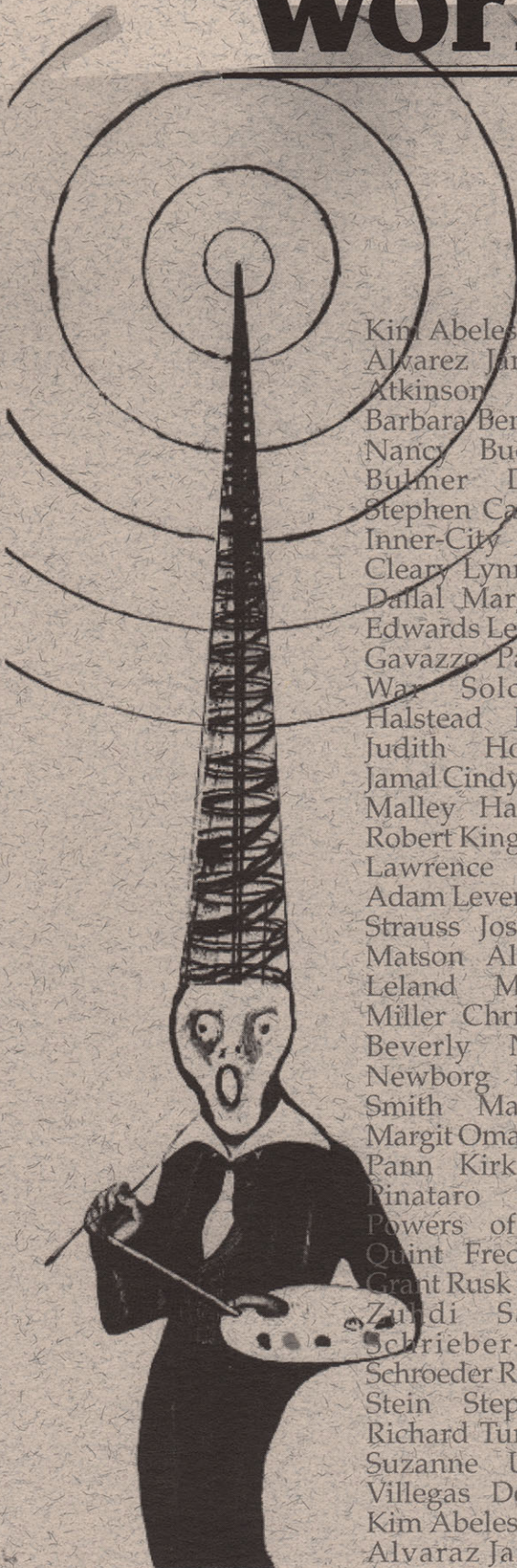


World News

Artists Respond to World Events



Kim Abeles Gloria Enedina
 Alvarez Jane Aron Karen
 Atkinson Tony Beauvy
 Barbara Benish Angie Bray
 Nancy Buchanan Marge
 Bulmer Diane Calder
 Stephen Callis Children of
 Inner-City Arts Lorraine
 Cleary Lynn Dabney Joyce
 Dallal Margaret Ecker Al
 Edwards Leslie Ernst Randy
 Gavazzo Pat Gomez Gulf
 War Soldier Virginia
 Halstead Fran Hoffman
 Judith Hopkins Ghada
 Jamal Cindy Johnson Kerr &
 Malley Habib Kheradyar
 Robert Kingston Deborah F.
 Lawrence Paul LeBlanc
 Adam Leventhal David Levi
 Strauss José Lozano Karl
 Matson Alison McCreery
 Leland Means Michael
 Miller Christian Mounger
 Beverly Naidus Carol
 Newborg Mark Niblock-
 Smith Manuel Ocampo
 Margit Omar Tom Orr Cheri
 Pann Kirk Phillips Jean
 Pinataro Sheila Pinkel
 Powers of Desire Carol
 Quint Freddie Rubalcava
 Grant Rusk Connie Samaras
 Zuhdi Sardar Nanci
 Schrieber-Smith John
 Schroeder Rachel Siegel Julia
 Stein Stephanie Sydney
 Richard Turner Marie Ucci
 Suzanne Unrein Rosalie
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 Barbara Benish Angie Bray

Muckenthaler Cultural Center

April 26-July 19, 1992

Fullerton, California

World News

Exhibition organized by Kim Abeles, Barbara Benish and Deborah F. Lawrence
Essay by Paul Von Blum

ARTISTS, POETS AND WRITERS IN THE EXHIBITION

Kim Abeles
Gloria Enedina Alvarez
Jane Aron
Karen Atkinson
Tony Beauvy
Barbara Benish
Angie Bray
Nancy Buchanan
Marge Bulmer
Diane Calder
Stephen Callis
Children of Inner-City Arts
Lorraine Cleary
Lynn Dabney
Joyce Dallal
Margaret Ecker
Al Edwards
Leslie Ernst
Randy Gavazzo
Pat Gomez
Gulf War Soldier
Virginia Halstead

Fran Hoffman
Judith Hopkins
Ghada Jamal
Cindy Johnson
Kerr & Malley
Habib Kheradyar
Robert Kingston
Deborah F. Lawrence
Paul LeBlanc
Adam Leventhal
David Levi Strauss
José Lozano
Karl Matson
Alison McCreery
Leland Means
Michael Miller
Christian Mounger
Beverly Naidus
Carol Newborg
Mark Niblock-Smith
Manuel Ocampo
Margit Omar

Tom Orr
Cheri Pann
Kirk Phillips
Jean Pinataro
Sheila Pinkel
Powers of Desire/POD
Carol Quint
Freddie Rubalcava
Grant Rusk
Connie Samaras
Zuhdi Sardar
Nanci Schrieber-Smith
John Schroeder
Rachel Siegel
Suzanne Siegel
Julia Stein
Stephanie Sydney
Richard Turner
Marie Ucci
Suzanne Unrein
Rosalie Villegas
Douglas Wichert

The 1991-92 venues also included Beyond Baroque, Onyx Cafe, and the following artists and writers:

Will Alexander, Nakanio (Luke) Chanthadara, David Collis, Renee Edgington, Garren Fagaragan, Matthew Francis, John Marshall, Russell Moore, Christopher Pate, Audri Phillips, J. J. Raider, David Rose, Rodney Sappington, Danny Shain, Linda Simon, Joe Smoke, Mark Thompson, Taro Watanabe, and Johanna Went.

Cover: Randy Gavazzo, Deborah F. Lawrence, Michael Logue, Tina Rinaldi,
Robert Zingg

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World News: Artists Respond to World Events
April 26-July 19, 1992
Muckenthaler Cultural Center
Fullerton, California

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September 3 – October 25, 2015

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TABLE OF CONTENTS

Acknowledgments	4
Origins of the Exhibition <i>Deborah F. Lawrence</i>	5
World News: Artists Respond to the Gulf War <i>Paul Von Blum</i>	15
Commentary on the History of the Gulf War <i>Zuhdi Sardar</i>	40



ACKNOWLEDGMENTS

This exhibition and catalog were made possible by the efforts of the Muckenthaler Cultural Center staff and many individuals. I would like to take this opportunity to thank co-curators, Kim Abeles, Barbara Benish and Deborah Lawrence for all of the time they have put into the development of this exhibition. Thanks also to Muckenthaler Cultural Center Foundation Board of Trustees, Muckenthaler Center Circle, City of Fullerton, Mr. and Mrs. William Bryant, and Ion Security Industries for their continued financial support. Special thanks to John Berryman of the California Institute of the Arts. Finally, thanks to Paul Von Blum for writing the essay that appears in this catalog.

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Exhibition Administrator

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ORIGINS OF THE EXHIBITION

Deborah F. Lawrence

In February 1991, when *World News* premiered at the Onyx Cafe Gallery in Los Angeles, it was an exhibition of about two dozen artists who had strong feelings about the war in the Persian Gulf. The show deliberately represented as many points of view as possible: there was a drawing by an anonymous U.S. soldier stationed in the Middle East; a sculpture by a Kurdish refugee who lives in Los Angeles; artworks by Viet Nam veterans, and a member of the Peace and Freedom Party. As word spread about the show, the roster of artists expanded to 80, and the show's next incarnation at Beyond Baroque in Venice had to be done in three installments. What had begun as a discussion among a few artist buddies had grown into a multimedia project with a life of its own.

World News began as an attempt at dialogue between a handful of friends, glued to our TV sets and starved for real information as the drama and hype of Operation Desert Storm played itself out. Compelled as artists to try and make sense from a lot of conflicting information and terrifying video images of destruction, it was hard to concentrate on our other work. It was necessary to process all this raw material, and we did it in our studios. When we talked to other artists, they were going through the same paces. Everybody was making art about the war.

For many artists the Gulf War resonated because of its arena: any study of art history begins with the Cradle of Civilization: Mesopotamia, the Fertile Crescent, the Babylonian Epic of Gilgamesh. Operation Desert Storm, for its lack of clear media coverage, offered a bounty of visual resources, including a new camouflage pattern, bubble gum cards and other souvenirs, and color photos on the front page of the *LA Times*. *World News* artists made brilliant use of propaganda.

Overwhelmed as we are by the events in the Gulf, we decided as curators to keep our focus as wide as possible in order to include any relevant material generated by the media. In case the Gulf War ended, it seemed necessary to insure our work wasn't dismissed as passe. The title, *World News: Los Angeles Artists Respond to World Events*, makes provision for future calamities...

Today, in April 1992, the reincarnation of *World News* at the Muckenthaler Cultural Center contains much of the original artwork about the crisis in the Middle East. It has not lost its pertinence. The power of the exhibition lies in this central thrust. Though the show has been expanded to include new work on updated and ancillary issues, there is little doubt that the ramifications of Operation Desert Storm remain with us.

This catalog was made possible because of the generous assistance from the following institutions and individuals: Paul Von Blum, Stephen Callis, Lorraine Cleary, Randy Gavazzo, Russell Moore, Christian Mounger, Zuhdi Sardar, Al Calderon, Chaffey College and their Computer Graphics Lab, Alice Fung, Michael Blatt, Karen Moss, David Familian, Michael Logue, Tina Rinaldi, Robert Zingg and the Muckenthaler Cultural Center.

I consider this to be *the book of voices*. I would like to dedicate this to my daughter, Zoë Noel Moore, in the hope that her voice can be learned and loud.

