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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PAD/D	I. 547

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The PADD
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 city we live, work and create in is worth reclaiming from its despoilers. "Concrete
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 the most recent in an ongoing series of public art projects sponsored by PADD,
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 will reach three different kinds of public: the original designs will be shown
 in the gallery; the 14 selected for mass reproduction will be available in a
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The Paula Cooper Gallery invites you to a benefit celebrating the 20th anniversary of the Center for Constitutional Rights:

The Law and Order Show,

with performances by:

Trisha Brown Mabou Mines
David Cale Butch Morris
Blondell Cummings Nana Vasconcelos

Friday 19 September 1986. Performances will begin at 7:30 p.m.
Paula Cooper Gallery, 155 Wooster St., New York. 212 674.0766
Tickets: \$25 at the door. Contributions (both tax-deductible) to:
The Center for Constitutional Rights, 853 Broadway, New York 10003

celebrate and
gentification
reflecting the

The PADD

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and wildly,
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PADD POSTERS
MUSCH order
Subst to Crisis Crisis
name place date
I have specify info to add
*Pellin
* Arwi poster!

content, with humor, irony, pop iconography, and/or political passion, they celebrate and criticize the city. ^{Apple from the core} Among the subjects covered are homelessness, gentrification, racism, drugs, fear, and fun. ~~Styles vary widely, and wildly, reflecting the energy and rhythms of the city itself.~~

The PADD organizing committee wanted to show "as only art can, that the city we live, work and create in ^{may be down but is far from out. It's} is worth reclaiming from its despoilers." ^{art} Concrete Crisis continues the great activist tradition of public posters, and is the most recent in an ongoing series of public art projects sponsored by PADD, beginning with "Death and Taxes" in 1981. ^{fine show} It will be fully documented, with statements by the artists, in No. 12 of PADD's magazine-- UPPRONT. The posters will reach three different kinds of public: the original designs will be shown in the gallery; the 14 selected for mass reproduction will be available in a portfolio and posted in the streets of New York.

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CONCRETE CRISIS: MAJOR POSTER PROJECT EXPOSES URBAN ISSUES

opening at Exit Art in Feb 1981
 "Concrete Crisis" is an exhibition of urban images of the '80s -- posters specially designed by 70 New York artists for this PADD project, ~~co-~~ sponsored by ~~Exit Art~~. (PADD stands for Political Art Documentation/^hDistribution, a progressive resource and networking group, ^{4 artists} that is beginning its 8th year of cultural activities.) The invited artists range from established (Vito Acconci, Nancy Spero, Robert Longo, Leon Golub, Sue Coe, Joseph Nechvatal and Anton van Dalen) to the emerging (Juan Sanchez, ^hRaquel Romero, Keith Christyensen, Rae Langsten, Tomie Arai, Marina Gutierrez, Noah Jemison, Robin Michals).

Lively, topical, often controversial, the posters ^{Widely} are varied in style and content. With humor, irony, pop iconography, and/or political passion, they celebrate and ~~criticize~~ ^{Apple from the Cor} the city. Among the subjects covered are homelessness, gentrification, racism, drugs, fear, and fun. ~~Styles vary widely, and wildly, reflecting the energy and rhythms of the city itself.~~

The PADD organizing committee wanted to show "as only art can, that the city we live, work and create in ^{may be down but is far from out. It's} is worth reclaiming from its despoilers." ^{Con-art} Concrete Crisis continues the great activist tradition of public posters, and is the most recent in an ongoing series of public art projects sponsored by PADD, beginning with "Death and Taxes" in 1981. ^{The show} It will be fully documented, with statements by the artists, in No.12 of PADD's magazine-- UPPFRONT. The posters will reach three different kinds of public: the original designs will be shown in the gallery; the 14 selected for mass reproduction will be available in a portfolio and posted in the streets of New York. ↑

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cation; and the glaring interface of poverty and ^{wealthy} riches.

often turn up in these well as
 In ~~still~~ another vein, humor, irony and popular iconography are integrated into the posters to underline the ~~range~~ ^{as} of psychic ~~no~~ less than social and environmental dilemmas ~~that~~ ^{confront} artists, and other New Yorkers. As innovative formally as they are hard-hitting politically, the works in this exhibition demonstrate graphically how vitally Hispanic, Black, Third World and other socially conscious artists have influenced mainstream art of the eighties.

how many in show?

was chosen by PADD
~~Commenting on the choice of "Concrete Crisis" as the overall metaphor for the forthcoming exhibition, (co-sponsoring groups PADD (Political Art Documentation/Distribution) and Exit Art) Gallery explain:~~ "It's no wonder that the experience of living and creating in our city--an inexhaustible source of art images--should make itself profoundly felt in the work of its indigenous artists. Though the issues in this show are matters of life and death to millions of New Yorkers, we ~~by no means~~ ^{don't} want to present a fragmented series ^{reflection} of images of our city in its decline and fall. On the contrary, we feel that the enormous energy, topical immediacy and cultural diversity of the artworks involved make an arresting statement about the human essence of an urban center which has historically been in the forefront of progressive activity.

art

whose work?

"Our purpose, in short, is to show as only art can, that the city we all live, work and create in is infinitely worth imaging, fighting for and reclaiming from its despoilers. Posters in the streets and ^{art spaces} ~~institutions as well as in the galleries~~ are time-honored forms of activist art that can help people move individually and in community toward a realization that positive change is possible. 'Concrete Crisis' seeks to continue this tradition in the current climate of a great city that is down but far from out."

where are these posters?

a drive

PADD is a progressive resource and networking organization for artists coming out of and into New York City. Now ^{entering} ~~nearing~~ its eighth year of existence, PADD's goal is to provide visual artists with an organized relationship to society and to demonstrate the political effectiveness of images. Toward this end, PADD's membership is in-

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volved in the production, distribution and impact of socially concerned art in the culture at large. As part of its program, it sponsors annual exhibitions such as "Concrete Crisis " and other art-activist events, has ^{Maintains} ~~compiled~~ an Archive of Inter^(A)national Socially Concerned Art, and publishes a semi-annual journal, UPFRONT.

Exit Art ...

Note portf. at end.

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PAD Press & Jeanette

Phone: (212) 420-8176

Margia essay - or Lido
Summary for press
& on wall >

MK + LL

mm

* look at IW press release

larger space? historic posters?

tell her re mag what can be
on walls of Show?

mass produced poster -

* payo dair design - we didn't
embodiment to do a poster!

Andoni?

wid do 4-10
version

fold poster since
p>sr

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sketches

can Paul
Sketch it?

graphically
effective
poster #1
we got

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read to Brian and let him change

~~xxxxxxxxxxxxxxxx~~ spirit level."

This was a complex work, and a rather ~~xxxxxxxxxxxxxxxx~~ the audacious one, challenging as it did ~~Duchamp's~~ life and work

Although the two never talked about art, of a ~~ix~~ veritable myth. Ireland saw the piece as a dialogue with Duchamp in which he borrowed ^{from his} a vital faculty and hung it on the wall, proving in a sense that art on the wall was not yet dead.

He suggests that it was also a "cruel" gesture in that it forced ~~Duchamp to begin his life over.~~ ^{extend?} One of the three boxes slowed the heart beats; ~~then the~~ ^{the second?} added up all the heartbeats ~~wxxxxaxdxdx~~ ⁹ of ~~the subject's~~ lifetime; then this number was divided by the slowed number per minute until it came to ~~20~~ ^{with equals} per minute, which ~~was~~ ^{five} quintupled Duchamp's realted in an ⁹ extension of ~~his~~ lifetime -- a "cruel" gesture, Ireland suggests, in that it forced him to begin ~~his~~ life over. The mythical journey ends in ⁹ compulsory rebirth.

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PADD

339 Lafayette St., N.Y. N.Y. 10012
Phone: (212) 420-8196

Political Art Documentation/Distribution

CONCRETE CRISIS: A PADD Poster/Exhibition Project

Political Art Documentation/Distribution (PADD) is putting together an invitational gallery and street poster exhibition, for which we received a grant from NYSCA, on "Urban Images of the 1980's." As a socially aware and active New York City artist who has expressed a continued interest in the programs of PADD, we would like to invite you to participate in this show.

The gallery show will be exhibited at Exit Art, 578 Broadway in February 1987. All work submitted will be exhibited. As a means toward wider distribution, all images will appear in a special enlarged edition of PADD's Upfront magazine in the Spring of 1987.

This poster show will emphasize the artist's feelings and thoughts about New York City. NYC is identified as the exemplar of a contemporary urbiculture. This focus on urban issues in general, and New York City in particular, is felt to be specifically critical at this juncture of our city's history--from the plight of the homeless and displaced, to unemployment, continued racism, deteriorating health care, the destruction of communities through gentrification, and the increasing yuppyization of our cultural resources. On the other hand, we know that New York City still retains a full measure of positive ambience--its cultural diversity, enormous energy and long heritage of struggle. We want this timely exhibition to demonstrate, through the widest range of styles and images, as imaginatively and innovatively as possible, where New York City is at and where it could and/or should be going.

Posters in the gallery; posters in print media; posters in the street--these have been traditional forms of creating and exhibiting art that can move people toward needed change in times of crisis. With New York City's survival at stake as a viable place for living and working and as a means towards fighting for and ultimately reclaiming it, we wish to continue this activist tradition. By the means of critique, the issues of our urban environments are to be brought to the fore--a "concrete crisis."

Enclosed with this letter of invitation is a specification sheet giving the details for participation with a tear-off coupon for you to return to PADD indicating your willingness to participate. Please return this coupon immediately after reviewing the letter and specification list. For your convenience, there is also a complete list of invited artists.

Exhibition Committee

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Those participating in the silkscreen editioning of their poster will receive a modest honorium. The cost of printing the poster, its distribution, etc. will be covered by PADD.

The PADD Exhibition Committee includes the following members:

Tom Halsall, Chair	914-271-8920
William C. Maxwell	212-431-3638
Tim Hillis	718-383-2850
Janet Vicario	212-533-3124
Herb Perr	212-255-9192
Jerry Kearns	212-777-6469
Alfred Martinez	212-964-8968
Rae Langsten	212-925-9646
Karin Batten	212-222-1873
Irving Wexler	212-982-6830
Lucy Lippard	212-966-2994

Ann Meiman, Student intern for project

Please tear off this coupon and return it IMMEDIATELY to: Tom Halsall, P. O. Box 132, Canal Street Station, New York, New York 10013-0868

Your Name:
Telephone:
Best time to reach you:

Are you going to participate in CONCRETE CRISIS: A PADD Poster/Exhibition Project?

YES
(Circle One)
NO

Do you plan to collaborate with another artist on this project?

YES
(Circle One)
NO

If applicable, other artist:

Name:
Address:
Telephone:

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CONCRETE CRISIS: A PADD Poster/Exhibition Project

Specification List:

All work submitted will be in the form of a poster, either with or without text. PADD encourages collaboration, if possible, between yourself and another artist of your choice, preferably but not restricted to a text artist, e.g., writer or poet. This is not, however, a requirement. Message texts, if included, can be of any type that stress the content of the project.

The following minimal limitations must be adhered to with all submitted work:

1. Maximum Size: 22 X 26" (two-dimensional only)
2. Maximum Colors: Three (see below)
3. Completion Deadline: September 9, 1986
4. Delivery of Work: To Exit Art Gallery, 578 Broadway, 8th Floor, 212-966-7745, Tuesday thru Saturday, 12-6 pm, September 9-13, 1986
5. Each poster must be delivered backed, but NOT permanently attached, with a 1/4" foam-core board cut to the size of outside measurements of the poster, and covered with some form of protective sheet
6. Signature(s) should include copyright insignia, being placed on image side of poster, e.g., © Signature 1986
7. Attach a separate piece of paper to the rear of each poster with poster title, your name, address, telephone number and full selling price (see below)

All exhibited posters will be for sale at Exit Art. The artist will receive 50% of all proceeds, while PADD will receive 25% and Exit Art 25%. Artists will set their own selling price. All posters submitted will be exhibited at Exit Art and will be reproduced in a special enlarged edition of Upfront.

Additionally, from the body of submitted posters, PADD's Exhibition Committee will ask approximately 15 artists to participate in producing a silkscreen edition of their poster. Selections will be based on a group of work that emphasizes the widest range of issues. Poster silkscreens will be printed by the artist, or the artist's designated individual, at the Lower East Side Printshop, Inc. whose staff will be available for technical assistance and advice. "Rainbow" or split fountain printing is possible, affording the potential of a wider spectrum of color (contact the Exhibition Committee for details if you intend to utilize this possibility in the initial design). The poster will be printed in an edition of 150, 50 of which will be included in a portfolio. Complete portfolios will be for sale at Exit Art. (The retail price will be established by the Exhibition Committee, the proceeds being divided equally amongst all included artists in accordance with the breakdown established above.) The remaining prints will be posted throughout New York City by a professional poster group before, during and following the gallery exhibition--these will include the following text: "CONCRETE CRISIS: A PADD Poster/Exhibition Project. Partially supported by NYSCA." Artist Proofs will be available to the artist.

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Martin LSV

Ⓢ

1. Vito Acconci
"I LOVE NEW YORK -- NEW YORK
LOVES ME"

2. TOMIE ARAI
"RISING WATERS"

Exit m

*didactic panel w/
w/br & poems etc*

Shrink wrap

*Silkscreens together
maybe w. originals too*

7. Willie Birch
718 782-3540
"Drug Abuse Is Just A Symptom"
Medium: gouache on paper

8. LAURI BRETT HAUER
212 267-7404
"Crowds At Sea"
Medium: black and white photostat
148 HENRY ST. 5TH FL.
N.Y.C. 10002

9. PHYLLIS ~~BABB~~ BULKIN
"NIGHT + DAY"

10. Marguerite Bunyan
212 348-9079
(work) 669-8240
Untitled
Medium: photostat made from colla

11. Carole Byard
212 807-6629
"MALE, BLACK + TWELVE IN N.Y.C."

12. JOSELY CARVALHO
"REFLEXIONS ON NEW YORK"

13. FAY CHIANG
"EAST FOURTH STREET"
60 E. 4TH ST. #20, N.Y.C. 100
212 260-4158

14. Keith Christensen
212 741-0656
"Let's You And Him Fight"
Medium: pencil and computer graphi

15. Eva Cockroft
212 966-0007
Untitled?

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Martin Lisv

Ⓢ

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LOVES ME"

2. TOMIE ARAI
"RISING WATERS"

3. Rudolf Baranik
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ostat made from colla

↓ TWELVE IN N.Y.C."

CARVALHO
S ON NEW YORK "

NG
RTH STREET "
ST. #20, N.Y.C.100

6. Olivia Beens
212 598-9466
"Shaking"
Medium: text and collage
37 CANAL ST., N.Y.C. 10002

7. Willie Birch
718 782-3540
"Drug Abuse Is Just A Symptom"
Medium: guoache on paper

212 260-4158

14. Keith Christensen
212 741-0656
"Let's You And Him Fight"
Medium: pencil and computer graphi

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Untitled?

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Masha Lisv

①

1. Vito Acconci
"I LOVE NEW YORK -- NEW YORK
LOVES ME"
2. TOMIE ARAI
"RISING WATERS"
3. Rudolf Baranik
212 226-2977
"Dictionary Excerpt: "New York City"
Medium: silkscreen
4. Aleta Bass / Malcolm Eliot Ryder
212 293-3735 212 864-2445
"Add Space Here"
Medium: mixed media
BASS
1064 GRANT AVE. #3
BRONX, N.Y. 10456
RYDER
276 RS DR. #6A
N.Y.C. 10025
5. KARIN BATTEN
212 222-1873
"Whose Country Is It Anyway?"
Medium: photo montage
6. Olivia Beens
212 598-9466
"Shaking"
Medium: text and collage
37 CANAL ST., N.Y.C. 10002
7. Willie Birch
718 782-3540
"Drug Abuse Is Just A Symptom"
Medium: gouache on paper
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212 966-0007
Untitled?

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(2)

16. SUE COE (MAY NOT BE IN UPFRONT)
17. ~~Michael~~ Mike Corris
212 825-1895
"Exit Housing"
18. Maria Dominguez
212 674-1429
"Apple Syndrome"
Medium: oil, ink and pencil
87 COLUMBIA ST. #5A
N.Y.C. 10002
19. Laura Elkins
212 431-6975
"Save The Children"
Medium: latex and chalk on board
23 RENWICK ST., N.Y.C. 10013
20. Tom Finkelpearl
212 344-5425
"Gentrification and its discontents"
Medium: acrylic
85 SOUTH ST., N.Y.C. 10038
21. Antonio Fasconi
"The 42nd Parallel, V"
Medium:
22. JEFF DREIBLATT, CHARLES FREDERICK,
WAYNE ROTTMAN
212 - 757-5983
"AIDS"
23. PETER GOURFAIN (MAY NOT BE IN UPFRONT)
24. Marina Gutierrez
718 782-3540
"How Am I Doing?"
Medium: pencil
25. Edgar Heap of Birds
405 884-2741
"Public Soul"
Medium: pastel on paper
RT. 1 BOX 89 B
CHEYENNE-ARAPAHO NATION
GEARY, OKLAHOMA, 73040
26. Tim Hillis / Gale Jackson
~~"Male, Black and Twelve in N.Y.C."~~
Medium: gouache on paper?
"AIN'T NO SPACIOUS SIDES IN THIS CITY"
27. Jeff
212 349-5811
"Last Leg"
Medium: Acrylic on paper
114 FULTON ST. #4E
N.Y.C. 10038
28. Noah Jemison
718 387-5758
"The System"
Medium: Acrylic

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PAD/D	I. 547

(3)

29. ^{a/}
Jamilah Jennings
718 230-0303
"Education in NY"
c/o AUSBY
P.O. BOX 15, B'KLYN, N.Y. 11211

30. Sabrina Jones
212 533-6015
215 E. 4th St. #11
New York, NY 10004.
"Manhattan Skyline"
Medium:

31. Cliff Joseph
"WE MUST PICK A BETTER ONE."
Medium:

32. Janet Koenig
212 865-3076
"After A Successful Colonization
The Mother Ship Lands"
Medium: photographic collage with airbrush

33. Margia Kramer
212 966-6173
"Diversity In America"
Medium:

34. E. Salem Krieger
963-3754?
"Question Authority"
91 PARK AVE.
HOBOKEN, N.J. 07030

35. Elizabeth Kulas
212 666-0102
"Indian Point Is An Accident Waiting
To Happen"
Medium: photographic reproduction with text

36. RAE LANGSTEN
"SUBTERRESTRIAL BLUES"

37. ^{14 Sheet}
Ross Lewis ^{Meat Market}
212 683-1625
430 W. 14th St. Rm 314
New York, NY 10016

38. Robert Longo
"HOME-LESS"
Medium:

39. ALFRED MARTINEZ

40. ~~39~~
Thelma Zoe Mathias
212 966-0710
"Above And Below"
Medium: ink and conte crayon on paper

40. ^{C1}
William Maxwell / ^{MARIE TERRANOVA} Gina Maxwell
212 431-3638
307-9 Canal St.
New York, NY 10013
"A Coin for New York City"
Medium: Silkscreen and Acrylic on Paper

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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BRAD MARTINEZ
 CITIUM SQUARE
 NY 10038
 212-667-8968

Title:
 Medium: Draw, ink on paper

(4)

42. Dona Ann McAdams
 212 475-3395
 "Fort Washington Men's Shelter"
 Medium: photography

48. David Reynolds
 212 226-1678
 "This Child Is Dead"
 Medium: oil
 424 GREENWICH ST.
 N.Y.C. 10013

43. Betsy McLindon
 "Adam in the Garden"
 718 638-2424
 Medium: Acrylic
 35 CLAYER PLACE #882
 B'KLYN, N.Y. 11238

49. Don Rock
 212 529-4578
 11 Stanton St., #4D
 New York, NY 10002
 "Make Your Eyes Bleed"

~~50~~ ROMERO

44. BRAD MELAMED
 "W.T.C. AT NIGHT"
 691-0999
 304 W. 14TH ST. #5E
 N.Y.C. 10014

50. Vincent Salas
 out of town
 "I?NY"
 Medium: acrylic

45. ROBIN MICHAELS, PEDRO PIETRI
 KRISTIN REED
 212 741-3750
 "TATA"

52. Juan Sanchez
 718 782-8419
 "How Far Deep Into the Ground —
 Do You Want Drugs to Take You?"
 Medium: ink, xerox, silksreen, collage on paper

46. Joseph Nechvatal
 143 Ludlow St. #14
 New York, NY 10002
 Medium:

53. Jeff Schlesinger
 813 793-0085
 "N.O.T.I.N.N.Y."
 Medium: pencil on paper

47. Vernita Nemeč
 212 925-4419
 "I Realize I Must Keep My Wits About Me At All Times"
 "I Hoped All Would Be Fine, That No Evil Would Befall Me"
 (2 pieces)
 Medium:

48. Quimetta Perle
 718 852-4285
 Medium:

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PAD/D	I. 547

(5)

54. Ilse Schreiber
914 238-4011
"Homeless"
Medium: woodcut
50 GRAY ROCK LANE
CHAPPAQUA, N.Y. 10514

55. Greg Sholette
212 865-3076
"The New Angst: for George Grosz"
Medium: ink on paper

56. George "Geo" Smith
718 622-4409
"Target- N.Y.C."
Medium: collage

57. Mimi Smith
212 228-3017
451 W. Bdwy
New York, NY 10012
"Restart"
Medium:

58. Stephen Soreff
212 966-4432
"Heal The Homeless"
Medium: cut paper

~~Spero-Golub~~

59. Anita Steckel
212 243-4828
"Who Are The Homeless They Are You They Are Me"
Medium: montage

60. May Stevens
212 226-5304
"The Last of Life for which the First Was Made"

61. Nancy Sullivan
212 475-0699
"Dead End"
Medium: ink and guoache
P.O. Box 20828
TOMPKINS SQ. STA., N.Y.C. 10009

62. SETH TOBOCMAN (NOT IN UPFRONT)

Why?

63. Julius Valiunas
718 875-0027
"Will Yo Be Next?"

JANET VICARIO
212 673-5390
"High Fat"
Medium: charcoal and

64. TOM WACHUNAS
"VIOLENCE IS GOLDEN"
718 467-2725
640 EASTERN PARKWAY
B'KLYN, N.Y. 11213

65. RICHARD RAY WHITMAN
405 232-2512
"STREET CHIEF SERIES"

69. Aki Fuji Yoshi
718 789-2135
254 Vanderbilt Ave.
Brooklyn, NY 11205
"Mobility"
Medium;

AND OTHERS...

