

1	made
11	image
111	process
112	final
12	text
121	process
122	caption
2	found
21	image
211	collection
212	reference
22	text
221	source
222	analysis



Moscow, 2020

GMDH02_00102

Trying not to look at the list of topics that interest me I've written when I started working on my degree essay (titled — *The imposters: digital imitations of physical objects in graphic design*), I wrote down areas of (and around) graphic design that could potentially become a starting point for my project.

signs of use/materiality
stealing
multiplication
protest banners
subculture graphics
rules & systems
kitsch
manipero

breaking in (new sheer)
language of love

I knew I wanted to start my project off with a very specific and concrete starting point because I know it's hard for me to make decisions. I thought that it's going to help me to start producing things sooner rather than continue doubting my choices for weeks and weeks.

So even though all topics that I've written down were interesting to me I understood that I need something much more narrow.

Out of the blue, I thought that creating a project about a symbol of a raised fist might be a good idea. Well, "out of the blue" would be actually not entirely true since I'm involved in a brand which is also a community of artist and activists called Kultrab. They use this symbol on one of their designs.



КУЛЬТРА Б

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Another impulse that led me to choosing this symbol as my starting point was a project that Masha shared with me, called *Decoding Dictators* by Ted Hyunhak Yoon, because she thought I might like it. And I did.



Fig. 1



Fig. 2



Fig. 4



Fig. 5



Fig. 7



Fig. 1



Fig. 2



Fig. 9



Fig. 11



Fig. 12



Fig. 13



Fig. 14



Fig. 15

Fig. 16

Fig. 17



Fig. 18



Fig. 19



Lenin statue in Leningrad (Russia).

Why have dictators' statues always been controversial? Dictators have used statues and monuments as their propaganda tool. Moreover, people see not only utopias but also dyslogia through the stimulations of dictators. This project, Decoding the Statues of Dictators is an attempt to find the rules and phenomena which exist behind the dictators' statues.

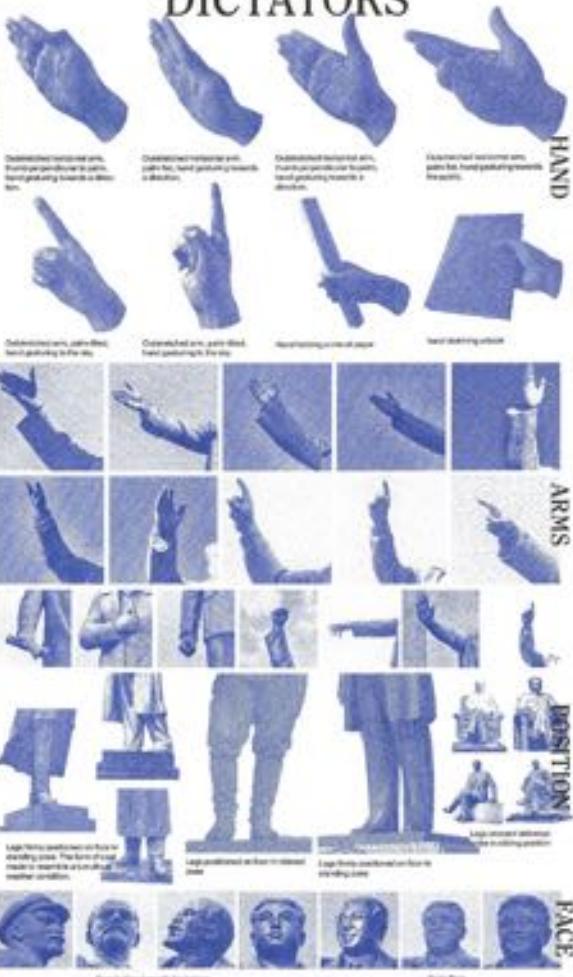
I started the project through my curiosity about a political issue involving a dictator's statue in South Korea. This is a controversial issue in the public; eye not only in South Korea but also in other countries. The research boundary consists of Lenin and Stalin in the Soviet Union, Mao in China and the Kim dynasty in North Korea. I tried to project my question, which looks at the difference between the original function 'cult of personality' in dictators' statues in the past and its changed function in the present.

The statues are not only 'dictators' after ages but also a propaganda tool, which reminds people of specific memories in the past and hopes for the future. Also, the statues can be a medium to symbolize the escape from dictatorial regimes, when the public topples the statues. Decoding the Statues of Dictators shows the performances of communication between dictators and the public as a form of publication. The contents of the project also show juxtapositions between the traditional purposes of the statues and new forms of communication such as Statue Venetianism. Also, in the case of North Korea, their skill in making statues is used for commercial purposes these days. I included phenomena in this report to talk about the change in the meaning of the statues.

The Research Map of the Project "Decoding the Statues of Dictators" for Research Design Publishing Symposium

Research Boundaries
Korean-Dictator Project
Soviet Union
Soviet USSR
Russia-Zhongguo

DECODING THE STATUES OF DICTATORS



This project is a documentation of a thorough research of statues of dictators throughout history. It shows the power of visual communication in politics and that is precisely something that I was interested in.

**And like so I decided that this symbol
is going to be my starting point. There
was no going back. I knew that at some
point I'm probably gonna regret making
this decision and a hundred projects
that will seem better than the one that
I'm making will appear in my head but I'll
stick to it to the end.**

The first step in the process of the projects was historical research. I needed to understand what meaning this symbol actually carries to properly work with it.

While skimming the purely historical background of the symbol I stumbled upon a project of an Italian photographer Francesca Seravalle titled *The Fist Photos: On The Polysemy Of The Fist*.



P

Avant son poing et son cri, Hubert le montre un gr et il serre les lèvres avant de le dire.

↑

Puis sa bouche et sa main s'ouvrent en même temps pour dire gr.



[H]



THE FIST PHOTOS: ON THE POLYSEMY OF THE FIST

Francesca Seravalle

2015 - 2017

Venice, Veneto, Italy

Last year I was invited to write an article for an international magazine to introduce a few works by 'emerging photographers' and during this I realized how many hands were the leading subjects in the pictures. Comparing these hands to many in the history of photography (Dadaism, Surrealism, Constructivism, and 70s performance artists) I realized how prevalent the aesthetic value behind the meaning of this message was. In young contemporary photography, pictures of hands represent deictic gestures depicting an object, an action, a document, or a landscape, as if each photograph of a project represents a syntactic component of a new photographic language: subject, verb, direct object, and a complement of place. The recent contemporary trend of pictures about hands in my opinion can be considered a visual conjugation of the selfie with whom the photographer takes part in the "event" like a performer.

Deep in the hand research, I focused my interest on one gesture, the one that in my opinion could be the most iconic, ambiguous, and versatile: the fist and its polysemy. For two years I've researched and collected thousands of fists, I've archived the images creating 5 big categories according to Ekman & Friesen's studies (emblematic, illustrator, expressive, regulator, and adaptor) and I identified about 40 declinations of the meaning of the fist depending on the use of the gesture, the type of information transmitted, the consequences, external conditions, the relationships with verbal behavior, the level of consciousness,

intentionality, the movement, the context (country, the period, the position related to the rest of the body) or to the audience: personal or public.

I've archived power fists with political significance, symbols of solidarity and support, strength, defiance, resistance or victory, symbols of opposition, expressive gestures of aggression, exultation, fear, happiness, meditation, range, regret, suffering, superiority, threat, the game rock paper scissors, stealing the nose, "the fig sign", bras d'honneur, salute in Egyptian, the fist bump by Obama, units of measurement, reflexes used while dancing, coughing, rigor mortis, running, singing, watching the clock, tolerance to pain, neonatal reflexes etc...

Every picture in the archive is considered as a codification of the gesture, corresponding a non-verbal act with its signification. Then, in a second step, the fists are associated in diptych, sequences, and an atlas using images from the fist archive by metonymic and iconological relations. This process aims to give a second reflection, like the study of the movement and the opposed political environment (black panthers, KKK, feminism, communism, fascism etc...). Tracing the history of the recent revolutions and protests I've realized that the story of the political clenched fist can be considered younger than the discovery of photography itself. A raised fist appeared for the first time as a political sign in a painting in 1848 by Daumier representing a woman during the Third French Revolution, until that time fists were just expressions of human nature. The first time a fist has been used as a collective symbol of solidarity was by the Industrial Workers of the World (IWW) on June 30, 1917. Looking for important revolutionaries of the last century I realised that the only images of Che Guevara and Lenin with clenched fists are the ones caused by rigor mortis.

In this way, images from contemporary history are arranged by a visual order rather than a chronological one, focused on some topics and fragments to enter gradually into the semantic of the fist. The fist is one of the most simple and human gestures that belong to any culture, a kind of primitive ambiguous gesture, more universal than the alphabet and Arabic numerals, experimented by everyone even from neonatal and at the same time its interpretation can be hard, especially if de-contextualized and if the fists are closed-up. The project is in progress and it is focused on the augmented ambiguity of a photograph on the web, when an image detached by a text acquires more possibility of misunderstanding especially when it is floating without any information to the context. The fist photos will be like stills of silent screams where the message and the historical context needs still to be found.

This project is exploring the semantics of the fist symbol both as a political symbol and a gesture. This notion has pushed me to figure out what it was exactly that interested me in it and what aspects of its use I wanted to focus on in my project.

- ambiguity (blurred borders)
- fragmentation of meaning
- existing on the internet
- stripped visual aspect
- symbol in context
- personal history
- relationship with language
- physical manifesto
- capitalization

emoji
je zo
movies cartoons
superman

stylized / iconic

or

people

is there enough variety?
to sustain
an ongoing

more interactive collective
the printmaking group
arises

As soon as I started my research I started compiling a collection of images that would be examples of how the fist was used in different times and different parts of the world by different movements. Starting from the righthand page the images I've collected will be appearing in this book. None of them belong to me and are reprinted solely for informational purpose.



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TRAVAILLEURS



**LA LUTTE
CONTINUE**

**CONSTITUEZ-VOUS EN
COMITE
DE BASE**

Travailleurs La Lutte Continue • Constituez-vous en Comité de Base. 1968



Kach and Kachane Chai party emblem



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Emblem of the Democratic Socialist party

People throwing up their fists during a neo-nazi demonstration



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AIZ

SONDERNUMMER:
Antifaschistische
Aktionseinheit

*Alle Fäuste
zu einer geballt,*

Zeigt dem Faschismus eure Gewalt!
Wer sie in Frankreich, im Saarland gekonnt:
Antifaschisten in einer Front,
Überall muß es so werden!

211

V. & K. - Zeitschriftenvertrieb Berlin-Potsdam 1, 100 Berlin 100 Berlin 100 Berlin
100 Berlin 100 Berlin 100 Berlin 100 Berlin 100 Berlin 100 Berlin 100 Berlin 100 Berlin

People during an anarchist protest in front of Kremlin. 1990s





Anders Breivik pumping his fist forward during his trial. 2012

Group of Black Panthers standing next to a wall pumping their fists. 1969



WOMEN MAKE

pandemonium
pandemonium

LISTEN

DO OR BE

an uproar

I WOULD
ZENKES
SAY ALIVE
DO



sound...

a
racket

NOISE

a fragment...
WOMEN MAKE

NOISE

that long
that stuff
people stuff
& voice you are

Man in a long sleeve t-shirt with a clenched fist
and the word "strike" printed on it. 1969



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A clenched fist merged with the mirror of Venus symbol

YOUR POWER LIES IN ORGANIZATION



BUILD MILITANT UNIONISM

Your power lies in organization ♣ Build militant
unionism. IWW logotype. 1917

Adolf Hitler holding up hist clenched fist during a public speech. 1938



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Olympics Black Power salute. 1968

211



Luo Zicheng wearing a dunce cap with people gathered around him pumping their fists. 1969



People pump their fists in the air during the "Pyongyang Mass Rally on the Day of the Struggle Against the US". 2015

Buddhist monk Thich Quang Duc burning himself to death while holding up his clenched fist. 1963





People holding up their fists in a anarchist-communist salute. 1936



Nadya Tolokonnikova pumping her fist while being led by police in a t-shirt that has a printed clenched fist on it along with a phrase “¡No pasaran!”. 2012

Topless woman with "Fuck your morals" written on her chest wearing a hijab is raising her clenched fist, while being kicked by a man. 2013



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Крим. Україна

Spanish soldiers holding up their fists and rifles. 1937





The Uprising. Honoré Daumier. 1848

Lee Harvey Oswald at the Dallas Police Department holding up his fist in handcuffs. 1963



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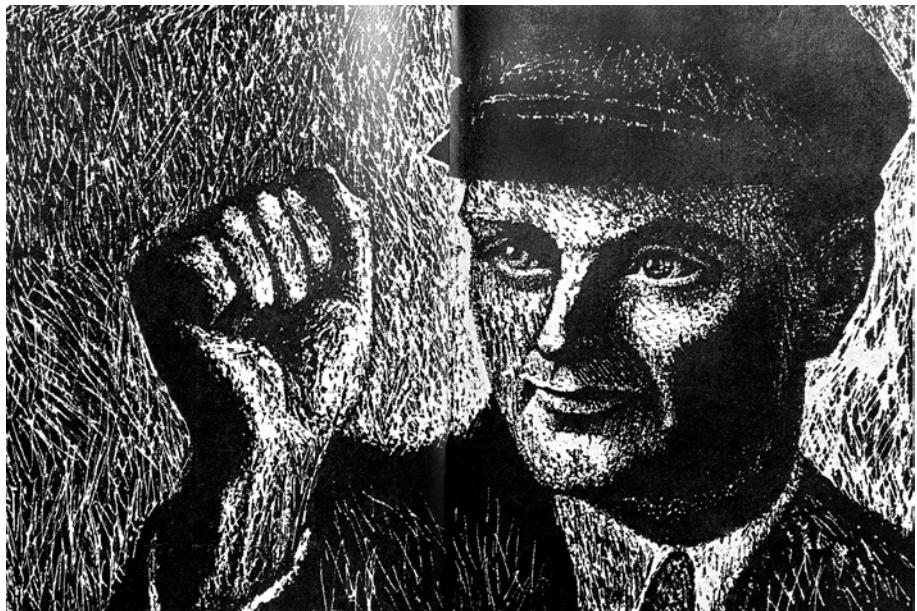
El mando único es la clave del triunfo. 1936



Camperols ♡ la terra es vostra ♡ P.O.U.M. 1936

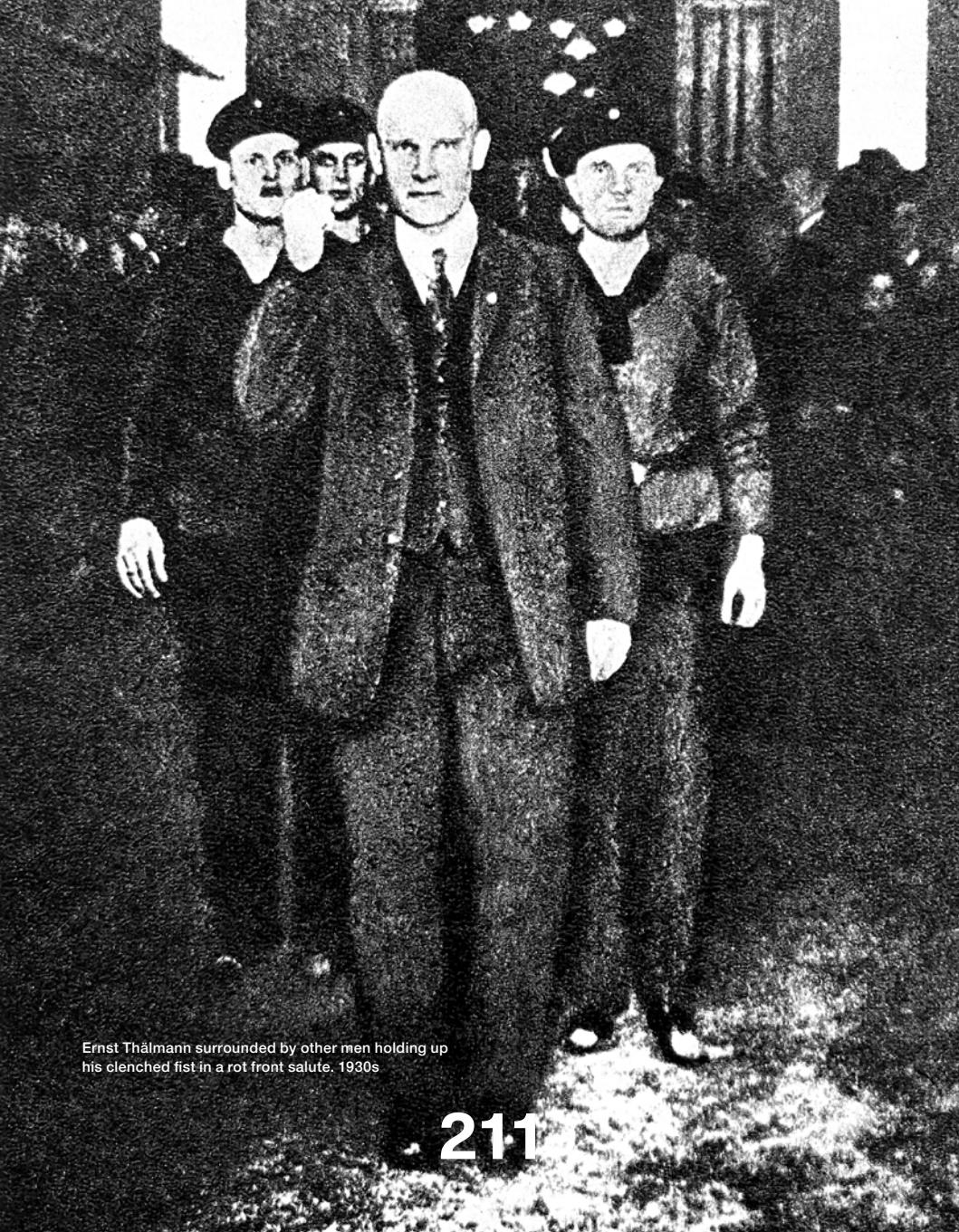


People gathered on the street holding their clenched fists in a protest, Shusha, 1930s



An illustration of Ernst Thälmann holding up his
clenched fist in a rot front salute. 1932

After collecting about 30 images I realised that they come from very different places and I want to look at them all at once. I decided that it would be a good idea to screenprint them as one big artwork. I chose to screen print on fabric so my artefact would resemble a flag which, I thought, would tie it together stronger with the topic.



Ernst Thälmann surrounded by other men holding up
his clenched fist in a rot front salute. 1930s



111



Наши силы неисчислимы. 1940s

When screenprinting my piece I used a screen with which somebody had previously printed the logo of Russian anarchist publication moloko plus which I found very funny and fitting.



ВПЕРЕД – К ПОЛНОЙ ПОБЕДЕ!

БАКСОФ НИКАНОВ 45.

Вперед – к полной победе! 1945





A protestor in a cage made out of newspaper with his mouth
taped wearing a t-shirt that has a clenched fist logo on it
and text that reads "Otpor. Until victory". 2000

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**I printed two versions of the piece —
one in white on black fabric and one in
back on red fabric.**

LES TRAVAILLEURS VAINCRONT



SUR LEURS LIEUX DE TRAVAIL

211

The red one turned out to be a cleaner print and overall was closer to what I was trying to produce because I forgot to consider the fact that all the images would be inverted when printed in white on black background.

O T P O R
S R B I J A 2 0 0 0



GET UP, STAND UP
STAND UP FOR YOUR RIGHT

DESIGNED BY Ivan ČUČIĆ

R E S I S T A N C E



111



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LE

POUVOIR AUX TRAVAILLEURS

~~impérialisme
bourgeoisie
bureaucratie~~



VIETNAM
TCHECOSLOVAQUIE
MAI 68 ?

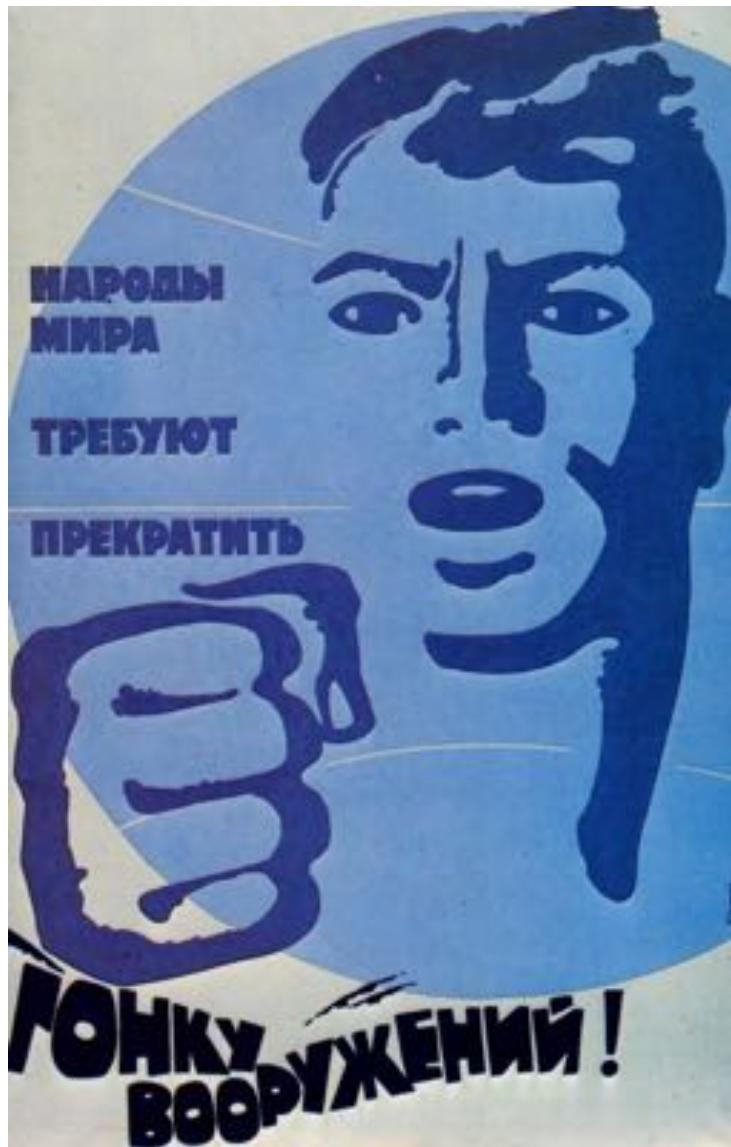
ASSEMBLÉE POPULAIRE

AU CHU PITIÉ-SALPÉTRIÈRE

91-105 bd. de HOPITAL (M^e St. MARCEL)

Mercredi 4 septembre de 18h30 à 24h.
organisée à l'initiative
du C.A. médecine et du S.N.E. sup. méd.





НАРОДЫ
МИРА

ТРЕБУЮТ

ПРЕКРАТИТЬ

ГОНКУ
ВООРУЖЕНИЙ!

Народы мира требуют прекратить гонку вооружений! 1980s



CAMPEROL

LEADER OF
VOJTOŠA

P.O.U. 112



Martin Luther King clenches his fist during a public speech. 1963



112

STOP THE DRAFT



Join the
POST OFFICE ACTIONS

JULY 21, 1980

Rally 11:00
Civil Disobedience 12:00

POST OFFICE SQUARE

BOSTON, MASS.

call 617-491-4694

661-6204

Boston Alliance Against the Draft and Clamshell

Registration and with Boston

inst the
the Draft
Clamshell

I found this method of displaying images to be quite efficient but it became obvious that I need a much larger collection of imagery to achieve the effect I was looking for.



*Angrily denounce the monstrous crime of usurping the power
of the Party by the "Gang of Four" anti-Party clique! 1967*

Parallel with adding more imagery to my collection I was also on the lookout for articles discussing the history and the semantics of the clenched fist symbol.

Many of these texts were also a way for me to find out about movements that used the symbol which allowed me to widen the range of my collection.



Two women standing behind a police line, one
pumping her fist forward. 1969

To love we must fight: Serving the people mind, body, and soul, 1969-'76

Through Rising Up Angry, our message, influence, and notoriety ricocheted from kid to kid in neighborhoods across the city and beyond.



Educate to liberate: Selling Rising Up Angry, Chicago, 1974. Photos by Michael James from his forthcoming book, Michael Gaylord James' Pictures from the Long Haul.

LEUR CAMPAGNE COMMENCE

3

NOTRE
LUTTE CONTINUE

ATELIER POPULISME
PARIS 1968

Leur campagne commence notre lutte continue, 1968

[In [this series](#), Michael James is sharing images from his rich past, accompanied by reflections about — and inspired by — those images. These photos will be included in his forthcoming book, Michael Gaylord James' Pictures from the Long Haul.]

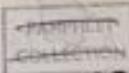
I spent from 1966 to 1975 working as a radical community organizer. In 1969 I co-founded *Rising Up Angry*, a newspaper designed to build an organization. And what an organization it built — *Rising Up Angry* came on the scene with a burst of energy and enthusiasm, with a style that captured imaginations.

Our message, influence, and notoriety ricocheted from kid to kid in neighborhoods across the city and beyond. RUA expanded rapidly, a radical band of greasers and longhairs, rebels, 'Nam vets, and organizers, all of us encouraging rebellion and calling for revolution. Our mantra "All Power to the People!" was usually followed by the forceful "Dig It!" We raised the fist more often than we flashed the peace sign.

Pictures from the Long Haul

We wanted to represent "the people" everywhere. We were bent on changing situations: our own and those of others, the poor and working people doing hard work, taking shit and tired of it, ready to take a stand.

london 1971

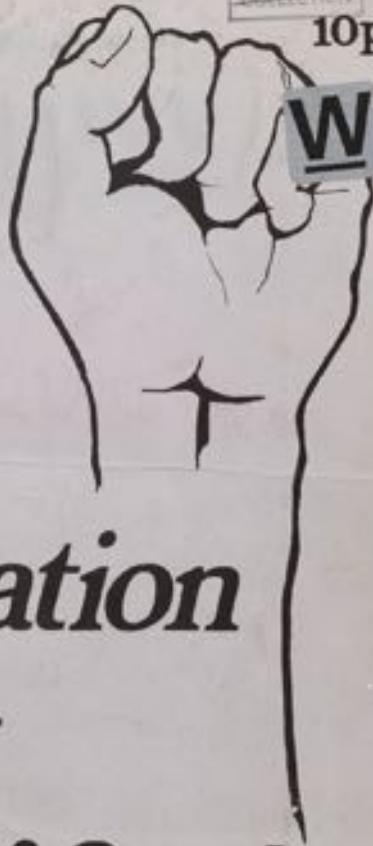


10p

*gay
liberation
front*

manifesto

X19-1132

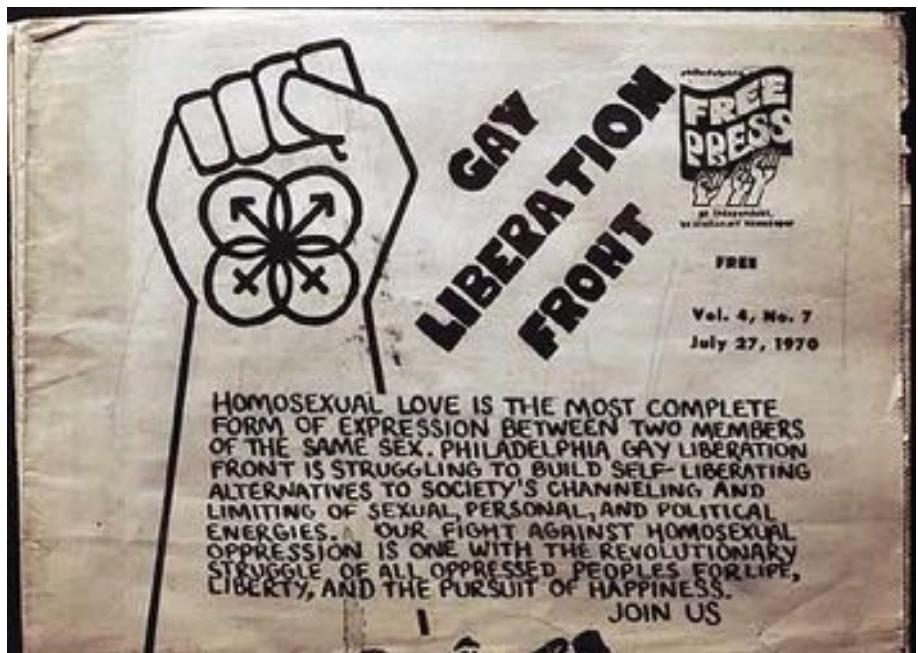


From the start RUA mixed music and revolution, talking about "a people's music" and a cooperative music scene. Our first People's Dance was held in the old Wobbly (IWW) Hall on Lincoln Avenue. By 1974 we were producing cultural events under the name Cooperative Energy Supply, aka ESP — Energy Supply Presents.



Crowd at Peoples' Dance, old Wobbly Hall, Chicago, 1970.

On the mezzanine and entire second floor at the Midland Hotel we pulled together a diverse crowd of kids from across the city. Rock and roll in the "Great Hall of the People," jazz, folk, theater, and poetry in "The George Jackson Joint," and films in the "Lolita Lebron Theater."



Gay liberation front. 1970

archives

3.02

analogue

visual matter

cuban

chicken

center aspects

go to historical library

Clement

Solomon Rellingator

1914

pop culture - Marvel

Ivan Urgant

archives + topical

symbol must depict
speak for itself

pay attention to media

parallel encyclopedic
(student from Werkplaats)

see how images offset
each other

Kort's lecture
loose associations

unpredicted narratives

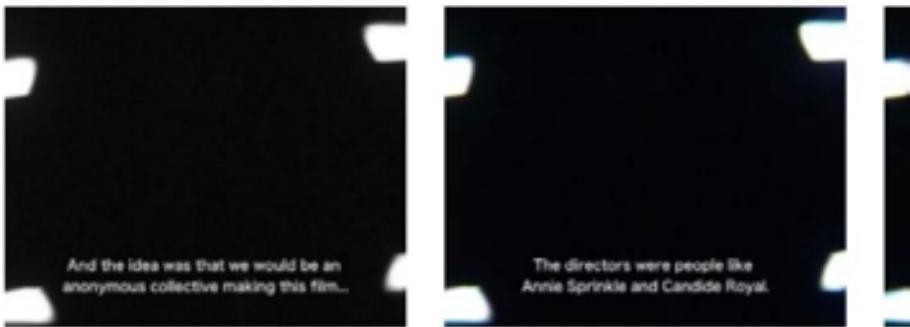
code generated
collages

pop culture from
when it was relevant

reproductions of these
images (where they appear)

Police controlling an antifa protest. In the background a statue of Ernst Thälmann holding his clenched fist in a rot front salute can be seen





And the idea was that we would be an anonymous collective making this film...

The directors were people like Annie Sprinkle and Candide Royal.

Female Fist

20min loop. Ratio 4:3. DV video PAL. Kajsa Dahlberg 2006

With reference to groups like the Zapatistas, the writer's collective Wu Ming, the illusive identity of Luther Blissett, as well as many other collective and/or clandestine groups who mask their faces in order to become politically visible, the video *Female Fist* consist of an interview with an activist from the Copenhagen queer feminist community. Shot with the lens-cap left on the camera, the interviewee begins by describing the process of making a porn film in the lesbian activist milieu. This porn film project was an attempt to produce "queer" representations of sexuality and was to be distributed between women in a "system of trust" that included the restriction that it could not be shown to any men. About halfway into the video she goes on to speak in more general terms about the creation of separatist rooms and about the possibilities for being different in today's society. The video opens and concludes with a silent scene from a public square in Copenhagen.

THE GAY MANIFESTO CARL WITTMAN



WITH OUR DISCUSSION

A RED BUTTERFLY PUBLICATION

I became involved with this activist group because I was interested in the way they worked politically, whilst attempting to stay outside of already existing political frameworks. In their struggle to fight repressive structures they are defining themselves in primarily negative terms by saying "We are not anarchists", "We are not feminists", "We are not Marxists" etc. I was interested in their attempt to create an identity for themselves, while simultaneously avoid being defined from the outside. For this project, the notion of knowing what you are NOT becomes the starting point for an urge to create new identities, new imagery, new languages, and ultimately the possible means to change residing structures.

I was interested in how one could, both formally as well as ideologically, make a film about a group whose main objective is the desire to resist representation. What images could be produced while struggling to avoid recognition as such? The use of strategic separation, as well as the resistance to being defined by what one sees as a repressive structure, reflects a larger concern about the possibility to produce counter images to normalizing narratives mediated through mainstream TV and cinema.



People during a demonstration with banners reading "Transsexuals unite", "Gays unite", "TPF: hands off our community". 1969

To expand my collection and add more variety to it I decided to research what materials I could find in libraries of Moscow. I haven't been to an actual library since high school so I was very nervous.



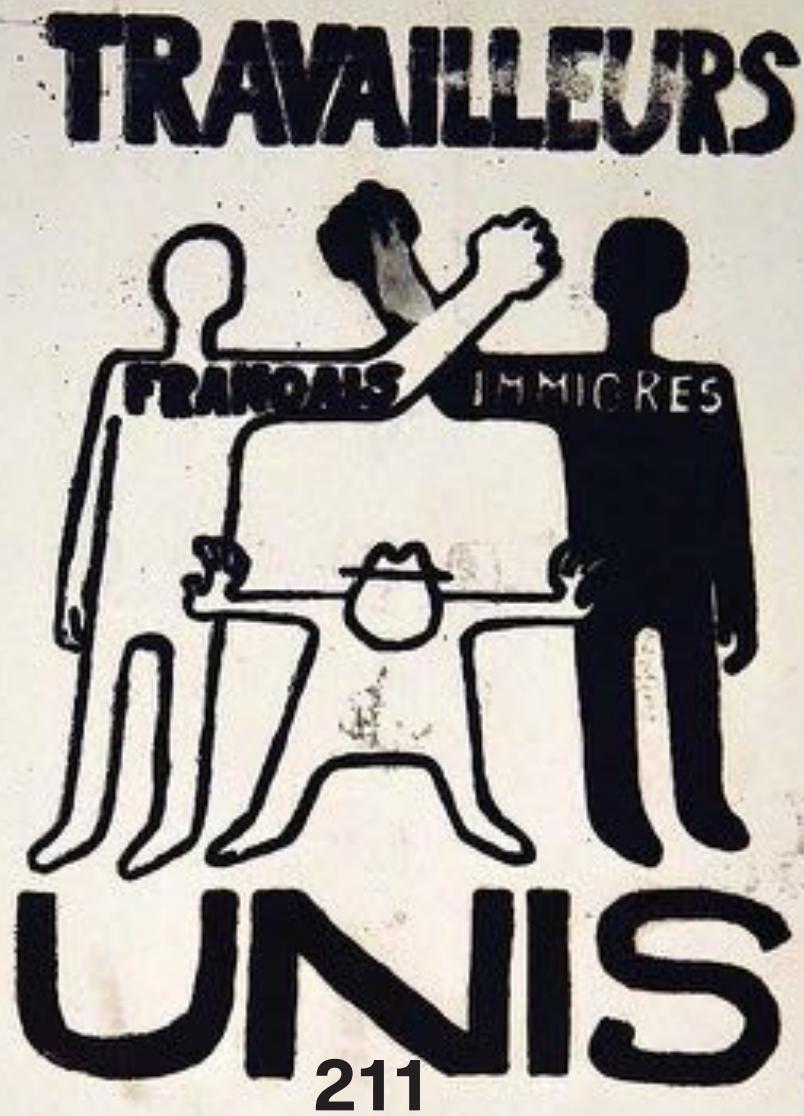
211

ГОСУДАРСТВЕННАЯ
БИБЛИОТЕКА
БИБЛИОТЕКА

111

BEAUX-ARTS
E.T.ÉCOLE DES

ARTS PLASTIQUES



My first visit to the Public Historical library has resulted in a panic attack and almost no found material.

The main book depository was closed because it was a Saturday (this info wasn't anywhere on the library's website) and there was no staff in any of the rooms. So I ended up just browsing through the open-access shelves where I found an encyclopedia about the history of Russia in 1917. Where I was able to find the tiniest grains of information that could've potentially been useful.

**TOUTE LA PRESSE
EST
TOXIQUE**

*liser: les tracts
les affiches
le journal mural*

*Toute la presse est toxique ♪ Liser: les tracts,
les affiches, le journal mural. 1968*



Анархист. Из серии открыток «Дети-политики», 1917 г.
Художник Табурин В. А.

111

но-заводские комитеты и солдатские комитеты, профессио-



1959-1969 Diez aniversario del triunfo de la revolución cubana
Diez aniversario de triunfo de la revolución cubana 1959-1969
1959-1969 Tenth anniversary of the triumph of the Cuban revolution



Черносотенцы кое-гдѣ уже наглѣютъ, ибо сами того не подозрѣвая, имъ невольно помогаютъ товарищи-„анархисты“.

Карикатура из журнала «Стрекоза». № 26. 1917 г.



NIXON PHẢI TRẢ NƠI MÁU, 1970

I also visited the Nekrasov library but also didn't manage to find any useful material. Their online archive, however, turned out to be a much more useful source where I've collected a significant amount of imagery.

МЫ СОЛИДАРНЫ С ТОБОЙ,
ВЬЕТНАМ!



Мы солидарны с тобой, Вьетнам! 1970s

After my library defeat, I decided that instead of torturing myself I'll try to start testing out strategies of working with images that I have already collected. While doing that I also continued my search on the web.



The 3 July and 24 July proclamations are Chairman Mao's great strategic plans! 1968



Image size:
887 × 605

No other sizes of this image found.

Possible related search: ***burning man in protest***

Woman covering her face raising a clenched fist, surrounded by smoke. 2017



Movement artist Frank Cieciorka passes away November 24, 2008

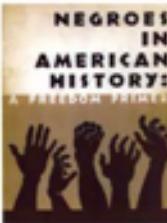
I never met Frank in person, but ran across his name while researching an essay for a 2006 exhibit on the origins of social movement logos. I tracked him down through local contacts and friends, and found him to be most gracious in sharing what he knew. Although I never got to interview him as I'd hoped, through our correspondence over those two years he passed along many nuggets that helped to define his role as a key creative oracle involved in the movements for social change of the "long 1960s."

When I asked him how he was inspired to do the woodcut of the Star in 1960 ("Hand" image, below; original size 2x2"), here's what he said:

"Moving leftward from my infatuation with Ayn Rand as a freshman I became active in the peace movement around 1959. When the House Committee on Un-American Activities held their hearings in San Francisco in May 1960 I joined the 5,000 strong demonstration in front of City Hall organized mostly by civil libertarians & free speech. There was a sizable group of Communists, Trotskyists, Anarchists, & other assorted radicals off to one side shouting Flots into the air & shouting radical slogans. I remember feeling somewhat uncomfortable being associated with this group who seemed to be much more radical than I and I moved to another part of the crowd. I didn't attend the next day, May 13, because I had an important art history mid-term test that I didn't want to miss. That night watching the news on TV I was outraged at seeing my friends washed down the City Hall steps with fire hoses. The next day I joined the demonstration & this time positioned myself in the midst of the rods a had my fist in the air with the rest of them. This can pinpoint my radicalization to Friday, May 13, 1960, shortly after the House Committee on Un-American Activities held their hearings, and I have been a communist ever since. I used to work long before I was working for the CP as a mailman. From 1960 the first was of my first books is a poster whenever I could. When I got back from Mississippi in '65 the first was a natural for the first woodcut, a series of cheap prints. It wasn't until we made it into a button & tossed thousands of them into crowds at rallies & demonstrations that it really became popular. When I visited the lefty button maker in Berkeley who made them he showed me his wall of all the buttons he'd ever made. Literally dozens of organizations had either incorporated the woodcut into their logos or used it in some fashion to promote some cause or issue."

His life and his work were deeply infused with the spirit of a better society. He will be missed.

Lincoln Cushing, Once Popular



¹⁰ George Hirsch (personal communication). The LPRF website discusses its members in "Authentic Educated Discourse American and Indian," Cornell University Press, 2006.

As with all great imagery, it is subject to being exploited. In July of 2009 I ran across this post at right on Flickr, an international graphic arts business, crediting this image to "Eugene Ivanov." I addressed them and asked



Obituaries in [New York Times](#), #12/28/2008, [See Previous Chronicle](#) #1/29/2009; Note that the Chronicle still made an error in attributing the Black Panther Party logo to Frank, see article on origins of this important [#1/29/2009](#).

Obituary notice as provided by friends and family.

Frank Cieciorka, 89, Artist and Activist

Frank Chacksfield, a nationally recognized newspaper cartoonist, painter, activist, and author who created many of the iconic images of the 1960s, including the drenched fist and the black panther, died on November 24, 2006 at his home in Atascadero, California. The cause was pneumonia.

Born April 26, 1958. Frank grew up in the upstate New York factory town of Johnson City where his father worked at a grocery store. Frank began work at the age of 14 as a bunting store pinboy and then on the assembly line at the local shoe factory. Recognized since childhood for his artistic talent, he enrolled in the fine arts program at San Jose State College in 1987, where he became an anti-war activist, protesting military interventions in Vietnam and the Dominican Republic.

