

**N<sup>B</sup>SP**

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Non-Breaking Space  
Exhibition N° 1

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February 2nd — April 6th  
2017

**THE  
D<sup>E</sup>SIGN  
OF  
DISSENT**

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Milton Glaser, Mirko Ilic,  
and Civilization

Ahmet Ogut	Gran Fury	Nancy Hoefig
Alex Briseno	Guerrilla Girls	Niko Courtelis
April Greiman	Hernan Ibanez	Patrick Thomas
Archie Boston	Hjalti Karlsson	Paula Scher
Barbara Kruger	James Victore	Plazm
Bulent Erkmen	Jason Sturgill	Primo Angeli
Civilization	Jennifer Tolo	Sener Ozmen
Copper Greene	Jessica Walsh	Seymour Chwast
Courtney Gooch	John Yates	Silence = Death
Dan Reisinger	Joshua Berger	Sonja Freeman
Daniel Jasper	Joshua Chen	Stefan Sagmeister
David Tartakover	Ken Garland	Sue Coe
Dejan Krsic	Kyle Goen	Tibor Kalman
Emory Douglas	Mauro Bubbico	Tom Geismar
Ewa Wlostowska	Max Spector	Trio Sarajevo
Experimental Jetset	Milton Glaser	Trudy Cole-Zielanski
Fang Chen	Mirko Ilic	Valerie Thai
Gabriel Freeman	Monica Schlang	Woody Pirtle

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“Dissent, when at its best, is fueled by empathy and the idea that other people matter. If somebody is hurt or victimized, we are all hurt or victimized. It is necessary for dissent to be expressed. It has to be expressed because to protect democracy, it’s the only hope we have.” – Milton Glaser

*The Design of Dissent* is a survey of prominent graphic works of social and political protest and critique spanning the last fifty years addressing war, racism, human rights, poverty, environmental protection, gun control, and corporate greed.

Throughout history, in a constant struggle to create a better and more just world, people have raised their voices in protest against corruption, wrongdoing, and the exploitation of power. The most effective designers have used their skills, and the means at their disposal, to create graphic responses that educate and spread these messages of defiance.

Originally curated by Milton Glaser and Mirko Ilic, *The Design of Dissent* was displayed in 2005 at The School of Visual Arts – NY. The new iteration, curated in collaboration with Civilization, is a direct reaction to the state of current affairs. It is our responsibility to question, challenge, and communicate dissent wherever necessary to protect those freedoms we so value.

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**Nine—**

**teen**

**Sixties**

**/**

**Nine—**

**teen**

**Seventies**

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# first things first

## Ken Garland

*First Things First, 1964*

Written and signed by Ken Garland along with 20 other designers, photographers and students, the manifesto was a call for designers to reevaluate their priorities and to use their skills for more worthwhile things than simply in the aid of consumer culture.



## Archie Boston

*Uncle Tom Wants You, 1966*

As one of the few African Americans working in the advertising industry in the 60's, Archie Boston faced innumerable hurdles. In a series of self-promotional posters for his own design studio Boston used provocation and humor to create unparalleled pieces of visual communication that brought racist history to the forefront.



## Seymour Chwast

*End Bad Breath, 1968*

Uncle Sam, a traditional symbol of American patriotism, is subverted to protest the United States' ongoing involvement in the Vietnam War. Inside Uncle Sam's open mouth bombs are being dropped on the city of Hanoi. According to Steven Heller, "It suggests that behind the facade of American patriotism the U.S. was keeping the peace by engaging in an unjust war in a distant land."

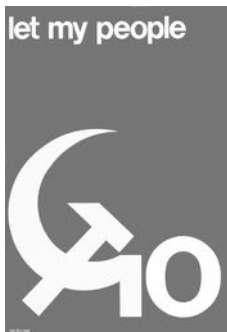


**Seymour Chwast**

*War is Good Business Invest Your Son, 1968*

Chwast reimagines a popular slogan used on buttons during the Vietnam War. Using a collage style of Victorian wood-block typography, photography, and bright color Chwast creates a dense, visually busy surface that activates his ironic message.

