



ART OF

★ AWARD
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PROTEST

DE NICHOLS

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P **R** **E** **S**

FEATURING ARTWORK BY DIEGO BECAS, DIANA DAGADITA,
MOLLY MENDOZA, OLIVIA TWIST AND SADDO

ART OF PROTEST



*This book is dedicated to artists all across the world.
May we continue to be a visual voice for change.
And to my family, thank you for nurturing the artist in me.*

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ART OF PROTEST

DE NICHOLS

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OLIVIA TWIST, MOLLY MENDOZA AND DIEGO BECAS



B P P

"ART IS NOTHING

IF YOU DON'T REACH

EVERY SEGMENT OF

THE PEOPLE."

—KEITH HARING

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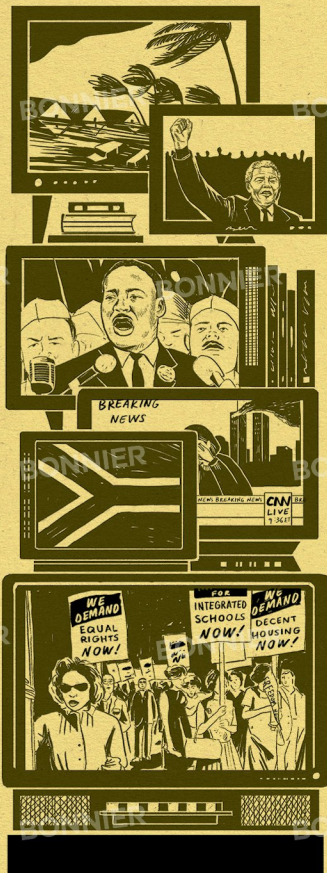
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INTRODUCTION

When I was a kid growing up in Mississippi and Tennessee in the United States, I learned early on about social injustices that exist in the world.

I remember defending myself against bullies who did not like me because of my dark skin. I recall watching my favourite TV shows and learning about South African apartheid, police brutality, the global AIDS crisis and historic movements for civil rights through episodes that dared to highlight these causes.

As I recognised the power of the media in expanding my knowledge, I began to create art in my teens that reflected the issues happening around me – 9/11, Hurricane Katrina, the Jena Six trials. And by the time I found myself as an arts organiser on the ground in the 2014 Ferguson Uprising, I felt equipped with the experience to deploy art as a way of bringing people together to raise our collective voices.



Throughout this book, you will learn the art of protest through the many artworks, experiences and campaigns that have been created across the world to protest social injustices and advocate for the rights and liberties of diverse communities. You will learn a bit of my story as well as the stories of others – leaders, artists, youth and everyday people – who have used art as a tool for organizing communities and catalyzing change. However, I hope you will also learn the art of *protesting*. Tips and strategies are shared throughout this book to help you exercise creative ways to mindfully organise, create and protest with others. Suggested art activities range from writing simple protest signs to designing banners, building sculptures, organizing flash mobs and making cause-specific artworks.



With this, you might be more compelled to raise your voice about the issues, causes and global concerns that matter to you. Our society constantly experiences waves of social movements, campaigns for justice and fights against climate issues and disease on a global scale. And no matter where you live, or what language you speak or what cause you choose, it is my hope that this book will encourage and equip you to use art as a language and instrument that can help you champion your chosen cause.

01

WHY ART MATTERS IN
SOCIAL MOVEMENTS

MY STORY AS AN ARTIST IN FERGUSON

On August 9, 2014, my life – like those of many in my home city of St. Louis, Missouri – was forever changed when I learned that a teenager had been killed by a police officer while walking along the streets of his grandmother's neighbourhood. His name was Michael Brown Jr, and his body lay in the street for four and a half hours as news media captured photos and people crowded around in dismay. Over the days that followed, hundreds of people began to march in protest across the small municipality of Ferguson, Missouri, where he lived. I was one of them, and after daily – and soon nightly – protesting, I wanted to do something more.

At that time, I was an educator at our local contemporary art museum. I'd just finished graduate school in social work, and I'd been active as a community-based artist and designer in collaboration with schools, neighbourhoods and artists all across the region. In response to the Ferguson Uprising, I created a digital platform called Connected for Justice that helped allies donate and distribute resources to people on the ground. I also collaborated with a photographer to develop *Faces of the Movement*, a photographic series that

dignified and amplified the stories of people involved in the uprising. And my best friend, Sophie, and I even went door-to-door across Ferguson recording United Story, a video series of stories featuring neighbours and families whose streets and homes became central to the growing protests. Others in our 'artists' collective created works that amplified movement slogans like 'Hands Up, Don't Shoot', and performed flash mobs, and placed guerrilla installations in public spaces to help spread the messages of the protests.



THE MIRROR CASKET



BONNIER

BONNIER

Of all the projects that the artists and I created, we became most known for the *Mirror Casket*. This project emerged from a series of dreams I had after my first nights of protesting. Each dream included men walking into the night carrying a casket that was made of mirrors. I couldn't shake the image, so I reached out to as many artists as I knew to ask for help to bring it to life. Six artists responded, and in a matter of weeks, we worked together to gather materials, design the casket, build it and march it from the street where Michael Brown Jr was murdered to the police department where many had gathered nightly to protest.

After its first use, the *Mirror Casket* appeared in subsequent marches across the region and was exhibited throughout Missouri, including in the capitol. During the year that followed, it gained the attention of the Smithsonian Institution, which acquired it for its latest museum, the National Museum of African American History and Culture in Washington, DC. Activist Angela Davis even wrote an article about it for *Smithsonian* magazine, titled 'The Art of Protest'.

Eventually, the public awareness gained from the *Mirror Casket* project and other protest artworks allowed me to meet, connect and work with dozens of artists to conceive and develop more creations, performances, videos and even apparel that address women's rights, LGBTQ+ issues, racial inequity, climate justice and education. Together we have used art to help grassroots groups and organisations lobby for policy changes and influence the ways in which our communities can thrive more equitably.

WHY ART MATTERS IN SOCIAL MOVEMENTS

Most art that is created in protest will not be acquired by museums, nor is this usually the goal of activists and artists working together. Most often, we aim to reflect and respond to the immediate causes that are grounded in our social movements. And whether used in a march, a social media campaign or as guerrilla art in a public space, protest art helps social movements inform the public of issues, challenge the status quo, convey collective goals and messaging, imagine a vision of change and persuade others to take action.

Informing the Public

When used in public spaces, protest art serves as a mighty tool to help people learn about social issues. As an example, *Chalked Unarmed* was a guerrilla art series by public performance artist and *Mirror Casket* collaborator Mallory Nezam. The project invited citizen collaborators to create chalk outlines, like police outlines of murder victims, on pavements across their communities. Each outline was filled with the name, date and location of a person who had been murdered by a police officer.

Making Messages Visible

In protests across the globe, people tend to write and illustrate their calls to action on cardboard, posters or banners.

At marches, where it can be hard for target audiences to hear each individual's voice, signage allows each person's message to be seen, and the results are often full of creativity and passion.

Imagining a Vision for Change

Protest art effectively helps people develop a language and create a vision for how outcomes in a community can be better. While projects like the *Mirror Casket* challenge viewers to look inward to see themselves differently and empathise with those whose lives have been lost, other works may propel people forward to imagine a new reality.

Influencing Action

Efforts like Decolonise This Place and Theatre of the Oppressed use performances, flash mobs and "spect-acting" (whereby a member of the audience also becomes part of the performance) to engage with people across the world and explore how justice and equality can become reality. Each experience that the artists facilitate is directly tied to demands for organizations and government leaders to change a policy, boycott unjust spaces, disinvest from harmful companies or stop violent or inequitable public actions. For example, Theatre of the Oppressed ran a performance in 2016 entitled *The Housing Circus*, based on the real life experiences of different individuals trying to receive housing benefits. Told from the perspective of LGBTQ+ individuals and war veterans living in New York City, Theatre of the Oppressed used this performance to suggest policy changes.

