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FRANKLIN FURNACE

CONTACT: Anthony Iannacci
Program Coordinator
(212) 925-4671

September 20, 1984
FOR IMMEDIATE RELEASE

FRANKLIN FURNACE ANNOUNCES THE INAUGURATION OF THE FUND FOR PERFORMANCE ART SUPPORTED BY THE JEROME FOUNDATION

The Fund for Performance Art has been established to support the creation and production of new work by emerging, independent performance artists. Eligible artists are invited to submit proposals according to the guidelines outlined below. Proposals will be reviewed by a panel whose members represent various aesthetic disciplines. Ten finalists will be invited for interviews; approximately half will be selected. Grants will range from $2,000 - $5,000 and may be used for materials, space rental, equipment rental, publicity, documentation, and artists' fees. Selected performance projects must be produced within one year of receipt of grant money.

ELIGIBILITY

- Non-affiliated artists living in the New York City area who have a record of presentations but have not been produced by organizations such as the Brooklyn Academy of Music, Dance Theater Workshop, The Kitchen, La Mama, or The Public Theater.
- Proposals for solo or collaborative projects will be accepted for both theatrically and visually-oriented performances.

- continued -

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PROPOSAL GUIDELINES

- Description of the work proposed for funding. Be as complete and specific as possible (for example: number of performers, proposed performance site, other possible funding sources). Include a complete budget. If collaborative project, include information on all collaborators.
- Documentation of past work (slides, photographs, 3/4" videotape, audiotape)
- Resume
- Reviews, if any, of past work
- Self-addressed stamped envelope for return of your materials.

Deadline for proposals: December 1, 1984

Mail to: Fund for Performance Art
Franklin Furnace
112 Franklin Street
New York, NY 10013

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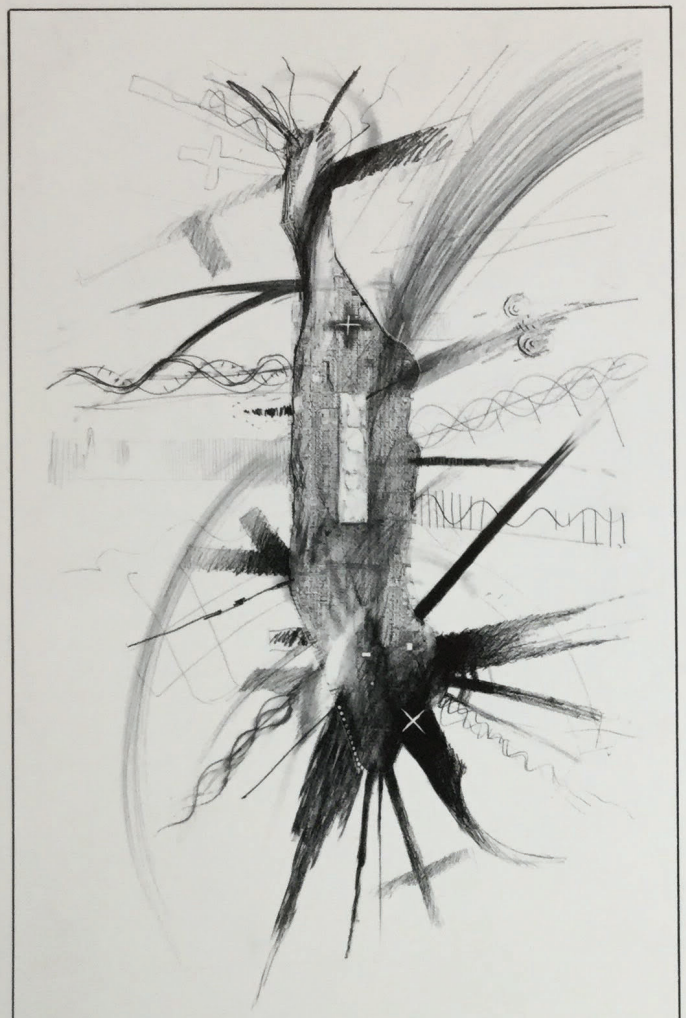

METAMANHATTAN

ADAMS· AGREST AND GANDELSONAS· ANDERSON· AYCOCK AND FREED· BLECHMAN· BUMPZOID· CHRISTO· DIAMOND· FEKNER· FERRI· FRANK· FULLER· GROOMS· HAAS· HOLL· JACQUETTE· LEBRON· McNEUR· MISS· OLDENBURG· POLITICAL ART DOCUMENTATION/DISTRIBUTION· SONFIST· STEINBERG· SULTAN· TITOLO· TSIEN· U/K/Z· WEXLER· WILLIAMS AND ASSOCIATES·

llector's

well-established and unknown artists. rt Longo contributed a collaged *Monu- o the Homeless*, Vito Acconci a frenetic of skyscrapers exploding from a gap- nylar mouth, and Nancy Spero and Golub a vivid indictment of Reagan- and its enforcement of the feminiza- f poverty. Anton van Dalen's depiction tury construction demolishing lower- e homes takes the prize for graphic ion; among the contributions of less- ar artists, Janet Koenig's photomon- of the Guggenheim hovering like a saucer over a Lower East Side lot, with hite kids snapping photographs and the "After a Successful Colonization the r Ship Lands," easily walks off with ack humor prize. The other artists are Arai, Keith Christensen, Antonio ni, Tim Hillis with Gale Jackson, Jeff, Martinez, William Maxwell with Marie Terranova, Rachael Romero, eorge "Geo" Smith. Most of the print- ainly silkscreen, was done, at cost, at wer East Side Print Shop, with fund- ADD raised from the New York State il on the Arts and elsewhere. Ragged Press, Water Street Press, and Heinrici also participated, each donating their ime, as did the participating artists. A cata- logue will appear in the next issue of PADD's publication, *Up Front*, available in March. Altogether, this lively project, two years in the making, merits its claim to "celebrate and criticize the Apple from its core."

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The Print Collector's Newsletter

METAMANHATTAN

Whitney Museum of American Art,
Downtown Branch
at Federal Hall National Memorial
26 Wall Street (at Broad)

January 12 through March 15, 1984
Monday through Friday, 11 AM to 3 PM
Admission free

Reception: Thursday, January 12, 5 to 7 PM

This exhibition is held at Federal Hall National Memorial through the cooperation of Federal Hall Associates and the National Park Service, Manhattan Sites.

Graphic: R. Goodwin

Downtown Branch Offices
Whitney Museum of American Art
384 Broadway
New York, New York 10013
(212) 431-1620

PADD
The Museum of Modern Art
Library

flying saucer over a Lower East Side lot, with two white kids snapping photographs and the legend "After a Successful Colonization the Mother Ship Lands," easily walks off with the black humor prize. The other artists are Tomie Arai, Keith Christensen, Antonio Frasconi, Tim Hillis with Gale Jackson, Jeff, Alfred Martinez, William Maxwell with Gina Marie Terranova, Rachael Romero, and George "Geo" Smith. Most of the printing, mainly silkscreen, was done, at cost, at the Lower East Side Print Shop, with funding PADD raised from the New York State Council on the Arts and elsewhere. Ragged Edge Press, Water Street Press, and Heinrici Studio also participated, each donating their time, as did the participating artists. A catalogue will appear in the next issue of PADD's publication, *Up Front*, available in March. Altogether, this lively project, two years in the making, merits its claim to "celebrate and criticize the Apple from its core."

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The I… New… …r's

Vol. XVIII No…

THE J. PAUL GETTY TRUST

Grant Program

PADD
The Museum of Modern Art
Library

NEWS OF TH… WORLD: *Peop…*

Vito Acconci, *I Love N…* screenprint with myla… 1987. Courtesy Exit A…

PADD (Political A… bution), an eight-y… is concerned about… tion, racism, drug … rowful aspects of lif… **Crisis**, their latest… issues in the form… enty-five artists, no… bers, were asked… exhibition at Exit A… New York, Februar… images, 14 were selected to be published in two ways: as signed prints, edition size 50, available in a portfolio for $1,250 through Exit Art, proceeds to benefit PADD; and as street posters, on cheaper paper, 75 copies of each, to be pasted up throughout the five boroughs. The 14 chosen include work by …wn artists. …ged *Monu-* …a frenetic …om a gap- …Spero and …f Reagan- …feminiza- …s depiction …ing lower- …or graphic …ns of less- …hotomon- …ing like a …le lot, with …hs and the …ization the …ks off with …artists are …. Antonio …kson, Jeff, …well with …l Romero, …f the print- …at cost, at …with fund- …York State …e. Ragged …d Heinrici Studio also participated, each donating their time, as did the participating artists. A catalogue will appear in the next issue of PADD's publication, *Up Front*, available in March. Altogether, this lively project, two years in the making, merits its claim to "celebrate and criticize the Apple from its core."

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The J. Paul Getty Trust

Grant Program

1984

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	PAD/D	I.1731

Contents

5 Background

7 Areas Eligible for Support

7 Scholarship in the History of Art and the Humanities

7 *Postdoctoral Fellowships*

7 *Independent Centers for Advanced Research in the History of Art*

8 *Scholarly Cataloguing of Art Museum Collections*

8 *Publications*

10 Conservation

10 Museum Programs to Interpret Works of Art in Permanent Collections

11 Education in the Arts

13 National and International Service Organizations

14 Governance

15 Application Procedures

18 Appendix

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The J. Paul Getty Trust Grant Program

Background

The J. Paul Getty Trust began to define its activities in the field of art and art history in April 1981 in anticipation of receipt of the proceeds of the estate of J. Paul Getty the following year. Constituted under United States law as an operating foundation, rather than a grant-making foundation, the Trust's primary objective was to identify and create a series of operating activities that would make a significant contribution to the fine arts and related areas of the humanities. Decisions were informed by a year of intensive assessment of the field, including discussions with a broad range of art historians, museum curators and directors, educators, conservators, and other knowledgeable individuals in the United States and abroad. Small groups of experts were also convened to discuss specific needs and priorities. A responsive and supportive relationship with other institutions in the field was a major consideration.

Commitments have been made to six operating activities in addition to the J. Paul Getty Museum. These are the Getty Center for the History of Art and the Humanities, the Getty Art History Information Program, the Getty Conservation Institute, the Getty Center for Education in the Arts, the Museum Management Institute, and the Program for Art on Film, a joint venture of the Metropolitan Museum of Art and the J. Paul Getty Trust. These programs, which are briefly described in the Appendix, provide the context for a grant program which will further

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enhance the Trust's ability to make a valuable contribution to the visual arts and the humanities.

The new J. Paul Getty Trust grant program is international in scope and provides support for scholarship in the history of art and the humanities, education in the arts, museum programs for the interpretation of works of art in permanent collections, and conservation. Generally, grants are not made for operating or endowment purposes, construction or maintenance of buildings, or acquisition of works of art.

The grant program will not change the Trust's status as an operating foundation, which means that it is required to spend 4¼ percent of the market value of its endowment on activities it develops and operates. The Trust does, however, have the legal flexibility to spend a fraction of one percent of the endowment's market value on grants. Since the Trust's primary responsibility is to ensure its ability to continue to fund the operating activities to which it has made commitments, the level of grant-making activity in any given year will be determined by the need to maintain the purchasing power of the endowment after operating expenditures and the impact of inflation.

Areas Eligible for Support

Scholarship in the History of Art and the Humanities

The vitality of advanced research is dependent upon individuals who are able to make original contributions to knowledge, using the resources of institutions which support scholarship in the history of art and the humanities. The Trust is interested in the relationship between the history of art and other disciplines in the humanities and in the documentation of works of art themselves. Support is available for the following:

1. Postdoctoral Fellowships
Fellowships are to provide support for scholars who have received their doctorates within the preceeding six years and who demonstrate an unusual potential to make a significant contribution to knowledge in the history of art and the humanities. The program of Getty Fellowships in the History of Art and the Humanities is administered by the Woodrow Wilson National Fellowship Foundation on behalf of the Trust. Inquiries should be addressed there. (See page 15 for address.)

2. Independent Centers for Advanced Research in the History of Art
Grants for up to five years may be made for the following:

a. Library acquisitions and related staff and services

b. Projects to organize and make accessible existing archival material of major significance to the understanding of the history of art

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3. Scholarly Cataloguing of Art Museum Collections

Cataloguing of collections is an activity to which museums are dedicated, yet it must often be deferred because of more immediately pressing financial demands. Grants may be made for up to two years for the following:

a. Support for a visiting scholar/curator to work on a particular aspect of a museum's collection
b. Funds for a substitute position so that staff members may undertake catalogue research

The exceptional significance of the collection, the qualifications of the scholars/curators involved, a realistic plan for the implementation of the project, and the way in which the results of the research will be made available to the broader scholarly community will be considered in evaluating the proposals. The institution's demonstrated commitment to the documentation of its collection will also be a consideration.

Trust funds may not be used to replace existing funding but must represent a new or incremental commitment. Once the cataloguing is completed, publication of research may also qualify for support. An application may be submitted according to the publication guidelines listed below.

4. Publications

To contribute to the dissemination of research and scholarship in the history of art, support is available for a broad range of book-length scholarly manuscripts which make a significant contribution to the field. Book-length manuscripts include the following:

a. Small- and large-scale projects already accepted for publication which could be substantially improved in quality or more accessibly priced for wider distribution
b. Scholarly catalogues of major museum collections (support must be requested on a matching basis)
c. Special exhibition catalogues which make a significant contribution to knowledge
d. Completed excavation reports
e. Collected papers from symposia
f. Special issues of journals

In addition, support is available on a highly selective basis (and for no more than three years) for start-up costs for new scholarly journals where there is a demonstrated need. Proposals to make scholarly work available in formats other than book publication are also eligible.

With the exception of special exhibition catalogues and journals, only completed, unpublished manuscripts will be considered. Applications should normally be submitted by the publisher, although in unusual cases authors of highly specialized research (other than dissertations) may apply directly if they cannot find a publisher. Manuscripts from a foreign publisher and/or in a foreign language are eligible for consideration. Applications are limited each year to two per museum and three per publisher.

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Conservation

Providing adequate care and conservation of works of art is one of the major concerns of the field. In order to increase the level and quality of conservation activity in museums internationally, support will be considered for up to three years for the following:

1. Training programs which are committed to the integration of art history, science, and conservation practice, including first- and second-year internships
2. Surveys of the conservation needs of small museums to encourage a commitment to address those needs
3. Conservation of major works of art in museum collections
   In this category, matching grants only are available (for up to three years) to bring outside conservation experts in-house or to fund work by regional laboratories or by qualified private conservators. Proposals will be evaluated on the basis of the significance of the works of art, the appropriateness of the conservation plan, and an indication of a commitment to continuing funding for conservation.

Museum Programs to Interpret Works of Art in Permanent Collections

One of the essential functions of a museum is to enhance the general public's understanding of art and its history through the interpretation of its collections. The successful interpretation of collections has, however, been difficult to achieve because only limited resources have been available for experimentation.

Support will be considered for up to three years for programs that enhance the general public's appreciation and understanding of permanent collections. Projects should involve curators as well as educators, and outside experts may be brought in for extended periods of time.

Proposals will be evaluated on the basis of the scope and depth of the program, the plan for its implementation, the potential for replication by other institutions, and the institution's long-term financial commitment to sustain a serious level of educational activity.

Education in the Arts

Education in the arts has not been recognized in United States public school systems as a subject essential to educational development and to a balanced curriculum. Convinced that the arts should be more central, the Trust is committed to an approach to visual arts instruction which addresses art as a substantive academic subject. This approach incorporates instruction in four art disciplines: art history, art criticism, art production, and aesthetics. The grant program supports projects which reflect this discipline-based approach to art education. Support will be considered for the following:

1. Planning and implementation of discipline-based art education programs for public school grades K–12 on a district-wide basis
   An effective discipline-based art education program is characterized by

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a well-articulated set of goals and objectives; support and encouragement from the superintendent and other central office administrative personnel; leadership and commitment from the principals; a written, sequential curriculum that includes instruction in art history, criticism, production, and aesthetics; collaboration with museums; in-service staff development for general classroom teachers and art specialists, principals, central office administrators, and school board members; strategies for program review and evaluation; and the availability of instructional time, sufficient space, expert consultants, and adequate financial resources.

a. *Planning grants*
Funds may be used for consultants with background and experience in discipline-based art education to assist in the plan's development; expenses incurred for release time for district personnel involved with the plan's development; and other expenses justified by the district as relevant to the planning effort. It is anticipated that the final plan will incorporate the characteristics of an effective program as described above.

b. *Implementation grants*
These grants will be based upon an evaluation of the quality of the proposed program and the probability that it will be sustained by local funding after the initial implementation. Successful applicants will be expected to match their implementation grants by 25 percent the first year and 50 percent the second year. In-kind services qualify for up to one half of the applicant's match.

2. Curriculum development projects for grades K–6 which are in progress or under revision and which have the commitment of a publisher
Only projects developing a curriculum which will be available for purchase nationally are eligible. Grant funds may be used for printing color reproductions in student and teacher editions; rights and reproduction fees; research, writing, editing, design, and printing expenses; teacher-orientation materials; and development of assessment instruments to evaluate student learning. Projects will be evaluated on the basis of their ability to effectively combine art history, art criticism, art production, and aesthetics and on the way in which concepts and skills are sequenced to foster cumulative learning about art.

National and International Service Organizations

Grants for special projects are available to organizations whose programs benefit the fields in which the Trust has a significant interest, as defined by its operating activities and its grant program.

Although the areas described above define the scope of the grant program of the J. Paul Getty Trust, there may be projects not specifically mentioned that are relevant to the Trust's program objectives. Letters of inquiry describing the project and its relationship to the Trust's areas of interest are welcome.

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	PAD/D	I.1731

Governance

The Trust is administered by its President and his staff, subject to the oversight of an independent Board of Trustees which meets six times a year. The Board of Trustees determines broad policies and approves the conceptual approach to and implementation of all areas of grant-making activity, based upon the recommendations of the Grant Committee of the Board. The professional staff designs programs, encourages and assesses proposals, and seeks to discover opportunities of exceptional promise that can advance a field or strengthen an institution. Applications are evaluated by the professional staff, calling upon outside expertise when necessary. The staff recommends proposals to the President for funding under Trustee-approved appropriations.

Application Procedures

Publications

For an application form and specific guidelines, write to:

Publications Coordinator
The J. Paul Getty Trust
1875 Century Park East, Suite 2300
Los Angeles, California 90067
213 277-9188

Postdoctoral Fellowships

For further information, individuals should write to:

Getty Postdoctoral Fellowships in the History of Art and the Humanities
Woodrow Wilson National Fellowship Foundation
P.O. Box 642 (16 John Street)
Princeton, New Jersey 08542
609 924-4714

Institutional Grants

Before any proposal is developed, a preliminary letter describing the project (no more than two pages) and an outline of its general financial requirements should be submitted. The Trust will respond with an initial determination as to whether or not a full application should be pursued.

There is no application form or specific funding schedule. Final proposals will include the following:

1. A one-page summary of the project
2. A more detailed description (not more than ten pages) of the scope of the project, including its goals and its significance

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3. The qualifications of the individuals involved (vitae of principal project personnel should be no more than three pages)
4. A detailed budget
5. Other sources of support, if any (in the case of a required match, only new and additional funding allocations qualify)
6. The status of applications to other funding sources, if any
7. A current operating budget for the organization
8. A financial statement of the organization, preferably audited
9. Any readily available printed materials, such as annual reports, pamphlets or brochures
10. The Internal Revenue Service classification

a. In the case of domestic institutions, the proposal should include a statement verifying the institution's status as an organization described in section 501 (c) (3) of the United States Internal Revenue Code. The proposal should also state whether the institution is organized as a public charity or a private foundation.

b. In the case of foreign institutions, organizations which would qualify as charitable, educational, or scientific under the provisions of the United States Internal Revenue Code and treasury regulations are eligible to apply. The initial letter of inquiry should include a description of the organization, its funding sources, and its overall program in order to determine eligibility.

Letters of inquiry and applications should be sent to:

Grant Program
The J. Paul Getty Trust
1875 Century Park East, Suite 2300
Los Angeles, California 90067
213 277-9188

Grant Procedures

When a grant is awarded, a payment and reporting schedule appropriate to the nature of the project will be specified in the grant award letter. In general, grantees are expected to submit semiannual progress reports and a final report within ninety (90) days following the conclusion of the project. Detailed information on reporting requirements will be provided when a grant is awarded.

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	PAD/D	I.1731

Appendix

The seven operating activities of the J. Paul Getty Trust are the following:

The J. Paul Getty Museum

The Getty Center for the History of Art and the Humanities

The Art History Information Program

The Getty Conservation Institute

The Getty Center for Education in the Arts

The Program for Art on Film, a joint venture of the Metropolitan Museum of Art and the J. Paul Getty Trust

The Museum Management Institute

An additional museum building, the Getty Center for the History of Art and the Humanities, and the Getty Conservation Institute will be located together on a site in West Los Angeles. This complex is expected to be completed in 1990.

The J. Paul Getty Museum

The Museum will continue to build its collections of antiquities, paintings, drawings, decorative arts, sculpture, illuminated manuscripts, and photographs. In the future the Museum may also collect in other related areas, although it does not aspire to great size or comprehensiveness. Generally the Museum does not collect twentieth-century art.

Upon completion of the new museum building, the collection of later European art will be relocated, while the antiquities collection will remain in the existing museum in Malibu.

In addition to collecting, preserving, and exhibiting works of art, the Museum publishes catalogues, a journal, and other scholarly works related to its collection. It offers an educational program to interpret works of art for the public. There is also a program through which leading scholars and conservators are invited to the Museum for extended periods to undertake research in fields related to the Museum's collection.

The Getty Center for the History of Art and the Humanities

The Getty Center for the History of Art and the Humanities is an institution dedicated to research in the history of art broadly conceived as an integral part of human history and society. It will bring together art historians and scholars in the social sciences and the humanities to foster the critical reexamination of the meaning of art in cultures past and present.

Beginning in the fall of 1985, the Center will host an international community of scholars, for residencies of varying durations, to pursue individual and collaborative research. The Center will also organize international conferences and symposia, drawing scholars from diverse disciplines to explore a variety of questions regarding the role of art in the history of civilizations.

The Center is rapidly developing a comprehensive research library and photographic archive, and a unique archive that documents the development

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of art history as a discipline. Temporary quarters in Santa Monica presently accommodate the Center's staff of about 100 people, the library, the archives, offices for scholars, and conference rooms.

The Art History Information Program

The Art History Information Program reflects a commitment to improve access internationally to information in the history of art. It includes RILA, the Avery Index to Architectural Periodicals, the Provenance Index, and the Art and Architecture Thesaurus as operating units of the Trust, as well as a series of special projects in the United States and abroad. Its goal is to develop, in collaboration with museums and research institutions internationally, a computerized information system consisting of linked data bases of information about works of art and art history—including, for example, provenance, bibliography, biography, and conservation. Ultimately, it is intended that easy access be available to any of the data bases, either on-line or in print, from all parts of the world.

The Getty Conservation Institute

Committed to the centrality of the object, the Institute is based philosophically on the integration of scientific, art-historical, and practical restoration considerations when conserving works of art. The Institute furthers this kind of integration through programs in three main areas: advanced training in conservation theory and practice through colloquia, seminars, and mid-level fellowships for extended residencies at museums in the United States and abroad; applied scientific research; and collection and dissemination of information, including publications. *Art and Archaeology Technical Abstracts* (AATA) is part of the information program. The information and research programs are currently underway in temporary facilities.

The Getty Center for Education in the Arts

The Center is not a physical entity, but rather a locus for coordinating activities in other places. It draws widely on the expertise of consultants and experienced practitioners. The Center reflects the Trust's commitment to fostering knowledge of the arts, not only among those professional constituencies involved with the study, research, and conservation of our artistic heritage, but among individuals of all ages who constitute the audiences for the arts.

There are many complex problems related to arts education in schools, museums, and other educational settings, as well as many different constituencies (parents, teachers, school administrators, schools of education) which need to be addressed in order to effect lasting change in the content and

two ways: as signed prints, edition size 50, available in a portfolio for $1,250 through Exit Art, proceeds to benefit PADD; and as street posters, on cheaper paper, 75 copies of each, to be pasted up throughout the five boroughs. The 14 chosen include work by

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quality of visual arts education. In view of these complexities, the Center initially is undertaking a series of research and development activities in three major programmatic areas, including identifying and disseminating information about outstanding school art education programs; providing educational and training opportunities in visual studies for school personnel; and experimenting with applying the media technologies to education in the arts. As these activities prove themselves, the Center will seek to expand and replicate them as appropriate.

The Program for Art on Film

The Metropolitan Museum of Art and the J. Paul Getty Trust have formed a joint educational venture to provide a thorough examination of existing film on art throughout the world and to explore new ways of understanding and appreciating art through film.

The first project of the joint venture is the development of the Critical Inventory of Films on Art, which will be an international compilation of data on films and videotapes about the visual arts. Selected productions will be evaluated by experts in art history, film, television, and education.

The second project to be undertaken is the Experiment in Film on Art, which will explore the most interesting and compelling ways to deal with works of art on film and video.

Museum Management Institute

The Museum Management Institute is a training program for mid- and senior-level museum professionals. It is operated for the Trust by the Art Museum Association in conjunction with University Extension, University of California, Berkeley, where it is held for four weeks each summer. Its goals are to improve management skills of museum professionals by providing participants with a better understanding of general management concepts and to enable them to broaden their knowledge of the profession through the interchange of ideas and experience with colleagues from other museums.

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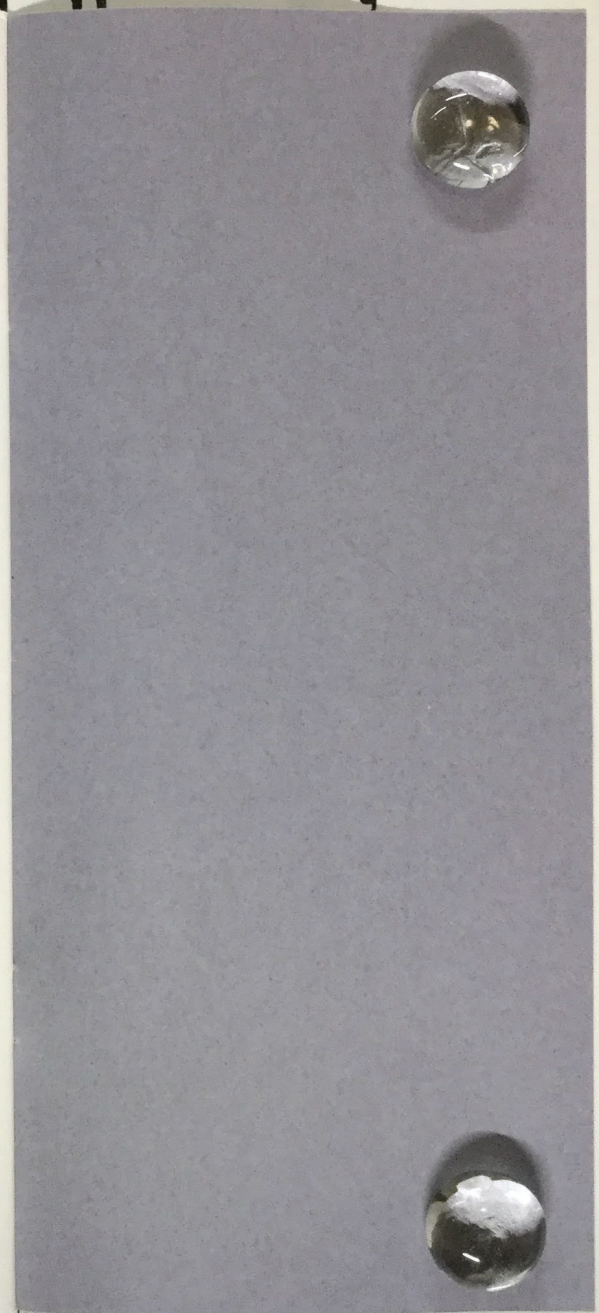

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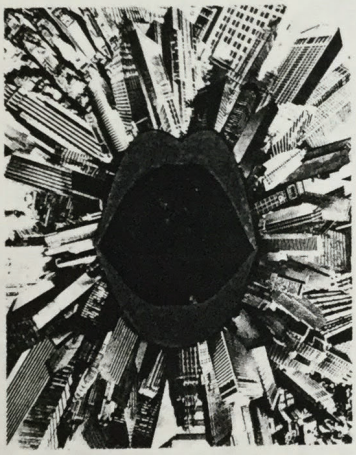
The Print Collector's Newsletter

Vol. XVIII No. 1 March–April 1987

NEWS OF THE PRINT WORLD: *People & Places*



Vito Acconci, *I Love New York, New York Loves Me*, screenprint with mylar insert (25-3/4x20-1/4 in.), 1987. Courtesy Exit Art and PADD, New York.

PADD (Political Art Documentation/Distribution), an eight-year-old artists' collective, is concerned about the homeless, gentrification, racism, drug abuse, and some less sorrowful aspects of life in New York. **Concrete Crisis**, their latest project, addresses these issues in the form of political posters. Seventy-five artists, not all of them PADD members, were asked to create images for exhibition at Exit Art Gallery, 578 Broadway, New York, February 19–March 21. Of these images, 14 were selected to be published in two ways: as signed prints, edition size 50, available in a portfolio for $1,250 through Exit Art, proceeds to benefit PADD; and as street posters, on cheaper paper, 75 copies of each, to be pasted up throughout the five boroughs. The 14 chosen include work by both well-established and unknown artists. Robert Longo contributed a collaged *Monument to the Homeless*, Vito Acconci a frenetic image of skyscrapers exploding from a gaping mylar mouth, and Nancy Spero and Leon Golub a vivid indictment of Reaganomics and its enforcement of the feminization of poverty. Anton van Dalen's depiction of luxury construction demolishing lower-income homes takes the prize for graphic concision; among the contributions of less-familiar artists, Janet Koenig's photomontage of the Guggenheim hovering like a flying saucer over a Lower East Side lot, with two white kids snapping photographs and the legend "After a Successful Colonization the Mother Ship Lands," easily walks off with the black humor prize. The other artists are Tomie Arai, Keith Christensen, Antonio Frasconi, Tim Hillis with Gale Jackson, Jeff, Alfred Martinez, William Maxwell with Gina Marie Terranova, Rachael Romero, and George "Geo" Smith. Most of the printing, mainly silkscreen, was done, at cost, at the Lower East Side Print Shop, with funding PADD raised from the New York State Council on the Arts and elsewhere. Ragged Edge Press, Water Street Press, and Heinrici Studio also participated, each donating their time, as did the participating artists. A catalogue will appear in the next issue of PADD's publication, *Up Front*, available in March. Altogether, this lively project, two years in the making, merits its claim to "celebrate and criticize the Apple from its core."

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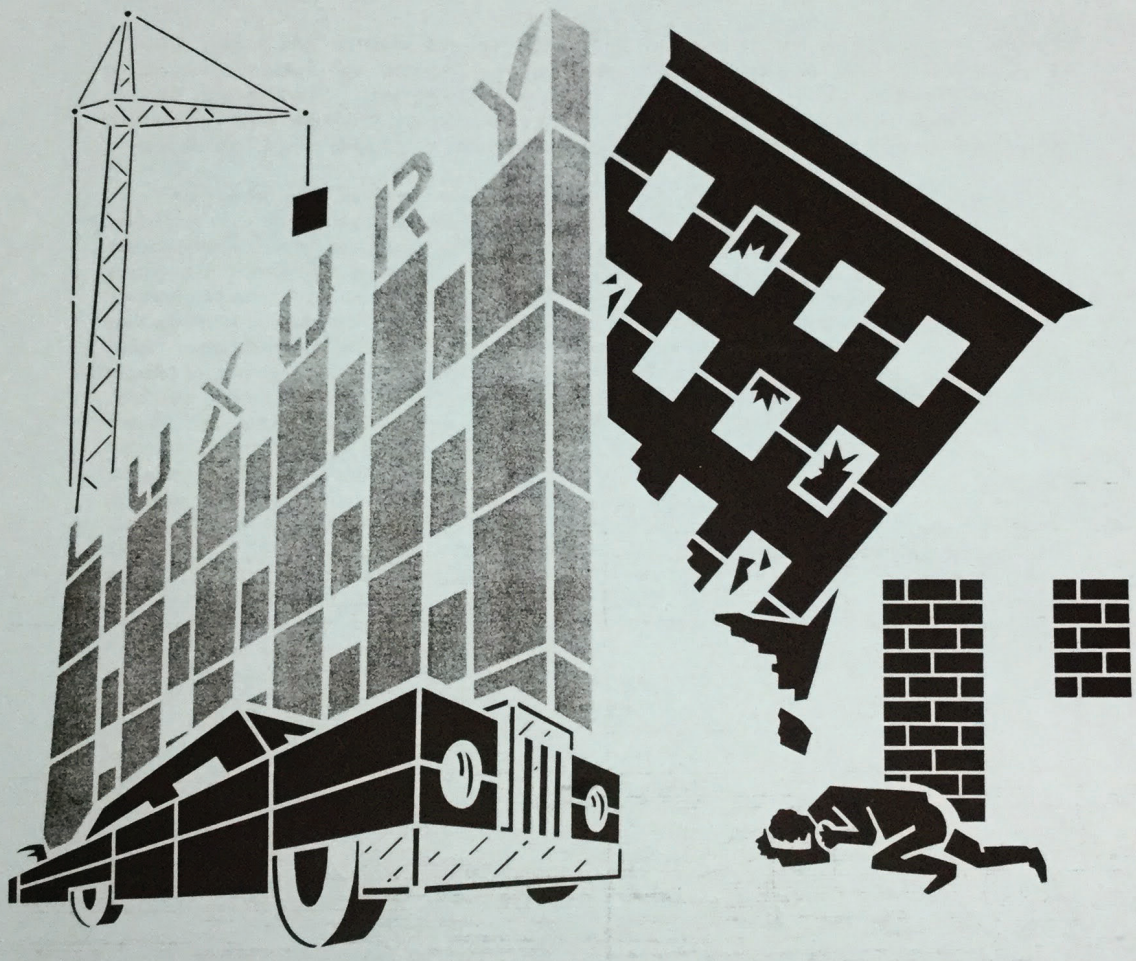

© ANTON van DALEN '86

CONCRETE CRISIS

URBAN IMAGES OF THE '80s

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ARTMAKERS INC. 280 LAFAYETTE ST. N.Y., N.Y. 10012

December 21, 1987

Dear PADD Members,

As the year draws to an end and we are once again in a period when all about us are signs and sounds of peace and goodwill, it seems especially regrettable that there should be a problem between two sister organizations like PADD and Artmakers --especially a petty misunderstanding about petty money matters.

The problem began this spring when I returned from three months in California and discovered that in my absence, Alexandra (our intern/office manager) and Joe had not paid any rent to PADD because they had been waiting for a bill. I immediately had a check issued for those three months--and watched it sit in the office for two more. By that time I had had another check issued for the next two months and became doubly annoyed at seeing both checks sit unclaimed in the office. So I began calling Herb and asking him to pick up and cash the checks. by the time he got them the first check, for three months had been sitting more than 90 days and become stale. Herb thought there might be more stale checks and because I was very busy, I sent Herb to our accountants--Cultural Council Foundation--by himself to meet with Bobby and check our records. This was my second mistake, because Herb got it wrong, somehow, and came up with the notion that PADD had not cashed any of its checks for 1986 except for 50. This is NOT what our records show or what Bobby told me when I spoke with him. In fact, there were three stale checks: May 1986, Sept. 1986, and Jan-Feb-Mar 1987 and we paid those in September 1987 after our grant money arrived. In checking our records, we discovered that checks were never issued for November and December 1986 (so much for intern/office managers). In late September and early october 1987 we paid rent for those missing months in 1986 and June through Nov. 30th 1987 (even though we vacated the office on Nov. 15th) and mailed the checks with a note directly to Rae. In other words, we have paid PADD in full plus two weeks and were upset to hear that people were going around saying we hadn't paid our rent.

I think that if we must fix the blame for this misunderstanding in any place, it must like equally on both parties. Both PADD and Artmakers, neither of which have paid staff, were negligent in keeping track of their finances. However, I think that casting blame and slandering each other does not help us to attain the goals we both seek. There are not so many of us in the cultural democracy movment in New York that we can afford to quarrel among ourselves. We should rather seek to support and help each other in our mutual struggle.

Yours for a peaceful 1988

EVA COCKCROFT for ARTMAKERS

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STATING THEIR MINDS:

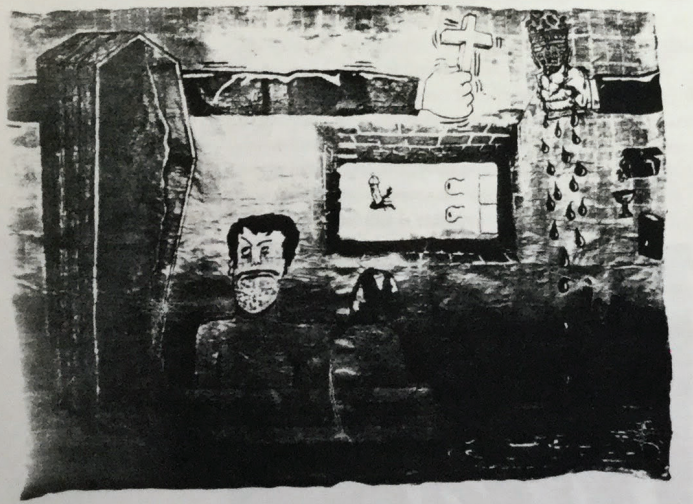
Political art documentation/distribution

John Waite

The child of a '70s discussion group called Artists for Social Change, Political Art Documentation/Distribution (PADD) is today a 'resource and networking organization for progressive artists.' This official description is not quite to the point, for PADD is one of a very few contemporary artists' groups actively opposing the rising tide of conservatism in the United States.

Since its inception in 1979, PADD has addressed the interests and concerns of a diminished but still vocal segment of New York's cultural community, those artists and writers remaining committed to the ideals of social justice and the idea of fundamental social change. PADD has continued this support through monthly panels and performances; a quarterly journal of issues and images in activist art (*Upfront*); a monthly calendar of 'left cultural events;' an international archive of 'socially concerned art;' exhibitions; community projects; and participation in demonstrations and rallies on issues such as gentrification, disarmament and U.S. intervention in Central America.

Tim Rollins et al, Dracula, acrylic on bookpages on canvas



In January PADD presented STATE OF MIND/STATE OF THE UNION, an ambitious series of art events timed to coincide with the Presidential Inauguration and Ronald Reagan's State of the Union Address. Planned in conjunction with a dozen other art organizations, this month-long project included eight exhibitions, a performance series, a number of streetworks and an 'Image-Gram' mail art campaign directed at the White House. STATE OF MIND/STATE OF THE UNION sought to express 'critical views' of current American culture and politics, while also offering 'countervisions' by contributing artists for the 'world they want to help create.'

The largest exhibition, 'Counter-Intelligence', curated by members of PADD, was held in the aging gymnasium of the Judson Memorial Church near Washington Square. The selection of a basketball court for an exhibition site may prove inspiring for future curators in search of space, any space. More than 30 works in various mediums explored the foibles of latter-day capitalism generally, and the domestic and foreign policies of the Reagan Administration in particular. One feature common to many of the works is the use of language or text, a seemingly invaluable addition if you wish to make a point. Peter Gourfain's 'No U.S. War in Central America', a canvas mural painted in tropical colors, incorporates text by Maurice Bishop (the Marxist leader of Grenada murdered by his lieutenants) and images based on drawings by Salvadoran children in refugee camps. 'Stolen Moments,' a series of photographs and text by Elizabeth Kulas, tells the story of the artist's typical workday at an advertising agency. She invites viewers to question the economic

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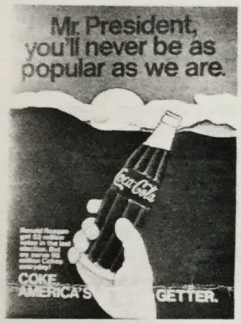
	PAD/D	I.1731

Jerry Kearns, Deadly Force, acrylic on canvas.

forces which steal the only meaningful form of wealth most of us possess: our time. Tim e Rollins organized a collaborative effort with several Bronx artists to create 'Dracula', a pictorial allegory of landlords squeezing blood from their tenants. Pop figures from cinema and comic strips can be found in 'Deadly Force', a painting by PADD exhibition coordinator Jerry Kearns. We live 'Between Fear and Hope,' the title of a new work by Keith Christensen which weighs the threat of nuclear annihilation against the manifold possibilities of human existence. 'The Heretic's Fork,' a modest example of Leon Golub's renown artistic gifts, depicts the use of a torture device. A portion of the exhibition was devoted to the 'Image-Grams' sent to President Reagan as part of the STATE OF MIND/STATE OF THE UNION project. Unfortunately, these prosaic drawings and peevish complaints were mostly uninteresting.



Erica Rothenberg, More Cokes than Votes, acrylic on canvas.

Central Hall, a women's cooperative gallery in SoHo, was the site of 'Choice Works', an exhibition relating to women's reproductive freedom. The show was timed to coincide with the anniversary of the U.S. Supreme Court decision calling abortion a private matter. There is deep division of opinion in America regarding abortion, a division that threatens to tear this country apart like no other issue since the Vietnam War. What is being tested in the conflict is the strength of contrasting impulses at the heart of liberalism. Two legitimizing tendencies characteristic of liberal democracies, the extension of the guarantees of civil rights ('life, liberty and the pursuit of happiness') to every person on the one hand, and a concommitant increase of individual autonomy and freedom on the other, appear to be opposed to one another in the case of abortion. Emotions tend to be higly charged in the debate and this is reflected in many of the powerful works of the exhibition. More than 20 artists, all women, contributed new work to the show, which was curated by Josely Carvalho and Kathie Brown of Central Hall and PADD artist representative Janet Vicario. Some works addressed the indisputable horrors that would surely result from making abortion illegal again; none did so more graphically than Sue Coe's 'Dr. Dollar,' a nightmarish polemic drenched in sadism. 'Property of U.S. Government,' Susan Crowe's sculpted torso of a pregnant woman on a pedestal, presented a wry commentary on ownership and control of the body. Similarly, Nancy Spero's delicate abstract painting, 'This Womb Does Not Belong to Doctors, Lawyers, Priests, the State, etc.,' added another voice to this urgent chorus. Included also were excerpts from the 'Birth Control Show', an earlier exhibition of witty and humorous sculptural pieces made from birth control devices.

'Not Just Any Pretty Picture', an exhibition of works combining image and text at Painting Space 122 in the East Village, sought to demonstrate how mass media and advertising techniques advance a 'simplified, optimistic worldview which suspends itself neatly between reality and fiction.' This sounds pretty ambitious, even while one wonders whether terms like 'reality' and 'fiction' haven't already been superceded, at least since the advent of television news. Most of the works chosen by curator Michael Lebron are weighted on the side of polemic, sometimes by accident as much as by design. For example, the cover of *Business Week* magazine from December 24, 1984 juxtaposes the headline 'Union Carbide Fights for Its Life' with a photo of a victim from the Bhopal, India chemical plant leak. Alredo Jarr, who mounted and framed the cover for the show, took advantage of the terrible irony expressed here, turning it into a statement about the deadly self-interestedness of business. Barbara Kruger re-works this theme in a photograph of a man getting his face punched with the caption, 'We get exploded because they've got Money and God in their pockets.' Hans Haac-

Leon Golub, The Heretic's Fork, graphite on paper.

Keith Christensen, Between Fear and Hope, oil on canvas.

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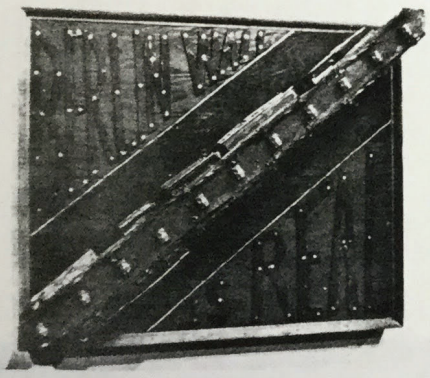
Dona Ann McAdams, untitled, 1984, from Alphabet City series.