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COPY

PADD (POLITICAL ART DOCUMENTATION DISTRIBUTION) PRESENTS

CONCRETE CRISIS: URBAN IMAGES OF THE '80s

IN ASSOCIATION WITH EXIT ART 578 BROADWAY FEB. 12 - MAR. 14

Thursday

~~Annex Exhibition~~ Opening Feb. 12, 6-8 PM

AN EXHIBITION OF STREET/GALLERY POSTERS SPECIALLY DESIGNED FOR THIS PROJECT BY:

(list of artists)

PADD Exhibition Committee: T. Halsall, ^(Chair) W. Maxwell, J. Cohen, H. Perr, I. Wexler, J. Kearns, J. Viorio,
T. Hillis, L. Lippard, A. Martinez, R. Langsten, S. Crowe, A. Meiman, K. Batten.

Project partially funded by The New York State Council of the Arts

Posters printed by The Lower East Side Print Shop, Ragged Edge Press, Water Street

Press; thanks to participating ~~students~~ printmaking students from Parsons

School of Design and Cooper Union.

DESIGN by Anton van Dale
Printed by Ragged Edge Press

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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①

1. Vito Acconci
"I LOVE NEW YORK -- NEW YORK
LOVES ME"
2. TOMIE ARAI
"RISING WATERS"...
3. Rudolf Baranik
212 226-2977
"Dictionary Excerpt: "New York City"
Medium: silkscreen
4. Aleta Bass / Malcolm Eliot Ryder
212 293-3735 212 864-2445
"Add Space Here"
Medium: mixed media
- BASS
1064 GRANT AVE. #3
BRONX, N.Y. 10456
- RYDER
276 R.S DR. #6A
N.Y.C. 10025
5. KARIN BATTEN
212 222-1873
"Whose Country Is It Anyway?"
Medium: photo montage?
6. Olivia Beens
212 598-9466
"Shaking"
Medium: text and collage
37 CANAL ST., N.Y.C. 10002
7. Willie Birch
718 782-3540
"Drug Abuse Is Just A Symptom"
Medium: gouache on paper
8. LAURI BRETTHAUER
212 267-7404
"Crowds At Sea"
Medium: black and white photostat
148 HENRY ST. 5TH FL.
N.Y.C. 10002
9. PHYLLIS ~~BABB~~ BULKIN
"NIGHT + DAY"
10. Marguerite Bunyan
212 348-9079
(work) 669-8240
Untitled
Medium: photostat made from colla
11. Carole Byard
212 807-6629
"MALE, BLACK + TWELVE IN N.Y.C."
12. JOSELY CARVALHO
"REFLEXIONS ON NEW YORK"
13. FAY CHIANG
"EAST FOURTH STREET"
60 E. 4TH ST. #20, N.Y.C. 100
212 260-4158
14. Keith Christensen
212 741-0656
"Let's You And Him Fight"
Medium: pencil and computer graphi
15. Eva Cockroft
212 966-0007
Untitled?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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(2)

16. SUE COE (MAY NOT BE IN UPFRONT)

23. PETER GOURFAIN (MAY NOT BE IN UPFRONT)

17. ~~Michael~~
Mike Corris
212 825-1895
"Exit Housing"

24. Marina Gutierrez
718 782-3540
"How Am I Doing?"
Medium: pencil

18. Maria Dominguez
212 674-1429
"Apple Syndrome"
Medium: oil, ink and pencil
87 COLUMBIA ST. #5A
N.Y.C. 10002

25. Edgar Heap of Birds
405 884-2741
"Public Soul"
Medium: pastel on paper
RT. 1 BOX 89 B
CHEYENNE-ARAPAHO NATION
GEARY, OKLAHOMA, 73040

19. Laura Elkins
212 431-6975
"Save The Children"
Medium: latex and chalk on board
23 RENWICK ST., N.Y.C. 10013

26. Tim Hillis / Gale Jackson
~~"Male, Black and Twelve in N.Y.C."~~
Medium: gouache on paper?
"AIN'T NO SPACIOUS SIDES IN THIS CITY"

20. Tom Finkelpearl
212 344-5425
"Gentrification and its discontents"
Medium: acrylic
85 SOUTH ST., N.Y.C. 10038

27. Jeff
212 349-5811
"Last Leg"
Medium: Acrylic on paper
114 FULTON ST. #4E
N.Y.C. 10038

21. Antonio Fasconi
"The 42nd Parallel, V"
Medium:

28. Noah Jemison
718 387-5758
"The System"
Medium: Acrylic

22. JEFF DREIBLATT, CHARLES FREDERICK,
WAYNE ROTTMAN
212 757-5983
"AIDS"

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	PAD/D	I. 547

3

29. ^{a/}
 Jamillah Jennings
 718 230-0303
 "Education in NY"
 c/o AUSBY
 P.O. BOX 15, B'KLYN, N.Y. 11211

30. Sabrina Jones
 212 533-6015
 215 E. 4th St. #11
 New York, NY 10004
 "Manhattan Skyline"
 Medium:

31. Cliff Joseph
 "WE MUST PICK A BETTER ONE."
 Medium:

32. Janet Koenig
 212 865-3076
 "After A Successful Colonization
 The Mother Ship Lands"
 Medium: photogrphic collage with airbrush

33. Margia Kramer
 212 966-6173
 "Diversity In America"
 Medium:

34. E. Salem Krieger
 963-3754?
 "Question Authority"
 91 PARK AVE.
 HOBOKEN, N.J. 07030

35. Elizabeth Kulas
 212 666-0102
 "Indian Point Is An Accident Waiting
 To Happen"
 Medium: photographic reproduction with text

36. RAE LANGSTEN
 "SUBTERRESTRIAL BLUES"

37. ^{14 Street}
 Ross Lewis ^{Meat Market}
 212 683-1625
 430 W. 14th St. Rm 314
 New York, NY 10016

38. Robert Longo
 "HOME-LESS"
 Medium:

39. ALFRED MARTINEZ

40. Thelma Zoe Mathias
 212 966-0710
 "Above And Below"
 Medium: ink and conte crayon on paper

40. ^{C1} MARIE TERRANOVA
 William Maxwell / Gina Maxwell
 212 431-3638
 307-9 Canal St.
 New York, NY 10013
 "A Coin for New York City"
 Medium: Silkscreen and Acrylic on Paper

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	PAD/D	I. 547

84. ALFRED MARTINEZ
 CHATHAM SQUARE
 N.Y.C. 10032
 212-664-8968

Title:
 Mediation Demand of Funds
 Collage on Paper

(4)

42. Dona Ann McAdams
 212 475-3395
 "Fort Washington Men's Shelter"
 Medium: photography

48. David Reynolds
 212 226-1678
 "This Child Is Dead"
 Medium: oil
 424 GREENWICH ST.
 N.Y.C. 10013

42. Betsy McLindon
 "Adam in the Garden"
 718 638-2424
 Medium: Acrylic
 35 CLAYER PLACE #882
 B'KLYN, N.Y. 11238

49. Don Rock
 212 529-4578
 11 Stanton St., #4D
 New York, NY 10002
 "Make Your Eyes Bleed"

Romero

4. BRAD MELAMED
 "W.T.C. AT NIGHT"
 691-0999
 304 W. 14TH ST. #5E
 N.Y.C. 10014

50. Vincent Salas
 out of town
 "I?NY"
 Medium: acrylic

5. ROBIN MICHAELS, PEDRO PIETRI
 KRISTINA REED
 212 741-3750
 "TATA"

52. Juan Sanchez
 718 782-8419
 "How Far Deep Into the Ground —
 Do You Want Drugs to Take You?"
 Medium: ink, xerox, silkscreen, collage on paper

6. Joseph Nechvatal
 143 Ludlow St. #14
 New York, NY 10002
 Medium:

53. Jeff Schlesinger
 813 793-0085
 "N.O.T.I.N.N.Y."
 Medium: pencil on paper

7. Vernita Nemec
 212 925-4419
 "I Realize I Must Keep My Wits About Me At All Times"
 "I Hoped All Would Be Fine, That No Evil Would Befall Me"
 (2 pieces)
 Medium:

8. Quimetta Perle
 718 852-4285
 Medium:

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	PAD/D	I.547

(5)

04. Ilse Schreiber
914 238-4011
"Homeless"
Medium: woodcut
50 GRAY ROCK LANE
CHAPPAQUA, N.Y. 10514

55 Greg Sholette
212 865-3076
"The New Angst: for George Grosz"
Medium: ink on paper

5. George "Geo" Smith
718 622-4409
"Target- N.Y.C."
Medium: collage

Mimi Smith
212 228-3017
451 W. Bdwy
New York, NY 10012
"Restart"
Medium:

Stephen Soreff
212 966-4432
"Heal The Homeless"
Medium: cut paper

Spero / Golub

Anita Steckel
212 243-4828
"Who Are The Homeless They Are You They Are Me"
Medium: montage

May Stevens
212 226-5304
"The Last of Life for which the First Was Made"

60. Nancy Sullivan
212 475-0699
"Dead End"
Medium: ink and guoache
P.O. BOX 20828
TOMPKINS SQ. STA., N.Y.C. 10009

62. SETH TOBOCMAN (NOT IN UPFRONT)

63. Julius Valiunas
718 875-0027
"Will Yo Be Next?"

VAN DALEN
JANET VICARIO

64. 212 673-5390
"High Fat"
Medium: charcoal and

TOM WACHUNAS
"VIOLENCE IS GOLDEN"
65. 718 467-2725
640 EASTERN PARKWAY
B'KLYN, N.Y 11213

66. RICHARD RAY WHITMAN
405 232-2512
"STREET CHIEF SERIES"

67. Aki Fuji Yoshi
718 789-2135
254 Vanderbilt Ave. hi
Brooklyn, NY 11205
"Mobility"
Medium;

AND OTHERS.

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578 BROADWAY NEW YORK, NY 10012 212-966-7745
EXHIBITIONS • PUBLICATIONS • SPECIAL PROJECTS
August 26, 1986 Please sign one copy and return to Exit Art

Tom Halsall
P.O. Box 132
Canal Street Station
New York, N.Y. 10013

Dear Tom,

This is to confirm our agreement for a PADD exhibition at Exit Art in February and to outline the responsibilities of both organizations.

For the agreed upon fee of \$1500 Exit Art will be responsible for:

- providing Ringside Gallery for the exhibition.
- writing, printing and sending out the press release (including postage) to our press list.
- designing the invitation for the exhibition.
- sending out the invitation to our mailing list. (This is contingent on PADD getting the invitation to us on time for us to be able to send it out bulk rate. This usually means at least four weeks before the opening date).
- insuring the artwork for the duration of the exhibition while artwork is on Exit Art premises.
- the use of Exit Art for two weeks in September as a drop off point for posters for the exhibition.
- to cover general operation costs for the duration of the exhibition. This will include costs of: rent, telephone, utilities and staff.
- preparation of the gallery for installation of exhibition. This includes plastering, sanding, and painting of the gallery walls.

PADD will be responsible for:

- payment of the \$1500 fee eight weeks before the opening of the exhibition.
- shipping the works to and from Exit Art. The works must be removed from the gallery space by the Monday after the closing of the exhibition. Exit Art cannot be responsible for work left at the gallery after this date.
- giving us sufficient information to be able to write a press release for the exhibition. This information is due at Exit Art at least six weeks before the opening of the exhibition.
- installation of the exhibition.

Jeanette Ingberman
Director, Exit Art

Tom Halsall
PADD

EXIT
A R T

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Print Studios to be credited:
 (Printed Portfolio Poster Prints)
 East Side Printshop
 Press, LTD.



"A New Musical"

November 14 — December 1
SYMPHONY SPACE THEATER
 2537 Broadway & 95th St.

Wed., Thurs., 8 PM, Fri., Sat. 2 PM — \$12
 Fri., Sat., 8 PM, Sun. 3 PM — \$15
 Wed. Matinee 2 PM — \$10
 Preview Night: November 14

NOVEMBER — DECEMBER						
SUN	MON	TUES	WED	THURS	FRI	SAT
10	11	12	13	14	15	16
				8 PM	8 PM	2 PM 8 PM
17	18	19	20	21	22	23
3 PM			2 PM 8 PM	8 PM	8 PM	8 PM
24	25	26	27	28	29	30
3 PM			8 PM		2 PM 8 PM	2 PM 8 PM
1						
3 PM						

TICKETS: ALL TKTS outlets, SS Box Office
 TDF Vouchers Accepted
 Reservations: 212-864-1414
 Group Discounts: Caryl Goldsmith, 212-889-4300
 *We are not silent.

ASSISTED BY DANCE THEATER WORKSHOP

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Also PARTICIPATING
 Printmaking Students of
 PARSONS SCHOOL OF DESIGN AND COOPER UNION

ALPH

Print Design Cooper Union, and others

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 9)
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 KWEIL,
 I. WEXLER,
 RD, A. MARTINEZ
 B, A. MEIDMAN

PLEASE CALL JOEL - HE EXPECTS A CALL TO ?

DISCUSS THE PRINTING - (SIZE, DEADLINES, FOLDING ETC)
 WE WANT TO HAVE THE INFO TO HIM BY FIRST OF DECEMBER -
 POSTER FINISHED BY END OF THE YEAR
 PARTIALLY FUNDED
 NYSCA ETC.
 MENTION LIMITED EDITION
 PORTFOLIO?

P.S. DO YOU HAVE ANY INFO ON POSTER BRIGADES?

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Max saylin artist
 part. svtl - Theresa Rodriguez

~~attache~~ poster printed by
 LES / Shop ^{Push} ^{Russell Edy}
 Lower ^{19th Street} press

March 14

Touchell
 *Helen
 *Nase
 *Mark
 *Max
 *Acc
 *Jell
 *Srenol
 *Lc
 *wants
 *Muri
 *Romer
 *Luis
 *V. Dalen

(this poster printed by REDX press)

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Out to 6:30
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ALSO PARTICIPATING
 Printmaking Studio
 PARSONS SCHOOL OF

ALPHAB

ALS

printmaking
 Design + Cooper Union, and others

R. LANGSTON, ~~SEAN~~, A. MEIDMAN

PLEASE CALL JOEL - HE EXPECTS A CALL TO ?

DISCUSS THE PRINTING - (SIZE, DEADLINES, FOLDING ETC)
 WE WANT TO HAVE THE INFO TO HIM BY FIRST OF DECEMBER -
 POSTER FINISHED BY END OF THE YEAR
 PARTIALLY FUNDED
 NYSCA ETC.
 MENTION LIMITED EDITION
 PORTFOLIO?

P.S. DO YOU HAVE ANY INFO ON POSTER BRIGADES?

BE

ALL
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SWELL,
 WEXLER,
 D. A. MARTINEZ

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to be credited:

H:
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Roe will do star
for press etc

Oct 20 6:30
here

Printmaking Students of
PARSONS SCHOOL OF DESIGN AND COOPER UNION

ALPHABETIC

Lucy Lippman
Karen Batten?

Also

Printmaking students from Parsons School of Design + Cooper Union, and others

T. HILLIS, L. ...
R. LANGSTON, ...
D. A. MARTINEZ
A. MEIYAN

PLEASE CALL JOEL - HE EXPECTS A CALL TO

DISCUSS THE PRINTING - (SIZE, DEADLINES, FOLDING ETC)
WE WANT TO HAVE THE INFO TO HIM BY FIRST OF DECEMBER -
POSTER FINISHED BY END OF THE YEAR
PARTIALLY FUNDED
MENTION LIMITED EDITION
NYSCA ETC.

P.S. DO YOU HAVE ANY INFO ON POSTER BRIGADES?

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to be credited:

H:
OF
IS
POSTE

PADD poster Sp 29

who else in show?
UP front?
incl in ek layouts from
UP front? (no)

\$260 per poster (work work
help w
print shop?)

10 silkscreens
5 aluminum
2 offset (b/w)

(24)

ALPHABETIC

Lucy Lippava
Karen Batten?

Also

Printmaking Students of
PARSONS SCHOOL OF DESIGN AND COOPER UNION

ALS

Printmaking students from Parsons
Design & Cooper Union, and others

T. NICOLA, L. ...
R. LANGSTON, SEBASTIAN, A. MEYMAN

PLEASE CALL JOEL - HE EXPECTS A CALL TO

DISCUSS THE PRINTING - (SIZE, DEADLINES, FOLDING ETC)
WE WANT TO HAVE THE INFO TO HIM BY FIRST OF DECEMBER -
POSTER FINISHED BY END OF THE YEAR
PARTIALLY FUNDED
MYSMA ETC.
MENTION LIMITED EDITION
PORTFOLIO?

P.S. DO YOU HAVE ANY INFO ON POSTER BRIGADES?

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	PAD/D	I. 547

+ Cooper & Parsons
 poster projects
 they'll print
 I will curate for
 shows

H:
 of
 is
 POSTER

anyone on LISL is in
 show; others we'll put
 in (curate) if space -

need b/w photos -
 - LL be liaison
 Jennifer (AP) + press

ALPHABETIC

ALS

+ printmaking studios from Parsons
 Design + Cooper Union, and others -

Lucy Lippard
 Karen Batten?

Also PAK

PRINTMAKING STUDIOS FROM
 PARSONS SCHOOL OF DESIGN AND COOPER UNION

T. HIGGINS, L. ...
 R. LANGSTON, SEANE, A. MEYMAN

PLEASE CALL JOEL - HE EXPECTS A CALL TO
 DISCUSS THE PRINTING - (SIZE, DEADLINES, FOLDING ETC)
 WE WANT TO HAVE THE INFO TO HIM BY FIRST OF DECEMBER -
 POSTER FINISHED BY END OF THE YEAR
 PARTIALLY FUNDED
 MENTION LIMITED EDITION
 NYSCA ETC.
 MENTION PORTFOLIO?

P.S. DO YOU HAVE ANY INFO ON POSTER BRIGADES?

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	PAD/D	I. 547

Print Studios to be credited:
(Printed Portfolio Poster Prints)
Lower East Side Printshop

* Water Street Press, LTD.

RAGGED Edge Press

* Henrici Studio, Ltd.

* Donated Printing Paper

Committee for Exhibition:

Tom Halsall, Chair

William C. Maxwell

Tim Hillis

Janet Vicario

Herb Perr

Alfred Martinez

Rae Langston

Irving Wexler

Joel Cohen

Susan Crowe

Lucy Lippard

Karen Batten?

H:

OF
IS
POSTER

Jerry
Kearns

(IF

ALPHABETIC

ALS

* printmaking studios from Parsons School of Design + Cooper Union, and others

T. HILLIS, W. C. MAXWELL, R. LANGSTON, J. COHEN, A. MARTINEZ, S. CROWE, A. MEYMAN

Also PARTICIPATING
Printmaking Students of
PARSONS SCHOOL OF DESIGN AND COOPER UNION

(D BE)
3)
TALK
SESSIONS

KWELL,
E. WEXLER,
D. A. MARTINEZ,
A. MEYMAN

PLEASE CALL JOEL - HE EXPECTS A CALL TO

DISCUSS THE PRINTING - (SIZE, DEADLINES, FOLDING ETC)
WE WANT TO HAVE THE INFO TO HIM BY FIRST OF DECEMBER -
POSTER FINISHED BY END OF THE YEAR
PARTIALLY FUNDED
MYSMA ETC.
MENTION LIMITED EDITION
PORTFOLIO?

P.S. DO YOU HAVE ANY INFO ON POSTER (STRI GABLES)?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PAD/D	I. 547

Starting at 7:30 on Feb 13, PAD/D will hold its third annual Valentine's fund-raising birthday party. There will be food, drink, dancing, etc.; admission is \$5.00. All are welcome, bring your friends. Franklin Furnace is a block east of the Franklin St. stop on the #1 and near the Canal St stop on the A, AA, CC, E. For info, please call 420-8196. (Press passes must be arranged in advance.)

Hope to see you there,

Jim
Jim Murray (for the 25 people who worked on

"We Want To Live!")

"When we say, 'Freeze!' we do not mean to keep things the way they are."

(IF WE ARE DOING THE ... INCLUDED HERE)

PARTICIPANTS:

(ANN HAS ENTIRE LIST - INCLUDING)
COOPERATORS

ALSO SAY - "AND OTHERS" BECAUSE WE MAY
INCLUDE A FEW LATE SUBMISSIONS

ALPHABETICAL

ALSO LIST PAD/D EXHIBITION COMMITTEE: T. HALLSALL, W. MAXWELL,

printmaking students from Parsons School of
Design + Cooper Union, and others

J. CONEN, N. PERR, I. WEXLER,
T. HILLIS, L. LIPPARD, A. MARTINEZ
R. LANGSTON, SEBASTIAN, A. MEYMAN

PLEASE CALL JOEL - HE EXPECTS A CALL TO ?

DISCUSS THE PRINTING - (SIZE, DEADLINES, FOLDING ETC)
WE WANT TO HAVE THE INFO TO HIM BY FIRST OF DECEMBER -
POSTER FINISHED BY END OF THE YEAR
PARTIALLY FUNDED
MYSCH ETC.
MENTION LIMITED EDITION
PORTFOLIO?

P.S. DO YOU HAVE ANY INFO ON POSTER (STRIKES)?

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TUES. 11/10/86

Hi Lucy-

TRIED TO REACH YOU TODAY - PHONE OUT OF ORDER. I'LL CALL AGAIN TOMORROW. HERE IS THE COMMITTEES SUGGESTIONS FOR THE POSTER/INVITATION

PADD
IN
ASSOCIATION WITH
EXIT ART

PRESENTS
CONCRETE CRISIS
URBAN IMAGES OF THE 80'S

A POSTER EXHIBITION
(IF WE ARE DOING THE 60'S POSTERS TO THIS COULD BE INCLUDED HERE)

PARTICIPANTS:

(ANN HAS ENTIRE LIST - INCLUDING COORDINATORS)

ALPHABETICAL

ALSO SAY - "AND OTHERS" BECAUSE WE MAY INCLUDE A FEW LATE SUBMISSIONS

ALSO LIST PADD EXHIBITION COMMITTEE: T. HALLSALL, W. MAXWELL, J. CONEN, N. PERR, I. WEXLER, T. HILLIS, L. LIPPARD, A. MARTINEZ, R. LANGSTON, SEBANE, A. MEYMAN

+ printmaking studios from Parsons School of Design Cooper Union, and others

PLEASE CALL JOEL - HE EXPECTS A CALL TO ?

DISCUSS THE PRINTING - (SIZE, DEADLINES, FOLDING ETC)
WE WANT TO HAVE THE INFO TO HIM BY FIRST OF DECEMBER -
PARTIALLY FUNDED BY END OF THE YEAR
MENTION LIMITED EDITION
MUSCA ETC.

P.S. DO YOU HAVE ANY INFO ON POSTER (STRI) GADES?