Challenging the Status Quo

One of the common impacts of protest art is to push against the norms and rules of society. Artists like Elizabeth Vega, Ai Weiwei, Banksy and others have mastered using art as dissent. Such works often take existing materials and cultural artefacts and re-purpose them, or they might remix messages from advertisements, buildings, monuments, news articles or political documents in ways that point to their hypocrisy, outdated messages or other flaws.






TRY THIS:

- 1. Write a list of all the social issues that you know about.** From your list, circle two or three that matter most to you. Brainstorm how art might be used to protest your selected issues as well as how art might help spark solutions to address them.
- 2. Organise an activist team around a cause you care about.** One of the arts of protesting is to work in community and collaboration with others in order to raise your voices around a social cause. Who among your friends or family can you partner with to

create art together? Who within your community has created protest art before? Make a list of people you know and reach out to them to share your ideas.

- 3. Create a protest sign.** Write or draw a sketch of what your sign will say. Then gather materials around your home like markers and cardboard to create your sign.

- 4. Use everyday materials like boxes** to build a sculpture that can be carried in marches, installed at different sites or used in public to draw attention to a social issue.



AN ARTIST'S DUTY AS FAR AS I'M CONCERNED IS TO REFLECT THE TIMES...

Nina Simone



02 WHAT EXACTLY IS PROTEST ART?

How I First Encountered Protest Art

Before I co-created works like the *Mirror Casket*, my understanding of protest art had come from artefacts I saw in my hometown's civil rights museum. I spent my childhood in rural Mississippi, and then my family moved to Memphis, Tennessee, which is where Dr Martin Luther King Jr was assassinated in 1968 by a White supremacist, James Earl Ray, on the balcony of the Lorraine Motel. The Lorraine Motel was transformed into the National Civil Rights Museum in 1991 to memorialise the scene of Dr King's murder and honour the work of the civil rights movement of the 1960s.

Dr. King had been in Memphis to speak in support of sanitation workers who were striking for fair wages and safer working conditions after two waste handlers were killed by a malfunctioning dustbin lorry. One of the works of art that became iconic of the strikes and labour marches was the 'I Am a Man' poster, which was the brainchild of activists and union officials. After the riots and protests that erupted nationwide following Dr. King's death, 'I Am a Man' posters continued to be used alongside posters that read 'Honour King: End Racism!' These posters helped urge people to see the humanity and dignity of Black Americans.

Simultaneously, numerous social movements were happening in the United States and across the world, including the student movement, the anti-Vietnam War movement, the women's movement, the gay rights movement and the environmental movement. Extending through the 1980s and into the 2000s, uprisings like the Arab Spring, Occupy Wall Street and other cultural revolutions continued across the world, and protest art was front and centre as an anchoring device for messaging and movement building. This chapter will take a look at some of these protests and the art they generated in more detail.



DEFINING PROTEST ART

To protest means to object to something. Protest art is a visual means of expressing that objection. It is often created and used collectively to inform others about a social issue, declare public objection to the issue and persuade others to join in action to address it.

Protest art is one of many types of art forms used for activism. Activism involves efforts that 'promote, impede, direct or intervene in social, political, economic or environmental reform with the desire to make changes in society'. Artistic activism – or as I like to call it, activism – combines activism with the creative power of visual, performative and experiential art in order to seek positive change. In addition to protest art, activism can include:

Craftivism

'Craftivism' encompasses a variety of do-it-yourself activities such as quilting, origami and yarn bombing, which can be used to bring awareness to issues in public spaces.

In protests in Hong Kong, youth organisers have created thousands of origami cranes as a non-violent symbol of their defiance and expression of their desire for democracy. Making cranes became an accessible way for people around the world to show solidarity with the protesters.

Street Art

Created for the purpose of public visibility, street art is a key outlet for protest artists and encompasses murals, graffiti, stickering, guerrilla art, flash mobs and other performances. Street art offers an array of canvases and venues for expression, including public buildings and open land.

Tatyana Fazlalizadeh is an artist who created the Stop Telling Women to Smile project in protest of the street harassment that women are commonly subjected to in public. By protesting these behaviours in the places where they frequently occur – along pavements, near construction sites, outside of bars and restaurants – Fazlalizadeh illustrates the faces and stories of women who have experienced harassment in order to depict how widespread the problem is and to give a collective voice to the issue.

Michelle Angela Ortiz, a Latinx muralist, has created works like *Orgullo Otomi* and *Familias Separadas* that have been exhibited in Costa Rica, Ecuador, Mexico, Argentina, Spain, Venezuela, Honduras and Cuba. Her work often portrays the stories of women, children and families and the challenges and victories they face throughout their respective countries as well as those encountered in migration.





Guerrilla Art

Grounded in anonymity, guerrilla art is a type of street art that began in the UK. It is employed to visually express ironic or bold political messages, and thus it often takes form in unauthorised public spaces with the use of stickers, graffiti, pavement chalk, zines or temporary sculptures.

Groups like the Guerrilla Girls wear masks as they produce performances and public art that bring attention to sexism and racism in the art world. The UK artist Banksy uses street art and murals to make satirical commentary on social issues, injustices and political topics.

Public Performance

From flash dance mobs to playback theatre and musical performances in the public square, performance art is one of the more accessible outlets for protest. It requires minimal materials, and with strong organizing (and sometimes choreography), it can easily scale from one person to hundreds, depending on the type of performance.

Die-ins (or lie-ins) are a popular form of public performance stemming from the sit-in direct actions that became popular during the civil rights movement of the 1960s. In sit-ins, protesters of racial injustice would occupy the seats of buses, restaurants and other public spaces in order to disrupt operations until the movement's demands were met. Die-ins extend this concept by organizing people to lie on the ground – whether in malls, street intersections, or parks – in order to recognise those who have been affected by issues such as human trafficking, police brutality, violence, environmental injustice and animal rights.

A powerful variation of a lie-in was led by American disability rights activists in the 1990s. As they advocated for the passing of the Americans with Disabilities Act (ADA) in the US Capitol, more than sixty protesters abandoned their wheelchairs, crutches and helpers to crawl up the steps of the

building. This demonstration by the Capitol Crawlers amplified the need for policy that would end discrimination and segregation of people with mental and physical disabilities as well as to ensure that public spaces are equipped with the amenities for their fair and equal access and treatment.

Projection Art

Using photography, video, graphic design and technology, artists increasingly project their messages for change on surfaces and walls in public spaces. During the 2020 racial protests in the United States, federal building walls, architectural façades and monument plinths became key canvases that rendered the demands of protesters visual and memorialised the victims of police brutality. One of the artists most known for using projection art for protest is Polish industrial designer Krzysztof Wodiczko. He was born and grew up during the Warsaw Ghetto Uprising against Nazis in his home country, and his work has covered topics of war, religious conflict, immigration and cultural trauma in more than eighty spaces across the world.

Political Art

Sometimes finding protest art is as easy as opening your newspaper. Political cartoons and illustrations have been a primary tool for speaking about unfair policies and corruption since before the creation of printed publications. Political art often uses caricature, satire and irony to express its critiques. Because their depictions can cause great public embarrassment to their targets, political artists often face lawsuits and ridicule. Syrian artist Ali Ferzat is considered one of the most influential and well-known political artists of the Middle East and has had over 15,000 caricatures and satirical drawings published. Following the publication of several anti-government cartoons in 2011, Ferzat was attacked and forced to live in exile.

Culture Jamming

Culture jamming is a type of protest that disrupts mass media and consumer culture by remixing the visuals, words and platforms of advertising. It is also called 'subvertising' and is one of the most striking forms of protest because of how it lures viewers in with expectations of familiar content, then unsettles them with its provocative messages. Some examples of culture jamming include doppelgänger branding, flash mobs and hacktivism. During the 2020 US presidential elections, designers placed the names of Black Americans who had been murdered by police on election signs outside the White House. Some signs declared 'Vote for Breonna Taylor', a young Black medical worker who was shot and killed during a botched police raid. The signs were created by the Courageous Conversation Global Foundation as part of a campaign called 'Vote for Them'.

