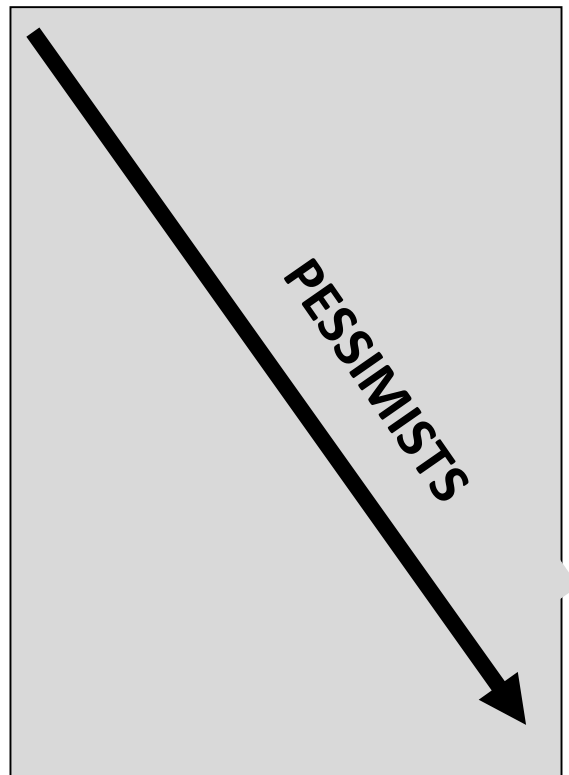
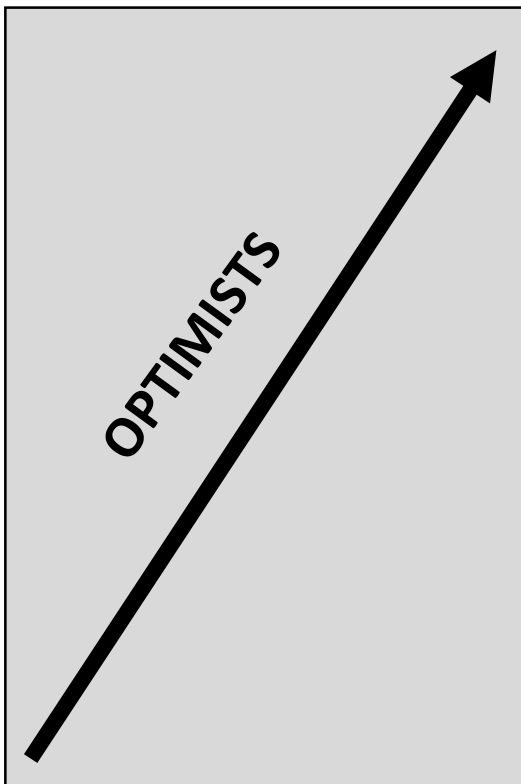


VISITORS GUIDE

AESTHETICS OF PERSUASION

Graphic Visualizations of Entreaties & Warnings
By artists, graphic designers, and neighbors

Curated by Linda Weintraub



Woodstock Byrdcliffe Guild
Kleinert/James Center for the Arts
Woodstock, NY

A GATHERING of PERSUADERS

Talks / Interactions / Performance

3 – 5 pm Sunday September 23
Kleinert James Center for the Arts
Woodstock, NY

“The Aesthetics of PERSUASION”

LINDA WEINTRAUB - Exhibition curator

“The Aesthetics of SLOW”

JENNIFER HICKS & PHIL JAMES – Interactive dance/music

“The Aesthetics of CIVIC RESPONSIBILITY”

TIM GAUDREAU – Public artist

“The Aesthetics of SUBVERSION”

CRITICAL ART ENSEMBLE – Artist/Activist

“The Aesthetics of AIDS PREVENTION”

ADRIENNE KLEIN - Collector/Artist

“The Aesthetics of PRAYER”

LAURA BATTLE – Collector/artist

“The Aesthetic s of EMPATHY’

ARTNAUTS - Artist collective

ACKNOWLEDGEMENTS: This exhibition was accomplished under the direction of Derin Tanyol, with the generous assistance of Oscar Buitrago, Nathalie Andrews, Martha Russo, George Rivera, Adrienne Klein, Miranda Whitus, and my husband, Andrew Weintraub.

AESTHETICS of PERSUASION

Graphic Visualizations of Entreaties & Warnings by Artists, Graphic Designers, & Neighbors

INTRODUCTION
Linda Weintraub

? What are the visual equivalents of **oooooh, aaaah, yikes, mmmmm**

? What visual syntax corresponds to **..... ! ? + /**

? How do artists express the emotions that are standardized by **emoji**



Expletives abound in verbal language.

Punctuation conveys the meanings and connotations of words in written language.

Emoji are icons that provide short-hand expressions of emotion.

All three not only indicate the existence of a feeling; they also communicate the intensity of that feeling. Significantly, these declarations of emotion exist independent of the actual object or event that is eliciting the response. Because they are all attachments onto a communication, these emotional indicators are capable of modifying any object or situation.

The *Aesthetics of Persuasion* pays homage to the strategies that enable art to elicit emotion, capture attention, stimulate thought, and arouse curiosity. However, the mental states conveyed by works of art do not rely upon such standardized systems of communications. Instead of attaching pre-configured, predictable markers of emotion onto their paintings or sculptures to indicate the feelings they intend to convey, they imbed emotional significance within the images or objects they create. **While expression is a cherished quality of visual art, this fertile creative territory is rarely explored. *Aesthetics of Persuasion* elicits the strategies of visual communication that have accounted for art's power to stir the emotions throughout the ages.**

This exhibition links two familiar zones of the art experience: the stimulus (the artwork) and the response (the art viewer). The transmission that occurs between them is frequently overlooked in art analysis. Both

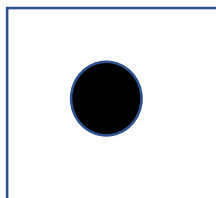
unschooled and sophisticated individuals are likely to object designating one a “cause” and the other an “effect.” They might even agree on the same two reasons for this omission:

- *Artistic intention is too elusive to be reduced to a means and an outcome.*
- *Responding to art is too personal and subjective to be analyzed.*

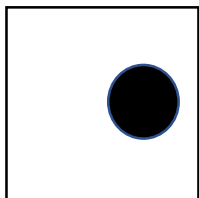
This project addresses both concerns:

- *Artistic intention is known because the artworks it assembles were created to “persuade.” In each instance, the work was conceived to convey a specific message and serve a pre-determined agenda. Examining the means by which a persuasion is transmitted by an artist to a viewer, therefore, is framed by a known artistic intention.*
- *Perceptions of art are neither purely subjective nor purely mechanical recordings of retinal stimuli. They involve the perception of patterns and forms. These patterns and forms produce the extraordinary range of emotive responses we cherish in our art encounters.¹ Consider, for example, three artworks that all present a similar curving pattern. One depicts the meandering contour of a coastline. The second renders the sinuous shape of a snake. The third consists of an undulating line drawn by the artist. Despite their varied subjects, the curving pattern evokes an animated response in each instance.*

A simple circle inside a square suffices to demonstrate that visual perception is not limited to the shapes recorded by the retina. Perception involves invisible forces that introduce attractions and repulsions between the components of a visual field, triggering an emotional response.

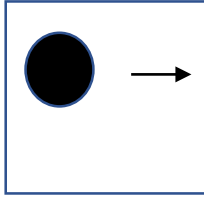


1) This circle appears solid and stationary because the distances to the outer edge of the square are equal in all directions. However, the circle is not ‘dead’ center. The tensions between high and low, left and right still exist; but they are in balance. Artists utilize such balance to convey the feeling of calm, quiet, peace, tranquility, and serenity.

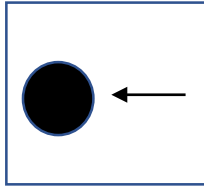


2. The off-center arrangement of this circle within the square disturbs the equilibrium. It not only introduces tension, it evokes the sense of **movement**. This circle appears to be moving toward the right. Because it is capable of moving, it appears animated and communicates the feeling of being free of constraints.

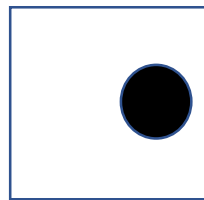
¹ The following analysis of formal relationships is derived from Gestalt psychology, a branch of psychology that developed in the twentieth century and formed the basis of the modern study of perception. It examines the mind’s ability to acquire and maintain meaningful perceptions in an apparently chaotic world. The central principle of Gestalt psychology is that the sensations received by the human perceptual system are integrated wholes (“Gestalts”) and not collections of independent elements that are passively registered by the physical organism. Perception emerges from relational conditions. Unlike the scientific study of mentality, Gestalt psychology integrates humanistic dimensions of perceptions, such as emotion, into its explorations. The Czech Gestalt psychologist, Max Wertheimer (1880-1943) demonstrated the existence of “emergent experiences,” such as the impression of movement in a static artwork, that are not accounted for by the physical stimuli.



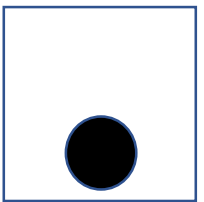
3. A disc positioned to the left of the space also appears to be moving. People who are accustomed to reading language from left to right tend to perceive this configuration as the beginning of a journey that will progress toward the right. This circle appears to move freely and swiftly.



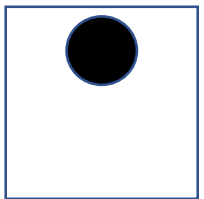
4. If the artist indicates that the circle is moving from the right to the left, it appears to be moving backwards. Whereas rightward movement is swift and lively, leftward movement appears slow, as if the form had to overcome resistance. Thus, our visual perceptions of shapes presented in static artworks not only evoke movement and direction; they also convey tempo.



5. This circle's location near the right edge of the square gives the impression that it is moving so swiftly that it seems capable of moving beyond the boundary of the square. Such an arrangement allows artists to expand the work beyond its physical limits. Furthermore, because we perceive where this migrating circle has been, and surmise where it is going, this configuration implies a progression in time as well as space. This function of perception enables static artworks to convey stories and narratives.



6. Gravity is not only a physical force; it is a visual force too. The circle at the bottom of the square seems to succumb to the force of gravity. It appears dense and heavy, visualizing the feeling of being depressed and listless. The same circle at the top of the square seems to rise easily, overcoming gravity. It conveys confidence and optimism. While such responses are typically subliminal, they are powerful influences in our perceptual responses.



These impressions of movement, direction, space, time, and tempo were all constructed by varying the position of a simple circle in a square. Consider the expressive opportunities unleashed by varying these elementary geometric forms. What emotional resonance would arise if there was more than one circle; or if these circles overlapped; or if the square morphed into a rectangle; or if the circle was cut in half; or if the shapes were textured; or if color was added; or if the circle became a sphere and the square became a box? Even in the absence of subject matter, these abstract configurations provide a universe of expressive opportunities.

