4x3 is an exhibition, a memory-bank, and a game. Conceived and organised by Xavier Meade and John Mandelberg, this project draws on the personal archives of four artist/designers who have been active in creating and collecting politically inspired posters during the past four decades: Chris McBride (Auckland), John Mandelberg (Hamilton), John Phillips (London) and Xavier Meade (Raglan). Our personal archives became both the subject, and content, of the game and the exhibition.

To start things off, Xavier invited each participant to propose a set of three posters from their private collection. We were subsequently ask to respond to each of these initial works by proposing another poster that in some way commented upon, or reflected the choices made by others. The exhibition 4X3, is the outcome of this enjoyable, intercontinental, time-travelling escapade, which, at times felt as close to a game of poker, as it did an act of collaborative curation.

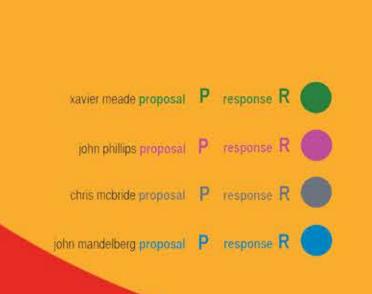
All the participants, my-self included, were slow to reveal their hand. As designers, we each know all too well the trap of resolving ideas too speedily. It takes time, including hours rustling through plan chests and cardboard storage tubes, in search of that illusive image, half-remembered from decades past. Did I keep it, lend it, did it even exist in the first place? It would be a perfect match. It must be here somewhere. Oh, but then there's this long-forgotten one. And it's with the one I'm searching for! So, which to choose? I'd better sleep on it for a week. And meanwhile watch the others' moves.

With each new addition, a collectively moulded jig-saw puzzle took shape. Are there deficits or omissions? Yes. Does it matter? No. Each poster is the gateway to a multitude of tales and myths. Sometimes, because of overlaps with our individual experience, these narratives are immediately obvious. These works reinforce our sense of who we are, and who and what we might, or might not, support. Once seen, they inhabit our private memories, and inform our points of view. Other posters, addressing less familiar themes, present a dilemma. Is this something that I might care about? Do I even want to know? Say yes, and you will be drawn into another world. Say no, and even if you thought you didn't want to, you will have been forced to take a stand.

While posters might represent different and possibly opposing interests, they are united in many ways. They are loud, gregarious and social. They are opinionated, vulnerable, ephemeral and bold, and always at their very best when saying NO. William Blake expressed this perfectly when he described 'printing in the infernal method by corrosives, which in Hell are salutary and medicinal, melting apparent surfaces away, and displaying the infinite which was hid.' The majority of posters in this exhibition were not printed by Blake's technique, which physically, and metaphorically, corrodes a surface in order to reveal an inner 'truth'. They were however printed with his intention of burning through superficiality with the proposition that another world is

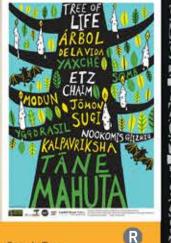
When the 48th and final poster took its place in this collection, one particular game concluded, but others now begin. These are your games exploring possible connections, not just between the posters presented here, but between these and other images, and most importantly between the visual cacophony that daily drowns our thoughts, and the delicate lives we live. And as you explore the show, do bear in mind our moto: the hand that feeds you, always tastes the best!

John Phillips, londonprintstudio, un





Mining Sucks Design: Nigel Brown Offset - digital copy 420 x 600 mm Offset 420 x 594 mm Scaned from original acrylic and ink Actearoa | NZ 2014 For KASM (Kiwis Against Seabed The tree of life is a pan-cultural



Commissioned by The Kauri symbol that occupies a central the giver of life and the font of



Arche Noah 2000 You are a Guest of Nature Behave esign: Friedensreich Hundertwasser Offset with metal embossing, 595 x 840 mm Publisher: Gruener Janura AG, Glarus Printed by B. Wormer, Gerlingen, Germany, 1981



all the seas were nuclear free... Design: Another Planet Screenprint - digital copy 510 x 760 mm



México 2006



held in the Galería de la Esculea de Bellas Artes,

Oaxaca, about graphics produced by ASARO for

APPO (Popular Assembly of the peoples of

The Boxing Ladies Ulises Tirano / All power to the people esign: Seagull Arts Design: members of ASARO (Asamblea de Artis-Offset on newsprint stock, 560 x 910 mm as Revolucionarios de Oaxaca). Calcutta, India 2005 600 x 950mm, xilograph on newsprint stock. The Boxing Ladies was an exhibition of large One of the posters promoting an exhibition called Abriendo Conciencia (Opening Awareness) 2007,



photographs by itinerant Canadian documentary In 2013, during the protests against rises in student tuition fees, Matthew's son Alfie

