

Reviewed printed matter;
International Institute of Social History

Content;

Gerrit Rietveld Academie students review selected posters, pamphlets, cards, and books from the International Institute of Social History.

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General Information:

The International Institute of Social History (IISH) was founded in 1935. It is one of the world's largest documentary and research institutions in the field of social history in general and the history of the labour movement in particular. Most of the collections are open to the public.

Collections:

The IISH holds over 2,700 archival collections, some 1 million printed volumes and about as many audio-visual items. The available Collections are accessible through an online catalogue, an online index of archives and inventories. The IISH is also home to a number of other documentary institutions, most notably the Netherlands Economic History Archive (NEHA) and the Press Museum. Both offer supplementary collections and services. Their material is included in the IISH catalogue. Visitors can consult the collections for reference and research in the reading room.

Research and Publications:

The IISH carries out and stimulates scholarly research. It is a respected meeting place for researchers from all over the world and organizes conferences, symposia and international research projects. The Institute publishes research results through international academic publishers and its own inhouse publishing unit. The International Review of Social History is published for the Institute by Cambridge University Press and appears three times a year, plus one supplement.

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Freemason invitation; Lyon, 1909

F Vigne /unknown

PRINT: Frontside; lithography, backside: letterpress.
SIZE: 210 x 297 mm

The image depicts a woman standing before various members of the Church. This woman is an allegory of education. She is protecting a laic school from the power of the Church that opposes any separation between Church and State. She is wearing a necklace that shows the free Masonic pyramid of knowledge. Since the Church got separated from the State in 1905 in France, the image illustrates the victory of the free masons’ ideology, viz. the glory of secularism.

The members of the Church hold fire torches and crossed sticks. Two in the foreground show pamphlets that state “C’est nous les pères de famille”, which means “We are the family fathers”.

The woman remains strong and determined, she looks confidant and her left hand is clenched. On the right hand side of the steps where she stands the name of the author appears followed by three pyramidal dots. Above the inscriptions of the school the Freemasons’ symbols appear: the compass and the set square. Next to it are the initials G:. O:. F:., that refer to “Grand Orient de France”. *If you pay attention to the initials G:.O:.F:., three dots are being repeated.

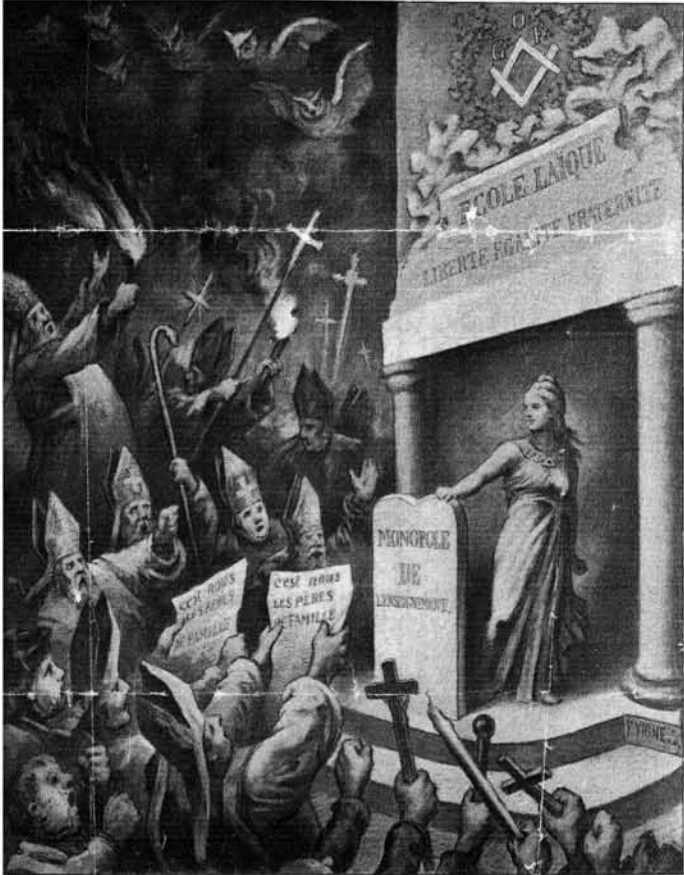
The flip side of the invitation announces the program of the event. It is structured by using decorative typefaces and ornamental transitions. The symbol of the three dots has become a typographical element; their function is to complete a word. Therefore you could say that Freemasons elaborated their own typographical system specific to the Freemason vocabulary. R:. L:. is for “Respectable Loge”, meaning “Respectable Lodge”, F:. is for “Frère”, meaning “Brother”, Ven:.. is for “Venerable” meaning “Reverence”.

The ornaments are also carrying specific traces of the Free Masonic symbols. Take a look at the three dotted transitions for instance. Besides, see the crosses on each side of the word “LYON”. They look similar to the Templars’ symbol. It is a fact that a large part of Masonic symbols and rituals is based on the Templars’ imagery.

It is interesting to consider this invitation a discreet document. We can suppose that was made for a restricted number of people. The symbols and the codes point at the ambiguity of an institution that doesn’t hide, but cultivates the idea of having secret members and activities. In reality, the invitation isn’t cut out of the paper and the front side isn’t aligned correctly with the backside.

My conclusion is that this print was a proof from the printer and that the printer was a Freemason. The backside looks festive. You can see devotion in the making and the content of this printed matter.

NB: The Great Orient of France was created in 1728. It represents French free Masonic lodges. Freemasons describe themselves as people fighting for the sharing of ideas, tolerance and fraternity. The inquisition and totalitarian regimes always intended to prosecute them. Freemasons are not regarded as a sect.



Front-side



Sourced image



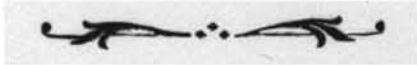
Detail



Reverse



Sourced image



Detail

Soviet proletariat poster; USSR, 1920

Vladimir Mayakovskij

REPRINT: From stencil originals, Leningrad, 1975
PRINT: Screenprint; 3-colour (black, yellow, red)
PUBLISHER: ROSTA
SIZE: 400 x 295 mm

As a vigorous spokesman for the Communist Party, Vladimir Mayakovskij expressed himself in many ways, but he was most famous for his poems. From 1919–1921 he worked at ROSTA, the Russian Telegraph Agency, as a painter of posters and cartoons. Pledging himself to the service of the revolution, he pointed to the artist’s ultimate responsibility to reshape and reconstruct the new socialist culture and society. The projects for ROSTA integrated words and pictures, offering grotesque caricatures of bankers and the bourgeoisie, and urging people to support the Red Army in the civil war against the White Army and its allies.

“One call is for Ukrainians and Russians both; don’t let Pan be a master above a worker!” is the title of this poster from 1920, and refers to the Polish (at the time governed by the nobility) claim of occupied eastern territories in the complex war with Russia during 1918–1921. The English translation is a bit weak, since it lacks the original Russian rhyme of ‘unite’ in the top line and ‘lord’ in the bottom.

The image itself can quickly be recognized as pro-Soviet propaganda with its red silhouettes of Russian and Ukrainian soldiers, liberating the ‘oppressed’ people by throwing out the landlords (‘Pan’ is Polish for lord / sir). It’s interesting to see Mayakovskij’s choice of differences in detail between the very accurately drawn caricature of the enemy and the more upright but anonymous unity of the ‘communistic red mass’ representing the newly born Soviet empire.

The ROSTA posters were made with stencil technique, which required flat colours and simple shapes. That can easily be traced in this almost childishly drawn picture. Easy, dumb figures in true cartoon style make the poster attractive in a naive way. The design and printing had to be made quick, which meant that no use could be made of complicated lead-settings at book printers. What we see here of the very bold capital typography is the actual handwriting of Vladimir Mayakovskij. It has a strong futuristic identity with its square freestyle letters within the thick red delimiting frame, all of which was significant for that time. The ‘corporate logo’ ROSTA (РОСТА) remains more free-floating, still blocked between two bars.



Translation; ‘ONE CALL IS FOR UKRANIANS AND RUSSIANS; DON’ T LET PAN BE A MASTER ABOVE A WORKER!’

Newspaper caricature; Netherlands, 1929
Georges van Raemdonck

PRINT: Offset; 23 March, 1929

PUBLISHER: De Notenkraker, Amsterdam, Netherlands

SIZE: 350 x 250 mm

The image is a political caricature of Leon Trotsky. Leon Davidovich Bronstein was a Ukrainian-born Bolshevik revolutionary and Marxist theorist. He was an influential politician in the early days of the Soviet Union. Having led the failed struggle of the Left Opposition against the policies and rise of Joseph Stalin in the 1920s and the increasing bureaucratization of the Soviet Union, Trotsky was expelled from the Communist Party and deported from the Soviet Union as part of the Great Purge. As the head of the Fourth International, he continued in exile to oppose the Stalinist bureaucracy in the Soviet Union, and was eventually assassinated in Mexico by a Soviet agent. At the time this caricature was published, he was regarded as a great figure in Soviet rule, being Lenin's right hand. The caricature depicts him standing on the 'nose' of the world and the title says: "Trotsky, de schrik van de wereld!" ("Trotsky, the fright of the world!"), which hints at the fact that he was considered a powerful person with terrifying ideals.

The world in the image seems frightened and wears a topper, which is probably a reference to a wealthy businessman. Trotsky greatly sympathized with the working classes and he believed that the ultimate interests of workers best match those of humanity in general.

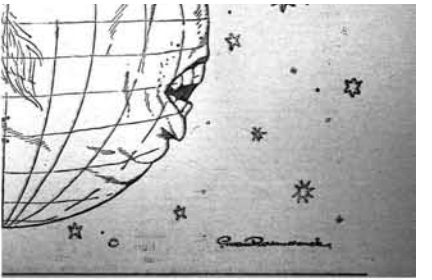
Political caricature by its nature is less than kind to the public figure. Caricature is used in political cartoons to help illustrate a point, opinion, or political issue. Political cartoons are for the most part made up of two elements: caricature, which parodies the individual, and allusion, which creates the situation or context into which the individual is placed. They have a strong political opinion and stress it strongly in their statements.

The Netherlands, neighboring country of Germany, have always been keen to maintain a stable relationship with their big neighbor to the east. The Netherlands remained neutral during WWI and the fear of Germany that grew ever more powerful triggered a generally pro-German politics. And yet the magazine *De Notenkraker* also published caricatures depicting Hitler and Germany.

The caricature was made by Georges van Raemdonck (28.08.1888 – 28.01.1966, BE). He fled to Holland because of war-related problems in 1914. He was considered by many as the artist who introduced comics into the Netherlands.



De Notenkraker



Detail



Detail

Trotzky, de schrik van de wereld

Election poster; Germany, 1933

Unknown

PRINT: Silkscreen; 3-colour (red, white, black)
TYPEFACE: Sans serif, grotesk
PUBLISHER: SPD, Germany
SIZE: 594 x 841mm

Preparing for elections in April 1933, the German Social Democrat Party published two election posters, communicating the promotion of their party and their located number on the relevant voting list. A manually cut, A6 format, horizontal black-and-white photo-image, is showing the posters in an printing office, held up and inspected by three men, in front of a press. The youngest man, is wearing a print-working robe and is looking satisfied over the posters, while holding up a poster himself, with tools in his hand on the right side. Probably it’s him who printed the publications. On the left side of the picture, a man is standing behind helping to present the posters and the other man is standing in the front-left of the picture, enjoying the moment, resting his hand on the press, inspecting the work done. None of the men are looking towards the camera, they are all focused on themselves.

On this poster there is no text, only signs, symbols, a rigid structure and one number. It consists of an understated design: the number two (promoting the relevant voting list) is centered on the election poster in a huge grotesque sans-serif typeface which covers its surface. In the shadow of this big number, are placed white stripes, which are giving contrast and supporting the body of the big numeral visually, into the third dimension. The inner curve of the number two gives space to set three white arrows, pointing downwards. They are placed a bit overlapping in a parallel order. Why are the arrows pointing downwards? Isn’t it strange that they are not pointed to the content? Wrong conclusions can be easily assumed. Fortunately it is possible to draw a safe conclusion by reviewing the social democrats election poster made one year earlier, in 1932. This poster is belonging to the Friedrich Ebert Stiftung in Germany. The black heading, which is placed on top of the poster and its red background, is saying: “Gegen Papen, Hitler und Tählmann” (“Against Papen, Hitler and Tählmann”). Visible are three red fists in an archaic image, holding three white, Zeus-like, arrows. These arrows are pointing downwards from the right side of the poster, towards the left side, onto the listed symbols, beginning from the top to bottom, standing for: Papen, Hitler and Thälmann, a black crown, a black swastika and a red communist star, placed in white circles. On the bottom of the poster is written in white bold grotesque sans-serif letters: ‘Liste 2 Socialdemocrats’ Right before the time of dictatorial depression in Germany, in 1933, the SPD made an new and astonishing modern output of the same message, “Against Papen, Hitler and Tählmann” leaving out the archaic illustrations.

The same modernist in design has been applied to two pink A7 sized manually cut flyers, which are promoting the second list with the slogans: “Wählt liste Brill” and “Macht euch endlich wieder frei, Danzig wählt liste zwei” (“Vote for Brill” and “Set yourself finally free, Danzig, vote for list two”. Especially later, after the fall of the National Socialist Party, the SPD continued their eternal symbolic language, which is visible on the image with the the big single black arrow pointing upwards. This time pointing from the left bottom side towards the right upper side, it is written: “Frieden” (“Freedom”). And inside the arrow, it states in white grotesque sans-serif letters: “Freie Wahlen für ganz Deutschland” (“Free voting for the whole of Germany”).



SPD 1933



SPD 1933



Image 2



SPD 1932



After WW2

Political pamphlets; Spain, 1936

Gerd Arntz

PRINT: Woodcut; black
SIZE: 185 x 260 mm, 180 x 265 mm

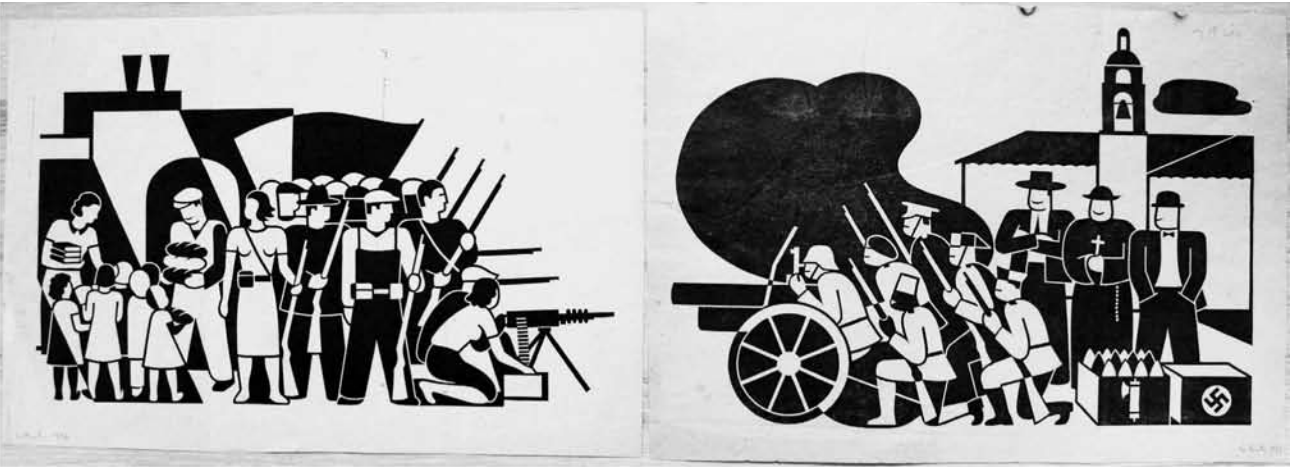
Importance of the pamphlets:
Gerd Arntz used what we now call pictograms to make his messages clear. In graphic design Isotype (an acronym for International System of Typographic Picture Education) is a system of proportional pictograms designed by educator and philosopher Otto Neurath and Gerd Arntz to represent demographic and social statistics in different countries so as to help the non-literate or non-specialist understand social change and inequity.

Otto Neurath originally intended Isotype to be used by educators of young children, but ended up instead by heavily influencing modern public signage and information graphics. Two quotes from the Isotype Manifesto: “We have created one international picture language (as a helping language) into which statements may be put from all the normal languages of the earth. We have given it the name Isotype.” And: “Education by pictures in harmony with the Isotype system will do much to give the different nations a common outlook.”

This Isotype manifesto defined principles of a new program of visual communication:
1) A picture that makes good use of the system gives all the important facts in the statement it is picturing. At first glance you see the most important points, at the second, the less important points, at the third, the details, at the fourth, nothing more—if you see more, the pedagogic effect of the picture is bad.
2) The value of teaching by pictures is that facts are put before the mind in a simple, straight forward way and are committed to memory. The signs have to be clear in themselves, without the help of words as far as possible.
3) The rules for colours are not so fixed as the rules for forms. There are only seven colours to use in Isotype pictures: white, blue, green, yellow, red, brown, and black.

Interpretation of the figures on the pamphlets:
In the pamphlet ‘Spanish right’ (political right) The Nationalists, Army of Africa, Nazi Germany, Fascist Italy and Nationalist Portugal are symbolized. In the pamphlet ‘Spanish left’ (political left) you see Republicans, The Popular Front and the International Brigades. When you read principle 2 of the new program of visual you can see that Gerd Arntz made use of this principle by using typical figures which were recognized as certain people or (political) groups to make his statement without using any letter.

