

Introduction

This exhibition began, as all rewarding curatorial projects do, with the question “*What is that?*” New staff took note of a trove of uncatalogued and slowly-deteriorating posters in the Art Gallery print storage room in 2010. The impetus for *Art for the People* is the resulting five-year-long effort to catalog, research, and conserve this 23-item collection of Soviet propaganda posters of mysterious provenance. This particular collection of posters has never been exhibited at Sweet Briar, so after decades on campus this is their public debut.

These had been transferred to the Art Gallery in the middle 1980s from Sweet Briar’s Cochran Library—an era which saw the establishment of the first dedicated art gallery on campus and the arrival of the first professional gallery director/curator. No extant record identifies when they first arrived at the Library and they were not fully cataloged when they first arrived in Pannell. Thus, the posters’ exact origin remains uncertain. However, Art Gallery staff now hypothesize that they may have been given to the Library by a Sweet Briar professor who had traveled in the U.S.S.R. in the 1930s—Professor of Economics Gladys Boone.* This assumption is based on the fact that she also gave to the Library a small black suitcase—stamped with her name—containing Russian books, magazines, and toys as well as her own photographs and lecture notes from a journey to the Soviet Union undertaken in 1935.** The posters in the Art Gallery collection all date to the period 1929-1935.

The government of the U.S.S.R. excelled in the use of visual propaganda. The posters shown here were also designed for internal use in order to solidify its power and promulgate its totalitarian policies among the citizenry. Dramatic visual images were—and are still of course—a



very effective tool to communicate political messages, remind individuals and communities of their responsibilities, and to encourage or discourage certain behaviors. American posters of the same era are shown here beside the Russian examples to illustrate the widespread use of graphic art to communicate dramatically and succinctly with a large and diverse populace in times of social stress and upheaval.

This was especially so in a nation as complex as the U.S.S.R. Decades earlier, leaders of the Bolshevik Revolution had utilized political posters in much the same way, but under the leadership of Lenin and then Stalin, Soviet posters of the 1920s and 1930s became a truly distinctive and forceful medium of collective expression, aimed at reinforcing central government policies and keeping citizens focused on common goals. This was facilitated by the Central Committee’s decision in 1931 to consolidate all poster production in the State Publishing House for Visual Arts (IZOGIZ or OGIZ [Obiedineniye Gosudarstvennikh Izdatelsty], Amalgamated State Publishing

Houses). This selection includes several designed by well-known artists—for example Aleksandr Aleksandrovich Deineka, Viktor Ivanovich Govorkov, and Viktor Nikolaevich Denisov—and a few posters feature work by a favorite poet of Lenin’s, Dam’yan Bednyi. The examples here also document “in real time” endorsements of Stalin’s first Five Year Plan articulating industrial development goals, the concomitant movement to collectivize agriculture, the nation’s commemoration of the 10-year anniversary of the Bolshevik Revolution, and evidence of Soviet leaders’ profound distrust of the contemporary Nazi rise to power in Germany. Printed in the tens of thousands, these posters would have exhorted citizens from the walls of schools, assembly halls, libraries, offices, shop windows and the public square.

* Professor Boone came to the College in 1931 and retired in 1960. She passed away in 1982. She specialized in labor law and industrial relations and authored *The Women’s Trade Union Leagues in Great Britain and the United States of America* (New York: Columbia, 1942).

** The suitcase and its contents—some items on view in the current exhibition—were transferred to the Sweet Briar Museum in recent years and were fully cataloged in 2015.

