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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Artists Call	1.50

*This is the original. (No copy places
open late on Sunday!)*

*Any problems or comments
call me @ home*

*Tim Rollins
683-2762*

Thanks. Z

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Artists Call	I.50

Hans Haacke
463 West St.
New York, N.Y. 10014
November 27, 1983

Exhibitions Artists Call
556 Broome St.
New York, N.Y. 10013

Dear organizers of Artists Call:

I would like to participate in the exhibition against
U.S. intervention in Central America.

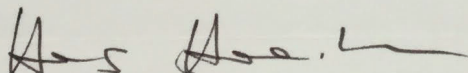
If sufficient space is available, my entry would be the
reconstruction of an isolation chamber of the kind used
by U.S. troops in the prison camp at Point Salines Airport
in Grenada and described by David Shribman in The New York
Times of November 14.

The booth measures 8x8x8 feet. It is built out of raw
lumber, has four 4x12 inch cut-out windows, approx. 6 feet
above the ground, and a number of ventilation holes with a
radius of half an inch. Prisoners had to enter by crawling
through a hatch that extends from the floor to about knee
level.

No insurance is required for the booth. In order to appear
small it needs a lot of space around and a high ceiling.

I would not be able to do the installation myself, because
I shall be in England by the middle of January. I therefore
have to delegate the production and installation. For this
purpose it would be helpful to know at the earliest possible
time if the project can be accommodated and what the logistics
are.

Best wishes for Artists Call

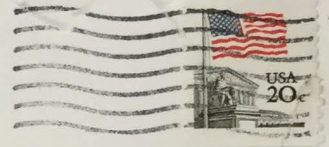
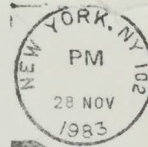


Hans Haacke

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	Artists Call	1.50

Haacke
463 West St.
NYC 10014



Exhibitions Artists Call
556 Broome St.
New York, N.Y. 10013

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Haacke - describes project

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Artists Call	I.50

RON WOLIN
202 West 78th Street
New York, NY 10024

February 4, 1984

Dear Coosje,

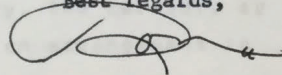
Since you were unable to be at the ARTISTS CALL Steering Committee meeting on February 1, you missed a rather long discussion initiated by a letter of Daniel del Solar's, which we assume you've received a copy of by now.

For that meeting, Avis and I prepared two statements for Steering Committee members summarizing our positions on del Solar's allegations. Copies are enclosed for your information, as are copies of letters from our lawyer to both del Solar and Karen DeGia. Unfortunately, our worst fears regarding their intended unauthorized and illegal use of reproductions of the work in the show have begun to be acted on, and we had no recourse but to put them on notice that legal action will be taken if they persist in their plans.

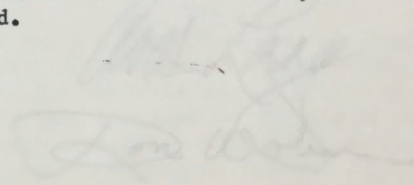
We want to assure you that ARTISTS CALL is in no way jeopardized by what has transpired. We have done everything we can to clarify the terms under which this exhibition was mounted and, hopefully, will be able to put these unforeseen, unprofessional and nasty experiences behind us in the very near future.

We believe the Steering Committee is monitoring the matter properly and that no further action is required on your part, but felt it important that you have these documents for your file.

Best regards,



P.S. I heard you've been ill during these last weeks and very much hope you're now on the mend.



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STATEMENT BY AVIS LANG & RON WOLIN re: "The Fine Line..."

"The Fine Line in Central America" is a show of reproductions of cartoons by 44 artists, on view at Gallery 345 in New York from Jan. 17 to Feb. 4, 1984. The cartoons are copyrighted. In the case of the 39 artists whose work was procured by Ron Wolin or Avis Lang, either they or their authorized representatives have given specific and limited permission for the inclusion of reproductions of their work only in this exhibition, plus standard uses for publicity and also for possible benefit sale in limited reproduction form at the Gallery during the period noted. The permission given was not open-ended; this is in keeping with standard professional practices in the field. If any further use is contemplated, clearly delineated requests for extending the permissions must be made.

Cartoons circulate in reproduction form, but the principle of artists owning their own work and controlling the use of it is the same as if the works were paintings. The fact that a cartoon is included in an exhibition does not mean that it ^{or to the right} ~~anywhere~~ thereby becomes the property of the gallery, the curator, or some sponsoring organization, unless such an arrangement is explicitly made.

Avis Lang
Ron Wolin

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February 1, 1984

STATEMENT BY RON WOLIN AND AVIS LANG RE:
"THE FINE LINE IN CENTRAL AMERICA" CARTOON EXHIBITION

Notwithstanding a number of unsubstantiated allegations made by Daniel del Solar regarding our participation as two of the three co-curators of THE FINE LINE IN CENTRAL AMERICA political cartoon exhibition, we have nothing to defend. There are, however, several factual points that need clarification and re-statement:

1. Of the 152 cartoon reproductions in the exhibition, Ron and Avis specifically arranged for the permission to use 143 of the ~~M~~. We contacted 39 of the 44 artists or their authorized representatives whose work was presented in the show and made agreements with them covering the conditions of the permissions granted for THE FINE LINE. Del Solar was responsible for contacting only 5 artists and acquiring permissions for 9 of the works in the exhibition.

2. The central proviso for the use of the reproductions in the exhibition was that the works be shown one-time only in an exhibition in New York City at Gallery 345: Art for Social Change, during the period of January 17 - February 4, 1984. There were no permissions granted for any other reproduction or exhibition of the drawings. All of the work is, of course, copyrighted in the name of the artists and/or their agents or distributing organizations. Any other use of this work would be unauthorized, a violation of copyright, an abrogation of the agreement entered into with each artist and, therefore, illegal.

3. Ron and Avis discussed with del Solar the possibility of traveling the show at the completion of the exhibition period in NYC, and also mentioned our desire to see a book based on the exhibition produced. It was general discussion only and involved no commitments on our part; it could not do so since the work is not our to decide how it may or may not be used (if at all in this collection form) in future.

4. Susan Meiselas had mailed to Ron a number of copies of Roger's cartoons before Ron ever met del Solar and entered into the co-curating situation. She sent these copies for Ron's review for possible use in a cartoon show that it had been announced in early ARTISTS CALL meetings he was organizing. She later provided a selection of additional drawings. None of these came from Daniel, nor did he make any use arrangements regarding the ~~M~~.

5. The selection of the work to be included in the exhibition came about through a process of discussion and agreement by all three curators, including all the work with Spanish captions. Collective decisions were made on every piece. Needless to say, selection of work for a show carries with it no proprietary rights to that work or reproductions of it. That decision is strictly retained by the artist or his/her authorized representative and has been respected by ARTISTS CALL in the case of all of the work provided for all the exhibitions organized in conjunction with the ARTISTS CALL campaign.

(more)

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6. The 9 original drawings and sets of copies of the work from the 5 cartoonists acquired by del Solar were returned to him in good condition exactly as he requested it -- to Gallery 345 on Saturday morning, January 21st. (See note to that effect from Ron to Karen DeGia, director of Gallery 345, dated Jan. 21st, and included with del Solar letter to A.C. Steering Committee members.) These works include original art and reproductions from the following artists:

Heras	-	4 drawings
R. Diggs	-	2 "
Castrux	-	1 drawing
E. Gomez	-	1 "
Martinez	-	1 "
TOTAL		<u>9</u>

There is no question that this work was left for del Solar in a safe, locked place. Therefore, there is no basis for ARTISTS CALL paying any money to replace so-called "lost" work.

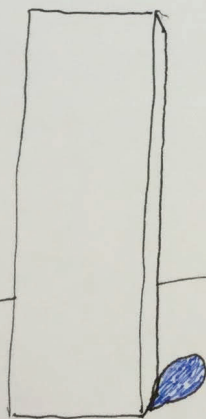
7. Any and all expenses incurred by Ron and Avis were for the collecting and installing of the exhibition at Gallery 345, not for a possible book, which may or may not be produced later.

8. The exhibition title specifically refers to the work in the exhibition as it is currently organized and cannot be used for a show of different work put together at another time and place.

Ron Wolin
Avis Lass

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untitled
a blue balloon - inflates -
held by a pedestal

Wm. Anastasi
April, 1979

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	Artists Call	1.50

Fatima Bercht
310 W 97th St. #64
New York, N.Y. 10025
222.2496

Dear Eva,

As I mentioned during our phone conversation, ARTISTS CALL is interested in organizing an exhibit of drawings by Salvadorean and Guatemalan children. The group needs someone responsible and committed to take care of this activity. Your name was suggested. Please excuse us for not getting in touch sooner but we would like you to take on this key project.

Here is some preliminary background information to get started:

- Coosje van Bruggen already has some drawings, lent by a friend of hers. Coosje's # 431.4471

- Carla Stellweg - (former editor of Artes Visuales - magazine published by the MUMA Mexico; she now lives in New York) offered (via letter to ARTISTS CALL/Lucy Lippard) a contact for material of Guatemalan children exiled in Mexico. Her number is 431.5556.