Biographical note of Gerd Arntz:
At the art school in Düsseldorf he became involved with revolutionary circles and linked up with a communist group that advocated forming independent, self-governing councils. As an artist he joined Gruppe Progressiver Künstler (Kölner Progressive). They wanted to depict developments in society instead of individual emotions. For Arntz this view led to creating woodcuts and linocuts with stylized figures representing social groups and classes.



Gerd Arntz



Pictographs

Artist poster; Den Haag, 1964

RDE Oxenaar

PRINT: Lithography; colour
PUBLISHER: Steendrukkerij de Jong & Co, Hilversum, NL
Haags Gemeentemuseum, Den Haag, NL
SIZE: 1010 x 630 mm

At the institute of Social history my interest was drawn to the poster Nieuwe Realisten by Robert D.E. Oxenaar, 1964 for the Gemeentemuseum (Municipal Museum) Den Haag.

When you take a look at this work – more than 40 years after it was made – it becomes clear that the fusion of art and design is still relevant for contemporary designers. The work shows a consciousness of both tradition and art in the sixties. Oxenaar uses images that have become typical of the beginning of the 20th century. In the sixties everyday and mass-produced objects were integrated in art and design. But the sixties was also an era of social revolution.

Being involved with society and politics was reflected in images from that time. These elements, the consciousness of both history and the present already show in this poster. Oxenaar refers to artists and movements that are considered important at that time. He was influenced by German artists such as Kurt Schwitters and Oskar Schlemmer. They can be recognized by the mechanic appearance of the figure: arms and legs look like designed limbs. At the same time we can recognize other artists like Paul Klee and Jean Cocteau who took a more ‘human’ approach in their work, which is apparent in the portrait of the woman, and the yellow, red, green, and black form which she seems to hold: organic versus mechanical.

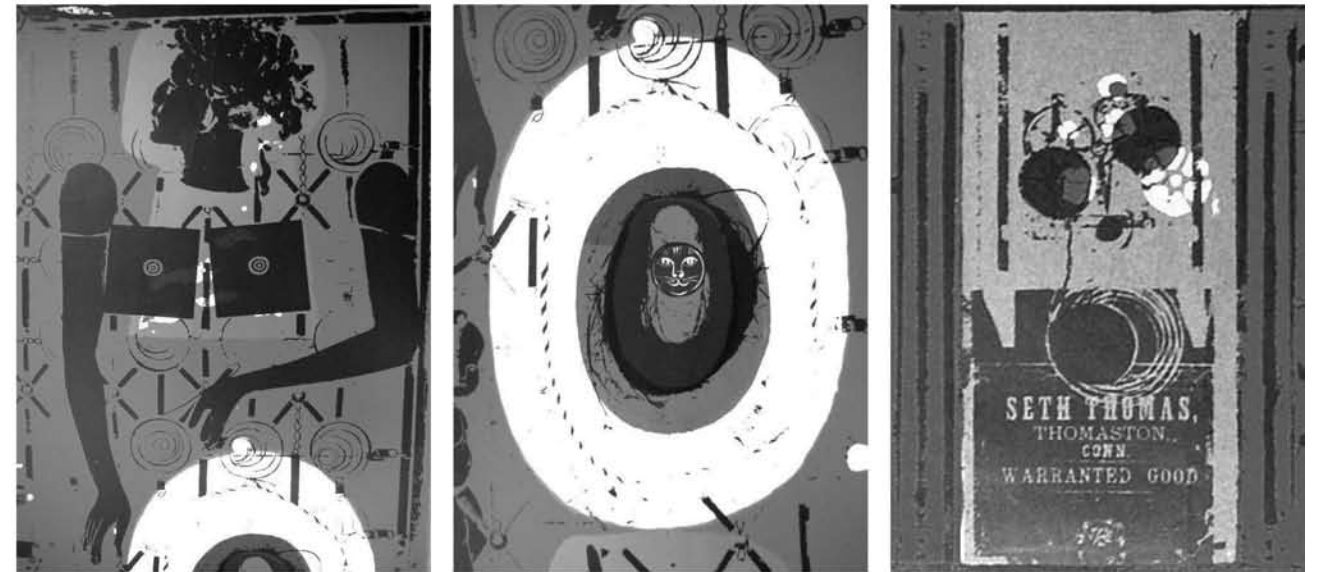
We should also bear in mind that the poster’s text itself reflects the sixties. Ready Made, Pop Art and Social Realism were popular concepts in those days. They were widely used by both Dutch and international artists of the time.

New Realism was, with Fluxus and others groups, one of the numerous tendencies of the avant-garde in this period. The members of the group saw the world as an image, from which they would take parts and incorporate them into their works.

In Oxenaar’s work the social aspects became more important in his career and in his later work. This becomes apparent when we take a closer look at his later work such as the design of Dutch banknotes. In those works he combined both his interest for history and art with the challenge to be part of society. The bank notes can be seen as a logical development in his work, because they combine his interest in history, modern design and the social function art can have. And he succeeded; the Dutch became attached to and proud of their money’s design.



Nieuwe Realisten



Detail



Oxenaar, RDE front fl. 10, 1968
Frans Hals

Situationist pamphlet; New York, 1967

Mustapha Khayati, translated; Ken Knabb

REPRINT: Of original pamphlet, edition of 10,000, AGFES, Strasbourg
 TYPEFACE: Cover; various 'old style' serifs, body; typewriter
 PRINT: B/W photocopy, 36 pages, stapled
 SIZE: 210 x 140 mm

In May 1968, 10 million French workers and students across the country occupied factories and schools in the name of revolution. Often cited as the catalyst for these actions was a pamphlet delivered in the fall of 1966 by the Situationist International (SI) and published by the University of Strasbourg student government (AFGES) bearing the title “On the poverty of student life – a consideration of its economic, political, sexual, psychological and notably intellectual aspects and of a few ways to cure it”¹.

In the spring of 1966, a group of five students who were fed up with the apathy which surrounded them in the classical French educational system obtained positions in the University of Strasbourg student government. Seeking revolutionary guidance, the group made contact with the Situationist International (SI) through their old Paris post-office box. The students were instructed to write and publish a fundamental critique of the student movement and society. But failing to accomplish this by themselves, the tract was authored by SI member Mustapha Khayati. The SI stressed that the students’ “legal access to money and credit was the most useful aspect of the ridiculous authority that had so been allowed to them, and that a nonconformist use of these resources would have the advantage of shocking many people and thus drawing attention to the nonconformist aspects of the content of their text”².

“‘On the poverty of student life...’ compiled a decade of Situationist thoughts, values, and theories into a 28 page scathing satire against the university as being an institutionalized form of ignorance and made light of its professors, the government, the church, the family, the traditional left, the fascist right, the work ethic, modern culture, etc. It proposed to create at last a situation that goes beyond the point of no return”³.

Putting in some 5,000 francs of the Strasbourg Student Union, they printed 10,000 pamphlets of the resulting text. It was announced as “the most scandalous brochure of the century” in ‘The Return of the Durruti Column’, a détourned comic which was hung on the walls of the university a month prior to its release. On 22 November 1966 at the inauguration of the new academic year, the pamphlet was inserted into the regular program “Etudiants de France 21–27”, lying on each chair of the auditorium, as everyone gathered to listen to President De Gaulle deliver his yearly address.

In the ensuing text, “Our goals and methods in the Strasbourg scandal”, it was stated that “the success of a scandal is the only relative safeguard for those who have deliberately triggered it”. The spectacle which became of the situation created in Strasbourg made “On the poverty of student life...” the most widely circulated of all Situationist texts, and has been translated to Chinese, Danish, Dutch, English, German, Greek, Italian, Japanese, Portuguese, Spanish and Swedish. Its total printing so far amounts to roughly half a million. Shown is the New York edition, translated by Ken Knabb and published in 1967.

[1] On The Poverty of Student Life,
<http://library.nothingness.org/articles/SI/en/display/141>” [http://library.nothingness.org/](http://library.nothingness.org/articles/SI/en/display/141)

[2] Our Goals Methods in the Strasbourg Scandal,
<http://www.bopsecrets.org/SI/11.scandal.htm>

[3] Situationist International Anthology, edited and translated by Ken Knabb (Berkeley: the Bureau of Public Services, 1981), p. 319.

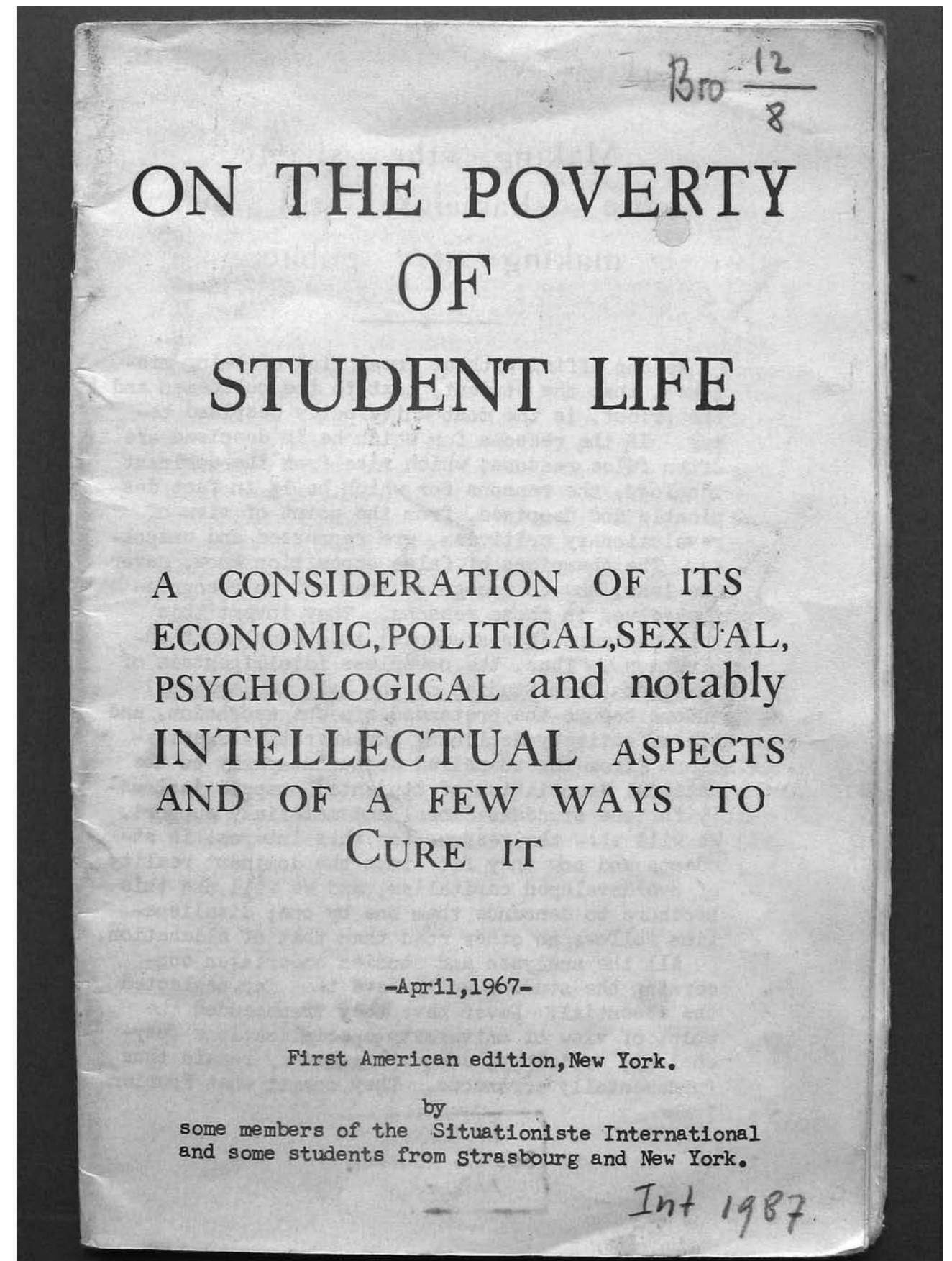


Photo-typeset cover

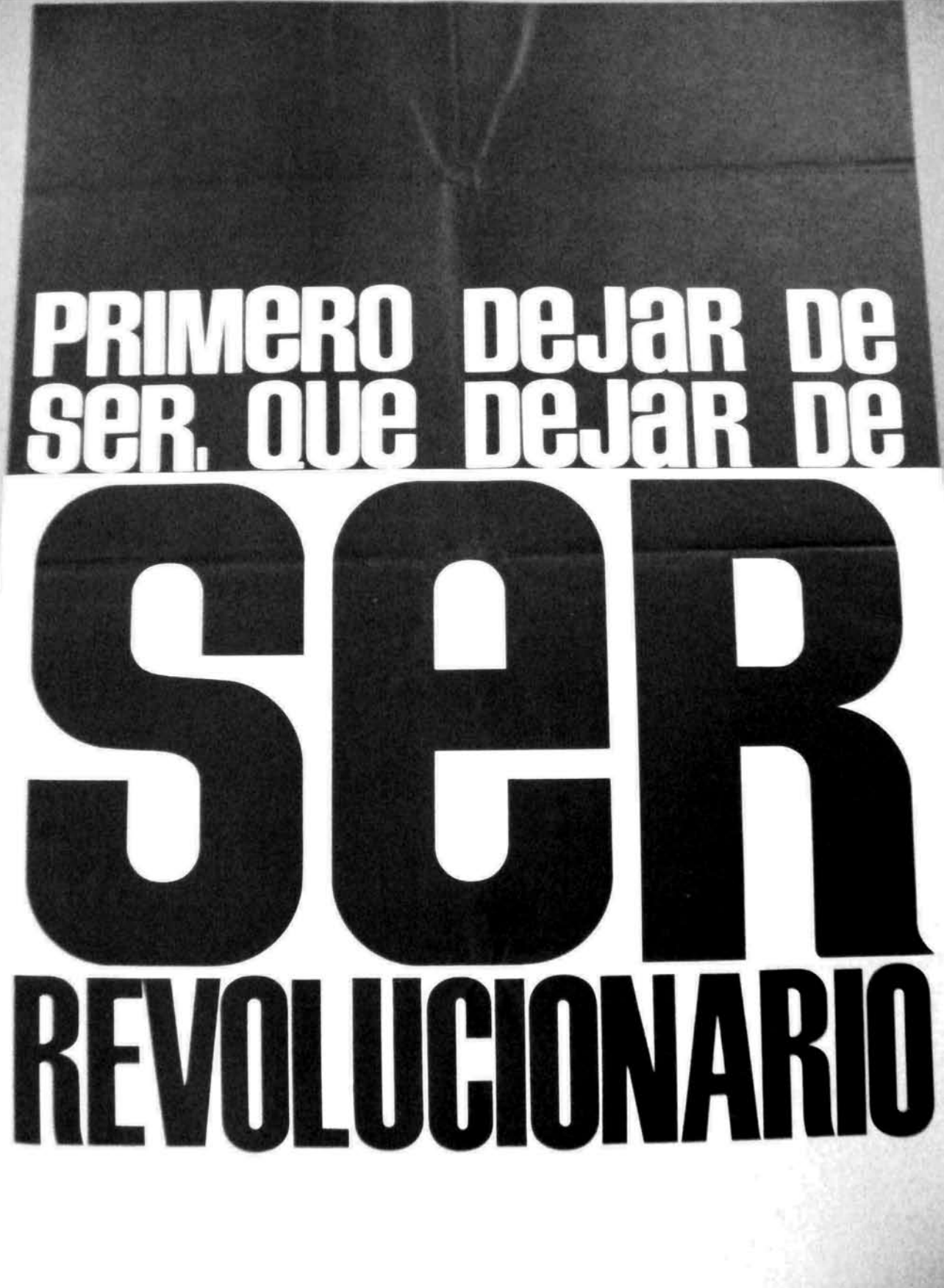
Revolutionary poster; Cuba, 1968

Rene Mederos

PRINT: Offset; colour
PUBLISHER: Comisión de Orientación Revolucionaria
SIZE: 760 x 510 mm

Felix Rene Mederos Pazos was born on 20 November 1933 in Sagua la Grande, Cuba. A self-taught artist, he began working at a Havana Printshop in 1944 and was appointed Chief Designer for Cuba’s most important television station in 1959. In 1964 at the start of the new wave of Cuban graphic design, Mederos began creating his first posters as head of the design team at intercommunications. In 1967 he was commissioned by DOR (Department of Revolutionary Organization) to travel to Vietnam to paint scenes of the war. The paintings were exhibited in Hanoi and were subsequently reproduced as a screen printed series, which was shown all over the world. Several of these images were reproduced in the United States as part of the anti-war and Cuba solidarity acts. In 1973 Mederos created a series of ‘vallas’ (12 sheet billboards) on the history of the Cuban revolution and also produced a screen print series commemorating the 20th anniversary of the assault on the Moncada, the event signaling the beginning of the armed resistance to the Batista government. As an artist, Rene Mederos’ style – with its bright, firmly contoured surfaces, its ebullience of patterns in nature, and an unwavering sense of political direction – established a unique standard for graphic design in Cuba which influenced a whole generation of graphic artists all over the world. Despite all his honors and achievements, he was a modest man. He was generous to others and maintained faith in the goals of the Cuban revolution – a world of equality and peace.

