You are a guest of Nature

I have really enjoyed the work of Hundertwasser since I was in High School. I have seen many exhibitions of his work, own a lot of his catalogues and books including his complete oeuvre book. It seemed to me that he had a close affinity with Aotearoa, New Zealand and ecological issues. Not just against mining the seabed, clearing native forests and being a bad world citizen. He was a great ecologist and artist that seemed to always ask that we respect nature and all it’s bounty!

5x5=48 poster project
collaborators: John Phillips (London)
Chris McBride (Auckland/Wellington) John Mandelberg (Hamilton)
Xavier Meade (Raglan)

If all the seas were nuclear free...
Design: Another Planet, Melbourne, 1986
510 x 760 mm

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**The Boxing Ladies**

*Design: offset printing*  
*India 2005*

The Boxing Ladies was an exhibition of large photographs by itinerant Canadian documentary photographer, David Trattles of a Women’s Boxing Troupe at the South Calcutta Physical Culture Association and Mr Asit Bannerjee’s in the gym, boxing ring and the homes of the women. A Temple on Rashbehari. The photographs were remarkable for their energy and documentary style taken in the days and nights of these women’s lives.

**Ulises Tirano** / All power to the people  
*Design: members of ASARO (Asamblea de Artistas Revolucionarios de Oaxaca).*  
*600 x 950mm, xilograph on newsprint stock.*  
*México 2006*

One of the posters promoting an exhibition called Abriendo Conciencia (Opening Awareness) 2007, held in the Galería de la Escuela de Bellas Artes, Oaxaca, about graphics produced by ASARO for APPO (Popular Assembly of the peoples of Oaxaca).

ASARO are a group of young artists using xilography (plywood engravings), graffiti and stencils for street posting, taking to the walls of the city with the objective to provide an alternative to the state controlled media. They also organize social events, creating an awareness by expressing their position against the repressive government of Oaxaca, then lead by Ulises Ruiz Ortiz (one of the old style Mexican tyrants, who took power in 2004 after rigging the elections)

**John M > Boxing Ladies**

**That Feral Mob**

*Design: Matthew Meadows*  
*Print method: 850x1000mm*  
*2013, during the protests against rises in student tuition fees, his son Alfie was injured by the police who subsequently blocked his access to hospital on the grounds that police officers being treated there. The story became a national scandal and Matthew designed wallpaper about the incident.*

**Chris > NZ Top Street Gang**

*1981*  
*Design: Chris McBride.*  
*One colour screen print, 640 x 448 mm*
**PATU**
Design: Chris McBride
Two colour screen print
475 x 621 mm
Aotearoa | NZ 1982
Produced by Wellington Media Collective to support the screening of Patu, the story of the anti-apartheid mobilisation against the Springbok Rugby Tour in 1981.

**Mangawhai**
Design: Emily Karaka
Screen print 640 x 900 mm
Aotearoa | NZ 1987
Film, music, arts, crafts womens 3 day outdoor festival Mangawhai Feb 13, 14, 15 1987
Emily Karaka born in Auckland in 1952 where she continues to live and work. She belongs to the Tamaki Makaurau hapu (sub-tribe) of Ngai Tai. Karaka is a well-known land claims activist, and is respected as a strong force in the Maori art movement of the 1980’s.

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Two colour screen print
475 x 621 mm
Aotearoa | NZ 1982
Produced by Wellington Media Collective to support the screening of Patu, the story of the anti-apartheid mobilisation against the Springbok Rugby Tour in 1981.

**xavier 2 > mangawhai**

**chris > patu**

**Bertold Brecht, Matka Courage**
(Mother Courage)
Theatr Wspolozesny Wroclaw, 1676
Artist: Franciszek Starowieyski
Offset b/w Poland 1976
Size: 580 x 800 mm

One from my favourite surrealist Polish designer, Starowieyski for a performance of the play “Matka Courage” in Wroclaw, Poland in the 1970’s.

“Mother Courage and Her Children”, a play by Bertolt Brecht, first performed in Zurich in 1941. It is an epic drama set in the 17th century during the Thirty Year’s War. A powerful indictment of war and social injustice. It follows the resilient Mother Courage who survives by running a commissary business that profits from all sides. As the war claims all of her children in turn, the play poignantly demonstrates that no one can profit from war without being subject to a terrible cost. The poster is dark, foreboding and a brutal image of Mother Courage.

