



Massachusetts College of Art and Design presents

GRAPHIC INTERVENTION

25 YEARS

OF **AIDS**
AWARENESS

POSTERS

**1985
2010**

Posters from the collection of

James Lapides, International Poster Gallery

and **Massachusetts College of Art and Design**

Curated and Organized by

Elizabeth Resnick and Javier Cortés

Co-Sponsored by

International Poster Gallery

Korn Design

Sappi Paper

Pixelslam

AIGA Boston

On view at

Stephen D. Paine Gallery

September 13–December 4, 2010

FOREWORD

Four years ago, MassArt officially changed its name to Massachusetts College of Art and Design to better reflect the college's full range of programs and considerable impact on the region's creative industry. Named one of the Top Global Design Schools by *BusinessWeek* magazine, MassArt has a history in which design programs are a vital part of the curriculum.

As a college gallery, the Bakalar and Paine Galleries' mission is based in academics. The galleries are instrumental in the development of the artist, art educator, or designer, and contribute to the public's understanding of the arts. Our exhibitions supplement curriculum and help shape and inspire students, while validating future art and design professions. As the college's premier exhibition space, the Bakalar and Paine Galleries also take advantage of our scholarly community and collaborate with faculty as curators of specialized exhibitions.

I am pleased to open our 2010–2011 exhibitions season with *Graphic Intervention: 25 Years of International AIDS Awareness*

Posters 1985–2010. Curated by Professor and Chair of Graphic Design Elizabeth Resnick and Javier Cortés, Partner and Creative Director at Korn Design, this exhibition showcases a stunning depiction of AIDS awareness posters for our generation. Visceral, graphic, intense, and fearless, this exhibition is also a sequel to the widely successful *Graphic Imperative: International Posters for Peace, Social Justice, and the Environment: 1965–2005* exhibition curated by Resnick, MassArt Professor of Graphic Design Chaz Maviyane-Davies, and Professor of Graphic Design Frank Baseman from Philadelphia University. *The Graphic Imperative* traveled to seventeen US and three international venues and I have no doubt that *Graphic Intervention* will follow suit.

While organizing *The Graphic Imperative* in 2005, Resnick was told of a large archive of AIDS posters by Boston-based poster collector James Lapides, and in 2009 with Cortés, systematically looked through and culled thousands of posters down to approximately 153. *Graphic Intervention* is a demonstration of policies and approaches taken by over

44 countries to address the AIDS epidemic. This exhibition deftly champions pertinent socio-political issues—world health, international relations, sexual education, social prejudices, discrimination, disease research and eradication—in a remarkable way, proving that art and design can help change the world.

Lisa Tung

Director of Curatorial Programs
Bakalar and Paine Galleries
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INTRODUCTION

The study of visual form and language is limited if it does not consider the forces of cultural production, which involve a set of social relations between producer and audience.

— Andrew Howard, “There is Such a Thing as Society”, *EYE* magazine 13

The rampant spread of the HIV/AIDS virus over the past 29 years has created the most significant global public health crisis in modern history. Despite the complexity and scale of the epidemic, there is still a lack of worldwide strategies to lead AIDS education. AIDS education in many countries is still shouldered, to a great extent, by government agencies and grassroots organizations led by community activists who are often motivated local citizens.

Ever since the AIDS epidemic struck, the responsibility of educating the world’s public has gained dramatically in significance. In many countries, the poster as a medium of information was unknown before the emergence and identification of the HIV virus. With a disease involving sexuality and sexual behavior, and therefore social and moral issues deeply rooted in culture and tradition, messages to raise awareness and encourage preventative behavior have varied significantly to best serve the intended audience.

The poster has played a special role in promoting AIDS awareness and safe sex education across cultures—differ-

ent aims, messages, visual metaphors, and strategies have strongly influenced the content and design of AIDS posters. These messages can successfully reach specific targeted groups because the poster as a medium is cheap and easy to produce locally.

Regardless of cultural differences, AIDS posters are meaningful to viewers because they frequently draw on images from popular culture and express the living habits of people, which can vary in approach and style. As such, the messages in these posters can illuminate how public health educators and activists see themselves and their audiences, and how they conceptualize disease and define ‘normal’ behavior within each given culture.

Graphic Intervention: 25 Years of International AIDS Awareness Posters 1985–2010 draws upon James Lapidès’ extensive archive of international AIDS Awareness posters along with posters generously donated to Massachusetts College of Art and Design. A cohesive selection of 153 posters will present an insightful overview of diverse visual strategies

employed by many different countries working within their own distinctive cultural perspective in response to the subject of AIDS as a public health emergency.

Curated and Organized by:

Elizabeth Resnick

Professor and Chair, Graphic Design
Massachusetts College of Art and Design
Boston, MA

Javier Cortés

Partner and Creative Director
Korn Design
Boston, MA and New York, NY

FROM THE COLLECTOR

The AIDS epidemic became personal for me when my sister's best friend died in 1991 after a six-year battle with the disease. Marc was an extraordinary person—creative, brilliant, fun and caring—and his loss was unfathomable for anyone who knew him.

Flash forward to 1999. I was celebrating a milestone of my incipient second career as a poster dealer—International Poster Gallery's 5th anniversary on Newbury Street in Boston. As a trained art historian and businessman, I was committed to customer education and making a contribution to the poster field. I had read Maurice Rickards' book *The Rise and Fall of the Poster*, which posited that the poster had reached its pinnacle of influence in WWI, where unrivaled by television and radio, the poster dominated the public's view of the war around the world.

On a trip to Europe, one of my favorite poster sources informed me of an AIDS poster collection he had been assembling. This was an extraordinary effort—he had spent over 10 years gathering 3,000+ posters from over 80

countries around the globe, and all were related to the AIDS crisis. This struck a chord within me for many reasons. The posters are a way of remembering those who have died due to AIDS—a graphic quilt of a different kind. The poster itself once again should be celebrated for its central role in promoting awareness, saving lives, raising donations, influencing the public debate and speaking out in the face of this terrifying global disease. And, as a collection that continues to grow, it also vividly reminds us that this disease is still very much present in our lives.

A collection of this type belongs in a museum dedicated to the history of medicine, of public health, of graphic design, or of the poster. It seemed that undertaking the responsibility for the collection would be an important task, although not a commercially profitable one. I wanted to support this effort by purchasing the collection while making a commitment to add more posters over the ensuing years.

I am most fortunate to have the collaboration of the indefatigable and inspired team of Elizabeth Resnick and

Javier Cortés to bring a selection of this remarkable collection to its first public viewing. Their shared passion for graphic design, socio-political posters and helping to solve the AIDS crisis made this exhibition a reality. That its first viewing is at Massachusetts College of Art and Design, one of Boston's educational gems and bravest pathfinders, is equally special to me.

This exhibition is a tribute to Marc and to all of those who have suffered and died from AIDS; to the people from all walks of life who have valiantly struggled to treat the disease and solve its riddles; and to the graphic designers who so generously gave of their time and skills to create the posters that make up this exhibition.

James Lapidés

International Poster Gallery
Boston, MA

POSTERS, PEOPLE, AND CARE

Suzi Peel and Chaz Maviyane-Davies

"Why fight wars, not AIDS?" — a child quoted at the Organisation of African Unity conference in 1998.

The Challenge

HIV/AIDS is a very moving subject, one that has come to signify the sanctity of human life. It is a phenomenon that requires unprecedented political will, social mobilization, sufficient courage and, often, anger to act.

For visual commentators and practitioners, the AIDS pandemic with its world wide wrath presents a rare opportunity to observe a global response to a singular affliction confronting humanity.

Graphic designers' response to AIDS has opened up a smorgasbord of possible communication approaches. It is a response to a multi-dimensional situation. The complexity of the situation is compounded by the evolution of the disease, the social, cultural, political, religious and economic variations that abound and then filtered by the differing aims, messages, strategies and agendas of the powers that be and the medical experts.

The challenge is clear: How do designers and artists respond effectively to raise awareness and help combat this far reaching threat, given the complexity of our differing geography, beliefs, economic status, access to political power, and degree of education? This is the task, exacerbated by a subject embedded in the sensitive realm of sexual behavior and burdened by cultural, generational and traditional overtones.

The Exhibition

As we are guided along a path of posters, *Graphic Intervention* takes us on a macro-view journey of those challenges and the visual and conceptual responses to AIDS while permitting us a micro-view of worlds within worlds and how we understand images and notions from mere reaction to activism.

The posters address a wide range of themes, including HIV/AIDS transmission and how to prevent it; care and access to treatment; the stigma related to the people it infects; sexual norms and discrimination: racial and gender politics; hope

and compassion. The rendition of the posters covers a wide arc of artistic styles and languages. From the broad and general to the esoteric. From the concrete to the abstract, from the placid to the dark, emotions run the gamut from love to fear.

Many people in the West have never had an opportunity to see social graphics on a large scale as public spaces are sold to the highest bidder. Here we get to witness the immense power of the various messages and come to understand how much of a service these are in the remote regions of the world with little or no access to this vital information.

Condoms and Compassion

The most common theme in the exhibition is prevention and the major device for prevention of transmission depicted is the condom. While its use and its acceptance are taken for granted in many western societies, its display requires explicit illustrations of male sexuality that have usually been taboo. The seriousness of the AIDS pandemic has reversed the taboo: the nude body and sexual acts have never had

such public exposure since the Renaissance. This has resulted in the creation of explicit materials even in countries where they are totally unacceptable. Erotic metaphors abound and many do nothing more than titillate at best, and at worst encourage dangerous behavior. Much of this confrontational work can perpetuate the unfortunate idea of nudity and sexuality as perversity, often feeding reactionary conservatism and hindering its own cause.

It is of course important to promote correct use of the condom. Condoms are weapons in a serious anti-AIDS campaign, but seem to be too easily subjected to word play and visual antics.

The Ultimate Icon

The overlapping red ribbon that we have come to know and love was created in 1990 by Frank Moore, a New York based painter who sadly died in 2002 from complications of AIDS. He was one of the founding members of Visual AIDS. Celebrities who helped it to become recognizable worldwide as a symbol of AIDS awareness and hope endorsed the Red Ribbon. Other fund-raising groups subsequently copied the motif as it morphed into a variety of colors across the world.

While its significance is important, it is simply an icon, it does not convey information, just as Milton Glaser's 'I love NY' doesn't tell us anything about New York. Why do we raise the red flag over a ribbon? Well, like the condom, it appears in many instances to be the first go-to symbol on the subject. If only hastily appropriated arbitrarily with no significance or merely for decoration, such an icon serves little purpose beyond solidarity.

Good Design

Good design is never accidental. It lies at the intersection where intelligence and art meet. Posters by their nature and mobility are a canvas created for a bold visual language. That language constitutes the essence of their mandate. Successful posters are those that grab our attention enough for us to interact with the message they impart, so that we leave a bit more informed and educated by their message, and amused—perhaps even exhilarated—by their aesthetic. The best posters will move us so deeply that we change our beliefs and behaviors, building on a powerful wave of emotional response.

The main objective of posters in this sphere is to influence attitudes, to sell a product or service, or to change behavior patterns. The purpose of public health posters is clearly to alter the consciousness of the public as well as to bring about improvements in health practices.

Audience

Some posters target specific groups of individuals and their effectiveness is more apparent as it is easier for the designer to identify and incorporate the particular concerns of those audiences. Using visual nuances derived from the culturally rich local environments offers more effective designs and better communication. These target audiences are diverse indeed: the male gay community, heterosexual families, pubescent teens, health workers, truck drivers and prostitutes. Posters also dispense other messages: abstain from having sex, arm yourself with information, and show compassion for the infected.

Global / Local

In understanding AIDS many designers who really want to communicate at a local level need to understand not only the medical, social and political implications of the disease but the efforts to contain and control it as well as its history.

Many of these posters illustrate how ideas that originate from Western countries—in debates among religious groups, foreign governments, and international aid organizations—have a direct impact on people in developing countries and on the AIDS crisis there.

Certain Western posters get caught up in the conundrum of the witty tagline (phrase or headline) adapted and reinterpreted from years saturated with that type of consumerist advertising. However, in some cases, a short punchy tagline works better than the overly wordy approaches favored by some developing countries, which defeats the purpose of what a poster does best. In developed countries posters can afford the luxury of a streamlined graphic that carries the mark of commercial advertising. The information has been conveyed via education, PSAs and all the poster does is reinforce and remind the viewer that AIDS is a reality.

A number of posters from developing countries highlight the challenges faced by their distinct communities. Through simple campaigns such as the 'ABC' approach pioneered in Uganda—Abstain, Be faithful, use Condoms—they communicate that AIDS is neither unavoidable nor invincible.

National Library of Medicine:

Regardless of their differences, these (types of AIDS) posters

are meaningful to viewers because they frequently draw on images from popular culture and express the living habits of people. As such, the messages in these posters reveal how public health educators and activists see themselves and their audiences, and how they conceptualize disease and define normal behavior.

While many posters still exhibit regional styles and serve those needs, the effect of globalization is apparent. There is evidence of the erosion of cultural characteristics as too many designers draw from the same well. Technological progress in image production homogenizes more of what we are seeing these days, unfortunately with no regard for where they originate.

Interventions / Impact

In an ideal world we would be informed of the results of each poster—each graphic intervention. Did the fear provoked by dramatic visuals engender prudent behavior? Did compassionate messages lead to inclusion and better care? Did evocations of love bring viewers to behave more lovingly, protecting themselves and others? The ultimate assessment would show reductions in transmission of the virus and improvements in the lives of people living with HIV.

Here and Now

The deadliest part of the virus is apathy. Countless other issues are at play here, blinkering and blinding us. From governments denying access to health care for their citizens to pharmaceutical companies ready to make a 'killing' off HIV/AIDS; from the control of generics to the distribution of counterfeit drugs; the blessings and curses of religion and

tradition, myth and taboo, the blur benefits some as it hurts many. Opposing force fields keep the world just as confused as it is crazy.

Millions of people, a relentless timeline, no definitions, a situation in flux portending human catastrophe: it is easy to look away. We must embrace this with humanity and respond from the belief that at every level this pandemic can be stopped. This is the paradigm as long as people act realistically.

Parting Thoughts

For everyone, this brave new world means thinking faster than the epidemic. For designers this evolution requires a quintessential shift from the way that visual language is merely appropriated in this arena, to exploring and implementing new narratives, creative resources and media that challenge our existing sources of values. Values that we have been complicit in creating in our messages, perpetuating the stigma that prevent progress, and if left to flourish threaten to confront our being.

Here, graphic design by its very nature—call it creativity, call it problem solving if you must—can be most effective if it aligns itself with the strategy we can only express as care. Facing this global tidal wave is a moral imperative, requiring long-term thinking and foresight through social mobilization, which engages graphic designers in a multi-dimensional, multi-cultural, multi-disciplinary and multi-pronged campaign.

We have to think integration and not disintegration, inclusion and not exclusion, and through the continuity of care for our shared humanity we can aim for the authorship for a better tomorrow. The quality of future life depends on the quality of life now. Now is the time to show that design and humanity are in dialogue by broadening our strong action and empathetic influence in the world.

This continuum of care paradigm insists that while addressing prevention and treatment, we urgently need to look beyond and respond to the impact of vulnerability, social production and security.

Graphic Intervention demonstrates in more ways than we can imagine that posters can lead the visual charge to consider, understand and act on this topic and emote us to weave a global safety net for us all.

TOUGH, DURABLE, AND INFORMATIVE: POSTERS IN THE AGE OF HIV/AIDS

Steven Heller

Twenty-five years ago the HIV/AIDS virus began killing thousands and infecting hundreds of thousands more. Although the western world was hit unaware, the disease had been coursing through the third world's bloodstream for years before. When Europe and the Americas were directly impacted, however, curative and preventative measures were gradually instituted, yet prejudice abounded. After all, this was a 'gay' disease.

With death tolls on the rise, mainstream and alternative media eventually rallied to dispel demonizing half-truths and myths. It wasn't until 1993 when Tom Hanks and Denzel Washington, in the film *Philadelphia*, made a dent in the wall of denial (and fostered the fashion for red ribbons on Oscar night). As more victims in the creative industries were struck down, international celebrities took to their soapboxes. Amid their heartfelt clamor, and in addition to a surge of kinetic mass media, the most prodigious barrage of information was nonetheless disseminated through more static media—the printed poster.

Even in this hyper media, information saturated age, printed pieces of paper continue to influence and inspire, incite and inform. Anyone who says this is hyperbole should look closely at this exhibition. The poster, a universal medium and, arguably, the most affordable means of accessibly conveying cautionary messages, has been essential in the war against AIDS. Before viral videos circulated throughout the web, posters held sway and crossed all boundaries. Today posters go where WiFi cannot.

Posters were (and are) the great equalizer in countries where paper is a high tech medium. Although verbal and visual languages and dialects may be different, a poster can make the difference between ignorance and understanding. A poster campaign, in fact, triggered my own wake-up call to the issue—and this was no thanks to public health officials at the time. In the late 1988 *Gran Fury*, the graphic design spin-off arm of ACT UP (AIDS Coalition to Unleash Power), launched a missive attack throughout New York City to caution gays and enlighten straights. I wasn't the only one who was ignorant of the facts. Accurate Health Department information was hard to come by, even though the gravity of this illness demanded accessible educational materials. For me, awareness began with an enigmatic pink triangle (and its reference to Nazi concentration camp branding of homosexuals) and the slogan 'Silence=Death' (at first an enigmatic but later highly recognizable slogan). My education continued with posters that at once celebrated alternative life-and love-styles as well as promoting widespread condom use for all. The most startling and effective *Gran Fury* message was placed on the outside of city buses that read "Kissing Doesn't Kill, Greed and Indifference Do." In a style reminiscent of Benetton adver-

tisements, couples of different races (man and woman, man and man, woman and woman) fondly kissed. The image itself was doubtless a shock to many, but the overall message, that AIDS existed but it needn't be feared or cause prejudice, was even more profound. This and subsequent advertisements by ACT UP, Gay Men's Health Alliance and other groups eventually contributed to mass awareness.

Every nation hit by the disease—which is almost every nation—has tapped into posters and poster artists for their persuasive propagandistic powers. It isn't a new phenomenon. Cautionary posters have been tools of awareness before AIDS. In the 1940s and 50s VD—syphilis and gonorrhea—was the scourge, but it wasn't until posters promoting prophylactics were distributed that curative measures were discussed in public. Decades later it was important that AIDS be well defined. Yet it was long treated as mysterious and sinister.

Initially, even *New York Times* obituaries, considered the finest reporting of their kind, did not report HIV/AIDS as a cause of death. But invariably the reality was as infectious as the virus. During the early 1990s, virtually everyday, one or more obituaries referenced AIDS. Not since the 1920s, when infantile paralysis was such a life-threatening specter, had a health emergency evoked such fear—or aggressive visual response. Just as the iron lungs became the visual icons of poliomyelitis, the emaciated, cadaverous human form covered with lesions, as seen in a mid-1990s advertisement produced by Oliviero Toscani and Tibor Kalman for Benetton, crystallized the human suffering. With mainstream media treating AIDS as a bonafide illness, not some mere perversion, more and varied forms of awareness

and information dissemination were developed. Around the globe different cultures visualized AIDS in ways that were acceptable to their respective populations.

Yet how many different ways are there to say HIV/AIDS? The answer, rightly, depends on the context. It is one thing to show the Benetton ad in a magazine or on a billboard and yet another to show it on television. A static image can be viewed in a contemplative way, a kinetic one could be construed as an attack on an unwitting viewer. Understanding what the public will accept at any given time or venue (what the industrial designer Raymond Loewy called “most advanced yet acceptable”) is not an exact science but demands good instincts. Designing in particular vernaculars, across different borders and for varied constituencies is what makes the posters in this collection so compelling.

No single design language fits all problems. The level of intensity of a message must be weighed against the kind of response or action that is wanted and expected. With AIDS it is not enough to advertise to fund a cure or advocate prevention, degrees of emotional investment must be considered. Is that done through design, image or text? Do the standards of ‘good’ design or ‘modern’ design matter? Is a message best served by simplicity or complexity? And what, if any, are the taboos—the lines that artists and designers cannot cross?

In the West many AIDS posters polemically attack the issue, yet in India for instance, they more touchingly convey stories designed as warnings to alter common behavior. Using vernacular imagery rendered popular styles, one such poster written in Hindi states: “My husband has gone to the city to make more money, I hope he does not contract

AIDS while he is there. But if he resists temptations then he can never bring AIDS back home. Sexual intercourse without proper precautions results in the spread of AIDS... My beloved has gone overseas to earn a living. I hope he does not return with AIDS. Protect yourself from a strange woman, so that AIDS may never enter. AIDS spreads due to unprotected sex!” Another from India shows an even more compassionate side: “People suffering from AIDS need love. Not disgust, not abandonment, but just love.” In Uganda, heavily hit by AIDS in the early 1990s, posters are designed to encourage detection and treatment, like this: “What does a person with AIDS look like? AIDS can look like many other diseases. Don’t be confused. Don’t spread rumours. See a qualified medical person for tests if you think you or someone you know may have AIDS” or this “Can you spot which person carries HIV? The answer is no! The AIDS-Virus can hide in a person’s blood for many years. People who carry HIV may look and feel healthy, but they can still pass HIV to others!”

Some of the most politically and emotionally charged posters in James Lapid’s collection are not necessarily the best designed or conceived compared to those in the world’s pantheon of posters. But they hit the message like a hammer. “I Have AIDS Please Hug Me: I Can’t Make You Sick” is a heart wrenching plea. The overly clichéd faux childlike drawing and lettering serves underscore the message its own is poor art but together is compelling. Indeed more compelling than the tulip and rose in the “Make Love, Not AIDS” poster, which unfortunately evokes the aesthetic of a tired greeting card—however, if it works who can complain. Much more intelligently conceived, the UNICEF “United for Children, Unite Against AIDS,” with

the paper hat/boat in a red sea of mines, may be too clever for its audience, or just clever enough. The same might be said for “AIDS” showing a shark fin emerging from a sea of blue. Nice design, but other than cautioning the viewer to beware, what is the message? One of the more powerful is “Condoman,” which speaks in the universal comic book language in a witty way that informs rather than preaches.

Yet attempting to evaluate these posters is not easy—and arguably unnecessary—since each nation represented has its own unique priorities. Effectiveness is not decided on whether the typography is pristine or the drawing is nuanced. Although the niceties help (and for designers they are essential), the receiver’s ability to comprehend is the deciding factor. If “AIDS: Don’t Be Afraid Be Aware” captures attention then the poster has done its job. If “Senza? Senza di me” lulls the viewer into the security that this is a billboard for an everyday product, like milk, and then hauls back at lobs the “Stop AIDS” bomb, then bravo! And while the ribbon poster from Finland could be typographically improved, the transformation of the AIDS ribbon into a mother embracing her son is as emotionally striking as a poster can be.

Twenty-five years have passed since the first of these posters was created. Many more than the 153 presented here have been produced. They reveal the ability to use graphics as an information tool and intervention weapon, and show that a balance must be struck between aesthetics and communication. Can posters stop a disease? Obviously not! But depending on where they are made and who they impact, they can make a huge difference. They may only be paper, but they are tough and durable.



1 **ZIMBABWE** AIDS Counseling Trust (ACT), 1993
Care enough to love safely.



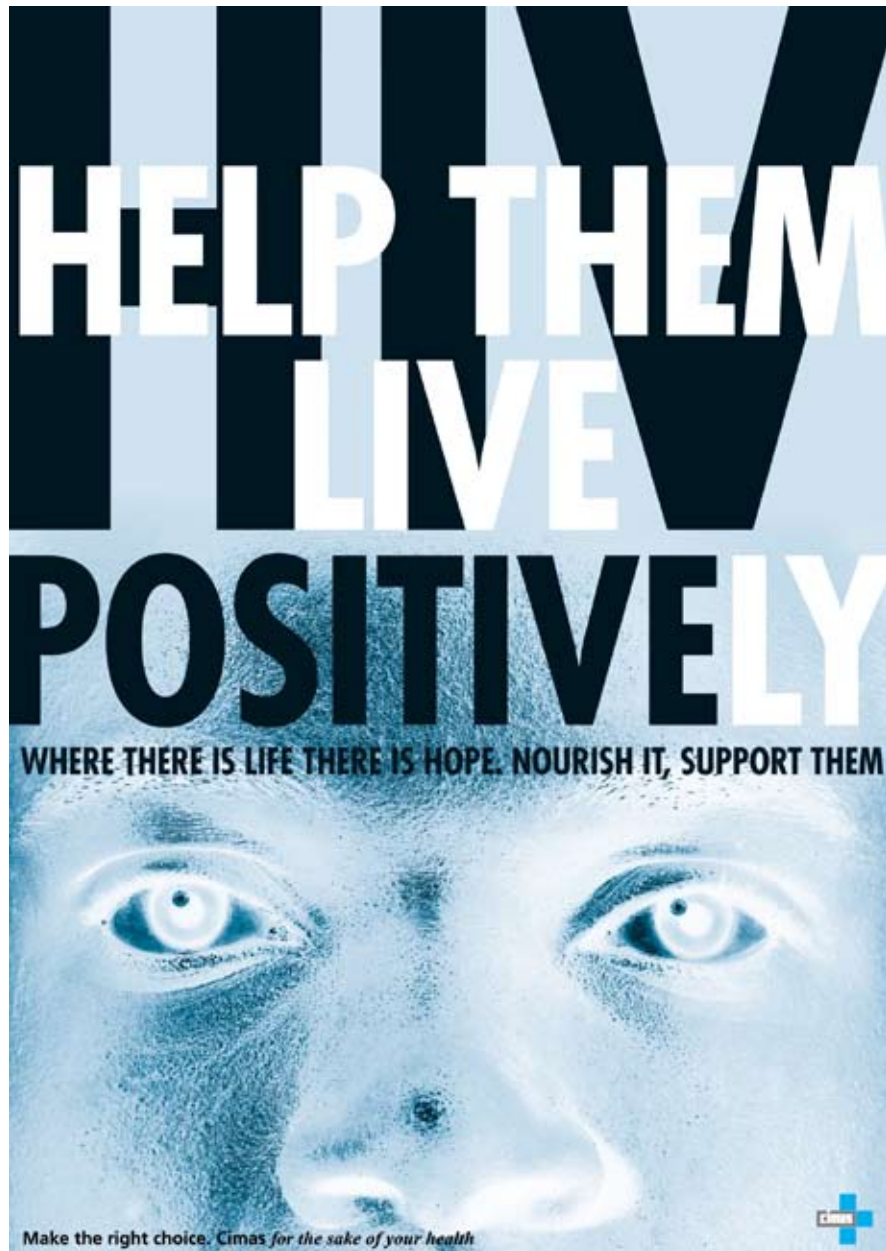
2 **ZIMBABWE** AIDS Counseling Trust (ACT), ca. 1993
Spread facts not fear!!



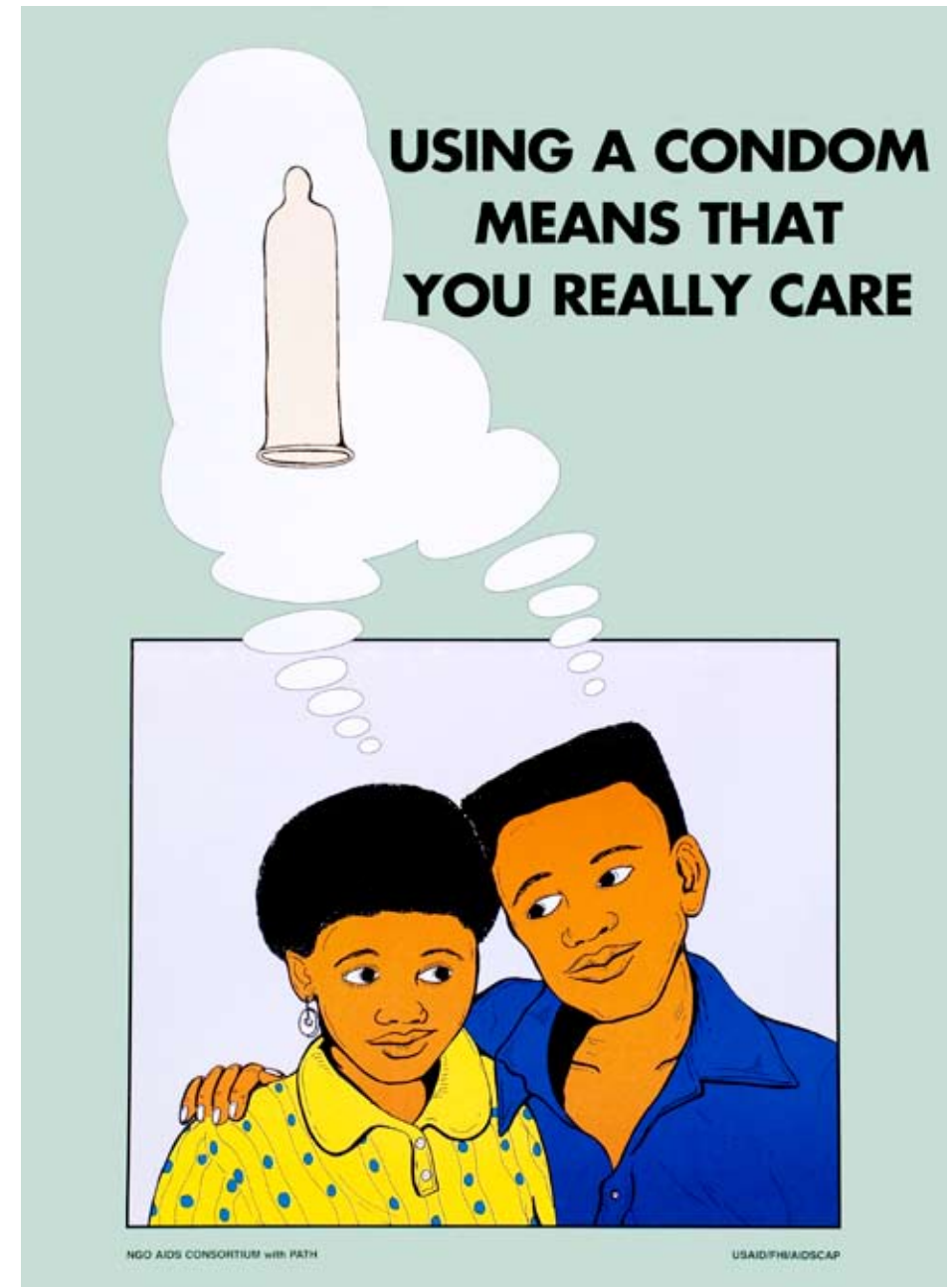
3 **ZIMBABWE** Chaz Maviyane-Davies, 2007
Everyday: 6,800 new infections, 5,700 deaths. World AIDS Day: December 1st.



4 **ZIMBABWE** Chaz Maviyane-Davies, 1998
I am not my disease.



5 **ZIMBABWE** Chaz Maviyane-Davies, 1998
HIV Positive. Help them live positively.



6 **KENYA** Anon, ca. 1997
Using a condom means you really care.

JIHADHARI!



Bila Salama?
"Hata Siku Moja"

Developed by the Tanzania AIDS Project Social Marketing Unit (PSU) as part of AIDSCAP, funded by USAID.

MUELEZE!



Bila Salama?
"Hata Siku Moja"

7 **TANZANIA** Anon, 1996
 Watch out! Without Salama condoms? No way.

8 **TANZANIA** Anon, 1996
 Explain! Without Salama condoms? No way.

9 **UGANDA** Tahley, ca. 1995
Correct use of condoms protects you from AIDS and other STDs.

10 **UGANDA** Anon, ca. 1993
Can you spot which person carries HIV?

11 **UGANDA** Anon, ca. 1993
What does a person with AIDS look like?

What Have You Heard About AIDS?

What Does It Mean?

How Does It Harm Us?

Who Can Get It?

What Causes It?

How Can We Stop It?

What Can We Do For People Who Have It?

Can It Be Cured?

What Does It Look Like?

Which Of Us Has It?



**Don't GUESS the Answers!
LEARN THE TRUTH ABOUT AIDS!**

Adapted from the Uganda School Health Kit on AIDS Control (Item 3)
Ministry of Education, Ministry of Health (AIDS Control Programme), UNICEF Kampala

12 **UGANDA** Anon, ca. 1993
What have you heard about AIDS?



**YOU ARE CAPABLE OF
PROTECTING YOURSELF.**

PUBLISHED BY STD/AIDS CONTROL PROGRAMME, MINISTRY OF HEALTH, P.O. BOX 8 ENTebbe (UGANDA)

13 **UGANDA** Anon, 1996
AIDS. You are capable of protecting yourself.

