



Nothing is more indicative of war than readied missiles and this image is centered in John Yates' work, but it is the word trick that makes this poster memorable. "Weapons of Mere Destruction" is proclaimed with "Make Art Not War" as a footnote, and every phrase questions the advertisement of war. The world of advertising is the impetus for Ray Noland's ad for "the truth." His poster zeroes in on the war that he deems most important: "the war against ourselves." His piece's familiarity is achieved through use of found imagery, "just like sampling music," which "everyone can relate [to]." Nicole Schulman connects her art to the audience in another way: by making the situation human. The artwork of this piece is a portrait of Layla al Attar, an assailed artist, surrounded by the destruction inflicted by the attacking forces. "I hope to provoke thought, not despair," Schulman says, describing the desire for her work.

Hostetter affirms, "I want my work to bring people in, and force them to stare for a while." While they are "hypnotized" maybe they will recognize "the only true thing" that Noland believes in or get motivated to access and create the "real popular art" that inspired Schulman. Once people recognize that, as Noland says, "we all give our lives individual truth, beauty and meaning everyday," they can start contributing that message to Hostetter's art magazine or pick up a tool and join Clamor's call to "whine, kick, and scream until everyone has everything they need."

This poster series is indeed meant to command the audience. Take it to the streets and around the net. There's even a cool sticker included in the package from [www.vgkids.com](http://www.vgkids.com) to plant on your car.

Along with the posters came the March/April "Death" issue of Clamor and the inaugural edition of Radio Clamor. Each issue follows a certain theme that is explored through the perspective of culture, economics, media, people, politics, sex, and gender. "We're All Going to Die" is splashed across the cover, inviting the reader in for an upbeat treat! Sectioning the different pieces off is an effective way to explore such disparate issues as HPV and McDonalds in a cohesive manner. The articles often present an unconventional topic, such as putting a semi-positive spin on suicide. These topics are explored personally, but also include addresses for further research. The site and cover designs were changed as of the May/June issue, but the same independent journalism is there.

The audio version was not nearly as refreshing. Radio Clamor also gave a voice to those often overlooked, with pieces that covered the Transgender Day of Remembrance and memorialized 150 of Bush's capital punishment victims, but the delivery was stale. Whereas the print magazine is inviting, vibrant, and personal, the bulk of the CD was monotone and like a dry hour of NPR. The "Last Words" segment was produced by high school students and was the real stand-out piece because it was less polished and more intimate. Some of the other segments were plagued by sound clips that were too long and disjointed, or by a lack of clear continuity. Radio Clamor was just there; it never rose above background ramblings to catch my interest but the support of such a strong media outlet insures that Radio Clamor too will improve and captivate, with time.

(More visuals at [www.clamormagazine.org/art\\_notwar.shtml](http://www.clamormagazine.org/art_notwar.shtml) and [www.faethetic.com/posters.html](http://www.faethetic.com/posters.html)) >>>>>

# tivism



During a tumultuous time in modern American history, Clamor Magazine and Faethetic Magazine collaborated to influence the post 9/11 landscape using a common medium that can often have extraordinary effects: art. Twelve posters by twelve artists all proclaiming "Make Art Not War!" were distributed in an effort to push the public away from the terrifying, disturbing images towards positive, imaginative action. Each black and white poster invokes distinct feelings from our collective memory. Given 11x17 inches, they are able to convey complex anti-war sentiments in a stunningly simple fashion.

Both Clamor and Faethetic are based out of Ohio and their proximity forged a bond between them. Jason Kuscma from Clamor explains that both magazines picked six artists each and that the end result represented "a good cross-section of folks from all over the country with varying styles." Each poster is also emblazoned with the "Make Art Not War!" slogan that Dustin Amery Hostetter of Faethetic Magazine coined shortly after 9/11; four of the pieces feature the phrase as the only writing on the poster. "The artists certainly let their work speak louder than words," Kuscma describes, "and I think that's the point."

Brandon Bauer's image presents the stark reality of war in a surrealist style: a snapshot for the world to see. The piece by kazyNdan utilizes few words, but the images swirling around the central George W. Bush figure pull the eye with allusions to Hitler using a flag and imprisonment while doves linger overhead. Using creative media, even cartoons, this juxtaposition of history, reality, and hope shows how visual understanding can transcend mere words. Christine Wong and Faile also make sparse use of words while entangling disparate images to present a less grave picture. Hostetter austere expressed his feelings using two hands in the shape of a dove captioned with "Make Art, Not War." "It seems like the most effective examples are the ones that focus on the message," Hostetter details, "and explain it with a clear image."

Most of the posters employ some words beyond the signature phrase. "Obey" accompanies Shepard Fairey's piece, which is reminiscent of WWII propaganda posters.

## ART AS ACTIVISM

*Brought to you by the people at  
Clamor Magazine and Faethetic Magazine*

BY ERIKA OWENS

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