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## ARLINGTON ARTS CENTER

50 WILSON BOULEVARD, ARLINGTON, VIRGINIA 22201

PHONE (703) 524-1494

NEWS RELEASE  
December 23, 1980

contact: Robert Cwiok  
524-1494/1596

Arlington Arts Center  
January 9, -February 1, 1981  
Opening Reception Jan 9, 1981 7-9pm

### EXHIBITIONS:

#### Gallery One-Tonalities on Paper

curated by Frank Gettings, Associate curator, Hirshorn Museum and Sculpture Garden. Connie Costigan, Tom Dineer, Janis Goodman, Alan Sonneman, and Joyce Tennison. This exhibition of works on paper is essentially monochromatic with form developed through tonality.

Gallery Two-Color Xerox Exhibition: Earth, Water, Fire, Air, a collaborative effort between two San Francisco artists, Lew Thomas photographer and Geoffrey Cook poet, writer, translator, and language artist. This Color Xerox exhibition is in effort both literary and photographic. Its form was determined by the process of restructuring poetry into photographic imagery.

#### Gallery Three, Upstairs-Rip and Run, Walk if you like,-

This is an open event/exhibition, Artists have submitted 200 copies of an idea, image, or writing. These "prints" (Xerox or Quick-print) will be mounted on the wall and gallery visitors will be encouraged to rip one print from each artist, thus collecting an actual catalogue of the show while at the same time participating in the event.

#### Hours:

Tuesday-Friday 11am to 5pm  
Saturday and Sunday 12noon to 5pm

#### Location:

Arlington Arts Center  
3550 Wilson Blvd., Arlington. Between  
Parkington and Clarendon, one block south of  
Virginia Square Metre.

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9

1-23-81

sent news letter  
N 44 3/29/81

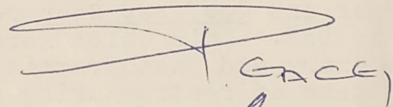
Memo

From: G. A. Cook

To: S. LOANES

Re: ~~S. LOANES~~  
P.A.D.

Have just received a note from Carlo Pittore, Art P.A.D. WLD. Like to know more abt. yr. organization. The concerns in my work are similar to those of yr. org.

  
Geoffrey Cook

Geoffrey Cook  
P.O. Bx. 18274  
SAN FRANCISCO, CA. 94118  
(415) 752-0213

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100 \_\_\_\_\_

245 \_\_\_\_\_

260 \_\_\_\_\_

300 \_\_\_\_\_

30cm.

500 \_\_\_\_\_

Indian reader (who is quite poor and who mostly does not know any foreign language) to get to know anything about the progressive forces, the politically engaged writers and artists of the western countries. This has obviously resulted in a dangerous misunderstanding and mental stagnation. So much so that - let alone the western countries - not a single book has been written in any Indian language about Cuba or Nicaragua. Our people, our political and cultural activists know almost nothing about the people's struggles that are going on in the other Third World countries.

I do not belong to any big newspaper or publisher. I am committed to the Socialist cause. And I am trying, in my modest way, to do what I can to circumvent the evil mechanisms of our ruling classes and the influence of western media in our country. My interviews with the progressive writers of this country are being published in inexpensive leftist journals so that they can reach the common reader (in a translated form). And the book I want to compile will also be the first of its kind in my country.

I need the help of progressive Americans. Not financial. But intellectual

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SUMAN CHATTERJEE

1110 FIDLER LANE, #411  
SILVER SPRING, MD. 20910

-2-

cannot visit foreign countries. And since they are Marxists or Leftists they are debarred from the American or British grants and stipends. It's just by a stroke of luck that I could manage to come to this country. Any way, our progressive writers cannot write anything worthwhile about the progressive movements and the progressive artists or activists or intellectuals of the western countries, simply because they know almost nothing about these movements and people.

Foreign books are extremely expensive in India. So, common readers and the political activists cannot afford to buy them. Even if you had the money you could not get relevant books, books written by anti-establishment authors, the radical or critical writers of America or Europe, because these books seldom (actually never) reach our shores. In our imported book market you will find only cheap thrillers and stuff like that and of course sterile and authoritarian "textbooks".

So, in the present situation, it is virtually impossible for an average Indian reader (who is quite poor and who mostly does not know any foreign language) to get to know anything about the progressive forces, the politically engaged writers and artists of the western countries. This has obviously resulted in a dangerous misunderstanding and mental stagnation. So much so that - let alone the western countries - not a single book has been written in any Indian language about Cuba or Nicaragua. Our people, our political and cultural activists know almost nothing about the people's struggles that are going on in the other Third World countries.

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SUMAN CHATTERJEE

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SILVER SPRING, MD. 20910

-3-

help and moral support. I don't know many people in this country, so I am approaching different progressive people and organizations.

I need contacts and suggestions. I would like to know about your activities. If you could send me your literatures (pamphlets, newsletters, booklets etc.) it would be a big help to me. You could also advise me about which artists to get in touch with. You could send me some names and addresses so that I can contact them. If you have black-and-white photographs of progressive artists their concerts or exhibitions etc. I could buy a few from you. And if you pass the word around among your friends and tell them about my project and ask if anyone would have any recommendation or idea or if anyone would like to help me in some way, that would be great too.

My big problem is that my means are limited. I am working on this project entirely on my own. And America being such a large country I cannot afford to go from place to place making interviews. So, I am trying to interview people as much as I can on telephone. So, if you could send me the telephone numbers of some leading leftist or committed artists, it would be a great help.

Now that you know about my project, I think you may give me some valuable advice and suggestions and ideas too. I will be grateful if you help me in whatever way you can.

By the way, I have written to Pete Seeger about my work. I don't know whether he would respond. If you happen to know him, could you recommend me to him? I don't know whether Bob Dylan and Joan Baez are politically engaged any more. As an Indian I am lagging behind the stream of events and developments a lot. But I would still like to get in touch with them. Would you know their addresses? Or would you know how to contact them?

This letter has been somewhat long. But I had so much to say.

Hope to hear from you soon.

Sincerely,

*Suman Chatterjee*  
Suman Chatterjee

P.S. I am leaving this country early '85. So, an early action would really be appreciated.

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## The Museum of Modern Art

November 19, 1985

Clive Phillpot  
Director of the Library  
212.708-9431

PADD  
339 Lafayette Street  
New York, NY 10012

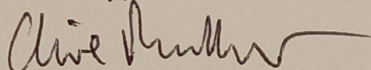
Dear PADD,

We subscribe to Upfront through Printed Matter but have never managed to obtain the "1st Issue" or the Second, could you supply us with these? We will be happy to pay for them.

If you have no more copies, could you possibly send us a xerox copy of each? We will gladly reimburse any expense.

Thank you.

Sincerely,



Clive Phillpot  
Director of the Library

CP:cv

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# PADD

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

## Political Art Documentation/Distribution

Arthur Silberman 11/18/87  
Native American Painting Reference Library  
8912 Sheringham Dr.  
Oklahoma City, Oklahoma 73132

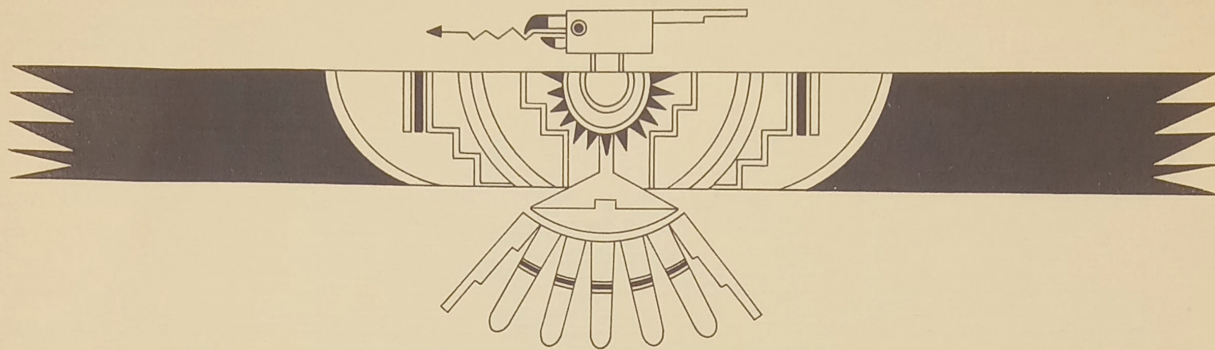
Back issue - #6-7, Summer 1983 \$4.00

issue enclosed

Thank you for your order.

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## NATIVE AMERICAN PAINTING REFERENCE LIBRARY

8912 Sheringham Drive  
Okla. City, Okla. 73132  
(405) 721-5743

November 9, 1987

Political Art Documentation/Distribution  
339 LaFayette St  
New York, NY 10012

Gentlemen:

We would like to obtain for our library a copy of the Summer 1983 issue of Upfront containing transcript of "Out of Sight, Out of Mind: (1) Native American, Black, and White Artists in search of Cultural Democracy."

Thank you for your attention and consideration in this matter.

Sincerely,

Arthur Silberman, Director

*11/18/87  
Sent issue w/ bill*

ARTHUR • SHIFRA SILBERMAN

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From: PADD - 339 Lafayette St. - NYC 10012

Sept. 27, 1989

To: Printed Matter  
77 Wooster St.  
NYC 10012

Attn: Cynthia Chris



- Issues
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- #3
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- #11
- #12/13
- #14/15

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All issues are \$4 each, except for #14/15 (\$5)  
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If any questions, call Barbara Moore (212) 564-5989

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- #14/15

**PLIMOTH PLANTATION**  
Plymouth, Massachusetts

Musketeers fire a matchlock volley, at Plimoth Plantation, Plymouth, Mass., the living folk museum of 17th century Plymouth which is open daily to the public April through November.

DEAR GROUP,

this really happend!

HAVING A pretty RELAXING TIME BUT DONT FIND THE NEWS ON GRENEDA AT ALL pleasant.

Hope you are all well

Yours GREG

MA2189D-Color Photo: Plimoth Plantation © MINE ROBERTS BERKELEY 94710

USA 13c  
Crazy Horse

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#2 ( " " " )	May/June '81	1 copy
#3		50 copies
#4		50 copies
#5		50 copies
#6/7		15 copies
#8 (Winter 83-84)		50 copies
#9		out of print
#10		50 copies
#11		50 copies
#12/13		15 copies
#14/15		50 copies

All issues are \$4 each, except for #14/15 (\$5)  
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#10		50 copies
#11		50 copies
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#14/15		50 copies

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To: Printed Matter  
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Attn: Cynthia Chris

Issues of Uptown on commitment:

- |                   |              |              |
|-------------------|--------------|--------------|
| #1 (Hed 2/1/85)   | Feb. 1981    | 13 copies    |
| #2 (" " " " )     | May/June '81 | 1 copy       |
| #3                |              | 50 copies    |
| #4                |              | 50 copies    |
| #5                |              | 50 copies    |
| #6/7              |              | 15 copies    |
| #8 (winter 83-84) |              | 50 copies    |
| #9                |              | out of print |
| #10               |              | 50 copies    |
| #11               |              | 50 copies    |
| #12/13            |              | 15 copies    |
| #14/15            |              | 50 copies    |

All issues are \$4 each, except for #14/15 (\$5) and #12/13 (\$10), 50% discount.

if any problems, call Barbara Moore (7561-5929)

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PAD - 37, 28, 29, 30, 31 - NYC 1001

Sept 29, 1987

To: Richard Water  
77 Wooster St.  
NYC 10012

Attn: Cynthia Chris

Items of Interest in collection:

- #1 (1944-45) } 1941 15 copies
- #2 (1946-47) } 1947 1 copy
- #3 50 copies
- #4 50 copies
- #5 50 copies
- #6/7 15 copies
- #8 (1948-49) 20 copies
- #9 out of print
- #10 50 copies
- #11 30 copies
- #12/13 15 copies
- #14/15 50 copies

20 copies of #4 each, plus for #14/15 (10)  
#11/12 (10) 20th birthday  
#13-15 (10) 20th birthday



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*[Faint, illegible handwritten text on aged paper]*

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TERMS OF LOAN

for

material borrowed from the PAD Archives

Attached to this sheet is an itemized list of material borrowed, along with a record of the refundable deposit paid, plus name & address of borrower.