- Drawings by Salvadorean children exiled in Costa Rica as the result of a program organized by

Gail Nystrom
Apartado 378
Escazu, Costa Rica
Central America

I enclosed a copy of a "magazine" and the information she offered about her group's effort. You could mention to Gail that you received this material through Dr. Cesar Chelala, in New York.

- Another group that has "sponsored" drawings of Central American exiled children, and, as I understood, organized a slide show and/or exhibition with this material is the:

American Friends Service Committee - Latin American Program - 1501 Cherry Street, Philadelphia, Penn. 19102. Mail should be addressed to Ms. Tracy Hawkins. Their # is (215)241.7000. I understand that this is a Quaker organization.

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- In Mexico, during 1982, was held an exhibition of drawings by Salvadorean kids, exiled in that country. Please find enclosed the poster for the event. The drawing reproduced on the poster illustrates the Rio Sampul massacre, in the borders of El Salvador and Honduras (1981). The exhibition has different sponsors, among them the Human Rights of El Salvador, in Mexico. My friend Cesar Chelala could give their address. I mentioned that you might be calling him about this. His phone is 966.5143. Please call him on Saturday or after that date, but not before.

- The Cayman Gallery, at West Broadway presented an exhibition organized by the Guatemala Relief Project, I hope you saw it. Included in the show were some Guatemalan children drawings. I called the Guatemala Relief Project and talked to Meg on Oct. 26, they already know a little bit about ARTISTS CALL. Daniel had also approached them, mentioning that Artists Call would be interested in the entire show(!). To avoid confusions please speak to DANIEL prior approaching this group. In principle, they are interested in participating in artists call.

The show is travelling now, but might be back in time for January 21st.

One possibility that you might think of, is of xeroxing in color these drawings, which are extremely relevant, politically speaking, to our cause. Their number is 972.0888, and the right persons are Meg or Nancy, I mentioned to Meg that you might be calling them. Please find enclosed an invitation for the show, which might give you a better idea of the group.

Eva, my appologies for my English. And I hope that you can accept taking care of this project. For me, the drawings of exiled children I have been seeing, are the most direct, touching form of commentary about a situation that should be changed - or, at very least, a situation that should not count with the U.S. economic and military support to be kept in existence.

with my best regards,

Fatima

please call me at any time if
you would like more information

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September 29, '83

Dear Coosje,

These are two examples of the dictionary pieces I have been doing during the last year or so on various themes, mostly when triggered by theme exhibitions (a good way to stay away from cloying images, - for example, I am doing one for the forthcoming "End of the World" show at the New Museum). I plan to do a definition of "Intervention" for our slew of shows, blown up to a vertical six by four feet. Where to show? My gallery (Zerner-Heller) collapsed a year ago. Ronald Feldman, where I showed as an invited artist, is not participating (true?) Can you suggest an appropriate place? Dank...

Rudolf

P.S. I noticed that I failed to respond to the call and therefore am not on the list of the artists who plan to exhibit. So I belatedly sent my reply.

Please come on Monday.

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MON-U-MENT (mon/y/ment), n. a generic term denoting a great variety of objects, made from various materials, with which people of the pre-civilization era cluttered the urban and, to a lesser extent, rural areas of the inhabited world. Monuments, it is believed, were placed as enduring evidence commemorating persons and events. Anthropological studies later linked this attempt to commemorate to other creatures' "marking" their environment. The structure of inter-human oppression, known as state (obsolete) was often instrumental in commissioning these objects, though some were supported by archaic institutions known as foundations. People known as artists (obsolete) were aided in creating those objects by such arms of the state as the Imperial Pharaonic National Endowment of Egypt and the National Endowment for the Arts of the Late North American Empire.

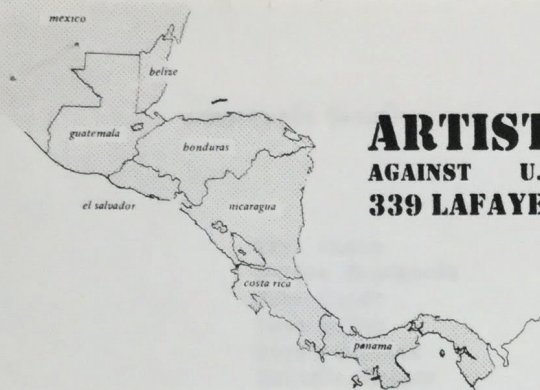
MON-U-MENT, the iconography of, the human self-image was the most favored form in monumental art, though other creatures were often included, especially a domesticated animal known as horse (extinct) on which humans of the pre-civilization era climbed and rode in a form of parasitical locomotion. Abstract forms were also widely used, i.e. the pyramids of Pharaonic Egypt and the Minimal sculpture of the Late North American Empire.

MON-U-MENT, the demise of, a phenomenon which evidenced itself in the later part of the 20th century during the Modernist and Post-modernist periods in art (archaic). The term monument became associated with pompous impulses and fell into disfavor. However, it later became clear that only the terminology changed, since it is now believed that the creating of monuments, including celebrations of corporate power, continued through the last decades of the Second Millenium under the term of public sculpture.

MON-U-MENT, The - Redefined, the name of an exhibition which took place in New York, the major city of the North American Empire, near the end of the 20th century. Archaic means of documentation, such as video-tapes, micro-film and diapositives show that the exhibition attempted to redefine the term by presenting as monuments expressions of protest and dissent, as well as works in materials considered non-permanent. Some preserved texts of writing by critics (obsolete) show that the exhibition's aim was considered positive, though it was pointed out that some artists-participants rationalized and considered their habitual work as falling under the rubric of re-definition.

DICTIONARY OF THE ENGLISH LANGUAGE, 24th CENTURY
Excerpted by Rudolf Baranik

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ARTISTS CALL

(212) 242-3900
AGAINST U.S. INTERVENTION IN CENTRAL AMERICA
339 LAFAYETTE STREET, NEW YORK, NEW YORK 10012

September 22, 1983

Anna-María García
Skylight Pictures
330 West 42nd Street, 24th Floor
New York, NY 10036

Dear Anna-Maria:

I'm very glad to have seen your important and extremely well done film, "La Operacion," last Thursday at the Margaret Mead Film Festival and had the opportunity of speaking with you at length about ARTISTS CALL and our plans for a coordinated series of cultural presentations in January 1984 in solidarity with the people in struggle in Central America.

As I mentioned, I wanted you and Peter Kiny and others associated with Skylight to see our enclosed basic statement, which was prepared for distribution to visual artists. Since early summer, when it was prepared, we've expanded the campaign to include the work of a broad range of performing artists, poets, filmmakers and video artists. Also, a special exhibition of cartoon and comic art from Latin and Central America, North America and Europe will be included.

Already, more galleries, museums and other exhibition spaces, and more visual artists working in every mode have committed their participation than in any other prior effort dedicated to one theme. Specifically, exhibitions will be held at the following galleries/spaces:

Brooke Alexander
Susan Caldwell
Central Hall Artists
Paula Cooper
Terry Dintenfass
Franklin Furnace
Barbara Gladstone

Marian Goodman
Metro Pictures
El Museo del Barrio
The New Museum
Oil & Steel
Printed Matter
Taller Latinamericano

A number of others have agreed in principle and are now working out the details. Still others are being contacted as this is written.

Similar coordinated efforts are also in the process of being organized in Chicago, San Francisco, Los Angeles, Philadelphia, Detroit, Atlanta, Washington D.C., Houston, Seattle, Waterville (Maine), Toronto, Paris and Zurich.

Among the artists organizing and participating in the exhibitions are:

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Anna-María García

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September 22, 1983

Carl Andre
Louise Bourgeois
Mike Glier
Leon Golub
Joyce Kozloff
Barbara Kruger

Thomas Lawson
Sol LeWitt
Claes Oldenburg
Jim Rosenquist
Nancy Spero
Mark de Suvero

An ARTISTS CALL for participation signed by these artists and many others has been mailed to an international list of visual artists and is enclosed for your information. Several hundred favorable responses have been received even at this early stage of the planning.

A number of well-known critics are involved in the project and we expect broad press coverage. In addition, a portfolio of prints by Louise Bourgeois, Mark Di Suvero, Leon Golub and Claes Oldenburg is planned for the occasion.

A wide range of visual arts magazines in the U.S. and Canada has also pledged to provide their front covers to this theme during the January-February, 1984 period.

In our conversation I said that I was sure we'd want to show "La Operacion" and your new film, "Nicaragua: Report From the Front," as well as Skylight's film on Guatemala, "When the Mountain Trembles," as part of the ARTISTS CALL campaign.

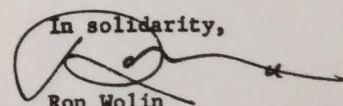
I've since learned that one of our coordinators, Daniel Flores Ascencio, had separately been discussing with Susan Meiselas, a photographer recently back from Nicaragua, the idea of organizing a week-long festival of films on Central and Latin America in mid-January as part of the overall ARTISTS CALL campaign. Susan has already gotten a commitment from Film Forum to contribute one of their theatres and we're also looking into the possibility of arranging for a mid or uptown space (probably one of the universities) as well.

