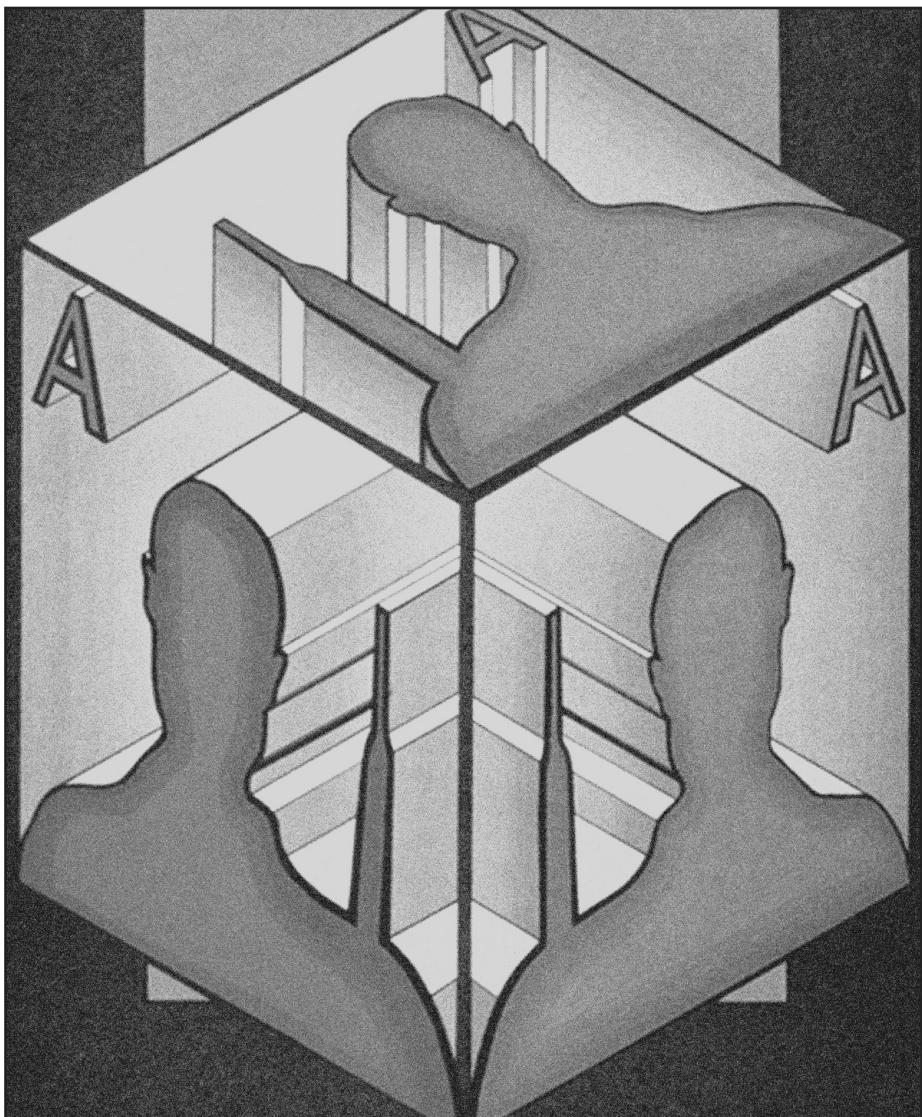


P R I N T I N G
S O L I D A R I T Y

TRICONTINENTAL GRAPHICS from CUBA



December 1, 2021 – February 25, 2022

Zuccaire Gallery



Scan to listen along to a music playlist accompanying the exhibition, curated by Giovanni Bello and Matías Hermosilla, PhD Candidates in the Department of History.

Acknowledgements

Printing Solidarity is organized by Stony Brook University Art History graduate students Elise Armani, Amy Kahng, Daniel Menzo, and Sarah Myers under the guidance of Assistant Professor Sohl Lee and in partnership with the Paul W. Zuccaire Gallery. The exhibited posters and magazines are on loan from the Interference Archive in Brooklyn, the main collaborator for this exhibition. The exhibition and programs are supported by the Humanities Institute at Stony Brook (HISB), Latin American and Caribbean Studies (LACS), the Center for Korean Studies (CKS), the Graduate Student Organization (GSO), and the Department of Art.

