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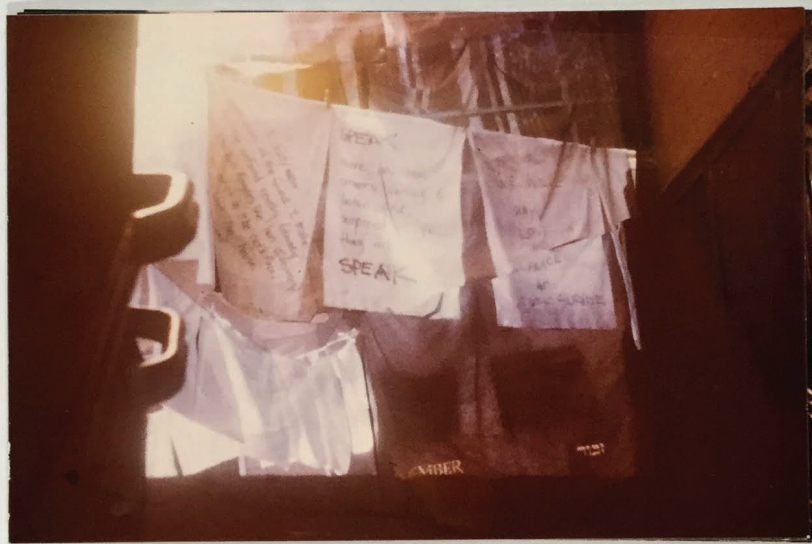
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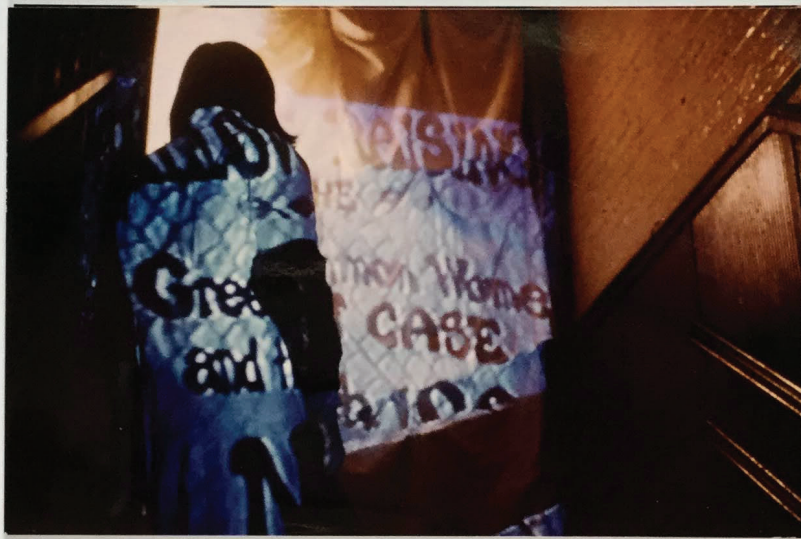
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	Artists Call	I.67



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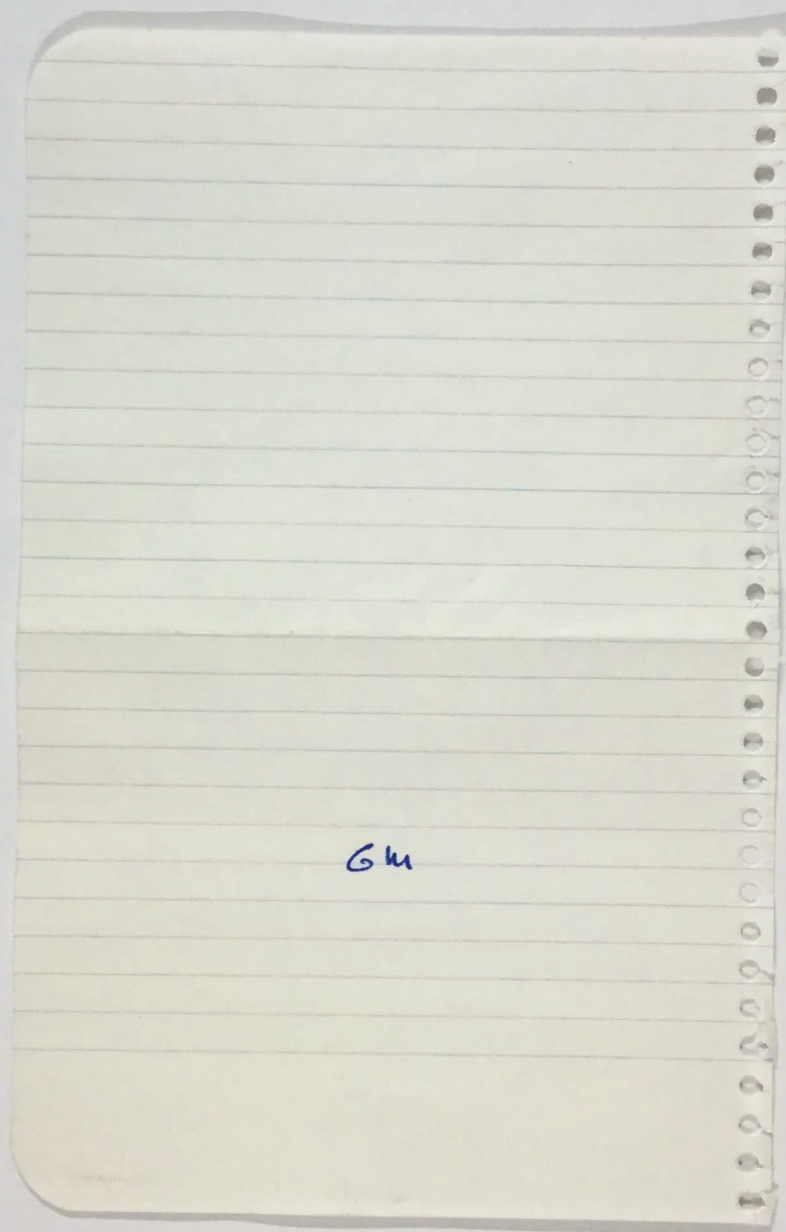
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BERLIND, Robert