Photography

The power of a photo can change the public's perception of protest, which makes the role of photojournalists, novice documentarians and even vloggers so critical. Black teenager Michael Brown had his hands up when he was killed by police in Ferguson, Missouri, in 2014. In the aftermath of Brown's death, St. Louis-based artist Damon Davis took photographs of Ferguson residents' raised hands and placed them in shop windows, a powerful installation that came to be called 'All Hands on Deck'. In creating this work, Davis portrayed a sense of solidarity among the community. Some images from the project are shown on the opposite page.

Poetry

Protest poetry addresses world issues and injustices through lyrical expression – both written and spoken. One powerful example is June Jordan's searing poem 'A Song for Soweto', which appears on the next page. Poems can use a range of wordplay and rhetorical techniques, including repetition, internal and end-line rhyme, puns and metaphor, to engage readers. And spoken word poetry adds the power of performance to command attention, impart emotion and inspire action. Because of its powers, poetry fuels moments of resistance and has often served as a grounding art form for social movements.

Music

Like poetry, music defines cultures, eras and moments in time. In social movements across the world, musicians and activists have created everything from hymns to chants to mainstream pop hits to reflect the energy and voices of people in protest. In the United States, spiritual and protest songs were an essential source of both sustenance and messaging during the civil rights movement of the 1960s. In some countries, music has served as such a powerful force for change, storytelling and direction that governments felt the need to censor or ban certain songs or music.

'A Song for Soweto' by June Jordan

At the throat of Soweto
a devil language falls
slashing
claw syllables to shred and leave
raw
the tongue of the young
girl
learning to sing
her own name

Where she would say
water
They would teach her to cry
blood
Where she would save
grass
They would teach her to crave
crawling into the
grave
Where she would praise

father
They would teach her to pray
somebody please
do not take him
away
Where she would kiss with her mouth
my homeland
They would teach her to swallow
this dust
But words live in the spirit of her face and that
sound will no longer yield to imperial erase

Where they would draw
blood
She will drink
water
Where they would deepen
the grave
She will conjure up
grass
Where they would take
father and family away
She will stand
under the sun / she will stay
Where they would teach her to swallow
this dust
She will kiss with her mouth
my homeland

and stay
with the song of Soweto

stay
with the song of Soweto

A BRIEF HISTORY

Protest art has been a 'visual voice' for communities throughout history.

There is evidence that political satire has been used as far back as ancient Greece and Rome and perhaps even earlier. Ancient Egyptian artwork depicted men as animals, while sculptors in the Middle Ages carved humorous scenes into stone. Exaggerated plays and public performances to express dissent about political and social issues are also well-documented. In the 1800s and early 1900s, protest art took the form of etchings, satirical cartoons and publication covers; the last two categories are still useful strategies today.

Here's a look at the use of various art forms in protests of the modern era. This time line is representative but far from complete. What other instances of protest art through history and in the current day would you add?

1810-1820

Francisco Goya, Spain THE DISASTERS OF WAR

This series of 82 politically charged etchings show wartime scenes. Although the etchings were not published in Goya's lifetime, today they are seen as powerful indictments of the horrors of war.

1916

Dada Artists, Europe ART AGAINST WORLD WAR I

Led by revolutionary icons including Marcel Duchamp and Man Ray, the Dadaists voiced an artistic revolt against conventional society and war via performance pieces, sculpture, poetry and paintings.

1914-1918

Women's Suffrage Groups, UK VOTES FOR WOMEN

Between 1914 and 1918, an estimated 2 million women in the UK undertook roles that had traditionally been filled by men, as most men of age had gone off to fight in World War I. This helped spur women to demand the right to vote, and new printing techniques enabled the activists to spread their messages quickly via posters, sashes, badges and banners. British women gained the vote in 1918.

1920s-1930s

NAACP, USA

'A MAN WAS LYNCHED YESTERDAY'

A flag bearing these words was hung from the headquarters of the National Association for the Advancement of Coloured People in order to raise awareness about the lynching of Black people in the United States. It was flown on multiple occasions until the building's landlords threatened the NAACP with eviction.



1920s

Diego Rivera, Mexico MURALS

Rivera was a leader in a government-sponsored Mexican mural project that ran during the 1920s. His large-scale works centred around political and social themes that reflected on Mexico's history.

1929

Igbo Women, Nigeria THE WOMEN'S WAR

In what is known as the 'Aba Women's Riots of 1929' in British colonial history, thousands of Igbo women took action against colonial authorities who planned to impose a tax on market workers, that endangered their livelihood. Messages initially spread through the community via palm leaves, which symbolised a call for help. The women then began performing nightly chants, songs and dances, forcing some local chiefs to resign. The Women's War became a historic example of feminist and anti-colonial protest in Nigeria.

1944

Toyō Miyatake, USA PHOTOGRAPHY

Japanese American photographer Miyatake captured the story of the imprisonment of Japanese Americans in internment camps during World War II through a series of poignant and powerful photographs.

1960s

Rev. Dr. Martin Luther King Jr, USA CIVIL RIGHTS SPEECHES

Led by the Rev Dr Martin Luther King Jr and others, the American civil rights movement sought to end racial discrimination and grant Black Americans equal rights by law. Several of Dr. King's iconic speeches helped inspire and bring attention to the movement.



1960s–1970s

Emory Douglas, USA BLACK PANTHER GRAPHICS

American artist Emory Douglas created many of the famous graphic works associated with the *Black Panther* newspaper, including the 'All Power to the People' poster.

1960s–1970s

Anti-War Protests, USA SLOGANS AND SONGS

The escalating US involvement in the Vietnam War led to increasing protests. Original folk songs became important expressions of anti-war sentiment, as did slogans such as 'Make Love, Not War'.

1975

Shigeo Fukuda, Poland 'VICTORY 1945'

Shigeo Fukuda was a multi-talented artist. Among his works are several important protest images, including 'Victory 1945', which depicts, in stark graphic style, an artillery shell apparently returning into a cannon barrel, a simple and affecting plea for an end to wars.

1987

June Struggle, South Korea WORKERS' MARCHES

Throughout the month of June democratic protests broke out, leading to reforms that are still used in place in the South Korean government today. Originally started by students, and later joined by white collar workers, the movement included throwing toilet paper rolls in the streets.

1990s

Piss on Pity, UK THE DISABILITY ARTS MOVEMENT

The disability arts movement became active in the UK during the 1990s. The provocative slogan 'Piss on Pity', coined by songwriter and activist Alan Holdsworth, was a rallying cry. The movement's activism led to the passing of the 1995 Disability Discrimination Act.



2010–2012

The Arab Spring SOCIAL MEDIA

This series of anti-government demonstrations from Egypt to Tunisia, Syria and beyond led to some changes in regime. Helped by social media, the pro-democratic movement spread quickly.

2015–2016

Anti-Government Protests, Brazil PIXULECOS

After allegations of government corruption and in an unstable economy, millions of Brazilians took part in anti-government protests across the country, resulting in the successful impeachment of its president. Men, women and children wore the vibrant yellow T-shirts of the national football team, and passed inflatable dolls that caricatured corrupt politicians called 'Pixulecos' through the crowds.

2018

Pascal Boyart, Paris GILETS JAUNES MURAL

In 2018, the street artist Boyart painted a mural in Paris celebrating the 'yellow vests' anti-government protests. It was based on a painting by Eugène Delacroix's *Liberty Leading the People*, which glorified the French revolution of 1830.

