



BE OF LOVE
(A LITTLE)
MORE CAREFUL
THAN OF
EVERYTHING

THE SPIRIT OF THE SIXTIES

Art as an Agent for Change

THE SPIRIT OF THE SIXTIES

Art as an Agent for Change

February 27 – April 11, 2015

Curated by:

Kyle Anderson

Aleksa D'Orsi

Kimberly Drexler

Lindsay Kearney

Callie Marx

Gillian Pinkham

Sebastian Zheng



This publication was produced in part through the generous support of the Helen Trout Memorial Fund and the Ruth Trout Endowment at Dickinson College.

Published by The Trout Gallery, Dickinson College, Carlisle, Pennsylvania 17013.
Copyright © 2015 The Trout Gallery. All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without written permission from The Trout Gallery.

All photographs Andrew Bale, unless otherwise noted.
Design: Kimberley Nichols and Patricia Pohlman, Dickinson College Office of Design Services
Printing: Pemcor, Inc., Lancaster, Pennsylvania

ISBN 978-0-9826156-9-0

Cover: Sister Mary Corita Kent, *Be of Love #4*, 1963. Serigraph. Gift by the artists of *motive* and Professor Emeritus Dennis Akin and Marjorie Pennington Akin (cat. 7).

Title page: Roland Topor, Untitled (Amnesty International), 1977. Lithograph. Gift of Drs. Meyer P. and Vivian O. Potamkin (cat. 12).

Frontispiece: Wes Wilson, *Joint Show*, 1967. Lithograph. Gift by the artists of *motive* and Professor Emeritus Dennis Akin and Marjorie Pennington Akin (cat. 3).



Acknowledgements

The art history senior seminar is a thoroughly collaborative endeavor. Students not only work closely with one another, but also with many individuals in the Art & Art History Department and across Dickinson's campus, without whom the exhibition and catalogue simply would not be possible.

First and foremost, we are grateful to Phillip Earenfight, Director of The Trout Gallery and Associate Professor of Art History, who has been an enthusiastic supporter of this year's show since the first week of the seminar. Thanks to Dr. Earenfight for his guidance throughout the process and for his considerable legwork in pulling many of the exhibition details together. James Bowman, Exhibition Preparator and Registrar, has been a constant presence in the course, working closely with the curators on everything from the exhibition scope, its design and layout—as well as what color to paint the walls. James is the person who first introduces each student to the individual objects he or she will research and he is the one who finally hangs the work on the walls, never failing to impress us all with his high standards and keen critical eye. Throughout the seminar, we rely on high-resolution photographs of the works in the exhibition, both as research references and to use for publication in the catalogue. For this, we are grateful to the excellent work of photographer Andy Bale. We also wish to thank Jennifer Kniesch, Visual Resources Curator, who made works in the exhibition available on ARTstor and has been generous in helping with other visual resource needs.

We are grateful to our Curator of Education, Heather Flaherty, whose job begins as ours ends on opening night, as she extends the reach of our exhibition to classes and groups all over campus and throughout the Carlisle community. Stephanie Keifer, Senior Administrative Assistant, oversees

the reception that is such a big part of opening night, but her main work on the exhibition takes place behind closed doors, often during evenings and weekends, as she edits every page of the catalogue. The success of this publication is due in no small part to her efforts.

Design Services gets the credit for producing yet another beautiful catalogue and for creating the exhibition's promotional materials. It was a pleasure working with Kimberly Nichols on her last catalogue cover before she retired. We thank Pat Pohlman for her exceptional and countless efforts in seeing the catalogue through to publication. This year we owe special thanks to Jim Genscher and Malinda Triller in the Library's Special Collections for making some of their holdings available for our research and for display in the exhibition. Finally, we wish to acknowledge the contributions of Dickinson Professor Emeritus Dennis Akin. Through his work as art editor at *motive* magazine, he has donated a number of works to The Trout Gallery, including several that appear in this exhibition. He also agreed to be interviewed by one of the curators for the show. We are truly grateful for his generosity.

— Elizabeth Lee
Associate Professor of Art History

— Members of the Art History Senior Seminar

Table of Contents

<i>Introduction: The Spirit of the Sixties: Art as an Agent for Change</i> Elizabeth Lee	6
---	---

Essays

<i>Artists as Activists in motive Magazine</i> Aleksa D'Orsi	9
---	---

<i>Peace, Love, and Politics</i> Lindsay Kearney	15
---	----

<i>Prisoners of Conscience: Art and Amnesty International in the 1960s and 1970s</i> Callie Marx	22
---	----

<i>Save Our Planet: Depicting the Rise of Environmentalism in Art</i> Kimberly Drexler	27
---	----

<i>Art of the Civil Rights Movement</i> Gillian Pinkham	34
--	----

<i>The Surface Series: Rauschenberg's Protest to the Late Sixties</i> Kyle Anderson	40
--	----

<i>Legacies of the Sixties: Advocating Change in Contemporary America</i> Sebastian Zheng	46
--	----

Exhibition Catalogue	53
----------------------	----

Introduction: *The Spirit of the Sixties: Art as an Agent for Change*

Elizabeth Lee, Associate Professor of Art History

The most memorable images from the politically-charged era of the 1960s and early 1970s were captured by photojournalists. These include race riots in Birmingham, Alabama, Martin Luther King's "I Have a Dream" speech at the national Freedom March, the assassination of John F. Kennedy in Dallas, the shooting of student protesters at Kent State University, and a nine-year old Vietnamese girl fleeing a napalm attack, among dozens of others that remain etched in American historical consciousness (fig. 1).

The images produced by contemporary painters, printmakers, and sculptors in response to this period are much harder to conjure up. This is partly because much of the art from this time would seem to have little to do with the Vietnam War or the campaign for civil rights. Pop art, for instance, set its sights on celebrities, new consumer products, and a postwar culture of material abundance. As a result, the movement has often been regarded as detached from the darker and messier aspects of the sixties. Yet part of what animates pop art is its ambivalence about the commercial culture that it often appears to embrace.

As James Rosenquist makes clear with his epic *F-111* (1964–1965), the sleek, high-powered F-111 jet, which spans his entire eighty-six foot painting, serves as a symbol of American Cold War prosperity and military might, even as it holds out the possibility of destroying the society that invented it. Painted in bright, eye-catching colors with the smooth, airbrushed appearance of a billboard advertisement, Rosenquist mixes scenes of a nuclear explosion with images of angel food cake, a beach umbrella, and other commodities to show how the economies of pleasure and military power in American culture are integrally linked.

Pop art's capacity for directly taking on the violence that characterizes this period is perhaps nowhere more apparent than in Andy Warhol's paintings and prints created in response to the 1963 Birmingham, Alabama race riots. His point of departure for this series is Charles Moore's photographic spread in *Life* magazine, published on May 17, 1963, depicting the clash between white police officers with a group of black protestors. It is not at all clear if Warhol's use of Moore's photographs is intended to critique the mass media's investment in images of racial violence or, perhaps, to comment on the Birmingham police or racial politics in the South, but the very act of taking these images out of their original context and re-producing them as art invites critical analysis (fig. 2). Warhol was famously opaque in ascribing meaning to his work, including this particular series. Roy Lichtenstein stated in a panel discussion with Warhol and



Fig. 1. Double-page spread in *Life* (May 17, 1963, 30–31), © *Life*, with photographs by Charles Moore. Photos used by permission © Charles Moore courtesy Black Star Publishing Co., NY.



Fig. 2. Andy Warhol, *Race Riot*, 1964. Screenprint, 20 x 24 in. (50.8 x 60.8 cm), © Andy Warhol. Albright-Knox Art Gallery, Buffalo, NY, gift of Frederic P. Norton, 1999. Photo: © Albright-Knox Art Gallery courtesy Art Resource, NY.

another pop art contemporary, Claes Oldenburg, "you may interpret some of Andy's paintings, such as those with police dogs or the electric chairs, as liberal statements."¹ But when Oldenburg followed up asking Warhol if his race riot was made as a "political statement" or "an expression of indifference," the artist replied, "It is indifference." Refusing to consider it anything special, Warhol said about Moore's *Life* photographic spread, "It just caught my eye."²

The artists represented in “The Spirit of the Sixties” are far more willing to not only commit to the idea that art can be expressly political, but also to the notion that it might challenge a viewer’s perspective and, even, lead to social change. The seven student curators who organized the show specifically chose examples of work—mostly prints from the 1960s and 1970s—by artists who understood their work as a means of engagement with the political, social, and cultural climate that defined this period of American history.

Some of the works in the exhibition connect to specific organizations or causes. Prints by Nathan Oliveira, Wes Wilson, Benjamin Dana, and Sister Mary Corita Kent were featured in *motive*, the official magazine of the Methodist Student Movement, spelled with a lowercase “m” as a sign of its nonconformity. As Aleksa D’Orsi argues in her essay, *motive* made the visual arts integral to its mission by incorporating the work of socially-engaged artists throughout its publication. It is fortunate that the Dickinson Library owns nearly two dozen volumes of the publication, several of which feature prints in The Trout Gallery collection that were generously donated by former Dickinson art professor, Dennis Akin, who served as *motive*’s art editor for several years.

Amnesty International is another organization from this period that viewed art as a medium for advocating change. Callie Marx writes in her essay about four of the many artists who created posters for the organization in the 1970s. Their work was displayed around the world in a special exhibition sponsored by Amnesty to publicize their efforts to help free prisoners of conscience and to promote human rights.

Other artists in the exhibition took up human rights issues on their own. The prints of Leonard Baskin featuring nineteenth-century Indian chiefs, Gillian Pinkham explains, coincide with the early years of the American Indian Movement, which informs the artist’s treatment of his subjects as deeply human figures. Sister Mary Corita Kent, who spent years teaching art at Immaculate Heart College, was known as a “joyous revolutionary” for her colorful, uplifting forms and a philosophy focused on love and peace. Four of her prints appear in the exhibition, including *Be of Love #4* (1963), a detail of which is featured on the cover of the catalogue.

Some of the artists in the exhibition are best known for work they completed earlier in the twentieth century, but they either continued making art or their art continued to resonate through the civil rights era. This was the case with the artist Ben Shahn, who was associated with social realism in the 1930s through his paintings on the trials and execution of the immigrant anarchists Nicola Sacco and Bartolomeo Vanzetti. As Lindsay Kearney discusses in her essay on Shahn’s poster, *McCarthy, Peace* (1968), his political

engagement carried into the campaign of presidential hopeful, Eugene McCarthy, who opposed President Johnson’s policies in Vietnam. The African-American artist, Romare Bearden, was also known for his work as a social realist by the 1960s, but he continued creating politically-charged works about black experience for many years to come, as Gillian Pinkham explains in her discussion of *The Family* (1974). Pablo Ruiz Picasso’s *Flying Dove with Rainbow* (1952) is the earliest work in the exhibition, but its power looms large, Lindsay Kearney writes, as the work of an artist who at the time was deeply involved with the French Communist Party and the Cold War peace movement and who had been politically engaged for decades, using his art—most famously *Guernica* (1937)—to protest war and social injustice.

Other artists represented here are well-known figures from the post-war period, but they typically have not been regarded as political artists. This is true of Robert Rauschenberg, as Kyle Anderson explains in his essay. In the *Surface Series*, Rauschenberg draws from contemporary newspapers, boldly proclaiming a desire to “shake people awake” with news that he felt could not simply be read and put away. Instead, the artist insists that viewers “take a second look” at what was happening around them. Rauschenberg’s contemporary, Roy Lichtenstein, is perhaps best known for his Benday dot serigraphs inspired by popular comics, but he is also one among hundreds of artists who contributed to the sixty-foot high *Peace Tower* (1966) in Los Angeles, designed to protest against the Vietnam War, as Kimberly Drexler notes in her essay. Lichtenstein was also one of several artists who contributed to the environmental movement with a poster sponsored by the socially-conscious Italian Olivetti Corporation. Lichtenstein’s lithograph, *Save Our Planet Save Our Water* (1971), draws attention to water conservation efforts at a time when early legislation on water protection was under discussion or had recently been passed.

A final group of works in the exhibition draws the theme of art and social justice into the present day. Perhaps most provocatively, Sebastian Zheng writes, the contemporary Chicano artist, Rupert Garcia, makes an infamous torture photograph from Abu Ghraib in 2004 the basis of his silhouetted figure in *The First of May* (2004). Garcia’s cloaked figure at once evokes the Ku Klux Klan as well as the image of Christ with outstretched arms. With his title, the artist directly recalls Francisco Goya’s famous painting, *The Third of May, 1808* (1814), which highlights the inhumane and brutal treatment of Napoleon’s troops as they forcibly took control of Spain. Goya’s sympathetic rendering of the unarmed pueblo, who stands helpless before Napoleon’s faceless killers, serves as a reminder that art has long been used to speak truth to power and make social injustice visible.

- 1 Teresa A. Carbone and Kellie Jones, *Witness: Art and Civil Rights in the Sixties* (New York: Monacelli Press with the Brooklyn Museum, 2014), 87.
- 2 Carbone and Jones, *Witness: Art and Civil Rights in the Sixties*, 87.

Aleksa D'Orsi

During the 1960s the progressive Methodist magazine, *motive*, always spelled with a lowercase “m” to signal its nonconformity, was considered avant garde for its editorial and artistic content, including the strong stance it took on civil rights, the Vietnam War, and emerging gender issues.¹ Four artworks displayed in this show were included in *motive* for their political content and aesthetics. Nathan Oliveira's prints *Abolish War* (1968) and *Stop War* (1968) were chosen because of their haunting faces that depict the cruel aspects of warfare and profound anti-war message (figs. 3 and 4, cat. 1 and 2). At the height of the Vietnam War, Oliveira used his studio in California as a printmaking space in order to create anti-war posters with his students from Stanford University.² Another Californian artist, Wes Wilson, was famous for his psychedelic band posters in the 1960s. Wilson's print *Joint Show* (1967) was created for the July 1967 “Joint Show” that featured the “Big Five” psychedelic poster artists, including Victor Moscoso and Stanley Mouse (fig. 5, cat. 3). Wilson was chosen by *motive* because his art, representing a psychedelic style, was part of the larger hippie counterculture occurring around the country at the time.³ In the 1970s, *motive* took on the environmental and energy crisis, a major issue for social activists at the time.⁴ The magazine devoted an entire issue to the crisis and Benjamin Dana III's print *Eclipse* (1967), with its anti-pollution imagery of a sewer eclipsing the Earth, helped promote environmental awareness (fig. 6, cat. 4). Thus, Oliveira, Wilson, and Dana gained exposure for their art through the magazine, while *motive*, in turn, could communicate its interests in social activism more effectively by featuring the work of these artists.

Origins of motive

Started in 1913 at the University of Illinois, the Methodist Student Movement (MSM) was a progressive association for a new generation of students during and after World War I and through the Great Depression. According to the United Methodist Archive and History Center, by 1939 Methodist students had a “national platform to press forward their concerns on how... society generally should be shaped.”⁵ The MSM focused on interests in social issues and, especially, art.⁶ In 1941 the movement created a cutting-edge publication out of Nashville, Tennessee, to “help Methodist students keep in touch with their church's principle of piety and service.”⁷ The publication was entitled *motive* magazine. The original mission was a religious one, focused on incorporating an opening prayer and more religious information,

imagery, and news. In the 1960s, the mission took a different direction: described as “avant-garde”⁸ and “controversial,”⁹ *motive* became similar to publications of the New Left and was compared to other activist and underground counterculture periodicals such as the *East Village Other* (1965–1972) and the *Berkley Barb* (1965–1980).¹⁰ By the 1960s and early 70s, the publication advocated for “highly politicized left-wing ideology.”¹¹ It had a large youth following, particularly among Methodists, and the magazine easily circulated throughout Methodist regions and campuses across the country.¹² Subscribers included the Chicago high school student, Hillary Clinton, who was also a Methodist, and has said that the publication from 1965 onward influenced her Democratic career immensely.¹³

motive Editors

At the height of its run in the sixties, *motive* had a large editorial board, as well as a staff of writers and artists. The influential editor, B.J. Stiles, especially encouraged artists to contribute. Not only was Stiles the editor of the publication, he was also particularly involved in the era's politics and remained a social activist for decades; he had a long career in non-profits and co-founded the National Leadership Coalition on AIDS.¹⁴ This helped steer *motive* in an unmistakably Democratic direction. Stiles is credited with convincing Robert F. Kennedy to run for president based on his article, “Wanted: Some Hope for the Future,” which appeared in *motive*'s February 1968 issue. The article argued that Kennedy would be the best candidate to instill hope in America and “[bridge] the broadening gap between the governed and the governing.”¹⁵ After the article was published, Stiles was invited to join Kennedy's campaign and helped him win support in Indiana, Oregon, and California.¹⁶ Under Stiles' editorship, *motive*'s political edge was solidified and its significance acknowledged: in 1965, it was the runner-up for the Magazine of the Year award, just behind *Life* magazine.¹⁷

Stiles was also known for using art in *motive* to critique economic imperialism, racism, sexism, and the Vietnam War.¹⁸ In 1955, he hired Margaret “Peg” Rigg as the magazine's art editor. Together, Rigg and Stiles transformed the magazine into a “work of design and graphic art.”¹⁹ They also maintained, “American artists should visually articulate the problems of their society....For the social, political, and ecological problems insist that to do otherwise is only to sustain these enormous problems.”²⁰ In 1967, after Rigg

stepped down, Dickinson College professor Dennis Akin became *motive's* new art editor. In this role, he was charged with creating the layout of the magazine, placing articles and artworks and, most importantly, choosing the art and artists that would be featured in the publication. Akin explained in an interview with the author, that when looking for artists to include, he and the *motive* staff searched for socially-minded photographers and artists with an interest in the way the country was developing socially and politically. Akin stressed that the artists had to have a social and political orientation on issues such as the Vietnam War, student protests, and the civil rights movement. Akin played an important role in donating works by *motive* artists to The Trout Gallery, including the works illustrated in this essay. Akin considered these four works to be “the cream of the crop” he encountered during his time as art editor. In 1971, Akin stepped down from the magazine to meet the demands of his career at Dickinson.²¹ The following year, in 1972, the Methodist Church pulled funding from *motive* and the publication folded. This may have been due to the magazine’s increasingly controversial themes.²² The last two issues in 1972 dealt with gay and lesbian themes, which was apparently too much for the Church to take: this Socialist, Democratic, pro-gay, and lesbian magazine finally came to a close.²³

Nathan Oliveira

The California artist Nathan Oliveira (1928–2010) acquired a large following after receiving critical acclaim for his 1959 Museum of Modern Art exhibition, “New Images of Man.”²⁴ After his show at MoMA, the artist was offered a job as associate professor of art at Stanford University, where he worked until his retirement in 1995.²⁵ Oliveira’s style was influenced by abstract expressionist and surrealist painters. Like many artists of these movements, he worked by tapping into the unconscious, applying paint to a canvas in an unplanned manner until the image became evident.²⁶ Oliveira was also known for his mysterious, isolated, solitary figures and both characteristics can be seen in the emerging faces in the lithographs shown here.²⁷ The artist was a decided pacifist and his anti-war posters from the Vietnam War era are some of the most haunting and thought-provoking peace posters from the time.²⁸ *Abolish War* and *Stop War*, both from 1968, exemplify Oliveira’s stance towards peace. His politics and art-making were so integrally linked that, according to biographer Peter Selz, Oliveira would invite students to his printmaking studio at Stanford, where they would design and create antiwar posters to sell with the proceeds benefitting antiwar activities.²⁹

Abolish War, with its unambiguous war message, appeared on the cover of *motive's* February 1969 issue. The



Fig. 3. Nathan Oliveira, *Abolish War*, 1968. Lithograph. Given by the artists of *motive* and Professor Emeritus Dennis Akin and Marjorie Pennington Akin (cat. 1).

work depicts a dark black face with limited features: blank white eyes and areas of white around the mouth. The face is surrounded, almost hooded, by a dark purple-maroon background. This largely abstract figure could perhaps be read in terms of the unknown faces of victims of the Vietnam War, the countless people affected by its tragedies and horrors. Underneath the face, there is black handwritten script against a white background. It reads, “Human and political differences are no longer enough reason for hate and its poisons. If there is to be dignity and equality in existence



Fig. 4. Nathan Oliveira, *Stop War*, 1968. Lithograph. Given by the artists of *motive* and Professor Emeritus Dennis Akin and Marjorie Pennington Akin (cat. 2).

for all mankind, let it begin now. Abolish war.” The interpretation of this text is obvious, and Oliveira’s thoughts on war and injustice are clear. The year it appeared in *motive* was a particularly violent and difficult year in the Vietnam War with countless bombings and the escalation of ground battle.³⁰ Americans were beginning to realize the sheer brutality of the war and were becoming increasingly upset with the country’s involvement. For this reason, 1969 is often understood as the beginning of the end of the war. *Abolish War* captures this mood of despair and could not have been missed by *motive* readers who confronted this image on the magazine’s cover.

Stop War (1968) has a similar theme and look to *Abolish War*. The lithograph’s background is black with a white face emerging from the darkness. The features of the face are more distinct, yet still blur and fade into the black background. There is more serenity in the dark eyes of the face and the relaxed, slightly upturned mouth than in *Abolish War*. Both faces, however, are generally isolated and abstract, with a sense of melancholy and loneliness about them. Author Rebecca Robinson attributes Oliveira’s subject matter to his solitary career. The artist made sure to “go his own way” and create unique pieces that were meaningful to him.³¹ The image is framed in red and at the bottom reads in large, bold letters, “STOP WAR,” making Oliveira’s position on the subject of war abundantly clear.

Wes Wilson

The magazine was also interested in representing the ideas of the so-called counterculture, defined by its opposition to social norms at the time. The 1950s image of clean-cut suburban youth was replaced in the 1960s by new subcultures and lifestyles, including increased sexual freedom and a growing drug scene.³² The work of Wes Wilson (born 1937), a California native, became integrally linked to this counterculture. Within two years after dropping out of junior college, where he studied forestry, horticulture, and philosophy, Wilson created his first self-published political poster representing his “politics, and his willingness to speak out and be counted.”³³ The artist continued creating posters for famous musicians and bands of the era including Jefferson Airplane, The Byrds, and the Grateful Dead and soon became one of the most famous and sought after psychedelic poster makers of the sixties.³⁴ Wilson also created the poster for the infamous final show of The Beatles in 1966 at Candlestick Park in San Francisco.³⁵

Poster art was formed from the counterculture and the “psychedelic subculture that was incredibly productive exploring new possibilities in art and living,” the scholar Kevin Moist observes.³⁶ It became an expression of the attitude of the era. Moist explains, “concert posters created to promote the shows were...unorthodox, and were seen by the community as transcending mere advertisement to become totemic expressions of the collective conscious.”³⁷ As one of the most popular poster artists at the time, Wilson used the criteria of the counterculture art scene to create art that embodied the spirit of youth at the time. As his biographer, Michael Erlewine, puts it, “with emphasis on form, color, and style, [his] psychedelic posters constitute an indirect challenge to the materialistic values of society.”³⁸ Wilson is even believed to have pioneered the Roller style font seen in almost all psychedelic style posters of the 1960s.³⁹ His

involvement in the arts of the sixties as well as his willingness to speak out about his opinions on politics made him an ideal counterculture representative.

Later in his career, Wilson participated in the 1967 “Joint Show,” considered the first poster art show, which highlighted the work of the “Big Five” poster artists of the time: Rick Griffin, Victor Moscoso, Alton Kelley, Stanley Mouse, and Wes Wilson.⁴⁰ Each artist created a publicity poster for the show focused on the art of rock and roll. Wilson’s *Joint Show* was one of the most popular and even today is considered the quintessential psychedelic rock poster.⁴¹ *Joint Show* appears in *motive*’s October 1967 issue as an identifier for the hippie generation.⁴² It was also the first issue Dennis Akin produced as art editor. Through his relationship to the magazine, Akin was able to acquire Wilson’s lithograph.

Joint Show (1967) is an intricate and colorful poster featuring a seated woman with her legs folded to the side. Her face is white with bright blue eyes; her features are outlined in black. The woman’s face is placid, with her mouth slightly smiling. She has long, wavy yellow hair that frames her shoulders and a halo of white behind her head, which carries religious overtones. She is set against a black background framed by white and pink borders. The woman’s body is the most interesting aspect of the poster: written across her skin are the names of the “Big Five” poster artists featured at the “Joint Show,” the name of a popular sixties band (Country Joe and the Fish), as well as the date (7/17/67) and location (Moore Gallery, San Francisco) of the show. The letters are a bright yellow color, outlined in a light purple color—all are written in the 1960s psychedelic bubble font that is difficult to read unless one stands back and does not focus too hard. The title, “Joint Show,” appears in the orb the woman holds in her left hand with “Joint” in pink and “Show” in blue bubble letters.