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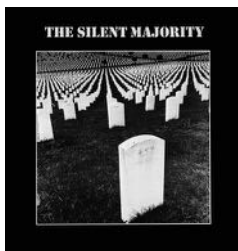


**Dan Reisinger**

*Let My People Go, 1969*

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

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**Primo Angeli**

*The Silent Majority, 1969*

The headline of this poster refers to comments made by President Nixon in which he demeaned protesters by deeming those who supported the war as "the silent majority." This designer proposes that the true silent majority is composed of soldiers buried in the Colma military cemetery in California under tombstones bearing numbers rather than names.

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## Emory Douglas

*The Black Panther, 1969–1970*

As Minister of Culture for the Black Panther Party, Douglas was the art director and main designer of the *The Black Panther*, the party's official newspaper from 1967 to 1980. The newspaper used bold graphics, photograph collages, and illustrations to voice opposition to police harassment, poor living conditions, and systemic poverty. At its peak the paper had a circulation of 139,000 copies distributed across the US.



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**Nine—  
teen**

**Eighties**

**/**

**Nine—  
teen**

**Nineties**

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### Seymour Chwast

*March for Peace & Justice, 1982*

The illustration promotes the anti-nuke rally put on by the Peace March Committee on June 12, 1982 in New York. As the five legs move forward, representing the diversity of people marching, they do so together underneath the dove of peace. The peace march and rally drew an estimated one million people that day.



### Tom Geismar

*My Daughter's Hand, 1985*

This image of the designer's daughter's hand conveys both the idea of "peace" and "stop." The intrinsic lines and creases of the open palm also suggest the uniqueness and sanctity of each individual life.



### Silence = Death

*Silence = Death, 1987*

In the words of Avram Finkelstein, "The primary objective of Silence=Death was two-fold: to prompt the LGBTQ community to organize politically around AIDS, and to imply to anyone outside the community that we already were." The use of the Nazi pink triangle is a recognizable disavowal of victimhood. The slogan and design were donated to protest group ACT UP.



### **Gran Fury**

*Read My Lips, 1988*

During the 80's and 90's, NY activist art and design collective Gran Fury was at the forefront of the fight to end the silence surrounding the AIDS crisis. The public works and guerrilla graphic campaigns they created raised public awareness of the AIDS epidemic, put pressure on politicians and sparked intense debate. "Read My Lips" appropriated George H. W. Bush's campaign slogan, "Read my lips. No New Taxes."

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### **Guerrilla Girls**

*Do Women Have to Be Naked to Get into the Met, 1989*

Since 1985, the Guerrilla Girls, a group of anonymous females who take the names of dead women artists as pseudonyms and appear in public wearing gorilla masks, have produced more than 100 posters, stickers, books, printed projects, and actions that expose sexism and racism in politics, the art world, film, and the culture at large.

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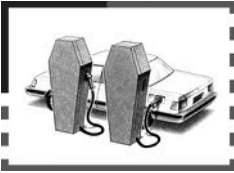


### **Various**

*Various Postage Stamps, 1970–1990*

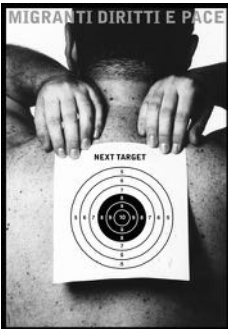
This series of stamps dating from 1970 to 1990 hails from Angola, Cuba, Brazil, Poland, Bulgaria, Syria, Belgium, and Iran. Some are celebratory, marking the anniversaries of a country's independence from corrupt ruling parties or foreign colonizers, others mark dark days during past wars, the bombing of a school, and the closing of a concentration camp.

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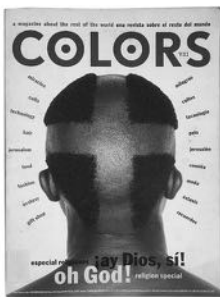
**Mirko Ilic**  
*Fuel, 1990*

Originally created as a New York Times op-ed illustration on the 1990 Gulf War, additional elements including the American flag made this a suitable image for anti-war protests in Washington, D.C. in 2003.