Artists actively summon and magnify the subjective communication potential of shapes, colors, textures, and lines. In this exhibition, their skilled management of the visual field links emotional corollaries to identifiable intentions. The “**persuasion**” part of the exhibition title *Aesthetics of Persuasion* is designed to warn, plead, relax, motivate, enlighten, frighten, amuse, and instigate many other forms of influence. Each persuasion is constituted out of the vocabulary and syntax of the visual language that is art's special province.

This exhibition is indebted to the comprehensive research conducted by Rudolf Arnheim, (1904 – 2007). The German-born perceptual psychologist is renowned as the author of Art and Visual Perception: A Psychology

of the Creative Eye (1954 and 1974). The five principles that shaped this project are derived from Arnheim's exhaustive research on perception. The exhibition applies these principles to the perception of works of art:

Principle #1: While it is common to define the appearance of an object according to its physical shape, color, and texture, perceptually, an object is not limited to these characteristics.

Principle #2: Visual perceptions of objects always include their locations in space. The perceived object is never isolated from its context.

Principle #3: Since every perception of an object encompasses space, components of the surrounding environment dictate whether an object appears large or small, bright or dull, near or far. Perceptions, therefore, differ from measurable dimensions, colors, and locations. Eyes do not calculate the precise diameters, lumens, and yards of discrete entities. Visually, an object is known by comparing it to all the components within a visual field. The sensory perception of an object, therefore, consists of its relative size, relative brightness, and relative distance.

Principle #4: Visual perception is not limited to relative size, brightness, and distance. Tensions emerge within the visual field as one component interacts with another. These visual tensions account for art's power to affect the viewer. Either intuitively or consciously, artists orchestrate the magnitude and direction of tensions to trigger psychological states of being. The tensions that exist among shapes and colors convey the emotional aspects of the artwork's thematic content.

Principle #5: Perceiving is never a mechanical recording of retinal stimuli. Viewing involves invisible forces produced by these stimuli. Form is never 'pure' because it cannot be divorced from its capacity to transmit emotion and meaning. These aesthetic forces link artists' intentions to viewers' responses. These five principles provide the general artistic devices that are applied to the works in this exhibition. They demonstrate how formal patterns are concrete embodiments of artistic intentions. These qualities pervade all styles of art – from the most expressive to the most disciplined. Likewise, they are relevant to all art movements – from the baroque to minimalism. This exhibition substantiates this bold assertion by assembling a wide range of artworks and then disclosing the means by which each item reveals the work's emotional and narrative content. These expansive considerations comprise my welcome to visitors to explore the wondrous world of aesthetics!

INTRODUCTION TO THE EXHIBITION: The *Aesthetics of Persuasion* assembles over 100 images that display all the hallmarks of 'fine art' except one – they are functional! Function and art are commonly considered contradictions. Historically, however, this was not so. The annals of art are dominated by art that functioned by elevating the stature of leaders, infusing courage to march into battle, instilling piety before gods, inspiring patriotism, or exposing evil. It was not until the nineteenth century that the concept of "art-for-art's-sake" became a ruling creed. It contended that art's esteem is corrupted by moralizing and entreaty. This rarified concept purged art of motives, leaving only art's justification for itself.

By converting "self-expression" into "public communication," the images exhibited in *The Aesthetics of Persuasion* reverse "art-for-art's sake" mandates. They are drawn from historic and contemporary sources, and include the satirical images by Honoré Daumier, warnings by international AIDS organizations, recruitment for enlistment in the two World Wars, commemoration of the national parks by WPA artists, popular culture entreaties, and collections of contemporary artworks. In each instance the creative process originated in the intention to serve a social function. They stimulate the eye to convert, warn, instruct, and

entice., which means they may be beautiful, distressing, endearing, and cunning. This exhibition celebrates the remarkable communicative potential of visual form and color when it is summoned to stir the viewers' emotions, thoughts, and ultimately their behaviors.

This exhibition is launched by presenting two examples of artists who intend to persuade their viewers by NOT visualizing the emotional significance of their theme. They demonstrate that the aesthetic appearance of an artwork can be a tool of persuasion even when artists REJECT aesthetic opportunities. The justification of these strategies is explained in the following text.

SERIES A. How does the **CRITICAL ART ENSEMBLE** persuade viewers to believe that the statistics it reports in **ACCEPTABLE LOSSES** (2013, 9 xeroxed prints) are accurately reported facts?

<p>Lawn Darts 1987 Deaths: 1 Attitudinal Status: Unacceptable Remedy: Banned in the US & Canada <small>Source: Associated Press</small></p>	<p>Alcohol* 2006 Deaths: 41,682 Attitudinal Status: Acceptable Remedy: Status quo <small>Source: Centers for Disease Control & Prevention *Including accidents & homicides</small></p>
<p>Bee & Wasp Stings 2007 Deaths: 54 Attitudinal Status: Acceptable Remedy: Status quo <small>Source: National Safety Council</small></p>	<p>Medical Errors 2000 Deaths: 44,000 Attitudinal Status: Acceptable Remedy: Status quo <small>Source: Institute of Medicine</small></p>
<p>Dog Bites 2008 Deaths: 23 Attitudinal Status: Unacceptable Remedy: Proposals for breed-specific bans introduced in 86 municipalities <small>Source: Dog Bite Law</small></p>	<p>Lack of Health Insurance 2009 Deaths: 44,789 Attitudinal Status: Unacceptable Remedy: Eventually insure 32 million of the 55 million people without insurance <small>Source: American journal of Public Health</small></p>

“Acceptable Losses” examines quantitative representations of death. The artwork exposes which forms of human sacrifice are acceptable within US society today, and which are not. This artwork presents raw facts to expose the nonrational responses to death that inform public policy. Because expressive aesthetic elements seem subjective, they undermine the impression of factual reporting. For this reason, the Critical Art Ensemble (CAE) made the tactical decision to eliminate color, imagery, style, dynamism, texture, shading, dimension, shape, and illusion. By omitting these aesthetic elements, the work conveys the impression of

objective accuracy. This straightforward approach also makes the text extremely readable which is essential since the “persuasive” part of this artwork depends upon reading the statistics. Steve Kurtz, a member of the CAE, explained in an interview:

- What are the specific characteristics of the font you selected? ? *It’s fairly conventional, so as not to call attention to the typeface.*
- Why are the works wider than tall? *So we don't have to break lines.*
- Why did you use bold type? *Easy to read from anywhere in the room.*
- What is the role of white space in your composition? *To emphasize separation and singularity.*
- Why is the composition of each poster symmetrical? *Aesthetic convention. Easier for an audience to engage it as art, and not just as statistics.*

CAE is a collective of five tactical media practitioners of various specializations including computer graphics and web design, film/video, photography, text art, book art, and performance.

SERIES B. How does **NOBUHO NAGASAWA** convince viewers of the dangers of nuclear war in these works: **NUKE CUISINE: CLOUD of MUSHROOM SOUP (1992)** and **HOW to SURVIVE a NUCLEAR WAR (1992)?**

1. *Nuke Cuisine* was created for the solo exhibition, "The Atomic Cowboy: The Daze After," which marked the 50th anniversary on the attack on Pearl Harbor. The original installation consisted of 835 "Cloud of Mushroom Soup" cans introducing a recipe for "Split Peace Soup." The number of the soup cans corresponded to the number of "announced" American nuclear tests that were conducted by the United States between 1945 and 1992 when the installation was created. These atomic tests coincided with the emergence of Pop Art when Andy Warhol's silkscreen of Campbell's soup cans and other popular items became renowned icons of the era. Nagasawa's aesthetic strategy involves foregoing the opportunity to invent her own aesthetic strategy. Instead, she adopted the color, form, size, and format of Campbell soup, then then capitalized on its familiarity to transform this visual symbol of domestic security into an indictment of weapons testing, a horrific threat to domestic security. Multiplicity intensifies this subversive thematic reversal. For Nagasawa, it signals multiple acts of danger and destruction, whereas for Warhol, it represented abundance and efficiency.

The recipe on the back of each "Cloud of Mushroom Soup"



INGREDIENTS: PLUTONIUM, HIGH EXPLOSIVE

PORTIONS: 5.3 Billion servings

- 1 Cup Split Peace
- 2 1/2 1 Ounces of Hope (grated or finely diced)
- 1 Quart Water (if available)
- 3 Tablespoons Fresh Oceanic Sludge
- 1 Race of Man (lightly beaten)
- 1 Head of Grief (loose leaf)
- 1/2 Dollop Atomic Plutonic
- Dash of Acid Drizzle (optional)

METHOD Promptly refrigerate unused portion in separate container.

1. Soak Split PEACE and HOPE in WATER and set aside over night.
2. Heat a saucepan with 10,000 suns and coat lightly with OCEANIC SLUDGE.
3. Add RACE and MAN and HEAD OF GRIEF and sauté until transparent
4. Combine all ingredients and cook until done. DO NOT BOIL.
5. Optional dollop of ACID DRIZZLE if needed.



2. The silkscreen, **HOW to SURVIVE a NUCLEAR WAR (1992)** is another example of Nagasawa's appropriation of imagery and aesthetics. This artwork duplicates the found image of a "good American homemaker." It was published in the 1950s by the Prudential Insurance company advertising the safety of atomic tests. The style of this depiction is an example of the "Golden Age" of advertising that lasted from the 1950's to 1960's, a period when the U.S. recovered economically from the wars and became an economy of consumerism. While fear of atomic annihilation was keen, it coincided with the pursuit of the "American dream." The style of this illustration epitomizes this optimism. It is drawn with a confident hand. Evidence of insecurity or hesitation are banished. Confidence is reinforced

by the triangular composition formed by the homemaker's head at the top and the food items at the base, creating a sense of unwavering stability. Nagasawa enlarged the image and installed it so that a ghost image of the woman appears behind it, like a shadow. This "shadow" refers to the famous "photograph" taken by the atomic flash in Hiroshima after the atomic bomb was dropped. It registered an image that resembles the shadow of a ladder and a person - all that remained after they were vaporized by the blast.

Instead of inventing her own aesthetic arrangements, both artworks adopt familiar imagery. They are persuasive precisely because her interventions do not disrupt the familiar aesthetic arrangements. Their power is a product of the contrast between their intended meaning, and the meaning Nagasawa ascribes to them.

SERIES C: How do these **INTERNATIONAL AIDS POSTERS** persuade viewers to protect themselves from contracting the HIV AIDS virus, and to care for those who are ill?

Dr. Edward Atwater, a physician in Rochester, NY, began to collect AIDS posters to chronicle when and how the syndrome was addressed. Posters are most often produced for immediate and temporary display; they are seldom saved. Dr. Atwater's persistent efforts at building an international network of contacts netted him a collection of over 6,000 AIDS education posters which he donated to the University of Rochester's Rare Books and Special Collections library. Most of these posters were created in the 1980s and 1990s. The images shown are same-sized reproductions of the originals.

