



### Cosmic Tree

chris

Design: Tessa Laird

Offset print 420 x 594 mm

Aotearoa | NZ 2014

Commissioned by The Kauri Project and produced as a limited edition digital print on archival paper (run of 50) and an offset version (run of 1000)

The tree of life is a pan-cultural symbol that occupies a central role in various cosmologies as the giver of life and the font of knowledge. This artwork references a few of those traditions including Aotearoa's Tane Mahuta. [The] candles are both a celebration of the life force of New Zealand Kauri, and mourning for the ongoing loss of these gentle giants [by PTA/kauri dieback disease].

Five contemporary artists were commissioned by The Kauri Project to produce new works addressing the social, cultural and historical value of the kauri tree. The Kauri Project is an ongoing initiative to use art as a language for raising awareness and promoting understanding of kauri dieback disease and the scientific, cultural, social and economic contexts that inform kauri's current situation. Linking artists with iwi, scientists and other researchers, the goal is for art to be a tool for activism and education in environmental concerns.



xavier 3 > stop seabed mining

### Mining Sucks

Design: Nigel Brown

size: 420 x 600 mm

scanned from digital print from original acrylic and ink on water-colour paper.

Aotearoa | NZ 2013

For KASM (Kiwis Against Seabed Mining)

## 4x3=48 poster project

collaborators: John Phillips (London)

Chris McBride (Auckland/Welling-

ton) John Mandelberg (Hamilton)

Xavier Meade (Raglan)



john p

If all the seas were nuclear free...

Design: Another Planet, Melbourne, 1986

510 x 760 mm



### 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!

john m



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### The Boxing Ladies

design:

size:

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. aTemple on Rashbehari.

The photographs were remarkable for their energy and documentary style taken in the days and nights of these women's lives.



john m > boxing ladies

### That Feral Mob

Design: Matthew Meadows

Print method:

530x1000mm

in 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.



### 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 Galeria 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)

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xavier 1 > Ulises Tirano



### New Zealand's top street gang (1981)

Design: Chris McBride.

One colour screen print, 640 x 448 mm

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chris > NZ top street gang

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john p > 'that feral mob'



## PATU

Design: Chris McBride

Two colour screen print

475 x 621mm

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.



chris > patu

## Bertold Brecht, Matka Courage

(Mother Courage)

Theatr Wspolczesny Wroclaw, 1676

Artist: Franciszek Starowieyski

Offset bxw 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

## 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.

xavier 2 > mangawhai



## It's My Body...

Design: Favianna Rodriguez

304 x 457 mm

USA 2013

This poster is current, and one of a series of ‘slutist’ provocation posters. Favianna’s base is Oakland C.A. [http://en.wikipedia.org/wiki/Favianna\\_Rodriguez](http://en.wikipedia.org/wiki/Favianna_Rodriguez), and [http://en.wikipedia.org/wiki/Favianna\\_Rodriguez](http://en.wikipedia.org/wiki/Favianna_Rodriguez)

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 public 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 - Walerton and Elgin Community Homes (WECH) and lived happily ever after.

john p > landlord



We are a little worried about our landlord.



## Remember Parihaka

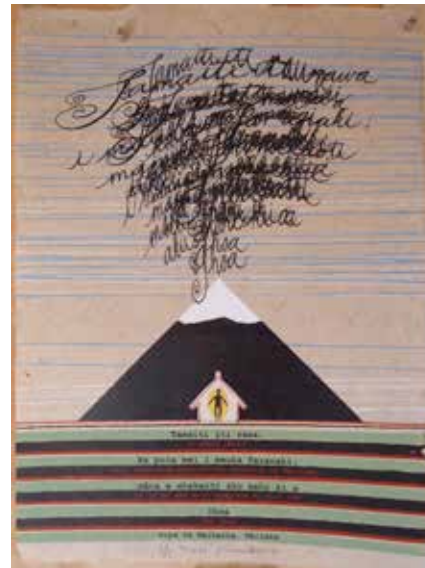
Design: Chris McBride

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

chris 1 > Parihaka



xavier > taranaki

## Pepeha

design: Michael Reed

360 x 500mm

screen printed on harekeke (flax) paper, signed and numbered. edition of 35

Christchurch, Aotearoa | NZ



john m . te whiti

**Te Whiti** Aotearoa Lib-  
erators, Poster Project  
Design: Xavier Meade  
508 x 762 mm  
Published: Ramp Press,  
ICAIC Printers.  
Havana-Aotearoa NZ  
2008