Group material Polaroid

215 W. 20th St.
NYC 10011

Untitled, 1983, 32 x 18", oil on canvas

\$1000-1600

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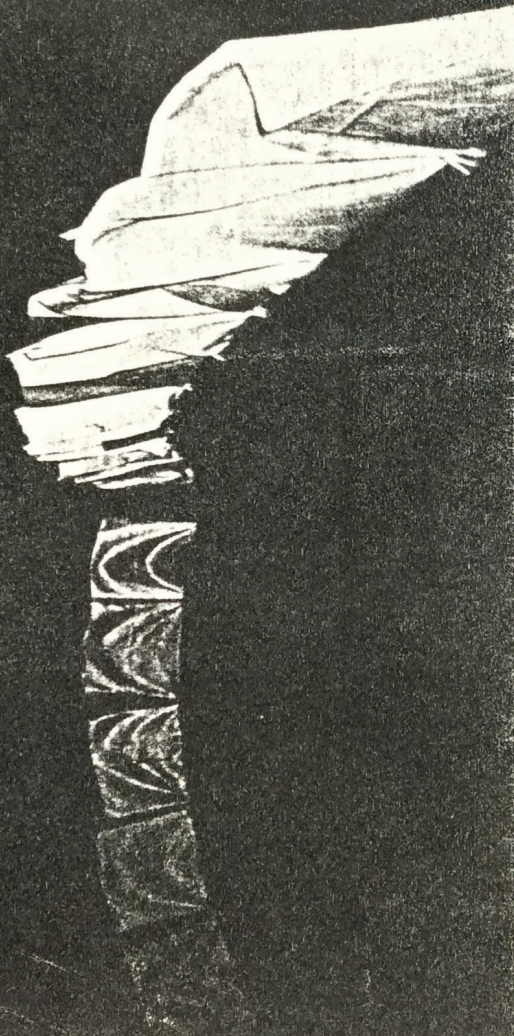
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✓ 12/12
Strauss, Sandy 6245636
alternative color ^{transfer} + hand color
print "Cock Fight"
16 1/2 x 17" -
+ slide high
\$ 75 - 150
+ 50 for frame
sending slide

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Helène Aylon



Pillowcase Paragangway
U.S. / To Nicaragua

HISTORY OF THE PILLOW-
CASES/RECENT PAST

1. TERRESTRI: RESCUED EARTH

The first pillowcases were used to gather earth from Strategic Air Command (SAC) bases and were brought, full of this earth, to the United Nations in New York on June 12, 1982 for the mass demonstration for disarmament. The metaphor here is to "rescue" the earth from the military and to bring it hopefully to safety: the pillowcase 'sac' (survive and continue) is an alternative to the SAC of the military. On July 4, these emptied cases were hung up at the U.N. - a giant new kind of women's "wash", from 1-2 Avenue along 47 St. May 2-July 4.

2. SONNILOQUY: PILLOWCASE EXCHANGE

On the week that Brezhnev died, twenty-two American women visited the USSR and exchanged pillowcases there, indicating that we will sleep on each other's dreams, for they are the same. Nov 82.