Joel
Opening Feb 12 thru
address

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Exit Art - ask ^{Tom} ~~the~~ one artist prob -
 Tom set straight w/ ^{nr} Jeannette

come to her w. clear plan for req show
 + installation

push 600 photos going on now
 Jeannette will get publicity -

Dec. 3 Exit art
 100-200 v. Daler (Exit will pay setu)
 750 silk screens (done sev. times)
 Jeann - street poster group 00 in way time

254 copies to put up
 Jeannette -
 setu? ↑
 Gregor Le Rock
 475-7150

shrink wrap + foam core + 2 loops (Didactic panel)

Wk. for sale? price for whole thing? (just in case) + ind. prices
 less than total

checklist ~~work~~ before show; she'll do labels
 asap # name + title only -

inst. ^{70s} 10th - 11
 Feb. 12 op / Sun night for wkly
 press stuff out / class Jan. 15
 use Jeannette list but add Guardian etc
 + self? copy ^{from} back now
 same size - Joe / by Dec. 15
 he'll

LL press kit: histy PADJ + 4 pix
 pro release [oral from Rat]
 up front (dall pics -
 Rd has reqs will
 get 8x10)

Levin -
 McGill
 Gambrell
 + 2 (Katz Linke?)
 LL correct list + to Jeannette
 for labels

Feb 20, 27 Mar 6

over

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⁰Just - wraparound from little rm → other wall
concrete CRB.B: urban image, ~~19~~ of the '80s

one portfolio here for 00 to look at now

Box

Upfront inserts (dep. more than 2000
for press (25)

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W. P. Hand Phone nos

ADD posters - letters incourg
OO to print their own ("we have limited
resources...")
& use our logo?) lhd. in (lth)

Red Bass
Rene Yanez
Motta? *Sun. Brantner*

UP: *
ADD for posters
show to dave
big version
+ portf. ✓

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about

analysts. and 405

...entation in a consumer society, of images
 social manipulation ~~gorexxxxxx~~ suggested that ~~effect~~ it was possible to
 make art socially effective. ~~(xxxxxxxxxxxxxxxx)~~ And the "information fetish"
 that saw the whole world as art and "facts" and "texts" as objects in themselves
 expanded esthetic concepts of communication and mass reproduction. *(add re show)*
 Among the legacies of a politicized conceptual art

(Ren Das)

*Rene Yanez
Motta? Suni Bantun*

*UP: X
 AD for p-asks
 show to draw
 big version
 + portf.*

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upfront

phone nos

Wesley ADS ~~3 1/2 x 5~~
(b) 5 x 3 1/2"

Fred Ho
left curve

Reason

p. no - Jensen - Ricard

Red Bass

Rene Yanez

Motta?
Sun. Brantner

add to
ad
city?

UP: *
AD for p-asks
show to draw
big version
+ portf. ✓

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CONCRETE CRISIS: A PADD Poster/Exhibition Project

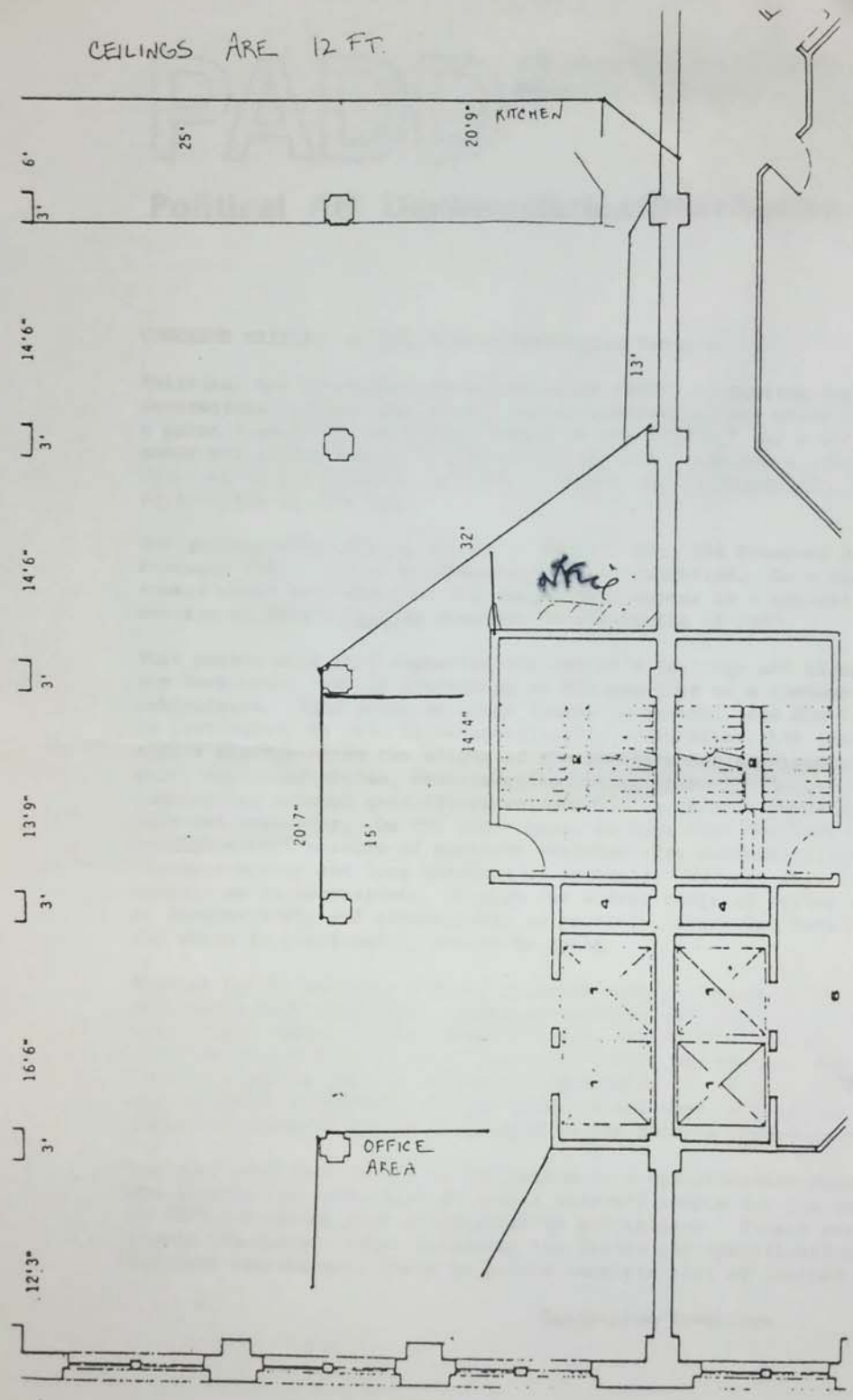
Invited Artists:

Vito Acconci	Dona Mc Adams
Doug Ashford	Joseph Nechvatel
Tomie Arai	Susan Ortega
Aleta Bass	Quimetta Pearl
Rudolf Baranik	Rick Prol
Karin Batten	Rachel Romero
Olivia Beens	Richard Ray
Willie Birch	Kristen Reed
Leslie Black	Mike Richie
Kathy Brown	Tim Rollins
Phyllis Bulkin	Juan Sanchez
Carol Byard	Vincent Salas
Josely Carvahlo	Howard Saunders
Linus Carraggio	Greg Sholette
Fay Chang	Jeff Schlesinger
Kieth Christensen	Ilse Schrieber
Sue Coe	George Smith
Eva Cockcroft	Stephen Soreff
Papo Colo	Nancy Spero
Micheal Corris	Anita Steckel
Susan Crowe	May Stevens
Maria Dominguez	Nancy Sullivan
Laura Elkins	Seth Tobocman
Tom Finkelparl	Anton van Dalen
Charles Frederick	Janet Vicario
Mike Glier	Tom Wachunas
Leon Golub	
Peter Gourfain	
Marina Gutierrez	
Hans Haacke	
Edgar Heap of Birds	
Tim Hillis	
Bob Huot	
Jeff	
Noah Jemison	
Jamillah Jennings	
Cliff Joseph	
Elizabeth Kulas	
Jane Konig	
Margia Kramer	
Salem Krieger	
Barbara Krueger	
Rae Langston	
Micheal Lebron	
Robert Longo	
Alfred Martinez	
William C. Maxwell	

18 added
resp

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PADD

339 Lafayette St., N.Y. N.Y. 10012
Phone: (212) 420-8196

Political Art Documentation/Distribution

CONCRETE CRISIS: A PADD Poster/Exhibition Project

Political Art Documentation/Distribution (PADD) is putting together an invitational gallery and street poster exhibition, for which we received a grant from NYSCA, on "Urban Images of the 1980's." As a socially aware and active New York City artist who has expressed a continued interest in the programs of PADD, we would like to invite you to participate in this show.

The gallery show will be exhibited at Exit Art, 578 Broadway in February 1987. All work submitted will be exhibited. As a means toward wider distribution, all images will appear in a special enlarged edition of PADD's Upfront magazine in the Spring of 1987.

This poster show will emphasize the artist's feelings and thoughts about New York City. NYC is identified as the exemplar of a contemporary urbiculture. This focus on urban issues in general, and New York City in particular, is felt to be specifically critical at this juncture of our city's history--from the plight of the homeless and displaced, to unemployment, continued racism, deteriorating health care, the destruction of communities through gentrification, and the increasing yuppyization of our cultural resources. On the other hand, we know that New York City still retains a full measure of positive ambience--its cultural diversity, enormous energy and long heritage of struggle. We want this timely exhibition to demonstrate, through the widest range of styles and images, as imaginatively and innovatively as possible, where New York City is at and where it could and/or should be going.

Posters in the gallery; posters in print media; posters in the street--these have been traditional forms of creating and exhibiting art that can move people toward needed change in times of crisis. With New York City's survival at stake as a viable place for living and working and as a means towards fighting for and ultimately reclaiming it, we wish to continue this activist tradition. By the means of critique, the issues of our urban environments are to be brought to the fore--a "concrete crisis."

Enclosed with this letter of invitation is a specification sheet giving the details for participation with a tear-off coupon for you to return to PADD indicating your willingness to participate. Please return this coupon immediately after reviewing the letter and specification list. For your convenience, there is also a complete list of invited artists.

Exhibition Committee

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CONCRETE CRISIS: A PADD Poster/Exhibition Project

Invited Artists:

Vito Acconci	Dona Mc Adams
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Aleta Bass	Quimetta Pearl
Rudolf Baranik	Rick Prol
Karin Batten	Rachel Romero
Olivia Beens	Richard Ray
Willie Birch	Kristen Reed
Leslie Black	Mike Richie
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Phyllis Bulkin	Juan Sanchez
Carol Byard	Vincent Salas
Josely Carvahlo	Howard Saunders
Linus Carraggio	Greg Sholette
Fay Chang	Jeff Schlesinger
Kieth Christensen	Ilse Schrieber
Sue Coe	George Smith
Eva Cockcroft	Stephen Soreff
Papo Colo	Nancy Spero
Micheal Corris	Anita Steckel
Susan Crowe	May Stevens
Maria Dominguez	Nancy Sullivan
Laura Elkins	Seth Tobocman
Tom Finkelparl	Anton van Dalen
Charles Frederick	Janet Vicario
Mike Glier	Tom Wachunas
Leon Golub	
Peter Gourfain	
Marina Gutierrez	
Hans Haacke	
Edgar Heap of Birds	
Tim Hillis	
Bob Huot	
Jeff	
Noah Jemison	
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Elizabeth Kulas	
Jane Konig	
Margia Kramer	
Salem Krieger	
Barbara Krueger	
Rae Langston	
Micheal Lebron	
Robert Longo	
Alfred Martinez	
William C. Maxwell	

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CONCRETE CRISIS: A PADD Poster/Exhibition Project

Specification List:

All work submitted will be in the form of a poster, either with or without text. PADD encourages collaboration, if possible, between yourself and another artist of your choice, preferably but not restricted to a text artist, e.g., writer or poet. This is not, however, a requirement. Message texts, if included, can be of any type that stress the content of the project.

The following minimal limitations must be adhered to with all submitted work:

1. Maximum Size: 22 X 26" (two-dimensional only)
2. Maximum Colors: Three (see below)
3. Completion Deadline: September 9, 1986
4. Delivery of Work: To Exit Art Gallery, 578 Broadway, 8th Floor, 212-966-7745, Tuesday thru Saturday, 12-6 pm, September 9-13, 1986
5. Each poster must be delivered backed, but NOT permanently attached, with a 1/4" foam-core board cut to the size of outside measurements of the poster, and covered with some form of protective sheet
6. Signature(s) should include copyright insignia, being placed on image side of poster, e.g., © Signature 1986
7. Attach a separate piece of paper to the rear of each poster with poster title, your name, address, telephone number and full selling price (see below)

All exhibited posters will be for sale at Exit Art. The artist will receive 50% of all proceeds, while PADD will receive 25% and Exit Art 25%. Artists will set their own selling price. All posters submitted will be exhibited at Exit Art and will be reproduced in a special enlarged edition of Upfront.

Additionally, from the body of submitted posters, PADD's Exhibition Committee will ask approximately 15 artists to participate in producing a silkscreen edition of their poster. Selections will be based on a group of work that emphasizes the widest range of issues. Poster silkscreens will be printed by the artist, or the artist's designated individual, at the Lower East Side Printshop, Inc. whose staff will be available for technical assistance and advice. "Rainbow" or split fountain printing is possible, affording the potential of a wider spectrum of color (contact the Exhibition Committee for details if you intend to utilize this possibility in the initial design). The poster will be printed in an edition of 150, 50 of which will be included in a portfolio. Complete portfolios will be for sale at Exit Art. (The retail price will be established by the Exhibition Committee, the proceeds being divided equally amongst all included artists in accordance with the breakdown established above.) The remaining prints will be posted throughout New York City by a professional poster group before, during and following the gallery exhibition--these will include the following text: "CONCRETE CRISIS: A PADD Poster/Exhibition Project. Partially supported by NYSCA." Artist Proofs will be available to the artist.

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Those participating in the silkscreen editioning of their poster will receive a modest honorium. The cost of printing the poster, its distribution, etc. will be covered by PADD.

The PADD Exhibition Committee includes the following members:

Tom Halsall, Chair	914-271-8920
William C. Maxwell	212-431-3638
Tim Hillis	718-383-2850
Janet Vicario	212-533-3124
Herb Perr	212-255-9192
Jerry Kearns	212-777-6469
Alfred Martinez	212-964-8968
Rae Langsten	212-925-9646
Karin Batten	212-222-1873
Irving Wexler	212-982-6830
Lucy Lippard	212-966-2994

Ann Meiman, Student intern for project

Please tear off this coupon and return it IMMEDIATELY to: Tom Halsall, P. O. Box 132, Canal Street Station, New York, New York 10013-0868

Your Name:
Telephone:
Best time to reach you:

Are you going to participate in CONCRETE CRISIS: A PADD Poster/Exhibition Project?

YES
(Circle One)
NO

Do you plan to collaborate with another artist on this project?

YES
(Circle One)
NO

If applicable, other artist:

Name:
Address:
Telephone:

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PADD

339 Lafayette St., N.Y. N.Y. 10012
Phone: (212) 420-8196

Political Art Documentation/Distribution

"CONCRETE CRISIS: A PADD POSTER/EXHIBITION PROJECT"

Hello!

We are pleased to tell you that we have 65 pieces in the exhibition. Everything is shaping up according to our plans and we are looking forward to a highly publicized and very exciting show! Exit Art Gallery has scheduled "Concrete Crisis" from February 12 (the opening) to March 14, 1987.

The Upfront Committee is engaged in frenzied activity preparing the special double edition which will be available during the exhibition and will have an entire center section devoted to all the posters in the exhibition plus artist comments and a major article about the posters and the tradition of the political poster during the past 25 years.

If you have not already recieved a telephone call with reference to a verbal statement about your poster for Upfront and verification of the title and price, please contact Irving Wexler at (212) 928-6830.

We are presently in the process of final selection of the posters slotted for silkscreen and offset reproduction. Those selected have received telephone notification.

Sincerely,

PADD Exhibition Committee

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Summer 1986

PADD

339 Lafayette St., N.Y. N.Y. 10012
Phone: (212) 420-8196

Political Art Documentation/Distribution

CONCRETE CRISIS: A PADD Poster/Exhibition Project

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Exhibition Committee

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PADD

339 Lafayette St., N.Y. N.Y. 10012
Phone: (212) 420-8196

Political Art Documentation/Distribution

Dear Artist:

The PADD Exhibition Committee would like to thank you for all your cooperation and participation in the Concrete Crisis project. The Exhibition has been an enormous success (see review in the current issue of the Village Voice). We apologize for not having enough catalogues at the opening to give out to everyone. You will receive the special double issue of Upfront with the Exhibition catalogue in the mail.

PICK UP YOUR POSTER

MONDAY MARCH 23rd at
EXIT ART bet. 12-6 p.m.

PLEASE MAKE EVERY EFFORT TO PICK UP YOUR WORK ON THIS DATE! Work not picked up will be taken to the PADD office. After March 23rd we no longer have insurance to cover your work. Any artwork not claimed by April 1, 1987: the Exhibition Committee will assume you are donating your piece to PADD and it will become a permanent part of the archive. If you cannot make it on the 23rd, please call Janet Vicario to arrange pick up day and time: 533-3124. Please note: on the 23rd we would like to continue to videotape statements by the artists about their work and the theme of the Exhibition. If you are interested, be prepared with a 1-2 minute (brief) statement.

Sincerely,

THE EXHIBITION COMMITTEE

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578 BROADWAY NEW YORK, NY 10012 212-966-7745
EXHIBITIONS • PUBLICATIONS • SPECIAL PROJECTS

PRESS RELEASE

PADD (Political Art Documentation/Distribution)

in association with EXIT ART presents:

CONCRETE CRISIS - URBAN IMAGES OF THE '80s
A Print Portfolio

14 prints by artists in the CONCRETE CRISIS exhibition
Edition of 50

VITO ACCONCI
TOMIE ARAI
KEITH CHRISTENSEN
ANTONIO FRASCONI
TIM HILLIS, GALE JACKSON
JEFF
JANET KOENIG
ROBERT LONGO
ALFRED MARTINEZ
WILLIAM C. MAXWELL, GINA MARIE TERRANOVA
RACHAEL ROMARO
GEORGE "GEO" SMITH
NANCY SPERO, LEON GOLUB
ANTON VAN DALEN

Printed by Henrici Studio, Ltd., The Lower East Side Print Shop,
Ragged Edge Press, and Water Street Press.

Price: \$1250.

For further information, contact: Stuart Anthony at EXIT ART

EXIT
A R T

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578 BROADWAY NEW YORK, NY 10012 212-966-7745
EXHIBITIONS • PUBLICATIONS • SPECIAL PROJECTS

PRESS RELEASE

FOR IMMEDIATE RELEASE

PRESS CONTACT: Sabina Sladek 966-7745

CONCRETE CRISIS: MAJOR POSTER PROJECT EXPOSES URBAN ISSUES

FEBRUARY 19 - MARCH 21, 1987

OPENING: THURSDAY FEBRUARY 19 6-8 P.M.

CONCRETE CRISIS is an exhibition of urban images of the '80s - posters specially designed by 70 New York artists for this PADD project. (PADD stands for Political Art Documentation/Distribution, a progressive resource and networking group of artists that is beginning its 8th year of cultural activities.)

The invited artists range from established (Vito Acconci, Robert Longo, Nancy Spero, Joseph Nechvatal, Leon Golub, Sue Coe, and Anton van Dalen) to the emerging (Juan Sanchez, Rachael Romero, Keith Christensen, Rae Langsten, Tomie Arai, Noah Jemison, Marina Gutierrez).

Lively, topical, often controversial, the posters are widely varied in style and content. With humor, irony, pop iconography, and/or political passion, they celebrate and criticize the Apple from its core. Among the subjects covered are homelessness, gentrification, racism, drugs, fear...and fun.

The PADD Organizing Committee wanted to show, "as only art can, that the city we live, work, and create in may be down, but it's far from out. It's worth reclaiming from its despoilers."

CONCRETE CRISIS continues the great activist art tradition of public posters, and is the most recent in an ongoing series of public art projects sponsored by PADD, beginning with "Death and Taxes" in 1981.

The posters will reach three different publics: the original designs will be shown in the gallery; the 14 selected for mass reproduction will be posted in the streets all over New York; and a signed edition will be available to collectors in a portfolio. The show will be fully documented, with statements by the artists, in No. 12 of PADD's magazine - UPFRONT.

