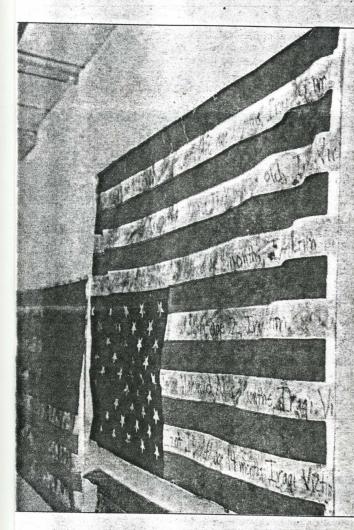
ART vs. WAR

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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.

Victor Cortez's DVD re-edit is Coppola's "Apocalypse ux," with all of the violence and a collage of serene rivape shots remaining. are more than a hundred ere those came from — as a mixed-media installation of the company of the co

less of the legion of aptaken by the artists, anycomes into the show exbe given the urge to take s in for a rude, and polemiening.

this collective outcry r 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) that area alone) and printable di tal files (the results of which occ an entire corner of the gallery.

To accommodate the overflow 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 Ad is really quite touching," says Bl derman, who adds that he's "beet 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 "