Material is to be returned by \_\_\_\_\_ . (Maximum time is 2 weeks, or within 5 days of end of exhibit).

Because loans are made for the purpose of communication through political/socially aware art, and because PAD is short on both funds and personpower, we hope you will help us keep our archives material in good condition for future borrowers by observing a few rules.

- 1) No tacks, tape, rubber cement, etc. may be used. If posters are not being framed, we suggest hanging them in clear plastic envelopes (available at stationery stores on Canal Street and in many art-supply stores) or with museum putty (available at TALAS, 130 5th Ave., 675-0718). The latter is similar to a kneaded eraser and becomes unstuck very easily.
- 2) Books should be protected, preferably in a case, and handled carefully. Please do not tear, fold or write on pages. If they must be displayed open, do not force the pages flat, as this will damage the spine. TALAS (address above) and others carry transparent Mylar ribbon for displaying open books.
- 3) All material should be returned by hand or by registered mail, well wrapped.

A fine for lost or damaged material will be deducted from the deposit. We do not like to make fines. \*PLEASE HANDLE EVERYTHING CAREFULLY.

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PADD  
Correspondence  
file

P.O. Box 629,  
Manuka, A.C.T..  
2603. Australia  
25.3.83.

Dear P.A.D/D,

It is a bit difficult to write this letter but I will start from the top.

Last year I met Conrad Atkinson whilst he was on a lecture tour in Australia, and he told me of your organisation. Following on from that I attended a lecture given by Lucy Lippard and she was kind enough to give me a copy of your first newsletter. There a couple of things that I would like to know:

1. Are you still producing a newsletter and is it possible to subscribe or exchange newsletters?

This year I am co-ordinating an artist-run gallery/forum space/etc in Canberra, and a major part of our activity is poster-making.

2. Conrad mentioned the possibility of sending work produced here over to you, is that correct?

It would be great to correspond, as I am interested to know how your organisation works, how you receive funding, etc.

I hope this letter is clear, it is difficult to write when I don't really know who I am writing to!

Looking forward to hearing from you soon.

Yours sincerely,

*Alison Alder*

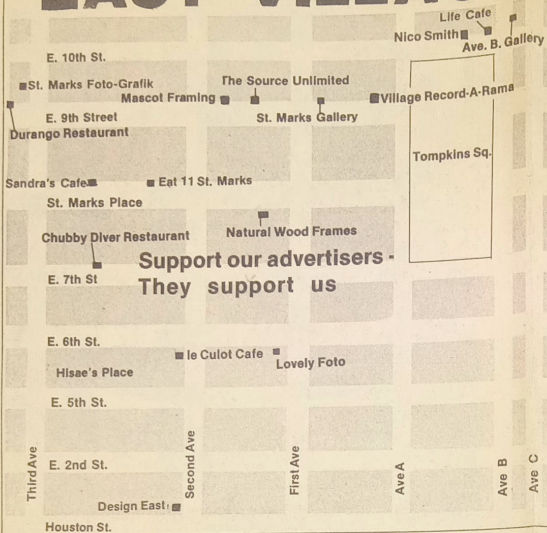
Alison Alder

✓  
not 24p rule  
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The New Common Good...page 6

# EAST VILLAGE



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**FAST SERVICE**

From the Underground Gourmet  
by Colette Rossant  
New York Magazine March 26, 1984

Sandra's potato-and-leek soup is so French that my companion is lost for an evening in a Parisian side street...

- Spinach linguine with broccoli is excellent.
- The manicotti is terrific - light and spicy ricotta cheese enveloped in crepe-like pasta that melts in your mouth.
- The scampi is marvelous.
- The eggplant parmigiana is a twist on the traditional, as it is topped with a flaky crust that is good for sopping up the buttery tomato sauce.
- For dessert, zuppa inglese sponge cake with a lemon-custard sauce, is light and smooth.

Garden Open

**Sandra's Cafe & Restaurant**  
"BEST OF ITALIAN COUNTRY COOKING"  
5 St. Marks Pl. - NYC - 10003  
212-677-8557

## For Art... for Politics ... for November

This listing was prepared for *The New Common Good* by Lucy Lippard and members of Political Art Documentation and Distribution (PADD).

### FILMS, PERFORMANCES, EVENTS

- Nov. 1 - A conversation with Leon Golb and Martha Rosler, New Museum of Contemporary art, 583 Broadway, 219-1222, 7 PM, \$4.  
Nov. 2 - Terry Wolverton, "Me and My Shadow" ABC No Rio, 156 Rivington, 254-3697, 8 PM, \$5.  
Nov. 2, 9, 16 - Three Symposiums "Censoring Art" respectively by Lucy Lippard, Dore Ashton, & Donald Kuspit, organized by Rudolf Baranik, Art Students League, 215 W. 57th St., 247-4510, 8 PM.  
Nov. 3 - Joel Katz: Mural Painting in Nicaragua: Work on a Solidarity Brigade, Talk, Television, Tompkins Sq. Library, 331 E. 10th St. 228-4747 at 2 PM - Free.  
Nov. 4 "Cultural Activism in Theory and Practice", Brecht Auditorium, 151 W. 19 St., 7th Floor 4-6 PM. A monthly forum.  
Nov. 4 - Manuel Octavio Gomez: "Patakin (1983). Transposes two figures from Yoruba mythology to contemporary Cuba - a study of machismo.  
Nov. 6 - Election Night Party & 3-Ring Circus: good company, food, music. Nicaraguan artwork will be auctioned to benefit artists in Nicaragua. Begin the next four years in solidarity! Taller Latinoamericano, 19 W. 21 St., 7 PM, Free.

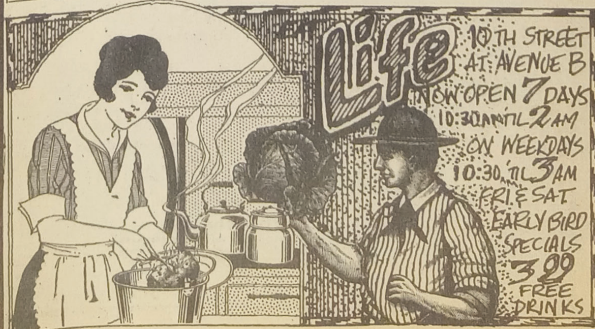
- Nov. 1-3, 8-10, at 8 PM/Nov. 4, 11 at 3 PM - The Art of War - a collaborative performance exploring the themes of war, conflict, and power play in human relationships by Jessica Hagedorn, Blondell Cummings, Joseph Jarman, John Woo. Dance Theatre Workshop, 219 W. 19 St., (\$7) 924-0077.  
Nov. 11 - Paper Tiger Television Collective, "Mashing the Myths of the Information Industry," discussion & selection from tapes, including "Varda Burstyn Reads Playboy," A PADD Second Sunday at Franklin Furnace, 112 Franklin St., 925-4671, 7:30 PM, \$4.  
Nov. 16 - Helen Levitt: "In the Street" (1952) made in the Lower East Side; and "The Quiet One" (1948) a documentary about growing up in Harlem. The Collective for Living Cinema, 52 White St., 925-2111. 8 PM.  
Nov. 18 - "Propaganda Performances" - Franklin Furnace, 112 Franklin St., 925-4671, 8:30 PM, \$5.  
Nov. 28 - Dec. 11 - Mrinal Sen: "The Case is Closed" (1982). Scrutinizes the accidental death of a 12-yr.-old servant in Calcutta to consider notions of class and Indian traditions and mores about death. Mon.-Fri.: 6,8,10/Sat.-Sun.: 2,4,6,8,10. Film Forum, 57 Watts St. (\$4), 431-1590.

### EXHIBITIONS

- Nov. 6 - Dec. 22 - "Public Relations, a.k.a. Propaganda," an exhibition plus video, artists books and performances (See Nov. 11, Nov 18), curated by Lucy Lippard. Franklin Furnace, 114 Franklin St.  
To Nov. 24 - Ida Applebroog, at Ronald Feldman Gallery, 31 Mercer Street, 226-3232.  
To Dec. 9 - "Third World Women Photographers," curated by Lucy Lippard; "Politics," curated by Bob Harris; and "Telex Iran," photographs by Gilles Peress at P.S. 1, 46-01 21st St., LIC, Thur. - Sun. 12-6 PM, 784-2084.  
To Nov. 3 - Saul Ostrow, "Everything for Sale and Somebody's Got to Pay," Fredus/Ordover Gallery, 70 Greene St., 925-0113.  
Nov. 16 - Jan. 6 - Walter Rosenblum, "People of the South Bronx," photographs. Lehman College Art Gallery, Bedford Park Blvd. & Goulden Ave., Bronx, 960-8731. Closed Sat. & Mon.  
To Nov. 17 - Athena Tacha "Massacre Memorials and other Public Projects," Max Hutchinson Gallery, 138 Greene St., 966-3066.  
Thru Nov. - "Recent Paintings on Gates" - art on an abandoned gasoline station, corner of Ave. B & 2nd Ave.  
Nov. 25 - Dec. 1, "Water, Fire, Earth, Air," the Heresies Annual Benefit Show; Bernice Steinbaum Gallery, 903 Madison Ave., 734-2277 or 222-2108.  
Call For Work  
PADD "State of Mind / State of the Union," an inaugural challenge of counter-visions focused in January, 1985; exhibitions, performances, street works & "image-grams". Send proposals to PADD, 339 Lafayette St., NYC 10012 or leave message at 420-8196.

### SCHOOL OF SACRED ARTS: NOV./DEC. LECTURES

- School of Sacred Arts presents **ICON AS HISTORY: The Life of Tsong-ka-pa in Tibetan Painting** with Dr. Robert Thurman, professor of Religious Studies at Amherst College. Nov. 30th, 7-10 PM.  
School of Sacred Arts presents **ARCHETYPES IN THE REALM OF SACRED ARTS** with Armin Wanner. Dec. 7th, 6:30-9:30 PM. In this lecture C. G. Jung's concept of archetypes will be explained and illustrated. 133 W. 4th St. 475-8048.  
133 W. 4th St., 475-8048.  
School of Sacred Arts presents **MEDIEVAL MANUSCRIPT ILLUMINATION** with Bernard Maister, Dec. 14th, 7-9 PM. Methods from Cennini's 14th century 'Craftman's Handbook' are demonstrated in Medieval and Renaissance Manuscript techniques. A holiday special! 133 W. 4th St., 475-8048.