“Better not to be, than not to be revolutionary” – in the orthodox socialist realist fashion, a slogan of this kind is illustrated with giant workers and heroic soldiers. Mederos chooses a purely typographic solution in which contrasts of black and white and differences in size enhance the meaning of the words. Upper case and lower case letters are mixed. It is a low center composition. The focus points out the biggest type-TO BE, which highlights “yourself”, the meaning of being revolutionary is fighting for your rights, for human rights. The contrasted solution with black and white is connected very well with the order and the importance of the words. The dimension is achieved with the different sizes of letters that he uses. It gives also a sense of perspective. The statement itself is very strong and shows what it meant to be revolutionary in those days and at the same time shows what it is to be revolutionary today.



‘Better not to be, than not to be revolutionary’

Anti-Nixon poster /insert; Cuba, 1969

Alfredo González Rostgaard

PRINT: Offset; 4x-folded poster/magazine insert
PUBLISHER: OSPAAAL, Cuba
SIZE: 285 x 440 mm

“We wanted to establish a clear, direct or indirect, but original communication, and did not scorn any initiative that would allow us to be effective and contemporary.”

Alfred Rostgaard, (painter, designer and sculptor) designer at OSPAAAL (Organization of Solidarity with the Peoples of Asia, Africa and Latin America) was artistic director of the magazine ‘Tricontinental’, founded 1967. OSPAAAL is a Non-Governmental organization that was founded at the 1st Conference, January 1966 in Havana, with 82 representatives from Africa, Asia and Latin America. OSPAAAL’s graphics were intended to address people outside of Cuba who didn’t know how to read. They document an era that was marked by taking on the defense of the poor and suppressed against the rich and those who oppress others. Among its many activities was the publication of ‘Tricontinental’ magazine, produced in four languages – Spanish, French, English and Arabic – and distributed in 87 countries.

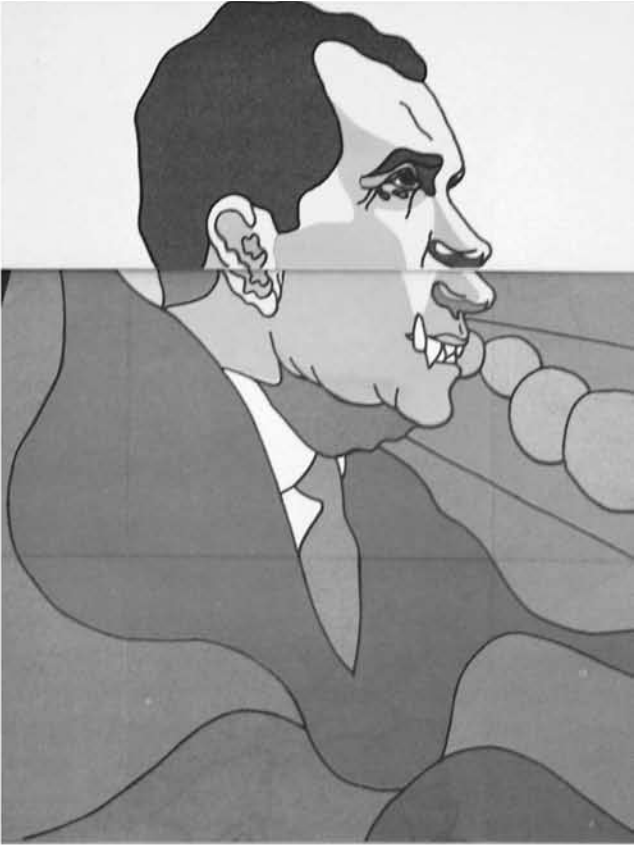
Included in most issues were folded-up solidarity posters. The principle was that each poster should be designed and printed within the country and develop its own methods of silk screening. For technical reasons the posters had to be folded for distribution, which generated creative and original poster design. Rostgaard’s poster that shows Richard Nixon’s head clearly illustrates how the folding (4 x) is a beautiful integrative part of the design.

The first picture shows Nixon with smooth skin and almost no wrinkles. Having unfolded the first page, the picture shows Nixon with a sharper facial structure, more wrinkles and a slightly open mouth in which his teeth become visible. By unfolding the whole poster, Nixon appears as a vampire with sharp teeth, pointed ears and with folds of skin on the cheek and under the chin. Rostgaard uses many complementary colours – green, red, blue, purple, violet, orange, yellow – and round shapes.

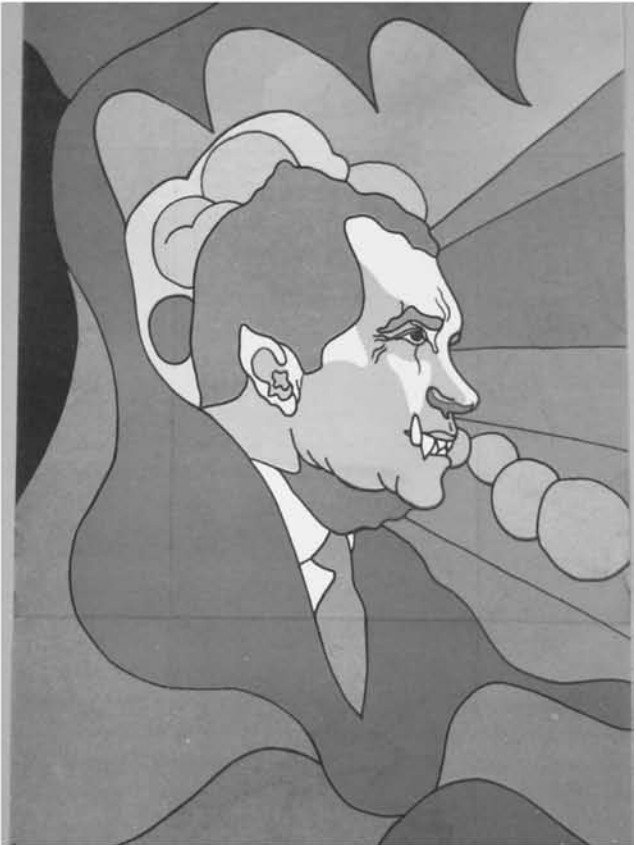
Rostgaard and other creators of this type of poster created at the time a new graphic language that contained foreign and national elements without using typography. The boom of the film industry in the 1940s—and posters advertising those films – led to the first markedly domestic style. This also spawned work of a distinctly political nature, the birth of Cuban political poster art. The non-commercial mass-produced poster was the direct fruit of the revolution, a conscious application of art in the service of social improvement. State resources were allocated for a broad range of cultural and artistic projects, and posters were the right medium at the right time.



Insert



Partially unfolded



Full poster

Revolutionary poster; Cuba, 1969

Alfredo González Rostgaard

PRINT: Offset
PUBLISHER: OSPAAAL, Cuba
SIZE: 530 x 325 mm

“Now is the hour of the fire hearths and only the light will be seen.”
– José Martí, leader of the Cuban independence movement

This was the language that reflected Cuban mentality from the 1930s until the end of the Cuban revolution in the late 1950s. In the aftermath of the Cuban Revolution, the struggle against Imperialism resulted in a broad array of leftwing propaganda posters that pinpointed the current social and political issues.

One of the important designers that participated in this Cuban propaganda poster movement was Alfredo Rostgaard. He was art director of the Organization in Solidarity with Africa, Asia and Latin America (OSPAAAL) from 1960 to 1975 and made several posters of Che Guevara. As the ‘Commandante’, the Argentinian guerilla fighter Ernesto a.k.a. Che Guevara played a key role in the Cuban Revolution. He was the deeply respected leader among the rebels and inspired them in the guerilla warfare against the Batista regime. He was responsible for some very decisive events of the Cuban revolution, such as the attack on Santa Clara. His importance, heroic and charismatic aura reached a fulcrum point when he was found executed by his Bolivian army captors. Ever since, he has had a large amount of followers who admired his ideals and he has been glorified in many designs.

The poster designed by Alfredo Rostgaard was for made for ‘Tricontinental’, a leftist quarterly magazine that was distributed in English, French, Spanish and sometimes Arabic. The visual style of Rostgaard is primarily based on complementary colours and is used in this poster to illustrate a beacon of light emanating from the lonely star on his beret. (The star is called La Estrella Solitaria and is derived from the one on the Cuban flag.) The intention is clearly to depict Che as a holy figure. There is no typography involved and the message is simple and clear. The whole Rostgaard design is built around the iconic two-tone portrait of Che Guevara by Jim Fitzpatrick created in 1968. This portrait was based on a crop of the less famous picture by Alberto Korda.

These posters liberated the symbol from the actual ‘Che’ person and the symbol took on the universal meaning of revolution, freedom, resistance, struggle, anti-liberalism and anti-capitalism. It could convey a collection of complex ideas into one symbol. The possibility to make financial profits from the screaming need of an American antithesis was clearly understood by moneymaking poster publishers. The poster was widely distributed after Che’s death. With this commercialization of this symbol – cheaply appearing on towels, lighters, key chains, caps and wallets – the decline of an ideological and political figure started and robbed it of its historical and revolutionary relevance. What remains is a nostalgic symbol that reminds us of a romantic time filled with a heroic figure, turbulently struggles and authentic ideological beliefs.



‘Che’



‘Che’ evolution

Exhibition poster; Berlin, 1970

Horst Wendt

OTHER AUTHORS: Novosti Press Agency (Moscow), Gesellschaft für Deutsch-Sowjetische Freundschaft (Berlin)
PUBLISHER: Verlag für Agitations- und Anschauungsmittel, German Democratic Republic Berlin Ost. USSR.
‘Kulturpolitische Plakate. Ausstellungsplakate der DDR.’
TYPEFACE: Helvetica
SIZE: 410 x 285 mm

“Our whole purpose was to integrate objects from the world of machines and industry into the world.”
—Hannah Höch

This is a poster for a photo exhibition, “Das Land Lenins im Foto”, made by Horst Wendt in East Berlin in 1970. 1970 celebrated the centenary of Vladimir Lenin’s birth. The poster consists of a photo-montage of Lenin, a red star (which indicates the political positioning) and title of the exhibition. A short text that contains general information such as date, place, opening hours and authors of the exhibition, Novosti Press Agency (Moscow), Gesellschaft für Deutsch-Sowjetische Freundschaft (Berlin).

The red star is placed on the top left and functions as an illustrative element in the poster. The red star symbolizes the communistic state. Bolshevik poster artist Alexander Apsit designed the star in 1919. He also created symbols such as the hammer and sickle. The photo-montage is placed at the right hand bottom side of the poster. The title of the exhibition is placed on the left of the montage. The general information text is placed on left and above the right side of the photo-montage. This causes an open white space on the top right of the poster, which gives it a dynamic composition.

The typography is black. The title is set in Helvetica bold and the description in Helvetica regular. The relation between the typography and photo-montage creates a symbiosis: the text and title become a background and part of the photo-montage.

The Dada movement introduced the technique of the photo-montage after WWI between 1918 and 1919. “Montage” in German means “fitting” or “assembly line” and “monteur” means “mechanic” or “engineer”. Artists such as John Heartfield, Hannah Höch and Kurt Schwitters used this technique in their protests against WWI. They cut personages from newspaper photographs resample them by using everyday objects in art forms. They made the objectivity of photography transcend into poetic and aesthetic artworks.

Lenin was photographed while giving a speech. His right hand is closed. Lenin stands behind a lectern, leaning towards the left side. He has a strong body language. The photo-montage of Lenin is a heroic image that triggers a quick recognition and response: it can be read immediately without text. In the 1920s the heroic images on posters represented idealism and patriotism. It was normal to make the heroic figure look physically stronger, an idea that was borrowed from ancient Rome. Usually soldiers were depicted who beckon the viewer to convince the citizens of the idea of what the state represents.

The 1960s saw a revival of photo-montage in pop art (partly inspired by Dadaist’s ideas of mass culture), but this time round the advanced technique of photography was preferred to illustrations or drawings. The poster was part of Lenin’s propaganda machine in the 1920s and was reinterpreted in 1970.



‘Das Land Lenins im Foto’

Revolutionary posters; Havana, 1970

Felix Beltran

PRINT: Silkscreen; colour
PUBLISHER: Comisión de Orientación Revolucionaria
TYPEFACE: Katarine Light Bold
SIZE: 990 x 665 mm / 1040 x 660 mm

“The review side of journalism is not necessary for democracy in Cuba.” – Castro

Around 1965, in a period of strained relations with the Soviet Union, the Cubans decided to develop images and a style that is more suitable to their own social-political circumstances. A period of artistic freedom ensued. The arts flourished and there were lively international contacts. Talented Cuban artists started designing colourful, inventive posters of traditional subjects such as commemorations of the revolution or calls for more poster production. The Cuban leaders were portrayed as cheerful and unconventional.

In the 1970s artistic freedom was subordinated to the spreading of the proper revolutionary principles. Ties with the Soviet Union were tightened in the same period. A unique era in the history of the political poster came to an end. By the year 1970 every publication was under control. Freedom of press was considered a right in the Republic Constitution but under conditions, not guaranteed like individual development of the freedom of expression and information.

26 July celebrates the anniversary of Fidel Castro’s attack on the Moncada Barracks in 1953 as the posters announce. This was his first attempt at a coup and the attack failed. Castro and his small group of rebels were arrested. The attack is seen as the starting point of the Cuban revolution, and is celebrated every year with a big meeting at the Square of the Revolution in Havana.

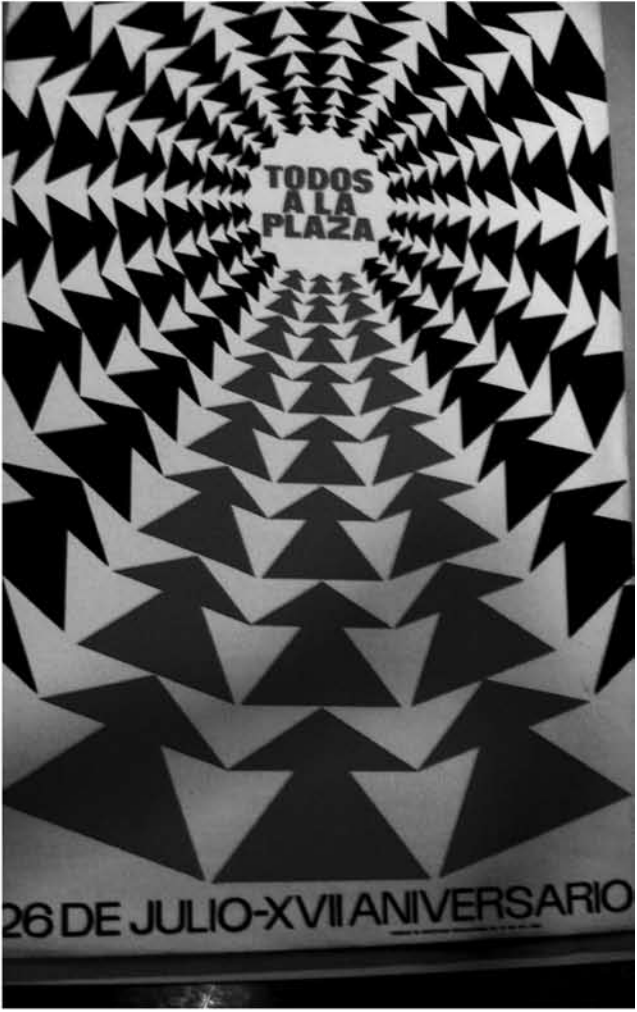
“Viva el Aniversario...” uses simple colours such as black red and white and iconic symbols. It is composed by stars that multiply into a pattern, which create an optical image at the center of the poster. The background is completely black and text is placed on top of the poster in white type and small size. This is an information poster that advertises the anniversary in a very straight way.

“Todos a la plaza” is composed by black and red arrows placed as concentric circles that create a cylinder at the end of which – about the middle of the poster – you can read the message, “Everyone to the square”. The background is white and right below the date of celebration is written.

Although both posters are made for the same event I will distinguish their meaning and intention. The first I call an information image that celebrates the event, clearly and simply. The second poster integrates another factor: it is a call to the mass, an attempt to move people. Is not only ‘what’ but also ‘where’. The influence of pop culture and art is reflected in the symbols, shapes, forms and colours that Felix Beltran used in the posters. The star as symbol of light and guidance for the revolution of the Cubans, arrows and almost psychedelic forms remind one of a period of time when Jimmy Hendrix, or Machin, in the case of Cuba, were popular.



Poster 1



Poster 2

Earth day poster; United States, 1970

Robert Rauschenberg

PRINT: 7-colour lithograph and collage–aluminium plate (varnish); roller and brush (synthex glue); aluminium plate with eagle image printed in blue-black; aluminium plate with eagle image in black; stone with gray-blue; stone with bright blue; aluminium plate with varnish.
TYPEFACE: Cut-out sans-serif block capitals
SIZE: 855 x 645 mm
EDITION: 50

Robert Rauschenberg is an American artist who was born in 1925. He has been a prominent artist since the 1950s, mainly working as a painter but also with print, sculpture and performance art. Best known are his "Combines" – a series of paintings that include sculptural elements. Rauschenberg's work is commonly placed in-between abstract expressionism and pop art.

Rauschenberg is strongly socially-politically engaged. He has produced posters for the Artists Rights, the United Nations and Earth Day and he has made campaigns against Apartheid, nuclear armament, over-population and war.