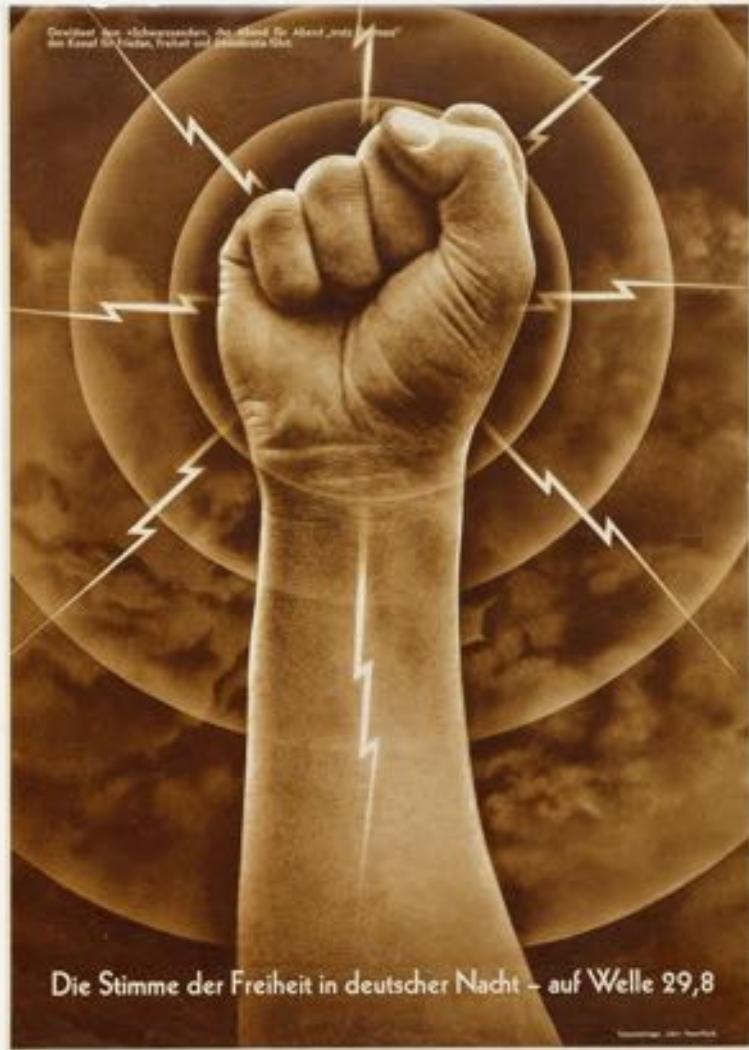
Frank continued his political activism in San Francisco, where he became managing director of the *Mountain*, a regional newspaper of community, anti-war, and civil rights organizing. His art also appeared in many other publications.

At the end of the States, Fred sold off his farm and became a general dealer of antique vehicles.

He is survived by his wife, the painter Karen Hunt, with whom he enjoyed over 20 years of love and artistic dialogue. He is also survived by his step-daughter, Zenna Goldman Hunt and her family, and by his brother,

James Curran, and his wife, Jean, family and friends enjoyed increasing numbers of visitors over an afternoon of delicious and aromatic pastries.

11/06/2008
Return to [Docx.Press](#) < Documents for the Public



Die Stimme der Freiheit in deutscher Nacht – auf Welle 29,8, 1930s

Church of the RaHoWa (U.S.)

Last modified: 2014-09-06 by [rick_wright](#)

Keywords: church of the rebirth | aryan nations | neo nazi | united states |
Links: [FOOTW homepage](#) | [search](#) | [disclaimer and copyright](#) | [privacy](#) | [cookies](#)



image by [Tomislav Todorovic](#), 3 March 2014

- [Introduction](#)

See also:

- [Nazi and Neo-Nazi Flags in the United States](#)
 - [Political Parties and Movements \(U.S.\)](#)
 - [United States of America](#)
-

Introduction

This flag, which is sold by a number of online shops, is charged with two White Supremacist symbols: Aryan fist and word RaHoWa.

The Aryan Fist symbol, consisting of a white fist upwards on a black field, is a twist on the fist representing the Black power movement and the battle against racial oppression. It is used as the logo by White Power (U.S. Nazi Skin).

The concept of a Racial Holy War, or RaHoWa, was first suggested by Ben Klassen, the founder of the [Church of the Creator](#), who believed that White people should unite and undertake a holy war against Jews and non-Whites. The term "RaHoWa" has become a popular war cry for many White supremacist groups since, and flags, stickers, patches and buttons which bear it, often in combination with the Aryan Fist, have become quite popular among them.

The Church of the RaHoWa, sometimes referred to as the "White Crusaders of the RaHoWa", is a break-away group from the Creativity Movement ([Aryan Nations](#)).

Source: [Historical Flags of Our Ancestors website](#)

Pete Loeser, 3 March 2014



МСТИ ЗА ГОРЕ НАРОДА!

Сын, пади в эту морскую пещеру,
Все ящики с оружием, медалями
И все твои награды привезут
В Кремль и разберутся с тобой.

Что ждет? Наш народ помнит
Всю кровь, которую убийца пролил
Среди людей, любящих родину
(Но Пургин отдал свою)

Будет казнен! Никаких жалостей
Будет заслужено! И народ и я зажигаем
Печи и спасательные костры
Этих гадов нечестивых!

Что ждет? Наш народ не забывает
Чтобы не забывали и вперед
Чтобы не забывали и вперед
Чтобы не забывали и вперед

... кулак - символ цветных революций

19 August 2018 728 full reads 3.5 min.

Недавно в книге по истории открылась страница как раз с поднятым кулаком! Мы этого не очень знаем, потому что у нас история преподается по другим учебникам и более того - отечественная история и история мировая оторваны друг от друга.

222



211



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**PROTEST - EXAMINER BLDG. 110 5th
FRIDAY OCT. 31st 12:00 NOON**

Gay Liberation Front. 1969

This video of Batia Suter's *Parallel Encyclopedia #2* has inspired me to try to create a book with similar structure to see if the images I gathered could create the same interesting new narratives.



Лучший способ наступать — это послать кпереди танков женщин и детей



Đường kách mệnh ♀ Nguyễn Ái Quốc – Hồ Chí Minh. 1951





Clenched fist holding a pencil with "#charlie" written on it. 2015

HELL NO
NOBODY GOES
HELL NO
NOBODY GOES

**THEY
TRY
US**

Oxford Seven
Free the South West
Occupancy Trial Begins January 13
Opposition to the war and right repression.
Alameda County Courthouse, 12th and Folsom, Oakland.

HELL NO
NOBODY GOES
HELL NO
NOBODY GOES
HELL NO
NOBODY GOES

**WE
TRY
THEM**

Fight Back with Free & CLEAR-SIGHT INQUIRIES ON THE WAR
AND REPRESSION - AND PROTESTS, TWO PARTS!
PICKETS, RALLYES, DEMONSTRATIONS
Donald Duran, Trial Chair
Audrey, Linda, Lucy Kogeloff
Julian, Karen, Lucy Kogeloff
Steve, Schremer

HELL NO
NOBODY GOES
HELL NO
NOBODY GOES





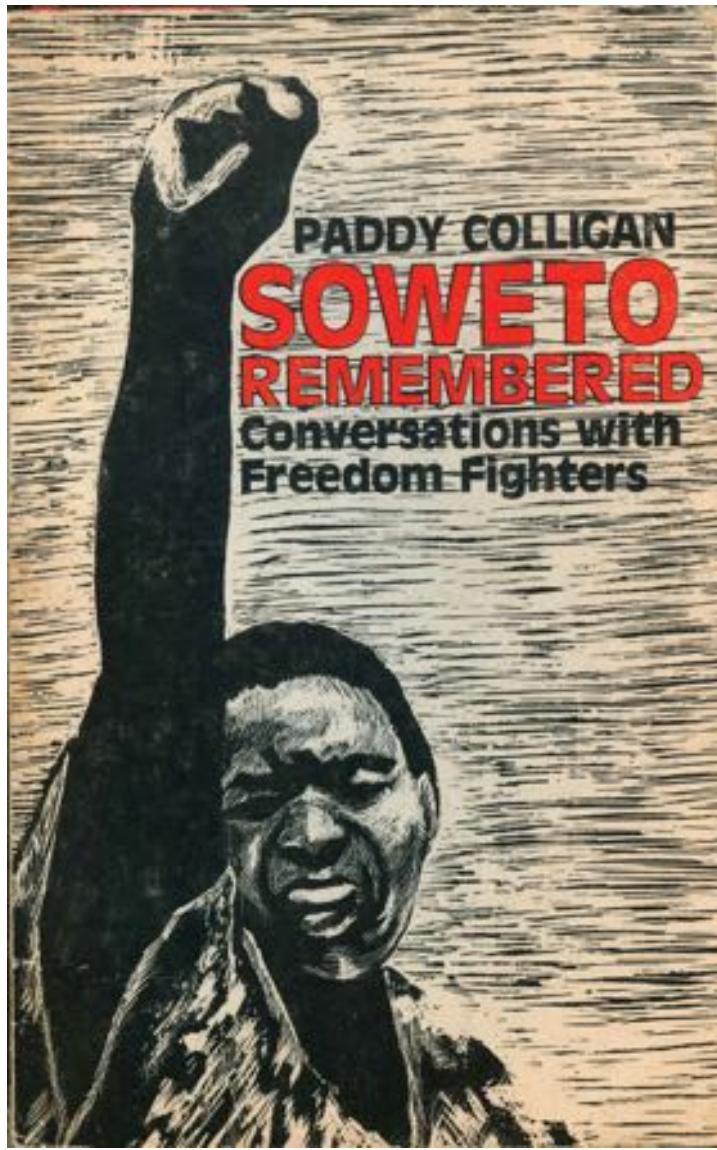
211



CABORA BASSA & THE STRUGGLE FOR SOUTHERN AFRICA

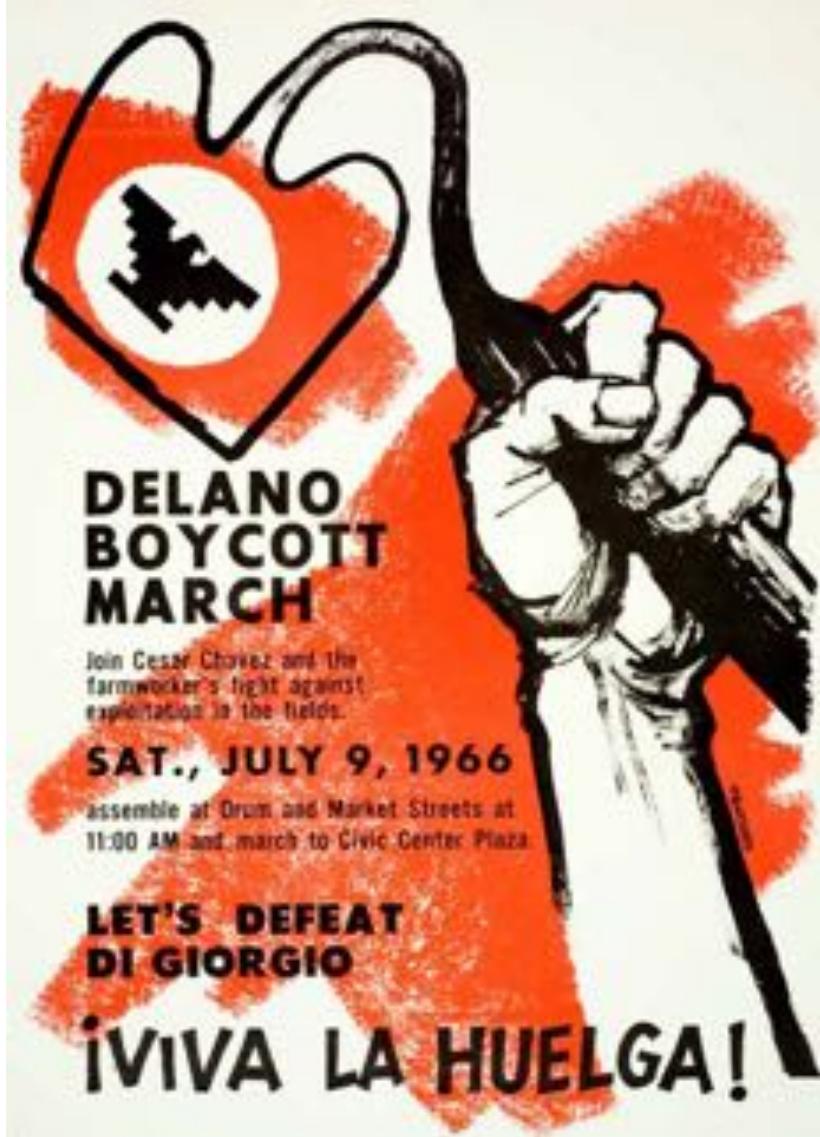








Hanž diečiarka '95



Delano boycott march • ¡VIVA LA HUELGA! 1966



112

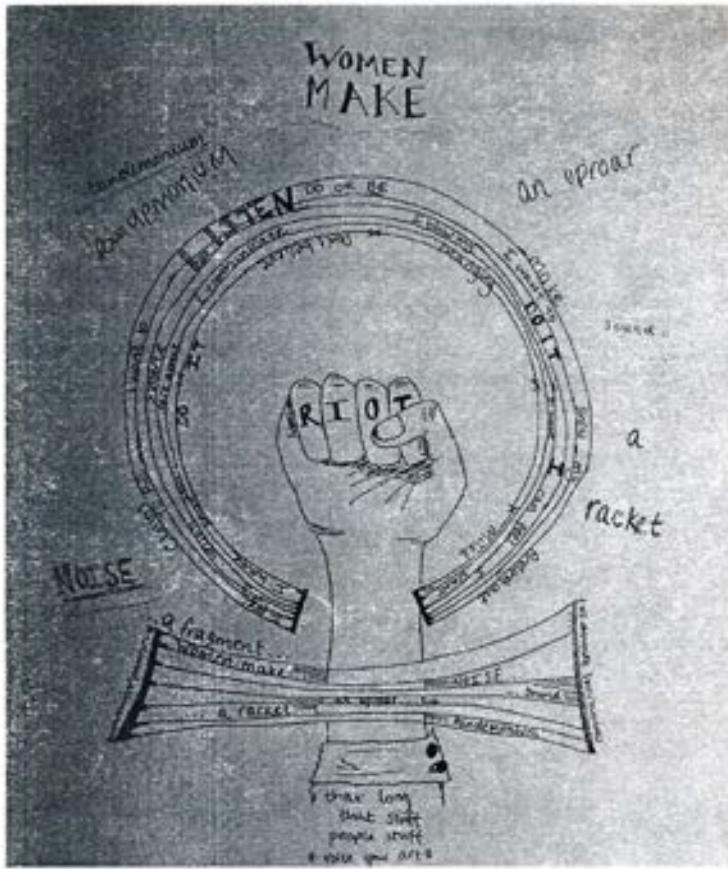
THE HANDBOOK OF THE THIRD-WORLD REVOLUTION

THE WRETCHED OF THE EARTH

FRANTZ
FANON

WITH A PREFACE BY
JEAN-PAUL SARTRE





Marcuse on Utopia; Bertrand Russell: The Final Passion;
Cuban Silkscreens; Torture in Greece; India in Turmoil 75/-

Ramparts



April 1970

Ramparts. 1970

After trying out the “parallel encyclopedia” strategy I saw that juxtaposing the images like that didn’t really work and didn’t create any unexpected narratives that would be exciting.

UNITE



**AGAINST
THE WAR**

Luckily, because I still don't know how to use my home printer after 10 years of having it, I ended up with some misprints where I printed two images on one side of the page and this accident was actually much more interesting than what I intended to make.

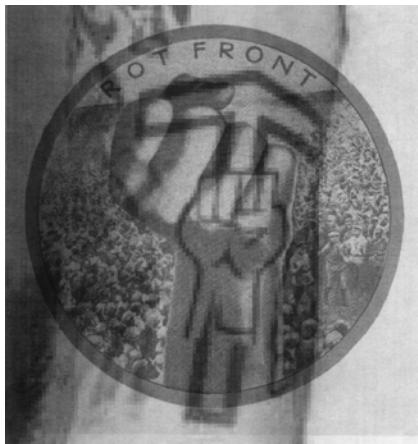


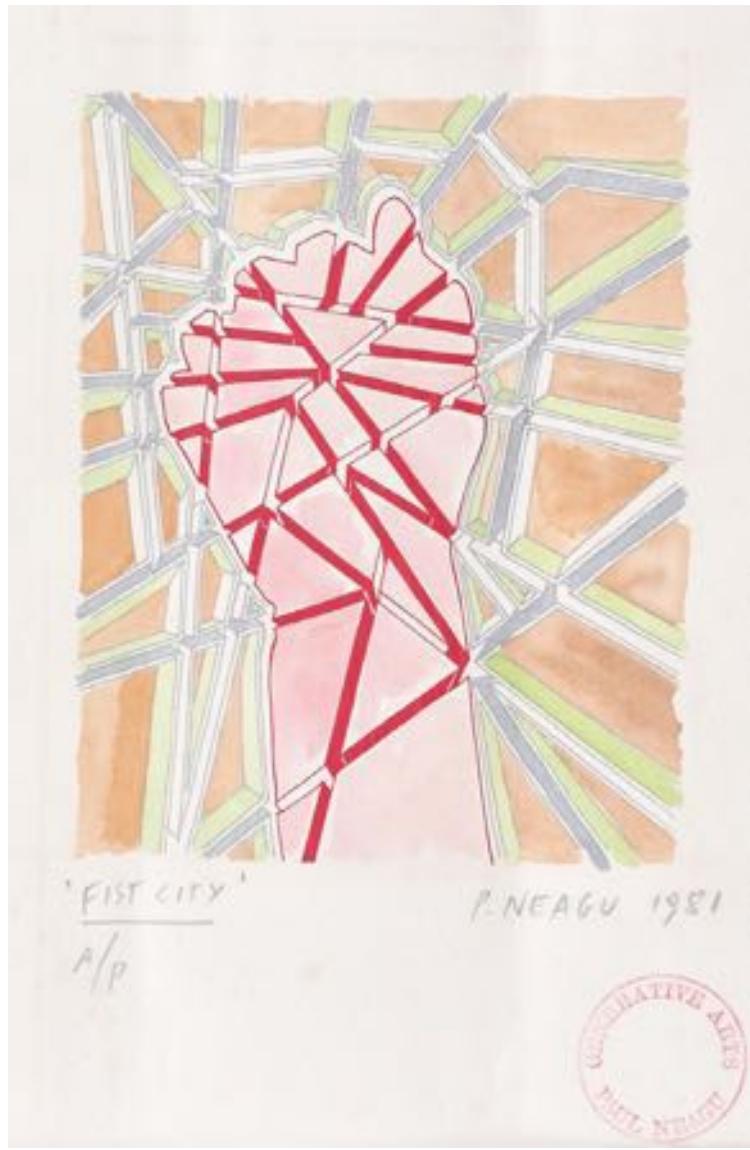
211



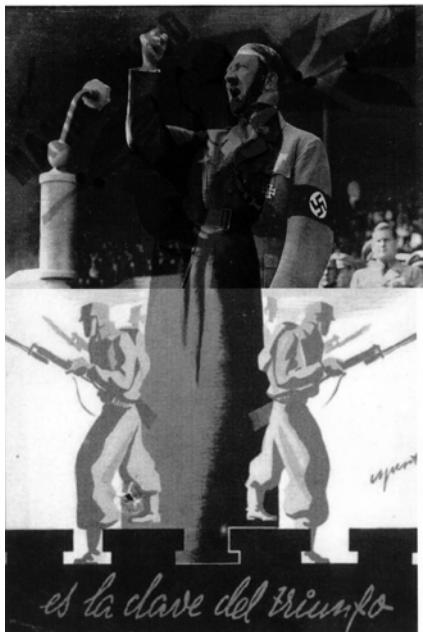


Protect our children! Utterly destroy American
imperialists' bacterial warfare! 1952





211



thompson



thompson for sheriff, 1970

АРИЙСКИЙ ЗВЕРЬ



«И уничтожено все, что мне мешает. Так говорят Заратустра. Да здравствует с Заратустрой. Так говорит один старый философ из Ганы. Писатель Хаким Гиглер.»



\$1.45

Harold J. Laski
on the Communist
Manifesto



on the Communist Manifesto. Harold J. Laski. 1967



UNITED PRISONERS
UNION



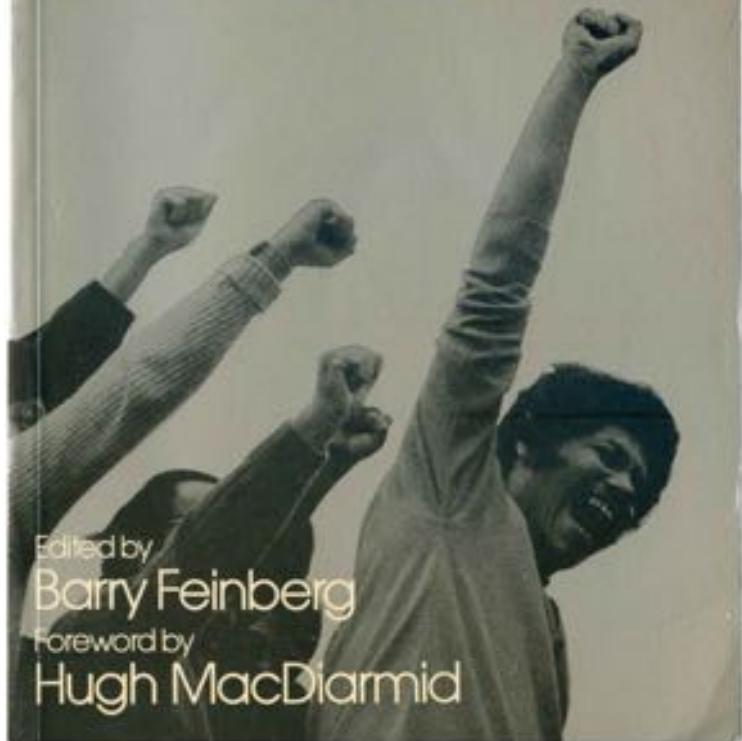
**POWER
TO THE
CONVICTED
CLASS**

211
WE MUST UNIONIZE

Unfortunately, the book itself is trapped inside our school studio behind locked doors due to the quarantine, so what you see on previous pages are just *reproductions* of those original accidental prints.

Poets to the People

South African Freedom Poems



Edited by

Barry Feinberg

Foreword by

Hugh MacDiarmid

Poets to the People, South African Freedom
Poems, Edited by Barry Feinberg, 1974

different contexts
graphic design histories

Meggs Drucker Hollis

re-magazine

hand-model-

reproduce - restore

multiple versions of
the same stencil

does it lose its impact?
does it mean
capitalizes it?

The frieze without
a cat (Marker, 1971)

amateur versions
of the symbol
(offline too)

sports teams
(e.g. sports)

grassroot organizations

Hermes

Kommunikator. unipolymer

Protest in Hong Kong with a clenched fist in the foreground of the photograph. 2019



At this point, it seemed like I stumbled upon a strategy that was producing some exciting results so I decided to investigate it further. Now it was a question of what set of images to apply this technique to.

ART FRONT

NOVEMBER 1934



ARTISTS
COMMITTEE
OF ACTION



ARTISTS
UNION

5¢

The first issue was revised, hurriedly, and contains
only one organizational article.
For purposes of information, the Artists Committee
of Action was dissolved a few months later,
and their members joined the Artists Union.

Because I gathered a significant amount of images I understood that I need to somehow parse them to make sense of this collection. The nature of images that I would be able to gather was more or less clear but now I had to use this collection as a tool to achieve some result.

This led me to explore what could be achieved with a set of images that were very different visually and context-wise but all had a very prominent feature in common.

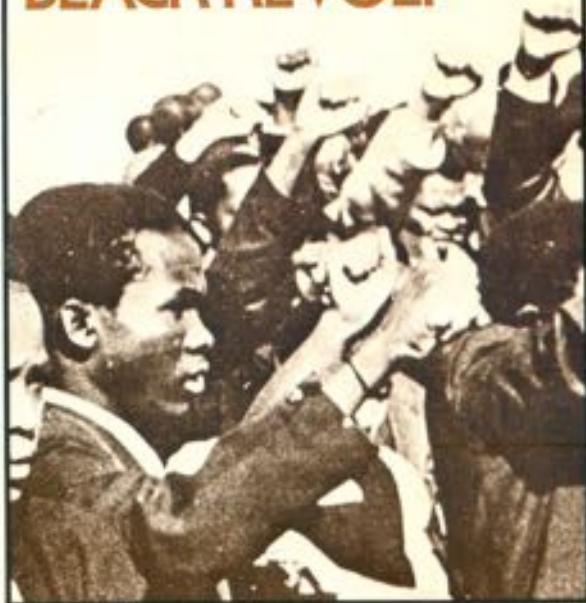
Women members of C.N.T. F.A.I. holding up
their fists and rifles. 1937



Around this time I was also able to overcome my anxiety and try to visit the historical library for the second time.

SOUTH AFRICA

WHITE RULE
BLACK REVOLT



Ernest Harsch

South Africa. White rule Black revolt. Ernest Harsch. 1989

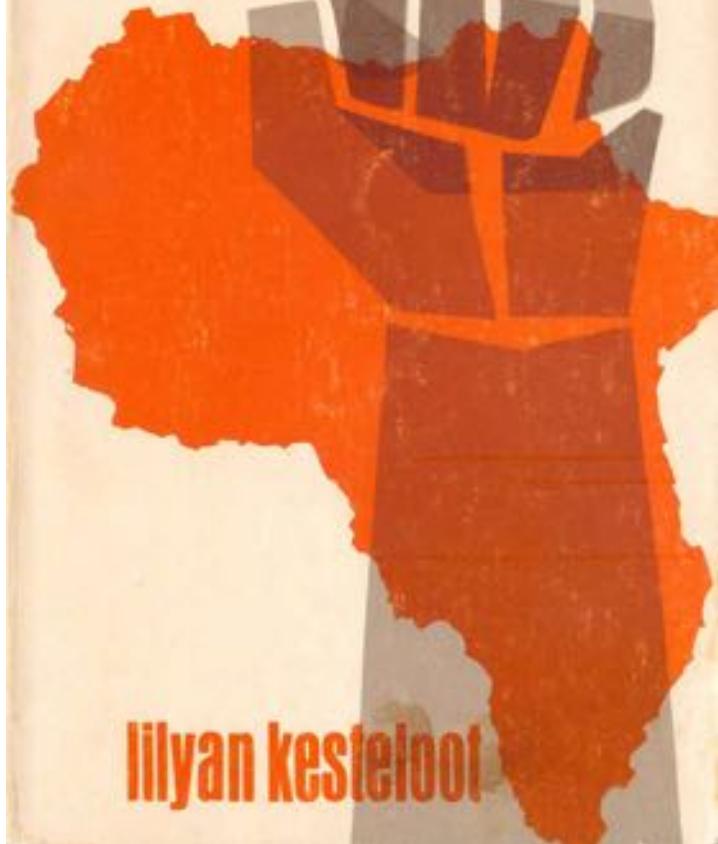
ПОЛИЦИЯ

ПОЛИЦИЯ

ПОЛИЦИЯ

111

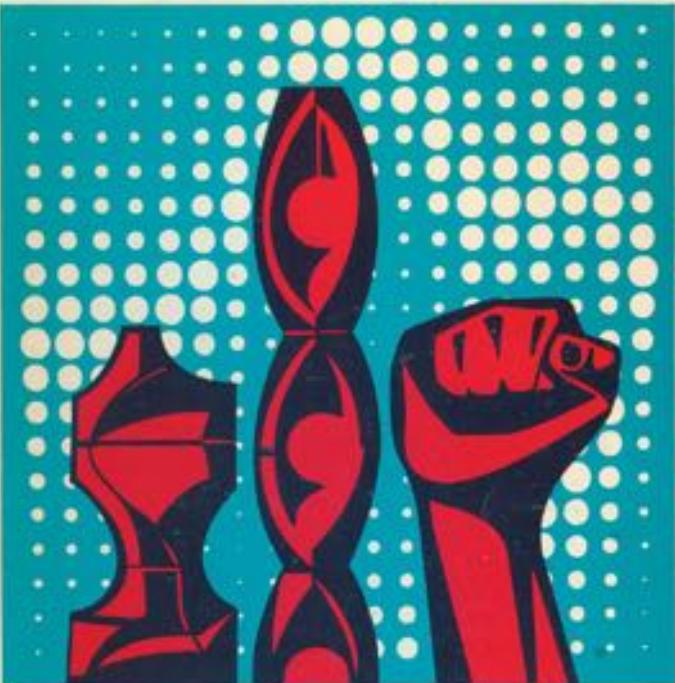
Intellectual origins of the african revolution



Intellectual origins of the african revolution. Lilyan Kesteloot, 1974

This time my visit was much more successful — I managed to get almost all of the books that I've ordered apart from those that turned out to be in storages with rare books that I wasn't granted access to.

Unfortunately, the majority of the books I got didn't have any illustrations in them or only those without any clenched fists.



MENSE EN GODE IN SUIDER-AFRIKA

Mense en Gode in Suid-Afrika. 1984

E87 390 90

\$5.95



THE ANAR^{CH}ISTS

SECOND EDITION

JAMES
JOLL

111

Penguin African Library



The Struggle for Mozambique

Eduardo Mondlane



The struggle for Mozambique. Eduardo Mondlane. 1969



111

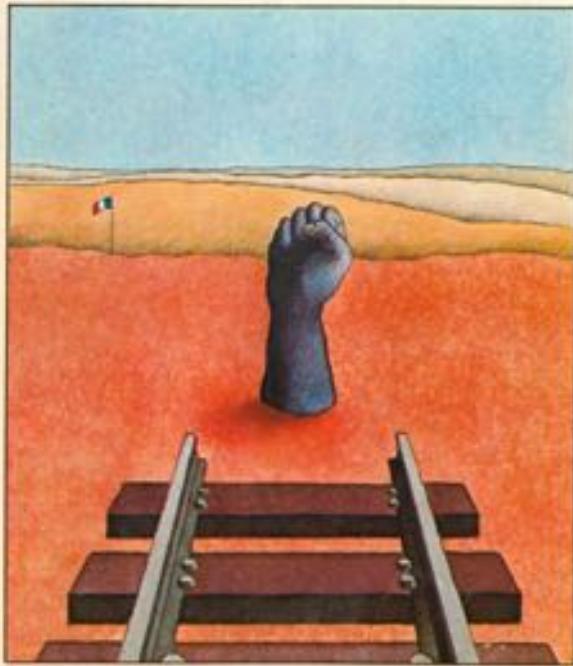
A Doubleday Anchor Book

\$2.95

God's Bits of Wood

A novel of the independence struggle
in French Africa
by Ousmane Sembene

Introduction by A. Adu Boahen



God's Bits of Wood. Ousmane Sembene. 1962

DANGER



LE

**PHOTOCOPILLAGE
TUE LE LIVRE**

Ce logo a pour objectif de sensibiliser pour l'avenir à la question des sciences humaines : « photocopillage ». Le code de la propriété intellectuelle a été réformé expressément pour protéger les ayants droits dans les établissements d'enseignement et de recherche. Il est donc une atteinte brutale des droits d'auteur pour les auteurs de livres de vulgarisation correctement édités. Nous rappelons que l'autorisation, ainsi qu'une demande d'autorisation doivent être adressées à l'éditeur ou au Centre de documentation et de copie : 3, rue Haussmann, Paris 75009.

BLACK CRUSADER

A Biography of Robert Franklin Williams

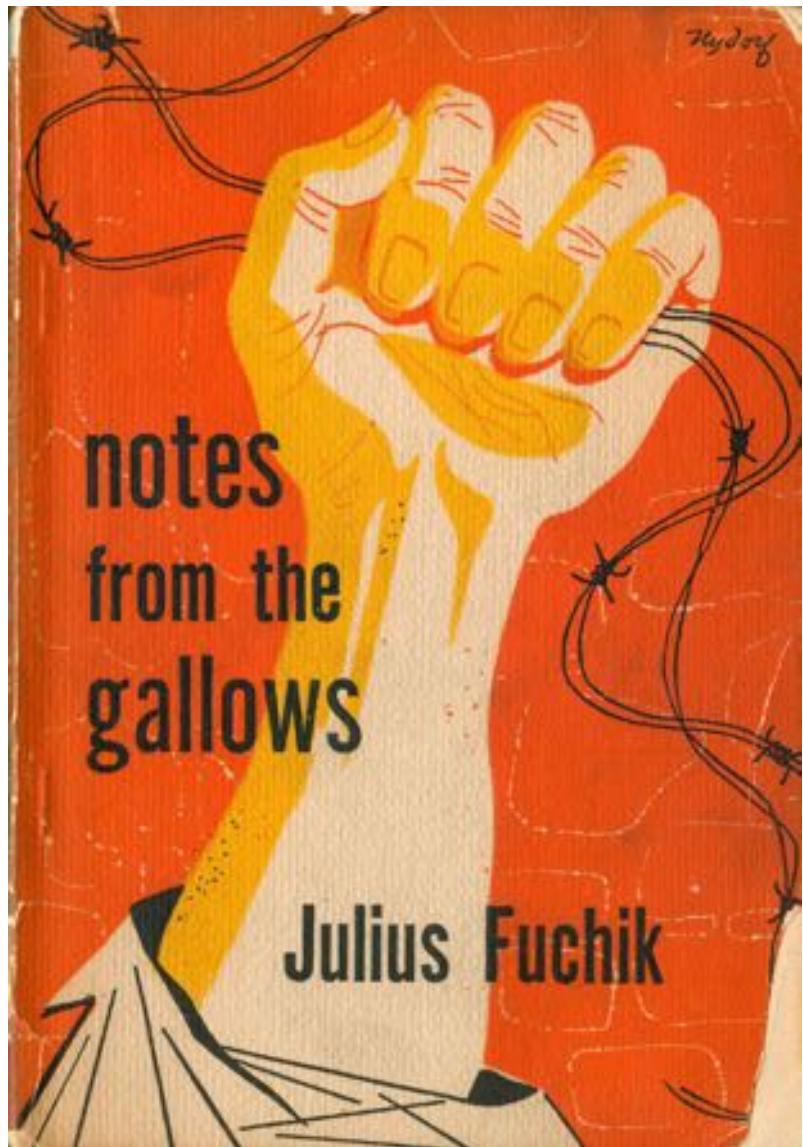
BY ROBERT CARL COHEN



211

Black Crusader. A biography od Robert Franklin Williams. Robert Carl Cohen. 1972

- les débuts de l'ultra-gauche
Éditions Diálogo, Éditions Lumen Ropet, 1999, 1998
- Les Années Mayards, Éditions Lumen, 1997
- Mémoires 1945-1949, Éditions Séguier, 1999
- Wimereux Générale (la collaboration), Éditions Séguier, 2002
- Les Mémoires Léonard, 1990, 1999
- Ces dernières années d'Israël, Éditions Gallimard, 2003
- Le Ciel est bleu, Éditions Gallimard, 1998 (édition 2003)
- Le Monde ouvert, Éditions éditions, 2000
- Dictionnaire du sexe (ou calligraphie),
Éditions Ropet, 1999, 2000
- Le Journal des îles (1945-1949), Éditions Gallimard, 2001
- Le Journal de la guerre (1945-1949), Éditions Gallimard, 2001
- La Guerre d'Algérie (1945-1962) (ou calligraphie),
Éditions Gallimard, 2002
- BONHEUR VERT, Éditions Gallimard, 2003
- Le Nouvel ordre mondial et la culture médiatique
(ou calligraphie), Éditions Ropet, Gallimard, Éditions Diálogo, 2001, 2003
- Les dernières années de l'ultra-gauche (ou calligraphie),
Éditions Gallimard, 2003



211

Notes from the gallows. Julius Fuchik. 1948

От-
гоже-
ного
т от-
каши
по-
жны

слас-
дру-
ами.
то в
не-
того
ных
они-
меют
чем
нах.
дар-
ени-
боту
пере-

ERNST THAELMAYR

What He
Stands
For

111

Книга Анны Зегерс «Эрнст Тельман: за что он выступает».

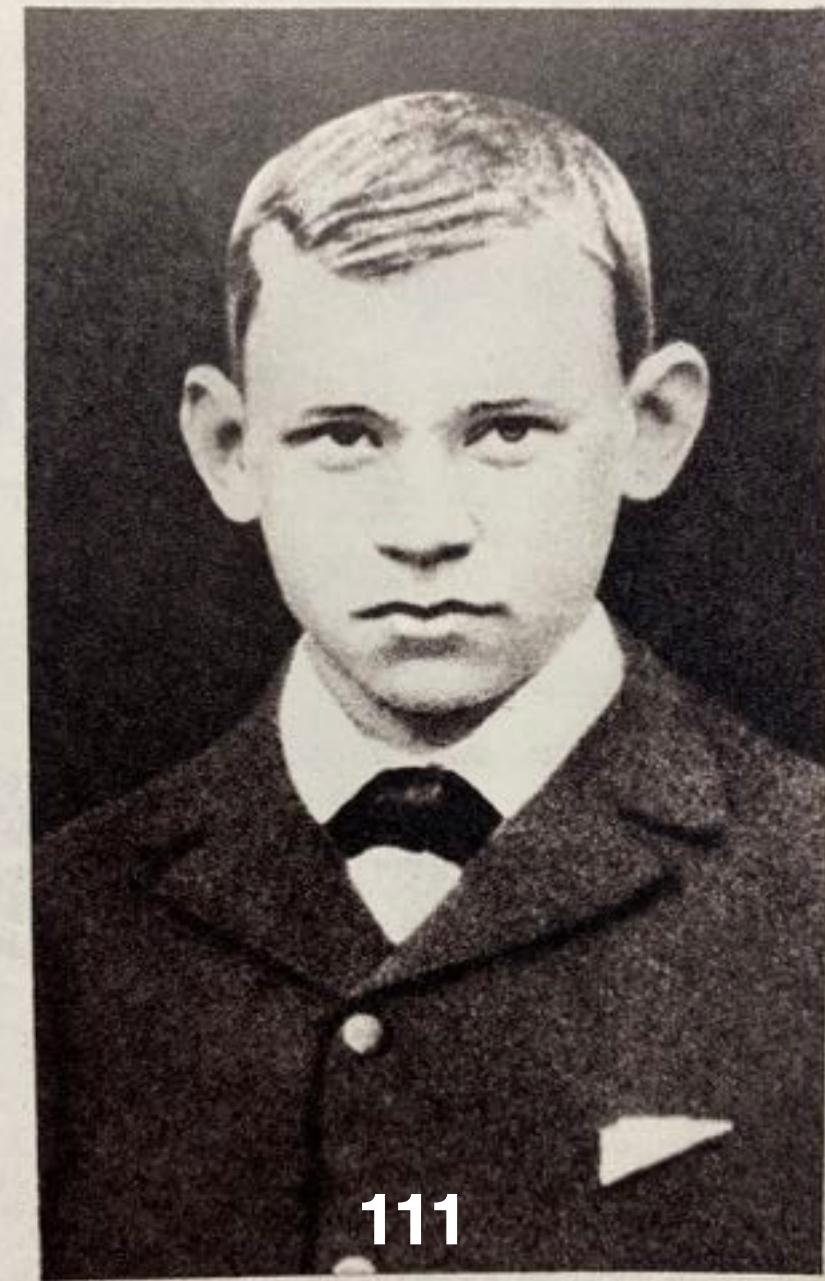
AMMUNITION

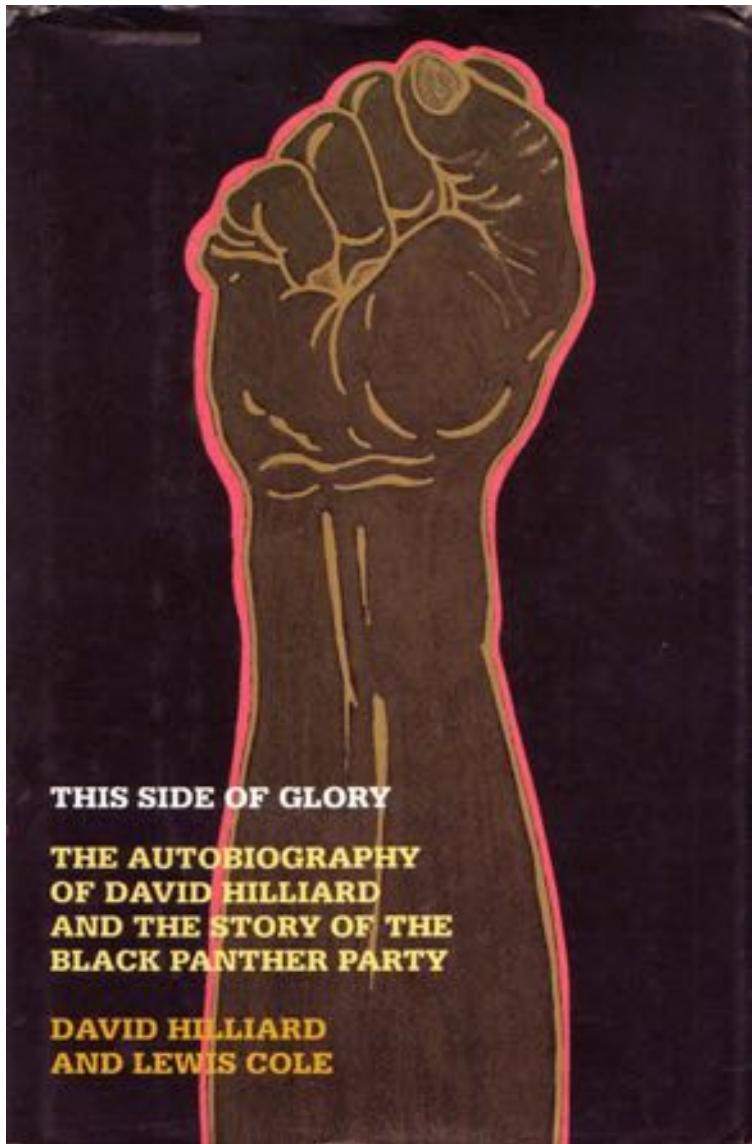
POETRY AND OTHER RAPS

by Sam Greenlee



Introduction by Andrew Salkey



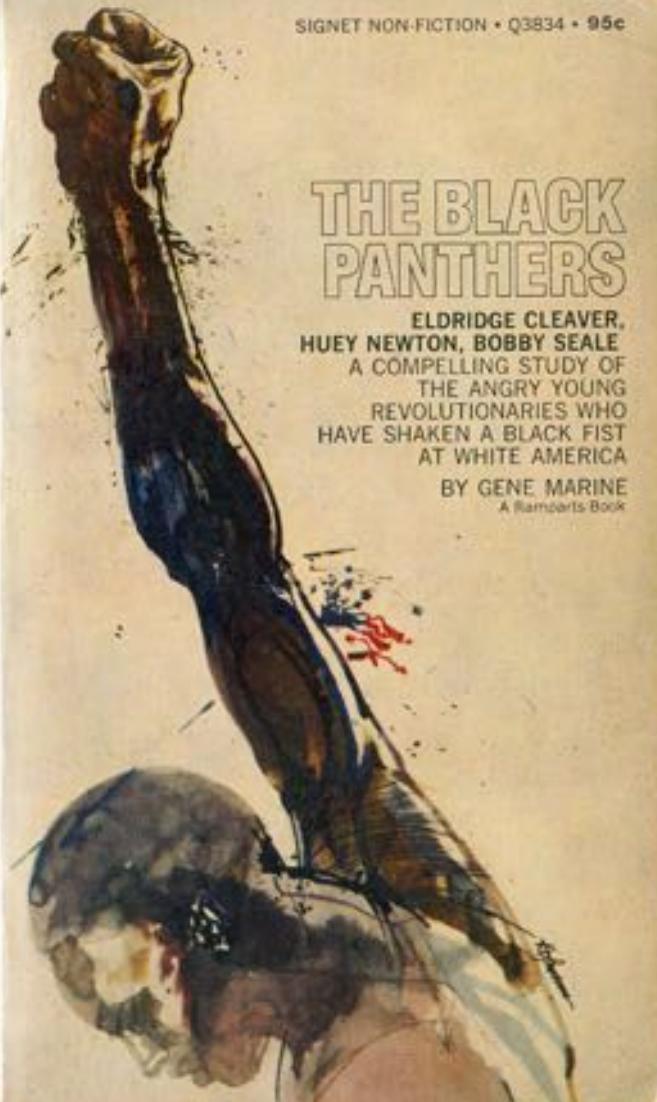


This side of glory. The autobiography of David Hilliard and the story
of the Black Panther Party. David Hilliard and Lewis Cole. 1993

И 151
464

Рот Фронт, Тэдди!