2020

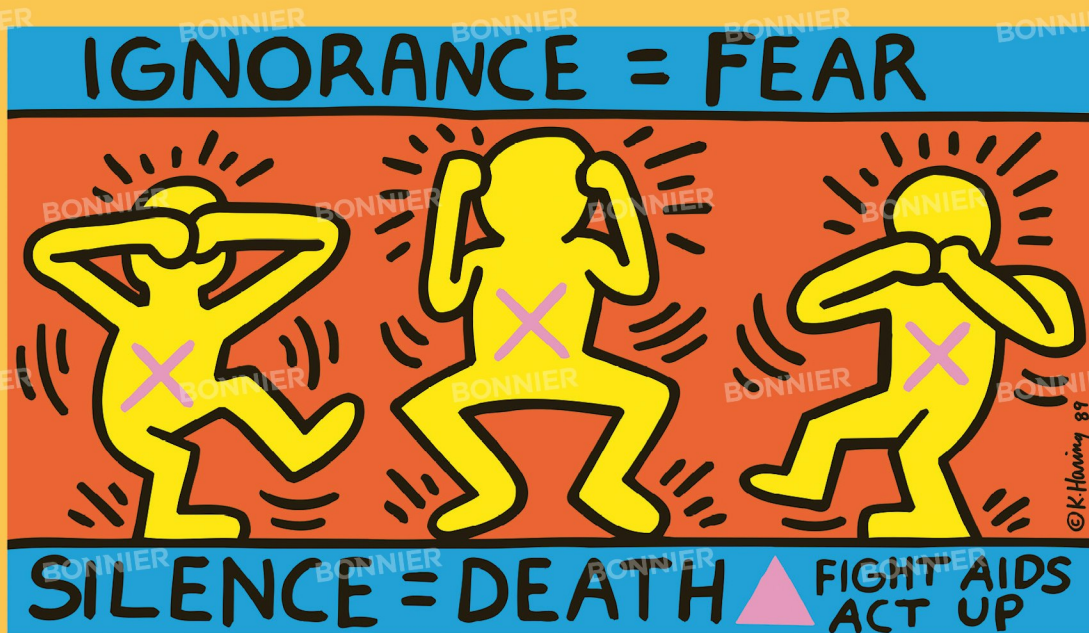
Black Lives Matter, Global STREET ACTIONS

Founded in 2013 by Alicia Garza, Patrisse Cullors and Opal Tometi, the Black Lives Matter movement received international attention in 2020 following the unlawful killing of George Floyd, an unarmed Black man at the hands of the police. Floyd's calls for help were repeated across the world, summarized by the phrase 'I Can't Breathe'.

WHAT DO YOU SEE?

Sometimes a visual style can become strongly associated with certain social movements. The artist Keith Haring had a distinctively bold and graphic visual style, and his work often reflected social issues, particularly the AIDS crisis. Even after his death from AIDS-related complications in 1990, his art continues to raise awareness.

In his piece *Ignorance = Fear*, Haring took influence from the ancient Japanese pictorial maxim 'See no evil, hear no evil, speak no evil', which is traditionally depicted with three wise monkeys. Haring repurposed this maxim to reflect on how he felt about the US government's failure to act on the AIDS crisis.



Inverted Pink Triangle

This flipped version of the symbol used to identify gay men in Nazi camps is used here as a symbol of proud self-identification.



Pink X's

Symbolizing death, these crosses represent the AIDS disease and the danger it poses to people ignorant about its spread and symptoms.



The Human

Haring's bold, highly stylized human forms allow for universal empathy.



Equal Sign (=)

Using the = symbol instead of the written word *equals* delivers the message faster, while also presenting the statement as mathematical fact.



Red and Yellow

These two colours are associated with danger and fear in nature. Haring uses both for his figures here.

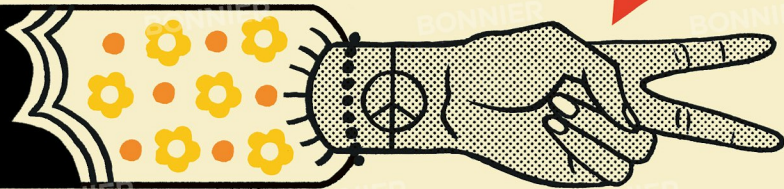
Paper Cranes

In Japan, it is believed that someone who folds 1,000 origami cranes will be granted a wish. In 1945, two-year-old Sadako Sasaki was in the vicinity of the atomic bomb dropped on Hiroshima. She suffered long-term effects from that exposure, including developing leukaemia. Before she died at the age of 12, Sadako folded more than 1,000 cranes, and the paper crane went on to become a symbol of peace.



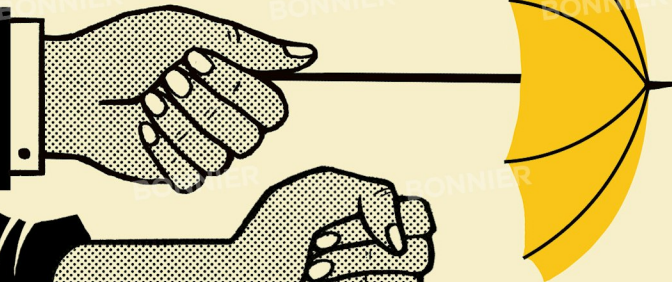
The Peace Sign

The peace sign was created by the British artist Gerald Holtom in 1958 as the logo for a campaign for nuclear disarmament in the UK. It has since become an iconic symbol of calls for peace.



Umbrellas

During protests for democracy in Hong Kong in 2014, activists used umbrellas as shields against tear gas and other aggressions by the police. The umbrellas came to symbolize the protests and gave the movement its name (read more on pages 52–53).



The Clenched Fist

The image of an upraised clenched fist is a powerful symbol of protest and resistance. Some of its first uses were by labour unions in the early 1900s, before it grew in popularity and became a symbol of many causes, including Black Power, the anti-apartheid movement and the feminist movement.



The Rainbow

The rainbow is the most iconic symbol of the LGBTQ+ movement. It represents diversity, acceptance and the spectrum of human sexualities and genders.



WHAT DO YOU SEE?

Artist Jacob Lawrence is known for his modernist depictions of African American history. He moved to Harlem in 1930, and many of his works feature the neighbourhood he called home and its rich culture. Lawrence is recognised for his vibrant colours and blocky shapes, as well as expressive postures and facial expressions. His artwork often has a narrative element, telling the stories of the struggles his community faced.

The 1948 painting *Ambulance Call* (shown on the opposite page) takes place on the streets of Harlem and portrays a medical emergency. At the heart of the image, a person lies on a stretcher carried by two attendants dressed in blue. At the time this image was painted, few hospitals in New York admitted Black patients, and consequently it took a long time for medical aid to arrive.

When you look closely at this painting, what do you see? How does the image make you feel, and why does it make you feel that way? Some of the imagery used in this work is explained in more detail below.



The Patient

In contrast to the figures looking down, the patient faces up at the crowd, perhaps suggesting a final farewell.



The Attendants

In 1948, it was rare for African Americans to be working in hospitals. The fact that Lawrence chooses three Black figures to represent the attendants and paramedic could indicate his acknowledgment that some advancements had been made in addressing systemic racism.



The Onlookers

With their heads positioned closely to one another, Lawrence shows a tight-knit community. Their down-turned mouths and eyes signify sadness, but perhaps they are seeking comfort in one another. Their grief seems to be in contrast to the bright primary colours Lawrence uses, suggesting hope and perseverance.



COLOUR

Colour is an essential aspect of any visual artwork. Different colours tend to evoke different moods, energies or feelings and protest art has utilised these properties to gain attention, support content and drive action.



The Umbrella Movement – Hong Kong

Yellow

Happiness, positivity, joy and warmth all come to mind when we think of the colour yellow. However, it can also represent sickness, caution and social ills.



Orange

The colour orange can depict a range of concepts and emotions – from joy, fun and creativity to health, stimulation, irritation and caution.



Orange Revolution – Ukraine

LGBTQ+ movement – Universal

Purple

Historically, purple dye was very expensive and difficult to source, so the colour tended to be reserved for royalty. In modern times, purple is associated with courage, ambition, wisdom, peace and relaxation, as well as the LGBTQ+ movement.



Black

Black can connote a wide range of qualities, from mystery and darkness to despair, strength and sophistication. Because black was one of the first colours used in art, its versatility is boundless and timeless – from the charcoal that prehistoric artists used to draw to the felt pens, paints and digital prints found in protests around the world.