This poster is a collage of thirteen images, of which twelve are printed in black-and-white and one black on brown. Starting from the top left corner and continuing clockwise, the first image shows a landscape of hills, trees and mountains with a motorway going through it. Next is an image of a shore of sand and rocks covered in black oil. The following image shows a car wreck. Below this is the image of a sign standing on a beach that states "danger, keep out, water contaminated". Next image below is taken from a birds perspective and shows a beach overcrowded with people. Next, in the lower right corner is the image of steel-junk in water, probably a city dump. This image and the following three are partly covered with type. Next is a scene from a forest, with cut down trees. Next to that is a highway in fog, with a tank-truck in the foreground. The following picture depicts a house construction site in a city. Above this, moving from the poster's left hand corner is a close-up on junk, mostly tin-cans. Above this is an aerial picture of a burning industrial site. Last is an image of a gorilla sitting down holding its hands on its belly, looking towards the left. As far as the surroundings suggest, the gorilla is in its wildlife habitat.

The largest image at the center of the poster is of a great American eagle. It is presented on a brown background that looks like a torn sheet of paper. The image of the eagle has probably been printed on plastic film and placed on the brown paper with plastic tape. Traces of this tape are visible on the poster. The eagle is looking to the left, sitting on a log. The type on the poster is white and reads "Earth Day 22 April". You can distinguish three different typefaces, or different versions of the same font, all capital sans serif block-letters.

Earth Day 22 April 1970 was the first Earth Day ever celebrated. It was founded by United States Senator Gaylord Nelson who in 1969 witnessed a oil-spill on the west-coast of the U.S. Outraged he traveled to Washington and passed a bill stipulating that 22 April is a national day to celebrate the earth. 20 million Americans demonstrated on Earth Day 1970, and now more than half a billion people commemorate this day each year.

It is rare that you come across a poster which needs no explanation or in-depth analysis. Robert Rauschenberg has made a poster that has intriguing overall aesthetics, great detail and a strong message.



'Earth day 22 April'

Nuclear warning; Netherlands, 1972

Aktie Strohalm / Marieke Schroevers

PRINT: Silkscreen; 2-colour pamphlet/poster, 1 page double-sided
PUBLISHER: Environmental Movement, Aktie Strohalm
SIZE: 450 x 450 mm

THIS IS NOT A POSTER –

The mid 1960s saw the first protests against nuclear energy. Warnings came from the nuclear industry: scientists were concerned about the uncritical and optimistic expectations people had regarding nuclear energy.

The first critical notes reached the Netherlands in 1970. The Dutch government released a plan that the Netherlands should depend on nuclear energy by the year 2000. This entailed building more nuclear energy plants. The resistance against nuclear energy grew when a special tax of 3% was introduced to finance a nuclear reactor. This resulted in an alliance of protest groups and environmental movements. The participants were left, social and post-sixties orientated. Their ideal: a nuclear-energy free world. One of these groups was Aktie Strohalm, the Social Trade Organization. They introduced the official radioactive symbol in 1972 by circulating a magenta-yellow flyer in inhabited nuclear energy areas.

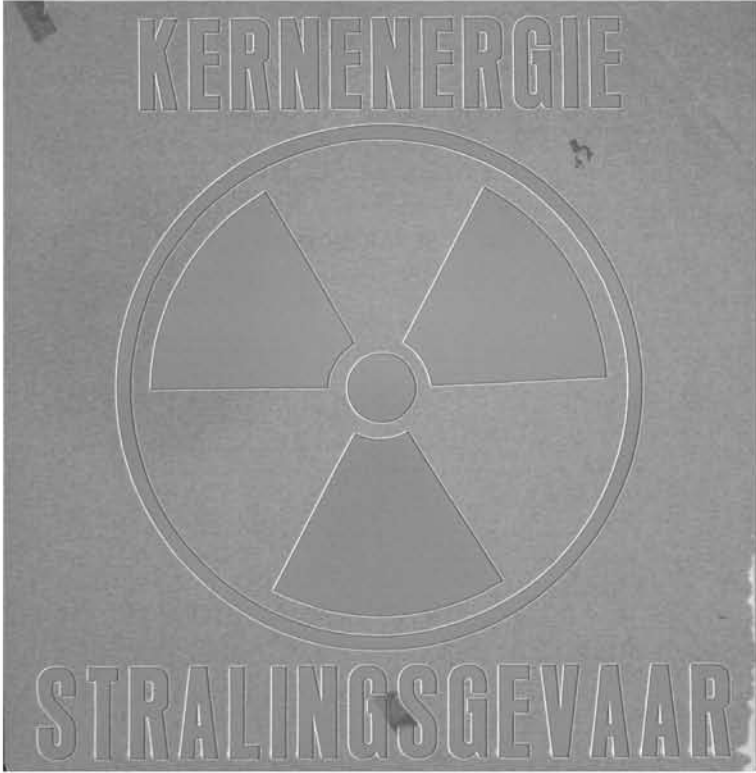
The size suggests a poster but the header at the backside tells us the opposite: “THIS IS NOT A POSTER. (...) We believe that every inhabited nuclear energy area in the Netherlands must be declared an unsafe area. We believe the sign must be shown in public space, not only in laboratories. We believe we are all exposed to harmful nuclear energy and that the sign really needs to be placed at doors, windows, walls, everywhere in public space, so each person knows: This is a danger area.”

By this announcement the receiver is informed and is asked to join the protest against nuclear energy. The side with the symbol calls for action. The side with the text informs about the dangers of nuclear energy and explains the symbol.

The radioactive symbol was ‘doodled’ at the University of California Radiation Laboratory in Berkeley in 1946. Nels Garden, Head of the Health Chemistry Group at the Radiation Laboratory: “A number of people in the group took an interest in suggesting different motifs, and the one arousing the most interest was a design which represented activity radiating from an atom.” They had these printed up, magenta on blue, and the use of the design spread around the country. Blue as a background was a poor choice, since blue was not to be used on warning signs. Oak Ridge National Lab standardized the use of yellow as a background colour in the late 1940s.

The purpose of the symbol was to inform people about the presence of nuclear radioactivity and not about the dangers. In 2007 a new version was developed to alert anyone, anywhere to the dangers of being close to radiation, the result of a five-year project conducted in 11 countries around the world. The symbol was tested with different population groups – mixed ages, varying educational backgrounds, male and female – to ensure that its message of “danger – stay away” was understood by everyone.

The value of symbols depends on its clear design: the use of little text, large type, sans-serif set in capitals, powerful colours and (inter)national standardized icons. But in a changing world, perceptions also change. Therefore a symbol should always be reviewed.



1. Frontside (1972)



2. Backside (1972)



3. First use of trefoil from Berkley Radiation lab (ca. 1947)



4. The new supplementary radiation warning symbol (2007)

Lecture-series poster; Utrecht, 1972

Unknown

PRINT: Silkscreen; 4-colour
TYPEFACE: Helvetica Condensed
SIZE: 700 x 500 mm

This poster was made to announce a lecture series called “Gamma Chemie” at the organic-chemical lab in Utrecht. There were six lectures planned; the first one was held on 4 February, the final one, that also programmed a forum, on 17 March 1972. The lecture series was presumably organized for the students of the University of Utrecht.

In the archive I found 3 more posters that each announced a lecture. These posters were printed in 1 colour: one in red, one in black and one in blue. The rising sun, the grey-blue bar and the guilder note are not printed on these posters. The poster is divided in 4 horizontal parts and printed in 4 layers. The variant of the original Japanese flag is the flag used by the Japanese Navy, the red sun with its 16 rays. A lot of people associate this flag with war. In the poster it is used as a rising sun, which symbolizes that war and danger are at hand and further refers to the nuclear disasters in Japan. Above the rising sun is a grey-blue bar, which reminds of a cloudy sky. There is no black line between the bar and the rising sun.

The banknote depicted is a green five-guilder note from the time of the poster. All the lectures at some degree are connected to the desire for money in capitalist countries. The titles of the lectures are: “The employment for chemists”, “The social need for chemists”, “The link between the economic contexts and the employment”, “The science policy in the Netherlands”, “Comment on the science policy”, and “Ecological catastrophe: challenge for a spoiled culture”.

The layer printed on top is a black layer that consists of type, the chemical installation and the figure tied to this installation. Because of the layering the installation visually connects the reference to money with the reference to destruction.

The person tied to the installation appears to be Asian. He's bleeding and suffering. Bystanders are observing him. I assume the Asian person is a reference to the nuclear disasters in the past. The type used is a standard typeface of the time, combined with handwritten text. It's white on black, which makes it look like white crayon on a blackboard.

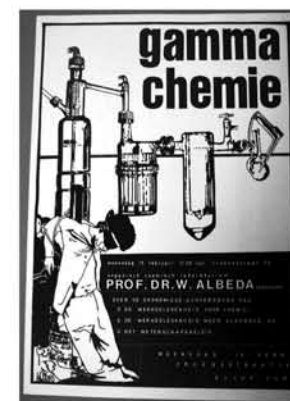
To conclude: the poster communicates the message destruction will occur because of the constant desire to amass ever more money in capitalist countries. Some people know this is about to happen, but they do not act. The goal of the lecture series would be to give insight into this development. Apart from looking for ways to earn money through chemical knowledge, authorities should also be aware of its dangers.



Complete lecture series poster



2nd lecture poster / red



3rd lecture poster / black



5th lecture poster / blue

Communist poster; Athens, 1974

Christos Politis

PRINT: Silkscreen; black / red
PUBLISHER: GCP Int., Athens, Greece
TYPEFACE: Spartan
SIZE: 594 x 420 mm

This poster was made only one year after the fall of the military in Greece. The actions of the Greek Communist Party (GCP) were only just recognized as legal. Six years before a major group split from the GCP and formed the GCP Interior. They were considered anarcho-communists. It was believed they took orders from anarchic organizations in Italy. Women demanded equal rights.

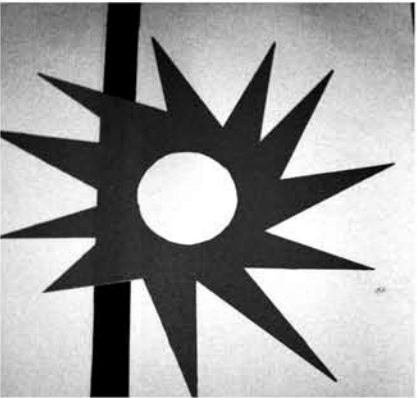
The first big factories that opened since the early 1960 were also favorable of equality for women. In general the situation was not stable and the student youth with middle class people were trying to take advantage of the situation and tried to establish a more stable and less controlled life.

Description of the suspect:

The young man, called Christos Politis, got caught hanging communist posters on walls at night in Athens. He admitted that he was also the person who made them. He has not yet told us where the print office is that agreed to help him release his propaganda material. He bears long hair, trousers with holes and a worn-out jacket. He claims that in his personal life, he has no job and that he lives by selling books and paintings on the street. He repeatedly shouted, “I’m not a communist.”

The poster is divided in four parts. Top left: a two-line text in red that states “sovereign people”. Top right: a sun with pointy rays, also red. Bottom left: one-line text, also written in red that states “GCP Int.”. Bottom right: a drawing in black and the signature of the artist in the Latin alphabet. (NB: it isn’t common for Greek artists to use the Latin alphabet.)

The drawing covers two thirds of the width and it shows six heads in perspective. Two are facing right and the remaining four left. The main figure is clearly a woman. All the figures are shouting, except for the woman. Heads number two and three, from the left, seem to have scythes for the lines that indicate their cheeks; the chin lines could be seen as scythes placed upside down. On all heads what looks like workers’ hats are sitting. They can also be interpreted as flags. All of the heads are made with curved lines except the noses which are made with straight lines, making them look like nose protectors ancient Greek helmets were fitted with. At the top of head number one from the left, we discern a fist of a right hand. Underneath the composition of heads, we see another composition made of curves and six straight lines. The six lines are connected with the six heads, making them look like necks. The curvy lines have no obvious image. They can be seen as bridges, roller coasters or even as shields. At the left of this composition we have a big gear and in it a factory with two chimneys. At the right, there are two straight lines that are equally thick, one vertical and the other horizontal, and form a cross. The horizontal is going from top to bottom across the entire paper and under the red sun. It seems that they have no meaning in the composition, which feeds speculation that they may be covering some drawing errors.



Detail of red sun



Detail of illustration



Christos Politis

Political exhibition poster; Hamburg, 1978

COSAL / Unknown

PRINT: 2-colour, light blue / black
TYPEFACE: Berthold Standard Bold
PUBLISHER: COSAL (committee for solidarity with Argentina and Latin America / nowadays a member of the coalition against impunity), Hamburg, Germany
SIZE: 430 x 610 mm

“Because of the knowledge of South America, I want to prevent us Europeans from a mistake: to compare the ratio of democracy of the South Americans with our understanding of democracy. Like this we’ll make our first big mistake.”

– Hermann Neuberger, FIFA president (Abstract of an interview of the Sport-Illustrierte No. 4/78)

In 1978 the 11th World Cup took place from 1 June until 25 June in a country that was ruled by a military dictatorship. On 24 March the military headed by general Jorge Rafael Videla came into power through a violent putsch. In this period 20,000 to 30,000 people called ‘desaparecidos’ disappeared without a trace. Even though these facts had become well known by the end of 1976, only the putsch was worth some headlines in the international press. The military junta tried to exploit the World Cup in 1978 for its purpose. All this triggered a discussion about the national and political interests and their connection to sports events and how to act in opposition to this development. One of many attempts was for instance the boycott of those events. In this case the sufferers would be the athletes and on the other hand a boycott could drive forward the politicization. That raised the question where the border between the sporting and political decisions runs and who is responsible. The Argentinian organizer of the Cup, General Merlo, announced: “The World Cup and the expected 35,000 tourists and the more than 1.5 million viewers will help the Argentinian reputation more than hundreds of political or diplomatic statements.” In order to improve its image the government hired the public-relations Company Burson & Marsteller in New York for a campaign that also designed the official logo; the colours of which, black and light blue, refer to the Argentinian flag.

In 1977 FDCL and VIK (Research and documentation centre Chile and Union for international cultural exchange) developed a traveling exhibition under the title “Soccer and torture World Cup Argentina 78”. The poster of the exhibition shows an application of the official logo of the World Cup that starts centered vertical and above the horizontal centre line. To the official part of the logo belongs a football. It is put together with 6 bent black polygons and two abstract forms which are situated on the left and right hand side of them. The logo is repeated five times with the same forms on the left and right side in a central perspective and composes therefore the centre of the poster. The tunnel that arises from this composition is connected with 13 hand-drawn rows of barbed-wire that mark the margins. Above the football you can see the headline which is centered and closes the poster on the top edge. The logo of the venue (Markthalle) and more information’s of the exhibition are also located inside the tunnel. The text closes up the bottom part of the poster.

This exhibition shown in several German towns was supported by different local organizations for human rights or left orientated groups. COSAL, an organization that tried to draw attention to the violation of human rights in Latin America, was responsible for the organization of the exhibition in Hamburg.

Because of the World Cup 1978 Argentina got worldwide publicity but this didn’t improve the situation of the oppressed. In the final game Argentina beat the Netherlands: 3:1.



The political power of sports events through the example of the World Cup



FIFA World Cup logo 1978

Pro-bike cards; Amersfoort, 1978

ENFB / Unknown

PRINT: Offset print; black, 36 cards; 32 playing cards, 4 special cards
TYPEFACE: Helvetica condensed; cover: Data 70™
PUBLISHER: ENFB, Amersfoort, Netherlands
SIZE: 100 x 70 mm

This regular quartet game was published and made by ENWB, the first only Dutch wheel riders association. The ENWB was set up in Utrecht, in October 1978. It was an initiative by several groups who where worried about the growing amount of cars and the consequences of that in daily life. The car possession grew explosive in the sixties and the number of bikes decreased to a historical low point. As the ANWB process tightened in 1979, the name was changed into the real Dutch cyclist association (ENFB).

This quartet game is made to promote their ideas against cars. They say: “A dirty game it is what the traffic does these days.” In the pictures they show negative images of cars and what they do to the public space.

Every playing card looks the same. A title on the top, in the middle of the card there is a big picture and under it 4 different options. There are 7 different themes you can collect during the game, the theme is also a part of a sentence you can fill in with 1 of the 4 options under the picture. The themes are: blik (tin), hier komt (here comes), de auto kost (the car costs), smoesjes (lame excuses), zonder auto’s (without cars), doordenkertje, ‘t kan ook (deep one: we can also manage without cars), and parkeren (parking).

For example, there is the theme of a card “hier komt” (here comes), under it the picture, a demolished house. Then there are the 4 answers underneath the picture. “here comes”: a road, a breakthrough, a parking lot, nobody. The “parking” and the “here comes” them cards are portraying the effects cars cause in the environment. The “car costs”, the “without cars” and the “tin” cards are more mixed, some are literal; if there wouldn’t be any cars traffic lights could disappear and other are more abstract such as the one that states “Without cars there would be a lot more space to live in”. The bad excuses cards are about excuses such as: “I need my car because I have kids” or “The car gives me freedom”. Because of the pictures that accompany the excuses it becomes clear that they are making a joke of it: “The car gives me freedom” has an image of a traffic-jam next to it. The doordenkertje (deep one) cards are abstract, they make puns such as Dutch words with the word ‘auto’ in it: autobiografie (autobiography), autorisatie (authorization), etc.

There are 4 extra cards in the set. The first is a card with the rules of the game. The second is a story as an example of what kind of troubles the car causes in our daily lives. The third is about what they want to accomplish and how they’re planning to reach that. The fourth is a card you can fill in if you want to donate money to the association.