Adrienne Klein, artist and educator, selected twenty-six posters from multiple countries.

While the approaches represented by the exhibited AIDS posters reflect their cultural contexts and their intended audiences, the following comments focus on the specific aesthetic arrangement necessitated by their forms of persuasion: fear, comfort, warning, precaution, information, indignation.

1. PROTECT: "Don't Share Needles," Hong Kong.



Linda Weintraub (LW): This poster persuades the viewer to examine its contents with a clever device – the background and foreground exchange roles, thus acting like a visual puzzle! Viewing vacillates between seeing the figures surrounded by dark blue, or seeing the hypodermic needle between them surrounded by lighter blue. The visual sharing between the two figures is made literal because their identical bodies are joined at the hip. But this balance is intentionally disrupted by the appearance of the nasty AIDS virus carrying a trident located inside one figure.

The orange arrow leads the viewer's eye to the virus itself.

2. COMFORT: "Reflexion/Reaktion," Germany. Deutsche AIDS-Hilfe e.V. Translation: *Despair and silence will not help. We do not want pity, but support and help when we need it. Solidarity is needed, not only in crisis situations.*

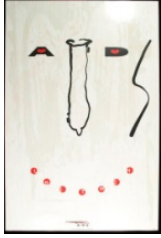


AK: **While most posters are by unnamed designers, this image is by the renowned German painter Salomé.**

LW: This poster creates a visual equivalent to "solidarity" by weaving the figures of the standing men into a single pattern. Note, for example, how the upper part of the arm of the man with the green shirt continues the line of the upper arm of the man with the orange shirt standing behind him. Likewise, the curve of the lower arm of the man with the green shirt is lined up with the arms of the man in the red shirt. In this manner, the image creates a pattern that encircles the patient,

providing a visual equivalent of care-giving.

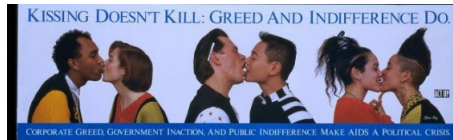
3. PROTECT: “Smiley Condom Face,” United States?



AK: Condoms are the weapon in a serious campaign, but on posters they're often a laughing matter; word play and visual gags abound. The acceptability of the condom image and of explicit references to sex or drug paraphernalia vary by culture.

LW: This AIDS poster is a variation of Smiley Face condoms, a popular consumer product that comes packaged as lollipops, available in assorted colors and flavors, and stamped with personal information. This poster strips the image of its cute references to convey the gravity of its message. Despite the smile and the white background, the face is pale and drawn. Viewers engage with the message because the image requires scrutiny and analysis to discern that the condom is the letter “I,” and the eyes are the letters “a” and “d” to spell “aids.”

4. INDICT: “Kissing Doesn’t Kill: Greed and Indifference Do”, Gran Fury / Act Up. United States



AK: The unusual dimensions of the poster are because it was designed for New York City subway cars where it appeared amidst conventional advertising placards.

LW: This poster conveys a two part communication. The first sentence states a cause. The second states an accusation. They are both presented in bold, matter-of-fact style. The artist conveyed that these statements are related and of equal importance by presenting one with blue letters on a white ground, and the other with white letters on a blue ground. Although the dark blue band placed on the bottom of the composition is heavy and dark, the artist maintained balance by using enlarged letters above. The three couples are arranged horizontally to encourage viewers to read the text.

5. INFORM: “How Transmitted,” Bahrain, 19” x 26.75”. Translation: *I am responsible for my actions.* 1991..



AK: HIV transmission occurs through sex with an infected partner, the exchange of contaminated blood, or the birth and nursing of babies by infected mothers. This poster is one among many, across all cultures, that directly convey this information.

LW: This image depicts a poster within a poster. A man holds a scroll with text and images relating to the transmission of HIV/AIDS . This positive message is hopeful aesthetically too because the largest, brightest area not only occupies the top half of the composition, it actually touches the top frame which makes it appear to be rising. Furthermore, the absence of a ground gives the impression that the figure is weightless and floating.

6. WARN: *AIDS – Casual (sexual) Encounters*”, Russia, Translation: *AIDS – casual (sexual) encounters*.



LW: The park bench becomes a hospital gurney containing two figures. Their love-making on a park bench appears with the possible consequence of this spontaneous act – it also serves as a gurney containing their corpses. The motion suggested by the wheels is reinforced by the diagonal of this central form. The handles contribute momentum. These aesthetic components makes it appear that the death of the figures is inevitable. The solid black of their bodies also suggests

this bleak fate.

7. WARN: “You Don’t Have to be a Queenie to Get AIDS”, Department of Health, Housing, Local Government and Community services. **Aboriginal Health Workers of Australia (Queensland)**.

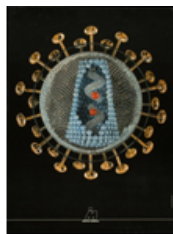


AK: The comic book style design allows an entire narrative to unfold, telling a story where choices have consequences.

LW: As the four graves at the end of this story indicate, there is little that is “comic” in this poster, despite the use of a comic book style. This style is used because of its appeal to young people, encouraging them to learn a crucial fact - “you can't cure AIDS.” The complexity of the colors and forms provide a compelling foil for the simplicity of the two most important

statements that appear along the top and bottom of the imagery. The sharp contrast between the black background and yellow letters, and the simple construction of uninterrupted horizontals attracts the eye. Visually and thematically, all the material in between these statements play supporting roles in the composition.

8. INFORM: “HIV Cellular Structures”. Institut Merieux, Lyons, France



AK: This graphic representation of a bisected single helix within an HIV cell is an example of aestheticizing an image from science. The HIV cell is rendered as a beautiful object against a black background, looking quite like a setting of jewels. Without knowing for certain, I assume the illustration was intended for a knowledgeable, perhaps medically trained audience who would recognize the shape of an HIV cell. That said, the basic shape -- a circle surrounded by knobs – appears on posters intended to be viewed by a general audience, perhaps with the thought that the shape could be a recognized symbol for AIDS. See images 14 and 17.

LW: The elementary geometry of a circle positioned in the center of a composition is a powerful attractor of attention. The radiating circle is even more powerful. The black background associates this power with the gravity of the AIDS health crisis.

9. PROTECT: Translation: *Your Blood Bank Is Serving Your Relatives, Your Friends, Your Neighbors.* AllIMS Blood Transfusion Service. All-India Institute of Medical Sciences. Centre for Community Medicine. NGO AIDS Cell, New Delhi, India.



AK: This poster addresses the concern that unsterilized needles can transmit HIV but assures the public that their blood bank can be trusted because it adheres to safe practices.

LW: This poster offers an uplifting message transmitted through the use of the circle placed high on the page, the zone of positive energies; it appears vibrant because of the color red. Furthermore, the invigorating energy contained in this floating red circle is emboldened because it radiates in front of a bright yellow background. These aesthetic strategies convert the association of blood with injury, danger, and death into a life-affirming substance.

10. WARN: “Unless You’re Built Like This, You Should Be Using Condoms. Minnesota Aids Project. USA.



AK: Humor is among the tools designers use to sell their message, whether the message is trivial or serious.

LW: Embellishment would distract from the blatant message conveyed in this poster. Its power is a function of the elements the designer chose to exclude. There is no background, no expressive color, no texture, no patterning, no interplay of forms. The single aesthetic element is the simple black border that contains the undifferentiated field of pure white, concentrating energy where it would otherwise be diffused. The visual elements are so forthright, there is no opportunity to miss or misunderstand the message.

11. WARN: : “Skull,” Iceland. Translation: *AIDS and employment. Information meeting here.*



LW: The consequences of not attending the meeting this poster announces are blatant. It not only depicts a deformed skull wearing a frightened expression, the horror of death is conveyed by the aesthetic qualities of the skull: it is painted blood red; shaped to form a descending mound; and positioned in the lower half of the composition which is the zone of somber inevitability. Upside down letter integrated into the skull augment the ominous consequences of contracting the AIDS virus.

12. FRIGHTEN: "Aghast Face," Trinidad, Funded by the Pan American Health Organization National AIDS Programme of Trinidad and Tobago



LW: This figure's extreme agitation is apparent because his shoulders are raised, his hair stands on end, and his mouth and eyes are opened wide. His agitation is also conveyed aesthetically because the composition pulls in opposing directions: up and down. The upward movement is created by the eyebrows and hair, and by the elimination of the black outline on the top of his head. The downward movement is created by the nose, mouth and tongue. This contradiction is contained in the shoulders which are raised up to the figure's ears, but continue downward beyond the frame of the poster. The eyes repeat this effect because they repeat the oval shape and orientation, and the white of the shoulders.

13. COMFORT: "My Friend with AIDS is Still My Friend," Marco Simon Tibasima, Kuleana Centre for Sexual Health, Mwanza, Tanzania.



LW: The friendship of the two men is affirmed by their visual unification. For example, the arms and legs of the each man form perfectly parallel diagonals. Furthermore, their upper bodies merge into a composite shape that is echoed by the boulder on which they are perched. Visually and thematically, two become one.

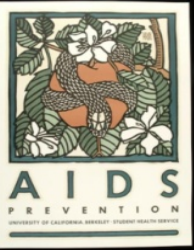
14. INSTRUCT: "Aids and Youth," I. Smith and C. Terare, Creators / Group: Brisbane North Regional Health Authority, Aboriginal and Torres Strait Islander AIDS Unit, 1993, Australia.



AK: The design and text address an Aboriginal audience.

LW: The text printed on this poster explains its aesthetics of persuasion: "Three circles are depicted at the bottom of the painting. The larger circle represents the general community, the two smaller ones represent the young girls and boys preparing to be initiated into adulthood. Initiation ceremonies were classrooms where adolescents were instructed in the responsibilities of adulthood and tribal law. Sex education was an important part of their instruction. The virus, represented by a large orange disk, is both the visual focus of the painting and the thematic focus of the teaching. Education is the powerful tool of persuasion that leads to responsible behavior. Otherwise, we lose our footing, like the figures that float in space in this poster.

15. TEMPTATION: : David Lance Goines "Apple / Snake," Creators / Group: University of California, Berkeley, Student Health Service, 1985, United States

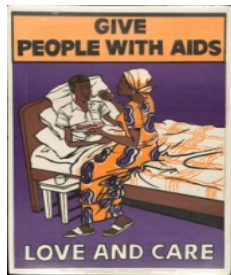


AK: David Lance Goines is a renowned illustrator, typographer and political activist with a style that recalls the British *Arts and Crafts* movement of the mid-19th century. This is among the earliest posters in the collection.