Black Panther movement – US

Period poverty – UK/US

Pink

Bright-pink pigments have been found in prehistoric shale in the Sahara, thought to be from ancient organisms. Pink is sometimes associated with the feminine and has been used in the fights against period poverty. Animal rights activists have also used pink in protests against meat eating.



Green

Green is one of the oldest and most common hues in nature as well as in art. It can represent money, success, freshness, harmony, growth, illness, decay and more.

Abortion rights – Argentina

Indigo Revolt – India

Blue

Blue is one of the most popular hues used across contemporary societies. It is the colour of the two largest features of nature – the sky and water – but different pigments such as YInMn are still being discovered to this day.



Red

Red can represent passion, love, life, anger, erotica, fire, power and sacrifice. Because of its versatility, red was one of the first colours to be broken down into different shades and used in art.



Carnation Revolution – Portugal

White

White often represents purity, innocence, safety, cleanliness, life and death. White paint made from lead, which is highly toxic, was used by artists for hundreds of years before it was banned in the late twentieth century.



Women's suffrage – UK/US

SEX

LIFE

HEALING

SUNLIGHT

NATURE

MAGIC

SERENITY

SPIRIT



WHAT DO YOU SEE?

Artist and activist Gilbert Baker is credited with creating the first LGBTQ+ rainbow flag in 1978. The colours he chose represented the diversity of his community. The first rainbow flag had eight coloured stripes that Baker dyed and stitched himself. Since some of the colours he chose were not widely available at the time, meaning the flag could not be mass-produced, his initial colour choices underwent several revisions.

Less than a year later, Harvey Milk, the first openly gay elected politician in San Francisco, was assassinated. The Pride Parade Committee of 1979 removed the indigo stripe so that the flag's colours could be evenly divided along the procession route—with three colours on either side of the street. The six-striped flag remained the most widely used pride flag for decades.

Forty years after Baker's flag was designed, Daniel Quasar created the Progress Pride flag, which adds a chevron with black, brown, pink, blue and white stripes to reaffirm the inclusion of people of colour and transgender people in the LGBTQ+ movement.

What do these colours say to you? If you were to design your own flag, which colours would you use?

VISUAL VERSUS VERBAL LANGUAGE

In protest, artists communicate through both verbal and visual language. Verbal language includes speaking and writing, while visual language utilizes imagery, symbols, body language, motions and other ways that we represent or communicate ideas visually. Even how we write our words can be visual language. Here are some of the ways that visual and verbal language intersect.

HAND- WRITING

WHEN WE THINK ABOUT SCENES OF PROTEST, HAND-DRAWN SIGNS AND BANNERS ARE USUALLY THE MOST ASSOCIATED VISUALS – WHETHER IT'S A FELT PEN ON CARDBOARD OR MARKERS ON A POSTER BOARD.

THESE SIGNS ADD A PERSONAL FEELING TO THE MASSES OF PEOPLE, WHICH HELPS TO SHOW THAT AN EFFORT IS GRASSROOTS AND CONNECTED TO INDIVIDUALS' EXPERIENCES AND PERSPECTIVES.

COLLAGE

Collage is the art of assembling parts of existing resources – whether magazines, books, maps, photographs or other printed material – in order to make a new creation altogether. Photomontage is handy for conveying the magnitude of a cause or even portraying the many facets of an issue. In typography, collaging the letters or text from newspaper headlines, written policies, or other sources can help create emphasis on certain words or shine a light on how official statements contrast with reality.

SCREEN PRINTING AND LETTERPRESS

Screen printing is a printmaking technique that allows for mass production. Letterpress is a type of printmaking that entails paper being pressed over a raised bed of movable type that has been inked. In protest, screen printing, letterpress and other printmaking forms such as etching, engraving and woodcuts can transform chants, catchphrases and graphic imagery into powerful protest art.

Digital Printing

Digitally designed and printed signs, banners and other forms of protest communications can be used to emphasise a more formal or official tone to a protest.



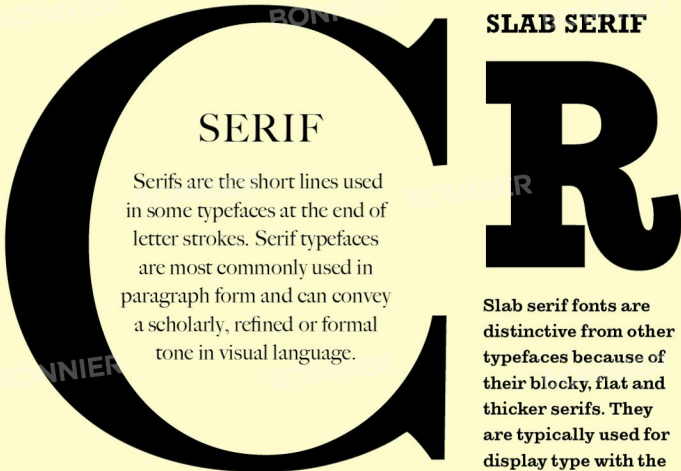
TYPOGRAPHY

Typography is the art of designing and arranging letters, words and text in ways that appeal to viewers creatively. It includes the selection of fonts and styles, the sizes and shapes of letterforms, the arrangement of words and sentences and even the spacing of characters and text. Typography is one way to use our understanding of verbal and visual language to express emotions and ideas in protest. And within typography, there are endless possibilities and considerations for how different techniques and styles can be used.

SERIF

Serifs are the short lines used in some typefaces at the end of letter strokes. Serif typefaces are most commonly used in paragraph form and can convey a scholarly, refined or formal tone in visual language.

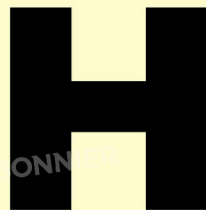
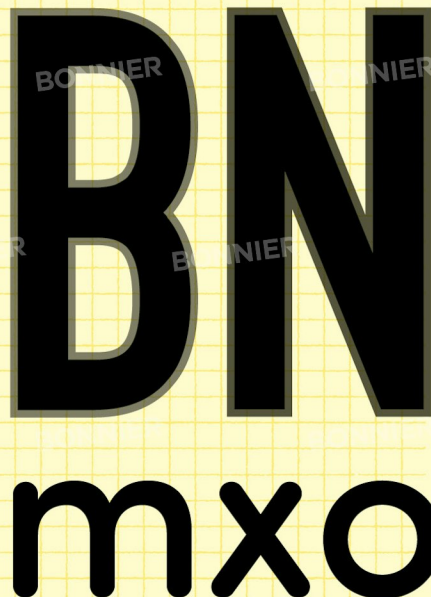
SLAB SERIF



Slab serif fonts are distinctive from other typefaces because of their blocky, flat and thicker serifs. They are typically used for display type with the intention of grabbing a viewer's attention.

SANS SERIF

The term 'sans serif' refers to typefaces without serifs. Sans serif fonts have a modern, streamlined look and are usually used in headlines or headings or to emphasise a declarative statement or a demand. Condensed sans serif fonts are usually bolded and set in all capital letters to intensify the most important statements or calls to action.



ALL CAPS

WORDS WRITTEN IN ALL CAPS CONVEY A **BOLDNESS** AND **POWER** SUGGESTING THAT THE MESSAGE IS BEING YELLED OR SHOUTED.

lowercase

text that is all in lowercase can suggest can suggest a youthful voice. it can also convey humility or lightheartedness or even be used to subvert more authoritarian tones.

A vibrant, stylized illustration in a retro, graphic style. It depicts several diverse individuals engaged in creative and activist work. At the top, three people are seated at a table, focused on their tasks: one is writing on a notepad, another is sketching a diagram, and a third is looking at a smartphone. Below them, on the left, a person is shown from the side, working on a poster. In the center, a person is lying down, holding a long strip of fabric or paper, possibly a banner. To the right, another person is shown from the back, working on a piece of art. At the bottom, two more individuals are depicted; one is holding a sign that says 'WE CAN DO IT'. The background is a solid blue color, and the overall composition is dynamic and collaborative.