When they made this game the goal was not only to make traffic safer for cyclists, but also to make it more comfortable. In 2000 they reformulated their goals: “The cyclist association encourages cyclists in the Netherlands and fights for more and better possibilities to cycle.”



‘Eerste enige echte auto kwartet’



Park



Without cars

Anti oil power poster; Stockholm, 1980

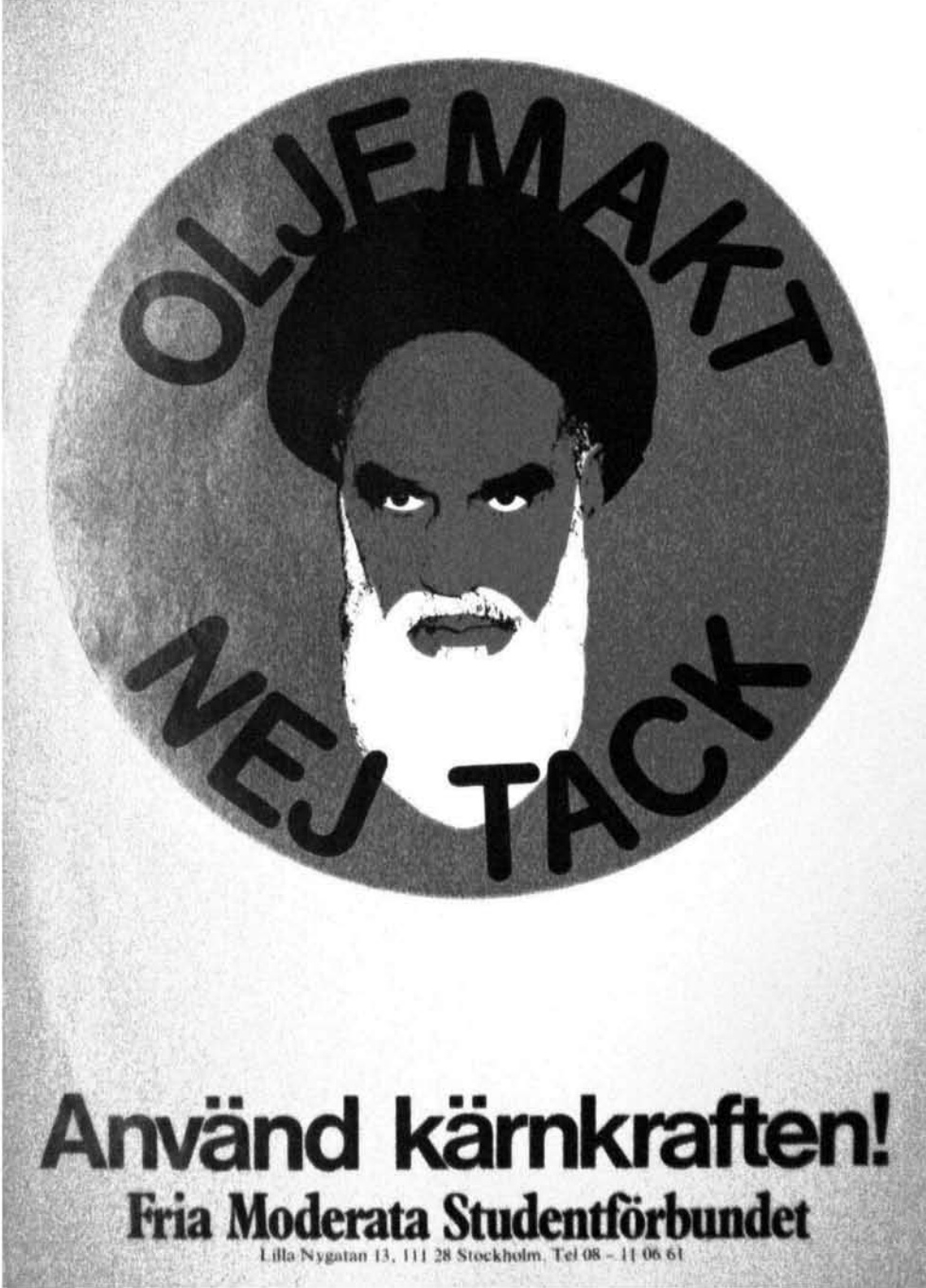
Fria Moderata Studentförbundet

PRINT: Screenprint; colour
TYPEFACE: Nimbus Sans D Bold & Aldine 721 Bold Condensed
SIZE: 420 x 594 mm

The poster borrows its design from the “nuclear power? No thanks” badge and logo which was a famous symbol of the anti nuclear movement in the 1970s and 1980s. It was designed by a girl in Denmark in 1975 as part of a contest to make a new logo for Denmark’s Organization for Information on Atomic Energy (OOA). At that time the Danish were very upset about the Swedish power plant Barsebäck situated only 20 km from Copenhagen, the Danish capital. The symbol was then adopted by the World Information Service on Energy (WISE) in the late 1970s. The design became incredibly popular and the badge was translated into 47 languages. The first five years, WISE was entirely funded by sales of the badge.

In 1979 Khomeini was the leader of the Iranian revolution and became the supreme leader of Iran, which also meant that he came in control of one of the world’s largest oil reserves. He was the architect of the Muslim fundamentalist state which Iran is today. 1979 was also the year of the Iran hostage crisis in which students occupied the American embassy in Tehran and held 63 US diplomats hostage for well over a year. They were backed by the Iranian government. The badge was used against nuclear power but this poster is “all for it”. The text has been changed to “Oil power no thanks” and “Use Nuclear Power”. The designer simply replaced the happy red sun in the original image with the serious red face of then Iranian religious leader Ayatollah Khomeini.

Fria moderata studentförbundet (The free moderate student organization), who commissioned the poster for the “Campaign on Iran”. They are a group of different liberal and conservative student organisations. Moderates in Sweden are traditionally pro nuclear power and the design of the poster is meant to convince people that Sweden should use nuclear power in favor of oil. Not because burning oil is bad for the environment but because Ayathola Khomeini was a dictator that should not have any power over Swedens energy supply. Of course we still need oil for our cars which cannot run on plutonium. It is interesting that the conservatives here became the antagonist as they use a very beloved left-wing symbol in their very right-wing agenda. It is common for political parties or organizations to use these cynical and ironic methods—ridiculing a symbol from other opposing parties and changing the meaning of it. The layout of the poster, the head and beard of Khomeini being stencils and the facial features makes for a highly contrasted image. The phototypesetting seems rushed and the overall feel is that of necessity. The poster is a racist attempt with an angry red Arab (really Persian) who will get richer and more powerful if we continue to buy oil.



‘Oil power no thanks’



Button 1



Button 2

Anti-apartheid poster; London, 1981

Anti-Apartheid Movement

PUBLISHER: Orpington A.G. Bishop & Sons
 SIZE: 425 x 610 mm

The poster shows a classic display of product photography. The objects are different cans, bottles and fruit. They are neatly placed in a white studio environment, composed in a harmonious still life way. The print has high resolution and detail. The logos on the different products stand out, they seem readjusted in contrast or maybe even over-painted. Labels are sometimes replaced with photographs showing Apartheid oppression. If one looks closely one can see that the photos aren't that well attached to the cans. The paper bulks out and doesn't entirely cover up. They probably just wrapped photos around and taped them to the package. A typically British typeface, Baskerville, conveys an air of dignity and grace to the poster. The hierarchy in the dynamic stair-like composition of the text puts emphasis on the words: "LOOK", "BUY", "BOYCOTT" and "APARTHEID".

At first glance, the image, text and semi-glossy paper all give a feel of an ordinary advertisement but it quickly becomes clear that this poster is subverting the products on the poster, calling for boycott using their own commercial language with a satire twist. Once again the Apartheid photos speak quite well by themselves; a young black man lying on the ground with blood coming out of his head, seemingly shot and dead, a desperate and exhausted looking mother with a child beside her holding out her hands. White men with arms are also shown as guardians of oppression. The images of Apartheid weren't subtle and didn't need any deciphering. They were very black and white in every sense of the word.

Both these posters are made in a very professional advertisement way. The well selected and carefully composed type and the overall design is carried out in a way which first takes the viewer to a familiar situation only to use the momentum and effect from the shift to another place. The everyday state of commercial comfort is turned into a confrontation with a painful insight of your indirect support of a repulsive system. I think that it's a clever use of word and image because it manages to establish an emotional connection. It is crucial that the viewer not only understands the information but also feels it, and ultimately gets moved by the poster.

Political issues are often governed by economical matters which ultimately lead us back to our everyday life as individuals. Through our work and consumption we possess a lot of power, but it's a difficult force to redirect. The goals of organizations such as the AAM is however to motivate the individual initiative and gather a collective force to make a difference. The impressive IISH collection of posters offer a unique insight of how different organizations all over the world approached have treated their points of view in graphic design. However hard it may be to prove the effect of a specific design, it is certain that the material is taken out of a context in historical change. Ideally I see their value as remnants from struggles, and once actually functioning designs for exposing and overcoming different forms of oppression.



Poster



Detail

Terrorist wanted poster; Germany, 1982

Unknown

PRINT: Offset; purple, black
TYPE: Berthold Akzidenz-Grotesk Bold Condensed
PUBLISHER: West Germany police department
SIZE: 594 x 420 mm

A police poster, showing 4 terrorists operating in the RAF, the opinion of the German media commentators divides: “is the country showing too much mercy, who shows no remorse?” and the left-wing Berliner newspaper writes: “the gesture reveals a readiness for reconciliation that highlights the self-confidence of the liberal justice state”. The red army faction or RAF was one of post-war West Germany’s most active and prominent militant left-wing group. It was, however, the first organization to give armed struggle a confident and structured from within the context of the international anti imperialist movement. The right wanted poster was printed in order to capture Brigitte Mohnhaupt, Adelheid Schulz, Christian Klar and Inge Viett. The left poster represents a parody of the RAF wanted posters and is composed by the anarchists themselves.

In contrast to the sharp, detailed portrait of the RAF terrorists in the right poster, the left poster personifies portraits of policemen as terrorists. These photographs are cropped, blown up, blurred and incognizant and thereby anonymous. This poster invites apparently to deduction and speculation. The policemen are incognito and form additionally with disguise, like sunglasses and drop shadow, thereby a unit. These photographs seems to have a more innocent, and therefore more accurate relation to the visible reality. There is a sense in the right poster in which the camera does indeed try to picture an objective reality, not just interpret it. This wanted poster is for particularly notorious fugitives. It frequently offers a reward or bounty for the capture of the person, or for a person who can provide information leading to such capture.

Photographs are a useful tool in the surveillance and control of the population. In other versions of its utility, the camera record justifies. A photograph passes for incontrovertible proof that a given thing happened.

Referring to the photographs, which are depicting the members of the RAF in a poster, the terrorists faces are treated as a weapon, sharp, detailed and direct with an air of delinquency. These images caused to apprehension. For example: Mohnhaupt, along with Adelheid Schulz, who were associated with the second generation of Red Army Faction were caught entering an RAF arms cache in the woods near Frankfurt which had been staked out by GSG9 men on 11 November. Mohnhaupt was detained and sentenced to five terms of life in prison. This photographic record is a photographic ‘message’, its aggression. Photographs were enrolled in the service of important institutions of control, notably the police, as symbolic objects and as pieces of information. What determines the possibility of being affected morally by photographs is the existence of a relevant political consciousness. After 24 years, RAF member Brigitte Mohnhaupt was granted a release on a five-year parole by a German court on 12 February 2007.



‘Die Sonderfahndung nach Terroristen (The special manhunt for terrorists)’



Detail 1



Detail 2

Warning postcard; Leeds, 1984

Stephen Dorley-Brown

PRINT: Offset; 2-colour, double-sided
PUBLISHER: Leeds Postcards, city / country: Leeds, UK
TYPEFACE: Helvetica
SIZE: 100 x 150mm

“It smashes heads.”

The first plastic bullet was made of PVC. Bullets were 102 mm long and 38 mm in diameter and weighed approximately 142 g. The bullet was developed by the British military. The very first version of the plastic bullet was introduced in 1960 in order to put it in use in Hong Kong and there have been different stages of development afterwards. Plastic baton rounds are fired approximately at 250 km/h from at least 20 meters from the target and are designed to deliver a similar blow to a policeman’s handheld baton – this, in theory, allows security forces to create a “sterile area” clear of rioting.

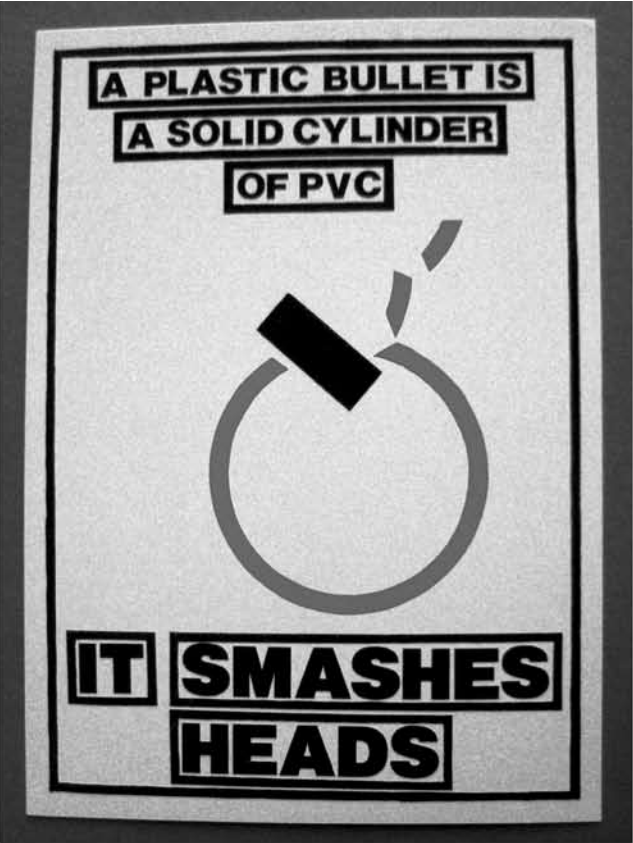
This design was part of a competition to design political cards, competition was organized by Leeds Postcards and the Communist Party of Great Britain in 1984 and it was won by United Campaign Against Plastic Bullets. United Campaign Against Plastic Bullets is a small organization based in Belfast, Northern Ireland that opposes the use of plastic bullets by the British Army and the Police. Following the killing of John Downes in August 1984, the campaign was founded and organized by Emma Groves, who was blinded by a rubber bullet in 1971 that was shot by a British soldier, and Clara Reilly. From 1973 to 1981, over 42,000 plastic bullets were fired in Northern Ireland.

“The official Campaign Against Plastic Bullets would have existed but was maybe a bit an offshoot of other campaigns and did not last very long time for us,” says Leeds Postcards and adds: “we worked most successfully with War on Want and Nicaragua Solidarity Campaign and Anti Apartheid Enterprises.” Stephen-Dorley Brown has depicted on this postcard a PVC bullet which smashes the red-circled symbol as a human head and accentuated the text with black bold box around it instead of just underlining it, even every word has an outline and even the design itself is double-framed.

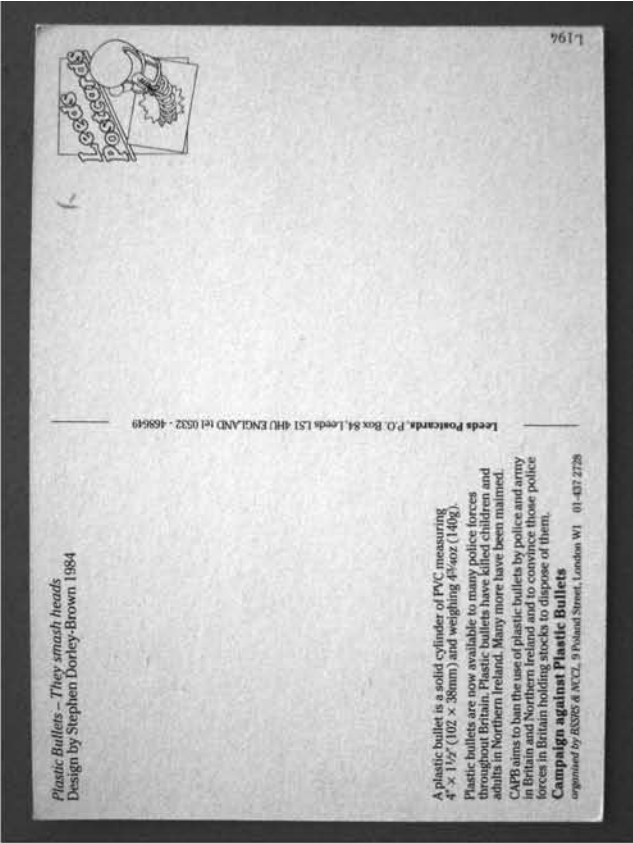
Visually it has many similarities to a sign; it is almost purely typographical – any unnecessary information is avoided and it opens a dialogue between the statement and a reader without too much subjective attitude included by the design itself. Linda van Deursen pointed out that the New Order record-sleeve “Movement” and “A Flag For North West England” by Peter Saville, which were made in the beginning of 1980s, have some certain visual similarities. Backside of the postcard has a standard informative layout, probably designed earlier by the Leeds Postcard series—it contains the information about the campaign itself. Unfortunately, there is no information about how many copies of the postcards had been printed. The postcard gave a considerable chance to carry the voice of the campaign everywhere in the World.