LW: This poster features the role of the serpent. Thematically, the snake encircles the apple of temptation. Graphically, its head functions like an arrow to direct the viewer's attention to the words, "AIDS Prevention". Goines reinforces the importance of the snake by positioning it in the exact center of the composition; it is surrounded by a the triangular arrangement of three white flowers; and its textured green body contrasts with the solid brown apple.

16. SYMPATHY: "Give people with AIDS love and care.

"" Designed by the Health Education Division Ministry of Health and issued by the Ghana AIDS Control Programme/Unicef. Printed by Acts Commercials Ltd, National AIDS/STD Control Programme (Ghana)



LW: The woman in traditional dress and the bedridden patient form an X-shaped pattern. Because care-giving is the theme, the caregiver is featured by the composition. The woman occupies the dominant position where implied lines intersect to create an "X." One line of the X is created by the bed and the arms of the figures. They are linked visually by the color brown. The axis that crosses from the opposite direction is created by the pattern of the blanket, the woman's thighs, and the angle of the little table. They are linked visually by the colors white and orange.

17. FEAR: : Translation: *AIDS: A Threat To Our Health*, Alioune Diouf, Senegal. 1989. Ministère de la Santé Publique. Service de l'éducation pour la santé. Senegal.



AK: AIDS is called "slim disease" in West Africa because there, unlike in industrialized nations, the diseases that kill HIV-positive people are typically gastrointestinal. The abbreviation *AIDS* is *SIDA* in countries with Latinate languages (the language here is French).

LW: This poster is intended to be viewed by people who are culturally tuned to reading from left to right. This orientation allows the viewer to perceive the dismal progression from health, to patient, to death. However, the eye is then led back to the beginning by the hand on the bottom right that is surrounded by the brown color of the patient, and appears in the same blue color as the healthy specimen. The word "stop" on this hand is clearly intended for someone who has not been infected by the virus.

18. PREVENT: Feather of Hope Aboriginal AIDS Prevention Society (First Nation people), Edmonton, Alberta, Canada. "In the old days it was measles, TB and smallpox. Now its AIDS. Protect the people. Get Involved"



AK: The message of this beautiful poster refers to diseases that were arguably intentionally transmitted to Native Americans in the past. The poster makes the same claims for HIV.

LW: Besides being confronted with the direct appeal from a community elder holding a feather headdress, the viewer also confronts a great quantity of visual elements: colors (white/black, primaries, and pastels), geometries (rectangles, curves, and triangles), words (type sizes and fonts), and styles of depiction (solid shapes and drawn lines). Despite this visual complexity, there is an underlying structure that allows the message to be discerned in the midst of visual complexity. For example, there is a vertical white and yellow line that connects the elder to his message; and the solid colored areas that enumerate the diseases on his right, and the message of hope on his left. Note also how the green, red, and blue lines point directly to the words, "now it's AIDS" and "protect the people."

19. INFORM: "HIV AIDS Does Not Spread This Way," India, State AIDS Cell, Government of Tamil Nadu; UNICEF Madras, India.



AK: As with another poster in this exhibition, from Turkey, this poster corrects widely-held misinformation on how HIV is transmitted.

LW: The format of this poster relies upon the rectangular grid that is centered in the pictorial space. Each unit is accompanied by explanatory text. Because this form is simple, regular, and predictable, the content is easily accessed. There is only one area that violates this geometric uniformity. It is located in the bottom right of the composition. It is in this corner that the poster's primary message is delivered.

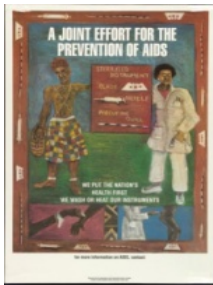
Despite the presence of eight fully illustrated and captioned images, three strategies draw the eye to this corner. First, it breaks the perpendicularity of the right angle which prevails everywhere else by appearing as a diagonal triangle topped by a curve. Second, this corner is the darkest and most contrasting area in the entire composition. Third, the black triangle transgresses the white frame, making it appear to enter the viewer's space.

20. INFORM: "How Not Transmitted," Turkey. 19.5" x 27.5". Translation: *AIDS is not transmitted (through) a kiss, animals, eating, hand shaking, a pool, a toilet.*



LW: The designer of this poster utilizes four techniques to communicate six common mistakes regarding AIDS transmission by making the words are easy to read: they appear on contrasting bands of black; lots of space separates them; they are arranged horizontally; the explanatory images appear in pastel tones positioned behind the words.

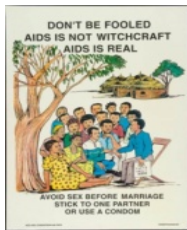
21. WARN: "Joint Effort," Canada/Africa, "We put our nation's health first. We wash or heat our instruments." Funded by the Southern Africa Education Trust Fund. Sisonke Project



AK: A joint Canadian/Southern African project targets infection through ritual scarring ceremonies with unsterilized blades or porcupine quills.

LW: This complex composition depicts a medical professional holding a stethoscope; a man in traditional garb holding a basket with instruments that should be sterilized (including a porcupine quill used for ritual scarring); a border showing these instruments; and illustrations of a traditional African doctor using a razor blade to draw blood contrasted with a medically-trained African doctor giving an injection. This narrative is explained in the brown box that is positioned off-center, providing a visual and thematic advantage to the trained doctor who uses sterilizing techniques.

22. INFORM: "Don't be Fooled. AIDS is not Witchcraft. AIDS is real." Kenya AIDS NGOs Consortium with Path. USAID/FHE/AIDS CAP. Ministry of Health, "Kenya National AIDS / STDs Control Programme, Nairobi,



LW: The coexistence of indigenous and Western cultures conveyed by the text is expressed in this poster by the native styles of architecture that contrast with the Western styles of dress. Reconciling these discrepancies comprises the theme of the poster and its dominant visual element. This aesthetic unification is performed by an implied circle that surrounds the figures. This circle is established by the trunk of the foreground tree, then proceeds to the legs of the foreground woman. Circularity is continued by the angle of the chair, and then travels along the line of huts, where it meets the arching branches of the tree to complete it.

23. CONFRONT: Keith Haring, “Ignorance = Fear. Silence = Death. Fight AIDS. Act Up.” AIDS activist group AIDS Coalition to Unleash Power (ACT UP). USA.



AK: The phrases *Hear no Evil, See no Evil and Speak no Evil*, conveyed in artist Keith Haring’s well-known cartoon-like style, includes the pink triangular recalling the cloth badge that identified homosexuals in Nazi concentration camps. Gay activists reclaimed the pink triangle in an act of empowerment, and inverted it from downward to upward pointing. The pink triangular cloth badge that identified homosexuals in Nazi concentration camps. Gay activists reclaimed the pink triangle in an act of empowerment by inverting it from downward to upward pointing.

LW: Illness and death were inevitable consequences of contracting AIDS in the 1980s. The disease was so horrific many people blocked it from consciousness. Keith Haring did not depict the physical symptoms of AIDS. He portrayed the psychological symptoms – the fear that gripped the vulnerable community. He visualizes this emotional state of the three figures by depicting them with abstracted shapes that are off balance, and therefore unstable. These shapes are completely surrounded by short, black lines that radiate in contradictory directions, as if they are quivering and shaking. The precarious balance of the central figure is conveyed by teetering on his toes. The figures to his left and right may be planted firmly to the ground, but their balance is extremely precarious. The tension in this section of the composition is intensified because of the contrast to the stable horizontals that surround them.

24. WELCOME: Church Welcome Mat, “Only thing that comes between our church and people with AIDS. Welcome.” Photography: Rick Whittey, Typesetting: Arrow Comp, AIDS Ministries Program of Connecticut.



LW: Two spatial systems coexist in this poster: the text lies flat against the poster’s two-dimensional surface, while three-dimensional perspective is utilized to depict the welcome mat. This invites viewers to penetrate the surface of the poster and enter the pictorial space. The potted flowers placed along the most distant axis serve as a visual lure into the pictorial space. Thus the composition is as welcoming as the message.

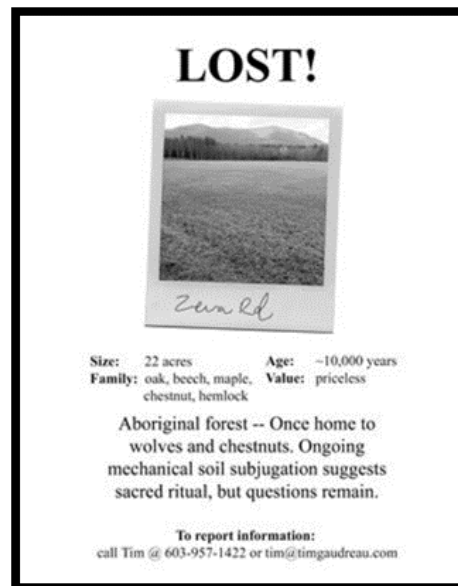
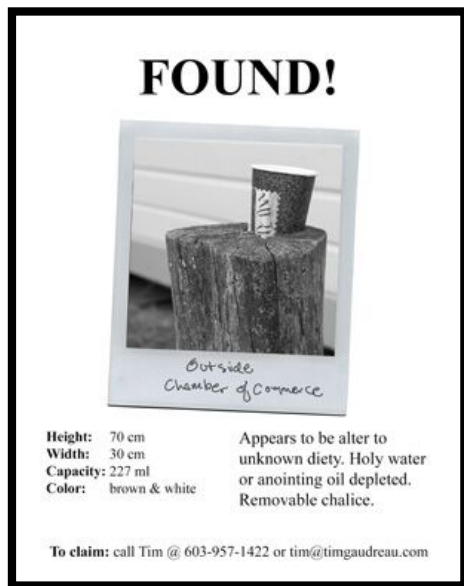
25. ADVISE: “Barber,” Togo, Translation: *Hairdresser, your razor can transmit AIDS. Change from one client to another.* Ministère de la Santé publique des affaires sociales et de la condition féminine, Service National de l’Education pour la Santé, B.P. 8075, Lomé, Togo.



AK: We don't usually associate such a prosaic activity as shaving with a serious health risk.

LW: Because this image offers advice instead of invoking fears and warnings, the image is not threatening. While the barber and his client are the largest images in this composition, the waste receptacle for used razors is assigned a central position within the visual scheme. It is even more prominent than the text.

SERIES D: How do TIM GAUDREAU 's LOST and FOUND POSTERS (2018) persuade viewers to become responsible stewards of the environment and preserve their region's natural assets?