Suggested Reading

- Bonnell, Victoria E. "The Representation of Women in Early Soviet Political Art," *The Russian Review* vol. 5, no. 3 (July 1991), pp. 267-288.
- Bonnell, Victoria E. "The Peasant Woman in Stalinist Political Art of the 1930s," *The American Historical Review* vol. 98, no. 1 (February 1993), pp. 5-82.
- Bonnell, Victoria E. "The Iconography of the Worker in Soviet Political Art," in *Making Workers Soviet: Power, Class, and Identity*, ed. Lewis H. Siegelbaum and Ronald Grigor Suny. Ithaca, NY: Cornell University Press, 1994.
- Bonnell, Victoria E. *Iconography of Power: Soviet Political Posters Under Lenin and Stalin*. Berkeley: University of California Press, 1997.
- Fitzpatrick, Shelia. *Everyday Stalinism: Ordinary Life in Extraordinary Times, Soviet Russia in the 1930s*. New York: Oxford University Press, 1999.
- Kenez, Peter. *The Birth of the Propaganda State: Soviet Methods of Mass Mobilization 1917-1929*. Cambridge: Cambridge University Press, 1985.
- King, David. *Red Star over Russia: A Visual History of the Soviet Union from the Revolution to the Death of Stalin*. New York: Harry N. Abrams, Inc., 2009.
- White, Stephen. *The Bolshevik Poster*. New Haven: Yale University Press, 1988.
- Wolf, Erika. *Koretsky: The Soviet Photo Poster 1930-1984*. New York: The New Press, 2015.

Acknowledgements

Art for the People would not have been possible without support in 2014-2015 from a conservation grant from the Museums for America Program of the Institute for Museum and Library Services, a federal agency. In 2013, The Fralin Museum at the University of Virginia also assisted with the conservation of two posters independent of the IMLS grant.

The Art Gallery staff had help from many individuals on this five-year project. Key among them have been Professor Margaret Simpson of Sweet Briar College and Michael Fein, head of information services at Central Virginia Community College, Lynchburg. Sweet Briar employees Olga Rigg and Katia Suntseva also helped at the beginning of the project. Student assistant Ashley Rust '13 headed up all the initial cataloging of the posters. This year Madeline Artibee '16 and Abigail Schutte '17 have worked on research and cataloging for the exhibition as well.

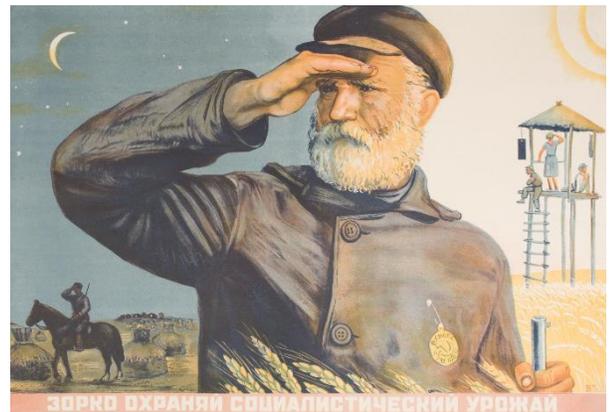
Mary Studt, an independent paper conservator in Richmond, repaired and stabilized all the works. Sweet Briar College faculty grants officer Kathleen Placidi shepherded the grant application process through to a successful conclusion and her colleague Mary Woerner kept financial details running smoothly. The works were framed by Gail and Bruce Curtin of Whitehall Framing, Amherst.

The exhibition has benefitted too from the generosity of John Jaffe, director of Cochran Library, for loaning six World War I posters; Barbara Rothermel, director of The Daura Gallery, Lynchburg College, for the loan of two 1940s poster designs for the war effort by Pierre Daura; and Kathryn Stevens, director of the Madison Art Collection, James Madison University, for loaning three 1940s posters by Ben Shahn—two created for the U.S. Office of War Information and one for the AFL-CIO.

Images:

Viktor Ivanovich Govorkov, *Vse Mirnoye Rekordy Dolzhny Byt' Nashimi* (*All The World's Records Must Be Ours*), 1935.

Viktor Ivanovich Govorkov, *Zorko Oxranyai Sotsialisticheskii Urozhai* (*Watch Like an Eagle to Protect the Soviet Harvest*), 1935.



Checklist

Sweet Briar College artworks are listed in order of their accession numbers.

