

MILTON GLASER & MIRKO ILIĆ

THE

EXPANDED EDITION: GREED, NATIONALISM,

**DESIGN
OF**

ALTERNATIVE FACTS, AND THE RESISTANCE

DISSSENT

FOREWORD BY TONY KUSHNER

1 CHAPTER 1 COMMUNISM

Title: Let My People Go
Format: Poster
Art Director/Designer:
Dan Reisinger
Client: No client
Country: Israel
Year: 1969

By adapting the communist hammer and sickle, this poster opposes the Soviet policy prohibiting the immigration of Jews from the USSR. (top left)



Title: Again?
Format: Poster
Art Director/Designer:
Dan Reisinger
Client: No client
Country: Israel
Year: 1993

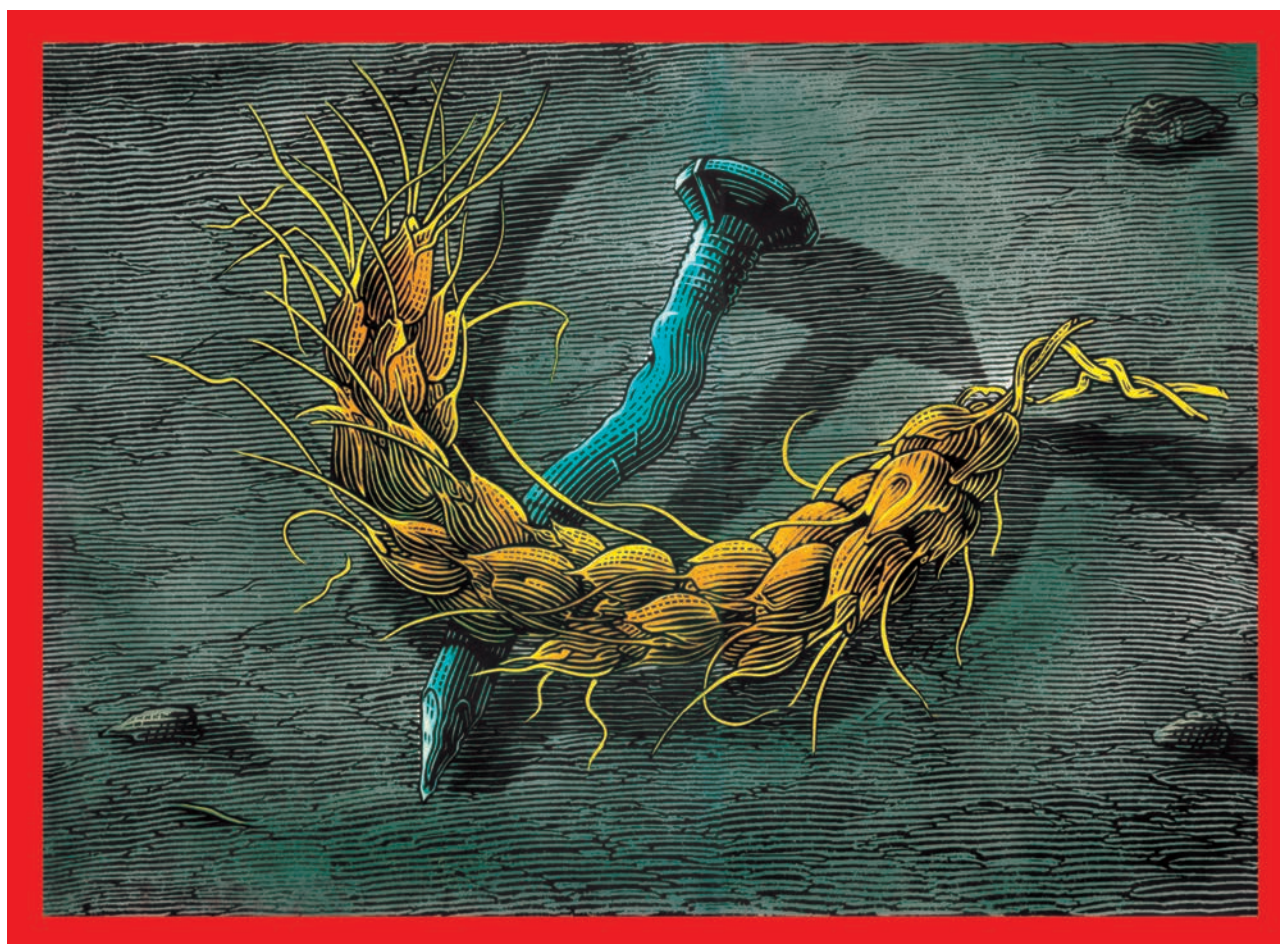
A prescient 1993 warning against the resurgence of fascistic and anti-Semitic movements in the formerly communist countries of Eastern Europe is the message of this bold and dynamic poster. (top right)



Title: Diskurs Macht hegemonie
Format: Magazine cover
Art Director/Designer:
Rico Lins
Client: Germinal Verlag, Bochum/Klartext Verlag, Bochum
Country: Brazil
Year: 1988

This image for the German political magazine *KulturRevolution* is a collaged composite, a Mr. Potato Head, if you will, of four left-wing icons, Mao Tse Tung, Karl Marx, Leon Trotsky, and Michel Foucault, symbolizing an attempt to combine various ideologies in hopes of creating something stronger, when, in fact, the result does not work. (bottom)





Title: Nail and Wheat
 Format: Poster
 Art Director/Designer:
Istvan Orosz
 Client: No client
 Country: Hungary
 Year: 1989

The careful placement of the nail (hit with the hammer) and sheath of wheat (cut with the sickle) in the position of the Soviet hammer and sickle symbol convey the victimization of people under communism.



Title: Concert Poster
 Format: Poster
 Art Director/Designer:
Istvan Orosz
 Client: No client
 Country: Hungary
 Year: 1990

This bold and immediate poster advertises a Budapest concert for the victims of communism.



Title: Comrades, It's Over
Format: Poster
Art Director/Designer:
Istvan Orosz
Client: M.D.F.
Country: Hungary
Year: 1989

This work was created by a designer/illustrator who grew up in, and spent his life in, Soviet-dominated Hungary. He was surprised and delighted in 1989 when he drew this poster and soon afterward, the Soviet Army returned home.





