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Turning Points Exhibit



Randy Wade

Turning Points Exhibit



Elizabeth Kulas
(detail)

Turning Points Exhibit



Holly Box

Turning Points Exhibit



Randy Wade

Turning Points Exhibit



Herb Parr

Turning Points Exhibit



NEUMAJER
Diane Neumaier

Turning Points Exhibit



Eva Cookcroft

Turning Points Exhibit



Irving Wechsler

Turning Points Exhibit



Lee Langsten

Turning Points Exhibit



Eva Cookcroft

Turning Points Exhibit



Elizabeth Kulas

Turning Points Exhibit



Herb Parr (detail)

Format #21B

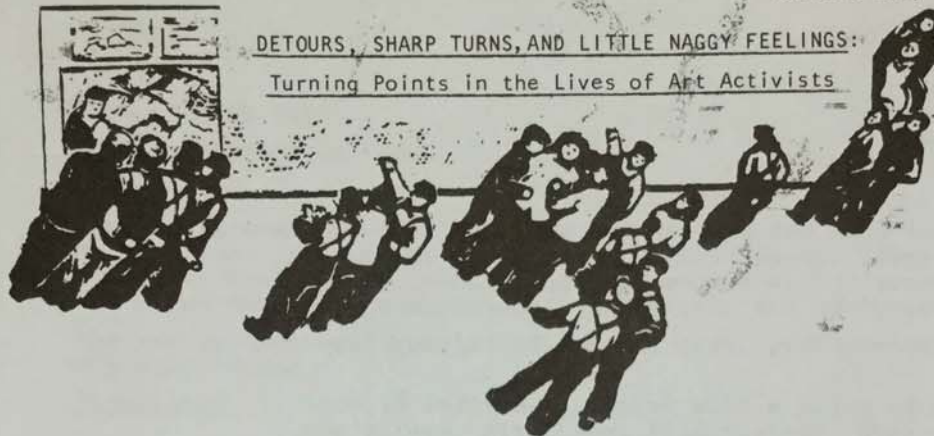
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For Immediate Release
Contact Lucy Lippard 966-2994



Gallery 345, Art for Social Change Inc.
March 5 - April 5, 345 Lafayette St., NYC

A unique exhibition sponsored by PADD (Political Art Documentation/Distribution) will focus on the conjunctions between personal lives and political events. Autobiographical artworks by activists will range from a spinning painting to an expanded family album to installations about Sputnik, blood, divorce, privilege and holocaust. Participants are PADD members Jerri Allyn, Eva Cockroft, Elizabeth Kulas, Rae Langsten, Diane Neumaier, Herb Perr, Randy Wade, Irving Wexler, and Holly Zox.

Putting the personal into a political context is also the theme of three collaborative performances at Franklin Furnace, March 13, 7:30, part of the "Turning Points" show. The PADD "Second Sunday Forum" for March, the evening will include "Charms" by Dentures Art Club, "3,650 Days" by Jerri Allyn and Bill Gordh, and "My Place, Your Place, Our Place" by Jerry Kearns and Lucy Lippard. A discussion will follow and performances and exhibition will eventually be covered in the PADD publication UPFRONT.

The "Turning Points" project is unique in that each artist's work was evolved within a collective workshop as well as in the individual's studio, and the overall setting is also being collaboratively designed. While autobiography has been acknowledged as an important component of narrative art, feminist art, body, conceptual and performance art since the late '60's, it has rarely been connected to the political events that shape every personal life.

PADD is a progressive artists' organization concerned with the production, distribution and impact of art in the culture at large. Through our Second Sunday forums at Franklin Furnace, our Archive of Socially Relevant Art, our public art projects and exhibitions and our publications, we hope to provide artists with an organized relationship to society, to demonstrate the political effectiveness of image-making. Our office is located at 339 Lafayette St. (Phone 212-420-8196). Work meetings are open to all interested and are held at the office the third Sunday of the month at 5:00 PM.

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June 23, 1982

FROM : HERB PERR
TO : MEMBERS OF PADD

What I'm presenting is a possible art project for PADD in Fall of '82 around the subject of "turning points" in our lives as political artists. By turning points I mean what influences in our lives developed our personal, political, and esthetic beliefs.

The art project will consist of images, text, performance, and a public forum.