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, invaded 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 335 mm

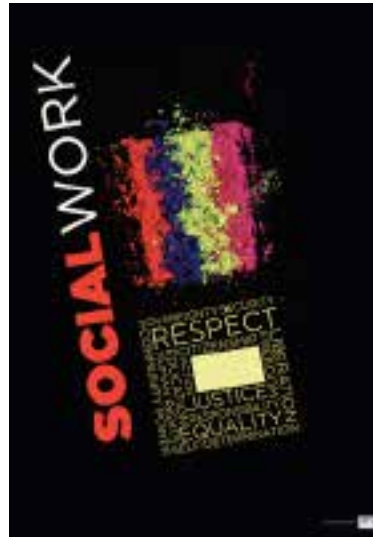
Pub: Ramallah, Palestine, April, 2005

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.



john m > Ramallah



### Social Work

Design/photography: Chris McBride

Artwork: Tiffany Singh ([www.tiffanysingh.com](http://www.tiffanysingh.com))

420 x 594 mm

Offset printed in Europe

Version available: Digital print

Produced for the International Federation Of Social Workers

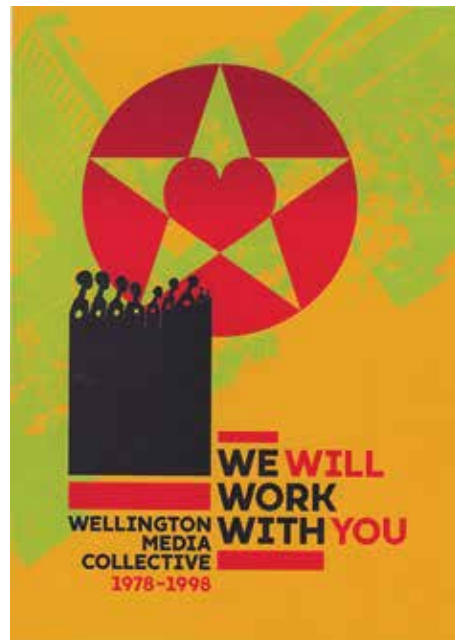
as a resource for the International Federation of Social Workers conference.

Commissioned by the secretary general, New Zealander Rory Truell. His sister was a member of the

Wellington Media Collectivem

Aotearoa | NZ 2012

chris 2 > social work



### 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

xavier > WMC



### 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 p > domestic labour

### **We are our 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

john p > own liberators



### **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

### **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



by

john m > potempkin



### **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





### Herois, Mites i Llegendes

design: Estudio Bascuñan - Juan Nava  
 Diseño Gráfico (based on illustrations by James Ormsby and Michael Reed)  
 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 Valencià de la Il·lustració i de la Modernitat) for two poster projects  
 Aotearoa Liberators - 10 NZ artists, printed by the ICAIC in Havana- and Pūrākau (Myths and Legends)  
**xavier > herois, mites....**



### 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 "ArsPolona", 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 \$150 US worth of posters including many by Starowieyski. Subsequently I also had a subscript 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 raisonnee.

