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AGNES ZELLIN
20-38 32nd Street
Astoria, N. Y. 11105

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SUBJECT A-167 P.A.D.D. DATE 2-26-

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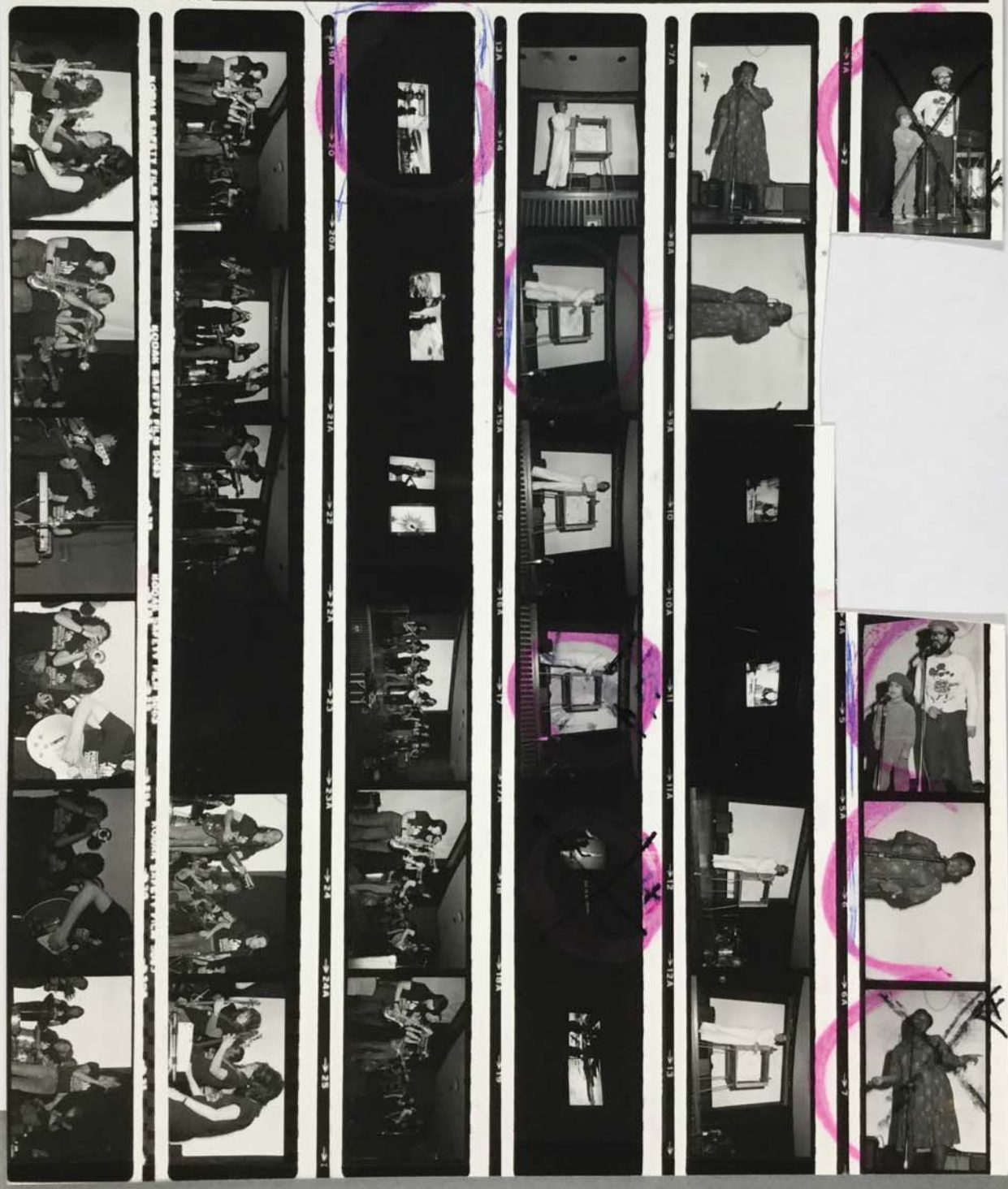

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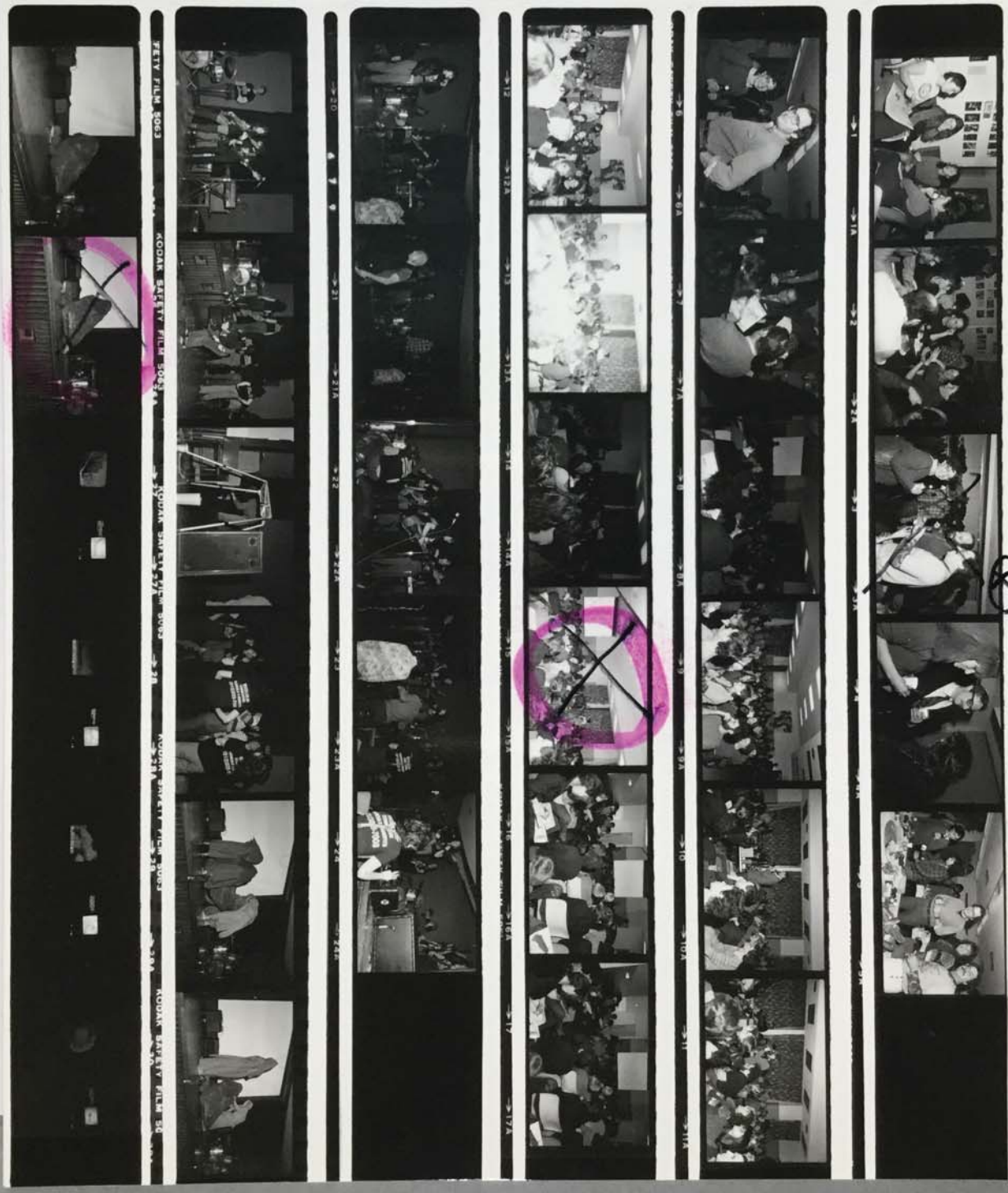

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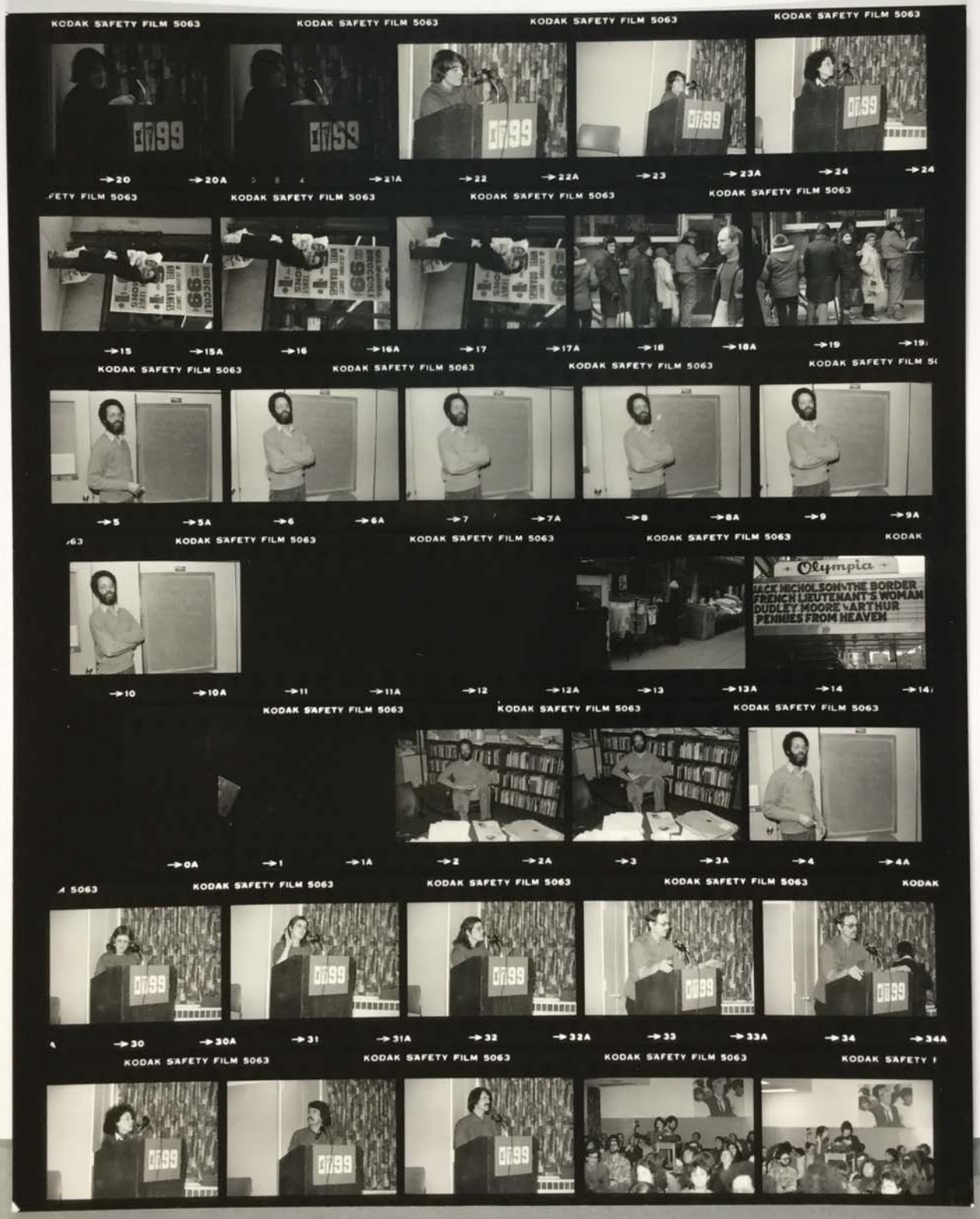

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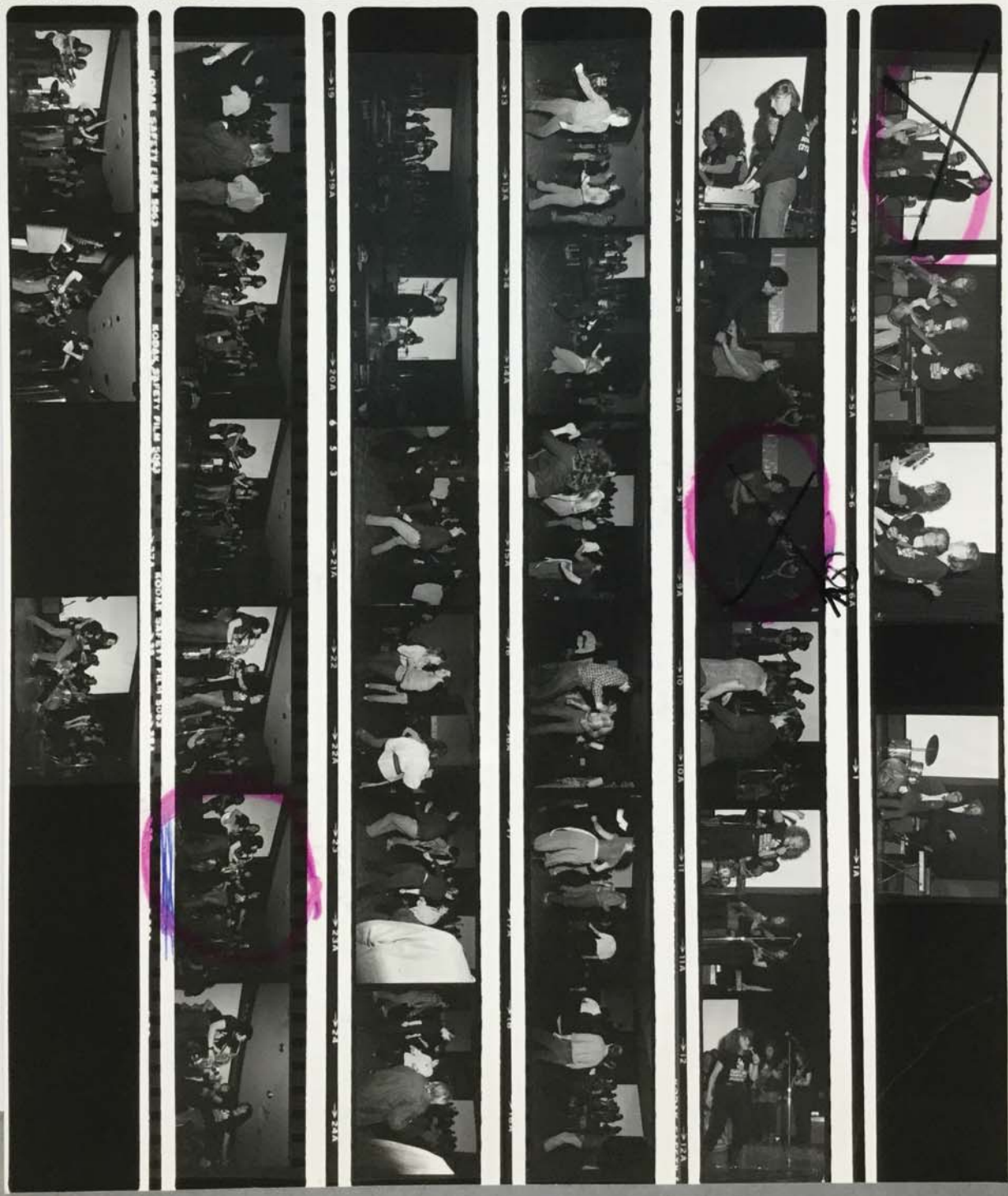

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CULTURAL CORRESPONDENCE

505 West End Avenue N.Y. 10024 (212) 787-1784

Take to Jon Mon. 11/15

578 Broadway 11th floor

~~Short Bit on Study Group~~

The Study Group is an

Offshoot of PADD...~~Suggested for months before we scheduled a dinner/organizing meeting five months ago.~~ It meets alternate Tuesdays for two hours over coffee, desert, and debate over xeroxes of ~~short~~ Berger, Benjamin, Soho news foldout ~~debates, never planning more than one or two discussions ahead. But~~ now talking about more systematic study of left art groups in recent and more distant past. ~~Last time~~ We met at 1199 Working Women...~~show and had rich discussion of political implications of show and individual pieces.~~ Recently the group suggested improvements in a member's community art project. Eventually we will compile an annotated bibliography of what we learn from. Always open to new members and ideas. Almost forgot: Communist Manifesto inspired us to spend a session at least on Capital, chapter one on Commodities.

& what have you

Study Group

(we are)

Contact Mike Anderson 499-9108

(4)

Sometimes we ~~also~~ meet at exhibitions, ~~discuss materials~~ criticize materials, public projects. Eventually...

~~Contact~~

(4) + Archive: use yellow sheet

Contact P Moore

(5) — Study group

UPFRONT

Political Art Documentation/Distribution

February/March 1982
Number 4 $1.00

National Conference Mixes Art & Politics

Photo by: BARBARA MARGOLIES

"Combat Billboredom," a West Hollywood billboard produced by Midnight Graphics.

"BUT IS IT ART?":
A Not-So-Imaginary Dialogue

A: Hey, you so-called cultural activist, what's happening to social-change art in the dark age of Reaganism?

B: Haven't you heard? It's visually alive and politically kicking.

A: Really, what are you showing these days?

B: Well, we're not just doing our thing while Reagan fiddles. The art we make isn't neutral; it isn't escapist; and it ain't necessarily pretty.

A: I know what it ain't. Tell me what it is.

B: It's all about concern, involvement, consciousness—art with an eye toward personal and social change. And it comes in all forms—from postmodern to postcard; performance to pop; new wave to new image; political collage to personal statement.

A: Where do you show this art? It sure isn't too visible in the artworld scene.

B: We show and tell what we believe wherever it can be seen: in galleries or streets, union halls or marches, schools or workplaces from coast to coast. And by the way, our work is more visible than you think. Like the Great Wall of Los Angeles, a mural depicting the hidden history of third world people. Or the parade of black-robed women carrying a coffin of illegal abortion devices. Or a video of FBI harassment…a gallery exhibit of ecological art…images of labor in a union hall.

A: That makes good political sense. But is it good art?

B: Damn right it is—if you include the art of pictorial resistance: words, sounds and images that touch and move people by challenging oppression with passion and imagination. But if you define art's domain as timeless, universal, beyond history, isolated, out-of-touch, then it isn't our thing!

A: I'm not exactly cheerleading for the dominant culture myself. So fill me in, where do I find out about empowering art, activist networks, pictorial resistance and all that mystifying jazz?

B: I thought you'd never ask. It's as easy as turning this page and getting into the "February 26th Movement."

—Editorial Staff

UPFRONT
A PADD publication

Committee members:

Editorial Staff:

Miriam Borofsky *(design and layout)*
Margia Kramer *(copy consultant)*
Elizabeth Kulas *(design and layout)*
Herb Perr *(copy consultant)*
Anne Pitrone *(copy editor)*
Irving Wexler *(copy editor)*
Jody Wright *(production)*

Production Coordinator:
Elizabeth Kulas

Subscriptions:
Herb Perr

We welcome all submissions of new forms of activist art articles up to 1000 words, page art, documentation of actions and exhibitions, as well as items for news and calendar.

Please send all manuscripts, typed double-spaced, two copies, with a stamped, self-addressed envelope to PADD, P.O. Box 2064, Grand Central Station, NY, NY 10163. We cannot accept responsibility for original art work, but welcome reproducible photos (not slides or xeroxes). Please indicate if you would like submissions to be kept for PADD archives.

February 26th Movement: an Inaugural Event

The date: Feb. 26-27. The place: Martin Luther King, Jr. Labor Center. The occasion: the first national conference of activist artists and art organizations, sponsored by N.Y. PADD. The goal: to build an organizational network, to develop new forms, theory and distribution systems for progressive culture.

The February 26th Movement focuses on socially involved art, its forms and effectiveness; how it acts and interacts with varied audiences and within progressive organizations who recognize culture's critical role. Styles and politics of the participating groups will range from avant garde to community and minority arts to active cultural resistance.

The "NYC: Politics in Form" panel will include artists from ABC No Rio, Black United Front, Cityarts, Co-Lab, Fashion Moda, Group Material and PADD. National groups represented on the "Activist Art USA" panel are LAPAD and SPARC from Los Angeles, X-change from Seattle, Neighborhood Arts (NAPNOC) from Baltimore, The National Mural Network from San Francisco, and Art Squad from Philadelphia. The "Getting It Out" panel will lay the foundation for an alternative distribution system, with Moe Foner of District 1199's Bread and Roses, Jenny Dixon of the Public Art Fund, Arlene Raven of the Los Angeles Woman's Building, Karen Di Gia of Gallery 345, Mike Harwig of Independent Curators Assoc., and Laurin Raiken of the Foundation for the Community of Artists.

All day Saturday there will be a multi-faceted display of activist culture, with video programs, information tables and visual politics by groups, magazines, unions and bookstores. Saturday night will feature performances by Vanalyne Green, Herb Perr/Irving Wexler and Diane Torr; the "Fort Apache Bop" by Ray Serrano; a progressive rap song about young Black people by Susan Hargett; and more. Three political bands —The Chameleons, the Fourth Wall Repertory and 3 Teens Kill 4/No Motive—will add a radical upbeat to send off the dancing at this inaugural event.

This issue of UPFRONT is dedicated to the conference participants, whose vision and creativity augur well for a cultural alliance to help bring about social change in a deReaganized America.

PADD STATEMENT

PADD is a left-to-socialist artists' resource and networking organization coming out of and into New York City. Our goal is to provide artists with an organized relationship to society, to demonstrate the political effectiveness of image making. One way we are trying to do this is by building a collection of documentation of international socially concerned art. The **PADD Archives** defines social concern in the broadest sense: any work that deals with issues ranging from sexism and racism to ecological damage and other forms of human oppression. The **PADD Archives** documents artwork from movement posters to the most individual of statements.

PADD is also involved with the production, distribution and impact of progressive art in the culture at large. We sponsor public events, actions and exhibitions. These are all means of facilitating relationships between (1) artists (in, or peripherally in, or not at all in the art world), (2) the local communities in which we live and work, (3) Left culture, and (4) the broader political struggles.

We hope eventually to build an international grass-roots network of artist activists who will support with their talents and their political energies the liberation and self-determination of all disenfranchised peoples.

subscribe

PADD: P.O. Box 2064, Grand Central Station, New York, N.Y. 10163

This Publication doesn't just give you what's happening. It lets you know what you can do about it.

Name_____

Street_____

City/State_____

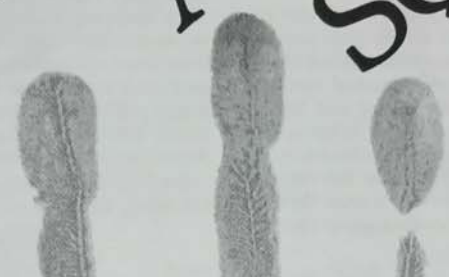
Zip_____

_____ Yes, I would like to receive four issues of the **PADD** publication. Enclosed is $4.00.

I am enclosing a $_____ contribution to help with **PADD's** work.

We chose the logo of the open hand to associate ourselves with the earliest symbol (from cave-walls) of leaving one's mark, of creativity, of touching, of making, of the open hand of peace, and of the raised hand meaning "stop."

THE ART SQUAD



The Art Squad is a Philadelphia-based group of socially conscious artists, art historians, poets, performers, and others. We are women and men working to develop strategies for responding to social and political issues, from a feminist perspective through the arts. We have the following working groups: an education group that develops resources and creates events to use in art colleges for the purpose of promoting discussion and awareness among art students; an artists' resource bank that offers skills to other political groups in need of visually powerful graphics or events for demonstrations, flyers, etc.; and an action/response group that develops performances, exhibitions in non-traditional locations and other events, to reach the widest possible audience.

Our group began working together in February of 1981 and we have participated in a number of local and national actions. Our most widely publicized action to date was a three-night guerilla film event that we created last August to commemorate the anniversary of the bombing of Hiroshima and Nagasaki. Unannounced, we moved from neighborhood to neighborhood in Philadelphia showing film footage of Japanese victims and nuclear explosions on the walls of local buildings. Our attempt to present the reality of that event and its aftermath in as visually powerful a way as possible, was featured in both local and national public radio coverage of Hiroshima Day activities.

Other local activities of the Art Squad include a demonstration at Center City shopping areas, dressed as nuclear radiation testers, to publicize an anti-nuclear demonstration on the anniversary of Three Mile Island. We also have made a presentation of films about the images of women in media at a local women's art college. (This was followed by discussion with the audience and members of the local Women Against Violence Against Women (WAVAW) group). Art Squad sponsored a lecture/discussion at a local art college of the life and work of Kathe Kollwitz, led by local feminist art historian and author of a book on Kollwitz, Martha Kearns; and we have also carried out an action at Abortion Control Act hearings at Philadelphia City Hall in which we carried large signs in the shape of our logo, the open hand, which read (one word per sign a la Burma Shave signs) "Keep the Law Out of Your Body." This was reproduced in a large photograph in the major local daily newspaper.

We chose the logo of the open hand to associate ourselves with the earliest symbol (from cave walls) of leaving one's mark, of creativity, of touching, of making, of the open hand of peace, and of the raised hand meaning "stop." We used this logo on a banner we carried to the multi-coalition Pentagon March held in May 1981.

We also participated in the November 1981 Women's Pentagon Action for which we designed and made a rolling scroll story cranky that was used during a demonstration in front of the Air & Space Museum. It told, in simple terms, the story of people's innocent desire to fly and how it has been transformed, through many of the inventions now in the Air & Space Museum, into the death machines of our nuclear arsenal. We are thinking of developing this story cranky as a children's book as well.

As support to the women who went to the Pentagon Action, some men from Art Squad joined with others to provide childcare and to send us off on the buses by singing re-worded barbershop quartet style songs and by giving each woman (4 buses full) some bread and a red rose. This kind of support is something we think about a lot. We meet periodically (separate from our bi-weekly meetings) for pot-luck dinners and art-sharing, as a way of overcoming the isolation that can result from being an artist. We also publicize and attend each other's shows, performances, and events, again out of support, as well as interest.

We spend a good deal of time exploring issues of non-art world channels for distribution of art, avoidance of conflicts between aesthetic quality and political clarity, the relationship of effective visual images to the use of words in communicating political ideas, the particular demands of group process in the development of imagery, the relationship of one's own personal idiom to collective political work and the ways of using the arts to reach a wider audience than that of the established art and activist worlds. We see our work as existing within the context of broadening definitions of contemporary art and welcome the opportunity for dialogue with others working individually and collectively about these issues.

—Janet Kaplan

We can be reached at the following address: Art Squad, P.O. Box 27133, Philadelphia, PA 19118.

SPARC first came into existence in 1974 as an advisory board to the Los Angeles City Wide Mural Project, a city-sponsored program founded by Judith Baca, and in 1976 SPARC incorporated as a separate non-profit institution. We dedicated ourselves to the production, exhibition and preservation of public art and committed our efforts to re-establishing artists as visual spokespersons in their communities—individuals who can help improve environmental and aesthetic awareness. Much of our work has dealt with issues that affect the varied people of our city, and we have been most concerned with illuminating and honoring the unique contributions and social history of different community groups.

Located in an historic Venice building, the former city jail, SPARC has developed a cultural center for the local community that includes an unusual gallery space (in an old cell block), printmaking and silkscreen workshops, rehearsal and performance spaces, and a media resource center and library. Our Outreach Department sponsors numerous lectures, film screenings, performances, poetry readings, children's art classes and adult art classes throughout the year. But much of SPARC's work takes place outside of the Venice area. We have produced dozens of murals in locations throughout the city, including portable murals that rotate from site to site and thus effect cultural exchange among communities. We also sponsored a major county-wide educational project, the "Dustmobile," which was a travelling multi-media art exhibit that illustrated to youth the dangers of the drug PCP. Early in our existence, we sponsored a conference on "The Role of Government and Business in Support of Public Art."

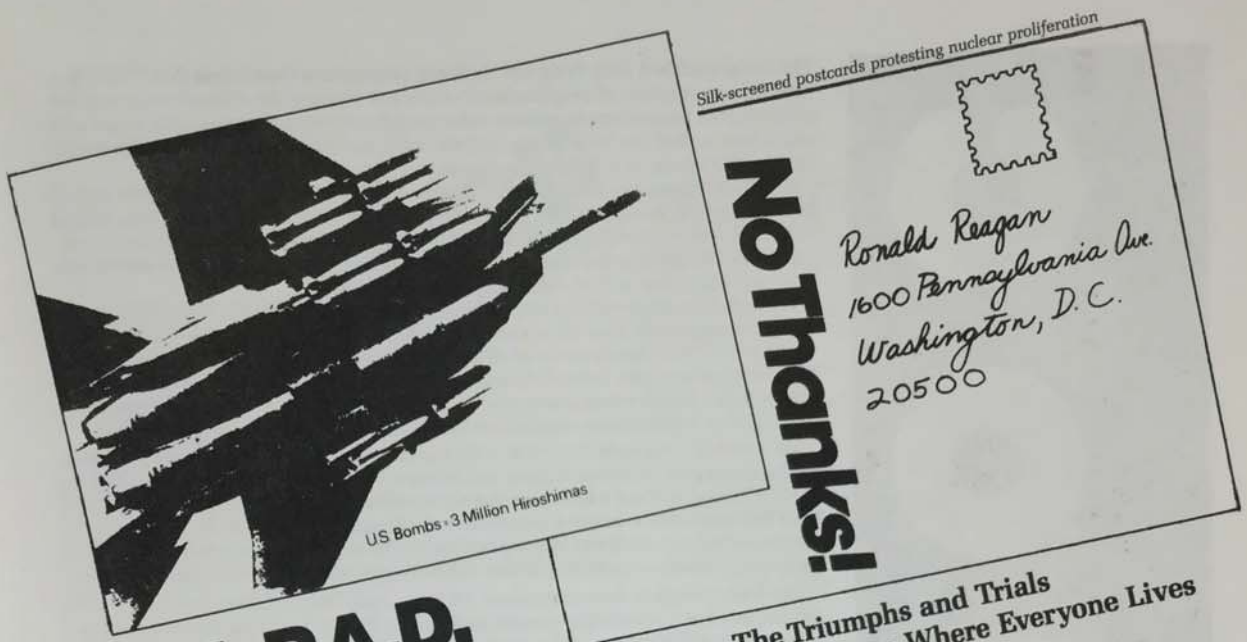
Our most important project, though, has been the Great Wall of Los Angeles, a mural depicting the history of the minority peoples of California. Now stretching for ⅓ mile along the wall of the Tujunga Wash in the San Fernando Valley, the mural has developed over the last 3 alternating summers beginning in 1976. Each year a group of artists and historians have worked in conjunction with youth to paint the wall. The youths not only learn art techniques and cultural history, but they also gain pride and a sense of accomplishment by joining in such a grand public effort. Since the youths come from a variety of ethnic and class backgrounds, they learn sensitivity toward each other's cultures as they work together.

For information contact: SPARC at 685 Venice Blvd., Venice, CA 90291. Tel.: (213) 822-9560 or (213) 822-9783.

"The Great Wall of Los Angeles," director, Judy Baca

Photo by: JO GOODWIN

Social And Public Arts Resource Center



L.A.P.A.D.

The First Six Months or The Triumphs and Trials of Organizing in a Town Where Everyone Lives 45 Minutes Apart

June 1981: Inspired by organizing efforts of socially concerned artists elsewhere, three L.A. artist/friends call a gathering of those interested in exploring possibilities for working together. Flyers circulate in the L.A. area resulting in 30 curious, enthusiastic, and sometimes skeptical people for a Sunday potluck brunch.

After 6 months of Reaganomics, we are energized to build a stronger and more expansive network to make alternative/oppositional art more visible.

July/August: Written announcement and word of mouth bring new artists to our second meeting held at the Socialist Community School, an independent learning institution housed in the basement of a church. Almost immediately committees are created based on interests/projects. They include: Midnight Graphics, to produce posters, billboards, bumper stickers, projections, etc.; a Performance Committee to organize evenings of performance; a Gallery Group to create an exhibition space; and a Coordinating Committee. The desire to work together on a project is combined with an idea from the original meeting and "Thanks, but No Thanks" (TBNT), our first large public project, begins to take form. A temporary TBNT committee is formed to organize what is envisioned as a week-long citywide public art event which will coincide with the Thanksgiving holiday.

As we grow we want a name. Many options are discussed. Knowledge of PAD (N.Y.) through their newsletter and friends active in New York sparks ideas of uniting with them and creating a national network of political artists. We consult with N.Y., and Los Angeles Political Art Documentation/Distribution (LAPAD) is born.

September/October: "Thanks, but No Thanks" solicits proposals in all media and in all stages of development that explore the contradictions of the Thanksgiving holiday when set against our daily diet of unemployment, poor housing, cuts in social services and an increasing militarism. Artists are asked "What are we eating to forget?" and "What are we forgetting when we eat?" and are challenged to create an alternative celebration that honors our cultural diversity and celebrates our collective power. In October LAPAD members hang a political art show in the studio of KPFK (Pacific Listener Supported Radio) for a live Reaganomics Teach-In.

November: "Thanks, but No Thanks" debuts. Events include: three evenings of performances by 15 different artists/artist groups with subject matter ranging from nuclear issues and genocide to reproductive rights; a 12′ × 24′ billboard painted by Midnight Graphics and installed on a major street in Hollywood; "Redefining Distribution: Beyond the Art World Ghetto," an audience/panel discussion; a film and video evening; "The Workers Said Thanks, but No Thanks," an exhibition of photographs documenting plant closures and one worker takeover (this was the premiere exhibit of the LAPAD Gallery—a corner of the Socialist School transformed by the Gallery Committee); a "Freeway Giveaway" of silkscreened handouts protesting nuclear proliferation, given to drivers at freeway exits and on ramps.

December: As of this writing, an evaluation of TBNT is underway. Hundreds of people attended the indoor events and countless others experienced the project and learned of PAD through the billboard, freeway giveaways, and media coverage. This increased visibility recruited new members for LAPAD and has resulted in invitations from local activists and organizations to participate in their upcoming activities.

LAPAD's agenda for the future includes new events and projects and an examination of our internal structure to discover the most creative way to organize ourselves given our future goals, the geography of our city, and the time limitations of our members.

—Mary-Linn Hughes and Jane Thurmond

Anyone interested in knowing more about LAPAD should write: LAPAD, 2936 W. 8th Street, Los Angeles, CA 90005, or call Marshall Mayer: (213) 628-6771.

NAPNOC

The Neighborhood Arts Program National Organizing Committee (NAPNOC) is a national organization of neighborhood artists and community cultural programs. We are muralists, theater people, writers, video people, craftspeople, musicians, organizers and others united not because our artistic work is similar, but because we share the same goals—those of a cultural democracy.

NAPNOC began late in 1976 with a conference of neighborhood arts people held at the United Auto Workers' Black Lake conference center in Michigan. The idea behind NAPNOC was to formalize this network, to consolidate people with common concerns into an organization which might have some clout as a voice for the movement. This was the vision of Eric Reuther, NAPNOC's founder.

When the contract with the Department of Labor ended in 1979, NAPNOC's members met to consider what the organization's future should be. The general consensus was that NAPNOC had been diverted from its real work by the infusion of money from the federal govenment. Instead of organizing neighborhood artists around the country, NAPNOC had been trapped into concentrating on complying with the government's unbelievably cumbersome regulations and stupendous appetite for paperwork.

We decided to recreate NAPNOC with a primary goal of organizing the movement. In the summer of 1979 Don Adams and Arlene Goldbard took over the job of staffing NAPNOC and worked with committees of members to design a program that would have two main goals: helping neighborhood artists help each other by sharing skills, advice and information; and helping neighborhood artists to become informed participants in the debate on cultural policies and politics by publishing in-depth information.

Our basic program now costs about $15,000 a year. This includes no full-time staff, ten issues of our newsletter, special mailings on issues that come up and need our members' quick attention, and a good deal of information-gathering, correspondence and speaking at public meetings of all kinds.

Some of the issues we've written on recently have been: Reaganomics—not just the stop-the-NEA-cuts most arts publications run, but a complete analysis of the administration's program from a progressive and anti-militarist perspective; "Moses Meets The Gipper," our hard look at the Presidential Task Force on the Arts and Humanities and its efforts to launder Reagan's image and legitimate the "new right"; and in-depth coverage of The Gathering, the People's Theatre Festival, the American Writers Congress, "Art, Architecture and the Urban Neighborhood," and other meetings of progressive artists.

We see now that it is crucial to have an organization supported by, and organizing for and within the movement itself; we are not the typical "arts service organization" which aims at bringing outsiders—accountants and managers, for example—to arts groups to help them "professionalize" or "learn how to play the game."

NAPNOC now has about 200 members: individuals (most representing groups) and organizations. Members do all kinds of work including alternative theater, murals, silkscreen workshops, community access media, and small press distribution. We hope to have members in every state; current membership is distributed between people working in cities and in rural areas and is strongest in the East, West Coast, Midwest, and Southeast.

The way we see it, the strategy for progressive arts people is local and regional, and involves making common cause with other groups and individuals concerned about broadly cultural issues including housing, neighborhood organizing, the media and opposition to war. We think progressives in this country have failed to stir the imagination of ordinary people by ignoring cultural concerns: everyone wants to feel authentic cultural identity; everyone should have a voice in shaping the culture; and everyone in the U.S. knows that "the system" takes the right to culture out of our hands. Artists who understand this crisis have powerful tools at their disposal. Working in their own communities they can help people regain the right to culture. Working in regional organizations they can share ideas and strategies and resources and offer each other support. In a national organization like NAPNOC they can attain the strength and influence necessary to change things.

Our advice to other groups (or individuals looking for a way to work) is not to fear starting small or staying small; to remember that any successful movement must now be radically decentralized; and to keep goals in mind—an organization is only a means to an end, and it's all too easy to get caught in the trap of maintaining an institution for its own sake.

—Arlene Goldbard

For more information, contact: NAPNOC, Neighborhood Arts Program National Organizing Committee, P.O. Box 11440, Baltimore, MD, 21239. Tel.: (301) 323-5006.

X-CHANGE
SEATTLE ART & POLITICS

"Today's FIB" is a skit mounted as part of a demonstration/art action to bring to public attention the control the actual FBI has over the ABC-TV weekly series "Today's FBI."

Photo by: NANCY HALBERSTEM

X-change originally got together in late 1980 as a group to work on "The Art Politik," a national conference on art and politics that was held in Seattle the second week in June (see Lucy Lippard's article in *Up Front*, Dec.-Jan. '81). After a couple of meetings we decided to consider ourselves in terms larger than this single activity.

"The Art Politik" did two things locally: it generated interest in and legitimacy for political art and gave X-change a public profile. Reorganizing into our present form and purpose, our statement of that time reads:

"X-change is a group of artists, writers, performers, musicians, cultural workers and others who see art as coming from within a social and political context as well as a personal one, and who see it as being capable of affecting, as well as reflecting or commenting upon, their society. We want to become an umbrella organization that could be a catalyst, clearing house, producer, support network, or study group for our members, dependent, or course, on our individual and collective needs. We think those needs include:

1) Breaking down the isolation among political artists, artists and their communities and audiences, and artists and political activists.

2) Developing social aesthetics that will give us some criteria with which to understand and expand our own and others' political artwork.

3) Promoting effective (both politically and artistically) artwork both from within and without the group."

Members of the organization represent a political spectrum from liberal humanists to self-defined revolutionaries (if such a spectrum can be adequately represented). X-change's political basis has been left purposefully implicit. We have pretty much decided not to try to state our politics in the abstract but to formulate a more specific politics evolving through our actions and events.

Our activities this past fall have included:

☐ A demonstration/art action with the Political Rights Defense Fund to bring to public attention the degree of control the actual FBI has over the ABC-TV weekly series "Today's FBI." We mounted a skit, "Today's FIB," a song was written especially for the occasion and we invited people to come out in their finest FBI drag. A media strategy coordinated with PRDF was successful in getting a maximum of local coverage with a modicum of slander.

☐ A two-day "Political Performance Workshop" with sessions on improv, directing, songwriting, developing a scene, vocal arranging and costuming.

☐ Several X-change members helped in bringing District 1199's exhibition "Images of Labor" to Seattle. A variety of events were held throughout the duration of the exhibit. X-change specifically sponsored two theater performances by the Portland Labor Players on two strikes by women in the Oregon textile mills around the turn of the century.

From the activities surrounding the play and exhibit there has been some serious talk among theater people and union activists about starting a Seattle-based labor theater. In conjunction with this project, several theater companies will be performing at a major labor rally Jan. 20 at the state capitol. Most of the organizational initiative has come from X-change member Ruth Pelz.

☐ Most recently X-change co-sponsored a benefit for The Gathering, the mid-summer theater festival who lost $27,000 in funding through the machinations of a New Right group, Women for Responsible Legislation. The event was organized by Brian Branagan and included a marathon of local poets, singers and performers.

☐ We have a monthly page in *Spar*, a Seattle arts publication, as well as several X-change members being contributing writers: Diane Neumaier on photography, Trisha Arlin on TV, and myself on art and politics in general. I also gave a slide presentation on John Heartfield in an event co-sponsored with NAM.

We are very interested in activities coordinated on a national level and would very much like to hear from groups and individuals around the country on what you are up to. *Please send correspondence to X-change, 915 E. Pine, Rm. 420, Seattle, WA 98122.*

—Doug Kahn

ACTIVIST ART

NEW YORK CITY

ABC No Rio

No Rio grew out of the efforts of the artists who produced The Real Estate Show...at 125 Delancey Street, a vacant city-owned building....The show was mounted January 1, 1980, and closed by the City's Housing Preservation & Development agency early in the morning of the 3rd. In exchange for promises to stay out of 125 Delancey, a long-contested site slated for a questionable commercial shopping plaza development, the artists of the Real Estate Show were given the storefront at 156 Rivington Street to use for their artworks.

No Rio is located in the heart of El Barrio Latino, on the Lower East Side, a once-thriving Jewish community. The neighborhood is poor, shot through with intensive criminal operations—yet it is a thriving residential community with patterns of life unique in New York City.

ABC No Rio is an exhibition, performance, and studio workshop space run by artists dedicated to achieving an interactive relationship with the third world community. Painting, sculpture and drawing are on permanent display, and the gallery hosts frequent evenings of music, video, and poetry. No Rio is affiliated with Collaborative Projects, a non-profit artists' corporation. We're open most afternoons and evenings.

No Rio-sponsored exhibitions have included: "Internationalist Art," organized by the San Francisco Poster Brigade for May Day 1980-International Workers Day; "Murder/Suicide/Junk," organized by John Morton; and "Animals Living in Cities," organized by Christy Rupp.

ABC No Rio can be contacted at 156 Rivington St., NYC, 10002. Tel. (212) 254-3697.

Cityarts Workshop, Inc.

Church Ave. mural, 1711 Church Ave., B'klyn. N.Y.