**john m > Matka Courage**

**It's My Body,...**
Design: Favianna Rodriguez
304 x 457 mm
USA 2013

**john p > ...my body...**
We Are a Little Worried About Our Landlord
Design: John Phillips
510 x 760mm
London, 1986
The image was made in 1984 as part of a local residents campaign to oppose the sale of social housing to private developers. It was originally designed as a postcard with the image on one side and a text requesting council staff to disrupt any work they were given on the sale of social housing. We sent 1000's of these postcards from named tenants to named staff in the council offices. The campaign centred around the sale of one estate on which our studio was located. After a six year, and very bitter struggle, the residents eventually won control of the estate, which because of the lack of repair undertaken by the council was valued at minus 17 million. The Council was forced to give the residents (who formed their own company) the entire estate plus the 17 million, which in the mid eighties was a considerable sum. After winning control and ownership of the estate the tenants went pubic with evidence they had gathered about illegal policies operating in the Council (which sought to sell council properties strategically in order to affect the demographics and thereby affect voting). The public auditor subsequently found that key individuals including the head of the Council Dame Shirley Porter - A close friend of Thatcher- were personally responsible for the repayment of 25 million in public funds that they had spent on gerrymandering. This became a huge scandal in local politics. The tenants formed a housing association - Walterton and Elgin Community Homes (WECH) and lived happily ever after.

Remember Parihaka
Design: Chris McBride
231 mm x 631 mm
Aotearoa | NZ 1985
Four colour plus three colour blend screen print - 4th National Work Trusts & Co-operatives Hui 1985
Printed at Wellington Media Collective (WMC) (Marion Street Studio, Wellington)
2013 version Digital print - 631 mm x 231 mm

Te Whiti’s non-violence beliefs were heavily tested when on 5th November 1881 a force of almost 1,600 Armed Constabulary and volunteers, led by Native Minister John Bryce, moved on Parihaka. The Māori inhabitants, numbering about 2,000, put up no resistance. Instead they greeted Bryce and his men with bread and song. They were dispersed and Te Whiti and Tohu were arrested. The soldiers then systematically wrecked the settlement, and Māori tradition speaks of brutality and rape......

The white albatross feather, which Te Whiti’s followers adopted as a symbol protecting the mana of the Parihaka settlement, remains an enduring emblem among Te Āti Awa.
At The Checkpoint
Design: Artist unknown
Sareyyat Ramallah Troupe for music and dance
At Al Kasabah Theatre, April 2005
Size 600 x 355 mm
Pub: Ramallah, Palestine, April, 2005
Type Full Colour English & Arabic text
A theatre poster from 2005 Ramallah in the West Bank, Palestine. It is about Social Justice, freedom of movement and self-determination. The play is performed by a group of young actors responding to the situation that continues in ever increasing circles. The images of the poster are colourful but based on a black background. It’s multi-lingual English & Arabic, a locally produced poster printed in Ramallah.

We Will Work With You
Design/photo: Philip Kelly (WMC)
Illustrations (black figures and star/heart): Dave Kent (WMC)
Limited Edition (edition of 60 plus 10 APs) Four colour screen print with blend - Paper: 755 x 560 mm
Client: Wellington Media Collective, 2013

Social Work
Design/photography: Chris McBride
Artwork: Tiffany Singh (www.tiffanysingh.com)
420 x 594 mm
Offset printed in Europe
Version available: Digital print
Produced for the International Federation Of Social Workers as a resource for the International Federation of Social Workers conference. Commissioned by the secretary general, New Zealander Rory Truell. His sister was a member of the Wellington Media Collective
Aotearoa | NZ 2012

Capitalism Also Depends on Domestic Labour,
790 x 532 mm
See Red a London based women’s print collective that made posters for home (rather than street) utilising an ‘Atelier Popular’ style in stark contrast to the ‘glamour-images’ of popular media. 1976

John M > Ramallah
Xavier > WMC
Chris 2 > Social Work
John P > Domestic Labour
Eritrea, Fighting For Freedom
Design Chris McBride
698mm x 451 mm
Six colour screen print
The poster was produced for CORSO, an NGO formed at the end of WWII.
The poster was used as part of an awareness campaign on the Eritrean War of Independence.
Aotearoa | NZ 1982
Chris Poster 3 > eritrea

We are or own liberators
Design: Poster Film Collective for the political wing of ZANU
515 x 760 mm
- the legend ‘we are our own liberator’s seems ironic today - Interestingly, I found a version for ZANLA the military wing in the Victoria and Albert Museum Collection. London 1976