Tim Gaudreau's customized *Lost & Found* posters utilize a familiar, grass-roots way to ask your neighbors to return a missing object, or to announce a found object. The reversal of their typical associations serves as an amusing means to consider the environmental impact of small, individual actions. Gaudreau produced a new series of posters specifically about the Woodstock environs, directing their provocation at the local community. Gaudreau explains his tactics of persuasion:

- "The trick of these pieces is to find a way to break down complacency. How do artists get people to consider a new idea from a new perspective? The reality is that we are extremely busy – we are bombarded with visual images constantly. My "Found" posters take a ubiquitous part of the environment around small towns and cities. I flip it around. It's both expected and unexpected at the same time. I can't force people to read them, but the posters themselves ask to be read.
- My aesthetic is to contradict the clutter and cacophony of the visual environment. I get viewer's attention because my image is simple, pure, black and white, carefully composed, and subtle, with a lot of white space as a way to draw the eye in to see it. If it is handwritten and messy then it will be off putting and people won't be able to digest it. I want to make it easy for people to see and read. That is why it is typed and clear.
- I leave the object in the photograph as I found it. But I ...compose and frame what I find. I'm treating all of the items close-up, straight-on, but at an odd angle or upside down because the premise of the found posters is that I don't understand what the object is or what it does. I attempt with each image to reveal as much information about the physical characteristic of the objects as a photograph can reveal.

- The images on all the found posters are skewed at an angle. I have two motivations. One – I'm trying to counter the rigidity of the typeface and the rectangle of the paper to deliberately give the poster life – to draw the viewer's eye to it. I'm influenced by Roland Barthes who believed that something that is not quite perfect is a tool that creates tension that gives an image energy.
- Lost and found posters come out of our good nature. Most people want to be part of community and want to be good neighbors. So the idea of the lost and found posters taps into that idea of helping a neighbor in need. As an environmentalist, I see so many things come across as confrontational. That makes it difficult for people to hear what you are saying. I circumvent that baggage of environmental messaging.
- I put my real name and telephone number on the posters. It is essential to be clear where one stands. I am not making an anonymous statement. I am making a statement about something I believe is important to be heard. I take ownership with my name on it. It gives this work more power. It is about holding me accountable regarding the statement. By including my name and contact, I am inviting people to contact me. I want to interact with people.
- Is this project a work of art? I specifically intend to use the tools available to me to create provocations that may encourage a viewer to reconsider, if only for a moment, their surroundings. However, my audience is not the museum goer nor the educated aristocracy, but the average consumer of goods and resources within each of us. Thus, the demands of the work are different. But, is it art? Suddenly it no longer matters. What **does** matter is that there is an idea presented and a viewer sees. My agenda is to create inquisition and insight in advance of environmental progress. Whether one views the work as art is no longer relevant.

Gaudreau completed his Master of Fine Arts degree in interdisciplinary studio art and critical theory at the Maine College of Art in 2002. His photography, video, new-media, graphics, and sculpture are distinguished by humor, wit, and irony designed to increase awareness of eco-issues.

SERIES E: How do the representatives of the **ARTNAUTS**, a 300-member artist collective, persuade people in troubled sites around the globe that US citizens are aware of their plight, and offer their heartfelt sympathy? Over 150 such exhibitions have been mounted in nineteen countries. The following works were exhibited in Bethlehem, Palestine, and Sarajevo in 2014 and 2016.

1. George Rivera, *Ojala Inshaallah (Hopefully, if God wills)*. Digital print, 2004.



“This art piece was created for the first exhibition that the ARTNAUTS had in Palestine, which was entitled *Common Wounds*. The Spanish word “ojala” derives from the Arabic word “Insha Allah” (“if Allah or God wills it”). This Spanish word entered the Spanish lexicon when the Arabs lived in Spain and were later expelled out of the country. As a person who is of Mexican heritage/descent, I have language in common with the Palestinians who speak Arabic. My work also contains a subtext that pleads for us to build a better world without

war. My aesthetic derives from Art & Language. I use text to convey that all of us have something in common. The artwork itself is two-dimensional, but I also included a bowl with free buttons with the entire text on each button, as an effort to make visible our common will to resist inhumanity.”

George Rivera

2. Sam Coronado, *Gaza*, print, 2009.



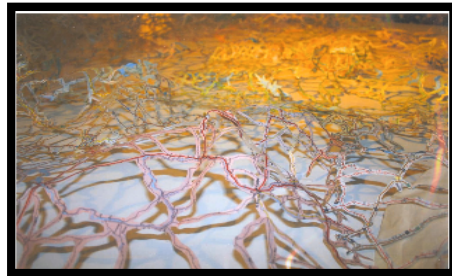
“I created this art piece for an exhibition in Palestine during the 2008-2009 Gaza War, also known as the Gaza Massacre. It depicts a Palestinian woman crying. The color “red” is used to signify the color of blood. It seeks to persuade us to cease the bloodshed suffered by the people of Gaza.” Sam Coronado

3. Richard Armendariz, *Boyscouts of America*, Burned drawing, 2013.



“The image is of a Boy Scout who is dressed in para military gear. His gun is pointed down. That is the posture that is taught to emphasize gun safety. The perspective is from below which gives a more ominous feeling. The background is blank to emphasize the figure. This is part of a series of burned drawings that stemmed from my research in “narco” culture. Originally from El Paso it’s hard to shake how pervasive “narco” culture is on the Border. Burning the image into the archival paper underscores the volatility of border issues. A woodburning tool commonly used by Boy Scouts is used to make the marks. There is a sense of scarring and permanence to the mark making that emphasizes the conceptual idea. The color and texture are derived from the amount of time I hold the woodburning tool in anyone area. The longer I hold the tool the darker the mark. This is how I create the variation in value.” Richard Armendariz

4. Rebecca DiDomenico, *A Mapping Practice*. Photo. 2015.



“Maps are flat renderings of three dimensional landscapes. They delineate countries, continents, states and bodies of water. They separate and unite simultaneously. We live in times where wars are fought between countries, over borders, over land and water rights, and yet we are all interconnected through the land, rivers and oceans that exist on our singular planet spinning in space. I remove the land from the maps by cutting it out, thereby isolating the rivers, waterways and roads. The idea is to emphasize the pathways by presenting the earth like a neurological organism of complex networking. I attach them to the wall with map pins in undulating forms. They are representations of 3D landscapes that are first 2D and then back to 3D as they are assembled and installed on the wall. The shadows created present yet another dimension physically, adding layers and psychologically as a reminder of the shadow in each of our individual and collective paths through life. Maps, in general are renditions of everything from small plots of land to entire countries or continents. Honing in on them is a way to place oneself in a location. I don’t necessarily think of them as fragments, because when I install them, I join the rivers and waterways as a way to remind the viewer that we are all connected through the awe inspiring landscape of the planet we live on. I like how the highways and waterways of the outside world mimic a vast system of nerves and arteries hidden inside the human body: the exterior resembles the interior.” Rebecca DiDomenico

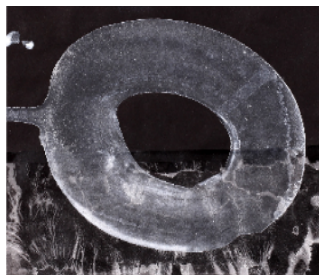
5. Sandra C. Fernandez, *Support the Dream Act*. Etching with hand coloring, 2011.



“This work utilizes predominantly a monochromatic color scheme with a central diagonal element colored in red that divides the picture plane vertically in two areas. This compositional element sets up the stage that drives the content of the piece. By visually dividing the print in two sections, the viewer’s eye settles on each area to come back and connect both for a complete interpretation of the work. Upon a closer look, you’ll find the word *Nevermore* which plays with Edgar Allan’s poem “The Raven”. Underneath this word is written ...*denied access to education*, the central theme of the work. The upper section is occupied by an oversized raven (symbolizing bringing light to darkness, from the Pacific Northwest coast indigenous people’s beliefs), and the lower section by a mother and two children standing over the map of the United States.

The DREAM Act (short for Development, Relief and Education for Alien Minors Act) was a bill in Congress that would have granted legal status to certain undocumented immigrants who were brought to the United States as children and went to school in this country.” Sandra Fernandez

6. Michelle Fisher, *Itai Doshin (Buddhist unity)*. Gesso, paraffin wax on black canvas, 2017. International Festival Sarajevo “Sarajevo Winter,” Sarajevo. Bosnia and Herzegovina.



“*Itai doshin* is a Buddhist phrase meaning “Many in body. One in mind”. It is a unity that has at its heart respect for the diverse and unique qualities of each individual. I completed this piece after walking with the 250,000 people who marched for inclusivity, tolerance and “love trumps hate” on 21 January 2017, in Denver Colorado. I frequently use gesso as paint in my work. I love the plaster like quality that can be thinned to show particles like a veil, a ghost trail, something transient but precious. In this piece the brush strokes are heightened. My presence

and authorship are prominent. The circle signifies unity, community, connection. The black paper allows us to see the ethereal material quality of the gesso and paraffin wax, like an x-ray or the power generated by the intentional assembly of 250,000 people.” Michelle Fisher

7. Claire Jackel, *Make Me New*. Photo, 2013.



“The narrow tone serves as a pull for the viewer. My intention is to physically draw the viewer closer to the work to examine it up close. The chaotic stack or tumble of houses combined with the flimsy paper with which they are constructed contrasts with notions of home as safe and secure. The houses extend beyond the frame to suggest that many more lie out of view. I titled the work after a poem entitled “House” by CK Williams about the process of renovating a ruined house that includes the lines “Down under all to the ancient errors, indolence, envy, pretension, the frailties...” Claire Jackel

8. **Sandy Lane, *Homeland***. Digital prints, vellum, amber shellac, etching paper, quilting thread, 2015.



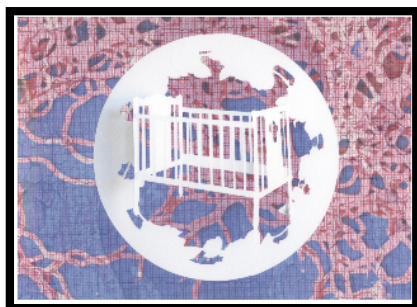
“A series of individual prairie dog homes form a grid representing diaspora of the prairie dog. Line and shape appear as dominant art elements within *Homeland*. Schematic line illustrates U.S. western states (where prairie dogs inhabit) on a map, which lies beneath the grid of images detailing their homes: Repeated round voids form points of emphasis as well as the thresholds to their domiciles in each frame, while hand-stitched broken lines frame each image reinforcing borders and implying domesticity, which provides a symbol reference to the human home. *Homeland* depicts eleven abandoned prairie dog homes. My home borders five-miles of open space designated as an off leash dog park. When I first moved in prairie dogs owned this land. They lived in clearly established towns and communities across this five-mile territory. Two years after I moved in signs went up throughout the park alerting everyone to the bubonic plaque that was ravaging their villages. Within six-months there wasn’t a prairie dog in sight. Their presence had been erased. Each individual home filled with dirt and leveled. I miss my neighbors.” Sandy Lane

9. **Tony Ortega, *Passport, Identity, Place & History***. Mixed media, 2014.