**john m l > sanatorium**



### Waitangi The Great Caucasian Cover Up

Design: Warren Pohatu  
 Four colour screen print  
 502 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 protesters assembled at Waitangi on February 6.  
 Aotearoa | NZ 1984

**chris > waitangi**



### Calavera Don Quijote y Sancho Panza

Design: José Guadalupe Posada  
 555 x 420 mm  
 1982 restrike from the 1905 original plate.  
 Mexico

**john p > posada**



**There's Ni Franco, Ni Yankee, Ni Rey,**  
Design: Martin Walker (Red Dragon,  
London, 1975) for FRAP (Frente Revo-  
lucionario Antifascista y Patriota)  
510 x 760 mm



### **Obyknoennyi fashizm-Ordinary Facsism**

Design: Mikhail Khazanovsky  
Director-Mikhail Romm. Moms film 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 Leipzig Documentary film Festival in  
East Germany in 1965, even before the film was official-  
ly released by the studio. It was banned immediately  
after the festival by the Soviets! However, in the post  
Soviet era it was re-released.

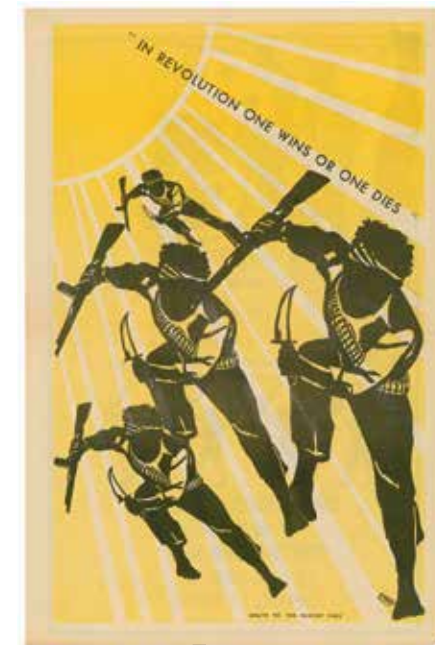
john m 2 > Ordinari Fascism



### **Alto al fascismo en Mexico**

Stop Fascism in Mexico  
design: ASARO  
xilograph, 800 x 655 mm  
Oaxaca, Mexico 2006

xavier > No al Fascismo



chris

### **In revolution one wins or one dies**

Death to the fascist pigs  
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 the 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=dK6UHYmealO> 575 x 810 mm



john p > MAZEPA



### A L'Imagerie

Exposition Vente, 15 Sept - 1st Nov

Design: Unknown

Size: circular 495 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 an 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.

john m 3 > L'Imagerie



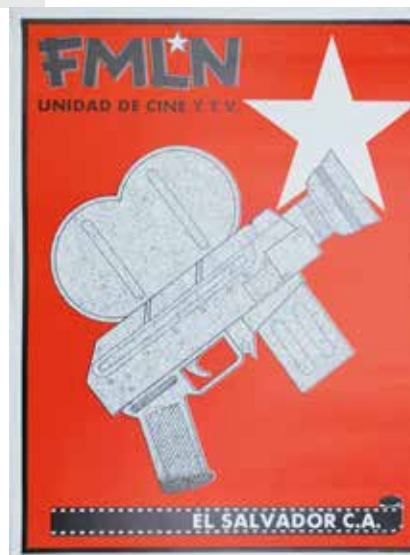
xavier > 50 QUE NO SE OLVIDAN

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 Martí 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 Martí in Chalatenango

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

apagaran 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.

chris > FMLN

### 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 Heroico** ("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.



xavier > hasta la victoria



### Nobody Can Stop an Idea Whose Time Has Come

Design: Paul Peter Piech.

520 x 635 mm

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

john p 1 > Nobody can...



### Nicaragua Time For Peace

Design: Michal Boncza

Off set print

505mm x 710 mm

Produced for the Nicaragua Solidarity Campaign London in support of the campaign to end US aggression in Nicaragua 1989

chris > nicaragua



john m > Turksib

### Turksib, 1929

Film poster reprint

Dir: Viktor Turin

Artist: Semion Semionov

Printed USSR, 1926, 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 was brought to the people through Cinema Art. So to paraphrase the slogan "For Us Cinema's Time has come and no one can stop this idea"!