Title: Poster to Commemorate the Day of Yugoslav Youth
 Format: Poster
 Art Director/Designer: New Collectivism
 Client: Socialist Youth League of Slovenia
 Country: Slovenia
 Year: 1987

This prize-winning poster celebrating Marshal Josip Broz Tito's birthday is a redesign of a 1930's Richard Klein poster (*below*). NSK (Neue Slowenische Kunst) believes the traumas of the past affecting the present and the future can be healed only by returning to the initial conflicts. NSK narrowly escaped imprisonment when the original Nazi source became public knowledge.



aTitle: Exterior of the NSK State Berlin
 Format: Exterior design
 Art Director/Designer: New Collectivism
 Client: Volksbühne Theater
 Country: Slovenia
 Year: 1993

NSK hosted a show at the Volksbühne theater in the historical center of Berlin, once among the most prominent theater establishments of the twentieth century. During the show, the Volksbühne was declared a territory of the NSK State and entry was only permitted to NSK passport holders with valid visas. However, a "consulate office" was open non-stop issuing information and documents to potential NSK citizens interested in entering. (top)



Title: NSK Headquarters
 Format: Photograph
 Art Director/Designer: New Collectivism
 Client: NSK Information Center
 Country: Slovenia
 Year: 1999

Shown here is the NSK state information office. The passport division is placed in front of a wall mounted with photographs of various NSK artifacts. (bottom left)



Title: The State of NSK
 Format: Poster
 Art Director/Designer: New Collectivism
 Client: NSK
 Country: Slovenia
 Year: 1994

New Collectivism is an independent graphic design collective and a member of the NSK organization. In this poster, the Utopian goal is expressed by NSK as a state. This poster was used to promote various NSK events. (bottom right)



MANJ JE VEČ,
PA ŠE VEDNO NE DOVOLJ
LESS IS MORE BUT THIS IS NOT ENOUGH

NSK TRGOVINA

NSK MERCHANDISE
 NSK Info Center
 p.p. 101, SI-1001 Ljubljana
 Slovenia, NSK

PLOŠČE/RECORDS



2.499,-
kos/piece

VIDEOKASETE/VIDEOTAPES



4.999,-
kos/piece

PLAKATI/POSTERS



999,-
kos/piece

MAJICE SHIRTS



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NOORDUNG KOLEDAR



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NOORDUNG CALENDAR

SPOMINSKI KROŽNIKI MEMORIAL PLATES
 Oblikovanje/Design by: Charlie Krafft



2.999,-
kos/piece

NALEPKA/STICKER



299,-
kos/piece

KNJIGE ODDELKA ZA ČISTO IN PRAKTIČNO FILOZOFIJO PRI NSK
 BOOKS OF THE DEPARTMENT OF PURE AND APPLIED PHILOSOPHY AT NSK



2.999,-
kos/piece

NSK POST/NSK POŠTA



499,-

POŠTNE RAZGLEDNICE POSTCARDS



4.999,-

KRAVATA TIE



3.899,-

IGLA ZA KRAVATO/TIE-PIN



1.499,-

ZNAČKA/BADGE



999,-

ŠAL/SCARF



3.899,-

SKODELICA IN PODSTAVEK CUP AND SAUCER



2.499,-

MEDVEDKA/SHE BEAR
 Oblikovanje/Design by: Irwin



29.899,-

NSK KNJIGA/NSK BOOK



2.999,-

Title: NSK Merchandise
 Format: Book cover
 Art Director/Designer:
 New Collectivism
 Client: No client
 Country: Slovenia
 Year: 1999

The back cover of the NSK catalog/monograph shows NSK merchandise designed for an exhibition at the Museum of Modern Art in Ljubljana. The transition from socialism to capitalism and the creation of European monetary union in 1999 is represented by the number 99 shown throughout. All products featured are for sale.



Title: What, how & for whom-152nd anniversary of the Communist Manifesto
 Format: Book/Catalogue
 Art Director/Designer: Dejan Kršić
 Client: What, how & for whom (WHW)
 Country: Croatia
 Year: 2003

The dynamic cover of this 152nd Anniversary edition of the *The Communist Manifesto* boldly features Karl Marx and Friedrich Engels. The book serves as a catalog to an exhibition and various events held in Croatia that were re-staged the following year in Austria. The publication contains essays by several famous theoreticians and writers, and is distributed in bookshops, galleries, and museums.





Title: Péter Pócs's First Exhibition in France
Format: Poster
Art Director/Designer: Péter Pócs
Client: Unknown
Country: Hungary
Year: 1988

This poster was originally designed for an exhibition of Hungarian artists at the eighth Venice Biennial. It was rejected as ideologically inappropriate due to its portrayal of the communist symbols, but was later used as a poster for Péter Pócs's own exhibition in Paris.



Title: 1989
Format: Poster
Art Director/Designer:
Péter Pócs
Client: No client
Country: Hungary
Year: 1989

This self printed poster for the SZDSZ (Union of the Free Democrats) was considered too strong to be used. The bold graphic depicts the destruction of communism and the dates in the corner refer to the Hungarian Freedom Flight (October 23, 1956) and the eventual collapse of communism in 1989.



Title: 301
Format: Poster
Art Director/Designer:
Péter Pócs
Client: Union of the Free
Democrats
Country: Hungary
Year: 1989

Russian troops crushed the 1956 Hungarian Revolution, killing many Hungarian citizens and burying them in mass graves. One of the graves, in which the revolutionary leader Imre Nagy is buried, was marked with the number 301. The blood on this poster is in the shape of Hungary.



Title: **Simile**
 Format: **Poster**
 Art Director/Designer:
Péter Pócs
 Client: **Peter Stefanovits**
 Country: **Hungary**
 Year: **1988**

This poster, created for an exhibition of graphic designer Peter Stefanovits's work, was shown on Hungarian prime-time news. The news censored the controversial image of the communist star attached to the cross and showed only the text at the bottom.