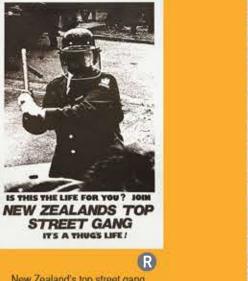
was injured by the police who subsequent

grounds that police officers being treated

there. The story became a national scan-

dal and Matthew designed wallpaper about

ly blocked his access to hospital on the



New Zealand's top street gang enprint, 640 x 448 mm Aotearoa | NZ 1981 Police ing during the South African



Film, music, arts, crafts womens 3 day outdoor festival

claims activist, respected as a strong force in the Maori

Emily Karaka belongs to the Tamaki Makaurau hapu

(sub-tribe) of Ngai Tai. Karaka is a well-known land

Design: Emily Karaka Screenprint 640 x 900 mm

Aotearoa | NZ 1987

Mangawhai Feb 13, 14, 15 1987

art movement of the 1980's.





Bertold Brecht, Matka Courage (Mother Courage) Theatr Wspolczesny Wrocław Design: Franciszek Starowieyski Offset, 580 x 800 mm A play by Bertolt Brecht, first performed in Zurich





Design: Chris McBride creenprint 231 mm x 631 mm Printed at Wellington Media Collective (WMC) (Ma on Street Studio, Wellington) 2013 version Digital print. Aotearoa | NZ 1985 4th National Work Trusts & Co-operatives Hui 1985



Chistchurch, Aotearoa | NZ



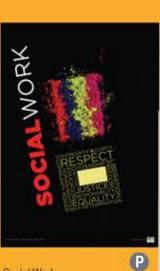
We Are a Little Worried About Our Design: John Phillips Screenprint 510 x 760mm London, 1986 The image was made in 1984 as part of a local residents campaign to oppose the sale of social housing to private de-



e Whiti Aotearoa Liberators, Poster Project Design: Xavier Meade creenprint 508 x 762 mm Published: Ramp Press, ICAIC Printers. Havana-Aotearoa | NZ. 2008 e Whiti's non-violence beliefs were heavily tested when on 5th November 1881 a force of almost 1,600 Armed Constabulary and volunteers, led by Native Minister John

alavera Don Quijote y Sancho Panza esign: José Guadalupe Posada

graving - digital copy, 555 x 420 mm 982 restrike from the 1905 original plate.



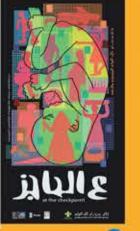
Design/photography: Chris Mc-Artwork: Tiffany Singh (www.tiffa-Offset printed in Europe, 420 x Version available: Digital print Aotearoa NZ 2012 eration of Social Workers confer-



We Will Work With You esign/photo: Philip Kelly (WMC) rations (black figures and star/heart): Dave Federation Of Social Workers as a resource for the International Fed-Poster for the Exhibition of the graphic work of the WMC at the Adam Art Gallery | Te Pataka



apitalism Also Depends on Domestic Labour, creenprint - digital copy, 790 x 532 mm See Red a London based women's print collective that made posters for home (rather than street) utilising an 'Atelier Popular' style in stark contrast to the 'glamour-images' of popular media.



At The Checkpoint Design: Artist unknown areyyat Ramallah Troupe t Al Kasabah Theatre ub: Ramallah, Palestine, A theatre poster from 2005 Ramallah in the West Bank, Palestine. It is about social ment and self determination



05 was the start of the Russian Revolutio Eritrea, Fighting For Freedom

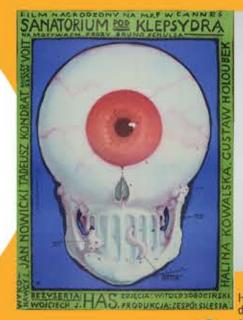
although an abortive start. However, Eisenste was able to create a Revolutionary film from a Sailors mutiny on the Battleship Potemkin to Screenprint, 698mm x 451 mm the death of a sailor to bring all Odessa out int he poster was produced for CORSO, the streets in support of the mutinous sailors. an NGO formed at the end of WWII. Bronenosets Potyomkin - Battleship Potemkin. The poster was used as part of an awareness campaign on the Eritrean Aotearoa | NZ 1982



cal wing of ZANU Screen print - digital copy, 515 x 760 mm







The Hourglass Sanatorium Design: Franciszek Starowieyski Offset, 575 x 800 mm Film Poster for the screening at Cannes Film Festival 1973 Film Director: Wojciech Has Based on stories by Bruno Schulz

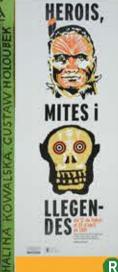
Nobody Can Stop and Idea Whose Time

the UK, came directly from the tradition of the

Linocut – digital copy, 520 x 635 mm Hasta la victoria siempre.