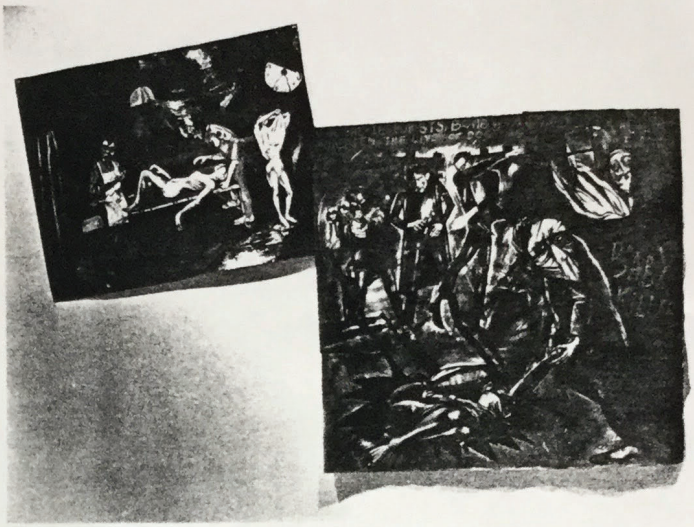
ke echoes this sentiment in 'The Lord's Prayer,' a neat postcard depicting Ronald Reagan as he pleads piously, 'Lord, the Pershings are launched! What now?' The President takes it on the chin once more in a lighthearted 'advertisement' by Erica Rothenberg; 'More Cokes than Votes' contrasts Mr. Reagan's less than universal popularity with that of Coca-Cola.

Further exhibtions on the STATE OF MIND/STATE OF THE UNION bill were held at two midtown Manhattan sites. At the Interart de St. Amand Gallery more than 20 artists contributed work to 'Four More Years,' an exhibition curated by Janet Heit, Tim Hillis and Nancy Sullivan. A few of these artists successfully distanced themselves from predictable polemics in their work. 'Berlin Wall Is Real,' Linus Coraggio's sculptural model of the barrier which separates a city and a people, reminds viewers that political dissent in Eastern Europe is a riskier enterprise than in America. Usually. Another sculptural work, 'bones of this land, mandate of grasses' by Carol Waag and Stephen Korns, combines stones and wild grasses collected on a tour of the American West and delivers a simple appeal for the protection of this land against mining and energy interests. 'Alphabet City,' a



Linus Coraggio, Berlin Wall is Real, 1984, wood, metal cardboard & oilpaint.

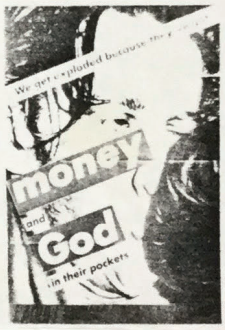
series of photographs by Dona Ann McAdams, documents a life-style of poverty as many families know it in New York's East Village. Meanwhile at 10 on 8, a fine art space consisting of 10 street-level windows on Eights Avenue, Rae Langsten and Alfred Martinez of PADD presented 'Arresting Images,' an exhibition of window dioramas. The most memorable of these for me was Anton van Dalen's 'In/Out,' which effectively captures the scandalous spectacle of enormous wealth side-by-side tens of



Sue Coe, Dr Dollar, 1985, graphite and acrylic.

thousands of homeless people in this city.

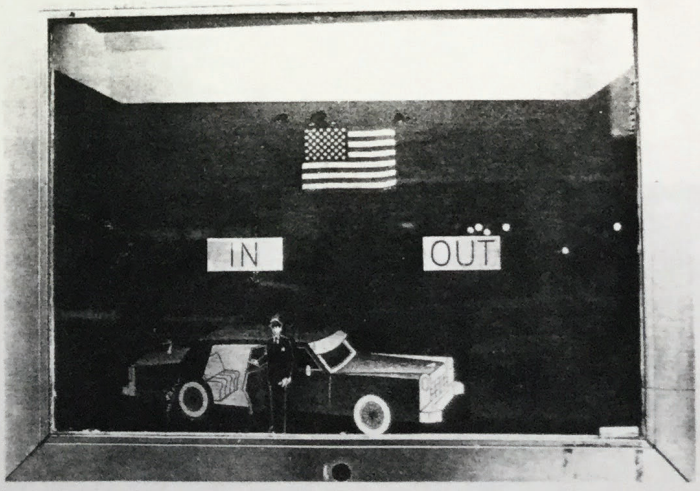
Related exhibitions were alse presented in New York's Chinatown district and Princeton, New Yersey plus a program of videotapes at White Columns, an artists' space in lower Manhattan. Inevitably, however, with these kinds of shows one anticipates that if 'you've seen one, you've seen 'em all.' You can go to root for your favorite artist or political issue, but the work tends to be primarily a form of journalism or a call to action. Only rarely is it of interest for other reasons. Yet there is such a thing as art which is political, just as there is art which is pornographic. Art is not such a 'big thing' as the frenzied market prices, the hyped personality cults and the industry of criticism would have us believe. If STATE OF MIND/STATE OF THE UNION often falls short of what we'd like to see, it nevertheless shows many artists who refuse to capitulate silently to forces of opinion working deep within and far beyond the art world.



Barbara Kruger, Money and God, 1984, for /Aqui; Magazine.

*All photos by Dona Ann McAdams.

Anton van Dalen, In/Out, 1985, cut-out and stencil.



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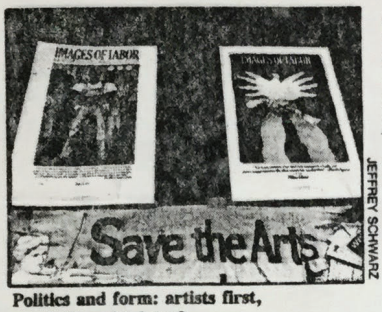
Art and impotence



JEFFREY SCHWARZ

Politics and form: artists first, revolutionaries later?

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

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

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

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

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

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

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

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

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

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

Laura Cottingham

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The Museum of Modern Art
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The Critic's Choice

PAD Notes Some Political Gains With Artists

By HOLLY METZ

"Just as animal cells, by mutual co-operation, express their latent powers in the formation of the complete organism so does individuality, by co-operative effort with other individualities attain its highest form of development."

Emma Goldman
Living My Life

Individual Talent is Not Lost But Clarified And Enlarged Through Social Practice. The Art World Tends to Cloister Artists

Imagine this organism trying to grow and evolve in the most treacherous of circumstances. The analogy has been made that we live in the belly of the shark, a consumer-oriented culture that consumes us.

The maintenance of artists as individual, isolated seers in contemporary Western culture has insured that the products of their labor will become commodities, unassociated with the labor of others. "Every man an artist", Joseph Beuys said in his Cooper Union address in 1979. That all people have the capacity to create, to work, is well understood, but most especially by those that may wish to use that effort unjustly. "The manner in which the revolution will be effected will be established by those that oppose it," was the cogent remark made by one Marxist professor—and it applies to the approach, and therefore, the effect of political artists.

Political Art Documentation and Distribution which defines itself as a "left-to-socialist artists' resource and networking organization coming out of and into New York City, has just begun to establish who many counter the "oppositional culture" they wish to create. Their present nebulous structure is dangerous in times of crisis because there tack. Under rigorous circumstances, the worst possible ill could occur: they will be ineffectual.

PAD's activities encompass four areas: an archive of international political art; a networking organization for "socially-concerned" artists, and, later, political organizations that utilize artists; "public works" or art events in public spaces (which may involve networking with political groups"; and a newsletter.

The broadest spectrum of cultural workers and socially-concerned artists were brought together at the first meeting of PAD (then unnamed) at Printed Matter (7 Lispenard Street in New York City) February 24, 1980. Their appearance represented what Lucy Lippard, a New York PAD member, calls the "cultural void in the political left." Dissent ensued: was this to be a "social club" of artists, or a political art group? As with the splintered American Left, those at the meeting did not address themselves fully to the new, more militarily diabolical, computerized shark, the New Right. The mutual co-operation Emma Goldman speaks of would be more readily obtained if, to use the terminology of the artist, content was studied, as opposed to form. What are the contradictions that exist in our society that can be introduced into art

Again there arises the question of the art community, and its elevated role in our culture. "Art comes from art as well as from life," the first PAD newsletter states. But is not the continued formalistic referencing to earlier art pieces, the ingrown nature of much of contemporary art, serving only a tiny informed elite? Audience receptivity is a problem—this article serves those that are already partially informed. One is not, however, to over-emphasize the power of the art object or cultural event as responsible, intentional propaganda it can contribute to changes in societal attitudes, only in tandem with the purposeful application of other forms of labor.

"It is not in the interest of the art world to tell people about political involvement—it removes them from the cloistered art world," explains Ann Pitrone, a PAD member. In fact, PAD's most potent work has been centered around public art events. Most specifically, the work done on the subject "Death and Taxes" which as an organized protest against the use of taxes for military spending at the expense of social services. This event, which lasted from April 1-18, 1981, encouraged artists to work in their own communities, and the subject matter demanded that the

Michael Anderson installed information about the proposed 1982 budget involving the increase in military expenditures, at the 19th Division Armory Building at 10 AM, April 12, 1981 (Palm Sunday). He was arrested and charged with trespassing and disorderly conduct, as were the two friends with him, Nancy Cincotta and Brian Chabrunn. As a result of their treatment, a civil case was planned against the police for unfair arrest, obstruction of the freedom of political expression, and destruction of evidence and property (Nancy's photographs were exposed when her camera was confiscated during the arrest.)

Michael Anderson had struck a nerve by confronting his adversaries—and the further court actions can serve to inform the rest of us about the shark's instinct for self-preservation. It needs nearly 50 percent of your tax dollars to maintain its military and countless numbers of lives which it considers expendable national material.

A poster created on the "Death and Taxes" theme by Herb Perr and Irving Wexler, depicted a one dollar bill with President Reagan's deteriorating visage in place of our first military hero, being invaded by a tank. It is worthy of note because after placing the posters in the South Village area, the artists returned to tape-record the reactions. They observed that many people on the street were anti-militarist, anti-Reagan, while small business people, tourists and police were pro-Reagan. The community follow-up reinforced the point that a rift

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On April 18, the work of the 20 artists participating in the"Death and Taxes" event was exhibited at New York's Gallery 345 (345 Lafayette Street). Utilizing slides, the artists discussed the reactions to their public pieces. This form of dialogue, which extends into the networking capacity of PAD (involving contacts with NY based art groups such as Co-Lab, Fashion Moda, and Group Material, plus political organizations such as CARASA, unions like 1199, and similar groups located nationally and internationally), aids in what Herb Perr calls the "re-creation of information." On the daily, practical level, these exchanges can instruct on resources, employment availability; NY PAD members feel the organization can operate as a type of union.

"Individual talent, or the self, is not lost, but clarified and enlarged through social practice," reads a statement from PAD's first newsletter. "So far", it continues, "the most visible models for understanding the personal/political fusion has been provided by feminists." The art object and the artist are not to be presented as synonymous, as George Orwell once noted. The political art object, in order to be effective, must exhibit a level of artistic competance and reveal contradiction. When operating within a defined sructure, individual artists contribute their skills, cognizant that they are forming the spear of political action, of which labor is the spearhead. Their pursuit of excellence in their craft is inevitable, and it is balanced with the content they must address.

The allusion to feminism reminds one of the major criticism of feminist organizations: that they are for the most part white and middle-class. PAD's membership is largely white, but the class distinction does not apply, nor are the members solely visual artists—several educators and writers are in PAD's ranks. A few New York PAD members, discussing the lack of a racially/ethnically mixed membership, remarked that many black and Hispanic organizations choose, as in the 1960's, to remain separate. PAD has, they added, been in contact with most of these groups through their networking activities. It appears that the public events that occur within each artist's community might further involve blacks and Hispanics, provided the artists do not live in exclusively white areas. In addition, meetings held on the second Sunday of every month at 8 p.m. at Printed Matter, are open to all.

An activity that has coincided with the networking process is the accumulation of slides, publications, posters, buttons and other art propaganda to form an archive. Presently the archive is located at Seven Loaves, (605 East 9th Street in New York) an old school on the Lower East Side, now under the auspices of Artists for Survival. PAD is looking for new space, however, as the members believe the archive should be more accessible by public transportation, and often the heating in Seven Loaves is inadequate.

The archive contains political imagery and documents from all over the world; it further dispels the myth that NYC (or London, or Paris..) is the center of art activity, for as the NY PAD members state: "History is made by people, not by location."

That societal change can occur through the organized efforts of people is understood by the established powers.

Historically, the domination of people's lives through the abuse of their labor has denied them the capacity to attain "full humanness". Frederick Douglass, in his slave narrative, describes how like a domesticated animal he was when enslaved, for he was driven constantly to work, and, at the end of the day, could only concentrate on maintaining himself physically, to be used again the following day. Even after he learned to read, and escaped, he argues, "humanness" did not necessarily become an attribute for all time, for when he was re-captured, he again fell into a bovine state, as the abusive labor situation was the same.

The complete organism Emma Goldman speaks of, will be formed in part by the recognition of its individual parts that the shark will continue to consume its "latent powers" until the collected "cells" starve the oppressive beast.

PAD is located at:
605 East 9th Street
NY, NY 10009

Thanks to Joan Giannechini, Lucy Lippard, Herb Perr and Ann Pitrone, NY PAD members, for their cooperation.

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CULTURAL CORRESPONDENCE

505 West End Avenue, N.Y. 10024 (212) 420-8196

BULLETIN...BULLETIN...BULLETIN...BULLETIN...BULLETIN...BULLETIN...BULLETIN...BULLETIN...

IN THE MIDDLE OF THE WORST BLIZZARD IN 37 YEARS, 150 ARTISTS AND FRIENDS ATTENDED THE WORLD PREMIERE OF "We Want To Live!" AT FRANKLIN FURNACE IN NYC. IT WAS HELD AT A PARTY CELEBRATING THE THIRD BIRTHDAY OF PADD (POLITICAL ART DOCUMENTATION/DISTRIBUTION). PEOPLE HOOTED, SCREAMED,LAUGHED, CHEERED, SANG ALONG, AND, WHEN IT ENDED, SHOUTED "SHOW IT AGAIN!" WE DANCED INSTEAD.

Anyone who doubts the affirmative strength of the anti-nuclear movement should see "We Want To Live!" I'm really glad it doesn't have a New York bias, because June 12 was a national demonstration.
-- Barbara Kopit, peace activist

Stop, look, and learn...about what art can do when it finds it way into the world.
-- Lucy R. Lippard, author/*Village Voice* critic

"We Want To Live!" regenerates the spirit of June 12. I recommended it to my sister in Cuttingsville, Vermont, and to my priest.
--James Polk, writer and critic

The slideshow is itself a work of art. It has many inspiring examples of how professional and amateur artists can contribute to the anti-nuclear movement. In the often depressing politics of anti-nuclear activism, "We Want To Live!" is a breath of fresh air.
-- Patti Parmalee, author and member of Parents and Friends for Children's Survival

I found "We Want To Live!" vivid and refreshing. Its striking photos will engage any audience, while the commentary helps clarify the vital tasks at hand. I could easily show it at a union meeting in Detroit or a high school in Traverse City. I know it will be a useful organizing tool. It goes beyond the usual horror show of weapons and victims to offer our vision of the future.
-- Bret Enyon, Michigan peace activist, author of *Something Exploded in my Mind: Voices of the Ann Arbor Anti-war Movement*

I loved it. I will never miss another demonstration.
-- Ron Grele, historian, Director of Columbia University Oral History Program

The whole June 12 thing was a fabulous art show, and "We Want To Live!" shows that. The visuals are incredibly moving, the soundtrack very polished. You feel tears come to your eyes, and a few minutes later you're laughing. In a word, I'd say the show captures the inclusiveness of June 12. It contains many of the different attitudes of the people who brought their own grassroots energy to the demonstration. Like the Women's Pentagon Action, it shows how art can open up politics.
--Barbara George, activist/humorist/writer/performer

I will proudly show "We Want To Live!" as part of my talk at the national meeting of Montessori teachers in Omaha this spring.
--Ruth Selman, member of Educators for Nuclear Disarmament

P.S. "We Want To Live!" consists of 140 color slides and a 15 minute soundtrack. We encourage users to add their own slides, music, poetry, etc. Cultural Correspondence will publish alternative scripts, reviews, etc. The show is going to Britain and Germany this spring.

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THE RURAL ARTS NEWSLETTER

Maureen Hurley

–Carolyn Kizer and Galway Kinnell at home of Jessamyn West, Napa, 1983

Poets Confront Nuclear War

–by Maureen Hurley

"The nuclear threat will be the literature of the future," said Pulitzer Prize winning poet Galway Kinnell at the recent Napa Valley Poetry Conference. Many poets attending the conference felt that the danger of nuclear war is the most relevant and least talked about issue facing writers today. In particular, Kinnell and Carolyn Forche spoke frequently and eloquently about the nuclear danger and how "no one was writing about it."

According to Forche, whose book on El Salvador, *The Country Between Us*, was the 1981 Lamont Poetry selection, a poet needs to maintain both artistic integrity and political honesty – at any cost – when writing about a political issue such as the threat of nuclear war. She stressed the importance of writing from one's experience, that a conscious effort to write a political poem runs the risk of becoming a political diatribe instead of a work of art.

Over 100 poets, from all over the U.S. as well as the Bahamas, intent on developing and honing their craft, worked for almost a week with nationally and locally prominent teachers including Forche, Kinnell and Tess Gallagher. Other faculty included Bay Area poets Diana O'Hehir, Robert Pinsky, Alan Soldofsky, and James Paul. From the Pacific Northwest were Carolyn Kizer, Sharon Doubiago and Sandra McPherson.

The Oregon poet McPherson said the point of writing poetry is to "bring human experience out of the closet." New York poet (by way of Port Angeles, Washington) Tess Gallagher noted, "a poem is a reservoir for grief . . . by transforming grief it allows us to become who we are." McPherson stated, "We need to get closer to our subjects."

How does one get closer to the threat and overwhelming danger of nuclear holocaust? Kinnell, who received his Pulitzer Prize and several other prestigious awards this year, said "we're having trouble writing poetry about a threat so large . . . we have no way to define it, nothing to compare it to – we have no language to describe it." He concluded, "nonetheless, the theme of the nuclear threat will be the literature of the future."

Kinnell and Forche have gotten quite close to the subject. When Kinnell was a guest of the Japanese government, he visited several of the monuments of the holocaust of Hiroshima. Kinnell and Forche have plans to film a documentary slated for public broadcast on the *Hibakusha*, the survivors of Hiroshima. Forche is currently writing an article on the nuclear threat for *American Poetry Review*.

Both Kinnell and Forche independently discussed the issue of nuclear holocaust in their workshops. Below are some excerpts from notes taken from their classes and woven together as if it were a dialog. Although Kinnell and Forche didn't actually have this conversation together, it was obvious they were on similar wave lengths.

FORCHE: *There seems to be an avoidance of frightening subject matter in today's poetry – the bomb, the nuclear holocaust. Whole generations write about loss and of memory. I wonder why is the subject of nuclear war so obviously absent from poetry? I think it frightens people. The subject seems too large.*

KINNELL: *This fate in silence – why write about poems which contain the mood in which bombs are waiting to go off? This despair – it's necessary to write about it. We musn't succumb to the threat of nuclear war without uttering a sound. Literature may help us to overcome the fear.*

– continued on page 4

Alternatives to Slick Media

–by Barbara Moore

Several years ago in a desperate (and ultimately futile) effort to cut down on accumulating paper and expenses, I let all my magazine and newspaper subscriptions lapse and vowed to only purchase those particular issues that contained items of specific interest to me.

Well, that kind of thinking may work for the *Village Voice*, *The New Yorker*, *Ms.* and *Artforum (Ed note: at least if you live in a city, as the author does)*, but there are some publications you can't just find anywhere, for which subscriptions may be the only practical way of assuring that you know what they're up to.

The six art-oriented publications covered here are of particular interest to those who seek alternatives to slick media. Although they are each distinctive as journals, they have several things in common besides an art matrix. Their very existence is predicated on what they see as a lack, in the regular art media, of certain types of information and less popular points of view.

All were begun on nearly nonexistent budgets, and the degree to which each has successed in assembling required funding tells a lot about the way they perceive their mission as well as the changes in artists' priorities over the past 10 years. The most stable among them still need additional support to survive through the 80's. Although several are well-designed, they all eschew slickness for its own sake, preferring to put their funds and energies into content rather than fancy papers.

Art Papers

Art Papers comes closest to emulating, in attitude, the high-circulation national art magazines. But its coverage is regional, having begin in Atlanta, and now including the whole southeast.

It is a lively journal, selling five to 10 thousand copies per issue. It has an annual budget of $100,000, about one-third of which is public funding, one-third private contributions, and one-third earned revenue (subscriptions plus advertising). Within the past year their writers have even received regular payment. I mention these statistics not only because they were volunteered to me, with a great deal of pride, by editor Laura Lieberman, but because nothing could be more remote from the periodical's modest origins, in 1976 as a typed, duplicated newsletter.

–continued on page 6

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Alternatives

—continued from page 6

gone away. It hasn't. Thus we should be all the more grateful for the handful of publications that keep our consciousness up. Aside from *Heresies*, the major source of pride is *Women Artists News* (formerly *Women Artists Newsletter*).

Women Artists News

WAN is still under the overall direction of founding editor (with Judy Seigel) Cynthia Navaretta. In fact, she puts in a full workweek at the magazine in addition to a fulltime job elsewhere.

If her energy is cause for celebration, the magazine's continuing financial uncertainty is not. For most of its eight-year existence *Women Artists News* has been unable to pay salaries even to its editors (an editor was paid for a year and a half during the period CETA funding was available). Current government funding plus advertising and subscriptions barely cover expenses for production and mailing.

WAN has always been a no-nonsense publication. In the beginning only a few pages of crowded together reports and listings, it is now a sturdy, cleanly laid out vehicle for information. Criticism and art history appear on its pages along with straight journalism. However, unlike the bigger, more general art magazines, *WAN* covers so much material that is untouched elsewhere that categorical labels become irrelevant; it must all be considered as *news*.

A recent issue, for example, reports in detail on the panels and workshops of the *1983 Women's Caucus for Art meetings, previews Judy Chicago's new five-year project* and discusses "Birthing Dolls of Peru" in addition to book and exhibition reviews and the steady-feature "Almanac." The latter, an extensive listing of exhibitions, job and educational opportunities, etc., is a free and open classified, only one reminder of the publication's continuing committment to service. The current editor under Navaretta is Rena Hansen.

Cultural Correspondence

The politics of culture does not presuppose a political art, although the two often overlap, particularly where issues of racism and sexism come to the fore. Two publications that have taken the lead in advocating the artist as spokesperson for the oppressed and adversary of the establishment are *Cultural Correspondence*, now edited by Susan McCarn and Jim Murray, has a distinguished history that predates its actual first issue in 1975 and links it with the massive protests of the 60's.

Its principal founder, Paul Buhle, was also a founder of the original version of *Radical America*, which had associations with Students for a Democratic Society. Buhle's thinking has undergone refinements and maturation over the years, but he has maintained a continuing emphasis on the importance of the art of popular culture. The overall concern under his editorship of 14 issues was that popular culture could be, often had been, and needed to continually be exploited for beneficial, creative change, as an inherent, unavoidable feature of our way of life.

From its beginnings as not much more than a pamphlet of rough notes, *CC* has developed into a substantial 96-page journal. The latest issue, second in the "new series" put out by McCarn and Murray, goes way beyond any of the previous undertakings. It contains a variety of articles and artwork ranging from last June's anti-nuclear march and rally to a special section on the Radical Humor Festival that *CC* sponsored last year in New York. There is no mention in the issue of the magazine's having received any public funding, so one can surmise the mammoth amount of unpaid effort that produced such a rich collection.

Over the past eight years *CC* has weathered both shifts in management and in the political context of art successfully. Now that there is a dynamic new thrust to socially conscious visual art and performance, *Cultural Correspondence* could easily become the journal-of-record for the movement.

Upfront

Upfront (originally called *1st Issue*), a decidely smaller enterprise, is put out by a dedicated "floating" staff of volunteers as the organ for Political Art Documentation/Distribution (PADD). PADD began in New York in 1980 as a "progressive artists' resource and networking organization." The key word here is "networking," which, as a primary PADD function, is best exemplified by its magazine.

Upfront is financed not only by free labor, but by dues and extra contributions from PADD's members. I know from personal involvement in the organization just how precarious that is. It's to the credit of everyone involved that they still turn out a handsome, exciting document of the organization's activities (exhibitions, monthly meetings with consistently interesting programs) plus the activities of similar and related groups across the country.

Between them, *Cultural Correspondence* and *Upfront* prove that there's more than enough on the political art front to make extensive coverage mandatory.

The Artist's & Critics Forum

Alternative publications need not be regionally-oriented or directly political; there is always room for more diversity on top-New York-gallery turf. *The Artist's & Critics Forum* infiltrates this region by means of a quietly subversive approach that was most successfully used by the Something Else Press in the 60's: clothe unconventional content in conservative dress to make it acceptable to more people.

Thus this 4-page leaflet has a clean understated sophistication (its designer, Karen Cooper, and staff regularly work in the typography and publishing fields) and individual copies can be picked up for free at nearly 50 well-known New York galleries, from Castelli on down.

But a study of the publication and an ensuing talk with its editor, Peter Sparber, uncovered some inconsistencies in policy. While the *Forum* has invited contributions from public, artists and critics on any art subject, it has never purported to accept everything that it's offered. Sparber told me that his main problem has been attracting enough manuscripts, with the result that some of the material published so far had not been up to the standard sought.

Actually, with five small issues in less than two art issues, Sparber's publication is not much more uneven than the early issues of several of the other publications discussed here, all of which improved with age.

The difficulty may be less in quality than in point of view, and here the *Forum* is sending out mixed messages. On the one hand it wants to be receptive to and solicits new critical writing, on the other it offers a subdued, classic approach that implies a closed shop.

In our conversation an obviously sincere Sparber stressed his intention of making the *Forum* an alternative to the established, inbred, name-conscious art journals. He then noted that he hoped to solve his problem of lack of quality contributions by turning over each issue for the coming year to a different name critic guest editor, who would be free to invite and select work of their own choosing. (This idea developed after an article by John Perreault in the most recent issue generated more interest than Sparber had previously been able to achieve).

Under this policy can the *Forum* remain alternative for long? This seems akin to the common practice of many so-called alternative art spaces of showcasing already famous artists as a lure for both publicity and attendance. It is an ultimately self-defeating policy if the purpose is to be truly alternative.

Excerpted from Art and Artists (*published by Foundation for the Community of Artists, 280 Broadway, New York, NY 10007). Copyright Barbara Moore, 1983.*

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P.O. Box 77348, Atlanta, GA 30357. For 6 issues:$8 year individual, $10 year institutional.

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2718 Ontario Rd. NW, Washington, D.C. 20009. For 10 issues: $18 year, $30 for two years.

Women Artists News
P.O. Box 3304, Grand Central Station, New York, NY 10163. For 6 issues: $8.50 year individual, $12 year institutional.

Cultural Correspondence
505 West End Ave., #15C, New York, NY 10024. For 4 issues: $10.

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339 Lafayette St., New York, NY 10012. For 4 issues: $8. Make checks payable to PADD.

The Artist's & Critic's Forum
P.O. Box 1885, Grand Central Station, New York, NY 10163. $10 a year.

Biggest Risk: Power Saws

INJURIES AND HOME POWER TOOLS

In 1980, a quarter of a million injuries involving home workshop power tools were medically attended to, according to estimates made by the Consumer Product Safety Commission.

About two-thirds of these injuries were associated with power saws, both portable and stationary; almost one-third were associated with drills, grinders, buffers and polishers; about 6 per cent were associated with other tools — sanders, lathers, routers, jointers. The 250,000 medically attended injuries include an estimated 100,000 treated in hospital emergency rooms and an estimated 150,000 treated in physician's offices.

The risk of injury was higher for saws, grinders, and lathes/jointers than for other home workshop power tools: about 10 injuries per 10,000 products in use. The data suggested that the hazard risk associated with stationary saws was significantly higher than for other tools; about 70 injuries per 10,000 stationary saws in use; however, additional surveys would be required to confirm this.

The majority of injuries from home workshop tools were hand and finger injuries or eye injuries. Hand and finger injuries were predominantly lacerations with some fractures and amputations, while eye injuries were primarily attributed to foreign bodies and occasionally contusions or abrasions.

The rate of hospitalization was high for power jointers (27 per cent) and stationary saws (9 per cent) and lower for other power tools. Nonelectrocution deaths reported to the commission have stayed at about the same level for the past nine years, with an average of nine deaths per year associated with power drills, lathes, or grinders, and only one death in nine years with power sanders or jointers. About half the deaths occured in an occupational environment.

The hazard patterns identified included: blade contact, kickback of the saw or stock; material, tools, hand-interface; thrown objects (debris in eye); drill bit fracture; loss of control of the material or tool. These are discussed in more detail in product profiles developed for each tool. It was noted that safety devices such as blade guards and protective eye goggles might have prevented some of the injuries reported. For more information, "Hazard Analysis: Injuries Associated With Home Workshop Power Tools," Newman, R. and B. MacDonald. Consumer Product Safety Commission Devision of Program Analysis, 1750 K St. N.W., Washington, D.C. 20207. September 1981 — SR-820146 (R).

— reprinted from June, 1983 *National Safety News*

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In 1980, a quarter of a million injuries involving home workshop power tools were medically attended to, according to estimates made by the Consumer Product Safety Commission.

About two-thirds of these injuries were associated with power saws, both portable and stationary; almost one-third were associated with drills, grinders, buffers and polishers; about 6 per cent were associated with other tools — sanders, lathers, routers, jointers. The 250,000 medically attended injuries include an estimated 100,000 treated in hospital emergency rooms and an estimated 150,000 treated in physician's offices.

The risk of injury was higher for saws, grinders, and lathes/jointers than for other home workshop power tools: about 10 injuries per 10,000 products in use. The data suggested that the hazard risk associated with stationary saws was significantly higher than for other tools; about 70 injuries per 10,000 stationary saws in use; however, additional surveys would be required to confirm this.

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PAD press

Art and Politics Of Arms and the Artist

BY WILLIAM OLANDER

The most diversely and officially sanctioned show of anti-nuclear art to date, "Disarming Images" sought the widest possible consensus—but in doing so failed to focus its themes and defused its own impact.

In Nancy Buchanan's 1981 videotape, "An End To All Our Dreams," an artist's hand traces successive, rtoonlike drawings of a suburban house it is blown apart by an atomic bomb. A ile voice-over places these images as rt of a Disney-style animated film he v as a child and recounts that, after- rd, he had nightmares for years: "One he better ones was the room filling up h fallout, radiation and things glowing he dark. . . ."

or those of us who grew up in the '50s, memories are familiar, from the ludi- s civil defense drills in school hall- (as if crouching with books over our s would protect us) to those moments g the Cuban missile crisis in 1962 the possibility of World War III was ingly real. Even today, despite the hat we are now adult and can con- the nuclear issue with some attempt son, a paralyzing fear is still most 's reaction when faced with poten- clear disaster.

is a response that, sadly, is not ed by "Disarming Images: Art for r Disarmament," an exhibition cur- ouring the country.[1] Not that fright nly reaction an exhibition like this uld encourage. But the failure of w to elicit a gut-level response, to us emotionally, is symptomatic of ility to engage us intellectually, gically and politically.

ming Images," curated by Nina remains in other ways a bench- hibition. It is not the first to deal nuclear arms issue (since the -nuke demonstration on June 12, re have been numerous others);[2] he first full-scale traveling exhibi- s kind (with stops in such unfa- venues as Las Vegas, Nev., and lont.), and the first to be accom-

Adrian Piper: **Portrait, *1983*, photo-text collage, photographically enlarged, 36 by 24 inches. Collection the artist.**

panied by an elaborate, expensively produced catalogue. It is also the first such show to be presented at institutions other than commercial or university galleries (though no museum recognizable as "major" is participating); the first to be circulated by an official body (the Art Museum Association of America); and the first to count among its financial supporters the NEA and the Ford Foundation, along with various other private funding agencies and individuals. (The exhibition is jointly sponsored by "Bread and Roses," the cultural arm of the National Union of Hospital and Health Care Employees AFL-CIO and Ph

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tal, social and economic costs associated with nuclear power.

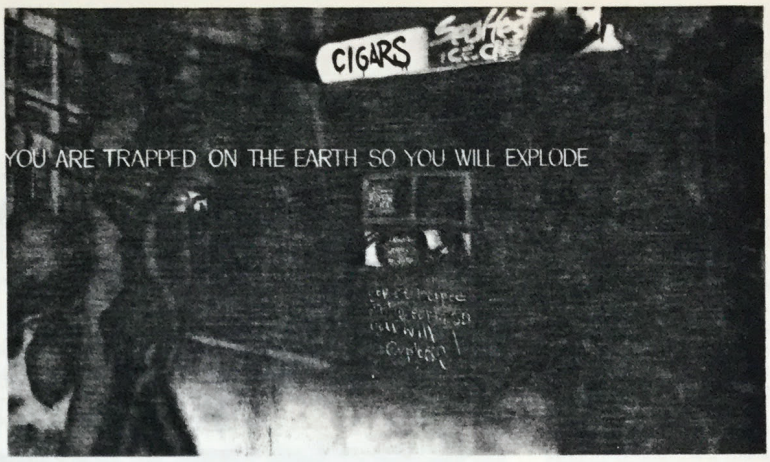
Robert Morris's familiar, yet still powerful "Firestorm" drawings manage the job, conflating Leonardo's vision of the deluge and the reality of the holocaust at Hiroshima and Nagasaki. (But even Morris's work has become suspect, as he too has contributed to the disaster market with his recent exhibition of 18 luxuriously romantic, self-referential painting/sculptures devoted to an apocalyptic theme. See *A.i.A.* cover, Apr. '84]) Adrian Piper's *Portrait*, a photo-text that pleads for survival, escapes the "just-another-mushroom-cloud" syndrome by reminding us:

> . . . human beings are more unique still. Only human beings are capable of self-destruction, of suicide, of acts that have our own self-obliteration as a conscious purpose.
>
> Human beings must view themselves as alien enemies to be able to do this. They must believe that if they allow this alien enemy to exist, it will destroy them. And so to avoid destroying themselves, they destroy themselves.

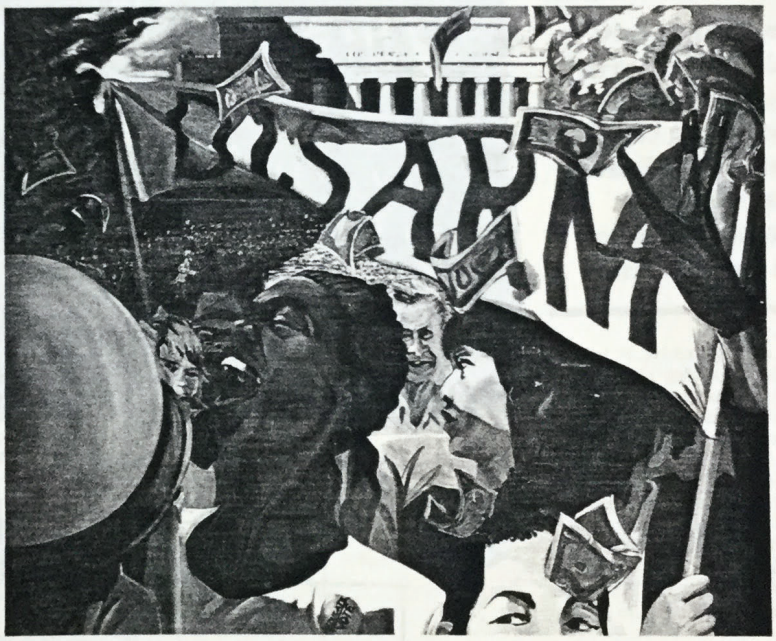
Sherrie Levine's appropriation of Ralston Crawford's 1946 *Bikini, Tour of Inspection* (commissioned for this show), if less dramatic than much of the work in the exhibition, is one of its most provocative pieces, pointing simultaneously to the naïveté of postwar attitudes towards nuclear weapons (as exampled not just by the tests themselves but also by the fact that Crawford, a precisionist painter, was commissioned by *Fortune* magazine to record them) and to the futility, given what we know now, of even attempting to represent nuclear devastation. Levine is hardly indifferent. Her refusal to invent an image is in line with her previous work, and it is an entirely appropriate response to "an event that has never taken place, whose only reality exists as a threat that permeates all phases of contemporary life," as Felshin writes in the "Disarming Images" catalogue. Levine has resurrected the past intact in order to show that, as Marx observed, history appears the first time as tragedy and the second time as farce.

"Disarming Images," like most exhibitions that have explored the nuclear theme, embraces a major component of the international peace movement, whose members include groups and individuals so diverse they could not coalesce around any other single issue—pro-Choice feminists, for example, support disarmament and so do members of the religious community who are vehemently anti-abortion. The show's organizers, like their counterparts in the peace movement, sought the widest possible consensus, and the diffuse, sentimental liberalism that resulted has given the exhibition as a whole a passive, often conservative ideological and political thrust. In the interest of unity, issues embedded in the complex network of conflicts, contradictions and capital that produces nuclear weapons have been suppressed. The history of real nuclear disasters, the resistance to the nuclear build-up since the '40s, conventional wars and "interventions," the build-up of non-nuclear arms and the increasingly militaristic political and cultural climate have all been downplayed. (It is worth noting at this point that the art world's activist left has never sponsored an exhibition addressing the nuclear issue alone. More wisely, it has focused either on specific issues about which Americans are severely misinformed or misled—"Artists Call Against U.S. Intervention in Central America," for example—or on general surveys presenting both activist art and progressive politics.)

Excluded from "Disarming Images" in favor of works that, according to Felshin, "elude categorization" (such as the only tangentially relevant contributions of Doug Anderson, Mary Frank, Robert Longo, Joseph Nechvatal and Robert Rauschenberg), were less established artists who use their work both to campaign against the arms race and to dispel the mystification surrounding it. Missing were the col-



Jenny Holzer/Lady Pink: **You Are Trapped,** *1984, spray enamel on canvas, 69 by 116 inches. Barbara Gladstone Gallery.*



Mike Glier: **Barbara Calling III,** *1983, oil on canvas, 84½ by 103 inches. Barbara Gladstone Gallery.*

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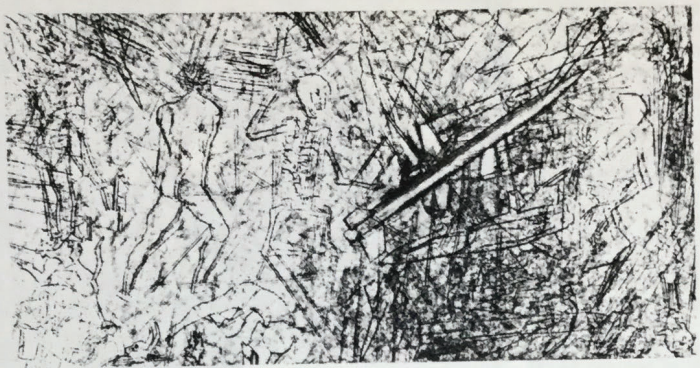
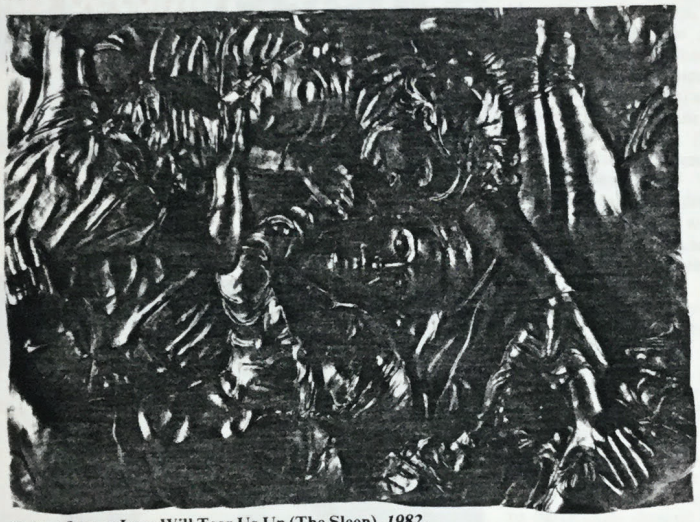
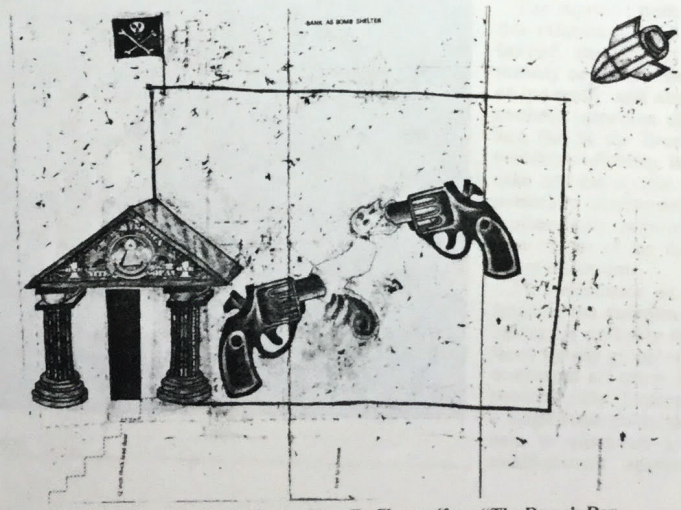


Joseph Nechvatal: XXX, *1981, graphite on paper, photographically enlarged, 48 by 96 inches. Brooke Alexander Gallery.*



Robert Longo: Love Will Tear Us Up (The Sleep), *1982, cast bronze bonding, 47¾ by 66 by 7¼ inches. Metro Pictures.*



Peter Huttinger: Bank As Bomb Shelter/Free To Choose *(from "The Doom's Day Drawings"), 1982, mixed mediums on paper, approximately 15 by 19 inches.*

sponsibility of New York City.)

Besides being the most diversely and officially sanctioned show of anti-nuclear art to date, "Disarming Images" may also be seen as a test case of issue-oriented art. For over two years it will, in the words of its sponsors, "attract nontraditional museum audiences and heighten public awareness of our nuclear predicament." These factors signal a major accomplishment—and an almost certain popular success on the part of the exhibition, its organizers and the 46 participating artists. Because of its subject—apocalypse, immolation, the end of the world—it will attract more public attention than art exhibitions normally do, with the exception of the culture industry's blockbusters. But the obvious trade-off is the show's built-in tendency to reduce the nuclear issue to an esthetic problem—a matter of art or entertainment rather than politics—and to present it primarily as a "major component of this decade's aesthetic consciousness." This approach turns the exhibition into a disaster epic instead of an opportunity to inspire anti-nuclear activism or, at least, educated discussion. So much has its identity as "art show" been favored over the issue itself that even works as dramatic and unambiguous as Alex Grey's *Nuclear Crucifixion* and Barbara Kruger's Untitled ("Your Manias Become Science") fail to focus the exhibition explicitly on the nuclear threat.

Fragmentary images of terror, unless placed in a political context, only validate the madness, panic and fear that surrounds the nuclear threat, collapsing all potential activism into inertia.

A number of works do function effectively as both art and argument. Mike Glier's depiction of the June 12th rally, Janet Cooling's painted montage of the environmental repercussions of nuclear power, Peter Huttinger's hallucinatory "Doomsday Drawings," and especially Hans Haacke's color photo of President Reagan, eyes turned heavenward as, according to the inscription, he consults his advisor: "Lord, the Pershings are launched! What now?" But few works, constrained as they are by the show's institutionalizing frame, provide the essential: a cogent and arresting presentation of the issues, from the postwar nuclear build-up (one of today's H-bombs could wipe out 1,600 Hiroshimas) to the ecolog

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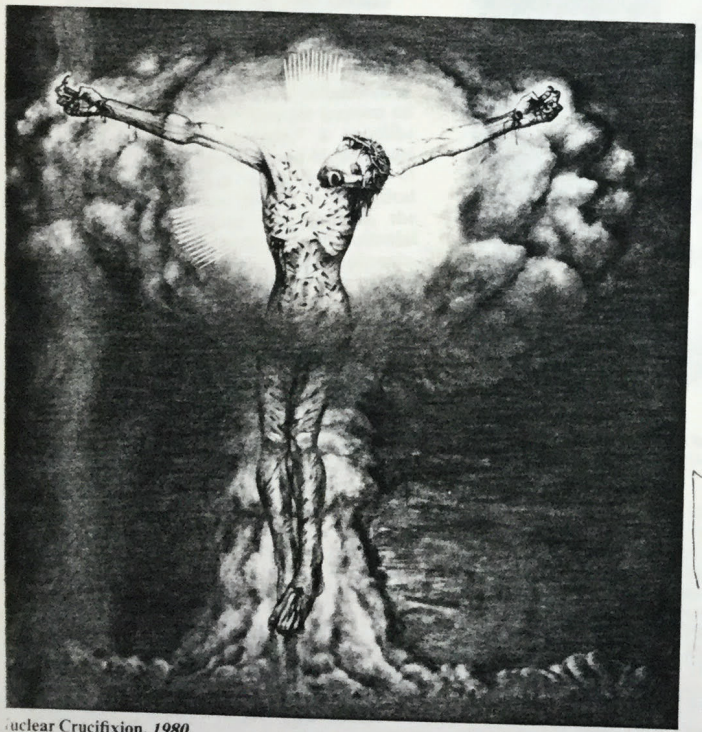
Kruger: Untitled, 1981,
ph, 48 by 60 inches.



uclear Crucifixion, 1980,
14 by 126 inches. Stux Gallery.

laborations of Tim Rollins and school children of the South Bronx; Nancy Buchanan's aforementioned tape and her material relating to her father, Louis Ridenour, a nuclear physicist during the Cold War; any of the relevant works by Chris Burden; Martha Rosler's analyses of the arms race; and the efforts of California artists such as the Sisters of Survival and Larry Fuentes; not to mention the new visions of urban apocalypse by artists like John Fekner, Don Leicht, Joe E. Lewis, Erika Rothenberg, Candace Hill-Montgomery, Peter Gourfain, Anton van Dalen and many others affiliated—to take the case of New York City alone—with P.A.D.D. (Political Art Documentation/Distribution), Group Material, Colab and Fashion Moda.