EXIT

A R T

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EXHIBITIONS • PUBLICATIONS • SPECIAL PROJECTS

CONCRETE CRISIS

URBAN IMAGES OF THE '80s
February 19 - March 21, 1987

A P.A.D.D. PROJECT

13. VITO ACCONCI
I LOVE NEW YORK -- NEW YORK LOVES ME
6. TOMIE ARAI
RISING WATERS
33. RUDOLF BARANIK
DICTIONARY EXCERPT: "NEW YORK CITY"
26. ALETA BASS
MALCOLM ELIOT RYDER
ADD SPACE HERE
75. KARIN BATTEN
WHOSE COUNTRY IS IT ANYWAY ?
63. OLIVIA BEENS
SHAKING
16. TZVI BEN-ARETZ
UNTITLED
67. WILLIE BIRCH
DRUG ABUSE IS JUST A SYMPTOM
42. LAURE BRETTHAUER
CROWDS AT SEA
55. PHYLLIS BULKIN
NIGHT AND DAY
8. MARGUERITE BUNYAN
UNTITLED
27. CAROLE BYARD
MALE, BLACK & TWELVE IN N.Y.C.
70. FAY CHIANG
EAST FOURTH STREET

EXIT

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4. KEITH CHRISTENSEN
LET'S YOU AND HIM FIGHT
1. EVE COCKROFT
AT LAFAYETTE AND HOUSTON
76. SUE COE
LET THEM EAT CAKE
35. MICHAEL CORRIS
EXIT HOUSING
56. MARIA DOMINGUEZ
APPLE SYNDROME
37. JEFF DREIBLATT
CHARLES FREDERICK
WAYNE ROTTMAN
AIDS
2. LAURA ELKINS
SAVE THE CHILDREN
14. TOM FINKELPEARL
GENTRIFICATION AND IT'S DISCONTENTS
28. ANTONIO FASCONI
THE 42ND PARALLEL, V
53. AKI FUJIYOUSHI
MOBILITY
74. PETER GOURFAIN
IN KOCH'S NEW NEW YORK
58. MARINA GUTIERREZ
HOW AM I DOING ?
7. EDGAR HEAP OF BIRDS
PUBLIC SOUL
65. TIM HILLIS
GALE JACKSON
AIN'T NO SPACIOUS SKIES IN THIS CITY
34. JEFF
LAST LEG
9. NOAH JEMISON
THE SYSTEM
30. JAMILLAH JENNINGS
EDUCATION IN NY

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71. SABRINA JONES
MANHATTAN SKYLINE
40. CLIFF JOSEPH
WE MUST PICK A BETTER ONE
66. JANET KOENIG
AFTER A SUCCESSFUL COLONIZATION
THE MOTHER SHIP LANDS
77. MARGIA KRAMER
DIVERSITY IN AMERICA
62. E.SALEM KRIEGER
QUESTION AUTHORITY
49. ELIZABETH KULAS
INDIAN POINT IS AN ACCIDENT
WAITING TO HAPPEN
72. RAE LANGSTEN
SUBTERRESTRIAL BLUES
20. ROSS LEWIS
14TH STREET MEAT MARKET
44. ROBERT LONGO
HOME-LESS
3. ALFRED MARTINEZ
COMFORT ?.. IN THE STREETS
10. THELMA ZOE MATHIAS
ABOVE AND BELOW
43. WILLIAM C. MAXWELL
GINA MARIE TERRANOVA
A COIN FOR NEW YORK CITY
22. DONA ANN MCADAMS
FORT WASHINGTON MEN'S SHELTER
29. BETSY MCLINDON
ADAM IN THE GARDEN
51. BRAD MELAMED
W.T.C. AT NIGHT
78. JOSEPH NECHVATAL
UNTITLED

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45. VERNITA NEMEC
I REALIZE I MUST KEEP MY WITS
ABOUT ME AT ALL TIMES
I HOPED ALL WOULD BE FINE,
THAT NO EVIL WOULD BEFALL ME
59. QUIMETTA PERLE
DREAMS / ASHES
11. KRISTIN REED
PEDRO PIETRI
TATA
52. DAVID REYNOLDS
THIS CHILD IS DEAD
46. DON ROCK
MAKE YOUR EYES BLEED
47. RACHAEL ROMERO
GREG VELEZ
BALANCE YOUR BRAIN
68. VINCENT SALAS
I ? NY
48. JUAN SANCHEZ
HOW FAR DEEP INTO THE GROUND DO
YOU WANT DRUGS TO TAKE YOU ?
73. JEFF SCHLESINGER
N.O.T.I.N.N.Y.
61. ILSE SCHREIBER
HOMELESS
57. GREG SHOLETTE
THE NEW ANGST: FOR GEORGE GROSZ
39. GEORGE "GEO" SMITH
TARGET-N.Y.C.
19. MIMI SMITH
RESTART
15. STEPHEN SOREFF
HEAL THE HOMELESS
69. NANCY SPERO
LEON GOLUP
THE FEMINIZATION OF POVERTY

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24. ANITA STECKEL
WHO ARE THE HOMELESS ?
THEY ARE YOU - THEY ARE ME

18. MAY STEVENS
THE LAST OF LIFE FOR WHICH
THE FIRST WAS MADE

12. NANCY SULLIVAN
DEAD END

36. SETH TOBOCMAN
CHUCK SPERRY
YOLANDA WARD
SPATIAL DECONCENTRATION T

41. JULIUS VALIUNAS
WILL YOU BE NEXT ?

25. ANTON VAN DALEN
LUXURY CITY

50. JANET VICARIO
HIGH FAT

23. TOM WACHUNAS
VIOLENCE IS GOLDEN

60. RICHARD RAY WHITMAN
STREET CHIEF SERIES

COOPER UNION PRINTMAKING STUDENTS

32. JEE WON KIM
1

21. KOLGER KLEINE
2

31. BETH SOPKO
3

5. PATTY FLANAGAN
4

54. GABRIELLE BROWN
STUDIO HIGHRISE

64. MICHAEL VAN PATTAN
5

38. URSULA KYLE
6

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VOICE MARCH 17, 1987

Rent Destabilization

BY ELIZABETH HESS

If you want to find real estate bargains that will eventually turn into solid investments, it's prudent to follow the habitation patterns of artists. Gentrification is a subject close to their homes and the primary focus of "Concrete Crisis," a show of 94 posters at Exit Art (578 Broadway, through March 21) generated by Political Art Documentation/Distribution (PADD), an organization of activist artists, has an archive of political work that it claims is the most comprehensive in the U.S. Fourteen of the 94 posters will soon be (if they aren't already) plastered on the streets of all five boroughs in an attempt to broadcast the issues.

You don't have to know the history of agitprop posters (but if you don't, it's

ART

included in an issue of *Upfront*, PADD's publication, which also functions here as a catalogue) to equate the form, more than any other aesthetic vehicle, with

effective only for a few, such as May Stevens, whose oeuvre already entails working from photocopied images. In one of the show's few horizontal pieces, she frames a commemorative portrait of Jessie Wallace Hughan, the founder of the War Resisters League, with a decorative motif; the piece works well as an advocacy image and as a formal portrait.

Carole Byard's *Male, Black, and Twelve in N.Y.C.* is a more straightforward portrait, graphically painted with thick lines and strong color contrasts. It is unencumbered by a message other than the simple assertiveness of the young boy. Vito Acconci's message is somewhat opaque, but his poster looks like you could buy it in a tourist trap on 42nd Street. Oversized red lips emerge from a density of skyscrapers to attract (or attack) the viewer; as we look down the gullet, a mirror reflects back our image, refusing its digestion. The poster is flashy and interactive.

There are several pieces that concur with Keith Haring that "crack is whack." Among them, Juan Sanchez places a cru-

AFTER A SUCCESSFUL COLONIZATION



THE MOTHER SHIP LANDS

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included in an issue of *Upfront*, PADD's publication, which also functions here as a catalogue) to equate the form, more than any other aesthetic vehicle, with propaganda. The goal of this work is to attack the status quo, and Koch, Reagan, drugs, and the upper classes are some of the predictable targets. Regardless, politics makes the show. Its weakness is that many artists lack the graphic skills required to create compelling and instantly comprehensible images; many of the pieces would never survive on the streets and they only sneak by here. These issue-oriented curators have let a hundred flowers bloom; it's up to us to do the weeding.

The work falls bluntly into two categories; there are some artists who have sophisticated graphic skills, apart from their regular practice, and others who just transfer their customary aesthetic to the poster format. The latter strategy is

effective only for a few, such as May Stevens, whose oeuvre already entails working from photocopied images. In one of the show's few horizontal pieces, she frames a commemorative portrait of Jessie Wallace Hughan, the founder of the War Resisters League, with a decorative motif; the piece works well as an advocacy image and as a formal portrait.

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There are several pieces that concur with Keith Haring that "crack is whack." Among them, Juan Sanchez places a crucifix over a number of junkies as if to say that drugs are now worshipped or, alternatively, that they are a sin. George "Geo" Smith's urbscape is a dark, brooding collage that poignantly identifies children as the next generation of addicts.

Three homeless figures huddle together in a woodcut by Ilse Schreiber; Sue Coe's *Let Them Eat Cake* (unfortunately an old piece—the majority of artists created new works for this show) juxtaposes a headline from the *Daily Reptile* describing a \$1000-a-plate White House dinner with a woman eating out of a garbage can; Maria Dominguez paints a melancholic, ghostly face looming over the World Trade Center towers; Robert Longo brackets his *Monument to the Homeless* with a parody of Maya Lin's

AFTER A SUCCESSFUL COLONIZATION



THE MOTHER SHIP LANDS

Janet Koenig: *After a Successful Colonization the Mother Ship Lands* (1986)

Vietnam Veterans Memorial.

Only *The New Angst*, by Greg Schollette, makes the connection between art and gentrification. He depicts a studio where artists fret over the relationship between their work, *Artforum*, and the sale of their lofts. At another end of the spectrum, Rudolf Baranik's surreal definition of "New York" from his *Dictionary of the English Language, 24th Century* (a compilation of definitions was just published by Bee Sting Press) chronicles in grisly detail the end of the Big Apple, as we know it, in an apocalyptic traffic jam.

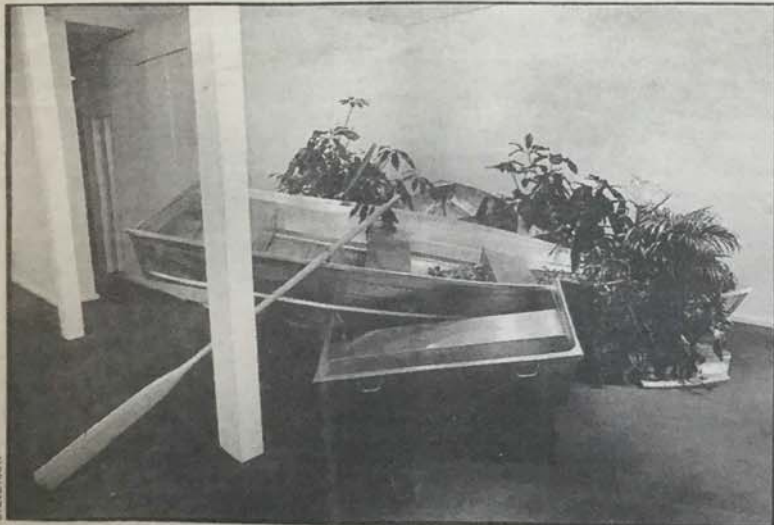
PADD shares Exit Art with Michael Chernishov, a Russian constructivist who

makes his New York debut. According to the catalogue essay by Timothy Cohrs, Chernishov made a big stink in Moscow in 1962 when he hung "Red Truck," an unofficial exhibition, in a friend's apartment. Scraps of wallpaper and images of Soviet trucks ripped from periodicals were mounted directly in the walls. Continuing to challenge the authorities, he hung up Air France brochures the following year. In Moscow, according to Cohrs, critics consider Chernishov too Pop—which in Soviet terms equals subversive.

This is not evident in his current show, which concentrates on his work since his emigration to the U.S. in 1980. While in Moscow he was influenced by American trends; here his work is based on the Soviet tradition of Constructivism and Suprematism: sharply defined tanks, airplanes, and geometric abstractions are hung at odd angles (apparently this is a Russian-style installation) on the walls. In relation to PADD's posters they appear safe, albeit more graphic; they also look more formulaic than dynamic. At best, they complicate the relationship of art to propaganda by harking back to another political altogether.

Vito Acconci's work (International With Monument, 111 East 7th Street, through March 22) gets better and better as it grows away from him. The comic spirit of his poster is let loose in his current sculpture show. Three aluminum rowboats, complete with oars, intersect each other as casually as I beams; the surprise is that inside one of the boats, a couple of koi fish are swimming around in pool-blue water. (They always said the art world was a zoo, and now it's literally true; Anton van Dalen recently filled a cage-like vehicle with pigeons at Exit Art.)

Acconci's exotic fish add a refreshingly bizarre dimension, while they also give the boat, usually a vessel for humans, an inverted function. This sculpture is beached, surrounded by live vegetation, and waits for our projection of one narrative or another. In a similar vein, Acconci slyly covers a once comfortable, leather lounge chair in cement, after inserting three wooden stools into the mixture. This burial of deceased seats is a hilarious memorial that straddles the line between sincerity and insincerity. Acconci is an environmental sculptor with a Duchampian sense of materials. Over the years his work has become more good-natured and more accessible, as he reaches out to a broader audience. Who would have expected it?

Vito Acconci: *Landing* (1987)

STEVE HART

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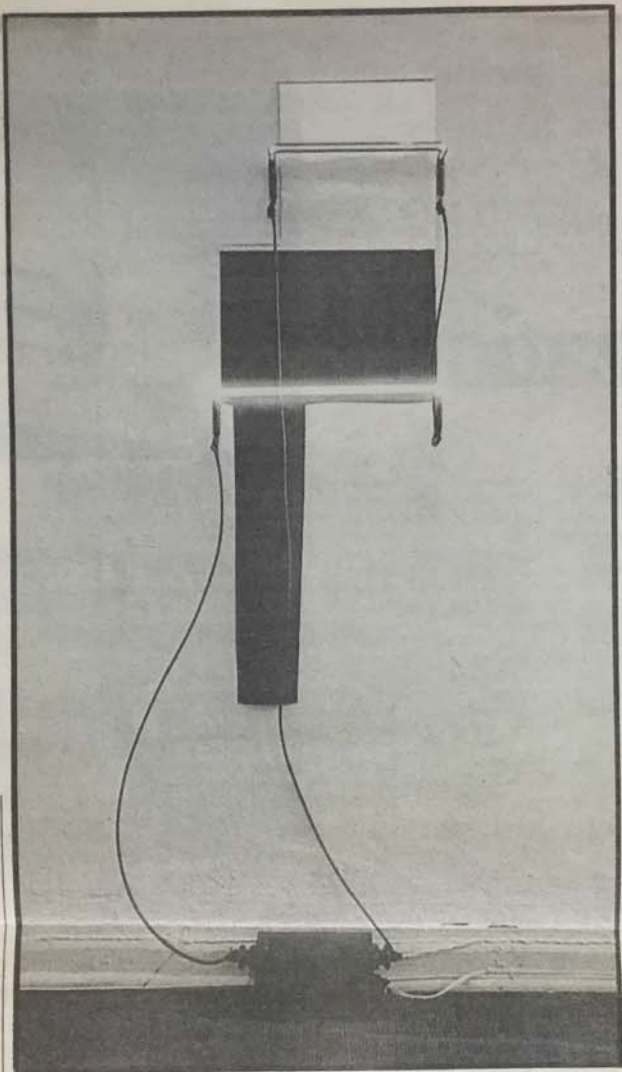
KEITH SONNIER. *Nature Morte*, 204 East 10th Street, through March 29.

A head-on approach to Keith Sonnier's work really doesn't appeal to me: a Sonnier piece typically suggests mobility, a free-ranging use of materials and technology that reflects a global perspective. Sonnier's peripatetic sensibility is well known. His work assimilates crafts and symbols indigenous to places he visits (India, Bali, Japan, Brazil), but it clearly belongs to a supertech world where all these places link and movement between them is an everyday procedure.

The only thing that has really dated about the works shown at *Nature Morte*, all from the middle and late '60s, is the language that was used to describe them in various art magazines of the same period. For example, the word "issue" tended to affix itself to any perceptible surface. You had issues of redness, or issues of fluffiness. There were also issues of influence, and issues of affinity.

And then there were the questions. Questions of luminosity. Questions of coloristic saturation and saturated colorism. The infamous question of gesture. Some of the questions were, simultaneously, issues. If someone in the '60s, for example, dumped a bucket of paint on the floor, the question would arise: *is it painting or sculpture?* But, depending on whether the paint were white or green, an issue of color might arise. And certainly the issue of gesture in this case reared its naughty head.

Today's criticism would probably insist that the dumped bucket is primarily a *critique of our commodified culture* and that dumping it on the floor is an *act of simulation*, the repainted floor being a simulacrum of the previous floor. A different sort of mind might insist that none of these issues or questions matters because *the floor paint is beautiful*. Still another would tell us that dumping a bucket of paint on the floor in 1987 is an ironic historical gloss on the celebrated bucket dump of 1967. And then a grumpier type would asseverate that today's younger artists lack the heroic élan of an earlier generation, that they're a bunch of pansies and candy-asses trying to dump paint buckets with the best of them and failing miserably. (A kind of genteel, la-

Keith Sonnier: *Make-up* (1969)

Live Wire

BY GARY INDIANA

dies-club homophobia has lately been heard from a certain female art reviewer known to cohabit exclusively with guys who've got balls of steel, real guys, the ones who can really dump the paint around or push the finished product. No condoms in their medicine cabinets.) Even more imperious is the academic who points out that the commodity critique aspect is *actually complicit with the thing it purports to criticize*, that simulation negates originality, and the new floor isn't really beautiful, or if it is, it's too beautiful to be great art.

The most popular question or issue afloat in our day, however, seems to be whether or not a thing is—I'm not entirely sure how to phrase this—*just exactly the right thing for the moment, kind of what you'd expect but somehow new*. An object might come in for heavy criticism, for instance, if other objects using the same materials, or similar imagery, happened to be shown somewhere last month. Though it is unclear what issue or question gets settled by proclaiming something similar to something else, many critics today derive an unwholesome pleasure from telling you what they've seen before that makes something

new less new than it thinks it is.

I haven't said a word yet about Keith Sonnier, but since I had to bone up on his work, so to speak, I thought I should vacate some issues raised in the things I read. Certain "younger artists" galleries—specifically, *Nature Morte*, Jay Gor-

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ney Modern Art, International With Monument, Josh Baer, and Cash/Newhouse—have quite intelligently avoided the generational antagonism that characterized the now-defunct E-Ho Neo-Doo-dyhead Movement, a fact that partly accounts for the critical success of these galleries. Moreover, shows like this one, highlighting work two decades old, help our eyes, removing from vivid objects the encrustations of dated polemic.

I don't mean to suggest there is anything ignoble or particularly wrongheaded about old criticism. Some critical writing ages better than its subject, though that circumstance carries its own peculiar pathos. Mainly, criticism reflects the preoccupations of its era. But one thing crit-

icism unavoidably does: it organizes the Cult of the Name. The Cult of the Name produces a hierarchy of *importance*. In any given year of an old art magazine, you can extract the okay list with no difficulty. Because of the eccentric manner in which art objects circulate, names begin to stand in for them as a kind of shorthand historical sense. Over time, people who saw them forget what things looked like, and people who didn't see them feel like they have.

This can apply to the work of an artist like Sonnier, whose early neon pieces are quite distinct from his later video work, the bamboo sculptures he made in India, his felt-pen drawings of runic inscriptions, and so on: the diversity of Sonnier's activity, his willingness to move on from making one kind of object, has perhaps obscured the rather startling vitality of the '60s neons until now. The drastic economy of design in some works is offset by their whimsical dacron veils, the suggestion of a breeze blowing through them. And in a sculpture like *Make-up*, in which green and violet bars of eyeshadow neon augment an arrangement of skin-thin rubber and a mirror whose bottom half is coated with yellowish "invisible" fluorescent paint (Night-Glo, a familiarly smeary shade of yellow that immediately brings a specific substance in its dried form to mind), we begin to apprehend *content* of a kind that formalism tends to perceive as a figure-ground issue at the best of times.

It's exciting to see "problem materials" like foam rubber, satin, and auto-body filler used with Sonnier's flair for ventilation. John Chamberlain's crashed cars emit the same disregard for what art is supposed to look like and the same certainty about how the object has to be. Sonnier's '60s work has little of the solemnity and heaviness of its equally radical sculptural contemporaries. Like many of Dike Blair's paintings, it carries undertones, sometimes overtones, suggestive of a cocktail lounge in Key West. As I've already indicated, it has an agreeably playful sexuality, rather than the more straightforward, homicidal thrust of conventional Minimalism. This show makes it clear that Sonnier has, in fact, been a seminal influence on a younger generation of artists, not least because this latter "issue" is resolved with exemplary grace in his practice. ■

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Winter 1986-7
UPFRONT

A Publication of PADD (Political Art Documentation/Distribution)

SPECIAL
EXHIBITION
SUPPLEMENT



© ANTON VAN DALEN '86

CONCRETE CRISIS
URBAN IMAGES OF THE '80s

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CRACKING THE CONCRETE: Interventionist Posters



"Beat the Whites with the Red Wedge,"
El Lissitzky, 1919

By Margia Kramer

Posters are cheap, mass-produced public communications. Whether commercial or political, their arresting images and texts mask the drabness of cities and disturb landscapes to provoke desired emotions in viewers. Posters are sign systems that compete in a war for attention with other distracting stimuli of modern life.

Commercial advertising posters were developed in the late nineteenth century when industrialists in search of expanded consumer markets began to manipulate advanced lithography print technologies. They discovered that the new urban labor force of women and men, whose strength and non-compliance they feared, was highly suggestible.

Turn-of-the-century advertising posters conveyed a lighthearted society, a theatrical spectacle in which women were less submissive to the old religious order but more anxious about conforming to the new. Beauty became a type of standardized property to be manufactured like merchandise, with costumes and cosmetics. The great department stores were modelled after ancient temples and opera houses. Everything was neutralized by incorporation into "themes."

- Commercial posters still exist on one level to sell marginal or luxury products, services and entertainments. In the dystopia of commercial advertising, all relations are commodified. The message is: Buy cars, buy beauty, buy status, buy sexual gratification, buy financial security, buy mastery of things over people, buy war, buy peace of mind. The unacknowledged subject of each appeal is the power of money.

The media of mass communication, where ephemera, journalism, art and mass culture intersect, are symbolic vehicles for propaganda. They mirror prevailing social relations, reflect modes of production and create values. Their networks of signs insure the maintenance and cohesion of our society as a static class, gender, age and race-stratified system. Billions of dollars are spent annually by business and government on advertising messages because they are in essence methods of control.

Whether serving up propaganda for established or embattled governments, promoting the homogenized fantasy worlds of consumerdom, or providing subversive

The power of grass that cracks the cement...[is] the power of grassroots movements.

—Movement for a New Society

The important man [sic] is not the artist, but the businessman who, in the marketplace and on the battlefield, holds the reins in his hands.

—John Heartfield

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CRACKING THE



"No More Wars," Käthe Kollwitz, 1924



NUR KEINE ANGST — ER IST VEGETARIER
 "Don't Be Scared—He's a Vegetarian," John Heartfield, 1936

visions for progressive social change, posters are effectively used to mobilize competing ideologies.

- Interventionist posters are made to interrupt the status quo. They attempt to "speak truth to power," in order to break the encoded links between images, texts, products and internalized oppression. For the most part, there are two kinds of interventionist posters: descriptive or protest posters, and prescriptive or revolutionary posters. Some posters have elements of both.

Descriptive posters provide the emotional impact of powerful topical protest images for or against a variety of causes, including war, and contain little text. They are aimed at individual sympathetic viewers to whom they offer relief from immediate social or political pressure. Often they are attempts to "sell" a cause. They do not rupture the prevailing styles of advertisements because they work within a system of appeal that is characteristic of capitalism.

Prescriptive or revolutionary posters are made from a communal world-view which provides an analysis, vision and strategy for the future in addition to the description of a single issue. Revolutionary posters are made in connection with political upheavals and social movements toward classless societies; they are directed from a specific point of view toward the shared interests of groups of viewers. Long texts which present information withheld, plus critical, transformational, alternative and admonitory scenarios are often combined in these works. Their forms of address and styles can be radical breaks with the present and past, for the purpose of ideological mobilization away from the given reality toward the desired reality.