The style and colors incorporated in the poster convey the surrealism of the psychedelic period and the hallucinogenic feelings induced by LSD.⁴³ Psychedelic art has been hard for art historians to define.⁴⁴ As the curator Christoph Grunenberg notes, it was used “to serve as a sensual catalyst in the evocation of fantastic, mind-expanding visions and to stimulate creative activity.”⁴⁵ *Joint Show* certainly provides a “sensual catalyst” through its colors and forms. In addition, the poster is significant as a document that was produced in conjunction with a momentous historical show. Indeed, Moore Gallery in San Francisco no longer exists and, as is the case for many of the concerts associated with the subculture of the era, prints like Wilson’s have become important artifacts of 1960s material culture, particularly as they circulated through periodicals such as *motive*.



Fig. 5. Wes Wilson, *Joint Show*, 1967. Lithograph. Given by the artists of *motive* and Professor Emeritus Dennis Akin and Marjorie Pennington Akin (cat. 3).

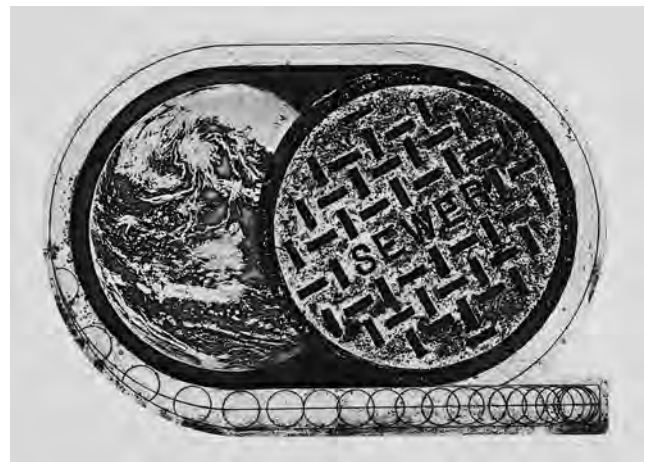


Fig. 6. Benjamin Dana III, *Eclipse*, 1967. Etching. Given by the artists of *motive* and Professor Emeritus Dennis Akin and Marjorie Pennington Akin (cat. 4).

Benjamin Dana III

Less is known about the etching *Eclipse* from 1967 and even less is known about the artist Benjamin Dana III. From the image, one can assume that the main theme of the etching has to do with clean water and saving the planet. *Eclipse* depicts a realistic image of the Earth in blue and white. A portion of the Earth is obscured by the image of a manhole cover with the word “SEWER” in blue. The title may refer to the fact this cover seems to “eclipse” the Earth, perhaps signifying the potential for toxic, unclean water from the sewers to one day engulf the planet. The sewer cover and the Earth are surrounded and pulled together by a light blue border with dark blue outlines. The border continues past the two circles along the bottom edge, where thin circles multiply and become crowded together. This process in which the circles come closer together could represent the possibility of water pollution getting out of hand and was perhaps Dana’s warning that pollution would soon completely overtake the planet.

Such a reading would at least be in keeping with *motive’s* appeals for social change and environmental activism. The magazine was concerned about the state of the planet and in April/May 1970 devoted a special issue to the environment. Articles such as “Toward an Ecological Consciousness” and “The Environmental Crisis: 5 Factors” in this issue take up the question of how the environmental threats can be addressed by society. In Kenneth E.F. Watt’s article, “The Environmental Crisis: 5 Factors,” he cites profiting companies, the inability of the human population to self-regulate, and the lack of respect government agencies have for nature

as sources of the problem.⁴⁶ Sprinkled throughout the issue are environmental-themed photographs and prints, including some by photographer A. Pierce Bounds, who graduated from Dickinson in 1971, and then served as the college photographer for nearly thirty years.⁴⁷ His images depict beer cans littering a grassy field and a smoke-polluted street that is almost completely blocked from view by the smog. Robert Rohr, another photographer from this special issue, portrays tires and debris floating in the ocean; another shows two used tires on an otherwise beautiful beach. These photographs are used as cautionary tales about the ways in which pollution is ruining the natural beauty of the environment. Dana’s etching fits well within this group as it also offers a warning about the human impact on the environment.

Conclusions

Motive magazine embodied the spirit of the sixties through its focus on topical issues and social activism. Today we can appreciate the magazine as a primary source and even a historical documentation of the time. It was meant to inspire and incite students and liberal activists as well as to provide a range of opinions on any given subject. Amidst its opinionated and politically-charged articles were artworks the magazine considered integral to its mission of taking on difficult and often controversial issues. Particularly notable was *motive’s* emphasis on art that was socially minded and that emphasized cultural change. Nathan Oliveira, Wes Wilson, and Benjamin Dana III are prime examples of artists chosen by the magazine to express its political, social, and activist ideals.

1 Boston University School of Theology Center for Global Christianity Mission, “*motive* Magazine,” last modified 2013 <http://www.bu.edu/cgcm/scm-usa-project/motive-magazine/>.

2 Peter Selz, *Nathan Oliveira/Peter Selz; with an Introduction by Susan Landaur and an essay by Joann Moser* (San Jose and Berkeley: University of California Press, 2002), 67.

3 Michael Erlewine, “A Brief Biography of Wes Wilson,” *Wes Wilson*, <http://www.wes-wilson.com/a-brief-biography-by-michael-erlewine.html>.

4 Frank M. Potter, ed., *motive*, “Special Issue: Crisis of the Environment,” (April/May 1970).

5 “History Note,” General Commission on Archives and History of the United Methodist Church, last modified July 6, 2011, <http://catalog.gcah.org/publicdata/gcah4325.htm>.

6 “History Note,” General Commission on Archives and History of the United Methodist Church, last modified July 6, 2011, <http://catalog.gcah.org/publicdata/gcah4325.htm>.

7 Edward Klein, *The Truth About Hillary: What She Knew, When She Knew It, and How Far She’ll Go to Become President* (New York: Penguin Books, 2005), 57.

8 Dana Robert, “*motive* Magazine: Methodism’s Icon and Albatross,” *BU Center for Global Christianity and the School of Theology* video, 1:32:05, October 18, 2012, https://www.youtube.com/watch?v=rBYpO_Uxw4E.

9 “Student-Run Avant Garde Magazine Resumes Publication Free From Censors,”

Observer Reporter (August 30, 1969).

10 Klein, *The Truth About Hillary*, 57.

11 Klein, *The Truth About Hillary*, 58.

12 A one-year subscription to *motive* cost \$4.00 in the 1960s and it was also distributed to newsstands in New York City and other Northeastern cities. Individual issues of the magazine could be bought for \$.60.

13 Klein, *The Truth About Hillary*, 57.

14 “Steven McCollom, B.J. Stiles,” *New York Times*, October 5, 2008.

15 B.J. Stiles, “Editorial: Wanted Some Hope for the Future,” *motive* 28, no. 5 (February 1968), 4–5.

16 Stiles, “Editorial: Wanted Some Hope for the Future,” 4–5.

17 Boston University School of Theology Center for Global Christianity Mission, “*motive* Magazine,” last modified 2013, <http://www.bu.edu/cgcm/scm-usa-project/motive-magazine/>.

18 Frank L. Dent, “*motive* Magazine: Advocating the Arts in the Life of the Church,” *Arts* 1, no. 3 (1989): 10.

19 Dent, “*motive* Magazine: Advocating the Arts in the Life of the Church,” 9.

20 Potter, “Special Issue: Crisis of the Environment,” 112.

21 Dennis Akin, interview by Aleksa D’Orsi, Carlisle, PA, October 28, 2014.

- 22 Boston University School of Theology Center for Global Christianity Mission, "motive Magazine," last modified 2013, <http://www.bu.edu/cgcm/scm-usa-project/motive-magazine/>.
- 23 Boston University School of Theology Center for Global Christianity Mission, "motive Magazine."
- 24 DC Moore Gallery, "Artist Biography: Nathan Oliveira," last modified 2014, <http://www.dcmooregallery.com/artists/nathan-oliveira>.
- 25 DC Moore Gallery, "Artist Biography: Nathan Oliveira."
- 26 DC Moore Gallery, "Artist Biography: Nathan Oliveira."
- 27 Selz, *Nathan Oliveira*/Peter Selz, 80.
- 28 Selz, *Nathan Oliveira*/Peter Selz, 67.
- 29 Selz, *Nathan Oliveira*/Peter Selz, 67.
- 30 Stanley Karnow, *Vietnam: A History*, 2nd ed. (New York: Penguin Books, 1997), 468.
- 31 Rebecca Robinson, "Lonely Art: Nathan Oliveira Finds the Sublime in Solitude," *Art and Antiques* 25, no. 5 (2002): 50.
- 32 Terry H. Anderson, *The Movement and the Sixties* (Oxford: Oxford University Press, 1995).
- 33 Erlewine, "A Brief Biography of Wes Wilson."
- 34 Erlewine, "A Brief Biography of Wes Wilson."
- 35 Erlewine, "Posters," *Wes Wilson*.
- 36 Kevin M. Moist, "Visualizing Postmodernity: 1960s Rock Posters and Contemporary American Culture," *Journal of Popular Culture* 43, no. 6 (2010): 1244.
- 37 Moist, "Visualizing Postmodernity: 1960s Rock Posters and Contemporary American Culture," 1245.
- 38 Erlewine, "A Brief Biography of Wes Wilson."
- 39 Erlewine, "A Brief Biography of Wes Wilson."
- 40 Classic Posters, "Moore Gallery 7/67," last modified 2014, http://www.classicposters.com/Joint_Show/poster/Art_of_Rock/2.351.
- 41 Sixties Posters, "The Joint Show," last modified January 23, 2004, <http://www.sixtiesposters.com/jointshow.htm>.
- 42 *motive* 28, no. 1 (1967): 28.
- 43 Christoph Grunenberg, ed., *Summer of Love Art of the Psychedelic Era* (London: Tate Publishing, 2005), 17.
- 44 Grunenberg, *Summer of Love Art of the Psychedelic Era*, 13.
- 45 Grunenberg, *Summer of Love Art of the Psychedelic Era*, 18.
- 46 Kenneth E.F. Watt, "The Environmental Crisis: 5 Factors," *motive* (April/May 1970): 71–75.
- 47 Dickinson College Archives and Special Collections, "A. Pierce Bounds Image Collection," last modified 2014, http://archives.dickinson.edu/image_archive.

Lindsay Kearney

Following the horrors of the Holocaust and the fallout from nuclear warfare in the Second World War, pacifist art sprung up globally, promoting peace and conflict resolution. The production of peace-centered artwork particularly exploded around the 1950s and through the 1960s as America's conflict in Vietnam enraged Americans and others abroad. Protestors regularly took to the streets, demanding an end to violence and war, justice, and equal rights for all humans. While much of the period witnessed angry, disruptive activity, a strong movement encouraged nonviolent resolution to the era's conflicts.

Artists joined the political sphere in unprecedented numbers, creating individual and collaborative pieces that proclaimed anti-war messages. Though many of these artists announced their dissatisfaction with the world and American politics through their art, many more used quiet symbolism to communicate a general need for unity and peace. The works discussed below are inherently political in their callings for world peace and love, yet they are more versatile and meaningful than propaganda. Pablo Ruiz Picasso's *Flying Dove with Rainbow* (*La Colombe Volant à l'Arc-en-Ciel*) (1952) represents a call for peace during the early Cold War period, while Ben Shahn's *McCarthy, Peace* (1968) also uses a dove to endorse the nomination of an anti-Vietnam War presidential hopeful (figs. 7 and 8, cat. 5 and 6). The four prints by Sister Mary Corita Kent, *Be of Love #4* (1963), *Shades of Wonder* (1963), *Heart of the City* (1962), and *Ark* (1962) demonstrate a more generalized call for neighborly love and peace in such a violent and uncertain time (figs. 9–12, cat. 7–10).

Throughout history, images of the rainbow and the dove have appeared in artwork and propaganda as highly recognizable symbols for peace. In the Biblical story of Noah, which includes one of the earliest references to these symbols, the dove represents the forthcoming renewal of life and the rainbow represents a promise from God to never again destroy all life on Earth.¹ Though the symbols can be traced back to ancient times, it is unclear exactly why and how they acquired the meanings they now possess. Twentieth-century secular groups, protesting war and nuclear weapons, embraced the rainbow as a symbol of peace and unity; it later became a symbol of human rights. Eventually, too, a white dove came to represent purity, gentleness, and most importantly, peace.

Picasso's 1952 lithograph *Flying Dove with Rainbow* combines these two familiar symbols in a style typical of his later gestural drawings. A densely feathered dove floats with



Fig. 7. Pablo Ruiz Picasso, *Flying Dove with Rainbow* (*La Colombe Volant à l'Arc-en-Ciel*), 1952. Lithograph. Gift of Drs. Meyer P. and Vivian O. Potamkin (cat. 5).

wings unfurled. With its chest puffed out and head held nobly high, its wings appear almost as if they were the outstretched arms of a leader addressing a crowd. The dove's presence is commanding, yet calming. Its gestural yet highly naturalistic rendering in rough black on white suggests a flurry of movement as if the feathers were actually rustling in the bird's flight. The sketch-like black-and-white form of the bird hovers before a background of loosely shaded yet nearly solid arcs of color forming a rainbow of soft pastels. The layering of these two familiar peace symbols—the rainbow and the dove—immediately communicates a message of calm, idealistic peace, and harmony. The manner in which the wings of the dove and the arcs of the rainbow seem to reach out gives the image the quality of an invitation, as if welcoming and embracing the viewer.

When Picasso first began producing images of doves, he treated the bird as a straightforward subject without any symbolic attributes. By the time he created *Flying Dove with Rainbow*, however, he was deeply involved in the French Communist Party and the Cold War era's peace movement, both of which give *Flying Dove with Rainbow* its added charge. Picasso had imbued his artwork with political meaning from the start of his career. His interest and involvement in anarchism while in his native Barcelona led to his painting of particular subjects: social outcasts and street life. Picasso's work during his Blue and Rose Periods



Fig. 13. Pablo Ruiz Picasso, *World Congress of Peace Partisans, Paris, April 1949*. Photolithograph, 31 $\frac{5}{16}$ x 23 $\frac{3}{8}$ in. (79.6 x 59.4 cm), © Estate of Pablo Picasso/ARS, NY. The Metropolitan Museum of Art, gift of Mr. and Mrs. Albert Mitchell, 1977 (1977.512). Photo: © The Metropolitan Museum of Art, courtesy Art Resource, NY.

continued to portray the poor and the marginalized. With cubism, Picasso declared himself an anti-academic and revolutionary, and with his collages he “meditated on war and militarism,” as the art historian Patricia Leighton observes.² The brutalities and oppression he witnessed in his home country of Spain and in Nazi-occupied France inspired a particularly strong political response that took firm root in his art and, arguably, never left.

Picasso’s most famous political work is certainly *Guernica* (1937), which powerfully illustrates the effects of war on innocent civilians.³ In an act of support for peace against war, the artist joined the French Communist Party in 1944 and donated generously to the cause until his death in 1973. However, unlike many Communist artists, Picasso rejected the Socialist realism promoted by Communism and retained his own individualistic style. Even so, according to *Art Times* writer Ina Cole, “after 1944 Picasso became a

figurehead for left-wing causes, and it was during this period that the political content of his practice rose to the fore, with works that referenced crucial historical moments, chronicling human conflict and devastation, albeit exerting a strong desire for peace.”⁴ Picasso’s artwork blurred the boundaries between art and politics and even between the boundaries of seemingly opposed ideologies.

Responding to misquotations suggesting he felt art and politics had nothing in common, Picasso published a statement of protest in 1945 declaring that the two are by necessity linked: “Painting is not made in order to decorate apartments. It is an instrument of offensive and defensive war against the enemy.”⁵ Some of his most blatantly political and anti-war artworks come out of this post-war period and even his more innocuous paintings from this era are not totally void of political flavor. This is true of his peace doves, which depart dramatically from his earlier visuals of war and suffering.

Picasso created his first lithograph, *Dove*, devoted to the subject in 1949. It has a remarkably soft and luminous quality to it with bright white against a deep, black background. The subject was not originally political or even pacifist, but simply inspired by the gift of a Milanese pigeon from his friend and rival, Henri Matisse.⁶ The subject matter originally resonated with Picasso as it reminded him of his father, who had specialized in painting doves. Leftist poet Louis Aragon chose Picasso’s original *Dove* for the poster of the First International Peace Congress in Paris in 1949 and the image became an icon in propaganda of the left and the Peace movement as well as a symbol of hope during the Cold War (fig. 13).⁷ Picasso continued to create prints featuring the dove for the French Communist Party, the international Peace Conferences, and other events and organizations. During a speech at a 1950 peace congress in the United Kingdom, Picasso proclaimed, “I stand for life against death. I stand for peace against war!”⁸ Both artist and artwork came to represent peace throughout the Cold War and helped bridge the gap between artistic styles and ideologies of the East and West.⁹ The symbolic, powerful quality of the 1952 *Flying Dove with Rainbow* demonstrates the juxtaposition of these ideologies and styles, promoting a message of peace through recognizable symbols.

A 2010 exhibition at Tate Liverpool, titled “Picasso: Peace and Freedom,” sought to underscore the effect of Communism on Picasso’s art and the effect of art on his political philosophy. Picasso’s work from this era transcends the antagonisms of the age; he was a staunch Communist, yet refused to adhere to the party style Socialist realism. The exhibition juxtaposed symbols of war with symbols of peace and revealed Picasso as a politically active and socially engaged artist, far beyond even what is generally

understood.¹⁰ Following the display of *The Charnel House* (1944–1945), other overtly violent anti-war paintings, and a collection of agitated and macabre still lifes, the exhibition led its visitors into a room full of Picasso's doves. In a review of the exhibition, Roger Stephenson remarked upon this display, "This is the heart of the exhibition. After the disturbing brutality of the war works I immediately felt a sense of peace. These are only images of doves it's amazing the power of a symbol."¹¹ The exhibition underscored the significance of Picasso as a political artist and the room of peace doves emphasized the strength of such a symbol. Though we are now far removed from the Cold War, the dove endures as a symbol of peace and continues to resonate with viewers today.

Ben Shahn (1898–1969) also used the peace dove motif, though in a very different manner, in his 1968 poster titled *McCarthy, Peace*. Central to the poster is a roughly outlined, dovelike bird, filled with collage-like strips of pale blues and muted reds that do not quite stay within the borders of the image. In contrast to Picasso's naturalistic bird, fully feathered and in flight, Shahn's bird is highly simplified, angular, and somewhat abstract. It perches on an unseen ground line, with spikey wings folded back against its body. Above the bird, in a black, geometric, modernist type accented with a blue circle is the name "McCARTHY." Below it, in clean, periwinkle block letters is, simply, "PEACE." The muted red and blue color scheme recalls a subtle patriotism, appropriate especially since this poster was designed to promote the 1968 campaign of antiwar presidential hopeful, Eugene McCarthy.

The 1960s peace movement fought against controversial policies in Vietnam and needed judicious representation in order to make a real impact on American political policy. Eugene J. McCarthy emerged as the movement's ideal leader. *Time* magazine predicted in 1968 that McCarthy's candidacy "will at last give legitimate dissenters a civilized political vote."¹² His sober personality and moderate views appealed to members of both parties who were frustrated with President Johnson's policies in Vietnam. Though the Democratic Party eventually nominated Herbert Humphrey instead, McCarthy had made a lasting impact on the frustrated majority in America. *McCarthy, Peace* reflects Shahn's engagement in these debates insofar as he embraces the first decisively antiwar presidential hopeful. As art historian Kenneth Prescott describes, this poster promoted the candidacy of Eugene McCarthy "at a time when the divisive issue of the Viet Nam war was much on Shahn's mind. The colorful *McCarthy, Peace*, 1968 [...] with its dovelike bird of peace, was his contribution to the forces engaged in protest to end the war."¹³

Lithuanian-born Shahn was chosen as one of two artists to represent American art at the 1954 Venice Biennale and,



Fig. 8. Ben Shahn, *McCarthy, Peace*, 1968. Lithograph. Museum purchase with funds from the Helen Trout Memorial Fund and the Ruth Trout Endowment (cat. 6).

through it, to promote pro-American messages at a time when Europe was distancing itself from "American" ideals.¹⁴ According to art historian Francis Pohl, Shahn was chosen for the Biennale because:

His art and personality represented not aggressive individualism, but humanism, free speech, anti-communism, and anti-fascism, aspects of America's liberal democratic ideology that, in 1954, contributed to the improvement of the American image in Europe...much more effectively than the aggressiveness of abstract expressionism.¹⁵

Though the poster in this exhibition is a highly graphic print in its two-dimensionality and emphasis on textual design, Shahn worked predominantly in social realism, a style

of realist painting that drew attention to problems in society and often criticized the government. However, the Soviet Union had officially embraced Socialist realism, a sub-genre of social realism, in order to promote specific communist goals. For this reason, Shahn's artwork might seem a surprising selection to represent for American ideology, especially since the State Department had specifically used abstract expressionism to promote "American" ideals of individualism and freedom and considered it an "American" style of art.

In addition to engaging in social and political issues through his art, Shahn also publicly embraced them in his writing. In 1953, he published "The Artist and the Politicians" in *ARTnews*, arguing against the two opposing forces of Communism and extreme anti-communist persecution. As Shahn explained, "Our idea is Democracy. And I believe that it is the most appealing idea that the world has yet known. But if we, by official acts of suppression, play the hypocrite toward our own beliefs, strangle our own liberties, then we can hardly hope to win the world's unqualified confidence."¹⁶ Throughout his life, Shahn was extraordinarily active as both artist and activist and often his pictures and prints, demonstrated neatly by *McCarthy, Peace*, reflect his political engagement.

Another great example of an activist artist from this dynamic period in history is a woman whom Ben Shahn dubbed the "Joyous Revolutionary."¹⁷ This joyous revolutionary, Sister Mary Corita Kent (1918–1986), did not overtly take part in protests or marches but instead promoted her ideals and hopes for a better world through visuals and text-based graphics. Her uplifting style in bright, accessible colors and forms reflects the values of an artist who belonged to both deeply religious and distinctly modernist groups. At one time a member of the Immaculate Heart of Mary Sisters and an art teacher at Immaculate Heart College (IHC),¹⁸ Kent expressed her joyful religious convictions and socio-political views through bright serigraph compositions. From the start, Kent was a recognized artist who won prizes for her work. As media interest grew, Kent's colleagues at IHC mounted exhibitions of her art and invited her to give lectures.¹⁹

Kent's earliest works depict densely clustered, distorted imagery in bright colors and energetic, layered forms. The influence of Byzantine and Gothic art is apparent in these prints, given that Biblical characters in these styles tend to be elongated, flattened, and composed of energetic lines.²⁰ Kent was also inspired by the modern artist Paul Klee and the postwar movement, abstract expressionism, especially the work of Mark Rothko. The bright prints *Be of Love #4* (1963), *Shades of Wonder* (1963), *Heart of the City* (1962), and *Ark* (1962) come from this phase of her work.²¹ She later fully embraced pop art, which was to become her signature

style, and modified it to fit with her personal and spiritual philosophy. Jeffrey Burns, a historian who has written extensively on the history of Catholicism in southern California, writes, "By the early 1960s Corita was at the forefront of Catholic pop art, using bright colors, simple forms, simple sayings, and openly embracing modern popular culture...Corita made frequent use of advertising slogans and billboard motifs in her serigraphs, attempting to illustrate the often hidden beauty of modern culture."²² Her exposure to the art of Andy Warhol partially inspired her famous Wonderbread series of the 1960s, which launched her into the pop art scene and fully established her place there.

Kent often used text in her works, both as a means of conveying a particular message as well as simply a compositional element. She sampled from religious texts and theologians, civil rights activists, poets, writers, and pop musicians, sometimes even taking the text of an advertisement and reworking it to suit her message. She described her fascination with using text as a visual element in a 1979 interview:

I still have the feeling when I read something that's very exciting—a phrase or a poem—that it would be nifty to have that out of the book and onto the wall where you would see it more often. Like a message that gives you a lift, they inject, like any great words, a kind of life and hope into you.²³

Though some of Kent's prints incorporate text as a compositional accent to an abstract or image-based focus, more of her works are primarily composed around text. The graphic works of Ben Shahn inspired Kent when she met him in 1970. She recalled, "I liked him first for his line drawing, then for his use of words in pictures, and finally for his making his own social or political stand in his pictures. I feel a kinship there—those three things seem important to me now, but probably in a reverse order."²⁴ Kent's own religious, social, and political views—her ideals of peace, love, and harmony—appear in many of her works and are emphasized through her use of quotation and text.

