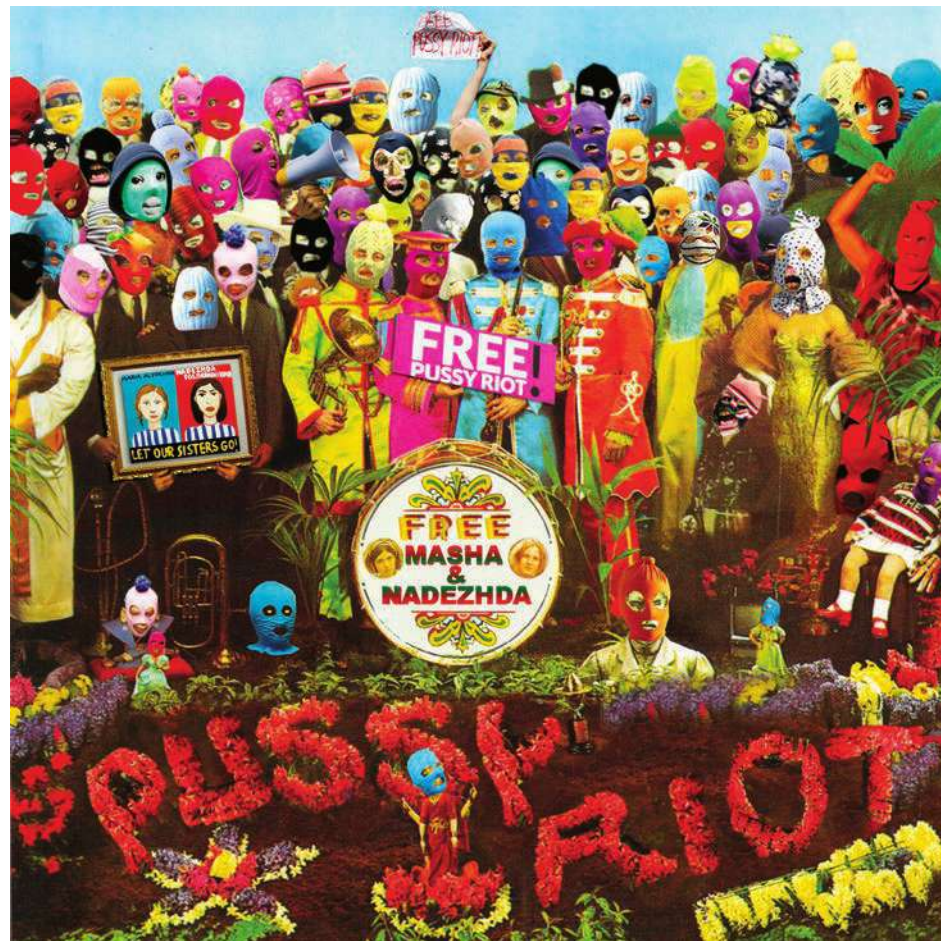
The aim of each print is to draw the attention of the audience to the topic by comparing Stalin with a well-known brand. Viral integrated campaign. (bottom right)





Title: Free Pussy Riot
 Format: Poster
 Art Director/Designer:
 Lex Drewinski
 Client: Friedenshaus,
 Berlin
 Country: Germany
 Year: 2013

This poster is/was part of a campaign against the arrest of the Russian punk band Pussy Riot, whose members were imprisoned for protesting the politics of Vladimir Putin.

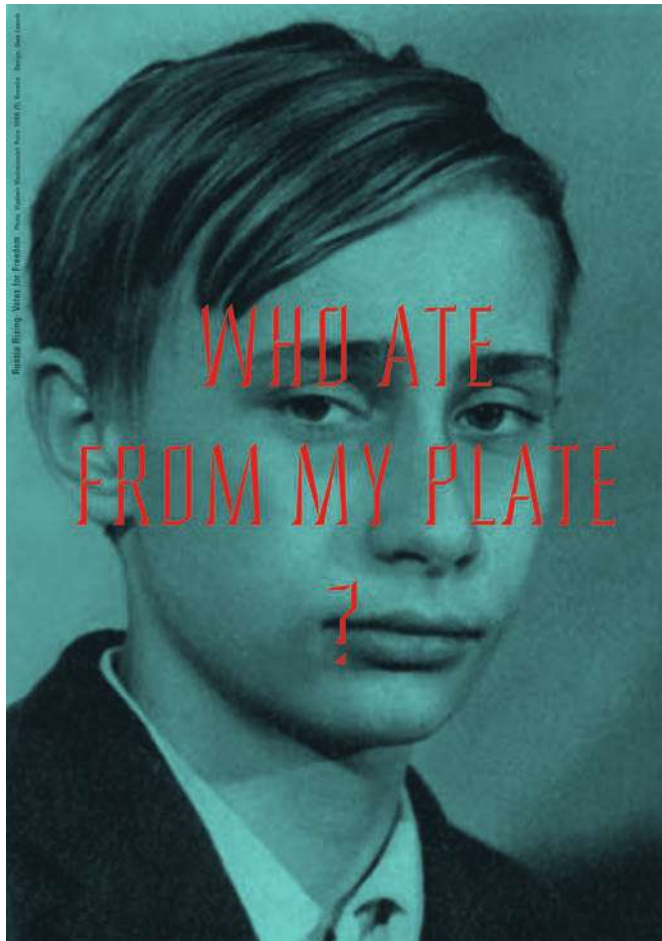


Title: Free Pussy Riot/
 Sgt. Pepper's
 Format: Collage
 Collage: Jorge Artajo
 Client: No Client
 Country: Spain
 Year: 2012

Masha (Maria) Alyokhina and Nadezhda (Nadya) Tolokonnikova were sentenced to two years in prison for performing at a protest against Vladimir Putin in 2012. The idea to turn everybody on the cover of the Beatles' *Sgt. Pepper's Lonely Hearts Club Band* into Pussy Riot came when artists around the world supported the women.

Title: Who Ate From My Plate?
Format: Poster
Designer: Uwe Loesch
Client: Russia Rising:
Votes for Freedom
Country: Germany
Year: 2012

In the fairytale, Snow White asks one of the dwarfs, "Who ate from my plate?" The photo shows Vladimir Vladimirovich Putin circa 1966.



Title: Putin a Rainbow
Format: Poster
Designer: Unknown
Client: Unknown
Country: Unknown
Year: Unknown

This image is banned in Russia. Entry 4,071 on the list of extremist material implies it is problematic because of "the supposed nonstandard sexual orientation of the president of the Russian Federation." Punishment for distributing, retweeting, or sharing the image is fifteen days in prison or a fine of 3,000 rubles (about \$52).

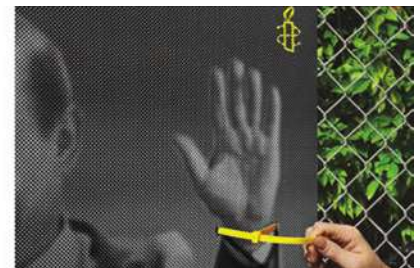
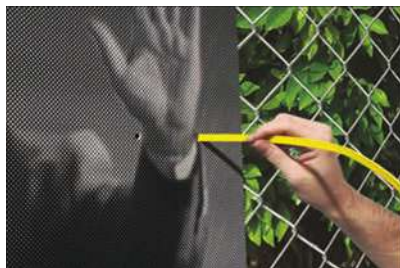




Title: Tie-Wrap
Format: Poster
Creative Director:
Antoine Becotte
Art Director:
Alexandre Jutras
Copywriter: Eric Beaudin
Account Director:
Olivier Charbonneau
Client: Amnesty
International
Country: Canada
Year: 2017



On December 10, a series of posters was set up guerilla-style on fences in downtown Montreal to grab the attention of passersby and show that a simple signature or donation can help Amnesty International fight injustice around the world.





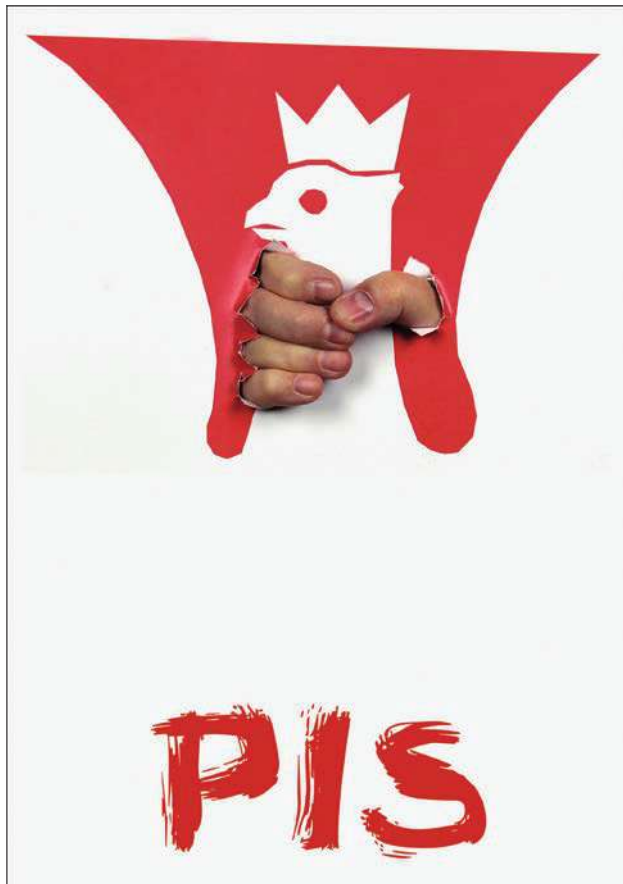
Title: It's Not Happening Here, but It's Happening Now
Format: Ads
Creative Director: Pins Walker
Art Director: Nik Hodel
Designer: Andreas Bissig
Copywriter: Martin Arnold
Client: Amnesty International
Country: Switzerland
Year: 2017



The campaign demonstrates how human rights are violated daily, just a couple of flight hours away. It draws the attention of Swiss people to the subject of human rights and encourages discussion around the topic.

Title: PIS - PIS
 Format: Poster
 Art Director/Designer:
Jan Nuckowski
 Client: ASP Krakow
 Country: Poland
 Year: 2014

The Polish ruling political party (PIS) holds Poland, symbolized by its official emblem, by the throat.
(top)



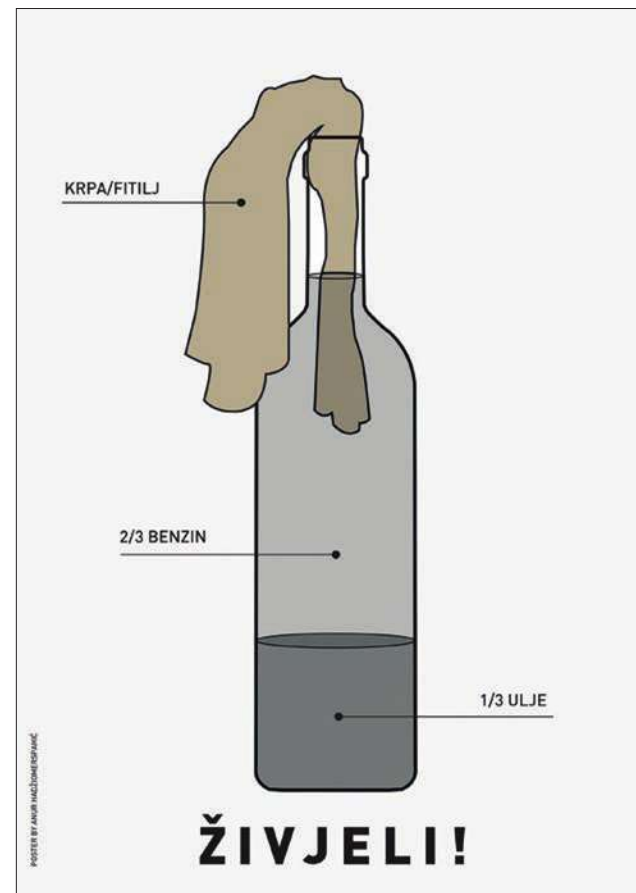
Title: Hungary 1956/2016
 Format: Poster
 Art Director/Designer:
Peter Pocs
 Client: Peter Pocs,
 Budapest
 Country: Budapest
 Year: 2016

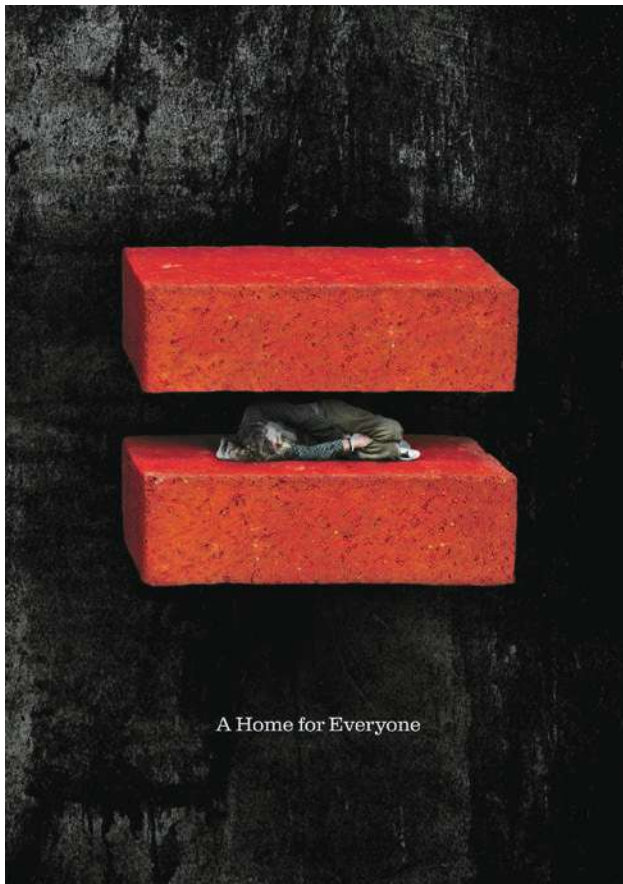
The 60th anniversary of the revolution in Hungary.
(bottom left)



Title: Živjeli! (Cheers!)
 Art Director/Designer:
Anur Hadžiomerspahić
 Country: Bosnia and
 Herzegovina
 Year: 2017

This socially engaged poster calls for resistance. The slogan "Živjeli!" apart from meaning "Cheers!" literally translates as "Live!" In order to live, we must resist.
(bottom right)





Title: A Home for Everyone
Format: Poster
Art Director/Designer:
Coco Cerrella
Client: Poster for
Tomorrow, Bienal
Iberoamericana de
Diseno (BID), BiCeBe
Country: Argentina
Year: 2013

Everybody has the right
to access housing. (top left)

Title: Rice Not Bullets
Format: Poster
Creative Director:
Sharon Pangilinan
Art Director/Designer/
Illustrator: Neil Gabayeron
Copywriter:
Sarah Raymundo
Client: Save Our Schools
Network UP Diliman
Chapter
Country: Philippines
Year: 2016

The poster was released
following the Kidapawan
Protests of 2016. Thousands
of farmers staged a blockade
for three days to protest the
non-distribution of rice that
was promised as aid for the
El Niño drought. A violent
dispersal killed three
farmers. (top right)

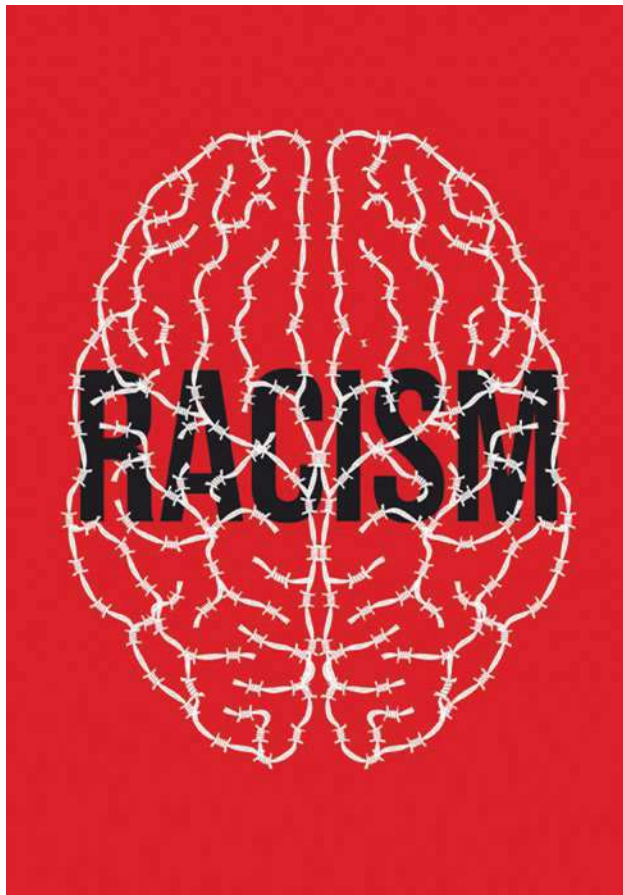


Title: Direct Action
Format: Poster
Art Director/Designer:
Tomato Košir
Art Editor of Dnevnik:
Samo Acko
Main Editor: Miran Lesjak
Client: Dnevnik
Country: Slovenia
Year: 2015

The Charlie Hebdo
massacre on January 7, 2015,
was widely seen as an attack
on freedom of speech.
(bottom)

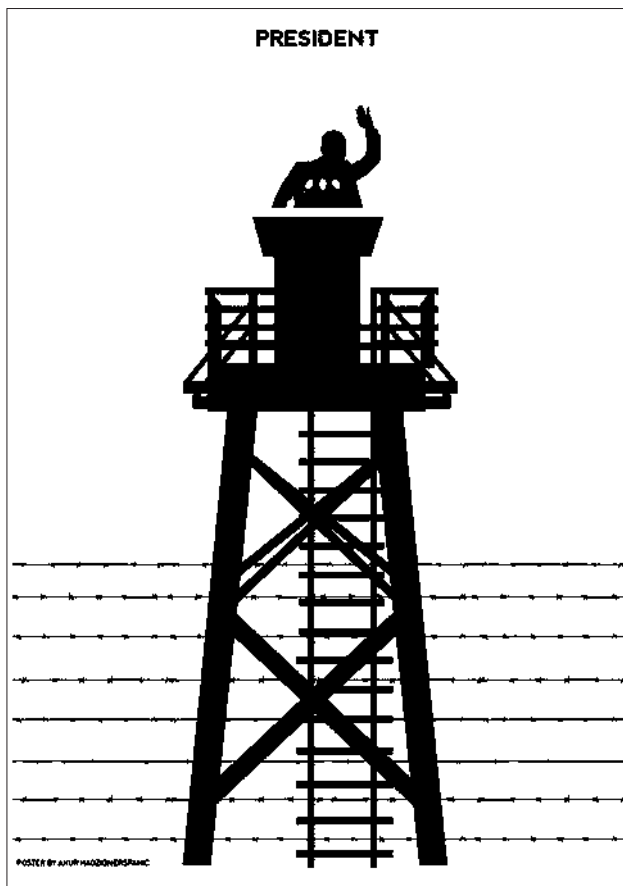
Title: Close Minded
 Format: Poster
 Designer: Jose Luis Lopez
 Client: Posters of Discontent III
 Country: Ecuador
 Year: 2016

This poster refers to the damage of a closed mind, how violent and extreme ideology can cause damage to short and long term, represented by a brain made of barbed wire. (top)



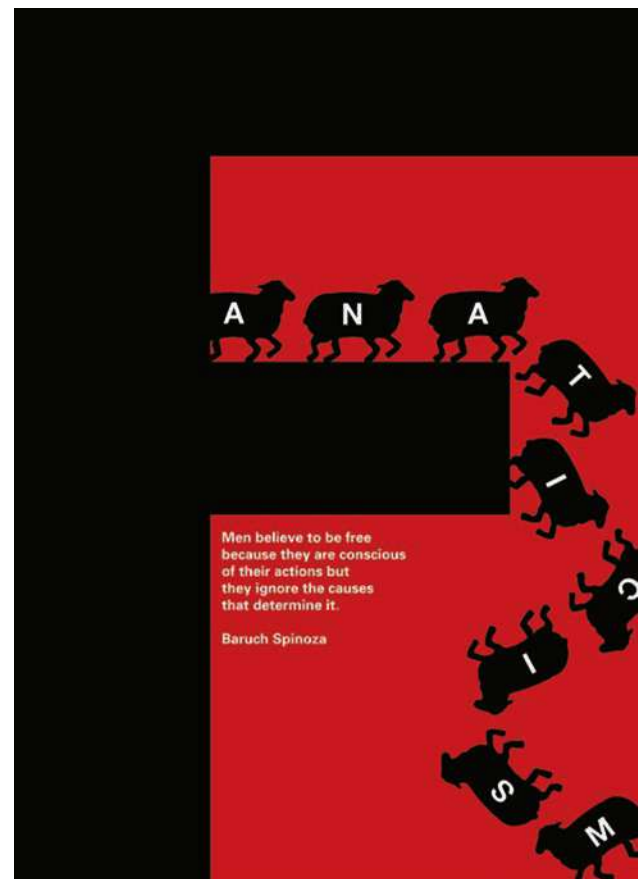
Title: President
 Art Director/Designer:
 Anur Hadžiomerspahić
 Country: Bosnia and Herzegovina
 Year: 2016

This is an appeal against social and political tendencies where presidents are becoming fascist dictators. (bottom left)



Title: Fanaticism
 Format: Poster
 Art Director/Designer:
 Armando Milani
 Client: United Nations
 Country: Italy
 Year: 2017

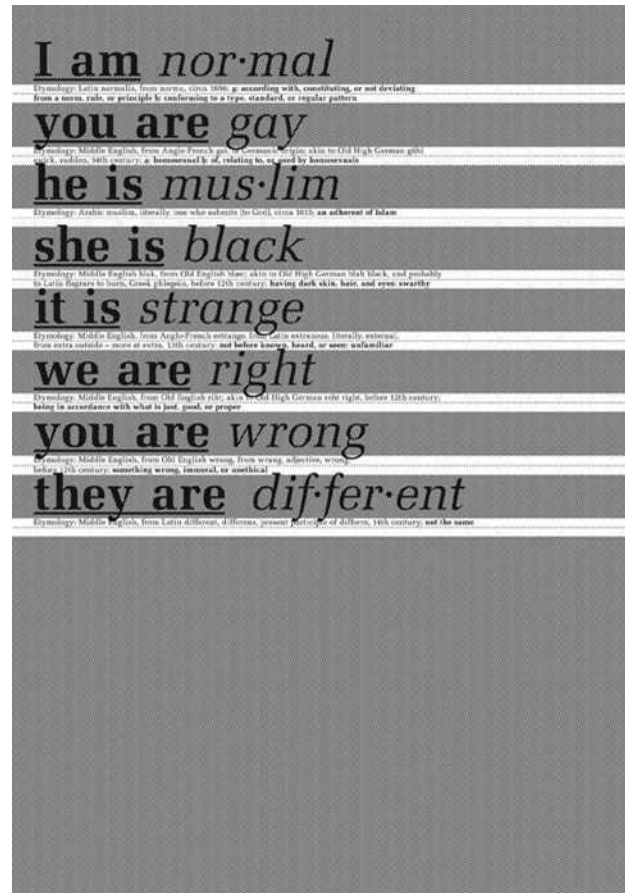
"He who builds walls imprisons himself."
 —Barack Obama
 (bottom right)



This is a political poster.