The last development of the bullets was introduced in Britain in 2001. Designed to be more accurate, the new acrylic round is also more capable of inflicting lethal injuries if it strikes a vital area. On different publications are noted that the plastic bullets were called “harmless weapons” in UK, due to the problems in Northern Ireland and as “less lethal weapons” in the USA in actual admittance of the truth.

I would like to thank Christine Hankinson for the support and interesting information about this postcard-project and the Leeds postcard!



Postcard front



Postcard back



Size of the bullet

Fluxus book; Venice, 1990

Achille Bonito Oliva

PRINT: Offset, 499 pages
PUBLISHER: Milano Mazzotta
ISBN: 88-202-0958-6

The title of this picture:
“Letter for Iris - Number of silence. A letter from a sound perspective.”

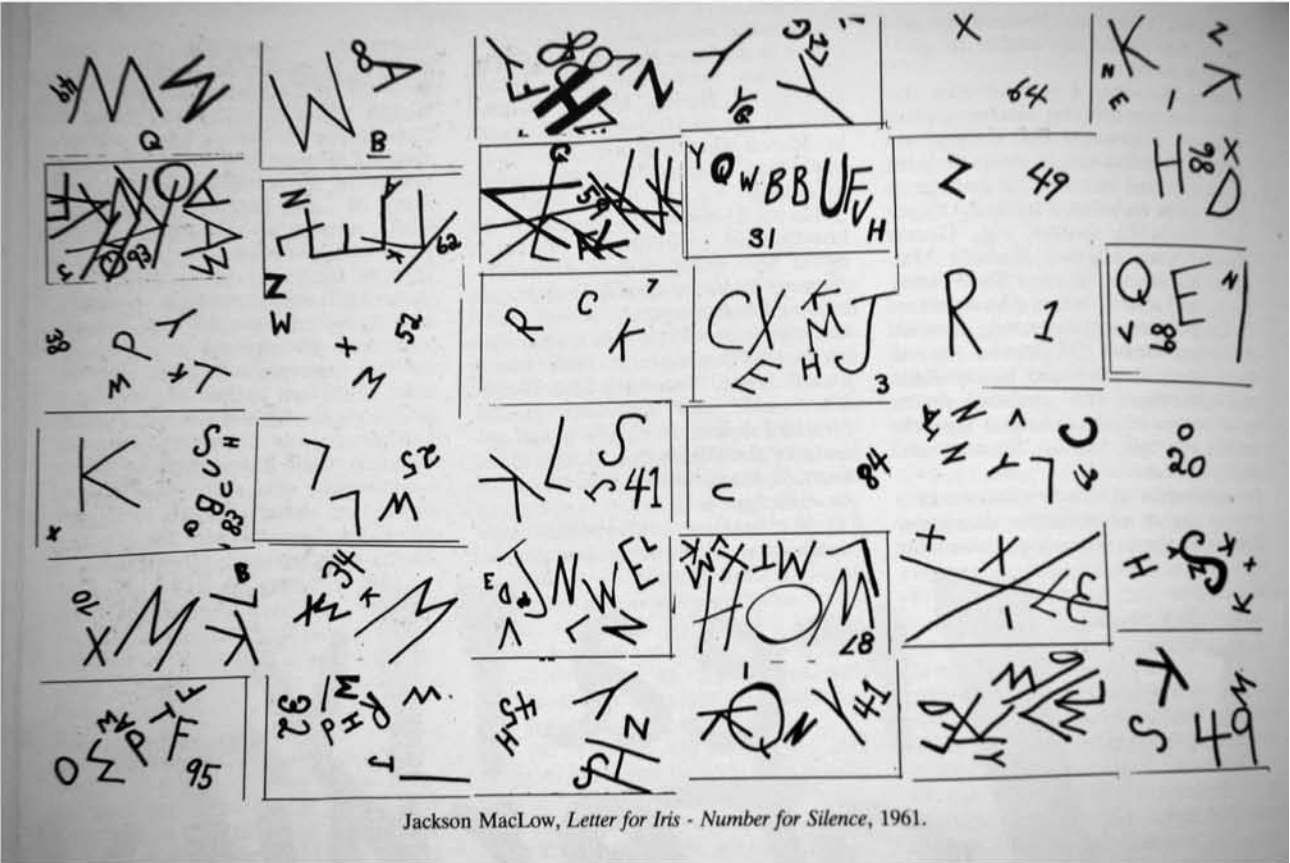
Relevance:
The Mail-Art Network concept has its roots here, as well as work by the Fluxus artists such as ‘multiples’ or artworks manufactured as editions. Artists have made and exchanged postcards, designed custom-made stamps or art stamps, and envelopes. But even large and unwieldy three-dimensional objects have been known to send by Mail-Art.

About Jackson MacLow:
Pioneer of sound poetry and of multimedia performance art. Jackson Mac Low, born 12 September 1922 in Chicago, is a poet and composer who also wrote performance pieces, essays, plays, and radio works. In 1922. Studies: piano, violin, and harmony at Chicago Musical College (1927–32) and Northwestern Univ. Music School (1932–36); philosophy, poetics, English, etc., at Univ. of Chicago (1939–43; A.A., 1941); in N.Y.: Classical Greek, Latin at Brooklyn College The poetry of Jackson MacLow, who, was concerned with the primacy of words, their structures and especially their sounds, and the ways that they could combine with each other beyond the strictures of linguistic framework. His alternative frameworks often depended on chance, discovering ways randomly to combine words or pieces of works to create new forms and meanings. As a pioneer of what was sometimes called “sound poetry. They and his other compositions are for live voices, instruments (usually variable), and/or tape multi-tracking. Many are realized by instruction-and score-guided performers’ choices.

He wrote, directed and performed in several verbal-musical Hörsspiele (radio works); Words by MacLow about Fluxus: ‘At the end of 1961 a number of us received letters from George Maciunas informing us that we were all “editors” of something called “Fluxus” – presumably a series of anthologies. It was first called the “literary editor”. These anthologies were to include works by the group represented in La Monte’s anthology and a few others. A little later we were informed that some of our works were to be performed in “Fluxus Festival” in Wiesbaden and other European cities. My two books written in 1960: Stanzas for Iris Lezak, Something Else, Barton, V.T., 1972; and Asymmetries 1–260.’

Some features of the Fluxus-artists works:
1) the use of methods that de-emphasize the ego, e.g., change operations. Works that “translated” from one medium to another. 2) The making of “indeterminate” works – ones whose realizations are necessarily very different from one other.3) The inclusion of “ordinary” or “everyday” objects, images, language, actions, sounds, etc. as well the environment of artworks, e.g., sounds, shadows, refections, the actions of persons in their vicinity. 4) Music performance, and action works consisting of very short description and/or instructional texts. 5) Participations especially in performances, of people who aren’t professional artists, as well as ones who are.

Very many of my own poems and other writings, visual artworks, performance pieces, etc., include these features, and I affirm them. In the sense I am a Fluxus artist: my works include those positive features common to works of many artists who took part in Fluxus manifestations, and which were favored by George Maciunas himself. The “aura” surrounding artworks made it difficult for many to experience them for themselves.



Detail

Political caricature; Hamburg, 1991

Robert Jordan

PRINT: Offset newspaper clipping, b/w
PUBLISHER: Die Zeit, Hamburg, Germany
SIZE: 220 x 265 mm

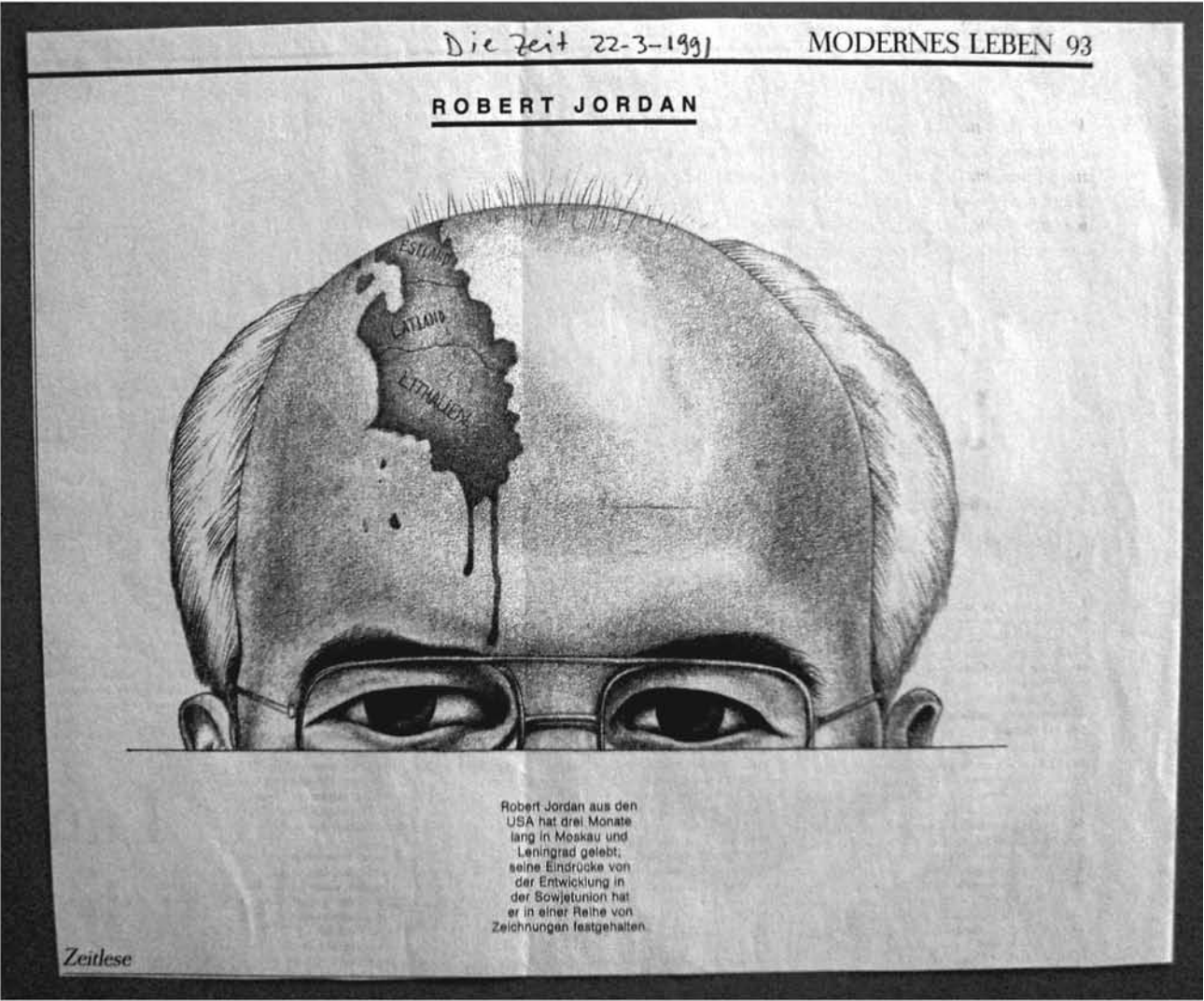
On 22 March 1991 the German newspaper ‘Die Zeit’ published a political illustration portraying Mikhail Sergeyevich Gorbachev, the famous Russian politician. The attached reproduction is a cutout from the newspaper, without any accompanying article or the newspaper itself. Thus the text below the image could not be objectively reviewed. It was drawn by an American artist called Robert Jordan (09.22.1925 – 05.28.1993).

After years of stagnation and economic difficulties as a consequence of the Cold War in March 1985 Mikhail Gorbachev was elected to the position of General Secretary of the Union of Soviet Socialist Republics, USSR, which existed from 1922 to 1991. Gorbachev marked the rise of a new generation of leadership but ironically he was also the last leader of the Union, serving from 1985 until its collapse in 1991.

The reason for drawing this caricature seems to be Gorbachev’s ambitious programs of reform, the twin concepts Perestroika and Glasnost, meaning economic/political restructuring and openness. These programs led to resistance and suspicion on the part of hard-line members of the Communist system and also unleashed some forces and movements that Gorbachev did not expect – specifically the nationalist agitation on the part of the Soviet Union’s non-Russian minorities.

On the cutout, the Baltic countries are pictured in resemblance to the birthmark on Gorbachev’s forehead. Estonia, Latvia and Lithuania are pictured as dripping with blood which refers to his birthmark. Given the date of the newspaper, the dripping is very likely to refer also to the union-wide referendum on 17 March 1991 which the Baltic republics boycotted along with Armenia, Georgia and Moldova. At the same time the dripping has a reference to the fact that Estonia and Latvia were still pressing for the independence that Lithuania had already gained on March 11 in 1990. All of this explains why Gorbachev’s face is hidden on the image.

It is fair to say that the idea of the Baltic States was physically realized on 23 August 1989, when approximately two million people joined their hands to form a 600-kilometer human chain across the three countries in the event known as the Baltic Way. On 20 August 1991 Estonia regained its independence and so did Latvia the day after. On 6 September of the same year, their independence was recognized by the Soviet Union. On 25 December 1991 Gorbachev resigned as president and ceded all the powers to Boris Yeltsin. On the night of that same day when Gorbachev resigned, the Soviet flag was lowered for the last time over the Kremlin. Finally, a day later on 26 December 1991, the Supreme Soviet recognized the extinction of the Union and dissolved itself.



The newspaper cut - out

RAF book; Amsterdam, 1994

IISG / Unknown

EDITOR: Group Jitarra editorial dept.
EDITION: First edition, Oct. 1994, offset printed in Germany, Bound/paperback, 135 pages
PUBLISHER: Id-Verlag, IISG
PRINT: Offset / cover; tinged with carmine and black, inside; b/w
TYPE: Adobe Garamond regular, Frutiger
SIZE: 220 x 154 mm

Bad Kleinen – the name of a village, a sentence: “and the shooting of Wolfgang Grams”, a photo of rails – and most Germans know what this is about. Grams was a member of the RAF, a German terror enclave, which was active from the late 1960s to 1998. The declared goal was to fight the anti-imperialistic war in an offensive way, i.e. armed resistance.²

During the arrest of two members, Birgit Hogefeld and Wolfgang Grams, on 27 June 1993 at the railway station in Bad Kleinen, Grams and a police constable were shot dead. Circumstances of the sortie by the police and the obvious cover-up of the occurrences lead to one of the biggest domestic police scandals in Germany.

The present book is written to reconstruct the incidents and to not take the governmental version of the suicide by Grams for granted. It presents comments, a portrait of Grams, extremely detailed descriptions of the course of events from different points of view and primarily it questions the accuracy of the governmental handling of the case and uncovers inconsistencies. By highlighting the name of the village, top position of the book cover, big letters, bold cut, it seems as if the subject matter of the book were Bad Kleinen, the fate the village has to deal with because of the tragic occurrence and not the event itself. At first sight one sees Bad Kleinen, followed by the photo. In comparison the explanatory sentence turns out small and seems like an addition.

Concerning the content this impression is correct. The station, and therefore Bad Kleinen, plays a pivotal role in the case of the murder of Grams and both parties, state and accusants, corroborate their beliefs on the incidents in Bad Kleinen. One contradiction the book discovers, leaks the declaration by the police; the access was planned to happen in the German city of Wismar, but was due to circumstances aborted. In that case Bad Kleinen would be a place of coincidence. If you trust the itemized indications, the access in Bad Kleinen was planned for a long period of time and has been finally carried out there – Bad Kleinen as a place of action intended by the police.

The specified facts run together at the station and call the governmental version into question – Bad Kleinen as the base of accusing the behavior of the state. The cover does not put the name of the village and the photo in such an important position without a reason. Bad Kleinen converts to a synonym whose very reference evokes associations to the case. A lot of synonyms arise in combination with the RAF – Ulrike Meinhof, Stammheim, Hans Martin Schleyer et al. By mentioning them, things happen in the head of many Germans. Both the RAF and the media used these synonyms, as did the government.

Actions of the RAF evoked exceptional circumstances in Germany. For years it was not possible to get grip on the situation, the prosecutions that followed are regarded as the severest ever. The RAF was 28 years active and breeds three generations of reputed terrorists. The so-called German Autumn in 1977, in which terror boomed, is branded on German memory. People did and still do not know how to react to the terror – with averseness, admiration, perplexity. “The German soul never got over the RAF.”³ The RAF is not consigned to history yet, names are still mentioned and so Bad Kleinen is born in the minds.

[1] Online version of book: <http://syntheti.cc/badkleinen/index.html>
[2] v.s.: “Das Konzept Stadtguerilla”, Ulrike Meinhof, Mai 1971 (published in extracts: <http://www.nadir.org/nadir/archiv/PolitischeStroemungen/Stadtguerilla+RAF/RAF/brd+raf/004.html>)
[3] Butz Peters: Deutsche Seele hat die RAF noch nicht überwunden, 07.05.2007.
“http://www.tagesschau.de/aktuell/meldungen/0,1185,01D6708604_TYP6_THE6712066_NA_REF_BAB,00.html” http://www.tagesschau.de/aktuell/meldungen/0,1185,01D6708604_TYP6_THE6712066_NA_REF_BAB,00.html



Book cover



Ulrike Meinhof when she was arrested



Employers' Federation President Hans Martin Schleyer while he was kidnapped by the RAF



Wolfgang Grams after 10 years, with the inscription of his gravestone

Educational poster; Delhi, 1995

Unknown

PRINT: Lithography, colour
PUBLISHER: Indian Book Depot, Map House, Delhi

This poster is a part of a series of educational posters first published in India about 50 years ago. Since then they have been republished countless times, but most have stayed loyal to the same layout and information through the years. There are mainly two types of these posters with regard to style. The older tradition is in Delhi, and their original charts were made in letterpress and later coloured in. The Ideal Boy belongs to this vein. The other main tradition is in Madurai, one of the most southern cities of India. In Madurai they use offset printing, which Delhi later adapted as well. Therefore the northern charts are more clean and clear, and more subtle in colour, compared to the southern charts which are more painterly. The art of the charts is very influenced by the British. During the rule of the British, Indian art changed immensely. The English did not appreciate the style of the natives. They introduced Indian artists to perspective, watercolours, still-lives and traditional portraits. The artists’ choice of colours also became more subtle. The taste of the English was adapted by the high class Indians and as a result artists accepted the new influence to meet the market’s demands.

