

# ART AS ACTIVISM



Graphic Art from the Merrill C. Berman Collection

Front cover image: Emory Douglas, *All Power to the People*, 1969, Lithograph on paper

Design layout: Joelle Jensen

Images courtesy of the Merrill C. Berman Collection (with exception of pages 12, 22 & 27)

Text courtesy of the New York Historical Society

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Special thanks to Louise Mirrer, President & Chief Executive Officer; Stephen Edidin, Chief Curator; Casey Daurio, Exhibition Designer; Marcela Gonzalez, Graphic Designer; Jean Ashton & Laura Mogulescu, Label Text Authors; & Dottie Teraberry & Mark Schlemmer, Registrars

# ART AS ACTIVISM

**Graphic Art from the Merrill C. Berman Collection**

THROUGHOUT MUCH OF THE TWENTIETH CENTURY, political protests and calls for action reached the public on posters and broadsides. Long before electronic technology made worldwide communication possible, graphic artists used the powerful tools of modernist art to inform communities, stir up audiences and call attention to injustice. American graphic artists, often drawing on European models developed in the 1920s to fight fascism or promote revolution, used brilliant colors and violent imagery to produce ephemeral artifacts aimed to inspire and energize the angry or disaffected. Posted on walls and bulletin boards, or slapped up on store windows and church doors, these bright, quickly produced images embodied the anger of the underclass, ultimately serving as the wallpaper of public discontent.

*Art as Activism: Graphic Art from the Merrill C. Berman Collection* presents a selection of posters produced between the early 1930s and the 1970s, some by known artists like Emory Douglas and Hugo Gellert, others by unidentified designers. Many of the best known date from the

black activism period of the 1960s, but their style and power have deep roots in the past and would continue to shape the imagery of protest until replaced by other forms of social media, including graffiti and ultimately the internet.

Merrill C. Berman, who began acquiring examples of commercial graphic art in the 1970s, has assembled a vast trove of ephemeral paper artifacts that rivals the collections of major museums. Selections from his holdings, representing the best and most interesting aspects of American popular design, have appeared in exhibitions throughout the world. Highlights from the Merrill C. Berman collection and additional information may be found online at [mcbcollection.com](http://mcbcollection.com).

Generous support for this exhibition has been provided by the Ford Foundation.

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# 1930s–1950s

During the economic depression of the 1930s, the runup to World War II, the War itself, and the post-war anti-communist scare, community organizers repeatedly tried to galvanize their constituents by issuing urgent calls for collective action against racism and political impotence. Many of the posters, like those displayed here emanating from the Communist Party and the young but growing Labor Party, called for strikes and rallies. Others, while focused on more traditional areas of culture like music, electoral politics and the theater, used similar imagery and color to suggest their solidarity with ties to oppressed communities.

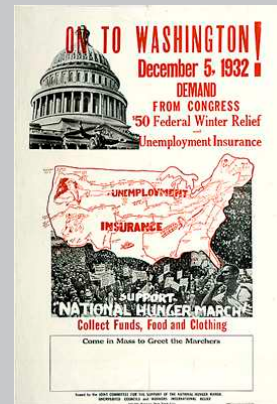
**Unidentified artist**

*Equal Rights for Negroes Everywhere, 1932*  
Lithograph on paper



**Unidentified artist**

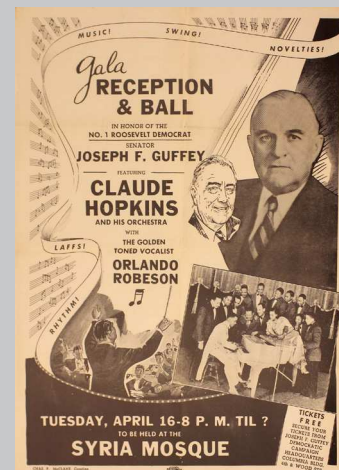
*On to Washington! Demand from Congress '50 Federal Winter Relief Unemployment Insurance; Support National Hunger March, 1932*  
Lithograph on paper

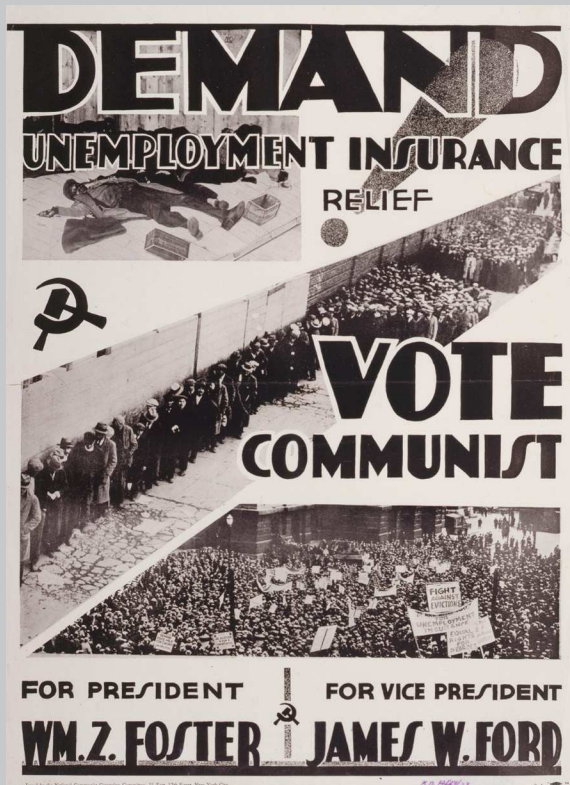


**Charles McClane**

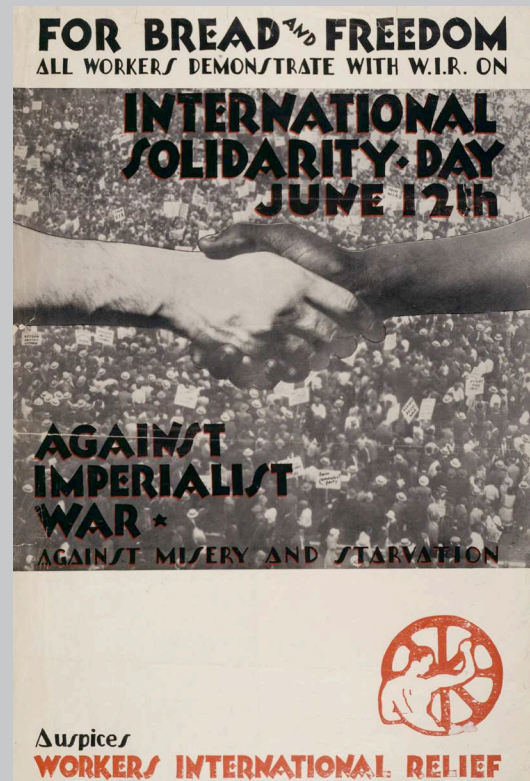
**Progressive Young Colored Democrats, Pittsburgh, Pennsylvania, event organizers**

*Gala Reception & Ball in Honor of the No. 1 Roosevelt Democrat Joseph F. Guffey, 1935*  
Lithograph on paper



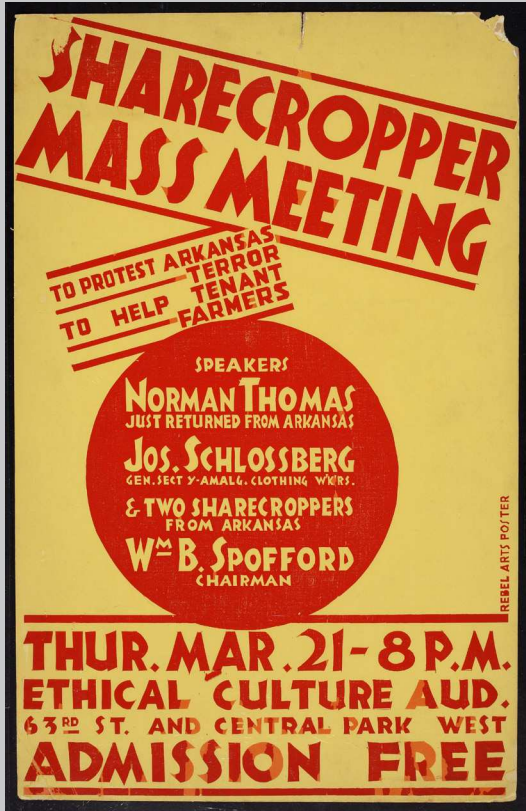


Unidentified artist  
*Demand Unemployment Insurance Relief.*  
*Vote Communist, 1932*  
 Lithograph on paper



Unidentified artist  
*For Bread and Freedom All Workers*  
*Demonstrate..., ca. 1929–35*  
 Lithograph on paper

In the early 1930s, as economic depression overtook the country, traditional party politics and calls for civic engagement reflected the anger and despair that permeated black communities. Radical groups and leftwing groups, including the Communist Party, supported candidates who promised opportunities for change. Mass meetings, hunger marches, and demonstrations became effective tools for the support of candidates who appeared to be sympathetic to demands for local and national government relief. For the first time since the end of Reconstruction, black participation in electoral politics surged.



