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Graphic Solidarity: The Internationalist Outlook of the Cuban Revolution

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GRAPHIC SOLIDARITY:
THE INTERNATIONALIST OUTLOOK OF THE CUBAN REVOLUTION

By: Katie McCorkle

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# TABLE OF CONTENTS

Introduction .................................................................................................................. 4

## PART I

History of Cuban Revolution ......................................................................................... 6
  Components of the Cuban Revolution ................................................................. 9
  Role of Culture in the Cuban Revolution ......................................................... 10
  Broadcasting the Revolution ........................................................................... 11
  Che Guevara ......................................................................................................... 13

History of Production of Political Posters ................................................................... 15
  Poster Production Agencies in Revolutionary Cuba ......................................... 17

  OSPAAAL ............................................................................................................. 18
  Tricontinental Magazine .................................................................................... 20
  Cuban Poster Artists ........................................................................................... 23
  Freedoms and Restrictions on Artists in Revolutionary Cuba ......................... 28
  Comparisons and Contrasts to Other Communist Countries ......................... 29

Methods of Cuban Poster Production ........................................................................ 32
  Cuban Poster Style .............................................................................................. 33
  Influence of Movie Posters ................................................................................. 37
  Relationship to Advertising and Established Artistic Conventions .................. 38
  Relation to Other Magazines ............................................................................ 38
  International Relationships and Stylistic Influences .......................................... 39

Conclusions: Rationale Behind the Stylistic Multiplicity of Posters ......................... 43

## PART II

Revolutionary Focus .................................................................................................... 45
  Cuba and the United States of America .............................................................. 48
  Solidarity with the African-American People .................................................... 50
  Solidarity with Vietnam ....................................................................................... 56
  Solidarity with Africa .......................................................................................... 59
  The Congo ............................................................................................................ 60
  Angola .................................................................................................................. 62
  Mozambique ....................................................................................................... 63
  Zimbabwe ............................................................................................................. 64
  South Africa ....................................................................................................... 64
  Solidarity with Latin America .............................................................................. 67
  Puerto Rico .......................................................................................................... 69
  Haiti and the Dominican Republic .................................................................... 71
Chile

Illustrations

Bibliography
INTRODUCTION

The posters produced in Cuba from the time following the Cuban revolution throughout the Cold War period were bold both in their design and in the implications of their message. They urged people worldwide to take up arms against the imperialist system that had held down Third World nations for so long, and to follow in the example that Cuba had set through their own revolution in 1959. As Cuba and the United States experienced increased hostility following Fidel Castro’s revolution, many of the political posters designed in Cuba during this period were directly or indirectly related to the United States. By supporting communist and revolutionary figures in America, as well as highlighting the damage done by the United States to other Third World countries through war and exploitation of resources, Cuba was in many ways fighting an ideological battle with their neighbor to the North through the production of these posters. Furthermore, the political posters produced in Cuba by organizations such as The Organization of Solidarity with the People of Africa, Asia, and Latin America (OSPAAAL) throughout the revolutionary period were unique because of the global implications of their message, the variety of stylistic influences surrounding their production, as well as the revolutionary degree of freedom given to artists in comparison to other communist countries during the Cold War.

The purpose of this paper is to analyze the ways in which the internationalist outlook of the Cuban Revolution was promoted through the solidarity posters produced by the OSPAAAL organization. This includes an analysis of the ways in which Cuba was influenced by and spread their influence to nations throughout the world. Particularly interesting is Cuba’s relationship with the United States. While promoting a message of anti-Americanism and anti-capitalist consumerism, Cuba also borrowed heavily from
contemporary American artistic traditions, and utilized styles and symbols synonymous with American culture to promote their message of anti-imperialism. While ideologically the poster art produced after the Cuban Revolution was generally in line with the Communist Bloc, stylistically their art differed in the ways in which it borrowed from the West. Through this mingling of influences, OSPAAAL was able to produce effective works of art supporting solidarity with those struggling against imperialism and colonialism, while promoting the messages of the Cuban Revolution.

This paper will be divided into two parts. In the first part I will begin by providing a background of the historical and cultural aspects of the Cuban Revolution and the history of political poster production. I will then provide more detail about poster production agencies and poster artists in Cuba. Lastly, I will analyze the similarities and differences between Cuban poster art and the poster art of other countries while also providing insight on Cuba’s relationship with international influences and established artistic conventions. I will then turn to the second part of the paper, in which I will analyze and provide information about the specific posters included in the corresponding Wofford College gallery exhibition on loan from the collection of Lindsay Webster.
PART I

HISTORY OF CUBAN REVOLUTION

After World War II, the world was divided into two ideological blocs: the countries then aligned by Marxist-Leninist ideology, and those following the capitalist tradition. The ideas of Marx found their first practical foothold in Russia in 1917, as the Bolsheviks seized power in the October Revolution. As the Soviet Empire expanded in the aftermath of World War II, so did the power of communist ideology throughout much of the world.

In the Western Hemisphere, the first place that the ideologies of Marx and the Soviet Union found a foothold was in Cuba. The PCC (Partido Communista de Cuba) or Communist Party of Cuba developed in 1925, following the events of the Bolshevik Revolution in Russia. In 1927 the dictatorship of Gerardo Machado y Morales suppressed all opposition parties such as the PCC.\(^1\) In 1933, a strike led by the Cuban army forced the Machado regime out, and Cuban army sergeant Fulgencio Batista y Zalvidar gained control of the Cuban government. Batista was hostile to the Popular Socialist Party (PSP), as the renamed Communist Party was then called.\(^2\) Batista seized power in a bloodless coup in 1952, after having formally been in power, leaving, and then seizing power again. On July 26th, 1953 the Batista regime put down an uprising led by young lawyer, Fidel Castro Ruz at the Moncada barracks. Castro was captured at Moncada but was granted amnesty when Batista was elected president in 1954. Castro then went into exile, first to the United States and then to Mexico.

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\(^2\) Ibid.,171.
While in Mexico, Castro organized a rebel force to invade Cuba with one of his companions, the Argentine born Ernesto “Che” Guevara in 1956. Castro and Guevara along with eleven of the original eighty rebels involved in the Moncada uprising fled to the Sierra Maestra region of the Oriente Province, where they organized the 26th of July movement. The 26th of July, the anniversary of the Moncada Barracks uprising, was often celebrated and commemorated in Cuba as the start of the revolution. For this reason, many posters produced in Cuba following the revolution highlighted this anniversary. For example, a work designed by Faustino Pérez and produced by Editora Politica (formerly the Department of Revolutionary Orientation) commemorates the 30th Anniversary of the attack on the Moncada barracks (figure 1). This work shows two arms entwined. A white arm reaches down, grabbing a gun barrel that protrudes up from a black arm, itself grasping a gun-like void. Even in this simple design, the reflection of the internationalist outlook of the revolution is present. Through the image of a black and white arm grasping each other while armed, the need for people of all races to come together and take up arms in the name of the revolution is illustrated powerfully.

In 1958, Castro called for a general uprising against the Batista regime. Batista was formally forced into exile in 1959, and 550 of his backers were tried and executed shortly thereafter by a military tribunal. By 1959, Castro became Premier of Cuba and his brother Raul became deputy. The Cuban Constitution of 1940 was suspended and replaced with a law giving legislative and executive powers to a council of ministers led by Castro.

Interesting to note is that at the time, Castro did not consider himself a communist and did

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3 Ibid., 172.
not extend his support to the PCC. However, his government was leftist and laws such as the radical land reform laws imposed by his administration led to strained relations with the US government. These laws prohibited operation of plantations by non-Cuban stockholders, which affected the sugar interests of the United States. This action ultimately led to a US embargo against Cuba after the Cuban government seized US properties, and led to an end of formal diplomatic relations in January 1961.

By 1961, Castro’s philosophies appeared to shift, and he relabeled his takeover as a socialist revolution and firmly aligned himself with the Soviet Union. Much of the reasoning behind his realignment was the repeated attacks on Cuba (and his own life) by the CIA, which included the CIA-organized Bay of Pigs invasion, a failed attempt to overthrow Castro. This combination of tensions with the US as well as tensions with the bourgeois in Cuba led him to rely more firmly on Moscow for aid and assistance. By 1962, the United Party of Cuban Socialist Revolution was the only political party allowed in Cuba. One theory is that Castro may have originally concealed his plans to run Cuba as a communist state in order to delay United States opposition while having time to prepare both the Cuban army and the Cuban people. Ultimately however, the extent to which Castro’s political philosophies shifted and why remains a mystery.

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5 Ibid., 174.
7 Busky, Communism in History and Theory, 174.
9 Busky, Communism in History and Theory, 175.
COMPONENTS OF THE CUBAN REVOLUTION

Under Castro, Cuba was focused on rapid industrialization, the development of the economy, education, and the idea of the New Man. In order to accomplish the first two goals, industry and farmland were quickly nationalized. Sugar production was extremely important in the Cuban economy, and emphasized strongly in the late sixties. Education was another important area of focus for Castro’s government, of which efforts to improve literacy were a major focus. Aside from economic independence, literacy was viewed as the best tool by which a new culture could be formed to assist with the creation of a new social order distinct from cultural traditions that were influenced by United States. Before the revolution in 1953, Cuba had an illiteracy rate at 23.6 percent, which was reduced to 3.9 percent by 1961. However, Cuba eventually achieved an adult literacy rate of ninety-five percent by the end of the 1961 literacy campaign. During this campaign, schools were closed down for eight months while 120,000 volunteers helped focus specifically on increasing literacy rates. Similar efforts in regard to the literacy campaigns were also undertaken with the Movimiento de Aficionados (Amateur Movement) and Casas de Cultura (Houses of Culture), of which 200 of these houses were built throughout the country to promote an interest in developing the cultural traditions of Cuba.

Education was important for the cultivation of the “New Man” in Cuba, as education was seen as a way to break the barriers separating the schools from the society as a whole.

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11 Ibid, 175.
13 Ibid., 113.
and to increase equality between social classes.\textsuperscript{15} The idea of the “New Man” was central to Castro’s vision of building a unique Cuban culture, and was carried out by the works of many artists and intellectuals in Cuba. The “New Man” referred to the new revolutionary spirit emerging after the revolution and an ideal of “Cubanness” as the term was coined by Che Guevara in 1959.\textsuperscript{16} In many ways the connection between culture and political life became deeply intertwined in Cuba through the process of educating society in the ways of the revolution and the conceptualization of the New Man. This interconnection between politics and culture helps to explain why organizations like OSPAAAL flourished in Cuba, as they exemplified a deeper effort for developing culture.

\textbf{ROLE OF CULTURE IN THE CUBAN REVOLUTION}

Culture played a unique role in shaping the Cuban revolution. In some ways, the role of culture was Cuba’s main way to set themselves apart from both Western capitalist society and the more restrictive cultural practices of the Soviet Union.\textsuperscript{17} From a Western perspective, it often seems that politics and culture should function as two separate entities, but in Cuba this was not the case. The relationship between politics and culture in Cuba has a history stemming from before the revolutionary period, going back to the nineteenth century and individuals like José Martí, a nineteenth century poet and apostle of Cuban independence.

in the war against Spain.\textsuperscript{18} Also important to note is the role of intellectuals in the Cuban revolution. It has been remarked that the revolution was in many ways a revolution of intellectuals, as demonstrated in Castro’s “History will Absolve Me” speech, a four speech in defense of the charges brought against him after the attack on the Moncada Barracks, and his emphasis on the legacy of José Martí as the true father of Cuban independence.\textsuperscript{19} In this regard, the role of intellectuals and education was present in the merging of Cuba’s existing culture with the revolutionary goal of decolonization.\textsuperscript{20}

During a 1961 meeting, Castro also made remarks focusing on the importance of the associations between culture and the goals of the revolution. Castro said the revolution should not, “stifle art of culture, because one of the goals and one of the fundamental aims of the revolution is to develop art and culture, precisely so that art and culture truly become the patrimony of the people. And just as one wants a better life for the people in the material sense, so, too, does one want a better life for the people in a spiritual and cultural sense.”\textsuperscript{21} In light of this quote, the importance that the role of culture played in the Cuban revolution is evident. In turn, this high regard for cultural education seems to have directly affected the attitudes that were taken towards the production of Cuban poster art.

**BROADCASTING THE REVOLUTION**

\textsuperscript{18} Ibid., 681.
\textsuperscript{19} Ibid., 683.
\textsuperscript{20} Ibid., 685.
Due to the history of colonization in Cuba, the time after the revolution of 1959 brought about a period of deep introspection, during which Cuba focused on identifying what was important to their own country, aside from the influence of colonization and United States cultural influences.  

Through the production of poster art, Cuba was able to advocate to the world the message of their revolution and to attempt to inspire other Third World countries to follow in their footsteps to break the imperialist ties and to emphasize identities distinct from their colonial histories. By producing posters that demonstrated these messages, they were able to demonstrate the issues that were truly important to Cuban culture.