Special thanks to: Karen Levitov and Georgia LaMair of the Zuccaire Gallery for their invaluable support, Lauren Ruiz (MFA '20) for exhibition installation, Jen Hoyer and Sophie Glidden-Lyon of the Interference Archive, Kate Doyle for exhibition graphics and booklet design, Giovanni Bello and Matías Hermosilla for the music playlist, Gisele Blain De Dios for translation, Lincoln Cushing for the tireless work of establishing and making available a digital archive of OSPAAAL posters, Heath Martin from the Stony Brook University Libraries, Lisa McLaughlin from the University at Buffalo (SUNY) Libraries, Solana Chehtman, Eric Zolov, Qin Han, Lorena Salcedo-Watson, Barbara Frank, Debra Lennard, and the Students Ambassadors from "ARH 395: Topics in Visual Culture" (Syed Ahmed, Eleni Amigdalos, Jordan Benn, Brillane Chen, Yanni Dong, Ashani Escoffery, Nick Fotopoulos, Alix Hatzidakis, Nicole Lasala, Jiayi Li, Andrea Mirauti, Hugo Moura, Sebastian Ramos, Hadley Rotter, Melissa Roy, Daniel Ryan, Hannah Siemieniaka, Erika Vallance, Benjamin White, Emerald Zheng).

Introduction

Printing Solidarity: Tricontinental Graphics from Cuba

Formed on the heels of the historic 1966 Tricontinental Conference in Havana, the Organization of Solidarity with the Peoples of Africa, Asia and Latin America (OSPAAAL) produced hundreds of posters with the goal of uniting liberation movements and efforts to combat imperialism across the globe. *Printing Solidarity: Tricontinental Graphics from Cuba* presents a range of posters and bi-monthly bulletins from OSPAAAL's most active period (1960-1970s), offering a glimpse into the visual material culture of Tricontinentalism. Bulletins disseminated across the globe updated readers on various liberation efforts in Spanish, English, and French, while the posters present a visual archive of international revolutionary campaigns.

During the global Cold War, Cuba assumed leadership among nations that refused to align with either the United States or the Soviet Union, and its political messages were manifest in its flourishing graphic culture. Cheap, widely circulated, and easily reproduced, the poster was a democratic medium. Covering revolutionary independent struggles across the globe, the international subject matter of OSPAAAL's posters is united by a distinctly Cuban style of design characterized by vibrant colors and bold typography.

Viewing this material today, it is clear that the visual vocabulary constructed by OSPAAAL transcends its original historical period. The organization's striking use of color, design, and typography continues to be adopted and referenced in political organizing today, and the posters' pressing issues remain deeply relevant. *Printing Solidarity* encourages viewers to consider the enduring power of visuals to inspire, unite, and embolden revolutionary thinking.

Printing Solidarity is curated by Stony Brook University Art History PhD students Elise Armani, Amy Kahng, Daniel Menzo, and Sarah Myers, under the guidance of Assistant Professor Sohl Lee. The exhibition is produced by the Zuccaire Gallery in collaboration with the Interference Archive, a volunteer-based non-for-profit organization in Brooklyn, NY. The exhibition and programs are supported by the Humanities Institute at Stony Brook (HISB), Latin American and Caribbean Studies (LACS), the Center for Korean Studies (CKS), the Graduate Student Organization (GSO), and the Department of Art.

Introducción

Imprimiendo Solidaridad: La Gráfica Cubana Tricontinental

Formada sobre la base de la histórica conferencia Tricontinental en La Habana del 1966, la Organización de Solidaridad con las Personas de África, Asia y Latinoamérica (OSPAAAL) produjo cientos de afiches con el objetivo de unir los movimientos de liberación y esfuerzos para combatir el imperialismo a nivel global. *Imprimiendo Solidaridad: La Gráfica Cubana Tricontinental* presenta una variedad de afiches y boletines bimensuales del periodo más productivo de OSPAAAL (1960-1970), ofreciendo una mirada al material cultural del Tricontinentalismo. Los boletines diseminados por el mundo ponían al día a sus lectores sobre los variados esfuerzos revolucionarios en español, inglés y francés, mientras los afiches presentaban un archivo visual de campañas revolucionarias internacionales.

Durante la Guerra Fría, Cuba asumió el liderazgo ante las naciones que se reusaron a alinearse con los Estados Unidos o con la Unión Soviética, y sus mensajes políticos eran manifestados por medio del desarrollo de su cultura gráfica. Económico, extensamente circulado y fácilmente reproducido, el afiche se considera un medio democrático. Cubriendo las batallas revolucionarias de independencia a través del globo, la temática internacional que se encuentra en los afiches de OSPAAAL se distinguen por el estilo del diseño cubano que se caracteriza por sus colores vibrantes e impactante tipografía.