Издательство
«Детская
литература»



SIGNET NON-FICTION • Q3834 • 95¢

THE BLACK PANTHERS

ELDRIDGE CLEAVER,
HUEY NEWTON, BOBBY SEALE
A COMPELLING STUDY OF
THE ANGRY YOUNG
REVOLUTIONARIES WHO
HAVE SHAKEN A BLACK FIST
AT WHITE AMERICA

BY GENE MARINE
A Ramboarts Book

The black panthers. Eldridge Cleaver, Huey Newton, Bobby Seale. 1969

Despite the fact that this expedition didn't fetch too many actual results for my collection, it still felt like a huge relief and lifted the weight of my previous failed attempt off my shoulders.

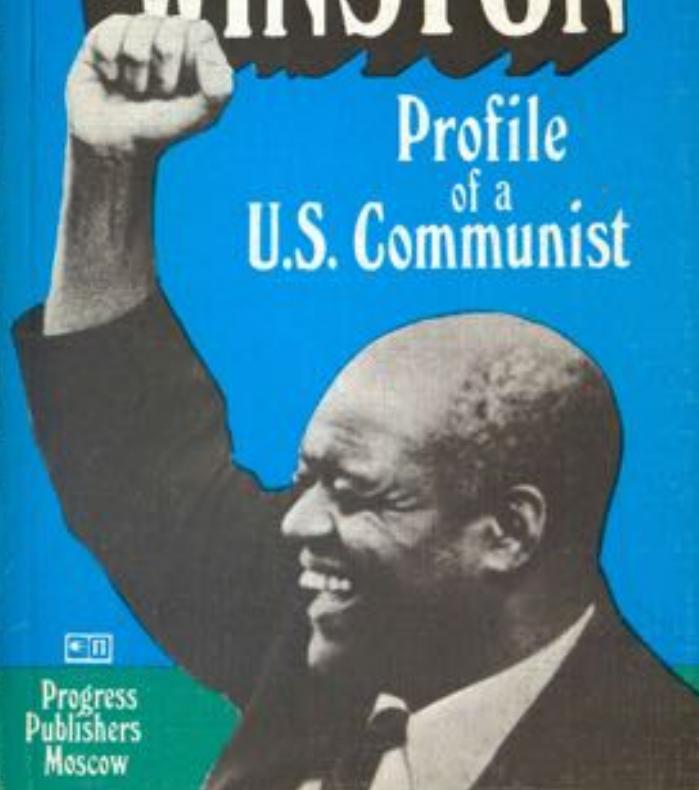
And also I got to look at old Soviet books which is always a treat, as well as books with interesting artefacts from foreign libraries.

Nikolai
Mostovets

Henry

WINSTON

Profile
of a
U.S. Communist



photos \leftrightarrow propaganda visual categorization

second set of images
writing about pictures
captions?

systematic / playful
automation

- tracking over space + time
- devaluation

expand the range of
standard set of
propaganda graphs

what else is there
apart from the fist

artisan fist
protest -ness

- remake political
powers

poke the symbol
fist \leftrightarrow book clock
mirrors

book about mai'68
art job

**Stop
Police Attacks,
On Gays, Women,
and Blacks!**

SWP



Stop Police Attacks On Gays, Women, and Blacks! 1978

This stage of the project was probably one of the hardest ones for me because I didn't have a game plan. I had a plethora of possibilities lying before me and a choice had to be made.



Gay Liberation Organization, 1970

Looking back at my notes made during that time I see a lot of missed opportunities and many ideas that I didn't follow through. I guess that's my biggest regret because now I understand that my project could have benefited a lot from exploring those paths.

ViaarOm stemmen lastige Amsterdammers PROVO ??



introduction

Zoero heeft een heel
nieuwe opvatting over
het dorp niet de eerste
bestuurder van het wegd
orpen, waar zeer hoge
verdienste zijn gedaan.
Want dat is wat hij
wil is te wegen wat hij
doet. Daarom blijft
hij voorzitter. Sinds honderd
jaar staan er maar enkele
vaders en moeders in
het dorp. De proeven zijn
tegenwoordig oud, die ooms
laat tegenwoordig niet.

de dokwerker

De proeven wijzen zich principieel en positief tegen de Autoriteit. De Witte Planstap is de oplegging voor de verantwoording in de stad. d.w.z. het Centrum sluiting voor partijgeleide auto's en daarover in de pleinen openbaar verkeersgemengd rijden. Witte Planstap is een elektrische.

domela
nieuwemühl

Als onaanschit stem ik
seker op Provo. In de
gescreven uitleg mogen wij
de autoriteiten controler-
en en iedereen op de
hoogte houden wat er niet
is. Dan geborgt Agent voor
allen woningen voor allen.
Leve Provo! Tutto Be-
nningensplan...het paleis
moet niet liggen staan...
gebrulps worden als sta-
tus. Wij moet de nazaken
van aanding Joyville.

omdat PRONO positieve plannen biedt

waarom stemmen ook **AUTORITEITEN PROVO?**



Met deze Witte Kippensplan zullen de procedure mijns bestre kasseeraderen. De blauwe diktatuur moet opgehouden. De agent moet een speciaal verhoor worden toegestaan en rammedoelen mogen. De politie moet ze snel mogelijk door de gerechtszaal gekonvictieerd worden en ontspannen, wikkeldar er

Vorige keer heb ik op
Koekkoek gestaan, maar nu
ga ik Froes stemmen. Ik
moet nodig weg als voor-
beeld was het Nederlandse
militairstaat en koloniale
strijd. In deze militaristi-
sche tijden die de hele
mensheid bedreigt wil ik
niet de trotsen generali-
seren. heel we a.w.b.

Cuba Spain
China

Picture for
every year

overdecorated
the fists —
depolitized

fist as a cry
for help — in this
climate it's not
even a political
statement any more
it's a sign of
frustration the last
clouds of

mental for
flowers
political patterns?
Picture below by
Stepanova



de-politized
political message

Stepanova



211

Fist Pump (Rafa, Muzza, the Joker), Beth Collar, 2018

I decided that I want to explore the path of depoliticizing the fist symbol and use floral patterns for that since I somehow intuitively decided that they are a type of graphic that carries the least political connotation.



Miss Cho, 15 year old Red Guard puping her fist forward. 1966



111

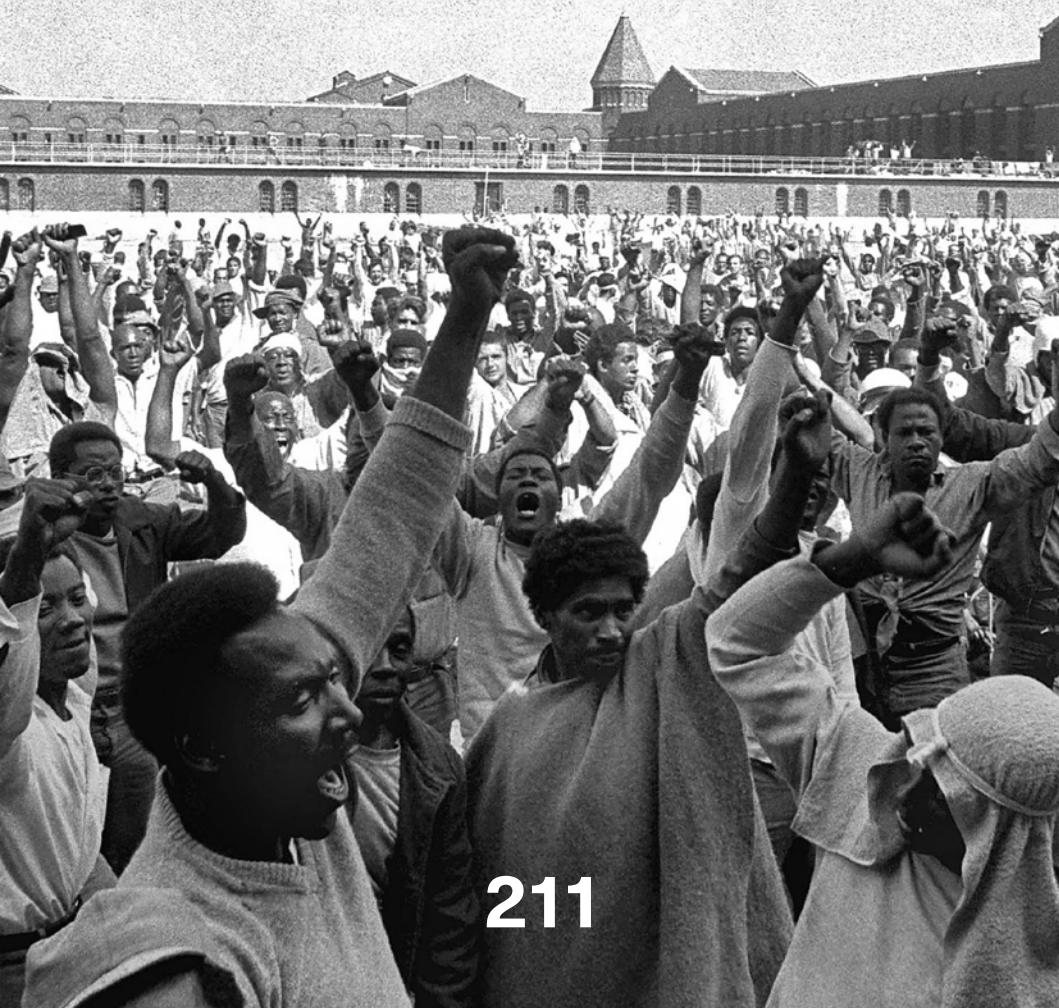


Left right left right. Annette Lemieux. 1995



111

Black men raising their fists in to the air during
a protest in a prison courtyard. 1971





111

**campaign against a
criminal trespass law**

BENEFIT BOP



Benefit bop A campaign against a criminal trespass law. 1978



111



Woman during a brown berets demonstration raising her clenched fist. 1967



111

**FREE
DESSIE
WOODS!**



**SMASH
COLONIAL
VIOLENCE**

Free Dessie Woods! Smash colonial violence. 1980



111

A LUTA CONTINUA • THE STRUGGLE CONTINUES



Angola ♡ La luta continua ♡ The struggle continues. 1970s

I gathered floral textile examples from the Ivanovo Chintz Museum and applied them to a fist graphic by Gerd Arntz, which I also found to be the most universal and neutral out of my collection, so I thought it would be able to carry additional visuals without interfering with their connotations.



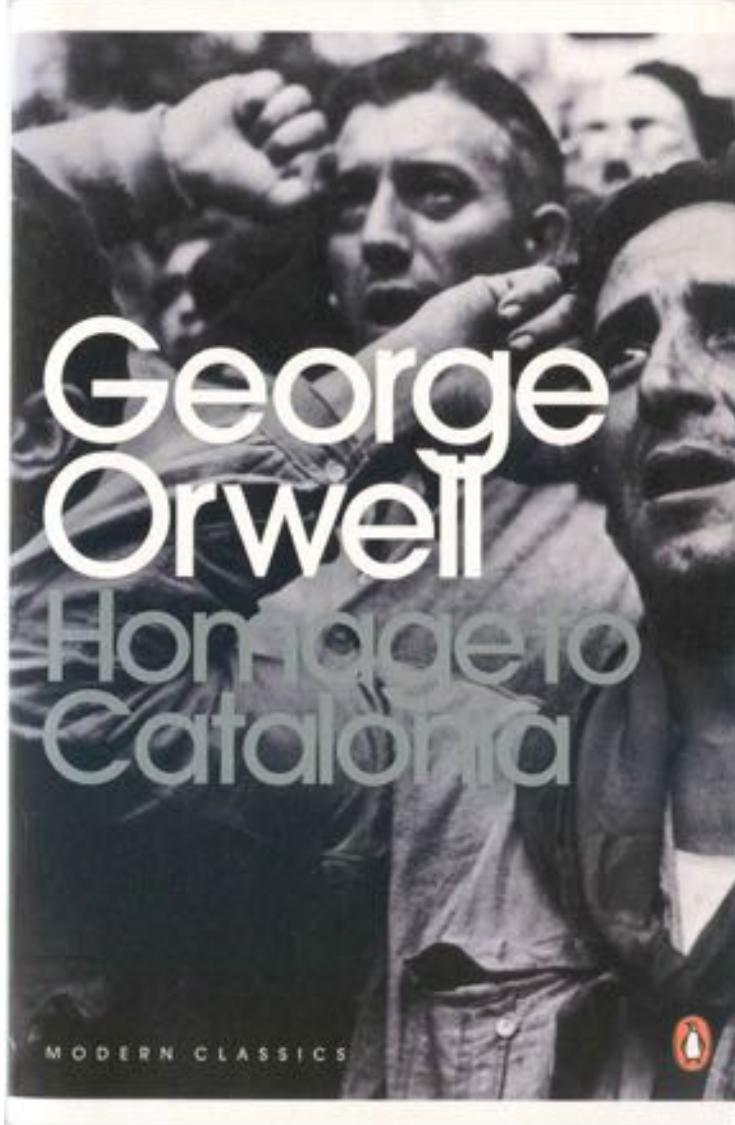
Antifa woch im SO36, 1990

In the end, this experiment didn't fetch any interesting results and I considered it a dead end, so I didn't continue working on this idea.



Two asian men protesting with banners "Set Huey free"
and "Yellow peril supports black power". 1967

- huge fist (fabric?)
 - overprint political posters with fists
 - overprint current propaganda posters?
 - materials
 - every surface turns into a weapon
 - video of me overprinting stuff with a fist?
 - silkscreen
 stencil
 stickers
 - outcome - documentary
 + interventions
- but that applies to PCs of politicians
bloking instead of adding
- mismatched captions
- digital captions
- digital context
- physical context
- research collectors
- albums
 (horizontal),
 vertical)
- Ole Neustad, Jero Arntz



George Orwell

Homage to Catalonia

MODERN CLASSICS



Homage to Catalonia. George Orwell. 2013

I continued working with the fist symbol by Gerd Arntz. This time I wanted to use it again as a universal symbol of a fist to juxtapose it with other graphics. But now instead of depoliticizing the sign, I decided to pair it up with political graphics from today's Russia.

I've specifically chosen graphics from political parties that are supporting the current oppressive regime to oppose it with the rebellious connotation of the fist.



NOTRE
LUTTE CONTINUE

**БУДУЩЕЕ
ЗА НАМИ!**



LES CONQUETES NOYEEES



Аркадий МУРЫЛЕВ

Кандидат
на должность
ГУБЕРНАТОРА
ПСКОВСКОЙ
ОБЛАСТИ



**Я против –
повышения
пенсионного
возраста!
Д ВЧГ**



POUVOIR POPULAIRE OUI



23
февраля

г. Чебоксары



Чебоксарское городское
отделение КПРФ
приглашает на митинг,
посвященный 100-летию создания
Рабоче-Крестьянской Красной Армии
и в поддержку кандидата в президенты РФ
Павла Грудинина

23 февраля 2018 года
11 часов - площадь Республики

**HALTE
A
L'EXPULSION
DE NOS
CAMARADES
ETRANGERS**



Halte à l'expulsion de nos camarades étrangers. 1968

5 ЗЮГАНОВА

пунктов

Для прекращения
кровопролития на
Донбассе НЕОБХОДИМО:



- 1 ОФИЦИАЛЬНО ПРИЗНАТЬ НАРОДНЫЕ РЕСПУБЛИКИ**
в качестве самостоятельного субъекта международных отношений



- 2 ОБЕСПЕЧИТЬ БЕСПОЛЁТНУЮ ЗОНУ НАД ДОНБАССОМ**
и всю необходимую помощь спасленцам



- 3 ОРГАНИЗОВАТЬ БЕЗОПАСНЫЕ ГУМАНИТАРНЫЕ КОРИДОРЫ**
под контролем международных наблюдателей



- 4 ПРЕДОСТАВИТЬ БЕЖЕНЦАМ С ДОНБАССА ГРАЖДАНСТВО РФ**
в упрощенном порядке



- 5 ПРИЗНАТЬ ПРАВЫЙ СЕКТОР И КАРАТЕЛЬНЫЕ БАТАЛЬОНЫ
КОЛОМОЙСКОГО ТЕРРОРИСТИЧЕСКИМИ ОРГАНИЗАЦИЯМИ,**
Провести общественный трибунал над бандеровскими преступниками



АНТИФАШИСТЫ ВСЕХ СТРАН. СОЕДИНЯЙТЕСЬ!

septembre

1973

**PUTSCH
au CHILI**



1974

SOUTIEN



**TOTAL
A LA**

Comité
de Soutien
à la Lutte
Révolutionnaire
du Peuple
Chilien

RESISTANCE !

mobilisation européenne

**TOUS A
PARIS LE 14**

Здоровое поколение - счастливое будущее!



Александр Владимирович Яковлев
родился в 1974 году в Тюмени.

В 1997 году окончил Тюменский государственный университет, факультет физической культуры и спорта, преподаватель по специальности «Физическая культура и спорт». В 2015 году окончил магистратуру АНО «Российского Международного Олимпийского Университета», получил квалификацию «Мастер спортивного администрирования».

Основная место работы – МАУ ДО Специализированная детско-юношеская спортивная школа олимпийского резерва «Прибой» города Тюмени, директор с 2009 года. С 2015 года возглавляет Общественную организацию «Федерация спортивной борьбы Тюменской области». Входит в Общественный совет при УМВД под Тюмень.

Является членом партии «Единая Россия». Женат, воспитывает сына.

«Полноценное развитие города и самих тюменцев возможна лишь при комплексном подходе, когда охватываются различные сферы жизни, виды деятельности. Спорт в этом плане играет немаловажную роль. Это направление включает и развитие инфраструктуры, строительство новых объектов, и повышение уровня здоровья и качества жизни тюменцев, и занятость подростков, воспитание личности, взаимодействие между поколениями. Имея большой опыт работы в этой сфере, готов к дальнейшему движению вперед, включению в процессы на разных уровнях».



**АЛЕКСАНДР
ЯКОВЛЕВ**

кандидат в депутаты Тюменской городской Думы VII созыва
по одномандатному избирательному округу № 13

SOLIDARITE

AVEC LA RESISTANCE POPULAIRE AU

CHILI

DEUX ANS DE LUTTE
CONTRE LA DICTATURE

11 SEPT. '73

11 SEPT. '75



AVEC LA PARTICIPATION DE

Martha Harnecker

écrivain, journaliste de la gauche chilienne
militants québécois — chansons de la résistance

11 Sept. Salle le Plateau, à Montréal, 19h30
3700 Calixa-Lavallée (Parc Lafontaine)

Organisé par le Comité de Solidarité Québec-Chili, 842-8459

Solidarité avec la résistance populaire au Chili
Deux ans de lutte contre la dictature. 1975

Сергей СОБЯНИН

КАНДИДАТ
В ГУБЕРНАТОРЫ
ТЮМЕНСКОЙ
ОБЛАСТИ

ТЮМЕНСКАЯ ОБЛАСТЬ ДОЛЖНА ЖИТЬ, А НЕ ВЫЖИВАТЬ!

Каждый десятый рубль российского бюджета поступает из Тюменской области.
Больше 20 лет мы обеспечиваем энергетическую безопасность страны.
У области есть все необходимые ресурсы для развития.

ЗА СЧЕТ СОБСТВЕННЫХ СРЕДСТВ ОБЛАСТЬ УЖЕ ЧАВНО МОГЛА БЫ:

- ОБЕСПЕЧИТЬ ПРОДОВОЛЬСТВЕННУЮ БЕЗОПАСНОСТЬ
- ПРЕДОСТАВИТЬ ПЕРЕДОВОЕ МЕДИЦИНСКОЕ ОБСЛУЖИВАНИЕ
- ОБЕСПЕЧИТЬ НАДБАЗЫ К ПЕНСИЯМ, ДОСТОЙНУЮ ЗАРПЛАТУ УЧИТЕЛЯМ И ВРАЧАМ
- ОСТАНОВИТЬ РОСТ ЦЕН НА ОПЛАТУ ЖИЛЬЯ И КОММУНАЛЬНЫХ УСЛУГ
- СОЗДАТЬ НОВЫЕ РАБОЧИЕ МЕСТА В ПРОМЫШЛЕННОСТИ И СЕЛЬСКОМ ХОЗЯЙСТВЕ

СЕГОДНЯ ЭТОГО НЕТ.

ЧТОБЫ ЭТО БЫЛО,
ОБЛАСТИ НУЖНА ЧЕСТНАЯ И ПРОФЕССИОНАЛЬНАЯ ВЛАСТЬ,
НУЖЕН НОВЫЙ ГУБЕРНАТОР.

ОБЛАСТЬ ГОЛОСУЕТ ЗА Сергея СОБЯНИНА

*Сергей СОГЛАСИЕ
СОБЯНИН СОТРУДНИЧЕСТВО
Справедливость*

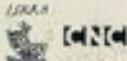
Годовая подписка на журнал "Бизнес-журнал" (12 номеров) - 1200 руб., на журнал "Бизнес-журнал" (6 номеров) - 600 руб., на журнал "Бизнес-журнал" (3 номера) - 300 руб., на журнал "Бизнес-журнал" (1 номер) - 100 руб.

ISKRA, CINAPS TELEVISION ET LES ATELIERS DU REEL
PRÉSENTENT

UN FILM DE
CLAUDIA SOTO MANSILLA
ET JACO BIDERMAN



LES ENFANTS
DES MILLE
JOURS



DISTRIBUTION : ISKRA
PRODUCTION : ISKRA, CINAPS TELEVISION, LES ATELIERS DU REEL
RÉALISATION : JACO BIDERMAN
SCÉNARIO : CLAUDIO SOTO MANSILLA
PHOTOGRAPHIE : JACO BIDERMAN, PIERRE-ALAIN GRARD, CLAUDIO SOTO MANSILLA
MUSIQUE : JEAN-MARIE SCHNEIDER
DÉCORATION : MARINA DE LAMBERT
COSTUMES : ELENA PAVLOVSKA
GÉRANCE : JESSICA SUTICIC
PRODUCTION : THIERRY ARIBAL
DISTRIBUÉ PAR : CHAPTEUR
CO-DISTRIBUÉ PAR : CENTRE NATIONAL DE LA CINÉMATOGRAPHIE ET DE L'IMAGE ANIMÉE

Les enfants des mille jours. 2013

I liked the overlay of this symbol with different imagery and the effect it created but this attempt was probably too straightforward and one-dimensional because of its bluntness.

I adapted the size of the fist to each image and because of that they all look the same and the fist and the background are the same volume.



Chili ♡ La lutte continue. 1970s

- open a workshop at the exhibition (printing firs on stuff that people will bring) }
 printmaking tools }
 - accessible imagemaking? }
 - send out artefacts with firts and expect feedback from people who received them as evidence (send out stickers?)
 - create a network) fictional }
- xpositions create new narratives and new conversations for the norm, writing it's new history
- reproduce it yourself
- kits? templates?
- tools? spaces?
- conditions?
- vandalizing established propaganda system

HOMENATGE A CATALUNYA

INTRODUCCIO DE LIONEL TROLLING

GEORGE ORWELL



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In my next experiment, I decided to take this idea of overprinting further and make it more tactile and process-based.

I started researching participatory design practices and printing workshops that were working with a political agenda.

Au chili on n'a plus peur

AU CHILI



ON N'A PLUS PEUR!

TEXTS AND POSTERS BY ATELIER POPULAIRE

POSTERS
FROM
THE REVOLUTION
Paris, May 1968



DEBUT D'UNE
LUtTE
ATELIER
POPULAIRE
PROLONGEE



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In our choice of posters we will support struggles of a revolutionary nature. These are the struggles which will give power to the people and lead to socialism by the overthrow of the parliamentary regime which is the instrument forged by the bourgeoisie to protect its own interests. We will support the unity of all the forces of the working people grouped around the militant workers fighting against the bourgeoisie.

Culture is a direct manifestation of the class struggle. This is why the Atelier Populaire intends to continue its work through artistic activity. (Today posters and the puppet theatre, tomorrow painting, sculpture, films, songs, etc . . .)

We aim at denouncing the bourgeois culture which was created by and which serves that class. The system of values which it defends and propagates appears to be established in absolute terms. But in reality, just because it assumes this mask of universality, this system of values is the best means of defending and reinforcing the capitalist structures of society. Bourgeois culture is an integral part of the system of oppression which the ruling class has erected against the interests of the people.

All attempts to carry on the struggle on the level of culture alone are, in their different ways, equally deceptive. The belief that it is possible to deny a society that one does not accept by placing oneself beyond its reach, is a retreat into an attitude of passivity, thence tacit acceptance. To challenge the cultural system from the inside rapidly leads from challenging art to the art of challenge, another form of bourgeois art as cut off as the others from the people and of no use to the people's struggle. These different attitudes in the long run provide an alibi for the system of bourgeois culture and keep people's minds away from the real fight. A cultural challenge if it is to become really effective must become political and place itself at the service of the workers.

We have already stated that the people will not gain power through the parliamentary system. In the same way we insist that we will not help a people's culture to develop by allowing the diffusion of bourgeois culture. We therefore cannot but denounce the system of cultural "participation" proposed by Malraux and the Maisons de la Culture, as a sort of "cultural fascism". We should work towards the development of a truly popular culture, that is to say of the people at the service of the people, we must drive for the creation of more Ateliers Populaires, in opposition to the oppression of bourgeois culture.

More and more posters are indeed being produced. Our principal task is not, however, to flood the country from one central point. We must encourage the creation of new Ateliers Populaires wherever the workers are fighting, so that the work of political analysis which provides the inspiration for the posters we produce and their distribution, will remain linked to the people's struggle.

ORGANIZATION AND METHOD

What we have to say is of less importance than the use of your own initiative; invent many new forms of action.

The Atelier Populaire consists of a workshop where the posters are conceived, and several workshops where they are produced (printing by the silk-screen process, lithography, stencilling, dark-room and so on).

All the militants—workers, students, artists, etc.—from the Atelier Populaire meet daily in a General Assembly. The work of this assembly is not merely to choose between the designs and slogans suggested for posters, but also to discuss all current political problems. It is mainly during the course of these debates that the political policy of the Atelier Populaire is developed and defined. It is essential that as many workers as possible should take part.

The procedure that is adopted when voting in the General Assembly is the one that you will discover for yourselves through daily experience of direct democracy. Each person submits to criticism from everyone; he takes it into account and modifies his work accordingly.

Experience has taught us that there are certain dangers to be avoided:

TRAVAILLEURS
 **LA LUTTE
CONTINUE**

CONSTITUEZ-VOUS EN

**COMITÉ
DE BASI**

ÉLECTIONS
LÉGALES

—time lost in futile debate owing to poor organization of the day's work;

—slogans which are vague and too numerous;

—voting on projects that have been too hastily conceived.

The end result is a dissipation of effort and has a demobilizing effect.

We found that the most effective solution was the creation of a provisional commission whose work was to propose a series of themes and precise slogans to the General Assembly, and to get several work groups moving. This avoids wasting effort on too many and useless projects. It is obvious that this does not prevent new comrades from working with slogans that have not been previously selected.

All authority is provisional and changes as necessary or as willed by the participants.

The choice of subject matter for the posters and slogans and discussion around these help the Atelier Populaire to evolve its political standpoint. This work is the mainspring of our activity.

How do the slogans arise? Where do they come from? Their inspiration is the struggle of the workers, whether they are on strike or not. We must never lose consciousness of their real needs and of the reality of their struggle. In this way slogans will emerge which strike home with solid impact; in this way we shall be able to produce posters which will support the people's struggle in an effective way.

When posters are requested from outside, we consider the suggestions in so far as their particular area of the struggle is relevant to the interests of the struggle as a whole.

Experience has taught us the danger of ambiguity, and the necessity of incorporating slogans as an integral part of design. Sincerity, fantasy and imagination are only effective when they interpret and reinforce the attack made by the slogan.

One method of the Atelier Populaire: The wall newspaper

In all we produced five numbers of this wall newspaper under the symbol of the clenched fist. Our aim was to inform. We wanted to print the truth about the people's struggle, and to give news which the bourgeois press hides or distorts.

The news for the paper is collected either directly from the workers or from their strike committees, or from the militants of the Action Committees, themselves being in direct contact with the workers. The wall newspaper therefore has the same objective as the posters: to inform all the workers and the population about each particular struggle, to propagate information and slogans arising from the struggle and serving the struggle.





La résistance populaire triomphera ♡ Chili. 1970s

The Showdown
**THE
 CAUSES OF
 WORLD WAR
 THREE**
 C. Wright Mills

While locates the root of the embattled mentality, the cause of the reflected deficiency of the complaisant, in the absence of personal from political life,¹ in the absence of political reflection from



cultural work.² This argument creates a context in which human development will continue to be truncated, human capacities blunted, and the quality of life distorted and impoverished.³ This is standard, clichéd, clichéd, and unconvincing. Human beings are as intelligent as they should be assumed, although it is not known if there were real differences even in December. Thus, and I say the word with irony, an critical consciousness must see the key to many maladies residing of political mediocrities, as well as the key to much political mediocrities in modern society.⁴ The society is characterized by much apathy since... or much unawareness of much anxiety; the lack of indignation



¹ See Christopher Pelling, *Against the Image*, Great and Good—Puritan, Vol. 10, No. 1 (1988), in Press, Politics and Society, p. 200.

² See also Ian Wilson, *The Design*, *Architectural Design*, November, 1988, in Press, Politics and Society, p. 198.

³ See Michael Polanyi in *Autonomy Theory*, *The British Journal of Sociology*, Vol. 10, No. 1 (1959), in Press, Politics and Society, p. 198.

⁴ See, also, in Press, Politics and Society, p. 198.

when confronted with moral issues;⁵ NGOs know the historical origins of this warped ideal, and locate some of them in World War II, when Hitler had become an object, and Hitler is closer to whom he



was an object. Not apologetic at all, they felt powerless, in the grip of large forces, with no part in those affairs that lie beyond their immediate area of daily demand and specification. It was a time of moral impotence.⁶ In *The Causes of World War Three*, Mills makes it hardly clear that the enemy, whose name was Nazi during World War Two, was not defeated in 1945. In the exaggerated world of mechanized, unified communication one individual becomes the center of everything but the human element of warlike. Having



no place targets of interest, now but no visual springs of stress. The cold summer avoids their hands and they are made immune to the heat.... It is not the number of victims or the degree of cruelty that is ultimate; it is the fact that the acts committed and the acts that nobody prevents are split from the consciousness of men in an unique, new a schizoidopathic, manner. The anomalies of our time



⁵ See *Causes of World War Three*, New York, Simon & Schuster, 1988, p. 17.

CONTRE CEUX QUI VEULENT FAIRE
DE LA FRANCE UNE PRISON :
RESISTANCE !

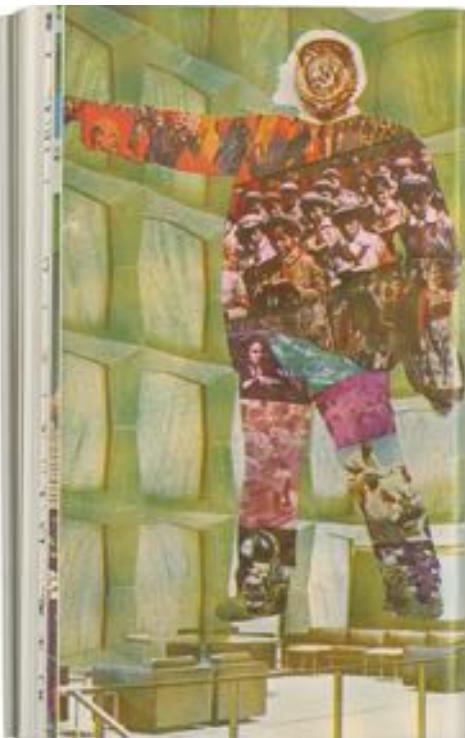


TOUS MOBILISÉS LE 27 MAI A PARIS
LIBERONS LE DANTEC ET LE BRIS!

DIRECTEURS DE

la cause du peuple

LEADER, 10, AVENUE DES CHAMPS-ÉLYSÉES.



Independent creative activity is neither the goal nor the means to the seizure of State power. The seizure of power by the leaders is realized under the banner of independent creative activity. The historical accomplishment of revolutionaries' organizations consists of ideational reaction combined with practical realization of the dominant social relations. Revolutionary leaders must learn to combine the "public meeting" democracy of the working people-soldiers' meetings, overthrowing its parts like a spring flood-wish, the drawn-out political strike of the workers, and the resulting resistance to the will of a single person—the leader, article at work.

It is only when the goal becomes elementary, simple, and direct that the means to this goal can be defined with accuracy and precision. Since the seizure of State power by the revolutionary organization is the historical form of resolution, all means which lead to this goal are by definition revolutionary. A historical turning point when the sanctification in the ranks of the weak, half-harassed and half-alarmed, is strongest, is a revolutionary situation. People who cannot dispense with administration, control and managers are a revolutionary mass base. The theory of class consciousness-raising is a theoretical development of a class struggle situation in order to derive power out of it; it is a large revolutionary leaders recognize a potential revolutionary mass base in order to establish leadership and control over it.

A potentially revolutionary mass base consists of people whose revolutionary consciousness can be raised. The central characteristic of the potential revolutionary does not result in a propensity to think independently, but in a propensity to think the thoughts of the revolutionary organization and its leaders. In fact, the less prone the individual is to independent thought and action and the more likely the individual is to follow the lead of the organization, the higher the individual's revolutionary potential. In other words, potentiality is individual's capacity to act. The maximum potential of the potential base depends on workers' willingness to follow the revolutionary organization with even discipline and unquestioning obedience.

The theory of class consciousness-raising ascribes leaders as an instrument for raising potential revolutionaries, potential objects for consciousness-raising. A potential revolutionary is characterized by material expression combined with a lack of consciousness. Such an individual unconsciously expresses the material expression as unfeeling, but does not know that what is missing is revolutionary leadership. The individual's need is to be made free from both the thoughts of revolutionary leaders and his own mind. When the individual becomes conscious of the indispensability of subordination to the revolutionary organization and control by the revolutionary leader, the individual becomes a conscious revolutionary.

Working people in industrially developed capitalist regions have not been ideal objects for consciousness-raising historically. Although they have on numerous occasions tried to destroy the capitalist model in which their productive activity is contained, they have not known



la lutte continue. 1968

ABOLISH THE WAGE SYSTEM
ABOLISH THE STATE

PRINTING CO-OP

ALL POWER TO THE WORKERS!

I. U. 450 DETROIT



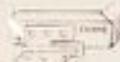


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PRINT YOUR OWN POSTER

FRAME.. 2 lengths of hard wood 24" x 2 + 2 lengths 38" x 2"

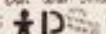
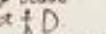
MESH.. Organdy, terylene, Organdie can be bought from any department store. Cut piece 2" larger than frame. Stretch tightly, this needs two people, one to staple one to pull mesh →



attach to base board or table with left off hinges. Stick brown tape along inside angle made by mesh and frame. This stops the ink from seeping through as well as determining size of print.

SQUEEGEE..



STENCIL.. newspaper or other thin paper to fit the frame. Work out wording a design cut out with sharp blade. Aim for blocks rather than lines  not 

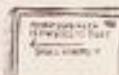
Fix frame to base board, place Stencil on clean paper. Lower Screen, pour ink along top end, pull Squeegee across Screen with strong even pressure - this will stick the Stencil to the screen & produce the first print. Hang up to dry.

When finished clean immediately with white Spirit + polyclene. EXPERIMENT TRY WALLPAPER paste mould with poster colour, drawing with wax crayons/mouse with white spirit + colours drawing.

Remove with warm soapy water.
 Suppliers of Screen materials. George Hall Hartman or
 Shawhead, Cheshire Street, 29 Portobello Road, Ldn W12
 Look up Screen process printing in phone directory
 They will sometimes give away one of their MWS

Phone HS for advice + information on 2832308 or 7304746

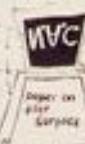
Connects
case
mats



Start in
centre &
work out
words
changing
size.

GET READY

Inks oil based inks with white spirit to thickness of pouring custard. Rags, newspapers, masking tape, jam jars, knives for mixing ink.



good luck



Sans la lutte actuelle, je vois du côté fasciste les forces
poursuivies, de l'autre côté le peuple dont les immenses ressources
créatives donneront à l'Espagne un élan qui étonnera
le monde.

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Miro.

I was extremely inspired by examples of such workshops as Atelier Populaire, Detroit Printing Co-op and See Red Women's Workshop so I decided to try and organize a workshop as well.

I decided to continue working with the same fist symbol as in my two previous experiments but this time — to include other people into the process of making. The plan was to first run a test workshop to work out a strategy of printing with limited input from others to see how the results turn out.

The battle of Chile. 1975



Radical printmaking workshop that prints only one image. Every visitor of the workshop becomes a collaborator by bringing material to print on.



FIST PRINT ING WORK SHOP

Woman sitting on man's shoulders upholding her clenched fist during a protest. 1968



*Radical printmaking workshop
that only prints one image. Every
visitor of the workshop becomes
a collaborator by bringing
material to print on.*

FIST PRINT ING WORK SHOP

A red graphic of a clenched fist, positioned within the letter 'I' of the word 'PRINT' in the title.

