



From a display of posters at AIGA's national conference in Phoenix, 2011.

The posters beckon us to unite against economic inequality, exploitation, and oppression. They could be signs from an [Occupy rally](#), or even from AIGA's recent [national conference](#) [right]. But at Cal State Long Beach they're part of [Peace Press Graphics 1967-1987: Art in the Pursuit of Social Change](#). Organized by the University Art Museum and [the Center for the Study of Political Graphics](#), the exhibit is part of L.A.'s six month [Pacific Standard Time](#) extravaganza.

Over 100 posters, flyers, and other ephemera tackle a multitude of issues. They protest imperialism, apartheid, corporate greed. They promote black power, women's lib, union solidarity, gay pride. Design quality ranges from the urgent slapdash to the powerfully iconic. Among the latter is an exuberant graphic celebration of Deena Metzger's triumph over breast cancer, photographed by Hella Hammid and designed by Sheila Levrant de Bretteville [below].

*Resist!* [above] for a “Stop the Draft” event, using his own handprint. His operation soon evolved into a printing collective that produced material for commercial as well as progressive clients.

The works on display are graphic snapshots of a city in flux and upheaval. For instance, [the exhibition catalog](#) describes *Tourist Guide to Target L.A.* [detail: right] as “.. a sardonic appropriation of Los Angeles’s ubiquitous tourist maps to address issues of nuclear research, production, and storage sites throughout Southern California.

*“Sponsored by Artists for Survival, part of Los Angeles’s Alliance for Survival (an antinuclear group), the poster was used in antinuclear advertising campaigns that took place throughout the city during the early 1980s. It identifies potential nuclear targets for enemy missiles.”*

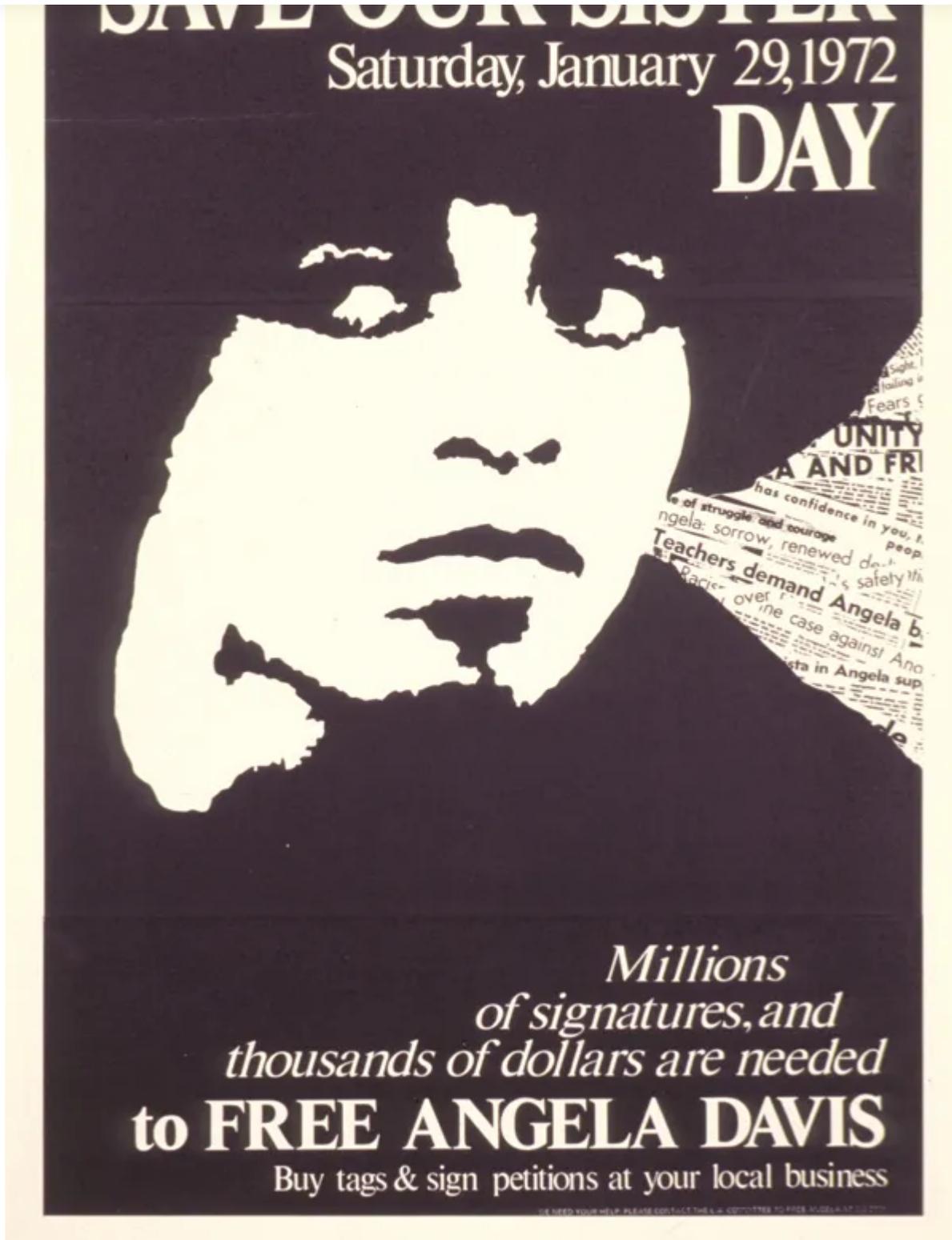
Produced during escalating tensions between the U.S. and the U.S.S.R., the poster “.. expressed the fears of antinuclear activists while educating the Los Angeles community. In addition to depicting the city as a target for destruction, the map also draws attention to the far reaching realities of nuclear warfare - dangerously close to home.”