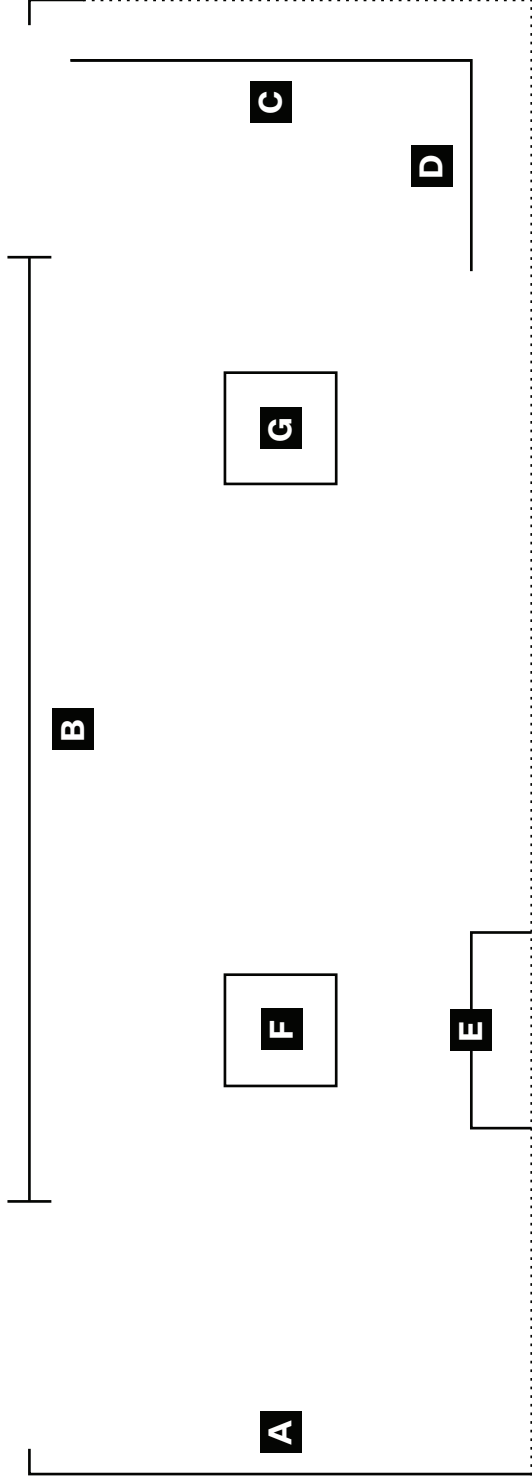
Ver estos ejemplares gráficos hoy nos hace comprender que el vocabulario visual construido por OSPAAAL trasciende su periodo histórico original. El impresionante uso que hizo la organización con la aplicación de color, diseño y tipografía continúa siendo usado y referido por los grupos políticos conformándose hoy, y los asuntos a los que presta importancia estos afiches continúan siendo de profunda relevancia.

Imprimiendo Solidaridad quiere motivar a sus espectadores a considerar el persistente poder que tiene lo visual para inspirar, unir y propiciar el pensamiento revolucionario.

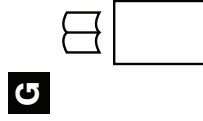
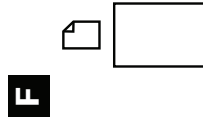
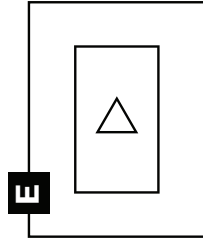
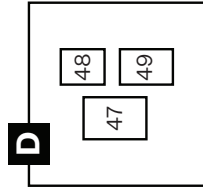
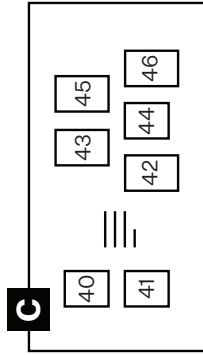
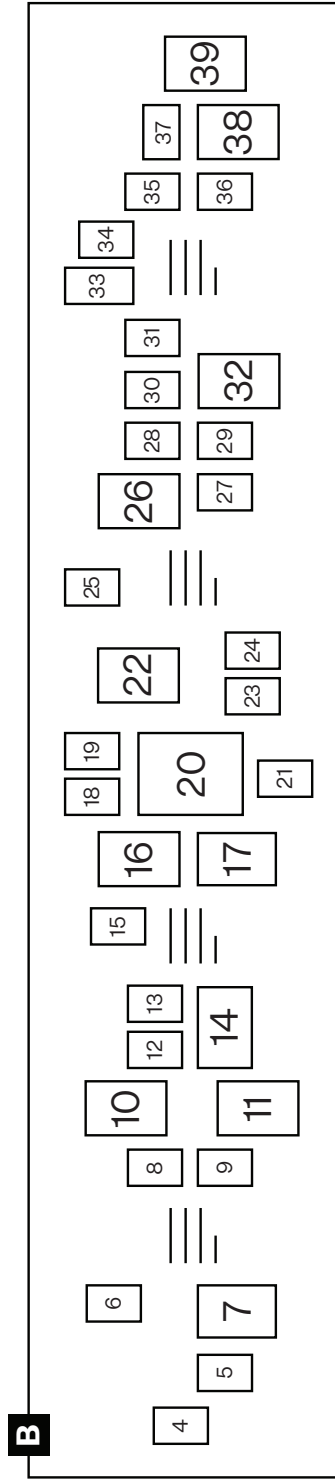
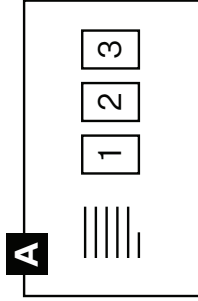
Imprimiendo Solidaridad fue curada por los estudiantes del doctorado del Departamento de Historia del Arte de la Universidad de Stony Brook, Elise Armani, Amy Kahng, Daniel Menzo, y Sarah Myers, bajo la guía de la Profesora Asistente Sohl Lee. La exhibición es producida por la Galería Zuccaire en colaboración con Interference Archive, un archivo basado en la ayuda voluntaria de la organización sin fines de lucro en Brooklyn, NY. La exhibición y los programas son apoyados por el Instituto de Humanidades en Stony Brook (HISB), Latin American and Caribbean Studies (LACS), el Center for Korean Studies (CKS), Organización de Estudiantes Graduados (GSO), y el Departamento de Arte.