Unknown artist

Those Who Try to Attack This Country Will be Rebuffed 1935

lithograph on paper, 23 x 37 ½ inches

Sweet Briar College Art Collection and Galleries; Transfer from Cochran Library

ACG.2011.007.001

The text in the upper left is a well-known quotation from Josef Stalin. First uttered in Stalin's 1934 address to the 17th Party Congress and often repeated and paraphrased by Stalin and his followers in speeches, songs, and writings:

“Our foreign policy is clear. It is a policy of preserving peace and strengthening trade relations with all countries...We stand for peace and uphold the cause of peace. But we are not afraid of threats and are prepared to answer the instigators of war blow for blow. Those who want peace and seek business relations with us will always have our support. But those who try to attack our country will receive a crushing repulse to teach them in future not to poke their pig snouts into our Soviet garden.”

Kalinkin

Vragi Novogo Byta; Meshchanin Bytu

Enemies of the New Style

(Enemies of the New Way of Life; The Petit Bourgeoisie as They Are)

ca. 1930-1935

lithograph on paper

Sweet Briar College Art Collection and Galleries; Transfer from Cochran Library

ACG.2011.007.002

The text below the image describes the scene, in which plump figures enjoy their leisure in a comfortable room—complete with a portrait of Karl Marx. They are described as “fat toads in a swamp.” Outside the window marchers carry banners that read in part, “Proletariat of All Countries Unite,” and “Our Answer...[the] Five Year Plan.” The final paragraph of the lower text reads in part:

“Comrades! Look and prepare your arms and remember. The petit bourgeoisie still has not been defeated and they are oozing poison into the healthy blood and the muscles of the new life...Recognize the petit bourgeoisie by their malice and by their conceit.”

Aleksandr Aleksandrovich Deineka (Deyneka) 1899-1969

Brigada kollektivnikov

Cooperative Farmers (Brigade of Collective Farmers) 1934

lithograph on paper

Sweet Briar College Art Collection and Galleries; Transfer from Cochran Library

ACG.2011.007.003

Art for the People: Propaganda and Public Service January 25-April 29, 2016

Viktor Nikolaevich Denisov 1893-1946

Dolbanem Kultur Naya Revoliutsiya

Don't Fool Around with Drunkenness (Smash Alcohol) 1929

lithograph on paper, 29 x 19 7/8 inches

Sweet Briar College Art Collection and Galleries; Transfer from Cochran Library

ACG.2011.007.004

The text below the image is a poem about the need to keep drunks away from alcohol every day, by Dam'yan Bednyi (Yefim Alekseevich Pridvorov, 1883-1945). The hammer with which the man attacks alcohol is labeled "the cultural revolution."

Unknown artist

Na Chernuyu Dosku Progul'shchikov, Nytikov i Maloverov

To The Blackboard [!], Truants, Whiners, and Doubters ca. 1930-1935

lithograph on paper, 28 1/2 x 20 3/8 inches

Sweet Briar College Art Collection and Galleries; Transfer from Cochran Library

ACG.2011.007.005

The poster has spaces for a teacher or other person in authority to write in the names of students or workers who are deemed to be holding others back due to bad behavior.

Konstantin Eliozev

Chto Dal Oktiabr' Derevne

What Did The October Revolution Give the Village? 1927

lithograph on paper, 20 7/8 x 27 5/8 inches

Sweet Briar College Art Collection and Galleries; Transfer from Cochran Library

ACG.2011.007.006

The text below the image is a poem by Dam'yan Bednyi (Yefim Alekseevich Pridvorov, 1883-1945). Bednyi was a fervent supporter of the Bolsheviks and was close to Lenin. In addition to poems, he wrote songs and slogans for workers. The buildings in the background are labeled "Cooperative Office," "reading room," and "Soviet government of village." In conjunction with the well-fed mother and child—who is supplied with a book—such details draw attention to improvements in the lives of rural communities under the Soviet regime. The poem reinforces the image:

"Away with the bad guys
Away with darkness, exploitation
And terrible poverty
Village life has a new foundation
Peasant! Happy holiday! Happy great October!
I greet you with a decade of your new life!
You can see what October gave you
The key to future wonders
October has broken all impediments
And has opened up immense views"

Viktor Nikolaevich Denisov 1893-1946

Vragi Piatiletki

Enemies of the Five Year Plan 1929

lithograph on paper, 20 5/8 x 27 3/4 inches

Sweet Briar College Art Collection and Galleries; Transfer from Cochran Library

ACG.2011.007.007

The text below the image is a poem called “Enemies of the Five Year Plan,” by the very popular writer Dam’yan Bednyi (Yefim Alekseevich Pridvorov, 1883-1945). The types shown are: businessman, “kulak,” drunk, priest, journalist, capitalist, “menshevik,” and Czarist military.

Ivanova Mirzaiants

Doloi Kulaka iz Kolhozov

Let’s Get Rid of the Kulack from the Community Farm

(Out with the Kulak from the Collective Farm) ca. 1930-1935

lithograph on paper, 20 5/8 x 28 1/8 inches

Sweet Briar College Art Collection and Galleries; Transfer from Cochran Library

ACG.2011.007.008

Alexander Zavyalov

Ves’ Mir Budet Nash!

The Whole World Will Be Ours! 1935

lithograph on paper, 32 1/2 x 22 7/8 inches

Sweet Briar College Art Collection and Galleries; Transfer from Cochran Library

ACG.2011.007.010

Viktor Ivanovich Govorkov 1906-1974

Zorko Oxranyai Sotsialisticheskii Urozhai

Watch Like an Eagle to Protect the Soviet Harvest

(Vigilantly Preserve the Socialist Harvest) 1935

lithograph on paper, 23 1/2 x 33 1/2 inches

Sweet Briar College Art Collection and Galleries; Transfer from Cochran Library

ACG.2011.007.012

Viktor P. Sokolov

Dovol’no Naduvatel’sva

Enough [!], Enough of the Cheating [!] ca. 1930s

lithograph on paper, 41 x 28 7/8 inches

Sweet Briar College Art Collection and Galleries; Transfer from Cochran Library

ACG.2011.007.014

The words visible on the book held by Christ are in Old Church Slavonic, used for ecclesiastical texts. It reads “We are the fishers of men,” a reference to the New Testament Book of Matthew 4:19 in which Christ calls to Simon Peter and Andrew, who are casting nets in the Sea of Galilee, saying he will make them “fishers of men.” Here the words are sarcastic play on the rope snare that is set to catch a hapless citizen.

Art for the People: Propaganda and Public Service January 25-April 29, 2016

Viktor Pavlovich Kabanov

Sredstva Zashchity Kozhi ot Deistviya Naryvnyx O.V.

Methods to Protect the Skin from the Effects of Explosive Toxic Agents 1935

lithograph on paper, 23 1/2 x 34 inches

Sweet Briar College Art Collection and Galleries; Transfer from Cochran Library

ACG.2011.007.015

Viktor Ivanovich Govorkov 1906-1974

Vse Mirovye Rekordy Dolzhny Byt' Nashimi

All The World's Records Must Be Ours 1935

lithograph on paper, 36 1/2 x 23 5/8 inches

Sweet Briar College Art Collection and Galleries; Transfer from Cochran Library

ACG.2011.007.016

Aleski Kokorekin

Ot Udarnykh [kh] Brigad K Udarnym Zavodam Fabrikam

From Military Power to Industrial Power

(From the Strike Brigades to the Strike Factories) 1930

lithograph on paper, 41 1/8 x 28 1/4 inches

Sweet Briar College Art Collection and Galleries; Transfer from Cochran Library

ACG.2011.007.020

The text at the top is an excerpt from an as-yet-unidentified speech or other text by Lenin, about the need to destroy the “kulaks,” or “middle peasants,” meaning land-owning farmers (rather than serfs or tenant farmers). This was a necessary step in the state’s mass collectivization of agriculture in the early 1930s, purportedly meant to modernize farming. This is reinforced by the line of reaping machines seen in the distance. Scholars generally agree that the disruption and inefficiencies brought about by the process of collectivization actually led to the widespread famine suffered by the Russian populace in 1932-1933. The fist is a visual pun on the term “kulak.” The text begins: “The Kulaks are the most bestial, the roughest, the wildest exploiters.”