You can hear more about the artworks by taking one of the Museum’s [guided tours](#) this coming Sunday, December 4th. And if you’re not otherwise Occupied you can even stay around for [the evening reception](#), in commemoration of activist art and social change. And by the way, all of the above is free.

The show closes the following Sunday, December 11th.

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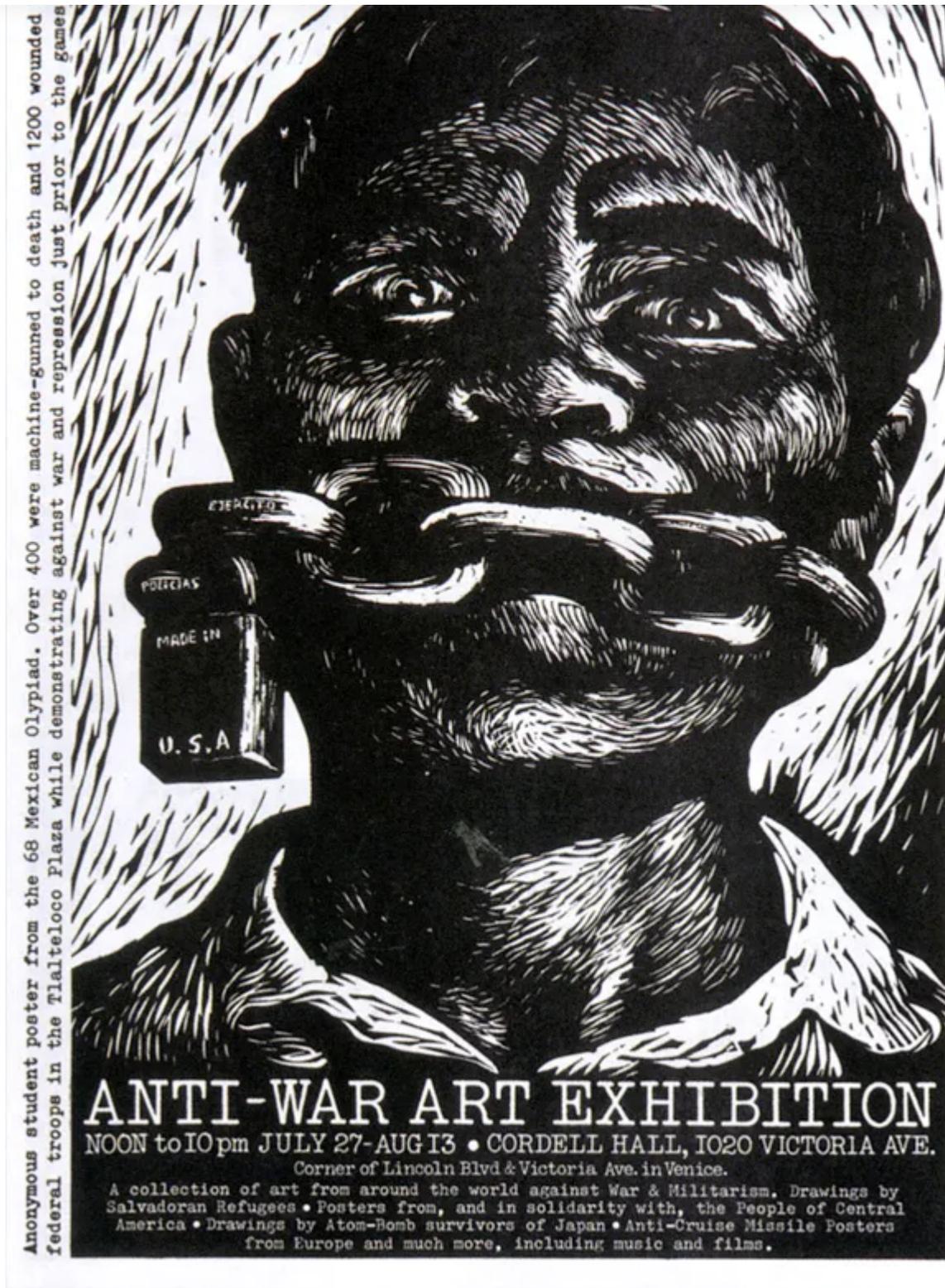
Save Our Sister, 1972. © Rupert Garcia