Kim Abeles



Kim Abeles, *WAR STORIES (PEACE IN PROGRESS)*, detail, altered fold-up table, soundtrack of telephone responses to the question, "What comes to your mind most when you think about the Gulf War?" asked of random selections from the upper left- and right-hand corners of the Los Angeles telephone directory, momentos of war, excerpts from the Constitution, astroturf and fabric, 56" x 72" x 70"

During the war, I called everyone in the upper left- and upper right-hand corners of the Los Angeles telephone book to ask them what they thought of the war. I turned on the tape recorder and dialed the phone.

I told her who I was and asked her what her thoughts were about the war. I explained my purpose and she responded. Slowly she drew the mouthpiece to her lips and whispered, "I am against this war," then she hung up softly.

SPARK/CHISPA
Gloria Enedina Alvarez

In that moment of hope...

*Who says that the light
 seeping through the trees
 in the jungle or forest
 is a heart in flight
 converted into energy,
 ephemeral and pure?
 Who says that the water
 in the brook with its gurgling
 is only the reflection of
 prolonged moments in the mind's eye,
 flowing, fleeing, translucent?
 Who says that the morning mist
 is a beautiful blue grey star,
 a rebel without rest,
 set on descending here,
 absorbing the warmth
 of tears dripping hope?
 Who says? Words are common knowledge,
 air passing through the mouth
 pushing the tongue towards the palate,
 softly touching the teeth,
 caressing gently before departing
 beyond the oral horizon
 certain, towards the unknown void
 toward Destiny or
 perhaps memory -
 the intangible human memory
 until being One.*



Jane Aron, UNTITLED, detail, color
 xerox, glass, cut flowers, 6 5/8" x 4
 7/8" each panel



Karen Atkinson, NEW WORLD
 DREAMIN', computer art,
 8 1/2" x 11" each



President Bush in 1991, made a lot of speeches about the reasons the Gulf War was necessary. Transcripts now show what was only hinted at in his speeches.

New Transcripts Released: What Bush said about the Gulf War

By KAREN ATKINSON
TIMES STAFF WRITER

President Molly Stein has released the transcripts of the George Bush presidency. After her election in 1992, she ordered a full review of these transcripts by her new appointees. Now, after review, these transcripts are being released to the public.

"Very little of these transcripts have been held for national security," President Stein said yesterday. "As it turns out, much of the information formerly kept a secret by the government under the rubric of a threat to national security, had little to do with the security of this country, except to keep the dealings of the government a secret. These transcripts are very revealing."

One of the most important elements of these transcripts, is how the government dealt with the situation of the Gulf War. The following excerpts taken from the newly released information that shed a light

on the true agenda of the Gulf.

Bush: The last two reasons for this war haven't gone over too well with the public. We need to come up with a better one. We worked hard to get into this war, and now we need to garner the support to keep it going. Get the media to keep up the yellow ribbon stories, and have them do more human interest on those hero types. Oh, and include some women. People will like the hardship stuff about their children. It will gain sympathy in the right places. Be sure to talk about their rights as women in this country, as opposed to those in Iraq.

Bush: We've got to push this campaign to pass the cost of this thing to the rest of the world. But you know that if we can't pay for all of it, we can spread it out over a long period of time to the taxpayers. We've been pretty good at blaming the budget crisis on welfare and social security, so this doesn't have to be linked to the budget crisis. We can say that this situation is creating jobs

and that it is building the economy, though we know that it is temporary. We all know that we had to get into this thing in order to use the tremendous arms buildup led by Reagan, and to support that in the future. We also need to get into those countries to diversify our foreign investments and control those oil prices.

Bush: I want a full script of the media coverage. No one is to broadcast their own version of this thing. In order to keep the support up, we can in no way let out how many people are dying over there in Iraq. Let information about our own casualties out very slowly, and stall information if you have to.

Bush: This war is going to get me elected in 1992. It's the best way to salvage my political career. Have you seen the poles lately? I'm really on top of it all aren't I? The United States is at the top of the world. We have the means to control all the weaker countries of the world, and get support from our allies. We can then sell them equipment and train them for our needs. Corporations will benefit from access to their markets and their labor. Aren't we the greatest? (Applause)

Bush: The war has helped us focus this country on a good deed. It has taken a bit to pull off, but most people are staying home and not thinking about how bad things are for them, when they see those poor people in Iraq being tormented by this terrible Hitler type. Do you think that we can carry this momentum into the election? Maybe they won't think about the depression, I mean this recession, and we can skip into 1993 before anyone really notices what is going on. What do you think Dan?

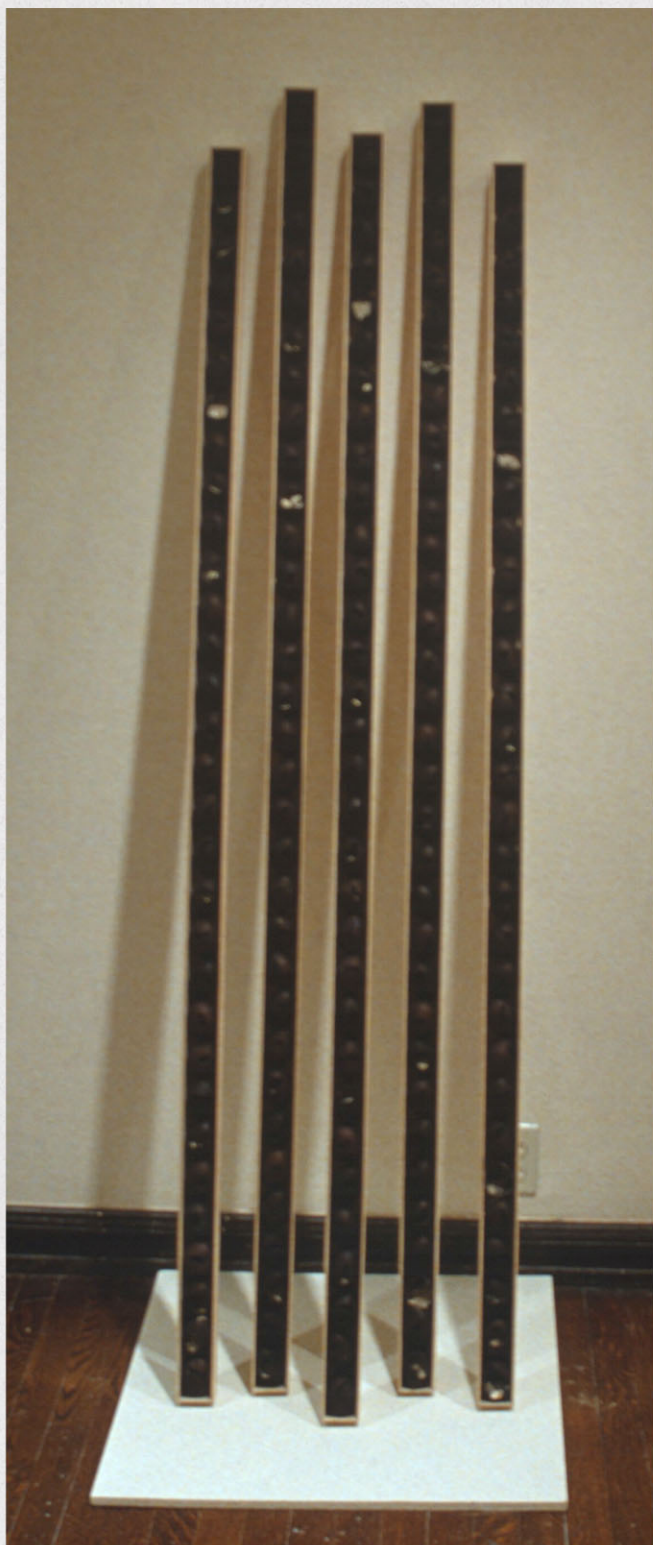
As the transcripts get published, we will all get to make up our own minds about the minds of the masters of the Gulf War Crisis as it was called, instead of only hearing one side of the story.



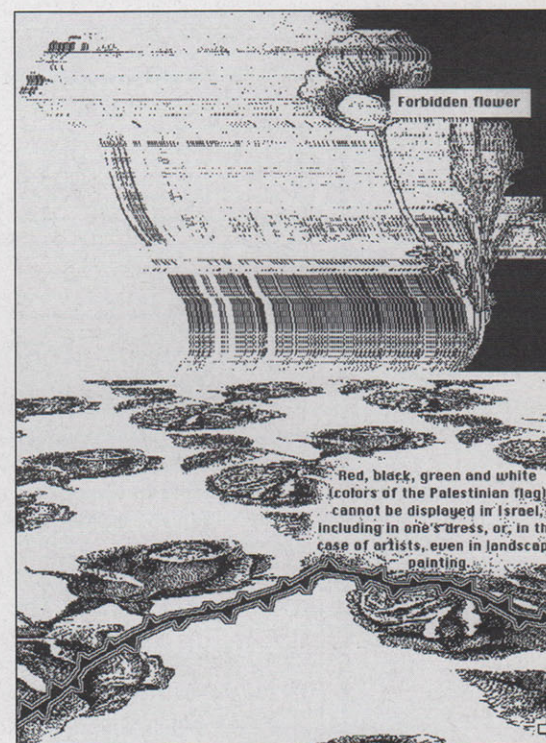
Tony Beauvy, UNTITLED,
acrylic on wood, 28" x 24"



Barbara Benish, SEEDS OF CONFLICT, acrylics on fabric, 4' x 5'
Detail, one of five panels



Angie Bray, THEY SAY IF YOU PUT SALT AND WATER ON ASHES, SOMETHING WILL GROW, coal ashes, bass wood, dyed chicken eggs, 72" x 24" x 2"



Nancy Buchanan, PEACE STACKS, interactive computer art in hypercard

A YEAR HAS PASSED
Marge Bulmer

I ask myself
to feel the rage
In a page
of time
not mine.

Yellow ribbons are gone.
No red, white and blue
to block my view of
shame.
Saddam Hussein
is still in place,
And Bush
Has not lost face
For not mourning
Their dead.
They are not us.
They are the Iraqis and
and the Kurds.
My word.

