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PADD PRESS

PHOTOGRAPHY/INDEPENDENT FILM/VIDEO/VISUAL BOOKS

# AFTERIMAGE

A PUBLICATION OF THE VISUAL STUDIES WORKSHOP

VOLUME 10, NUMBER 7 / FEBRUARY 1983 / \$2.25

OF  
 CRETANS  
 AND  
 CRITICS  
 .  
 IN SEARCH OF  
 PHOTOGRAPHIC  
 THEORY



**REVIEWS:** Bruce Davidson/'Subway,' Lawrence McFarland, Manhattan video, and more. **NEWS:** Harry Lunn and Robert Samuel galleries close their doors, New York video critics grants, the Friends of Photography awards, and more.

**THE ARTS ENDOWMENT UNDER FRANK HODSOLL**

For PADD press file

**THE CONVENTIONS OF REPRESENTATION, OR, HOW SOME MEN MAY BE SEEN TO WALK ON WATER**

**NEA Visual Arts program 1982 grants to forums**

### MORE GRANTS FOR VIDEO CRITICS

The New York State Council on the Arts has announced five additional grants awarded through its "Writing and Video Art" category—bringing the total number of projects funded through the new program to 13 (see *Afterimage*, October 1982). As with other NYSICA granting programs, awards cannot be made directly to individuals. Instead, funds are channelled through sponsoring organizations.

The following projects have been funded: Shelley Rice, through Franklin Furnace, New York, N.Y., \$1,000 for a series of essays on video installation artists and their work; Paul Ryan, through the Raindance Foundation, New York, N.Y., \$5,000 for a book entitled "The Work of Art in the Age of Electronic Circuity," a reconsideration of some of Walter Benjamin's ideas about art; Catherine Lord, through the Visual Studies Workshop, Rochester, N.Y., \$2,500 for an analysis of the development of the concept video art in relation to early populist notions of the medium; Collette Brooks, through the Women's Interart Center, New York, N.Y., \$2,000 for an extended essay on the intersection of words and images in various works

by video artists; and John Minkowski, through Media Study/Buffalo, N.Y., \$3,000 for a series of essays on video art, employing innovative critical approaches.

The panel which awarded these project grants is that which reviews all NYSICA media program applications, and it is composed primarily of video artists and media administrators. Its 14 members are John Minkowski (curator of electronic arts and video, Media Study/Buffalo, N.Y.), Ed Bowses (videomaker), Mary Byrne (media consultant), Lynn Corcoran (independent documentary producer and teacher), Juan Downey (videomaker), Gary Hill (videomaker), Lillian Katz (director of media services, Port Washington Public Library), Jacqueline Kane (coordinator of the New York Media Alliance), Shigeko Kubota (video artist and curator), Mary Lucier (videomaker), Daniel Mack (radio and video producer), Sherry Miller, (co-director of the Experimental Television Center, Owego, N.Y.), David Shapiro (independent video producer, Buffalo, N.Y.), and Gregory Shifrin (independent audio producer).

### POTS OF DOLLARS

The Friends of Photography in Carmel, Calif. have made awards to two photographers, Robert Adams and Frederick Sommer. Adams received the 1983 "Photographer of the Year" award; Sommer, the "Distinguished Career in Photography" award. Each honor carries a \$1,000 stipend. These "peer" awards are made annually by the Friends, who poll a group of 250 "important photographers, historians, teachers, curators, publishers, collectors, dealers, and critics." Previous recipients of the "Distinguished Career" award have been Harry Callahan (1980) and Aaron Siskind (1981). Lee

Friedlander (1980) and Joel Meyerowitz (1981) have received the "Photographer of the Year" award.

Across the Atlantic, 10 photographers have received federal arts grants from the Swiss government. The photographers and the approximate dollar value of their awards are: Giorgio von Arb, \$2,250; Jacques Berthet, \$2,250; Daniel Buetti, \$2,250; Barbara Davatz, \$3,375; Walter Gartmann, \$3,375; Anne-Marie Grobet, \$3,375; Adrien Heilmann, \$3,375; Simone Kappeler, \$2,250; Micaela Rantoul, \$2,250; Dominique Udry, \$2,250; and Charles Weber, \$3,375.

### NATIONAL MEDIA GROUP PLANS '83 CONFERENCE

The 1983 conference of the National Association of Media Arts Centers (NAMAC) will take place in Media Arts Centers (NAMAC) will take place in Minneapolis June 8-11. The Walker Art Center will host the event, in cooperation with the Minneapolis College of Art and Design (MCAD), Film in the Cities, University Community Video, and Minnesota Public Radio. The conference is being organized and programmed by a committee comprised of Melinda Ward, director of media at the Walker Arts Center, John Minkowski, video electronic arts curator at Media Study/Buffalo, and Jennifer Lawson, program coordinator for the Program Fund of Corporation for Public Broadcasting.

The theme of the conference is "The Media in Transition." NAMAC intends to "examine some of the manifestos and goals of the

past 15 to 20 years of independent film media and to evaluate: what we've accomplished; what is no longer an important issue; what remains to be done; and what are our new goals, priorities, and agendas for the future." Workshops, meetings, and panel discussions will constitute most of the daytime activities, with presentations of films, videotapes, and audio works in the evenings. Housing will be offered by MCAD, which will also provide 24-hour screening rooms throughout the conference. NAMAC is currently inviting programming suggestions. It plans to finalize the conference agenda in February. For information, write: Melinda Ward, Walker Arts Center, Vineland Place, Minneapolis, Minn. 55403.

### MINORITY BROADCASTING

In its most recent round of reviews, the Corporation for Public Broadcasting's (CPB) Program Fund selected 16 projects for funding. The projects all fall within the fund's "unsolicited proposal" category, a designation given to requests for support that do not fall within the guidelines of ongoing Program Fund categories such as "Matters of Life and Death" or the newly established "Other Matters." Last year the Program Fund came under heavy criticism from independent producers for specific series, most notably "Crisis to Crisis" [see *Afterimage*, November 1981]. According to CPB spokesperson Eloise Payne the Program Fund has always accepted "unsolicited proposals"; however, in view of the increasing number of such applications (244 in the last round) "unsolicited proposals" was formally instituted as a funding category.

Of the recent awards, 11 were made to minority projects. These include continuing support to Non-fiction Television at WNET, support for the Somos Project of Mochesuma

Esparza, and funds for script development for the American Playhouse series. The following individual projects and producers were also selected:

*Blacks on Blacks*, William Greaves; *The Primal Mind*, Jakemake Highwater and Alvin Perlmutter; *Beyond Paradise: A Portrait of Dade County*, Richard D. Soto; *Lena*, Carol Munday Lawrence; *Indians in the Americas*, Helena Solberg Ladd; *Whose House Is It Anyway*, The Press and the Public Project; *For Us the Living*, Charles Fries Productions; and *El Norte*, Gregory Nava.

The CPB also announced funding for the following five projects, pending budget review and contract negotiation: *The Africans*, Charles Hobson; *The American South Comes of Age with Tom Wicker*, Robert Evans; *Hutterite Life*, John A. Hostetter, John L. Ruth, Burthorn Buller; and *Marshall High Fights Back*, Robert L. Drew.

Making the selections were Ellie Abel, Louis Barbash, Hill Belmont, Betty Cope, Bonnie Friedman, Ron Green, Debrenia Madison Himes, and David Liu. A total of \$500,000 was allocated. Closing dates for the next two rounds of proposals are April 22 and August 19, 1983. For further information write: Unsolicited Proposal Guidelines, Program Fund, Corporation for Public Broadcasting, 1111 Sixteenth St. N.W., Washington, D.C. 20036.

### JOIN THE WORKSHOP

Subscriptions to *Afterimage*—a monthly journal of photography, independent film, video, and visual books, published monthly from October through June—are a benefit of membership in the Visual Studies Workshop. Membership is \$20.00 a year in the U.S. and \$24.00 elsewhere. With your membership you also receive discounts on artists' books and books about art and photography from the Visual Studies Workshop Book Service. After March 1 rates will increase to \$22.00 a year in the U.S., and \$26.00 elsewhere.

To enter your membership, send a check or money order (in U.S. funds), with your name and address to the *Visual Studies Workshop*, 31 Prince St., Rochester, N.Y. 14607. For Mastercharge or Visa orders, please include your card number and its expiration date. Membership in the Visual Studies Workshop constitutes a tax-deductible contribution.

We ask those of you who are already members to be sure to renew your subscriptions no more than three weeks after you receive the postcard reminding you that your subscription will expire. And if you're moving, please give us at least six weeks notice and remember to tell us both your old and your new address. We cannot assume responsibility for issues missed because of late subscription renewal or insufficient notice of moving. Membership in the Visual Studies Workshop, and your subscription to *Afterimage*, cannot be made retroactive.

### GALLERY CLOSINGS

Recent news from the gallery world has been depressing. Two major operations—the Lunn Gallery in Washington, D.C. and the Robert Samuel Gallery in New York—have joined the list of commercial galleries to close their doors. Others include New York's Light and Photograph galleries; David Mancini, Paul Cava, and the Photograph Gallery in Philadelphia; Kiva in Boston; Kedros, Rudi Renner, and Lange-Irschl in Europe—the list goes on.

Harry Lunn will keep his establishment open until July, and then will deal privately in art, photography, and the decorative arts. In an interview with the *Washington Post* Lunn stated, "I'm not leaving photography, but I'm getting into other things as well." During December Lunn exhibited drawings, furniture, and stained glass by Frank Lloyd Wright. Sales at the gallery, the *Post* reported, constituted but a minuscule portion of the business of Graphics International, Lunn's larger corporation that owns the gallery. Lunn is quoted as saying that the gallery was unproductive use of his energies and that he'd

like to spend more time in Paris.

As with Light Gallery, the closing of Robert Samuel is reportedly temporary. However, if Light is any example, reopening may be some time away. Light owner and president Tennyson Schad told *Afterimage* that his plans to "recapitalize" the gallery in time for a November opening hit some last minute snags, but that efforts were still being made to salvage the business.

Sam Hardison, photography director of Robert Samuel and president of the Association of Independent Art Photography Dealers, told *Afterimage* that he plans to open a new gallery—Hardison Fine Arts—representing a number of former Robert Samuel photographers and several artists working in other media. Hardison said that the new gallery will be primarily devoted to photography, adding that he will also show painting, sculpture, and video: "It's next to impossible for a gallery dealing exclusively in photography to survive now."

—David Trend

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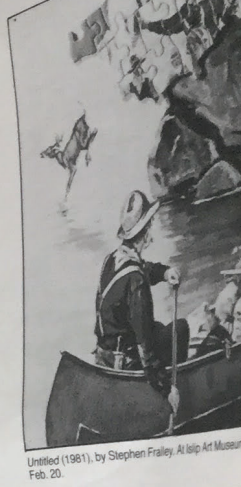
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COVER: See "Of Cretans and Critics: In Search of Photographic Theory," by David L. Jacobs, page 9.

North Carolina: ...  
Minnesota: ...  
New York: ...  
Texas: ...  
Virginia: ...  
Washington: ...  
Wisconsin: ...



Untitled (1981), by Stephen Fraley. All help Art Museum Feb. 20.

Victoria: Open Space Gallery, 510 Fort St. Of The Time, Of That Place Group show Through Feb. 5.  
FRANCE: Musee National d'Art Moderne Centre Georges Pompidou, 11 rue de Valenciennes contact: Lilian...  
Paris: Studio 66, 8 rue Marie Albertin...  
Rochester: ...  
Eastman House, 9...  
Morgan, Feb. 19-April 2.  
GREAT BRITAIN: Bath: Octagon, Milton St. Magic Moments, Through Feb. 11. Peter Bolton Stars in the Sitting Room, Richard Elford, Ron McFarlane, Paul Stokes, Through Feb. 19.  
Durham: Museum and Arts Centre, Great British Meeting in Art, 1680-1980, Feb. 19-March 20.  
London: National Theatre, Oliver Gallery, South Bank, S.E.1, Ben Gibson/Hong Kong, March 7-April 1.  
London: Science Museum, Great British Meeting in Art, 1680-1980, Through Feb. 6.  
Oxford: Museum of Modern Art, Painter as Photographer/Group show Feb. 5-March 13.  
Rotherham: Arts Centre, Walker Picture The Royal Photographic Society's 120th Annual International Exhibition, Feb. 5-March 12.  
ITALY: Bergamo: ...  
Milano: ...  
Norway: ...  
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# THE PRESIDENT'S MAN

## THE ARTS ENDOWMENT UNDER FRANK HODSOLL

If indeed the next administration's position with regard to NEA shall be characterized by a) a first priority commitment to the support of serious culture, b) promotion of the long-term fiscal health of arts institutions, and c) cultivation of audiences with a true desire for high-quality artistic experience, then certain budgetary reforms may be appropriate. ... There is a trade-off between the goals which NEA has pursued: some of "the best" in art must be sacrificed if art as social service is the primary goal; conversely, art as social service may be required to suffer for the sake of cultivating limited art of highest quality. ... It is recommended that in the next administration [that] NEA set priority on—indeed, exist for—the cultivation of serious culture. ... The NEA ... must finally acknowledge that the enduring audience of art is largely self-selecting, a relatively small public marked by the willingness to make sacrifices of other pleasures for the sake of artistic experience.

—Michael S. Joyce, *The National Endowments for the Humanities and the Arts*, in the report of the Heritage Foundation to Ronald Reagan

It is possible that there has been over-sensitivity to the various and different wishes of the members of the National Council: in law the National Council is advisory to the Chairman, and it is the Chairman who makes the decision on funding. To defy the Council at every turn would be a critical mistake; however, the Chairman should give the Council a sense of the proper direction of the Endowment.

—the Heritage Foundation report

... we firmly believe that the peer-panel system for reviewing grant applications is the core of the Endowment and must be retained. ... Panelists give the Endowment its greatest strength: the ability to recognize excellence ... the peer-panel system we now have is as close to an ideal instrument for a grant-making organization as we can imagine.

—National Council on the Arts, *Advancing the Arts in America* (July 1981)

... we endorse the professional panel review system, which puts judgments in the hands of those outside the Federal government, as a means of ensuring competence and integrity in grant decisions.

—Presidential Task Force on the Arts and Humanities (October 1981), Report to the President.

It is certainly inappropriate for a Federal official charged with administering a program of grants to insert his or her intellectual or political views into the [panel] review process. Giving the impression that he must personally approve of the subject matter and treatment of every project is unwise for any NEA chairman. The result is bound to be a loss of confidence in the impartiality of the peer review procedures and a fostering of the idea that the agency's awards are offered on the basis of a narrow political perspective.

—Joseph Duffey, chairman of the National Endowment for the Humanities, 1977-81, in a letter to the New York Times criticizing the attack made by his successor, William Bennett, on *From the Ashes ... Nicaragua as 'unabashed propaganda' and 'not an appropriate project to have received federal funds.'*

We expect the Endowment's peer panel system, as it has in the past, to continue to provide the credibility that assists in the generation of private support.

—Frank Hodsoll, current chairman of the National Endowment for the Arts, to the House Subcommittee on Postsecondary Education (March 1982)

The statements above are intended to suggest a chronology of influence in a funding source which has become—if only for the simple reason that money talks and that the National Endowment for the Arts has spent about \$1.2-billion since 1966, by far and away more than any other single source—the dominant force in supporting American arts at all levels. Generally interpreted as a tactful protest against certain notions proposed in the report of the Heritage Foundation to Ronald Reagan, *Advancing the Arts in America* was directed to the Reagan-appointed task force then preparing its report on the arts and humanities. The Heritage Foundation was represented on that task force by its founders, Joseph Coors (founder of the Mountain States Legal Foundation, which begat James Watt) and Richard Mellon Scaife (Gulf Oil heir, once owner of Forum World Features, exposed as a CIA front in 1975, and funder, to the tune of over \$100-million, of a range of New Right causes since 1973). Also represented on that task force were Standard Oil, the Mobil

Corporation (the one that asked for its money back after the recent American Writers' Congress), the *Readers' Digest*, the Hoover Institution on War, Revolution, and Peace (Scaife is on their advisory board; Scaife foundations have given the Hoover Institution \$3.5-million since 1973), and recognized members of the academic and arts communities.

One would have to be an incorrigible optimist to believe that the influence of the Heritage report, along with that of certain corporations and conservative think tanks, should be discounted. If any single document has been taken as the blueprint of the new federalism, it is the Heritage Foundation report; Heritage supplied 11 members of the Reagan transition team. The basic concept of the arts the report puts forth—an activity by the few for the few, measurable in its qual-

level jobs are filled, for the most part, by appointees whom Hodsoll finds sympathetic, program staff remains basically informed, informative, and supportive of their constituencies. Nevertheless, there are definite changes in the Reagan NEA.

The most disturbing is Frank Hodsoll's interventions into a review panel structure carefully developed over the NEA's 17-year existence, and still touted officially as the core of NEA grantmaking. Indeed, the handbook distributed to all new panelists continues to reassure them that "panel recommendations are the basis of Endowment grantmaking, and panel advice is followed."

The application review process in the NEA's 12 divisions begins with the consideration of some 15,000-20,000 applications by some 500 panelists. Those panelists are the peers of the applicants they are review-

Some of these grants went back to panels. After they had been cleared—by Hodsoll or by the panels—they were sent on to the National Council on the Arts for its recommendations. The Council approved them all—even the five grants Hodsoll had specifically indicated he wanted rejected, over panel approval.

Hodsoll—in an option to which any Endowment chairman is legally entitled but that, to the best of my knowledge, none have ever used—vetoed four: to New York's Heresies Collective/Political Art Documentation Distribution (PADD) to support a series of public forums at which artists and critics such as Mike Giler, Hans Haacke, Suzanne Lacy, Martha Rosler, and Lucy Lippard would participate; to the Bear Republic Theater, in Santa Cruz, Calif.—which describes itself as a "humanistic" theater, and presents such groups as the San Francisco Mime Troupe, El Teatro Campesino, and feminist plays like *This One Thing I Do*—for general program support; to the Southern California Center for the Arts in Los Angeles—a group which sponsors both theater and visual arts activities—for an artists' employment service; and to the Waumbek Center, a crafts organization in Jefferson, N.H.—for support of workshops. These grants had been recommended in, respectively, the Visual Arts program, the Theater program, the Inter Arts program, and the Expansion Arts program. The fifth grant—another Visual Arts grant—to the magazine *Cover*, was saved by a plea from a member of the National Council, who, reportedly, predicted that in 10 years the publication would be a collector's item, and judged it well worthy of NEA support.

The money involved, seems, perhaps, trifling—just under \$13,000 for all four groups—though small sums are often critical to the well-being of small organizations. The principles involved are not trifling.

The precedent Frank Hodsoll is setting by overriding the decisions of panels composed of arts professionals has, inevitably, the effect of politicizing the grantmaking process—not only for the organizations which apply to the Endowment for funding, but for the individuals who apply for fellowships as well. The NEA administration's best defense against charges of bias, or against accusations of dictating the direction of the arts, has been the buffer provided by respecting positive panel decisions, whether or not the chairman happened to agree with them. Duffey of the NEH pointed out in a letter to the *New York Times* that funding projects which were "controversial, or even contrary to conventional opinion" was both a distinct possibility and "one of the consequences of encouraging arts and scholarship in a free society." Livingstone Biddle recently told the *Village Voice*: "It seemed to me that the danger of one individual imposing his views and biases would put the whole endeavor into jeopardy."

To ask the obvious, then, can any pattern be discerned in Hodsoll's reversal of these projects? It is true that all four organizations are, relatively, young and small, with budgets ranging from \$10,000 to \$160,000. It's also true that grants to comparable organizations were approved by Hodsoll with, reportedly, no interference. It seems striking, however, that two of the four vetoed grants—to PADD and the Bear Republic—were in support of political and social programming, PADD being explicitly left-wing. Another of those applicants, the Southern California Center for the Arts—was told by Inter Arts staff that their project was finally judged to be more of a "social nature" than "artistic," even though the panel which reviewed the application had specifically noted that the employment center would have a greater impact on artists' careers than job development alone. (The Southern California Center for the Arts had filed an application in this category because it had been told by program staff that the project fell within their guidelines. Earlier, the National Council had requested more information on the Center's track record of services; NEA staff, after conducting various interviews, made a positive recommendation.)

The real context for these vetoes, though, can only be deduced from the list of grants



Frank Hodsoll, chairman of the National Endowment for the Arts.

ity by success on the market and in attracting private funding, an activity not to be contemplated with the political or social—presumably constituted part of the agenda that the Reagan administration wished to implement at the National Endowment for the Arts when it named the career civil-service lawyer Frank Hodsoll to replace Livingstone Biddle as chairman.

William Bennett, one contributor to that report and an on-the-record opponent of affirmative action, was appointed chairman of the National Endowment for the Humanities, reportedly with Hodsoll's help. Hodsoll recently named Samuel Lipman, another contributor to the Heritage report and publisher of the *New Criterion* (the manifesto printed in the inaugural issue of the magazine announces, among other things, that it intends to combat "the insidious assault on the mind that was one of the most repulsive features of the radical movement of the Sixties") to the National Council on the Arts, the NEA's major policy group. Hodsoll has been consistent in other appointments: Carrie McMullen of the Olin Foundation (Michael Joyce, who wrote the Heritage report chapter on the Endowments, is executive director of the Olin Foundation) is his special assistant. Ruth Benson, formerly of the American Council on Germany (an organization devoted to working on "problems affecting American-[West] German relations that are ... not yet urgent enough to command top-level political attention," chaired by a trustee of the Olin Foundation) and art critic for the conservative *National Review*, is associate deputy chairman for programming.

In tracing the effect of such conservatism, though, one must remember that the New Right agenda has not met with unqualified success. One must take into account the fact that the protests against the arts and humanities cuts assumed to be so easy when that first Republican budget was submitted have created both economic and philosophical concessions. And one must realize that the innate sluggishness of the species can protect large bureaucracies from sudden change, and that even if upper-

ing: they are selected for their expertise in specific fields, and a remarkable amount of time is spent to ensure a variety of points of view. Panel decisions on the 5-6,000 grants awarded every year form the basis for the National Council on the Arts' legally mandated recommendations to the chairman. The National Council—a 26-member body consisting of prominent artists and arts administrators—has on rare occasions overturned panel decisions, but its concurrence with the panels, along with the chairman's subsequent approval of Council recommendations, used to be treated almost as a formality. In 1977, the National Council went so far as to say that it would prefer to spend its time on policy considerations, and that its vote on panel recommendations should be expedited as much as possible, since "the panel system ... has proved itself efficient and remarkably errorless in doing its assigned job."

This attitude has changed. After he was sworn in as NEA chairman, Hodsoll immediately instituted the practice—a departure from the procedures of his predecessors—of reading every application recommended by the panels. (Some NEA staff pointed out that this is Hodsoll's right, which it certainly is; some praise the willingness of a civil servant with little arts expertise to educate himself; others see it as an encroachment.) Most grants Hodsoll cleared for Council approval. Others—"dozens," according to one ranking NEA official who requested anonymity—were selected for further attention. Large and small organizations were on this list. Hodsoll wanted more information—by way of site visits to organizations, the staff of various NEA programs, or, occasionally, other panels. What he wanted, based on my interviews with NEA staff in different programs, ranged from technical details to assessments of an organization's ability to execute the projects it proposed, to defenses of the aesthetic merits of certain projects. ("Never mind the politics involved," said one NEA source, "it was an administrative disaster, especially at a time when we were losing staff.")

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Hodsoll selected for extra attention. Information is not abundant here. The number of grants questioned seems to have varied considerably between programs: Expansion Arts reported 60-70; the Museums Program reported five. None of the programs I interviewed perceived a pattern in the questioning. Most questions were reported to be "technical."

In the Visual Arts Program, I have been able to piece together a more detailed picture from various sources. In the "forums" category, the grants that were questioned did not seem to me to have any pattern. In the "artists' organizations" category, on the other hand, where 19 grants were sent to the National Council separately from the main alphabetical list of panel-approved grants, certain figures seemed noteworthy. Of those 19 grants (which include both grants transferred from other categories, and grants questioned by Hodsoll), five were to organizations specifically identifying themselves as women's groups or proposing programs mainly oriented to women. Including those five, seven grants were awarded to such groups in the entire artists' organizations category. Again, of those 19, six were from organizations overtly identifying themselves—or with a clear reputation for—minority, social, or political programming. Only 14 such grants were made in the entire category.

This sort of analysis, however, can only be properly undertaken with a full documentation of the progress of grants through the Endowment in all programs. Such documentation might well help to deflect potential charges of bias. But here one encounters another disturbing charge—the fact that full disclosure is simply not the motto of Hodsoll's NEA. The attitude toward providing the public with information has become markedly less generous, and the restraint extends beyond what was formerly construed as protecting the right to privacy—e.g., refusing officially to release the names of applicants or projects panels had rejected, or providing only the applicant with a summary of panel or Council discussion.

My phone calls to Hodsoll and to his deputies, requesting an interview on the veto process and an explanation of the vetoes, were not returned. I subsequently filed a formal request, addressed to Hodsoll, under the Freedom of Information Act, asking for an explanation of the vetoes and for lists of those grants which his requests for additional information or "technical" questions had resulted in the National Council receiving them as "late pages"—i.e., grants listed separately from the main agenda.

My reply—from the General Counsel's office—did not provide this information, though it may seem that the NEA, being a public agency, would be obliged to put at least the nature of panel and council recommendations on the record, or merely the dates when specific decisions were made. Reportedly, some high-ranking staff take this position—since panel decisions form a written agenda for National Council deliberation, even though the meetings themselves are closed.

The team of lawyers Hodsoll brought in does not agree. (The grant information which I used to receive from one program in the form of an unaltered xerox of the National Council agenda is now sent to me with dates deleted; grants which had been compiled separately for review are reinserted in alphabetical order.) The reply to my letter informed me that "disclosure of this Agency's pre-decisional deliberative process" is interpreted as exempt from disclosure under the Freedom of Information Act. "Public access to reasons for rejecting certain grants which may have received panel and council approval," I was told, "would require analysis of the deliberative process involved in the grant review of the applications in question. Knowledge that this process was subject to mandatory public disclosure would seriously inhibit the full and frank exchange of ideas, opinions, and impressions among Agency personnel and panels, thereby undermining the quality of administrative [sic] decisionmaking."

This, of course, effectively conceals the fact of Hodsoll's vetoes.

The other reason given for refusing to confirm or explain those vetoes was that "public disclosure of the identities of rejected grant applicants and the reasons for rejection could subject the persons who submitted the unsuccessful grant proposals to embarrassment and derision within the nation's very small arts community ... [and] adversely influence or prejudice the decisions of other

potential funding sources."

Nevertheless, though the knowledge of favorable panel review could prove more helpful than harmful, and despite the oft-stated line that applicants are entitled to an explanation of the circumstances surrounding the rejection of their grants, not one of the groups whose applications were vetoed was told in their official letter of rejection that peer panel and National Council had approved their projects—and that it was Hodsoll's decision to refuse them funding.

The Waumbek Center was told, verbally by program staff, that their grant had been approved by two panels, and then rejected—but not that it was a chairman's veto. The Southern California Center for the Arts says it had been given the impression that their review, site visits and all, had been favorable. The Bear Republic Theater was told on the phone by program staff that its grant had been recommended, but that when the theater program "prioritized" the recommendations, Bear fell below the available funding level. PADD reports that it eventually received confirmation of a chairman's veto from the Visual Arts program, but that it has received no explanation from Hodsoll or Hodsoll's office. Neither have the other rejected applicants.

Public reaction to the vetoes is still preliminary, since it has taken some time for the press to uncover the story (Richard Goldstein's *Village Voice* article of Dec. 28, 1982, which broke the news, seems to be enjoying a phenomenal circulation, however.) "Of course it's political," said Lucy Lippard of PADD, "but we're going to do the program without the NEA—this just proves there's a need for it." Elsie Senuta of the Waumbek Center told me: "I get the feeling that the NEA is pursuing professionalism for professionals, and that they're not interested in crafts and arts workshops for the north country folk." Others just wanted a clear explanation. "My major concern is that the Endowment be up front with its grantees," said Andy Griggs of the Bear Republic Theater. Frank Catalano, speaking for the Southern California Center for the Arts, said that he wanted to learn the reasons for his project's rejection straight from Hodsoll. "I want the ground rules," he told me, "and if I don't get an answer from the chairman, I'll go to my Congressman."

Reaction from the wider arts community ranged from caution to anger to fear. Implicit in these reactions are two beliefs held very dear indeed: the necessity for discussion in a public agency that has always been, in a sense, guided by its constituents, and the need to safeguard the peer panel review process.

Robert Haller, director of Anthology Film Archives in New York, pointed out that Hodsoll is legally accountable for all grants made by the NEA. "My understanding," said Haller, "is that Hodsoll intervened in less than 1% of the grants." And, Haller pointed out: "The Chairman can't in principle surrender all power to the panels without changing the law, though I can see reasonable positions on both sides—for him surrendering or maintaining power. But what panels recommend should be on the record. When there's an inquiry, I would expect the NEA, as a public agency, to have an explanation about why a grant was or wasn't funded."

"There's nothing technically wrong with Hodsoll's vetoes," said Anne Focke, director of Seattle's and/or a former Visual Arts Program policy panelist, "but it goes against what we've come to expect, against the peer panel process which is ultimately what's made the NEA important to a lot of us, and what's given it the reputation it has. Just because of that, it's very important now that the whole process be known. The only way to protect the peer panel system is to be clear about where decisions come from; otherwise, panelists will lose their credibility. In some abstract world, perhaps the fact that the NEA legislation gives the chairman final grantmaking power is a safeguard against flukes in panel review. If that's true, there should be no problem in saying why those grants were vetoed."

An influential curator in a major Southwestern museum, who requested anonymity, echoed these sentiments. "The strength of the NEA has been peer review, and review by committee—so that over several years there is a balance in the tastes and empathies reflected in who receives grants. The system worked because the NEA worked to have variety on the panels." And, the curator warned: "It can only denigrate the reputa-

tion of the Endowment if you have to be known and approved by a particular person to get a grant."

J. Ronald Green, chairperson of the National Association of Media Arts Centers, strongly recommended public dialogue and also voiced his concern about Hodsoll's intervention: "The panel system is the saving grace of that bureaucracy," he said. "Any move made by the chairman in that direction would appear to set a precedent and has to be scrutinized." His sentiment was reiterated by someone who knows the NEA as a policy panelist: "The vetoes set a bad precedent, and they were done with no explanation. I think the whole peer panel system is in danger."

"I just don't know whether people will be willing to fight back," said M.K. Wegman, president of the National Association of Artists' Organizations and director of the Contemporary Arts Center in New Orleans, "but NAAO will try to do something. We want to make our members more politically aware. One of the things that's made the Endowment strong is that it includes its constituents in decisionmaking—they're tinkering with a machine that's been proven to work." She added, "I think public dialogue will help, and press coverage. And then lobbying."

The former director of the Museums program, Tom Freudenheim, advocated a shift in energies: "The great strength of the people now in power is that the arts community has spent its time lobbying for appropriations. The focus has been the bottom-line. No one is taking on the issue of policy changes, and they should."

Other sectors of the arts community were extremely worried about the effect on the production of art. The director of a major artists' space, and certainly an individual versed in the workings of the NEA, put it bluntly: "I can't afford to let you use my name. I'm operating out of fear, and I'm depressed. These vetoes create vast seas of paranoia. They repress artists' political dialogue, since it seems that the grants being vetoed are politically not to Hodsoll's liking. It encourages a kind of Gestapo sensation among artists—they have to apply for stuff that sounds neutral. I'm doing the same things, and some of them are political. I just don't tell the NEA about it, and I'm waiting it out, 'til Reagan's gone."

What of the future for the grant review process? Hodsoll has delegated the reading of this year's applications to Ruth Berenson, whose expertise as an art critic, from my reading of her writings, seems strongest in the pre-1945 years. She expressed her thoughts on the current structure of arts support in the *National Review*, early in 1981: "Patronage has become another dirty word, yet perhaps art—and artists—could benefit if patrons were as fussy as they were in, say, the Renaissance... Renaissance artists did not resent having to conform to a patron's vagaries...." She went on to predict of "young would-be artists" that they would no longer "be able to 'find themselves' while living at taxpayers' expense... the number of those calling themselves painters or sculptors or video artists will be sharply reduced as more and more rejoin society and get an honest job."

Indeed, none of my interviews with Endowment staff or the arts community suggest that Berenson is, by training or inclination, a strong advocate of contemporary art. Neither did my interviewees convey that Berenson was, as yet, particularly knowledgeable about the less traditional organizations which support contemporary art. Some programs report that they had been more worried about Berenson than Hodsoll, but feel that they have been able to reply to her "technical" questions on applications with relative ease.

Berenson's thoughts on her role as a reviewer have appeared in the *Village Voice* (Dec. 28, 1982). "I might raise an objection on aesthetic grounds, qualitative grounds," she said, "but that has only happened in about two cases." She also voiced a commitment to respecting peer decisions: "We may not like it, but that's not our business."

Only when the National Council meets in February, however, will it be possible to try to piece together the effects of Berenson's role as a reviewer.

The Endowment goes into the 1983 year with other policy and procedural changes in

place. Many of them reflect the consolidation of power in the chairman's office. Individual programs have been "streamlined" to facilitate the review process. Although the same policy statements about the NEA's commitment to small organizations and the spectrum of arts activity are being issued, some types of programming seem more endangered than others, especially since the size of the pie stays the same, and every new slice comes from somebody else's portion. Organizations of vastly different sizes are now being reviewed together in Media and Theater, thus giving the panel a greater overview, and smaller organizations stiffer competition—especially with the new emphasis on "earned income" and private fundraising as indicators of an organization's health. "Watch out for small theaters this year," said one informed NEA source.

In Expansion Arts, a "lightening" of guideline language under Hodsoll (a process initiated, according to program director A.B. Spellman, before Hodsoll's arrival), has resulted in the defunding of general education in the arts and arts exposure. The latter category formerly accounted for about one-quarter of the program's budget and, essentially, brought arts programming to groups to which it would otherwise have been unavailable. Also in force is a more stringent interpretation of the legitimate constituencies to be served and the type of organization that can provide those services. Expansion Arts used to support "neighborhood and community arts organizations, directed by professionals, in cities, towns and rural areas." It now supports "minority, inner city, rural, or tribal arts organizations." Due to Hodsoll's concerns about "specific linkages" between organizations and their constituencies, only organizations "deeply rooted" in those constituencies are eligible. Admirable as this philosophy of grass-roots services may sound, it becomes, as Spellman put it, "more difficult to call some things in." Affected in particular are women's organizations (unless they can define themselves as "rural" or "low-income"), and outreach programs for the handicapped, the elderly, and in prisons.

On the level of the actual structure of the decisionmaking process, program staff are still the ones who recommend panelists, a procedure which used to ensure that those government employees closest to the fields they served had the greatest input in this critical function. However, Hodsoll is taking a much more active role in the selection of panelists than his predecessors, and has reportedly rejected individuals strongly recommended by program staff. The next level of peer checks on the procedures of federal employees was previously represented by "policy panels," which advised each program on future directions, practices, guideline revisions, etc. These have become "overview" panels. Endowment spokespersons say the difference is "semantic." Overview panelists are less certain. "It rather takes the teeth out of it," said one. Another told me that he felt the panel was not seriously listened to by upper administration, that it was given little idea of what policy and program changes were being considered by the chairman's office, and that it had been asked for advice on actions which were *faits accomplis*.