Cityarts Workshop Inc., is a 14-year-old organization dedicated to the creation of community-responsive public works of art, particularly murals. Our work is carried out by public-spirited artists in concert with the communities in which they serve. After setting up a co-sponsoring relationship with a local community group, Cityarts' artists work with a group of residents (often teenagers or young adults) to help them plan and paint their mural. Cityarts also sponsors mural projects in which the artists play a larger role. Murals are designed on a small-scale first and circulated throughout the area for feedback.

Cityarts is one of the few community organizations nationwide to be involved in creating works of art in mosaic techniques. Our emphasis is on integrating these artworks with community revitalization efforts. Cityarts' most noteworthy mosaic project is the free-form Centennial Bench constructed around Grant's Tomb on the Upper West side of Manhattan. In addition to sponsoring painted and mosaic mural projects, Cityarts provides information on murals through the Resource Center on Public Art, which serves community groups, government agencies, artists, teachers, students and others interested in public art.

We offer services not available through museums and other art institutions on the East Coast. Our services include workshop consultations and seminars, slide show rentals, slide lectures and mural tours.

Cityarts Workshop Inc. can be reached at 417 Lafayette Street, NYC 10003. Tel.: (212) 673-8670.

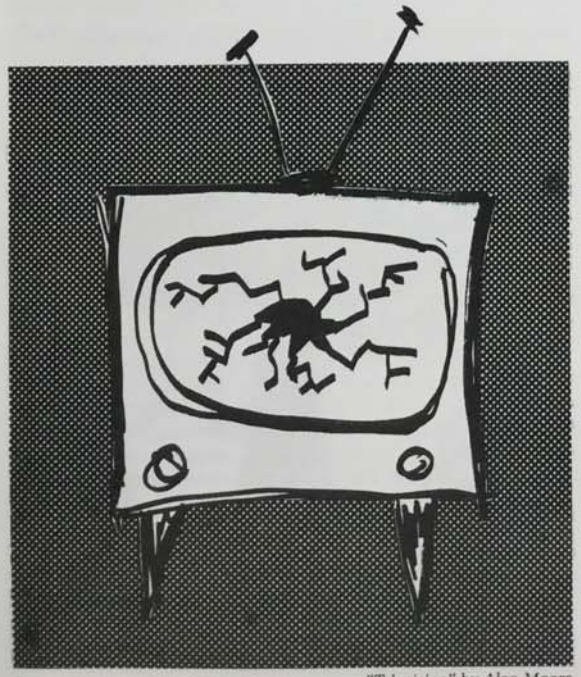
The National Black United Front

The National Black United Front is a coalition of grassroots organizations and individuals designed to struggle against oppressive conditions Black people face here in the U.S. and around the world.

The Cultural and Arts Section of the BUF uses art and culture as a basic weapon in the struggle for Black liberation and self-determination. Its activities include building a network of Black cultural workers, advocating progressive culture while organizing protests to reactionary culture, support and building of progressive arts institutions in the Black community. It does outreach to educate and organize artists towards the need of utilizing their talent and energy to fight against national oppression and to struggle for self-determination.

For information, contact The National Black United Front, 415 Atlantic Ave., B'klyn., N.Y. 11217. Tel.: (212) 596-1991.

Photo by: Jerry Kearns



"Television" by Alan Moore

Collaborative Projects

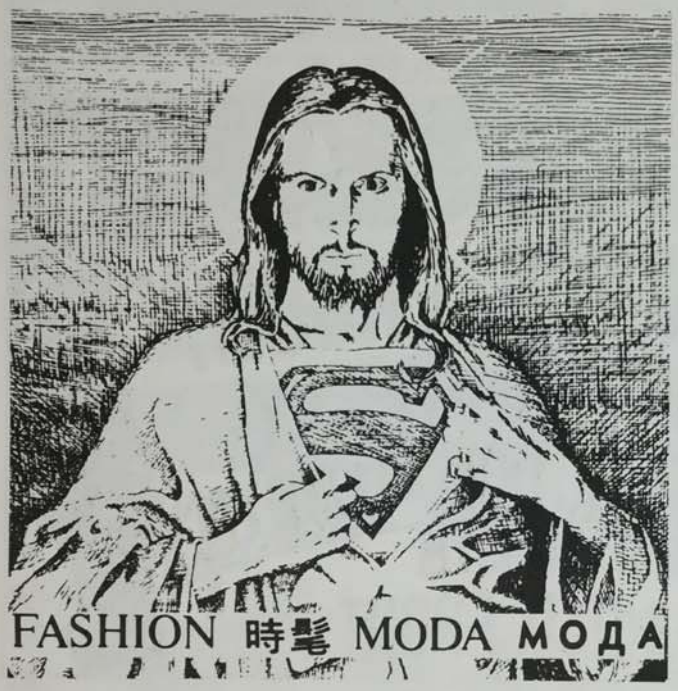
Collaborative Projects, Inc., known informally as Colab, is a 4-year-old group with a core membership of some 50 artists who work in all mediums and disciplines. All projects involve collaboration among a group of artists, which can grow on occasion to more than 100 artists, women and men, Black, hispanic and white. Colab is anti-bureaucratic: it has no administrators, and all decisions and work are shared by members of the group. All activities are open to non-members.

Members of Colab tend to share a sensibility, though this doesn't necessarily result in stylistic conformity. Colab's intentions are to address social, personal and artistic issues through use of experimental media of all types.

In a sense, Collaborative Projects is an art and media conglomerate. It has four basic divisions: Exhibitions, Film, Video and Publishing.

During its short history, Colab has mounted numerous projects and exhibitions. Most of them are characterized by dense hangings in atypical places—often private lofts or temporary, rented spaces, making the shows informal, unpretentious and accessible, an artist-sponsored exhibition network that bypasses the commercial gallery system. A prime example was the Colab-organized *Times Square Show*, which was called the "first avant garde art show of the 80's," in a front-page *Village Voice* article.

For information, please write to Colab, c/o R. Howland, 150 Franklin St. N.Y. 10013.



Fashion Moda

Fashion Moda is a place for science, invention, technology, art, and fantasy. Its proper name is the word *fashion* written in the four languages—English, Chinese, Spanish, and Russian—that are spoken by a large portion of the world's population. The word itself was chosen because fashion always reflects its immediate environment and is in itself a mannerism.

Fashion Moda's base of operations since 1978 has been a storefront in the South Bronx, a neighborhood described as "an area of severe devastation," but one that Fashion Moda sees as crucial for implementing their idea and escaping the chic art scene.

The storefront itself might be the scene of *City Maze*, a labyrinth built throughout the entire room by two artists. Or *The Hall of Fame*, face castings of neighborhood people.

But the storefront isn't the only spot where Fashion Moda exhibits art. It likes, for example, to "borrow" abandoned buildings, at least for a brief time.

Fashion Moda believes in the idea that art can be made by people who are known and unknown, trained and untrained, middle class and poor. It is paint applied to canvas and then carefully framed. It is graffiti scrawled across walls. It is the cross-cultural concept that all people are one and the same, a theory that the directors hope will ripple out from the New York community, into the national community, and, subsequently, into the world. Fashion Moda would like to be a franchise.

For information, please contact: Fashion Moda, 2803 Third Avenue, Bronx, NY 10455, U.S.A. Tel.: 585-0135, Tues.-Sat. 2-7.

Group Material

Group Material is a collective of young artists committed to the creation and promotion of an art dedicated to social communication and political change.

Group Material's project is to exhibit the art of Group members, community artists, famous artists, even non-artists. We will show work that tends to be under-represented or excluded from the official art world due to the art's sexual, political, ethnic, colloquial or unmarketable nature. Our exhibitions will not feature artists as individual personalities. Instead, every show has a distinct social theme, a context that militates artworks in order to explore and illuminate a variety of controversial cultural problems and issues. Some of our first shows concerned: gender, the "aesthetics" of consumption and advertising, alienation, political art by children, the relation between the imagery of high fashion and class authority, cooking as working class art, and many more.

Group Material operates out of a headquarters at 132 E. 26th St. but mobilizes shows that are a part of the physical city as opposed to the artworld circuit. In our first year we were located on a low rent block in the Lower East Side, now we have organized a show on New York City buses and are preparing shows such as Da Zi Baos (word posters) on Union Square, and Religion in a New York City church.

Write or call: Group Material, 132 E. 26th St., NYC. Tel.: (212) 242-3900.

NEWS NEWS NEWS

The Pluto Big Red Calendar and Directory (of British Political Cultural Groups) is a handy, handsome pocket datebook devoted to the "Art of Resistance"—best selection and most data yet, edited by Guy Brett and available for $4.95 from Flatiron Books, 175 Fifth Ave. Favorite quote: "The culture of resistance uses all the media at its disposal and does not allow itself the luxury of wasting any means or opportunity of expression" (Eduardo Galleano, Uruguay).

The Women's Graphic Center at the LA Woman's Building has begun a publication project (with grant money) and an attractive new newsletter.

A very moving but curiously apolitical show on **"The Viet Nam Experience"** was shown in December at the Central Park Arsenal Bird House with paintings, sculpture, slides, music (mostly rock from the 60's, nostalgic, almost heartbreaking) and earnest participation from the Veteran artists, whose conversations with the audience may have been the most effective art involved.

A new 4-page publication called **MC** and subtitled **"The Responsibility of the Artist in Contemporary Society"** is being published by David Cole and Paul Zelevansky, 267 W. 89th St., NYC 10024. The second issue will be devoted to "Art, Money and Power." Contributions so far are mostly graphic and anarchistic, mail-art focus; send your own to above address.

"Dangerous works": An anti-nuclear network linking artists and art students throughout NYC has been formed to generate discussion, disseminate information and gather forces for a 3-day event on April 21-23 at Parsons Exhibition Center. For information about meetings, call Elliot Kreloff, 864-1502, or Martica Sawin, 741-8916.

The First Conference on Radical Humor is scheduled "at and around NYU, April 22-25," sponsored by *Cultural Correspondence* and The Center for Marxist Studies, and including a film series and art exhibit, panels, workshop and performances. Contact Jim Murray, 505 West End Ave., NYC 10024; 787-1784.

Flash! Women Artists Take Over N.Y.: Women's Caucus on Art has organized 16 shows of women's art to take place during the months of January and February in New York, coinciding with their conference **"Women in Art and Society."** For more information call 673-3870. Refer to the calendar in this newsletter for more info on each show.

Noteworthy Works by "Non-Artists": The Redistribute America Movement kicked off their Christmas '81 tour by presenting a lifelike baby doll frozen in a block of ice to Tiffany and Co., on Fifth Ave. in New York City. RAM called it "a gift from the poor welfare recipients of the city to the rich welfare recipients." (Tiffany's was recently given a major tax break by New York State.) This demonstration was part of a campaign "to contrast and link the tax abatement situation in Manhattan with the conditions of welfare recipients."

Joseph Nechvetal showed another of his anti-nuke drawings series at the Kitchen Gallery in January, titled **"When Things Get Rough on Easy Street."** He asks, among other things, "Will Reaganism erase Star Trek from our minds?"; Leon Golub showed his merciless paintings of **"Mercenaries and Interrogations"** at Susan Caldwell in January.

Arden Scott has showed at 55 Mercer St., sculpture and drawings on the theme of **"Reflections on a Nuclear World."**

The Fourth Wall Repertory continues its **"Freedom Ain't No Bowl of Cherries"**—"a Political, Musical, Comedy of Sorts"—at the Truck and Warehouse Theater, 79 E. 4th St.; reservations: 254-5060.

This fall Karen Di Gia presented **"Weeping in the Playtime of Others"** (an exhibition on child abuse and murdered and missing children) to the Senate Subcommittee on Investigation and Oversight. Exhibit will travel in the U.S.

At Gallery 345, **Max and Peter Schumann's exclamation mark paintings** in support of Children's Campaign for Nuclear Disarmament, a Bread & Puppet Production. Jan. 18-Feb. 7.

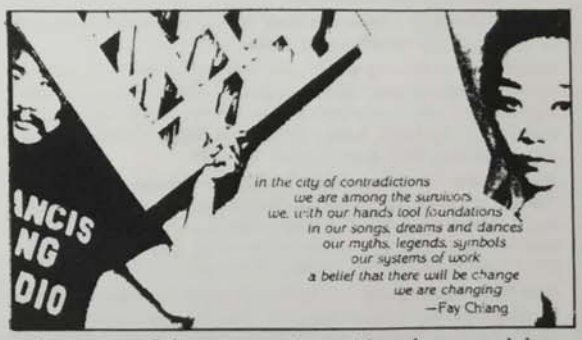
Artist Sally Swenson is the co-author with Lynn Miller of **Lives and Works: Talks with Women Artists** (for info contact Soho 20 at 226-4167).

The Basement Workshop

Basement Workshop is a non-profit New York-based Asian American arts organization for the creative development, production and promotion of works by Asian Americans in the literary, visual and performing arts.

Since 1971, Basement's commitment to the ongoing process of cultural development, with support to individuals and pilot projects, has led to the emergence of several independent cultural organizations such as *Bridge Magazine*, the *Asian American Dance Theater*, the *Morita Dance Company*, and the *Asian American Research Institute*. Past Basement programs have included:

- *Community Services*: programs in adult English, youth employment, and children's arts education;
- *Asian American Resource Center*: the most comprehensive collection of Asian American resource materials on this coast, educational outreach, and the exhibit *Images From A Neglected Past*, a multi-media travelling exhibit of the works and culture of the Chinese in America;



- *the Arts:* workshops in creative writing, theater and dance, art, design and photography; plus concerts, readings, exhibits, publications, celebrations;
- solid service and art programs that have established Basement as the major innovator of Asian American culture.

For information, contact: Basement Workshop, 22 Catherine St., NYC 10038. Tel.: (212) 732-0770.

UPFRONT
PADD: P.O. Box 2064
Grand Central Station
New York, N.Y. 10163

calendar

Jan. 8: "Artists/Ideology/Politics—Part I," Elliot Barowitz, moderator, with Leon Golub, Martha Rosler, Jenny Holtzer, Larry Rosins, Candace Hill-Montgomery.

Jan. 15: "Artists/Ideology/Politics—Part II," Lauren Raiken, moderator, with PADD members Jerri Allyn, Herb Perr and Vanalyne Green, and Susan Ortega and Nancy Spero.

Jan. 30-March 25: "New Work/New York" includes John Fekner's community stencil pieces, New Museum, 65 5th Ave. at 14 St.

Feb. 4-28: "Art of the State," produced by Space Force at The Kitchen, 484 Broome St. Closing discussion on Feb. 28, 6-8 p.m.

Feb. 12 & 13: "Red Peril; the Return of the Anti-commies," (two nights of two films and one speaker). **"Broken Arrow and the Trial"** with Peter Biskind and **"Point of Order and My Son John"** with **Emil de Antonio** at the Collective for Living. Organized by PADD members Lucy Lippard and Jerry Kearns.

Feb. and March: "DA-ZI-BAO" (big character posters) on Union Square. Group Material works with some of NYC's more interesting political groups to make this art-petition piece on the "Democracy Wall" of Lower Manhattan.

Feb. 12-March 15: "Love is a Verb" by Candace Hill-Montgomery at the Basement Workshop, 22 Catherine St.

March 6: Saturday, 10 a.m.-6 p.m., Carnival Knowledge presents **"Bazaar Conceptions,"** an educational carnival about reproductive rights issues with sculpture, games, booths, films, performances and food for the entire family. At the New School Graduate Center, 14th Street and Fifth Ave. Contact: 477-5799.

April 21-23: "A Three-Day Conference Against the Nuclear Threat" presented by Artists Against Nuclear Madness. Live music and theatre workshops. Exhibition (Parsons Gallery)—deadline for entries April 1st; for more information call Martha Sawin (212-741-8916). Poster Competition (Parsons School of Design).

June 12 Demonstration: Join with millions of Americans. Demand the abolition of all nuclear weapons. Massive demonstration at the **"U.N. Special Session on Disarmament, Saturday, June 12."** Volunteer your time and energy. For information contact Mobilization for Survival, 48 Saint Marks Place, NYC 10003, 212-673-1808.

Women's Art Shows Organized by Women's Caucus on Art:

Feb. 8-March 5: Generations (Photography), State of N.Y. Office Building, 80 Center St.; **Feb. 16-27: Nature as Image and Metaphor** (Works by Contemporary Women Artists), Judith Christian, 110 Greene St.; **Feb. 18-March 8: Polychrome Sculpture,** Lever House, 390 Park Ave.; **Feb. 5-March 4: The Future is Ours—Art for Action and Change,** The Arsenal in the Park, 830 Fifth Ave. at 64th St.; **Feb. 14-March 7: Sexuality in Art—Two Decades From a Feminist Perspective,** Westbeth Gallery 1; **Feb. 1-Feb. 27: Translucency/Transparency—Women Working in Watercolor,** Lowenstein Library at Fordham University, West 60th & Columbus Ave.; **Jan. 19-March 4: Working Women/Working Artists/Working Together** (A Bread and Roses Exhibition), Gallery 1199, Martin Luther King, Jr., Labor Center, 310 West 43rd St., Mon.-Fri., 10-8, Sat., 10-2; **Feb. 23-March 14: Women Artists—Self Images,** Judy Caden Gallery, 180 Duane St.; **Feb. 8-Feb. 26: Pieced Work,** Jacob K. Javits Building, 26 Federal Plaza; **Jan. 17-March 14: The Wild Art Show,** P.S. 1 (Institute for Art & Urban Resources), 46-01 21st St., LIC; **Feb. 8-Feb. 27: Sculptor's Drawings,** Max Hutchinson, 138 Greene St.; **Feb. 1-March 6: Realist Painting—People & Things in Women's Lives,** Marymount Manhattan, 221 East 71st St.; **Feb. 15-March 10: New Sculpture—Icon & Environment,** Lobby Level Gallery, 330 West 42nd St.; **Feb. 2-Feb. 27: Festival of Video by Women,** The Kitchen, 484 Broome St., 1 hour daily, 4-5 p.m.; Feb. 14, 8:30 p.m. **Feb. 24-March 13: Abstract Substance & Meaning—Painting by Women Artists,** 20-26 North Moore St. (between Varick and Hudson in Tribeca); **Jan. 5-March 17: Women Artists' Books,** Surrogate's Court Building, 31 Chambers St.; **Feb. 22-March 9: A Lifetime of Art—Six Women of Distinction,** City Gallery, 2 Columbus Circle.

PAGE ART

PADD is hoping to stimulate some new forms of page art, so if you have an idea for an original artwork for one 8½" by 11" page of the publication, please send us a camera-ready proposal. All manuscripts and artworks should be accompanied by a stamped, self-addressed return envelope.

Dennis Komac of San Diego State University wrote a brief article on PADD for the San Diego Arts Guild Bulletin, January 1982.

Errata for Dec./Jan. '81 issue:

LAPAD's space is not a NAM space, but a space shared by various groups, among whom are NAM and LAPAD, which is now called LAPAD, not tentatively.

On page 10, the postcard "Various Small Crucifixions" was created by Mar Goman.

In Lucy Lippard's article, p. 4, the first part of the second paragraph was inadvertently garbled.

Dear Lucy:

Enclosed are my version of an introductory piece for the cover page of UPFRONT, and a slightly rewritten version of the press release for page 2. Enclosed too are rough layouts to give you an idea of where they fit together.

Please make any additions, corrections or rewrites, keeping in mind that the two pieces are already too long and should be shortened wherever possible. I would like to get them to the ~~printer~~ typesetter, who will be working for us on Saturday, and has very little other time for this free job.

I'll call Saturday morning!

~~Please call me at 924-5714 to give me your ideas and changes.~~

Irving.

I would appreciate your checking the names of partipants in the panels and their organizations, as there seem to be a few minor disprepancies from the press release, and another list I was later given. Thanks.

FOR COVER PAGE

"BUT IS IT ART?": A Not-S~~o~~-Imaginary Dialogue

A. Hey, you so-called cultural activist, what's happening to socially ~~concerned~~ change art in the dark age of Reaganism?

B. Haven't you heard? It's visually alive and politically kicking.

A. Really? What are you showing these days?

B. ~~For sure~~ Well, we're not just doing our thing while Reagan fiddles. The art we make isn't neutral; it isn't escapist; and it ain't necessarily pretty.

A. I know what it ain't. Tell me what it is.

B. If you need definitions, activist art is every conceivable form--from postmodern to postcard; collage to conceptual, New Wave to New Image, political photo-montage or individual statement. It's about concern, involvement, consciousness--art with an eye toward personal and social change.

A. Where do you show this art? It sure ain't isn't too visible in the artworld scene.

B. We show and tell what we believe wherever it can be seen: galleries or streets, union halls or demonstrations, schools, jails and factories. Look around: you'll find this art activist ~~network throughout~~ across the country our land ... It's the

Great Wall of LA

~~Wall of Mural in California~~ that tells the hidden history of third world people. It's a parade of ~~chained~~ black-robed women carrying a coffin of illegal abortion devices. A videotape on FBI harassment. A gallery exhibit of ecological art. Images of labor in a union hall.

A. Okay, so social art makes good politics. But is it good art?

~~Damn right it is.~~ Sure (begin positive)

B. ~~If you mean, Is it~~ Timeless, universal, selfless existential, transcendental, ? isolated out of touch above it all or below it all! – it's not ~~that ain't our thing. But if you mean pictorial resistance~~ Words, sounds and images that touch people, move people, challenge oppression with passion and imagination, ~~we say: Yes, as a matter of fact, it's damned good art!~~ We are

rewrite → But it is ~~what we've been doing all [illegible]~~

A. Hey, cool it. ~~It so happens,~~ I'm not exactly cheerleading for ~~against~~ the dominant culture myself. So tell me, where do I find out about empowering art, activist networks, pictorial resistance and all that mystifying jazz?

B. ~~Wow,~~ I thought you'd never ask. It's as easy as turning this page ~~and tuning in on~~ to getting into the February 26th Movement.

PRESS RELEASE

Contact: Nanci Linn
(212) 925-0325

PADD
P.O. BOX 2064
Grand Central Stn.
NYC 10163

HALFWAY THROUGH REAGAN & HALFWAY TO HELL, ARTISTS MOVE FROM THE PURGATORY OF INDIWIDUALISM INTO ORGANIZED ACTION

After 2 years of work with progressive artists in New York City, PADD (Political Art Documentation/Distribution) is holding the first national activist art network and developing new forms, theory and distribution systems. It coincides with the annual College Art Association Conference, and the citywide series of women's art shows sponsored by the Women's Caucus for Art, one of which will be in Gallery 1199.

"THE FEBRUARY 26th MOVEMENT" will focus on socially-involved art, how it acts and interacts with varied audiences and within progressive organizations who recognize culture's important role. Styles and politics will range from the avant garde to community and minority arts to active cultural resistance.

On the "NYC: Politics In Form" panel, the groups involved are ABC No Rio, Black United Front, Cityarts, Co-Lab, Fashion Moda, Group Material, and PADD. National groups on the "Activist Art USA" panel are LAPADD and SPARC from Los Angeles, X-Change from Seattle, Neighborhood Arts (NAPNOC) from Baltimore, and Art Squad from Philadelphia. The "Getting It Out" panel will lay the foundations for an alternative distribution system for oppositional art with Moe Foner of Bread and Roses, Jenny Dixon of the Public Art Fund, Mike Harwig of Independent Curators and Arlene Raven of the Woman's Building and the Lesbian Art Project.

All day Saturday the 27th, the auditorium will be a multi-faceted display of Left culture, with a video program and tables of information and visual politics by organizations, magazines, unions, bookstores, etc. And Saturday night is PADD's biggest celebration yet -- performances by Vanalyne Green, Herb Perr/ Irving Wexler, Joan Giannacini/Stan Kaplan, the Fort Apache Bop by Ray Serrano, Diane Torr, and a progressive rap song about young Black people by Susan Hargett, among others, plus dancing, refreshments and three political bands: The Chameleons, the Fourth Wall Repertory and 3 Teens Kill 4/No Motive.

In the last year, PADD has presented the monthly "Second Sunday" public forums on art and political issues, expanded its international Archive of Political Art, created such public events as "Death and Taxes," "Image War on the Pentagon" and the "Demonstrate!" show. PADD has also co-sponsored a large number of exhibitions and events with social organizations, such as International Woman's Day, No More Witch Hunts, the "Art and Ecological Issues" shows and Pro-Choice actions. A special issue of PADD's publication Up Front will appear at the February 26th Movement describing participants and programs with words and images.

Cost for the entire event is $20.00. See enclosed flyer for a more complete breakdown of prices for individual panels and events.

-30-

UPFRONT

Political Art Documentation ~~And~~ Distribution

December/January 1981
Number 3 50¢

NATIONAL CONFERENCE MIXES ACTIVISM AND ART
(See page 2)

NEVER AGAIN!

LAPADD cornucopia photo

PHOTO CAPTION

"BUT IS IT ART?"
A NOT-SO-IMAGINARY DIALOGUE

UPFRONT

FEB. 26th MOVEMENT FOCUSES ON ACTIVIST ART

Revised press release

PAD STATEMENT

PAD is a left-to-socialist artists' resource and networking organization coming out of and into New York City. Our goal is to provide artists with an organized relationship to society, to demonstrate the political effectiveness of image making. One way we are trying to do this is by building a collection of documentation of international socially concerned art. The PAD Archives defines social concern in the broadest sense: any work that deals with issues ranging from sexism and racism to ecological damage and any other forms of human oppression. The **PAD Archive** documents artwork from movement posters to the most individual of statements.

PAD is also involved with the production, distribution and impact of progressive art in the culture at large. We sponsor public events, actions, and exhibitions. These are all means of facilitating relationships between (1) artists (in, or peripherally in, or not at all in the art world); (2) the local communities in which we live and work; (3) Left culture; and (4) the broader political struggles.

We hope eventually to build an international, grass-roots network of artist/activists who will support with their talents and their political energies the liberation and self-determination of all disenfranchised peoples.

PAGE ART
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PAD is hoping to stimulate some new forms of page art ; so if you have an idea for an original artwork for one 8½ by 11 page of the newsletter please send us a camera ready proposal. All manuscripts and artworks should be accompanied by a stamped self-addressed return envelope.

PAD ARCHIVES
PAD ARCHIVES

If you want your work included in the **PAD ARCHIVES** send all materials in a 9½ x 12 manila file folder labeled with your name or the subject of your interests. We welcome slides, posters, artists books, photos, publications, and other multiples but we cannot accept responsibility for original (one-of-a-kind- material. Send to **PAD**, P.O. Box 2064, Grand Central Station-NYC 10163

subscribe

This Newsletter doesn't just give you what's happening. It lets you know what you can do about it.

PAD-P.O. Box 2064
Grand Central Station
New York, N.Y. 10163

Name _____

Street _____

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Zip _____

_____ **Yes, I would like to receive four issues of the PAD Newsletter. Enclosed is $2.00.**

I am enclosing a $_____ **contribution to help with PAD's work.**

THIS will be reduced in size

page 2

GOP RACE WIDE OPEN POST POLL PAGE TWO

MILLION DOLLAR WINGO

TODAY Windy, 30s
TONIGHT Snow, windy, 30s
TOMORROW Rain, 30s
Details, Page 2

NEW YORK POST

METRO
SPORTS FINAL

TV listings: P. 75 THURSDAY, FEBRUARY 18, 1982 25 CENTS © 1982 News Group Publications Inc. Vol. 181, No. 81 AMERICA'S FASTEST-GROWING NEWSPAPER AVERAGE DAILY SALES EXCEED 910,00

ARTISTS TAKE OVER

(POST, THU 8, 1982)

feB 26th movement

WELCOME TO THE FEBRUARY 26TH MOVEMENT: AN INAUGURAL EVENT

After two years of work with progressive artists in New York City, and documentation of international social-change art, PADD (Political Art Documentation Distribution) is holding the first national activist art conference. The goals are to build a national network, to develop new forms and theory, to build alternate distribution systems. "The February 26th Movement" coincides with the annual College Art Association Conference and the city-wide series of women's art shows sponsored by the Women's Caucus for Art, one of which ("Working Women/Working Artists/ Working Together") will be at District 1199, where the conference is held.

"The February 26th Movement" will focus on socially-involved art from the Left, how it acts and interacts with varied audiences and within progressive organizations that recognize culture's important role. Styles and politics will range broadly, including avant-garde, community and minority arts, and active cultural resistance. The two-day event includes three panels, a supper (Fri. nite, 6:00), five short performances, three bands and dancing(Saturday nite, 8-2, see program attached) video and displays (Sat. aft. 12-6).

On the "NYC: Politics in Form" panel (Friday nite, 8-11), moderated by Greg Sholette, the groups represented are ABC No Rio, Black United Front, CoLab, Fashion Moda, Group Material and PADD.

On the "Activist Art USA" panel (Sat. 1-3) moderated by Lucy R. Lippard, are Mary Linn Hughes from LAPAD, Judy Baca from SPARC (Los Angeles), Tim Drescher from the National Mural Network, Doug Kaphn from X-change (Seattle), Arlene Goldbard from N.A.P.N.O.C. (Baltimore), Janet Kaplan from Art Squad (Philadelphia) and Vanalyne Green from PADD.

"Getting It Out" (Sat., 3:30-5:30), moderated by Jerry Kearns, will lay the foundations for an alternative distribution system for oppositional art with: Moe Foner of 1199's Bread and Roses, Jenny Dixon of the Public Art Fund, Mike Harwig of Independent Curators, Arlene Raven of the Woman's Building and the Lesbian Art Project, Patricia Hills, director of the art gallery at Boston University, and Karin di Gia of Gallery 345.

Cost of the entire 2 days is $20; Tickets to individual events are available at the door. Panels are in the Reuther Room; Saturday evening program is in the auditorium, free and open to the public.

"The February 26th Movement" takes place Feb. 26-27 at the Martin Luther King Jr. Labor Center, 310 West 43rd St. (Times Square Subway Station, right off Eighth Avenue.) Press photographs available (see xeroxes attached).

For further information on PADD's activities, see leaflet attached, or contact PADD, PO Box 2064, Grand Central Station, NYC 10163.

In SISTERS OF SURVIVAL (by Nancy Angelo,Cheri Gaulke,Sue Mayberry,Anne Gauldin and Jerry Allyn),the central image is nuns in multi-colored habits pushing a huge boulder around to demonstrate the difficulty (but possibility) of change. Other elements include a film of U.S. military testing, slides of art by children of the Holocaust, and an audio from "Nuclear Dispair Workshops".

*

Susan Hargett will perform rap songs (with piano) in the Sugar Hill technique about street crime, miseducation, and drugs in relation to young black people; Ray Serrano wrote THE FORT APACHE BOP as an organizing tool against the film, FORT APACHE: THE BRONX, when he was a member of CAFA (Committee Against Fort Apache). He will perform with his young son against a slide backdrop of CAFA in action.

*

Vanalyne Green's GENDER VACATION is a tongue-in-cheek visual anthropology about four women in different job stratifications (management,organizer and clerical workers). With the artist's bed as intersection, the performance explores, through slides and audio ,the similarities and disparities of their experiance. ("So what do cheese burgers and sex have to do with labor problems?").

*

INCIDENTS (A PROPAGANDA PLAY) by paul Zaloom, is a true story on a cranky (paper film) about seven accidents involving nuclear weapons in the U.S. since the 1950's. Not so funny but Zaloom always gets people to yuk it up. Formerly with The Bread and Pupet Theatre, he is best known for his one-man found object puppet shows, in which he gives

(Continued)

toys ,junk and debris the leads in comedies about the modern world.

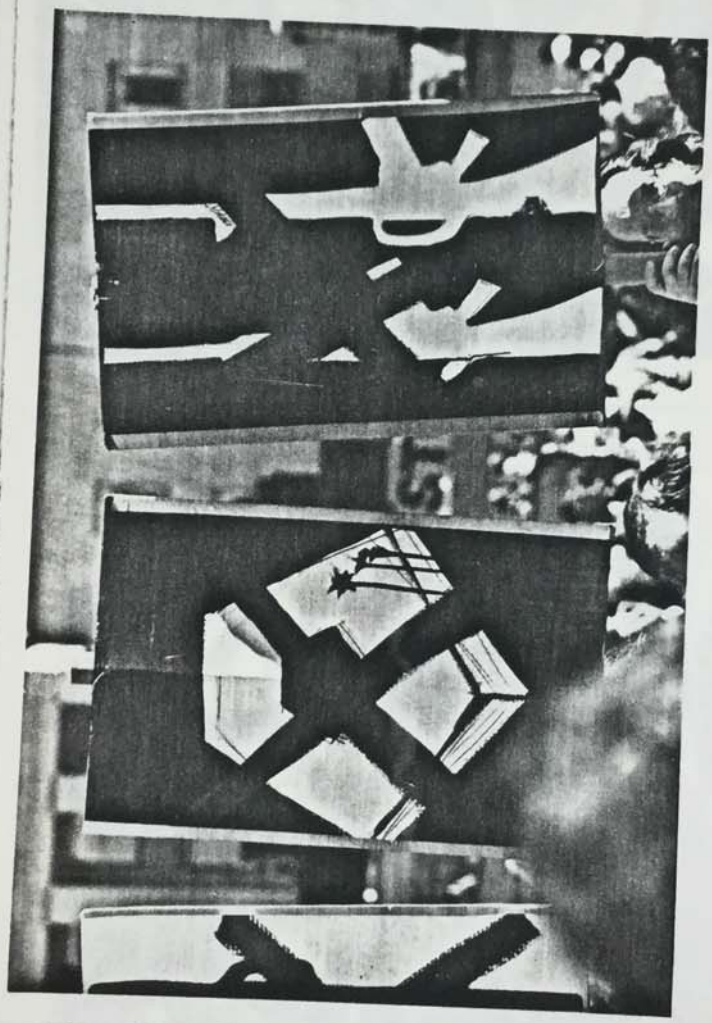
*

Herb Perr and Irving Wexler collaborated on WE WANT TO LIVE, about the estheticization of war. It ranges from Marinetti's futurist ode to war, to tap dancing, interviews with Vietnam veterans, slides and poetry. Aformalist view of militarism is gradually transformed into an affirmation of life through organization and resistance.

*

AND THEN AROUND 9:00..... LIVE MUSIC AND PERFORMING BY THREE BANDS: THE CHAMELEONS,THREE TEENS KILL FOUR,NO MOTIVE AND THE FOURTH WALL REPERTORY.....

.....A N D D A N C I N G ! ! ! ! ! ! ! ! !



The emancipation of women is not an act of charity, the result of a humanitarian or compassionate attitude. The liberation of women is a fundamental necessity for the Revolution, the guarantee of its continuity and the precondition for its victory. The main objective of the Revolution is to destroy the system of exploitation and build a new society which releases the potentialities of human beings, reconciling them with labour and with nature. This is the context within which the question of women's emancipation arises.

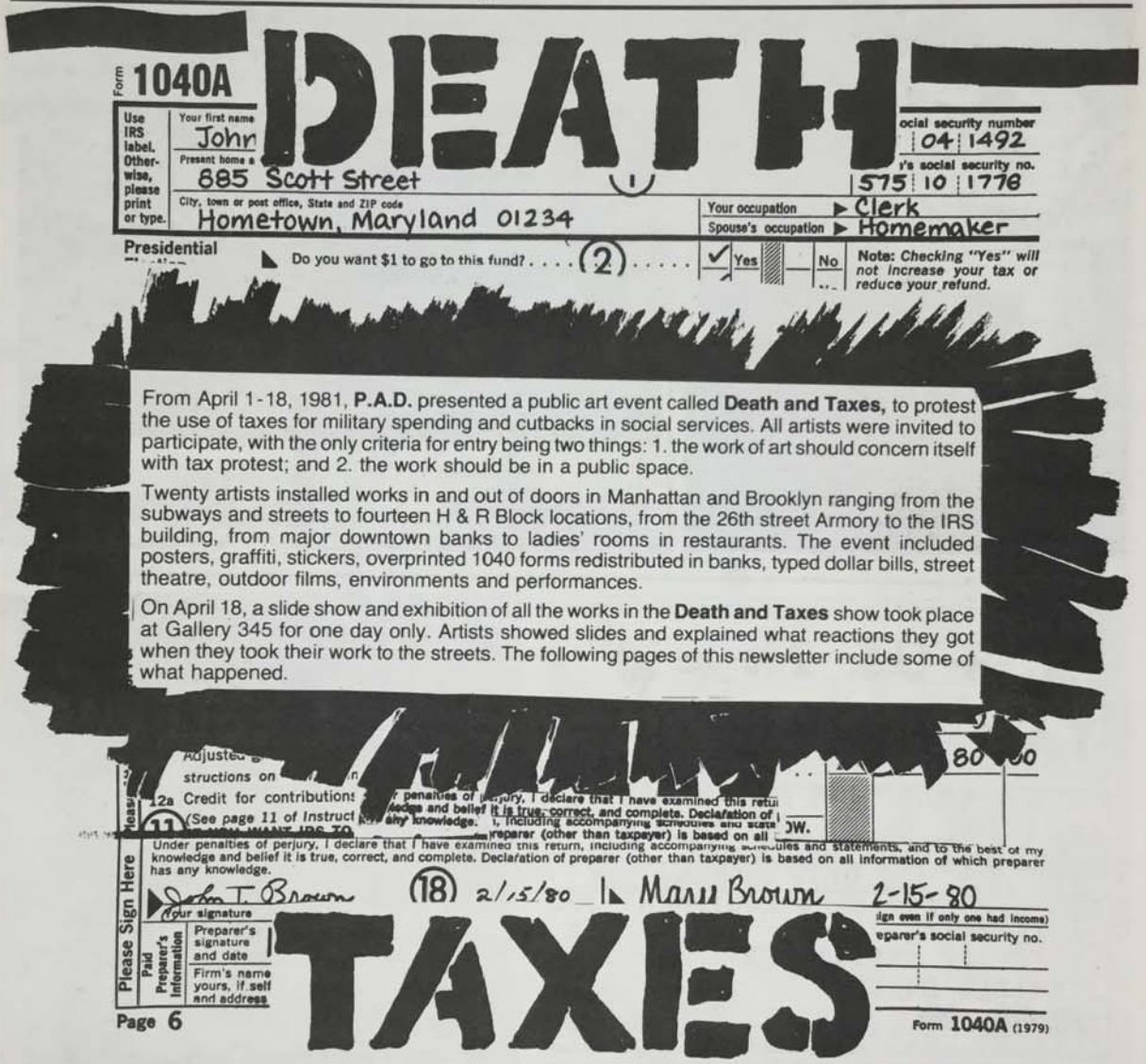
The Poster Film Collective, London, England

Archives News: The archives are temporarily located at 325 Spring Street, in a room shared with the New Wilderness Foundation. The room has finally been painted and furnished and the Archives Committee is returning to the job of cataloguing material.

Archives Committee meetings take place on the first Wednesday of each month at 6:30 p.m., room 204, at 325 Spring Street. For further information, call Barbara Moore at 564-5989 or 989-3356. A special note: please do not send material for the archives to the Spring Street address, but send to the PADD post office box in Grand Central Post Office.

1st ISSUE POLITICAL ART DOCUMENTATION /DISTRIBUTION

May-June 1981 Number 2



From April 1-18, 1981, **P.A.D.** presented a public art event called **Death and Taxes,** to protest the use of taxes for military spending and cutbacks in social services. All artists were invited to participate, with the only criteria for entry being two things: 1. the work of art should concern itself with tax protest; and 2. the work should be in a public space.

Twenty artists installed works in and out of doors in Manhattan and Brooklyn ranging from the subways and streets to fourteen H & R Block locations, from the 26th street Armory to the IRS building, from major downtown banks to ladies' rooms in restaurants. The event included posters, graffiti, stickers, overprinted 1040 forms redistributed in banks, typed dollar bills, street theatre, outdoor films, environments and performances.

On April 18, a slide show and exhibition of all the works in the **Death and Taxes** show took place at Gallery 345 for one day only. Artists showed slides and explained what reactions they got when they took their work to the streets. The following pages of this newsletter include some of what happened.

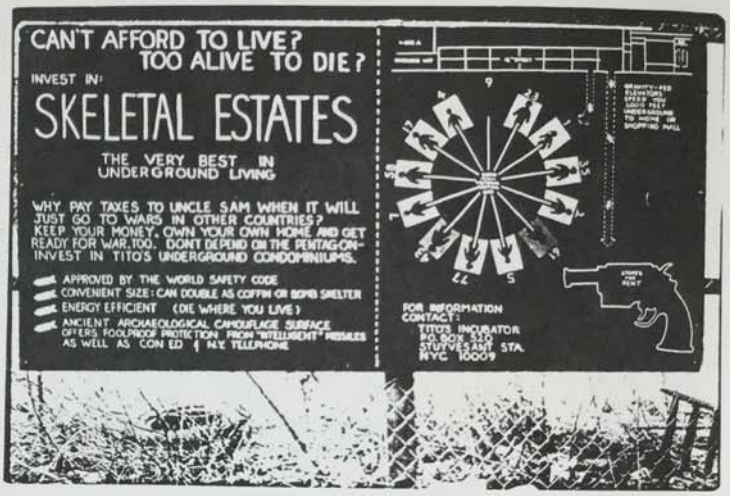
P.A.D. is a left-to-socialist artists' resource and networking organization coming out of and into New York City. Our goal is to provide artists with an organized relationship to society, to demonstrate the political effectiveness of image making. One way we are trying to do this is by building a collection of documentation of international socially concerned art. The **P.A.D.** archives defines social concern in the broadest sense: any work that deals with issues ranging from sexism and racism to ecological damage and any other forms of human oppression. The archive documents artwork from movement posters to the most individual of statements.

P.A.D. is also involved with the production, distribution and impact of progressive art in the culture at large. We sponsor public events (such as "Death and Taxes, discussed in this newsletter), actions (such as "Image War On The Pentagon" at the May 3rd march) and exhibitions (our second one "Demonstrate" comes up in mid-June; see the calendar). These are all means of facilitating relationships between (1) artists (in, or peripherally in, or not at all in the art world); (2) the local communities in which we live and work; (3) Left culture; and (4) the broader political struggles.

We hope eventually to build an international, grass-roots network of artist/activists who will support with their talents and their political energies the liberation and self-determination of all disenfranchised peoples.

Tito's Incubator, "The Tax Shelter" was constructed in an abandoned city lot next to Anne's house on 13th Street and Avenue A. It consisted of army tank camouflage nets over which was sewn a hand-painted 2-D Tyrannosaurus Rex skeleton in fluorescent pink vinyl. The finished canopy was approximately 30 x 50 feet and stretched from the top of the adjacent building to poles that we erected in the lot. A hand painted "construction site" sign on the fence (in English and Spanish) explained the imaginary shelter, which was called "Skeletal Estates—the very best in underground living." People were encouraged to invest their money in underground condos that looked very much like bomb shelters or coffins. Many people thought we were actually building them. Others didn't understand the piece. But most people loved the dinosaur, and thought it made the block beautiful and famous.