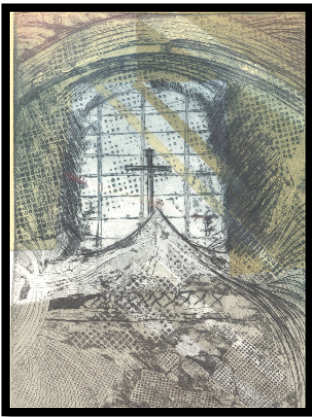
“*Passport, Identity, Place & History* is composed with digital technology. I merge abstraction, simplification, and realism. My work combines, flat space with cubical space to form a new ambiguous space. I combine vertical and horizontal elements that produce a solid, confident, and orderly sense of structure. This allows me to juxtapose and superimpose unlikely images, symbols and words to encourage opportunities for the bending of meaning and the warping of time and place. As a Chicano artist, my identity, cultural, traditions and geographic background are integral in my art. For numerous artists and myself, cultural hybridity becomes a foundation in our artwork by addressing the distinctions between the worlds we experience or ways that they combine.” Tony Ortega

10. **Anne Hallam, *Quiet Resistance***. Digital print, 2016.



“This composition combines two dimensions (the background and the white disk are flat) and three dimensions (the crib is rendered in perspective). The foreground was constructed from a photograph of a three-dimensional crib and circular border, which I created using the medium of cut paper. The crib appears front and center, so as to visually dominate and emotionally persevere over the medical imagery and content. The color white, chosen for the crib, embodies a quietness, relating to the deep, personal longing associated with infertility. The background colors reappear within the white disk so as to imply the illusion of depth. The white disk and internal crib float over the medical imagery. The crib is bordered by a circular wreath of flowers, representing a feeling of eternity and ongoing personal growth; and conveying my desire for wholeness or completeness, perceived to happen with the arrival of a child.” Anne Hallam

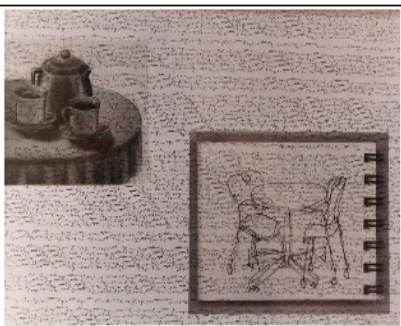
11. Ardy Zirakzadeh, *Yurrita*. Intaglio Print with torn paper, 2016



“I emphasize the humanity of the artist in my work through personal imagery and combining printmaking techniques. In 2015 my uncle, aunt, wife and I went to a small church in Guatemala City, Guatemala, where I made some preliminary drawings as the basis for my print. The church was built when a coffee plantation owner had a vision from God to create a church that was designed and built by him using local and recycled materials. The church is known locally as the *Yurrita* church, after the builder’s family’s name.

The picture is based on the builder’s image of Golgotha, the place where Christ was buried and resurrected. The bottom of the image shows the physical aspects of man’s home on Earth. The axis created by the cross and peak, which contains an image of the Virgin Mary, leads the eye and soul upward towards the heavens. Diagonal lines crossing the archway represent the pathways leading to Him. Torn paper creates areas of value which interact with etched lines. The chroma changes of the torn paper also create emotions based on warmth and cold, while blurring the image’s sharp lines. In this print the warm browns of torn paper and the cold black and blue colors of the ink provide the contrast needed to bring out the conflicting role of religion in our lives; the light shining through the darkness.” Ardy Zirakzadeh

12. Martha Russo, *come to the table*. For the exhibition “Peace” in Bosnia, 2015. Photograph, transparencies. 2015



“Peace, to me, is based in trust. Sitting at a table with someone, face to face, and having coffee or tea is an act of trust. When catastrophe strikes, rebuilding trust can be infinitely overwhelming and difficult. My work is about breaking down this daunting task by having one conversation at a time, between two people, sharing a cup of something, and coming to the table. I carefully restrained the palette in the work. The monochromatic atmosphere intonates a gesture, a sketch, something preliminary, almost tentative, as if testing the waters of this very intimate event. The imagery is shrouded in a sea of scribbles that are akin to

words floating through in a conversation, making a very subtle and soothing pattern. All of the formal characteristics of the piece point to a quiet hope.” Martha Russo

SERIES F: How did Honoré-Victorin Daumier (French: 1808 – 1879) persuade people to recognize the foibles of corrupt judges, pitiable defendants, deceitful attorneys, and greedy lawyers that he depicted in his renowned series of lithographs, 'Les Gens de Justice' (The People of Justice) ?

In the mid-1840s, Honoré-Victorin Daumier created caricatured depictions of members of the legal profession that resulted in the renowned lithographic series, "Les Gens de Justice.". Daumier based his mockery of corrupt judges and greedy lawyers on his own experience as an employee in a bailiff's office during his youth. Nonetheless, his portrayals are never cruel or bitter. Daumier's approach is satire, not accusation. The result is humor, not condemnation. Ultimately, he directs his artistic "persuasion" in the direction of sympathy for the plight of society's poor and defenseless.

The series of lithographs was published in the Le Charivari, a four-page magazine printed daily. Daumier's caricatures occupied an entire page of many issues. The unflattering portrayals were reviewed each day by a censor.

How did Daumier manage to be critical, sympathetic, and amusing, all at the same time? Essentially he relied upon exaggerated gestures because they appear absurd, in the manner of a clown. This was accomplished by elongating limbs to reveal the shameful acts of judges and lawyers through posture or gesture, and the humiliation of the downtrodden. These qualities are amplified by stripping away extraneous detail that a photograph might have captured. Thus, Daumier utilizes humor to disclose corruption, folly, pretense, and duplicity, and its consequences.

The comments accompanying the following images focus on two forms of Daumier's visual wittiness. They construct psychological tensions through *implied* aesthetic imagery that are not actually visualized. One is produced by a depicted characters' gaze. The other is produced by the direction of their speaking.



1. Translation: *True, you have lost your case.... but you surely must have enjoyed the eloquence of my pleading!*

LW: The attorney's eyes are closed. He is only paying attention to himself, which visualizes the theme.



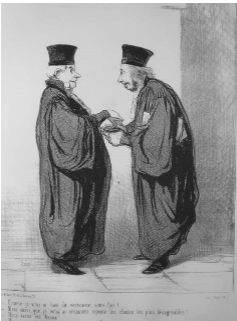
2. Translation: *Here is the public minister who will say some very unpleasant things to you.... so try to cry a little from one eye at least... it usually does some good!...*

LW: The implied line between the lawyer's mouth and his client's ear is very short, which visualizes that a secret communication is being whispered.



3. Translation: *You are so pretty, dear, it will be easy to blame everything on your husband.*

LW: This implied line is extremely strong because it is created by the lawyer's speaking and looking. These distances are short. He is invading her space, indicating that his words are meant exclusively for her.



4. Translation:

- ***I really gave you a good dressing down...***
- ***And I didn't mince matters in my reply....***
- ***We were both excellent...***
- ***We were superb. It's really only in the Palace of Justice that people know how to argue and call each other all kinds of names without really getting angry.***

LW: A trio of implied lines convey the intensity of the conversation between the two judges. One line is the exchange of gaze. The second connects the verbal communication. The third is the touching of hands.



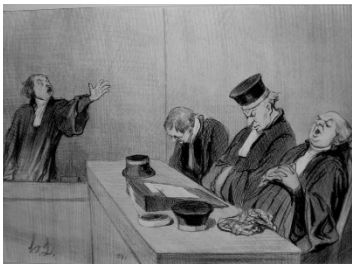
5. Translation: *Taken possession of, item.... One water jug, containing no water....*

LW: The thematic focus of this work is the piece of paper that contains the statement. It becomes the focus of the aesthetic composition because the gaze of all three men is directed to it.



6. Translation: *A rather unsatisfied litigant.*

LW: The drama of this dialogue is embodied in the implied line connecting the accusatory gesture of the poor client, and the disdainful sneer of the lawyer. The background diagonals reinforce the direction of this dramatic communication.



7. Translation:

Yes, they would plunder this orphan, whom I cannot necessarily describe as being young, since he is fifty-seven years old, but it is no less an orphan... yet I am, reassured knowing that justice always keeps an open eye on all guilty maneuvers....

LW: The comical lack of interest on the part of the three jurists is conveyed aesthetically because of their lack of connection with all three implied force lines spewing from the figure on the left: verbal declarations, imploring looks, and an outstretched arm.



8. Translation: *He graciously defends the orphan and the widow, that is unless he attacks the widow and the orphan.*

LW: The lawyer's pronouncements, outstretched arms, and gaze all create an implied focus that lies outside the limits of this artwork, and invades the space occupied by the viewer.

SERIES G: How do Tantric paintings persuade viewers to release their connection to earthly matters and enter the realm of divinity?

Collection of Laura Battle

These contemporary Tantric drawings from Rajasthan, India perpetuate a tradition that originated in the seventeenth century. They are utilized for meditation within the Tantric Hindu tradition, not Tantric Buddhism. In Sanskrit *tantra* means “loom” or “weave.” The connective tissue this word suggests exists between the otherworldly zone of soul and deities, and the earthy zone of matter and humanity. These paintings embody the former through minimalist, ideal forms. They evoke the latter in the irregularities that result from hand-drawn images rendered on found pieces of paper. Tantric paintings are associated with temples and rituals and visions. They embody the essence of religious experience, as if they were drawn in ecstasy. Because the tradition excludes individual creative imagination, the Tantric artist is always anonymous. Each shape, color, and arrangement emerges from a distinct visual lexicon that evolved over the centuries to awaken heightened states of consciousness. Lent courtesy Laura Battle.



1. Anonymous Tantric drawing

LW: Creating Tantra art is considered the highest form of worship. Like a yoga discipline, this art discipline discloses truths that are fundamental, universal, and eternal. Simple geometries express these concepts aesthetically. The triangle, for example, is the archetypal symbol of a sacred enclosure because space cannot be bounded by fewer than three lines. Thus, the triangle invokes the first figure to emerge from chaos. Because it is the essence of creation, it embodies feminine power, known as Shakti. In this image, the inverted triangle, surrounded by a red glow, appears to vibrate. Its explicit sexuality suggests Shakti’s creative desires. The dot that she encloses is the symbol of the pure void of the supreme deity. It represents the entire cosmos.



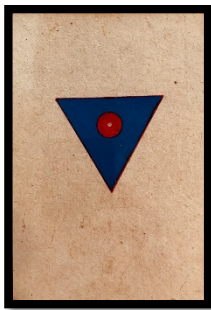
2. Anonymous Tantric drawing.

LW: The elements in this painting form an essentially symmetrical composition. Because nothing appears to be missing, this balance creates a sense of wholeness. However, the image is enlivened by deviations from strict geometry. Within the Tantric iconography, the square visualizes the mundane, physical world because it indicates the four cardinal directions that bind the earth in order. This pattern also fulfills this work’s intention by representing the four gates the meditator crosses during passage from the earthly realm into sacred space.



