



No Firearms Allowed On the Premises

Author(s): Jordan Schrage

Source: *The Journal of Intersectionality*, Spring 2023, Vol. 7, No. 1, Teaching Intersectional Conflict Analysis Through Art (Spring 2023), pp. 75-78

Published by: Pluto Journals

Stable URL: <https://www.jstor.org/stable/10.2307/48750224>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <https://about.jstor.org/terms>



Pluto Journals is collaborating with JSTOR to digitize, preserve and extend access to *The Journal of Intersectionality*

JSTOR

No Firearms Allowed On the Premises

Jordan Schrage

Student, Agnes Scott College, Class of 2026

Abstract: Schrage's project considers the normalization of gun violence in American schools.

Keywords: gun violence, intersectional conflict analysis, art, arts approaches to conflict, Agnes Scott College



Figure 1: "No Firearms Allowed On The Premises" by Jordan Schrage

Creative Statement

Beyond death and injury, the repercussions of gun violence are extensive, and they can proliferate without actual proximity to gun violence. A few of these repercussions include fear, anxiety, and desensitization. This emotional toll of gun violence is often left unaddressed by the news that covers gun issues, instead opting to publicize death tolls, injury tolls, along with the names or faces of victims we do not know to incentivize compassion after tragedy. In response to gun violence, the media prompts - whether purposely or accidentally - feelings of empathy, shock, grief, hopelessness, etc. However, the frequency of these events implies a constant feed of faces, names, shock,

and grief. Therefore, we become used to ingesting these tragedies, and the effects of seeing names and faces of victims and perpetrators is assuaged.

Over the last few years, my shock upon seeing and hearing about gun violence incidents has significantly decreased. I have struggled sympathizing with the people I see on the news, and I want to know if new, different presentations of gun violence would provoke compassion and motivation for action in me or others. This sets the precedent for my question: How has sensationalized news trivialized occurrences of gun violence? Are there ways to incentivize action against gun violence without highlighting the perpetrators and victims of gun violence?

Because of the media’s over-employment of shock, I have found myself ignoring the truly severe and devastating facts of firearm violence for fear that these details may be intentionally misleading or entirely false. I have bypassed emotional reactions like shock, devastation, or fear, in favor of spending my time while reading the news delegating fact from fiction. If an emotional reaction is formed after seeing news, I will subdue it, if not entirely suppress it. If the tragedy did not directly pertain to my personal community, then my mourning or grief because of this incident is constrained, and to cope with these issues, any mourning or grief becomes casual ambivalence. As necessary as this reaction may be to withstand recurring tragedy (personal or impersonal), this is the casualization of gun violence, and it has devastating effects on our ability to empathize with tragedy across the board, be it gun violence invoked or otherwise.

My goal is to create an unusual, twisted visual experience that modifies the regular form through which gun violence is presented to us. Drawn from children’s perspectives and in colorful elementary presentation form, forty-three homemade images of guns, targets, and violent interactions with guns make up the “No Firearms Allowed on the Premises” installation. I chose to use children’s perspectives because school shootings generally receive the most significant amount of political engagement of all firearm-related incidents. I wanted my installation to contribute to this engagement, so I thought it best to let my project feed into the conversations already being had. By abstaining from directly mentioning or showing any actual gun violence victims or shooters and using children’s perspectives, this installation deviates from the everyday presentation of gun violence. It brings about a kind of understanding: we might protect kids from actual firearms, from social media, from the news, from video games, and yet, kids still perceive gun violence, they must interact with its possibility or actuality in their schools. Because they are in the process of forming ideas of normalcy and have little context of severity, they are also most vulnerable to casualization of gun violence. By using a kid’s casualized perspective, adults might also realize how we have grown accustomed to seeing gun violence. Using the style of those who are most vulnerable to gun violence re-utilized shock to evoke compassion for victims and families, but also for perpetrators, illuminating how the circumstances of casualization may make gun violence seem insignificant.