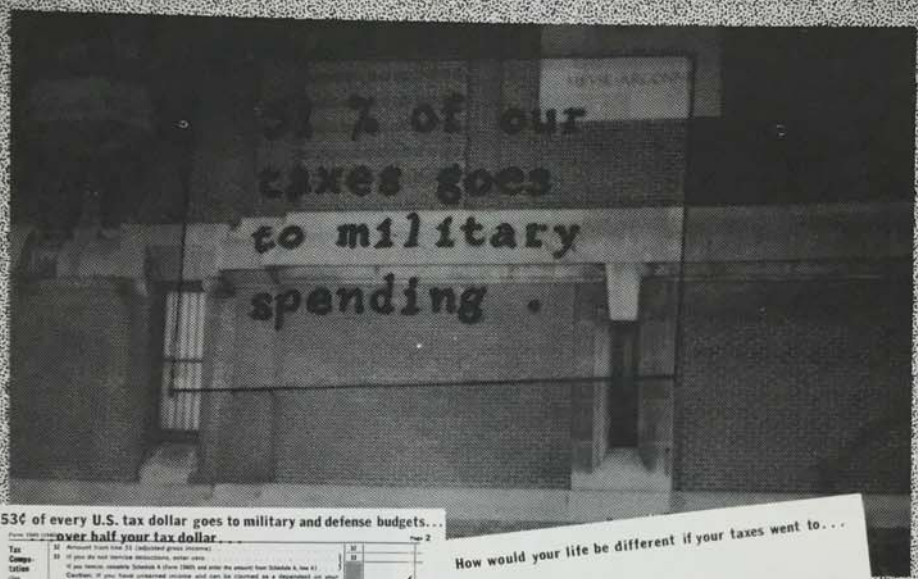
Anne Pitrone and Thomas Masaryk



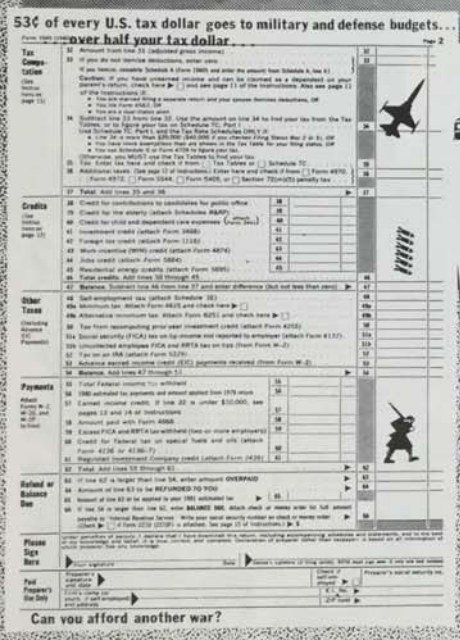
Tax Sale—2% Off, This piece was constructed to be installed on 250 public telephone units within New York City. The purpose was to inform people that a 2% tax is issued and collected by the telephone company for the IRS for the government's use specifically for the military.

Lyn Hughes

Other participants: Stan Baker **"The Human Television",** Washington Square Park; Rudolf Baranick, **"Death"** (poster); Patrick Brennan, **"Defensive Discourses",** Union Square East; Edward Eisenberg, **"The 1040 Bomber"** (poster); D.A.R. **"In God We Trust",** (poster) South and John Streets; Roberta Handler, **"Unfare Subway Tax";** Donna Henes **"Chants/Chance for Peace",** performance at the IRS building (Church and Murray Streets" at noon on April 15 to coincide with rally by the War Resisters League at noon; Ellen Levine, **"Children, Animals, Guns and Money",** (poster); **Women's Pentagon Action Street Theatre,** April 12 starting at noon in front of 339 Lafayette Street and touring the village, Lower East Side and Lower Manhattan.



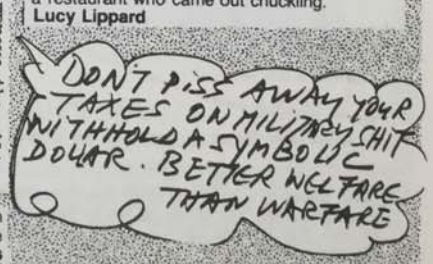
War on the Armory: A 30 x 20 foot image projected from my bedroom window onto the 167th regiment armory at 26 Street and Lexington Avenue in New York City. This projected image alternated with the image of the work "Remember...". Slides went on approximately three hours every evening, and are still going on every night. Reactions range from sidewalk cheers to rotton fruit thrown at the window. **Tim Rollins**



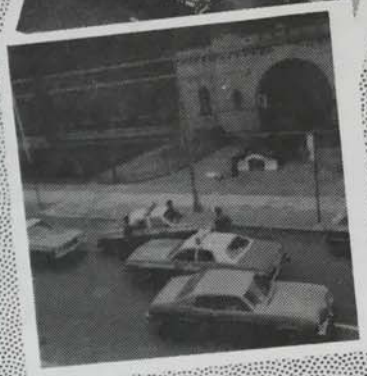
One thousand altered 1040 and 1040A forms informing taxpayers that over 50% of their tax dollar goes to military/defense spending were intermixed with unaltered tax forms and left at eight banks and savings and loan offices in downtown Manhattan from April 5-15, 1981 for taxpayers to inadvertently carry home. **Micki McGee**

Blood Money; I wanted to do a chain letter, but what better way for mass communication than money. It passes through everyone's hands. (50 dollar bills were written on, with the same statement.) **Liliana Dones**

The idea of putting the stickers in bathrooms was, frankly, to get a captive audience; they were put at eye level on the backs of doors of toilet stalls (for women; men's were on the wall above the toilet) in Manhattan, The Bronx, and Brooklyn, I only saw one response-a woman in a restaurant who came out chuckling. **Lucy Lippard**



Palm Sunday-14th Regiment Armory Projects: The drawing was made to recreate the elements of the installation at the 19th Division Armory building. The work was installed at 10:00 a.m., Sunday, April 12th (Palm Sunday). Information was hung on the fence surrounding the monument about the proposed budget for 1982 with the increase in military spending and the decreased social spending. The photograph was taken by a sympathethic observer from an apartment building across the street at approximately 10:45 a.m. Michael Anderson and two friends visiting the site, Nancy Cincotta and Brian Chabrunn were arrested and charged with trespassing and disorderly conduct. Nancy was taking photographs from the sidewalk at the time of the arrest. The camera was confiscated and returned two hours later with the film exposed. The criminal charges are being fought in court and a civil case is being planned against the police for unfair arrest, destruction of evidence and property, and obstruction of the freedom of political expression. Next court date, June 22nd, 9:30 a.m., Brooklyn Court House-Schermerhorn Street. All support is welcome.
Michael Anderson



Capitalism & Class Society-Organized Crime?

If we let the rich stay rich....
We'll be poor.
They own our land.
The land should belong to all of the people.
They own the wealth our labor produces....
We receive a small wage.
Lifetimes of our labor belong to them.

Tax is one more way they steal from from our wage.

½ of 1% of the people in this country possess one third of the nations wealth. (source: Federal Reserve Board)

The total wealth of the richest 2% is greater than the U.S. Gross National Product. (source: U.S. Treasury)

The top 5% has 53% of the wealth.

The top 20% has 77% of the wealth.

If total personal income were divided equally, each family of four would receive over $15,000.

AND THEN THERE ARE MOST OF US. 80% of the people have 23% of the wealth to divide up.

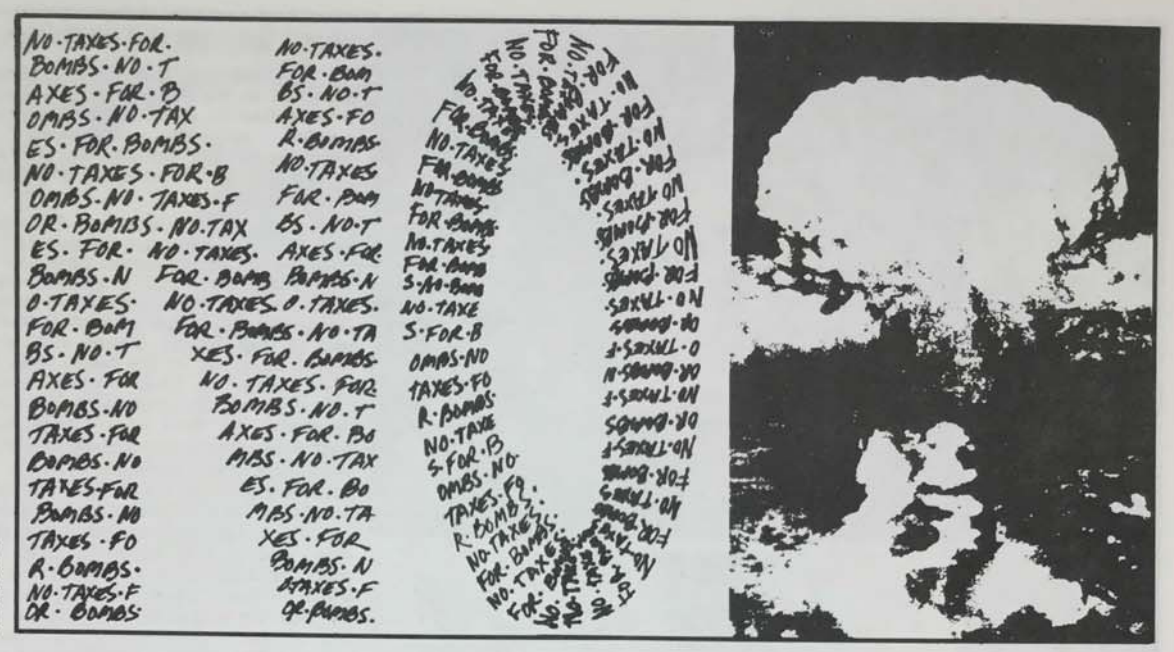
The bottom 20% has ½ of 1%.

DISTRIBUTION OF WEALTH IN THE U.S.

"Rock-a-bye baby, in the tree top,
When you grow up, you'll work in a shop.
When you get married, your wife
will work too,
Just so the rich will have nothing to do."

To make room for all the people on the bottom, extend the sides of the pyramid out two feet in both directions.

I was aware as a child that there was a basic inequality. I later learned about the class structure for distributing the wealth of our nation; that we all produce.I could see no natural law for this order, only artificial theories and laws produced by and to reinforce those in power. I think it's important to see the taxation of our wage within this context....it's simply one more way in which we are robbed of the wealth we produce.
Elizabeth Kulas



Mimi Smith

NEARLY 50% OF YOUR TAX DOLLARS GO FOR REAGAN'S MILITARY BUDGET

We are both essentially non-representational artists searching for a model. We were particularly impressed by the powerful work of John Heartfield and others created within the context of pre-Nazi Germany. We decided however that the surrealist-collage approach was not appropriate to our situation here and came up with the simple image of a reaganized dollar overrun by an ominous tank. After plastering some of the streets in the south Village and Soho we returned to tape viewer response. The reactions were a surprising (almost) unanimity of anti-Reagan, anti-militarist, politically conscious opinion. Strongly pro-Reagan sentiment came from some store owners, small business people, tourists and cops. The big question is; how would it do out there in middle America, moral majority territory?

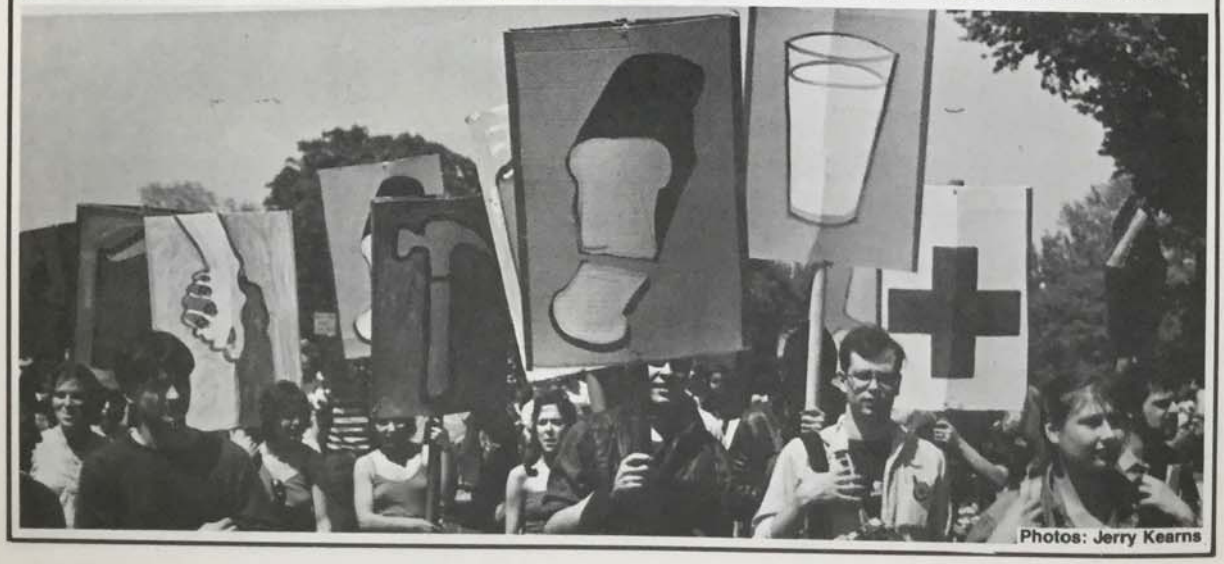
Herb Perr and Irving Wexler

IMAGE WAR ON THE PENTAGON...

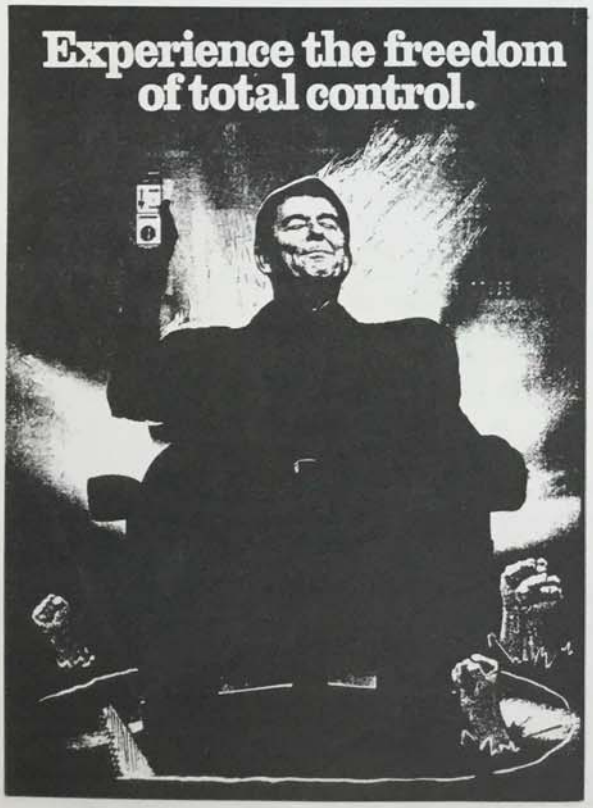
On May 3rd, over 100,000 people marched on the Pentagon to protest US intervention in El Salvador and social service cutbacks. Organized by People's Antiwar Mobilization, this was a strongly anti-imperialist, grassroots demonstration.

PAD brought a busload of 50 people who participated in our "image war" by carrying 20 double-sided placards; on the fronts were the brightly colored "good things" being cut back (a book, a glass of milk, a loaf of white bread, a leaf, a red cross, brown and white hands clasped); on the backs were the "bad things" in black and white cancelled by red X's (bombs, tanks, guns, generals). We were also accompanied by independent projects: Greg Sholette's vacuum-formed pentagons made of rope and labeled "Give Them Enough" and Dentures Art Club's three stretchers bearing a giant milk carton, a wounded tree, and a sick bus. At times we marched around the crowd turning the placards from "good" to "bad" on signal. We were cheered all along; in the sea of words and banners, the "image-only" signs proved that pictures can speak for themselves.

This was an encouraging start to PAD's participation in large political events. We realize, the importance of marching together as cultural activists, showing a strong, independent cultural voice within the movement for a democratic society. (This parallels the importance of artists working individually or collectively with issue-oriented groups. May 3rd stirred a lot of us to think more about Demonstration Art—a medium in itself that we hope to expand on in our June "Demonstrate!" show (see calendar). Send us documentation, work or ideas you have for the exhibition and for a slide show on culture in demonstrations—past, present and future.



Photos: Jerry Kearns



Three posters by the San Francisco Poster Brigade (from the PAD archives) to be included in the Anti-WWIII Show.

Political Art Documentation & Distribution (PAD)
605 East 9th Street
New York, New York 10009
Phone: 212-533-8695

CALENDAR

April 23-June 19: "The Prison Show: Realities/Representations" (art from, for and about prisons) at the Whitney Museum of American Art, Downtown Branch, 48 Old Slip, Mon.-Fri., 11-3, (**PAD** member Micki McGee is a co-organizer). Film series June 12-19, call 483-0011 for schedule.

April 26: "Anti-World-War-III" slide show by San Francisco Poster Brigade at Printed Matter.

May 3: PAD's "Image War on the Pentagon"—a busload of us took a series of double-sided placards, contrasting, destructive (military) with constructive (social) images, to the March on the Pentagon, Washington, D.C.

May 10: Second Sunday Meeting at Printed Matter focuses on the history of abortion rights with talks by Harriet Levarowitz of CARASA (Committee for Abortion Rights and Against Sterilization Abuse) and Karen Durbin of "No More Nice Girls." Chilling slides of imagery from the anti-abortion movement as well as films of recent pro-abortion political actions were shown.

May 16: International Day of Action on Reproductive Rights. PAD's first organized effort to work with a coalition of political groups including CARASA, NOW, Women's Pentagon Action, DARE (Dykes Against Racism Everywhere) and others to produce art work for an entire demonstration. 3,000 people particiated in a march for reproductive rights in NYC and **PAD** members Nancy Barton, Bonnie Cooper, Lyn Hughes and Anne Pitrone organized a group of independent artists to make banners, sculpture, costumes and posters for the parade.

May 31: "The Social Possibilities of Art", PAD slide show and panel discussion at the Ethical Culture Society, 2 West 64th Street 2 pm.

June 1: "Anti-WW III Show" opening at Parsons School of Design, 2 West 13th Street. Films, video, other evening events will accompany show. Send xerox, collage, photos, postcards, posters, cartoons on the theme of International-ism/Anti-WW3, to SF Poster Brigade, PO Box 31428, San Francisco, CA 94131 USA. June 1 deadline.

June 13: Second Sunday Meeting at Printed Matter focuses on, **"No More Witch Hunts: A Day of Resistance"** (June 19) opposing the new red scare politics of surveillance and harassment.

June 14: "Atlanta: An Emergency Exhibition" at Group Material, 244 E. 13th Street. Opening 4-7 p.m.

June 26: Opening of **PAD** show **"Demonstrate! Agitate! Participate! Communicate! Liberate!"** at Gallery 345, 345 Lafayette Street, with a **"Fun-Raising Party"** afterward from 8:30 on at 32 W. 20th Street (7th floor). The **"Demonstrate"**show will include the history of progressive demonstrations, new work for demonstrations and fantasies for future demonstration projects. Open to all. Contact Tim Rollins, 69-7350 (ask for library, leave message) by June 16, if you want to participate. Final deadline for work is June 21. **PAD's Fun-Raiser** will follow the gallery opening on June 26th and will feature two bands: **Off Beach,** and **Dog Eat Dog.** $5.00 admission.

PAD is hoping to stimulate some new forms of "page art," so if you have an idea for an original artwork for one page of the newsletter please send us a camera ready proposal. All manuscripts and artworks should be accompanied by a stamped, self-addressed return envelope.

How To Send Materials To The PAD Archives: Please send all materials in a 9½ x 12" manila file folder labled with your name or the subject of your interests. We welcome slides, posters, artists' books, photos, publications, and other multiples, but we cannot accept responsibility for original (one-of-a-kind) material. Send to: **PAD**, 605 East 9th Street, N.Y., N.Y. 10009. Phone: (212) 533-8695.

Newsletter Production: Elizabeth Kulas, **Design and Layout:** Elizabeth Kulas, Herb Perr and Anne Pitrone.

UPFRONT

Political Art Documentation And Distribution

December/January 1981
Number 3
50¢

Against 'Inner Exile'

Against 'Inner Exile'
Against 'Inner Exile'
Against 'Inner Exile'

In this nation, an avowed separation exists between state politics and the components of daily life. This model of separateness works against political consciousness in the social sphere. Distinctions between institutions, bureaucracies, monopolies and "private life" are mediated and obfuscated. Correlations between internal desire and external provocations are distorted, hidden or repressed by marketing practices; truths are overshadowed by multitudinous facts presented by the mass media. The formation of progressive, positive practices is prevented.

As artists we affirm our rights to practices which are openly opposed to the prevailing culture, rather than "inner exile."

by Vanalyne Green and Margia Kramer

We affirm the autonomous destiny of artists (as well as any other group) to be a critical conscience in society—to extend freedom—rather than act as functionaries, unwitting defenders of the *status quo* or ventilators for societal surplus repression and invisible coercion.

We affirm that art—unique, compressed, intense visual constructs of experience, information and material—reflects specific social pressures and responds to specific social needs in the production, distribution and interpretation of communication.

We distinguish activist art which engages in communicative, reconstructive action through a process of symbolic dialogue leading to reflection, education and action, from fetishized consumer commodity art.

We affirm that activist art enables people to understand their relationship to space and time in the social/political world by revealing layers and aspects of contradictory reality usually subsumed by rhetoric in the hegemonic "soup," and by building enabling alliances and coalitions across social and political organizations—networking; offensively resisting and fighting for progressive change.

". . . it is often a very narrow line in reality, between alternative and oppositional. . . . as the necessary area of effective dominance extends, the same meanings and practices can be seen by the dominant culture, not merely as disregarding or despising it, but as challenging it."

Raymond Williams

We affirm strategies for activist art which include reaching a large audience of people by attracting and usurping mass media technology to convey our oppositional messages, as well as grass-roots organizing with social and political groups and collaborating in general with kindred groups and individuals.

We affirm that as artists, we assume adversary relationships with the dominant culture and build active advocacy relationships within our own, protective culture which we are constructing in order to legitimate an emergent theory and practice for ourselves and other artists and workers.

It is within this theoretical framework and with this spirit that the following models for socially relevant art are presented.

Adversary Culture

RCA's first mass-produced color television set arrived in about 1954, and was housed in a solid, hardwood cabinet

GIVEN:

That mass media forms pervade most aspects of lived experience . . .

That society has moved from an industrial to a technological era . . .

The declining literacy rates and socialized needs for leisure escape from work life . . .

The obfuscation of state political intentions . . .

There is dominant cultural hegemonic control in defining the reality of social patterns . . .

NO MORE WITCH HUNTS—A NATIONAL DAY OF RESISTANCE

June 19, 1981

New York City—a collaboration between political organizers and PAD

PAD artists handled publicity, art events in the New York street festival and staging for the evening presentations. Our goal was to create awareness about the activities of the House Subcommittee Hearings on Security and Terrorism.

The OPEN SURVEILLANCE ROOM was a collaborative project of PAD members. In addition to being one of the items the press reacted to most favorably, it functioned as an effective community organizing tool. Positioned at the edge of the street festival, the strong visual images (blown up pictures of daily life objects that hide surveillance devices), coupled with the irony of a room taken out of its environment (the sanctity of "man's" castle) brought home, without the use of text, the point of the festival and the revival of McCarthyism—violation of privacy.

For THE PARADE OF PLACARDS, 15 people wore sandwich boards of government documents attesting to phone taps, harassment, disinformation campaigns—documents released through F.O.I.A. legislation.

Oppositional art forms will incorporate:

Strategies in discourse and practice for reaching broader audiences.

A discourse on the politics of forms, structures and models.

Forms that condense meaning into visual or social constructions that invite relief, pleasure, identification, engagement.

Images that through irony reveal aspects of contradictory and inconsistent ideology.

Forms and practice that nurture the development of a left protective culture. Forms that name the absent reality of those numbers of people involved in oppositional struggle and others we seek to organize.

SOME PRECEDENTS:

Paris, 1920: DaDa Fair, with dead pig in Prussian officer's uniform hung from ceiling, one of many anti-rational actions combined with commitment to social and political action.

Berlin, 1930: Bertolt Brecht founded the Berliner Ensemble as multi-media theatre, incorporating cabaret, film and music-hall techniques.

Paris, 1968: Situationists inspired demonstration by Citroën workers using street theatre techniques and images.

Los Angeles, California, 1978: Suzanne Lacy created "Three Weeks in May," a performance structure protesting the politics of rape. It was endorsed by the Mayor and 20 other city agencies, and consisted of self-defense classes, community organizing and art performances.

Chicago, 1968: The Yippies through the strategizing of Abbie Hoffman and Jerry Rubin, elected a pig for president. This political theatre culminated in attracting the most media coverage of any political movement in this nation.

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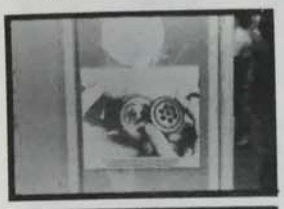
ADVOCACY CULTURE

Left Culture is a funny mixture of residual and emergent forms. For example, folk singing, once considered the best of alternative culture, still has a strong connection for many people. New Wave, Fusion, Punk, etc., 'rooted in' technology, has a sound or 'affect' that others identify as much more radical and relevant. By mixing both forms at the street festival (traditional art and avant garde performance art, e.g.) audience participation expanded, as well as our ability to reach both the old and new left.



REPRODUCTIVE RIGHTS DAY

May 16, 1981

New York City, March down Fifth Avenue

Organized by the New York Coalition for Reproductive Rights

A national protest against the co-optation by the Right of family, mothering, sexuality.

Two women's groups, No More Nice Girls, and Carnival Knowledge, created visual images dense with ironic and feminist substance. Both groups presented images of victimization and strength through collective action. There was pain in the vision of 6 barefoot, chained pregnant women dressed in black smocks. But the brilliant pink scarves, leaflets and logo design registered sexual pride. The auxiliary image of the 'commandettes,' women in black jump suits handing out position papers, was aggressive and oppositional. The women in Carnival Knowledge, shrouded, carrying a coffin of illegal abortion devices, and the strident tone implicit in the banner "Women Have Died Because of Hyde" were both poetic, powerful and directly to the point.

250,000 PEOPLE MARCH ON PENTAGON

May 3, 1981

PAD marches, carrying placards made for the occasion

The images on the front of the placards are of basic human needs (food, water, milk, e.g.) painted in thick tempera paint with colors and a style of representation reminiscent of the 7 food groups we learned about in elementary school. On the back side of the placards, in black and white slashed through with red X's, are the images of militarism: tanks, guns, missiles. The placards tell a story—they are moving, fragmented, wordless narrative sequences.

Photo credits: Jerry Kearns and Lyn Hughes.

REPORT: THE "THE ART POLITIK" CONFERENCE

by Lucy R. Lippard

The "Art Politik" conference took place June 10-14, 1981, in Seattle, under the auspices of and/or, sponsored by the National Endowment For The Arts. It followed a smaller, roundtable discussion called "Art as a Vehicle for Social Change" held at the Contemporary Arts Center in Cincinnati, June 18-20, 1980.

A little background: the first conference was initiated by myself, Judy Chicago and Jim Melchert of the NEA, partially in response to the founding of Political Art Documentation/Distribution that winter. Altogether there were ten of us in Cincinnati --an (impossible) attempt to bring together text. We had very different constituencies, leaning politics, racial, sexual and geographical distribution. Most of the artists invited had worked for a long time organizationally, in and out of the high art context. We have very different constituencies, and we learned a hell of a lot from each other in three days of peak energy and excitement. So much so that we agreed we should develop our ideas. A grandiose plan was hatched, but it proved harder than expected to get the same group together again. We were too busy organizing to organize ourselves. We ended by dumping the whole mess in an/or's collective lap. In a couple of months Doug Kahn and Anne Focke had worked up a new format that was very different from the first and much more oriented to the local community.

Ten people were also invited to "Art Politik," but there were no "official observers" as there had been in Cincinnati and every session was open either to the general public or to those who paid a conference fee for the four days' events. Five of us were recidivists from 1980: Judy Baca of SPARC and the Great Wall of LA: Michael Glier of Co-Lab and Printed Matter; Suzanne Lacy of Ariadne and the L.A. Woman's Building; me

of PAD and Heresies; and Tony Ramos, then of Lumen Associates Video. The newcomers were: Jerri Allyn of "The Waitresses" and the Woman's Building; Ed Bereal of "The Bodacious Buggerillas"; Carole Wiley Deutch of Carnaval; Tim Drescher of Mural magazine; and Martha Rosler, of Rutgers, N.Y.U. and PAD. The 3 Seattle mainliners were Kahn of X-change, Anne Focke of and/or and Cathy Hillenbrand of the Real Comet Press. (Those in Cincinnati who couldn't make it to Seattle were Adrian Piper, Robert Harris, Newton Harrison,(Helen Harrison by proxy), Judy Chicago and Jim Melchert.

Art Politik began with a public evening of talk and music, with Rocky Duenas from the American Indian Movement filling in for Yvonne Wanrow, who missed her plane, Donna Deitch's film on Baca's Great Wall, political folk singer Jim Page, and the Grupo Armar. All the next day was given over to slide and video presentations of the (mostly group) work done by the individual participants, plus specific public projects by Seattle artists Andy Keating, Barbara Tomash and Gloria Appletree-Bornstein. I'll have to summarize drastically here; it was a real high, though, to realize all these people were out there tackling the most varied aspects of society through a positive oppositional art.

Drescher showed community murals from all over, raising issues of "beautification" vs. "highlighting deteriorating neighborhoods" and the ahistorical/mystical tendency increasing in the mural movement. Deutch showed a slide/tape on Carnaval in San Francisco-an internationalist parade making connections between hundreds of different ethnic and political groups with marvelously colorful costumes, floats, dances, banners and masks based on Brazilian Carnival. In 1981, its third year, Carnaval attracted over 50,000 people. Baca's Great Wall mural runs thousands of feet in Los Angeles' flood channels; it's made by local kids (some of them choosing between mural and reform school) and it's about the "hidden history" of California's Third-World peoples. Rosler surveyed her own photo, performance and book works and showed her videotape Secrets from the Street-a visually and intellectually complex examination of urban subculture, propaganda and colonialism. Kahn played his Carter and Reagan audiotapes (meticulously edited so familiar voices say hilariously unfamiliar things, which they really meant anyway); he talked about the "function of mimicry" and told about passing the tapes along assembly lines in factories. Keating presented an artists' alternate plan to the redevelopment of downtown Seattle, a "combination of visionary comment and practical plans"; my favorite part was a "free-zone" or "Capitalist playground" where anything goes industrially, but only in that one area instead of the usual zoning reveral. Ramos showed his collage-video One Man's Majic is Another Man's Science and read some horrendously pertinent news items on militarism.

Allyn and Lacy together showed collective and individual works from the Woman's Building in L.A. Allyn's focus has been "The Waitresses," who perform in restaurants and a labor conferences, and the Building's "Incest Project"; Lacy's focus has been on violence against women and on "media strategies" (with Leslie Labowitz). Glier had brought with him a motley two-suitcase Co-Lab show for the back room at and/or; here he showed his own irreverent work on male stereotyping and false values. Bereal showed rushes for a film starring a gang of naive-but-learning-fast ten year olds (hand puppets made of potholders). Originally a Black group at the University of California at Irvine, the Bodacious Buggerillas were later joined by a white sidekick, the Wild Dogs, performing in "restaurants, laundromats, bars and Councilmen's front lawns"; they took up video after FBI harassment and are also associated with the All American Corporate Waste Band. Tomash talked about her public bus-stop project involving local women's oral histories. Appletree-Bornstein showed images from Soupkitchen, her shadow performance culminating community protest against destruction of the Cascade, neighborhood, by the Seattle Times and dealing with "the word patriarchy in the widest sense."

The next morning, bright and early, Baca talked about SPARC (Social and Public Art Resource Center) in L.A., its "indoor and outdoor gallery" programs, its old jail headquarters, its "revolving" and portable murals its 6,000-slide mural archive and, most impressively of all, its community outreach, including a slide-and-information bus on Angel Dust--the PCP Van--which reached some 5,000 people. I showed slides of PAD projects, work by PAD members, talked about our archive, newsletter and networking. Then we went around an enormous circle and everybody in the "audience" said what they did. The group included, among others, a labor organizer, 2 playwrights, a marxist philosopher, an actress, a painter working in a Canadian logging camp, media activists, three cultural workers from the Revolutionary Communist Party, feminists working in performance, eroticism, against violence; public artists, filmmakers, critics and arts administrators.

Then came an hour of open questions and discussion. Some of the issues raised were:

(continued on page 10)

POST IN THE STREETS

Collage by Jerry Kearns/Painting by John Fekner

Ed Koch: The "Acting" Mayor Of New York

"There's a WAR out there baby! Get your shit together baby! Which side are you on my friend? Which side are you on? World War III is happening. RAY-GUN, HAIG ARE GOOSE STEPPING OVER US. Classism, Racism, BANG, BANG, CUT CUT, Capitalism is devouring our flesh. Help! HELP MOTHER! Resist! RESIST! STRUGGLE! REVOLT! WE ARE INTERNATIONALISTS! Revolution is inevitable. Learn from the Liberation Fighters of El Salvador! PROMOTE WARS OF LIBERATION. Arm yourself! FIGHT BACK! Bite the hand that feeds you shit!"

Impressions and Slogans from the Anti-WW3 Show

Review

by Herb Perr

INTERNATIONALIST ART SHOW ANTI-WW3

Contemporary art and poetry from around the world

During the month of July, Parsons School of Design Gallery on 13th Street in New York City became the arena in which the San Francisco Poster Brigade waged an image war against the ruling class. This struggle took the form of an exhibition of graphics (including cartoons, collages, photographs, posters, postcards and poetry). Since last fall when it opened in San Francisco, the "Internationalist Art Show/Anti-WW3" traveled across the United States, stopping for month-long shows in Los Angeles, Tucson and finally New York.

The show represents the collective expression of hundreds of artists from many countries. Their entries varied from "one-of-a-kind" photomontages and handwritten personal statements to mechanically reproduced colored posters. Unfortunately, individual artists were difficult to identify because labels usually listed only the country from which the work originated. Groups such as "Third World Institute" from Minnesota, "Radio Free Dada" from California and the "Press Gang Publication" from British Columbia occasionally signed their own entries.

Some of the more interesting works included a small entry from Bulgaria, in three frames, of the world coming into dead center of a gunsight; a Swedish poster of barbed wire metamorphosing into the musical notes of "The International" and a personal handwritten note by a Vietnam Veteran showing a picture of himself in the army in the seventies saying, "Don't let this be you in the eighties!"

The manner in which the exhibit was hung became as much a statement as the individual pieces. A large black band ran around the white walls behind the works, which were hung whichever way they could fit, with little breathing space. Dayglo colored tape, labels and bands exploded every whichway on the wall, contributing to the sense of immediacy and rapid movement. Within this provocative environment we were presented with what the San Francisco Poster Brigade calls"...defiant and inflammatory art that mocks the high and 'mighty' and cuts ferociously through the lies of the war propaganda machine."

What was lacking in this exhibition was an analysis of this incessant depiction of violence. It seemed to be yet another reproduction of the oppressive behavior patterns we are being fed through the media. Here the spectacle of chaos and destruction is again paraded before our eyes, much like the films, TV, and newspapers that inundate our minds with images of "random" and omnipotent violence every day. Many of the images of the show, influenced by the media, continue that flow. Dominating the Parsons gallery are the Liberators, Warriors and Villains presented to us through the San Francisco Poster Brigade graphics. In a variety of sizes and compositions these brightly colored heroic figures jump off their opaque black grounds and bid us to follow them into battle. With raised clenched fists and loaded rifles we are engulfed in their aura.

But this mythology displaces our empathy. Such imagery is devoid of analysis or historical framework. (Why is the IRA youth now in the street? What kind of organization is behind him?) This lack of concrete information could have the opposite effect from what it intends, and simply muck up a global anti-war movement for lack of information. Political struggle is based on reason and history as well as emotion; it is identifying the facts of each struggle and the differences between them that convince people so movingly that our revolutions are similar. But in the Anti-WW3 show El Salvador, Ireland, Vietnam and New York City are collapsed into one great chaotic blaze, and revolution is rendered esthetic.

Report: The NAM Conference in Milwaukee

by Vanalyne Green

At the end of July, the New American Movement (NAM) held its Tenth Annual Convention in Milwaukee, Wisconsin. Political Art Documentation and Distribution was invited to install a show on oppositional culture and present a slide show on art from the PAD archives. I went as PAD's representative, which entitled me to observe the political and social scenario of the convention. Lest the acronyms that follow appear suspiciously sectarian, a word or two describing NAM and the organization it voted to merge with, the Democratic Socialist Organizing Committee (DSOC) are in order.

The New American Movment was founded in 1971 out of the 60's new-left anti-war and feminist groups in the hope of creating a mass socialist movement. With over 45 chapters in different cities, they are strongest in the west and mid-west, and bill themselves as a Socialist Feminist organization. I got the impression from the frequent reiteration of the phrase that there had once been many heated debates about which comes first, feminist or socialist. They do mean feminist, though. Fifty percent of the leadership is female. NAM men were neither effusively guilty, overtly sexist, nor too quick to prove their feminism. In addition to this accomplishment, NAM's 1,500 members have made inroads into unions, community organizations, feminist campaigns and local electoral work.

The Democratic Socialist Organizing Committee, on the other hand, is strongest on the east coast, among trade unionist, veteran socialists and more recently, college students. Unlike NAM, their guiding strategy has been to become a strong socialist force within the Democratic party. With some 5,000 members they have a national presence due in no small part to the visibility of such members as Michael Harrington, William (Wimpy) Winipisinger (President of the Machinist Union) and actor Ed Asner. These two organizations with their large membership plus several thousand more who are expected to join during such a merger, hope to become the significant socialist force that has been missing in American politics since the 1930s. They are said to embody a socialism that "rejects both right-wing anti-communism and left-wing sectarianism."

Of interest to artists is the fact that NAM has a strong commitment to culture in their movement work. This was adequately demonstrated in the course of the convention. Every night there were movies and concerts. Workshops on producing newsletters, socialist poets and writers, music for change, and actually organizing a cultural event were scattered throughout the five day convention.

Insofar as one of the goals for bringing PAD to the convention was to educate organizers as to the efficacy of collaborating with oppositional artists, that goal was accomplished. Both the slide show and exhibit were well received. Two pieces in particular generated the most response; Merle Fishman's book on Incest, and Ariadne's documentation of "In Mourning and In Rage". Both pieces tell a story, with pictures alone; and though there is text accompanying the pieces, the photographs are strong, evocative images that form their own narration. It's not hard to understand why activists would find such visual strategies engaging. But most of the people in the NAM workshops had not seen such things before.

A look at the constiutency of Nam leftists interested in culture is revealing. Hardly a person there knew what a media art event is, a performance art piece, or the attempts of post modern artists to integrate a socialist vision into their work. The disparities in interest and background of people who attended the workshops were wide...there were the anti-intellectuals, the socialist realists, folk-singing advocates, high-technology mass media freaks, photo purists, photo-text folk, etc.

Although the presentation of PAD's archive material was successful, I felt less prepared for the informal discussions generated from the other workshops. Reading and re-reading

my copies of Social Text, Praxis, and Telos were not helpful in communicating to people unfamiliar with an academic discourse about art and popular culture. Apparently other people at the workshops experienced this gap also. At the largest cultural workshop, where painter Ralph Fasanella and folksinger Kristin Lems spoke, interactions that resembled non-sequiturs would occur; e.g. Lems would quote a passage from Marxism and Art, only to be followed by a response from the audience of, "Fuck Art, let's dance..."

However much the chaos, the organizers did attempt to balance the points of view represented. I suspect that the lack of a coherent discussion on political cultural theory is a reflection of a notable reluctance on the part of artists to seriously consider an affiliation with the organized left. There are exceptions to this, of course, particularly in Los Angeles and Cleveland where NAM members (artists and non-artists) are working with socialist art organizations on media projects and cultural newsletters. Nevertheless, there is much room for exploration of this involvement by artists all over the country. NAM has sufficient representation in various local regions, an eagerness for cultural practice and theory and considerable resources to offer in the development of a left culture.

Those interested in investigating the possibility of working with the New American Movement can contact their local chapter, or write Steve Cagan, NAM Culture Commission, 1751 Radnor Rd., Cleveland Hgts., Ohio 44118, for more information about the commission's newsletters.

("Art Politik" continued from page 5)

the need for activist business expertise; why there were so few men in the large group; the arts as "political probe"; the insistence that culture is not escapist and the mutual credibility problem between artists and the Left; mass media and how to influence them and the feeling of powerlessness as passive audience to the controlling media; "dangerous" (ambiguous) art. Three stages of art for social change were suggested: 1) getting information out; 2) opening up new options; 3) real change/new forms.

Finally there was a "brainstorming" session led by Lacy and Baca in which ideas for action were randomly thrown out and written on the blackboard, then those with most support were discussed. (This session was prefaced by Tony Ramos announcing that "war has been declared against all of us humanists.") Among the ideas were: subliminal messages on TV; working with kids and in schools; more about art renewal; revolutionary criticism; cheap art; various guerrilla art tactics (such as word-balloon stickers for truth in advertising and ink syringes to destroy the insides of porn magazines on newsstands); taking over the comic book racks; "morale-building art"; better P-R images of artists; developing your own personal life; Cable TV; conscientious interruptions of oppressive behavior wherever it occurs; a rumor clinic; an artists' exodus from Bisbee, Arizona; studying the Chinese Cultural Revolution; single-issue work in depth; local and regional conferences; "illegal art"; publishing a bibliography and mailing list; xerox and slide collections; a newsletter (the last three being more or less what PAD is already committed to developing). At the (exhausting) end of the day we agreed we should not duplicate PAD's efforts; that the time had come for a national conference of progressive/activist artists somewhere in the middle of the country next June (though nobody piped up and said they'd start work on it).

Two smaller-scale projects were also decided on: 1) A "Stencil of the Month Club" in which one group in the stencil exchange will design, on a rotating basis, an image on an issue or idea; the pattern will be circulated around the country; all will be 3" Gothic Bold typeface in "schoolbus yellow." The idea is to start a series with a national identity and be able to do *focused* work with other groups. (To join, contact Nancy Cushwa-Blake, 1427 NW 23rd St., Portland, Oregon 97210.) 2) "Umbrella"–a resource of analyses on social issues with an emphasis on Reaganomics. People are invited to submit any kind of analysis–cartoons, symbols, texts–but are asked to keep them explicit, not just suggestive, so they will function in packages for other artists and community groups, to be used in local struggles. The eventual goal is to provide a "Fairly comprehensive view of the direction of America in the '80s." (Coordinator: Martha Rosler, 53 Pearl St., Brooklyn, N.Y. 11202.)