Checklist of case displays

Sweet Briar College artifacts are listed as displayed together in cases.

Case in the center of the gallery:

Titles are taken from her notes on the back of each photograph and from her list of images for use in a lecture.

All are from the collection of the Sweet Briar Museum

“Woodcutter at farm 1905 near Kharkov”

Kharkiv (present-day spelling) is a town located in the Ukraine. During the 1930s the rural areas here faced a massive famine and in fact many farm workers moved into the city to escape starvation. This farm was probably a collective named after the 1905 revolution. Notice the age of this worker and his typical clothing.

SMB.2015.026.016.017

“Tartar Village, near Yalta. Girl Washing clothes in Main Street. Stamping them with her feet. vines in background”

The Tartars are an ethnic group located throughout southern Russia, present day Kazakhstan, and around the Black Sea and the Caspian Sea. This photo was taken in present-day Crimea, and depicts daily life. By documenting the lives of the people in the U.S.S.R, Professor Boone—an economist—was able to juxtapose the propaganda of the state with what she observed about the reality of ordinary people.

SMB.2015.026.011.020

“A ‘Thin’ Group. On waterfront at Batumi”

This photo depicts a woman and girl eating bread on a bench in a park. Notice their threadbare clothes, gaunt bodies, and sparse belongings. Although Batumi was key to the rise of Joseph Stalin, its inhabitants were faced with poverty.

SBM.2015.026.011.019

“Types in Batumi—and a wooden umbrella”

Professor Boone captured the ethnic population of Batumi in present day Georgia, and also the Soviet police/military presence. Notice the differences in behavior and stance between the officers and the civilians, as well as the clothing and architectural style. Batumi during the 20th century was controlled the Ottoman Empire, the U.S.S.R, and British forces, and is currently the capital of an autonomous republic, Adjara.

SBM.2015.026.011.017

Case at the rear of the gallery next to the poster *The Whole World Will Be Ours!*

Toys and books collected by Professor Gladys Boone during a mid-1930s trip to the Soviet Union. All are from the collection of the Sweet Briar Museum

Multiplication calculator for children ca. 1930-1935
wood, paper, paint, ink
SBM.2015.026.001

Pair of dolls depicting a rural girl and boy ca. 1930-1935
Straw, cotton, wool, wire, beads, paint
SBM.2015.026.002.a, .b

Labels stitched into the dolls' clothing are in English—identifying them as “peasants”—so it is apparent these were made for export or for tourists. They do, nevertheless, offer an accurate idea of the clothing worn by farmers at the time.

Nesting doll ca. 1930-1935
wood, paint
SBM.2015.026.003. a-c

Z. Aleksandrova
Our Kindergarten 1935
SBM.2015.026.035

Kornei Chukovskii (Korney Ivanovich Chukovsky), with illustrations by Annenkov
Moydodyr (Wash Until You Have Holes) 1935
SBM.2015.026.031

This book teaches children how to bathe. The popular author—Russia's “Dr. Seuss”—may have embedded a more sarcastic political message. For example, the child on the cover is being washed with a fire hose.