Don't even think
Of the stink
Of their carrion bodies
Rotting in the streets so far
away.
Say?--
Have you noticed the
recession?
What's your impression?
Who is in Chapter Eleven?
Isn't it heaven
Now that the Soviets
Are no longer a threat?
Do you believe the
middle class
Can save their ass?
How crass--
To even worry
About those foreign dead.
Hurry!!
We need to vote

for some bloke
Who can solve
Or revolve
This mess.
I guess
It's all the same
Who do you blame?
Not the president,
The permanent resident
Deceiver
Who can whip
A whole country
Into war
Then score once more.
Be a believer.
Are the Iraqis really dead?
Who are the Kurds?
Who is Saddam Hussein?
Does he still reign?
Never mind.
We can find

CLASSIFIED

Vehicle sales

For the Highly Mobile:

Rev it up! Burn Kuwaiti liberated oil in your Special Edition (1000 vehicles) HUMMER. *Nearly 50% heavier than Jeep Cherokee: gets 13 mpg. Ground clearance 16" lets you run right over road kill. Color availability: "Dessert Sand." GM service network to support civilian sales. AM General Corporation: 105 N. Niles Ave., So. Bend, IN. Buyers must pick up vehicle at plant: take Hummer driving course.

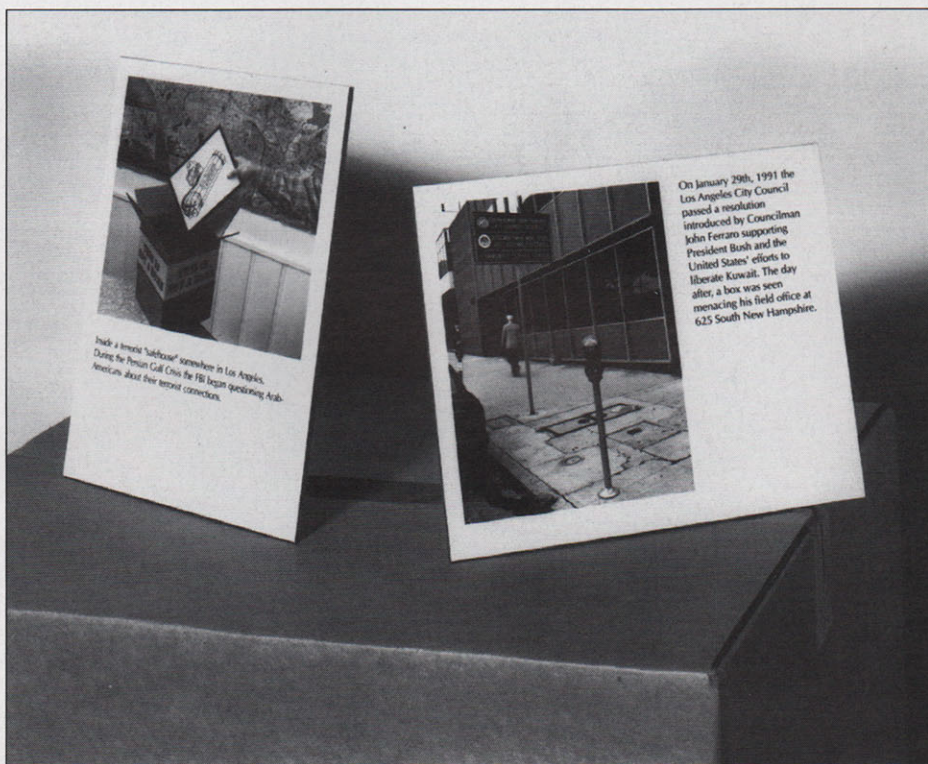
*U.S. Army High Mobility Multipurpose Wheeled Vehicle.

Souvenirs

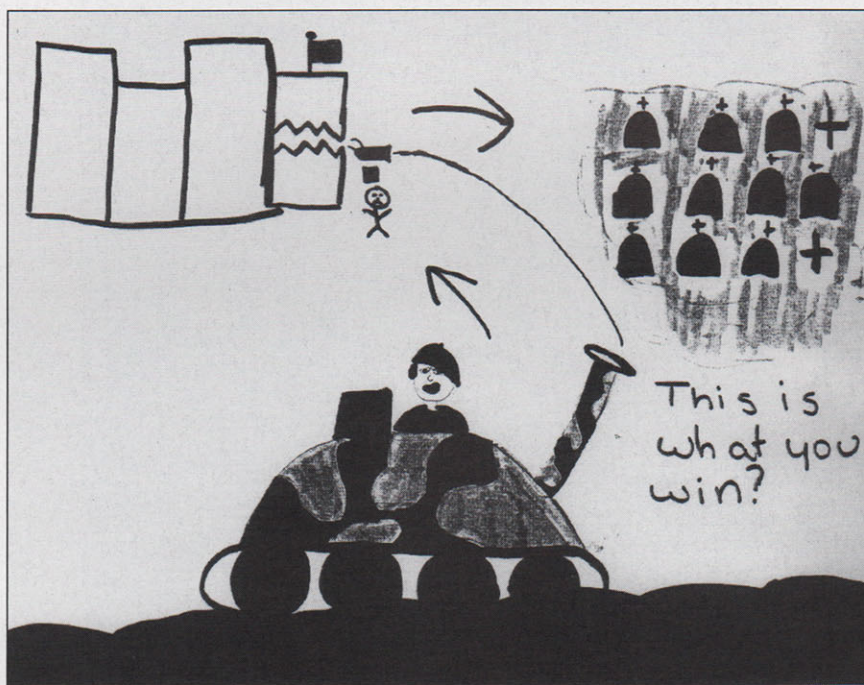
Sentimentalized memorial of the war: slick, 173p. *Letters From the Sand* sanctifies Desert Storm and other wars. Cheerful, tearful notes and photos to and from the front. Suitable for children. Contains no visual record of the horrific reality of suffering or death.

A tribute to the American spirit and Operation Desert Storm which "helped Americans everywhere rediscover the art of letter writing. . . These letters tell the story of war in a way more eloquent than any fiction writer could imagine". Available at your U.S. Post Office for \$24.95; includes commemorative stamp block, *Honoring Those Who Served*.

Diane Calder, CLASSIFIED, xerox, 8 1/2" x 11"



Stephen Callis, THE REAL TERRORISTS ARE...,
detail, gelatin silver with cardboard, 8" x 10"



Children of Inner-City Arts,
DRAWINGS IN RESPONSE TO THE GULF WAR,
chalk and markers on paper, 10" x 13"



Lorraine Cleary, THE SICK ROSE,
mixed media, 24 1/2" x 20"



Lynn Dabney, GULF WAR: THE MYTH OF
VICTORY, collage, 12" x 11 1/2"

WORLD NEWS: ARTISTS RESPOND TO THE GULF WAR

Paul Von Blum

In January, 1991, President George Bush launched the Gulf War by ordering the saturation bombing of Iraq. Almost immediately, the nation shifted into a wartime mood, reminiscent of the early days of World War Two following the Japanese attack on Pearl Harbor. Media coverage was massive, with CNN and other news sources bringing the action daily into American living rooms. Millions of ordinary American citizens rallied to the cause, enthusiastically supporting the announced goal of forcing Saddam Hussein's forces from Kuwait.

The President and his legion of advisors and assistants encouraged this atmosphere of bellicosity and patriotic fervor. Military and civilian leaders constantly implored the public to rally behind the flag. Generals Colin Powell and Norman Schwarzkopf, Defense Secretary Dick Cheney, and other spokespersons became instant celebrities by highlighting the latest strategic triumphs. George Bush himself talked incessantly about exorcising the ghosts of Vietnam. Retired military officers and moonlighting academics offered minute by minute analyses of fast-breaking events. Opinion polls confirmed the immense popularity of the war. Upwards of 90% of the American public supported the Gulf War. Yellow ribbons proliferated throughout the land and the media joined the chorus, serving as the public relations apparatus of the national administration.

Voices of protest and resistance appeared throughout the country, but their efforts were frequently disorganized and routinely maligned or ignored by the press. An initial flurry of oppositional rallies and marches faded rapidly. Meanwhile, opponents of the war faced accusations of unpatriotic, even traitorous conduct. Public euphoria carried the day. The President basked in his massive approval ratings, fortified by the swift victory of allied forces. Pundits of all political stripes assumed that he was unbeatable in the presidential election of 1992, some even suggesting that the Democratic Party should not bother to mount a serious oppositional campaign.

The media and most politicians in the United States focused almost exclusively on the relatively low number of American casualties, neglecting the pain and suffering of Iraqis, Kuwaitis, Kurds, and other non-European peoples. Beneath the celebrations and welcoming home parades, all too few Americans recognized the deeper human tragedy of the war. Untold thousands of Iraqi soldiers and civilians perished, while other thousands had their lives brutally, even permanently disrupted.

A year later, in 1992, the international and domestic situation has changed dramatically. The Soviet Union has unraveled, leaving bloody ethnic and national conflict in its wake. Saddam Hussein remains dictator of Iraq, unrepentant despite his catastrophic military defeat. The country's Kurdish minority continues to suffer persecution and hardship and the Kuwaiti royal family has returned to power, promising but scarcely delivering democratic reforms. The American public, swiftly forgetting its recent wartime enthusiasm, has focused its attention on the grinding economic recession that has dominated American life in recent years. Most political analysts now concede that the President's chances for reelection are problematic. The same pundits who wrote off the possibility of a Democratic victory now conclude that it is a genuine possibility. Americans have seemingly forgotten the entire Gulf War episode, concentrating on more immediate financial and personal concerns.

This national historical amnesia encourages a disengaged, abstract view of war. Throughout history, wars have too often been analyzed and understood in simplistic win/lose terms, largely ignoring the underlying human consequences of massive armed conflict. The Gulf War had a colossal effect upon the lives of millions of human beings, a fact wholly independent of anyone's judgment about the war's wisdom or folly. These realities demand acknowledgment and attention, if only to remind people that war is a deadly serious proposition, far different from an athletic contest.

Historically, artists have been extremely active in calling public attention to these human costs of war. They have been equally effective in using their artworks to address political and moral issues that civilian and military leaders regularly seek to conceal. Over the centuries, painters, printmakers, photographers, poets, and other artists have created an impressive and dramatic legacy of social commentary about war.

The artists presented in *World News* are modern representatives of an artistic tradition that traces back many hundreds of years. This tradition thoroughly informs the present exhibition and provides a deeper understanding of the artists' motivations and of the meaning of their works. A sense of their creative and spiritual ancestors in the history of art encourages viewers to place the recent Gulf War in a broader if more depressing perspective about the human propensity for war and brutality. *World News* artists reveal the same passionate involvement with contemporary events that impelled hundreds of their predecessors to use their art to observe and criticize the turbulent events of their own times and places.