Daniel tells me that he knows Deborah Schaffer and that either her or Susan will be in touch with her soon with the thought of setting up a meeting of all filmmakers who'd like to help in putting together the festival. This fits in with our whole approach which is to ask people from each art form to organize the way they'll participate in ARTISTS CALL. Our intention is to urge that all the events occur in or as close to mid-January as possible and to centrally coordinate and publicize them to maximize public impact of the overall campaign.

If you, Peter or Deborah haven't heard from Daniel or Susan by the time you get this material, I'd appreciate your discussing it and figuring out the best way you and other filmmaker colleagues can participate. Then you can call me at 580-8983 or my service, 362-4373; or leave a message for Daniel or Susan at 242-3900.

We'll be looking forward to working with you.

In solidarity,

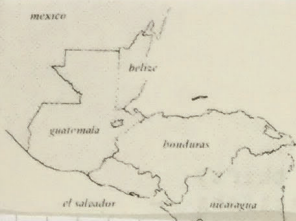

Ron Wolin
for ARTISTS CALL

RW/wf
encl.

cc: Peter Kinoy, Deborah Schaffer,
Daniel Flores Ascencio, Susan Meiselas

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ARTISTS CALL

(212) 242-3900
AGAINST U.S. INTERVENTION IN CENTRAL AMERICA
339 LAFAYETTE STREET, NEW YORK, NEW YORK 10012

11, 1983

Coming to Party Sunday
KENNETH SNELSON

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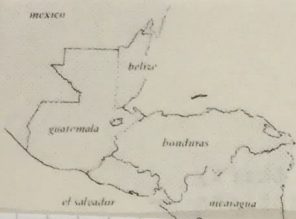
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The tangible concern of artists for human freedom is not new. What is unusual about the planned exhibitions is the unprecedented sharing of this concern by commercial art galleries and their collector patrons. Art cannot exist in a void. Art which is shown and thereby gains an expanded audience is art rendered even more potent.

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ARTISTS CALL

(212) 242-3900

AGAINST U.S. INTERVENTION IN CENTRAL AMERICA
339 LAFAYETTE STREET, NEW YORK, NEW YORK 10012

11, 1983

Coming to Party Sunday
KENNETH SNELSON

H. Dear George,
K. Of all the wondrous sights we have
D. seen these last weeks, your new
? L. three 13 states and 3,500 miles, the
and S. Corn Palace in Mitchell, So. Dakota
is one of the most surprising and
fantastic: since 1894 all its outdoor
murals & other decoration are done
spontaneously in newly harvested corn &
other grains every year in different
designs. It's an ever-changing
sculpture that simply must be
seen! Much else to talk about.
See home Sunday, Nov. 13th & will
be in touch soon after.
1983 CORN PALACE
The Corn Palace is the focal point of the Corn Palace
Festival; a celebration held during the last full week of
September. 1983 is the 91st year of this annual tradition.
© THE GOIN CO. 1983
Mitchell, So. Dak. 57301
CP-1083
Hope all goes well.
Best, Roma



ADDRESS

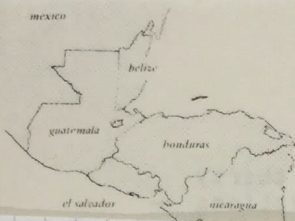
George Van Bruggen
556 Broome Street
New York, NY 10013

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ARTISTS CALL

AGAINST U.S. INTERVENTION IN CENTRAL AMERICA
339 LAFAYETTE STREET, NEW YORK, NEW YORK 10012

(212) 242-3900

11, 1983

Coming to Party Sunday
KENNETH SNELSON
HAM FISH
KAPPY WELLS
DAVID & PAT SPECTER
? LEWIS & ANN DAVIS
and SAM WIENETZ + MAUREEN GAFFNEY

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Albert Camus, 1957

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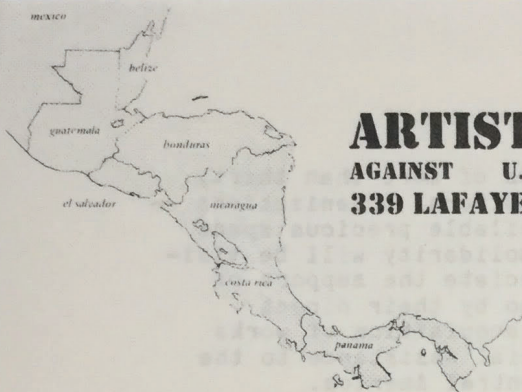
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ARTISTS CALL

(212) 242-3900
AGAINST U.S. INTERVENTION IN CENTRAL AMERICA
339 LAFAYETTE STREET, NEW YORK, NEW YORK 10012

December 11, 1983

"The aim of art, the aim of a life can only be to increase the sum of freedom and responsibility to be found in every person and in the world. It cannot, under any circumstances, be to reduce or suppress that freedom, even temporarily..."

...there is not a single true work of art that has not in the end added to the inner freedom of each person who has known and love it."

Albert Camus, 1957

Dear Friend,

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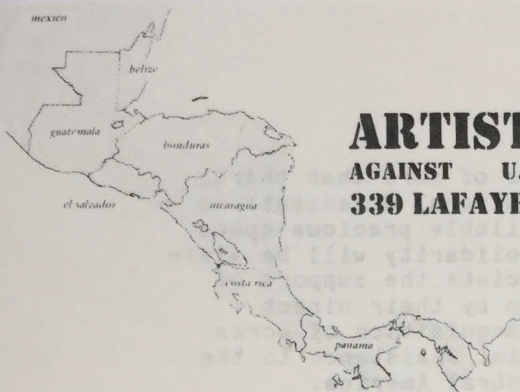
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ARTISTS CALL

AGAINST U.S. INTERVENTION IN CENTRAL AMERICA
339 LAFAYETTE STREET, NEW YORK, NEW YORK 10012

(212) 242-3900

December 11, 1983

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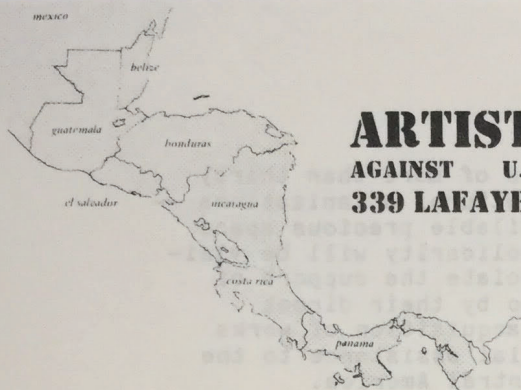
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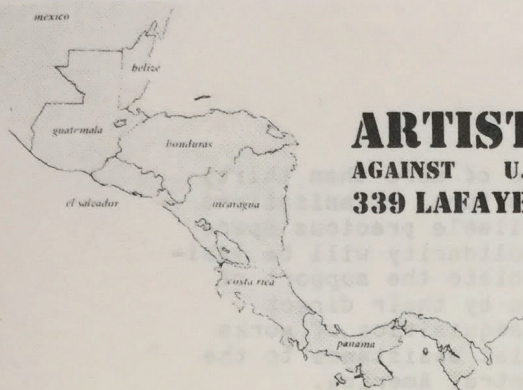
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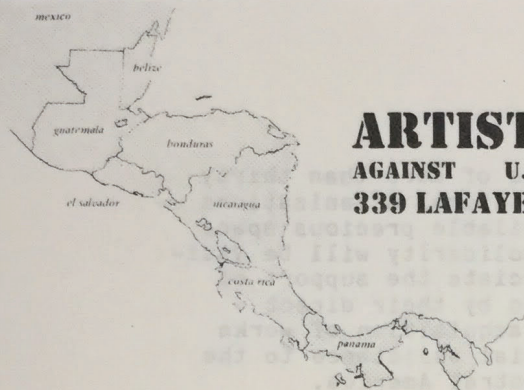
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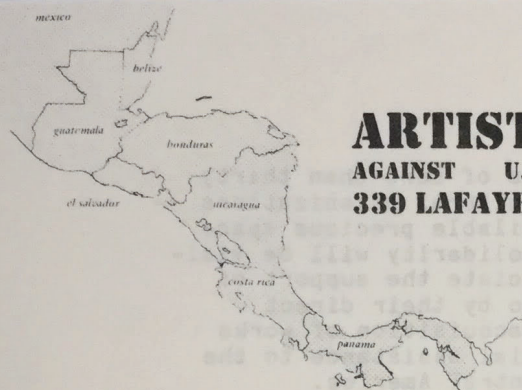
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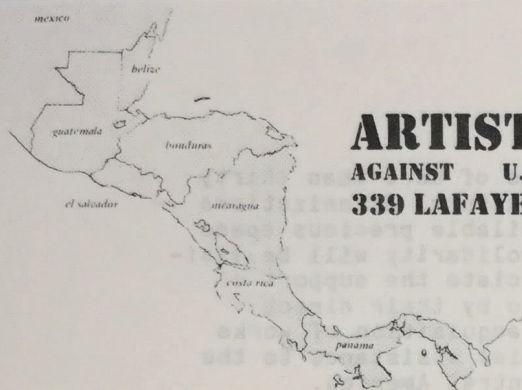
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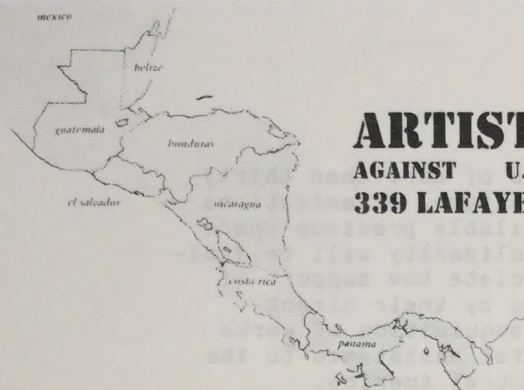
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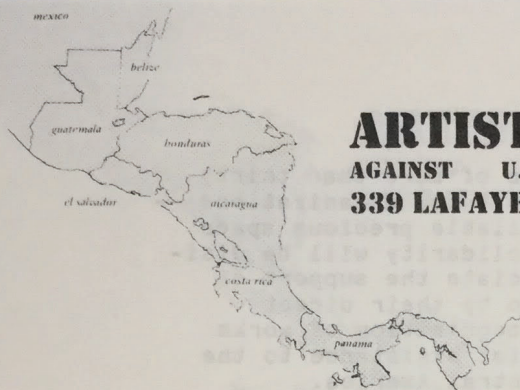
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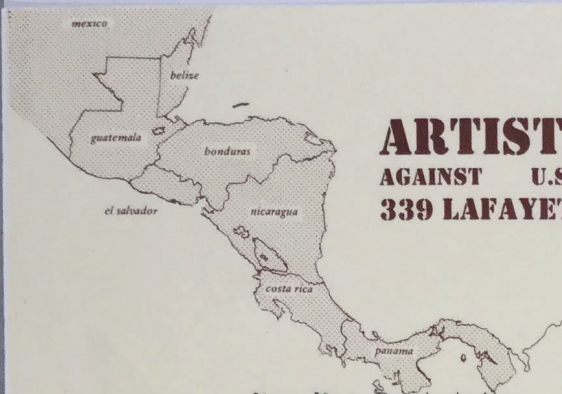
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339 LAFAYETTE STREET, NEW YORK, NEW YORK 10012

