

A photograph of three students sitting on a light green park bench outdoors. They are all wearing face masks. The student on the left is wearing a dark blue hoodie and has their back to the camera. The student in the middle is wearing a light blue shirt and is looking down at a notebook. The student on the right is wearing a yellow beanie and a brown jacket, also looking down at a notebook. In the background, there is a large, white, classical-style building with many windows and a lamp post. The ground is covered in fallen leaves.

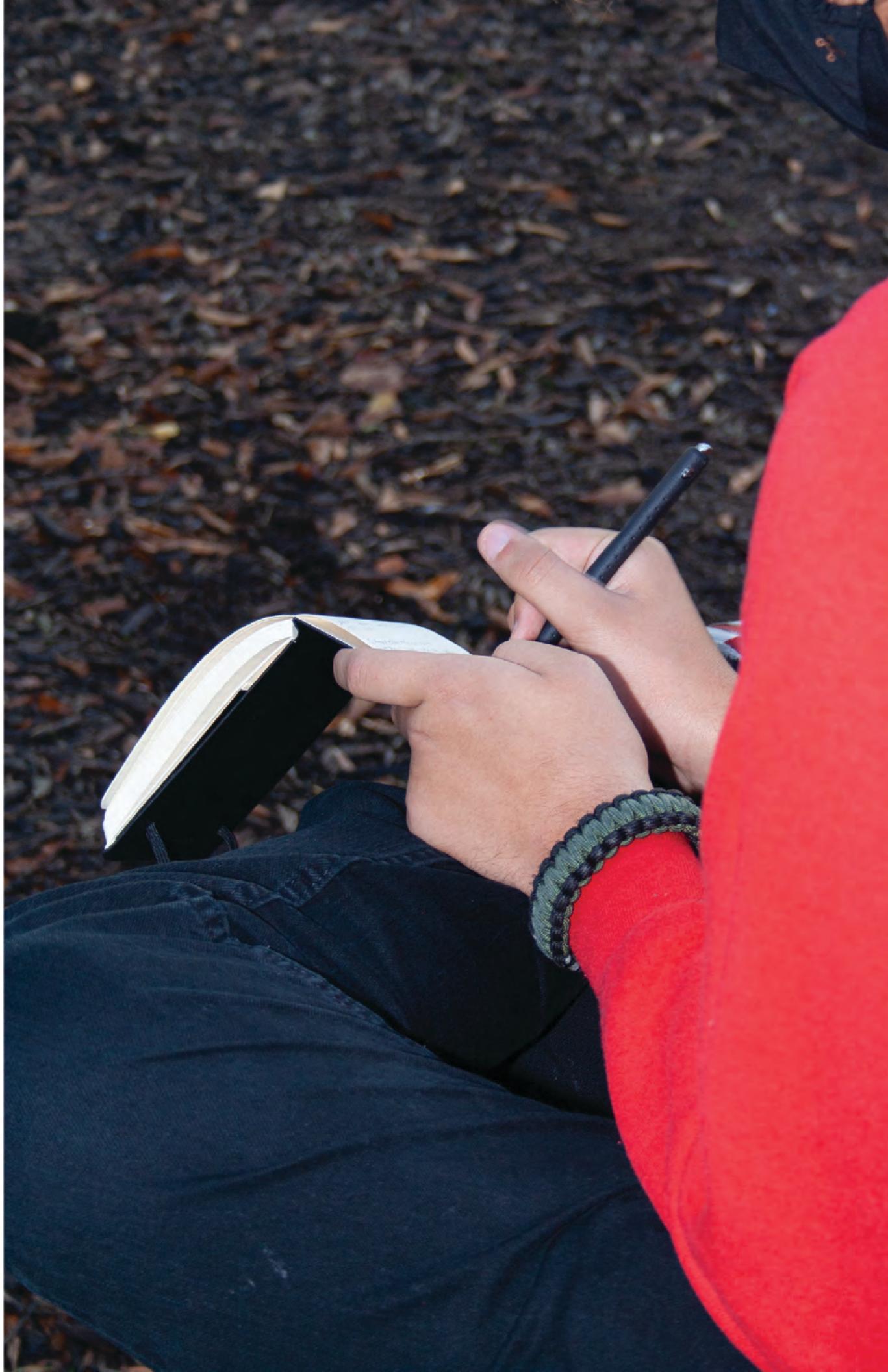
LET'S
MAKE
PROPAGANDA

ON ART AS PROPAGANDA

I don't really know anything at the end of the day. I just like to think and ask questions. Ask questions of myself, of others, of the world. I think a lot about what my art means, what purpose my art serves in the world. I think especially being someone interested in graphic design, but at the same time, staunchly against many of the spaces "graphic design" most typically occupies, I am often thinking about ways to revolutionize and reformat my artistic practice. The word propaganda frequently comes to me when thinking about this. The idea of graphic design seems inherently propagandistic to me. Communicating information through art is never without bias. Even if it's an unconscious one, the methods in which information is



portrayed, will in some way contain the biases of the artist. Because of this, is not all graphic design propaganda? Is it not art that is meant to change or form an idea in the mind of the viewer? To spur either action or inaction? In acknowledging that all art I create in this vein is propaganda, I free myself from the capitalistic constraints of the form. All art I create has propagandistic features, I can thus embrace them. I can embrace the inherently political and revolutionary nature of propaganda. As a queer person I am an inherently political being, and my art can fully embrace that. I'm allowed to break any rule I want in the pursuit of telling the story I want to tell. It's complete freedom to not conform, to thrive, to be liberated. My art is mine alone, and is not to be dictated by the systems around me.









ON TEACHING A WORKSHOP

While reading in preparation for this project, I happened upon the idea of teaching as art. This resonated strongly with me. In my activism I strongly center the idea of education. People tend to listen to me more, for a lot of reasons. I want to use that to force them to hear radical ideas. I want to use that to center the stories of oppressed people. I want to use that to make people think. I want to use that to make people ask questions of the world. I didn't go quite as hard with this workshop as I would typically, but I still tried to prompt people with many questions that they could go forward into the world and ask about themselves, their art, and their life. In the end, I basically just thought about how I see my art in relation to propaganda and



the world. I wanted to ask those same questions I came upon in a public forum, to possibly spur similar questions in other's minds. I think the main beauty in teaching, in engaging in conversations with others, comes in what comes afterwards. I think the most important goal in teaching someone, or talking to someone about something is to get them to think about it afterwards. To leave a lasting impact on someone is to start a change in them. That was my goal here. By thinking and speaking about my relationship with my art as propaganda, I wanted to prompt others to think about theirs. While I don't know if I was fully successful, some of the conversations had at the workshop made me hopeful. I just want to make people think. And I believe I might have accomplished that.

I JUST WANNA
THAT



**NOT TO SAY
K WORD**









THE VERY BIGGEST OF THANKS TO THOSE WHO CAME
OUT TO THIS WORKSHOP, IT MEANS MORE THAN YOU
KNOW
AND AN EVEN BIGGER THANKS TO JACK LWIN FOR
THE PHOTOS IN THIS ZINE