**Mauro Bubbico**  
*Migranti Diritti e Pace, 1990*

The dark-skinned model holds a target to make clear the xenophobic racist consequences on immigrants on this poster protesting a new discriminatory Italian immigration law.



**Tibor Kalman**  
*Colors Magazine, 1991–1995*

As editor-in-chief and the main creative force behind Benetton's *Colors Magazine*, Tibor Kalman turned the magazine into an outlet for sociopolitical activism, multiculturalism and global awareness. Kalman oversaw the creation of the first thirteen issues.



**Trio Sarajevo**

*Sarajevo Postcard Collection, 1993*

To convey the idea of suffering in Sarajevo, artists used any available images including pop and visual icons.

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**Trudy Cole-Zielanski**

*Preserve the Right of Choice (Restricted Area), 1993*

This poster was designed to promote the understanding that a woman's body is her own, and she has the ultimate right to say what she does with it.

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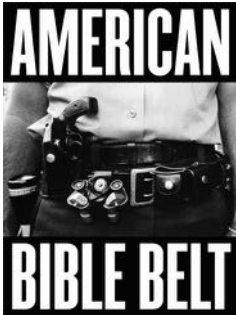


**April Greiman**

*Freedom, Progress, Equality – 19th Amendment Commemorative Stamp, 1994*

Marking the anniversary of the passage of the 19th Amendment to the US Constitution the stamp recognizes the contributions of the women's suffrage movement. According to April the stamps were poorly printed, 150 million impressions were made with no one watching the job, which was heartbreaking.

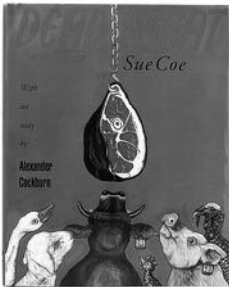
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**John Yates**

*American Bible Belt, 1995*

This poster is a tough comment on the relationship between fundamentalism and violence in the United States.



**Sue Coe**

*Dead Meat, 1995*

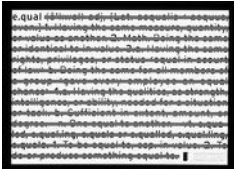
Sue Coe, fine artist, illustrator, and activist whose work appears on street corners as well as at the Metropolitan Museum of Art, is a dedicated animal rights advocate. She found a way to get herself inside slaughterhouses in America to create these powerful images documenting the cruelty and abuse animals experience in factory farming.



**Seymour Chwast**

*No Go, 1998*

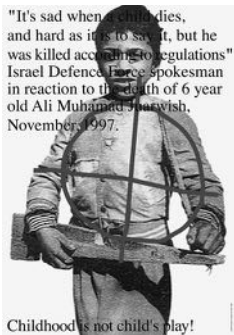
Created for the Hague “Appeal for Peace” conference held at the U.N. in New York in 1999. The smaller text reads “Time to Abolish War.”



**Bulent Erkmen**  
*Equal*, 1998

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

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**David Tartakover**  
*Childhood is Not Child's Play*, 1998

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

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**Fang Chen**  
*Victory*, 1998

According to the artist, "The capitalized V represented by the two fingers is a universal symbol for victory and is understood by viewers of all races and cultures." In his work, these lines and the missing fingers also speak to the reality that human beings often experience suffering in order to achieve triumph.

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**Sonja & Gabriel Freeman***Todos Los Hombres Somos Iguales?*, 1998

Part of the Ignorance = Intolerance project and inspired by the fiftieth anniversary of the Declaration of Human Rights, in 1998, this poster attempts to redefine conventional concepts of equality.

**Stefan Sagmeister and Hjalti Karlsson***Move Our Money*, 1999

The familiar Crayola colors and simple designs in this series of works make the huge, complex Pentagon budget figures comprehensible and simple. T-shirts, statistic cards, and pens were given away to spectators during the Move Our Money mobile traveling show. Ben Cohen, of Ben & Jerry's, formed Business Leaders for Sensible Priorities, an initiative to move 15% of the Pentagon budget to education and health care.