November 18, 1983

Mr. Max Protetch
Protetch-McNeil
214 Lafayette Street
New York, N.Y. 10012

Dear Mr. Protetch,

Kate Linker asked me to send you the enclosed material on the ARTISTS CALL. Among the artists participating in the project are: Carl Andre, Richard Artschwager, Jennifer Bartlett, Robert Barry, Dara Birnbaum, Jon Borofsky, Louise Bourgeois, Mike Glier, Leon Golub, Group Material, Hans Haacke, Jenny Holzer, Nancy Holt, Joan Jonas, Louise Lawler, Thomas Lawson, Barry Le Va, Sol Le Witt, Robert Morgan, Elisabeth Murray, Bruce Nauman, Claes Oldenburg, Christy Rupp, Edward Ruscha, Joel Shapiro, Nancy Spero, Mark di Suvero and Lawrence Weiner.

The following galleries and museums have made space available for ARTISTS CALL exhibitions: ABC No Rio, Art Gallery, Artists Space, Barbara Gladstone Gallery, Bonier Gallery, Brooks Alexander Gallery, Central Hall Artists, Delahunty Gallery, Fashion Moda, Gallery 345: Art for Social Change, Kenkeleba House, Leo Castelli Gallery, Metro Pictures, Multiples Inc., Museo del Barrio, The New Museum of Contemporary Art, Oil and Steel Gallery, Printed Matter Inc., Paula Cooper Gallery, Rosa Esman Gallery, Susan Caldwell Gallery, Taller Latinoamericano, Terry Dintenfass Gallery, Yvonne Seguy Gallery.

Coosje van Bruggen would be pleased to provide further information about ARTISTS CALL. She can be contacted at 556 Broome Street, New York, New York 10013. Telephone: 431-4471.

Sincerely yours,

Julie Ault

encl. *REPORT*
cc. Kate Linker
Coosje van Bruggen

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GRAU AND WEINER, P. C.
ATTORNEYS AT LAW
FISK BUILDING
250 WEST 57 STREET
NEW YORK, NEW YORK 10107

MORTON WEINER
(N. Y. & N. J. BARS)
LEONARD GRAU

TELEPHONE
(212) 247-8920

February 4, 1984

Mr. Daniel del Solar
182 Grand Street
New York, New York 10013

Dear Mr. Del Solar:

This letter will put you on formal notice that the 143 cartoons acquired by my clients, Ron Wolin and Avis Lang, for the exhibition, "The Fine Line in Central America," are copyrighted by the individual cartoonists and/or their authorized representatives. Permission was granted in each instance for their exclusive use in the exhibition at Gallery 345: Art for Social Change during the January 17 - February 4, 1984 period.

Furthermore, on January 20th you were clearly told in a phone conversation with Mr. Wolin and Ms. Lang that a full set of photocopies of work in the exhibition would not be provided to you for your personal file or for shipment to artist(s) or any other parties in Mexico. Such reproduction and distribution are in contravention of the permissions arranged by my clients with the 39 artists (or their authorized representatives) with whom they made agreements. On February 1st in a public meeting at which both my clients were present you admitted that in disregard of this warning you entered the gallery (for which you had keys), put numbers in ink on every drawing and every descriptive label, made two sets of photocopies of the work (one for your own use; the other for your contact(s) in Mexico), and then mailed or otherwise sent a set of the copies to Mexico. These actions are unauthorized by the copyright owners and could lead to the most serious consequences for you should you persist in inappropriating and using as you see fit property which does not belong to you and for which you have not been given the right to handle or represent.

Although you have been previously informed of these terms, we remind you that reproduction, distribution or exhibition of this work in any form other than that for which permission was granted would abrogate the agreements arranged by Mr. Wolin and Ms. Lang and would be a violation of copyright.

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GRAU AND WEINER, P.C.
ATTORNEYS AT LAW

Mr. Daniel del Solar

February 4, 1984

Any such unauthorized use would, of course, require legal action to the full extent of the law by my clients, the artists involved and the publications or syndicates in which the work was first published or through whom it was distributed.

Very truly yours,

GRAU and WEINER, P.C.

Morton Weiner

MW/ga

cc: Daniel Flores Ascencio
Doug Ashford
Leon Golub
Jon Hendricks
Lucy R. Lippard
✓ Coosje Van Bruggen

CRRR

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GRAU AND WEINER, P.C.
ATTORNEYS AT LAW
FISK BUILDING
250 WEST 57 STREET
NEW YORK, NEW YORK 10107

MORTON WEINER
(N. Y. & N. J. BARS)
LEONARD GRAU

TELEPHONE
(212) 247-8520

February 4, 1984

Ms. Karen DeGia
Director
Gallery 345: Art for Social Change
345 Lafayette Street
New York, New York 10012

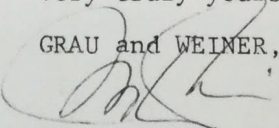
Dear Ms. DeGia:

This letter will put you on formal notice that the 143 cartoons acquired by my clients, Ron Wolin and Avis Lang, for the exhibition, "The Fine Line in Central America," are copyrighted by the individual cartoonists and/or their authorized representatives. Permission was granted in each instance for their exclusive use in the exhibition at Gallery 345: Art for Social Change during the January 17 - February 4, 1984 period.

Although you have been previously informed of these terms, we remind you that reproduction, distribution or exhibition of this work in any form other than that for which permission was granted would abrogate the agreements arranged by Mr. Wolin and Ms. Lang and would be a violation of copyright. Any such unauthorized use would, of course, require legal action to the full extent of the law by my clients, the artists involved and the publications or syndicates in which the work was first published or through whom it was distributed.

Very truly yours,

GRAU and WEINER, P.C.


Morton Weiner

MW/ga
cc: Daniel Flores Ascencio
Doug Ashford
Leon Golub
Joh Hendricks
Lucy R. Lippard
Coosje Van Bruggen
CRRR

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Jan 25, 1984

Dear Coosje:

I am writing to request that a portion of the proceeds from the January 20th performance at St. Marks, in which I participated be extended in contribution to PAND, Performing Artists for Nuclear Disarmament. I am a member of the Board of Directors of this fledgling organization, in existence a year and a half, and committed to raising funds to stabilize and further its activities. Newsletter enclosed.

Congratulations on the very visible local and national success of your efforts culminating in the events of last week. It helped to shape and focus the political opinions of ordinarily a-political donors.