Be of Love #4 (1963) is one of a series of prints that contains text from an e.e. Cummings poem. Cummings, a modernist poet and staunch pacifist, seems a natural choice for Kent as she desired to promote peace, love, and goodwill. The text on this particular print is executed in capitalized, dark grey handwriting and contained in a patch of acid yellow in the upper left corner. It reads, "BE OF LOVE (A LITTLE) MORE CAREFUL THAN OF EVERYTHING." Horizontal splashes of yellow streak across a field of soft blue. A single swath of pink joins the mix in



Fig. 9. Sister Mary Corita Kent, *Be of Love #4*, 1963. Serigraph. Gift by the artists of *motive* and Professor Emeritus Dennis Akin and Marjorie Pennington Akin (cat. 7).



Fig. 10. Sister Mary Corita Kent, *Shades of Wonder*, 1963. Serigraph. Gift by the artists of *motive* and Professor Emeritus Dennis Akin and Marjorie Pennington Akin (cat. 8).

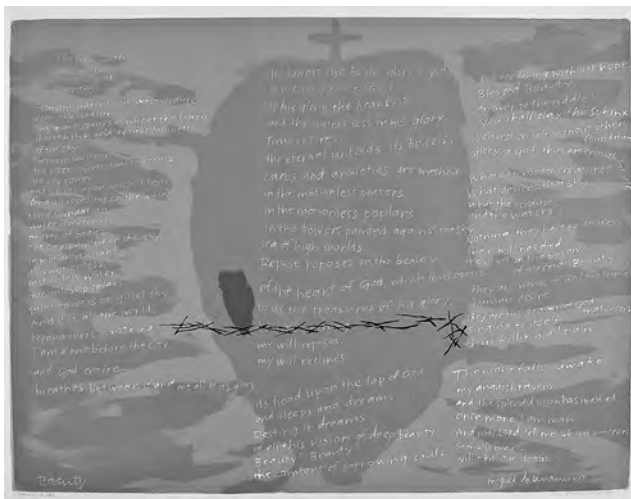


Fig. 11. Sister Mary Corita Kent, *Heart of the City*, 1962. Serigraph. Gift by the artists of *motive* and Professor Emeritus Dennis Akin and Marjorie Pennington Akin (cat. 9).

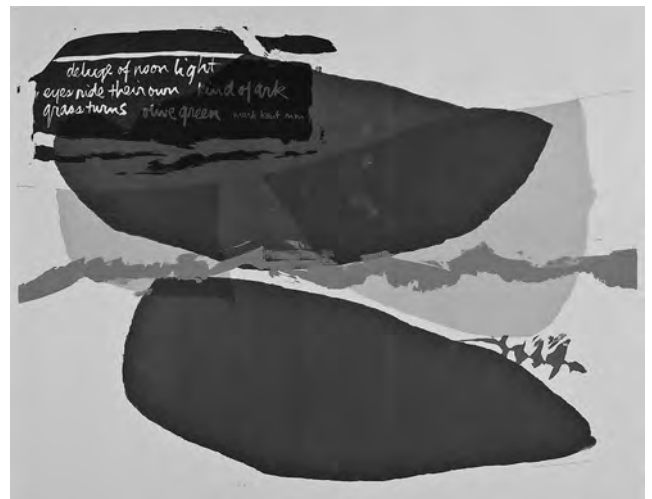


Fig. 12. Sister Mary Corita Kent, *Ark*, 1962. Serigraph. Gift by the artists of *motive* and Professor Emeritus Dennis Akin and Marjorie Pennington Akin (cat. 10).

front of abstract pink designs that are evocative of trees and plants.

Love is one of the fundamental virtues of the Christian religion and the importance of love is repeatedly emphasized in the New Testament. Christ tells his disciples to show love to one another so that they may be distinguished for this quality; he commands his followers to love one's neighbor as oneself, a commandment he says is equal in importance to loving and following God. Kent's emphasis on love stems directly from her role as a nun and as a disciple of Christ, likely also fed by the broader push for love and peace in the

sixties.

The concept of love is also intrinsically linked to peace. Love fosters peace and is important in the study of Kent's artwork, as well as in the context of the 1960s peace movements more broadly. The creation of the Peace Corps in 1961, the protest against the Vietnam War, calls for nuclear disarmament, urges for equality for all humanity—regardless of race, ethnicity, gender, or sexuality—and general feel-good messages of love and peace permeate this period. In short, love in the 1960s was not merely an emotion, but also a mobilizing political force. Artists like John Lennon and Yoko

Ono embraced love as a political statement and used it to promote peace through their Bed-Ins, artwork, and music. Though Corita Kent approached this subject from a very different angle, her goal was surely the same.

Deeply religious and desiring to express her beliefs, Kent sought to create a new type of religious art that replaced more traditional types of religious art with more relevant, modern forms. She found the kind of abstract art of the sixties to be particularly liberating. As she explained, “I remember my father when I was young saying, ‘Why don’t you do something original?’ And I didn’t quite know what he meant—or how to do that—so in a sense I think the abstract expressionists freed me to do maybe something I always wanted to do but didn’t know how to do.”²⁵ Many of her works, including the four discussed here, illustrate her fascination and experimentation with abstract color and form, layered with her characteristic use of text. Kent explained her relationship with the abstract in an interview, saying, “I like to be so free that if I wanted to use an object in a painting or to have it be somewhat representational I could. If I didn’t I wouldn’t have to. That there’s an absolute freedom. And I think to see people who were making pictures with just colors and shapes was very exciting to me.”²⁶

One of Kent’s brightest and most abstract pieces, *Shades of Wonder* (1963), captures the mixture of her positive outlook with the bold energy of the sixties. This print combines bright color, abstract form, and meaningful text in Kent’s signature style. In this case, the text comes from a Walt Whitman poem, “There Was a Child Went Forth.” The poem speaks of a conscious identification with all life forms: from lilacs to grass and morning glories, to clover “and the song of the phoebe-bird.” Perhaps Kent simply felt a connection to the poem, or perhaps her choice of Walt Whitman, an icon for an emerging 1960s gay community, has a deeper political and social significance. At the very least, the unity of consciousness described in the poem likely appealed to Kent, who believed art could be a humanizing and unifying factor in society.²⁷ It fits naturally with her philosophy of peace, Christian love, and harmony—and her wish for those ideals to be embraced by the rest of the world. The bright colors and juxtaposition of strong, foundational verticals with even stronger flowing, looping, and curling horizontals presents a sort of abstract response to the poetry and to her philosophy: the colors and shapes are varied, yet are layered and arranged in a unifying manner.

In *Heart of the City* (1962), text nearly fills the entire print as a subtle overlay visually integrated into the design. The print is washed in a tangerine orange with a roughly heart-shaped patch of darker orange, topped with a cross in the center. Just below the center, a chain of crisscrossing black marks scratches its way across the design and a dark red

blotch appears like a wound in the side of the heart. Together, the black scratch-marks and the red spot might evoke an image of a barbed-wire fence in a city; conversely, they might represent Christ’s crown of thorns, a symbol of both suffering and glory. In soft white text overlaying the orange scene, a poem titled “Beauty” by Miguel de Unamuno, addresses the poet’s struggle with his faith and speaks to the artist’s intent.

The fourth and final Kent print discussed here departs markedly from the color palette and formal characteristics of the previous three. *Ark* recalls the rough and layered shapes of paper collage, re-created in a serigraph. Shapes of deep purple dominate the image and recall a boat-like shape, or ark, with its reflection below a choppy, pale blue line that indicates the surface of water. Near the top left we find Kent’s signature textual element, this time a line of poetry composed by her brother, Mark. It reads, “deluge of noon light / eyes ride their own kind of ark / grass turns olive green.” The title and simplified abstract forms might speak to the Biblical Flood, yet the text presents a more ambiguous message.

During the time in which Kent produced this work, the Catholic Church began urging its constituencies to become more relevant in their communities, in part by breaking down the barriers between religious and secular life. It was within this environment that Kent used her prints and their messages of love and peace to invite understanding from outside Catholicism. She approached religious ideals in an open-ended way with meaningful text and bright, compelling colors; she avoided preaching her beliefs. Commenting on her more secular texts and subjects, Kent said, “we went, just as the prints go, from very definitely—narrowly perhaps?—religious subject matter from the point where it dawned on me that any subject matter was religious.”²⁸ This is an important point to realize and not only in looking at Kent’s work. Art can be politically, socially, or religiously engaged without the artist intending it to be any of these things, even if and when these values are not immediately obvious.

The works of art discussed above, though markedly different in form, function, and nuance of meaning, all speak to an idealistic philosophy prevalent in the 1960s and beyond. Idealists and realists alike shouted dreams of peace, hope, love, and unity through political speeches and activism, popular music, film, and all forms of visual and conceptual art. The peace doves in the Picasso and Shahn works recall a universal vocabulary of peace. Both artists selected the powerful and familiar symbol of the dove to represent their calls for peace, even though these calls came from distinct political points of view. It is particularly interesting to juxtapose the two doves in this study, since they are roughly contemporary and stand for the same ideals and yet are presented in entirely different forms and in radically different

contexts. Even formally, we see notable differences in meaning and tone. The strips of color on the Shahn bird are contained and rigid—appropriate for an internal, American political campaign—while the arcs of loosely shaded pastels that back Picasso’s gestural bird seem to reach out and embrace a broader message of peace.

The Kent prints, with their bright colors and abstract forms, suggest a joyous freedom of expression. In the context of Kent’s life and activism, her prints express her desire for peace and love in a way that is attractive and accessible to those both within and outside her faith. Looking at these six

works of art as a group, we can compare the different ways that messages of peace appear in this period. Additionally, we can assess the motivations behind such political artwork to gain insight into artistic attitudes and affiliations from this time. With the exception of *McCarthy, Peace*, these prints are not overtly political, yet all proclaim a politicized message. They demonstrate the intrinsic political nature of art from the 1960s and beyond, and testify to the widespread call for peace during this violent and uncertain time.

-
- 1 Andrew Rigby, “A Peace Symbol’s Origins,” *Peace Review* 10, no. 3 (September 1998): 475.
 - 2 Patricia Leighton, “Response: Artists in Times of War,” *Art Bulletin*, 91, no. 1 (March 2009): 35–36.
 - 3 Picasso’s other blatantly antiwar pieces include *The Charnel House* (1944–1945), *Monument to the Spaniards Who Died for France* (1945–1947), and *Massacre in Korea* (1951).
 - 4 Ina Cole, “Pablo Picasso: The Development of a Peace Symbol,” *Art Times* (May/June 2010), 5.
 - 5 Pablo Picasso, interview by Simone Téry, *Lettres Françaises* (March: 1945): quoted in Leighton, “Response: Artists in Times of War,” 35.
 - 6 Cole, “Pablo Picasso,” 5.
 - 7 Cole, “Pablo Picasso,” 5.
 - 8 Roland Penrose, *Picasso: His Life and Work*, 2nd ed. (New York: Schocken Books, 1962), 329.
 - 9 That is, Communism and Socialist realism typically characterized the East while Democracy and abstract expressionism characterized the West. Picasso refused to conform to Communist party standards of Socialist realism in his art and instead produced more expressive works.
 - 10 Christoph Grunenberg, Andrea Nixon, and Klaus Albrecht Schröder, “Foreword,” *Picasso: Peace and Freedom*, Lynda Morris and Christoph Grunenberg, eds., (London: Tate Publishing, 2010), 7.
 - 11 Roger Stephenson, “Picasso: Peace and Freedom,” *Peace News for Nonviolent Revolution* 2523/2524 (2010): 15.
 - 12 Jesse Stellato, ed., *Not in Our Name: American Antiwar Speeches, 1846 to the Present* (University Park, PA: Pennsylvania State University Press, 2012), 145.
 - 13 Kenneth W. Prescott, *Prints and Posters of Ben Shahn* (New York: Dover Publications, 1982), viii.
 - 14 The Venice Biennale is a major international contemporary art exhibition which takes place in Venice every two years.
 - 15 Frances Pohl, “An American in Venice: Ben Shahn and United States Foreign Policy at the 1954 Venice Biennial,” *Art History* 4, no. 1 (March 1981), 81.
 - 16 Ben Shahn, “The Artist and the Politicians,” *ARTnews* (September 1953): 67.
 - 17 Michael Duncan, “Someday is Now: The Art of Corita Kent,” *Someday is Now: The Art of Corita Kent*, eds. Ian Berry, and Michael Duncan (New York: Prestel Publishing, 2013), 6.
 - 18 Both of these institutions were rather liberal and highly influential forces for change in the mid-century Catholic Church. For more on the early life and work of Corita Kent, see Michael Duncan’s introductory essay in *Someday is Now: The Art of Corita Kent*.
 - 19 Duncan, “Someday is Now,” 13.
 - 20 Duncan, “Someday is Now,” 13.
 - 21 Duncan, “Someday is Now,” 13.
 - 22 Jeffrey M. Burns, “‘Be of Love (A Little) More Careful’: Sister Corita, Father Bob, Love, and Art,” *U.S. Catholic Historian* 19, no. 3 (Summer 2001): 67–79.
 - 23 Duncan, “Someday is Now,” 22.
 - 24 John Taylor, “Corita,” *Graphis* 26, no. 151 (1970–1971): 398, quoted in Duncan, “Someday is Now.”
 - 25 Corita Kent, interview by Paul Laporte, May 1979, in *Corita Papers: 1936–1992*, quoted in Duncan, “Someday is Now,” 13.
 - 26 Kent, Laporte interview, quoted in Duncan, “Someday is Now,” 13.
 - 27 Duncan, “Someday is Now,” 14.
 - 28 Kent, Laporte interview, quoted in Duncan, “Someday is Now,” 15.

Callie Marx

Amnesty International was founded in 1961 in an attempt to address the need for the protection of human rights abuses. It was established first in England and initially struggled to gain support, but would eventually become the largest human rights protection group in the world. Amnesty's success relied heavily on activists and growing international programs to promote its messages; its poster campaigns, in particular, became influential in spreading awareness on an international level. By the end of the 1970s, Amnesty had achieved international acclaim with a roster that included almost one hundred thousand members.¹ The organization was awarded a Nobel Peace Prize in 1977 for its work around the world. In conjunction with this prestigious honor, Amnesty launched a poster campaign that would represent their "Prisoners of Conscience Year,"² combining the work of fifteen artists for an exhibition showcased in many countries. Four works owned by The Trout Gallery, *Untitled* (1977) by Armand Fernandez Arman, *Amnesty International* (1977) by Roland Topor, *Amnesty International* (1975) by Roman Cieslewicz, as well as *Poster For Amnesty International* (1977) by Elisabeth Frink, provide examples that characterize the nature of Amnesty's goals (figs. 14–17, cat. 11–14).³ As evidenced through the four Amnesty International posters that reflect the issues and themes surrounding human rights abuses, the posters combine concerns for art, politics, and social activism in order to convey strong messages about the organization and its mission.

In 1961, two students in Portugal were arrested unlawfully for a minor offense. After hearing about the incident, British lawyer Peter Berenson published an article, "The Forgotten Prisoners," in the *London Observer*, expressing his objection to what he felt was a violation of human rights.⁴ The article became a manifesto for Berenson, who subsequently organized and created the non-government organization (NGO), Amnesty, to address and support international human rights.⁵ Although his research began in England, the group ultimately gained support across Western Europe; it eventually achieved the status of a global organization with an interest in human rights from South America to Africa. Amnesty coined the term "prisoners of conscience" to represent "any person who is physically restrained (by imprisonment or otherwise) from expressing (in any form of words or symbols) an opinion which he [or she] honestly holds and which does not advocate or condone personal violence."⁶

Poster campaigns, letters to government officials, and political marches are examples of the kind of activism that

inspired the volunteers and directors of Amnesty International and distinguished the organization as a whole in its early decades. Amnesty established itself as a global network that would provide a local resource for individual cases of human rights abuse. As support grew, the organization expanded its scope to include the release of political prisoners, torture, the death penalty, and eventually the exploitation of civil rights around the world.

Amnesty in the United States was founded in 1967 and began gaining widespread attention by the end of the decade. By then, Amnesty had improved the efficacy of their research and investigations in publicizing knowledge about victims of human rights abuse, or "prisoners of conscience." Furthermore, the advances of media and consumer culture in the 1960s helped connect human rights violations to an international audience, particularly through poster propaganda that broadcast bold statements about the group's mission. Unlike other NGOs and protest movements from this decade, Amnesty International united social activists with political authorities, turning civil rights activism into what historian Jan Eckel refers to as a "vibrant political movement."⁷

Art for Amnesty International was a collaborative effort by artists from different countries who sought to advertise and promote the spirit of Amnesty's cause through posters that combine often violent and aggressive imagery. The 1977 exhibition included posters by Arman, Topor, Cieslewicz, and Frink, along with eleven other artists who actively supported the organization.⁸ It was displayed across six continents.⁹ The exhibition honored and represented the progress of Amnesty in their "Prisoners of Conscience Year," using art to secure the release of prisoners of conscience, to prevent torture and other abuses, as well as to promote human rights.

The "Prisoners of Conscience Year" and the Art for Amnesty International campaign merged the propaganda spirit of the sixties with a less public, activist style of the seventies, using changes in media to emphasize the work of the organization for an international audience. The works convey the realities of human rights through uniquely bold images, which reminded the public that despite Amnesty's progress, the need to monitor human rights was a continuing concern. In an article from the opening of the exhibit in New York, one of the participating artists, Jack Youngerman, explained that he "was given complete freedom of what to paint" and that with this exhibition Amnesty International "did not want to stress only the grim side, but also the life-affirming side."¹⁰ The four posters considered here

created by different artists illustrate the international effort to gain support for Amnesty's causes as they echo the spirit of activism that defined the era.

Untitled (1977) by Arman (1928–2005) is a poster that displays the word "AMNESTY" in half red and half black graffiti-style lettering. The style of writing as well as the colors demonstrate a violent quality characteristic of many Amnesty propaganda posters and Arman's use of red lettering perhaps represents the bloodshed often associated with human rights abuses. The broken text that shows the word "AMNESTY" in not one but three separate lines makes the word unclear at first sight. Though the poster includes only one word, the scale of the letters is overpowering and forces the viewer to both read and react to the word pictured. The broken and inflated text that dominates the page de-familiarizes what is actually written, forcing viewers to perhaps even sound out the word that is shown. The piece is striking in statement as well as intent, calling attention to Amnesty's cause and the urgency for action with regard to the rights of prisoners of conscience.

Arman (née Armand Pierre Fernandez) was a French-born American artist who was closely associated with the New Realism movement during the mid-twentieth century. He came to the United States in 1967 seeking to be a "witness to a culture" and aimed to observe and record popular culture in his work while also consuming it.¹¹ Known for assemblages that demonstrate his complicated relationship with consumer culture and politics, Arman declared himself an artist who would integrate art with the everyday world. He was particularly concerned with the effects of the Vietnam War on American culture. Although criticized throughout his career for mixing politics with art, Arman responded, "If you are not willing to mix politics sometimes, politics may one day mix with you—whether you want it to or not."¹²

Throughout his career, human rights issues remained important to Arman and many of his works reflect his concern with issues of violence, equality, and especially the effects of capitalism. After his move to New York in the late 1960s, Arman's passion for civil rights activism continued and in the 1970s he would go on to serve five years as the President of the New York Chapter of Artists for Amnesty International.¹³ The artist's interest in the human spirit and individual rights allowed for an exploration of political and social realms of art and his legacy as an activist artist is still remembered today.¹⁴

French surrealist artist Roland Topor (1938–1997) created the poster, *Untitled (Amnesty International)*, (1977), which shows the profile view of a man with his head tilted backwards against a dull-colored background. A mallet has cut his mouth in two, and the bloody, disconnected portion

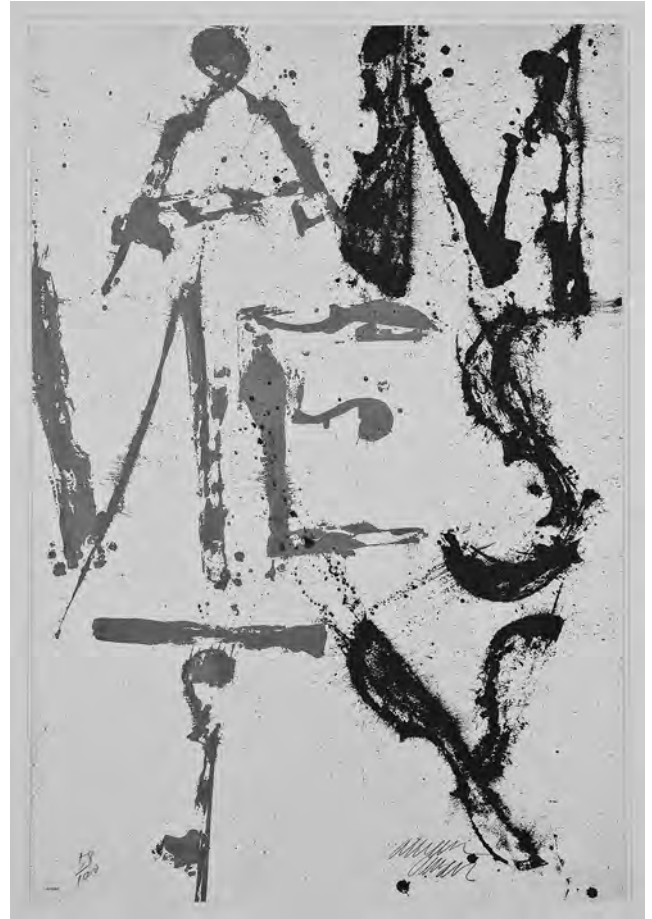


Fig. 14. Armand Fernandez Arman, *Untitled (Amnesty International)*, 1977. Lithograph. Gift of Drs. Meyer P. and Vivian O. Potamkin (cat. 11).

of his jaw is displayed below his head. The image sends a bold message about human rights abuses and the necessity for an organization such as Amnesty International, while it also combines the sadistically expressive nature of Topor's work. Born in Paris to Jewish refugees, the artist's family escaped concentration camps and lived in hiding in France for several years until the end of the World War II. From these experiences, Topor developed a vivid and active imagination at an early age that found expression through art, first in painting, then drawing. By the age of nineteen, he was exhibiting his work and submitting it to magazines for publication.

In 1968, his first anthology of drawings was published and two years later his second series, "Toxicology," drew attention from art director, J.C. Soares of a short-lived magazine, *Scanlan's*. Soares subsequently used one of Topor's images in a story covering President Nixon during the Watergate scandal. Two years later in 1970, Soares, who now



Fig. 15. Roland Topor, *Untitled (Amnesty International)*, 1977. Offset lithograph. Gift of Drs. Meyer P. and Vivian O. Potamkin (cat. 12).

worked at the *New York Times*, hired Topor as an illustrator for the newspaper's op-ed page and his work would help influence a new direction in journalism graphics.¹⁵ Topor played out his imaginative, provocative images of politics and humanism through his drawings, and he became known for his dark and often violent work in which bodies are distorted, dissected, and even shown with limbs composed of objects. This aspect of Topor's work is prevalent in his illustrated book, *Les Masochistes* (1960), which depicts a series of disturbing images of self-inflicted violence. Created in the same style as his images for *Les Masochistes*, Topor's poster created for the Artist for Amnesty International exhibit displays similarly aggressive and destructive imagery.

For his contribution to the exhibit, Polish graphic artist Roman Cieslewicz (1930–1996) created *Amnesty International* (1977), a black-and-white poster that shows two fists clenched together. Above the fists are what appear to be smoke stacks, and two thick dark parallel lines that most likely represent the bars of a prison cell. The words "Amnesty

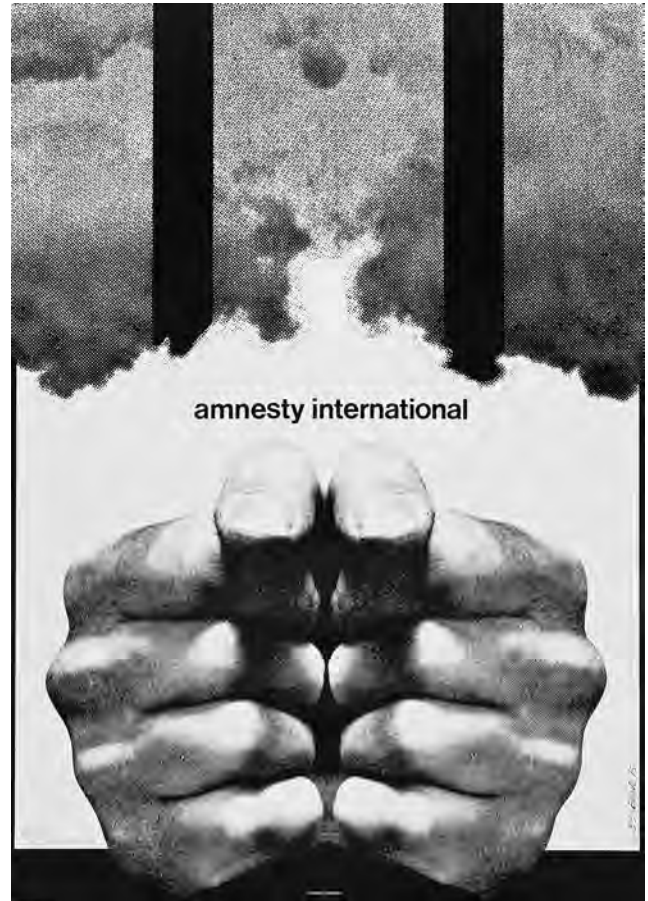


Fig. 16. Roman Cieslewicz, *Amnesty International*, 1975. Offset lithograph. Gift of Drs. Meyer P. and Vivian O. Potamkin (cat. 13).