On a higher level of policymaking, part of the upcoming meeting of the National Council on the Arts will—at Hodsoll's request—be devoted to a preliminary discussion of revisions in the NEA's statement of purpose and goals. The current version of that statement appears as a preface to application handbooks on all disciplines, and protects the support of art "in its broadest sense; that is, with full cognizance of the pluralistic nature of the arts in America, with a deliberate decision to disclaim any endorsement of an 'official' art and with a full commitment to artistic freedom."

As for the structure which oversees the NEA itself, the Federal Council on the Arts and Humanities—the body formerly responsible for coordinating the NEA, the NEH, the Institute of Museum Services, and the arts and humanities activities of other federal agencies—has seen its staff of six sharply reduced. Its one remaining employee told me that her present function is to administer the Arts and Artifacts Indemnity Act. The Federal Council's coordinating role has been assigned to the Interagency Committee on the Arts and Humanities, staffed through the NEA—and chaired by Frank Hodsoll.

—Catherine Lord

(This is the first part of a two-part article.)

**Corrective Shoes.** by Stephanie E. man. Available from Printed Matter, St. New York, N.Y. 10013 in p. \$5.00.

**Pocket Guide to Color Reproduction and Control.** by Miles Graphic Arts Publishing Co. (109 pp.) available (sb).

**Power Poem.** by Ruth Laxson. Available (sb).

**Printed Matter** (7 Lisenard St., New York, N.Y. 10013) in p. \$4.00 (sb).

**Richard and Rhoda: Letters from I.** by Marion G. Phillips (3935 Legation Press (3935 Legation Press, Washington, D.C.) 126 pp. \$19.50 (f).

**Sally Mavor Pins.** by Sally Mavor (Available from the author: 66 Britton Hole, Mass. 02543) in p. \$2.50 (nb).

**Selected Structures, 1969-1976.** (Available from the author: 66 Britton Hole, N.Y. 10310) in p. price unavailable (sb).

**Special Problems.** Time-Life/216 available (nb).

**The Spider's Web and The Butte Spears.** (Available from the author Venice, Calif. 90291) in p. price unavailable (sb).

**Ten Ways of Looking at a Bird.** by Dick Higgins. Barrytown, N.Y. 10810. \$12.00 (sb).

**13 Drawings of Objects.** Number 13. **Drawings of Objects.** Number 13. **Law Into One's Own Hands.** **Nur Resistance.** **Number Three.** **Subversion.** by Mike Metz. (Available from: 66 Britton St., Staten Island, N.Y. 10310) in p. price unavailable (sb).

**Travel Photography.** Time-Life/216 available (nb).

**twenty-six mountains, for viewing.** by Dick Higgins. Printed Edition from Hill Rd., Barrytown, N.Y. \$12.00 (sb).

Untitled, by Ruth Laxson. Artwork

## SOUL

### FASSBINDER R

Attempts to evaluate the film *Werner Fassbinder could never with his remarkable productivity always a new film opening. In the articles written about Fassbinder by astounding statistics in five years, 33 films in 11 years since his death last summer finished, and what will undo are the exegetic essays and the homages and maybe a book.*

So far, the recently published *onstrate a variety of approaches Fassbinder, an indication, diversity of his audience. Fil Sarris (Village Voice), for in occasion not only to mourn I remain readers of his, Sarris in his early recent filmmaker's talents. The of becomes a eulogy for the Fassbinder is featured in a filmative interview introduced a sketch riddled with misjournalistic tributes, like *Pa These Times (July 14-27, 1982)* sible but limited—by space dress a general audience tend to simplify a difficult situation.*

By far the most significant appear in the special *Fassbinder 21 (Summer 1982)*, the collection (but first in the) is the script for *In a Moons (1978)*, a movie Fassbinder as a person's the last five days of his life determine—through the whether this one person carry on beyond this last day.

### DEFENSIVE D

"Culture is not a static thing within which meaning takes editors of *U-Turn*, a new territorial, describe their territorial inaugural issue (Fall 1982) articles on the theme "apparent forms." Two of these, c Emily Hicks and James editor of the deceased *C* considerably in substance. Hicks's *M* sings on a *l* takes on a *l* of twenties *l* civil, *l* coming from *l*

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
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# NEA 1982 GRANTS TO VISUAL ARTS FORUMS

Listed below are selected grants made by the National Endowment for the Arts Visual Arts program in the "forums" category for fiscal 1982—i.e., for projects to be executed between the summer of 1982 and the spring of 1983. The category, according to NEA guidelines, "is intended to promote discourse among visual artists and between artists and the public," and to allow "a wide range of organizations to sponsor forums in all visual arts disciplines, including crafts, photography, and critical writing."

Before the program reorganization which followed the Reagan administration's request for NEA budget cuts in 1981, forums had been a rather modest area. A total of just under \$125,000 was awarded in 1981, to 32 organizations; the grant maximum was \$5,000, to be matched one-to-one with non-federal monies. After the reorganization, which condensed all aid to institutions into the categories of artists' organizations, art in public places, and forums—the forum grant maximum was raised to \$15,000, and the category became the only source of funding for lectures, seminars, visiting artists' series, workshops, residencies, and publications sponsored by those groups which do not qualify as artists' organizations. Forums now combines funding previously channeled, in part, through the categories of photography publications (where 11 grants were awarded in 1981, for a total of \$113,971), re-

sidences (25 grants were awarded in 1981, for a total of \$46,255), and services to the field (127 grants were awarded in 1981, for a total of \$766,673).

Ninety grants, totaling \$482,000 (an average of \$5,355 a grant), were made in 1982. The panel was composed of: Roland Castellon, sculptor, editor, and former curator, San Francisco Museum of Modern Art; Bing Davis, craftsman, Central State University, Dayton, Ohio; Andy Grundberg, critic, *New York Times*; Rose Slivka, critic and editor, *Crafts International*; Martha Strawn, photographer, University of North Carolina; and Rosalind Krauss, critic and co-editor of *October*, as a non-voting member of the Visual Arts policy panel.

As in the list of grants to artists' organizations printed last month, the figure on the top right of each entry is the grant amount. On that same line, the following abbreviations are used: AB, artists' books; M, media; P, a grant which includes photography; and P+ a grant exclusively in support of photography. At the end of each entry, TPC is total project cost; AR is amount requested; and PYS is prior year support. To give a more accurate idea of the range of publications supported by the NEA, the only periodicals excluded from this listing are three grants to craft magazines, for a total of \$35,000.

—Catherine Lord

- Aperture**, Millerton, N.Y. (P) \$5,000  
To support a symposium on photography to be held in November 1982 at the Esalen Institute in California. Leading members of the photography community will discuss current issues and future directions of the medium. The field will be informed through inclusion in the photography periodical *Aperture*. (TPC: \$80,718; AR: \$5,000; PYS: None.)
- Arizona State University**, Tempe, Ariz. (P) \$4,110  
To support a series of events focusing on the effect of the environment on the visual arts. Six people will be brought to Tempe to address the topic through lectures, exhibitions, or creation of environmental artworks. Planned participants are: Robert Adams, Kathann Brown, Christo, Lucy Lippard, Mary Miss, and Deane Ashton. The project will be cosponsored by the Phoenix Art Museum. (TPC: \$12,490; AR: \$4,120; PYS: None.)
- Atlanta Art Papers**, Atlanta, Ga. (P) \$15,000  
To support the bimonthly tabloid *Art Papers*, a unique publication contributing to the national dialogue on contemporary art, which since 1978 has provided essential services to visual artists in the Southeast. *Art Papers* gives vital information on current issues and provides a critical forum for the exposure of contemporary artists' work and ideas. (TPC: \$96,360; AR: \$15,000; PYS: \$10,000.)
- California, University of**, Berkeley, Calif. (M,P) \$5,000  
To support a visiting-artist lecture series and residency program. Four artists will be in residence for one week each over the course of the 1982-83 academic year, and one artist will have an extended four-month residency. Artists under consideration are Martin Puryear, Mary Miss, James Turrell, Sandy Skoglund, Shah Armanian, and Howard Fried. (TPC: \$10,000; AR: \$5,000; PYS: None.)
- Center for Occupational Hazards**, New York, N.Y. \$3,000  
To support the Art Hazards Project, which informs working artists about the dangers of art materials through a program of workshops, lectures and publications, including the widely distributed *Art Hazards Newsletter*. The Center will continue to provide speakers on art hazards to art schools and artists organizations and to provide low-cost hazards surveys to these same groups. (TPC: \$111,500; AR: \$15,000; PYS: None.)
- Chicago New Art Association**, Chicago, Ill. (P) \$7,000  
To support the *New Art Examiner*, a nationally distributed publication issued ten times a year in two editions, east coast and midwest. The *New Art Examiner* provides comprehensive coverage of exhibitions, issues and events in the visual arts for areas of the country not regularly covered by the existing national art media. (TPC: \$152,180; AR: \$15,000; PYS: \$4,000.)
- Colorado Mountain College**, Glenwood Springs, Colo. (P) \$5,000  
To support a symposium on photography at the Breckenridge campus entitled "Series, Sequence, and Narrative." Visiting artists, critics, and curators will present papers, show work and participate in panel discussions for an audience of working artists, critics, and advanced students. Participants will include Emmet Gowin, Marvin Heiferman, Eileen Berger, Fried Lander, Joyce Neuman, Barbara Jo Revelle, Robert Sennhauser, and Alex Sweetman. (TPC: \$42,480; AR: \$5,000; PYS: None.)
- Committee for the Visual Arts/Cover**, New York, N.Y. \$4,000  
To support the publication of *Cover*, a contemporary art magazine serving as a forum through which visual artists can directly present visual and written materials expressive of their artistic concerns. (TPC: \$64,280; AR: \$15,000; PYS: \$4,000.)
- Committee for the Visual Arts/Real Life**, New York, N.Y. \$6,000  
To support the quarterly *Real Life* magazine for fees to writers and funds for a more regular publication schedule. The magazine uses discussion, interviews, and critical and visual formats to investigate the work and ideology of primarily representational artists working in all media including video and cinema. (TPC: \$19,850; AR: \$10,000; PYS: \$2,000.)
- Dayton, University of**, Dayton, Ohio (P) \$2,885  
To support a series of four workshops on experimental, manipulated or non-traditional processes in photography. The programs will feature free public lectures and low-cost two-day workshops open to artists, students, or others interested in expanding their knowledge about "alternative" processes. Artists who have agreed to conduct workshops are Catherine Jansen, Arline Nelson, Jerry Stephany, and Charles Swedlund. (TPC: \$6,491; AR: \$3,245; PYS: None.)
- Foundation for the Community of Artists**, New York, N.Y. \$6,000  
To support the publishing of the artist-run newspaper *Artworkers News* through salary support for the circulation/advertising manager. Issued 10 times a year with nationwide distribution, the *News* has become one of the most influential sources of current information on a range of matters pertinent to professional artists. (Letter will be sent indicating this publication should aim toward becoming self-supporting in the near future.) (TPC: \$66,300; AR: \$15,000; PYS: \$10,000.)
- Friends of Photography**, Carmel, Calif. (P) \$15,000  
To support the publishing of the book *Wright Morris Photographs, My Life as a Photographer*. The book will contain 60 laser-scanned diotone reproductions of images made by Morris between 1938 and 1950 and a major essay by the artist. Friends of Photography is giving long-deserved recognition to the major contributions made by the artist through presenting this work for the first time in a quality publication. (TPC: \$99,370; AR: \$15,000; PYS: \$11,000.)
- Galeria de la Raza**, San Francisco, Calif. \$8,541  
To support *Community Murals Magazine*, which publishes information on resources, recent books and articles about murals, technical and copyright information, and aesthetic issues pertinent to muralists. The Magazine is distributed directly to community muralists across the U.S. (TPC: \$17,083; AR: \$8,541; PYS: None.)
- Georgia State University**, Atlanta, Ga. (P) \$3,000  
To support a symposium which will investigate the work of photographer Harry Callahan and his role as a teacher of photography. The symposium will be the centerpiece for a one-month exhibition entitled "Harry Callahan and His Students: A Study in Influence," and it will bring together Callahan with five of his former students: Jim Dow, Emmet Gowin, Joseph Juchacz, John McWilliams, and Ray Metzker. This is the first time that a systematic analysis of Callahan's impact as a teacher and mentor has been attempted. (TPC: \$10,170; AR: \$4,650; PYS: None.)
- Heresies Collective**, New York, N.Y. \$15,000  
To support *Heresies*, a critical art journal published collectively by writers, artists, performers, critics, and filmmakers. A broad range of manuscripts and visual art material is solicited for each thematic issue through nationwide mailings, networks, and personal inquiries. (TPC: \$170,575; AR: \$23,525; PYS: \$3,500.)
- High Performance**, Los Angeles, Calif. \$5,000  
To support the publishing of *High Performance*, an international journal of performance art. The magazine includes interviews with artists and critics, historical retrospectives by individual artists, book excerpts, and photographic features. One of three issues each year includes the "Artists Chronicle," a documentation of performances from around the world produced within the last year. (TPC: \$67,330; AR: \$15,000; PYS: None.)
- Illinois, University of**, Chicago, Ill. (P) \$2,450  
To support a guest lecture program at the School of Art and Design. The series will examine the topic of art and the environment through discussions and residencies with painters, sculptors, photographers, critics and architects. (TPC: \$4,900; AR: \$2,450; PYS: None.)
- Institute for Architecture and Urban Studies/October**, New York, N.Y. \$15,000  
To support the next four issues of the critical art journal *October* which contains significant critical essays, interviews, reviews, translations and documents about the theory and practice of the contemporary arts. Highlights of forthcoming issues include Surrealist writings of George Bataille, the photographs of Algal, postmodernism as it is variously applied to architecture and the visual arts, and one special issue devoted to Rainer Werner Fassbinder, whose films constitute one of the most important bodies of work to emerge in the past decade. (TPC: \$104,800; AR: \$15,000; PYS: \$15,000.) (Comment: panelist Rosalind Krauss was not present at the review of this application and will receive no remuneration from this proposed grant.)
- Los Angeles Center for Photographic Studies**, Los Angeles, Calif. (P) \$5,000  
To support the publishing of *Obscura*, a nationally distributed regional journal on photography edited and produced by California artists. Published bimonthly, the journal contains critical and theoretical writing addressing current West Coast photography issues. (TPC: \$50,570; AR: \$13,000; PYS: \$7,500.)
- Los Angeles Institute of Contemporary Art**, Los Angeles, Calif. \$13,000  
To support the *Journal: A Contemporary Art Magazine*, a comprehensive critical forum for the contemporary art activity of southern California. Writers and artists contribute visual materials and essays on significant current artistic directions. (TPC: \$77,360; AR: \$15,000; PYS: \$6,000.)
- Minneapolis Society of Fine Arts**, Minneapolis, Minn. (P) \$5,000  
To support a two-day symposium in which working photographers, curators and critics will examine historical and contemporary issues relating to the depiction of landscape by photographers and other visual artists. The symposium will anchor a concurrent presentation at the Minneapolis Institute of Arts of three major photography exhibitions which deal with landscape on literal and metaphorical levels. (TPC: \$14,570; AR: \$5,000; PYS: None.)
- National Public Radio**, Washington, D.C. (P) \$10,000  
To support expanded coverage of visual arts subjects and issues on "The Sunday Show," NPR's weekly five-hour arts magazine. Features are currently planned on Salvador Dali, the Crozco murals, Red Grooms, William Wegman, Liz Phillips, and the public art workshop for the new Tacoma, Wash. sports complex. (Comment: the Media Arts Program has been informed of this proposed grant.) (TPC: \$20,000; AR: \$10,000.)
- New Mexico, University of**, Albuquerque, N.M. (M) \$5,000  
To support a visiting artists program which will bring distinguished artists and critics to Albuquerque for public lectures, critiques, class visits, seminars and workshops. Planned participants include critic Robert Pincus-Witten, ceramicist Patricia Warashina, filmmaker Hollis Frampton, sculptor Dennis Oppenheim, and painter Joan Brown. (TPC: \$10,000; AR: \$5,000; PYS: \$3,500.)
- New York, State University of**, Plattsburgh, N.Y. (P) \$4,715  
To support a visiting artists series in academic year 1982-83 featuring five artists: a sculptor, a ceramicist, a photographer, an art historian, and a mixed media artist. Each will visit this rural campus to give lectures and workshops on their work. (TPC: \$10,172; AR: \$4,715; PYS: \$5,000.)
- New York, State University of**, Purchase, N.Y. (P) \$5,000  
To support a visiting artists program for the 1982-83 academic year. The planned program includes slide lectures by 24 visual artists, three-day workshops in photography, design and printmaking, and a series of events exploring the relationship between visual arts and poetry. (TPC: \$10,000; AR: \$5,000; PYS: \$5,000.)
- Ohio Foundation on the Arts/Dialogue**, Columbus, Ohio \$10,000  
To support the bimonthly journal *Dialogue*, which serves Ohio and the surrounding region with information for artists on upcoming shows, competitions, available services, and other professional opportunities. *Dialogue's* "Commentary" section features a forum for review and analysis of current issues by artists and museum professionals in the region; the "Portfolio" section features full page reproductions of original work by artists. (TPC: \$91,450; AR: \$15,000; PYS: \$7,500.)
- Ohio State University**, Columbus, Ohio (P) \$2,000  
To support a visiting artists series which will bring photographers and critics to lecture on a wide range of critical and theoretical issues. Programs planned for academic year 1982-83 include "New Approaches to Photographic History," "Color and Fiction," "Occasional Artists," and "From the Thirties to the Eighties." Planned participants include Rosalind Krauss, Sally Stein, William Wegman, Danny Lyon, O. Winston Link, Robert Cumming, Sidney Grossman and Marion Post-Wolcott. (TPC: \$40,496; AR: \$5,000; PYS: \$5,000.)
- Pennsylvania, University of**, Philadelphia, Penn. (P) \$3,200  
To support a visiting artists series featuring lectures by exhibiting artists and critics, held in conjunction with exhibitions at the Institute of Contemporary Art. Visiting artists will include Neil Welliver, Shah Armanian, Mary Miss, George Trakas, Julian Schnabel, Sandy Skoglund, and critic Edit de Ak. (TPC: \$30,894; AR: \$5,000; PYS: \$5,000.)
- Performing Arts Journal**, New York, N.Y. \$7,000  
To support *Live*, a quarterly publication which disseminates critical, historical and documentary information on performance art to a national and international constituency. *Live* provides a forum in which critics can examine the performance genre and where artists can make public their views on the practice of their art. (TPC: \$40,900; AR: \$15,000; PYS: \$5,000.)
- Society of Photographic Education**, New York, N.Y. (P) \$7,500  
To support *Exposure*, a quarterly publication on photography presenting scholarly discussions by recognized critics and photographers. Funds are to help increase national circulation and to pay honoraria to contributors. (TPC: \$55,455; AR: \$15,000; PYS: \$7,500.)
- Southern Illinois University**, Carbondale, Ill. (P) \$5,000  
To support a visiting artists series investigating contemporary trends in color photography. Visiting artists and critics will present their work in a public lecture format and meet with advanced students in an honors seminar. In addition, the University Museum will present an exhibition of each photographer's work. Participants include John Plahl, Christopher James, Sam Abel, William Eggleson, Eve Sonnenman, Kendra North, Todd Walker, William Larson, and Peter McGill. (TPC: \$13,360; AR: \$5,000; PYS: None.)
- Temple University**, Philadelphia, Penn. (P) \$11,000  
To support *Overline*, a publication presenting in a book format exhibitions of selected current trends in photography. The next two issues will explore respectively, contemporary work being done in the "Stereo Image"—complete with stereoscopic effects—and "Stamp Formats"—printed on perforated pages. (TPC: \$25,217; AR: \$12,808; PYS: \$10,581.)
- Temple University/Tyler School of Art**, Philadelphia, Penn. (P) \$3,650  
To support a lecture series for the 1982-83 academic year entitled "Changing Perceptions." Proposed participants include artists John Baldessari and Carolee Schneeman, biologist Lewis Thomas, architect Herb Greene and art writers Rudolph Arnheim and Andrew Furge. The series will be videotaped and made available to other audiences. (TPC: \$9,790; AR: \$4,854; PYS: none.)
- Texas, University of**, San Antonio, Tex. \$1,250  
To support a visiting artists series which will bring nationally recognized artists to present slide lectures on their work and to meet with faculty and fine arts students for seminars and critiques. Proposed artists include painter Robert Birmelin, photographer Emmet Gowin, architect Michael Graves, and sculptor Dimitri Hadzi. (TPC: \$5,000; AR: \$2,500; PYS: \$2,500.)

(continued on page 21)

## RANKED AND FILED

The National Archives in Washington D.C. recently acquired and accessioned the general photographic files of the Social Security Administration 1936-1949. The files contain over 25,000 photographs commissioned by a variety of federal employment programs, including the Farm Security Administration (FSA) and the Works Progress Administration (WPA). In general, the photographs show recipients of public assistance, and, according to National Archives spokesperson Ed McCarter, represent the largest collection of such images outside the Library of Congress. Included in the collection are works by such well-known photographers as Dorothea Lange, Arthur Rothstein, and Walker Evans. However, tracking down photographs by one individual may be difficult, because pictures are not catalogued by photographer.

On the other hand, if you find something in the archive you'd like to use, the cost of copies is very reasonable—\$5.30 for an 8x10 in. glossy print and \$4.60 for a 4x5 in. negative. For further information, write: Still Pictures Branch, National Archives and Records Service, Washington, D.C. 20408.

Elsewhere on the acquisitions front, the Museum of Fine Arts in Houston, Tex. has obtained 365 issues of the German workers' newspaper *Arbeiter Illustrierte Zeitung* (AIZ), which was published between 1921 and 1938. The publications are significant for both their historical and research value, as well as for their frequent use of photomontages by John Heartfield. The Museum's collection of AIZ, which dates from October 1925 through July 1936, is the most complete in the U.S.

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**Corrective Shoes**, by Stephanie Brody Leder-  
man. Available from Printed Matter (7 Lispenard  
St., New York, N.Y. 10013) n.p., \$5.00 (sb).  
**Pocket Guide to Color Reproduction: Com-  
munication and Control**, by Miles Southworth.  
Graphic Arts Publishing Co./109 pp./price unavail-  
able (sb).  
**Power Poem**, by Ruth Laxson. Available from  
Printed Matter (7 Lispenard St., New York, N.Y.,  
10013) n.p., \$4.00 (sb).  
**Richard and Rhoda: Letters from the Civil War**,  
by Marlon G. Phillips and Valerie Phillips Parse-  
gina. Legation Press (3935 Legation St., N.W.,  
Washington, D.C.) 126 pp., \$19.50 (hb).  
**Salley Mavor Pins**, by Sally Mavor and Niki Bon-  
nett. (Available from the author: Box 24, Woods  
Hole, Mass. 02543) n.p., \$2.50 (hb).  
**Selected Structures, 1969-1976**, by Mike Metz.  
(Available from the author: 66 Britton St., Staten Is-  
land, N.Y. 10310) n.p./price unavailable (sb).  
**Special Problems**. Time-Life 216 pp./price unavail-  
able (hb).  
**The Spider's Web and The Butterfly**, by Diana  
Spears. (Available from the author: 230 4th St.,  
Venice, Calif. 90291) n.p./price unavailable (sb).  
**Ten Ways of Looking at a Bird, for violin and  
harp**, by Dick Higgins. Printed Editions  
(Box 27, Station Hill Rd., Barrytown, N.Y. 12507/  
15 pp./\$10.00 (sb).  
**13 Drawings of Objects: Number One, Take the  
Law Into One's Own Hands; Number Two, For  
the Resistance; Number Three, Lessons in  
Subversion**, by Mike Metz. (Available from the au-  
thor: 66 Britton St., Staten Island, N.Y. 10310) n.p./  
prices unavailable (sb).  
**Travel Photography**. Time-Life 224 pp./price unavail-  
able (hb).  
**Twenty-six mountains, for viewing the sunset  
from**, by Dick Higgins. Printed Editions (Box 27,  
Station Hill Rd., Barrytown, N.Y. 12507) n.p./  
\$12.00 (sb).  
**Untitled**, by Ruth Laxson. Artworks (66 Windward

Ave., Venice, Calif. 90291) n.p./\$12.00 (sb).  
**The Zone System for 35mm Photographers**, by  
Carson Graves. Curtin & London 111 pp./\$13.95  
(sb).

**CATALOGUES RECEIVED**

**80 Langton Street**, edited by Renny Pritkin and  
Pam Scrutton. 80 Langton St. (San Francisco,  
Calif. May 1977-May 1978) 31 pp./price unavail-  
able (sb).  
**80 Langton St.**, edited by Robin Kirck. 80 Langton  
St. (San Francisco, Calif. May 1976-May 1977) 48  
pp./price unavailable (sb).  
**Gilbert & George, 1968 to 1980**, essay by Carter  
Ratcliff. Municipal Van Abbe Museum (Eindhoven,  
W. Germany, November 1980) 319 pp./price unavail-  
able.  
**Hedrich-Blessing: Architectural Photography,  
1930-1981**, by Robert A. Sobieszek. International  
Museum of Photography (900 East Ave., Roches-  
ter, N.Y., Oct. 2-Nov. 30, 1981) 24 pp./price unavail-  
able.  
**Here and Now**. The Israel Museum (Jerusalem,  
Israel), Sept. 14-Nov. 30, 1982) 190 pp./price unavail-  
able (hb).  
**Larry Fink and Joel Sternfeld: Photographs**, in-  
troduction by Dorothy Martinson. San Francisco  
Museum of Modern Art (Oct. 23-Nov. 29, 1981) 12  
pp./price unavailable (sb).  
**Music, Sound, Language, Theater**, essays by  
Kathryn Brown, Jackson MacLow, William Spur-  
lock, Peter Frank, and Douglas Crimp; edited by  
Robin White. Eloise Pickard Smith Gallery (Cowell  
College, University of California, Santa Cruz,  
Calif., Jan. 6-Feb. 6, 1980) n.p., \$5.00 (sb).  
**Persona**. The New Museum (65 Fifth Ave., New  
York, N.Y. 10003, Sept. 19-Nov. 12, 1981) 57 pp./  
price unavailable (sb).  
**Recent Color**. San Francisco Museum of Modern  
Art (San Francisco, Calif., Sept. 3-Nov. 7, 1982) 24  
pp./price unavailable (sb).

**FORUMS, cont'd**

(continued from page 5)

- Visual Studies Workshop**, Rochester, N.Y. (AB) \$15,000  
To support the publishing of *Artists Books—A Critical and Historical Sourcebook*. The book will contain 15 illustrated es-  
says by critics, historians, and artists on the history and development of artists' publishing. Contributors may include Jack-  
ie Apple, Uises Cannon, Arthur Cohen, Ed de Ak, and Dick Higgins. (TPC: \$50,650; AR: \$15,000; PYS: \$7,860.)
- William Paterson College**, Wayne, N.J. (P) \$3,000  
To support a visual artists series which will bring artists to participate in seminars at the college and in the surrounding  
community. Planned visitors are painter Candace Hill-Montgomery, sculptor Francese Torres, craftspeople Eugena  
Marve, photographer James Mannas, and critic Mary Schmidt Campbell. (TPC: \$10,000; AR: \$5,000; PYS: none.)
- Women's Studio Workshop**, Roseland, N.Y. (AB) \$2,500  
To support an artist-in-residence program and a visiting artists series focusing on book arts and other forms of multiple  
image-making. The two-month residencies will allow artists time and facilities to produce new work. The lecture series will  
create a public forum for artists and others to participate in a dialogue about developments in artists books. (TPC:  
\$17,200; AR: \$5,000; PYS: none.)
- World Print Competition**, San Francisco, Calif. \$5,000  
To support the magazine *Print News*, a major vehicle for the communication of information and viewpoints among profes-  
sional artists/printmakers. Funds are for payments to contributors for articles covering aesthetic and technical develop-  
ments in printmaking. *Print News* will attempt to expand its readership by an increase in distribution to galleries, artists  
groups and museums. (TPC: \$45,900; AR: \$13,800; PYS: none.)
- World Print Competition**, San Francisco, Calif. \$15,000  
To support publishing of the resource book *New Print(making) Technologies*. Following the conference of the same  
name, this book will bring together detailed up-to-date technical and aesthetic information about new developments in  
technology as they can be applied by printmakers. *New Print(making) Technologies* will cover the broad range of  
printmaking processes, provide information on how artists can work with industry, and direct artists to places where the  
technologies are available. (TPC: \$43,860; AR: \$15,000; PYS: none.)
- Wright State University**, Dayton, Ohio (M) \$2,500  
To support a visiting artists series in the areas of independent film and sculpture. Film artists Grahame Weinberg, Bette  
Gordon, and Jim Jarmusch, and critic Regina Cornwell will participate in lecture discussions on aesthetic and technical is-  
sues in independent filmmaking. Sculptor William King will deliver a lecture and critique student work. (Media Arts has  
been notified of this proposal.) (TPC: \$5,200; AR: \$2,500; PYS: \$4,000.)
- The Writer's Center**, Glen Echo, Md. \$1,500  
To support *Sun and Moon: A Journal of Literature and Art* by assisting with the production of special coated-stock sections  
for visual art reproductions. *Sun and Moon* presents artists' work in these special sections, accompanied by essays writ-  
ten by distinguished critics. (TPC: \$26,130; AR: \$5,000; PYS: none.)

**SOURCES**

**FASSBINDER RETAKES**

Attempts to evaluate the film work of Rainer  
Werner Fassbinder could never keep pace  
with his remarkable productivity; there was  
always a new film opening. In fact, many of  
the articles written about Fassbinder are in-  
troduced by astounding statistics—20 films  
in five years, 33 films in 11 years, etc. Now,  
since his death last summer, the work is  
finished, and what will undoubtedly multiply  
are the exegetic essays and commentaries,  
the homages and maybe a biography or two.  
So far, the recently published articles dem-  
onstrate a variety of approaches toward  
Fassbinder, an indication, perhaps, of the di-  
versity of his audience. Film critic Andrew  
Sarris (*Village Voice*), for instance, using the  
occasion not only to mourn Fassbinder but to  
remind readers of his, Sarris's, farsightedness  
in his early recognition of the filmmaker's  
talents. The obituary ultimately  
becomes a eulogy for the critic. Elsewhere,  
on the pages of *Video 80* (Fall 1982),  
Fassbinder is featured in a frivolous, uninfor-  
mative interview introduced with a biographi-  
cal sketch riddled with misinformation. Other  
journalistic tributes, like Paul Thomas's in *In  
These Times* (July 14-27, 1982), are respon-  
sible but limited—by space and a need to ad-  
dress a general audience—and, therefore,  
tend to simplify a difficult subject.  
By far the most significant recent articles  
appear in the special Fassbinder issue of *Oc-  
tober 21* (Summer 1982). The centerpiece of  
the collection (but first in order of appear-  
ance) is the script for *In a Year of Thirteen  
Moons* (1978), a movie described by  
Fassbinder as "a person's encounters during  
the last five days of his life which attempts to  
determine—through these encounters—  
whether this one person's decision not to  
carry on beyond this last day, the fifth, should

**DEFENSIVE DRIVING**

"Culture is not a static thing, but a process  
within which meaning takes place." Thus the  
editors of *U-Turn*, a new tri-quarterly art jour-  
nal, describe their territory. The magazine's  
inaugural issue (Fall 1982) consists of three  
articles on the theme "appropriation of popu-  
lar forms." Two of these, one each by editors  
Emily Hicks and James Huginin (founder-  
editor of the deceased *Dumb Ox*), overlap  
considerably in substance if not in style.  
Hicks's "Musings on a Mechanical Muse"  
takes on most of twentieth-century Western  
civilization, leaping from Benjamin to Bazin,

be rejected, at least understood, or maybe  
even found acceptable." In the article which  
immediately follows this text, Robert Bur-  
goyne analyzes that film as melodrama, us-  
ing semiotic and psychoanalytic tools.  
Douglas Crimp also starts with *In a Year of  
Thirteen Moons* in "Fassbinder, Franz, Fox,  
Elvira, Erwin, Armin, and All the Others," re-  
lating how this film was proclaimed as  
"Fassbinder's most personal work, the film  
most tied to his life." Crimp then extends his  
discussion to two other Fassbinder films with  
autobiographical content, specifically *Fox  
and His Friends* (1974), and his contribution  
to a collective film, *Germany in Autumn*  
(1977), thus establishing a trilogy. From  
there Crimp moves to overlapping issues en-  
countered in the work of Roland Barthes. He  
argues with critics like Susan Sontag and J.

**BOOK LEARNING**

In the electronic age, handprinting books  
could be regarded as archaic, but according  
to David Farrell, author of *Collegiate Printing  
Presses: A New Census of Printing Presses  
in American Colleges and Universities*, hand-  
slicing type and handprinting small editions  
is alive and well, even growing. Starting in  
1979 Farrell circulated questionnaires and  
now he has issued his results: a list of 53  
presses in 17 states with eight more being or-  
ganized or reactivated. In addition to ad-  
dresses, Farrell gives notes on the presses'  
origins, names of current instructors, the  
kinds of machines and type at each press,  
and a short description of the function of the  
press. The survey, a finely printed booklet it-  
self, can be ordered from: Fine Print, Box  
7741, San Francisco, Calif. 94120. The price

Gerald Kennedy whom he sees constructing  
false interpretations from an amalgam of  
biographical information and Barthes's later  
books, *A Lover's Discourse*, *Barthes on  
Barthes*, and *Camera Lucida*, another trilogy.  
Shifting back to Fassbinder, Crimp discovers  
similar processes at work, and he uses them  
to investigate the relationship between sub-  
ject and text. Crimp continually quotes his  
two main "figures" in addition to their interview-  
ees, critics *et al.*, not only speaking about  
them but speaking *with* them and creating yet  
another trilogy.  
The last two articles in the journal return to  
more typical concerns of film theory and criti-  
cism. Tony Pipolo considers Fassbinder's  
cinematic strategies, offering in the process  
some notable insights into his relationship  
with his audience. Thomas Elsaesser's "*Lili*

is \$7.50 plus \$1.00 for postage and handling.  
The mechanization of printing, rejected by  
the Morris-like devotees of the letterpress,  
was embraced wholeheartedly by Bauhaus  
designers and theorists. Ex Libris, a New  
York City rare book dealer and publisher, has  
recently issued an itemized list of 190 printed  
documents offered for sale. The extensive in-  
ventory describes each book, periodical, ad-  
vertising brochure, exhibition catalogue, etc.,  
making this a useful reference work as well  
as a catalogue. *The Bauhaus and Its Legacy*  
can be obtained by writing: Ex Libris, 160A E.  
70th St., New York, N.Y. 10021.  
Whether avant-garde or steeped in time-  
honored traditions, the world of publishing  
would be lost without the directories put to-  
gether and annually updated by Dustbooks.

*Marleen*: Fascism and the Film Industry"  
examines in detail the disruptions and dis-  
placements which Fassbinder uses to under-  
mine the comfortable conventions of popular  
romance and historical melodrama. The  
issue concludes with a complete filmog-  
raphy.  
Finally, the most valuable reference work  
on Fassbinder easily available in the U.S.—  
in addition to the recent *October*—is  
*Fassbinder*, a 1981 translation of a 1974  
German book with two additional essays in-  
cluded. *Fassbinder* is published by Tanam  
Press, 40 White St., New York, N.Y. 10013,  
and costs \$7.95. Single issues of *October*  
are \$5.50; subscriptions are \$20.00, \$16.00  
for students and retired people, and are  
available from MIT Press Journals, 28 Carle-  
ton St., Cambridge, Mass. 02142.