Missing, too, was a selection of artists' books devoted to the issue, as well as any examples of the powerful ephemera—banners, posters, photographs, leaflets, bumper stickers, buttons—that artists have produced for the movement. And although an excellent program of video and film was organized by Patricia Thomson for Cincinnati's Contemporary Art Center, the program is not officially included in the tour. (Many of the participants are independently sponsoring a version nevertheless.)[3] The passing over of this politically and artistically diverse production in favor of works whose messages are less than clear cannot help but defuse the impact of the exhibition.

This is not to say that establishment art occupies no place in a project like this one. (From the funding angle, certainly, the presence of "name" artists, whatever their commitment to the issue, is essential.) Many would find the nuclear issue a prime opportunity, as Lucy R. Lippard has noted, "to consider distinctions between activist art and a progressive high art (that is, an art designed to participate directly in structural change and an art that criticizes existing structures from more of a distance)."[4]

The curator emphatically did not intend this exhibition to be seen as propaganda. Instead, she writes, "each work simultaneously addresses the issue, either directly or indirectly, and also reflects the ongoing aesthetic concerns of the artist." Here—and this is the heart of the exhibition's problems—Felshin is trying to have her cake and eat it, too: she presents art in a politically disinterested fashion while simultaneously promoting it as an expression of one of the most pressing political issues of our time.

To concentrate on a single issue while ignoring the complex network in which it belongs is probably the most difficult task faced by any group organizing a politically motivated art show or, for that matter, a political rally. Unfortunately, maintaining a single-issue position—for all that it may help to guarantee a large audience and establishment approval—seems also to

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pp. 14–20); "The War
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numbness. Although many of the communities in which "Disarming Images" will be presented are organizing accompanying public-information programs, the exhibition could have been opened up to include some of the related issues, and it certainly could have incorporated additional historical background—in the catalogue at the very least—along with up-to-date information on how visitors might become anti-nuclear activists.

It is said that the postmodern condition is schizophrenic, and nothing seems to reinforce this view better than our contradictory ways of dealing with nuclear arms and nuclear power. But this does not mean that the response must be just another fragmented reflection of the dominant culture. "Disarming Images" does include some very powerful fragments, like

The history of real nuclear disasters, the resistance to the nuclear build-up since the '40s and the increasingly militaristic political and cultural climate of the present were all downplayed in the show.

the Jenny Holzer/Lady Pink collaboration that bears the legend, "You are trapped on earth so you will explode," a neonlike depiction of two figures being blown apart in the subway. Yet such fragments of nuclear terror, unless placed in a political context, only validate the madness, the panic and the fear, collapsing all potential activity into inertia. Surely, schizophrenia, even within the confines of an art exhibition, can be mobilized. □

Paul Thek; Untitled, 1984, gouache on gessoed newspaper, 2 panels, overall dimensions 44 by 27 inches. Barbara Gladstone Gallery.

1. "Disarming Images" opened at the Contemporary Arts Center, Cincinnati, Ohio, Sept. 14, 1984. It is traveling during 1985–86 to San Diego State University; Washington State University, Pullman; the New York State Museum, Albany; the University of California, Santa Barbara; the Munson-Williams-Proctor Institute Museum, Utica, N.Y.; the University of Nevada, Las Vegas; California Institute of Technology, Pasadena; the Yellowstone Arts Center, Billings, Mont.; and the Bronx Museum of the Arts.
2. The exhibitions devoted exclusively to the nuclear issue include "The Atomic Salon," Ronald Feldman Gallery, New York, June 9–July 2, 1982; "The War Room: A Photographic Documentation of the Effects of Nuclear Weapons," Gallery 345, New York. June 10–30, 1982 (traveling: see Abigail Solomon-Godeau. "The War Room," *Photo Communique*, Spring 1984, pp. 14–20); "The War Show," Fine Arts Center, State University of New York at Stony Brook, Mar. 22–Apr. 29, 1983; and "The Shadow of the Bomb," Mount Holyoke College Art Museum and University Gallery, University of Massachusetts at Amherst, Apr. 1–June 10, 1984 (catalogue by Sally Yard). Group shows that have addressed the nuclear issue include "War Games" and "1984: A Preview," Ronald Feldman Gallery, New York, Feb. 27–Apr. 17, 1982, and Jan. 26–Mar. 12, 1983 (catalogue); "The End of the World: Contemporary Visions of the Apocalypse," The New Museum of Contemporary Art, New York, Dec. 10, 1983–Jan. 22, 1984 (catalogue by Lynn Gumpert); and "Dreams and Nightmares: Utopian Visions in Modern Art," Hirshhorn Museum, Washington, D. C., Dec. 8, 1983–Feb. 12, 1984 (catalogue by Valerie J. Fletcher). This list is not complete.
3. See Patricia Thomson, "Atomic Reactions," *Afterimage*, Apr. 1984, pp. 5–10.
4. Lucy R. Lippard, "How Cool Is the Freeze?," *The Village Voice*, June 15, 1982, p. 100.

Author: ***William Olander is a curator at The New Museum of Contemporary Art.***

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SUMARIO

Malcolm Morley: Pintor en el viaje y en el silencio: Mar Villaespesa 4
Schmalix en Tenerife: Miguel Angel Lomana 8
Dibujo: Hubert Schmalix 11
Soledad Sevilla. Eva Lootz. Angiola Bonanni: Tres montajes. Entrevistas realizadas por Mariano Navarro 12
La palabra como escultura. Richard Long. Ian Hamilton Finlay: Juan Muñoz 18
A Polke le cuesta ir a Nueva York: Simeón Sainz 21
Dibujos: Simeón Sainz 22
Galicia y la convulsa identidad atlántica: X. Antón Castro Fernández 24
Víctor Mira. Barcelona. Enero 1985 28
Dibujo: Víctor Mira 29
Alchimia/Proyectos de imágenes para el siglo XX: Rafael Agredano 30
Dibujos: María Gómez 41
La Galería Heinrich Ehrhardt: Una aventura de los ochenta: Gloria Collado . 44
Chema Cobo: Achille Bonito Oliva 47
Tirar el corazón sobre los cuernos: Chema Cobo 49
Entrevista a Chema Cobo: Pepe Espaliú y Guillermo Paneque 51
Releyendo a Bonito Oliva: Algunos pensamientos que algunos aparentemente no comparten: Kevin Power 58
El East Village: Avaricia es el nombre del juego: Robert Nickas 67
Diálogo de artistas: Pepe Romero y Javier Baldeón. Juan Vicente Aliaga . 71
Nuevos rostros, antiguas tradiciones: Diseños de Antonio Flores y Antonio Gordillo. Rafael Agredano 75
Entrevista a Patricia Gadea: Guillermo Paneque 77
Dibujos: Patricia Gadea 80
Asombro y pesadilla en la pintura de Philippe Cognée: Juan Vicente Aliaga 82
Madrid: Fotografía Moderna. Pablo Pérez Mínguez 85
Dibujos: Carlos Durán 88
«P» por ejemplo: Luis Hernández 90
Flamingo Art 93

Dossier «FRANCESES» en páginas centrales. Entrevistas realizadas por Pepe Espaliú.

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EL EAST VILLAGE: AVARICIA ES EL NOMBRE DEL JUEGO

Robert Nickas

OFERTA Y DEMANDA

En los últimos años, la carencia de vivienda en Manhattan ha conducido a la restauración de los barrios del sur de la isla tales como **Soho, Chelsea** y **TriBeCa.** El plan, por supuesto, es hacer toda la isla habitable (es decir, deseable) para una clase media blanca. Pero para la gente que tiene dinero, el problema de la vivienda no es sólo el de disponer de ella, porque no vivirán en cualquier sitio. Ellos prefieren vivir en apartamentos confortables o en **lofts** en barrios atractivos y seguros. Quieren tener cerca sus tiendas preferidas, restaurantes y bares; los bancos, también, deben estar al alcance de la mano. Las calles, preferentemente, deben estar alineadas por árboles y a ser posible con vistas al río. ¿Pero qué sucede si ya no quedan barrios de este tipo? «Crearemos otros nuevos», dicen los promotores de la propiedad inmobiliaria, «ésta es la ciudad de la oferta y la demanda».

El único problema de este noble gesto es la falta de propiedades disponibles en la ciudad, porque con la excepción de **Harlem** y el **Lower East Side** no queda ningún espacio libre en la isla de Manhattan. **Harlem** no es (aún) un lugar deseable para su renovación, pero ante los ojos de los avariciosos propietarios, los especuladores y el mismo Ayuntamiento de la ciudad, el **Lower East Side,** con el **East Village** como foco central de interés, está a punto para la renovación. Su proximidad a **Greenwich Village, Little Italy, Soho Chinatown** y **Wall Street** lo hacen irresistible para los especuladores hambrientos de beneficios.

LOS NUEVOS INMIGRANTES

La historia reciente del **Lower East Side** y el **East Village** corre paralela a la más temprana historia de la inmigración en América. Los emigrantes que llegaron a los Estados Unidos por el camino de la isla Ellis y la Estatuta de la Libertad, a menudo, no se adentraron en la ciudad más allá de la calle 14, la «frontera» más al norte del **Lower East Side.** Los inmigrantes polacos, ucranianos, italianos, asiáticos y judíos, que se establecieron en esta zona de Manhattan crearon comunidades en las que sus miembros se podían sentir «en casa», incluso a pesar de los temores de encontrarse en un país extranjero con una lengua que muchos no hablaban. Al traer un poco del viejo mundo al nuevo mundo, estos inmigrantes definieron Nueva York como «la gran cazuela» donde todo cabe. Estas comunidades dan todo un sabor a la ciudad hoy en día. ¿Quién podría imaginarse Nueva York sin **Chinatown** o **Little Italy**? En los últimos años, el mayor grupo étnico que se estableció en el **Lower East Side** (conocido como «Loisaida») ha sido la comunidad puertorriqueña. Como los anteriores inmigrantes, ellos han convertido parte del barrio en suyo propio, pero no a expensas de los que llegaron antes que ellos. Sin embargo, la joven y blanca clase media profesional que se está trasladando hoy al **East Village** tiene muy poco en común con cualquier grupo establecido en la zona hasta

Ventana de la galería de arte **Executive** en el Este de la calle 10. (Foto: Berta Sichel).

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Tienda hispana de ultramarinos en la avenida B frente a la galería de arte **Pat Hearh**. (Foto: Berta Sichel).

Café **Life** en la avenida B, frente a Tompkins Square Parck (Foto: Berta Sichel).

ahora. Como principal diferencia mencionemos, simplemente, que su contribución primordial ha sido la subida de las rentas y la consecuente pérdida de los servicios y negocios étnicos del barrio. Propietarios y promotores están convirtiendo el **East Village** en el próximo barrio completamente transformado.

TERRITORIO OCUPADO

El artículo de la revista **New York** se refería al **Lower East Side** como «Boomtown», un nombre que podía haber sido aplicado a otras áreas de Manhattan no hace mucho tiempo. De hecho, lo que realmente está ocurriendo en el **East Village** es sorprendentemente similar a lo que ocurrió en **Soho** a principios de los años 70: las galerías de arte se trasladaron a una zona «descubierta» por gente que buscaba espacio barato para vivir y trabajar (la mayoría eran artistas), y el barrio rápidamente se abrió a elegantes boutiques, restaurantes y bares. Pronto hubo limousines y coches deportivos rivalizando por aparcamientos en lo que poco antes habían sido calles tranquilas. El olor del dinero llegaba a las narices de todos. Hoy, la mayoría de

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Galería de arte **B Side**. Escaparate pintado por Rick Prol. (Foto: Berta Sichel)

las pequeñas manufacturas, que originalmente estaban localizadas en Soho, se han marchado e, irónicamente, también se han ido algunas de las galerías de arte. Las que permanecen son minoría frente a las caras boutiques y restaurantes.

Como las originales galerías de **Soho,** las galerías que se han establecido por todo el **East Village** desde 1981 son un signo de lo que va a ocurrir. en el último cómputo había 30 galerías de arte frente a las 4 ó 5 de hace pocos años. Nombres de galerías como **Civilian Warfare** (guerra civil) y **Sensory Evolution** (evolución sensitiva) sugieren que los nuevos y jóvenes marchantes quieren que los críticos y coleccionistas (particularmente los de Europa) perciban el **East Village** como «la punta de lanza» del mundo del arte. La galería llamada **Cash** (dinero en metálico) anuncia escandalosamente que se puede hacer dinero en el **East Village**. La galería **Civilian Warfare** sirve también para recordar que el East Village fue una vez zona donde un Mercedes no era una imagen común a ver. Una nueva galería llamada **Virtual Garrison** (destacamento virtual) está rodeada por pesadas rejas de hierro como si estuviera en territorio ocupado.

Galería de arte **Sensory Evolution** con su director Stephen Style.

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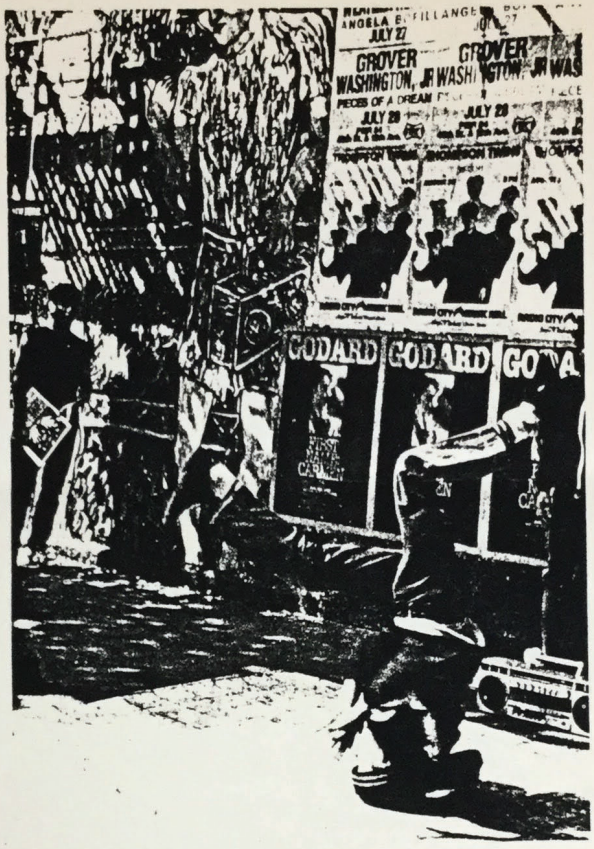

Breakdancers en St. Mark's Place, calle principal del East Village. (Foto: Berta Sichel).

El grupo P.A.D.D. (Documentación/Distribución de arte político) financió recientemente una exposición al aire libre titulada «No se vende: un proyecto en contra del desplazamiento». Según este grupo, el principal propósito de la exposición era involucrar a los artistas que se consideran parte del proceso de renovación o transformación del barrio. Dicho proceso se desarrolla de la siguiente manera: los artistas se trasladan a un área de la ciudad semiabandonada, rehabilitan casas y consecuentemente aumentan el valor de las propiedades. Irónicamente, muchos de estos mismos artistas son, más tarde, desplazados junto a otros residentes de bajo poder adquisitivo. Uno de los logros de la exposición fue la relación entre las actividades artísticas extendidas por el **Lower East Side** y los residentes del barrio enfrentados al desplazamiento.

EL OLOR DEL DINERO

Aunque los jóvenes marchantes que se han establecido recientemente en el **East Village** aseguran que están sólo interesados en vender arte, ellos no pueden negar que su presencia ha influido en el acelerado paso del cambio del barrio. En los últimos meses, el incremento de las galerías ha corrido paralelo al establecimiento de nuevos (y caros) restaurantes y boutiques. El **East Village** ha adquirido, en los últimos meses, tres bares de comida japonesa **sushi,** un restaurante francés, panaderías de lujo, bares **gay** y boutiques de toda índole.

Poco a poco, los negocios familiares se han tenido que trasladar o han desaparecido; negocios que algunos residentes habían conocido durante toda su vida. Incluso, el bar nocturno **Red,** abierto hace unos años y de moda entre los jóvenes, perdió su contrato después de reinar en la zona como el local que cerraba más tarde. Nadie, parece ser, es inmune a un propietario dispuesto a conseguir beneficios de una manera rápida y fácil.

Los únicos comerciantes que los residentes del **East Village** están encantados de verlos expulsados de sus negocios son los traficantes de drogas que han operado libremente durante años en el barrio. Después de una serie sin fin de ruegos y protestas que cayeron en oídos sordos, el Ayuntamiento comenzó a tomar el tema en serio sólo después de que los promotores hubieran puesto sus miras en el **East Village.** La operación «Pressure Point», como se le denominó, llevó a la zona 240 oficiales de policía para limpiar el negocio de la droga.

Es obvio acerca de esta situación que la presión de la comunidad nunca ha sido suficiente para convencer al Ayuntamiento de que tratara efectivamente con el problema. Si los traficantes se expulsan definitivamente del **East Village** será por la presión de los poderosos promotores. Ellos pueden convertir la transformación de esta área de Manhattan en una aventura lucrativa; y también habrá dinero para la ciudad, ya que el Ayuntamiento posee muchos edificios en el **Lower East Side.** Ambos, el Ayuntamiento y los promotores privados, son conscientes de que nadie quiere gastarse 1.000 dólares al mes para vivir en una calle donde la heroína y la cocaína se venden abiertamente (y en donde en ocasiones se han producido tiroteos entre traficantes para establecer sus territorios). De hecho, circulaba el rumor de que la policía de la operación «Pressure Point» había sido pagada por Harry Helmsley y Donald Trump, dos de los más poderosos promotores de la ciudad. Sea o no verdad este rumor (y no es fácil comprobarlo), no hay duda alguna de que sólo el olor del dinero expulsará a los traficantes de drogas fuera del **East Village.** Y entonces, por supuesto, se irán a otro sitio a continuar su negocio. Otro signo de los tiempos que corren se puede leer en un graffiti callejero: «Compra arte no cocaína».

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PAD/D credited p. 20 Oct. issue

The North Mission: PORTAL TO AMERICA

Our apologies to all of you Walter DeVecchi fans out there. We were not able to get Walter's fine second part to the Mission walking tour into this issue of the paper. Look for him in the next paper.

But would the board of supervisors dare legislate against the use of cars--perhaps forbidding driving downtown? Hardly! No doubt they would be lynched on the spot for daring to even mutter such a proposal. After all we all

says: "Oh, yeah, as soon as I get my check." I don't know where he works or if he works. He's got a great stereo new records but he never brings home any food. I need to have someone in that room who can help me pay the rent. Can I change the locks, put

North Mission News

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The North Mission Association (NMA)is a grassroots organization open to everyone who lives or works in the North Mission area (from

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SOCCER/ mission style

by Charlie Lyons

A casual observer passing small, asphalt Folsom Playground at Twenty-First and Folsom Streets might not realize it, but he or she is passing the home of soccer in the Mission District.

Whenever school is out youths can be seen dribbling and juggling balls and shooting goal. Later in the afternoon and evening adults engage in spirited games. Whatever the age of the players, becasue most of them are of Spanish descent, the style of play has the traditional Latin emphasis on finesse.

Unlike the major-media sports in the United States, football, baseball, and basketball, soccer does not require exceptional strength or height. Anyone with a reasonable amount of coordination, agility and speed can play the game.

Jose Coronado is the Folsom Playground director. He played soccer at Mission High School, City College of San Francisco and the University of California at Berkeley. While he still occassionally plays for local teams, he is better known in the soccer world as the coach of the Guadalajara youth soccer squads.

Jose also produces baseball and basketball teams from his playgorund, but his heart is into soccer. In fact, his assistant coach on the Guadalajara team describes him as "eating, sleeping and breathing soccer". Being an afficionado of the sport, however, does not cause him to forget that it is only a game.

Keeping the proper perspective is a necessity in a world where their own countrymen threw bottles at the Mexican team when it lost in this year's youth World Cup in Mexico City earlier this summer. Another example of intensity of feeling occurred during the 1974 World Cup (the world series of soccer) when Brazilians lowered their flags to half-mast and scattered black, carbon paper out of office windows when Brazil was defeated by Portugal.

The Folsom Street director wants to win and his teams usually do, but not at the expense of sportsmanship and young psyches. Youth teams are divided into age groups for competition. His under fourteen years of age team this year was the best in the city, winning all three leagues they entered and a tournament in Walnut Creek. Their record for the past season is 38-6-4. One reason for their success this year and development over the past five years is the fact that they play most of the year, probably playing twice as many games as other city teams in their age bracket.

Outstanding players on the team and their schools include: Alfonso Padilla and Mauricio Esqueda from Potrero Hill Middle School, Juan Valle and Phil Lyons from Aptos Middle School, and Salvador Cabaraz from Visitacion Valley Middle School.

The Guadalajara under sixteen team played only in the Police Activities League (PAL) and went all the way only to lose in the championship game.

Running a successful program takes time and money. Jose and his assistant put in the time and necessary funds for uniforms, tournament fees and other expenses are raised through raffles, contributions from coaches and parents, and a generous donation from the Mission Kiwanis Club.

Presently Jose has several teams, aside from Guadalajara, representing the playground in the San Francisco Recreation and Park Department seven-man, summer league at Saint Mary's Playground. This field, incidentally, is where Guadalajara has to practice since Folsom is so small and also without grass.

The lack of grass soccer fields in the Mission District is a handicap. The situation makes practice difficult and means that most youth soccer league games are played on the other side of the city at either Lowell High School or in Golden Gate Park.

Most schools, except those in the Mission, consider soccer a minor sport. No school--middle or senior--plays more than an eight game regular season schedule. Thus, the heart of the youth soccer program in the city is the private, club team. Even the public playgrounds (excepting Folsom) sponsor very few teams aside from the four week seven-man team campaign in the summer.

Under 14s: J.P. Goode, Jose Lopez, Adam Zachs, Jose Gonzales, Richie Gay, Roberto Morales, Neale Kavanaugh, George Sproull/ (front row) Julio Mereno, Shannon Gourcey, Phil Lyons, Mauricio Esqueda, Alfonso Padilla, Juan Valle, Armando Castro.

In fact, most of the playground directors know little or nothing about soccer. They were basically weaned on the traditional American sports, especially baseball and basketball.

Probably the longest serving youth soccer coach in the city is Ernie Feibusch affiliated with the Viking Soccer Club and mainly serving the Western portion of the city. Close behind him in seniority is a man from the Mission, Joaquin Trigueros of Club America. While Jose, still under thirty, has been at Folsom for five years and coaching for eight seasons, Joaquin has been active for fourteen years.

Joaquin's under nineteen team played games and tournaments all over Northern California this year. Presently he and Jose are the only Mission residents active year round in this neighborhood's youth soccer scene. However, many Mission players not associated with these two men are playing on teams outside this area, particularly for the Viking Club and for teams in Daly City or South San Francisco.

Many of the local youth players of today will be palying in future years for one of the active adult teams of this locale. Clubs like Peru, F.A.S., Mexico, El Salvador, Ayutla, Barranca, and Tepa attract many youth graduates.

The game of soccer requires only one referee and is played on the adult level on a rectangular field between 100 and 130 yards long and 50 to 100 yards wide. There are eleven players to a side and the game is divided into two 45 minute halves with a five minute halftime interval. In case of ties at the end of regulation time overtime periods are provided . In the case of further ties, some countries, like the U.S., provide for special "shoot-outs" to settle the issue.

Youth soccer, according to the age level of the players, modifies the time periods, number of players, and field dimensions.

Soccer is the most popular team game in the world and the national sport of five continents. It is controlled worldwide by Federation Internationale de Football Association (FIFA). The Mission district, thanks to men like Jose Coronado and Joaquin Trigueros, is developing more than its share of skilled players and providing youths with wholesome recreational activity.

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Soccer is the world's most popular participant and spectator sport. In other languages it is called futebol, voetbol, fussball and calcio...but the game is the same the whole world over. It is the sport out of which grew American "football" and English "rugby". You can be sure that in a different time zone at any time of the day or night, someone, somewhere, is playing soccer.

For over 50 years soccer has played a very minor role in our society. In 1967, major league soccer on a large scale was introduced to América. This gave the game great impetus in schools, colleges and universities, and youth soccer came alive in vast areas.

Jose Coronado has coached 4 Guadalajara teams through this summer's short schedule of play. His under 19 year olds took first place in the league while his under 14s took 3rd. As we went to press, his under 16s geared up for a 1st place play-off and his under 12s went into play for another 3rd place.

Guadalajara players also compete in a continual round of tournament play, the most recent was an Aug. 27/28 event in Dublin. Coronado's under 14s finished 3rd in a 40 team tourny known as the Annual Mustang Stampede. Guadalajara held a two win-two tie record for the two day games.

Santa Rosa United was the #1 team at the Stampede and the Reno Panthers finished second. Guadalajara tied the North Valley Volcanoes and Santa Rosa 1 to 1 and beat Cupertino Blue Hills Thunder and Alum Rock Pumas Jr. 7-3 and 6-2 for their their 3rd place standing. Regular season play begins September 10. (See the schedule below.)

San Francisco Vikings Soccer Club

S. F. VIKINGS YOUTH SOCCER LEAGUE
UNDER-14 DIVISION (2 x 35 MINUTE 1/2's)
Organized 1923

U-14 Commissioner
Anatole Zachs
664-8525

44.	Guadalajara	Jose Coronaeo	648-8040
45.	Golden Gate Cannons	Arthur Smith	552-4069
46.	Vipers	Orion Culver	282-1312
47.	Cougers	Trig Brikeland	588-6383
48.	Pacifica A Team	Jamie Caparchini	991-4791
49.	Toreadors	Dick Cross	665-1366
50.	Presidio V	Jeff Brown	921-4135
51.	Los Agulias	Armando Sanchez	668-0153

Saturday, September 10

2:45 p.m.	44 vs. 45	U.S.F.
1:00 p.m.	46 vs. 47	U.S.F.
3:00 p.m.	48 vs. 49	Polo Field #4
1:00 p.m.	50 vs. 51	Polo Field #4

Saturday, September 17

12:00 p.m.	45 vs. 46	Paul Goode
9:00 a.m.	47 vs. 48	Lowell #2
1:00 p.m.	49 vs. 50	U.S.F.
11:00 a.m.	51 vs. 44	Lowell #2

Saturday, September 24

2:00 p.m.	46 vs. 48	Paul Goode
1:30 p.m.	45 vs. 49	Crocker Amazon
9:30 a.m.	47 vs. 51	U.S.F.
11:00 a.m.	50 vs. 44	U.S.F.

Saturday, October 1

1:30 p.m.	47 vs. 49	Polo Field #3
10:30 a.m.	50 vs. 46	Polo Field #4
12:00 p.m.	51 vs. 45	Polo Field #4
11:00 a.m.	44 vs. 48	White Field (Pacifica)

Saturday, October 8

11:00 a.m.	48 vs. 50	U.S.F.
9:00 a.m.	51 vs. 46	Crocker Amazon
10:30 a.m.	49 vs. 44	Crocker Amazon
10:30 a.m.	45 vs. 47	Polo Field #4

Saturday, October 15

1:00 p.m.	48 vs. 51	Polo Field #3
9:00 a.m.	49 vs. 46	Lowell #2
11:00 a.m.	45 vs. 50	U.S.F.
9:30 a.m.	47 vs. 44	U.S.F.

Saturday, October 22

9:00 a.m.	44 vs. 46	Polo Field #4
10:30 a.m.	45 vs. 48	Polo Field #3
10:30 a.m.	47 vs. 50	Polo Field #4
2:30 p.m.	49 vs. 51	U.S.F.

Saturday, October 29

1:30 p.m.	44 vs. 45	Polo Field #3
12:30 p.m.	46 vs. 47	Polo Field #4
12:00 p.m.	48 vs. 49	U.S.F.
11:30 a.m.	50 vs. 51	Crocker Amazon

Saturday, November 5

12:00 p.m.	45 vs. 46	Paul Goode
9:30 a.m.	47 vs. 48	White Field (Pacifica)
1:00 p.m.	49 vs. 50	Lowell #2
1:00 p.m.	51 vs. 44	White Field (Pacifica)

Saturday, November 12

11:00 a.m.	46 vs. 48	U.S.F.
1:30 p.m.	45 vs. 49	Crocker Amazon
1:30 p.m.	47 vs. 51	U.S.F.
2:00 p.m.	50 vs. 44	U.S.F.

Saturday, November 19

1:00 p.m.	47 vs. 49	U.S.F.
9:30 a.m.	50 vs. 46	U.S.F.
9:00 a.m.	51 vs. 45	Polo Field #4
10:30 a.m.	44 vs. 48	Polo Field #4

Saturday, December 3

10:30 a.m.	48 vs. 50	Polo Field #3
10:30 a.m.	51 vs. 46	Polo Field #4
9:30 a.m.	49 vs. 44	U.S.F.
11:00 a.m.	45 vs. 47	U.S.F.

Saturday, December 10

11:30 a.m.	48 vs. 51	Paul Goode
1:00 p.m.	49 vs. 46	Crocker Amazon
10:30 a.m.	45 vs. 50	Crocker Amazon
11:30 a.m.	47 vs. 44	Polo Field #3

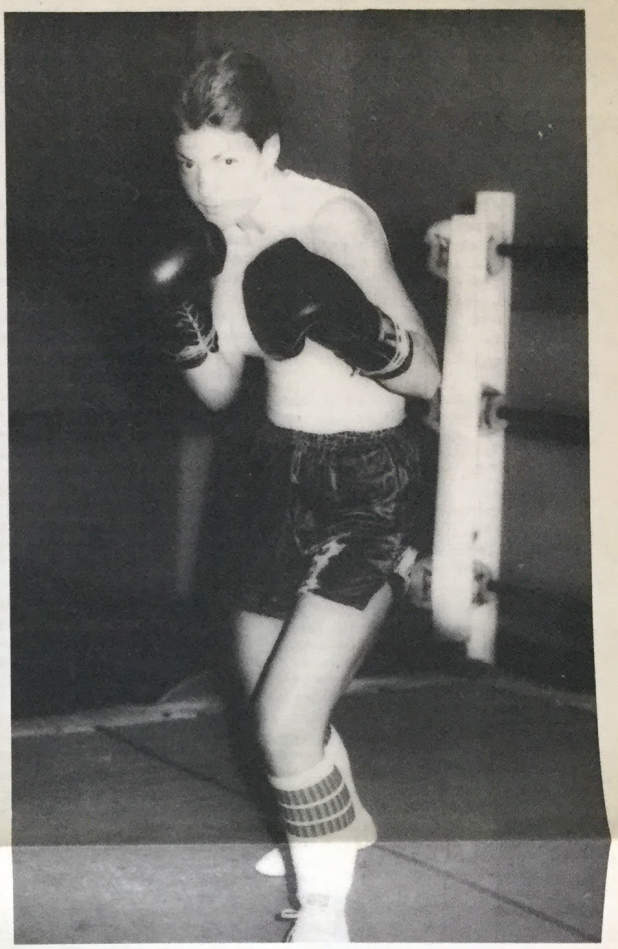
Saturday, December 17

9:30 a.m.	44 vs. 46	U.S.F.
11:00 a.m.	45 vs. 48	U.S.F.
10:30 a.m.	47 vs. 50	Polo Field #4
12:30 p.m.	49 vs. 51	Polo Field #3

IMPORTANT

A soccer clinic for all players will be held at 10:00 a.m., September 10, 1983, at U.S.F.

P.A.L.'s NEW HEAD COACH



angel rodriguez

by Desire

After a month long summer break, the Police Athletic League has re-opened its boxing program in the National Guard Armory at 14th and Mission Streets.

Angel,the Tattooed Rose, Rodrigues will succeed former director of boxing, Bill Mateo. Angel is a licensed manager/coach and rated #1 in world professional flyweight competition. She is a graduate of the P.A.L., herself, and has been boxing for 5 years. She has 2 1/2 years coaching experience with the Amer- ican Boxing Federation at P.A.L. and is also the founder of the East/West Women's Boxing Association as well as a local women's team. The team's purpose is in part to promote women's boxing both amateur and professional and working for further recog- nition of the sport.

According to executive P.A.L. director, Sgt. Herb Lee, "women in sports are one of our top priorities and use of our facilities here is only one measure of our support for them."

Boxers are trained by a staff of 5 qualified coaches whose goal is to develop personal fundamentals of self-defense, team camaraderie and sportsmanship, consistency, self-discipline as well as a winning boxing team.

P.A..L.'s quota of 25 is presently filled but interested participants are urged to call 431-4933 or write P.A.L. at 337 14th St. 94103 to get on a waiting list.

The gym is open M.-F. from 3:30 to 7 p.m. for boxers 10 to 18 years of age. Classes are for both sexes. A women's class coached by Angel Rodriguez meets Mon., Weds. and Fri. from 7:00 to 9:00 p.m.

P.A.L.'s next scheduled event, or "smoker" is tentatively set for october 8 and will include women's amateur exhibition fights.

Sgt. Lee and P.A.L. coordinator Sgt. Joe Mollo are developing plans for expoandecommunity programs such as self-defense techniques for seniors in upcoming months. Keep an eye out for them.

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North Mission News

September, 1983 Vol. IV No. 7

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S.F. JAILS: NO WAY

photos by Dana Smith

by Peter Plate & Ken Tray

Sheriff Calls Bryant St. "A Pit"

We did not know what to anticipate from Sheriff Hennessey, the custodian of San Francisco's city/county jails and the official conductor of all San Francisco evictions. The lawful duties of Michael Henessey are ironically juxtaposed to his political ties within the progressive wing of the Democratic Party and his reputation as afficionado of punk rock & roll.

As we had been inspired initially by the likelihood of eviction at the Goodman Building, we began by asking Sheriff Hennessey about his role in the eviction process.

"I try to handle evictions in a humane way," he replied. "I'm a good sheriff with good programs. I'd like to think I do this better than others."

The sheriff made reference to his staff of six VISTA workers who try to resolve problems relative to imminent evictions. Hennessey went on to say that, "when informed of problems, usually involving the elderly and disabled, our VISTA workers will contact these people. In many cases we found alternative housing."

(Ed note: While the intent behind the VISTA program is undoubtedly well-intended, by the Sheriff's own admission, less than half of those evicted annually are contacted and only a portion of these helped through temporary alternatives.)

Despite the altruism in programs such as this, the sheriff's dept., every Wednesday, recreates its institutionalized role of carrying out evictions.

Evictions in San Francisco are generally the forced removal of low-income people from existing housing stock. This process is enacted within the context of urban redevelopment. In this, Sheriff Hennessey is given no chance to affect social policy. He has stated that he can humanize the front line, however, the very act of eviction. In the case of special evictions, what Hennessey calls "high community awareness" evictions, he conducts them personally. The Goodman Building artists' struggle and subsequent removal was an encapsulation of the sheriff's design to personalize an eviction. His willingness to talk to and reach an agreement with the tenants clarifies an unstated dilemma: Does the sheriff's approach sublimate the social tension of evictions thus leaving public awareness of the growing displacement of affordable housing and lower-income residents?

We moved on to one of the most imperative subjects of the day, (Ed note: and the central issue in Hennessey's upcoming campaign.): the conditions at the city prison and county jail facilities.

"Overcrowding is the greatest problem of the county jail system," according to Hennessey who went on to say that the city jail is a "pit". This

continued on page 8

Inside:

Guerrero St. Condos
The men, money, & Mess
p. 2

INCITE Centerfold

NOMAC's Future p. 16

Soccer:
Mission Style p. 20

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by D Urbane F Gorilla

CONDOS OPEN: *No units low income!*

How to Tell Condos From the Projects

It is with a heavy heart that this gorilla notes the metastasis of yet another ineptly designed Berlin-Bunker-Renaissance version of that societal cancer known as the condominium. The condo is an architectural concept that allows the upper income levels to revel in all the claustrophobic, mirthless, seaminess previously the provenance of the inhabitants of the garden variety slum. The condo represents the very latest evolutionary plateau in the rapid development of human cupidity and at the same time is the consummation of man's ability, through technological achievement, to express his deep-seated hostility toward his environment and self. When the construction of living quarters has as its chief characteristic a degree of discomfiture to the inhabitants that increases in direct proportion to the price of the habitation, housing from hell has arrived. "All Hail Dolores Plaza!"

Lest this triumph of man's battle with personal happiness (the condo) be confounded with his disservice to fellow man (the slum) please note: The condo can be distinguished, in most cases, by right angled stucco and stainless steel arrogance intended to guarantee the maintenance, if not the maximization, of hostility and mistrust between the occupants of the respective structures. It would be seen that this socially disruptive antagonism is something condo-developers believe to be one of the cornerstones of American civilization as they have in cement and steel laid the basis for its enshrinement across the visual and political landscape of this city in a campaign driven in total by greed.

Now Showing--Dolores Plaza. The Beast is Awake.

Now Showing--Dolores Plaza. The Beast is Hungry.

The Men Behind the Mess: The D, the L and the Z

Arthur Zanello of Combined Realty and DLZ (Gerald K. Dows, David Levy and Arthur Zanello) Mortgage Co., both located at Guerrero & Market, is the gentleman peddling the bunkers at Fort Suckerville. Zanello and partner Martin Gaewhiler own the condo-nightmare under the name Linnat Corp. Mr. Zanello has a fondness for owning things via corporate entities rather than in his own name. But this has nothing to do with the history of previous Zanello properties or interests in such as the Dalt or Argyle Hotels.

The Dalt Hotel at 34 Turk Street became notorious throughout the Tenderloin for the brutality and intimidation that then tenants were subjected to by management. These residents and their attorneys alledged that the building's owners Yellowfin Properties (Dowd, Levy, Zanello) were attempting through force to empty the building and convert it to condominiums.

At the same time at the Argyle Hotel 146 McAllister St., The D of DLZ was featured in a Warren Hinckle piece entitled "The Man Running for Bad Guy" which described his attempts to evict elderly, long term tenants from that residence in his admitted goal of converting it to tourist use. Dowd blamed his need to do so on the rent controls enacted by the city that very year stating, "If it wasn't for rent control, I'd still be Joe Nice Guy."

The next month the city enacted an ordinance banning further conversion of residential hotel units to tourist use so to an extent Zanello's partner, Dowd inspired the legislation by his sheer nastiness so could be considered a "nice Guy" still.

Back at the Dalt, history was being written in murkier waters. Intimidation of tenants at this 180 unit hotel was the eventual cause of the lawsuit brought against the D, the L, and the Z, a case decided in favor of tenants in 1982 with hefty cash judgements being awarded them.

continued on page 6

if you work or live in the neighborhood,

THE NMA

is important to you.

SEPTEMBER MEETING

El Buen Pastor Church
439 Guerrero (near 16th St)

Tues. the 20th
7:30 pm

topics for discussion at our next meeting will be:

The Gartland Pit:
does lack of maintenance for the past 8 years constitute an obscenity and grounds for community control of the site?

Dolores Plaza:
have developers met obligations for low income units (15%) promised in 1980

Mission Stop:
do you want the former Doggie Diner to sell beer and wine?

Nominations:
We'll be taking names for vacant executive board positions

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April '81

LETTERS

"what the Energist work of
s to fear . . . is the possibility
across as boring." Ms. Co-
merits attention in psychic
the unparalleled acts of ani-
epathy that must have accom-
er research. We should only
efforts are not cheapened by
tion of the yellow press (Nation-
rer headline: "Picture Speaks
Critic").

s. Cohen must be warned that
world is a cruel and heartless
even though she pauses deftly to
us that hers is "this first essay
nergism" she must solidify her
immediately or the spring sea-
eveal a major Energist show at
ey with Ms. Cohen lucky to be
in the catalogue. My advice to
ublish, as soon as possible,
n: The Early Years," "Ener-
Roots Including Stellas of the
s" and "Energism Revisited:
ond Generation."

—Michael Findlay
New York, N.Y.

onny H. Cohen replies:

ENERGISM, Mr. Findlay, is attitude—
owhere do you address the issue of
ttitude.

ENERGISM, Mr. Findlay, is emerging—more and more works exemplify the "outer-directed, active and aggressive attitude" of Energism.

ENERGISM, Mr. Findlay, is all around you—are you feeling uncomfortable?

Kudos for Kertess

To the Editor:

As a loyal subscriber to *Artforum*, I want to thank you for your lead article in November by Klaus Kertess entitled "Figuring it Out." Kertess deserves three cheers for showing us that art can be written about clearly and understandably. I also appreciate the concern for honesty that comes through in Kertess' work.

—Phil Schrager
Omaha, Nebraska

Launching P.A.D.

To the Editor:

P.A.D. (Political Art Documentation/Distribution) is a motley crew of artists of all ages and esthe[illegible] and into New York [illegible] relationship between [illegible] cultural groups and liberal/left political organizations. Our core is an archive of documentation on international political art, housed in New York City at P.S. 64 on Avenue B and 9th Street, under the auspices of Seven Loaves, an arts umbrella group. We are writing to solicit material from all artists who see their work as socially concerned—as commentary, protest, imaginative outreach, community interaction or metaphorical provocation. We follow a general Left perspective and interpret "social concern" in the broadest sense.

The "distribution" part of P.A.D. is more specifically issue-oriented. Our public events are designed to bring together artists and activists. Open meetings are held the second Sunday of each month. We've just begun to publish a newsletter which will provide a forum for ideas and show selections of what's coming into the archive. We will also print original magazine works by our members. In the next couple of months we are sponsoring several events on taxes and militarism in conjunction with a citywide project of original art works in local public places. We're leading up to a big national exhibition and conference in the fall—tentatively titled "Whose Realism? Whose Reality?"

P.A.D. wants to stimulate the dialogue between artists and the people they think they're working for. We do *not* see the individual artist's gifts and needs being replaced by a dogmatic notion of social work. We *do* want to combat the insidious idea that you have to leave the world to make art, or leave art to be in the world. Esthetic integrity and social responsibility are not the same thing, but they overlap.

We welcome input from all over, especially ideas about how we can best interact with artists outside the city. The first step is to send us your work so that the archive will be as inclusive as possible. The[illegible]ed by people all [illegible] doesn't have to be your own work.) We welcome slides, photos, posters, texts, clippings, publications and other multiples but can't accept responsibility for original (one-of-a-kind) material. Please send everything to P.A.D. c/o Seven Loaves, 605 East 9th Street, New York City, New York 10009.

—Jerry Kearns, Lucy R. Lippard, Barbara Moore, Herb Perr et al.
for the P.A.D. core group

Ms. Credit

To the Editor:

I would like to draw the attention of your readers to the study "Dali the Mythomaniac" included in a special issue of *XXe Siècle* (Paris, 1980) devoted to Salvador Dali. This article, which appeared under my name, is not by me but by Elena Calas. It was originally published in *Coloquio/artes 21*, (Lisbon, Portugal) February 1975. A copy was sent the following year to *XXe Siècle*, for publication in French. Adding insult to injury, the article appeared without the author's knowledge in a volume (based on the *XXe Siècle* issue) entitled *Homage to Dali*, (New York: Chartwell Books, Inc., 1980). Excerpts of Elena Calas' article were included by me (with due credit given to *Coloquio*) in "Three Oblique Situations," *Artforum*, May 1980.

—Nicolas Calas
New York, N.Y.

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I have seen the future of Avenue B: Pat Hearn at her gallery

The Hot Bottom

Art and Artifice in the East Village

By C. Carr *with photographs by James Hamilton*

(Continued from page one) in the last year bringing the total on my list to 32—although Nine has now closed, I never found the Runners Club, and I stopped adding new names a month ago.

Suddenly, it looks like everybody wants a piece of the neighborhood. Amsterdam had a "Best of the East Village" show last fall. Some of the "hot" artists are popping up in Barcelona, Tokyo, Queens. . . . "In Berlin," Deborah Sharpe of Sharpe Gallery tells me, "they all wanted to know about the East Village." Back home, Gracie Mansion has doubled in size and Civilian Warfare's looking for a building to occupy. The buyers are here—Europeans, collectors who use the Whitney Biennial as a shopping list, and upwardly mobiles who are part of an expanding market for art. The highly publicized "energy" of the scene feels something like gold rush fever.