Some of the major figures in art history have contributed to this body of art about war. An early representative, for example, was the great Spanish master, Francisco Goya. His graphic series on "The Disasters of War" is perhaps the most powerful visual indictment of the horrors of war. Goya's perceptive and unnerving depiction of the civilian victims of the Spanish guerrilla war against French occupiers from 1808 to 1814 echoes the same human pain felt by thousands of people in the Persian Gulf in 1991. His etchings about the merciless atrocities on both sides have a similar contemporary resonance.

Equally renowned artists like Käthe Kollwitz, George Grosz, Otto Dix, and Georges Rouault created powerful paintings and prints detailing the horrors of World War I, the first truly "modern" war in human history. Many comparable figures in recent American art history have also influenced several of the artists represented in the current exhibition. Their depictions of the Gulf War are reminiscent, among many others, of Antonio Frasconi's prints and George Segal's sculptures opposing American involvement in Vietnam.

World News, to be sure, has no pretensions to be "world class" in the traditional sense of artistic stature. No modern-day Goyas are represented, although many of the artists in the exhibition deservedly enjoy regional and national reputations for their work. Some are major contributors to the contemporary renaissance of artistic social criticism. Their various awards and exhibition records add luster to the present show, revealing once again that art of the highest formal quality can merge magnificently with a profound commitment to moral vision and social criticism.

Still, the present exhibition urges a broader, more democratic perspective on the arts. Many of the artists are amateurs, so-called "Sunday" painters in the pejorative language of elite art criticism and commentary. The time has come, however, to acknowledge that art can express some of the most powerful emotions of which individuals are capable. Indeed, what makes people truly human is precisely their capacity to respond effectively and creatively to the apparently overwhelming issues of the day.

World News artists who will never be part of the "high" art scene have their own artistic predecessors, whose works form a powerful parallel tradition to that represented by artistic giants like Goya, Kollwitz, Orozco, Shahn, Kienholz, and numerous others. In the 1970s, for example, at the invitation of the Japanese Broadcasting Company, scores of ordinary Japanese citizens produced hundreds of drawings about their memories of the atomic bombing of Hiroshima on August 6, 1945. These dramatic amateur artworks, often combined with wrenching textual descriptions, provide an unforgettable account of the horror of nuclear warfare. Another powerful example occurred during the early 1980s, when children in El Salvador produced drawings of the devastation of civil war in their own country. Their depictions of American-financed bombing raids on innocent civilian populations in that tragic land stand as agonizing artistic monuments to human suffering. The efforts of these otherwise anonymous artists in Japan and El Salvador will never appear in the Prado or the Metropolitan, but they will promote profound thought and reflection in anyone fortunate to see them.

Despite the brevity of the Persian Gulf conflict in early 1991, many Southern California artists found themselves unable to focus on anything except the war. Departing from their other work and even from their personal concerns, they produced the works in the present exhibition out of intense passion and anguish. Unconcerned with future audiences, the artists reveal an authenticity in their efforts that is rare in a commodity-based art world. Their intense feelings enabled them to create artworks focusing on various aspects of the war, especially the impact on the human beings caught in a caldron of violence beyond their control.

When organizers Kim Abeles, Barbara Benish, and Deborah Lawrence first presented *World News* at various sites in Los Angeles in 1991, the exhibition was an immediate reaction to the events of the past few weeks. It was a forum for expressing views and feelings about the present world events. In short, the exhibition was itself "news," part of the public debate about the Gulf War and its consequences.

A little more than a year later, *World News* has deeper significance. The troops have largely returned from the Persian Gulf and the yellow ribbons have all but disappeared from public view. Although the potential for the resumption of hostilities still exists, the Gulf War of 1991 is probably history. The exhibition invites contemporary audiences to reflect more thoroughly about the Gulf War in the perspective of time. Even more basically, it encourages viewers to think about the role of war as a means to settle human disputes. This process seems especially compelling in a century where some of the most powerful memories are of Verdun, Hiroshima, Pork Chop Hill, My Lai, Beirut, and Baghdad.

Art cannot feed the hungry, clothe and shelter the poor, eliminate racism and sexism, or reduce the threat of war. But if it causes people to think, even for a few moments, about the need to move in those directions, this exhibition and its counterparts throughout the world will have more than served their purposes.



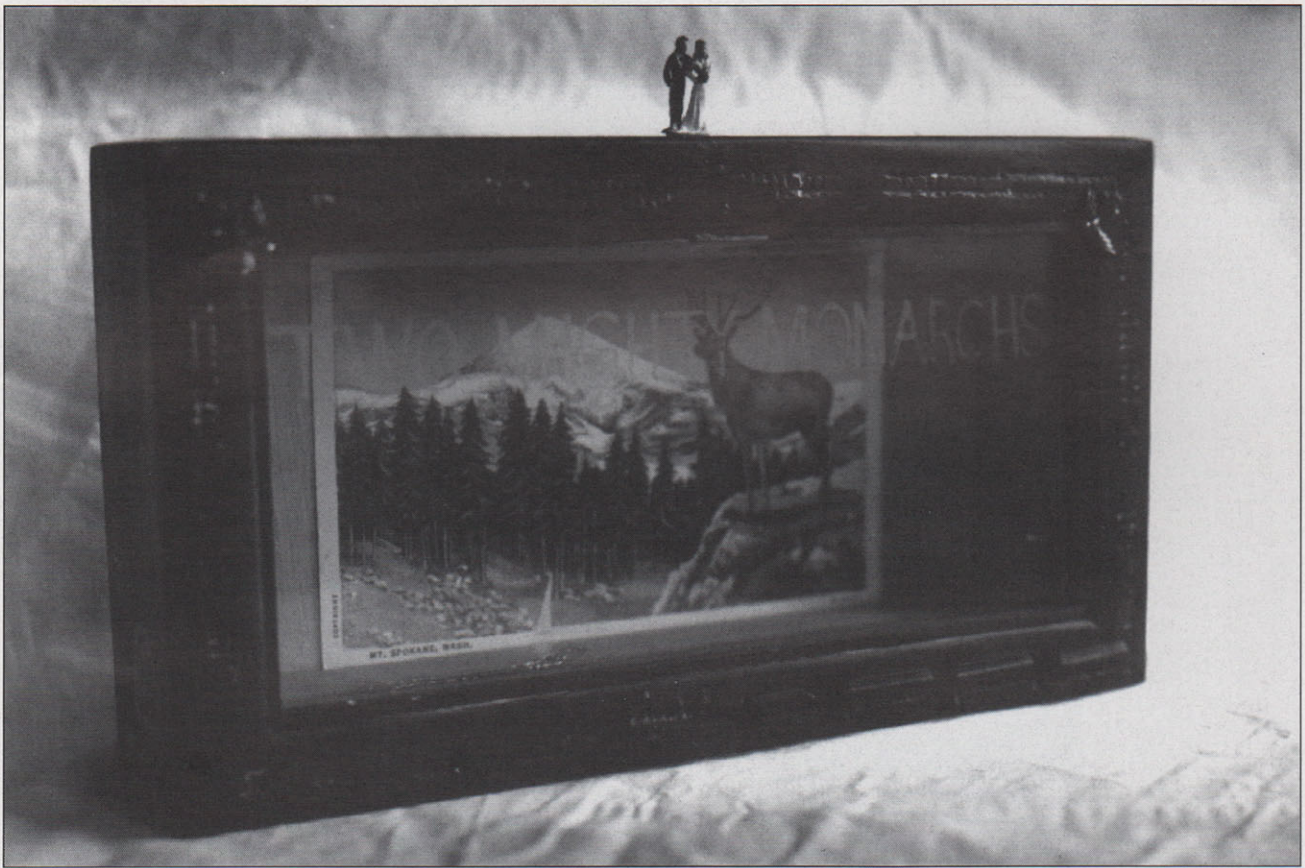
Joyce Dallal, FAMILY ALBUM, mixed media, 6' x 8'

I was named Joyce after my Uncle Sasson. Sasson means happiness, and Joyce was the closest my parents could come in an English name. My brother Steve was named after him also — Steve Sasson Dallal. My parents were careful to give all their children English names so we wouldn't be teased by our classmates.

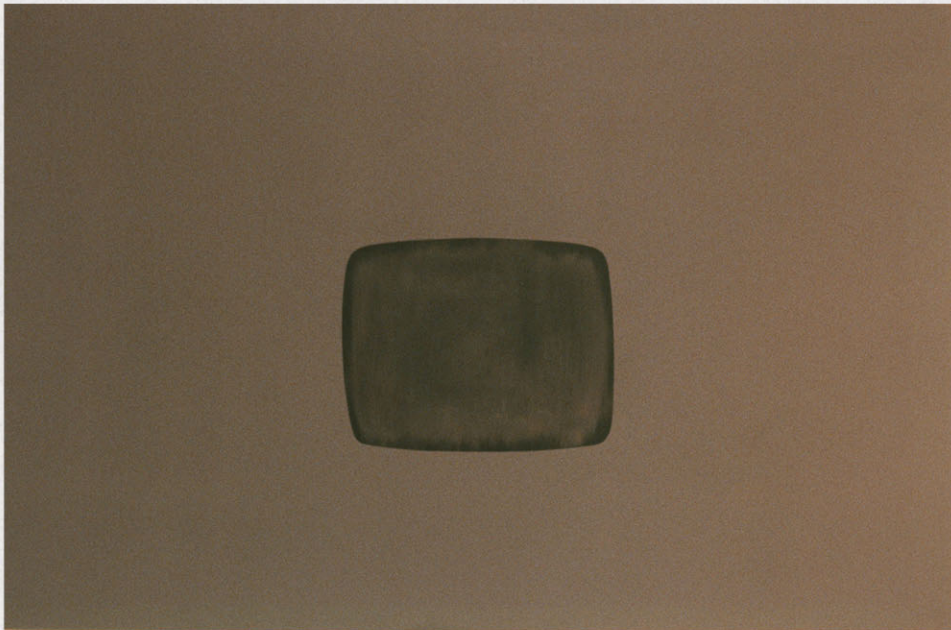
I never met my Uncle Sasson. He died at the age of nineteen — on May 1, 1949 — executed by the Iraqi government.

A year after his brother's death my father tried to express his feelings on paper and to translate Sasson's last letter to him. As I read Sasson's letter and think of recent events, the span of time between then and now collapses, and I wonder how many letters have been written from this same prison in the last 40 years? How many are being written now? Who says the war is over?

