



# journal OF **AESTHETICS** & protest 6

IN  
THREE  
sections.

**i love to we**

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**ANTIWAR SURVEY**

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**ANOTHER THEORY SECTION**

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# i love to we

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## ANTIWAR SURVEY

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# **ANTIWAR SURVEY**

## **SCALE:**

### **MEASURING MIGHT IN THE MEDIA AGE**

#### **1. YOUR NAME, NAMES OF COLLABORATORS OR COLLECTIVE NAME**

Alexandra Juhasz (respondant and director), Antonia Juhasz (subject), Yvonne Welbon (producer)

#### **2. NAME OF ACTIVITY, CAMPAIGN, PROJECT ETC...**

"SCALE: Measuring Might in the Media Age," dv-documentary, 60 mins, 2007

#### **3. IS THIS ACTIVITY AFFILIATED WITH ANY OTHER GROUPS?**

No.

#### **4. DATES OF ACTIVITY**

Summer 2005-ongoing.

#### **5. LOCATION**

Pasadena; San Francisco; New York; Washington, DC; Seattle; London; Boulder, CO; Columbus, OH; Claremont, CA; LA (the sites of my sister's life, activism, and corporate sponsored book tour for **THE BUSH AGENDA: INVADING THE WORLD ONE ECONOMY AT A TIME** (HarperCollins, 2006).

#### **6. TYPE OF ACTIVITY**

Grassroots documentary about my sister, Antonia, celebrated anti-war activist and policy wonk ([www.thebushagenda.net](http://www.thebushagenda.net)) as she hits up against the media (mainstream and alternative) on a corporate-sponsored book tour for **THE BUSH AGENDA: INVADING THE WORLD ONE ECONOMY AT A TIME**, and re-thinks the meaning and tactics of activism. All the while encountering her sister Alex's camcorder and ideas about both the media and activism.

#### **7. TARGET AND GOAL OF ACTIVITY**

To document and contribute to conversations about the changing nature of activism given the escalation of size, might, and reach of our foes: the corporations, media, and elite who benefit from their massive scale. Do activists need to try to match the inhuman and inhumane stature of the corporate/war/Bush machine, or is there something productive, not to mention ethical, about staying small? The target for the documentary is viewing communities who think about political activism in relation to cultural production, in particular, the changing nature of the media as a forum for networking, and information itself as a malleable and mediated political tool.

#### **8. PLEASE DESCRIBE THE ACTIVITY IN A PARAGRAPH.**

I am an activist video-maker who produced a feature documentary about anti-war activism in the media age using the resources available to me. I am a feminist

documentarian who focused on the work and experience of my own sister because I believe that the familial and personal create complex and compelling links to the social. I am femi-digi-practioner (see my blog: [www.aljean.wordpress.com](http://www.aljean.wordpress.com)) who thinks that the small scale of the camcorder signifies and can produce a feminist-might when in dialogue with dominant (male) practices of heightened technology and objective bluster.

#### **9. WHAT WAS THE OUTCOME OF ACTIVITY?**

A feature documentary awaiting distribution. We plan for the documentary to have a life in festivals, and in academia, and then a parallel life on the internet where it can be seen for free, and distributed through communities of interest as part of a project of enriching and expanding conversations about activism, media, and scale: [www.scalethedocumentary.com](http://www.scalethedocumentary.com). It will be embedded in this website within a set of resources that enable and further these complicated conversations and allow for user participation.

#### **10. WHAT DID YOU LEARN FROM THIS ACTIVITY?**

There are two factions (at least) of the left, who are not really speaking to each other. My sister and her friends are the grassroots activists, the politicos, who think that direction action, in particular, the relaying of information, must be our primary effort to end the war. If you tell enough people what has really happened and why, things will change. Meanwhile, my community (leftist artists and intellectuals against the war) thinks that considerations of forms, tactics, and the nature of information and the left itself, are fundamental practices of anti-war activism. When we debate, my sister thinks my work is "theoretical navel-gazing," while I sometimes believe she is both "nostalgic and naïve" about an inherited set of tactics that have yet to adequately consider the role of media, power, and stature and the changing nature of information. When I show the documentary, the room splits in half despite the fact that everyone's on the left and all are against the war. There are those who want to hear more of my sister's informed critique of the economic motivations for this war and they can't believe when I move the camera to self-referential images of the media itself and the interactions of us two sisters. And there are those who think that Antonia's analysis (while adept) is already known, and even if it is not, we must consider the nature and machines of moving people over the details that might move them.

#### **11. WHAT INFLUENCED THE DECISIONS YOU MADE IN CREATING THIS ACTIVITY?**

Grassroots feminist video making is my skill set; it is what I can contribute best, and uniquely, to the movement. It's what I do and what I've done:  
[See.pzacad.pitzer.edu/~ajuhasz](http://See.pzacad.pitzer.edu/~ajuhasz)

#### **12. HOW DO YOU MEASURE SUCCESS FOR THIS ACTIVITY?**

Quality of debate and conversation. Then a movement from dialogue to action.

**17. IN ORDER TO CONTINUE AND BE SUCCESSFUL WITH THIS OR OTHER RELATED ACTIVITIES, WHAT WOULD YOU DO OR NEED?**

I am trying to get the video to those who would be interested in it primarily by using the internet as a radical form of distribution, community, and context-building for a single-channel piece that can be embedded in a set of questions, conversations, practices, and problems plaguing the left that will ideally lead to action. This was much less possible in the recent past, when the internet could not be used so easily for distribution and networking. See: [www.scalethedocumentary.com](http://www.scalethedocumentary.com)

# **ANTIWAR SURVEY EHREN TOOL**

**1. YOUR NAME, NAMES OF COLLABORATORS OR COLLECTIVE NAME**

Ehren Tool

**2. NAME OF ACTIVITY, CAMPAIGN, PROJECT ETC...**

Cup project

**3. IS THIS ACTIVITY AFFILIATED WITH ANY OTHER GROUPS?**

No.

**4. DATES OF ACTIVITY**

I have been making and giving cups with war imagery away at every opportunity since October 2001. This is an ongoing project.

**5. LOCATION**

I have given the cups away at openings, closings and mailed them to political and corporate leaders. I have given away 7,200 or so cups since 2001. If I give the cups away at a specific location it is usually a non-profit space The Brewery Project in Los Angeles. Southern Exposure and the Lab in San Francisco. I have shown my work in a few commercial spaces The Happy Lion in 2001, and the Braunstein/Quay Gallery in 2007.

Commercial galleries seem to get upset when you try and give art away. Recently I have been displaying the cups in "units." "Fireteams" (4 cups) "Squads" (13 cups) " platoons" (55 cups) and Companies (225 cups). If the units sell they live forever as Art. If the units do not sell the officers are killed and the units disbanded. The cups are given away (at another venue) to die alone full of booze as fun time hobby craft.

**6. TYPE OF ACTIVITY**

War Awareness Art. I think it is too easy to shut out the horrors of war (unless you have taken part). With the cups I am sneaking the war into dining rooms and minds. It is difficult to get an audience to spend time with art, even when the audience likes the work. On a cup they may spend a little more time with the work. If they have time for one more shot of whiskey they may have time to look at what a body that has been shot looks like.

**7. TARGET AND GOAL OF ACTIVITY**

Bring the war home and create some sense of community.

**8. PLEASE DESCRIBE THE ACTIVITY IN A PARAGRAPH**

I make cups with images of war and violence and give them away.

**9. WHAT WAS THE OUTCOME OF ACTIVITY?**

I don't know.