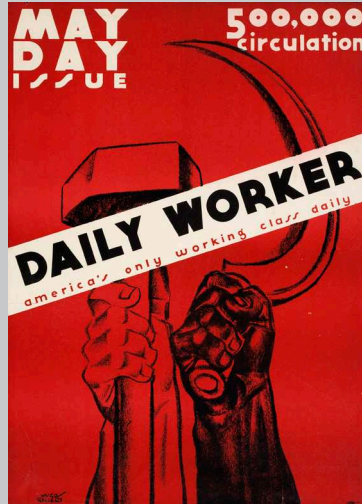
**Unidentified artist**  
*Sharecropper Mass Meeting To Protest  
Arkansas Terror To Help Tenant Farmers,*  
ca. 1935  
Screenprint on card

Although protest politics are often assumed to be the product of urban environments, the widespread hardships of the period affected farmers and agricultural workers whose problems were intensified by years of drought and crop failure. Urban liberals across the country were drawn to their cause, particularly that of black farm workers of the rural south.





Hugo Gellert (1892–1985)  
*Daily Worker*, ca. 1935  
 Lithograph on paper

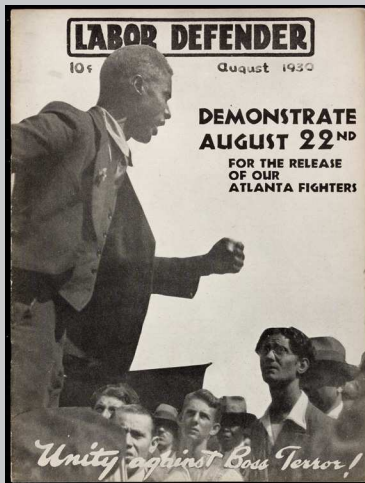


Hugo Gellert (1892–1985)  
*Daily Worker*, May Day Issue,  
 ca. 1935  
 Lithograph on paper

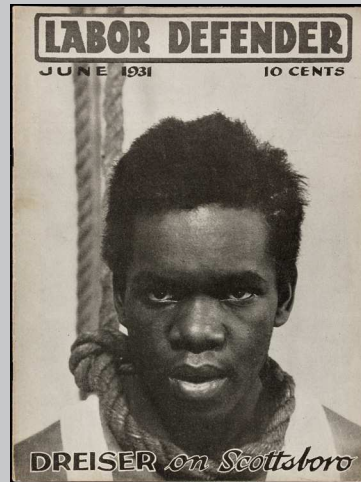


Hugo Gellert (1892–1985)  
*The Communist Party*,  
 ca. 1935  
 Lithograph on paper

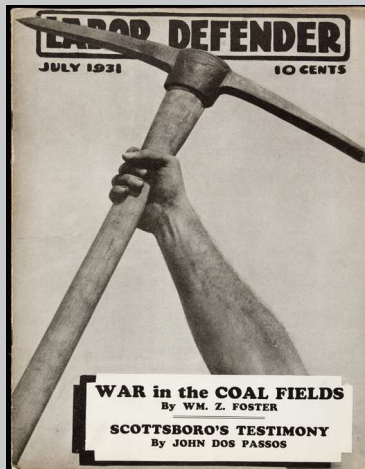
The *Daily Worker*, newspaper of the American Communist party, kept readers informed on the many labor battles of the 1930s, the struggles of the American worker and the Party's role in the worldwide fight against oppression. Hungarian Jewish immigrant Hugo Gellert created many works for the paper and the Communist party, seeing printmaking as an easily disseminated art form able to spread a political message. For Gellert, "Being a Communist and being an artist are the two cheeks of the same face and...I fail to see how I could be either one without being the other."



J. Louis Engdahl,  
Editor (1884–1932)  
*Labor Defender*,  
August 1930  
Offset lithograph on  
paper



J. Louis Engdahl,  
Editor (1884–1932)  
*Labor Defender*,  
June 1931  
Offset lithograph on  
paper



J. Louis Engdahl,  
Editor (1884–1932)  
*Labor Defender*,  
July 1931  
Offset lithograph  
on paper

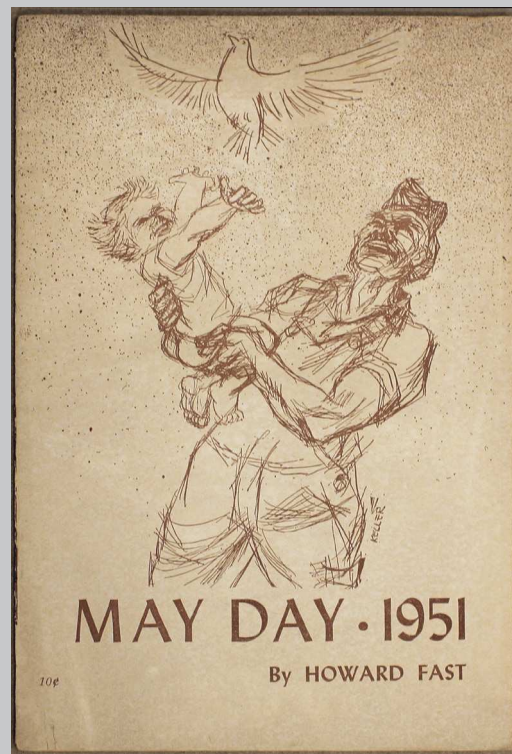


J. Louis Engdahl,  
Editor (1884–1932)  
*Labor Defender*,  
February 1932  
Offset lithograph  
on paper

J. Louis Engdahl, general secretary of the International Labor Defense (ILD) group, had been faced with prosecution as a pacifist during World War I. The ILD, established in the 1920s as the legal advocacy arm of the Workers Party of America, later the Communist Party, mounted campaigns to defend political dissidents and to publicize violations of human rights. Engdahl's publication, *Labor Defender*, brought international attention to the trial of the Scottsboro Boys, nine young black men who had been sentenced to death for the alleged rape of two white women in Alabama. The case lingered on for many years, but largely because of the activities of the ILD and the outrage generated by publications like Engdahl's, some of the defendants were pardoned and the verdicts eventually reversed or overturned.

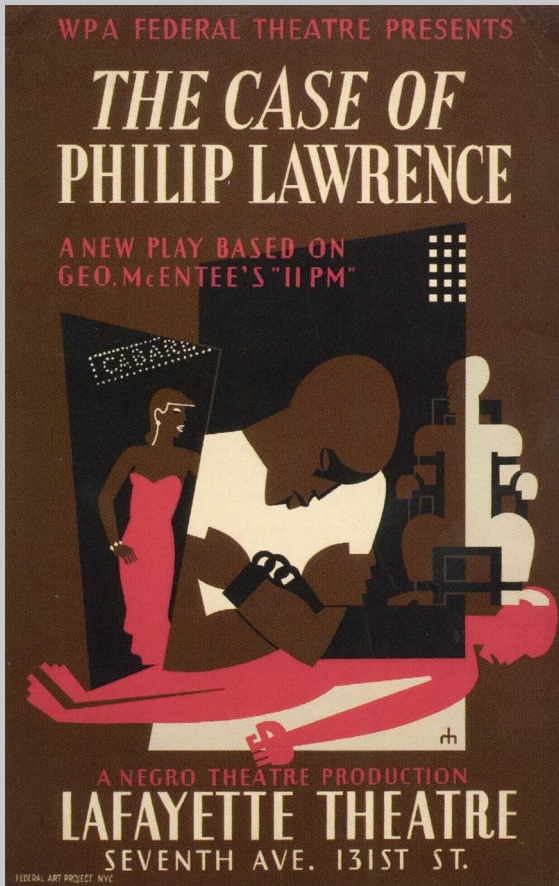


**Hugo Gellert (1892–1985)**  
*Hugo Gellert Lithographs*, 1935  
Lithograph on paper



**Charles Keller (1914-2006)**  
*May Day 1951 / By Howard Fast*, 1951  
Lithograph on paper

Blacklisted writer Howard Fast spoke for many activists who faced political persecution during the Korean War when he defended May Day as a uniquely American holiday born during the labor struggles of the 1880s. Declaring May 1 as an opportunity to march for peace, justice and the rights enshrined in the U.S. Constitution, Fast's pamphlet, illustrated by Gellert, detailed the erosion of government support for organized labor and appealed to supporters to march for freedom, especially precious during wartime.