3. Pillowcase deLIVERy: Seneca Falls--June 21-Jul 4--U.N.

For 14 days and nights, women lived and slept on the sidewalks of N.Y.C. under all these US & USSR pillowcases (which were hung at the U.N. on clotheslines, and collected new pillowcases for Seneca from international passersby. The pillowcases were taken down on July 4th, the opening day of the Seneca Women's Encampment for a Future of Peace and Justice.

4. a)PILLOWCASE RAISING: Sept 4, 1983

Perhaps one answer to Flag Raising, 800 pillowcases covered both sides of the maingate the last day of Seneca.

b)Pillowcase Raising: Nov 9, 1983

Again, the pillowcases covered 2 miles of the depot, in honor of the Greenham Women's Court Case (in NYC) against this Govt's deployment of cruise missiles from the Seneca Army depot to our Greenham Common Army base in England. An audio tape by a Greenham woman was played over and over again on a loud speaker on this day.

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P. S. 122, NINTH ST & FIRST AVE. NYC
ARTISTS CALL: JANUARY 16, 1984

Since we all do not sleep so well these days, you will be handed a pillowcase at the top of the passageway on which you may write your nightmare of war or your dream for peace sometime tonight.

You may deposit your pillowcase in the laundry basket you will find at the bottom of the passageway as you exit. The pillowcases will be sent to Nicaragua so that the Nicaraguan peoples can dream on our collective dreams

These pillowcases will be brought by a friend in Nicaragua to the A.M.N.-L.A.E., the association of women of Nicaragua (A.M.N.)--named after Louisa Amanda Espinoza, one of the many Nicaraguan women martyrs in the early 70's.

If you wish to send your very own pillowcase, please mail it to:

Helene Aylon
463 West St (808A)
NY NY 10014

I wish to thank the following women who have given their time and creative energies to produce PILLOWCASE PASSAGEWAY: US/TO NICARAGUA:
Sandi Miller, artist, U.S.
Suzanne Firtko, architect, U.S.
Phyllis Berkby, architect, U.S.
Carol Dunn, art historian, U.S.
Meg Hanley, video artist, U.S.
Mika Seeger, potter, Nicaragua

Helene Aylon

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556 Broome Street
New York, New York 10013
January 25, 1984

Dr. Harold Proshansky
Graduate School of the
City University of New York
33 West 42 Street
New York, New York

Dear Dr. Proshansky:

For Artists Call Against U.S. Intervention in Central America
I would like to express our warm appreciation for your enabling
us to have a special sculpture show at CUNY.

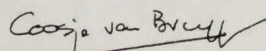
I would particularly like to thank you for your support of
Hans Haacke, an internationally known political artist whose
work is currently being recognized in an exhibition at the
Tate Gallery in London.

Haacke has long been known as a defender of the individual's
right to freely criticize the policies and activities of
governments and interest groups in an art context. He has
critically examined issues and practices existing in his own
country as well as elsewhere in the world.

We are grateful that you provided a space where this and
other Artists Call works could be shown.