*Bring any printed material
or objects that have a
flat surface that can be
screenprinted on. The
finished artefact will be
documented and given back*



**НАРОДНА
САМООБОРОНА**

Народна Самооборона. 2014

BHSAD

*Radical printmaking workshop
that only prints one image.*

*Every visitor of the workshop
becomes a collaborator by
bringing material to print on.*

FIST PRINT ING WORK SHOP



*Bring any printed material
or objects that have a flat surface
that can be screenprinted on. By
bringing material to the workshop
you agree for the result to be
documented. You are welcome*

SEIZE THE TIME BOBBY SEALE

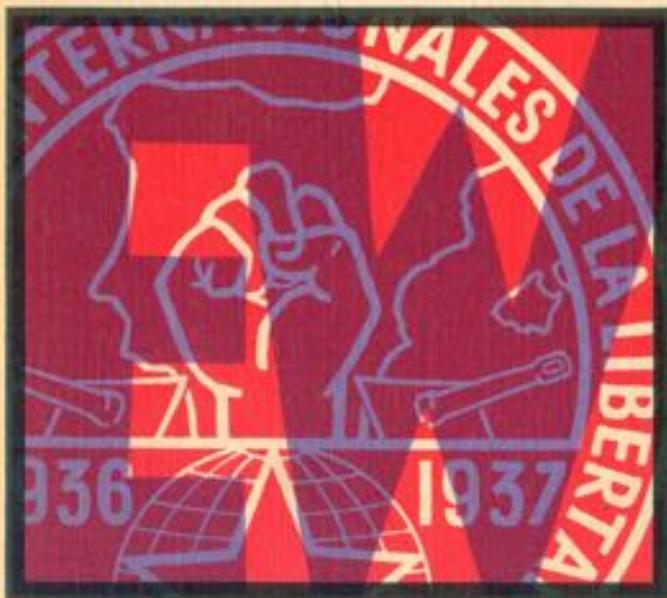
The story of the Black Panther Party



Seize the time. Bobby Seale. The story of the Black Panther Party. 1970

I've tried several different layout ideas for the workshop announcement poster but still felt like it needed to better reflect the process of the workshop itself, so I wanted to implement the technique of overprinting into it.

Schriftsteller der Gegenwart



Erich Weinert

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BHSAD
12.03.2020

Radical printmaking workshop that only prints one image. Collaborators bring material for the fist symbol to be printed on. The workshop investigates the juxtaposition of the symbol and other objects and graphics.



FIST PRINT IN WORK SHOP

Bring any printed material or objects of any size that have a flat surface that can be screenprinted on. By bringing material to the workshop you agree for the result to be documented. You are welcome to take away the finished artefact.

GMDH02_00102

T2341



Richard Wright

"Wright's unrelentingly bleak landscape was not merely that of the Deep South, or of Chicago, but that of the world, of the human heart."

—JAMES BALDWIN

BLACK BOY

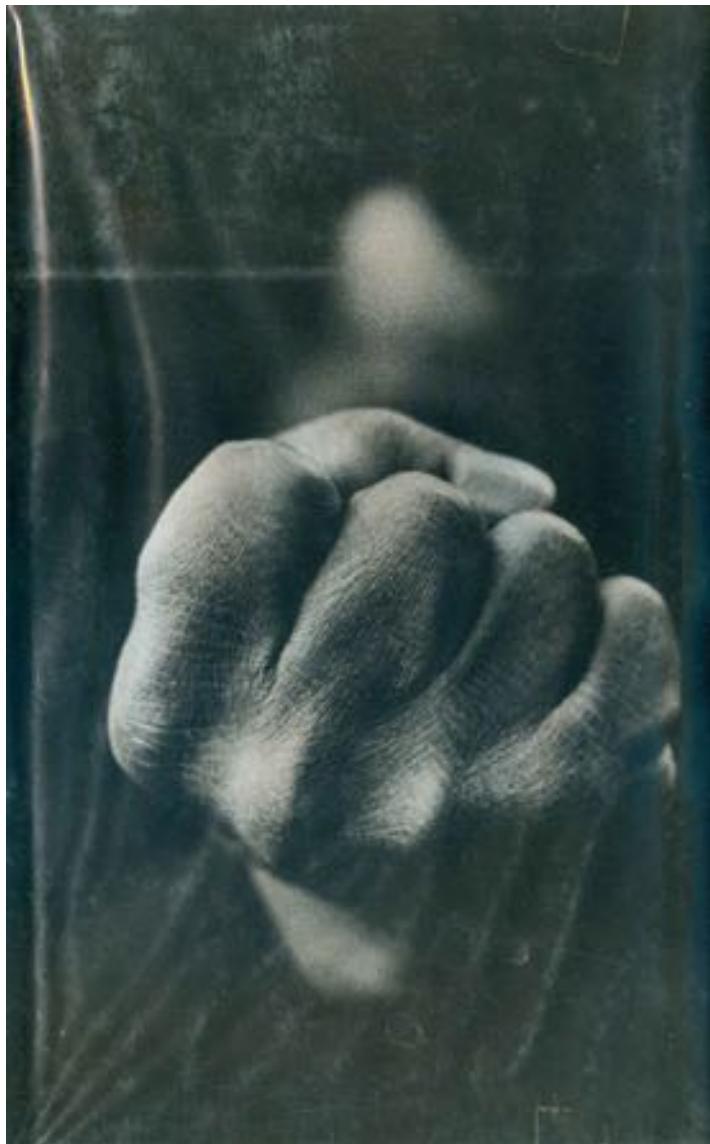
A SIGNET BOOK

COMPLETE AND UNABRIDGED



Black boy. Richard Wright. 1945

**Parallel with preparing for the workshop
I tried messing around with the overlay
strategy using the studio copy machine.
I decided to make the overlay effect even
more prominent and add more layers.**



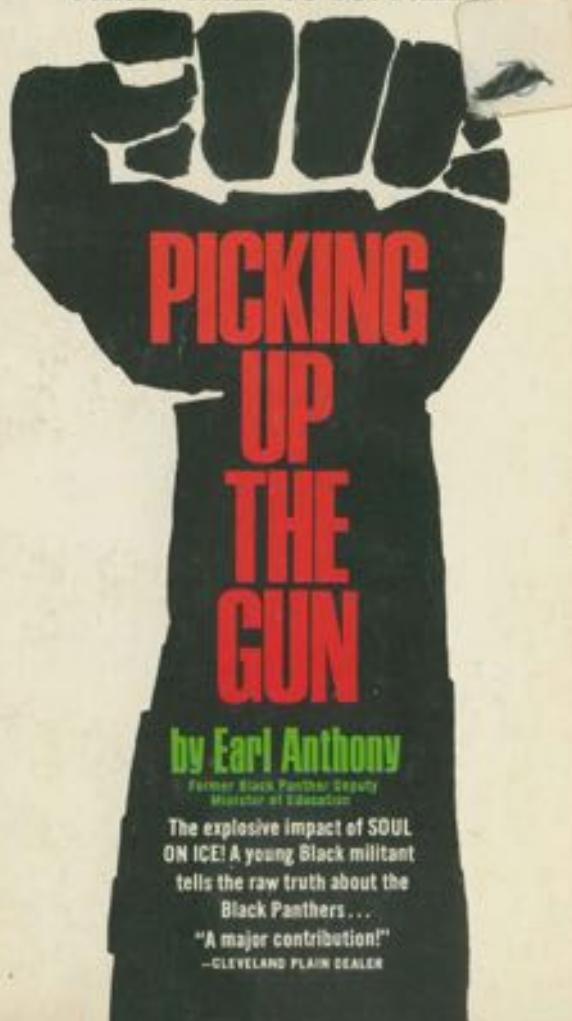
Clenched fist on black background. 1968

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THE BOOK THE BLACK PANTHER
PARTY TRIED TO SUPPRESS!



PICKING UP THE GUN

by Earl Anthony

Former Black Panther Deputy
Minister of Education

The explosive impact of SOUL
ON ICE! A young Black militant
tells the raw truth about the
Black Panthers . . .

"A major contribution!"
—CLEVELAND PLAIN DEALER

The book the Black Panther party tried to suppress!
Picking up the gun. Earl Anthony. 1971

At this point Masha and I have already understood that our projects are very similar, so she supported me in this effort as well.

B-232-Z \$1.25

THE BUST BOOK WHAT TO DO UNTIL THE LAWYER COMES



The Bust Book. What to do until the lawyer comes. 1970



111



The Occupation Cookbook

or the Model of the Occupation

of the Faculty of Humanities and

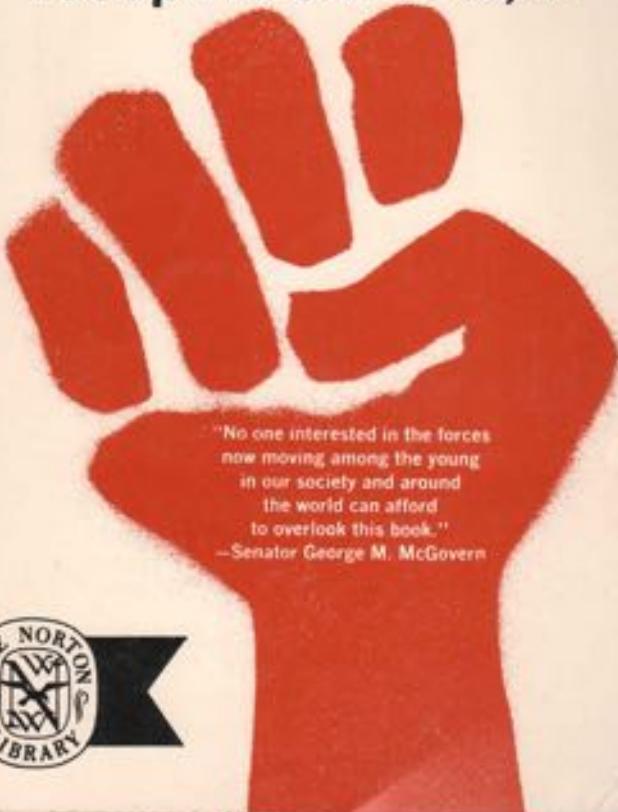
211
Social Sciences in Zagreb

The initial layout of the overlays looked like this and contained four layers. I really liked the results and I thought that the four layers were a lot more visually appealing than the two layers overlay. Despite that, I was pretty lost as to what I could do with these images.

The Student Revolution

A Global Confrontation

Joseph A. Califano, Jr.



"No one interested in the forces
now moving among the young
in our society and around
the world can afford
to overlook this book."

—Senator George M. McGovern



111



the coming



revolution

This time I used three fixed sizes of the fist symbol instead of fitting it to the image. I liked how the image created different narratives with different graphics. Depending on the size it acted either as a signature, an element of the picture or completely blocked the original. If I were to continue with this strategy I would work towards further differentiating those roles and investigate which new connotation that gives to the symbol.



211

Illustration of a clenched fist. 1967

less control
actually make the thing
size doesn't fit the
story
but over different
layers of content
perform rather than
communicate

catalog of material
~~collect~~
rules of the printshop
set of images
collective outcome

ask people to use
the first in their work

try to print

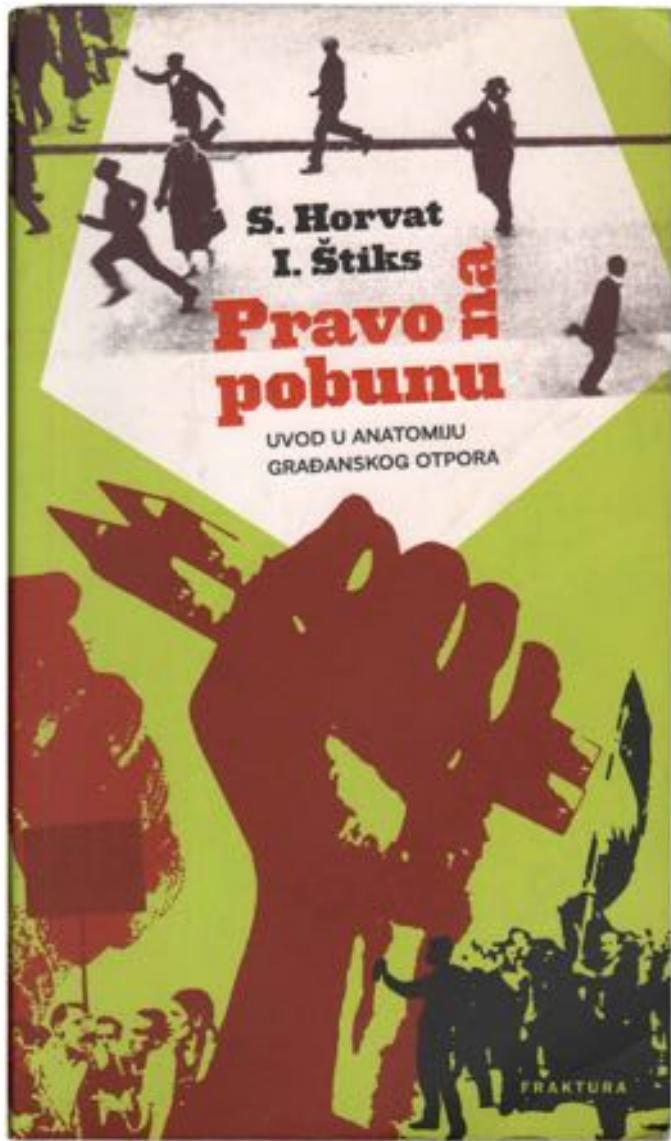
after sister badge
what kind of the
emotion it conveys
in the end

barrier // holds // punch

Carrie Kent

light heartedness

can it really get emptied



Pravo na pobunu ♦ *Uvod u anatomiju građanskog
otpora* ♦ S. Horvat and I. Štiks. 2010

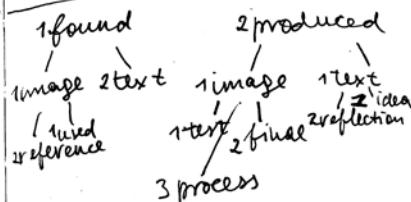
of the political meaning
does it feel like
a man fist all the time

try feeding unprinted
images to a neural
network to try and
recognize the symbol

cancelled graffiti
artist

template for political
posters

cause \Rightarrow fist
act of censorship



- series of prints with
fists as union baps
(otherwise empty)

DELTA \$2.95 \$3.45 IN CANADA

"Easily the most exciting book
on the contemporary scene
since SOUL ON ICE."
—LIBRARY JOURNAL

Shake it for the world, Smartass.

Seymour Krim

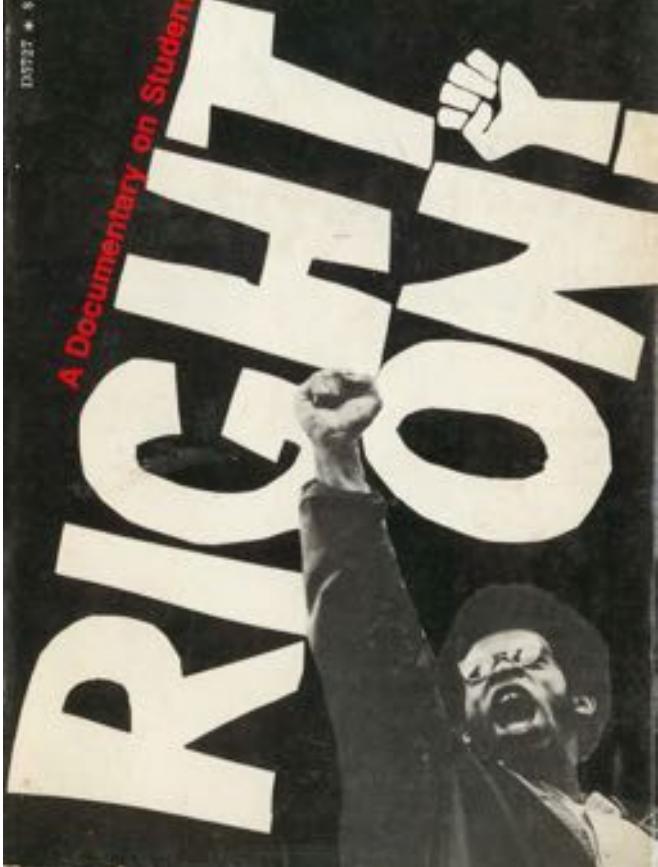


Shake it for the world, Smartass. Seymour Krim. 1971

I also decided that since a book appeared a suitable form for me to systematise my experiments I would make both the workshop results and the four-layer overlays into books.

105727 • \$1.65 • A BANTAM BOOK

A Documentary on Student Protest
by Mary Levine
and John Naisbitt
Graphic Design
by David L. Burke



211

Right on! A documentary on student protest.
Mary Levine and John Naisbitt. 1970

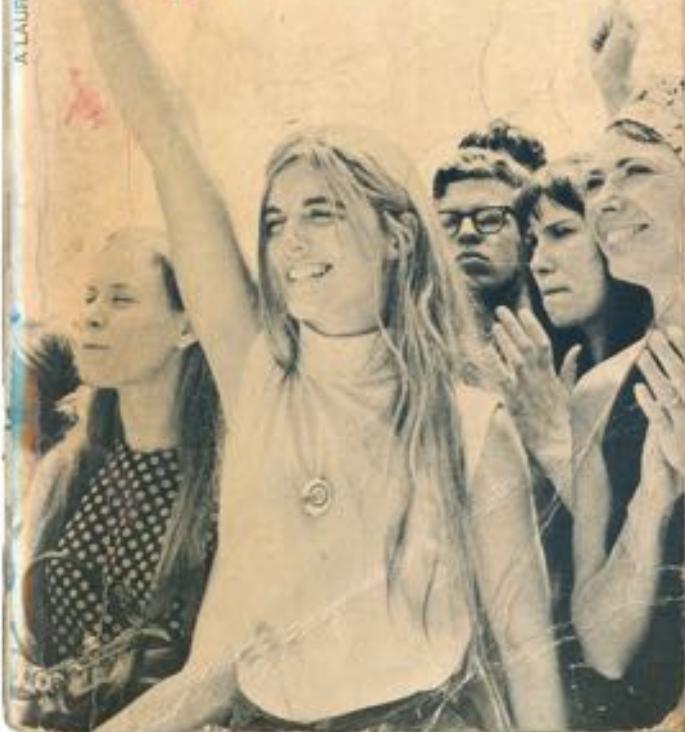


112

A LAUREL ORIGINAL DELL-4787 1.25

WRITINGS FROM THE
WOMEN'S LIBERATION MOVEMENT

liberation now!



Radical printmaking workshop that only prints one image. Collaborators bring material for the fist symbol to be printed on. The workshop investigates the juxtaposition of the symbol and other objects and graphics.

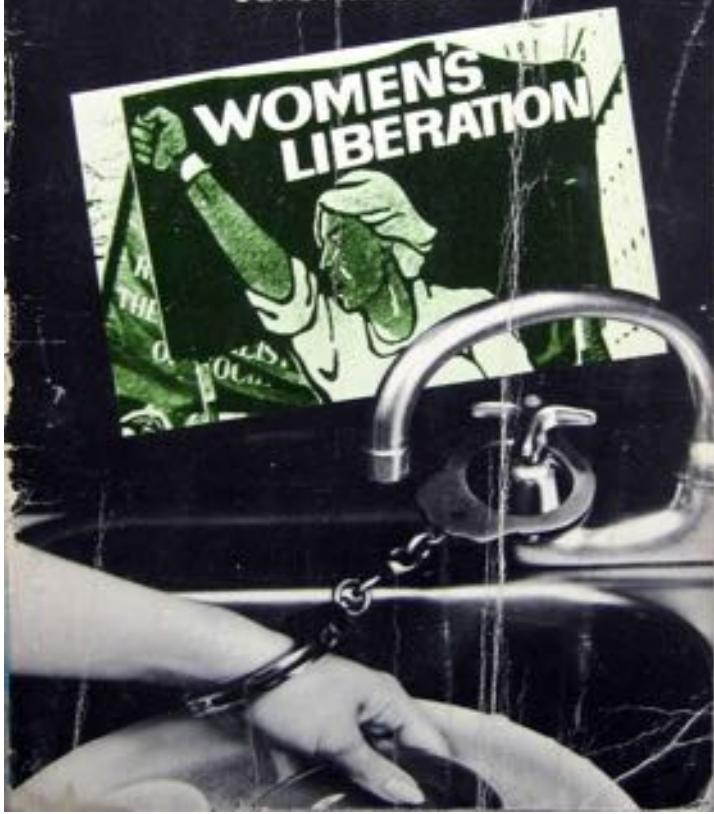
Bring any printed material or objects of any size that have a flat surface that can be screenprinted on. By bringing material to the workshop you agree for the result to be documented. You are welcome to take away the finished artefact.



a Pelican Original

Woman's Estate

Juliet Mitchell



Woman's Estate. Juliet Mitchell. 1971



Fighting Spirit



By Milton Smalling

Fighting spirit. Milton Smalling. 1983



THE YEAR OF THE YOUNG REBELS

STEPHEN SPENDER



A VINTAGE BOOK  V-222/\$1.95

The year of the young rebels. Stephen Spender. 1969



Сделай покупку и
обменяй этот флаер
на любые носочки

БЕСПЛАТНО

4:20SHOP

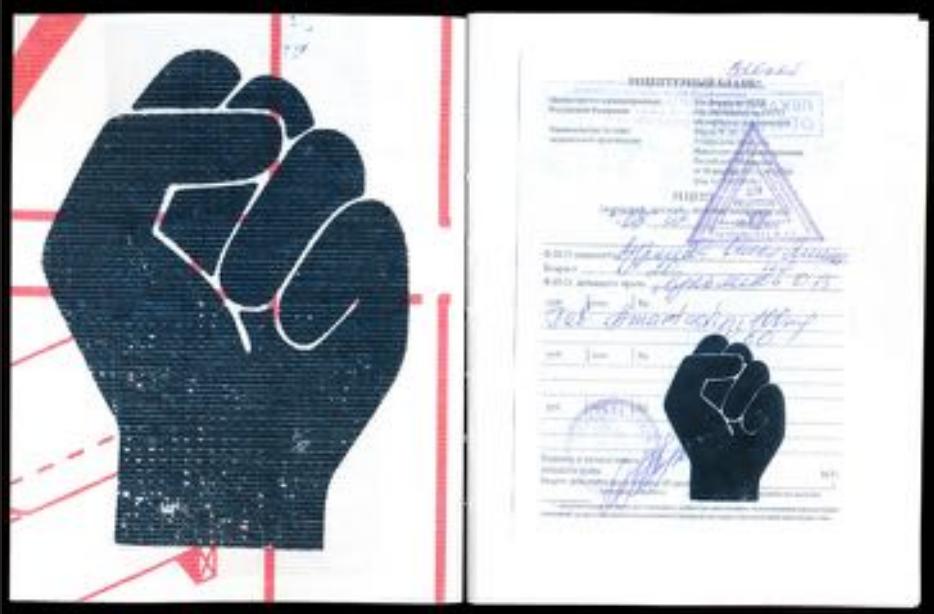
\$2.95

Communism and the New Left



BOOKS by U.S. NEWS & WORLD REPORT

Communism and the New Left. 1969





211

Lazaro Abreu, Queens House of Detention, 1975





JORNADA INTERNACIONAL DE SOLIDARIDAD CON AMÉRICA LATINA (19 AL 23 DE ABRIL)
INTERNATIONAL WEEK OF SOLIDARITY WITH LATIN AMERICA (APRIL 19 TO 23)
WEEK INTERNATIONALE DE LA SOLIDARITÉ AVEC L'AMÉRIQUE LATINE (DU 19 AU 23 AVRIL)



minis like dynamite
body is expected
March 21
7-9pm

Party in of nepe the of gas h release o Tame In album.

level in
Tables,
and mimosas
in Uptown.
drinks or fill
cocktails, song
associations game,
and co-organized
Closet Boys music
sessions, future line
skipping, astrology and
relationship tips.

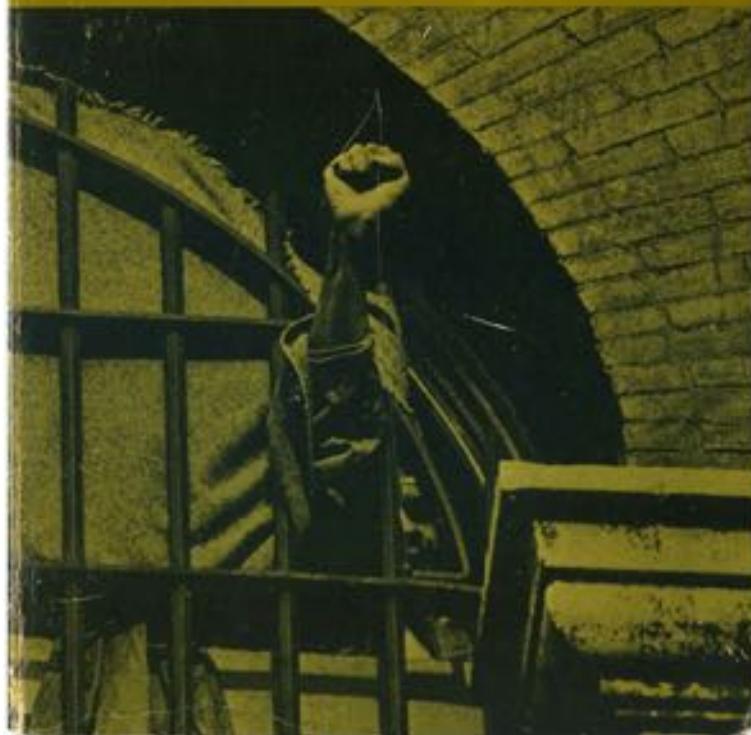
hosted by
Jill & Jen



\$1.95

STRUGGLE FOR JUSTICE

A REPORT ON CRIME
AND PUNISHMENT IN AMERICA
PREPARED FOR THE AMERICAN
FRIENDS SERVICE COMMITTEE



Struggle for Justice • A report on crime and punishment in America
• Prepared for the American Friends Service Committee, 1971



I



A827

A Doubleday Anchor Book

\$1.95

Anarchism Today

by David E. Apter and James Joll



Anarchism today. David E. Apter and James Joll. 1971



a documentary history of the Negro People in the United States



from Colonial times through the Civil War
edited by Herbert Aptheker
preface by Dr. W. E. B. DuBois

A history of the Negro people told in
their own words. The source and historical
significance of each document is explained in
the editor's introductory remarks and notes.

"A highly valuable contribution to
the literature of its field."
— American Historical Review

\$2.50

a documentary history of the Negro People in the United States from
colonial times through the Civil War. Edited by Herbert Aptheker. 1975



50¢



Vietnam ♡ A thousand years of struggle, 1969



KW

Commissions

During the 1990s, we have continued to expand our business by establishing additional offices in the principal building through to December 1999. Throughout this period, most new customers have been attracted to these services because they are provided at a lower cost than those offered by other providers.



The agency's decision to return to traditional methods of fire control, however, may have been influenced by the 1994 Forest Service study, which recommended that the 1990 fire plan be abandoned. The 1994 study found that the proposed treatments were unnecessary and could potentially increase the risk of future fires. It also recommended that the 1990 plan be revised to include more aggressive treatments and the use of thinning. The agency appears to have taken the 1994 study's findings into account in developing its new plan. The agency's proposal would update the 1990 plan to reflect the changes in the forest.

Government policy. Nothing is more remarkable than the way in which the government has been prepared to let this conflict of basic objectives, the performance of its economic functions, the performance of its social functions, the performance of its political functions, all as part of the institution.

www.scholastic.com
1-800-SCHOLASTIC

and every such file where a

The 2008 winter edition of *Journalism World* contains





fAD 2020



Anna
Reduto

KARL JASPERS

Nietzsche

AN
INTRODUCTION
TO THE
UNDERSTANDING
OF HIS
PHILOSOPHICAL
ACTIVITY



6129



GATEWAY EDITION 3.95

Nietzsche. An introduction to the understanding of his philosophical activity. Karl Jaspers. 1965

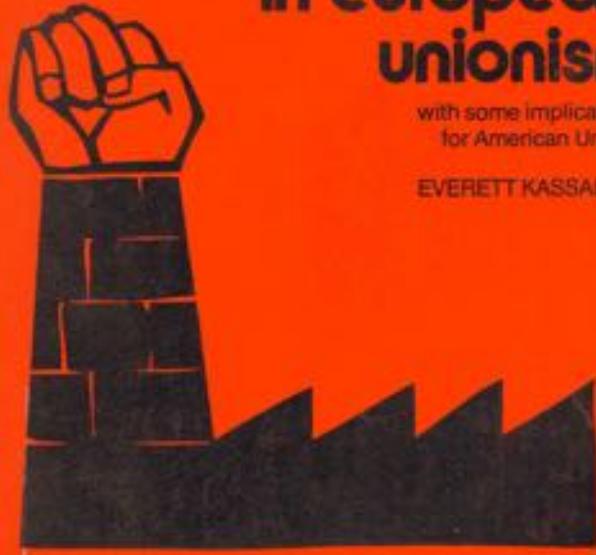


new direct actions

in european
unionism

with some implications for American Unions

EVERTT KASSALOW



new directions in european unionism with some implications for American Unions. Everett Kassalow. 1972



The Year of Protest 1956

AN ANTHOLOGY OF SOVIET LITERARY MATERIALS

TRANSLATED AND EDITED, WITH AN INTRODUCTION BY

Hugh McLean AND Walter N. Vickery



The Year of Protest 1956. An anthology of Soviet literary materials. Hugh McLean and Walter N. Vickery. 1961



112

NEGROES IN AMERICAN HISTORY:

A FREEDOM PRIMER



Negroes in American history: a freedom primer. 1965



112

North Coast Earth First!



North Coast ♀ Earth First. 2004



PUEBLO RICO

DÍA DE SOLIDARIDAD MUNDIAL CON
LA LUCHA DEL PUEBLO DE
DAY OF WORLD SOLIDARITY WITH THE
STRUGGLE OF THE PEOPLE OF
JOURNÉE DE SOLIDARITÉ MONDIALE
AVEC LA LUTTE DU PEUPLE DE

الى جانب الشعب

23 DE SEPTIEMBRE SEPTEMBER 23
LE 23 SEPTEMBRE



Día de solidaridad mundial con la lucha del pueblo de Puerto Rico. 1976

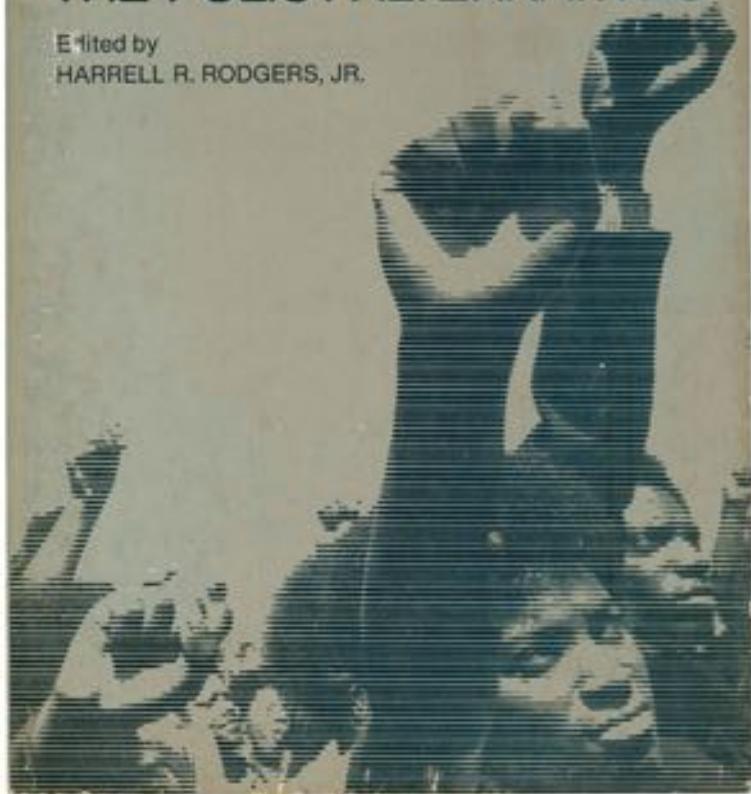


Racism and Inequality

THE POLICY ALTERNATIVES

Edited by

HARRELL R. RODGERS, JR.



Racism and Inequality, The Policy Alternatives.
Edited by Harrell R. Rodgers, Jr. 1975



THE STRUGGLE GOES ON!



a WPA
Publication

by Walter Rodney

Price: \$2.00

The struggle goes on!. 1979

Working date: 12.02.2020
Location: Moscow, Russia
Author: Nata Kukina

Original file graphic: pixabay.com by Gerd Aspm

Students for a Democratic Society

171A Massachusetts Ave.
Second Floor

Dorothy, Mass.
01525

sds new left notes

ON STRIKE SHUT IT DOWN

ROTC MUST GO



sds ♡ new left notes. 2010s



GP65/2440

Edited with
An Introduction
By

Bernard Sternsher

The Negro In Depression And War

Prelude to Revolution, 1930-1945



A Quadrangle Paperback Original

The Negro In Depression And War. Bernard Sternsher. 1969



Venceremos Brigade

YOUNG AMERICANS SHARING THE LIFE
AND WORK OF REVOLUTIONARY CUBA

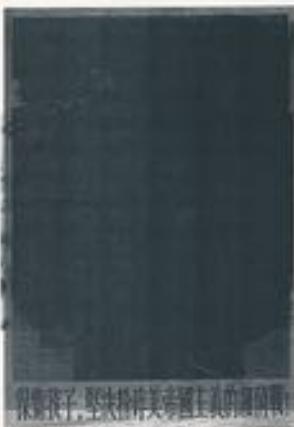
BY
The Venceremos Brigade



\$3.95

A Subversive Book

Venceremos Brigade. Young Americans sharing the life and work of revolutionary Cuba. The Venceremos Brigade. 1971



THE ART OF BERTOLT BRECHT



Walter Weideli

English version by Daniel Russell

THE OICHTHAM LIBRARY • £1.95



Clenched fist drawn with painterly thick strokes. 1968



211



COME OUT!!



**JOIN
THE SISTERS & BROTHERS OF THE
GAY LIBERATION FRONT**

211

Come out! Join the sisters & brothers of the Gay liberation front! 1970





Cesar Chavez raising his fist during a public speech. 1985



LES TRAVAILLEURS
VAINCRONT

SUR LEURS LIEUX
DE TRAVAIL

ON STRIKE!
tw If Shut it



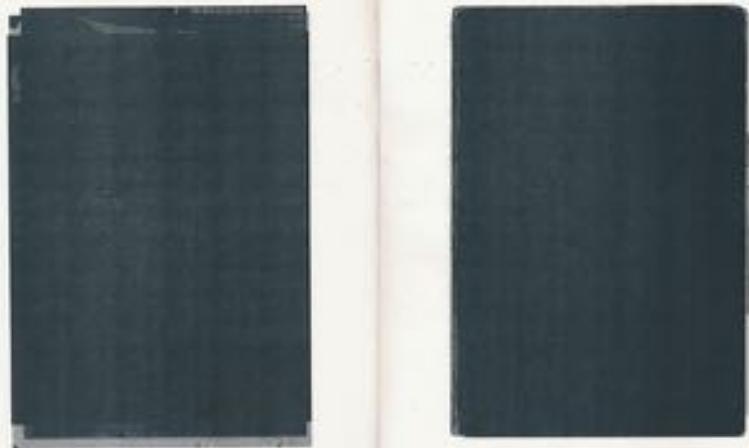
DOWN!







You can't jail the revolution ♣ Stop the trial ♣ Free the Chicago 8. 1968



112



Emblem of the Democratic Socialist party

211



VIVA LA UNIDAD REVOLUCIONARIA NACIONAL GUATEMALTECA



NADA
PODRÁ
CONTRO LA VIDA ALTAICHA
DEL HAM.

DIMON DITO. RENIRÉ DEL HAM.
DE SU MISTERIO ESTRELLADO.

NADA
PODRÁ
CONTRO LA FE DEL PUEBLO
DE LA SILLA MITICA DE LOS HAM.

NADA
PODRÁ
CONTRO LA VIDA.

NADA
PODRÁ
CONTRO LA VIDA.
PORQUE NADA
PODRÁ
VANCO
CONTRO LA VIDA.

