

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 escape, 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 knew 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 possible.

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
Scanned from original acrylic and ink on watercolour paper.
Aotearoa | NZ 2013
For KASM (Kiwis Against Seabed Mining)

Cosmic Tree
Design: Tessa Laird
Offset 420 x 594 mm
Aotearoa | NZ 2014
Commissioned by The Kauri Project

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

If all the seas were nuclear free...
Oh what a sea would be
Design: Another Planet
Screenprint - digital copy 510 x 760 mm
Melbourne, Australia 1986



Ulises Tirano / All power to the people
Design: members of ASARO (Asamblea de Artistas Revolucionarios de Oaxaca).
600 x 950mm, xilograph on newsprint stock.
Mexico 2006

The Boxing Ladies
Design: Seagull Arts
Offset on newsprint stock, 560 x 910 mm
Calcutta, India 2005

Street Gang
Design: Chris McBride
Screenprint, 640 x 448 mm
Aotearoa | NZ 1981
This poster addresses strong-arm policing during the South African Rugby Union Apartheid-era tour of Aotearoa/New Zealand.

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Womens Festival
Design: Emily Karaka
Screenprint 640 x 900 mm
Aotearoa | NZ 1987
Film, music, arts, crafts womens 3 day outdoor festival
Mangawhai Feb 13, 14, 15 1987
Emily Karaka belongs to the Tamaki Makaurau hāori (sub-tribe) of Ngāi Tai. Karaka is a well-known land claims activist, respected as a strong force in the Maori art movement of the 1980's.

Pussy Power
Design: Fawarna Rodriguez - artist - agitator
Offset 304 x 457 mm
Oakland C.A. USA 2013
This poster is current and one of a series of 'slut' provocation posters.

Mata Ka Courage
Design: Franciszek Starowieyski
Offset, 580 x 800 mm
Poland 1976
A play by Bertolt Brecht, first performed in Zurich in 1941, an epic drama set in the 17th century during the Thirty Year's War.

Patu
Design: Chris McBride
Screenprint 475 x 621mm
Aotearoa | NZ 1982
Produced by Wellington Media Collective to support the screening of Patu, the story of the anti-apartheid mobilisation against the Springbok Rugby Tour in 1981.



Remember Parihaka
Design: Chris McBride
Screenprint 231 mm x 631 mm
Printed at Wellington Media Collective (WMC) (Marion Street Studio, Wellington)
2013 version Digital print.
Aotearoa | NZ 1985
4th National Work Trusts & Co-operatives Hui 1985. The 2013 version commemorates 132 years since the invasion of Parihaka.

We are a little worried about our landlord.
Design: John Phillips
Screenprint 510 x 760mm
London, 1986

We Are a Little Worried About Our Landlord
Design: John Phillips
Screenprint 510 x 760mm
London, 1986

Pepeha
Design: Michael Reed
Screenprint on hānakeke (flax) paper, 380 x 500mm
signed and numbered, edition of 35
Christchurch, Aotearoa | NZ

We are a Little Worried About Our Landlord
Design: John Phillips
Screenprint 510 x 760mm
London, 1986

Te Whiti Aotearoa Liberators, Poster Project
Design: Xavier Meade
Screenprint 508 x 762 mm
Publisher: Ramp Press, ICAIC Printers, Havana-Aotearoa | NZ, 2008
Produced for the International Federation Of Social Workers as a resource for the International Federation of Social Workers conference.



Social Work
Design/photography: Chris McBride
Artwork: Tiffany Singh (www.liftnyng.com)
Offset printed in Europe, 420 x 564 mm
Version available: Digital print
Aotearoa | NZ 2012
Produced for the International Federation Of Social Workers as a resource for the International Federation of Social Workers conference.

We Will Work With You
Design/photo: Philp Kelly (WMC) Illustrations (black figures and starburst): Dave Kerr (WMC)
Design: Martin Walker
Screenprint - digital copy, 755 x 560 mm, Limited Edition
Wellington Media Collective, 2013
Poster for the exhibition of the graphic work of the WMC at the Adam Art Gallery | Te Pataka Toi.

Capitalism Also Depends on Domestic Labour
Design: See Red
Screenprint - digital copy, 790 x 532 mm
London, 1976
See Red a London based women's print collective that made posters for home (rather than street) utilising an 'Abalier Popular' style in stark contrast to the 'glamour-images' of popular media.