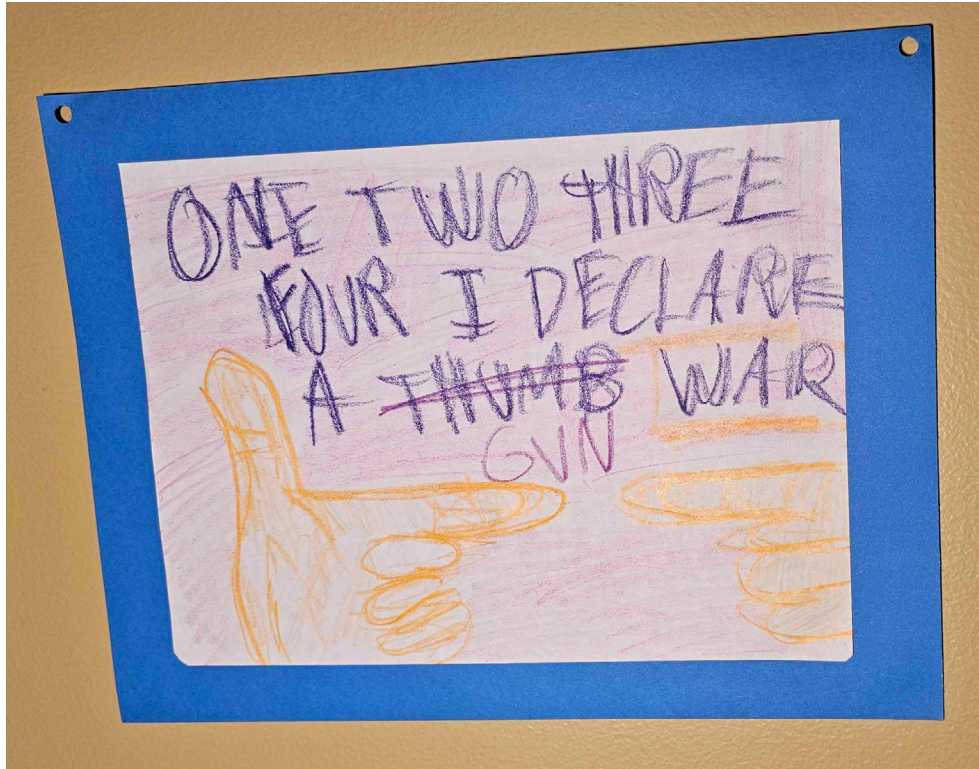


Figure 2: "No Firearms Allowed on The Premises" by Jordan Schrage

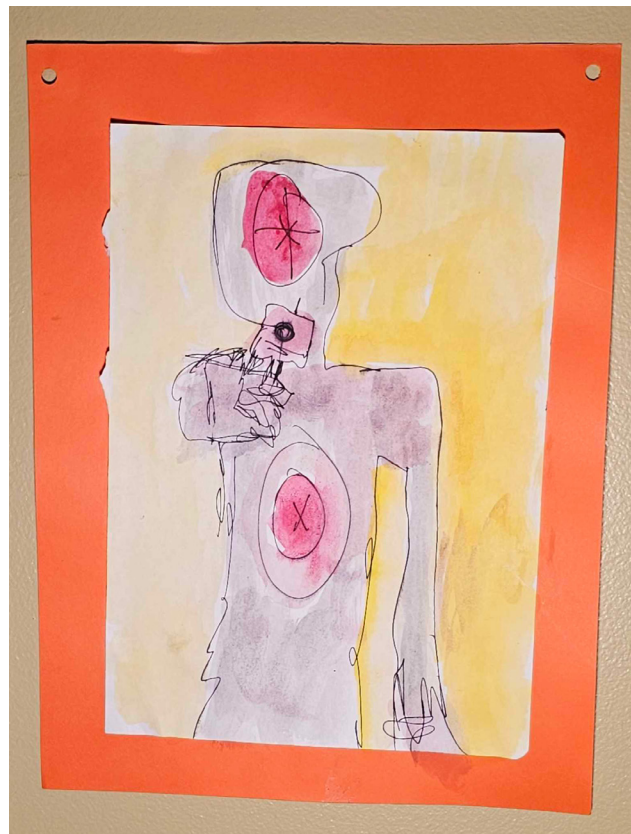


Figure 3: "No Firearms Allowed on The Premises" by Jordan Schrage