Their latest—*The International Directory of  
Little Magazines & Small Presses*, 18th edi-  
tion (1982-83); *The Directory of Small Press  
& Magazine Editors & Publishers*, 13th edi-  
tion (1982-83); and *Small Press Record of  
Books in Print*, 11th edition (1982); all edited  
by Len Fulton and Ellen Ferber—are now  
available. The emphasis in these tends to-  
ward literature more than visual art, but that  
is the product of quantity and well-estab-  
lished lines of communication, not prejudice.  
Prices for the various volumes are: \$16.95  
for the *Directory of Little Magazines & Small  
Presses*, \$11.95 for *Editors & Publishers*,  
and \$23.95 for *Books in Print*. All three can  
be ordered from Dustbooks, Box 100,  
Paradise, Calif. 95969.

clothe a theoretical argument is unusual but  
not particularly effective.  
Carrying on in the Minor White tradition of  
writing under assumed names (in early *Aper-  
tures*) Huginin a.k.a. Dwight Chrissmass au-  
thored the third contribution as well. This is a  
review of videotapes by Tony Oursler, which  
Huginin contemplates parodies of parodies, and,  
therefore, appropriation. Once again, "the  
production of meaning" becomes inflated to  
universal proportions; the subjects of Ours-  
ler's tapes are discussed in terms of life,  
death, love, deceit, the media, conception,

etc.—rather grandiose claims for Oursler's  
homely burlesques.  
Huginin, however, is one of the few truly  
independent arts publishers, declining to  
apply for grant support to avoid possible  
strings. The *Dumb Ox* proved to be a lively,  
forum for debate—perhaps that will also turn  
out to be true of his recent venture.  
Single issues of *U-Turn* cost \$2.00; one-  
year subscriptions are \$5.00 for individuals,  
\$6.00 for institutions, and \$10.00 for foreign,  
and are available from 9011 S. Berendo St.,  
Los Angeles, Calif. 90006.

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—Catherine Lord  
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**THE REMAINDER OF THIS PUBLICATION HAS NOT BEEN SCANNED.**

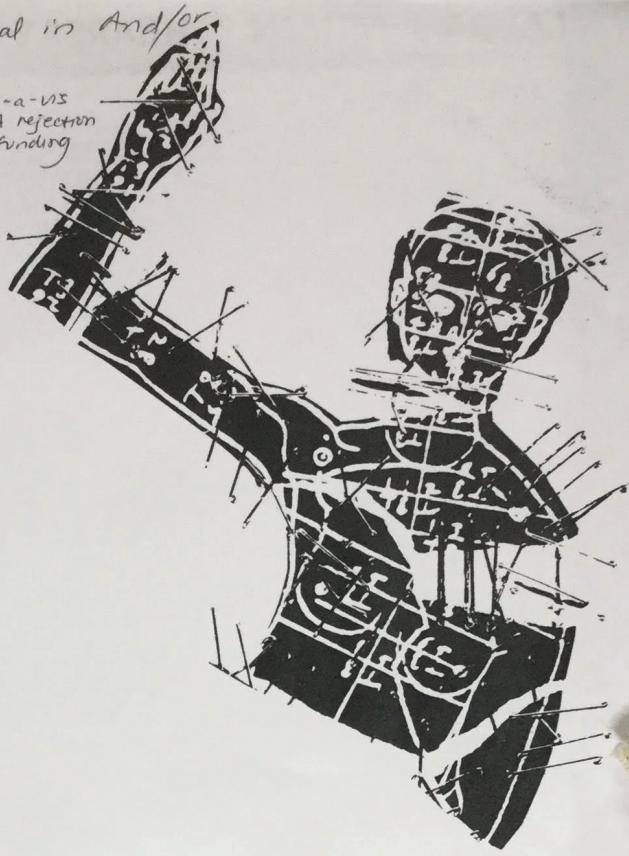


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# 911 REPORTS

HOT SUMMER ISSUE

Undated issue/original in And/or circa 1983/84 file  
See mention of PADD vs-a-us NEA rejection of funding



## MARTHA GEVER ON THE NEA

Ever since last September, when the National Endowment for the Arts convened a seminar to consider federal funding of art criticism -- following a three-year suspension of critics' fellowships and the reinstatement of that category for 1984 -- the battle over the program has moved from the fairly close quarters occupied by the obvious interested parties into the national media. Mind you, the story didn't hit the front pages, but the *New York Times* and the *Washington Post* both reported NEA chairperson Frank Hodsoil's decision in March to put the program on hold pending an in-house review. The *Washington Times* (the daily paper owned by Reverend Sun Myung Moon's Unification Church) ran a philippic by National Council on the Arts member Samuel Lipman *appropriating* a number of other Endowment practices. Even the *Columbus Citizen Journal* carried a brief editorial which ridiculed the idea of critics' grants. The art press, naturally, has become embroiled in the debate (see "New Criteria for NEA Visual Arts," *Afterimage*, December 1983, p. 3, for our earlier contribution). Indeed, an article by one of the 23 seminar participants, Hilton Kramer, in the *New Criterion* can be credited with sparking much of the controversy. Prior to the publication of his "Criticism Endowed: Reflections on a Debacle," in the November issue of the magazine he edits, many assumed that the reinstatement of critics' fellowships beyond 1984 was a given. All the participants agreed that the program was basically sound, although, it was generally thought that it could be improved and that additional means for funding art criticism should be considered. (Kramer was absent from the seminar when the various members were polled concerning the future of the program, and, therefore, one could say there was consensus.) The Visual Arts Overview Panel, which recommends policy and guideline changes to the National Council and to Hodsoil, reached the same conclusion. By the time the National Council met in November 1983, however, Kramer had published his dissenting opinion, which Lipman, who is the publisher of the *New Criterion*, presented as evidence of essential flaws in the fellowship program. As reported by Niki Coleman in the *New Art Examiner*, Lipman amended Kramer's disparagements with his own misgivings: "He questioned whether there wasn't a conflict in the endowment supporting the production of art with one hand, and with the other, the criticism of it."

Lipman's reasoning in this instance seems a bit farfetched. Nonetheless, in his response to a letter anticipating and protesting his move to defund critics, signed by many of those who had attended the seminar, Hodsoil referred to "doubts expressed by the National Council on the Arts" (and Lipman was the primary doubter) as one influence on his decision to override panel recommendations. The other reason he gave was that "criticisms raised by John Beardsley (in his September 1983 report to the Visual Arts Criticism Seminar) have not been adequately answered."

Citing Beardsley and the Council, he denied Kramer ("Our rationale is not based on Hilton Kramer's article..."), but given the Kramer/Lipman connection and the fact that Kramer quoted Beardsley's study to justify his ultra-negative appraisal of the program and the seminar in "Criticism Endowed," Kramer cannot be discounted as a factor in the fate of critics' fellowships.

Curiously, the Visual Arts staff's decision to open no further dispute, despite Kramer's unsubstantiated contention "that the program itself has been something of a disaster was tacitly acknowledged." Visual Arts staff explained the cut as one of several in line with the predicted 50% cut of the overall NEA budget proposed by the Reagan administration in the wake of the 1980 election. In fact, the cut wasn't that severe -- 10% of the 1981 level -- but guidelines for 1982 had been printed by the time the actual appropriation was announced. According to a former Visual Arts staffer who was involved in the decision, the time seemed right to reevaluate the program in order to improve it. Asked if there had been unusual or outstanding abuses during the 1972-81 years, he replied, "No, and such reviews seemed useful in the ongoing operation of all programs. This was not an exception." During preparations for the seminar, designed to provoke diverse discussions on art criticism, Visual Arts program director Benny Andrew, several Overview panelists, and a few consultants decided that a description of the category would be helpful. In the spring of 1983 John Beardsley, freelance curator, author of a book on the NEA's Art in Public Places program, and a critics' fellowship recipient (\$1,000 in 1979) -- was commissioned to prepare an analysis of the category's last three years.

While Beardsley believes that his report could be used as an argument for the program, it has been read by everyone who has contributed to the debate as a serious indictment. Beardsley insists that he evaluated the category "from the standpoint of its stated objectives," to wit, "To enable art critics to set aside time to pursue a specific project that is not feasible in their present circumstances. . . ." In surveying NEA records for 1978-81, he concluded that "there is little evidence that (fellowships) positively affect the character and quality of the recipients' work, and even less that they help to raise the standards of art criticism more generally." This statement appears on page one of his report. Thus, the first line of inquiry for the Hodsoil-initiated "agency-wide exploration of fellowships," supervised by associate deputy director for programs (and former art critic for William F. Buckley's *National Review*) Ruth Berenson, will be, as she explained to me, to determine the "impact on the field," or, as Hodsoil phrased it in his letter, "in terms of value added." Quite likely, she will find, as Beardsley did, that a quick comparison of writings from before and after the grant period suggests no significant change in the writing ability of recipients." Berenson also identifies grantees' "accountability" as another

unresolved problem presented in Beardsley's study: "critics were pretty vague about what they had done with the money -- that it had enabled them to do anything specific." Asked if critics were expected to demonstrate improvement and produce immediate results while artists who receive fellowships are merely expected to continue to make art, she replied, "Yes, we consider it different. The Endowment's congressional mandate is to support artists."

Actually, the mandate, as stated in the NEA's 1982 *Annual Report*, is ". . . to encourage and support American art and artists. . . ." But from Hodsoil's point of view as described by Berenson, the effect of critics' fellowships on encouraging artmaking, and therefore, the NEA's proper role in supporting art critics, remains uncertain. She did say, however, that it is her personal belief that the Endowment should fund publication and dissemination of criticism; fellowships may be another matter. She also repeated another consideration mentioned in Hodsoil's letter: the Endowment's responsibility to fund criticism in other NEA categories. "One suggestion is to dump the whole thing into the Literature program," she said, "but they're not involved in critical writing." Indeed, Adrian Piper, a member of the Visual Arts Overview Panel who participated in the seminar, pointed out that no other NEA program has designated criticism as a priority, and on the basis of this lack of interest in the other arts, e.g., dance or music, found no valid argument in Hodsoil's letter for cutting the category within the Visual Arts program.

In its May issue, *Artforum* published several essays on the topic of NEA critics' fellowships, and in her contribution Kay Larson, art critic for *New York* magazine, addresses some of the same questions and offers some answers.

The arguments for art criticism are fundamental. You can point to the fact that no work of art is ever purely a visual experience. . . . How healthy can American art be if its artists spend their lifetimes in unreviewed and bitter obscurity? If we give federal money to artists, how can we also not give it to critics?

As for accountability, Larson writes, "What should be the goal of critics' grants? The same goal as for artists' grants. Some artists take their grant money and use it for personal ends. What are those personal ends? Those financial transactions which allow you to survive. . . while you proceed with your work. Creativity can't be "bought", but time can."

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# LAURA J. MILLIN HEARSAY ON THE NEA

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Rumors about the NEA have been flying for the last few years, beginning with the first days of Reagan's administration when the NEA, along with many other public service agencies, suffered severe budget cuts. Rumors have circulated recently concerning the exemption from funding of certain arts organizations with political goals or character. In researching the situation, I found these claims to be true, and symptomatic of the overall shift in direction of the NEA.

Policy and direction of the NEA is shaped primarily by the chairperson, his or her staff, and by the National Council on the Arts. Frank Hodsoll, currently the chairman of the NEA, is a Reagan appointee, and will stay in his post as long as the administration remains in power. Hodsoll has made some significant shifts in the basic direction of the NEA, which line up neatly with Reagan's budgetary agenda. Overall, the goal has been to broaden the funding base of arts organizations, pushing programs which encourage them to become more self-sufficient financially, mainly by relying upon regional funding sources and creating money-making programs. To achieve this, the funds for Challenge and Development programs have been substantially increased. Fellowship funds have been equally increased.

This businesslike approach may automatically favor organizations which are more substantial in size, and more established within their communities; those more likely to garner the available monies within the region and those with a track record who will, in the opinion of the NEA, spend this money wisely. In other words, a good investment.

Everyone agrees that the heart of the NEA is the panel system. Analogous to the jury within the courts, a group of peers selects the proposals for funding in closed door sessions. As with the judge in the courtroom, the NEA chairman has the legal right to accept or reject the panel's decision.

The powers of the chairman have been exercised in the past, but never so overtly as by Hodsoll. When questioned about his active intervention in the selection process, in an interview by the "New Art Examiner" of Chicago, Hodsoll offered this explanation:

"I raised a lot of questions and while I don't have exact numbers in my head, out of some 6,000 grants, I questioned three to four hundred of them. Ultimately the questions were resolved. The bottom line is that there are only five or six out of all 6,000 to which I ultimately said 'No, I just don't believe that this fits.' I have two reasons for this. It's either that they don't fit within our existing guidelines and therefore I don't think it's fair, even if it's a worthy project, because others who might have had similar worthy projects didn't apply. The other case was organizations which did not have (and I underline this) a record of quality. Let's face it. I don't know the vast majority of the institutions personally. In any event, my personal aesthetic judgments are immaterial and should be. I'm a bureaucrat." 1.

Due to the lack of published information on these proceedings, I cannot tell you who the five or six organizations were. Two of the six were identified in an article in "Afterimage" which, along with the New Art Examiner is nearly alone within the arts press in watch-dogging the policies and awards of the NEA. One was of a grant to establish an artists' employment service in Los Angeles. The other was a proposal by Political Art Documentation/Distribution (PADDO), a left-wing group of artists actively working in New York City. PADDO's proposal, nixed by Hodsoll, was for a series of public forums. The NEA denies that this was a political decision, insisting that it was based on technical criteria. Perceived widely as a political judgment, this incident has traveled swiftly through the grapevine, causing great concern "in the field". Apparently, there was also quite a furor within the NEA, questioning the precedent, the reasoning, and the right of Hodsoll to use his power so pointedly. While serving on the advisory panel reviewing the Visual Arts Program, gallery owner Ronald Feldman raised a loud protest of the vetoes, which earned the endorsement of the whole panel. He stated, "What is good for the (art) industry is a laissez-faire policy, and any political party should keep its hands off, or the NEA will cease to function." 2.

M: PADDO

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Special thanks for design to Kate Thompson of Kate Thompson Design

Again, Hodsoll:

"In terms of the content of the art, I feel that it is absolutely inappropriate for us to have any voice in what the content should be and I made it very clear from the moment I got here that was my case. There are a lot of things that we fund that are not in accordance with my political views or the views of this administration, but if the art is good, that's it." 3.



Well, possibly this has become more clear to Hodsoll since he first launched into his job, with some naive assumptions, and the distant experience of a businessman. While Hodsoll may compromise his position in time, there are other factors influencing the situation.

The National Council of the Arts is the body that advises the NEA, and reviews its policies and decisions. The twenty-six positions on the council are appointed by the President for six-year terms. Recently, the council has taken the Visual Arts Program to task on many counts. Last year there was a conflict regarding the program supporting art critics. The upshot was that enough dust was raised and doubts fostered by the council as to the fairness and value of the program that the funding in this area is seriously threatened for the future. The council's drill was spearheaded by Samuel Lipman, ultra conservative and the publisher of the "New Criterion", a conservative art journal edited by Hilton Kramer (who is doing his lobbying through his editorial addresses, condemning certain directions in critical writing and expression, specifically those which address political realities and operate from a cultural base rather than an isolated elite art base).

This November, six of the twenty-six positions on the Council expire and will be appointed by Reagan, which will certainly establish a conservative majority.

Another haunting development which could affect the big picture significantly is an attempt by another government body, the Office of Management and Business, to establish a new set of rules prohibiting any non-profit agency or its employees from commenting publicly or privately on government policy. Ostensibly a violation of this rule would threaten the public funding of the guilty organization. These regulations are under review after receiving a good bit of criticism from many circles, including the arts.



To round out the picture, there are examples of the conservative public doing its part to inhibit exploration of certain taboo issues in art. A most glaring

example took place surrounding an exhibit at the Franklin Furnace in New York City last January, entitled "The Second Coming". The project was described by its creators as an "erotic and pornographic carnival pursuing forms of sexual expression not demeaning to women, men, or children". Including the work of 150 artists, the show drew record-breaking crowds at the Franklin Furnace and raised quite a controversy. Attackers vented much of their venom in letters addressed to the NEA protesting the public funding of work with such content. Instigator of the campaign was Paul Morrissey of the Morality Action Committee. The NEA supported the Franklin Furnace and stated that it had the right to determine its own program content.

Though Hodsoll asserts that the NEA is a small factor in the total arts economy and not the primary funder, many organizations experimental in nature are quite dependent upon the NEA. The "alternative spaces" in this country were essentially created by the NEA which recognized their validity and provided a funding base for them. There are over 500 such organizations in this country struggling to survive in an increasingly repressive environment. One wonders what the NEA's current direction might mean for their fragile future. Further, the question arises as to what the future ramifications of accepting funds from the government might be.



Predicting the corruption of alternative spaces due to these influences, Josh Baer comments in an article in "ZQ" magazine from London:  
 "As we stand Janus-like between two cultures, as we come to terms with the inevitable finale of an era, perhaps we are watching a system which has outlived its usefulness, its breakdown reflecting a microcosm, the overall collapse of a dying culture." 4.

I take a more optimistic view. We are fostering a new culture within. With active involvement by the artists and the audience, alternative organizations such as Nine-One-One can shape the new culture. Since the funding base of such an organization cannot change overnight we must take responsibility in lobbying for continued government support of experimental programming. The check and balance system of our government is theoretically at work here. Funding for the NEA is congressionally appropriated. The moral of my story is that YOU GOTTA WRITE YOUR CONGRESSMAN, YOU GOTTA PARTICIPATE IN STRUCTURING AND NURTURING YOUR COMMUNITY ARTS ORGANIZATIONS or you will be left bemoaning their demise.

Footnotes:  
 1. "Interview with Frank Hodsoll, Chairman of the NEA" part I, Derek Guthrie. "New Art Examiner", May 1983. Page 6-7.  
 2. "New Criteria for NEA's Visual Arts Program", Martha Gever. "Afterimage", Dec. 1983. Page 3.  
 3. "Interview with Frank Hodsoll", part II, Derek Guthrie. "New Art Examiner", June 1983. Page 31.  
 4. "After the Fire is Gone", Josh Baer. "ZQ", #9.



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# The Critic's Choice

## PAD Notes Some Political Gains With Artists

By HOLLY METZ

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Emma Goldman  
Living My Life

Imagine this organism trying to grow and evolve in the most treacherous of circumstances. The analogy has been made that we live in the belly of the shark, a consumer-oriented culture that consumes us.

The maintenance of artists as individual, isolated seers in contemporary Western culture has insured that the products of their labor will become commodities, unassociated with the labor of others. "Every man an artist", Joseph Beuys said in his Cooper Union address in 1979. That all people have the capacity to create, to work, is well understood, but most especially by those that may wish to use that effort unjustly. "The manner in which the revolution will be effected will be established by those that oppose it," was the cogent remark made by one Marxist professor—and it applies to the approach, and therefore, the effect of political artists.

Political Art Documentation and Distribution which defines itself as a "left-to-socialist artists' resource and networking organization coming out of and into New York City, has just begun to establish who many counter the "oppositional culture" they wish to create. Their present nebulous structure is dangerous in times of crisis, because there is not concrete ideology to support at-

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tack. Under rigorous circumstances, the worst possible ill could occur: they will be ineffectual.

PAD's activities encompass four areas: an archive of international political art; a networking organization for "socially-concerned" artists, and, later, political organizations that utilize artists; "public works" or art events in public spaces (which may involve networking with political groups); and a newsletter.

The broadest spectrum of cultural workers and socially-concerned artists were brought together at the first meeting of PAD (then unnamed) at Printed Matter (7 Lispenard Street in New York City) February 24, 1980. Their appearance represented what Lucy Lip-pard, a New York PAD member, calls the "cultural void in the political left." Dis-sent ensued: was this to be a "social club" of artists, or a political art group? As with the splintered American Left, those at the meeting did not address themselves fully to the new, more mili-tarily diabolical, computerized shark, the New Right. The mutual co-operation Emma Goldman speaks of would be more readily obtained if, to use the terminology of the artist, content was studied, as opposed to form. What are the contradictions that exist in our society that can be introduced into art, contributing to the impetus for change?

Again there arises the question of the art community, and its elevated role in our culture. "Art comes from art as well as from life," the first PAD newsletter states. But is not the continued formal-istic referencing to earlier art pieces, the ingrown nature of much of contemporary art, serving only a tiny informed elite? Audience receptivity is a prob-lem—this article serves those that are already partially informed. One is not, however, to over-emphasize the power of the art object or cultural event as res-ponsible, intentional propaganda it can contribute to changes in societal atti-tudes, only in tandem with the purpose-ful application of other forms of labor.

"It is not in the interest of the art world to tell people about political in-volvement—it removes them from the cloistered art world," explains Ann Pitrone, a PAD member. In fact, PAD's most potent work has been centered around public art events. Most specifi-cally, the work done on the subject "Death and Taxes" which as an organiz-ed protest against the use of taxes for military spending at the expense of so-cial services. This event, which lasted from April 1-18, 1981, encouraged artists to work in their own communities, and the subject matter demanded that the opposition be clearly defined, repre-sented visually.

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*file with  
PAD coverage*

# SPARK

ISSUE 2

NEWSLETTER OF THE PROGRESSIVE ACTION COALITION

OCT. 21, 1981



## ABORTION: THE RIGHT TO CHOOSE

Since 1973, when the US Supreme Court handed down its monumental decision, women of every age, race and creed have had the right to legal and safe abortions.

This does not mean that our government has advocated abortion as a means of birth control, or that abortion is "right" or "wrong"; it means simply that the choice of whether to bear a child has been left up to the individuals concerned.

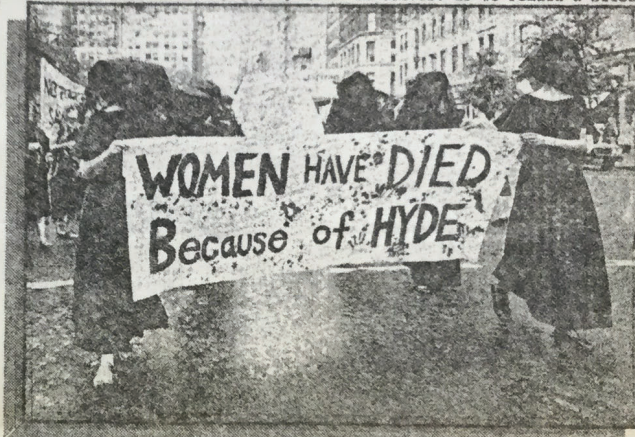
Now, however, this hard-won victory for women's rights is being seriously threatened. The current administration, backed by a very powerful and well-financed anti-abortion group, known as the "Right to Life Party", is lobbying to pass an amendment to the Constitution, which would ban abortions under any circumstances. In the Congress, Senator Jesse Helms (R-NC) and Rep. Henry Hyde (R-IL) have introduced a Human Life Statute (HLS) which seeks to circumvent the passing of a constitutional amendment. A Federal Statute requires merely a simple majority in Congress and the President's signature to become law. An amendment, on the other hand, requires a two-thirds majority in each house of Congress and ratification by three fourths of the States. This represents an extreme threat to our personal liberties presently protected by the first amendment to the Constitution, in addition to stripping women of their right to make their own choices concerning their bodies.

An anti-abortion amendment would define life as beginning from the moment of conception, thereby equating abortion with murder. If passed it would allow states to outlaw abortion and prohibit Federal courts from ruling on state and local anti-abortion laws. Most birth control methods would become illegal, as they would be viewed as abortifacients. (Specifically the IUD and the Pill)

Since the passing of the Hyde Amendment in 1977, due to "Right to Life" pressures, low-income women have been denied Medicaid funds for abortion. Other legislation has been introduced to prohibit federal and military employ-

ees' health insurance from covering abortions.

It is imperative that those of us who believe in the right to choose for ourselves stand up and speak out for ourselves. If we remain a silent



majority we will become the oppressed and maligned majority.

"Right to Lifers" are close to succeeding in turning their moral, ethical and religious beliefs into law for all women. This will force women of all ages and any status to bear unwanted children under any circumstances, including rape or incest, or to seek illegal or self-induced abortions, which threaten their emotional and physical well-being.

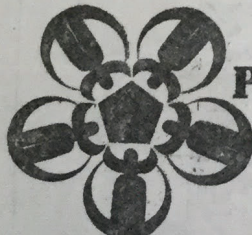
President Reagan's stance is anti-abortion. He would rejoice in the passing of an anti-abortion amendment to the Constitution. He has appointed mostly conservative, right-wing, right-to-life women to

The NARAL (National Abortion Rights Action League) is the largest national organization working solely to keep abortion legal and safe.

NARAL recommends that all pro-choice women vote for pro-choice candidates in elections, join NARAL in order to support lobbying and receive up-to-date literature, and write your Senators and Congressmen. NARAL can be contacted at the following address: NARAL, 823 15th St, NW, Washington, DC 20005, (202)347-7774.

Time is running out. It could happen to you. What is your choice?

*△ PAD.*



## WOMEN'S PENTAGON ACTION

Last year, 2000 women assembled in Washington for a day of workshops, and the next day marched through Arlington Cemetery to the Pentagon for a protest. The Pentagon was surrounded. Women blocked three entrances to the Pentagon, which led to 143 arrests. Some women faced harsh penalties but the experience has not daunted us. We have developed a clearer focus, and a renewed determination.

On November 15, women will return to Washington for a gathering. On November 16, there will be a demonstration at the Pentagon including a civil disobedience action. The November protest will demonstrate a powerful, nonviolent resistance to the ongoing war against women waged by the powers that run this country. We hope to bring together many women from all over America to share skills and inspiration to bring back to our communities.

The Women's Pentagon Action is being organized from all over the Northeast, including one recently formed here in Binghamton. At present

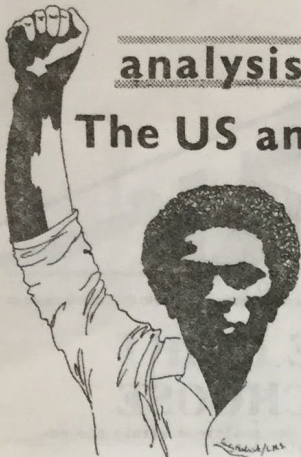
we are a group of about ten who originally came together to form a study group to discuss the connections between militarism, racism and sexism. We have found that working towards the Women's Pentagon Action fits our goals, and we have been inspired by the sharing of plans of women from other communities.

We invite every woman to join us in working toward this Action. We will be performing theatre and organizing other projects to share with the women at the Action, discussing related issues to increase our own knowledge and to share with the women there, forming affinity groups and discussing plans to become an ongoing group after the Action. We meet in the Women's Center at 6 pm every Thursday evening. Or you may contact us through Sara (797-5816), Patty (770-8005), or Carol (772-6365). Again, please join us.

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**analysis:**

**The US and SOUTH AFRICA**



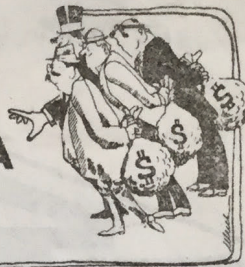
Although numerous critics of President Reagan have emphasized his administration's lack of a comprehensive foreign policy, I think we can rely on some of the more persistent strands of Reagan's 'global philosophy' to draw out some of the implications for Southern Africa. While Chester Crocker (U.S. Undersecretary of State for Africa) and Reagan himself have been amazingly inarticulate on the administration's position vis-a-vis Africa as a whole, their postures and actions involving Southern Africa have, to say the least, incensed the overwhelming majority of Organization of African Unity States and plotted a dark and retrograde course for future U.S. relationships with this part of the African continent.

There are three elements of Reagan's 'World View' which are of particular relevance to this region. (1) The global geopolitical equilibrium (or disequilibrium) is based on the balance of forces between that of the U.S. (free world, i.e. liberty, democracy, etc.) and that of the U.S.S.R. (the communist world, i.e. dictatorship, tyranny, repression), and that all situations of conflict present points of leverage between these superpowers. (2) The U.S. is highly dependent on some countries for supplies of strategic raw materials (mostly for military use), and that this dependence justifies the U.S. "guaranteeing" their supply over and above ALL other considerations, such as national sovereignty, social inequality, repression, and dictators' lips. (3) National governments which are sufficiently anti-communist or controlled access to such strategic materials warrant 'warm and friendly' economic and military relations with the U.S., including political support in such arenas as U.N.O.

What are the implications of these foreign policy tenets? The notion that "All the world's a stage" in the global battle of the superpowers is largely fallacious and allows for an extremely racist posture vis-a-vis the cause of popular struggles, particularly in the Third World. Territorial gains and losses calculated in this military fashion force one to discard the 'doomsday' analysis which maintains that any military conflict between the U.S. and U.S.S.R. will necessarily involve a total nuclear war resulting in mutual annihilation. However, such calculations of territorial control are vital to those military analysts who believe in the possibility of a limited nuclear engagement with the Soviets. Thus we define possible arenas for such limited nuclear warfare,

secure them, and arm them for this mad Pentagon scenario. So we dispatch Pershing missiles to Europe or better still, plan to deploy the Neutron Bomb there--after all, it only kills people; those famous European tourist attractions will still be around afterwards. Most Europeans are obviously thrilled with their new sense of security--witness the recent "Nuclear Free Europe" demonstrations. Alternatively, we arm, advise, and support those regimes which perform this 'territorial protection' for us. Enter the racist minority White regime of South Africa.

What remains astoundingly absent from this view is that the concerns and struggles of the people in these war theatres are totally disregarded in the interest of this supposedly universal opposition of the superpowers. Not surprisingly, the U.S. mass media have provided very low-key coverage of the anti-nuclear arms movement in Europe and been remarkably complacent on the military and economic aid to some of the most repressive regimes in the world. The New York Times could report that three South African generals



Nazi activities during World War II.

The struggles of the African people against colonialism in Mozambique and Angola, White minority rule in Zimbabwe and South Africa and the illegal South African occupation of Namibia have no place in Reagan's myopic vision of the world. The obvious basis of social unrest in these countries has to be recast as a supposedly Soviet-inspired threat to the U.S. ally at the tip of the continent. This favorable response to the Pretoria regime has led to South Africa's profoundly hostile stance toward its independent African neighbors. Without exception, they have all suffered from blatant and arrogant violations of their sovereignty by the South African military. Angola in particular has borne the brunt of the South African regime's attempts to destabilize its independent African neighbors.

The extent of U.S. support and encouragement of these military ventures has been well documented, such as the case of the U.S.-inspired Angola invasion of 1975 (which resulted in the Cubans being invited in--not vice-versa) and the CIA's passing of information to the South Africans, which they used in their recent raid into Maputo, Mozambique. Moreover, the current administration's role in the U.N.O. has been one of deliberate obstruction of any censure of South Africa for its recent invasion of Angola and any efforts to decolonize Namibia. It has joined South Africa in stalling and derailing a series of efforts to remove the illegal South African authority from the territory and execute the World Court's decision on Namibia.

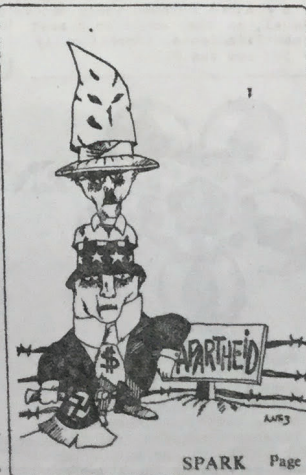
More sinister, however, is the recent Congressional action to remove barriers blocking the covert supply of the South African backed and trained UNITA guerrillas in southern Angola. The U.S. has shown an increased willingness to join South Africa in the latter's continued efforts to destabilize the African states on South Africa's northern borders.

75% OF U.S. INVOLVEMENT IN SOUTH AFRICA

MOBIL	ONE THIRD BILLION
CALTEX	225 MILLION
STANDARD OIL	
TEXACO	
G.M.	150 MILLION
FORD	100 MILLION
CHRYSLER	45 MILLION
UNION CARBIDE	100 MILLION
KENNECOT	130 MILLION
GENERAL ELECTRIC	125 MILLION
ITT	50-70 MILLION
IBM	8.4 MILLION

'slipped' into the country and that they also met with U.S. U.N.O. ambassador Kilpatrick for two hours. Slipped? Did she not know who she was talking to? Did the Times think of pursuing these questions publicly?

Rather than emphasizing this global chess board type conflict between the U.S. and U.S.S.R., the basis and motivation of the U.S. foreign policy lies more in its financial and commercial relationships with Southern Africa. Not only is this region extremely rich in minerals (including numerous strategic materials such as uranium), but South Africa in particular presents an extremely lucrative market for U.S. manufacturing and capital investment. Thus, despite South Africa's status as the pariah of the international community for its racist Apartheid policies, the U.S. regards the White minority as a friend and ally. Reagan claims a link to South Africa as a state which fought on our side in all the major wars, forgetting that many of the current leaders of South Africa had been jailed during World War II for their pro-Nazi sentiments and sabotage against the allies. But then Israel was the first to suffer from such amnesia by according a state visit to then Prime Minister of South Africa B.J. Vorster, who was also jailed for his pro-





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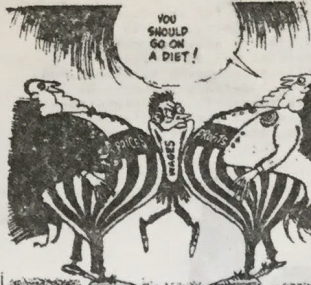
## REAGAN'S AUSTERITY PLAN

On September 27th President Reagan announced the second phase of the US ruling class' program of spending cuts to put an end to continuing deficits and high inflation. The second phase of Reagan's program is merely a continuation of the spending policies his administration initiated last year: massive cuts in social programs and massive increases in the military budget.

The bulk of the proposed thirteen billion dollar reduction in government spending will come from a twelve percent cut in the budget of most Federal agencies and programs, with the notable exception of the Defense Department. In other words, such programs as Medicare, Food Stamps, Aid to Dependent Children, Guaranteed Student Loans and subsidized housing--all of which were cut by one quarter in the last round of budget cuts--will be reduced by an additional one eighth. This would bring the Reagan cuts in social services to a total of nearly two-fifths. The rest of the 'savings' proposed by Reagan will come from the dismantling of the Departments of Energy and Education; reduction of the non-defense Federal work force by 75,000, through either attrition or dismissals, and a minuscule reduction in the rate of growth of the military budget.

Reagan claims that the new round of budget cuts will demand 'sacrifices' from virtually all of us. However, even the most cursory examination of where the cuts are being made exposes the anti-working class policies of the administration. Those who will make sacrifices are the working people: especially unorganized workers, racial minorities, women and the poor. It is working people who have lost the possibility of being trained for new jobs with the dismantling of CETA, and whose basic and often inadequate food, shelter and medical care will be even further threatened with cuts in food stamps, subsidized housing, welfare and Medicaid. But, who will benefit from Reagan's program?

First, the defense contractors, whose pockets will be lined with even larger chunks of the state budget. Also the entire corporate ruling class in the U.S. will benefit as social services are reduced, minimal controls over the corporations (including minimum wage, health, safety, and environmental regulations) are removed, and an enlarged military machine is constructed to protect the ruling class at home and abroad.



How can we answer the Reaganite offensive? The history of the programs that are being dismantled gives us part of the answer. All of those social programs were concessions won from an unwilling ruling class by the massive struggles of industrial and unemployed workers in the 1930's and 1940's, Black people in the civil rights movement and ghetto rebellions of the 1960's, and the women's and gay movements of the 1970's.