With best regards,

Yours sincerely,

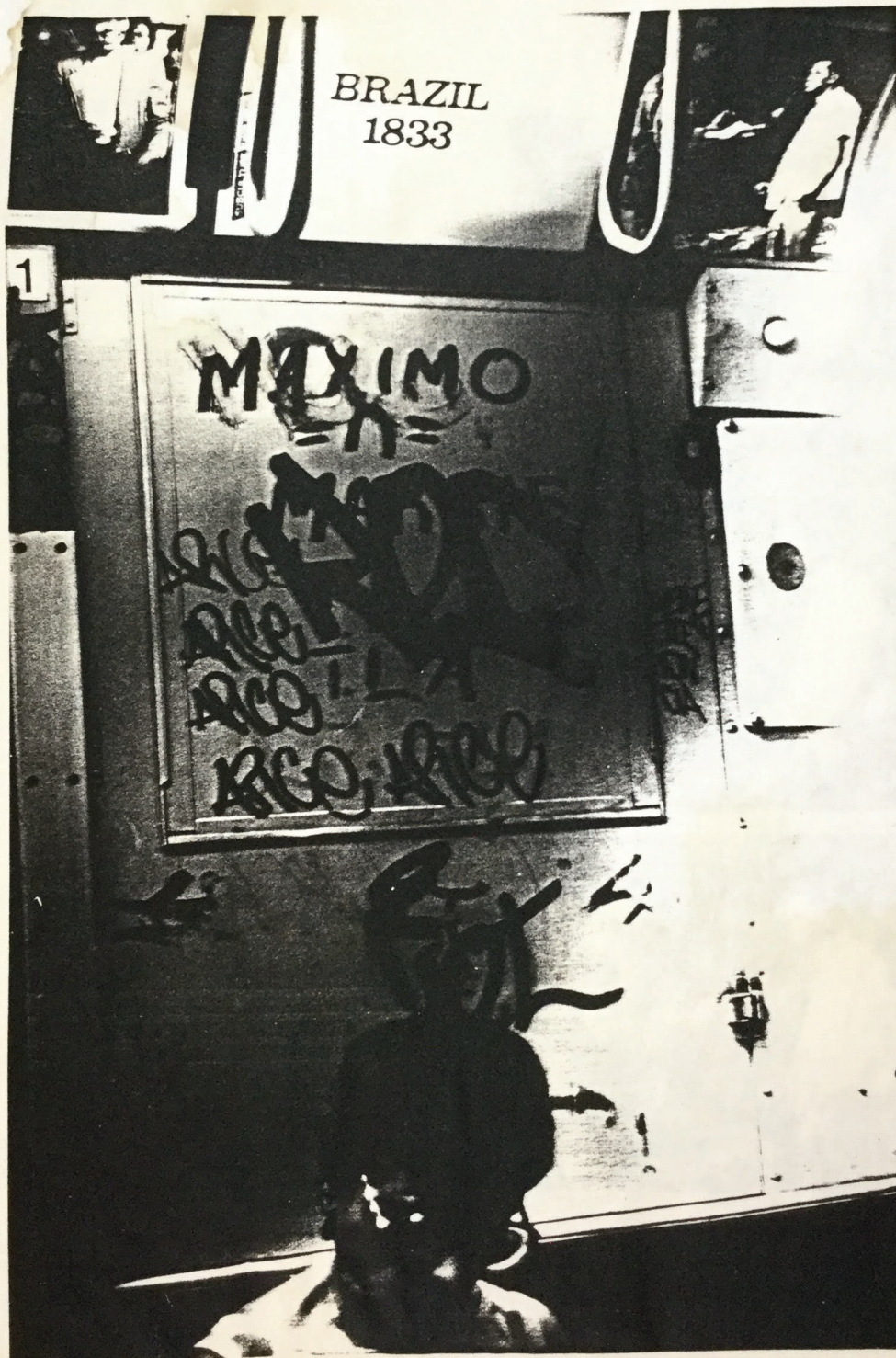


Coosje van Bruggen

For the Exhibitions Committee, Artists Call Against U.S.
Intervention in Central America

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ALLEN, Wm

PARAGUAY
1855



PANAMA
1856



PUERTO RICO
1898



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SUBCULTURE GROUP MATERIAL

THE
DOMINICAN
REPUBLIC
1800



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HAITI
1878



NICARAGUA
1909



CHILE
1891



MEXICO
1913



NICARAGUA
1896



CUBA
1917-1922



PUERTO RICO
1898



**THE
DOMINICAN
REPUBLIC**
1965



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IV. The Composers and Music

Group Material seeks to present political issues in radically innovative ways. While the visual art we have curated for TIMELINE is strong, we propose to also use important music to again unify the work and to produce a dominant context for understanding the work. Concern with Central and Latin America has also been prominent in the work of several modern composers whose work is not well-known here in the U.S.

During the exhibition, a tape containing the music of Victor Jara's renditions of Latin American folksongs, Frederic Rzewski's "The People Divided Will Never Be Defeated" for piano and Hans Werner Henze's epic Tristan will be played.

V. The Artifacts, Commodities and Historical Documents

Group Material has collected some of the following materials to show with the artwork :

tobacco leaves	masks and other artifacts
bunches of Chiquita bananas	from the Sandinista revolution
(from United Fruit Co.)	posters and reproductions
sheets of copper	from Central America
bags of coffee beans	flags from various resistance
"Juan Valdez" ads for	movements
Columbian coffee companies	artworks, drawings and prints
photocopies of American news	smuggled from Central and Latin
articles covering most of the	America
interventions	products sold for export by the
photographs of popular resistance	U.S. to Central and Latin America
in Central and Latin America	(e.g. infant formulas, etc.)

VI. Materials, Costs and other Practical Concerns

Group Material agrees to provide all installation materials and labor for the making of TIMELINE. The costs of renting equipment, purchasing special materials and documenting the exhibition will be covered by Group Material. G.M. can also do substantial publicity work for this show. Installation, the collection of work, the return of work and responsibility for the incoming and outgoing condition of work will be the sole responsibility of Group Material. Proposed time for this exhibition is mid-January, 1984.



Tim Rollins for Group Material
Dec. 1983