- Objectives:
- 1) provide individual artist with a means of locating the values, attitudes, life history, etc. that made made for the artist's radicalization.
 - 2) to use these turning points as a means of internalizing, intergrating, and transforming our art/politics.
 - 3) to externalize our images/words/performance art as a means of communicating to one another our personal, political, and esthetic similarities and dissimilarities in arriving at location.
 - 4) to provide a broader audience with an art experience, insights into the ways in which politically conscious artists (PADD members) develop their consciousness and how they attempt to intergrate it into their art making.

In thinking about you own "turning points" it may be helpful to consider the following questions as resource toward the actualization of the art piece. These questions and responses could conceivably be incorporated as text in the work. There's no restriction on form/content except that we would hope for a visualization which is accessible to the audience.

- * What is it our life that has brought us to this place (personally, politically and esthetically)?
- * What's your earliest political memory? esthetic memory?
- * Which parent do remember as being "political"? Who do you identify with? In what way are you similar to your parents politically? Dissimilar?
- * What did your mother or father want you to do or be?
- * At what point in your life did you consider becoming an artist? Why?
- * Who was your favorite artist? Why?
- * In what way did your art education act as a turning point?
- * What historical moments perceptually change your life? Why?
- * At what point did you begin bringing together your social concerns and your esthetics? If you haven't, why not?
- * What makes for a vital work of art?
- * Locate your personal-development socially, around family, socialized-localized-history (first hand experience), and the education laid on us, historical perspectives of our time (often outside our first hand experience).

Note: If it is feasible and agreeable to the group we might also consider inlarging the scope of the art project by including individulas outside of PADD.

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Detours Sharp Turns & Little Nappy Feelings

TURNING POINTS IN THE LIVES

OF ART ACTIVISTS



SECOND SUNDAY: PERFORMANCES

" ≈ 3,743 days"
Jerri Allyn & Bill Gordh

An excerpt from "CHARMS"
Joan Giannchini & Stan Kaplan

"MY PLACE, YOUR PLACE, OUR PLACE"
Jerry Kearns & Lucy Lippard

SUNDAY

MARCH 13, 1983 7:30 PM \$2

FRANKLIN FURNACE
112 FRANKLIN STREET, NYC

POLITICAL ART
DOCUMENTATION/DISTRIBUTION

PRINTED BY RAGGED EDGE PRESS, NYC

A PADD EXHIBITION

March 5 - April 5, 1983

opening: march 5th 4-6

Eva Cockcroft
Elizabeth Kulas
Rae Langsten
Diane Neumaier
Herb Perr
Randy Wade
Irving Wexler
Holly Zox

GALLERY 345

ART FOR SOCIAL CHANGE
345 Lafayette St.
NYC Tues. - Sat. 12-6

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Herb from Randy

Why do you suppose PADD thought it useful or important to do an autobiographical art show? Was it to make us art activists seem human and accessible so people would want to become active themselves or do people become active because they have the opportunity--thru a friend or thru necessity?

There was a conscious socio/political overtone while conceptualizing this show, was that necessary or is autobiography inherently political as both a micro reflection of societies interchanges and also the tiniest controlling element in its make-up?

What is the undeniable appeal of autobiographical content?

Is it a good art gimmick because there's always a prurient interest or because we're quickly led to a sense of intimacy with the art and artist no matter how trivial or incomplete or misleading the information? What makes it more than a gimmick? Does it matter at what point along the process of art creation the desire for autobiography presents itself? What if it comes before the process of creating has even begun--as with this show? Is it more interesting if it's used as a result of a specific artistic impulse that can only be satisfied by the autobiographical stuff? Is there a "pure" artistic intent or is intent responding to a sliding scale of influences: money, theme shows, fashions, materials at hand, time, use of art (gallery walls, kitchen walls, ~~xxxxxxx~~ redefining the use as part of the purpose). Is one of the unique aspects of art how far to the autonomous control side of the scale it falls? Is that the decadent, self-serving definition or the one that suspects there are very few ways people can feel empowered and how can the unempowered change anything?

What was useful about the collaborative process this show supposedly evolved out of? It was good but why? Was it the focused energy and mutual support that we could take home to our studios or the specific ideas. Could we have done the same show by getting together every two weeks to chant, "This is good, our art is good, we're going to have a good show, tra la."

Can autobiography be presented without words? It wasn't in this show though we kept saying we should try. If words are critical, wouldn't novels or movies be more effective? Does autobiography make a better fragment of visual art than the core of it? When it's only a fragment is it blown way out of proportion by writers and interpreters of art because there's nothing more conducive to the written word, or word-bound interpretations, than other words: narrative subjects and autobiographical content?

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PADD "Detours"
From "Turning Points" show