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DAVI DET HOMPSON PO Box 7035 Richmond Virginia 23221 USA

25 January 1983

PADD  
349 Lafayette Street  
New York NY 10012



Photos: Sarah Conklin

Keeping '85 cool.... and loose! Love, Jemi 8/8

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PAD/D	I.1726

DAVI DET HOMPSON PO Box 7035 Richmond Virginia 23221 USA

25 January 1983

PADD  
349 Lafayette Street  
New York NY 10012

J. ALLYN/ARTIST  
AKA JERSEY ALLYN  
573 NINTH AVE. #2  
NY, NY 10036



1 February 1985

Dear Gang of PADD (This is instead of Gang of Four!)

I just want to let you know I think the State of Mind/State of the Union Shows and Exhibitions and everything about it has been wonderful! I've loved everything I've been able to see. Thank you so much for including me in an exhibition and in the Performance Series. Herb, you and the Performance crew really pulled off a smoothly running series! I miss working with you all and look forward to the day I am out of dept and have more free time to once again be a more active PADD member.

In the meantime I want to let you all know I love what you/we all do, I love knowing that you're there, I need ! you all to be there, and to be continually reminded that this work is important - and fun to be together with! Thank you , and love forever! EVERYTHING IN '85!

PADD  
339 LAFAYETTE  
NEW YORK, NY 10012

ATT: HERB PERR

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DAVI DET HOMPSON PO Box 7035 Richmond Virginia 23221 USA

25 January 1983

PADD  
349 Lafayette Street  
New York NY 10012

> Please send me information about PADD and copies of  
UPFRONT. I have enclosed \$5.00.

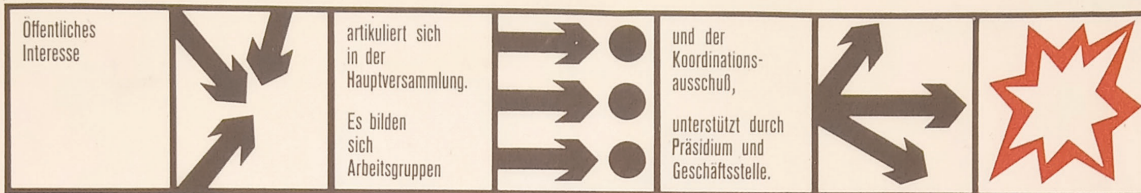
For the past two years I have watched the content  
of my art being pulled into unfamiliar currents,  
streams that PADD may have already charted.  
Perhaps your words will help me understand mine.

Thank you.

*Davi Det Hompson*

>

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**Neue Gesellschaft für bildende Kunst e.V. 1 Berlin 12 · Hardenbergstr. 9 · Telefon 31 61 82**

UPFRONT COMMITTEE  
PADD  
339 Lafayette St.  
NEW YORK, N.Y. 10012

Dear friends,

Oct.24,84

we would have liked to include works from members of PADD in our upcoming Nicaragua/El Salvador show, but unfortunately you did not respond to my letter sent Feb. 28. The main artist in this show will be Lisa Kokin (UPFRONT 2'84 "Staying Alive"). In addition to 24 of her batiks we will show various lithographs, silkscreen and other prints as well as photos. The show will be at Gallery Franz Mehring, Nov. 20-Dec.23.

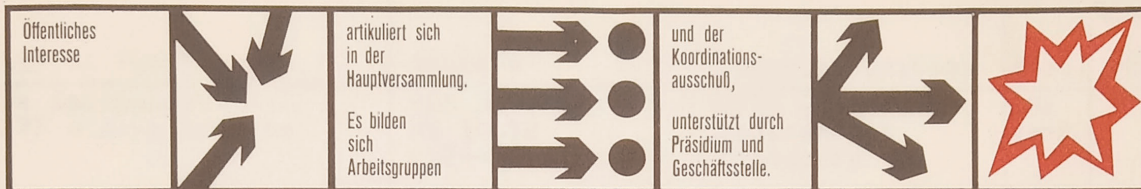
If you are interested in the poster for the show or the folder containing 8 color reproductions of Lisa's work -same size as this sheet- or another folder containing cartoons by Rainer Hachfeld, one of our best political cartoonist, please, let me know and we could possibly exchange these items for things you have available.

I am enclosing a newsletter with respect to our THE OTHER AMERICA project.

Best wishes

Reinhard Schultz

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**Neue Gesellschaft für bildende Kunst e.V. 1 Berlin 12 · Hardenbergstr. 9 · Telefon 3161 82**

Newsletter

DAS ANDERE AMERIKA - DET ANDRA AMERIKA - L'ALTRA FACCIA DELL 'AMERICA - THE OTHER AMERICA - HISTORY, ART, AND CULTURE OF THE AMERICAN LABOR MOVEMENT

After having been shown in Berlin (West), Oberhausen (FRG) and Stockholm (Sweden) in 1983 THE OTHER AMERICA exhibition was presented in Hamburg (FRG) and Rome (Italy) this year.

L'ALTRA FACCIA DELL 'AMERICA as shown at the Festa de l'Unita in Rome-Eur August 30 - Sept. 17 has been seen by approx. 30,000 people including hundreds of visitors from all over the world. Altogether the festival had a daily attendance between 300,000 and more than one million people. It not only made the news due to the Andreotti statement with respect to the existence of two German states, but was also widely reviewed in the international press (incl. the New York Times and International Herald Tribune) because of it's scope and general impact.

If you are interested in receiving an original (12 x 17 inches) or xerox copy of the publication produced for the exhibit or any other information and/or items - such as photos or slides - please, let us know.

We are currently negotiating to show THE OTHER AMERICA in Kassel (FRG) and London prior to it's presentation in New York, Chicago and other cities in the U.S. scheduled for Nov. 85 - 1986. Details of the final contract for this tour will probably be worked out by the end of November 1984.

As soon as the show will be opened in New York, an English version of the book DAS ANDERE AMERIKA will be available.

I would also like to mention that the latest edition of LEFT CURVE magazine deals extensively with THE OTHER AMERICA project - incl. one review from Australia as well as one from West Germany. It can be ordered by sending 5 Dollars to our U.S.-co-ordinator Bruce Kaiper, 4108 Emerald St., Oakland, CA 94609. He also has copies of the German catalog (25 Dollars) and other materials such as slide shows available. Later this year we will be able to loan copies of various tv productions about the exhibit, incl. the 45-min. film "Visit from America".

2 new exhibits have now started - all artists involved have also contributed to THE OTHER AMERICA. One is currently on display at Galerie "Q 16" in Pforzheim (FRG) and shows works by 14 Bay Area artists. The other one "Tagesanbruch:Nicaragua-El Salvador" will open at Galerie Franz Mehring (Berlin) Nov.20 and will include 24 batiks by Lisa Kokin (Oakland) as well as prints and photos. A poster and a folder with cartoons by Rainer Hachfeld and a folder with 8 color reproductions of various batiks will be available.

Präsidium: Ulrich Roloff, Otto Schily, Jürgen Egert  
Konten: Berliner Bank AG, Berlin 12, BLZ 100 200 00, Kto. 9980977000  
Postscheckkonto Berlin-West, B5 20-107

*Reinhard Schultz*  
Reinhard Schultz

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Name of Publication	Address	Content/Audience	Freq.	#pp	SUB. #
The Independent - AIVF - John Greyson	625 Broadway NY 10012 212-473-3400	film + Video independent producers	10x year	32	3,000
Heresies -Lucy Lippard	PO Box 766 Canal St Station NY 10013 212-431-9060	feminism, art, politics	3-4 year	48- 96	10,000 est.

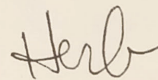
March 12, 1983

Dear Friend,

I'd like to thank you for coming to our exhibit at Gallery 345. This is only one of a variety of cultural activities developed by PADD. I'm enclosing an affiliate form, which summarizes our activities. By becoming an affiliate we will be able to keep you informed of our future activities and most important, have the necessary funds to continue our work.

If you'd like to become active in our group come to our next work meeting, March 20, 4:00 pm, 339 Lafayette St. (corner of Bleecker St.), bell 5.

Thanks,



Herb Perr

SPAR X-Change Newsletter -Doug Kahn 206-323-3759	PO Box 656 Seattle, Wash 98111-0656	SPAR-general, dist.in Seattle, arts & media Newsletter-org.	12x year	32	5,000 300
(projected)New American Movement Cultural Comm. Newsletter - Steve Kagan 216-932-2753	1751 Radnor Rd Cleveland Hts, Oh. 44118	"culture workers" of NAM et al	?	16	200+
TEXTOS/TEXTS FROM THE OTHER SIDE - Daniel del Solar 212-279-0707	WBAI-FM 505 8th Ave NY	8 million NY radio market	52x year	90 min	15,000 listeners

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Heresies -Lucy Lippard	PO Box 766 Canal St Station NY 10013 212-431-9060	feminism, art, politics	3-4 year	48- 96	10,000 est.
Upfront (PADD) -Herb Perr	PADD PO Box 2064 Grand Central Sta. NY, 10163 212-255-9192	progressive art + culture	5 year	12- 16	1,000 est.
NFCB Newsletter (various programs and producer mailings)	1314 14 St NW DC 20005 202-797-8911	Comm. radio sta., staff, volunteers, producers	10x year	8- 12	500- 800
Cultural Democracy -Don Adams/Arlene Goldbard	PO Box 11440 Baltimore, Md 21239 301-323-5006	cultural issues - all disciplines	10x year	10- 20	500- 700
Community Murals Mag. -Tim Drescher	PO Box 40383 SF, Ca 94140	public artists, comm. muralists (8 1/2" x 11")	2x year (May- Nov)	35- 60	1,300
Art Workers News (FCA)	280 Broadway Suite 412 NY	artists' rights, advocacy issues	10x year	24- 48	?
Theaterwork	c/o Cherry Creek Theater, St. Peter, Minn.	alternative theaterworkers	6x year	30- 40	9,000.
Cultural Correspondance - Jim Murray 212-787-1784	505 West End Ave NY 10024	changing	3x year	varies	?
SPAR X-Change Newsletter -Doug Kahn 206-323-3759	PO Box 656 Seattle, Wash 98111-0656	SPAR-general, dist.in Seattle, arts & media Newsletter-org.	12x year	32	5,000 300
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Jim Murray, 505 West End Avenue, NY 10024 787-1784 PADD/Cultural Corresp.  
 Charles Frederick, 803 9th Ave #4, NY 10019 757-5583 Theaterwork Mag.  
 Doug Kahn, PO Box 656, Seattle, Wash. 98111-0656, 206-323-3759 X-Change  
 Steve Kagan, 1751 Radnor Rd, Cleveland Hts, Ohio 44118, 216-932-2753  
 Cleveland Beacon, Commonworks, NAM Cultural Commission,  
 (Informally - Cleveland United Labor Agency)  
 Mary-Linn Hughes, 1138 Sanborn Ave, LA, Ca. 90029, 213-665-8061, SPARC, LAPAD  
 Judy Baca, 685 Venice Blvd, Venice, Ca. 90021, 213-822-9560 SPARC  
 Tim Drescher, 448 Alvarado St, SF, Ca. 94114, 415-285-6192 Community Murals  
 Eva Cockcroft, 280 Lafayette St, NY, NY 10012, 212-966-0007  
 Tim Rollins, 132 E 26 St, NY, NY 10010, 212-242-3900 Group Material, PADD  
 Jody Wright, 643 E 9 St NY 10009, 212-982-1606 PADD  
 Margia Kramer, 17 White St, NY 10013, 212-966-6173, PADD, FOIA, Inc.  
 Herb Ferr, 790 Greenwich St, NY 10014, 212-255-9192, PADD  
 Jerry Kearns, 183 E. Broadway, NY 10002, 212-475-2360, PADD  
 Lucy Lippard, 138 Prince St, NY 10012, 212-966-2994 PADD, Heresies Coll.  
 Nan Rubin, 1409 A St. SE, Wash., DC 20003, 202-546-7288, NFCB-Community  
 Broadcasters (1314 14th St. NW, D.C. 20005, 202-797-8911)  
 Arlene Goldbard/Don Adams, NAPNOC, PO Box 11440, Baltimore, Md. 21239,  
 301-323-5006  
 John Greyson, 168 Mercer St, NY 10012, 212-966-6162; AIVF, 625 Broadway,  
 NY 10012, 212-473-3400  
 Greg Sholette, 172 E 7 St, NY 10009, 212-673-6408 PADD  
 Micki McGee, 2323 Calle de la Garza, La Jolla, Ca. 92037 San Diego Art  
 Workers; Vis Arts Dept B-027, UCSD, La Jolla 92093  
 Giannecchini/Kaplan, 598 Broadway, NY, 10012, 212-431-8869 PADD  
 Nancy Angelo, 652 Mateo St, LA, Ca. 90012, 213-621-2805 Sisters of Survival,  
 SPARC - 822-9560  
 Daniel sel Solar, 182 Grand St, NY 10013, 212-431-3629 WBAI-FM, Textos: Texts