Today we can see the effectiveness of mass struggle and mobilization. The four hundred thousand workers and their supporters who came to Washington for Solidarity Day on September 19th are responsible for Reagan's retreat from his attacks on the social security system. A new movement of working people, the poor, racial minorities, students, senior citizens and gay people has to be built to continue what Solidarity Day began--an attack at the local and national level on the Reagan program of austerity, racism and war.

This new movement must rely on the resources of the working people themselves; their ability to mobilize in the streets, factories and communities, and not upon their so-called 'friends' in the Democratic party. It was Jimmy Carter, not Ronald Reagan, who rekindled a cold war hysteria and first proposed balancing the budget on the backs of workers and the poor. The difference between the Democrats and Republicans, and their common defense of the corporations, was explained by House Speaker Tip O'Neil (D-Mass.), who stated in regard to the first round of budget cuts: "What is happening to the American public is that we propose to cut them off at the knee instead of cutting them off at the hip." (Quoted in the Guardian, Fall 1981 Special Report)

When we see who loses and who benefits from the budget cuts, the unifying logic of the Reagan administration's policies become clear. Budget cuts in social services, increased military spending, and aggressive and interventionist foreign policy, government union busting, and attacks on affirmative action, abortion and gay rights all have a single aim; to make working people and the oppressed at home and abroad pay the costs of the economic and political crisis of American Capitalism. The present crisis is the product of irrational systems based on the private appropriation and unplanned production of social wealth--not the 'greed', 'laziness', or 'moral laxity' of unionized workers, Black and Latin people, the poor, women or gays. "Reaganism" is seeking to make victims of the crisis sacrifice their hard fought gains and fight new wars to create new and more profitable arenas for corporate investment.



TOWARDS THE ABYSS

The Progressive Action Coalition (PAC) seeks to help build a new mass movement against Reaganism in the Southern Tier. We have sent representatives to the 'All People's Congress' in Detroit on October 16-18, where rank and file trade unionists and activists from community, minority, student, senior citizen, women's and gay organizations met to work out a strategy for the fight against Reagan's policies. We are also attempting to work with labor and community activists here in the Triple Cities to educate and organize against budget cuts, militarism, racism and sexism. Join us, and with your help we can together turn back the Reaganite attacks.

### PUBLIC FORUM AND SPEAKOUT ON REAGANISM

Local, community and labor organizations will speak out on union busting, budget cuts, militarism, tenant rights, senior citizens, women's, and racial minorities rights. Wednesday, Oct. 21 -8pm YWCA (Hawley St.)

RALLY: SUPPORT PATCO AGAINST GOVERNMENT

UNION BUSTING - Saturday, October 24 at 10am-Federal Building Henry St., Binghamton

PAC WAVES--Every Wednesday evening at 7pm listen to PAC Waves on WHRW 90.5 fm. PAC Waves is a weekly media extension of the Progressive Action Coalition that focuses on a variety of socially and politically important issues. Past shows have discussed such vital topics as the growth of the military, budget cuts, PATCO, arms race, domestic and global nutrition and hunger, and the dangers of federal decontrol and deregulation. Each week we try to interview knowledgeable people about these and other vital questions. We also devote a part of the show to newsbriefs; current events we feel deserve more attention than they are afforded by the mass media.

For more information or suggestions about PAC Waves contact Martin McGee (729-5643) or Charlie Post (793-2671).

PAC would like to thank the following for their dedication and contributions to this newsletter:

Spaceship Earth  
Looking Left  
ISA  
LASU  
WHRW  
OCC  
David Zlotnick  
BANG  
STAMP

PAC meets every Tuesday at 5 pm in the LASU office (2nd floor University Union). You can hear PAC waves Wednesday at 7 pm on WHRW 90.5 FM. PAC invites any individual or group to submit articles, graphics or information to either SPARK or PAC waves.

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## NUCLEAR ARMS RACE

Starting on Thursday evenings at 6:30PM on WBRW, Scott Tiffany of Project Freeze, Binghamton's nuclear freeze committee, will be speaking out in dissent to educate the community on the dangers of the arms race and nuclear war. He, Dr. Robert Russell, a community psychologist and Mark Seldon, a SUNY professor will be speaking at a symposium on Thursday, Oct. 22nd at 7:30PM at the Unitarian Church in Binghamton at 183 Riverside Dr. The film, "War Without Winners", will also be shown.

The National Freeze Campaign has designated Monday, Oct. 26, as the day for an all-out 'call-in' to the White House Public Information Desk. Call and leave a message to ask the President to end the Arms Race; to attend the UN disarmament conference next summer, etc. The telephone number in Washington is (202) 456-7639.

Anyone wishing to assist with a N.Y.S. Congressional petition drive, with fund raising, or help the effort in any way, is invited to attend the Project Freeze meetings held on Tuesdays at 7:30PM at the YWCA. Retired Rear Admiral Carroll,

now working for the Center of Defence Information, is touring the country speaking out against President Reagan's plans to build-up America's strategic and tactical defence posture. He laments the entire confrontational mind-set of the Administration. He is certain that the proposed



nuclear build-up of first-strike weapons will upset the present nuclear balance (Mutually Assured Destruction-MAD) between the US and USSR and move the world closer to an all-out nuclear war.

Many concerned citizens are also speaking out in dissent. Dr. Hans Bethe, a winner of the Nobel Peace Prize and former member of the Manhattan Project that developed the first nuclear bomb, has stated that "if there is any doubt about a threat, it is in our favor as it was in 1960 when the Democrats campaigned about a missile gap." He stated further, "We don't need an MX; we do not need to build up our strategic defenses; we have too many already." Dr. Bethe feels that the prevention of nuclear war should be the goal of the U.S. and every American citizen. He fully supports the national campaign to freeze the testing, production and deployment of nuclear warheads.

Because of the disruption of communications and many other unknowns in nuclear war circumstances, the idea, perpetuated in Foreign Policy by Reagan's advisors, that we can fight and win a nuclear war is absurd. We are in the age of potential omniscience and only aware and active citizens can deter the proposed, and economically useless, build-up.

### Humor

## SCHAFFLY UNIVERSITY PRESIDENT

The students and faculty of SUNY-Binghamton have been hopefully waiting for the puffs of white smoke to rise from the administration building, and their waiting is at long last over.

The University Board of Distinguished has approved Phyllis Schaffly as the new University President. Mrs. Schaffly is widely known as a political conservative and harbinger of women's rights (as men define them.) Mrs. Schaffly wasted no time in announcing her plans for SUNY-Binghamton.

First and foremost, all women of the University will be dismissed and immediately transferred to a finishing school. Women who are married or pregnant before Dec. 1 will be reassigned straight 'A's. Secondly, all men of the University will become engineering

majors. This ruling comes only weeks after a decision by the Board of Distinguished to build a school of engineering at SUNY-Binghamton. A total of 8.1 million is being donated for the project by HAL, Linger-Sink, General Defective, and other local industries. All these companies expect to hire graduates of the engineering school.

Mrs. Schaffly justified her decisions by stating that "The country needs engineers to design more, bigger and better bombs, airplanes, tanks and guns." Mrs. Schaffly said that a major project at the engineering school would be the design of the Proton Bomb, a nuclear device which destroys all life and property in the shabbier neighborhoods.

When questioned about her views

on women's rights, Mrs. Schaffly replied, "Rights, Schaffly. When will all you people realize that the Lord has put us here for a purpose, and that women are here to make babies so that we can have engineers and baby-makers in future generations?"

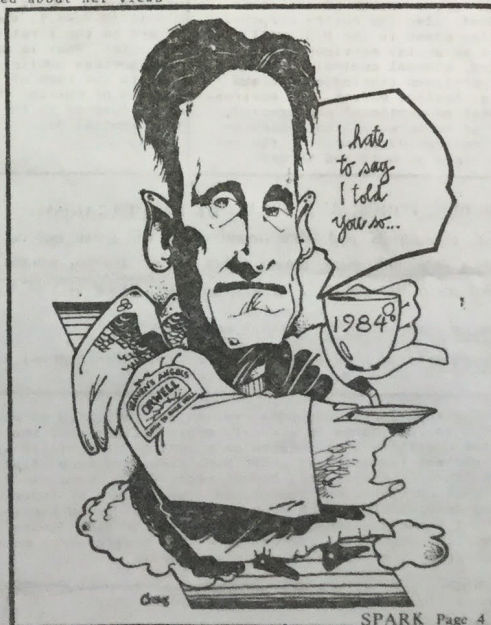
Mrs. Schaffly is saving the University money, because her salary is not nearly as high as that of a man. The savings will be short-lived, however, as Mrs. Schaffly will be resigning at the end of the semester to "hand the job over to a more qualified person." Possible candidates for the office are Bobby Riggs, Senator Strom Thurmond, and any direct male descendant of Henry VIII.

### COMING HOME, DETROIT, 1968

A winter Tuesday, the city pouring fire, Ford Rouge sulfurs the sun, Cadillac, Lincoln, Chevy gray. The fat stacks of breweries hold their tongues. Rags, papers, hands, the stems of birches dirties with words.

Near the freeway you stop and wonder what came off, recall the snowstorm where you lost it all, the wolverine, the northern bear, the wolf caught out, ice and steel raining from the foundries in a shower of human breath. On sleds in the false sun the new material rests. One brown child stares and stares into your frozen eyes until the lights change and you go forward to work. The charred faces, the eyes boarded up, the rubble of innards, the cry of wet smoke hanging in your throat, the twisted river stopped at the color of iron. We burn this city every day.

Phillip Levine



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1983?

# Reagan's Arts Chairman Brings Subtle Changes to the Endowment

By ROBERT PEAR.

WASHINGTON  
The National Endowment for the Arts spends less than two-tenths of one percent of the Federal budget, and it accounts for less than 5 percent of all spending on the arts in the United States. But in the art world, it exerts an influence out of proportion to its budget.

Up to now, the largest single source of support for the arts in this country. No other donor makes such a systematic effort to define and identify artistic excellence—or to define and respond to the needs of particular artistic disciplines throughout the country. But more than that, a grant from the Endowment carries with it enormous prestige, and, for a recipient, it may be a help in obtaining money from other sources.

With each new chairman of the Endowment comes a different style of management, a different view of the proper relationship between government and the arts. For more than 16 months as chairman, Francis S. M. Hodsoll, a former aide in the Reagan White House, has made clear his priorities. He has, like all his predecessors, become an advocate for the arts.

But how does a conservative mandate affect the direction of the Endowment? A conservative agenda for the arts is difficult to define, involving, as it does, a possible conflict between marketplace economics and elitist esthetics. Moreover, Mr. Hodsoll has not, so far, proved himself to be a hard-line conservative, and the changes effected by him have been subtle. But he has brought to the Endowment a stricter managerial style. He has not hesitated to inject himself directly in the grant-making machinery and he has taken steps to encourage a much greater role for business in financing the arts. Indeed, his actions have led some observers to wonder whether a more dramatic conservative shift is in the offing.

Mr. Hodsoll insists that he has no political agenda for the Arts Endowment. "This agency has never been run on a partisan basis," the 44-year-old chairman says, and he notes that he was a "career civil servant." The burly, 6-foot-4-inch lawyer had been a Foreign Service officer, a Commerce Department official, a member of the Reagan-Bush campaign team and deputy to the White House Chief of Staff, James A. Baker 3d, before he became chairman of the Endowment in November 1981.

Some observers see a more dramatic conservative shift in the offing.

"The criticism was that I looked like a political apparatchik coming over here," Mr. Hodsoll said. "But there has been no effort by the White House to run this agency."  
Indeed, Reagan conservatives came to town determined to correct what one important study by the conservative Heritage Foundation termed the "politicization" of the Arts Endowment under President Carter. They regarded the last chairman of the agency, Livingston L. Biddle Jr., as a "populist" who had shifted money away from "elitist" institutions to grass-roots arts organizations for political reasons rather than on grounds of merit. Mr. Biddle denied such criticisms.

It is not easy to measure the changes at the Endowment under Mr. Hodsoll because the heart of the agency's work, the evaluation of applications for Federal grants, is done behind closed doors, and only the winners are announced. Grants are awarded on the basis of recommendations by the National Council on the Arts, which is composed of 26 Presidential appointees, and peer-review panels com-

# Reagan's Arts Chairman Br

Continued from Page 1

posed of 500 artists and arts administrators in 12 disciplines. Since membership of the advisory committees changes slowly, there is no sudden shift in patronage after the election of a new President.

But there have been changes:  
• Mr. Hodsoll quickly put his personal stamp on the agency. He has centralized authority in his office, controls day-to-day operations of the agency more tightly than his predecessors and displays an intense concern with detail. "We have gone from being loose as a goose to being tight as a tick," said Norman B. Champ Jr., a member of the National Council on the Arts, who is also a trustee of the St. Louis Art Museum.

• Conservatives and neoconservatives have been appointed to key positions. President Reagan named Samuel Lipman and Raymond J. Leary to the National Council on the Arts, an influential advisory committee to the Endowment. Mr. Lipman, a music critic for Commentary magazine, is publisher of The New Criterion, a monthly review dedicated to "the defense of high art." Mr. Leary, an art collector and trustee of the Whitney Museum of American Art, has been active in the Conservative Party of New York and says he shares many of the political views of his brother-in-law, William F. Buckley Jr., editor of National Review.

• Mr. Hodsoll has taken a more active role in overseeing and questioning the peer-review panels. He has challenged many grants and vetoed a handful recommended by the panels. Prior chairmen almost never used their power to overturn panel recommendations. The peer-review process was originally established because people feared that a "culture czar" might try to impose his taste in dispensing Federal largesse. Mr. Hodsoll has not gone that far. But some artists, arts administrators and veteran employees of the agency said they had begun to lose confidence in the integrity of the grant-making process.

• For the first time in the history of the agency, its budget has declined. Soon after taking office, President Reagan proposed to reduce its budget from \$159 million in the fiscal year 1981 to \$88 million in 1982, but Congress—under considerable pressure from artists and arts organizations—balked and appropriated \$143 million. In his most recent budget, President Reagan requested \$125 million for the agency in the fiscal year that begins Oct. 1. In public, Mr. Hodsoll has loyally defended the President's budget requests, though it is said that behind the scenes he has cooperated with Congressional supporters of the agency who wanted to provide more money for the arts. However, the uncertainty about funding has led to a drop in the number of applications for grants, from 27,000 in the fiscal year 1981 to 17,000 last year.

• Mr. Hodsoll emphasizes, more than his predecessors, the need for private industry to support the arts, in "partnership" with the Federal Government. He says that "a principal role of the Arts Endowment is to confer a stamp of approval," and that the actual amount of Federal support may be "less important." Arts organi-

zations, he says, can use the "imprimatur" of the Endowment to seek money from individual patrons, corporations and foundations. Mr. Hodsoll has created a new high-level, full-time position on his staff for a person who tries to arrange private sector support of the arts.

One of the Reagan appointees, Mr. Lipman sees a danger in too much Government support for the arts. He says he is not sure whether the Endowment should even exist "in the best of all worlds," but, as a "realist," he accepts its existence. At the last meeting of the council, Mr. Lipman sharply criticized a \$90,000 grant for the revival of old-time radio comedy,

Endowment also gives sums from \$3,000 to \$25,000 as fees for individual poets, painter photographers, composers and writers.

New York, as the major center for the arts, gets more other state: 29 percent of grants and 23 percent of all. But some of the dollars also in unexpected places. The Endowment provided \$22,500 to a museum in Alaska, to catalogue "one of the best collections of Alaskan Indian kimo art in the country." It also provided \$22,835 to the North Dakota Center for the Arts to support a photographic exhibition of wrought-iron crosses. And Florida got \$100,000 to train apprentices in traditional arts, such as Seminole patchwork, basketry and old-time fiddling.

At a time of fiscal auster-



The New York Times/George Tames

'There has been a House to run the S. M. Hodsoll,

saying it was popular entertainment rather than high art.

Ruth Berenson, the Endowment's associate deputy chairman for programs, describes herself as a "Reagan conservative" and said she was a "political appointee recommended by the White House." She wrote art criticism as a contributing editor of National Review. She said that she reads "almost all" grant applications before they go to the chairman for approval.

The conservative appointees have not imposed their taste on the judgment of the Endowment's professional staff and expert advisers. But neither did they leave their political convictions at the door when they walked into the Endowment. Ariene F. Goldbard, director of a national organization of neighborhood arts groups, said that "their ears are cocked to the right, and they are sensitive to criticism and pressure from the right."

Under Mr. Hodsoll, the Endowment has looked more carefully at how arts organizations and other applicants are managed and financed. The chairman has said that he wants to encourage cultural institutions to take on "the best aspects of business."

Anne G. Murphy, executive director of the American Arts Alliance, a consortium of more than 350 theater, dance and opera companies, orchestras and museums, said: "The Endowment spends an awful lot of time worrying about financing, as opposed to looking at art. The emphasis has moved from art to dollars."

Most major museums, symphony orchestras and opera companies receive grants from the agency. But the

Hodsoll says, the Endowment maintain its financial control over individual artists and small organizations, especially those in the vanguard, at the "cutting edge" of the arts, who are "pushing the current esthetic criteria."

temperament, he is cautious according to long-time employment agency, he tends to shy at projects that might provoke controversy.

Since taking office in 1981, Mr. Hodsoll has questioned or rejected 5.5 percent of the 5,727 grant applications recommended for peer-review panels. In most cases, staff was able to answer his questions. But 34 of the 316 applications turned to the panels for further review, according to statistics by the chairman's office.

In other cases, Mr. Hodsoll concerns directly to the Council on the Arts. In 15 cases, he rejected grant applications to a council occurring. In five cases, the council urged him to approve applications, but he decided otherwise. He approved eight grants he had taken to the council for approval or recommendations for approval. Thus, data collected by the chairman's office show that he has rejected 20 of the 5,727 grant applications endorsed by the advisory panels.

His predecessor, Mr. Biddle, "cannot remember overturning a panel recommendation or recommendation." That, he would be "a dangerous precedent because the panel system is a strength of protecting the Endowment from the whims and fancies of a Federal bureaucrat." Mr. Hodsoll rejected the advisory panels: \$1,800,000 for the New York's Reducibles Collective, Art Documentation Distribution support public programs on "the creative process" deal with

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# Lipman Brings Changes to the Endowment

Endowment also gives sums ranging from \$3,000 to \$25,000 as fellowships for individual poets, painters, choreographers, composers and playwrights.

New York, as the major national center for the arts, gets more than any other state: 29 percent of all the grants and 23 percent of all the money. But some of the dollars also turn up in unexpected places. The Endowment provided \$22,500 to a museum in Sitka, Alaska, to catalogue "one of the finest collections of Alaskan Indian and Eskimo art in the country." It provided \$22,835 to the North Dakota Council on the Arts to support a photo-documentary exhibition of wrought-iron funeral crosses. And Florida got \$22,600 to train apprentices in traditional arts such as Seminole patchwork design, basketry and old-time fiddling.

At a time of fiscal austerity, Mr.

ing social structures"; \$5,000 to the Waumbek Center in Jefferson, N. H., for workshops in the performing and visual arts; \$1,000 to the Bear Republic Theater in Santa Cruz, Calif., which presents feminist plays and mime shows; and \$5,000 to the Southern California Center for the Arts, to help artists find jobs with corporations in the Los Angeles area.

The Political Art Documentation group, which describes itself as a "left-to-socialist" organization, denounced the chairman's veto as an act of "political censorship," which he denied. Mr. Hodson said he had rejected panel recommendations for two main reasons: Either the project did not conform to the published guidelines for a particular field, or the file on an applicant, including the record of panel deliberations, failed to document artistic quality of "national

said they were pleasantly surprised when Mr. Leary, a conservative businessman, defended the environmental art projects. Mr. Leary, a collector of contemporary art, said it was a fallacy to believe that avant-garde art was the exclusive province of people on the political left. "Being conservative does not mean that you have to paint pretty pictures" in traditional styles, he said. The true conservative, he said, zealously protects the artist's right to express himself in any style, free of government interference.

Nevertheless, Mr. Hodson's action in holding up grants has caused anxiety in and outside the Endowment. Irvine R. MacManus, assistant director of the agency's museum program, said, "Once a grant has been approved by a panel, I don't think that decision should be second-guessed by the staff of the Endowment."

Mr. Hodson has gained respect from those who champion the arts in Congress. Representative Sidney R. Yates, Democrat of Illinois, said the chairman was doing as good a job as he could within the budget constraints imposed by the Reagan Administration. But Mr. Hodson still does not enjoy the full confidence of people in the art world. A recent article in *Afterimage*, a journal published by the Visual Studies Workshop in Rochester, N. Y., which runs a graduate program in cooperation with the Rochester Institute of Technology, said that his vetoes of even a few panel recommendations "create vast seas of paranoia" and "repress artists' political dialogue since it seems that the grants being vetoed are politically not to Hodson's liking."

But what does it mean to be "conservative" in the arts? For some conservatives, it means that the Government's role in the arts, as in other fields, should be reduced to a minimum. Some conservatives would entrust the production and distribution of art to the marketplace laws of supply and demand.

However, intellectual conservatives tend also to support an elitist view of art. They want to promote "high" or "serious" art, and they lament the deterioration of standards. This attitude appears to contradict the one that says, "Let the marketplace decide." For popular taste prevailing in the

marketplace may well reject the formal standards favored by a conservative.

What is the solution? Conservatives tend to see two types of audience: a large audience for popular art and a smaller audience for serious art. They see a possible role for Government as a patron of last resort, where private patronage seems unable or unwilling to support art of permanent value.

Thus, in its 1980 report, the Heritage Foundation said that the National Endowment for the Arts "must finally acknowledge that the enduring audience for art is largely self-selecting, a relatively small public marked by the willingness to make sacrifices of other pleasures for the sake of artistic experience." That section of the report was written largely by Mr. Lipman.

Mr. Lipman wants the agency to concentrate on "high art." He defines such art as "an esthetic activity that aims, above all, at permanence; that attempts to tie together past, present and future; that sees itself as being beyond the moment."

But Mr. Hodson says: "I don't know how to define high art. Some basketweaving is excellent. That Eskimo stuff is extraordinary. What is our culture? It's a tremendous kaleidoscope. To call something high art doesn't add much to the discussion."

One of Mr. Hodson's new efforts illustrates the difficulty of attaching political labels to cultural policy. In a test program, he is providing \$2 million to city and county arts agencies to see whether the Federal money stimulates local governments to provide additional support for the arts. The program advances the goals of President Reagan's "new federalism," which seeks to return decision-making authority to the local level. But it could just as easily have been started in the name of populism under President Carter.

The Reagan Administration alienated many artists and arts administrators when it asserted, in 1981, that "funding for artistic and literary pursuits is a relatively low-priority budget item." Mr. Hodson has said that his biggest job after taking office was to "rebuild a sense of confidence" in the Endowment. How successful he will be, and how his policies will affect the arts in America, remain to be seen.

## 'There has been no effort by the White House to run this agency,' says Francis S. M. Hodson, Arts Endowment head.

Hodson says, the Endowment must maintain its financial commitment to individual artists and smaller organizations, especially those in the avant-garde, at the "cutting edge" of the arts, who are "pushing the edges of the current esthetic criteria." But by temperament, he is cautious, and according to long-time employees of the agency, he tends to shy away from projects that might provoke controversy.

Since taking office in November 1981, Mr. Hodson has questioned 316, or 5.5 percent, of the 5,727 grant applications recommended for funding by peer-review panels. In most cases, the staff was able to answer his questions. But 34 of the 316 applications were returned to the panels for further discussion, according to statistics compiled by the chairman's office.

In other cases, Mr. Hodson took his concerns directly to the National Council on the Arts. In 15 cases, he rejected grant applications with the council concurring. In five cases, the council urged him to approve the applications, but he decided to reject them. He approved eight grants that he had taken to the council with questions or recommendations for disapproval. Thus, data collected by the chairman's office show that he ultimately rejected 20 of the 3,727 applications endorsed by the advisory panels. His predecessor, Mr. Biddle, said he "cannot remember overturning either a panel recommendation or a council recommendation." That, he said, would be "a dangerous precedent" because the panel system is a "bulwark of strength protecting the Endowment from the whims and fancies of one person who is a Federal bureaucrat."

Mr. Hodson rejected these grants after they had been recommended by advisory panels: \$1,800 for New York's *Ensembles Collective/Political Art Documentation Distribution*, to support public performances on "the role of the creative individual within chang-

or regional significance."

At the last meeting of the National Council on the Arts, Mr. Hodson raised questions about "environmental-art" projects that seemed to stretch the definition of art. To be sure, this is a time in which the definitions of art are in constant flux, making judgments particularly difficult. The merit of some of the projects submitted to the Endowment is an issue on which reasonable people, politics aside, might well disagree.

The particular projects which Mr. Hodson questioned were described this way in confidential documents provided to council members:

• "Brooklyn Bridge Sound Sculpture," by Bill Fontana. "This project will involve mounting six to 18 microphones just below the steel grid road surface of the Brooklyn Bridge to capture the 'singing' tones produced by the vibrating metal structure."

• "Touch Sanitation Show," a public performance event produced by Mierle Laderman Ukeles. The performance includes "the arrival of a barge containing the work gloves of sanitation workers collected from the five boroughs of New York City" and "a large-scale sculpture utilizing sanitation vehicles frozen in gestures of their working day."

• "Dance of Machines," an interdisciplinary work sponsored by the Snake Theater/Nightfire Division in Sausalito, Calif. Cranes and heavy construction machines will "dance" at a large construction site in a performance featuring video projections and original music.

Mr. Hodson said these projects raised a basic question: "At what point does art end?" He was troubled, he said, because there seemed to be "no defined audience" for such public performance works. But, he said, he ultimately approved the grants after being persuaded that the artists had "serious intentions."

Some employees of the Endowment

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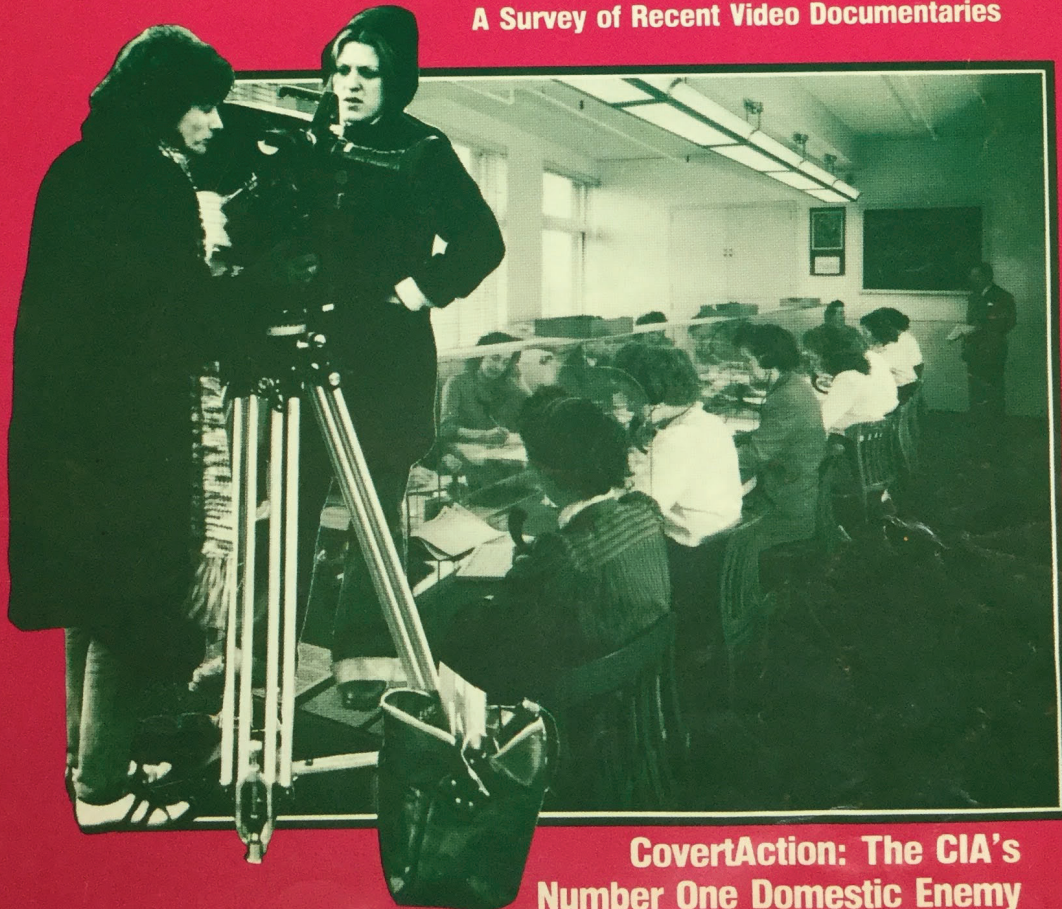
# FUSE

TV NETWORKS  
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## LESS MEDIUM MORE MESSAGE

A Survey of Recent Video Documentaries



**CovertAction: The CIA's  
Number One Domestic Enemy**

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# FUSE

March/April 1981  
Volume V, Number 2&3



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## TRANSVIDEO

through the medium. If they use the medium properly, the message will come through strong and clear.

Unfortunately, artists did not get their hands on the video medium first. By the time artists were working with video in the late 60s, a whole different profession of television industry artists had already been programming television on a daily basis for 25 years. The fine artists were in late, attempting to produce video information with a difference. They were forced to use the medium against its grain. Actually, if the virgin use of video had originated in galleries and museums, in the 40s, chances are television would have eventually fallen into the same form it is in today. Artists, in that case, would have been free to develop the use of the medium in an unforced, natural way.

## Choosing to code

Early in the game, when potential distribution on broadcast television channels seemed like an unrealistic fantasy, the encoding of video information by artists was perverted by necessity. Artists actually convinced themselves to stay away from talking heads and situation comedies. Curators unwittingly reinforced this behaviour by insisting that techniques like handheld, upside-down camera work made video programming by artists high level information by virtue of its difference. Unorthodox behaviour as a rule never made anyone interesting. You have to mix

it...If you would please switch back to that telephone call from the woman trying to sell us a newspaper subscription: if that woman would have told us the best joke she knew in the Russian language, the level of information wouldn't have been too high if you, like me, don't understand a word of Russian. In our time, the message of the avante-garde is coded in the twists and turns of the perverse technique of evasion. Material formalism, the cryptic fetishism of a secret formula of surface and design, is the antithesis of the universal desire to communicate. As it stands today, the particular kind of video best suited for an art gallery or museum is the video message encoded in the elite language of material formalism.

Here we are in the 80s. For my generation, time has begun to run out. Take a look at the world. Every person alive today is in trouble. On this page this is nothing more than a gloomy paragraph. But if you were one of the millions of starving people in the world, this would be a lot less theoretical. As artists, let us not intentionally propagate ignorance at the expense of light. The promise of artists using a communications medium like video is in the ultimate potential of the communication they may practise. And yet after holding this powerful electronic imaging technology in their hands for more than a decade, many artists have become complacent with the notion of belonging to an art movement called video.

Video is not an art movement. Nor is

it a political movement. Video is an electronic medium capable of conveying information of a visual and aural nature across the distances of space and time. It is a medium cursed with rigid limitations and blessed with awesome potential. Closed-circuit video in a gallery or a museum is one context for the communication of information. This is the beginning, not the end for video by artists. Take the endorsement of one set of cultural institutions for what it is worth and look for the next step. Call up the AV section of your public library and ask them for video information by artists. Try to explain to them what you mean by video by artists. And what about the public access channel of your cable television network?

If you have followed me this far, I trust you have accepted the spirit of this challenge. I may be preaching, but it makes me want to spit when I see valuable equipment being misused to update the look and feel of arcane cultural ritual. A communications aesthetic must be developed through the use of the video medium to directly convey information. This communications aesthetic must evolve rapidly to expedite the vital injection of high level video information by all communications artists into every available channel. Our immediate goal must be partially interactive television where we do some of the programming, thereby making television better, from our point of view. ■

JERRY KEARNS and LUCY LIPPARD

## WAKING UP IN N.Y.

## PAD's goal is the development of an effective oppositional culture.

PAD (Political Art Documentation/Distribution) is an artists' resource and networking organization coming out of and into New York City. Our main goal is to provide artists with an organized relationship to society; one way we are doing this is by building a collection of documentation of international socially-concerned art. PAD defines "social concern" in the broadest sense, as any work that deals with issues — ranging from sexism to racism to ecological damage or other forms of human oppression. We document all kinds of work from movement posters to the most personal of individual statements. Art comes from art as well as from life. Knowing this makes us want to learn more about the production, distribution and impact of socially-concerned art

works in the context of our culture and society. Historically, politicized or social-change artists have been denied mainstream coverage and our interaction has been limited. We have to know what we are doing. In New York. In the US. In Canada and Latin America. In Europe. In Asia and Africa. The development of an effective oppositional culture depends on communication.

PAD will celebrate its first birthday with a Valentine's evening of entertainment and discussion around a slide show of political art (followed by dancing, but not in the streets — yet.) We began in February, 1980, as an amorphous group of artworkers dimly aware of a mutual need to organize around issues, but without much notion of how to do it. We met at Printed Matter once a

month and agreed to start collecting documentation so we would have a physical core from which to reach out. For a while we looked at each other's work, discussed it, and thought about a social club and various possibilities for cultural activism. Then in late Spring we were offered a room in a former high school on the Lower East Side under the aegis of Seven Loaves — an umbrella group for community arts organizations. Suddenly we existed physically. We had to be in the world, and that led to the present structuring still in process.

We have three kinds of meetings now:

- The relatively flexible core or work group of 15-20 people gets together on three Sunday afternoons a month at the

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## WAKING UP IN N.Y.

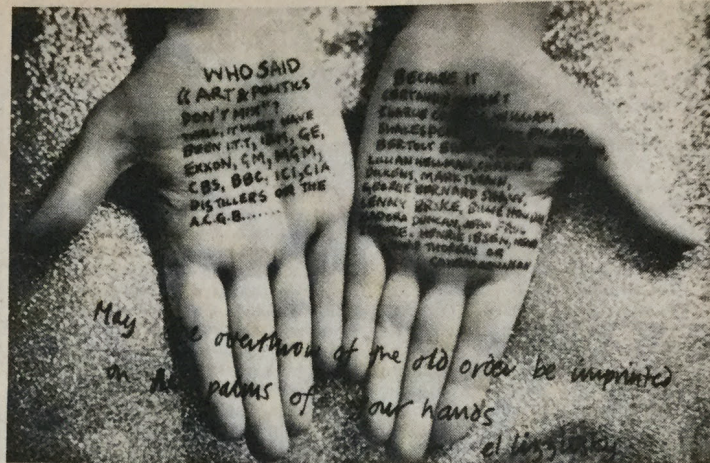
Seven Loaves space (when it's not too cold). Here we deal with: soliciting and handling of the archive materials, answering mail, maintenance; how to distribute these materials; how to connect with other cultural organizations in NYC with similar purposes so there's no overlapping and duplication of work. (For instance, we are working with Cityarts Workshop, which has an impressive resource center on the community mural movement, and with Karen di Gia of Gallery 345, who has a collection of original political art). We are also beginning to connect with and inform each other about the political events and struggles taking place in the city, understanding the ways these relate to national and international situations. Finally, we are thinking about collectively created issue-oriented exhibitions in public spaces, such as windows, subways, libraries, etc.

● The open meeting with which we began takes place on the second Sunday of every month at 8 pm at Printed Matter (7 Lispenard St. NYC 10013). Here reports are made from the work group and a brief visual or verbal presentation is given by a PAD member or guest as a sort of laboratory to stimulate discussion, education, consciousness raising and activism.