That night we went to the *Split-Shift Cafe*–a convincingly "realistic" installation by the Girl Artists from Portland, set up in a storefront next to and/or , where a cabaret-like analysis of restaurant work and women's lives was performed to an enthusiastic audience. After that

ART AT THE CONFERENCE: by Sharon Niemczyk, a member of the People's Power Players. 1981, Portland, Oregon

came a panel on feminist culture, its relationship to the Left, its special-interest issues, and the need to "return to the radical collective vision that feminism *is*." Panelists were Rosler, Lacy, Allyn, Seattle photography critic Diane Neumaier, and me. The next day videos were shown at High Hopes, including the HH collective's own famous *Media Burn* and an impressive investigation of Three-Mile Island-*No Place to Run*. Later, imported individuals had time to meet with local groups and colleagues; another group met about an anthology of art and politics to be published by the Real Comet Press; and that night we danced and danced and danced to a great Reggae band called Sundance.

Since then, Hillenbrand and Kahn have put out a pamphlet report on Art Politik's brainstorming session with a reading and mailing list; a second pamphlet will include statements by participants. The conference was certainly a success, though the usual frustrations surfaced; for some there was too much organizational focus and too little esthetics; for others the opposite, and everyone wanted to know more, hear more, talk more, see more. It seemed to me that more important than the fact of the imported visitors and even more important than the various ideas that popped up was the strength and variety evident in the local art and political communities. While a nationwide conference is being planned, each political art group around the country might put together a tape and slide show about their work/activities/goals, so we could communicate by the words and images in which we work. The PAD newsletter will continue to report "Art Politik" developments and we welcome other such news. We are planning a two-day panel, performance and discussion program on Feb. 26-27, at the time of the College Art Association Conference in N.Y.C. These ideas can be further developed then.

NEWS — NEWS

Update On Michael Anderson

Michael Anderson has filed notice of claim against the City of N.Y. (police) for their actions during the Death and Taxes Show, a **PAD**-organized public art event to protest the budget cuts and taxes spent on the military that took place last April. Michael Anderson, Nancy Cincotta and Brian Chabrunn were arrested during Michael's installation of an art work about military spending at the 19th Division Armory in Brooklyn.

The artists appeared before Brooklyn Criminal Court on June 22, 1981, and accepted an Adjournment with Contemplation of Dismissal (ACD)—a "no decision" ruling that adjourns minor criminal cases for a period of six months, at which point the case is dropped. The ACD will in effect take the case out of the Criminal Court System, but Michael Anderson and co-defendants are planning to file a counter-suit against the police in Civil Court for violation of First Amendment Rights.

Marx and the Defense Department

NYU Department of Politics Professor and well-known Marxist Bertell Ollman has lost the first round of a law suit against the University of Maryland for rejecting him as chair of UM's Department of Government and Politics. Recommended for the position in 1978 by a faculty search committee, the Provost and the Chancellor, Bertell Ollman was rejected by the University's President. The president's approval of recommended appointments is usually routine, but in this case Ollman said the rejection was based on political pressure.

The issue became a national controversy when Maryland governor Blair Lee said that it would be "unwise" to appoint a Marxist to Chair a UM department. During the trial, UM Vice President Lee Hornbake also said that Ollman's appointment would make it difficult for the University to receive Defense Department funding as well as faculty members to do consulting and receive funding from government agencies.

Ollman is represented by the Washington law firm of Arnold and Porter, who have contributed almost $750,000 in legal services, but now Ollman is responsible for $65,000 in "incidental" costs. In addition Ollman must now come up with $15-20,000 to launch his appeal. To support Professor Ollman, make checks payable to Ollman Academic Freedom Fund, and send to Professor Michael Brown, 210 Spring Street, NYC 10012.

OTHER ITEMS:

During the protests at JFK in October, against the American tour of the South African rugby team (the Springboks) three members of the **Madame Binh Graphics Collective** were arrested, beaten and jailed. Their case is pending. . . . .

On September 27 **X-change** in Seattle (with the Political Defense Fund), did an art action in front of the local TV station showing "Today's FBI"; participants came in "FBI Drag," saw a skit called "Today's F.I.B.," sang songs and got good media coverage. The **Art Politik stencil project** also got off the ground and onto the walls with an anti-bomb piece, also with good publicity. . . . .

In Los Angeles, Spider Woman **Donna Henes** was arrested for doing her Chants for Peace action, which she has repeated all over the world without dire effects until now. . . . .

Group Material has opened a new headquarters at 132 East 26th Street with emphasis on art in the public domain: "Group Material wants to occupy the ultimate alternative space—that wall-less expanse that bars artists and their work from the crucial social concerns of the American public." Their first show, "Enthusiasm!" runs through November 28. Gallery hours: Thursday through Sunday 3 pm to 8 pm. . . . . continued on next page...

PAD STATEMENT

PAD is a left-to-socialist artists' resource and networking organization coming out of and into New York City. Our goal is to provide artists with an organized relationship to society, to demonstrate the political effectiveness of image making. One way we are trying to do this is by building a collection of documentation of international socially concerned art. The PAD Archives defines social concern in the broadest sense: any work that deals with issues ranging from sexism and racism to ecological damage and any other forms of human oppression. The **PAD Archive** documents artwork from movement posters to the most individual of statements.

PAD is also involved with the production, distribution and impact of progressive art in the culture at large. We sponsor public events, actions, and exhibitions. These are all means of facilitating relationships between (1) artists (in, or peripherally in, or not at all in the art world); (2) the local communities in which we live and work; (3) Left culture; and (4) the broader political struggles.

We hope eventually to build an international, grass-roots network of artist/activists who will support with their talents and their political energies the liberation and self-determination of all disenfranchised peoples.

PAGE ART

PAD is hoping to stimulate some new forms of page art, so if you have an idea for an original artwork for one 8½ by 11 page of the newsletter please send us a camera ready proposal. All manuscripts and artworks should be accompanied by a stamped self-addressed return envelope.

PAD ARCHIVES

If you want your work included in the **PAD ARCHIVES** send all materials in a 9½ x 12 manila file folder labeled with your name or the subject of your interests. We welcome slides, posters, artists books, photos, publications, and other multiples but we cannot accept responsibility for original (one-of-a-kind- material. Send to **PAD**, P.O. Box 2064, Grand Central Station-NYC 10163

subscribe

This Newsletter doesn't just give you what's happening. It lets you know what you can do about it.

PAD-P.O. Box 2064
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I am enclosing a $_____ **contribution to help with PAD's work.**

Political Art Documentation and Distribution (PAD)
P.O. Box 2064
Grand Central Station
New York, N.Y. 10163

calendar

EXHIBITIONS: Oct. 18-Dec. 13, "In and Out of Power: Photographs from the **New York Times** curated by Carol Squiers; "Joseph Nechvetal: The Occult Power of Technology Part II." Both at PS 1, 46-01 21st St., Long Island City, Thurs.-Sun, 1-6

Oct. 28-Nov. 14, Nan Becker: "Sterilization/Elimination," Franklin Furnace, 112 Franklin St., NYC.

Oct. 31-Nov. 19, "Public Address," Aninna Nosei, 100 Prince, NYC.

Nov. 3-22, "First Look: Ten Young Artists From Today's Cuba," Westbeth Galleries, 463 West St., NYC. (Two of the artists, Nelson Dominguez and Eduardo Roca, aka Choco, are visiting New York.)

Nov. 5-Dec. 3, "Mel Rosenthal: Photographs from the South Bronx," 1199 Gallery 310 West 43rd St., NYC.

Nov. 20 --, "World Hunger Show,' Gallery 345, 345 Lafayette St., NYC. Also sponsored by Gallery 345 "Disarmament Show" at the Riverside Church, Nov. 8, 15.

Nov. 21, "Da-ZI-BAO" Big Character Posters by Group Material in Union Square.

Dec. 7-Jan. 15, "Who's Laffin' Now?" Political Comix, art and humor (organized by Pad members Jerry Kearns and Lucy Lippard, 1199 Gallery, 310 West 43rd St., NYC.

All During December, "The M-5 Show", 100 artists buy space on the M-5 Buses. By Group Material.

Jan. 21-Mar. 4, "Women Artists Working with Working Women," (organized by Candace Hill-Montgomery and Lucy Lippard), 1199 Gallery, 310 West 43rd St., NYC.

Events: Nov. 15-16, Women's Pentagon Action, Washington, D.C.

Nov. 15, "New Vision/New Sites, "Women sculptors and writers on how their social, political and personal content is shaped by the context. AIR Gallery, 63 Crosby, NYC.

FILMS at 345 Lafayette St., sponsored by WIN Magazine (tel. 624-8337), Friday nights at 7 and 9:30: **Nov. 13,** "Controlling Interest"; **27,** "Word is Out and Lavender;" **Dec. 11,** "California Reich;" **Jan. 8,** "Northern Lights, **22,** "Rosie the Riveter" and "Babies and Banners;" **Feb. 5,** "The Great Dictator" and "The Red Squad;" **19,** "The Return of the Secaucus Seven."

Dec. 1, Open Meeting (and party) to discuss "Heresies #13": "Earthkeeping/Earthshaking Feminism and Ecology," Franklin Furnace, 112 Franklin St., NYC, 8 pm.

Jan. 23 & 24, Carnival Knowledge presents "Bazaar Conceptions," a winter carnival about reproductive rights. Call 477-5799 for details.

NEWS continued

The political artist's group recently founded in L.A. (tentatively called **L.A.P.A.D.**) is doing a series of events, panels, etc. over Thanksgiving called "Thanks but No Thanks;" they are opening a gallery space at NAM's Socialist Community School and would welcome seed money: 2936 West 8th Street, L.A., 90005. . . . .

The Political Art Calendar 1982, edited by artist Donna Grund Slepack out of the Art Politik conference. The latest in progressive art, actions, murals, posters, postcards, several by **PAD** members. Order from Scott Bailey, Alliance for Social Change, 519 SW 3rd St., Suite 810, Portland Oregon, 97204, $5 plus $.60 handling: $4 bulk. . . . .

Left Curve is starting to publish again; contact Csaba Polony, P.O. Box 674, Oakland, CA., 94694. Welcome it back by subscribing and sending material. . . .

The **Neighborhood Arts Programs National Organizing Committee (NAPNOC)** is committed to making art relevant to community life and to promoting cultural diversity: "The government has no more right to favor one of these cultures above another than it does to institute a state religion." To join NAPNOC and receive their newsletter, write: P.O. Box 11440, Baltimore, MD., 21239; phone: 301-727-6776. . . . .

At the Labor Day Street Fair in NYC's 42nd Street, **Carnival Knowledge** (organized by **PAD** members Anne Pitrone and Lyn Hughes) operated a peepshow on the Human Life Amendment and Abortion Rights, featuring "Ronald Reagan like you've never seen him before!" . . . . .

On Solidarity Day in Washington D.C., some of the flashiest banners around were carried by 6,000 Hospital and Health Care workers from Disrict 1199—yellow and blue, inscribed "Health Care for All," they were designed by **PAD** member **Jerry Kearns.** This summer his slides were presented in court as evidence against incitement-for-riot charges against leaders of the Black United Front (stemming from a community demonstration in March 1980); BUF was aquitted. . . . .

The **Art Politik stencil project:** contacts for Dec. Judith Baca, 685 Venice Blvd., Los Angeles, CA 90291; Jan. Mike Glier, 112 Stanton St., NYC 10002; Public Art Workshop, 5623 W. Madison, Chicago, Ill. 60644,, and Cincinnati Artist Group Effort (CAGE), P.O. Box 1362, Cincinnati, Ohio 45201.

Cultural Correspondence is looking for cultural correspondence: contact Jim Murray, editor (and **PAD** member), 505 West End Ave., NYC 10024. . . . .

Send clips and other news information to **PAD**, P.O. Box 2064, Grand Central Station, NYC 10163.

LINES

Edited by David Hershkovits and Eve Ottenberg

Art and impotence

JEFFREY SCHWARZ

Politics and form: artists first, revolutionaries later?

WHILE thousands of people converged on the Manhattan Hilton this weekend for the 12th annual College Art Association (CAA) convention, a small number of the artistically concerned gathered at the Martin Luther King Labor Union Center for the "CAA alternative," the February 26th Movement — the first annual politics/art conference sponsored by Political Art Documentation/Distribution (PADD).

A New York City-based organization, PADD defines itself as "an artists' resource and networking organization." Representatives from almost every activist art group in the country, including New York's ABC No Rio, Colab, Group Material, and CityArts; Philadelphia's Art Squad; Seattle's X-Change; and Los Angeles' Social and Public Art Resource Center, participated in the forums.

The hottest formal discussion of the two-day event took place at the opening-night panel, "NYC: Politics in Form."

"I'm going to be critical of my peers here," warned Tim Rollins, speaking for Group Material. He then launched into a put-down of all the other New York City groups, claiming that their work simply "reacted against" the system while the art of his organization "is on the offensive — pushing ahead — putting forth new strategies." Rollins also offered one of the most startling suggestions at the convention — that artists get together and reserve all the ad space in the New York City transit system and "knock out all the advertising."

When the individual presentations gave way to an open panel discussion, the big questions started coming. Moderator G. Sholette, of PADD, asked the panel, "How do you define the relationship between politics and art?" Silence was the response.

The representatives from ABC No Rio admitted that when his group hosted the San Francisco Poster Brigade and got death calls from the Ku Klux Klan, they weren't as comfortable with it as the Poster Brigade group who told them, "We're revolutionaries first, artists second." ABC No Rio admitted that they are *artists* first, revolutionaries later.

This disagreement over priorities took center stage when one man took the floor to denounce the panel, reminding them that art and politics are two different things, and that as far as he was concerned the art presented was interesting, often humorous, but not politically active. He questioned the mural-making projects of some of the groups, which often glorify such things as the nuclear family.

At the start of this attack, moderator Sholette, in an attempt to silence him, demanded, "Do you have a question?"

"No," the man replied, "I'm not an artist, I'm interested in politics. No, I don't have a question, I'm denouncing you."

Sholette jumped from his chair screaming, "This panel is for artists," but the crowd yelled in favor of letting the nonartist from the audience speak. After the detractor sat down, the panel and audience became more aggressive in debating the priority of art or politics. Along with the unanswered questions, a big unasked question continued to loom: Is art politically impotent?

Laura Cottingham

Growing up Brezhnev

GEORGE Washington and his cherry tree. Richard Nixon and his train whistles in the night. John Kennedy and his PT boat. And now, as the latest addition to the autobiographical efforts of great leaders where myth and fact too often blur, comes Leonid Brezhnev and his smokestacks.

Reminiscences, the first part of the life story of the president of the Presidium of the USSR Supreme Soviet, has just been issued from behind the Kremlin's walls — excerpted in the English-language *Soviet Life* magazine and available unabridged from International Publishers of New York City.

In the first installment, *Living by the Factory Whistle*, the now-frail 75-year-old Russian leader remembers his boyhood in the "Lower Colony" of Kamenskoye (now known as Dneprodzerzhinsk). Brezhnev's home in the workers' settlement stood in the shadow of the "Upper Colony" — "a quite different world of spacious comfortable two-story houses belonging to the managerial staff of the steel factory" where his father worked up to 18 hours a day (without dinner breaks).

Brezhnev's recollections are laid out for us in socialist realism's deadly prose — quotes from Lenin are commonplace. It is only when describing his beloved family that Leonid betrays a hint of emotion. His father — a "reserved stern man who had a very high sense of self-respect" toiled away at the factory for years until, in the wake of the Revolution, he was promoted to foreman, and the family was rewarded with a new Soviet-built apartment. On the verge of death at age 60 in the mid-1930s, Brezhnev's father, according to Leonid, called his son to his side and whispered to him:

" 'What's the highest mountain in the world, Lyonya?'

" 'Everest.'

" 'How high is it?'

"I was startled. Why was he questioning me like this?

" 'I can't remember exactly,' I said. 'Something like 9,000 meters. Why do you want to know?'

" 'And what about the Eiffel Tower?'

" 'Three hundred meters, I think.'

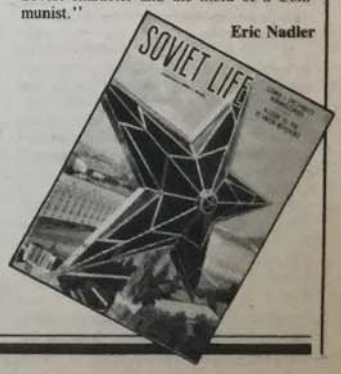
"Father was silent for a long time, making some calculations in his head. Then he said, 'You know what, Leonid, if we were asked to, we could make one a bit higher. We could make the steel and build a tower about 600 meters high.'

" 'But why, Father?'

" 'On top there would be a crossbar. And there we could hang Hitler. So that everyone for miles around could see what would happen to those who want to start a war. Maybe Hitler's not the only one, maybe there are others. There would be room for them too. Well? What d'you think?' "

The reviews of Brezhnev's book are not yet in. Imperialist house organs such as the *New York Times*, the *Washington Post*, *Kirkus Reviews*, and *Publishers Weekly* probably won't touch it. Thus far, only the Soviet Embassy in the United States has ventured an opinion — a bold and controversial verdict designed to arouse no problems whatsoever with the Politburo: "The new book gives an honest and moving account of our time, the Soviet character and the mold of a Communist."

Eric Nadler



Beyond hex

ROY BLOUNT, JR.

RECENTLY I took part in the annual Impact symposium at my alma mater, Vanderbilt University, and came away with some ideas about what to do with enemies of the arts.

First, some background: In 1967 the Impact symposiasts, all together in one room, were Martin Luther King, Stokely Carmichael, Strom Thurmond, and Allen Ginsberg. Dr. King and old Stokely shook hands dramatically and then each gave a memorable speech, Dr. King stirring souls in his Baptist Paul Robeson way and Stokely saying witty things about handkerchief heads. Ginsberg made an "Indian hex sign" with his fingers at Thurmond as the latter spoke, and then he (Ginsberg) went down to the basement of the Women's Quad and spoke of "coming" and William Burroughs. I don't think anyone had spoken of coming in mixed company — that is, had spoken in mixed company of coming — in the Women's Quad before. That evening Stokely went over to predominantly black Fisk College and gave a different-toned speech. Nightlong rioting followed. Those were the days.

This year, the symposiasts were Richard Allen and Sen. Gary Hart. And a bunch of other guys and me. What I learned were these things:

• Gary Hart is pretty sharp, at least as far as people who are running for the presidency go.

• Richard Allen used to know my father.

• When Gary Hart went off to college (I was told by someone who knows someone who knew him then) his name was Gary Hartpentz and he was planning to be a minister of the gospel. My theory is he was called "Hotpants" once too often.

• Richard Allen has more stage presence than Gary Hart. If you were creating an upper-middle-level American businessman character for a Broadway (or Japanese) musical and had never really been around any American businessmen before, you might create Richard Allen.

• Gary Hart definitely *is* running for the presidency. He made this declaration for the first time at an Impact reception, I was informed at that same reception as I was eating what seemed to be a small mayonnaise sandwich. Students were rushing about saying that the news was going to go out over the AP wire, but it doesn't seem to have. Perhaps no declaration made in a room containing mayonnaise sandwiches counts.

• Richard Allen was paid $7500 for taking part in Impact. Hart $3000. I will not disclose how much I was paid, because I don't want anybody to know how much less my thoughts are worth than Richard Allen's.

• An unsettlingly high percentage of college students today look puzzled when you tell them that Ronald Reagan gives you now, and has always given you, the creeps.

Now. The Arts. My role in Impact was to take part in a seminar on "Government's Changing Commitment to the Arts." Not knowing anything about the subject, I took a safe position: If, as I assumed, the Reagan administration was cutting way back on the Arts budget, so as to provide more generously for the welfare of generals, that was probably a good thing. Because if we don't take care of our generals they will defect to the Russians and we will have to promote a lot of colonels who don't look like generals yet. And if the person in charge of Arts funds under Reagan is anything like other Reagan appointees, he will probably be most receptive to artists interested in creating a song for Pepsi as great as "I'd like to buy the world a Coke." People will be coming to him asking for money to write an opera about how nice suburban white people are, or to float an enormous balloon of Paul Harvey over the Grand Canyon, and he will be saying, "Hmmm. Interesting concept."

I took the position, further, that any American Arts worth their salt are going to be too perverse to be helped or hindered by Republicans. For all we know, I argued, the Reagan era will inspire great novels. I cited a small news story from the *Times*:

"The Reagan administration's proposed cuts in the health budget are 'a return to the world of Charles Dickens' and are likely to set off local epidemics of polio and measles, public health groups warned today."

However, I have rethought my position to some extent. I have decided that the Arts in fact should be beefed up. Taken more seriously. But before that can happen, they will have to start playing hardball. The Arts should have a hit list. I nominate two enemies of poetry:

One: Edward Connery Lathem. As Donald Hall points out in this month's *Atlantic*, Lathem is the editor of the only full collection of Robert Frost's poems in print. And Lathem has taken it upon himself to *repunctuate* Frost's poems. He has, to quote Hall, "removed commas, added commas, removed hyphens, added hyphens, made words compound, added question marks and altered dashes" in 1117 cases not justified by any evidence that Frost wanted them that way. And he has done so with a tin ear, screwing up the sound of Frost's lines. Can you imagine that? Lathem should be forced to put out a pamphlet, at his own expense, in which he writes "I don't care what my academic credentials are, I am a dumb, son, of, a, bitch." One thousand one hundred and seventeen times.

Two: Sen. Jesse Helms, Jr. When Helms was a leading North Carolina radio moralist, he caused an instructor at one of the state universities to be fired for teaching "To His Coy Mistress," by Andrew Marvell. Can you imagine *that*? "To His Coy Mistress" has "world enough, and time" in it, and "Time's winged chariot hurrying near," and "The grave's a fine and private place." There should be passed a law which states clearly that anybody who has ever caused anyone to be fired for teaching "To His Coy Mistress" should be kept in a box with tiny airholes for a period of no less than 15 years.

Then you might see the Arts getting a little respect. One way we can outdo the '60s: by going beyond the hex sign. •

The Arts should be taken more seriously. But before that can happen, they will have to start playing hardball. The Arts should have a hit list

Dirty politics

ALLAN WOLPER

Charges of racism, anti-Semitism, mob infiltration. New York's Democratic gubernatorial primary may well be one of the dirtiest in the state's history

GET ready for one of the dirtiest Democratic party primary campaigns in this state's history. Gutter politics at its grimiest with strains of anti-Semitism, racism, sexism, plus allegations of mob infiltration.

Mayor Edward I. Koch vs. Lt.-Gov. Mario Cuomo, a rerun of their nasty 1977 campaign for the mayoralty that Koch won.

Both men are saying that they like each other and plan to run their campaigns on The Issues. That sounds terrific. And would be. If the issues weren't so damn rotten.

Let's start at the beginning with the most obvious one. The Jewish Question.

Edward Koch is Jewish. He is running in the primary on a ticket that will include Robert Abrams, the state attorney-general, who also is Jewish. Add the possibility that City Comptroller Harrison J. Goldin might run for state comptroller with Koch and Abrams and you have Three Jews from New York City. An act that won't play upstate. And everybody knows it.

In 1970, former U.S. Supreme Court Justice Arthur Goldberg was the Democratic candidate for the governorship on a ticket that included three other Jews and one black. Upstate Republicans noticed and quickly spread the word to work against the political ticket that had those "four kikes and a nigger." It wasn't very nice.

The memory of that race is what's haunting this one. The Koch *Playboy* interview that is getting so much attention is a reflection of that 12-year-old campaign. Upstate papers are already knocking downstate Koch.

The upstate-downstate rivalry has always had the Jewish Question as an unuttered part of that animosity. In 1970, the late Nelson A. Rockefeller bought up thousands of copies of *New York* magazine that featured a story on the powers of New York City Jews in Democratic politics. The magazine was distributed heavily in suburban and upstate areas. Irony, one of the authors of that article was Daniel Patrick Moynihan, now the U.S. senator from New York.

Don't expect Mario Cuomo to say that people shouldn't vote for the mayor because the Koch ticket is too New York (Jewish)-oriented. Cuomo is a class act and doesn't have an anti-Semitic strain in him. But watch the people who work with Cuomo as they go after the New York City ticket. And know in your heart of hearts that they're noticing the ethnic makeup of Koch's running mates.

One thing that you should know: it is possible for candidates to run individually in the primary. Voters do not pull the lever for a slate of candidates. They vote for individuals. But candidates produce literature with their name on it asking people to vote for them as a unit. So the lieutenant-governor can run in the primary, win, and get himself on the ticket in the general election.

Cuomo will also spend lots of time campaigning with his children, a clever way to remind people that Koch doesn't have any. Koch is anticipating that ploy and already is talking about getting married and maybe having kids. The *New York Post* — a campaign arm of the Koch candidacy — interviewed a bunch of kids last weekend to see if they might like to have the mayor as their father.

In 1977, Cuomo sound trucks went through Brooklyn charging that Koch was a homosexual. Koch countered by spending the entire campaign holding Bess Myerson's hand. Which, it must be admitted, is not a bad way to spend a campaign.

Koch people, meanwhile, spent a lot of time in 1977 noticing that Cuomo's name ended in a vowel. People who have last names that end with a vowel can be charged with being a Mafia member simply because most of the top folks in that organization seem to have vowels at the end of their names. Look for a rerun.

Mario Cuomo also is from New York City. Queens, to be exact. But he has spent a lot of time in Albany the past four years as lieutenant-governor and isn't saddled with the New York City syndrome.

The Jewish Question never held much political water in previous Democratic primary campaigns because New York City Jews voted in great numbers in the primary. And because two-thirds of the voters in the primary are from New York City and the suburbs. But there has been a white flight from the city. More minority voters are being registered in the Democratic party. And they might be susceptible to an anti-Jewish campaign. The past few years, in fact, have seen a steady rise in anti-Semitism in this area.

It will become particulary nasty if there is no prominent black in the statewide race. And right now, it looks like there might not be.

Koch has told the world that he doesn't want to have a New York City black on his ticket. "Two groups of black leaders have come to me in the past week and suggested three candidates from New York City," Koch said Saturday night at a press briefing that included members of the Mayor's Minority Advisory Council. "The candidates were able men, but I told the two groups that they should find someone from upstate and from the suburbs."

Who were they?

"I'm not going to tell you," the mayor shouted.

Why not? I asked.

"Get it from someone else," he roared. I did. (City Clerk David Dinkins, former State Sen. Carl McCall, and New York State Sec. of State Basil Paterson.)

Sitting next to Koch at this briefing was Congresswoman Shirley Chisholm, who is not running for reelection. She is settling in Buffalo. Was she the person that Koch had in mind?

Chisholm laughed. "A lot of things will soon fall into place," she said. "That's all I can say."

Black leaders aren't that sure.

"When you talk about a statewide candidacy in 1982, you talk about having a black representative on the Democratic ticket," said Arthur H. Barnes, president of the New York Urban Coalition, after the meeting. "But the mayor has a problem. He has to win, and he may not think that having a black on his ticket will help him do that." Blacks don't see much hope for a ticket that would include Cuomo. "But I'm sure that someone will approach Cuomo," Barnes added.

The nastiness will be publicized by the media, which seems to be behind all kinds of rottenness. The *New York Post* can be expected to dredge up some rotten stuff about Cuomo, and the *Village Voice* will be going after Koch.

Democrats I've spoken to say that they're worried that the September primary will tear the party in half, making the Republican ticket a shoo-in in November. I think they're right. Funny. Until Koch decided to run for the governorship, people were saying that the Reaganesque Republican party was in trouble. •

1st ISSUE POLITICAL ART DOCUMENTATION /DISTRIBUTION
February 1981

PAD: Waking Up In NYC

PAD (Political Art Documentation/Distribution) is an artists' resource and networking organization coming out of and into New York City. *Our main goal is to provide artists with an organized relationship to society;* one way we are doing this is by building a collection of documentation of international socially-concerned art. **PAD** defines "social concern" in the broadest sense, as any work that deals with issues—ranging from sexism and racism to ecological damage or other forms of human oppression. We document all kinds of work from movement posters to the most personal of individual statements. Art comes from art as well as from life. Knowing this makes us want to learn more about the production, distribution and impact of socially-concerned art works in the context of our culture and society. Historically, politicized or social-change artists have been denied mainstream coverage and our interaction has been limited. We have to know what we are doing. In New York. In the US. In Canada and Latin America. In Europe. In Asia and Africa. **The development of an effective oppositional culture depends on communication.**

UN CERTAIN ART ANGLAIS!

A Certain English Art, (Postcard) Rasheed Araeen, 1979

PAD celebrated its first birthday with a Valentine's evening of entertainment and discussion around a slide show of political art (followed by dancing, but not in the streets—yet). We began in February 1980 as an amorphous group of artworkers dimly aware of a mutual need to organize around issues, but without much notion of how to do it. We met at Printed Matter once a month and agreed to start collecting documentation so we would have a physical core from which to reach out. For a while we looked at each other's work, discussed it, and thought about a social club and various possibilities for cultural activism. Then in late Spring we were offered a room in a former high school on the Lower East Side under the aegis of Seven Loaves—an umbrella group for community arts organizations. Suddenly we existed physically. We *had* to be in the world, and that led to the present structuring, still in process.

We have three kinds of meetings now: 1) The relatively flexible core or work group of 15-20 people gets together on three Sunday afternoons a month at the Seven Loaves space (when not too cold). Here we deal with: soliciting and handling of the archive materials; how to connect with other cultural organizations in NYC with similar purposes so there's no overlapping and duplication of work. (For instance, we are working with Cityarts Workshop, which has an impressive resource center on the community mural movement, and with Karin di Gia of Gallery 345, who has a collection of original political art.) We are also beginning to connect with and inform each other about the political events and struggles taking place in the city, understanding the ways these relate to national and international situations. Finally, we are thinking about collectively created issue-oriented exhibitions in public spaces, such as windows, subways, libraries, etc.

2) The open meetings with which we began. They take place on the second Sunday of every month at 8 PM at Printed Matter (7 Lispenard St., NYC 10013; 925-0325). Here reports are made from the work group and a brief visual or verbal presentation is given by a **PAD** member or guest as a sort of laboratory to stimulate discussion, education, consciousness raising and activism.

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

PAD's theory is going to develop out of real experience instead of from the idealized and romanticized notion of a

"political art" that remains as separate from the action as the art we're educated to make. While we want to move beyond the isolation and alienation of the art world, it is important to us to remain artists, to maintain contact with our roots as image makers, to recognize the social importance of making art. We'd like to encourage the fearless use of objects, and encourage and support disenfranchised people in making their own uncolonized art. We reject the way the art market has denied art's social function and defuses it by setting up false dichotomies between abstraction and figuration, "political and formalist", high and low culture. Perhaps the most insidious idea we have to combat is that you have to give up art to be involved in the world, or give up the world in order to be an artist (the alternative being that impotent neutral ground currently offered artists by the dominant culture.

PAD wants to restore the central role of art in our culture.

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

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

We have to criticize and accept criticism. We have to stop putting down everybody who's not making the same kind of political art we are—which is a classic product of artworld competition. As such, **PAD** cannot serve as a means of advancement within the artworld structure of museums and galleries. Rather, we have to develop new forms of distribution economy as well as art, open up the old forms and, most important, support eachother in our efforts to understand the process of doing so. We have to identify our primary audience. We have to stimulate the invaluable dialogue between artists and the people we think we're working for. Art is about matter, material, reality, whether it's abstract, or representational, or conceptual. It's about real life, about how we see, touch, experience, feel. Art and politics have in common the capacity to **move** people. But we have to be very clear about who we are moving and why, whose reality our artwork reflects.

Artists can be useful and powerful allies.

In a nation where oppression is primarily carried out on an ideological level, through control of communication, we recognize the central importance of making powerful cross-cultural images, of creative opposition to the dominant culture. One of **PAD's** most crucial tasks is to build an understanding of the importance of the artist in the con-

Photo: Jill Posener
Farringdon Rd. London, Dec' 79

no one will
for bread be crying,
we'll have freedom,
love and health,
when the grand
red flag is flying
in the workers'
commonwealth

Joe Hill
1879 - 1915

Postcard

struction of a new "people not profits" society. We want to make art that makes ordinary people's lives, memories and experiences moving and important to others.

Like the Left in general, we see this as a time to resist, to unite around our common needs by encouraging connections, sharing work with other artists (independent and organized), building cultural coalitions. All this is important and necessary work in 1981. **PAD** can provide a way of simultaneously getting feedback for art and carrying through these goals. We know we are in a youthful stage of our development and we're very aware of working into something that is beyond the knowledge of the group and of the histories of the individuals in it. We'll need your input to assess and continue our goals. Just networking in NYC, we've been surprised to find so many people we didn't know about. Finding them makes us realize how many of you out there we still don't know about. A major part of **PAD's** program is to hear from you and to make sure that when one of us hears from somebody we **all** hear from somebody. There's a lot of energy out there, some of it being dissipated in unsupported isolation. It seems to us that the best way to begin is to get concretely involved with the struggles in our own cities and at the same time be networking and learning from what's being done elsewhere.

PAD is building from the grass roots up. We have no funds, grants, etc. and we'll need donations from participating artists to do mailings that will keep us all in touch with eachother. (Make checks payable to **PAD** New York and send to the address below.) Eventually the newsletter will serve as a catalogue and supplement to the archive, include selections from it, and provide a forum for dialogue. Right now we are compiling a directory of socially-concerned artists. If you register as an individual, groups will be able to find you for work, exhibitions or jobs. If you have any ideas about how we should structure the outgoing, or distributory half of **PAD** (within our limited resources) please let us know. We want this to be a reciprocal relationship.

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

(This statement was written by Lucy R. Lippard and Jerry Kearns, members of **PAD** New York.)

HISTORY SO FAR

June 1979: Announcement of exhibition "Art From the British Left" at Artists' Space includes a call for socially-concerned artists interested in participating in other events and in an international political art archive. Political disagreements with the then-administration of Artists' Space prevent further cooperation, but material for the archive begins to filter in and the notice is reprinted in several small magazines around the US.

Summer 1979: Idea of an archive is expanded to include a space and organization: still on paper.

February 24, 1980: First meeting finally held at Printed Matter. Some 50 participants begin a mailing list and agree to meet one Sunday a month. Meetings continue with discussions of possibilities and slide shows of work by members and visiting political artists from other cities and countries.

Spring: Members of Artists for Survival on the Lower East Side attend meetings and find us a free space under the auspices of Seven Loaves. We decide on a name: **PAD.**

June: We paint our room at PS 64. **PAD** *leaflet goes out. We are represented at social-change art conference sponsored by NEA in Cincinnati.*

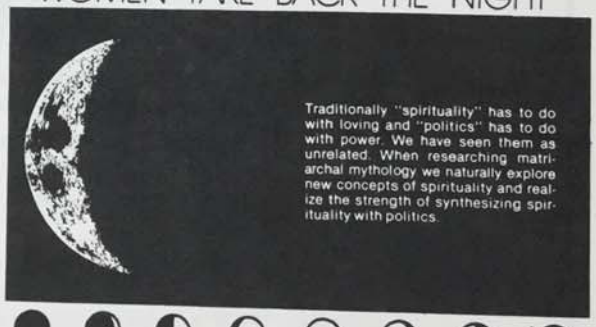
September: Structure tightens. Work groups are set up. Much decoration of space with banners, posters, etc. Cataloguing system for archive material collectively conceived.

November: Second Sunday meetings at Printed Matter begin to include brief presentations.

December: We plan public events and Coming Out party. Contacts are made with Cityarts and Gallery 345. First statement of intent (see above) written.

February 1: **PAD** *sponsors Iranian art evening at member's home.*

WOMEN TAKE BACK THE NIGHT



© Mary Linn Hughes/Micki McGee, 1978

HOW TO SEND MATERIALS TO PAD

Please send all material in an 9½ x 12" manila file folder labled with your name or the subject of your interests. We welcome slides, posters, artists' books, photos, publications, and other multiples, but we cannot accept responsibility for origninal (one-of-a-kind) material. If you can send *two copies* of posters, buttons, bumper stickers, brochures and handouts, one will go to Karin de Gia, the A.J. Muste Foundation.

SEND TO:

P.A.D. c/o Seven Loaves
605 East 9th Street
N.Y., N.Y. 10009
phone: 212-533-8695

Political Art Documentation
& Distribution (PAD)
605 East 9th Street N.Y., N.Y. 10009
phone: 212-533-8695

CALENDAR

March 8: **International Working Women's Day.**
PAD is celebrating. For more information, contact Elizabeth at 666-0102.

March 22: **"How Far Can We Go? Networking from a Feminist Base"** co-sponsored by Franklin Furnace & **PAD.** It has been a long time since New York women artists sat down together. The idea is to strengthen ties. Call 966-2994 mornings for information.

April-May: **A public art event for all artists protesting the use of our taxes for war.** It will take place through the five boroughs. Put your tax art outside where it will be effective. **PAD** will coordinate, tour the sites and give a press conference. Take a stand against defense spending and social welfare cuts (contact Anne Pitrone, 477-5799 for details on how to participate). This project will lead up to a **Day of Events on Militarism** in May (contact Jerry Kearns, 475-2360, Fri.-Mon).

This newsletter of PAD (Political Art Documentation/Distribution) is open to ideas about political art and cultural politics. We're just starting out and will probably be publishing bi-monthly for a while, but eventually we'd be a monthly and longer. If you want to receive the newsletter, for one year sent $2.00 to **PAD,** c/o Seven Loaves, 605 East 9th Street, N.Y.C., N.Y. 10009. All manuscripts and artwork should be accompanied by a self-addressed, stamped envelope. This is issue #1, February 14, 1981.

Illustrations from **PAD** archives. Newsletter layout and design: Elizabeth Kulas

To: PAD Membership
From: Coordinating Committee
Subject: February Event

The Coordinating Committee (cc) has been developing the tentative proposal put foreward at our last general meeting that PAD undertake a major event to be coordinated with the College Art Association Conference to be held in NYC late this Feb. This report and further proposal is a result of that work.

PLACE: District 1199, Moe Foner of the Bread and Roses Cultural program has offered PAD the use of facilities in their headquarters on 43rd st. We can make use of the following, paying only for the crew necessary to keep the spaces open (approx 150 dollars)

Friday night, Feb. 26th: The Reuther Room which is a conference type room holding approx. 120 people.

Saturday Afternoon, Feb. 27th: The Reuther room and a very large auditorium with stage facilities. The aud has a large open flat floor. An exhibition could be push-pinned to the walls.

Saturday night Feb. 27th The large auditorium

Throughout Friday night and Saturday afternoon and evening the 1199 Gallery which will have an exhibition curated by Lucy R. Lippard and Candance Hill Montgomery can be open to the public.

(1199 normally rents the large aud each weekend to dances for $1,000 per evening.)

PROGRAM PROPOSAL:

1. Friday night in the Reuther room. A New York Activist and Alternative Art slideshow and dinner. We propose to invite other New York groups (Colab, Group Material, Fashion Moda, the Harlem Museum, Asian Cine Vision, the Basement Workshop, Madame Bingh, ABC No Rio,and others along with NYPAD)to show slides and talk about the development of their groups and activities over the past couple of years. This is to be a free swinging open feeling sort of evening to welcome the people from the CAA and bring together these various groups to see something of what we've all been up to.....and mabey some of our future plans.

PAD would organize a potluck type supper and sell it to raise money. The evening like the entire two days would be advertized as a fundraising and consciousness raising event put on by PAD to raise funds for our new home (yet to be found) 1/1

ORGANIZING

Saturday, Afternoon:

1. We have use of the Reuther room. The cc proposes two panels to be held in this room. A from 12:30 to 2:30 and B from 3:00 to 5:00. NYPAD members would plan and participate in these panels. The subject matter should come from the interests of NYPAD members and the need to network with other artists. The cc makes the following suggestions as possible panels:

a) Collaborative work: independent and organizational

b) Networking and Distribution for Alternative and Activist Art: Community groups, College Gallerys, Union gallerys, Alternative Spaces and so-forth.

Working in the Streets: The Cops, The Law, The Public

d) Form and Content in the New Radical Art: What is the Shape of Things and Why?

2. We have use of the auditorium . The cc proposes that a large festival or get--together be developed by renting table space to various cultural groups and individuals both from New York and from across the country. Perhaps $10 per group would be good.

a) many groups come to mind and we should push to outreach with this aspect of the program to bring as many groups as possible together.

Bread and Roses, Printed Matter, Jaap Reitman, Franklin Furnance, The Cultural Committees of numerous community groups around the city, Heresies, Henry Street, DownTown video and many many others.