The US had attempted to isolate Cuba through embargos. Despite the efforts of the US to isolate Cuba through embargos, the internationalist aspect of the Cuban revolution helped the regime gain legitimacy by providing Cuba with support from other countries in the form of aid, delivering humanitarian assistance to over ninety countries worldwide. It is significant that the internationalism of the Cuban revolution was often acted upon and was not just an empty ideology. Despite the poverty of their own nation and the impact of US blockades, Cuba sent doctors, soldiers, teachers, and health personnel to many of the countries whose struggles were memorialized in various OSPAAAL posters including Nicaragua, Angola, Vietnam, Ethiopia, and many more nations. The number of personnel that Cuba sent to other nations reached over 20,000 by the early 1980s.  

It is important to note that the internationalist policies pursued by the Cuban revolution were policies of socialist internationalism, and not liberal internationalism which focuses on strengthening international institutions to foster cooperation against common problems. The socialist

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23 Frick and Estrada. *The Tricontinental Solidarity Poster*. (Bern, Switzerland: Commedia-Verlag, 2003), 70.
internationalism pursued by Cuba critiqued the exploitation of Third World countries. The Cuban government rooted their foreign policy in the anti-imperialism of Marx and Lenin that called on the working class to destroy the exploitive capitalist system.\textsuperscript{24} In this regard, the policies of internationalism followed by the Cuban regime were deeply interconnected with the regime’s domestic legitimacy and desire to develop a new national identity in Cuba.

**Che Guevara**

Of the Cuban leaders who advocated for such internationalism, perhaps none was as involved as Che Guevara. Guevara was an Argentinian, but joined the Cuban revolutionary movement because he viewed it as an important first step in promoting the liberation of Latin America from the imperial aggression of the United States. During a speech at the Conference of the Organization of American States (OAS) in Punta Del Este in August 1961, Guevara outlined the anti-imperialism of the Cuban revolution and formally advocated for the solidarity of Cuba with other countries that Cuba perceived as oppressed by imperialism throughout the world.\textsuperscript{25} Guevara outlined the foreign policy of Cuba in the following way,

\begin{quote}
“It is, then, a revolution with humanist characteristics. It is in solidarity with all the oppressed peoples of the world. It is in solidarity, Mr. President, because as Martí also said: “Every true human must feel on their own cheek every blow dealt against the cheek of another.” And every time that an imperialist power subjugates a territory, it is a blow against every inhabitant of that territory.”
\end{quote} \textsuperscript{26}

\begin{flushright}
\footnotesize
\textsuperscript{24} Ibid, 29.
\textsuperscript{25} Ibid, 29.
\end{flushright}
In this quote, Guevara outlines the policies of Cuba’s internationalist outlook as historically based in the political philosophies of José Martí, a national hero from the time of Cuba’s War of Independence from Spain 1895-1898, as well as related to Marx and Lenin’s ideas of anti-imperialism. Based on this, it is evident that Che combined anti-imperial internationalism with the history of the struggle for Latin American independence as part of his view of socialist internationalism.\textsuperscript{27} Guevara also further outlined the ideals of the Cuban revolution in his 1961 speech saying,

“It is necessary to explain what the Cuban revolution is, what this special event is that made the blood of the world's empires boil, and that has also made the blood of the dispossessed of the world, or of this part of the world at least, boil with hope. It is an agrarian, anti-feudal, and anti-imperialist revolution that under the imperatives of its internal evolution and of external aggressions became transformed into a socialist revolution, and that declares itself as such before the Americas: a socialist revolution.”\textsuperscript{28}

Through this quote, Guevara outlines the key concepts of what the Cuban revolution is and how it became the movement that it did. He explains the importance of anti-imperialism to the cause of the Cuban revolution, which directly connects to the mission and messages of OSPAAAL. He also demonstrates that it was through eternal aggressions that the internal movements in Cuba transformed into a socialist revolution.

As previously stated, part of the reason that Cuba pursued internationalism as a policy of their regime was to help ensure its legitimacy and to gain allies around the world combat the pressure being put Cuba by the United States. For this reason, they allied themselves with other major communist world powers such as the Soviet Union and People’s Republic of

\textsuperscript{27} Ibid, 29.
China. The Soviet Union provided Cuba with beneficial economic assistance early on to help combat the US blockade. However, when the Soviet Union withdrew their missiles from Cuba against the threat of nuclear action by the United States, Cuba considered their action a betrayal, which led to a period of weakened relations between the two nations.²⁹

Che Guevara was critical of socialist countries like the Soviet Union that failed to provide adequate support to Third World countries. In contrast, the Cuban regime saw socialist internationalism as central to their mission.³⁰ The Organization of Solidarity with the People of Africa, Asia, and Latin America (OSPAAAL), founded in 1966 following the Tricontinental Conference, assisted the internationalist mission of the Cuban revolution. The hosting of the conference in 1966 in Havana demonstrated the importance of the policies of internationalism to Cuba’s foreign policy and revolutionary goals. The conference was used as an opportunity for Cuba to further underscore its internationalist stance as part of the goals of the Revolution, by using the conference to set new production quotas and to introduce new lesson plans for children, among other things.³¹

**HISTORY OF PRODUCTION OF POLITICAL POSTERS**

The production of political posters in Cuba would not be possible without the historical developments leading up to the technology of poster productions in the twentieth century. With the invention of the printing press in the fifteenth-century, posters became one

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²⁹ Ibid, 32.
³⁰ Ibid, 34.
of the first mediums of mass communications in the modern age.\textsuperscript{32} In the eighteenth-century, graphics became even more influential, as demonstrated by the use of social satire and caricature in Britain as demonstrated by the engraver William Hogarth.\textsuperscript{33} The invention of lithography in 1796 by Aloys Senefelder allowed for more copies of socially provoking works of art to be produced: drawings could be made straight onto a surface, and copies could be made easily and more effectively. Throughout the 1800s, satire continued to grow throughout Europe, and Napoleon became the first international target of satire in the form of caricature. By the mid-nineteenth century political cartoons and newspapers such as those by Thomas Nast detailing the corruption of Boss Tweed and Tammany Hall in America furthered the tradition by taking on a more specifically political message.\textsuperscript{34}

Artists like José Guadalupe Posada in Mexico in the early 1900s foreshadowed the types of posters that would emerge during the Cold War, as Posada’s illustrations and graphics acted as a documentary of the politics and detailed the social conflicts leading up to the Mexican Revolution of 1910. Posada produced illustrations featuring politically satirical calaveras, or skulls (figure 2). With the onset of the First and Second World Wars, posters began to be used even more directly by governments than ever before. German propaganda posters adopted the iconography of the Nazi swastika and attempted to instill patriotic idealism in German citizens in support of Hitler’s regime. British and American posters both utilized persuasive language and symbols to lend support to the war effort, famous examples

\textsuperscript{34} Ibid., 16.
being the United Kingdom’s “Keep Calm and Carry On” slogan and America’s poster of Uncle Sam.\textsuperscript{35} The USSR also produced many posters and around the time of WWI and WWII that utilized metaphorical imagery to symbolize the goals of their revolution. An example of such a work is \textit{Comrade Lenin Cleanses the Earth of Filth} (figure 3). The poster, which depicts Lenin sweeping men representative of the systems of capitalism and imperialism off of the earth, has much in common with many of the same messages that OSPAAAL promoted. Both represent similar ideologies and utilize caricatures of figures representative of imperialism. Stylistically this poster also provides an insight into the ways in which Cuban political posters deviated from historical standards of communist propaganda posters.

The legacies of posters and graphic arts being used to spread political and social messages was directly influential to the development of the political poster tradition in Cuba. The traditions of political satire and caricature are important to the history of poster production of the Cuban Revolution, as many artists used familiar images in humorous ways to make a political point. These kinds of styles would be utilized in many of the works produced in Cuba by organizations such as OSPAAAAL, as seen for example in the portrayal of American presidents as monsters. In addition, the use of symbolic representations of political ideas, slogans, and iconic figures and heroes were utilized not only in these earlier examples of political poster art, but in the art following the Cuban Revolution as well.

\textbf{POSTER PRODUCTION AGENCIES IN REVOLUTIONARY CUBA}

\textsuperscript{35} Ibid., 20.
The main agencies involved in Cuban poster production were ICAIC, Editora Política (formally COR, 1962-1974, Commission of Revolutionary Orientation, and DOR, 1974-1984, Department of Revolutionary Orientation), OSPAAAL, and OCLAE (Continental Latin American and Caribbean Student Organization).\(^{36}\) ICAIC, or the Cuban Institute of Cinematic Art and Industry, mainly produced film posters. ICAIC was an instrumental leading agency that set out to demonstrate the unique styles associated with Cuban political posters as compared to those in other communist countries. Editora Política was the official publishing department of the Communist party in Cuba, and, along with OCLAE and OSPAAAL, it produced most of the directly political posters of the post Cuban revolution era.\(^{37}\) The posters produced by COR/ Editora Política were in some instances regarded as the least successful of the Cuban posters due to the fact that they demonstrated the most influence from the socialist realist style, producing posters advocating for things such as sugar harvest efforts of 1970, and posters of martyred heroes.\(^{38}\) Of these organizations, OSPAAAL, or Organization in Solidarity with the People of Asia, Africa, and Latin America, produced most of the images directly related to internationalist outreach of the goals of the Cuban revolution.

OSPAAAL


OSPAAAL is a United Nations recognized nongovernmental organization based in Havana. It was formed as an expansion of the earlier Afro-Asian People’s Organization. The organization was established in 1966 following the meeting of the Tricontinental Conference in Havana, which featured delegates from countries in Africa, Asia, and Latin America. The conference was held in Havana between January 3-14, and drew over 500 delegates from the eighty-two featured countries. These delegates included government officials such as Salvador Allende, who at the time was a senator in Chile, but would later become the elected President of Chile, and for whom OSPAAAL would produce a poster. The conference focused on forming critiques of imperialism, colonialism, racism, and capitalism, all of which would become the subjects of the posters produced by the OSPAAAL organization later on. A second conference was planned for Cairo, Egypt in 1968, but never took place due to challenges such as opposition from the Organization of American States (OAS), the death of Che Guevara, and Sino-Soviet factionalism, leading to OSPAAAL’s leadership becoming firmly entrenched in Cuba. It is also evident that the United States viewed the Tricontinental Conference as a threat. A Senate report details the participants in the conference as victims in a communist conspiracy and describes the humiliation of having headquarters for international revolutionary subversion just 90 miles from American shores.

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39 Ibid., 10.
43 Ibid, 19.
The mission of OSPAAL was to lead the anti-imperialist battle across the African, Asian, and Latin American continents, and it followed the rallying cry, “this great humanity has said enough and has begun to move.”

During the era that the organization was founded, the peoples of many nations were rising up against the colonial forces and influences that had up until that point exerted a great amount of influence over them. The Tricontinental Conference was held one year after the US invasion of the Dominican Republic, and closely followed uprisings in Africa in Guinea Bissau, Angola, Mozambique, and the increasing struggle against apartheid in South Africa.

OSPAAAL supported anti-colonial independence movements across many continents and existed to challenge the modernization and anti-communist strategies put in place by the Free World.

In fact, one reason that Cuba sought to align themselves with underdeveloped countries was that it was a way to separate themselves from the culture of the United States. Overall, the Tricontinental/ OSPAAAL publishing house produced more than 330 posters and employed around 30 graphic designers to produce posters and magazines to support their mission.

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45 Frick and Estrada, *The Tricontinental Solidarity Poster*, 72.

46 Ibid., 660.


48 Ibid, 75.
The organization also produced a publication, the quarterly *Tricontinental* magazine, the first issue of which was published on April 16, 1967. The magazine was published in English, Spanish, French, and eventually Arabic. These four languages were included on the posters produced by OSPAAAL as well, with Arabic added last in 1968.\(^4^9\) *Tricontinental* published articles on Cuban foreign policy, reports on major events in the developing world, as well as essays and poems surrounding these causes.\(^5^0\) The magazine was an effective form of technology at the time to spread reprinted messages of leaders like Che Guevara, interviews with members of the Black Panther party, and updates on movements occurring in Latin America and Vietnam.\(^5^1\) Aside from the publishing of *Tricontinental Magazine*, OSPAAAL also engaged in other propaganda activities such as the publishing of books, and cassettes with recordings of revolutionary marches and anthems, as well as documentaries and radio programs.\(^5^2\)

The magazine frequently included a poster folded up in the magazine for mailing.\(^5^3\) This was an inventive way for Cuba to spread its internationalist messages of solidarity across the world. By violating the formal purity of the poster as something simply posted on a wall, Cuba was able to reach far wider audiences through this distribution system than it would have ever reached in just Cuba alone.\(^5^4\) Many of the posters, such as the folding poster of Nixon by Alfredo Rostgaard, (figures 4 and 5) were made to take advantage of this system.

\(^{4^9}\) Frick and Estrada, *The Tricontinental Solidarity Poster*, 81.


\(^{5^2}\) Ibid, 81.

\(^{5^3}\) Cushing, *Revolución!*, 10.