"The hot bottom to the art market" is how Jay Gorney characterizes the East Village—a place where collectors come to "drop their change." Gorney, who will curate the "Evolution" show at East 7th Street Gallery in April, was associate director of Hamilton Gallery on 57th Street for seven years. He points out that the top of the market is very active as well, with collectors just itching to plunk down tens of thousands for something like a Salle or a Baselitz, while the middle of the market is "closing down." Uptown, "you can get a print by reputable but not trendy artists like Elizabeth Murray or Jennifer Bartlett for $500-$4000. In the East Village, you can get an *original painting* for $600-$800, and most galleries have work in the $150-$200 range." Local artists who now have a rep—Futura 2000 and David Wojnarowicz, for example—can sell for $6000 to $8000 tops but, as the legend goes, you'd pay more for it uptown. The highest figure I'd heard in the neighborhood was $10,000 for a Richard Hambleton, but just the other day I heard $20,000 for a Kenny Scharf.

Money and status are the elephants wandering through the art world we're all supposed to pretend we don't see. An unspoken etiquette attends to the clumsy things. One day, I witnessed a beastly blunder at the old Mary Boone gallery, when a rather plain, unfashionably dressed woman approached Boone and bellowed, "How much is that painting?" Boone handled it well, murmuring something like "it's sold." She sells selectively, of course, to the Right People.

I can't imagine this scene taking place at an East Village gallery. As Deborah Sharpe put it, "Our spaces are not intimidating." And prices are usually posted on a typewritten sheet at the desk. C.A.S.H. Gallery addressed the issue head-on with a show called "25 cents to $25,000." At Sensory Evolution, dealer Steven Style asks artists to give him work he can sell for $50 or under, $250 or under, and $500 or under. Many of the dealers say they like having cheaper work so artists or young collectors can buy. The sold-out Rodney Alan Greenblat show at Gracie Mansion, favorably reviewed in *Art in America*, had work starting at $5 (ranging up to $3500). The Sue Coe show at P.P.O.W., favorably reviewed in *ARTFORUM*, included prints for sale at $20. I could even afford that, and I begin to think how wonderful it is that these are MY galleries in MY neighborhood serving MY needs.

Then, later, on a Saturday night, I

VOICE ARTS

squeeze into an opening at some exbodega where typically half the crowd has to stand out on the sidewalk and a "waiter" in tails twirls by with drinks on a tray, and I see the same people in tall hair and lizardskin pants who had been at an opening in Soho just hours ago. Clubland cool seems to have filtered into the galleries, especially with these weekend openings, everyone dripping attitude and on the make. Maybe the hideous pictures on the wall had put me in a cynical mood, but I couldn't help thinking that the problem in coming full circle from a gallery where they won't tell you prices is that sometimes they offer you nothing *but* prices.

In Soho or uptown, an artist might think of paintings as pure product, but certainly wouldn't brag about it. In the East Village we have, for example, Mark Kostabi, who says his middle name is "et" (as in "Mark-et"), and who told the *East Village Eye*, "paintings are doorways into collectors' homes." In Soho or uptown, artists labor toward that one show a year, bring in the work, and there's a hushed moment. In the East Village, certain painters, like Kostabi, are getting massive exposure, appearing in dozens of shows simultaneously, working with three or four dealers, and showing at the art bars—Kamikaze, No Se No, The Cat Club, Beulah Land. . . .

When I talked to Jay Gorney about the market, he said he thought a lot of the work shown in the East Village was "mannered." One artist I talked to used the same word but took it further and pointed out that you usually see mannered work after something good has come along and everyone's trying to copy it. "In the East Village, it's happening backwards. It's starting at the decline stage—derivative, commercially oriented, and decorative. Everyone's waiting for it to get good."

"It's depressing to see what people are making," says Peter Nagy of Nature Morte, "but neo-expressionist figuration is good for the market." Nagy shows conceptual work at his gallery; he expressed distaste for the East Village "look." What people seem to mean by that is cartoony figuration, painted quickly, probably meant to register quickly, often helped to that end by simple shocking imagery. Often the paintings are small in size. I

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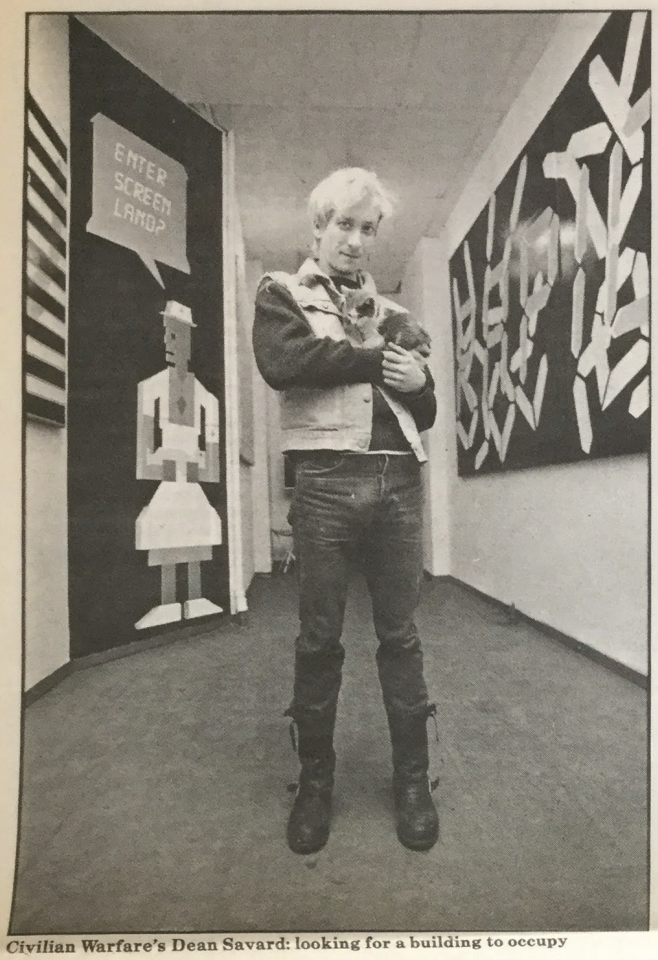

Civilian Warfare's Dean Savard: looking for a building to occupy

might use words like "crude" or "garish" to describe them. Work like this is shown at just a few of the 30-odd galleries but it's what people associate with the neighborhood.

Last year I would have said East Village art was street art taken indoors, like the best "East Village show" I ever saw: the abandoned Pier off Spring Street where David Wojnarowicz, Mike Bidlo, and others painted images on the damp crumbly walls and worthless fixtures. I also appreciated the Pier as a lesson in how trendiness can ruin an artist's intention. When I visited last fall, a fashion photographer was using the space for background, much of the art had been stolen or destroyed, and the artists had long since stopped working there.

Rene Ricard's article on Fun Gallery in the November '82 *ARTFORUM*, the first insightful writing about the East Village scene, was really an article about "making it"—about stardom, illusion, the future (the bomb), and the art world socializing one is usually too discreet to talk about. But a young artist hustling slides around to galleries is going to talk about it. "Slides are not cool—you should go to parties and try to be friends with the right people," one dealer told an artist who told me. As Rene puts it, " . . . one's behavior, one's merest gesture, too much muscle, the wrong shade of lipstick, a casual word influences and can ruin the campaign of a lifetime."

I ran into Rene at an opening for Lee Quinones and Kathleen Thomas at Barbara Gladstone and asked if I could interview him about the new East Village gallery scene. "Never! I won't talk about it. I don't believe in the East Village! Wait, I'll write it down." He took me into the gallery office and began to write on a card: "I don't believe in the East Village. The idea is vulgar and corrupt, a journalist convenience term that has nothing to do with art. Great art surfaces and to relegate it to neighborhoods is the nadir of vanity." He told me to say that he had refused to make a statement. I had the card in my hand and told him I thought this *was* a statement. He took the card back and wrote, "Rene Ricard refused to make a statement because" and said to put that at the beginning of his quotation. He said he wouldn't even go to the new galleries, except that he had that very afternoon because a millionaire came down and took him around in his limo. He told me that **Julian** had bought a painting at an East Village gallery but when he hung it over his Twombly, the Twombly BLEW IT OUT OF THE ROOM so **Julian** took it back. He said it was inside stuff and I could quote him.

The events Rene reported on just a couple years ago are now legends—how it all began in Fun (gallery), with artist Kenny Scharf naming the place and dealer Patti Astor thinking maybe they'd rename it every month. The first galleries were like the plot of a Judy Garland/Mickey Rooney musical. "Hey, let's start a gallery . . . " As Gracie Mansion relates it, "I was created by the media." When she started showing work in the bathroom of her apartment, she wasn't committed to dealing art; but a reporter from the *Voice* showed up and asked, "What's your second show?" Civilian Warfare was Dean Savard's studio, open only at nights and on weekends because he and his partner Alan Barrows had to work regular jobs; the gallery didn't sell even a poster for 14 months. These three galleries are now acknowledged by many as the most successful in the neighborhood, though oddly, they each appeal to very different kinds of collectors. Civilian sells mostly to Europeans, Gracie sells to "the same people who buy from Mary Boone and Charlie Cowles," and Patti Astor told me a month ago after the Fab Five Freddy show that she had sold work of his to Francesco Clemente and two banks.

New ideas of what a collector, a dealer, an artist, a gallery can be—they're all being tried out here. Take the simple mat-

Continued on next page

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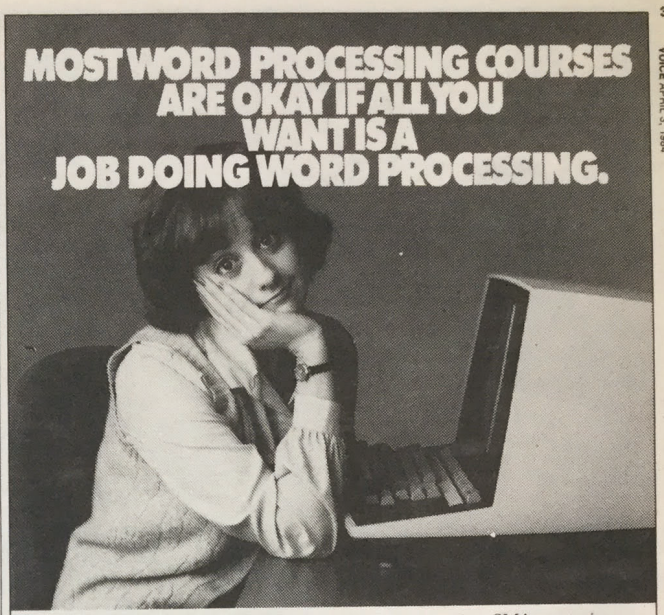

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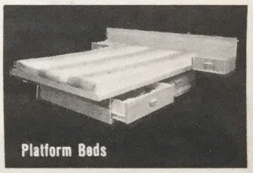

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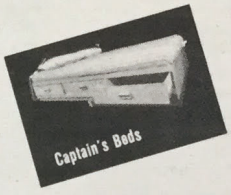

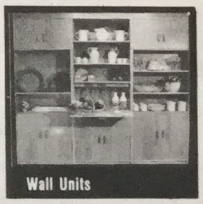

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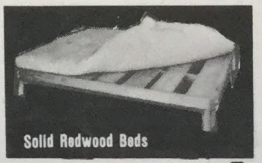

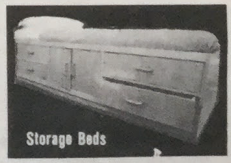

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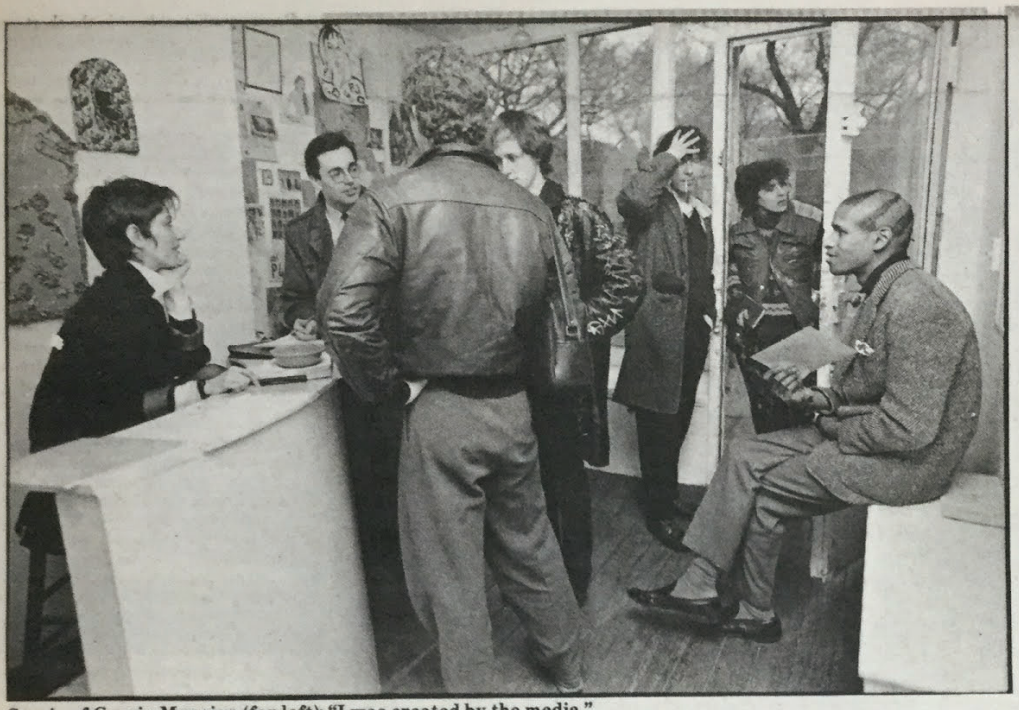

Gracie of Gracie Mansion (far left): "I was created by the media."

Continued from preceeding page

ter of presentation. When I went to Sensory Evolution, I walked through a vestibule that had been draped in black plastic; a strobe light blinked at my feet. I struggled to find a way into the gallery through the plastic and eventually asked what was going on with the door. Steven Style informed me that I had just passed through a "sensation chamber" because this was, after all, a show called "1984." A month earlier, I'd been to Gracie Mansion. She and her partner Sur Rodney Sur had just opened their "Salon," a group show. They had moved in some chairs, redone the floors, painted the walls hospital green, moved in a rug and a refrigerator. She said they liked to change the feel of the place for each new show, right down to the color of the walls.

Maybe only a dealer who'd started out as an artist—as these two did—would go to the trouble. All the first galleries here were opened by artists showing their friends or other unknowns whose work they admired. But nearly all the new galleries are run by people who've always wanted to be dealers. They're in the East Village because it's the only neighborhood in town where they could be part of a gallery scene and still afford the rent. The landlords are happy to have them, in some cases providing a new dealer with one of those hard-to-find East Village apartments. Steven Style mentioned that his landlord was going to let him paint a neighborhood gallery guide on a wall near Avenue A.

"We're raising the property values," says Nina Siegenfeld of New Math, taking me up to the apartment she and Mario Fernandez share a door or so down from their gallery, because "people always want to see how we live here on the Lower East Side." She'd taken some people from an Indianapolis museum up there just the other day and they'd found it so interesting. She and Mario had a lot of work up on the walls, a mattress on the floor, a broken-down couch in the living room. "Instead of living better, we're using our money to buy ads."

Turns out Nina moved here months ago from the Upper East Side. Mario had moved from a "really bad neighborhood" at 4th Street and Avenue D (my old block!). Their gallery had been a Puerto Rican social club closed by the cops after a shootout. The landlord was very fair and had even taken a painting instead of rent for the first two months. Nina feels "a responsibility to the neighborhood" and has organized a show at the candy store on the corner; all the people in the building will do art on matchbooks and the winner will get $10. I have an impulse to think they can't know any better—they're too young. A year ago, Nina was an SVA student; now she teaches there, a course on how to present work to galleries.

Lately I've seen flyers up all over the neighborhood soliciting work for some antigentrification, antigallery show apparently sponsored by P.A.D.D. (Political Art Documentation and Distribution). But I haven't been able to determine the where, when, and how since someone's deliberately torn this info from every one of the flyers. I think this means something, dear P.A.D.D. members. I think it means you're too late. ■

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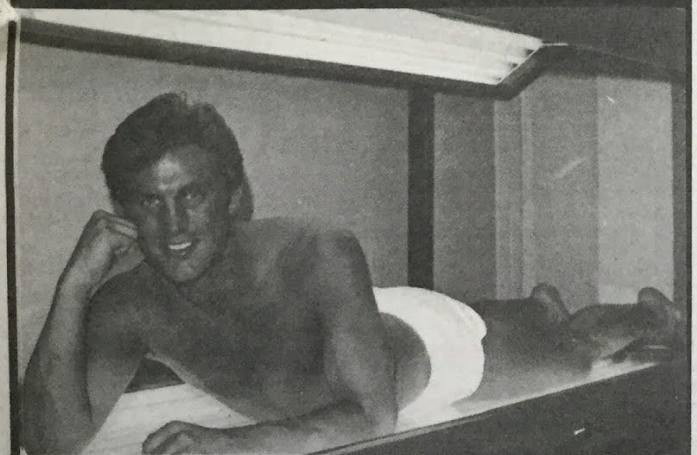

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Commoner (P.8)

A PASSION FOR KATHLEEN TURNER

Andrew Sarris (P.49)

The Hot Bottom

Art and Artifice in the East Village

By C.Carr

The first time I saw Pat Hearn Gallery I was walking home down Avenue B around midnight. Perhaps that was what made the gleaming astonishing almost absurdly out-of-place Light Thing on the corner of 6th Street and Avenue B seem so like an apparition. Like "I have seen the future of Avenue B and it looks like a maximum-security shopping mall." One of the artist friends with me said he had dropped his slides off there during renovation and they were practically back in his mailbox by the time he walked home.

The art world baby boom in this nabe continues to be the story of the season. Twenty-six galleries have opened *(Continued on page 38)*

DICK AND JANE IN THE BUTCHER SHOP

Michael Feingold (P.89)

VOICE MAY 1, 1984

HARD TIMES

By Eve Ottenberg

The Big Blacklist

Let's start with the obvious. Landlords clearly have long kept tabs on fractious tenants. A bounced rent check, complaints from a neighbor about how the dog serenades the moon, even a little tenant organizing might not suffice to get a person on a list of "undesirables." But anything much more unruly might well cause one difficulty in renting another apartment. Or so the logic used to go. Well, things have changed lately, and not for the better.

Like banks, landlords now have their own, spanking new national system of credit rating. Unlike the financial setup, the real estate one is entirely unregulated. Last month, however, it came one step closer to government control, at least in this state. A bill to curb tenant blacklisting, sponsored by Ralph Goldstein (D-Queens) and Jose Serrano (D-Bronx) made it out of the assembly and into the Senate Consumer Protection Committee. Senate sponsor is John Daly (R-Niagara Falls). Says a spokesman for Goldstein: the bill's "chances are good."

According to Goldstein's March 22 statement, "certain organizations provide landlords with information about tenants who have been labeled as 'troublemakers' in the past." Alas, such troublemakers are not merely deadbeats. Nor is the term restricted to that class of rambunctious tenant who likes to vacuum the apartment at 3 a.m. or move out with the kitchen sink in his suitcase. No—as Goldstein observed, a troublemaker may be someone who organizes other tenants, reports housing code violations, or even makes too many complaints to the landlord. Worse still is lack of a legally guaranteed right to know. Tenants are placed on a computerized list, given a negative report, and then, lo and behold, they cannot rent a place to live. Since they never know why, they cannot confront the accuser or correct the error.

Goldstein's spokesman, Gene de Santis, has a file on seven companies that offer their services nationwide. They have headquarters from Minnesota to Colorado to California. "Two years ago when we started investigating this," de Santis recalls, "we had someone from our office call these agencies and pose as a landlord. And they made it very clear they'd help us avoid undesirable tenants, and tenant organizing was one of the criteria that would make you undesirable."

Unfortunately the new bill seeks only to curb the blacklisting, which is a pity in my view. Why not nip this evil practice in the bud with fines, penalties, and public stigmatization? "The use of consumer reports by landlords to scan a prospective tenant's credit standing, eviction history, and so forth," said Goldstein when the bill first went to the senate, "is a relatively new procedure which has spurred a rapidly growing industry." Today's blacklist is tomorrow's business as usual.

And just because you rent in New York doesn't mean you aren't on a computer list in Colorado.

Red/Nazi Plot

A little poster has been making the rounds of the Lower East Side in recent months, courtesy of the American Property Rights Association. This is the group that, some years back, had volunteers at a municipal rent stabilization hearing wearing labels pinned to their lapels that read: "END RED NAZI RENT CONTROL." Latest literary efforts from APRA go like this: "We, the law abiding landlords of rent controlled and rent stabilized apartment houses, led by the unknowing politicians in Albany and in City Hall, are doing the impossible by providing housing for the ungrateful tenants for so long . . ." etc. etc. Uproar over the expulsion of the Orchidia restaurant must have prompted these latest whining *ecrits*. And speaking of the Orchidia . . .

Restaurant Ousted, Landlord Unrepentant

That should have been the headline on the Orchidia's obituary in some newspaper, somewhere in New York. Instead, silence. Not one pica. After 27 years of pizza and pirogi on Second Avenue and Ninth Street, Maria Pidhorodecky, widow, 58-year-old survivor of World War II, and veteran of a Ukrainian DP camp has been unceremoniously put out on the street and out of business by her landlord Sidney Weisner. What's she supposed to do, get a job as a waitress? Some weeks back Pidhorodecky made a statement, printed up and distributed by the Lower East Side Business and Professional Association: "It's not fair. So long to work and build a business and one man can take it all away. It's not only me. It's all over. If it's the law, then the law should be changed." You bet it should.

Early on the morning of April 17, unknown urban guerrillas painted the entire sidewalk in front the defunct Orchidia blue and in white stenciled the slogans "Bring Back the Orchidia. Stop Gentrificiation. Boycott This Store." By noon, the white lettering had been painted over. On April 20, big signs saying "Boycott This Store" in an unidentified sticky substance appeared on the windows.

Meanwhile a lot of people are working for commercial rent controls in the state and city. Some of them showed up at the restaurant for a good-bye Orchidia party earlier this month. At any given time that evening the tiny restaurant was packed with roughly 50 people. Sundry cable TV crews appeared. One bunch of well-wishers unfurled a banner that read "Long Live the Orchidia." Exclaimed local businesswoman Lucille Krasne: the eviction could "make your blood boil."

Also on hand were a number of reporters from out of town papers like *The Boston Globe* and staffers from the offices of various pols. Longtime tenant organizer Francis Goldin of Cooper Square Community Development Committee chatted with Abe Lebewohl, owner of the nearby Second Avenue Deli. Out on the sidewalk the four-piece On the Lam Street Band played in the warm breeze far into the evening. Locals came and danced.

"I brought French bread from Ninth Avenue," remarked tenant activist/feminist sleuth Harriet Cohen, which seemed to me a nice emblem of community support—Hell's Kitchen donating bread to Loisaida now that the Orchidia's gone.

GOLES' Goals

"We are the most effective antigentrification group," says the Good Old Lower East Side's Susan Leelike about my recent mention of GOLES as a gentrification group anent ticket men who dwell on the Bowery. No question GOLES has many worthy achievements to its credit—from representing low-income tenants and senior citizens to helping prevent the city from closing the Ottendorfer Library. But on the matter of municipal condemnation and takeover of the Kenton Hotel, GOLES opposed and still opposes condemnation—a position I regard as helpful to gentrifiers, hence my use of the word. ■

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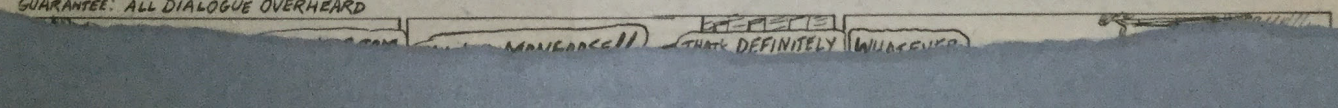

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ART BEAT

The Politics of Culture

BY RICHARD GOLDSTEIN

Challenge Mania

The New NEA

The streets of Long Island City will glow with green hair and fuschia eyeshadow on October 17, as P.S. 1, the combination workspace and showplace for emerging artists, opens its doors for the fall season. It promises to be the usual 18-ring circus, and in the center ring, an independent curator named Richard Flood will present *Beast*, a show that plumbs the mysteries of anthropomorphic art.

Such terrain seems typical of P.S. 1, the home of art before its time. But this year, there's likely to be a crucial change in the gallery's m.o. Unless its board decides otherwise, the management will be charging admission for the first time. It's only $1 and just a suggested donation, but that little box at the front door may mark a turning point in the history of alternate spaces.

As an outgrowth of Soho in its early, radical phase, these nonprofit institutions were intended to foster interdisciplinary art in a setting that was neither gallery nor museum. There were to be no permanent collections, and no art for sale. Though a number of alternate spaces (most notably, the Kitchen) developed strong curatorial staffs, an essential feature of this new strategy was to draw directly from the art community by investing authority in "guest" curators from outside the sponsoring institutions. "A support staff with curatorial skills" in how Alanna Heiss, executive director of the Institute for Art and Urban Resources, which operates P.S. 1, describes her organization. "Instead of having a single point of view established by the institution, we can juggle and change and have many provocative points of view. We can become a forum, not only for new art but for new art ideas."

The combination of independent curators and aesthetically neutral spaces caught on during the '70s, partly because it seemed to complement the Carter administration's strategy for urban renewal (the NEA was quick to sense the value of converting idle real estate to art spaces), partly because artists working in the new conceptual modes felt particularly oppressed by the curatorial bias toward collectible objects. "Five curators at two L.A. museums controlled the destinies of all the artists who lived here," says Bob Smith of the Los Angeles Institute for Contemporary Art (which, like P.S. 1, uses independent curators for nearly all its shows). In cities like Cleveland, Buffalo, and New Orleans, where a small group of curators could form a cartel that dominated exposure and sales, alternate spaces flourished.

Times have changed. When the staff of P.S. 1 called the National Endowment for the Arts a few weeks ago to ask why its grant had been cut in half, a panelist replied that the NEA was concerned about the lack of revenue produced by P.S. 1. Thousands of artlookers pass through its portals every opening day, usually without any money changing hands. On the few occasions when P.S. 1 charges admission, the gate has gone entirely to the artists involved. Now, the NEA wants P.S. 1 to earn—and keep—what it can at the door. Museums do it, the NEA reasons; but Alanna Heiss insists that galleries don't—at least, not for stationary art. And, though she admits P.S. 1 had been weighing an admission charge for the past two years, "If it becomes a battleground, I guess we'll have to reconsider. Nobody likes to be told what to do."

NEA deputy chairman Hugh Southern insists, "We haven't required at any time that an art space which customarily doesn't charge admission do so in relation to a grant." But P.S. 1, he suggests, is less an art space than a "presenting organization," the funder's term of choice for performing arts facilities. As a veteran arts administrator and a highly effective director of the Theater Development Fund, Southern brings a strong performance bias to his job at the NEA. He appears to have applied that bias to the problem posed by alternate spaces—which showcase not just visual art but music, dance, video, and that enigmatic genre known as performance art.

NEA guidelines specify that grants for presenting organizations be based in part upon the collection of admission revenues; and according to Southern, "any revenue that brings in independent groups rather than directly presenting work that it's produced" can be considered a presenting organization. That means alternate spaces which use "guest" curators rather than relying on a staff to produce the shows they exhibit will henceforth be regarded as presenting facilities, and may be encouraged to charge admission. "We've never required an institution to charge admission," Southern reiterates. "We've never required an institution to charge admission," Southern reiterates. "We've suggested it." But in an arena like alternate spaces, where state and federal funding comprise up to a third of the total budget, a suggestion from the NEA is an offer than can't readily be refused. Southern estimates that "hundreds of organizations across the nation may be involved." Some already charge admission, but many don't.

"The whole character of our exhibition programs would change if we were measured for grants in terms of how much revenue we produced," says Bob Smith. "It's implicit that we'd start thinking of exhibitions that are popular, and most experimentation isn't popular. If it's really new, it's in an area where most people don't think it's art yet."

To the director of a major New York alternate space, who wanted to remain off the record for fear of alienating the NEA ("They are so touchy these days"), the new admissions policy is proof positive of the agency's drift away from aesthetic innovation. "We've had a continual battle with the NEA over performance art," the director says. "My general impression is that they're treating it as a sort of kicked-around stepchild. In an age of cultural conservativism, it's easy to spit on artists who collaborate from different fields. They simply can't register the clout to fight back."

Producers and presenters of experimental art are right to be paranoid, given the burgeoning conservative attack on modernism—especially in its contemporary incarnation. Such politics notwithstanding, Hugh Southern insists the NEA "continues to be interested in interdisciplinary art"; and in fact, its latest round of challenge grants, announced last month, includes $100,000 for the Kitchen, one of the nation's best known showcases for formal experimentation. The problem, Southern asserts, is not with genres but with venues. "We have some questions about how much we should be giving to presenting organizations as opposed to the producers and creators of art."

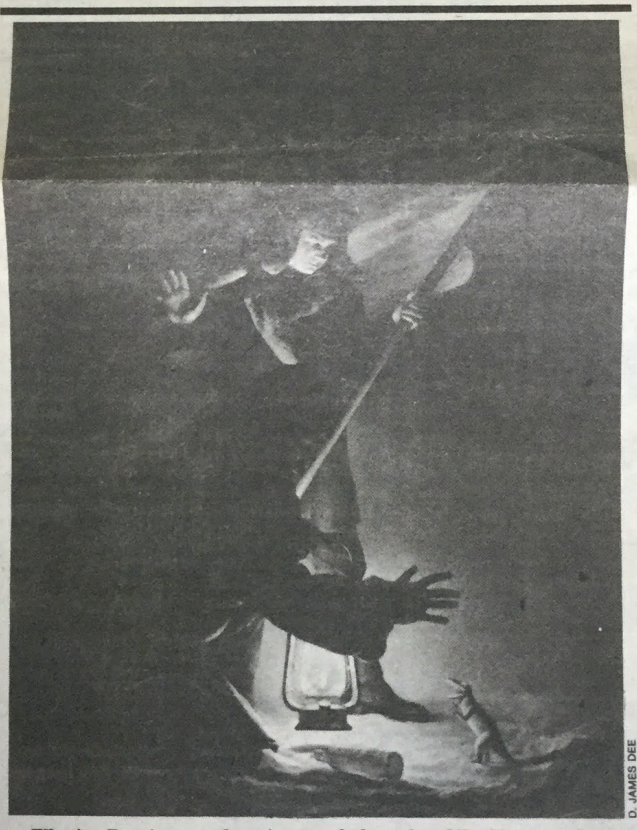
An old debate within the NEA, over the relative merit of subsidizing artists and companies as opposed to creating and maintaining institutions for the presentation of art, appears to have resurfaced under chairman Frank Hodsoll. "I need to convince the chairman that presenting organizations are a crucial element," says Renee Levine, newly hired director of the NEA's Inter-arts program, where much of the federal money for alternate spaces originates. The $4.3 million budget for that program is down by about 25 per cent—"one of the big cuts" in the endowment's recent retrenchment, according to Levine. "We're going to have more and more people who aren't thrilled," she says, "but I can't help it with a declining fund."

Levine predicts that cuts in her budget will be even more drastic next year, as the NEA revs up for what she calls "a shifting of available resources." Among the plans that are likely to come before the National Arts Council in the next few months are a pilot project that would make additional money available to state arts councils for the purpose of promoting local companies, and an "advancement program" for institutions that aren't large or stable enough to qualify for the endowment's challenge grants. The new program would encourage recipients to match the more modest funds they get with outside revenue. That would place an even greater burden on corporate and foundation funders and, in a recession, it could throw alternate spaces on the mercies of a public that is used to paying only a pittance—if anything—for the services they provide.

Though the new strategy of shared responsibility for arts funding isn't directly political, it stems from two assumptions that pervade the Reagan administration. At the NEA, the "new federalism" will mean turning over to state arts councils even more than the 20 per cent of its budget required by law. And the policy of partnership with the private sector will be reflected in a new emphasis on challenge grants, which require recipients to match federal dollars three to one. That program's past performance has been spectacular, but it was never intended to govern the subsidizing of experimental art.

Unless its new strategy is selectively and sensitively applied, the NEA could end up imposing the standards of the marketplace on areas of artistic endeavor that are decidedly extracommercial. It could freeze the level of innovation at the level of comprehension by corporate funders, for they will have the power to make or break a challenge grant. And it might impose management techniques that are effective in theatrical and musical venues but disastrous for alternate spaces. Southern is said to be convinced that the entrepreneurial energies displayed by Harvey Lichtenstein at the Brooklyn Academy of Music and David White at Dance Theater Workshop ought to be an object lesson to arts institutions large and small. But both these venues are consistent in the range and scale of their productions; BAM is not the Kitchen, and DTW is a far cry—or leap—from P.S. 1.

Continued on page 83



D. JAMES DEE

What's a Russian art education worth these days? For Komar and Melamid, two Soviet émigré-artists living in New York, the years spent tolling in the vineyards of heroic representation have finally borne fruit. Their current show, at Ron Feldman's new downtown space, does for socialist realism what Philip Roth did for *yiddishkeit*.

But there's more here than meets the cold war eye. The corrupt classicism they parody in Russian art is a truly international emblem of cultural rigidity. Their vulgar send-up of imposed traditionalism also speaks to the American passion for reconstituting the past in order to deny the present.

Komar and Melamid couldn't have come to Soho at a more judicious time. Their ideologically mixed metaphor, and the higher humanism it reaches toward, is an apt reflection of the romantic striving in postmodernism. Visually and intentionally, they fit.

Shown here: *Bolsheviks Returning Home After a Demonstration*

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Clemente to Marden to Kiefer

By Peter Schjeldahl

Art lovers in New York and baseball fans everywhere get weird in October. For the former, it is the season of undulled appetite, when an unleashed flood of new objects and images temporarily scintillates with interest and promise. For the latter, it is the ferociously accelerating climax to long, languorous months of foreplay. What, then, of those of us for whom both art and baseball are chronic passions? Pity us! Each addiction being, in its own way, total, we are besides ourselves.

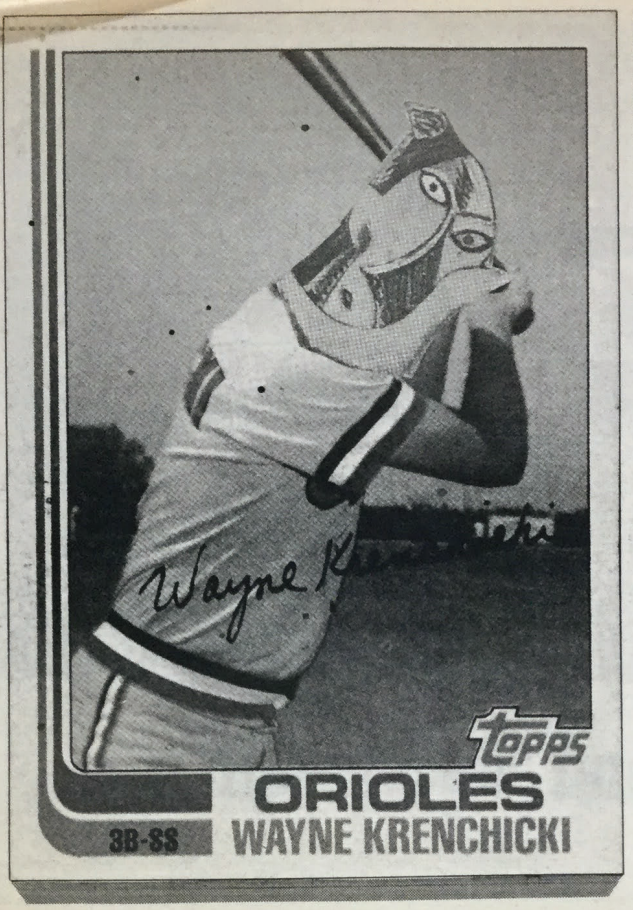
A tendency is noted around dinner tables to discuss the aesthetics of baseball at very great length, as the sane and the innocent tiptoe from the room.

Another tendency suggests itself as a heretofore neglected possibility: view the world of October art through the lambent October mists of baseball. A method for such madness happens to be ready-made in a brilliant little book of several years back by poet Charles North, *Lineups* (reprinted in his *Leap Year*, Kulchur Foundation, 1978). North proved by example that any quantitative category of qualitatively diverse units—movies, colors, diseases, etc.—can be subjected to the subtle yet ineluctable analysis of talent and *temperament that determines a baseball player's optimum position in the field and place in the batting order. For instance:*

San Francisco ss
Munich cf
Paris lf
Rome c
Madrid 3b
London rf
Athens 1b
Istanbul 2b
New York p

Isn't that great? My only trouble with this lineup is North's National League purism, which deprives him of the delicious wild card of the designated hitter. (Havana, batting seventh.)

So. With collaboration from art journalist and hardball fancier Gerald Marzorati, I recently set about compiling a roster of present art stars according to the Northian Paradigm. Carried away, I have embellished it with analytic descriptions in that important American folk-poetic form, the scouting report. Marzorati and I set certain rules—that all named artists should be roughly of baseball-playing age, that all should be coming off hot seasons, etc.—and broke them repeatedly. For the relative absence of abstract painters, performance artists, realists, sculptors, and women I have no defense. For the presence of Europeans, presumably good only for belaboring balls with their feet, I have no explanation. This is just the way, in the frenzy of free association, it turned out.



Please note that a batting order is not *an order of preference. Actually, if you can't interpret one, don't guess*; ask a friend who can. With that, the lineup:

Francesco Clemente, *shortstop*: smooth, great range and hands, great off-balance arm . . . switch hitter, weak bat but outstanding on-base knack, good eye, will bunt for hit . . . threat to steal.

Cindy Sherman, *third base*: middling range but super quickness, Gold Glove, hasn't missed a ball hit her way in two seasons . . . disciplined hitter, pulls inside pitch for distance . . . selfless player, cinch to sac bunt or hit behind runner.

David Salle, *center field*: uncanny range and glove, fluid speed, [Roberto] Clemente type, makes it look easy . . . line-drive hitter all fields, league-leader doubles and triples, rally-maker . . . temperamental, injury prone.

Anselm Kiefer, *first base*: two-ton Teuton, just adequate at position, can be bunted on . . . fearsome slugger, aggressive, bad-ball hitter, can take anything downtown . . . slow but intimidating on bases, catcher advised not to block plate.

Julian Schnabel, *right field*: Reggie Jackson clone . . . erratic glove, grandstand catches may follow initial misjudgment, arm strong but wild . . . picture swing, strikeouts and homers in bunches, scary in clutch . . . Mr. October.

Ken Price, *designated hitter*: pure hitter, great bat control, strokes the ball, consistent .300 . . . no threat on bases.

Brice Marden, *second base*: keystone pro, range limited but good jump, unreal pivot . . . tough out, sometime power . . . knows the game, team captain.

Susan Rothenberg, *left field*: medium glove, unstylish but determined, body-blocks short hop . . . strict pull hitter, streak power . . . consistent effort, home-town favorite.

Joel Shapiro, *catcher*: solid, smart, calls a good game, good arm but release has lost snap . . . contact hitter, rarely strikes out, longball infrequent . . . slow but wily on bases.

And on the mound:

Frank Stella, *starting pitcher*: ageless vet, owns the ball . . . heat diminished but sneaky with awesome pitch assortment, super control, mixes speeds, throws changeup for strike . . . competitor, will brushback.

Ed Ruscha, *short relief*: submarine delivery . . . indifferent heat but slider and screwball sparkle, keeps everything low.

Jonathan Borofsky, *long relief*: every kind of slow, junk exclusively . . . jughandle curve, great knuckler, confusing windup . . . control doubtful.

Keith Haring, *pinch runner*: rabbit speed, incautious but known to outrun pickoff, first to third on anything.

So there's the team a formidable one (with a payroll to match). Will I stop here? Would you?

General Managers: **Willem de Kooning, Jasper Johns.**

Manager: **Leo Castelli.**

Coaching Staff: **Louise Bourgeois, Ellsworth Kelly, Malcolm Morley, Richard Serra, Cy Twombly, Andy Warhol.**

Scouts: **Betsy Baker, Mary Boone, Paula Cooper, Holly Solomon.**

Batboy: **Scott Burton.**

Trainer: **Chris Burden.**

Grounds Crew: **Walter de Maria, Michael Heizer.**

Statistician: **Lawrence Alloway.**

Umpiring Crew: **Rosalind Krauss, Douglas Crimp, Craig Owens, Benjamin H. D. Buchloh.** (Krauss Crimp Owens Buchloh—they even *sound* like umpires.) Rulebook deconstructionists, they tend to award first base on foul balls and to throw everybody out of the game.

National Anthem: **Laurie Anderson.**

Bird Mascot: **Rene Ricard.**

Howard Cosell: **Hilton Kramer.**

And so on. (Additions and alternatives invited.)

Some might object to the above on the grounds that art is not a game. But then neither is baseball.

It occurs to me that two years ago most of my lineup would have been different. The next two years undoubtedly will make another wholesale revision. At any given moment, certain individuals seem invested with the drama of urgent issues, tastes, and yearnings, but of course it's not all their doing. These individuals slip into and then out of focus as cultural attention shifts between near and far, surface and depth, center and periphery. Energy and quality do count, but always in context. A home run is just a lost ball if no one who cares is watching. Knowledge of art prepares you for what you feel on seeing a genuinely new work: that you have been waiting and waiting for only this thing. The meaning of ritual events is, being always the same, to hone the edge of the unique present, the instant that will never repeat and never be forgotten.

Think of the way baseball balances its star system with long, long rhythms of life and time. Each season begins in careless spring and ends in darkening autumn, and baseball's present is absolutely continuous with the ever-renewed memory of stars and seasons gone before any of us were born. Each baseball star's career mounts through classical stages, from rough youth to honored old age (usually before 40)—a standard trajectory indelibly imbued with the individual's legend. In the beginning is the end, and vice versa. It's something fans savor in October.

Art is crueler. At least in modern times, the rhythms are short and broken. The unflagging, continually compelling career is a rarity. There is no rulebook. Art's very premises can seem to change overnight. (They don't, really, but the shape of art's continuity is so vast and dim that it is apprehended only in the best moments of the best minds.) "Stardom" is chancy in the long as well as the short run: it can be conferred or snatched away posthumously. The culture's uses for art alter constantly. Treasures become white elephants, and the other way around, in a twinkling. Great art returns, but in ways and for reasons that would amaze its makers.

Isn't there a softening poignance in all this contingency? Such vicious temporality—the still-operating syndrome of 15-minute fame—may represent some harsh, necessary wisdom of democracy, as I'm sure Tocqueville (that smart aleck) once said somewhere. We'll permit all sorts of people to dominate, if only for the fun of knocking them down. This is so much part of us that complaining about it is probably a waste of breath. On to Halloween. ■

ARTBEAT *Continued from page 41*

"I would have to agree that the lines are not exactly clear," Southern says. But even after all the rubrics have been clarified, the question of funding priorities will come down to a matter of taste. At the NEA, that has always been the bottom line; and the directors of alternate spaces are wondering whether Frank Hodsoll's reputed distaste for the music of Laurie Anderson is just beginner's bad luck, or the harbinger of a policy that will lead to fewer—and more tractable—places for the presentation of experimental art.

That would be ironic indeed, given the conservative disposition that's been surfacing in alternate spaces lately. Funders may harbor an image of dripping latex and doves released at dawn, but P.S. 1 has to contend with a very traditional cutting edge. "What's odd that's going on now," Heiss observes, "is that there's a tremendous return by younger artists to making real objects which are displayable as static art in a real place. Suddenly, we're all dragging out our pedestals, and the people who are asking if you have them are the young artists."

So much for the "painted word," the "eclipse of distance," the "decline of quality," and all the other catch-phrases that make up the political context within which the NEA judges the intentions of contemporary art. "It's kind of funny," says Heiss, "that all of us should be caught with our pedestals down." ■

Random Notes

Idea for a book: *Accident or Humocide?* (Case histories of people who have laughed themselves to death—including the jokes that did it????)

●

New idea: Ronald McDonald is named in paternity suits. The question? Is he the father of three-year-old Bozo Ferris and two-year-old Chuckles Lyndhurst? Hmm!

—Hugo Flesch

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sance to David, likewise official. The combination is bizarre, and would probably be outlawed in Russia, but it is actually hard to tell. Combining outtakes from Tiepolo, Fuseli, and Delacroix with inserts from various state chestnuts (mostly in the grisly form of Stalin, but also including Lenin lying in state and the Kremlin as a fairy castle), K. and M. unify everything with the brown-gravy shadows and dramatic highlights of the Caravaggisti.