- It has been estimated that over 3,000 posters were produced in the Soviet Union between 1917 and 1923. After the Revolution, artists wanted to transform the White Russian environment and build a new nation. They covered towns from end to end with a barrage of poster-like constructions "to make the whole world a gigantic poster," functioning as agit-prop educators of the masses of people who spoke a variety of languages and were largely illiterate. Many of these artists produced an essentialist art—later called Constructivism—which derived from Eastern mysticism, Cubism and Futurism. These Constructivist works were usually asymmetrical in design and relied on abstracted images of machine fragments like gears, pulleys and cogs, with slogans by revolutionary poets. They were meant to be grasped quickly, but read slowly. Factual, material culture, new and dynamic sans-serif typographies expressive of contemporary life, and distinctly Russian representation derived from indigenous religious and peasant folk art traditions were incorporated in such posters as Lissitsky's *Beat the Whites With the Red Wedge* (1919).

During World War I, Montgomery Flagg's *Wake Up America* (1917)—a typical protest poster—showed a personification of the State, the patriarch Uncle Sam, pointing an accusing finger toward the viewer to provoke nationalism and guilt. The republican address to an assembled body of citizens which characterized earlier government proclamations was replaced by the new liberal exhortation to the individual.

Inherent in the growth of capitalism, the democratic rhetoric of universal literacy, and the enjoyment of visual literacy, is the erosion of complex messages. Compare *Wake Up America* with Käthe Kollwitz's *No More Wars* (1924), where a woman with upraised arm suggested that poor and hungry people are the victims and responsibility of the State. The brief message and the sympathetic appeal to the individual are identical to the technique of Flagg's pro-war poster. *No More Wars* leaves you wondering, how? Within what social context?

In Germany, in the 1930's, Bauhaus artists carried on the work of revolutionary typographical design. But more important, the Russians' new-found artistic resources in pre-capitalist culture were mirrored, after World War I, by the Berlin Dadaists' identification with the irrational. Political posters were illegal in Germany until 1918, when artists, like playful children, employed scissors and pastepot to cut and suture images derived from the dominant media which claimed to represent the "adult world." Later, photomontages such as John Heartfield's *Don't Be Scared—He's a Vegetarian* (1936), ironically reflected Hitler's satanic childishness and the "civilization" of Fascism. The Dadaists and photomontagists constructed a world where propaganda was recycled with a twist, demonstrating that critique, dismantling, laughter, and reconstruction are possible; that myths and symbols can be manipulated by people for people to forge antagonisms that break the system.

The activity of the cut—the edit—was central to the work of revolutionary and avant-garde artists from the 1920s. In Germany, Walter Benjamin and Bertolt Brecht developed works which extended the intervention of the cut. Benjamin, pointing to the Fascist estheticization of political reality and the politicization of art, hailed the infinite repeatability—the "democracy"—of machine-made arts like photography and film, detached from their fine arts "aura" and available to less restricted audiences. Brecht developed the "alienation effect" which, like montage, showed how

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fragments of reality are engineered to construct ideology. His works exposed the sutured nature of everyday bourgeois life, rupturing its hegemonic seamlessness. Commodities were defetishized and repositioned within a new reality of revolutionary possibility. Brecht and the Italian Marxist Antonio Gramsci, who developed the theory of hegemony, demonstrated how relationships of oppression are fluidly disarticulated and rearticulated through the medium of culture in civil society; how this could lead to non-violent revolution, because social change occurs when peoples' perceptions of themselves change.

- During the Spanish Civil War, from 1936 to 1939, barbaric raids on helpless towns by Franco's forces rehearsed the destructive potential of Fascism. The struggle was memorialized in thousands of Republican posters made by trade and artists' unions in Madrid, Barcelona and Valencia. Many of these posters combined photomontage, Socialist Realism, Cubo-Futurism, commercial advertising art and straight photography in a mélange of styles that reflected international support for the Republican defense. The scale of transgression was evoked by helpless children and women in heartrending images of senseless attacks, as in *Madrid, l'Action "Militaire" des Rebelles* (1937), made by the Ministry of Propaganda. These moving images of the civil war resemble protest more than revolutionary posters, due to their symptomatic articulation of events and their emotional appeal.

During World War II, pacifism was barely tolerated. All posters were pro-war. Film and radio became more effective transmitters of government propaganda, and official posters were relegated to certain tasks. The U.S. government hired the advertising firm of Young and Rubicam to write a pamphlet, "How to Make Posters That Will Help Win the War," which said that posters:

... can help speed up production, prevent waste... sell bonds, dramatize the things we are fighting, increase... enlistments, stop rumors and gossip, create a better understanding between this country and our allies, and help do any other job necessary...

Posters were slick works of graphic art. After the Allied victory, they were used with the Marshall Plan and the spread of the U.S. military to stimulate new foreign markets. From about 1950, commercial art was no longer an instrument of nationalism, but an "international style" generated from a U.S. melting pot of European immigrants.

Class and community are rarely articulated in protest posters. Until the 1960s, the nuclear family substituted for the State as the self-interested object of protection and defense. Nationalism or virility were foregrounded; women and children were portrayed as dependents; the Other is entirely absent from representation.

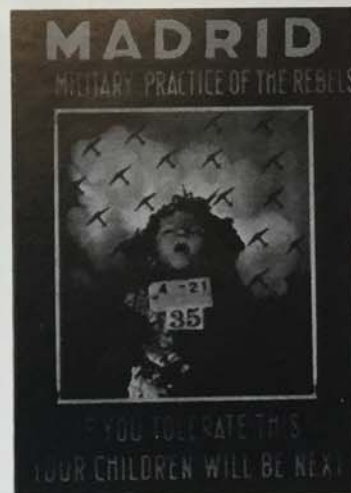
In May, 1968, in France, the Atelier d'Affiches Populaire was formed by Parisian art students to create posters in support of the workers' and students' strikes against the Gaullist regime, class-based universities, and art-for-art's sake educational practices. Their actions coincided with similar movements, exhibitions and publications in other French cities, in Great Britain, Italy, Sweden, Germany, Czechoslovakia, Mexico and the U.S. This French student collective—similar to the ROSTA (Russian Telegraph Agency) Collective which produced window posters in the Soviet Union around 1920—created more than 300 posters in silk-screened editions of 200 to 300, about which they wrote:

All the militants—workers, students, artists, etc.—from the Atelier Populaire meet twice daily in a General Assembly. The work of this assembly is not merely to choose between the designs and slogans suggested for posters, but also to discuss all current political problems. It is mainly during the course of these debates that the political policy of the Atelier Populaire is developed and defined. It is essential that as many workers as possible should take part.

- Revolutionary posters are structural critiques, with agendas for changing the system. Their forms and contents herald new communities. On the other hand, many protest posters are symptomatic, negative critiques relating to disaster and subordination. Historically, they have presented emotional images—disturbing scenes of horror or appeal—and short texts. Their projections of helplessness, conformism, anxiety, and moral obligation echo the strategies and styles of the dominant media, and collapse the differences between them.

Since television, 1968, and the Vietnam era, counterculture and anti-war protests have mushroomed. Many of these works link militarism to patriarchy and capitalism as a triple threat to modern life. Serious anti-war posters, such as the Art Workers' Coalition's *Q: And Babies? A: And Babies*. (1969), where a photograph was combined with a brief message to commemorate the My Lai massacre, were joined by posters protesting the draft, race relations, the new radicalism, civil liberties, relations with

CONCRETE



"Madrid, l'Action 'Militaire' des Rebelles," anon, 1937

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POSTERS



INFORMATION
LIBRE



Two posters by French students of the Atelier d'Affiches Populaire, 1968

the Third World, ecology, anti-nuke scenarios of annihilation, the rights of Native Americans, Hispanic-Americans, Afro-Americans, women, gays, children, animals and the elderly, and, most recently, anti-Reaganism.

Protest posters can be all too easily coopted. Susan Sontag has described the art-cum-protest collectibles phenomenon of the 70's and 80's—posters that memorialize events never attended. They contribute to a miniaturization of the world—a domestication or tourism of protest—which reflects the moral vertigo of our society.

- In the U.S. today, grassroots organizers engaged in long-term campaigns for peace and justice have developed a four-step process—description, analysis, vision, strategy—for social change. But the isolation of many artists from social events and from each other during this period of political stasis and economic decline, and the lack of coherent progressive political programs, contribute to the diffusion of current interventionist posters and the grassroots paradigm (largely unacknowledged by artists in this exhibition). The situation is aggravated further by the Right's successful cooptation of traditional, radical methods of outreach.
- *Concrete Crisis* is an exhibition that brings together the works of over 70 of New York City's socially concerned art community. These men and women, whites and people of color, are socially passionate artists, angry and indignant at the injustices that surround them. Their works comprise an arresting statement about the human essence of this urban center.

The written agenda for this exhibition was to create work about this declining city in which we all live. The unwritten agenda which most of the artists have chosen is the portrayal of a capitalist city in irretrievable decay—an array of social pathology including crime, drugs, violence and homelessness, with no structural breaks, and few countervisions or specific suggestions for transformation. The aggregate impact of the exhibition is a sad and angry negativism of content within a positivism of forms that recalls episodes in the history of poster design and modern art. It suggests that society requires a total transformation if peace and justice are to flourish.

The sponsoring organization—PADD—chose the medium of the poster because of its powerful tradition, its cheapness, and its ability to function in different environments. It was decided that the exhibition would have three components: the show within a gallery; selected posters to be silk-screened and posted in the streets, also sold separately as a portfolio of prints; and the catalogue in this special issue of UPFRONT magazine. PADD applied for and received a grant from the NYSCA for the exhibition, revealing a set of contradictions that reflect the economics of the New York art scene. It was necessary to use the gallery system in order to draw attention to street art; use of the gallery system required securing a grant; money from the state was used to attack the problems of the city; "competition" for selection of posters into an exclusive portfolio works against a sense of community; entrance into the gallery system itself is the goal of many socially conscious artists who use posters.

Posters can be more effective if artists are conscious that protest posters are less potent mobilizers for social change than revolutionary posters whose prescriptive form is synchronous with its transformational content, and if we join forces with one another and with political groups. Using Gramsci's theory, we can predict that the fluid nature of hegemony will be affected by the ripples from the social critiques found in these posters, leading to the articulation of relations of subordination, oppression and repression that will break the system.

As Guy Brett has commented in discussing the influential writings of Walter Benjamin, the mass media is now a social institution full of contradictions, with its own repressive "aura" that neutralizes reality. It seems that this is a good time to articulate and reformulate the relations of socially active media to art and the dominant culture. This exhibition provides opportunities to raise these questions. □

SOURCES:

Dawn Ades (and others), *The 20th-Century Poster, Design of the Avant Garde* (New York, 1984); Atelier Populaire, *Posters from the Revolution, Paris, May 1968*, (London, 1969); Max Gallo, *The Poster in History*, (Middlesex, 1974); David Kunzle, *Art as a Political Weapon: American Posters of Protest 1966-70* (New School catalogue, New York, 1971); Irvine Metz, *The Poster, Its History and Its Art* (New York, 1963); Hellmut Rademacher, *Masters of German Poster Art* (Leipzig, 1966); Maurice Rickards, *Banned Posters* (London, 1969); *Posters of Protest and Revolution* (New York, 1970); Susan Sontag, *Posters: Advertisement, Art, Political Artifact, Commodity*, in Dugald Stermer, *The Art of Revolution* (New York 1977).

Margia Kramer is an artist who lives in New York City and is on the editorial board of Upfront magazine; she has had no involvement in the selection process of any of the works for the *Concrete Crisis* project.

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CONCRETE CRISIS POSTERS



Carole Byard
Male, Black and Twelve in N.Y.C.

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Eva Cockcroft
At Lafayette and Houston

Some are veterans, others lost themselves. They live here on my corner. The police usually let them stay. The only times they take them away is when there's an important event at the Puck Building.

Question Authority



E. Salem Krieger
Question Authority

Globally we are in a strange dilemma; repression is reaching extremes. But simultaneously there is a heightened awareness and consciousness. We need to examine the nature of repression; it boils down to control: the few who control the most. What is the problem? What can we do about it? ... educate ourselves, take action in constructive ways, question any rule that's given. We've got to remember that authority is a man-made structure, subject to error.



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AFTER A SUCCESSFUL COLONIZATION



THE MOTHER SHIP LANDS

Janet Koenig
After A Successful Colonization The Mother Ship Lands

I want to show what is happening to the Lower East Side. A vacant lot is depicted and the art scene is replacing the neighborhood stores and the habitat of the low-income residents. After the art galleries, come the museums. The mother ship is landing... but unlike Spielberg's film, it's not likely that the homeless will be rescued by space aliens.

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Betsy McLindon
Adam in the Garden

I was a neighbor of Adam. He was a squatter, who was the creator and caretaker of the 'Garden of Eden', in a vacant lot. The garden was destroyed by the city, and this piece is in response to that. The garden was part of the environment, and had been there for years. This was my gut reaction to my experience of Adam and his garden.

Quimetta Perle
Dreams/Ashes

New York is a city where contradictions exist side by side, and where visual beauty and spiritual beauty exist next to ugliness and despair. My experience of New York has been one of contradictions. I consider graffiti as urban flowers, and I continue to marvel at the will exhibited to make dreams happen out of such despair.

Aki Fujiyoshi
Mobility

I was inspired by the experiences and discoveries of the African American and other minorities that we had in the way up to the federal government in South Africa, not to put power in the hands of the powerless.

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Stephen Soreff
Heal The Homeless

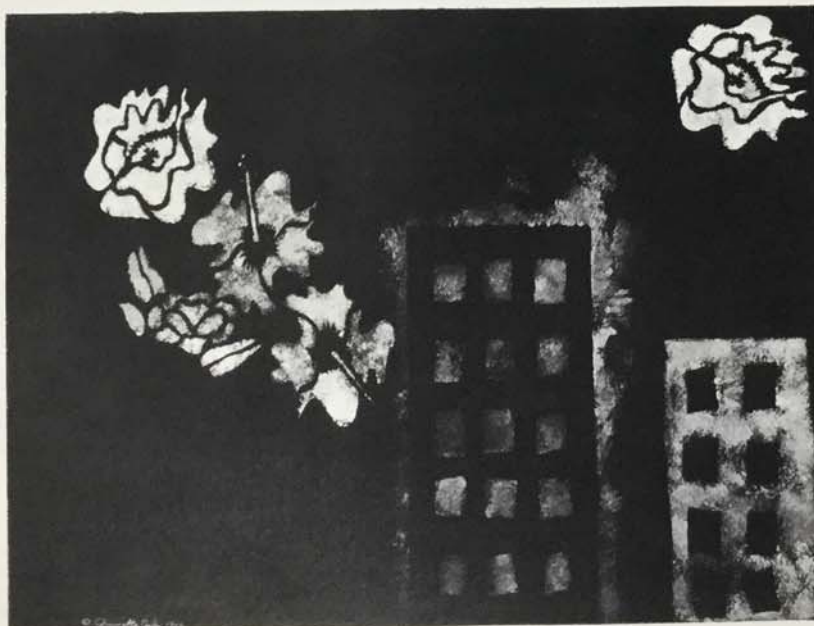
I wanted to comment on the increasing homeless population. A large number of these people are a result of the psychiatric facilities trying to empty their beds, and thus these people end up on the streets, not being able to cope. They may receive minimal treatment through limited programs but they need regular, comprehensive treatment, and they need to be off the streets. I believe the solution includes our taking responsibility to write our city reps and strongly encourage more funding, etc. for complete treatment for these people. We are going to end up paying a severe price for "cutting costs" in our psychiatric institutions, if we do not act now.



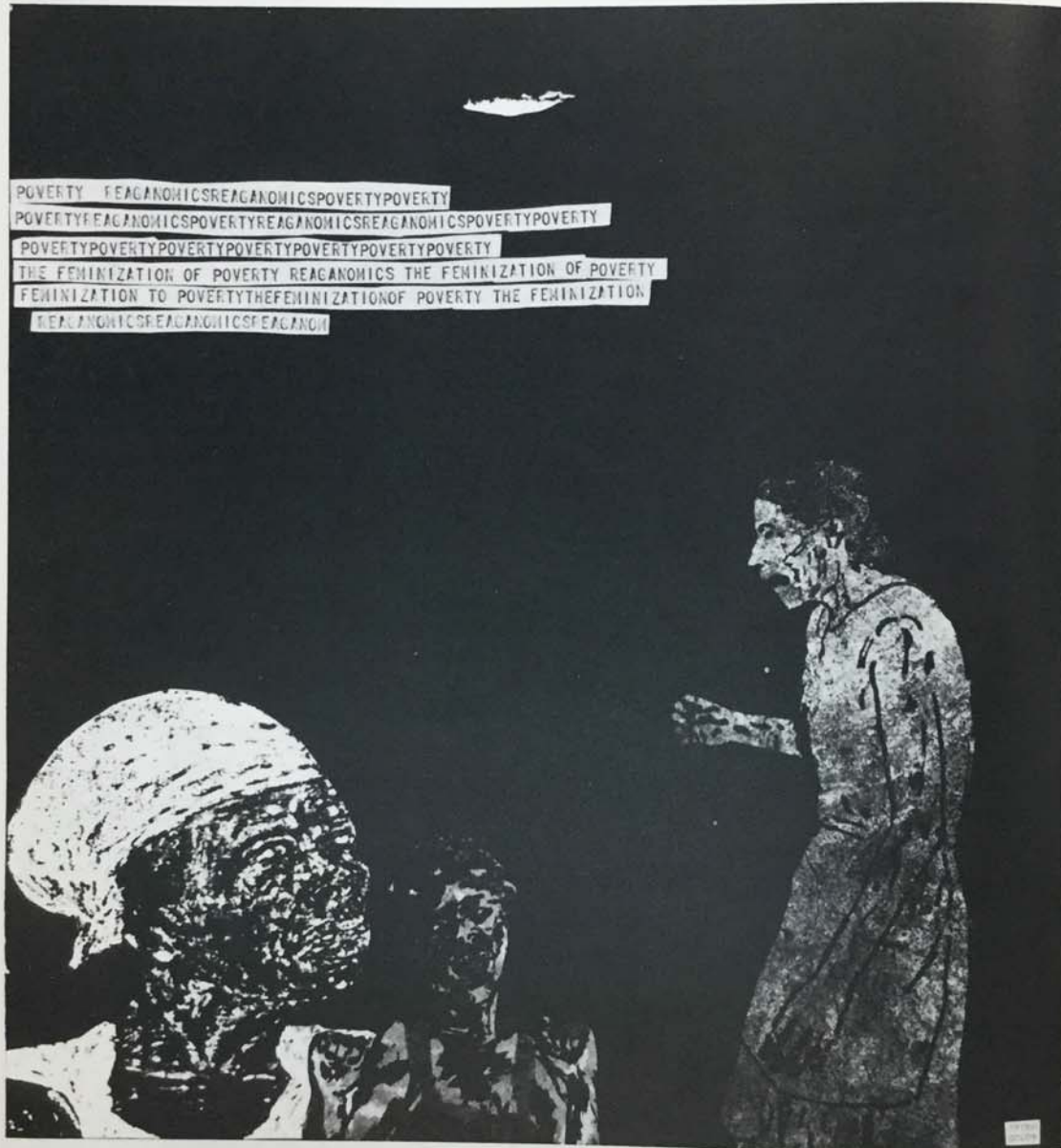
HEAL THE HOMELESS!

Aki Fujiyoshi
Mobility

I was inspired by the exposé in World War 3 magazine, about Yolanda Ward's discoveries. There is a much more unified effort to depopulate the cities of minorities than we had ever imagined. It is an organized effort; from landlords all the way up to the federal government. The U.S. government has learned from South Africa, not to put people together, but disperse them, to keep them powerless.



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Leon Golub/Nancy Spero
The Feminization of Poverty

Public policy, nationally and locally, increasingly reinforces the victimization of the poor, with particularly brutal effect on women, children and minorities. The poster image underlines the repeated staccato language of Reaganomics as it relates to the feminization of poverty.

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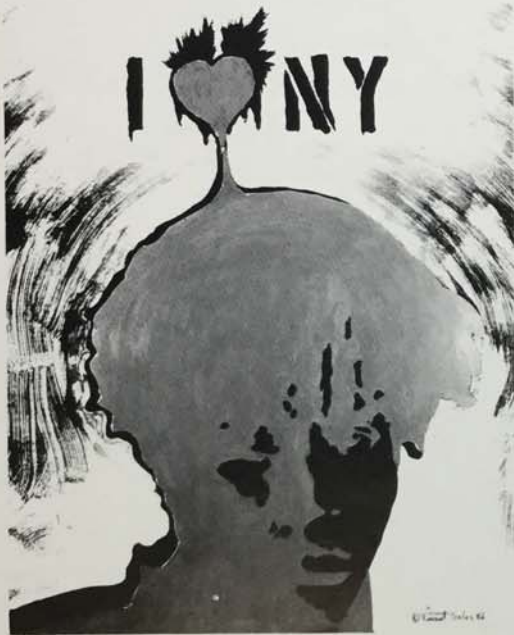
Edgar Heap of Birds
Public Soul

I see my role as an artist is to bare my soul, and raise issues publicly; thus I act as public soul, an Earth Spark. The Earth Spark is the connection with people, with history, with things that are important. This piece is a reference to the Sundance, a ceremony to renew the earth, to see our connection with people, with the earth, and where we came from. The public soul calls attention to people's needs.



Joseph Nechvatal
Untitled

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Vincent Salas
I?NY

I feel hopeful toward New York, except for a sense of sorrow at the narrowmindedness of Mayor Koch toward Hispanics and Blacks and our increasing poverty because of his real estate deals—like selling the poorest parts of the city to the rich. At a time when death is justified because of one's skin color and coverups are part of running a city, I hope to shatter the image through my artwork, at the same time remembering the senseless death of Michael J. Stewart at the hands of New York's finest. Remember M.J. Stewart loved New York too.

Karin Batten
Whose Country Is It Anyway?

This poster covers different issues in cities: eviction, racism, gentrification, and especially hunger. This city, and ultimately this country, belongs to the people that live and work in it, not to the large corporations that may control much of what goes on. I think that corporate control is at the root of such problems.



Tom Finkelpearl
Gentrification and Its Discontents

I've lived on South Street since 1979, and it used to be a fantastic historic neighborhood. It was transformed, literally in a weekend, by South Street Seaport. I think it exemplifies the tunnel vision perspective and the homogeneity of the downtown business world. The neighborhood is awash with yuppies, and it's depressing that the revitalization of the area is at the expense of its true historic nature in the name of commerce.