International" appear at center, in the white space between the fists and the smoke above. Cieslewicz's contemporary, the graphic artist Mirko Illic, described the poster as striking for its boldness and its roughness, adding, "at a time when splashy color was in style, Cieslewicz produced this symmetrical, bold poster in simple black and white with emphasized halftones... [I] still find myself trying to recreate the power of that image."¹⁶ His efforts to create a new language for posters resulted in an image that replaces description with metaphor, giving it immense symbolic power.

Cieslewicz was known for his seminal work in poster design in the post World War II years and through the 1970s. After attending art school in Krakow, Poland, during his youth, he was inspired by a contemporary Polish poster artist and graphic designer who resisted the Socialist realism that then dominated the Communist country. Cieslewicz followed in his mentor's footsteps and sought to learn about art of the Western world to avoid the propaganda promoted by the government. He was also attracted to film and theater

posters in Poland that allowed for more creative license beyond social realism. His images bring both humor and satire to serious subjects in an effort to make an impact. Cieslewicz believed in making art that documents contemporary concerns rather than serving purely aesthetic ends as demonstrated in his Amnesty International poster. After finishing his studies, Cieslewicz worked for a propaganda agency in Warsaw, which at the time was the only national organization to produce political, social, and cultural posters that functioned as advertisements in almost every national campaign.¹⁷ Though operating within the constructs of social realist imagery, Cieslewicz's work gained him the attention and experience that would later distinguish him as an important graphic artist at the time.

In 1963, after gaining acclaim in Poland for his work in poster making, Cieslewicz moved to France, where he developed a new style influenced by the technologies and creative expression of the West. His poster work during this period showed him working in different mediums to produce images that united advertisement with artistic influence. As the poster movement of the 1960s progressed, Cieslewicz adapted his work to incorporate more photographic subjects, experimenting with photo-collage to produce posters, advertisements, book jackets, illustrations, screen prints, and photographic prints in general.¹⁸ He worked mostly in black and white and his subjects centered on intellectually relevant topics from popular culture and politics. Author Margo Rouard-Snowman describes Cieslewicz's ability in his posters to "distort reality the better to illuminate it." As she puts it, "he frees himself from utilitarian graphic art and rediscovers the essence of a skillfully realized search for plasticity. He provokes the spectator and shakes him out of his complacency."¹⁹ These same qualities are what make Cieslewicz's Amnesty poster so powerful and effective.

Elisabeth Frink (1930–1993) was a British artist who created *Poster for Amnesty International* in 1977, even though she was not a participant in the international exhibition. Her lithographic poster depicts a nude male figure in profile against a blank white background. The figure's mouth is open slightly, and his arms are outstretched behind, while his legs seem to be in motion. The body is elongated and shaded with a dark nude earth tone color, with most internal anatomical details suppressed. The image combines Frink's interest in the male body, its strength and aggression, with an overall concern in justice and human rights.

Frink was an English sculptor and printmaker known for work that focused on naturalistic subjects. She became especially preoccupied in the second half of her career with the male form, creating figures standing, walking, running, and occasionally in seated form. The historian and art critic Edward Lucie-Smith has described Frink's interest in the



Fig. 17. Elisabeth Frink, *Amnesty International*, 1977. Offset lithograph. Gift of Drs. Meyer P. and Vivian O. Potamkin (cat. 14).

male as animal "with all the potential for violence which this implies," even as they "are not without strong elements of transcendental feeling."²⁰ Though she worked in a predominantly sculptural medium, Frink also created a series of drawings exhibiting the male nude in a variety of expressive forms. Her Amnesty poster is similar to a series of running male nudes created earlier in her career, which Lucie-Smith describes as not running purposefully, but perhaps "starting away from some person or things which remain invisible to the spectator."²¹

Frink moved to France in 1967 for three years, drawing inspiration from the country's current political and social climate. When asked in a 1990 interview if she worked differently during her time in France, Frink said her work was motivated by a concern for the Algerian war and refugees at the time.²² She included a series of sculptures that demonstrate her feelings about the aggression of the war and her

sympathy for victims, explaining that the series was a “tribute to all people who have died or suffered for their beliefs.” These men, she continued, “are heroes in the sense that they are survivors, but they are also victims stripped of everything but their human courage.”²³ An avid activist for human rights, Frink supported Amnesty International throughout her career, including her *In Memoriam i* and *In Memoriam ii* series, which center on people suffering for their beliefs. These images show the male form in its raw, stripped-down state and stand in for all people suffering from state persecution. When Frink returned to Britain in the mid-1970s, she began a series of sculptural work accompanied with drawings known as *Tribute Heads*, which continued her analysis of the male body reduced to its most vulnerable, bare form. Her subsequent series, *Runners*, conveyed male forms in the same style, with blank backgrounds and free-falling, running forms, similar to the figure in *Poster for Amnesty International*.

In his account of the history of poster collecting, historian Neil Harris describes how the poster was rediscovered in the 1960s as a form of communication and how “counter culture activists found that the poster could serve both as a political weapon and as a badge of broader values.”²⁴ Whether promoting a cause or debating a war, poster images were essential to the 1960s activist culture and

to Amnesty in particular. In addition to their efforts to raise awareness through posters from the organization’s earliest years, the Art for Amnesty International exhibition from the “Prisoners of Conscience” year in the later 1970s demonstrates an ongoing interest in the medium as well as its continued success in gaining support for a cause.

The 1970s Amnesty posters by Arman, Topor, Cieslewicz, and Frink crystalized the message of the organization in a way that characterized the group’s goals. Amnesty’s mission was rooted in the often cruel and hostile nature of human rights abuses and these posters depict the harsh realities the organization confronted in their campaigns. Moreover, the posters from the 1970s demonstrate how they grew out of an earlier style, channeling similar activist methods and the kind of direct imagery that was prevalent in the previous decade. Though traditionally used to advertise or market a personal opinion or perspective, the poster developed in this period to not only impart political statements, but also serve as a means of artistic expression and individual style. These posters, in turn, helped shape each artist’s personal identity. Together they demonstrate a combination of art, political engagement, and increased awareness about Amnesty through distinctive visual means.

1 Jan Eckel, “The International League for the Rights of Man, Amnesty International, and the Changing Fate of Human Rights Activism from the 1940s through the 1970s,” *Humanity: An International Journal of Human Rights, Humanitarianism, and Development* 4, no. 2 (2013): 183–214.

2 Art for Amnesty International was an international campaign launched in 1969. The “Prisoner of Conscience” Exhibition was an international exhibit created in 1979 following the organization’s Nobel Peace Prize award in 1977.

3 Though the work was created during the same year as the Prisoner of Conscience exhibition, Elisabeth Frink was not one of the artists noted in a catalogue from the exhibition’s time at the Grey Art Gallery in New York. Frink, however, is recognized in Amnesty International’s records, perhaps working with Art for Amnesty in some capacity during the year. The *Poster for Amnesty International* is a testament to her support for human rights and Amnesty International’s cause created during the same year.

4 “Amnesty International,” 2014. Accessed October 2014.

5 Eckel, “The International League for the Rights of Man,” 192.

6 Peter Berenson, “The Forgotten Prisoners,” *London Observer* (May 28, 1961).

7 Eckel, “The International League for the Rights of Man,” 197.

8 The fifteen artists included in the exhibition were Arman, Max Bill, Fernando Botero, Alexander Calder, Roman Cieslewicz, Jan Dibbets, Piero Dorazio, David Hockney, Alexander Liberman, Joan Miro, Michelangelo Pistoletto, Francisco Toledo, Roland Topor, Tadanori Yokoo, and Jack Youngerman. Special thanks to Elizabeth Allea at New York University Archives for help and information.

9 Known cities where the exhibition traveled to include Amsterdam, Paris, Barcelona, Munich, Vienna, Tokyo, Mexico City, San Francisco, Minneapolis, Washington, DC, and Boston.

10 Lisa Peterson, “Grey Gallery Poster Exhibit Aides Amnesty International,” *Washington Square News* (March 2, 1977).

11 Jaimey Hamilton, “Arman’s System of Objects,” *Art Journal* 67, no. 1 (2008): 54–67.

12 “Arman: The Official Arman Website,” *Arman* (2008), accessed October 2014.

13 “Arman: The Official Arman Website.”

14 Though there is little information on the series, twenty years after his work in the global “Prisoners of Conscience” exhibition, Arman created yet another series for Amnesty International in 1998 where he sliced up books on display for the public.

15 Jerelle Kraus, “Roland Topor: 1938–1997,” November 1997.

16 Dejan Krsic, *Mirko Ilıc: Fist to Face* (New York: Print Publishing, 2012), 52.

17 Margo Rouard-Snowman, *Roman Cieslewicz* (London: Thames and Hudson Ltd., 1993), 15.

18 Rouard-Snowman, *Roman Cieslewicz*, 34.

19 Rouard-Snowman, *Roman Cieslewicz*, 70.

20 Edward Lucie-Smith, *Elisabeth Frink: Sculpture since 1984 and Drawings* (London: Art Books International, 1994), 138.

21 Lucie-Smith, *Elisabeth Frink*, 12.

22 Sarah Kent, interview by Elisabeth Frink, *National Life Stories: Artists’ Lives*, British Library Board, December 28, 1992.

23 The Tate Gallery, “In Memoriam I: Dame Elisabeth Frink,” *The Tate Gallery 1982–84: Illustrated Catalogue of Acquisitions* (1986): 199.

24 Neil Harris, “American Poster Collecting: A Fitful History,” *American Art* 12, no. 1 (Spring 1998), 24.

Save Our Planet: Depicting the Rise of Environmentalism in Art

Kimberly Drexler

The “Save Our Planet” poster series emerged out of the environmentalism movement, one of the lesser-known areas of social activism that was part of the history of the 1960s and 1970s. The series was organized by Jean Lipman, former editor-in-chief of *Art In America*, and it was published in 1971 by HKL Ltd. under the sponsorship of the Olivetti Corporation.¹ The same year the posters were exhibited at the Whitney Museum of American Art. As the Whitney exhibition brochure explained, “One of the prime purposes of these posters [was] to publicize conditions threatening man’s present and future, to make individuals throughout the world insist on a revision of international priorities.”² The six posters were created by well-known artists Roy Lichtenstein, Georgia O’Keeffe, Edward Steichen, Ernest Trova, Alexander Calder, and R. Buckminster Fuller. Each poster is titled *Save Our Planet Save Our ...* with the final word of the title representing an environmental issue. Water, air, wilderness, people, wildlife, and cities are the themes the posters address. Four of them (all but the Calder and Fuller) were donated to The Trout Gallery by Doctors Meyer P. and Vivian O. Potamkin and are included in this exhibition (figs. 18, 20–22, cat. 15–18).³ The images in the Lichtenstein and Trova posters were created uniquely for this project, whereas the images in the O’Keeffe and Steichen posters repurpose previously completed works. This series not only represents the birth of environmentalism, it also depicts the diverse issues that comprise the movement—as well as its international scope. Furthermore, by way of its publisher and sponsor, the series highlights the elevated role of social activism during an era of dramatic historic change.

Environmentalism came to prominence during the sixties and seventies in response to a need for the scientific study of pollution, a series of environmental disasters, and the rise of cultural activism.⁴ Historian Jeremy Caradonna argues that during this period “a large and vocal community of scholars, student groups, activists, and environmental organizations drew on new (and often devastating) scientific research to raise awareness about environmental issues, press for social change, and advocate for governmental policies that favored the environment.”⁵ What had become clear is that human technology and the impact of industrialized living could have devastating long-term effects on the environment. The reach of the environmental movement was vast and can be seen not only in the posters in this exhibition, but also in the creation of governmental laws and agencies, the establishment of the first Earth Day on April 22, 1970, as well as in a collection of anti-pollution stamps published that same year

which read “Save Our Soil,” “Save Our Cities,” “Save Our Water,” and “Save Our Air.”⁶ The themes utilized in each of the “Save Our Planet” posters highlight the issues that were championed by environmentalists of the day.

HKL Ltd. and Olivetti

Before examining the works in this exhibition more in depth, it is worth discussing the publisher and sponsor of the series, for both companies demonstrate the increased emphasis that was placed on social and cultural progress during this time period. HKL Ltd. was a publishing company founded in 1968 by three women: Portia Marcus, Barbara Krakow, and Vera List. (The first initial of their last names form the company’s title.) They were inspired by the success of the List Art Poster Program at Lincoln Center, which commissioned well-known artists to create advertisements for the performing arts in New York, and they wanted to extend this service to other nonprofit cultural institutions.⁷ The founders of HKL decided to take the program one step further by commissioning artists to create posters that would raise funds for other non-profit organizations besides Lincoln Center. In the case of the “Save Our Planet” series, HKL Ltd. commissioned Lichtenstein, O’Keeffe, Steichen, Trova, Calder, and Fuller to come up with images related to each environmental theme.⁸ For this project, HKL worked with the Olivetti Corporation, which donated the profits from the sale of the posters to UNICEF to support their activities in remediating environmental issues. Olivetti also gave each of the member states at the United Nations a set of signed and numbered posters, allowing the burgeoning environmental movement to reach an international audience.⁹

The Olivetti Corporation, an Italian technology company with offices across the globe, was founded in 1908 and since that time it has challenged what a typical manufacturing company can be. Olivetti has been described as “put[ting] design on equal footing with engineering and economics and counts social progress as important as making a profit.”¹⁰ Since its inception, the company has engaged with political and social reform, urban planning, as well as patronage in the arts.¹¹ Olivetti also has a corporate foundation, the Fondazione Olivetti, which was created in 1962 with aims to promote civil, social, and political engagement through research and the sponsorship of cultural and scientific projects.¹² The “Save Our Planet” series represents a culmination of the philosophies of the Olivetti brand as a whole. The posters engage with social and political issues

along with the arts, much in the same way as the Olivetti Corporation and its foundation had been doing since the early 1960s.

The “Save Our Planet” Series

One of the most prolific artists of the sixties was Roy Lichtenstein. He is known for his large comic book-style paintings that helped define and establish the pop art movement as a whole. What is less known, however, is that Lichtenstein was actively involved in various political and cultural movements of the era. He participated in the Artists’ Protest Tower in California (1966) by creating a painting of a white mushroom cloud on a blue-dotted background. In 1967 he participated in *The Collage of Indignation* organized by the Art Workers Coalition as part of Angry Arts week in New York.¹³ It comes as no surprise, then, that he was chosen by HKL to create an image for the “Save Our Planet” posters.

Roy Lichtenstein designed *Save Our Planet Save Our Water* for this series. Water pollution became a hot-button issue during the sixties and seventies with the passage of acts such as the 1965 Land and Water Conservation Fund Act, the 1968 Wild Scenic Rivers Act, and the 1972 Clean Water Act.¹⁴ Lichtenstein’s poster supported the protection of this valuable natural resource. For the main image, he depicted an underwater scene filled with fish and plant life below a sky of his famous black Benday dots, a motif the artist borrowed from the world of newspaper and magazine publishing and included in much of his work.¹⁵ A thick black line that follows the curves of the ocean’s waves delineates the division above and below the water’s surface. Lichtenstein used a photographic image to represent this underwater scene.¹⁶ It features four large fish as well as a school of smaller fish and several species of coral and other plants. The water itself is light blue with the sunlight flickering in from above creating pockets of illumination. The mechanized Benday dots contrast sharply with the lower portion of the image. Whereas the fish appear to be living in a more natural environment, either the ocean or a fish tank, the sky above is rigidly structured and stylized. Across the bottom, the poster reads “Save Our Planet Save Our Water.” The text is gray, in simple sans serif font, allowing the bold imagery above to stand out. Adjacent to the tagline on the right is Lichtenstein’s signature. Miniscule print in the left corner reads “An Olivetti Project © 1971 HKL Ltd.”¹⁷

By manipulating the photograph, Lichtenstein created a new and unique image for this poster, yet it was inspired by his previous work. In 1964, Lichtenstein began experimenting with the idea of seascapes. Soon after, he created *Moonscape* (1965) and subsequently ten landscapes during 1967.¹⁸ For each of these projects, he combined his iconic



Fig. 18. Roy Lichtenstein, *Save Our Planet Save Our Water*, 1971. Offset lithograph. Gift of Drs. Meyer P. and Vivian O. Potamkin (cat. 15).



Fig. 19. Roy Lichtenstein, *Fish and Sky*, 1967. Screenprint on silver gelatin photographic print, 11 1/8 x 14 in., © The Lichtenstein Foundation. Philadelphia Museum of Art, 1967.140.9, purchased with the Elizabeth Wandell Smith Fund, 1967.

Benday dot imagery with other techniques and media.¹⁹ The images vary in color, texture, and overall look, however, there is a consistent interplay between real and fictive environments. For instance, while working on these series in 1967, Lichtenstein created *Fish and Sky* (fig. 19), which is the most direct parallel to *Save Our Planet Save Our Water*. In this print, Lichtenstein incorporated Benday dots with photographs of the sky and a fish tank.²⁰ The sky occupies the upper two thirds of the print, while the fish and plants occupy the lower third. Separating the two photographic images is a small band of undulating hills, outlined with

thick black lines and filled with black Benday dots on a white background. The visual parallels between *Fish and Sky* and *Save Our Planet Save Our Water* are thus numerous.

This imagery can also be found in the film installation Lichtenstein created between 1970 and 1971. As part of the Art and Technology program established by Los Angeles County Museum of Art curator Maurice Tuchman, Lichtenstein participated in a residency at Universal Film Studios where he created his three-screen 35 mm film loop installation *Three Landscapes*.²¹ Each film is divided into two sections. The bottom of each video depicts the ocean rocking back and forth in the sunlight, with swimming fish standing in for this image in the middle film, and a still image of sky in the top half. In one video, Lichtenstein utilizes blue Benday dots on a white background as the sky, in another he uses an image of a cloudy sky, and in the third video he depicts a lone seagull against a field of blue. The two halves of each film are separated by a thick black line. Here, Lichtenstein used what for him was the new medium of film to explore ideas he previously experimented with in print form. The imagery and divisions seen in *Fish and Sky* are brought to life in *Three Landscapes* and challenge the viewer to define what exactly he or she is seeing. According to Whitney Museum curator Chrissie Iles, “In Lichtenstein’s case, the hypnotic experience of *Three Landscapes* marked a watershed in the inquiry into the optics of spectatorship that had defined his work of the 1960s.”²² *Save Our Planet Save Our Water* thus not only represents the burgeoning importance of environmentalism in the sixties, but it also illustrates a formative chapter in the oeuvre of Lichtenstein as a whole—one where he explored new ideas and re-tooled iconic imagery.

Unlike Roy Lichtenstein, Georgia O’Keeffe never used her art as an act of protest. However, throughout her career she displayed a strong connection to the environment. O’Keeffe began her career in New York City, painting scenes of skyscrapers as a response to the urban milieu. Once she left the East Coast for the American Southwest, she became forever attached to the desert landscape. From her desertscapes, to her paintings of animal bones, to her famous flower paintings, O’Keeffe expressed a strong affinity for the natural world. She participated in the environmentalism movement in her own quiet way by purchasing land from Ghost Ranch in Abiquiú, New Mexico, an organization dedicated to the preservation and protection of the environment.²³ While not outspoken about environmental issues, it is clear from her work and the life she lived in New Mexico that O’Keeffe understood the importance of protecting the planet and its resources.

Her work for this series is *Save Our Planet Save Our Air*. Air quality was an issue of growing importance during the

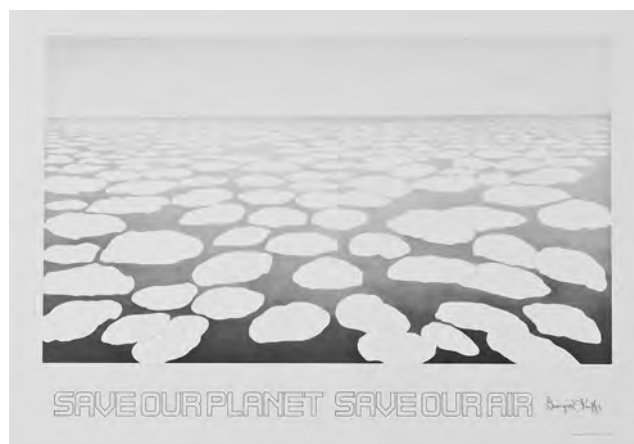


Fig. 20. Georgia O’Keeffe, *Save Our Planet Save Our Air*, 1971. Offset lithograph. Gift of Drs. Meyer P. and Vivian O. Potamkin (cat. 16).

sixties and seventies. The Air Pollution Control Act was passed in 1955, followed by the Clean Air Act in 1963, which was subsequently revised in 1970 and 1977, and the Air Quality Act, which was created in 1967.²⁴ O’Keeffe’s poster demonstrates the heightened concern for uncontaminated air during this time. The image is a reproduction of O’Keeffe’s 1963 painting *Sky Above Clouds II*. The white clouds float like icebergs above the vast ocean or atmosphere below. The area underneath the clouds is a deep blue in the foreground and slowly becomes lighter as it recedes towards the horizon. O’Keeffe has depicted the sky in a range of orange and violet tones, which is typical of her desert landscapes. The format is similar to the Lichtenstein poster: text on the bottom with an image above. The title, “Save Our Planet Save Our Air,” is shown in all capitals, with a thin black outline to define the letters. The typeface itself is plain, allowing the viewer’s eye to quickly glance over the words before being swept upwards into the vast landscape that O’Keeffe has depicted. To the right of the text is her signature.

The painting on which the poster is based is part of O’Keeffe’s *Sky Above Clouds* series, which includes four paintings created between 1963 and 1965, inspired by her experiences flying around the world.²⁵ As the artist explained:

One day when I was flying back to New Mexico, the sky below was a most beautiful solid white. It looked so secure that I thought I could walk right out on it to the horizon if the door opened. The beyond was a light clear blue. It was so wonderful that I couldn’t wait to be home to paint it.²⁶

While the natural environment had long interested O’Keeffe, in this series she turned her attention to the intangible effects of the sky. Each painting depicts the same view of the clouds floating above and below different levels of atmosphere. One could also argue that O’Keeffe has depicted the ocean below, though she has never explicitly stated whether the blue is water or air. In *Sky Above Clouds I*, O’Keeffe’s hand is clearly visible in the billowy depiction of the clouds. For *Sky Above Clouds II*, she refined her definition of the clouds, made them smaller, and pushed the horizon line back further. For *Sky Above Clouds III*, the clouds are shown closer together with even smoother edges and the horizon line is farther into the distance. Finally, in *Sky Above Clouds IV*, the clouds become uniform ovals slowly diminishing in size towards the horizon. Roughly eight by twenty-four feet, this last painting in the series was the largest work that O’Keeffe ever produced.²⁷ It is clear why O’Keeffe chose to reproduce a work from the *Sky Above Clouds* series for *Save Our Planet Save Our Air*. With this image, the art historian Katherine Hoffman notes, “the viewer becomes enveloped in the primal forces of air” and thus it is easy to see the argument for keeping the air pollution free.²⁸

Similar to Georgia O’Keeffe, Edward Steichen never overtly participated in the environmental movement though he, too, responded to the natural world around him. In his case, it was through photography. Protecting the land was a national priority during the 1960s and 1970s. The U.S. Government passed the Wilderness Act in 1964, the Endangered Species Act in 1973, and the Federal Land Policy and Management Act in 1976.²⁹ Each of these acts established policies and protocols for protecting American wilderness. *Save Our Planet Save Our Wilderness* resonates with these efforts. Unlike the works in this series by Lichtenstein and O’Keeffe, Steichen’s poster has a vertical orientation. For the main image, Steichen depicts a tree in full-bloom standing behind a body of water. The image is a reproduction from a series of photographs Steichen had previously taken, capturing a shad-blow tree next to his home in Connecticut. The light from the sun is reflected on the surface of the water, as is the reflection of the tree. The shad-blow itself stands out against a backdrop of dark woods with its bright yellow-white blooming flowers, making it visually striking. The only other color is a yellow-green that appears on the bank beside the water. The text is shown below the image, along the bottom of the poster. The phrase is shown in all capitals in a thin sans-serif font and it stretches across two lines centered underneath the image. Initially, the text appears to be black, but a closer look reveals that Steichen’s imagery is carried out through the letters. The reflections on the water in the image are used as the “color” for the text. Steichen’s signature appears in the bottom right corner.