Ultimately I think these are fairly horrible paintings—except possibly the haunting *I Saw Stalin Once When I Was a Child*—but they're hardly meant to be taken strictly as paintings. And there are so many different ways to think about these dazzling one-liners that they acquire a certain substance anyway. They are actually a kind of historicist Conceptualism which adds to its ironies (in fact could not be nearly so ironic without) the extremely proficient use of academic technique.

The paintings have a freakish time-warp quality unequaled since Carlo Maria Mariani's renditions of Ingres were seen at Sperone Westwater Fischer last spring. But Komar and Melamid work in series and with a uniform color system—the brown is always relieved by bright red, usually in the form of a red curtain or drape—which makes their self-consciousness and contemporaneity explicit. They are closer in ambition, if not in achievement, to Gilbert and George. This exhibition also includes the unusual purely Conceptual efforts, but it is the painting which will make you think twice. (Ronald Feldman, 31 Mercer Street, 226-3232, through October 30)

●

In closing, the Robert Ryman paintings at Blum Helman offer a self-consciousness in/of painting diametrically opposed to but every bit as steeped in criticality as Komar's and Melamid's. Part of this gallery's second big-name, three-artist show, Ryman's four paintings rather overwhelm perfectly decent works by Twombly and Richard Tuttle the way Johns's new paintings outdid Kelly and Serra last spring—and they occupy the same closed-off corner of the gallery. The paintings vary tremendously in the aspects Ryman has established as essential to painting: paint, paint application, size of support, notime of support, and support of support (i.e., its attachment to the wall). The cumulative effect of all these mundanities is extremely but far from totally mystical. It's very rare to see four paintings state one artist's intentions and achievement so fully. (Blum Helman, 22 West 57th Street, 245-2888, through October 9) ■

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"Yeow, I Can Hardly See Your Acne Medication"
"Damn, This Product Costs a Small Fortune"

—Hugo Flesch

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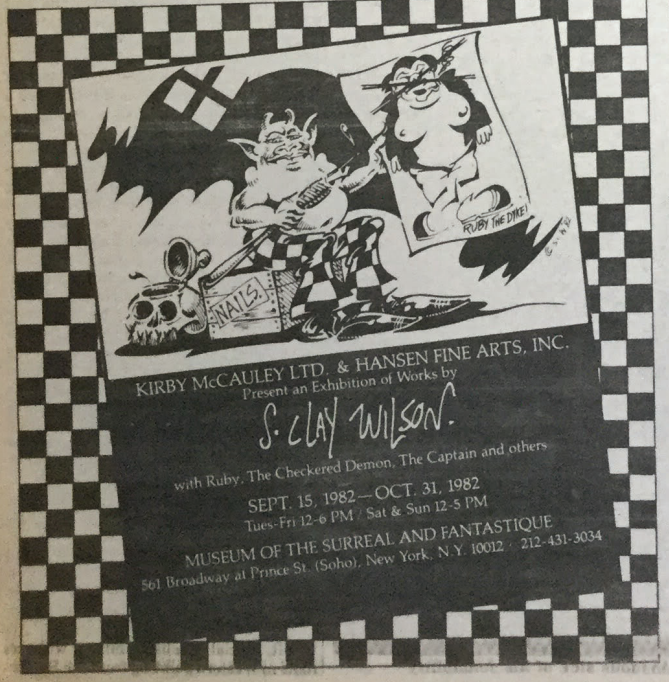

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ARTS
Antiques 28
Architecture 31
Art 31
Dance 1, 18
Film 17
Music 21
Recordings 23
TV Listings Sect. 2A
Television 1, 27
Theater 1, 5, 6

LEISURE
Bridge 36
Camera 35
Chess 37
Gardens 34
Leisure Front 34
Numismatics 37
Stamps 36

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The N

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Reagan's Arts Chairman Brings Subtle Changes to the Endowment

By ROBERT PEAR

WASHINGTON

The National Endowment for the Arts spends less than two-tenths of one percent of the Federal budget, and it accounts for less than 5 percent of all spending on the arts in the United States. But in the art world, it exerts an influence out of proportion to its budget.

It is, by far, the largest single source of support for the arts in this country. No other donor makes such a systematic effort to define and identify artistic excellence — or to survey and respond to the needs of particular artistic disciplines throughout the country. But more than that, a grant from the Endowment carries with it enormous prestige, and, for a recipient, it may be a help in obtaining money from other sources.

With each new chairman of the Endowment comes a different style of management, a different view of the proper relationship between government and the arts. After more than 16 months as chairman, Francis S. M. Hodsoll, a former aide in the Reagan White House, has made clear his priorities. He has, like all his predecessors, become an advocate for the arts.

But how does a conservative mandate affect the direction of the Endowment? A conservative agenda for the arts is difficult to define, involving, as it does, a possible conflict between marketplace economics and elitist esthetics. Moreover, Mr. Hodsoll has not, so far, proved himself to be a hard-line conservative, and the changes effected by him have been subtle. But he has brought to the Endowment a stricter managerial style. He has not hesitated to inject himself directly in the grant-making machinery and he has taken steps to encourage a much greater role for business in financing the arts. Indeed, his actions have led some observers to wonder whether a more dramatic conservative shift is in the offing.

Mr. Hodsoll insists that he has no political agenda for the Arts Endowment. "This agency has never been run on a partisan basis," the 44-year-old chairman says, and he notes that he was a "career civil servant." The burly,

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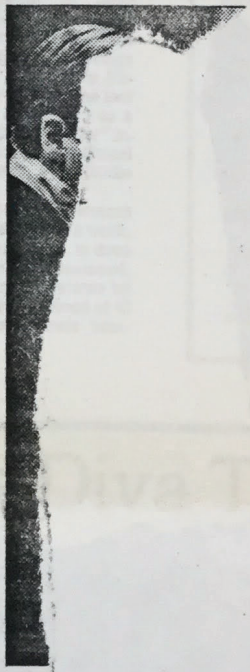

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Some observers see a more dramatic conservative shift in the offing.

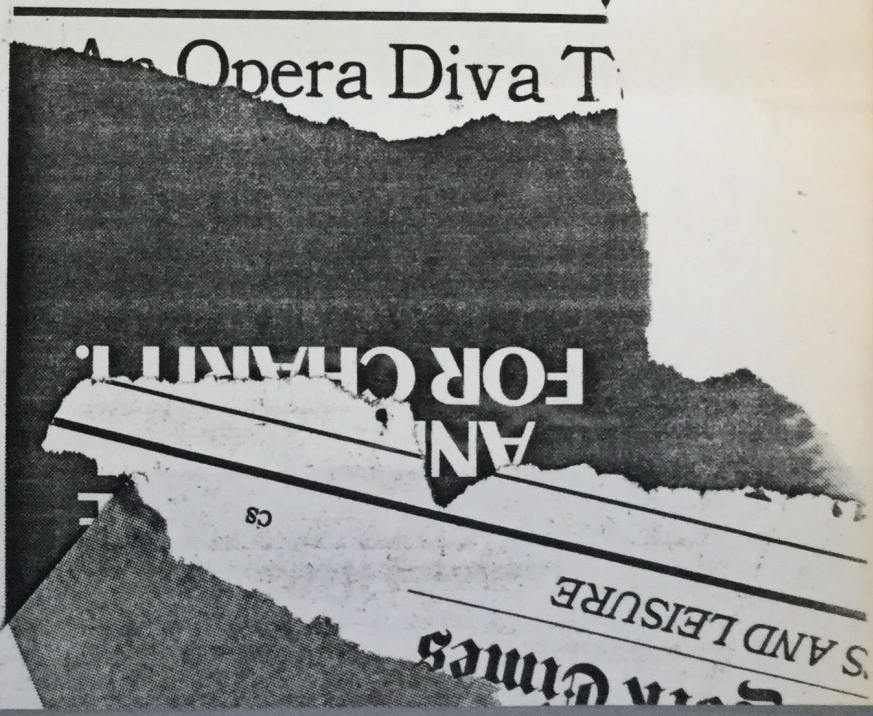
partment official, a member of the Reagan-Bush campaign team and deputy to the White House Chief of Staff, James A. Baker 3d, before he became chairman of the Endowment in November 1981.

"The criticism was that I looked like a political apparatchik coming over here," Mr. Hodsoll said, "but there has been no effort by the White House to run this agency."

Indeed, Reagan conservatives came to town determined to correct what one important study by the conservative Heritage Foundation termed the "politicization" of the Arts Endowment under President Carter. They regarded the last chairman of the agency, Livingston L. Biddle Jr., as a "populist" who had shifted money away from "elitist" institutions to grass-roots arts organizations for political reasons rather than on grounds of merit. Mr. Biddle denied such criticisms.

It is not easy to measure the changes at the Endowment under Mr. Hodsoll because the heart of the agency's work, the evaluation of applications for Federal grants, is done behind closed doors, and only the winners are announced. Grants are awarded on the basis of recommendations by the National Council on the Arts, which is composed of 26 Presidential appointees, and peer-review panels com-

Continued on Page 26



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...quivalent ... weeks at City Center. That translates as four more weeks to put ... know how right we were."

Whereas dance companies once depended upon touring for income, even profit, increased travel expenses and

Reagan's Arts Chairman Bring

Continued from Page 1

posed of 500 artists and arts administrators in 12 disciplines. Since membership of the advisory committees changes slowly, there is no sudden shift in patronage after the election of a new President.

But there have been changes:

•Mr. Hodsoll quickly put his personal stamp on the agency. He has centralized authority in his office, controls day-to-day operations of the agency more tightly than his predecessors and displays an intense concern with detail. "We have gone from being loose as a goose to being tight as a tick," said Norman B. Champ Jr., a member of the National Council on the Arts, who is also a trustee of the St. Louis Art Museum.

•Conservatives and neoconservatives have been appointed to key positions. President Reagan named Samuel Lipman and Raymond J. Learsy to the National Council on the Arts, an influential advisory committee to the Endowment. Mr. Lipman, a music critic for Commentary magazine, is publisher of The New Criterion, a monthly review dedicated to "the defense of high art." Mr. Learsy, an art collector and trustee of the Whitney Museum of American Art, has been active in the Conservative Party of New York and says he shares many of the political views of his brother-in-law, William F. Buckley Jr., editor of National Review.

•Mr. Hodsoll has taken a more active role in overseeing and questioning the peer-review panels. He has challenged many grants and vetoed a handful recommended by the panels. Prior chairmen almost never used their power to overturn panel recommendations. The peer-review process was originally established because people feared that a "culture czar" might try to impose his taste in dispensing Federal largesse. Mr. Hodsoll has not gone that far. But some artists, arts administrators and veteran employees of the agency said they had begun to lose confidence in the integrity of the grant-making process.

•For the first time in the history of the agency, its budget has declined. Soon after taking office, President Reagan proposed to reduce its budget from $159 million in the fiscal year 1981 to $88 million in 1982, but Congress — under considerable pressure from artists and arts organizations — balked and appropriated $143 million. In his most recent budget, President Reagan requested $125 million for the agency in the fiscal year that begins Oct. 1. In public, Mr. Hodsoll has loyally defended the President's budget requests, though it is said that behind the scenes he has cooperated with Congressional supporters of the agency who wanted to provide more money for the arts. However, the uncertainty about funding has led to a drop in the number of applications for grants, from 27,000 in the fiscal year 1981 to 17,000 last year.

•Mr. Hodsoll emphasizes, more than his predecessors, the need for private industry to support the arts, in "partnership" with the Federal Government. He says that "a principal role of the Arts Endowment is to confer a stamp of approval," and that the actual amount of Federal support may be "less important." Arts organizations, he says, can use the "imprimatur" of the Endowment to seek money from individual patrons, corporations and foundations. Mr. Hodsoll has created a new high-level, full-time position on his staff for a person who tries to arrange private sector support of the arts.

One of the Reagan appointees, Mr. Lipman sees a danger in too much Government support for the arts. He says he is not sure whether the Endowment should even exist "in the best of all worlds," but, as a "realist," he accepts its existence. At the last meeting of the council, Mr. Lipman sharply criticized a $90,000 grant for the revival of old-time radio comedy,

The New York Times/George Tames

saying it was popular entertaintment rather than high art.

Ruth Berenson, the Endowment's associate deputy chairman for programs, describes herself as a "Reagan conservative" and said she was a "political appointee recommended by the White House." She wrote art criticism as a contributing editor of National Review. She said that she reads "almost all" grant applications before they go to the chairman for approval.

The conservative appointees have not imposed their taste on the judgment of the Endowment's professional staff and expert advisers. But neither did they leave their political convictions at the door when they walked into the Endowment. Arlene F. Goldbard, director of a national organization of neighborhood arts groups, said that "their ears are cocked to the right, and they are sensitive to criticism and pressure from the right."

Under Mr. Hodsoll, the Endowment has looked more carefully at how arts organizations and other applicants are managed and financed. The chairman has said that he wants to encourage cultural institutions to take on "the best aspects of business."

Anne G. Murphy, executive director of the American Arts Alliance, a consortium of more than 350 theater, dance and opera companies, orchestras and museums, said: "The Endowment spends an awful lot of time worrying about financing, as opposed to looking at art. The emphasis has moved from art to dollars."

Most major museums, symphony orchestras and opera companies receive grants from the agency. But the Endowment also gives sums ranging from $3,000 to $25,000 as fellowships for individual poets, painters, choreographers, composers and playwrights.

New York, as the major national center for the arts, gets more than any other state: 29 percent of all the grants and 23 percent of all the money. But some of the dollars also turn up in unexpected places. The Endowment provided $22,500 to a museum in Sitka, Alaska, to catalogue "one of the finest collections of Alaskan Indian and Eskimo art in the country." It provided $22,835 to the North Dakota Council on the Arts to support a photo-documentary exhibition of wrought-iron funeral crosses. And Florida got $22,600 to train apprentices in traditional arts such as Seminole patchwork design, basketry and old-time fiddling.

At a time of fiscal austerity, Mr.

'There has been no e... House to run this ag... S. M. Hodsoll, Arts ...

Hodsoll says, the Endowment must maintain its financial commitment to individual artists and smaller organizations, especially those in the avant-garde, at the "cutting edge" of the arts, who are "pushing the edges of the current esthetic criteria." But by temperament, he is cautious, and according to long-time employees of the agency, he tends to shy away from projects that might provoke controversy.

Since taking office in November 1981, Mr. Hodsoll has questioned 316, or 5.5 percent, of the 5,727 grant applications recommended for funding by peer-review panels. In most cases, the staff was able to answer his questions. But 34 of the 316 applications were returned to the panels for further discussion, according to statistics compiled by the chairman's office.

In other cases, Mr. Hodsoll took his concerns directly to the National Council on the Arts. In 15 cases, he rejected grant applications with the council concurring. In five cases, the council urged him to approve the applications, but he decided to reject them. He approved eight grants that he had taken to the council with questions or recommendations for disapproval. Thus, data collected by the chairman's office show that he ultimately rejected 20 of the 5,727 applications endorsed by the advisory panels.

His predecessor, Mr. Biddle, said he "cannot remember overturning either a panel recommendation or a council recommendation." That, he said, would be "a dangerous precedent" because the panel system is a "bulwark of strength protecting the Endowment from the whims and fancies of one person who is a Federal bureaucrat."

Mr. Hodsoll rejected these grants after they had been recommended by advisory panels: $1,800 for New York's Heresies Collective/Political Art Documentation Distribution, to support public forums on "the role of the creative individual within chang-

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...ig to change. But we didn't ...right we were."
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Mr. Feld and Miss Cahan... much a team, their professiona... personal association pre-dating the Feld Ballet's founding in 1974. "We share this instinct for survival," says

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...e and ...ealize as a ...r. "It's like doing a ballet," he observes. "You look for the happy accident." ■

...an Brings Changes to the Endowment

...t also gives sums ranging ...0 to $25,000 as fellowships ...ual poets, painters, chore... composers and play...

...rk, as the major national ...he arts, gets more than any ...e: 29 percent of all the ...23 percent of all the money. ...f the dollars also turn up in ... places. The Endowment ...2,500 to a museum in Sitka, ...catalogue "one of the finest ...of Alaskan Indian and Es... ... the country." It provided ...e North Dakota Council on ... support a photo-documen... ...ition of wrought-iron fu... ...es. And Florida got $22,600 ...rentices in traditional arts ...minole patchwork design, ...d old-time fiddling. ...e of fiscal austerity, Mr.

...ing social structures"; $5,000 to the Waumbek Center in Jefferson, N. H., for workshops in the performing and visual arts; $1,000 to the Bear Republic Theater in Santa Cruz, Calif., which presents feminist plays and mime shows; and $5,000 to the Southern California Center for the Arts, to help artists find jobs with corporations in the Los Angeles area.

The Political Art Documentation group, which describes itself as a "left-to-socialist" organization, denounced the chairman's veto as an act of "political censorship," which he denied. Mr. Hodsoll said he had rejected panel recommendations for two main reasons: Either the project did not conform to the published guidelines for a particular field, or the file on an applicant, including the record of panel deliberations, failed to document artistic quality of "national

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or regional significance."

At the last meeting of the National Council on the Arts, Mr. Hodsoll raised questions about "environmental art" projects that seemed to stretch the definition of art. To be sure, this is a time in which the definitions of art are in constant flux, making judgments particularly difficult. The merit of some of the projects submitted to the Endowment is an issue on which reasonable people, politics aside, might well disagree.

The particular projects which Mr. Hodsoll questioned were described this way in confidential documents provided to council members:

- "Brooklyn Bridge Sound Sculpture," by Bill Fontana. "This project will involve mounting six to 18 microphones just below the steel grid road surface of the Brooklyn Bridge to capture the 'singing' tones produced by the vibrating metal structure."
- "Touch Sanitation Show," a public performance event produced by Mierle Laderman Ukeles. The performance includes "the arrival of a barge containing the work gloves of sanitation workers collected from the five boroughs of New York City" and "a large-scale sculpture utilizing sanitation vehicles frozen in gestures of their working day."
- "Dance of Machines," an interdisciplinary work sponsored by the Snake Theater/Nightfire Division in Sausalito, Calif. Cranes and heavy construction machines will "dance" at a large construction site in a performance featuring video projections and original music.

Mr. Hodsoll said these projects raised a basic question: "At what point does art end?" He was troubled, he said, because there seemed to be "no defined audience" for such public performance works. But, he said, he ultimately approved the grants after being persuaded that the artists had "serious intentions."

Some employees of the Endowment said they were pleasantly surprised when Mr. Learsy, a conservative businessman, defended the environmental art projects. Mr. Learsy, a collector of contemporary art, said it was a fallacy to believe that avant-garde art was the exclusive province of people on the political left. "Being conservative does not mean that you have to paint pretty pictures" in traditional styles, he said. The true conservative, he said, zealously protects the artist's right to express himself in any style, free of government interference.

Nevertheless, Mr. Hodsoll's action in holding up grants has caused anxiety in and outside the Endowment. Irvine R. MacManus, assistant director of the agency's museum program, said, "Once a grant has been approved by a panel, I don't think that decision should be second-guessed by the staff of the Endowment."

Mr. Hodsoll has gained respect from those who champion the arts in Congress. Representative Sidney R. Yates, Democrat of Illinois, said the chairman was doing as good a job as he could within the budget constraints imposed by the Reagan Administration. But Mr. Hodsoll still does not enjoy the full confidence of people in the art world. A recent article in Afterimage, a journal published by the Visual Studies Workshop in Rochester, N. Y., which runs a graduate program in cooperation with the Rochester Institute of Technology, said that his vetoes of even a few panel recommendations "create vast seas of paranoia" and "repress artists' political dialogue since it seems that the grants being vetoed are politically not to Hodsoll's liking."

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But what does it mean to be "conservative" in the arts? For some conservatives, it means that the Government's role in the arts, as in other fields, should be reduced to a minimum. Some conservatives would entrust the production and distribution of art to the marketplace laws of supply and demand.

However, intellectual conservatives tend also to support an elitist view of art. They want to promote "high" or "serious" art, and they lament the deterioration of standards. This attitude appears to contradict the one that says, "Let the marketplace decide." For popular taste prevailing in the marketplace may well reject the formal standards favored by a conservative.

What is the solution? Conservatives tend to see two types of audience: a large audience for popular art and a smaller audience for serious art. They see a possible role for Government as a patron of last resort, where private patronage seems unable or unwilling to support art of permanent value.

Thus, in its 1980 report, the Heritage Foundation said that the National Endowment for the Arts "must finally acknowledge that the enduring audience for art is largely self-selecting, a relatively small public marked by the willingness to make sacrifices of other pleasures for the sake of artistic experience." That section of the report was written largely by Mr. Lipman.

Mr. Lipman wants the agency to concentrate on "high art." He defines such art as "an esthetic activity that aims, above all, at permanence; that attempts to tie together past, present and future; that sees itself as being beyond the moment."

But Mr. Hodsoll says: "I don't know how to define high art. Some basket-weaving is excellent. That Eskimo stuff is extraordinary. What is our culture? It's a tremendous kaleidoscope. To call something high art doesn't add much to the discussion."

One of Mr. Hodsoll's new efforts illustrates the difficulty of attaching political labels to cultural policy. In a test program, he is providing $2 million to city and county arts agencies to see whether the Federal money stimulates local governments to provide additional support for the arts. The program advances the goals of President Reagan's "new federalism," which seeks to return decision-making authority to the local level. But it could just as easily have been started in the name of populism under President Carter.

The Reagan Administration alienated many artists and arts administrators when it asserted, in 1981, that "funding for artistic and literary pursuits is a relatively low-priority budget item." Mr. Hodsoll has said that his biggest job after taking office was to "rebuild a sense of confidence" in the Endowment. How successful he will be, and how his policies will affect the arts in America, remain to be seen. ■

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Ansatzpunkte kritischer Kunst heute

John Ahearn
Liz Bachhuber
Charly Banana
Ina Barfuss
Rudolf Bonvie
Werner Büttner
Klaus vom Bruch
Nicole Croiset
Felix Droese
John Fekner
Mike Glier
GRAPUS
Waggi Herz
Jenny Holzer
Stephan Huber
Astrid Klein
Jan Knap
Barbara Kruger
Milan Kunc
Michael Lebron
Robert Longo
Klaus Mettig
Marcel Odenbach
Annette Pfau von den Driesch
PADD
Tim Rollins
Ernesto Tatafiore
Thomas Wachweger
Nil Yalter

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Der Bonner Kunstverein eröffnet am Freitag, dem 9. Dezember 1983,
um 20 Uhr die Ausstellung

ANSATZPUNKTE KRITISCHER KUNST HEUTE

Es sprechen:

Dr.Margarethe Jochimsen
1.Vorsitzende

Hans-Ulrich Klose
Mitglied des Deutschen Bundestages

Sie sind mit Ihren Freunden dazu herzlich eingeladen.

In Zusammenarbeit mit der Neuen Gesellschaft für bildende Kunst, Berlin
Mit Unterstützung des Kultusministeriums des Landes Nordrhein-Westfalen

Zur Ausstellung erscheint ein Katalog mit einem umfangreichen
Bildteil und Texten von Margarethe Jochimsen, Annelie Pohlen,
Stephan Schmidt-Wulffen, Barabara Straka und Peter Hielscher.

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Öffnungszeiten: Di,Mi,Fr von 10-17 Uhr, Do von 10-19 Uhr,
Sa,So von 11-13 Uhr, Mo geschlossen

BONNER KUNSTVEREIN, Adenauerallee 7, 5300 Bonn 1, Tel.:0228-224800

Entwurf umseitig: Werner Götzinger, Bonn

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The Window

June 12–July 29, 1982

The New Museum

Political Art Documentation/ Distribution

Public Works Commitee

JUNE 12 WINDOW COMMITTEE: Glen Stevens, Miriam Brofsky, Julie Spriggs, Keith Christensen, Susan Lindeman.

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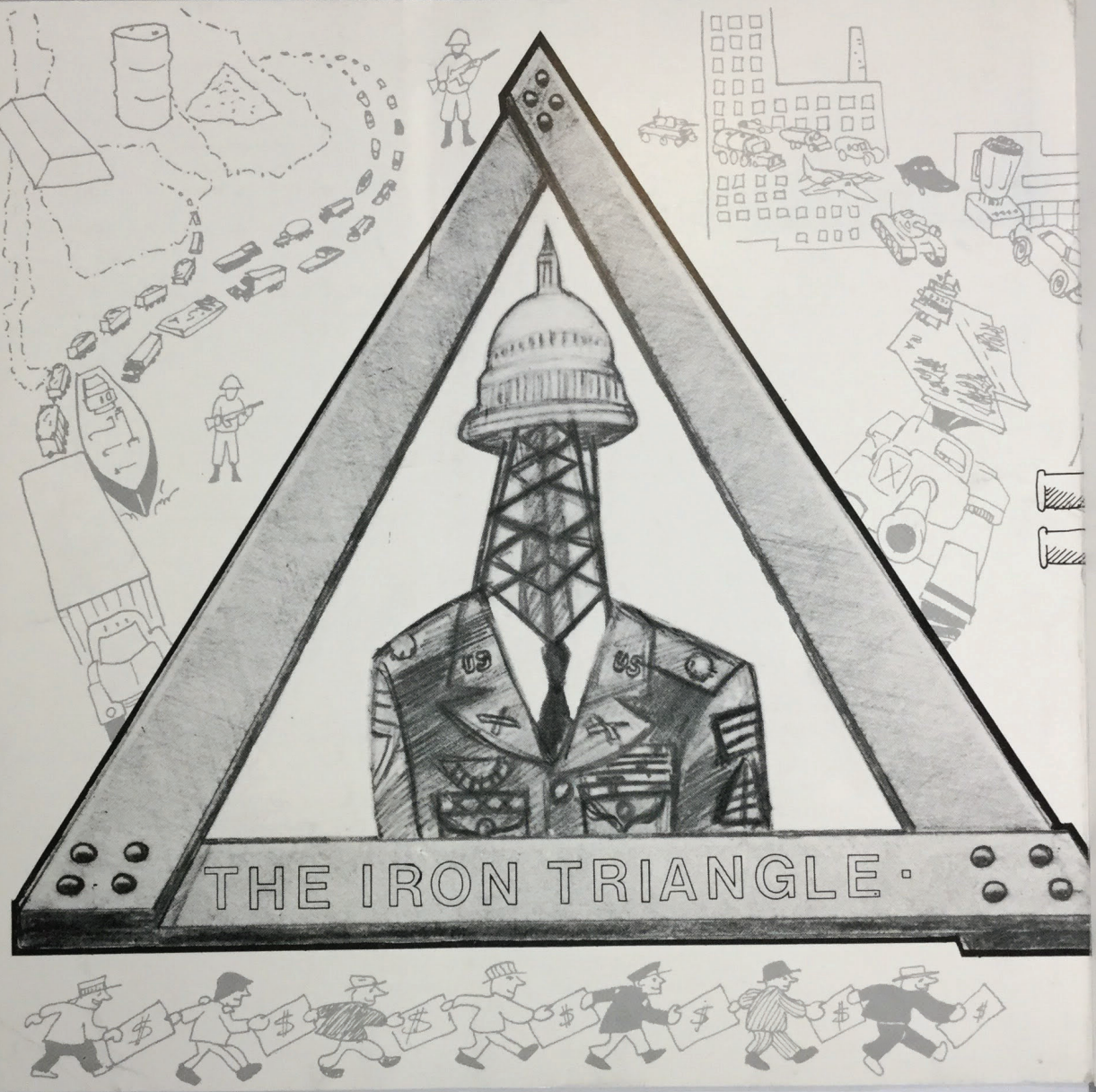

JUNE 12 WINDOW COMMITTEE: Glen Stevens, Miriam Brotsky, Julie Spriggs, Keith Christensen, Susan Lindeman.

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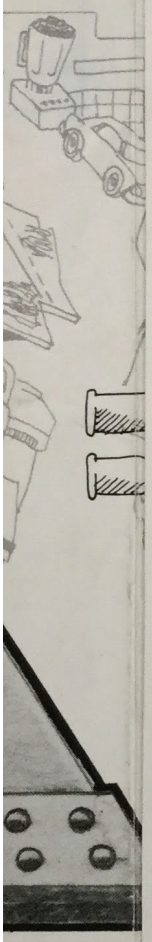

Statements

Political Art Documentation/Distribution (PAD/D) is a progressive artists' resource and networking organization coming out of and into New York City. Our goal is to provide artists with an organized relationship to society, to demonstrate the political effectiveness of image making, and to encourage the development of new social and activist art forms. We want to become a channel through which artists can take responsibility for their own and others' lives.

PAD/D's theory is developing out of experience instead of from an idealized notion of a "political art" that remains as separated from action as the art we're educated to make. While we want to move beyond the isolation and alienation of the art world, it is important to us to remain artists, to maintain contact with our roots as image makers, to recognize the social importance of making art. We'd like to encourage the fearless use of objects and support disenfranchised people in making their own uncolonized art. We reject the way the art market denies art's social function and defuses it by setting up false dichotomies between abstraction and figuration, "political and formalist," high and low culture. Perhaps the most insidious idea we have to combat is that an artist has to give up art to be involved in the world, or give up the world in order to be an artist (the alternative being that impotent neutral ground currently offered artists by the dominant culture). We are convinced that it is possible to overcome the conflict between "my own work" and outreach, between collective work and "getting back to my studio." Individual talent, or the self, is not lost but clarified and enlarged through social practice.

PAD/D wants to restore the central role of art in our culture. Art is about matter, material, reality, whether it's abstract or representational or conceptual. It's about real life, about how we see, touch, experience, feel. Art and politics have in common the capacity to move people. But we have to be very clear about who we are moving and why, whose reality our art work reflects.

We have to criticize and accept criticism. We have to stop the classic product of art-world competition of putting down everybody who's not making the same kind of political art we are. PAD/D cannot serve as a means of advancement within the art world structure of museums and galleries. Rather, we have to develop new forms of distribution economy as well as art, to open up the old forms, and, most importantly, to support each other in our efforts to understand the process of doing so.

In a nation where oppression is primarily carried out on an ideological level through control of communication, we recognize the central importance of making powerful cross-cultural images, of creative opposition to the dominant culture. One of PAD/D's most crucial tasks is to build an understanding of the importance of the artist in the construction of a new "people-not-profits" society. By initiating and sponsoring public-art actions through our Public Works Committee, PAD/D hopes to expand contact between artists and nonartists and make progressive art a more forceful and accessible presence in the culture at large.

Political Art Documentation/Distribution

In our project for The New Museum's window—*Don't Buy This/ No Compre Esto*—we came together against the military buildup and the distorted framework this provides for our lives. Up to twenty Trident submarines are slated to be built as federal subsidies are yanked from a decaying transit system. "First-strike" cruise missiles will be based in Europe as job training centers close and the CETA program is ripped apart. The MX missile and a B-1 bomber fleet are "launched" while health care and housing become both inadequate and too expensive. (Do *we* have a right to life?)

We wanted to articulate these relationships and move people toward consideration of concrete social transformation, toward conversion from a death-based to a life-based economy through their/our participation.

When you pour energy, money and resources into weapons and not into life-sustaining programs, how can you ultimately expect anything but death?

Public Works Committee
Collaborators on "The Window"

The Window, a showcase display on 14th Street east of Fifth Avenue, is supported by a grant from the National Endowment for the Arts in Washington, D.C., a Federal agency, and is made possible in part by public funds from the New York State Council on the Arts.

Design: Laurie Rippon
Composition: Talbot Typographics, Inc.
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The New Museum 65 Fifth Avenue, New York, N.Y. 10003 (212) 741-8962

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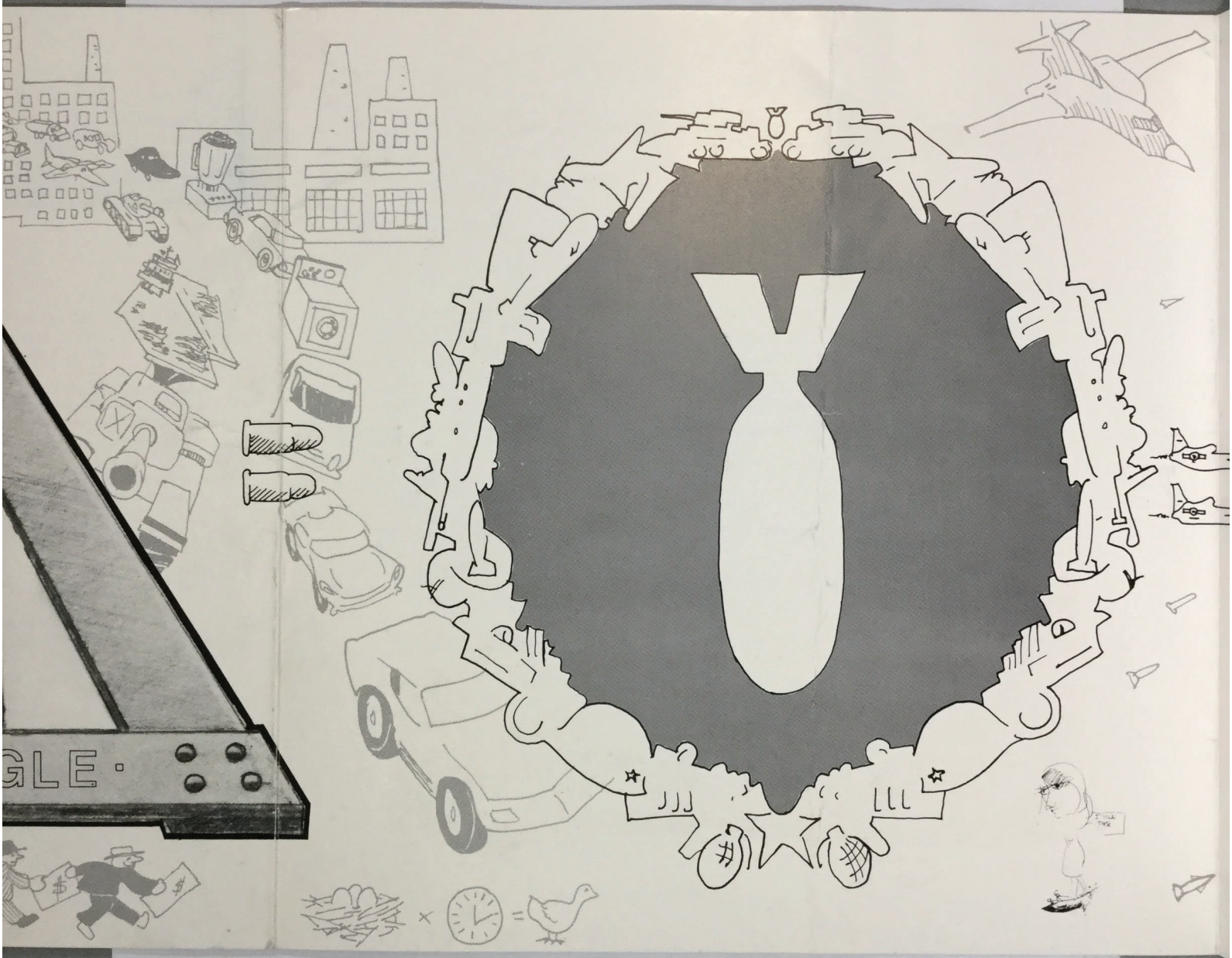

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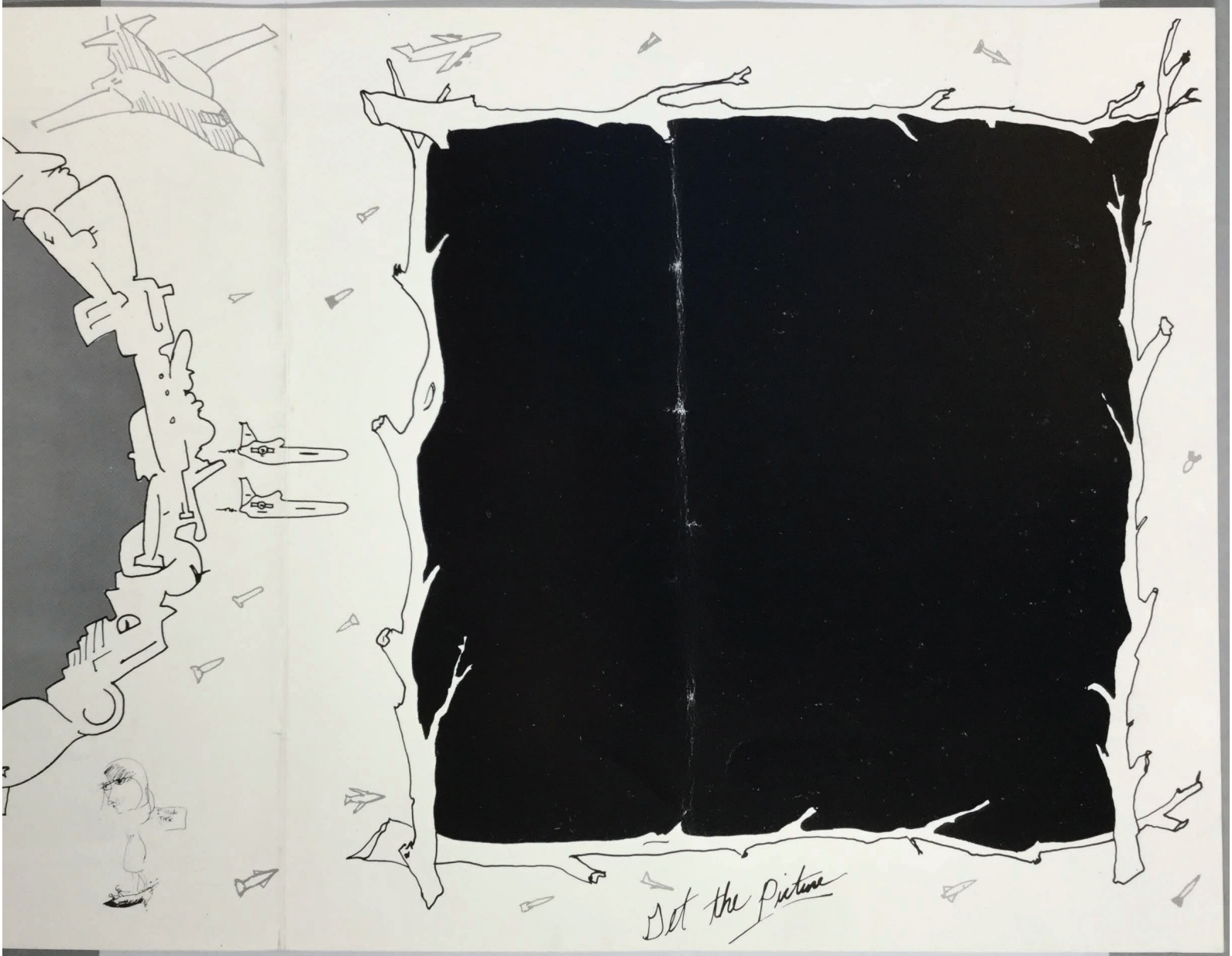

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Political Art Documentation/Distribution
Public Works Committee

Selected Public Works

PAD/D's public works encompass a variety of exhibitions, conferences, public demonstrations, slide presentations and discussions, and other events. In the selected listing of these projects which follows, letters appearing after each entry correspond to the following categories which describe the nature of PAD/D's involvement in these projects:

[a] organized wholly by PAD/D
[b] organized by PAD/D and another group or coalition of groups
[c] organized by other groups who invited PAD/D to participate
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1981

Mar. 8 *In Celebration of International Women's Day*, Craft Student's League Gallery, Y.W.C.A., New York (exh.) [b]
Mar. 22 *How Far Can We Go: Networking from a Feminist Base*, Franklin Furnace, New York (conference) [c] (b)
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May 3 *Image War on the Pentagon*, Washington, D.C. (part of march against U.S. intervention in El Salvador) [d] (a)
May 31 *The Social Possibilities of Art*, Ethical Culture Society, New York (slide show/talk) [c] (a)
June 16 *International Day of Action on Reproductive Rights*, New York (march/rally) [c]
June 19 *No More Witch Hunts*, Astor Place, New York (rally) [c]
June 26–July *Demonstrate! Agitate! Participate! Communicate! Liberate!*, Gallery 345, New York (exh) [a]

1982

Jan. 26–Mar. 6 *Working Women/Working Artists/Working Together*, Gallery 1199, Martin Luther King, Jr. Labor Center, New York (one of many exhibitions organized by PAD/D members Jerry Kearns and Lucy R. Lippard acting as liaisons between PAD/D and cultural program of National Union of Hospital and Health Care Employees)
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Second Sundays

"The Second Sunday public forums . . . evolved from a need to show and discuss individual works, to get feedback, to find other socially involved artists to talk and work with, to convey information on specific political issues from organizations to artists, and to compare public response and effectiveness."

(Meetings were held on the second Sunday of every month. The chronological list below begins in November 1980 and ends in June 1982; there were no meetings in July and August 1981.)

Subject or Title and Speaker(s)

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Art of Resistance Lucy Lippard, Herb Perr, Irving Petlin, and others
"Corporate Imagery: The Hieroglyphs of Capitalism (Logos, Trademarks and their Socio-Political Implications) Irving Wexler
"All You Need Is Love?" (fundraiser party) + slideshow by Anne Pitrone
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People's Art of Nicaragua Eva Cockcroft
"Carnival Knowledge" Nancy Barton, Linda Davenport, Lyn Hughes, Tom Masaryk, Anne Pitrone, Howard Rodman, Gilda Zwerman (all of the group Carnival Knowledge)
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Lippard, Lucy R. "June 12: Post-Vivem," *Village Voice*, July 13, 1982, p. 79.
Metz, Holly. "PAD Notes Some Political Gains with Artists," *Artworkers News*, November 1981, p. 28.

Publications by PAD/D

1st Issue, February 1981, 4 pp.; and no. 2, May/June 1981, 8 pp.
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PAD/D ~~P.O. Box 2064, Grand Central Station, New York, N.Y. 10163~~ 345 La Sayette corr

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The Window

June 12–July 29, 1982

The New Museum

Political Art Documentation/ Distribution

Public Works Commitee

Political Art Documentation/Distribu
Public Works Committee

Selected Public Works

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Statements

Political Art Documentation/Distribution (PAD/D) is a progressive artists' resource and networking organization coming out of and into New York City. Our goal is to provide artists with an organized relationship to society, to demonstrate the political effectiveness of image making, and to encourage the development of new social and activist art forms. We want to become a channel through which artists can take responsibility for their own and others' lives.

PAD/D's theory is developing out of experience instead of from an idealized notion of a "political art" that remains as separated from action as the art we're educated to make. While we want to move beyond the isolation and alienation of the art world, it is important to us to remain artists, to maintain contact with our roots as image makers, to recognize the social importance of making art. We'd like to encourage the fearless use of objects and support disenfranchised people in making their own uncolonized art. We reject the way the art market denies art's social function and defuses it by setting up false dichotomies between abstraction and figuration, "political and formalist," high and low culture. Perhaps the most insidious idea we have to combat is that an artist has to give up art to be involved in the world, or give up the world in order to be an artist (the alternative being that impotent neutral ground currently offered artists by the dominant culture). We are convinced that it is possible to overcome the conflict between "my own work" and outreach, between collective work and "getting back to my studio." Individual talent, or the self, is not lost but clarified and enlarged through social practice.

PAD/D wants to restore the central role of art in our culture. Art is about matter, material, reality, whether it's abstract or representational or conceptual. It's about real life, about how we see, touch, experience, feel. Art and politics have in common the capacity to move people. But we have to be very clear about who we are moving and why, whose reality our art work reflects.

We have to criticize and accept criticism. We have to stop the classic product of art-world competition of putting down everybody who's not making the same kind of political art we are. PAD/D cannot serve as a means of advancement within the art world structure of museums and galleries. Rather, we have to develop new forms of distribution economy as well as art, to open up the old forms, and, most importantly, to support each other in our efforts to understand the process of doing so.

In a nation where oppression is primarily carried out on an ideological level through control of communication, we recognize the central importance of making powerful cross-cultural images, of creative opposition to the dominant culture. One of PAD/D's most crucial tasks is to build an understanding of the importance of the artist in the construction of a new "people-not-profits" society. By initiating and sponsoring public-art actions through our Public Works Committee, PAD/D hopes to expand contact between artists and nonartists and make progressive art a more forceful and accessible presence in the culture at large.

Political Art Documentation/Distribution

In our project for The New Museum's window—*Don't Buy This/ No Compre Esto*—we came together against the military buildup and the distorted framework this provides for our lives. Up to twenty Trident submarines are slated to be built as federal subsidies are yanked from a decaying transit system. "First-strike" cruise missiles will be based in Europe as job training centers close and the CETA program is ripped apart. The MX missile and a B-1 bomber fleet are "launched" while health care and housing become both inadequate and too expensive. (Do *we* have a right to life?)

We wanted to articulate these relationships and move people toward consideration of concrete social transformation, toward conversion from a death-based to a life-based economy through their/our participation.