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Tomie Arai
Rising Waters

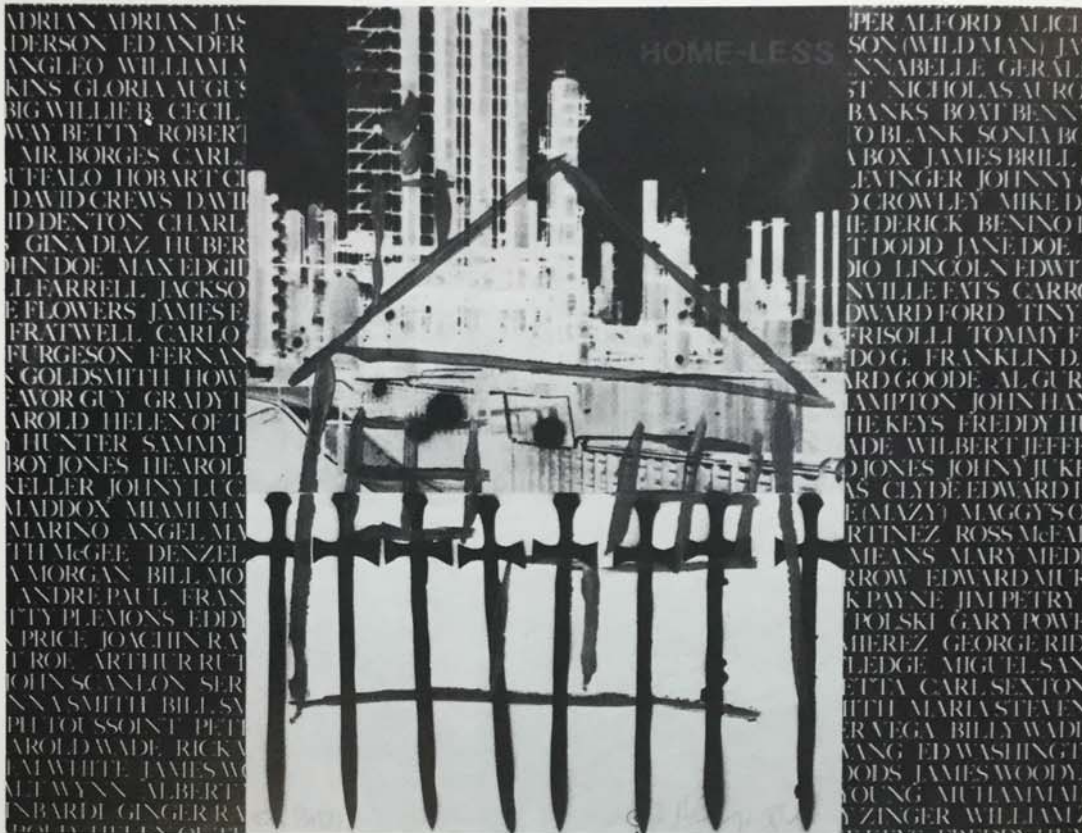
The title of my poster comes from a poem of the same name by Langston Hughes which seemed to mirror my feelings about N.Y. At its worst, life in the city is an existence of extremes—terrible poverty in the midst of affluence and enormous waste. The crisis I'm confronted with is one brought about by inaction—treading water, barely keeping afloat, hoping things will somehow get better. The waters are rising, there's tremendous tension in the air. Anger lies below the surface of every detail of our lives—from going to work, to buying food, to paying rent. Living here is like living in constant anticipation of change. "Rising Waters" is about that anticipation.

Laura Elkins
Save the Children

Two to three years ago, I was riding on the subway, and I saw this child with big sunglasses, like a Fresh Air child. But she was labeled with a big number across the chest. She had obviously participated in some philanthropic function, and became a walking billboard for it. It was like Old MacDonald Meets Big Brother.



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Robert Longo
Monument for the Homeless

Marina Gutierrez
How Am I Doing?

Koch is a pet peeve of mine. But he is not the root of the problem. He is symbolic of a larger threat: the real estate industry, moneyed interests. He is 'working for the big boys'. The minority communities suffer as a result, homelessness is a result and decline in education is a result. The puppets themselves are pulling strings, thus playing dual roles as puppets and puppeteers. But the show is not funny.



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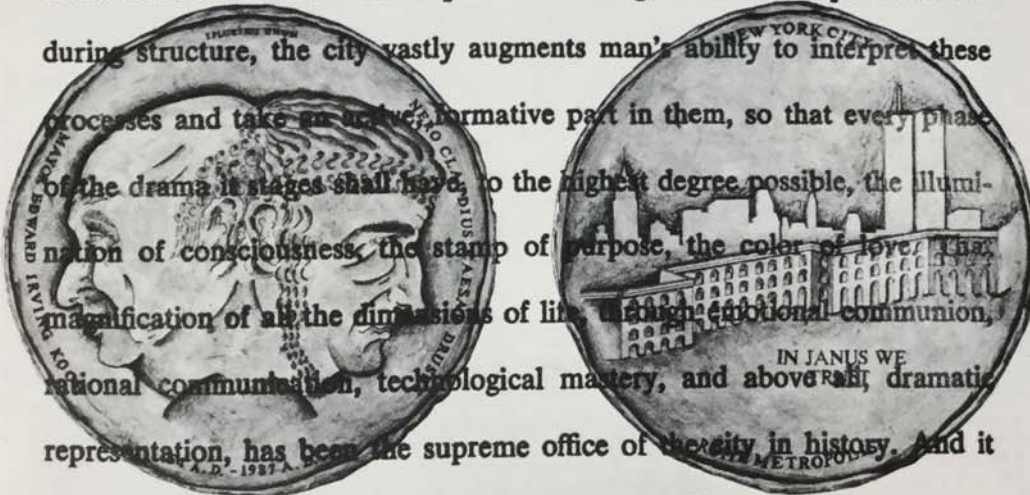


Peter Gourfain
In Koch's New New York

William C. Maxwell/Gina Marie Terranova
A Coin for New York City

I chose to compare Rome as an historical beginning of the Mother City, the modern metropolis, to New York, the exemplar of the contemporary city. The flip side of this Roman gold solidus shows the New York cityscape almost entombed by the Roman aqueduct of Nero. The face side is Janus, God of the Roman state, whose insignia appeared on most doorways and public gates and was thus the key to the door. His two faces are Roman Emperor Nero and Mayor Koch. Both leaders began their reigns as enlightened saviors, and served to cause changes that first appeared to be for the better . . . I leave it to the spectator/participant to complete the comparisons. This artist realizes he cannot change the world, but he can join the ranks of the culturally resistant, describe the world this way and attempt to affect the action.

"The final mission of the city is to further man's conscious participation in the cosmic and the historic process. Through its own complex and enduring structure, the city vastly augments man's ability to interpret these processes and take an active, formative part in them, so that every phase of the drama it stages shall have, to the highest degree possible, the illumination of consciousness, the stamp of purpose, the color of love. The magnification of all the dimensions of life, through emotional communion, rational communication, technological mastery, and above all, dramatic representation, has been the supreme office of the city in history. And it remains the chief reason for the city's continued existence."

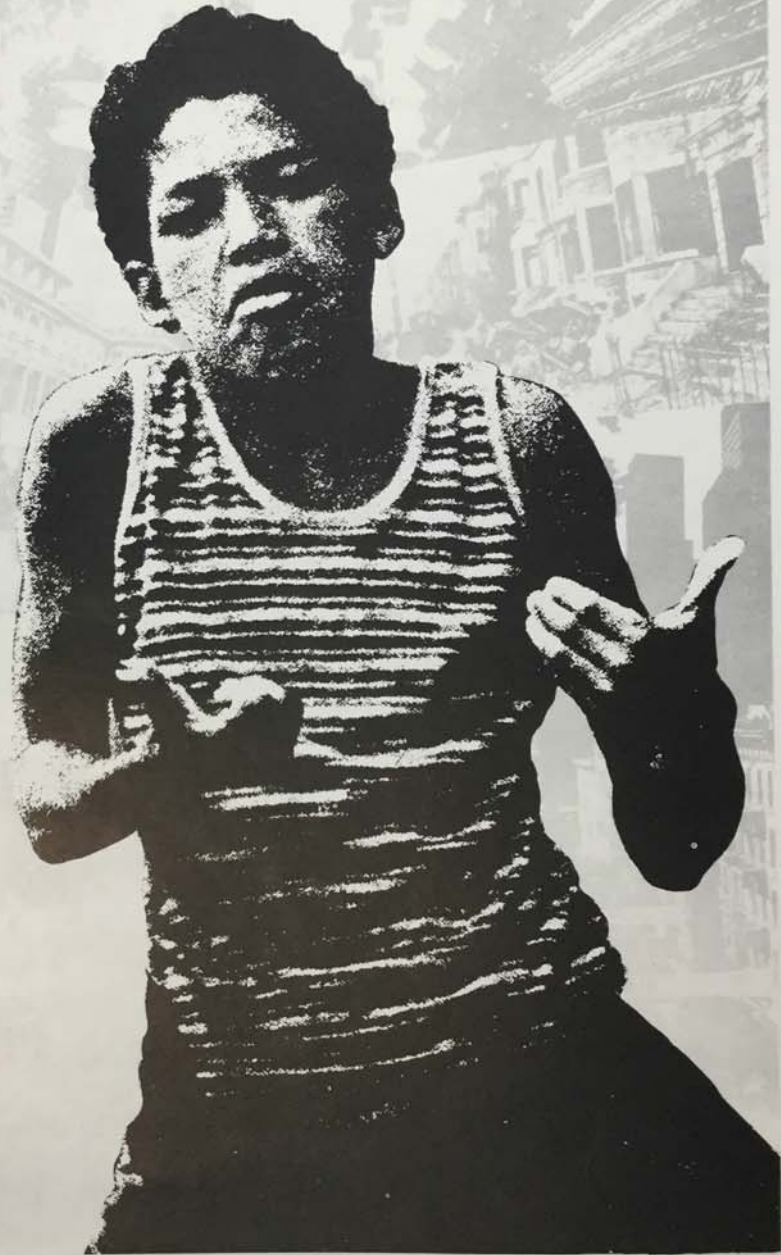


Lewis Mumford, The City in History

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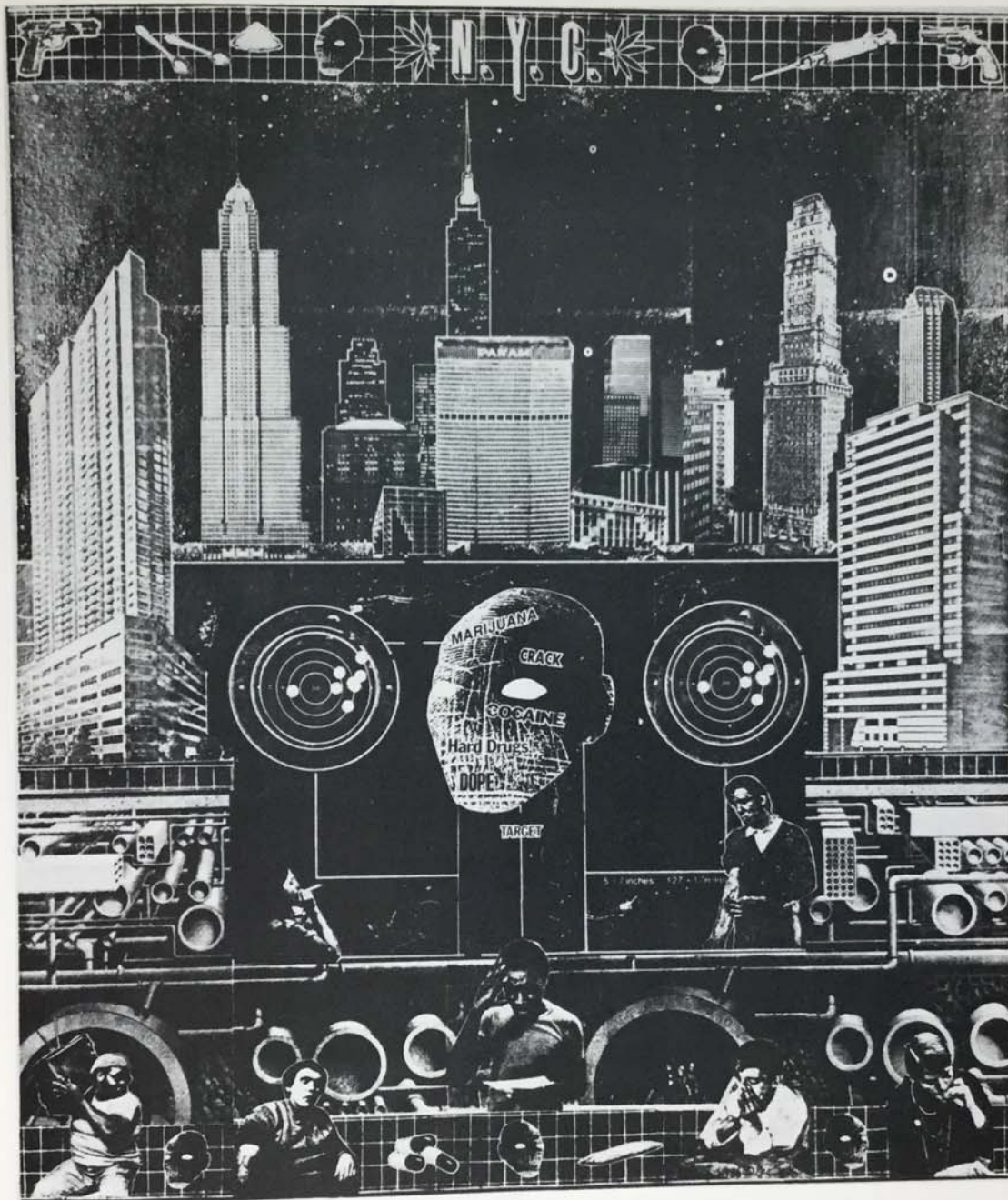
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ain't no
spacious skies
in this
city
no ember
capt
children's eyes
no bombs
burstin
brilliant
nethin
capt
make believe
on 4th a july
an fabric
an foos
so colored
jus
dimmed
by human
fears
america
america
dis alabaster
city
dis steel jaw
high life
refugee
city
white powder
winter
an summer
of trash can
fires
wide eyed
an hunger
people in the
streets
be piled high
america
america
dis alabaster
city
has no
gain
capt the accent
no heart
you can count on
an no room
at the inn
just a forever
lasting
dream
spoken
in two dozen
tongues
here
where the
wide world
comes together
gamblers
fools
and true believers
where the
wide world
comes together
the majesty
is
their determination
to live
the young ones
the old ones
the majesty
to live
to take
it on.



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◀ Tim Hillis/Gale Jackson
Ain't No Spacious Skies in This City

We tried to approach the broader issue of coping with city life among the working class. This was a true collaboration, in which we focused on a kid confronting growing up in NYC, alternating between things that represent the exclusive of New York versus those that represent the toughness and harshness of the city.

George "Geo" Smith
Target NYC

New York is a target for drugs to be filtered into this country for consumption. Our children, young people become targets. My piece is demonstrating some of the effects on children, and how drugs are the underlying root of many of our urban problems.

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Willie Birch
Drug Abuse is Just a Symptom

The New York Times stated that 60% of marijuana that is smoked in the U.S. is grown in the U.S. This country is not ready to face why there is such a need for this pleasure. The media points its finger at drugs, crack etc., yet people don't think of tobacco, pills, alcohol as the same thing. All the attention on drugs as the problem is a joke. Until we deal with why people take such substances, we are not really addressing the issue.



Fay Chiang
East Fourth Street



Alfred Martinez
Comfort in the Streets

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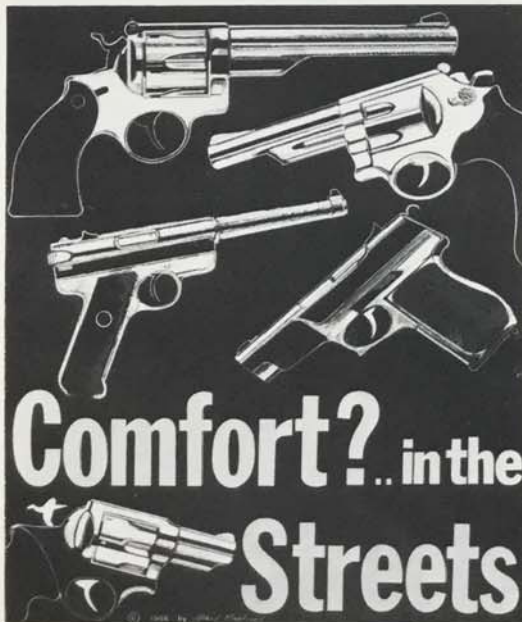


Nancy Sullivan
Dead End

This piece refers directly to the Lower East Side, and the effects of the Housing Project Development on its people.

Maria Dominguez
Apple Syndrome

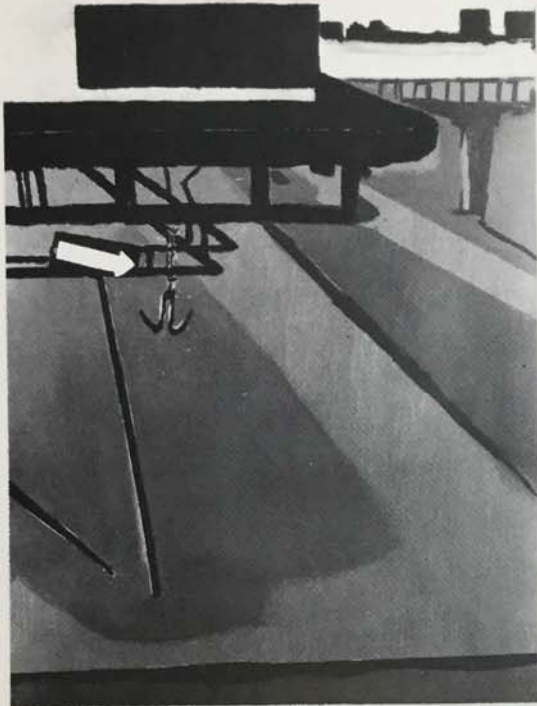
I was trying to design a poster for anywhere, and not to offend. The piece really took its own life, it became what I really feel about living in NYC. If you are not a member of the upper class, New York can be a sorrowful place to live. I have been a resident of the city since age four (I am now thirty-six) and I have seen the city change to the worse for the poor. This piece is a reflection of my own personal experience.



Alfred Martinez
Comfort? in the Streets

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Ross Lewis
14th Street Meat Market

I wanted to make an image suggesting the desolateness of living in the city, the Meat Market I see literally, during the day. At night, this street is surrounded by the sex meat market. There is quite a contrast between day and night. Those open spaces are very ominous at night. There is both a sense of tranquility and danger. The space is left open for the viewer to imagine what goes on... The hook is both a beautiful and dangerous object.

Jeff Schlesinger
N.O.T.I.N.Y

I travelled in London, and this piece is a statement on the comparison of New York and London—the same city dwellers, but London exemplifies a more civilized, caring spirit. New York could be like that. There is no reason why it couldn't. Simple graces like "thank you" and "please" are carried over to other aspects of life.

Marguerite Buryan
Untitled



The voice that used to call you home
has gone off on the wind
beaten into thinnest air
whirling down other streets

© 1986 M. Buryan



Mimi Smith
Restart

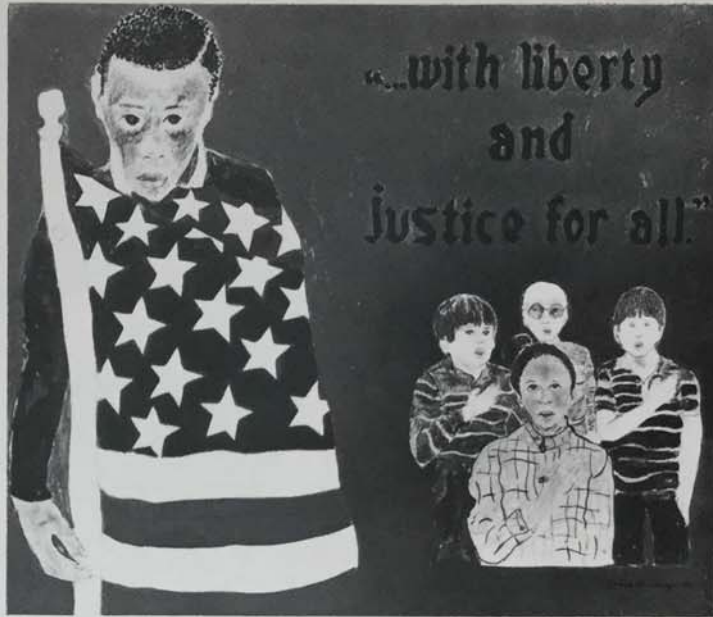
... in thinking about the city, and all its negative factors, it seems beyond repair. So I think we need a restart, a fresh beginning. DELETE and RESTART. As computer language and images are invading our society, and changing the visual way in which we look at things, I have been incorporating them in my work.

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Jamillah Jennings
Education in New York

I teach art in special education in a junior high school in Brooklyn. My piece is an attempt to draw attention to a serious deficit in public education. Most of my students, who are learning-disabled, are Black and Hispanic. The schools are not geared toward these children's special needs.



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Noah Jemison
The System

My idea for this piece combined the art system and the system itself. They both are a dog-eat-dog situation. I identify it with a notion of the star system, how one person represents several people playing 'King of the Mountain', fighting to get to the top, no matter how or what it takes. But if you look at the meat of the structure, you find it is made up of a great variety of people, supporting this one person at the pinnacle. This is also a commentary on the fact that less than five percent of artists are able to make a living out of their art.

Cliff Joseph
We Must Pick a Better One

I am dissatisfied with the way things are going here. It could be a beautiful city; it's our responsibility to make it such. We've entrusted officials who have been involved in corruption, now it's up to us. We need 'to pick a better one.'

Tom Wachunas
Violence is Golden?



**WE
MUST
PICK A
BETTER
ONE.**



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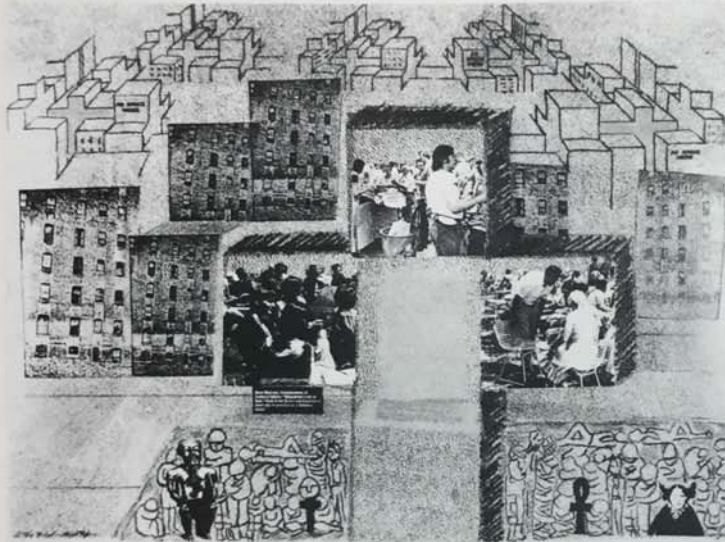
Sue Coe
Let Them Eat Cake

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Aleta Bass/Malcolm Eliot Ryder
Add Space Here

We wanted to deal with the homeless situation, which is enormous. The city spends an overwhelming amount of money to shelter people temporarily, instead of providing long-term solutions, like decent housing. Our piece is a representation of how NYC

and other cities have become graveyards not only for the increasing number of homeless, but also graveyards for the consciousness of the cities' citizens. New Yorkers have become adept at ignoring the homeless, both on the streets and in City Hall.