● We are just beginning a series of public events centered around specific social issues seen in their historical perspectives, focusing on how they were opposed or supported by the socially-concerned art of the time; for instance, militarism in the "cold war" era, the Vietnam era and today, discussed by people from WRL (the War Resisters League), CARD (Committee Against Registration for the Draft) and artists who have done work with anti-militarist content. We want to understand how the dialectic between oppositional art and society changes and takes different forms at different moments. These public afternoons will be publicized, and will lead up to a Summer conference, at which we hope to bring together a wide coalition of cultural groups and artists.

### Taking the romance out of political art

PAD's theory is going to develop out of real experience instead of from the idealized and romanticized notion of a "political art" that remains as separate from the action as the art we're educated to make. While we want to move beyond the isolation and alienation of the art world, it is important to us to remain artists, to maintain contact with our roots as image makers, to recognize the social importance of making art. We'd like to encourage the fearless use of objects, and encourage and support disenfranchised people in making their own uncolonized art. We reject the way the art market has denied art's social



Postcard by Conrad Atkinson

"May the overthrow of the old order be imprinted on the palms of your hands." El Lizzitsky. Who said "Art and Politics don't mix"? Well it must have been ITT, IBM, GE, EXXON, GM, MGM, CBS, BBC, ICI, CIA... Because it certainly wasn't Chaplin, Shakespeare, Picasso, Brecht, Robeson, Hellman, Dickens, Twain, Bruce, Holiday, Duncan, Sartre, Ibsen, Thoreau or Conrad Atkinson.

function and diffused it by setting up false dichotomies between abstraction and figuration, "political and formalist", high and low culture. Perhaps the most insidious idea we have to combat is that you have to give up art to be involved in the world, or give up the world in order to be an artist. (The alternative being that impotent neutral ground currently offered artists by the dominant culture.)

### Restoring the central role of art

We want to become a channel through which artists can take responsibility for their own and other lives. We are convinced that it is possible to overcome the conflict between "my own work" and outreach, between collective work and "getting back to my studio." Individual talent, or the self, is not lost but clarified and enlarged through social practice. So far, the most visible models for understanding the personal and the political have been produced by feminists, but we all know a number of people invisible to the mainstream, who are doing equally important work to dispel this negative separation between the personal and the political.

PAD recognizes the complex dialectic underlying creativity in social contexts. We do not see the individual artist's gifts and needs being replaced by a dogmatic notion of "social work." Instead, we see one of PAD's central tasks as a conscious and patient investigation of the historical twists and turns of interaction between artist and society.

We have to criticize and accept criticism. We have to stop putting down everybody who's not making the same

kind of political art we are — which is a classic product of artworld competition. We have to develop new forms, open up old forms and support each other in our efforts to understand the process of doing so. We have to identify our primary audience in this time. We have to stimulate the invaluable dialogue between artists and the people we think we're working for. Art is about matter, material, reality, whether it's abstract, or representational, or conceptual. It's about real life, about how we see, touch, experience, feel. Art and politics have in common the capacity to *move* people. But we have to be very clear about who we are moving and why, whose reality our artwork reflects.

### Artists can be useful and powerful allies

In a nation where oppression is primarily carried out on an ideological level, through control of communication, we recognize the central importance of making powerful cross-cultural images, of creative opposition to the dominant culture. One of PAD's most crucial tasks is to build an understanding of the importance of the artist in the construction of a new, "people-not-profits" society. We want to make art that makes ordinary people's lives, memories and experiences moving and important to others.

Like the Left in general, we see this as a time to resist, to unite around our common needs by encouraging connections, sharing work with other artists (independent and organized) building cultural coalitions. All this is important and necessary work in 1981. PAD can provide a way of simultaneously getting feedback for art and carrying

through these goals. We know a youthful stage of our development and we're very aware of something that is beyond the scope of the group and of the needs of the individuals in it. We'll want to assess and continue to work on networking in NYC with other groups to find so many things we don't know about. We realize how many of you are still don't know about the part of PAD's program is from you and to make sure that you hear from somebody. There's energy out there, some of it bottled up in unsupported isolation. It seems to us that the best way to get concretely involved with struggles in our own cities and some time be networking and let us know what's being done elsewhere. We want to talk to people who are people: 1) socially-concerned cultural groups of all types. 2) local and international issue-oriented groups focusing on the major issues of our time, like anti-militarism, ecology, racial and sexual liberation. 3) community groups organized around local needs like housing, police brutality, welfare, etc. We want this triad as the basis for a political alliance.

PAD is building from the grass roots. We have no funds, grants, etc. We need donations from participants to do mailings that will keep us in touch with each other. (Mailings payable to PAD New York at the address below.)

Eventually we will start a newsletter which will provide a forum for dialogue and serve as a catalogue and survey of the archive, including some of the work we are compiling. If you register as an individual or as a group, you will be able to find you for work or jobs. If you have any ideas on how we should structure the archive or distributory half of PAD (with limited resources) please let us know. We want this to be a reciprocal relationship.

SEND MATERIALS TO PAD: Send all material in an 8x10 envelope, labeled with your name, the subject of your interests, and your address. We cannot accept photocopies, posters, artists' publications, and other materials for original (one of a kind).

Send to Seven Loaves, 100 East 9th St., New York, N.Y. 10009. Phone: (212) 533-8695.

and Lucy Lippard are members of PAD, New York.

April 1981



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WAKING UP IN N.Y.

through these goals. We know we are in a youthful stage of our development and we're very aware of working into something that is beyond the knowledge of the group and of the histories of the individuals in it. We'll need your input to assess and continue our goals. Just networking in NYC we've been surprised to find so many people we didn't know about. Finding them makes us realize how many of you are out there we still don't know about. A major part of PAD's program is to hear from you and to make sure that when one of us hears from somebody we all hear from somebody. There's a lot of energy out there, some of it being dissipated in unsupported isolation. It seems to us that the best way to begin is to get concretely involved with the struggles in our own cities and at the same time be networking and learning from what's being done elsewhere.

We want to talk to people who organize people: 1) socially-concerned art and cultural groups of all types. 2) local, national and international issue-oriented groups focusing on the major issues of our time, like anti-militarism, ecological damage, racial and sexual liberation, etc. 3) community groups organized around local needs like housing, day-care, police brutality, welfare, etc. PAD sees this triad as the basis for a powerful alliance.

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**HOW TO SEND MATERIALS TO PAD**  
Please send all material in an 8x10 manila file folder labeled with your name or the subject of your interests. We welcome slides, posters, artists' books, photos, publications, and other multiples but we cannot accept responsibility for original (one of a kind) material.

**SEND TO:**

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phone (212) 533-8695

Jerry Kearns and Lucy Lippard are founding members of PAD, New York.

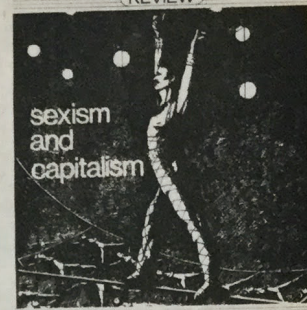
FUSE March/April 1981

**YOU ARE WHAT YOU READ!**

If you had been reading the NeWest ReView you would have chalked up several firsts. You would have been the first to read John Richards' and Larry Pratt's systematic critique of the New West in *Prairie Capitalism*. You would have been the first to read from the Two Hills diary of Myrna Kostash, which was the beginning of her epic pilgrimage into the ethnic reality of the West, later published as *All of Baba's Children*. You would have read essays on postash and propaganda, the Indian art of Jackson Beady, the last days in office of Sask. NDP leader Woodrow Lloyd, the fiction of Rudy Wiebe and Ken Mitchell and reviews by Robert Kroetsch and W.L. Morton. You would have learned about the explosion of docu-drama in the West and read recent interviews with major Western Canadian writers. In short, you would have had the West at your fingertips. As well you would have read Al Purdy's reflections on the Moscow literary scene, Stephen Scobie's comments on Parisian life and George Woodcock on refugees in our "Letter from..." section.

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Open to all Ontario professional artists, the Artists' Registry will be used by curators, designers, architects, the corporate collector and commercial dealers. Based upon the records of the grant recipients of the Ontario Arts Council, Visual Arts Ontario is expanding and updating this archive for the service of Ontario artists and the arts community. Artists wishing to participate should send ten slides of recent work labelled completely and mounted in transparent filing sheets with a biography.

The material housed in this archive will be used for reference purposes only. No duplication will be allowed without the artist's agreement.

All information should be sent to: **The Artists' Registry**  
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# The Critic's Choice

## PAD Notes Some Political Gains With Artists

By HOLLY METZ

*"Just as animal cells, by mutual co-operation, express their latent powers in the formation of the complete organism so does individuality, by co-operative effort with other individualities attain its highest form of development."*

Emma Goldman  
Living My Life

Imagine this organism trying to grow and evolve in the most treacherous of circumstances. The analogy has been made that we live in the belly of the shark, a consumer-oriented culture that consumes us.

The maintenance of artists as individual, isolated seers in contemporary Western culture has insured that the products of their labor will become commodities, unassociated with the labor of others. "Every man an artist", Joseph Beuys said in his Cooper Union address in 1979. That all people have the capacity to create, to work, is well understood, but most especially by those that may wish to use that effort unjustly. "The manner in which the revolution will be effected will be established by those that oppose it," was the cogent remark made by one Marxist professor—and it applies to the approach, and therefore, the effect of political artists.

Political Art Documentation and Distribution which defines itself as a "left-to-socialist artists' resource and networking organization coming out of and into New York City, has just begun to establish who many counter the "oppositional culture" they wish to create. Their present nebulous structure is dangerous in times of crisis, because there is no concrete ideology to support at-

### Individual Talent Is Not Lost But Clarified And Enlarged Through Social Practice. The Art World Tends to Cloister Artists

tack. Under rigorous circumstances, the worst possible ill could occur: they will be ineffectual.

PAD's activities encompass four areas: an archive of international political art; a networking organization for "socially-concerned" artists, and, later, political organizations that utilize artists; "public works" or art events in public spaces (which may involve networking with political groups); and a newsletter.

The broadest spectrum of cultural workers and socially-concerned artists were brought together at the first meeting of PAD (then unnamed) at Printed Matter (7 Lispenard Street in New York City) February 24, 1980. Their appearance represented what Lucy Lipard, a New York PAD member, calls the "cultural void in the political left." Dissent ensued: was this to be a "social club" of artists, or a political art group? As with the splintered American Left, those at the meeting did not address themselves fully to the new, more militarily diabolical, computerized shark, the New Right. The mutual co-operation Emma Goldman speaks of would be more readily obtained if, to use the terminology of the artist, content was studied, as opposed to form. What are the contradictions that exist in our society that can be introduced into art, contributing to the impetus for change?

Again there arises the question of the art community, and its elevated role in our culture. "Art comes from art as well as from life," the first PAD newsletter states. But is not the continued formalistic referencing to earlier art pieces, the ingrown nature of much of contemporary art, serving only a tiny informed elite? Audience receptivity is a problem—this article serves those that are already partially informed. One is not, however, to over-emphasize the power of the art object or cultural event as responsible, intentional propaganda. It can contribute to changes in societal attitudes, only in tandem with the purposeful application of other forms of labor.

"It is not in the interest of the art world to tell people about political involvement—it removes them from the cloistered art world," explains Ann Pitrone, a PAD member. In fact, PAD's most potent work has been centered around public art events. Most specifically, the work done on the subject "Death and Taxes" which as an organized protest against the use of taxes for military spending at the expense of social services. This event, which lasted from April 1-18, 1981, encouraged artists to work in their own communities, and the subject matter demanded that the opposition be clearly defined, represented visually.

Michael Anderson installed information about the proposed 1982 budget involving the increase in military expenditures, at the 19th Division Armory Building at 10 AM, April 12, 1981 (Palm Sunday). He was arrested and charged with trespassing and disorderly conduct, as were the two friends with him, Nancy Cincotta and Brian Chabrunn. As a result of their treatment, a civil case was planned against the police for unfair arrest, obstruction of the freedom of political expression, and destruction of evidence and property (Nancy's photographs were exposed when her camera was confiscated during the arrest.)

Michael Anderson had struck a nerve by confronting his adversaries—and the further court actions can serve to inform the rest of us about the shark's instinct for self-preservation. It needs nearly 50 percent of your tax dollars to maintain its military and countless numbers of lives which it considers expendable national material.

A poster created on the "Death and Taxes" theme by Herb Perr and Irving Wexler, depicted a one dollar bill with President Reagan's deteriorating visage in place of our first military hero, being invaded by a tank. It is worthy of note because after placing the posters in the South Village area, the artists returned to tape-record the reactions. They observed that many people on the street were anti-militarist, anti-Reagan, while small business people, tourists and police were pro-Reagan. The community follow-up reinforced the point that a rift based on vested interests exists.

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On April 18, the work of the 20 artists participating in the "Death and Taxes" event was exhibited at New York's Gallery 345 (345 Lafayette Street). Utilizing slides, the artists discussed the reactions to their public pieces. This form of dialogue, which extends into the networking capacity of PAD (involving contacts with NY based art groups such as Co-Lab, Fashion Moda, and Group Material, plus political organizations such as CARASA, unions like 1199, and similar groups located nationally and internationally), aids in what Herb Perr calls the "re-creation of information." On the daily, practical level, these exchanges can instruct on resources, employment availability; NY PAD members feel the organization can operate as a type of union.

"Individual talent, or the self, is not lost, but clarified and enlarged through social practice," reads a statement from PAD's first newsletter. "So far," it continues, "the most visible models for understanding the personal/political fusion has been provided by feminists." The art object and the artist are not to be presented as synonymous, as George Orwell once noted. The political art object, in order to be effective, must exhibit a level of artistic competence and reveal contradiction. When operating within a defined structure, individual artists contribute their skills, cognizant that they are forming the spear of political action, of which labor is the spearhead. Their pursuit of excellence in their craft is inevitable, and it is balanced with the content they must address.

The allusion to feminism reminds one of the major criticism of feminist organizations: that they are for the most part white and middle-class. PAD's membership is largely white, but the class distinction does not apply, nor are the members solely visual artists—several educators and writers are in PAD's ranks. A few New York PAD members, discussing the lack of a racially/ethnically mixed membership, remarked that many black and Hispanic organizations choose, as in the 1960's, to remain separate. PAD has, they added, been in contact with most of these groups through their networking activities. It appears that the public events that occur within each artist's community might further involve blacks and Hispanics, provided the artists do not live in exclusively white areas. In addition, meetings held on the second Sunday of every month at 8 p.m. at Printed Matter, are open to all.

An activity that has coincided with the networking process is the accumulation of slides, publications, posters, buttons and other art propaganda to form an archive. Presently the archive is located at Seven Loaves, (605 East 9th Street in New York) an old school on the Lower East Side, now under the auspices of Artists for Survival. PAD is looking for new space, however, as the members believe the archive should be more accessible by public transportation, and often the heating in Seven Loaves is inadequate.

The archive contains political imagery and documents from all over the world; it further dispels the myth that NYC (or London, or Paris...) is the center of art activity, for as the NY PAD members state: "History is made by people, not by location."

That societal change can occur through the organized efforts of people is understood by the established powers.

Historically, the domination of people's lives through the abuse of their labor has denied them the capacity to attain "full humanness". Frederick Douglass, in his slave narrative, describes how like a domesticated animal he was when enslaved, for he was driven constantly to work, and, at the end of the day, could only concentrate on maintaining himself physically, to be used again the following day. Even after he learned to read, and escaped, he argues, "humanness" did not necessarily become an attribute for all time, for when he was re-captured, he again fell into a bovine state, as the abusive labor situation was the same.

The complete organism Emma Goldman speaks of, will be formed in part by the recognition of its individual parts that the shark will continue to consume its "latent powers" until the collected "cells" starve the oppressive beast.

~~PAD is located at:  
605 East 9th Street  
NY, NY 10009~~

Thanks to Joan Giannchini, Lucy Lipard, Herb Perr and Ann Pitrone, NY PAD members, for their cooperation.

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# EL EAST VILLAGE: AVARICIA ES EL NOMBRE DEL JUEGO

Robert Nickas

## OFERTA Y DEMANDA

En los últimos años, la carencia de vivienda en Manhattan ha conducido a la restauración de los barrios del sur de la isla tales como **Soho, Chelsea** y **TriBeCa**. El plan, por supuesto, es hacer toda la isla habitable (es decir, deseable) para una clase media blanca. Pero para la gente que tiene dinero, el problema de la vivienda no es sólo el de disponer de ella, porque no vivirán en cualquier sitio. Ellos prefieren vivir en apartamentos confortables o en **lofts** en barrios atractivos y seguros. Quieren tener cerca sus tiendas preferidas, restaurantes y bares; los bancos, también, deben estar al alcance de la mano. Las calles, preferentemente, deben estar alineadas por árboles y a ser posible con vistas al río. ¿Pero qué sucede si ya no quedan barrios de este tipo? «Crearemos otros nuevos», dicen los promotores de la propiedad inmobiliaria, «esta es la ciudad de la oferta y la demanda».

El único problema de este noble gesto es la falta de propiedades disponibles en la ciudad, porque con la excepción de **Harlem** y el **Lower East Side** no queda ningún espacio libre en la isla de Manhattan. **Harlem** no es (aún) un lugar deseable para su renovación, pero ante los ojos de los avariciosos propietarios, los especuladores y el mismo Ayuntamiento de la ciudad,

el **Lower East Side**, con el **East Village** como foco central de interés, está a punto para la renovación. Su proximidad a **Greenwich Village, Little Italy, Soho Chinatown** y **Wall Street** lo hacen irresistible para los especuladores hambrientos de beneficios.

## LOS NUEVOS INMIGRANTES

La historia reciente del **Lower East Side** y el **East Village** corre

paralela a la más temprana historia de la inmigración en América. Los emigrantes que llegaron a los Estados Unidos por el camino de la isla Ellis y la Estatuta de la Libertad, a menudo, no se adentraron en la ciudad más allá de la calle 14, la «frontera» más al norte del **Lower East Side**. Los inmigrantes polacos, ucranianos, italianos, asiáticos y judíos, que se establecieron en esta zona de Manhattan crearon comunidades en las que sus miembros se podían sentir «en casa», incluso a pesar de los temores de encontrarse en un país extranjero con una lengua que muchos no hablaban. Al traer un poco del viejo mundo al nuevo mundo, estos inmigrantes definieron Nueva York como «la gran cazuela» donde todo cabe. Estas comunidades dan todo un sabor a la ciudad hoy en día. ¿Quién podría imaginarse Nueva York sin **Chinatown** o **Little Italy**? En los últimos años, el mayor grupo étnico que se estableció en el **Lower East Side** (conocido como «Loisaida») ha sido la comunidad puertorriqueña. Como los anteriores inmigrantes, ellos han convertido parte del barrio en suyo propio, pero no a expensas de los que llegaron antes que ellos. Sin embargo, la joven y blanca clase media profesional que se está trasladando hoy al **East Village** tiene muy poco en común con cualquier grupo establecido en la zona hasta



Ventana de la galería de arte Executive en el Este de la calle 10. (Foto: Berta Sichel).

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Tienda hispana de ultramarinos en la avenida B frente a la galería de arte Pat Hearh. (Foto: Berta Sichel).



Café Life en la avenida B, frente a Tompkins Square Parck (Foto: Berta Sichel).

ahora. Como principal diferencia mencionemos, simplemente, que su contribución primordial ha sido la subida de las rentas y la consecuente pérdida de los servicios y negocios étnicos del barrio. Proprietarios y promotores están convirtiendo el **East Village** en el próximo barrio completamente transformado.

#### TERRITORIO OCUPADO

El artículo de la revista **New York** se refería al **Lower East Side** como «Boomtwn», un nombre que podía haber sido aplicado a otras áreas de Manhattan no hace mucho tiempo. De hecho, lo que realmente está ocurriendo en el **East Village** es sorprendentemente similar a lo que ocurrió en **Soho** a principios de los años 70: las galerías de arte se trasladaron a una zona «descubierta» por gente que buscaba espacio barato para vivir y trabajar (la mayoría eran artistas), y el barrio rápidamente se abrió a elegantes boutiques, restaurantes y bares. Pronto hubo limousines y coches deportivos rivalizando por aparcamientos en lo que poco antes habían sido calles tranquilas. El olor del dinero llegaba a las narices de todos. Hoy, la mayoría de

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Galería de arte B Side. Escaparate pintado por Rick Proff. (Foto: Berta Siehert)

las pequeñas manufacturas, que originalmente estaban localizadas en Soho, se han marchado e, irónicamente, también se han ido algunas de las galerías de arte. Las que permanecen son minoría frente a las caras boutiques y restaurantes.

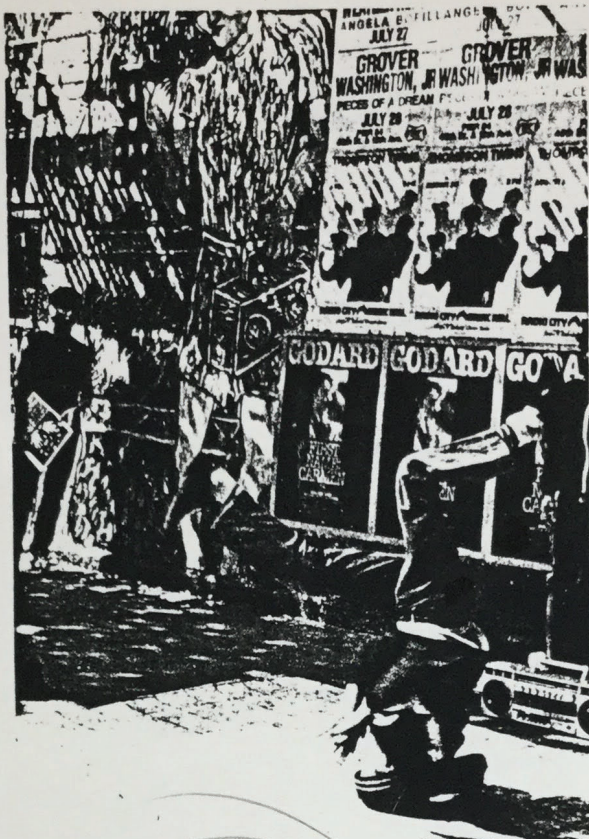
Como las originales galerías de Soho, las galerías que se han establecido por todo el East Village desde 1981 son un signo de lo que va a ocurrir. en el último cómputo había 30 galerías de arte frente a las 4 ó 5 de hace pocos años. Nombres de galerías como **Civilian Warfare** (guerra civil) y **Sensory Evolution** (evolución sensitiva) sugieren que los nuevos y jóvenes marchantes quieren que los críticos y coleccionistas (particularmente los de Europa) perciban el East Village como «la punta de lanza» del mundo del arte. La galería llamada **Cash** (dinero en metálico) anuncia escandalosamente que se puede hacer dinero en el East Village. La galería **Civilian Warfare** sirve también para recordar que el East Village fue una vez zona donde un Mercedes no era una imagen común a ver. Una nueva galería llamada **Virtual Garrison** (destacamento virtual) está rodeada por pesadas rejas de hierro como si estuviera en territorio ocupado.



Galería de arte Sensory Evolution con su director Stephen Style.



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Breakdancers en St. Mark's Place, calle principal del East Village. (Foto: Berta Sichel).

El grupo P.A.D.D. (Documentación/Distribución de arte político) financió recientemente una exposición al aire libre titulada «No se vende: un proyecto en contra del desplazamiento». Según este grupo, el principal propósito de la exposición era involucrar a los artistas que se consideran parte del proceso de renovación o transformación del barrio. Dicho proceso se desarrolla de la siguiente manera: los artistas se trasladan a un área de la ciudad semiabandonada, rehabilitan casas y consecuentemente aumentan el valor de las propiedades. Irónicamente, muchos de estos mismos artistas son, más tarde, desplazados junto a otros residentes de bajo poder adquisitivo. Uno de los logros de la exposición

fue la relación entre las actividades artísticas extendidas por el Lower East Side y los residentes del barrio enfrentados al desplazamiento.

#### EL OLOR DEL DINERO

Aunque los jóvenes marchantes que se han establecido recientemente en el East Village aseguran que están sólo interesados en vender arte, ellos no pueden negar que su presencia ha influido en el acelerado paso del cambio del barrio. En los últimos meses, el incremento de las galerías ha corrido paralelo al establecimiento de nuevos (y caros) restaurantes y boutiques. El East Village ha adquirido, en los últimos meses, tres bares de comida japonesa *sushi*, un restaurante

francés, panaderías de lujo, bares gay y boutiques de toda índole.

Poco a poco, los negocios familiares se han tenido que trasladar o han desaparecido; negocios que algunos residentes habían conocido durante toda su vida. Incluso, el bar nocturno Red, abierto hace unos años y de moda entre los jóvenes, perdió su contrato después de reinar en la zona como el local que cerraba más tarde. Nadie, parece ser, es inmune a un propietario dispuesto a conseguir beneficios de una manera rápida y fácil.

Los únicos comerciantes que los residentes del East Village están encantados de verlos expulsados de sus negocios son los traficantes de drogas que han operado libremente durante años en el barrio. Después de una serie sin fin de ruegos y protestas que cayeron en oídos sordos, el Ayuntamiento comenzó a tomar el tema en serio sólo después de que los promotores hubieran puesto sus miras en el East Village. La operación «Pressure Point», como se le denominó, llevó a la zona 240 oficiales de policía para limpiar el negocio de la droga.

Es obvio acerca de esta situación que la presión de la comunidad nunca ha sido suficiente para convencer al Ayuntamiento de que tratara efectivamente con el problema. Si los traficantes se expulsan definitivamente del East Village será por la presión de los poderosos promotores. Ellos pueden convertir la transformación de esta área de Manhattan en una aventura lucrativa; y también habrá dinero para la ciudad, ya que el Ayuntamiento posee muchos edificios en el Lower East Side. Ambos, el Ayuntamiento y los promotores privados, son conscientes de que nadie querrá gastarse 1.000 dólares al mes para vivir en una calle donde la heroína y la cocaína se venden abiertamente (y en donde en ocasiones se han producido tiroteos entre traficantes para establecer sus territorios). De hecho, circulaba el rumor de que la policía de la operación «Pressure Point» había sido pagada por Harry Helmsley y Donald Trump, dos de los más poderosos promotores de la ciudad. Sea o no verdad este rumor (y no es fácil comprobarlo), no hay duda alguna de que sólo el olor del dinero expulsará a los traficantes de drogas fuera del East Village. Y entonces, por supuesto, se irán a otro sitio a continuar su negocio. Otro signo de los tiempos que corren se puede leer en un grafiti callejero: «Compra arte no cocaína».

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ple. . . In a nation where oppression is primarily carried out on an ideological level, through control of communication, we recognize the central importance of making powerful cross-cultural images, of creative opposition to the dominant culture. . . One of PAD's most crucial tasks is to build an understanding of the importance of the artist in the construction of a new 'people not profits' society."

PAD has no grants, and no outside source of funds. Artists and arts writers do it all.

A directory of socially concerned artists is being compiled. Northwest artists are invited to register, and to send copies of slides, posters, books, photos, but-

tons, bumper stickers, brochures, handouts or other material they have created, to P.A.D., c/o Seven Loaves, 605 E. Ninth St., New York, NY 10009. The material -- two copies if possible -- should be sent in a 9 1/2-by-12-inch manilla folder.

**This past April**, PAD presented a public art event in New York called "Death and Taxes," to protest the use of taxes for military spending, and cutbacks in social services.

Work by 20 artists was installed indoors and outdoors in Manhattan and Brooklyn, in locations ranging from subways and streets to 14 offices of H & R Block, tax-return preparers.

One artist projected images

from his bedroom window onto the wall of the armory building at 26th Street and Lexington Avenue, pointing out "51 per cent of our taxes goes to military spending."

Reactions ranged from sidewalk cheers to rotten fruit thrown at his window.

Another spelled out a giant "NO" composed of the repeated words, "No taxes for bombs."

Two artists constructed a "Tax Shelter," with army tank-camouflage nets over which they sewed a hand-painted Tyrannosaurus Rex skeleton in fluorescent pink vinyl, 30 feet wide by 50 feet high. A "construction site" sign explained an imaginary shelter

called "Skeletal Estates -- the very best in underground living." The sign encouraged investment in underground condominiums that resembled bomb shelters or coffins.

The pink dinosaur was a neighborhood hit. The sign left many viewers perplexed.

Lippard and other PAD artists hope to build an international grass-roots network of artist activists who will support the liberation and self-determination of all disenfranchised peoples.

Lippard's newest project is a traveling exhibition on the theme "Racism and Sexism in the Media."

# Lucy Lippard pushes art's 'social concern'

by Deloris Tarzan  
Times art critic

The fleshy New York art scene often seems a world removed from Seattle's easier pace.

But at least one noted New York arts writer is getting to be a familiar face in the Pacific Northwest. Lucy Lippard, author of a books and free-lance contributor to several major art magazines, paid her initial Seattle visit in 1969, when she organized Seattle's first avant-garde art show, titled "557,087" in honor of the city's estimated population that year.

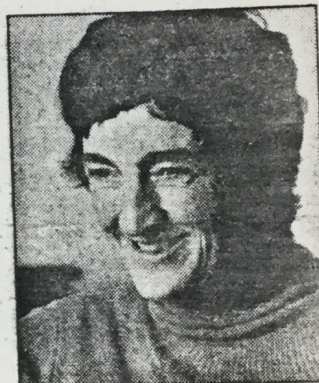
The show, sponsored by the Seattle Art Museum's Contemporary Arts Council, gave Seattleites their first look at art by the likes of Carl Andre, Bruce Nauman, Richard Serra and Sol LeWitt.

In 1976, Lippard curated "Nature, Ritual and Sensuous Art from the Northwest" for the Portland Center for the Visual Arts. She chose many artists, virtually unknown then, who since have gone on to successful art-world careers.

Two years ago, Lippard returned for a stint as critic-in-residence at Cornish Institute.

Now she has visited again, to take part last night in a seminar on her first love: politics in art. The Art Politik is a conference sponsored by And/Or and Xchange in cooperation with Cornish Institute and the Seattle Art Museum Photography Council. It continues today with an 8 p.m. party at Soundwork Hall, 915 E. Pine St., and tomorrow with a 7:30 p.m. slide lecture by Martha Rosler on documentary photography, to be held at the Seattle Art Museum. Information: And/Or, 324-5880.

## VISUAL ARTS



Lucy Lippard  
More than 'pretty pictures'

**Lippard strongly protests** treating art and artists as commercial commodities. She was among the earliest and most forceful champions of feminist art.

Her newest involvements and concerns center on the use of art for political statements.

In June, 1979, Lippard helped organize Political Art Documentation/Distribution, an organization whose goal is "to provide artists with an organized relationship to society" by building a collection documenting socially concerned art.

"PAD defines 'social concern' in the broadest sense, as any work that deals with issues -- ranging from sexism and racism to ecological damage or other forms of human oppression," Lippard wrote.

"Art and politics have in common the capacity to move peo-

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## SAN DIEGO ARTISTS GUILD BULLETIN                      JAN. 1982

### general news

Greetings Fellow Sufferers! May 1982 be a year of prolific production, many sales, and even some attention from the SDMA.

Note! Due to two resignations we now have two new members of our Board, and delightful additions they are. Tonia Kleid is our new Vice-President and Ann Ahlswede our new Secretary.

The Board of the Guild has been devoting time, including a special meeting, to reviewing the Guild's function, philosophy and activities with the hope that we can make the Guild a more dynamic and effective organization. It would be of help to us if the membership would offer creative ideas. Send material: Harry Sternberg, 1606 Conway Drive, Escondido 92027.

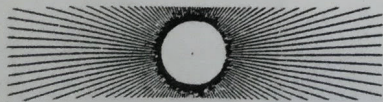
And -- proving my unflagging optimism, I again appeal for volunteers to help with our chores - mailings, exhibitions, lectures, etc. Offers received at 746-7813.

### notices

Attention Oil Painters! There will be a meeting on January 14, Thursday, to form an oil painters' group. Phone Betty Riis at 454-1429.

Small Image VII - 1982, Jan. 29-Feb. 28. All media except collage. Money prizes. Write to Spanish Village Art Center, Balboa Park 29101.

Ethel Greene sends the following inspirational thoughts: I can't stand people who won't admit their faults. I'd admit mine if I had any. Never lend money to a friend; it ruins his memory.



SAN DIEGO ARTISTS GUILD  
SAN DIEGO MUSEUM OF ART  
P.O. BOX 2107  
SAN DIEGO, CALIF. 92112

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## members exhibiting

Showing in the Jewish Community 1981 Annual were: George Mattson and Carole Becke Lowenthal, who was one of the prize winners.

Zella Dickinson was accepted in the Seventh Annual International of the Miniature Art Society of Florida.

Ellen Phillips - First International Shoebox Sculpture Exhibition, University of Hawaii Art Gallery - Jan. 24-Feb. 19, 1982.

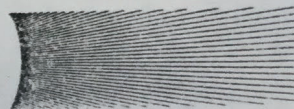
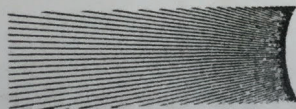
## classes

### Carl Provder Classes:

Design in Painting - Encinitas Studio.  
Wednesdays 1-4 P.M. Ongoing.  
Life Drawing - Taft Junior High School.  
Mondays - Beginning February 1.  
Composition in Painting, City College  
Tuesdays and Thursdays 7-10 P.M. beginning February 2 - Phone 436-9602

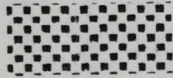
### Richard Anthony Marks Classes:

Navajo Community College Adult Center  
6:30-9:30. Phone 286-8040.  
Midway Community College Adult Center  
Tuesday 9:00-12:00. Phone 230-2375.  
Navajo Community College Adult Center  
Tuesday 12:45-3:45. Phone 286-8040.  
Sweetwater Adult School - Thursday 9:00-12:00. Phone 477-1196.  
Chula Vista Adult School - Tuesday 6:30-9:30; Wednesday 9:00-12:00; Thursday 9:00-12:00 and 6:30-9:30; Friday 9:00-12:00. Phone 427-0770.



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A new feature of our newsletter is a guest column, with a different contributor each month. Each guest is free to state personal opinions about any aspect of the entire field of art. Dennis Komac kindly offered the first contribution.



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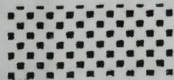
POLITICAL ART DISTRIBUTION/DOCUMENTATION

At the time this is being written the world political and social temperament is seething. Everyone is watching Poland, hoping strength and right will combine successfully against overwhelming odds; Israel is challenging world opinion on her credibility as a mature nation; in the U.S., Reagan White House policies are threatening the last twenty years of human rights achievements. In general, little progress is evident anywhere on the planet - in fact, it is an achievement to maintain the status quo, merely to avoid regression.

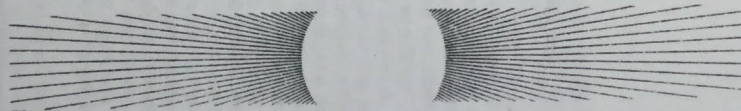
Where are the world's artists? Despite the direct threat to their freedoms in an increasingly "morality-dictated" society, artists must rise to the occasion and assume the burden that is uniquely theirs: to observe and document, and thereby expose, to all who will see, the hypocrisy, the impending elimination of basic humanitarianism and the insolence of world powers: political and commercial.

Connect with your fellows in the struggle at Political Art Distribution/Documentation, P.O. Box 2064, Grand Central Station, New York, N.Y. 10163. This organization, founded by Jerry Kearns and Lucy Lippard, is publishing, documenting, publicizing and encouraging artists in their attempt to be heard over the rising din of a perilous time.