3. Anonymous Tantric drawing

LW: A key scripture in Hinduism, the *Brhadaranyaka Upanishad*, describes a spider sitting at the center of its web, issuing and reabsorbing its threads in concentric circles around a point. The spider's threads symmetrically expand, but they can all be traced back to the central point of the web. Although points have zero dimensions, within the Tantric lexicon they represent the all-powerful source out of which the entire universe expands. Because a point cannot be contracted or condensed, it visualizes the divine essence out of which all forms emerge. The *bindu* is the primal power-point, an infinite reservoir of energy, the supreme creative nucleus.



4. Anonymous Tantric drawing

LW: Color factors into the Tantric alchemy of wisdom because the light of enlightenment contains all possible colors. RED: connotes life force, both as a threat to life and as the color of passion. BLACK represents primordial darkness and hate. BLUE evokes eternity, purity, chastity, and peace because it is the coolest and least 'material' of all hues. It is the color of the principal Medicine Buddha. This tantra painting offers a means to overcome red (passion) and black (hatred) and transform them into blue (calmness).

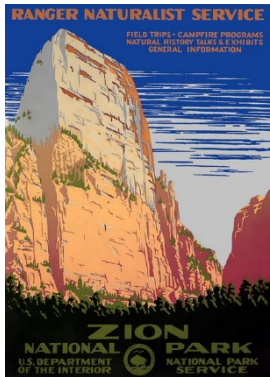
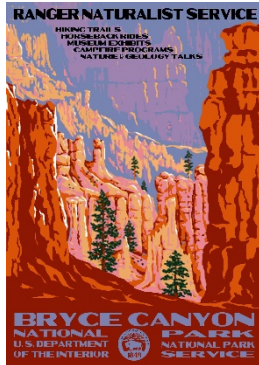


5. Anonymous Tantric drawing.

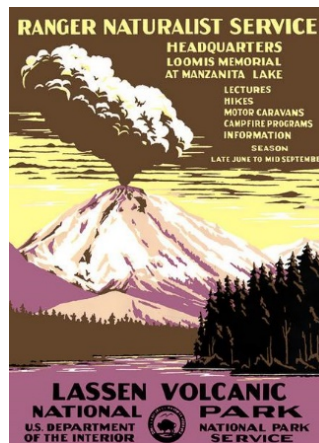
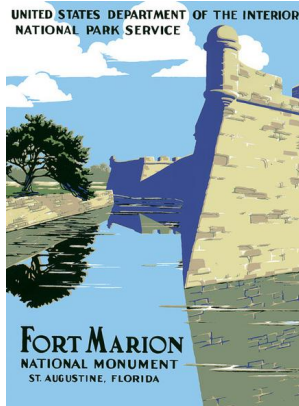
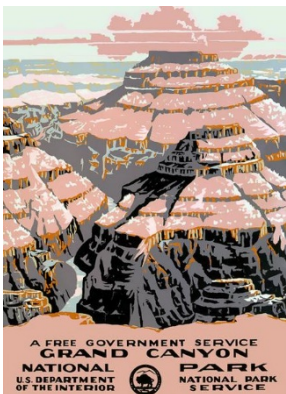
LW: The oval shape, known as the 'lingam', has no beginning or end on its rounded surface. It embodies rising above conflicts and contradictions, and enshrines unity and equilibrium. The lingam is the sacred diagram of God's transcendent Truth. Because this Truth is eternal and formless, it is inaccessible to the mind that is conditioned to time, space, and causation. To meditate upon a lingam is to exit the physical world and enter the all-pervasive, eternal domain of pure light. This archetypal symbol has been in existence since archaic times. Its enduring presence signifies its status in the psychology of human perception.

SERIES H: How do these WPA silkscreen posters, created between 1935-1943 as part of the New Deal, persuade the public to honor, and to visit, the National Parks?

WPA National Parks Posters: 1935-1943.

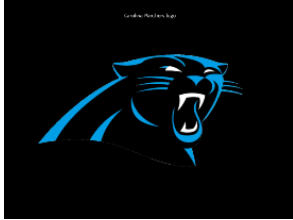


LW: While the stock market crash of 1929, and the ensuing Depression, greatly reduced visitation to the National Parks, these territories received extra attention as part of the New Deal. The economic crisis resulted in a boom in construction of visitor facilities and a National Parks poster project. Between 1935 and 1943, the Works Progress Administration (WPA) hired artists to honor these spectacular landscapes and their diverse wildlife. The names of the creators of the nine surviving posters are not known, but a distinct aesthetics of persuasion is evident in each. None provide a factual accounting of these grandiose settings. Instead of documenting each park from an actual point of view, at a particular time of day, a specific season of the year, and precise weather conditions, the artists extracted the enduring indicators of each landscape. These posters do not presume to inform viewers. They offer highly stylized depictions because abstracting their essences is effective to stimulate the viewers' imaginations and their desires to visit.



SERIES I: How do football logos ignite the fans' loyalty and fervor?

LW: Football teams are differentiated by the mascots they select to epitomize the attributes they wish to embody:



Panthers (Carolina Panthers) are cunning when they stalk their prey, and ferocious when they attack.



Patriots (New England Patriots) are vehement about winning for their cause.



Vikings (Minnesota Vikings) are known for raiding and conquering their foes.



Lions (Detroit Lions) epitomize strength, power and fierceness.



Horses (Denver Broncos) are swift and wild.



Buffalos (Buffalo Bills) are renowned for their stamina and violence.



Dolphins (Miami Dolphins) are remarkable for their agility and intelligence.

LW: Although the team are differentiated by mascot, they are not differentiated with regard to the aesthetic strategies they employ to rouse their fans. All the **teams'** logos conform to the following aesthetic rules:

- Mascots are positioned in the right-facing direction. This orientation produces the impression of swift movement and unimpeded progress.
- Each right-facing mascot is tilted slightly in an upward direction. This orientation accelerates the sense of swift movement. It now appears to be dashing.
- The logos are all wider than they are tall. This orientation further expands the thrust and velocity implied by the image.
- Mascots appear as singular images isolated against an undifferentiated field of solid color. This occupation of the foreground against the background is the visual equivalent of a successful tackle.
- Bright colors, sharp contrast, flat surfaces, and simplified forms strip the mascots of resemblances to their physical selves. These aesthetic attributes elevate them to symbols of the qualities each team hopes to embody.
- The mascots vary in color, but it is significant that few utilize the color green. Green is rare within the context of football because it typically represent nature, springtime, rebirth, and freshness, whereas mascots exonerate force, brutality, combat and conquest.

SERIES J: How did the designers of World War 1 and World War 11 posters created by allies and enemies persuade eligible soldiers to enlist and the populace to make sacrifices?

LW: The rich reservoir of visual strategies used on propaganda posters explain why posters remain an enduring aspect of the cultural legacy of the World Wars. The poster was the all-powerful means to inspire, inform, and persuade before television and the internet became dominant means of communication. Posters played a particularly vital role in the military strategy in the early years of the World War I because there was no conscription until 1916, armies largely relied upon volunteers. While some posters clung nostalgically to past values, many adopted the visual qualities of avant-garde movements. That emerged during the war years, such as Dada, Futurism, Constructivism, and Surrealism. By diverging from art conventions, these movements reflected the military disruptions and upheaval that were occurring at the time.

Despite the disparate national identities apparent in these posters, an international consensus emerged regarding the strategies for persuading men to enlist. The following examples provide two categories of appeal for duty and patriotism on the front line and on the home front. The first group exploits fear. The second group inspires confidence. This cross-cultural conformity of psychological approaches extended to include the aesthetic strategies utilized to evoke these psychological states. The following provides examples of aesthetic compositions that crossed national borders to influence public response.

FEAR. Fear results from the sense of being attacked by an aggressive force. The designers of the following posters represent a variety of nations and cultural traditions, but they all utilize the same aesthetic means to make viewers feel they are being assaulted. This is accomplished by creating the illusion that the flat picture plane is actually three-dimensional. Then, instead of the 3-D space retreating away from the viewer, the impression is reversed so that the 3-D image appears to invade the viewer's space. When space recedes, it beckons the viewer to enter, like a gentle appeal. But when the spatial impression projects forward, it violates the viewers' space and evokes the physical sensation of being frightened.



1. Russia. Translation: *Death to the world imperialism*



2. US Tank corps.



3. Italy. Translation: *Blame Lies With Them*



4. Germany. Translation: *Bolshevism brings war unemployment and famine.*



5. Japanese propaganda, World War 11



6. Japanese propaganda, depiction of President Roosevelt

CONFIDENCE: LW: Maintaining morale, both on the front line and on the home front, is crucial to success in any war. During the World Wars, there were constant rallying calls around patriotism and nationalism, reminding people that fighting for the sovereignty of their country exceeded personal considerations. Posters were awash with patriotic stereotypes and stirring slogans. The creators of the following posters utilized aesthetics to boost morale by constructing a single, large triangle, planted securely on its base, that rises along the central vertical axis. Because this shape is strong and unwavering, it evokes invincibility. Each poster constructed this triangular configuration by positioning an upright figure with legs spread apart. The shape embodies constancy, honor, uprightness, and resolute confidence. Notice that yellow, orange, and red, long spectrum colors, dominate these visualizations of confidences. Red is associated with courage and strength. Yellow suggests confidence and creativity. Orange combines these positive connotations.



7. Germany WW 1. Translation: *Your mountains are in trouble. You! Report.* Created by Lucien Zabel.



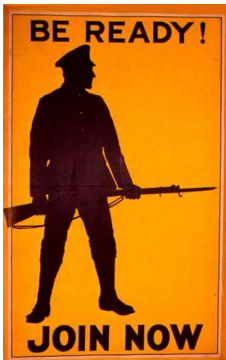
8. Russia. Translation: *FREEDOM LOAN: War till victory. Victory over enemy. Don't let the enemy take away your hard earned victory. Victory.*



9. Australia
Creator: Harry Weston, 1915.



10. Canada Grenadier Guards for overseas service under General Meighen. Montreal (1914 -1918)



11. United States: Commemorative Air Force (CAF)



12. Japan, World War II



13. France. Translation: *They Shall Not Pass. Twice I held and defeated in the Civil War. The devious offensive of 'white peace' is assaulting your fury. Like me, you must stand and conquer, be strong and clever. Beware of the hypocrisy.*