Regards

Trisha Brown

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ALERT

Performing Artists for Nuclear Disarmament

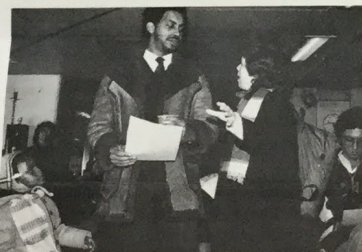
225 Lafayette Street • New York • New York 10012 • (212) 431-7921

Feb. Volume 1: No. 1

To Our Readers

With this issue, PAND inaugurates the ALERT, a regular publication which will serve as a source of information for members of the performing arts community who are concerned about the nuclear arms race. It will feature articles on important recent developments relating to nuclear issues and will keep artists informed about how they can get involved. We welcome your input into this publication; please send your comments, suggestions and notices for the PAND Exchange (see reverse side) to the PAND office. The ALERT will be mailed only to current PAND members; we urge you to use the coupon on the reverse side to join PAND if you have not already done so.

Nuclear Missiles In Our Own Backyard?



On Saturday, December 17, PAND brought the Bread & Puppet Theater onto the Staten Island Ferry. Bread & Puppet performed two parables with music, to dramatize concern about deployment of nuclear missiles in New York Harbor. Meanwhile, PAND members passed out leaflets and talked with passengers about the issue.

Now that the missiles are creeping their way through Western Europe, the US Navy has decided to give us Americans a Greenham-like dose of despair. In July 1983 the Navy announced its decision to "homeport" (base) a fleet of 7 warships armed with cruise missiles in New York Harbor. This fleet, called the Surface Action Group, would include the USS Iowa which carries a minimum of 32 "Tomahawk" cruise missiles—each 16 times more powerful than the bomb that exploded on the people of Hiroshima. By 1988 the Navy plans to base at least 500 cruise missiles on SAG ships off of Staten Island. This is only 72 less than the number to be deployed in all of Western Europe.

The introduction of nuclear missiles into NY Harbor makes New York a prime military target for the first time. Moreover, the presence of nuclear weapons in the Harbor poses serious health and environmental hazards. According to Prof. Michio Kaku of the City University of New York, "nuclear weapons in NY Harbor pose a serious question of potential nuclear accidents. In the past, 27 atomic and hydrogen bombs have been accidentally dropped, burned, or smashed releasing plutonium (one of the most toxic, cancer-causing chemicals known) into the environment. Plutonium, trigger for the hydrogen bomb, burns into an easily dispersed non-soluble powder causing lung cancer over the years. Based on Nuclear Regulatory Commission standard dispersion models, a nuclear accident in New York Harbor could kill 10,000 or more people."

Numerous efforts have been initiated to prevent this horrifying scenario from becoming a reality. New York City Councilwoman Miriam Friedlander has introduced a Resolution (568) "declaring that no ships shall be permitted to bring Nuclear Missiles into New York Harbor." This resolution has been sponsored by at

least 8 other Councilmembers and over 35 organizations, including PAND. A public hearing on the resolution was held Nov. 18 and more are planned for the future. In addition, many groups (including PAND, Mobe, WRL, NYC Anti-Nuclear Group, Westspace, Riverside Church Disarmament Project, Committee for a Nuclear Free Island) have banded together to form a Coalition for a Nuclear Free Harbor. Among the actions being discussed are a Conference on Staten Island in late March, community education and outreach, vigils, an encampment, a referendum and lobbying among our elected officials. The Coalition is rapidly becoming a powerful vehicle in opposition to homeporting.

PAND urges all its members to get involved in this struggle to keep our harbor free of nuclear weapons. We must not allow our home to be turned into a launching pad for a politics of nuclear interventionism.

PAND is creating several performance events to protest and dramatize the proposed deployment of cruise missiles in Staten Island Harbor (see photos of our recent ferry action). If you would like to work on this project, call the PAND office.

Americans Perform in London Protest March

Twelve members of the Bread and Puppet Theater, along with about 65 Americans, travelled to London in October to participate in England's largest post-war demonstration. On October 22nd, over a quarter of a million people protested the deployment of cruise and Pershing missiles in England and the rest of Europe. Following are some remarks on the trip, taken from an interview with John Bell, a member of the Bread and Puppet Theater.

We did a number of different things during our ten days in England. The main reason we were there was to participate in the October 22nd march, sponsored by the Campaign for Nuclear Disarmament (CND). For that, we did the same parade we had done here on June 12—the "Fight Against the End of the World" parade. It has three sections, each with a different set of puppets, banners, masks, and music. The three parts are "The World," "The End of the World," and "Fight Against the End of the World," which is the biggest section.

Preceding the 22nd, we performed the First Insurrection Oratorio in the evenings at the Riverside Studios, a theater in London. It involved about 100 people, most of the Americans and a great number of volunteers from London—people who wanted to work with Bread and Puppet, people who were interested in the anti-nuclear movement and people from MEND—Members of Equity for Nuclear Disarmament. During the days, CND set up places for us to do street shows and parades.

In the October 22nd march, there was some English work that could be analogous to ours. There were people with some big puppets, a big brass band connected to the CND, some people on stilts and funny costumes. We saw one guy who had built a contraption with a bicycle, and a group of majorettes who did routines in pink costumes—some of them men dressed up. And then there's CND punks. It's a very wide-ranging organization. All kinds of people are involved.

People were at the October 22nd march, obviously, because they were against the deployment of the missiles, specifically because they were being brought to England. But I never felt there to be an anti-American feeling. It's mostly an anti-Thatcher feeling. But people were very aware of the fact that these missiles were going to be deployed despite protests, and one of the biggest issues is who has control over them. People were really happy to see us there. They were surprised and very glad to see Americans protesting. We felt it was very important to let Europeans know that even though the missiles are coming from the U.S., many Americans are against them. People in Europe, though they are aware of June 12, are not aware of the strength of the anti-nuclear movement in the States, mostly because of the press. It's not publicized there at all.

The English press is conservative; they covered the march amazingly poorly and belittled it. They said it was much smaller than it was and the *London Times* ran an editorial entitled "Sunset for the CND" saying it was the last gasp of the movement. We met an American ABC television crew who all believed that they present the news objectively. But talking to them, it became clear that every one of them favored the deployment. They couldn't understand why anyone could be against it unless they were communists or dupes of communists. They considered us as maybe well-intentioned, but naive. And these are

the people disseminating the news about what goes on in Europe's peace movement.

Our impression was that the CND was very strong. CND is the biggest disarmament organization in England. It's been around for about 30 years, at least. They're connected to END—Europeans for Nuclear Disarmament. We were working through the CND and they found us housing; members of CND put us up in their houses. They were great. The CND is now very involved in the Labor Party because it just elected a new head who supports disarmament. So the connections are just being figured out, like with the Social Democrats in Germany. Also, the CND is divided between multilateralists and unilateralists. Unilateralists, who believe that England should disarm regardless of what anyone else does, make up most of the CND, and they have taken a unilateralist stand. We didn't take an official stand on that issue. We were there simply to protest the deployment of the missiles, as Americans. It's our way of reacting to the situation in the world. I don't know if all artists should be doing what we're doing, but it's what we feel we should be doing. In general, we believe that art should be right in there, discussing the problems that affect everybody.

The Biological Consequences Of Nuclear War

In each issue of the PAND ALERT we hope to present an article by a recognized expert on some aspect of the nuclear issue. The following is a condensation and summary of a 22-page presentation by distinguished Stanford University biologist Paul R. Ehrlich, speaking for a large group of scientists who have formed the Committee on the Long-Term Worldwide Biological Consequences of Nuclear War. We draw these findings to your attention because they are even more devastating than the "nuclear winter" report of Professor Carl Sagan's group. Both reports received relatively little attention in the press last November. The full report on biological consequences can be obtained from the committee at 1735 New York Avenue N.W., Washington D.C. 20006.

It is a privilege, although a rather somber one, to be able to present to you the consensus of a large and distinguished group of biologists on the likely biological effects of a large-scale nuclear war. To get more than 50 scientists to agree, with no significant dissent, to a broad set of conclusions is in itself unusual. To get them to agree on conclusions that bear on a problem of great and public concern is extraordinary.

The environment that will confront most human beings and other organisms after a thermonuclear holocaust will be so altered, and so malign, that extreme and widespread damage to living systems is inevitable. It is entirely possible that the biological impacts of a war, apart from those resulting directly from blast, fire and prompt radiation, could result in the end of civilization in the Northern Hemisphere. Biologists can agree to that as easily as we could all agree that using cyanide instead of salt in the gravy could spoil a dinner party. My task here is to give you some technical background to explain why scientists are convinced that decision-makers in many nations vastly underestimate the potential risks of nuclear war.

Direct Effects. In a large thermonuclear war of between 5,000 and 10,000 megatons (roughly equal to one-half to three-quarters of a million Hiroshima-sized atomic bombs, amounting to only a portion of the current nuclear arsenals of the U.S.A. and U.S.S.R.), almost half of the global population—including most of the residents of the rich nations of the Northern Hemisphere could become casualties within a few hours. It is also crystal clear that the very fabric of industrial society would be destroyed by such a war. Such a situation is so mind-boggling that many take it to be a worst-case estimate. Instead, as we shall now see, I've only described the tip of the iceberg. The fates of the 2-3 billion people who were not killed immediately, including those in nations far removed from targets, might in many ways be worse.