When you pour energy, money and resources into weapons and not into life-sustaining programs, how can you ultimately expect anything but death?

Public Works Committee
Collaborators on "The Window"

The Window, a showcase display on 14th Street east of Fifth Avenue, is supported by a grant from the National Endowment for the Arts in Washington, D.C., a Federal agency, and is made possible in part by public funds from the New York State Council on the Arts.

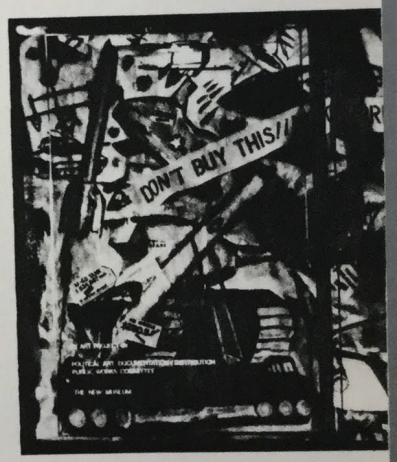
Design: Laurie Rippon
Composition: Talbot Typographics, Inc.
Printing: Metrographics, Inc.
Photo: David Lubarsky

The New Museum 65 Fifth Avenue, New York, N.Y. 10003 (212) 741-8962

The Wind

June 12–July 29, 1982

The New Mu



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NEW YORK: Documents

N.Y.P.A.D.D. by Jerri Allyn

"Say Goodbye to Nuclear Weapons" project by Dentures Art Club at June 12 Disarmament Rally in Central Park, Balloon Release. (Photo: Lyn Hughes)

Art and politics do mix in New York City. The following is a manifesto and account of the activities of P.A.D.D. (Political Art Documentation/Distribution). The material, compiled from previously published information, was gathered by performance artist Jerri Allyn with editorial assistance from critic Lucy Lippard.

PADD (Political Art Documentation/Distribution) is a progressive artists' resource and networking organization coming out of and into New York City. Our goal is to provide artists with an organized relationship to society, to demonstrate the political effectiveness of image-making and to encourage the development of new social and activist art forms.

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

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

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

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

PADD is structured in five committees:

1) SECOND SUNDAY/NETWORKING

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

2) PUBLIC WORKS

By initiating and sponsoring public art auctions PADD hopes to expand contact between artists and non-artists, and make progressive art a more forceful and accessible presence in the culture at large. Works initiated and/or sponsored by PADD since February 1981 include: "How Far Can We Go? Networking from a Feminist Base" at Franklin Furnace in conjunction with the LA/London performance series; "Death and Taxes," a citywide project of independent art events with slide show and discussion at Gallery 345; "Image War on the Pentagon" in the May 3 "Hands Off El Salvador" march on Washington DC; slide presentations

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	PAD/D	I.1731

on "Social Possibilities of Art" at various cultural events; "Demonstrate!" show at Gallery 345; The "Art and Ecological Issues" show at Hunter College and 22 Wooster Street; art and cultural coordination for "No More Witch Hunts," a national campaign and NY street fair; "The February 26th Movement," a two-day national activist art conference, and PADD members creating art performances and banners for NYC's June 12 March and Rally for Nuclear Disarmament. (Contact Joan Giannecchini 431-8869.)

3) UPFRONT

PADD's journal *UPFRONT* is published four times a year and links artists isolated geographically and politically, providing models for the aesthetic evolving from socially-involved art. A major objective is to encourage the development of both form and content, as well as to make the ongoing dialectic accessible to increased numbers of cultural workers. Raw material for *UPFRONT* is generated in the Second Sunday forums. Topics discussed in *UPFRONT* to date include: minority and white artists working with unions and various community groups; viewing video as a tool for art/documentation/organization; availability and accessibility of media to artists; the false dichotomy between art and social action; development of a comprehensible and communicative visual/verbal form language; and feminist models for cooperation and collaboration in art. (Contact Herb Perr 255-9192.)

4) STUDY GROUP

An offshoot of PADD, the study group meets Tuesdays for two hours with coffee, food and debate. Readings have included the Frankfurt School, Structuralism, and Marxist economics. At present the group will be looking-over past attempts to produce socially engaged art such as Constructivism and Fluxus. (Contact Greg Sholette 673-6408.)

5) ARCHIVE

PADD's Archive collects documentation of international socially concerned and involved art from the Left. We can't be responsible for originals but include slides, posters, artists' books etc. At committee meetings we look, talk, and file. Write for information about rental or purchase of "Movement Culture," our recently compiled slide show with audio cassette about the art of June 12's March and Rally for Nuclear Disarmament. (Contact Barbara Moore 564-5989 or 989-3356.)

How to send materials to PADD: Please send all materials in a 9½ x 12" manila file folder labeled with your name or the subject of your interests. We welcome slides, posters, artists' books, photos, publications, and other multiples, but we cannot accept responsibility for original (one-of-a-kind) material. If you can send *two copies* of posters, buttons, bumper stickers, brochures and handouts, one will go to Karin de Gia, the A.J. Muste Foundation. Send to PADD: P.O. Box 2064, Grand Central Station, NYC, NY 10163.

A word about MONEY must be included! Along with fundraising for specific events and rental of a permanent space for all PADD activities, our goal is that each committee become financially solvent. Until that time, one way you can help us meet our overall expenses, is to become a PADD affiliate: $10 — under $10,000/yr.; $25 — over $10,000/yr.; $100 — lifetime affiliate. (Contact Jerri Allyn 460-8655.)

"Sisters of Survival — Twist for Life Habit." Twenty men, women and children joined the Sisters — PADD affiliates Jerri Allyn, Nancy Angelo, Cheri Gaulke and Sue Maberry — in June 12 March and Rally for Nuclear Disarmament. (Photo: Jerri Allyn)

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35-105/3.5 Macro.....115
35-135/4 Macro.....In Stock
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35-200/3.5 Macro.....211
80-200/4.5 Macro.....96.95
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50-200/4 Macro 1:2.....138
2X-7 Element.....38.50

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35-135/3.5 Macro.....$153.90
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SIGMA
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2X Tele-Macro.....49.90

KIRON
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80-200/4.5 Macro.....65
80-200/4.5 Zoom Lock.....$98
28-105/3.2 Macro.....144.90
35-135/4.5 Macro.....127.90
70-210/4 Macro Zoomlock...104
2x MC-7 Element.....47.50
*Some Mounts Vary in Price

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body only / with 1.8E / with 1.4
FM2 ..... 189 / 234 / 312
FE-2 ..... 269 / 319 / 394
FG ..... 150* / 182* / 277*
F3 Hi-Point ..... 449 / 495 / 582
F3 w/Finder ..... 499 / 457 / 539
50/1.8AI instead of 50/1.8E ...+$45
F3T Titanium Hi-Point $613
*Price includes $35 Rebate

FLASHES:
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24/2 ..... 257 / 105/4M 234
28/2 ..... 253 / 100/2.8 E.... 66
28/2.8 ..... 137* / 105/1.8 282
28/3.5 ..... 101 / 105/2.5 129
28/2.8 E ..... 73 / 135/3.5 76

GALLERY VIEW

Pioneering in New Territories

Continued from Page 27

Kenny Scharf, and Mark Tansey.

The slickest — and the oldest — of the new East Village spaces is the Fun Gallery, at 254 East 10th Street, opened in 1981 by Bill Stelling and Patti Astor, an actress in underground films. Fun specializes in grafitti artists, among them such famous scribblers as Leonard Hilton (Futura 2000) and Frederick Brathwaite (Freddy Fab 5). But its stable is eclectic enough to include the painter Kenny Scharf, one of its earliest finds, whose raucous comic strip art — managing to combine humor with apocalyptic references to nuclear holocaust — was a sensation last month at the Tony Shafrazi Gallery in SoHo. Along with the grafittists, Mr. Scharf's work and that of Kiely Jenkins, a sculptor whose small tableaux make funny, telling comments on life in New York and Middle America, can be seen in the gallery's current group show.

"I feel we're injecting a little humor into the art scene," says Mr. Stelling. And Miss Astor adds, "Our artists are coming from a different, ghetto culture, and they are also influenced by politics; they comment more on society. Their work has a new kind of beauty."

A touch more staid is Gracie Mansion, around the corner at 337 East 10th Street, whose storefront window faces Tompkins Square Park. After a stint of showing art in the bathroom of her tenement floor-through, its ebullient proprietor brought the gallery down to ground level a year ago, in collaboration with another painter, Sur Rodney Sur. Now Gracie Mansion's diverse "stable" ranges from the veteran artist Carmen Cicero, around since the '50's, to such young

into the rock music scene. A lot of the bands in the 70's were former art school students disillusioned with the art world," he says. "But the sucesss of 'new figuration' art has given young people new confidence to be artists. Once again, they're getting respect from the general public." The gallery is currently showing the work of Michael Byron, a young sculptor of Expressionist talents who makes painted wax candles in the shape of fantastical demons and beasts, then burns them ceremonially.

•

The East Village's few not-for-profit arenas include Painting Space 122, run by a board of 17 artists in a reclaimed schoolhouse on First Avenue at 9th Street, and El Bohio, part of a Hispanic community center at 605 East 9th Street — also in a reclaimed schoolhouse — managed by a community organization called CHARAS. Both have closed their seasons with shows political in nature: "Newspace" at P.S. 122, curated by Robert Costa, is a rather weak array of work commenting on news media; and "Not for Sale: A Project Against Gentrification," was an elaborate sociopolitical roundup — produced by

Some East Village talents have already made it to shows in SoHo or uptown.

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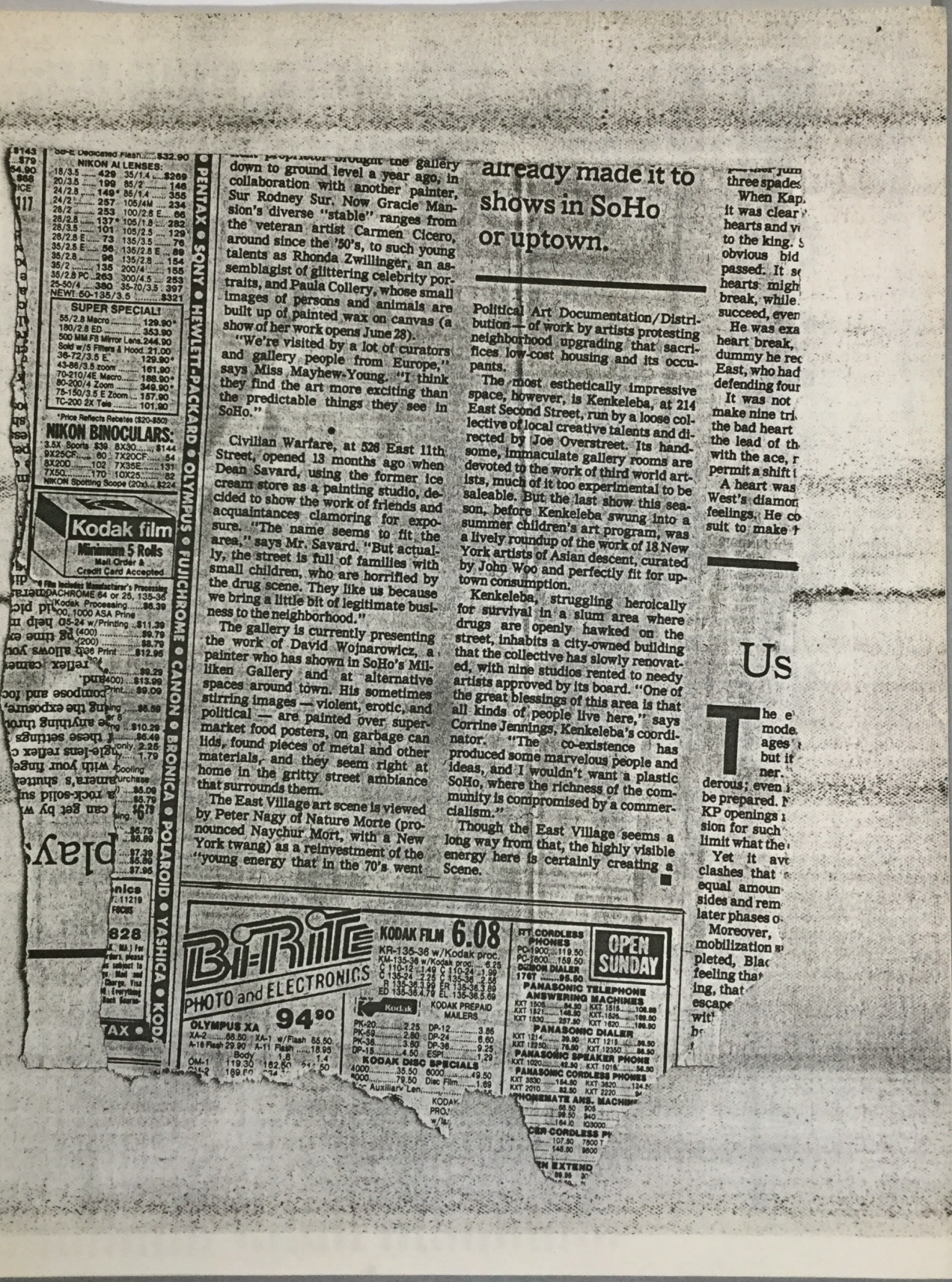

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28/3.5 ..... 101 105/2.5 129
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35/2.5 E ..... 56 135/2.8 E 89
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already made it to shows in SoHo or uptown.

Political Art Documentation/Distribution — of work by artists protesting neighborhood upgrading that sacrifices low-cost housing and its occupants.

The most esthetically impressive space, however, is Kenkeleba, at 214 East Second Street, run by a loose collective of local creative talents and directed by Joe Overstreet. Its handsome, immaculate gallery rooms are devoted to the work of third world artists, much of it too experimental to be saleable. But the last show this season, before Kenkeleba swung into a summer children's art program, was a lively roundup of the work of 18 New York artists of Asian descent, curated by John Woo and perfectly fit for uptown consumption.

Kenkeleba, struggling heroically for survival in a slum area where drugs are openly hawked on the street, inhabits a city-owned building that the collective has slowly renovated, with nine studios rented to needy artists approved by its board. "One of the great blessings of this area is that all kinds of people live here," says Corrine Jennings, Kenkeleba's coordinator. "The co-existence has produced some marvelous people and ideas, and I wouldn't want a plastic SoHo, where the richness of the community is compromised by a commercialism."

Though the East Village seems a long way from that, the highly visible energy here is certainly creating a Scene. ■

brought the gallery down to ground level a year ago, in collaboration with another painter, Sur Rodney Sur. Now Gracie Mansion's diverse "stable" ranges from the veteran artist Carmen Cicero, around since the '50's, to such young talents as Rhonda Zwillinger, an assemblagist of glittering celebrity portraits, and Paula Collery, whose small images of persons and animals are built up of painted wax on canvas (a show of her work opens June 28).

"We're visited by a lot of curators and gallery people from Europe," says Miss Mayhew-Young. "I think they find the art more exciting than the predictable things they see in SoHo."

•

Civilian Warfare, at 526 East 11th Street, opened 13 months ago when Dean Savard, using the former ice cream store as a painting studio, decided to show the work of friends and acquaintances clamoring for exposure. "The name seems to fit the area," says Mr. Savard. "But actually, the street is full of families with small children, who are horrified by the drug scene. They like us because we bring a little bit of legitimate business to the neighborhood."

The gallery is currently presenting the work of David Wojnarowicz, a painter who has shown in SoHo's Milliken Gallery and at alternative spaces around town. His sometimes stirring images — violent, erotic, and political — are painted over supermarket food posters, on garbage can lids, found pieces of metal and other materials, and they seem right at home in the gritty street ambiance that surrounds them.

The East Village art scene is viewed by Peter Nagy of Nature Morte (pronounced Naychur Mort, with a New York twang) as a reinvestment of the "young energy that in the 70's went

three spades.

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The Critic's Choice

PAD Notes Some Political Gains With Artists

By HOLLY METZ

"Just as animal cells, by mutual co-operation, express their latent powers in the formation of the complete organism so does individuality, by co-operative effort with other individualities attain its highest form of development."

Emma Goldman
Living My Life

Individual Talent is Not Lost But Clarified And Enlarged Through Social Practice. The Art World Tends to Cloister Artists

Imagine this organism trying to grow and evolve in the most treacherous of circumstances. The analogy has been made that we live in the belly of the shark, a consumer-oriented culture that consumes us.

The maintenance of artists as individual, isolated seers in contemporary Western culture has insured that the products of their labor will become commodities, unassociated with the labor of others. "Every man an artist", Joseph Beuys said in his Cooper Union address in 1979. That all people have the capacity to create, to work, is well understood, but most especially by those that may wish to use that effort unjustly. "The manner in which the revolution will be effected will be established by those that oppose it," was the cogent remark made by one Marxist professor—and it applies to the approach, and therefore, the effect of political artists.

Political Art Documentation and Distribution which defines itself as a "left-to-socialist artists' resource and networking organization coming out of and into New York City, has just begun to establish who many counter the "oppositional culture" they wish to create. Their present nebulous structure is dangerous in times of crisis, because there is not concrete ideology to support attack. Under rigorous circumstances, the worst possible ill could occur: they will be ineffectual.

PAD's activities encompass four areas: an archive of international political art; a networking organization for "socially-concerned" artists, and, later, political organizations that utilize artists; "public works" or art events in public spaces (which may involve networking with political groups"; and a newsletter.

The broadest spectrum of cultural workers and socially-concerned artists were brought together at the first meeting of PAD (then unnamed) at Printed Matter (7 Lispenard Street in New York City) February 24, 1980. Their appearance represented what Lucy Lippard, a New York PAD member, calls the "cultural void in the political left." Dissent ensued: was this to be a "social club" of artists, or a political art group? As with the splintered American Left, those at the meeting did not address themselves fully to the new, more militarily diabolical, computerized shark, the New Right. The mutual co-operation Emma Goldman speaks of would be more readily obtained if, to use the terminology of the artist, content was studied, as opposed to form. What are the contradictions that exist in our society that can be introduced into art, contributing to the impetus for change?

Again there arises the question of the art community, and its elevated role in our culture. "Art comes from art as well as from life," the first PAD newsletter states. But is not the continued formalistic referencing to earlier art pieces, the ingrown nature of much of contemporary art, serving only a tiny informed elite? Audience receptivity is a problem—this article serves those that are already partially informed. One is not, however, to over-emphasize the power of the art object or cultural event as responsible, intentional propaganda it can contribute to changes in societal attitudes, only in tandem with the purposeful application of other forms of labor.

"It is not in the interest of the art world to tell people about political involvement—it removes them from the cloistered art world," explains Ann Pitrone, a PAD member. In fact, PAD's most potent work has been centered around public art events. Most specifically, the work done on the subject "Death and Taxes" which as an organized protest against the use of taxes for military spending at the expense of social services. This event, which lasted from April 1-18, 1981, encouraged artists to work in their own communities, and the subject matter demanded that the opposition be clearly defined, represented visually.

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Michael Anderson had struck a nerve by confronting his adversaries—and the further court actions can serve to inform the rest of us about the shark's instinct for self-preservation. It needs nearly 50 percent of your tax dollars to maintain its military and countless numbers of lives which it considers expendable national material.

A poster created on the "Death and Taxes" theme by Herb Perr and Irving Wexler, depicted a one dollar bill with President Reagan's deteriorating visage in place of our first military hero, being invaded by a tank. It is worthy of note because after placing the posters in the South Village area, the artists returned to tape-record the reactions. They observed that many people on the street were anti-militarist, anti-Reagan, while small business people, tourists and police were pro-Reagan. The community follow-up reinforced the point that a rift based on vested interests exists.

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On April 18, the work of the 20 artists participating in the "Death and Taxes" event was exhibited at New York's Gallery 345 (345 Lafayette Street). Utilizing slides, the artists discussed the reactions to their public pieces. This form of dialogue, which extends into the networking capacity of PAD (involving contacts with NY based art groups such as Co-Lab, Fashion Moda, and Group Material, plus political organizations such as CARASA, unions like 1199, and similar groups located nationally and internationally), aids in what Herb Perr calls the "re-creation of information." On the daily, practical level, these exchanges can instruct on resources, employment availability; NY PAD members feel the organization can operate as a type of union.

"Individual talent, or the self, is not lost, but clarified and enlarged through social practice," reads a statement from PAD's first newsletter. "So far", it continues, "the most visible models for understanding the personal/political fusion has been provided by feminists." The art object and the artist are not to be presented as synonymous, as George Orwell once noted. The political art object, in order to be effective, must exhibit a level of artistic competance and reveal contradiction. When operating within a defined sructure, individual artists contribute their skills, cognizant that they are forming the spear of political action, of which labor is the spearhead. Their pursuit of excellence in their craft is inevitable, and it is balanced with the content they must address.

The allusion to feminism reminds one of the major criticism of feminist organizations: that they are for the most part white and middle-class. PAD's membership is largely white, but the class distinction does not apply, nor are the members solely visual artists—several educators and writers are in PAD's ranks. A few New York PAD members, discussing the lack of a racially/ethnically mixed membership, remarked that many black and Hispanic organizations choose, as in the 1960's, to remain separate. PAD has, they added, been in contact with most of these groups through their networking activities. It appears that the public events that occur within each artist's community might further involve blacks and Hispanics, provided the artists do not live in exclusively white areas. In addition, meetings held on the second Sunday of every month at 8 p.m. at Printed Matter, are open to all.

An activity that has coincided with the networking process is the accumulation of slides, publications, posters, buttons and other art propaganda to form an archive. Presently the archive is located at Seven Loaves, (605 East 9th Street in New York) an old school on the Lower East Side, now under the auspices of Artists for Survival. PAD is looking for new space, however, as the members believe the archive should be more accessible by public transportation, and often the heating in Seven Loaves is inadequate.

The archive contains political imagery and documents from all over the world; it further dispels the myth that NYC (or London, or Paris..) is the center of art activity, for as the NY PAD members state: "History is made by people, not by location."

That societal change can occur through the organized efforts of people is understood by the established powers.

Historically, the domination of people's lives through the abuse of their labor has denied them the capacity to attain "full humanness". Frederick Douglass, in his slave narrative, describes how like a domesticated animal he was when enslaved, for he was driven constantly to work, and, at the end of the day, could only concentrate on maintaining himself physically, to be used again the following day. Even after he learned to read, and escaped, he argues, "humanness" did not necessarily become an attribute for all time, for when he was re-captured, he again fell into a bovine state, as the abusive labor situation was the same.

The complete organism Emma Goldman speaks of, will be formed in part by the recognition of its individual parts that the shark will continue to consume its "latent powers" until the collected "cells" starve the oppressive beast.

PAD is located at:
605 East 9th Street
NY, NY 10009

Thanks to Joan Giannechini, Lucy Lippard, Herb Perr and Ann Pitrone, NY PAD members, for their cooperation.

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LETTERS

"what the Energist work of
s to fear . . . is the possibility
. across as boring." Ms. Co-
ly merits attention in psychic
r the unparalleled acts of ani-
epathy that must have accom-
er research. We should only
efforts are not cheapened by
ition of the yellow press (Nation-
irer headline: "Picture Speaks
Critic").

s. Cohen must be warned that
world is a cruel and heartless
:ven though she pauses deftly to
us that hers is "this first essay
nergism" she must solidify her
immediately or the spring sea-
eveal a major Energist show at
ley with Ms. Cohen lucky to be
in the catalogue. My advice to
publish, as soon as possible,
n: The Early Years," "Ener-
Roots Including Stellas of the
s" and "Energism Revisited:
ond Generation."

—Michael Findlay
New York, N.Y.

onny H. Cohen replies:

ENERGISM, Mr. Findlay, is attitude—
owhere do you address the issue of
ttitude.

ENERGISM, Mr. Findlay, is emerg-
ing—more and more works exemplify
the "outer-directed, active and aggres-
sive attitude" of Energism.

ENERGISM, Mr. Findlay, is all around
you—are you feeling uncomfortable?

Kudos for Kertess

To the Editor:

As a loyal subscriber to *Artforum*, I
vant to thank you for your lead article in
ovember by Klaus Kertess entitled "Figuring it Out." Kertess deserves three cheers for showing us that art can be written about clearly and understandably. I also appreciate the concern for honesty that comes through in Kertess' work.

—Phil Schrager
Omaha, Nebraska

Launching P.A.D.

To the Editor:

P.A.D. (Political Art Documentation/Distribution) is a motley crew of artists of all ages and esth
and into New York
relationship betwee
cultural groups and liberal/left political organizations. Our core is an archive of documentation on international political art, housed in New York City at P.S. 64 on Avenue B and 9th Street, under the auspices of Seven Loaves, an arts umbrella group. We are writing to solicit material from all artists who see their work as socially concerned—as commentary, protest, imaginative outreach, community interaction or metaphorical provocation. We follow a general Left perspective and interpret "social concern" in the broadest sense.

The "distribution" part of P.A.D. is more specifically issue-oriented. Our public events are designed to bring together artists and activists. Open meetings are held the second Sunday of each month. We've just begun to publish a newsletter which will provide a forum for ideas and show selections of what's coming into the archive. We will also print original magazine works by our members. In the next couple of months we are sponsoring several events on taxes and militarism in conjunction with a citywide project of original art works in local public places. We're leading up to a big national exhibition and conference in the fall—tentatively titled "Whose Realism? Whose Reality?"

P.A.D. wants to stimulate the dialogue between artists and the people they think they're working for. We do *not* see the individual artist's gifts and needs being replaced by a dogmatic notion of social work. We *do* want to combat the insidious idea that you have to leave the world to make art, or leave art to be in the world. Esthetic integrity and social responsibility are not the same thing, but they overlap.

We welcome input from all over, especially ideas about how we can best interact with artists outside the city. The first step is to send us your work so that the archive will be as inclusive as possible. The
d by people all
your name.
doesn't have to be your own work.) We welcome slides, photos, posters, texts, clippings, publications and other multiples but can't accept responsibility for original (one-of-a-kind) material. Please send everything to P.A.D. c/o Seven Loaves, 605 East 9th Street, New York City, New York 10009.

—Jerry Kearns, Lucy R. Lippard,
Barbara Moore, Herb P
for the P.A.D. core group

Ms. Credit

To the Editor:

I would like to draw the attention of your readers to the study "Dali the Mythomaniac" included in a special issue of *XXe Siècle* (Paris, 1980) devoted to Salvador Dali. This article, which appeared under my name, is not by me but by Elena Calas. It was originally published in *Colóquio/artes 21*, (Lisbon, Portugal) February 1975. A copy was sent the following year to *XXe Siècle*, for publication in French. Adding insult to injury, the article appeared without the author's knowledge in a volume (based on the *XXe Siècle* issue) entitled *Homage to Dali*, (New York: Chartwell Books, Inc., 1980). Excerpts of Elena Calas' article were included by me (with due credit given to *Colóquio*) in "Three Oblique Situations," *Artforum*, May 1980.

—Nicolas Calas
New York, N.Y.

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"Individual talent, or the self, is not lost, but clarified and enlarged through social practice," reads a statement from PAD's first newsletter. "So far", it continues, "the most visible models for understanding the personal/political fusion has been provided by feminists." The art object and the artist are not to be presented as synonymous, as George Orwell once noted. The political art object, in order to be effective, must exhibit a level of artistic competance and reveal contradiction. When operating within a defined sructure, individual artists contribute their skills, cognizant that they are forming the spear of political action, of which labor is the spearhead. Their pursuit of excellence in their craft is inevitable, and it is balanced with the content they must address.

The allusion to feminism reminds one of the major criticism of feminist organizations: that they are for the most part white and middle-class. PAD's membership is largely white, but the class distinction does not apply, nor are the members solely visual artists—several educators and writers are in PAD's ranks. A few New York PAD members, discussing the lack of a racially/ethnically mixed membership, remarked that many black and Hispanic organizations choose, as in the 1960's, to remain separate. PAD has, they added, been in contact with most of these groups through their networking activities. It appears that the public events that occur within each artist's community might further involve blacks and Hispanics, provided the artists do not live in exclusively white areas. In addition, meetings held on the second Sunday of every month at 8 p.m. at Printed Matter, are open to all.

An activity that has coincided with the networking process is the accumulation of slides, publications, posters, buttons and other art propaganda to form an archive. Presently the archive is located at Seven Loaves, (605 East 9th Street in New York) an old school on the Lower East Side, now under the auspices of Artists for Survival. PAD is looking for new space, however, as the members believe the archive should be more accessible by public transportation, and often the heating in Seven Loaves is inadequate.

The archive contains political imagery and documents from all over the world; it further dispels the myth that NYC (or London, or Paris..) is the center of art activity, for as the NY PAD members state: "History is made by people, not by location."

That societal change can occur through the organized efforts of people is understood by the established powers.

Historically, the domination of people's lives through the abuse of their labor has denied them the capacity to attain "full humanness". Frederick Douglass, in his slave narrative, describes how like a domesticated animal he was when enslaved, for he was driven constantly to work, and, at the end of the day, could only concentrate on maintaining himself physically, to be used again the following day. Even after he learned to read, and escaped, he argues, "humanness" did not necessarily become an attribute for all time, for when he was re-captured, he again fell into a bovine state, as the abusive labor situation was the same.

The complete organism Emma Goldman speaks of, will be formed in part by the recognition of its individual parts that the shark will continue to consume its "latent powers" until the collected "cells" starve the oppressive beast.

PAD is located at:
605 East 9th Street
NY, NY 10009

Thanks to Joan Giannechini, Lucy Lippard, Herb Perr and Ann Pitrone, NY PAD members, for their cooperation.

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EAP THRILLS

For the Week Feb. 11-17

1981

EDITED BY TERI WHITCRAFT

imes of Harry H, Ed E Bdwy, 8 p.m., free.
omics Crisis: Stanley Ray Franklin, Gia Sin, mbia U Teachers College, Chapel, 120th St & Bdwy, , $2.50.
s Talk on Art: 8 exhibiting n "Landscape," Landmark 69 Broome St, 9 p.m., $1.
5 Fred: Fred raps in J on's film *City Maze*, UHop Hip & Party Slides by Charlie n & Fred, OP Screen, 814 , 9 p.m., $2.50 w/ this page.
ey Gardens: film, editor Ellen talks, NYU Tisch Hall, 40 W t, 7 p.m., free.
amber Music: Bartok, , Beethoven, Schumann, Sch, Lincoln Ctr Alice Tully m., free tkt from concert 7517.
ist Johnny Reinhard: world premiere, Grace utheran Church, 123 ., contrib.

Counterweight performance R. Kostalenetz, Elaine Hartnett & Free Assoc, Bilhaud Gllry, 96 Grand St, 7:30p.m.,$2.50. **All You Need Is Love?** slides, talk, dance, music by Noch Nichts, Political Art Documentation, Club 57, 57 St Mark's, 8 p.m., $2.50.

Straphangers: poets Ted Berrigan, Joel Oppenheimer, Michael Lally, et al, plus Messinger, Bellamy & Weiss, 6th Av & 42nd St subway underpass (IND-IRT), 11 a.m.-1 p.m., free. See Kids.

Love Poet of the Year: Leonard Conner, plus poets, singers, ballet, piano solos, etc, NY Poetry Forum, AAUW, 111 E 37th St, w p.m., $2.50.

Reading: Bob Rosenthal, Susie Timmons, Ear Inn, 326 Spring St, 2 p.m., $2.

Intercourse With the Dead: Donald Lev reads from his new book,

Natural Resources: resource wkshp for artists, Qns Mus, NYC Bldg, Flushing Meadow Pk, 592-2405, 2:30 p.m., contrib.

Christians from Outer Space: performance, Ear Inn, 326 Spring St, 2 p.m., $2.

Vortex: dance & music improv, Frances Alenikoff Inc, Eden's Expressway, 537 Bdwy nr Spring, 8 p.m., $2.50.

Poets: Harriet Brown & Gyorgi Voros, Cafe Figaro, 184 Bleecker St, 11 a.m., contrib.

Poets: Hetti Jones, Allan Kaplan, Newfoundland Thtr, 6 W 18th St, 2 p.m., $2.50.

Prose at Cyrano's: Ricky McKoy, 305 E 9th St, 4 p.m., $2.50.

Poets: Orion & Bill Miller, plus open reading, 77 Barrow St, apt RW (Glen), 8 p.m., contrib.

Lobster Quadrille: Federal Music Society in period costume tyr[illegible]

chickens, 626 Bdwy, 8:30 p.m., $2.50.

Boneworks: Bill Bucken plays percussive electronics & music for original sculptural instruments, PASS, 16 W 22nd St, 8 p.m., $2.50 w/this page.

TUESDAY

Praise the Lord: seminar on the church in Harlem, John Henrik Clarke, Countee Cullen Lbry, 104 W 136th St, 7 p.m., free.

Screenwriters: panel talk, Manya Starr, Tad Mosel, et al, Books & Co, 939 Madison Av, 7:30 p.m., $2.

Plowshares: festival of hope, w/ Pete Seeger, Tom Paxton, Radi[illegible] Revs Co[illegible] Mon[illegible]

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Building Transformed Into Nuclear Disarmament Site

Artists Sought to Project Clear and Colorful Images Which Would Communicate Their Support of The Nuclear Disarmament Campaign

By REBECCA CHALKER

In keeping with the intensifying activity leading up to the June 12 Anti—Nuclear Demonstration in New York City, the Noho East Building, at the corner of Lafayette and Bleeker, has been transformed into a striking visual display of city artists' opposition to the proliferation fo nuclear arms and their commitment to the world-wide peace movement. In concert with Gallery 345, PADD (Political Art Documentation/Distribution) is sponsoring "Windows for Peace," a project in which artists use the windows of the Noho East Building to display paintings, posters, drawings, graphics and other works, symbolizing their resistence to Reagan's military build-up. The project, which has spilled into the street as well as to other walls in the neighborhood, embodies such themes as "No Alternatives to Peace," "We Want to Live," and "Freeze and Reverse the Arms Race." Groups involved in the project include the Catholic Peace Fellowship, Women's Pentagon Action, War Resistors League, Shad Alliance, Civil Disobedience and Fund for Open Information and Accountability. Artists who contributed to the project sought to project clear, colorful images which would communicate their support of the disarmament campaign. Since its completion in late May, the building has attracted the attention and admiration of residents and workers in the area and can clearly be seen by passing street traffic.

A second PADD project entitled "Don't Buy This," will be installed at the New Museum on 14th Street off Fifth Avenue. This educational construction focuses on a cost comparison of military and social programs. Viewers will be able to look through peepholes at a display of price-tagged weaponry and will be able to draw comparisons between the need for human services compared and the arms buildup.

Individuals associated with PADD have also been conducting complementary projects in other parts of the city. At Printed Matter Book Store at 7 Lispenard Street, Herb Perr and Irving Wexler painted a scene of a victim of the Hiroshima bombing titled "We Want to Live." Other artists have participated in a weekly anti-nuclear grafitti brigade, leaving numerous reminders like "Nuclear Holocaust Maybe Any Moment" and "Choose Peace" in surrounding neighborhoods.

Photos by Hazel Hankin

FOUNDATION GRAPHICS

"Foundation Graphics is the graphics division of the Foundation for the Community of Artists. It provides typesetting, graphic design and layout services for individual artists, arts groups and non-profit organizations of all kinds, freelance designers and others.

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As typographers for artists, we take special pride in our work, striving to achieve a product of the highest aesthetic quality. We welcome the challenge of complex typography as well as simple material. We set type for books, pamphlets, cards, programs, brochures, newsletters, reports, advertisements, letterheads, resumes, poetry and more. We are most happy to discuss with you and and work out any typesetting or design problem you may have. We can do everything needed to produce camera-ready copy for your printer, and we can recommend printers if you need one. If you have your own facilities for paste-up, we can provide you with the typeset galleys you will need. We work quickly. And in addition to our high level of literacy in English, we have foreign language capacity: fluency in Spanish and familiarity with French and German.

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ART BEAT

The Politics of Culture

BY RICHARD GOLDSTEIN

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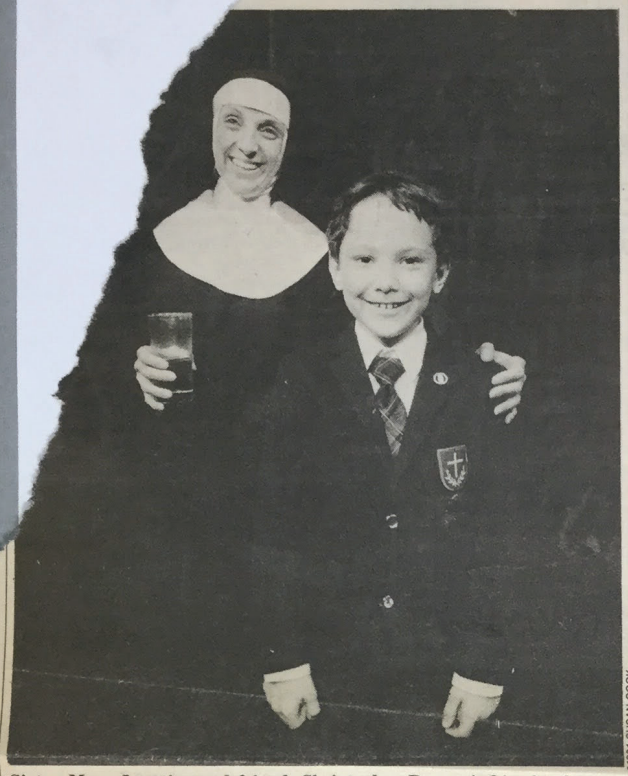

©1981 SUSAN COOK

Sister Mary Ignatius and friend: Christopher Durang's hit play has opened a Pandora's box in Missouri and New York.

ire directed at *Sister Mary Ignatius* went on behind the scenes. A year before it struck in Missouri, the same group, incensed by Durang's play, approached the New York State Council on the Arts. As in St. Louis, the issue was whether public funding ought to go to a theater that produces work deemed offensive to a religious group. Playwrights Horizons, one of the city's best known nonprofit theater companies, received a $50,000 grant from NYSCA last year.

In March of 1982, a coalition of Catholic groups, including Citizens Against Blasphemy in the Media, and New Jersey Citizens Against Pornography, asked to meet with NYSCA's executive director, Mary Hays. The subject, recalls information officer Joe Wells, was *Sister Mary Ignatius*. "None of these people had ever seen the play, but they wanted censorship. We tried to explain that we're not in the business of reading plays beforehand, and that we fund companies, not specific works."

Within a few weeks, the two, joined by NYSCA's chairwoman, Kitty Hart, were meeting with the director of communications for the New York Archdiocese and an official from the aforementioned Catholic League. Wells says they wanted NYSCA to set up a special committee to screen the works it funds. "They were not pleased when Hart and Hays demurred."

NYSCA soon found itself peppered with protest over its funding policies. "They sort of painted us as the primary sponsor," Wells says, "almost as if we had commissioned Durang to write an anti-Catholic play." In response to a letter from Reverend Peter Stravinskas, East Coast director of development for the Catholic League, Hays quoted from the agency's enabling legislation, directing it "toward encouraging and assisting rather than in any way limiting the freedom of artistic expression that is essential for the well-being of the arts."

Spurned by NYSCA, Father Stravinskas wrote to Tarky Lombardi, the influential state senator from Syracuse who is chairman of the Senate Committee on the Culture Industry. "We will share with Mary Hays the idea that in the future printed guidelines which are distributed with application forms include directives which indicate that projects potentially offensive in religious, ethnic, or racial terms be avoided," Lombardi wrote the Catholic League. Hays took that idea to the agency's counsel and, citing his opinion, minced no words with the senator from Syracuse: "Your suggestion raises serious constitutional issues," she replied.

Lombardi eventually abandoned the idea of guidelines for NYSCA, but the matter still hasn't quite been laid to rest. The state assembly's arts committee summoned Hart and company to a meeting in Albany on March 16 where, Wells claims, assemblymen John Dearie of the Bronx and Denis Butler of Queens were adamant in their insistence that NYSCA heed the Catholic League's requests. "I related to them stories about what some nuns did to me in grade school," Wells explains. "It was a very long session."

Wells regards it as "a possibility that someone might introduce legislation before the end of the session to place a gag on us." Though it seems doubtful indeed that such a motion would get past the governor's desk, its passage by even one house of the legislature would place the fear of man—if not God—in the hearts of hundreds of producers and exhibitors who apply for public funding in the arts. "It would be devastating, especially for a theater that does only new work," says André Bishop of Playwrights Horizons. "We raise money for a season, not for specific projects. I never know from one year to the next what productions I'm going to do."

Durang is convinced the stipulation of guidelines would open the door to action by "fringe groups" of every persuasion. "No one will be able to write anything that might offend anyone," he predicts. Not even the classics would be safe. "The Irish could object to *Long Day's Journey into Night*. Black men might resent *For Colored Girls*. . . ." Then there's the contingent of Jews that thinks *The Merchant of Venice* ought to be kept under lock and key.

Though one Missouri senator has called *Sister Mary Ignatius* "the devil's work," Durang insists it's no attack on Catholicism, only the church's authoritarian wing, in the person of "a pre-Vatican II nun." He even claims the play manifests "a nostalgia for the kind of religion that has all the answers, which I sure don't have now."

Will this playwright be serving up any more samples of the devil's work? "In the near future, no," he replies. "I don't want to get typed."

Gentrifexpressionism

NEA chairman Frank Hodsoll may consider Political Art Documentation/Distribution inappropriate as a recipient of federal funds. But there can be no better proof of its validity as a presenting organization than several current shows on the subject of gentrification being partially sponsored by PADD. Various sites in lower Manhattan, including ABC No Rio, are being utilized in this spectacle of resistance and response. For the most part, it's damned good art.

The best stuff is up for viewing at El Bohio ("the hut"), a/k/a Charas, located in a former school at 605 East 9th Street. There, you can marvel at Mike Anderson's tableau of dealer Ivan Karp surrounded by Indians, recoil from Birke McGilly's rendition of a junkie's fantasy, cheer Michael Lebron's latest subway ad "Out in the Cold," chuckle at Barbara Gary's plaster-casted clothesline, and gasp at Ian de Gruchy and Tim Burns's terrifying installation, "Alphabet City, Parts 4 and 5."

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RICHARD GOLDSTEIN, V.V. JUNE, 183

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GALLERY VIEW

Pioneering in New Territories

Continued from Page 27

Kenny Scharf, and Mark Tansey.

The slickest — and the oldest — of the new East Village spaces is the Fun Gallery, at 254 East 10th Street, opened in 1981 by Bill Stelling and Patti Astor, an actress in underground films. Fun specializes in grafitti artists, among them such famous scribblers as Leonard Hilton (Futura 2000) and Frederick Brathwaite (Freddy Fab 5). But its stable is eclectic enough to include the painter Kenny Scharf, one of its earliest finds, whose raucous comic strip art — managing to combine humor with apocalyptic references to nuclear holocaust — was a sensation last month at the Tony Shafrazi Gallery in SoHo. Along with the grafittists, Mr. Scharf's work and that of Kiely Jenkins, a sculptor whose small tableaux make funny, telling comments on life in New York and Middle America, can be seen in the gallery's current group show.

"I feel we're injecting a little humor into the art scene," says Mr. Stelling. And Miss Astor adds, "Our artists are coming from a different, ghetto culture, and they are also influenced by politics; they comment more on society. Their work has a new kind of beauty."

A touch more staid is Gracie Mansion, around the corner at 337 East 10th Street, whose storefront window faces Tompkins Square Park. After a stint of showing art in the bathroom of her tenement floor-through, its ebullient proprietor brought the gallery down to ground level a year ago, in collaboration with another painter, Sur Rodney Sur. Now Gracie Mansion's diverse "stable" ranges from the veteran artist Carmen Cicero, around since the '50's, to such young talents as Rhonda Zwillinger, an assemblagist of glittering celebrity portraits, and Paula Collery, whose small images of persons and animals are built up of painted wax on canvas (a show of her work opens June 28).

"We're visited by a lot of curators and gallery people from Europe," says Miss Mayhew-Young. "I think they find the art more exciting than the predictable things they see in SoHo."

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Civilian Warfare, at 526 East 11th Street, opened 13 months ago when Dean Savard, using the former ice cream store as a painting studio, decided to show the work of friends and acquaintances clamoring for exposure. "The name seems to fit the area," says Mr. Savard. "But actually, the street is full of families with small children, who are horrified by the drug scene. They like us because we bring a little bit of legitimate business to the neighborhood."

The gallery is currently presenting the work of David Wojnarowicz, a painter who has shown in SoHo's Milliken Gallery and at alternative spaces around town. His sometimes stirring images — violent, erotic, and political — are painted over supermarket food posters, on garbage can lids, found pieces of metal and other materials, and they seem right at home in the gritty street ambiance that surrounds them.