\(^{5^4}\) Ibid., 10.
by incorporating designs that unveiled new layers of meaning as they were unfolded.\textsuperscript{55} The front of the image features a side profile of a colorful, but otherwise traditional, view of Nixon against a white backdrop. However, when the poster is opened up, he appears with fangs, pointed ears and hair, and a swirling kaleidoscope of colors in the background. This poster is effective partly because of the element of surprise in the work, and the humorous portrayal of a United States president. Rostgaard’s poster, made in 1969, was inspired by his time studying Japanese origami techniques.\textsuperscript{56}

Several posters were produced by OSPAAAL to commemorate the anniversary of the Tricontinental Conference. The poster designed for the third anniversary of the Tricontinental Conference by Alfredo G. Rostgaard featured a faceless soldier with a gun on his back (figure 6). To the right of the soldier are three heads, representative of the peoples of Africa, Asia, and Latin America, respectively. This gives the appearance that any of these peoples can fill in the place of the faceless soldier and take up arms for a revolutionary cause. Another poster designed for the sixth anniversary of the Tricontinental Conference features the OSPAAAL logo, a hand holding a gun supporting a world in the background in the center of the poster surrounded by a star (figure 7). The poster, designed by Lázaro Abreu Padrón, uses this central image as a spotlight, from which lines of color radiate out, giving the appearance of beams of light shining out from a spotlight, in a similar way that the poster suggests that the message of OSPAAAL will shine out through the world, with the help of violent conflict.

\textsuperscript{56} Frick and Estrada, \textit{The Tricontinental Solidarity Poster}, 73.
CUBAN POSTER ARTISTS

Along with the several different organizations involved in the production of posters in Cuba, there were many formally trained artists involved as well. Cuban poster artists were either full-time employees of the various production companies, or freelancers for multiple organizations.⁵⁷ Each artist involved in the production of posters in Cuba had their own backgrounds and techniques, which made for many different styles of art. Many of the artists were trained in advertising techniques and fine arts before 1959.⁵⁸ Eduardo Munoz Bach, for example, had no formal training in graphic design, but had previously worked as an illustrator for children’s books.⁵⁹ Artists in Cuba were also given a level of freedom and recognition that was unprecedented in other communist countries. This freedom is demonstrated by the fact that many Cuban posters were credited to the individual artists who created them, which is not common in many other instances of state-sponsored artwork in communist countries.⁶⁰ However, in early works during the 1960s, poster designers did not sign their work and it was not until later on that they were credited in such a way.⁶¹ Posters began to be signed because, according to Alfredo Rostgaard, the director of OSPAAAL, “the people want to know.”⁶² This recognition of the individual was rare in state-sponsored art of socialist countries, and helped to set Cuban posters apart. One possible reason to explain Cuba’s recognition of artists in comparison to other socialist counties could be the culture of

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⁵⁹ Ginsberg, Communist Posters, 326.
⁶⁰ Ibid., 327.
⁶¹ Frick and Estrada, The Tricontinental Solidarity Poster, 72.
⁶² Cushing, Lincoln. Revolución!: Cuban Poster Art, 12.
the OSPAAAL publishing house. As only a small group of artists were involved and a fellow artist, Alfredo Rostgaard, was the creative director, it makes sense that artists might receive more recognition. This kind of recognition also makes sense given the focus of OSPAAAL on not only large countries and movements, but also individual actors in the battle against the forces of oppression.

While Cuba in general was relatively respectful of all artists in comparison to other communist countries, the poster artists in particular had a large degree of freedom. This is partly because it was easier for them to bring their own individual artistic perspectives in line with the kinds of posters being produced for the sake of the revolution. As much of the ideology of the Cuban Revolution was focused on culture and the idea of the creation of the “New Man,” it makes sense that poster artists would have a larger degree of freedom stylistically to explore these ideas, particularly with regards to the styles of art being used, as the Cuban government demonstrated an awareness of the usefulness of different artistic styles. Due to the fact that poster artists were given more freedom of experimentation, their styles varied widely from each other. For example, Raúl Martínez was influential in bringing the style of pop art to Cuba, Félix Alberto Beltrán was known for his elegant simplicity in design, Alfredo Rostgaard was a champion of incorporating familiar images in his works, and Alberto Blanco experimented widely in photomontage. In this same vein, the poster styles of each individual artist would vary by a large extent depending on the cause that the poster was produced for or the organization that it was produced under.

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64 Ginburg, Communist Posters, 327.
65 Sontag, “Posters”, xv.
The differing backgrounds of artists in Cuba also help to explain their own individual styles. For example, Félix Beltrán, was educated in America at the School of Visual Arts, and the American Art School in New York. In addition, artist Raul Martinez who worked for ICAIC also worked in the United States and had his early paintings exhibited there as well. His 1968 silkscreen painting of Fidel Castro demonstrates styles and details reminiscent of the work of prominent American artist from the same time period, Roy Lichtenstein (figure 8). Like Lichtenstein’s works referencing pop culture icons and his use of colorful comic book inspired art, Martinez’s design features bright colors and detailed line work reminiscent of the American artist.

Other prominent Cuban poster artists include René Mederos and Alfredo Rostgaard. Rostgaard began his career following the revolution as a cartoonist and was the artistic director of the Union of Young Communist’s magazine Mella. Later on, he produced posters for ICAIC before becoming the artistic director of OSPAAAL. This early experience as a cartoonist evidently shaped his artistic style in many ways, as Rostgaard’s works tended to resemble cartoons, such as in his colorful and humorous unfolding poster depicting Nixon. René Mederos was one of the primary artists for Editora Politica (formally Department of Revolutionary Orientation). Mederos was self-taught and began his career working in a Havana printshop in 1944. Aside from the paintings and posters he produced for his Vietnam series for Editora Politica, he also contributed to several posters for OSPAAAL. In the Vietnam series in particular, Mederos’ appears to be heavily influenced by Asian art styles.

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A discussion from an informal seminar that appeared in the July 1969 issue of *Cuba Internacional* reveals much about the feelings of artists in Cuba towards the goals of the revolution, and the progression of Cuban poster art following the revolution. Cuban writer and critic Edmundo Desnos discussed the ways in graphic arts improved in Cuba since the time following the revolution. He details that, beginning in 1965, more aesthetically impressive works began to be produced, and he credits that to foreign influences. Yet, he also expresses discontent with what he calls this “somewhat mechanical copying of foreign influences without an authentic and original expression.” Desnos expresses concern about the use of graphic art in Cuba from a sociological perspective, and the use of graphic design directed towards peoples of low levels of cultural awareness. This reflects a level of concern that despite the best efforts of the Cuban revolution to in many ways increase the cultural level of the population, the use of graphic design still needs to be understandable to the largest amount of people possible. It also demonstrates a concern that Cuban poster art is becoming more propagandistic while attempting to reach larger amounts of people. In regards to this, he discusses how in Cuba, graphic art has a higher purpose than in capitalist countries where it is used for advertisements, and he expresses concern about the need for symbols used in graphic design to fully communicate the ideas that they are trying to promote. He refers to an article he published in 1961 critiquing the design of a series of posters produced for May First, the labor holiday, in Cuba. He describes the series as featuring workers depicted with large muscles swinging sledge hammers, in a way more typical with the Soviet socialist realism style.\(^\text{69}\) Through this, it is evident that Desnos is critiquing the style of socialist realism for failing to be the proper style needed to

\(^{69}\) Stermer, “Bread and the Rose”, xxiv.
communicate the complex ideas of the internationalist outlook of the Cuban Revolution. It seems to suggest that while this kind of style may be appropriate to convey the messages of other countries, the Cuban revolution’s unique, broadly focused messages may require a more complex artistic style, even to promote something as seemingly standard as a labor holiday. In these ways, Desmos seems to critique the artistic style of Cuban poster art for copying foreign influences without taking into consideration the purposes of the art in relation to the goals of the Cuban Revolution.

Raul Martinez counters the argument of Desmos in saying that the main problem in Cuban graphic art is not the copying of other styles. He argues that the way that Cuban poster artists borrow from other influences such as western styles of pop art and polish poster design is normal in a society in which the visual language is still forming, such as in Cuba post-1959. Félix Beltrán adds on to Martinez’s argument and discusses the problems associated with imitating styles of design of countries that are not promoting the same ideology; in this case specifically, the problems associated with a communist society imitating the art forms of a capitalist society. He also discusses the significant changes that took place in poster art following the revolution, while again expressing concern about the assimilation of style without concern about the message that is being promoted.70 Martinez and Beltrán were then asked about influences on Cuban art besides foreign poster art. Martinez credits his experience as a painter to the development of his graphic design style and also discusses the differences between being a painter versus a graphic design artist. In graphic design and posters, he says that it is the job of the artist to answer the questions being posed to him, rather than to pose the questions himself.

70 Ibid, xxiv.
In general, Cuban artists expressed concern about the lack of national identity in the graphic design coming from Cuba during this period, suggesting that the reliance on forms of pop art and modernist styles were not reflective of Cuba’s own revolution but rather too reliant on influences from the West, particularly America. However, artists such as Martinez suggested that such reliance was a necessary phase in developing the own cultural identity of the new revolutionary society.\footnote{Ibid., xxiv.} In this regard, it is interesting to consider whether the poster art of Cuba ever broke out of this phase at all, and developed its own unique style. One could argue that a unique style of Cuban poster art was developed, as these bright and bold graphics are easily identifiable in comparison to the political posters developed in other countries at the time. However, it is evident that this reliance on other artistic styles was questioned by artists as to whether it was truly the proper style to convey the messages of both OSPAAAL and the Cuban Revolution. It is also important to note the significance that a seminar like this where deep intellectual questioning of the tools of the revolution took place between artists in a socialist society at all. It demonstrates a level of intellectual freedom of artists not typically associated with the rule of places like the Soviet Union.

**FREEDOMS AND RESTRICTIONS ON ARTISTS IN REVOLUTIONARY CUBA**

The fact that Cuban poster producers possessed a fairly large amount of freedoms relative to other communist countries and cultural producers in Cuba does not mean that they were completely left to their own devices. Poster artists in Cuba worked directly for government organizations and were subject to state censorship just as artists in other countries might be. The most repressive times for artists in Cuba were when the government
was under international pressure, and the degree of freedom that artists experienced varied widely from 1959 onwards, with the most artistic license in the production of cultural artifacts being given right after the revolution.72

The most restrictive times in Cuba also lined up particularly with the years that the Cuban government was the most closely associated with the Soviet Union. A period during the 1970s, specifically around’71-'76, was known as the Gray Years in Cuba. It was during this time that Cuba become more closely associated with the Soviet Union in exchange for funding for their industrialization efforts.73 Throughout this period, artists were more persecuted in Cuba. Homosexual artists were ostracized, and music and cultural influences from capitalist societies, such as the music of the Beatles, was banned.74 Towards the middle 1980’s, art and culture again experienced a period of flourishing in Cuba as it was during this time that Cuba was less influenced by Soviet-style policies.75

COMPARISONS AND CONTRASTS TO OTHER COMMUNIST COUNTRIES

In countries with centralized political power, it has typically been the case that propaganda made by the state is produced with one voice. This has certainly been true with the Soviet Union for example. In 1915, Kasimir Malevich laid the foundations for Constructivism in Russia through the abstract form of art, Suprematism, which made use of

73 Ibid., 678.
simple geometric shapes.\textsuperscript{76} The Constructivist movement influenced the 1917 Bolshevik revolution as abstract art became further used in socially oriented public works.\textsuperscript{77} Thus, initially, the abstract art associated with the constructivist movement was instrumental in building up support for the 1917 Bolshevik Revolution. However, when Stalin came to power by 1932 he outlawed the abstract constructivist design in state sponsored art and sponsored the creation of the socialist realism style, which was the only state-permitted style of art that was allowed to continue.\textsuperscript{78} The style of socialist realism was first mentioned at the Soviet Writers Congress of 1934, but was never explicitly defined. In its practice however, it referred to the use of realism in artistic works in order to depict Soviet life in a reasonably positive light.\textsuperscript{79} Through images in the style of socialist realism, the Soviet Union also built up many symbols and icons that would be associated with the image of the USSR, such as the soviet red color, the hammer and sickle, and the heroic peasant and worker motif.\textsuperscript{80} One possible reason that the style of realism would have been utilized is its historic development as a style made to represent real life and ordinary people, such as the laborers and peasants. The realist movement in nineteenth century art, as exemplified by artists such as Gustave Courbet, put a particular emphasis on depictions of the reality of the lives of ordinary people, such as workers and laborers. Therefore, it seems appropriate that realism would be the style adopted by the Soviet Union because of its focus on the proletariat. In addition, abstract artistic styles allowed for more diversity of interpretation. Through the use of realism, the

\textsuperscript{76} McQuiston, \textit{Graphic Agitation}, 17.
\textsuperscript{77} Ibid., 18.
\textsuperscript{78} McQuiston, \textit{Graphic Agitation}, 18.
\textsuperscript{80} Ibid., 33.
Soviet Union likely felt that they had more control over both the messages being produced and the meanings that would be drawn from them.