Samuil Yakovlevich Marshak (Marchak), with illustrations by L. Tudin
A Book of Riddles 1935
SBM.2015.026.034

Samuil Yakovlevich Marshak (Marchak), with illustrations by Vladimir Lebedev
The Foolish Little Mouse (The Tale of a Silly Mouse) 1935
SBM.2015.026.036

Case at the rear of the gallery next to the poster *The Whole World Will Be Ours!*

Photographs by Professor Gladys Boone from a mid-1930s trip to the Soviet Union. Titles are taken from her notes on the back of each photograph and from her list of images for use in a lecture.

All are from the collection of the Sweet Briar Museum

“Kids School in Leningrad. Leningrad School for children”

The Soviet Union taught children from a very young age to follow government-sanctioned standards and to work together for the common good. Nursery, kindergarten, and elementary schools were an important part of this process. These youngsters are learning the importance of health, discipline, and camaraderie, all tenets of Soviet ideology.

SBM.2015.026.016.012

“Young Komsomolets marching with ‘gas masks’ in Leningrad”

The Komsomolets were the children of the Komsomol, The All-Union Leninist Youth Communist League. All children were required to take part in the League. These teenaged boys are demonstrating their preparedness for war—less than 10 years later they undoubtedly took part in World War II.

SBM.2015.026.016.014

Group of Children and Teacher

SBM.2015.026.016.002

Case next to the poster *All The World's Records Must Be Ours!*

Publications collected by Professor Gladys Boone during a mid-1930s trip to the Soviet Union. All are from the collection of the Sweet Briar Museum

The Theater in the USSR 1934

SBM.2015.026.026

Painting, Sculpture, and Graphic Art in the USSR 1934

SBM.2015.026.027

Creativity: Journal of the Union of Soviet Artists and Sculptors 1935

SBM.2015.026.039

All three publications shown here were produced by the Soviet Union Society for Cultural Relations with Foreign Countries.

Case next to the poster *Let's Get Rid of the Kulack from the Community Farm:*

Monthly Illustrated Journal Dedicated to the Working Commune 1934
Sweet Briar College Art Collection and Galleries
ACG.2011.007.023

Published by the Unified State Political Directorate (OGPU)—the Soviet Union’s intelligence service and secret police—this magazine showcases the achievements of two communes run by the organization presumably to retrain and reform recalcitrant citizens. Here, three groups of boys and girls are shown in a biology lab, playing music, and taking physical exercise. On the opposite page a young family enjoys a comfortable home. Note the striking similarities with the room depicted in the poster to the side, *Enemies of the New Way of Life*. In the magazine caption, though, this is identified as a wholesome environment enjoyed by a former rank-and-file worker, and “common criminal,” now the director of a shoe factory.

Case next to the poster *Enemies of the Five Year Plan:*

Photographs by Professor Gladys Boone from a mid-1930s trip to the Soviet Union. Titles are taken from her notes on the back of each photograph and from her list of images for use in a lecture.
All are from the collection of the Sweet Briar Museum

“Collective Outside Moscow”
SBM.2015.026.016.010

View of People with Farm Machinery and Pile of Harvested Grain
Professor Boone travelled through the U.S.S.R to observe the Soviet system. For the Soviet Union, a foreigner’s visit—especially that of a respected scholar—to a collective farm would be an opportunity to show off the health and hard work of citizens, abundant crops, and modern equipment.
SBM.2015.026.016.008

Items collected by Professor Gladys Boone during a mid-1930s trip to the Soviet Union.
All are from the collection of the Sweet Briar Museum

Blanket or tablecloth ca. 1930-1935
cotton, wool
SBM.2015.026.006

The Moscow News, 28 November 1935
SBM.2015.026.022

The young woman featured on the front page is identified as a collective farmer from Ukraine. Hailed as “The Heroine of the Beet Fields,” she has been awarded the Order of Lenin for her hard work.