The East Village art scene is viewed by Peter Nagy of Nature Morte (pronounced Naychur Mort, with a New York twang) as a reinvestment of the "young energy that in the 70's went into the rock music scene. A lot of the bands in the 70's were former art school students disillusioned with the art world," he says. "But the sucesss of 'new figuration' art has given young people new confidence to be artists. Once again, they're getting respect from the general public." The gallery is currently showing the work of Michael Byron, a young sculptor of Expressionist talents who makes painted wax candles in the shape of fantastical demons and beasts, then burns them ceremonially.

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The East Village's few not-for-profit arenas include Painting Space 122, run by a board of 17 artists in a reclaimed schoolhouse on First Avenue at 9th Street, and El Bohio, part of the Hispanic community center at 605 East 9th Street — also in a reclaimed schoolhouse — managed by a community organization called CHARAS. Both have closed their seasons with shows political in nature: "Newspace" at P.S. 122, curated by Robert Costa, is a rather weak array of work commenting on news media; and "Not for Sale: A Project Against Gentrification," was an elaborate sociopolitical roundup — produced by Political Art Documentation/Distribution — of work by artists protesting neighborhood upgrading that sacrifices low-cost housing and its occupants.

Some East Village talents have already made it to shows in SoHo or uptown.

The most esthetically impressive space, however, is Kenkeleba, at 214 East Second Street, run by a loose collective of local creative talents and directed by Joe Overstreet. Its handsome, immaculate gallery rooms are devoted to the work of third world artists, much of it too experimental to be saleable. But the last show this season, before Kenkeleba swung into a summer children's art program, was a lively roundup of the work of 18 New York artists of Asian descent, curated by John Woo and perfectly fit for uptown consumption.

Kenkeleba, struggling heroically for survival in a slum area where drugs are openly hawked on the street, inhabits a city-owned building that the collective has slowly renovated, with nine studios rented to needy artists approved by its board. "One of the great blessings of this area is that all kinds of people live here," says Corrine Jennings, Kenkeleba's coordinator. "The co-existence has produced some marvelous people and ideas, and I wouldn't want a plastic SoHo, where the richness of the community is compromised by a commercialism."

Though the East Village seems a long way from that, the highly visible energy here is certainly creating a Scene. ■

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35-135/4.5 Macro 127.90
70-210/4 Macro Zoomlock...104
2x MC-7 Element 47.50
*Some Mounts Vary in Price

Nikon

	body only	with 1.8E	with 1.4
FM2	189	234	312
FE-2	269	319	394
FG	150*	182*	277*
F3 Hi-Point	449	495	582
F3 w/Finder	409	457	539
50/1.8AI Instead of 50/1.8E			+$45
F3T Titanium Hi-Point			$613

*Price includes $35 Rebate

FLASHES:
SB-15 ..... 62 SB-12 78
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MD-4 Motor Drive..... 181.90
MD-12 ..... 138 MD-14 95

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Nikon FE OUTFIT:
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★ CARRY-ALL CASE
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★ LENS CLEANER
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FE Body only $174.90
EM w/1.8E Nikon & carry case..... $124
MD-E Motor $58.90
SB-E Dedicated Flash..... $32.90

NIKON AI LENSES:

18/3.5	429	35/1.4	$269
20/3.5	199	85/2	146
24/2.8	149*	85/1.4	355
24/2	257	105/4M	234
28/2	253	100/2.8 E	66
28/2.8	137*	105/1.8	282
28/3.5	101	105/2.5	129
28/2.8 E	73	135/3.5	76
35/2.5 E	56	135/2.8 E	89
35/2.8	96	135/2.8	154
35/2	135	200/4	155
35/2.8 PC	263	300/4.5	253
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NEW! 50-135/3.5			$321

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55/2.8 Macro 129.90*
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GALLERY VIEW

Pioneering in New Territories

Continued from Page 27

Kenny Scharf, and Mark Tansey.

The slickest — and the oldest — of the new East Village spaces is the Fun Gallery, at 254 East 10th Street, opened in 1981 by Bill Stelling and Patti Astor, an actress in underground films. Fun specializes in grafitti artists, among them such famous scribblers as Leonard Hilton (Futura 2000) and Frederick Brathwaite (Freddy Fab 5). But its stable is eclectic enough to include the painter Kenny Scharf, one of its earliest finds, whose raucous comic strip art — managing to combine humor with apocalyptic references to nuclear holocaust — was a sensation last month at the Tony Shafrazi Gallery in SoHo. Along with the grafittists, Mr. Scharf's work and that of Kiely Jenkins, a sculptor whose small tableaux make funny, telling comments on life in New York and Middle America, can be seen in the gallery's current group show.

"I feel we're injecting a little humor into the art scene," says Mr. Stelling. And Miss Astor adds, "Our artists are coming from a different, ghetto culture, and they are also influenced by politics; they comment more on society. Their work has a new kind of beauty."

A touch more staid is Gracie Mansion, around the corner at 337 East 10th Street, whose storefront window faces Tompkins Square Park. After a stint of showing art in the bathroom of her tenement floor-through, its ebullient proprietor brought the gallery down to ground level a year ago, in collaboration with another painter, Sur Rodney Sur. Now Gracie Mansion's diverse "stable" ranges from the veteran artist Carmen Cicero, around since the '50's, to such young talents as Rhonda Zwillinger, an assemblagist of glittering celebrity portraits, and Paula Collery, whose small images of persons and animals are built up of painted wax on canvas (a show of her work opens June 28).

"We're visited by a lot of curators and gallery people from Europe," says Miss Mayhew Young. "I think into the rock music scene. A lot of the bands in the 70's were former art school students disillusioned with the art world," he says. "But the sucesss of 'new figuration' art has given young people new confidence to be artists. Once again, they're getting respect from the general public." The gallery is currently showing the work of Michael Byron, a young sculptor of Expressionist talents who makes painted wax candles in the shape of fantastical demons and beasts, then burns them ceremonially.

*

The East Village's few not-for-profit arenas include Painting Space 122, run by a board of 17 artists in a reclaimed schoolhouse on First Avenue at 9th Street, and El Bohio, part of a Hispanic community center at 605 East 9th Street — also in a reclaimed schoolhouse — managed by a community organization called CHARAS. Both have closed their seasons with shows political in nature: "Newspace" at P.S. 122, curated by Robert Costa, is a rather weak array of work commenting on news media; and "Not for Sale: A Project Against Gentrification," was an elaborate sociopolitical roundup — produced by

Some East Village talents have already made it to shows in SoHo or uptown.

Political Art Documentation/Distribution — of work by artists protesting neighborhood upgrading that sacrifices low-cost housing and its occupants.

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Artists Against Nukes

They Intend to Use Visual Art Imagery to Wake Up The World to the Perils of Nuclear War and Arms Proliferation

By WILLIAM LUVAAS

On a recent Saturday, nine members of Artists for Nuclear Disarmament were at work on a mural for the massive June 12 march in New York. The near silence in the room as they painted befitted the somber, compelling theme of the work: a huge yellow fireball bordered in reds; corpses frozen in death postures, mouths and eyes agape, filled the foreground. Painter Ronnie Nicholson spoke as she worked: "I have children and grandchildren and I feel it's imperative that I be involved. I'm very scared—and art is my way of talking about it." Nearby, Eddie Alicea remembered back to school air raids on Manhattan's Lower East Side where he grew up in the sixties. That fear he felt huddled under his desk as a child still haunts him. "The best thing I can do as an artist," he says, "is to use my tools against something that's insane."

Such attitudes are typical amongst the nearly 300 active members of Artists for Nuclear Disarmament (A.N.D.), an organization of painters, architechts, graphic artists, sculptors, curators, teachers and others, with origins in New York. The group's goal is simple, if monumental: "The world-wide elimination of nuclear weapons and redirection of America's resources from destruction back to servicing human needs."

Characteristic of today's disarmament movement is a grass roots approach that has physicians, scientists and other professionals using their prestige and abilities in behalf of disarmament. This is the A.N.D. concept, too. Says one of their leaflets: "As artists we have the capacity to use the powerful language of form and visual imagery to awaken both our fellow artists and the entire community to the perils of nuclear war." They intend to do this by creating art works contributory to peace, building a community of support and offering artistic skills to other anti-nuclear groups.

A.N.D. started late last fall, about the time the first New England town meetings were passing nuclear freeze resolutions. Alarmed at the escalating arms race and talk of "limited nuclear war," several artists formed an organizing committee, which called a general meeting of concerned artists on February 18, 1982. There was infectious energy and excitement at that first meeting. The sense was that many had been awaiting just such an opportunity to plug into disarmament and political activism generally. Immediately, work groups formed and projects were begun. As Susan Ortega, Group spokesperson, points out, it was not a group of people content just to meet. Several subsequent membership meetings this spring have preserved that spirit.

A.N.D. boasts many big name sponsors: Arthur Coppege, Elaine DeKooning, Willem DeKooning,* Terry Dintenfass, Ralph Fasanella, Antonio Frasconi, Milton Glaser, Roy Lichtenstein, Al Loving, Alice Neel, Claus Oldenburg, Faith Ringgold, Larry Rivers, Raphail Soyer and others. But disarmament isn't just a name game. The heart of A.N.D. is its work groups. Its activities summarized below:

The PAPIER-MACHE group created a flight of doves for June 12, masks, Reagan heads and other absurdities. Next march they may try floats. A STENCIL-ART brigade is alarming the city with anti-nuclear images spray painted on prominent surfaces, under cover of darkness. A.N.D.'s MURALISTS have painted three murals to date—one at John Jay College (along with students and teachers), and two for June 12: the preciousness of peace/the horrors of holocaust. Others planned are as sites and funding become available. A POSTER/COMMERCIAL ART committee has designed posters, logos and leaflets for A.N.D. and the June 12 Task Force. They plan to continue plugging graphic artists into needs in the peace community. Dozens of SILK SCREEN BANNERS were created for the march in conjunction with the St. Marks Silk Screen Project, and the silk screeners remain as a resource, teaching their skills to interested peace organizations. Another work group designed and hung pennants along the march route. One common motif was a mushroom cloud in purple and black, with inscriptions such as: "St. Patrick's Cathedral once stood here," or "This was Saks Fifth Avenue!" Meanwhile, the COMMUNITY PROJECTION committee has taken disarmament into Harlem, Bedford-Stuyvesant and other predominantly ethnic areas, using a mixed media approach of outdooor slide shows, films, speakers and performers from Performing Artists for Nuclear Disarmament. A CITIWIDE SCHOOL POSTER CONTEST was put together by A.N.D. artists for children in grades 1-12, with winners' work exhibited at Sloane House YMCA on June 6-20. Posters focused on the theme "Nuclear War Has No Winners," and entries were judged by Commissioner Henry Geldzahler. 60 to 70 schools participated. An ART WEEK FOR DISARMAMENT was held June 5—12. It included a benefit (Artists Step Up For Nuclear Disarmament) at the Armageddon Club, with music, dancing, and testimonials, posters and nuclear freeze petitions at some 200 New York galleries. All of this has been documented by photographers from A.N.D.'s PHOTO/DOCUMENTATION group, providing a visual history of the movement.

The poster contest may become an annual event, according to Susan Ortega. Other future possibilities include an exhibition of anti-nuclear works sometime this fall, workshops and performance pieces.

A.N.D. invites the participation of all artists. We need your skills, energies, ideas," says one of its communications. "That is misstating it. The movement for continuing life on earth needs you. And you need it."

'Bringing It to the Forefront'

By LARRY ROSING

Artists Against Nuclear Armament is a group of artists who, through mailings and ads in the art magazines raised over $24,000 to place an ad in the *New York Times* "to tell the administration what professional artists think about our government's policy." The money was raised as small donations by artists and appeared in the Sunday, June 6, *Times*.

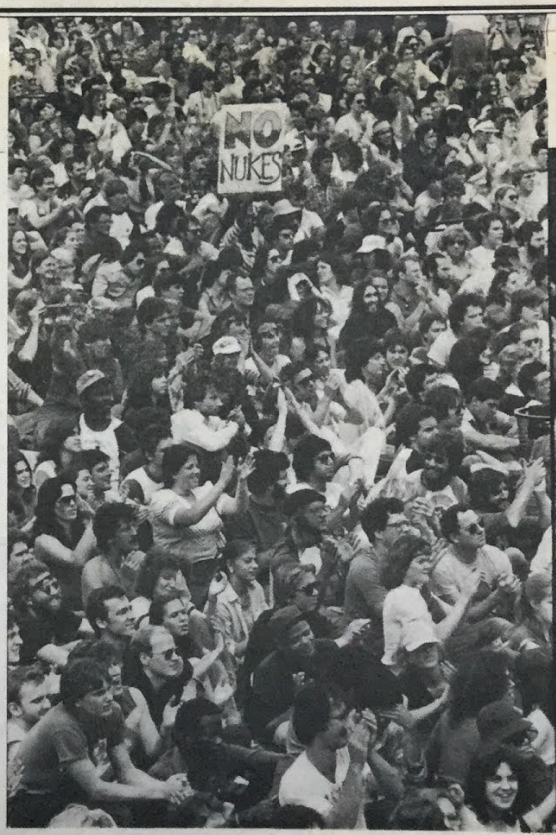
Artists Against Nuclear Armament is a small ad hoc group. It was first discussed by Elizabeth Murray, Hermine Ford and Lois Lane two years ago, just after the accident at Three Mile Island. The idea came back to life about six months ago. The context was different; it took form as the *New York Times* ad. By this time the ad hoc group had grown into a steering committee which includes Joel Shapiro, Ellen Phelan, Jennifer Bartlett, Bob Moskowitz, Vija Celmins, Alex Katz and David Salle as well as Elizabeth Murray and Hermine Ford from the original group.

The ad calls for a nuclear freeze and for a negotiated mutual elimination of nuclear arms. The *Times* ad, like the earlier mailing and magazine ads, calls for artists to take part in the June 12 demonstration.

The *Times* ad, along with the other nuclear disarmament activities have, as Elizabeth Murray said, "already made the Reagan administration rethink its nuclear arms policy; it is absolutely because of things like these. Since the Vietnam War there hasn't been a real movement for disarmament. We are bringing it to the forefront."

As for the AANA, "it is an ad hoc committee. When the practical purpose of the group is over, it will dissolve. The members of the steering committee will march with the other artists at the June 12 rally."

Demonstr



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Building Transformed Into Nuclear Disarmament Site

Artists Sought to Project Clear and Colorful Images Which Would Communicate Their Support of The Nuclear Disarmament Campaign

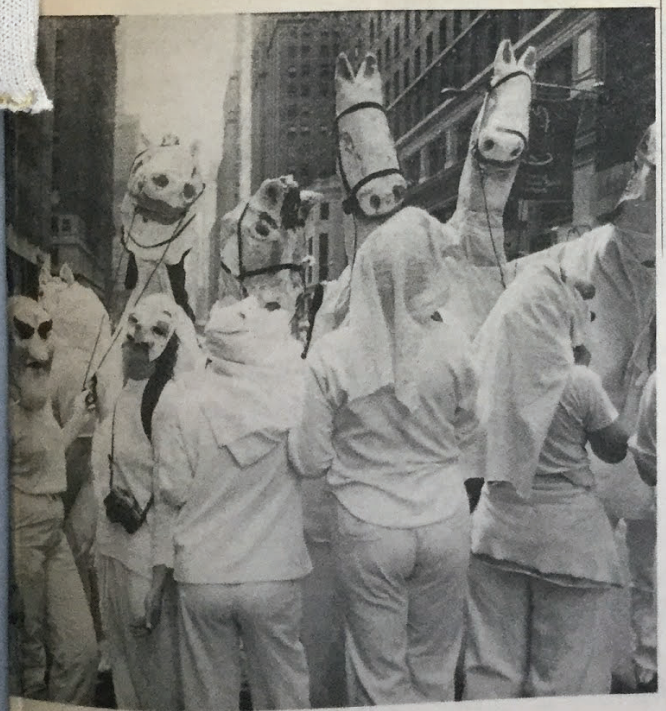
By REBECCA CHALKER

In keeping with the intensifying activity leading up to the June 12 Anti—Nuclear Demonstration in New York City, the Noho East Building, at the corner of Lafayette and Bleeker, has been transformed into a striking visual display of city artists' opposition to the proliferation fo nuclear arms and their commitment to the world-wide peace movement. In concert with Gallery 345, PADD (Political Art Documentation/Distribution) is sponsoring "Windows for Peace," a project in which artists use the windows of the Noho East Building to display paintings, posters, drawings, graphics and other works, symbolizing their resistence to Reagan's military build-up. The project, which has spilled into the street as well as to other walls in the neighborhood, embodies such themes as "No Alternatives to Peace," "We Want to Live," and "Freeze and Reverse the Arms Race." Groups involved in the project include the Catholic Peace Fellowship, Women's Pentagon Action, War Resistors League, Shad Alliance, Civil Disobedience and Fund for Open Information and Accountability. Artists who contributed to the project sought to project clear, colorful images which would communicate their support of the disarmament campaign. Since its completion in late May, the building has attracted the attention and admiration of residents and workers in the area and can clearly be seen by passing street traffic.

A second PADD project entitled "Don't Buy This," will be installed at the New Museum on 14th Street off Fifth Avenue. This educational construction focuses on a cost comparison of military and social programs. Viewers will be able to look through peepholes at a display of price-tagged weaponry and will be able to draw comparisons between the need for human services compared and the arms buildup.

Individuals associated with PADD have also been conducting complementary projects in other parts of the city. At Printed Matter Book Store at 7 Lispenard Street, Herb Perr and Irving Wexler painted a scene of a victim of the Hiroshima bombing titled "We Want to Live." Other artists have participated in a weekly anti-nuclear grafitti brigade, leaving numerous reminders like "Nuclear Holocaust Maybe Any Moment" and "Choose Peace" in surrounding neighborhoods.

Photos by Hazel Hankin



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As typographers for artists, we take special pride in our work, striving to achieve a product of the highest aesthetic quality. We welcome the challenge of complex typography as well as simple material. We set type for books, pamphlets, cards, programs, brochures, newsletters, reports, advertisements, letterheads, resumes, poetry and more. We are most happy to discuss with you and and work out any typesetting or design problem you may have. We can do everything needed to produce camera-ready copy for your printer, and we can recommend printers if you need one. If you have your own facilities for paste-up, we can provide you with the typeset galleys you will need. We work quickly. And in addition to our high level of literacy in English, we have foreign language capacity: fluency in Spanish and familiarity with French and German.

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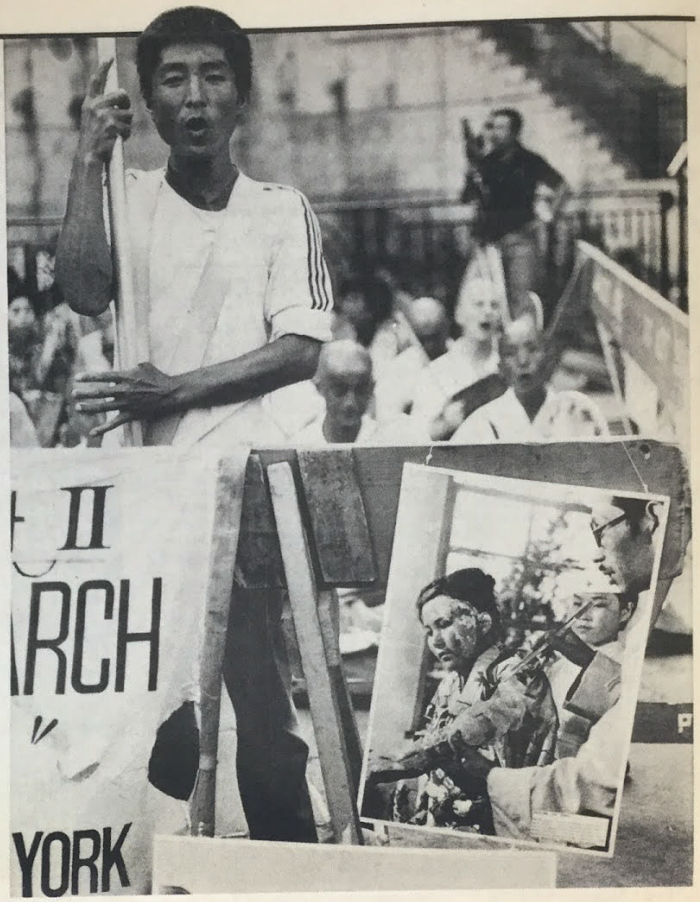
The June 12th Nuclear Disarmament Rally at the United Nations brought out hundreds of thousands of "anti-nuke" protesters, and artists played a large part with their own floats and banners. Photos by Hazel Hankin.



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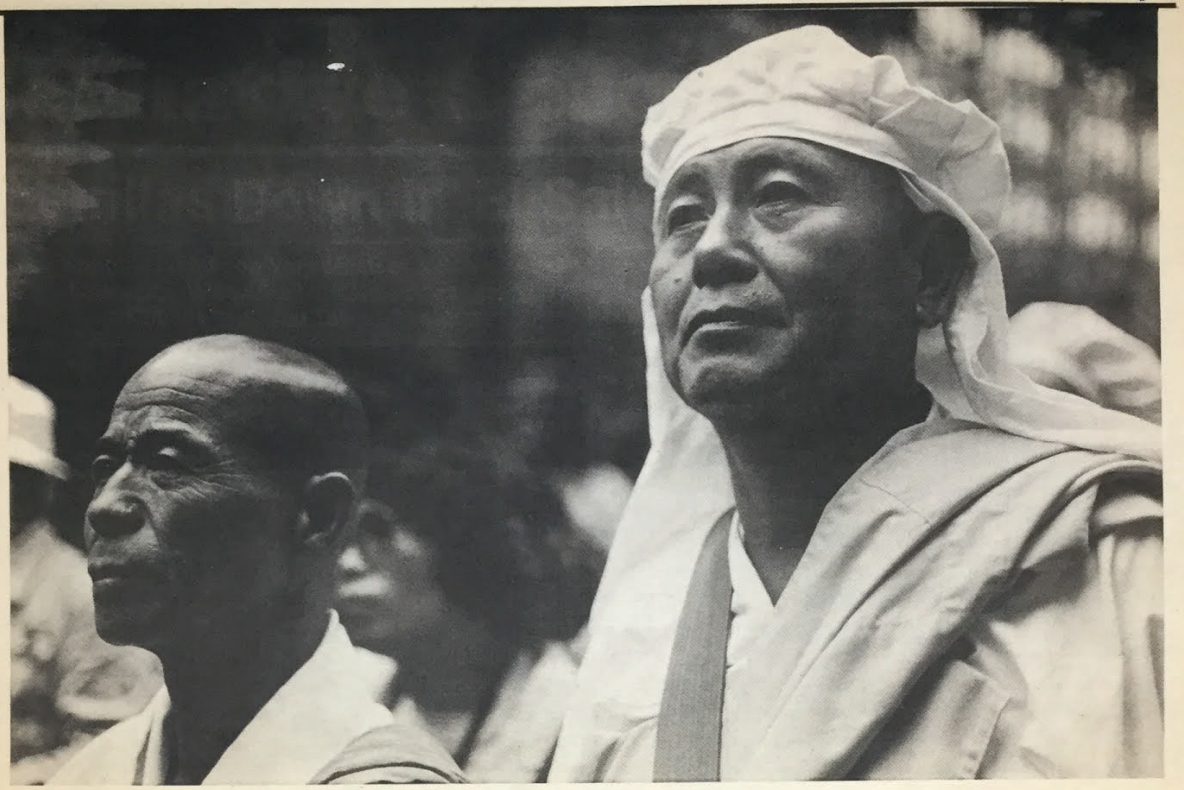

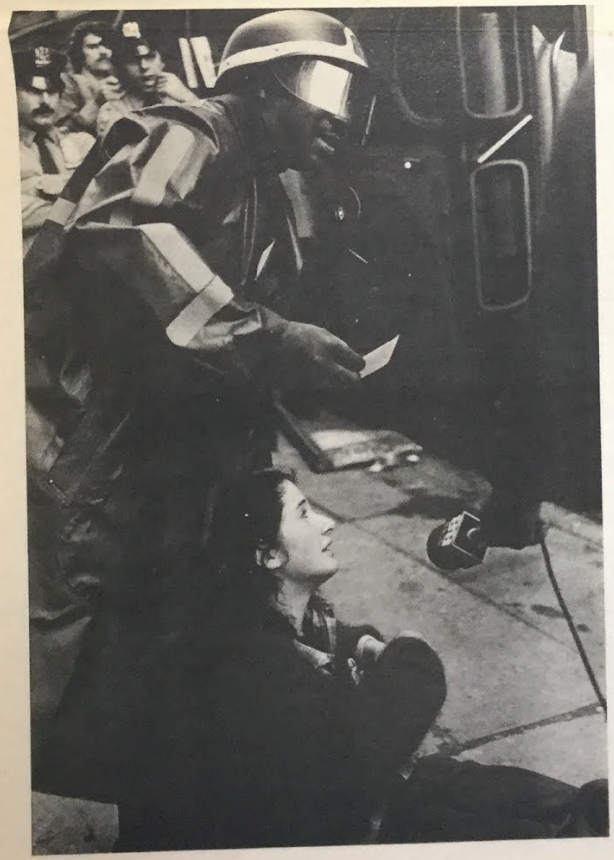

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Spring Semester '85, San Francisco State University
School of Creative Arts
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- Explore the nature of culture in our society and become familiar with competing points of view -- how does Upfront's view compare with Art in America's? The organized Left's to the organized Right's?

- Examine the three main sectors of the cultural field -- commercial cultural industries, established nonprofit institutions, community based and experimental groups. How do they function and relate?

- Learn how cultural funding and policy decisions are made. The San Francisco Art Commission, the California Arts Council, the National Endowment for the Arts and UNESCO are all part of an international apparatus for developing and enacting cultural policy. What are they trying to do, and how?

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Recommended for socially-conscious artists, culture-conscious administrators, interested others.

For non-SFSU students: May be taken as an extension course with instructors' permission and space available. **Call Extended Education Office at 469-1373.**

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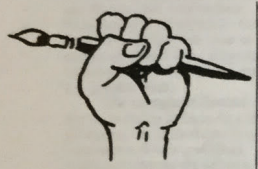
SOME OF A KIND

Publications of special interest



ALTERNATIVE ARTS JOURNALS

MICHAEL PERRI

Shaped by the cultural forces of the late 1960s and early 1970s, the development of alternative arts publications paralleled the growth of the alternative exhibition spaces and artist-run organizations that promoted the work of feminist, activist, and community artists. The publications, and the organizations they chronicled and criticized, were extremely protean–changing with the shifting needs of their artists and audiences. But one thing remained constant–a commitment to act locally and think globally.

For most artists and critics this was a radical idea. For the first time in years, alternative voices from all over the continent took root and were nourished by a growing network of cultural workers. Lucy Lippard of the Village Voice *was the most prominent voice, until she was recently silenced by the Voice's shifting editorial policy. Fortunately she has not been completely silenced, simply diminished in volume. She has joined Pat Aufderheide as one of the powerful cultural voices at* In These Times, *where a somewhat smaller audience can still get the message.* (In These Times, *42 issues, $29.50, 1300 W. Belmont Av., Chicago, IL 60657.)*

They are joined in almost every region of North America by a chorus of cultural critics committed to creating new styles of arts criticism that respond to the events of our time. Despite limited circulations, scarce economic resources, and cold shoulders from mainstream publications, these critical publications are thriving.

Afterimage (10 issues, $25/yr., [includes membership in the Visual Studies Workshop], 31 Prince St., Rochester, NY 14607). One of the few publications to chronicle the workings of the National Endowment for the Arts, *Afterimage* is an eclectic tabloid devoted to the analysis of photography, video, film, book art and mass media.

When *Afterimage* isn't tweaking the nose of the Society for Photographic Education or the College Art Association, it is providing essay-length reappraisals of Jacob Riis or reevaluating the Czechoslovakian avant-garde between the world wars. And for 14 years readers have responded with essay-length letters that are as provocative as the original articles.

The intensity of the editorial debate has brought *Afterimage* to a position of being the publication of record for news dealing with emerging art forms.

Interested in who gets what grants from the Endowment? *Afterimage* publishes the grant awards in many categories every year, then criticizes the process by which individuals and groups get those awards–even its own sponsor, the Visual Studies Workshop. Concerned about the latest books on cultural theory? *Afterimage* publishes extensive book reviews that keep theory from leaving the actual work of art behind. Interested in a particular artist? *Afterimage* interviews cultural workers in a variety of media, then provides a chronology of their work and information about how you can see it.

Not that *Afterimage* is all things for all people. Under former editor Martha Gever a clear feminist gaze was cast on artists and institutions. Yet *Afterimage* is still the only place where you can find a positive reevaluation of a traditional photographer like Harry Callahan alongside a scathing indictment of the current policies of the Corporation for Public Broadcasting.

Art & Artist (6 issues, $17.50/yr., 280 Broadway, New York, NY 10007). From its beginnings as the *Artworkers News* in 1970, *Art & Artist* has maintained a commitment to bringing information to artists that they can use in their work. But because the publication continues to be artist-run– and for the most part artist-written– *Art & Artist* avoids the bland uniformity of a trade publication.

But for every article explaining the health hazards associated with artists' supplies or the intricacies of copyright law as applied to paintings, there is a personal look at the workings of such groups as Art Against Apartheid or Artists Call Against U. S. Intervention in Central America. For most of the artists involved with *Art & Artist* and the associated Foundation for the Community of Artists, art is more than making paintings or videos or films. The writers in *Art & Artist* are convinced that cultural work is just one of many occupations that can help eliminate many of the problems that plague the 1980s.

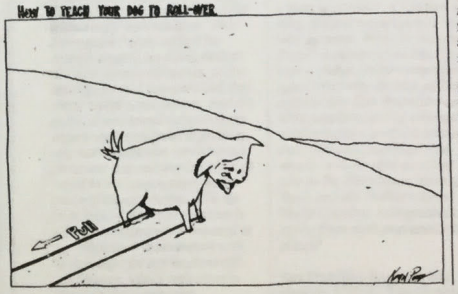
Based in Manhattan, the dizzy center of the "artworld," *Art & Artist* sometimes succumbs to the New York provincialism that afflicts so many other magazines based there. But the editors are presently pushing to develop a network of regional correspondents that will help them put New York in the context of a much more broad-based art world.

Block (3 issues, $ 10/yr., Middlesex Polytechnic, Cat Hill East Barnett, Herts, England, EN4 8HU). This is difficult terrain. Once you get past the poor copy editing, stuffy British diction and academic jargon you still have to negotiate the intimidating theoretical curves of a young generation of scholars and critics who are struggling to come to grips with the mixture of Marxism, linguistics and psychoanalysis that has affected recent British art.

But the journey is worth it. Cutting across academic disciplines, the writers in *Block* explore not only painting, film and video, but focus on the often ignored crannies of our visual culture such as cartoons, design and advertising. They do this with an eye on the practical world that keeps most of the articles in *Block* from sinking into a structuralist morass.

Cultural Correspondence (4 issues, $10/yr., [includes "Jim's Letter," a monthly missive from the editor], 505 West End Av., New York, NY 10024). *Cultural Correspondence* proves that even when money and people resources are scarce, ideas and creativity can be in abundance. And with the help of a committed, collectively run editorial staff, *Cultural Correspondence* has been able to put together one of the more important cultural resources published in the last decade. Last year's special issue (CC #3, new edition), "We Will Not Be/Disappeared: A Directory of Arts Activism," is an essential catalog of "alternative" arts activity. Arranged geographically, the directory provides addresses, descriptions and examples of work from hundreds of activist art organizations. It is an important example of editor Jim Murray's desire to present "ideas in social movement."

In keeping with the policy of presenting work by artists directly rather than through criticism, the current issue, "Imagining the Eighties: The Art of Demonstration," is a primer on street performance, political dance, masks and puppets, do-it-yourself instruments and parade banners. Culled from the experience of those involved in major peace demonstrations in New York and Washington, the information is presented through a series of cartoons. Like some other issues of *Cultural Correspondence*, the Art of Demonstration resembles many of the rock fanzines that convey a sense of urgency through bold but crude graphics.



Cultural Democracy (4 issues, $15/yr. [$25 includes an annual membership in the Alliance for Cultural Democracy and regional newsletters], c/o Catherine Jordan, WARM, 414 First Av. N., Minneapolis, MN 55401). After shedding its unwieldy original name of *NAPNOC Notes* (Neighborhood Arts Programs National Organizing Committee) two years ago, *Cultural Democracy* still remains the voice of the community arts movement and the primary forum for brainstorming on cultural policy.

Cultural Democracy was the first place I heard the phrase "think globally, act locally," and that spirit still dominates the publication. Articles by Lucy Lippard, theater critic Charles Frederick and others work out the definitions and strategies of a new cultural policy that has room for diverse ethnic, geographic, racial, occupational and aesthetic groups.

As the publication attempts to resolve the magazine vs. newsletter dilemma that has plagued it from the start, the alliance is becoming a vital national network of politically conscious artists. The group's annual meeting is a groundswell of populist cultural work and the issue of *Cultural Democracy* that reports on the conference is essential reading for anyone interested in the current state of the arts on this continent.

Heresies (4 issues, $15/yr., Box 766, Canal Street Station, New York, NY 10013). The title of this magazine says a lot: *Heresies: A Feminist Publication on Art and Politics.* And the masthead reads like a Who's Who of feminist artists, critics, writers, performers, art historians, etc. But *Heresies* is much more than the sum of its parts. When you open the well-produced magazine you are confronted by a kaleidoscopic assem-

ILLUSTRATION BY MARK SIMONSON

CARTOON BY KEVIN POPE

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blage of literature, art, interviews, reportage, theory and history that works to broaden the definition and function of art.

Each issue of *Heresies* has a dominant theme: Women in Theater and Performance; Racism is the Issue; Women and Music; Women and Architecture; Neighborhood/Community Arts. And the design of each issue attempts to showcase the subjects explored within through innovative graphic work.

The strength of *Heresies* is not in its ability to focus on a single theme, but in its ability to incorporate a diversity of ideas, styles and approaches within a single issue. In any given issue socialists, Marxists, lesbian feminists and anarchists give voice to the ebb and flow of feminist cultural practice.

The women who work on *Heresies* are committed to erasing the boundaries between artist and audience, work and worker. "As a step toward a demystification of art, we reject the standard relationship of criticism to art within the present system, which has often become the relationship of advertiser to product. We will not advertise a new set of genius-products just because they are made by women."

Incite (6 issues, $10/yr., Canadian Cultural Workers Network, 379 Adelaide St. W., Suite 301, Toronto, Ontario, Canada M5V 1S5). Part of the incredibly fertile Toronto cultural scene, *Incite* is a prime example of theory in action. Without any of the usual abstract baggage, the editorial group of *Incite* confronts important questions about the creation of culture.

Incite has explicit connections with organized labor. Through the Labour Arts and Media Working Group, members of the network bring innovative aesthetic ideas to the attention of working men and women, as well as informing their own artwork with the day-to-day concerns of workers.

In the pages of *Incite* the issue of work is explored through a variety of approaches, ranging from interactive photo essays to a provocative photo-collage cartoon strip–"The Adventures of Super Secretary"–by *Parallelogramme* editor Tanya Mars. These projects cut through the clichés usually found in art about work.

Despite advertising support from the Canadian Labour Congress and the U.A.W., *Incite* has lately been subjected to cuts in government grants and no longer publishes on a regular schedule. But when they do publish the snappy-looking glossy magazine, the network succeeds in challenging our common conceptions of how we live and work.

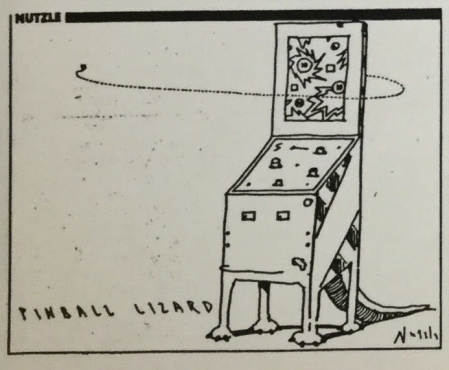

ILLUSTRATION BY NUTZLE/SAN FRANCISCO BAY GUARDIAN

New Art Examiner (10 issues, $18/yr., 230 E. Ohio St., Room 207, Chicago, IL 60611). When publisher Derek Guthrie founded his monthly more than 10 years ago he wanted *The New Art Examiner* to become the *New York Review of Books* for the art world: lively, lofty and irreverent. Unfortunately for Guthrie the major art magazines didn't go on strike, as the New York newspapers did when the *New York Review* began publishing. So financial progress has been slow.

But the *New Art Examiner* is still irreverent, often lively, and lofty in the sense that it confronts issues of importance. The *Examiner* has grown from its Chicago base to cover New York, Philadelphia, Washington, D.C. and most of the space in between. And if the publisher has his way, it will soon be "a national publication with a regional focus."

The regional reviews may be Guthrie's selling point in some areas, but what makes this magazine important is its eclectic editorial mix. One month Marxist feminist art historian Suzi Gablik outlines her program for a new feminist criticism; the next month, Samuel Lipman, conservative publisher of the *New Criterion*, argues for "standards" in artistic work and criticism. Add to that regular guest editorials in the "Speakeasy" column and the regular "Art Press Review" by critics, editors and artists and you get some of the intellectual ferment Guthrie had hoped for.

Upfront (4 issues, $10/yr., [$15 if you become a friend of PADD and get on the mailing list for activity updates], 339 Lafayette St., New York, NY 10012). Started as the newsletter of PADD (Political Art Documentation and Distribution), a collective of activist artists who were unwilling to let performance and other non-object artistic activity go undocumented, *Upfront* has become a living archive of activist art. The

banners, assemblies and street theater that gave the 1984 June 12 March on Washington such a dramatic impact were coordinated by PADD. In Manhattan PADD went against the mainstream of the art world when they fought the destruction of the few remaining neighborhoods on the Lower East Side, mounting "Not for Sale: A Project Against Gentrification." With installations, exhibitions, street theater, poster art, direct political action and rallies, PADD tried to buck the economic and political trends that have resulted in art galleries and lofts displacing poor and working people from the East Village–one of the area's few remaining low-rent districts.

On cluttered, but graphically appealing pages, *Upfront* documents all of these activities. What we get is an ongoing report on the vital interaction of theory and practice as embodied in the work of the PADD collective.

Michael Perri, former editor of Artpapers *in Atlanta, now works with the Communication Workers of America union in Columbus, Ohio.*

The best alternative papers across the U.S.

JEFF REID

When it comes to "alternative" weeklies there's some good news and some bad news. The good news is that these various city papers offer provocative stories and creative approaches largely ignored by establishment media. The writing in these tabloids is often of the endearingly self-indulgent "New Journalism" type–writers frequently employ novelistic devices like first person narratives, poetic description and you-are-there cinematic styled scene setting. And the political and social subjects these papers report on (radical politics, alternative lifestyles, environmental issues, pop culture) are often ignored in the commercial paper chase of big-city dailies. The upfront bias of alternative papers is refreshing (especially compared to the "objective" mainstream with its penchant for stories from official sources, which only serve to reinforce the status quo).

The bad news about alternative newsweeklies is that along with the refreshingly alternative viewpoints you will also often find an unwelcome alternative view on ethics–which results in press-release stories about regular advertisers, invariably positive restaurant reviews and consumer survey stories that are really just ad-staff fishing expeditions. In the precarious economic niche most alternative tabloids occupy it's perhaps not surprising that advertisers sometimes wield such clout around the newsroom.

The three mega-tabloids in this genre are more likely to run hard-hitting investigative pieces than their smaller counterparts. The Village Voice, Boston Phoenix *and* L.A. Weekly *each log in at nearly 150 pages a week–and have the financial resources to rise above advertisers' pressures. The Big Three also augment their coffers (and their autonomy) by charging for their product.*

Yet there's obviously more to it than economics. A random sampling of these newspapers is rife with paradox. Why, for instance, doesn't a money-town like Chicago have a slicker, more comprehensive paper? And why do arty, affluent outposts like San Francisco and Minneapolis come up with such unadventurous products relative to their vital communities? Conversely, how do such excellent papers as the Flint-based Michigan Voice *and the Durham-based* North Carolina Independent *spring from such unprepossessing places?*

San Francisco Bay Guardian (weekly, $24/yr., The Guardian Building, 2700 19th St., San Francisco, CA 94110). A city as beautiful as San Francisco deserves a better looking rag than this. Actually the *Bay Guardian* is a lot better than it looks, which wouldn't be difficult. With all the graphic daring of *U.S. News and World Report*, the *Bay Guardian* can make even interesting stories daunting. A long Tom Wolfe-style piece by Judith Landy on downtown bike messengers sparkles with verbal energy as it sketches a close-knit subculture–once you crack through the stilted graphics facade.

Besides formulaic layouts (and they're old formulas at that), editorial direction also seems a tad stilted in the arts and entertainment department: stories are long on reportage and short on analysis. Yet the writing is solid throughout and much of the subject matter would interest folks outside the Bay Area.

A special section on Bay Area book publishing (May 22) is must reading for literature mavens and would-be authors nationwide because San Francisco *is* the book biz second city.

Boston Phoenix (weekly, $41.50/yr., 100 Massachusetts Av,. Boston, MA 02115). In over-educated, degree-saturated Boston–where, presumably, Ivy League Ph.D.s work the counter at McDonald's–you'd expect the city weekly to be an egghead hip sheet. But one of the marvels of the *Boston Phoenix* is that it's not only smart, it's also a real giggle. In three beefy sections (News, Lifestyle, Arts and Entertainment) the *Phoenix* somehow delivers that perfect mixture of

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Building Transformed Into Nuclear Disarmament Site

Artists Sought to Project Clear and Colorful Images Which Would Communicate Their Support of The Nuclear Disarmament Campaign

By REBECCA CHALKER

In keeping with the intensifying activity leading up to the June 12 Anti—Nuclear Demonstration in New York City, the Noho East Building, at the corner of Lafayette and Bleeker, has been transformed into a striking visual display of city artists' opposition to the proliferation fo nuclear arms and their commitment to the world-wide peace movement. In concert with Gallery 345, PADD (Political Art Documentation/Distribution) is sponsoring "Windows for Peace," a project in which artists use the windows of the Noho East Building to display paintings, posters, drawings, graphics and other works, symbolizing their resistence to Reagan's military build-up. The project, which has spilled into the street as well as to other walls in the neighborhood, embodies such themes as "No Alternatives to Peace," "We Want to Live," and "Freeze and Reverse the Arms Race." Groups involved in the project include the Catholic Peace Fellowship, Women's Pentagon Action, War Resistors League, Shad Alliance, Civil Disobedience and Fund for Open Information and Accountability. Artists who contributed to the project sought to project clear, colorful images which would communicate their support of the disarmament campaign. Since its completion in late May, the building has attracted the attention and admiration of residents and workers in the area and can clearly be seen by passing street traffic.

A second PADD project entitled "Don't Buy This," will be installed at the New Museum on 14th Street off Fifth Avenue. This educational construction focuses on a cost comparison of military and social programs. Viewers will be able to look through peepholes at a display of price-tagged weaponry and will be able to draw comparisons between the need for human services compared and the arms buildup.

Individuals associated with PADD have also been conducting complementary projects in other parts of the city. At Printed Matter Book Store at 7 Lispenard Street, Herb Perr and Irving Wexler painted a scene of a victim of the Hiroshima bombing titled "We Want to Live." Other artists have participated in a weekly anti-nuclear grafitti brigade, leaving numerous reminders like "Nuclear Holocaust Maybe Any Moment" and "Choose Peace" in surrounding neighborhoods.

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Photos by Hazel Hankin

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280 Broadway is at the corner of Chambers Street, across from City Hall. Six subway stations are within three blocks of our office. Messenger service is available.

Before giving Purchasing Order somewhere else, compare our prices. Call for an estimate. Ask for our London-England trained and experienced Graphics manager Chris Quraishi

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The June 12th Nuclear Disarmament Rally at the United Nations brought out hundreds of thousands of "anti-nuke" protesters, and artists played a large part with their own floats and banners. Photos by Hazel Hankin.

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THE PRESIDENT'S MAN

THE ARTS ENDOWMENT UNDER FRANK HODSOLL

If indeed the next administration's position with regard to NEA shall be characterized by a) a first priority commitment to the support of serious culture, b) promotion of the long-term fiscal health of arts institutions, and c) cultivation of audiences with a true desire for high-quality artistic experience, then certain budgetary reforms may be appropriate.... There is a trade-off between the goals which NEA has pursued: some of "the best" in art must be sacrificed if art as social service is the primary goal; conversely, art as social service may be required to suffer for the sake of cultivating limited art of highest quality.... It is recommended that in the next administration [that] NEA set priority on—indeed, exist for—the cultivation of serious culture.... The NEA ... must finally acknowledge that the enduring audience of art is largely self-selecting, a relatively small public marked by the willingness to make sacrifices of other pleasures for the sake of artistic experience.