OTRO OTRO CASTILLO

FRENTE POPULAR 31 DE ENERO



GUATEMALA



PIBIA

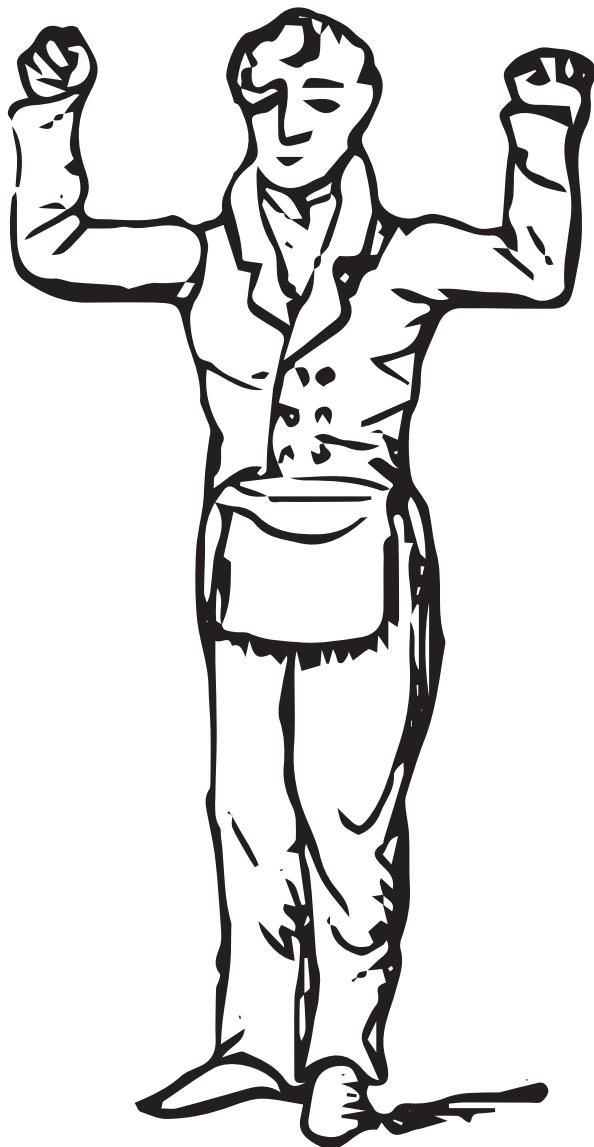
SOLIDARIDAD CON
LA UNIDAD REVOLUCIONARIA
NACIONAL
GUATEMALTECA

SOLIDARITE AVEC
L'UNITE REVOLUTIONNAIRE
NATIONALE
GUATEMALTEQUE

SOLIDARITY WITH
GUATEMALAN
NATIONAL
REVOLUTIONARY UNITY

التضامن مع
الوحدة الثورية
المغربية
القومية





211



23 DE SEPTIEMBRE

SEPTEMBER 23

LE 21 SEPTEMBRE

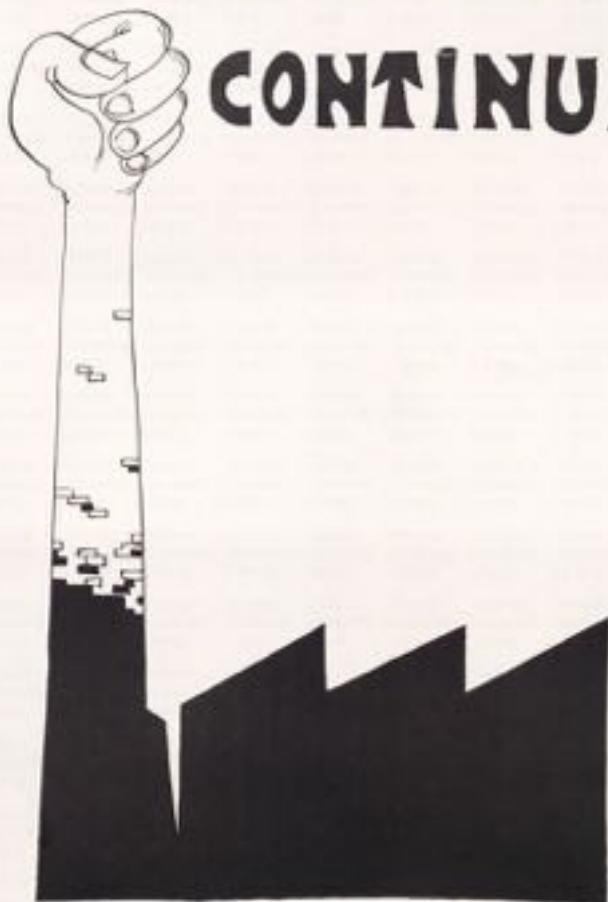
DÍA DE SOLIDARIDAD MUNDIAL CON LA LUCHA DEL PUEBLO DE PUERTO RICO
DAY OF WORLD SOLIDARITY WITH THE STRUGGLE OF THE PEOPLE OF PUERTO RICO
JOURNÉE DE SOLIDARITÉ MONDIALE AVEC LA LUTTE DU PEUPLE DE PORTO RICO



23 de septiembre ♡ día de solidaridad mundial con la lucha del pueblo de Puerto Rico. 1970



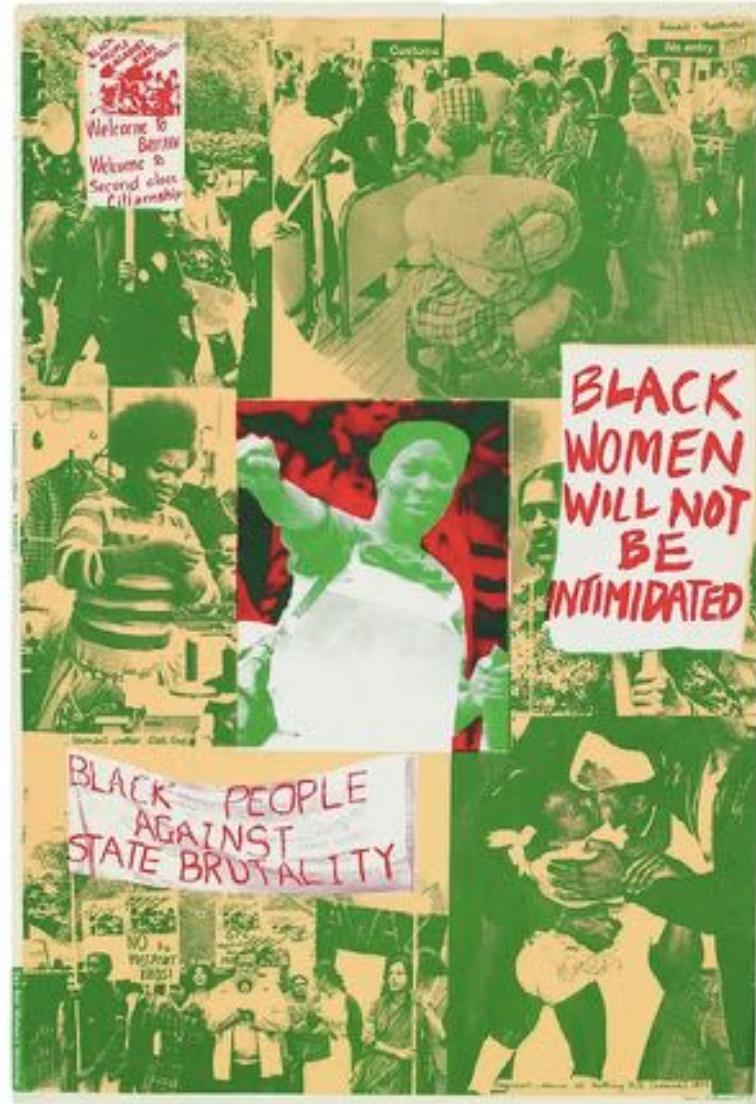
LA LUTTE CONTINUE



SAATCHI & SAATCHI ADVERTISING - LA LUTTE CONTINUE © VIVIANE WESTWOOD

211









Organise against the National front • Don't let racism divide us. 1978



STRIKE



211





CHANTS DE LA RÉSISTANCE POPULAIRE CHIENNE

LA RÉSISTANCE AU CHILI REÇOIT TOUS LES PROFITS DE PRODUCTION DE CE LONG-JEU
\$5 TAUX INC. ENVOI POSTAL +\$1.00 COMPTÉ QUÉBEC, CHILI 356 EST. ONTARIO MONTREAL 129 860 8419

Chants de la résistance populaire chilienne, 1970s

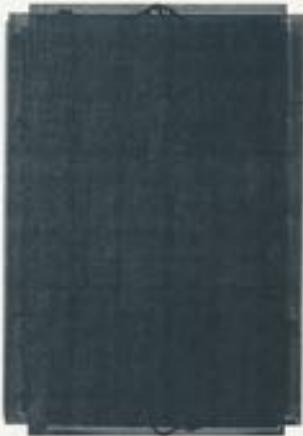


CHILI soutenons la lutte
du peuple chilien



PARTI COMMUNISTE FRANÇAIS 

à propos d'Amérique latine - 1970 - Paris - Éditions PCF



FIGHT THE POWER



BERNIE + PUBLIC
SANDERS + ENEMY

MARCH 1, 2020 • LOS ANGELES CONVENTION CENTER

For more information:

WILLIAMS





Aryan fist tattoo

With both of these books as well as organising my experiment outcomes I also practised my bookbinding skills. By the last book that I made I felt like I got the hang of both perfect binding and sewing reinforced with glue. That meant that I would be able to make dummies for my process book and save a significant amount of money, which made me very happy.



OVERTHROW Peng Dehuai, Luo Ruiqing, Chen Zaizao, Liao Laotan! 1967

I also felt like this approach of materialising my every experiment helped me a lot with managing the pace of my project because as soon as something was made into a book I could move on to the next thing instead of continuously doubting myself about whether what I've made was significant and worthy enough.



Resolutely protect the policy of the revolutionary
three-in-one combination! 1967

write a script 16.03

shaded outline

outline

becomes an annotation

what ties together
other imagery that
signifies unity

non-verbal journal

printing on blanks
allow people to
put images/messages
on them

Reinhard Walker
lecture (older)

it changes the
meaning of images
~~captions~~ around
it

not a picture, caption
pure →

3 functions

object caption image



Gerard Depardieu pumping his fist

At this point, I was undecided between the two paths that I could pursue: the workshop and the overprints. I decided to try and merge them and use screenprinting for the overlays since I wanted to see how they would look at a bigger scale and I wanted to implement the physical act of overprinting into them and not just print out a single file digitally.

gay pride week

september 6 to 18



stop oppression of homosexuals gay liberation now!

Saturday September 8	2 pm. Gay Speak Out. Anthony Daniels Hall, corner Crown, Collins and Norton. 5 pm. Gay Rally, Sydney Hills.
Sunday September 9	3 pm. Gay Festival, The Domain.
Monday September 10 to Friday September 14	1 - 8 pm. Gay Shopping, Martin Place.
Wednesday September 12	8 pm. Police Seminar Meeting, Paddington Town Hall, Oxford Street.
Saturday September 15	10 am. Gay Pride MARCH. Assembly at Sydney Town Hall at 10 am; march thru city streets to Hyde Park. 4 pm. Gay Pride Dance. 128 Union Building, Sydney University, Parramatta Road. 11.30 PM KC Band.

O LONG AS WOMEN
ARE NOT FREE THE
EARTH IS NOT
CURED

NESTLÉ

MK2 BUFFALO

STOP THE TERROR AT RIKERS ISLAND



No More Attica's

Stop the terror at Rikers Island • No More Attica's, 1974

This is a digital mockup of what I was planning to screen print in the workshop.



FREE THE SOLEDAD BROTHERS



John Clutchette

George Jackson

Fleeta Drumgo

Source: Northern District Courtroom, P. San Francisco, No. 71-1715-B, May 1970, 44-7084-607.

Free the Soledad brothers. 1970

This was on the day when we received news from the school that it's going to be shutting down for quarantine in one day. That meant that I only have one day to try printing my posters and then the future is unclear.

So Masha and I teamed up again and decided that we're going to make everything we can out of this one day in the workshop.

RAHOWA



RAHOWA. 1990s

211



111

WE WANT BLACK POWER



Luckily, the workshop was completely empty so the conditions were perfect. We arrived in the morning and started setting up.



Stop the war. 1970

But because we already could feel the pressure of this being *the last day* I kept messing up my screens. I failed almost at every step of the process and from experience, I know that when this happens to me in the workshop it's really hard to snap out of it and actually get something done. So in regular circumstances, I would take a long break or even postpone the printing until the next day, but that day I couldn't do that.

BOOKS BEHIND
BARS

BENEFIT - CIW. WOMEN'S PRISON

RED STAR SINGERS

SUSAN GRIFFIN

WOMENS POETRY & MUSIC

SATURDAY APRIL 6th 8:00 PM
LA SALAMANDRA COFFEE HOUSE
2516 TELEGRAPH, BERKELEY (DONATION)

Design by Vicki Bailey

Books behind bars. 1974



121

MK2 JEFLU

SCIENCE FOR THE PEOPLE



**KELP PLAN A FESTIVAL
OF RADICAL ACTION
FOR THE AAAS MEETING**

Originally I wanted to print all four layers of one poster that day but I only managed to print two.

In general, I like how the print turned but of course, the quality of printing is super poor and that takes a lot away from it. But I was glad to see that screenprints are closer to overprints made with the copy machine than the digital ones in how “flat” they become when two layers of dense black fills are combined.

If I had the chance I would've definitely continued working in this direction.

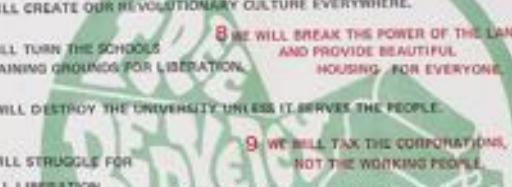


**STUDENTS ,
WORKERS
AND PEASANTS UNITE !**

National Student Center of Thailand 1978

BERKELEY LIBERATION PROGRAM

THE PEOPLE OF BERKELEY PASSIONATELY DESIRE HUMAN SOLIDARITY, CULTURAL FREEDOM AND PEACE.

- 

1 WE WILL MAKE TELEGRAPH AVENUE AND THE SOUTH CAMPUS A STRATEGIC FREE TERRITORY

2 WE WILL CREATE OUR REVOLUTIONARY CULTURE EVERYWHERE.

3 WE WILL TURN THE SCHOOLS INTO TRAINING GROUNDS FOR LIBERATION.

4 WE WILL DESTROY THE UNIVERSITY UNLESS IT SERVES THE PEOPLE.

5 WE WILL STRUGGLE FOR THE FULL LIBERATION OF WOMEN AS A NECESSARY PART OF THE REVOLUTIONARY PROCESS.

6 WE WILL TAKE COMMUNAL RESPONSIBILITY FOR BASIC HUMAN NEEDS.

7 WE WILL PROTECT AND EXPAND OUR DRUG CULTURE.

8 WE WILL BREAK THE POWER OF THE LANDLORDS AND PROVIDE BEAUTIFUL HOUSING FOR EVERYONE.

9 WE WILL TAX THE CORPORATIONS, NOT THE WORKING PEOPLE.

10 WE WILL DEFEND OURSELVES AGAINST LAW AND ORDER.

11 WE WILL CREATE A SOULFUL SOCIALISM IN BERKELEY.

12 WE WILL CREATE A PEOPLE'S GOVERNMENT.

13 WE WILL UNITE WITH OTHER MOVEMENTS THROUGHOUT THE WORLD TO DESTROY THIS MOTHERFUCKING RACIST CAPITALIST IMPERIALIST SYSTEM.

**WE CALL FOR SISTERS AND BROTHERS TO FORM LIBERATION COMMITTEES
TO CARRY OUT THE BERKELEY STRUGGLE.**

Sisters and Brothers,
Unite for Survival,
Resist and Create,
Fight for a Revolutionary Berkeley.
With your Friends, your Dope, your Gum,
Form Liberation Committees,
Carry Out the Program,
Choose the Action and Do It,
Set Examples and Spread the Word:

**POWER TO THE
IMAGINATION
ALL POWER
TO THE PEOPLE**

In quarantine, there was no way for me to continue with my project as I intended to, as both strategies I considered following at this point heavily relied on manual printing and thus, access to the workshop. So I had to completely rethink what I could do to carry the project to some sensible conclusion.

For the first two weeks of quarantine we had no idea what the requirements for our assessment would be and whether we would have to change the outcome of our FMP to be suitable for the digital world. So I spent this time roaming around trying to find ways to add onto the body of work that I've already produced without actually progressing too much because I was scared all of my work might end up being useless.

bay area High School LIBERATION conference!

INFO

821-2038
(111-51)



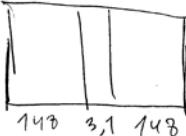
AUG.
9-11

POTRERO HILL

NEIGHBORHOOD
HOUSE 953 DEHARO
S.F.

Films • Speakers • Rap
WORKSHOPS

FUNDS - SFEHS



CIA fact book

images ↔ words

are these words
slogans

> stop motion animation
pace of the book

jetset models

like architects do

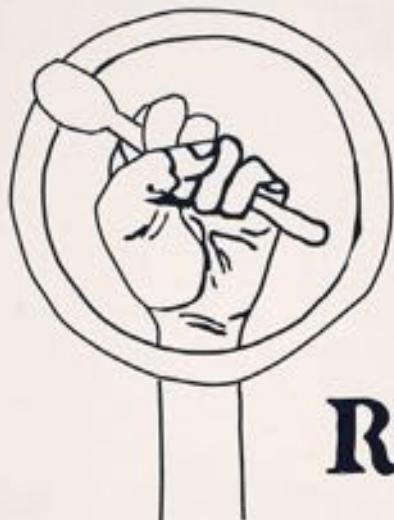
language
repelli sizes
avoid censorship

text

to file
everything
together

describe images with
words

indexing books



**FOOD
IS A
RIGHT**

**FOOD STAMP / BERK
FAMINE 1972**

**BREAD & SOUP LINE
PROVO PARK
FRIDAY 3:30 MAR.10**

GUERILLA THEATRE

RED STAR SINGERS

Food Stamp Information

In an attempt to adapt my project to the new fully digital reality I decided to create a script that would automatically generate overlay combinations for me.

My first attempt was to write it using Python. Because I'm not very good at Python I had only a very approximate idea of how this could be done and spent a lot of time trying to write the script using incredibly overcomplicated libraries.



Black fist, 1971

211

Then, thanks to a friend who is much more well-versed in Python than me, I realised that what I was trying to do was relatively easy to do in DrawBot.

Free all political prisoners ♡ Angela ♡ Bobby
Young workers liberation league



YOUNG WORKERS LIBERATION LEAGUE
211



212

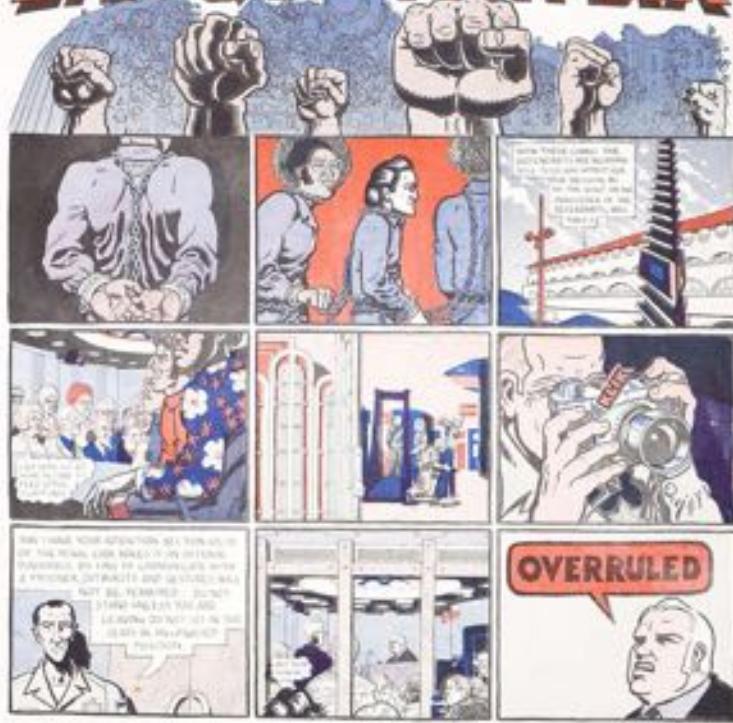
FROM THE PRISONERS OF ATTICA STATE PRISON:

TO ALL OPPRESSED PEOPLE
OF THE WORLD



**This lecture by Just van Rossum
titled *Math, Logic, Design?* was
incredibly insightful and widened my
understanding of what can be done
using DrawBot quite a lot.**

FREE THE SAN QUENTIN SIX



ON AUGUST 21, 1971, THE STATE ASSASSINATED GEORGE JACKSON AND FRAMED SIX BLACK AND BROWN BROTHERS. AFTER FOUR YEARS IN SOLITARY CONFINEMENT THEY ARE BEING TRIED IN AN ARMED CAMP.

ATTEND THE TRIAL! SUPPORT THE SIX!

SEE AMERIKAN JUSTICE IN ACTION EVERY DAY BUT WEDNESDAY, 9:30-4:30 IN COURTROOM NO. 2, SUPERIOR COURT, MARIN COUNTY CIVIC CENTER AT THE N. SAN PEDRO ROAD EXIT FROM ROUTE 101, NORTH OF SAN RAFAEL.

INFORMATION, DONATIONS, POSTERS, BUTTONS, LITERATURE--CONTACT THE SAN QUENTIN SIX DEFENSE COMMITTEE, 3169 16TH STREET, SAN FRANCISCO, CAL. 94103 (415) 626-0690.

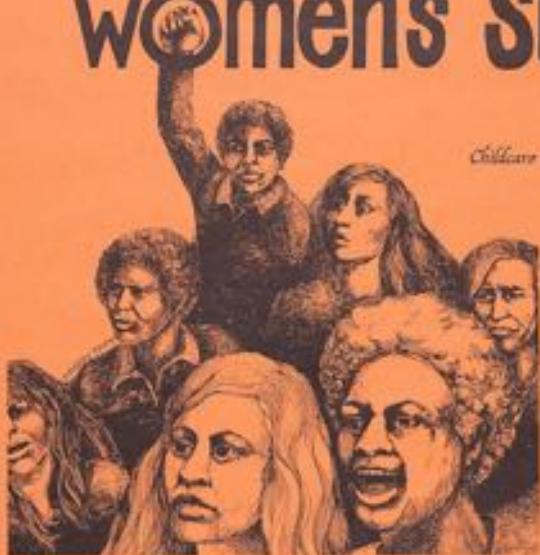
Run Comment Uncomment Indent Dedent



```
0. size(480, 500, 2)
1. # initialize a new image object:
2. im = ImageObject('lions/4531.png')
3. im2 = ImageObject('lions/4538.png')
4. im3 = ImageObject('lions/4535.png')
5. im4 = ImageObject('lions/4534.png')
6.
7. im.multiplyBlendMode(im2)
8. im.multiplyBlendMode(im3)
9. im.multiplyBlendMode(im4)
10.
11. image(im, 0, 0)
12.
13. print(im.size())
14.
15. saveImage("testImage.png")
```

[1388, 2488]

53rd Anniversary Celebration of Women's Suffrage



Childcare available. Please bring bag lunch.

**Sat.
Aug.
25th**

E. Pauley Ballroom, Student Union, U.C. Berkeley

1:00pm Coffee Break

Gesamtwerk-Team, Sattgasse 11

2:30pm Cut-backs Project

4:30pm Women Speak Out

1:30pm Alternative Action

10

三

ANSWER *to the question, "What
is the best way to prevent
disease?"*

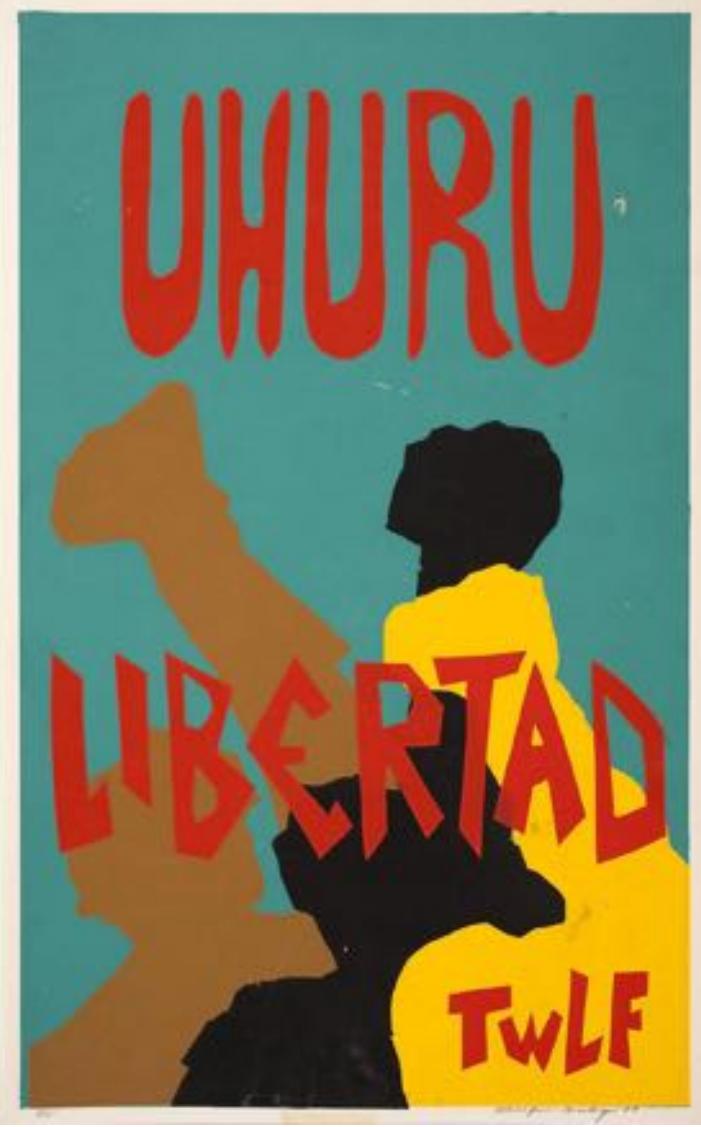
10

3:30pm No Forced Sterilization/Abortion Rights Panel

Endorsed by:

For more information: Female Liberation, 516 Edithson Hall, U.C. Berkeley, Ca. 94720. 642-6673 or 324-7501.

**I was able to write this script in DrawBot
that overlayed the images but the
hardest part was still ahead: to write the
script that would actually randomise the
input images.**



Uhuru libertad. 1969

Just to see how long it might take, I decided to try and write the same script using JavaScript.

It took me 15 minutes to write the entire script including the randomizer part, so I realised that it probably wasn't worth my time to try and conquer Python. Having this script in JS also meant that I could easily make it into a website, so I did.

PRISON CONFERENCE:

THE STRUGGLE INSIDE



SPEAKERS JAN. 28-29-30

**WORKSHOPS re:
EDUCATION AND ACTION**

**PAULEY
BALLROOM**

PRISON ACTION PROJECT





Unity Now!

K. Baker © City Express, Tivoli, California

But there was one very crucial detail that wouldn't allow me to generate all of the possible combinations with the images that I had: the amount of those combinations.

Dark wood statuette of a clenched fist. 1965



211

1 2 3 4 5 6 7 8

1234

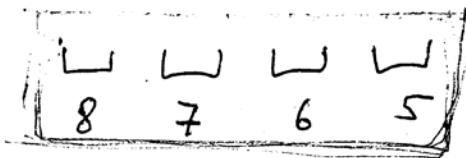
5678

1235

1236

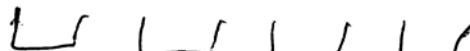
1237

1238



1234 2134 3124
1243 2143 3142
1243 2341 3241
1324 2314 3214
1342 2431 3412
1423 2413 3421
1432

4123
4132
4231
4213
4321
4312



$$395 \times 349 \times 343 \times 342 \div 24$$

580,028,170 111



Fabric arm band with a fist clutching a peace symbol. 1969

I'm not entirely sure in the correctness of my calculations but if I didn't make a mistake there would be 580 078 170 possible combinations of all of the images.

As this amount of posters would be virtually impossible to look through to choose the ones that I like (which was my initial intention) I needed to put some restrictions on which images to overlay with which.

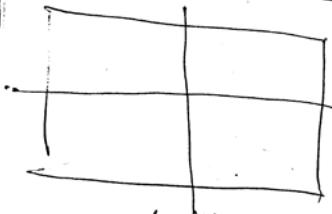
STOP THE HATE CAMPAIGN AGAINST GAYS

MIAMI MEANS FIGHTBACK



JOIN + THE
STONEWALL
CONTINGENT

JUNE 26 GAY FREEDOM DAY

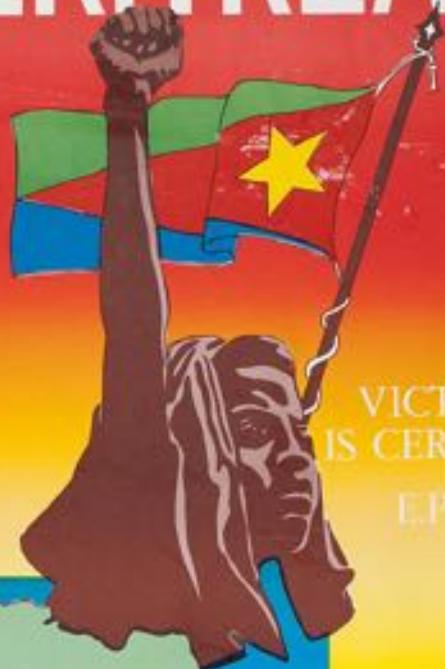


website
times places
decades, areas
how far away
from Russia
how far away from now

javascript ⚡
up until 1968 - old

open source.

ERITREA



I started organizing and cleaning up my image collection which at this point consisted of several hundreds of images already. This work wasn't very creative but I feel like the fact that it was very monotonous and time-consuming actually helped me deal with my anxiety. Because even though it was work that could hardly be considered "creative" it was satisfying to tick things off my to-do list.

RESISTANCE!

LOVE IN A

BITTER

TIME

Members of
Wallflower Order Dance Collective
Streetwise - Women's Martial Theatre
Carolyn Brandy - Percussion/Vocal Ensemble
featuring Maria Cere

A BENEFIT FOR

Casa El Salvador Farabundo Martí and
Frente Sandinista de Liberación Nacional (FSLN) in Nicaragua

JANUARY 11 & 12
8:00 P.M. • \$7

Davy Lied Hall • 2107 Telegraph, Berkeley

For more information call 454-8054

Produced by Love & Resistance, Berkeley, Martí

Other Presenters

GRASSHOPPER AVANTGUARD

Tobacco & Co. Press, Berkeley and

Modern Times, San Francisco



- AR-1981-NOVEMBERINSURRECTION.jpg
- CR-2010-OCCUPATIONCOOKBOOK.jpg
- CR-2010-PRAVONAPOBUNU.jpg
- EG-LATE.jpg
- ESP-2010-ORWELL.jpg
- EU-2000S-DS.jpg
- FR-2000S.jpg
- FR-2010S.jpg
- FR-2013-FEMEN.jpg
- FR-2013.jpg
- FR-2015.jpg
- FR-2018.jpg
- GER-1971.jpg
- GER-1990.jpg
- GER-2015-RIGHTWING.jpg
- GER-NEW.jpg
- GUYANA-1979.jpg
- HK-.jpg
- HK-2019.jpg

CANTO A CHILE Y NICARAGUA

Sat. mar. 24 8 p.m.
mission cultural center

2868 mission st., s.f.

benefit :

BAY AREA TRADE UNION COMMITTEE ON CHILE
COMMITTEE OF SOLIDARITY WITH THE PEOPLE
OF NICARAGUA

HEAR :

Pueblo Unido
Roberto Vargas
Diane Di Prima
Janice Mirikitani
Jon Fromer
and more!

labor donated



donation : \$3.00
unemployed, seniors
& students \$2.00

I went through all of the images and marked them all with their country of origin and the date when they were created. This work was quite tedious since I've collected images from many different sources and some of them didn't contain the information I needed or contained contradicting data.

In the end, I wasn't able to mark some of the images and had to leave them out, which was quite a pity considering how important it was for me to accumulate a significant amount of units in my collection.



WE ARE COMING!

MAY 6 WASHINGTON SQ. PARK 11AM

SAFE DRUGS RALLY!

**1:00 PM WALK TO END
THE WAR ON DRUGS**

3:00 CIVIL DISOBEDIENCE

CHARLES RANGEL'S HOUSE, 70 W. 133rd ST. (WEST OF FIFTH AVE.)

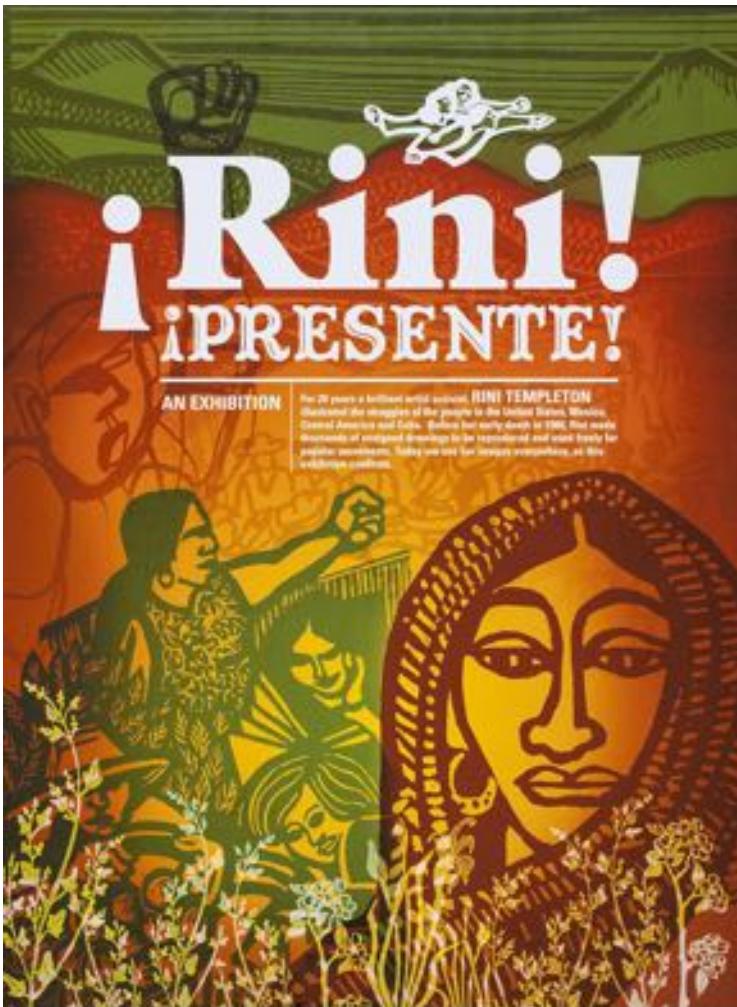
**•STOP AIDS. STOP THE VIOLENCE. NO U.S. INTERVENTIONS.
STOP CRACK/PCP. MEDICALIZE OPIATES. FURTHER DECRIM POTI**
For info: (212) 995-1245 / 9 Bleecker St., NYC

THE COALITION FOR 100% DRUG REFORM

After some discussions, I decided to divide the images into categories based on the time when and where they were made. There were several options with this approach that would fetch a different amount of categories.

The most convenient and fitting for the four-layer structure that I had was to assign two markers to each image: old/new and close/far. Both markers would signify how distant those images are from me. So I ended up with four categories:

- New Close**
- New Far**
- Old Close**
- Old Far**



Opening Program & Reception:
SATURDAY, OCTOBER 28th 2006, 6:00PM

Featuring : Malaquias Montoya, Elizabeth Martinez, Peter Ruiz, Patricia Rodriguez, Nejedida Alvarez, Lydia Templeton Bradley, Craig Smith

Exhibition Dates:
OCTOBER 29-NOVEMBER 18

Galeria de la Raza Studio 24
2857 24th St., San Francisco, CA
Gallery hours: Wed-Sat 1-6

For more information, contact:
Rini Templeton Collection, 202-46-1442
Ruthven Dodge, 415-553-1700
Nejedida Alvarez, 415-553-1700
Elizabeth Martinez, 415-553-1700
Malaquias Montoya, 415-553-1700

www.riniart.org

A Doubleday Anchor Book

\$2.95

SOUTHERN AMERICAN Gods of the Blood

A novel of the Chilean independence struggle

IN SPANISH & ENGLISH
by Octavio Solive Semprun

Introduction by A. Adu Boahen

AMANDLA NGOWETHU

I ZWE LETHU

打倒美帝打倒苏修

DESIGN: RICHARD STONE / PAPER: STONE CUTTER'S / PRINTING: CHINA INK / PRINTED IN CHINA

1967年西安交通大学反到底兵团三二四纵队

Money for jobs, not for war!

**Socialist
Worker**
www.socialistworker.org



**International
Socialist
Organization**
www.internationalsocialist.org

I modified the script to work with these categories and also adjust the look of the “website” so it would emulate the look of the printed posters.



SJD DIE FALKEN



Wehrt-Euch

Gegen Aufrüstung

und Sozialabbau



PETER BURSCH
und die
BRÖSELMASCHINE



Podiumsdiskussion
zum Thema: Wir wollen Leben,
Arbeit, Demokratie
griechische Spezialitäten

Sketches

Videofilme

Infos

Eintritt: 4 Mark
Vorstellung: 22.00 Uhr
Beginn: 20.00 Uhr

Kartenverkauf: Falken Büro, Kottbusserstr. 38
4. Abend Kasse

Falkensonggruppe
(Friedensdieder)

Mike Hudson (Blues)

"Übergang"
(Politrock)

14. 11. um 17⁰⁰
Gertrud-Bäumer-Schule

At this point, the script was producing combinations but it was hard to actually use it as a tool since I would have to “reverse engineer” what images are overlayed on the screen every time and either take a screenshot of the website or write down the file names, so I decided to automate that process.

- a benefit for the Lynne Stewart Defense Committee & the Mobilization to Free Mumia Abu-Jamal - proceeds:

Fighting Back

No one shall be tortured, falsely imprisoned, or denied basic democratic rights



Lynne Stewart

Author, *Never Say Goodbye: Learning the Lessons of Love in the Prison Experience*

Strong advocate for ending the death penalty and prison reform

Special guests: Lynne Stewart, Michael Ratner, Jeff Mackler, Pam Africa

Michael Ratner

President, Center for Constitutional Rights and Co-Chairman of the World Social Forum, New York, April 2004. Co-authors *Corporate Justice: How Corporate Power Undermines Democracy and What We Can Do About It* (with Jeff Mackler & William Domhoff)

Jeff Mackler

Author, *Mobilizing to Free Mumia Abu-Jamal*

Special guest:

Pam Africa, Chair International Concerned Family and Friends of Mumia Abu-Jamal

Barbara Jordon, Co-chair People's Emergency Plan

In Berkeley: Saturday, February 24, 2007 7:30 pm

Martin Luther King Middle School 1311 16th Street, Emeryville, CA 94607

In San Francisco: Friday, February 23, 2007 7:30 pm

Women's Bldg., 1515 Mission St. Between Valencia & Gough, San Francisco, CA 94103 (415) 863-1887

Patricia Rice and Marvin Bellamy co-chair with Lynne Stewart, Michael Ratner, Jeff Mackler

(415) 825-3812 (2-25-85) and/or Marin call (415) 882-4446 (2-24-43)

Tickets \$20, no one turned away for lack of funds. Tickets sold at the door and at selected bookstores.

For info: 4152551085 or freemumia.org

For info: 4152551085 or freemumia.org



Fighting Back ♣ No one shall be tortured, falsely imprisoned, or denied basic democratic rights. 2007

BLACK POWER IS BACK!

The U.S. government

is pumping billions

into the African

community.

They're cutting off welfare.

They're cutting off

entitlements.

They're pumping

The time is now for

African people and our

allies to get organized

to expose and stop

the exploitation and

destruction of our

community.

WILLIE PARKER
joined the Black Power in 1968
of African Py
Southern Poor

OMALI J. RYAN
former Vice Minister
People's Economic
Movement

ORGANIZING CONFERENCE

REBUILDING INDEPENDENCE FOR AFRICAN SELF-DETERMINATION

SUNDAY

APRIL 27, 1991 - 12PM - 9PM

UH MĀNOA LIBRARY, 2425 MAUNA LANI ROAD, HONOLULU, HAWAII 96822

\$5.00 per person. Advance tickets required. Call 808-947-3133 or 808-947-3134.

\$5.00 per person. Advance tickets required. Call 808-947-3133 or 808-947-3134.

The highest expression of democracy is self-determination!

African American People's Organization





1 9 6 8
WE ARE NOT A SHOW HORSE,
DOING A PERFORMANCE...

OLYMPIC ATHLETE TOMMY SMITH

© 1998 MARTIN LUTHER KING JR. MEMORIAL TRUST, INC. AND THE MARTIN LUTHER KING JR. FOUNDATION, INC.

© MARTIN LUTHER KING JR.

1968 ♪ We are not a show horse, doing a performance... 1998

I added a “like” button to the website which would trigger a download of a text file containing names of the image files that were currently on the screen.

The Graduate Assembly presents Its Distinguished Lecture of Color Series: "From Generation to Generation"

THE BLACK PANTHERS



The Historical Legacy and Political Lessons

Bobby Seale
Chairman, Black Panther Party
Tangia University, African American Studies

TONIGHT

Thursday
October 25

London Williams
Field Marshal, BPP
Arch. at City Manager, Indiana

Sheba Haven
Founder of George Jackson People's Clinic Health Clinic

Friday
October 26

Majeedah Rafman
Founder of Plus BPP School,
Hoodie Babes Project Director

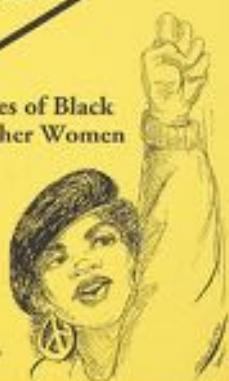
Ronnie Stevenson
Secretary to the General Council, BPP
Brook the City's Coordinator

Tarika Lewis
First Women in BPP, Artist and Activist

Sheba Haven
Lawyer, BPP
Medical Activist, AIDS Clinic

Belva Butcher
Field Representative, East Coast General Council, BPP
Engines & Components Director, G.W. Walker Highland Hospital

Voices of Black
Panther Women



7-9 PM BOOTH AUD. BOALT HALL

Co-sponsored by the Dept. of Afro-American Studies, Organization of African Students, and LSAD

The Black Panthers. 1990

2
found
1 image
1
1 text
1
1 collection
1
2 reference

1 image
1
1 text
1
1 caption
1
1 final process

? how to set two
sets of page numbers

video - color images

prints on demand

bindery - is library

caption to be soft
for on the web
(it's a lot harder)

I think every single day of this isolation that this space I put so much into will never be a place I get to call my second home again. I'm writing this in tears because it's so rare to find a place that gives you energy and comfort and that feels safe despite being inside an institution that is overwhelmingly hostile. I know this is entirely blown out of proportion and over-dramatic, but I get very easily attached to places (as well as objects and people). Realising right now that when I closed that door I might've been wrong thinking that I'll come back soon breaks my heart. And I know it's always hard to leave a place that carries such emotional significance, but it is ten times harder to think you'll have to leave it untimely.

The only thing to add to this would be that I really miss my friends and I miss hanging out on our beam bags talking about venereal diseases, drugs, mental illness, and critical design. I miss the smell of warmed up too-spicy lunch. I miss cups forgotten for weeks with mould growing in them. I miss the Chinese cigarette that at this point is so dry that it almost an empty shell with no tobacco. I miss being in that room alone putting music on the only working speaker hoping that your architecture neighbours don't mind listening to Refused at 9 PM. I miss taking off your shoes and laying on the couch when you feel like what's going on is too much to handle.

I love my home (at this moment I call my room at my parents' house my home), it's also a place I've put a lot of work and energy into. I can recharge here and I accumulate enough power to go into the outside world. I realise I'm in an insanely privileged position here, but this home I will say goodbye to when I'm ready. And that home might not even have a chance to say goodbye to at all.

Morals of this overblown soapy monstrosity are: Stay the fuck home so the pandemic ends as soon as possible. I am an emotional wreck. Don't forget to tell your friends you love them as often as possible.

Somewhere around this time the realisation of our changed reality has really started hitting me. I'm very emotionally attached to our studio space and I found really hard to maintain my workflow not having access to it.

So I even wrote a little note to help myself deal with those emotions. At first I wanted to post it on social media (hence the language) but later decided not to.

BERKELEY HIGH SCHOOL STUDENT UNION PROGRAM

- 1 WE WILL CREATE A STUDENT UNION.
- 2 WE WILL EXERCISE OUR RIGHTS.
- 3 WE WILL HAVE A JOYOUS MOVEMENT.
- 4 WE WILL STRUGGLE AGAINST RACISM.
- 5 WE WILL FIGHT FOR THE LIBERATION OF WOMEN.
- 6 WE WILL END OPPRESSIVE PHYSICAL EDUCATION.
- 7 WE WILL END ADMINISTRATIVE CONTROL OF STUDENT ACTIVITIES.
- 8 WE WILL END THE PRINCIPAL'S VETO POWERS.
- 9 WE WILL END SUSPENSIONS AND EXPULSIONS.
- 10 WE WILL END THE REPRESSION OF HIGH SCHOOL STUDENTS.
- 11 WE WILL UNITE WITH OTHER MOVEMENTS.