The chart-artists were also very influenced by hand-painted photographs, which had been very popular under British rule, and by English Magazines from the 50s. This is very apparent in the charts, especially in the surroundings and the objects depicted. The view from the “Ideal boy’s” bedroom is a snowy mountain peek and he goes outside to play in a green field surrounded by bushes. Both these settings are a very rare sight in India. But there are still plenty of elements uniquely Indian. Especially in the Madurai posters, which stay more true to the usual Indian settings. Maybe this is also a result of the positive attitude of Indians to pick the best from each foreign culture or tradition they are faced with, and adapt it to their own society.

What is also very notable is the fact that in every chart the people look very Caucasian, they are even sometimes fair-haired. This seems very strange, since these charts are meant to appeal to a nation where the percentage of dark-skinned people is far higher than that of the white. This is because the charts were originally made by Brahmans. The Brahmans are the highest caste in India and they are always fair-skinned. They have been the caste least willing to adapt to the government’s new direction towards equality, and have maintained the idolization of the white in Indian society.

These posters were originally published as educational aids, especially for the poor public schools. The Indian curriculum requires its students to memorize a great quantity of detailed facts, but not to understand them or to see them in context. The system is built up around exams, and in these exams students organize the facts into tabular formats, which is where the format of these posters derives from.

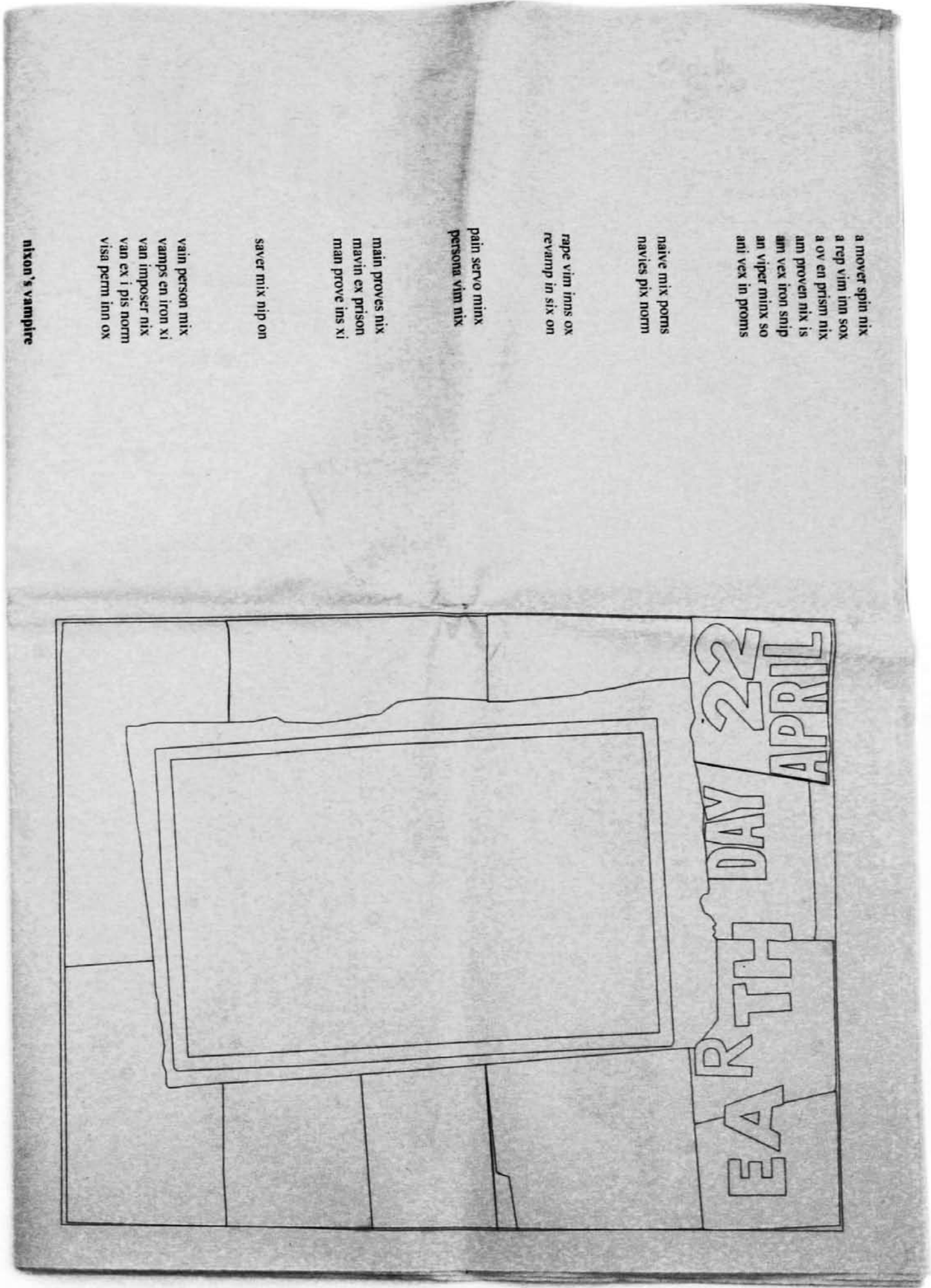
The charts deal with various subjects, most remarkably science, that is the facts of life and nature, and new technology. It also deals with moral and civil duties, such as the Ideal Boy. Also of big importance are all things Indian. Seemingly endless classifications of different castes, religions, national leaders and so on, are the main subject. The charts are published in English and the language of the specific state. But their visual language is kept very clear, so that the message can be understood even by the illiterate. The chart artists themselves were usually not literate in English, which explains the often peculiar English translations.

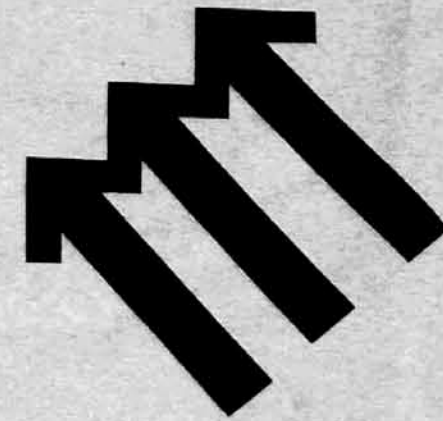
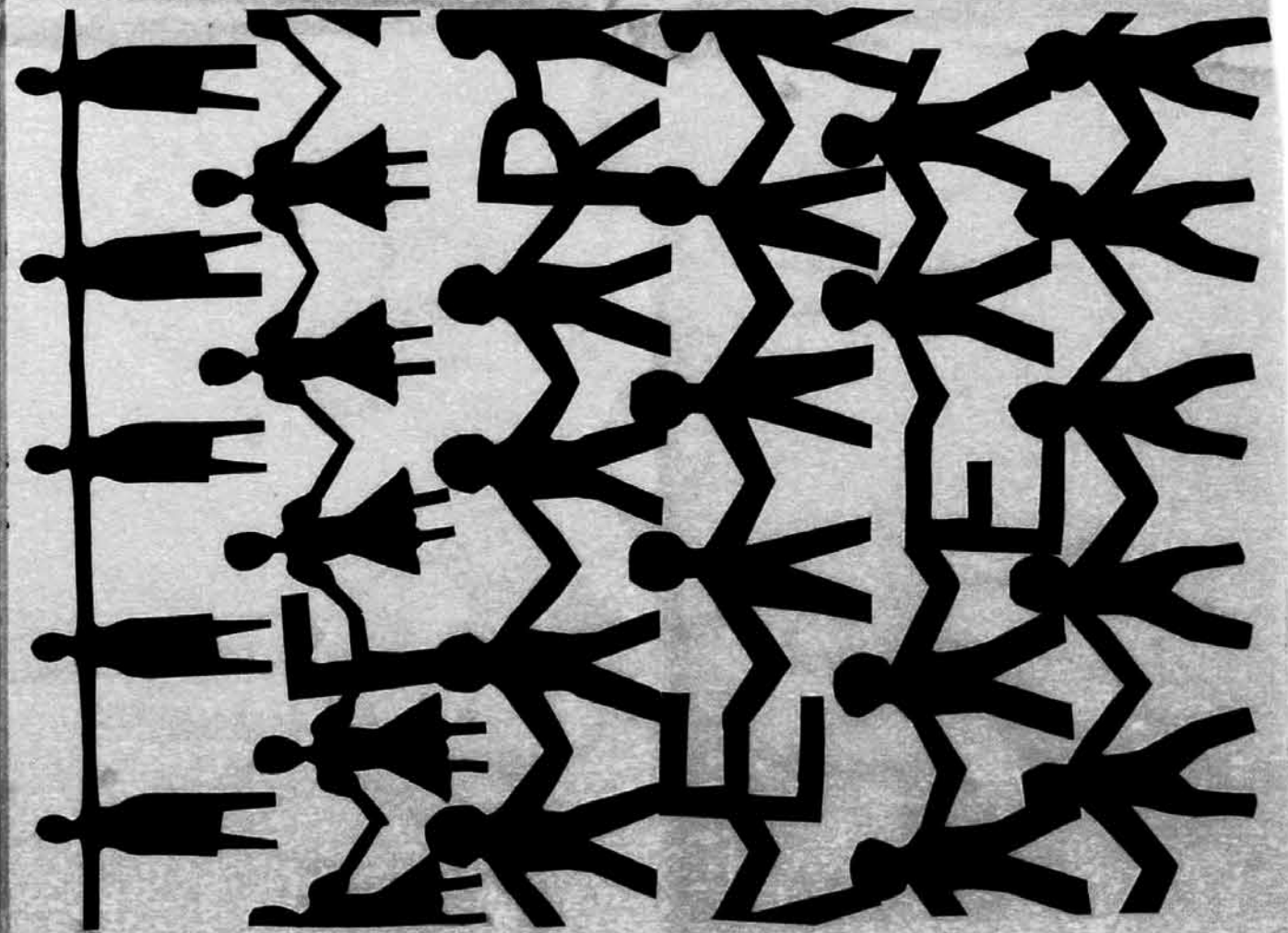


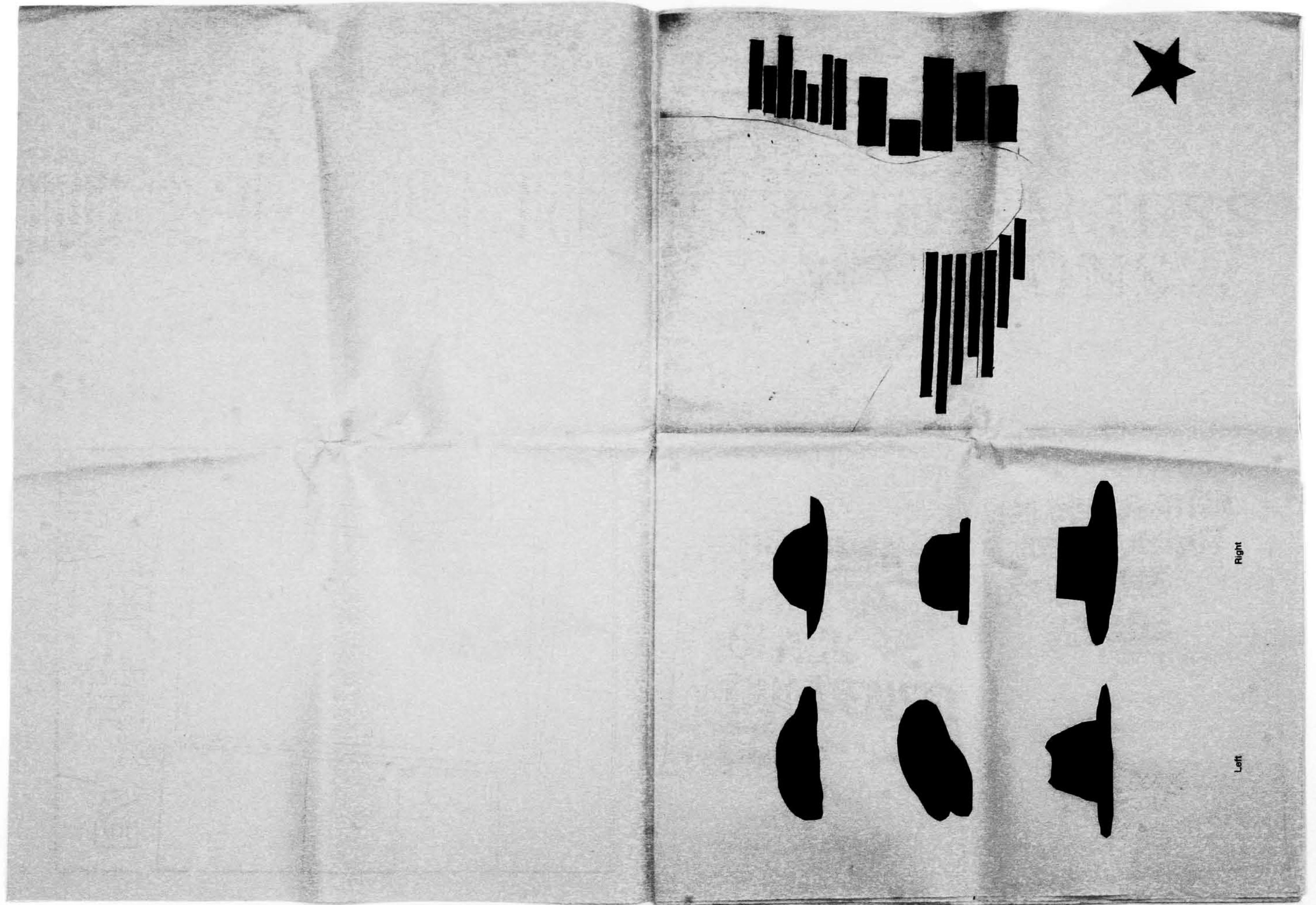
‘An ideal boy’

One-day workshop newspaper;

The reproduced spreads are visual interpretations by the authors based on their reviews in this publication.