3. The Gallery will be open.

Saturday Evening:

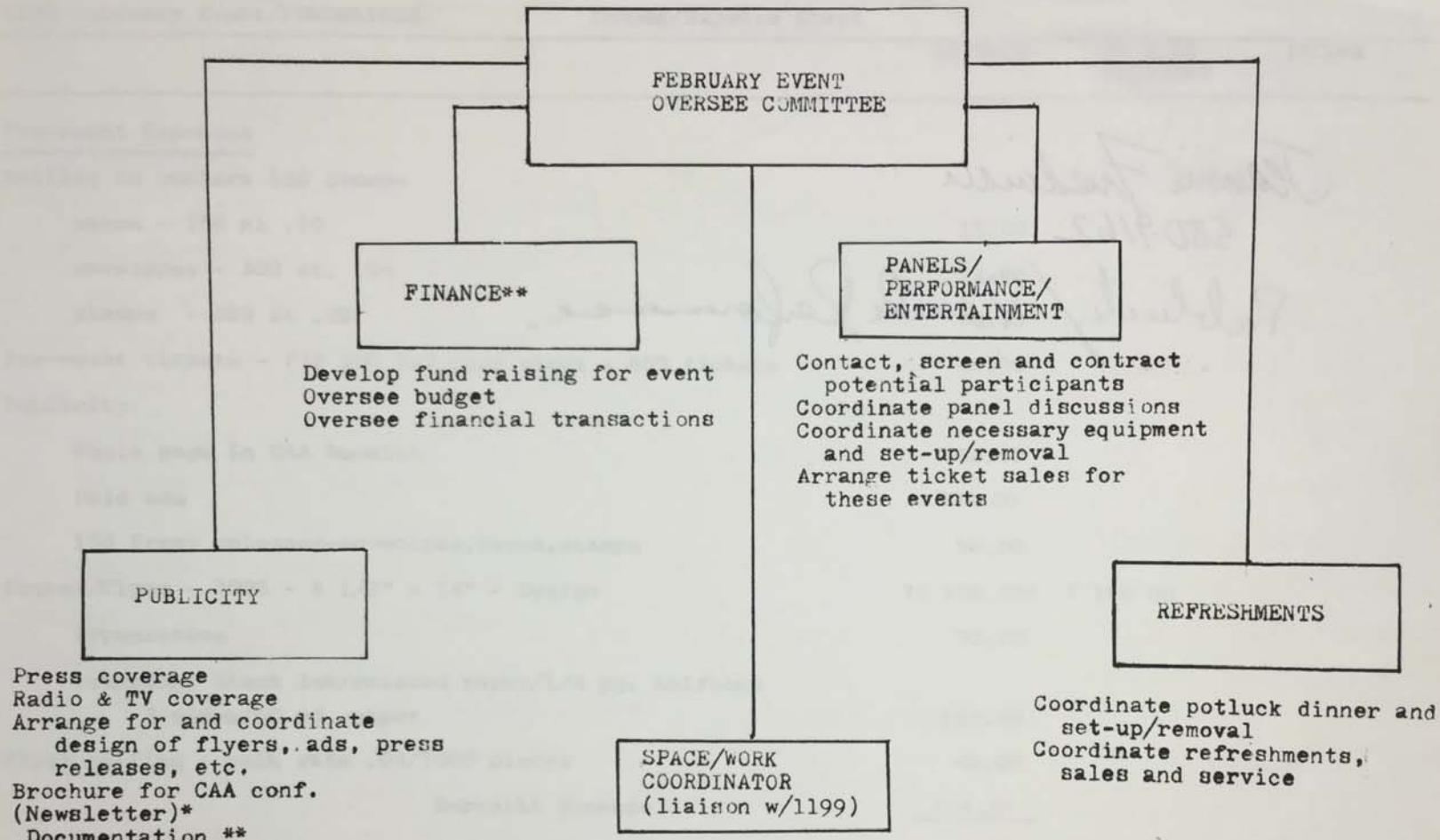
1) We have the auditorium. The cc reccommends two major events for the evening.

a) a performance program of political performance pieces.

b) a musical ending with live bands....to dance or sit and listen (whatever is ok to do .....we can ask Julie) we will sell beer and become millionaires.....

Those attending the cc meetings feel that it is important that NYPAD members be fully committed to carrying this major event out before we agree to go ahead. We also feel that every effort should be made to create a situation where our membership can participate in an appropriately creative manner. That is if you have ideas for slide-shows or want to do a performance or play music or whatever... we need to try and create an event that will encourage everyones participation . We think that the organization is only working well when it can provide a forum for the creative efforts of its members. At the same time we see this event as a major effort to carry out a number of our goals around networking and particiapting in the development of radical cultural theory in the US.

The Coordinating Committee
October 20, 1981



* Coordinate February event coverage with existing Newsletter committee and projected issue covering event

** These functions are projected as on-going PAD activities

Jeannie Friedman
580-9162
Publicity / Pencils Performance.

1199 February Event/FUNDRAISER Income/Expense Sheet

	EXPENSE	IN KIND SERVICES	INCOME
Pre-event Expenses			
Mailing to contact 150 groups			
xerox - 150 at .10	15.00		
envelopes - 300 at. .04	12.00		
stamps - 300 at .20	60.00		
Pre-event tickets - PIP 200 5x7 card stock = 800 tickets	40.00		
Publicity			
Whole page in CAA Booklet	150.00		
Paid ads	300.00		
150 Press relesees-enveolpes,exrox,stamps	50.00		
Poster/Flyer - 3000 - 8 1/2" x 14" - Design	?(100.00)	? 100.00	
Typesetting	70.00		
Printing, Black ink/colored paper/1/4 pg. halftone 2 sides/60 pd. paper	151.50		
Flyer mailing - bulk rate .04/1000 pieces	40.00		
Subtotal Expense	888.50		
Subtotal In kind Expense	(988.50)	100.00	
TOTAL EVENT EXPENSES	2059.50		
TOTAL EVENT INCOME			4060.00
TOTAL IN KIND EXP./INC.	(2778.00)	1070.50	(4903.50)
NET PROFIT 2000.50			
TOTAL LABOR DONATED WITH LOVE	??!		

	EXPENSE	IN KIND SE$VCIES	INCOME
Documentation of the Event			
3 rolls black/white and color slides and development	27.00		
1 camera rental, $20/day, 2 days	(40.00)	40.00	
6, 1 hr. tape recorder cassettes, $5/each	30.00		
1 tape recorder rental, $15/day, 2 days	(30.00)	30.00	
Subtotal Expense	57.00		
Subtotal In Kind Exp./Inc.	(127.00)	127.00	
Miscellaneous Expenses for the Event			
Workers tip for the weekend	? 40.00		
Garbage bags - 2 boxes/$2 each	5.00		
Miscellaneous whatever	250.00		
Subtotal Expense	295.00		

1199 February Event/FUNDRAISER

Income/Expense Sheet

	EXPENSE	IN KIND SERVICES	INCOME
Sat. and eve cont.			
Liquor, 300 drinks/$1 each - 8 cases/5 gallons/8.50 each	110.50		
Evening entertainment - 3 perf/$25 each - 2 bands/$50 each	175.00		
1199 Room & Aud. donatn,proj. screen,chairs, tables	(300.00)	300.00	
Slide projector, trays - PAD donation	(15.00)	15.00	
Liquor, cold cup donation12 - 24 cup packs/.75 each	(9.00)	9.00	
150 Participants - 2 panels & eve/$9 each			1350.00
150 Participants - 1 panel/$3 each			450.00
150 Participants - eve alone/$5 each			750.00
Exhibitor booths - 20/$10 each			200.00
Coffee/Tea sales - 200/.50 each			100.00
Liquor sales, 300/$1 each			300.00
Subtotal Expense	663.50		
Subtotal Income			3150.00
Subtotal In Kind Exp./Inc.	(987.50)	324.00	(3474.00)

1199 February Event/FUNDRAISER Income/Expense Sheet Presented 11/29 November 1981 - JAllyn

	EXPENSE	IN KIND SERVICES	INCOME
Friday eve; Potluck & Panel Presentations from Cultural Groups			
Panelist Honorariums - 5/$20 each	100.00		
Beer/wine for sale - 150 glasses/$1 each 3 cases beer/2 gal. wine/$8.50 each	42.50		
Potluck dinner utnesils, plates, hot cups, napkins/100 people	13.00		
1199 Room donation, projection screen, chairs, personel	(300.00)	300.00	
Slide projector, trays - PAD donation	(15.00)	15.00	
Potluck dinner food - PAD donation- 100/$2 each	(200.00)	200.00	
Liquor, cold drink cup donation - 6-24 cup packs/.75 each	(4.50)	4.50	
100 Participants, dinner and event $7 ~~$5~~/each			700.00
20 Participants, event alone $3 each			60.00
Liquor sale, 150/$1 each			150.00
Subtotal Expense	155.50		
Subtotal Income			910.00
Subtotal In Kind Expense/Inc.	(675.00)	519.50	(1429.50)
Saturday & eve: 2 Panels (Netwrkng & Distr) & Perf. Music Event			
Panelist honorariums - 2 panels, 5 each/$20	200.00		
Eve.PA system - 1199 donation?	?( )	?	
Lights, 3 mics, spekaers, amplifyer, stereo	150.00		
Coffe/Tea for the day - 150 cups/5 pds-$3 pd./2 boxes-$2.50	20.00		
Hot cups - 200 - 8-24 cup packs/1. each	8.00		

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Presented 11/29

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PADD

Political Art Documentation/Distribution

P. O. Box 2064, Grand Central Station, New York, New York 10163

IS AN ARTISTS' RESOURCE AND NETWORKING ORGANIZATION COMING OUT OF AND INTO NEW YORK CITY. OUR MAIN GOAL IS TO PROVIDE ARTISTS WITH AN ORGANIZED RELATIONSHIP TO SOCIETY, TO DEMONSTRATE THE POLITICAL EFFECTIVENESS OF IMAGE MAKING, AND TO PROVIDE A FRAMEWORK WITHIN WHICH PROGRESSIVE ARTISTS CAN DISCUSS AND DEVELOP ALTERNATIVES TO THE MAINSTREAM ART SYSTEM. WE ARE STRUCTURED IN FIVE COMMITTEES•••

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HOLDS A PUBLIC FORUM ON VISUAL POLITICS THE SECOND SUNDAY OF EVERY MONTH (8 PM AT 325 SPRING ST. NYC). WE MEET THE FOURTH SUNDAY OF EVERY MONTH (OPEN TO ARTISTS AND NON-ARTISTS). OUR ONGOING WORK-SHOPS FOR THE PADD JOURNAL UPFRONT, ARCHIVES, NETWORKING, PUBLIC-WORKS AND THE STUDY GROUP ALL ENCOURAGE NEW MEMBERS. IF YOU'D LIKE FURTHER INFORMATION ABOUT A SPECIFIC WORKSHOP SEE INSIDE.

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SECOND SUNDAY/NETWORKING

The Second Sunday public forums, presented by PADD's networking committee, evolved from a need to show and discuss individual works, to get feedback, to find other socially-involved artists to talk and work with, to convey information on specific political issues from organizations to artists, and to compare public responses and effectiveness. The prime objectives of this networking effort are to overcome isolation, set up a dialogue between art and non-art groups, and to demonstrate to artists that social activism and personal creativity are naturally interrelated. Second Sunday forums are open to the public and have included cultural programs on art and travel in China, slide presentations and critiques on current exhibitions and artwork within a social activist context, a discussion on unauthorized public art and its repercussions, and dialogues on the artist's relationship to members of unions, community groups and activist organizations. The networking committee is responsible for PADD's mailing list and for outreach, locally and nationally -- collecting information for the archives and UPFRONT's news items. (Contact Richard Meyer 584-3568 p.m. for Networking; Jim Murray 787-1784 for Second Sundays).

PUBLIC WORKS

By initiating and sponsoring public art actions PADD hopes to expand contact between artists and non-artists, and make progressive art a more forceful and accessible presence in the culture at large. Work initiated and/or sponsored by PADD since February 1981 include: "How Far Can We Go? Networking from a Feminist Base" at Franklin Furnace in conjunction with the LA/London performance series; "Death and Taxes", a citywide project of independent art events with slide show and discussion at Gallery 345; "Image War on the Pentagon" in the May 3 "Hands Off El Salvador" march on Washington DC; slide presentations on "Social Possibilities of Art" at various cultural events; "Demonstrate!" show at Gallery 345; The "Art and Ecological Issues" show at Hunter College and 22 Wooster Street; art and cultural coordination for "No More Witch Hunts", a national campaign and NY street fair; and "The February 26th Movement", a two-day national activist art conference. (Contact Joan Giannecchini 431-8869)

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December, 1981

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December, 1981

Dear _____

The American Dream may be shrinking but PAD is expanding. Beginning its third year, PAD is a progressive artists resource and networking organization in NYC. Our goal is to provide artists with an organized relationship to society, to demonstrate and document the political effectiveness of image-making, and to encourage the development of new social and activist art forms. We sponsor public events, actions, and exhibitions. (Enclosed is a recent write-up and ~~a sample of our new publication Up Front.~~

Currently PAD is organizing "The February 26th Movement: An Inaugural Event," to present an in depth look at activist art from across the nation and to mount the first step of a major fundraising effort. It will take place at District 1199, home of the Bread and Roses cultural program, on February 26 and 27, 1982.

The event will include three slide/discussion panels addressing the new ideas and forms of Activist Art, local and national networking, and the development of an economic base for our work. There will also be special displays, sales tables, and a potluck dinner, all culminating in a celebratory evening of performances and live music. The event will be accompanied by a special issue of Up Front devoted to visual pieces and articles by participating artists and groups.

The costs of this event could have been astronomical but we have managed to develop a working budget of about $3,400. To date we have raised $1,114. The net return will be used to help us obtain a permanent home for RAD, maintain our archives of political art, and produce Up Front . I am writing to ask you for a contribution of $200 - $1,000 to be used toward those goals and the production of "The "February 26th Movement."

As a major contributor you will become a sponsoring affiliate of PAD for one year. This entitles you to an Up Front subscription, discounted prices to all PAD events, and 2 guest passes to the February event. All contributions, made payable to _____ are tax deductible, # _____. Any contributions would be greatly appreciated. Thank you for taking the time to consider our request. We look forward to hearing from you.

Warmly,

~~I.R. Hungry~~
member of the PAD finance committee
NYPAD

BIG GIVER LETTER (To be sent rich friends, relatives, art world people or any wealthy sympathetic individuals)

Enclosed in this packet is: 4 gray letter-head sheets
4 gray black sheets
2 1 Art Workers News article on PAD
2 1 Poster/brochure on the Feb. 26th event
1 model letter

Please send out two letters. If you have more people to send this packet to, would you xerox material needed. Thanks.

Please feel free to personalize the model letter to fit your relationship with the Big Giver or fit what you know of the Big Giver. Good Luck!

Herb

P.S. Let me know if you get positive response so that I can immediately put them on our subscription list.

Feb 26

A video program will be shown in the auditorium Saturday, 1-5:30.

Schedule:

Suzanne Lacy, "IN MOURNING AND IN RAGE", 1977, 30 min., B/W, sound,. A documentation of a media performance with Leslie Labowitz to protest the news reporting of the Hillside Strangler case in Los Angeles, during 1977.

Julie Harrison, "INTERROGATION", 1982, 2 min., color, mixed sound. "I FORGOT", 1982, 2 min., color, silent. "ALONE", 1982, 2 min., color, mixed sound. "LASTING IMPRESSIONS (THIS IS NOT INFORMATION)", made with Robert Kleyn, 1982, 4 min. 30 sec., color, mixed sound. "IS IT WORK OR IS IT WAR", 1981, made with Ilona Granet, 8 min, 30 sec., Performance artist Ilona Granet talks about skills for the 80's. "SHE WAS READING THE PAPER AT BREAKFAST ONE MORNING AND SHE BEGAN....", made with Anne Hammel, 1981, 5 min., color, mixed sound.

Ron Clark, "IDEOLOGY", 1979, 55 min., color, sound, A tape about ideological representation in dominant practices in cinema and television in this society.

Verity Lund, and Henry Moore, "BY NO MEANS CONQUERED PEOPLE", 1979, B/W, sound, 26 min.,. A documentary of The Long Walk of The American Indians in 1978, during which they walked from California to Wash. D.C. for their rights.

Debbie Zimmerman, and Jacqueline Shortell McSweeney, "WHY WOMEN STAY", 1980, 30 min., B/W, sound, A documentary about battered women and why they stay in abusive homes. Co-produced with Women Make Movies.

Allan Sekula, and Noel Burch, "REAGAN TAPE", 1981, 7 min., color, sound, A montage of Reagan roles, made to be seen in booth in street fair during El Salvador demonstration.

Jerry Kearns, co-producer Carol Scully, 1981, 20 min., color, sound, A tape made for and shown on PBS TV, ch.57, Massachusetts, about the issue of racial and sexual stereotyping in the media, from slides, audio tapes. "NIGHT TALK", 1981, 30 min., color, sound, a program on ch.57, organized by Kearns; a debate between Tom Muhern, the policeman who advised the film "Fort Apache", Richie Perez, Lala Torres.

Martha Rosler, "SECRETS FROM THE STREET: NO DISCLOSURE", 1980, 10 min. 45 sec., color, sound. Some thoughts on the intersection between race, culture, and class as reflected in the street life of San Francisco.

Micki McGee, "SHE READ TOO MUCH", 20 min., color, sound. A satire of women in academia.

Paul Garin, "ON THE RIGHT TRACK", 25 min., A video on the rise of the right.

I don't think we should work in bansk but I just got paid by Xerox via Franklin Furnace to jury this show. What does Xerox own?

In SISTERS OF SURVIVAL (by Nancy Angelo,Cheri Gaulke,Sue Mayberry,Anne Gauldin and Jerry Allyn),the central image is nuns in multi-colored habits pushing a huge boulder around to demonstrate the difficulty (but possibility) of change. Other elements include a film of U.S. military testing, slides of art by children of the Holocaust, and an audio from "Nuclear Dispair Workshops".

*

Susan Hargett will perform rap songs (with piano) in the Sugar Hill technique about street crime, miseducation, and drugs in relation to young black people; Ray Serrano wrote THE FORT APACHE BOP as an organizing tool against the film, FORT APACHE: THE BRONX, when he was a member of CAFA (Committee Against Fort Apache). He will perform with his young son against a slide backdrop of CAFA in action.

*

Vanalyne Green's GENDER VACATION is a tongue-in-cheek visual anthropology about four women in different job stratifications (management,organizer and clerical workers). With the artist's bed as intersection, the performance explores, through slides and audio ,the similarities and disparities of their experiance. ("So what do cheese burgers and sex have to do with labor problems?").

*

INCIDENTS (A PROPAGANDA PLAY) by paul Zaloom, is a true story on a cranky (paper film) about seven accidents involving nuclear weapons in the U.S. since the 1950's. Not so funny but Zaloom always gets people to yuk it up. Formerly with The Bread and Pupet Theatre, he is best known for his one-man found object puppet shows, in which he gives

(Continued)

toys ,junk and debris the leads in comedies about the modern world.

*

Herb Perr and Irving Wexler collaborated on WE WANT TO LIVE, about the estheticization of war. It ranges from Marinetti's futurist ode to war, to tap dancing, interviews with Vietnam veterans, slides and poetry. Aformalist view of militarism is gradually transformed into an affirmation of life through organization and resistance.

*

AND THEN AROUND 9:00..... LIVE MUSIC AND PERFORMING BY THREE BANDS: THE CHAMELEONS,THREE TEENS KILL FOUR,NO MOTIVE AND THE FOURTH WALL REPERTORY.....

.....A N D D A N C I N G ! ! ! ! ! ! ! ! !

PRESS RELEASE

Contact: Nancy Linn
(212) 925-0325

PADD
P.O. BOX 2064
Grand Central Stn.
NYC 10163

HALFWAY THROUGH REAGAN & HALFWAY TO HELL, ARTISTS MOVE FROM THE PURGATORY OF INDIVIDUALISM INTO ORGANIZED ACTION

After 2 years of work with progressive artists in New York City, PADD (Political Art Documentation/Distribution) is holding the first national activist art network and developing new forms, theory and distribution systems. It coincides with the annual College Art Association Conference, and the citywide series of women's art shows sponsored by the Women's Caucus for Art, one of which will be in Gallery 1199.

"THE FEBRUARY 26th MOVEMENT" will focus on socially-involved art, how it acts and interacts with varied audiences and within progressive organizations who recognize culture's important role. Styles and politics will range from the avant garde to community and minority arts to active cultural resistance.

On the "NYC: Politics In Form" panel, the groups involved are ABC No Rio, Black United Front, Cityarts, Co-Lab, Fashion Moda, Group Material, and PADD. National groups on the "Activist Art USA" panel are LAPADD and SPARC from Los Angeles, X-Change from Seattle, Neighborhood Arts (NAPNOC) from Baltimore, and Art Squad from Philadelphia. The "Getting It Out" panel will lay the foundations for an alternative distribution system for oppositional art with Moe Foner of Bread and Roses, Jenny Dixon of the Public Art Fund, Mike Harwig of Independent Curators and Arlene Raven of the Woman's Building and the Lesbian Art Project.

POLITICS IN FORM/POLITICS PERFORM
Saturday Night, ~~begnning at~~ 8 PM to 9PM

In Sisters for Survival (by Nancy Angelo/Cheri Gaulke/Sue Mayberry/Anne Gauldin and Jerri Allyn), the central image is nuns in multi-colored habits pushing a huge boulder around to demonstrate the difficulty (but possibility) of change. Other elements are a film of US military testing, slides of art by children of the Holocaust an audio from "nuclear despair workshops."

*

Susan Hargett will perform rap songs (with piano) in the Sugar Hill technique about street crime, miseducation, and drugs in relation to young Black people; Ray Serrano wrote The Fort Apache Bop as an organizing tool againstthe film "Fort Apache: The Bronx" when he was a member of CAFA (Committee Against Fort Apache). He will perform with his young son against a slide backdrop of CAFA in action.

*

Vanalyne Green's Gender Vacation is a tongue-in-cheek visual anthropology about four women in different job stratifications (management, organizer and clerical workers). With the artist's bed as intersection, the performance explores ~~with~~ through slides and tape the similarities and disparities of their experience. ("So what do cheeseburgers and sex have to do with labor problems?")

*

Incidents (A Propaganda Play) by Paul Zaloom, is a true story on a "cranky" (paper film) about seven accidents involving nuclear weapons in the US since the '50s. Not so funny, but Zaloom always gets people to yuk it up. Formerly with Bread and Puppet, he is best known for his one-man found-boject puppet shows in which he gives toys, junk and debris the leads in comedies about the modern world.

more*

*

Herb Perr and Irving Wexler collaborated on We Want to Live, about the estheticization of war. It ranges ~~in references and replays~~ from Marinetti's Futurist ode to war to tap-dancing, interviews with Vietnam veterans slides and poetry. A formalist view of militarism is gradually transformed into an affirmation of life through organization and resistance.

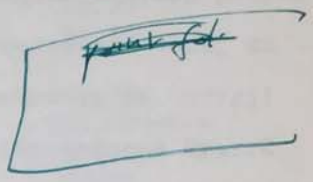
And Then around 9:00... live music and performing by three bands: The Chameleons, 3 Teens Kill 4 No Motive and the Fourth Wall Repertory.... and ~~then (or at the same time)~~ Dancing.

PAD / CAA

[Allan Kaprow]
* X-changes
* S.D.
LA
S.F.
N.A.P.N.O.C.
* Philly
Nicky's Amherst group / Glen Rosa ....
* SPARC

1 panel + PAD rehearsal

keep focus about who were trying to organize
sensitive to racism but organizing who we can organize



JKCAA panel Thurs or Fri morn

Fri nite NY + dinner

Sat. aft 2 panels Reactivate Fri nite
5 or 6 hour perfs?

table - alt. visual culture

4/0 table orgs.

3t
Colab → Jim or Mike
No Rio → Christi
F Moda → Stefan Eins
G P Mark → Jim
P.A.D.

panels: 1) rehearsing
2) issues of working artists
3) collabs.

Sat 2 spaces

Audit ... open tables etc
Reunion - 2 panels/workshops

rehearsing
ML - guy in N.C.
Days

architecture...are viewed as aspects of a supernatural metabolism. This is the crux of their differences. In his own evocative and unprovable reconstruction of an agrarian death and renewal cycle, Dames looks to all the data Burl mistrusts or ~~jusx~~ downright disbelieves, which includes clues from etymology, place names, folklore, as well as ~~the~~ megalithic ~~xxxx~~ ~~higher~~ mathematics, ~~science~~ and astronomy. He writes better than Burl and, as an unashamed romantic, does not sound awkward and embarrassed when he ~~resorts to~~ poetic speculation. ~~His~~ compelling network of interrelationships ~~mx~~ is (perhaps dangerously) welcome amidst the dry denials of all imagination that characterize so much of the archeological literature. Reading Burl after Dames (I recommend the reverse process), I kept wondering how anyone so deeply involved in his subject as Burl could resist giving it some life. ~~Despite~~ his understandable dependence on those "remarkable parallels" between neolithic /Bronze Age monuments, ~~and those of the~~ ~~Nnxnknxnenxnxx~~ ~~"ative Americans~~ and occasional grudging references to Eliade or Frazer, I kept wantig to pat him on the back and say, "Go ahead, man, live it up. Speculate a little!" ~~H~~Hopefully he did so in private; the only public indication is ~~the~~

In any case, I will have to monstrously simplify Dames' theory, as I have Burl's. In brief, he sees the Sanctuary as the ~~kgnxinx~~ ~~pxnexnxnxxxxxnxnxnxnxmx~~ site of puberty rites ~~xxxxxx~~ for girls in springtime; the Henge as a "wedding ring" of summer (~~the~~ Kennet Avenue from the Sanctuary ~~as~~ being the girls' processional row and ~~the~~ Beckhampton Avenue ~~as~~ the boys'); Silbury Hill as the Pregnant Vegetation Goddess giving birth at Lammas in early August (when the hill began to be built); and the West Kennet Long Barrow as the hag, the death or "long" or "bone" goddess, where the seeds/bones germinate before rebirth begins the cycle ~~anx~~ again. Referring to topography ~~ons~~ and mythology ~~ons~~ as well as to archeological evidence, Dames integrates symbol, ritual and myth with every natural feature of the area and with its human-made counterparts. No clue is ignored; no intuition, however far-fetched, is discarded. ~~The difference of the barrow and the hill to sheep~~ In the process he makes a convincing general case for

JAllyn
GSholette

1/23/82

February Event Budget Update

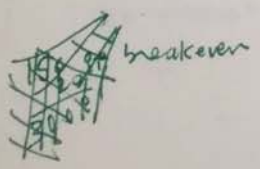
	PROJECTED EXPENSES	EXPENSE	INCOME
Pre-Event Expenses		Totals:	
Brochure	261.50	(471.94)	
Print		361.00	
Typeset		45.00	
Stats		26.00	
Bulk mailing & DTW labor		39.94	
Publicity	500.00	(615.00)	
Press release, stamps, envelopes		40.00	
CAA page		150.00 incl. in	
Projected Expenses: Ads		350.00	
Press kits		60.00	
Re-send press releases		15.00	
Pre-event tickts	$1.50 40.00 cheaper - pay IF	(5.00) 5.00	
Mailing to contact groups			
Postage	87.00	(26.00) 26.00	
Special donations to Event			400.00
TOTAL: EXP.	888.50	1117.94	
: INC.			400.00

TOTAL PROJECTED BUDGET: 2059.50 +600 for Upfront (Misc. $250. covers what we've gone over budget with. We are currently 229.44 over budget.)

BALANCE OF INCOME NEEDED TO DATE: 1659.50

PADD Affiliate Membership Financial Report

	EXPENSE	INCOME
Affiliate letter & big money letter		
Xerox, printing, paper, stickers, envelopes	85.01	
Postage	158.00	
DTW yearly? fee to join for bulk mailing	60.00	
Affiliate memberships		980.00
Special donations to Feb. Event		400.00
TOTAL EXP:	303.01	
INC:		1380.00



To: NYPADD
From: The Coordinating Committee
Subject: The February Event Update

In structuring the February event (what shall we call it?) we're taking into consideration three interrelated tasks, each necessary to our advancement in this period:

1) Networking with: a) visual arts groups in NYC who have identified themselves as seeking progressive alternatives (content and distribution) to the dominant visual arts system. (see under Friday below) b) visual arts groups in our geographical region and in other parts of the country who appear to be developing agendas similar to NYPADD'S. (see under Saturday, panel 1 below) c) organizations such as unions, advocacy groups, colleges, funding groups, progressive church groups where a economic/distribution base for our work can be developed. (see under Saturday, panel 2 below) The coordinating committee feels that distribution/networking is key to our survival-----no one else is going to organize it for us. We also feel that NYPADD must move now to establish its own economic base (that's fundraising folks!)

2) Theoretical development: Those currently controling the visual arts system (commercial galleries, museums, collectors, etc) frame the form and content of most artists' work. (the art evolves primarily as a function of its commodity value in the system) If we are serious about building an oppositional culture our discussions concerning form and content, collaboration, the differing faces of realism, et al---must be grounded and framed by answering the questions----- who is our constituency/audience?, and what is our economic base? To answer these it is important to see the networking/distribution triad outlined above (a-b-c under networking) as the where, the place, the rudiments of a support system for our work. Instead of exploring questions of form and content et al in relation to the needs of the corporate art system we must seek our answers to these issues in relation to the union movement, the womens' movement, the Black liberation movement---and so-forth.

In this way, putting place together with theory, we'll develop our cultural theory, a theory of opposition to corporate hegemony--a cultural theory of progressive change, a theory that answers----- which side are you on?

3) Fundraising: this event will be put forward as a fundraiser for " getting a new home" for NYPADD. See section on economics below.

Program Proposal: Update

Goals----networking-theoretical development-fundraising

Friday Night	District 1199
February 26	The Reuther room
7-11 pm	cap. 130 people

NYPADD will invite visual arts groups from NYC to make slide presentations about their groups. We would also participate, showing our history and chairing the evening. We would present each group with a list of questions for discussion by early December. These papers should be aimed at generating discussions around the aesthetics and politics of the participants. Every effort should be given to raising issues and questions that NYPADD sees as timely to the development of oppositional visual culture. We want to find out where people are in order to plan where things might go in the future. Issues such as working in the streets, collaboration, form and content, etal---need to be approached from the realities of our time and place.

participants: (tentative list)

NYPADD--Group Material--Fsshion Moda-Colab--ABC No Rio--City Arts--Comic Artists Guild--Heresis--Maintrend--Asian Cine Vision--Downtown Community Video--and others

does Jeannie Friedman belong to Group Material? Should be said speaking

Saturday
February 27
12:30 - 2:30

District 1199
The Reuther room
cap. 130 people

Networking: The National Picture

Nation-wide, what is the present situation with groups similar to NYPADD? Essentially, we move from local networking (friday night) to a national scope on Saturday. This panel should build on the efforts of the Seattle conference held last Summer and bring together as many groups from around the country as possible.

participants:
(tentative)

NYPADD
SPARC -- Los Angeles
X-CHANGE -- Seattle
"LAPADD" -- Los Angeles
ART SQUAD -- Philadelphia
THE SAN FRANCISCO POSTER BRIGRADE
NAPNOC -- Baltimore
AIFV -- New York

Where its not possible for reps to attend every effort should be made to get materials (written, slideshows, audio,video--whatever) so that we can see as complete a picture as possible of what's going on around the country. As with Friday evening NYPADD will prepare questions by December to distribute for framing the discourse. Clearly issues will overlap and reverberate from the local to the national setting.

Saturday
February 27
3:00 - 5:00

District 1199
The Reuther room
cap 130 people

Distribution: An Economic Base for Activist Art

Developing and economic base is essential. Independent distribution is an important aspect of that base. What are the options available to us? Who is our primary audience?

Is it possible to be seen, heard, supported without total dependence on the corporate art system? If we are to develop we must answer such questions. That's why the coordinating committee is suggesting a panel focused on distribution and fundraising.

Participants: (tentative)	UNIONS: The Bread and Roses Program	
	COLLEGE GALLERIES:	Josephine Gear SUNY, Binghamton
	FUNDING GROUPS:	The North Star ~~Fund~~ Resist
	AMERICAN FEDERATION OF THE ARTS:	Walter Polachuck
	NATIONAL COUNCIL OF CHURCHES	
	INDEPENDENT CURATORS ASSOC:	Mike Hardwig ~~Mila Hardwig~~

It is essential we begin an organized ongoing fundraising campaign. This panel should be approached as part of the groundwork of that effort.

Saturday
February 27
12:00 - 5:00

District 1199
The Big Auditorium

Exactly what to do with this space during the afternoon has not been agreed on in the coordinating committee. One proposal suggests that we ask for a $10.00 donation from various visual arts groups, bookstores, alternative spaces, galleries and so-forth. This small fee would allow them to set up tables, wall displays, and so-forth to network with each other and our audience. A sort of left cultural festival with films and videos could be organized. Food and drink could be sold and a table area for people to sit and visit could be set up.

Saturday
February 27
5:30 - 12:00

District 1199
The Big Auditorium

We are proposing three events for the evening :

1) A potluck dinner. Made by NYPADD members and sold in the big auditorium. There are kitchen facilities for keeping things cold or warm.

2) Following supper, we're proposing a series of short performances. Each performance no longer than 10 minutes. We want to feature the work of NYPADD members and also invite others to participate.

3) Following the performances, we're proposing having two or three bands play and party out the evening. We can sell beer and wine.

And now let's talk about money.....

for PAD

1-13-82

dear lucy,

enclsd is ck for $100. drawn to Heresies and earmarked for your discretionary application according to the tenor of my phone conversation with u recently. regards, gerry rosen

tickets by next Sun. — every member sells 5 tickets - have all names of who sold to ... affiliates get refund ...

* Number tickets & who they go to.

Radio

4) NYC Jenny Dixon

VG → BAT Rich Harris or Linda Perry (JK call Mimi?)

WNYC

TV

Betsy Hirsch at CBS?

PBS?

make something of this

* Auditorium + video is → free < come in & see

tickets - LL Rds. St

rubber stamp symbol for each event
write symbols on tickets so

hand number tickets is RED

1) overall ticket: at door (thru mail if requested)

only at P.M.? $20 ~~($1 for split)~~

also incl. dry/bouts & mark

Rubber stamp hands at events?

~~H Stamp~~ Personalized charge color

Sep tickets? real nuisance

Overr. cover tickets available? when needed? Jan. 24 ~~bright color~~

Not card

Herb sets all numbers for finance comm.

Jody do? → press release + headlines → now w. flyers 2nd flyers out

CAA - Nancy did?

Jan.26, 1982

Tim Drescher
448 Alvarado
San Francisco, CA. 94114

Dear Tim,

We're very pleased that you will be able to participate in the national panel on public art at the PADD conference Feb.26-27. It takes place the afternoon of Feb. 27 and we expect a large audience. The subject will be the effectiveness of all kinds of public art as a means of communication with the disenfranchised. You will represent the National Mural Network -- perhaps the <u>most</u> effective group!

As the first national conference for socially-concerned art groups, this is an important event. We much appreciate your support and look forward to the discussion (and the published version of it in our publication). We'll be in touch re details.

Sincerely,

Lucy R. Lippard
for PADD Feb.26th committee

ADS
2 wks before K

from overview

budget
tickets
press kits
hostle dinner as per event?

free tickets
we give tickets
press + gifts door ok?

Coll Fox
Nation
I.T.T. – John Greyson
VG> Daily News – (Roger Baker
LL> Grace G.
LL> Betsy H. covrp

PRESS contact
for each period

LL be sure get into art listings calendars VV

esp. NYT art listings

find angle

sep piece – performance series reviews
John Howley
Bonnie Marranca
Cinda Burnl.

~~$ flyer~~
$ 421 poster all exp. (3,00)
+ DTW postage (38
+ stamps + envs. mailing c. $30.
$ 450 + c. $38 ($ FL labor)

VG> * Barbara Barracks
VG> Jeff Weinstein
VG> John Perreault
[Micki – w. coast]

total c. $500
~~posting~~ flyer, st. poster + press release + mailing

* give Lori + Greg all figures

* Coming – press kit – at events
Lyn + JK take pix Fri
n.y. + get Mel asst to print?

include: bios q 00 + groups (offset $15-20) LL call Mel for prices
+ photos (what can get beforehand) do photos
Upfront #1, 3, 4)
COVERS – (LL use old ones) $15
$30.?
20 copies + 2 photos?
how much?
prints $2.00
Vm. friend
Total c. $60
Jody check offset prices

$350 ADS:
overv. $325 hi, low = $45 less
CHRON, medium
CAA $150
VV $88 (orig. 100) .69
Arts $25
Soho $50-34
DTW discount via Jim Jr
Guarding (donatable?) + D.Wld?
LC> Artforum
Art in Am
WCA program? (Subra)

TOTAL $1,000

tickets $5

<< call Vivalyne

<< call Greg re Rosen contrib. not H? or cult. council? OR ___? or can we have 100 + slip later? we've applied elsewhere

P.A.D. overview Jan. 17

> Overv. comm. make a presentation Jan. 24 + pub. comm. — where need help: after meet come John Jay? gets 5 tickets

Herb - PAD free table at Red Apple ~~Mat~~ Feb. 19-20

(A) finance comm.:

T-shirts JA doing (for almost nothing)

$4.00 now for ~~newsletter~~ Upfront

Jen just hear: 1) how much $ brought in
2) " " " spent
3) " " do we have now
4) " " will we spend

* give Van Tiks summary

(B) Food Irving, Stan, Michael, Miriam

8-10 min 10-20 slides:

(C) Panels

T.K.: Map, Harvey, Dixon-Raven-di Gioia - ~~Mat~~, Pat Hill

Dist:

Laurin Raiker

Greg: Tom, Christi, Stefan, Ngoma, Geller or Walter R., ~~PAD~~ City V. Vin

Lucy

Nat: NAPNOC, SPACE, LAPAOD, Arts Gov, X-change, Tim? D

Treas. deadl.

Bob Carroll

(d) price

unemployed rate — # doors (but can tell
00 ~~when~~ we know there will be a $\frac{1}{2}$ rate)

perfs (e) VOTN ... doing what:

Uhs/Ens (images, slides - text + sound nothing being)

Dim Tyrr

{ rap. + JK $10 @
-20

Bob Carroll

> Daryl Chin (?) < a segment < 2 gag men segment

LL > add to folles list

✓ FF
Common Cause
CBS
NACLA
JoLA
AiFV
~~AIFV~~

Anne S
bus for fentatives

1199 February Event/FUNDRAISER Income/Expense Sheet

	EXPENSE	IN KIND SERVICES	INCOME
Pre-event Expenses			
Mailing to contact 150 groups	15.00		
Pre			
Pub			
Pos			
Fl			
			4060.00
			(4903.50)

Set H. call

9/9 · 14th

Graybura
Nickle Gall
eve. 9/14th

Dist. Gia
Jenny Dixon
Mae Foner
Mike Harwig
Arlene Raven
+ others

Fort Mason Bop
Ray Serrano
Susan Harsett
progressive
a rap story about
Yoshiko 99

Van
Jour/Stan
Dick/Irv.

JK — FZW perfs
C U

*Diane Newton

SFPB
Guardian
Star Fire
ITT
im. war Xeroxes?
Regs.
Banff no —

CH
Talbot

403-762-2529
403-762-6282

80 - print
70 - [illegible]
60 - DTW
44 a
430?
26 - stats
45 - [illegible]
10 [illegible]
370
41

people responded.

and Music, Poetry and Dance

The CARASA Singers, Jan Clausen, Rosemari Mealy, Cristina Molina & Band, Zoraida Santiago, and Serious Bizness.

SUNDAY, MARCH 8, 1981 2 p.m.
YWCA, 610 Lexington Avenue at 53rd Street

Suggested Contribution: $2.50

Childcare Provided
Refreshments Available

Any Profits Will Be Shared By The Performers And The Supporters: The Committee For Abortion Rights and Against Sterilization Abuse, Women Office Workers, Heresies, The National Organization For Women, Organization of Asian Women, Political Art Documentation & Distribution, N.Y. Socialist Feminists, United Trades Women, The Women's Pentagon Action and The Women's Section of the Black United Front.

EXPENSE	IN KIND SERVICES	INCOME
15.00		
12.00		
60.00		
40.00		
150.00 ? pay.?		
300.00		
50.00		
100.00) ? 100.00		
70.00		
151.50		
40.00		
888.50		
988.50) 100.00		
059.50		
		4060.00
778.00) 1070.50		(4903.50)
??!		

280 - print
70 - total
60 - DTW
44 a
c. 430?
26 - sheet
45 - tyrs press
10 prep
1357
41

1199 February Event/FUNDRAISER — Income/Expense Sheet

	EXPENSE	IN KIND SERVICES	INCOME
Pre-event Expenses			
Mailing to contact 150 groups			
xerox - 150 at .10	15.00		
envelopes - 300 at. .04	12.00		
stamps - 300 at .20	60.00		
Pre-event tickets - PIP 200 5x7 card stock = 800 tickets	40.00		
Publicity			
Whole page in CAA Booklet	150.00 ? dep.?		
Paid ads	300.00		
150 Press relesees-enveolpes,exrox,stamps	50.00		
Poster/Flyer - 3000 - 8 1/2" x 14" - Design	?(100.00)	? 100.00	
Typesetting	70.00		
Printing, Black ink/colored paper/1/4 pg. halftone 2 sides/60 pd. paper	151.50		
Flyer mailing - bulk rate .04/1000 pieces	40.00		
Subtotal Expense	888.50		
Subtotal In kind Expense	(988.50)	100.00	
TOTAL EVENT EXPENSES	2059.50		
TOTAL EVENT INCOME			4060.00
TOTAL IN KIND EXP./INC.	(2778.00)	1070.50	(4903.50)
NET PROFIT 2000.50			
TOTAL LABOR DONATED WITH LOVE	??!		

280 - print
~~70 - paid~~
60 - DTW
~~34~~ 41
c.430?
36 - Sheets
45 - types
10 press rel.
~~345~~ 371
411

	EXPENSE	IN KIND SE$VCIES	INCOME
Documentation of the Event			
3 rolls black/white and color slides and development	27.00		
1 camera rental, $20/day, 2 days	(40.00)	40.00	
6, 1 hr. tape recorder cassettes, $5/each	30.00		
1 tape recorder rental, $15/day, 2 days	(30.00)	30.00	
Subtotal Expense	57.00		
Subtotal In Kind Exp./Inc.	(127.00)	127.00	
Miscellaneous Expenses for the Event			
Workers tip for the weekend	? 40.00		
Garbage bags - 2 boxes/$2 each	5.00		
Miscellaneous whatever	250.00		
Subtotal Expense	295.00		

For immediate release
contact (212) 925-0325
See schedule attached

THE FEBRUARY 26TH MOVEMENT**

A MOVEMENT THAT WILL MOVE YOU TO ACTION!

Panels, Slides, Displays, Live and Lively Music, Debate, Food, Performance, Discussion, Dancing and Organizing!

After two years of work with progressive artists in New York City, PADD (Political Art Documentation/Distribution) is holding the first national activist art conferenceon Feb.26-27,1982, at the District 1199's Martin Luther King Jr. Labor Center, 310 West 43rd St. The two-day event is aimed at building an activist art network and developing new forms, theory and distrubtion systems. It coincides with the annual College Art Association Conference, and the citywide series of women's art shows sponsored by the Women's Caucus for Art, one of which will be in Gallery 1199, ~~at during the February 26th Movement.~~

The February 26th Movement will focus on socially-involved art, how it acts and interacts with varied audiences and within ~~militant~~ progressive organizations who recognize culture's important role. Styles and politics will range from the avant garde to community and minority arts to active cultural resistance.

On the "NYC:Politics In Form" panel, the groups involved are ABC NO Rio, Black United Front, Cityarts, Co-Lab, Fashion Moda, Group Material, and PADD. National groups on the "Activist Art USA" panel are LAPADD and SPARC from Los Angeles, E-Change from Seattle, Neighborhood Arts (NAPNOC) from Baltimore, and Art Squad from Philadelphia. The "Getting It Out" panel will lay the foundations for an alternative distribution system for oppositional art, ~~outside the mainstream.~~

All day Saturday the 27th, the auditorium will be a multi-faceted display of Left culture, with a video program and tables of information and ~~left~~ visual politics by organizations, magazines, unions, bookstores,etc. And Saturday night is PADD's bigest celebration yet -- performances, dancing refreshments and three political bands: The Chameleons, The Fourth Wall Repertory and 3 Teens Kill 4/No Motive.