Title: **Hommage à
 Romania 1989**
 Format: **Poster**
 Art Director/Designer:
Péter Pócs
 Client: **No client**
 Country: **Hungary**
 Year: **1989**

The famous phrase from the 1960s, "The revolution will not be televised," became a reality in 1989. As a result, there was an immediate reaction around the world, and this poster, a response to the Romanian revolution, was already printing on the third day of the bloody event.





Title: Israeli Law Enforcement
 Format: Poster
 Art Director/Designer: Rebecca Rapp
 Client: "Don't Say You Didn't Know" exhibition curated by Dana Bartelt
 Country: USA
 Year: 2003

The designer, an activist for the International Solidarity Movement, illustrates the current situation in Palestine with this powerful image. The design combined the well-known *Pieta* (a symbol for the slain) with a reference to Jesus (who was shown no mercy) to illustrate how history is repeating itself with the slaying of young, innocent Palestinian men. The designer did not intend to make this a religious piece and noted that if another well-known figure had suffered similar treatment, he or she would have been an equally appropriate analogy.

Title: Revolution until Victory
Format: Poster
Art Director/Designer: Unknown
Client: No client
Country: Poland
Year: 1989

The war-torn kaffiyah has the word Fateh in Arabic "blood" red lettering. The kaffiyah was turned into a symbol of the Palestinian state by Yassir Arafat and also became a symbol of the Fedayeen (Palestinian Freedom Fighters).



Title: Stop
Format: Poster
Art Director/Designer: Unknown Polish artist, from the collection of Dana Bartelt
Client: PLO (Palestine Liberation Organization)
Country: Unknown
Year: 1980s

In this poster, another one in a series created by Polish artists in solidarity with the Palestinian cause, the Palestine flag is shown pierced by an Israeli sniper's bullet.





Title: Palestine
Format: Poster
Art Director/Designer:
Pedram Harby
Client: No client
Country: Iran
Year: 2004

The copy line for this poster supporting the Palestinian position states: "Behold our world, At last we're all equal..." The image of a discarded map brought out of the waste basket in an effort "to iron out the creases and restore it to its original place" is persuasive. The designer's idea was to "display the crumpled map of Palestine in the void of indifference that surrounds it." This poster was designed to take part in the 9th triennial of political posters in Mons, Belgium.

Title: Equal
 Format: Poster
 Art Director/Designer:
 Bülent Erkmen
 Client: Bat Shalom, Israel
 Country: Turkey
 Year: 1998

The impossibility of achieving agreement on the mere definition of the word *equal* makes a powerful graphic statement in this poster for the Sharing Jerusalem: Two Capitals project.

e.qual (~~ê'kwel~~) adj, [~~Lat. aequalis ← aequus, even.~~] 1. Having the same measure, quantity, or value as another. 2. Math. Being the same or identical to in value. 3.a. Having the same rights, privileges, or status ~~(equal in accord of law)~~ b. Being the same for all members of a group ~~(gave every employee an equal chance)~~ 4.a. Having the qualities, as strength, intelligence, or ability, needed for a situation or task. b. Sufficient in extent, amount, or degree. n. One equal to another. vt. equalled, equaling, equals or equalled, equaling, equals. 1. To be equal to, esp. in value. 2. To do or produce something equal to.


 לוחם וחיבורים שתי מדינות לשתי מדינות
 مشاركة القدس - عاصمتان لمدينة
 Sharing Jerusalem: Two Capitals for Two States

Title: Art Against the Wall
 Format: Mural
 Art Director/Designers:
 Eric Drooker,
 Palestinian children
 Client: No client
 Country: Palestine
 Year: 2004

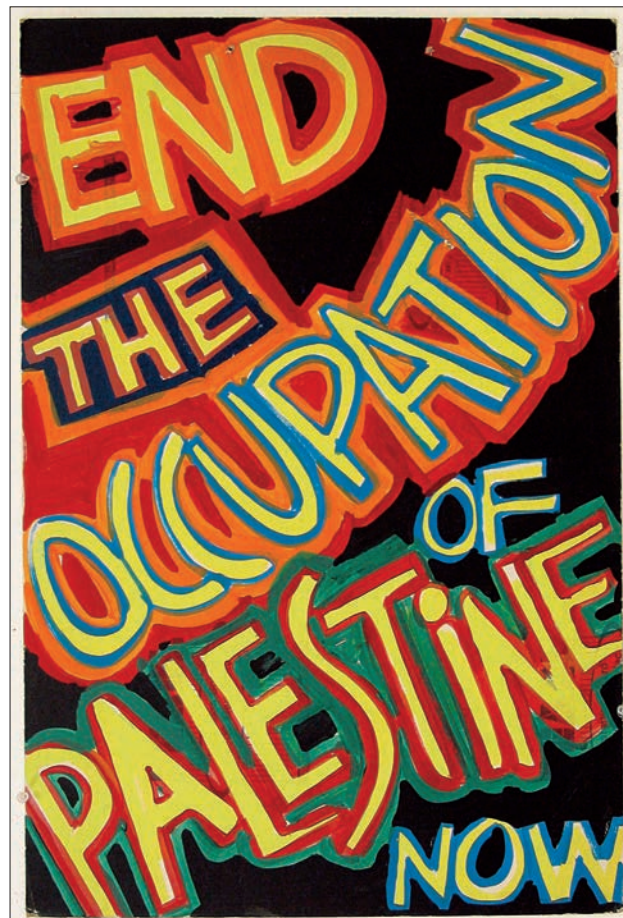


The Israeli government calls it "the security barrier." Palestinians call it "the apartheid wall." Twice as tall as the Berlin Wall, its projected span is 500 miles (805 kilometers). The artist calls it "the greatest blank canvas in the world." He painted this mural with the help of local children in the occupied West Bank village of Masha.