Julius Valiunas
Will Yo Be Next?

'Yo' is a play on words. It means 'I' in Spanish. This piece is a reference to water pollution, to nuclear waste, and environment destruction. I want to bring it closer to home, to one's family, to oneself. Will I be next to be affected by our collective disregard?



David Reynolds
This Child Is Dead

This piece is a comment on post-modernism: everybody is being set up for death and determination. It is a warning about being cute about post-modernist concern. The underlying principles include fear of cynicism and the death implication in order to ensure the survival of the next issue.



Jeff Dreibratt/Charles Frederick/
Wayne Rottman
AIDS

It must be understood by people generally in this society that AIDS, although at the moment primarily affecting the gay community and people oppressed by use of intravenously consumed drugs, is a cataclysm of historical proportions ravaging human society in its entirety. When any community is so attacked with pain and death and sorrow, the entire society has been injured. The poem and image compose a meditation on death and sorrow, taking these themes out of the safe enclave of "universalism" into the everyday reality of people, which is where these profound emotional experiences must be recognized if we are to develop our humanity fully. To put it succinctly, the oppression of gay people is not simply morally wrong, it is literally the withering repression of human sexuality itself.

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This is my friend
by Charles Frederick

This is my friend

look at the way his hair falls, sweaty
on his forehead his thin legs and arms
shiver with fever he has to lean against me
to stand

my friend is sick and he
may be dying

do you hear me?
Man,
I could rip down all
this shit, all the fucking streetlights in
New York City, I could
tear up the fucking pavement from the
streets, man, roll over
the fucking buses, fuck wi'y'all, man,
fuck wi'you, hear me,
fuck wi'you

I love this man
and I might lose him

Aids

look at him, man, his eyes lose focus,
did you ever see
that, looking inward at himself,
he's not seeing any hope inside,
he sees fear
he may be dying,
and he knows it, man,
he knows he might be dying

He's an artist,

twenty eight years old, comes
from California, worked as a typist,
a waiter,
a hotel clerk, he's paid rent and votes,
shops in the A&P and watches
Miami Vice,
he reads The Times each morning,
and the Voice each week, he's listed in
the telephone book,
worries—just like you—about where his
next dollar
is going to come from
just like everybody

yeah
just like everybody else, he liked to
go out
—dancing, he liked sex—hot and cool,
all kinds,
he liked sex, just like you, man,
just like everybody.

You going to help us? Help me
hold him up . . .

Now, wait a minute,
wait a goddam minute—
Don't make me mad at you too, man—
I'll knock you fucking over too,
don't talk to me about that shit about
catching his disease,
it doesn't happen that way, man, you
don't get it by helping,
and you know it, asshole, so just
grow up . . .

help me help him

look at him,
just look at the man,
—my lover, y'know?—
too weak to stand, how
he can't breathe, can't cool down,
but can't
get warm either, how his hair curls
with sweat.

how did your mother hold you
when you were a kid, man?
what would she have felt if
you had been sick in a way that just
couldn't be comforted?
when a fever wouldn't go down,
when the fever might never go down?

think of how you don't like
to see people sick, how you don't
like to see them that way

he's dying, man
that's what's happening, he's dying
I love him more than anybody else,
and he's fucking dying . . .

Know what I mean, friend?

That's what aids is,
it's somebody sick,
it might be somebody dying.

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Keith Christensen
Let's You and Him Fight (Remain Humane)

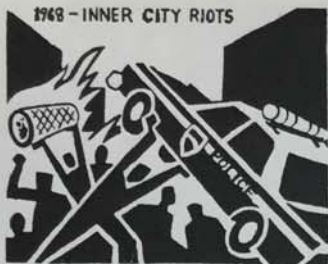
The piece focuses on racism in the city. People of color and poverty are pitted against each other. The "fight" is being served on a platter by those who gain by a divided community. My view is to recognize this situation and call for humane relationships and unity among the oppressed.

Anita Steckel
Who Are the Homeless? They Are You. They Are Me.

I used a mirror to reflect myself. There is a tendency to think of groups like the homeless as separate from ourselves, as we think of the aged poor, Black, etc. This is a way of visually relating, seeing oneself without verbal reasons. Hopefully this kind of recognition leads to action that is needed today. The President, as well as many citizens, does not identify with these people. He ignores these needs. He has the face of a pleasant man, but he is a monster.



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Seth Tobocman/Chuck Sperry/
Yolanda Ward
Spatial Deconcentration

Yolanda Ward contributed posthumously to this piece. The work is based on her writings. She was a housing activist assassinated in D.C. in 1982. She had unearthed documents from the Housing Urban Development files in the early '80s which prove what is described in these illustrations. . . the idea of "spatial deconcentration". Further details are outlined in the Kerner Commission Report and in *World War 3* issue no. 6, as well as the upcoming issue of the *UTNE Reader*. The illustrations have been used by the Union of the Homeless and the Harlem Reclamation Project.

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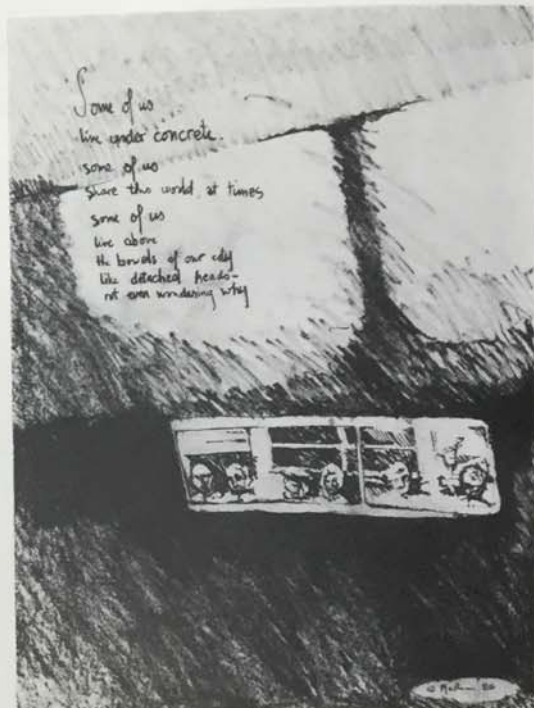


Thelma Zoe Mathias
Above and Below

I feel the subway really characterizes the city, in terms of the people. The homeless use it as a home; people use it as transportation in their daily lives as a way to work. Some people refuse to use the subway, and ignore the problems it exposes. 'Above And Below' is a metaphor for the concrete of the sidewalk as the surface skin to the inner workings of the body. The real mechanisms of the city are below the concrete. To see the 'concrete crisis,' we must look beyond the superficiality of what's in front of us, and look below. I love the subway, it keeps me in touch with the pulse of the city.

◀ Sabrina Jones
Manhattan Skyline

I wanted to describe the irony of what we think we live in versus what we really live in (or under). We have this universally appealing image of living under the Manhattan skyline. It's become this glamorous crown that New Yorkers don, but our city's reality is more claustrophobic and less dramatic than the skyline's image. We need to come to terms with the reality of where and what we live.



Phyllis Bulkin
Night and Day

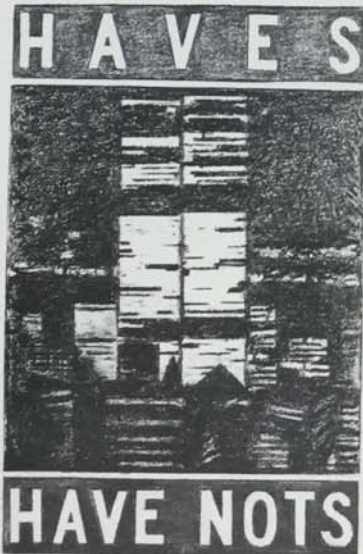
... a satirical allegory on the individual fighting the various forces of city life during the day and at night. This piece is an outgrowth of a technique of animation: drawing on film.

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Vernita Nemeč
I Realize I Must Keep My Wits About Me at All Times

City life is dangerous. Physical and psychological dangers are lurking in every shadow, around every corner, especially if one is female. This is one of 10 narrative drawings/monoprints that was shown at 10 on 8, each containing a warning to the viewer passing on the street that one must live with care. This warning applies to surviving on the streets as well as surviving in a culture of discrimination.



Brad Melamed
World Trade Center at Night

Awhile back, I did a lot of street art involving stencilled posters which posed dilemmas such as, "Would you rather have fame or age gracefully?" My aim was to provoke people to question their value systems. In the same vein, "World Trade Center" uses an image which romanticizes the city, thereby symbolizing corporate capitalism at its "best." Against this image of the "haves" my text ironically contrasts the condition of the poverty-stricken—the "have-nots." What I also wanted to show is that images—a form of ideology—can mean whatever the power structure wants them to mean. This is my way of visually demystifying the exploitation of signs/symbols that serve the dominant class.



Dan Rock
Make Your Eyes Bleed

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NEW YORK



BALANCE YOUR BRAIN

Rachael Romero with photographs by Greg Velez
New York—Balance Your Brain

I designed this piece incorporating the auto-portraits of Gregory Jose Velez who claims to be my twin brother. We met on the street during my street portrait project (NYC 1982-1985) and we have been working together ever since. The portraits come from "The Indications" series and are intended as feedback for the population. I hope the poster's effect will be calming, amusing, intriguing and yes, New York-balancing. Indeed Gregory has kept his balance through 8 years of homelessness. I enjoyed returning to the street poster—an art form that was a main vehicle of my work from 1975 to 1981.

Vito Acconci
I Love New York/New York Loves Me

The mode of the poster is to be on the wall—to send the viewer away from the wall into the world. If a mirror is inserted into a poster, the poster is used as furniture. The viewer slips into the poster, is not just given a message, but becomes part of that message. All the while thinking he/she has been using furniture of the world, the viewer is taken from the world and brought into the picture—trapped in signs. The mirror shows you not so much who you are but where you are. The viewer finds the self framed, a figure in front of the ground, an inhabitant entwined in the city. Knowing his/her place, the viewer can now plan how to re-place.

Ilse Schreiber
Homeless

My aim is simply to make people aware of the increasing number of homeless people in New York, and the need not just to help financially, but to provide an active input into what's causing the situation. We need to examine the psychological needs of the homeless as well as the obvious physical needs.



H O M E L E S S !

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...el Romero with photographs
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Jeff
Last Leg

I am commenting on the futility of life in the city for creative people. It is a graphic struggle for survival. I have friends who are simply trying to live. The 'last leg' is the meat of a survival manual sandwich.

ARTICLE 7
LEGIS

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LAW CHAPTER 21, 1982.

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ARTICLE 7-C of THE MULTIPLE DWELLING LAW **LEGISLATIVE FINDINGS**

The legislature hereby finds and declares that a serious public emergency **EXISTS** in the **HOUSING** of a considerable number of persons in cities having **A POPULATION** of over one million, which emergency has been created by the increasing number of conversions of commercial and manufacturing loft buildings to residential use **WITHOUT** compliance with applicable building codes and laws and without compliance with local laws regarding minimum housing maintenance standards; that many such buildings do not conform to minimum standards for health, safety and fire **PROTECTION**; that **HOUSING** maintenance services essential to maintain health, safety and fire protection are **NOT BEING PROVIDED** in many such buildings; that as a consequence of the acute **SHORTAGE OF** housing as found and declared in the emergency **TENANT PROTECTION** act of nineteen seventy-four the **TENANTS** in such buildings would suffer great hardship if **FORCED TO RELOCATE**; that as a result of the uncertain status of the **TENANCY IN QUESTION** the **COURTS** have been **INCREASINGLY** burdened **WITH** disputes between **LANDLORDS** and **TENANTS** regarding their respective rights and obligations under the **EXISTING** circumstances; that some courts have declared such buildings *de facto* multiple **DWELLINGS**; that **ILLEGAL** and unregulated **RESIDENTIAL** conversions undermine the integrity of the local **ZONING** resolution and **THREATEN** loss of jobs and industry; that the **INTERVENTION** of the state and local **GOVERNMENTS** is necessary to **EFFECTUATE** legalization, consistent with the local zoning resolution, of the present illegal **LIVING** arrangements **IN** such *de facto* multiple dwellings, and to establish **A SYSTEM WHEREBY** residential rentals can be reasonably adjusted so that the **RESIDENTIAL TENANTS** can assist in **PAYING THE COST** of such legalization *without* **BEING FORCED TO RELOCATE**; that in order to *prevent* **UNCERTAINTY, HARDSHIP, AND DISLOCATION**, the provisions of this article are necessary and designed to *protect* **THE** public health, safety and general welfare. SIGNED INTO **LAW** ON JUNE 21, 1982.

Michael Corris
Exit Housing

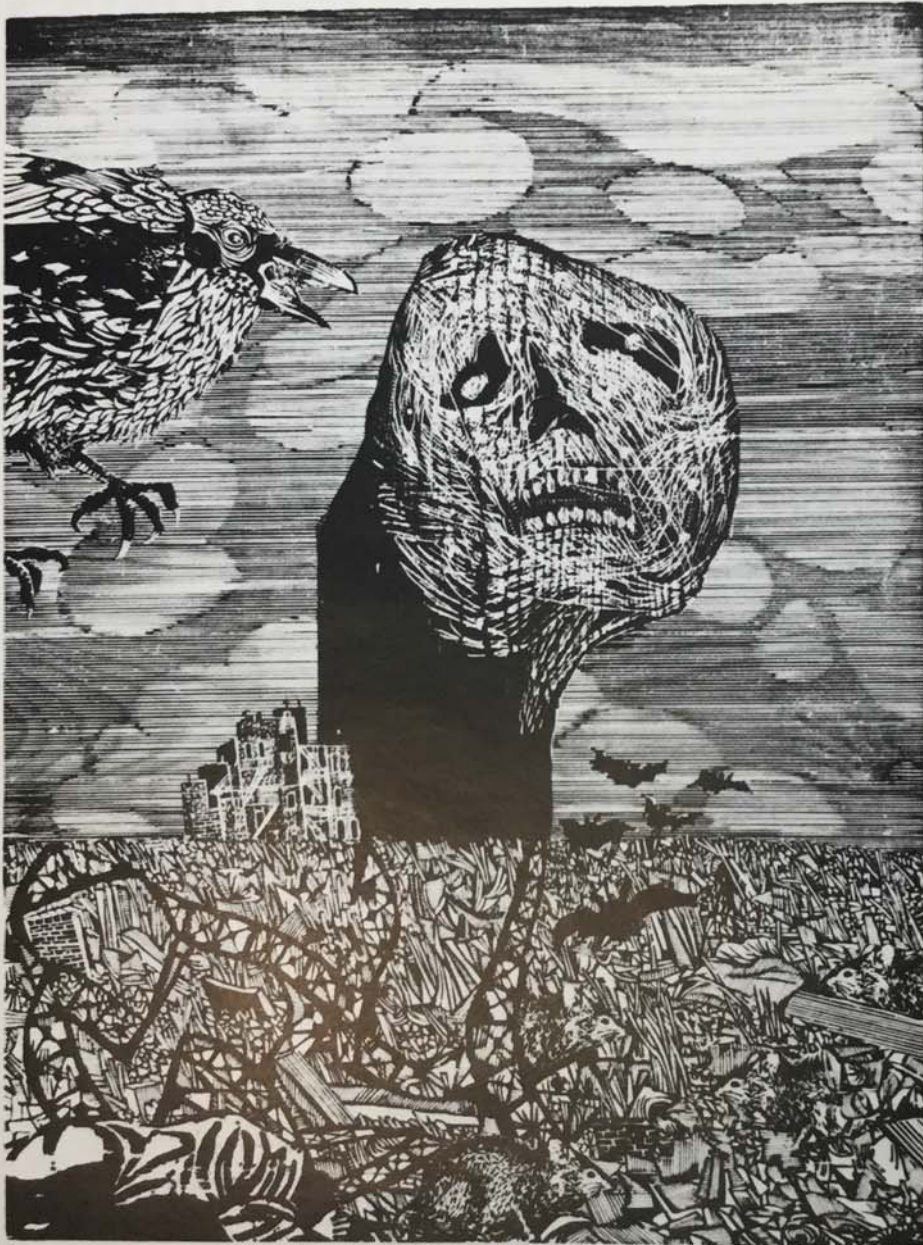


Rae Langsten
Subterrestrial Blues

A footnote on the underground in post-industrial America.

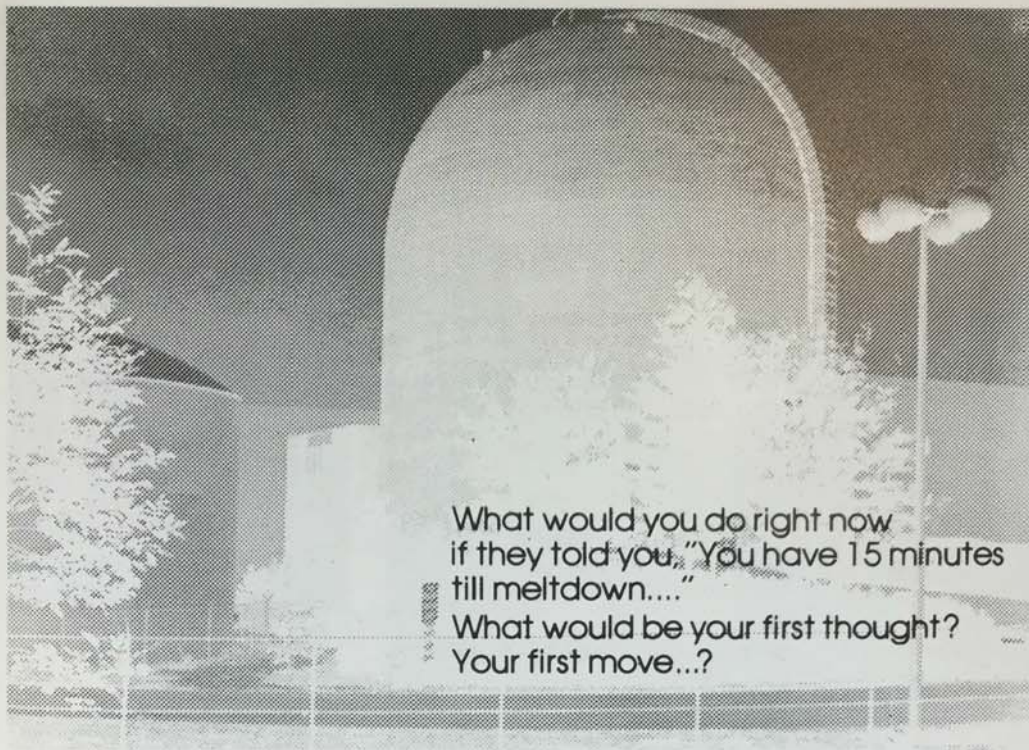
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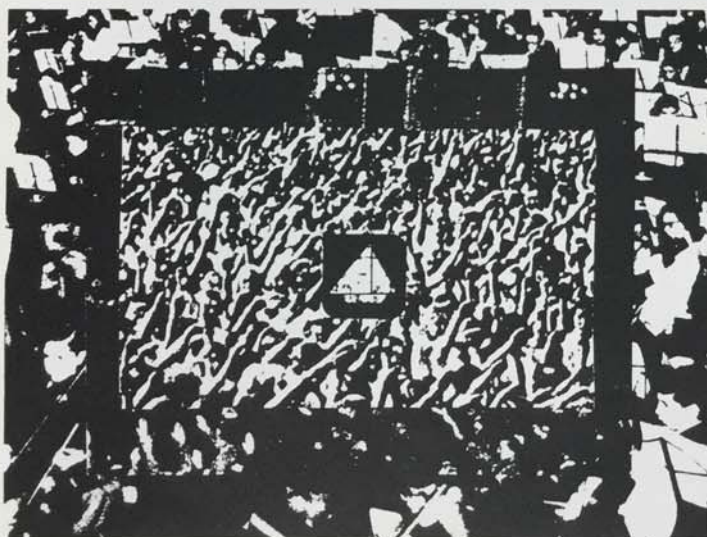
Antonio Frasconi
The 42nd Parallel

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Elizabeth Kulas
Indian Point Is an Accident Waiting To Happen

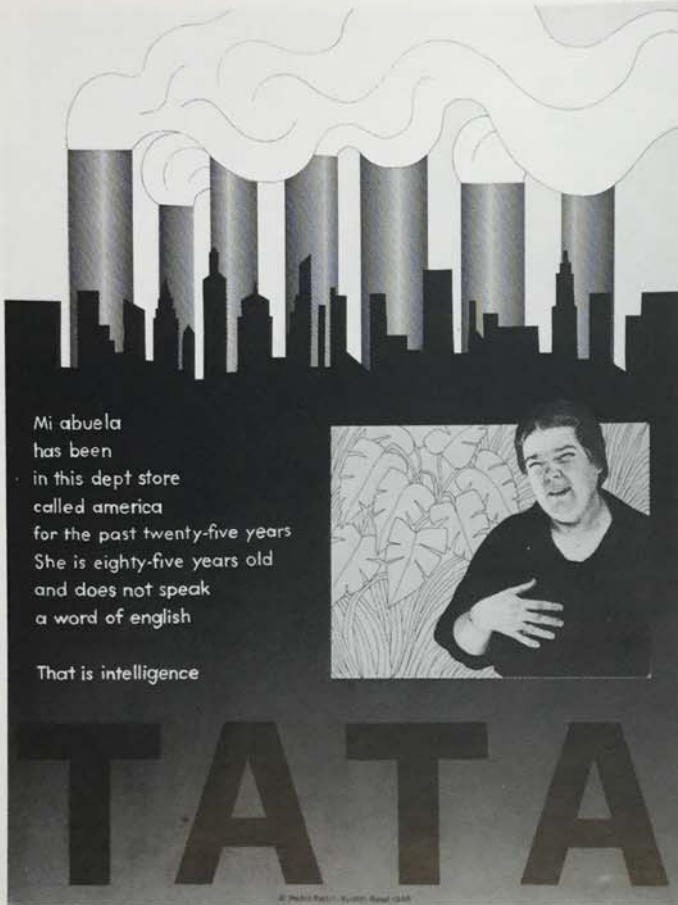
I woke up in terror the night of the broadcast on Chernobyl, knowing that at any moment, we could face the same thing. With this piece, I want us to imagine those first few moments until we imagine it as real enough to act on.