Piech, an American designer resident in Photo: Alberti

Design: Paul Peter Piech.



illustrations by James Offset, 297 x 685 mm Valencia, Spain 2011 Exhibition poster at the MuVIM (Museu Valencia grievance issues around the Treaty de la Il·lustració i de la Around 4000 protesters assembled a Modernitat) for two poster Waitangi on February 6. projects Aotearoa Libera- Aotearoa | NZ 1984 tors - 10 NZ artists, print-

ed by the ICAIC in

Xavier Meade.

Havana- and Púrákau

(Myths and Legends) de-

keep the original screens. This poster was



Personal poster project in association Collective. A hikoi (march) from Ngaruawahia to Waitangi and the Treaty grounds was organised to protest

building and opening of the

Siberia Railway, "For us,



Obyknovennyi lashizm-Ordinary Design: Mikhail Khazanovsky Offset reprint, 580 x 395 mm Director-Mikhail Romm. Moms film Studios, Moscow, USSR,

Film based poster. Ordinary Fas- Design: Martin Walker cism, directed by Soviet Director, in Nazi Germany during the rise of London, 1975 Hitler and WW2. It was banned immediately after the Leipsip Documentary Film Festival by the So viets! However, in the post Soviet era it was re-released.



Ni Franco, Ni Yankee, Ni Rey - No Franco, No Americans, No King Mikhail Romm is a searing analysis of Fascism in the 1960's and in Nazi Germany during the rise of



Alto al fascismo en México - Stop Fascism in Mexico Design: members of ASARO (Asamblea de Artistas Revolucionarios de Oaxaca). xilograph, 800 x 655 mm Oaxaca, Mexico 2006



In revolution one wins or one dies Death to the fascist pigs Panther Minister of Culture and Revolutionary Artist) Original offset print on newsprint back page of The Black Panther Party Community News Service 24 October 1970 - digital copy



Exposition Vente, 15 Sept - 1st Design: Unknown Offset, circular 495 mm dia. Paris, 1970

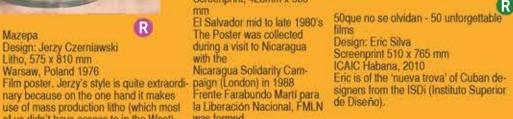


Design: Jerzy Czerniawski

Warsaw, Poland 1976

FMLN UNIDAD DE CINE Y EL SALVADOR C.A. Design: Unknown Screenprint, 428mm x 560

EL SALVADOR C.A.



Film poster. Jerzy's style is quite extraordi- paign (London) in 1988 use of mass production litho (which most la Liberación Nacional, FMLN de Diseño), of us didn't have access to in the West). was formed On the other hand it was very very impro- from a coalition of five guerilla vised and low tech. He worked in the kitchen of a tiny flat in the centre of FMLN It is now one of two Warsaw. Artists like Jerzy developed ways major political parties in El



to make direct political statements about Salvador. protest, violence etc in ways that evaded the literal interpretation of the censor.



Exhibition poster for Lowis Money's pho- Honal visit of aboriginal land rights





MARYLANDS COMMUNITY ASSOC



Poster for a local gig with the 101's, our local



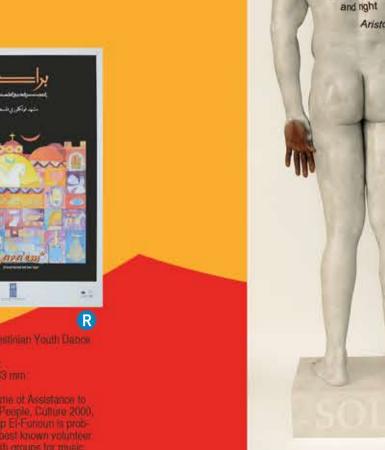
area Festival of the Arts, now known as Kapa Haka Festival in which



Ko Ngati Porou te Iwi - Ngati



the Palestinian People, Culture 2000. abily one of the best known volunteer. Island of New Zealand. The origin Palestinian Youth groups for music McBride (with permission) and again redesigned for the 1999/2000 literation to promote





Made as part of a project to mark the 200th apriversary of the

Digital print 2222 x 680 mm