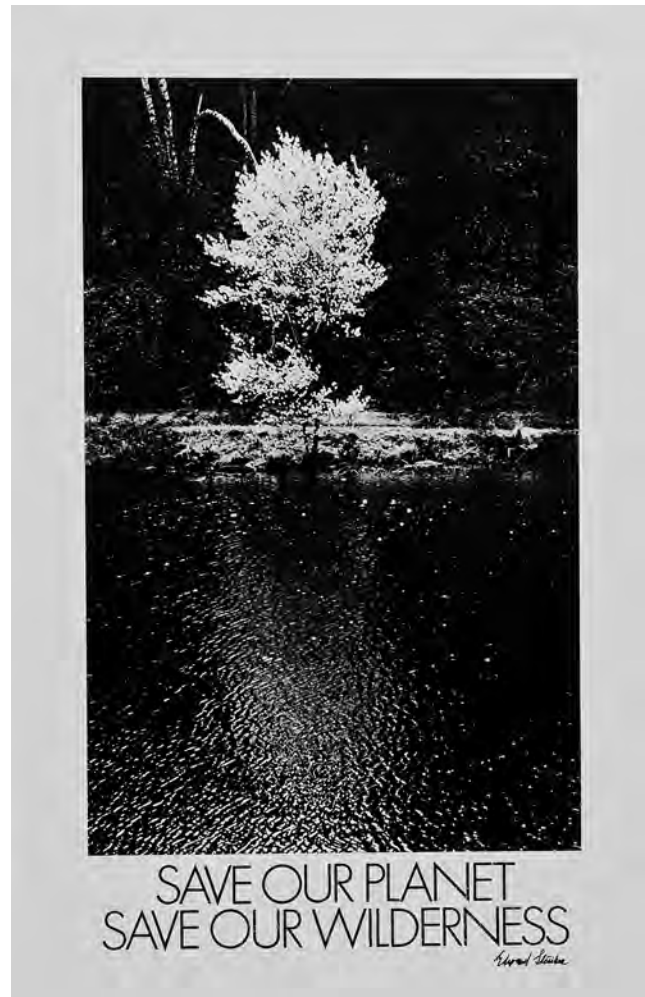


Fig. 21. Edward Steichen, *Save Our Planet Save Our Wilderness*, 1971. Offset lithograph. Gift of Drs. Meyer P. and Vivian O. Potamkin (cat. 17).

Similar to O’Keeffe’s image, Steichen’s also represents an earlier work that was repurposed for this HKL/Olivetti poster series. He describes his interest in the subject, which he photographed in the early 1960s:

One spring, from the window of my bedroom I noticed a little shad-blow tree in full bloom. I remembered I had planted the tree twenty or twenty-five years before, when it was no more than a foot high, but this was the first time I had observed it in bloom. From then on, I concentrated on the little shad-blow tree. For the next three or four years, I photographed it on 35-mm color film in every season and at all hours of the day.³⁰

After taking several hundred photographs of the shad-blow, Steichen decided to try something different. He wanted to capture the tree in motion and so he stopped taking Kodachrome still shots and instead began using an Arriflex video camera.³¹ He spent two years on this video project and it was one of the last bodies of work that he produced before his death. In the *Save Our Planet Save Our Wilderness* poster, Steichen's photograph comes to represent the dynamic nature of the wilderness. Surely this environment was worth protecting, as his image poignantly suggests.

Of the six artists who participated in the *Save Our Planet* series, Ernest Trova is the least well known. His work appears on the poster *Save Our Planet Save Our People*. If little acknowledged in recent years, Trova's work was widely exhibited in cities in the United States and abroad at the time these posters were published.³² During the height of his popularity, several important environmental laws and governing entities were created. In 1969, President Nixon passed the National Environmental Policy Act. This act changed the role of the American government from that of conservator of the natural world to protector of all of its components, including its citizens.³³ Less than a year later, the Environmental Protection Agency was created to ensure a "cleaner, healthier, environment for the American People."³⁴

It is fitting that Ernest Trova's poster *Save Our Planet Save Our People* is the only one in the series to depict a human figure. His subject for the majority of his career was the "Falling Man," a term he used to describe the armless, robot-like, male figure represented in his sculpture, paintings, and graphic works.³⁵ *Save Our Planet Save Our People* is different from the previously discussed posters for other reasons, too, in part because it is square. Trova's image is in the center of the poster while the text "Save Our Planet Save Our People" is repeated six times as a border around the image. For the central image, Trova inserted his Falling Man into an abstract, desert-like landscape made of bold colors and geometric flat planes. Trova depicts the foreground in deep purple, with the colors shifting to lighter tones of blue as the landscape recedes. In the background, one views a mountain range, also depicted in a medium shade of blue, while the sky appears orange-red with a circular golden sun. The figure himself is white and stands in front of the mountains, as he casts a long black shadow extending into the foreground. The entire landscape is tilted so that each band of color is on a diagonal. The phrase around the border, "Save Our Planet Save Our People," is shown in all capitals in a light blue sans serif font. Trova's signature covers the text in the bottom right corner.

Trova kept repeating the theme of the Falling Man and believed it would never be fully resolved or complete.³⁶ In his monograph on Ernest Trova, art historian Andrew Kagan



Fig. 22. Ernest Trova, *Save Our Planet Save Our People*, 1971. Serigraph. Gift of Drs. Meyer P. and Vivian O. Potamkin (cat. 18).

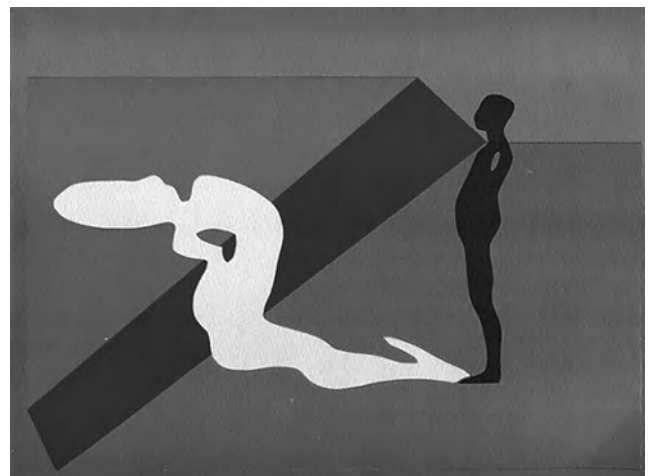


Fig. 23. Ernest Trova, *Falling Man*, 1969. Serigraph collage, 15 x 12 ¾ in. (38 x 32.5 cm), © the artist. Private Collection.

describes the Falling Man as "a work of art in progress [that] escapes the fixed rationalization of terms; it is beyond understanding in the narrow intellectual sense and only effective if experienced in a more total approach."³⁷ The figure itself appears faceless and armless, and is always represented in a single color (fig. 23). According to Kagan, The Falling Man represents man:

[as] seen in his contemporary existence and as part of the technological world. Nevertheless, he is not dominated or deformed by technology, nor subjugated by a mass society nor engulfed by the communications industry. He is facing and mastering his environment in the short time of his life span.³⁸

For Trova, this figure represents contemporary man, overcoming his problems and dealing with his environment in a rational way, without hysteria.³⁹ When he first began using this image, Trova explored the process of falling in graphic repetitions of the human figure. Soon, he isolated the figure and placed it within abstract geometric designs. The artist then created landscapes, which he called “Manscapes,” wherein the figure was placed into different environments, both in two-dimensional and three-dimensional works. Trova pushed the relationship of man and his environment even further when he incorporated shadows into his graphic works as well as his sculptural pieces. In his final iteration of the Falling Man, Trova took his three-dimensional sculptures and broke them apart so that the figure was freestanding and engaged with its surrounding space. In all of these works, there is a sense of peril or disquietude and the artist plays

with scale and color to elicit this feeling in the viewer.⁴⁰ Trova’s Falling Man in *Save Our Planet Save Our People* thus comes to represent the environmentalists of the 1960s and 1970s who rose to the challenge of protecting the natural world.

In the introduction to the exhibition catalogue *Images of an Era: the American Poster 1945–75*, curator John Garrigan states, “The poster, an immediate message and distillation of form and idea, has always been an indicator of culture. Often, in addition to its intended purpose, it tells us something of its social, political, and aesthetic climate.”⁴¹ The *Save Our Planet* posters respond to the social, political, and aesthetic climate of the 1960s and 1970s in America. The works by Lichtenstein, O’Keeffe, Steichen, and Trova depict not only the rise of environmentalism, but also its wide-reaching implications for audiences at home and abroad. The publisher and sponsor of this series, HKL Ltd. and the Olivetti Corporation, both demonstrate how companies in this period worked to align their corporate values with the values of society at large. Environmentalism was inherently tied to social progress and could only have come to fruition at this specific moment. The “Save Our Planet” poster series is thus a defining example of the “Spirit of the Sixties.”

1 Thanks to Barbara Krakow, Mary Lee Corlett, the staff of the Frances Mulhall Achilles Library at the Whitney Museum of American Art, and Eric Denker for their guidance and assistance. I would not have been able to complete this essay without their help.

Jean Lipman also worked in the Publications of the Whitney Museum of American Art and curated several shows during her tenure there. Ms. Lipman and her husband, Howard, were well-known patrons and collectors. For more information, see Judith H. Dobrzynski, “Jean H. Lipman, 88, Authority on Folk Art and Museum Patron,” *New York Times*, June 24, 1998, accessed December 3, 2014, <http://www.nytimes.com/1998/06/24/arts/jean-h-lipman-88-authority-on-folk-art-and-museum-patron.html>.

2 *Save Our Planet* (New York: Pace Editions, 1971), n.p.

3 The Trout Gallery does not own the posters by Alexander Calder and R. Buckminster Fuller.

4 Jeremy L. Caradonna, *Sustainability: A History* (Oxford: Oxford University Press, 2014), 92, <http://site.ebrary.com/lib/dickinson/reader.action?docID=10888667>.

5 Caradonna, *Sustainability*, 91.

6 “From the Vault: No. 27,” United States Postal Service Stamps, accessed November 13, 2014, <http://uspsstamps.com/vault/no-27>.

7 Mary Lee Corlett, *The Prints of Roy Lichtenstein: A Catalogue Raisonné 1948–1997* (New York: Hudson Hills Press, 2002), 93.

8 Barbara Krakow, e-mail message to author, November 25, 2014.

9 *Save Our Planet*, n.p.

10 A.E. Washburn, “Olivetti: A Study in Patronage,” *Harvard Architecture Review* 6 (1987): 161.

11 Jane Schwarz, “Olivetti to Become the Museum’s First Corporate Benefactor,” *Metropolitan Museum of Art Bulletin* 29, no. 3 (1970): 163.

12 “History,” Fondazione Adirano Olivetti, accessed November 12, 2014, http://www.fondazioneadrianolivetti.it/lafondazione.php?id_lafondazione=2.

13 Francis Frascina, *Art, Politics, and Dissent: Aspects of the Art Left in Sixties America* (Manchester: Manchester University Press, 1999), 65, 68.

14 Caradonna, *Sustainability*, 106.

15 Harry Cooper, “On the Dot,” in *Roy Lichtenstein: A Retrospective*, eds. James Rondeau and Sheena Wagstaff (Chicago: The Art Institute of Chicago, 2012), 29.

16 Corlett, *The Prints of Roy Lichtenstein*, 120.

17 Each poster in the series includes this small caption.

18 Corlett, *The Prints of Roy Lichtenstein*, 88.

19 For the first time he utilized new materials such as Rowlux, photographic prints, and Mylar collage. For more information see Corlett, *The Prints of Roy Lichtenstein*, 77, 80–81, 88.

20 Corlett, *The Prints of Roy Lichtenstein*, 87.

21 Chrissie Iles, “See-Sickness: Roy Lichtenstein’s Moving Pictures,” in *Roy Lichtenstein: A Retrospective*, eds. James Rondeau and Sheena Wagstaff (Chicago: The Art Institute of Chicago, 2012), 53.

22 Iles, “See-Sickness,” 61.

23 “History,” Ghost Ranch, accessed November 12, 2014, <http://ghostranch.org/about-ghost-ranch/history/>.

24 “History of the Clean Air Act,” Environmental Protection Agency, last modified on August 15, 2013, <http://www.epa.gov/air/caa/amendments.html>.

25 Katherine Hoffman, *An Enduring Spirit: The Art of Georgia O’Keeffe* (London: The Scarecrow Press, 1984), 118.

26 Georgia O’Keeffe, *Georgia O’Keeffe* (New York: Viking Press, 1976), n.p.

27 Hoffman, *An Enduring Spirit*, 118.

28 Hoffman, *An Enduring Spirit*, 50.

29 “Environmental Laws and Treaties,” Natural Resources Defense Council, accessed November 12, 2014, <http://www.nrdc.org/reference/laws.asp>.

- 30 Edward Steichen, *A Life in Photography* (Garden City, NY: Doubleday, 1963), n.p.
- 31 Steichen, *A Life in Photography*, n.p.
- 32 Andrew Kagan, *Trova* (St. Louis: Trova Foundation, 1987), 376.
- 33 “The Guardian: Origins of the EPA,” Environmental Protection Agency, accessed November 12, 2014, <http://www2.epa.gov/aboutepa/guardian-origins-epa>.
- 34 “EPA History,” Environmental Protection Agency, accessed November 12, 2014, <http://www2.epa.gov/aboutepa/epa-history>.
- 35 James R. Mellow, “Foreword: Trova’s Journey,” in Andrew Kagan, *Trova*, 16.
- 36 Kagan, *Trova*, 103.
- 37 Kagan, *Trova*, 104.
- 38 Kagan, *Trova*, 102.
- 39 Kagan, *Trova*, 103.
- 40 Kagan, *Trova*, 167.
- 41 *Images of an Era: the American Poster 1945–75* (Washington, D.C.: National Collection of Fine Arts, Smithsonian Institution, 1975), 10.

Gillian Pinkham

Race was one of the most polarizing issues in America during the 1960s. The death of Martin Luther King Jr., race riots, and the March on Washington are some of the key events that characterized this turbulent period. The civil rights movement brought the racial tension present in America for centuries to the forefront of politics. Artists of this period used their work to express outrage at white racism and as a vehicle for redefining racial identity. *The Family* (1974) by Romare Bearden, *I Remember Birmingham* (1997) by John Scott, and *Chief Wets It, Assinboine* (1972), *Sharp Nose* (1972), and *Wolf-Robe, Cheyenne* (1972) by Leonard Baskin are all vivid reminders of a period that shaped the nation's modern racial consciousness (figs. 24–28, cat. 19–23). While Bearden and Scott's art reflect the racial divide between African Americans and white Americans, Baskin's work brings to light a lesser known aspect of the period: the American Indian movement. Both African Americans and Native Americans had been marginalized by the dominant white culture and were fighting vehemently for change. They sought to challenge the assumptions of mainstream stereotypes and bring a new perspective to racial relations by reinventing how they were understood and seen in American culture.

African American art

Romare Bearden (1911–1988) was one of the most prominent African American artists working during the civil rights era. His art, like many of his contemporaries, dealt with understanding and recreating African American identity. Early in his career, Bearden achieved moderate success working as a social realist and abstract expressionist painter. However, it was not until he formed the Spiral group in New York City in 1963 that his career and fame took off. Founded by sixteen artists in solidarity with the civil rights movement, the Spiral group's goal was to create art as a means to understand, express, and define black experience and identity.¹ While Bearden's art had always dealt with racial issues, he dedicated himself to the civil rights cause after the formation of the group. He was interested in creating a collective, large-scale collage as a way of expressing Spiral's goals. The other Spiralists chose not to participate, but Bearden completed the work on his own, and through it his new collage aesthetic was born.² He would continue to work in collage for the rest of his career.

The Family (1974) depicts an African American family sitting down together to a modest dinner. Five figures



Fig. 24. Romare Bearden, *The Family*, 1974. Serigraph. Gift of Larry and Pam Rosenberg (cat. 19).

compose the scene: husband, wife, two children, and a nude female to the left. The family occupies the foreground, while a bathing female figure appears in the middle ground. There is a distant mountainous landscape. The serigraph's sepia tone recalls the vintage photographs that make up family albums and are associated with memory, while the monochromatic coloring makes it hard to perceive depth and individual shapes. The family members, especially the husband and wife, have odd and unnatural proportions, and the effect upon the viewer is jarring. The wife's exaggerated hand reaches imposingly over the table, while the husband's body is wide and bulky, like an over-stuffed scarecrow with arms and hands that are small by comparison. It looks as though the meal is about to begin: the children have just arrived at the table and the wife is not yet seated. Only the husband stares out of the picture plane, acknowledging the presence of the viewer.

Bearden created this particular print from another collage with the same title. He hired a photoengraver to reprint several photographs from the collage, each with a different photographic screen, creating a different pattern on the image. Bearden then cut up the reprinted images of the collage and used the pieces to recreate the same scene in a new collage.³ This elaborate process gives the print its array of textures and patterns within a monochromatic color scheme. According to art historian Ruth Fine, none of Bearden's other works "attempted to push the combination of photography,

collage, and etching beyond what was accomplished in *The Family*.⁴

Bearden's collages operate on many different levels. He began by using clippings from magazines and newspapers for his work—in short, appropriating existing images to create new ones. He played with the “real” of representation in mass-media photographs, and, thus, according to art historian Teresa Carbone, “manipulat[ed] photography’s raw facts into a truer form of evidence.”⁵ By tearing and cutting up images from the popular press, he brought a visceral and implicitly violent aspect to his creative process. Collage both literally and figuratively allowed Bearden to deconstruct and reconstruct images of African Americans from a black perspective, as though recreating the news. The writer Ralph Ellison, a friend of Bearden, wrote eloquently on the artist’s work. He explained,

He has sought here to reveal a world long hidden by the clichés of sociology and rendered cloudy by the distortions of newsprint and the false continuity imposed upon our conception of Negro life by television and much documentary photography.... Bearden knows that the true complexity of the slum dweller and the tenant farmer require a release from the prison of our media-dulled perception and a reassembling in forms which would convey something of the depth and wonder of the Negro American’s stubborn humanity.⁶

Ellison underscores the importance of Bearden’s work as a vehicle for reclaiming black identity in America, which has long been distorted by the media. He again asserts that the artist’s assemblages create a more accurate portrait of African American life than what appears in popular culture. For Ellison, Bearden also brings his own experience and knowledge of African American life to his work, giving his collages a striking authenticity.

The piecing together of many different images in his collages is analogous to the piecing together of memories, which Bearden often talks about as being central to his work. Despite leaving the South at an early age, the artist uses rural scenes from the region again and again in his work. He noted in an interview, “I can’t seem to exhaust the things I remember. The South seems to me, in other words, to be more in my work than any other place.”⁷ Bearden’s references to the South are not always specific memories, and are often incomplete because he headed north at such a young age. Art historian Glenda Gilmore suggested that his memories “were fragments of a past that he found he could recover through the process of collage.”⁸ The fragments he weaves together may not even be his own memories, but part of a collective

consciousness of African American life in the South from this period.⁹ In this respect, Bearden’s collages are reminiscent of quilting, a common form of African American artistic expression that extends back to slave times.¹⁰ Not only is the patchwork nature of quilting akin to the artist’s process of collage, there is also a collective aspect as Bearden’s scenes stitch together moments of his own history and the shared experiences of his ancestors, relatives, and friends.

Bearden was primarily influenced by cubist and Dada art of the early twentieth century in taking up collage as a medium. Pablo Ruiz Picasso and Georges Braque first made collage famous in the early 1910s as they shattered and dissolved the picture plane with their cubist style.¹¹ Their collages, like Bearden’s, reflected disillusionment with society at the time; this is an aspect of cubism that had attracted Bearden to the style early in his career.¹² He was also influenced by Dada collages, which aimed at breaking down art in response to the carnage of World War I.¹³ George Grosz, a collage artist and prominent member of the Dada movement in Berlin, was an influential teacher to Bearden early on.¹⁴ By the time Bearden adopted collage in the 1960s, its associations with the avant-garde as a vehicle of social protest were well established by these two earlier styles.

The choice of the African American family as subject matter comes at a time when the black family was in crisis. Less than a decade after the Moynihan Report, published in 1965, the black family was still a topic of political controversy. The Moynihan report, written by Assistant Secretary of Labor Daniel Patrick Moynihan, argued that, “At the heart of the deterioration of the fabric of Negro society is the deterioration of the Negro family. It is the fundamental source of the weakness of the Negro community at the present time.”¹⁵ The report goes on to discuss the growing prevalence of single mothers and absent fathers in African American families. While the white American family had been firmly established for centuries, slavery had made it impossible to define the African American family in the same coherent manner. During the era of slavery, black families were regularly broken up as members were sold or even killed. Questions about the status and integrity of the African American family remained when Bearden created *The Family*.

Accompanying the four family members in this print is a bathing female that does not interact with the other figures. Nude, bathing, and partially covered by draping fabric, the figure is clearly a reference to the Western tradition of female nudes. Bearden’s work repeatedly includes references to great artists and works from the history of Western art, and, as art historian Lee Glazer argues, this “allowed Bearden to acknowledge the significance of the art-historical past even as he revised its forms to accommodate new representations of African American identity.”¹⁶ Bearden used his knowledge of



Fig. 25. John T. Scott, *I Remember Birmingham*, 1997. Wood and mixed media. Gift of Drs. Meyer P. and Vivian O. Potamkin (cat. 20).

art history to place scenes of African American life in the same realm as works by great artists of the past. As he put it, “There’s only one art, and it belongs to all mankind. Examine the art forms of any culture and one becomes aware of the patterns that link it to other cultures and peoples.”¹⁷ Despite his status as a black artist working in America, Bearden insisted that his experiences were just as much a part of cultural history as those of white European artists.

Another artist working to understand and express African identity in America was sculptor John T. Scott (1940–2007), a native and lifelong resident of New Orleans. Like Bearden, Scott was interested in revaluing black identity in America. He once explained in an interview, “I’m an artist who works out of his history to hopefully bring my patch/voice to the quilt of mankind. That’s all I want to do. It will not be until we recognize the value of each of those patches that we will have a culture that is intact.”¹⁸ This sentiment echoes Bearden’s interest in placing African American identity on a level playing field with Western art, as well as Bearden’s acknowledgement of the patched, quilt-like nature of history and culture.

Scott created several works with the title *I Remember Birmingham*: in addition to this wooden sculpture, from 1997, he created small glass sculptures and lithographic prints of those sculptures. Together these works commemorate a bombing that occurred on September 15, 1963, at the 16th Street Baptist Church in Birmingham, Alabama, when members of the Ku Klux Klan placed a bomb under a staircase in the church, killing four young girls, ages eleven to fourteen, and injuring many other children. It was one of the most violent acts of hate that occurred in Birmingham during the civil rights movement and it was the source of widespread outrage, made worse by the fact that none of the perpetrators were charged with the crime when it occurred. More than a dozen years later, in 1977, one of the four perpetrators was sentenced to life in prison; eventually, in 2000, the Federal Bureau of Investigation reopened the case and, although one of the men responsible had passed away by then, the other two were tried and sentenced to life in prison.¹⁹

Even without knowledge of this specific bombing, Birmingham is known as a major site of racial violence during the civil rights period and its history has contributed significantly to shaping modern race relations. Kelly Ingram Park, where protestors were sprayed with fire hoses and attacked by police dogs, is near its center. This is also where Martin Luther King Jr. wrote his famous *Letters From a Birmingham Jail*, expressing the importance of non-violent protests. In *I Remember Birmingham*, Scott expects his viewer to acknowledge the pain, violence, and anger the city has witnessed. Like Birmingham itself, the sculpture is complex. It requires the viewer to circumambulate the work and examine it from multiple points of view. Two main vertical planes are connected by two horizontal planes, while the work overall is covered with bright colors in geometric patterns. Stripes, grids, and checkerboards give rhythm to the variety of shapes, colors, images, and words, while also bringing a loose structure to the piece.

The shapes, which are almost completely abstract, give the sculpture a sense of fluidity and motion. This was important to Scott, as he once explained, “Black people are not static... Western sculpture—object making—is static. I wanted to somehow or another incorporate the life I found in my people into sculpture.”²⁰ The “fronts” of the two vertical planes are scattered with words and images that are both abstract and representational. Two African American eyes and part of a face are depicted on one side, while another eye is shown on the other plane. The eyes appear anonymous, perhaps paying witness to the bombing that occurred in Birmingham, if not to the injustices and violence of the civil rights era more broadly. One vertical plane takes the form of a lightning bolt, an inherently powerful shape.



Fig. 26. Leonard Baskin, *Chief Wets It, Assinboine*, 1972. Lithograph. Gift of Dr. Paul M. and Teresa M. Kanev (cat. 21).