Assaults on Ecosystems. All human beings are embedded in ecosystems and are utterly dependent on them for free "public services" like agricultural production, climate regulation, fresh water, recycling of nutrients, controlling pests of crops and carriers of human disease, and so forth. In addition to the assaults to ecosystems caused by widespread darkness and very cold continental weather emphasized by Professor Sagan, others would include wildfires, toxic smog, dangerous wavelengths of ultraviolet light, acid rain, pollution of lakes, rivers and ocean margins, and violent storms in coastal areas.

Keep in mind that most of these will be occurring simultaneously. In addition, the impacts of two or more concurrent assaults are likely to be synergistic—greater than the sum of their individual effects. For instance, background radiation levels from global fall-

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out (that is, radiation not attributable to fallout from any particular bomb) may be much higher than previously estimated because large amounts of soot and dust in the atmosphere could speed the fallout rate. It is also important to understand that the biologists' conclusions are not dependent on the exact pattern of detonations. Only in the case of a truly limited small-scale nuclear war is it likely that our qualitative analysis would not apply.

Cold and Darkness would constitute an unprecedented catastrophe for the binding of energy and the accumulation of nutrients that are necessary for the functioning of all natural and agricultural eco-systems. The only areas in the Northern Hemisphere where terrestrial plants might not be devastated by severe cold would be in coastal zones, but these would experience especially violent weather because of the enormous land-sea temperature differential that would develop. As the cold and darkness abated, organisms would be subjected to *Ultraviolet Light Levels* (UV-B) much higher than those considered dangerous to eco-systems and human beings because of the 50 per cent reduction in the stratospheric ozone shield caused by the release of nitrogen oxides from nuclear fireballs. Among the effects of increased levels of UV-B would be the suppression of the immune systems of *homo sapiens* and other mammals and, it has also been suggested, the widespread loss of sight.

Ecosystems of the Northern Hemisphere would also be subjected to much higher levels of ionizing radiation from *Radioactive Fallout* than previously thought. One estimate suggests that a total of about two million square miles downwind of the detonations would be exposed to 1000 roentgens or more of radiation within 48 hours, levels lethal to all exposed people and many other animal and plant species. Radiation might finish off many millions of wounded, sick, cold, hungry and thirsty survivors. The total number of people afflicted would certainly exceed one billion and might include everyone in the Northern Hemisphere.

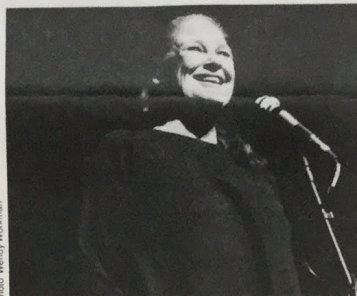
This recital by no means exhausts the impacts that ecosystems would suffer. Secondary *Wildfires*, possibly covering 5 per cent or more of the Northern Hemisphere's land surface, would have devastating direct effects; oil wells, coal seams and so on could continue to burn for months or years, gigantic conflagrations might heat the soil sufficiently to kill the dormant seeds they contain; localized highly *Acid Rains* and severe *Drought* could occur. *Starvation* could be expected as supplies of food in the Northern Hemisphere would be destroyed, contaminated, or quickly depleted. Countries that depend on large imports of foods would suffer immediate and complete cessation of incoming food supplies. *Reestablishment of Agriculture* would probably be very difficult, as most crops are dependent on subsidies of energy and fertilizers, as well as on full sunlight, adequate water, suppression of pests and relative freedom from stresses such as UV-B. It should be noted that agricultural ecosystems inevitably depend on the natural ecosystems in which they are embedded.

Plausible nuclear war scenarios can be constructed that would result in circumstances in which human survival would be largely restricted to islands and coastal areas of the Southern Hemisphere. The human population might be reduced to prehistoric levels. The possibility that the scattered and highly stressed surviving human groups would all eventually die out cannot be excluded.

PAND Update

Performing Artists for Nuclear Disarmament is a two-year-old organization which serves as a means for performing artists to become involved in the struggle to rid the world of nuclear arms. As an educational organization, PAND is a source of information about the disarmament movement as well as political and military developments relating to the nuclear issue. It also serves as a vital link between artists and disarmament groups seeking their services.

A major PAND project in recent months has been the presentation of the monthly *Music For Survival*



Colleen Dewhurst introducing the December 17 *Music for Survival* concert at Symphony Space.

series at Symphony Space. This series of Beethoven chamber music concerts represents a powerful statement on the part of the classical musicians who wish to express their concern about the threat of nuclear arms. The three concerts thus far (September 29, November 11 and December 17) have attracted large audiences and considerable publicity in the daily press and elsewhere. Jane Alexander gave the welcoming remarks at the first two concerts; Colleen Dewhurst was host for the third. Upcoming *Music for Survival* concerts will take place on January 13, February 18, March 24, April 19 and May 18.

Several foundations have recently provided support for PAND's work. We are especially grateful to the Rockefeller Family and Associates to support the work of PAND International, and from the W. Alton Jones Foundation for an educational conference planned for late in 1984.

We would like to welcome the following new members of PAND's Board of Directors: Meryl Streep, Paul Sperry, the distinguished tenor, and Mo Foner, Executive Director of District 1199's Cultural Center.

The PAND Exchange

This space, a regular feature of the ALERT, will serve as a forum for notices, announcements, requests for assistance and participation, and other disarmament-related messages.

PAND's membership drive/outreach program needs 20 people to distribute materials at dance schools in late January. If you are interested in helping, please contact Brad Eichwald at 239-1431 by January 21st.

Actors, singers and helpers needed immediately for anti-nuke street theater. Call Jaime Smith at 929-6204.

Anyone interested in joining the editorial committee of the PAND ALERT, please call the PAND office, 431-7921. PAND also needs office volunteers.

Disarmament Calendar

Jan. 29: Coffeegrounds for Discussion: Paul Murphy (Institute on the Military and the Economy) and Tom Hamilton (Committee for a Nuclear-Free Island) will discuss the proposed homeporting of nuclear weapons in New York Harbor. Ninth floor tower, Riverside Church, 120 St. & Riverside Drive. 12:30 p.m. Info: 222-5900, ext. 349.

Feb. 1: Julie Christie and seven women members of European parliaments will speak on Euro-missiles. Riverside Church Assembly Hall, 120 St. & Riverside Drive. 7 p.m. Free.

Feb. 18: *Music for Survival* concert at Symphony Space, Broadway & 95th St. All-Beethoven program featuring the Aspen Soloists, Concord String Quartet, Lilian Kallir, Elmar Oliveira. 8 p.m. Tickets at box office. Info: 864-5400.

Artists Call

ARTISTS CALL Against U.S. Intervention in Central America is a nationwide mobilization of artists and intellectuals organizing out of New York City. A major series of exhibitions and events will take place around January 22, 1984—for further information contact ARTISTS CALL, 339 Lafayette St., NYC 10012 or call 242-3900.

Jan. 19-31: Film Festival—*When the Mountains Tremble*, the first feature film about Guatemala, and *Nicaragua—Report from the Front*, first footage of CIA-backed "contras" in Nicaragua. Special benefit screening Jan. 18. Film Forum, 57 Watts St. (2 blocks north of Canal, 1 block west of 6th Ave.) 431-1590. Tickets available in advance from ARTISTS CALL.

Jan. 24: Film premiere: *Talking Nicaragua*, a half-hour tape of a performance dramatizing the testimony of seven Nicaraguans who filed suit against the US government for violation of human rights. Artists will be present for discussion. Millennium Film Workshop, 66 East 4th St., 673-0090/Anthology Archives, 491 Broadway, 226-0010.

Words of War:

A Nuclear Glossary

Cruise Missile. The cruise missile is only 21 feet long and is so accurate that it can strike a target within 100 yards after a 1500 mile flight. Using computer-encoded maps it can hug the terrain only 200 feet above ground. It is thus undetectable by radar. The United States has plans to build 9000 cruise missiles in the next few years, 5000 with nuclear warheads that can be up to 15 times the size of the original Hiroshima bomb. 464 cruise missiles will be deployed on land in Europe, though most will be carried on planes, ships and submarines. Advocates of arms control fear that the small size of the cruise, ability to elude radar, and the difficulty of distinguishing conventional from nuclear missiles will endanger future possibilities of arms control.

Pershing II. The Pershing II is a single warhead, ballistic missile with a range of about 1100 miles. It can be fired from a mobile launcher and reach its target in seven to eight minutes. It is ten times more accurate than the old Pershing I, deployed in Germany twenty years ago. 103 are currently scheduled for deployment in western Europe. Arms control experts regard its accuracy and speed as highly destabilizing factors in the arms race.

PAND ALERT Editorial Committee:

Elinor Fuchs, Susan Reiter, Alisa Solomon, Soozie Walters.

Performing Artists for Nuclear Disarmament

225 Lafayette St., New York, N.Y., 10012 431-7921

To receive the PAND ALERT regularly, become a PAND member now. Joining PAND is a way of taking action—a way to link up with the nation-wide anti-nuclear movement and the growing network of people in the arts who have made a commitment to work creatively towards global nuclear disarmament.