Exhibition Map

BIRD'S EYE VIEW:
GALLERY



STRAIGHT ON VIEW:
ART LABELS



50

51

52-62

Labels

WALL A

- 1 **Olivio Martínez, *Day of Solidarity with Guatemala February 6, 1968.***
20 $\frac{7}{8}$ x 13 $\frac{3}{8}$ in (53 x 34 cm). Collection of Interference Archive.
- 2 **Alfrédo Rostgaard, *[Che], 1969.***
26 x 15 $\frac{1}{2}$ in (66 x 39.5 cm). From the Carlos Vega Collection, Interference Archive.
- 3 **Alfrédo Rostgaard, *Day of Solidarity with the Congo (L), February 13, 1972.***
20 $\frac{7}{8}$ x 13 in (53 x 33 cm). From the Carlos Vega Collection, Interference Archive.

WALL B

- 4 **Alfrédo Rostgaard, *Tricontinental Conference Fourth Anniversary, 1970.***
20 $\frac{7}{8}$ x 13 in (53 x 33 cm). From the Carlos Vega Collection, Interference Archive
- 5 **Artist Unknown, *Month of Solidarity with the People in Korea (June 25 to June 27), 1969.***
20 $\frac{7}{8}$ x 13 in (53 x 33 cm). Private Collection.
- 6 **Faustino Pérez, *Day of Solidarity with the People of Palestine May 15, 1968.***
21 $\frac{1}{4}$ x 13 in (54 x 33 cm). Private Collection.
- 7 **Rafael Enríquez, *Sandino Vive, 1984.***
27 x 19 in (69 x 48 cm). Collection of Interference Archive.
- 8 **Olivio Martínez, *October 8 Day of the Heroic Guerilla, 1971.***
21 $\frac{1}{4}$ x 13 in (54 x 33 cm). Collection of Interference Archive.
- 9 **Artist Unknown, *Creer deux, trois...de nombreux Viet-nam, voila le mot d'ordre!, 1967.***
22 x 12 $\frac{1}{2}$ in (56 x 32 cm). From the Carlos Vega Collection, Interference Archive.

- 10 **Olivio Martínez, *March 8 International Day of Solidarity with the Arab People of Syria, 1974.***
26³/₄ x 16¹/₈ in (68 x 41 cm). Collection of Interference Archive.
- 11 **Olivio Martínez, *International Week of Solidarity with the Struggle of the Heroic People of Viet Nam, 1974.***
26³/₄ x 19¹/₄ in (68 x 49 cm). Collection of Interference Archive.
- 12 **Artist Unknown, *International Campaign of Solidarity with the People of Korea June 25-July 27, 1969.***
20⁷/₈ x 13 in (53 x 33 cm). Private Collection.
- 13 **Gladys Acosta, *Month of Solidarity with Korea June 25 to July 27, 1968.***
20⁷/₈ x 13 in (53 x 33 cm). Private Collection.
- 14 **Rafael Morante, *Power to the People [George Jackson], 1971.***
13³/₈ x 20⁷/₈ in (34 x 53 cm). From the Carlos Vega Collection, Interference Archive.
- 15 **Lazaro Abreu, *Day of the Heroic Guerilla October 8, 1970, 1970.***
20⁷/₈ x 13 in (53 x 33 cm). The Collection of Interference Archive.
- 16 **Raphael Enriquez, *Namibia For Its Total Independence, 1986.***
26³/₈ x 19³/₄ in (67 x 50 cm). Private Collection.
- 17 **Roberto Pandolfi Gil, *June 25-July 27 International Campaign of Solidarity with the People of Korea, 1978.***
26³/₄ x 19³/₈ (68 x 49 cm). Private Collection.
- 18 **Faustino Pérez, *Day of Solidarity with the People of Venezuela, November 21, 1969, 1969.***
21¹/₄ x 13 in (54 x 33 cm). From the Carlos Vega Collection, Interference Archive.
- 19 **Faustino Pérez, *Day of Solidarity with Zimbabwe (March 17), 1970.***
21 x 13 in (54 x 33 cm). Private Collection.
- 20 **Artist Unknown, *Liberation Vote [Illustration from the back cover of Tricontinental Bulletin n. 30], 1968.***
36 x 24 in (91¹/₂ x 61 cm). Collection of Interference Archive.