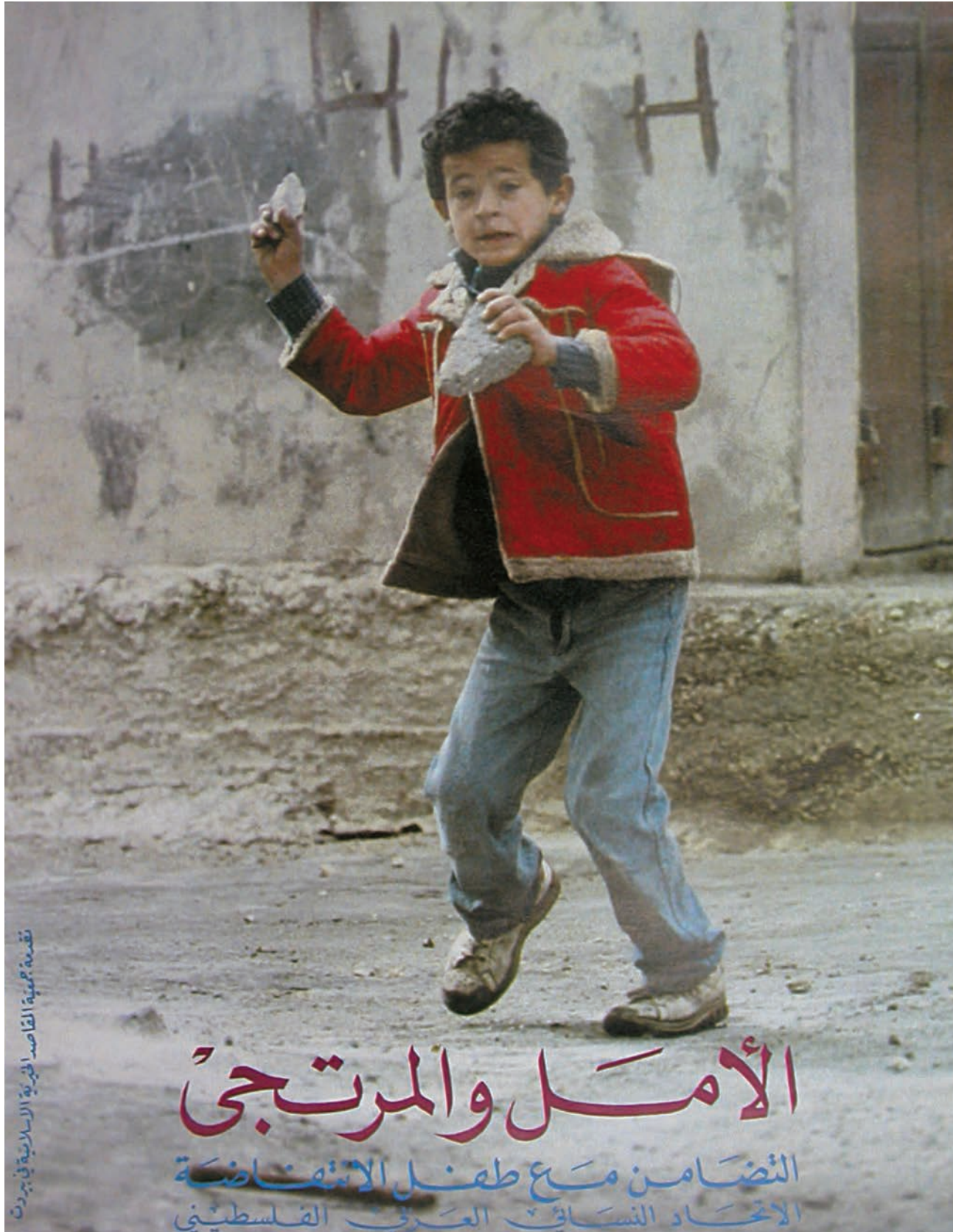


Title: Palestine Is our Home/Stop Israeli Brutality Racism Against Palestinians/End the Occupation of Palestine Now
 Format: Posters
 Art Director/Designer: Samia A. Halaby
 Client: No client
 Country: USA
 Year: 1991



The black background and bright colors in *End the Occupation of Palestine Now* and *Palestine Is our Home* are a deliberate homage to Palestinian Libertarian art of the 1970s and 1980s and appeal to the visual requirements of news photographers. These posters were used in Washington, D.C. as protest against the first Gulf War in 1991.

Stop Israeli Brutality Racism Against Palestinians was created to hang in the artist's home to identify her political and ethnic background to visitors. The artist noted that she "did not want to waste time with those who hated my national background . . ."



Title: Stone Throwing Boy
Format: Poster
Art Director/Designer:
Unknown, from the
collection of Dana Bartelt
Client: PLO (Palestine
Liberation Organization)
Country: Palestine
Year: 2000

The Israeli tank is unseen
in this famous photograph
of a Palestinian boy
throwing stones. This
poster was given away by
the Palestinian Liberation
Organization office in
Ramallah during the
second Intifada of 2000.



Title: Pain
 Format: Poster
 Art Director/Designer:
 David Tartakover
 Photographer:
 Micha Kirshner
 Client: No client
 Country: Israel
 Year: 1989

It's almost impossible to imagine how difficult life as an Israeli designer critical of Israeli military behavior must be. Nevertheless, voices consistently opposing the conflict and seeking resolution have emerged. This poster was created for a group of Israelis who refuse to serve their military service in the occupied territories and appeals to others to do the same through this little Palestinian girl who lost an eye to an Israeli rubber bullet. The Hebrew word for "pain" displayed prominently across the top of this poster can also mean "as a father."



Title: Man Nature Society
 Format: Poster
 Art Director/Designer:
 David Tartakover
 Photography: Alex Levac
 Client: No client
 Country: Israel
 Year: 1992

This poster, designed for the "Man Nature Society" international exhibition held in Moscow, features the colors of the Palestinian flag behind the title blocks.

"It's sad when a child dies,
and hard as it is to say it, but he
was killed according to regulations"
Israel Defence Force spokesman
in reaction to the death of 6 year
old Ali Muhamad Juarwish,
November, 1997.

Title: Childhood Is Not
Child's Play!
Format: Poster
Art Director/Designer:
David Tartakover
Client: No client
Country: Israel
Year: 1998

A quote from an Israeli
Defense Forces spokesman
explaining that this
six-year-old Palestinian boy
was "killed according to
regulation" offers little
comfort, as it remains
strikingly apparent that the
child pictured here is much
too young to stand in the
crosshairs of a political
battle.