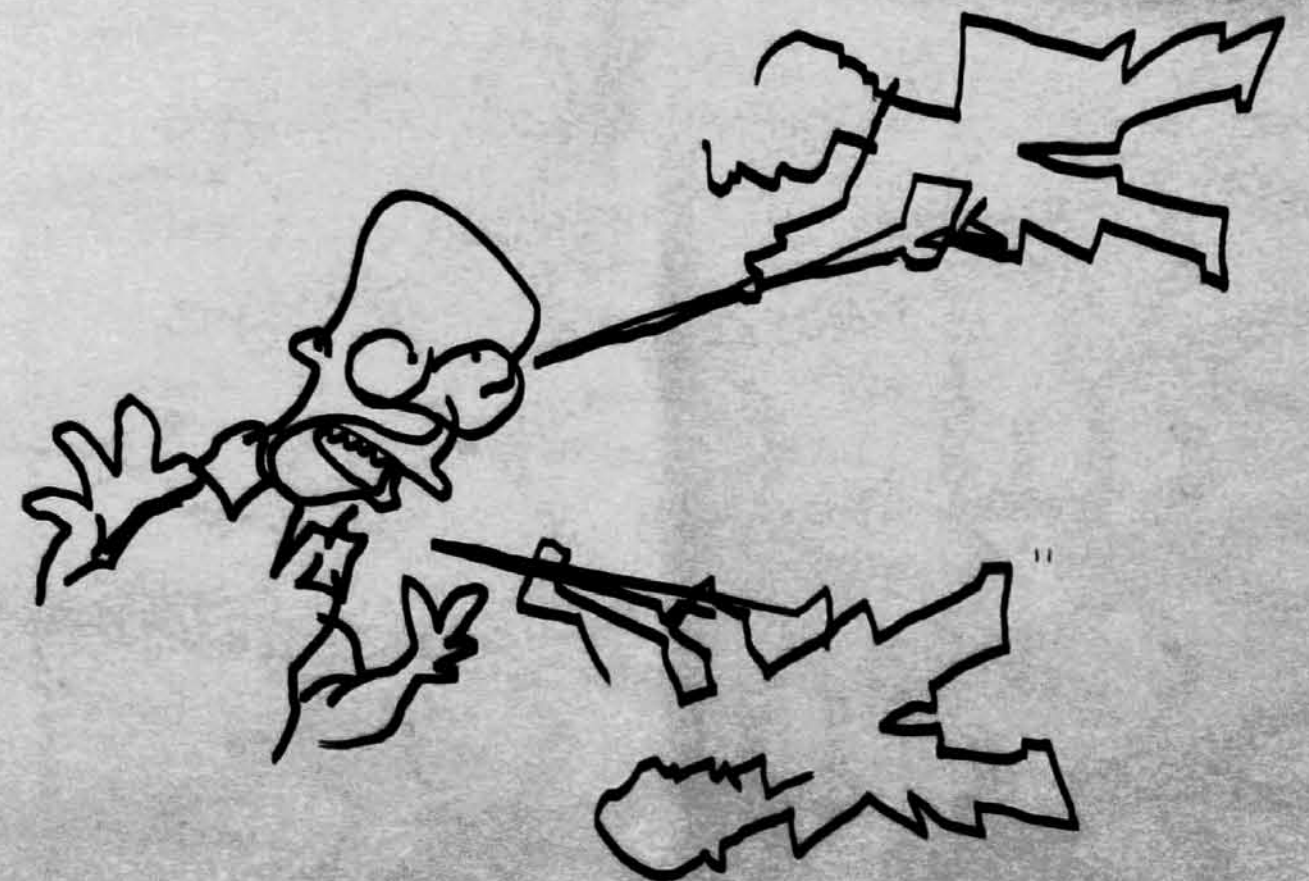
LESS JETHARMJESS WEAPONS

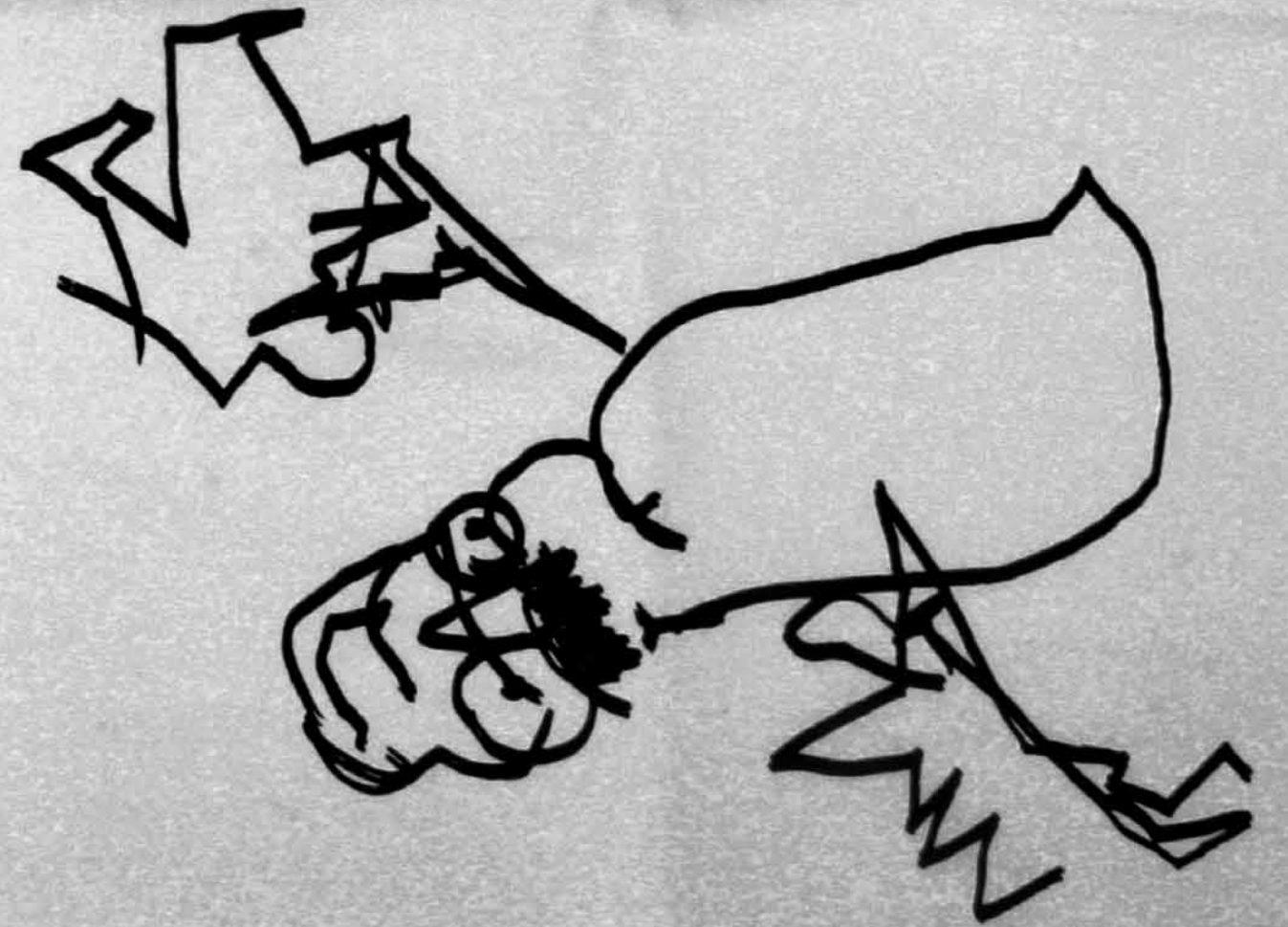
GROTESK
CAPS
BLACK
CONDENSED
BOLD

Loesje

NO PUNCTUATION
JUST A LAYOUT
AND SOME
WORDS

Loesje





ETHNIC DIVERSITY IS



...
 I G N T Y
 Y U G N T Y
 W E C N T Y
 T O W R T E I N A
 F R M S N S T L

आदर्श बाल्यक
 मरे चला गाता-पिता मरा न
 नला । सर लाता भितति पाश
 नला । प्रात-रति आगत ।
 प्रायता नला । पाळतात
 आता न वसताप्रम वमता ।
 सपप वर भासन आता ।
 दुसरो ले सहायता वरता ।
 नप-दर ले वरा भिंता ।
 गुन-सो-सो-सो-ने सवतु लता
 । सप्रभापित आधुने वप ।
~~आदर्श~~ आदर्श आदर्श ।

ON THE POVERTY
OF
STUDENT LIFE

A CONSIDERATION OF ITS
ECONOMIC, POLITICAL, SEXUAL,
PSYCHOLOGICAL AND NOTABLY
INTELLECTUAL ASPECTS
AND OF A FEW WAYS TO
CURE IT

-April, 1967-

First American edition, New York,

by
some members of the Situationists International
and some students from Strasbourg and New York.

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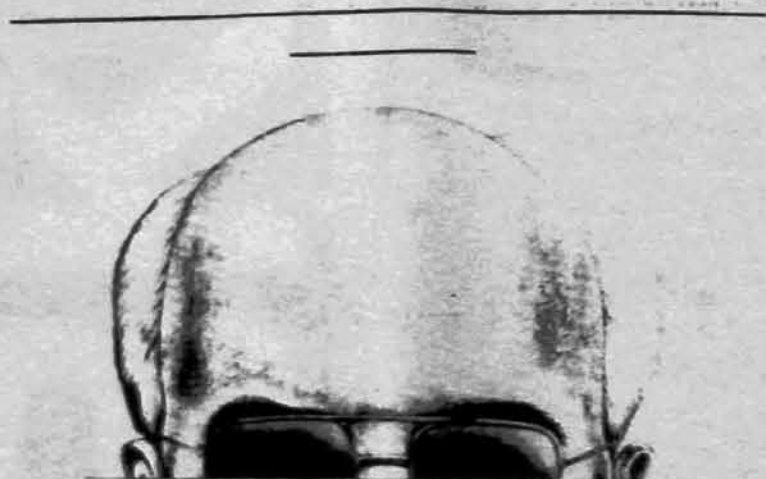
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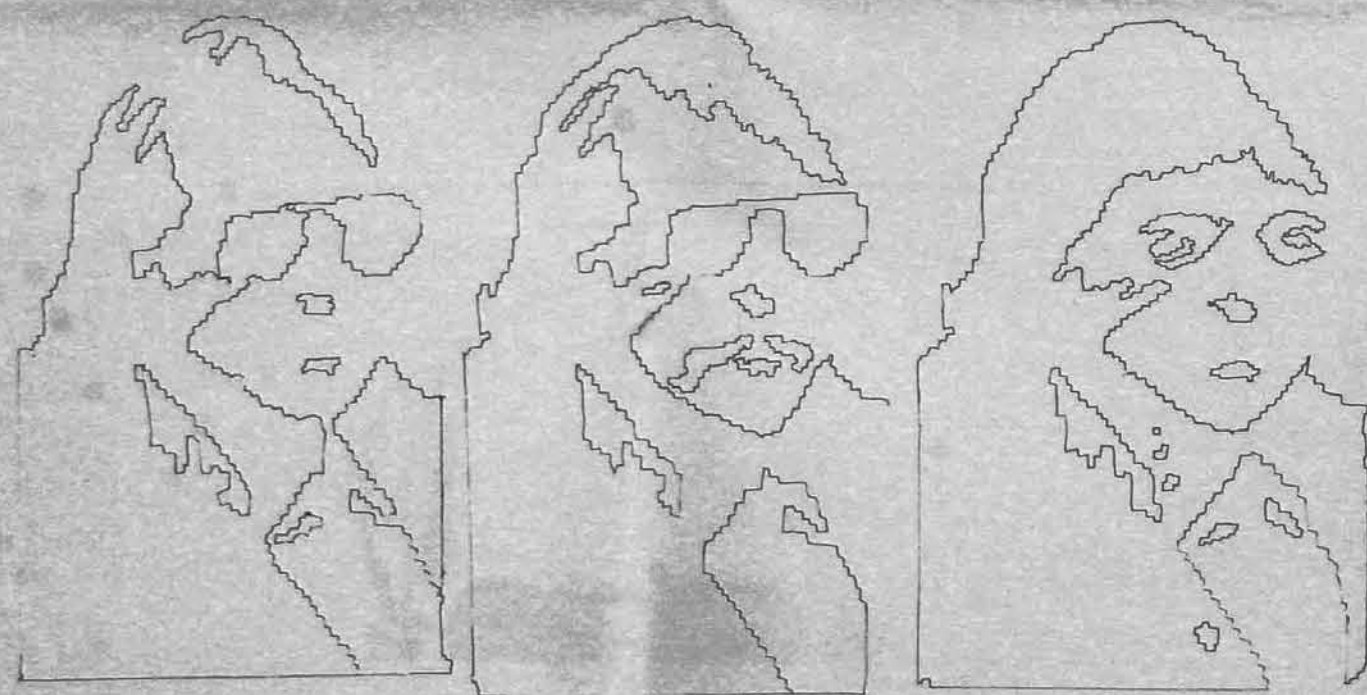
-May, 2007-

Dutch Edition

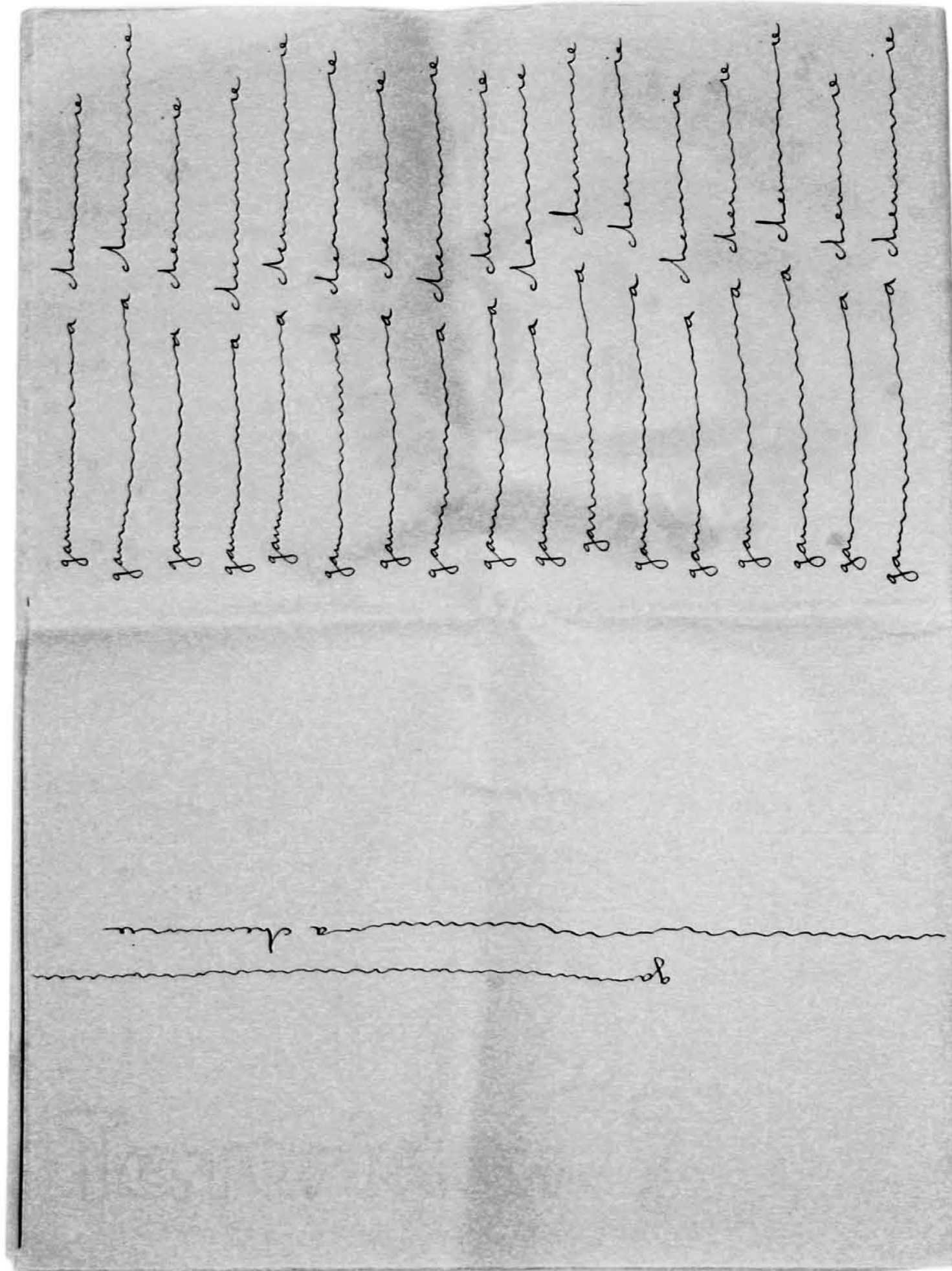
by
some members of the Situationists International
and some students from Amsterdam.







Terroristen ?



Colophon;

Graphic design class of 2006–2009
Theory & practice, Kasper Andreassen

This publication is the outcome of a review assignment which was part of the theory program Critique & Actuality in the graphic design department of the Gerrit Rietveld Academie, 2007. The eleven-day program was compiled by Kasper Andreassen and was based on studying and understanding different methodologies of reviewing and analyzing printed matter.

Critique & Actuality consisted of visiting lecturers and a one-day newspaper printing workshop. Amongst the guest lecturers were Louis Lüthi, Felix Weigand and Petra Van der Jeught. They spoke about visualizations of reading, reading strategies, and the use of short forms in language. The screen printing workshop was organized with Kees Maas & Felix Weigand.

Reviews by:

Elsa Manceaux, Staffan Björk, Grete Gutmann, Sarah Chotjewitz, John Jansen, Augusto Pereira Silva, Nicolas Borel, Lora Rounevskas, Andreas Tscholl, Fahd Oulad, Javier Palacios, Mette Lund, Christopher West, Fleur Hofland, Angelique Wilms, Alexander Pitropakis, Felix Peter, Merel Schenk, Rustan Söderling, Christian Echenique, Aline Weyel, Margo Niit, Sarai De Haan, Koit Randmae, Nora Dohrmann, Steinunn Jónsdóttir.

Compiled by:

Kasper Andreassen, Nicolas Borel, Nora Dohrmann, Petra Van der Jeught, Elsa Manceaux, Andreas Tscholl, Christopher West.

With thanks to:

Linda van Deursen.

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Gerrit Rietveld Academie
 Frederik Roeskestraat 96
 1076 ED Amsterdam
 The Netherlands

Nach wie vor ist dem Recht der Öffentlichkeit auf lückenlose Aufklärung der Ereignisse von Bad Kleinen und insbesondere der Todesumstände von Wolfgang Grams nicht Genüge getan. Weder von staatlicher noch von unabhängiger Seite wurde dies geleistet. Das vorliegende Buch soll zur Aufklärung beitragen und stellt unter den gegebenen Umständen gleichzeitig Gegenöffentlichkeit her. Zwar haben sich in der Zeit unmittelbar nach den Ereignissen auch breite Teile der Medien um Aufklärung bemüht – sei es aufgrund journalistischer Sorgfaltspflicht oder Sensationsgier. Nachdem staatlicherseits die Sache aber als aufgeklärt und erledigt dargestellt wurde, blieb von der kritischen Öffentlichkeit nicht mehr viel übrig.

Dieses Buch macht deutlich, daß entgegen der offiziellen Version nicht von Selbstmord ausgegangen werden kann.

bad kleinen und die erschiessung von wolfgang grams

bad kleinen

und die erschiessung von wolfgang grams



ISBN: 3-89408-043-4

EDITION
ID-ARCHIV

ROBERT



Commando
Siegfried Hausner
31
Commando
Marlyr Halimeh

Nachruf
zum 10. Todestag

Leben. Wie ein Baum, einzeln und frei
und brüderlich wie ein Wald,
diese Sehnsucht ist unsern

Wolfgang Grams
am 27. April 1961
in Köln geboren.

Zeitschrift

MEESTE AMBULANCES WEG

Jackson MacLone

Number for Silence 1961

APRIL