

# IN PRINT

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## Posters for Change: Tear, Paste, Protest

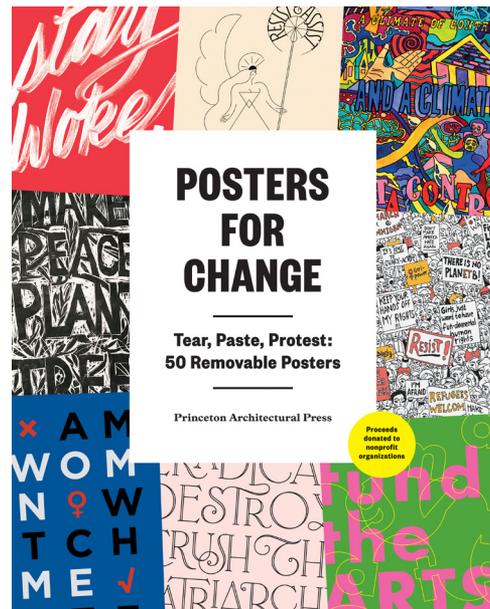
by Princeton Architectural Press  
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Where does inspiration come from? It's the first question we typically ask of other artists, and ourselves. **Posters for Change: Tear, Paste, Protest**, published by **Princeton Architectural Press** provides a boundless source of ideas and motivation. Reminiscent of medieval insignias, national flags, demonstration banners and encoded quilts, and echoed in the threads of the #YouAreSoVeryLovely project, the quilts from the **Social Justice Sewing Academy** and the **Protest Banner Lending Library**, these posters present an alluring combination of formal qualities and concepts that run deep throughout our global society.

More than 300 artists and designers from around the world answered a call to create the collection of tear-out posters intended to rally viewers in a time of uncertainty and political apprehension. 50 posters were selected by Princeton Architectural Press to provide a representative sample of entries received in terms of geography, area of concern, and graphic style. Subjects covered in the collection include animal rights, civil rights, the environment, gun control, immigration, mass incarceration, public arts, and voting rights, to name a few.

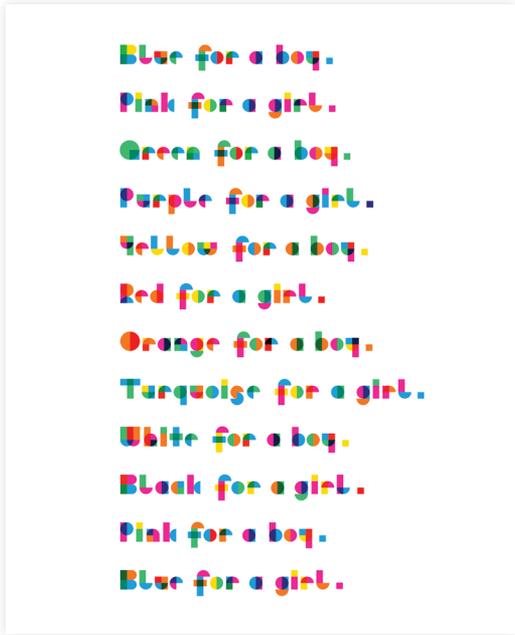
The applied shapes or paper cut-outs of **Stephanie Wunderlich** (Germany) hold up signs asking the crowd to *Stand Up Now!* **Ian Perkins** (Taiwan) plays with gender stereotypes using a rainbow of color in the digital print *Green for a Boy*. Channeling the cartoon-like qualities of **Keith Haring** with her felt-tip pen, *Resist!* by **Jolanda Olivia Zürcher** (Germany) illustrates a common battle cry for the twenty-first century. One of my personal favorites by **Kelly Thorn** (USA) renders soft ink lines on a pale pink background that gently remind us to *Resist and Assist*.

An afterword by **Avram Finklestein**, the designer for the *Silence=Death* poster (1987) which was in protest for the early HIV/AIDS crisis, articulates the crucial role of graphic activism in our current political climate. Finkelstein sites the



**Stephanie Wunderlich** *Stand Up Now*, paper collage. Hamburg, Germany.

2016 American election as a “signal post” for those who have dedicated their lives as artists and activists “communicating ideas in a shared social space.” This compilation is both a timely reminder and a collector’s item for any artist’s library. Proceeds from the sales of this book will be donated to **Advocates for Human Rights, Border Angels, Honor the Earth**, and the **Sylvia Rivera Law Project**.



Ian Perkins *Green for a Boy...*, digital print. Zhubei City, Taiwan.



Jolanda Olivia Zürcher *Resist!*, digitally altered felt-tip drawing. Tübingen, Germany.



Kelly Thorn *Resist and Assist*, digitally altered ink drawing. Brooklyn, New York, US.



Wael Morcos *Protect Civil Liberties*, digital print. New York, New York US.