*The most entertaining musical revue in over 2,000,000 years!.... It was worth the wait.*  
**JUNE 6th, 7th and 8th 8 P.M. JUNE 9th and 10th 9 P.M.**  
**WESTWOOD PLAYHOUSE**  
**10886 LeConte Avenue**  
In The Contempo Westwood Center  
For Phone Reservations 477-2424 Convenient parking next to theater, \$1.00  
Tickets available at Box Office Mutual and Ticketron Agencies Visa and Mastercharge accepted

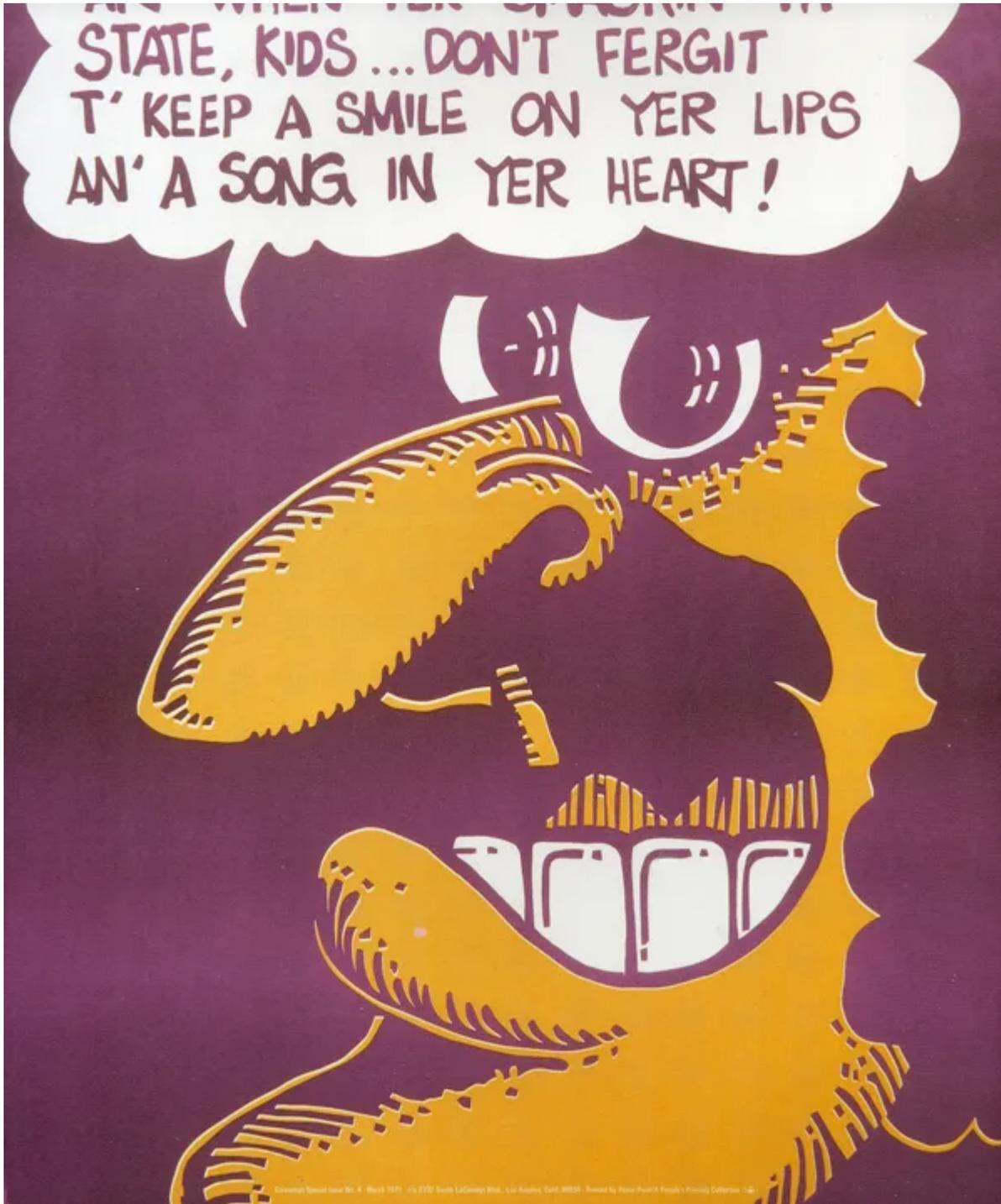
Oingo Boingo, c. 1974. © Pearl Beach



Freedom of Speech, 1984. Artwork appropriated from Adolfo Mexiac, *Liberdad de Expresión*, 1954. © Artists Rights Society



Free All Philippine Political Prisoners, n.d.



An' When Yer Smashin' Th' State, Kids, 1971. © Skip Williamson

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Michael Dooley

MICHAEL DOOLEY is a Los Angeles based designer, author, professor, and photographer. He's a Contributing Editor to "Print," the graphic design magazine, where he's been writing features, interviews, essays, and reviews on a wide variety of art, design, and comics topics since 1990. He teaches History of Design at Loyola Marymount University and Design History of Comics and Animation at Art Center College of Design. His books include "The Education of a Comics Artist" and "Teaching Motion Design."