- 21 **Andrés Hernández, *Day of World Solidarity with Laos, 1972.***
20 $\frac{7}{8}$ x 13 in (53 x 33 cm). Private Collection.
- 22 **Olivio Martínez, *Cambodia for Independence, 1974.***
29 $\frac{7}{8}$ x 19 $\frac{1}{4}$ in (76 x 49 cm). Private Collection.
- 23 **Olivio Martínez, *World Day of Solidarity with the Struggle of the People of Mozambique September 25, 1970.***
20 $\frac{7}{8}$ x 13 in (53 x 33 cm). Private Collection.
- 24 **Alfrédo Rostgaard, *Tricontinental Conference Anniversary, 1971.***
21 x 13 in (54 x 33 cm). From the Carlos Vega Collection, Interference Archive.
- 25 **Mario Sandoval, *Month of Solidarity with Korea - June 25 to July 27, 1968.***
20 $\frac{7}{8}$ x 13 in (53 x 33 cm). Private Collection.
- 26 **Alfrédo Rostgaard, *Venezuela: For the Right to Control Its Natural Resources, 1976.***
27 $\frac{1}{2}$ x 19 $\frac{3}{4}$ (70 x 50 cm). Collection of Interference Archive.
- 27 **Jesus Forjás, *International Week of Solidarity with Latin America / April 19 to 25, 1969.***
20 $\frac{7}{8}$ x 13 in (53 x 33 cm). Collection of Interference Archive.
- 28 **Jesús Forjans, *Day of Solidarity with Zimbabwe, March 17, 1969.***
20 $\frac{7}{8}$ x 13 in (53 x 33 cm). From the Carlos Vega Collection, Interference Archive.
- 29 **Jesus Forjás, *May 22 to 28 International Week of Solidarity with Africa, 1969.***
20 $\frac{7}{8}$ x 13 in (53 x 33 cm). Collection of Interference Archive.
- 30 **Lazaro Abreu, *Zimbabwe Day of Solidarity March 17, 1972.***
21 $\frac{1}{4}$ x 13 $\frac{3}{4}$ (54 x 35). Private Collection.
- 31 **Daniel García, *Solidarity with the Japanese People, 1971.***
20 $\frac{7}{8}$ x 13 in (53 x 33 cm). From the Carlos Vega Collection, Interference Archive.
- 32 **Rafael Enríquez and Victor Manuel Navarette, *Solidarity with the People of Haiti, 1980.***
28 $\frac{3}{4}$ x 18 $\frac{1}{8}$ in (73 x 46 cm). Collection of Interference Archive.

- 33** **Artist Unknown, *World Week of Solidarity with the People of Latin America, April 19th to 25th, 1967.***
23 $\frac{5}{8}$ x 10 $\frac{1}{4}$ in (60 x 26 cm). Collection of Interference Archive.
- 34** **Daysi García, *Day of Solidarity with the Afro-American People, August 18, 1968.***
21 $\frac{5}{8}$ x 13 $\frac{3}{8}$ in (55 x 34 cm). Reproduction from the Collection of Interference Archive.
- 35** **Unknown Artist, *Day of Solidarity with the Struggle of the Japanese People, 1968.***
20 $\frac{7}{8}$ x 12 $\frac{5}{8}$ in (53 x 32 cm). Private Collection.
- 36** **Rafael Morante, *Solidarity Congo L, 1973.***
20 $\frac{7}{8}$ x 13 in (53 x 33 cm). From the Carlos Vega Collection, Interference Archive.
- 37** **Lazaro Abreu, *For the Peaceful and Independent Reunification of Korea, 1969.***
13 x 20 $\frac{1}{8}$ in (33 x 51 cm). Private Collection.
- 38** **Victor Manuel Navarrete, *South Africa, 1977.***
28 x 16 $\frac{1}{2}$ in (71 x 42 cm). Private Collection.
- 39** **Lazaro Abreu, *Long Live Free Zimbabwe, 1980.***
28 $\frac{3}{4}$ x 19 $\frac{1}{2}$ in (73 x 49 cm). Collection of Interference Archive.

WALL C

- 40** **Alfrédo Rostgaard, *Lenin, 1970.***
20 $\frac{7}{8}$ x 13 in (53 x 33 cm). From the Carlos Vega Collection, Interference Archive
- 41** **Gladys Acosta, *International Week of Solidarity with the Peoples of Africa, 1970.***
20 $\frac{7}{8}$ x 13 in (53 x 33 cm). Private Collection.
- 42** **Raphael Enriquez, *Liber Seregni Uruguay Freedom for Political Prisoners, 1980.***
27 $\frac{1}{8}$ x 17 $\frac{3}{8}$ in (69 x 44 cm). Private Collection.
- 43** **Olivio Martinez, *June 25 - July 27 International Campaign of Solidarity with the People of Korea, 1973.***
26 $\frac{3}{4}$ x 18 $\frac{1}{8}$ in (68 x 46 cm). Private Collection.