Childhood is not child's play!

THE INTIFADA WELCOMES THE ICOGRADA

Title: The Intifada
Welcomes the Icoagrada
Format: Poster
Art Director/Designer:
David Tartakover
Client: No client
Country: Israel
Year: 1989

Intifada, which literally translates to “an abrupt and sudden waking from an unconscious state,” is a word that has come to symbolize the Palestinian uprising against Israeli occupation. More than 11,000 Palestinians have been injured in Intifada protests against Israel. When Icoagrada, the International Council of Graphic Design Associations, decided to hold its biannual congress in Tel Aviv, this poster was created to announce the conference and remind the international design community that the role of a designer varies with the political climate in which he or she operates.

13th congress of icograda international council of graphic design associations august 27-31 1989 tel aviv

Title: Happy New Fear
 Format: Poster
 Art Director/Designer:
 David Tartakover
 Photographer: Oded Klein
 Client: No client
 Country: Israel
 Year: 1995

Rather than a stylized version of a weapon, this depiction is starkly realistic. The barrel reads, "Desert Eagle .357 Magnum Pistol—Israel Military Industries," contrasting the harsh reality of Israeli occupation with the festive celebration of a new year. This poster is a reminder that, for many, time only represents a continuation of fear and violence.



Tartakover/Publishing of Israel / Photo: Oded Klein / Photo: Oded Klein / Photo: Oded Klein / Photo: Oded Klein / Photo: Oded Klein

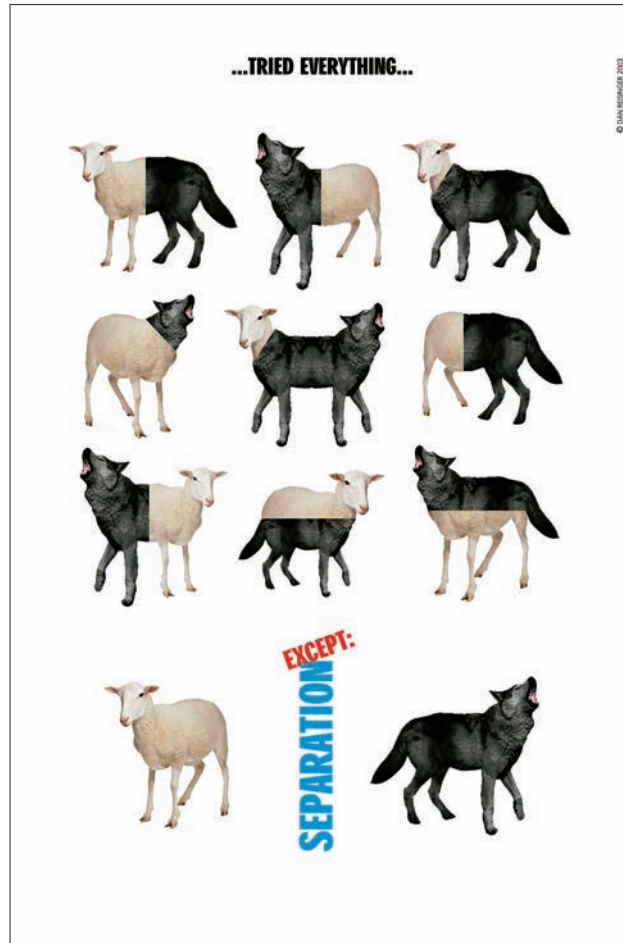
Title: Have a Year of
 Peace and Security
 Format: Poster
 Art Director/Designer:
 Yossi Lemel
 Client: No client
 Country: Israel
 Year: 2002

Irony is an important tool of dissent, but if it lapses into cleverness, the message can be compromised. In this instance, the sense of contrivance may be too evident.



Yossi Lemel





Title: **Separation**
 Format: **Poster**
 Art Director/Designer:
Dan Reisinger
 Client: **No client**
 Country: **Israel**
 Year: **2003**

After many failed attempts to live in harmony, this poster supports the building of the wall in Israel: "To prevent the infiltration of suicide bombers into Israel and to terminate Israel's intervention into the everyday life of Palestinians."



Title: **F-16i**
 Format: **Poster**
 Art Director/Designer:
Yossi Lemel
 Client: **No client**
 Country: **Israel**
 Year: **2000**

Critical of the Israeli Air Force, this poster sarcastically suggests that war within the region has become the natural order and the Israeli jet fighter has become another dangerous species.



ISRAEL PALESTINE
ישראל פלשתיין 2002

Title: Blood Bath 2002
Format: Poster
Art Director/Designer:
Yossi Lemel
Client: No client
Country: Israel
Year: 2002

This chilling image conveys the designer's opposition to the endless bloodshed between Israelis and Palestinians in which neither side is able to wash away responsibility for the situation. References to morgues and suicides are both intentional and disturbing.



Yossi Lemel



Title: Israel Palestine
2003
Format: Poster
Art Director/Designer:
Yossi Lemel
Client: No client
Country: Israel
Year: 2003

The imagery in this poster references peace as a living, fragile organism, and questions why Israel's efforts to preserve it, while well intentioned, have not yielded the desired results.

