

**Hope to Nope:**  
**Graphics and Politics 2008-2018**  
Tour proposal



OBAMA 'HOPE' POSTER BY SHEPARD FAIREY (2008)

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## The Design Museum Touring Programme

The Design Museum touring programme was set up in 2002 with an aim to bring design exhibitions to audiences around the UK and internationally. Since then, more than 100 exhibitions have toured to 96 venues in 25 countries worldwide.

The Design Museum touring exhibitions range in size from 150 to 1000 square metres and cover all areas of design – architecture, fashion, furniture, graphics, product, and more.



## Exhibition summary

2008-2018 has been a highly volatile decade politically.

This exhibition will foreground the diverse methods and outputs that construct and communicate political messages, underpin and undermine authority and motivate action around the world. Utilised by the marginalised and powerful alike, type and image shape political messages across the globe; as traditional media rubs shoulders with the hash-tag and the meme, never has graphic design been more critical in giving everyone a political voice.

The underlying political ideologies may still be recognizable, but the tone, focus, volume and level of public engagement with politics has changed dramatically since 2008 – as has the way political communication is disseminated and read.

Starting with the Obama image by Shepard Fairey of 2008 and ending with the yet unpredictable political graphics of 2018, this new Design Museum exhibition will display a politically impartial examination of graphic design strategies and media.

The exhibition will reference the political party as much as grass root campaigns, including the work of high profile designers and amateurs alike. From campaign billboards to placards, newspaper headlines to cartoons, logos to t-shirts, it will explore the role of visual communication in influencing this political scene, demonstrating how opinion is amplified and individuals empowered through the visual language that is graphic design.

## Exhibition structure

### Power

The first section explores the contrast of graphic design in asserting and subverting national identity, ideas and governments. Global examples displayed include defectors' responses to North Korean propaganda and the Hillary Clinton presidential campaign. The reinventions of the BP logo following the 2010 Deepwater Horizon oil spill, new takes on historic Soviet posters made by an anonymous gay rights activist and Dread Scott's flag created amid the Black Lives Matter protests form a viewpoint on the varied forms of graphic imagery created both physically and digitally.



HILLARY CLINTON'S CAMPAING LOGO (2016), NORTH KOREAN PROPAGANDA POSTER, GREENPEACE'S ONLINE COMPETITION TO REDESIGN THE BP LOGO (2010)

A 1:1 scale replica letter from the 3m tall NEWBORN sculpture in Pristina, Kosovo will be presented in the gallery. Repainted and reconfigured each year, the sculpture was constructed to mark Kosovo's independence from Serbia in 2008.



NEWBORN MONUMENT, PRISTINA, KOSOVO (2008)



## Protest

The second section displays graphic designs by activists and protestors in order to fuel support and debate worldwide. Forming the largest section in the exhibition, it includes exhibits such as newspapers from the 2011–12 Occupy London camp and a banner from the 2014 Hong Kong Umbrella Movement – named after the umbrellas used as tools of passive resistance against police aggression. This section also looks at the Je Suis Charlie and Peace for Paris marches and the important role played by graphic designers in demonstrating solidarity, unifying a city and world in mourning.



'PEACE FOR PARIS' MARCH (2015)



'JE SUIS CHARLIE', FRANCE (2015), 'WE WON'T PAY FOR THE DUCK', BRAZIL (2016), WORLDWIDE WOMEN'S MARCH (2017)

## Personality

The last section explores the ‘cult of the personality’ and the graphic representation of leading political figures. These visual portrayals can worship or demonised political leaders and be shared on a global scale. The grassroots campaign in support of Labour Party leader Jeremy Corbyn is examined through an independently published comic book and an unofficial Nike t-shirt repurposing his name into the sportswear’s logo. Approximately 100 magazine covers from around the world have displayed Donald Trump as a graphic caricature since his decision to run for Presidency. The distinct image of yellow hair, orange skin and a red tie have become common place on our magazine shelves. A selection of some of the most famous covers by the likes of the New Yorker, TIME and the Economist will be on display in this exploration of one of the most recognised figures on the planet. In stark contrast, the international hacktivist network known as Anonymous that protects individual identities behind a smiling Guy Fawkes mask, originally drawn by David Lloyd for the V for Vendetta graphic novel, will be featured and its current status a symbol of resistance worldwide examined. A newly commissioned piece by Pulsar Platform will provide a constantly evolving visual profile of leading political figures based on current public opinion across social media platforms.