DOI: 10.13169/jinte.7.1.0015

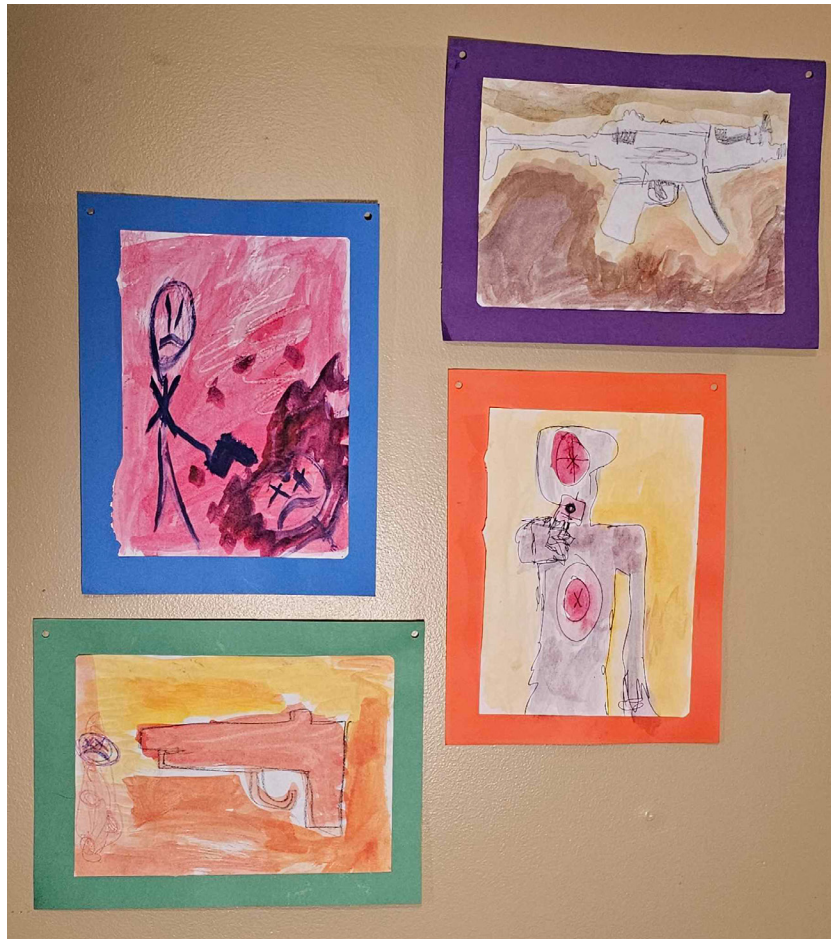


Figure 4: "No Firearms Allowed on The Premises" by Jordan Schrage

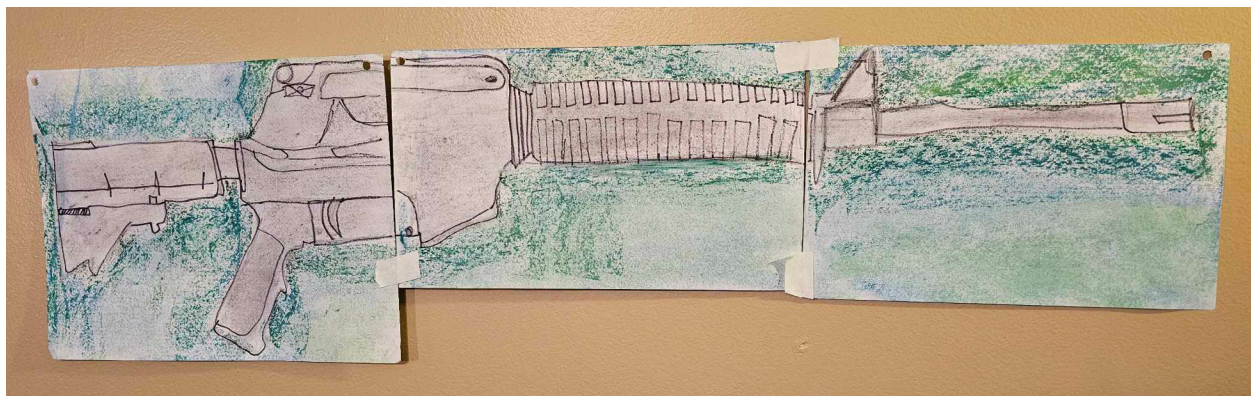


Figure 5: "No Firearms Allowed on The Premises" by Jordan Schrage