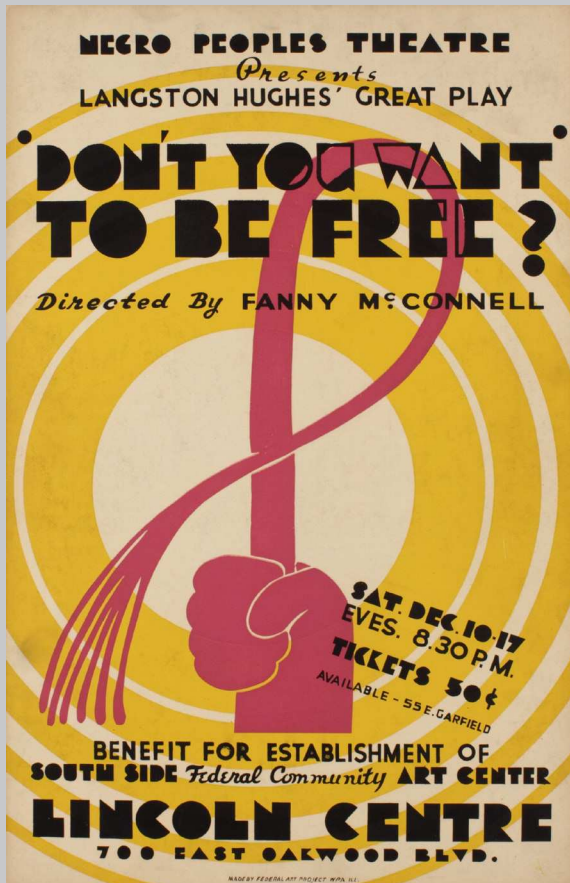


**Richard Halls (1906–1976)**  
 WPA Federal Theatre presents: *The Case of Philip Lawrence*, A new Play Based on Geo. McEntee's "11PM", a Negro Theatre Production, Lafayette Theatre, 1937  
 Screenprint on paper mounted on board



**Vera Bock (1905–1973)**  
*Haiti; A Drama of the Black Napoleon* by William Du Bois at Lafayette Theatre, 1938  
 Screenprint on board

The literary and artistic achievements of the Harlem Renaissance in the 1920s brought attention to African American culture, but much of the excitement of the earlier period dissipated during the depression years in the face of grinding poverty and persistent hunger. The Works Progress Administration (WPA) organized by the Roosevelt Administration to provide employment



Unidentified artist  
 Negro Peoples Theatre Presents: Langston Hughes' Great Play, "Don't You Want to be Free?" Directed by Fanny McConnell, Lincoln Centre, 1938  
 Screenprint on paper mounted on board



Charles Verschuuren (1903–1955)  
 Negro Music: Past and Present, 1939  
 Screenprint on paper mounted on board

opportunities for artists and cultural workers, among others, sponsored and supported the production of many plays with overt political content. Plays by established authors like the poet Langston Hughes allowed issues of black identity and self-empowerment to reach black and white audiences.

# Cross Out Slums

**Lester Beall (1903–1969)**  
*Cross Out Slums*, 1941  
Lithograph on paper



The U.S. Housing Authority, established in 1937, provided loans to state and local housing authorities for new low-income housing and the removal of substandard accommodations. Known for his love of photomontage and European modernist design, graphic artist Lester Beall created this U.S.H.A. poster highlighting the benefits of slum clearance.

**Unidentified photographer**

Women surrounded by posters in English and Yiddish supporting Franklin D. Roosevelt, Herbert H. Lehman, and the American Labor Party teach other women how to vote, 1936

ILGWU. Photographs. 5780 P. Kheel Center for Labor-Management Documentation and Archives, Martin P. Catherwood Library, Cornell University.

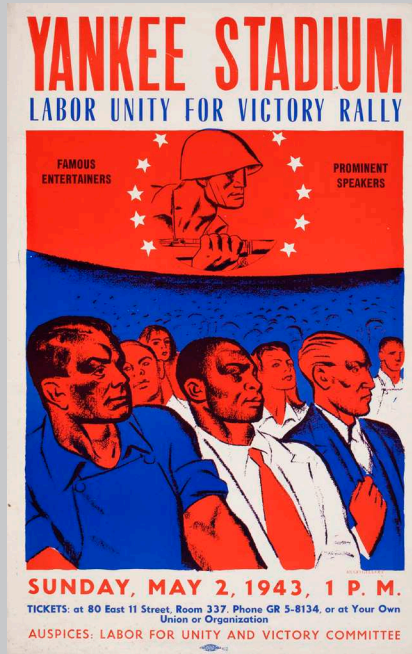


**Unidentified artist**

Vote American Labor Party; Roosevelt and Lehman, 1936  
Lithograph on paper



**Hugo Gellert (1892–1985)**  
*4th Convention Sept. 14–19, Atlantic City, New Jersey, President Hotel, United Office & Professional Workers of America C.I.O., ca. 1941*  
 Lithograph on paper



**Hugo Gellert (1892–1985)**  
*Yankee Stadium Labor Unity for Victory Rally, 1943*  
 Lithograph on paper



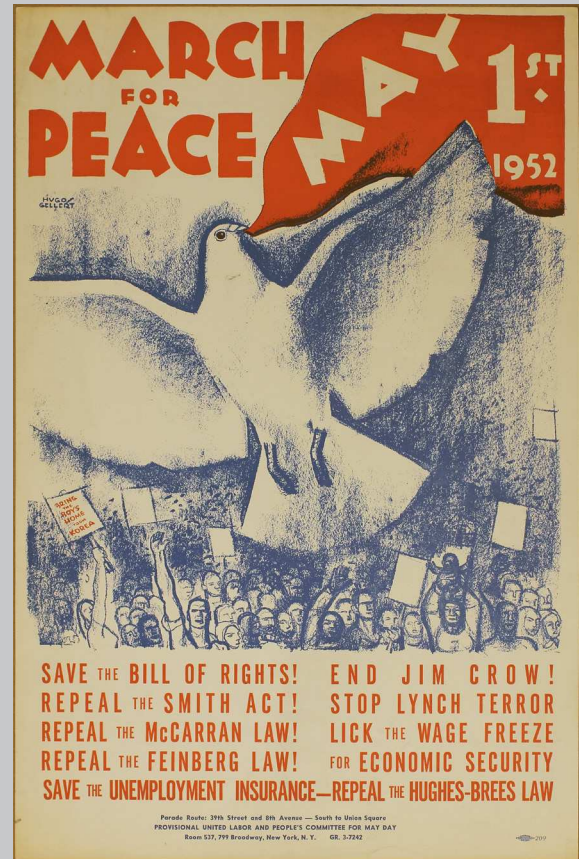
**Hugo Gellert (1892–1985)**  
*"We Are Going Forward to Better Days" Franklin D. Roosevelt, Register, Enroll, American Labor Party, ca. 1944*  
 Lithograph on paper

America's labor unions and labor-supported political parties joined the call for victory after America's official entrance into World War II in December 1941. Supporting President Roosevelt's efforts to fight fascism abroad and his progressive domestic agenda, organized labor lent their support to his electoral campaigns while continuing to advocate for better treatment for the American worker.





**Hugo Gellert (1892–1985)**  
Untitled (dove drawing), ca. 1952  
Charcoal and pencil on paper



**Hugo Gellert (1892–1985)**  
*May 1st March for Peace, 1952*  
Lithograph on paper

Hugo Gellert's drawing and subsequent poster for a 1952 May Day March for Peace shows how American progressives continued fighting for social justice and international cooperation despite the Korean War and the increasingly hostile political climate of the Cold War. Gellert faced investigation by the House Un-American Activities Committee (HUAC) and established the Art of Today Gallery in New York City in 1954 as an exhibition space for blacklisted artists.