ILLUSTRATED COVER FOR *THE ECONOMIST* DEPICTING DONALD TRUMP (2016-1017),  
'PRESIDENT HILLARY CLINTON' ILLUSTRATED ON AN UNPUBLISHED COVER FOR *THE NEW YORKER* (2017)



ANONYMOUS MASK, *WARRIOR* (1983) INCLUDING *V FOR VENDETTA* STRIP

## Exhibition details

DM Curator:	Margaret Cubbage
Curator:	GraphicDesign&
Exhibition Design:	Dyvik Kahlen
Graphic Design:	LucienneRoberts+
Venues:	Design Museum, London 28 Mar – 12 Aug 2018
Available:	from autumn 2018
Space:	approx. 475 sq m



DIESEL SS17 ADV CAMPAIGN 'MAKE LOVE NOT WALLS' (2017)

# Terms and conditions

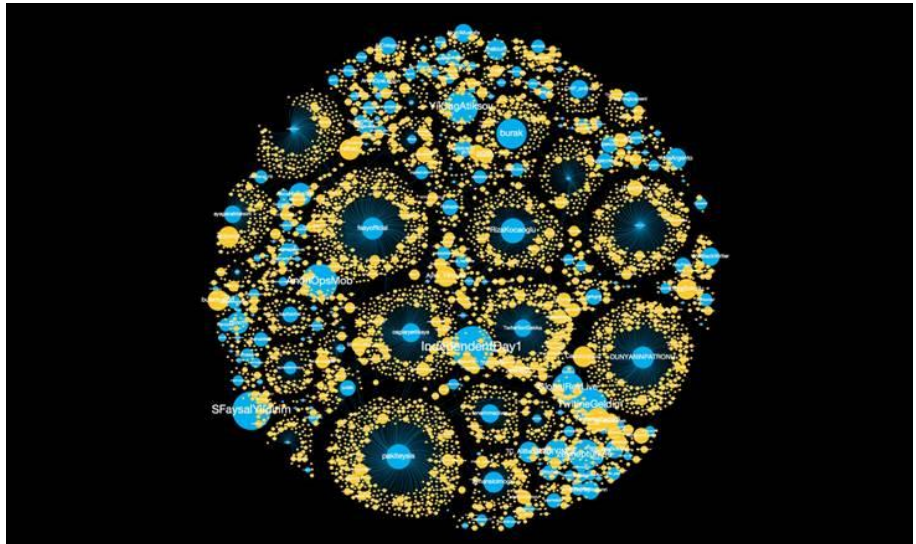
Hire Fee, on request:

## INCLUDED IN THE HIRE FEE

- Curation and concept by the Design Museum
- Administration and tour management by the Design Museum
- Exhibits
- Use of images and films with rights cleared
- DM exhibition text in digital format (English only included)
- Use of DM exhibition and graphic design concept
- Use of selected DM display and AV kit to be confirmed.

## COSTS PAYABLE BY THE VENUE

- Hire Fee, payable in instalments
- Fee to Exhibition Designer to adapt the exhibition for the venue's space
- Share of transport and crating, storage of empty crates
- Insurance
- Installation and de-installation costs including build, technicians, couriers and any additional staff required on site
- Provision, installation and maintenance of AV kit
- Translation and production of exhibition graphics, fee to graphic designer
- Publicity costs, press or printed materials such as private view invitation, flyer, poster, advertising
- Provision of English language exhibition catalogue (optional)
- Any other costs relating to exhibition production.



'UNDERSTANDING THE DYNAMICS OF VIRAL VIDEOS FOR TWITTER', INFOGRAPHIC BY PULSAR (2016)



## Contact

To find out more about this exhibition and tours available please contact:

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