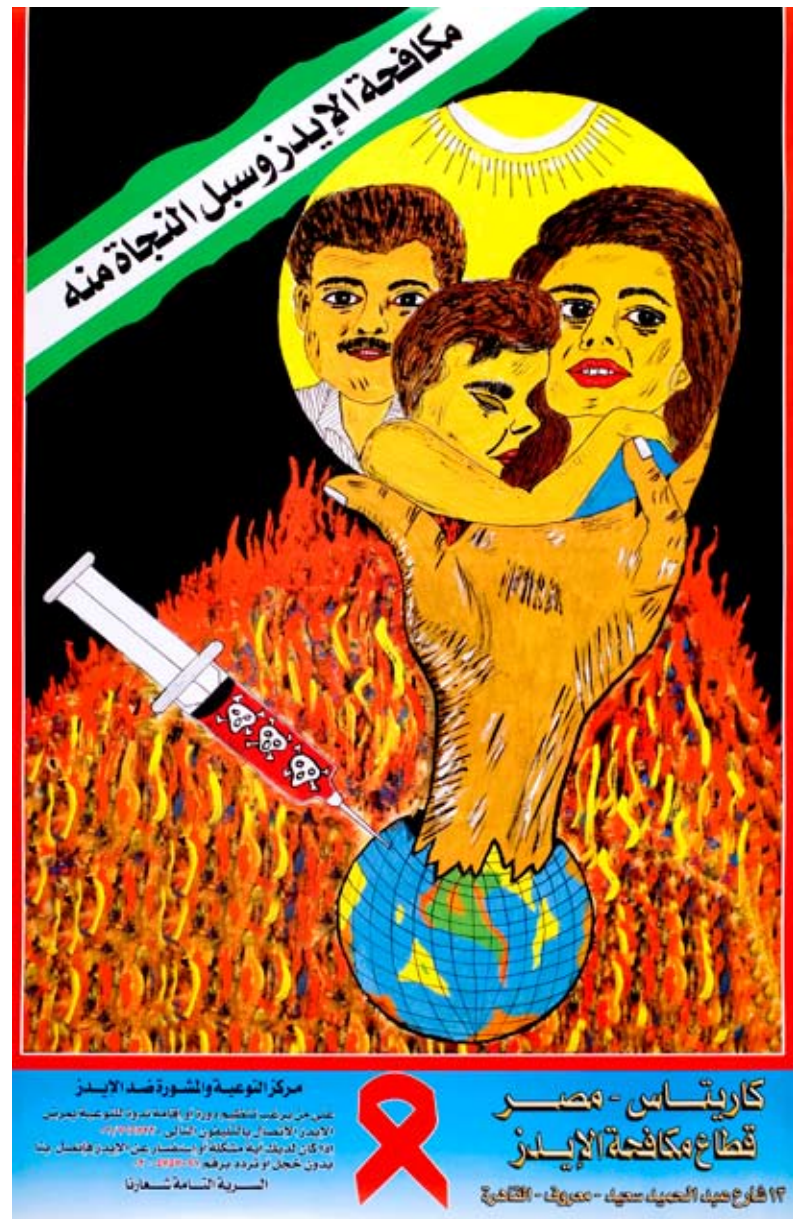


UNITE FOR CHILDREN  UNITE AGAINST AIDS

www.uniteforchildren.org

unicef 

- 14 **SOUTH AFRICA** BesterBurke, Capetown, 2006
UNESCO campaign Unite Against AIDS.



- 15 **EGYPT** Anon, ca. 1994
Fighting AIDS and methods to escape it

عاداتنا تقليدية اهتماماتنا وقائية.



ALCS
association
de lutte
contre
le sida

ALLO ... INFO SIDA

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لمكافحة الإيدز والملل والمalaria

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현대판 흑사병이라 불리는 후천성면역결핍증은
인체의 면역체계가 파괴되 암이나 폐렴 등
각종 질병에 속수무책이 되어 사망에 이르는 병입니다.
포도나 못을 만으로도 옷을 삼킬 수 있었던
아담과 이브의 낙원을 잃어버릴 순 없습니다.

보건사회부

17 **SOUTH KOREA** Kye-soo Myung, 1989

Let's preserve our nature. Save the Garden of Eden: AIDS, the modern version of the Plague, is a deadly disease that destroys a person's immune system and causes cancers, pneumonia and eventually death.



You give them life, Don't give them AIDS.

18 **SOUTH KOREA** Choo Suk Byun, 1989

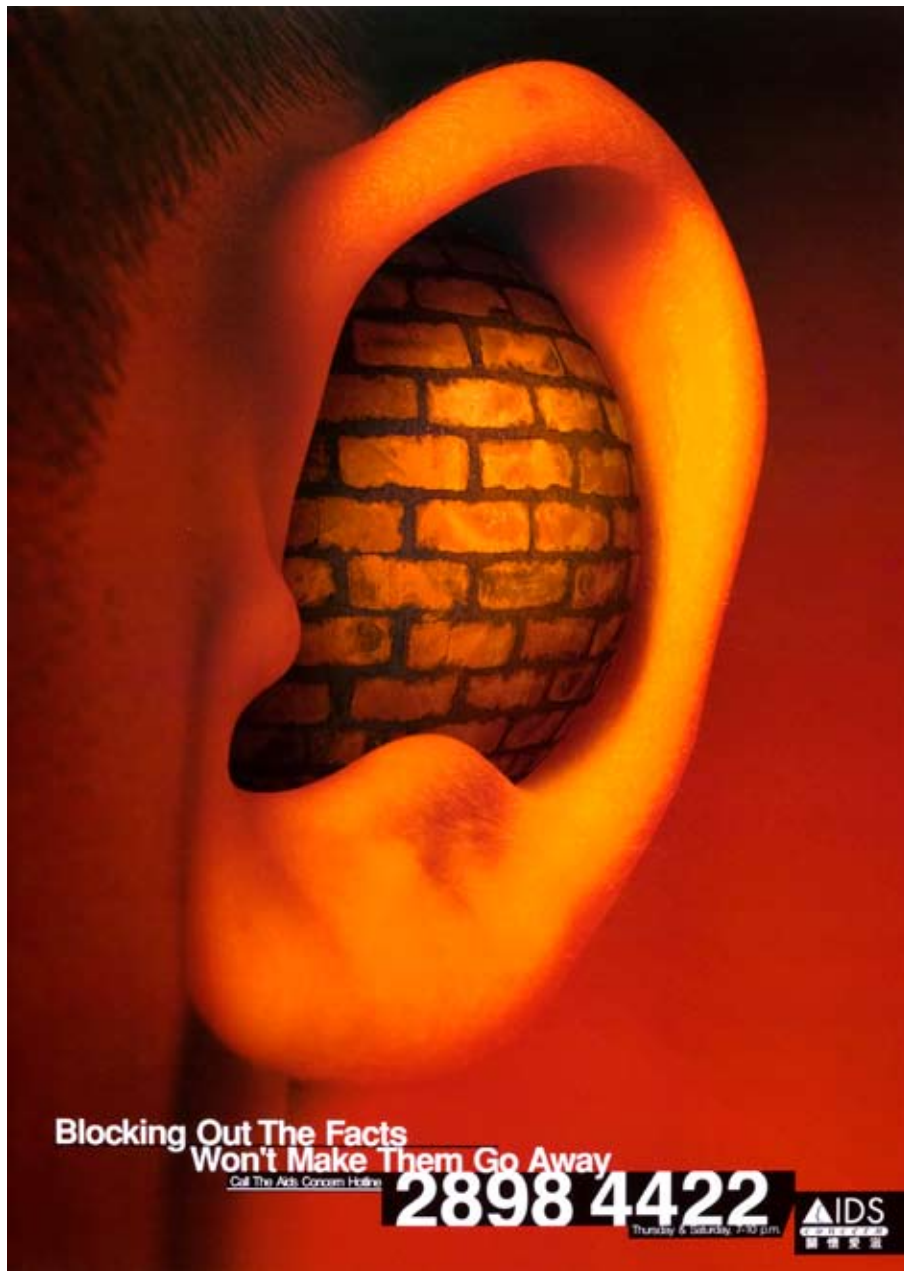
You give them life, don't give them AIDS.



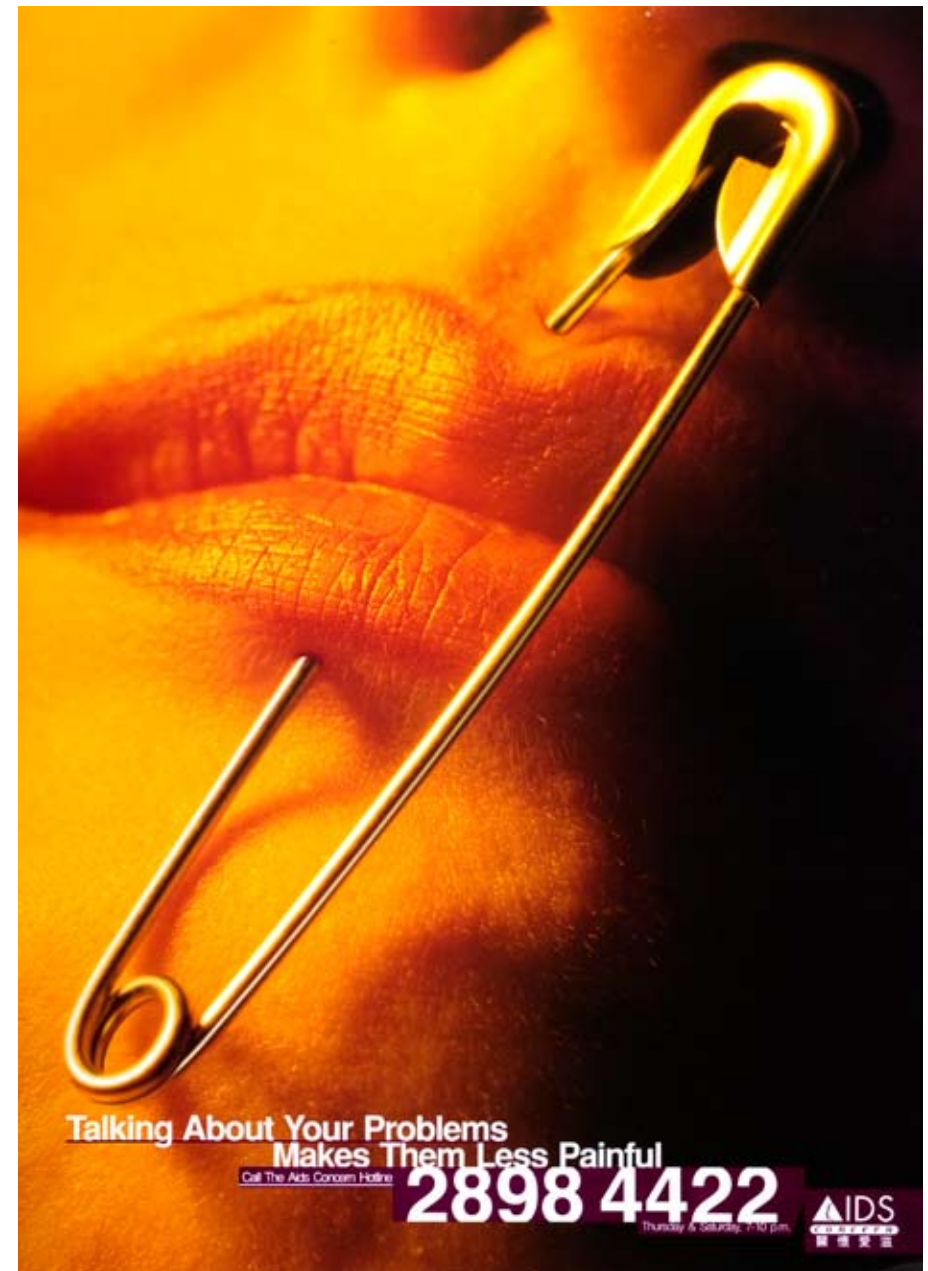
19 **SOUTH KOREA** Young Woo Yu, 1987
What you don't know can hurt you.



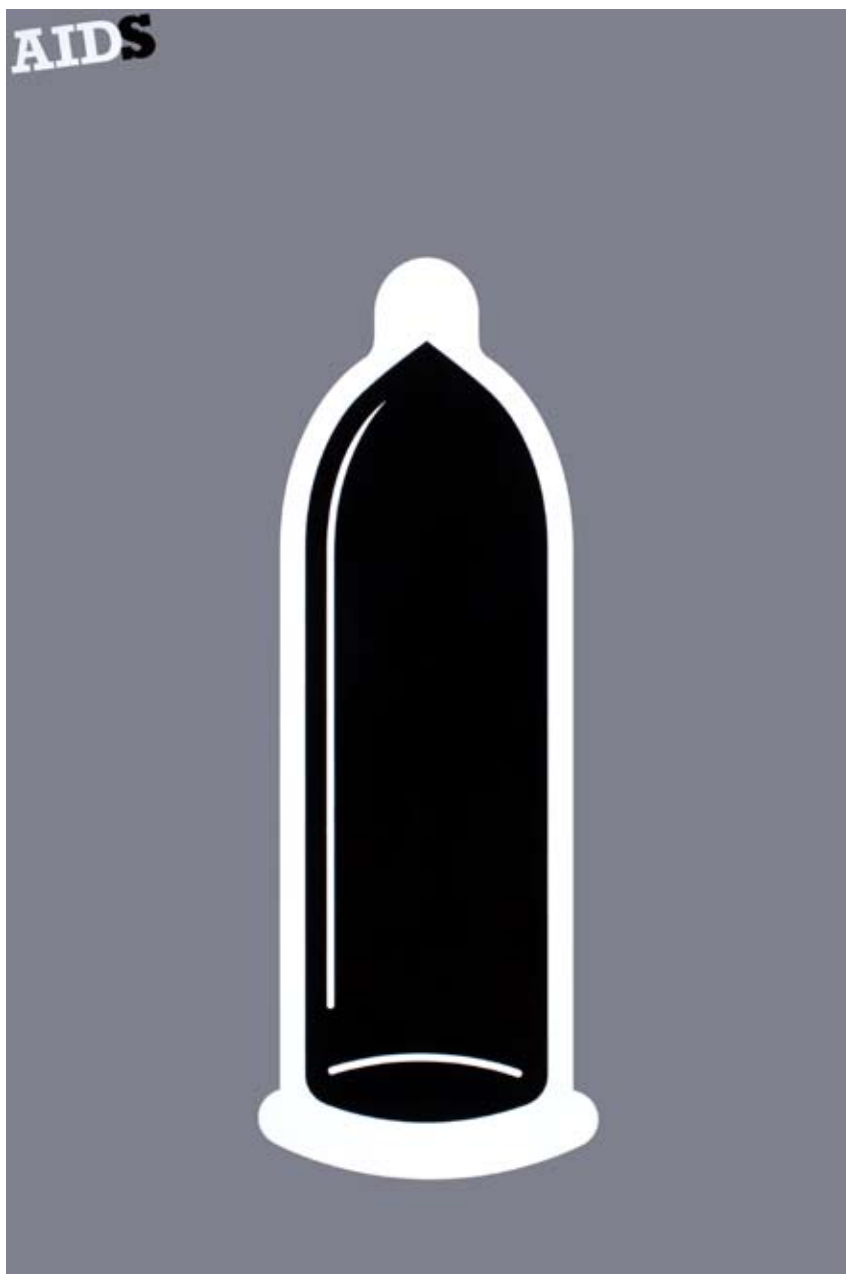
20 **SOUTH KOREA** Myung Kwang Kwon, 1989
Caution! Injecting drugs can be fatal.



21 **HONG KONG** Anon, 1994
Blocking out the facts won't make them go away.



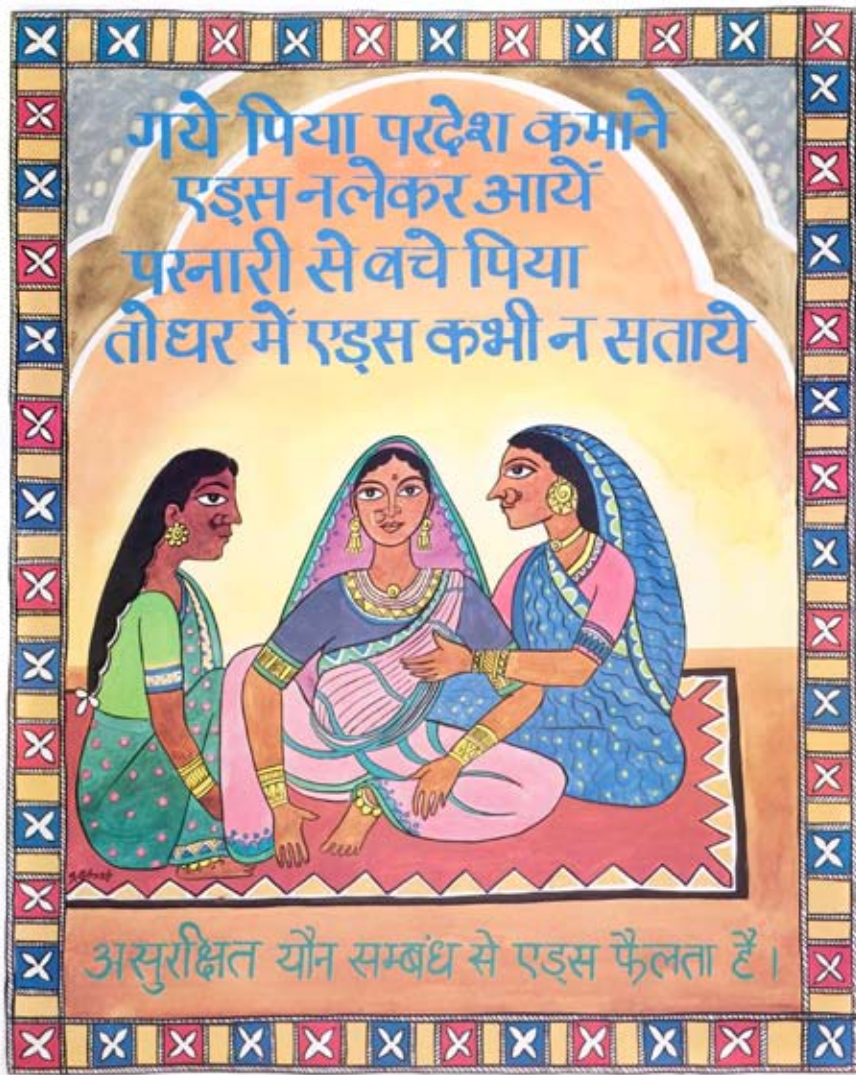
22 **HONG KONG** Anon, 1994
Talking about your problems makes them less painful.



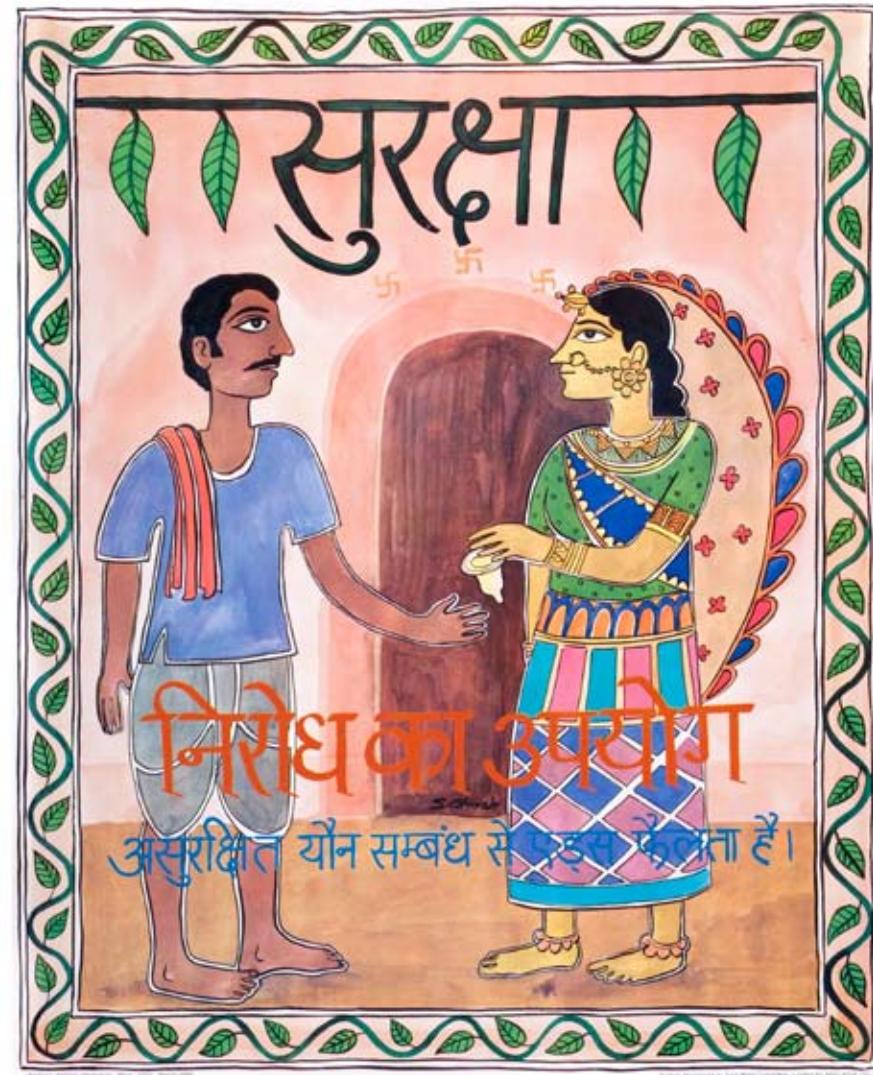
23 **CHINA** Fang Chen, 2007
Stop AIDS.



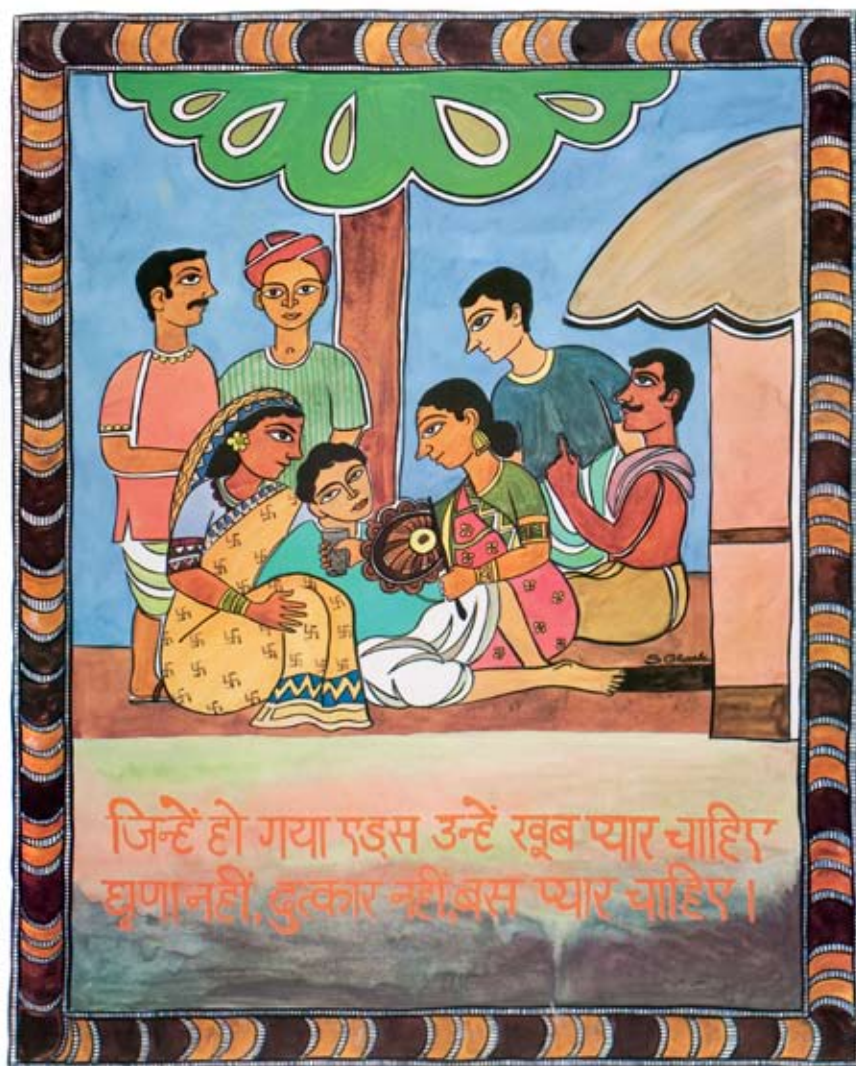
24 **INDIA** Ramesh Sukumar, ca. 1995
I am a condom, your guard against AIDS. Reduce risk, use me!



25 **INDIA** S. Gosh, 1995
My husband has gone to the city to make more money, (...)



26 **INDIA** S. Gosh, 1995
Safety. Use Nirodh condoms. Unsafe sex can spread AIDS.



27 **INDIA** S. Gosh, 1995
People suffering from AIDS need love. Not disgust, not abandonment, but just love.



28 **INDIA** S. Gosh, 1995
If I am infected by the AIDS virus then who will catch the fish?



29 **INDIA** S. Gosh, 1995
Multiple sexual partners can cause AIDS. Single partner can augment your family tree.



30 **INDIA** S. Gosh, 1995
AIDS is an untreatable disease. It spreads through unsafe sex. Through infected blood. From pregnant mother to child. Through infected needles.



31 **INDIA** Anon, ca. 1993
How AIDS is transmitted and how it is not.

السيدا



... وانت شو موقفك ؟

واجهه

احكي عنه

اسمع عنه

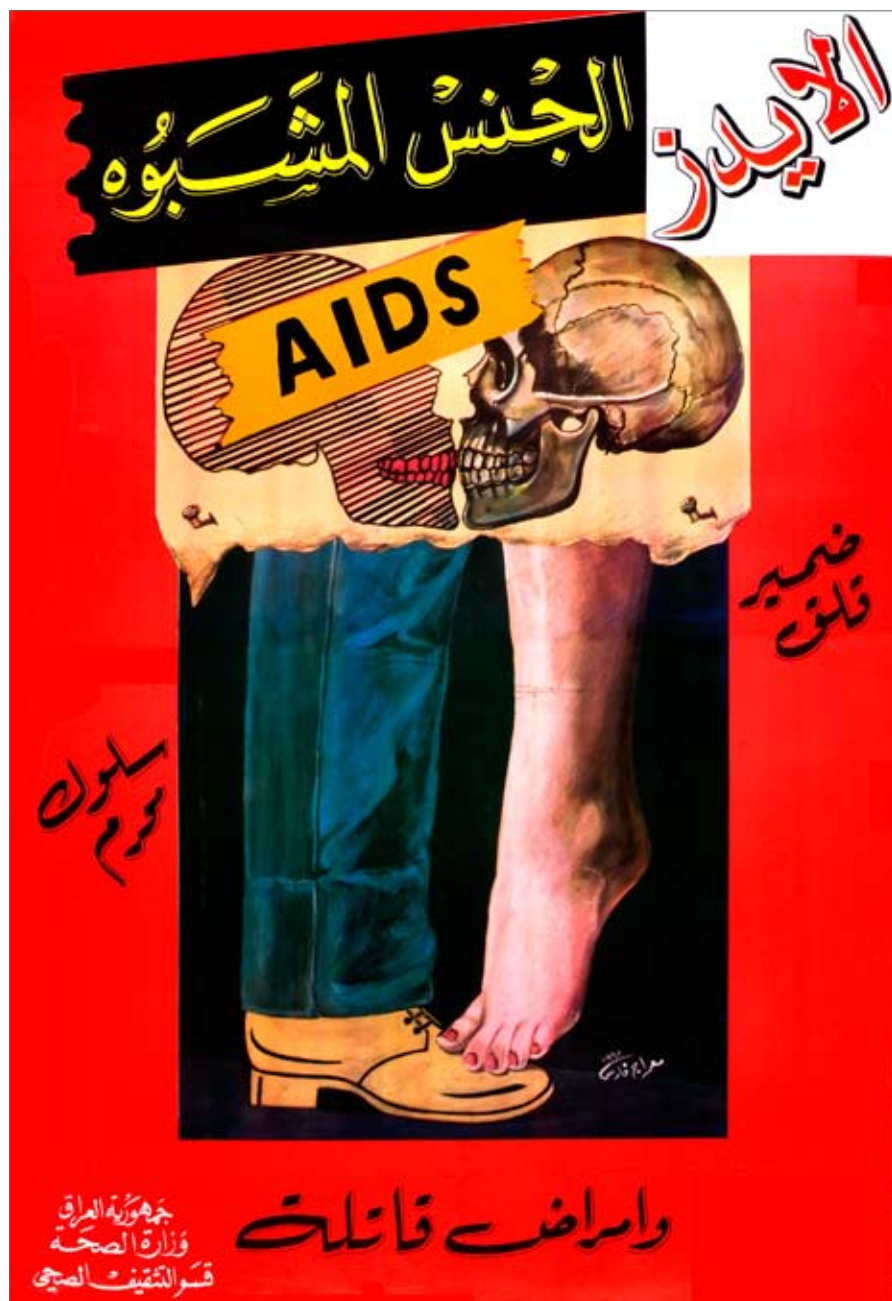
لمزيد من المعلومات الرجاء الاتصال على رقم الهاتف : ٠١ / ٤٨٢٤٢٨ او الحضور الى مقر جمعية العناية الصحية الكائن في سن الفيل - شارع يوسف كرم - ملك ضو - الطابق الاول
جمعية العناية الصحية S.I.D.C. بإشراف البرنامج الوطني لمكافحة السيدا في لبنان



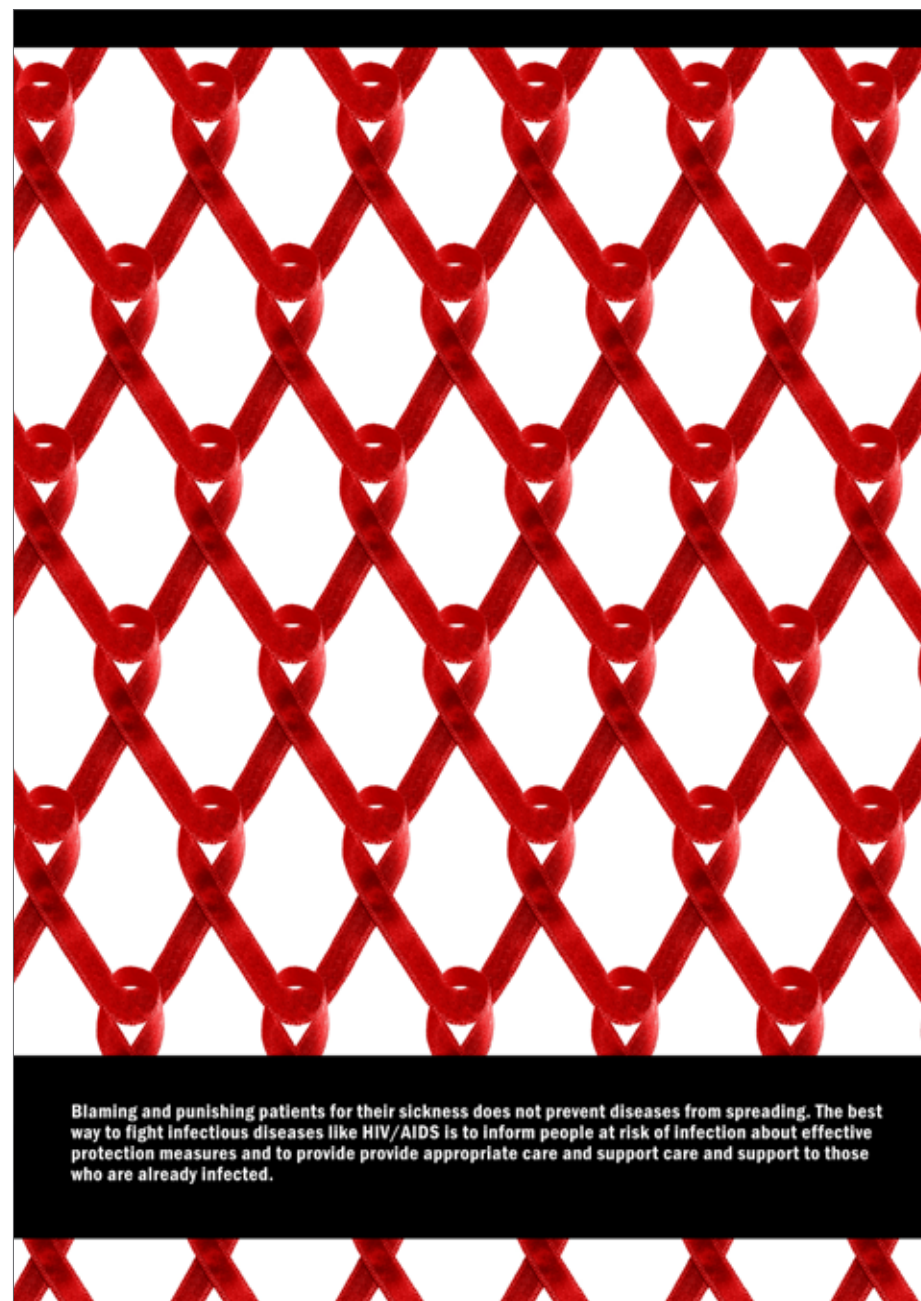
33 **IRAN** Parisa Tashakori, 2007
Get tested before you get married.