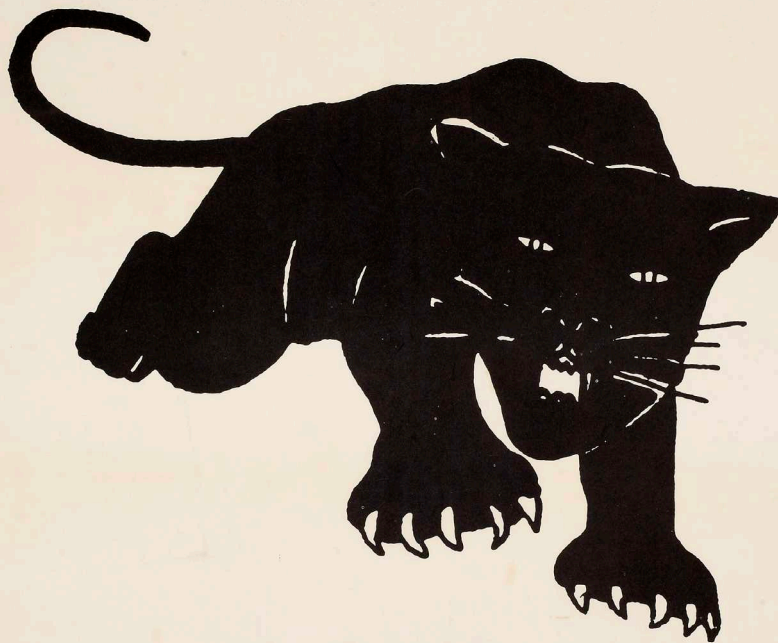


# THE BLACK PANTHERS

The Black Panther Party, founded in California by Huey Newton (1942–1989) and Bobby Seale (b.1936) in 1966, was organized at a volatile point in national politics. Fed by widespread anger at the Vietnam War and the politics of alienation that cut across social and racial boundaries, the group—initially named the Black Panther Party for Self Defense—was originally founded to patrol African American neighborhoods, protecting residents from police brutality. Party members developed education and social welfare policies for the poorest neighborhoods, but with the escalation of the Vietnam War and the slow pace of change following the Civil Rights Act, revolutionary Black politics soon dominated the Panther agenda. Party spokespeople and their sympathizers—among them H. Rap Brown, Eldridge Cleaver, Kathleen Cleaver, Angela Davis, Fred Hampton, and others in addition to Newton and Seale—called for revolution and armed resistance against unjust government authority. Confrontation and violence with the police resulted in multiple arrests, jail sentences, assassinations and targeted assaults against perceived enemies.

The powerful graphic designs used by the liberation movements of the 1960s and 1970s, in particular the Black Panthers, were closely tied to minority politics of earlier decades. The Panthers, although short-lived as an organized party, used the posters and the press with extraordinary effectiveness to get their message across. Images of Cleaver, Newton, Seale and others, often including weapons and incendiary slogans, became instantly recognizable throughout America.

***An Attack Against One  
Is An Attack Against All***



***The Slaughter of Black  
People Must Be Stopped!  
By Any Means Necessary!***

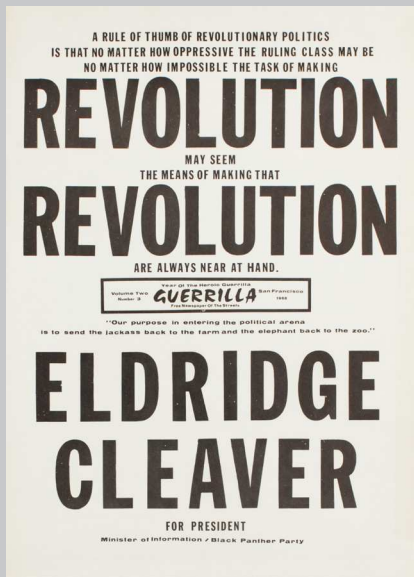
Distributed by the Robert Brown Elliott League, 500 Michigan Street, San Francisco, Calif.

Distributed by the Robert Brown Elliott League  
*An Attack Against One is An Attack Against All*, ca. 1970  
Lithograph on paper

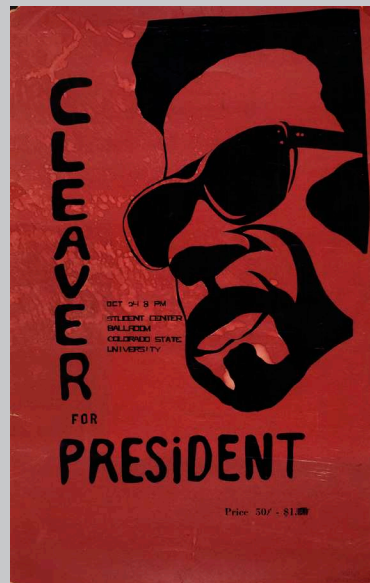
The massive claws and sinuous body of the panther, poised to attack, embodied the threat to established order that lay behind the mission and policies of the Black Panther Party. The Party adopted the panther symbol from the Lowndes County Freedom Organization (LCFO), an all-black political party founded in rural Alabama by community members in partnership with the Student Nonviolent Coordinating Committee (SNCC). Eighty percent black, Lowndes County had no black voters registered in 1966, a year after the passage of the Voting Rights Act. Given widespread illiteracy in the area, ballots featured symbols to represent political parties. The dominant Democratic Party used a white rooster; in response, the LCFO chose the black panther, declaring the group's readiness to claim their rights.



Unidentified artist  
 Eldridge Cleaver, ca. 1967–71  
 Lithograph on paper

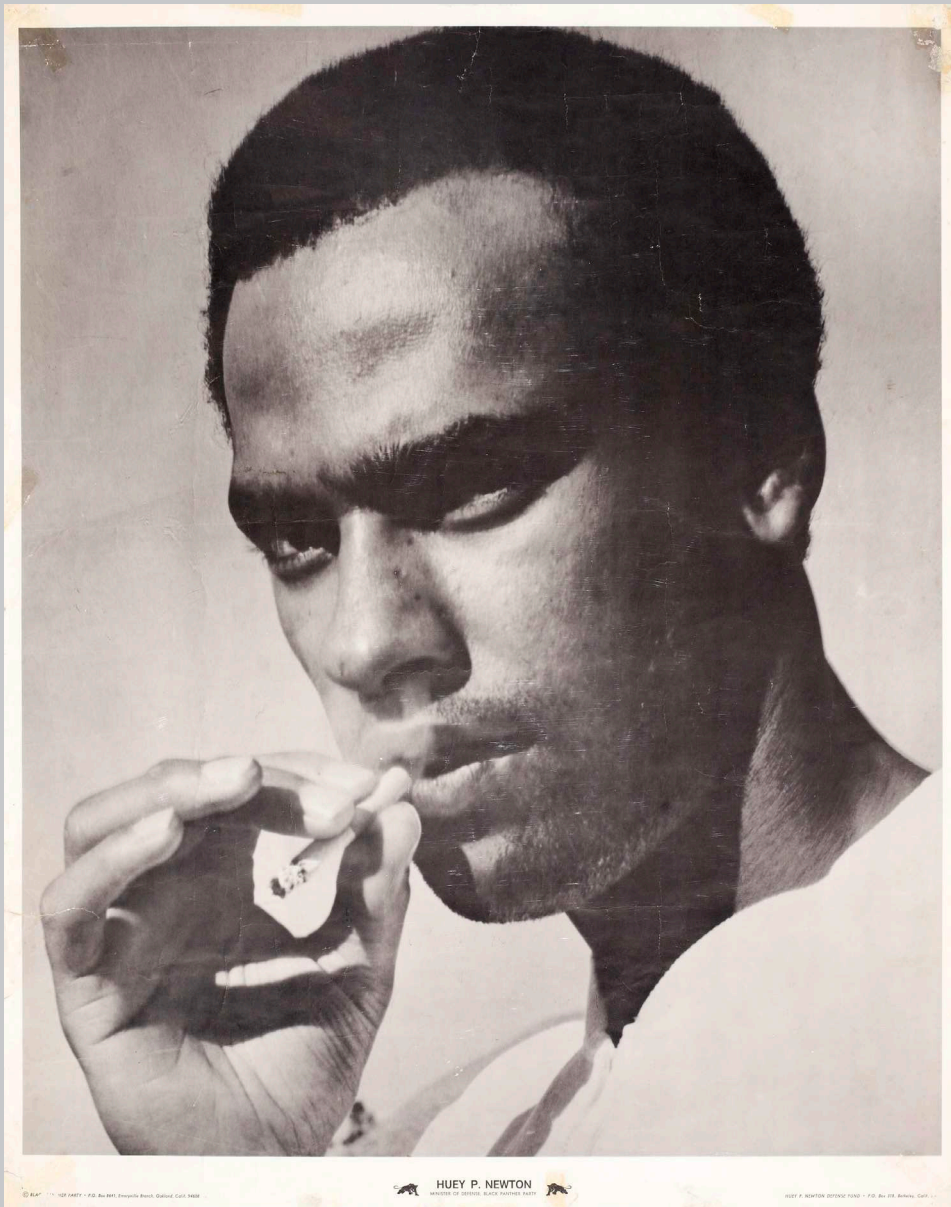


Unidentified artist  
 Revolution, 1968  
 Screenprint on paper



Unidentified artist  
 Cleaver for President, 1968  
 Screenprint on paper

Eldridge Cleaver (1935–1998), the Minister of Information for the Panther Party, galvanized the literary public with his book *Soul on Ice* (1968). Written in prison, where he was serving time for rape and other crimes, the book was a collection of mesmerizing and pointed essays on the topic of race. Cleaver ran for President in 1968, as a candidate for the Peace and Freedom Party. He lived in exile from 1968 until 1977, becoming a conservative Republican in his later years.