Fig. 27. Leonard Baskin, *Sharp Nose*, n.d.. Lithograph. Gift of Dr. Paul M. and Teresa M. Kanev (cat. 22).



Fig. 28. Leonard Baskin, *Wolf-Robe, Cheyenne*, 1972. Lithograph. Gift of Dr. Paul M. and Teresa M. Kanev (cat. 23).

Lightning is a force of nature, causing both awe and destruction. It is also literally electric, and is perhaps meant to evoke the vigor and vitality of African Americans involved in the civil rights movement. The dynamic visual elements contribute to the sculpture's busy and chaotic effect. This chaos is evocative of the aftermath of a bombing, and of the many protests and riots of civil rights movement in Birmingham. One of the most legible phrases on the sculpture reads, "Stop the hate." Despite the abstract forms and nonrepresentational nature of the piece, Scott's message and subject are impossible to escape.

Art of the American Indian Movement

Social injustice was not only an issue for African Americans during the sixties. The three prints by Leonard Baskin (1922–2000), *Chief Wets It, Assinboine* (1972), *Sharp Nose* (1972), and *Wolf-Robe, Cheyenne* (1972), were created in the context of the American Indian movement. Native Americans had a long history of injustice and still faced inequality within white American culture. According to the Assistant Secretary of State, Dr. Leona Baumgartner, in 1962 the average American Indian family made \$1,500 annually, half of the national poverty line.²¹ In a 1970 address to Congress, President Nixon stated, "on virtually every scale of

measurement—health, employment, income, education—Indians ranked at the bottom."²² During the 1960s, Native Americans strove to achieve more self-determination and equal treatment under the law. The American Indian movement was officially founded in 1968 to consolidate efforts towards these goals in an endeavor to hold the government to past treaty obligations and demand respect for their identity and culture.²³ While the movement did not receive the same visibility as its African American counterpart, it did achieve a significant level of success with the American government.

Baskin's three prints create a strong connection between viewer and subject. He depicts each figure's eyes with intense naturalism, so that they catch the viewer's gaze. Their faces and clothing fade away, moving from highly naturalistic to simple, sketchy lines. Baskin uses shading and line to create a strong vertical axis in all three prints, which contributes to the frontality of the figures. Set against stark white backgrounds, there is nothing to distract the viewer from the figures themselves. There is almost equal positive and negative space in these prints, which has the effect of making the figures appear silhouetted. The artist successfully portrays human emotion: his figures appear tired and worn out, yet also proud. Chief Sharp Nose's eyes appear glassy and kind, while Chief Wets It's brows are furrowed with a look of

determination. Chief Wolf-Robe, the oldest looking figure in the group, also has a furrowed brow, but appears deep in thought. Baskin has created three individuals with unique characteristics using limited artistic means.

Baskin was the son of a rabbi and grew up attending a strict orthodox school.²⁴ His work is concerned with the soul and emotions, and, even as an adolescent, he developed a fierce humanitarian outlook.²⁵ He once said of his younger years, "I burned with youth's ardency to create a better, a more equitable, a fairer world, and I used my art to express and to communicate that zeal."²⁶ This interest in social justice, combined with his religious upbringing, resulted in work that is preoccupied with the presence of the soul in the human form. Regardless of the medium, Baskin remains a figurative artist who consistently returns to the depiction of the human body.²⁷

His interest in the American Indian movement began in the 1960s when Baskin was commissioned to create illustrations for a guidebook for Little Big Horn National Park, at that time called Custer National Park.²⁸ His illustrations were meant to accompany information about the Battle of Little Big Horn and to depict its most famous participants, including both the white generals and Native American leaders. Their story struck a chord with Baskin as he researched and created prints for the commission, and he continued creating images of Native Americans for several more decades. These three images were not included in the guidebook, but are of real Native American chiefs who were alive at the time of the battle and may have participated in it. Baskin's prints are based on historic photographs of these three individuals.

The tale of the Battle of Little Big Horn as told in the guidebook explains how this was the first major victory for the Native Americans in the American Indians Wars. Tribes came together to defeat the white army, and they decimated General Custer and his cavalry. But it was a Pyrrhic victory. Losses on both sides were great, and the battle marked the end to a way of life for the Plains Indians, who would soon be confined to reservations. Baskin's haunting images do more than record the faces of battle, however. The emotions he portrays in these prints suggest something of the suffering and deceit Native Americans had endured at the hands of whites.

American Indians, like African Americans, had been stereotyped by the dominant white culture for centuries. Images of "savage," "primitive," and "exotic" Indians appear prior to Columbus's famed 1492 voyage and permeate popular culture in books, television, and sports mascots still today. Words like "chief," "buck," "brave," as well as "squaw" and "papoose," offensive terms for a Native American woman

and child, respectively, were still commonly used in the 1960s media, and, ironically, the media coverage of the American Indian movement often perpetuated these common stereotypes.²⁹ In the 1970s, the hippie counter culture adopted Native American imagery to express their desire for "tribal collectivity."³⁰ They imagined an alternative political system organized around tribes founded on peace, love, and rock music. These "tribes" would meet in "Pow-Wows" and used Indian imagery in their propaganda.³¹ Baskin takes a stance clearly at odds with both popular and hippie culture by forcing his viewer to see his Native American subjects as individuals just as human and complex as men from any other race. By depicting the figures in traditional dress, Baskin emphasizes the baselessness of their stereotypes, as their humanity is not lessened by cultural differences.

Baskin was intentional in choosing prints as his medium for depicting this subject. He described his interest in printmaking in an interview:

Reactions to the disasters of war were etched by Goya, the miseries of war engraved by Callot and Rouault, the cycle of war on wood by Käthe Kollwitz, the lie of war by Picasso, and the lunatic brutality of war by Otto Dix. The roster of artists who thus employed the print for social and programmatic ends is formidable. These are the moralists and the political partisans. I ally myself with this tradition, seeking for guidance in the print medium both learned and unlearned, ever aware of its long popular tradition, seeing in its quintessential black and whiteness, the savagery of Goya, the melancholy of Dürer and the gentleness of Rembrandt.³²

Baskin's humanist goals were well suited to the print because of its status in the history in art as a medium that had long been used to shed light on social injustice, to raise awareness, and to instigate change. Like Bearden, he saw his work as participating in an art-historical tradition that extends back hundreds of years.

Though the works they produced span different media and subject matter, these artists all worked to shift society's perceptions and they all saw their art as a vehicle for change. Bearden, Scott, and Baskin worked to reshape and revalue the identities of non-white Americans, challenging the validity of popular stereotypes that permeate American culture. These works insert African Americans and Native Americans into the fabric of American life, refusing to let them continue to be viewed as separate from mainstream society.

- 1 Sharon Pruitt, "The Spiral Group: Defining African American Art During the Civil Rights Movement," in *Engines of the Black Power Movement: Essays on the Influence of Civil Rights Actions, Arts, and Islam*, ed. James L. Conyers (Jefferson, NC: McFarland, 2007), 5.
- 2 Pruitt, "The Spiral Group: Defining African American Art During the Civil Rights Movement," 12.
- 3 Ruth Fine, *The Art of Romare Bearden* (Washington, DC: National Gallery of Art, 2003), 61.
- 4 Fine, *The Art of Romare Bearden*, 61.
- 5 Theresa A. Carbone and Kellie Jones, *Witness: Art and Civil Rights in the Sixties* (New York: Monacelli Press, 2014), 84.
- 6 Ralph Ellison, "The Art of Romare Bearden," *The Massachusetts Review* (Winter 1977): 678.
- 7 Charles H. Rowell, "Inscription at the City of Brass: An Interview with Romare Bearden," *Callaloo* (Summer 1988): 430.
- 8 Glenda Elizabeth Gilmore, "Romare Bearden's Mecklenburg Memories," in *Romare Bearden: Southern Recollections*, ed. Carla M. Hanzal (London: Giles, 2011), 39.
- 9 Gilmore, "Romare Bearden's Mecklenburg Memories," 44.
- 10 Fine, *The Art of Romare Bearden*, 30.
- 11 Rowell, "Inscription at the City of Brass: An Interview with Romare Bearden," 440.
- 12 Bearden worked as a Cubist painter for much of the 1940s. Fine, *The Art of Romare Bearden*, 13.
- 13 Hanzal, "Introduction," *Romare Bearden: Southern Recollections*, 21.
- 14 Fine, *The Art of Romare Bearden*, 9.
- 15 Office of Policy Planners and Research, U.S. Department of Labor, "The Negro Family: The Case for National Action," March 1965.
- 16 Lee Stephens Glazer, "Signifying Identity: Art and Race in Romare Bearden's Projections," *The Art Bulletin* 76, no. 3 (1994): 411.
- 17 Rowell, "Inscription at the City of Brass," 445.
- 18 Hilary Stunda, "Playing It Straight, Upside-Down, and Backwards: A Conversation with John Scott," *Sculpture Magazine* (October 2004), <http://www.sculpture.org/documents/scmag04/oct04/scott/scott.shtml>.
- 19 CNN Library, "1963 Birmingham Church Bombing Fast Facts," (2014), <http://www.cnn.com/2013/06/13/us/1963-birmingham-church-bombing-fast-facts/>.
- 20 Kalamu ya Salaam, "Section 5: Visual Jazz—An Interview with and Portfolio Paintings by John Scott," *African American Review* 27, no. 2 (1993): 258.
- 21 Henry C. Dennis, *The American Indian: 1492–1976* (New York: Oceana Publications, 1977), 64.
- 22 Colin C. Calloway, *First Peoples: A Documentary Survey of American Indian History*, 3rd ed. (Boston: Bedford/St. Martins, 2008), 465.
- 23 Calloway, *First Peoples*, 456.
- 24 Robert Spence, "Leonard Baskin: The Artist as a Counter-Decadent," *Art Journal* 22, no. 2 (1962–1963): 88.
- 25 Spence, "Leonard Baskin: The Artist as a Counter-Decadent," 88.
- 26 Galerie St. Etienne, "Leonard Baskin: Proofs and Process," <http://www.gseart.com/Artists-Gallery/Baskin-Leonard/Baskin-Leonard-Essays.php?essay=0>.
- 27 Spence, "Leonard Baskin: The Artist as a Counter-Decadent," 89.
- 28 R. Michelson Galleries, "Native Americans," http://www.rmichelson.com/artist_pages/Leonard-Baskin/pages/Native-Americans.html.
- 29 Stephanie Greco Larson, *Media & Minorities: The Politics of Race in News and Entertainment* (Lanham: Rowman & Littlefield, 2006), 109, 180–183.
- 30 Elissa Auther, *West of Center: Art and the Counterculture Experiment in America, 1965–1966* (Minneapolis: University of Minnesota Press, 2011), 212.
- 31 Auther, *West of Center: Art and the Counterculture Experiment in America*, 209–211.
- 32 Spence, "Leonard Baskin: The Artist as a Counter-Decadent," 89.

Kyle Anderson

I want to shake people awake. I want people to look at the material and react to it. I want to make them aware of individual responsibility, both for themselves and for the rest of the human race. It has become easy to be complacent about the world. The fact that you paid a quarter for your newspaper almost satisfies your conscience: Because you have read your newspaper, you have done your bit. And so you wrap your conscience in your newspaper just like you wrap your garbage...I made that series [Currents] as realistically as I could, as austere as possible, in the most direct way I knew how, because, knowing that it was art, people had to take a second look, at least, at the facts they were wrapping their garbage in.¹

— Robert Rauschenberg

In 1970, Robert Rauschenberg (1925–2008) undertook what he referred to as the “most serious journalism [he] had ever attempted” when making the *Surface Series* (1970) (figs. 29–31, cat., 24–26).² The series is comprised of eighteen serigraphs. Although the individual works in the series can be read as stand-alone works of art, they were originally created as part of a larger project that included another set of eighteen prints, referred to as *Features*; Rauschenberg intended to stitch all thirty-six prints together to comprise a massive mosaic, *Currents*, that would hang in a Minneapolis gallery. The project was never realized, but by viewing three representative works from *Surface Series*, it is clear, as the above quotation indicates, that Rauschenberg wanted to “shake people awake” by getting them “to take a second look” at the news and, perhaps, most importantly, to “react to it.”

Surface Series

Each of the prints in the *Surface Series* is 40 x 40 inches and is screen printed in black and white. The series was created in 1970 and, judging by the dates that are visible on some of the newspaper clippings, all of the content comes from contemporary newspapers. Rauschenberg draws from three specific papers: the *New York Times*, the *New York Daily News*, and the *San Francisco Chronicle*.³ The actual content of these prints varies widely. In one, there are major headlines; in another, mostly pictures; and in yet another, the composition is consumed by repetitive and overwhelming lists of stock values. In one of the prints, the headline “Your Heart and How to Live With It,” is clearer and more overtly visible

than “Soviet Plans to Boost Arms for Egypt.” One is a medical advertisement and the other is news pertaining to Cold War tensions. While subjectively, the Cold War news is of more immediate importance to the world, Rauschenberg treats them with equal importance and by contrasting a health information article with the Cold War, the actual events highlighted are devalued. While the imagery he uses offers insight into the current events of the time, the amount and variety of information are largely what affects the viewer. By obscuring headlines and stories, the news is not immediately accessible. The artist thus forces the viewer to spend time and look closely at the work.

Rauschenberg viewed this series as part of a larger whole and did not give the individual prints specific names, nor were they meant to be seen in any particular sequence. This essay analyzes three prints from the series of eighteen: they will be distinguished by the most prominent headline that appears on a given print. Although similar in many respects, the three specific works showcase the variety of visual methods through which Rauschenberg conveys a single message. “New Ritual Slayings” features one major headline that draws the attention of the viewer. The font on this headline is the largest in the work and the other headlines and pictures are all rotated, covered up, and generally arranged in what appears to be no real order. The main headline, “NEW RITUAL SLAYINGS,” is particularly morbid and sets the tone for the *Surface Series* as a whole. While almost every other headline is sideways, backwards, or partially obscured, this first headline is the most visible. Other headlines refer to protests aimed at the voting age, Nixon’s policy on government spending towards social programs, and suspicion of Soviet spying. These headlines are difficult to make out and cannot easily be read, but as the viewer looks closer at the work, more news along these lines is revealed.

“Runoff Flushes Raw Sewage to River” similarly obscures most headlines while making others clear and apparent. But in this print, Rauschenberg presents headlines in newly obscured ways as well. “Anti-War Marchers Back GE Strikers” stretches horizontally across the picture plane and is virtually unobstructed by other stories. The two other headlines that stretch horizontally across the prints are not clearly visible. “RUNOFF FLUSHES RAW SEWAGE TO RIVER” is mostly obscured by a picture. Another headline is written in the largest font of the entire work, but it is written backwards and is therefore difficult to read. Every other article fills in the space around these three headlines to make

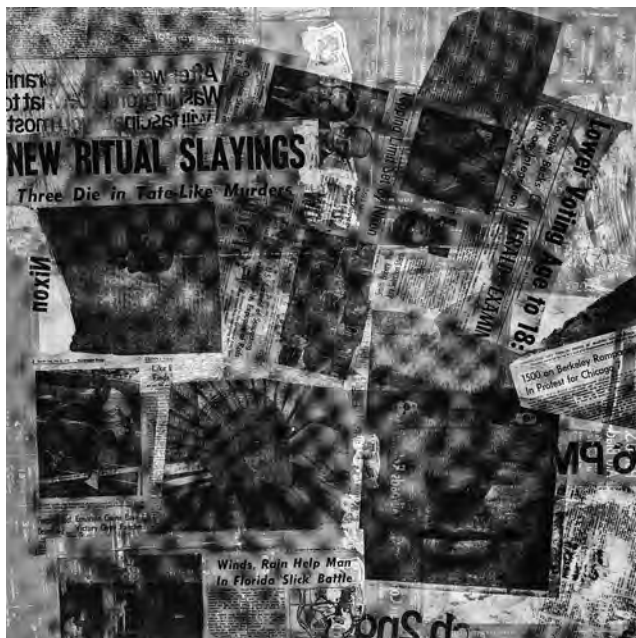


Fig. 29. Robert Rauschenberg, *Surface Series* (one of eighteen prints) from *Currents*, 1970. Serigraph. Gift of Lawrence and Carol Zicklin (cat. 24).



Fig. 30. Robert Rauschenberg, *Surface Series* (one of eighteen prints) from *Currents*, 1970. Serigraph. Gift of Lawrence and Carol Zicklin (cat. 25).

a chaotic image. This chaos is increased by how each news clipping is arranged. By having these articles askew and intersecting with each other, there is clearly no order, unlike the ways in which newspapers typically present the news in neat columns and sequential pages.

"Bottomless Woes" impresses the voluminous information and news of the period in a different manner. While the first two examples force the viewer to look deeper into the image to fully grasp how much is happening in the world, this print plainly shows many headlines, with less clear direction. Immediately noticeable is the headline "BOTTOMLESS WOES," which sets the tone of the piece. But after this, the composition is consumed by various small articles where the full text is visible but barely readable due to the size of the font. Less text is obscured by images and overlapping text in this print, but it still contains a large volume of information, whereas the actual content of each headline is buried under the clutter and repetitive lines of text. Also, all of the clippings and images are oriented in the same direction in this work, unlike the other two. Here, Rauschenberg's composition is less defined by chaos and is overwhelming in a different manner. The variety between and among all eighteen of these prints is a testament to the idea that no matter how the information is presented, it will be more than one person can quickly and easily absorb.

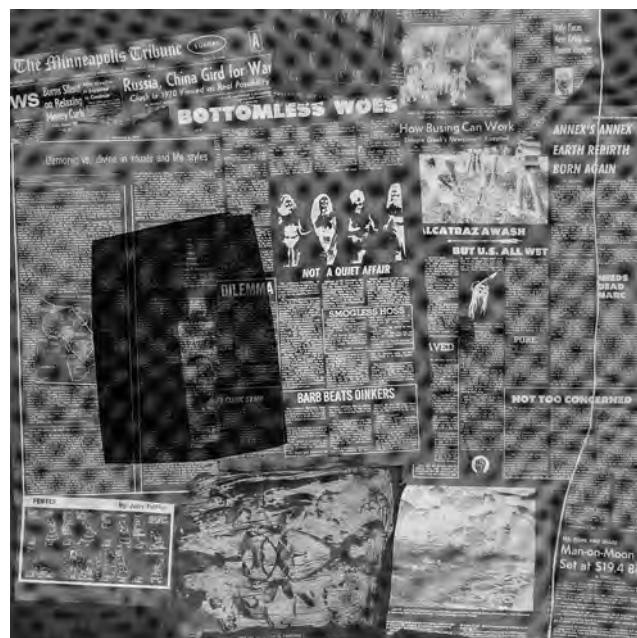


Fig. 31. Robert Rauschenberg, *Surface Series* (one of eighteen prints) from *Currents*, 1970. Serigraph. Gift of Lawrence and Carol Zicklin (cat. 26).

The Impact of Newspaper and Printmaking

Rauschenberg was working during a period of growing media presence and an over-saturation of news. Newspapers, along with TV news, were a part of everyday life. Their impact was felt largely through what Marshall MacLuhan described as “the daily communal exposure to multiple items in juxtaposition,”⁴ making it difficult to process any single event in isolation. It is not surprising that as an artist Rauschenberg turned to the collage-like effect of the news media, given his interest early on in assemblage, mixed media, and even newsprint.

Untitled (Asheville Citizen) was created in 1952 while he was a student at Black Mountain College near Asheville, North Carolina (fig. 32).⁵ The newspaper in this work was drawn from a local paper and although it was not particularly politically charged, like *Surface Series*, the presence of sports columns, a crossword puzzle, and a wide range of advertisements from the news that are collaged onto this oil on canvas anticipates the artist's later work.

Rauschenberg was not the first artist to use newspaper in his art and his experiments with the medium were likely inspired by Cubist collage. Pablo Ruiz Picasso is noted for introducing newspaper into his collages as a means to express his own political views during World War I.⁶ One of his works, *Bottle of Suze* (1912), features newsprint describing Serbian advances toward Macedonia (fig. 33). He would also include a gruesome description of a cholera epidemic in this work.⁷ As the art historian Patricia Leighton analyzes Picasso's collages from this period, she notes how he injects them with “vivid descriptions of the horror and agony of war.”⁸ The overall negative tone is indicative of the artist's own anxious opinions about the war. “These anxieties,” Leighton explains, “introduced into the tranquility of the still-life, seem to threaten the fragile pleasure of a civilized peace.”⁹ Picasso's use of newspaper conveys his political perspective on world issues, a technique that Rauschenberg would also use.

Art historically, Rauschenberg represents an important bridge between the abstract expressionist and pop art movements, although the *Surface Series* was created during the heyday of pop. Newspaper appealed to pop artists as a medium on account of its popular and ephemeral qualities. Screen printing became an ideal way for pop artists to work with newsprint. Andy Warhol, the most famous pop artist, considered screen printing part of his “fascination with the simulacrum, the copy, the second-generation image.”¹⁰ As a movement, pop art was interested in the idea of manufacture and repetition. In fact, with some of Warhol's early works, “the original mattered so little to Warhol that he didn't even draw it.”¹¹ The original conception and creation of one of Warhol's prints was not the artwork; it was the



Fig. 32. Robert Rauschenberg, *Untitled (Asheville Citizen)*, 1952.

Oil and newspaper on canvas, two panels, 74 x 28 ½ in. (188 x 72.4 cm), © VAGA, NY. Museum of Modern Art, New York, NY. Photo © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.



Fig. 33. Pablo Ruiz Picasso, *La bouteille de Suze* (Bottle of Suze), 1912. Collage, gouache, and charcoal, 25 3/4 x 19 3/4 in. (65.5 x 50.2 cm), © Estate of Pablo Picasso/ARS, NY. Mildred Lane Kemper Art Museum, Washington University in St. Louis, University purchase, Kende Sale Fund, 1946.

re-presentation of mass-media information that interested him more, which is part of what made the news appealing to Rauschenberg, too.

The artist began exploring printmaking in 1964 with a hybrid work, *Retroactive I*, which combines screen printing with oil; it also depicts political and world events similar to the *Surface Series*.¹² In contrast to this later series, though, it is harder to discern the artist's opinion on current events in *Retroactive I*, including his references to John F. Kennedy and the space race. However, it is an early instance of Rauschenberg's growing political conscience and it points to a process and medium that the artist explores more fully several years later in the *Surface Series*.

Rauschenberg: Political Artist

The curator Teresa Carbone argues that Rauschenberg began creating political works in 1961, nine years before he made the *Surface Series*. Rauschenberg's assemblages from this period pulled pieces of culture and mixed them with paint to



Fig. 34. Robert Rauschenberg, *Signs*, 1970. Serigraph, © VAGA, NY. The Museum of Modern Art, NY, gift of Leo and Jean-Christophe Castelli in memory of Toiny Castelli. Photo: © The Museum of Modern Art, Licensed by SCALA / Art Resource, NY.

make his works that are sometimes explicitly political in intent. *Coexistence* (1961), for instance, includes parts of a police barricade and probably refers to desegregation efforts taking place during the time the work was created.¹³ In 1967, Rauschenberg, along with other notable pop artists Warhol and Robert Indiana, was part of an exhibition, "Protest and Hope."¹⁴ Warhol depicted images of race riots, which, some have argued, were undoubtedly political in intent.¹⁵ The year of the exhibition, 1967, represents a moment in which there was still optimism regarding social reform.

By 1968, however, when Martin Luther King Jr. and Robert F. Kennedy were assassinated and the Vietnam War continued to drag on, this sense of possibility was replaced with an outlook of disillusionment and despair. As Mary Lynn Kotz puts it, such events "turned the last years of the decade into a nightmare."¹⁶ The Democratic Convention of 1968 was one of the events that helped push the tide of public opinion toward a more negative point of view. In two of the eighteen *Surface Series* prints, Rauschenberg references the Chicago 7, a covert group of protesters at the Convention

that were arrested and put on trial. In fact, it was one of the few themes that is actually repeated in the series, underscoring its significance for the artist—and as news. Rauschenberg found himself immersed in civil rights and politics at the time. Two days after the assassination of Martin Luther King Jr., he was an honored guest at a dinner where the artist stood in front of the crowd and read King's "I Have a Dream" speech in a demonstration of support for the loss of this powerful leader.¹⁷

In addition to the *Surface Series*, Rauschenberg's color photo-screenprint, *Signs*, also from 1970, offered a glimpse into the artist's outlook on the period (fig. 34). As one art historian has described this collage of mass-media images, "it evokes, through violently juxtaposed icons, overwhelming grief and exaltation."¹⁸ The major source of inspiration for this work was the death of Janis Joplin. Rauschenberg and Joplin were friends and had connected over the fact that both had "escaped what they felt was the stifling conformity of their birthplace, Port Arthur, Texas."¹⁹ As the artist commented on *Signs*, it was meant to "remind us of love, terror, violence of the last ten years, [and] that the danger lies in forgetting."²⁰ As with the *Surface Series*, the artist forces bad news upon the viewer.