Excerpt from Joyce Dallal's artist book as part of FAMILY ALBUM



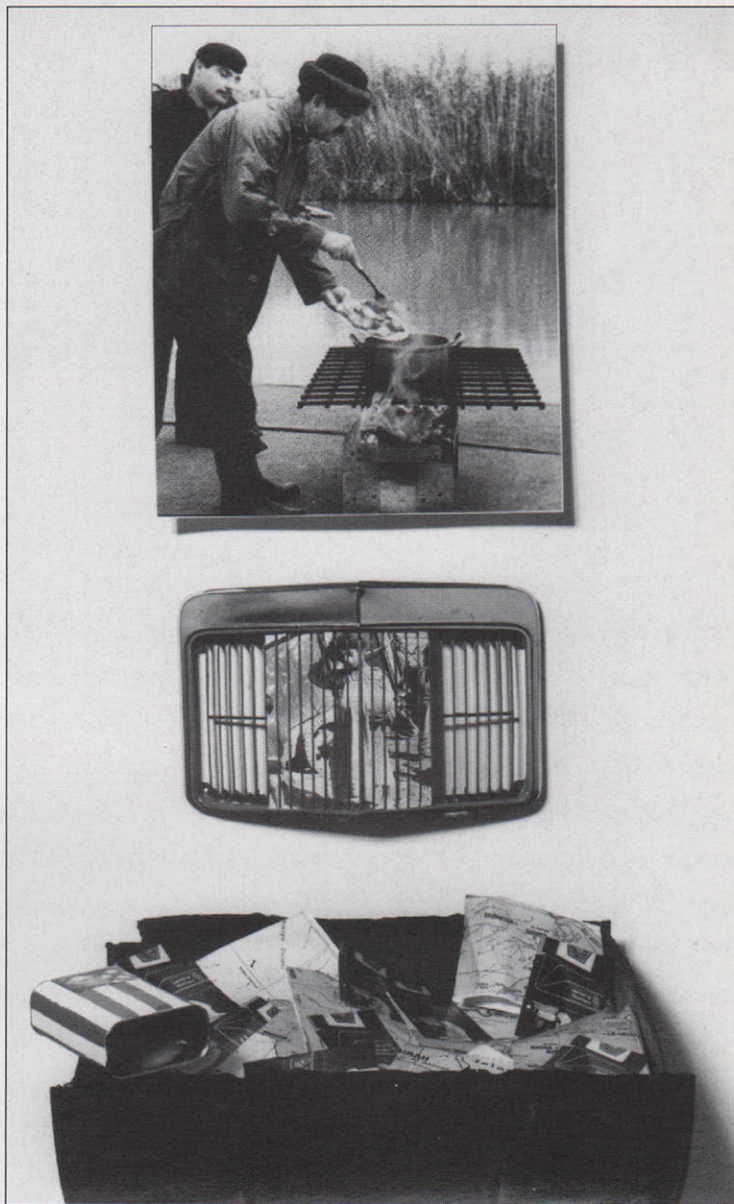
Margaret Ecker, TWO MIGHTY MONARCHS, mixed media, 6" x 4" x 3"



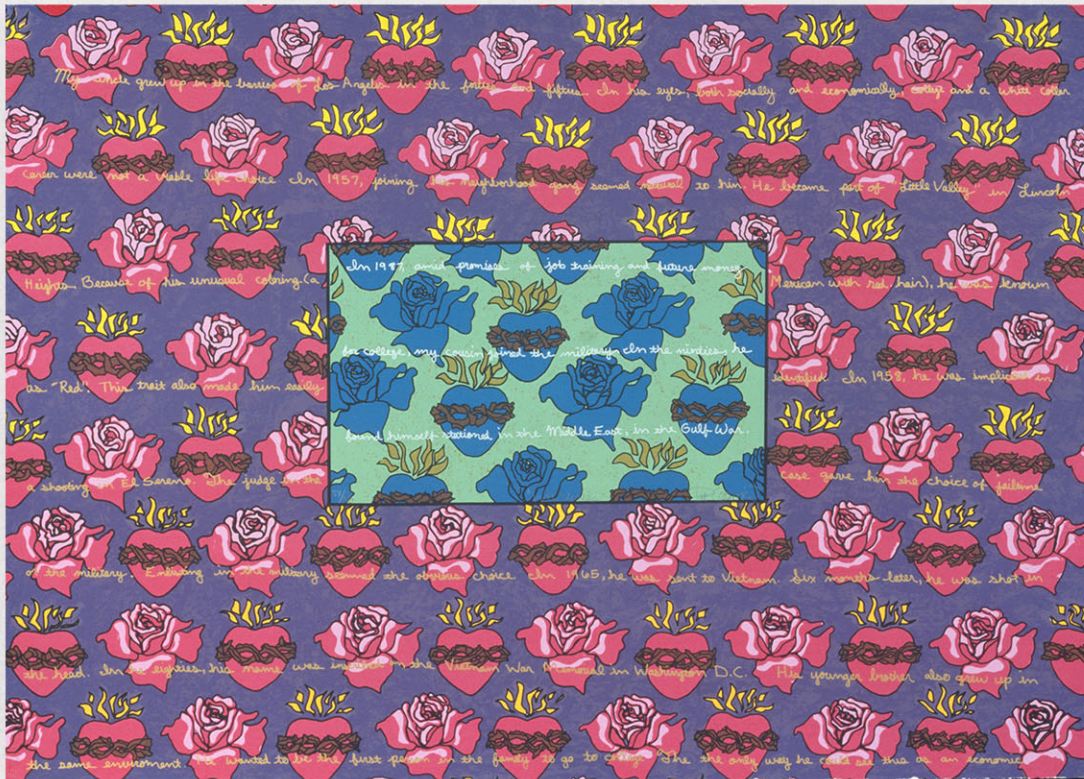
Al Edwards, BLACK TV SCREEN,
sandblasted plexiglass, 25" x 37"



Leslie Ernst, FOREIGN POLICY/
DOMESTIC DISASTER, cotton
fabric, 37 1/2" x 24"



Randy Gavazzo, OVER A BARREL,
photographs with mixed media, 84" x 30" x 20"

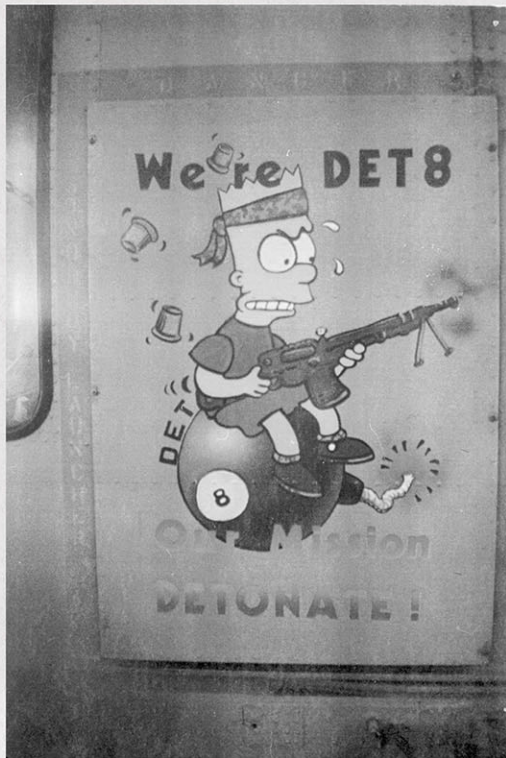


Pat Gomez, WAR STORIES, silk screen print, 26" x 36"

My uncle grew up in the barrios of Los Angeles in the forties and fifties. In his eyes, both socially and economically, college and a white collar career were not a viable life choice. In 1957, joining his neighborhood gang seemed natural to him. He became part of Little Valley in Lincoln Heights. Because of his coloring (a Mexican with red hair), he was known as Red. This trait also made him easily identified. In 1958, he was implicated in a shooting in El Serena. The judge in the case gave him the choice of jailtime or the military. Enlisting in the military seemed the obvious choice. In 1965, he was sent to Vietnam. Six months later, he was shot in the head. In the eighties, his name was inscribed in the Vietnam War Memorial in Washington, D.C. His younger brother also grew up in the same environment. He wanted to be the first person in the family to go to college. The only way he could see this as an economic...

In 1987, amid promises of job training and future money for college, my cousin joined the military. In the nineties, he found himself stationed in the Middle East, in the Gulf War.

Text from Pat Gomez's WAR STORIES



Gulf War Soldier,
WE'RE DET 8
- OUR MISSION
DETONATE



Virginia Halstead, A SOLDIER IS SOMEONE
WHO'S BEEN SOLD, oil paint sticks, pastel,
pencil on paper, 22" x 30"



Fran Hoffman, OLD SAILORS ALSO
FADE AWAY, mixed media collage,
28 1/4" x 21 1/4"



Judith Hopkins, POLITICS OF THANATOS: THE YELLOW RIBBON, black and white photograph with transfer dye, 28" x 15"

A young boy injured by shrapnel while playing on a Basra Street.
 Two survivors of a bombing raid in Baghdad's Azimer District.

While photocopying an article about the war a man stood beside me waiting to use the machine...

He asked, "What are you copying? Propaganda?"

I said no, commentary.

"Are you against the war?"

I nodded, yes.

He responded, "I think we should just nuke them. All those Iraqis have been terrorizing us long enough."

Terrorizing who?

"Us, the United States and they invaded a small country."

Didn't the U.S. invade Panama, wasn't that a small country?

"That was *different*. We were after a drug dealer."

Well, I got news for you. Some people believe that George Bush is also a drug dealer.

"Never, not our president he would never do anything like that."

No, and Watergate and the Iran Contra Affair never happened.

"We should just get rid of them, all of them. They're all *brainwashed* anyway. They have no respect for women. They make *their* women walk twelve steps behind them. They even draft fourteen year old boys into the military. All it would take is one bomb and we'd be rid of them for good."

What do you know about the rights of women? You and I have nothing more to discuss.

"Well that's the way I see it. I was in the military and I would stand behind our president no matter what. I would do anything for my country."