**Unidentified photographer**  
*Huey Newton with cigarette, ca. 1970*  
Lithograph on paper



The public image of the Black Panthers was consciously modeled on the celebrity culture of the decade, adapting the techniques and tropes of commercial art and advertisement to get the message across to a wide public. The iconic poster of Party founder Huey Newton, shows him enthroned in a wicker chair, weapons in hand, with shields alongside to demonstrate how the Black Panther Party functioned to shield black Americans from racism and oppression. The appeal of the Newton photograph was international.

**Photography attributed to Blair Stapp**  
**Composition by Eldridge Cleaver**  
*Huey Newton seated in wicker chair, 1967*  
Lithograph on paper





**Daniel Lainé**

*Ngie Kanga Joseph, Fon of Bandjun, Cameroon, ca. 1988*

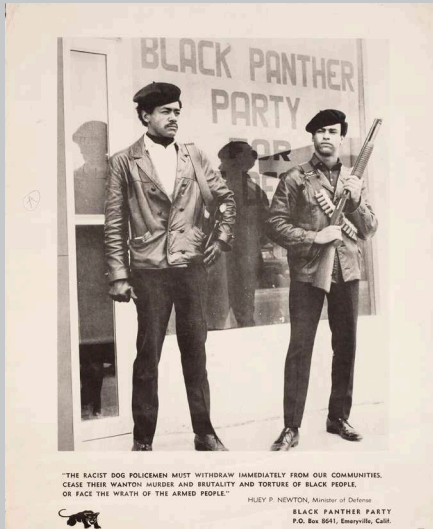
Published in: Daniel Lainé, *African Kings*  
(Berkeley, CA: Ten Speed Press, 2000), p. 123

Twenty years after its publication, Daniel Lainé photographed a similarly posed traditional leader in Cameroon, the Fon (king) of Bandjun, who was believed to turn into a panther at night to travel freely through his kingdom.

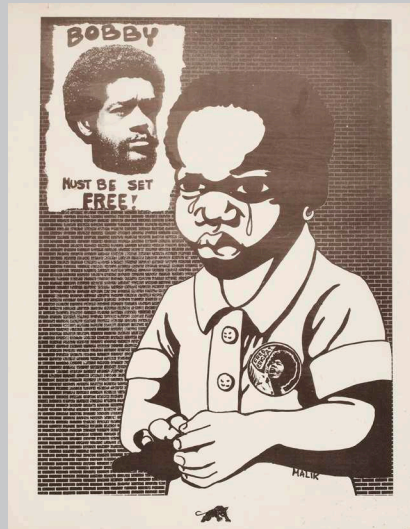
Published in: *The Black Panthers: Photographs by Stephen Shames* (New York: Aperture, 2006), pp. 4–5  
New-York Historical Society



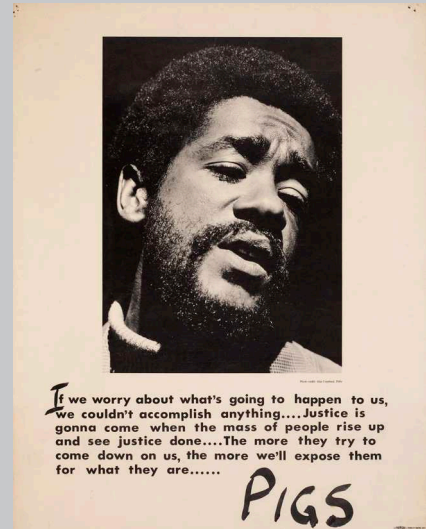
Free Huey rally in front of the Alameda County Courthouse. Huey P. Newton, cofounder and Minister of Defense of the Black Panther Party, was on trial inside for first-degree murder of a police officer. He was acquitted on the murder charge but sentenced for voluntary manslaughter. Oakland, September 1968.



**Unidentified artist**  
*Bobby Seale and Huey Newton in front of Black Panther Party Headquarters, 1967*  
 Lithograph on paper



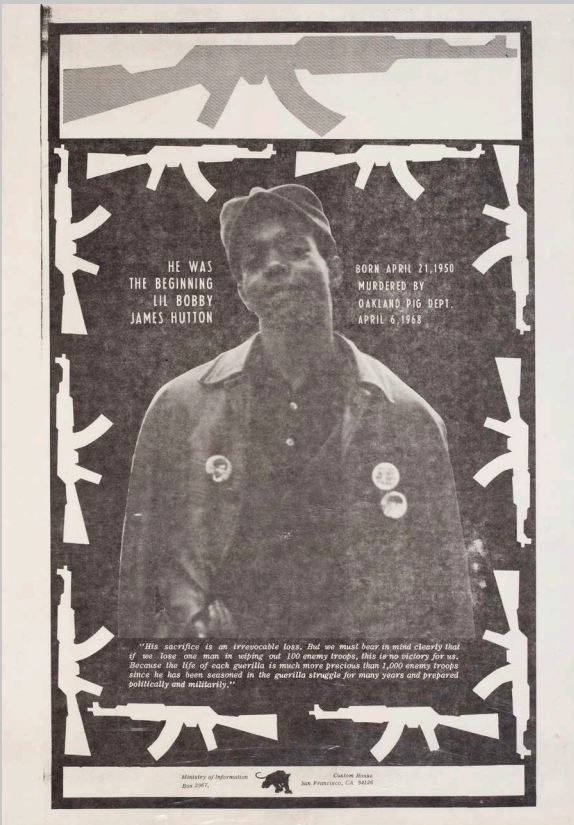
**Unidentified artist**  
*Bobby Must Be Set Free!, ca. 1969*  
 Lithograph on paper



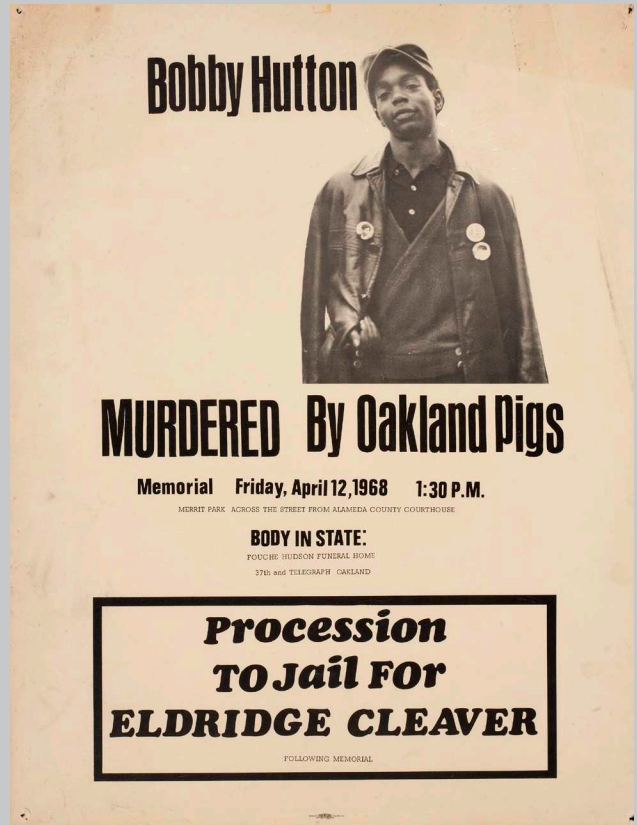
**Alan Copeland, photographer**  
*PIGS / Bobby Seale, ca. 1967-71*  
 Lithograph on paper

Bobby Seale and fellow founder Huey Newton created a Ten Point Program detailing the aims and platform of the Black Panther Party to show residents of their community that they were understood and represented. Their message about the ability of an empowered community to demand justice drew many to their cause.

Bobby Seale's activism landed him in court in 1969 when the Chicago Eight, a group of protesters charged with conspiracy to incite a riot during the Democratic National Convention, were brought to trial. His angry outbursts over the proceedings and over being denied his chosen legal counsel resulted in his being shackled and gagged in the courtroom and sentenced to four years in prison on 16 counts of contempt of court. Seale's three-year-old son, Malik, depicted here, was brought into court, staying at his father's request to witness the trial.