34 **IRAN** Parisa Tashakori, 2007
Test your partner before you make the final decision.



35 **IRAQ** Mi'raj Faris, 1992-93
AIDS: Suspicious Sex. Uneasy Conscience. Forbidden Behaviour. Deadly Diseases.



36 **TURKEY** Ismail Anil Güzelis, 2009
Do Not Punish.

Life Saver



International AIDS Day

37 **ISRAEL** Yossi Lemel, 1993
Life Saver—International AIDS Day.



38 **TURKEY** Bülent Erkmen, 1995
Or Contact the Fight Against AIDS Society.

39 **VIETNAM** Dutong Ánk, 1992
Youth, let's help to stop AIDS!

EDUCATION ABOUT AIDS



This painting represents the need to educate people about needle exchange programs and the importance of safe sex. The small circles form the different groups that are available for counselling and education about AIDS. The flower shapes in the center represent the spread of good information about AIDS prevention and education.

Bronwyn Bancroft, Australian Aboriginal Artist

© Commonwealth Department of Human Services and Health

EVERY BODY'S
BUSINESS

40 **AUSTRALIA** Bronwyn Bancroft, 1992
Education about AIDS. Everybody's Business.

PREVENTION OF AIDS



The two people are shown in positions where they are safe from potentially infectious body fluids which are indicated in the color patterns. The central image shows the combination of correct use of condoms and safe sex practices. The image also indicates the importance of preventing infection through the use of condoms. This image also indicates the importance of preventing infection through the use of condoms.

Bronwyn Bancroft, Australian Aboriginal Artist

© Commonwealth Department of Human Services and Health

EVERY BODY'S
BUSINESS

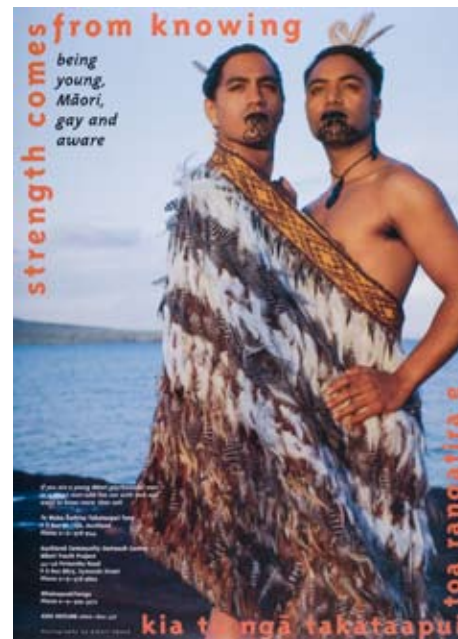
41 **AUSTRALIA** Bronwyn Bancroft, 1992
Prevention of AIDS. Everybody's Business.



43 **AUSTRALIA** Garth Davis, Adam Fox, Todd Mitchell, Chris Tsernjavski, Kevan Way, 1995
Our Thoughts on AIDS.



44 **AUSTRALIA** Redback Graphix, ca. 1994
Condoman says: "Don't be shame be game. Protect Yourself!"



45 **NEW ZEALAND** Albert Sword, ca. 1994
Strength comes from knowing, being young, Maori, gay and aware.



46 **NEW ZEALAND** Arjan Hoeflak, 1994
Like our ancestors, navigate life safely. Pacific Island People—Educating ourselves about HIV and AIDS. Know the risks, map your future, love safely.



47 **COOK ISLANDS** Judith Künzle, 1996
Stop AIDS—Stay faithful to your loved ones.



48 **PAPUA NEW GUINEA** Anon, 1995
AIDS prevention for schools in PNG.



49 **PAPUA NEW GUINEA** Anon, ca. 1993
Mary, I fancy you! Sapo, do you have a condom on you?



50 **CANADA** MARKETEL, Gilles Dusablon, Linda Dawe, Stephane Gaulin, 2004
Grave Monument, AIDS is still circulating 1981-



51 **CANADA** MARKETEL, Gilles Dusablon, Linda Dawe, Stephane Gaulin, 2004
Grave Monument, AIDS is still circulating 1981-



52 **CANADA** MARKETEL, Gilles Dusablon, Linda Dawe, Stephane Gaulin, 2004
Grave Monument, AIDS is still circulating 1981-



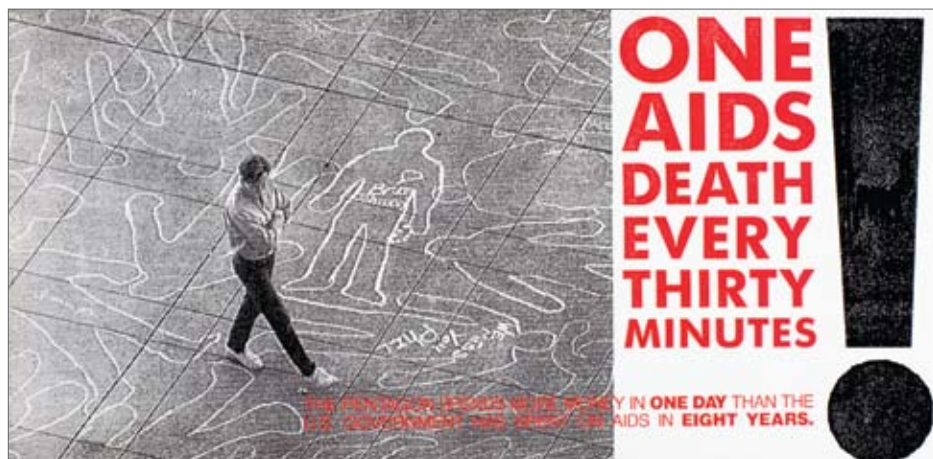
53 **CANADA** Andrew Lewis, 2007
AIDSTOP



54 **USA** Steff Geissbuhler, ca. 1988-90
Stop AIDS



55 **USA** Richard Deagle/ACT UP, 1989
AIDS® It's Big Business!



56 **USA** Richard Deagle/ACT UP, 1989
One AIDS death every thirty minutes.



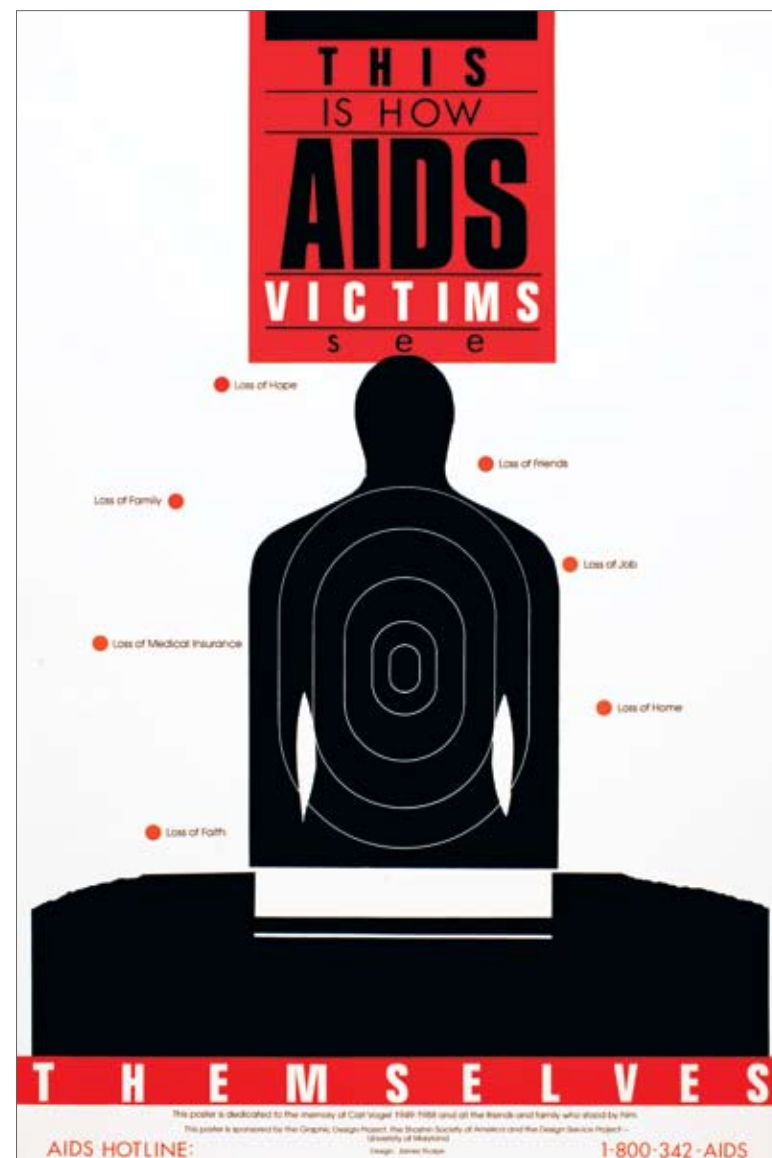
57 **USA** ACT UP, 1986
Silence = Death



58 **USA** Keith Haring/ACT UP, 1989
Ignorance = Fear. Silence = Death.



59 **USA** McRay Magleby, 1989
Grave Warning AIDS



60 **USA** James Thorpe, 1983-84
This Is How AIDS Victims See Themselves.

True Love.

If you care for each other, protect each other. Use a latex condom every time. It's not 100% protection against AIDS—only doing without sex and IV drugs entirely does that—but it cuts your risk considerably. For more information, call the AIDS hotline in Northern California at 1-800-367-2437, or in Southern California at 1-800-922-2437.

AIDS.
It's Up To You.

State of California AIDS Education Campaign

The other night Charlie brought home a quart of milk, a loaf of bread and a case of AIDS.



Charlie always felt his bisexual affairs were harmless enough. But Charlie did catch the AIDS virus. That's why his family's at risk. His wife risks losing her husband, and when she has sex with him, her own life. If she becomes pregnant she can pass the AIDS virus to her baby. Charlie could have protected himself. Saying "No" could have done it, or using a condom. Right now there's no vaccine for AIDS, and no cure in sight. With what we know today, and with the precautions that can be taken, no one has to come home with a story like Charlie's. **AIDS** If you think you can't get it, you're dead wrong.

NEW YORK CITY DEPARTMENT OF HEALTH FOR MORE INFORMATION CALL 1-800-455-4555

- 62 **USA** Saatchi & Saatchi, 1994
The other night Charlie brought home a quart of milk, a loaf of bread and a case of AIDS.

A man who shoots up can be very giving.

He can give you and your baby AIDS.



Most babies with AIDS are born to mothers who shot drugs or who sleep with men who have. Babies with AIDS are born to die. If you're thinking of having a baby you and your partner need to get tested for AIDS. Only get pregnant when you're sure both of you aren't infected. Until then help protect yourself and your partner by using condoms. And if your man shoots drugs, help him get into treatment now. It could save three lives, his, yours and your baby's.

STOP SHOOTING UP AIDS.
GET YOUR DRUG TREATMENT
CALL 1-800 662 HELP

- 63 **USA** Anon, 1994
A man who shoots up can be very giving.
He can give you and your baby AIDS.

- 61 **USA** Anon, 1994
True Love.

I HAVE AIDS Please hug me



I can't make you sick

AIDS HOT LINE FOR KIDS
CENTER FOR ATTITUDINAL HEALING
19 MAIN ST., TIBURON, CA 94920, (415) 435-5022

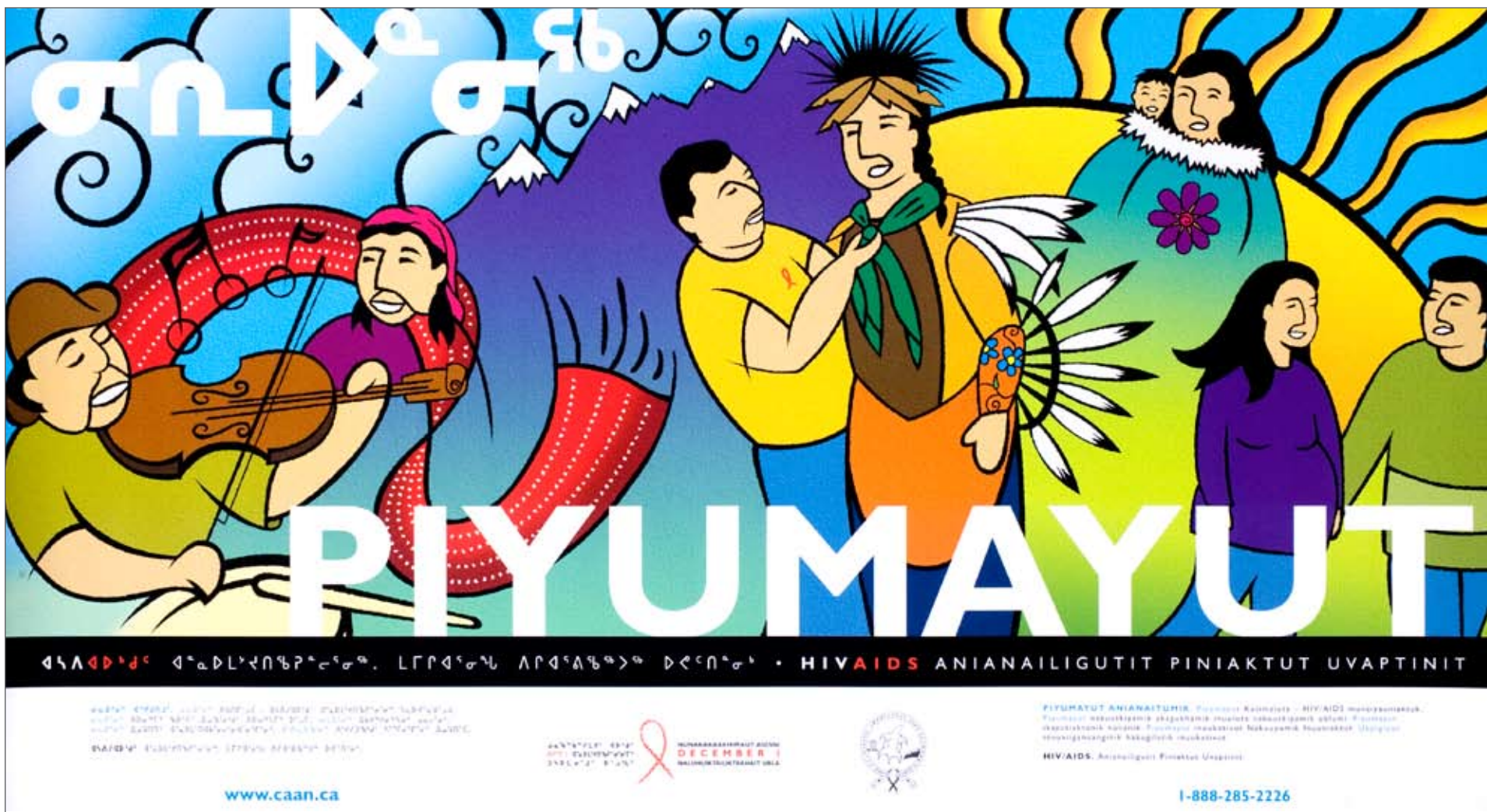
64 USA J. Keeler, 1987

I have AIDS please hug me. I can't make you sick.



65 USA Max, 1995

Hey! You know what? You can't get AIDS from.

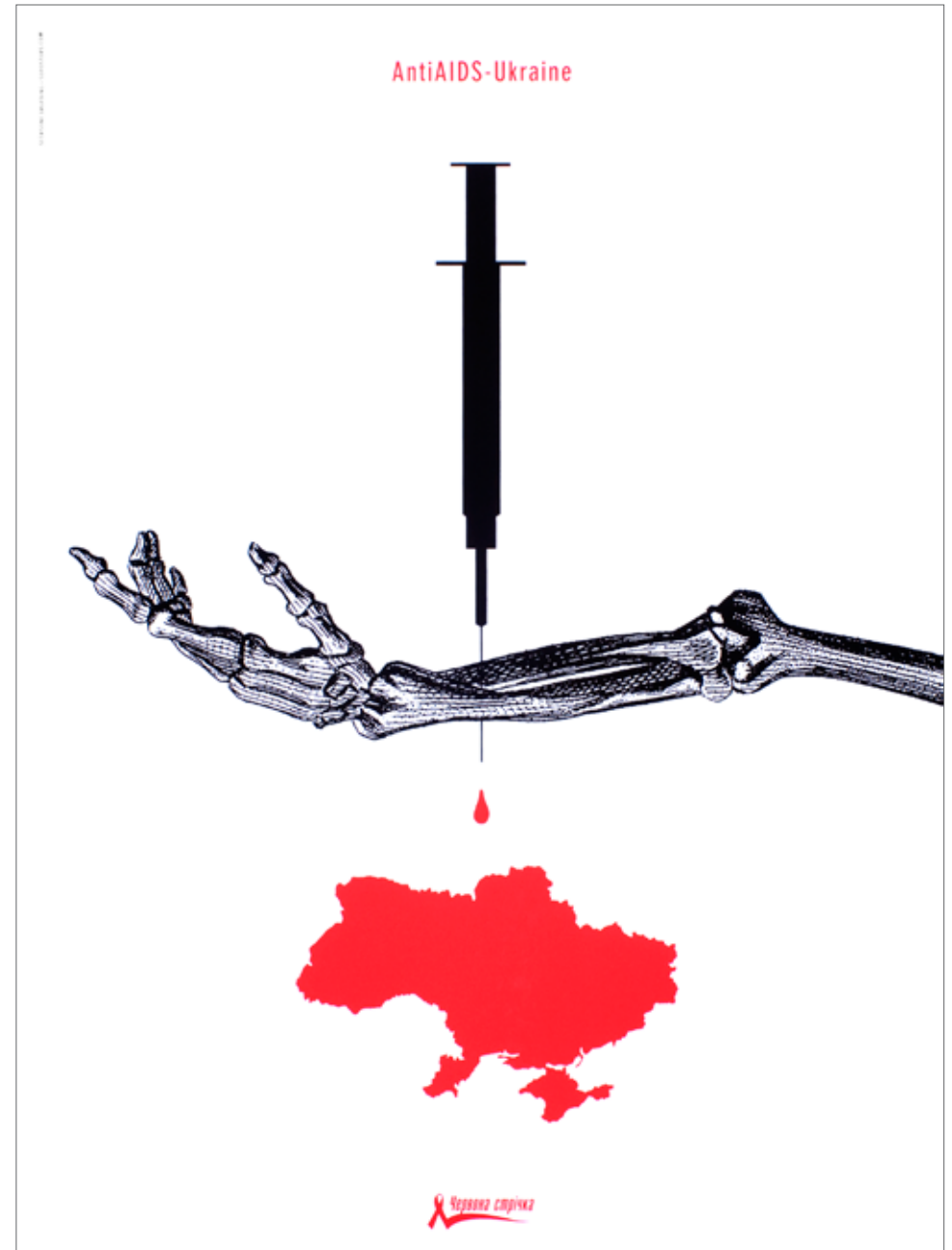


66 **CANADA** Anon, date unknown

HOPE. Hope for a cure. Hope that together HIV/AIDS can be overcome. Hope for a better tomorrow by living a better today. Hope for more supportive communities. Hope that our people will once again thrive. Faith in the traditional strengths of our people. HIV/AIDS. The healing begins with us.



67 **USA** Lanny Sommese, 1989
Don't Share Needles. Prevent AIDS.



68 **USA** Joe Scorsone and Alice Drueding, 2007
AntiAIDS-Ukraine



69 **USA** Edel Rodriguez for Cline Davis Mann LLC, 2007
Medicine to spare? Put your unused HIV meds into the hands of patients in Africa.



70 **USA** Edel Rodriguez for Cline Davis Mann LLC, 2007. Hope. Don't Trash It. Patients in Africa are dying to get their hands on your unused meds.



71 **USA** Edel Rodriguez for Cline Davis Mann LLC, 2007. Extend Hope. Your unused HIV meds can be a lifeline for patients in Africa.

If You Can Say "CONDOM" in English...

You know how to say "CONDOM" in French, Italian AND Spanish!!

Note!

Never Use A Condom With...

- Vaseline
- Crisco
- Cool Whip
- Sandpaper
- Hand Lotion
- Motor Oil
- Suntan Lotion
- Baby Oil
- Butter

Condoms protect against:

- AIDS
- Herpes
- Syphilis
- Gonorrhea
- Genital Warts
- Chlamydia

AVOID the CAVITY CREEPS!

"I take one everywhere I take my PENIS!!"

CONDOMS ARE...

EQUALLY effective both DAY or NIGHT!

EASY to coordinate with ANY wardrobe!

Dramatically IMPROVED since your parents used them (if they had sex, that is!!!)

Now available OVER THE COUNTER in 35 states, Puerto Rico and Cleveland!!

An EQUAL-OPPORTUNITY prophylactic (available in any size, color or flavor!!)

DID YOU KNOW?

4 out of 4 persons prefer condoms to herpes!

3 out of 4 dentists surveyed recommend sugarless gum for their patients who use condoms!

WARNING!

OBJECTS IN CONDOMS MAY APPEAR LARGER THAN THEY ACTUALLY ARE!

CONDOMS

THEY GO WHERE YOU GO

The PLEASURE GRAPH

Sex Without A Condom	Sex With A Condom	Genital Wart Removal
100%	100%	100%

BELIEVE IT!!!... Every day Someone Successfully Uses A Condom Under The Influence of Alcohol.

250,000 TIMES CHEAPER!! ...Than the Average Child!

72 **USA** Art Chantry, 1993
I Take One Everywhere I Take My Penis!!

If You Can Say "CONDOM" in English...

You know how to say "CONDOM" in French, Italian AND Spanish!!

Note!

Never Use A Condom With...

- Vaseline
- Crisco
- Cool Whip
- Sandpaper
- Hand Lotion
- Motor Oil
- Suntan Lotion
- Baby Oil
- Butter

Condoms protect against:

- Pregnancy
- AIDS
- Herpes
- Syphilis
- Gonorrhea
- Genital Warts
- Chlamydia

AVOID the CAVITY CREEPS!

"I have something for you..."

CONDOMS ARE...

EQUALLY effective both DAY or NIGHT!

EASY to coordinate with ANY wardrobe!

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Now available OVER THE COUNTER in 35 states, Puerto Rico and Cleveland!!

An EQUAL-OPPORTUNITY prophylactic (available in any size, color or flavor!!)

BELIEVE IT!!!...

Every day Someone Successfully Uses A Condom Under The Influence of Alcohol.

"Is it BIGGER than a BREAD BOX?!"

"That all depends!"

DID YOU KNOW?

3 out of 4 dentists surveyed recommend sugarless gum for their patients who use condoms!

WARNING!

OBJECTS IN CONDOMS MAY APPEAR LARGER THAN THEY ACTUALLY ARE!

CONDOMS

THEY GO WHERE YOU GO

The PLEASURE GRAPH

Sex Without A Condom	Sex With A Condom	Genital Wart Removal
100%	100%	100%

250,000 TIMES CHEAPER!! ...Than the Average Child!

73 **USA** Art Chantry, 1993
I have something for you...Is it bigger than a breadbox?!? That all depends!



74 **USA** Cedomir Kostovic, 1990
Protect Yourself. Protect Others.



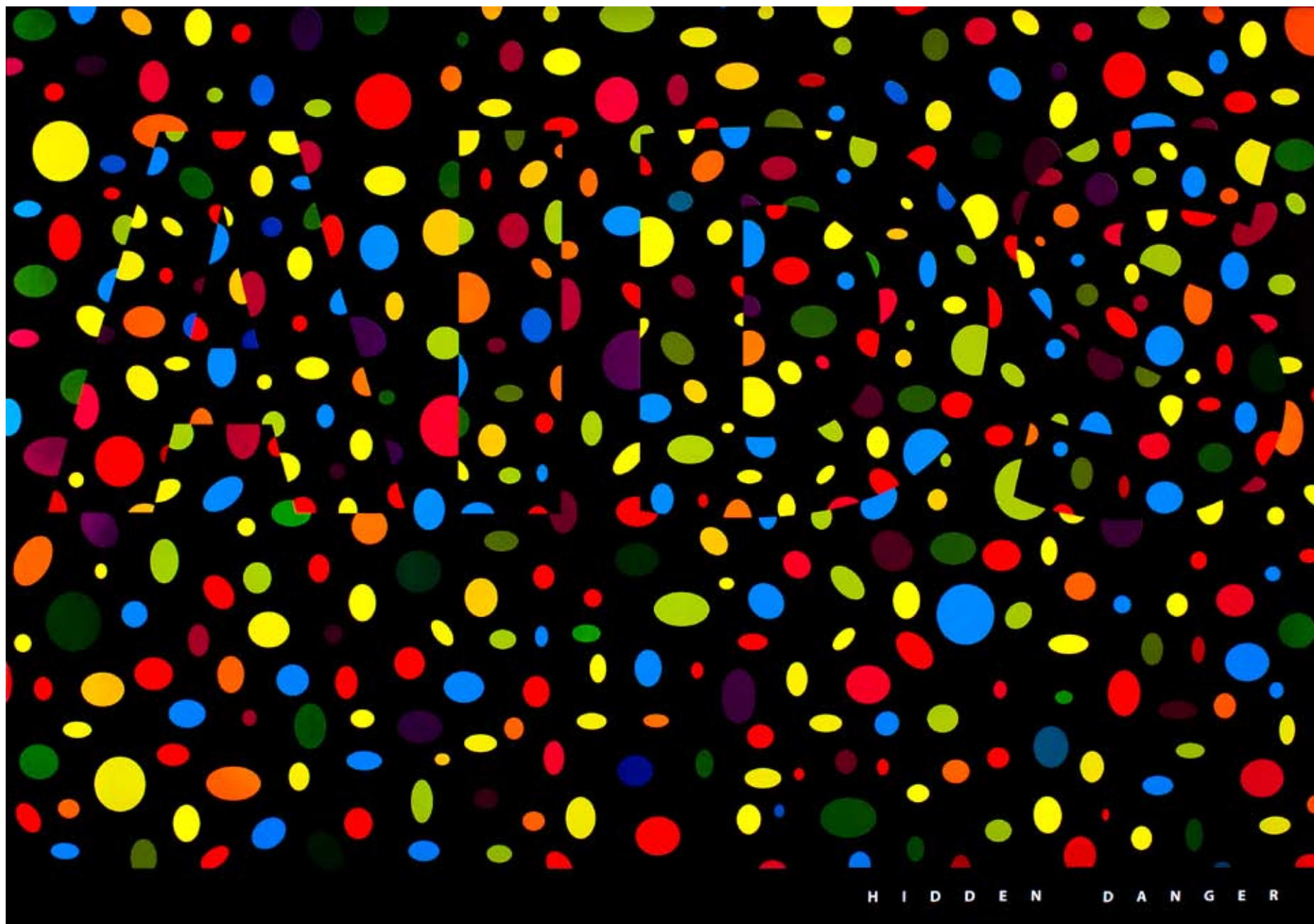
75 **USA** Joe Scorsone and Alice Drueding, 2008
Use your head—wear a condom!



76 **USA** James Victore, 1998
Use a condom.



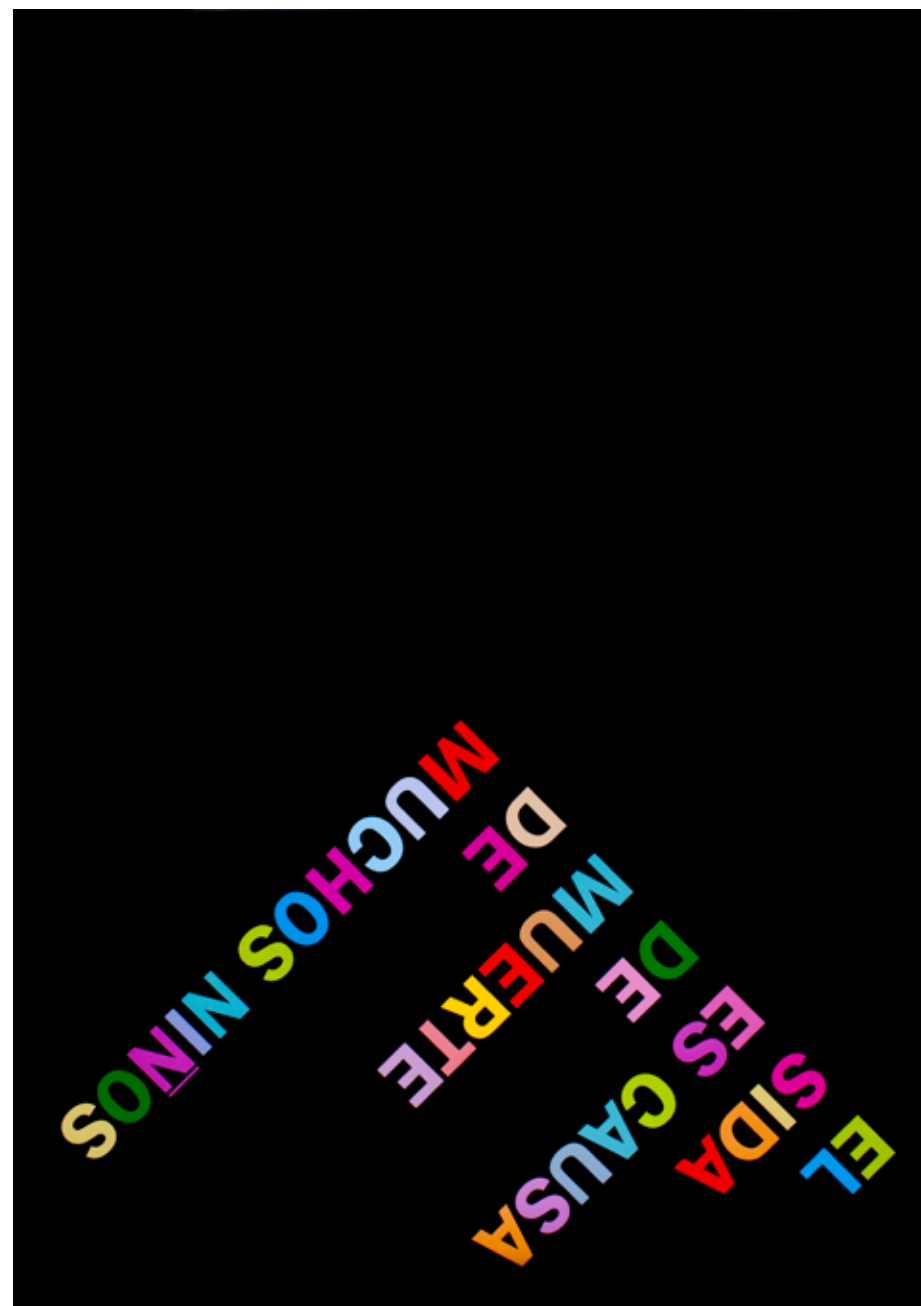
77 **USA** James Victore, 1998
Use a condom.



H I D D E N D A N G E R



79 **MEXICO** Teresa Camacho, 1992
SIDA



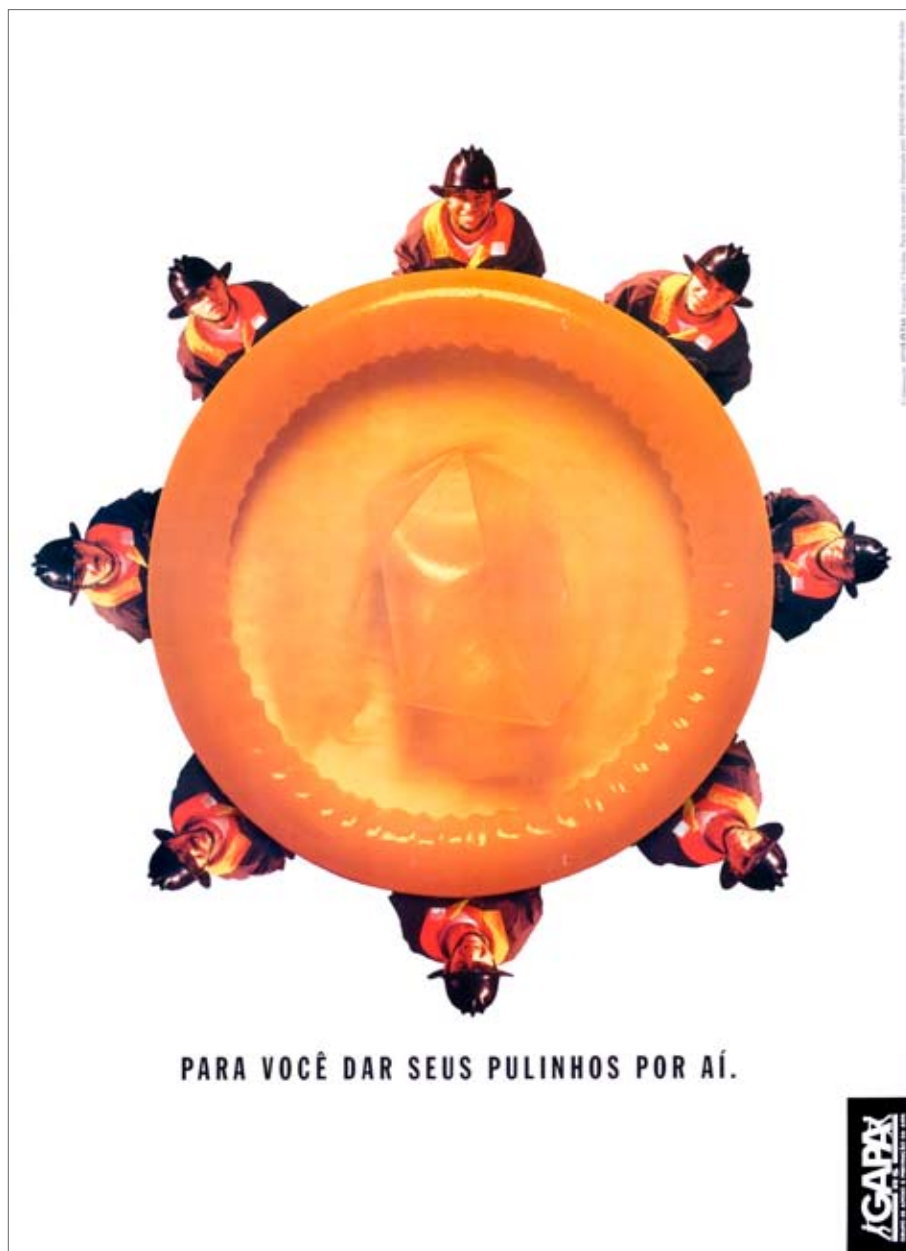
80 **MEXICO** Félix Beltrán, 2006
AIDS is the cause of death of many children.