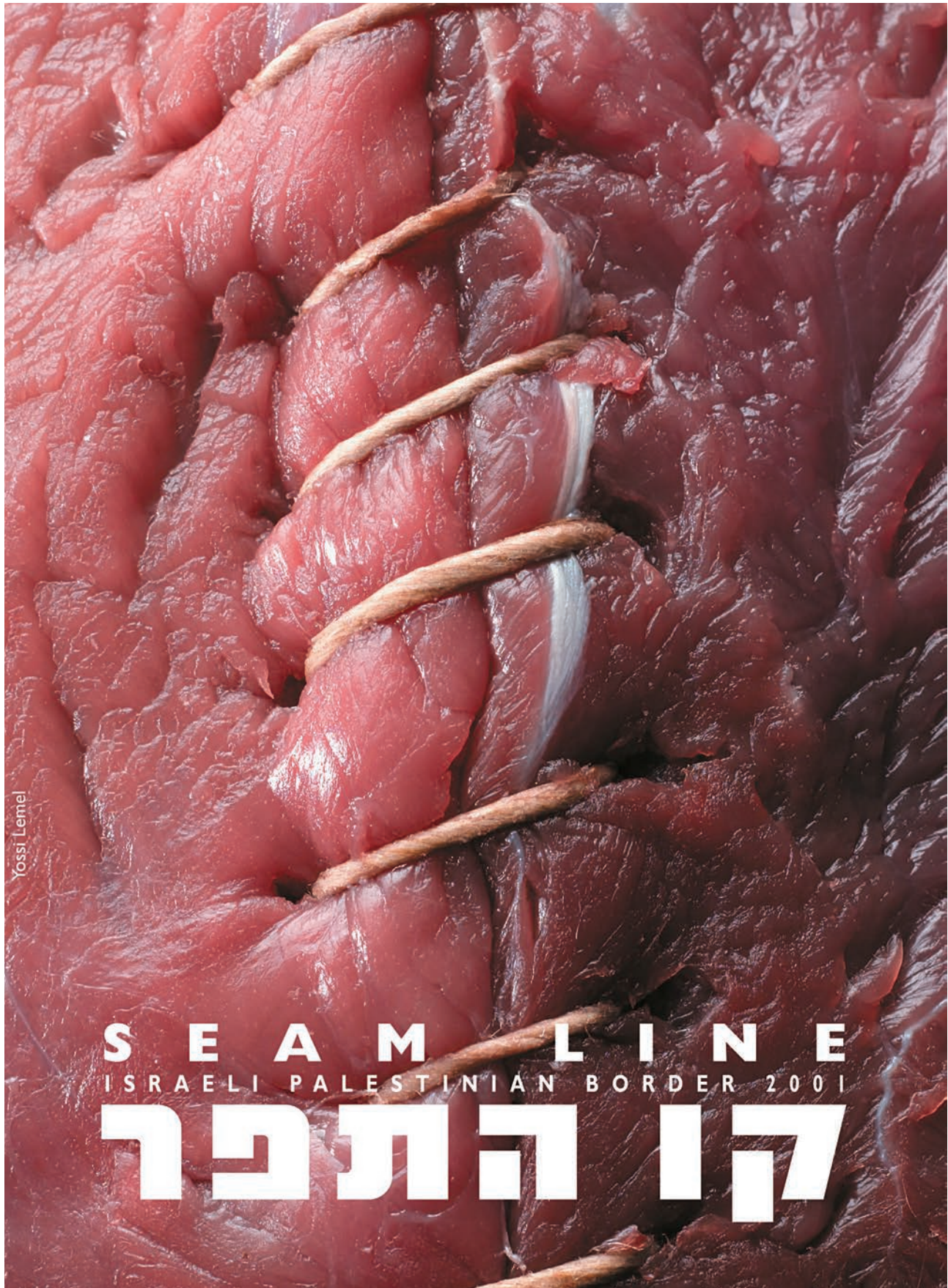


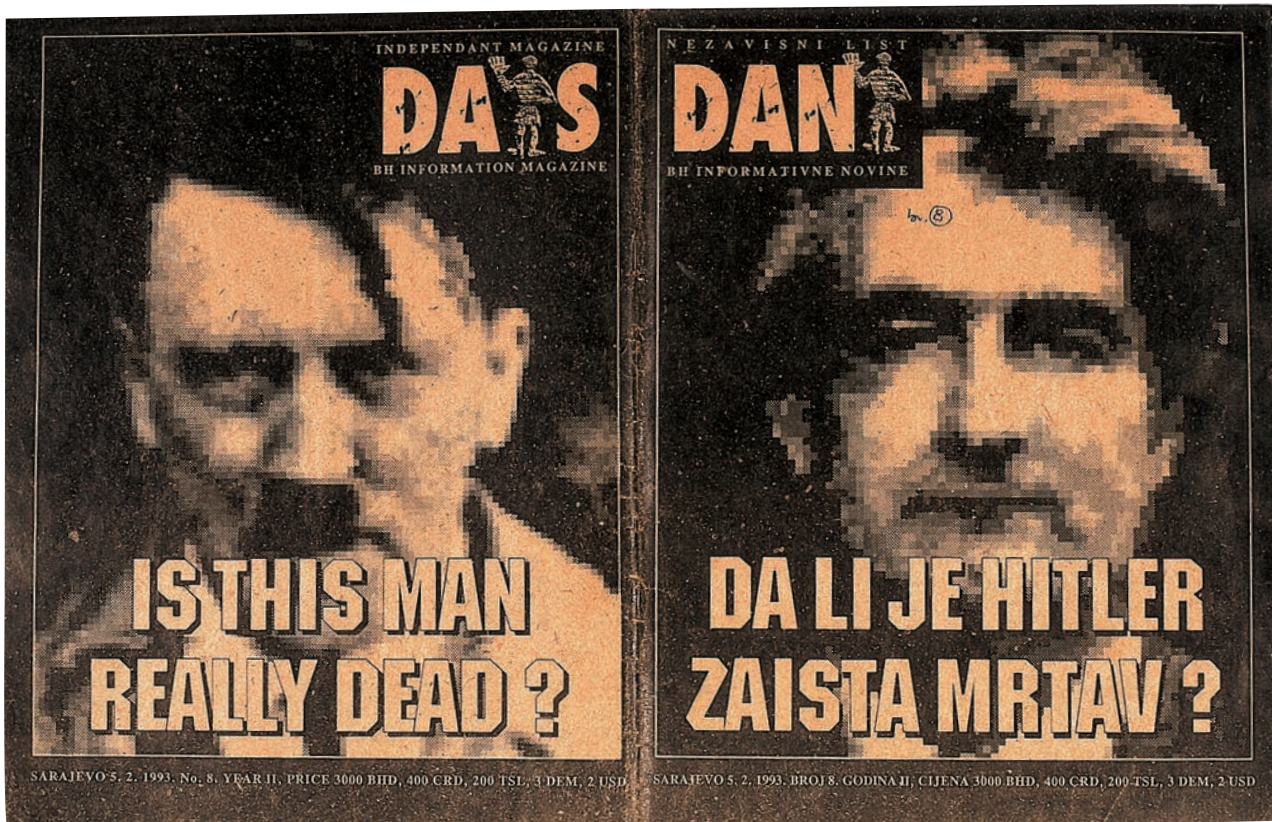
Title: Israel Palestine
2004
Format: Poster
Art Director/Designer:
Yossi Lemel
Client: No client
Country: Israel
Year: 2004

Depicting a peace process that was brutally cut off in the middle of an attempt to achieve cooperation, this graphic image also references the graphic realities of lost limbs and body parts that are a result of this ongoing conflict.