Surfaces in the Surface Series

The writing of the critic Leo Steinberg on the innovative aspects of Rauschenberg's career sheds more light on what makes the *Surface Series* distinctive. Steinberg wrote an important critical analysis of Rauschenberg in 1972 that brought former masters like Rembrandt and contemporary critics like Clement Greenberg together in an effort to understand Rauschenberg as a pioneer of a new pictorial representation. Steinberg "took aim at the hegemony of a Greenbergian doctrine that had turned into an oppressive dogma," the art historian Joseph Branden writes.²¹ While addressing Greenberg's rigid structure for establishing modern art's credentials, Steinberg attempted to distinguish aspects of Rauschenberg's work that deviates from the abstract expressionist tradition. In his argument, he emphasized the artist's shift to "flatbed horizontals,"²² which refers to Rauschenberg's transition from the idea of showing the world as a vertical, representational idea, to a more mechanical, flat surface, level image. Steinberg stated that flatbed

no more depend on a head-to-toe correspondence with human posture than a newspaper does. The

flatbed picture plane makes its symbolic allusion to hard surfaces such as tabletops, studio floors, charts, bulletin boards—any receptor surface on which objects are scattered, on which data is entered, on which information may be received, printed, or impressed—whether coherently or in confusion. The pictures of the last fifteen to twenty years insist on a radically new orientation, in which the painted surface is no longer the analogue of a visual experience of nature but of operational process.²³

The *Surface Series* falls under this category of flatbed horizontals. Steinberg elaborates on his idea with the conclusion that "the tilt of the picture plane from vertical to horizontal [is] expressive of the most radical shift in the subject matter of art, the shift from nature to culture."²⁴

Steinberg's analysis resonates with the move in Rauschenberg's career away from the early object-oriented "Combines" to the more synthetic, text-driven approach of the *Surface Series*. Flatbeds, like newspapers, are distinct in that they show no real depth, and only reveal a flat, two-dimensional image. This effectively removes the work from the real world of events and "things," instead putting it in the context of representation and surface-level information. This is an appropriate gesture for the *Surface Series* given its focus on newsprint, since it is flat and mass produced. To Steinberg, Rauschenberg's flatbeds are "any receptor surface on which objects are scattered, on which data is entered, on which information may be received, printed, impressed."²⁵ In short, both newspapers themselves and the *Surface Series* prints are flat surfaces which present information about a world from which they are immediately removed. They communicate, instead, through representation.

Rauschenberg is famous for saying, "Painting relates to both art and life. Neither can be made. I try to act in that gap between the two."²⁶ In the *Surface Series*, he made art that spoke to life as he and his generation experienced it during the turbulent culture of the late 1960s. Across eighteen prints, Rauschenberg condenses unwieldy amounts of information, horror, and tragedy—ironically referring to it as "surface," as though the torrent of news he spits out at the viewer were nothing more than letters on a page. In a politically-charged era saturated with mass media and news, the *Surface Series* captures a revolutionary moment in which Rauschenberg wanted his viewers to take a deeper, more probing look at what was happening around them.

- 1 Mary Lynn Kotz, *Rauschenberg/Life and Art* (New York: Harry N. Abrams, 1990), 182. This biography of Rauschenberg is a major source for this paper, both as it documents the artist's career and inspires further analysis for interpreting his work.
- 2 Kotz, *Rauschenberg/Life and Art*, 180.
- 3 Kotz, *Rauschenberg/Life and Art*, 180.
- 4 Marshall McLuhan, *Understanding Media: The Extensions of Man* (New York: McGraw-Hill, 1964), 204.
- 5 Teresa Carbone, "EXHIBIT A: Evidence and the Art Object," in *WITNESS: Art and Civil Rights in the Sixties* (New York: The Monacelli Press, 2014), 89.
- 6 Patricia Leighton, "Picasso's Collages and the Threat of War, 1912–13," *The Art Bulletin* 67 (1985): 653.
- 7 Leighton, "Picasso's Collages," 665.
- 8 Leighton, "Picasso's Collages," 665.
- 9 Leighton, "Picasso's Collages," 665.
- 10 David Dalton and Tony Scherman. *Pop: The Genius of Warhol* (New York: HarperCollins Publishers, 2009), 17.
- 11 Dalton and Scherman, *Pop: The Genius of Warhol*, 17.
- 12 Robert Rauschenberg, *Robert Rauschenberg* (Washington, DC: National Collection of Fine Arts, Smithsonian Institution, 1976), 123.
- 13 Carbone, "EXHIBIT A: Evidence and the Art Object," 98.
- 14 Eliane Elmaleh, "American Pop Art and Political Engagement in the 1960s," *European Journal of American Culture* 22 (2003): 183.
- 15 Carbone, "EXHIBIT A: Evidence and the Art Object," 86.
- 16 Kotz, *Rauschenberg/Life and Art*, 173.
- 17 Kotz, *Rauschenberg/Life and Art*, 173.
- 18 Estelle Curtis Pennington, "Joseph Cornell: Dime Store Connoisseur," *Archives of American Art Journal* 23 (1983): 16.
- 19 Kotz, *Rauschenberg/Life and Art*, 182.
- 20 Kotz, *Rauschenberg/Life and Art*, 182.
- 21 Joseph W. Branden, *Robert Rauschenberg* (Cambridge, MA: Massachusetts Institute of Technology, 2002), 1.
- 22 Leo Steinberg, "Reflections on the State of Criticism," in Branden, *Robert Rauschenberg*, 28.
- 23 Steinberg, "Reflections on the State of Criticism," 28.
- 24 Steinberg, "Reflections on the State of Criticism," 28.
- 25 Steinberg, "Reflections on the State of Criticism," 29.
- 26 Carbone, "EXHIBIT A: Evidence and the Art Object," 98.

Sebastian Zheng

The era of the 1960s was a time for progressive politics and its expression in art; and artists from diverse backgrounds were actively engaged with the times. They conceived of their work not in terms of art for art's sake, but as a means to push for civil rights and social justice, racial and gender equality, nonviolence and peace. These elements continue to invigorate the work of artists today, with a postmodernist perspective that again brings social activism and awareness to art. Three distinctive artists—Warrington Colescott, Rupert Garcia, and Fritz Eichenberg—and their works, *Fundraising Event in a Rose Garden* (2005), *The First of May* (2004), and *Peace Endangered* (1983), respectively, produce a multifaceted contemporary political aesthetic informed by the spirit of the sixties, but specific to more recent times. Using political caricature, Colescott elaborates a satirical commentary on the decadence of privilege and abuse of power in American politics (figs. 35–36, 39, cat. 27–29). Garcia, a prolific Chicano artist and activist, works with popular culture and reconstructs an excruciating torture scene witnessing the brutality of American military during war, while challenging the viewer on questions of American cultural and political identity. Taking up a spiritual standpoint, Eichenberg depicts a familiar Biblical scene as an expression of his faith in communal love between human and natural elements, while demonstrating his commitment to peace and social conscience. All three artists, stylistically varied yet thematically connected, reiterate issues that artists in the sixties addressed through their art in thinking about aesthetics as a means of creating political awareness and as a vehicle for social change.

Colescott's Satire

"Power is the ultimate aphrodisiac."

—Henry Kissinger, 1973

As an undergraduate art student at University of California, Berkeley, in the late 1930s, Colescott (b. 1921) commenced his artistic career as an illustrator for the *Daily Californian* and as editor of the humor magazine *California Pelican*. As the curator Mary Weaver Chapin explains, "The [Berkeley] newspapers appealed to his sense of humor, his literary interests, and his nascent political thinking."¹ The Berkeley campus, long a hotbed of radical politics, was the birthplace in 1964 of radical student protests known as the Free Speech Movement: surrounded by a sit-in of students in Sproul Plaza, Mario Savio, student leader of the campus political party, SLATE, famously jumped on top of the police



Fig. 35. Warrington Colescott, *Fundraising Event in a Rose Garden*, 2005. Soft-ground etching. Gift of Eric Denker, Class of 1975, in Memory of Ann Dykstra (cat. 27).

car in protest against the arrest of another activist, Jack Weinberg, for distributing political literature. It was this atmosphere of activism that shaped a generation of young Berkeley minds and motivated their participation in liberatory politics, fighting for the freedom of speech and civil rights.²

Berkeley influenced Colescott's decision to pursue satirical art with a political agenda. A convert from painting to printmaking, he became part of the postwar print renaissance, earning a reputation, in Chapin's words, as a "mad-dog attack artist."³ He began to construct his imagery under the influence of satirists and political caricaturists such as Honoré Daumier, Gustave Doré, and George Grosz. With the particular influence of Grosz, Colescott's compositions evolved over time from expressive abstracts in the very early state to graphic fantasies of wit and humor, bite and vulgarity, swinging between "tragedy and high comedy."⁴

Fundraising Event in a Rose Garden is a soft-ground etching and aquatint, printed in color on paper. Commissioned by the Corcoran Gallery of Art, it was originally included in the exhibition, *Drawn to Representation*, in which Colescott was one of twenty-four internationally recognized and celebrated printmakers.⁵ With sophisticated figuration and satirical intent so central to his work, Colescott pokes fun at the decadence of wealth, the abuse of power, and hierarchies of gender and sexuality in modern American politics. Multiple bold colors reveal a

scene of total chaos in which men in suits are drinking, cheering, and writing checks, while also preoccupied with seducing women. A group of wigged showgirls, in heels and devilish masks, appear on stage, dressed in costumes as war machines: a fighter jet, a tank, and an Army jeep. Before them, the seated audience drinks it in. Saturated with exuberant yellows, oranges, greens in an overall clash of violet tonalities, the wavering contours lend a blurred and dream-like quality as an echo of the shades and tones of sixties psychedelic art.⁶

Colescott takes history and reinvents it as satire, critiquing social reality through imaginative and humorous storytelling. As the artist once explained, “American history has been a short-lived bloody business and, with a few exceptions, deserves to be played for laughs. Morality is usually based on hypocrisy of some kind and thus is a reliable source for laughter and satire.”⁷ In *Fundraising Event in Rose Garden*, Colescott features a party at the White House. Although he does not identify the particular figures he depicts, their identities resemble noted political figures from 2005, when the print was made. For instance, the figure in the bottom right corner, draining a glass of wine into his mouth, somewhat resembles Donald Rumsfeld, who was then the Secretary of Defense. At his left, a figure who might be interpreted as Vice President Dick Cheney, stands clapping and cheering, while a man in the left foreground, shown in profile and entertaining a female guest, bears more than a passing resemblance to President George W. Bush. In what is perhaps a throwback to an earlier era, the seated figure in the middle right looks like Henry Kissinger, who served as Secretary of State in the 1970s. He is enjoying his drinks and the company of the two women beside him in revealing dresses.

Such women are a part of Colescott’s signature burlesque style and they symbolize, according to Chapin, the “excess in a society that idolizes the body and ignores the soul, where pleasure and immediate gratification trump all other needs.”⁸ The striptease theme comes from Colescott’s childhood experience in local burlesque houses such as “the Moulin Rouge.”⁹ According to Chapin, women in his work “play the role of aggressor, victim, sidekick, protagonist, and ornament [and] provoke strong reactions in the viewer, ranging from shock to lust, horror, humor, violence, and desire.”¹⁰ They are depicted as both victims and aggressors, as “lurid player(s) in a sit-com drama of social and sexual oppression.”¹¹

One interpretation of the satire in this work is that it critiques the Iraq War (2003–2011), given the apparent references to some of the war’s key players and the references Colescott makes to the military with buxom wigged women in the background, depicted as weapons and cold-blooded killing machines. The artist had served as a U.S. army officer

for four years after college and thus had direct personal experience with the military. In other examples of his work, Colescott referenced protest art against the Vietnam War and extended his critique to the more recent War on Terror. As Chapin sums up the artist’s point of view, he stands in “staunch opposition to militarism and abuse of corporate and political power, and support for the First Amendment, civil liberties and civil rights, and nonviolence.”¹²

The artist James Watrous once commented, “Colescott sees satire as a periodic outbreak, most prevalent when the social fabric is under pressure.”¹³ His prints bear witness to the tumult of social change and what Watrous described as the “failure and follies of contemporary society and its institutions.”¹⁴ This is a sentiment that *Fundraising Event in a Rose Garden* captures poignantly.

Garcia’s Witness

The Mexican-American artist Rupert Garcia (b. 1941) was part of the 1960s Chicano Art Movement, which protested against the unequal treatment of the Mexican-American community, and politically engaged American cultural and arts institutions, from museums and galleries to colleges and universities.¹⁵ He participated in the 1968 San Francisco State College (now San Francisco University) strike by black, Chicano, Latino, and Asian students for equality and an end of discrimination against the non-white community in the Bay area.¹⁶ The strike aimed to eradicate inequality for students of color, especially in admission and retention, and to reevaluate curricular programs and teaching methodology at the college.¹⁷

Much of Garcia’s art deals with racial oppression and social injustice, including *The First of May*. This mixed-media image draws upon photographs leaked in 2004 that depicted human rights violations against Iraq detainees in the Abu Ghraib prison. These included scenes of American soldiers leading naked Iraqi men around on dog leashes, covering their heads with sandbags and depicting them in otherwise compromised positions that suggest physical and sexual abuse that led to torture, rape, sodomy, and murder. The abuse was later brought to the attention of international human rights organizations, such as the Amnesty International. Pfc. Lynndie R. England, Specialist Charles A. Graner Jr., Staff Sgt. Ivan L. Frederick II, along with four other military officers, faced serious court-martial charges and the George W. Bush administration was condemned for its brutal pattern of torture in American detention centers overseas.¹⁸

One of the most notorious photographs was published on the cover of the May 2004 issue of *The Economist* magazine and immediately became an emblem of the scandal. Garcia’s *The First of May* reproduces and reinterprets



Fig. 36. Rupert Garcia, *The First of May*, 2004. Mixed media on Arches Cover White paper and Kozo. Gift of Eric Denker, Class of 1975, in Memory of Ann Dykstra (cat. 28).

this image, allowing the artist to directly comment on Abu Ghraib. In his iconography, Garcia appropriated the torture scene: cloaked in a poncho, arms outstretched, a central silhouetted figure is hooked to electric wires. His posture, the critic Mark Van Proyen observes, evokes a Christ-like crucifixion, signaling physical suffering and death.¹⁹ In Garcia's treatment of the composition, dark scratches, as if scars on the prisoner's skin or the bars of a cage, cut across the image horizontally, vertically, and diagonally, amplifying a claustrophobic sense of fear and signs of unbearable horror.

Garcia references art history in this work through the Spanish painter Francisco Goya, who was famous for his depictions of the horrors of war. He makes the link explicit in his triptych, *Los Dos Perros y Abu Ghraib* (2006), in which he depicts the same archetypal torture victim guarded by two inquisitive dogs (fig. 37). These dogs are directly borrowed from Goya's *The Dog* (c. 1820), who looks as though he is



Fig. 37. Rupert Garcia, *Los Dos Perros y Abu Ghraib (Dogs and Abu Ghraib)*, 2005. Archival inkjet pigment and acrylic on paper, 53 x 119 ¼ in. (134.6 x 302.9 cm), © Rupert Garcia, used by permission of the artist.



Fig. 38. Francisco de Goya y Lucientes, *Third of May*, 1808, 1814. Oil on canvas, 105 x 136 in. (268 x 347 cm). Museo del Prado, Madrid. Image licensed by Art Resource, NY.

either sinking or about to be buried. In either case, he appears unable to free himself and therefore serves as an appropriate reference for Garcia's prisoners. *The First of May* pays tribute to another Goya painting, *Third of May*, 1808 (1814), which commemorates the resistance to Napoleon's occupation of Spain in the 1808 Peninsular War, also known as the Spanish War of Independence (fig. 38).²⁰ In *Third of May*, 1808, Goya captured a brutal execution by the French of Spanish patriots: arms raised, the central male figure, pleading among his already dead countrymen, is about to be shot by executioners in Madrid's Montaña del Príncipe Pío on the 3rd of May 1808.²¹ This image portrays a real historical scene and Goya was praised by the Spanish crown when it was painted six years later for depicting the insurrection against Napoleon as heroic.²² For both Garcia and Goya, widely separated by time and space, images of war and occupation were representations of the persistent horror of

violence and eyewitnesses of unequal treatment of vulnerable nations and persons in the world political arena. Each speaks to the ruthless power of a dominant and repressive regime, one associated with modern American neo-imperialism, the other associated with European colonialism. This perspective is not lost on Garcia, who understands America as having “inherited and expanded European colonial practices.”²³

The First of May also speaks to the artist’s ambivalent and paradoxical relationship to the mass media. Garcia explains, “In using the images of mass media, I am taking an art form whose motives are debased, exploitative, and indifferent to human welfare, and setting it into a totally new moral context [as] the art of social protest.”²⁴ The crucified hooded prisoner has become an iconic anti-war image emblemizing the horror of warfare. He has returned to it again and again, invariably as an act of resistance to war and in an effort to dismantle the hubris of power and issues of inequity more generally. Garcia’s art speaks to an underlying desire for “a diverse human family [...] to be affirmatively realized in modern American society.”²⁵

Eichenberg’s Faith

Born in Cologne, Germany, into a Jewish family, Fritz Eichenberg (1901–1990) experienced the brutality of Nazi Germany during World War II, where he learned firsthand, as the theologian and peace activist Jim Forest explains, “how brutalization kills understanding between countries, between people, within families.”²⁶ His early childhood memory of war shaped the pacifist sentiment that Eichenberg developed in his art as did his involvement with two distinct Christian traditions: Quakerism, whose core values include pacifism, social equality, integrity, and simplicity and, secondly, the Catholic Worker Movement, whose members reached out to the powerless, the hungry, and the alienated, by providing social services and campaigning for a more equal distribution of wealth.²⁷ In particular, Eichenberg developed a friendship with Dorothy Day, matriarch of the Catholic Worker Movement, and he contributed for decades to illustrating the organization’s newspaper, *The Catholic Worker*.

Founded by Day in 1933, *The Catholic Worker* drew connections between Catholicism and the political left, advocating for community efforts to fight poverty and violence, thereby “trying to live the Gospels in a brutal, money-centered social order,” according to Forest.²⁸ Eichenberg first met Day in 1949 at a religious publishing conference at a Quaker retreat center. “Dorothy stood for everything I thought would make this world a better place,” the artist recalled.²⁹ Day invited Eichenberg to illustrate for *The Catholic Worker*, a publication he described as exemplary “for friends in general, to convey the spirit of poverty and

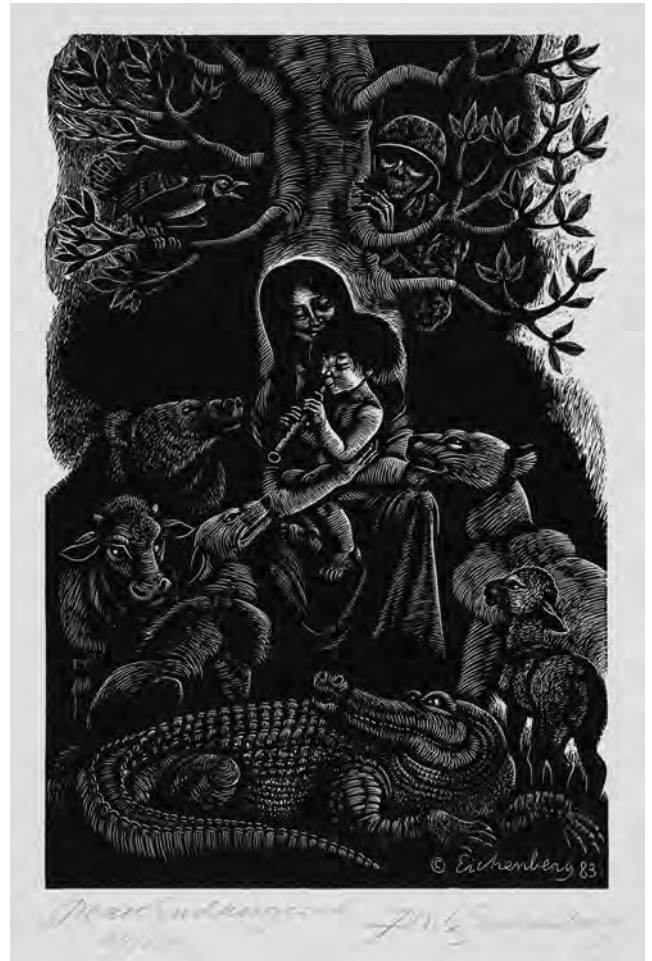


Fig. 39. Fritz Eichenberg, *Peace Endangered*, 1983. Wood engraving. Gift of Ralph and Martha Slotten (cat. 29).

unconditional devotion to nonviolence that most friends profess but not many live up to.”³⁰

Peace Endangered, a wood engraving on paper, exemplifies Eichenberg’s commitment to nonviolence. It depicts a cluster of animals—a bear, cow, alligator, lamb, and lion—surrounding a mother and child beneath a tree (fig. 39). Behind the tree, a soldier, depicted as a skeleton, is looking into the scene; his presence disturbs the bird in the tree. A mother is caressing a child, who plays a flute, which attracts the attention of the animals and brings softness to their eyes. The vividness of the details, registered in the texture of furs, feathers, and skin among the animals, displays Eichenberg’s knowledge of animals, which he looked to as his intimate friends.³¹ As a child growing up in Germany, he often visited the zoo in Cologne and spent endless hours in front of the baboons, sketching and observing caged animals.³²

Eichenberg's treatment of this theme commemorates the Biblical story of the Peaceable Kingdom from the prophecy of Isaiah 11: 6–9, which reads:

The wolf shall live with the lamb,
the leopard shall lie down with the kid,
the calf and the lion and the fatling together,
and a little child shall lead them.
The cow and the bear shall graze,
their young shall lie down together;
and the lion shall eat straw like the ox.
The nursing child shall play over the hole of the asp,
and the weaned child shall put its hand on the
adder's den.
They will not hurt or destroy
on all my holy mountain;
for the earth will be full of the knowledge of the LORD
as the waters cover the sea.³³

Eichenberg returned to this subject many times over the course of his career. One of the artists who drew him to this theme was the American folk painter and Quaker preacher, Edward Hicks, whose *Peaceable Kingdom* (c. 1833) represents his treatment of this subject, which he painted often.³⁴ The light of God is present in this pastoral allegory with its bucolic environment: the child appears before the forbidden tree, the seated lion is a hero for not devouring the other creatures, and the arching leopards sit serenely among other creatures.

Hicks' interest in the notion of peaceful coexistence derives from central ideas of Quakerism dating back to the seventeenth and eighteenth centuries: the idea of the "Inner Light" from quietism, the central tenets of peace and absolute nonviolence, and the belief that true religious experience, the revelation of God's divinity, could only be achieved through emptying oneself of outward worldliness.³⁵ In *Peaceable Kingdom*, the worldliness represented by the destructive animals is quieted by innocence from the nurturing animals and the child and the nature of man and his relation to the divine lends shape to the artist's search for inner peace.³⁶ Eichenberg's *Peace Endangered* embodies these same Quaker beliefs that individual differences could be broken down and that people and creatures could be united to work and live together in peace.

Humanism is also an important point of view informing Eichenberg's work, particularly with the figures of the mother and child, which resonate with Madonna and Child imagery prevalent in Western art. In *Peace Endangered*, the mother and child represent the grace of humanity and evoke an image of peace and mutual interdependence, with the human echoing the peace or even love achieved among the animals. Eichenberg wanted to create a sense of compassion in his work and to recognize, as Quakerism does, that God is in every living being.³⁷ The skeletal soldier behind the tree, however, is an important expression of his horror of militarism and the "worldliness" that intrudes on peace. In many other engravings by Eichenberg, military figures are treated as grotesque skeletons without human flesh; this might well be due to the artist's associations of horror with war, originating in his "little soldier" memories, after growing up in Nazi Germany. For example, the viewer can see direct references to war in Eichenberg's *Stalemate from Dance of Death* (1980) and *Crucifixion from Dance of Death* (1980), which depict the brutality of the German military in World War II. Eichenberg also addresses war issues in world politics by twisting his loving animals into pro-war fascists: in *Total Disarmament from Fables with a Twist* (1980), all the animals who reappear in *Peace Endangered* are at an imaginary disarmament conference with "Chairperson Lamb presiding, meek as ever at the last session of the epoch-making conference at the United Beastly Nations."³⁸ The lamb proposes a vote to stop the killing and get rid of weapons. However, the other council members—the lion, bear, snake, tiger, alligator, and wolf—agree that "they never feasted on a more delicious lunch of leg of lamb and tender mutton chops."³⁹

Through his personifications of human love and his allegorical treatment of nature and animals, Eichenberg translates his Quaker beliefs and the spirit of the Catholic workers into artistic objects. He promotes the idea that man and nature are joined in such a way that they are truly one, promoting his belief that "in our fight against war and violence, the arts should take their rightful place."⁴⁰

Eichenberg thus joins his contemporaries Colescott and Garcia in showing how artists today continue to illuminate political hypocrisy and social inequity—or perhaps attempt to imagine a more peaceful, just world—much as they did in the sixties.