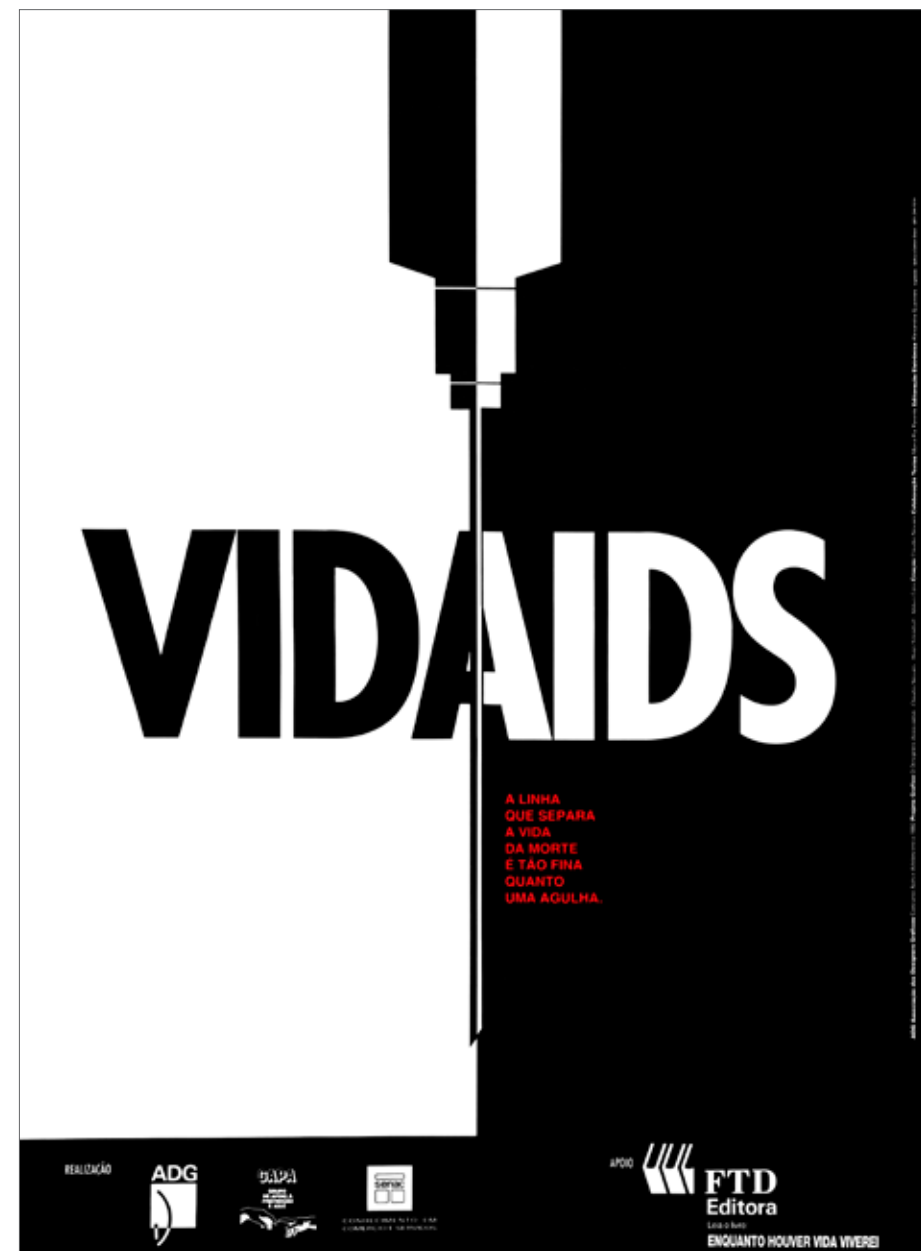
81 **MEXICO** Carlos González, 2007
INRI in AIDS, Unite against AIDS in Children.



82 **MEXICO** Eduardo Barrera, 2007
Unite for Children. Unite against AIDS in Children.



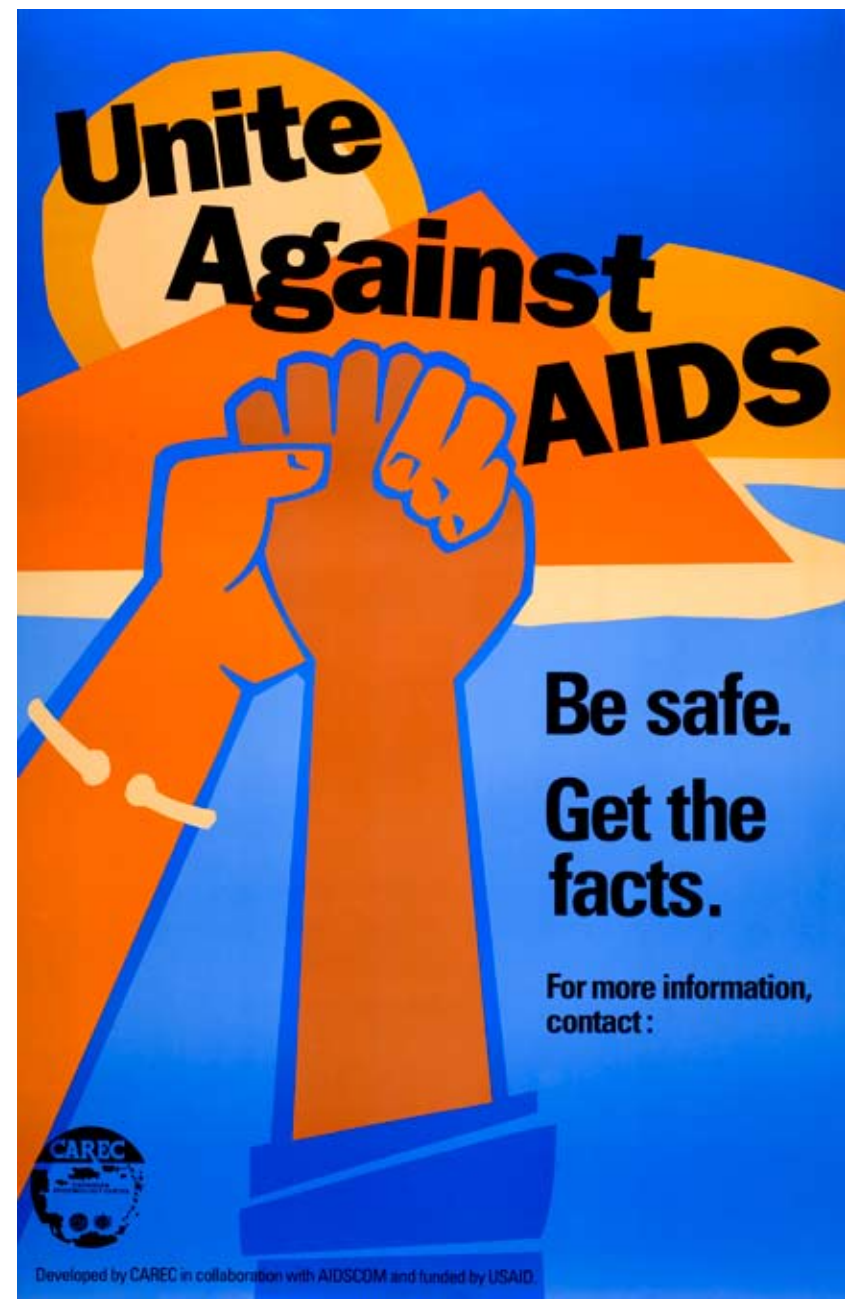
83 **BRAZIL** MPM LINTAS, ca. 1996
For you to do your jumping around in.



84 **BRAZIL** ADG Associação dos Designers Gráficos, 1992
Life/AIDS. The line that separates life from death is as thin as a needle.



85 **VENEZUELA** Anon, ca. 1995
National School Day for the Prevention of AIDS
May 23



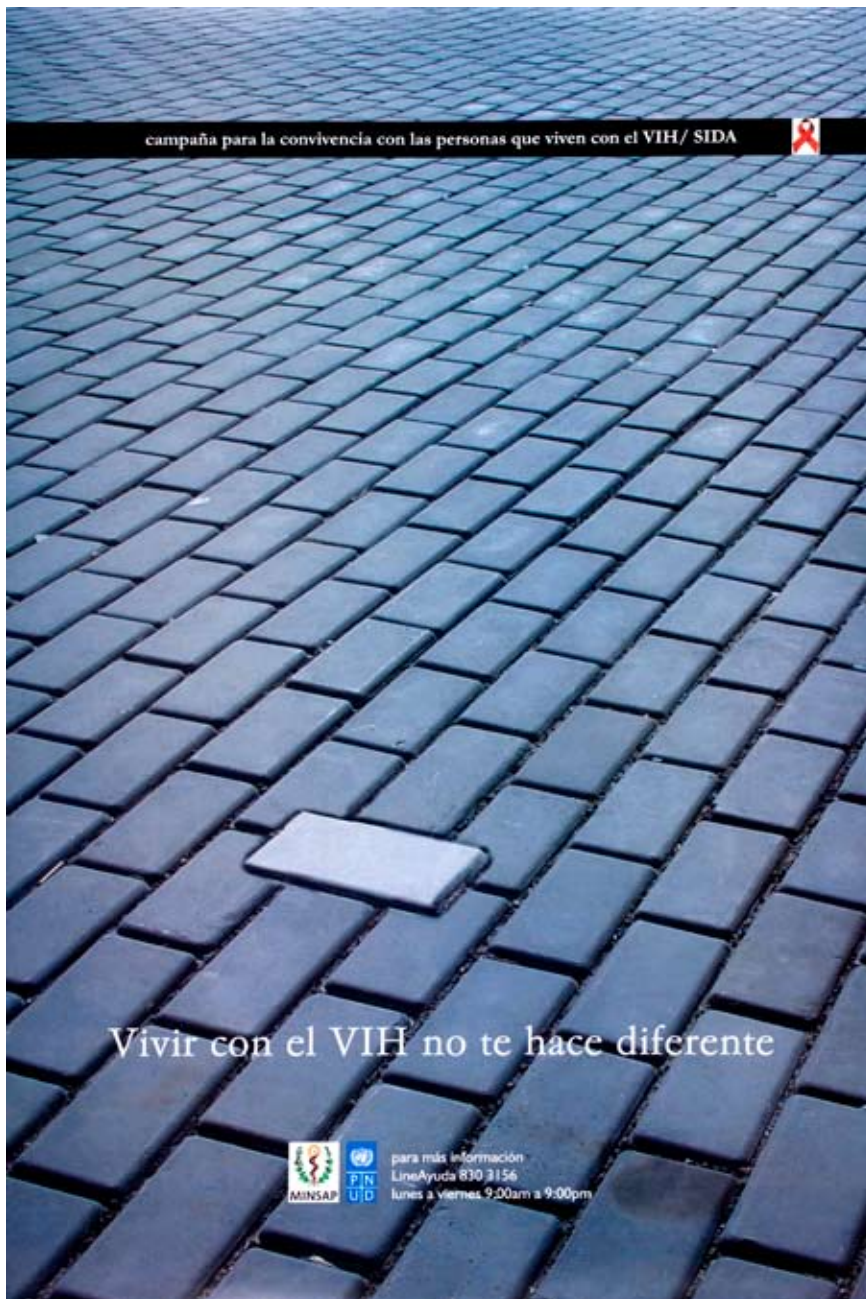
86 **CARRIBEAN** Anon, date unknown
Unite Against AIDS. Be safe. Get the facts.



87 **CUBA** Idania/David, date unknown
Enjoy life, avoid AIDS. How do I show that I love you?



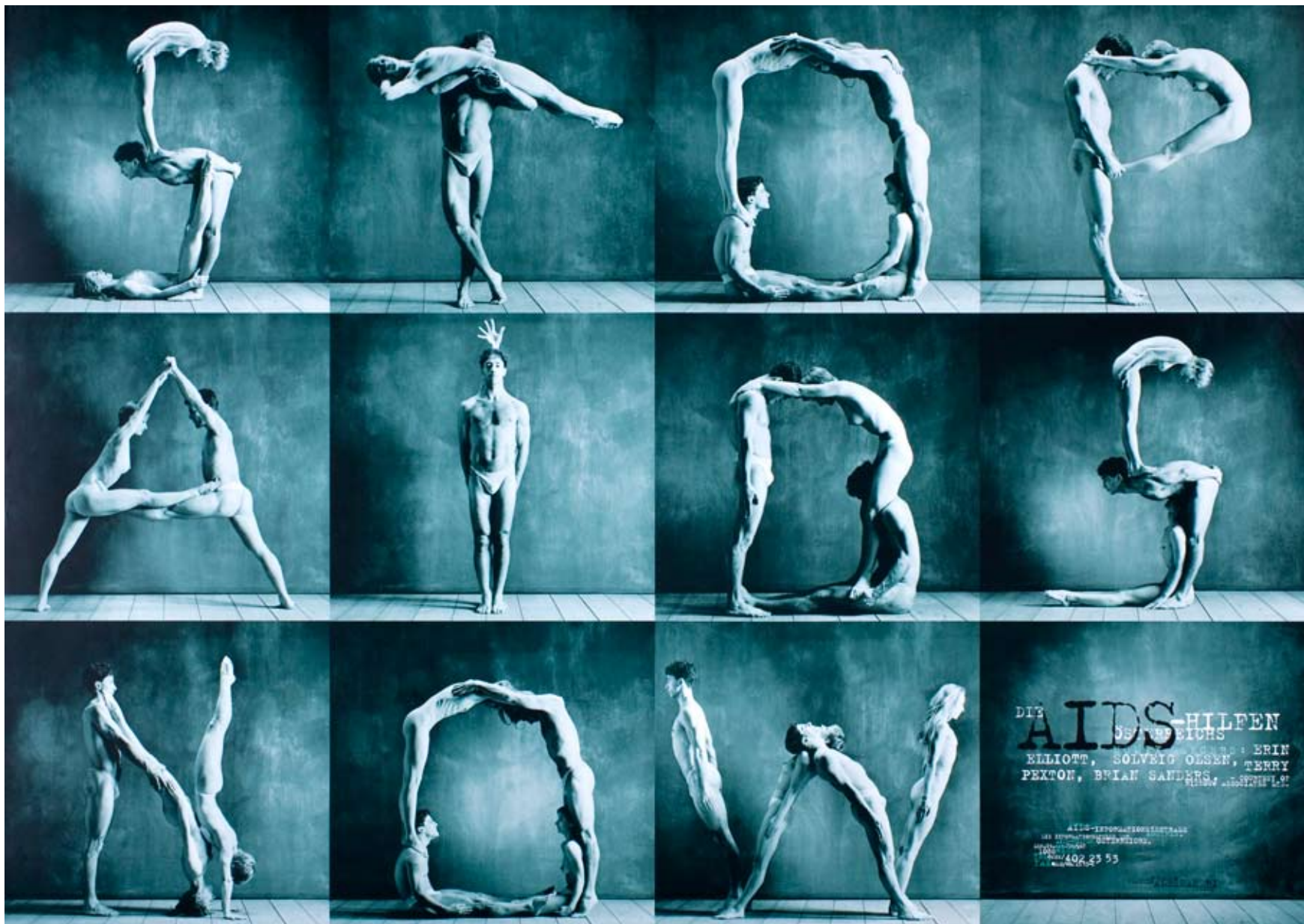
88 **CUBA** Idania/David, date unknown
Enjoy life, avoid AIDS. How do I show that I love you?



89 **CUBA** Anon, 2005
 Campaign for living together with people living HIV/AIDS.
 Living with HIV doesn't make you different.



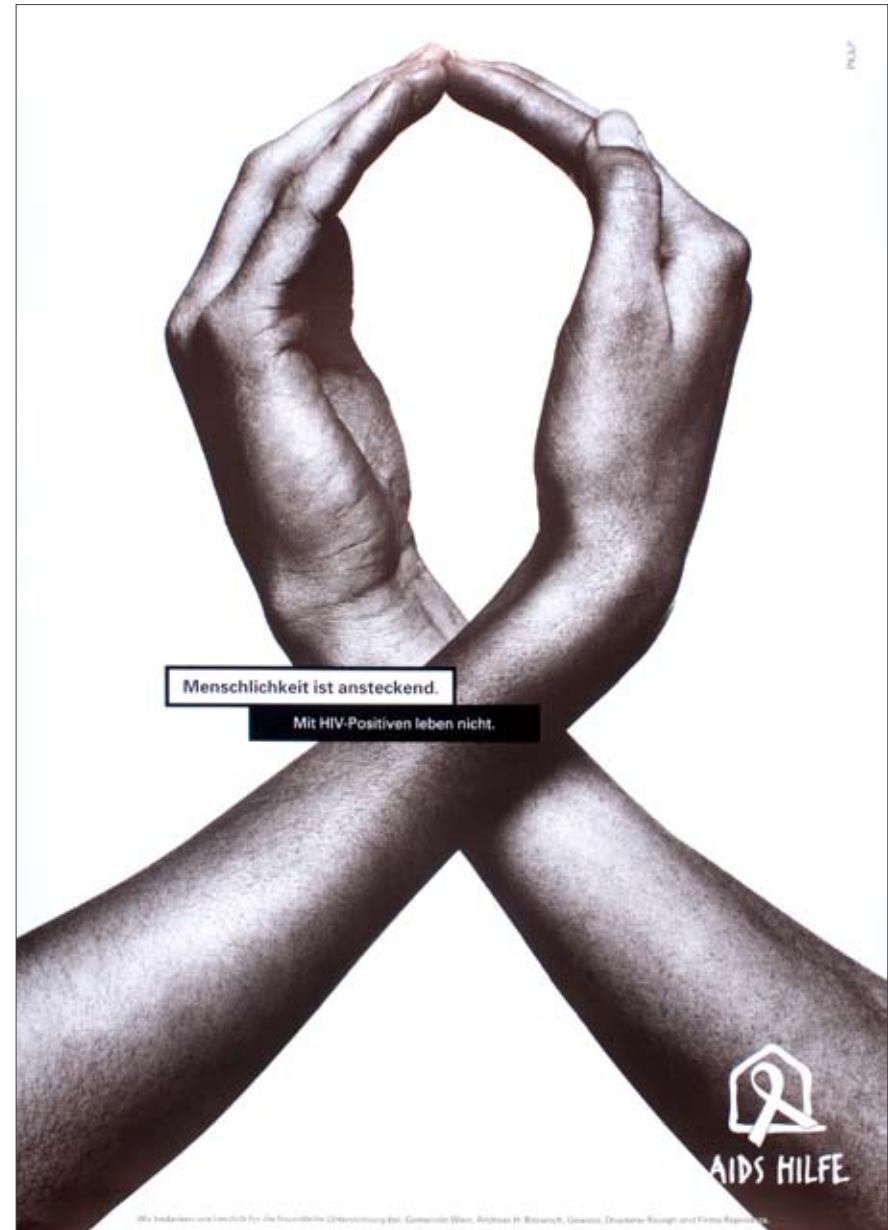
90 **TRINIDAD AND TOBAGO** Illya Furlonge-Walker for the Form and Function Design Group, ca. 1994
 AIDS. Don't be afraid be aware.



91 **AUSTRIA** Claudio Alessandri Design, ca. 1995
Stop AIDS Now.



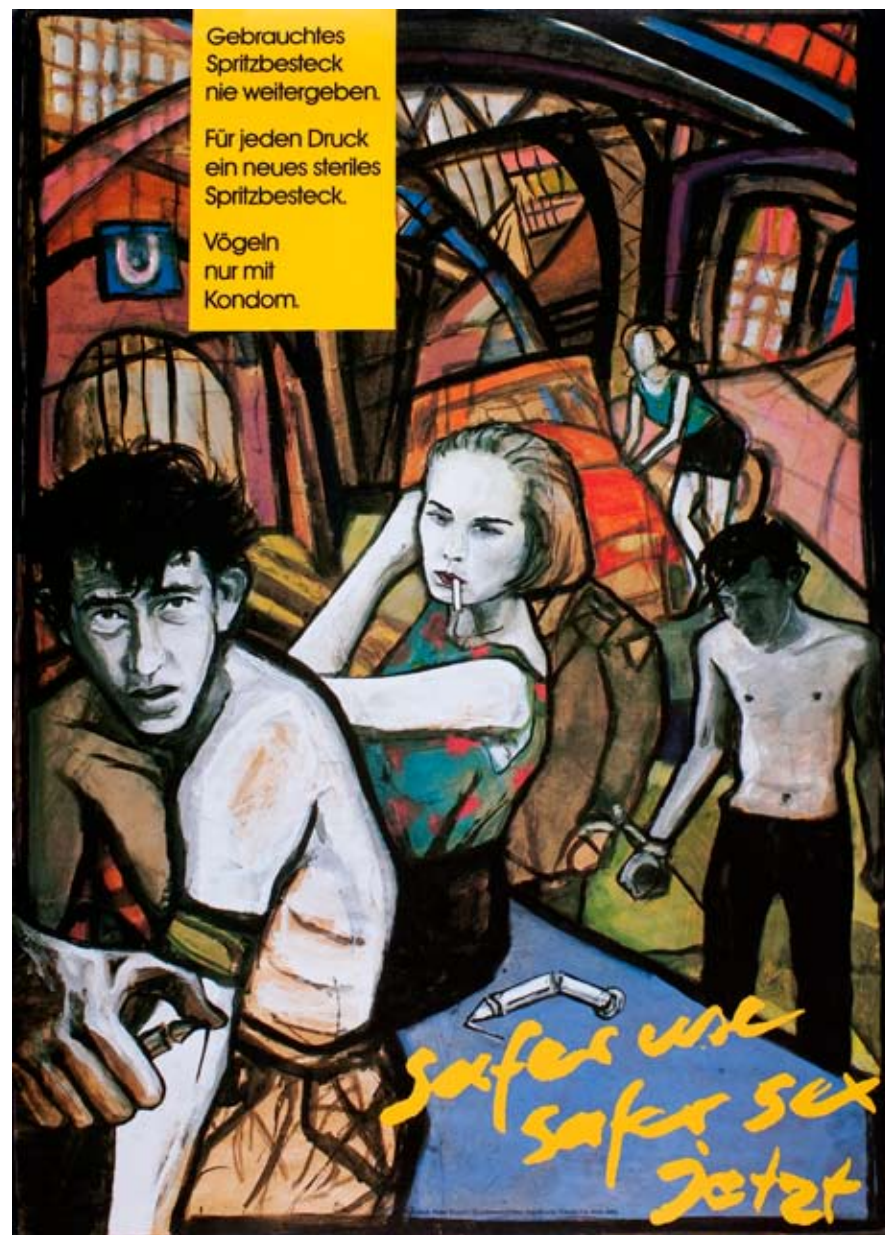
92 **FRANCE** TBWA/Paris, 2003
Protect yourself. The only way to stop AIDS is you.



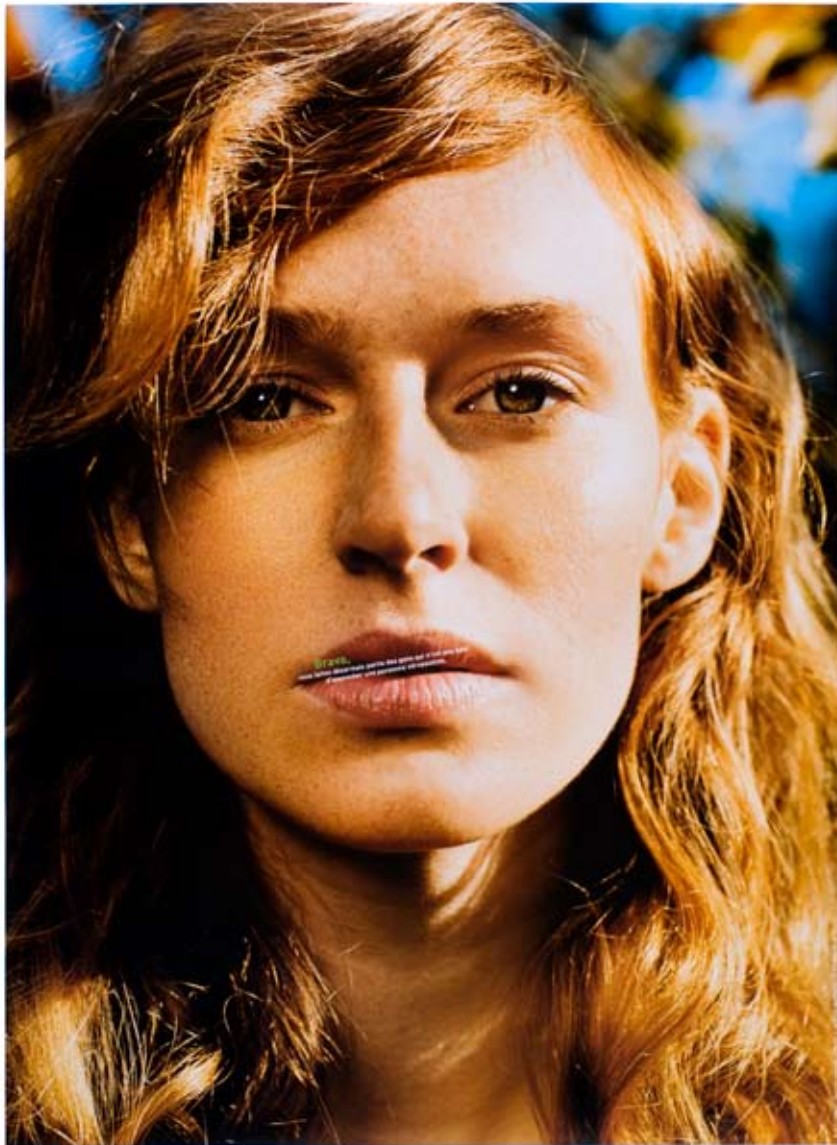
93 **AUSTRIA** Palla Koblinger & Partner, ca. 1995
Mankind is kind. Humanity is infectious. With HIV-positive people, living with HIV is not.



94 **SWITZERLAND** Larry, 1994
Everytime...and only use your own...



95 **GERMANY** Peter Knoch and Druckwerkstätten Hatziliadis, ca. 1990
Don't pass on used needles. A new, sterile needle for each fix. Fuck only with condoms.
Safer use, safer sex now



96 **FRANCE** EURO RSCG Paris, 2005
 Congratulations, you are now one of the people who is not afraid to approach someone with HIV.



97 **GERMANY** Wolfgang Mudra, 1995
 OK, I am gay. Not just at night, but also during the day. I am not afraid, at least not of this word, not of my parents, not of the others, their words or jokes, not of gangs or Nazis. I am strong, because I am happy, because I have friends, who accept me. Until a year ago I thought, accepting being gay, I can never to that. Somehow I did it, it was easier than I thought. Now I am a man, a young, confident gay man, who wants to grow old, very old.



98 **FRANCE** TBWA/Paris, 2006

I've always dreamt of becoming an actress. And then one day it actually happened. My first role was a carefree, fun-loving student. Followed by a tenacious, career driven intern. Both roles came naturally to me. One flowed into the other. And then I played a woman in hiding. A woman that hid from the world

behind sunglasses and a wig. But acting hasn't turned out like I had planned it to. The film in which I have been acting turned out to be my life. I have been pretending all along that everything's fine. That I'm not HIV-positive. 2 out of 3 HIV-Positive people hide the truth in fear of discrimination. Say no to exclusion.



99 **FRANCE** TBWA/Paris, 2006

Jack is fantastic. He knows exactly how to make me feel better. I can sit for hours just talking to him. About this and that. About being HIV-positive. That's what I need now: an ear. We go for long walks on the beach. We hang out. We spend lots of time together. He has never judged me. He has

never thought about leaving. I have learnt that a dog can be truly man's best friend. Sadly, I have also learnt that sometimes they can be a man's only friend. 7 out of 10 HIV-positive people live alone and suffer in isolation. Say no to exclusion.



100 FRANCE TBWA/Paris, 2006

I will never forget the day of my trial. The jury, The confusion. The shame. The silence. The eyes. The tears. I was called a pervert. I was asked never to go near my family again. Judgement was passed the verdict was cast. It was over before it ever began. It was on a Sunday during tea time

in the living room that I told my family I am HIV-positive. Say no to exclusion. 1 out of 3 HIV-positive people is rejected by their own family.



101 **ITALY** Tibor Kalman, Oliviero Toscani, 1992
The death of David Kirby. United Colors of Benetton.



102 **ITALY** Oliviero Toscani, 1993
HIV Positive (1). United Colors of Benetton.



103 **ITALY** Oliviero Toscani, 1993
HIV Positive (2). United Colors of Benetton.



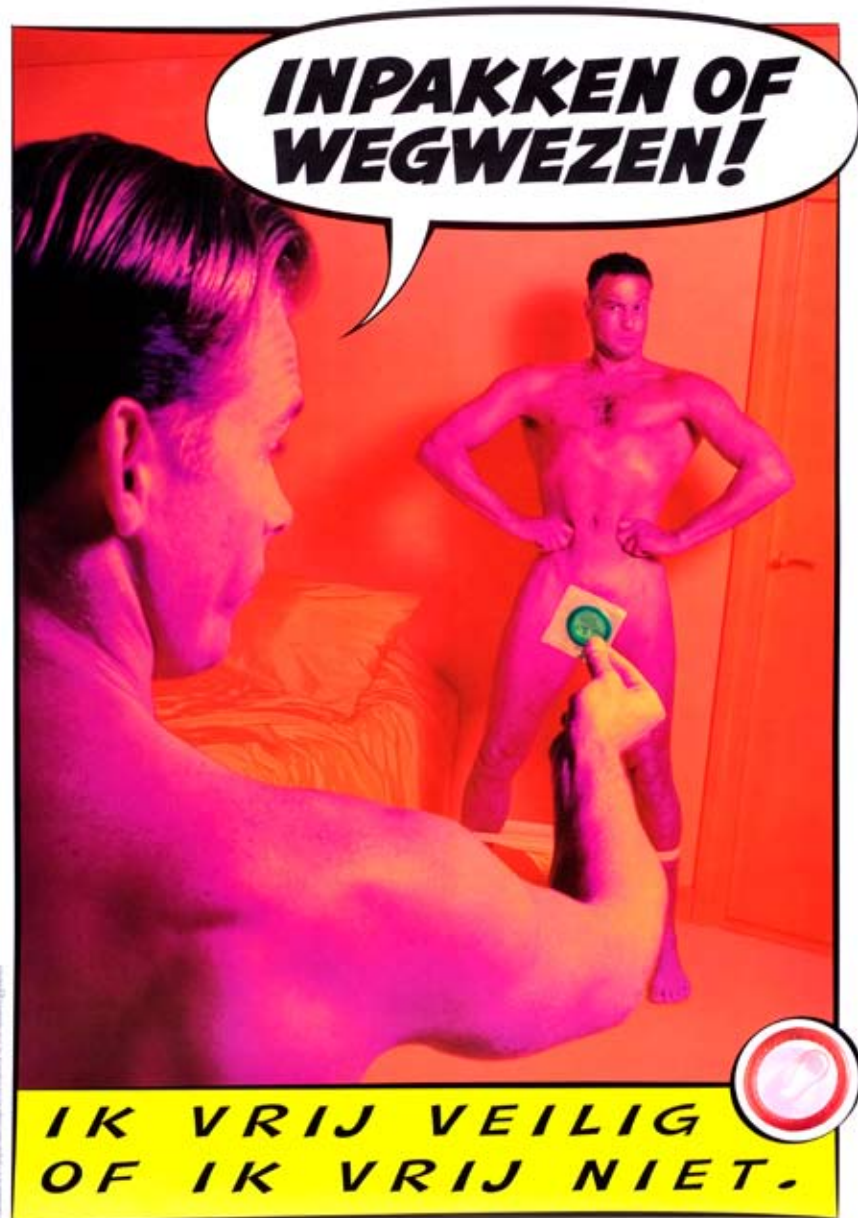
104 **ITALY** Oliviero Toscani, 1993
HIV Positive (3). United Colors of Benetton.