Dennis Komac  
San Diego State Univ.  
Department of Art



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# The Critic's Choice

## PAD Notes Some Political Gains With Artists

By HOLLY METZ

*"Just as animal cells, by mutual co-operation, express their latent powers in the formation of the complete organism so does individuality, by co-operative effort with other individualities attain its highest form of development."*

Emma Goldman  
Living My Life

Imagine this organism trying to grow and evolve in the most treacherous of circumstances. The analogy has been made that we live in the belly of the shark, a consumer-oriented culture that consumes us.

The maintenance of artists as individual, isolated seers in contemporary Western culture has insured that the products of their labor will become commodities, unassociated with the labor of others. "Every man an artist", Joseph Beuys said in his Cooper Union address in 1979. That all people have the capacity to create, to work, is well understood, but most especially by those that may wish to use that effort unjustly. "The manner in which the revolution will be effected will be established by those that oppose it," was the cogent remark made by one Marxist professor—and it applies to the approach, and therefore, the effect of political artists.

Political Art Documentation and Distribution which defines itself as a "left-to-socialist artists' resource and networking organization coming out of and into New York City, has just begun to establish who many counter the "oppositional culture" they wish to create. Their present nebulous structure is dangerous in times of crisis, because there is not concrete ideology to support at-

### Individual Talent is Not Lost But Clarified And Enlarged Through Social Practice. The Art World Tends to Cloister Artists

tack. Under rigorous circumstances, the worst possible ill could occur: they will be ineffectual.

PAD's activities encompass four areas: an archive of international political art; a networking organization for "socially-concerned" artists, and, later, political organizations that utilize artists; "public works" or art events in public spaces (which may involve networking with political groups"; and a newsletter.

The broadest spectrum of cultural workers and socially-concerned artists were brought together at the first meeting of PAD (then unnamed) at Printed Matter (7 Lispenard Street in New York City) February 24, 1980. Their appearance represented what Lucy Lip-pard, a New York PAD member, calls the "cultural void in the political left." Dis-sent ensued: was this to be a "social club" of artists, or a political art group? As with the splintered American Left, those at the meeting did not address themselves fully to the new, more mili-tarily diabolical, computerized shark, the New Right. The mutual co-operation Emma Goldman speaks of would be more readily obtained if, to use the ter-minology of the artist, content was studied, as opposed to form. What are the contradictions that exist in our society that can be introduced into art, contributing to the impetus for change?

Again there arises the question of the art community, and its elevated role in our culture. "Art comes from art as well as from life," the first PAD newsletter states. But is not the continued formal-istic referencing to earlier art pieces, the ingrown nature of much of contemporary art, serving only a tiny informed elite? Audience receptivity is a prob-lem—this article serves those that are already partially informed. One is not, however, to over-emphasize the power of the art object or cultural event as res-ponsible, intentional propaganda it can contribute to changes in societal atti-tudes, only in tandem with the purpose-ful application of other forms of labor.

"It is not in the interest of the art world to tell people about political in-volvement—it removes them from the cloistered art world," explains Ann Pitrone, a PAD member. In fact, PAD's most potent work has been centered around public art events. Most specifi-cally, the work done on the subject "Death and Taxes" which as an organiz-ed protest against the use of taxes for military spending at the expense of so-cial services. This event, which lasted from April 1-18, 1981, encouraged artists to work in their own communities, and the subject matter demanded that the opposition be clearly defined, repre-sented visually.

Michael Anderson installed informa-tion about the proposed 1982 budget in-volving the increase in military expendi-tures, at the 19th Division Armory Building at 10 AM, April 12, 1981 (Palm Sunday). He was arrested and charged with trespassing and disorderly con-duct, as were the two friends with him, Nancy Cincotta and Brian Chabrunn. As a result of their treatment, a civil case was planned against the police for un-fair arrest, obstruction of the freedom of political expression, and destruction of evidence and property (Nancy's photo-graphs were exposed when her camera was confiscated during the arrest.)

Michael Anderson had struck a nerve by confronting his adversaries—and the further court actions can serve to inform the rest of us about the shark's instinct for self-preservation. It needs nearly 50 percent of your tax dollars to maintain its military and countless numbers of lives which it considers expendable na-tional material.

A poster created on the "Death and Taxes" theme by Herb Perr and Irving Wexler, depicted a one dollar bill with President Reagan's deteriorating visage in place of our first military hero, being invaded by a tank. It is worthy of note because after placing the posters in the South Village area, the artists returned to tape-record the reactions. They ob-served that many people on the street were anti-militarist, anti-Reagan, while small business people, tourists and po-lice were pro-Reagan. The community follow-up reinforced the point that a rift based on vested interests exists.

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On April 18, the work of the 20 artists participating in the "Death and Taxes" event was exhibited at New York's Gallery 345 (345 Lafayette Street). Utilizing slides, the artists discussed the reactions to their public pieces. This form of dialogue, which extends into the networking capacity of PAD (involving contacts with NY based art groups such as Co-Lab, Fashion Moda, and Group Material, plus political organizations such as CARASA, unions like 1199, and similar groups located nationally and internationally), aids in what Herb Perr calls the "re-creation of Information." On the daily, practical level, these exchanges can instruct on resources, employment availability; NY PAD members feel the organization can operate as a type of union.

"Individual talent, or the self, is not lost, but clarified and enlarged through social practice," reads a statement from PAD's first newsletter. "So far", it continues, "the most visible models for understanding the personal/political fusion has been provided by feminists." The art object and the artist are not to be presented as synonymous, as George Orwell once noted. The political art object, in order to be effective, must exhibit a level of artistic competence and reveal contradiction. When operating within a defined structure, individual artists contribute their skills, cognizant that they are forming the spear of political action, of which labor is the spearhead. Their pursuit of excellence in their craft is inevitable, and it is balanced with the content they must address.

**T**he allusion to feminism reminds one of the major criticism of feminist organizations: that they are for the most part white and middle-class. PAD's membership is largely white, but the class distinction does not apply, nor are the members solely visual artists—several educators and writers are in PAD's ranks. A few New York PAD members, discussing the lack of a racially/ethnically mixed membership, remarked that many black and Hispanic organizations choose, as in the 1960's, to remain separate. PAD has, they added, been in contact with most of these groups through their networking activities. It appears that the public events that occur within each artist's community might further involve blacks and Hispanics, provided the artists do not live in exclusively white areas. In addition, meetings held on the second Sunday of every month at 8 p.m. at Printed Matter, are open to all.

An activity that has coincided with the networking process is the accumulation of slides, publications, posters, buttons and other art propaganda to form an archive. Presently the archive is located at Seven Loaves, (605 East 9th Street in New York) an old school on the Lower East Side, now under the auspices of Artists for Survival. PAD is looking for new space, however, as the members believe the archive should be more accessible by public transportation, and often the heating in Seven Loaves is inadequate.

The archive contains political imagery and documents from all over the world; it further dispels the myth that NYC (or London, or Paris...) is the center of art activity, for as the NY PAD members state: "History is made by people, not by location."

That societal change can occur through the organized efforts of people is understood by the established powers.

Historically, the domination of people's lives through the abuse of their labor has denied them the capacity to attain "full humanness". Frederick Douglass, in his slave narrative, describes how like a domesticated animal he was when enslaved, for he was driven constantly to work, and, at the end of the day, could only concentrate on maintaining himself physically, to be used again the following day. Even after he learned to read, and escaped, he argues, "humanness" did not necessarily become an attribute for all time, for when he was re-captured, he again fell into a bovine state, as the abusive labor situation was the same.

The complete organism Emma Goldman speaks of, will be formed in part by the recognition of its individual parts that the shark will continue to consume its "latent powers" until the collected "cells" starve the oppressive beast.

PAD is located at:  
605 East 9th Street  
NY, NY 10009

*Thanks to Joan Giannechini, Lucy Lipard, Herb Perr and Ann Pitrone, NY PAD members, for their cooperation.*

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### HILTON OBENZINGER

"Circle of Deceit" is a painful movie. Set in Beirut during the 1975-76 civil war—and shot in a location in the midst of the actual fighting—the scenes of bloodshed serve as a stark reminder of just how unromantic and brutal war is.

The chaos, ugliness and bizarre incongruities of war are all tellingly revealed in this movie. Yet what is most painful is the fact that the man film-maker Volker Schlöndorff, who had the opportunity to produce a movie in the midst of actual civil war, only had the logical capacity to reflect on the agonies of petit-bourgeoisie.

The movie actually has little to do with war, despite the scenes of massacre and death. "Circle of Deceit" illuminates the position from cynicism to despair of the petit-bourgeois intellectual, in this case a journalist sent on war assignment to retrieve sensational "bang-bang" news copy that the bourgeois media thrives on.

The journalist, played by Bruno Ganz, is caught in a web of sexist marital relations that are left on the verge of collapse as he returns to Germany. Arriving in Beirut, he teams up with a photographer (Jerzy Skolomowski) who is a caricature of a crass American news hound who has no concern for the dead before him except how they translate into marketable photos. Stationed in a luxury hotel filled with other newspaper people and national ruffians, they sally forth into the city, which is, literally, right in front of them. Running through firezones and shelling, they mingle with both the anti-fascist militias.

Seeing evidence of numerous massacres, the journalist eventually journeys up to the palatial residence of one of the Maronite Phalangist leaders situated high in the mountains overlooking his feudal domain. There we hear the charming fascist "defender of Western civilization" assert that his heart "is as pure as the cedar in my garden," and that their fight is not against Muslims, "only Palestinian communists."

Between his ventures into the war zone, the journalist visits an old friend, Hanna Schuller, who is the widow of a wealthy Arab. Her pillared home, lit up like a stage with sandbags looming in the foreground,

time understanding her desire to adopt a child, yet joins her as she seeks a child that either Christian or Muslim charities will allow an impious woman to receive. He has even more difficulty dealing with the fact that, while intimate with the journalist, Schuller's desires encompass someone more permanent than him, an Arab militiaman.

Outraged at being such a fool, Ganz runs through the streets, ending up in a shelter that comes under bombardment. When an Arab paralyzed by fear clutches him, unable to let go, he stabs him to death. He too becomes a participant in the irrational bloodbath, no longer the observer aloof and morally unblemished.

### RACIST VIEW PREVAILS

Finally, he returns to Germany, exhausted and spiritually spent. His editors are highly pleased with the photos and stories of massacres, offering higher and higher rates of pay. Ganz walks out, refusing to participate further in this "circle of deceit." "Go ahead," his editor shouts at him, "go write poetry!" The movie ends with Ganz driving up to his wife's home, staring blankly through his rain-swept windshield, drained and despairing.

Ganz observed the fascist massacre of Palestinian and Lebanese refugees in Karantina, and the anti-fascist blood-debt revenge against the mainly Christian town of Damour, one of their excesses of the war. In the end, the anti-fascist and Palestinian forces appear as blood-thirsty and war-crazed as the fascists. There is no difference, the movie suggests, reinforced by the bewildering visual confusion as to which militia is which. In the end, the movie allows the racist view expressed by the crass photographer—that the Arabs are simply blood-thirsty—to prevail.

Despite the anti-fascist and pro-Palestinian inclinations of the journalist, objectively it is this anti-Arab racism which pervades the entire film. If it was Schlöndorff's intention to expose and repudiate this racism, he has done just the opposite.

It is not very difficult for an intellectual to move from cynicism to despair, particularly in the midst of war, but especially a difficult, complex war such as Lebanon's, with so many different forces and contradictions intersecting. The bourgeois journalist, always caught

not. In this case, Ganz rejects his role altogether while at the same time failing to understand the motivating forces underlying the war.

It seems unavoidable to compare the film-maker with the journalist he depicts. The bourgeois film-maker, so well equipped to make incisive critiques of bourgeois society, is still limited by his class stand. Perhaps Schlöndorff is horrified that despair itself is capable of becoming a popular commodity on the marketplace. In order to understand the ugly war in Lebanon, one needs to be equipped for the difficult task of unraveling brutal phenomena to reveal the broad strokes of the class essence of events. In order to make a truly insightful movie in the midst of civil war, Schlöndorff must get out from behind the windswept windshield to take a proletarian class stand. The circle of deceit has yet to be broken.



Scene from Lebanon civil war.

## art Anti-nuclear art show in NYC

By ELLEN KAHANER and DAN KAVULISH

Some artists are already calling it one of the most exciting political art events of the decade. It is the "Dangerous Works" Conference at Parsons School of Design in New York April 19-23.

Enough art work has been received so far to fill three large galleries and more is expected. There will be theater, film, and even a rock concert.

"The purpose is to bring artists, students and teachers from across the country together to better educate ourselves and help develop our skills for use in the struggle against nuclear power and nuclear war," said Mike Russell of Artists Against Nuclear Madness, a coalition of teachers and students who organized the event.

Opening night will kick off with a program of political music and theater and include speakers Michael Ratner, president of the National Lawyers Guild; Karen Silkwood's lawyer Dan Sheehan, and painter Alice Neel

among others.

There will be over 20 workshops including ones led by political cartoonists Jules Feiffer and Ed Sorel and investigative reporter Alexander Cockburn of the Village Voice. Teachers of subjects from dance to graphic design will learn how to present antinuclear material in their classrooms.

Political Art Documentation and Distribution (PADD) will conduct a workshop at the conference. They recently held an event at District 1199's Martin Luther King Labor Center in New York which included panel discussions about political art and a standing-room-only concert of political art performances. Political artists Karin Batten and Lucy Lippard, who exhibited their work at the PADD event, will also hold workshops at "Dangerous Works."

Antinuclear and antiwar paintings, posters, sculpture, photography, video and live performances can be viewed throughout the week in the Parsons Gallery. Closing the week's events will be "Rock Out Against Fallout," a concert and dance featuring songs by the Fourth Wall Repertory Company.

For more information about the conference and an updated program of events write: Dangerous Works, c/o Martica Sawin, chairperson, Art History Department, Parsons School of Design, 2 West 13th St., New York, N.Y. 10011.



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# ARTSPEAK

NEW YORK, N.Y.

A BI-WEEKLY GALLERY REVIEW

Vol. III, No. 24, June 10, 1982

## Oceanic Primitive Art

Will Grant

## Woodstock

## Photography and

## Abstraction Palmer Poroner

## Complete Gallery Listings

## The Surge in Political Art Nemeč

## Art, as Life, Involves Change

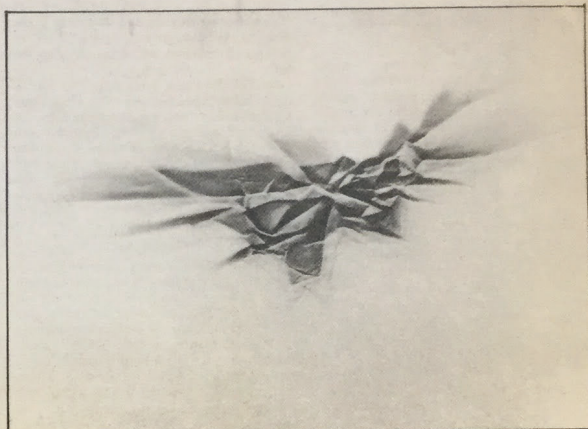
Palmer Poroner

One of the advantages in following art for a long time is that one can see how an artist has changed and developed. A person grows older, but he develops in other ways, so that one is a different person than one was thirty years before. From 25 to 45, the artist will be very different. His art is just as different, for it changes with the personality of the artist. Also, the times change, and one is influenced by the trends in art as well.

### *A Subtle Change Becomes a Style Change*

Whatever happens to a trompe l'oeil artist? Where does he go? The mode was back in favor some time ago because it bore a relation to found objects and to Pop Art. Perhaps the first to paint illusions of wrinkled paper was Edward Evans about a dozen years ago. Where do you take such an aesthetic?

One sees the wrinkle of paper less and less in Evans's solo at Westbroadway Gallery, 431 West Broadway until June 24. In the earliest of the recent series, one must remember the origins to recognize wrinkled paper. Edward Evans has simply advanced his aesthetic and deepened his meaning. In composition, he sets a more and more simplified image in space, spread as with wings across the somewhat horizontal canvas. The lines have become more distant, the angles sharper, the color, from yellow, red, tan to an ever darker greenish blue against a large flat white ground.



Edward Evans "Vaquero" at Westbroadway Gallery.

With the help of a conceptual approach, Evans has sharply defined his form and his aesthetic, while no longer needing a relation to 'reality'. The abstract image is both definite and ambiguous. It may recall a bird or a landscape but remains neither. On looking closely, the painting depicts ridges in sharp

enough focus to be a color photograph. Evans is interpreting the aesthetic of today while employing his typical imagery. From super realism to mysticism is a short step if one goes around the other way. A spirit is created that Edward Evans refines and refines.

# Art Galleries in the Hamptons

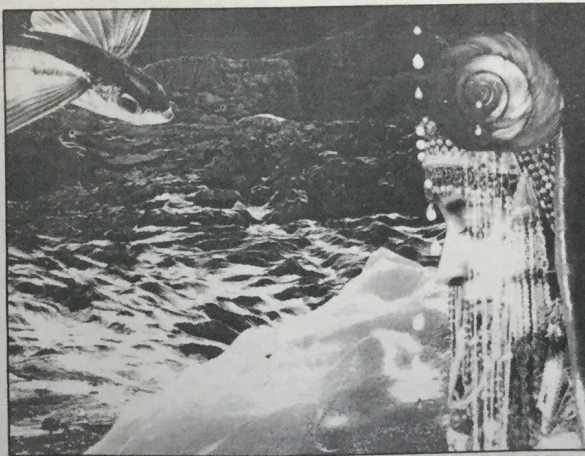
Will Grant

The Hamptons differ from other art areas in that no other large city exercises influence over it, either culturally or psychologically. Though there is a mix in the summer of year round people and a contingent from other areas, such as Florida, the New York influence and numbers are overwhelming. The Hamptons are, therefore, a sort of extension of the Manhattan art scene.

### The Commercial Scene Develops

As noted in *Artspeak* last summer, the Hamptons have become a commercially viable place for art galleries only in the past few years. In the sixties, New York galleries tried out the Hamptons, but with little encouragement—Pietrantonio, Lee Nordness, and the East Hampton Gallery with our own publisher, Palmer Poroner. The gallery that remains was locally based, the Benson Gallery, begun in Bridgehampton in 1966. Benson owned the property and, having started later, lasted into a more art prosperous period.

Many new galleries added to the already



"The Pearl Diver" collage by Penny Slinger of the "Mountain Ecstasy" series in "Visionary Art" at the Abraham Rattner Memorial Studio, June 13-26, Madison and Henry Street, Sag Harbor, L.I. This exhibit includes photographs of Louise Nevelson at the Mexican archeological sites and

photos by Philip and Julia Hemley of Tibetan culture in exile in India, "Golems", life size figure sculptures by Esther Gentle that employ found objects, as well as paintings by well-known New York Visionaries Isaac Abrams, De Es, M. Klarwein, and others.

new galleries of a commercial nature last year, but again in 1982 more new galleries are opening in the Hamptons and will be covered in *Artspeak* throughout the summer. Of special note is the increase in galleries at Westhampton Beach.

New York City Entrants

Marie Pellicone, of 47 Bond Street in Noho of New York for the past six years has moved to a more accessible and ambitious location, 89 Jobs Lane, Southampton, with a group show, a preview of all the artists who will be showing throughout the summer. Most of what is on view leans to a 'painterly painter's' category, together with mixed media, sculpture and collages.

### Three at Gallery East

Margaret Lamb, veteran painter and watercolorist, presents her portraits of historic houses of East Hampton at the enduring Gallery East, 257 Pantigo Road, East Hampton, ending June 18. Her houses are small, charming and precious as old lace, with touches of a naive primitive, but also revealing acute powers of observation for pinpointing the segments of architecture that touch the heart-strings.

With Lamb, Jane Ritchie shows large acrylics of boats in harbors. Portions of boats are seen, like a clipper bow with golden scrimshaw against dark piers, all silhouetting into crisp, icy blue waters.

William Pellicone, painter and writer for *Artspeak*, has a number of his 'split-light' pear still life series. The pears are shown in many different ways, with emphasis placed on primary and secondary lighting that further intensifies itself as it is compressed between objects.

### At Gayle Wilson

Yvonne Porcella, Bruce Bierman, and Albert Kooperman display exquisite and elegant fiber art at the Gayle Wilson Gallery, 42 B Job's Lane, Southampton, through June 17. This is apparel that ranks as a You can wear them or hang them on a wall. Both ways will catch your breath as all eyes.

## ARTSPEAK

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# The Surge in Political Art

Vernita Nemeč

One of the most apparent changes in art this season was the increase in Political Art on the New York scene. Much of it seems to stem from Punk Art and often was simply scattered slogans. Recently, this turn is being employed by politically active groups, as Vernita Nemeč testifies. Whether Political Art will limit itself to one cause, or whether it will continue to gain much attention is left to be seen, but it certainly was rising rapidly in the past season.

Political Art was anathema to American artists for many years because our heritage is that it was controlled by the Communists in the thirties and forties. It was not considered Fine Art, being placed with Commercial Art. Now, a new generation of artists and critics does not reject Political Art out of hand. —Ed.

"The event instigates the idea..." writes John Berger in "Best Regards" (Village Voice, June 8, 1982). The possible event of nuclear war has instigated the idea of the UN Special Session on Disarmament June 12 and the event of the UN Session on Disarmament has instigated the idea of mass demonstrations, concerts, arts exhibits, performances and workshops all over the world.

There have not been mass meetings like those of the 60's and early 70's of such groups as Art Workers, Artists Meeting for Cultural Change, Ad Hoc and Women Artists in Revolution in a long while. However, socially conscious art groups have been popping up, now that times are again pressing. Group Material, Fashion Moda, Colab and other groups have come together for a variety of socio-political issues.

Many groups are forming for the sole purpose of acting for nuclear disarmament.

Artists Against Nuclear Madness was responsible for the "Dangerous Works" show at Parsons School of Design in the spring and AND (Artists for Nuclear Disarmament) is a group working with PADD (Political Art Documentation/Distribution) to form a visual artists' contingent to march on June 12. They are inviting everyone to join them that morning at 10 A.M. on 51 Street between 2nd and 1st Avenues to march, carry signs, wear costumes and turn out "utilizing every conceivable art form to demonstrate support for Nuclear Disarmament".

## Art on Exhibit

On June 20, at 8 PM, PADD will be having a public meeting and slide show at the Feminist Art Institute (325 Spring Street) to critique the art seen and documented at the rally.

At 777 UN Plaza, from June 7 to July 9, Julie Garber has organized "The Plow Share Coffee House", which is a group of tables of artists and activists who are concerned with the nuclear issue. One of them, Dona Ann McAdams, will have postcards of photographs she has taken of nuclear reactor sites which she has been documenting for a couple of years.

## Window Art

PADD's Public Works Committee is doing a piece in the windows of the New Museum of 14 Street just East of Fifth Avenue from June 12 to July 29, entitled "Don't Buy This!". They also have a work in the windows of Printed Matter at 7 Lisperand Street. Printed Matter, a place to buy artists' books, each month has an artist or group of artists create windows that deal with social and political issues that go beyond art world concerns.

Another place to see window art is at 339 Lafayette where a number of artists, sponsored by Gallery 345, have created "Windows for Peace". Gallery 345 at 345 Lafayette, directed by Karen Di Gia, exclusively features political art.

## Avoiding the Overtly Political

Franklin Furnace at 112 Franklin Street is a gallery devoted primarily to artists' books and performance. Originated by Martha Wilson, it has had a number of shows this past season concerned with political issues. Currently on view at Franklin Furnace are three groups of work with political overtones. Carla Stellweg and Martha Helling, the curators of "Mexican Books", one of a kind artists' books, say in a statement about the show that overtly political books are not included "because they have come to be a part of the exploited information network, not exclusive to Mexico". Still, a book by **Salvador Rosillo** of xerox, paint and plastic called "America is an Island" carries a very heavy message.

## Freedom from Dictatorship

At Franklin Furnace, too, are Polish posters and Contemporary Eastern European Artists Books. In one book by **Endre Tot**, a Hungarian artist, is a photo of him carrying a sign which says "I am glad I can hold this in my hand".

## A Forgotten War

Soho Photo Gallery at 15 White Street is having an exhibition entitled "Afghanistan Today/The Will to Survive" through July 9. "Afghanistan Today" presents the works of 29 photojournalists who have been there both on assignment and on their own. The exhibit of images from the Soviet-Afghan

conflict was organized by a committee which includes Pulitzer Prize photographer Ross Baughman, Cornell Capa of the International Center of Photography and Jim Sheldon who was on assignment in Afghanistan for Time Magazine and whose work is included in the show.

## Confronting Injustice

Another show to see is at the Henry Street Settlement's Arts for Living Center at 466 Grand Street on the Lower East Side. Entitled "Beyond Aesthetics, Art of Necessity by Artists of Conscience", the show curated by Juan Sanchez who also has some fine paintings in the show, contains all the nuances of political art (feminism, nationalism, etc.) and includes the work of 19 artists whose art confronts injustice. The show, which continues until July 11, includes political art heavies Nancy Spero, Leon Golub and May Stevens, showing their familiarly powerful stuff; a camouflaged relief by **Geno Rodriguez** and paintings of post-nuclear life by **Mary Beth Edelson**. There are some beauties of stitched collages by **Catalina Parra**.

Ronald Feldman Gallery at 31 Mercer Street is having a group exhibit co-curated by Carrie Rickey of the Village Voice from June 9 through July 2 called "The Atomic Salon". It is an exhibit depicting visions of the nuclear age by artists from all around the world and includes drawings done by survivors of Hiroshima and Nagasaki.

There is political art of the guts and political art of the head. The current resurgence makes for more of both, but regardless of the motive, its existence is crucial for political consciousness-raising. Hopefully, it will be impossible not to have your consciousness raised this summer, as political posters, flyers and graffiti are poured out and piled layer by layer, into our awareness. Just watch the walls.

## ROAMIN' AT WILL: The Season Calls for Change

Will Grant

Well, summer is coming soon and *Artspeak* is about to shift gears. Like everybody else, we evaluate the past year and talk of the summer and the year ahead. Some evaluating occurs in the article on Political Art by Vernita Nemeč and on art and economics by Palmer Poroner. The year in *Artspeak* will come in the next issue. For now, let us say that we take pride in having our second photography page in a row and expect, with the growing interest, to make the page a regular one next year. We are less hopeful but still optimistic about a print page (which Cecily Firestein wrote for two issues in a row recently) but we do expect to push for a sculpture page, as Bruce Cahn wrote twice recently.

While we're talking about *Artspeak*, we're happy to see we made another scoop a couple of issues back, April 29, when Cecily Firestein called attention to the show at Aldis Brown, "The Bitten Image". Over a month later, a feature appeared in the Post on the same show.

### The Summer Season

*Artspeak* never quits, and this summer is no exception. However, we shall be coming out less often, since shows change less frequently in New York. We shall continue our policy of writing about shows at the art watering holes. Mary Abell, appearing with an article in this issue for the first time, will write from Provincetown. Woodstock is within reach, as always, but haste lost us the Woodstock article for this issue. The Hamptons appear in this issue, thanks to my own short stroll. We shall try to do much about other areas from New York itself, and hope to hear from the Berkshires. We are mailing many more copies out to those areas.

We will have a special issue in August on what is going on in Europe, though, of course, it isn't high tide there. In the future, perhaps *Artspeak* will take on a more international flavor.

### New Artists to Show

"We're not showing this type of work now" or "Very nice, get in touch in five years" or "Sorry, we already have a full stable of artists". What do you do next? Some artists give up. Others continue, but don't exhibit. There are alternative approaches.



"West Wind", black carrara by Yeon-Tak Chang, at Alternate Space, Westbroadway Gallery.

### Stealing Art

It wasn't that Philadelphia doctor, but someone stole a sculpture from the Westbroadway Gallery's Alternate Space last week and then came back and stole another of the works of a fine Korean Canadian stone carver from Toronto. The photo we show here is a larger one but in the same style as the Red Portuguese marble stolen there. If anyone has a clue to the work, please tell the gallery so that the sculpture can be returned. Sick, sick.

The world's largest and most well known source for emerging talent in the fine art field will be held from Friday, October 8, through Monday, October 11, in the Garden's Rotunda.

New Artists at Madison Square Garden presents a select group of talented and exciting painters, sculptors, print makers, draftsmen and photographers. Thousands of visitors, including art dealers, collectors, curators and critics look forward to seeing the work and meeting the artists who sell their work directly without paying a commission. Last year many of them reported sales. Others made fruitful contacts with dealers and collectors.

Artists from all over the United States as well as Canada, South America and Europe

## Woodstock Letter Not Lost

Rainy weekend in Woodstock just before the season begins. People are still looking for a place for the summer. Others are just visiting, hoping to make friends so they can come up regularly. The local businesses are dusting off the grime of a long hard winter and getting ready for the busy summer ahead.

The art world of Woodstock is coming to life as well. Downtown, at the Woodstock Art Association on Tinker Street, through June 16 are two shows, on the street level, a juried all media show of landscapes, and downstairs a black and white show. The juried shows here are open to all artists within a radius of 25 miles. Almost next door, at Kleiner Gallery, is another black and white show, including artists outside the immediate area. The new director, Linda Read, is interested in developing an artist's exchange and is intrigued by new ideas. For the opening, she has invited everyone to dress in black and white.

Across Tinker Street, at the Catskill Center of Photography, is a fascinating exhibition, "Picture Magazines before LIFE" with photos by Horst, Beaton, and Man Ray. At 63 Tinker Street, the Ann Leonard Artists, which up front looks like a hand crafted jewelry store, has inside a separate gallery space in the rear, with works by Milo Quam, Juan Nickford and Lisa Cairns.

A short walk towards the Grand Union will lead you to Paradox Gallery at 88 Mill Hill Road, with "Early Woodstock Artists, Impressionist Painters, Part I". Bluestone Patio, 100 Mill Hill Road, which shows only the work of Woodstock artists, opens June 12 with work by Karl Fortes.

If your Woodstock weekends include Friday night, Cable TV at 8 P.M. has a program hosted by former New York artist, Sharon Wybrants, "Fire (It's a Verb)".

Vernita Nemeč

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will be exhibiting. The work includes Thomas Carling's Contés, Aaron Oshan's lithographs, Barry Gordon's drawings, Dianna Hoppe's paintings, and Dana Sufana's icons on wood.

New Artists is the creation of Bruce Cahn, a Chelsea sculptor and occasional contributor to this paper. His reason for doing the show is to offer an alternative way for artists to make the jump into the art market.

For information about exhibiting, write to New Artists, Box 638, Old Chelsea Station, New York, N.Y. 10113-0638.

Artists! Get a color print for the cost of an interneg. 8x10 = \$12, 11x14 = \$18. Ask for R prints direct from your slide  
Photographics Unlimited (212) 255-9678

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ARTISTS - exhibit in 2nd annual emerging talent expo in Madison Sq. Gdn. in Oct. write: New Artists, bx 638 Old Chelsea Sta., N.Y. N.Y. 10113-0638.

SUE PRESS/collaborate with master printer etching, relief, editions printed, instruction plus rental available. 611 B-way 260-6431.

Art Information Center (Betty Chamberlain) needs new space 150 sq. ft. anywhere east/side low rent 725-0335.

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# MILLROSE VOICE CENTERFOLD

63  
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Shola (left against fence), Henna, and the Millrose AA runners

## The Fast Track

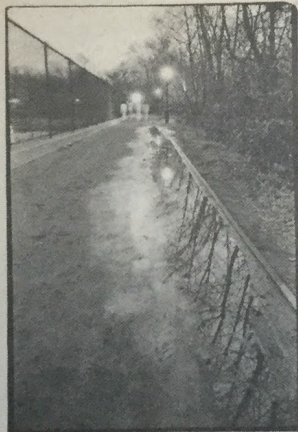
By Guy Trebay

Shola runs in pink shorts. Her sweat-shirt is periwinkle blue. Shola's sneakers are New Balance. She doesn't have on socks. Shola's hair, a toast-colored braid, sets off her fair skin, a fine black and white combination, with features even enough to suggest beauty (though not yet fully formed). Shola's unfrivolous, direct good looks *become* beauty, shine, when she presses through the air, arms pivoting, legs stretching forward, gravity and the wind drawing tight the skin of her cheeks because purpose intensifies her and Shola's natural purpose is to run.

She is 14. I first met her when she was 12, some inches shorter, a bushy-haired ambitious girl waiting to take the Hunter High School entrance exam. She was the president of her class that year at Hunter Elementary School and planned, she said, to become a lawyer, "because I like to talk, and it's a well-paying job."

Sometime since then, Shola ran in a school race, an end-of-term "fun" run and a teacher who saw her suggested she run track. Next fall she did. That winter, she joined the "Millrose AA" team at Walden School, an extracurricular program coached by Barry Geisler, and started winning races, handily. People who saw her said she was a natural. She entered the citywide Colgate Women's Games, and in January of this year set a 1500-meter national age group record with a time of four minutes, thirty-eight seconds and change. One tenth of a point, to be precise. She also, on that same weekend, took the mid-school title for the 800-meter run—two minutes sixteen point nine.

"Imagine," Shola Lynch said when I met her in 1981, "what the world would be like if everyone was what they said they wanted to be as a kid. A million cowboys or ballerinas."



Or lawyers.

"Try not to focus too much on Shola," says Barry Geisler, Road Runners of America's director and Millrose coach. He's making the point out of fairness to his team, but his heart isn't in it. "We've got a lot of good runners in the club," he says, sitting in the Walden School foyer with his leg up on a desk. His runners, each of whose parents pays \$198 a season for their kids to be coached (three days a week, states the prospectus, but five days and weekends is more like it), thump down the stairs from the gym in their sweats. The weather's in the unseasonable 50s. Low clouds threaten rain. Aged six to 14, the kids mingle on the sidewalk waiting for the coach.

"Okay," says Geisler, striding through

the door. "Everyone together. Let's do a warm-up to the park."

There are 61 kids in Geisler's program, perhaps 30 of them here today. Some are gifted athletes, some not. Both groups train together.

"The only qualification I ask is that they do the work."

The work is an after-school routine that alternates days of sprinting with longer hauls run not on fields or cinder tracks but out in Riverside Park up the Hudson to Inwood, or in Central Park at the Great Lawn, where the jogging traffic in winter is light, and where today they run until dark, marking speed and distance by the lampposts on the path.

"I have them run 15 poles and walk four," says Geisler. "If they were older I'd have them shag those four, but being that these are kids, I want them to rest and let them breathe."

Leading the pack is P.J., the sprint coach. "He sets the pace," says Geisler, "and on the days when he can't make it the kids just run after Shola."

A, B, and C team status is assigned to a runner according to ability, a division singular to Geisler's method and one that falls away at competition when runners are grouped strictly by age.

P.J. is a 10,000-meter runner himself, compact, short-limbed, tightly wound. Behind him and Shola, the pack declines in age and height—leggy girls (Shola's sister Nenna among them), compact midget boys (unbeaten this year), down to a bobbing six-year-old towhead, about the size and build of a Christmas tree cherub. At some yard's distance he brings up the rear.

The runners are eager. You could say raring. One child, though, a wiry 10 year

old with an adult profile, drops out after several hundred yards.

"There's always a story," says Geisler. "This kid only comes about once a week. He always has a story." The runner skulks back in his maroon jogging suit with the blue stripe at the side. His look is hangdog futile.

"Whatsamatter?" asks Geisler.

"Aaah," says the kid, "even at my fastest I couldn't catch up."