1 Mary Weaver Chapin, *The Prints of Warrington Colescott: A Catalogue Raisonné 1948–2008* (Madison, WI: The University of Wisconsin Press, 2010), 5.

2 Robert Cohen and Reginald E. Zelnik, *The Free Speech Movement: Reflections on Berkeley in the 1960s* (Berkeley: University of California Press, 2002), xiii–xvii, 105–110.

3 Chapin, *The Prints of Warrington Colescott*, 58.

4 Richard Cox, Carlton Overland, and Russell Panczenko, *Warrington Colescott: Forty Years of Printmaking: A Retrospective, 1948–1988* (Madison, WI: Elvehjem Museum of Art, 1988), 17. For an in-depth analysis on Colescott's treatment of tragedy and high comedy, see Debbie Weils, "Warrington Colescott: Between Tragedy and High Comedy," *American Artist* 42 (1978): 60–109.

- 5 Chapin, *The Prints of Warrington Colescott*, 308.
- 6 Also known as “LSD Art,” an artistic and musical style of the 1960s associated with hallucinogenic drug use and religious practice featuring bold colors, phase shifters, and influences of pop and surrealism. For a thorough understanding of the psychedelic art, see Christoph Grunenberg, *Summer of Love: Art of the Psychedelic Era* (London: Tate Publishing, 2005).
- 7 Chapin, *The Prints of Warrington Colescott*, 186.
- 8 Chapin, *The Prints of Warrington Colescott*, 56.
- 9 Chapin, *The Prints of Warrington Colescott*, 4.
- 10 Chapin, *The Prints of Warrington Colescott*, 56.
- 11 Ramón Favela, *The Art of Rupert Garcia: A Survey Exhibition* (San Francisco: Chronicle Books, 1986), 13.
- 12 Chapin, *The Prints of Warrington Colescott*, 16.
- 13 James Watrous, *Progressive Printmakers: Wisconsin Artists and the Print Renaissance* (Madison, WI: The University of Wisconsin Press, 1999), 57.
- 14 Watrous, *Progressive Printmakers*, 6.
- 15 Randy J. Ontiveros, *In the Spirit of a New People: The Cultural Politics of the Chicano Movement* (NY: New York University Press, 2013), 2.
- 16 Favela, *The Art of Rupert Garcia*, 7.
- 17 Favela, *The Art of Rupert Garcia*, 7. For more information on the San Francisco State Student Movement, see William Barlow and Peter Shapiro, *An End to Silence: The San Francisco State College Student Movement in the '60s* (New York: The Bobbs-Merrill Co., 1971).
- 18 Steven Strasser and Craig R. Whitney, *The Abu Ghraib Investigations: The Official Independent Panel and Pentagon Reports on the Shocking Prisoner Abuse in Iraq* (NY: Public Affairs, 2004), viii.
- 19 Mark Van Proyen, “San Francisco: Rupert Garcia at Rena Bransten,” *Art in America* (2007): 156. For another journal criticism on Garcia, see Jerome Tarshis, “Rupert Garcia,” *Art in America* 74 (1986): 133.
- 20 John Fleming and Hugh Honour, *Goya: The Third of May, 1808* (NY: The Viking Press, 1972), 28. For more treatment of Francisco Goya, see Juliet Wilson-Bareau and Manuela B. Mena Marqués, *Goya: Truth and Fantasy* (London: Royal Academy of Arts, 1994) and Richard Schickel, *The World of Goya 1746–1828* (New York: Time-Life Books, 1968).
- 21 Fleming and Honour, *Goya*, 24.
- 22 Fleming and Honour, *Goya*, 4.
- 23 Carla Stellweg and Gómez-Peña, *Aspects of Resistance: Rupert Garcia* (New York: The Alternative Museum, 1994), 34.
- 24 Robert Flynn Johnson, Lucy R. Lippard, Harry S. Parker III, and Robert R. Littman, *Rupert Garcia: Prints and Posters 1967–1990* (Boston: Northeastern University Press, 1990), 18. For the idea of Garcia’s “Pop” style in using mass media images, see oral history interview with Rupert Garcia, 1995 Sept. 7–1996 June 24, *Archives of American Art*, Smithsonian Institution.
- 25 Stellweg and Gómez-Peña, *Aspects of Resistance*, 34.
- 26 Robert Ellsberg, Jim Forest, and others, *Fritz Eichenberg: Works of Mercy* (Maryknoll, NY: Orbis Books, 1992), 15. For more understanding of Eichenberg’s art, see oral history interview with Fritz Eichenberg, 1964 December 3, *Archives of American Art*, Smithsonian Institution. For his rendering on prints, see Fritz Eichenberg’s, *The Art of the Print* (New York: Harry N. Abrams, Publishers, 1976).
- 27 William J. Thorn, Phillip M. Runkel, and Susan Mountin, *Dorothy Day and The Catholic Worker Movement: Centenary Essays* (Milwaukee: Marquette University Press, 2001).
- 28 Ellsberg, Forest, and others, *Fritz Eichenberg: Works of Mercy*, 13.
- 29 Ellsberg, Forest, and others, *Fritz Eichenberg*, 53.
- 30 Ellsberg, Forest, and others, *Fritz Eichenberg*, 53.
- 31 Phillip Harnden, “Fritz Eichenberg: Artist on the Witness Stand,” *The Other Side* (1985): 53.
- 32 Kay Cassill, “Fritz Eichenberg: The Gentle Touch of Humanity,” *American Artist* 39 (1975): 35–41. For more journal on Eichenberg, see Norman Kent, “Fritz Eichenberg,” *American Artist* 8 (1944): 12–33.
- 33 Isaiah 11: 6–9 (Revised Standard Version).
- 34 Eleanore Price Mather and Dorothy Canning Miller, *Edward Hicks: His Peaceable Kingdoms and Other Paintings* (New York: Cornwall Books, 1983), 126. For more perspectives on Hick’s *Peaceable Kingdom* and other works, see Alice Ford, *Edward Hicks: Painter of The Peaceable Kingdom* (Philadelphia: University of Pennsylvania Press, 1952).
- 35 David Tatham, “Edward Hicks, Elias Hicks, and John Comly: Perspectives on the Peaceable Kingdom Theme,” *The American Art Journal* 13, no. 2 (1981): 41.
- 36 Tatham, “Edward Hicks,” 44.
- 37 Jim Forest, “Eyes of Compassion: The Images of Fritz Eichenberg,” *Sojourners* (1990): 30–31.
- 38 Fritz Eichenberg, *The Wood and the Graver: The Work of Fritz Eichenberg* (New York: Clarkson N. Potter/Publisher, 1977), 166.
- 39 Eichenberg, *The Wood and the Graver*, 166.
- 40 Forest, “Eyes of Compassion,” 31.

Exhibition Catalogue

All works The Trout Gallery



1

Nathan Oliveira

Abolish War, 1968

Lithograph, 28 1/2 x 15 3/4 in. (72.4 x 40 cm)

Given by the artists of *motive* and
Professor Emeritus Dennis Akin
and Marjorie Pennington Akin
1992.2.24



2

Nathan Oliveira

Stop War, 1968

Lithograph, 28 3/8 x 17 5/8 in. (72.7 x 44.8 cm)

Given by the artists of *motive* and
Professor Emeritus Dennis Akin
and Marjorie Pennington Akin
1992.2.23



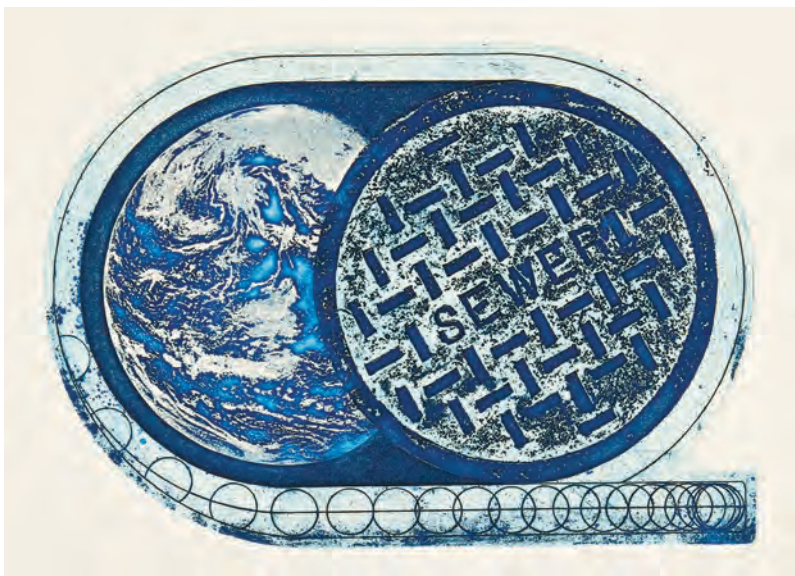
3

Wes Wilson

Joint Show, 1967

Lithograph, 37 ½ x 25 in. (95.3 x 63.5 cm)

Given by the artists of *motive* and
Professor Emeritus Dennis Akin
and Marjorie Pennington Akin
1992.2.42



4

Benjamin Dana III

Eclipse, 1967

Etching, 21 x 14 7/8 in. (53.3 x 37.8 cm)

Given by the artists of *motive* and
Professor Emeritus Dennis Akin
and Marjorie Pennington Akin
1992.2.4



5

Pablo Ruiz Picasso

Flying Dove with Rainbow (La Colombe Volant à l'Arc-en-Ciel), 1952

Lithograph, 26 x 33 ½ in. (66 x 84.6 cm)

Gift of Drs. Meyer P. and Vivian O. Potamkin
1969.1.27



6

Ben Shahn

McCarthy, Peace, 1968

Lithograph, 38 x 25 in. (96.5 x 63.5 cm)

Museum purchase with funds from the
Helen Trout Memorial Fund and the
Ruth Trout Endowment
2014.18



7

Sister Mary Corita Kent

Be of Love #4, 1963

Serigraph, 25 ½ x 30 ⅝ in. (64.8 x 77.8 cm)

Given by the artists of *motive* and
Professor Emeritus Dennis Akin
and Marjorie Pennington Akin
1992.2.46



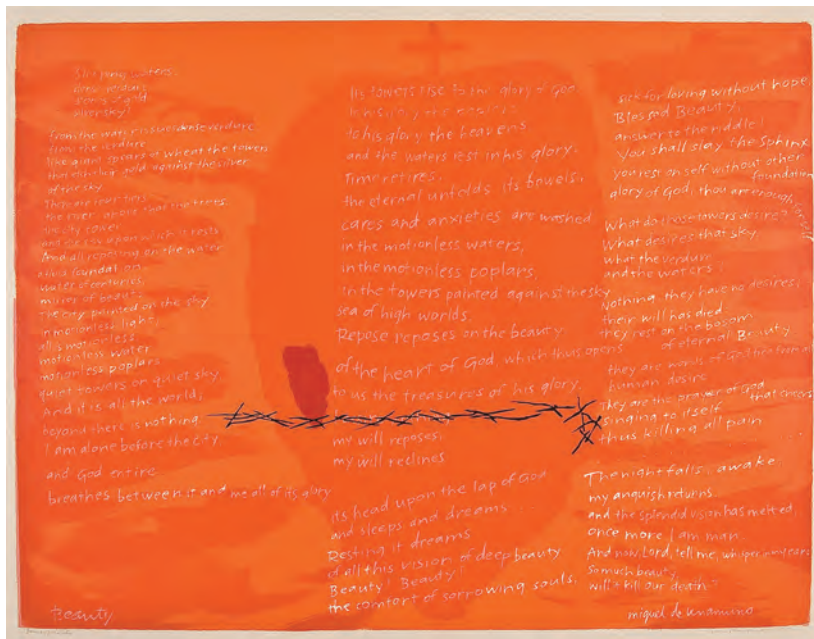
8

Sister Mary Corita Kent

Shades of Wonder, 1967

Serigraph, 25 ½ x 30 ⅝ in. (64.8 x 77.8 cm)

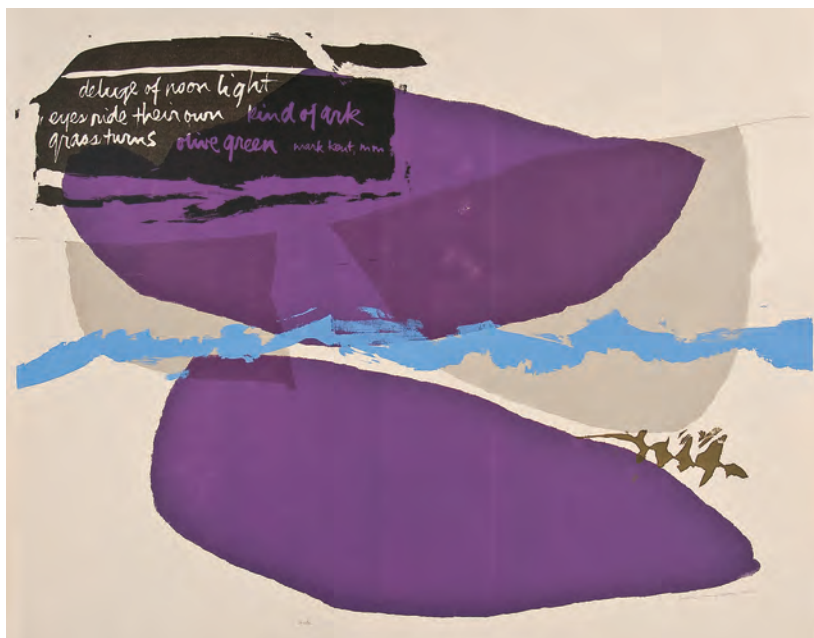
Given by the artists of *motive* and
Professor Emeritus Dennis Akin
and Marjorie Pennington Akin
1992.2.45



9

Sister Mary Corita Kent
Heart of the City, 1967

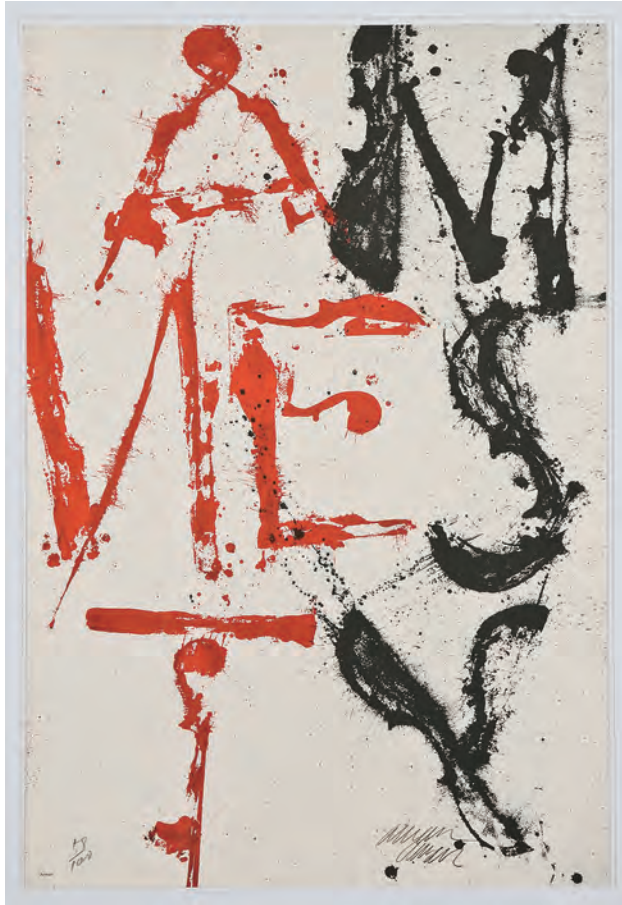
Serigraph, 25 ½ x 30 ⅝ in. (64.8 x 77.8 cm)
Given by the artists of *motive* and
Professor Emeritus Dennis Akin
and Marjorie Pennington Akin
1992.2.44



10

Sister Mary Corita Kent
Ark, 1962

Serigraph, 25 ½ x 30 ⅝ in. (64.8 x 77.8 cm)
Given by the artists of *motive* and
Professor Emeritus Dennis Akin
and Marjorie Pennington Akin
1992.2.47



11

Armand Fernandez Arman

Untitled, 1977

Lithograph, 29 x 19 in. (73.7 x 48.3 cm)

Gift of Drs. Meyer P. and Vivian O. Potamkin

1988.17.2



12

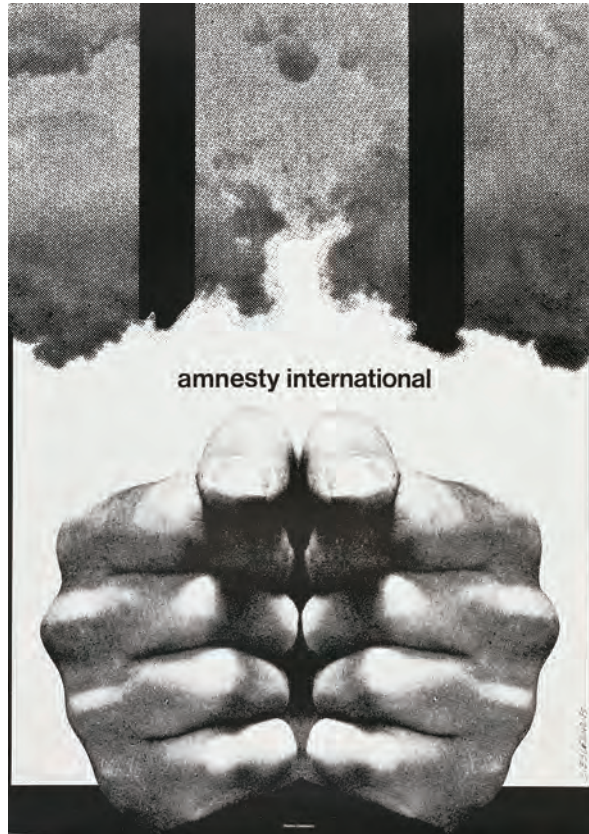
Roland Topor

Untitled (Amnesty International), 1977

Offset lithograph, 29 7/8 x 23 7/8 in. (75.9 x 60.6 cm)

Gift of Drs. Meyer P. and Vivian O. Potamkin

1988.17.1



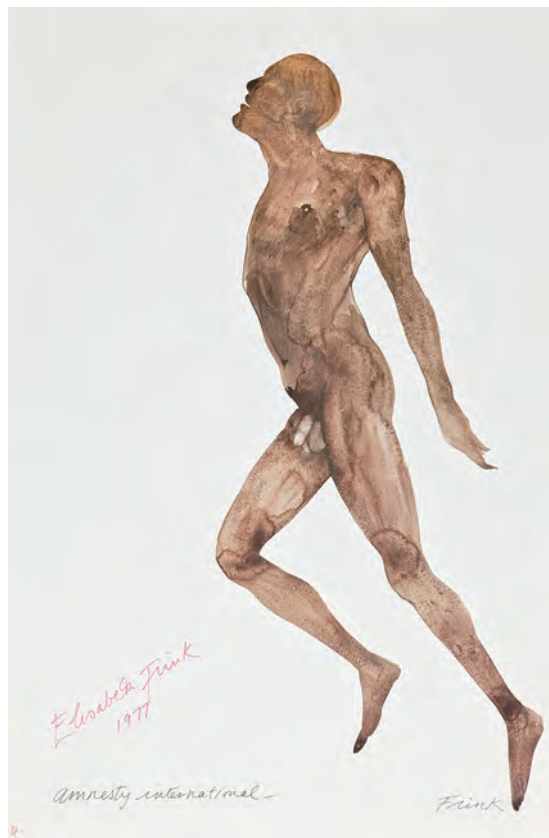
13

Roman Cieslewicz

Amnesty International, 1975

Offset lithograph, 33 ¼ x 23 ¾ in. (84.5 x 60.3 cm)

Gift of Drs. Meyer P. and Vivian O. Potamkin
1988.17.5



14

Elizabeth Frink

Amnesty International, 1977

Lithograph, 30 ¼ x 20 in. (76.8 x 50.8 cm)

Gift of Drs. Meyer P. and Vivian O. Potamkin
1990.6.5



15

Roy Lichtenstein

Save Our Planet Save Our Water, 1971

Offset lithograph, 22 $\frac{7}{8}$ x 31 $\frac{7}{8}$ in. (58.1 x 81 cm)

Gift of Drs. Meyer P. and Vivian O. Potamkin
1990.6.8



16

Georgia O'Keeffe

Save Our Planet Save Our Air, 1971

Offset lithograph, 35 $\frac{7}{8}$ x 25 $\frac{1}{8}$ in. (91.1 x 63.8 cm)

Gift of Drs. Meyer P. and Vivian O. Potamkin
1990.6.7



17

Edward Steichen

Save Our Planet Save Our Wilderness,
1971

Offset lithograph, 38 $\frac{3}{8}$ x 24 $\frac{3}{4}$ in. (97.5 x
62.9 cm)

Gift of Drs. Meyer P. and Vivian O. Potamkin
1990.6.6



18

Ernest Trova

Save Our Planet Save Our People, 1971

Serigraph, 34 x 34 in. (86.4 x 86.4 cm)

Gift of Drs. Meyer P. and Vivian O. Potamkin
1990.6.9



19

Romare Bearden

The Family, 1974

Serigraph, 19 ½ x 26 in. (49.5 x 66 cm)

Gift of Larry and Pam Rosenberg

1987.14



20

John T. Scott

I Remember Birmingham, 1997

Wood and mixed media, 19 ½ x 15 x 10 ¾ in.
(49.6 x 38.1 x 27.3 cm)

Gift of Drs. Meyer P. and Vivian O. Potamkin

1997.5



21

Leonard Baskin

Chief Wets It, Assinboine, 1972

Lithograph, 40 x 26 in. (101.6 x 66 cm)
Gift of Dr. Paul M. and Teresa M. Kanev
1999.4.2

22

Leonard Baskin

Sharp Nose, n.d.,

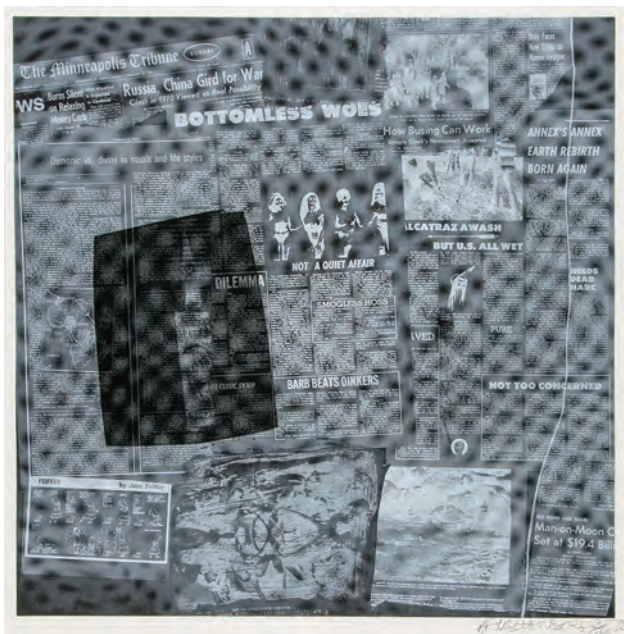
Lithograph, 35 x 25 in. (88.9 x 63.5 cm)
Gift of Dr. Paul M. and Teresa M. Kanev
2000.13.6

23

Leonard Baskin

Wolf-Robe, Cheyenne, 1972

Lithograph, 35 x 25 in. (88.9 x 63.5 cm)
Gift of Dr. Paul M. and Teresa M. Kanev
2008.17.3



24 – 26

Robert Rauschenberg

Surface Series, three of eighteen prints from *Currents*, 1970

Serigraphs, each 40 x 40 in. (101.6 x 101.6 cm)

Gift of Lawrence and Carol Zicklin

1982.13.1



27

Warrington Colescott

Fundraising Event in a Rose Garden,
2005

Soft-ground etching, 11 x 15 in. (27.9 x
38.1 cm)

Gift of Eric Denker, Class of 1975, in
Memory of Ann Dykstra
2010.4.3



28

Rupert Garcia

The First of May, 2004

Mixed media, 22 x 15 in. (55.9 x 38.1 cm)

Gift of Eric Denker, Class of 1975, in
Memory of Ann Dykstra
2010.4.7



29

Fritz Eichenberg

Peace Endangered, 1983

Wood engraving, 14 $\frac{7}{8}$ x 12 in. (37.8 x 30.5 cm)

Gift of Ralph and Martha Slotten

1983.10

THE TROUT GALLERY

THE ART MUSEUM OF DICKINSON COLLEGE