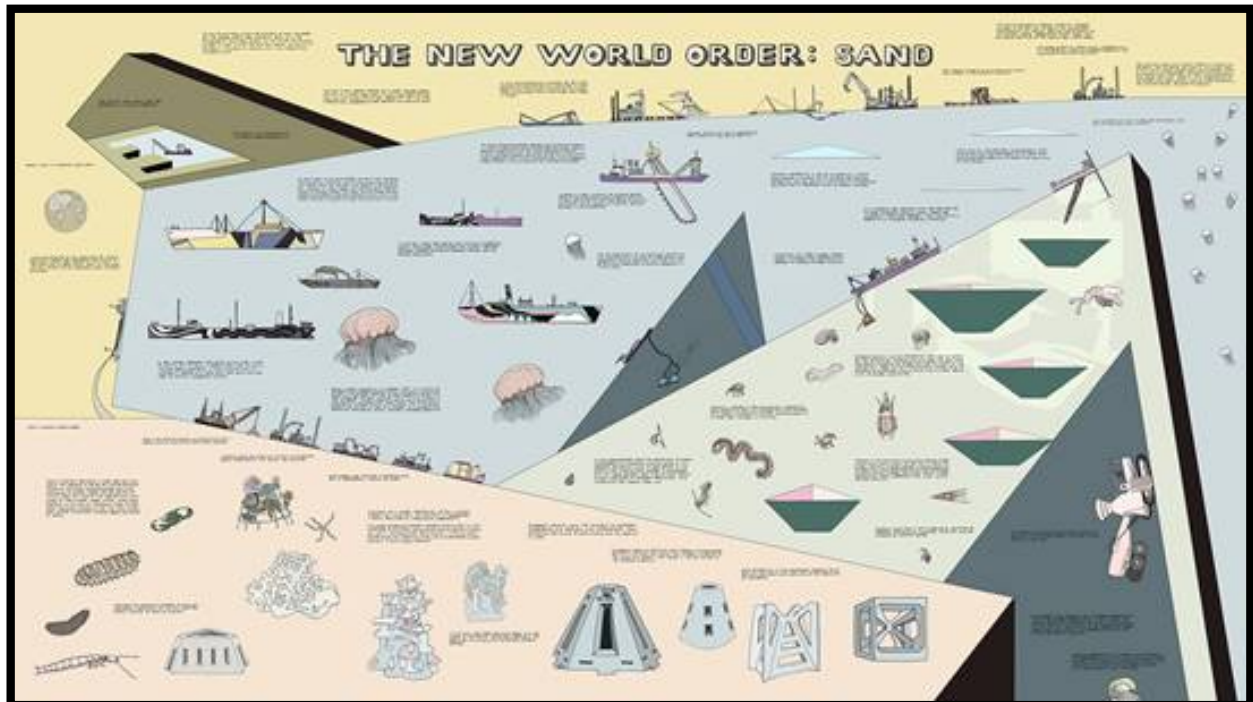
SERIES K: How does **RIKKE LUTHER** utilize **VORTICISM**, a defunct art style from the early years of the 20th century, to persuade viewers that sand scarcity will abolish the 20th century's embodiment of progress in a work entitled **THE NEW WORLD ORDER: SAND** (2018, digital print on paper).



A photograph of “dazzle camouflage”, World War I.



Edward Wadsworth (1889-1949), “Dazzle”, Vorticist woodcut



LW: Vorticism was a British art and poetry movement that was at its peak between 1914-1918. Vorticist art celebrated the unprecedented power and dynamism introduced by the machine age. Its practitioners were intoxicated by the possibility of establishing a new world order made possible by harnessing the unprecedented speed and power epitomized by automobiles, battleships, locomotives, and airplanes. Instead of depicting these new inventions, the practitioners depicted their speed and power. They compared them to a “vortex”, the point of maximum change. Thus, Vorticist compositions are industrial, metallic, aggressive, and precise; shapes are pointed and arranged diagonally; color often pits black against white. This dynamic, mechanistic aesthetic was revolutionary at the time.

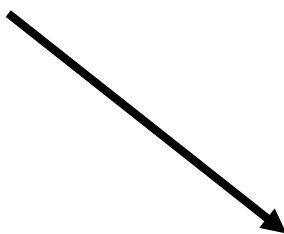
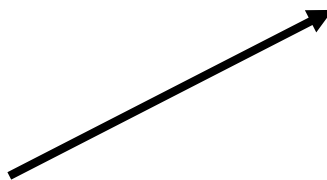
The historic significance of Vorticism is not confined to art. Its distinctive patterning was adopted by the British navy during World War I as camouflage. Its confusing spatial impressions made it difficult for enemy ships and submarines to find an accurate range. This convergence of art and military strategy is known as “dazzle camouflage”.

In *The New World Order: Sand*, Rikke Luther adopts Vorticists’ intersecting pointed forms. This historic movement provides the overall composition. It reappears in the details referencing dazzle camouflage. However, she replaces the strident contrast of black against white with placid pastels. This change saps Vorticist patterning of its energizing power and its confidence in progress. The change signals a weakening of confidence that characterizes Luther’s “new world order”. This work utilizes sand as a metaphor (a marker of time) and as a substance (sand produced the concrete and glass that account for modernist architecture). Beside a color shift, this work conveys the erosion of “world order” through spatial distortions: foreground and background intermingle, and two dimensions coexist with three dimensions. This visualization of the loss of control is augmented by extensive research regarding sand as a metaphor (time is running out) and as a substance (sand is running out globally). Luther sums up these dismal prospects by stating, “...sand scarcity eats at the 20th century’s embodiment of progress.”

SERIES L: How do **common signs** use aesthetics to convey that they intend to persuade viewers in these contrasting manners: DO or DON'T, YES or NO, ENCOURAGE or FORBID?

LW: Messages that convey DO and YES, and ENCOURAGE share a common aesthetic device. They all utilize the diagonal that extends from the lower left to the upper right. In cultures in which reading proceeds from left to right, this orientation appears to rising. It carries positive associations.

Messages that convey DON't and NO, and that FORBID also share a common aesthetic device. They all utilize the diagonal that extends from the upper left to the lower right. In cultures in which reading proceeds from left to right, this orientation appears to the descending. It carries negative associations.



SERIES M: How does the **BEEHIVE COLLECTIVE** persuade viewers that the coal we all rely upon to fuel our comforts and provide our needs is the source of massive environmental abuses and widespread social inequities, in their graphic campaign entitled *The True Cost of Coal (2008)*?

LW: The Beehive Collective is an all-volunteer art-activist collective dedicated to 'cross-pollinating' by creating anti-copyright images. In 2008 the group allied with Appalachian grassroots organizers fighting mountaintop removal coal mining. This a highly destructive practice blasts ancient mountains into toxic moonscapes in order to fuel the ever-growing global demand for electricity. After more than two years of research, in collaboration with grassroots groups, they released the *True Cost of Coal* graphics campaign that supports Appalachian people in their determined efforts to preserve the Appalachian Mountains against Big Coal. The graphic documents the resulting havoc on coalfield communities, folks downwind and downstream of coal-burning power plants, and all of us faced with catastrophic climate change.

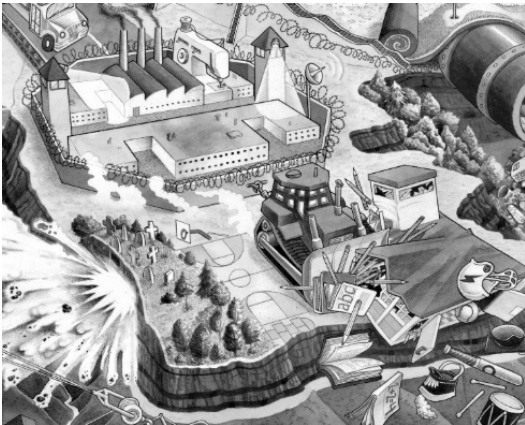
The Beehive Collective rejects color, contrast between dark-and-light, and discernible shapes as a strategy to prevent the viewer from focusing on any single component. Their intention is to engage the audience in multi-faceted narratives in which there are innumerable key players engaged in numerous disparate events that occur in many locations at different times. Each depicted instance is crucial to understanding the narrative being revealed. This can only be accomplished if perception roams across the composition, pausing to explore a particular scene, and then resuming its visual course. The collective developed the following aesthetic strategies to ensure that the viewer experiences an unfolding story:

- Black line on a white ground is used to render figures, machines, plants, architecture, and so forth. The scenes are thereby unified.
- The density of imagery is uniform. Because there is no differentiation between open spaces and solid form, attention is distributed equally throughout.
- Such uniformity is not boring. It is, in fact, visually captivating because it is varied by the entire range of tonalities that range from pure black to pure white. This enables individual forms to appear discrete despite the visual clutter. It evokes the drama of ecological conflict and determination.



CAN YOU FIND THIS IMAGE?

“The coal we use today originated 300 million years ago when giant plants in ancient swamps decomposed. Their ancestors exist today as ferns, horsetails, and club mosses.” Beehive Collective (BC)



CAN YOU FIND THIS IMAGE?

“Walmarts, prisons, and golf courses are the three main development projects promoted by Big Coal as beneficial uses of ‘reclaimed’ mine sites. Only 3% ever receive even this excuse for development!” BC



CAN YOU FIND THIS IMAGE?

“Frog’s got all sorts of health problems, from asthma to severe back injury as a result of working at the mine and breathing in coal dust all day. The whole family is getting very sick from sludge in the well. Black water comes out of the tap, poisoned with heavy metals.” BC



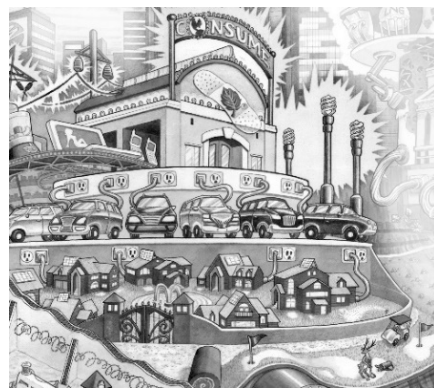
CAN YOU FIND THIS IMAGE?

“Overseen with gun and preachers and paid only in company script, mining families could only secure food and housing from the company store at inflated prices, resulting in a lifetime of debt.” BC



CAN YOU FIND THIS IMAGE?

“Life in the coal camps was steeped in struggle, but is also remembered as a time of community resilience. Here, immigrant miners share stories, songs, and moonshine. The square dancing June bug, bee, turkey, and Woodcock celebrate union victories and the long-awaited arrival of coal-powered electricity – more than a generation after it appeared in northern cities.” BC



CAN YOU FIND THIS IMAGE?

“Parading across infinite conveyor belts is a buffet of fancy consumer goods: hair dryers, Cuisinart, I pods, Xboxes, plasma screen TVs, and even pricey college diplomas – all coal-powered placebos we’re encouraged to buy as substitutes for genuine relationships, learning, and adventure.” BC



CAN YOU FIND THIS IMAGE?

“Real reclamation means honoring native land rights! Native folks from many nations are joined by solidarity marchers, on the Longest Walk, a real cross-continental journey of homecoming made in 1997 and 2007.”
BC

SERIES N: Communal Artwork

Are you a pessimist? Extinctions will increase.

Are you an optimist? Species will thrive

Visitors to the gallery are invited to embellish and mount a graphic representation of their opinions about the future of life on planet Earth. This communal artwork will evolve over the course of the exhibition, resulting in a visual survey of the ecological optimism/pessimism of the community.