1. Hold the door open for someone.
2. Keep an open mind.
3. See someone else's perspective.
4. Buy a coffee for the next person in line.
5. Pick up a piece of trash.
6. Give up your seat.
7. Listen. Actually listen.
8. Donate your unused stuff.
9. Volunteer.
10. Show vulnerability.
11. Give credit where credit is due.
12. Be nice.
13. Vote.

Love, HAWRAF



Title: Human Politics
Format: Title
Creative Director:
HAWRAF
Client: Fast Company
Country: USA
Year: 2016

Fast Company requested a poster that responded to the political climate. We thought, "What is the antithesis of that? What do we want people to pay attention to?" For us, that was the impact you can have on society. Here are some actions you can take to make the world better. (top left)

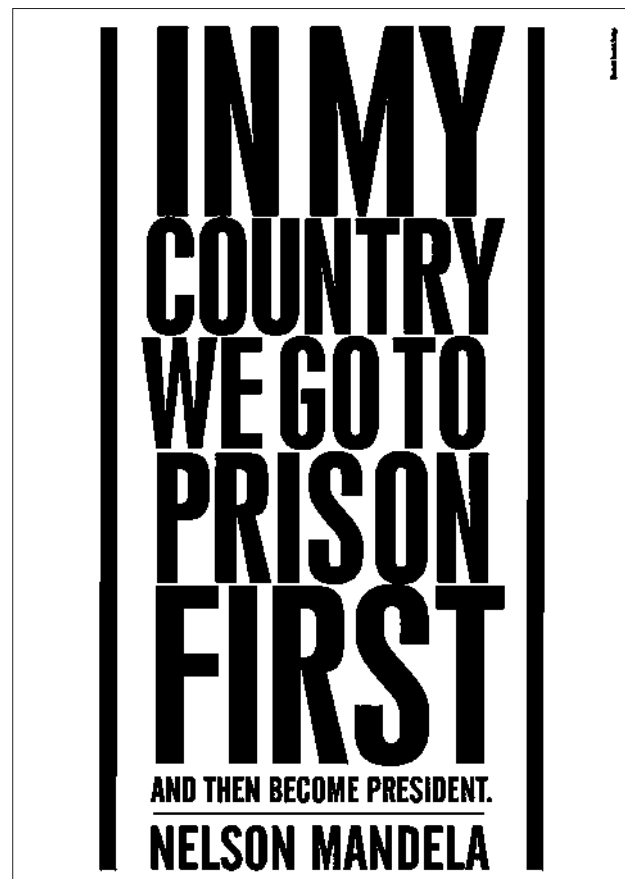
Title: I Am Normal
Format: Poster
Creative Director:
Rena Chrysikopoulos
Michael Ochs
Client: Ten Images for Ithaca
Country: Greece
Year: 2010

Pi6 was commissioned to design a poster for the exhibition "Look, don't judge" about discrimination and categorization. The poster makes a bittersweet comment on the black-and-white mentality of discrimination and the way that discriminating is taught to us as the ultimate surviving rule. (top right)



Title: Africa
Format: Poster
Art Director/Designer:
Armando Milani
Client: Cespi Foundation, Rome
Country: Italy
Year: 2017

This poster communicates the artist's outrage and sorrow for the 480,000 people killed in Darfur, Sudan, since 2003, and the over 2.8 million displaced, against a backdrop of indifference from around the world. (bottom left)

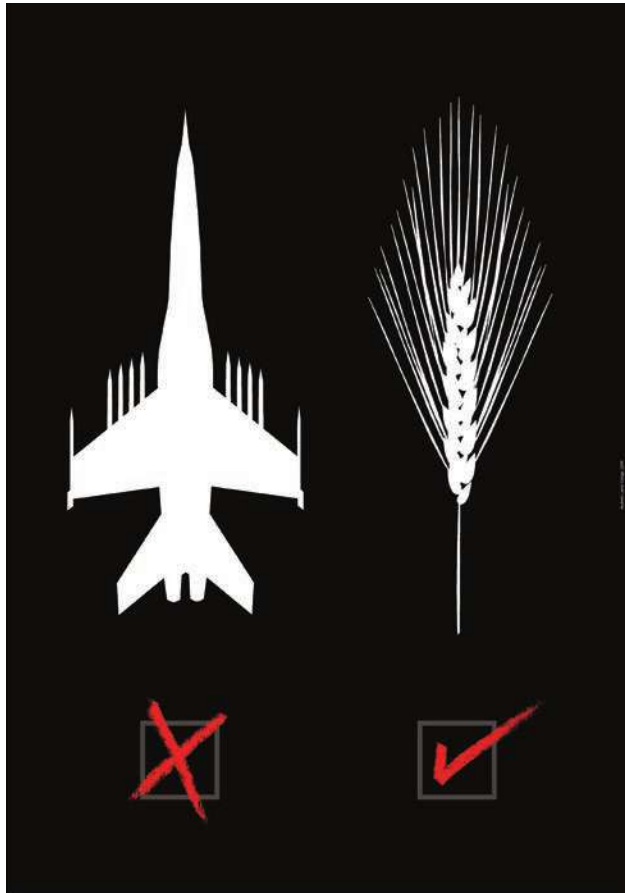


Title: In My Country- Nelson Mandela
Format: Poster
Art Director/Designer:
Elizabeth Resnick
Client: Mandela Poster Project
Country: USA
Year: 2013

In May 2013, a group of South African designers launched a celebration of the life of Nelson Rolihlaha Mandela on his 95th birthday by selecting ninety-five exceptional posters from around the world that honor his contributions to humanity. (bottom right)

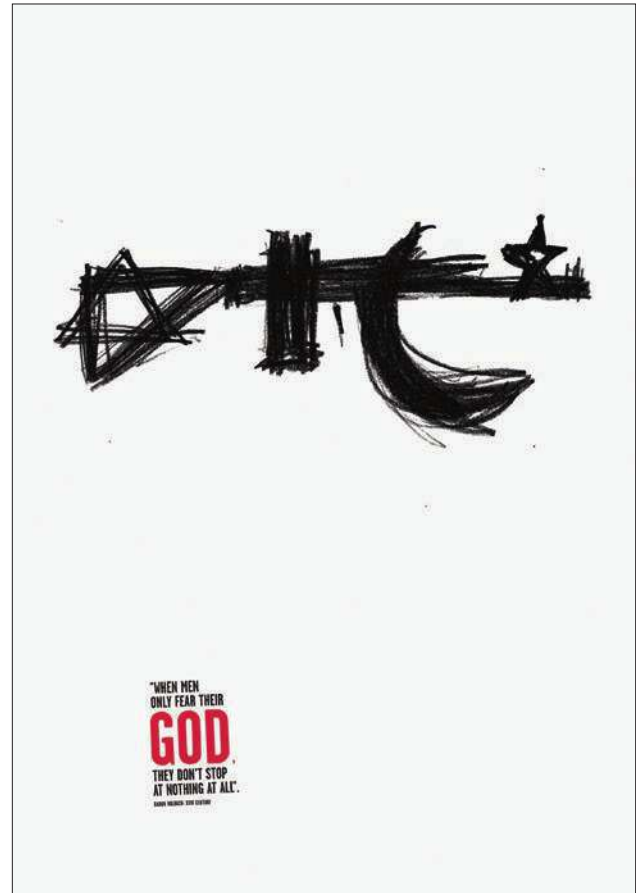
Title: Hunger
 Format: Poster
 Art Director/Designer:
 Andrew Lewis
 Client: Centro Diseño
 Rosario, Argentina
 Country: Canada
 Year: 2009

Governments spend insane
 amounts of money on
 military and wars, while
 half of the world is starving.
 (top left)



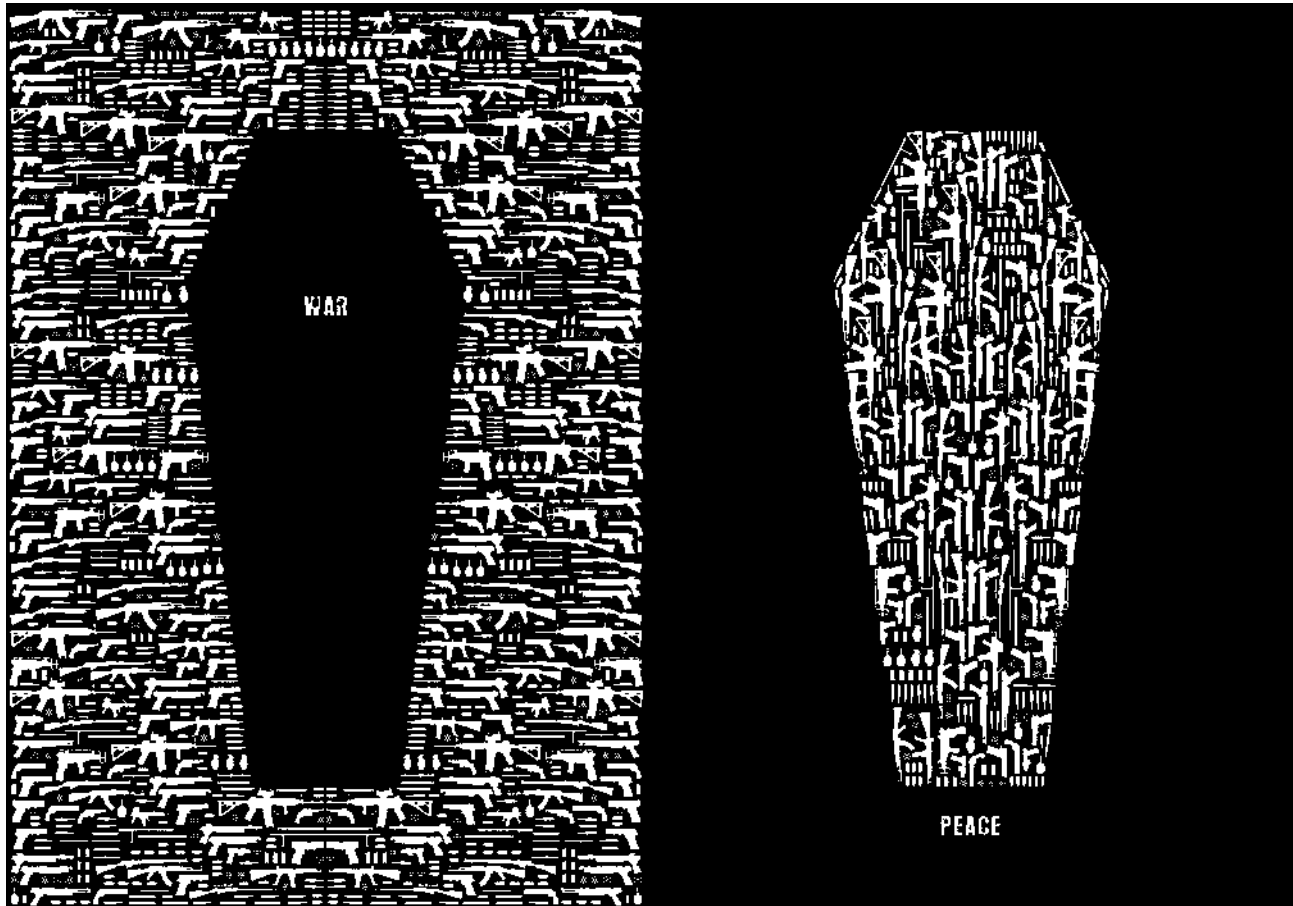
Title: God
 Format: Poster
 Designer: Juan F. Miranda
 Client: Posters for
 Charlie Hebdo
 Country: Argentina
 Year: 2015

Poster was made under the
 premise that "poster should
 be a wild scream against
 what happened. It should
 be spontaneous, almost
 without thinking."
 (top right)



Title: War and Peace
 Format: Poster
 Art Director/Designer:
 Mario Fuentes
 Client: 13th International
 Country: Mexico
 Year: 2014

Weapons are great
 instruments for war. Peace
 is possible only if the major
 powers definitively bury
 their petty interests along
 with their military power.
 Belligerent instincts should
 be extinguished in humans
 so that civilization can
 evolve. (bottom)



Title: **We the Resilient**
 Format: **Poster**
 Art Director:
Ernesto Yerena Montejano
 Photographer:
Ayse Gursoz
 Client: **The Amplifier
 Foundation**
 Country: **USA**
 Year: **2017**

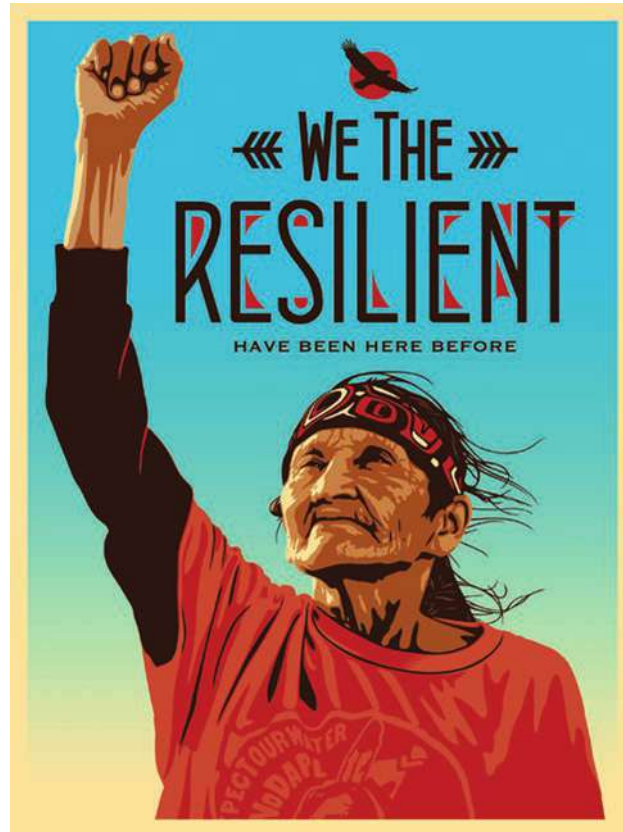
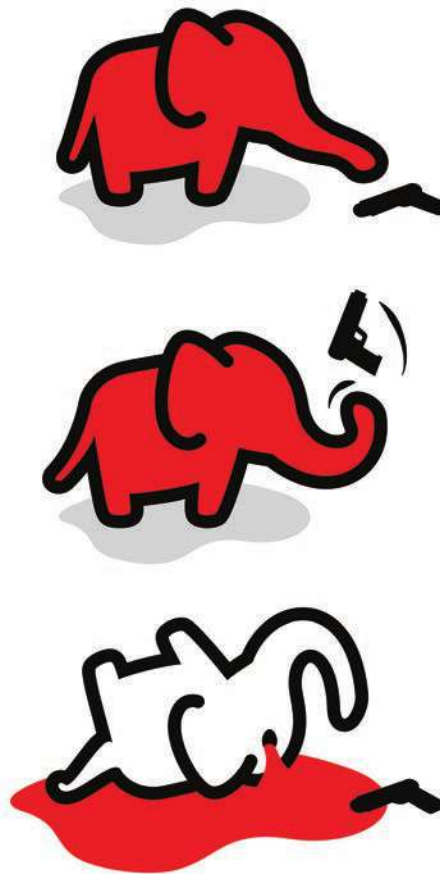


Image by Ernesto Yerena Montejano and Ayse Gursoz of Granny Helen Red Feather for The Amplifier Foundation. (top)

Title: **Holy Family**
 Format: **Poster**
 Art Director/Designer:
Pekka Loiri
 Client: **People against
 misuse of power and
 on behalf of humanity**
 Country: **Finland**
 Year: **2016**



During a trip to Bolivia in 2016, the designer saw dozens of posters of the pope everywhere. Before his trip, he read about a young, just-widowed father of seven who told how the children's mother died while giving birth to their eighth child. (bottom left)

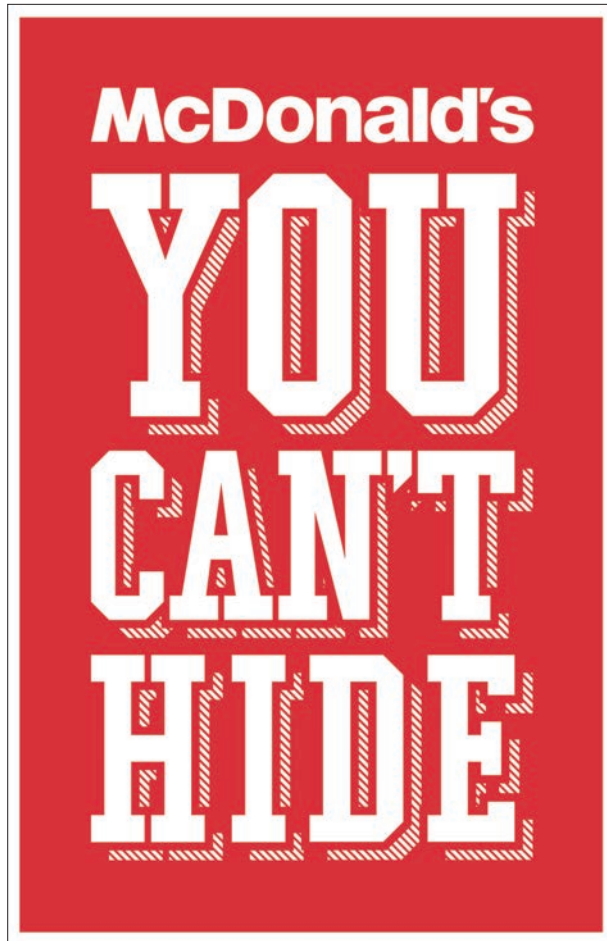


Title: **White Elephant**
 Format: **Poster**
 Creative Director:
Daniel Warner
 Client: **Poster of
 Discontent III (EMU)**
 Country: **USA**
 Year: **2017**

This is a comment on the ongoing dissolution of a major American political party, in part through its continued willingness to engage in fear-mongering, racial scapegoating, and overtly authoritarian strains of "blood-and-soil" populism. (bottom right)

Title: McDonald's, You Can't Hide
 Format: Poster
 Designer/Illustrator: Tyler Galloway
 Client: Midwest Center for Equality and Democracy
 Country: USA
 Year: 2013