23 people who signed sheet following meeting on networking and distribution  
 at Lucy's house following February 26th Movement Conference, Feb. 28, 1982  
 Thank you for your patience.

Best,

*Margia Kramer*

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SUSANNA SINGER INC 308 E 79 ST NEW YORK CITY 10021 212 BU8 0353

June 6, 1983

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PADD  
339 Lafayette Street  
New York, NY 10012

To whom it may concern:

On behalf of Sol LeWitt, I am enclosing a check for \$300.00.

I would appreciate it if you would send him an acknowledgement that you received it. His address is:

Sol LeWitt  
117 Hester Street  
New York, NY 10002

Thank you very much, and if you have any questions, please contact me.

Sincerely,  
*Susanna E. Singer*  
Susanna E. Singer

Enclosure Check #214 - \$300.00

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MANFRED OHRENSTEIN  
MINORITY LEADER

THE SENATE  
STATE OF NEW YORK  
ALBANY

December 10, 1984

Mr. Irving Wexler  
Coordinating Committee  
Political Art Doc/Distribution  
339 Lafayette Street  
New York, New York 10012

Dear Mr. Wexler:

Congratulations on your recent funding award from the New York State Council on the Arts.

As your State Senator, I am proud to represent a community so rich in every aspect of the arts. I assure you of my continuing support.

Your contribution to the cultural enhancement of our state is greatly appreciated. Please feel free to contact me if I can ever be of assistance.

Sincerely,

A handwritten signature in dark ink, appearing to read 'Manfred Ohrenstein', written in a cursive style.

Manfred Ohrenstein

MO:cmm/sh

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5/25/83

Herb -

Enclosed is a renewal. Would you be interested in a short article on the methods & benefits of producing a political art slide show? It's a good organizing tool.

Best wishes -

Lincoln Cushing

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Alan Wallach 280 Riverside Drive 3E New York City 10025 212 865-3076

10 March, 1982

Dear Herb,

Perhaps you didn't see the enclosed article--it was published twice, but obscurely. Still I think it might be of interest to PADD, for discussion or publication in "Upfront"--especially after last week's panels (for which congratulations). Let me know what you think.

All the best,



PS Two further thoughts: I showed Lucy the article when I was writing it--she liked it; also, it may not be evident from the way that it begins that it deals with contemporary art, and in particular Colab and the Times Square Show.

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Munn - Rand. St. A. address on post card -  
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padd (2 folds) about committees  
send all at once

Elizabeth

done

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Herb,  
newsletters left at Randolph St. Gallery

22 #1's at 25¢ each  
 15 #2's at 50¢ each  
 22 #3's at \$1.00 each  
 23 #4's at 1.00 each

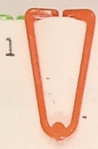
they take 25%

send them 20 more of each — to Mary  
 Munn — Rand. St. G. address on post card —  
 also need more affiliate tellers + 40-50  
 padd. (2 folds) about committees —  
 send all at once

Elizabeth

Done

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Interview SSS

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July

DOUG KAHN (X-change)

The neutron bomb, by killing living things while keeping property intact, has been called the essential expression of capitalism. The Carter administration had put the bomb on the back burner but Reagan, early in his reign (it's a hard reign

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INVOICE

date:

4/8

bill to:

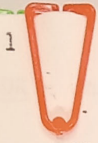
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Interview SSS

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DOUG KAHN (X-change)

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Seattle Times, Seattle Sun, New York  
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1

Interview SSS

*the new miss the  
newsletter consideration  
July*

DOUG KAHN (X-change)

The neutron bomb, by killing living things while keeping property intact, has been called the essential expression of capitalism. The Carter administration had put the bomb on the back burner but Reagan, early in his reign (it's a hard reign that's going to fallout), put it back into production. A couple of days after this was announced, SSS decided to publicly comment by transforming a Kent III cigarette billboard at First & Bell. The original billboard read "Hollywood Bowled Over By Kent III Taste," displaying a pack of butts to the side. SSS mimicked this in exacting typeface to read "Hollywood Bowled Over By Neutron Bomb" with a portrait of the asshole during his Bonzo days replacing the butts. The billboard stayed up only a day. However, it did have a healthy afterlife appearing in several papers including the Seattle Times, Seattle Sun, New York Daily News, and In These Times. I clandestinely interviewed SSS in a conference room just down the hall from Ackerly Outdoor "Art".

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DK - What is it you folks don't like about the neutron bomb?

SSS - Well, I'd rather have my property destroyed than die myself, my friends also. You can always buy more things. I think people who give matters much thought would agree.

People were grossed out about reading that [bomb production] in the paper. It was just announced "This Is Going To Happen". It was one of those decisions governing our lives over which we have no say. The billboard was probably so popular because people were relieved a bit that someone actually talked about it.

DK - Let's talk about the movie star as president, the meeting of both coasts, Hollywood and D.C. Do you think there should be a separation of Celebrity and State?

SSS - You couldn't make a law, it's too nebulous. But it's too bad the relationship's so deeply ingrained in our society. It has to do with the sociology of fame.

The cigarette ads are the same concept of fame, glorifying an image of what some tricky people are trying to convince other people they should be like. By doing this or this or smoking this you will look like this and have this Jeep or these muscles.

There's a connection, as soon as an actor's career starts hitting the skids they do advertisings. Reagan's done a number of them himself.

*For the Kings, wow for the captains of industry & consciousness*

DK - Yes, I think he stumped for Chesterfield Kings. There's another connection. A member of the Reagan's transition team responded to the prospect of an increased cancer rate after a nuclear holocaust by 'reasoning' that included within the total destruction that would occur, would be America's tobacco industry. All that would have to be done is to not rebuild the industry. This would decrease the cancer rate from smoking, offsetting the increased cancer rate from radiation. Pressure from the tobacco industry ended the aid's tenure to the transition team

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period. ....Let's get into the how-to's. Did you have to turn out the lights?  
SSS - Most billboard lights go off around 2 or 3 A.M. The lights on the billboard we worked on were hardly ever on.

The important thing, however, is that everything was very pre-planned. We got it up and were out of there in less than five minutes. We went up once beforehand to measure it to get the exact size to make the lettering. Then prepared all the lettering & artwork in a studio and went out thoroughly prepared with buckets of paste and with a plan to lay it down as quickly as possible with one person to watch - which is very important - alot of cars passed by, one even stopped and came back again. We wouldn't have had the confidence to pull it off as quickly as we did if we didn't have someone to watch for us....for cops. Period. Purely for cops.

What we pasted up was in three parts. We had a sequence in which they would be laid down with a minimal amount of looking at what we were doing. It was a matter of mechanics and it went very smoothly.

I think there's probably alot of techniques you can use, we just haven't discovered them. Everything from the quickest spray painting on a billboard like the Harrah's billboard of a few years ago of the chorus girls with their one leg kicked out and across each thigh was written the word "sexist". I thought that was a really good one because it got in the paper.

But I want to bring up the distinction between vandalism and what we did which was more imaginative handling of altering a billboard. Not that we think vandalizing is a terrible thing, I think it's better than leaving it alone. It's more interesting to think of a way to handle it that carries a statement besides the fact that you don't like that <sup>you're</sup> ~~we're~~ forced to look at this stuff.

We're all in communications and as far as we're concerned it's all an ex-  
(SSS)

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tension of our life's work it's not some wierd Other Life we have. It's a great public way of using your talents or skills in the best way you can. When I design something I think about it for a long time and the same thing goes for billboards.

How it is done communicates a great deal. We used a media object to communicate another message besides the commercial message. One of the issues that I think is really important to discuss is: who has the right to use the media? This is something that is really complex & difficult thing to discern because in our property oriented society they'll say the owner has the right to do that. But this is a very public thing, this is addressing itself to all people, we have no choice but to look at these things.

I really think there should be a great deal of freedom in the use of billboards. It's a public access kind of thing because billboards address themselves to every type of person on the street. Because of that, I think manipulation of them can't be considered quite the same as destruction of property.

Basically it comes down to: do the very very wealthy have the only right to communicate to us? If that is the case, then we truly are a country that is manipulated by the rich. Of course we are. Of course, but that doesn't mean we can't strike out against that.

It's important to make statements that are not like alot of the political posters, which are immediately identifiable. For most people once they have recognized a political poster they have catalogued it away and disposed of the idea. But taking a statement out of any sensible context and putting into a billboard or wherever challenges the whole communicative element in people's minds and leaves them vulnerable.

With wheatpasting also, alot of people are going to look at it. You can use Madison Avenue in a positive way, because they have for years now been dealing with psychologists, sociologists and whatnot, to figure out ways for attacking

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the mind for profit. Why can't we use some of their methods in a humanistic way - asking questions to provoke thought in people instead of to promote consumption?

How can we as a society communicate with each other when our modern communications are so corporately controlled? Some of the real ideal things to use are unavailable because of the cost. They'll make you a vandal if you go ahead and make use of it, even if you're doing it in good faith and making an important statement. I don't think anyone would disagree with which is more important, life on earth or Kent III cigarettes, even the head of Kent.

DK - I don't think he'd make a public statement to that effect.

SSS - We could've held a sign that said the same thing and walked around the First & Bell intersection all day long and maybe even gotten photographed in the paper. But we would have been called a bunch of nuts. They would have said "some nut was carrying this sign downtown" and we would have been passed off as that.