105 **ITALY** Oliviero Toscani, 1991
Soccer balls in a condom. United Colors of Benetton.



106 **ITALY** Oliviero Toscani, 1991
Colored Condoms. United Colors of Benetton.



107 **THE NETHERLANDS** Anon, ca. 1995
Wrap it up, or clear off. I screw safely or I don't screw at all.



108 **THE NETHERLANDS** Anon, ca. 1995
Wrap it up, or clear off. I screw safely or I don't screw at all.



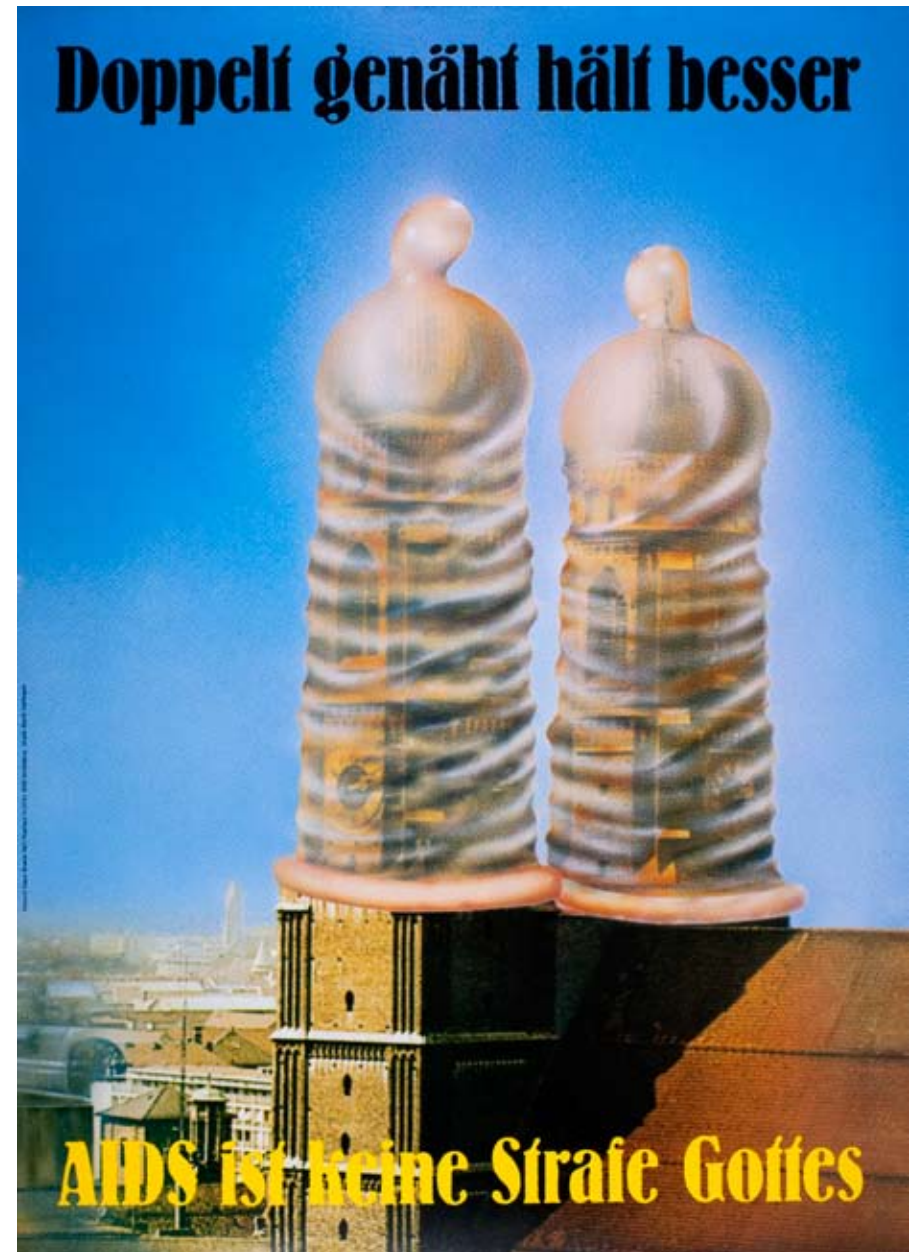
109 **PORTUGAL** Oglivy & Mather Portugal, 1998
You only have one life, use a condom.



110 **ITALY** Mauro Bubbico, 2002
Don't be surprised by AIDS. Cover Up.



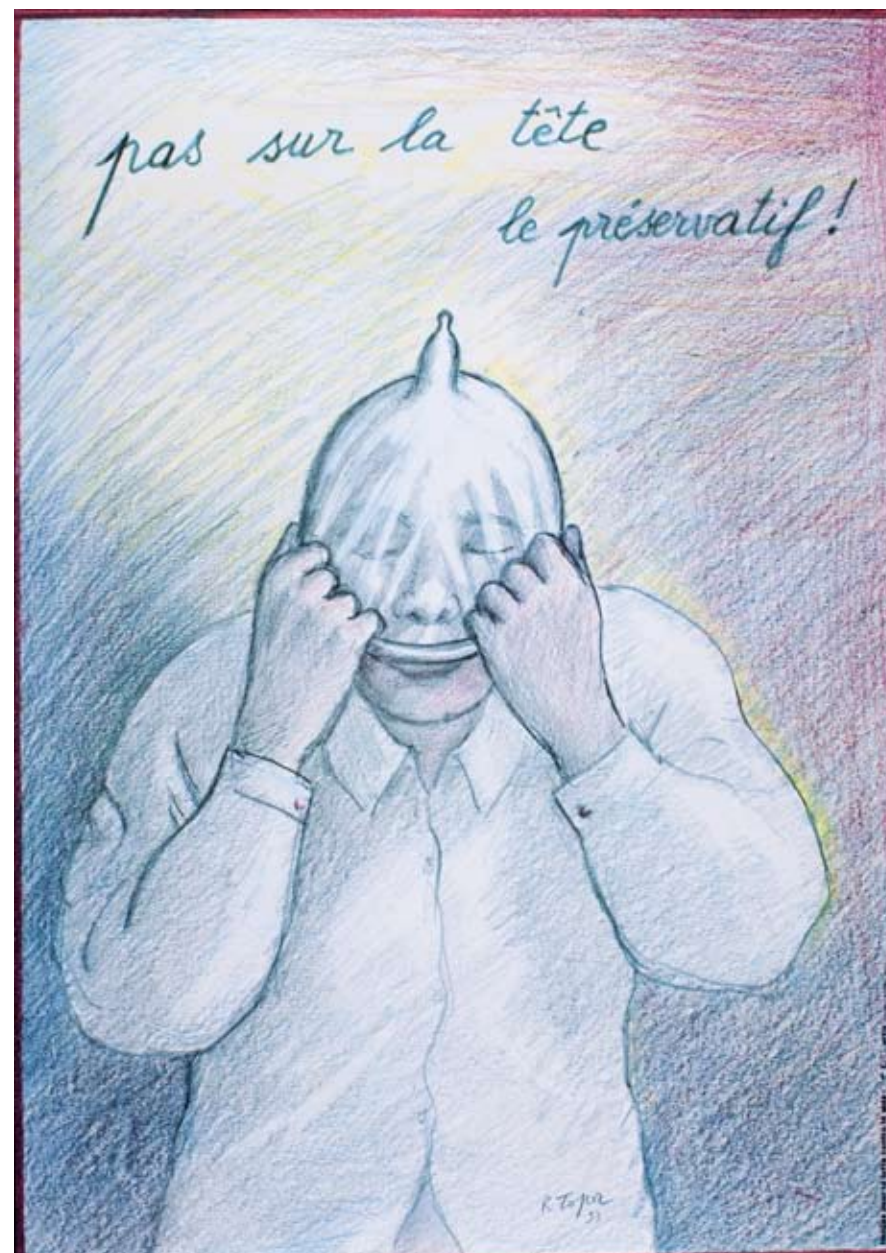
111 **GERMANY** Walburga Lieven, GH-Uni Duisberg, 1995
The Gift from Heaven.



112 **GERMANY** Klaus Staack, 1987
Double stitched lasts longer. AIDS is not a punishment from God.



113 **SPAIN** Anon, 1998
Condoms work all night.



114 **FRANCE** R. Topor, 1993
Condoms are not for the head.



115 **SWITZERLAND** CR Basel, 1992. Without? Without me.



116 **SWITZERLAND** CR Basel, 1992. Without? Without me.



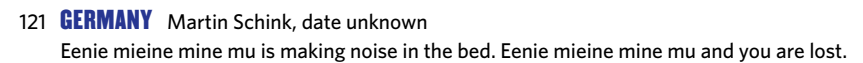
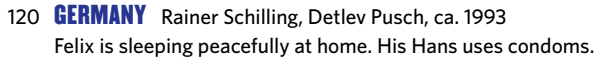
117 **SWITZERLAND** CR Basel, 1992. Without? Without me.



118 **CZECH REPUBLIC** Studio ART, Nada Ocenásková, Zuzana Honsová, 1993
With smile, with condom.



119 **FRANCE** Uwe Loesch, 1993
AIDS—Let's speak freely about it.





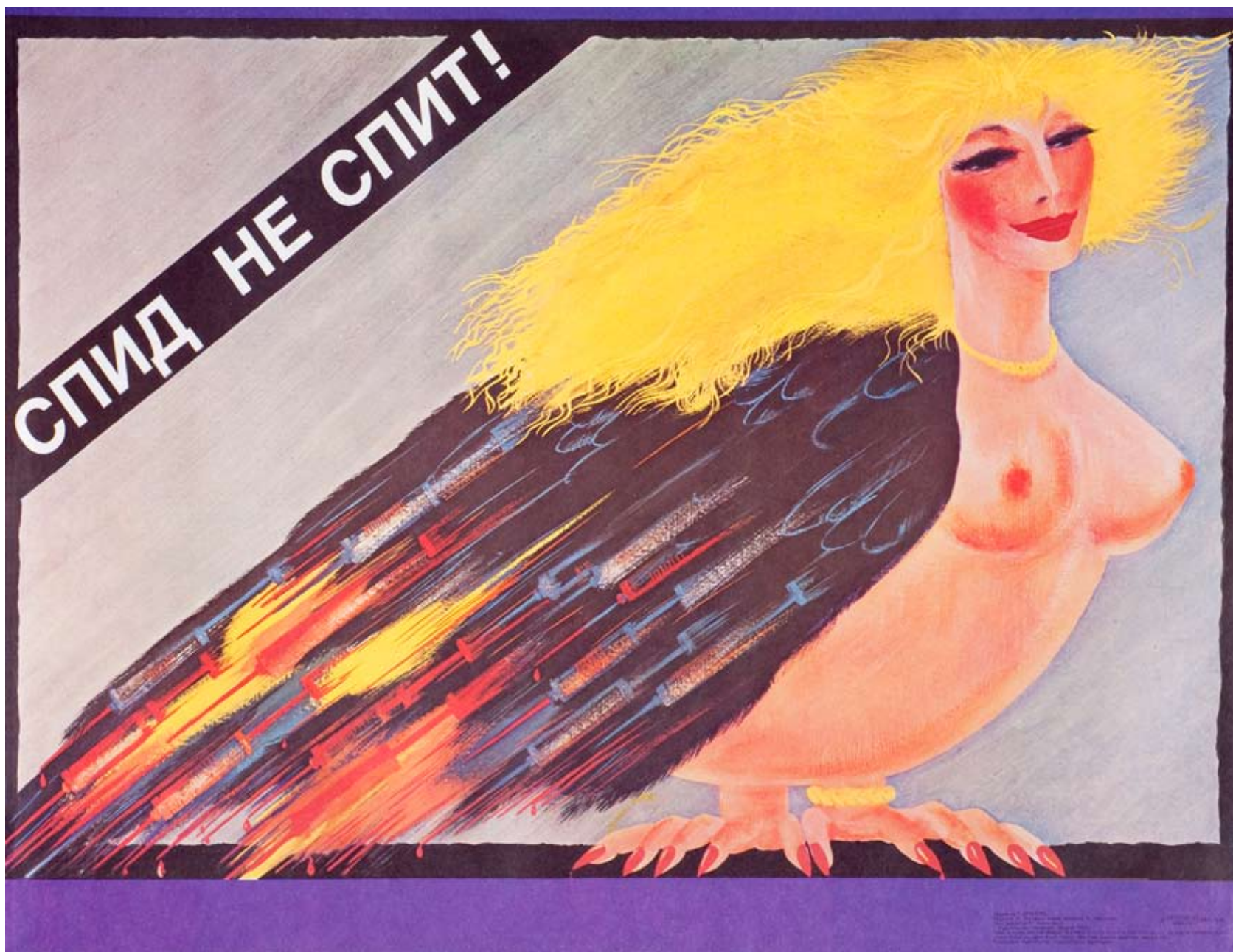
122 **FRANCE** Delphine Chaneet, 1996
They just met, they must meet again. They think it is only SEX and then there's AIDS.
They would like it to be simple.



123 **FRANCE** Anon, 1993
Her name was Valentine. She was born on the 4th of February, 1888. At age 96, her health declined. She was tired of living. She dwelled exclusively on one idea: to become a centenarian.(...)



124 **RUSSIA** G. Nemkova, G. Kamenskih, 1990
AIDS—Random Encounters.



125 **RUSSIA** O. Dulatova, 1990
AIDS does not sleep!



126 **UK** Anon, 1995
The best lovers are good with their hands. Protect yourself from HIV and AIDS. Use a Condom.



127 **GERMANY** Papen, Hansen Köln, 1995
AIDS. Never trust an unknown fix.



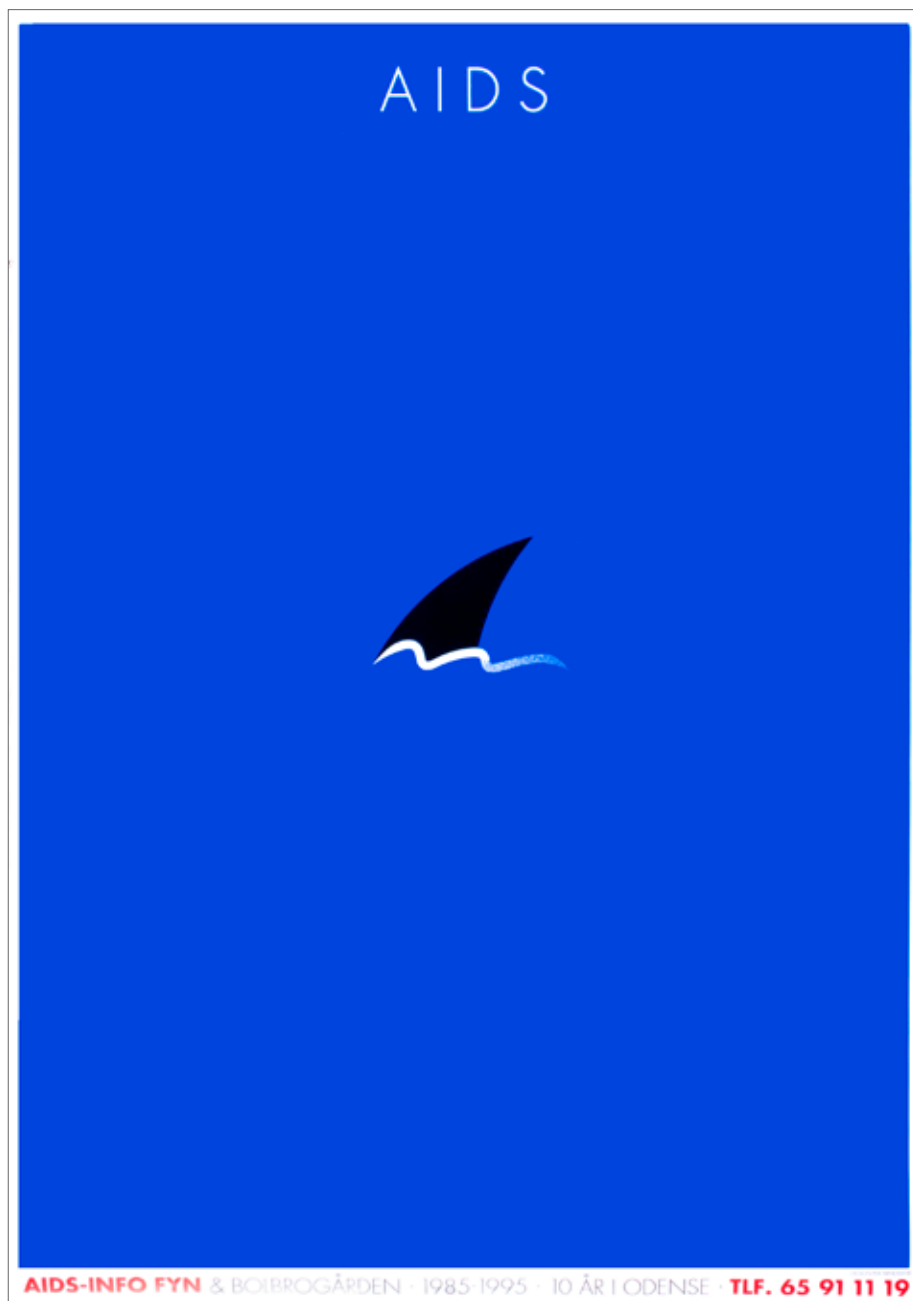
128 **PORTUGAL** Anon, date unknown
Me, father, mother. It's time to teach children to live in a world with AIDS.



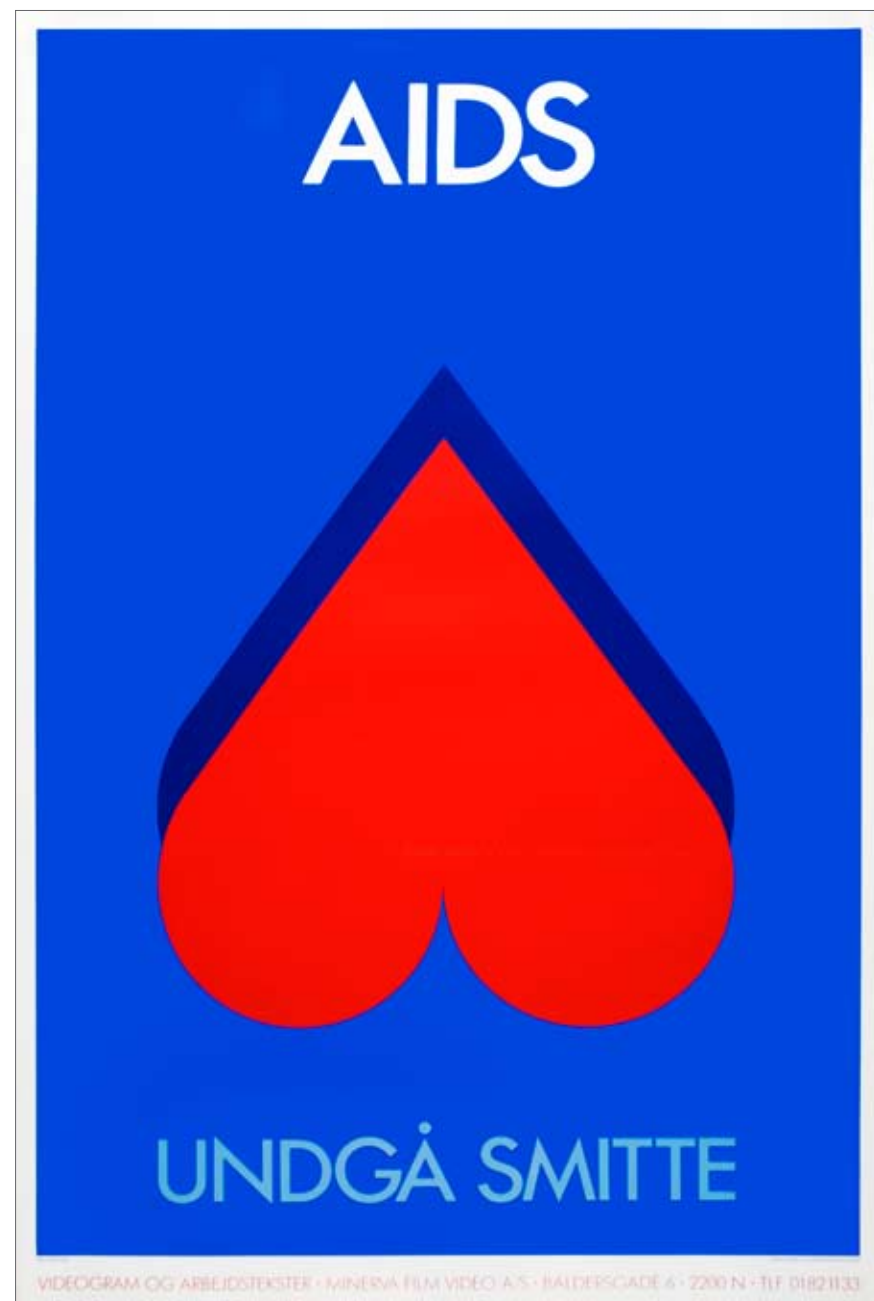
129 **SPAIN** Anon, 2004
Women, love and enjoy safely. Learn about HIV/AIDS. It's not about who you are, or what you do, but how you do it.



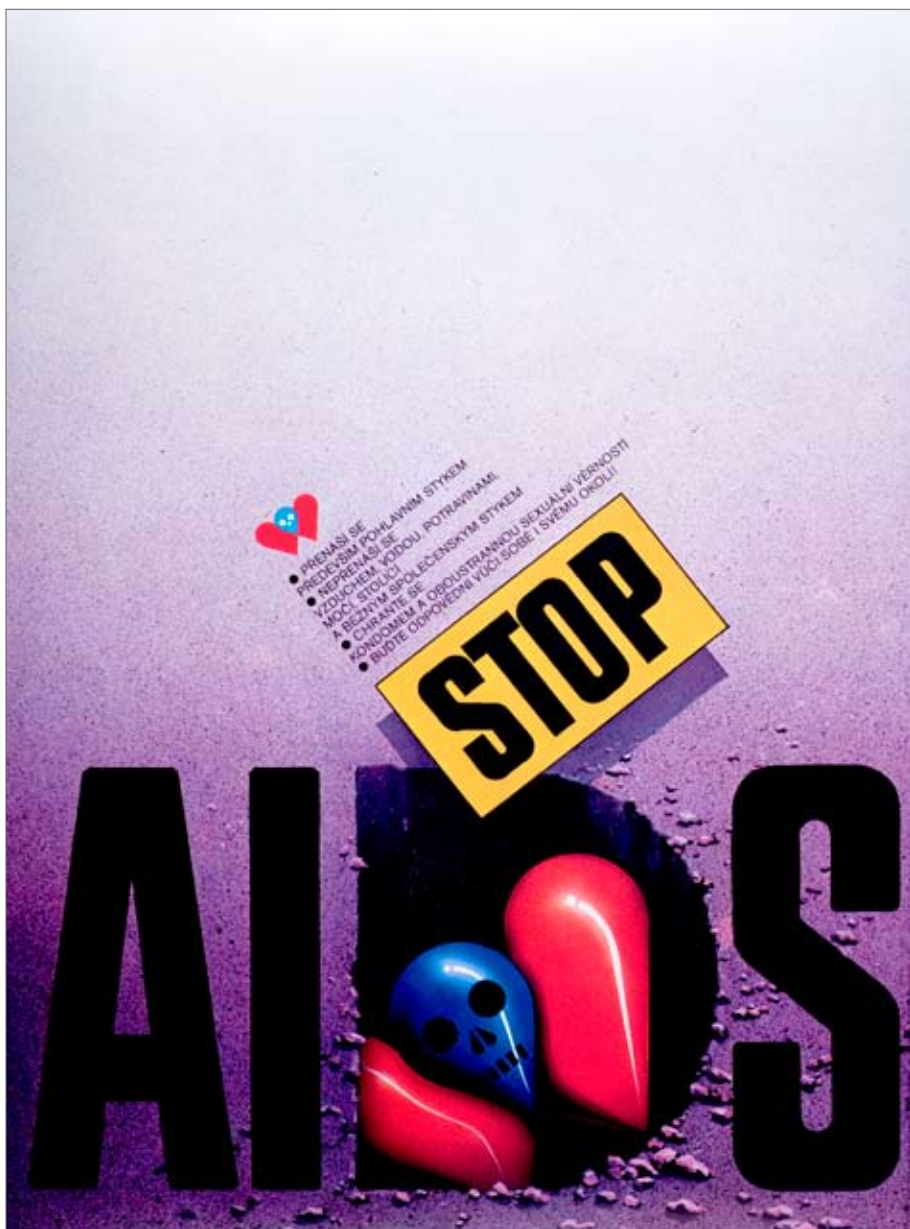
130 **FRANCE** Skwak, 2007
Live long enough to find the good. Protect yourself.



131 **DENMARK** Per Arnoldi, 1995
AIDS. Info Funen 10th Anniversary.



132 **DENMARK** Per Arnoldi, 1988
AIDS. Avoid Infection.



133 **CZECH REPUBLIC** Anon, 1988

STOP AIDS. AIDS transmits through sexual intercourse; AIDS does not transmit through the air, water, food, urine, feces and normal social contact; protect yourself with condoms and monogamy; please be responsible to yourself and your surroundings.



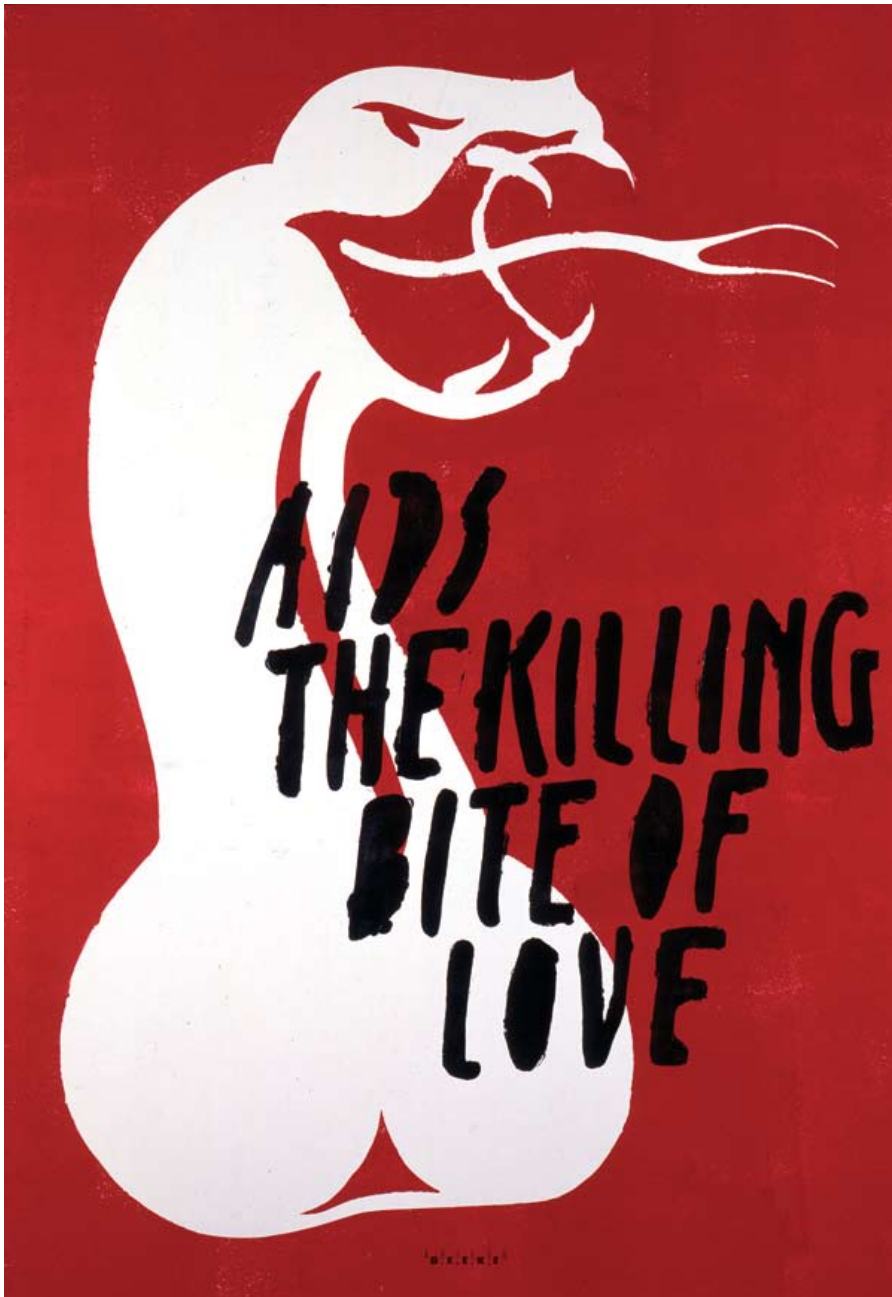
134 **CZECH REPUBLIC** Ator J. Onaduna Poroleno, ca. 1990
Stop the spread of AIDS with hearts.



135 **FRANCE** Alain LeQuernec, 1998
Sidafrica



136 **PORTUGAL** Sara Gama, 2009
Fight AIDS Not People With AIDS.



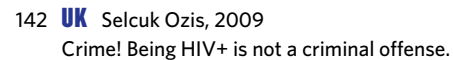
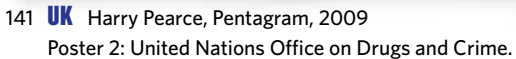
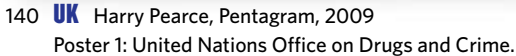
137 **THE NETHERLANDS** Anthon Beeke, 1993
AIDS, the Killing Bite of Love.



138 **HUNGARY** David Barath, 2008
STOP AIDS



139 **GERMANY** Lex Drewinski, 2007
Acquired Immune Deficiency Syndrome



Chi ha **PAURA** del lupo cattivo?



Istituto Europeo di Design
Milano
Dipartimento di Grafica Superiore

in occasione
del Congresso Internazionale
sull'**AIDS**
Firenze, giugno 1991

L'**AIDS** non è il lupo cattivo.
È una malattia grave,
da prevenire con attenzione
e curare con ogni mezzo,
ma nient'altro che una malattia.
Chi ne è colpito
deve essere aiutato in ogni modo,
non isolato e sfuggito
come un colpevole.

L'**AIDS** si combatte anche con l'affetto
e la solidarietà.
La paura, la solitudine, l'isolamento
sono davvero il lupo cattivo.



144 **SWITZERLAND** EURO RSCG Zürich, 2006

Love Life Stop AIDS. No action without protection. 1. No intercourse without a condom. 2. No sperm or blood in the mouth.



Hier schützt man sich ja auch.



1. Eindringen immer mit Gummi.
2. Sperma und Blut nicht in den Mund.

Das Bundesamt für Gesundheit und die Aids-Hilfe Schweiz. Safer Sex ist der beste Schutz gegen HIV und andere sexuell übertragbare Krankheiten.