In the last year, PADD has presented the monthly "Second Sunday" public forums on

FOR IMMEDIATE RELEASE
Contact (212) 925-0325 — ?or V.G.?

THE FEBRUARY 26TH MOVEMENT:

A MOVEMENT THAT WILL MOVE YOU TO ACTION!

Panels, Slides, Displays, Live and Lively Music, Debate, Performance, Discussion, ~~Rx~~ Dancing and Organizing!

The February 26th Movement: An Inaugural Event is two days of activities aimed at Building an Activist Art Network and developing

art and political issues, ~~founded an~~ expanded in International Archive of Political Art, created such public events as "Death and Tazes," "Image War on the Pentagon" and the "Demonstrate!" show, PADD has also co-spnsored a large number of exhibitions and events with social organizations, such as International Woman's Day, No More Witch Hunts, the "Art and Ecological Issues" shows and Pro Choice actions. A special issue of PADD's publication Up Front will appear at the Feb. 26th movement describing participants and programs with words and images.

GET OUT OF THE MAINSTREAM AND INTO THE RAPIDS OF PROGRESSIVE ART ACTION . GET MOVING.'

For details of schedule and prices, see flyer attached.

Howard Evitz No.

Son

comix W Carrie / Jeff / Guardian (call labs: wking)
VV working of / Grace Glueck / Arthur Lans New

Mel call: Goldstein / Feb 29 / ~~Best Supp~~

Mel xerox reviews:
New Alliance etc

Moe was excited re polit. revs

WBAI Comm. Bull. Bd : Charles Lynch, Joe Cuomo (for photo staff)
10 to 1 pp Mel's show
Mel's show
Mel do
send a lot of announcements & stuff from -
Mel / pp ~~Thors~~ Thor's Hammer - 6/1

GLASS OF MILK SPILLED UNDER A BLUE SKY

by Cecilia Vicuña

(Bogotá, September 1979)

The cow
is the continent of
whose mil
is

Street po
Li

Mel – Sotto pix
who wanted to let.

call (also in NY) Guardian / Julia Adams / pare equals
Jeff / Grace Glueck / Arts & Leisure News

Mel call: Goldstein / Hesby / ~~Bert Supree~~

Mel xerox reviews:
New Alliance etc

Moe was excited re polit. revs

#) WBAI comm. Bull. Bd : Charles Lynch, Joe Cuomo (for photo stuff)
10 to 1 pp weekdays
Mel's show fun
Mel do send a lot of announcements & stuff from –
Mil / pp ~~Thors~~ Thor's Hammer – bill

Mel Dec 30 party

Call Mel re [illegible] + send xerox of press release

Dec. 30 re press

Mel 1199 public.

make sched. for all shows w. deles. of resp.

5 wks before each show flyer goes to press + ML prepared + notices to monthlies

list of all NYC co

wkly ♀ – * printed by Dec. 15

Howard calling Eric Nadler

Candace wk mi. for this w/c

Soho News – Pepi Carmel – Soho pix photos. young ♀ who wanted to do it.

comix w/ Carrie working ♀ / Jeff / Grace Glueck / call (also in wk) Guardian / Julia Adams / Arthur Lans News / parreaux

VV

Mel call: Goldstein / Tresay / ~~Bert Supree~~

Mel xerox reviews: New Alliance etc

Moe was excited re polit. revs

WBAI comm. Bull. Bd: Charles Lynch, Joe Cuomo for photo staff

10 to 1 ♀♀ weekdays

Mel's show from

Mel do send a lot of announcements + stuff from – do

Mi/ ♀♀ ~~Thors~~ Thor's Hammer – blk culture program

The Progressive Cultural Networking List is a project of Los Angeles Political Art Documentation/Distribution (L.A.P.A.D.). The objective of the list is to increase access to information and resources by connecting artist-activists with progressive projects and organizations.

The Networking List is a computerized data bank. Individuals and organizations can request mailing labels sorted according to the geography, demography and interest areas pertinent to their mailing. In this way progressive organizations may communicate inexpensively with supporters outside their own membership. At the same time, artists can be informed about issues or events within their areas of interest.

You select the areas of interest you wish fed into the data bank. You also determine the level of access to your name. You can participate in larger information networks by choosing the highest level of access, or you can restrict your participation to specific-issue projects, or for only L.A.P.A.D. mailings. You will only receive mailings in those areas you have designated, and only from organizations and/or individuals whose characteristics you have authorized. At any time you can have your name removed from the list.

If you are hesitant to enter your name into a data bank, please consider that most of us are currently on any number of computerized mailing lists, few of which are voluntary or oriented toward those working to develop a progressive culture.

If you have comments, criticisms or suggestions about any part of this project, please feel free to write them on the back of this sheet.

PROGRESSIVE CULTURAL NETWORKING LIST

In order to become a part of this networking service, please complete the following registration form as legibly and accurately as possible. Place letter code in box.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

HOME PHONE NUMBER ( ) _____

WORK PHONE NUMBER ( ) _____

☐ Please do not give out my home phone number.
☐ Please do not give out my work phone number.
☐ Use numbers for L.A.P.A.D. phone tree only.

A ☐ ACCESS-Who can mail to you?
1. Individuals
2. Organizations
3. Individuals and Organizations
4. L.A.P.A.D. only

☐ I am interested in becoming active in L.A.P.A.D. and attending monthly meetings.

S ☐ SEX (F/M)

CI ☐ CULTURAL IDENTITY
A. Black
B. Asian/Pacific
C. Native American
D. Latina/Latino
E. Jewish
F. White
G. Other _____

C1 ☐ PRIMARY IDENTIFICATION (choose one or two and rank in appropriate box)
C2 ☐
VA. Visual Artist
PA. Performing Artist
LA. Literary Artist
MA. Media Artist
AO. Arts Organizer
EW. Educational Worker
PO. Political or Community Organizer
XX. Other _____

M1 ☐ MEDIA INTEREST (choose up to three and rank in appropriate box)
M2 ☐
M3 ☐

PA. Painting
SC. Sculpture
CR. Crafts
DR. Drawing
GD. Graphic Design
MU. Murals
PH. Photography
PM. Printmaking
FI. Film
VI. Video
AR. Audio/Radio
AC. Architecture
DA. Dance
MS. Music
PF. Performance Art
TH. Theater
PO. Poetry
PR. Prose
CT. Criticism/Theory
XX. Other: _____ _____

I1 ☐ ISSUE INTEREST (choose up to three and rank in appropriate box)
I2 ☐
I3 ☐

EE. Environmental/Ecology
HC. Health Care
FH. Food/Hunger
CO. Consumer Rights
LG. Lesbian and Gay Rights
WR. Sexism/Women's Rights
CI. Racism/Civil Rights
DR. Disabled Rights
LU. Labor Unions/Workers Rights
CR. Crime/Police Brutality
TR. Housing/Tenants Rights
WR. Social Services/Welfare Rights
AG. Ageism/Social Security/Seniors Rights
LS. Liberation Struggles/Imperialism
PE. Peace/Anti-war/Anti-draft
CL. Civil Liberties
EI. Educational Issues
PC. Parenting/Children's Rights
CP. Cultural Politics
XX. Other: _____ _____

If you are an active member of any cultural or political organizations, you may list them below. Please do not use acronyms.

_____
_____
_____

If you have any special networking needs, you may list them below. Please be brief.

_____
_____

Let your friends know about the network. Registration forms will be forwarded upon request.

☑ Because L.A.P.A.D. relies on no public or private institutional support, we ask that you help to defray the costs of this networking service by enclosing the suggested contribution (payable to L.A.P.A.D.):

☐ Income under $10,000---$5 per year
☐ Income over $10,000--$10 per year

Enclose your contribution and send this complete registration form to:

L.A.P.A.D
2936 West 8th Street
Los Angeles, CA 90005

Mel-2 (Eugenia Maria Hosdos producer)

Mel will do: politsky/ — Mel will ask Ortega

Susan Ortega, Nelson Ortega, Darby Wild, ~~Ade~~ de Pueblo, VO3

New Alliance ~~women~~ Harriet Hofman

World Mag. Donna — mag (dir. mailing list)

Radio Stations spot announcements — WNCN

Mel called everyone on list — every week do get carnival listings Voice/NYT NOL

think + call Me *

WK study student? has to learn drum it

5 + hrs. → up to 37½ hrs

Source/JK/PAD

---

find someone to do review + present the public. as a possib.

* New York — ask David Tankel

and M. Rosler a jury —

Sally Stein — wking of Howard

Cable — Colas

NYC listings

* Walter Robinson Atlanta

~~Lower Manhattan~~

---

*TAKE Photos — get friends 499 to call us

Gilbert #10 #10 student

get back to Mel

Sched Jes 26

Nancy / Mil

1) ad for CAA + monthlies — Elg get from Nancy or Adrian — or Miriam

no monthlies we missed

Jan 8 tickets (Herb ~~designs~~ draw it up)

Jan. 15 lists go out

& CAA program deadline

(Mel list mostly TV + radio)

· add to listing list I have

~~Downtown~~

Voice

Times

see Jody list

press releases - color

red ink on white

Xerox

ads for dailies + weeklies:

VV

Soho News

Village Voice — 2 wks before ?

give Nancy a poster

Elg doing letterhead w. hands

LC

WCA

~~Call WCA re bulletin board~~

A in A

AIA

Freeads?

* Short version of copy re Jes 26 (left side of poster)

* press release

about the artist and collectivity. His key code is based on the words "one here" -- the individual in the present.[32] Ireland speaks of his art as paradox and irony, as "play" in the ancient sense of an acts that diminish fears of destiny and "liberates an energy which can ultimately express itself creatively."[33]

Ireland's work "translating" Ogham into the avant garde kept him literally on the edge -- in Gaelic the word for horizon means the edge of the sky. The hirizon was the ancient telescope, and astronomical alignments were made to natural landmarks such as distant notches and peaks, or to barrows constructed for that purpose. Similarly, the standing stones may have been shaped so as to indicte orientations or other symbolic directions. For instance, Thom has shown in detail how the Ballachroy (Scotland) stones, with their functional flat and rough edges, could have been used in a solar observatory; he has found similar data in many other places, concluding that the megalith builders used a precise, 16-part calendar.[34]

Rank has suggested that astronomy was first used for prophecy rather than for calendar making; that while predicting personal/collective fate and trying to influence time in the search for immortality, people discovered measurement instead.[35] Cassirer has observed that the sun and moon were intelligibel only when "copied" in terms of the human body,[36] and one theory even has the consonants being formed by the shape of the mouth to imitate the sun's course. The moon may have been studied by early astronomers before the sun because its monthly cycles were more closely attuned to organic life and concurred with early matriarchal beliefs; its effects on the tides would also have been crucial to the early British and Scandinavians (and far less so to the Mediternannean peoples.) There are indiciaions that the Megalithic alignemnts were lunar before solar, as at Stonehenge (though John Wood disagrees, noting ~~there is~~ not we know of "no lunar

JAN 15 deadline

CAA program

? has wrt. Env. side

		IN KIND SERVICES	INCOME
	00		
	.00)	300.00	
	5.00)	15.00	
	9.00)	9.00	
			1350.00
			450.00
			750.00
			200.00
			100.00
			300.00
	603.50		
	(987.50)	324.00	3150.00
			(3474.00)

way in art comes from art-working."[37]

Painting is overtaken by time and the painter is a prejudice of the past....The closer one gets to the phenomenon of painting, the more the source (objects) lose their system and are broken, setting up another order acceptable to the laws of painting. The artist who wants to develop art beyond its painting possibilities is forced to theory and logic.[38]

Kasimir Malevich

Every new form limits the succeeding innovations in the same series. Every such form is itself one of a finite number of possibilities open in any temporal situation. Hence every innovation reduces the duration of its class....No formal sequence is ever really closed out by the exhaustion of all its possibilities in a connected series of solutions. The revalidation of old problems in new circumstances is always possible and sometimes actual.

George Kubler[39]

The trouble with [illegible]

monot[illegible]

EXPENSE	IN KIND SERVICES	INCOME
110.50		
175.00		
(300.00)	300.00	
(15.00)	15.00	
(9.00)	9.00	
		1350.00
		450.00
		750.00
		200.00
		100.00
		300.00
		3150.00
		(3474.00)

Presented 11/29

1199 February Event/FUNDRAISER Income/Expense Sheet November 1981 - JAllyn

	EXPENSE	IN KIND SERVICES	INCOME
Friday eve; Potluck & Panel Presentations from Cultural Groups			
Panelist Honorariums - 5/$20 each	100.00		
Beer/wine for sale - 150 glasses/$1 each 3 cases beer/2 gal. wine/$8.50 each	42.50		
Potluck dinner utnesils, plates, hot cups, napkins/100 people	13.00		
1199 Room donation, projection screen, chairs, personel	(300.00)	300.00	
Slide projector, trays - PAD donation	(15.00)	15.00	
Potluck dinner food - PAD donation- 100/$2 each	(200.00)	200.00	
Liquor, cold drink cup donation - 6-24 cup packs/.75 each	(4.50)	4.50	
100 Participants, dinner and event $7 ~~$5~~/each			700.00
20 Participants, event alone $3 each			60.00
Liquor sale, 150/$1 each			150.00
Subtotal Expense	155.50		
Subtotal Income			910.00
Subtotal In Kind Expense/Inc.	(675.00)	519.50	(1429.50)
Saturday & eve: 2 Panels (Netwrkng & Distr) & Perf. Music Event			
Panelist honorariums - 2 panels, 5 each/$20	200.00		
Eve.PA system - 1199 donation?	?( )	?	
Lights, 3 mics, spekaers, amplifyer, stereo	150.00		
Coffe/Tea for the day - 150 cups/5 pds-$3 pd./2 boxes-$2.50	20.00		
Hot cups - 200 - 8-24 cup packs/1. each	8.00		

1199 February Event/FUNDRAISER

Income/Expense Sheet

	EXPENSE	IN KIND SERVICES	INCOME
Sat. and eve cont.			
Liquor, 300 drinks/$1 each - 8 cases/5 gallons/8.50 each	110.50		
Evening entertainment - 3 perf/$25 each - 2 bands/$50 each	175.00		
1199 Room & Aud. donatn,proj. screen,chairs, tables	(300.00)	300.00	
Slide projector, trays - PAD donation	(15.00)	15.00	
Liquor, cold cup donation12 - 24 cup packs/.75 each	(9.00)	9.00	
150 Participants - 2 panels & eve/$9 each			1350.00
150 Participants - 1 panel/$3 each			450.00
150 Participants - eve alone/$5 each			750.00
Exhibitor booths - 20/$10 each			200.00
Coffee/Tea sales - 200/.50 each			100.00
Liquor sales, 300/$1 each			300.00
Subtotal Expense	663.50		
Subtotal Income			3150.00
Subtotal In Kind Exp./Inc.	(987.50)	324.00	(3474.00)

tracing paper

THE FEB 26 MOVEMENT FLYER

copy for front (street poster)

(A) 60 (on 22?) THE FEBRUARY 26TH MOVEMENT: An Inaugural Event

To Build an Activist Art Network

(B) 48' To Develop Form, Theory and Distribution

(B) 48' sponsored by ~~PADD~~ (POLITICAL ART DOCUMENTATION/DISTRIBUTION)

at ~~the Reuther Room and Auditorium of~~ the Martin Luther King Jr. Labor Center,

District 1199, 310 West 43rd St., NYC , FEB. 26-27.

(at side or wherever; smaller type)

(C) 12-14' some size works copy

FRIDAY NIGHT: New York City social art groups ~~networking~~ (panel; potluck supper)

SATURDAY AFTERNOON: National social art groups ~~networking~~ (panel)
~~DISTRIB~~ Displays and video in auditorium
Form and Distribution panel

+ prices
titles

SATURDAY NIGHT: Six short performances; four bands play political music and dance music; wine and beer for sale

---

(OR shorter version: FRI. NIGHT: NYC social art groups panel; supper
SAT. AFT.: National social art groups panel; displays and video; Distribution panel
SAT. NIGHT: Performances, bands, politics, dance, ~~drink~~ refreshments

~~plus — Prices.....times (coming on Sunday from panel committee?)~~)

---

fold 2- PAD statement:

14' 4½" l. PADD (Political Art Documentation/Distribution) is a progressive artists' ~~group~~ resource and networking organization coming out of and into New York City. Our goal is to provide artists with an organized relationship to society, to demonstrate the political effectiveness of image-making and to encourage the development of new social and activist art forms. We have an archive of "political" art, publish a newsletter called Up Front, and offer monthly public programs on visual/political issues.

(C)

add

JOIN PADD as an affiliate (take from f-R letter)

PAD flyer 3- COUPON

Check or money order made out to PADD, PO Box 2064 ,Grand Central Station, NYC 10163

I enclose $20 for the following events: or $18 if affiliate

~~☐ including supper~~

~~Fri. Nite: ☐ ; Sat. Aft.: ☐; Sat. Nite: ☐~~ add prices

THE WHOLE EVENT at a discount: ☐

Your tickets will be at the door.

Please use your cancelled check for a receipt; if you need further proof of payment, ~~xxxxx~~ enclose stamped,self-addressed envelope.

Name:_____ Address:_____

tickets to indiv panels, mals, will ~~[illegible]~~ on sale ~~at door~~ at

(remember how long & narrow this is!) Feb 26+27

Feb 26th copy 2

PRINT 3,000
Joel hold plates
(small version
CAA ~~bag~~ eaff

copy for "long fold" as it opens

IF YOU'RE PLANNING ON THE CAA CONFERENCE THE LAST WEEK IN FEBRUARY, PLAN ON THE FEBRUARY 26TH MOVEMENT TOO — JUST A FEW BLOCKS DOWNTOWN...AND TO THE LEFT... AT THE BREAD AND ROSES SPACE, DISTRICT 1199. AVOID INNER EXILE. GET OUT OF THE MAINSTREAM AND INTO THE RAPIDS. FIND OUT WHAT'S HAPPENING IN THE STREETS, THE BARRIORS, THE NO-LONGER SMOKE-FILLED ROOMS OF [redacted] PROGRESSIVE ART ACTION.

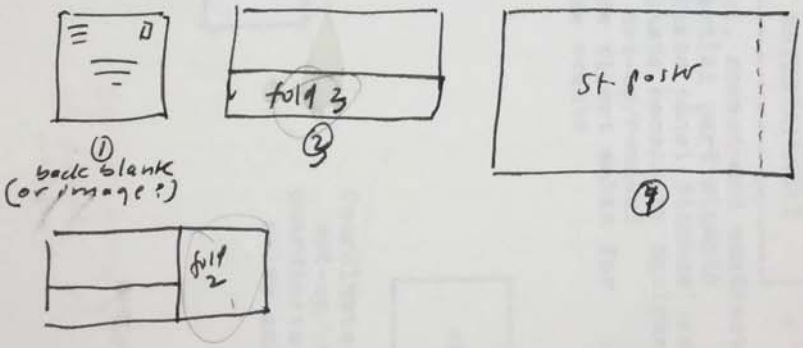
(below it, all details of panels;participants, times, prices; phone number for contact; and) ☆ BE AHEAD OF YOUR TIMES ☆

FILL OUT THE COUPON SAVE #3 ? AND SUPPORT THE FEB. 26th EVENTS NOW

~~THRAD&R&EXTIME~~

+ phone no & contact for info.

text retables



Lippard

WORKING BLACK AND WHITE CAPTIONS LIST
AD REINHARDT

Timeline sucks!

FEBRUARY EVENT
OVERSEE COMMITTEE
1 person from each "team"?

FINANCE** Jerry K Jerri A Joan Irving Greg

Develop fund raising for event
Oversee budget
Oversee financial transactions

PANELS/
PERFORMANCE/
ENTERTAINMENT

Julie Karen Mimi - films Ed (maybe?) Richard Jim

Contact, screen and contract potential participants
Coordinate panel discussions — incl. content
Coordinate necessary equipment and set-up/removal
Arrange ticket sales for these events

PUBLICITY

(maybe?) Howard Lucy Jeannie? Vandyke Liz? Judy

Press coverage
Radio & TV coverage
Arrange for and coordinate design of flyers, ads, press releases, etc.
Brochure for CAA conf.
(Newsletter)*
Documentation **

SPACE/WORK
COORDINATOR
(liaison w/1199)

JK

REFRESHMENTS

Irving Miriam Stan

Coordinate potluck dinner and set-up/removal
Coordinate refreshments, sales and service

Set up housing for panels out of town

* Coordinate February event coverage with existing Newsletter committee and projected issue covering event

** These functions are projected as on-going PAD activities

17) Drawing dated 1938, pen and ink, after collage 1940 (fig.16).

18) Collage, 1940, pasted papers, 15½ x 13", Mrs. Ad Reinhardt.

aw

Lippard

WORKING BLACK AND WHITE CAPTIONS LIST
AD REINHARDT

* - photos not included in folders; ordered or must be ordered. (17 in all)

1) Linoleum cut from high-school magazine, c.1930. (rep. from this or photograph?)

* 2) Cover of Jester or Columbia Review, c.1935 (to be photographed from Archives of American Art material)

* 3) Portrait of Robert Lax, ~~mit~~ 1935, oil on canvas, (to be photographed and measured) collection Mrs. Ad Reinhardt.

4) ~~Painting~~ Harry Holtzman, Abstract Painting, c. 1938. (to be checked with the artist)

5) Abstract Painting, 1937, oil on canvas, 40 x 32", destroyed. (Exhibited in American Abstract Artists exhibition, 1938).

6) Abstract Painting, 1938, oil on canvas, whereabouts and dimensions unknown.

Crow in or details

7) Abstract Painting, 1939, oil on canvas, 23 1/2 x 29 1/4", coll. Estate of Abbott Kimball.

8) Abstract Painting, 1939-40, dimensions unknown, WPA.

* 9) Two gouaches, c. 1939 (one abstract, other with figurative overlay); to be photographed at Mrs. Reinhardt's. 9 x 11 1/2 @

* 10) Carl Holty (photo to be gotten from the artist)

11) Abstract Painting 1940, oil on canvas, 13 x 10"? Mrs. Ad Reinhardt (check)

12) Abstract Painting 1940 oil on canvas, 15 x 15", Mrs. Ad Reinhardt.

13) Abstract Collage, 1941, pasted construction papers, Mrs. Ad Reinhardt.

14) Reinhardt in his studio, c. 1940.

15) ~~Drawing~~ Collage, 1939, ~~newprint~~ pasted papers, Mrs. Ad Reinhardt.

16) Collage 1940, pasted newsprint, 9 x 11", Mrs. Ad Reinhardt.

17) Drawing dated 1938, pen and ink, after collage 1940 (fig.16).

18) Collage, 1940, pasted papers, 15 1/2 x 13", Mrs. Ad Reinhardt.

over

poster copy 3- front of poster,cont.)

At The Martin Luther King Jr. Labor Center, District 1199, 310 West 43rd St. Feb. 26-27.

FRIDAY NIGHT: 6-7:30 Potluck Dinner ($ 5); 8-11: panel "NYC:Politics In Form" ($4) New York Progressive Art Groups

SATURDAY AFTERNOON: Video, Displays, Tables in the Auditorium; 1-3, panel, "Activist A rt USA" ($4) National Progressive Art Groups; 3:30-5:30, panel, " Getting It Out: Building Distribution"($4).

add Gamos;

SATURDAY NIGHT: 8-9 PM: Six short political performances

After 9: Dancing, refreshments, music by THE CHAMELEONS, MUSIC LIVE,and 3 TEENS KILL 4/NO MOTIVE. (#6).

TICKETS ON SALE AT DOOR OR AT DISCOUNT $20 FOR ALL EVENTS: SEND CHECKS TO PADD, PO BOX 2064, GRAND CENTRAL STATION, NYC ~~100~~ 10163; FOR FURTHER INFOR* MATION CALL ~~92~~ (212) 925-0325.

7) coupon:

Here is my check or Money order made out to PADD, Box 2064, Grand Central Station, NYC, 10163. This entitles me to all the Feb.26-27 events for $20 ($18 for affiliates) at a discount. ~~afx$2~~

Name:

Address:

Your tickets will be held for you at the door. Please use your cancelled check for a receipt; if you need further proof of payment, enclose a stamped, self-addressed envelope. Tickets to individual events will be on sale at the door, Feb.26-27.

COPY FOR PAD POSTER/MAILER
see folded one for numbers key

1) P.A.D.D.
PO Box 2064
Grand Central Station
NYC 10163

10' serif

~~plus Printed Matter bulk mail ?~~

2) P.A.D.D. (Political Art Documentation/Distribution) is a progressive artists' resource and networking organization coming out of and into New York City. Our goal is to provide artists with an organized relationship to society, to demonstrate the political effectiveness of image-making and to encourage the development of new social and activist art forms. We have an archive of "political" art, publish a newsletter called Up Front, and offer monthly public programs on visual/political issues.

12 or 14, serif

If you're unable to be a working/voting member of P.A.D.D., consider becoming an affiliate. The annual commitment is as follows: $10 (for those earning under $12,000), $25 (above $12,000), $100 (sponsor), $1000 (lifetime). Any contribution will be gratefully accepted. Affiliation gives you a subscription to Up Front as well as discounted admission to "The February 26th Movement".

10' serif add Talley?

3) SCHEDULE: Reuther Room and Auditorium, Martin Luther King Jr. Labor Center

Friday, Feb. 26: 6-7:30, potluck supper
8-11, panel: "NYC: Politics in Form" with speakers from ABC No Rio, the Black United Front, Cityarts, Co-Lab, Fashion Moda, Group Material, P.A.D.D.

Saturday, Feb. 27: 1-3, panel: "Activist Art USA" with speakers from SPARC (Social and Public Art Resource Center, Los Angeles), Art Squad (Philadelphia), LAPADD (Los Angeles), NAPNOC (Neighborhood Arts Programs National Organizing Committee, Baltimore), X-Change (Seattle) and PADD.

Polit. Art Doc + Dist

3:30-5:30, panel: "Getting It Out: Building Distribution" with speakers from unions, college art galleries, circulating exhibition agencies (individuals to be announced).

add names?

Pat Hills, Moe Foner, Josephine, Assoc. of Minority Artists, NGA, SFPG

39) Abstract Pain ing, 1948, oil on canvas, 50 x 20", Mrs. Ad Reinhardt.

40) Installation shot of 1949 show at Betty Parsons Gallery.

41) Abstract Painting, 1947, oil on canvas collection Alex Turney, New York. 20 W 77th St.

42) Abstract Painting, c. 1948, oil on canvas, destroyed (overpainted).

43) Abstract Painting, gouache, 1949, 22½ x 30½", Mrs Ad Reinhardt.

44) Abstract Painting, yellow, ~~1950~~ 1949, oil on canvas 40 x 60", Mrs. Ad Reinhardt. (check with photo)

* 45) Mark Rothko, No. 10, 1950, oil on canvas, 90 3/8 x 57½", Museum Modern Art.

46) Abstract Painting, No. 3, 1951, oil on canvas, dimensions and whereabouts unknown.

47) Abstact Painting, Grey, 1949, oil on canvas, 32 x 40", Mrs. Ad Reinhardt.

48) Abstract Painting 1949, oilon canvas, 27½ x 25 3/4" framed. Mrs. Ad Reinhardt.

49) Abstract Painting, ~~xxxx~~ 1949, casein on paper, collection Casey?

50) Abstract Painting, Black and White, 1949-50, oil on canvas, 42 x 42", Mrs. Ad Reinhardt.

* 51) Telephone poles, wires, from journal kept in Europe, 195 .
To be photographed at Mrs. Reinhardt's.

* 52) Barnett Newman, Abraham, 1949, oil on canvas, 84 x 85½", The Museum of Modern Art.

* 53) Abstract Painting, Black White and Grey, 1950, oil on canvas, 36 x 12", Mrs. Ad Reinhardt. (get photo from Jewish Museum; their cat. no. 54)

54) Abstract Painting, 1950-51, Mrs. Ad Reinhardt.

55) Abstract Painting, 1950, Mrs. Ad Reinhardt

56) Abstract Painting, White, 1950, ~~22~~ oil on canvas, 80 x 36", The Museum of Modern Art, Promised Gift.

Poster copy -2; area 3 saturday aft.,cont.)

All Saturday afternoon, in the auditorium: tables and displays by left cultural groups, magazines, unions,bookstores; and a political video program.

8-9PM: short political performance series; after 9: dancing,refreshments, and music by The Chameleons, Music Live and 3 Teens Kill 4/No Motive.

4) IF YOU'RE PLANNING ON THE CAA CONFERENCE THE LAST WEEK IN FEBRURARY, PLAN
5) ON THE FEBRUARY 26TH MOVEMENT TOO -- JUST A FEW BLOCKS DOWNTOWN FROM THE HILTON... AND TO THE LEFT....AT THE BREAD AND ROSES SPACE, DISTRICT 1199.

AVOID INNER EXILE. GET OUT OF THE MAINSTREAM AND INTO THE RAPIDS. FIND OUT WHAT'S ~~XXXXXXXXXX~~ HAPPENING IN THE STREETS, THE BARRIOS, THE NO*LONGER SMOKE-FILLED ROOMS OF PROGRESSIVE ART ACTION.

BE AHEAD OF YOUR TIMES

FILL OUT THE COUPON, SAVE $3.00, AND SUPPORT THE

FEBRUARY 26TH MOVEMENT NOW

SPECIAL PRE-~~XXXXX~~ SALE PRICE FOR WHOLE EVENT: $2 0 ($18 for affiliates). Tickets for individual events will be on sale at the door. Yourpre-sale ticket will also be held for you at the door.

For further information on events or Saturday Afternoon table/display rental ($10), call 212-925-0325; or write to PADD, PO Box 2064, Grand Central Station, NYC 10163.

6) (front of poster)

THE FEBRUARY 26TH MOVEMENT: AN INAUGURAL EVENT

To Build an Activist Art Network

To Develop Form, Theory and Distribution

Sponsored by POLITICAL ART DOCUMENTATION/DISTRIBUTION

Poster copy -2; area 3 cont.)

8-9 series

8-12 PM: short-performances, dancing, refreshments, and music by The Chameleons, Music Live and 3 Teens Kill 4/No Motive.

All Saturday afternoon , tables and displays by left cultural groups, magazines, unions, bookstores; and political video program -- all in the Auditorium.

Date: Dec. 16,1981

From: Jerri, Greg and Herb / Finance Comm."The Feb. 26th Movement"

1. Budget Approval Needed:

Friday:	$5 - dinner	
	$4 - panel	
Sat.:	$4 - panel	
	$4 - panel	
	$5 - event	
	$23 total individual prices	

$20 package price for entire two days.

$18 affiliates

2. All voting ~~affiliates~~ members of PAD and ~~workers~~ on Feb. event get into Feb. events free of charge. Dinner Fri.-free; Pay for drinks.

3. All panel participants, Sat. evening performers, and exhibitors attend their specific event free of charge.

4. All pre-event ticket sales confine themselves to package price ($20 / $18 affiliate) ONLY. This is the only sane way to handle book keeping.

TO GET APPROVED

1. "Big" fundraising letter with press we want to send. (We need names of large dollar donors).

2. Financial plan for event approved:
   a. Write ten "big" dollar letters a week. (volunteer typers needed).
   b. Oversee people calling friends to become paying affiliates.
   c. Oversee pre-registration event sales
   d. Raising dollars at the Events Booth (PAD's) sell PAD items. (PAD affiliates donate saleable items, newsletters, and and affiliate contributions)

WE NEED

From Events Comm.:

1. Copies of the contracts for all the panelists and performers.

2. From Publicity: By Jan. 4 - We want tickets printed for pre-registration sales. (Note: Brochure should indicate when people mail in pre-registration, their tickets will be held for them at door.) (Note: On brochure- an appreciated pitch for people to join as affiliates - discount to PAD events, get newsletters, etc.) (Note:Brochure / Anyone wanting to donate appropriate saleable items / Art... Whatever to PAD booth. Call).

Questions

Is the Publicity Comm. promoting the exhibitors information tables? (in Aud.Sat.)

Who's handling the pre-registered participants?

Who insures that we have exhibitors at the event on Sat.?

To Events Comm.: Basement Workshop/ Teddy. Caribbean Art/ Marta Vega

Minutes of Sunday Nov 22 Coordinating Committee meeting at 790 Greenwich
present: Greg, Vanalyne, Jim, Joan, Jerri Allan (sp?), Herb, Anne, Irving, (early part of meeting); guest presentation by Ed Davis and Peggy Hester.

1. Discussion of attendance precedure. Anne will clarify options or write resolution in consultation with other c. c. members.
2. Approved 325 Spring St rm. 204 as Archive Home. Approved 40 dollar a month rent. This is New Wilderness Foundation Inc. connection, Carol Tuyman the contact.
3. Lawyer Ed Davis 267-2170 explained : not for profit incorporation procedure (takes a few months to get stmt of purpose and list of directors approved for est. of Inc.) as first step towards 501 c (3) status, which is tax exempt status enabling PAD to solicit funds more easily. Discussion centered on rel. of corp. status to ownership and liability consequences for individual art works. Consensus was that it would be good to incorporate for getting a space and money.
4. Newsletter Comm Report on new issue and next issue, which will be Networking material from other groups, timed for Feb. event. (PADDish groups will be invited to send 2 pgs on progress and 3 pictures.)
   C.C. approved supplemental 60 dollars for current issue plus 27 for mailing to California/Lucy/Tahnksgiving events.
5. Problem of Second Sunday formats raised. Network Comm. (resp. for schedule) agreed that better publicity, places, and formats needed inorder to create atmosphere for more open and critical discussion. Meetings for new members were suggested also.
   Schedule: Dec 13: Unauthorized Art (Program planned by Public Wks Comm) Place to be announed. Jan 10: Stuart Ewen slides and discussion of Image making and Advertising. Place to be announced.
6. How to get Feb off the ground. Plans for work meeting agenda. CC basically approved plan for Feb committee to organize itself out of Nov 29 work meeting, at which rough outline of project will be presented.

Notes: Jim Murray has more notes on lawyer talk.
Network Comm scheduled to meet Wed 12/2 8 pm at 255 Bowery (Nancy Linn's house.)

Proposed February Event

* February 26th (Friday night) 7:00 pm - 11:00pm
District 1199, the Reuther Room (capacity 130 people)

Visual arts groups from New York City make slide presentations about their groups:

Group Material--Fashion Moda--Colab--ABC No Rio--City Arts--Comic Artists Guild--Heresies--Maintrend--Asian Cine Vision--Downtown Community Video--N.Y. PAD--et al--

Gallery 345

(This list, as in others for following panels, is presented as a suggested list...)

Each group would have a particular topic to focus on, as provided by N.Y. PAD, with the goal of raising issues and questions that we see as timely to the development of oppositional visual culture.

* February 27th (Saturday afternoon) 12:30 pm - 2:30 pm
District 1199, the Reuther Room

Panel on National Networking

SPARC(from Los Angeles)--X-Change(Seattle)--L.A.PAD--Art Squad(Philadelphia--The San Francisco Poster Brigrade--NAPNOC(Baltimore)--San Diego Art Workers--AIFV (New York)

The purpose of this panel would be to expand on the work done at the Seattle Conference and unite the various national groups.

* February 27th (Saturday afternoon) 3:00 pm - 5:00 pm
District 1199, the Reuther Room

Panel on Distribution, Constituencies, the Development of an Economic Base for Activist Art

Bread and Roses--College Galleries--Funding groups--Curators--American Federation of the Arts, et al

The thinking on the coordinating committee vis a vis this panel was to continue the focus on developing alternative audiences and sources of funding.

* February 27th (Saturday afternoon) 12:30 pm - 5:00 pm
District 1199, the big auditorium

The coordinating committee did not develop a finished proposal for this space and time...one idea:

Various visual arts groups, magazines, bookstores, alternative spaces, galleries and so forth donate $10.00 each, which would allow them to set up tables, wall displays for promotional and networking purposes.

and another...

A left cultural festival with films and videos...

Food and drink could be sold with table areas for people to sit and visit...

The newsletter committee suggested an exhibit of lay-out boards from left cultural magazines with text regarding design strategies.

* February 27th (Saturday night) 5:30 pm - 12:00 pm
District 1199, the big auditorium

Starts (potentially) with a 1)potluck dinner made by N.Y. PAD members and sold in auditorium--there are kitchen facilities. 2) a series of short performances, each no longer than 10 mintues and featuring work of N.Y. PAD members and others invited. 3) 2 or 3 bands and party out the evening, selling beer and wine.

To: NYPADD
From: The Coordinating Committee
Subject: The February Event Update

In structuring the February event (what shall we call it?) we're taking into consideration three interrelated tasks, each necessary to our advancement in this period:

1) Networking with: a) visual arts groups in NYC who have identified themselves as seeking progressive alternatives (content and distribution) to the dominant visual arts system. (see under Friday below) b) visual arts groups in our geographical region and in other parts of the country who appear to be developing agendas similar to NYPADD'S. (see under Saturday, panel 1 below) c) organizations such as unions, advocacy groups, colleges, funding groups, progressive church groups, where a economic/distribution base for our work can be developed. (see under Saturday, panel 2 below) The coordinating committee feels that distribution/networking is key to our survival-----no one else is going to organize it for us. We also feel that NYPADD must move now to establish its own economic base (that's fundraising folks!)

2) Theoretical development: Those currently controling the visual arts system (commercial galleries, museums, collectors, etc) frame the form and content of most artists' work. (the art evolves primarily as a function of its commodity value in the system) If we are serious about building an oppositional culture our discussions concerning form and content, collaboration, the differing faces of realism, et al---must be grounded and framed by answering the questions----- who is our constituency/audience?, and what is our economic base? To answer these it is important to see the networking/distribution triad outlined above (a-b-c under networking) as the where, the place, the rudiments of a support system for our work. Instead of exploring questions of form and content et al in relation to the needs of the corporate art system we must seek our answers to these issues in relation to the union movement, the womens' movement, the Black liberation movement---and so-forth.

In this way, putting place together with theory, we'll develop our cultural theory, a theory of opposition to corporate hegemony--a cultural theory of progressive change, a theory that answers----- which side are you on?

3) Fundraising: this event will be put forward as a fundraiser for " getting a new home" for NYPADD. See section on economics below.

Program Proposal: Update

Goals----networking-theoretical development-fundraising

Friday Night February 26 7-11 pm	District 1199 The Reuther room cap. 130 people

NYPADD will invite visual arts groups from NYC to make slide presentations about their groups. We would also participate, showing our history and chairing the evening. We would present each group with a list of questions for discussion by early December. These papers should be aimed at generating discussions around the aesthetics and politics of the participants. Every effort should be given to raising issues and questions that NYPADD sees as timely to the development of oppositional visual culture. We want to find out where people are in order to plan where things might go in the future. Issues such as working in the streets, collaboration, form and content, etal---need to be approached from the realities of our time and place.

participants:
(tentative list)

NYPADD--Group Material--Fsshion Moda-Colab--ABC No Rio--City Arts--Comic Artists Guild--Heresis--Maintrend--Asian Cine Vision--Downtown Community Video--and others

Gallery 345

Saturday
February 27
12:30 - 2:30

District 1199
The Reuther room
cap. 130 people

Networking: The National Picture

Nation-wide, what is the present situation with groups similar to NYPADD? Essentially, we move from local networking (friday night) to a national scope on Saturday. This panel should build on the efforts of the Seattle conference held last Summer and bring together as many groups from around the country as possible.

participants:
(tentative)

NYPADD
SPARC -- Los Angeles
X-CHANGE -- Seattle
"LAPADD" -- Los Angeles
ART SQUAD -- Philadelphia
THE SAN FRANCISCO POSTER BRIGRADE
NAPNOC -- Baltimore
?) AIFV -- New York
San Diego Art Workers - San Diego

indivds?

Where it's not possible for reps to attend every effort should be made to get materials (written, slideshows, audio, video--whatever) so that we can see as complete a picture as possible of what's going on around the country. As with Friday evening NYPADD will prepare questions by December to distribute for framing the discourse. Clearly issues will overlap and reverberate from the local to the national setting.

Saturday
February 27
3:00 - 5:00

District 1199
The Reuther room
cap 130 people

Distribution: An Economic Base for Activist Art

Developing and economic base is essential. Independent distribution is an important aspect of that base. What are the options available to us? Who is our primary audience?

Is it possible to be seen, heard, supported without total dependence on the corporate art system? If we are to develop we must answer such questions. That's why the coordinating committee is suggesting a panel focused on distribution and fundraising.

participants: (tentative)	UNIONS:	The Bread and Roses Program
	COLLEGE GALLERIES:	Josephine Gear SUNY, Binghamton
	FUNDING GROUPS:	The North Star Fund Resist
	AMERICAN FEDERATION OF THE ARTS:	Walter Polachuck
	NATIONAL COUNCIL OF CHURCHES	
	INDEPENDENT CURATORS ASSOC:	Mike Harwis Mila Hardwig

It is essential we begin an organized ongoing fundraising campaign. This panel should be approached as part of the groundwork of that effort.

Saturday
February 27
12:30 - 5:00

District 1199
The Big Auditorium

Exactly what to do with this space during the afternoon has not been agreed on in the coordinating committee. One proposal suggests that we ask for a $10.00 donation from various visual arts groups, magazines, bookstores, alternative spaces, galleries and so-forth. This small fee would allow them to set up tables, wall displays, and so-forth to network with each other and our audience. A sort of left cultural festival with films and videos could be organized. Food and drink could be sold and a table area for people to sit and visit could be set up.

Saturday
February 27
5:30 - 12:00

District 1199
The Big Auditorium

We are proposing three events for the evening :

1) A potluck dinner. Made by NYPADD members and sold in the big auditorium. There are kitchen facilities for keeping things cold or warm.

2) Following supper, we're proposing a series of short performances. Each performance no longer than 10 minutes. We want to feature the work of NYPADD members and also invite others to participate.

3) Following the performances, we're proposing having two or three bands play and party out the evening. We can sell beer and wine.

And now let's talk about money.....

or begin — we hope you will ~~[illegible]~~ become an affiliate of PAD — or if you have been in MC?

NEWSL.

Dear ___,

PADD (Political Art Documentation/Distribution) is cooridating a program two-day ~~event~~ called "The February 26th Movement: AN Inaugural Event" at the Martin Luther King Labor Center (310 W 43rd Sr., NYC) on fri-Sat, Feb. 26-27. It will include local and national networking and distribution panels, pefformances, bands and a party, all aimed at bringing together for the first times the ~~(activist)~~ socially concerned artists' groups from around the country ~~and~~ + anyone else interested in helping to build a left cultural movement.

program attached?

~~xTx~~ District 1199's Bread and Roses Progrsm has donated their Reuther room and audiotirum, ~~xxx~~ and we will charge admission to the events, but ~~first~~ we need some money up front to ~~defray the expense of~~ organize ~~xxxxx~~ and ~~exhibiting~~ ~~to prepare performances~~, and to send publicity ~~ing~~ the event, ~~sending~~ a nationwide mailing to attarct those socially ~~concerned~~ involved artists who may be coming to NY that week for the College Art Association convention.