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**Two  
Thou—  
sands  
/  
Present**

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### Paula Scher

*All the News that Fits, 2001 - 2003*

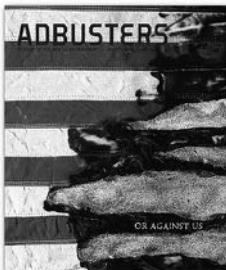
This visual essay records in a personal and powerful way the texture of the news before and after 9/11. Paula Scher observes, "The news abruptly switched from a background of sex to a background of terror, without missing a beat." The image shown is only a small portion of the work.



### Nancy Hoefig and Monica Schlang

*Ethiopia Planned Parenthood, 2001*

An alliance between Planned Parenthood and its Ethiopian counterpart neatly refers to the goal of successful birth control access by cleverly using various types of contraception to construct an African-inspired mask for a gala invitation.



### Valerie Thai

*Adbusters Issue #39, 2002*

This issue was the first published after September 11, 2001. The gravity of the event caused the magazine to shift its focus slightly, with subsequent issues placing more emphasis on U.S. foreign policy.



**Patrick Thomas**

*NO War (New Year's Greeting), 2002*

A 2003 New Year's greeting card in the form of a stencil gave recipients the tools to actively oppose the impending war in Iraq.



**Ewa Wlostowska**

*Impuls, 2002*

This poster utilizes the simplicity of a symbol to suggest a broader message about the transmission of ideas and information. This artist's suggestion is that to be recognized one must make waves or send impulses throughout the world. The symbol used here is one that has come to represent Islam, the crescent and the star.



**Dejan Krsic**

*What, How & for Whom, 2003*

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



### Woody Pirtle

*Stop the Plant, 2003*

This poster was a part of a grassroots campaign against the construction of a mammoth cement plant that would emit 20 million pounds of pollutants each year on the east bank of the Hudson in upstate New York. Environmental preservation and concerned citizen groups sponsored the campaign.



### Milton Glaser

*The Nation Initiative Buttons, 2003–2004*

This series of pre-Iraq war buttons were sold by *The Nation* to its readers and were widely circulated.



### Copper Greene

*iRaq, 2004*

This parody of an advertising campaign for iPod uses a horrifying image of torture from the military prison in Abu Ghraib to protest the U.S. occupation of Iraq. The designer posted these confrontational posters among the iPod posters.



**Daniel Jasper**

*Casualties of War, 2004*

The faces of individual soldiers who have lost their lives up to that point in the Iraq War have been used to construct George Bush's face, while the names of all the soldiers are listed around his image. The designer also had tie tacks made of the flag draped coffin illustrated on the Casualties of War poster.

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**Alex Briseno and Hernan Ibanez**

*Human Trafficking is Modern-Day Slavery, 2004*

Florida Freedom Partnership is a federally funded, non-profit organization offering comprehensive services to victims of human trafficking or modern-day slavery. This poster is part of an outreach campaign designed to educate the public on the problem of human trafficking and to urge victims to seek protection and support from the organization.

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**Joshua Chen, Max Spector, and Jennifer Toloz**

*Peace: 100 Ideas, 2004*

Printed on 100% post-consumer, recycled stock, this booklet imaginatively illustrates 100 ideas for a more peaceful world such as, "Stand up for justice even if it means personal inconvenience or suffering."

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### Sener Ozmen and Ahmet Ogut

*Coloring Book: A Contemporary Art Project, 2004*

The artists created this coloring book parody or “Turkish ghost history,” based on their own childhood experiences of schizoid images and historical “reality.” The work does not portray any particular ethnic group or nation, rather it illustrates the realities of the homes of a certain part of the population and “the conditions under which the visual intelligence of our children develop.”



### Kyle Goen

*Resist Empire, 2004*

This series of buttons is intended to champion the works of humanitarian authors and encourage more people to read them. Buttons include: Amy Goodman, Arundhati Roy, Tariq Ali, Angela Davis, Noam Chomsky, Edward Said.