China also largely followed the style of socialist realism. One way in which Cuba differed greatly from China in terms of the production of propaganda was the way in which artists were regarded as workers. In Cuba, being an artist for a poster production agency was considered a vocation, but in China, artists usually had other careers as well.\(^8\) This suggests that the arts in Cuba were likely held in higher regard and seen as more central to the goals of the regime in comparison to China, and also that the government supported poster artists more. Also, posters in Cuba were almost always credited to individual artists, whereas in China, poster production was thought of as more of a communal effort.\(^2\) Furthermore, the way posters were produced in places like China differed significantly from the way that they were produced in Cuba. In China, posters were often based on full color reproductions of paintings, whereas in Cuba this technique was only rarely used, such as in René Mederos’ Vietnam series.\(^3\)

In Cuba, socialist realism was largely rejected as an artistic style, particularly in poster art. Art that Cubans would refer to as “panfleto,” or pure propaganda art in the style of the Soviet Union, was largely avoided in the artistic styles of revolutionary Cuba.\(^4\) Che Guevara himself famously condemned the style of socialist realism so prevalent in Soviet

\(^{81}\) Stermer, “Bread and the Rose”, xxviii.
\(^{82}\) Ibid., xxviii.
art. Although some Cuban officials were determined that the art of Cuba during the revolutionary period should follow the tenants of socialist realism, Che Guevara believed that a degree of freedom of expression was needed in the arts to a greater degree than socialist realism allowed, as he demonstrated in the essay “Socialism and the Man in Cuba.” Other reasons that the style of realism and the typical “propaganda” style of poster art was rejected in Cuba is due to the notion of Ché Guevara that socialist realism was too closely related to 19th century bourgeois painting. While in the Soviet Union it is apparent that this association was seen as a way to reclaim the style, it is evident that in Cuba the adoption of another style was seen as more appropriate. It is interesting to consider however that the style of art that Cuba did adopt, one related to pop art and the United States, also had ties to those who could be considered the bourgeoisie.

METHODS OF CUBAN POSTER PRODUCTION

Most Cuban posters were produced in offset format, but many were also produced as silkscreen prints, a technique inherited from the pre-revolutionary period. Offset printing is closely related to lithography and involves transferring ink from a plate to a rubber roller and then onto paper, whereas screen printing or silkscreen printing involves mesh used to transfer

printer ink on top of a substrate and a squeegee to move the ink. Only one color can be transferred at a time, and several screens may be needed for multi-color designs. Silkscreen printing is more labor intensive than offset printing and can’t be reproduced as easily. For this reason, silkscreen designs were more limited in number throughout Cuban production. However, silkscreen remained a very common method of production for many of the main poster agencies, despite its limitations. Part of the reason for this popularity was the ways in which silkscreen posters lent themselves to the use of more limited colors and therefore bolder designs, a style which was often emulated even in offset prints. Posters made by silkscreen methods required extensive manual labor and sections would often require entire days to dry. The fact that the silkscreen process was very labor intensive and more of an individual effort also lends itself to the idea of the Cuban poster production process being more focused on the role of the individual artist instead of the production being more a mass effort.

**CUBAN POSTER STYLE**

While there is no one particular style defining all Cuban posters, many are based on flat, bright colors, and bold geometric designs. Cuban posters often relied on minimal words, but still actively conveyed a legible message to those who encountered them. One reason that the graphics utilized minimal words was because they were often aimed at people outside of

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Cuba who were not literate. The poster styles of Cuban political propaganda also seemed to have more in common with the Pop Art of the United States than socialist realism styles. Aside from the obvious similarities to the styles of prominent pop artists of the time such as Andy Warhol and Roy Lichtenstein, influence of Cuban modernist Wifredo Lam can also be noted as a likely stylistic inspiration. Lam, who was a contemporary of Picasso, incorporated Afro-Cuban imagery into the styles of Cubism and Surrealism. While stylistically the artwork of Lam was very different from that produced by OSPAAAL (figure 9) his openness to Western artistic styles was a likely inspiration for the creativity of OSPAAAL.

The artistic director of OSPAAAL Alfredo Rostgaard also acknowledged the variety of influences that went behind the poster style that would become emblematic of the Cuban revolution including Polish posters, and pop art. In terms of influence, both Polish posters and Cuban posters appear to have much in common stylistically and both appear have been directly influenced by the pop art styles that were prominent in the 60s and 70s. For example, the posters for Polish films Reality and Interrupted Flight demonstrate the use of several techniques associated with the pop art style and therefore that of Cuban poster art as well (figures 10 and 11). These techniques include the use things of photography, newsprint, and designs based on only two or three colors.

As demonstrated in the Polish film posters, Cuban posters also borrowed largely from the styles and techniques associated with pop art. Common techniques associated with pop

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91 Richard Frick and Ulises Estrada, The Tricontinental Solidarity Poster. (Bern, Switzerland: Commedia-Verlag, 2003), 69 & 72.
art were represented in the posters produced in Cuba. Such techniques included collage styles such as in Richard Hamilton’s *Just what is it that makes today’s homes so different, so appealing?* and repetition as demonstrated in Andy Warhol’s *Marilyn Diptych* (figures 12 and 13). In addition, Cuban posters also feature the use of photography, the inclusion of logos and figures from popular culture, a bold and simple graphic style, as well as bright, eye-catching colors often applied in flat areas, techniques all associated with pop art. In addition, the specific psychedelic style of pop art closely associated with music and youth culture of the 60s and 70s was also an influence on Cuban poster art, as demonstrated by the art of Peter Max (figure 14).  

Above all, most Cuban posters produced during this time period are very effective in depicting abstract concepts such as colonialism, anti-colonialism, and imperialism in clear visually easy to understand ways. Despite the wide variety of styles apparent in posters produced in Cuba during the period following the revolution, many had important content components in common. These include the use of humor (especially seen in the portrayal of American president like Nixon) as well as a repeated presence of weaponry. The weapons presented are used to demonstrate both defense and armed revolutionary action, and help to demonstrate the fact that Cuba sent arms and troops to many countries during this time period. As well as weaponry, other repeating iconography includes imperial eagles, flags, radiating lines, and continental shapes.

Many of the posters produced in Cuba also demonstrate an awareness and a sympathy towards the artistic styles of other countries and an incorporation of these styles into the

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94 Peter Max, *Self Portrait #1*, 1969,
posters. For example, several posters advocating for solidarity with Vietnam demonstrate a style that is more distinctly Asian and posters for solidarity with Africa include iconography and symbols related to native cultural traditions there. As Jorge R. Bermudez noted in *The Tricontinental Solidarity Poster*, “the mission was not to sum up any one country in images, but to represent all of them as routes of one and the same Third World destiny,” through the creation of these posters. Through this quote it is easy to understand the ways in which countries are represented not only in styles identifiable with their native traditions, but also the ways in which the use of traditional styles and iconography related to the highlighted country was important for the message of OSPAAAL as a whole.

One reason for the stylistic variety in Cuban posters was the technical limitations caused by the use of hand-cut silkscreen stencils, which was how some of the designs were produced. Another reason that Cuba did not strictly follow the socialist realism style in its poster production was the openness of the regime to experimentation in the visual arts. As Castro said, “our enemy is imperialism, not abstract art.” This approach helps to explain why the Cuban revolution allowed more complex styles of artwork to exist as official works of the revolution; there was less fear surrounding the possible ideological ties of abstract art with the West. Rather, Cuba saw it as beneficial to use artistic styles so closely associated with the West to advocate for ideas that were the antithesis of everything imperialism and America, therefore reclaiming these artistic styles for the purposes of the revolution. Overall, posters produced in Cuba demonstrated a diversity of styles and graphics, which was

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96 Ibid, 76.
97 Ginsberg, *Communist Posters*, 327.
98 Fidel Castro, quoted in Ginsberg, *Communist Posters*, 327.
reflective in many ways of the diversity of Cuba itself, and the complexities surrounding the past of Cuba.  

Influence of Movie Posters

The fact that the first kinds of posters to be produced in Cuba were film posters also had a significant impact on the modern graphic style of posters produced for political purposes for agencies such as OSPAAAL. The film industry in Cuba began to take off in the 1940s, and through the promotion of these films, Cuba developed distinct advertising styles to properly advertise these movies, which were often foreign films, in a way that would be understandable and visually readable to the Cuban people and culture. For example, the American film poster for the 1956 movie *Moby Dick*, looks a lot different than the poster produced for the same movie in Cuba in 1968 (figures 15 and 16). While the American poster relies on realistic illustrations of scenes and characters from the movie, the Cuban poster features greater abstraction. Even without reading the title and actor’s names of the movie within the whale’s tail, the tail imagery makes the title of the movie more easily identifiable. The image also features stylistic features identifiable with pop art and psychedelic prints of the 60s and 70s and artist Peter Max such as the use of bright colors and swirling patterns.

Prior to the early 1940s, most film posters were made outside of Cuba, but a breakthrough occurred when artist Eladio Rivadulla Martinez and others began to produce their own silkscreen posters. Following the revolution, these posters, produced by ICAIC

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were instrumental in creating a uniquely Cuban style of poster art that was much more visually diverse than the socialist realism style allowed in countries like the Soviet Union.\textsuperscript{100} These influences from the development of uniquely Cuban movie poster styles were fundamental in creating other graphics in Cuba such as the posters produced by OSPAAAL.

\textbf{RELATIONSHIP TO ADVERTISING AND ESTABLISHED ARTISTIC CONVENTIONS}

Cuba’s use of the poster format to advocate for their revolutionary aims is significant, as the poster was traditionally used for advertising and the promotion of the sale of goods in a capitalist society. By utilizing the poster to promote revolutionary ideology, OSPAAAL and other poster production agencies in Cuba were inadvertently subverting the original purpose of the poster. Alfredo Rostgaard referred to OSPAAAL’s posters as the “anti-ad.”\textsuperscript{101}

The use of international styles follows closely the utilization of advertising techniques specific to capitalist societies. In regards to Rostgaard’s suggestion that the OSPAAAL posters are the “anti-ad”, it seems that this runs true in some ways but not in others. For instance, while these posters are not promoting the advertisement of commercial goods and commodities typical in a capitalist society and in the advertisement present in Cuba before the revolution, they also are still advertisements for the purposes of the OSPAAAL organization.

Relation to Other Magazines

\textsuperscript{100} Cushing, Lincoln. \textit{Revolución!: Cuban Poster Art}, 10.

The ways in which OSPAAAL posters were folded into magazines also further disassociated them from high-art conventions and make them accessible to the people.\textsuperscript{102} It is evident that the poster designers in Cuba were aware of artistic conventions being utilized in magazines and advertising in the United States, and utilized techniques and conventions found in the advertising methods of capitalist countries to further support the aims of the revolution. However, these techniques also further connected them in some ways with the idea of the poster fold-in that was often used in American magazines during the same time period by magazines like \textit{Mad}. Like the \textit{Mad} magazine images, OSPAAAL images also unfolded in creative ways, revealing hidden meanings as the image changes (figure 17). In addition, \textit{Mad} advocated for political subversion and the questioning of popular opinion and culture, qualities that were also found in \textit{Tricontinental} magazine and the posters produced by OSPAAAL. The relationship to advertising demonstrated in the poster art of the Cuban revolution also makes sense given the influence of pop art on the revolution, specifically in regards to the influence of advertisements and popular culture on the art of artists like Andy Warhol.

\textbf{INTERNATIONAL RELATIONSHIPS AND STYLISTIC INFLUENCES}

It is important to note the international relationships that are part of Cuba’s artistic story involving the production of posters following the revolutionary period. Particularly significant are the ways in which theses works have been accepted by artists in the United States. In this

\textsuperscript{102} Ibid, 46.  
regard, Cuba was not only influenced by the pop art produced by American artists such as Andy Warhol, but was itself influential to a variety of artists in the United States as well. In particular, poster artists and graphic designers in the United States have been significantly impacted with the creativity and bold graphic designs apparent in the OSPAAAL posters. Several of these works were copied and reproduced for use in America, such as Mederos’ print of Ho Chi Minh, which was reproduced by Glad Day Press in Ithaca, New York in 1971 (figure 36). It was reproduced as part of a fundraiser to raise money for medical aid to Indochina.103 Organizations within the United States also used images of posters produced in Cuba to promote solidarity with Cuba and efforts to end the Cuban embargo, such as the Venceremos Brigade organization. Some Cuban political posters were even printed within the United States through a joint project between Berkley’s Inkworks Press and Fireworks Graphics Collective. Other places such as Puerto Rico and South Africa utilized images produced by OSPAAAL to advocate for their causes directly at home.104

Also important is the cultural exchange that occurred between United States and Cuban artists during this time period. Despite the political embargo between the two nations cultural exchange was still taking place. U.S. artists were sent to Cuba to further their artistic training, and Cuban artists went to the United States to share their experiences and learn from U.S. artists. American institutions such as the Center for Cuban Studies in New York and Mission Grafica in San Francisco also sponsored exhibitions of Cuban art, with the first exhibit of Cuban posters occurring at San Francisco’s Palace of the Legion of Honor in 1975.105

104 Lincoln Cushing, Revolución!: Cuban Poster Art, 17.
105 Ibid, 18.
The connections of Cuban poster art to America were particularly strong in the San Francisco Bay Area. For instance, Berkeley artist Jane Norling even went to Cuba and designed a poster for OSPAAAL in support of solidarity with Puerto Rico, published in 1973. As the only American artist to design a poster for OSPAAAL, Norling was in a unique position to not only learn more extensively about Cuban graphic design, but to share that information with other artists in America. Norling was given the opportunity to work with OSPAAAL because the organization for which she was a designer, People’s Press, published a quarterly digest featuring articles from *Tricontinental Magazine*. People’s Press was a San Francisco publishing collective that supported anti-war efforts and social justice movements. It began printing *Tricontinental* articles in 1972-73, to show a North American Audience the principles of OSPAAAL and the efforts that they were making for the peoples of Africa, Asia, and Latin America. Because she was an American, Norling was given the assignment to create a poster for the “Day of World Solidarity with the Struggle of the People of Puerto Rico” (figure 18). In an interview with Justseeds Artists Cooperative, Norling discusses the ways in which she learned from OSPAAAL director Alfredo Rostgaard. For example, Norling was not used to signing her own posters, but Rostgaard insisted. This story again demonstrates the level of artistic freedoms and acknowledgements that were given to Cuban poster artists, even in comparison to artists of the United States.

