Featuring three main sections, *Art as Activism* opens with works dating from the Great Depression to World War II. The posters and broadsides from the era focus on the American labor movement, Communism, racism in the South, housing in the North, and the legacy of the Harlem Renaissance.

Hugo Gellert (1892–1985)
*Daily Worker*, ca. 1935
Lithograph on paper
Collection of Merrill C. Berman
Courtesy Mary Ryan Gallery, New York

J. Louis Engdahl (1884–1932)
*Labor Defender*, June 1931
Lithograph on paper
Collection of Merrill C. Berman

Vera Bock (1905–73)
*Haiti: A Drama of the Black Napoleon by William Du Bois at Lafayette Theatre*, 1938
Screenprint on board
Collection of Merrill C. Berman
The second section of the exhibition explores the Black Panther Party, beginning with its founding in California in 1966 and traces its rise to international prominence. Their policies of self-defense and anti-imperialism prompted FBI Director J. Edgar Hoover to notoriously condemn them as “the greatest threat to internal security.” Their legacy of lesser-known initiatives to aid impoverished black communities, including a breakfast program that at its height served 10,000 kids in need every day was overshadowed as a result.

Unidentified artist
*Free Angela Davis*, ca.1970-72
Lithograph on paper
Collection of Merrill C. Berman
Photography attributed to Blair Stapp
Composition by Eldridge Cleaver

*Huey Newton seated in wicker chair*, 1967
Lithograph on paper
Collection of Merrill C. Berman

Emory Douglas (b.1943)

*All Power To The People*, 1969
Lithograph on paper
Collection of Merrill C. Berman
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*An Attack Against One is An Attack Against All*,
ca.1970
Lithograph on paper
Collection of Merrill C. Berman

The final section of *Art as Activism* focuses on the anti-Vietnam War movement and other protest movements of the 1960s and 1970s. The mass protest movements varied greatly in their demands and their activist style. Some were violent, others peaceful. Some pushed for reform, others revolution. Regardless of their messages, these movements brought millions to the streets and forever changed American society; they helped end the Vietnam War and gave rise to watershed legislation and fundamental social change.

Jay Belloli, Berkeley, California

*Amerika is Devouring Its Children*, 1970
Screenprint on computer paper
Collection of Merrill C. Berman
Unidentified artist
*Red Power*, 1970
Lithograph on paper
Collection of Merrill C. Berman

Phil Ochs (1940–76), Cora Weiss (b.1934) and Dan Luce
*The War is Over!*, 1975
Lithograph on paper
Collection of Merrill C. Berman