Title: Seamline
Format: Poster
Art Director/Designer:
Yossi Lemel
Client: No client
Country: Israel
Year: 2001

Context creates meaning. This image of raw meat bound together by string could almost appear in a cookbook as an example of how to tie a roast. When placed into the context of the seamline—the border between the Israeli and Palestinian territories—the meaning darkens. The subtle color variation between the two sides intentionally and cleverly reflects the skin tones of those involved.





Title: *Dani* magazine
 Format: Magazine covers
 Art Director/Designer:
 Trio Sarajevo
 Client: *DANI* magazine
 Country: Bosnia
 and Herzegovina
 Year: 1995

DANI magazine, the political weekly considered to be the most courageous magazine in Sarajevo during the siege, consistently produced provocative covers. On this cover Radovan Karadzic, the former President of the Republica Srpska accused of the slaughter of thousands of Bosnian Muslims and Croats who has twice been indicted by the United Nations war crimes tribunal, is shown opposite Adolf Hitler indicating their similar style of "leadership."

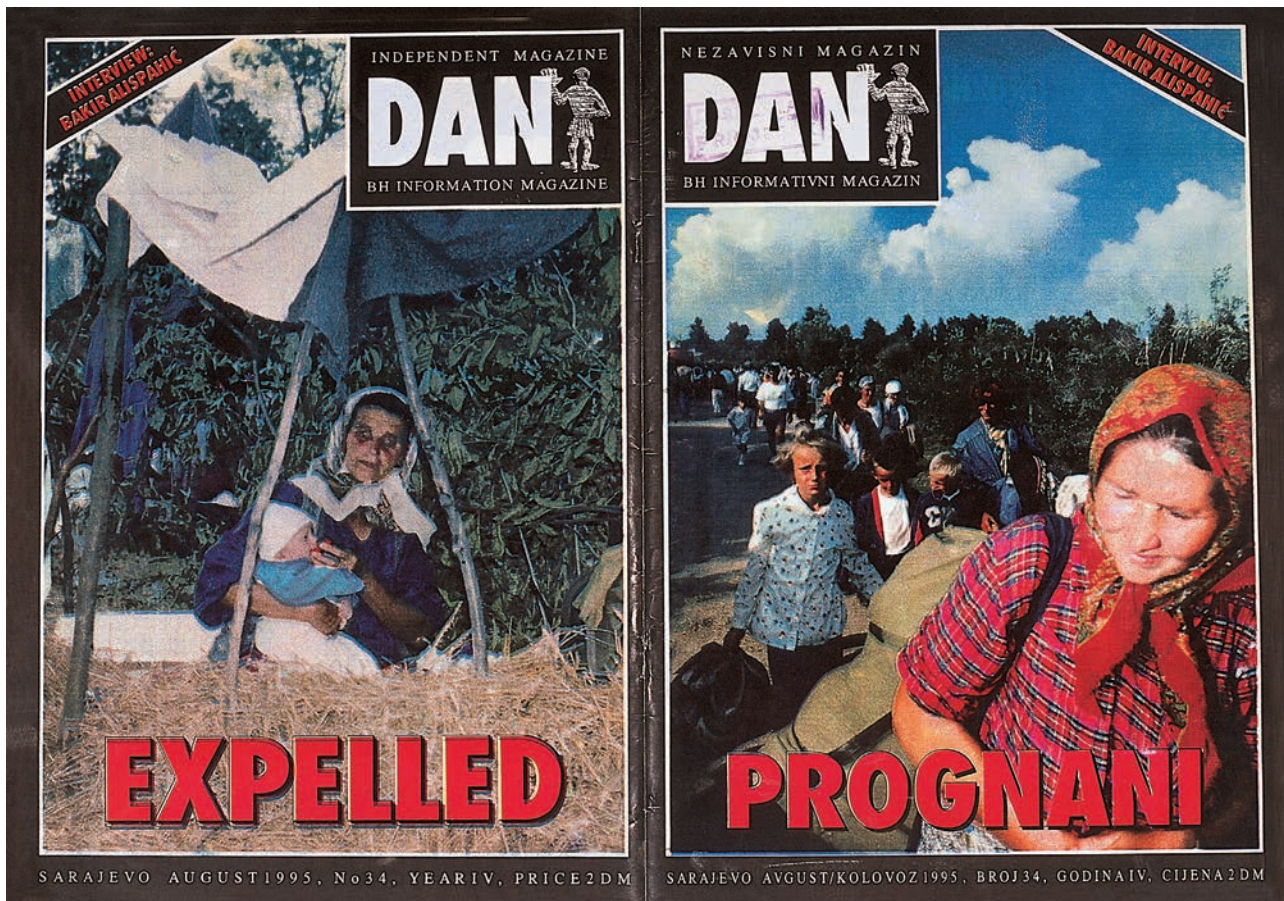


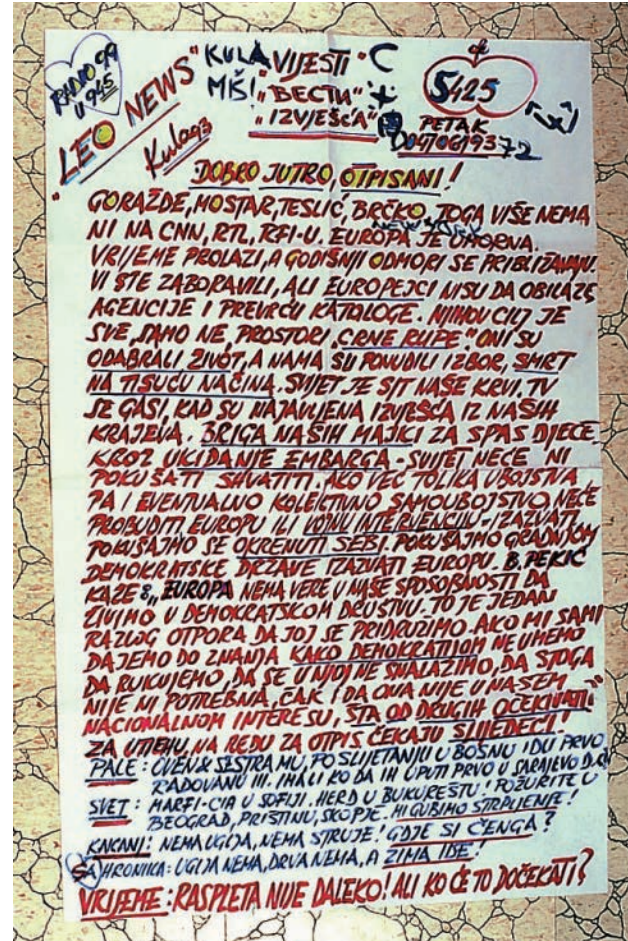