This pair of posters is for public demonstrations by Stand Up KC and its efforts to earn a living wage for low-wage workers. Fast-food employees have proven relentless in their pursuit of economic justice and the right to unionize. (top)



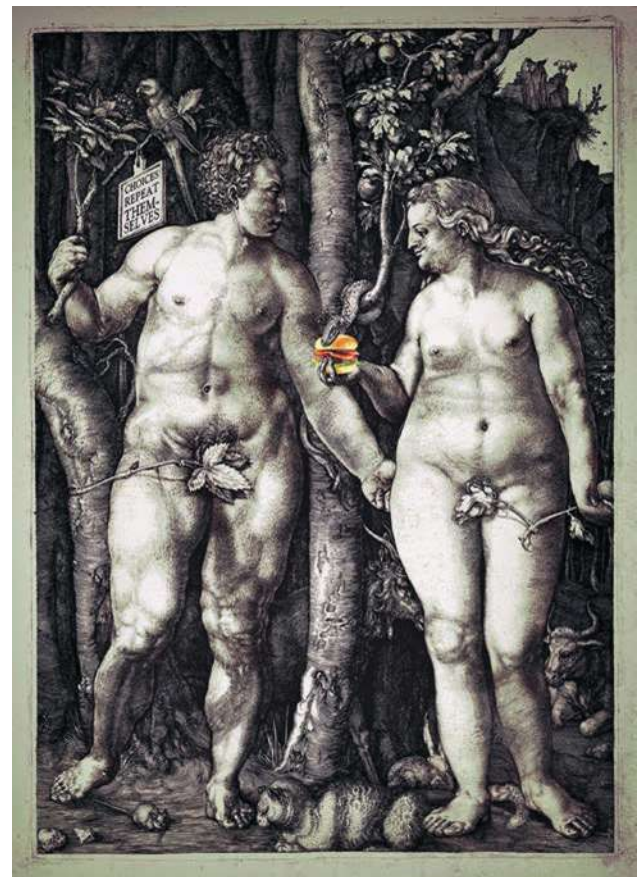
Title: Waste
 Format: Poster
 Designer/Illustrator: Mario Israel Prado Jimenez
 Client: International Poster Biennial in Mexico
 Country: Mexico
 Year: 2014

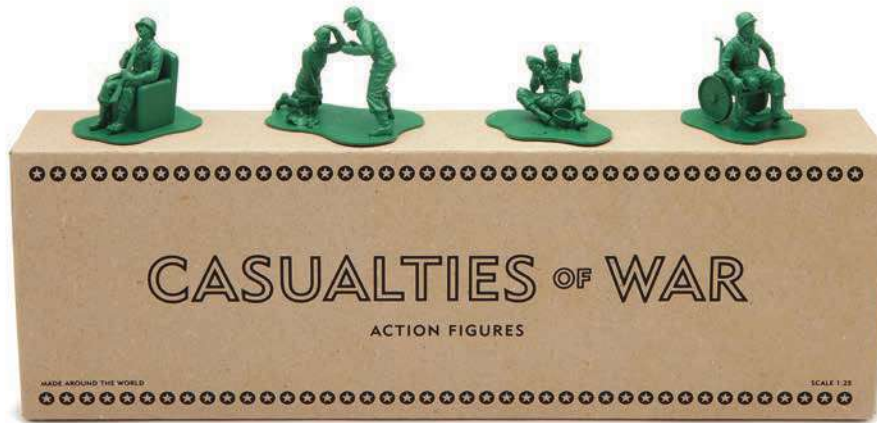
This is an invitation to reduce the food footprint and to think about the loss and waste of food. (bottom left)



Title: Choices Repeat Themselves
 Format: Poster
 Creative Director: Wesam Mazhar Haddad
 Client: PosterHeroes 4 - Plug Creativity
 Country: Italy
 Year: 2014

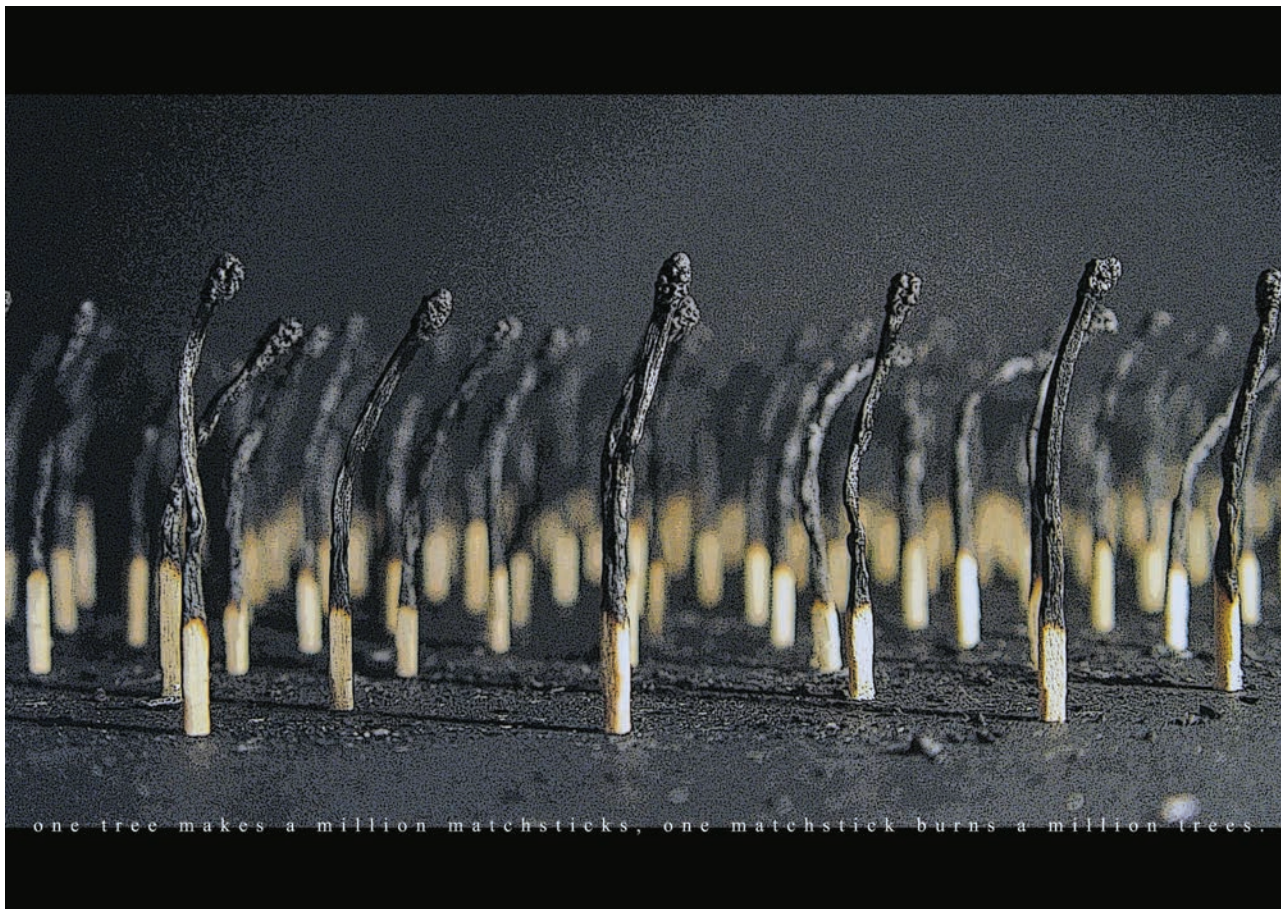
Then God said, "Let Us make man in Our image." Alas! What a parallel equation. Prize winner, Obesity and Malnutrition category. (bottom right)





Title: **Casualties of War**
 Format: **Various**
 Creative Director:
Dorothy
 Photographer:
Shaw and Shaw
 Client: **Self-initiated**
 Country: **United Kingdom**
 Year: **2010**

The *New York Times* in 2010 published that three times as many California veterans and active service members were dying soon after returning home than those killed in Iraq and Afghanistan combined. This series of toy soldiers highlights just one of the human costs of conflict.



Title: **Matchsticks Forest**
 Format: **Poster**
 Creative Director:
Wesam Mazhar Haddad
 Client: **Nagoya Design DO!**
 International Competition
 Country: **Jordan**
 Year: **2006**

One tree makes a million matchsticks. One matchstick burns a million trees. The poster series won the Gold Award in the International Competition Nagoya Design DO! 2006 in Japan.

Title: **It's Not Warming, It's Dying**
 Format: **Billboard Canvas**
 Art Director/Designer: **Milton Glaser**
 Photographer: **Michael Grant**
 Client: **School of Visual Arts**
 Country: **USA**
 Year: **2014**

This is our response to the question of the Earth's survival. The sight of thousands of students and concerned citizens on the streets around the world wearing black buttons might persuade even politicians that we can wait no longer to act. We'll see. (top)



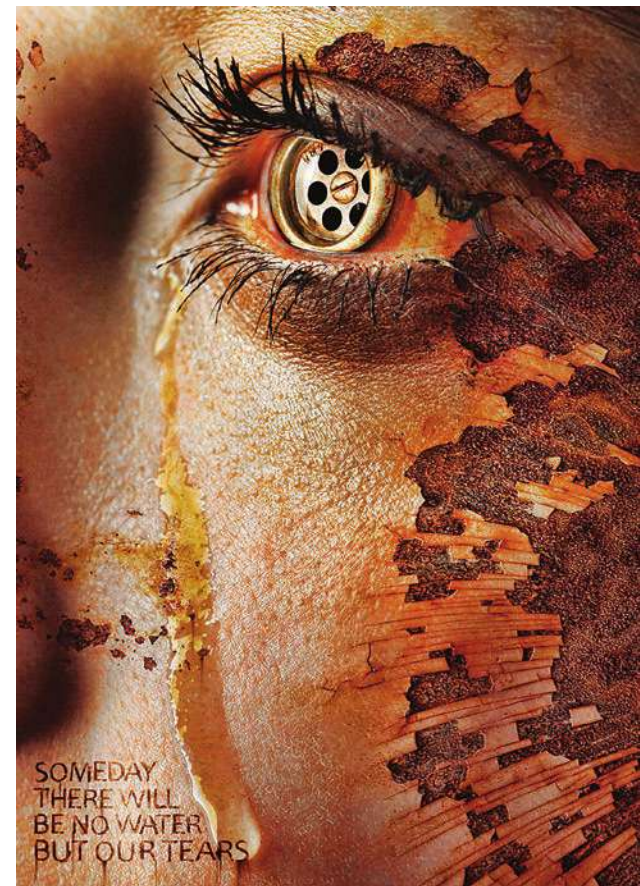
Title: **Consumption**
 Format: **Poster**
 Art Director/Designer: **Pablo Di Firma**
 Client: **Segunda Llamada**
 Country: **Argentina**
 Year: **2013**

This was designed for a poster contest from Mexico under the brief Responsible Waste Management. Awarded first place. (bottom left)



Title: **Rusted Tears Poster**
 Format: **Poster**
 Creative Director: **Wesam Mazhar Haddad**
 Client: **The Union of Designers International Poster Exhibition "Water Crisis" Korea**
 Country: **Jordan**
 Year: **2016**

Someday there will be no water but our tears. The poster won several international awards, including Graphis Poster Annual 2017 Platinum Award and China International Poster Biennial Bronze Award. (bottom right)



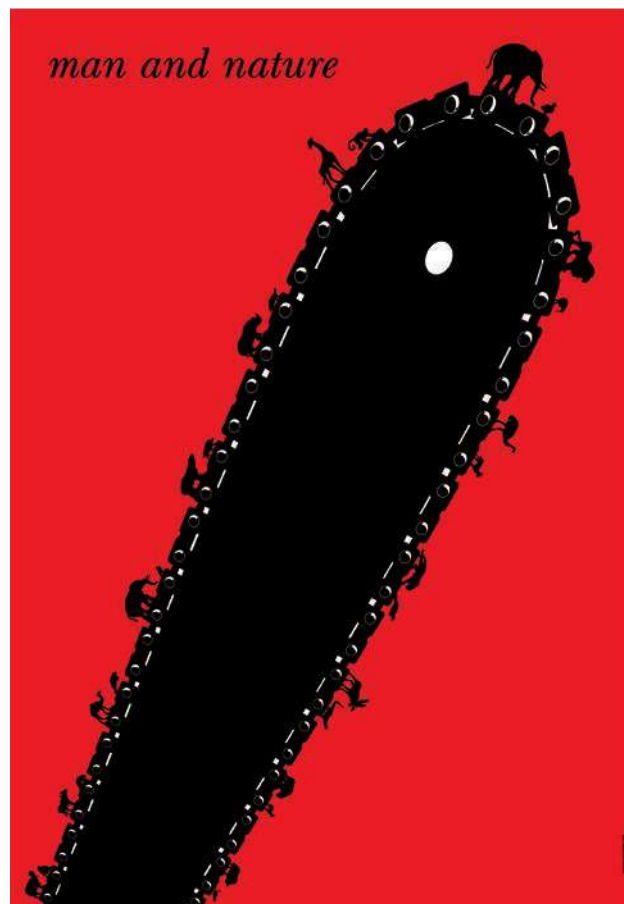
Title: **Global Warming**
 Format: **Poster**
 Art Director/Designer/
 Illustrator: **Chun-liang
 Leo Lin**
 Client: **Taiwan Poster
 Design Association**
 Country: **Taiwan**
 Year: **2009**

Rising sea levels could lead to potentially catastrophic difficulties for shore-based communities. Some island nations would be submerged. The designer hope this work will appeal to everyone to take care of our environment and love this planet we are living on. *(top)*



Title: **Tired**
 Format: **Poster**
 Art Director/Designer:
Andrew Lewis
 Client: **Bienale
 Interacional
 Carteles Mexico**
 Country: **Canada**
 Year: **2010**

The human thirst for oil and gas and automobiles is killing species and life on our planet. *(bottom left)*



Title: **Man and Nature**
 Format: **Poster**
 Art Director/Designer:
Andrew Lewis
 Client: **4th Block
 Exhibition**
 Country: **Canada**
 Year: **2008**

During a trip to South America, the designer became aware of the clear-cutting of forests and wiping out of species and created this poster. It has been used in several protest marches and publications in Bolivia and Ecuador. *(bottom right)*

Title: **Be Kind to All Animals**
 Format: **Poster**
 Art Director/Designer:
Mehdi Saeedi
 Client: **Akademie Solitude**
 Country: **Germany**
 Year: **2011**

When the designer lived in Europe, he saw bars on the entrance of shops and asked a shopkeeper about them. The sad response: to prevent pigeons from sitting there. He had seen demonstrations in support of animals, in which those shopkeepers participated. The contradiction made him design a poster to stop the hidden violence against the birds. (top)



Title: **Global Warming**
 Format: **Poster**
 Designer/Copywriter:
Istvan Orosz
 Client: **M.P.T**
 Country: **Hungary**
 Year: **2007**

Climate change is the top danger to our environment. Theories make humankind the root cause. People's ecological footprints are getting larger than they can control. If you have the means to awaken someone's conscience, then use it. Global Warning: Global Warming! (bottom left)



Title: **In Decrescendo**
 Format: **Poster**
 Art Director/Designer:
Mario Fuentes
 Client: **Golden Turtle' 10**
 Country: **Russia**
 Year: **2016**

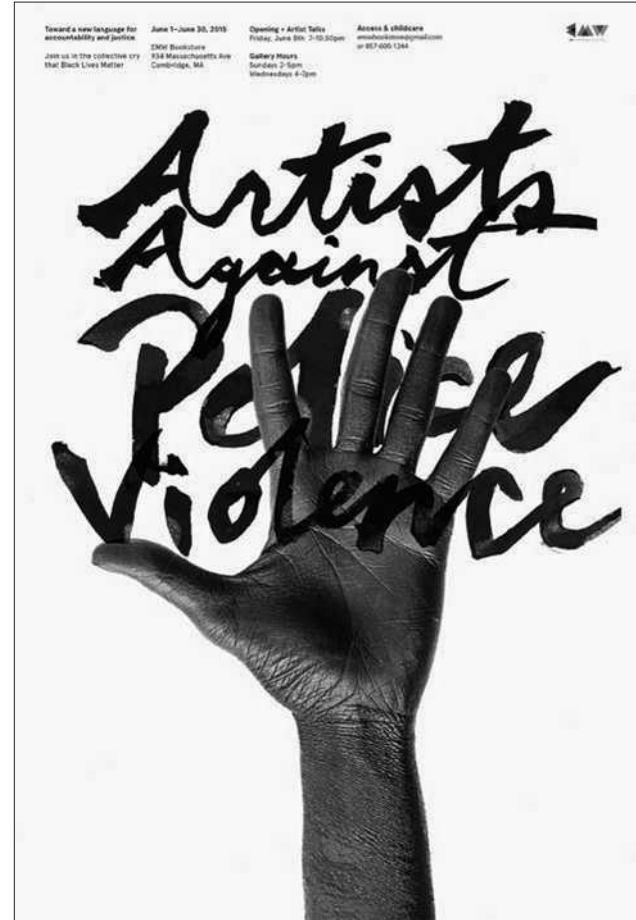
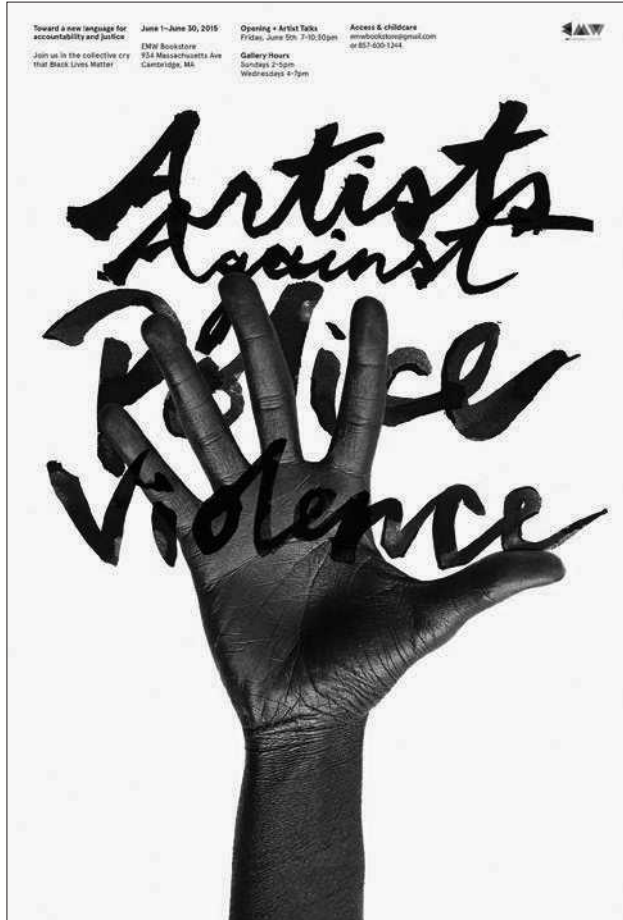
Recording the sounds that emit from tropical forests, wetlands, or forests of fog allows us to measure biodiversity. If you return after eighty years, everything may be changed; animals may be no longer, a result of the destruction of the ecosystem at the hands of man. (bottom right)