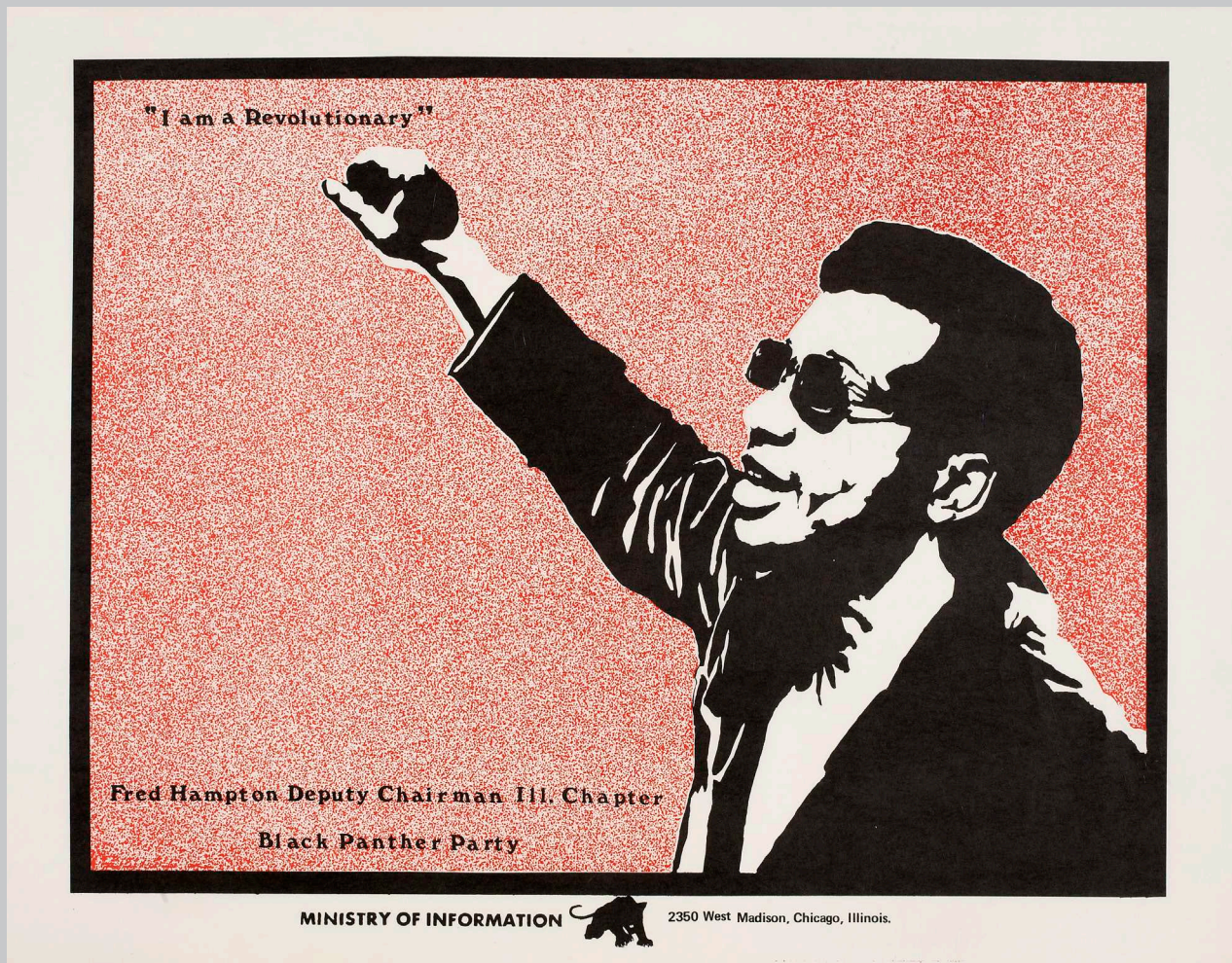


Unidentified artist  
 Bobby Hutton, ca. 1968  
 Lithograph on paper



Emory Douglas (b.1943)  
 Bobby Hutton Murdered by Oakland Pigs, 1968  
 Lithograph on paper

Bobby Hutton (1950–1968) was one of the first members of the Black Panther Party. He was killed in Oakland, California in a police ambush tied to protests following the assassination of Martin Luther King, Jr., two days earlier. More than 1,500 people attended his funeral. Billed as the first Black Panther martyr, his name became a rallying cry for party sympathizers and others in the protest movement.



**Unidentified artist**

*Fred Hampton – "I am a Revolutionary", ca. 1970*

Lithograph on paper

Fred Hampton, Illinois Black Panther Party leader, died at age 21, killed by Chicago police in the early hours of December 4, 1969 in a raid directed by the Cook County State Attorney's office. Hampton's death outraged the Panthers and a wide range of supporters, from college students to politically active establishment liberals who lent their wealth and prestige to the Panthers' legal defense.

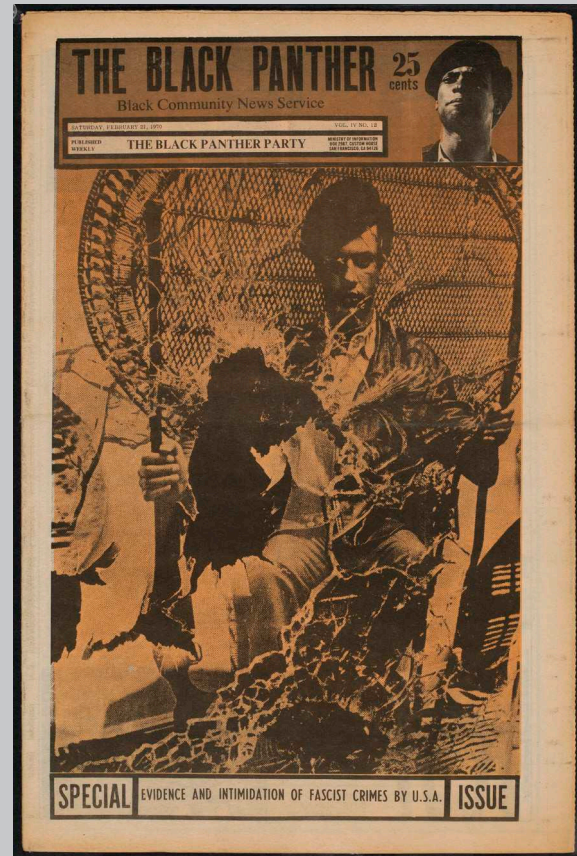




**Pirkle Jones (1914–2009)**

*Black Panther Party National Headquarters window, shattered by the bullets of two Oakland policemen, September 10, 1968*

Published in: Ruth-Marion Baruch and Pirkle Jones, *The Vanguard: A Photographic Essay on the Black Panthers* (Boston: Beacon Press, 1970), frontispiece. New-York Historical Society



**Emory Douglas (b.1943)**

*Huey Newton; The Black Panther, Vol. IV, No. 12, February 21, 1970*

Offset lithograph on paper

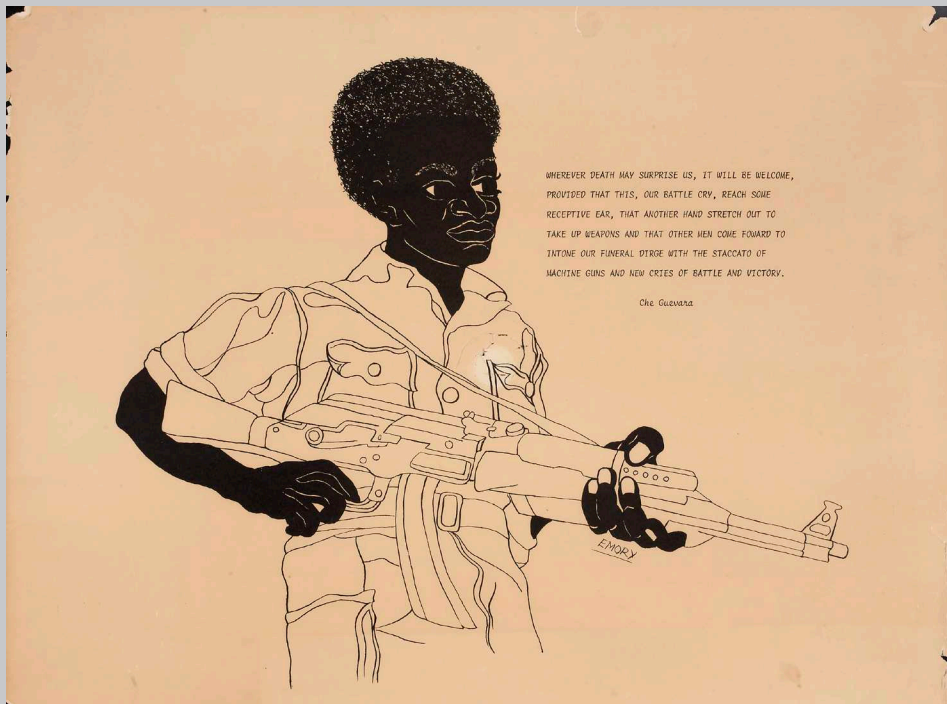
In September 1968 two off-duty policemen fired upon the window of the Black Panther Party National Headquarters in Oakland, California, which was covered with well-known posters of Huey Newton, Eldridge Cleaver, and Bobby Hutton, all exhibited elsewhere in this gallery. The fractured images of the three Panthers quickly achieved fame in their own right, especially the portrait of Newton reproduced here on the cover of *The Black Panther* newspaper.