Yes! I Want to Join PAND

- ☐ \$20 MEMBER (includes PAND Newsletter)
☐ \$10 (Student, unemployed, senior citizen MEMBER)
☐ I also want to give my time and talent to PAND
☐ Office skills ☐ Leafletting
☐ Production skills ☐ Community outreach
☐ Performance on disarmament ☐ Other

PAND is grateful for additional support. All contributions are tax deductible.

☐ I wish to make an additional contribution: \$_____

Name: _____

Profession: _____

Address: _____

Phone: _____

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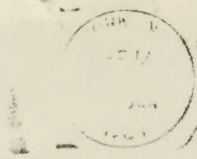
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Conférence européenne de solidarité avec le Nicaragua, les peuples d'Amérique centrale et pour la paix

Geneva, March 3, 1984

COMITE COORDINATEUR

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Jean-Pierre Métrol.

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Jean Ziegler.

membre du bureau de l'Internationale socialiste (Suisse)

re; International delegation to the United States

Dear Friend,

The European Conference in Solidarity with Nicaragua, the peoples of Central America, and for Peace, is sending a delegation to the United States, to meet with Mr. Thomas P. O'Neill, Speaker of the House of Representatives of the U.S. Congress, and with Mr. Javier Perez de Cuellar, Secretary General of the United Nations.

This delegation, representing some 4500 public figures, wishes to express the concern of the majority of European public opinion concerning the present U.S. Administration's policy in Central America. We hope to be able to contribute to the establishment of peace in Central America, and to express our attachment to the right of peoples to self-determination. In our view, only peace can create the conditions for democratic freedom in Central America.

We are also convinced that most Americans do not condone the President's "gunboat policy". We therefore are sending out this letter to ask those Americans, and more particularly American public figures, to welcome our delegation, as we are convinced that our concerns for peace in Central America are one and the same.

Together we can take the first steps towards stopping President Reagan's escalating war policies which are rejected by the majority of European and, we are convinced, American public opinion. Out of this meeting, between the European delegation and American public figures, joint undertakings can be discussed and decided upon in order to further the cause of peace in Central America.

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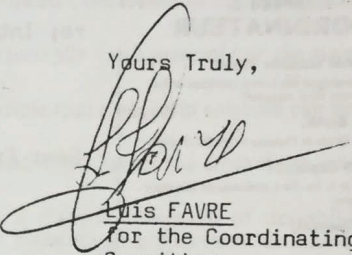
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2.

We sincerely hope you will welcome our initiative and respond favourably to our request.

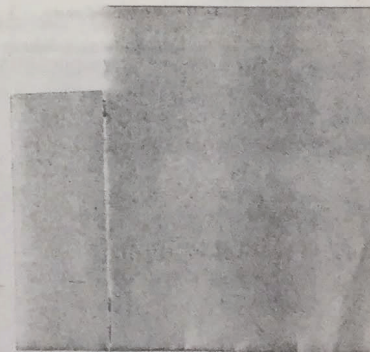
In this connection, our friend, Ms. Alexandra Weisgal, will contact you on our behalf.

Yours Truly,


Luis FAVRE
for the Coordinating
Committee

N.B.

Enclosed is a copy in English of the letter to Mr. Thomas P. O'Neill and to Mr. Javier Perez de Cuellar ;
a summary of our decisions and aims ;
bulletin N° 7 summing up the European Conference (resolutions, delegates present, messages, etc)!



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**Letter to be addressed to the General Secretary of the United Nations
and to the Speaker of the House of representatives of the U.S. Congress
(adopted at the European Conference in Solidarity with Nicaragua,
the peoples of Central America, and for Peace)**

We the undersigned, intellectuals, workers, members and leaders of political parties, members and officials of trade-unions, of different political, philosophical and religious views, from the following countries : Belgium, Denmark, Spain, France, Great-Britain, Greece, Ireland, Italy, the Netherlands, Portugal, West-Germany, Sweden, Switzerland ; and also from : the USA, Canada, Argentina, Brazil, Chili, Colombia, Dominican Republic, Grenada, Haïti, Mexico, Nicaragua, Paraguay, Peru, El Salvador, Venezuela : gathered in Paris the 17th and 18th of December 1983, for the European Conference in Solidarity with Nicaragua, the peoples of Central America, and for Peace :

— Taking as our common starting point our attachment to the universally valid principle of the right of all peoples to self-determination.

— Considering that it is only on the basis of the respect of that principle that a peaceful solution can be found for Central America.

— Considering the seriousness of the Central American situation and in particular the diplomatic, economic and military aggression to which Nicaragua is subject.

— Considering that the Nicaraguan government is subjected to a massive campaign of destabilization, directly instigated by the Reagan Administration, and whereas the Nicaraguan government as a result of a popular insurrection which ended Somoza's of abominable dictatorship, and enjoying broad support among the people of Nicaragua, is the legitimate government of Nicaragua, recognized by all States, including the USA.

— Considering that this enterprise of destabilization aims at thwarting the Nicaraguan peoples' right to self-determination and strikes a blow against their sovereignty and their right to decide the paths of their future.

— Alarmed by the overall escalation, including military means, against the Nicaraguan people and their government ; by the increasing involvement of the United States government in Salvador in its support of the military Junta ; and by the United States military concentration in Honduras.

— Taking special note of the fact that recent statements of important figures of the Reagan Administration have become increasingly threatening, in support of a military solution, which make the invasion of Grenada appear as a « dress rehearsal » : « *We do not seek a military stalemate, militarily speaking. We seek victory for the forces of democracy* » (Fred C. Ikle, Undersecretary of State for Defense, in a statement specifying that the « consolidation » of the Sandinista regime had to be prevented).

An invasion of Nicaragua « *is not impossible* » because the United States « *cannot live with an active subversive marxist leninist regime in the area.* » (Curtin Windsor, US ambassador to Costa Rica).

Therefore in order to justify the preparation of an aggression, Somoza's hatchetmen are baptized « *freedom fighters* », (Ronald Reagan) and a legitimate regime is deemed « *subversive* ».

— Considering as actions follow words, and that the number and intensity of the aggressions perpetrated against Nicaraguan territory have increased : for example, the 10th of October 1983, the Nicaraguan port of Corinto was attacked, 6,000 tons of diesel oil burned and 40,000 people had to be evacuated ; the 21st of October, there was an attack against Puerto Cabezas, the main harbour of the Nicaraguan Atlantic Coast. Simultaneously, more than five thousand men of the North American Armed Forces have been posted in Honduras, for maneuvers due to last until April 1984.

— Also considering that, in the face of threats, of a de facto blockade, of aggressions and provocations, the Nicaraguan government has continuously put forward the need of bilateral negotiations, without any preconditions, within terms of respect for its sovereignty, in order to reach a peaceful solution ; and that the Nicaraguan government has proposed peace treaties for a solution to the problems of the area, and has decided a broad amnesty and initiated an electoral process.

— Considering that the diplomatic initiatives of the countries of the Contadora Group can make an invaluable contribution to a solution.

And in continuity with the Latin-American Conference held in Bogota in July 1983, we adopt as our own the principles reaffirmed in the final statement issued by the Bogota Conference :

« *Faced with the seriousness of the present situation, the moves of the Contadora Group formed by the governments of Colombia, Venezuela, Panama and Mexico take on particular importance in restraining development of the unilateral, political, economic and military intervention of the United States. Any other initiative for a just peace would merit our support. Any negotiation regarding the conflict in El Salvador, must include recognition of the FMLN-FDR, as a belligerent force, and in the case of Nicaragua, respect for the unquestionable legitimacy of its government.* »

— Considering the great importance of the initiative already taken by more than two hundred European members of Parliaments, we take up the call they have addressed to the Speaker of the House of Representatives of the US Congress, which especially stated :

« *The US Administration's support for a war against Nicaragua threatens not only the lives of Nicaraguan people and the future of the country itself, but also undermines our attempts to aid Nicaragua through development assistance. The bridges, factories, cooperatives, geothermal and harbour facilities built with the aid of Western European development agencies have been seriously damaged by saboteurs, directed and paid by the CIA.*

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We therefore appeal strongly to you :

- To support negotiated solutions to Central American problems, such as those proposed by the Contadora group and the Nicaraguan government, which have shown renewed flexibility and willingness to negotiate ;
- To continue your efforts :
 - a) to oppose the granting of new funds for CIA actions against Nicaragua,
 - b) to withdraw support for the forces attacking Nicaragua from its border areas,
 - c) to cease using other countries in the region for the concentration of troops which constitutes a latent and manifest threat to Nicaragua ;
- To assure that Nicaragua receives non-discriminatory treatment by the US within international financial institutions such as the World Bank ;
- To act to assure that Nicaragua is treated according to the same criteria as other developing nations in the fields of aid and trade. »

Faced with the seriousness of the situation, we, as defenders of the respect of the right of peoples to self-determination all over the world, ask you, Mr. Perez de Cuellar, General Secretary of the United Nations, and Mr. T. O'Neill, Speaker of the House of Representatives of the United States Congress, to meet with a delegation representing the Conference, composed of :

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ZRALY TURKEN, Joan

slide

464 1 St.

Brooklyn, NY 11215

"Annunciation", water
44 x 60 in.

