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artscope

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10th Anniversary Issue



BENJAMIN WILLIAMSON'S
MAINE ATTRACTIONS

EDWARD KOREN'S CAPRICIOUS LINE AT BELLARMINE |
BEAUTIFUL DECAY AT THE DANFORTH | IMAGES OF THE
EDIBLE AT GALLERY SEVEN | MUSIC ON VIEW AT RIVIER
UNIVERSITY | NAVAJO WEAVINGS AT MOUNT HOLYOKE |
PORTLAND'S GOOD THEATER | THE ELIOT SCHOOL AT 340

10 FOR OUR 10TH: CAMERON DAVIS | LAURA EVANS | KATE
GILBERT | EMMA HOGARTH | KIRSTIN LAMB | NATHAN MINER |
BEVERLY RIPPEL | GAIL SMUDA | WEN-TI TSEN | HOMER WELLS

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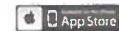
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THE OCCUPRINT PORTFOLIO

THE BEGINNING IS NEAR AT BATES

The highly publicized Occupy Wall Street protest in New York City's Zuccotti Park in 2011 inspired the international Occupy Movement, which advocated for social and economic equality. Although much of the media attention to various Occupy protests focused on the sensational aspects of the movement – its tent communities and virulent social media campaigns, for example – participants utilized decidedly fewer melodramatic tactics to spread their messages. Posters, signs and banners, modest forms of communication though they are, carried striking imagery and thought-provoking slogans.

"The Art of Occupy: The Occuprint Portfolio," on view through March 16 at The Bates College Museum of Art in Lewiston, Maine, features some of the posters created and used during the protests. The Occupied Wall Street Journal, an affiliate of Occupy Wall Street,

invited a group of designers and activists to curate an issue of the publication dedicated to the poster art of the movement. The Occuprint Portfolio includes 31 silk-screened posters selected from hundreds of submissions.

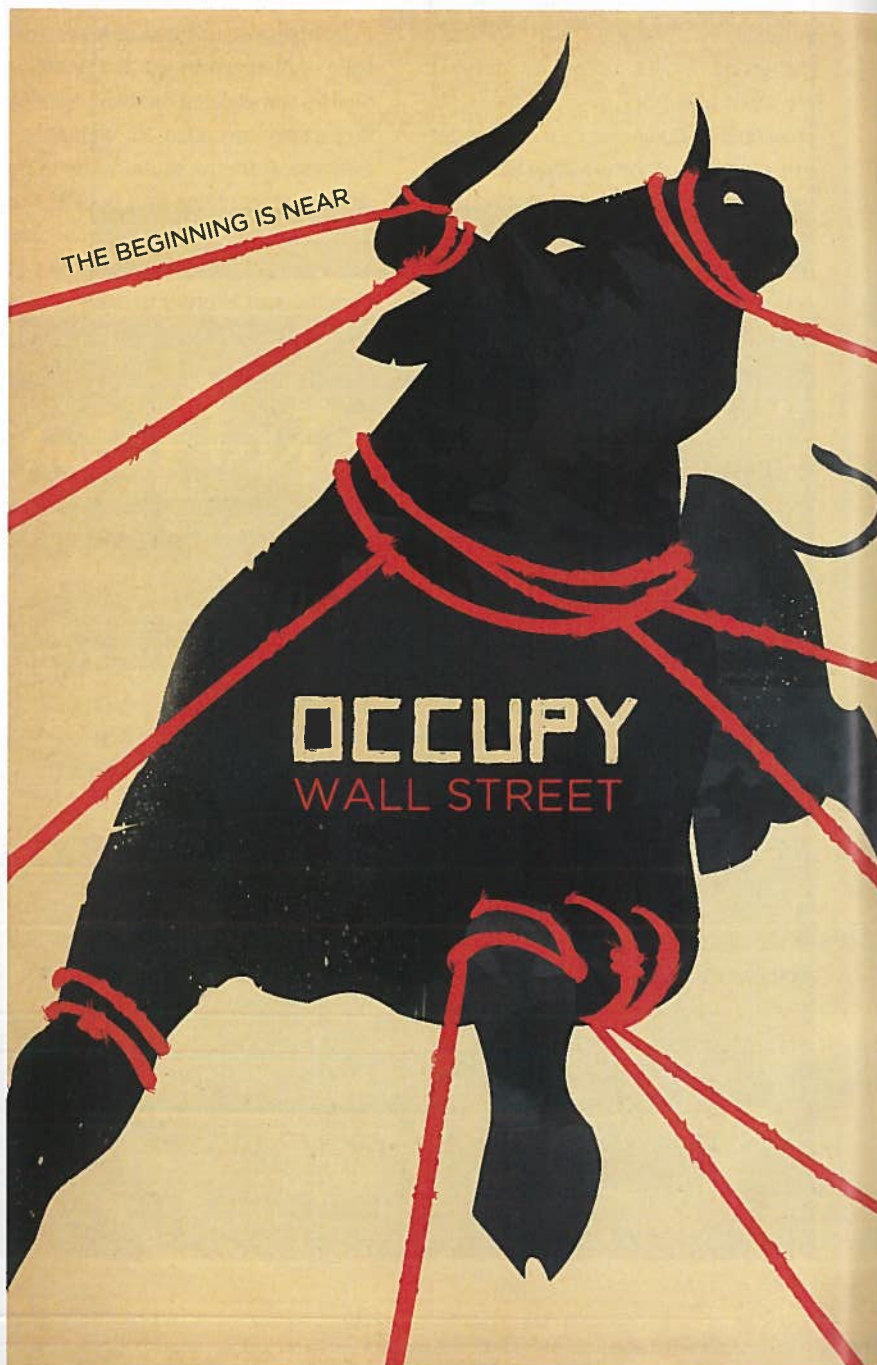
Posters range from simple, text-driven graphic designs to more complex, almost painterly compositions. In all of the works, symbolism is key.