Love Question No 54

Älskar man slutar på många sätt. I bästa fall slutar det med
fullständiga skilsmässa. I andra fall slutar det med en
graviditet. I tredje fall slutar det med en kärleksdramatik.
I fjärde fall slutar det med död. Hur får du slutet ett vackert
och roligt slut?

make *Love* not *aids*

love
power

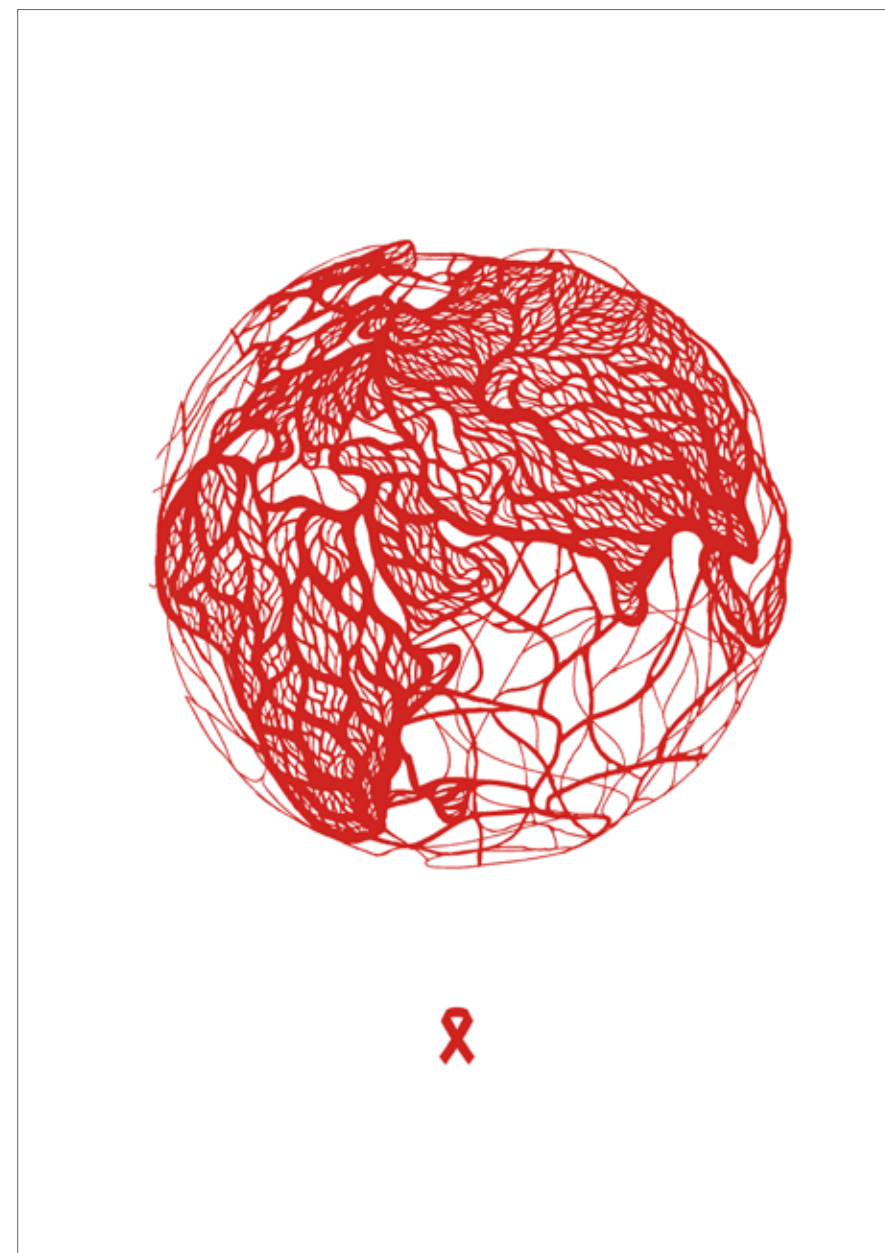
146 **SWEDEN** Garbergs, ca. 1993
Make Love, not AIDS.



147 **SWEDEN** Garbergs, ca. 1993
Come together.

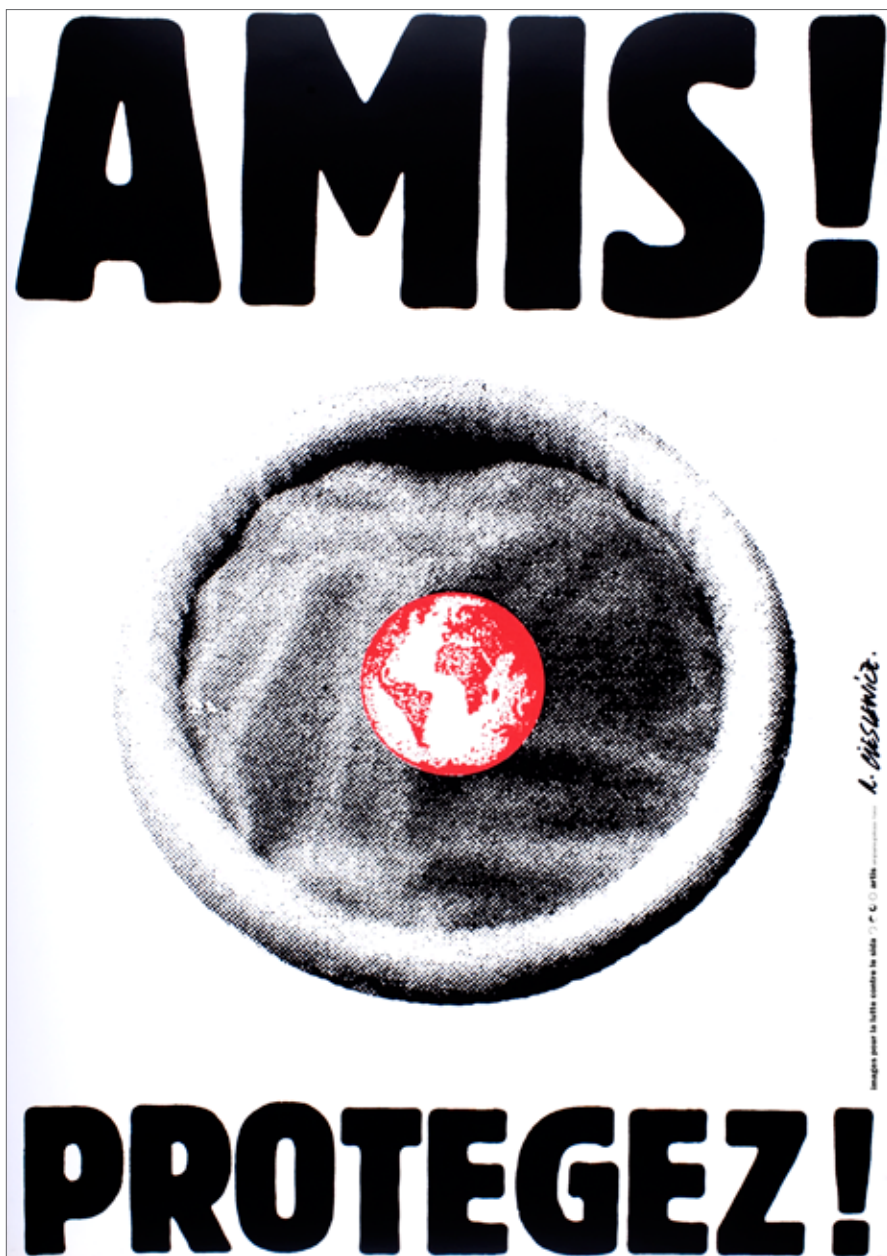




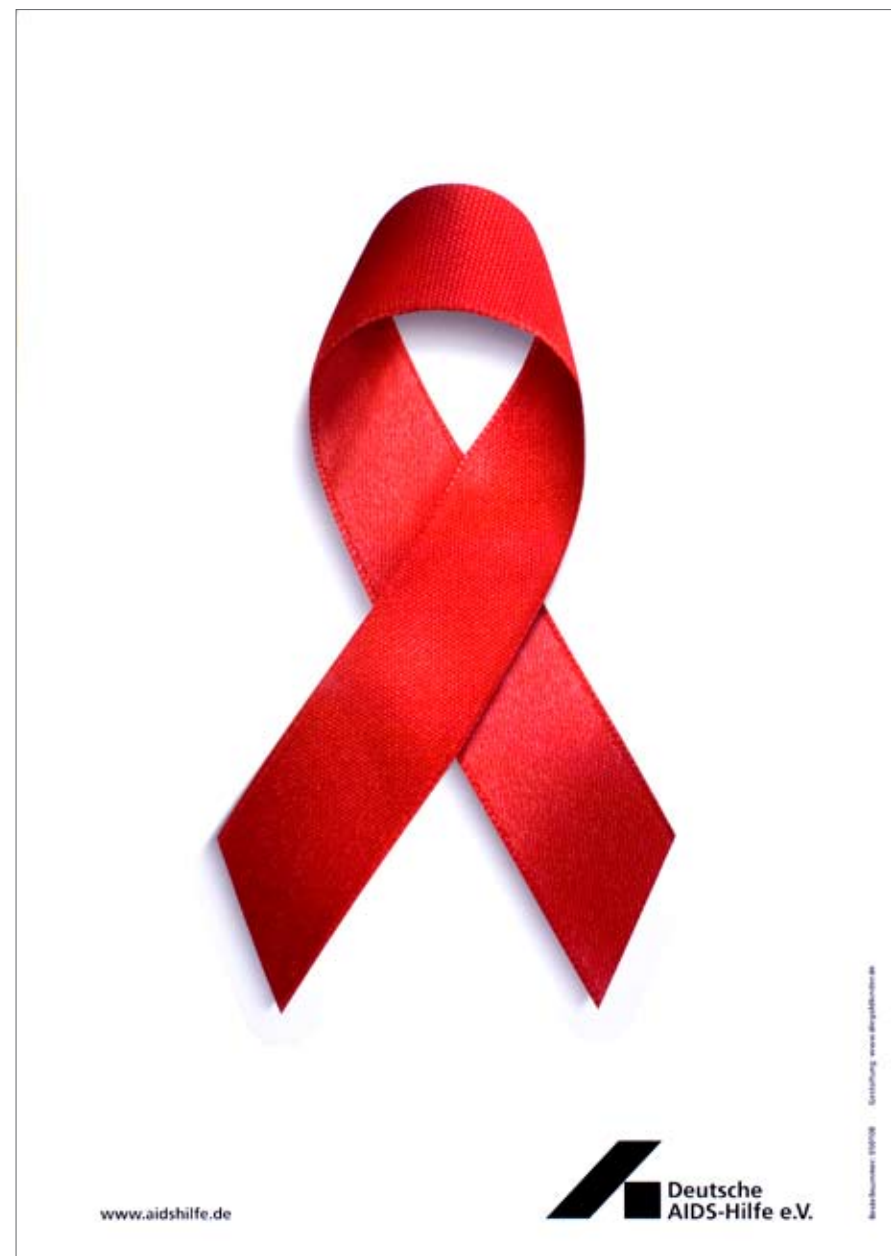


150

151



152 **FRANCE** Roman Cieslewicz, 1993
Friends! Protect Yourself!



153 **GERMANY** Ivo Gadea, 2005
AIDS Ribbon.

DIRECTORY OF POSTERS

AFRICA

- 1 **ZIMBABWE** Care enough to love safely. AIDS Counseling Trust (ACT), 23 Josiah Tongogara Avenue, P.O. Box 7225, Harare, Zimbabwe Telephone 792340/735780. 1993. 42 x 59.3 cm. Using a friendly and vernacular visual style of primary colors and woodcut illustration, this poster focuses on the warm, comforting feeling of being embraced and loved, in an almost motherly way, removing any sexual taboos that could hinder the core message of prevention.
- 2 **ZIMBABWE** Spread facts not fear!! You can not get AIDS from... Mosquito bites, living with a parent or relative with AIDS, shaking hands or touching people, sharing cups, plates, knives and forks, sharing toilets and bath tubs, coughing, sneezing or talking. Remember People with AIDS need our care. AIDS Counseling Trust (ACT). ca. 1993. 41.5 x 59.5 cm. This poster uses bright primary colors, playful hand-drawn type and simple illustrations reminiscent of comic books to draw the viewer in, and make accessible what may otherwise be a frightening or off-putting message.
- 3 **ZIMBABWE** Everyday: 6,800 new infections, 5,700 deaths. World AIDS Day: 1st December. Design: Chaz Maviyane-Davies, Client: Design Centre of Rosario, Argentina. 2007. 84.1 x 59.4 cm. This poster was designed for an exhibition titled "StopAIDS" to raise AIDS awareness on World AIDS Day, 1st December 2007.
- 4 **ZIMBABWE** I am not my disease. Design: Chaz Maviyane-Davies, Photography: Ian Murphy, Client: Aujourd'hui Pour Demain, Switzerland. 1998. 84.1 x 59.4 cm. This poster was designed for an exhibition at the 12th World AIDS Conference in Geneva, Switzerland. The red ribbon, universal symbol for HIV/AIDS, is fused to the body, as a branding scar, tattoo, or "scarlet letter" defining the person as the disease.
- 5 **ZIMBABWE** HIV Positive. Help them live positively. Where there is life there is hope. Nourish it, support them. Make the right choice. Cimas for the sake of your health. Design: Chaz Maviyane-Davies, Client: Cimas-Harare, Zimbabwe. 1998. 59.4 x 42 cm. Unjustified discrimination and ignorance has prevented people with, or suspected of having HIV to be turned away from health care services, denied housing or employment, and shunned by society. This poster was designed for a Zimbabwe health provider to address the stigma of AIDS and support people suffering from the disease.
- 6 **KENYA** Using a condom means you really care. Anon. NGO AIDS Consortium with PATH.

USAID/FHI/AIDSCAP. ca. 1997. 41.5 x 59.2 cm. The poster targets young African male and female adults in its depiction of a healthy young couple thinking about using a condom. The effect is further enhanced by the text emphasizing the significance of using a condom. Unlike many generic AIDS awareness posters, this poster does not sexualize the figures, particularly that of the female, but instead the couple is shown simply and conservatively dressed. The message stresses the importance of safe sex without the cliché of emphasizing any sexual context within the message.

- 7 **TANZANIA** Watch out! Without Salama condoms? No way. Anon. Developed by the Tanzania AIDS Project Social Marketing Unit (PSI) as part of AID-SCAP, funded by USAID. 1996. 30.5 x 42 cm. The poster depicts a black and white photograph of a couple discussing the importance of using condoms for safe sex. Here the female has been given more leverage than her male partner in deciding against having sex without condoms. This notion of female empowerment seeks to educate the public that female and male individuals are equally responsible in their decision to have safe sex and healthy children. This is also an advertisement for Salama condoms.
- 8 **TANZANIA** Explain! Without Salama condoms? No way. Anon. Developed by the Tanzania AIDS Project Social Marketing Unit (PSI) as part of AID-SCAP, funded by USAID. 1996. 30.5 x 42 cm. The poster depicts a black and white photograph of a couple discussing the importance of using condoms for safe sex. Here the female has been given more leverage than her male partner in deciding against having sex without condoms. This notion of female empowerment seeks to educate the public that female and male individuals are equally responsible in their decision to have safe sex and healthy children. This is also an advertisement for Salama condoms.
- 9 **UGANDA** Correct use of condoms protects you from AIDS and other STDs. Don't take chances! Drawing: Tahley. Published by STD/AIDS Control Programme, Ministry of Health, P.O. Box 8 Entebbe (Uganda). Assisted by USAID, ca. 1995. 60.2 x 42.3 cm. This poster portrays a couple conversing on a bed, with the woman holding a packet of condoms, to suggest that she is protecting herself before having relations with her partner.
- 10 **UGANDA** Can you spot which person carries HIV? The answer is no! The AIDS-Virus can hide in a person's blood for many years. People who carry HIV may look and feel healthy, but they can still pass HIV to others! Anon. Ministry of Education, Ministry of Health (AIDS Control Programme), UNICEF Kampala. ca. 1993. 59.5 x 43 cm. The illustration depicts nine people standing together, male and female, young and old. Text suggests that we shouldn't assume someone isn't infected just because they look healthy.
- 11 **UGANDA** What does a person with AIDS look like? AIDS can look like many other diseases. Don't be confused. Don't spread rumours. See a qualified medical person for tests if you think you or someone you know may have AIDS. Anon. Uganda School Health Kit on AIDS Control (Item 6) Ministry of Education, Ministry of Health (AIDS Control Programme), UNICEF Kampala English. ca. 1993. 59.5 x 42 cm. Additional poster text: 'AIDS or measles? AIDS or tuberculosis? AIDS or alcoholism? AIDS or malnutrition? AIDS or typhoid? AIDS or cancer? See a qualified medical person for tests if you think you or someone you know may have AIDS.' The poster depicts images of everyday people surrounded by an explanatory text that questions the viewer's preconceived notion on AIDS and the rumors and misconceptions that surround it. There is a complete absence of any symbolic or decorative element within the poster, even the use of color is kept to a minimum, so as to not distract the viewer from the central and direct/verbal message being conveyed by the poster. The poster operates on two levels—first to dispel false notions about people with the disease and the AIDS epidemic itself. Second, to educate the mass population by identifying more acceptable yet equally chronic diseases such as typhoid, cancer, TB, measles and even alcoholism, the message suggests that one should not assume that someone has AIDS just because they appear sick, along with the importance of testing for people who suspect they have AIDS.
- 12 **UGANDA** What have you heard about AIDS? Don't GUESS the Answers! Learn the truth about AIDS. What does it mean? What can we do for people who have it? How does it harm us? Can it be cured? Who can get it? What does it look like? What causes it? Which of us has it? How can we stop it? Anon. Adapted from the Uganda School Health Kit on AIDS Control (Item 3) Ministry of Education, Ministry of Health (AIDS Control Programme), UNICEF Kampala English. ca. 1993. 59.5 x 42 cm. The poster depicts a young girl and boy walking while the young girl is whispering in the boy's ear. The message suggests that children should learn the facts about AIDS rather than spreading misinformation.
- 13 **UGANDA** AIDS. You are capable of protecting yourself. Anon. Published by STD/AIDS Control Programme, Ministry of Health, P.O. Box 8 Entebbe (Uganda). 1996. 41.8 x 59.2 cm. This poster uses a universally understood metaphor to educate the viewer, portraying the threat of AIDS as a raining storm cloud, and a couple protecting themselves with an umbrella describing various steps to take to avoid contracting the disease.
- 14 **SOUTH AFRICA** UNESCO campaign Unite Against AIDS. Agency: BesterBurke, Capetown, Art Director: Graeme Taylor Warne, Copywriter: Stuart McCreadie. 2006. 50.8 x 70.7 cm. In 2005 Clear Channel Outdoor and UNICEF

launched the first ever global outdoor advertising campaign to raise awareness of the enormous impact of HIV/AIDS on children. At simultaneous events in Johannesburg, London and New York celebrities joined representatives of the two organizations to unveil a powerful image depicting a young child standing by her parents' graves. The campaign was seen on billboards and other outdoor displays donated by the global outdoor advertising leader in 50 countries around the world. While important gains have been made in global funding for HIV/AIDS, children remain dangerously underserved. As long as this continues, the number of children infected, killed, orphaned, and left vulnerable due to AIDS will continue rising.

- 15 **EGYPT** Fighting AIDS and methods to escape it. Caritas-Egypt AIDS Intervention Unit, 13 Abdul-Hamid Said Street, Ma'ruf, Cairo. Centre for AIDS Awareness and Consultation. If you would like to hold an awareness session on AIDS, please contact us. If you have any questions or concerns, please do not be embarrassed or hesitate to call us at this number. Total Secrecy is our motto. Anon. ca. 1994. 40.6 x 68.6 cm. Translation: Anum Awan, Sadia Shirazi. This illustrative poster depicts AIDS as lethal as the eternal fire from hell—it can engulf the viewer and the world in its ferocity if correct steps and measures are not taken to ensure safety and health. The image of a syringe suggests the physicality of the disease with the large hand protecting the family from AIDS.
- 16 **MOROCCO** Tradition doesn't rhyme with prevention. Anon. ALCA Association de lutte contre le sida. 2005. 48 x 63.8 cm. This is a good example of a simple solution aimed at addressing a complex taboo subject present within a traditional religious culture. Henna is used to adorn young women's bodies as part of social and holiday celebrations. Henna hands generally symbolize 'wedding' although most young girls and women also decorate their hands in a similar fashion and pattern for other religious festive days. The henna designed hands shown in this poster signify both sex and marriage. The playful manner in which the hands hold the 'condom' conveys happiness and health. Its target audience of male and female Moroccan young adults can easily decode this message without offending their traditionalist cultural sensibility. The symbolism is an effective way of addressing safe sex within the context of marriage.
- 17 **SOUTH KOREA** Let's Preserve Our Nature. Save the Garden of Eden: AIDS, the modern version of Plague, is a deadly disease that destroys a person's immune system and causes cancers, pneumonia and eventually death. Design: Kye-soo Myung. 1989. 59.4 x 84.1 cm. The poster relies on the white, green and red theme, signifying patience/abstinence, life and death respectively. The central form of a robust green leaf displaying a few droplets of fresh dew on a white background, decays into a lifeless yellow form that seems to be gnawed at by the letter 'I' in the shape of a deadly red worm, forming the word 'AIDS'. The leaf itself signifies the Garden of Eden and therefore life and that it is in imminent danger of being destroyed through reckless ignorance of AIDS and the HIV virus.
- 18 **SOUTH KOREA** You Give Them Life, Don't Give Them AIDS. Design: Choo Suk Byun. 1989. 72.5 x 108.5 cm. This poster was designed to awaken the South Korean people to the emergency of the AIDS crisis. The principle image, a dark silhouette of a young child with hollowed out eyes suggesting 'death', is in sharp contrast to the abundance of colors and hues that render the background to represent 'life'. The four leaves in the child's hand symbolize 'nature'—the hope of a future—that it is not lost, if adequate precautions are taken to safeguard the child. The title message remains stark and to the point.
- 19 **SOUTH KOREA** What You Don't Know Can Hurt You. Design: Young Woo Yu. 1987. 59.4 x 84.1 cm. This poster suggests the theme of 'fear of the unknown'. The conceptual image depicts a flesh-like pinkish membrane with a hand protruding from it. Here information is kept to a minimum, and the design itself invites the viewer to interpret what the image portrays. Korea was forced to alter their preparations for the 1988 Seoul Olympic Games, as fear of AIDS overwhelmed their society, destabilizing the country.
- 20 **SOUTH KOREA** Caution! Injecting drugs can be fatal. Design: Myung Kwang Kwon. 1989. 67 x 56 cm. The possibility of falling victim to the deadly AIDS virus should be reason to avoid abusing drugs for the pleasure of the moment. This poster suggests a distorted human form covered with a white sheet. The colorful syringes that draw attention to the various parts of the body creates a powerful message. The title cautions the viewer of drug abuse 'for the pleasure of the moment' and the white sheet covering the face like form clearly depicts death, along with the use of drugs and infected syringes and its repercussions.
- 21 **HONG KONG** Blocking out the facts won't make them go away. Call the AIDS Concern Hotline. Anon. Organization: AIDS Concern. 1994. 41.8 x 56.8 cm. This poster is a classic example of Hong Kong's 'east meets west' sensibility. The caption 'blocking facts won't make them go away' is a very common and practical English phrase. Here it is applied to the Chinese sensibility of ignoring 'unpleasant or socially unacceptable' matters. The target audience for this poster would be a 'regular' client of sex workers in Hong Kong, where it is often common practice to have sex without a condom. Any discussion of issues surrounding 'sex work' remains a societal taboo in Hong Kong. 'Clients' therefore might have contacted HIV without realizing it.

ASIA

- 17 **SOUTH KOREA** Let's Preserve Our Nature. Save the Garden of Eden: AIDS, the modern version of Plague, is a deadly disease that destroys a person's immune system and causes cancers, pneumonia and eventually death. Design: Kye-soo Myung. 1989. 59.4 x 84.1 cm. The poster relies on the white, green and red theme, signifying patience/abstinence, life and death

- 22 HONG KONG** Talking about your problems makes them less painful. Call the AIDS Concern Hotline. Anon. Organization: AIDS Concern. 1994. 41.8 x 56.8 cm. This poster is a classic example of Hong Kong's 'east meets west' sensibility. The caption 'talking about your problems makes them less painful' is a very common and practical English phrase. Here it is applied to the Chinese sensibility of ignoring 'unpleasant or socially unacceptable' matters like any discussion or disclosure of issues surrounding sexual diseases which remains a societal taboo in Hong Kong. The concern is that people might contract HIV without realizing it.
- 23 CHINA** Stop AIDS. Design: Fang Chen. 2007. 60.2 x 90.3 cm. This poster depicts an image of a missile or bullet covered by a tight-fitting condom. The combination of the two objects creates an effective anti-AIDS message. The poster was created for the 'Good 50 x 70' competition on the subject of AIDS Awareness. The stylistic approach incorporates the optical illusion created by the interplay of positive and negative shapes—either use a condom for safe sex or be killed by the 'bullet'. The 'AIDS' type is set in two divided colors—reflecting the positive/negative visual elements of poster—to represent that condoms are an 'AID', and that people can also provide 'AID' to stop AIDS.
- 24 INDIA** I am a condom, your guard against AIDS. Reduce risk, use me! Design: Ramesh Sukumar for VHA1. Voluntary Health Association of India, New Delhi and Manipur Voluntary Health Association. ca. 1995. 36.8 x 49.7 cm. The poster depicts a large rendering of an animated, anthropomorphically drawn condom, surrounded by five smaller versions articulating important information about HIV/AIDS, how it spreads and how condoms can keep you safe. This non-threatening comic book style message, both educational and informational, would be appropriate for young men and woman, as well as general audiences.
- 25 INDIA** My husband has gone to the city to make more money, I hope he does not contract AIDS while he is there. But if he resists temptations then he can never bring AIDS back home. Sexual intercourse without proper precautions results in the spread of AIDS. Design: S. Gosh. Printing sponsored by East-West Committee, London for NGO-AIDS cell, Centre for Community Medicine, AIIMS, New Delhi. UNESCO/AIDSTHI workshop, Bihar, India. March 1995. 57.5 x 45 cm. Translation: Lakshmi Naidu. This poster depicts three Hindi women, dressed in traditional clothing, sitting on a rug. The central figure is of a young mother with a newborn baby tied closely to her body. The women are talking to one another. It can be inferred that they are discussing the possibility of a husband contracting AIDS while away from home. The poster cautions to use protection when having sex with strangers. The central theme in this poster is male infidelity and with it an increased risk of contracting HIV/AIDS. The subject matter and title is extremely relevant to the target audience, in this instance the families in rural parts of the country, as most men tend to earn their living by going to the cities, and usually remain in the city for fairly long periods of time. This theme exposes the vicious cycle of poverty. Away from their families due to lack of funds and paid vacations, these men turn to sex workers, and are likely to be infected by them. India has a fairly large percentage of female sex workers who are HIV-positive.
- 26 INDIA** Safety. Use Nirodh condoms. Unsafe sex can spread AIDS. Design: S. Gosh. Printing sponsored by East-West Committee, London for NGO-AIDS cell, Centre for Community Medicine, AIIMS, New Delhi. UNESCO/AIDSTHI workshop, Bihar, India, March 1995. 44.7 x 57.5 cm. Translation: Lakshmi Naidu. The poster depicts a married couple—the wife is offering a condom to her husband's outstretched hand. By accepting this from her, it is implied that he has agreed to use it. The message implies that in order to be 'safe' you must use a condom. The poster image is rendered in an illustrative pictorial style, simple, unembellished and easily accessible to its target audience of men primarily living in the rural areas of India.
- 27 INDIA** People suffering from AIDS need love. Not disgust, not abandonment, but just love. Design: S. Gosh. Printing sponsored by East-West Committee, London for NGO-AIDS cell, Centre for Community Medicine, AIIMS, New Delhi. UNESCO/AIDSTHI workshop, Bihar, India, March 1995. 45.1 x 57.4 cm. Translation: Lakshmi Naidu. The poster depicts a gathering of six men and women surrounding a seventh person who is clearly 'unwell'. The message is advocating a non-discriminatory approach to supporting those who cannot care for themselves.
- 28 INDIA** If I am infected by the AIDS virus then who will catch the fish? Design: S. Gosh. Printing sponsored by East-West Committee, London for NGO-AIDS cell, Centre for Community Medicine, AIIMS, New Delhi. UNESCO/AIDSTHI workshop, Bihar, India, March 1995. 44.8 x 56.3 cm. Translation: Lakshmi Naidu. The poster depicts a fisherman and his wife in their boat catching fish. As the message implies, if one or both of them gets 'sick' from the AIDS virus, they will lose their livelihood.
- 29 INDIA** Multiple sexual partners can cause AIDS. Single partner can augment your family tree. Design: S. Gosh. Printing sponsored by East-West Committee, London for NGO-AIDS cell, Centre for Community Medicine, AIIMS, New Delhi. UNESCO/AIDSTHI workshop, Bihar, India. March 1995. 45.5 x 57.2 cm. Translation: Lakshmi Naidu. The poster depicts two scenarios: a negative outcome followed by a positive outcome. The 'moral' message is targeted directly to men—that if they commit themselves to one woman, forsaking all others, they will live a happy life and enjoy healthy family life. The image is rendered in an illustrative pictorial style, simple, unembellished and easily accessible to its target audience of men primarily living in the rural areas of India.
- 30 INDIA** AIDS is an untreatable disease. It spreads through unsafe sex. Through infected blood. From pregnant mother to the child. Through infected needles. Design: S. Gosh. Printing sponsored by East-West Committee, London for NGO-AIDS cell, Centre for Community Medicine, AIIMS, New Delhi. UNESCO/AIDSTHI workshop, Bihar, India. March 1995. 45.5 x 57.2 cm. Translation: Lakshmi Naidu. The poster depicts two women possibly a daughter (left) and her mother (right) standing in their home. The mother is speaking to her daughter about how AIDS can be transmitted through four examples found to the right of the poster. The image is rendered in an illustrative pictorial style, simple, unembellished and easily accessible to its target audience of women primarily living in the rural areas of India.
- 31 INDIA** How AIDS is transmitted and how it is not. These incidents CAN cause AIDS. Top: Infected blood transfusion. Injecting yourself with an infected needle. Sexual intercourse with an infected partner. From a pregnant mother to her child. Bottom: These incidents CANNOT cause AIDS. Sleeping in a bed together. Playing together. Working together. Eating together. Take precautions against AIDS...use Nirodh condoms. Anon. AIDS Control project, Government of Andhra Pradesh Sultan Bazar Hiderabad. Translation: Lakshmi Naidu. ca. 1993. 57.5 x 88.8 cm.
- 32 LEBANON** Don't stop listening. AIDS...And you, what do you think about it? Don't Stop Listening. Talk about it. Look people in the eye. Anon. ca. 1993. 45.5 x 64 cm. The poster is a modern day embodiment of 'the three wise monkeys', a pictorial proverb. Together the monkeys 'see no evil, hear no evil, speak no evil'. There are various meanings ascribed to the monkeys and the proverb. In the western world the phrase is often used to refer to those who deal with impropriety by looking the other way, refusing to acknowledge it, or feigning ignorance. Here it is used to suggest a similar message for the Lebanese people to overcome traditional and sexual taboos to protect their health and the health of their loved ones.
- 33 IRAN** Get tested before you get married. Design: Parisa Tashakori. 2007. 70 x 100 cm. The poster depicts two interacting pins—commonly referred to as safety pins—on a vibrant pink background. But unlike a regular pin, a safety pin has a simple spring mechanism and a clasp. The clasp serves two purposes: to form a closed loop thereby properly fastening the pin to whatever it is applied to, and to cover the end of the pin to protect the user from the sharp point. The image reshapes the simple spring mechanism into a 'heart shape' and leaving one of the pins unfastened, and therefore potentially unsafe. The message is a clear interpretation of the 'safety pin' as a common house hold item. The images' metaphoric significance and usage of the color pink may signal its targeted constituency of females considering marriage in both rural and urban Iranian households. The poster employs a modern western design sensibility to portray a highly sensitive and intimate subject in a society with severe censorship laws.
- 34 IRAN** Test your partner before you make the final decision. Design: Parisa Tashakori. 2007. 70 x 100 cm. The poster depicts two interacting pins—commonly referred to as safety pins—on a vibrant blue background. The image plays with the shape on one of the pins, bending it outward suggesting a 'baby bump' and filling the negative space with a small safety pin suggesting a 'fetus'. The message is a clear interpretation of the 'safety pin' as a common house hold item. The images' metaphoric significance and usage of the color blue may signal its targeted constituency of males in both rural and urban Iranian households considering marriage and starting a family. The poster employs a modern western design sensibility to portray a highly sensitive and intimate subject in a society with severe censorship laws.
- 35 IRAQ** AIDS: Suspicious Sex. Uneasy Conscience. Forbidden Behaviour. Deadly Diseases. Artist: Mi'raj Faris. Republic of Iraq, Ministry of Health, Health Education Section. Translation: Anum Awan, Sadia Shirazi. 1992-1993. 49.7 x 70 cm. The poster depicts a woman's uncovered and bare legs stepping on a man's shoes suggesting an amorous encounter. However, in a male-dominated religious culture with severe censorship laws, the image of a woman may portray a 'distasteful' metaphor—an attempt to illustrate the grimness of the disease utilizing the human skull as a powerful representation of death and mortality, in an intimate kissing position. The image's iconography borrows heavily from the concept of 'Eve as the originator of all sins' in reference to AIDS as the 'deadly female'.
- 36 TURKEY** Do Not Punish. Design: Ismail Anil Güzelis. 2009. 50 x 70 cm. The poster image depicts a chain-link fence made from AIDS ribbons. Its visual message coupled with the caption 'Do Not Punish' advocates for an anti-discrimination policy for AIDS sufferers. The student submitted this poster for the 'Good 50 x 70' competition. It was selected as one of the best posters of 2009.
- 37 ISRAEL** Life Saver—International AIDS Day. Design: Yossi Lemel, Photography: G. Korisky. 1993. 49.7 x 69.7 cm. The poster depicts a photograph of a condom with the addition of red striping to suggest a boat's ring-shaped life preserver. This was a self-initiated project for the designer to express his philosophy on the role of a designer for social and political commitment—a positive approach against negative HIV results.
- 38 TURKEY** Or Contact the Fight Against AIDS Society. Design: Bülent Erkmén, Photography: Tülin Altıtar. 1995. 48 x 68 cm. This poster was designed on behalf of the Lambda group in order to help campaign for the use of condoms in the prevention of AIDS in Turkey while also promoting the anti-AIDS society.
- 39 VIETNAM** Youth, let's help to stop AIDS! Design: Dutong Ánk. 1992. 54.5 x 79.2 cm. The poster depicts an image of a young women speaking into a megaphone announcing the dangers of AIDS. The 's' of SIDA (AIDS) serves to unify the left side of the poster with the right side containing a visual narrative outlining the dangers of using infected needles on the unborn child is made clear.