Text from Judith Hopkin's POLITICS OF THANATOS: THE YELLOW RIBBON



Ghada Jamal, CLOUD BURST IN THE EAST,
oil on paper, 16" x 18 1/2"



Cindy Johnson, YOSEMITE VALLEY AND
MONO LAKE, oil, acrylic, xerox, 50" x 38"



Kerr & Malley, YOU'RE GOING TO MAKE A LOVELY LITTLE MOTHER/YOU'RE GOING TO MAKE A BUNCH OF CANNON FODDER, silkscreen prints, 32" x 41" each



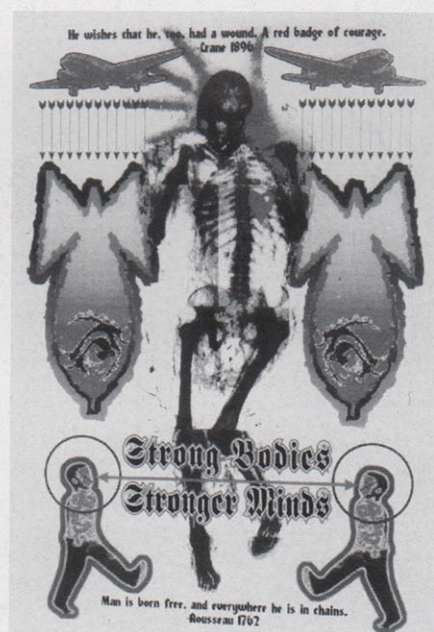
Habib Kheradyyar, INNOCENCE AND IGNORANCE, oil on plaster on wood panel, 67" x 23 1/2"



Robert Kingston, BAGHDAD NIGHTS, oil on canvas, 4' x 5'



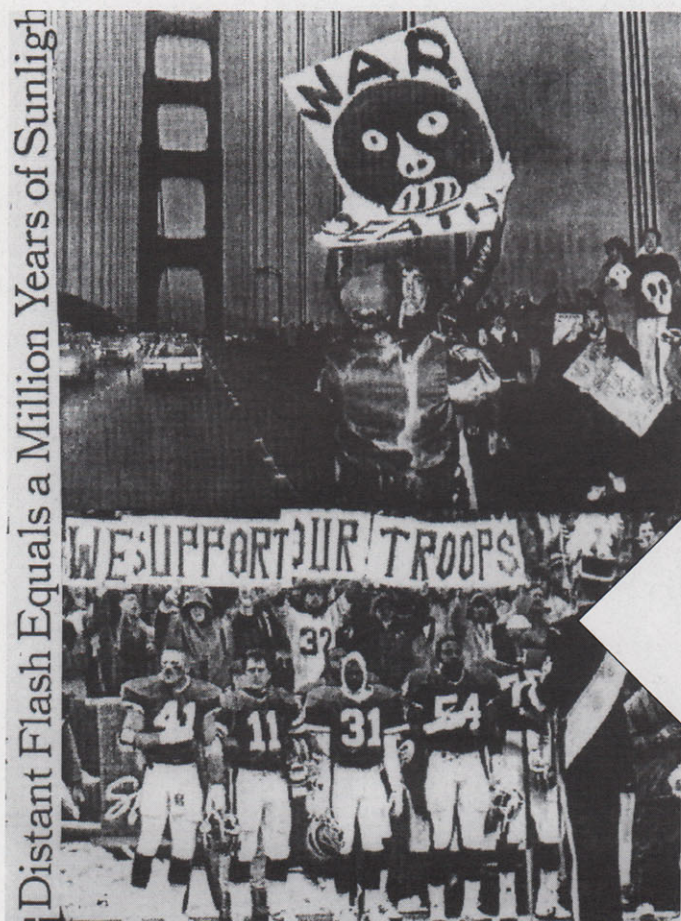
Deborah F. Lawrence, CRUSADES 1096-1991, mixed media on plexiglass, 23" x 23"



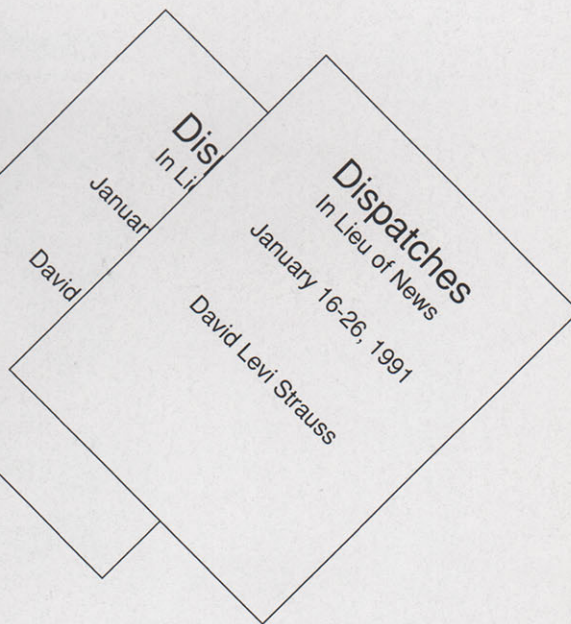
Paul LeBlanc, UNTITLED, computer graphic, 36" x 24"



Adam Leventhal, WAR
FLOWER, steel,
cast iron, 8' x 4' x 4'



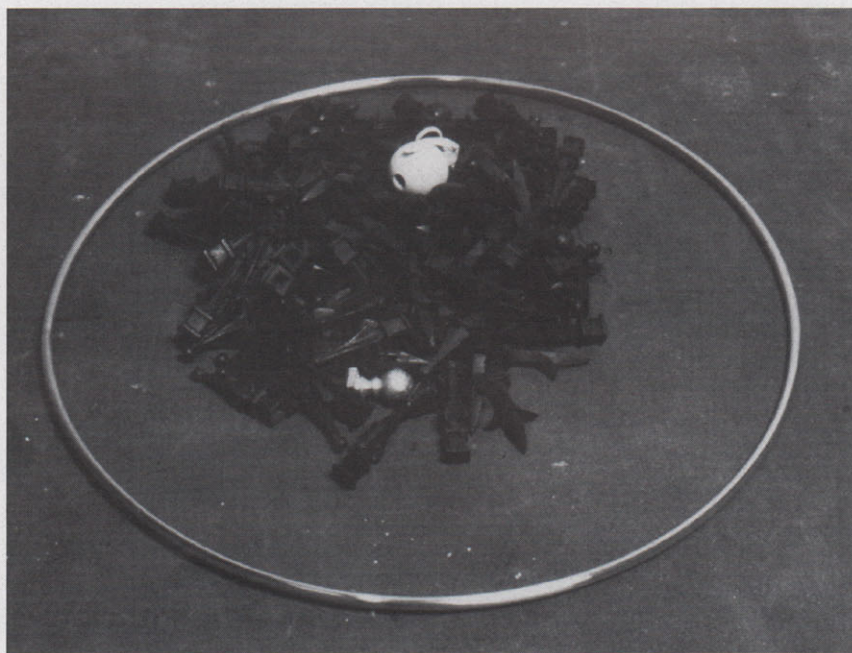
Distant Flash Equals a Million Years of Sunlight



David Levi Strauss, DISPATCHES (IN LIEU OF NEWS), xerox book, 7" x 8 1/2"



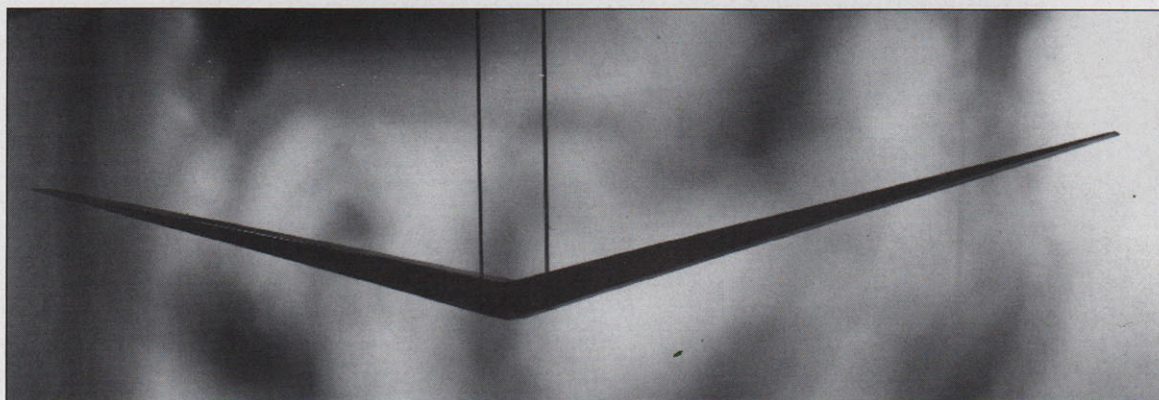
José Lozano, SOLADO RAZO /COMMON
SOLDIER, oil pastel, acrylic, pencil, 12" x 10"



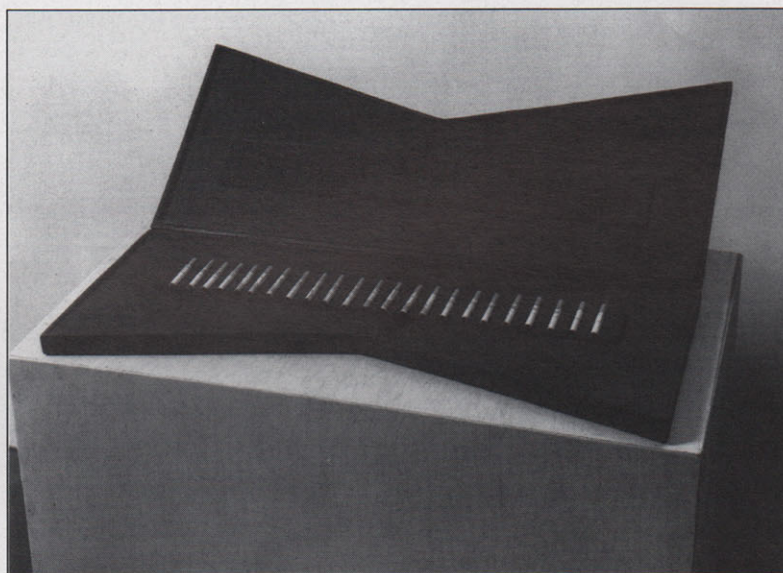
Karl Matson, CHECK MATE, steel, aluminum, 32" diameter



Alison McCreery, *DESPITE OPPOSITION*,
color photographs, astroturf, 16" x 22" each



Leland Means, '55, painted wood, steel, 12" x 113" x 4"



Michael Miller, UNTITLED (MARLBORO PACK),
wood, Marlboro cigarettes, enamel paint, International
Monetary Fund loan text, 21" x 38" x 34"



Christian Mounger, ART FOR ART'S SAKE,
mixed media, 60" x 48" x 60"



Beverly Naidus, NOW WHAT?, acrylic,
watercolor crayon, silkscreen frame, 48" x 38"



Carol Newborg, PARA LA FAMILIA
DE SANTA, wood, plaster, acrylic,
12 1/2" x 13" x 1"



Mark Niblock-Smith, (RE)CONSTITUTION,
fabric, 30" x 54"

The monsoons were ending. A period of cold, rain and mud would soon be replaced by the extreme heat of the jungle. My company was working its way down from the mountains and we were especially anxious to locate and kill as many North Vietnamese as possible. The killing had become very personal.