### 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. Ngaruawahia, 1992

xavier > maori arts fest

### MARYLANDS COMMUNITY ASSOC BENEFIT DANCE 25P



THE FACTORY CHIPPENHAM MEWS W9

BLACK STAR 101ERS  
THE BROTHERS

FRI. JULY 11<sup>th</sup>

8- midnight

### Benefit DANCE

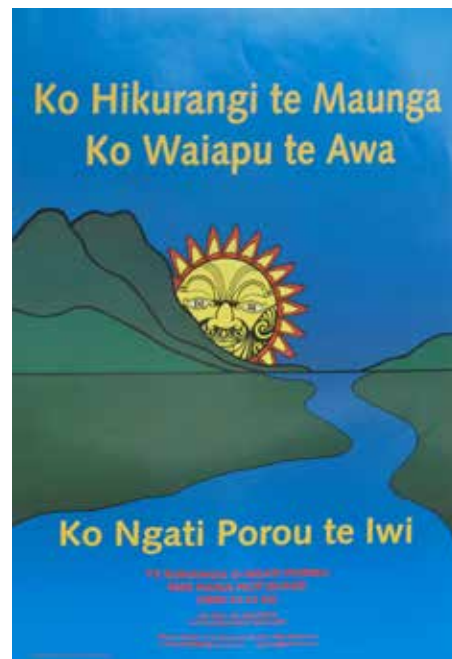
Design: John Phillips

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



Ko Hikurangi te Maunga  
Ko Waiapu te Awa

Ko Ngati Porou te Iwi

Ko Hikurangi te Maunga

Ko Waiapu te Awa

Ko Ngati 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

### Bara'em\*

(El-Funoun Palestinian Youth Dance Troupe)

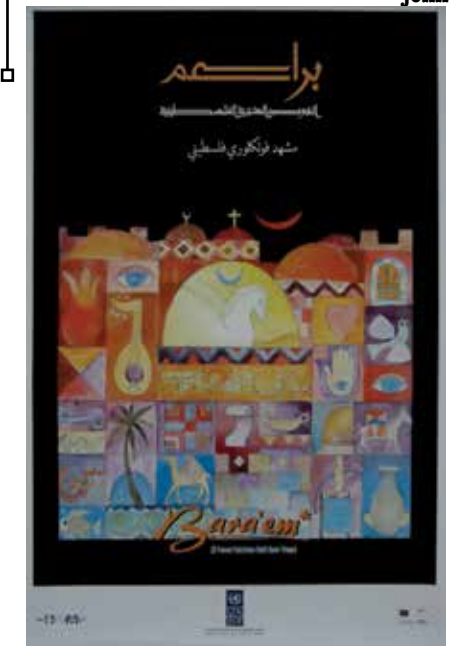
Artist: Unknown

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 >





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

Printing: Offset, National Portrait Gallery, London, 1989

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.



### 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

chris



john p 3

### Sold

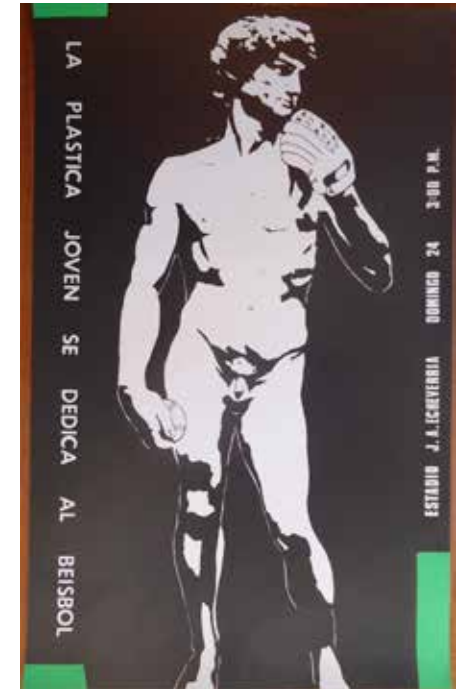
Design John Phillips

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



xavier

### 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