"America is Broke," by John Langdon, is a particularly clever poster. Although it consists only of black block lettering on a white background, Langdon's placement of the text offers a subtle twist, as it could be read either "America is broke" or

"America is broken." Colin Smith's "Occupy Everything Pie Chart" is a visual take on the Occupy slogan, "We are the 99 percent."

Inevitably, there is also an Occupy-centric version of the now-ubiquitous "Keep Calm and

Alexandra Clotfelter (Savannah, Georgia), *The Beginning Is Near*, 2011.



Collectivo Cordyceps (Mexico City), *Fight Back Worldwide*, 2011.



arry On" poster. Unfortunately, ark Miller's poster loses any impact it may have had if it weren't associated with the ridiculous Keep calm phenomenon.

BACK TO YOUR ROOTS

Jeanne Verdoux's "Dollar Tower" depicts a giant dollar sign being chipped off of a pediment by persons unseen. The naively drawn piece nods to the grassroots nature of the Occupy Movement. Dave Lowenstein's "Tip of the Iceberg" and Brad Ayal's "Job Creators" take their cues from street art, with graphics that look stenciled on concrete, paint drips and all. This graffiti-style design again reinforces the urban roots of the movement.

"The Beginning is Near" by Alexandra Clotfelter uses a similar approach. The black silhouette of the (in)famous Wall Street bull is

depicted tangled up in red ropes. Rough outlines and variations in tone and texture give the piece dimension.

"General Strike Match" by Molly Crabapple represents the more detailed images in the exhibition. In an almost Art Nouveau style, Crabapple has drawn a woman with flowing black hair holding a match aflame with swirls of red and orange. Two grinning cats bear their fangs, their wild eyes ever watchful.