A couple of days before we were setting out ambushes when it began to rain. It was pitch black before we reached our first position for the night, and as we arrived, someone noticed that the corpsman was missing. Suddenly two shots rang out in the darkness and a squad was sent to investigate. Screams were heard and then more shots. When we finally located the corpsman, he was dead. He had been shot, mutilated and then shot again. The enemy had seriously wounded him first; then as he lay there, no longer a threat, they tortured and murdered him.

The next day the rains began to break up and the sun began to shine through the clouds, bringing welcomed warmth.

As the company moved out that morning, the point man suddenly motioned for everyone to stop and be quiet. Lying on a huge boulder along the trail was a lone North Vietnamese soldier, resting on his back, gun at his side, sleeping peacefully in the sun. The point man moved forward and climbed upon the boulder, pulling out his .45 automatic pistol. He pointed the pistol carefully at the North Vietnamese soldier's head and gently shook him until he awoke with a smile, perhaps from a comforting dream. As his sleepy eyes focused, the Marine shot him in the head. His body was left lying on its back in the hot sun, bright red blood running down the boulder. No one said a word, but we all felt satisfaction. Our day had just begun.

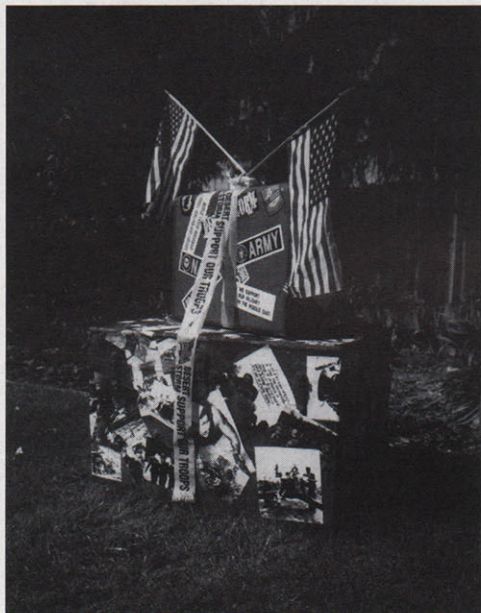
Selections from WAR STORIES 1970-1990 Mark Niblock-Smith

The next morning at school I had problems from the very beginning. After the first bell rang, I began to sweat. I had an uneasiness in my stomach which was new to me; a lump began to form in my throat, and I couldn't figure out why. Then the second bell, the tardy bell, rang. The day had begun. It was time. The class stood, facing the front of the room, eyes focused on the flag hanging just to the right of the clock. My classmates began their conditioned recitation. The Pledge of Allegiance echoed through the halls of the school building. My lips did not move. I could barely breathe. The pounding of my heart smothered the youthful voices around me. I choked on the words I could not speak and my mind drifted into the events of the previous evening...

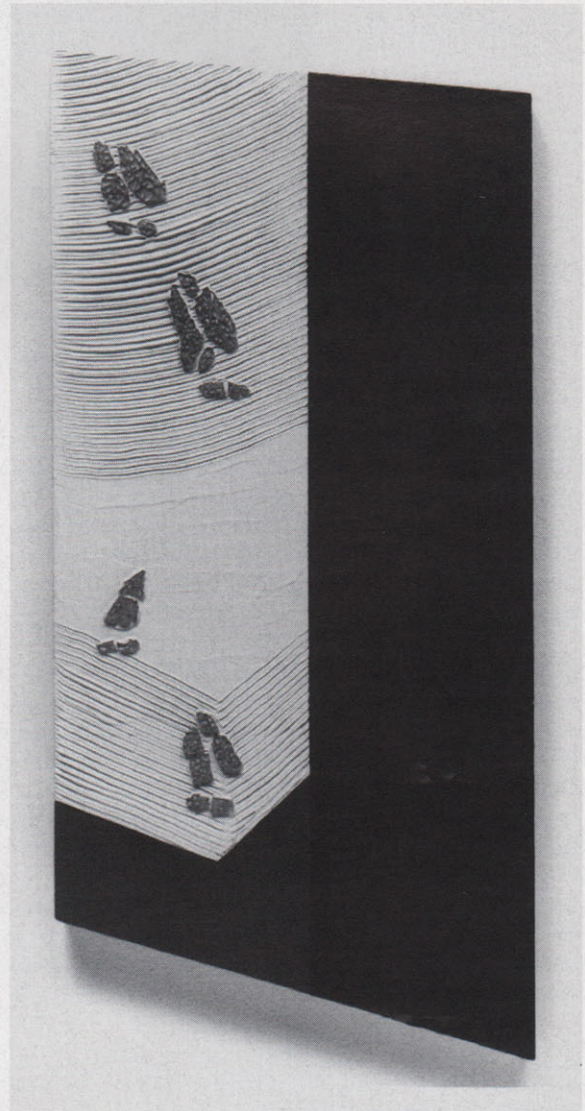
My first driving lesson. It was early in the night and my uncle's girlfriend drove us far from town, to a one-lane road draped in darkness. My uncle was in a land faraway, a place called Vietnam, and we had his car all to ourselves. It was a big, noisy Buick and my body seemed tiny sitting behind the wheel. I was so excited I almost screamed. Apprehensively, my feet touched the gas pedal and a shiver went through my body as I felt the power of the car's increased acceleration - at my control. My uncle's girlfriend smiled. I was thrilled. I felt like a man, not a boy, in that instant. And then it happened. A rabbit ran before the car lights and under the wheels - a flash of life. I had no time to react. My heart raced and my mind desperately tried to make sense of the situation, but I had no experience before this to guide me. I ran over the animal; killing it. We felt the rise of the tire on impact and then the return of the smooth road. It was so quick, so sudden, so easy. And then I felt relieved, almost calm. My driving lesson was over.



Manuel Ocampo, UNTITLED,
monoprint, 30" x 22"



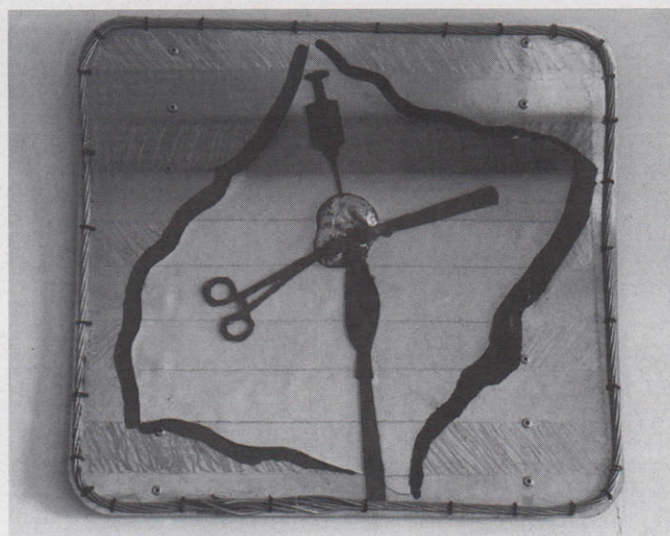
Tom Orr, NEOPATRIOTISM,
mixed media, 45" x 35" x 21"



Margit Omar, IRAQ/URUK/EDEN:
WE DID NOT KNOW YOU,
acrylic, glass, silica on canvas, 25" x 14"



Cheri Pann, TREE OF WAR, oil, acrylic, canvas, found objects, 11' x 13' x 16"



Kirk Phillips, RAISING THE STANDARD,
mixed media, 20" x 22"



Powers of Desire/POD, THE MOLOTOV COCKTAIL PROJECT, mixed media, 15" x 3"

THE MOLOTOV COCKTAIL PROJECT Powers of Desire/POD

From: The Unknown Queer Soldier--for serving, fighting and dying in battle in every branch of the U.S. Armed services.

To: The United States Defense Department--for the systematic harassment, interrogation, discharge and court-martial of homosexual servicepeople from every branch of the military, all of whom are branded for life with the Pentagon's shameful stamp of disapproval. An estimated 700 gay and lesbian soldiers who fought in the Gulf War have been or are in the process of being discharged from the service. Lesbians are being discharged at a rate ten times that of gay men. The *Wall Street Journal* reported in January and again in July, 1991 that those lesbians and gay men who served in the Persian Gulf with their superiors' full knowledge of their homosexuality and without any actions being brought against them at the time are now being discharged for their sexual orientation, having been useful to the U.S. government, it seems, only during wartime. The military's message is clear: It's OK for gays and lesbians to risk their lives for our country, and it's OK for the Department of Defense to then ruin the lives of these Desert Storm troopers.



Carol Quint, UNTITLED/ HOSTAGE #21 A, Rockland emulsion on paper, 30" x 22"

UNTITLED
Freddie Rubalcava

Falling, it fell
Through the tunnel of time
Choosing its pathways
Turning for the dime.

Bouncing it came,
Down the hill
Through the wind,
Not silent was the blood
That cried from within.

No longer could it hold
The scarlet that cried out,
It started dripping off it
The voices dying out.

Now it's sustained
At the bottom of the hill,
Living off the blood
All the wars past have spilled.



Grant Rusk, IRAQ, collage, 11" x 14"



Connie Samaras, A PARTIAL CORRECTION TO THE REPRESENTATIONS OF EARTH CULTURE SENT OUT IN 1978 ON THE U.S. VOYAGER INTERSTELLAR SPACE PROBES, inkjet prints, 30" x 40" each panel



Zuhdi Sardar, KURDS THE VICTIM,
mixed media, 24" x 24"

COMMENTARY ON THE HISTORY OF THE GULF WAR

Zuhdi Sardar

The Iraqi Army's attack on Kurdish villages and towns in 1963 had resulted in killing thousands of innocent people because they were asking for their basic human rights. Among those who were killed on that day were ten of my best high school friends. Their bodies were found nine months later in a mass grave just outside of my hometown, Sullaymania.