**Emory Douglas (b.1943)**  
*All Power to the People*, 1969  
Lithograph on paper

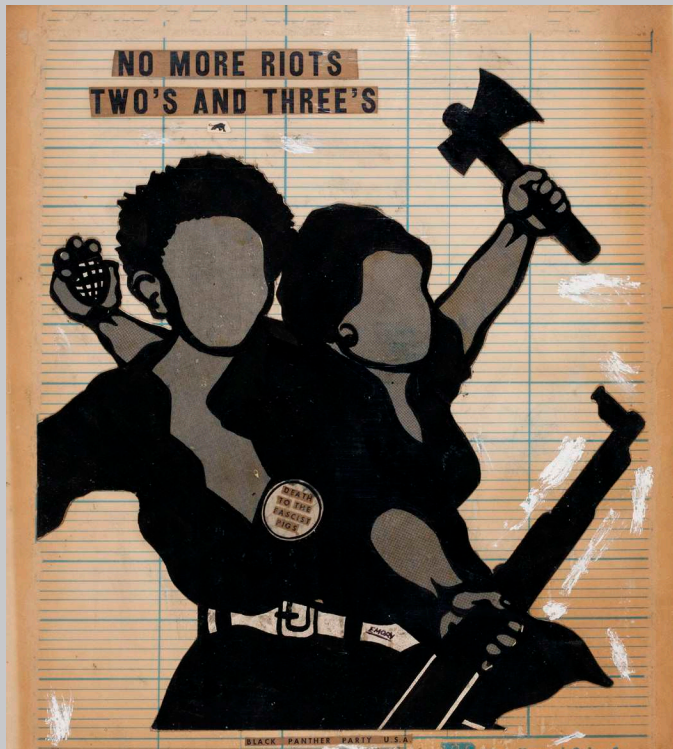
Minister of Culture and Black Panther newspaper editor Emory Douglas frequently created heroic images of local community members. His striking images of individual empowerment aimed to show the dignity inherent in each of his subjects and the strength they could possess through their participation in the revolution.

**Emory Douglas (b.1943)**  
*H. Rap Brown, 1967*  
Lithograph on paper



**Emory Douglas (b.1943)**  
*Revolutionary, ca. 1967–68*  
Lithograph on paper



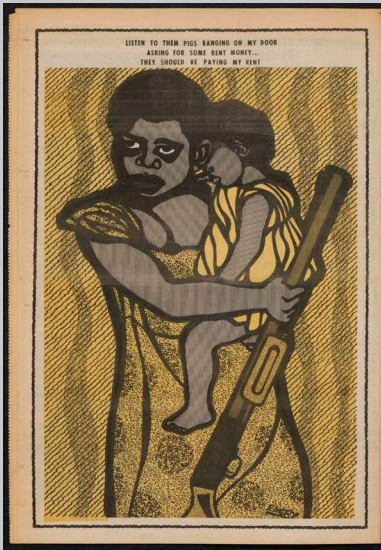


**Emory Douglas (b.1943)**  
*No More Riots Two's and Three's*, ca. 1970  
 Collage with gouache, ink, pencil & cut paper on paper

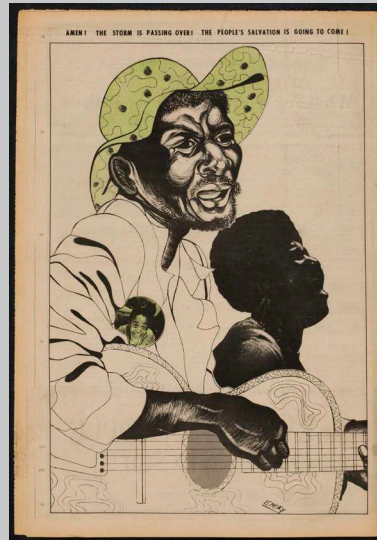


**Emory Douglas (b.1943)**  
*No More Riots Two's and Three's*, ca. 1970  
 Lithograph on paper

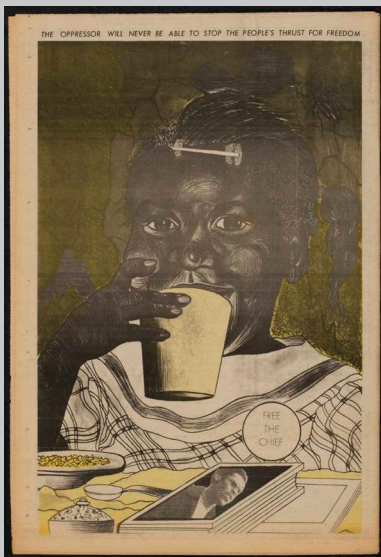
Expressing solidarity with liberation movements around the world, Emory Douglas's depiction of women holding weapons and calling for action paid homage to revolutionary art from Vietnam, Cuba and South America.



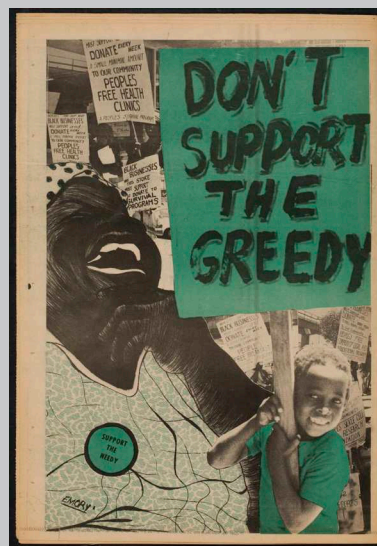
**Emory Douglas (b.1943)**  
*Listen To Them Pigs Banging On My Door*  
*The Black Panther, Vol. VI, No. 5, February 27, 1971*  
 Offset lithograph on paper



**Emory Douglas (b.1943)**  
*Amen! The Storm Is Passing Over!*  
*The Black Panther, Vol. VI, No. 19, June 5, 1971*  
 Offset lithograph on paper



**Emory Douglas (b.1943)**  
*The Oppressor Will Never Be Able To Stop The People's Thrust For Freedom*  
*The Black Panther, Vol. VI, No. 27, August 2, 1971*  
 Offset lithograph on paper



**Emory Douglas (b.1943)**  
*Don't Support The Greedy*  
*The Black Panther, Vol. VI, No. 28, August 9, 1971*  
 Offset lithograph on paper

The Panthers established many "survival programs," social welfare programs to provide services to the community. From free health care to free lunches for children, the Panthers carried out a vision of Black self-determination.

“REVOLUTION IN OUR LIFETIME”



DESIGN BY: EMORY MINISTER OF CULTURE, BLACK PANTHER PARTY

EMORY  
MINISTER OF CULTURE  
BLACK PANTHER PARTY  
1000 COLLEGE AVENUE  
DURHAM, N.C. 27706

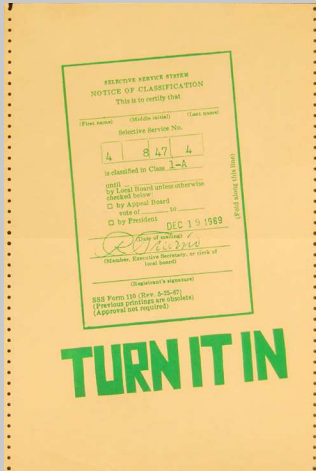
**Emory Douglas (b.1943)**  
*Revolution In Our Lifetime*, 1969  
Lithograph on paper



# 1960s–1970s

From the late 1960s to the early 70s, the overwhelming fact of the Vietnam War absorbed much of the energy of social protest. Activist images and messages originally developed by the radical left were soon adopted by other social and political movements.

Anger against racism, demands for armed resistance to the draft, fury against elected officials, and calls for autonomy by communities of color, were kept in front of the public on posters and cheaply printed broadsides. They became part of a general social turmoil that would eventually force policy changes and an increased awareness of the fragility of civil and human rights.