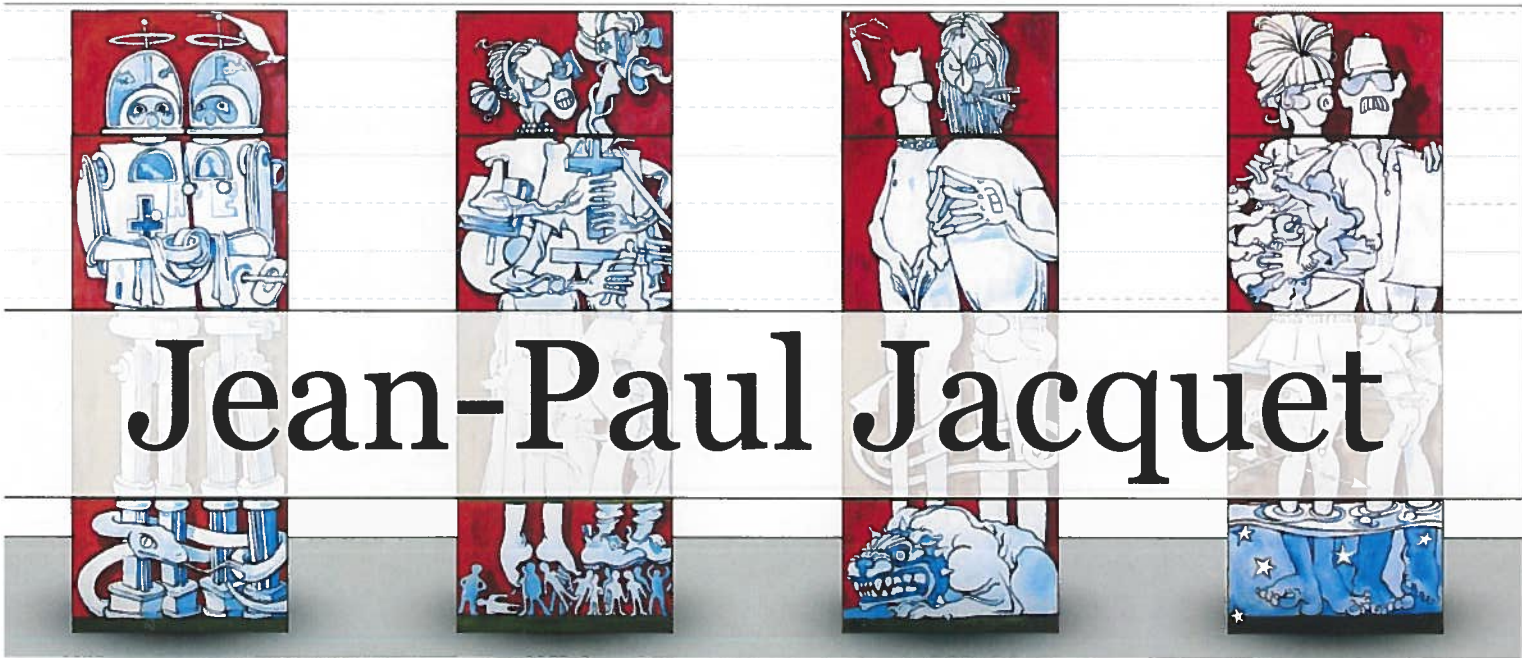
Colectivo Cordyceps created "Fight Back World Wide," an evocative piece depicting a woman adopting a gesture of defiance. The woman and the women standing beside her have expressive faces that convey a multitude of emotions. The poster's tagline, "Capitalism is the Crisis," with its strong message of social justice, calls to mind Communist propaganda posters of the early 20th century.

Inspired by the rich tradition of mural art, "No More Homeless Deaths" by Ronnie Goodman suggests a gravitas that would be appropriate for a work of much larger scale. The monochromatic image contains myriad details, from a border of rats and biohazard symbols to multiple crucifixes. The harrowing motifs in Goodman's poster bring certain aspects of Occupy's cause to life in a way that words cannot.

While some of the posters have questionable artistic merit, all of them provide fascinating insight into the Occupy Movement. "The Art of Occupy" demonstrates that sometimes the humblest media can have tremendous impact.

| **Jamie Thompson**

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Paintings, murals, and sculptures

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