Norling describes her time working at OSPAAAL as a “solidarity exchange” and also discusses the ways in which she worked to educate those in America about the Cuban

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107 *El Diseño a Las Armas/ Armed by Design*, 69.
Revolution when she returned home. During her time in Havana in addition to working in the OSPAAAL design department, she also visited organizations like Editora Politica, and ICAIC.\textsuperscript{108} Her OSPAAAL poster for solidarity with Puerto Rico was also reworked five years later for use within the United States, where it was used for a Puerto Rico independence conference in Chicago.\textsuperscript{109}

In some instances, Cuban poster artists travelled to the United States, such as in 1991, when René Mederos designed and painted a mural for UCLA focused on U.S. solidarity with Vietnam\textsuperscript{110} Throughout these cultural exchange experiences not only were Cuban posters influenced by contemporary art being produced in America during this period, but also that American graphic designers were influenced by Cuban poster art.

Cuban artists also reworked U.S. poster images, for instance, Black Panther artist Emory Douglas. In particular, Emory Douglas created a drawing in 1967 of a mother carrying her child with a gun, which inspired an OSPAAAL poster designed the following year by Lázari Abreu (figures 19 and 20). The Black Panther Party received newspapers and magazines from Cuba, and in return they sent mailings back. Douglas, who was the Minister of Culture for the Black Panther Party, described his experience with Cuba’s appropriation of his artwork as positive. While Douglas himself never got to visit Cuba, he continued to give lectures throughout his life on the impact of the Cuban artwork and its impact and connections to social justice artwork of the time period.\textsuperscript{111}

\textsuperscript{109} \textit{El Diseño a Las Armas/ Armed by Design}, 59.
\textsuperscript{111} \textit{El Diseño a Las Armas/ Armed by Design}. Brooklyn, NY: Interference Archive, 2015, 62.
CONCLUSION: RATIONALE BEHIND THE STYLISTIC MULTIPICLY OF POSTERS

The purpose behind the production of poster art in Cuba also explains the variety of stylistic influences Cuban posters portray that differ from the socialist realism approach so prominent in places like the Soviet Union and in China. In Cuba, art and culture were understood to be important tools of the revolution and deeply intertwined with Castro’s political efforts. According to writer Susan Sontag, the purpose of poster art in Cuba was “to raise and complicate consciousness- the highest aim of the revolution itself”. In this sense, the difference in the aesthetics of posters in Cuba is directly related to Cuba’s broader ideological revolutionary ideas, and in particular, the internationalist approach of the revolution. If one of the goals of the Cuban revolution was to educate the “new man”, then posters were in a sense, the textbooks of the revolution in consciousness.

Furthermore, the internationalist outlook of the Cuban revolution explains the internationalist approaches and eclecticism of style found in the Cuban posters. In Cuba, one of the most powerful values connected to the revolution was the sense of internationalism and the connection of the ideas of the Cuban revolution to the larger global context. In comparison to other revolutionary societies of a leftist ideology, Cuba’s revolution was focused less on the importance of a building a nationalist consciousness. Rather, Cuba was more committed to the idea of revolution internationally in the name of resistance to imperialism. The Cubans believed that their national revolution was not enough on its

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112 Sontag, “Posters”, in The Art of Revolution, xiii.
113 Ibid., xiii.
114 Ibid., xviii.
own. It had a goal to move beyond patriotism and to inspire change on an international scale for all third world countries and oppressed nations. Therefore, through the production of the OSPAAAL posters, the message of the internationalism of the Cuban revolution was spread throughout the world.\textsuperscript{115} The posters created in Cuba following the 1959 revolution have had a lasting impact and have inspired artists as well as political actors. While the aims of the Cuban revolution and the Tricontinental Conference may not have been entirely successful in bringing about the end of imperialism, the efforts of OSPAAAL have impacted people around the world through their revolutionary practices both artistically, and in terms of political ideology.

Through the influence of the artistic styles of different countries and movements, Cuba was able to create a poster style that, while multi-faceted was uniquely their own, when compared to the art of other communist countries. Through adopting and utilizing pop art styles closely associated with capitalism such as folding techniques being utilized by American magazines and the advertising-based styles of Andy Warhol, organizations like OSPAAAL were able to adapt and subvert these styles to promote their own messages of anti-imperialism and the goals of the Cuban revolution. The adoption of styles and symbols native to the countries being promoted in Cuba’s solidarity posters was also a way to pay tribute to the struggles of these regions while also providing legitimacy to the aims of the OSPAAAL Organization. Through these techniques, Cuban poster art was able promote the messages of the revolution, and in particular provide support to its internationalist and anti-imperialism aims.

\textsuperscript{115} Frick and Estrada, \textit{The Tricontinental Solidarity Poster}, 72.
PART II

In the second part of this paper, I will investigate the ways in which the posters produced by OSPAAAL, (alongside a few works by Editora Politica and OCLAE included in Wofford’s exhibition) were directed towards specific regions of the world, and towards specific revolutionary causes. I will first focus on posters produced that focus on the themes of the Cuban Revolution and its leaders, as well as those produced that commemorate the birth of the Soviet Union. Following that, I will turn to posters focusing on the United States, before turning to those focusing on Africa, Asia, and Latin America.

REVOLUTIONARY FOCUS

One of the ways in which the messages of the Cuban revolution were promoted was through posters featuring the image of Cuban revolutionary icon Che Guevara. Of the posters designed featuring his likeness, several focused on portraying him as radiant. This was accomplished through the use of color and line to suggest a rippling effect of Che (and in essence the message of the Cuban revolution radiating out from the nation of Cuba throughout Latin America and to the broader world.)

One example of a poster produced by OSPAAAL featuring the image of Che Guevara is the 1969 work by Alfredo Rostgaard, which has been titled Radiant Che by some sources (Figure 21). The tan background of the poster offsets brilliantly the colorful and monumental shape of Che, who is centered slightly to the left, which makes the direction of his gaze stand out even more. The rainbow of colors radiates out from the star on his beret, and shadows of waves overtake the bottom of his figure, which could be suggestive of the wave of change hoping to be enacted by the Cuban revolution.
After Che was held prisoner and executed for leading a guerilla-style insurrection in Bolivia at age thirty-nine, OSPAAAL commissioned the poster *Day of the Heroic Guerilla* 8th October by Elena Serrano (Figure 22). The poster was made to celebrate the first anniversary of his death, and Serrano’s choice to center the portrait of Guevara’s head over the South American continent and specifically Bolivia, easily calls to mind the specifics of his death. The vibrant colors and contrasts with which the repeating image of Che radiated throughout Latin America and the rest of the world reflects the internationalism of the revolution both through the stylistic similarities to the psychedelic posters of the United States as well as through this radiating pattern.116

Called the world’s best known portrait by some, the photograph of Che Guevara that became the basis of numerous representations worldwide and was featured on many posters produced in Cuba during the revolution was taken in 1960 by the photographer Alberto Díaz Gutiérrez, or Koda as he was professionally known. The photograph was taken during Fidel Castro’s speech at a mass funeral for those killed in a recent explosion of a munitions ship in Havana harbor, an event in which Castro strongly suspected the CIA was involved.117 It is important to note that in many ways, the portrait of Guevara became something bigger than a representation of the man himself, but symbolized the spirit of the Cuban Revolution, rebellion, and represented the counterculture and anti-American sentiments in general. This photograph of Guevara was also notable for the way in which it was able to capture the

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117 Ibid.
intensity of his expression as well as the appeal of the youthfulness of the revolution as reflected in the young Che.\textsuperscript{118}

Another way in which Cuban posters celebrated the ideology and message of the Cuban Revolution was through the production of posters commemorating the October Revolution and birth of the Soviet Union. It is important to note, however, that very few OSPAAAL posters refer to the Soviet Union, and the only leader that is ever portrayed is Lenin, likely because he was see as a more pure version of the aims of the Russian Revolution.\textsuperscript{119} For example, Lenin is portrayed in a 1970’s psychedelic poster designed by Alfredo G. Rostgaard (figure 23). Reminiscent of a Peter Max work, the design is whimsical and eccentric, and a far cry from the way that Lenin is typically portrayed in Soviet prints as a revered god-like figure. The poster features a profile view of Lenin set against a yellow star in front of an orange background. The design utilizes a repeating grid of blue dots imposed over a stark background. Lenin is portrayed with purple skin and green hair, and is only really identifiable as himself by his name, which appears below his image in pink bubble letter print. It is fitting that Cuba would produce a poster incorporating the image of Lenin, as he was referred to by Castro as the intellectual author of the July 26\textsuperscript{th} movement.\textsuperscript{120} This playful design highlights all that set Cuban poster art apart from the posters produced in other socialist and communist countries. It also demonstrates inspiration from the pop art and psychedelic art styles of artists like Peter Max.

A second example of Cuban poster art honoring the Russian Revolution is a work produced by Editora Politica honoring the 70\textsuperscript{th} anniversary of the October Revolution, in 1987

\textsuperscript{118} Ibid.
\textsuperscript{119} Frick and Estrada, \textit{The Tricontinental Solidarity Poster}, 72.
\textsuperscript{120} Frick and Estrada, \textit{The Tricontinental Solidarity Poster}, 378.
(figure 24). The design features many more traditional elements of the Soviet Revolution than the Lenin poster. For example, the hammer and sickle are featured in the work, as well as a machinery cog. In the front of the machine the Cuban flag is featured prominently alongside the Soviet flag, suggesting a kinship with the Soviet revolution and Cuban ties with the USSR.

CUBA AND THE UNITED STATES OF AMERICA

Many of the political posters produced in Cuba reflected a great animosity towards the leaders of the United States and its policies towards not only Cuba, but towards other nations as well. In order to understand the animosity between the government of Castro during the Cold War and the United States, it is necessary to understand the history behind the United States foreign policy towards Cuba, stemming from the time of the Spanish-American war. When the Spanish conceded at the end of Spanish-American war, the rights to Cuba, Puerto Rico, and Guam were given over to the United States. The United States formally gave Cuba its independence but maintained access to Guantanamo Bay and gave the stipulation that the United States could intervene in the affairs of Cuba if necessary.¹²¹

Cuba’s history with the United States has been reflected in many of the posters produced after the revolution. Most of the solidarity posters produced by OSPAAAL related to the United States, even if not directly. For example, posters centered on issues occurring in Asia, Africa, and Latin America often drew attention to the involvement of the United States (as well as other western capitalist countries) as the proponents of imperialism, which was everything the Cuban revolution stood in opposition to. One example of a poster highlighting

the dangers posed by the United States is a work by René Mederos commemorating the anniversary of the bombing of Hiroshima (figure 25). The poster is dramatic and features a close up profile of a woman’s face in anguish. It resembles a movie poster, in the sense of drama that it conveys and in fact that it repeats the title “Hiroshima Hiroshima.” The font gives the appearance that the letters are being blown apart, reflective of the impact of the atomic bombing. By drawing attention to the anniversary of the bombing of Hiroshima, Japan by the United States during WWII, the poster draws attention to the history of American militarism in Asia, particularly in order to make connections with the current conflict in Vietnam.

Posters directly related to the United States featured images of United States presidents such as Nixon and Lyndon Johnson, and images of militarism. In bright psychedelic colors reminiscent of Alfredo Rostgaard’s origami poster depicting Nixon with fangs, follows another work from 1969 by Rostgaard depicting a fanged soldier (figure 26). The soldier appears to be breathing smoke as well, which could be reflective of the poisonous gasses used by the United States during the Vietnam war. The poster offers a see-through view into the brain of the solider, where a man in a suit and tie is sitting up in the soldier’s brain, evidently controlling his thoughts and actions, suggesting a level of mind control in the United States military.

An interesting comparison is to contrast this work by one produced for OCLAE, the Continental Latin American and Caribbean Student Organization, by designer Luis Balaguer. Another poster produced by This poster also incorporates the idea of being able to see into the brain of America, in this case the thoughts of President Nixon (figure 27). The poster, made in support for Vietnam, Cambodia, and Laos, incorporates both photography and
graphic design, utilizing a photograph taken of dead bodies in Vietnam and incorporating that image onto the head of a blue Nixon with demon-like red eyes. These techniques are also shared in many pop-art pieces, such as the collage style made famous by Richard Hamilton. The image is both cartoon like, and jarringly graphic at the same time. Following the theme of Nixon focused works, a poster by René Mederos also calls attention to the struggle of the people affected by the Vietnam war (figure 28). Like Luis Balaguer’s poster, this work also incorporates photography, in this cause by superimposing a photograph of Nixon’s head (with added fangs) onto the body of a bird of prey. The poster is mostly black and white, including the image of Nixon and the map of Indochina in the background, except for the red heart that is being torn out of Indochina by Nixon, representative of the metaphorical hearts of the people of the region and the bloodthirstiness of America’s foreign policy.