Eritrea, Fighting For Freedom
Design: Chris McBride
Screenprint, 688mm x 451 mm
The poster was produced for CORSO, an NGO formed at the end of WWII. The poster was used as part of an awareness campaign on the Eritrean War of Independence.
Aotearoa | NZ 1982

Batallship Potemkin
Design: Alexander Rodchenko
Lithograph, 580 x 395 mm,
Publisher: Aurora Art Publishers, Leningrad 1979
Film Poster for classic film by Soviet Director, Sergei Eisenstein.
1905 was the start of the Russian Revolution, although an abortive start. However, Eisenstein was able to create a Revolutionary film from a sailors mutiny on the Battleship Potemkin to the death of a sailor to bring all Odessa out into the streets in support of the mutinous sailors.
Bronenosets Polyninik - Battleship Potemkin

We are our own liberators
Design: Poster Film Collective for the political union of ZANU
Screen print - digital copy, 515 x 760 mm
London 1976
The legend we are our own liberators seems archaic today - Interestingly, a version for ZANU A is at the military wing in the Victoria and Albert Museum Collection.

El pueblo de Chile
Design: Unknown
Screenprint (ICAIC), 386 x 513 mm
DOR (Departamento de Orientación Revolucionaria)
PCC (Partido Comunista de Cuba) Las Villas, Cuba 1975



SANTORIUM
Design: Franciszek Starowieyski
Offset, 575 x 810 mm
Poland 1973
Film Poster for the screening at Cannes Film Festival 1973
Film Director: Wojciech Has
Based on stories by Bruno Schulz

HEROIS, MITES i LLEGENDS
Design: Estudio Bascurán - Juan Nava
Diseño Gráfico, based on illustrations by James Ormsby and Michael Reed
Offset, 297 x 685 mm
Valencia, Spain 2011
Exhibition poster at the MoVIM Museo Valencia de la Ilustración (de la Modernitat) for two poster projects Aotearoa Liberators - 10 NZ artists, printed by the ICAIC in Havana and Paríakau (Myths and Legends) designed and curated by Xavier Meade.

WAITANGI
Design: Warren Pohatu
Screenprint, 502 x 722mm
Personal poster project in association with Wellington Media Collective. A hiko (march) from Ngaru-awhia to Waitang and the Treaty grounds was organised to protest grievance issues around the Treaty. Around 4000 protesters assembled at Waitangi on February 6, Aotearoa | NZ 1984

Calavera Don Quijote y Sancho Panza
Design: José Guadalupe Posada
Engraving - digital copy, 555 x 420 mm
1962 restrike from the 1905 original plate.
Mexico



Obychkovnenny Iashizm-Ordinary Fascism
Design: Mikhail Ktuzanovskiy
Offset reprint, 580 x 350 mm
Director-Mikhail Romm, Momm Film Studios, Moscow,USSR, 1965.
Film based poster. Ordinary Fascism, directed by Soviet Director, Mikhail Romm is a searing analysis of fascism in the 1930's and in Nazi Germany during the rise of Hitler and WWII. It was banned immediately after the Leipzig Documentary Film Festival by the Soviets! However, in the post Soviet era it was re-released.

Ni Franco, Ni Yankee, Ni Rey - No Franco, No Americans, No King
Design: Martin Walker
Screenprint - digital copy, 510 x 760 mm
Red Dragon, for FRAP (Frente Revolucionario Antifascista y Patriota)
London, 1975

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



A L'Imagerie
Exposition Vente, 15 Sept - 1st Nov
Design: Unknown
Offset, circular 495 mm dia.
Paris, 1970
Zoopraxiscope images 19th century.

Mazepea
Design: Jerzy Czerniewski
Litho, 575 x 810 mm
Warsaw, Poland 1976
Film poster. Jerzy's style is quite often very busy because on the one hand it makes use of mass production litho (which most of us didn't have access to in the West). On the other hand it was very very impressive because of the quality of the graphics and low tech. He worked in the kitchen of a tiny flat in the centre of Warsaw. Artists like Jerzy developed ways to make direct political statements about protest, violence etc in ways that evaded the literal interpretation of the censor.