Post Mortem 2016		"Undetermined" Victims Fatally Shot by U.S. Police		Data collected from Washington Post (http://bit.ly/2h3gkqmp)	
03	Eric John Senegal Rajiro TX / 7/20/16	09	Gustavo Najera Houston TX / 7/20/16	06	Joseph Noel Columbus GA / 7/20/16
10	Clara Meyer Pikes Peak CO / 7/21/16	12	Brandon Lee Witt Tulsa OK / 7/21/16	13	Jose Quantanilla Tulsa OK / 7/21/16
17	Daniel Shaver Harris TX / 7/21/16	19	Marquistam Sardin Logansport IN / 7/21/16	20	Oscar Reyes Harris TX / 7/21/16
24	Michael Brown Berkeley CA / 7/21/16	26	Akiel Denkins Raleigh NC / 7/21/16	21	Abraham Mitchell Fryer Rapid Valley SD / 7/21/16
31	David Joseph Houston TX / 7/21/16	02	Randall J. Setzer Tomball TX / 7/21/16	04	Brandon Stanley San Antonio TX / 7/21/16
07	Brandon Lee Witt Tulsa OK / 7/21/16	09	José Raúl Cruz Alameda CA / 7/21/16	11	John Alan Chamberlain San Antonio TX / 7/21/16
14	Marquistam Sardin Logansport IN / 7/21/16	16	José Raúl Cruz Alameda CA / 7/21/16	12	Calin Roquemore Houston TX / 7/21/16
21	Akiel Denkins Raleigh NC / 7/21/16	23	José Raúl Cruz Alameda CA / 7/21/16	13	Dyhan L. Perkins Baltimore MD / 7/21/16
28	James Scott Baltimore MD / 7/21/16	30	Kevin Hicks Hickory Hills IL / 7/21/16	20	Peter Gilman Houston TX / 7/21/16
05	José Raúl Cruz Alameda CA / 7/21/16	07	Dion Daman Denton TX / 7/21/16	27	Joshua Douglas Columbus GA / 7/21/16
12	José Raúl Cruz Alameda CA / 7/21/16	14	Rodney Watts Houston TX / 7/21/16	24	Storm Allen Smith Houston TX / 7/21/16
20	José Raúl Cruz Alameda CA / 7/21/16	21	Jackie Lee Kirkham Houston TX / 7/21/16	31	Jeffrey Daniel Hobbs Jackson MS / 7/21/16
27	José Raúl Cruz Alameda CA / 7/21/16	28	Jackie Lee Kirkham Houston TX / 7/21/16	01	Jeffrey Daniel Hobbs Jackson MS / 7/21/16
03	Preston Paul Perez Houston TX / 7/21/16	04	Jackie Lee Kirkham Houston TX / 7/21/16	02	Christian Bowman St. Marys PA / 7/21/16
10	Eric John Wilson El Paso TX / 7/21/16	11	Jackie Lee Kirkham Houston TX / 7/21/16	09	Jeremiah Cruz Los Angeles CA / 7/21/16
17	Eric John Wilson El Paso TX / 7/21/16	18	Jackie Lee Kirkham Houston TX / 7/21/16	16	Jessica Nelson-Williams San Francisco CA / 7/21/16
24	Eric John Wilson El Paso TX / 7/21/16	25	Jackie Lee Kirkham Houston TX / 7/21/16	23	Devonte Gates Washington Park IL / 7/21/16
01	Eric John Wilson El Paso TX / 7/21/16	02	Jackie Lee Kirkham Houston TX / 7/21/16	30	Devonte Gates Washington Park IL / 7/21/16
08	Christian Bowman St. Marys PA / 7/21/16	09	Jackie Lee Kirkham Houston TX / 7/21/16	03	Daniel Jonathan Snamham Harris TX / 7/21/16
15	Christian Bowman St. Marys PA / 7/21/16	16	Jackie Lee Kirkham Houston TX / 7/21/16	10	Travis Moore Columbus GA / 7/21/16
22	Michael Eugene Wilson Jr. Houston TX / 7/21/16	23	Jackie Lee Kirkham Houston TX / 7/21/16	17	Daniel Jonathan Snamham Harris TX / 7/21/16
29	Vernell Bing Washington DC / 7/21/16	30	Jackie Lee Kirkham Houston TX / 7/21/16	24	Antwan Shampert Tomball TX / 7/21/16
05	Todd Brent Burroughs Baltimore MD / 7/21/16	06	Jackie Lee Kirkham Houston TX / 7/21/16	25	Dylan Noble Fresno CA / 7/21/16
12	Kenneth Allen Pointer Houston TX / 7/21/16	07	Jackie Lee Kirkham Houston TX / 7/21/16	32	Rodrigo Guardiola Columbus GA / 7/21/16
19	Lane Lesko Pittsburgh PA / 7/21/16	08	Jackie Lee Kirkham Houston TX / 7/21/16	01	Jerome Damon Houston TX / 7/21/16
26	Padro Cruz-Amado Houston TX / 7/21/16	09	Jackie Lee Kirkham Houston TX / 7/21/16	08	Cameron Ayers East Wrentham MA / 7/21/16
03	Alton Sterling Baton Rouge LA / 7/21/16	10	Jackie Lee Kirkham Houston TX / 7/21/16	15	Jerome Damon Houston TX / 7/21/16
10	Joshua Bolster Tulsa OK / 7/21/16	11	Jackie Lee Kirkham Houston TX / 7/21/16	22	Jerome Damon Houston TX / 7/21/16
17	Sam Newby Houston TX / 7/21/16	12	Jackie Lee Kirkham Houston TX / 7/21/16	29	Jerome Damon Houston TX / 7/21/16
24	Sam Newby Houston TX / 7/21/16	13	Jackie Lee Kirkham Houston TX / 7/21/16	06	Jerome Damon Houston TX / 7/21/16
31	Sam Newby Houston TX / 7/21/16	14	Jackie Lee Kirkham Houston TX / 7/21/16	13	Jerome Damon Houston TX / 7/21/16
07	Juan J. Godines Columbus GA / 7/21/16	15	Jackie Lee Kirkham Houston TX / 7/21/16	20	Jerome Damon Houston TX / 7/21/16
14	Marcos Antonio Gasteluyer Houston TX / 7/21/16	16	Jackie Lee Kirkham Houston TX / 7/21/16	27	Jerome Damon Houston TX / 7/21/16
21	Levonis Riggins San Diego CA / 7/21/16	17	Jackie Lee Kirkham Houston TX / 7/21/16	04	Jerome Damon Houston TX / 7/21/16
28	Steven Del Rio Houston TX / 7/21/16	18	Jackie Lee Kirkham Houston TX / 7/21/16	11	Jerome Damon Houston TX / 7/21/16
04	Steven Del Rio Houston TX / 7/21/16	19	Jackie Lee Kirkham Houston TX / 7/21/16	18	Jerome Damon Houston TX / 7/21/16
11	Marcell Bivins Cedar Rapids IA / 7/21/16	20	Jackie Lee Kirkham Houston TX / 7/21/16	25	Jerome Damon Houston TX / 7/21/16
18	Christian Vargas Dallas TX / 7/21/16	21	Jackie Lee Kirkham Houston TX / 7/21/16	02	Jerome Damon Houston TX / 7/21/16
25	Cody Lafont Columbus GA / 7/21/16	22	Jackie Lee Kirkham Houston TX / 7/21/16	09	Jerome Damon Houston TX / 7/21/16
02	Christian Vargas Dallas TX / 7/21/16	23	Jackie Lee Kirkham Houston TX / 7/21/16	16	Jerome Damon Houston TX / 7/21/16
09	Christian Vargas Dallas TX / 7/21/16	24	Jackie Lee Kirkham Houston TX / 7/21/16	23	Jerome Damon Houston TX / 7/21/16
16	Christian Vargas Dallas TX / 7/21/16	25	Jackie Lee Kirkham Houston TX / 7/21/16	01	Jerome Damon Houston TX / 7/21/16
23	Christian Vargas Dallas TX / 7/21/16	26	Jackie Lee Kirkham Houston TX / 7/21/16	08	Jerome Damon Houston TX / 7/21/16
30	Christian Vargas Dallas TX / 7/21/16	27	Jackie Lee Kirkham Houston TX / 7/21/16	15	Jerome Damon Houston TX / 7/21/16
06	David Contreras Dallas TX / 7/21/16	28	Jackie Lee Kirkham Houston TX / 7/21/16	22	Jerome Damon Houston TX / 7/21/16
13	David Contreras Dallas TX / 7/21/16	29	Jackie Lee Kirkham Houston TX / 7/21/16	29	Jerome Damon Houston TX / 7/21/16
20	David Contreras Dallas TX / 7/21/16	30	Jackie Lee Kirkham Houston TX / 7/21/16	06	Jerome Damon Houston TX / 7/21/16
27	David Contreras Dallas TX / 7/21/16	01	Jackie Lee Kirkham Houston TX / 7/21/16	13	Jerome Damon Houston TX / 7/21/16
04	Saif Nasser Mubarek Alameri Houston TX / 7/21/16	02	Jackie Lee Kirkham Houston TX / 7/21/16	20	Jerome Damon Houston TX / 7/21/16
11	Francisco Serna Houston TX / 7/21/16	03	Jackie Lee Kirkham Houston TX / 7/21/16	27	Jerome Damon Houston TX / 7/21/16
18	Roy Minton Houston TX / 7/21/16	04	Jackie Lee Kirkham Houston TX / 7/21/16	04	Jerome Damon Houston TX / 7/21/16
25	Alfonso Lopez Houston TX / 7/21/16	05	Jackie Lee Kirkham Houston TX / 7/21/16	11	Jerome Damon Houston TX / 7/21/16
		06	Jackie Lee Kirkham Houston TX / 7/21/16	18	Jerome Damon Houston TX / 7/21/16
		07	Jackie Lee Kirkham Houston TX / 7/21/16	25	Jerome Damon Houston TX / 7/21/16
		08	Jackie Lee Kirkham Houston TX / 7/21/16	02	Jerome Damon Houston TX / 7/21/16
		09	Jackie Lee Kirkham Houston TX / 7/21/16	09	Jerome Damon Houston TX / 7/21/16
		10	Jackie Lee Kirkham Houston TX / 7/21/16	16	Jerome Damon Houston TX / 7/21/16
		11	Jackie Lee Kirkham Houston TX / 7/21/16	23	Jerome Damon Houston TX / 7/21/16
		12	Jackie Lee Kirkham Houston TX / 7/21/16	01	Jerome Damon Houston TX / 7/21/16
		13	Jackie Lee Kirkham Houston TX / 7/21/16	08	Jerome Damon Houston TX / 7/21/16
		14	Jackie Lee Kirkham Houston TX / 7/21/16	15	Jerome Damon Houston TX / 7/21/16
		15	Jackie Lee Kirkham Houston TX / 7/21/16	22	Jerome Damon Houston TX / 7/21/16
		16	Jackie Lee Kirkham Houston TX / 7/21/16	29	Jerome Damon Houston TX / 7/21/16
		17	Jackie Lee Kirkham Houston TX / 7/21/16	06	Jerome Damon Houston TX / 7/21/16
		18	Jackie Lee Kirkham Houston TX / 7/21/16	13	Jerome Damon Houston TX / 7/21/16
		19	Jackie Lee Kirkham Houston TX / 7/21/16	20	Jerome Damon Houston TX / 7/21/16
		20	Jackie Lee Kirkham Houston TX / 7/21/16	27	Jerome Damon Houston TX / 7/21/16
		21	Jackie Lee Kirkham Houston TX / 7/21/16	04	Jerome Damon Houston TX / 7/21/16
		22	Jackie Lee Kirkham Houston TX / 7/21/16	11	Jerome Damon Houston TX / 7/21/16
		23	Jackie Lee Kirkham Houston TX / 7/21/16	18	Jerome Damon Houston TX / 7/21/16
		24	Jackie Lee Kirkham Houston TX / 7/21/16	25	Jerome Damon Houston TX / 7/21/16
		25	Jackie Lee Kirkham Houston TX / 7/21/16	02	Jerome Damon Houston TX / 7/21/16
		26	Jackie Lee Kirkham Houston TX / 7/21/16	09	Jerome Damon Houston TX / 7/21/16
		27	Jackie Lee Kirkham Houston TX / 7/21/16	16	Jerome Damon Houston TX / 7/21/16
		28	Jackie Lee Kirkham Houston TX / 7/21/16	23	Jerome Damon Houston TX / 7/21/16
		29	Jackie Lee Kirkham Houston TX / 7/21/16	01	Jerome Damon Houston TX / 7/21/16
		30	Jackie Lee Kirkham Houston TX / 7/21/16	08	Jerome Damon Houston TX / 7/21/16
		31	Jackie Lee Kirkham Houston TX / 7/21/16	15	Jerome Damon Houston TX / 7/21/16
				22	Jerome Damon Houston TX / 7/21/16
				29	Jerome Damon Houston TX / 7/21/16
				06	Jerome Damon Houston TX / 7/21/16
				13	Jerome Damon Houston TX / 7/21/16
				20	Jerome Damon Houston TX / 7/21/16
				27	Jerome Damon Houston TX / 7/21/16
				04	Jerome Damon Houston TX / 7/21/16
				11	Jerome Damon Houston TX / 7/21/16
				18	Jerome Damon Houston TX / 7/21/16
				25	Jerome Damon Houston TX / 7/21/16
				02	Jerome Damon Houston TX / 7/21/16
				09	Jerome Damon Houston TX / 7/21/16
				16	Jerome Damon Houston TX / 7/21/16
				23	Jerome Damon Houston TX / 7/21/16
				01	Jerome Damon Houston TX / 7/21/16
				08	Jerome Damon Houston TX / 7/21/16
				15	Jerome Damon Houston TX / 7/21/16
				22	Jerome Damon Houston TX / 7/21/16
				29	Jerome Damon Houston TX / 7/21/16
				06	Jerome Damon Houston TX / 7/21/16
				13	Jerome Damon Houston TX / 7/21/16
				20	Jerome Damon Houston TX / 7/21/16
				27	Jerome Damon Houston TX / 7/21/16
				04	Jerome Damon Houston TX / 7/21/16
				11	Jerome Damon Houston TX / 7/21/16
				18	Jerome Damon Houston TX / 7/21/16
				25	Jerome Damon Houston TX / 7/21/16
				02	Jerome Damon Houston TX / 7/21/16
				09	Jerome Damon Houston TX / 7/21/16
				16	Jerome Damon Houston TX / 7/21/16
				23	Jerome Damon Houston TX / 7/21/16
				01	Jerome Damon Houston TX / 7/21/16
				08	Jerome Damon Houston TX / 7/21/16
				15	Jerome Damon Houston TX / 7/21/16
				22	Jerome Damon Houston TX / 7/21/16
				29	Jerome Damon Houston TX / 7/21/16
				06	Jerome Damon Houston TX / 7/21/16
				13	Jerome Damon Houston TX / 7/21/16
				20	Jerome Damon Houston TX / 7/21/16
				27	Jerome Damon Houston TX / 7/21/16
				04	Jerome Damon Houston TX / 7/21/16
				11	Jerome Damon Houston TX / 7/21/16
				18	Jerome Damon Houston TX / 7/21/16
				25	Jerome Damon Houston TX / 7/21/16
				02	Jerome Damon Houston TX / 7/21/16
				09	Jerome Damon Houston TX / 7/21/16
				16	Jerome Damon Houston TX / 7/21/16
				23	Jerome Damon Houston TX / 7/21/16
				01	Jerome Damon Houston TX / 7/21/16
				08	Jerome Damon Houston TX / 7/21/16
				15	Jerome Damon Houston TX / 7/21/16
				22	Jerome Damon Houston TX / 7/21/16
				29	Jerome Damon Houston TX / 7/21/16
				06	Jerome Damon Houston TX / 7/21/16
				13	Jerome Damon Houston TX / 7/21/16
				20	Jerome Damon Houston TX / 7/21/16
				27	Jerome Damon Houston TX / 7/21/16
				04	Jerome Damon Houston TX / 7/21/16
				11	Jerome Damon Houston TX / 7/21/16
				18	Jerome Damon Houston TX / 7/21/16
				25	Jerome Damon Houston TX / 7/21/16
				02	Jerome Damon Houston TX / 7/21/16
				09	Jerome Damon Houston TX / 7/21/16
				16	Jerome Damon Houston TX / 7/21/16
				23	Jerome Damon Houston TX / 7/21/16
				01	Jerome Damon Houston TX / 7/21/16
				08	Jerome Damon Houston TX / 7/21/16
				15	Jerome Damon Houston TX / 7/21/16
				22	Jerome Damon Houston TX / 7/21/16
				29	Jerome Damon Houston TX / 7/21/16
				06	Jerome Damon Houston TX / 7/21/16
				13	Jerome Damon Houston TX / 7/21/16
				20	Jerome Damon Houston TX / 7/21/16
				27	Jerome Damon Houston TX / 7/21/16
				04	Jerome Damon Houston TX / 7/21/16
				11	Jerome Damon Houston TX / 7/21/16
				18	Jerome Damon Houston TX / 7/21/16
				25	Jerome Damon Houston TX / 7/21/16
				02	Jerome Damon Houston TX / 7/21/16
				09	Jerome Damon Houston TX / 7/21/16
				16	Jerome Damon Houston TX / 7/21/16
				23	Jerome Damon Houston TX / 7/21/16
				01	Jerome Damon Houston TX / 7/21/16
				08	Jerome Damon Houston TX / 7/21/16
				15	Jerome Damon Houston TX / 7/21/16
				22	Jerome Damon Houston TX / 7/21/16
				29	Jerome Damon Houston TX / 7/21/16
				06	Jerome Damon Houston TX / 7/21/16
				13	Jerome Damon Houston TX / 7/21/16
				20	Jerome Damon Houston TX / 7/21/16
				27	Jerome Damon Houston TX / 7/21/16
				04	Jerome Damon Houston TX / 7/21/16
				11	Jerome Damon Houston TX / 7/21/16
				18	Jerome Damon Houston TX / 7/21/16
				25	Jerome Damon Houston TX / 7/21/16
				02	Jerome Damon Houston TX / 7/21/16
				09	Jerome Damon Houston TX / 7/21/16
				16	Jerome Damon Houston TX / 7/21/16
				23	Jerome Damon Houston TX / 7/21/16
				01	Jerome Damon Houston TX / 7/21/16
				08	Jerome Damon Houston TX / 7/21/16
				15	Jerome Damon Houston TX / 7/21/16
				22	Jerome Damon Houston TX / 7/21/16
				29	Jerome Damon Houston TX / 7/21/16
				06	Jerome Damon Houston TX / 7/21/16
				13	Jerome Damon Houston TX / 7/21/16
				20	Jerome Damon Houston TX / 7/21/16
				27	Jerome Damon Houston TX / 7/21/16
				04	Jerome Damon Houston TX / 7/21/16
				11	Jerome Damon Houston TX / 7/21/16
				18	Jerome Damon Houston TX / 7/21/16
				25	Jerome Damon Houston TX / 7/21/16
				02	Jerome Damon Houston TX / 7/21

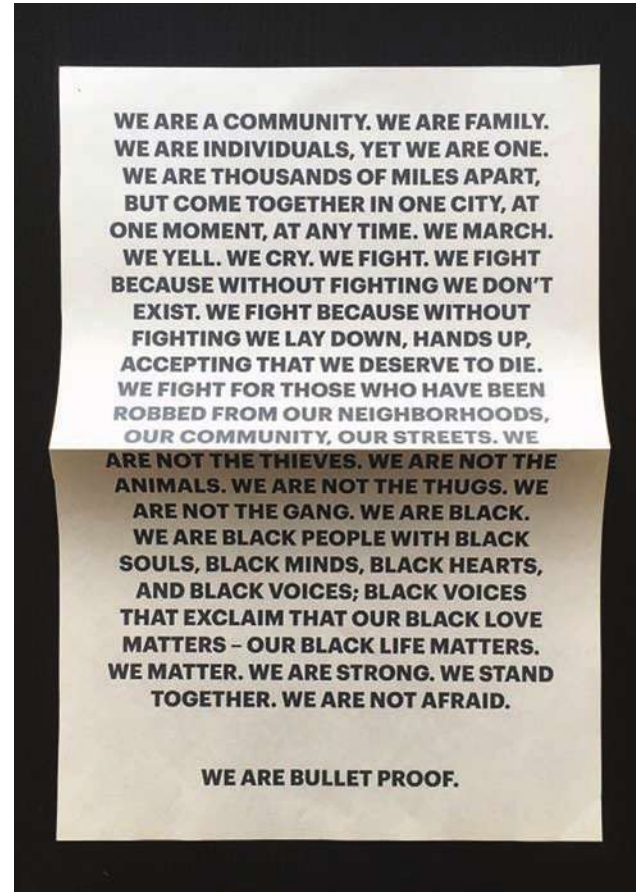
Title: Artists Against Police Violence
 Format: Poster
 Creative Director: Jon Key
 Illustrator: Carol Lin
 Photographer: Wael Morcos
 Client: Artists Against Police Violence
 Country: USA
 Year: 2017

This platform showcases art that addresses police brutality and injustice. Shown at East Meets West Gallery in Boston.



Title: We Are Bullet Proof
 Format: Poster
 Designer/Copywriter/ Photographer: Jon Key
 Client: Self-initiated
 Country: USA
 Year: 2015

This project focused on creating a narrative of strength amid the struggle and vulnerability of Black Lives Matter. Please support and share this project and other #blacklivesmatter organizations by visiting wearebulletproof.org.