TRY THIS:

1. Learn about the history of protest art in your community or country.

Discover if there is a museum, gallery, or public space that honours the events that have happened in your hometown. Visit and explore any artworks that were created as part of a march, protest, or social movement. Note what features stand out in the art, and reflect on how these might inspire your creativity.

2. Design a poster, using only words. Protest art like the 'I Am a Man' poster expresses a mantra – a slogan or phrase that is repeated to affirm a quality or state of being. Think about a statement, mantra, or quote that represents a social issue you care about. Draw it onto a large sheet of paper as a poster and get creative.

3. Try making a banner. Banners are a fun way to scale up the size and creativity of your protest messaging. Glue felt fabric to a bedsheet, stitch T-shirts together into a quilt or use a long roll of greaseproof paper to make a banner that you and others might carry in support of your cause.

4. Make a playlist of songs that inspire you to work for social change. Be sure to include music from different genres and languages. Pay attention to the lyrics to understand the stories, topics and calls to action that they express. To make it a collective effort, share your playlist with your friends and invite them to contribute.

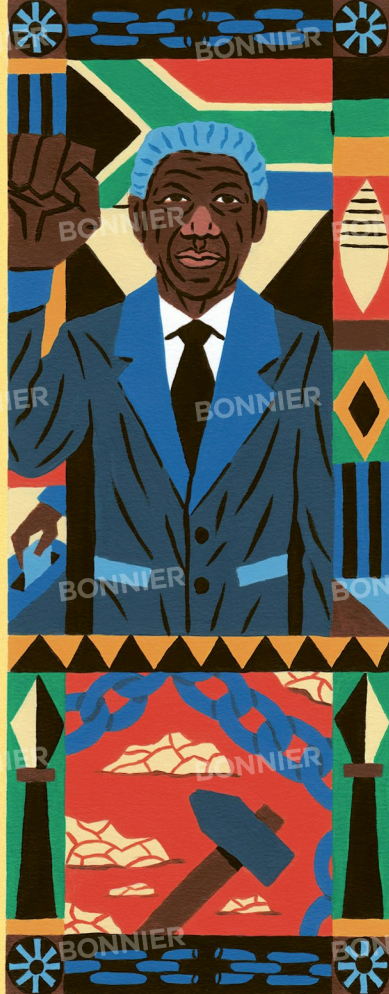
**'EVERYTHING IS
ART.
EVERYTHING IS
POLITICS'.**

AI WEIWEI

03 YOUTH LEADERSHIP AND PROTEST ART AROUND THE WORLD

A VISIT TO SOUTH AFRICA

I got the chance to visit the home of former South African president Nelson Mandela during a solo adventure to Africa a few years ago. Upon visiting the Apartheid Museum, which chronicles the history of ending apartheid rule in the nation, I was struck by the ways that art and graphics had influenced the social movement, and also by the stories of youth leadership that had propelled the nation toward freedom. Having witnessed the vision and power of youth voices first-hand at the Ferguson Uprising, this visit made me want to learn more about how young people worldwide have led social movements.



YOUTH-LED MOVEMENTS

From Civil Rights to Black Lives Matter

John Lewis was a teenager when he began to dedicate his life to the struggle for racial equality in the United States. As a young man, he worked as a leader of the Student Non-violent Coordinating Committee (SNCC), joining with other young people who put themselves on the line in the fight for desegregation in the South. In 1965, he was among the marchers badly beaten by police officers at the Edmund Pettus Bridge in Selma, Alabama. He went on to serve as a representative in Congress for his home state of Georgia for 33 years, from 1987 until his death in 2020, and remained a tireless fighter for racial justice throughout his life.



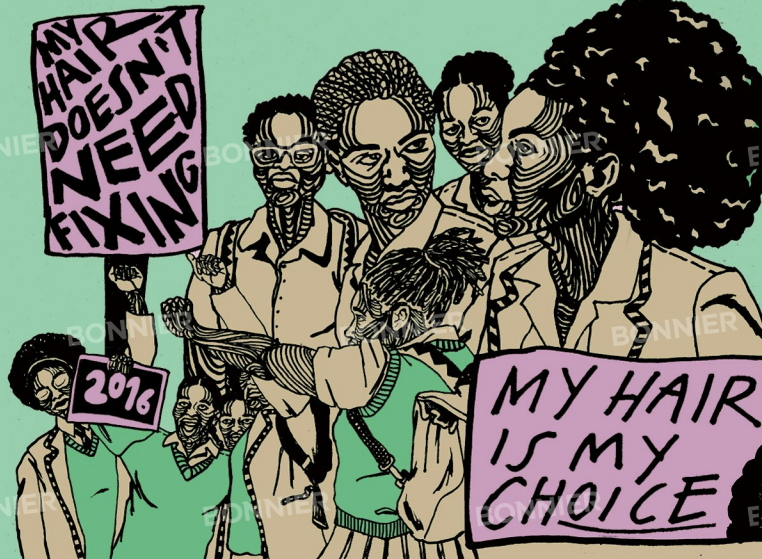
SOUTH AFRICA

In the mid-twentieth century, the Dutch and English colonial powers in South Africa imposed a stringent system of racial segregation known as apartheid. Students played a key role in protesting the segregation of the educational system, including restrictions against the use of their own languages in school in favour of English and the Dutch variant Afrikaans.

In June 1976, an estimated 200,000 schoolchildren took to the streets of Soweto, a township in Johannesburg, in protest. Twenty-five people were killed in the first days of the demonstrations, and as many as 600 had died by the time the uprising was over. Many of those killed were children. The protest, and the brutal backlash against it, spoke to the national, then international, conscience

and helped lead to the eventual end of apartheid.

To this day, South African teens are still protesting racism in their schools. In 2016, when she was 13 years old, Zulaikha Patel led a protest at her school, which claimed that her natural hair violated its strict dress codes. Her leadership inspired further policy changes and movements, and the BBC named her one of its youngest celebrated global leaders.



THE UMBRELLA MOVEMENT

After being held as a British territory for a century, Hong Kong was returned to Chinese rule in 1997. Although the territory was meant to maintain its autonomy, a series of restrictions on democratic processes followed. In 2014, a process was imposed that restricted candidates for office to those who had been screened by Chinese authorities.

In response, university students led a strike and a series of protests. They practiced civil disobedience by staging sit-ins at government buildings and by marching in public squares and streets, often banging pots and pans.

Protesters carried umbrellas to shield themselves from tear gas and other aggressive police tactics and the umbrellas became a symbol of their resistance, a name for their movement and a basis of their protest art. They wrote messages on umbrellas, placed them in the hands of public statues, created canopies of umbrellas that had been broken by police and used them in other public installations.

The initial wave of protests lasted for 79 days. A second wave began in 2019 in protest against a new law allowing the Hong Kong government to send suspected activists to mainland China to face trial. The student-led resistance has been severely quashed but carries on.



THE STUDENTS OF PARKLAND

Throughout recent decades, mass shootings have become a tragic and deadly epidemic in the United States, often affecting young people who are victimized by shootings within their schools. In 2018, a student gunman killed 17 people and injured 17 more at the Marjory Stoneman Douglas High School in Parkland, Florida, the second deadliest school shooting in US history. Student survivors of

the shooting immediately became passionate and outspoken advocates for the reduction of gun violence. They sparked the Never Again campaign and led the national March for Our Lives, with more than 500,000 people gathering in Washington, DC, and more joining gatherings around the country. They also organised the Enough! National School Walkout Day, where students from 3,000 schools nationwide left their classes for 17 minutes to honour the lives of the 17 people killed in Parkland. The March for Our Lives team continues to organise young people in America to own and use their collective power to fight against gun violence.