Battleship Potemkin
Design: Alexander Rodchenko
Size: 580 x 395 mm, Lithograph.
A classic film by Soviet Director, Sergei Eisenstein. 1905 was the start of the Russian Revolution, although an abortive start. However, Eisenstein was able to create a Revolutionary film from a Sailors mutiny on the Battleship Potemkin to the death of a sailor to bring all Odessa out into the streets in support of the mutinous sailors.
Bronenosets Potyomkin - Battleship Potemkin
Film Poster
Published: Aurora Art Publishers, Leningrad 1979

EL PUEBLO DE CHILE APLASTARA EL FASCISMO
THE PEOPLE OF CHILE WILL CRUSH FASCISM
Design: Unknown
screenprint. 386 x 513 mm
DOR (Departamento de Orientación Revolucionaria) PCC (Partido Comunista de Cuba) Las Villas, Cuba 1975
xavier > 9/11 allende

john p > own liberators
john m > potempkin
**The HourGlass Sanatorium**
Film Poster for the screening at Cannes Film Festival 1973
Film Director: Wojciech Has
Based on stories by Bruno Schulz
Design: Franciszek Starowieyski
Size: 800 x 575 mm
Published: 1973, Offset Printing

In the late 70's I found Polish poster art in a bookshop in Sydney. This was in the guise of a poster booklet from “ArzPolona”, the then government body that disseminated Polish art throughout the World. This booklet was promoting the availability of posters with illustrations of the posters available. Starowieyski was always a favourite even from high school and then art school. I ordered about $160 US worth of posters including many by Starowieyski. Subsequently I also had a subscription for a few years for a Polish design magazine that also reprinted posters as a bonus in each issue. As for Starowieyski his surrealist style and anatomical detail is extraordinary and imaginative, as is the use of colour, monochrome to full colour. I also have several books of his work and a catalogue raisonne.

**Waitangi The Great Caucasian Cover Up**
Design: Warren Pohatu
Four colour screen print
602 x 722mm
Personal poster project in association with Wellington Media Collective. A hikoi (march) from Ngaruawahia to Waitangi and the Treaty grounds was organised to protest grievance issues around Treaty issues. Around 4000 protestors assembled at Waitangi on February 6.

**Calavera Don Quijote y Sancho Panza**
Design: José Guadalupe Posada
555 x 420 mm
1982 restrike from the 1905 original plate.
Mexico

**Herois, Mites i Llegends**
design: Estudio Bascuñan - Juan Nava
Diseño Gráfico (based on illustrations by James Ormsby and Michael Reed)
297 x 685 mm
Valencia, Spain 2011
Exhibition poster at the MuVIM (Museu Valenciá de la Il·lustració i de la Modernitat) for two poster projects
Aotearoa Liberators - 10 NZ artists, printed by the ICAIC in Havana- and Púrákau (Myths and Legends)

**John M > Sanatorium**

**Chris > Waitangi**

**John P > Posada**
Obyknovennyi fashizm-Ordinary Fascism
Design: Mikhail Khazanovsky
Director-Mikhail Romm. Mosfilm Studios, Moscow, USSR
Size: 580 x 395 mm, Offset reprint.
Pub: 1965
Film based poster. Ordinary Fascism, directed by Soviet Director, Mikhail Romm. The documentary film is a searing analysis of Fascism in the 1960’s and in Nazi Germany during the rise of Hitler and WW2. It was also by implication a reflection on the USSR’s own totalitarian past. The film was released by Mosfilm the premiere Soviet Feature Film studio, and was entered into the leipsip Documentary film Festival in East Germany in 1965, even before the film was officially released by the studio. It was banned immediately after the festival by the Soviets! However, in the post Soviet era it was re-released.

There’s Ni Franco, Ni Yankee, Ni Rey,
Design: Martin Walker (Red Dragon, London, 1975) for FRAP (Frente Revolucionario Antifascista y Patriota)
510 x 760 mm

Alto al fascismo en Mexico
Stop Fascism in Mexico
design: ASARO
xilograph, 800 x 655 mm
Oaxaca, Mexico 2006