**SOLIDARITY WITH THE AFRICAN-AMERICAN PEOPLE**

One of the ideological areas of the Cuban revolution that was most reflected in political posters such as those produced by OSPAAAL was the focus on civil rights and combating racism. One of the reasons for this interest was Cuba’s own history with racism and segregation. Before the rise of the Castro regime, Cuba was considered one of the more racially divided countries of the Hispanic Caribbean region.\(^{122}\) Due to this, one of the primary goals of the revolution was to get rid of racist practices in Cuba, and, by association, through the internationalist outlook of the revolution, purge them worldwide as well. For this reason, many OSPAAAL posters involve the battle for civil rights and racial equality in the United

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States. Also, racism was considered by OSPAAAL to be a characteristic of imperialism, and through their struggle against U.S. racial oppression, certain groups within the United States were considered to be constituents of the Tricontinental Conference and OSPAAAL movement as well.\textsuperscript{123} Producing posters and supporting movements focused on overcoming racial equality in the United States was also a way for Cuba to highlight inconsistencies in the United States’ freedom-focused narrative. OSPAAAL produced posters expressing solidarity with the Black Panther Party, generalized solidarity with Afro-American people, and posters focusing on more specific racially charged events in America such as the arrest and trial of Angela Davis. OSPAAAL even featured prints in \textit{Tricontinental Magazine} designed by Emory Douglas, the Minister of Culture for the Black Panther party and the designer of their publication, \textit{The Black Panther}.\textsuperscript{124}

Angela Davis in particular became an important focus of many political posters in Cuba. Davis was a doctoral candidate at the University of California with strong Marxist leanings, who offered support to the causes of many black political prisoners in the 1960s and 1970s.\textsuperscript{125} Davis was implicated in the Marion County Courthouse incident in 1970 and charged with kidnapping, murder, and conspiracy.\textsuperscript{126} She had strong ties to George Jackson,

\textsuperscript{126} Ibid.
whose brother Jonathon supplied weapons for the attempted escape of convicts from a trial in Marion county, and was killed along with two convicts and the Judge of the trial.127

Davis first visited Cuba in 1969 with the US Communist Party, returned following her release and acquittal of charges in 1972, and once more in 1974 to attend the Second Congress of the Federation of Cuban Women.128 Throughout these trips, Davis became an icon in Cuban culture, (although she also got to experience firsthand some of the discrepancies between the stated goals of the revolution in terms of women’s equality and the realities).129 Many of the Cuban posters of Angela Davis demonstrate the influences of a well-known photograph of Davis that was used in by the New York Committee to Free Angela Davis (figure 29). For example, a Cuban artist named Felix Beltran made a colorful graphic design poster based on this image (figure 30). By cropping the image in a striking way, the Cuban poster of Davis, puts the focus of the image on her head and her resolute expression. While the New York poster is in black and white, the Cuban poster seems to be more effective at conveying simplicity. Using only the colors orange and black in the Davis figure and setting the image against a blue backdrop helps to make the image so eye-catching. The solid areas of bold color also draw connections to the pop art style. This poster was later reproduced by the New York Committee to Free Angela Davis, showing the way artistic influences moved back and forth.130 She is also represented in a poster produced by

129 Ibid.
the Cuban Committee for the Freedom of Angela Davis (figure 31). The poster celebrates
Angela Davis as part of International Women’s Day. The title reads “Por Angela” across the
top and features an orange background with “8 de Marzo Día Internacional de la Mujer”
repeated beneath. Rising up from the bottom of the frame is a photograph of a closed, raised
fist of solidarity and black power, in this case, a distinctively female fist.

Rafael Morante Boyerizo’s poster *Power to the People George* focuses on the
revolutionary figure George Jackson (figure 32). Like Angela Davis, George Jackson was a
leading figure in advocating for the voice of those incarcerated in the United States prison
systems during the 1970s. George Jackson’s influential *Soledad Brother* letters came out in
early 1970 and served as a condemnation of the prison system and the racism of white
America.¹³¹ Jackson became famous after his 1971 murder at San Quentin prison, where
authorities claimed he was shot down while trying to escape from the prison yard, while his
supporters believed that he was murdered by the prison guards.¹³² Following his death, his
image permeated popular culture of the American left, and this was echoed in the works
produced by OSPAAAL, as Cuba connected with the causes of both George Jackson and
Angela Davis against what they viewed as the harshness of the racist prison system of the
United States.

This particular work by Boyerizo is unique among OSPAAAL posters in that it was
meant to be viewed horizontally, to emphasize the body of the slain George Jackson.

¹³² WALLACE TURNER Special to The New York Times. "Two Desperate Hours: How
jackson-died-two-desperate-hours-how.html.
Through his gunshot wounds, the colors of the American flag are spilled out. Boyerizo’s artistic choice highlights the message that OSPAAAL wanted to portray through this work; America is a country who would kill one of their own, someone who bled American.

Alfredo G. Rostgaard also designed a poster focusing on the Black Power movement in America during the late 1960s (figure 33). The design of the poster is simple and features a black and white panther with red eyes baring its teeth to reveal the message “Black Power” between its jaws. The poster was distributed within the United States and was used by the Black Panther Party to campaign for the founder of the Black Panther Party, Huey Newton’s, release from prison, again demonstrating the artistic connectivity OSPAAAL was a part of. In that design, a photograph of Newton was placed in the panther’s jaws in place of the “black power” name.  

The relationship between the repurposing of art and source is often complex, and different ideas surrounding the history of this poster are a good example of that complexity. According to a document produced by Tricontinental, it appears that after the production of this poster, Tricontinental magazine included a postcard adaption of the poster adding in the image of Huey Newton seated in a wicker chair into the panther’s mouth. This postcard was then reproduced in an issue of The Black Panther in the United States, which included text condemning his imprisonment on the back of the of the card from the Cuban copy.

Other posters produced in Cuba also focused on the civil rights issues going on in America. For leftist leaning Americans, Cuba was regarding as the center of a new anti-racist

134 El Diseño a Las Armas/ Armed by Design, 64.
vision.\textsuperscript{135} In fact, part of the reasons in which Cuba justified their leadership and authority through OSPAAAL and Tricontinental magazine, was their assertion that they had become a nation in which racism had ceased to exist.\textsuperscript{136} Therefore focusing on the Civil Rights battles going on in America during the late 60s and working to expose American racism was crucial to revolutionary Cuba’s geopolitical strategy and a way for them to build national cohesion.\textsuperscript{137} Another example of a successful poster design focusing on this topic is Olivio Martinez’s poster, “World Day of Solidarity with the struggles of the Afro American People” (figure 34). The design is simple, featuring a raised fist protruding from a heart, and breaking through the bars that caged it in, but its message of solidarity and the breaking of bondage is clear and effective.

A female artist, Daysi García López also produced a work for the Day of Solidarity with the Afro-American people (figure 35). The design of this poster is deceptively simple, as it features a white background with a blue border. At the bottom of the image is the profile view of an African-American woman, who in some ways resembles the images of Angela Davis because of her hairstyle. Her hair and face are the same shade of black, and within the outline of her profile, there appears colorful images of an African woman, man, and child wearing traditional African clothes. Their bodies are presented in green, which mirrors the green eyes of the woman in profile. The man and the woman hold weapons, the man with a bow and the woman with a rifle. They all stand below a pink tree with leaves represented as fans. López’s design is simple in its silhouettes, but intricate in the details given within the

\textsuperscript{136} Ibid., 661.
\textsuperscript{137} Ibid., 662.
profile silhouette of the African-American woman, calling attention to her heritage. The image also reveals aspects of the importance of domestic work to the revolutionary cause, by emphasizing the woman carrying the child while posed and ready to fight. It is also important to note the inclusion of both men and women armed in this work, as it suggests that both have a place in the revolutionary struggle.\textsuperscript{138}

**SOLIDARITY WITH VIETNAM**

One of the most important solidarity movements for Cuba was the movement to establish solidarity with the people of Vietnam, in particular with the members of the FLN liberation movement, or the Vietcong. Although the United States supported various dictatorships in South Vietnam such as the Catholic anti-Communist group Ngo Dinh Diem, the FLN liberation movement achieved more and more support, and controlled two thirds of South Vietnam in only a few months. Aggression and fighting between the two forces quickly increased and by the end of the war, more than 2 million Vietnamese had died.\textsuperscript{139} At the end of the war, Cuba was emboldened by the historic defeat of US imperialism in Vietnam. Even ten years before the end of the war, Che Guevara called for all nations of the Third World to follow the example that the Vietnamese were setting as a way to disentangle themselves from foreign domination.\textsuperscript{140}

The posters produced in Cuba, particularly by organizations such as OSPAAAL and Editora Politica, were noteworthy for the internationalist outlook they advocated for both through their messages and through their stylistic influences. These posters worked in many

\textsuperscript{138}El Diseño a Las Armas/ Armed by Design. Brooklyn, NY: Interference Archive, 2015, 42.
\textsuperscript{139}Frick and Estrada, *The Tricontinetal Solidarity Poster*, 282.
\textsuperscript{140}Ibid, 282.
ways to incorporate symbols and styles that were reflective of the native traditions of the countries that they highlighted.\textsuperscript{141} This dedication to incorporating native influences and styles into the posters produced for the purposes of the Cuban revolution is especially evident in the works produced by Rene Mederos in solidarity with the people of Vietnam. In 1960, Mederos was sent on assignment by the Department of Revolutionary Orientations to Vietnam, where he followed Vietnamese soldiers and civilians along the Ho Chi Minh trail. He returned again to Vietnam in 1972, and through these two journeys, he produced thirty-six silkscreen and offset prints depicting both the war in Vietnam and the everyday activities of Vietnamese civilians.\textsuperscript{142} The prints were based on two series of paintings that he completed during his time in Vietnam, which were exhibited in Hanoi.\textsuperscript{143} Mederos’ Vietnam series (1970) exemplifies the incorporation of foreign artistic styles through its mixing of bright colors with patterns and styles reminiscent of traditional South Asian artworks.\textsuperscript{144} His series depicted soldiers alongside agricultural workers, and put a strong emphasis on the humanity behind the conflict. Through the use of bright animated colors, the posters also reflected the message of Ho Chi Minh that the fight was for a Vietnam that would be “ten times more beautiful”.\textsuperscript{145}

\textsuperscript{145} Ibid., 98.
One of his most notable works from the Vietnam series is *Vietnam Shall Win*, which depicts Ho Chi Minh reading poetry peacefully under a tree in the Vietnamese countryside (figure 36). Ho Chi Minh is dressed in all white, from his hair and beard to his clothes, giving him an otherworldly and angelic appearance, reflective of the position of Cuba to his role in the conflict. The scene appears to take place at sunrise or sunset, (suggestive of new beginnings and peace), as demonstrated by the pink and orange coloring used in the sky. Overall, the scene demonstrates the portrayal of Ho Chi Minh as a peaceful Vietnamese scholar, rather than a revolutionary leader.

Other works from Mederos Vietnam series include posters from 1969 and 1971. In the 1969 work, Mederos depicts a family hiding underground in an underground tunnel (figure 37). For a poster depicting the struggles of the Vietnamese people at wartime, the colors are bright and cheerful, reflective of the optimism that the Cubans felt surrounding Vietnamese triumph over United States imperial forces. In another work from René Mederos’ Vietnam series, he depicts the agricultural workers of Vietnam (figure 38). The work evidently borrows from traditional Asian art. The colors are simple, and primarily yellow and blue, and it gives the illusion of depth because the figures in the background are smaller than the figures in the foreground. However, The picture plane still appears relatively flat. By depicting the agricultural workers of Vietnam, the print gives recognition to the strength of the Vietnamese people and culture, even faced with the perils of war.

Mederos also designed a poster in honor of the international week of solidarity with Vietnam (March 13-19) in 1970 (figure 39). The design is simple, and repeats the word Saigon four times against a black background. In each repetition, the flag represented within the letters of “Saigon” changes. At the top is the United States flag, and the flag then changes...
to that of the National Liberation Front (Viet Cong) at the bottom, suggestive of the support from the anti-war movement in America for the people in Vietnam.

Like René Mederos, Alfredo Rostgaard also produced works in support of solidarity with Vietnam for OSPAAAL. In one work, he commemorates the date that 4000 enemy planes were shot down in Vietnam (figure 40). The poster is simple, and in only black and white. Most of the space is black, with a bold white “4000” across the top. At the bottom of the poster is the image of a hole in the ground in the shape of a plane, suggesting the doom of the 4000 American planes that had been shot down in Vietnam by that time. In another poster, Rostgaard borrows much more heavily from the pop art design of the decade. Reminiscent of an Andy Warhol print due to the repetition of a notable figure, the poster, which encourages viewers to “Create Two, Three…Many Vietnams” in the words of Che Guevara, features repeating images of the leaders of the Cuban revolution (figure 41).

“Create two, three, many Vietnams” was a message from Che Guevara that was published in Tricontinental Magazine as his last public message in which he urged for the need for international support for the Vietnamese liberation struggle. He argued that the oppressed peoples worldwide must take up arms to create many Vietnams. The images are pink and repeat in squares of four, but the heads of the men are more visible in black and white. This work draws attention to the aims of the Cuban revolution while simultaneously drawing attention to the movement for solidarity with Vietnam.