Sisters and Brothers,
Set Examples and
Spread the Word:



Carry Out the Program,
Choose the Action
and Do It,

JOIN THE STUDENT UNION!

For a while, I've been putting off captioning the images because it seemed like a lot of work but now this step was finally inevitable.

The captions would dimension to the posters — my goal with them is to show the juxtaposition of different ideas that people associated the symbol with and simultaneously show how blurred and unclear its connotation has become in our age. The captions would help the viewer to access that idea more easily and also decipher the context of the images that might not be obvious from just looking at them.

**Sisters and Brothers!
Carry Out the Program,
Choose the Action and Do It,
Set Examples and Spread the Word:**



Sisters and Brothers! Carry out the Program, Choose the Action and
Do it, Set Examples and Spread the Word: Join the Student Union!

JOIN THE STUDENT UNION!

CR-2010-OCCUPATIONCOOKBOOK.jpg	[The Occupation Cookbook, or the Model of the Occupation of the Faculty of Humanities and Social Sciences in Zagreb]
CR-2010-PRASOVNAPOBUNA.jpg	[Prasovna poljuna § Used a anarchist graffiti slogan by S. B. Horvat and I. Štrba]
EGLATE.jpg	[Black and red-clashed fist surrounded by writing in Arabic]
ESP-2010-DRWEIL.jpg	[Homage to Catalonia. George Orwell]
ESU-2008-DR.jpg	[Emblem of the Democratic Socialist party]
FI-200905.jpg	[General Strike: pumping his fist]
FI-201005.jpg	[Emblem of Combattants Syndicale du Travail]
FI-2013-TEHEN.jpg	[Topless woman with "Fuck your morals" written on her chest wearing a hijab is raising her clenched fist, while being kicked by a man]
FI-2013.jpg	[Anarchist France Gauchereau]
FI-2015.jpg	[Clenched fist holding a pencil with "Machado" written on it]
FI-2015.jpg	[Punk love, Alison Mosshart]
GUA-1971.jpg	[Schriftsteller der Generation, Erich Weissen]
GUA-1990.jpg	[posta-wache im 9/10/08]
GUA-2015-RICHYWINDO.jpg	[People throwing up their fists during a neo-nazi demonstration]
GUA-NCR.jpg	[Police conducting an anti protest. In the background a statue of Ernst Thälmann holding his clenched fist in a riot front salute can be seen]
GUA-MAA-1979.jpg	[The struggle goes on!]
HE-09	[People sitting in rows pointing toward their fists]
HK-2018.jpg	[Protest in Hong Kong with a clenched fist in the foreground of the photograph]
IR-2011.jpg	[Woman covering her face raising a clenched fist, surrounded by smoke]
IS-1971.jpg	[Kuchi and Kachane Chai party emblem]
IT-1972-BANREMO.jpg	[G20 (Greenpeace)]
IT-1975.jpg	[Crown gathered at a funeral throwing fists up in the air]
IT-2008-SOCIALISTINTERNATIONAL.jpg	[Emblem of the Democratic Socialist party]
ND-1984-ZUUDERAFRIKA.jpg	[Mensen en Godde in Suder-Afrika]
NOR-2012.jpg	[Anders Breivik pumping his fist forward during his trial]
ROA-1981.jpg	[Fist city]
RU-1980s.jpg	[People during an anarchist protest in front of Kremlin]
RU-2012-PUNEVHRROT.jpg	[Nadejda Tolokonnikova pumping her fist while being led by police in a t-shirt that has a printed clenched fist on it along with a phrase "No peasant"]
RU-2020.jpg	[Men pumping their fist during a demonstration with flags depicting a male (Mao) symbol]
SAB-2000-DEPOR.jpg	[A protester in a rage made out of newspaper with his mouth taped wearing a t-shirt that has a clenched fist logo on it and text that reads "Depot. Until victory"]
SAB-2000.jpg	[Hyper. Depo 2000 § Get up, stand up. Stand up for your right!]
SABZ-1971.jpg	[Cabos basura & the struggle for Southern Africa]
THAI-1974.jpg	[Students, workers and peasants unite!]
UK-1971-ANARCHISMINTODAY.jpg	[Anarchism today David E. Apter and James Joll]
UK-1971.jpg	[Gay liberation front manifesto]
UK-1974MURKINON.jpg	[Ammunition. Poetry and other naps. Sam Greenlee]
NOR-2012.jpg	[Anders Breivik pumping his fist forward during his trial]
ROM-1981.jpg	[Fist city]
RU-1980s.jpg	[People during an anarchist protest in front of Kremlin]
RU-2012-PUNEVHRROT.jpg	[Nadejda Tolokonnikova pumping her fist while being led by police in a t-shirt that has a printed clenched fist on it along with a phrase "No peasant"]
RU-2020.jpg	[Men pumping their fist during a demonstration with flags depicting a male (Mao) symbol]
SAB-2000-CTFOR.jpg	[A protester in a rage made out of newspaper with his mouth taped wearing a t-shirt that has a clenched fist logo on it and text that reads "Depot. Until victory"]
SAB-2000.jpg	[Hyper. Depo 2000 § Get up, stand up. Stand up for your right!]
SABZ-1971.jpg	[Cabos basura & the struggle for Southern Africa]
THAI-1974.jpg	[Students, workers and peasants unite!]
UK-1971-ANARCHISMINTODAY.jpg	[Anarchism today David E. Apter and James Joll]
UK-1971.jpg	[Gay liberation front manifesto]
UK-1974MURKINON.jpg	[Ammunition. Poetry and other naps. Sam Greenlee]
UK-1978.jpg	[Bewaffnet (§ A campaign against a criminal trespass law)]
UK-1983-FIGHTINGSPRINT.jpg	[Fighting spirit. Milton Smaling]
UK-1983.jpg	[Day of youth mobilization against plan to deploy new US missiles in Western Europe]
UK-2018.jpg	[Fat Pump (Ralle, Muñoz the Jester). Seth Collar]
UK-2014-CRIMEA.jpg	[Hyper. Hopkiss]
UK-2014.jpg	[Hyperbole. Cossackform]
UK-2015-1973.jpg	[Refugee Business, refugee consequences]
UK-2016-1970s-VIEThien.jpg	[Mu-nen-nen-puu-ni robbt. Bummele]
UK-2016-1983-HUMANRIGHTS.jpg	[Nancy Wintour. Profile of a U.S. Communist, Nikolai Mostovets]
VET-1969.jpg	[NKVDs Profil TINA NEY MALS]
AUS-1971.jpg	[Key pride week § Stop oppression of homosexuals. Gay liberation now!]
AUS-1971-SEXPBMACODE.jpg	[Stop Police Attacks On Gays, Women, and Blacks]
CH-1970-73.jpg	[Les enfants des milles journ]
CH-1970-.jpg	[La résistance populaire (mouvement § CH)]
CH-1970-.jpg	[CH § La lutte continue]
CH-1970-.jpg	[CH soutient la lutte des peuples chérifien]
CH-1970-.jpg	[Ouvrez de la résistance populaire chérifien]
CH-1973-75.jpg	[Solidarité avec la résistance populaire au CH § (Deux ans de lutte contre la dictature)]
CH-1973.jpg	[Septembre 1973-1974 - Bataille totale à la Résistance]
CH-1973.jpg	[The battle of Chile]
CH-1981.jpg	[Solidarité à la révolution iran]
CH-2000s.jpg	[Un child on n'a plus peur]
CUB-1969.jpg	[1969 1969 Décimo aniversario del triunfo de la rebelión cubana]
CUB-1970-SOLIDARITY.jpg	[Jordana internacional de solidaridad con America Latina (19 al 25 abril)]
CUB-1970.jpg	[23 de septiembre día de solidaridad mundial con la lucha del pueblo de Puerto Rico]
GUA-19603-OSPAAL.jpg	[Guatemala]



Djøpt
Svart
2000:
Get up,
stand
up.
Stand
up for
your
right.

Ramsparts;
Marouze on
Utopia; Bernhard
Russek; The Final
Passion; Cuban
Silkscreens;
Torture in
Greece; India 16;
Turmoil.

A photograph of danish
workers greeting
"Chelushkin" in
Copenhagen. A
copperplate relief of not
front salute given as a
gift to "Chelushkin's team
by a group of danish
communists.

The Year of
Protest 1968;
An anthology
of Soviet
literary
materials;
Hoch McLean
and Walter N.
Vickery





"The revolutionary war is a war of the masses; it can be waged only by mobilizing the masses and relying on them."
MAO TSE-TUNG

*"The revolutionary war is a war of the masses; it can be waged only by
mobilizing the masses and relying on them." Mao Tse-Tung. 1970s*

Within the captions there were also two kinds of information:

- Text that was taken directly from the image itself**
- Descriptions of images that don't contain text that could be considered a caption**



Black power. 1970

change the quotes

prestige ~~and~~

typography captions

text are marks

" "

[]

notes, quotes
different typeface

onomatopoeia

1 11 111 112
2 12 121 122
2 21 211 212
22

Camperols.

paragraph marks

|| first emoji

Drawing of a black man holding up his clenched fist. Emory Douglass. 1967



I decided that since my collection is so thoroughly systematised it would be a good idea to visually indicate the difference between those two kinds of captions as well.

On the website, I used square brackets to indicate the text taken directly from the images and paragraph signs to indicate separate chunks of text that are located in different parts of the image.





[Победил Вьетнам,
победила
солидарность]

This side of glory. The autobiography of David Hillard and the story of the Black Panther Party. David Hillard and Lewis Cole

[La lutte continue]

[You can't jail the revolution ¶ Stop the trial ¶ Free the Chicago 8]



Crowd gathered at a funeral throwing fists up in the air. 1975

I've also decided to keep all captions in their original languages as it would hint at the origin of the pictures. The only texts that I've translated were the ones in Chinese because I didn't manage to type them out even using text recognition. But that issue didn't bother me too much since those texts are so characteristic that their country of origin could be easily deciphered.

THE LAW **REQUIRES** THAT
YOU INFORM YOUR DRAFT
BOARD OF **ALL** CHANGES
IN STATUS



OBEY THE LAW
TO THE LETTER
JAM YOUR BOARD MAY 1970

The law requires that you inform your draft board of all changes in status ♦ Obey the law to the letter ♦ Jam your board ♦ May 1970

At this stage of the project, I once again found myself in a loop where I kept producing new things and never actually finishing anything that I start.

STRIKE!

The image is a graphic poster featuring the text "GET OUT OF S.E. ASIA NOW!" in large, bold, yellow letters. The letters are arranged in four lines: "GET" (top), "OUT" (second), "OF S.E." (third), and "ASIA NOW!" (bottom). The background consists of a grid of thick, diagonal lines in red, white, and blue, creating a sense of motion or a stylized map. The overall design is high-contrast and eye-catching.

Digitized by srujanika@gmail.com



**AMERICAN
INVASION!
PEACE ARCH
BLAINE USA
SAT. MAY 9²_{PM}
INVADE
AMERIKAN**

For example, I made this poster with all of the images that I've collected. This was a kind of reinterpretation of the very first collage that I made but a lot more controlled.

international women's year

1975



press
up



CHILDREN
CAN VENOM
OR PAIN
IN STOMACHS





**From Hunter's Point to Hebron... From East Oakland to Afghanistan...
WE SAY NO TO WAR!**

MARCH AND RALLY FOR HUMAN RIGHTS AND PEACE!



SPEAK

OMALI YESHITELA

RHYMES:

BOOTS OF THE COUP M-1 OF DEAD PREZ ASKARI X

PENNY HESS, African People's Solidarity Committee • BARAKA OLUFUNMILÉ, International People's Democratic Unity Movement • BORA POFAL, Afghan Coalition • GUSTAVO LACASASADAS, Berlin Defense Committee • KAREN UNGARAT, Committee for Human Rights in the Philippines • 2021 GRANDIUR, Al-Kawza - Palestinian Right to Return Coalition • HENRY CLARK and LADONNA WILSON, West County Los Angeles Justice Coalition • CHRISTIAN RAMPKE, *Volunteers Against Corporate Power*.

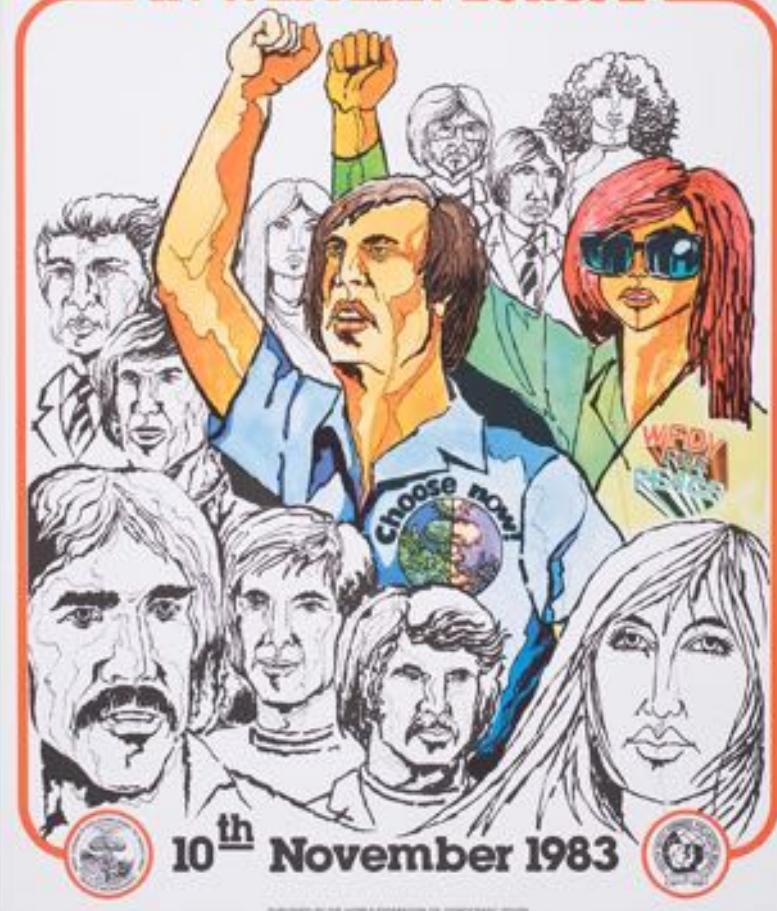
SAT • OCT 27 • 2001
DOLORES PARK, SAN FRANCISCO
MARCH 11AM • RALLY 1PM • 510-625-1106

Supported by the Chinese Academy of Sciences. Funding of postdoctoral research grants was provided by National Natural Science Foundation of China, Chinese Academy of Sciences, and Chinese Academy of Agricultural Sciences.

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**Or this poster, with all the captions.
Despite the fact that these experiments
being probably useful to some degree, I
understood that they are just a form of
procrastination for me and don't actually
move my project forward in any way.**

DAY OF YOUTH MOBILIZATION AGAINST PLANS TO DEPLOY NEW US MISSILES IN WESTERN EUROPE



Day of youth mobilization against plant to deploy
new US missiles in Western Europe. 1983

PUBLISHED BY THE WORLD FEDERATION OF DEMOCRATIC YOUTH



111

Amendment 2

Anne Waldman



This version ("vulgar") of *Amendment 2* consists of public reading with author Kim Kiely at the Boulder Theatre, February 21, 1993 in Boulder, Colorado after a significant victory passage of the discriminatory Amendment 2 in other states (Rocky Mountains). This 1993 version will not go without author position, explanation, and battle. This poem attempts to summarize the broad impact of this amendment, addressed to poetry writers. And at the end of this one document and added short poems, as it is said in the Buddhist world: "May all beings enjoy profound, brilliant glory."

The proposed amendment to the Colorado Constitution:

We will now square every tailfin, tail by filling shapes, not deficit shapes or
Worldwide the same, its branches.

Or this what is the alphabet? the ineffable language of language?

Or departments, or any of its agencies, political subdivisions,
Self-sacrificing cycles of vanity, language not mean invasions

Misadventures and school districts from adopting or advancing any

Suspicion of man or woman's pure grace, her learned grace theories of sexual species,

Dishonest of species, literature for issues, does least, shrubs, wings, ovaries

length are less or policy does not take any pains to check discrimination

For degrees with a fine country's connection, not possible

For certain, sometimes, grace

Based on gender hierarchy not models it selected, otherwise civil rights should

Against unconstitutional, inferior, whose members took the beginning of civilization

Or in names, sleep representations, condones, complete girl boy equality

Honest in Davidson, Supplies to more, ignorant sing from war back

Practices, or relationships without pride, without fear, nothing, disease,

But powers of purpose

And make all existing and discriminatory relationships, laws, regulations

And policies looks for all directions to ensure too

Prohibiting discrimination based on individuals

Lambches round, impureness, cover family, homosexuality

And for women, and men, and children, and adults, children a world language

And for men, available solutions, communication is enough.

Unconstitutional, hurtfulness, discrimination is one unconstitutional, moral practice

can't wait!

*Anne Waldman
Chris Apakola*

This broadsheet was printed as a limited edition of 100 copies, 50 of which were distributed and signed by both the poet, Anne Waldman, and the artist, Chris Apakola. 50 of all prints will go to Equality Colorado, an organization working to end discrimination via art and legal barricades through public education and battle and gay victories.

I've also made this book to see what the size of my process book would look like in real life. Although it had significantly fewer pages than the actual process book would have to have.

REVOLTING PROSTITUTES

THE FIGHT FOR
SEX WORKERS' RIGHTS



Juno Mac & Molly Smith

Revolting prostitutes. The fight for sex workers' rights. Juno Mac and Molly Smith. 2018

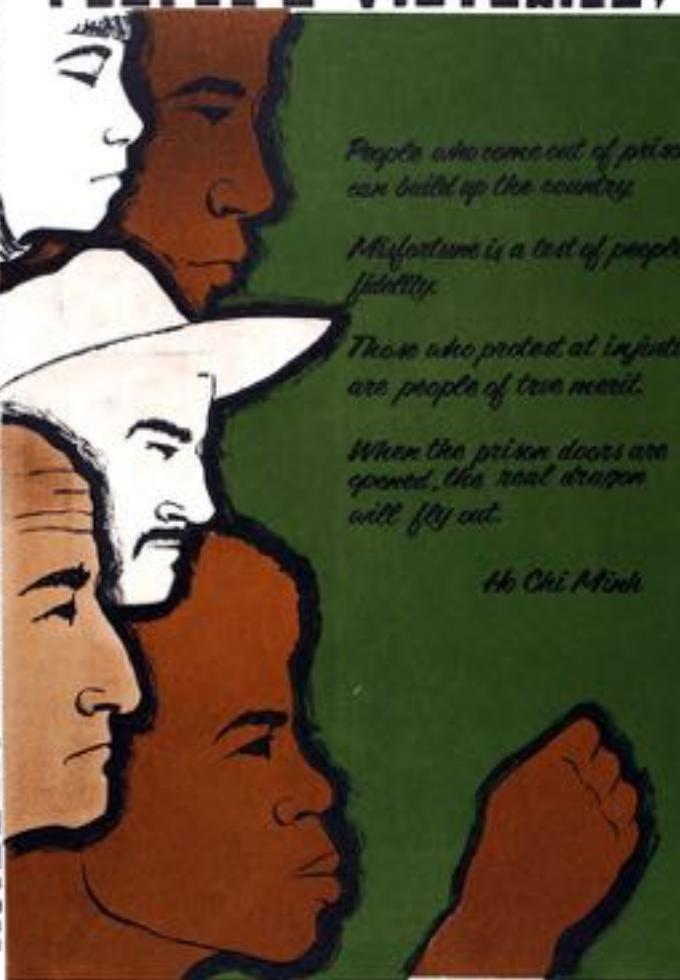


111

ANGELA DAVIS · SOLEDAD BROTHERS

PEOPLE'S VICTORIES:

BILLY SMITH · LOS SIETE · NY PANTHER 21 ·



People who come out of prison
can build up the country.

Misfortune is a test of people's
fidelity.

Those who protest at injustice
are people of true merit.

When the prison doors are
opened, the real dragon
will fly out.

Ho Chi Minh

SUPPORT THE CHINO DEFENDANTS

So I've also made another one which was correct in thickness. Unfortunately, though, I couldn't trim it so it's also not a fully functional dummy.

STOP REPRESSION OF THE BLACK LIBERATION MOVEMENT!



For both of the covers I used the misprints from my last workshop experiment and for the pages – some previous overlay misprints as well.

It felt good to somehow put those things to use and not waste material I had lying around since I couldn't actually go out and buy some more.

FREE ALL POLITICAL

PRISONERS !

ABOLISH THE DEATH

PENALTY!

MUMIA ABU-JAMAL IS A POLITICAL PRISONER

Mumia has been on Death Row since 1982, following his unjust conviction for the murder of a Philadelphia policeman in December 1981.

Mumia was a target of the Philadelphia Police Department since the 1960's as a result of his membership in the Black Panther Party and his support and journalistic coverage of the MOVE organization trial in 1978.

During his trial Black people were systematically excluded from the jury, he was denied the right to defend himself, and his membership and writings in the BPP were used to "prove" he was a cop killer.

MUMIA MUST NOT BE EXECUTED

Governor Tom Ridge
Main Capitol Building
Room 1000
Harrisburg, PA 17120 (717) 783-3349 (fax)
Call the SE Bay Area Network for Mumia (415) 648-4700



Otpor
Srbija 2000
Get up, stand up
Stand up for your right

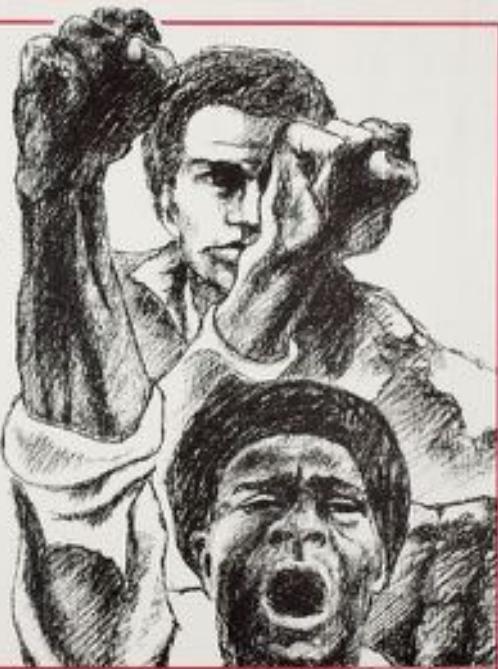
Ramparts:
Marcuse on Utopia;
Bertrand Russell: The
Final Passion; Cuban
Silkscreens; Torture in
Greece; India in Turmoil

A photograph of danish
workers greeting
"Cheluskin" in Copenhagen.
A copperplate relief of
rot front salute given as
a gift to "Cheluskin"s
team by a group of danish
communists

The Year of Protest 1956
*An anthology of Soviet
literary materials*
Hugh McLean and
Walter N. Vickery

SUPPORT!!

**THE
ATTICA
BROTHERS**



Support!! The Attica brothers. 1971

Then I finally got myself together and started thinking of how I could combine the captions and the images on the poster, since they were still my main medium, even though I wasn't able to physically produce them.

student mobilization committee
assoc. of student governments

STRIKE

AGAINST the WAR in VIETNAM

NOV. 3 "no classes
today"

HELP BUILD THE ANTI-WAR
UNIVERSITY!

- REACH OUT BEYOND THE CAMPUS!
- RELATE THE SOCIAL CRISIS FACING THE COMMUNITIES TO THE WAR!
- ORGANIZE COMMUNITY LEAFLETING—SPEAK-OUTS WITH COMMUNITY REPRESENTATIVES—CAMPUS FACILITIES AVAILABLE FOR COMMUNITY USE.
- FREEZE THE WAR—NOT WAGES, NOT HOUSING, NOT SCHOOLS, NOT WELFARE!! OUT NOW!!



March on
San Francisco
November 6

Embarcadero
to Polo Fields

ALL U.S. TROOPS
OUT OF S.E.
ASIA NOW !!

SMC, 35 MAIN ST. (1 BLK. SOUTH OF MARKET), S.F., CALIF. 94105; 864-5835

RIDER DRAFT

John - 3 - 4 P.M. 1971 - at

• 133 • 133

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national student moratorium



may 5th

**remember our murdered brothers
and sisters at kent state, jackson
state, and augusta.
demonstrate to bring all the gi's
home from s. e. asia now!**

student mobilization committee
post office, 28 adk st., san francisco, ca 94107 864-5835

RIDER DRAFT

John - S. & C. P. 111 / - at

• 133 • 133

• [View All Books](#) | [View All Authors](#) | [View All Publishers](#) | [View All Subjects](#) | [View All Awards](#) | [View All Reviews](#) | [View All News](#)



BUT, YOU CAN'T KILL A REVOLUTION !!

SI SE



PUEDE !!



Abe G. Mendez
CHICANO MORATORIUM 30 ANNIVERSARY

20.04



350
~~74x25~~
35x10

39, 117, 27, 13

27x13
3x39

finish the captain book

polish rings

act of looking

act of reading

are separate

make type bigger?

double side poster
image - captions
book - folded posters

type for handwⁿ
condensed
bold serif

?

"maybe helvetica is enough"

VIVA LOS SIETE



COMMANDER CODY • A.B.SKY

8 P.M.
NOV.
6

CROSS COUNTRY


PAULEY BALLROOM
U.C. BERKELEY

DONATION

\$**3**

I also realised that it was time to clean up my captioning work and give it a concrete form, so I could finish this chapter of my project and turn the page and move on to something else. So I decided to put all of the captions in a book.

*Reclaiming our education,
making our voices heard*



18th Annual

UC Students of Color Conference

\$20 Pre-registration Fee

\$5 for UC Berkeley Students

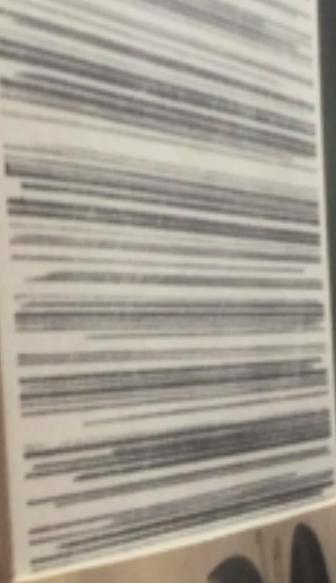
UC Berkeley

*Sponsored by BRIDGES, ASUC, UCSA

NOV. 17th - 19th

To contact:
socc2006@gmail.com

Register at: www.ucsa.org



SONNEN



111



**We were discussing bookbinding with
a friend and I decided that I want to
attempt an open spine binding.**



111



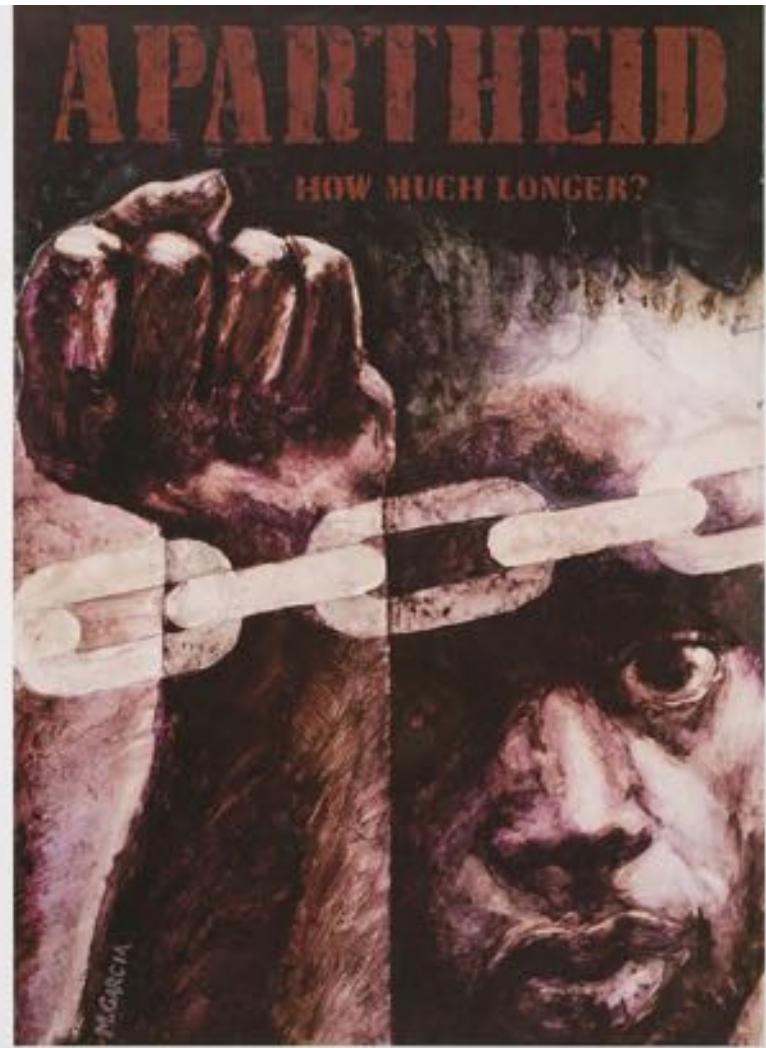
WHICH SIDE ARE YOU ON?
TELL THE UC BIGWIGS 11:30 am
MARCH 22 CHARTER DAY LOWER SPROUL

Apartheid ♫ Which side are you on? 1985

© - Reproductive Rights - CAA

*Boycott the white
powder • Bring
back the herb!*

Gerard Depardieu
pumping his fist



When my sentence has been completed, I will still be moved, as there are always moves
by their compromises. I will still be moved by my dislike of this new discrimination against
my people when I come out from serving my sentence, to take up again, as best I can,
the struggle for the removal of those institutions until they are finally abolished once and
for all.

ANCLE MANDLA, Jailed Leader
African National Congress of South Africa

sds  new left
notes

*Au chili on n'a
plus peur*

RED...OR DEAD!

The master plan of Communist terror that brought half the world to its knees!



Written by JACK W. THOMAS - Produced by JACK LERNER and JACK W. THOMAS - A CONTEMPORARY PRODUCTION - A COLUMBIA PICTURES RELEASE

*March and rally
for human rights
and peace!*

**Мы солидарны
с тобой, Вьетнам!**



Aloha 'Aina

Anarchism today.
David E. Apter and
James Joll

I MET BOLIVAR ON A
LONG MORNING...

"FATHER," I SAID, "ARE YOU,
OR ARE YOU NOT, OR
WHO ARE YOU?"
AND HE SAID:

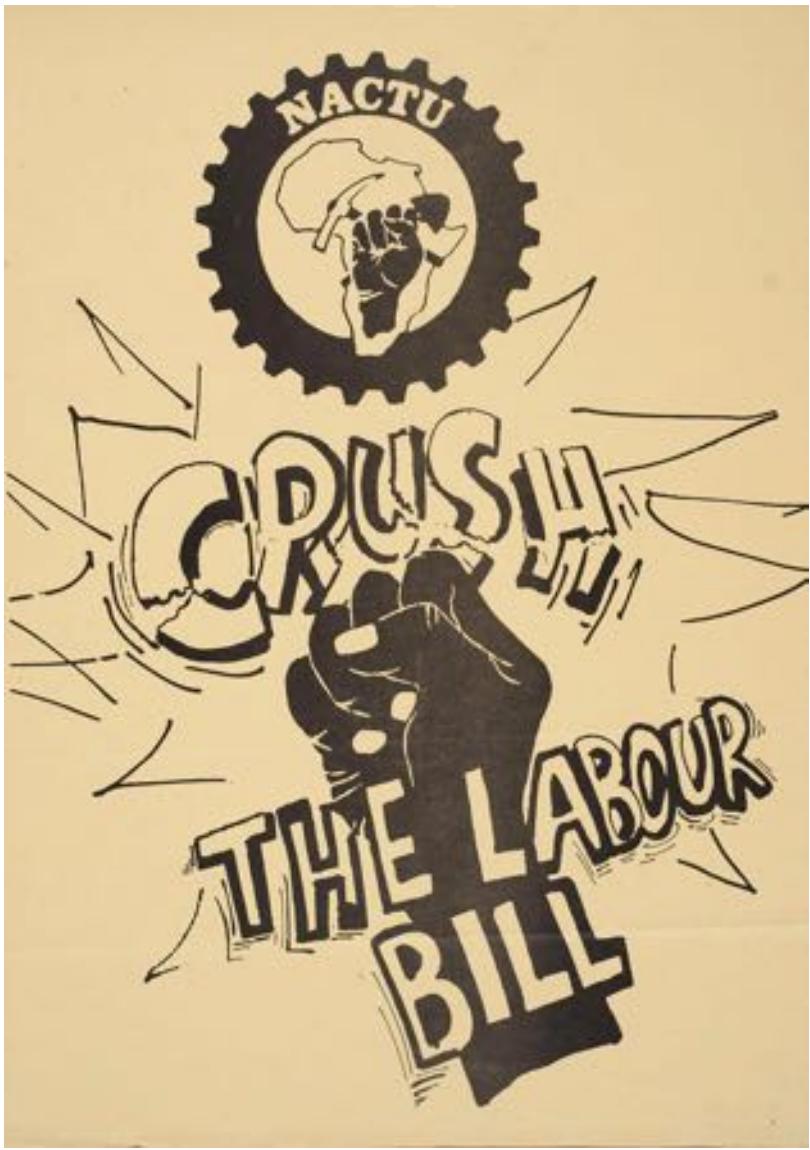
"I RISE EVERY
HUNDRED YEARS
WHEN THE PEOPLE
WAKE UP."

-PABLO NERUDA



*Toute la presse est
toxique*  *Liser: les
tracts, les affiches,
le journal mural*

*Berkeley Liberation
program*



Crush the labour bill. 1980s

The Uprising.
Honoré Daumier

Vietnam A
*thousand years
of struggle*



Let a thousand parks bloom...

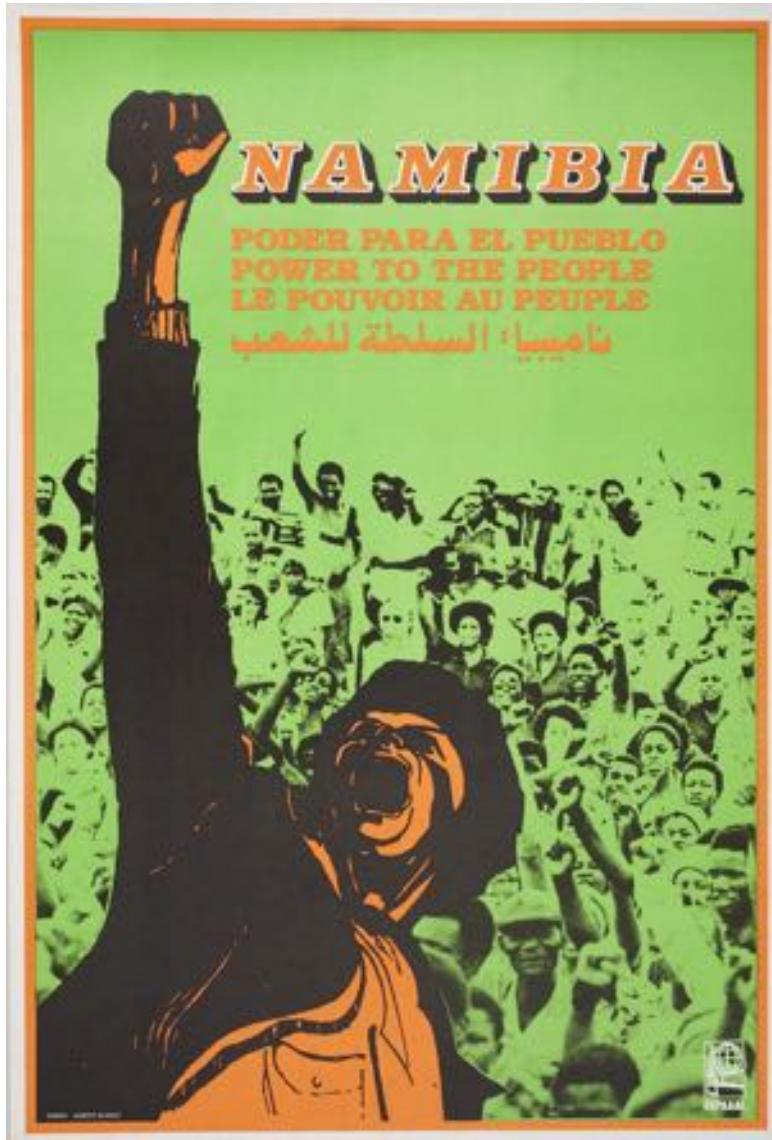
Наши силы
неисчислимы

Đường kách mệnh.
Nguyễn Ái Quốc –
Hồ Chí Minh

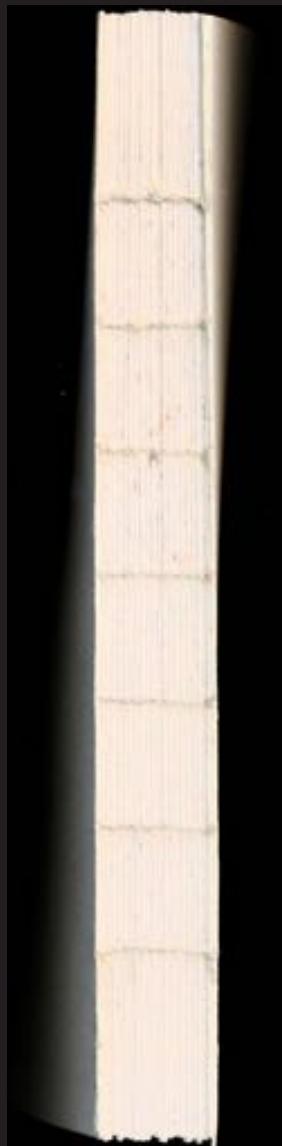


Nelson and Winnie Mandela raising their fists. 1990

With this book apart from collecting all the captions in one place I also tested how I would print them on the posters. I out the “directs speech” caption in italics and replaced the paragraph symbols with the fist by Gerd Arntz.



Namibia • poder para el pueblo. 1981



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Lupita Nyong'o at Met Gala. 2019

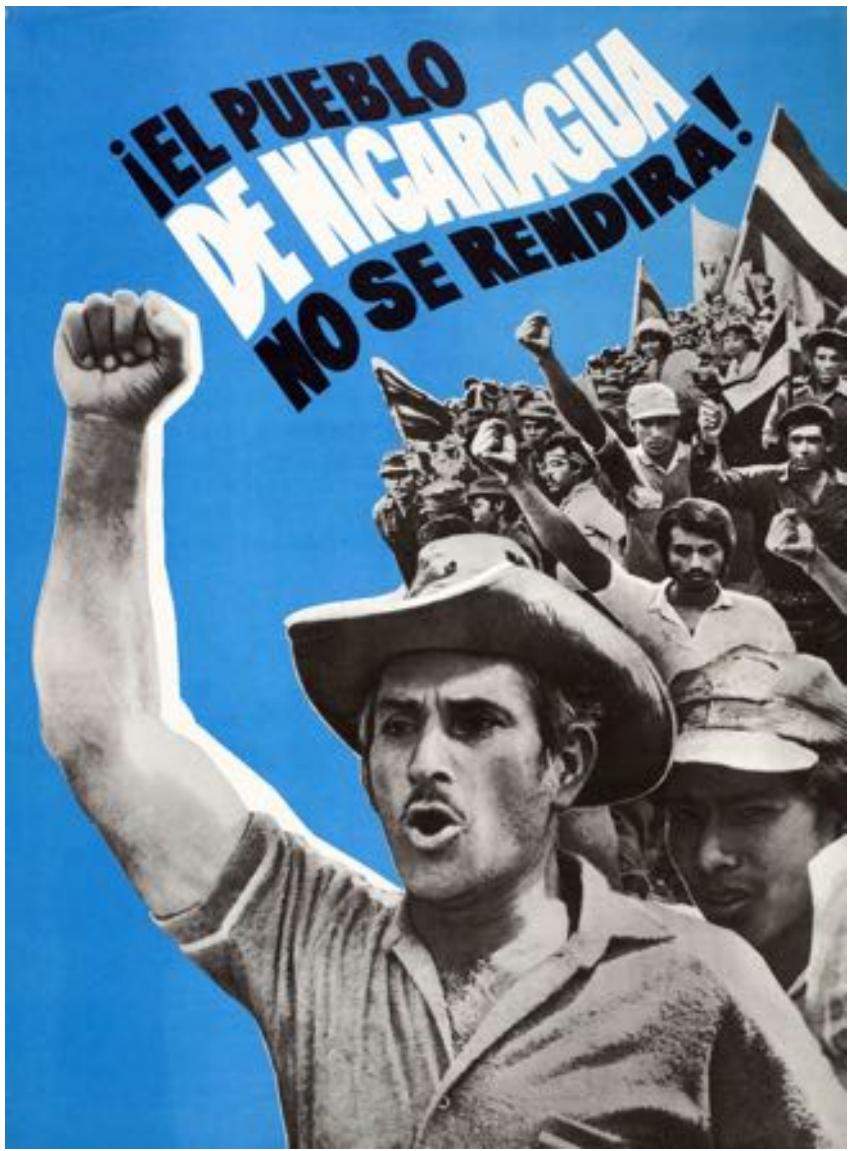
I also once again practised my bookbinding skills. I've sewn this book and then strengthened the spine with glue.