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ttan. (22) 768-2401

picking up work in Brooklyn and Lower Manhattan.

My painting is to be subtitled "In memory of Jaime's brother",
a twelve year old who was shot in Columbia by a shopkeeper, for
stealing an apple because he was hungry, just a few weeks ago.

THank you.

Sincerely,

Joan Zraly Turken

1975-83.
Internship, basic design undergraduate level; Brooklyn College
Art Department; with Professor Robert Henry; spring 1979.

GRAPHIC ARTS

Set design: "A Funny Thing Happened on the Way to the Forum", 1976;
set artist on numerous productions including "Eurydice", "The Madwoman
of Chaillot", "The Hobbit"; The Gallery Players of Park Slope,
(off-off Broadway).

Illustration, paste-up, mechanicals; Thompson Graphics, Brooklyn,
New York; 1969-1971.

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ZRALY TURKEN, Joan

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J. ZRALY TURKEN/768-2401
484 1 ST/BK/NY/11215



"Annunciation"
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ZRALY TURKEN, Joan

slide

464 1 St.
Brooklyn, NY 11215 (768-2401)

"Annunciation", watercolor on paper,
44 x 60 in.

wants info. on other aartists in Brooklyn
to share cost of truck

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J. ZRALY TURKEN / 768-2401
464 1 ST/BK/NY / 11215

J. ZRALY TURKEN / 768
464 1 ST/BK/NY / 11215

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J. ZRALY TURKEN / 768-2401
484 1 ST/BK/NY / 11215

J. ZRALY TURKEN / 768
484 1 ST/BK/NY / 11215

EXHIBITIONS: ARTISTS CALL

My slide is enclosed. The painting is watercolor on 100% rag paper, 44" x 60"; the plexi and frame add a few inches. Hope the size is no problem.

Wonder whether you have any volunteers to help ship work over to the shows, or the assistance of an art mover? It would be a great help. I assume you want the work framed and ready for sale, which makes my large piece difficult to move. If any arrangements are being made for assistance with transport, I would be very appreciative. Otherwise I would like any information you can give of other artists in a similar position who would like to share the cost of a truck picking up work in Brooklyn and lower Manhattan. (212) 768-2401

My painting is to be subtitled "In memory of Jaime's brother", a twelve year old who was shot ⁱⁿ ~~in~~ Columbia by a shopkeeper, for stealing an apple because he was hungry, just a few weeks ago.

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JOAN ZRALY TURKEN

EDUCATION

Brooklyn College, CUNY - Master of Fine Arts, 1980

Queens College, CUNY - Bachelor of Arts, Fine Arts Major
Color and painting with John Ferren
Watercolor with Barse Miller
Etching with Louis Heckenbleikner
Sculpture with Phillip Darling
Ceramics with Peter Lippman-wolf

Hunter College High School

ADDITIONAL STUDY

Turtle Bay Music School - Art therapy for children and
adults; one year study with Vera Zilzer

Brooklyn Museum Art School - Max Beckmann Scholarship for
one year full-time study;
Painting with Reuben Tam
Sculpture with William King

Art Students' League - Studied life-drawing with
Harry Sternberg at fifteen, after graduation
from Hunter College High School

TEACHING EXPERIENCE

License: Teacher of Fine Arts, Day High Schools
New York City Board of Education

Watercolor painting; Murry Bergtraum Business and Adult Education
Center, New York City; fall 1981.

Art teacher, Seward Park High School; ceramics, painting and drawing;
art advisor for students' art and literature annual publication; 1980.

Various assignments, all grade levels, New York City schools; 1975-83.

Internship, basic design undergraduate level; Brooklyn College
Art Department; with Professor Robert Henry; spring 1979.

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JOAN ZRALY TURKEN

- 1983 New York City, Hammerquist Gallery; summer group exhibition; curated by Mia Feroletto.
- *Staten Island Museum Annual Exhibition; juried by Frances Hynes and Moses Worthman.
- *New York City, Marymount-Manhattan College; "Color: Harmonious & Discordant", curated by Sylvia Sleigh.
- 1982 New York, United States Courthouse, Foley Square; solo exhibition; acrylics on canvas, large watercolors.
- *Long Island City, New York, P.S. 1; "The Wild Show", curated by +Faith Ringgold.
- *New York City, Surrogates Court, Chambers Street; National Artists' Book Show.
- 1980 +Woodstock, New York, Parnassus Gallery; group exhibition.
- +Staten Island Museum Annual Exhibition; juried by Paul Covington and Helen Miranda Wilson.
- Snug Harbor Cultural Center, Staten Island, Newhouse Gallery; Watercolor Show
- *Copenhagen, Denmark, Ny Glyptotek Museum; First International Festival of +Women Artists; slide exhibition, postcard exhibition.
- 1979 New York City, New York City Commission on the Status of Women; "Selected Work".
- New York City, Women in the Arts Gallery, Broome Street; "Small Works".
- 1978 Snug Harbor Cultural Center, Staten Island, Newhouse Gallery; "Aquarelle"
- *Schenectady, New York, AROW Gallery; "The Way We See Ourselves".
- Fort Lee, New Jersey, Fort Lee Library; Paintings & Sculpture by Fourteen Artists.
- 1977 *Staten Island Museum; Annual Exhibition of Paintings and Sculpture; juried.
- *Silvermine, Connecticut, 28th New England Exhibition of Painting and +Sculpture 1977, The Silvermine Guild of Artists, Inc.;
- Award for Watercolor; juried by Clement Greenberg.
- Brooklyn, New York, Brownstone Gallery; Four Artists: "Things To Do With the Sea"; benefit for the South Street Seaport Museum Art Gallery.
- 1976 *Brooklyn, New York, Garfield Temple, 12th Annual Park Slope Civic Council Art Show; invitational.
- *SUNY, Binghamton, "ARTISTS' CHOICE" traveling exhibition, Women in the Arts, Inc.; Chatham College, Pittsburgh, PA; Randolph-Macon Woman's College, Lynchburg, VA; Virginia Polytechnic Institute & State University, Blacksburg, VA; WIA Gallery, New York City.
- +New York City, WIA Gallery, Broome Street; four artists.
- *Staten Island Museum Spring Exhibition; juried.
- 1975 *Brooklyn Heights, New York, St. Ann's Episcopal Church, 21st Annual Brooklyn Heights Art Show; benefit for Colony South Brooklyn Houses; invitational.
- 1974 *Brooklyn, New York, Congregation Beth Elohim Spring Festival Art Exhibition and Sale; invitational.
- *Brooklyn, New York, Temple Beth Elohim, Park Slope Civic Council Annual Spring Art Exhibition; invitational.

*Exhibition catalogue.
+Reviewed in press.
vSubject of video documentary.

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JOAN ZRALY TURKEN

PERFORMANCE ARTS

Acting - Gallery Players of Park Slope (off-off Broadway): "Funny Thing" (run extended) 1976; "Chamber Music" 1975; "The Navel Observatory" chosen for director's showcase, performed at Direct Theatre, W.43 Street, NYC, video-taped, filmed, 1975. "The Hobbit" (run extended) 1974.

Dancing - "50 TOES" dance group collaborative; together six dancers wrote all story material, created the music, choreographed, and performed; each aspect of the work reflecting the combined input of all; performed at MUSE Brooklyn Children's Museum, Manhattan Theatre Club, Lincoln Center Library, New York City Public Schools and Libraries, private elementary schools and nursery schools; benefits for the Mayor's Urban Task Force and day care centers; grant from New York State Council on the Arts, 1970. 1969-1974.
(In addition I created props, costumes, publicity materials, and wrote grant proposals.)

SCHOLARSHIP, AWARD

Honors & Awards
Brooklyn Museum Art School, Max Beckmann Scholarship for Full-Time Study; sponsored by John Ferren.

Silvermine, "28th New England Exhibition of Paintings & Sculpture 1977"; Award for Watercolor; juried by Clement Greenberg.

PANELS, SYMPOSIA

Marymount Manhattan College, "Twenty Years Before the Millenium/ The Responsibility of Women in Art"; conceived topic, organized and moderated symposium panel, November 7, 1980.

WBAI, New York; "Views By Women Artists"; organized and participated in radio panel discussion; with Lucy Lippard, Anne Sargent-Wooster, Faith Ringgold; November 3, 1981.

DOCUMENTARY

Featured in video documentary by Jone Miller, "Women in the Arts/Woodstock/ June 1980.

PROFESSIONAL ASSOCIATIONS

College Art Association

Foundation for the Community of Artists

Soho Center for the Visual Arts

Staten Island Institute of Arts and Sciences

Women's Caucus for Art

Treasurer, New York Chapter 1980-1982;
Co-planner "WCA Conference '82" including "VIEWS BY WOMEN ARTISTS" shows; compiled and filed papers qualifying NY Chapter as a non-profit organization; handled all finances, fundraised seed money for conference '82, co-organized fundraising committee, recruited and co-ordinated seventy-five volunteer workers, designed ad appearing in several national art magazines, did initial publicity, organized publicity committee.

Paintings in thirty-seven private collections in the New York metropolitan area.

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TURKON

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