"Then why not try?" Geisler asks him.

"Why bother?" the boy shrugs, motioning to the pack, midpoint in its circuit. "Why go out there if you know you're gonna get cremated?"

Geisler shrugs, too.

"All good athletes," he says, turning his attention back to Shola, "are natural. They've got the good body, the natural talent and heart. But there's a dividing line that makes you great. At competition everyone's basically equal, trained and ready. The line is which one can give the extra push and take the pain."

The kids on Geisler's teams come from the various boroughs, public and private schools, and a core of them never miss a practice. One boy comes after his daytime job in a soap. The two Fantangelo girls drive in with their father from College Point, Queens. Their father stays to run along.

"Some kids," Geisler says, "come with the talent but also problems. No staying power. They've trained somewhere else, a certain way, maybe it's not right. Their form might stink."

"The Fantangelo girls—one is fine, the other runs a little flatfooted, up and down—no good for distance. We're working on that now."

Shola is naturally long-strided. She runs with her head held straight. Her attention doesn't waver. Her arms swing mechanically at her sides, as if held to her torso with pins. "The really good runners," says Geisler, "the Mary Deckers, make it look like it's not work at all. Shola runs in a way that conserves energy. If you put your chin up, you tend to tighten the muscles in the back, which leads to fatigue. She really doesn't have bad habits."

As they breeze along the north edge of a snow fence staked around the Great Lawn, some of the runners flag, Shola, in front, moves out then, her energy seemingly limitless.

Defying prediction the clouds have broken, letting through a reddening sunset sky. Building lights around the park glow gold.

"I've trained a lot of athletes," says Geisler, the Bronx-born coach. "I've been running since I was 13. I'm 50. When I started it was something nobody did. Only Jake La Motta. I started because I read he ran 10 miles a day."

In all the years, Geisler's saying, "I haven't seen anyone who's superior to Shola at her age."

The pack is coming up now, bearing on an old man ambling in a topcoat and Homburg. At his back comes the sound of thudding feet. He turns, befuddled, and is swallowed by the stream, wobbling as the multicolor blur runs by.

"Does that mean," I ask Geisler, "Shola's Olympic material?"

"I don't think," he answers, "there was ever any doubt."

On Saturday, at the semifinals of the Colgate Games in Brooklyn, Shola Lynch won the 1500-meter race, setting new age group and meet records with a time of 4:36.7.

This is one in a series of articles on New York City schools.

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# CHEAP THRILLS

EDITED BY TERI WHITCRAFT

For the Week  
February 9-15

## WEDNESDAY

**Adopt-a-Station:** Alexia Lalli on redesigning the NYC subway stations, Urban Ctr, 457 Madison, 12:30 p.m., free.

**Baryshnikov of Mime:** premiere Russian mime Boris Amarantov, Pace U Schimmel Ctr, Spruce nr City Hall, 1 p.m., free.

**13th Moon:** poets Ellen Marie Bissett, Carol Emshwiller, Honor Moore, et al, Womanbooks, 201 W 92nd St, 7:30 p.m., free.

**Speak Easy:** poet Warren Woessner, 107 MacDougal, 7:30 p.m., free.

**Save Our Homes:** town meeting to resist NYU expansion, Our Lady of Pompeii, Bleecker & Carmine, 7:30 p.m., free.

**Get It Write:** agent Joan Daves & John Simon on why writers need contracts & what the contracts should guarantee, Ntl Writers Union, 13 Astor Pl, 7:30 p.m., free.

**Red Giants/White Dwarfs:** author Robert Jastrow on "Which Way in Space?" L-5 Society, Vanderbilt Y, 224 E 47th St, 8 p.m., \$4 (\$2.50 w/ this page).

**Gentle Subsidy:** poets Steve Carey & Hilda Morley, St. Mark's, 10th St & 2nd Av, 9 p.m., \$3 (\$2.50 w/ this page).

**Pluck o' the Irish:** Alar Ward on "Ireland & Self-Determination," Irish Soc, 991 5th Av, 8 p.m., free.

**Book of Calendar:** wkshp on the lunar calendar by Yasunao Tone, Basement Wkshp, 22 Catherine, 732-0770, 8 p.m., \$2.

**New Amsterdam Symphony:** chamber concert of the orchestra, works of Pachelbel, Mozart, Beethoven, et al, Trinity Sch, 101 W 91st St, 8 p.m., free.

**Bowery Project:** 8 week series of dance, music & performance, to-night & Thurs, Tamar Kotoske, Mark Taylor, Elliot Sharp, et al, 133 Bowery, 431-8602, 8:30, \$4 (\$2.50 w/ this page). On Tues, Yoshiko Chuma, Peter Cherches, Jeanette Riedel, etc.

**Film Noir:** classic foreign films on video, Caffe Cefalu, 259 W 4th St, 9 p.m., \$1.50. Also Tues.

## THURSDAY

**Have a Happy:** Dorothy Parks & Ray McKinley perform American Pops to celebrate Eva Blake's 107th b'day, Kings Nursing Home, 2678 Kingsbridge, Bx, 2:30 p.m., free.

**Japanoly:** Japan Week w/ traditional dances (tonight at 8 p.m.); a tea ceremony & koto concert (Sat at 3 & 4:30 p.m.); talk on Japan's elderly (Mon at 8 p.m.); Sloane Hse, 356 W 34th St, 760-5871, contrib.

**Central Park Journal:** talk w/ editors/founders Richard Royal & Stephen-Paul Martin & writers, Hudson Guild Art Gtry, 441 W 26th St, 7 p.m., free.

**Net Loss:** Eileen Conway on "Nutrition for Fitness," USTA Tennis Ctr, 51 E 42nd St, 7 p.m., free.

**Hegemony:** Giovanni Arrighi on the world economy, NY Marxist Sch, 151 W 19th St, 989-6820, 8 p.m., \$3 (\$2.50 w/ this page). On Fri, Kate Ellis, Ann Snirow & the VY's own Laurie Stone on "Feminism, Sexuality & Culture." On Sat, labor activist Frank Emspak on "Labor & Technology in the '80s." On Tues, panel talk on "Cuba Today."

**For Export Only:** award-winning documentary on pesticide dumping in underdeveloped countries, film & sprk Hank Frundt, Columbia U Earl Hall, 116th St & Bdwy, 8 p.m., \$2.

**Gridlock String Band:** fancy fiddling & 4-piece band, Eagle Tavern, 14th St & 9th Av, 8:15 p.m., \$3 (\$2.50 w/ this page).

**Fly By Night:** Lorraine O'Grady surveys the nocturnal realms of dreams & performance, plus slides of her "guerrilla action performance," Franklin Furnace, 112 Franklin, 8:30 p.m., \$5 (\$2.50 w/ this page).

## FRIDAY

**Money on Money:** opening for the design-a-dollar show, see how Cheap Thrills readers beat Reagonomics by "making money" fr last week's page, performances, Storefront, 51 Prince, 6-9 p.m., free.

**From Hitler to MX:** anti-nuke documentary, w/filmmaker Joan Harvey, St. Augustine's, 6th Av & Sterling Pl, Bklyn, 7:30 p.m., \$2.50.

**El Salvador:** Salvadoran labor leader Alejandro Molina Lara on U.S. repression, Marc Ballrm, 27 Union Sq W, 8 p.m., contrib.

**Revolutionary Education?** panel talk on whether schools can affect social change, w/ Jean Anyon, Andres Perez y Mena, TIM Rollins & Lois Holzman, Columbia U Teachers College, 120th St & Bdwy, 8 p.m., \$4 (\$2.50 w/ this page).

## SATURDAY

**Psychic Fair:** talks on Nostradamus, color therapy, psychic development & predictions, plus real-life psychics doing readings & dream analysis, Church of Christ, 60th St & Park, noon-6 p.m., \$3 (\$2.50 w/ this page).

**Sappho's Boat:** poets Eileen Myles & Richard Bandanza, Ear Inn, 326 Spring, 2 p.m., \$2.

**Love Poems:** NY Poetry Forum annual valentine celebration, w/ poets Leonard Conner, Eva Ban, Pat Lantay & Antonio Graudier, plus singers, pianists & Annette Feldmann on "Famous Love Poems & Their Authors," AAUW, 111 E 37th St, 2 p.m., \$2.50.

**Secret 2020 Plan:** Alexis Massol & Eduardo Garcia on the US plan to transform Puerto Rico into

dancers & dragons (60 Mott, 3 p.m.). Make a wish for the New Year in the Buddhist Temple at 64 Mott (just shake the sticks & throw). Best bet: Give your sweetheart a Hung Pao (a red envelope filled with \$\$) for V-Day; it'll bring luck & riches.

**Great Women of Color:** Cheryl Jones depicts Queen Hatsheput, Madame C.J. Walker, et al, Mus of Natural History, 79th & CPW, 1 & 3:30 p.m., contrib.

**Freeze!** public forum on the nuke freeze issue, w/ Bella Abzug, Charles Rangel, Ted Weiss, et al, West Pk Presb Church, 165 W 86th St, 683-4025, 1:30-4:30 p.m., free.

**Heartache Blues:** wkshp on how to cope with Valentine's Day blues, Ctr for Inner Resource Development, 33 East End, M3, 879-0305, 2-5 p.m., free. Or call the **Heartache Hotline:** 879-0305.

**Time & Again:** tour Madison & Gramercy parks, solve the mystery to the Seward Statue, see where Ms. Liberty first raised her hand, stroll thru a private park, etc, Bdwy & 23rd St, 397-3091, 2 p.m., free.

**The Me Generation:** '60s performance art of John Cage, Dick Higgins, Alison Knowles, Ann Waldman, Milton Babbitt, et al, PS 1, 46-01 21st St, Long Isl City, 2-6 p.m., contrib.

**Get It Up:** Alice Philips on "Gallery Know-How," tips on portfolios & finding a gtry, Qns Mus, Flushing Meadow, 2:30 p.m., contrib.

**Così fan Tutte:** 1st NY performance of Andrew Porter's new English translation by the Y Symphonic Wkshp, 92nd St Y, 1395 Lexington, 2:30 p.m., contrib.

**Prescott's Poet:** Richard Nonas reads, 353 Greenwich St, 925-3545, 3 p.m., \$2.

**Shamanism:** Roger Parsons on American Indian, magic, Enchantments, 341 E 9th St, 3 p.m., free.

**Body Moves:** works-in-progress by School for Movement Research students & faculty, Eden's Expressway, 537 Bdwy, 691-5788, 4 p.m., \$1.

**Back Fence:** poets K. Lumpkin, Jose Zaliret & Stewart Daly, 155 Bleecker, 4:30 p.m., contrib.

**Twilight Concert:** Emmanuel Almosino & Loreta Goldberg in an afternoon of music, poetry & storytelling, Hebrew Arts Sch, 129 W 67th, 5 p.m., contrib.

**Vamps & Vampires:** poets Jewelle Gomez & Shirley Steele read poems & love stories, Cornelia St Cafe, 22 Cornelia St, 7:30 p.m., free.

**For Love & Money:** Valentine's b'day party for PADD (Political Art Documentation/Distribution), dancing, drinks & world premiere of *We Want To Live!*, Franklin Furnace, 112 Franklin, 7:30 p.m., \$5 (\$2.50 w/ this page).

**Mendelssohn's Motets:** & Haydn's *Lord Nelson Mass* sung by the Ascension Choir & St. Luke's Chamber Ensemble, 12 W 11th St, 8 p.m., contrib.

**Poets:** Bernie Block, Jo Ann Reede, open, 8 p.m., 77 Barrow, 5RW, contrib.

## MONDAY

**Landmarks in Harlem:** slide-talk by Arnold Clark, 115th St Lbr, 203 W 115th St, 10 a.m., free.

**Tattoo You:** the folks fr Temptu will paint you up w/ temporary tattoos of hearts & cupids, Bleecker People, 334 Christopher, noon-9 p.m., little hearts \$2.50, 10% off do-it-yourself kits w/ this page.

**Islam - Past & Present:** symposium w/George Saliba, Stuart Schaar & Fadlou Shehadi, Bklyn College, Flatbush & Nostrand, 12:15-4 p.m., free.

**New Music:** composers Dennis Riley, Kirk Nurock & Andrew Thomas talk on current trends in music, Pace U Schimmel Ctr, Spruce nr City Hall, 1 p.m., free.

**Like It Is:** Gil Noble talks, Fordham U Lincoln Ctr, 841-5365, 5:30 p.m., free.

**State of the City:** Edward Cos-

tikyan on the city as time bomb, Bklyn College, Flatbush & DeKalb, 7:30 p.m., free.

**Ur Mine:** open meeting of New Yorkers Against Uranium Mining, Washington Sq Church, 133 W 4th St, 7:30 p.m., free.

**Philharmonic Winds:** NY Philharmonic Quintet, Mannes College, 157 E 74th St, 8 p.m., free.

**Park Slope Salon:** performance artist Ron Littke, poet Simon Lockwood, plus open reading, 366 4th St, Bklyn, 785-3182, \$2.50.

**Uncivil Liberties:** Calvin Trillin reflects on New York, Cooper Union, 3rd Av & 7th St, 8 p.m., free.

**Sweetheart Reading:** poets Susan Cataldo & Bill Kushner, St. Mark's, 10th St & 2nd Av, 8 p.m., \$1.

## TUESDAY

**Invitation to the Dance:** Batory Dance Co choreographer, musical director, composer & dancers talk, Pace U Schimmel Ctr, Spruce nr City Hall, 12:25 p.m., \$2.

**Money Matters:** Citibank investment seminar w/ *Forbes's* William Flanagan, 55 Wall St, reserv: 620-0202, 5:30 p.m., free.

**And Baby Makes Two:** Floating Hospital single parent wkshp, Universalist church, 4 W 76th St, 736-0745, every Tues at 6 p.m., \$3 (\$2.50 w/ this page). The Single Parent Family Project meets every Tues at 6 at 16 W 23rd St, \$4 (\$2.50 w/ this page).

**Tenants' Rights:** 2-hr course on tenants' rights, legal & extra-legal, VID, 222 E 5th St, 7 p.m., free.

**Poet:** William Considine, open, 77 Barrow St, 5RW, 8 p.m., contrib.

**Asian American Arts:** poetry, music & song ensemble, Ear Inn, 326 Spring, 11 p.m., contrib.

## KIDS

**Mystery of Pigeon Toes:** Brewery Puppet Troupe comedy musical mystery, Wed, Thurs & Tues at 10 a.m., Sat at 2 p.m., Hanson Pl Church, 144 St. Felix, Bklyn, 625-4309, 75c.

**Coming of Age:** Helen Fisher on "The Evolution of Human Sexual & Social Behavior," Margaret Mead Science Lecture for high-school students, Fri at 6:30 p.m., Columbia U Teachers College, 525 W 120th St, 838-0230, free.

**Listen Up:** Quassia Tukufo on oral tradition & proverbs in African cultures, Pam Patrick tells Brer Rabbit stories, Karen Hamilton sings songs & plays games fr slavery, Mus of Natural History, Sat & Sun 1-4:30 p.m., 79th St & CPW, 873-1300, contrib.

**President for a Day:** paint a mural about what you would do as President (1 p.m.); make a Valentine flower w/ gels & exotic fabrics (3 p.m.), Sat & Sun, Manhattan Lab Mus, 314 W 54th St, 765-5904, \$2 kids.

**Indian Girl & the Cactus:** Wunderlee & Wilson Puppets, Sat at 1:30, Mus City of NY, 5th Av & 103rd St, 534-1672, \$2.50.

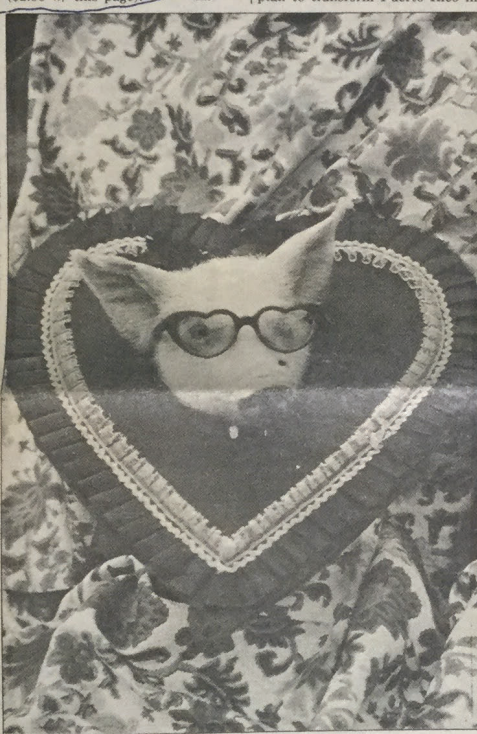
**Pinochio:** Heights Players musical on Pinochio's 1900th b'day Sat & Sun at 2 p.m., 26 Willoughby Pl, Bklyn, 237-2752, \$3 (\$2.50 w/ this page).

**Fireside Chat:** Kathy Shea tells stories by a cozy fire, Sat at 2 p.m., Wave Hill, 675 W 252nd St, Bnx, 549-2055, \$2.

**Tales of Chelm:** madcap show based on folktales, audience participation, Sun at 1 & 3 p.m., Corner Loft Thtr, 99 University Pl, 697-2549, \$5 (\$2.50 w/ this page).

**Circus Capers:** Alice May's Puppets, plus origami wkshp, Sun at 2 p.m., Origami Ctr, 31 Union Sq W, 255-0469, \$2.

**Send your Cheap Thrills to The Village Voice, 842 Broadway, by Wednesday at 1 p.m.**



♥INK: Celebrate the Year of the Pig (2/13) & Valentine's (2/14).

**Pressed in the City:** Sandra McKee & Mary Agnes Smith do the Jane Fonda work-out & remember old lovers & drippy friends, JAM, 178-80 Franklin, 966-7020, 8:30 p.m., \$4 (\$2.50 w/ this page).

**Forgotten Secrets:** exhibit by Leon Yost, plus reading by Hal Sirowitz, D. Nurkse, Jennifer Nostrand, Ron Kolm & Michael A Bombarda, NoHo Gtry, 542 LaGuardia, 8 p.m., free.

**Sound Work:** sound sculptor/instrument inventor Akio Suzuki performs on electronically amplified everyday objects & his beach installation "Analapos," w/ slides & tape, Japan Hse, 333 E. 47th St, 8 p.m., \$7.50 (\$2.50 standing rm w/ this page).

**Max Roach:** the famed jazz percussionist plays, Cooper Union 3rd Av & 7th St, 9 p.m., free.

**It's Only Life:** jazz w/sax player Jameel Moondoc, vocalist Ellen Christi & vibist Khan Jamal, Life, 10th St & Av B, 9 & 11 p.m., \$2.50. On Sat at 9, sound & words by Victor Poison-Tete. Sun 3-7 p.m., jazz w/ the Earl Cross Quartet, contrib. Tues at 9, poet Jim Tobin & open reading, musicians Chris Cochran & Mike Vargas, contrib.

military industrial parks w/ strip mining, Holy Name Church, 97th & Amsterdam, 7:30 p.m., free.

**World Sax Quartet:** jazz based on r&b, bop, new music & swing, 3rd St Music Sch, 235 E 11th St, 8 p.m., \$5 (\$2.50 w/ this page).

**Stand-Up Sit-Down:** hot new cabaret performers (finalists in a juried showcase), bawdy comedy to cool blues, cynicism to sleaze, BACA, 111 Willoughby, Bklyn, 8 p.m., \$4 (\$2.50 w/ this page).

**Bross Man:** Bross Townsend Trio & vocalist Tom Briggs, Citicorp, 54th & Lexington, 8 p.m., free.

**People's Voice:** Roger Rosen & Laura Burns perform ballads, love songs & country blues, 386 W Edwy, 8 p.m., \$4 (\$2.50 w/ this page).

**Magic Moments:** singer Carrie & magician Tom Sconzo perform, 22 Below (nonsmoking cabaret), 155 E 22nd St, 9 p.m., on, \$3 (\$2.50 w/ this page).

## SUNDAY

**Happy New Year!** Celebrate the Year of the Pig in Chinatown all day at the traditional parade w/ lion

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## TRANSVIDEO

through the medium. If they use the medium properly, the message will come through strong and clear.

Unfortunately, artists did not get their hands on the video medium first. By the time artists were working with video in the late 60s, a whole different profession of television industry artists had already been programming television on a daily basis for 25 years. The fine artists were in late, attempting to produce video information with a difference. They were forced to use the medium against its grain. Actually, if the virgin use of video had originated in galleries and museums, in the 40s, chances are television would have eventually fallen into the same form it is in today. Artists, in that case, would have been free to develop the use of the medium in an unforced, natural way.

## Choosing to code

Early in the game, when potential distribution on broadcast television channels seemed like an unrealistic fantasy, the encoding of video information by artists was perverted by necessity. Artists actually convinced themselves to stay away from talking heads and situation comedies. Curators unwittingly reinforced this behaviour by insisting that techniques like handheld, upside-down camera work made video programming by artists high level information by virtue of its difference. Unorthodox behaviour as a rule never made anyone interesting. You have to mix

it...If you would please switch back to that telephone call from the woman trying to sell us a newspaper subscription: if that woman would have told us the best joke she knew in the Russian language, the level of information wouldn't have been too high if you, like me, don't understand a word of Russian. In our time, the message of the avant-garde is coded in the twists and turns of the perverse technique of evasion. Material formalism, the cryptic fetishism of a secret formula of surface and design, is the antithesis of the universal desire to communicate. As it stands today, the particular kind of video best suited for an art gallery or museum is the video message encoded in the elitest language of material formalism.

Here we are in the 80s. For my generation, time has begun to run out. Take a look at the world. Every person alive today is in trouble. On this page this is nothing more than a gloomy paragraph. But if you were one of the millions of starving people in the world, this would be a lot less theoretical. As artists, let us not intentionally propagate ignorance at the expense of light. The promise of artists using a communications medium like video is in the ultimate potential of the communication they may practise. And yet after holding this powerful electronic imaging technology in their hands for more than a decade, many artists have become complacent with the notion of belonging to an art movement called video.

Video is not an art movement. Nor is

it a political movement. Video is an electronic medium capable of conveying information of a visual and aural nature across the distances of space and time. It is a medium cursed with rigid limitations and blessed with awesome potential. Closed-circuit video in a gallery or a museum is one context for the communication of information. This is the beginning, not the end for video by artists. Take the endorsement of one set of cultural institutions for what it is worth and look for the next step. Call up the AV section of your public library and ask them for video information by artists. Try to explain to them what you mean by video by artists. And what about the public access channel of your cable television network?

If you have followed me this far, I trust you have accepted the spirit of this challenge. I may be preaching, but it makes me want to spit when I see valuable equipment being misused to update the look and feel of arcane cultural ritual. A communications aesthetic must be developed through the use of the video medium to directly convey information. This communications aesthetic must evolve rapidly to expedite the vital injection of high level video information by all communications artists into every available channel. Our immediate goal must be partially interactive television where we do some of the programming, thereby making television better, from our point of view. ■

**JERRY KEARNS and LUCY LIPPARD**

## WAKING UP IN N.Y.

## PAD's goal is the development of an effective oppositional culture.

PAD (Political Art Documentation/Distribution) is an artists' resource and networking organization coming out of and into New York City. *Our main goal is to provide artists with an organized relationship to society;* one way we are doing this is by building a collection of documentation of international socially-concerned art. PAD defines "social concern" in the broadest sense, as any work that deals with issues — ranging from sexism to racism to ecological damage or other forms of human oppression. We document all kinds of work from movement posters to the most personal of individual statements. Art comes from art as well as from life. Knowing this makes us want to learn more about the production, distribution and impact of socially-concerned art

works in the context of our culture and society. Historically, politicized or social-change artists have been denied mainstream coverage and our interaction has been limited. We have to know what we are doing. In New York. In the US. In Canada and Latin America. In Europe. In Asia and Africa. The development of an effective oppositional culture depends on communication.

PAD will celebrate its first birthday with a Valentine's evening of entertainment and discussion around a slide show of political art (followed by dancing, but not in the streets — yet.) We began in February, 1980, as an amorphous group of artworkers dimly aware of a mutual need to organize around issues, but without much notion of how to do it. We met at Printed Matter once a

month and agreed to start collecting documentation so we would have a physical core from which to reach out. For a while we looked at each other's work, discussed it, and thought about a social club and various possibilities for cultural activism. Then in late Spring we were offered a room in a former high school on the Lower East Side under the aegis of Seven Loaves — an umbrella group for community arts organizations. Suddenly we existed physically. We had to be in the world, and that led to the present structuring still in process.

We have three kinds of meetings now:

- The relatively flexible core or work group of 15-20 people gets together on three Sunday afternoons a month at the

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## WAKING UP IN N.Y.

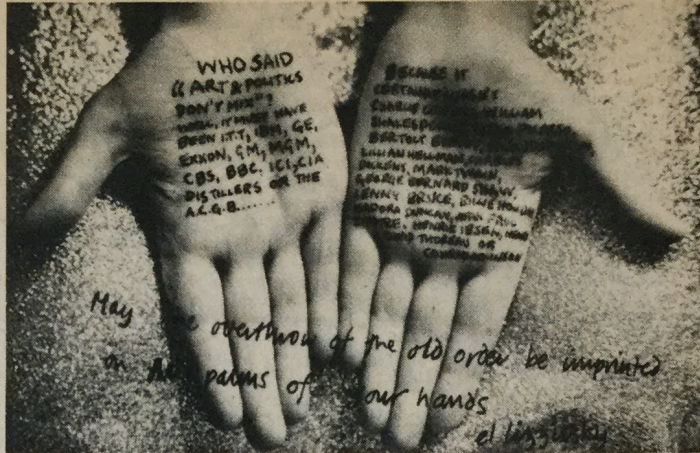
Seven Loaves space (when it's not too cold). Here we deal with: soliciting and handling of the archive materials, answering mail, maintenance; how to distribute these materials; how to connect with other cultural organizations in NYC with similar purposes so there's no overlapping and duplication of work. (For instance, we are working with Cityarts Workshop, which has an impressive resource center on the community mural movement, and, with Karen di Gia of Gallery 345, who has a collection of original political art.) We are also beginning to connect with and inform each other about the political events and struggles taking place in the city, understanding the ways these relate to national and international situations. Finally, we are thinking about collectively created issue-oriented exhibitions in public spaces, such as windows, subways, libraries, etc.

- The open meeting with which we began takes place on the second Sunday of every month at 8 pm at Printed Matter (7 Lispenard St. NYC 10013). Here reports are made from the work group and a brief visual or verbal presentation is given by a PAD member or guest as a sort of laboratory to stimulate discussion, education, consciousness raising and activism.

- We are just beginning a series of public events centered around specific social issues seen in their historical perspectives, focusing on how they were opposed or supported by the socially-concerned art of the time; for instance, militarism in the "cold war" era, the Vietnam era and today, discussed by people from WRL (the War Resisters League), CARD (Committee Against Registration for the Draft) and artists who have done work with anti-militaristic content. We want to understand how the dialectic between oppositional art and society changes and takes different forms at different moments. These public afternoons will be publicized, and will lead up to a Summer conference, at which we hope to bring together a wide coalition of cultural groups and artists.

### Taking the romance out of political art

PAD's theory is going to develop out of real experience instead of from the idealized and romanticized notion of a "political art" that remains as separate from the action as the art we're educated to make. While we want to move beyond the isolation and alienation of the art world, it is important to us to remain artists, to maintain contact with our roots as image makers, to recognize the social importance of making art. We'd like to encourage the fearless use of objects, and encourage and support disenfranchised people in making their own uncolonized art. We reject the way the art market has denied art's social



Postcard by Conrad Atkinson

"May the overthrow of the old order be imprinted on the palms of your hands." El Lizzitsky. Who said "Art and Politics don't mix"? Well it must have been ITT, IBM, GE, EXXON, GM, MGM, CBS, BBC, ICI, CIA... Because it certainly wasn't Chaplin, Shakespeare, Picasso, Brecht, Robeson, Hellman, Dickens, Twain, Bruce, Holiday, Duncan, Sartre, Ibsen, Thoreau or Conrad Atkinson.

function and diffused it by setting up false dichotomies between abstraction and figuration, "political and formalist", high and low culture. Perhaps the most insidious idea we have to combat is that you have to give up art to be involved in the world, or give up the world in order to be an artist. (The alternative being that impotent neutral ground currently offered artists by the dominant culture.)

### Restoring the central role of art

We want to become a channel through which artists can take responsibility for their own and other lives. We are convinced that it is possible to overcome the conflict between "my own work" and outreach, between collective work and "getting back to my studio." Individual talent, or the self, is not lost but clarified and enlarged through social practice. So far, the most visible models for understanding the personal and the political have been produced by feminists, but we all know a number of people invisible to the mainstream, who are doing equally important work to dispel this negative separation between the personal and the political.

PAD recognizes the complex dialectic underlying creativity in social contexts. We do not see the individual artist's gifts and needs being replaced by a dogmatic notion of "social work." Instead, we see one of PAD's central tasks as a conscious and patient investigation of the historical twists and turns of interaction between artist and society.

We have to criticize and accept criticism. We have to stop putting down everybody who's not making the same

kind of political art we are — which is a classic product of artworld competition. We have to develop new forms, open up old forms and support each other in our efforts to understand the process of doing so. We have to identify our primary audience in this time. We have to stimulate the invaluable dialogue between artists and the people we think we're working for. Art is about matter, material, reality, whether it's abstract, or representational, or conceptual. It's about real life, about how we see, touch, experience, feel. Art and politics have in common the capacity to *move* people. But we have to be very clear about who we are moving and why, whose reality our artwork reflects.

### Artists can be useful and powerful allies

In a nation where oppression is primarily carried out on an ideological level, through control of communication, we recognize the central importance of making powerful cross-cultural images, of creative opposition to the dominant culture. One of PAD's most crucial tasks is to build an understanding of the importance of the artist in the construction of a new, "people-not-profits" society. We want to make art that makes ordinary people's lives, memories and experiences moving and important to others.

Like the Left in general, we see this as a time to resist, to unite around our common needs by encouraging connections, sharing work with other artists (independent and organized) building cultural coalitions. All this is important and necessary work in 1981. PAD can provide a way of simultaneously getting feedback for art and carrying

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WAKING UP IN N.Y.

through these goals. We know we are in a youthful stage of our development and we're very aware of working into something that is beyond the knowledge of the group and of the histories of the individuals in it. We'll need your input to assess and continue our goals. Just networking in NYC we've been surprised to find so many people we didn't know about. Finding them makes us realize how many of you are out there we still don't know about. A major part of PAD's program is to hear from you and to make sure that when one of us hears from somebody we *all* hear from somebody. There's a lot of energy out there, some of it being dissipated in unsupported isolation. It seems to us that the best way to begin is to get concretely involved with the struggles in our own cities and at the same time be networking and learning from what's being done elsewhere.

We want to talk to people who organize people: 1) socially-concerned art and cultural groups of all types. 2) local, national and international issue-oriented groups focusing on the major issues of our time, like anti-militarism, ecological damage, racial and sexual liberation, etc. 3) community groups organized around local needs like housing, day-care, police brutality, welfare, etc. PAD sees this triad as the basis for a powerful alliance.

PAD is building from the grass roots up. We have no funds, grants, etc. and we'll need donations from participating artists to do mailings that will keep us all in touch with each other. (Make checks payable to PAD New York and send to address below.)

Eventually we will start a newsletter which will provide a forum for dialogue and also serve as a catalogue and supplement to the archive, including sections from it. Right now we are compiling a directory of socially-concerned artists. If you register as an individual, groups will be able to find you for work, exhibitions or jobs. If you have any ideas about how we should structure the outgoing, or distributory half of PAD (within our limited resources) please let us know. We want this to be a reciprocal relationship. ■

**HOW TO SEND MATERIALS TO PAD.**  
Please send all material in an 8x10 manila file folder labeled with your name or the subject of your interests. We welcome slides, posters, artists' books, photos, publications, and other multiples but we cannot accept responsibility for original (one of a kind) material.

SEND TO:

P.A.D. c/o Seven Loaves  
605 East 9th St.  
N.Y.C. N.Y. 10009  
phone (212) 533-8695

Jerry Kearns and Lucy Lippard are founding members of PAD, New York.

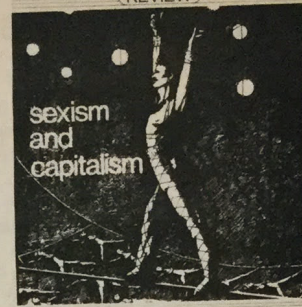
FUSE March/April 1981

**YOU ARE WHAT YOU READ!**

If you had been reading the NeWest ReView you would have chalked up several firsts. You would have been the first to read John Richards' and Larry Pratt's systematic critique of the New West in *Prairie Capitalism*. You would have been the first to read from the Two Hills diary of Myrna Kostash, which was the beginning of her epic pilgrimage into the ethnic reality of the West, later published as *All of Baba's Children*. You would have read essays on postash and propaganda, the Indian art of Jackson Beardy, the last days in office of Sask. NDP leader Woodrow Lloyd, the fiction of Rudy Wiebe and Ken Mitchell and reviews by Robert Kroetsch and W.L. Morton. You would have learned about the explosion of docu-drama in the West and read recent interviews with major Western Canadian writers. In short, you would have had the West at your fingertips. As well you would have read Al Purdy's reflections on the Moscow literary scene, Stephen Scobie's comments on Parisian life and George Woodcock on refugees in our "Letter from..." section.

READING THE NEWEST REVIEW HAS BEEN A MONTHLY AFFAIR SINCE 1975. OUR FOCUS IS WESTERN CANADA: OUR INTEREST IS THE WORLD.

