

ART vs. WAR

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"In Peace May it Wave" is a piece by Harmony Kellogg and Laura Hansen. At right is a charcoal by Phil Charak, a likeness of Osama bin Laden. The Pantagraph/STEVE SMITH

Victor Cortez's DVD re-edit is Coppola's "Apocalypse Now," with all of the violence and a collage of serene rivarape shots remaining. There are more than a hundred pieces here — as photos, as mixed-media installations, as photographs, as videos, as stamps, as G.I. Joe action figures, as Web sites, as you-

less of the legion of artists, anyone who comes into the show expects to be given the urge to take a stand in for a rude, and polemical, ending.

And this collective outcry against the government's present

"At first I was miffed at the oversight of myself and my staff," he says, "because I didn't want to have a hole in there."

Meanwhile, the anti-war movement had been accelerating in intensity, not only here in the United States, but globally.

"I found myself getting upset on a daily basis about what was going on and the point of view that was being expressed — the thought that a pre-emptive strike is the thing that is going to prevent something that may happen. It was going too far," says Blinderman. "Then I thought, geez, you are the director of the art gallery here and art historically is the medium for expressing discontentment with social conditions."

For War," Blinderman and his assistant on the exhibit, Shawn Smith, drew up a plan of action, literally on the spur of the moment.

It began with Smith's creation of a poster with "really grabby type" and a '50s-style image of soldiers at a gun in a vague desert landscape.

It gained momentum with the call for entries, which went out via the grassroots method of plastering Smith's poster around the ISU campus and the downtown areas of both Bloomington and Normal.

Then Blinderman e-mailed about 75 people in the arts ("whoever was on my e-mail list for the last six months") and placed a call in an Internet art magazine, which started

tual works, they have responded with links to their Web sites (22 in that area alone) and printable digital files (the results of which occupy an entire corner of the gallery).

To accommodate the overflow of entries, a simultaneous edition of the exhibit is being "hung" on the University Galleries' Web site, www.universitygalleries.com.

"The idea that people feel deep enough about this to send art to a curator they don't know from Adam is really quite touching," says Blinderman, who adds that he's "been floored by some of the student works as much as the works by some of the well-known artists.

At the end of the day, though,