This book is the same size as I'm intending to print the process book at but it's approximately twice thinner because here captions are on both sides of the spread and in the process book the images are only on one side (which you already might've noticed because you're currently on page 484 of said book).

*Long live the second anniversary of the glorious
November Insurrection. 1981*



Now that I had all of the captions I could try to put them on posters with all the typographic details.



¡El pueblo de Nicaragua no se rendirá! 1970s

REPAIR REPAIR

Atmospheric pressure is measured at



International Journal of Bifurcation and Chaos, Vol. 19, No. 10, 2009, pp. 3525-3540
© World Scientific Publishing Co. Pte Ltd. Reprints available from World Scientific Publishing Co. Pte Ltd.
Published online in August 2009 in *Wiley Online Library*. DOI: 10.1142/S021812740902450X
The online version of this article can be found at <http://www.worldscientific.com>.

strike!



February
23 and 24



We demand:

1. The reinstatement of Professor Battista
2. An end to proceedings against profs. Ziss and Fleckhause
3. An end to the injunction against demonstrations
4. Release of jailed students and reinstatement of expelled students

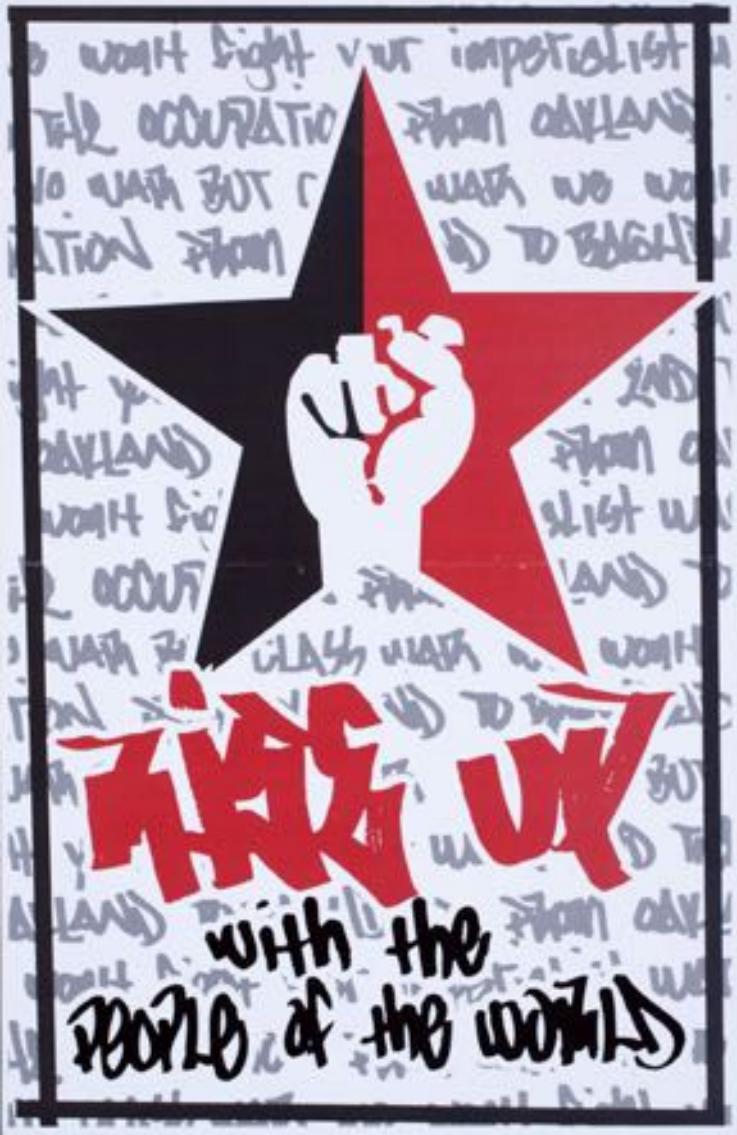
RED HOT CHILI PEPPERS

from the new CD / at

RECORD STORE DAY



© 2000 RED HOT CHILI PEPPERS





People's hands in the air pointing towards the artist. © September 2014 de solidarité avec Chile. J. C. Chauvelin qui a rendu hommage à la France une personne. Bruxelles. © Drawing of a black man holding up his hands in the air. Emory Douglas



The walls of our cities become an anti-imperialist art gallery

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Supermanong! Peace with a lease. 1975

Because my tools were extremely limited I had to settle for tiling real size posters out of A4s printed on a laser printer.

IBEW



LOCAL 46

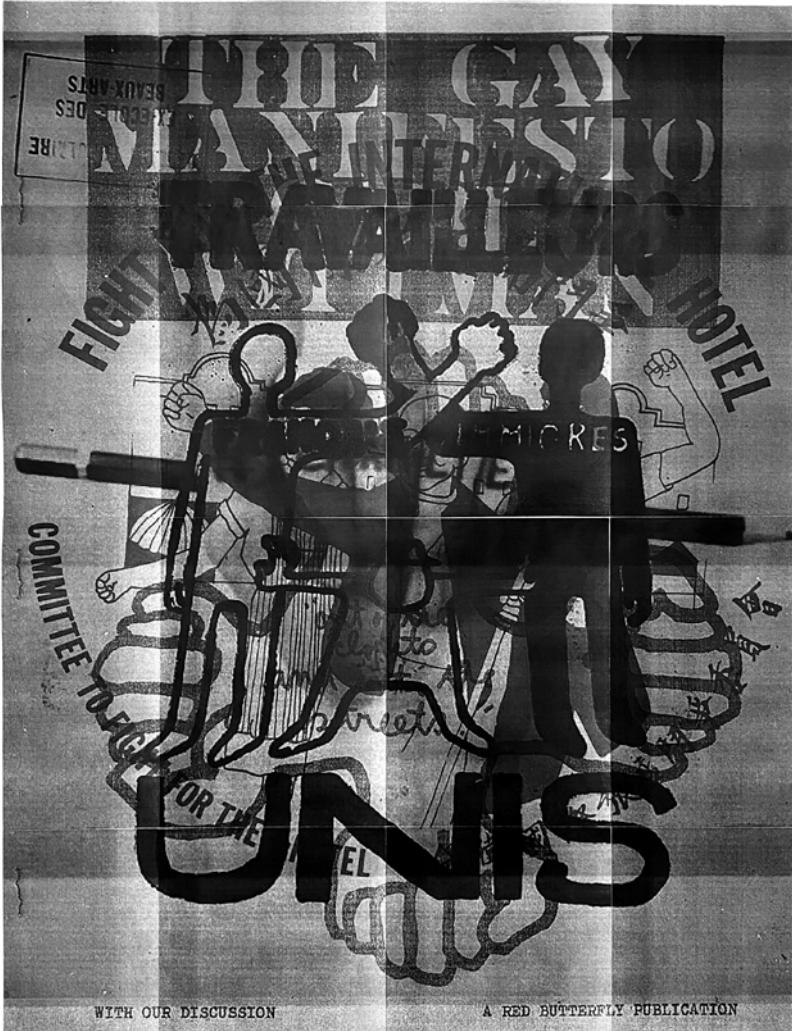
I didn't quite like how the caption on the side looked at this size with these margins and I also wasn't sure about the font size. The text wasn't small enough to read like a caption but also wasn't big enough to be a header.



Men pumping their fists during an incel demonstration with flags depicting a male (Mars) symbol. Anna Sarukhanova. 2020

So I decided to try and change the size of the poster. Since at this point I had counted the amount of screen that will be needed to print the posters and decided that I want to make it a series of four, I thought that they can be quite large, so I made a print that was 70 by 100 cm.





Clenched fist holding a pencil with "CHARLES" written on it // The gay maniacs, Carl Wittman // Travellers frangas & imprecis us // Fight for the International Hotel

We are living in dangerous times.
times that tell governments
to focus on building wealth
and expansion instead of
protecting the public. When we
are working, we're not
getting a fair return. And families
are getting cut losses, and families
are getting cut losses.

It's time we get together to
create something better!

There's a battle going on for the
future of this City. The politicians
and corporations have a plan for a
new San Francisco, one that
is working for most, others
are left behind. Latinos, Asian and
Pacific Americans are just part of
that plan. That's why we've
united our strength.

On April 17th, we will have a chance
to stay together or fighting for a
future where working people have it
all. Who will you be?
An equal? Who are you willing to
stand up for a new San Francisco
for all of us?

Get home this Saturday night - that's
why everyone who is affected by
these policies needs to be part of
the struggle for a future. Where
will you be on April 17th?

RAISE YOUR VOICE

because it's time to end poverty, racism and sexism - once and for all.

SATURDAY - APRIL 17

13 pm • In the Auditorium of St. Boniface Church
133 Golden Gate (between Jones & Leavenworth)

If not here, where? If not us, who? If not now, when?

Food and child care will be provided

For more info or to help out, call 701-0199 or 415-564-8372, ext. 104



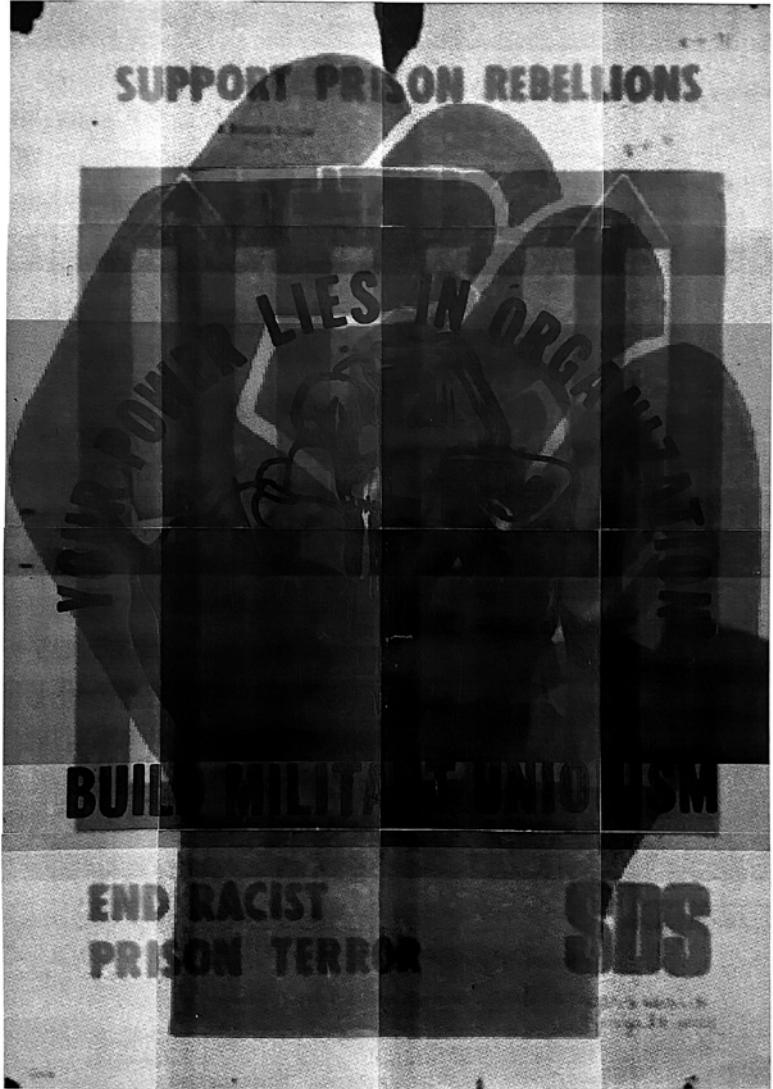
Raise your voice. 2000s

SUPPORT PRISON REBELLIONS

WEAPONS LIES IN ORGANIZATIONS

BUILD MILITIA FIGHTINGISM

**END RACIST
PRISON TERROR SOS**







La Roca Silk Screen Center - 3234 16th Street - D.F. 4910

A photograph by the author of a protest in Mexico City, 1971. The photograph was printed on silk screen by La Roca Silk Screen Center.

ALOHA 'AINA



| e. *Wally* |

Aloha 'Aina, 2000

111

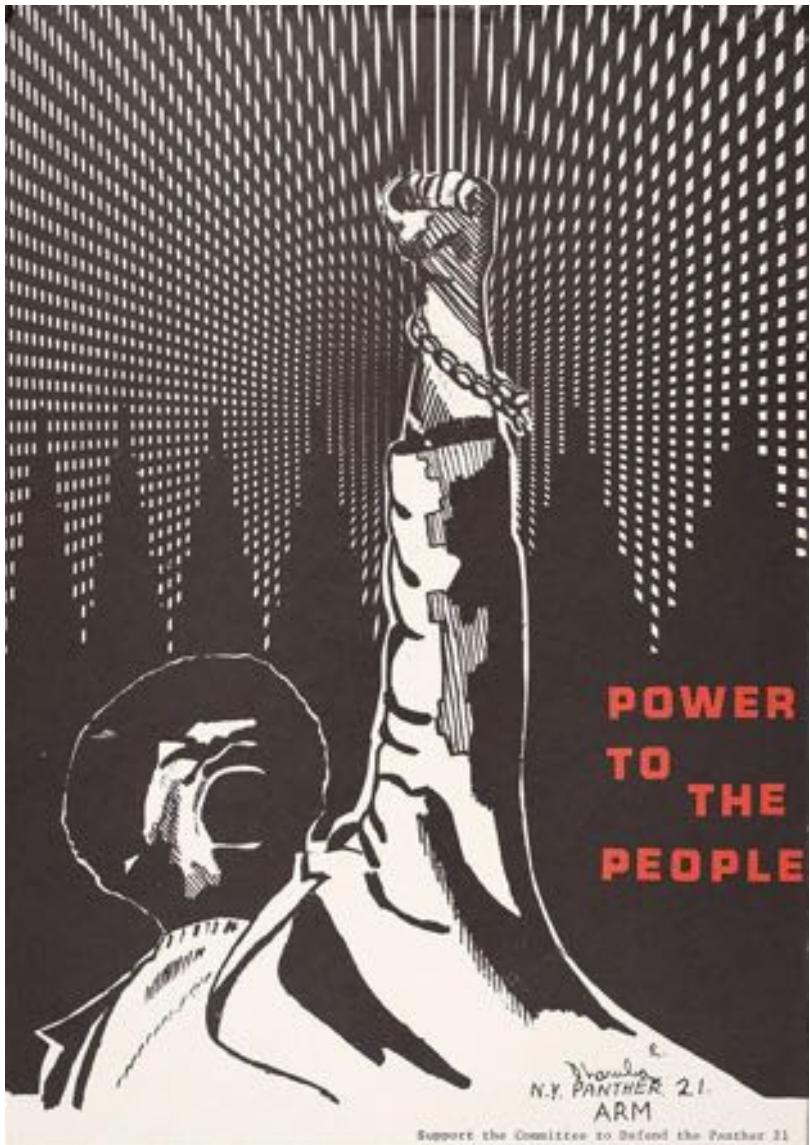
SOUTH AFRICAN WORKERS ARE DYING FOR JUSTICE

APARTHEID REGIME

HANDS
OFF
LABOR



After printing out several more posters I decided to stop at the side caption. I felt like this way it felt more like an addition to the picture than an element of equal importance, which in the end was my goal.



Power to the people. 1971

At this point I began doubting my design decisions concerning the poster and wanted to experiment a little bit with the integration of the caption into the image.

OAXACA: ALTO A LA REPRESIÓN



BENEFIT in SOLIDARITY with OAXACA
ART SALE · MUSIC · FOOD + DRINKS
Friday Dec 8, 6-10pm, 522 Valencia st. SF.
Sliding Scale: \$10-5 info: 415-574-1174

MANZANERA GALLERIES & STUDIO

CLAYBANK STUDIO

THREE PINE STUDIO

Digitized by srujanika@gmail.com

REPORT

*Yours truly & C. P. R. I. at
Montreal*





BLACK '47

Black '47. 1985

I made this poster where the caption were inside the images and also layered but I understood that it completely defies the purpose of captioning the images at all because you can neither read them or see the images.

I decided to stick to my previous layout decision since I didn't have a lot of time left and there was still a lot of work to do to bring the project together.

SOUTH AFRICAN SOLIDARITY DAY



AMANDLA NGOWETHU

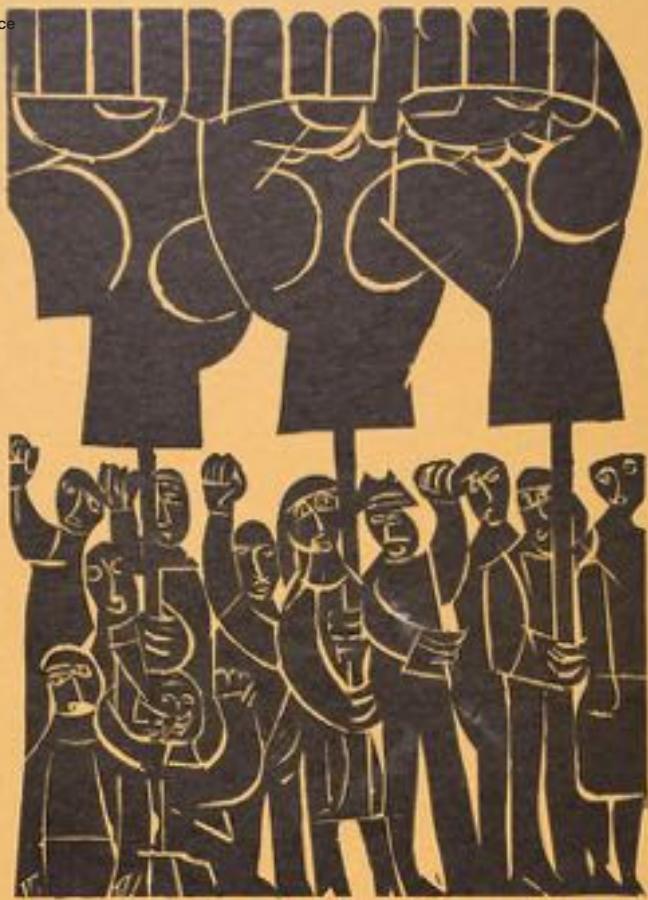
I ZWE LETHU

ANC--Vusi Shangasi
PAC--Ike Mafole
SWAPO--Lucia Hamutenya
AZAPO--Twiggs Xipu
BURNING SPEAR
UZULU DANCE TROUPE

SUNSET CANYON RECREATION CENTER, UCLA
SATURDAY, APRIL 13, 1985 11:00 a.m. - 6:00 p.m.

So now that I've finalised the layout it was time to actually use the website and chose which combinations I wanted to be in the final series.

My initial idea was to go off the look of the posters so they would have some variety in density. It was also important to me that in some of the posters individual fists would be visible. But I also wanted to include at least one poster that would be almost completely black, since that was the initial appeal of the technique from the time when I first experimented with the copy machine.



© Dimitris Glezos 1973. All rights reserved. Printed by the Greek Government.

**FREEDOM
FOR
GREECE**

My process was as follows:

- Run the website**
- Save the combinations
that I like visually**
- Divide them into four categories**
- Pick one poster from
each category**



Alternate endings, activist risings. 2018

After some time of using the website, I started noticing that the random number generator wasn't working quite well and some images turned up in the results much more often than the others.

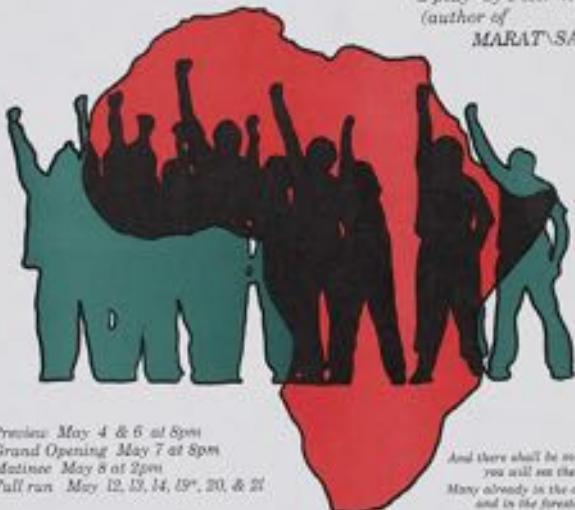
I tried fixing this problem but quickly figured out that it could only be effectively solved with using Node.js which would be too time-consuming to learn. And in the end, I allow that it might've actually been my own fault because some of the images better fit the picture of what the posters should look like that I had in my head.

So my solution to this was to try and manually avoid repetition in my final selection.

LANEY THEATER ARTS PRESENTS
An epic experience

Song of the Lusitanian Bogey

a play by Peter Weiss
(author of
MARAT\SADE)



Preview: May 4 & 5 at 8pm
Grand Opening May 7 at 8pm
Matinee May 8 at 2pm
Fall run May 12, 13, 14, 19*, 20, & 21

directed by Ami Beth Zins
with original music by Bobby Williams
asst directed by Lew Levinson

And there shall be more,
you will see them —
Many already in the cities
and in the forests
and mountains
laying in their weapons
and planning with care
the Liberation which is now

ACTORS: Meghan Murphy Julian Murphy May Ng Liane Ohana Tim Johnson Maya Solignac Shari Springer Bob Whalen

Laney College Theater - 400 Fallon Street, Oakland
across from the Oakland Museum & Lake Merritt BART. For reservations and group sales call 464-3544

*May 19, in celebration of Malcolm X's Birthday will be a benefit
for the BILL WAHPEPAH YOUTH FUND
scholarships for Native American youth attending cultural and educational events!

STORY: Robert Doherty CHOREOGRAPHY: Carol Shiroi COSTUME DESIGN: Diane Werner SET DESIGN: Paul T. Schmitz

PROPS: Robert Doherty CLOTHING: Barbara Berry SCENIC: Dave Werner

The four categories I've decided on for the poster were purely visual:

- White**
- Medium**
- Black**
- Super black**

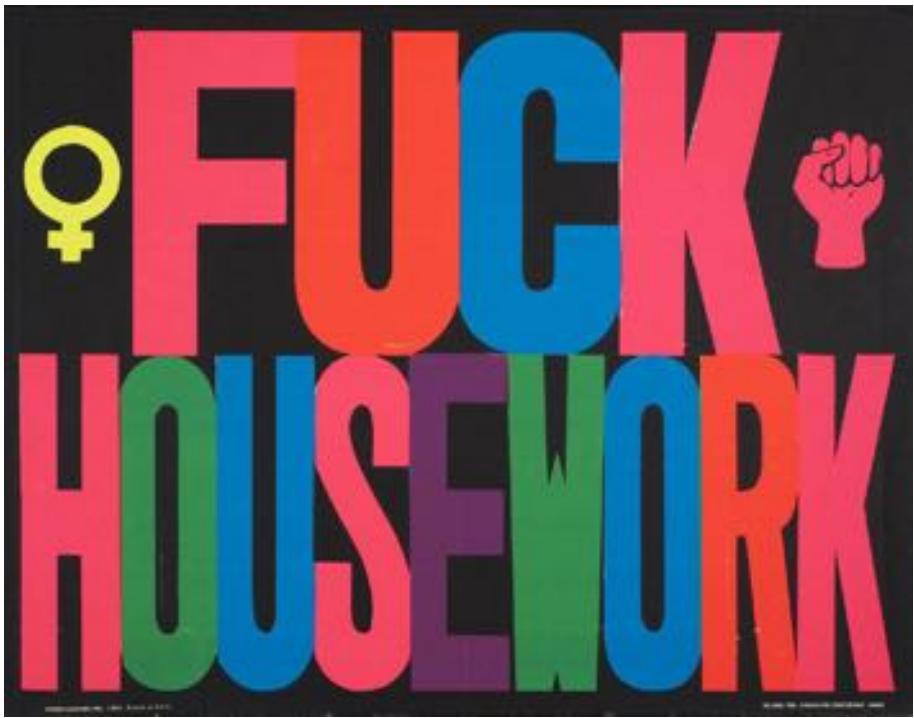
STRIKE ANYWHERE

EXIT ENGLISH

LP / CD JEWEL CASE DISTRIBUTED BY MEGAMAN

Exit English. Strike Anywhere. 2003



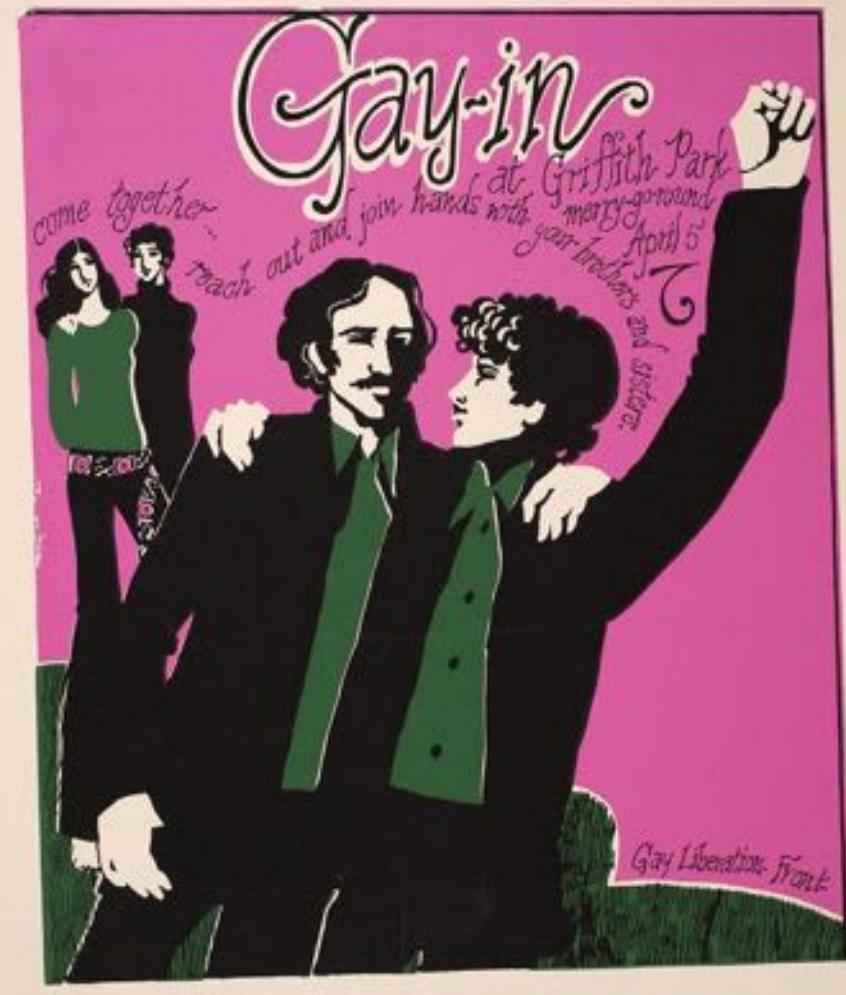


Fuck Housework. 1971





Racism
Institute



Gay-in at Griffith Park. 1970



FRIDAY, SEPTEMBER 30

8 PM - 4 AM

leftist lounge III

THE ORIGINAL CONSCIOUS PARTY IS
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GRASSROOTS ORGANIZERS... SHAKE TO CONSCIOUS
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211

I allowed myself several days to look at those pictures all together up on the wall. After that, I marked all the repeating images with numbers and also marked the printouts that I liked.

**"There is a
Black PANTHER
Born in
the Ghetto
EVERY
20 Minutes."**

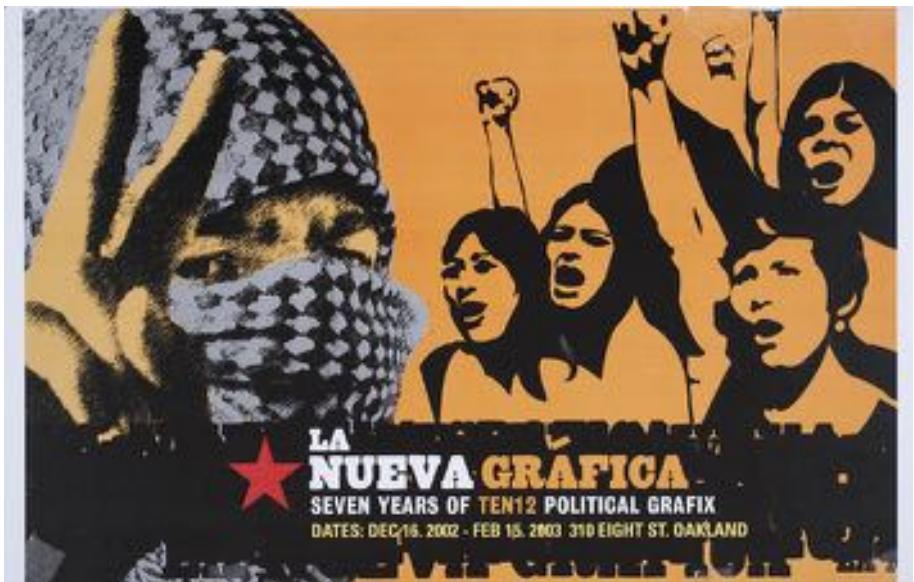
PANTHER:

THE MOVIE AND SOUNDTRACK
COMING SOON.

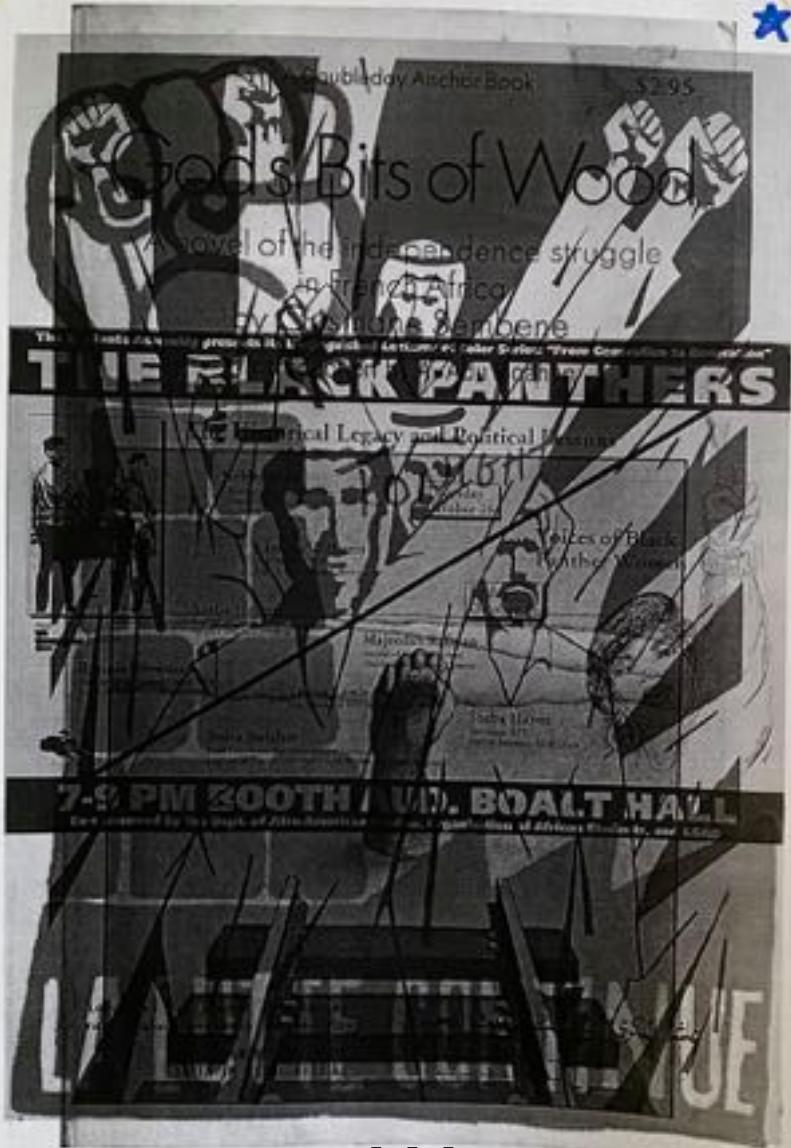




111



La nueva grafica. 2002



Wise Fool
& Cellspace present:

puppetLOVE!

Festival of radical puppetry

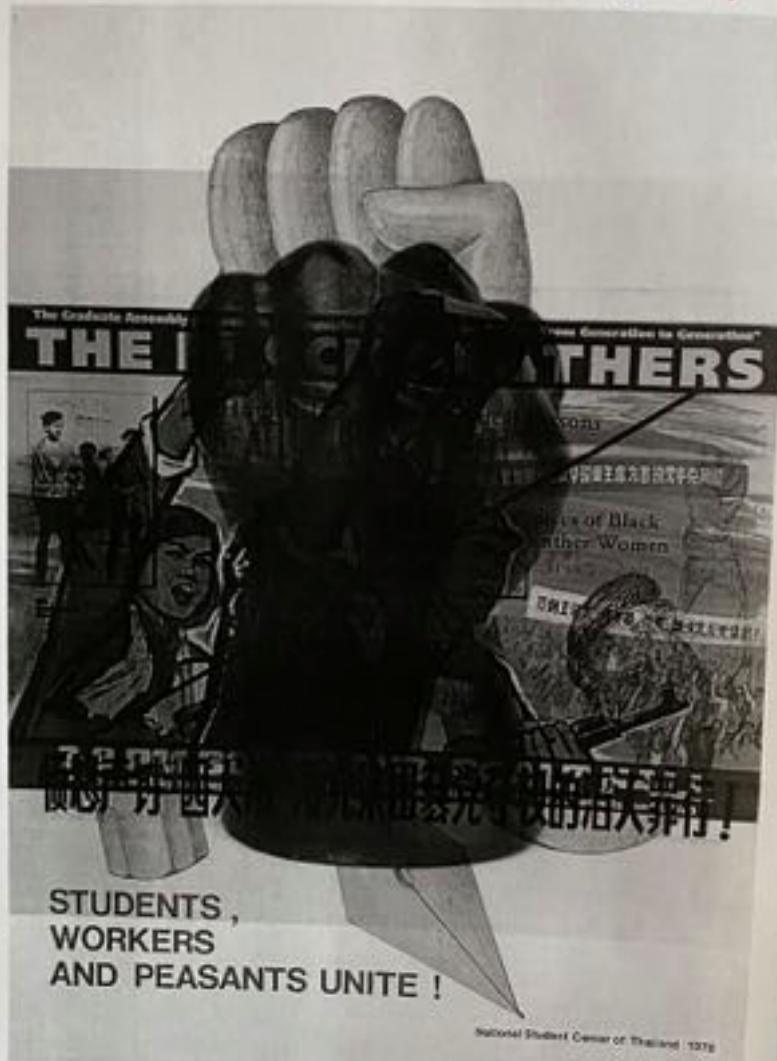
April 25-28 2002

Cellspace
2050 Bryant St.
San Francisco



Puppet love! Festival of radical puppetry. 2002

★ ♀





COMMUNICATION FOR
LIBERATION
PRINTS & POSTERS BY FAVIANNA RODRIGUEZ

JUNE 21 - AUGUST 6, 2004

33 1/3 BOOKS & GALLERY COLLECTIVE
1200 N. ALVARADO BLVD. LOS ANGELES, CA 90021

Visit FAVIANNA.com and TUMBLEWEED.COM for more information about the artist. Art by Favianna Rodriguez at FOLKLOREARTS.COM.

211



111

FEMALE CHAUVINISTS



DO YOU know that women libbers are planning to take over the world?

DO YOU know that they have recruiting camps in every corner of this planet?

DO YOU know that were you to come up where most one of these camps, you would be encouraging your life?

Casting: ROXANNE BRADY, JACK DUNLOP, JEFF CLARK, PHILIP GOLDBECK, DAVID LINDEN, STEPHANIE GOLD, and
KIK KATEL. Modeling: LIUDMILA & M. KARASHEV. Production: FREDD COONTZ. Artwork: JACK DOG TROTTER.
Artful Pictures © 1976 by JEFF JACKSON.

PRINTED IN

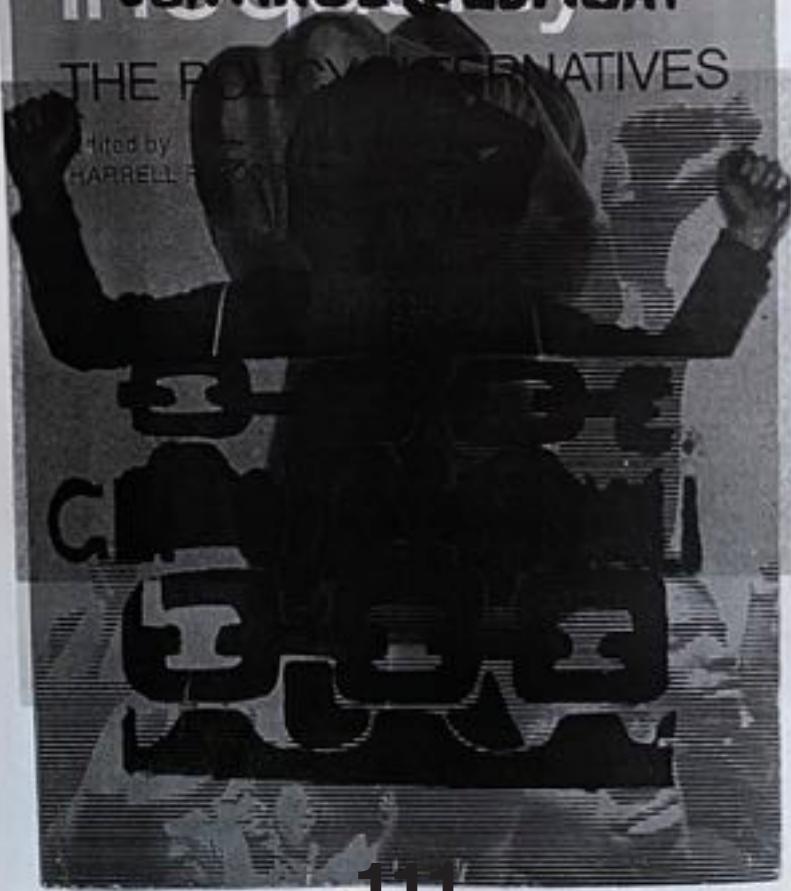
© JEFF JACKSON Production by Artful Pictures

7

Racism and LA BASE Inequality CONTINUE LE COMBAT

THE POLITICAL ALTERNATIVES

Edited by
CHARRELL R.



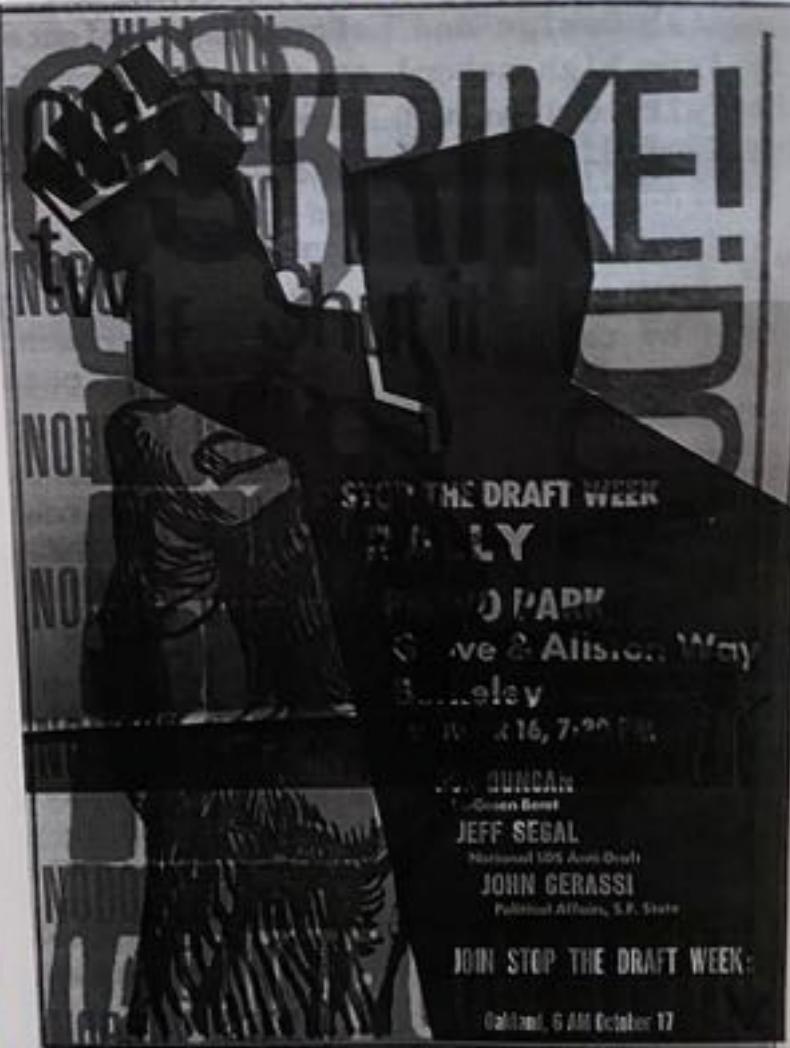
111

El Popular

DIARIO AL SERVICIO DE LA NACION

MEXICO, D. F., SABADO 16. DE MAYO DE 1948.