- 44 **Olivio Martinez, August 18 World Day of Solidarity with the Struggles of the Afro-American People, 1972.**
21 $\frac{5}{8}$ x 13 $\frac{3}{8}$ in (55 x 34 cm). Collection of Interference Archive.
- 45 **Alberto Blanco, Day of Solidarity with the People of Guatemala, 1977.**
28 $\frac{3}{4}$ x 19 $\frac{1}{4}$ in (73 x 49 cm). Collection of Interference Archive.
- 46 **Rafael Enriquez, Korea For Peaceful & Independent Reunification, 1983.**
24 $\frac{3}{4}$ x 13 $\frac{3}{8}$ in (63 x 34 cm). Private Collection.

WALL D

- 47 **Artist Unknown, Vietnam vencerá, 1968.**
39 x 22 in (99 x 56 cm). Private Collection.
- 48 **José Luciano Martínez, February 4 Day of Solidarity with Angola, 1972.**
20 $\frac{7}{8}$ x 13 in (53 x 33 cm). From the Carlos Vega Collection, Interference Archive.
- 49 **Alberto Blanco, We Denounce the Artificial Division of Korea, 1980.**
28 $\frac{3}{8}$ x 19 $\frac{1}{4}$ in (72 x 49 cm). Private Collection.

VIDEO

- 50 **Documentary footage of Alfredo Rostgaard, Folding Nixon poster, 1972.**
Collection of Interference Archive.

PEDESTAL F

- 51 **Alfredo Rostgaard, Folding Nixon poster, 1972.**
17 $\frac{3}{8}$ x 11 in (44 x 28 cm). Collection of Interference Archive.

PEDESTAL G

- 52 ***Palestine: Crisis and Liberation*** (monograph). Havana: Tricontinental. Collection of Interference Archive.
- 53 **Organization of Solidarity of the Peoples of Africa, Asia and Latin America, *Tricontinental: North American Edition***, no 2. San Francisco: Peoples Press. Collection of Interference Archive.
- 54 **Organization of Solidarity of the Peoples of Africa, Asia and Latin America, *Tricontinental Bulletin***, 1973, no 84. Collection of Interference Archive.
- 55 **Organization of Solidarity of the Peoples of Africa, Asia and Latin America, *Tricontinental Bulletin***, March 1971, no 60. Collection of Interference Archive.
- 56 **Organization of Solidarity of the Peoples of Africa, Asia and Latin America, *Tricontinental Bulletin***, March 1970, no 48. Collection of Interference Archive.
- 57 **Organization of Solidarity of the Peoples of Africa, Asia and Latin America, *Tricontinental Bulletin***, November 1969, no 44. Collection of Interference Archive.
- 58 **Organization of Solidarity of the Peoples of Africa, Asia and Latin America, *Tricontinental Bulletin***, September 1969, no 42. From the Collection of Interference Archive.
- 59 **Organization of Solidarity of the Peoples of Africa, Asia and Latin America, *Tricontinental***, Jan-Feb 1969, no 10. From the Collection of Interference Archive.
- 60 ***For Viet Nam: Information Bulletin of the Tricontinental Committee of Support to the People of Viet Nam***, 1st Year: September-October 1966, no 2. From the Collection of Interference Archive.
- 61 ***Bulletin Tricontinental***, May 1966, no 2. Collection of Interference Archive.

FRONT DESK

- 62 **Organization of Solidarity of the Peoples of Africa, Asia and Latin America, *Tricontinental Bulletin***, March/June 1972, no 29/30. From the Stony Brook University Libraries.

Interpretive Labels by the students of ARH 391

As part of an experiential learning project, undergraduate students in Professor Sohl Lee's class "ARH 391: Topics in Global Art" researched the following posters and wrote explanatory labels that expand on their individual significance.

- 2** **Alfrédo Rostgaard, [Che], 1969.**
26 x 15½ in (66 x 39.5 cm). From the Carlos Vega Collection, Interference Archive.

Alfrédo Rostgaard made multiple posters that immortalize Cuban revolutionary Che Guevara. This poster was created in honor of "The day of the Heroic Guerilla," an anniversary on October 8th when Cuba acknowledges the life and revolutionary work of Che. The star, a five-pointed symbol of Communism, radiates a full color-spectrum light from Che's beret, celebrating his iconic status. Rostgaard's rendering of an immediately recognizable icon in a joyful play of colors is characteristic of OSPAAAL graphics. The idealized depiction of Che is not unique to Cuban revolutionary aesthetics of the 1960s, but has a continued presence as a visual icon in the colorful and graphic poster prints used in contemporary political movements, such as the Cuban anti-government protests in July 2021.