SOLIDARITY WITH AFRICA

Many of the efforts of OSPAAAL and *Tricontinental* magazine were directed towards solidarity with the peoples of the African continent. During the time period following the Cuban Revolution, a lot of national liberation movements arose in Africa, and many nations were soon after granted independence, separating them from their colonial ties. Cuba began their involvement in Africa by supporting the national liberation movement in Algeria, and they were the first nation in Latin America to lend such support.\(^{147}\) From that point onward, OSPAAAL became further involved in supporting movements in Africa.

Posters produced supporting solidarity with liberation efforts in Africa provide a strong example of the way that OSPAAAL posters incorporated graphic imagery and symbolism native to the country whose movement they were supporting. These works, like many others produced by OSPAAAL are notable not only for their incorporation of traditional cultural imagery, but the way that they incorporate it in striking and surprising ways with images of weaponry and conflict that call attention to the urgency and militancy that is needed to support the causes. For example, a work by Jesús Forjans Boade produced in 1969 features a traditional African style statue holding a simple weapon (figure 42). In the background of the image, high-powered guns and assault rifles in pink repeat against a purple background. This motif of contemporary trends in art of the decade blended with traditional African iconography creates a striking message of the contemporary relevance of the movements in Africa while tying in the history of the nation being highlighted.

The Congo

\(^{147}\) Ibid, 36.
One country that OSPAAAL lent support to was the Congo. An area with rich raw materials because of its location near the River Congo, the region was colonized by the French in the nineteenth century, as well as Belgium. Systems of slavery and forced labor followed the exploitation of natural resources, and as many as 5-8 million lives were estimated to have been lost in a span of only 20 years. Many of the posters produced by OSPAAAL drew awareness to this history of exploitation of peoples and natural resources by European colonial powers. In addition, these posters also worked to draw attention to the Congolese National Movement (MNC) and Patrice Lumumba. Patrice Lumumba was the leader of the MNC, and the first Prime Minister of the Democratic Republic of the Congo. He favored Africanizing the country and governing in favor of the majority of its African inhabitants. However, Lumumba and two of his comrades were assassinated two months following his rise to power through the suspected role of Belgium and the United States, because of strategic raw materials falling into Soviet control.

Two examples of posters produced by OSPAAAL focusing on solidarity with the Congo are by artists Jesús Forjans Boade, and Rafael Morante Boyerizo (figures 43 and 44). The two works stand in contrast to one another, as one focuses on traditional tribal elements of the culture of the Congo, whereas the other work attempts to highlight the exploitation and suffering occurring through the mining of natural resources by large American corporations. In the poster for the Day of Solidarity with the Congo, as in the earlier Boade worked discussed (figure 42), Jesús Forjans Boade blends traditional African cultural symbols with bold graphic design, as seen in the two-toned figure set against the background of a tribal

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148 Frick and Estrada, The Tricontinental Solidarity Poster, 146.
149 Ibid., 146.
mask. In the eye of the mask in the background is the image of a dagger being taken to a hand that is bound and tied, signifying an end to systems of slavery and oppression put in place by colonial forces. Rafael Morante Boyerizo’s poster on the other hand uses black and white and sepia tones to make a statement about the effects that exploitation of natural resources by western corporations has had in the Congo. The poster features an image of an office building with the names of Ford, Union Carbide, GM, and GE in front of the building, suggesting that these are some of the corporations who have benefitted from natural resources in the Congo. The names also appear to be making up part of an arrow which points down to an image of malnourished children from the Congo in the lower right corner, suggesting that as these companies profit from the natural resources in the Congo, there are children there who are starving. The use of a style reminiscent of photo-collage in Boyerizo’s work demonstrates the influence of the collage styles of pop artists such as Richard Hamilton. US and Belgian companies controlled eighty to eighty-five percent of the Congolese economy, and companies like the ones listed on the poster profited from natural resources like diamonds, copper, and gold found in the region.150

Angola

Other examples of African countries highlighted in posters produced by Africa include Angola and Mozambique. Both countries, along with Ginea-Bissau, were colonies of Portugal, thus were directly affected by a Portuguese law known as the aborigines statute. This statute divided the populations into the civilized versus the uncivilized, and separated

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150 Frick and Estrada, *The Tricontinental Solidarity Poster*, 146.
those assimilated with the Portuguese culture from those who clung to their traditions.\textsuperscript{151} Angola, like the Congo, was exploited by western powers because of its raw materials including diamonds, iron, and oil, as well as its strategic geographic position in the Cold War. These geographic resources led to the creation of a large mining industry in the region starting in 1965. This idea of the exploitation of natural resources explains the design behind Lázaro Abreu Padrón’s poster for the “World Day of Solidarity with the Struggle of the People of Angola” (figure 45). The image features what appears to be a diamond blade piercing through a metal fence. It demonstrates the strength of the Angolan people along with calling attention to the natural resources of the region. Cuba lent support to the Movement for the Liberation of Angola (MPLA) under the direction of its founder Agostinho Neto, as well as dispatching teachers, doctors, and other professionals to the region, demonstrating that Cuba’s support went beyond art.\textsuperscript{152}

Mozambique

Cuba also supported the FRELIMO liberation front in Mozambique, which was founded in 1962 and became a military force under the direction of FRELIMO President Eduardo Mondlaine.\textsuperscript{153} Two posters commemorating solidarity with the struggles of the people of Mozambique utilize blank space to make the name Mozambique stand out in the poster, which serves to highlight the importance of the cause by setting it apart. For example, Olivio Martinez Viera’s poster, for the world day of solidarity with Mozambique features a white background with the letters of “Mozambique” assembled in such a way that it appears

\textsuperscript{151} Frick and Estrada, \textit{The Tricontinental Solidarity Poster}, 154.
\textsuperscript{152} Ibid., 154
\textsuperscript{153} Ibid., 154.
as if spears are jutting out of them, breaking through the chains that surround the letters (figure 46). This imagery of chains, as demonstrated in other OSPAAAL works (figures 34 and 45), demonstrates the idea of bonds of being broken through revolution. Another poster produced for a day of solidarity with the people of Mozambique also utilizes negative space, as most of the poster is black (figure 47). The letters “Mozambique” appear across the top of the poster against a purple background. The handle of a gun extends from this purple banner or gun barrel, and the handle includes yellow and orange colors. While the design is simple and utilizes a lot of negative space, it effectively communicates the need to support the armed struggle in Mozambique.

Zimbabwe

Another country in Africa that Cuba lent support to was Zimbabwe. In Zimbabwe, white settlers made up only around 5% of the population, yet they prevented those of African ancestry from participating in political power through constitutional maneuvers. A poster produced by OSPAAAL to support the Day of Solidarity with Zimbabwe features the image of a colonial pith helmet with an arrow stabbing straight down through it (figure 48). Like the designs for Mozambique, the design is simple and utilizes a lot of negative space, but clearly communicates the hostility of those in Zimbabwe towards oppressed European settlers through the inclusion of weaponry.

South Africa

154 Frick and Estrada, The Tricontinental Solidarity Poster, 178.
Another cause in Africa which received a lot of attention in OSPAAAL posters was South Africa and the fight against apartheid. The system of apartheid had been in place in South Africa for almost a century, controlling all aspects of the lives of the black population and dividing the country into homelands and townships on the basis of race.\textsuperscript{155} There were several means through which the system eventually became dismantled. To start with, the African National Congress (ANC) was formed in 1912 to defend the black majority of South Africa from unequal treatment by white majority rule. After WWII, the National Party Congress organized the Congress of the Peoples of South Africa, and committed to a freedom charter in 1955, which outlined a 16-point program of how equality would be achieved.\textsuperscript{156} The organization started out promoting peaceful protests, but turned to violence in the early seventies because of the Sharpeville massacre and increased repression by the state. Ultimately, it was banned and the underground group Umkhonto we Siswe (the spear of the nation) took over as the underground armed ANC. During the 70s, more workers and students became involved in the protest movements and by the 1980s, the political and economic crisis being faced by the South African government led them to reinstate the legality of the ANC and eventually to hold free elections starting in 1994.\textsuperscript{157}

Aside from efforts within South Africa that brought an end to apartheid, the political pressure being placed on the regime from international efforts, such as organizations like OSPAAAL, cannot be ignored as a contributing factor. Former President of the Republic of South Africa, Nelson Mandela, was among the many leaders who praised the internationalism of the Cuban revolution. Mandela said in 1995 of Cuba, “They have shared

\textsuperscript{155} Frick and Estrada, \textit{The Tricontinental Solidarity Poster}, 208.
\textsuperscript{156} Ibid., 188.
\textsuperscript{157} Ibid, 188.
the same trenches with us in the struggles against colonialism, underdevelopment, and apartheid. Hundreds of Cubans have given their lives, literally, in a struggle that was, first and foremost, not theirs but ours.\(^\text{158}\) OSPAAAL produced many posters calling attention to the liberation efforts in South Africa. In one poster designed by Olivio Martínez, the struggle against apartheid is represented in an engaging image, which utilizes the repetition so often seen in the pop art style (figure 49). Reminiscent of an Andy Warhol print (figure 13), the poster features the repeating image of the profile of a head in four frames. In the first frame, the head is tied together with chains. In the second, cracks start to appear and it becomes obvious that the head is being pulled apart by the chains. In the third frame the destruction continues until the head is blown apart in the final frame, revealing the image of a man holding a gun. The poster only utilizes the colors black and white, making it an appropriate image with which to draw attention to the movement against the system of apartheid, which kept black South Africans from enjoying the same rights as the white minority. Because the head that is being blown apart is presented in white, and the man in the fourth frame holding the gun is black, it appears that the message of the poster is that the system of apartheid put in place by the white South Africans will be destroyed by the same chains that had held the blacks down for so long.

Another striking poster by Rafael Enríquez Vega and Víctor Manuel Navarrete supporting the apartheid cause also utilizes only black and white (figure 50). The poster features the image of a black South African turning as if looking into a camera. The poster utilizes strong shadow, giving it a sense of drama and intensity appropriate to convey the

seriousness of the movement to put an end to apartheid. In the iris of the person’s eyes appears the message, “whites only”, which reflects the hostility that he sees towards black South Africans like himself.

SOLIDARITY WITH LATIN AMERICA

Many political posters produced in Cuba, and particularly by OSPAAAL, also centered around events occurring in Latin America, especially from the middle of the 1970s onward. In many ways, the interest of OSPAAAL in Latin America was related to the policy of the United States towards the Alliance for Progress and the Organization of American States (OAS) which acted to intervene politically in several countries in Latin America including Bolivia, Brazil, Guatemala, and Uruguay. In particular, Cuba deeply identified with the struggles of Puerto Rico, as it was also a small island with a long history of United States interference, cumulating in it becoming a territory of the United States. As both places had come under the control of the United States at the end of the Spanish-American war, they had much in common. The spirit of Cuban support for Latin American revolution is summarized through a poster produced by OSPAAAL and designed by artist Asela M. Pérez Bolando for the International Week of Solidarity with Latin America in 1970 (figure 51). The poster features the continent of Latin America acting as a palm with fingers closed around a gun. The design is incredibly simple, but easy to read and easily understandable to all who

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159 Ibi
may encounter it internationally, emphasizing the use of symbols in many OSPAAAL posters.

Some posters produced honoring Latin America focused on memorializing certain important Latin American figures. For example, Alfrédo Rostgaard’s poster depicting Christ as a guerilla was a direct way to honor Columbian priest Camilo Torres and his quotation, “If Jesus were alive today, he would be a guerrillero (figure 52).”\(^\text{160}\) Camilo Torres was an important Marxist figure in Latin America and a major symbol of armed resistance, representative of the kind of revolution that Cuba was seeking.\(^\text{161}\) He was an ordained priest who attempted to reconcile Marxism and Catholicism. He was accused of being a communist by the Catholic church in Colombia because of his clashes with their conservative stances and his responsibility involving student protests. Due to this he was forced to renounce his priesthood, after which he began boycotting the presidential elections. He joined the ELN left wing guerrilla movement, and during his first combat in 1966 he was killed by the army of Columbia.\(^\text{162}\) His message that Christ would have been a guerilla if he were alive during the time period helped give an element of legitimacy to the Cuban revolution and the kind of radical revolutionary spirit they were trying to inspire in all of Latin America.

The poster is stylistically very different from most of the more pop-art influenced posters produced by OSPAAAL. The colors are softer and blended and it more closely resembles a Byzantine icon than a graphic design print (figure 52). Like an icon, the way that


Christ is depicted in the painting is not entirely realistic; as his eyes are more wide set, and his features are stylized. In comparison to the more painterly way in which Christ is depicted, the halo surrounding his head is more of a solid bright yellow color. Through this image, Torre’s messages are clearly depicted.

Puerto Rico

In many ways the fate of Puerto Rico was very similar to that of Cuba, except Puerto Rico still remained connected to the United States and dependent on them. The United States was also dependent upon Puerto Rico, as at least 13 of their military bases were present there. Puerto Rico became a commonwealth of the United States in 1952, however nationalist groups quickly rose up in the 1950s. The leader of the Nationalist Party, Pedro Albizu Campos served 20 years in prison for his attack on the temporary residence of President Truman and for a 1954 shooting at the Capitol building. During the 1970s and 1980s, some Puerto Ricans living in the United States founded an armed liberation front (FALN), through which they carried out bombing attacks on buildings they viewed as representative of the capitalist system. Cuba during this period viewed the nationalist sentiments of Puerto Rico as admirable, and it was these kinds of movements they were advocating for, and supported these solidarity posters.