DK - You would have been a nut because you were engaged in a marginal form of communication?

SSS - Right. It would have been showing our weakness instead of using a strength that was available to us. We turned something that is a socially damaging item, the billboard, and turned it into a socially responsible, positive statement. We took something solely for profit and not only twisted it around to make a statement, but we used its whole national campaign and turned it back on itself.

DK - So you took on not only the message but the whole communicative apparatus, killing two birds with one stone.

SSS - We killed alot of birds with that stone. Another bird, which is very ironic, is the neutron bomb which keeps property as its highest value and life as its lowest versus us tampering with private property thereby making us into criminals.

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OF NEW YORK

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STATEN ISLAND, NEW YORK 10301



6/7/82

Herb -

The S.F. Mime Troupe needs  
help postering/publicizing its  
next NYC visit in November.

Can PADD help? If yes,  
please contact Tripp Mikich  
at the address on their card. I had a  
talk with one of the cast after the show on  
Sunday.

best,  
Jo

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February 3, 1982.

Lucy Lippard  
Political Art Documentation Distribution  
POBox 2064  
Grand Central Station  
New York, NY  
USA 10163

Dear Lucy Lippard:

OFF CENTRE CENTRE would be glad to join and support  
PAD. Enclosed please find a cheque for \$30.00 (\$25.00 plus ex-  
change).  
We'll inform you of any political/art activities in  
the future.

Sincerely,

*Sandra Tivy*  
Sandra Tivy,  
Coordinator



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11 April 1988

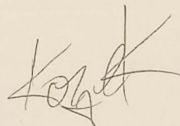
Greetings:

I'm hungry, struggling, and trying to be an artist -- maybe even a political artist. My last completed work was confiscated as contraband; and my next work is contingent on administrative approval to have paper -- its a battle I've been losing for over a month. I need help, and direction -- a basis for self approval.

The current wage, eighteen cents per hour, dosen't leave me with money to spend on anything culturally relevant -- anything beyond basic survival necessities. I'm warehoused in a cement box at the State Correctional Institution at Huntingdon, Pennsylvania... and serving a life sentence. In Pennsylvania, 1600 men and women are in prison for life -- natural life.

My hope in writing is that you'll have some old, hurt, or sample copies of UPFRONT you could send me -- us in this storage dump for poverty -- racism -- social injustice. We are allowed to read -- those of us who can -- and would appreciate learning from you what the real world is doing. Expressing repression in these camps is too often left to adminstrative lackies with no consciousness, political or otherwise.

Respectfully,



Larry S. Kozek, F-6071  
Drawer R  
Huntingdon, PA 16652

4/21/88  
sent several  
old issues of Upfront  
BKM

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*If I was doing something wrong I would have received a "Misconduct Report" - so I must have been doing something right.*

*Kozek*

DC-154A

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DEPARTMENT OF CORRECTIONS

### Confiscated Items Receipt

DC Number	Name	Cell	Institution	Date	Time
F-6071	Kozek	607	SC114	3-17-88	10:20
<input type="checkbox"/> Random Search <input checked="" type="checkbox"/> General Search <input type="checkbox"/> Investigative Search		Misconduct Report Prepared Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>		Comment:	
Items Confiscated			Items Confiscated		
2 - sets Homemade Bars					
Signature and Title of Officer <i>Don Lucia Corr. Sec Foreman I</i>					

1. DC-15      2. Deputy Superintendent for Operations      3. Inmate

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HUNTINGDON PA. APR 13 1988 6122257

U.S. POSTAGE 025

*very much,*

*pd. \$4.00, which was forwarded to Rae L. 12/2/87*

*issue sent 12/2/87*

*Blum*

ACE  
217

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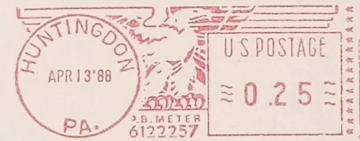
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Barbara Moore / PADD  
351 W. 30th Street  
NY, NY 10001

11/6/87

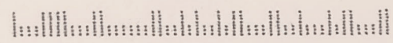
Name: Larry S. Kozek  
Number: F-6071

DRAWER R,  
HUNTINGDON, PA 16652



PADD  
339 Lafayette Street  
New York, NY 10012

H  
POSTAGE



Grant Kester  
2008 MT. ROYAL TERRACE  
BALTIMORE, MD. 21217  
(301) 383 2273

issue - Blum

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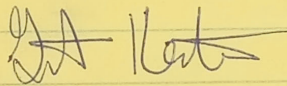
Barbara Moore / PADD  
351 W. 30<sup>th</sup> Street  
NY, NY 10001

11/6/87

Dear Barbara,

Please send me one copy of UPFRONT  
Issue #6/7 (with the Anton Van Dalen cover).  
I've enclosed a check for 4 dollars to  
cover the cost of the magazine and  
postage. Thanks very much,

Sincerely,



Grant Kester  
2008 MT. ROYAL TERRACE  
BALTIMORE, MD. 21217  
(301) 383 2273

*Pd. \$4.00, which was  
forwarded to Rae L.  
12/2/87  
issue sent 12/2/87  
Blum*

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mailed  
3/7/88

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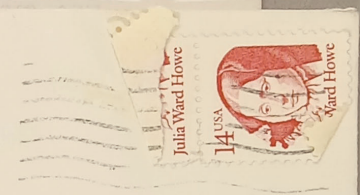
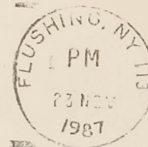
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Upfront  
 Ed. Bd.  
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FEB. 1988

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SOP  
 409 Riverdale Dr  
 Schatbrd, Ch 06497



AS sent by Sara Parsons  
 check memo "for magazine" but no note as to issue.  
 I sent later + one #12/13  
 BWM

12/87

PADD  
 339 Lafayette St  
 New York, NY 10012

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*mailed  
3/17/88*

*COPY*

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Upfront FEB. 1988  
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Title: UPFRONT. Indexed: Graph.Arts Lit.Abstr. Rehabil.Lit. Year first  
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Supply copies of the cover and title page of each.  
Also provide as much information on each title as possible; see the list of elements of a complete entry on the first page. You may select up to four (4) subjects per title from the subject list on the last page.

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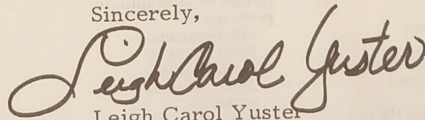
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As Salaam Alaikum Comrades?  
FRIENDS Uhuru

I got Your booklet And i Enjoyed it Please  
Keep me On the list IF Possible. I do  
Enjoy Your Writing And I'm a Artist  
Oppressed By The fascist.  
Please Stay in Contact

Sekou Ali Ansari  
Shabazz

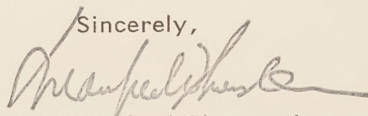
539  
New York, NY

Dear Mr. Wexler:

Congratulations. The New York State Council on the Arts has informed me of the recent grant to your organization. This is great news and I know that you are as delighted as I am.

The arts are essential to the enrichment of our lives, to the education of our children and the health of our State's economy. I am proud that my district is so rich with organizations such as yours which provide the great cultural offerings for which New York has become justly famous. For this I sincerely thank you.

If I can ever be of assistance, please don't hesitate to contact me.

Sincerely,  
  
Manfred Ohrenstein

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MINORITY LEADER

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STATE OF NEW YORK  
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March 11, 1986

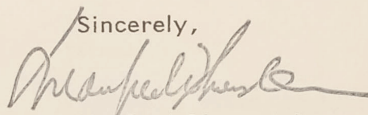
Mr. Irving Wexler  
Coordinator Committee  
Political Art Document/Distribution  
339 Lafayette Street  
New York, New York 10012

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Congratulations. The New York State Council on the Arts has informed me of the recent grant to your organization. This is great news and I know that you are as delighted as I am.

The arts are essential to the enrichment of our lives, to the education of our children and the health of our State's economy. I am proud that my district is so rich with organizations such as yours which provide the great cultural offerings for which New York has become justly famous. For this I sincerely thank you.

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Sincerely,  
  
Manfred Ohrenstein

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July 17, 1986

PADD/UPFRONT  
339 Lafayette Street  
New York, NY 10012

Dear UPFRONT Committee:

I want to commend you for the displacement issue of UPFRONT and to thank you for including my sculpture installation (On The Street) in it. I'm honored!

You did a great job laying out the photos (it was extremely hard to photograph and give a sense of both scale and placement) and I especially liked the little secretary in the lower left hand corner of the text.

Keep it up.

Sincerely,

*Virginia*

Virginia Maksymowicz  
"Temp" Secretary  
Ex-Gallery Director  
Sculptor

/vam

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ROSS URQUHART  
P.O. BOX 1681  
BOSTON, MASS. 02205

Dear P.A.D.D.

Please add my name to your mailing list.

I'm enclosing a check for \$5.00 (9 month  
subscription).

Thanks a lot, I appreciate the work you  
are doing in producing Red Letter Days.

Sincerely,  
Ross Urquhart

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Dear PADD,

I just read an issue of your magazine —  
and with excitement!

I have been involved in organizing  
efforts for many years and would  
like to look into these new art

projects in New York. Could you add  
my name to your mailing list for

Red Letter Days?

Thanks a lot

Annie Chamberlin

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R January 25, 1985

PADD  
339 Lafayette St.  
New York, NY 10012

Dear PADD people:

I picked up your Fall 1984 issue of Upfront when I was in NYC in November & have read it inside & out. I'm glad you exist! There is nothing comparable (that I'm aware of) in the Bay Area (please enlighten me, if you know something that I don't).

I am active with a small group of poets/dancers/graphic artists that is assembling a collection of political poetry & art that we hope to publish in a few months (proceeds will go to Amnesty International). We call ourselves Fire in the Lake. I'll send you a copy of the book when it's out.

In the meantime, enclosed is \$10 to make me a member of PADD. I'll look forward to getting Upfront (is there a winter issue out yet?).

If there is anything I can do for PADD out here on the Coast, let me know (contacts I can make for you, whatever)-- the Bay Area is certainly filled w/various groups/individuals involved in political art, but we aren't organized (yet!). Any ideas?

Sincerely,

*Merle Bach*  
Merle Bachman

455 61st St.  
Oakland, CA 94609  
415/655-7839

Cordially,

Stephanie K. Blackwood  
Assistant Director, Administrative Services

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The Ohio State University

University Gallery of Fine Art

128 North Oval Mall  
Columbus, Ohio 43210-1363  
Phone 614-422-0330

24 July 1984

PADD  
339 Lafayette Street  
New York City

I was referred to you by Nancy Spero, regarding an exhibition that The Ohio State University Gallery of Fine Art hopes to organize for an opening in November 1985. The subject of the exhibit is rape. We are seeking figurist work that communicates the impact of the crime on victim, family, friends, and society in general.

The response to the concept of the exhibit has been exciting. It promises to be a dynamic and powerful collection of work. If you have completed work that deals with the issue, I would appreciate hearing from you and having the opportunity to review your slides prior to the end of January 1985. If you know of other artists who have created works on the subject, please communicate our interest in seeing their work.