– *Lucas Field, Steve Wilson, and Casey Gibbons*

- 3** **Alfrédo Rostgaard, Day of Solidarity with the Congo (L), February 13, 1972.**
20⅞ x 13 in (53 x 33 cm). From the Carlos Vega Collection, Interference Archive.

Alfrédo Rostgaard, the longest-serving art director of the OSPAAAL, is known for creating powerful visual symbols of solidarity among revolutionary states, such as the Democratic Republic of Congo, where the Cuban state showed its support of revolutions by sending troops. Portrayed in a profile view is Patrice Lumumba, whom the

newly independent Congo elected in 1960 as its first prime minister. Through his imprisonment and ultimate death in 1961, Lumumba became a martyr of Pan-Africanism. Portrayed in bold, contrasting red and dark blue, the face of a heroic leader is superimposed on the continent of Africa, showing Cuban solidarity with the Congo as well as the unity of all African states.

– *Malika Desire, Myo Htet Kyaw, and Layla Megna*

6 **Faustino Pérez, *Day of Solidarity with the People of Palestine May 15, 1968.***

20 $\frac{7}{8}$ x 13 in (53 x 33 cm). Private Collection.

With a degree in Art History from the University of Havana, Faustino Pérez joined the Departamento de Orientación Revolucionaria as a graphic designer. In this striking profile of a man wearing a ghutra, the face blends into a bold orange background, with the eye metamorphosing into a gun barrel. The use of a brightly colored background is characteristic of the half a dozen posters Pérez designed for the organization. Tensions between Israel and Palestine were a frequent topic of OSPAAAL posters in the late 1960s. Having shared a history of political strife, the Cubans and Palestinian Arabs aligned in solidarity against the common threat of imperialism through print culture. Many of OSPAAAL's representations of the struggle for Palestinian sovereignty and land remain relevant today as the war over Palestine continues to inflict the suffering of its peoples.

– *Andrew Borger, Kristina Dunn, Salman Rattoo, and Matthew Widmer*

14 **Rafael Morante, *Power to the People [George Jackson]*, 1971.**

13 $\frac{3}{8}$ x 20 $\frac{7}{8}$ in (34 x 53 cm). From the Carlos Vega Collection, Interference Archive.

In this poster, Rafael Morante depicts the death of George Jackson, an American civil rights activist and co-founder of the Marxist-Leninist Black Guerrilla Family. In 1971, Jackson was killed during an attempted escape from San Quentin Prison. In Morante's illustration, Jackson's contorted body is pierced by three bullet wounds, from which red blood and white stars seep out to form a puddle depicting the

American flag. The cursive writing references the Black Panther slogan “All Power to the People.” Notably, the black and white line drawing of Jackson’s body contrasts with the bright, solid colors of the American flag. OSPAAAL posters often supported the U.S. Civil Rights Movement, as black Americans were considered to live in the “belly of the beast” that is American imperialism. Only transnational solidarity could resist oppression of all. Morante’s poster made almost forty years ago resonates with the injustice black Americans still face today.

– *Jordan Isaac, Akash Lachman, and Chiori Negishi*

28 **Jesús Forjans, *Day of Solidarity with Zimbabwe, March 17, 1969.***

20 $\frac{7}{8}$ x 13 in (53 x 33 cm). From the Carlos Vega Collection, Interference Archive.

Jesús Forjans designed at least seventeen of the known OSPAAAL posters. This poster uses striking colors to distinguish three visual motifs: a stylized image of what appears to be a Baule spirit lover figure from Cote d’Ivoire, a Kalashnikov rifle, and the OSPAAAL logo. The colored sculpture awkwardly holding the rifle serves as a visual reference to African culture and connects contemporary struggles of national liberation and anti-racist struggles to a longer history of racialized imperial violence on the continent. Included as a large silhouette in the background, the OSPAAAL logo combines a globe, a rifle, and a fist, illustrating international solidarity with the Zimbabwean rebel groups. Amidst the 1960s, rebel forces fought against increased oppression under British rule, culminating when Prime Minister, Ian Smith, declared independence under a white minority rule in 1965.

– *Bethany Chen, Michelle Kagan, Daneris Ortega, and Jian Hao Xie*

34 **Daysi García, *Day of Solidarity with the Afro-American People, August 18, 1968.***

21 $\frac{5}{8}$ x 13 $\frac{3}{8}$ in (55 x 34 cm). Reproduction from the Collection of Interference Archive.

Daysi Garcia is one of only eight women artists who designed posters for OSPAAAL and is known for her work representing

the Black Power movement. In a black silhouette of a woman's head cast in profile view, Garcia portrays a family of guerrillas underneath a palm tree. A slightly muted color palette including subdued pink, orange pink, shades of blue and purple, and dark green is rhythmically applied to the contained figures, each of whom wears indigenous African clothing. This juxtaposition of multiple figures within one another speaks to the notion of Pan-African solidarity, or a connection between the African continent and the African American people in the United States fighting for equal rights during the 1960s. Their weapons are drawn in one direction, emphasizing resistance in solidarity, a major theme of the movement. The depiction of a woman as both a fighter and a caregiver is characteristic of OSPAAAL's representation of women.