Due to this kinship with Puerto Rico, many posters produced by OSPAAAL were directed towards the cause of raising awareness for the struggle of the people of Puerto Rico against US domination. One particular poster by Heriberto Echeverría gives clear support to

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\^ Frick and Estrada, *The Tricontinental Solidarity Poster*, 366.

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the movement within Puerto Rico to establish independence outside of the sphere of influence of the United States (figure 53). The design of the poster gets the message across in a playful and clear way. It features what appears to be a trash can with the words written “Go Home” on it in a graffiti-type font. Inside the can are United States military planes and aircraft, made to look as if they are being thrown away. This also scales them down in size in appearance to the trash can, making them seem less significant. Another example of a poster featuring Puerto Rico is by Rolando Córdova Cabeza (figure 54). This poster is an example of one of the more pop art influenced posters produced by the graphic designers at OSPAAAL. Featuring a two-tone design in red and purple of a young man raising up a fist with a broken handcuff, this image is set against an orange background with a bold 3D font that reads “Puerto Rico”.

Alfredo G. Rostgaard’s *Vote Down the Road to Treason* poster also represents solidarity with the people of Puerto Rico against oppression and manipulation from the United States government (figure 55). An origami prints similar to Rostgaard’s unfolding image depicting Nixon as a vampire, this work also shows a US president, this time in the form of a photograph of LBJ. The image features a Puerto Rican politician at the bottom of the work, and when the image unfolds upward, it reveals an image of Johnson in the shape of a heart above the politician’s head, suggestive of the influence of national politics on the local elections of Puerto Rico, and the revolutionary view that being a territory of the United States has a negative impact on Puerto Rico.165

Haiti and the Dominican Republic

Aside from Puerto Rico, Cuban also expressed support for its other Caribbean neighbors, Haiti and the Dominican Republic. A poster designed by Rafael Enríquez Vega and Victor Manuel Navarrate supports solidarity with Haiti (figure 56). The design of the poster is similar to one that was also designed by Vega and Navarrate in solidarity with South Africa (figure 50). Both works are oversized in comparison to most posters produced by OSPAAAL, and both feature close up images of the heads of children from these respective countries. The Haiti image features a heavy-shadowed child’s head in the right foreground. The background behind him to the left is white, but features three figures in solid black in the lower left corner, two of which appear are dragging the third figure along the ground. Like most countries which Cuba supported in solidarity movements, there was a United States connection surrounding Cuba’s support for Haiti during the 1980s. Haiti was ruled by dictator Jean-Claude “Baby Doc” Duvalier, son of Francois Duvalier from 1971 until 1986. Duvalier was supported by the United States because he was viewed as an anti-communist.166

Over 30,000 people were estimated to have been killed under Duvalier and his father, particularly through the use of the Tonton Macoutes, a secret police force that killed political opponents.167 In light of this information, this poster is expressing solidarity for those

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suffering from repression and poor quality of life under this regime. By focusing on a child, the viewer’s sympathies are engaged. It is almost as if we see the dark future ahead of him.

The poster designed by Alfredo Rostgaard about Santo Domingo also involves the United States, this time directly with the inclusion of “USA” on the front of the helmet of the soldier in the work (figure 57). The poster titled *Santo Domingo: 1965* serves to call attention to the US invasion of the Dominican Republic. In 1965, President Lyndon B. Johnson sent more than 22,000 United States troops to the Dominican Republic during the Dominican Civil War, to forestall what America feared would become a communist dictatorship on the island. The conflict began in 1961 following the assassination of dictator Rafael Trujillo, and the rise of reformist president Juan Bosch, elected in 1962. Bosch was overthrown in 1963 by the military, which caused a power struggle between groups who supported his reinstatement versus the military government. It was in this context that the United States feared “another Cuba” and invaded the island to install a conservative government. The actions of the United States were condemned by many as too interventionist and a return to the U.S. policy of the early 20th century, when the US regularly intervened in Central America and the Caribbean.168 It was these kinds of actions that Cuba was condemning through the production of this poster by OSPAAAL. The work itself is graphically very simple, but also striking. It only utilizes the colors black and white. The United States soldier appears in solid white with a gun against a black background. The suggestion of violence towards the soldier is indicated


through the presence of a black gun crossing over the solid white figure of the American soldier and dispersing the white color onto the black background behind him, giving the suggestion that he has been shot by an enemy rifle.

Chile

Another place in Latin America that Cuba supported against the policy of the United States was Chile. In a poster produced by OSPAAAL designed by artist Rafael Enríquez Vega, Cuba’s support for Salvador Allende is shown (figure 58). Allende was the first democratically elected Socialist leader in Latin America, and supported by the Castro regime. He was ousted from power in a coup d’etat by Chilean armed forces supported by the United States government, as he was perceived to be a threat to democracy in Latin America. He was succeeded in power by the dictator General Augusto Pinochet.169

In the poster by Rafael Enríquez Vega, Allende is represented holding a weapon in the center of the image. The background to the image of Allende, is the Chilean flag, presented vertically. The section of the flag that is typically solid red is instead filled by a red and black image that appears to be based on a photograph of protesters in Chile who hold a sign translating to “Democracy for Chile, Punishment for the Murderers.” In this context, the poster supports solidarity with the Allende government and against the United States backed regime of General Pinochet.

Figure 1: Faustino Pérez, 30th Anniversary of the Moncada, 1983, Editora Politica
Figure 2: José Guadalupe Posada, *Calavera Oaxaqueña*, c. 1910, print on white fabric
Figure 3: Comrade Lenin Cleanses the Earth of Filth, c. 1930
Figure 4: Alfrédo Rostgaard, 1969, offset, 44 x 28 cm

Figure 5: Alfrédo Rostgaard, 1969
Figure 6: Alfredo G. Rostgaard, *Tricontinental Conference- 3rd Anniversary* 1969 OSPAAAL 33.5 x 54 cm offset
Figure 7: Lázaro Abreu Padrón, *VI Tricontinental Conference Anniversary*, 1972, offset, 33 x 54 cm, OSPAAAL
Figure 8: Raul Martinez, *Fidel*, 1968, silkscreen print, 53.5 x 50.7 cm
Figure 9: Wilfredo Lam, The Jungle, 1943 gouche on paper
Figure 10: Richard Fremund, *Reality*, poster for Polish film, Czechoslovakia, 1961
Figure 11: Eryk Lipinski, Interrupted Flight, poster for Polish film, Poland, 1964
Figure 12: Richard Hamilton, *Just what is it that makes today’s homes so different, so appealing?*, 1956, collage
Figure 13: Andy Warhol, Marilyn Diptych, 1964, acrylic on canvas
Figure 14: Peter Max, Self Portrait #1, 1969
Figure 15: Moby Dick, Warner Bros., 1956
Figure 16: Antonio Reboiro, *Moby Dick*, 1968, silkscreen,
Figure 17: Mad Magazine fold-in
Figure 18: Jane Norling, *Day of World Solidarity with the Struggle of the People of Puerto Rico*, 1973, offset, OSPAAAL
Figure 19: Lázari Abreu, *untitled*, screen print, 1968
Figure 20: Emory Douglas, *untitled drawing*, 1967
Figure 21: Alfredo G. Rostgaard, \textit{(no title) Radiant Che}, 1969, OSPAAAL, 32 x 53 cm offset
Figure 22: Elena Serrano, *Day of the Heroic Guerrilla October 8, 1968*, OSPAAAL, 34 x 54.5 cm, offset
Figure 23: Alfredo G. Rostgaard, *Lenin*, 1970, OSPAAAL, 32.5 x 53 cm, offset
Figure 24: Viva Octubre! 70th Anniversary of the Socialist October Revolution, Editora Politica
Figure 25: René Mederos Pazos, *Anniversary of the Bombing of Hiroshima August 6 1969*, OSPAAAL, 32.5 x 53 cm
Figure 26: Alfredo G. Rostgaard, 1969, OSPAAAL, 33 x 53 cm, offset
Figure 27: Luis Balaguer, *Day of Continental Support for Vietnam, Cambodia, and Laos/ 12 to 21 October, 1969*, OCLAE, 63 x 42 cm, offset
Figure 28: René Mederos (no title) *Nixon Tearing the Heart Out of Indochina*, 1971, OSPAAAL, 53 x 33 cm, offset
Figure 29: Photo: F. Joseph Crawford, *Free Angela Davis Now!,* N.Y. Committee to Free Angela Davis
Figure 30: Felix Beltrán, Freedom for Angela Davis, 1971, Cuban Committee for the Freedom of Angela Davis, 57 x 35 cm
Figure 31: *Por Angela*, Cuban Committee for the Freedom of Angela Davis, 1972, Comision de Orientacion Revolucionaria (Editora Politica)
Figure 32: Rafael Morante Boyerizo, *Power to the People George*, 1971, OSPAAAL, 53 x 34 cm, offset
Figure 33: Alfredo G. Rostgaard, *Black Power, Retaliation to Crime: Revolutionary Violence* 1968 OSPAAAL 33 x 56 cm offset
Figure 34: Olivio Martínez Viera, *August 18/ World Day of Solidarity with the Struggles of the Afro-American People*, 1972, OSPAAAL, 33.5 x 59 cm, offset
Figure 35: Daysi García López, *Day of Solidarity with the Afro-American People/ August 18 1969*, OSPAAAL, 43.4 x 55 cm, offset
Figure 36: René Mederos, *Vietnam Will Win*, 1971 Comision de Orientacion Revolucionaria (Editora Politica), 66 x 49 cm, offset
Figure 37: René Mederos, 1969, Comision de Orientacion Revolucionaria (Editora Politica)
Figure 38: René Mederos, 1971, Comision de Orientacion Revolucionaria (Editora Politica)
Figure 39: René Mederos Pazos, *International Week of Solidarity with Vietnam (March 13-19)*, 1970 OSPAAAL, 33 x 53 cm, offset
Figure 40: Alfredo G. Rostgaard, Vietnam, Tomb of Imperialism, 1972 OSPAAAL, 33.4 x 53.5 cm, offset
Figure 41: Alfredo G. Rostgaard, Create Two, Three...Many Vietnams, That is the Watchword, 1967, OSPAAAL 32.5 x 56 cm offset
Figure 42: Jesús Forjans Boade, *Africa*, 1969, OSPAAAL, 33 x 53 cm, offset
Figure 43: Rafael Morante Boyerizo, *Solidarity: Congo*, 1973, OSPAAAL, 33.5 x 53 cm, offset
Figure 44: Jesús Forjans Boade, *Day of Solidarity with the Congo February 13, 1969*, OSPAAAL, 32.5 x 53 cm, offset
Figure 45: Lázaro Abreu Padrón, *World Day of Solidarity with the Struggle of the People of Angola February 4, 1970*, OSPAAAL, 33 x 53 cm, offset
Figure 46: Olivio Martínez Viera, *September 25 World Day of Solidarity with the Struggle of the People of Mozambique*, 1967, OSPAAAL, 33 x 53.5 cm, offset
Figure 47: Enrique Martínez Blanco
Day of Solidarity with the People of Mozambique - September 25
1969 OSPAAL 33 x 53 cm offset
Figure 48: Faustino Pérez Organero, *Day of Solidarity with Zimbabwe (March 17)*, 1970 OSPAAAL, 33 x 54.5 cm, offset
Figure 49: Olivio Martínez, *Day of World Solidarity with the Struggle of the People of South Africa, June 26, 1974*, OSPAAAL, 56 x 39 cm, offset
Figure 50: Rafael Enríquez Vega, Victor Manuel Navarrete, South Africa, 1980, OASPAAL
45 x 73 cm, offset
Figure 51: Asela M. Pérez Bolando, *International Week of Solidarity with Latin America (April 19 to 25)*, 1970 OSPAAAL, 33 x 54 cm, offset
Figure 52: Alfrédo Rostgaard, (no title) *Guerrilla Christ*, 1969, OSPAAAL, 60 x 42 cm, offset
Figure 53: Heriberto Echeverría, *Day of Solidarity with Puerto Rico / Sept 23, 1971* OSPAAAL, 33 x 53 cm, offset
Figure 54: Rolando Córdova Cabeza, *Day of World Solidarity with the Struggle of the People of Puerto Rico*, 1976, OSPAAAL, 49 x 69.5 cm, offset
Figure 55: Alfredo G. Rostgaard, *Vote...Down the Road to Treason*, 1968 OSPAAAL, 29 x 49 cm, offset
Figure 56: Rafael Enríquez Vega, Victor Manuel Navarrate, *Solidarity with the People of Haiti*, 1980, OSPAAAL, 45 x 73 cm, offset
Figure 57: Alfredo G. Rostgaard, *Santo Domingo: 1965*, 1970 OSPAAAL, 32 x 52 cm, offset
Figure 58: Rafael Enríquez Vega, *Chile: A People in Struggle*, 1983, OSPAAAL, 40.5 x 58 cm, offset
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