ENOUGH

PROTECT KIDS NOT GUNS




YOUNG CLIMATE ACTIVISTS

The number of young activists across the world is rising. Their collective work has been described as the most remarkable and important mass movement of our age. In 2019, the first-ever UN Youth Climate Summit was held, a platform devoted to promoting youth voices for action. The same year, Extinction Rebellion Youth (known as XRY) was formed, a group of environmental activists under the age of 30. From local to global initiatives, young campaigners are coming together to demonstrate for action against climate change and to share visions of a fairer, safer, cleaner world. In this section, we meet the children of the climate revolution.

'WE CANNOT EAT COAL. WE CANNOT DRINK OIL'.



UGANDAN ACTIVIST VANESSA NAKATE IS THE FOUNDER OF THE CLIMATE ACTION GROUPS YOUTH FOR FUTURE AFRICA AND THE RISE UP MOVEMENT, WHICH AIM TO AMPLIFY THE VOICES OF AFRICAN ACTIVISTS. SHE WAS INSPIRED TO TAKE ACTION AFTER NOTICING RISING TEMPERATURES IN HER COUNTRY AND HAS CAMPAIGNED TIRELESSLY FOR CHANGE ACROSS THE CONTINENT, INCLUDING FOR THE PROTECTION OF THE CONGO RAIN FOREST.



**'THE EYES OF ALL FUTURE
GENERATIONS ARE UPON YOU'.**

GRETA THUNBERG

Swedish teenager Greta Thunberg made headlines around the world in 2018 when she kick-started the School Strike for Climate movement, encouraging schoolchildren to miss Friday classes to protest government inaction around climate change. What began as Greta sitting alone outside the Swedish parliament grew into a global phenomenon, with an estimated 1.4 million young people from 128 countries participating.

**'PEOPLE DON'T LIKE TO LISTEN TO WHAT OTHERS ARE SAYING. BUT IF YOU
LOOK AT A VISUAL PIECE, HEAR MUSIC, OR EXPERIENCE... ARTWORK,
THEY CONTAIN SYMBOLS AND MESSAGES THAT ARE UNIVERSAL'.**

NADIA NAZAR

Nadia Nazar is the co-founder and art director of Zero Hour, a youth-led organization that shares the voices of young people in discussions around climate and environmental justice. At 15, Nadia helped to design the Zero Hour logo, which works as a visual tool to help unite people of all ages and backgrounds.

BRUNO RODRIGUEZ

BONNIER

BONNIER

HELENA GUALINGA

TRY THIS:

1. Organise a flash mob.

Gather friends to join you to create a dance, skit or theatrical performance in public. (Be sure not to do anything that would get you in trouble).

2. Create a unique name and symbol for your cause.

Research symbols that have been used to represent protests and social movements. Sketch and design a symbol that relates to your social cause and conveys what you stand for. Explore adding colours to the symbol that represent its themes and values.

3. Wear your cause.

Fashion can be an easy form of artistic expression to wear to protests and in public. Paint a T-shirt with a protest message that shares your vision for positive change.

SILENCE
=
VIOLENCE

BLM

LOVE
WINS

SAVE THE BEES

‘THE ROLE
OF THE ARTIST
IS THAT OF
A SOLDIER
OF THE
REVOLUTION’.

DIEGO RIVERA

04 PROTEST ART BEYOND TODAY

WHAT LIES AHEAD

With the increase, frequency and urgent intensity of social challenges, protest art will continue to make an impact in social movements. The continuous rise of new technologies will expand these voices into digital and virtual spaces. Within the upcoming years, one might expect to see artists experiment more with existing protest art practices while integrating more video projection, augmented reality, meme development and Internet of things (IoT). And with the vast changes that technology could bring, one might also predict that tech-based protest art will be balanced with artists choosing to create smaller, more personal protest works. Through such micro-protests, people can take everyday household items – from sticky notes to apparel, cardboard and crafts – to creatively protest injustices and challenges that exist in their communities.



TECHNOLOGY AND PROTEST ART

Deepfakes

Deepfakes are a type of image manipulation used in social media that replaces one person's face with another's in still or video images. Deepfakes might, for instance, use celebrities' or politicians' images to mock their words or personalities, to warn of the harms and dangers that leaders have caused and to shock viewers into changing their opinions of the public figures portrayed.

Social Media Filters

An easy and accessible way to show your support for a social movement or cause is to use a filter on your social media profile picture. Filters are made available as portable network graphic (PNG) files and can be overlaid onto any other image as a marker of affinity, to show solidarity, express your values and build community.

Augmented Reality

Smartphones and social media have enabled us to document our lives in numerous accessible ways. Now the technology of augmented reality (AR) provides us with a new twist: the ability to superimpose images, videos and experiences onto real-world environments. Viewers can then hold up their smartphones over the space and see a virtual world full

of possibilities and experiences.

An early example of AR protesting occurred during the 2011 Occupy Wall Street actions against economic inequality in the United States. The artist Mark Skwarek rebuilt the Occupy Wall Street protests as a virtual protest space that placed photos of protesters from New York's Zuccotti Park into spaces like the New York Stock Exchange that had actually been restricted from access.

In 2020, global protests for racial justice fostered an increased removal and dismantling of monuments dedicated to abusive public figures. AR has emerged as a tool for reimagining the figures who could be put onto bases of the monuments that remain. The Movers and Shakers team in New York City uses AR to create virtual monuments to activists like athletes Colin Kaepernick and Jackie Robinson that are installed in spaces like train carriages and outdoor pavilions. The artist Sebastian Errazuriz has used AR to 'graffiti-bomb' and place his artworks on sculptures via social media. In 2017, the social media platform Snapchat collaborated with the artist Jeff Koons to showcase his Balloon Dog sculptures in spaces around the world. Errazuriz used technology to re-create the sculptures covered in graffiti as a symbolic stance against an imminent AR corporate invasion.



MEMES

FROM GRUMPY CATS TO BERNIE SANDERS'S MITTENS, MEMES ARE IMAGES OR VIDEO CLIPS THAT SPREAD ACROSS SOCIAL PLATFORMS. MEMES ARE OFTEN HUMOROUS BUT CAN ALSO BE USED TO SUBVERT NORMS OR PROTEST HARMFUL CULTURAL IDEAS AND POLITICAL ISSUES.

VIRAL VIDEO

THE VIRALITY OF DANCE, PUBLIC PRANKS, FUNNY MEMES AND PERFORMANCE ART IS UNDENIABLE AS THEY BECOME INCREASINGLY CAPTURED BY VIDEO ON PLATFORMS LIKE INSTAGRAM, TIKTOK, DOUYIN, YOUTUBE AND TENCENT. AS THE WORLD CONTINUES TO NAVIGATE ECONOMIC CRISES, PANDEMICS AND CULTURAL CONFLICTS, VIDEO WILL REMAIN A KEY MEDIUM FOR PROTEST ART MOVING FORWARD.

THE INTERNET OF THINGS

COMMUNICATION ACROSS DEVICES—ALSO KNOWN AS 'THE INTERNET OF THINGS' (IoT)—IS AN EMERGING SET OF TECHNOLOGIES USED WITHIN HOMES, OFFICES, SCHOOLS AND OTHER SPACES TO BUILD GREATER CONNECTIVITY, AUTOMATION AND FUNCTIONALITY ACROSS ELECTRONIC AND BLUETOOTH DEVICES AND OBJECTS. IN THE SAME WAY WE CAN POWER EVERY ELECTRONIC DEVICE IN A ROOM JUST BY SPEAKING ONE COMMAND, THE EXPANSION OF THIS TECHNOLOGY WILL SOON BE A TESTING GROUND TO HACK, PROGRAM, OR AUTOMATE COMMUNICATIONS ACROSS PUBLIC AMENITIES.

CHALK

In addition to high-tech efforts and long-term protest campaigns, personal and daily expressions of social resistance remain as important as ever. As an arts organiser in Ferguson in 2014, I developed a project called *Sticky Note to Self*, which became one of the most prophetic and meaningful projects I have created while also being the simplest and most personal. As a designer, I'd always been a fan of sticky notes to help me organise my thoughts. Then after falling victim to online harassment and trolling for my activism, I wrote a note to myself that reminded me to 'Always do right by people', even when they were mean-spirited toward me.

