MISSION STATEMENT

Jaaded is an alternative media magazine meant to encourage political, cultural, and social discourse among UCI students. We celebrate and support the Asian Pacific Islander community by retelling the past, engaging the present, and creating a vision for the future. We hope to build connections and bridge gaps between different people on and off campus. The goal of the publication is not only to provide a space where students can voice different opinions and artistic expressions, but also as a form of community activism through education and awareness. Despite the fact that we are misrepresented, our images misconstrued, and our culture misunderstood we are not jaded in spirit. This is what we are doing about it.

COVERS

Front and back covers by Albert Ok
Inside cover by Jamora Crawford

WELCOME

Americans are afraid of the wrong things.

Our administration employs the politics of fear to take advantage of the legitimate concerns of citizens. We are told to be afraid for our security when the Technicolor alert is elevated from tangerine orange to salmon pink. However, our real security problem lies in the inability of our national emergency response system to help Americans in catastrophic events. The fear of terrorism is reframed to target illegal immigrants from Latin America, while the government sends more secret agents to track Fidel Castro than Osama Bin Ladin. Our fears are exploited to justify unchecked powers and invasion of nations. Issue seven of Jaaded discusses the scary tactics of military recruitment in our schools, the profit motives of petition collectors, the antagonism of civilian border patrol agents, the fear of the “other” in suburbia, the lack of accountability in police brutality cases, and our future with the oil dilemma. Now, that’s some real scary shit.
- Diana Jou

WORKER BEES

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Questions? Comments? Criticisms?
Send them all to comments@jadedmag.org.

DISCLAIMER
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S

eptember 11th, 2001 was a day that nobody would ever forget. Four
years later and millions of American
flag pins later most of the U.S. is
back to dealing with diversifying stock portfo-
ilies and getting Billy to soccer practice. And
although the momentum of the war machine
is steadily fading as each improvised explo-
sive device is detonated in Iraq and the po-
tency of the image of the World Trade Center
towers falling has diminished from excessive
viewing, the consequences of being a Muslim
in the U.S. have not.

VISIBLE, an arts collective composed
of artists, activists, and lawyers, questions
and challenges how America has changed
since 9/11. It strives for objectives similar to
as prominent civil rights activists groups such
as the American Civil Liberties Union (ACLU)
and the Center for Constitutional Rights.
Their latest project is an international instal-
lation tour entitled Disappeared In America
that reminds their audience of issues that
surfaced after 9/11 and which continue on to
this day.

Disappeared in America’s primary intent
is to inspire and provoke discussion on what
national identity means today in an “Islam-
ophobic” society. It brings attention to what
they call “ghost prisoners”, a group of mostly
working class Middle Eastern detainees who
were taken from society without notice or
lawful prosecution. The exhibit speaks for vic-
tims that are unable to speak for themselves
because they are not U.S. citizens and lack
the proper resources to fight unlawful arrests.

Heid at the UCI University Art Gallery,
the exhibit addresses issues of identity, citi-
zension, and constitutional rights through five
pieces, each in different mediums.

Jeeyun Ha’s paper tree sheds real rose
petals whose thin branches are actually
excerpts from books such as Tram Nguyen’s
We Are All Suspects Now. A video trilogy si-
multaneously showing all three short films
projected onto the walls, telling of a Pakistani
scientist who was falsely arrested, an exami-
nation of disappeared (a term used to refer
to the many arrests that go unnoticed) New
York city residents, and an Indian man’s trib-
ulations with airport security. However, the
boldest display is a floating line composed
of six giant scrolls featuring the photographs
of ghost prisoners, each with a unique story.
Among these faces includes Chaplain James
Yee, whose story was notorious in the public
media when he was accused of spying
at Guantanamo Bay. Consequently, Yee
faced 76 days of solitary confinement in a
maximum security prison only to be released
when the government dropped all charges
due to a lack of evidence. There is also
American-born Tariq Abdel-Muhti, whose ac-
tivist father was denied medicine throughout
the duration of his detainment and later died
after his release from complications which
developed while in custody.

A superficial glance may bore the view-
er into thinking that this sort of subversive
subject matter was exhausted by the mas-
ive media attention surrounding 9/11. One
questions whether or not these sort of proj-
ects can even make a difference. After all, it’s
just art, right? In a lecture accompanying the
exhibit, VISIBLE director Naeem Mohaiamen
explained that, “Art is often regarded as only
aesthetic, something too abstract and too
pretty to be politically empowering. That’s just
not realistic. Perhaps the government didn’t
consider art a threat, but now the lens has shifted and art is under attack.”

“Art is often regarded as only aesthetic, something too abstract and too pretty to be politically empowering. That’s not realistic. Perhaps the government didn’t consider art a threat, but now the lens has shifted and art is under attack.”

VISIBILITY is effective primarily because
of its members, who do not come from the
same backgrounds as those featured in the
exhibit. Because its members legally reside
in America and often have critical resources,
they are able to voice their concerns without
fear of retribution. “The people most affected
by all this are also the most afraid to speak
up” Mohaiamen remarks. For example,
the collective contacted 60 detainees and
found that some had previously volunteered
for projects and were investigated by the

Since 9/11 we are constantly told to be
fearful the “other” in order to fight terrorism
and protect our democracy. These fears
materialize as discrimination and silence the
voice of Muslim Americans. This art exhibit
tackles that rhetoric of fear and offers a
voice for the people that are marginalized in
the name of “democracy.”

www.disappearedinamerica.org

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