**NEWEST**  
(REVIEW)



Please send me the NeWest Review.  
(Individuals \$8 / Institutions \$11)

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NeWest Review, 204-10711-107 Ave.  
Edmonton, Alberta, T5H 0W6

**THE ARTISTS' REGISTRY**

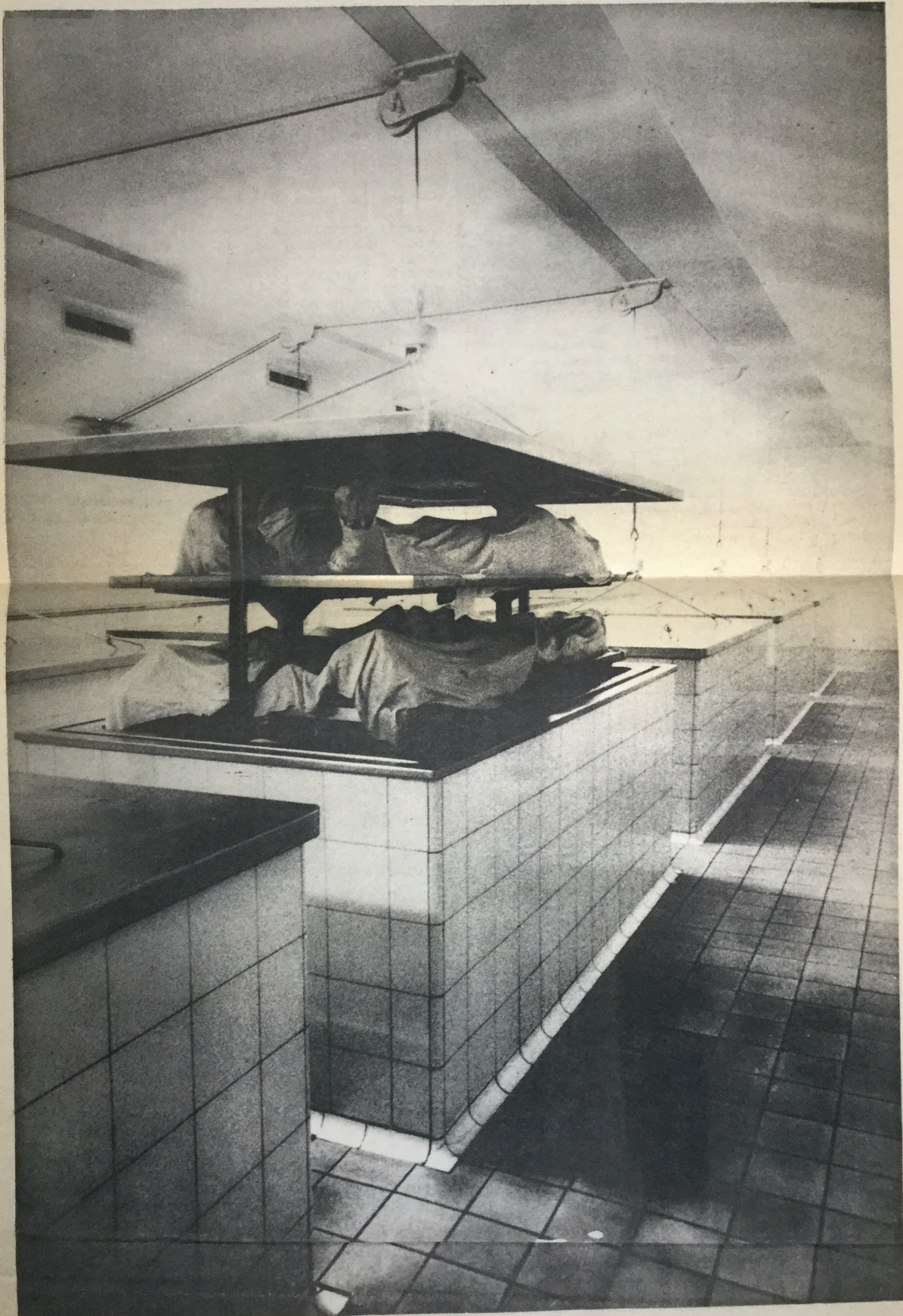
**A VISUAL ARCHIVE OF ONTARIO ARTISTS**

Open to all Ontario professional artists, the Artists' Registry will be used by curators, designers, architects, the corporate collector and commercial dealers. Based upon the records of the grant recipients of the Ontario Arts Council, Visual Arts Ontario is expanding and updating this archive for the service of Ontario artists and the arts community. Artists wishing to participate should send ten slides of recent work labelled completely and mounted in transparent filing sheets with a biography.

The material housed in this archive will be used for reference purposes only. No duplication will be allowed without the artist's agreement.

All information should be sent to: **The Artists' Registry**  
Visual Arts Ontario  
417 Queen's Quay West  
Toronto, Ontario  
M5V 1A2

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"Preservation Baths" by Hans Danuser



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## ART ACTIVISM COMES OF AGE

The PADD  
Perspective



"Forced Feeding, 1983" by Keith Christensen and Anthony Buczko

About four years ago, a broad spectrum of visual artists brought PADD to life in an effort to fill what one participant then called "the cultural void in the progressive movement." After weeks of dissent, the new group defined itself as "an artist's resource and networking organization coming out of and into New York City...whose goal is to provide artists with an organized relationship to society, and demonstrate the political effectiveness of imagemaking. One way we are trying to do this is by building a collection of documentation of international, socially concerned art. The PADD archive defines social concern in the broadest sense: any work that deals with issues ranging from sexism and racism to ecological damage and other forms of human oppression...We hope eventually," the statement continues (with mind-boggling chutzpa), "to build an international grass-roots network of artist activists who will support, with their talents and political energies, the liberation and self-determination of all disenfranchised people."

### The Legitimation of Alternative Art

In this article we will discuss some of the ideas that have been developing in PADD as they relate to our ongoing work as artist activists. We all know that in the last two decades there has been an extensive reawakening of political (or social, empowering, oppositional, or whatever else you want to name it) art. Feminist and gay art were, perhaps, the most important cutting edges in legitimizing political art. Today, there are dozens of alternative cultural groups in New York...and hundreds of art, dance, theatre, video and other similarly oriented groups throughout the nation (many under the aegis of The Alliance for Cultural Democracy).

This renaissance of resistance art has affected not only socially concerned artists, but many who do not ordinarily define themselves in these terms. In fact, political art has these past few years spilled over into the terrain of the art world itself--in Soho, the Lower East Side, and Uptown galleries--often by artists whose work is not thought of as being socially conscious. Among the recent examples that come to mind: last year's outpouring of anti-nuclear war exhibits; the surprisingly large component of politically aware art in the Brooklyn Terminal Show; the New Museum exhibit on "Art and Ideology"; and most prominently, of course, the series of major art shows (in New York and 20 other cities) sponsored by Artists Call as a protest against U.S. military intervention in Central America.

The proliferation of art coming from within a social/political context as well from a social/political context has given us in PADD the opportunity to move beyond the isolation--both from mainstream culture and the artworld--which has largely been the fate of most social artists. We have seen that social-change art

comes in all forms--from postmodern to postcard, from performance to political collage, to personal statement. And that the artworks which work best--whether they are abstract, representational, or conceptual--are those that have the capacity to move people, change their perceptions, and encourage them to take responsibility for their own lives.

### Showing and Telling--Wherever We Can

Gaining creative experience in producing and distributing our art, often in networking arrangements with other groups, we have shown our work and demonstrated our ideas in streets and galleries; in union halls and on protest marches; in schools, community centers and window installations. In all of these activities we have tried to establish a number of art activist criteria by which to measure the effectiveness of the artworks in terms of our chosen audiences and our needs as cultural workers. These include: producing art that is capable of contributing to the impetus for social change; facilitating the relationship between the artists, the communities in which they live and work, and the broader political struggles; and developing a social aesthetic that will give us some model for understanding and deepening our own and others' political/personal artwork. We offer the following examples of a few PADD projects, not as success stories, but to show how we work, learning from each activity, and growing politically and creatively in the process.

One of our first public actions took place in April 1980 when PADD presented a multifaceted event called "Death and Taxes," to protest the use of taxes for military spending and the resulting cutbacks in social services. Twenty artists installed works in and out of doors in Manhattan and Brooklyn, in subways and streets, in an IRS building, in banks and ladies rooms in restaurants. The event included posters, graffiti, stickers, typed dollar bills, street theatre, environments, and performance. Following these, a slide show and exhibition of all the works in "Death and Taxes" took place at Gallery 345. Artists showed their slides and explained the reactions they got when they took their work to the streets. In the critique following (a regular procedure after each PADD project), we were able to gauge to some degree the public impact of the events, the aesthetic effectiveness of some of the artworks, and conversely, the weakness of the overall project in failing to relate in any organized way to the community.

In May of the same year, PADD's first participation in a national political demonstration took place in Washington, D.C.. We brought a busload of fifty artists as part of a protest against U.S. intervention in El Salvador and the social service cutbacks. Organizing ourselves in the form of an "image war," we carried double-sided placards which we had collectively painted and constructed. One side showed life-enhancing objects that were being cut back, such as books, food, housing; the other side showed death-bringing things, like bombs, tanks, guns, generals. In the sea of words and banners surrounding us, PADD's contingent of artists, on the graphic strength and bright colors of their "image only" placards, proved to be one of the most popular and effective works in the demonstration.

### Making the Political and Personal Interact

Last year, turning from the overtly political to the intensely personal, a group of PADD artists held a show called "Detours, Sharp Turns, and Little Naggy Feelings." This show was devoted to exploring turning points in the lives of art activists. The event provided participants and audience with insights into ways in which personal and social transformations interact. The artworks, including performances, ranged in themes from the impact of the holocaust and Sputnik, through the impact of "blood memories" childhood, to the inherited violence of sexual politics and popular culture.

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Later that year, "Not for Sale"--a group of PADD members--held an exhibition of works by over 50 artists, photographers, and filmmakers at El Bohio. Addressing the issue of gentrification and displacement of tenants in the Lower East Side, one of the major purposes of the show was to help bridge the communications gap between the art community and the larger Lower East Side community. Despite the success of the huge show in calling attention to the issue of gentrification, and the positive response of many artists involved or attending the events, "Not for Sale" decided not to hold another exhibit since it seemed apparent to them that the show had contributed to the hyping of the Lower East Side as a new art scene. Instead, the group is holding this year a "Four Gallery" outdoors, to protest the potential "Sohoization" of the area.

#### Where We're At--Where We're Going

Looking ahead, PADD is currently planning a "State of the Mind/State of the Union" project that will coincide with the presidential inaugural period--January 1985. It is intended to represent a cultural view of where we are as artists/citizens and where we're going in Reorganized America. The project will have three parts: an indoor exhibit, a performance series, and an outdoor section that will incorporate community outreach and other activists events. These might take the following forms: a wall poster campaign using a tabloid format to "spread the news"; street events timed around the campaign to capture media attention on candidates; a stencil project; streetworks in Washington D.C. for the inauguration ceremonies; and "imagegrams" sent to the White House to register the state of mind of artists all around the country. "State of Mind" might also include a conference in which substantive issues that were falsely raised or omitted from the election would be discussed. As part of its networking activities, PADD will invite other cultural groups to participate and welcomes individual input and support.

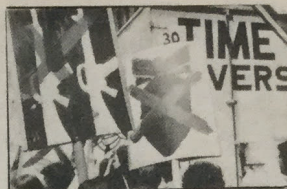
Still another facet of PADD is its long-running (over three years) "Second Sunday" series at Franklin Furnace. These monthly events, organized by different groups within PADD's membership in an extended workshop format, focus in specific political or social issues and the culture they engender. Another PADD goal at these events is to experiment with different forms of public presentation, so that we can develop more provocative ways of mixing political dialogue with various artforms--from live music and performance, to various kinds of slide shows, readings and discussions.

"Second Sundays" have ranged in subject matter from "Image Brawl"--an investigation of the class basis (corporate vs. the people) of visual imagery in the streets--through "Out of Sight--Out of Mind"--on Native American and Black art resisting oppression--to "Union Made"--a panel of socially aware artists working within trade unions. Each "Second Sunday" represents the final product, but the process itself, of preparing the public event, is of equal value to us. Part of that process is also the re-presentation of various "Second Sundays" in print and picture in UPFRONT, PADD's periodical.

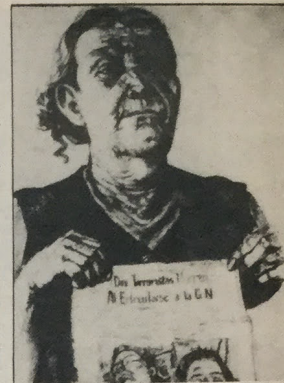
#### Art Activism and Activist Art

In the course of this piece we have referred a number of times to the concept of art activism as a key element of PADD's practice and theory. As we see it, art activism is a total involvement of the artist, including but going beyond the making of his/her art. It is, in the larger sense, a form of "dialectical engagement"--a mutual discourse between audience, artist, and the community. Its ultimate function is the development, as part of a broad coalition movement, of an "empowering" democratic culture that plays a central role in the lives of the people.

In our own experience we have found that the most effective forms of art activism are



Top left: "PADD Demonstration Art, 1982" by Herb Perr, Bottom left: "Daddy Warbucks" by Herb Perr, Irving Wexler



"The People, YES!" by Eve Cockcroft.

those that encourage the most diverse and imaginative image-making. This goes beyond simplistic definitions of socially concerned art as a service arm of political groups and causes. This is not to say that we overlook the immediate needs of different movement causes. Much of our work, as we have tried to show, has been centered around demonstrations and political issues, and banners, slogans and placards have been important elements. However, we have also been concerned with art on the most complex level, refusing to admit to false dichotomies between abstraction, figurative, political and formalist; high and low culture. PADD artists utilize art-historical modes (after all, art comes from art as well as from life), media images, advertising artifacts, graffiti, etc.. In their dialogue with people, art activists interpret, analyse, and recycle images from every conceivable source. We also encourage art that takes its cue from the feminist model, making a personal/political fusion that is seamless.

For the individual, art activism can become a way of seeing, working, conceptualizing, creating and making his/her work visible. Art activism does not make the artist choose between studio and political arena, between individual creativity and collaboration, between the artworld and the "real world." It considers that there is a constituency for activism inside as well as outside the artworld. It allows ample space for those who want to carry on their art discourse of socially concerned art within the artworld structure of galleries and museums.

Art activism is, by definition, pro-working class, anti-racist, pro-feminist, internationalist, and antimilitarist. More than this, it considers that no single artist or work of art can, by itself, constitute a significant advance. But in the aggregate, as part of a larger movement, each art activist makes a contribution toward transforming culture itself. Reaching into the world, the art activist reflects not only his own inner experiences, but exchanges images of shared social experience with audiences, with other artists, and with cultural and social groups.

On the creative level, art activism makes us reexamine, and if necessary reinvent, our aesthetics. It raises fundamental questions about form/content interreaction, about collaboration, competition, and individual workstyles, about reaching new audiences with new forms and innovative means of distribution of our art. We believe that these questions will relate increasingly to all artists, whether they are socially concerned in their work or not.

To sum up, we can think of no better way of expressing our vision of art activism than this: "While we hope to inspire and entertain all along the way, we'd like to move beyond the aestheticization of social processes, beyond reflection of social contradictions, anger, and injustice, toward actually helping to create the cultural climate for social change. It's going to take quite a while. Hang in there with us!"

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# STATING THEIR MINDS:

## Political art documentation/distribution

John Waite

**The child of a '70s discussion group called Artists for Social Change, Political Art Documentation/Distribution (PADD) is today a 'resource and networking organization for progressive artists.' This official description is not quite to the point, for PADD is one of a very few contemporary artists' groups actively opposing the rising tide of conservatism in the United States.**

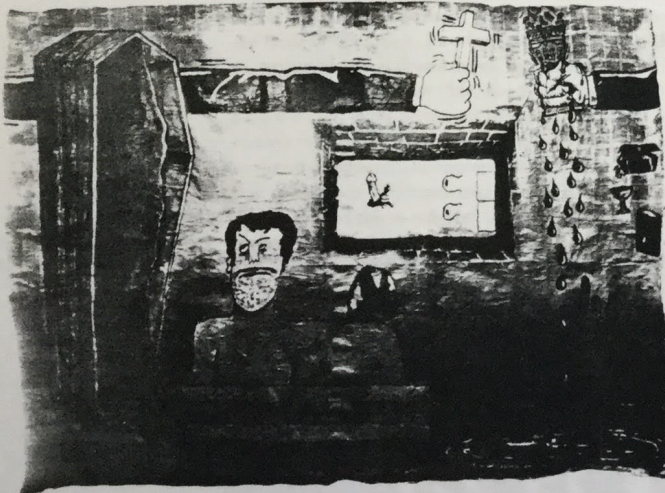
Since its inception in 1979, PADD has addressed the interests and concerns of a diminished but still vocal segment of New York's cultural community, those artists and writers remaining committed to the ideals of social justice and the idea of fundamental social change. PADD has continued this support through monthly panels and performances; a quarterly journal of issues and images in

activist art (*Upfront*); a monthly calendar of 'left cultural events;' an international archive of 'socially concerned art;' exhibitions; community projects; and participation in demonstrations and rallies on issues such as gentrification, disarmament and U.S. intervention in Central America.

In January PADD presented STATE OF MIND/STATE OF THE UNION, an ambitious series of art events timed to coincide with the Presidential Inauguration and Ronald Reagan's State of the Union Address. Planned in conjunction with a dozen other art organizations, this month-long project included eight exhibitions, a performance series, a number of streetworks and an 'Image-Gram' mail art campaign directed at the White House. STATE OF MIND/STATE OF THE UNION sought to express 'critical views' of current American culture and politics, while also offering 'countervisions' by contributing artists for the 'world they want to help create.'

The largest exhibition, 'Counter-Intelligence', curated by members of PADD, was held in the aging gymnasium of the Judson Memorial Church near Washington Square. The selection of a basketball court for an exhibition site may prove inspiring for future curators in search of space, any space. More than 30 works in various mediums explored the foibles of latter-day capitalism generally, and the domestic and foreign policies of the Reagan Administration in particular. One feature common to many of the works is the use of language or text, a seemingly invaluable addition if you wish to make a point. Peter Gourfain's 'No U.S. War in Central America', a canvas mural painted in tropical colors, incorporates text by Maurice Bishop (the Marxist leader of Grenada murdered by his lieutenants) and images based on drawings by Salvadoran children in refugee camps. 'Stolen Moments,' a series of photographs and text by Elizabeth Kulas, tells the story of the artist's typical workday at an advertising agency. She invites viewers to question the economic

Tim Rollins et al, Dracula, acrylic on bookpages on canvas



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Jerry Kearns, *Deadly Force*, acrylic on canvas.

forces which steal the only meaningful form of wealth most of us possess: our time. Tim e Rollins organized a collaborative effort with several Bronx artists to create 'Dracula', a pictorial allegory of landlords squeezing blood from their tenants. Pop figures from cinema and comic strips can be found in 'Deadly Force', a painting by PADD exhibition coordinator Jerry Kearns. We live 'Between Fear and Hope,' the title of a new work by Keith Christensen which weighs the threat of nuclear annihilation against the manifold possibilities of human existence. 'The Heretic's Fork,' a modest example of Leon Golub's renown artistic gifts, depicts the use of a torture device. A portion of the exhibition was devoted to the 'Image-Grams' sent to President Reagan as part of the STATE OF MIND/STATE OF THE UNION project. Unfortunately, these prosaic drawings and peevish complaints were mostly uninteresting.



Erica Rothenberg, *More Cokes than Votes*, acrylic on canvas.

Central Hall, a women's cooperative gallery in SoHo, was the site of 'Choice Works', an exhibition relating to women's reproductive freedom. The show was timed to coincide with the anniversary of the U.S. Supreme Court decision calling abortion a private matter. There is deep division of opinion in America regarding abortion, a division that threatens to tear this country apart like no other issue since the Vietnam War. What is being tested in the conflict is the strength of contrasting impulses at the heart of liberalism. Two legitimizing tendencies characteristic of liberal democracies, the extension of the guarantees of civil rights ('life, liberty and the pursuit of happiness') to every person on the one hand, and a concomitant increase of individual autonomy and freedom on the other, appear to be opposed to one another in the case of abortion. Emotions tend to be highly charged in the debate and this is reflected in many of the powerful

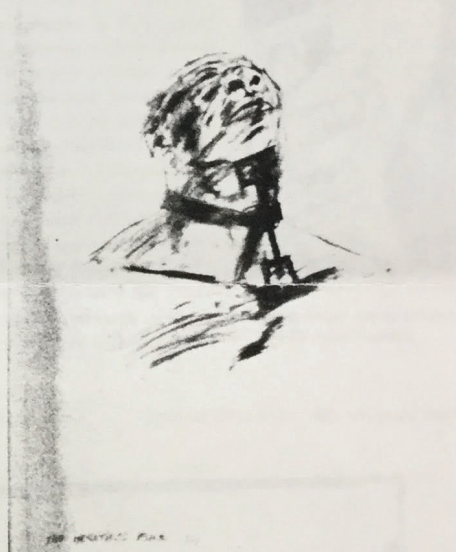
Keith Christensen, *Between Fear and Hope*, oil on canvas.



works of the exhibition. More than 20 artists, all women, contributed new work to the show, which was curated by Josely Carvalho and Kathie Brown of Central Hall and PADD artist representative Janet Vicario. Some works addressed the indisputable horrors that would surely result from making abortion illegal again; none did so more graphically than Sue Coe's 'Dr. Dollar,' a nightmarish polemic drenched in sadism. 'Property of U.S. Government,' Susan Crowe's sculpted torso of a pregnant woman on a pedestal, presented a wry commentary on ownership and control of the body. Similarly, Nancy Spero's delicate abstract painting, 'This Womb Does Not Belong to Doctors, Lawyers, Priests, the State, etc.,' added another voice to this urgent chorus. Included also were excerpts from the 'Birth Control Show', an earlier exhibition of witty and humorous sculptural pieces made from birth control devices.

'Not Just Any Pretty Picture', an exhibition of works combining image and text at Painting Space 122 in the East Village, sought to demonstrate how mass media and advertising techniques advance a 'simplified, optimistic worldview which suspends itself neatly between reality

Leon Golub, *The Heretic's Fork*, graphite on paper.



and fiction.' This sounds pretty ambitious, even while one wonders whether terms like 'reality' and 'fiction' haven't already been superceded, at least since the advent of television news. Most of the works chosen by curator Michael Lebron are weighted on the side of polemic, sometimes by accident as much as by design. For example, the cover of *Business Week* magazine from December 24, 1984 juxtaposes the headline 'Union Carbide Fights for Its Life' with a photo of a victim from the Bhopal, India chemical plant leak. Alredo Jarr, who mounted and framed the cover for the show, took advantage of the terrible irony expressed here, turning it into a statement about the deadly self-interestedness of business. Barbara Kruger re-works this theme in a photograph of a man getting his face punched with the caption, 'We get exploded because they've got Money and God in their pockets.' Hans Haack-

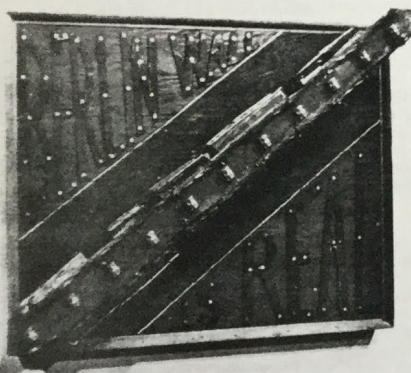
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Dona Ann McAdams, untitled, 1984, from Alphabet City series.

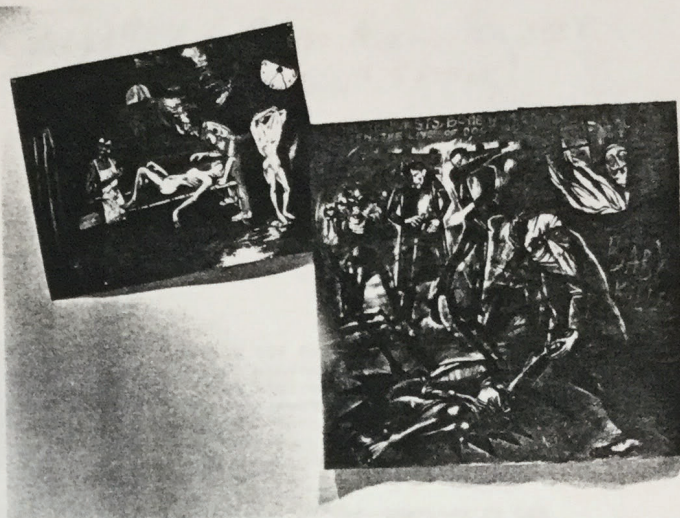
ke echoes this sentiment in 'The Lord's Prayer,' a neat postcard depicting Ronald Reagan as he pleads piously, 'Lord, the Pershings are launched! What now?' The President takes it on the chin once more in a lighthearted 'advertisement' by Erica Rothenberg; 'More Cokes than Votes' contrasts Mr. Reagan's less than universal popularity with that of Coca-Cola.

Further exhibitions on the STATE OF MIND/STATE OF THE UNION bill were held at two midtown Manhattan sites. At the Interart de St. Amand Gallery more than 20 artists contributed work to 'Four More Years,' an exhibition curated by Janet Heit, Tim Hillis and Nancy Sullivan. A few of these artists successfully distanced themselves from predictable polemics in their work. 'Berlin Wall Is Real,' Linus Coraggio's sculptural model of the barrier which separates a city and a people, reminds viewers that political dissent in Eastern Europe is a riskier enterprise than in America. Usually. Another sculptural work, 'bones of this land, mandate of grasses' by Carol Waag and Stephen Korn, combines stones and wild grasses collected on a tour of the American West and delivers a simple appeal for the protection of this land against mining and energy interests. 'Alphabet City,' a



Linus Coraggio, Berlin Wall is Real, 1984, wood, metal cardboard & oilpaint.

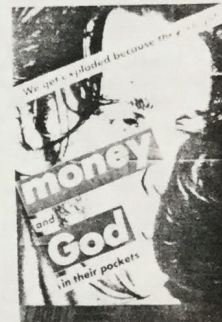
series of photographs by Dona Ann McAdams, documents a life-style of poverty as many families know it in New York's East Village. Meanwhile at 10 on 8, a fine art space consisting of 10 street-level windows on Eights Avenue, Rae Langsten and Alfred Martinez of PADD presented 'Arresting Images,' an exhibition of window dioramas. The most memorable of these for me was Anton van Dalen's 'In/Out,' which effectively captures the scandalous spectacle of enormous wealth side-by-side tens of



Sue Coe, Dr Dollar, 1985, graphite and acrylic.

thousands of homeless people in this city.

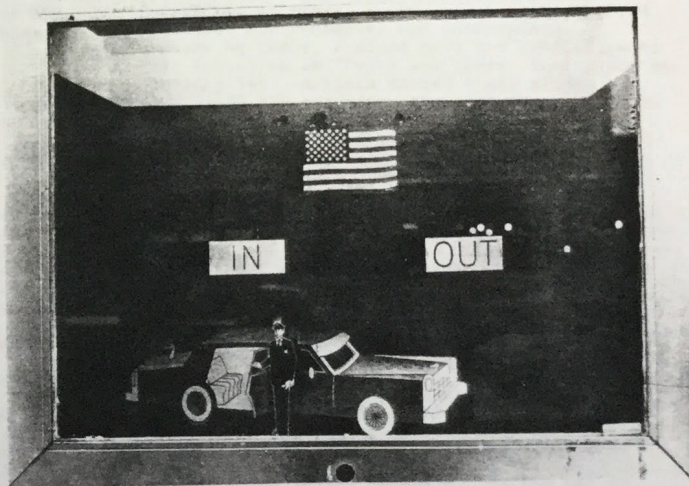
Related exhibitions were also presented in New York's Chinatown district and Princeton, New Jersey plus a program of videotapes at White Columns, an artists' space in lower Manhattan. Inevitably, however, with these kinds of shows one anticipates that if 'you've seen one, you've seen 'em all.' You can go to root for your favorite artist or political issue, but the work tends to be primarily a form of journalism or a call to action. Only rarely is it of interest for other reasons. Yet there is such a thing as art which is political, just as there is art which is pornographic. Art is not such a 'big thing' as the frenzied market prices, the hyped personality cults and the industry of criticism would have us believe. If STATE OF MIND/STATE OF THE UNION often falls short of what we'd like to see, it nevertheless shows many artists who refuse to capitulate silently to forces of opinion working deep within and far beyond the art world.



Barbara Kruger, Money and God, 1984, for /AQUI/ Magazine.

\*All photos by Dona Ann McAdams.

Anton van Dalen, In/Out, 1985, cut-out and stencil.



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*Pan Arts*  
*(Issue #1) 1984 (From Kamikaze Club*  
*"Carnival" Show)*

## ART ACTIVISM COMES OF AGE

The PADD  
Perspective



"Forced Feeding, 1983" by Keith Christensen and Anthony Buczko

About four years ago, a broad spectrum of visual artists brought PADD to life in an effort to fill what one participant then called "the cultural void in the progressive movement." After weeks of dissent, the new group defined itself as "an artist's resource and networking organization coming out of and into New York City...whose goal is to provide artists with an organized relationship to society, and demonstrate the political effectiveness of imagemaking. One way we are trying to do this is by building a collection of documentation of international, socially concerned art. The PADD archive defines social concern in the broadest sense: any work that deals with issues ranging from sexism and racism to ecological damage and other forms of human oppression...We hope eventually," the statement continues (with mind-boggling chutzpa), "to build an international grass-roots network of artist activists who will support, with their talents and political energies, the liberation and self-determination of all disenfranchised people."

### The Legitimation of Alternative Art

In this article we will discuss some of the ideas that have been developing in PADD as they relate to our ongoing work as artist activists. We all know that in the last two decades there has been an extensive reawakening of political (or social, empowering, oppositional, or whatever else you want to name it) art. Feminist and gay art were, perhaps, the most important cutting edges in legitimizing political art. Today, there are dozens of alternative cultural groups in New York...and hundreds of art, dance, theatre, video and other similarly oriented groups throughout the nation (many under the aegis of The Alliance for Cultural Democracy).

This renaissance of resistance art has affected not only socially concerned artists, but many who do not ordinarily define themselves in these terms. In fact, political art has in these past few years spilled over into the terrain of the art world itself--in Soho, the Lower East Side, and Uptown galleries--often by artists whose work is not thought of as being socially conscious. Among the recent examples that come to mind: last year's outpouring of anti-nuclear war exhibits; the surprisingly large component of politically aware art in the Brooklyn Terminal Show; the New Museum exhibit on "Art and Ideology"; and most prominently, of course, the series of major art shows (in New York and 20 other cities) sponsored by Artists Call as a protest against U.S. military intervention in Central America.

The proliferation of art coming from within a social/political context as well from a personal vision has given us in PADD the opportunity to move beyond the isolation--both from mainstream culture and the artworld--which has largely been the fate of most social artists. We have seen that social-change art

comes in all forms--from postmodern to postcard, from performance to political collage, to personal statement. And that the artworks which work best--whether they are abstract, representational, or conceptual--are those that have the capacity to move people, change their perceptions, and encourage them to take responsibility for their own lives.

### Showing and Telling--Wherever We Can

Gaining creative experience in producing and distributing our art, often in networking arrangements with other groups, we have shown our work and demonstrated our ideas in streets and galleries; in union halls and on protest marches; in schools, community centers and window installations. In all of these activities we have tried to establish a number of art activist criteria by which to measure the effectiveness of the artworks in terms of our chosen audiences and our needs as cultural workers. These include: producing art that is capable of contributing to the impetus for social change; facilitating the relationship between the artists, the communities in which they live and work, and the broader political struggles; and developing a social aesthetic that will give us some model for understanding and deepening our own and others' political/personal artwork. We offer the following examples of a few PADD projects, not as success stories, but to show how we work, learning from each activity, and growing politically and creatively in the process.

One of our first public actions took place in April 1980 when PADD presented a multifaceted event called "Death and Taxes," to protest the use of taxes for military spending and the resulting cutbacks in social services. Twenty artists installed works in and out of doors in Manhattan and Brooklyn, in subways and streets, in an IRS building, in banks and ladies rooms in restaurants. The event included posters, graffiti, stickers, typed dollar bills, street theatre, environments, and performance. Following these, a slide show and exhibition of all the works in "Death and Taxes" took place at Gallery 345. Artists showed their slides and explained the reactions they got when they took their work to the streets. In the critique following (a regular procedure after each PADD project), we were able to gauge to some degree the public impact of the events, the aesthetic effectiveness of some of the artworks, and conversely, the weakness of the overall project in failing to relate in any organized way to the community.

In May of the same year, PADD's first participation in a national political demonstration took place in Washington, D.C.. We brought a busload of fifty artists as part of a protest against U.S. intervention in El Salvador and the social service cutbacks. Organizing ourselves in the form of an "image war," we carried double-sided placards which we had collectively painted and constructed. One side showed life-enhancing objects that were being cut back, such as books, food, housing; the other side showed death-bringing things, like bombs, tanks, guns, generals. In the sea of words and banners surrounding us, PADD's contingent of artists, on the graphic strength and bright colors of their "image only" placards, proved to be one of the most popular and effective works in the demonstration.

### Making the Political and Personal Interact

Last year, turning from the overtly political to the intensely personal, a group of PADD artists held a show called "Detours, Sharp Turns, and Little Naggy Feelings." This show was devoted to exploring turning points in the lives of art activists. The event provided participants and audience with insights into ways in which personal and social transformations interact. The artworks, including performances, ranged in themes from the impact of the holocaust and Sputnik, through the impact of "blood memories" childhood, to the inherited violence of sexual politics and popular culture.

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Later that year, "Not for Sale"--a group of PADD members--held an exhibition of works by over 50 artists, photographers, and filmmakers at El Bohio. Addressing the issue of gentrification and displacement of tenants in the Lower East Side, one of the major purposes of the show was to help bridge the communications gap between the art community and the larger Lower East Side community. Despite the success of the huge show in calling attention to the issue of gentrification, and the positive response of many artists involved or attending the events, "Not for Sale" decided not to hold another exhibit since it seemed apparent to them that the show had contributed to the hyping of the Lower East Side as a new art scene. Instead, the group is holding this year a "Four Gallery" outdoors, to protest the potential "Sohoization" of the area.

Where We're At--Where We're Going

Looking ahead, PADD is currently planning a "State of the Mind/State of the Union" project that will coincide with the presidential inaugural period--January 1985. It is intended to represent a cultural view of where we are as artists/citizens and where we're going in Reaganized America. The project will have three parts: an indoor exhibit, a performance series, and an outdoor section that will incorporate community outreach and other activists events. These might take the following forms: a wall poster campaign using a tabloid format to "spread the news"; street events timed around the campaign to capture media attention on candidates; a stencil project; streetworks in Washington D.C. for the inauguration ceremonies; and "imagegrams" sent to the White House to register the state of mind of artists all around the country. "State of Mind" might also include a conference in which substantive issues that were falsely raised or omitted from the election would be discussed. As part of its networking activities, PADD will invite other cultural groups to participate and welcomes individual input and support.

Still another facet of PADD is its long-running (over three years) "Second Sunday" series at Franklin Furnace. These monthly events, organized by different groups within PAD's membership in an extended workshop format, focus in specific political or social issues and the culture they engender. Another PADD goal at these events is to experiment with different forms of public presentation, so that we can develop more provocative ways of mixing political dialogue with various artforms--from live music and performance, to various kinds of slide shows, readings and discussions.

"Second Sundays" have ranged in subject matter from "Image Brawl"--an investigation of the class basis (corporate vs. the people) of visual imagery in the streets--through "Out of Sight--Out of Mind"--on Native American and Black art resisting oppression--to "Union Made"--a panel of socially aware artists working within trade unions. Each "Second Sunday" represents the final product, but the process itself, of preparing the public event, is of equal value to us. Part of that process is also the re-presentation of various "Second Sundays" in print and picture in UPFRONT, PADD's periodical.

Art Activism and Activist Art

In the course of this piece we have referred a number of times to the concept of art activism as a key element of PADD's practice and theory. As we see it, art activism is a total involvement of the artist, including but going beyond the making of his/her art. It is, in the larger sense, a form of "dialectical engagement"--a mutual discourse between audience, artist, and the community. Its ultimate function is the development, as part of a broad coalition movement, of an "empowering" democratic culture that plays a central role in the lives of the people.

In our own experience we have found that the most effective forms of art activism are



Top left: "PADD Demonstration Art, 1982" by Herb Perr. Bottom left: "Daddy Warbucks" by Herb Perr, Irving Wexler

"The People, YES!" by Eve Cockcroft.

those that encourage the most diverse and imaginative image-making. This goes beyond simplistic definitions of socially concerned art as a service arm of political groups and causes: This is not to say that we overlook the immediate needs of different movement causes. Much of our work, as we have tried to show, has been centered around demonstrations and political issues, and banners, slogans and placards have been important elements. However, we have also been concerned with art on the most complex level, refusing to admit to false dichotomies between abstraction, figurative, political and formalist; high and low culture. PADD artists utilize art-historical modes (after all, art comes from art as well as from life), media images, advertising artifacts, graffiti, etc.. In their dialogue with people, art activists interpret, analyse, and recycle/images from every conceivable source. We also encourage art that takes its cue from the feminist model, making a personal/political fusion that is seamless.

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