In revolution one wins or one dies
Design: Emory Douglas
Original offset print on newsprint - back page of The Black Panther Party Community News Service 24 October 1970
Mazepa a film poster by Jerzy Czerniawski 1976, Poland. Jerzy’s style is quite extraordinary because on one hand it makes use of mass production litho (which most of us didn’t have access to in the West). On the other hand it was very very improvised and low tech. He worked in the kitchen of a tiny flat in the centre of Warsaw. He drew onto paper with water colour applied with a sponge through hand cut paper stencils. His posters always work on more than one level. At this time (before Solidarity became big) the censorship instructions came directly from Moscow but were applied by local Polish Officials - so artists like Jerzy developed ways to make direct political statements about protest, violence etc in ways that evaded the literal interpretation of the censor. The film is here: https://www.youtube.com/watch?v=dK6UHYmeal0

575 x 810 mm

50 unforgettable films
Design: Eric Silva
510 x 765 mm
screenprint ICAIC Habana, 2010

FMLN UNIDAD DE CINE Y T.V. EL SALVADOR C.A.
Design Unknown Produced mid to late 1980s
Two colour screen print
428mm x 560 mm
The Poster was collected during a visit to Nicaragua with the Nicaragua Solidarity Campaign (London) in 1988. Frente Farabundo Marti para la Liberación Nacional, FMLN was formed from a coalition of five guerilla organisations in 1980. The FMLN established “zones of popular control”. In 1980, Radio Venceremos was founded in Morazan Province by the People’s Liberation Army. The Popular Liberation Forces founded Radio Farabundo Marti in Chalatenago Province. In 1986 the FMLN coalition founded La Unidad de Cine y TV to coordinate the work of Radio Venceremos and the Film Institute of revolutionary El Salvador. They screened their first short tape No apagarán mi sonsira (They won’t wipe the smile off my face) at the Havana International Film Festival that same year. The FMLN It is now one of two major political parties in El Salvador.

FLMN

FMLN

A L’Imagerie
Exposition Vente, 15 Sept - 1st Nov
Design: Unknown
Size: circular 496 mm
Pub: Paris, 1970
Zoopraxiscope images 19th century
The French A L’Imagerie poster was from a 1979 trip to Paris and 4 weeks on the Left Bank in a pension right around the corner from the Boulevard San Michel and the multiple Bandes Dessinees (French comic book) shops which also sold art posters. I returned in the 1980’s and went to the Cinemateque Francaise saw amazing films along with a bookshop that sold old film posters from the past. As the Zoopraxiscope is a precursor to Cinema and I remain a filmmaker I felt that this was a challenging piece of work to exhibit and reflects my cinema background.

FMLN UNIDAD DE CINE Y T.V.
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Nobody Can Stop an Idea Whose Time Has Come

Design: Paul Peter Piech.

Strictly speaking this is a limited editioned print rather than a poster, but Hy! Piech, an American designer resident in the UK, came directly from the tradition of socially committed practice of people such as Ben Shahn, and when I set out in the early seventies Paul was both a link to that tradition and an inspiration. He gave me this poster just before I set up Paddington Printshop, so it became a sort of Personal Mascot. As you can see it’s a lino cut, as it is rather precious personally I would prefer to reproduce it digitally.

UK 1973

Hasta la victoria siempre.

Cuban Documentary by Santiago Alvarez
Design: Alfredo j. González Rostgaard
(Guantanamo, Cuba 1943)
760 x 510 mm silk screen
1968 ICAIC, Havana, Cuba
This poster is a re-print from the original, the ICAIC silk screen printers re-print classics to sell to tourists, they hand cut the screens every re-print as they don’t keep the original screens, this poster was given to me by Justino Rodriguez, ICAIC print manager in 2007.

(Alberto Korda’s (most reproduced photo of all times) Guerrillero Heróico “Heroic Guerrilla Fighter”). This poster is dated 1968, same year as Jim Fitzpatrick original Che poster and same year as the Andy Warhol’s or Gerard Malanga’s 1968 Andy Warhol forgery of Che Guevara). Pop till you drop.

Nicaragua Time For Peace
Design: Michal Boncza
Offset print
505mm x 710 mm
Produced for the Nicaraguan Solidarity Campaign London in support of the campaign to end US aggression in Nicaragua 1989

Turksib, 1929
Film poster reprint
Dir: Viktor Turin
Artist: Semion Semionov
Printed USSR, 1976, Aurora Art Publishers, Leningrad
Offset 400 x 580 mm
The Stalinist poster celebrating a documentary film about the building and opening of the Turkmenistan to Siberia Railway. This Stalinist enterprise represented the opening up of the Soviet Union, the mechanisation and implementation of the idea started by Lenin. As cinema was proclaimed by Lenin that “for us, Cinema is the most important art”, the message of Industrialisation and Implementation of the idea of industrialisation and mechanisation was brought to the people through Cinema. As cinema was proclaimed by Lenin that “for us, Cinema is the most important art”, the message of Industrialisation and Implementation of the idea was brought to the people through Cinema. So to paraphrase the slogan “For Us Cinema’s Time has come, and no one can stop this idea”.