FMLN
UNIDAD DE CINE Y TV.
EL SALVADOR C.A.
Design: Unknown
Screenprint, 428mm x 560 mm
El Salvador mid to late 1980's
The Poster was collected during a visit to Nicaragua with the Nicaraguan Solidarity Campaign (London) in 1988
Frente Farabundo Martí para la Liberación Nacional, FMLN was formed from a coalition of five guerrilla organisations in 1980. The FMLN is now one of two major political parties in El Salvador.

50que no se olvidan - 50 unforgettable
Design: Eric Silva
Screenprint 510 x 765 mm
ICAIC Habana, 2013
Eric is of the "travesía trova" of Cuban descent from the ISD (Instituto Superior de Diseño).



Nobody Can Stop and Idea Whose Time Has Come
Design: Paul Peter Piech.
Linocut - digital copy, 520 x 635 mm
UK, 1973
Piech, an American designer resident in the UK, came directly from the tradition of socially committed practice of people such as El Lissitzky.

Hasta la victoria siempre
Design: Alfredo J. Guebarra Riquelme
Photo: Alberto Korda (most reproduced photo of all times)
Screenprint 510 x 760 mm
ICAIC, Havana, Cuba, 1988
The ICAIC silk screen prints reprinted classics to sell to tourists, they hand cut the screens over reprints as they don't keep the original screens, this poster was given to me by Juano Rodriguez. ICAIC print manager in 2007.

Nicaragua Time For Peace
Design: Michael Borczak
Offset, 565mm x 710 mm
USSR, 1976
Produced for the Nicaraguan Solidarity Campaign. London in support of the campaign to end US aggression in Nicaragua, 1989



MARYLANDS COMMUNITY ASSOC BENEFIT DANCE
Design: Xavier Meade
Offset, 414 x 610 mm
Poster designed for the annual Advances Festival of the Arts, now known as Kapa Haka Festival in which Maori tribes from all the country compete performing traditional song and dance.
Aotearoa | NZ Ngauruhia, 1992

Ko Hikurangi te Maunga - Hikurangi is the mountain
Ko Waipou te Awa - Waipou is the river
Design: Erika McBride 1989
Offset, 418 x 594 mm
Original screen printed poster produced for the 1989 Ngati Porou Festival at Rangitapu on the East Coast of the North Island of New Zealand. The original was drawn by Chris Brown was recreated by Chris McBride (with permission) and again redesigned for the 1989-2000 iteration to promote the Rutanga (souath) of Ngati Porou.

Ko Ngati Porou te Iwi - Ngati Porou is the iwi
Design: Erika McBride 1989
Offset, 418 x 594 mm
UNIFIP Programme of Resistance to the Palestinian People, Culture 2000
The dance group El-Furouq is probably one of the best known volunteer Palestinian Youth groups for music and dance.



Sold
Design: John Phillips
Digital print 2622 x 890 mm
Made as part of a project to mark the 200th anniversary of the abolition of the slave trade within the British Empire in 2008.



La plentia given se dedica al beibai
Design: Dado Nuno
Screenprint, 404 x 796 mm
Cuba, 1989
A group of young artists (Movimiento de los nuevos cubanos) decided to play a real game of baseball to demonstrate their frustration against the dominant capitalist censorship of the time.

Lewis Morley
photographed all the abolitionists.
Design: photographer Lewis Morley
Offset print, 510 x 760 mm
National Portrait Gallery, London, 1989
Exhibition poster for Lewis Morley's photographic retrospective.
The image of a naked Christine Keeler sitting on a reversed chair in 1963 became an icon of the Swinging Sixties.

Land Rights Now!
Design: Chris McBride, Chris Lipscombe - Wellington Media Collective
Screen print, 594mmx200mm
Exhibition print - digital
Aotearoa | NZ 1980
Produced for Land Rights. Activist WMC poster produced on the national visit of aboriginal land rights activist Hal Dodson (Yanruu), Western Australia) in support land rights in both Aotearoa | New Zealand and Australia.
The protest photographs include Muri activities: Terri, Whina Cooper, Eva Rickard, Ripkea Cooper.

- xavier meade proposal P response R
- john phillips proposal P response R
- chris mcbride proposal P response R
- john mandelberg proposal P response R