Title: Toilet Paper
Format: Poster
Designer:
Natalia Delgado Avila
Client: Good 50x70 /
Amnesty International
Country: Mexico
Year: 2008

This poster protests the violations of human rights around the world. It was inspired by text on the brief that read, "Is the Declaration of Human Rights worth the paper it's written on?" This design was the ironic response. (top left)

Title: Capital Pipeline
Format: Poster
Art Director: Leslie Moya
Illustrator:
Nicolas Lampert
Client: Post Carbon
Institute
Country: USA
Year: 2014



The Public Energy Art Kit (PEAK) poster project was created by twelve designers. Thirty-five thousand copies were printed and distributed across the United States. (top right)

Title: Homelessness
in New York City
Format: Poster
Designer: Vitor Carvalho
Photographer:
Vitor Meuren
Client: No Client
Country: USA
Year: 2015

A series of posters was designed after sorting New York City's facts and myths on homelessness. A set of four posters were screen printed on top of the *New York Times*' real estate section and then hung/discarded on the streets. (bottom)

Title: "We the People"
 Format: Billboard
 Creative Director:
 Eric Verkerke
 Art Director/Designer:
 Fré Sonneveld
 Copywriter: Tara Dobson
 Translator: Nisrine Sarkis
 Client: ACLU (American
 Civil Liberties Union)
 Country: USA
 Year: 2017

Highlighting the importance of First Amendment rights, the campaign was conceived by Emergence Creative in December 2016 after Donald Trump was elected president on a wave of anti-immigrant sentiment and a pledge to ban Muslims from entering the United States. The center billboard features the First Amendment written in Arabic.





Title: Woman Is Not An Object
 Format: Poster
 Art Director/Designer: Dalida Karić-Hadžiahmetović
 Photographer: Nora Hadžiahmetović
 Client: Poster for Tomorrow competition
 Country: Bosnia and Herzegovina
 Year: 2012

The message of the poster is that a woman cannot be treated as an object but as a human being, equal to a man. Competition theme was Gender Equality Now.

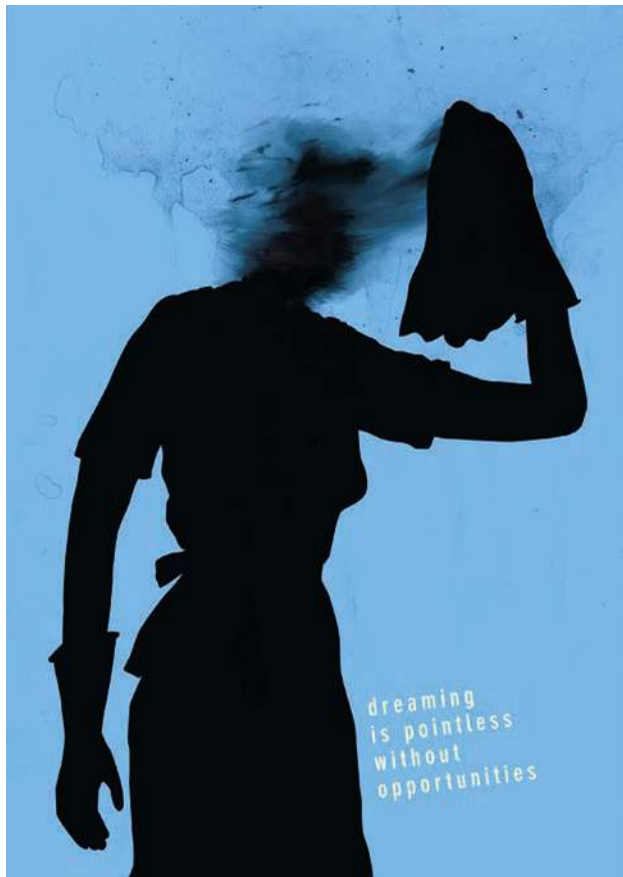


Title: Shout Your Abortion
 Format: Poster
 Creative Director: Civilization
 Client: Shout Your Abortion
 Country: USA
 Year: 2016

Since #ShoutYourAbortion launched in September 2015, the hashtag has been used more than 250,000 times to empower individuals to discuss their abortion experiences without shame. Civilization designed a poster campaign and built a website where visitors can upload a video, write a story, download materials, shop, donate, and learn.

Title: **Dreaming is Pointless**
 Designer: **Bruno Rivera**
 Client: **Poster for Tomorrow**
 Country: **Bolivia**
 Year: **2012**

In some places, gender roles are so ingrained that a girl's only fate is to have an inconsequential job. This work imagines the rage and frustration to live where it is useless to nurture your dreams and you repeat trivial chores every day. Settling for a life that has to conform, while your hopes and ambitions remain a fantasy, is a soul-shattering burden. (top)



Title: **Double Work**
 Format: **Poster**
 Art Director/Designer: **Lex Drewinski**
 Client: **Friedenshaus, Berlin**
 Country: **Germany**
 Year: **2014**

This poster deals with the problem of many women who are expected to work at home after coming home from their actual work. (bottom left)



Title: **Allowed**
 Format: **Poster**
 Creative Director: **Mohammad Sharaf**
 Client: **No Client**
 Country: **Kuwait**
 Year: **2013**

April 2013, Saudi Arabia. The Commission for the Promotion of Virtue and the Prevention of Vice announced its approval for women to ride bicycles, so long as it was not for transportation, and only if accompanied by a male guardian. This response attempts to visualize that decree. (bottom right)



Title: **Mona Lisa**
 Format: **Poster**
 Art Director:
Chris Serrano
 Copywriter: **Alex Fox**
 Client: **Amnesty International**
 Country: **USA**
 Year: **2016**

One hundred women are killed every year for refusing to cover themselves. We chose to cover one of the most famous faces—the Mona Lisa—to show what happens when women's choices are made for them. (top)



Title: **Sexual Harassment / Violence**
 Format: **Poster**
 Designer/Illustrator:
Juan Arturo Osorio Sanchez
 Client: **Sin Mordaza**
 Country: **Venezuela**
 Year: **2016**

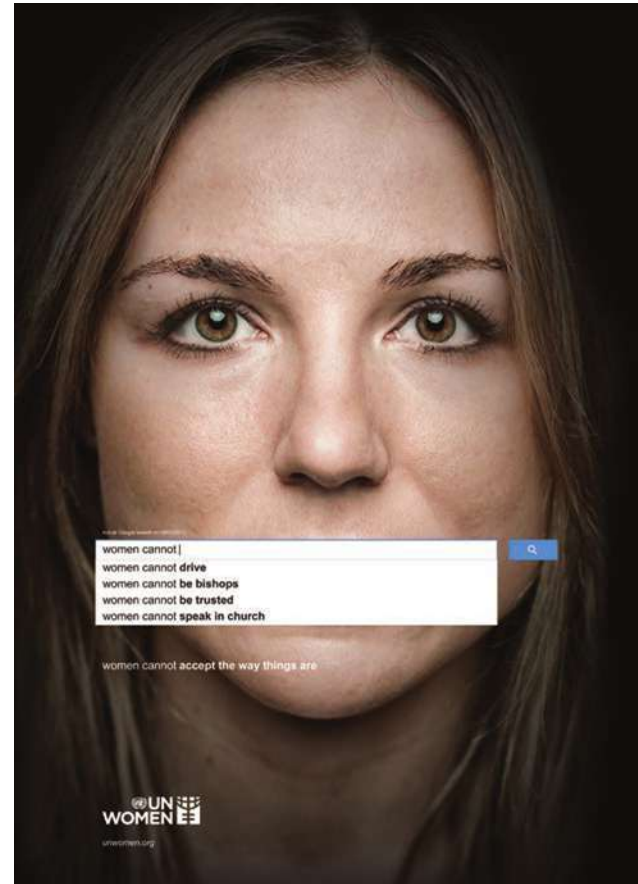
This poster stands for no sexual violence toward women. (bottom left)



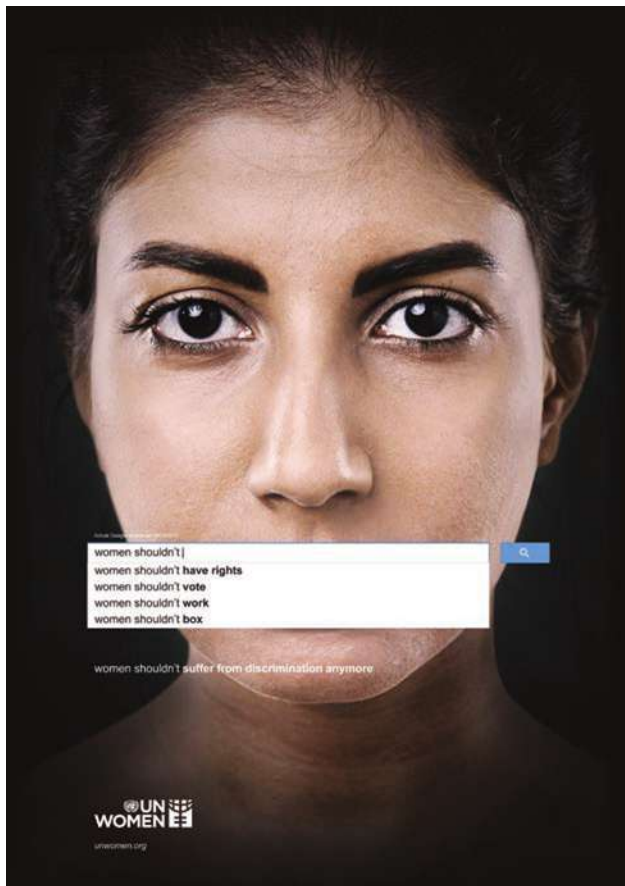
Title: **Doha Debates**
 Format: **Poster**
 Designer: **Nuno Pereira**
 Client: **Doha Debates, Qatar Foundation**
 Country: **Qatar**
 Year: **2009–2011**

While governments everywhere tighten restrictions on press freedom, the Doha Debates in Qatar openly dissect issues on TV. Many young Arabs challenge politicians and experts face to face, reaching 300 million viewers across 200 countries. The posters have become a talking point and have mobilized the public. (bottom right)

Title: The Autocomplete Truth
 Format: Poster
 Creative Director:
 (ECD) Ramzi Moutran
 Art Director: Sabia Fatayri
 Christopher Hunt
 Copywriter:
 Kareem Shuhaibar
 CD: Sascha Kuntze
 Client: No Client
 Country: USA
 Year: 2013



It's almost unthinkable that gender inequality is a persisting issue. UN Women, however, sees that, despite decades of global advancement, discrimination against women is still rampant. Using Google's autocomplete function, fed by more than six billion searches daily, we exposed the truth on gender bias.



1800's

Nigger Bitch

Nigger Bitch

Nigger Bitch

Nigger Bitch

Nigger Bitch

Nigger Bitch

1900's

Nigger Bitch

Nigger Bitch

Nigger Bitch

Nigger Bitch

Nigger Bitch

Nigger Bitch

2000's

Nigger Bitch

Nigger Bitch

Nigger Bitch

Nigger Bitch

Nigger Bitch

1800's

1900's

2000's








as long as they are looked down upon, human rights will lack substance.
 As long as outmoded ways of thinking prevent women from making a meaningful contribution to society, progress will be slow. As long as the nation refuses to acknowledge the equal role of more than half of itself, it is doomed to failure.— Nelson Mandela



Title: Words Matter
Format: Poster
Art Director/Designer: Yue Chen
Client: Trulosophy
Country: USA
Year: 2014

The intent of this poster is to expose cultural numbness regarding what should be obvious sexist behavior toward women.

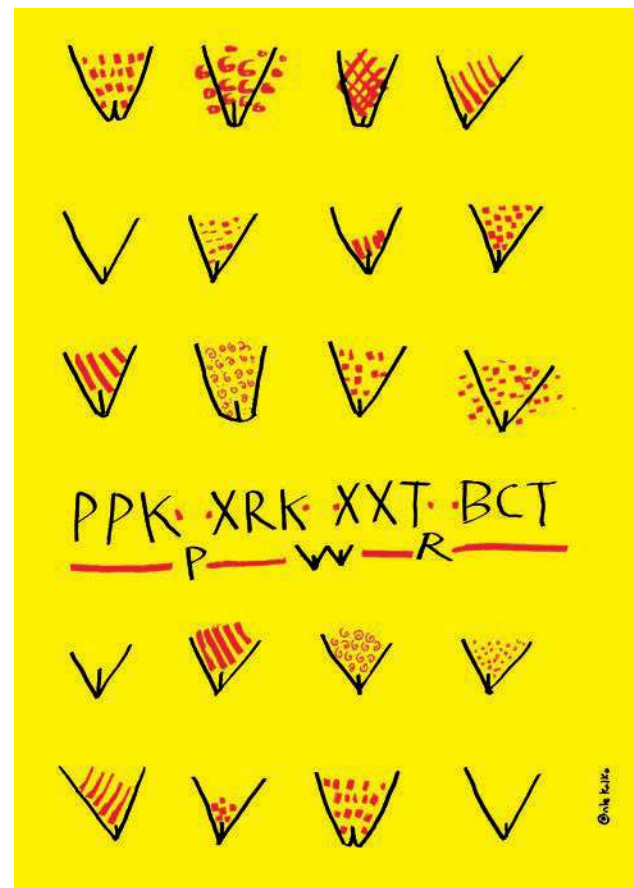
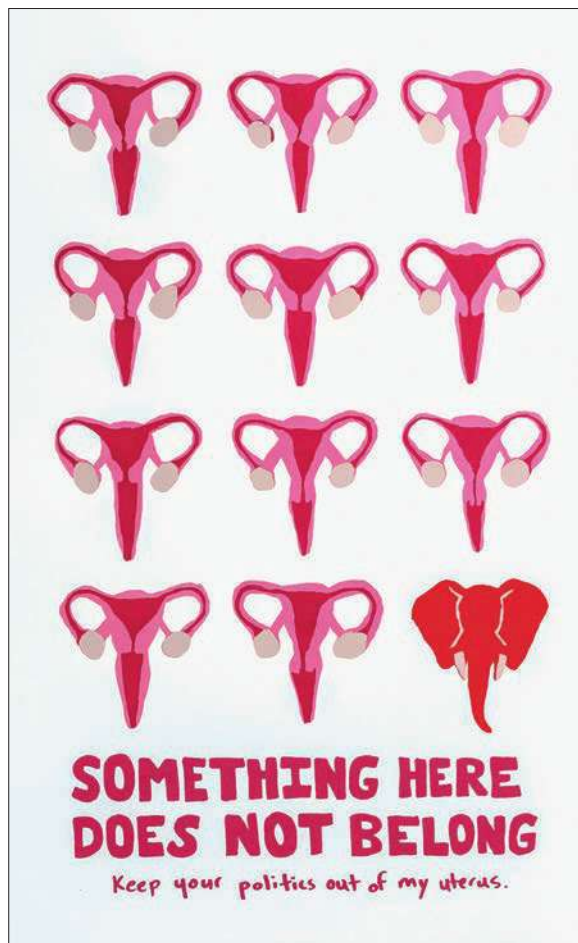
Title: **Period Equity**
 Format: Posters and Logo
 Creative Director:
Paula Scher
 Designer: Courtney Gooch
 Client: Period Equity
 Country: USA
 Year: 2017

Period Equity is the nation's first and only law and policy institute dedicated to advancing menstrual access, affordability, and safety in the United States. Graphically, the identity pulls no punches about a subject that still makes some people uncomfortable. (top)



Title: **The Elephant in the Womb**
 Format: Poster
 Art Director/Designer:
Arielle Sebestyen
 Photographer:
Joe Sinthavong
 Client: No client
 Country: USA
 Year: 2015

The Elephant in the Womb originated as an edition of five silk-screened posters. An image of the original poster was shared across social media and became a viral movement about reproductive empowerment. (bottom left)



Title: **Pussy Power**
 Format: Poster
 Art director/Illustrator:
Ale Kalko
 Client: Ale Kalko
 Small Press
 Country: Brazil
 Year: 2017

This is a series of 100 risograph posters for ALEKALKO small press. (bottom right)



Title: We The People
Format: Posters
Creative Director: The Amplifier Foundation / Shepard Fairey
Illustrator: The Amplifier Foundation / Shepard Fairey
Photographer: Delphine Diallo
Arlene Mejorado
Ridwan Adhami
Client: The Amplifier Foundation
Country: USA
Year: 2016



Illustration by Shepard Fairey/obeygiant.com for TheAmplifierFoundation.org. Reference photograph by Delphine Diallo, Protect Each Other; Arlene Mejorado, Defend Dignity; Ridwan Adhami, Greater Than Fear.

Title: *Resistance is Female*
 Format: Poster
 Designer/Artist:
 Abe Lincoln Jr.
 Client: *Resistance is Female*
 Country: USA
 Year: 2017

This takeover replaces advertising in New York City phone booths. We want to provide visual signposts to encourage people to keep fighting in the face of overwhelming odds. (top)



Title: *The Fury and Failure of Donald Trump*
 Format: Transparent
 Illustrator: Victor Juhasz
 Client: *Rolling Stone*
 Country: USA
 Year: 2016

Donald Trump assaults Lady Liberty with a "pussy grab." Originally created for a *Rolling Stone* magazine cover. Creative director was Joe Hutchinson, art director Mark Maltais, and copywriter Matt Taibbi. Homage to Hans Baldung's and Pierre-Eugène-Emile Hébert's *Death and the Maiden* artworks. (bottom left)



Title: *We Are the Resistance*
 Format: Poster
 Designer/Copywriter:
 Vanessa Witter
 Photographer:
 Sanja Planinic
 Client: Self-initiated
 Country: USA
 Year: 2017

This poster was created for the Women's March on Washington. It features Carrie Fisher, who had recently passed away and had been an icon of female strength, and pays homage to Barbara Kruger. (bottom right)





Title: Women's March
Posters by ThoughtMatter
Format: Poster
Creative Director: Trenton Kenagy
Designer: Wednesday Krus
 Steve Baust
 Mark DeRose
 Jackson Green
Photographer: Danlly Domingo
Client: Women's March of Washington Participants
Country: USA
Year: 2017

On January 21, 2017, in the largest single-day demonstration in U.S. history, an estimated 4.8 million people participated in Women's Marches. And 15,000 marchers brandished posters created and donated by Manhattan-based design studio ThoughtMatter. The posters gave a voice and a presence that could not be ignored.

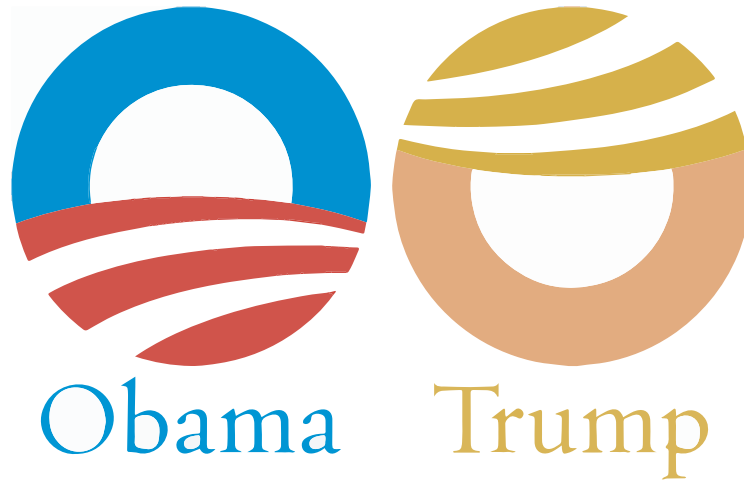


Title: Brick x Brick
Format: Jumpsuits
Communication Designer: Sarah Sandman
Costume Designer: Andrea Lauer
Photographer: Jeffrey Brandsted
Client: Self-initiated
Country: USA
Year: 2016

While building human walls, participants wore brick-patterned jumpsuits adorned with colorful patches bearing statements of misogynistic violence made by Donald Trump. The divisive words were symbols of resistance and determination to maintain control over our bodies.

Title: Trumpbama Logo
Format: Poster
Art Director:
Matthew Gordon
Client: No Client
Country: USA
Year: 2014

The comparison between the Obama and Trump logos came from a more innocent time. The work captures the comparison of the iconic Obama and flips it to reveal a figure vaguely resembling Donald Trump.