While the U.S. was helping Iran, the USSR was building up the Iraqi Armed Forces. The Shah of Iran was building his forces in the land and the sea, and his secret police, with the help of the CIA, were suppressing the Iranian people, restricting them from freedom of expression. At the same time, they were putting billions of dollars yearly in teaching the people the principle of Moslem fundamentalism to counter communism. The Islamic fundamentalism grew up to be today's ruling power. After the Arabs were defeated in the Israeli-Arab War (1967), Egypt had lost not just the war, but their leadership in the Arab world.

One of the slogans that was carried by every Arab leader was the liberation of Palestine. Later, Saddam Hussein used this slogan more than anyone else. The Iraqi military buildup in

the early seventies became a great threat to the security of Israel, therefore, the U.S. gave the Kurds in Iraq fourteen million dollars to enlarge the guerrilla war against Iraq into a war at all fronts. Nixon's promise to the Kurdish leader, Barzani, was to help them achieve a greater autonomy for the four million Kurds in Iraq.

Help from the U.S. and Israel started pouring in from the Iranian border. By the end of 1974, the Kurdish forces had crippled the Iraqi Army on all fronts, which led to the Algiers Accord (1975) between the late Shah of Iran and Saddam Hussein at the expense of the Kurdish people. The Shah blockaded the Kurdish forces in exchange for the right of waterway in the south (Shahalarab). This led to the massacre of hundreds of thousands of innocent Kurdish people by the Iraqi Republican Guard. After the removal of the late Shah, Saddam reclaimed the waterway (Shahalarab) which led to the Iran-Iraq War. Once, the U.S. helped the spread of Islamic fundamentalism to fight communism, now, the U.S. began helping Saddam to fight Khomeini's fundamentalism. In this process, the U.S. created a monster, Saddam with a powerful war machine. He used an extensive chemical weapon in the war against Iran which led to the Iranian's defeat. This was a violation of the 1925 Geneva protocol which they all had signed. These were the charges the U.S. Congress brought against Iraq and the Bush Administration in 1990 presented by the U.S.-Iraq Relations Senate Foreign Relations Committee which included Senators Claiborne Pell (chairman), Daniel Moynihan, Jesse Helms, and Alfonse D'Amato. Additional charges included the following:

1. Iraq's use of chemical weapons against its own Kurdish population during and after the Iran-Iraq War in violation of International Law and standards of human decency.
2. Iraq had been covertly acquiring nuclear technology with apparent intentions of circumventing its obligation under the Nuclear Nonproliferation Treaty.
3. Iraq was developing biological weapons in violation of the 1975 convention prohibiting the possession of such weapons.
4. Iraq is engaged in numerous human rights violations, the deportation of the Iraqi Kurds, the execution of tens of thousands of people by chemical weapons, the extensive uses of torture, and the torture and killing of children, a violation of obligation under the United Nations Charter and the Universal Declaration of Human Rights.

"In my opinion," said Chairman Senator Claiborne Pell, "Iraq has the worst record of human rights violations of any country now, in particular, the treatment of its own Kurdish minority."

Gary Milhollin of the Wisconsin Project on Nuclear Arms Control testified, "Iraq is engaging in a giant experiment at this time which consists of trying to import ballistic missiles and nuclear weapons. Iraq has clearly succeeded in developing and using chemical weapons. The outcome of the experiment will depend on the export control system in the developing countries. They are the only practical barrier to the achievement of Iraq's objectives. If Iraq does achieve these objectives, it will cause a major power shift in the Middle East. It will be a clear threat to peace in the Middle East."

Saddam Hussein destroyed four thousand villages and towns of Kurdistan and killed thou-

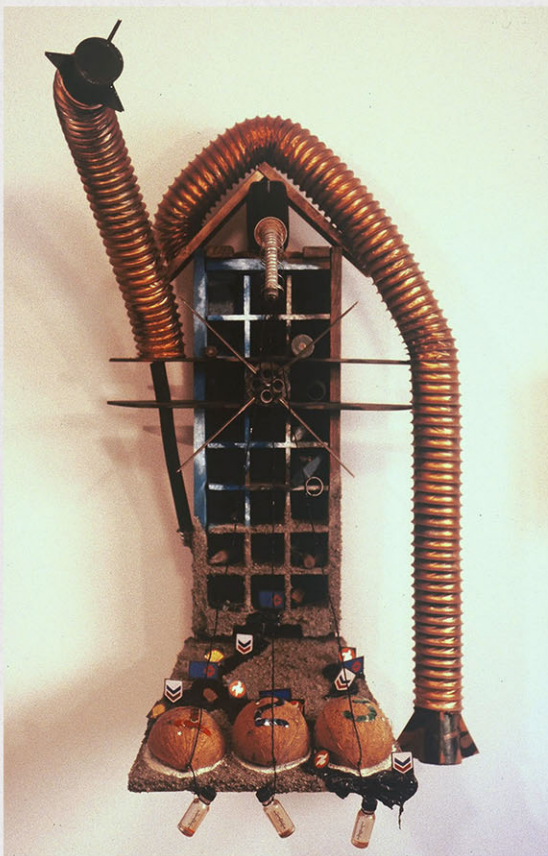
sands of innocent civilians. The Bush Administration was securing a loan guarantee of one billion dollars to Saddam (*L.A. Times*, Feb. 23, 1992, 3-part Editorial, "Bush Secret Effort Helped Iraq Build It's War Machine"). While Congress tried to investigate billions of dollars in U.S. aid and technology sales to Iraq, the Bush Administration sought to restrict access to key records and minimize information given to committees, according to confidential documents and interviews. The action reflected longstanding efforts by the Administration to keep Congress from learning the extent of U.S. assistance to the regime of Saddam Hussein in the years and months leading up to Iraq's invasion of Kuwait. In many cases, classified documents show that President Bush played a personal role in providing aid, both as Vice President in the Ronald Reagan Administration and later as President.

"I am very concerned that in an effort to cover up its secret dealings to aid Saddam, the Administration refused to tell the American people the truth," said Senate Agriculture Committee Chairman, Patrick Leahy. At a time when Saddam was expanding his military operations, the Administration ignored its own experts and used taxpayers money to secretly help Iraq. On June 15, 1990, Assistant Secretary of State for Eastern and South Asian Affairs, John Kelly, testified before the Senate Foreign Relations Committee in opposition to a bill to impose sanctions on Iraq in response to its poison gas bombardments of Iraqi Kurds and Hussein's threat to burn half of Israel.

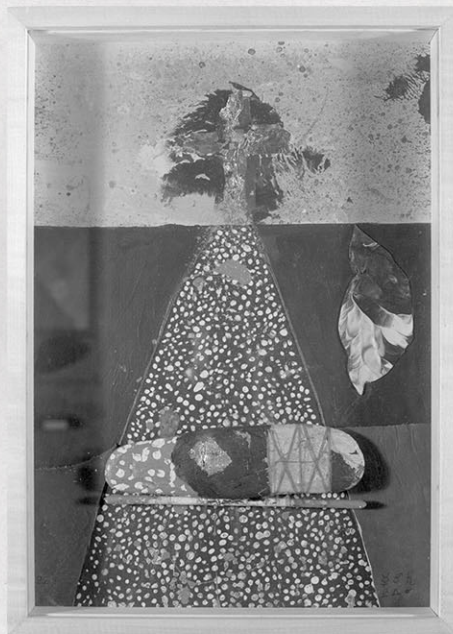
The U.S. lead Iraq to violate all the international laws of human rights and to invade Kuwait for the following reasons:

1. To distract the American people from domestic problems (S & L and general economic downfall)
2. To build military bases in all Gulf oil nations which in the past they could not accomplish
3. To destroy part of the Iraqi war machine since it was a threat to Israel
4. To sell arms to all the Gulf nations
5. To take power from the Kurds because of pressure from the Turkish government since the fourteen million Kurds in Turkey barely have any rights
6. To break the Shiites in the south (part of the campaign against Fundamental Islamic forces)
7. To reinstall the Kuwaiti monarch

Over two hundred thousand innocent Iraqi people were killed and not one democratic system has been established in the Middle East. Saddam is still in power. This is the New World Order.



Nanci Schrieber-Smith, THE SHELL GAME,
mixed media assemblage, 46" x 24" x 24"



John Schroeder, MOON/
JANUARY 16, mixed media,
15" x 10 3/4"



Rachel Siegel, MASKED BALL, mixed media collage, 25" x 21"

Selection from THE ANTI-NUCLEAR POEMS
Julia Stein

Before I was born the movie started at Hiroshima.
I was a kid--the flick continued with A-bombs
dropped at Bikini Atoll and in Nevada,
the sky rained death into the ground,
the cows ate death in the grass,
my mother yelled about radiation in the milk,
limited me to three glasses a day.
I was a teenager for the Cuban missile crisis.
Is the world on the brink of extinction?
Will they shoot the scene of my high school graduation?
Some scenery in this movie--missiles, warheads,
more missiles, more warheads,
the backlot is full of bombs.
My head aches to think about it.
In this movie I'm always waiting for the prop man
to put up a mushroom cloud,
remove my block of pastel stucco houses.
Some role I've got, waiting around for The End.
Who cast me?
I never auditioned for this role.
I'm not even paid.
I don't want to be here.
I want a reprieve.
I've suddenly realized
all my life I've been
AN EXTRA IN A HORROR SHOW.



Suzanne Siegel, WHEN THE LIGHTS
WENT OUT, mixed media, charred
photographs, 52" x 19" x 8"



Stephanie Sydney, HOMELESS VETERANS, mixed media, 13" x 47" x 8"



Richard Turner, TACTICS AND CULTURE, detail, mixed media, 96" x 24" x 24



Marie Ucci, DEATH MASK, ink and
gouache on paper, 24" x 18"



Suzanne Unrein, GULF WAR, oil, 20" x 16"



Rosalie Villegas, UNTITLED,
mixed media, 15" x 15"

OPERATION



**DESERT
STORM**

OPERATION



**DESERT
LAMB**

OPERATION



**DESERT
SHIELD**

Douglas Wichert, OPERATION DESERT, Imagewriter II on paper, 8" x 16 1/4"