OCEANIA

- 40 AUSTRALIA** Education about AIDS. Everybody's business. Australian Aboriginal artist: Bronwyn Bancroft, Commonwealth of Australia, Department of Human Services and Health, AIDS/Communicable Diseases Branch, Canberra, Australia. 1992. 61 x 89 cm. Additional poster text: 'This painting represents the need to educate people about needle exchange programs and the importance of safe sex. The small circles house the different groups that are available for counseling and education about AIDS. The flower shapes in the corner represent the spread of good information and AIDS prevention and education.' As noted above, this is an educational poster with the goal to inform viewers about the needle exchange program and the importance of safe sex. On one level the poster relies heavily on literal depiction, such as images of needles embedded within condom/petal like forms. The color-coded small circles identify the various groups that are available for help and counseling about AIDS education, surround this 'four petal form'. Four flower shapes in the corner, representing the spread of good information, frame the circles. The above literal depiction however is shrouded in a series of symbols. The four petal forms around a circle is a standard depiction of 'women in a circle'. The circle itself symbolizes the medicine wheel, where no one is more prominent than any other person, and there is no beginning and no end, so that all words spoken are accepted and respected on an equal basis. The symbol of a flower represents an attainment of goals. The poster therefore reinforces its message through the use of both literal and symbolic iconography without in effect confusing the viewer.
- 41 AUSTRALIA** Prevention of AIDS. Everybody's business. Australian Aboriginal artist: Bronwyn Bancroft, Commonwealth of Australia, Department of Human Services and Health, AIDS/Communicable Diseases Branch, Canberra, Australia. 61 x 89 cm. Additional poster text: 'The two people are housed in condoms where they are safe from potentially infectious body fluids, which are indicated, in the outer patterning. The central image shows the continuation of normal lives without HIV infection through

the use of condoms. This image also indicates the importance of protecting unborn children from AIDS. The poster depicts a man and a woman, one black and one white, shown protected within a condom-like enclosure. The female figure includes a glowing image of a womb.' This poster is an excellent example of the use of modern aboriginal motifs in relaying an important message artistically. Here the use of circles within circles is color-coded to convey a series of messages that encompass the male/female figures in an apparent serpentine/snake form—the snake signifies both a benevolent protector of its people and a malevolent punisher of law-breakers. The rainbow serpent's mythology is closely linked to land, water, life, social relationships and fertility.

42 **AUSTRALIA** Caring for People with AIDS.

Everybody's business. Australian Aboriginal artist: Bronwyn Bancroft, Commonwealth of Australia, Department of Human Services and Health, AIDS/Communicable Diseases Branch, Canberra, Australia. 61 x 89 cm. Additional poster text: 'This painting shows that people can safely care for family and friends with AIDS. The waves around the central image suggest the warmth of friendship and love that can greatly benefit the well-being of someone with AIDS. In the centre is an eye looking towards the future when a cure will hopefully be found.' The poster depicts a multi-colored wavy background with two black silhouettes reaching toward each other and the image of an eye in between them. This poster another example of a direct message embedded in aboriginal symbolism. Here the main theme is visually encompassed within a circle. The circle is to allow each person to speak their truth in a place of confidence and safety. All anger, jealousy, hate, anguish must be left outside the circle so that a feeling of calm, kinship and kindness can dominate—and hence friendship and love. The waves around the central image may also suggest the 'water'. Water here may symbolize the spirit, which protects both conscious and unconscious self. It cleanses the physical body, the mind, emotions and the spirit, therefore it is both a mystical and profound symbol of well-being.

43 **AUSTRALIA** Our Thoughts on AIDS 1995.

Concept, figure photography and design: Garth Davis, Adam Fox, Todd Mitchell, Chris Tsernjavski, Kevan Way. Melbourne Sexual Health Centre, Victorian AIDS Council. Swinburne University of Technology. 1995. 61 x 43 cm. The poster depicts an image of a naked man and woman embracing while suspended inside a clear plastic bag filled with water. The rest of the poster is comprised of a photomontage including pictures of people, medical supplies, typewriter keys against a dark background. The text suggests the need to confront the reality of AIDS without fear or blame.

44 **AUSTRALIA** Condoman says: Don't be shame be game. Protect yourself! Design: Redback Graphix for NACAIDS Canberra 1987 Com-

monwealth Department of Human Services and Health, Aboriginal Health Workers of Australia (Queensland) ca. 1994. 76 x 53 cm. The poster depicts a colorful illustration of comic book superhero 'Condoman' advocating the use of condoms. Poster suggests there is nothing shameful about condom use. This image was originally created by the Commonwealth Department of Community Services and Health in Australia, and designed in conjunction with AVERT, an international AIDS charity based in the United Kingdom. The Condoman character was part of a broader prevention campaign that targeted younger Aboriginal audiences. In an effort to overcome the cultural stigma against condom use, Condoman proudly clutches a box of condoms and proclaims there is no reason to be ashamed. The image correlates masculinity and responsible sexual behavior by challenging the appeal of promiscuity and suggests that safe sex is not a reason to feel embarrassed or disgraced. [<http://profiles.nlm.nih.gov/>]

45 **NEW ZEALAND** Strength comes from knowing,

being young, Maori, gay and aware. Photography: Albert Sword. Auckland Community Outreach Centre, Maori Youth Project, 44–46 Ponsonby Road, P.O. Box 8875, Symonds Street, Auckland, NZ. ca. 1994. 42 x 59.5 cm. This poster is designed to convey an educational message for this specific Indigenous cultural group. The image shows two young Maori men in a formal pose appearing larger than life and proud to be at par with each other. The feathered formal cloak that wraps both their bodies as one, also resonates their tribal affinity and suggests a promising future.

46 **NEW ZEALAND** Like our ancestors, navigate life safely. Pacific Island People—Educating ourselves about HIV & AIDS. Know the risks, map your future, love safely.

Concept: Harold Samu, Photo: Mariano Vivanco, Design: Arjan Hoeflak. Sponsored by Levi-Strauss NZ LTD. New Zealand AIDS Foundation. 1994. 42 x 59.2 cm. The poster depicts a group of five men and one woman in native dress posed in cool blue water. The clarity of the message is augmented by the dramatic use of color and landscape to suggest hope, health and happiness and protection for its people—both heterosexual and homosexual—from sexually transmittable diseases. A pictographic image of a condom follows the tag line 'Navigate Life Safely'.

47 **COOK ISLANDS** Stop AIDS—Stay faithful to your loved ones.

Design: Judith Künzle. Produced by the Ministry of Health, Cook Islands. 1996. 29.6 x 42 cm. The poster depicts a heterosexual couple with their two young children. The main message advocates for the importance of a leading a healthy life. The minimum use of color and simple typography further accentuate the central theme without drawing attention away from the message.

48 **PAPUA NEW GUINEA** AIDS prevention for schools in PNG. Anon. Department of Health. 1995. 64.5 x 42.2 cm. This poster depicts a

message of sexual abstinence rather than unprotected sex. Both the illustrated female and male role models are conservatively dressed and suggestive of the average teenager in a high school peer group.

49 **PAPUA NEW GUINEA** Mary, I fancy you! Sapo, do you have a condom on you? You haven't...I know you're not faithful. Prevent AIDS, use a condom.

Anon. Department of Health, Papua New Guinea. ca. 1993. 48 x 61.5 cm. This is an educational poster emphasizing the importance of safe sex, and that it is 'OK' to say no. The message advocates a sense of empowerment for women to refuse sex without precautionary measures taken by their partners. The message subverts the traditional approach of a male dominated sexual encounter by giving their female partners an equal and perhaps more responsible role in determining the eventual consequences of having safe sex as opposed to unprotected sex. The illustrative style employed in this poster is suggestive of comic book art, a very non-threatening form of communication used as information.

NORTH AMERICA

50 **CANADA** Grave monument, AIDS is still circulating 1981–. Advertising Agency: MARKETEL, Creative Team: Gilles Dusablon, Linda Dawe, Stephane Gaulin. Translation: Lisa Rosowsky.

2004. 33 x 43 cm. The poster depicts a man and a woman engaged in a sexual encounter in the form of a funerary stone statue. The visual epitaph that the sculpture conveys, the consequence of practicing unsafe sex, immediately shatters the artistic beauty of the image.

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2004. 33 x 43 cm. The poster depicts a woman in the act of injecting herself with an implied infected needle in the form of a funerary stone statue. The visual epitaph that the sculpture conveys, the consequence of practicing using infected needles, immediately shatters the artistic beauty of the image.

53 **CANADA** AIDSTOP. Design: Andrew Lewis.

2007. 70 x 100 cm. The poster depicts a white skull bleeding into a blood fest against a black background. The resulting image is an extremely powerful statement using the 'skull'

as a symbol for 'death'. The poster created for an exhibition titled 'StopAIDS' organized to raise AIDS Awareness on World AIDS Day, 1st December.

54 **USA** Stop AIDS. Design: Steff Geissbuhler.

ca. 1988–90. 61 x 71 cm. This poster was created as a response to the AIDS crisis in the late 1980s. The message is a juxtaposition of the word 'AIDS' set in the same font and placed where the viewer expects to see 'STOP'. An additional twist is the discovery at the bottom of the sign the words 'Department of Traffic' which can take on a different meaning in this context.

55 **USA** AIDS* It's Big Business. (But who's making a killing?) Design: Richard Deagle/ACT UP.

1989. 56 x 28 cm. This poster was designed during the time when there was strong resistance from the drug companies to reducing price of AZT, an early drug used to combat AIDS. What if ACT UP copyrighted the words AIDS? The poster begs debate about who has ownership and the right to profit from it.

56 **USA** One AIDS Death Every Thirty Minutes! The Pentagon spends more money in one day than the U.S. Government has spent on AIDS in eight years.

Design: Richard Deagle/ACT UP. 1989. 56 x 28 cm. This poster appropriates an image from The New York Times to very strong effect in illustrating the impact of so many AIDS deaths happening during that time.

57 **USA** Silence = Death. ACT UP. 1986. 53.3 x 84 cm.

The simple graphic emblem, 'Silence = Death', printed in white using the Gill Sans typeface underneath a pink triangle on a black ground, has come to signify AIDS activism. The original emblem was designed by six gay men calling themselves the 'Silence = Death Project' in 1986 and later used by ACT UP (AIDS Coalition To Unleash) to produce T-shirts, buttons and stickers as a means of fundraising for the cause. Historically, the 'inverted pink triangle' is a symbol of oppression. It was used as a marker of homosexual men in Nazi concentration camps much in the same manner that Jewish people were forced to wear the yellow Star of David as an identifier. Wearers of the inverted pink triangle were considered at the bottom of the camp social system and subjected to particularly harsh maltreatment and degradation. Thus, the appropriation of the symbol of the pink triangle, usually turned upright rather than inverted by Pro-gay activists in the 1970s was a conscious attempt to transform a symbol of humiliation into one of solidarity and resistance.

58 **USA** Ignorance = Fear. Silence = Death. Fight AIDS, ACT UP. Painting: Keith Haring. ACT UP.

1989. 109.2 x 61 cm. The goal of this poster was to bring attention to the prejudice surrounding the growing AIDS crisis in the late 1980s. 'Silence = Death'—a painting by Keith Haring—depicts three figures in positions that suggest a modern day embodiment of 'the three wise monkeys who 'see no evil, hear no evil, speak

no evil'. There are various meanings ascribed to the monkeys and the proverb. In the western world the phrase is often used to refer to those who deal with impropriety by looking the other way, refusing to acknowledge it, or feigning ignorance. Here the purpose is to campaign on behalf of the American people to overcome the prejudice that prevents protecting their health and the health of their loved ones. Haring, a social activist and a gay man who was actively involved with ACT UP, died of AIDS complications in 1990.

59 **USA** Grave Warning AIDS. Design: McRay Magleby.

1989. 65 x 65 cm. This poster was commissioned by the Shoshin Society in Washington DC and was one of a series produced by one hundred artists for use by AIDS organizations to raise consciousness.

60 **USA** This Is How AIDS Victims See Themselves.

Design: James Thorpe. 1983–84. 91.5 x 61 cm. This poster was created to support the AIDS Awareness Program at the University of Maryland in its attempt to make all communities aware of the broader socio-cultural and economic impact of the disease and the stigmatization of those who contracted the illness. This poster was also part of an exhibition by graphic artists to address the problems associated with the global spread of HIV/AIDS in 1989. Appropriating the image of a target from a shooting range, and using a bold shade of red set against black and white, the faceless and two-dimensional image symbolizes the persecution of people living with HIV/AIDS. Here the artist provides an image of how people living with AIDS see themselves—as victims hit with a series of personal, psychological, and financial losses. The image evokes a sense of alienation and victimization experienced by people living with HIV/AIDS as they face rejection by friends, family and coworkers. [<http://www.nlm.nih.gov/exhibition/visualculture/living.html>]

61 **USA** True Love. Anon. Agency: State of California, AIDS Education Campaign. 1994. 48.5 x 63.5 cm.

Additional poster text: 'If you care for each other, protect each other. Use a latex condom every time. It's not 100% protection against AIDS—only doing without sex and IV drugs entirely does that—but it cuts your risk considerably.' This poster is one of the early iconic posters to feature a drawing or photograph of a 'condom' as a substitution for the letter 'o' in word message. Here it accentuates the word 'love'.

62 **USA** The other night Charlie brought home a quart of milk, a loaf of bread and a case of AIDS.

Design firm: Saatchi & Saatchi, Photo: Paccione, Client: New York City Department of Health, New York. 1994. 36.2 x 58.4 cm. Additional poster text: 'Charlie always felt his bisexual affairs were harmless enough. But Charlie did catch the AIDS virus. That's why his family's at risk. His wife risks losing her husband, and when she has sex with him, her own life. If she becomes pregnant she can pass

the AIDS virus to her baby. Charlie could have protected himself. Saying "No" could have done it, or using a condom. Right now there's no vaccine for AIDS, and no cure in sight. With what we know today, and with the precautions that can be taken, no one has to come home with a story like Charlie's. AIDS. If you think you can't get it, you're dead wrong." In the US many early AIDS prevention messages were aimed predominantly at the white gay male community and intravenous drug users. With a disease involving sexuality, the biggest challenge has been identifying what can actually be shown on a poster. Sexual behavior is deeply rooted in culture and tradition, and messages to raise awareness and encourage preventive behavior need to take into consideration the living habits of the intended audience.

- 63 **USA A man who shoots up can be very giving. He can give you and your baby AIDS.** Anon. A public service of the National Institute on Drug Abuse, Department of Health & Human Services. 1994. 43 x 55.8 cm. Additional poster text: "Most babies with AIDS are born to mothers who shoot drugs or who sleep with men who have. Babies with AIDS are born to die. If you're thinking of having a baby you and your partner need to get tested for AIDS. Only get pregnant when you're sure both of you aren't infected. Until then help protect yourself and your partner by using condoms. And if your man shoots drugs, help him get into treatment now. It could save three lives, his, yours and your baby's. Stop shooting up AIDS. Get into Drug treatment. Call 1-800-662 HELP." This poster was part of a wider campaign conducted by the Centers for Disease Control and the Department of Health and Human Services beginning in 1989, which covered various aspects of HIV/AIDS education. These photographic subjects were designed to reflect the target audience for the posters. Like many other public health posters, the photographic subject is alternated to speak to specific racial groups. [http://www.nlm.nih.gov/exhibition/visualculture/target.html]

- 64 **USA I have AIDS please hug me. I can't make you sick.** Drawing: J. Keeler. AIDS Hot Line for Kids, Center for Attitude Healing, 19 Main Street, Tiburon, CA 94920. 1987. 28 x 38 cm. One of the most recognized HIV/AIDS posters ever produced, this image of a child with outstretched arms accompanied by the message, "I have AIDS, please hug me, I can't make you sick" has become a worldwide icon in the fight against HIV/AIDS discrimination. Inspired by the experience of Ryan White, a 13-year old hemophiliac with AIDS who was barred from school in 1985 and became a symbol of the intolerance that is inflicted on AIDS victims, this reproduction of a child's drawing has a disarming quality that works closely with the textual message. This poster reflected the changed tone of the media coverage of AIDS following Ryan White's courageous battle, which helped shift focus from ignorance and discrimination to acceptance and newfound knowledge of the

fatal disease. Designed to evoke compassion, this simple yet powerful message has subsequently inspired a variety of spin-offs used by international AIDS awareness and education programs. [http://www.nlm.nih.gov/exhibition/visualculture/living.html]

- 65 **USA Hey! You know what? You can't get AIDS from.** Illustration: Max. Minnesota AIDS Project, 1400 Park Avenue South, Minneapolis, MN 55404. Illinois Department of Health. 1995. 29 x 46 cm. Additional poster text: "Hey! You know what? You can't get AIDS from: eating at restaurants, using toilets in public spaces, mosquito bites, giving someone a hug or kiss, sharing food with friends, playing on playgrounds, visiting someone who is sick with AIDS, going to the doctor, AIDS is not spread by things we touch!" This poster, targeted to children, depicts colorful drawings of children doing things that won't transmit the AIDS virus.
- 66 **CANADA HOPE. Hope for a cure. Hope that together HIV/AIDS can be overcome. Hope for a better tomorrow by living a better today. Hope for more supportive communities. Hope that our people will once again thrive. Faith in the traditional strengths of our people. HIV/AIDS. The healing begins with us.** Anon. Date unknown. 35.5 x 66 cm. This poster is exclusively designed for the indigenous people of Canada. The message is of hope and health, with a series of images showing happy healthy men and women dancing, dating, entertaining and the eventual happy and healthy pregnancy as an outcome. The idea is to connect to the audience in such a way as to lure them to learn more about AIDS and how to avoid its spread. Aboriginal AIDS Awareness Day December 1. www.caan.ca.
- 67 **USA Don't Share Needles. Prevent AIDS.** Design: Lanny Sommese. 1989. 71.3 x 190 cm. One hundred American and one hundred Korean designers and artists were each asked to create a poster on the subject of AIDS. These posters were exhibited and published in a catalog titled 'AIDS: Images for Survival'. The event was created by Charles Michael Helmken and sponsored by the Shoshin Society in Washington, DC. To quote the designer: "Two faceless people lost and alone. Stuck in society's purulent lesions. They stand sharing rejection, injection and infection. Death cannot be their only way home."
- 68 **USA AntiAIDS-Ukraine.** Design: Joe Scorsone and Alice Drueding. 2007. 58 x 78 cm. The poster was created to promote awareness of the AIDS crisis on the Twentieth Anniversary of the first HIV infection registered in the Ukraine.
- 69 **USA Medicine to spare? Put your unused HIV meds into the hands of patients in Africa.** Illustration: Edel Rodriguez. Agency: Cline Davis Mann LLC. The Starfish Project. 2007. 60.7 x 96.4 cm. Viral Hope is an outreach program initiative, which is located at New York Presbyterian Hospital/Weill Cornell Medical

College. Viral Hope collects used antiretroviral medications to support the care of people in Nigeria who are HIV-positive. The posters were designed to evoke a handmade/raw look and feel. Unpolished and honest in its message, the posters were sent to HIV facilities to create awareness around the HIV issues and how to help.

- 70 **USA Hope. Don't Trash It. Patients in Africa are dying to get their hands on your unused meds.** Illustration: Edel Rodriguez. Agency: Cline Davis Mann LLC. The Starfish Project. 2007. 60.7 x 96.4 cm. Viral Hope is an outreach program initiative, which is located at New York Presbyterian Hospital/Weill Cornell Medical College. Viral Hope collects used antiretroviral medications to support the care of people in Nigeria who are HIV-positive. The posters were designed to evoke a handmade raw look and feel. Unpolished and honest in its message, the posters were sent to HIV facilities to create awareness around the HIV issues and how to help.
- 71 **USA Extend Hope. Your unused HIV meds can be a lifeline for patients in Africa.** Illustration: Edel Rodriguez. Agency: Cline Davis Mann LLC. The Starfish Project. 2007. 60.7 x 96.4 cm. Viral Hope is an outreach program initiative, which is located at New York Presbyterian Hospital/Weill Cornell Medical College. Viral Hope collects used antiretroviral medications to support the care of people in Nigeria who are HIV-positive. The posters were designed to evoke a handmade/raw look and feel. Unpolished and honest in its message, the posters were sent to HIV facilities to create awareness around the HIV issues and how to help.
- 72 **USA I Take One Everywhere I Take My Penis!!** Design: Art Chantry. Seattle-King County Department of Public Health. 1993. 60.9 x 91.4 cm. Art Chantry designed this AIDS awareness poster as a "pro bono" project, which was commissioned by the Washington State Department of Health and Social Services, US Aimed at gay men, the poster employs what Chantry describes as "satirical and pompous authoritative information to create an otherwise false sense of community." Chantry's design work has become synonymous with the use of vernacular pictorial references that are drawn from technical and instruction manuals and cheap illustrations from the 1950s and 1960s. The poster depicts the image of a policeman from a public information poster and reworks the message into a humorous instruction on the use of condoms to prevent the spread of sexual disease. The title line, "I take one everywhere I take my penis", implies a direct voice of authority, and is specifically designed to relay a very serious message in an amusing and ironic manner. This use of visual and textual language is targeted to a specific audience, in particular young people who may feel disaffected by official government warnings on the subject. The poster was hung in public restrooms, saunas and corporate offices—in Chantry's words, "those locations where sexual activity might

take place." Quoted from: "Up Against The Wall". Russell Bestley and Ian Noble, page 132, Rotovision SA, Mies, Switzerland 2002.

- 73 **USA I have something for you...Is it bigger than a breadbox?!! That all depends.** Design: Art Chantry. Seattle-King County Department of Public Health. 1993. 58.5 x 80.7 cm. Created as a companion poster for 'I Take One Everywhere I Take My Penis', the imagery portrays two heterosexual couples—a Caucasian couple and an African-American couple—each promoting the use of condoms as the smart and sexy thing to do.
- 74 **USA Protect Yourself. Protect Others.** Design: Cedomir Kostovic. 1990. 70 x 100 cm. This poster uses a clever metaphor of matches, suggesting the use of a condom prevents getting 'burned' by the 'fire' of AIDS.
- 75 **USA Use your head—wear a condom. Condoms can protect you from HIV and sexually transmitted diseases.** Design: Joe Scorsone and Alice Drueding. SDposters.com. 2008. 57 x 80 cm. The poster was created for the 'Good 50 x 70' competition and was exhibited in Milan, Italy.
- 76 **USA Use a condom.** Design: James Victore, from a photo by Bela Borsodi. 1998. 51.4 x 72.4 cm. This poster depicting two flies copulating, was initially created as an exhibition poster for the DDD Gallery in Osaka, Japan. Victore produced a pair of posters on the theme of safe sex. "It was an idea that I'd been playing with for a while," Victore says about the posters, each of which shows fornicating animals: one of house flies, the other bunnies—what he calls the 'Bugs and Bunnies' series—"...the way I see it, there's two ideas behind using condoms. One of them is procreation, the other is to not spread disease." Excerpt taken from the article 'The Posters of James Victore' by Steven Heller, published in EYE Magazine 30/1998.
- 77 **USA Use a condom.** Design: James Victore, from a photo by Bela Borsodi. 1998. 51.4 x 72.4 cm. This poster depicting two bunnies copulating, was initially created as an exhibition poster for the DDD Gallery in Osaka, Japan. Victore produced a pair of posters on the theme of safe sex. "It was an idea that I'd been playing with for a while," Victore says about the posters, each of which shows fornicating animals: one of house flies, the other bunnies—what he calls the 'Bugs and Bunnies' series—"...the way I see it, there's two ideas behind using condoms. One of them is procreation, the other is to not spread disease." Excerpt taken from the article 'The Posters of James Victore' by Steven Heller, published in EYE Magazine 30/1998.
- 78 **USA AIDS Hidden Danger.** Design: Cedomir Kostovic. 2007. 100 x 70 cm. The poster image plays with the notion of a dual—AIDS is a hidden danger yet it remains an ever present and persistent danger. The use of optic illusion, bright colors and hidden text within the foreground as well as background, remain the

key design elements in this poster. The caption: 'Hidden danger' echoes the almost submerged letters outlining the word 'AIDS' in the main body of the poster.

- 79 **MEXICO SIDA.** Design: Teresa Camacho. 1992. 90 x 69 cm. The poster is an excellent example of using simple typographic elements to portray an important message. The composition is divided into two equal halves one black and one white. The word 'SIDA' or AIDS is also divided so as to include the letters 'SI' written in black on the white half of the poster, and the letters 'DA' in white on the black half of the poster. The letters 'SI' translates into a 'yes' and the upended letters 'DA' urges the viewer realize that 'yes AIDS can and does contaminate.'
- 80 **MEXICO AIDS is the cause of death of many children.** Design: Félix Beltran. Client: Universidad Autonoma Metropolitana. 2006. 67 x 94.4 cm. The poster depicts a series of inverted colorful letters forming a triangular shape suggestive of an upended child's toy that has settled at the bottom of the picture plane. The stark black void-like background evokes a feeling of helplessness as the seriousness of the copy suggests.
- 81 **MEXICO INRI in AIDS. Unite against AIDS in Children.** Design: Carlos González, UNICEF. 2007. 73 x 103 cm. In Mexico, the highest percentage of Children with AIDS come from indigenous populations. Their mothers contract the virus through their partners, who return infected from abroad. The poster shows a traditional Mexican doll, representing these indigenous children. The poster resonates the visual relationship between the initials INRI inscribed in the Crucifix and the initials AIDS (SIDA), suggesting the doll died from AIDS.
- 82 **MEXICO Unite for Children. Unite against Aids in Children.** Design: Eduardo Barrera, UNICEF. 2007. 70 x 112 cm. The poster depicts a child's white paper boat afloat in a blood red sea of water mines. The paper boat is a metaphor for the fragility of children in imminent danger, while the water explosives suggest the urgency essential to protect innocent children against the menace of AIDS. The image accentuates the vulnerability and perils of being a child amidst the danger that HIV/AIDS can cause for themselves and their families.

SOUTH AMERICA

- 83 **BRAZIL For you to do your jumping around in.** Collaboration: MPM LINTAS. Photo: Chitolina. Part of this project is financed by PNDS/AIDS of the Health Association. Translation: Rita Ferreira. ca. 1996. 42.5 x 58.8 cm. The poster depicts Firemen holding safety net resembling a condom. The message portrays a more humorous approach to a very serious subject.
- 84 **BRAZIL Life/AIDS. The line that separates life from death is as thin as a needle.** Agency:

ADG Associação dos Designers Gráficos (Graphic Designers Association): AIDS and Youth Contest. Graphic Project: D Designers Associated, Claudio Novaes, Hugo Kovadloff, Milton Cipis; Development: Claudio Novaes; Text Collaboration: Maria Pia Parente; Electronic Editing: Alexandre Suannes. Translation: Rita Ferreira. 1992. 46 x 63.5 cm. The poster is a graphic visual depiction of the caption.

85 VENEZUELA National School Day for the Prevention of AIDS May 23.

Anon. OPL-SIDA. ca. 1995. 45 x 63 cm. Translation: Javier Cortés. In this poster, 'Children against AIDS' is a strong rally cry for solidarity. The message promotes hope, happiness and health through its colorful illustration imagery and upbeat handling of the subject matter.

86 CARIBBEAN Unite Against AIDS. Be safe. Get the facts.

Anon. Developed by CAREC in collaboration with AIDSCOM and funded by USAID. CAREC stands for Caribbean Epidemiology Centre. Date unknown. 45.5 x 70.7 cm. The poster depicts the Caribbean land/seascape/horizon with its orange and blue colors and shapes. Two hands clasping each other show equal strength and responsibility between men and women in remaining aware and safe guarding against AIDS. The placement of the orange hands/arms as if almost coming out from the blue colored background gives a sense of space quite similar to an ocean, with the arms 'smooth sailing' in unity.

87 CUBA Enjoy Life, Avoid AIDS. How do I show that I love you?

Design: Idania/David. Cenese Centro Nacional de Educación Sexual (Center for Sex Education). Translation: Javier Cortés. Date unknown. 46.3 x 66 cm. The poster depicts a young woman with her back to the viewer, holding a single flower and a condom in her left hand. Condom use is still stigmatized in many parts of the Caribbean, including Cuba. People are often too embarrassed to buy condoms in shops and even to use them with their partners. Since most of the AIDS cases reported in Cuba are among men having sex with men, this poster is designed to be suggestively ambiguous to cater to both same sex partners as well as heterosexual couples. The goal of this message is to initiate young Cuban adults into using condoms.

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as well as heterosexual couples. The goal of this message is to initiate young Cuban adults into using condoms.

89 CUBA Campaign for living together with people living HIV/AIDS. Living with HIV doesn't make you different.

Anon. 2005. Translation: Javier Cortés. 40 x 60 cm. The poster image depicts a brick plaza with all but one of the bricks aligned. A singular 'brick' is placed perpendicular to the direction of other bricks. This brick is also lighter shade of gray. The image appears to be in opposition to the poster's copy suggesting that living with HIV doesn't make you different. This 'disconnect' of the meaning and message creates a dynamic effect.

90 TRINIDAD AND TOBAGO AIDS. Don't be afraid be aware.

Design: Ilyia Furlonge-Walker for the Form and Function Design Group. ca. 1994. 44 x 60 cm. This poster draws the viewer in with a cartoon-like illustration of a screaming, wide-eyed and very afraid person. The National AIDS Programme of Trinidad and Tobago. Funded by the Pan American Health Organization.

EUROPE

91 AUSTRIA Stop AIDS now.

Photo: Claudio Alessandri Design. Momix dancers: Erin Elliott, Solveig Olsen, Terry Pexton, Brian Sanders, courtesy of Riezouw Associates, LTD. ca. 1995. 84 x 59 cm. The poster depicts figurative letterforms created from choreographed human bodies spelling out the message. Die AIDS-Hilfen Österreichs.

92 FRANCE Protect yourself. The only way to stop AIDS is you.

Agency: TBWA/Paris. Creative Director: Erik Vervroegen, Art Director: Marianne Fonferrier / Stephanie Thomasson, Photography: Eric Traoré, inspired by a photograph made by Philippe Halsman in 1951. Translation: Lisa Rosowsky. 2003. 23.3 x 31.5 inches. The poster image plays with a series of paradoxes to lure the viewer's curiosity and interest. Here the classic sign of danger—the skull, depicts the perils of AIDS and HIV virus. The paradox is in the series of nudes positioned to form the image of the skull. The aesthetics of the nude figures draws the attention of the viewer while the 'skull' symbolizes the consequences of unprotected sex.

93 AUSTRIA Mankind is kind. Humanity is infectious. With HIV-positive people, living with HIV is not.

Advertising Agency: Palla Koblinger & Partner. Creative Director: Roman A. Sindelar, Art Director: Bernd Fliesser, Photography: Andreas H. Bitesnich, Gewista, Druckerei Rezegh und Firma Reproduta. PK&P. AIDS-Hilfe Wien. ca. 1995. 86 x 61 cm. The poster depicts two arms cross at the wrists with the fingers curving toward each other forming the shape of an AIDS ribbon. The message appears at the point where the wrists cross to emphasize the meaning.

94 SWITZERLAND Everytime...and only use your own...

Drawing: Larry. AIDS-Hilfe Schweiz. Translation: Lisa Rosowsky. 1994. 41.8 x 59.2 cm. The poster image suggests the dangers of sharing needles in the spread of HIV/AIDS.

95 GERMANY Don't pass on used needles. A new, sterile needle for each fix. Fuck only with condoms. Safer use, safer sex now.

Design: Peter Knoch/Druckwerkstätten Hatziliadis. Client: Deutsche AIDS-Hilfe e.V. ca. 1990. 59.2 x 83 cm. Translation: Christoph Wassong. The poster depicts a stylized yet plausible group of individuals that can be infected by needles and as a consequence HIV/AIDS. The visual effect—reminiscent of German Expressionism (a style of painting influenced by film noir)—displays a serious and heavy-handed rendering of an unconventional and dangerous life-style.