These front and back covers of *DANI* magazine question whether the new unification into two separate states, the Bosnian Republic and the Serbian Republic, according to Dayton accord, have achieved the designed objectives.

This horrifying image depicting the results of a Serbian mortar explosion that landed near a market square is almost too much to bear. This event, and the published images from it, caused foreign governments to finally take action.

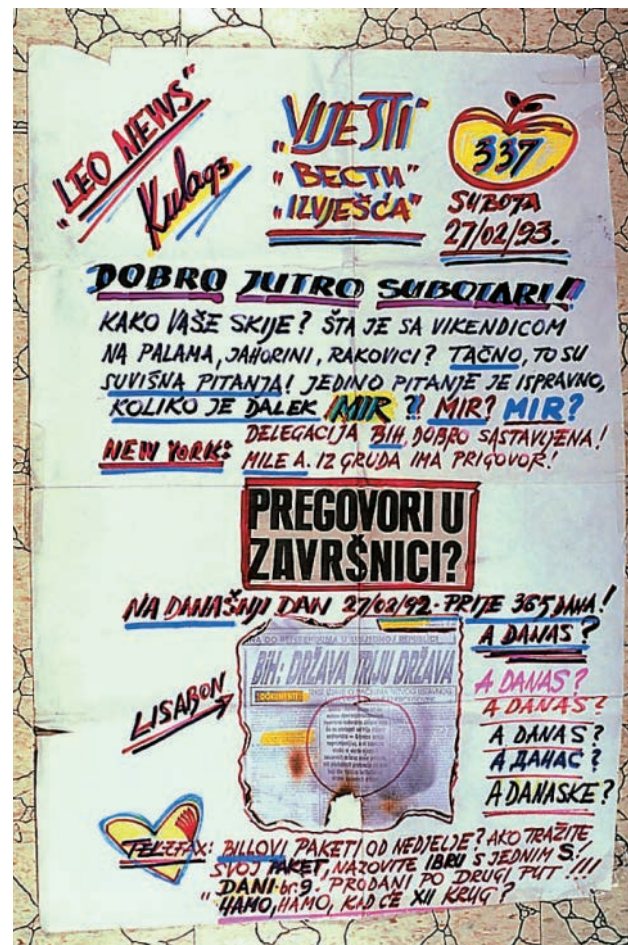
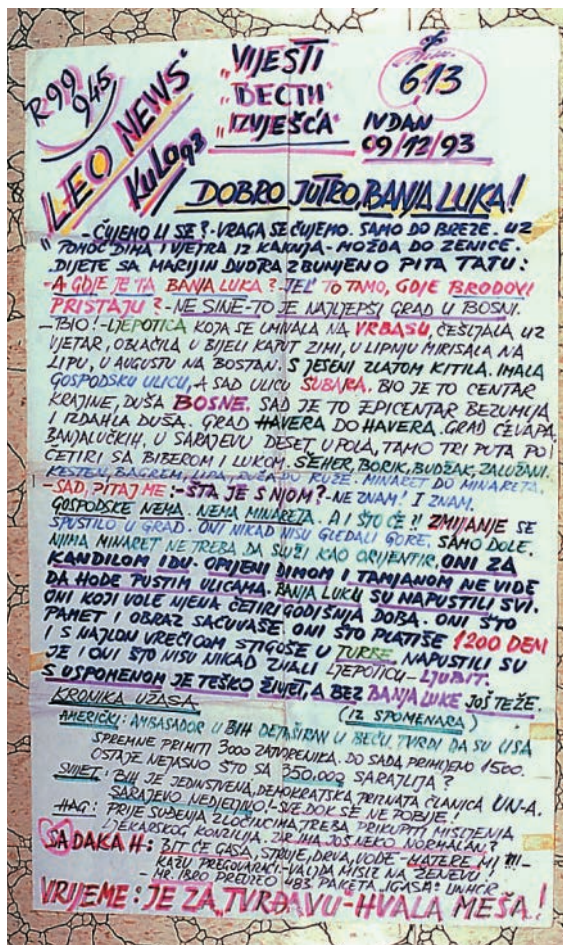


These images of Muslim families being expelled from Serbian controlled territories in Bosnia are evidence of the ethnic cleansing that took place in the mid 1990s.





Title: Leo News
 Format: Handwritten posters
 Art Director/Designer: Malik "Kula" Kulenović
 Client: No client
 Country: Bosnia and Herzegovina
 Year: 1993-94



Numbering each edition of this handwritten newspaper with the day of the siege of Sarajevo increased the political power of this publication produced by a news vendor. Each edition combined Cyrillic and Roman alphabets, making a poignant plea for ethnic unity. The use of the two alphabets turned out to be as significant as the news itself.