### LIGHT UP THE SKY

The Republicans have every right to meet and choose their candidate in our city without dissent. At the same time, their continued refusal to acceptability for all of us to remove our dissent with the culture of repression and violence that our current leaders represent. It is time to change the Republican and address some of our civil liberties. We need an alternative to the harsh and degrading words and images that have filled our consciousness since the war began.

#### AN ALTERNATIVE RESPONSE THAT REQUIRES NO PERMIT

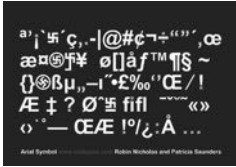
On August 20, from dusk to dawn, all citizens who wish to end the Bush presidency can use light as our metaphor. We can gather informally all over the city with candles, flashlights and pinlight words to clearly express our serious concern. The movement doesn't use hub caused. We can gather in groups or march in peaceful coordination without violence. Violence will only conceal the underlying darkness to end the Bush. Not a word needs to be spoken. The entire world will understand our message. Those of us who live here in terror with warlocks on the street can keep our lights on through the night. Imagine, 9/11 at 3 in the morning and our city is lit with a silent and overwhelming volume. *LIGHT breaks the darkness.*

FOR UPDATES, LISTEN TO AIR AMERICA WED 11PM AN  
www.lighttheathey.org

### Milton Glaser

*Light Up the Sky, 2004*

When NYC restricted protesters during the Republican Convention, lighting the city with any means possible became a more viable way of speaking out. “What was needed was a solution that would not create civic disorder.” Many protesters participated although media coverage was minimal without the entertainment value of protesters and police clashing.



### Sonia and Gabriel Freeman

*Postcards: Political Types, 2005*

This series of postcards manipulates the Arial and Futura fonts. The variation of Arial appropriates a loaded symbol to evoke power and fear. Futura suggests concepts of legibility and order but have been altered to be illegible and irrational.

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### PLAZM



### Plazm

*Timeline of Dissent, 2006*

Founded in 1991 by Portland designers, Joshua Berger and Niko Courtelis, the annual Plazm magazine publishes challenging & innovative art and design. In issue #28 – The Luck Issue Plazm published a timeline of dissent and featured a cover by Milton Glaser.

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### Experimental Jetset

*Mankind is Unkind Man, 2011*

Designed for GRAPHIC magazine from Korea, issue #20, The Poster Issue. GRAPHIC asked 22 graphic designers and artists to develop poster designs to express their own social “agenda.” While differing a bit in their focus, all of the resulting posters shared one common quality, namely a message that powerfully captures not an economic interest, but the values that they wish to share with the public.

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### Milton Glaser

*It's Not Warming It's Dying, 2014*

"It's Not Warming it's Dying" aims to create a greater sense of urgency, to move away from soft language like global warming and climate change. Glaser designed a simple visual for posters and button badges, comprising a green disk obscured by black smoke. The green section is printed in glow-in-the-dark ink for maximum impact.



### Experimental Jetset

*The No-Thing, 2016*

"The No-Thing" was designed for "The Thing Quarterly" Issue 32. It's an all-purpose, wearable protest blanket, which says NO or ON depending on how you want to spin your current emotional or political state of being.



### Jason Sturgill

*Stand With Standing Rock, 2016*

This t-shirt was designed in opposition to the Dakota Access Pipeline and in support of the protestors at Standing Rock. Part of the proceeds from the shirt went to support the Stand With Standing Rock Sioux Tribe.





### **Sagmeister & Walsh**

*Pins Won't Save The World, 2016*

In 2016, in response to the election, Sagmeister & Walsh launched Pins Won't Save The World. All proceeds go to charities that support progressive causes under threat by Trump and his administration. The project was initiated by Sagmeister & Walsh, with pin designs by various artists. Included here is No Entry, Still Nasty, Troll Doll, and Break the Wall pins by Sagmeister & Walsh, and Equal Pin by Coucou Suzette.