– *Emily Bridglall, Angel Collazo, Ben Deaver, and Courtney Uss*

48

Alberto Blanco, *We Denounce the Artificial Division of Korea*, 1980.

28³/₈ x 19¹/₄ in (72 x 49 cm). Private Collection.

Immediately after WWII, the Korean peninsula was divided along the 38th parallel, with the USSR occupying the northern half and the U.S. the southern half. Elections in 1948 established the nation-states of North Korea and South Korea, and the Korean War (1950-1953) solidified the temporary division into a national border. The bald eagle in this poster symbolizes the military and economic U.S. presence upholding the ongoing war between the two Koreas. The eagle's fierce face and the wall of stacked U.S. dollars represent America's capitalist imperialism, a common theme in OSPAAAL posters. Given Cuba's close allyship with North Korea, OSPAAAL issued a total of eleven North Korean-themed posters between 1968-1994. Nine of the eleven are in the show.

– *Shaheed Abdelfattah, Hadley Rotter, and Jiang Shi*

Glossary

Organization of Solidarity with the People of Asia, Africa and Latin America (OSPAAAL)

Formed on the heels of the historic 1966 Tricontinental Conference in Havana and operational until its closure in 2019, OSPAAAL was an organization whose main goal was to form solidarity across liberation movements in the Third World. Here, the Third World refers to nations that refused to align with either the United States or the Soviet Union during the global Cold War. OSPAAAL produced a wide range of print materials, including magazines, books and pamphlets. The magazines included the bimonthly Tricontinental Bulletin, published in Spanish, French, English, and oftentimes also in Arabic, with folded posters as inserts, and the Tricontinental magazine. Bulletins and magazines included speeches by renowned revolutionaries and articles by theorists, in addition to news from battlefronts of national liberation movements. While OSPAAAL did not keep a comprehensive archive of its productions, at least thirty artists worked to produce over three hundred posters, of which 48 are on view in this exhibition.

Tricontinentalism

The 1966 Tricontinental Conference in Havana, Cuba brought together approximately 500 delegates from 82 nations across Africa, Asia, and the Americas. Coming out of the legacy of the 1955 Bandung Conference, which focused on anti-capitalist, anti-imperialist struggles in Africa and Asia, the Tricontinental included Latin America as another viable site of radical revolution. The Tricontinental quickly became an anchoring point for international political radicalism, and it contributed to generating international solidarity with the U.S. Civil Rights Movement and the anti-apartheid struggle in South Africa. Recently, its legacy has been recast as an important precedent for contemporary progressive social movements that focus on the struggles in the Global South with a transnational reach.

Imperialism

the imposition of power and influence over a foreign territory, often through capitalist extraction and military force, for the purpose of expanding one's empire. In Tricontinentalism, references to imperialism often encompass racial oppression, economic or environmental exploitation, and military violence.

Solidarity

Standing together to fight for common interests or standing in support of one another's struggles, driven by the notion that movements are stronger when they operate in unity.

Cuban Graphic Design

In the second half of the twentieth century, Cuban artists were recognized internationally for their striking experiments in graphic design. After the Cuban Revolution in 1959, once the Cuban state recognized the success of innovative movie posters, dynamic graphic design was also employed to produce announcements on public health, literacy, and other initiatives, reflecting a strong conviction in social improvement. Visually, mid-century Cuban design is characterized by bold typography and bright psychedelic colors that reflected the visuals of 1960s counterculture and music. However, as can be seen in the exhibition, the styles used by Cuban artists ranged widely.

Socialist Realism

Adapted as the official art style of the Soviet Union in the 1930s, Socialist Realism depicts, in theory, the objective reality of the socialist society for the purpose of educating and enlightening the masses. In practice, it idealizes the socialist state and glorifies leaders. Promoted by the governments of many countries in the Communist block, such as the People's Republic of China, the style was mostly based on nineteenth-century academic realism. In Cuba Socialist Realism never took on, in part because by the time of the Cuban Revolution in 1959 and the founding of the Communist Party of Cuba in 1965, Socialist Realism in the Soviet Union was already waning. The Cuban state is also famous for giving autonomy to all its cultural organs and artists, including graphic designers and visual artists.

Visual and Material Culture

In contrast to a more limited definition of fine art, visual culture encompasses a wide range of visual forms and practices within a society, including advertising, films and media, photography, packaging, signs, and even consumptive objects like clothing and other visual forms present in everyday life. Relatedly, material culture includes all objects produced by human beings, such as tools, utensils, furniture, buildings, structures, and art.



STONY BROOK UNIVERSITY
STALLER
CENTER FOR THE ARTS

| **INTERFERENCE**
ARCHIVE