You have been on the PAD mailing list for a year or more and have received notices of what ~~we and~~ our ~~affiliates~~ coalition has been ~~a~~ redoing, including the Poll y shows at Hunter college, events at Gallery 1199 and so forth. Now We would ~~now like~~ be grateful if you ~~to~~ would show your support for PAD by becoming an affiliate. ~~Actual~~ Voting rights membership in ~~PAD~~ is ~~obtained~~ open by, active WORK, which is what everyobdy's doing like crazy around this event. ~~But~~ If you are unable to be active activist, we would much appreciate your ~~contribution~~ affiliation, as on terms outlined below. In return ~~for your affiliation~~ you will receive the PAD newsletter ~~("Up Front")~~ and a discounted admission to the 4-part "February 26th Movement."

PAD now has a branch? affiliated w other left cultural groups in NYC & elsewhere in Los Angeles and is working with arrtists grups in Philadelphia, Seattle, Baltimore, San Francisco and San Diego. This Feb weekend will be ~~xxxxxxxxxxxxxxxx~~ activist (left) ~~xxxxxxxxxxxxxxxx~~ we are convinced of culture's role in socially involving PAD work ranges from exs to publishing & demos + st fairs; PADD is an artist's reco sre and networking organization coming into and out of NYC, Our goalis to provide artists with an organized relationship ~~(xxxxxxxxxxxx)~~ to society

a new image of artists devoted to social change

ordinator etc — see newsl. Stat

FOOTNOTES II/2

16. Ad Reinhardt, "Artist in Search of an Academy, Part II: Who Are the Artists?" College Art Journal, Summer, 1954, p. 315.

17. Ad Reinhardt, in conversation with the author, 1966.

18. Willard Huntington Wright, The Future of Painting, B.W. Huebsch, New York, 1923, pp. 20, 21.

19. Ad Reinhardt, interviewed by Bruce Glaser, Art International, December, 1966, pp. 18-21.

20. Ad Reinhardt, in conversation with the author, 1966.

21. Lawrence Gowing, Turner, Imagination and Reality, The Museum of Modern Art, New York, 1966, p. 27.

22. Martin James, op. cit., p. 59.

23. José Ortega y Gasset, "On Point of View in the Arts", Partisan Review, August, 1949, p. 830.

24. Reinhardt told friends to read Ortega on Velásquez for "a picture of a pure painter".

25. Reinhardt said that Rothko and Still were the first to "talk about Monet", presumably in the forties; "They bypassed Cubism" (in conversation with Irving Sandler).

26. Ortega y Gasset, op. cit., p. 833. "The Intrasubjectives" was an early term for the Abstract Expressionists, and the title and leading quotation for the show of that name at the Kootz Gallery in 1949 were taken from this article. The participants were: Baziotes, de Kooning, Gorky, Gottlieb, Graves, Hofmann, Motherwell, Pollock, Reinhardt, Rothko, Tobey, Tomlin.

27. Heinrich Fuseli, quoted in Art News, May, 1966, p. 67.

28. Lawrence Campbell, Art News, October, 1968, p. 59. Reinhardt was once asked, at a Fogg Museum forum, what he thought of when one said "black". He answered, "I think of white". (reported by Emily Genauer, New York Herald Tribune, April 29, 1951.)

1199 February Event/FUNDRAISER Income/Expense Sheet

	EXPENSE	IN KIND SERVICES	INCOME
Friday eve; Potluck & Panel Presentations from Cultural Groups			
Panelist Honorariums - 5/$20 each	100.00		
Beer/wine for sale - 150 glasses/$1 each 3 cases beer/2 gal. wine/$8.50 each	42.50		
Potluck dinner utnesils, plates, hot cups, napkins/100 people	13.00		
1199 Room donation, projection screen, chairs, personel	(300.00)	300.00	
Slide projector, trays - PAD donation	(15.00)	15.00	
Potluck dinner food - PAD donation- 100/$2 each	(200.00)	200.00	
Liquor, cold drink cup donation - 6-24 cup packs/.75 each	(4.50)	4.50	
100 Participants, dinner and event $~~5~~ 7/each			700.00
20 Participants, event alone $3 each			60.00
Liquor sale, 150/$1 each			150.00
Subtotal Expense	155.50		
Subtotal Income			910.00
Subtotal In Kind Expense/Inc.	(675.00)	519.50	(1429.50)
Saturday & eve: 2 Panels (Netwrkng & Distr) & Perf. Music Event			
Panelist honorariums - 2 panels, 5 each/$20	200.00		
Eve.PA system - 1199 donation?	?( )	?	
Lights, 3 mics, spekaers, amplifyer, stereo	150.00		
Coffe/Tea for the day - 150 cups/5 pds-$3 pd./2 boxes-$2.50	20.00		
Hot cups - 200 - 8-24 cup packs/1. each	8.00		

1199 February Event/FUNDRAISER Income/Expense Sheet

	EXPENSE	IN KIND SERVICES	INCOME
Sat. and eve cont.			
Liquor, 300 drinks/$1 each - 8 cases/5 gallons/8.50 each	110.50		
Evening entertainment - 3 perf/$25 each - 2 bands/$50 each	175.00		
1199 Room & Aud. donatn,proj. screen,chairs, tables	(300.00)	300.00	
Slide projector, trays - PAD donation	(15.00)	15.00	
Liquor, cold cup donation12 - 24 cup packs/.75 each	(9.00)	9.00	
150 Participants - 2 panels & eve/$9 each			1350.00
150 Participants - 1 panel/$3 each			450.00
150 Participants - eve alone/$5 each			750.00
Exhibitor booths - 20/$10 each			200.00
Coffee/Tea sales - 200/.50 each			100.00
Liquor sales, 300/$1 each			300.00
Subtotal Expense	663.50		
Subtotal Income			3150.00
Subtotal In Kind Exp./Inc.	(987.50)	324.00	(3474.00)

	EXPENSE	IN KIND SE$VCIES	INCOME
Documentation of the Event			
3 rolls black/white and color slides and development	27.00		
1 camera rental, $20/day, 2 days	(40.00)	40.00	
6, 1 hr. tape recorder cassettes, $5/each	30.00		
1 tape recorder rental, $15/day, 2 days	(30.00)	30.00	
Subtotal Expense	57.00		
Subtotal In Kind Exp./Inc.	(127.00)	127.00	
Miscellaneous Expenses for the Event			
Workers tip for the weekend	? 40.00		
Garbage bags - 2 boxes/$2 each	5.00		
Miscellaneous whatever	250.00		
Subtotal Expense	295.00		

PAD affiliates ~~contributing~~ ~~membership~~ - ask com in ML asking for $25 per annum + $25 for celebrate (+ reduced entrance) students honorarium + active ($10 below ~~$20,000~~ $12)

wld get op fund + notices

+ $5 to stay on ML say something re PAD ML

Lili get basis of letter to Jerri on Thurs.

~~Jerri~~

1199 February Event/FUNDRAISER — Income/Expense Sheet

	EXPENSE	IN KIND SERVICES	INCOME
Pre-event Expenses			
Mailing to contact 150 groups			
xerox - 150 at .10	15.00		
envelopes - 300 at. .04	12.00		
stamps - 300 at .20	60.00		
Pre-event tickets - PIP 200 5x7 card stock = 800 tickets	40.00		
Publicity			
Whole page in CAA Booklet	150.00		
Paid ads	300.00		
150 Press relesees-enveolpes,exrox,stamps	50.00		
Poster/Flyer - 3000 - 8 1/2" x 14" - Design	?(100.00)	? 100.00	
Typesetting	70.00		
Printing, Black ink/colored paper/1/4 pg. halftone 2 sides/60 pd. paper	151.50		
Flyer mailing - bulk rate .04/1000 pieces	40.00		
Subtotal Expense	888.50		
Subtotal In kind Expense	(988.50)	100.00	
TOTAL EVENT EXPENSES	2059.50		
TOTAL EVENT INCOME			4060.00
TOTAL IN KIND EXP./INC.	(2778.00)	1070.50	(4903.50)
NET PROFIT 2000.50			
TOTAL LABOR DONATED WITH LOVE	??!		

Date: Dec. 16,1981

From: Jerri, Greg and Herb / Finance Comm."The Feb. 26th Movement"

1. Budget Approval Needed:

Friday:	$5 - dinner	
	$4 - panel	
Sat.:	$4 - panel	
	$4 - panel	
	$5 - event	
	$23	total individual prices

$20 package price for entire two days.

$18 affiliates

2. All voting affiliates of PAD and workers on Feb. event get into Feb. events free of charge. Dinner Fri.-free; Pay for drinks.

3. All panel participants, Sat. evening performers, and exhibitors <u>attend their specific event free of charge</u>.

4. All pre-event ticket sales confine themselves to package price ($20 / $18 affiliate) ONLY. This is the only sane way to handle book keeping.

<u>TO GET APPROVED</u>

1. "Big" fundraising letter with press we want to send. (We need names of large dollar donors).

2. <u>Financial plan for event approved</u>:
   a. Write ten "big" dollar letters a week. (volunteer typers needed).
   b. Oversee people calling friends to become paying affiliates.
   c. Oversee pre-registration event sales
   d. Raising dollars at the Events Booth (PAD's) sell PAD items. (PAD affiliates donate saleable items, newsletters, and and affiliate contributions)

<u>WE NEED</u>

From Events Comm.:

1. Copies of the contracts for all the panelists and performers.

2. From Publicity: By Jan. 4 - We want tickets printed for pre-registration sales. (<u>Note: Brochure</u> should indicate when people mail in pre-registration, their tickets will be held for them at door.) (<u>Note: On brochure</u>- an appreciated pitch for people to join as affiliates - <u>discount</u> to PAD events, get newsletters, etc.) (<u>Note:Brochure</u> / Anyone wanting to donate appropriate saleable items / Art... Whatever to PAD booth. Call).

<u>Questions</u>

Is the Publicity Comm. promoting the exhibitors information tables? (in Aud.Sat.)

Who's handling the pre-registered participants?

Who insures that we have exhibitors at the event on Sat.?

To Events Comm.: Basement Workshop/ Teddy. Caribbean Art/ Marta Vega

THE FEB 26 MOVEMENT FLYER

copy for front (street poster)

THE FEBRUARY 26TH MOVEMENT: An Inaugural Event

To Build an Activist Art Network

To Develop Form, Theory and Distribution

sponsored by PADD (POLITICAL ART DOCUMENTATION/DISTRIBUTION)
at the Reuther Room and Auditorium of the Martin Luther King Jr. Labor Center,
District 1199, 310 west 43rd St., NYC , FEB. 26-27.

(at side or wherever; smaller type)

FRIDAY NIGHT: New York City social art groups netQorking (panel; potluck supper)

SATHRDAY AFTERNOON: National social art groups networking (panel)
~~DISPLA~~ Displays and video in auditorium
Form and Distribution panel

SATRUDAY NIGHT: Six short performances; four bands play political
music and dance music; wine and beer for sale

(OR shorter version: FRI. NIGHT: NYC social art groups panel; supper
SAT. AFT.: National social art groups panel; displays and video; Distribution panel
SAT. NIGHT: Performances, bands, politics, dance, drink

plus — Prices.....times (coming on Sunday from panel committee??)

fold 2- PAD statement:

PADD (Political Art Documentation/Distribution) is a progressive artists' ~~xxxxxx~~ resource and networking organization coming out of andinto New York City. Our goal is to provide artists with an organized relationship to society, to demonstrate the political effectiveness of image-making and encourage the development of new social and activist art forms. We have an archive of "political" art, publish a newsletter called Up Front, and offer monthly public programs on visual/political issues.

Susan Lindeman

Vanalyre Green

Ntozake Shange

Lorna Simpson

Cecilia Vicuna

Sondra Payne

~~[illegible]~~ Ionne Pitrone

Grace Williams

Jeri Allyn

Carlaw Hill-Montgomery

Mierle Laderman Ukeles

Feb 26th copy 2

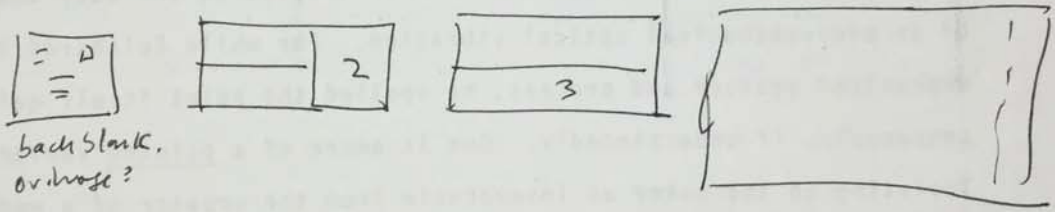
copy for "long fold" as it opens

IF YOU'BE PLANNING ON THE CAA CONFERENCE THE LAST WEEK IN FEBRUARY, PLAN ON THE FEBRUARY 26TH MOVEMENT TOO -- JUST A FEW BLOCKS DOWNTOWN...AND TO THE LEFT... AT THE BREAD AND ROSES SPACE, DISTRICT 1199. AVOID INNER EXILE. GET OUT OF THE MAINSTREAM AND INTO THE RAPIDS. FIND OUT WHAT'S HAPPENING IN THE STREETS, THE BARRIORS, THE NO-LONGER SMOKE*FILLED ROOMS OF ~~THE~~ PROGRESSIVE ART ACTION.

(below it, all details of panels;participants, times, prices; phone number for conhact; and) BE AHEAD OF YOUR TIMES

FILL OUT THE COUPON AND SUPPORT THE FEB. 26th EVENTS NOW

~~AHEAD OF TIME~~



with Mars black, a carbon, and then applied, each pigment demanding a different amount of black. For instance, Ultramarine blue and cadmium reds have tremendous tinting qualities; a minute touch of yellow or white also makes a great difference in a black. The darkest reds Reinhardt used were usually alizarin crimson based. For the most part he used three parts of black to one of red, and equal amounts of blue and black.

To minimize the tactile aspects of a painted surface, and make it an unblemished and single vehicle for color-light, Reinhardt always painted thinly, avoiding even the slightest relief, or impastoes and obvious brushstrokes which might catch the light as an edge (and also might attract attention to the "hand of the artist" syndrome of Abstract Expressionism); the trisection was measured off precisely, then filled in by hand. He never taped a line for added precision, as do most hard-edge painters, because the tape itself too would leave a minute ridge. Thus there is in all of his work a very slight roughness of touch, a deliberate archaism or vestige of painterliness that precludes what he considered the easy tensions of an over-mechanical optical vibration. For while Reinhardt de-emphasized gesture and process, he applied the paint itself quite sensuously, if understatedly. One is aware of a <u>painted</u> surface. Insisting on the maker as inseparable from the creator of a work of art, he contended that only in the act of conceiving <u>and</u> fabricating did the artist have any stake in his own work; and while he disliked the idea of painting as a <u>trade</u> ("The painter isn't a professional, a glorified craftsman; he is an artist")[36], he also disliked the idea of a painter sending his work out to be fabricated, as many younger sculptors were doing, and thereby persisted in the individualistic attitude typical of the New York School: "The one way in art comes from

PAD flyer 3- COUPON

Check or money order made out to PADD, PO Box 2064 ,Grand Central Station, NYC 10163

I enclose $__ for the following events:

Fri. Nite including supper: __ ; Sat. Aft.: ___; Sat. Nite:___

THE WHOLE EVENT at a discount: ____

Please use your cancelled check for a receipt; if you need further proof of payment, ~~please~~ enclose stamped,self-addressed envelope.

Name:___ __ _____ Address:_____

also proved that "the eye can build colored worlds of its own out of informative materials that have always been supposed to be inherently drab and colorless"[34], so that this phenomenon can be experienced without prior knowledge of Reinhardt's technique. Land achieved a whole spectrum with only two color filters; this was presensed by Leonardo, who found that red light gives bluish shadows, as well as by the Impressionists with their colored shadows, their contention that black did not exist optically. The Purkinje phenomenon demonstrates that the spectral sensitivity of the eye shifts to shorter wavelength for low illumination.

Even after he rejected obvious color, Reinhardt remained with sensation, color, and light. His black is an Impressionist black, an all-colored shadow. In fact, it was in the effort to discover a richer black that Eugène Chevreul became interested in the study of juxtaposed colors which was to have such an effect on the Impressionist painters. As a chemist at Gobelins, he made a series of color wheels with different proportions of black added to the colors for a study of hue and value. Black is both inclusive and exclusive, a condition bound to appeal to Reinhardt's sense of paradox.

Ironically, the differences between each of the "identical" black paintings are often accidental. Each was solved according to what happened in the drying. It was only at the very end of his life that Reinhardt could predict and thereby fully control the drying process, which depended on the weather, the mixing of the paints, and even the canvases, which, in his words, "never handled the same way twice."[35] These are not easel paintings. They were executed flat on a low bench-table. The colors do not show through from under a layer of blacks, but were mixed beforehand

what are basics? breakdown up?

how do we do it?

Saturday, Afternoon:

1. We have use of the Reuther room. The cc proposes two panels to be held in this room. A from 12:30 to 2:30 and B from 3:00 to 5:00. NYPAD members would plan and participate in these panels. The subject matter should come from the interests of NYPAD members and the need to network with other artists. The cc makes the following suggestions as possible panels:

a) Collaborative work: independent and organizational

b) Networking and Distribution for Alternative and Activist Art: Community groups, College Gallerys, Union gallerys, Alternative Spaces and so-forth.

Working in the Streets: The Cops, The Law, The Public

d) Form and Content in the New Radical Art: What is the Shape of Things and Why?

2. We have use of the auditorium . The cc proposes that a large festival or get--together be developed by renting table space to various cultural groups and individuals both from New York and from across the country. Perhaps $10 per group would be good.

a) many groups come to mind and we should push to outreach with this aspect of the program to bring as many groups as possible together.

Bread and Roses, Printed Matter, ~~Jaap Reitman~~, Franklin Furnance, The Cultural Committees of numerous community groups around the city, Heresies, Henry Street, DownTown video and many many others.

3. The Gallery will be open.

Saturday Evening:

building a coalition

1) We have the auditorium. The cc reccommends two major events for the evening.

a) a performance program of political performance pieces.

b) a musical ending with live bands....to dance or sit and listen (whatever is ok to do .....we can ask Julie) we will sell beer and become millionaires.....

add organizing

have a model in our heads for what we want to accomplish

Those attending the cc meetings feel that it is important that NYPAD members be fully committed to carrying this major event out before we agree to go ahead. We also feel that every effort should be made to create a situation where our membership can participate in an appropriately creative manner. That is if you have ideas for slide-shows or want to do a performance or play music or whatever... we need to try and create an event that will encourage everyones participation . We think that the organization is only working well when it can provide a forum for the creative efforts of its members. At the same time we see this event as a major effort to carry out a number of our goals around networking and particiapting in the development of radical cultural theory in the US.

make our audience clear

The Coordinating Committee
October 20, 1981

workshop for other groups - survey - then see what's being done

To: PAD Membership
From: Coordinating Committee
Subject: February Event

The Coordinating Committee (cc) has been developing the tentative proposal put foreward at our last general meeting that PAD undertake a major event to be coordinated with the College Art Association Conference to be held in NYC late this Feb. This report and further proposal is a result of that work.

PLACE: District 1199, Moe Foner of the Bread and Roses Cultural program has offered PAD the use of facilities in their headquarters on 43rd st. We can make use of the following, paying only for the crew necessary to keep the spaces open (approx 150 dollars)

Friday night, Feb. 26th: The Reuther Room which is a conference type room holding approx. 120 people.

Saturday Afternoon, Feb. 27th: The Reuther room and a very large auditorium with stage facilities. The aud has a large open flat floor. An exhibition could be push-pinned to the walls.

Saturday night Feb. 27th The large auditorium

Throughout Friday night and Saturday afternoon and evening the 1199 Gallery which will have an exhibition curated by Lucy R. Lippard and Candance Hill Montgomery can be open to the public.

(1199 normally rents the large aud each weekend to dances for $1,000 per evening.)

PROGRAM PROPOSAL:

1. Friday night in the Reuther room. A New York Activist and Alternative Art slideshow and dinner. We propose to invite other New York groups (Colab, Group Material, Fashion Moda, the Harlem Museum, Asian Cine Vision, the Basement Workshop, Madame Binah, ABC No Rio,and others along with NYPAD)to show slides and talk about the development of their groups and activities over the past couple of years. This is to be a free swinging open feeling sort of evening to welcome the people from the CAA and bring together these various groups to see something of what we've all been up to.....and mabey some of our future plans.

PAD would organize a potluck type supper and sell it to raise money. The evening like the entire two days would be advertized as a fundraising and consciousness raising event put on by PAD to raise funds for our new home (yet to be found)

JAN.

Dec. 24 – to printer

1 for pr. 30.

site dark yellow

yellow

map v. pale no dark outlines

hands darker

names etc add later on sticker to left hand?

these values

work up from desired time ↔ development

fold
vert. env.

Dec. 13 ✓ First art
– 324 ✓ mse

Over ze

Who phone contact?
for ads?

redraking com felt to paul partie ms
(± group members)

re housing for 2 nites

bulk mail perm.
JK ask moe re how 1199 used an mailer

2nd press ~~orig~~ mailer + then P-R
Vaccaro mockup –
Dec. 20 budget + mockup + colors < all due by 20 < # ourpubl. comitte

Time like

~~Fall~~
~~D.N. mailing Jan. 2~~

~~JONIS 1.3 things out~~
~~P-R out by Feb. 7.~~

ads – ?

Feb 26

free ads Art + Arts in Am?

Heresie – corp & values – individ

names etc add later on sticker to left hand?

world vs theirs
your decision time ↔ developing

potluck + orig organizers panel + slides
courtesy of B + Roses
Events w. participants + time + place

address 1199 ~~time of~~
place contact

Fri: potluck + my art + pouz groups slides + disc

Sat: Dist. panel
Nat networking panel
Displays in auditorium

Series short perfor. < firm up groups } concep. analysis this proj. part
bands dance
wine/beer } some need firm image

~~+ costs~~ + fees

full Coupon w. indiv fees + overall —
sign up + get discount

Statement on P.A.D.
Organize, develop form + theory + distribo

Jodi Emma Emily!

NEED PRICES

just PO Box no phone calls

SASE

8½ type
use cashed check for recam
+ if you want form conditional
fill out
com
PAP +
if you want art or
$50 per

check or money order
or charge + PAP

Where coupon?
stick in sep.
what say
I enclose

L/R
rec't return?

$5 $10 $20
Fri Sat whole

Sat Sun

new address.

re posters/mailer

make silk screens - get screen set up

~~hire EI?~~
~~exchange facility~~
~~skiers~~

* cld. do a separate St. poster at Parsons + mailer same size

overview
Dec. 20 ~~Jan~~
4:00 Ski's
BECOME
at 7:30

use facilities at Parsons photo silk screen
weekend labor

make to outside NY
also to museums
add oo to PAD M.L.

Feb 27.
wounded knee

the FEB. 26 action

the Feb. actions connection

Finish
do something to
kick it off (the movement)
so we don't lose each year

Cultural
Office

~~towards an office~~
~~towards~~ towards a
Cult. movement

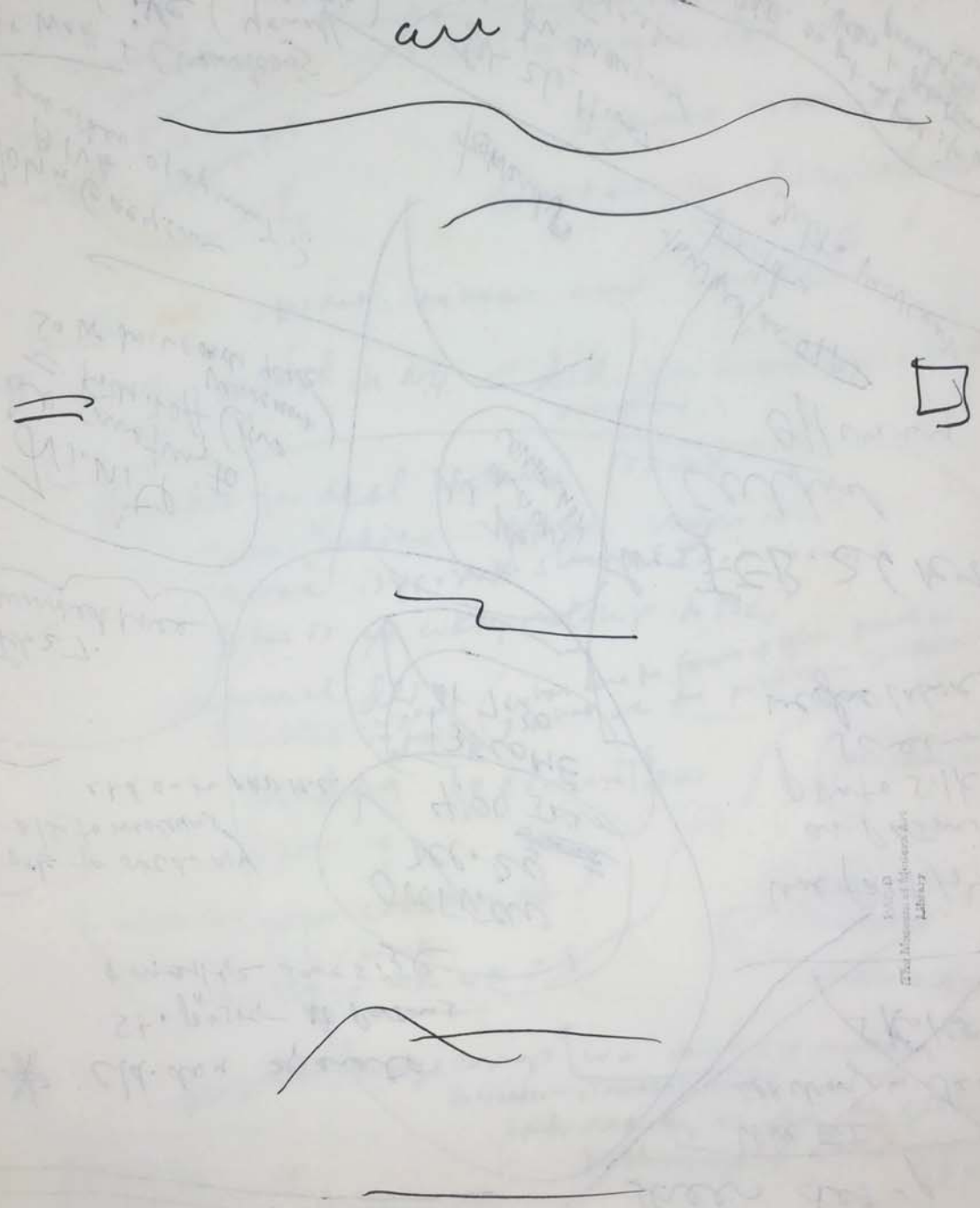
John Greyson
AIVA
get video equipment?

Feb 26 Mont.
An transport
Event

4th Wall + Chameleons
Music Life (year-wall repertory)
Julie - 2 bands
pop bands
~~150 pers bands~~

~~pages ed 5~~
band elements 7-8:30 6-8 oo pers
-9:00 -9:30 Bob
10-11 - 11 - chalk ...

PAD. oo put on page if on com. fees + performers + bands



- INFO. mailer

send before no 00 in colleges
ask to hand from out & post

isolation of artists outside of NY & outside of SWS
who need to be polit. inv.

Join the movement
getting in motion
no time pity

against inner exile

what are you doing about life?

want to hear what we're doing?

artist in N.Y. — did you know still 00 were out there?

How do you deal w. these issues?
Who's yr. audience? Did you choose it?
Where is yr. wk. shown? Is it shown?
What is yr wkng relsnip to soc.?
theoretical dev
politics in your form (what are the forms of your politics
what are the politics in yr. form?

seeding / germination
beginning

(political
pansmenning

what are you working at?
What is yr wk
How does yr. wk wk?

chain
reactions
chain action

feb 26 movem. / image / map (we centers is across it
mercator — isometric map
hands reaching out from N.Y. Circle the
Michelangelo image — touch sparks

PAD the U.S.
A paddled world

hands now,

a movement not an isy

Publicity Feb 26

Jody
Vanalyne
Eliz.
Jody
Howard

5:00
Lplis
13th

3 press releases 1 per week
Starting 4-5 wks
before event.

PAD chair
6 p weekly
w. collas - Ruff:
No Rib - ~~position~~

Jan. 15 deadline LB Lists

radio - talks shows BAI? Idea for show or is
Lilyta Perry or Mimi Rosenberg
Chuck
Christine Vogel
(JK
(ideally ca. Feb-20-25

Hel
(on PBS com?)

talk to Christi Rupp / Nancy Lim
(direct mailer into this c'tee?
CAA calendar?

* photo for press (tie in w. name)
conceptualize gimmick / name

press conference ??

articles - coverage - In These Times - Howard?
Voice

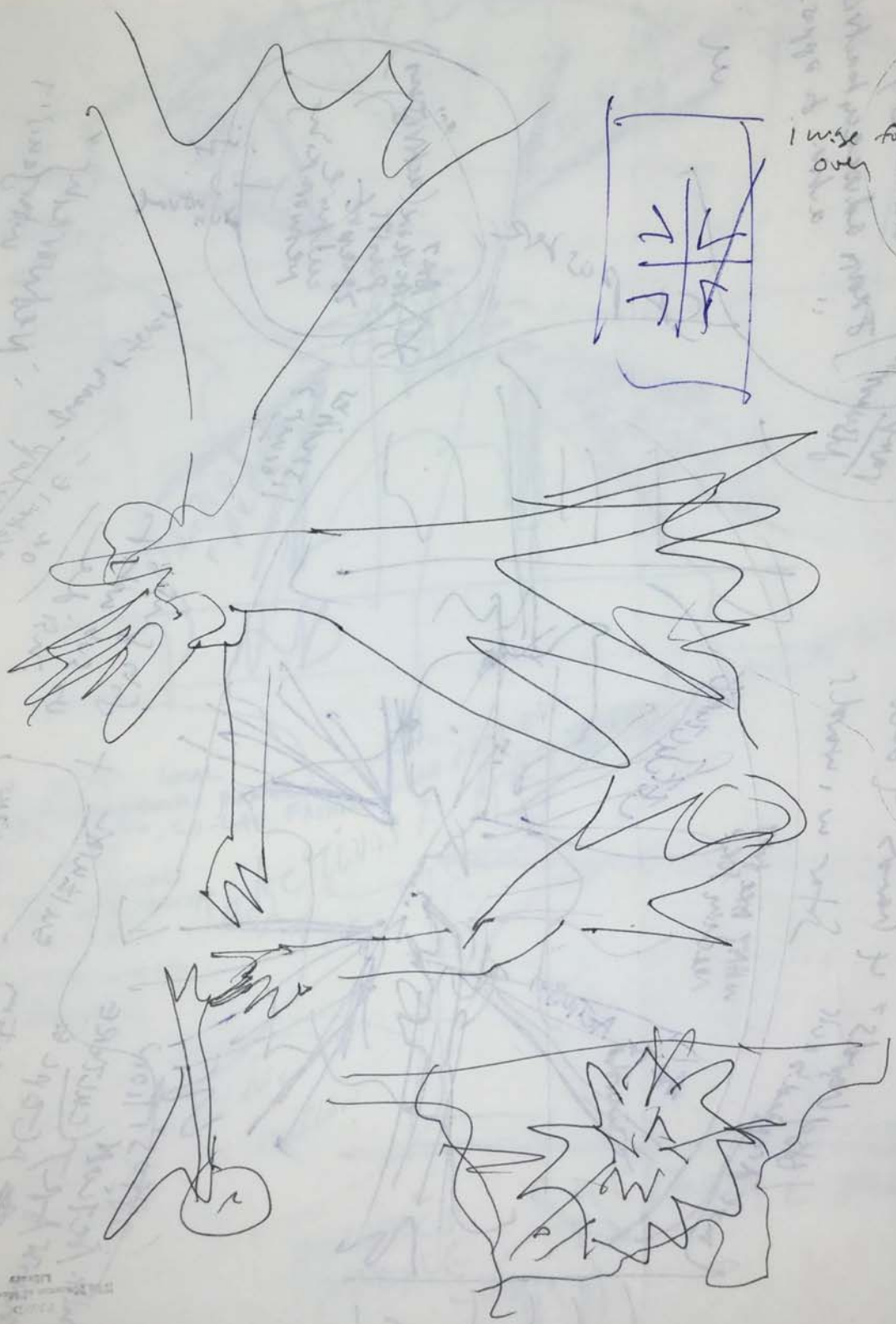
Oversee
re Christi Ruff

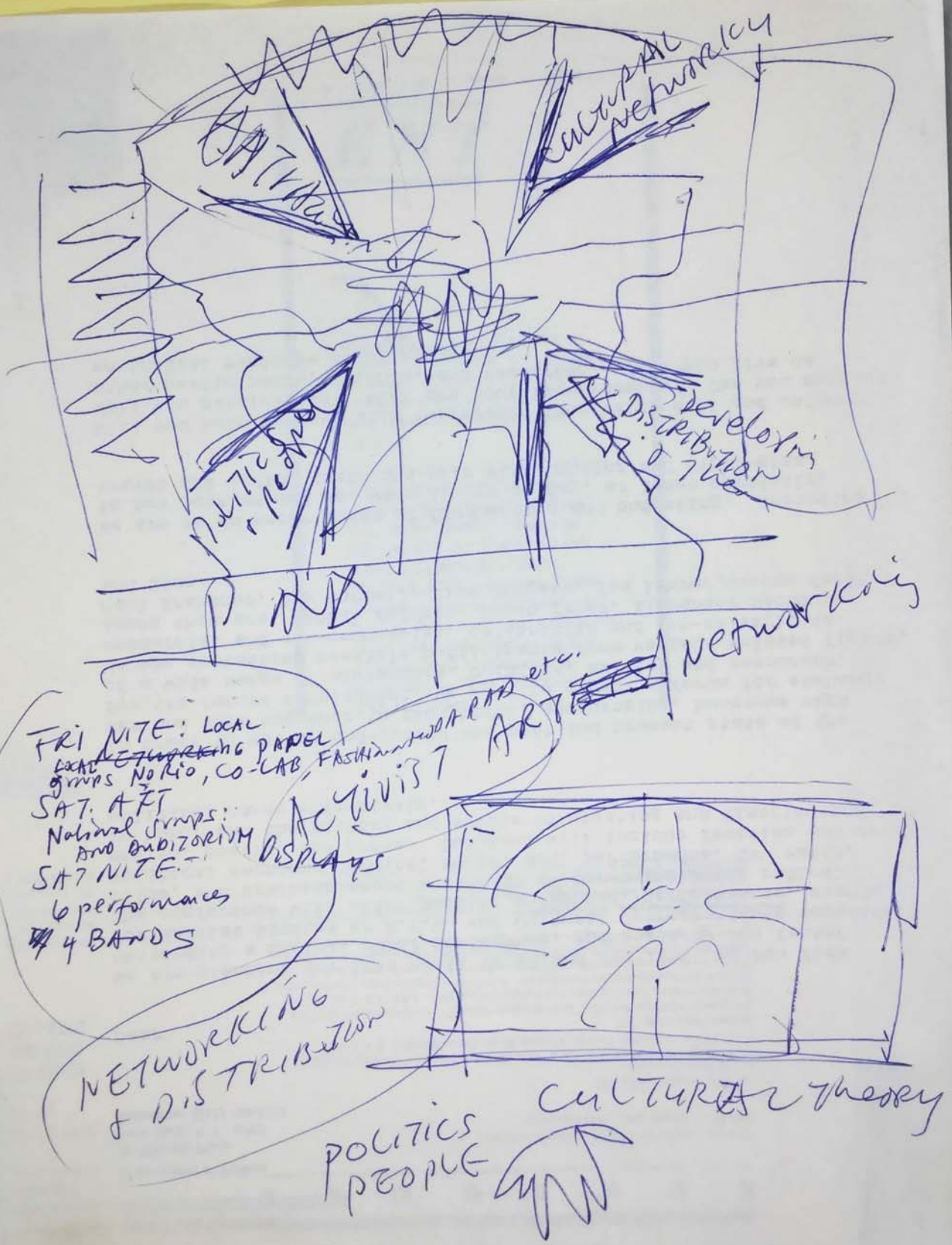
OR insure each in each
WCA
re mkg o ts

How represent it to non-artists constituency
list of endorsements — H.S. do?
00 from Pad to speak to groups

Direct mailer — MLs bow many
PMs bulk mail?
11 x 17" ~~like comics~~ folded to 5½. 7½ x 5¾" ?
double as st. poster
tear off coupon register w. check / site discount for
whole thing or $ur form

Eunice Lipton is checking if they give us anything so ~~they~~
~~we~~ we can have our stuff distributed





New York University
A private university in the public service

Department of Politics

25 Waverly Place
New York, N.Y. 10003
Telephone: (212) 598-3275

Dear

We are planning for this April 22,23,and 24, 1982, at New York University a Radical Humor Conference, sponsored by the Center For Marxist Studies at N.Y.U. and Cultural Correspondence magazine. The conference will offer panels, workshops, performances, events, films, and exhibits about a variety of forms including radical political cartoons, comics, songs, art, performance, TV, radio, movies, poetry, and prose. Subjects will include feminism and race in humor and the history and skills of creating and distributing political humor effectively.

In order to better understand the past and present state of the art and work together in thoughtful, encouraging, humorous ways for its future development, we want to create a forum for exchange of a wide range of approaches, opinions, skills, and resources. We are contacting possible participants from various related fields, commercial and non-commercial, celebrities and non-celebrities. Among them are: Abbie Hoffman, Robin Tyler, Alexander Cockburn, Paul Krassner, Bob Carroll, Dick Gregory, Tom Lehrer,George Carlin, and Rius.

We are at an early stage of fundraising and budgeting. According to how poor we end up, we will try to pay, at least partially, travel and living costs and help with housing and other gigs.

Will you help us save this conference from being dull and unfunny? Will you participate? What are your requirements? Can you suggest other participants, friends, and resources? Will you give us an initial response soon?

SESQUI CENTENNIAL CELEBRATION 1831 1981

THE FEBRUARY 26TH MOVEMENT

INAUGURAL EVENT

Feb. 26-2

FRIDAY NIGHT
6-7:30 Potluck Dinner ($5); 8-11: panel, "NYC: Politics In Form" ($4), New York Progressive Art Groups.

SATURDAY AFTERNOON
Video, Displays, Tables in the Auditorium;1-3, panel, "Activist Art USA" ($4) National Progressive Art Groups; 3:30-5:30, panel, "Getting It Out: Building Distribution " ($4).

SATURDAY NIGHT
8-9 PM: Six short political performances.
After 9: Dancing, refreshments, music by THE CHAMELEONS, THE FOURTH WALL REPERTORY , and 3 TEENS KILL 4/NO MOTIVE ($ 6).

Tickets on sale at door or at discount $20 for all events: send checks to P.A.D.D., PO Box 2064, Grand Central Station, NYC 10163; for further information call (212) 925-0325.

Assisted by Dance Theater Workshop, Inc.

Sponsored by

POLITICAL ART DOCUMENTATION / DISTRIBUTION

At The Martin Luther King Jr. Labor Center, District 1199, 310 West 43rd St.

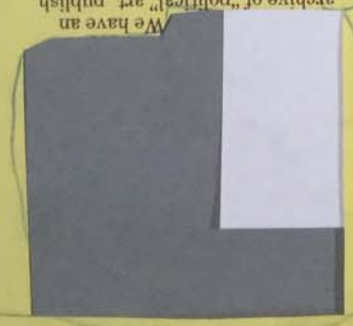
S C H E D U L E

Martin Luther King Jr. Labor Center,
Reuther Room and Auditorium

Friday night, Feb. 26
6-7:30: potluck supper
8-11, panel: "NYC: Politics in Form" with speakers from ABC No Rio, the Black United Front, Cityarts, Co-Lab, Fashion Moda, Group Material, P.A.D.D

Saturday, Feb. 27
1-3, panel: "Activist Art USA" with speakers from SPARC (Social and Public Art Resource Center, Los Angeles), Art Squad (Philadelphia), LAPADD (Los Angeles Political Art Documentation Distribution), NAPNOC (Neighborhood Arts Programs National Organizing Committee, Baltimore), X-Change (Seattle) and P.A.D.D.
3:30-5:30, panel: "Getting It Out: Building Distribution" with speakers from unions, college art galleries, circulating exhibition agencies (individuals to be announced).

All Saturday afternoon, in the auditorium: tables and displays by Left cultural groups, magazines, unions, bookstores; and a political video program.
8-9: short political performance series; after 9: dancing, refreshments, and music by The Chameleons, The Fourth Wall Repertory , and 3 Teens Kill 4/No Motive.



We have an archive of "political" art, publish a newsletter called *Up Front*, and offer monthly public programs on visual/political issues.

If you're unable to be a working/voting member of P.A.D.D., consider becoming an affiliate. The annual commitment is as follows: $10 (for those earning under $12,000), $25 (above $12,000), $100 (sponsor), $1000 (lifetime). Any contribution will be gratefully accepted. Affiliation gives you a subscription to *Up Front* as well as discounted admission to "The February 26th Movement."

IF YOU'RE PLANNING ON THE CAA CONFERENCE THE LAST WEEK OF FEBRUARY, PLAN ON THE FEBRUARY 26TH MOVEMENT TOO—

JUST A FEW BLOCKS DOWNTOWN. . . . AND TO THE LEFT. . . . AT THE BREAD AND ROSES SPACE, DISTRICT 1199.

AVOID INNER EXILE. GET OUT OF THE MAINSTREAM AND INTO THE RAPIDS. FIND OUT WHAT'S HAPPENING IN THE STREETS, THE BARRIOS, THE NO-LONGER-SMOKE-FILLED ROOMS OF PROGRESSIVE ART ACTION.

SPECIAL PRE-SALE PRICE FOR WHOLE EVENT: $20 ($18 for affiliates). Tickets for individual events will be on sale at the door. Your pre-sale ticket will also be held for you at the door.

For further information on events or Saturday Afternoon table/display rental ($10), call 212-925-0325; or write to P.A.D.D., PO Box 2064, Grand Central Station, NYC 10163.

The February 26th Movement
an Inaugural Event

BE AHEAD OF YOUR TIMES
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POST-INDUSTRIAL LANDSCAPES

RAYMON ELOZUA

RAYMON ELOZUA

HOME SCRAP
POST-INDUSTRIAL LANDSCAPES

Paintings, Photographs and
Sculptures 1985–1987
January 14–February 20, 1988

CARLO LAMAGNA GALLERY
50 West 57th Street • New York, NY 10019
(212) 245-6006

Shutdown: Wisconsin Steel Corp., South Chicago, Ill
1987

Black and white photograph
14 × 17 in.