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### **Civilization**

*Shout Your Abortion, 2016*

A woman's right to choose is under attack. Since #ShoutYourAbortion was launched in September 2015, the hashtag has been used over 250,000 times and has empowered countless individuals around the world to discuss their abortion experiences without shame—sometimes for the first time in their lives.

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### **Joshua Berger and Niko Courtelis**

*Bad Hombre / Nasty Woman, 2016*

Created for a silkscreen party the week before the 2016 Presidential election. In Plazm's words, "Plazm has made some demented calligraphy inspired by Donald Trump's demented words. Take them back and send him packing."





### Barbara Kruger

*Loser*, 2016

Barbara Kruger designed the cover for the special “Election Issue” of *New York Magazine*. Kruger is known for her simple and cutting juxtapositions of word and image, which manipulate the language of advertising to critique systems of power, capitalism and oppression.



### James Victore

*Fuck Mr. Trump*, 2016

James Victore is of the view that the best design possesses a gut-wrenching effect that surprises or shocks its audience.



### Paula Scher & Courtney Gooch

*Period Equity*, 2017

Period Equity is a new organization and the very first to use the traditional tools of policy and legal advocacy, media strategy and thought leadership to initiate and advance issues of menstrual access, equity and safety. Launched by NYC lawyers Laura Strausfeld and Jennifer Weiss-Wolf, Period Equity spearheaded and leads the successful nationwide campaign to exempt tampons and similar products from state sales tax (“the tampon tax”).

## Milton Glaser

To many, Milton Glaser is the embodiment of American graphic design. He co-founded the revolutionary Pushpin Studios with Seymour Chwast, founded *New York Magazine* with Clay Felker, established Milton Glaser, Inc., and teamed up with Walter Bernard to form the publication design firm WBMG. He also designed the infamous I heart NY campaign. His work is part of several permanent collections, including the Museum of Modern Art, New York; The Israel Museum, Jerusalem; the National Archive, Smithsonian Institution, Washington, D.C.; and the Cooper-Hewitt National Design Museum, New York.

## Mirko Ilic

Mirko Ilic, born in Bosnia and Herzegovina, illustrated and art directed posters, record covers, and comics in Europe before moving to the U.S. in 1986. He has served as art director for the international edition of *Time* and the *New York Times* Op-Ed pages. In 1995, he established Mirko Ilic Corp., a graphic design and 3-D computer graphics and motion picture title studio. Ilic has taught at Cooper Union and the School of Visual Arts. He is the co-author of *Genius Moves*, *Handlettering*, *Anatomy of Design*, *Presenting Shakespeare*, *Stop Think Go Do*, and *Lettering Large*, all with Steven Heller.

## Civilization

Civilization is a design practice that works with causes, clients and partners that share their commitment for creating positive change and promoting a greater awareness of the world. They do this by building brands, concepts, experiences, printed matter, and digital platforms. Through hosting workshops, lectures, their interview series—Beyond This Point, and their non-profit gallery, Non-Breaking Space, they hope to inspire conversation and connection. Their work is part of the permanent collection at the Museum of Modern Art, San Francisco.

## Content

Descriptions for any graphic works that appeared in the original 2005 exhibition were adapted from text included in *The Design of Dissent* written by Milton Glaser and Mirko Ilic, published by Rockport Publishers.

## Type

This catalog is set in the typefaces Basis Grotesque and Century Oldstyle. Basis Grotesque was released by independent type foundry Colophon. The typeface took three years to perfect and drew inspiration from Akzidenz and early grotesques from Monotype. Century Oldstyle was originally designed by American designer Morris Fuller Benton in 1906, the Century family remains the go-to typeface for official documents, including all those used by the U.S. Supreme Court.

## Thank You!

Milton Glaser, Mirko Ilic, The School of Visual Arts – NY, Beth Kleber, Scout Books, Blair Thomson, Joshua Berger, Seymour Chwast, Experimental Jetset, Black Heritage Society, Gran Fury, Stefan Sagmeister and Jessica Walsh.



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