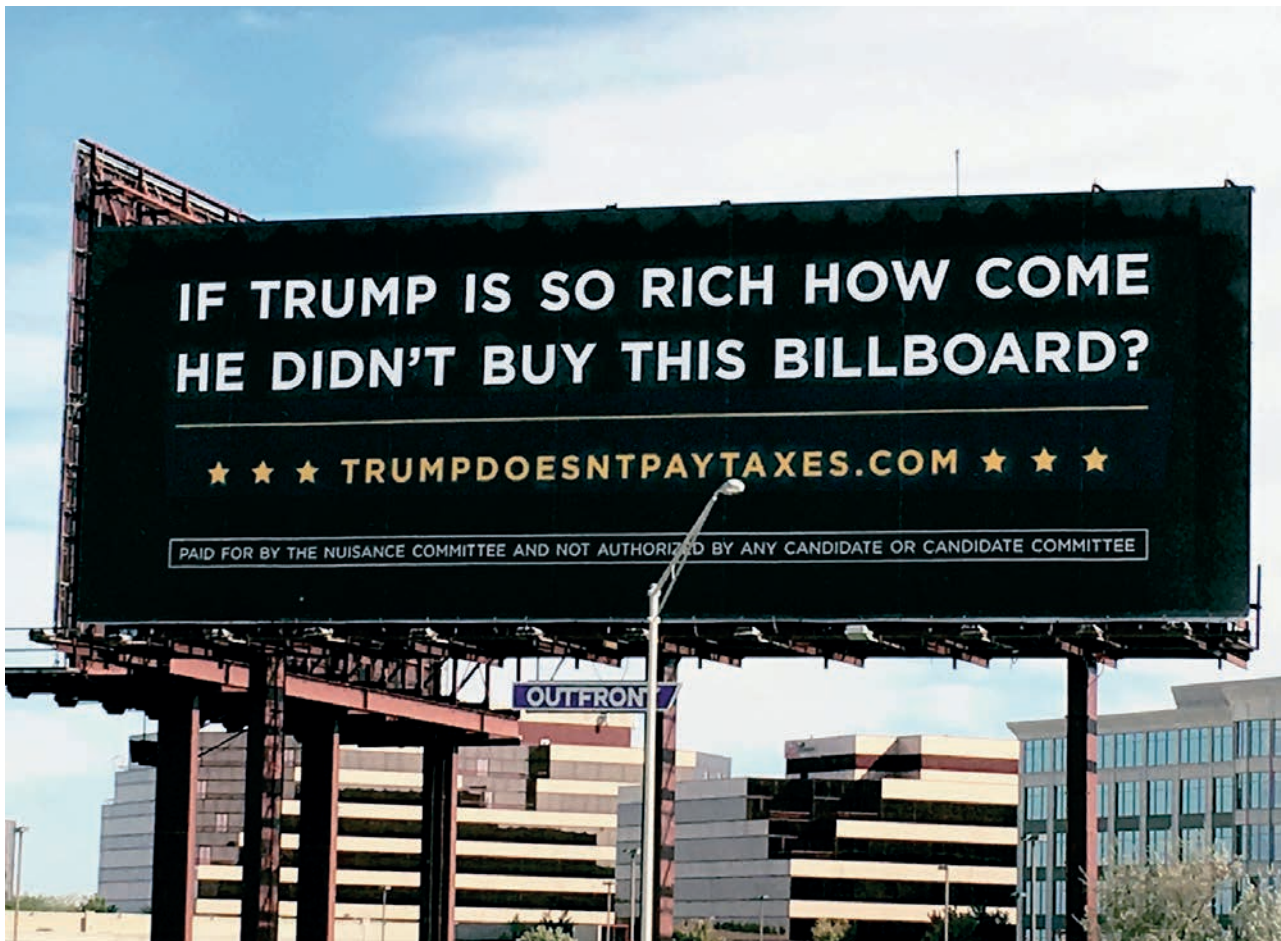
Title: Arphodite 1
Format: Weather Balloon
Designer/Photographer:
ASAN
Client: ASAN
Country: USA
Year: 2017

Phoenix-based Autonomous Space Agency Network launched a weather balloon with a message for President Trump: "@realDonaldTrump: Look at that, you son of a bitch." The tweet quotes Apollo 14 astronaut Edgar Mitchell in regard to global unity. Arphodite 1 is potentially the first protest in near space.





Title: Trump Is Scared; Trump Doesn't Pay Taxes
 Format: Billboard
 Creative Director: Max Temkin
 Art Director: Amy Schwartz
 Photographer: Lindsey Camelio
 Photographer: Mike Rogowski
 Translator: Ahmed Abu
 Client: The Nuisance Committee
 Country: USA
 Year: 2016



The Nuisance Committee PAC opposes Donald Trump's presidential campaign and repudiates his un-American policies of white nationalism and fascism. To highlight Trump's reluctance to release his taxes, the committee designed this billboard near O'Hare airport, where Trump's team would pass it after landing in Chicago.

Title: Resist
Format: Banner
Creative Director:
Greenpeace
Client: Greenpeace
Country: USA
Year: 2017

Seven activists deployed a banner near the White House calling on those who want to resist Trump's attacks on environmental, social, economic, and educational justice to contribute to a better America. One of the activists, Pearl Robinson, said, "The sun has risen this morning on a new America, but it isn't Donald Trump's." The activists were arrested.



Title: Trumpocalypse / Unity
Format: Billboard
Art Director/Designer:
Karen Fiorto
Illustrator: Hugh Gran
Client: La Melgosa LLC
Country: USA
Year: 2017

The dramatic Trumpocalypse image, one side of a two-sided billboard in Phoenix, Arizona, expresses the fears of many people around the planet. The opposing board, Unity (not shown), is a call to action and resistance.





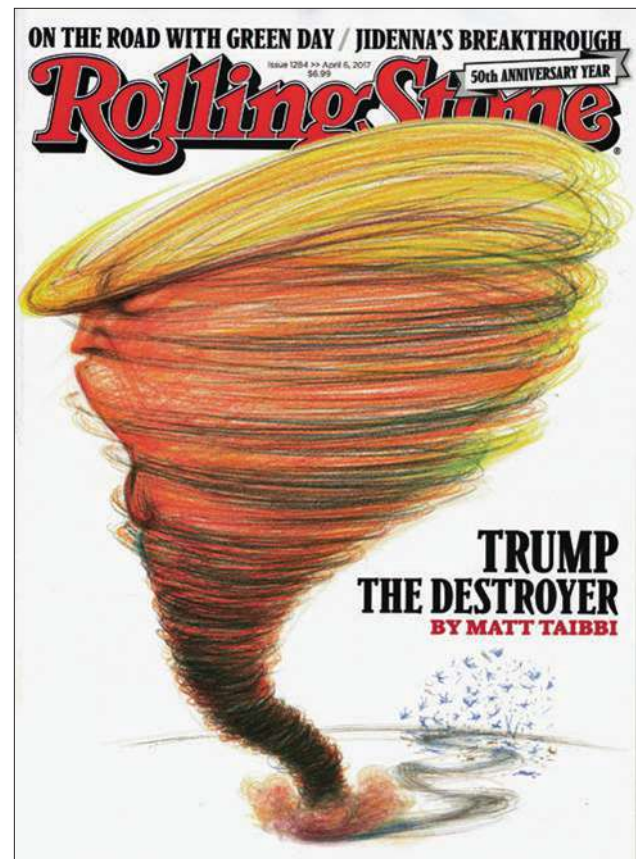
Title: Trump 24K
Gold-Plated
Format: Poster
Designer: Mark Fox
Angie Wang
Client: Design in Play
Country: USA
Year: 2016

These unauthorized campaign posters, one done in 24K gold (shown) and the other done in 14K gold, are an exercise in free speech. The rotating letter Ts suggest qualities projected by Donald Trump: success, wealth, and revolutionary (i.e., impolitic) speech. The counter-form suggests a conflicting narrative: Trump's careless and divisive rhetoric is creating negative spaces in the fabric of American society. They reveal a swastika.

Title: **Untitled (Loser)**
 Format: Magazine cover
 Designer: Barbara Kruger
 Client: *New York Magazine*
 Country: USA
 Year: 2016
 (top left)



Title: **Trump the Destroyer**
 Format: Magazine cover
 Creative Director: Joe Hutchinson
 Art Director: Mark Maltais
 Copywriter: Matt Taibbi
 Illustrator: Victor Juhasz
 Client: *Rolling Stone*
 Country: USA
 Year: 2017



This image portrays Donald Trump as a tornado of confusion and chaos. As Matt Taibbi puts it, "It's like the campaign never ended. It's the same all-Trump, all-the-time madness, only exponentially worse."
 (top right)



Title: **Meltdown;**
Total Meltdown
 Format: Magazine cover
 Creative Director: DW Pine III
 Illustrator: Edel Rodriguez
 Client: *TIME Magazine*
 Country: USA
 Year: 2016



Cover for *TIME* magazine during the 2016 presidential election. (bottom)

THE D O F D S

BY TONY KUSHNER

At the beginning of Stendhal's *The Charterhouse of Parma*, the French army arrives in Milan, whose citizens, under the despotic rule of the Holy Roman Empire, "were still subject to certain minor monarchical restrictions which that continued to vex them. For instance," Stendhal writes:

"the Archduke, who resided in Milan and governed in the name of his cousin the [Holy Roman] Emperor, had conceived the lucrative notion of speculating in wheat.

Consequently, no peasant could sell his crop until His Highness's granaries were full.

In May 1796, three days after the entry of the French, a young miniaturist named Gros, slightly mad and subsequently famous, arrived with the army and overheard talk in the great Caffè dei Servi (fashionable at the time) of the exploits of the Archduke, who happened to be extremely fat. Snatching up the list of ices stamped on a sheet of coarse yellow paper, he drew on the back a

DESIGN ESSENT

French soldier thrusting his bayonet into the obese Archduke's belly: instead of blood out poured an incredible quantity of grain. The idea of caricature or cartoon was unknown in this nation of wary despotism. The sketch Gros had left on the table of the Caffè dei Servi seemed a miracle from Heaven; it was printed overnight, and twenty thousand copies were sold the next day.

This image shares with other successful instances of graphic dissent at least three characteristics: It is shocking, it is clever—even funny in a grim sort of way—and its meaning is instantly intelligible. And perhaps it shares one other characteristic: It is, or at least it seems to be, samizdat,

dangerous, forbidden. Resistance is sending up a signal flare in the darkness. A scrap of torn menu has been left on a café table, left behind for others to find, others who know what the artist knows—that a violent, unjust, criminal order is overdue for abolishment. Some galling truth that has yet to be organized, formulated, that can't yet be spoken out loud, that can be only grumbled and whispered, some truth that lies imprisoned beneath the surface of public discourse is suddenly, finally liberated, shouted at great volume, a cry of rebellion carrying everywhere at once, a cry all the more powerful for being entirely silent, expressed by a cartoon, entirely visual, needing no words, as if to say, by saying nothing at all: “We all know this truth, all of us have always known what's repre-

sented here, that's why it's so recognizable. And it's time to declare the secret openly in public places; it's time to act." As Freud warns us, when the repressed returns, it does so with immense force.

Stendhal chooses Antoine-Jean Gros's little act of graphic design/terrorism to emblemize a turning point of political consciousness, the awakening of an oppressed people to an awareness that "whatever it had hitherto respected was sovereignly absurd and on occasion odious." It had waited in everyone's mind, this public execution of the tyrant, this goring of a greedy aristocrat; it needed only Gros's impulsive, casual, almost-accidental gesture of public articulation, and the collective mind and spirit of the people leapt forward in a lightning rush to greet it, to embrace it, and to act on the Promethean freedom fire it delivered to them. Stendhal is describing one of those images everyone has encountered at least once in his or her life—an image on a poster, brand-new yet long-expected, possessing the power of the Uncanny, as if a complete stranger on the street had stepped up to you and spoken clearly something deeply familiar but also deeply private, something you believed only you or very few others like you believed. Miraculous indeed. The political is the arena of the miraculous, where the collective and the communal, so routinely repressed, so viciously suppressed, stages its returns, where eternal truths and immortal edifices can dissolve in an eye blink, in historical time, where change rather than stasis is the only constant. Marianne Moore describes the miracle of the political perfectly: "That which it is impossible to force, it is impossible to hinder."

It is even more of a miracle that the act of forcing the impossible is, in the history of political revolution, often catalyzed by something as flimsy as a poster plastered on a wall—the perfect poster on the perfect wall at the perfect moment. What's miraculous is not that great graphic design, employing shock, wit, and clarity borne of urgency, can move people to action, to acts of courage and sacrifice, overcoming habit and fear. Art can do that; art is always having those sorts of effects. Art can't change anything except people—but art changes people, and people can make everything change.

What's truly miraculous is that, as hard as it is to make the perfect poster—and it must be immensely hard—someone nearly always seems to be on hand to do the job when the time demands it. Consider the miracle of John Heartfield, Käthe Kollwitz, Aleksander Rodchenko, Kazimir

Malevich, Vladimir Tatlin, the designers of ACT UP's SILENCE=DEATH, and the artists who edited and are represented in this volume. The time arrives for a silent truth to become a public truth, a collective truth; the pressure of great human need bids the time arrive. Human need conjures up the messianic moment—at least some of the time it does.

Is there a dismal history to be written of embryonic political movements aborted for want of a great graphic designer? One ought to be careful about claiming too much for art, but fires die for lack of kindling. So I suspect that there may be such a history, though I'm not sure I want anyone to bother unearthing it.

Returning to the passage from *Charterhouse*, note that Gros sketches his caricature three days after the French have taken Milan, and the Archduke's reign is already over; rather than simply helping overturn a greedy tyrant, Gros is also doing his part to cement French domination of the Milanese, replacing Austro-Hungarian/Spanish domination. Stendhal's infallible irony drew him to this, a fat pig of an archduke skewered graphically by a caricaturist whose name means "big"—and who did, in fact, become "famous" as an anti-Romanticist conservative painter whose epic canvases flattered newly minted emperors and kings (and who finally committed suicide).

It's hardly news: Politics is impure, political actors human and fallible, and the battles of opposites are never sharp edged. Twenty-first-century admirers of great political graphic design can't banish an uneasiness in appreciating design's power to catalyze change. We've seen too often how great design successfully sells monstrous lies, and we know how closely related to the whole process of selling and branding, of merchandising and commodifying, how intimately related to business, to commerce, all graphic art is. The marketplace created graphic design, its vocabulary, its ether. This is to say nothing more than that an appreciation of the progressive power of great political graphic design leads us to an appreciation of how inescapable the language of oppression and exploitation is, even in the struggle against oppression—an appreciation shaped more elegantly by the French than by any other culture, from Stendhal through Proust through Althusser. This awareness can lead to despair, if one concludes that change is impossible, or to hope, if one concludes that every phenomenon, including language, including the language of oppression, carries within itself the seeds of its own unraveling.



"No More War" (Poster)
Käthe Kollwitz, 1924



The Bug As Vermin
Exterminator (Magazine)
John Heartfield, 1933

So great is our knowledge, in the early years of the twenty-first century, of all that has come before us, so vast is our experience of both human success and also staggering, holocaustic failure, and so sophisticated is our understanding of how little we understand, how vaguely we understand, that a toxic cynicism pervades our spirit, shutting down our capacity for faith, for hope, for imagining change—and consequently shutting down our passion, our imagination. These posters, these works of art, have a restorative power. Each is an argument that stamps itself indelibly in on the soul of the passerby; accepted or rejected, the argument, the claim, or demand each makes becomes a spark in the dialectical engine of consciousness, of human life. The best of these posters speak with a direct force, past all our qualifying, temporizing, even our scrupling and wisdom, to our passion, our appetite, our starved hunger for communal understanding, for collective agency, for belonging, for justice, and for change.

—Tony Kushner © 2005



Silence=Death (Poster)
Act Up, New York, 1986

Tony Kushner, born in Mahattan in 1956, grew up in Lake Charles, Louisiana. He is best known for his two-part epic, *Angels in America: A Gay Fantasia on National Themes*. His other plays include *A Bright Room Called Day*, *Slavs!*, *Hydrotaphia*, *Homebody/Kabul*, and *Caroline, or Change*, the musical for which he wrote book and lyrics, with music by composer Jeanine Tesori. Kushner has translated and adapted Pierre Corneille's *The Illusion*, S. Ansky's *The Dybbuk*, Bertolt Brecht's *The Good Person of Szechwan* and *Mother Courage and Her Children*, and the English-language libretto for the children's opera *Brundibár* by Hans Krasa. He wrote the screenplays for Mike Nichols' film of *Angels in America*, and Steven Spielberg's *Munich*. In 2012, he wrote the screenplay for Spielberg's movie *Lincoln*. His screenplay was nominated for an Academy Award, and won the New York Film Critics Circle Award, Boston Society of Film Critics Award, Chicago Film Critics Award, and several others. His books include *But the Giraffe: A Curtain Raising* and *Brundibar: the Libretto*, with illustrations by Maurice Sendak; *The Art of Maurice Sendak: 1980 to the Present*; and *Wrestling with Zion: Progressive Jewish-American Responses to the Israeli -Palestinian Conflict*, co-edited with Alisa Solomon. Kushner is the recipient of a Pulitzer Prize for Drama, an Emmy Award, two Tony Awards, three Obie Awards, an Arts Award from the American Academy of Arts and Letters, a PEN/Laura Pels Award, a Spirit of Justice Award from the Gay and Lesbian Advocates and Defenders, a Cultural Achievement Award from The National Foundation for Jewish Culture, a Chicago Tribune Literary Prize for lifetime achievement, the 2012 National Medal of Arts, and the 2015 Lifetime Achievement in the American Theater Award, among many others.

DISSENT CONDITIONS

MILTON GLASER INTERVIEWED BY STEVEN HELLER

Heller: In oppressive societies, dissent is alternately called subversion, reaction, blasphemy, and is usually viewed as a criminal act. In the United States, dissent is a positive thing. Would you agree?

Glaser: It depends what the meaning of “positive” is, to paraphrase our former president. Dissent seems to have a liturgical quality, or, at least, a reference to the dogma of the church, and I think the word was used more frequently in that sense than almost any other, where there was a dissent from the agreed-upon conventions of the church by people who wanted to modify or change those conventions.

Heller: You mean the way that Martin Luther launched the Reformation when he nailed his Ninety-Five Theses to the door of the Wittenberg Church?

Glaser: Yes, among others. It seems to me that dissent disagrees with religious dogma as often as it does about political dogma. Although in both cases, they are attempts to deal with existing power.

Heller: Changing an established order is the goal of dissent. But is it done in a constructive or destructive way?

Glaser: It can be either. Dissenters usually have the idea that their dissent is an attempt to improve an existing condition. Although I suppose in the American South, when racist Southerners were demonstrating against the Civil Rights movement, from our point of view, we might say that the reaction was motivated by self-interest rather than a sense of fairness.

MENTIONS

Heller: Were they using “dissent” as their operative term, or was it a blatant rejection of the federal government’s imposition of equal rights?

Glaser: I’m not sure it’s relevant whether people use the word “dissent” or not. They certainly disagreed with the government and an aspect of dissent is disagreement. We like to feel dissent is about a notion of fairness that is being violated by the existing power structure.

Heller: Is fairness the key issue?

Glaser: This notion of fairness may be intrinsic to our species. Adam Cohen in the *New York Times* [“Editorial Observer; What the Monkeys Can Teach Humans About Making America Fairer” – September 21, 2003] wrote about experiments conducted by scientists in Scandinavia with Capuchin monkeys proving

that when they were all fed the same kind of food, they were very cooperative and would exchange things for the food that they were given. But as soon as one member of the group was given a delicacy that was considered to be superior to what the rest were all receiving, the monkeys went crazy. They could not stand the idea that they were not treated equally or fairly. From this, the observation was made, and apparently for the first time, that a sense of fairness is intrinsic to primates, an idea that goes beyond our individual cultures, where it sometimes exists as a precept, but actually is in the racial memory of the species. One can only assume that this structure is a way to promote the survival of the species. So fairness itself may have represented a biological device to protect the species by developing a sense of community.

Heller: But how does this unfold in the face of world behavior where we see various groups subjugate

others and, thus, impose unfair conditions on the vanquished? This happens every day. Obviously, unfairness provokes dissent.

Glaser: You wouldn't need a sense of fairness if the desire for power and the instinct to kill one's enemy were not another very fundamental characteristic of primates. Those perceived as not being of the same species, or even the same class, are held in contempt.

Heller: Dissent has long been manifest in a human desire for equality, but it has always been a fight against an overwhelming power that imposes harm on others.

Glaser: Exactly. And of course, when you think of dissenting conditions, there is always a source of power that is instrumental in producing dissent. The reaction of dissent is always in response to a sense of oppression that is experienced by those who dissent.

Heller: Dissent does have this positive implication as protest against injustice. But what is good dissent and what is bad dissent?

Glaser: If we characterize dissent as being mere disagreement we easily lapse into the eye-of-the-beholder argument: Is my view equal to your view? What is a good act as opposed to an evil act? You can get very Talmudic and convoluted in this ancient philosophical argument.

But I think that there is some sense of righteousness in dissenting opinion, and that is generally the reason that it comes into being. We do know that, inevitably, powerful institutions begin to oppress those who have less power. This seems to be as fundamental a characteristic of the species as fairness. So in response to the whole notion of unassailable power, dissent is a positive response and, as the button I designed says, "dissent protects democracy."

Heller: But as you have noted, dissent also protects undemocratic ideas. We are in political milieu today where fundamentalists have transformed their dissent into power to overturn laws and social contracts that we've accepted as part of a liberal agenda for much of the mid- to late twentieth century.

Glaser: Again, it all comes down to the difficulty of deciding what is true, what is false, what is right, what is wrong, which is never an easy question. But we do know that there is, at least, an ethical core to the idea of dissent, and that dissent is very necessary because of the institutional instinct to

move toward a totalitarian position—that authority, whatever its source, religious, political, or academic, always attempts to marginalize people and movements considered to be deviant or not congruent with their objectives.