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Benefit DANCE
Design: John Phillips
590 x 920 mm
London 1975

Then, as we seem to be getting a little serious, I thought I’d propose a bit of light entertainment from around the same time - a 1975 poster I made for a local gig with the 101’s - our local squatter’s band before their lead singer changed his name to Joe Strummer and formed the Clash. I’ve also added a photo of Joe posing as an apprentice Rock Star.

John p 2 > Dance

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Aotearoa Festival of the Arts
Design: Xavier Meade
Offset printed 504 x 717 mm
Poster designed for the annual Aotearoa Festival of the Arts, now known as Kapa Haka Festival in which tribes from all the country compete performing traditional song and dance. Ngāruawāhia, 1992

Xavier > maori arts fest

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Ko Hikurangi te Maunga
Ko Waiapu te Awa
Ko Ngāti Porou te Iwi
Design Chris McBride 1999
Full colour offset 418 x 594 mm
The original six colour screen print version of the poster was produced for the 1985 Ngati Porou Festival at Rangitukia on the East Coast of the North Island of New Zealand. The original drawing by Oho Brown was reworked by Chris McBride (with permission) to produce the poster and again redesigned for the 1999/2000 iteration to promote the Runanga (council) of Ngati Porou. The words translate as Hikurangi is the mountain, Waiapu is the river, Ngati Porou is the tribe.

Chris > Hikurangi

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Bara’em (El-Funoun Palestinian Youth Dance Troupe)
Artist: Unknown
Printing: Offset, UNDP Programme of Assistance to the Palestinian People, Culture 2000, The dance group El-Funoun is probably one of the best known volunteer Palestinian Youth groups for music and dance. When Janice and I were in Palestine to make a documentary about Palestinian Protest Music “Watani Habibi, My Beloved Homeland” we filmed the dance troupe in rehearsal, interviewed and filmed the group leader and also the dance director.
They are politically savvy performing traditional Palestinian dabke keeping the traditions alive, and allowing youth to renew the old ways and keep strong against the Israeli hegemony. Not just art for art’s sake! This is one of many posters for performances of El-Funoun’s Youth Dance performances.
Palestine 2000

John m >
**Lewis Morley photographer of the sixties**

Exhibition poster for Lewis Morley’s photographic retrospective at the National Portrait Gallery, London in 1989-1990

Size: 510 x 760 mm

Artist: Lewis Morley


The image of a naked Christine Keeler sitting on a reversed chair in 1963. It became an icon of the Swinging Sixties. Taken in Lewis Morley’s photo studio as publicity shots for a future feature film at the behest of comedian and Club owner, Peter Cook. This image appeared on the front pages of many International newspapers in that year with headlines reading “The woman who brought down the British government of Harold MacMillan!” A powerful image and woman indeed!

I first met Lewis Morley and his wife Pat in Sydney in 2002, and with publisher and my friend Tom Thompson proceeded to make a documentary film with Lewis about his work. Late last year Lewis passed away in Sydney at the age of 88. I visited him only the year before but I will miss him a lot and his joking ways.

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**Land Rights Now**

Design: Chris McBride, Chris Lipscombe - Wellington Media Collective

Original print - three colour screen print.

Exhibition print - digital 594mmx420mm

Produced for Land Rights Activists

Wellington Media Collective poster produced on the national visit of aboriginal land rights activist Pat Dodson (Yawuru, Western Australia) to support land rights in both Aotearoa/New Zealand and Australia.

The collage screen printed original has elements of Australian and New Zealand imagery. The protest photograph includes Maori activists: Tame Iti; Whina Cooper, Eva Rickard; Ripeka Evans.

Aotearoa | NZ 1980

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**La Plástica joven se dedica al beisbol**

(the young Cuban visual artists now play base ball)

494 x 796 mm

screen print.

young designers reaction to their apparent lack of political commentary.

Havana, Cuba

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**Sold**

Design John Phillips

2222 x 680 mm

Made as part of a project to mark the 200th anniversary of the abolition of the slave trade within the British Empire in 2008.

life size.

UK