The Second Five-Year Plan of Development of the National Economy of the USSR 1933-1937 1934
SBM.2015.026.024

Case next to the YMCA/United War Work Campaign poster at the front of the gallery:

Identification bracelet worn by Meta Glass, Sweet Briar College's third president (1925-1946), during her service in France during World War I; inscribed on the reverse "Hotel Petrograd, Paris"

Collection of the Sweet Briar Museum, Gift of Priscilla Kelley Sadler, 2009

Meta Glass, a native of nearby Lynchburg and sister of U.S. Senator and Secretary of the Treasury Carter Glass, organized YWCA nurses in France during World War I and also taught in Paris as the nation recovered from devastation. The Hotel Petrograd was run by the American YWCA as a residence for women working with various international relief agencies. For her service during the war, Glass was awarded the Médaille de la Reconnaissance Française by the French government. Years later, Glass inscribed this bracelet as a birthday gift to a daughter of a former student, Katharyn Norris Kelley '29.

Red Cross instruction sheet for knitting helmet caps for soldiers serving in World War I, reissued in 1942

Collection of the Sweet Briar Museum, provenance unknown

The College's 1919 yearbook, published the spring after World War I ended in November 1918, begins with a message, "The New Day," by Emilie Watts McVea, Sweet Briar's second president (1916-1925):

"We, like all other colleges, engaged in many war activities; we raised a good deal of money, we supported the Food Administration, we worked for the Y.W.C.A. and for the Red Cross, we cared for French and Belgian children. However, now that the stress has passed, we wish regretfully that we had done more. We think of our mistakes and lost opportunities rather than of our accomplishments. Upon one thing we have determined, the great experience of the past two years shall not leave us unchanged. With all our might we will hold to the ideals of courage, of high purpose, of patriotism, and of humanity which these stern months have taught us; we will endeavor, to the utmost of our ability, as a college and as individuals, to do our part in interpreting to our generation the larger, finer meaning of democracy and of internationalism. Sweet Briar, even in its exquisite seclusion, has felt the throb, the heartbeat of the world. Her life has been enlarged and enriched by a share, small but real, in the activities and sacrifices of the nations of the earth. It has been our high privilege to have lived and wrought in the greatest years of the world's history."

Checklist of loaned artworks

Harvey T. Dunn 1884-1952
Victory is a Question of Stamina ca. 1917
lithograph on paper
Loaned courtesy of Cochran Library

George Illian 1894-1932
Keep It Coming...Waste Nothing ca. 1917
United States Food Administration
poster #14
lithograph on paper
Loaned courtesy of Cochran Library

Neysa McMein (Margery Edna McMein) 1888-1949
One of the Thousands of Y.M.C.A. Girls in France
Y.M.C.A., United War Work Campaign 1918
lithograph on paper
Loaned courtesy of Cochran Library

Wallace Morgan 1875-1948
Feed a Fighter ca. 1917
United States Food Administration
poster #15
lithograph on paper
Loaned courtesy of Cochran Library

Henry Patrick Raleigh 1880-1944
Hunger ca. 1917
lithograph on paper
Loaned courtesy of Cochran Library

Henry Patrick Raleigh 1880-1944
Blood or Bread ca. 1917
United States Food Administration
poster #16
lithograph on paper
Loaned courtesy of Cochran Library

Pierre Daura 1896-1976
The U.S. in Danger Americans at Work!
Keep the Lines Unbroken! ca. 1941-1945
pencil and gouache on paper
Loaned courtesy of the Daura Gallery,
Lynchburg College

Pierre Daura 1896-1976
Keep 'em Boys at Watch
24 Hrs a Day 7 Days a Week
Americans at Work ca. 1941-1945
pencil and gouache on paper
Loaned courtesy of the Daura Gallery,
Lynchburg College

Ben Shahn 1898-1969
We French Workers Warn You 1942
lithograph on paper
Loaned courtesy of the Madison Art Collection,
James Madison University

Ben Shahn 1898-1969
This is Nazi Brutality 1942
lithograph on paper
Loaned courtesy of the Madison Art Collection,
James Madison University

Ben Shahn 1898-1969
Break Reaction's Grip 1946
lithograph on paper
Loaned courtesy of the Madison Art Collection,
James Madison University