Heller: Isn't it interesting that the word "propaganda," which is a tool of both power and dissent, also stems from a religious root—the propagation of the faith, the Jesuits whose mission it was to make sure that people who questioned the faith were brought back into line?

Glaser: Well, it continues to be one of the problems of power. Because even though religion is theoretically an attempt to improve the condition of mankind, to make things better—to diminish unfairness—what we discover that, like politics, religion is susceptible to the same manifestations. Because of that, the history of religion is frequently bloody, unfair, and conspiratorial. So, at a certain point in your life you just begin to question this idea of absolute belief when it stems from any single source, and you become, inevitably, more skeptical and perhaps more open-minded about the characteristics of belief, and you recognize that all belief finally represents a limitation in thinking. Because when you believe something, your mind is no longer open to alternatives, and once that happens, the mind stops operating and goes on autopilot.

Heller: So does this mean that dissent should be a perpetual condition whereby you're always questioning authority or dogma?

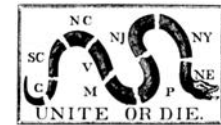
Glaser: If you're in a constant state of dissent, you're in trouble because you believe that dissent is the only position to take. In that belief, you have become encapsulated in your own convictions. So the dissenting personality, which we may be critical of to some degree, is one that always, in a kind of knee-jerk way, says "no" to any expression of belief that is alternative to their own. That's not, to me, the great expression of dissent. I think dissent has a more positive side.

Heller: Is dissent sometimes a lofty word for complaint?

Glaser: In part, and of course we all know people who believe nothing is ever right; it doesn't matter what the subject matter is. The meal they had, the movie they saw, the political system they're living in—nothing is acceptable. The sadness about that, of course, is that these people are not choosing their responses. These people are not choosing their response (although I don't know to



Early Christian Symbol from Roman Catacombs, at the time Christians were persecuted.



"Unite or Die!" Benjamin Franklin, 1776



Citizens of Boston, disguised as Native Americans, boarding ships in Boston Harbor and throwing chests of tea overboard. Engraver Daniel Berger, 1784



From Los Desastres De La Guerra Goya, 1810

what degree any of us choose anything freely), but are victims of a personality that simply says no to everything.

Heller: Dissent can be curtailed by official decrees and regulations. If dissent offers positive alternatives, why is it so terrifying?

Glaser: The loss of power is terrifying to all of us. If you're the king, and you have a life for yourself and your cronies that is very happy and satisfying, and all of a sudden people are turning out by thousands in the street and you realize you could lose everything, well, you're not going to leave quietly. So, in the case of institutions like the church or political systems, those in power spend their life holding on to it, and those who threaten that power are in for a very hard time, depending on just how much pressure the power can wield.

Heller: Under the umbrella of dissent, there is peaceful and violent dissent. Which is the most effective?

Glaser: These choices are essentially situational. Sometimes quiet dissent, or non-violence, is very powerful and works very well. One of the reasons it works is because the dissenters cannot be stigmatized so easily by the official power. When the dissent is peaceful, it is more difficult to call demonstrators hoodlums, or communists, or even left-wingers. Of course, Gandhi and Martin Luther King recognized that fact. Power stigmatizes those who dissent by calling them irresponsible and dangerous. Expressions of violence justify violent responses by the established power. It's one of the reasons why people who dissent have to be thoughtful about the mode of dissent in order to accomplish their goals.

Heller: Dissent tends to start small and build, whether it's at a grass-roots level or in an urban context. As you're describing it, peaceful dissent begets more peaceful dissent. But how does one induce others, through communications and design, to become part of a particular groundswell of dissent?

Glaser: Generally, people respond to powerful imagery and words that contain an appeal to justice.

Heller: Is dissent, however, sometimes about fashion?

Glaser: As you recall, we had an evening where we discussed dissent [AIGA/New York's "Hell No" – Spring 2003, and "Hell Yes" – Spring 2004], and one of the things I observed was how ineffective so much dissent is. It can be a way of positioning the self in some situations. Coolness is attached to being

a dissenter; the idea of opposing the existing culture is attractive to a lot of young people who want to overthrow their parents or their history, or identify themselves as being autonomous, whatever. In those cases dissent can be both personally satisfying and fashionable. Sneaker manufacturers, among others, have taken great advantage of appearing to represent a counterculture. Can you imagine a sneaker being counterculture?

Heller: Ever since the 1950s when teenagers were targeted as a viable market, there have been attempts to persuade them through advertising (propaganda) to buy into and from the respective manufacturers who want their dollars, which includes giving the consumer distinguishing characteristics, like the illusion that they are rebels. But isn't it a fact that dissent usually emerges from the youthful generation?

Glaser: Of course, and certain products now use the idea of the revolution symbolically in urging kids to define their character by buying a product. And that's one of the saddest expressions of dissent that one could imagine.

Heller: Throughout the twentieth century and into the twenty-first, there have been corporations, and the individuals who run them, who have exhibited lofty social and political consciousnesses, and have contributed to various causes, and even supported dissent toward government policies. How do you feel about advertising that's created for a particular product, such as Benetton, Kenneth Cole, or Ben & Jerry's, that use their products as kind of soapboxes for dissent (and advocacy)? Do the waters get muddied there?

Glaser: I think they do get muddied. In a democracy, there must be options within the culture for this kind of expression. But the truth of the matter is that it is the system itself that establishes the values of any culture. Our system believes in materialism and affluence as the fundamental aspirations of society. It is also possible for a democracy to become totalitarian. Witness what's going on right now, where the American people have been victimized into thinking that the ruling class represents their interests. Both education and journalism have failed us in this regard. Belief systems are self-generating. In a democracy, the mythology of democracy must be maintained. We cannot afford to feel that we are warlike, unfair, racist, or so on. But whenever those manifestations occur we deflect them because we must believe our own historical mythology. When we see industrialists giving money to good causes, it confirms our sense of democracy.



"King Louis Phillippe"
(Caricature)
Honoré Daumier, 1832



"You've been mumbling
1812 under your breath
long enough..." (from *The
History of Holy Russia*)
Gustave Dore, 1854



The busts of policemen are shown as part of an image of the Haymarket Massacre (May 4, 1886 in Chicago) in which police charged labor movement rioters who were demanding eight-hour work days. The event was memorialized by May Day; the government then enacted Labor Day, which could only be interpreted as an effort to obscure the history of what management did to laborers.
Illustrator unknown, 1886

Heller: But does it represent dissent, or does it represent something else?

Glaser: Very often, it represents an attempt to demonstrate a concern for “higher values.” The oil and tobacco companies are constantly supporting artistic events. The Metropolitan Opera, the Whitney, the Metropolitan Museum of Art are supported by the most pernicious corporations. Do these powerful corporations really care about art?

Heller: I think they come to care deeply about it because of the investment potential. They also care about it because it gives them a pedigree and throws them into a cultural surround that is not simply dollars-and-cents and an exploitation of the working class. It gives them cultural credibility and cultural profit.

Glaser: Perhaps it’s like those patrons during the Renaissance who appear at the bottom right and left of many religious paintings. Of course, the love of Jesus was, in fact, the defining characteristic of social life in that society. The defining characteristic today is how much money you have. Instead of buying another Rolls-Royce, you can buy a Matisse, and that immediately gives you some kind of status.

Heller: But in terms of dissent, have you ever been involved with individuals who seem kind of like they’re going against their own self-interest by supporting the interest of righteous or controversial causes?

Glaser: Oh, I don’t know. I’ve met a lot of nuts in dissenting conditions. I’ve met a lot of marvelous people. The mix is not necessarily uniform. There’s a difference between righteousness and self-righteousness, but it’s very difficult sometimes to see where one lapses into the other. I think fundamentally, the people whom I know who are dissenters have a sense of justice; they care about the nature of society. Part of the characteristic of dissent when it’s at its best is fueled by empathy, and it’s fueled by the idea that other people matter, and that if somebody is hurt or victimized, we are all hurt or victimized.

Heller: Since the ’60s when the Situationalists in France began to critique commercial culture through art and design, dissenting groups have co-opted mainstream culture’s commercial icons. *Adbusters* magazine is a good example of “culture jamming,” or obstructing the free flow of commercial advertising by intercepting and altering their messages on billboards and other media. These are guerilla tactics designed to overtly and subliminally interfere with business as usual. But in recent years the advertising industry has adopted very similar guerilla meth-

ods (as though they stole a page from the *Adbusters* manual). How does this now fit into the strategy of dissent? Does it neutralize one of the tools in such a way as to make it more difficult to create effective propaganda for dissent?

Glaser: There are many brilliant people in the world of advertising who understand the power of co-option. They have no sense of shame about these things. So any idea that succeeds will be promptly stolen and used against you.

Heller: Let’s discuss the art of dissent—which is, of course, the topic of this book—and the role of the designer as a propagator of dissent. True dissenters are activists. Is creating a poster, button, or ad campaign real activism?

Glaser: It’s certainly a form of activism. Should designers be more involved in this activism than others? For years, my response was that a designer’s role is not any different from that of any good citizen. From my point of view, good citizens are those who participate in democracy and who express their point of view, and who realize they have a role to play in the life of their time. Being a designer doesn’t suggest that you have any more responsibility. We all have the responsibility to be good citizens. We can either embrace that responsibility or withdraw from it. The passivity of many Americans has endangered our democracy.

Heller: The role of a designer is clearly to be a good citizen, but how do you feel graphic design as a profession can influence or support dissent?

Glaser: Graphic designers know how to communicate. We’ve had experience that has trained us for a role in the culture.

One of the things evident in this book is that the work of amateurs very often is as powerful as the work of professionals. Our times are characterized by the erosion, if not the disappearance, of professional practice in certain categories. Almost everyone is obsessed with the idea of design and being a designer.

Heller: So if an amateur can produce a visual message, such as a poster, brochure, or billboard, that will grab us by the lapels and make us think or act, then what does the professional designer bring to the party that the amateur cannot?

Glaser: We are in the midst of this revolutionary change, most profoundly expressed in the Internet, where the blogs now have become an expression of journalism, and where millions of people are now



Simplicissimus
(Magazine)
Thomas Theodore
Heine, 1903



Nepszava
(Newspaper Cover)
Biro, 1913



Die Pleite
(Magazine Cover)
George Grosz, 1919

doing reporting, commentary, and editorials, and are beginning to have an effect that official journalism does not have.

In order to become a journalist, for instance, you have to pass a series of tests. After you graduate from journalism school, you become a cub reporter, then you are moved up the scale to reporter, perhaps a columnist or managing editor and, finally, the editor. All of this process imbued you with the history and mythology of journalism as you went along. The same thing happens in design. You go to art school, you learn about form, you study typography, and you learn about color. Then, you learn about the history and continuity of art. After school, you begin by working for somebody, doing low-level tasks, and finally ascending to where you're responsible for communicating something to others.



Woman suffrage headquarters in Upper Euclid Avenue, Cleveland, Ohio
Photographer unknown, 1912

Heller: There's a man who quietly stands in front of my office one day a week, for the past five years or more holding a poster he's made with a large photograph of a fetus. He wears it as a sandwich board, and it is very hard to ignore that photograph with the headline "Save Life." It's not a particularly clever slogan, but it's a very potent anti-abortion message. He's grabbing some people by the lapels. What makes him less effective than the graphic designers who are in this book?

Glaser: Who says he is? The real question is: What does it mean when the idea of professional practice is being dramatically eroded by a class of amateurs who want to get into the game, and who, in many cases, are as convincing or as powerful as those who, theoretically, know what they're doing? It's really a question about the nature of professional education. What does it train you for? Of course, among other things, professional practice in the United States also trains you to be a conformist, to listen to the existing rules, to follow orders, and sell products. Education obviously reflects the existing societal values.

Heller: Well, the majority of design professionals do not create art of dissent. But what we're talking about here is a means of combining images and words together, that forces people to move, to act, to respond in some way. Are you saying we don't need all that formal training to successfully make graphic dissent?

Glaser: You have to be smart, and you have to know something about the nature of communication, either by instinct or by training. But of course, what you're suggesting has always been to me the reason for supporting the idea of an ethical practice: If the practice is, in fact, involved in communicating ideas,

then you have to be responsible for what you're communicating. I can never separate the consequences of what we do from being in the world of communication. But it seems that, in some areas, people's instincts work without training. Everybody has a screenplay in them, and everybody can do a poster, and everybody can come up with a slogan. Some people are better at it than others. Sometimes, the people who are better at it are professionals. Other times, there are people who are totally untrained who seem to be gifted as observers and commentators.

Heller: Certain posters have iconic resonance that had to do with the context in which they were produced. One such, for example, which was an amateurish-looking piece, is the photographic image of dead women and children murdered by American GIs in the hamlet of My Lai, Vietnam, with the typewritten headline, *Q: And Babies?... A: And Babies!* placed over the image in enlarged typewriter type. You could not wash that poster out of the consciousness. It spoke to a moment. It did so with real pictorial evidence (like Abu Ghraib three decades later), and it became an icon of anti-war resistance. In your experience, what were the one, two, or three most effective graphic campaigns that were either dissent or protest, underscoring a cause or an issue?

Glaser: So much of it is contextual: Where you were, or where the poster was, what was happening, who you were with. All of these experiences about looking at things have so much to do with other things besides the object. I remember on the day before the [Ethel and Julius] Rosenbergs were executed [for espionage in 1953], I was living in Bologna, and all over the town were posters that were put up just with a mug shot of the pair with a protesting phrase: "Don't kill the Rosenbergs." Bologna was always a town with left-wing associations and sympathies. The entire town was plastered (it must have been done by the Communist Party in Bologna) with this picture of two forlorn-looking people who were looking as ordinary and as pathetic as one could imagine. I remember I was overwhelmed. Overwhelmed with the idea that these two inconsequential-looking people, for whatever reason, were being executed in our country. The fact that I was in Bologna, the banality of the picture itself, the fact that it appeared all over the town overnight, made it the single most profoundly dissenting statement I'd ever seen.

Nonetheless, the examples we each cited have very little to do with the design as the graphic object. In fact you could say that a designer could have screwed up those expressions by making them more self-consciously designed. What we were moved by was the poignancy of the event itself.



Civil rights march on Washington, D.C.,
Photographer: Warren K. Leffler, 1963

Heller: What is the purpose of printed dissent? Is the intention to appeal to people who already sympathize with you? Or must it convert those who do not? Whatever the goal, what are the best methods?

Glaser: One has to be very thoughtful about examining the effect of this imagery outside the fact that it's clever, well-done, powerful, and all the rest. Does it work? Is it effective? Are people transformed by it? Does it make them feel different about the subject after they experience it, or does it simply repel them and make them avoid dealing with the subject? Even when I'm moved by some of the most powerful images, I finally have to ask: Can it produce the results it intends?

Heller: I recall another "amateur" anti-Vietnam war poster "War Is Unhealthy for Children and Other Living Things" "designed" by Lorraine Schneider for the Aother Mother for Peace. It was very effective because the message was not violent and developed an empathetic response. Who couldn't see themselves holding, hanging, or walking with that poster and slogan (if you believed that the Vietnam War was indeed unhealthy)? But can a dissenter change popular opinion through the use of shocking words or images?

Glaser: Well, all of this comes under the general category of consciousness-raising. And sometimes horror works, and sometimes it doesn't. The characteristic of a shocking experience is often withdrawal. Very often, what is shocking is something you want never to see again or never to think about again. So, you have to be very careful about this kind of violence to the system. On the other hand, some images, even shocking ones, move you not through an empathetic response, but through a tribal one.

Heller: The most effective propagandists always understand that different "markets" require differing nuances. Is this true for the design of dissent?

Glaser: Karl Rove [President Bush's political and public relations advisor] would say you do it one market at a time. Each market responds to something else. So, very often you can't have something that is so generally attractive or compelling that everybody signs on, so you have to say, "Let's look at the 16-to-21-year-olds and communicate there," and then onto the middle-aged people who have something more to lose, and so on. That's how you have to operate if you want to be in the marketing business.

Heller: From what you've seen of the material collected in this book, do you feel that graphic designers are sophisticated enough to know how to approach these markets, or are the designers dealing with their emotions first and the rest comes later?

Glaser: Both. You'll find things in the book that represent both emotional and logical responses. I found the work from Eastern Europe and Bosnia thoughtful about the response they wanted to get. They were also identifying with a certain class of people they seem to know.

It's easier to do that when you are part of the community you're talking to as opposed to being at arms' length of it. I suppose that the most compelling imagery comes out of people who are speaking to their own family—in effect, their brothers, their cousins, their aunts, their uncles—and have that sense that they are a participant in the situation.

Heller: Even in the best-edited collections of socially conscious designed artifacts I see many recurring clichés. The message may be heartfelt, but it comes off as banal because of all the clichés that are used.

Glaser: Stereotypes and clichés are the basic tool of communication, so you have to be careful about how you use them, but you frequently find that they are the most powerful instrument you have in reaching people. You have to re-imagine them. But they are, after all, things that are commonly known, and you are always dealing in the realm of what is already known. I guess what you really mean is that if something is so ordinary and unsurprising in its observation, people simply won't pay any attention to it.

Heller: It becomes wallpaper.

Glaser: And that is the other question of provocation. How can you penetrate people's immunity is always the fundamental question of a designer's work.

Heller: How can a designer improve upon the photographs that leaked out of Abu Ghraib? The TV news and Internet sites showed these horrors minute by minute. In fact, I believe there are so many images on the airwaves that it's hard to focus.

Glaser: Television is different from other things. Objects on television have no reality, regardless of what they are. Whether it's a murder that's being committed before your eyes or a concert from Carnegie Hall, they have equivalent meaning, to some degree. There's something profoundly different about the experience of reading, where the mind is activated, or actually witnessing an event.

Heller: What about the objects of dissent that you manufacture? How do you decide what medium to use and what you feel will be the most effective for any particular message? I'm referring specifically to the war in Iraq, which you have protested through your *Nation* magazine button campaign.