If you have questions, please don't hesitate to contact me or Jonathan Green, Director. I am looking forward to hearing from you.

Cordially,

A handwritten signature in black ink, appearing to read 'Stephanie K. Blackwood', written over a horizontal line.

Stephanie K. Blackwood  
Assistant Director, Administrative Services

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Queen Elizabeth II  
**Arts Council of New Zealand**

110-116 Courtenay Place 1  
PO Box 6040 Te Aro Wellington  
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Telegrams ARCONZ

9 June 1982

In reply please quote 4/0/9/2

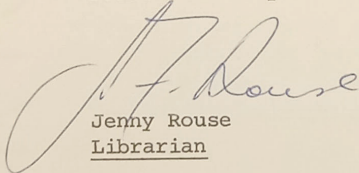
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P O Box 2064  
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USA

Dear PADD

We are considering opening a subscription to "Upfront", having read of it recently in Afterimage, April 1982.

Would you please send one or two recent issues as samples for our evaluation, along with foreign subscription details.

Yours sincerely

  
Jenny Rouse  
Librarian

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March 25, 1983

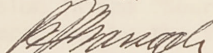
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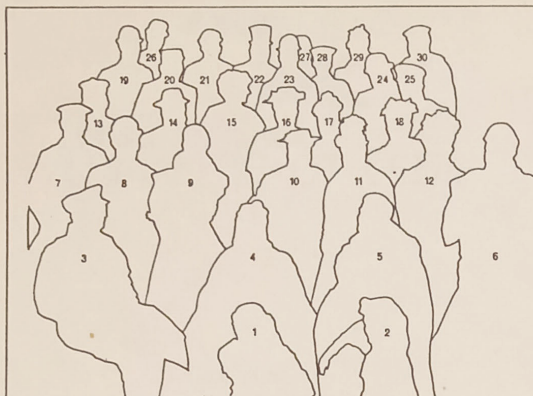
Beverly Barsook  
Publications Coordinator  
1915 Gold SE  
Albuquerque, NM 87106

Sincerely,

  
Beverly Barsook

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RESPONDED 4/6/82

2 March 1982

PAD  
Lucy Lippard  
P.O. Box 2064  
Grand Central Station  
New York, NY 10163

Dear Editor:

Enclosed you will find a copy of Afterimage, the pioneering publication of the Visual Studies Workshop. The newspaper attempts to deal with all aspects of picture-making, with an emphasis on photography, independent film, and experimental video. Afterimage is issued 9 times a year, October through June.

We are interested in arranging an exchange of publications with you. All periodicals that we receive on this basis are scanned for possible inclusion in the "Sources" and News Notes" sections of Afterimage and are archived by the Visual Studies Workshop Research Center for continued study. The Research Center is a comprehensive archive of information about photographically derived images which is used by scholars from all over the world. Currently we receive over 125 exchange subscriptions to experimental as well as conventional art and photography periodicals. In addition, all periodicals are scanned for possible inclusion in An Index to Articles on Photography, published annually by the Visual Studies Workshop in cooperation with the Center for Creative Photography.

If you are interested in such an arrangement, please write directly to me, advising me of the name of the person to whom we should address copies of our newspaper. Please address your periodical to: Research Center, Visual Studies Workshop, 31 Prince Street, Rochester, NY 14607.

We feel that an exchange will broaden your recognition and increase your readership through the publicity you receive in Afterimage and An Index to Articles on Photography and the use of your publication by the numerous scholars who use the resources of the Research Center. We look forward to hearing from you.

Sincerely,

*Helen M. Brunner*

Helen M. Brunner  
Coordinator  
Research Center

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CURBSTONE  
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8 TERRY AVENUE  
WILLIMANTIC CT 06226

RESPONDED APRIL 6, 1982

Feb. 9, 1982

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

Dear PAD:

We are pleased to announce that Curbstone Press is inaugurating Curbstone Service: a bookstore/reader distribution and promotion service, which will begin operations by June, 1982. Curbstone Service will be distributing works of social commitment--including fiction, non-fiction, poetry & graphics--and translations, especially of poetry. We have already established bookstore accounts in various states.

We are particularly interested in carrying the following, UPFRONT, (Political Art Documentation and Distribution), which you publish.

However, we also welcome further suggestions from you.

If this is agreeable to you, all materials would be received on consignment, with a 52% discount. Payments would be on a quarterly basis, along with status reports.

Please contact us so we can pursue this further. Thank you.

Sincerely,

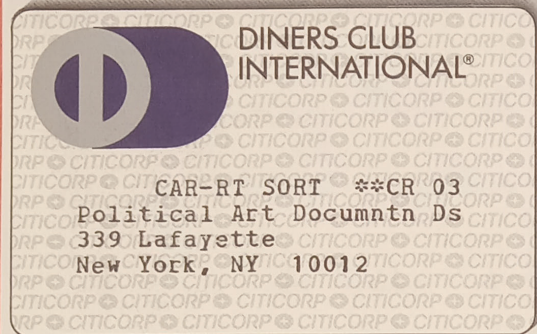
*Marcia Rudge*

Marcia Rudge

P.S. Enclosed, for identification purposes, is information about Curbstone Press. Curbstone Service is an independent associate of the press.

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**Note:** Please accurately complete this Form and remember to sign where indicated.

Please make sure address above is correct for billing.  
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Offer Expires: Oct. 31, 1983  
 VAAF35X

Fill in this Form completely and mail in enclosed envelope.

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 Please print your full name above

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 Over \$50,000  \$35,000 to \$50,000  \$25,000 to \$35,000  \$18,000 to \$25,000  
 If less than \$18,000 indicate annual wage or salary here \_\_\_\_\_

If your annual salary is less than \$18,000 — indicate source and amount of other income, and individual (Banker, Broker, Employer, etc.) we may contact for confirmation. If your application reflects a total annual income of less than \$18,000, your application shall automatically be denied.

Disclosure of income from alimony, child support or separate maintenance required only if you wish it to be considered for purposes of this application  
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Other income \_\_\_\_\_ Source \_\_\_\_\_

**ADDITIONAL CARD.** Please issue an additional Citicorp Diners Club Card, \$20 each annually, with separate monthly itemized listing for the following family or household member:  
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Please provide all requested information so your Membership Form may be promptly processed. Send no money now. You will be billed later for the non-refundable \$45 MEMBERSHIP FEE (subject to change), which includes 3 issues of Signature, the Citicorp Diners Club magazine. You will receive a total of 12 issues for \$9.50 (\$5.00 off the regular rate). Or you may choose to write "cancel Signature" across the payment stub of the statement on which you are billed for the remaining issues. Keep the 3 free copies with no further obligation. Do not enclose check — we will bill you later.

I have read both sides of this application and agree to its terms.

**X** \_\_\_\_\_  
 Signature of Primary Applicant Date

**X** \_\_\_\_\_  
 Signature of Additional Applicant, if any. (Additional Applicant agrees to be equally responsible for all charges made with the Card.) Date

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✂-----Detach Membership Form Here-----✂

### Political Art Documntn Ds:

As you may know, ordinarily, a long detailed application is required to obtain a Citicorp Diners Club Card. And, even then, most applications are not approved. However, in view of your "preferred" standing, all you need do is accurately complete, sign and return the simple Form above -- and if you are accepted for membership, your Citicorp Diners Club Card will be issued immediately.

Citicorp Diners Club offers a wide range of financial services, worldwide. It's the Card designed for the people who use it most -- business executives and professionals. People who travel and entertain frequently, and demand the ultimate in services. People like you.

**Note:** This special offer must expire soon, so please complete the short Form above and return it in the enclosed postage-paid envelope today.

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Dear Herb,

Sorry this is a bit late. Many things have gotten in the way of getting it out to you sooner.

I've been unable to find any good photos of our actions that would reproduce for a newsletter, so I'm sending prototypes of our logo as described in the article. I hope you can use it.

Thanks for all the work you are doing. I look forward to the February gathering and to the next newsletter.

Regards,

Janet Kaplan

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April 11/82  
Dear Herb —

Enclosed find a resume and a subscription check. As to the slides, I'm a bit stumped — thinking that if I send any at all, maybe I should send the whole lot of my political art work — ie some 20 posters + prints, 30 paintings, 2 dozen <sup>or more</sup> murals, half a dozen small constructions and two very large mixed media pieces. Obviously some of it dates back to 1968-72, especially the posters... What would be useful? — keeping in mind that dupes cost money. If protest is the main interest, it breaks down into two main series 1968-72 and 1977 (or so) — 81. And then, of course, the community-issue oriented murals which are more affirmative in content. Since the political-social work includes about 60% of my production since grad school — (aside from drawings) you can see why I've had some difficulty showing! Anyway, let me know. I really enjoyed meeting you — and enjoyed the "funning points" part of the PAD/D show. too. The rest seemed a bit scattered, although the documentary wall was well laid-out. I hope well have a chance to do something together sometime. The march here was stupendous —  
(over)

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by Chicago standards. 30,000 by media estimate.  
 lots of funky artist-made farmers. Don't know  
 who made them, but will be trying to find out & link  
 up - for our June 12 sections. For that we're thinking  
 in terms of placing artists with grass roots groups - churches  
 etc. - to do unauthorized collective "peace walls" - real  
 quickies, you know. We'll see how it turns out. Everything  
 as you know - takes more time than expected - but there  
 does seem to be a real upsurge just now.

I'm probably going to stay in the studio this summer  
 for the first time since 1968 - after I get back from  
 Belgium. So I'm interested in any suggestions re shows  
 - also, of course, in putting together a few speaking gigs to  
 pay for another trip east. Hope to see you in the fall -  
 unless you get out here first (there's always an extra  
 room available -)

Yours. John Pitman Weber

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Co-tenants:

Please read the attached memo and consider signing on.  
We plan to submit this to the A.J. Muste Board for their  
meeting this Saturday, April 9th.

Return the memo with your signature, or speak to Suzanne at FOIA, Inc.

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To : Board Members A.J. Muste Foundation

From: Tenants 339 Lafayette St.

Dear Board Members,

We are distressed to learn that the Puerto Rican restaurant in our building is being forced out. We fail to see any justification for the removal of Senor Ricky Rosas and his restaurant. We understand that he pays his rent on time (which is a better record than most of us). When the rest of the building's tenants' rents were increased by 8% in January, his was raised by 50%. Despite the unfairness of his disproportionately great rent hike, he has paid the new amount, in cash, on time, without complaint ever since. He has repeatedly offered to pay the increase in the buildings' fire insurance costs caused by the presence of the restaurant. Thus there is no economic reason for the eviction of Senor Rosas.

For our part, we love the ethnic food they serve, the convenience of having the restaurant downstairs, and most importantly, we love Senor Rosas and his family/staff. It is always a joy to greet them in the morning or to take a break and bask oneself in their peculiarly latin hospitality.

Not only does the restaurant brighten our days, but it provides a crucial service to working people in this area. The restaurant is jammed everyday at factory breaktimes with coffee fetchers and at the lunch hour for healthful, balanced three-dollar-a-plate meals of rice, beans, chicken pork or beef, green salad and platanos. Gentrification is happening in this district, as it is happening in many other areas. Poor people are being forced out. We want to alert the board to the fact that pushing this ethnic working people's restaurant out of the building contributes to this trend in an important way. As an organization dedicated to progressive change, we are sure you will do all you can to work against the trend.