96 FRANCE Congratulations, you are now one of the people who is not afraid to approach someone with HIV.

Le ministère de la Santé et de solidarités et l'Inpes luttent contre la discrimination des personnes séropositives. Agency: EURO RSCG Paris. Translation: Lisa Rosowsky. 2005. 60 x 80 cm. This poster depicts an image of a healthy female model inviting the viewer to come closer to decipher the small text printed on the woman's lips. Once read the viewer may abruptly step away, but the memory remains.

97 GERMANY OK, I am gay. Not just at night, but also during the day. I am not afraid, at least not of this word, not of my parents, not of the others, their words or jokes, not of gangs or Nazis.

I am strong, because I am happy, because I have friends, who accept me. Until a year ago I thought, accepting being gay, I can never to that. Somehow I did it, it was easier than I thought. Now I am a man, a young, confident gay man, who wants to grow old, very old. Design: Wolfgang Mudra. Photo: Reinhard Lorenz. Copy: Claus-Wilhelm Klinker. Deutsche AIDS-Hilfe e.V. 1995. 59.3 x 84 cm. Translation: Christoph Wassong.

98 FRANCE I've always dreamt of becoming an actress. And then one day it actually happened.

My first role was a carefree, fun-loving student. Followed by a tenacious, career driven intern. Both roles came naturally to me. One flowed into the other. And then I played a woman in hiding. A woman that hid from the world behind sunglasses and a wig. But acting hasn't turned out like I had planned it to. The film in which I have been acting turned out to be my life. I have been pretending all along that everything's fine. That I'm not HIV-positive. 2 out of 3 HIV-positive people hide the truth in fear of discrimination. Say no to exclusion. Agency: TBWA/Paris, France, Creative Director: Erik Vervroegen, Copywriter: Veronique Sels, Art Director: Ingrid Varetz. www.AIDES.org. 2006. 80 x 60 cm. The poster is a photograph of a painted mural depicting a woman sitting next to a collection of wheat-pasted messages that elucidate the narrative text. The message

clearly targets lower to middle-income women, and plays on their shattered dreams scenario. The poster employs the notion 'writing on the wall' literally, so as to startle the viewer into recognizing the dangers and consequences of their choices and dangerous lifestyle.

99 FRANCE Jack is fantastic. He knows exactly how to make me feel better. I can sit for hours just talking to him. About this and that. About being HIV-positive. That's what I need now: an ear. We go for long walks on the beach. We hang out. We spend lots of time together. He has never judged me. He has never thought about leaving. I have learnt that a dog can be truly man's best friend. Sadly, I have also learnt that sometimes they can be a man's only friend. 7 out of 10 HIV-positive people live alone and suffer in isolation. Say no to exclusion.

Agency: TBWA/Paris, France, Creative Director: Erik Vervroegen, Copywriter: Veronique Sels, Art Director: Ingrid Varetz. www.AIDES.org. 2006. 80 x 60 cm. The poster is a photograph of a painted mural depicting the image of a middle-aged man with a spray can and his dog. The message clearly targets lower to middle income men. The message is one of isolation and desperation and plays with the viewer's insecurities, particularly of that of aloneness and distress.

100 FRANCE I will never forget the day of my trial. The jury, The confusion. The shame. The silence. The eyes. The tears. I was called a pervert. I was asked never to go near my family again. Judgement was passed the verdict was cast. It was over before it ever began. It was on a Sunday during tea time in the living room that I told my family I am HIV-positive. Say no to exclusion. 1 out of 3 HIV-positive people is rejected by their own family.

Agency: TBWA/Paris, France, Creative Director: Erik Vervroegen, Copywriter: Veronique Sels, Art Director: Ingrid Varetz. www.AIDES.org. 2006. 80 x 60 cm. The poster is a photograph of a painted mural depicting the image of a young man sporting a red baseball hat with a forlorn expression. This message clearly targets young impressionable youth. The message is a personal discourse between the narrator and the viewer where the viewer is forced to reflect and empathize with the sadness of the tale and encouraged to take all precautionary methods to avoid similar fate.

101 ITALY The death of David Kirby.

Concept: Tibor Kalman, Oliviero Toscani. Photo: Therese Frare. 1992. 42 x 29.6 cm. The photo of AIDS activist David Kirby was taken in his room in the Ohio State University Hospital in May 1990, with his father, sister and niece at his bedside. The photo, taken in both black and white and color by Therese Frare, was part of a photographic documentary on the lives of clients and caregivers in a hospice for people with AIDS. The photograph was included in LIFE magazine in November 1990, and went on to win the 1991 World Press Photo Award. Tibor Kalman, working with Oliviero Toscani, was

preparing a consciousness-raising campaign associated with Benetton products and culture. He saw the Frare photograph in LIFE Magazine and suggested that Benetton include it in their advertising campaign. Benetton approached the photographer and Kirby family, gaining consent for the use of the photograph and contributing to an AIDS foundation. When considering whether to stay with black and white or go with color the creative team decided that it needed to look like an advertisement, raising the shock value. [http://theinspirationroom.com/daily/2007/benetton-pieta-in-aids-campaign]

102 ITALY HIV Positive (1). United Colors of Benetton.

Concept and Photography: Oliviero Toscani. 1993. 42 x 29.6 cm. The poster depicts a close-up photograph of a young woman's vaginal area and the words 'HIV Positive' 'branded' above it. One of a series of three posters created in the fall of 1993 for the United Colors of Benetton campaign. The campaign underscored the literal and figurative branding of individuals who are HIV-positive.

103 ITALY HIV Positive (2). United Colors of Benetton.

Concept and Photography: Oliviero Toscani. 1993. 42 x 29.6 cm. The poster depicts a close-up photograph of a young man's forearm and the words 'HIV Positive' 'branded' on it. One of a series of three posters created in the fall of 1993 for the United Colors of Benetton campaign. The campaign underscored the literal and figurative branding of individuals who are HIV-positive.

104 ITALY HIV Positive (3). United Colors of Benetton.

Concept and Photography: Oliviero Toscani. 1993. 42 x 29.6 cm. The poster depicts a close-up photograph of a young man's behind and the words 'HIV Positive' 'branded' on it. One of a series of three posters created in the fall of 1993 for the United Colors of Benetton campaign. The campaign underscored the literal and figurative branding of individuals who are HIV-positive.

105 ITALY Soccer balls in a condom. United Colors of Benetton.

Concept and Photography: Oliviero Toscani. 1991. 42 x 29.6 cm. The poster depicts a manipulated image of two soccer balls housed in a condom—the effect suggestive of male genitalia. Benetton's efforts to raise awareness for safer sex were well received by Health organizations and AIDS groups.

106 ITALY Colored Condoms. United Colors of Benetton.

Concept and Photography: Oliviero Toscani. 1991. 42 x 29.6 cm. The poster depicts a photograph of unfurled colorful condoms. Benetton's efforts to raise awareness for safer sex were well received by Health organizations and AIDS groups.

107 THE NETHERLANDS Wrap it up, or clear off. I screw safely or I don't screw at all.

Publication of the Public Campaign Project Group AIDS/ SOA (AIDS/Sexually Transmitted Illnesses) in association with the VWS (Ministry of Public

- Health, Welfare, and Sports). In addition this is supported by the Prevention Fund (Praeventiefonds). Translation: Alston Purvis. ca 1995. 42 x 59.5 cm. One of a set of two posters, reflecting the cultural bias of The Netherlands—open acceptance to sexual preferences. The casualness of the caption applicable to both the gay and heterosexual couple, is further accentuated by the almost 'comic' placement of the 'condom' on the nude male model.
- 108 THE NETHERLANDS** *Wrap it up, or clear off. I screw safely or I don't screw at all.* Publication of the Public Campaign Project Group AIDS/ SOA (AIDS/Sexually Transmitted Illnesses) in association with the VWS (Ministry of Public Health, Welfare, and Sports). In addition, this is supported by the Prevention Fund (Praeventiefonds). Anon. Translation: Alston Purvis. ca 1995. 42 x 59.5 cm. One of a set of two posters, reflecting the cultural bias of The Netherlands—open acceptance to sexual preferences. The casualness of the caption applicable to both the gay and heterosexual couple, is further accentuated by the almost 'comic' placement of the 'condom' on the nude male model.
- 109 PORTUGAL** *Joy stick, play station, game over. You only have one life, use a condom.* Advertising Agency: Ogilvy & Mather Portugal, Models: cia. da Gente. Photography: Atelier da Ilusão/ House of the image. Copywriter: Pedro Oliveira, Art Director: Atelier da Ilusão, Creative Director: Carlos Silva. Post-production: Ian Holdford. ABRAÇO. Because AIDS exists. Client: Harmony Duo (condom company). Translation: Rita Ferreira. 1998. 21 x 68 cm. This poster is targeted to young men and women using the gaming metaphor—the notion that 'losing the game' is like losing your life.
- 110 ITALY** *Don't be surprised by AIDS. Cover Up.* Design: Mauro Bubbico, Motescaiglioso. Translation: Ellen Shapiro. 2002. 70 x 100 cm. Conceived for the competition 'Positive Contacts' held in Biella, Italy in 2002, and inspired by the trademark of an African musician involved in the fight against AIDS, this poster took second prize. Although the image was never published, except in postcard form, the postcards were distributed in places frequented by youth. In a short time the image became a cult object.
- 111 GERMANY** *The Gift from Heaven.* Design: Walburga Lieven, GH-Uni Duisberg. AIDS-Hilfe Duisburg/Kreis Wesel e.V. 1995. 59.2 x 84 cm. Translation: Christoph Wassong. The poster depicts two condoms overlapping amidst the 'heavenly' clouds with endless reinterpretations such as a 'match made in heaven'. The text at the bottom further identifies the two condoms as a 'gift from heaven.'
- 112 GERMANY** *Double stitched lasts longer. AIDS is not a punishment from God.* Design: Klaus Staack. 1987. 59.2 x 83.5 cm. Translation: Christoph Wassong. The poster depicts a collaged image of two condoms covering the church spires. The powerful image seeks to counter the popular belief that AIDS is a punishment of God. This is a very effective example of how a poster can confront a viewer about their superstition, ignorance and prejudice toward those people who suffer from HIV/AIDS.
- 113 SPAIN** *Condoms work all night.* Fundación Anti-AIDS España. Sponsored by Levi Strauss Foundation. 1998. 48 x 69 cm. Translation: Javier Cortés. The poster depicts the image of a 'condom' personifying the viewer. The condom figure reclines on an office chair with a coffee on the desk to help it through the nights work. The comic yet humane approach immediately helps the targeted viewer, young working adults, to connect to the message relayed and to accept its educational input with a smile.
- 114 FRANCE** *Condoms are not for the head.* AFLS, Images for the fight against AIDS. Drawing: R. Topor. Translation: Lisa Rosowsky. 1993. 59.3 x 84 cm. The poster depicts a condom awkwardly stretched across a person's head. This silly and farcical image seems to mock the misuse or perhaps lack of use of condoms. Yet the humorous image remains intact in the viewer's memory while delivering a serious underlying message.
- 115 SWITZERLAND** *Without? Without me. Prevention Campaign of Swiss AIDS Assistance, in collaboration with the Federal Office of Health.* STOP AIDS. Agency: CR Basel, Art Director: Thomas Schaub, Designer: Hannes Huber, Photographer: Markus Rössle, Copywriter: René Fisch. Client: Federal Office of Public Health, Basel, Switzerland. 1992. 59.1 x 28.2 cm. The poster image depicts a young woman dairy farmer dressed in an ethnic clothing standing in front of a cow. In the background is a barn with a young man relaxing on the hay possibly awaiting her arrival. Her closed right hand is raised with thumb pointing up in a 'thumbs up' sign; on her thumb is a condom. The word 'senza' (without) is above the condom. The message is that a young, woman from a rural farming area will not have sex unless condoms are used for protection.
- 116 SWITZERLAND** *Without? Without me. Prevention Campaign of Swiss AIDS Assistance, in collaboration with the Federal Office of Health.* STOP AIDS. Agency: CR Basel, Art Director: Thomas Schaub, Designer: Hannes Huber, Photographer: Markus Rössle, Copywriter: René Fisch. Client: Federal Office of Public Health, Basel, Switzerland. 1992. 59.1 x 28.2 cm. The poster image depicts a fashionable mature woman seated in a luxury restaurant, surrounded by beautiful furnishings. Her closed right hand is raised with thumb pointing up in a 'thumbs up' sign; on her thumb is a condom. The word 'senza' (without) is above the condom. The message suggests that this fashionable mature, woman will not have sex unless condoms are used for protection.
- 117 SWITZERLAND** *Without? Without me. Prevention Campaign of Swiss AIDS Assistance, in collaboration with the Federal Office of Health.* STOP AIDS. Agency: CR Basel, Art Director: Thomas Schaub, Designer: Hannes Huber, Photographer: Markus Rössle, Copywriter: René Fisch. Client: Federal Office of Public Health, Basel, Switzerland. 1992. 59.1 x 28.2 cm. The poster image depicts a man dressed in a suit and tie seated behind a desk in an office, surrounded by shelves full of books. His closed right hand is raised with thumb pointing up in a 'thumbs up' sign; on his thumb is a condom. The word 'senza' (without) is above the condom. The man is probably in his thirties, wears glasses, and has a professional desk job, perhaps as an archivist, lawyer or accountant. The message is that a mature, well-educated professional gay man will not have sex unless condoms are used for protection.
- 118 CZECH REPUBLIC** *With smile, with condom.* National Support Center for Health Czech-Slovak-Swiss Health Organization. studio ART Daskova. Nada Ocenásková, Zuzana Honsová. Translation: Bára K. Jichová. 1993. 41.9 x 59.2 cm. The poster depicts an illustrative image of five happy Elephants 'trumpeting' their support of using condoms to eradicate AIDS by wearing them on their trunks.
- 119 FRANCE** *AIDS—Let's speak freely about it.* AFLS, Images for the fight against AIDS. Design: Uwe Loesch. 1993. 59.3 x 84 cm. Translation: Lisa Rosowsky. The bold composition in this poster manages to spark an immediate storyline with the image of a partially covered female face and hands, across her partner's body, obscured by a large black oblong censoring the viewer from the rest of the image. The white caption across the oblong directs the viewer back to the female face and in particular her eyes. The half closed eyes however again directs the viewer back towards the image and the gaze now moves towards the caption and then underneath it to the small red letters outlining 'SIDA' the French word for AIDS.
- 120 GERMANY** *Felix is sleeping peacefully at home. His Hans uses condoms.* Art Director: Rainer Schilling, Designer: Detlev Pusch, Photographer: Norbert Heuler. Copywriter: Deutsche AIDS-Hilfe e.V., Client: Deutsche AIDS-Hilfe e.V., Berlin, Germany. ca. 1993. 69 x 48 cm. Translation: Christoph Wassong. The poster depicts a naked man, laying face down, on a billowy bed. The text indicates that this is Felix, who is home sleeping peacefully while his lover Hans is with another man named Otto. Felix has no reason to fear because Hans uses protection when he has sex with other partners.
- 121 GERMANY** *Eenie meine mine mu is making noise in the bed. Eenie meine mine mu and you are lost. Kondome schützen.* Drawing: Martin Schink, AIDS-Hilfe Weimar e.V. Date unknown. 59.2 x 84 cm. Translation: Christoph Wassong. "A bed bearing a red heart with two falling line figures and the German nursery rhyme suggesting the downfall of two lovers who did not practice safe sex." [http://catalogue.welcome.ac.uk]
- 122 FRANCE** *They just met, they must meet again. They think it is only SEX and then there's AIDS. They would like it to be simple.* Design: Delphine Chanet. AFLS, Images for the fight against AIDS. Concor d'affiches organisé par le crips Ile-de-France à l'initiative du Conseil Régional d'île-de-France avec le soutien du Centre Georges Pompidou et des Préservatifs Durex. Translation: Lisa Rosowsky. 1996. 60 x 80 cm. The sketchy quality of this image diagrams the casualness of the sex act and its significance for two ordinary strangers meeting for the first time. The importance of the using a condom even if it is a casual encounter is emphasized.
- 123 FRANCE** *Her name was Valentine. She was born on the 4th of February, 1888. At age 96, her health declined. She was tired of living. She dwelled exclusively on one idea: to become a centenarian. Though in agony, just before turning 100, she revived long enough to ask "How many days remain?" There would be six. "I'll hold on. I'll hold on." She died in February 1988. She had chosen to include in her death notice the following biblical verse; "She did what she could". Before dying she embroidered a piece of fabric with my initials. I offered it to Hervé, in memory of that night, long ago, when I asked him to share my bed. He demurred, adding: "Later you'll understand that I'm saving your life." Still, I invited him to at least sleep with me for a while. And so, I would have liked to believe that, having been embroidered by a one hundred year-old woman of fierce will, this cloth, crowned with such deep faith, would transmit its strength to him. On the 27th of December, 1991, at age 36, Hervé died.* Anon, AFLS, Images for the fight against AIDS. Translation: Lisa Rosowsky. 1993. 59.3 x 84 cm. The narrative of this visually subtle poster immediately captures the viewer's complete attention along with their compassion. The poster targets both men and women, young and old. The open declaration of love and hope at the start of the narrative is equally marred by the sense of hopelessness and despair of the narrator.
- 124 RUSSIA** *AIDS—Random Encounters.* Design: G. Nemkova, G. Kamenskikh, Editor/Copywriter: N. Bogomolova, Production Artist: V. Scherban, Plakat Publishing House, Moscow. Translation: Vlad Ivashin. 1990. 67.7 x 47.2 cm. As the poster title suggests, the drawing depicts a park bench combined with hospital gurney wheels, with 'shadows' of an anonymous couple that foretell of an unfortunate 'random encounter' that lead to HIV infection.
- 125 RUSSIA** *AIDS does not sleep!* Design: O. Dulatova, Editor/Copywriter: N. Shubina, Production Artist: V. Scherban, Panorama Publishing House, Moscow. Translation: Vlad Ivashin. 1990. 65.2 x 46.5 cm. This poster depicts a sphinx-like creature composed of the head and torso of a pretty woman with dramatically rendered oversized wings. The key elements in this composition include the use of syringes and needles to render the over sized wings, the con-
- temptuously protruding breasts pointed toward the viewer and referencing the abundant supply of drugs and sex within contemporary Russian society. The Sphinx-like creature plays the role of a 'Temptress' enticing those native enough to sample her charms. The sharp diagonal of the text cautioning 'AIDS never sleeps' further frames and brings emphasis to the syringe laden wings of this salacious creature intensifying the poster's message to be beware that drug addiction that can lead to HIV infection through the sharing of needles.
- 126 UK** *The best lovers are good with their hands. Protect yourself from HIV and AIDS. Use a Condom.* British Deaf Association/AIDS Ahead. 1995. 59.2 x 42 cm. The poster depicts the use sign language to translate its message. Although the poster is designed for the deaf/hard of hearing audience, the caption of the poster: 'The best lovers are good with their hands' manages to invite a large and diverse variety of individuals to come closer and read the finer text on protection against AIDS and HIV. The use of hands and sign language to deliver the content is both interesting and innovative.
- 127 GERMANY** *AIDS. Never trust an unknown fix.* Design: Papen, Hansen Köln. AIDS-Koornation NRW, Hortonplatz 1, 4000 Düsseldorf 1. 1995. 42 x 59.2 cm. Translation: Christoph Wassong. A syringe forming the 'i' of AIDS warning the viewer not to trust (or use) unknown needles.
- 128 PORTUGAL** *'Me, father, mother.' It's time to teach children to live in a world with AIDS.* Photo: PICTO. ABRAÇO. Translation: Rita Ferreira. Date unknown. 48 x 67.5 cm. Additional poster text: Some people who have contracted AIDS also have children. There are thousands of children and teenagers who are left without their parents, without love, and without resources. We cannot allow them to lose hope.
- 129 SPAIN** *Women, love and enjoy safely. Learn about HIV/AIDS. It's not about who you are, or what you do, but how you do it.* Generalitat de Catalunya, Departament de Sanitat i Seguretat Social. Program for AIDS prevention and assistance, 900 21 22 22. Free and confidential information. Hotline contact information. www.gencat.net/salut. Anon. 2004. 59.8 x 40 cm. Translation: Javier Cortés. This poster depicts the modern independent young professional woman. As with professional men, the lifestyle illustrated through a series of images shows a healthy balance between work and sex, along with relaxation and entertainment, given that safe measures are taken on all accounts. The caption further emphasizes the important of safe sex.
- 130 FRANCE** *Live long enough to find the good. Protect yourself.* Drawing: Skwak. www.aides.org. Translation: Lisa Rosowsky. 2007. 60 x 40 cm. The poster depicts a brightly rendered quilt of cartoon characters set in a timeline narrative that communicates to a wide range of ages and genders, as both an adolescent and an adult can

equally relate to the lifestyle portrayed in the imagery. The poster is designed to come across as 'full of life' and 'happenings' as the title further accentuates this notion by declaring: live long enough to find the good.

- 131 DENMARK AIDS. Info Funen 10th Anniversary.** Design: Per Arnoldi. AIDS-Info FYN & Bolorogarden. 1985-1995. 1995. 100 x 70 cm. Quote by Per Arnoldi on the concept of his poster: "The thing about poster and campaigns for AIDS, or rather information and warnings about AIDS, is that it's hard to know whether you should speak quietly and urgently or loudly and threateningly—general warning or wildly frightening. Or whether you find a visual idiom that does both at once. I tried the latter with the lovely peaceful water surface which is perhaps, once in a dreadful while, broken by the ominous fin of the shark...I mean everyone likes to swim, but..." 'Per Arnoldi 250 Posters Etc.', Birkhäuser Publishers, Basel, Switzerland, 2004.
- 132 DENMARK AIDS. Avoid Infection.** Design: Per Arnoldi, Production: Lone Michelsen/Tryk: Kai Svendsen. 1988. 120 x 80 cm. Quote by Per Arnoldi on the concept of his poster: "You can't go wrong if you follow your heart! It signifies love, and the interpretation can presumably also be extended to everything that goes with love and the consummation of love, and thus to sex—so it was very relevant as a symbol in the uncertain world from which the first reports of AIDS came. My thinking was this: if a traffic sign meant one thing and the same sign upside down meant the opposite, or at least that you had to take care, then the heart, viewed as a traffic sign, could mean 'Take care, love or sex ahead!' The heart upside down could be the same logic mean 'Take care, unsafe sex ahead!' The poster was for an informative/cautionary school film about AIDS in 1988." 'Per Arnoldi 250 Posters Etc.', Birkhäuser Publishers, Basel, Switzerland, 2004.
- 133 CZECH REPUBLIC STOP AIDS.** Anon. 1988. 42 x 57 cm. The poster text in English carries a logo of a blue skull in the center of a red heart. The text lists different HIV prevention measures in Czech: AIDS transmits through sexual intercourse; AIDS does not transmit through the air, water, food, urine, feces and normal social contact; protect yourself with condoms and monogamy; please be responsible to yourself and your surroundings.
- 134 CZECH REPUBLIC Stop the spread of AIDS with hearts.** Design: Ator J. Onaduna Poroleno. ca. 1990. 60 x 85 cm. The poster depicts an image of six arrows bent to form the word 'AIDS' slashing through red heart shapes that appear to 'bleed' when pierced. A yellow rectangle in the middle contains the word 'STOP' printed in black. The message suggests that it will take sacrifice to stop such a deadly disease as AIDS.

- 135 FRANCE Sidafrica.** Design: Alain LeQuernec. 1998. 90 x 60 cm. The poster depicts shape of the African continent pierced by a large red cross. The message relates the urgency and severity of the spread of AIDS and its consequential death rate within Africa. The poster is simple and to the point with a very strong and direct message to visually articulate the AIDS scandal in Africa. This poster was designed for an exhibition at the 12th World AIDS Conference in Geneva, Switzerland and was a visual effort to articulate the AIDS scandal in Africa.
- 136 PORTUGAL Fight AIDS Not People With AIDS.** Design: Sara Gama. Translation: Rita Ferreira. 2009. 50 x 70 cm. This poster was originally created for the 2009 edition of the 'Good 50 x 70' competition responding to the theme: "Being HIV-positive is not a criminal offense. Governments must focus on education and prevention of the disease rather than repression." The designer employs her typographic message in the shape of the African continent where there is much criminalization of the illness.
- 137 THE NETHERLANDS AIDS, the Killing Bite of Love.** Design: Anthon Beeke. 1993. 180 x 124.5 cm. The poster image depicts male genitalia with the head of a snake about to strike. Employed here as a symbol to communicate the deadliness of the AIDS virus, snakes can deliver deadly defensive bites without giving prior notice or warning to their unwitting victims. Although a snake is defending itself from the encroachment of its victim into the snake's immediate vicinity, the unannounced and deadly strike may seem unduly vengeful.
- 138 HUNGARY STOP AIDS.** Design: David Barath. 2008. 50.8 x 75.7 cm. The poster depicts a silhouetted image of a large bird (perhaps a carrion crow) perched atop of a silhouetted erect penis. This compelling metaphor plays on the notion that the Crow is an omen of death and conflict, and is associated with death transitions. The poster designed for the 'Good 50 x 70' competition.
- 139 GERMANY Acquired Immune Deficiency Syndrome.** Design: Lex Drewinski. 2007. 51.2 x 76 cm. The poster depicts the letters AIDS as 'fins' or 'tails' from ocean predators. The image plays on the notion that there is danger lurking below the surface that the unsuspecting person cannot see. The poster was designed for Friedenshaus Berlin.
- 140 UK Poster 1: United Nations Office on Drugs and Crime.** Design: Harry Pearce assisted by Jason Ching. 2009. 59.4 x 84.1 cm. The United Nations' Office on Drugs and Crime produced a series of posters to highlight the relative merits of drug treatment and rehabilitation around the world. The posters serve as a training tool specifically developed for the Russian police, whose country has a particularly poor track

record in drug support. The posters had to be eye-catching, easy to absorb and not reliant on language. Pentagram's typographic solution built a simple world map from internationally recognized country abbreviation codes (GB, US, RU etc.). Eight variants were then designed, using color-coding and icons to provide comparative statistics around drug abuse, the incidence of HIV, Methadone and opioid maintenance therapies, and needle and syringe programs.

- 141 UK Poster 2: United Nations Office on Drugs and Crime.** Design: Harry Pearce assisted by Jason Ching. 2009. 59.4 x 84.1 cm. The United Nations' Office on Drugs and Crime produced a series of posters to highlight the relative merits of drug treatment and rehabilitation around the world. The posters serve as a training tool specifically developed for the Russian police, whose country has a particularly poor track record in drug support. The posters had to be eye-catching, easy to absorb and not reliant on language. Pentagram's typographic solution built a simple world map from internationally recognized country abbreviation codes (GB, US, RU etc.). Eight variants were then designed, using color-coding and icons to provide comparative statistics around drug abuse, the incidence of HIV, Methadone and opioid maintenance therapies, and needle and syringe programs.
- 142 UK Crime! Being HIV+ is not a criminal offense.** Design: Selcuk Ozis, 2009. 50 x 70 cm. Governments must focus on education and prevention of the disease rather than repression. The poster was created for the 'Good 50 x 70' competition. It uses bold typography and perspective with the familiar image of a police crime-scene tape to form the positive sign next to the letters HIV.
- 143 ITALY Who's Afraid of the Big Bad Wolf? AIDS is not the big bad wolf. It is a serious illness, one that should be prevented with attention, and treated with every means available, but it is nothing more than an illness. Those who suffer from it should be helped in every way possible, not isolated and avoided like convicts. AIDS is fought also with caring and solidarity. Fear, solitude and isolation are the real big bad wolf.** Design: Andrea Rauch, Rauch Design. Translation: Ellen Shapiro. 1991. 70 x 100 cm. European Institute of Design Milan, Department of Advanced Graphic Design on the occasion of the International AIDS Conference, Florence, Italy June 1991.
- 144 SWITZERLAND Love Life Stop AIDS. No action without protection. 1. No intercourse without a condom. 2. No sperm or blood in the mouth.** Agency: EURO RSCG Zürich. 2006. 69.7 x 49.8 cm. Additional poster text: 'The Swiss Federal Office of Public Health and the Swiss Aids Federation: Safer sex is the best way to protect yourself from HIV and other sexually transmitted

diseases.' The poster image depicts three men playing ice hockey suggesting their activity is 'dangerous' as they are unclothed and unprotected.

- 145 SWITZERLAND Love Life Stop AIDS. No action without protection. 1. No intercourse without a condom. 2. No sperm or blood in the mouth.** Agency: EURO RSCG Zürich. 2006. 69.7 x 49.8 cm. Additional poster text: 'The Swiss Federal Office of Public Health and the Swiss Aids Federation: Safer sex is the best way to protect yourself from HIV and other sexually transmitted diseases.' The poster image depicts two women fencing suggesting their activity is 'dangerous' as they are unclothed and unprotected.
- 146 SWEDEN Make Love, not AIDS. Making love can end in so many ways. The best case scenario ends with two fortunate souls. In other cases it ends with an unwanted pregnancy. More often it ends with a STD. Worse case scenario, it ends with HIV. What can you make to make your sexual encounter end 'happily ever after?'** Design: Garbergs. Translation: Roger Savonen. ca. 1993. 70 x 50 cm. Love Power is supported by RFSU, the Swedish Organisation for sexual education, RFSL, The Swedish Organisation for sexual equality, and People's Health Institute, Department of Health.
- 147 SWEDEN Come together. One out of ten guys are turned on by other guys. For some men it's easy and it comes naturally. Others do it in hiding, and they won't dare to accept their true feelings. Not to their parents, their friends or to themselves. Who turns you on?** Design: Garbergs. Translation: Roger Savonen. ca. 1993. 70 x 50 cm. Love Power is supported by RFSU, the Swedish Organisation for sexual education, RFSL, The Swedish Organisation for sexual equality, and People's Health Institute, Department of Health.
- 148 SWITZERLAND STOP AIDS.** Agency: crDDB Basel, Art Direction: Michael Oswald, Design: Michael Oswald, Marc Rutishauser, Photography: Harry Burst. Federal Office of Public Health and Swiss AIDS Federation. 2002. 70 x 50 cm. The image in this poster depicts a corn cob as a symbolic representation of an erect penis. Corn silk coming out of cob is discolored and old, suggesting it is diseased. The message suggests the danger of unprotected sex (ejaculation) in the transmission of AIDS.
- 149 SWITZERLAND STOP AIDS.** Agency: crDDB Basel, Art Direction: Michael Oswald, Design: Michael Oswald, Marc Rutishauser, Photography: Harry Burst. Federal Office of Public Health and Swiss AIDS Federation. 2002. 70 x 50 cm. The image in this poster depicts a seashell as a symbolic representation of a vagina and with text the message suggests the danger of unprotected sex.

- 150 FINLAND 2004 AIDS Day.** Design: Jyri Kontinen. 2004. 29.6 x 42 cm. Additional poster text: 'Red ribbon is an internationally recognized symbol. By wearing it, a message of conscience and caring is sent to all people infected with HIV and the ones taking care of them. Please wear the red ribbon on the World Aids Day, or any day of the year.' This poster image suggests the red ribbon symbol as a binding 'hug' of caring and commitment. AIDS Day is a moment to commemorate people with AIDS and their loved ones who take care of them.
- 151 FINLAND Connected Globally.** Design: Pekka Piippo. 2010. 70 x 100 cm. The poster image suggests our 'planet' as a living embodiment of the linkage of all people. The message is directed to the Finnish people that, although there is a small but very real possibility of catching HIV within the borders of Finland, the majority of new contaminations come from exposure to the virus outside of Finland. The designer states: "We mustn't lure ourselves into false security as we are all connected."
- 152 FRANCE Friends! Protect Yourself!** Design: Roman Cieslewicz. AFLS, Images for the fight against AIDS. 1993. 59.3 x 84 cm. The poster depicts a bold typographic statement declaring 'friends protect your self', a visual ploy that immediately draws the attention of the viewer. In the center between the two words sits a grainy black and white image of a condom. Nested inside the condom is a smaller red and white circular image, the focal point of the poster suggesting a subtle yet firm tension within the composition. The message is simple yet demands of its audience urgent and immediate action to protect and educate.
- 153 GERMANY AIDS Ribbon.** Design: Ivo Gadea, Deutsche AIDS-Hilfe e.V. www.aidshilfe.de. 2005. 59.4 x 84 cm. The red ribbon has become a widespread symbol throughout the world, particularly among gay and lesbian communities, and has appeared in many different forms and versions. A loop of red silk ribbon, typically fastened on a lapel or pinned to a shirt, shows the wearer to be sympathetic and supportive of those with HIV/AIDS. Designed by the graphic arts activist group 'Visual AIDS' to increase awareness and promote action to combat AIDS, the red ribbon symbol was introduced in the United States at the 1991 Tony awards ceremony by the group Broadway Cares/Equity Fights AIDS. In 1993 the US Postal Service released a red ribbon stamp with the caption 'AIDS Awareness'. The AIDS ribbons also provided the impetus for other groups to designate variously colored ribbons for their own causes, such as the pink ribbon worn for breast cancer awareness. [http://www.thebody.com/content/art14040.html]