Black Panther Party Logo
Designer unknown, 1967



"Eat" (Poster)
Tomi Ungerer, 1967



Illustration for Le Pave
Ronald Topor, 1968

DIRECTORY OF CONTRIBUTORS

A

- Majid Abbasi**
www.didgraphics.com
p. 189
- Rodney Abbot**
p. 119, 120
- Merwad Abdallah**
www.behance.net/Merwad
p. 227
- Sean Adams**
seanadams.design
p. 126
- AdBusters**
www.adbusters.org
p. 223
- Artist Collective: Jamaa Al-Yad**
www.jamaalyad.org
p. 228
- Keeno Ahmed**
p. 56
- Ale Kalko**
Ale Kalko Small Press
www.alekalko.iluria.com
p. 269
- Tahamtan Aminian**
www.tahamtan-aminian.com
p. 77, 130
- Primo Angeli**
www.primoangeli.com
p. 200
- Jorge Artajo**
p. 244
- Autonomous Space Agency Network (ASAN)**
asan.space
p. 273
- Oleg Atbashian**
www.atbashian.com
p. 220
- Igor Avzner**
p. 81
- B**
- Aljoša Bagola**
p. 92
- Susan Barber**
Open
www.susanbarber.com
p. 58, 210
- Jesus Barraza**
Dignidad Rebelde
dignidadrebelde.com
p. 182, 184
- Dana Bartelt**
p. 12, 13, 17
- Beehive Design Collective**
p. 193

- Joshua Berger**
PLAZM
www.plazm.com
p. 57, 132
- R. Black**
www.rblack.org
p. 225
- Nicholas Blechman**
www.nicholasblechman.com
p. 62, 158, 218
- Jadran Boban**
www.jadranboban.com
p. 68
- Sanjeev Bothra**
www.sanjeevbothra.com
p. 191
- Lisa Boxus & Skart**
(In)Extenso
www.inextenso.be
p. 48
- Peter Brandt**
p. 231
- Alex Briseño**
p. 106
- Steve Brodner**
www.stevebrodner.com
p. 64
- Cara Brower**
Open
p. 210
- Susan Brzozowski**
And Partners NY
www.andpartnersny.com
p. 114
- Mauro Bubbico**
p. 109, 111, 129
- Boris Bućan**
p. 40, 41, 42
- Buenos Aires Stencil Group**
p. 181
- Rebecca Johnson**
Bughouse
www.bughouse.com
p. 145
- Jarek Bujny**
p. 109, 133
- Bukheyproject**
p. 243
- Adrienne Burk**
p. 53, 216
- C**
- Fares Cachoux**
www.farescachoux.com
p. 236
- Matt Campbell**
BBH
p. 154, 155

- Ronn Campisi**
c/o Frances Jetter Illustration
p. 118
- Christopher Cardinal**
c/o Rebecca Migdal
p. 192
- Vitor Carvalho**
www.vitorcarvalho.net
p. 262
- Coco Cerrella**
www.coco.com.ar
p. 239, 250
- Fang Chen**
p. 85, 128
- Joshua Chen**
Chen Design Associates
www.chendesign.com
p. 166
- Yue Chen**
p. 268
- Ivan Chermayeff**
Chermayeff & Geismar Inc.
p. 84
- Marina Chikaliuk**
www.behance.net/
great_marinade
p. 243
- Civilization**
www.builtbycivilization.com
p. 264
- Nenad Cizl**
Mediamix
www.mediamix.si
p. 50, 54
- Sue Coe**
p. 134, 135, 203
- Ben Cohen**
p. 195
- Trudy Cole-Zielanski**
Trudy Cole-Zielanski Design
p. 113
- Robbie Conal**
p. 93
- Niko Courtelis**
PLAZM
www.plazm.com
p. 132
- Cossette**
www.cossette.com
p. 246, 247
- G. Dan Covert**
Dress Code NY
www.dresscodeny.com
p. 156
- John Creson**
DesignStudio San Francisco
www.wearedesignstudio.com
p. 115

- Kimberly Cross**
Another Poster for Peace
p. 58
- Andrés Mario Ramírez Cuevas**
andresmarioramirezcuevas.com
p. 147, 182, 187
- D**
- Sam Davidson**
c/o Frances Jetter Illustration
p. 118
- Neels de Coning**
Visual Partners Design
Consultancy
p. 172
- Natalia Delgado**
www.nataliadelgado.com
p. 262
- Thomas Dellert-Dellacroix**
Studio Utopia
p. 144, 161
- Agnieszka Dellfina**
Studio Utopia
p. 144, 161
- Sonia Díaz**
Gabriel Martínez
Un Mundo Feliz/A Happy
World Production
p. 242
- Pablo Di Firma**
www.pablodifirma.com
p. 257
- Sharon DiGiacinto**
p. 133
- Diplo Magazine**
p. 63
- Nikola Djurek**
Inside
p. 207
- Dorothy**
www.wearedorothy.com
p. 256
- Lex Drewinski**
p. 244, 265
- Eric Drooker**
www.drooker.com
p. 15, 118, 202, 225
- Debra Drovillo**
p. 119, 120
- Alice Drueding**
Scorson/Drueding
p. 79
- Michael Duffy**
Duffco
p. 69
- Regis Dugudus**
www.dugudus.fr
p. 237

E

Alireza Mostafazadeh Ebrahimi
Eshareh
p. 80

Dennis Edge
p. 57

Stanley Eisenman
Eisenman Associates
p. 72

Emek
Emek Studios
www.emek.net
p. 108, 167

Tan Kien Eng
Ogilvyone Worldwide, Malaysia
p. 124, 125

Matt Erceg
useMEDesign
p. 153

Bülent Erkmen
BEK
p. 15

Matthias Ernstberger
www.meandfriends.com
p. 195

F

Shepard Fairey
The Amplifier Foundation
www.amplifier.org
p. 270

Ali Ferzat
p. 191

Karen Fiorito
karenfiorito.wixsite.com/
buddhacat
p. 275

Jeff Fisher
Jeff Fisher Logo Motives
www.jfisherlogomotives.com
p. 127

Mark Fox
Black Dog
p. 87, 167, 170

Mark Fox and Angie Wang
Design is Play
www.designisplay.com
p. 276

Gabriel, Javier & Sonia Freeman
Un Mundo Feliz/A Happy
World Production
p. 51, 94, 105, 171, 209, 242

Mario Fuentes
www.mariofuentesposter.com
p. 253, 259

G

Neil Gabayeron
p. 250

Tyler Galloway
The New Programme
thenewprogramme.net
p. 138, 211, 225

Ken Garland
p. 140, 192

Paul Garbett
www.garbett.com.au
p. 238

Tom Geismar
Chermayeff & Geismar Inc.
p. 84

Steff Geissbuhler
Chermayeff & Geismar Inc.
p. 84

Lisa Gibson
Gibson Design
p. 82

John Givens
p. 97, 201

Milton Glaser
www.miltonglaser.com
p. 59, 75, 212, 213, 257

Kyle Goen
p. 200, 215

Fermin Gonzalez
p. 186

Carole Goodson
Goodson + Yu Design
p. 123

Matthew Gordon
www.behance.net/Mattius
p. 273

Ellen Gould
c/o Another Poster for Peace
p. 74

Kevin Grady
cargocollective.com/kgrady
p. 137

Goetz Gramlich
www.gggrafik.de
p. 224, 231

GreenPeace
www.greenpeace.org/usa
p. 275

Copper Greene
p. 66, 150

Grupo Arte Callejero Periferia
p. 193

Wieslaw Grzegorzczak
p. 78, 242

Guerrilla Girls, Inc.
www.guerrillagirls.com
p. 120, 121

H

Wesam Mazhar Haddad
www.wesamhaddad.com
p. 255, 256, 257

Anur Hadžiomerspahić
Ideologija
p. 34, 35, 249, 251

Ebrahim Haghighi
E.H.
p. 95

Samia A. Halaby
p. 16

Grzegorz Hańderek
p. 171

Pedram Harby
Setavandiyar
p. 14, 188

Lars Harmsen
MAGMA
www.magma-ka.de
p. 92, 151, 199

HAWRAF
www.hawraf.com
p. 252

Stan Herd
www.stanherdarts.com
p. 221

Fons Hickmann
Fons Hickmann M23
www.fonshickmann.com
p. 198

Nancy Hoefig
p. 116

Joanne Hom
Addis Group
www.addis.com
p. 119

Philippe Hulet
p. 48

I

Hernan Ibañez
Florida Freedom Partnership
p. 106

Mirko Ilić
Mirko Ilić Corp.
www.mirkoilic.com
p. 43, 54, 64, 127, 217, 224, 225

J

Daniel Jasper
p. 71

Alex Jordan
Atelier Nous
Travaillons Ensemble
noustravaillonsensemble.fr
p. 237

Frances Jetter
Frances Jetter Illustration
p. 118

Haley Johnson
Haley Johnson Design
www.hjd.com
p. 217

Victor Juhasz
www.juhaszillustration.com
p. 271, 277

K

Boris Kahl
MAGMA
www.magma-ka.de
p. 92

Sejla Kamerić
www.sejlakameric.com
p. 32

Suada Kapić
c/o Fama International
p. 29, 30, 31

Dalida Karić-Hadžiahmetović
p. 264

Hjalti Karlsson
Karlssonwilker
www.karlssonwilker.com
p. 194

Emir Kasumagić
p. 29

Ethel Kessler
Kessler Design Group, Ltd
www.kesslerdesigngroup.com
p. 98

Jonathan Key
www.jonkey.co
p. 261

Garland Kirkpatrick
p. 171

Kate Kittredge
Open
p. 210

Connie Koch
Ahoy Studios
www.ahoystudios.com
p. 60, 61

Judy Kohn
Old Glory Condoms
p. 128

Tomato Košir
p. 99, 152, 250

Nikola Kostandinović
Nik-Press
p. 49

Čedomir Kostović
p. 38, 39, 86

Reem Kotob
p. 151

Robert Križmančić
PRISTOP
p. 214

Dejan Kršić
Arkzin
p. 7, 44, 45, 141, 204, 205

Barabara Kruger
www.barbarakruger.com
p. 227

Kohn Kruikshank
Old Glory Condoms
p. 128

Boris Kuk
Božesačuvaj
p. 45, 157

Malik "Kula" Kulenović
p. 28

Peter Kuper
p. 53, 64, 162, 217, 218

L

Nicolas Lampert
www.nicolaslampert.org
p. 262

Jim Lasser
Planet Propaganda
p. 65

Chris Lee
p. 238

Yossi Lemel
www.lemel.co.il
p. 21, 22, 23, 24, 25, 33, 76

Saša Dušan Leskovar
PRISTOP
p. 92

Josh Levine
www.akajoshlevine.com
p. 57

Sheila Levrant de Bretteville
Open
p. 58

Andrew Lewis
Andrew Lewis Design
www.alewisdesign.com
p. 212, 253, 258

Leo Lin and Chun-Liang
p. 258

Rico Lins
Rico Lins + Studio
www.ricolins.com
p. 1, 99

Boris Ljubičić
p. 43, 44

Christopher Loch
Contempl8 T-Shirts
www.contempl8.net
p. 56

Uwe Loesch
www.uweloesch.de
p. 245

Pekka Loiri
www.originalloiri.fi
p. 245

Jose Luiz Lopez
www.latrufaestudio.com
p. 251

Jeff Louviere
Louviere + Vanessa
www.louviereandvanessa.com
p. 110, 165

Michael Lutz
p. 151, 199

M

Michael Mabry
Michael Mabry Design
www.michaelmabry.com
p. 80, 158

Josh MacPhee
Justseeds
p. 75, 222

Pierre Maite
Ca ira!
www.caira.info
p. 241, 222

Lisa Mangano
p. 119, 120

Chaz Maviyane-Davies
p. 67, 90, 91, 117, 146, 176, 177

Pete McCracken
p. 132

Rebecca Migdal
p. 192

Armando Milani
www.milanidesign.it
p. 251, 252

Joe Miller
Joe Miller's Company
p. 55

Alexandra Min
p. 119, 120

Juan F. Miranda
www.behance.net/moscaochenta
p. 253

Naomi Mizusaki
p. 62

Jaka Modic
PRISTOP
p. 79

Enrique Mosqueda
p. 132

Ramzi Moutran
Memac Ogilvy
www.memacogilvy.com
p. 267

Lejla Mulabegović
Trio Sarajevo
p. 26, 27, 33, 36, 37

N

Marty Neumeier
p. 57, 73

New Collectivism
p. 4, 5, 6

Miran Norderland
p. 29

Ranko Novak
DesigNovak
p. 43

Jan Nuckowski
Self-Made
p. 99, 249

The Nuisance Committee
p. 274

O

Michael Ochs
Pi6
www.pi6.gr
p. 252

Ahmet Ogut
p. 173

Travis Olson
Carmichael Lynch Thorburn
p. 218

Anotoliy Omelchenko
p. 131, 175

Istvan Orosz
Hungary
p. 2, 3, 259

Sener Ozmen
p. 173

P

Scott Palmer
The Assembly
www.theassemblydesign.com
p. 56

Adriana Parcerro
A-Parcerro Studio
p. 107

Wishmini Perera
p. 117

Nuno Pereira
www.037pereira.com
p. 266

Emilio Petersen
p. 178, 179, 180, 181

Dušan Petričić
p. 125

Woody Pirtle
Pirtle Design
www.pirtledesign.com
p. 100, 101, 102, 103, 159

Péter Pócs
p. 8, 9, 10, 11, 149, 249

Tom Porostocky
p. 219

Q

Qian Qian
p. 151

R

Erena Rae
Thistlewood Press
p. 211

Rebecca Rapp
p. 12

Andrea Rauch
Rauch Design
www.rauchdesign.com
p. 46, 193, 197

Dan Reisinger
www.danreisinger.com
p. 1, 22

Resistance Is Female
www.instagram.com/
resistanceisfemale
p. 271

Elizabeth Resnick
www.graphicadvocacyposters.org
p. 237, 252

James Riseborough
p. 62, 194, 195

Bruno Rivera
p. 265

Edel Rodriguez
www.edelrodriguez.com
p. 277

Favianna Rodríguez
Tumi's Design
p. 142

Renato Aranda Rodríguez
Renato Aranda Studio
p. 55, 97

David Rojas
p. 183

Charlie Ross
p. 164

Erika Rothenberg
p. 131

Dejan Dragosavac Ruta
Arkzin
p. 44, 141, 204, 205

S

Nour Saab
p. 151

Jan Sabach
Code Switch
www.jansabach.myportfolio.com
p. 237

Margarita Sada
La Muñequitas Contraatacan
p. 112, 118

Mehdi Saeedi
Graphic Studio Mehdi Saeedi
www.mehdisaeedi.com
p. 83, 230, 259

Leonel Sagahón
ESTUDIO SAGAHÓN
www.sagahon.com
p. 182, 185

Stefan Sagmeister
Sagmeister Inc.
www.sagmeister.com
p. 62, 194, 195

Mike Salisbury LLC
p. 78

Juan Arturo Osorio Sanchez
p. 266

David Sarhandi
p. 26, 27

Sarah Sandman
www.sarahsandman.com
p. 272

Larissa Sansour
www.larissasansour.com
p. 229

Bijan Sayfour
Bijan Sayfour Studio
p. 190, 191

Noah Scalin
ALR Design
www.alrdesign.com
p. 58

Paula Scher
Pentagram Design
www.pentagram.com
p. 206

Sandra Scher
Juice Creative Group
p. 136, 138, 139

David Schimmel
And Partners NY
www.andpartnersny.com
p. 114

Monica Schlaug
www.monicaschlaug.com
p. 115, 116

Joe Scorsone
Scorsone/Drueding
p. 79

Louise Scovell
p. 119, 120

Arielle Sebestyen
www.ariellesebestyen.com
p. 269

Bojan Senjur
PRISTOP
p. 79

Chris Serrano
www.chriserrano.com
p. 266

Mohammad Sharaf
www.mohammadsharaf.com
p. 265

Stanislav Sharp
Art Group FIA
p. 47, 137

Lisa Shoglow
p. 119, 120

Tom Sieu
Tom Sieu Design
p. 97, 201

Araba Simpson
p. 96

Surinder Singh
c/o Orange Juice Design
p. 89

Sonja Smith
p. 163

Lanny Sommese
Sommese Design
p. 105

James Song
p. 208

May L. Sorum
p. 52

Max Spector
www.maxspecter.com
p. 166

Vladan Srdić
p. 149, 160

Ben Stahl
www.bhstahl.com
p. 224

Damion Steele
p. 145

Slavimir Stojanović
FUTRO
p. 98

Scott Stowell
Open
p. 58, 126, 210

Herb Stratford
Kerry Stratford
p. 168

Richard Strydom
p. 148

Ward Sutton
Sutton Impact Studio
p. 143, 162, 218

T

David Tartakover
Tartakover Design
p. 18, 19, 20, 21, 149

Parisa Tashakori
www.parisatashakori.com
p. 230

Ashton Taylor
p. 126

Ilya Tekhlikidi
www.tekhlikidi.com
p. 243

Theresa Tsang Teng
Ogilvyone Worldwide, Malaysia
p. 122, 124

Valerie Thai
p. 163

Mr. Tharp
Tharp Did It
p. 83

Patrick Thomas
www.patrickthomas.com
p. 74

Donal Thornton
www.practiceandtheory.com
p. 238

Thought Matter
www.thoughtmatter.com
p. 272

Seth Tobocman
c/o Rebecca Migdal
p. 192

Jennifer Tolo
Chen Design Associates
www.chengdesign.com
p. 166

Toni Tomašek
p. 50, 54

Trio Sarajevo
p. 26, 27, 33, 36, 37

U

United Unknown
www.unitedunknown.com
p. 221

Albino Uršić
Božesačuvaj
p. 45, 157

V

Yarom Vardimdon
Yarom Vardimdon Design
p. 96, 208

Yoost Veerkanp
c/o Orange Juice Design
p. 89

Eric Verkerke / American Civil Liberties Union
www.emergence-creative.com
www.aclu.org
p. 263

Samuli Viitasaari
Studio Ilpo Okkonen Oy
p. 74

Visualizing Impact
www.visualizingimpact.org
p. 226, 229

Jugoslav Vlahović
NIN
p. 80

Jelena Vranić
p. 29

W

Kevin Wade
Planet Propaganda
p. 65

Lutz Wahler
p. 151, 199

Garth Walker
Orange Juice Design
p. 87, 140

Pins Walker
Walker Agency AG
www.walker.ag
p. 248

Walls of Freedom
www.wallsoffreedom.com
p. 232, 233, 234, 235

Dan Warner
www.pakastewarner.com
p. 254

Ginny Warren
Invent
p. 214

Ulrich Weiß
p. 92, 151, 199

Carrie Whitney
c/o Peter Kuper
p. 53

Samantha Wilson
c/o Rebecca Migdal
p. 192

EWA
Wlostowska
p. 174

Vanessa Witter
www.vanessawitter.com
p. 271

Matt Wizinsky
www.studiojunglecat.com
p. 260

Y

John Yates
Stealworks
www.stealworks.com
p. 70, 169, 196

Ernesto Yerena
www.hechoconganas.com
p. 254

Tadanori Yokoo
p. 104

Daniel Young
Daniel Young Studio
p. 170, 217

Shi-Zhe Yung
Adbusters Media Foundation
p. 143

Z

Mateja D. Zavrl
PRISTOP
p. 214

Lloyd Ziff
Mike Salisbury LLC
p. 78

Hadas Zohar
www.hadaszohar.com
p. 240

ACKNOWLEDGMENTS

SARAH APOLLO • AMY AXLER

SIMONA BARTA • DANA BARTELT

DAN BATES • AMIR BERBIĆ

TERRENCE BROWN • PAMELA CHUY

STEVEN HELLER • ALEXANDRA KANE

BETH KLEBER • ČEDOMIR KOSTOVIĆ

DEJAN KRŠIĆ • JEE-EUN LEE

MARIJA MILJKOVIĆ • LAETITIA MONIER

SANJA PLANINIĆ • TONY RHODES

SCHOOL OF VISUAL ARTS

LAETITIA WOLFF • HELEN WU



Inspiring | Educating | Creating | Entertaining

Brimming with creative inspiration, how-to projects, and useful information to enrich your everyday life, Quarto Knows is a favorite destination for those pursuing their interests and passions. Visit our site and dig deeper with our books into your area of interest: Quarto Creates, Quarto Cooks, Quarto Homes, Quarto Lives, Quarto Drives, Quarto Explores, Quarto Gifts, or Quarto Kids.



2005, 2017 QUARTO PUBLISHING GROUP USA INC.

Revised edition published in 2017
 First Published in 2005 by Rockport Publishers,
 an imprint of The Quarto Group,
 100 Cummings Center, Suite 265-D,
 Beverly, MA 01915, USA
 T (978) 282-9590, F (978) 283-2742
 QuartoKnows.com

All rights reserved. No part of this book may be reproduced in any form without written permission of the copyright owners. All images in this book have been reproduced with the knowledge and prior consent of the artists concerned, and no responsibility is accepted by producer, publisher, or printer for any infringement of copyright or otherwise, arising from the contents of this publication. Every effort has been made to ensure that credits accurately comply with information supplied. We apologize for any inaccuracies that may have occurred and will resolve inaccurate or missing information in a subsequent reprinting of the book.

Rockport Publishers titles are also available at discount for retail, wholesale, promotional, and bulk purchase. For details, contact the Special Sales Manager by email at specialsales@quarto.com or by mail at The Quarto Group, Attn: Special Sales Manager, 401 Second Avenue North, Suite 310, Minneapolis, MN 55401, USA.

10 9 8 7 6 5 4 3 2 1

ISBN: 978-1-63159-424-3

Digital edition: 978-1-63159-502-8

Softcover edition: 978-1-63159-424-3

Digital edition published in 2017

Library of Congress Cataloging-in-Publication
 Data available

Project Coordinator: Simona Barta, Sanja Planinić
 Cover Design: Milton Glaser and Mirko Ilić
 Book Design: Mirko Ilić Corp., NY

Library of Congress Prints and Photographs Division,
 226 (third); 227 (bottom); 229

Printed in China

DEDICATION

MARTIN

LUTHER

KING, JR.

CONTENTS

COMMUNISM 1

PALESTINE AND ISRAEL 12

EX-YUGOSLAVIA 26

IRAQ WAR 50

PEACE 72

EQUALITY 86

FOOD 130

ANIMALS 134

CORPORATE WORLD 140

MEDIA 160

GUN CONTROL 166

RELIGION 170

GOVERNMENT 176

U.S. PRESIDENTIAL ELECTION 210

SINCE 2005 220

Foreword: **TONY KUSHNER** 278

MILTON GLASER Interviewed by **STEVEN HELLER** 282

Directory of Contributors 290

Acknowledgments 294

SOCIALLY AND POLITICALLY DRIVEN GRAPHICS

PRAISE FOR THE ORIGINAL EDITION:

“In an age dominated by moving images, these freeze-frame visuals hold their own. They represent the activist strain of graphic design. Like contemporary advertising, it thrives on shock, wit and instant recognition. But as playwright Tony Kushner writes in the book’s foreword, there must also be ‘some galling truth . . . imprisoned beneath the surface of public discourse’ that causes a designer to fire a signal flare.”

—Linda Hales, *The Washington Post*



ISBN: 978-1-63159-424-3
\$25.00 US / £16.99 UK / \$32.99 CAN
Visit www.QuartoKnows.com
Follow us on     