Since 1980 over 444 steel manufacturing and related facilitites have been closed or shut down. Since 1980 employment in the steel industry has dropped from 399,000 jobs to 150,000 jobs. The cities and towns that housed these steel plants have endured severe economic upheavals: reduced tax revenues, reduced services, abandoned businesses and homes and general deterioration of both environment and opportunity. The delicate social fabric of community and family has been undermined and destroyed as every individual has slowly and painfully come to realize the new truth, that what once was is no longer; that the future is a dim, anxious, unsettling vision; that the American Dream of economic progress and social stability lies in rusted ruins.

The reasons for this "De-industrialization" or "Re-structuring" are varied. Steel companies and executives all too often chose to believe in their own rhetoric and American myths of superiority. They stubbornly persisted in clinging to old technologies and structures and paid too close attention to short-term profit taking. At the same time, union leaders chose to abdicate any concern for influencing or shaping corporate economic strategy and instead focused their energy on simply enhancing wages and benefits without regard for commensurate productivity gains, at the ultimate expense of their own jobs.

The world economic scene had changed. Nations in Europe and the Far East took to heart the example of America's industrial "miracles" of the 1900's and methodically adapted new efficient technologies, planned economic strategies and vigorous market competition. They quietly and quickly challenged our heretofore dominant industrial position. The rules of the game had changed without our realization or our participation. And as the effects of this new reality, the global market, became evident, both the companies and the unions became partners in echoing pious and specious claims of unfair foreign competition, subsidized import dumping and stifling environmental regulations as they beseeched the government to save them from their own shortsightedness and mismanagement.

Today the steel companies and unions survive, albeit in reduced numbers and in reduced positions of economic significance and influence. Diversification, modernization, productivity, efficiency, specialization and cooperation are the "new" strategies as both sides realize their own existence is at stake. Other industries, auto, machine tools, computers, textile and so forth, as well have realized that the myths and dreams that sustained America since its birth have become tenuous, fragile, self-serving and extremely suspect. And that despite our natural resources, our economic assets, our technological inventiveness, our brash enthusiasms; that if we as a nation and a people refuse to look at the world as it is coming to be and make no effort to adjust and adapt to this new world; the inexorable law of survival of the fittest applies just as well to us as anyone else.

Raymon Elozua
NYC, Oct. 1987

Raymon Elozua was born in Germany in 1947. He grew up in Chicago and attended the University of Chicago in Political Science. Both he and his father worked in the steel mills. In 1969 he moved to New York. Since 1979 his work has been featured in seven one person exhibitions and numerous group shows. He has been the recipient of three National Endowment for The Arts grants in sculpture and painting.

Acknowledgement

I would like to express my deepest appreciation and thanks to Allan Chasanoff, Micheline Gingras and Carlo Lamagna.

This catalogue was funded in part by a National Endowment Grant for the Visual Arts.

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Steel Ladles
1987

Acrylic on scrap steel
25.5 × 22.5 × 1 in.

THE REMAINDER OF THIS PUBLICATION HAS NOT BEEN SCANNED.

WELCOME TO THE FEBRUARY 26TH MOVEMENT: AN INAUGURAL EVENT

After two years of work with progressive artists in New York City, and documentation of international social-changeart, PADD (Political Art Documentation /Distribution) is holding the first national activist art conference. The goals are to build a national network, to develop new forms and theory, to build alternate distribution systems. "The Feburary 26th Movement" coincides with the annual College Art Association Conference and the city-wide series of women's art shows sponsored by the Women's Caucus for Art, one of which ("Working Women/Working Artists/Working Together") will be at District 1199, where the conference is held.

The February 26ht Movement will focus on socially involved art from the Left, how it acts and interacts with varied audiences and within progressive organizations that recognize culture's important role. Styles and politics wil range broadly, including avant-garde to community and minroity arts, to active cultural resistance. The two-day event includes three panels, a supper (Fri.nite, 6:00), five short performance three bands and dancing (Sat. nite, 8-9, see program attached) video and displays.

On the "NYC: Politics in Form" panel (Fri. nite, 8-11), moderated by Greg Sholette, the groups representex are ABC No Rio, Black United Front, Cityarts, Colab, Fashion Moda, Group Material and P.A.D.D. On the "Activist Art USA" Panel (Sat. 1-3) moderated by Lucy R. Lippard, are Mary Linn Hughes from BAPAD, Judy Baca from SPARC (Los Angles), Tim Drescher from the National Mural Network, Doug Kahn from X-Change (Seattle), Arlene Goldbard from N.Q.P.N.O.C. (Baltimore) Janet Kaplan from Art Squad (Philadelphia) and Vaanalyne Green rom P.A.D.D "Getting it Out" (sat., 3:30-5:30), moderated by Jerry Kearns, will lay the foundations for an alternative distribution system for oppositional art with Moe Foner of 1199's Bread and Roses, Jenny

Dixon of the Public Art Fund, Mike Harwig of Independent Curators, Arlene Raven of the Woman's Building and the Lesbian Art Project, Patricia Hills, director of the art gallery at Boston University and Karin di Gia of Gallery 345.

Cost of the entire ~~event~~ 2 days is $20; Tickets to individual events are available at the door. Panels are in the Reuther Room, Sat. ~~xxxxxxxxxxxxxxxxxx~~ ~~xxx~~ evening program in the auditorium. ~~xix~~ All Sat afternoon (12-6) there wioo be video and diplsay tablesfrom Left xultural groups,also in the auditorium, free and open to the public. "The February 26th Movement takes place Feb.26-27 at the Martin Luther King Jr. Labor Center, 310 West 43rd St. (Times Square Station, right off Eighth Avenue.) Press photographs avaialhble (see xeroxes attached).

For further information on PADD's activities, see leaflet attached,or contact PADD , PO Box ~~x~~ 2064, Grand Central Station, NYC 10163.

I ~~like~~ have always liked writing about art because it takes place in that abyss between verbal and visual that can never really be filled. If I'd been younger I'd probably have gone into film,but there were no film courses when ~~I was in school~~ I didn't know and independent filmmakers ~~xxxx~~ existed. I ~~have~~ actual used and described photographs in my fiction ~~xxxxxxxxxxxxxxxxxx~~. I love graphic design, and by ~~1980~~ 1979 I was old enough to ~~be~~ relaxed ~~about~~ and do whatever I liked, so I finally started to make amateur comic strips,after talking about it forye rs.

THE FEBRUARY 26TH MOVEMENT

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Sponsored by

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Tickets on sale at door or $20 for all events: send checks to P.A.D.D., PO Box 2064, Grand Central Station, NYC 10163

For further information call (212) 925-0325.

Sojourner Truth supported her lectures & presents by selling pix of herself - embarrassing but necessary

How find + develop continuing support income-generating solutions

Ct Wall & LA for $ $ not intended for art sec. & its social impact

Selling a kid - singing telegrams

SL environ connections lecture f'ism + g's art movement

what is in art that will empower oo to change (± sell T-shirts)

"Beyond T-shirts"

Aylon - g's survival party in S.F.; g's caravan across the country for a month to June 12,

everybody be an artist vs. quality

and television in

PEOPLE", 1979, B/W,
The American
fornia to Wash. D.C.

"WHY WOMEN STAY",
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Women Make Movies.

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in street fair

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CAA

70th Annual Meeting of the College Art Association of America

Art History Sessions A. Richard Turner, Institute of Fine Arts, N.Y.U.
Studio Sessions Ellen Lanyon, The Cooper Union and the School of Visual Arts

Sojourner Truth supported by lectures & presents by selling pix of herself - embarrassing but necessary

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An Annual Meeting Registration Badge is required for admission to museum receptions and open houses.

S ojourner (who supported my lectures & projects by selling pix of herself - embarrassing but necessary

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the rise of the

See CAA sketch w. Ad

FEI – Sawyer's focus slides

SL WCA panel Feb 24 '82

IK on structures of work
give up necessity of absolute originality
sense of models + strategies
N. Buscelo – Equal Time Equal Space

Form – little scale environmental perf. structures

I Burn wire publishing histories to rewrite history

SL: The H+R validated art to of activists

Just because you get a 3 minute news clip
DD's minds not yet changed

Farm – great lesson is it's possible
to transform the environment

CH activist involvement w the principle of organizing
Birth project odd at time of abortion
rite to life etc – prese one
images to the fetus

JB – artists like ad execs – strategizing,
marketing etc – that's sad –
you can sneak all sorts of stuff into art that
you can't get into politics
trendy, sensationalism like 60's (!) trend of
in audience says no – it's ritual its symbolic

-5:30.

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he 80's.
SHE BEGAN....",

about ideolog-
television in

", 1979, B/W,
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a to Wash. D.C.

OMEN STAY",
women and
Make Movies.

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30, 10 min.
between
of San

satire of

se of the

(2) Suzanne Bloomberg - see photo of pencil

colors - DP ~~[illegible]~~ Vibrant do see art - BIVR proj
fossil in a tube

E.H. - JC wrong metaphor
"fact that of give birth is the last
thing we need confirmed"

J.B. - mind body problem in fiber progressive
culture
burnout - [yes - but also energizing -
I'm a pretty good
prospect for burnout
don't I'd rather
feel burned up
energy comes back when you
give it up

cultural emergency

they burn out fields, all fields, don't they?

* How to build nurturing into the
organizations (but of course
everyone has own levels + needs
+ need burn out nurturing too -
well create in response to our own needs too
comb of needs of self + soc. --
then how do you de-institutionalize yr. own
institutions - w/ an evaluation. have
nerve to stop in middle if it's not working -
What are some ways artists can interface
w. ~~[illegible]~~ point issues -

EH - Vietnam monument
* whole it's used seeing your w/k
as art when it does not / is like
art - one phase of activist
art [Eve what Bonnie was saying]

(3)

Bonnie: all art in other places as we recognize how art functions in other situations [use FRI]

Gelman: "her own wk"
artist shld not be taken away from; need administrators

Not that's exact opposite of what Bonnie was saying
reinforces separation -
artists have to be committed to their own & other wk

Sojourner Truth supported her lectures & propaganda by selling pix of herself - embarrassing but necessary

How find & develop continuing support
income-generating solutions

Gt Wall & LA for ## not intended for art sec. & its social impact
Selling a kid - singing telegrams

SL: connections between f'ism & f's art movement
what is in art that will empower oo to change (& sell T-shirts)
"Beyond T-shirts"

Aylon - f's survival party in S.F.; f's caravan across the country for a month to June 12.

everybody be an artist
vs. quality

1-5:30.

/W, sound,. A
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os Angeles,

ed sound. "I
2 min., color,
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sound. "IS IT
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D SHE BEGAN....",
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d television in

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, the policeman
Torres.

980, 10 min.
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satire of

rise of the

(4) LEARNING from the 60's mistakes

Why so dependent on press?
how avoid

SU media is a support system
for grass roots organizing (?)

re 1199's strike — she's a nurse +
'It knocked my socks off'
long time activist

national days of resistance
end of April

~~not~~ treated as a politics
JB or a terrorist?

ay, 1-5:30.

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A satire of

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I'm Lucy Lippard

Welcome. The February 26th movement is now a day old. We began last night with a rapid survey of the New York groups doing more and less progressive art. We saw the way artists are moving across the imposed barriers between high and low, fine and popular art in a deliberate challenge tothe dominant culture's view of what we should be doing.

Today we hope to get into more detail about what the outcome of that outreach could be,and what politics it may or may not be serving. The people up here represent a grass-roots progressive cultural movement that hasbeen growing all the way through the supposedly laidback seventies. Many of them are veterans. Some have been working activist artists for over a decade and have gone behind

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them extensive progressive organizations. Others have come out of feminist strongholds, others have just recently founded groups. ~~It's no~~

It's no accident that four of the organizations represented up here were founded from 1979-81, at a time when this country's disastrous move to the right was endangering not only a decade's progressive legislation ~~and art funding~~ but also itself freedom of expression. As the First Amendment and other basic human rights continue to be eroded, as the watchdogs of the moral majority move into mass culture and the corporations take over the institutions, artworkers are beginning to understand better where we fit into the whole social picture, and how crucial it is that artists organize, take social repsonbility just like everybody else.

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After ~~an~~ a hegemonic education that has told us art is powerless--either above it all or below it all, we're just beginning to realize how wrong that is. Our shared experiences and ~~the~~ public responses to our work have convinced us that both imagemaking and the art process provide an important symbolic focus for cultural exchange and a rallying point for social action. Sometimes I feel like we're rediscovering the original function of art.

One of the most heartening things that ~~has~~ happened, and a major reason for PADD's putting this conference together, was discovering that neighborhood arts groups, "crosscultural" New Wave community projects, activist and progressive groups

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Kandy Jean Littrell
350-1282
Rolling Stone
CPIX
get together a group
human interest + WSL
not straight arts
show polit art calendar

Hedda Nedrik
on MY-L

Nan Rubin - photo
~~photog~~ commercial

coming ... movements
were al ... of
meet in ... ifferent
esthet...
emergin... popularly
meant ... ugh and
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or out ... Left.
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Indians in ... Wash. D.C.
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Debbie Zimmerma... STAY",
1980, 30 mi... and
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Allan Sekula, a... , sound,
A montage o... fair
during El Sa...

Jerry Kearns, ... und,
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ch.57, organ... policeman
who advised ...

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coming out of the avant garde and out of general political movements were all beginning to think along the same lines, to sort of meet in the middle, despite ~~xx~~ commitments to often very different esthetics and politics. ~~xxxxxxxxxxx~~ Out of such groups is emerging a new kind of so-called "political art"--which is popularly meant as art by us, not them. These forms are sometimes rough and ready, they ~~are~~ sometimes almost invisible structures rather than objects, they tend to avoid rhetoric, ~~but~~ and they don't forget that art is communication, and what is communicated is the spirit of our times--either the status quo, undirected alienation or outreach, or directed social ~~xxxxxx~~ involvement in the Left.

I think it's safe to say that most of us don't separate our

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Hartwig
build an M-L
make sets as cheap as poss
package it & make it accessible
group shows better than solo
w/ M. Savage

best way to dist. art is
coding - take it / be do
audience it relates to.

"Social concerns + urban realism" Pat's 1199 show
doing at least 1 of these shows per yr.

(this parallel old boys dom w/ Dixon + Raikin)

Moe "networking re rel'ship w. PAD"
Nan Rubin - parallel development

social change w/ artists

list of shows who wld
list of 00 facilitate shows
in each city

interlocking functions
my ideas for working together

PADD -
spaces
shows go across
country like Horizons
but space & V expers.

6 slide shows
info assembl

for their rights.

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politics from our culture --in itself an innovation of sorts. "We also share the knwoledge that resource centers, information spreading and networking are important backups to the production and development of new forms and theory. We're coming together today to say something about what each one of our groups does, and why, and how we can work more effectively by using each other as models for working ~~towarctly toward social change~~ with political issues, groups and situations. Looking around, I really feel optomisitc--at least about the future of activist art. I think you'll be inspired to action too when you hear what these people, among others, have accomplished, We hope that out of this conference will come some

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(A) P.A.D. doing a not. progressive MC
not squad ? didn't mention guerilla
controlled our publicity said no to media rec. it was supposed to be a surprise — the disor

(3) oppositional art — basic culture (1) building
public consc + raising (2) ? TABLES

responsive defensive offensive

how large artworld looms in NY; careerism (Napoleon anti KKK plays in Knoxville Tenn

struggle for cultural rights + autonomy
Cultural policy — the aggregate of public decisions that determine culture in US (therapy for groups NABWOC)

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END - ANNOUNC TABLES etc in BREAK

kind of unified cultural statement, and a coalition that isn't centrist but a network of affiliates responding to different regional needs and issues while supporting and nourishing a new and powerful activist art.

Judy Baca SPARC Social + Public Art Resource Center in Venice CA
Mary Linn Hughes LAPAD in CA
Janet Kaplan, Art Squad in Philadelphia
Tim Dreshher of Mural magazine and the National Mural Netwrok
Doug Kahn of X'change in Seattle
Arelen Goldbard of NAPNOC Neighborhood arts program nat. org. comm. based in Baltimore
PADD Vanolyne Green New York
(note new issue of UPFRONT includes accounts of their activities by each group)

INT. TO NEXT - DIST. PANEL

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artists using media – absorbed by opposition

use media to get messages across

is everything acceptable?

DISTRIBUTION

cover up – exposes

representation in media

art advertising for pacifica

DIST-PANEL

"mixed economies strategies"

do an UPFRONT article on "ex's as soc. change art"

(1149 Inverse ...)

Atkinson – Gp. Matrix

Hearing "national alliance of artists spaces" being formed

for their rights.

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A video program will be shown in the auditorium Saturday, 1-5:30.

Schedule:

Suzanne Lacy, "IN MOURNING AND IN RAGE", 1977, 30 min., B/W, sound,. A documentation of a media performance with Leslie Labowitz to protest the news reporting of the Hillside Strangler case in Los Angeles, during 1977.

Julie Harrison, "INTERROGATION", 1982, 2 min., color, mixed sound. "I FORGOT", 1982, 2 min., color, silent. "ALONE", 1982, 2 min., color, mixed sound. "LASTING IMPRESSIONS (THIS IS NOT INFORMATION)", made with Robert Kleyn, 1982, 4 min. 30 sec., color, mixed sound. "IS IT WORK OR IS IT WAR", 1981, made with Ilona Granet, 8 min, 30 sec., Performance artist Ilona Granet talks about skills for the 80's. "SHE WAS READING THE PAPER AT BREAKFAST ONE MORNING AND SHE BEGAN....", made with Anne Hammel, 1981, 5 min., color, mixed sound.

Ron Clark, "IDEOLOGY", 1979, 55 min., color, sound, A tape about ideological representation in dominant practices in cinema and television in this society.

Verity Lund, and Henry Moore, "BY NO MEANS CONQUERED PEOPLE", 1979, B/W, sound, 26 min.,. A documentary of The Long Walk of The American Indians in 1978, during which they walked from California to Wash. D.C. for their rights.

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CHEAP THRILLS

For the Week Feb. 24-March 2

EDITED BY TERI WHITCRAFT

ESDAY

Musman on Jew-dren in cults, Good-4th St, 1 p.m., $2.

igger: playwright Ed Bnx Cmmty College University Av & W ree.

Do You Think? a e in thinking, by E. hael Hewitt-Gleeson, 106 CPS, 249-9450, 0 w/ this page).

ket Mania: "Will Paperback?" is the s & editors clinic w/ Susan Ginsburg, bert Wyatt & Irene Av, 8 p.m., free.

Jear: deadline for in the Sun" mail-c Image Glry is For the "Last Will w" is March 10. Public Image, 221 012, 431-8835.

ntastique: Chris s & screens films, ughby, Bklyn, 7 this page).

Billie Ballou/ l "Tales of Both Among Us," West End Av at 107th w/ this page). On tlieb tells "The n.

emorial: benefit Peter Spencer, lywood" Dick atural acts, al, 9 p.m., $1. the Pulitzer s, CUNY, 33 free.

ng by Russell Mark's, 10th $2.50 w/ this

Prize-win-Aleixandre's D. Canas, ger, Loeb n., free.

Storefront Poet (Reprise): Ned O'Gorman reads, Loeb Ctr, 566 LaGuardia, 7 p.m., free.

Fly By Night: hot instrumentals by Steve Uhrick & Steve Garcia, Eagle Tavern, 14th St & 9th Av, 8:15 p.m., $3 ($2.50 w/ this page).

FRIDAY

El Salvador Leftists: Spartacist forum, Columbia U Hamilton Hall, 116th St & Bdwy, 7:30 p.m., contrib.

Reaganomics: Ben Chavis on labor & social change, St. Gregory's, 144 W 90th St, 7:45 p.m., free.

Politics in Form: progressive art groups talk on how to build an alternative activist art network, w/ ABC No Rio, Black United Front, Cityarts, Co-Lab, Fashion Moda, Group Material, PADD, et al, King Labor Ctr, District 1199, 310 W 43rd St, 8 p.m., $4 ($2.50 w/ this page).

Protest & Survive: Abbie Hoffman, Michael Uhl & Norma Becker on lessons of past anti-war movements, NY Marxist Sch 151 W 19th St, 989-6820, 8 p.m., $2.50.

This Object: premiere of new film by Jacob Burckhardt, plus Yoshiki Chuma's *Commercial Eruption & Splish Splash*, OP Screen, 814 Bdwy, 8 p.m., $3.50 ($2.50 w/ this page). Also Sat at 8 & 10 p.m.

Domestic Quantum Theory: Ann-Sargent Wooster performs *Quantum Theory & Doly Parton Was Born on My Birthday*, Women's Interart Ctr, 549 W 52nd St, 8:30 p.m., $4 ($2.50 w/ this page).

A Ststoryry: concert/dance by Wendy Perron & Sophe Healy, plus premiere of Perron's new piece for 5 dancers, PS 122, 1st Av at 9th St, 925-5619, 9 p.m., $4 ($2.50 w/ this page). Also Sat & Sun.

Classical Concert: pianist Tricia Hammann plays Beethoven, Prokofiev, Debussy, Brahms, Bach, NYU Aud, 35 W 4th St, 8 p.m., free.

Tribute to Paul Robeson: Vishnu Wood & the Safari East present a musical tribute, Cooper Union, 7th St & 3rd Av, 8 p.m., free.

All in the Family: Nick Seeger plays original & traditional American music, Good Coffeehse, 53 Prospect Pk W, Bklyn, 9 p.m., $2.50.

Babbitt & pianist Jerry Kuderna on the musical relationship btw/ composer &, performer, NYU Education Thtr, 35 W 4th St, 3 p.m., free.

styles & small details, Ear Inn, 326 Spring, 2 p.m., $2.

Dedication Concert: festival service to dedicate a new organ w/ choir & dance by Laura Hembree,

light) astronomy prof June Engelbrekston on the cosmos, Pace U, Pace Plaza nr City Hall Pk, reserv: 285-3360, 12:25 p.m., $1.50.

Costuming Carnival: the in-imitable Karin Bacon &

SU in the interim, we'd like to hear any ideas you might want you to return the enclosed contract as soon as you designate each panelist will receive an honorarium of $20, along with events.

covered:

your group or organization; reasons for formation, etc.

stablished art world; the balance or conflict between par- and individual career goals (where applicable) - how is this rganization and does it create a threat of dissipation?

ur neighborhood - reasons why this location was chosen; differences educational backgrounds of artists involved and audience and some examples of conflicts that have occurred and mutual in- ings that have developed.

on-art groups, i.e., political and community organizations - efits.

last three questions, give some sense of the organization's ent; art school background vs. neighborhood vs. mass rs a particular political point of is intentionally or - or, how do you define the connection between politics manifested in the range of your work, and how much does t? what's the social or aesthetic attitudes of your members es and how do they measure the communicablity or "effectiveness"

n be adjusted to the individual histories and outlooks of the er "open" might be the aesthetics and politics of the organiza- stions addressed in as critical a manner possible so as to generate general descriptions.

e panel will be Greg Shol ette (673-6408, evenings); we'll try to next couple of weeks to finalize the schedule and take your ideas

568)

GRAND CENTRAL STA.
NEW YORK, N.Y. 10163

Outline for February 26th:

Participants: ABC No Rio, the Black United Front, Cityarts Workshop, Co-Lab, Fashion Moda, Group Material, PAD

The following is a general idea of what we'd like each of you to talk about on Friday night. There are two slide projectors available; each participant will be given 5 to 8 minutes to open the presentation, showing whatever number of slides you feel you can talk about in that time and that will be representative. Some slides might be requested to be repeated, depending on the direction the discussion takes - probably some inter-group comparative discussion for anhalf hour to 45 minutes, followed by audience participation.

If you can get back to us in the interim, we'd like to hear any ideas you might want to include. We also need you to return the enclosed contract as soon as you designate your speaker. As shown, each panelist will receive an honorarium of $20, along with free admission to all events.

Questions we would like covered:

1) brief description of your group or organization; reasons for formation, etc.

2) relationship to the established art world; the balance or conflict between participation in the group and individual career goals (where applicable) - how is this dealt with within the organization and does it create a threat of dissipation?

3) relationship to your neighborhood - reasons why this location was chosen; differences between the social and educational backgrounds of artists involved and audience and new participants; give some examples of conflicts that have occurred and mutual influences and understandings that have developed.

4) relationships with non-art groups, i.e., political and community organizations - conflicts and mutual benefits.

5) with some regard to the last three questions, give some sense of the organization's aesthetics and their development; art school background vs. neighborhood vs. mass culture; whether imagery offers a particular political point or is intentionally or unintentionallly ambivalent - or, how do you define the connection between politics and aesthetics - how is it manifested in the range of your work, and how much does context have to do with it? What's the social or aesthetic attitudes of your members towards their communities and how do they measure the communicablity or "effectiveness" of their work?

Of course, questions can be adjusted to the individual histories and outlooks of the groups - although however "open" might be the aesthetics and politics of the organizations, we'd like the questions addressed in as critical a manner possible so as to generate a discussion beyond the general descriptions.

PAD's moderator for the panel will be Greg Shol ette (673-6408, evenings); we'll try to speak with you in the next couple of weeks to finalize the schedule and take your ideas into account.

Richard Meyer (584-3568)
for PAD

P.A.D.
P.O. BOX 2064
GRAND CENTRAL STA.
NEW YORK, N.Y. 10163

In SISTERS OF SURVIVAL (by Nancy Angelo,Cheri Gaulke,Sue Mayberry,Anne Gauldin and Jerry Allyn),the central image is nuns in multi-colored habits pushing a huge boulder around to demonstrate the difficulty (but possibility) of change. Other elements include a film of U.S. military testing, slides of art by children of the Holocaust, and an audio from "Nuclear Dispair Workshops".

*

Susan Hargett will perform rap songs (with piano) in the Sugar Hill technique about street crime, miseducation, and drugs in relation to young black people; Ray Serrano wrote THE FORT APACHE BOP as an organizing tool against the film, FORT APACHE: THE BRONX, when he was a member of CAFA (Committee Against Fort Apache). He will perform with his young son against a slide backdrop of CAFA in action.

*

Vanalyne Green's GENDER VACATION is a tongue-in-cheek visual anthropology about four women in different job stratifications (management,organizer and clerical workers). With the artist's bed as intersection, the performance explores, through slides and audio ,the similarities and disparities of their experiance. ("So what do cheese burgers and sex have to do with labor problems?").

*

INCIDENTS (A PROPAGANDA PLAY) by paul Zaloom, is a true story on a cranky (paper film) about seven accidents involving nuclear weapons in the U.S. since the 1950's. Not so funny but Zaloom always gets people to yuk it up. Formerly with The Bread and Pupet Theatre, he is best known for his one-man found object puppet shows, in which he gives

(Continued)

toys ,junk and debris the leads in comedies about the modern world.

*

Herb Perr and Irving Wexler collaborated on WE WANT TO LIVE, about the estheticization of war. It ranges from Marinetti's futurist ode to war, to tap dancing, interviews with Vietnam veterans, slides and poetry. Aformalist view of militarism is gradually transformed into an affirmation of life through organization and resistance.

*

AND THEN AROUND 9:00..... LIVE MUSIC AND PERFORMING BY THREE BANDS: THE CHAMELEONS,THREE TEENS KILL FOUR,NO MOTIVE AND THE FOURTH WALL REPERTORY.....

.....A N D D A N C I N G ! ! ! ! ! ! ! ! !

THE FATE OF THE ART

EVALUATION OF ART AT JUNE 12

DEMO: SLI... ...ION

WITH: Artis... ...RTMENT

Politi... ...N/DISTRIBUTION

Third ...

BREA... ...LES COALITION

ARTIS...

SISTE... ...SIBILITY

DENTA...

WOMEN...

OTHERS

JUNE 20, ...ING ST.

(NEAR WEST ST.)

$4.00 CONTRIBUTION

A P.A.D.D. SECOND SUNDAY FORUM

THE FATE OF THE ART

EVALUATION OF ART AT JUNE 12
DEMO: SLI[illegible]ION

WITH:
- Artis[illegible] [illegible]MAMENT
- Politi[illegible] [illegible]N/DISTRIBUTION
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- Brea[illegible]
- Artis[illegible] [illegible]SIBILITY
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- Dentu[illegible]
- Women[illegible]

OTHERS

PADD exs museers public

"public prog." incl. mailings

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Mapping (2)
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JUNE 20, [illegible]ING ST.
(NEAR WEST ST.) A P.A.D.D. SECOND SUNDAY FORUM
$1.00 CONTRIBUTION

THE FATE OF THE ART

EVALUATION OF ART AT JUNE 12
DEMO: SLIDES + DISCUSSION

WITH:

- Artists for Nuclear Disarmament
- Political Art Documentation/Distribution
- Third World + Progressive Peoples Coalition
- Bread and Puppet
- Artists for Social Responsibility
- Sisters of Survival
- Dentures Art Club
- Women's Caucus for Art

AND OTHERS

JUNE 20, 8PM, 325 SPRING ST.
(NEAR WEST ST.) A P.A.D.D. SECOND SUNDAY FORUM
$1.00 CONTRIBUTION

Yalta/croiset
26 rue Washington
Paris 75008
France

Jan.25, 1982
138 Prince St.
NYC 10012

Dear Nil/Nicole

I have recently completed a collection of essays on social-change art (still untitled) to be published by E.P. Dutton in Fall 1982.

I'd like to reproduce the work of yours indicated below in all editions of the book and any and all derivations thereof. Full credit will be given in whatever form you specify.

Please list full caption material (title,date, medium,location, dimensions, as applicable). Any other specific information on the piece in question that would expand caption material is also welcome. Be sure photo credit is listed.

Your signature on one copy of this letter,returned to me as soon as possible with one 8 x 10" glossy black and white photo of the work, will be greatly appreciated.

Sincerely,

Lucy R. Lippard

Material to be printed:

Inst. Shorg "Raking" as shown at issue

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Form of copyright acknowledgement you want printed:_____

THE FEBRUARY 26TH MOVEMENT

AN INAUGURAL EVENT

Feb. 26-27:

FRIDAY NIGHT
6-7:30 Potluck Dinner ($5);
8-11: panel, "NYC: Politics In Form" ($4), New York Progressive Art Groups.

SATURDAY AFTERNOON
Video, Displays, Tables in the Auditorium;1-3, panel, "Activist Art USA" ($4) National Progressive Art Groups; 3:30-5:30, panel, "Getting It Out: Building Distribution " ($4).

SATURDAY NIGHT
8-9 PM: Six short political performances.
After 9: Dancing, refreshments, music by THE CHAMELEONS, THE FOURTH WALL REPERTORY , and 3 TEENS KILL 4/NO MOTIVE ($ 6).

Tickets on sale at door or at discount $20 for all events: send checks to P.A.D.D., PO Box 2064, Grand Central Station, NYC 10163; for further information call (212) 925-0325.

Assisted by Dance Theater Workshop, Inc.

Sponsored by

POLITICAL ART DOCUMENTATION / DISTRIBUTION

At The Martin Luther King Jr. Labor Center, District 1199, 310 West 43rd St.

The February 26th Movement

an Inaugural Event

P.A.D.D. (Political Art Documentation/Distribution) is a progressive artists' resource and networking organization coming out of and into New York City. Our goal is to provide artists with an organized relationship to society, to demonstrate the political effectiveness of image-making and to encourage the development of new social and activist art forms. We have an archive of "political" art, publish a newsletter called *Up Front*, and offer monthly public programs on visual/political issues.

If you're unable to be a working/voting member of P.A.D.D., consider becoming an affiliate. The annual commitment is as follows: $10 (for those earning under $12,000), $25 (above $12,000), $100 (sponsor), $1000 (lifetime). Any contribution will be gratefully accepted. Affiliation gives you a subscription to *Up Front* as well as discounted admission to "The February 26th Movement."

SCHEDULE

Martin Luther King Jr. Labor Center, Reuther Room and Auditorium

Friday night, Feb. 26
6-7:30: potluck supper
8-11, **panel**: "NYC: Politics in Form" with speakers from ABC No Rio, the Black United Front, Cigarta, Co-Lab, Fashion Moda, Group Material, P.A.D.D

Saturday, Feb. 27
1-3, **panel**: "Activist Art USA" with speakers from SPARC (Social and Public Art Resource Center, Los Angeles), Art Squad (Philadelphia), LAPADD (Los Angeles Political Art Documentation Distribution), NAPNOC (Neighborhood Arts Programs National Organizing Committee, Baltimore), X-Change (Seattle) and P.A.D.D.
3:30-5:30, **panel**: "Getting It Out: Building Distribution" with speakers from unions, college art galleries, circulating exhibition agencies (individuals to be announced).

All Saturday afternoon, in the auditorium: tables and displays by L/eft cultural groups, magazines, unions, bookstores; and a political video program.
8-9: short political performance series; after 9: dancing, refreshments, and music by The Chameleons, The Fourth Wall Repertory, and 3 Teens Kill 4/No Motive.

IF YOU'RE PLANNING ON THE CAA CONFERENCE THE LAST WEEK OF FEBRUARY, PLAN ON THE FEBRUARY 26TH MOVEMENT TOO—

JUST A FEW BLOCKS DOWNTOWN. . . . AND TO THE LEFT. . . .
AT THE BREAD AND ROSES SPACE, DISTRICT 1199.

AVOID INNER EXILE. GET OUT OF THE MAINSTREAM AND INTO THE RAPIDS. FIND OUT WHATS HAPPENING IN THE STREETS, THE BARRIOS, THE NO-LONGER-SMOKE-FILLED ROOMS OF PROGRESSIVE ART ACTION.

SPECIAL PRE-SALE PRICE FOR WHOLE EVENT: $20 ($18 for affiliates). Tickets for individual events will be on sale at the door. Your pre-sale ticket will also be held for you at the door.

For further information on events or Saturday Afternoon table/display rental ($10), call 212-925-0325; or write to P.A.D.D., PO Box 2064, Grand Central Station, NYC 10163.

dtw dance theater workshop
219 west 19th st.
new york, n.y. 10011

Non-Profit Org.
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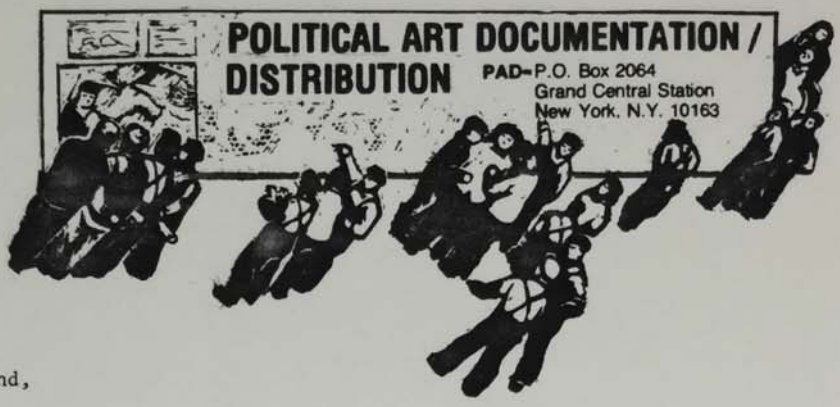
FILL OUT THE COUPON, SAVE $3.00, AND
SUPPORT THE FEBRUARY 26TH MOVEMENT NOW



Dear Friend,

The American dream is shrinking, but we're not! Please join us in becoming an affiliate of PAD.

PAD is a progressive artist's resource and networking organization coming out of and into New York City. We've been working together for two years. Our goal is to provide artists with an organized relationship to society, to demonstrate the political effectiveness of image-making. One way we do this is by documenting international socially concerned art. PAD is also involved with the production, distribution, and impact of progressive art in the culture at large. We sponsor public events, actions, and exhibitions.

PAD is raising money for the following purposes:

- -- a permanent home;
- -- archives, to house our growing documentation of political art work;
- -- "second Sunday" public meetings;
- -- our newsletter, UPFRONT;
- -- "The February 26th Movement": An Inaugural Event. This is an expression of our vision of a grass-roots network of artists/activists from all over the nation. Topics for discussion will include new forms of activist art, national networking, distribution, constituencies, and development of an economic base for our work.

Carrying out a program as ambitious as this is expensive. We're depending on individuals like you to support PAD's on-going and future activities. Please consider becoming an affiliate of PAD. The annual commitment is as follows: $10 (for those earning under 12,000), $25 (above 12,000), $100 (sponsor), $1000 (lifetime). Any contribution will be accepted. Affiliation gives you a subscription to UPFRONT and discounted admission to the four-part "February 26th Movement" Inaugural Events.

If you would like more information, or would like to work with us, please call me at (212) 255-9192.

Sincerely,

Herb Perr

Herb Perr
For the PAD Finance Committee

THE AMERICAN DREAM IS SHRINKING AND I'M GLAD YOU'RE NOT! I'd like to become a PAD affiliate at:

( ) $10 (under 12,000)
( ) $25 (above 12,000)
( ) $100 (sponsor)
( ) $1000 (lifetime)

Name _____
Address _____
_____
Phone _____

I'd like to work in a committee in PAD ( )

Please fill out and send money to PAD, P.O. Box 2064
Grand Central Station
New York, N.Y. 10163

break into IPs – put things – call Adriene

After 2 years of work with progressive artists in New York City, P.A.D.D. (Political Art Documentation/Distribution) is holding the first national activist art network, ~~and~~ develop~~ing~~ new forms, theory and distribution systems. ~~It~~ coincides with the annual College Art Association Conference, and the city-wide series of women's art shows sponsored by the Women's Caucus for Art, one of which will be ~~at Gallery 1199~~ District 1199 where the conference is held.

"THE FEBRUARY 26TH MOVEMENT" will focus on socially-involved art, how it acts and interacts with varied audiences and within progressive organizations ~~who~~ which recognize culture's important role. Styles and politics will range from from the avant-garde to community and minority arts to active cultural resistance. ~~The event includes~~ There will be 3 panels, a slide show, 5 short performances & a band (see program attached) & dancing.

On the "N.Y.C. Politics In Form" panel, moderated by Greg Sholette, the groups ~~involved~~ are: ABC No Rio, Black United Front, Cityarts, Co-Lab, Fashion Moda, Group Material, and P.A.D.D.. ~~National groups~~ On the "Activist Art U.S.A." panel are Mary-Linn Hughes from L.A.P.A.D., Judy Baca from the ~~National Mural Network and~~ SPARC (Los Angeles), Doug Kahn from X-Change (Seattle). Arlene Goldbard from ~~Neighborhood Arts~~ (Baltimore), Janet Kaplan from Art Squad (Philadelphia) & Vanalyne Green from P.A.D.D., moderated by Lucy R. Lippard ~~also from P.A.D.D.~~. ~~The~~ "Getting It Out" will lay the foundations for an alternative distribution system for oppositional art with: Moe Foner of 1199's Bread and Roses, Jenny Dixon of the Public Art Fund, Mike Harwig of Independent Curators and ~~Dr.~~ Arlene Raven of The Woman's Building and The Lesbian Art Project, and Karen di Gia of Gallery 345.

Tim Drescher from the National Mural Network

NAPNOC

~~The event also includes~~

In the last year, P.A.D.D. has presented the monthly "Second Sunday" public forums on art and political issues, expanded its international Archive ~~of Political Art~~, created such public events as "Death and Taxes", "Image war on the Pentagon", and the "Demonstrate!" show. P.A.D.D. has also co-sponsored a large number of exhibitions and events with social organizations, such as International Woman's day, "No More Witch Hunts", the "Art and Ecological Issues" shows and Pro-Choice actions. A special issue of P.A.D.D.'s publication ~~"Up Front"~~ UPFRONT will appear at the February 26th Movement describing participants and programs with words and images.

Cost for the entire event is $20.00. Tickets to individual events at the door. See flyer for dates & times. Panels take place at the Reuther Room. A display ~~of art and video~~ table & video will be in the auditorium, Saturday from 12:00 ~~to~~ – 6:00. Free and open to the public.

an auditorium & video, tables & displays for left cultural groups.

FOR PAGE 2, UPFRONT

FEBRUARY 26th MOVEMENT ~~FOCUSES ON ACTIVIST ART~~ : AN INAUGURAL EVENT

The date: Feb. 26-27. The place: ~~Local 1199~~ District 1199, The Martin Luther King Jr Labor Center. The occasion: the first national ~~activist art~~ conference of activist art organizations. The goal: an organizational ~~sponsored by N.Y. PADD,~~ to build ~~an activist art~~ network, ~~and~~ to develop new forms, theory and distribution systems for progressive culture. [It coincides with the annual College Art Association Conference, and with the citywide series of women's art shows sponsored by the Women's Caucus for Art.] not NCC

The February 26th Movement* focuses on socially involved art, its forms + effectiveness, how it acts and interacts with varied audiences and with~~in~~ progressive organizations who recognize culture's critical role. Styles and politics of the participating groups ~~will~~ range from avant garde to community ~~and minority~~ arts to active cultural resistance.

~~As part of the event,~~ The "NYC: Politics in Form" panel will include artists from ABC No Rio, ~~the~~ Black United Front, Cityarts, CO-Lab, Fashion Moda, Group Material, ~~Basement Workshop~~ ? and PADD. National groups represented on the "Activist ART USA" panel are LAPADD and SPARC from Los Angeles, X-Change from Seattle, Neighborhood Arts (NAPNOC) from Baltimore, and Art Squad from Philadelphia. The "Getting It Out" panel will lay the foundations for an alternative distribution system ~~for oppositional art,~~ with Mo Foner of District 1199's Bread and Roses, Jenny Dixon of the Public Art Fund, Arlene Raven of the Los Angeles Women's Building, Karen ~~Digia~~ Di Gia of the 345 Gallery, Mike Harwig of Independent Curators ~~Inc~~ Assoc., and Laurin Raiken of the Foundation for the Community of Artists. Drescher? Hills?

All day Saturday ~~the conference will present~~ ~~in the auditorium~~ there will be a multi-faceted display of activist culture, with video ~~and film~~ ? programs, information tables,

and visual politics by groups, magazines, unions and bookstores, Saturday night will feature ~~PADD~~ performances by Vanalyne Green; Herb Perr/Irving Wexler; ~~Joan Giannacini/Stan Kaplan,~~ and Diane Torr, the "Fort Apache Bop" by Ray Serrano, ~~Diane Torr, and~~ a progressive rap song about young Black people by Susan Hargett, and more. Three political bands--The Chameleons, the Fourth Wall Repertory and 3 Teens Kill 4/No Motive--will ~~add a radical~~ zerdus off dancing on a radical up beat ~~beat to this inaugural event~~.

good

This issue of UPFRONT is dedicated to the conference participants, whose vision and creativity augur well for a cultural alliance ~~working together~~ to bring about social change in a deReaganized America.