To sum up: if it is not a question of money, if it is not a question of being a good neighbor, if it is not a question of providing a needed service to the neighborhood workers, then what is the compelling reason for evicting Senor Rosas? Why would the A.J. Muste Board even want to consider depriving this latin family of their means of livelihood?

We request that the Board direct that Senor Rosas be asked and encouraged to continue as a tenant at 339 Lafayette.

Sincerely,

Suzanne Sangree  
FOIA, Inc.

Ann Mari Buitrago  
FOIA, Inc.

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The Research Libraries

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DATE 10/5/83

Political Art Documentation  
Distribution  
339 Lafayette St.  
New York, NY 10012

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Herb -

Loren Shumway  
360 Riverside Dr. #3C  
New York, NY 10025  
Ph.# (212)-666-8512

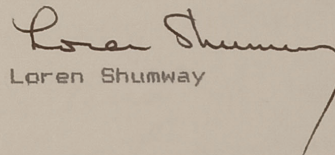
PAD/D: Att. Greg  
339 Lafayette St.  
NY, NY 10012

13 January 1983

Dear Comrades,

Keep up the excellent work you are doing. Enclosed is as check for \$10 for general dues. Unfortunately I do not have the time to attend your meetings but I enjoy being on your mailing list and following your activities.

Sincerely yours,

  
Loren Shumway

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1. C. Graham  
 P.O. Box 472  
 Plumsteadville, Pa  
 18949

Political Art Documentation  
 and Distribution  
 339 La Fayette Street  
 New York, N.Y. 10012

Dear Folks, Re: P.A.D./D.

Please send information to me on your networking organization. How I can get involved and how I can keep in touch.

I am a painter out of New York City now living in Bucks County, Pa. The art world out here is primarily involved in traditional, conservative, regional art and involvement in innovative or socially and politically-oriented art has very little acceptance.

The art organizations tend to be social clubs for the affluent and the concern of most "artists" is how to and where to sell paintings and how to make a living by painting. The artists cater to the public's preference which is "traditional" art & "watercolors".

In fact, a "modernist" or "abstractionist" has few places to exhibit. The "elitism" in Philadelphia and the exploitation of the artist is rampant.

I am currently at work on a painting regarding El Salvador and would like to know how one enters an exhibition you plan on the "Green Boat Diplomacy" in Central America.

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I would prefer to be involved in New York or any exhibition other than in Philadelphia.

I am also in sympathy with your "Not for Sale" project on housing working class tenants by greedy landlords.

Do you have an extra tear sheet on the article by Waldstein + Lippard in the Village Voice of June 14, 1983? I would appreciate it if you send it, I will pay for it.

Thanks you for an early response

Sincerely

R.C. Graham

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Faith Wilding  
 Everett C. Frost  
 9 Reynolds Ave.  
 Chelsea, Mass. 02150  
 (617) 884-8342

New<sup>21</sup>  
Address

April 10, 1983

Dear P.A.D.D.

We have moved closer. See above address. Will \$2.00 help get our address straightened out? What is the real membership? We'd like to take occasional part in activities if we could.

Yours closely,

Faith Wilding.

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Keith which address?   
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for UPFRONT

#8 name sent 5/4/84

6/13

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FROM

OF THE ARTS

UP FRONT

TO c/o PADD  
339 Lafayette

5-18-84

LIBRARY  
1355

SUBJECT: New subsc  
Thank you fo  
subscription  
a check for  
Please send  
Once again t  
Sincerely,

Dear Herb,  
In case I don't get to see you  
Sunday, I wanted to pass this article  
on. I did go back to re-read Raymond  
Williams' "Base & Superstructure."  
I also think the enclosed article  
has some valuable points concerning  
ideology and the "ideology of ideology".  
I really don't have any intention of  
re-hearsing arguments of five or six  
years ago, but I felt that my comments  
were being heard as something other  
than what was actually being said.  
At the moment it would be important  
for me to talk with you, Irv, Lucy  
and Jerry about PADD's goals, etc.  
I am preparing information concerning  
the kinds of politicized organizations  
that existed in the art world ca, 1974-  
1984. I would rather not depend solely  
on published statements for clarifica-  
tion, since I want to make a fair and  
accurate representation of all in-  
volved. The result of this research  
will be exhibited at 345 in October.

Feb. 7, 1984

one year

enclosed

ss.

ervisor

put

If PADD has something like a "study  
group", I would be interested in  
sitting in.

Sincerely,

*Michael Corris*

DATE

Ira M. Lowe, Esq.

Office

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Aaron M. Levine, Preside  
Eden Rafshoon, Secreta  
Charles Cash, Treasur

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TO UP FRONT  
c/o PADD  
339 Lafayette, NY 10012

FROM **CALIFORNIA INSTITUTE OF THE ARTS**  
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**P. O. Box 55069**  
**Valencia, Ca. 91355**

SUBJECT: New subscription-Attn: Keith Christensen      DATE: Feb. 7, 1984

Thank you for answering my letter. We would like to start a one year subscription to UP FRONT to begin with the 1984 issues. I have enclosed a check for the sum of \$8.00.

Please send magazine and all correspondence to the above address.

Once again thank you-so glad you remembered Cal Arts!

Sincerely,

PLEASE REPLY TO → *EH* SIGNED Ms. Elaine Holderness/Periodicals Supervisor

*H-*  
*all send them #8 UF if you put them on the list*  
*-K 2/13*

DATE \_\_\_\_\_ SIGNED \_\_\_\_\_

Joshua Kaufman, Esq.  
Ira M. Lowe, Esq.

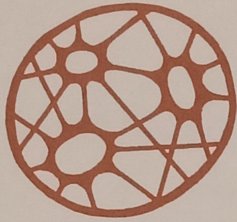
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start with that one?

Thanks very much.

Mary Clare Powell

Herb -  
I'll send #8 after you 6/13  
get her on the mailing list - K

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INVOICE

CUSTOMER'S ORDER	SALESMAN	TERMS	F.O.B.	DATE
<i>for mailing and subscription to UPFRONT</i>				<i>1/30/84</i>
				<i>58.50</i>
<p><b>UPFRONT</b> c/o Padd 339 Lafayette N.Y., N.Y. 10012</p> <p><i>Pete Christensen</i></p>				

Redifprm  
7H 706

Miles Rubin  
Philip M. Smith  
Mary Swift  
Herb White  
Honorable John A. Wilson  
Maida Withers

**Advisors**

Joshua Kaufman, Esq.  
Ira M. Lowe, Esq.

**Officers**

Howard N. Fox, Chairman  
Aaron M. Levine, President  
Eden Rafshoon, Secretary  
Charles Cash, Treasurer

you have any questions.

Sincerely,

*Skuta Helgason*  
Skuta Helgason  
Manager, BOOKWORKS

*5 copies*

*2 each*

*Invoice*

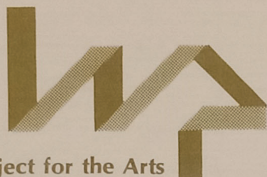
*selling 60%*

<i>43</i>	<i>-</i>	<i>2</i>	<i>\$2.00</i>
<i>4</i>	<i>-</i>	<i>2</i>	<i>\$3.00</i>
<i>5</i>	<i>-</i>	<i>2</i>	<i>\$3.00</i>
<i>67</i>	<i>-</i>	<i>2</i>	<i>\$4.00</i>
<i>8</i>	<i>-</i>	<i>5</i>	<i>10.00</i>
			<u><i>22.00</i></u>

*+ mfg \$2.00  
24.00  
26.00*

*\$13.20*

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	PAD/D	I.1726



Washington Project for the Arts

400 Seventh Street, N.W.  
Washington, DC 20004  
202-347-4813

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April 15, 1984

Dear Friend,

WPA's bookstore BOOKWORKS, would like to feature your magazine in an exhibition entitled "The Magazine Stand," a survey of visual arts which use mass print media as source material. Along with fifteen other artists' magazines, your magazine will included in a large scale window display and in a special reading room adjacent to the exhibition.

Kindly supply us with two copies of any available back issues and five copies of your most recent issue by May 11th. We would also like a standing order for five copies of all future issues. We will return unsold copies at your request.

Your participation in this project will not only help make the exhibition more meaningful, it will also serve to expand your audience. Please feel free to call me if you have any questions.

Sincerely,

*Skuta Helgason*  
Skuta Helgason  
Manager, BOOKWORKS

5 copies	43 -	2	\$2.00
2 each	4 -	2	\$3.00
Invoice	5 -	2	\$3.00
	67 -	2	\$4.00
selling 60%	8 -	5	10.00
			<u>22.00</u>
			\$13.20

+ M/Tax \$2.00  
24.00  
26.00

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INVOICE NO.

1608

INVOICE

SOLD TO <i>Washington Project for the Arts</i>		SHIPPED TO	
STREET & NO. <i>400 Seventh St. NW</i>		STREET & NO.	
CITY <i>Washington</i>	STATE <i>DC</i>	ZIP <i>20004</i>	
CUSTOMER'S ORDER <i>4/15/84</i>	SALESMAN	TERMS <i>40% - WPA / 60% - UPPFRONT</i>	F.O.B.
			DATE <i>5/16/84</i>
<i>Copies</i>	<i>Issue</i>	<i>POD</i>	
<i>5</i>	<i>UPFRONT #8</i>		<i>10.00</i>
<i>2</i>	<i>" 6-7</i>		<i>4.00</i>
			<i>14.00</i>
		<i>- 40%</i>	<i>5.60</i>
			<i>8.40</i>
	<i>postage</i>	<i>\$2.00</i>	<i>2.00</i>
			<i>10.40</i>

Also - if you have any extra back issues of UPPFRONT that I could use to help organize a PADD-like group here, I'd appreciate it. Or flyers in past Second Sundays. Both. That would be great. It is enclosed \$10 for the membership, \$10 to renew my membership (not up until Fall, but while

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Bengali, I am doing  
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corporations).  
western counterparts.

Hence the established journalists and writers of our country - and they have all been purchased by the big newspapers or publishers - never write anything about the progressive movements that are going on abroad. When they come to the U.S. (which they regularly do) they seldom go beyond what the State Department or the C.I.A. prescribes for them. Just ask yourself: how many Indian journalists or writers have ever approached you or your friends the way I am doing? - The progressive journalists and writers of my country are mostly so poor that they

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May Day

PADD-

Please send a membership/subscription  
to Marcey Johnston  
521 Harold Ave. N.E.  
Atlanta  
GA 30307

and send to me a copy of "Organizing with  
Cultural Work", the last copy of Up Front,  
about Artists Call, etc.

Also - if you have any extra back-issues of  
UPFRONT that I could use to help organize  
a PADD-like group here, I'd appreciate  
it. Or flyers on past Second Sundays.  
Both. That would be great. It's enclosed  
\$10 for the membership, \$10 to renew my  
membership (not up until Fall, but while

August 3, 1984

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I'm at it), \$6 for the flyers & old  
 Upfronts (whatever you can spare), and  
 \$2 for the 'Artists Call' issue of UPFRONT-  
 (actually - I've enclosed \$6 for three of them)-

August 3, 1984

10  
 10  
 6  
 6  
 \$32

THANKS!!!