STOP THE DRAFT WEEK

FRI. 10/17

O P A R K

Steve & Allison Way
Berkeley

10 AM - 1 PM

DUNCAN

Green Party

JEFF SEGAL

National SDS Anti-Draft

JOHN GERASSI

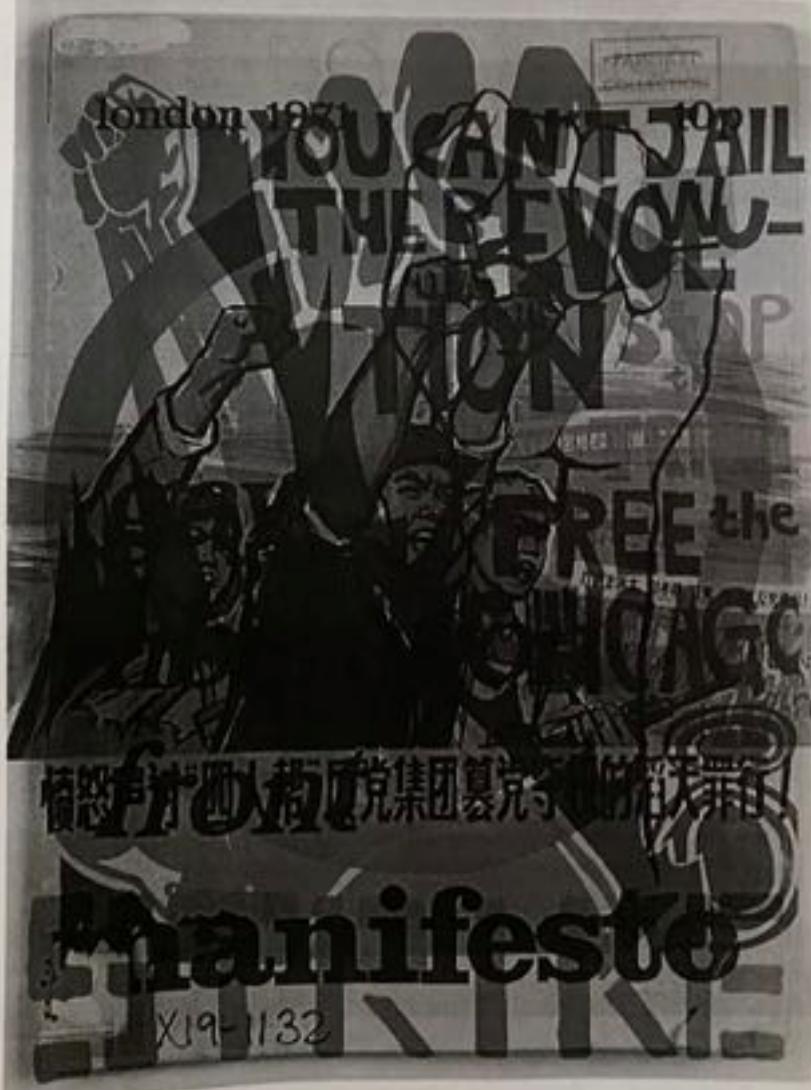
Political Affairs, S.F. State

JOIN STOP THE DRAFT WEEK:

Oakland, 6 AM October 17



VOTE
SOCIALIST
WORKERS
1970



DOCUMENT & DEFEND THE STRUGGLE
DOCUMENTER ET DEFENDRE LA LUTTE
DOCUMENTAR Y DEFENDER LA LUCHA
الفلم من أجل استمرار النضال



Document & Defend the Struggle, 1985

INTERNATIONAL NETWORK OF PROGRESSIVE FILM & VIDEO

211

Printed at Mission Gravure • Design: Bill Duffy, Dan Mink & JWB • P.O. Box 4062, San Francisco, CA 94141 • 415/553-3841



Female ch
or the Model of the Occupation

of the Faculty of Humanities and

Social Sciences in Zagreb



Rise up. 2000s

REVENGE READIES

The master plan of Communism's
enemies has the world to its

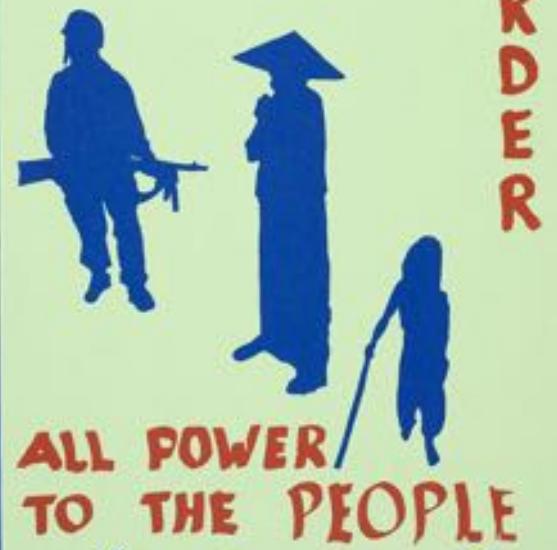


111

* on Black

**WHEN LAW IS
MURDER
REVOLUTION IS**

ORDER



**ALL POWER
TO THE PEOPLE**



La Roca, S.A. Almacenes Cárdenas - 1970-1971-Buenos Aires - U.S. Print

Then I printed out these marked ones once again to do a second round of editing.

Living with these printouts on the walls of my bedroom was quite an interesting experience. Although it definitely helped the process to see them for such a long time, I feel like this was the moment where I wished the most that we still had access to our studio and I could actually take a break from being surrounded by my project.

LA LUTTE CONTINUE



CGT FO EELFT

TOUS EN GREVE



111

MUERTO HARVEY MILK ESTABA FUERA
HAY AFUERA COMO HOMOSEXUAL NO
PODOPONIAN AGUANTAR Y
NOSOTROS ESTAMOS DEMANDANDO
DEMANDANDO NUESTROS DERECHOS:
NO ESTAMOS PIDIENDOLOS;
LOS ESTAMOS TOMANDO;
VOME COMPORTA COMO SI
SIEMPRE LOS HUBIERA TEMIDOS;
NADIE ME VA A PARAR;
SIEMPRE PEGAN UN TIRO;
SIEMPRE HABRA OTRA
AFUERA Y AFUERA EN EL
MUNDO HETEROSEXUAL;
SI ASÍ ESPERONOS
PUEDES METER EN EL "CLOSET"?
SI ASÍ ES, TODOS
USTEDES HOMOSEXUALES
UNIVERSITARIOS; NO
TODOS VESTIMOS EL ASPECTO HET.
ASÍ ES, NO SE PUEDE, ME TRENEL "CLOSET";
USTEDES HOMOSEXUALES IDENTIFICADOS
CON LOS HET. LA MAS OTRO HOMOSEXUAL
DE LA CALLE; NI JUNCA JAMÁS;



ESTA CARTEL ES GRATIS,
PERO LAS CONTRIBUCIONES
SON NECESARIAS.

ESTA CARTEL ES GRATIS,
PERO LAS CONTRIBUCIONES
SON NECESARIAS.

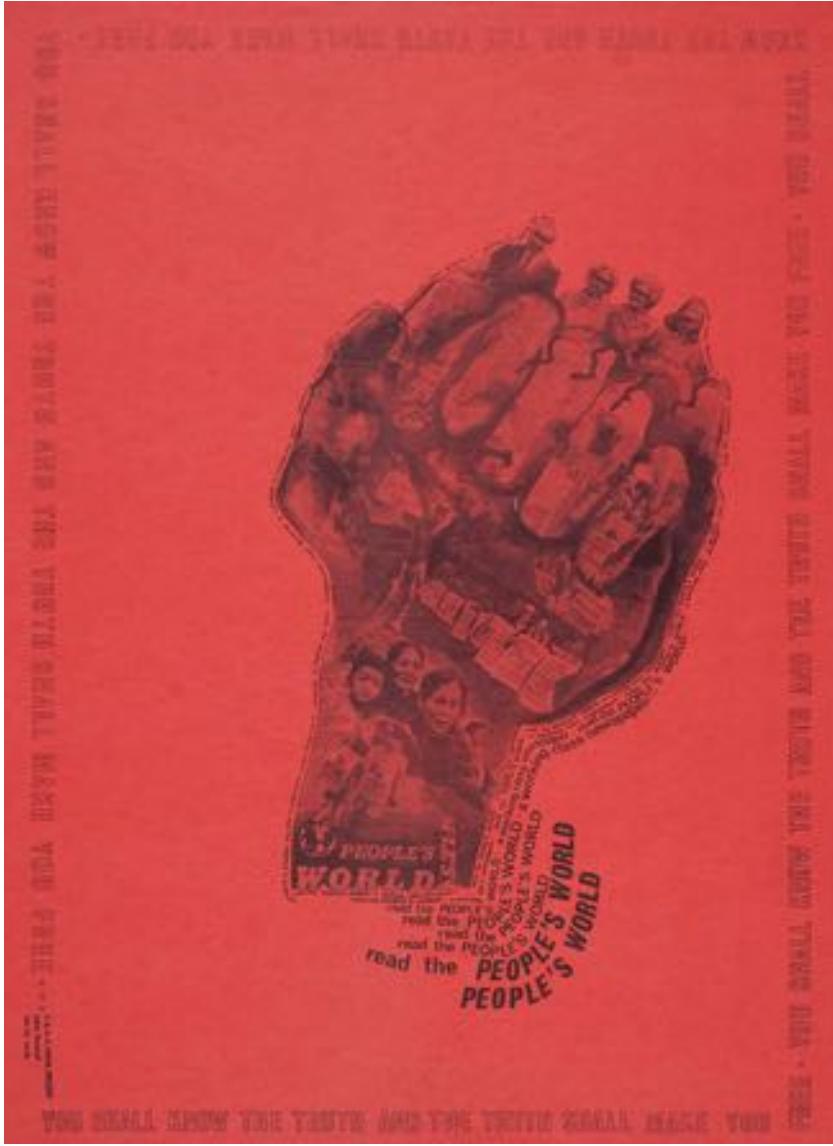
After putting all of the selected pictures together I realised that I wasn't 100% happy with the options I got, so I decided to generate more.



Tance ♡ Rise up



111



SB

7

M

7



Racism and LA BASE CONTINUE LE COMBAT

THE POLITICAL ALTERNATIVES



WE COME THEN WE GO
DICKINSON



The Student
Revolution



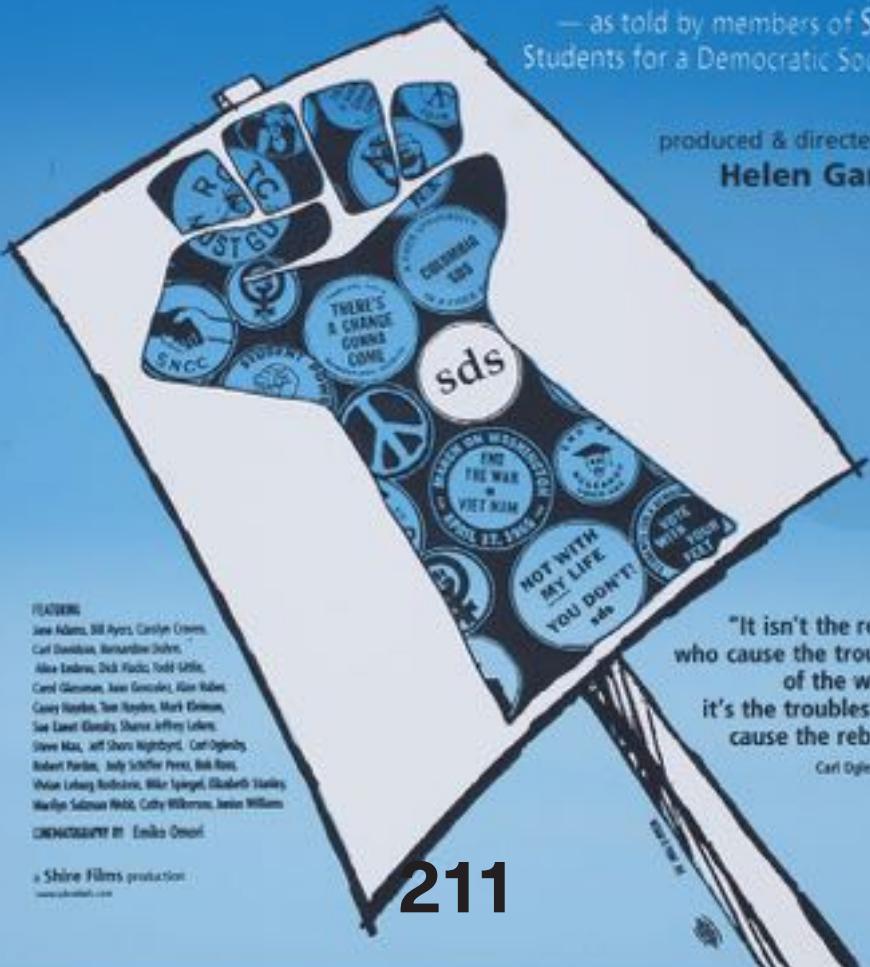
Rebels with a cause. The hopes, rebellions,
and repression of the 1960s. 2007

REBELS WITH A CAUSE

the hopes, rebellions, and repression of the 1960s

— as told by members of SDS,
Students for a Democratic Society

produced & directed by
Helen Garvy



FEATURING:

Jane Adams, Bill Ayers, Carolyn Cross,
Carl Dixieous, Bernadette Devlin,
Alice Evans, Dick Fuld, Todd Gitlin,
Carol Gluck, Jean Groves, Alan Hirsch,
Casey Kasem, Tom Hayden, Mark Helprin,
See Leavitt, Gisley, Sharon Jeffrey Lohr,
Steve Mac, Jeff Shore McHenry, Carl Oglesby,
Robert Parke, Judy Schaffner Perez, Bob Ross,
White Lotus Rodriguez, Walter Spiegel, Elizabeth Stanley,
Marilyn Saksena Webb, Cathy Wilkerson, Jessie Williams

CINEMATOGRAPHY BY Emilia Deonci

a Shine Films production

www.shinefilms.com

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"It isn't the rebels
who cause the troubles
of the world,
it's the troubles that
cause the rebels."

Carl Oglesby, SDS

In the final selection, I ended up using two posters from the first batch of printouts and two of the ones I printed out later.

"CELEBRATE BLACK WOMANHOOD"

A BLACK WOMEN'S CONFERENCE

SEPTEMBER 22, 1979 10 AM →
LANEY COLLEGE Info: 548-4343, 653-1991
FOOD MUSIC WORKSHOPS

ALL THIRD WORLD WOMEN WELCOME



Strike. 1971



STRIKE
211

мы солидны с тобой.

Библиотека



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V-130

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UNITE
211

Racism and Injustice

LA BASE CONTINUE LE COMBAT

THE POLICY ALTERNATIVES

Edited by
HARRELL BROOKS

CHARGE
CHARGE
CHARGE



NS18

The Student Revolution

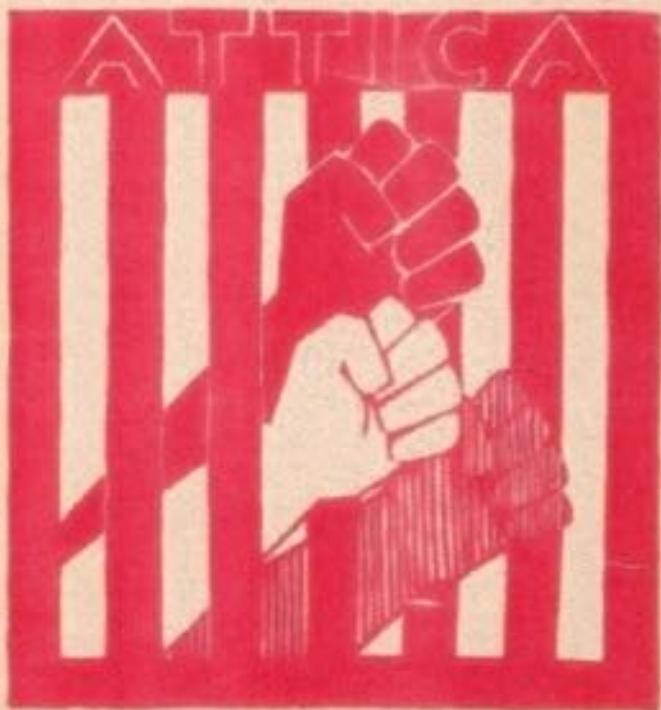
A Global Transformation

by Raul Grijalva, Jr.



SUPPORT PRISON REBELLIONS

J. Dennis Nichols
PRINTING



END RACIST
PRISON TERROR

SDS

John W. Nichols
Chicago, IL 60606



Lee Harvey Oswald at the Dallas Police Department holding up his fist in handcuffs, 1963 // FEMA

ПОБЕДИЛ ВЬЕТНАМ, ПОБЕДИЛА СОЛИДАРНОСТЬ

ОЧЕНЬ НЕДОПУСТИМОМУ
ДЕЛУ БЫЛЫХ В ЮЖНОМ
ВИЕТНАМЕСТЬЮ СИЛЫ И МАССЫ
ПОДПОДРАЗДОЛЕНИЕ СИЛЫ И МАССЫ
ДВИЖЕНИЯ СОЛИДАРНОСТИ С ВЬЕТ-
НАМОМ ПОДДАЛИСЬ СТРАН
ВСЕХ ПРОГРЕССИВНЫХ, АНТИАМ-
РИКАНСКИХ СИЛ, КОТОРЫЕ
ВСЕГДА БЫЛИ И ОСТАЮТСЯ НА
СТОРОНЕ ОГРОМНОГО ДОЛГА
ВСЛУГИЩАЩИХ НАРОДА.



Победил Вьетнам, победила солидарность. Семен Раев. 1975

At last minute I also decided that it would be a good idea to add the date to the captions.



Raised fist emoji

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A photograph of danish workers greeting "Cheluskin" in Copenhagen.
A copperplate relief of rot front salute given as a gift to the
"Cheluskin" team by a group of danish communists. 1933



Фото групп датских рабочих, приветствующих в Копенгагене членов экипажа судна "Челюскин".
Медальон из медной листовой стальной присланный рабочими

Изображено на медальоне Копенгагенская демонстрация перед судном адмирала Челюскина в честь возвращения экспедиции "Челюскин". Группа демократических рабочих из копенгагенской судостроительной корабельной мастерской судна "Челюскин" подарена фирмой "Ротфонт", поддержавшей их марком денег.

I tried printing out the poster at real size doing the overlay manually, so I printed it in four runs. It didn't turn out very well because my printer is not too good at centring pages, so the edges of the layers didn't really meet.

I decided that I'm probably going to print the scaled-down version of the poster in four runs and the true scale one just as one layer for a cleaner look.

A silhouette of a man holding up his clenched fist in a rot front salute. 1932



З. И. Минутко, Э. Шарапов

NS10

The Student Revolution

A Global Transformation

by John Gutfreund Jr.



122

Американские фашисты травят негров, линчуют, сжигают на кострах, передавая по радио предсмертный вой жертв. 1930s

55



Американские фашисты травят негров, линчуют, сжигают на кострах, передавая по радио предсмертный вой жертв. 1930s
Каждый пятый негр из Соединенных штатов Америки живет в концлагерях и рабочих лагерях. За не спасенное ими
изувечены лица отца. Не зная этого, народ из нас, белых отважных — не видит этих чудесных лиц, этих
блестящих. Рядом с погибшими в лагерях сидят белые в лагерях, погибают.

—Это был хороший
—Хороший
—Нет лучше хоро
—Хорош
—У него есть хоро
—Хороший хоро
—Хорошее хоро
—Хорошее хоро

Racism and Injustice

LA BASE CONTINUE LE COMBAT

THE POLICY ALTERNATIVES

Edited by
HARRELL

RODE

35
G
5
EDU

122



Лучший способ наступать – это послыять
впереди танков женщин и детей – 1946

Лучший способ наступать – это послыять впереди танков женщин и детей

211

мы солидные с тобой.

ФОТОГРАФИИ



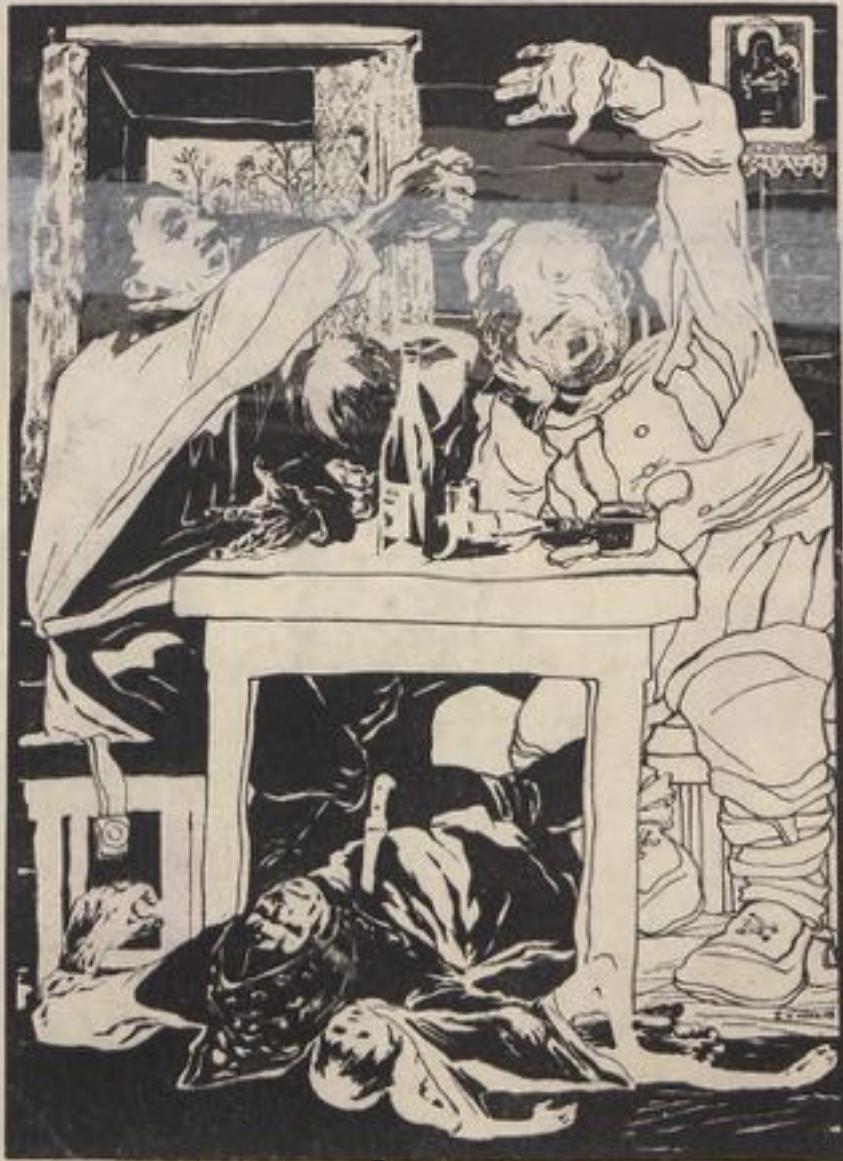
figi

cliff

V-720

VINTAGE INDUSTRIAL MARY

122



Арийский зверь. 1946

Я уничтожаю все, что мне мешает, как говорит Заратутра. Да черт с ним, с Заратустрой! Так говорит наш старший фельдфебель Ганс Пупершлаг. Хайль Гитлер!

I printed out the other three posters at real size, but this time in one layer only and I think they ended up looking much better. Four layers of laser come out just too shiny and that finish distracts from the actual image.



Тотальное зверство 1946

Фашизм идет! Долой гравюры, обещания, соглашения, совесть — все эти дикие демократические прищепки судьи, весь этот исторический хлам. Хайль Гитлер!

211

After printing out the posters and looking at them closely I realised that I've messed up the captions' order and forgot to replace the paragraph signs with fists. I guess I was just too excited to be over with them and rushed the printing without double checking the files. But at least they are just laser printouts and not screen prints.

HELL NO
NOBODY GOES
HELL NO
NOBODY GOES
HELL NO
NOBODY GOES
HELL NO
NOBODY GOES
HELL NO
NOBODY GOES



**STOP THE DRAFT WEEK
RALLY
PROVO PARK
Grove & Allston Way
Berkeley
OCTOBER 16, 7:30 PM**

DON DUNCAN

Ex-Green Beret

JEFF SEGAL

National SDS Anti-Draft

JOHN GERASSI

Political Affairs, S.F. State

JOIN STOP THE DRAFT WEEK:

Oakland, 6 AM October 17

Now that the end of the project was very near I started thinking about how I want to present it. The biggest question for me was what I could actually consider as "final outcomes" of my project.

Initially I considered the poster series to be the project but now I realised that they would be a very bleak reflection of what the process of the project was and how it came together.

Значок союза красных фронтовиков,
смонтированный Хартфилдом в 1923 году



211

Значок союза красных фронтовиков, смонтированный Хартфилдом в 1923 году

Since I found that the books were such an effective tool for me to mark the stages of my project and they reflect the system that I created and the methods that I used, I decided that it would be fair to include them in the final documentation of the project.

Hence, the outcomes I was working with in the end were:

- Four Posters**
- A book with single images**
- A book with four-layer overpainted images**
- A book with captions for all of the images**



Gli Omosessuali. 1972

**Since now the project existed
purely in digital form I thought that the
most suitable way for all of its parts to
co-exist in would be a website.**

Красное единство несет вам свободу! Голосуйте за список номер три! 1930s



КРАСНОЕ ЕДИНСТВО НИЧЕМ СВОБОДУ ГОДИТ! ГЛАВНОГО БОЛШЕВИКА — ЕДИНГО ФРОНТА СЮЖЕТ И МОСКОВСКИЙ ДЕНЬ ДЛЯ ОБРАЗОВАНИЯ ПОБЕДИТЕЛЬНОЙ АРМИИ! **211**

211



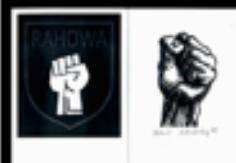


This was the first version of the website design. Each column is the same width and they all scroll individually. So the structure is actually somewhat similar to the parallel encyclopedia method I used for one of my books. I tried replacing the overprint book with the materials concerning the printing workshop but it felt kind of out of place.

I also wasn't happy with the layout since there was no hierarchy in the outcomes. I needed to focus the viewer attention on the posters more and somehow reflect the fact the books are intermediary artefacts that helped the posters happen.

LA BASE CONTINUE LE COMBAT







Chiến dịch Điện Biên Phủ, 1954

In the second version of the layout I tried to implement that heirarchy I was talking about. And not only through scale and layout but through the way I present different outcomes as well. So in this version the posters always take up the full height of the screen and you can scroll through all of them without leacing the main page. And the books are presented as gifs with several spreads changing.

TOUS
SOLIDAIRE S
DU PEUPLE
ESPAGNOL



Tous solidaires du peuple espagnol. 1968

Comité ESPAÑOL Anti-Imperialista

CAMPING 2010

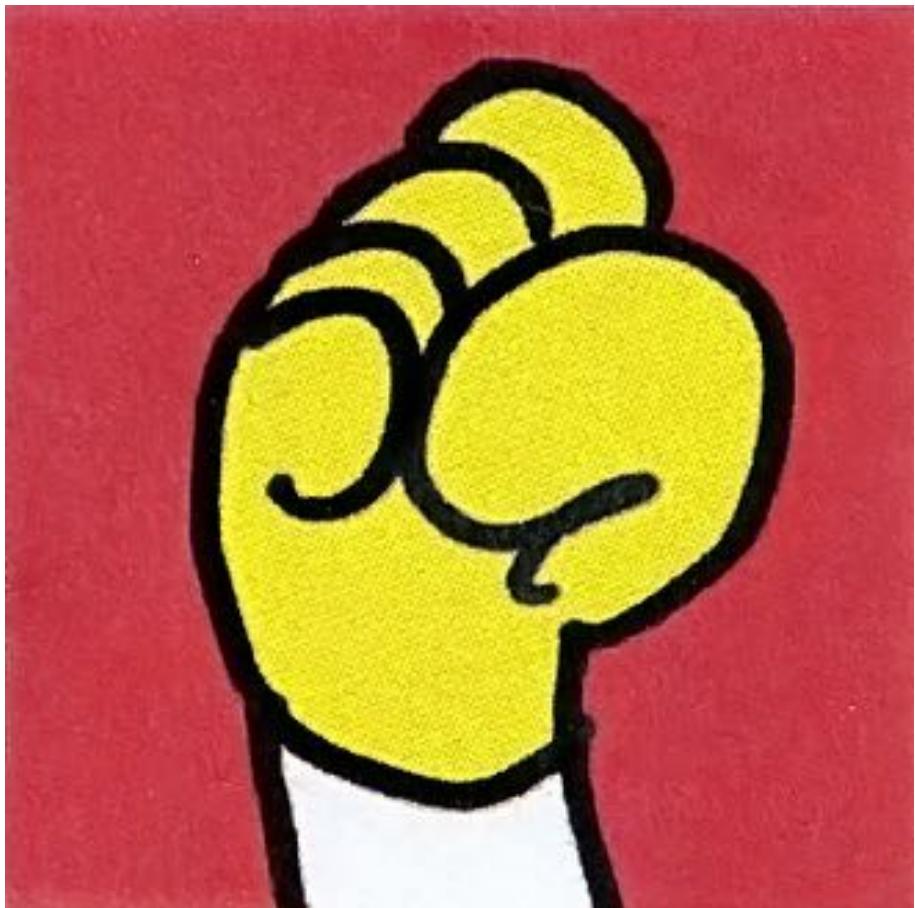
These four posters are created from images of falls from different historical moments and geographical locations. They explore how the use of the signified can change the meaning of the signifier. In this case, the signified is the fall. They are an attempt to create the signifier's meaning after it has been displaced and to explore the possibility, or rather an attempt to reflect on the meaning of the signifier and find peace with it.

On each poster you can see four juxtaposed images from different times and places that have been sorted by their distance from the current moment during Mission, Russia, June 2010.





Clicking on each block leads the user to a page with large scale images of the artefacts so they can inspect them up close. This way the captions of the posters can be seen as well as details of the books. There's also a short description of each artefact on top of the page and a navigation menu.



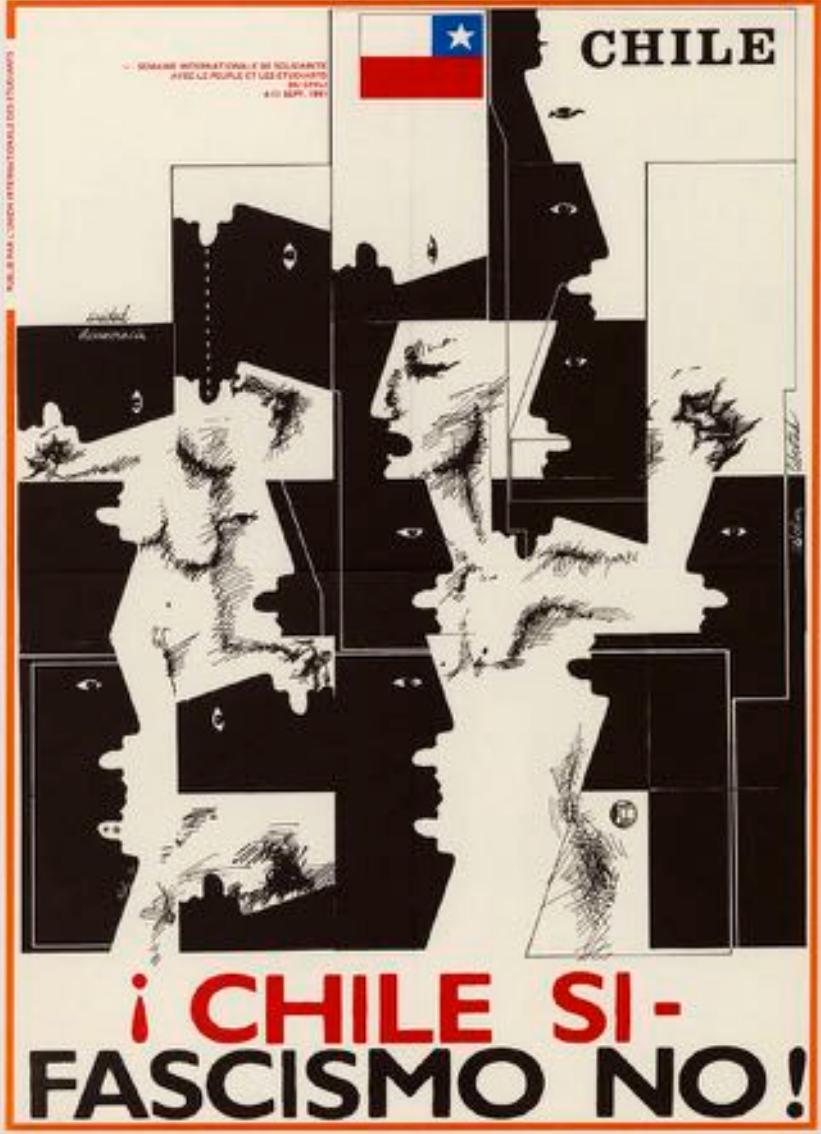
Emblem of Confédération Générale du Travail. 2010s

I was much more happy with the second version of the website but I still felt like it lacked something. It was getting the job done but probably didn't have enough funk. So I tried to come up with ways I could make it more fun and at the same time implement some of the methods used throughout the project into it.



RTL ORTF/EUR. 1968

I also thought that I should probably change the navigation principle from scrolling to a gallery on the pages with the books, because that sounds like a more convenient and natural way to flip through pages, and also because the scroll of a 350-page captions book is too long and it's quite annoying.

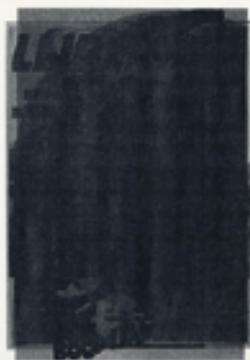


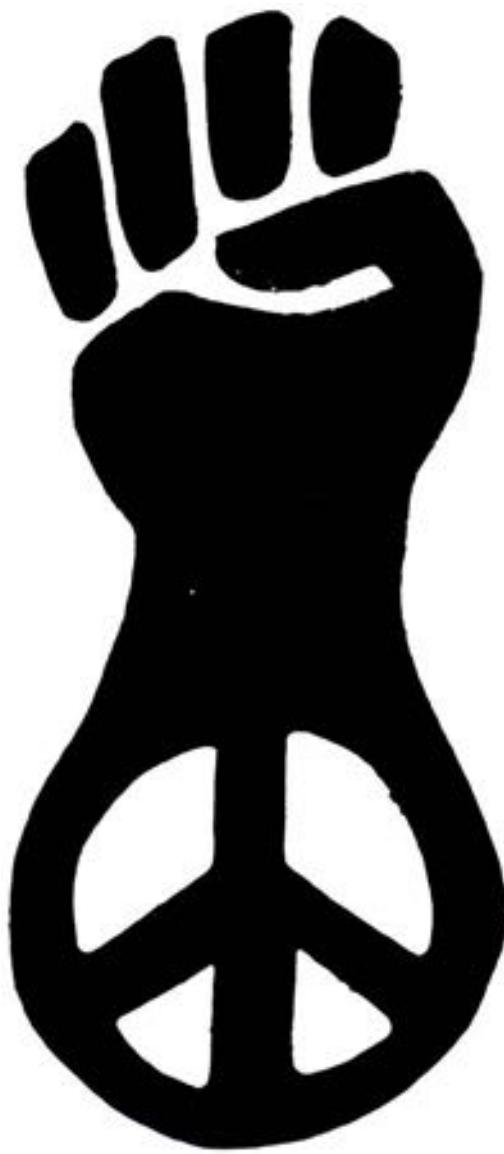
These four posters are created from images of fists from different historical moments and geographical locations. They explore how the use of the symbol changed and evolved overtime and reflect on the current connotation that it carries. They are an attempt to clarify the symbol's meaning after it has been distorted and diluted over more than a century, or rather an attempt to reflect on this uncertainty and find peace with it.

On each poster you can see four juxtaposed images from different times and places that have been sorted by their distance from the current moment (being Moscow, Russia, June of 2020).



Down with American Imperialism! Down with Soviet Revisionism! 1967





Clenched fist merged with a peace symbol. 1970s

So in the next iteration of the website design I put all the book scans into a gallery where the first page is actually the description of the artefact. I've also made the design of the text more bold since I think it contains information that is rather crucial for the understanding of the project as a whole.

II FESTIVAL de OPOSICIÓN
MEXICO DF

12 - 14 de mayo de 1978

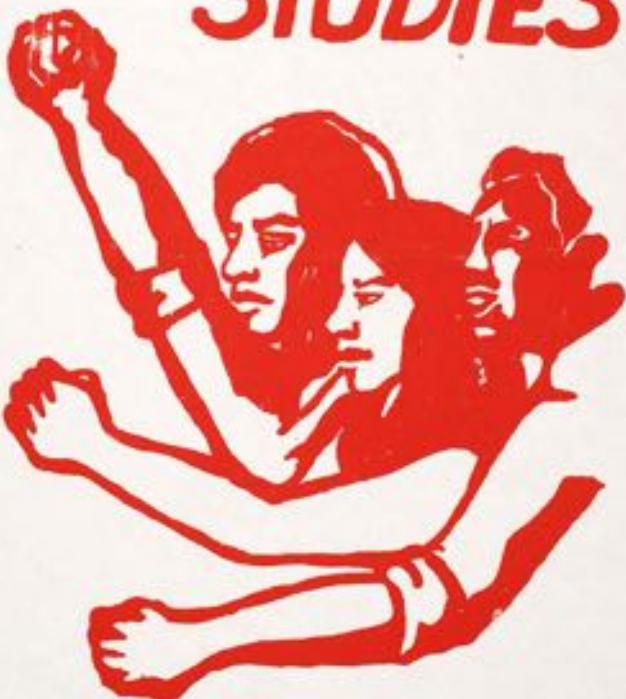


211

Now the only thing to complete the website was to add some element that would disrupt this very strict structure and add a little bit of fun.

I specifically wanted this element to somehow relate to the nature of the project or one of the methods I used. So I decided that the overprinting was probably the most prominent one and also relatively easy to reproduce.

DEFEND ETHNIC STUDIES



**THE STRUGGLE
CONTINUES**

It also had the potential do disrupt the dryness of the archival feel of the website that it now had together with reflecting the nature of the posters very well: with time passing singular elemnts of the system become more and more obscure and get mixed with other messages that use the same visual means.



PARK HERE
ANY
TIME

I wanted this gesture to be visually bold so I decided to simply overlay the entire website with images from my collection rendered into white (since the rest of the website is black and overall in the project I was working towards building up the mass of black) images with transparent background when the cursor is static for some time. This way I could build up layers by adding more of these images overtime and essentially the browser window would become a blank white space.

BERKELEY FREE CLINIC

MEDICAL SECTION



CLOSED

MONDAY JUNE 5
Thru
SUNDAY JUNE 11

To improve services
and redefine our
purpose in the
community

OPEN

TUESDAY
JUNE 12

To continue
the struggle
for better
health care



RED...OR DEAD!

The master plan of Comix
brought half the world



DEAD!

that
!

THE MOST INFAMOUS
CHARACTERS
EVER
ASSEMBLED
IN ONE FILM!



**U.S. OUT
of the**

**LEBANON
NOW!**



INTERNATIONAL SOCIALIST ORGANIZATION
www.internationalsocialist.org



122



Laber Donated



122

BLACK POWER IS BACK!



SPEAKER



WILLIE MEKASSA RICKS,
coined the phrase "Black
Power" in 1966; member
of African People's
Socialist Party

The U.S. government
is pumping drugs
into the African
community.

They're cutting off welfare.

They're locking away an
entire generation of
African people.

The time is now for
African people and our
allies to get organized
to expose and defeat
the U.S. government
war against the
African community.



SPEAKER



OMALI YESHITELA,
founder of the African
People's Socialist Party;
leader of the Uhuru
Movement

ORGANIZING CONFERENCE

REBUILDING THE MOVEMENT FOR AFRICAN SELF-DETERMINATION

SUNDAY, OCTOBER 27, 1996 • 12PM - 9PM

UHURU HOUSE, 7911 MACARTHUR BOULEVARD, OAKLAND

Sponsored by the National People's Democratic Uhuru Movement

55-10 donation requested. Dinner & culture included. For more info 510-635-2330.

And like that the project was finished. Overall I can say I'm happy with how it came together even though there definitely were a lot of things I wish I could've done differently. It also turned out to be something completely different from what I have envisioned when I started it.

I started with a notion of making a project about political graphics and ended up with a project about my obsession with systematisation, taxonomies and making physical things. I don't see that as a fault because I think it was inevitable that this project would shapeshift and transform.

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