Unidentified artist,  
Berkeley, California  
*Turn It In*, 1970  
Screenprint on computer  
paper



Mark Morris  
*Join the Conspiracy*, 1969  
Screenprint on paper

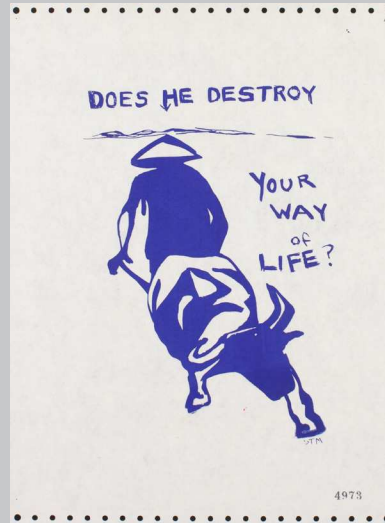


Unidentified artist,  
Berkeley, California  
*Seize the Time*, 1970  
Screenprint on computer  
paper

A plea on computer paper to turn in U.S. government draft cards signals the broadened focus of protest movements of the early 1970s when resistance to the military engaged the emotions of American students and a broad spectrum of political activists. This poster of the Chicago Eight (later Seven) inviting readers to “Join the Conspiracy” has been cropped. The original poster advertised the October 1969 Days of Rage, the first highly publicized attempt by the Weathermen, the radical faction of Students for a Democratic Society (SDS), to protest injustice and draw supporters through violent actions and street fighting.



**Unidentified artist,  
Berkeley, California**  
*Unity in Our Love of  
Man, 1970*  
Screenprint on  
computer paper



**Unidentified artist,  
Berkeley, California**  
*Does He Destroy Your  
Way of Life?, 1970*  
Screenprint on  
computer paper



**Unidentified artist,  
Berkeley, California**  
*If This Mother &  
Child Were Not  
American Would You  
Care, 1970*  
Screenprint on  
computer paper



**Unidentified artist,  
Berkeley, California**  
*What Are We Doing?,  
1970*  
Screenprint on  
computer paper

The international scope of the anti-war movement reflected a widespread disillusionment with America's use of its power outside its borders. Emphasis on the Vietnamese civilians affected by the war and the right of the Vietnamese to self-determination were some of the many arguments against the war.



**Jay Belloli, Berkeley, California**  
*Amerika is Devouring Its Children*,  
1970  
Screenprint on computer paper



**Francisco de Goya y Lucientes**  
**(1746–1828)**  
*Saturn devouring his Son*,  
1820–23  
Museo Nacional del Prado



**Tomi Ungerer (b.1931)**  
*Black power/White power*, 1967  
Screenprint on paper

Berkeley art history graduate student Jay Belloli appropriated Francisco Goya's *Saturn devouring his Son* (1820–23) in response to President Nixon's unexpected announcement about the bombing of Cambodia on April 30, 1970. Printed on computer paper, Belloli's poster was one of many created during the student strike that followed the Cambodia announcement. Silk-screen posters produced by students in the early 1970s were distributed throughout the country for posting on college campuses and in activist centers to engage potential allies in the battle against militarism and entrenched power.

Tomi Ungerer, perhaps now best known for his memorable illustrations for children's books, produced a series of four powerful anti-war, anti-racism posters, which were commissioned by Columbia University but ultimately rejected because of their inflammatory content. The most famous, *Black Power/White Power*, responds to the extremism he saw devouring the country, and also refers to Goya's work.

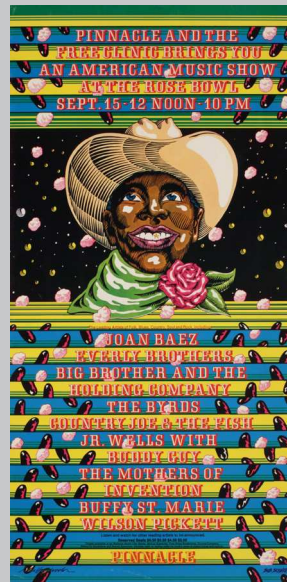




**Alton Kelley (1940–2008)**  
*Native American Church, a Benefit at Friends and Relations Hall, June 28, 1971*  
 Lithograph on paper



**Unidentified artist**  
*Red Power, 1970*  
 Lithograph on paper



**Bob Schnepf (b. 1937) & John Van Hamersveld (b. 1941)**  
*An American Music Show At the Rose Bowl, September 15, 1968*  
 Lithograph on paper

The American Indian Movement (AIM) called for reclamation of Native lands lost through violations of treaties and agreements. Activists in the movement occupied the island of Alcatraz, the location of the infamous former prison in San Francisco Bay, for over a year. The profile of a Native American familiar from the nickel coin over a fragment of the American flag effectively conveyed the message of exploitation without further words.

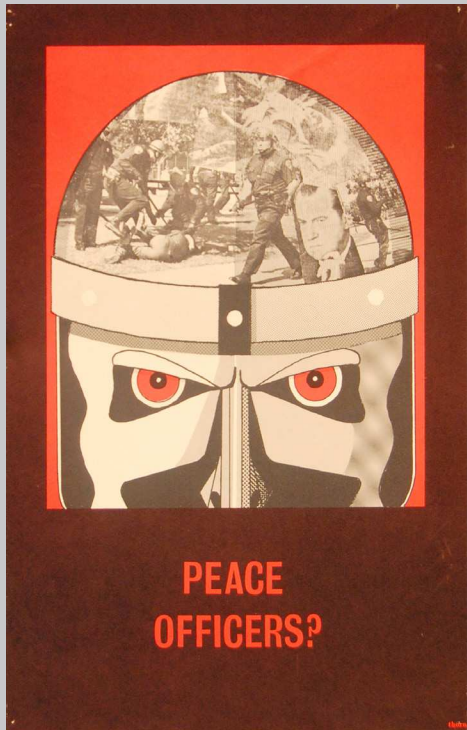


**Unidentified artist**

*Kent State University, ca. 1970*

Lithograph on paper

The 1970 images of members of the Ohio National Guard firing on and killing student protesters at Kent State University circulated widely in the press and, for many Americans, was evidence of the toxic conflict then dividing the country.



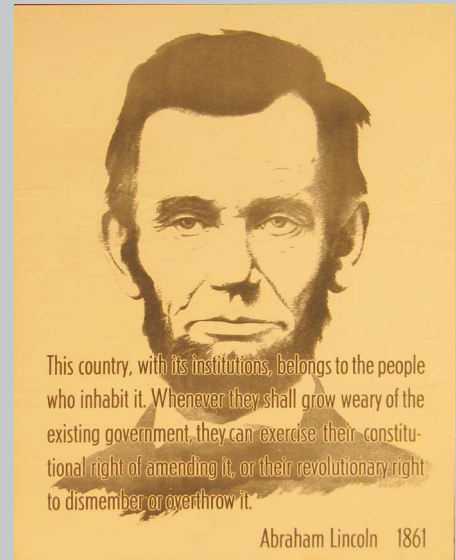
Unidentified artist  
*Peace Officers?*, ca.1969–74  
 Lithograph on paper



Unidentified artist  
*Vietnam*, ca.1964–68  
 Lithograph on paper



**James Rosenquist (b. 1933)**  
*See-Saw, Class Systems, 1968*  
 Color lithograph on off-white wove paper



**Unidentified artist**  
*This Country, with its institutions, belongs to the people who inhabit it. Whenever they shall grow weary of the existing government, they can exercise their constitutional right of amending it, or their revolutionary right to dismember or overthrow it.*  
 Abraham Lincoln 1861  
 ca.1965–75  
 Screenprint on paper

Chicago mayor Richard J. Daley's efforts to quell protests at the 1968 Democratic National Convention led to violent clashes in the streets. Policemen attacked protesters with clubs and tear gas, raising questions throughout the country about the right to protest and the direction the country was taking.



**Phil Ochs (1940–76), Cora Weiss (b.1934) & Dan Luce**  
*The War is Over!*, 1975  
Lithograph on paper

Organized by a coalition of anti-war groups, some of which had advocated for peace and an end to U.S. involvement in Vietnam for over a decade, this celebration with musical performances and speeches drew well over 50,000 to Central Park's Sheep Meadow. A 1972 image of a Hanoi circus performer with trained doves was used for the poster.



**Unidentified artist, Berkeley, California**  
*Recycle Nixon*, 1970  
Screenprint on computer paper

A product, like many others in this collection, of the productive poster workshop at the University of California at Berkeley, "Recycle Nixon" employed the green and white stripes of the newly burgeoning ecology movement as a vehicle for a political commentary with an anti-Nixon, anti-war message.





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