Happy May Day,

Debra Wise  
 % Underground Railway  
 Theater  
 21 Notre Dame Ave.  
 Cambridge  
 MA 02140

new ~~address~~ address!

Herb, Jerry, Lucy -

Ola!

PAD D  
 The Museum of Modern Art  
 Library

Hence the established journalists and writers of our country - and they have all been purchased by the big newspapers or publishers - never write anything about the progressive movements that are going on abroad. When they come to the U.S. (which they regularly do) they seldom go beyond what the State Department or the C.I.A. prescribes for them. Just ask yourself : how many Indian journalists or writers have ever approached you or your friends the way I am doing? - The progressive journalists and writers of my country are mostly so poor that they

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SUMAN CHATTERJEE  
1110 FIDLER LANE, #411  
SILVER SPRING, MD. 20910

Political Art and Documentation  
339 Lafayette Street  
New York  
N.Y. 10012

August 3, 1984

Dear friends:

I got your name and address from John Trinkl of 'Guardian'.

I am an Indian journalist and freelance writer living in the U.S. for a while. For some time past I have been working on a project which I would like to discuss with you.

I am trying to write a series of articles (which I propose to compile in a book "The Other America" later on) about the Marxist, radical and progressive writers and artists of the U.S.A major part of my work consists of interviews. I have already interviewed Noam Chomsky and Manning Marable. Amiri Baraka and Cornel West have also agreed to being interviewed. These interviews are being translated into Bengali (the language spoken in Bangladesh and West Bengal, India) and they are to be published in a few progressive journals in Calcutta. A major English language journal of India will carry them too so that they can be translated into other Indian languages. Since I am a Bengali, I am doing the Bengali translation myself.

The Indian media and a large portion of the publishing business is totally controlled by capitalists (individuals and corporations). Their class interests coincide with those of their western counterparts. Hence the established journalists and writers of our country - and they have all been purchased by the big newspapers or publishers - never write anything about the progressive movements that are going on abroad. When they come to the U.S. (which they regularly do) they seldom go beyond what the State Department or the C.I.A. prescribes for them. Just ask yourself : how many Indian journalists or writers have ever approached you or your friends the way I am doing? - The progressive journalists and writers of my country are mostly so poor that they

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Archive:

in response to bill, dated 2/14

- Day/Gleason poster  
Title Deed/Monopoly
- has been paid - for for replacement in archive.

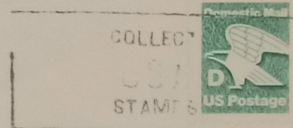
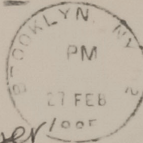
aren),  
ph  
5

June 11, 1985

in sending this to had sent it or told

- \$20 is lost poster

TOBIA  
360 92 ST  
BROOKLYN 11209



6/11/85  
sent another reminder about Day/Gleason poster!  
Day/Gleason called to say they had left the poster at PADD  
all ok matter settled

PADD - Archive  
339 Lafayette St.  
Ny Ny 10012

Please expedite. Mail check, for \$25, made out to Kam di Gia, to my home address: 351 W. 30 St., NYC 10001

Thanks, and have a good Summer

Barbara Moore

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

in response to bill, dated 2/14

- Day/Gleeson poster  
Title Deed/Monopoly  
has been paid-for for  
replacement in  
archive.

- \$20 is enclosed for  
lost NFS stencil  
poster, design not  
noted.

BLAISE TOBIA

carer,  
plu  
5

June 16, 1985

n sending this to  
had sent it or told  
admit.

d absolutely last,  
glut from Ferrin di Gia.  
me what over the  
ed, but it was such a  
we got such good stuff  
- that we should grab  
ve could. This material

is simply not ~~very~~ available these days  
and the prices were very low.

Please expedite. Mail check <sup>for \$25, made out to Karin di Gia,</sup> to my home  
address: 351 W. 30 St., NYC 10001

Thanks, and have a good  
Summer

Barbara Moore

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Dear Rae, \$25 check pd. to Karen,  
via Ralph  
6/20/85

June 14, 1985

I am very remiss in sending this to you — thought I had sent it or told you, but guess I hadn't.

It's an additional, and absolutely last, bill for posters bought from Karin di Gia. I think I went somewhat over the budget we discussed, but it was such a small amount + we got such good stuff that Mimi + I felt that we should grab the chance while we could. This material is simply not ~~very~~ available these days and the prices were very low.

Please expedite. Mail check <sup>for \$25, made out to Karin di Gia,</sup> to my home address: 351 W. 30 St., NYC 10001

Thanks, and have a good  
Summer

Barbara Moore

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GALLERY 345  
 ART FOR SOCIAL CHANGE, INC.  
 345 Lafayette Street  
 New York, N.Y. 10012

Mag 1<sup>st</sup> 1985

Box of books \$25

Please make check payable to  
 Maria Di Gio

pd. 6/20/85

June 18, 1985

Dear Rae,

I am very remiss in sending this to you — I thought I had sent it or told you, but guess I hadn't.

It's an additional, and absolutely last, bill for posters bought from Karin di Gio. I think I went somewhat over the budget we discussed, but it was such a small amount + we got such good stuff that Mimi + I felt that we should grab a chance while we could. This material is available these days

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5/15/85  
 Jamie Jamison  
 5203 Marathon St.  
 LA, CA 90038

Re: information on Juan Sanchez

5/15/85 sent her note w/ his address + phone #

~~away 906-2994~~

Juan Sanchez  
 346 South 3rd St.  
 Brooklyn NY 11211

works (212) 254-6300  
 at Cooper Union  
 home (718) 782-8419

5/15 sent him note asking for material for the files  
 a few days later he called me that he had left a package w/ slides, etc.

package received 5/21/85

ru.  
 \$25  
 the discrepancy  
 Kamm's \$19 figure  
 \$16.

1 number  
 Jamison  
 (scribbled initials)

s of

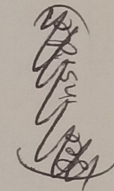
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May 10 1985

Dear Barbara,  
 Finally, here's the money.  
 Sorry it took so long.  
 Thanks for your patience.

Enclosed  
 2 checks -  
 \$16 for Kamdi Gralegards,  
 \$20 for War Resisters  
 League Rae

1 check  
 Kam



to  
 \$25  
 the discrepancy  
 Kam's \$19 figure  
 \$16.

s of



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given to Rae Langston - 5/1/85

WAR RESISTERS LEAGUE  
339 Lafayette Street  
NEW YORK, NEW YORK 10012

(212) 228-0450

# INVOICE

01703

TO [ P.A.D.D.  
339 Lafayette St ]

INVOICE NO.

INVOICE DATE

SHIPPED TO

2/13/85

OUR ORDER NO.	YOUR ORDER NO.	SALESMAN	TERMS	SHIPPED VIA	PPD. OR COLL.
QUANTITY	DESCRIPTION			PRICE	AMOUNT
10	POSTERS			200	20 <sup>00</sup>
	TAKEN BY BARBARA MOORE				
	TOTAL				20 <sup>00</sup>

pd. 5/85

ITEM # F432 © WHEELER GROUP INC.

Use with our 2/VIEW Envelope # E460

DUPLICATE

Please make check  
leave in Archive box as soon as  
possible or, if bill cannot now  
be paid, please call me right away.  
~~leave note in Archive~~  
~~box and I will pay Karin myself~~  
~~+ PADD can reimburse me later.~~

I promised Karin + Ralph that I  
would take care of this quickly.

(see over)

Barbara Moore

+ phone #

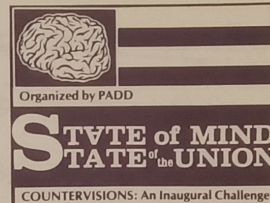
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# PADD

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

Political Art Documentation/Distribution



3/27/85

To: Rae Langston, Treasurer  
PADD

Corn

Dear Rae,

The attached is a very important bill incurred by the Archive Committee. It is for some rare political posters bought at a very fair price from Karin Di Gia.

Please make check out to Karin & leave in Archive box as soon as possible or, if bill cannot now be paid, please call me right away. ~~leave note in Archive box and I will pay Karin myself & PADD can reimburse me later.~~

I promised Karin & Ralph that I would take care of this quickly.

(see over)

Barbara Moore

+ phoned

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PAD/D	I.1726

~~P.S. We had to make a quick decision about these posters in order to get them.~~ The Archive would also like to have some more posters from Karin, less rare ones that will still be available for a week or 2. ~~Can funds over + above the \$41 be used.~~ Didn't want to over commit us, but please let me know if an additional \$15-\$25 could be made available.

~~Comment~~ (NB. The original \$41 was pd. to Karin di Gia + we were authorized to spend more. Gave Rae an invoice for \$16 to be pd. same way)

Blaise Tohiv  
Pd. \$20  
March 20

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

212 E. 57th St., N.Y.C. 10022  
Phone: (212) 420-8100

May 1, 1985

Blaise Tobia  
360 92nd St.  
Brooklyn, N.Y. 11209

Dear Blaise Tobia -

We finally found your \$20 payment which, not having been mailed to the Archive, was deposited in the general PADD account.

Please help us clear this mess up by taking care of the Day/Gleason poster replacement. It should not be randomly dropped off at the PADD office or left with anyone other than an Archive Committee member.

If you or Day/Gleason want to call me, we can arrange a time for me to meet you at the office.

Sincerely,

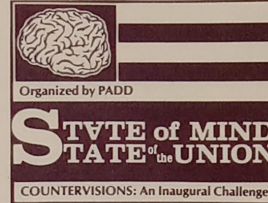
Barbara Moore  
351 W. 30 St.  
NYC 10001  
(212) 564-5989 or  
(212) 989-3356

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

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



## Political Art Documentation/Distribution

February 14, 1985

Blaise Tobia  
360 92nd St.  
Brooklyn, N.Y. 11209

\* \* \* \* \*  
INVOICE

For lost material borrowed from archive:

1 Day/Gleason poster, Title Deed/Monopoly silk-screened	\$20.00
1 Not for Sale stencil, design not noted	\$20.00
<b>TOTAL DUE:</b>	<b>\$40.00</b>

If replacement poster is obtained for the first item, that charge is cancelled. Please remit payment/replacement within 30 days.

Check or money order should be made payable to PADD, and mailed "Attn: Archive" to the above address.

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# The Day

THE NATIONAL JEWISH DAILY

## Jewish Journal

183 EAST BROADWAY, NEW YORK, N. Y. 10002  
TELEPHONE OREGON 4-3300

Dear Archives  
Person-

I've borrowed  
the Day (Gleason  
2nd Ave - Monopoly)  
poster from this pile  
& one similar poster  
from on  
top of the 4-drawer  
file cabinets  
to be photographed  
for

Art = Artists  
Blaine Tobin  
833-6210

Noted 11/14/84  
(may have been in  
office a long  
time previously)

11/30/84 - Blaine ~~ran~~ ran  
into Blaise Tobin, who  
said he had fallen  
asleep on the subway  
& lost all posters  
& that FCA would  
pay for them.  
said he was  
given permission  
to take stuff from archive  
by Keith Christensen.