On April 1, 2015, I posted that note online, and because of the wave of love and support I received in response, posting reflective notes became a semi-daily practice. The notes have covered topics of love and loss, advocated for police reform, encouraged mindfulness practices and simply served as a way to exhale the anger and frustration I feel about various issues. As others engaged with the notes, I developed a community around their content by creating apparel, making art and starting a YouTube series. Some of my notes have even been used by libraries and schools to teach visual art therapy and reflective writing to children and families.

I continue to be blown away by how such a small and simple canvas can lead to such an expansive set of outputs. And I think that's exactly the power of micro-protests. They demonstrate that protest does not require a grandiose undertaking. Its form can be as simple and personal as you desire. It can be a singular experience, or it can be frequent and continuous. And even though it might be small in scale, it can resound throughout a community like the ripple effects of one drop of water in a lake.

When I was a kid, I would often make tiny folded and stapled booklets that contained stories or my thoughts on a topic along with doodles and images collaged from my mother's magazines. I kept my booklet collection on my bookshelf, but sometimes I was so proud of what I produced that I would share my favourites with friends at school. It wasn't until college that I learned that my booklets were an art form known as zines.

Handmade or small-run pamphlets date back to the 1700s, when writers published their opinions on political events of the day. A famous example is Thomas Paine's *Common Sense*, which advocated for American independence from Great Britain.

Zines take their name from the term *fanzine* (a combination of the words *fan* and *magazine*) and were originally created to express an individual's or group's interest in a specific topic. They can be handwritten, collaged, photocopied or produced in digital form. In protest movements, zines have been a helpful tool for distributing news and information, inspiring change and action, teaching a skill, educating people on a complex topic or documenting actions.



TRY THIS:

- 1. Make a video** that expresses your opinion and viewpoint on a topic that matters to you. Share it with a circle of friends and ask them to respond to it and/or amplify it. And if you're feeling bold, share it more widely to start a conversation with others.
- 2. Create a meme!** Find an image, video or GIF that is compelling or comical to you. Reinterpret it as a protest message by adding text that expresses an action people can take to help a social justice cause you care about. Share it with friends on your favourite social media platform and engage them in conversation about the topic.

- 3. Design your own protest zine.** Share your thoughts on a topic by making a short booklet about it. You can either use one sheet of paper folded to create multiple pages or cut, fold and nest multiple sheets.

Use markers and pens to write or draw content on each page. Collage images from magazines to help illustrate your thoughts. Once it's complete, make multiple copies of your zine and use a stapler to bind the pages together. If you feel bold, leave copies in random places for others to find and read.

**'ARTMAKING
IS MAKING THE
invisible,
VISIBLE'.**

- MARCEL DUCHAMP

OVER TO YOU

Our world right now is ripe for change, for progress and for new ideas of what tomorrow can bring.

As we continue to fight for racial justice, environmental sustainability, economic fairness, LGBTQ+ rights, public health and so much more, our collective well-being depends on people rising up with vision, leadership and unity to demand more of our existing systems and set a solid path forward to unlock new possibilities. I believe that artists are those visionaries, and I believe in the voice and collective power of protesters and activists to steer us on this hopeful journey. As you have read the stories, witnessed the artworks and learned the skills shared in this book, it is my deepest desire that you have been equipped and inspired to become a creative warrior – an activist – in your community. I hope that you have been guided in identifying the causes you care about and sharpening your creative muscles to take action through artmaking. And, finally – if nothing else – I hope this book has helped you understand and believe in the power of art as protest.

De Nichols



MEET THE CREATORS

DE NICHOLS

De Nichols is an arts-based organiser, social impact designer, serial entrepreneur and keynote lecturer. Currently, De is a Senior User Experience Researcher of Product Inclusion at YouTube. She additionally serves as a Core Organizer of the global Design as Protest collective and is formerly the Principal of Design & Social Practice at Civic Creatives, a design strategy agency she created in St. Louis, U.S. One of her most famous and influential works, the *Mirror Casket*, was cited in an article by Angela Davis entitled 'The Art of Protest'.

DIANA DAGADITA

Diana Dagadita is a graduate of Solent University, in the UK, with a BA in illustration. They are a freelance illustrator and printmaker currently living in London. Their first book, *Printer's ABC*, was published in 2019.

MOLLY MENDOZA

Molly Mendoza is an illustrator currently living in Portland, Oregon. She is a BFA graduate from the Pacific Northwest College of Art and recipient of the RockStar Games Award from the 2015 SOI Student Competition. Her clients have included Adobe, the *New York Times* and *The Scientist* magazine. Her first graphic novel, *Skip*, was published in 2019 to critical acclaim.

OLIVIA TWIST

Olivia Twist is a London-based illustrator, arts facilitator and lecturer who graduated from the Royal College of Art in the UK with an MA in visual communication. She is a winner of the Quentin Blake Narrative Drawing Prize and was included in Taschen's 2019 *Best 100 Illustrators from Around the World*. Her commissions and clients include the Wellcome Collection and WeTransfer.

RAUL OPREA

Saddo is the pseudonym of Raul Oprea, a contemporary painter, muralist and illustrator who has exhibited his work in galleries all over the world, including in his home country, Romania, as well as in the United States, Canada, Austria, Denmark and El Salvador. He was the founding member of the Playground, one of Romania's first street art groups.

DIEGO BECAS

Diego Becas is an illustrator, designer and multi-disciplinary graphic artist based in Santiago, Chile. His work has been commissioned by many publishing houses, theatres, magazines and festivals. He uses traditional methods and materials, including engraving, cut paper, wood, ink, watercolour, acrylic, hand-lettering, usually working with a reduced colour palette.

START MAKING.

Start **CREATING**

THE CHANGE

that's needed

for a

BETTER WORLD.

IMAGE CREDITS

The publisher would like to acknowledge
and thank the following:

p. 8. Illustration based on a photograph of Nelson Mandela's Post-Liberation Address [second image from top]; photograph by Patrick Durand / Sygma via Getty Images; used by permission.

p. 8. Illustration based on a photograph of Martin Luther King Jr., Close-Up During Speech, circa 1960s [third image from top]; photograph by Universal History Archive /Universal Images Group via Getty Images; used by permission.

p. 8. Illustration based on a photograph of a civil rights march on Washington, D.C. [bottom image]; photograph by Warren K. Leffler/Library of Congress; used by permission.

p. 9: Illustration based on a photograph of De Nichols [second person pictured], St. Louis, Missouri, January 21, 2017; photograph by Steve Truesdell; used by permission

p. 25: Photographs from the *All Hands On Deck* project by Damon Davis, 2014, used by permission.

p. 27: Illustration of the 'A Man Was Lynched Yesterday' flag derived from a photograph by MPI/Getty Images.

pp. 30–31: *Ignorance = Fear* by Keith Haring, 1989, reprinted by permission of the Keith Haring Foundation.

p. 35: *Ambulance Call* by Jacob Lawrence, 1948, Artifact / Alamy Stock Photo used by permission.

p. 49: Illustration based on photograph of young John Lewis as national chairman of the Student Nonviolent Committee, at the National Urban League headquarters in New York City on August 23, 1963 [first from left]; photograph by AP/Shutterstock; used by permission.

p. 49: Illustration based on a photograph of John Lewis with Barack Obama [far right]; photograph by White House Photo / Alamy Stock Photo; used by permission.

p. 59: Image based on a photograph of Nadia Nazar dated September 17, 2019, by Eric Baradat/AFP via Getty Images.

p. 61: Image of Helena Gualinga based on a photograph by Allison C. Hanes at One Health Productions.

p. 63: Transgender Pride flag designed by Monica Helms 1999.

p. 72: Illustration based on *We Can Do It* by J. Howard Miller, 1943 [top centre image]. From the scan of a copy belonging to the National Museum of American History, Smithsonian Institution.

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