Lauri Bretthauer
Crowds at Sea

Elizabeth Taylor's triumphant cleavage gleamed like a tanned salute from her white sweetheart neckline. The encapsulated seduction of the 19-inch screen offered the dazzle and intimacy the scene below could not. It was a programmed yet extravagant seduction that led the crowd in the vast flow of synchronous time in its desire for Spectacle. At a thankfully high remove from the mass catharsis, I was a privileged voyeur, 10 my room high inside the World Trade Center. The hordes surged below, en masse along the West Side Highway. There were no individuals. I observed only the configurational texture of a mottled organism en route.

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Mi abuela
has been
in this dept store
called america
for the past twenty-five years
She is eighty-five years old
and does not speak
a word of english

That is intelligence

TATA

Kristin Reed/Pedro Pietri
TATA

The poem, by Pedro, is about his grandmother, an immigrant living in New York. It reflects his cynical sense of humor, which illustrates how those who isolate themselves in their own little culture within the city can avoid the rat race. The imagery of the leaves is a symbol of another life that this woman surrounds herself with. She did not try to assimilate into the rest of the culture. That is intelligence.

Greg Sholette
The New Angst: For George Grosz

This cartoon is meant to express the contradiction in which artists find themselves: between social and moral criticism on the one hand, and on the other hand, the economic reality that the institutions of the art world in which we participate are sometimes responsible for those social problems. In this case, it is the housing and displacement crisis in NYC. The artist pictured is morally outraged, but the painterly products of his/her outrage become the currency of those (vicious) economic forces.



THE NEW ANGST



Juan Sanchez
How Far Deep Into the Ground Do You Want Drugs to Take You?

In the midst of a possible nuclear holocaust, U.S. intervention in Latin America and the Caribbean, and Apartheid in South Africa, our communities in New York are infested with similar problems. We have unemployment, homeless, racist attacks, crack houses and street predators. My poster is an attempt to point out to our youth that drugs mean death. They can take control of you and destroy your soul. We must destroy those things designed to keep us from progressing and developing in our daily struggle for a just and better society.

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Portland Press Herald

Vol. 135, No. 148 34 Cents Portland, Maine, Saturday, December 6, 1984 34 Pages

Los Angeles Times

Circulation: 1,084,982 Daily / 1,331,000 Sunday Monday, December 10, 1984 (C) 1984 Copyright 1984 Los Angeles Times Daily 25c



Chicago Tribune

Sports Final

25c Monday, December 10, 1984

The News and Courier

The South's Oldest Daily Newspaper

Vol. 108, No. 333 Charleston, S.C., Thursday, December 6, 1984 44 Pages 4 Sections Telephone 375-7111 Classified 728-6000 - Circulation 133,000

The Philadelphia Inquirer

Vol. 82, No. 344 Philadelphia, Pennsylvania Tuesday, December 11, 1984

The Boston Globe

Vol. 208, No. 18448 Globe Newspaper Co. Tuesday, December 11, 1984 Telephone 689-8000 34 Pages 28 Cents

The Washington Post

10th Ann. No. 6 Tuesday, December 11, 1984

"All the News That's Fit to Print"

The New York Times

Vol. 100, No. 154 New York, New York Monday, November 12, 1984

Diversity In America

copyright © 1984 Margia Kramer

Margia Kramer
Diversity in America

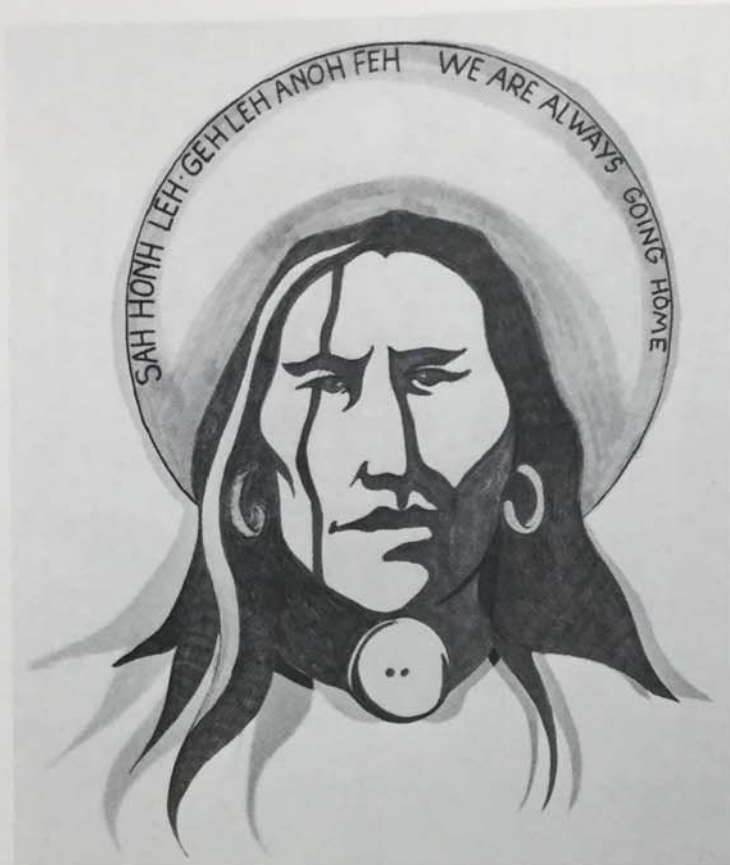
This poster satirizes several aspects of urban life in America. Its cinematic structure echoes film frames. The Gothic typefaces recall the piety of the Middle Ages, the culture and language of Germany, the stability and the conservatism of the haute bourgeoisie and satirize their own functions. When assembled this way, these logos of the media of mass communications demonstrate their religious and exclusive connections. It is incorrect to assume that the mere number of newspapers within a society necessarily affords a plurality of viewpoints in news reportage and interpretations. . . . under capitalism, newspapers—entrenched bureaucratic businesses—can be prime instruments of oppression, leading to homogenization.

Dona Ann McAdams
Fort Washington Men's Shelter



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Richard Ray Whitman
We Are Always Going Home



Olivia Beens
Shaking

This piece was derived from a performance I did on the subjects of the NYC subway and the homeless. The experience described is real, and its purpose is to function as a mirror for the viewer, to identify with the homeless and the poor. It could be you. . . you too may be shaking, for whatever reasons.



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May Stevens
The Last of Life for Which the First Was Made?

We live in a city with a possibility for a continuously human life reaching into rich, old age as almost inconceivable. Even the upper classes must breathe this air.

Janet Vicario
High Fat

I'm making a humorous comment about that element of overabundance of wealth in the city. This piece refers facetiously to the totem pole of greed, evident in the streets.

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NEW YORK CITY The most populous center of the former North America Empire and the largest concentration of humans in the Western Hemisphere during the congested living era. It is believed that during the last decades of the Capitalist (obs.) Era, 2010 to 2030, it was an area of extreme contrast between poverty and luxury. During the period of ecological dispersal of the population which took place near the end of the 21st Century, New York City had a population of five millions, half of what it had a century earlier. The decline was triggered by an event which took place in April of 1992 and became known as the Disaster of New York City.

NEW YORK CITY, THE DISASTER OF A term which was used for two centuries, marking the mass death of nearly two million inhabitants of New York, the most populous city of the former North American Empire. An explosion at a nuclear (archaic) station on Long Island, 90 kilometers from NYC, 22 of April 1992, brought immediate death to 75,000 inhabitants but many more died in the ensuing panic and gradual contamination of the environment.

BIBLIOGRAPHY An excerpt from the "Christian Science Monitor", published in Boston, Mass. is typical of the press reports a day after the disaster (The New York press ceased publishing on the day after the event, though an edition of the "New York Times" came out in Rochester, N.Y. but did not reach New York City.) The headline of the "Christian Science Monitor" was "The Tragedy of Our Neighbors". Excerpted are the portions printed (archaic) in bold type.

OBSERVERS IN HELICOPTERS WHO FLEW OVER NEW YORK REPORT THAT THE TRIBORO BRIDGE, THE GEORGE WASHINGTON BRIDGE AND THE WILLIS AVENUE BRIDGE ARE COMPLETELY PARALYZED. TENS OF THOUSANDS OF CARS ARE STALLED ON THE BRIDGES AND THE APPROACHES. THERE IS SOME MOVEMENT IN ONE LANE ON THE VERRAZANO BRIDGE BUT SHOOTING IS HEARD IN THE VICINITY. PRIVATE RADIO OPERATORS REPORT THAT SHOOTING CAN BE HEARD IN MANY AREAS OF THE CITY, ESPECIALLY NEAR THE BRIDGES AND TUNNELS. A TELEPHONE REPORT TO THE "MONITOR" FROM SUFFOLK COUNTY ON LONG ISLAND SAYS THAT IN MANY PARTS OF NEW YORK VIOLENCE RAGES, MOSTLY BETWEEN INHABITANTS WHO HAVE NO VEHICLES AND ARE TRYING TO TAKE AWAY CARS AND TRUCKS FROM THEIR OWNERS. THERE IS COMPLETE PANIC AT THE APPROACHES TO THE LINCOLN AND HOLLAND TUNNELS. WHERE SICK AND DYING DRIVERS ARE TRAPPED IN STALLED AUTOMOBILES. THOUSANDS ARE TRYING TO REACH NEW JERSEY ON FOOT THROUGH THE TUNNELS BY CLIMBING OVER THE STATIONARY VEHICLES, BUT MOST ARE OVERCOME BY THE FUMES IN THE TUNNELS. LOUDSPEAKERS AT THE HOLLAND TUNNEL ARE CONTINUING TO URGE DRIVERS TO SHUT OFF THEIR MOTORS, BUT MANY REMAIN RUNNING. APPARENTLY WITH DEAD OF DYING DRIVERS AT THE WHEELS. YOUNG PEOPLE ARE ATTEMPTING TO SWIM ACROSS THE HUDSON TO NEW JERSEY AND MANY DROWN. A BAND OF WHITE RACISTS ATTACKED INHABITANTS FROM HARLEM WHO WERE COMING TO THE COLUMBIA PRESBYTERIAN HOSPITAL IN WASHINGTON HEIGHTS. W.N.Y.C., THE LAST NEW YORK CITY RADIO STATION TO BROADCAST, FELL SILENT AT 7.30 PM AS IT WAS CALLING FOR BLOOD DONATIONS BUT GIVING NO INSTRUCTIONS AS TO HOW AND WHERE.

Dictionary of the English Language, 24th Century Excerpted by Rudolf Baranik.

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THE PADD ARCHIVE: *Filing for* Social Change



One of the many image-grams sent to PADD in 1983 for inclusion in the State of Mind—State of the Union series of exhibitions.

At first glance it's not very prepossessing—a few old painted file cases in the corner of PADD's office, a flatbox for posters, a lightbox, a shared desk, a few slots for received mail. No hi-tech index system, no microfilms, certainly no computers for data storage and retrieval. Notwithstanding, PADD's Archive has gained a reputation as one of the most comprehensive collections of art dealing with social themes to be found in the United States. The oldest continuous activity in PADD, the Archive is now in its seventh year of existence. And the fact that without funding, paid archivists, sufficient space or equipment, it contains an invaluable collection of art and art-related materials from all over the world is a tribute to Barbara Moore and Mimi Smith, who, along with Kate Linker and Carol Waag, have headed, hoarded, and organized the Archive from the beginning.

Because PADD is currently in the process of changing directions programatically, we thought it an appropriate time to ask Barbara Moore and Mimi Smith the following questions on the philosophy, aims, organizing principles, and future plans for the Archive.

—The Editors

What prompted PADD, when it was formed, to place so much emphasis on documenting—as well as creating—socially concerned art?

Well, that was what the group was originally about—documentation of art relating to social and political issues. There was a long history of such art, an enormous amount of such work had been done, and many PADD members had been involved in activist art from the sixties, before that, and on to now. Actually, it was Lucy Lippard who came up with the idea and insisted from the first that there was a need to archive socially relevant art, to make it available to the largest possible public and to educate ourselves as well on our own history.

Also, one of the expressed aims of PADD was that of networking—bringing artists into an organized relationship with society—and if that were to be done, a repository of social art was a seriously needed resource. Some people did at first raise objections. They didn't want PADD to become a "file-cabinet" group. They were interested in activist work. And so, the Archive eventually became one side of the coin—the other being activism.

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THE PADD ARCHIVE

How did you begin the process of building an archive from scratch?

A flyer went out in June, 1979, and news somehow got around—by word of mouth, and group to group—that we were creating an archive. By spring, 1980, material started coming into our new office at El Bohio, almost by itself. Clive Philpott from the Museum of Modern Art Library was an early member and helped set up the subject headings. Also, we got a big boost when the Archive was mentioned in UPFRONT No.1 (it was called First Issue at the time). After that, individual artists and groups began sending things in, mostly in labeled file folders as requested. This included people outside New York who had no access to the art community here and were doing public and social artwork in their own communities throughout the country.



"Nuclear Crucifixion," Alex Grey, from *Disarming Images*, a traveling exhibition organized by Bread and Roses—the cultural project of the National Union of Hospital and Health Care Employees—and Physicians for Social Responsibility, NYC (1984-86).

PADD defines social art as "any work that deals with issues ranging from sexism and racism to ecological damage and other forms of human oppression." Does that mean the art materials you've collected are for the most part overtly political? How about art that deals with the personal—the psyche, emotions, inward relationships, everyday life?

(Loud laughter): Of course we have a lot of that stuff. Yes, PADD did set forth its own definition of social art, though as a matter of fact all of us believe that the personal is political, and conversely, the political is personal too. From the beginning, though, the Archive Committee chose not to make a narrow distinction at all and to define social art in the broadest sense possible. We even have some reactionary art that's fallen into the files. It's up to people who send the material in to decide whether it's socially relevant or not. For the most part, unless the items are blatantly non-political, we put them into the files.

Can you describe the kinds of material in your collection?

There are several hundred categories. In UPFRONT No. 9 (1984) we ran a double-page spread listing these categories alphabetically. Just to touch on them, they include abortion, Africa, anarchism, Argentina, Attica, the draft, El Salvador, fascism, genocide, gentrification, lesbian and gay art,

ideology, machismo, non-violence, penal system, reproductive rights, surveillance, Vietnam, weapons, World War II, Yugoslavia, and several artists whose names begin with Z. In effect, what the Archive contains theme-wise is a cross-section of activist art and art-related materials on nearly every pressing social/personal issue that has engaged committed artists in these last decades. We would like to stress, however, that the Archive does not encourage the sending of original and unreplaceable art. These belong to museums that can care for them properly. There are of course certain media where in effect the reproduction is the original—for example, xeroxes and photos. We certainly encourage people to send such material to us.

A good deal of what we do receive is not artwork per se, but documentation of past or ongoing work of individuals or groups. It takes the form of press releases, announcements, articles, publications, leaflets, brochures. The work itself might be anything from a street event or an exhibition to a protest demonstration to a community action. We want to emphasize, too, that ours is essentially an archive of visual art with a social dimension. To a lesser degree, we do include material relating to music, poetry, etc. We are not interested for the most part in documenting any kind of general political activity unless it is art-related.

You obviously place a good deal of emphasis on the visual component of the Archive. What kinds of images can one find in the files?

As you can see, we have a good mix of images from different media—everything from posters, photos, and placards, through erotic art, paintings, mail art and murals, to window and storefront art, cartoons, drawings, sculpture, films, installations, video art. There is also a large collection of slides—the work of individual artists or groups, some of it usable for research. Unfortunately, we haven't organized the slides well enough for general use and we need a volunteer slide specialist so they will be more broadly available.

How is the Archive organized?

When materials come in, we categorize them initially—when we can—by the artist's name. We make a file folder for that artist and then cross-reference the items into one or more of the various subject categories. We also have a card file which lists alphabetically the artist's name and a brief description of the material in the file. If the material doesn't relate to an individual artist, we file it under the group, institution, or publication that sent it.



Cover for Artists for Disarmament publication, Mark Fisher, 1982

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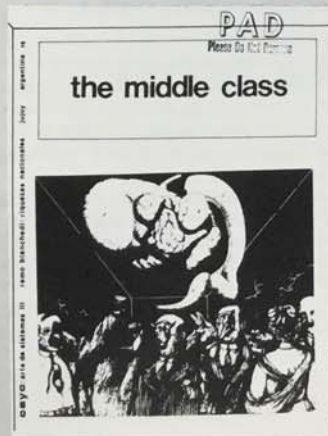
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"Solar Electric Chair," James Hong, New York.

Who uses the Archive and how is it most effectively used?

To give you some actual examples, someone who is doing a book on street art recently consulted the Archive. He first looked under the category "street art" and followed this up with anything else related to his subject—like graffiti, demonstrations, you name it. He then xeroxed some of the visual material and later contacted artists and art groups doing street work whom he had discovered in the files. Other people use the Archive for dissertations, special articles for publications, activist projects they are planning, etc. Someone who wanted to produce an exhibition on a special topic would look through the files for groups or individuals doing that kind of art. We consider this Archive as the starting point for research on any subject. People follow up their research by seeking out the different artists, groups, networks or other sources they find here.



"The Middle Class," Remo Bianchedi, sent to the Archive by the Center of Art and Communication, Buenos Aires, Argentina.

FILING FOR SOCIAL CHANGE

How does one get to use the Archive?

By appointment only. We have a committee of three—or at least two—working at one time and on call. We prefer that people who want to use the Archive come at our regular meeting period, which is usually one morning a week. We will, however, try to accommodate people at other times if their needs are very specific. We cannot accommodate those who are on fishing expeditions and want to spend huge amounts of time here, since we have no staff at the PADD office.



Guerrilla Girls: From a poster for the United Conference (1986) of the National Association of Artists' Organizations, Buffalo, New York.

In some six years—without special funding and with only a few people working together—you've somehow managed to amass an astonishingly large and diverse collection of social art materials. How have you done this?

For one, we have the help of PADD members, associates and friends here and elsewhere. An example: as soon as the Archive became established, Lucy Lippard, on her slide shows and talks around the country and abroad, would mention our archive and its need for material. Very soon, people and groups began to send us items from different states and different countries like Australia, Northern Ireland, England, Mexico. By now we have items from dozens of foreign countries, among them Argentina, Armenia, Austria, Cambodia, Canada, Central America, Chile, China, Germany, Greece, Iceland, Mozambique, the Philippines, Poland, Thailand, USSR, Uruguay, Vietnam, and more.

Then too, PADD's own art activities—its exhibitions, performances, street events, graphics—became an important source for material. UPFRONT helps, too, particularly after an issue featuring work from the Archive.

Still another example: Kate Linker, who worked with us for many years, asked Dore Ashton and Rudolf Baranik for some art material and they gave us a small but important collection of sixties' art—from the 1967 "Angry Arts" in particular. It included historical items, correspondence, discussions and activities relating to different events such as the Vietnam War—in effect, a small history of sixties social art.

When there are gaps in our collection—groups, people, or events that should be included—we often approach people with requests to send the materials in. Recently, for example,

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THE PADD ARCHIVE

one of us noted we had no work by Leon Golub and Nancy Spero. When we called them about this, they each gave us an impressive stack of fascinating items. From time to time we make this kind of outreach to artists on a special list.

Incidentally, though we have no official funding, we do sometimes receive modest contributions from PADD or others. We were also very fortunate in getting legal-sized file cabinets, flat-files, and lightbox equipment from Material for the Arts.

The Archive is known to have an excellent collection of political posters. Can you say a few words about this?

Posters are of course one of the most obvious ways that artists can use their work for political purposes, and there are no end to the ways in which the collection seemed to assemble itself. People just spontaneously sent us posters from as near as New York and as far as Australia. Then, sometimes we get a providential break, as when Karin diGia closed her Gallery 345 and we were able to purchase very reasonably a collection of the most significant posters of the sixties—many of which we had never seen before. There are seventy or so of these posters, and they parallel the history of political art of that era.

Of course there are other unofficial ways of collecting posters. When, for example, we see an interesting poster on a wall, we ask for a copy or, on occasion—particularly in the street—we just rip it off the wall. Both of us, we're real scavengers for a good cause.

Are there any other major archives for social art here or elsewhere?

None in New York, for sure. As for outside New York, we really don't know. People who use our resources say they too aren't aware of other collections like ours. We should mention, of course, Jim Murray's good collection of cultural materials he assembled in the course of producing the *Cultural Correspondence Directory of Activist Art*. It may not qualify as an official archive, but it certainly is a valuable resource for culturally democratic arts throughout the United States and abroad.



Drawing by Paul Rutkovsky for GET ("that is out to win, gain and obtain everything").



"Big Brother Is Watching," an Image-gram sent to the Archive, 1985, artist unknown

How do you account for the fact that in view of the upsurge of social art in the eighties, libraries, museums, art schools and other such institutions have not created special archives for this material?

Frankly, institutions of that kind are not responsive at all to anything that doesn't further their own specialized interests, anything they consider of an ephemeral or populist nature. Their mandates are simply different from ours. We concentrate on social art and they don't. Museums consider socially relevant art as part of the artworld—but generally not the kind of art they would exhibit. Museums and libraries, as well as colleges, do in fact include social artworks in their documentation, but not as a separate archive. It's not a high priority for them.

How do you prefer people to send their work to the Archive?

First of all, we have graduated from letter-sized folders to legal-sized folders—a giant step forward! If you want your work to get into the files promptly, send it prepared in a folder with a name on the tag—last name first—or the name of your group. This saves us work and gets you right into the files. And, remember, no original artwork or other items, unless it can fit into the folder, and the artist wants us to have it permanently. We don't want valuable material that we are expected to return to the sender.

What advice would you offer any group that might want to develop an archive of socially relevant art?

(After a long pause): Well, the advice we'd give to anybody is that an archive is a serious, ongoing program, not a one-shot project, but a comprehensive collection that requires a major commitment of time, energy, and love. You must be prepared to stick with the archive—not just this year, but the next year, and the next. This is especially true for archives which have no paid help.

For a starter, you need qualified people—not necessarily professionals, but individuals qualified by virtue of having a strong social sense, a segment of spare time each week, and a willingness to work on a regular long-term basis.

It's also a good idea to be associated with an activist art/cultural group, like PADD, where there is a continuous source of energy and an activist program that feeds into the archive. It should preferably be part of a group that's geared for the long pull—artists who themselves create social art. Finally, an archive needs people of a certain temperament. It's not like going out to a demonstration or street event with your work; rather, it's like nurturing a project patiently, watering a seed, as it were. To use another image, an archive like ours is a calm center in an activist storm. ■

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