—Michael S. Joyce, "The National Endowments for the Humanities and the Arts," in the report of the Heritage Foundation to Ronald Reagan

It is possible that there has been over-sensitivity to the various and different wishes of the members of the National Council: in law the National Council is advisory to the Chairman, and it is the Chairman who makes the decision on funding. To defy the Council at every turn would be a critical mistake; however, the Chairman should give the Council a sense of the proper direction of the Endowment.

—the Heritage Foundation report

... we firmly believe that the peer-panel system for reviewing grant applications is the core of the Endowment and must be retained.... Panelists give the Endowment its greatest strength: the ability to recognize excellence ... the peer-panel system we now have is as close to an ideal instrument for a grant-making organization as we can imagine.

—National Council on the Arts, Advancing the Arts in America (July 1981)

... we endorse the professional panel review system, which puts judgments in the hands of those outside the Federal government, as a means of ensuring competence and integrity in grant decisions.

—Presidential Task Force on the Arts and Humanities (October 1981), Report to the President.

It is certainly inappropriate for a Federal official charged with administering a program of grants to insert his or her intellectual or political views into the [panel] review process. Giving the impression that he must personally approve of the subject matter and treatment of every project is unwise for any N.E.H. chairman. The result is bound to be a loss of confidence in the impartiality of the peer review procedures and a fostering of the idea that the agency's awards are offered on the basis of a narrow political perspective ...

—Joseph Duffey, chairman of the National Endowment for the Humanities, 1977-81, in a letter to the New York Times *criticizing the attack made by his successor, William Bennett, on* From the Ashes ... Nicaragua *as "unabashed propaganda" and "not an appropriate project to have received federal funds."*

We expect the Endowment's peer panel system, as it has in the past, to continue to provide the credibility that assists in the generation of private support.

—Frank Hodsoll, current chairman of the National Endowment for the Arts, to the House Subcommittee on Postsecondary Education (March 1982)

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The statements above are intended to suggest a chronology of influence in a funding source which has become—if only for the simple reason that money talks and that the National Endowment for the Arts has spent about $1.2-billion since 1966, by far and away more than any other single source—the dominant force in supporting American arts at all levels. Generally interpreted as a tactful protest against certain notions proposed in the report of the Heritage Foundation to Ronald Reagan, *Advancing the Arts in America* was directed to the Reagan-appointed task force then preparing its report on the arts and humanities. The Heritage Foundation was represented on that task force by its founders, Joseph Coors (ex-chairman of the Mountain States Legal Foundation, which begat James Watt) and Richard Mellon Scaife (Gulf Oil heir, once owner of Forum World Features, exposed as a CIA front in 1975, and funder, to the tune of over $100-million, of a range of New Right causes since 1973). Also represented on that task force were Standard Oil, the Mobil Corporation (the one that asked for its money back after the recent American Writers' Congress), the *Readers' Digest*, the Hoover Institution on War, Revolution, and Peace (Scaife is on their advisory board; Scaife foundations have given the Hoover Institution $3.5-million since 1973), and recognized members of the academic and arts communities.

One would have to be an incorrigible optimist to believe that the influence of the Heritage report, along with that of certain corporations and conservative think tanks, should be discounted. If any single document has been taken as the blueprint of the new federalism, it is the Heritage Foundation report; Heritage supplied 11 members of the Reagan transition team. The basic concept of the arts the report puts forth—an activity by the few for the few, measurable in its quality by success on the market and in attracting private funding, an activity not to be contaminated with the political or social—presumably constituted part of the agenda that the Reagan administration wished to implement at the National Endowment for the Arts when it named the career civil-service lawyer Frank Hodsoll to replace Livingstone Biddle as chairman.

Frank Hodsoll, chairman of the National Endowment for the Arts.

William Bennett, one contributor to that report and an on-the-record opponent of affirmative action, was appointed chairman of the National Endowment for the Humanities, reportedly with Hodsoll's help. Hodsoll recently named Samuel Lipman, another contributor to the Heritage report and publisher of the *New Criterion* (the manifesto printed in the inaugural issue of the magazine announces, among other things, that it intends to combat "the insidious assault on the mind that was one of the most repulsive features of the radical movement of the Sixties") to the National Council on the Arts, the NEA's major policy group. Hodsoll has been consistent in other appointments: Carrie McMullen of the Olin Foundation (Michael Joyce, who wrote the Heritage report chapter on the Endowments, is executive director of the Olin Foundation) is his special assistant. Ruth Berenson, formerly of the American Council on Germany (an organization devoted to working on "problems affecting American-[West] German relations that are ... not yet urgent enough to command top-level political attention," chaired by a trustee of the Olin Foundation) and art critic for the conservative *National Review*, is associate deputy chairman for programming.

In tracing the effect of such conservatism, though, one must remember that the New Right agenda has not met with unqualified success. One must take into account the fact that the protests against the arts and humanities cuts assumed to be so easy when that first Republican budget was submitted have created both economic and philosophical concessions. And one must realize that the innate sluggishness of the species can protect large bureaucracies from sudden change, and that even if upper-level jobs are filled, for the most part, by appointees whom Hodsoll finds sympathetic, program staff remains basically informed, informative, and supportive of their constituencies. Nevertheless, there are definite changes in the Reagan NEA.

The most disturbing is Frank Hodsoll's interventions into a review panel structure carefully developed over the NEA's 17-year existence, and still touted officially as the core of NEA grantmaking. Indeed, the handbook distributed to all new panelists continues to reassure them that "panel recommendations are the basis of Endowment grantmaking, and panel advice is followed."

The application review process in the NEA's 12 divisions begins with the consideration of some 15,000-20,000 applications by some 500 panelists. Those panelists are the peers of the applicants they are reviewing: they are selected for their expertise in specific fields, and a remarkable amount of time is spent to ensure a variety of points of view. Panel decisions on the 5-6,000 grants awarded every year form the basis for the National Council on the Art's legally mandated recommendations to the chairman. The National Council—a 26-member body consisting of prominent artists and arts administrators—has on rare occasions overturned panel decisions, but its concurrence with the panels, along with the chairman's subsequent approval of Council recommendations, used to be treated almost as a formality. In 1977, the National Council went so far as to say that it would prefer to spend its time on policy considerations, and that its vote on panel recommendations should be expedited as much as possible, since "the panel system ... has proved itself efficient and remarkably errorless in doing its assigned job."

This attitude has changed. After he was sworn in as NEA chairman, Hodsoll immediately instituted the practice—a departure from the procedures of his predecessors—of reading *every* application recommended by the panels. (Some NEA staff point out that this is Hodsoll's right, which it certainly is; some praise the willingness of a civil servant with little arts expertise to educate himself; others see it as an encroachment.) Most grants Hodsoll cleared for Council approval. Others—"dozens," according to one ranking NEA official who requested anonymity—were selected for further attention. Large and small organizations were on this list. Hodsoll wanted more information—by way of site visits to organizations, the staff of various NEA programs, or, occasionally, other panels. What he wanted, based on my interviews with NEA staff in different programs, ranged from technical details to assessments of an organization's ability to execute the projects it proposed, to defenses of the aesthetic merits of certain projects. ("Never mind the politics involved," said one NEA source, "it was an administrative disaster, especially at a time when we were losing staff.")

Some of these grants went back to panels. After they had been cleared—by Hodsoll or by the panels—they were sent on to the National Council on the Arts for its recommendations. The Council approved them all—even the five grants Hodsoll had specifically indicated he wanted rejected, over panel approval.

Hodsoll—in an option to which any Endowment chairman is legally entitled but that, to the best of my knowledge, none have ever used—vetoed four: to New York's Heresies Collective/Political Art Documentation Distribution (PADD) to support a series of public forums at which artists and critics such as Mike Glier, Hans Haacke, Suzanne Lacy, Martha Rosler, and Lucy Lippard would participate; to the Bear Republic Theater, in Santa Cruz, Calif.—which describes itself as a "humanistic" theater, and presents such groups as the San Francisco Mime Troupe, El Teatro Campesino, and feminist plays like *This One Thing I Do*—for general program support; to the Southern California Center for the Arts in Los Angeles—a group which sponsors both theater and visual arts activities—for an artists' employment service; and to the Waumbek Center, a crafts organization in Jefferson, N.H.—for support of workshops. These grants had been recommended in, respectively, the Visual Arts program, the Theater program, the Inter Arts program, and the Expansion Arts program. The fifth grant—another Visual Arts grant—to the magazine *Cover*, was saved by a plea from a member of the National Council, who, reportedly, predicted that in 10 years the publication would be a collector's item, and judged it well worthy of NEA support.

The money involved, seems, perhaps, trifling—just under $13,000 for all four groups—though small sums are often critical to the well-being of small organizations. The principles involved are not trifling.

The precedent Frank Hodsoll is setting by overriding the decisions of panels composed of arts professionals has, inevitably, the effect of politicizing the grantmaking process—not only for the organizations which apply to the Endowment for funding, but for the individuals who apply for fellowships as well. The NEA administration's best defense against charges of bias, or against accusations of dictating the direction of the arts, has been the buffer provided by respecting positive panel decisions, whether or not the chairman happened to agree with them. Duffey of the NEH pointed out in a letter to the *New York Times* that funding projects which were "controversial, or even contrary to conventional opinion" was both a distinct possibility and "one of the consequences of encouraging arts and scholarship in a free society." Livingstone Biddle recently told the *Village Voice*: "It seemed to me that the danger of one individual imposing his views and biases would put the whole endeavor into jeopardy."

To ask the obvious, then, can any pattern be discerned in Hodsoll's reversal of these projects? It is true that all four organizations are, relatively, young and small, with budgets ranging from $10,000 to $160,000. It's also true that grants to comparable organizations were approved by Hodsoll with, reportedly, no interference. It seems striking, however, that two of the four vetoed grants—to PADD and the Bear Republic—were in support of political and social programming, PADD being explicitly left-wing. Another of those applicants, the Southern California Center for the Arts—was told by Inter Arts staff that their project was finally judged to be more of a "social nature" than "artistic," even though the panel which reviewed the application had specifically noted that the employment center would have a greater impact on artists' careers than job development alone. (The Southern California Center for the arts had filed an application in this category because it had been told by program staff that the project fell within their guidelines. Earlier, the National Council had requested more information on the Center's track record of services; NEA staff, after conducting various interviews, made a positive recommendation.)

The real context for these vetoes, though, can only be deduced from the list of grants

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Hodsoll selected for extra attention. Information is not abundant here. The number of grants questioned seems to have varied considerably between programs: Expansion Arts reported 60-70; the Museums Program reported five. None of the programs I interviewed perceived a pattern in the questioning. Most questions were reported to be "technical."

In the Visual Arts Program, I have been able to piece together a more detailed picture from various sources. In the "forums" category, the grants that were questioned did not seem to me to have any pattern. In the "artists' organizations" category, on the other hand, where 19 grants were sent to the National Council separately from the main alphabetical list of panel-approved grants, certain figures seemed noteworthy. Of those 19 grants (which include both grants transferred from other categories, and grants questioned by Hodsoll), five were to organizations specifically identifying themselves as women's groups or proposing programs mainly oriented to women. Including those five, seven grants were awarded to such groups in the entire artists' organizations category. Again, of those 19, six were from organizations overtly identifying themselves—or with a clear reputation for—minority, social, or political programming. Only 14 such grants were made in the entire category.

This sort of analysis, however, can only be properly undertaken with a full documentation of the progress of grants through the Endowment in all programs. Such documentation might well help to deflect potential charges of bias. But here one encounters another disturbing change—the fact that full disclosure is simply not the motto of Hodsoll's NEA. The attitude toward providing the public with information has become markedly less generous, and the restraint extends beyond what was formerly construed as protecting the right to privacy—e.g., refusing officially to release the names of applicants or projects panels had rejected, or providing only the applicant with a summary of panel or Council discussion.

My phone calls to Hodsoll and to his deputies, requesting an interview on the veto process and an explanation of the vetoes, were not returned. I subsequently filed a formal request, addressed to Hodsoll, under the Freedom of Information Act, asking for an explanation of the vetoes and for lists of those grants which his requests for additional information or "technical" questions had resulted in the National Council receiving them as "late pages"—i.e., grants listed separately from the main agenda.

My reply—from the General Counsel's office—did not provide this information, though it may seem that the NEA, being a public agency, would be obliged to put at least the nature of panel and council recommendations on the record, or merely the dates when specific decisions were made. Reportedly, some high-ranking staff take this position—since panel decisions form a written agenda for National Council deliberation, even though the meetings themselves are closed.

The team of lawyers Hodsoll brought in does not agree. (The grant information which I used to receive from one program in the form of an unaltered xerox of the National Council agenda is now sent to me with dates deleted; grants which had been compiled separately for review are reinserted in alphabetical order.) The reply to my letter informed me that "disclosure of this Agency's pre-decisional deliberative process" is interpreted as exempt from disclosure under the Freedom of Information Act. "Public access to reasons for rejecting certain grants which may have received panel and council approval," I was told, "would require analysis of the deliberative process involved in the grant review of the applications in question. Knowledge that this process was subject to mandatory public disclosure would seriously inhibit the full and frank exchange of ideas, opinions, and impressions among Agency personnel and panelists, thereby undermining the quality of administrative [sic] decisionmaking."

This, of course, effectively conceals the fact of Hodsoll's vetoes.

The other reason given for refusing to confirm or explain those vetoes was that "public disclosure of the identities of rejected grant applicants and the reasons for rejection could subject the persons who submitted the unsuccessful grant proposals to embarrassment and derision within the nation's very small arts community ... [and] adversely influence or prejudice the decisions of other potential funding sources."

Nevertheless, though the knowledge of favorable panel review could prove more helpful than harmful, and despite the oft-stated line that applicants are entitled to an explanation of the circumstances surrounding the rejection of their grants, not one of the groups whose applications were vetoed was told in their official letter of rejection that peer panel and National Council had approved their projects—and that it was Hodsoll's decision to refuse them funding.

The Waumbek Center was told, verbally by program staff, that their grant had been approved by two panels, and then rejected—but not that it was a chairman's veto. The Southern California Center for the Arts says it had been given the impression that their review, site visits and all, had been favorable. The Bear Republic Theater was told on the phone by program staff that its grant had been recommended, but that when the theater program "prioritized" the recommendations, Bear fell below the available funding level. PADD reports that it eventually received confirmation of a chairman's veto from the Visual Arts program, but that it has received no explanation from Hodsoll or Hodsoll's office. Neither have the other rejected applicants.

Public reaction to the vetoes is still preliminary, since it has taken some time for the press to uncover the story. (Richard Goldstein's *Village Voice* article of Dec. 28, 1982, which broke the news, seems to be enjoying a phenomenal circulation, however.) "Of course it's political," said Lucy Lippard of PADD, "but we're going to do the program without the NEA—this just proves there's a need for it." Elsie Senuta of the Waumbek Center told me: "I get the feeling that the NEA is pursuing professionalism for professionals, and that they're not interested in crafts and arts workshops for the north country folk." Others just wanted a clear explanation. "My major concern is that the Endowment be up front with its grantees," said Andy Griggs of the Bear Republic Theater. Frank Catalano, speaking for the Southern California Center for the Arts, said that he wanted to learn the reasons for his project's rejection straight from Hodsoll. "I want the ground rules," he told me, "and if I don't get an answer from the chairman, I'll go to my Congressman."

Reaction from the wider arts community ranged from caution to anger to fear. Implicit in these reactions are two beliefs held very dear indeed: the necessity for discussion in a public agency that has always been, in a sense, guided by its constituents, and the need to safeguard the peer panel review process.

Robert Haller, director of Anthology Film Archives in New York, pointed out that Hodsoll is legally accountable for all grants made by the NEA. "My understanding," said Haller, "is that Hodsoll intervened in less than 1% of the grants." And, Haller pointed out: "The Chairman can't in principle surrender all power to the panels without changing the law, though I can see reasonable positions on both sides—for him surrendering *or* maintaining power. But what panels recommend should be on the record. When there's an inquiry, I would expect the NEA, as a public agency, to have an explanation about why a grant was or wasn't funded."

"There's nothing *technically* wrong with Hodsoll's vetoes," said Anne Focke, director of Seattle's and/or and a former Visual Arts Program policy panelist, "but it goes against what we've come to expect, against the peer panel process which is ultimately what's made the NEA important to a lot of us, and what's given it the reputation it has. Just because of that, it's very important now that the whole process be known. The only way to protect the peer panel system is to be clear about where decisions come from; otherwise, panelists will lose their credibility. In some abstract world, perhaps the fact that the NEA legislation gives the chairman final grantmaking power is a safeguard against flukes in panel review. If that's true, there should be no problem in saying why those grants were vetoed."

An influential curator in a major Southwestern museum, who requested anonymity, echoed these sentiments. "The strength of the NEA has been peer review, and review by committee—so that over several years there is a balance in the tastes and empathies reflected in who receives grants. The system worked because the NEA worked to have variety on the panels." And, the curator warned: "It can only deteriorate the reputation of the Endowment if you have to be known and approved by a particular person to get a grant."

J. Ronald Green, chairperson of the National Association of Media Arts Centers, strongly recommended public dialogue and also voiced his concern about Hodsoll's intervention: "The panel system is the saving grace of that bureaucracy," he said. "Any move made by the chairman in that direction would appear to set a precedent and has to be scrutinized." His sentiment was reiterated by someone who knows the NEA as a policy panelist: "The vetoes set a bad precedent, and they were done with no explanation. I think the whole peer panel system is in danger."

"I just don't know whether people will be willing to fight back," said M.K. Wegman, president of the National Association of Artists' Organizations and director of the Contemporary Arts Center in New Orleans, "but NAAO will try to do something. We want to make our members more politically aware. One of the things that's made the Endowment strong is that it *includes* its constituents in decisionmaking—they're tinkering with a machine that's been proven to work." She added, "I think public dialogue will help, and press coverage. And then lobbying."

The former director of the Museums program, Tom Freudenheim, advocated a shift in energies: "The great strength of the people now in power is that the arts community has spent its time lobbying for appropriations. The focus has been the bottom-line. No one is taking on the issue of policy changes, and they should."

Other sectors of the arts community were extremely worried about the effect on the production of art. The director of a major artists' space, and certainly an individual versed in the workings of the NEA, put it bluntly: "I can't afford to let you use my name. I'm operating out of fear, and I'm depressed. These vetoes create vast seas of paranoia. They repress artists' political dialogue, since it seems that the grants being vetoed are politically not to Hodsoll's liking. It encourages a kind of Gestapo sensation among artists—they have to apply for stuff that *sounds* neutral. I'm doing the same things, and some of them are political. I just don't tell the NEA about it, and I'm waiting it out, 'til Reagan's gone."

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What of the future for the grant review process? Hodsoll has delegated the reading of this year's applications to Ruth Berenson, whose expertise as an art critic, from my reading of her writings, seems strongest in the pre-1945 years. She expressed her thoughts on the current structure of arts support in the *National Review*, early in 1981: "'Patronage has become another dirty word, yet perhaps art—and artists—could benefit if patrons were as fussy as they were in, say, the Renaissance... Renaissance artists did not resent having to conform to a patron's vagaries...." She went on to predict of "young would-be artists" that they would no longer "be able to 'find themselves' while living at taxpayers' expense ... the number of those calling themselves painters or sculptors or video artists will be sharply reduced as more and more rejoin society and get an honest job."

Indeed, none of my interviews with Endowment staff or the arts community suggest that Berenson is, by training or inclination, a strong advocate of contemporary art. Neither did my interviewees convey that Berenson was, as yet, particularly knowledgeable about the less traditional organizations which support contemporary art. Some programs report that they had been more worried about Berenson than Hodsoll, but feel that they have been able to reply to her "technical" questions on applications with relative ease.

Berenson's thoughts on her role as a reviewer have appeared in the *Village Voice* (Dec. 28, 1982). "I might raise an objection on aesthetic grounds, qualitative grounds," she said, "but that has only happened in about two cases." She also voiced a commitment to respecting peer decisions: "We may not like it, but that's not our business."

Only when the National Council meets in February, however, will it be possible to try to piece together the effects of Berenson's role as a reviewer.

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The Endowment goes into the 1983 year with other policy and procedural changes in place. Many of them reflect the consolidation of power in the chairman's office. Individual programs have been "streamlined" to facilitate the review process. Although the same policy statements about the NEA's commitment to small organizations and the spectrum of arts activity are being issued, some types of programming seem more endangered than others, especially since the size of the pie stays the same, and every new slice comes from somebody else's portion. Organizations of vastly different sizes are now being reviewed together in Media and Theater, thus giving the panel a greater overview, and smaller organizations stiffer competition—especially with the new emphasis on "earned income" and private fundraising as indicators of an organization's health. "Watch out for small theaters this year," said one informed NEA source.

In Expansion Arts, a "tightening" of guideline language under Hodsoll (a process initiated, according to program director A.B. Spellman, before Hodsoll's arrival), has resulted in the defunding of general education in the arts and arts exposure. The latter category formerly accounted for about one-quarter of the program's budget and, essentially, brought arts programming to groups to which it would otherwise have been unavailable. Also in force is a more stringent interpretation of the legitimate constituencies to be served and the type of organization that can provide those services. Expansion Arts used to support "neighborhood and community arts organizations, directed by professionals, in cities, towns and rural areas." It now supports "minority, inner city, rural, or tribal arts organizations." Due to Hodsoll's concerns about "specific linkages" between organizations and their constituencies, only organizations "deeply rooted" in those constituencies are eligible. Admirable as this philosophy of grass-roots services may sound, it becomes, as Spellman put it, "more difficult to call some things in." Affected in particular are women's organizations (unless they can define themselves as "rural" or "low-income"), and outreach programs for the handicapped, the elderly, and in prisons.

On the level of the actual structure of the decisionmaking process, program staff are still the ones who recommend panelists, a procedure which used to ensure that those government employees closest to the fields they served had the greatest input in this critical function. However, Hodsoll is taking a much more active role in the selection of panelists than his predecessors, and has reportedly rejected individuals strongly recommended by program staff. The next level of peer checks on the procedures of federal employees was previously represented by "policy panels," which advised each program on future directions, practices, guideline revisions, etc. These have become "overview" panels. Endowment spokespersons say the difference is "semantic." Overview panelists are less certain. "It rather takes the teeth out of it," said one. Another told me that he felt the panel was not seriously listened to by upper administration, that it was given little idea of what policy and program changes were being considered by the chairman's office, and that it had been asked for advice on actions which were *faits accomplis*.

On a higher level of policymaking, part of the upcoming meeting of the National Council on the Arts will—at Hodsoll's request—be devoted to a preliminary discussion of revisions in the NEA's statement of purpose and goals. The current version of that statement appears as a preface to application handbooks on all disciplines, and protects the support of art "in its broadest sense; that is, with full cognizance of the pluralistic nature of the arts in America, with a deliberate decision to disclaim any endorsement of an 'official' art and with a full commitment to artistic freedom."

As for the structure which oversees the NEA itself, the Federal Council on the Arts and Humanities—the body formerly responsible for coordinating the NEA, the NEH, the Institute of Museum Services, and the arts and humanities activites of other federal agencies—has seen its staff of six sharply reduced. Its one remaining employee told me that her present function is to administer the Arts and Artifacts Indemnity Act. The Federal Council's coordinating role has been assigned to the Interagency Committee on the Arts and Humanities, staffed through the NEA—and chaired by Frank Hodsoll.

—*Catherine Lord*

(This is the first part of a two-part article.)

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NEA 1982 GRANTS TO VISUAL ARTS FORUMS

Listed below are selected grants made by the National Endowment for the Arts Visual Arts program in the "forums" category for fiscal 1982—i.e., for projects to be executed between the summer of 1982 and the spring of 1983. The category, according to NEA guidelines, "is intended to promote discourse among visual artists and between artists and the public," and to allow "a wide range of organizations to sponsor forums in all visual arts disciplines, including crafts, photography, and critical writing."

Before the program reorganization which followed the Reagan administration's request for NEA budget cuts in 1981, forums had been a rather modest area: a total of just under $125,000 was awarded in 1981, to 32 organizations; the grant maximum was $5,000, to be matched one-to-one with nonfederal monies. After the reorganization, which condensed all aid to institutions into the categories of artists' organizations, art in public places, and forums—the forum grant maximum was raised to $15,000, and the category became the only source of funding for lectures, seminars, visiting artists' series, workshops, residencies, and publications sponsored by those groups which do not qualify as artists's organizations. Forums now combines funding previously channelled, in part, through the categories of photography publications (where 11 grants were awarded in 1981, for a total of $113,971), residencies (25 grants were awarded in 1981, for a total of $46,255), and services to the field (127 grants were awarded in 1981, for a total of $766,673).

Ninety grants, totalling $482,000 (an average of $5,355 a grant), were made in 1982. The panel was composed of: Rolando Castellon, sculptor, editor, and former curator, San Francisco Museum of Modern Art; Bing Davis, craftsman, Central State University, Dayton, Ohio; Andy Grundberg, critic, *New York Times*; Rose Slivka, critic and editor, *Crafts International*; Martha Strawn, photographer, University of North Carolina; and Rosalind Krauss, critic and co-editor of *October*, as a non-voting member of the Visual Arts policy panel.

As in the list of grants to artists' organizations printed last month, the figure on the top right of each entry is the grant amount. On that same line, the following abbreviations are used: AB: artists' books; M: media; P: a grant which includes photography; and **P**: a grant exclusively in support of photography. At the end of each entry, TPC is total project cost; AR is amount requested; and PYS is prior year support. To give a more accurate idea of the range of publications supported by the NEA, the only periodicals excluded from this listing are three grants to craft magazines, for a total of $35,000.

—*Catherine Lord*

Aperture, Millerton, N.Y. **(P)** $5,000
To support a symposium on photography to be held in November 1982 at the Esalen Institute in California. Leading members of the photography community will discuss current issues and future directions of the medium. The field will be informed through inclusions in the photography periodical *Aperture*. (TPC: $80,718; AR: $5,000; PYS: None.)

Arizona State University, Tempe, Ariz. (P) $4,110
To support a series of events focusing on the effect of the environment on the visual arts. Six people will be brought to Tempe to address the topic through lectures, exhibitions, or creation of environmental artworks. Planned participants are: Robert Adams, Kathan Brown, Christo, Lucy Lippard, Mary Miss and Dore Ashton. The project will be cosponsored by the Phoenix Art Museum. (TPC: $12,490; AR: $4,120; PYS: None.)

Atlanta Art Papers, Atlanta, Ga. $15,000
To support the bimonthly tabloid *Art Papers*, a unique publication contributing to the national dialogue on contemporary art, which since 1978 has provided essential services to visual artists in the Southeast. *Art Papers* gives vital information on current issues and provides a critical forum for the exposure of contemporary artists' work and ideas. (TPC: $86,360; AR: $15,000; PYS: $10,000.)

California, University of, Berkeley, Calif. (M,P) $5,000
To support a visiting-artist lecture series and residency program. Four artists will be in residence for one week each over the course of the 1982-83 academic year, and one artist will have an extended four-month residency. Artists under consideration are Martin Puryear, Mary Miss, James Turrell, Sandy Skoglund, Siah Armajani and Howard Fried. (TPC: $10,000; AR: $5,000; PYS: None.)

Center for Occupational Hazards, New York, N.Y. $3,000
To support the Art Hazards Project, which informs working artists about the dangers of art materials through a program of workshops, lectures and publications, including the widely distributed *Art Hazards Newsletter*. The Center will continue to provide speakers on art hazards to art schools and artists organizations and to provide low-cost hazards surveys to these same groups. (TPC: $111,500; AR: $15,000; PYS: None.)

Chicago New Art Association, Chicago, Il. $7,000
To support the *New Art Examiner*, a nationally distributed publication issued ten times a year in two editions, east coast and midwest. The *New Art Examiner* provides comprehensive coverage of exhibitions, issues and events in the visual arts for areas of the country not regularly covered by the existing national art media. (TPC: $152,180; AR: $15,000; PYS: $4,000.)

Colorado Mountain College, Glenwood Springs, Colo. **(P)** $5,000
To support a symposium on photography at the Breckenridge campus entitled "Series, Sequence, and Narrative." Visiting artists, critics, and curators will present papers, show work and participate in panel discussions for an audience of working artists, critics, and advanced students. Participants will include Emmet Gowin, Marvin Heiferman, Eileen Berger, Fred Lonidier, Joyce Neimanas, Barbara Jo Revelle, Robert Sennhauser, and Alex Sweetman. (TPC: $42,480; AR: $5,000; PYS: None.)

Committee for the Visual Arts/Cover New York, N.Y. $4,000
To support the publication of *Cover*, a contemporary art magazine serving as a forum through which visual artists can directly present visual and written materials expressive of their artistic concerns. (TPC: $64,260; AR: $15,000; PYS: $4,000.)

Committee for the Visual Arts/Real Life, New York, N.Y. $6,000
To support the quarterly *Real Life* magazine for fees to writers and funds for a more regular publication schedule. The magazine uses discussion, interviews, and critical and visual formats to investigate the work and ideology of primarily representational artists working in all media including video and cinema. (TPC: $19,850; AR: $10,000; PYS: $2,000.)

Dayton, University of, Dayton, Ohio **(P)** $2,865
To support a series of four workshops on experimental, manipulated or non-traditional processes in photography. The programs will feature free public lectures and low-cost two-day workshops open to artists, students, or others interested in expanding their knowledge about "alternative" processes. Artists who have agreed to conduct workshops are Catherine Jansen, Ardine Nelson, Jerry Stephany, and Charles Swedlund. (TPC: $6,491; AR: $3,245; PYS: None.)

Foundation for the Community of Artists, New York, N.Y. $6,000
To support the publishing of the artist-run newspaper *Artworkers News* through salary support for the circulation/advertising manager. Issued 10 times a year with nationwide distribution, the *News* has become one of the most influential sources of current information on a range of matters pertinent to professional artists. (Letter will be sent indicating this publication should aim toward becoming self-supporting in the near future.) (TPC: $66,300; AR: $15,000; PYS: $10,000.)

Friends of Photography, Carmel, Calif. **(P)** $15,000
To support the publishing of the book *Wright Morris Photographs, My Life as a Photographer*. The book will contain 60 laser-scanned duotone reproductions of images made by Morris between 1938 and 1950 and a major essay by the artist. Friends of Photography is giving long-deserved recognition to the major contributions made by the artist through presenting this work for the first time in a quality publication. (TPC: $99,370; AR: $15,000; PYS: $11,000.)

Galeria de la Raza, San Francisco, Calif. $8,541
To support *Community Muralists' Magazine*, which publishes information on resources, recent books and articles about murals, technical and copyright information, and aesthetic issues pertinent to muralists. The *Magazine* is distributed directly to community muralists across the U.S. (TPC: $17,083; AR: $8,541; PYS: None.)

Georgia State University, Atlanta, Ga. **(P)** $3,000
To support a symposium which will investigate the work of photographer Harry Callahan and his role as a teacher of photography. The symposium will be the centerpiece for a one-month exhibition entitled "Harry Callahan and his Students: A Study in Influence," and it will bring together Callahan with five of his former students: Jim Dow, Emmet Gowin, Joseph Jachna, John McWilliams, and Ray Metzker. This is the first time that a systematic analysis of Callahan's impact as a teacher and mentor has been attempted. (TPC: $10,170; AR: $4,650; PYS: None.)

Heresies Collective, New York, N.Y. $15,000
To support *Heresies*, a critical art journal published collectively by writers, artists, performers, critics, and filmmakers. A broad range of manuscripts and visual art material is solicited for each thematic issue through nationwide mailings, networks, and personal inquiries. (TPC: $170,575; AR: $23,525; PYS: $3,500.)

High Performance, Los Angeles, Calif. $5,000
To support the publishing of *High Performance*, an international journal of performance art. The magazine includes interviews with artists and critics, historical retrospectives by individual artists, book excerpts, and photographic features. One of three issues each year includes the "Artists Chronicle," a documentation of performances from around the world produced within the last year. (TPC: $67,330); AR: $15,000; PYS: None.)

Illinois, University of, Chicago, Ill. **(P)** $2,450
To support a guest lecture program at the School of Art and Design. The series will examine the topic of art and the environment through discussions and residencies with painters, sculptors, photographers, critics and architects. (TPC: $4,900; AR: $2,450; PYS: None.)

Institute for Architecture and Urban Studies/October, New York, N.Y. $15,000
To support the next four issues of the critical art journal *October* which contains significant critical essays, interviews, reviews, translations and documents about the theory and practice of the contemporary arts. Highlights of forthcoming issues include Surrealist writings of George Bataille, the photographs of Atget, postmodernism as it is variously applied to architecture and the visual arts, and one special issue devoted to Rainer Werner Fassbinder, whose films constitute one of the most important bodies of work to emerge in the past decade. (TPC: $104,800; AR: $15,000; PYS: $15,000) (Comment: panelist Rosalind Krauss was not present at the review of this application and will receive no remuneration from this proposed grant.)

Los Angeles Center for Photographic Studies, Los Angeles, Calif. **(P)** $5,000
To support the publishing of *Obscura*, a nationally distributed regional journal on photography edited and produced by California artists. Published bimonthly, the journal contains critical and theoretical writing addressing current West Coast photography issues. (TPC: $50,570; AR: $13,000; PYS: $7,500.)

Los Angeles Institute of Contemporary Art, Los Angeles, Calif. $13,000
To support the *Journal: A Contemporary Art Magazine*, a comprehensive critical forum for the contemporary art activity of southern California. Writers and artists contribute visual materials and essays on significant current artistic directions. (TPC: $77,360; AR: $15,000; PYS: $6,000.)

Minneapolis Society of Fine Arts, Minneapolis, Minn. **(P)** $5,000
To support a two-day symposium in which working photographers, curators and critics will examine historical and contemporary issues relating to the depiction of landscape by photographers and other visual artists. The symposium will anchor a concurrent presentation at the Minneapolis Institute of Arts of three major photography exhibitions which deal with landscape on literal and metaphorical levels. (TPC: $14,570; AR: $5,000; PYS: None.)

National Public Radio, Washington, D.C. (P) $10,000
To support expanded coverage of visual arts subjects and issues on "The Sunday Show," NPR's weekly five-hour arts magazine. Features are currently planned on Salvador Dali, the Orozco murals, Red Grooms, William Wegman, Liz Phillips, and the public art competition for the new Tacoma, Wash. sports complex. (Comment: the Media Arts Program has been informed of this proposed grant.) (TPC: $20,000; AR: $10,000.)

New Mexico, University of, Albuquerque, N.M. (M) $5,000
To support a visiting artists program which will bring distinguished artists and critics to Albuquerque for public lectures, critiques, class visits, seminars and workshops. Planned participants include critic Robert Pincus-Witten, ceramist Patricia Warashina, filmmaker Hollis Frampton, sculptor Dennis Oppenheim, and painter Joan Brown. (TPC: $10,000; AR: $5,000; PYS: $3,500.)

New York, State University of, Plattsburgh, N.Y. (P) $4,715
To support a visiting artists series in academic year 1982-83 featuring five artists: a sculptor, a ceramist, a photographer, an art historian, and a mixed media artist. Each will visit this rural campus to give lectures and workshops on their work. (TPC: $10,172; AR: $4,715; PYS: $5,000.)

New York, State University of, Purchase, N.Y. (P) $5,000
To support a visiting artists program for the 1982-83 academic year. The planned program includes slide lectures by 24 visual artists, three-day workshops in photography, design and printmaking, and a series of events exploring the relationship between visual arts and poetry. (TPC: $10,000; AR: $5,000; PYS: $5,000.)

Ohio Foundation on the Arts/Dialogue, Columbus, Ohio $10,000
To support the bimonthly journal *Dialogue*, which serves Ohio and the surrounding region with information for artists on upcoming shows, competitions, available services, and other professional opportunities. *Dialogue*'s "Commentary" section provides a forum for review and analysis of current issues by artists and museum professionals in the region; the "Portfolio" section features full page reproductions of original work by artists. (TPC: $91,450; AR: $15,000; PYS: $7,500.)

Ohio State University, Columbus, Ohio **(P)** $2,000
To support a visiting artists series which will bring photographers and critics to lecture on a wide range of critical and theoretical issues. Programs planned for academic year 1982-83 include "New Approaches to Photographic History," "Color and Fiction," "Occasional Artists," and "From the Thirties to the Eighties." Planned participants include Rosalind Krauss, Sally Stein, William Wegman, Danny Lyon, C. Winston Link, Robert Cumming, Sidney Grossman and Marion Post-Wolcott. (TPC: $40,496; AR: $5,000; PYS: $5,000.)

Pennsylvania, University of, Philadelphia, Penn. *(P)* $3,200
To support a visiting artists series featuring lectures by exhibiting artists and critics, held in conjunction with exhibitions at the Institute of Contemporary Art. Visiting artists will include Neil Welliver, Siah Armajani, Mary Miss, George Trakas, Julian Schnabel, Sandy Skoglund, and critic Edit de Ak. (TPC: $30,894; AR: $5,000; PYS: $5,000.)

Performing Arts Journal, New York, N.Y. $7,000
To support *Live*, a quarterly publication which disseminates critical, historical and documentary information on performance art to a national and international constituency. *Live* provides a forum in which critics can examine the performance genre and where artists can make public their views on the practice of their art. (TPC: $40,900; AR: $15,000; PYS: $5,000.)

Society of Photographic Education, New York, N.Y. **(P)** $7,500
To support *Exposure*, a quarterly publication on photography presenting scholarly discussions by recognized critics and photographers. Funds are to help increase national circulation and to pay honoraria to contributors. (TPC: $55,455; AR: $15,000; PYS: $7,500.)

Southern Illinois University, Carbondale, Ill. **(P)** $5,000
To support a visiting artists series investigating contemporary trends in color photography. Visiting artists and critics will present their work in a public lecture format and meet with advanced students in an honors seminar. In addition, the University Museum will present an exhibition of each photographer's work. Participants include John Pfahl, Christopher James, Sam Abel, William Eggleston, Eve Sonneman, Kenda North, Todd Walker, William Larson, and Peter McGill. (TPC: $13,360; AR: $5,000; PYS: none.)

Temple University, Philadelphia, Penn. **(P)** $11,000
To support *Quiver*, a publication presenting in a book format exhibitions of selected current trends in photography. The next two issues will explore respectively, contemporary work being done in the "Stereo Image"—complete with stereo optical effects—and "Stamp Formats"—printed on perforated pages. (TPC: $25,217; AR: $12,608; PYS: $10,591.)

Temple University/Tyler School of Art, Philadelphia, Penn. (P) $3,650
To support a lecture series for the 1982-83 academic year entitled "Changing Perceptions." Proposed participants include artists John Baldessari and Carolee Schneeman, biologist Lewis Thomas, architect Herb Greene and art writers Rudolph Arnheim and Andrew Furge. The series will be videotaped and made available to other audiences. (TPC: $9,790; AR: $4,854; PYS: none.)

Texas, University of, San Antonio, Tex. $1,250
To support a visiting artists series which will bring nationally recognized artists to present slide lectures on their work and to meet with faculty and fine arts students for seminars and critiques. Proposed artists include painter Robert Birmelin, photographer Emmet Gowin, architect Michael Graves, and sculptor Dimitri Hadzi. (TPC: $5,000; AR: $2,500; PYS: $2,500.)

(continued on page 21)

RANKED AND FILED

The National Archives in Washington D.C. recently acquired and accessioned the general photographic files of the Social Security Administration 1936-1949. The files contain over 25,000 photographs commissioned by a variety of federal employment programs, including the Farm Security Administration (FSA) and the Works Progress Administration (WPA). In general, the photographs show recipients of public assistance, and, according to National Archives spokesperson Ed McCarter, represent the largest collection of such images outside the Library of Congress. Included in the collection are works by such well-known photographers as Dorothea Lange, Arthur Rothstein, and Walker Evans. However, tracking down photographs by one individual may be difficult, because pictures are not catalogued by photographer.

On the other hand, if you find something in the archive you'd like to use, the cost of copies is very reasonable—$5.30 for an 8x10 in. glossy print and $4.60 for a 4x5 in. negative. For further information, write: Still Pictures Branch, National Archives and Records Service, Washington, D.C. 20408.

Elsewhere on the acquisitions front, the Museum of Fine Arts in Houston, Tex. has obtained 365 issues of the German workers' newspaper *Arbeiter Illustrierte Zeitung* (AIZ), which was published between 1921 and 1938. The publications are significant for both their historical and research value, as well as for their frequent use of photomontages by John Heartfield. The Museum's collection of AIZ, which dates from October 1925 through July 1936, is the most complete in the U.S.

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Corrective Shoes," by Stephanie Brody Lederman. Available from Printed Matter (7 Lispenard St., New York, N.Y. 10013)/n.p./$5.00 (sb).
Pocket Guide to Color Reproduction: Communication and Control, by Miles Southworth. Graphic Arts Publishing Co./109 pp./price unavailable (sb).
Power Poem, by Ruth Laxson. Available from Printed Matter (7 Lispenard St., New York, N.Y. 10013)/n.p./$4.00 (sb).
Richard and Rhoda: Letters from the Civil War, by Marion G. Phillips and Valerie Phillips Parsegina. Legation Press (3935 Legation St. N.W., Washington, D.C.)/126 pp./$19.50 (hb).
Salley Mavor Pins, by Sally Mavor and Niki Bonnett. (Available from the author: Box 24, Woods Hole, Mass. 02543)/n.p./$2.50 (hb).
Selected Structures, 1969/1976, by Mike Metz. (Available from the author: 66 Britton St., Staten Island, N.Y. 10310/n.p./price unavailable (sb).
Special Problems. Time-Life/216 pp./price unavailable (hb).
The Spider's Web and The Butterfly, by Diana Spears. (Available from the author: 230 4th St., Venice, Calif. 90291)/n.p./price unavailable (sb).
Ten Ways of Looking at a Bird, for violin and harpsichord, by Dick Higgins. Printed Editions (Box 27, Station Hill Rd., Barrytown, N.Y. 12507)/15 pp./$10.00 (sb).
13 Drawings of Objects: Number One, Take the Law Into One's Own Hands; Number Two, For the Resistance; Number Three, Lessons in Subversion, by Mike Metz. (Available from the author: 66 Britton St., Staten Island, N.Y. 10310)/n.p./prices unavailable (sb).
Travel Photography. Time-Life/224 pp./price unavailable (hb).
twenty-six mountains, for viewing the sunset from, by Dick Higgins. Printed Editions (Box 27, Station Hill Rd., Barrytown, N.Y. 12507)/n.p./$12.00 (sb).
Untitled, by Ruth Laxson. Artworks (66 Windward Ave., Venice, Calif. 90291)/n.p./$12.00 (sb).
The Zone System for 35mm Photographers, by Carson Graves. Curtin & London/111 pp./$13.95 (sb).

CATALOGUES RECEIVED

80 Langton Street, edited by Renny Pritkin and Pam Scrutton. 80 Langton St. (San Francisco, Calif.: May 1977-May 1978)/31 pp./price unavailable (sb).
80 Langton St., edited by Robin Kirck. 80 Langton St. (San Francisco, Calif; May 1976-May 1977)/48 pp./price unavailable (sb).
Gilbert & George, 1968 to 1980, essay by Carter Ratcliff. Municipal Van Abbemuseum (Eindhoven, W. Germany; November 1980)/319 pp./price unavailable.
Hedrich-Blessing: Architectural Photography, 1930-1981, by Robert A. Sobieszek, International Museum of Photography (900 East Ave., Rochester, N.Y.; Oct. 2-Nov. 30, 1981)/24 pp./price unavailable.
Here and Now. The Israel Museum (Jerusalem, Israel; Sept. 14-Nov. 30, 1982)/190 pp./price unavailable (hb).
Larry Fink and Joel Sternfeld: Photographs, introduction by Dorothy Martinson. San Francisco Museum of Modern Art (Oct. 23-Nov. 29, 1981)/12 pp./price unavailable (sb).
Music, Sound, Language, Theater, essays by Kathan Brown, Jackson MacLow, William Spurlock, Peter Frank, and Douglas Crimp; edited by Robin White. Eloise Pickard Smith Gallery (Cowell College, University of California, Santa Cruz, Calif.; Jan. 6-Feb. 6, 1980)/n.p./$5.00 (sb).
Persona. The New Museum (65 Fifth Ave., New York, N.Y. 10003; Sept. 19-Nov. 12, 1981)/57 pp./price unavailable (sb).
Recent Color. San Francisco Museum of Modern Art (San Francisco, Calif.; Sept. 3-Nov. 7, 1982)/24 pp./price unavailable (sb).

FORUMS, cont'd

(continued from page 5)

Visual Studies Workshop, Rochester, N.Y. (AB) $15,000
To support the publishing of *Artists Books—A Critical and Historical Sourcebook.* The book will contain 15 illustrated essays by critics, historians, and artists on the history and development of artists' publishing. Contributors may include Jackie Apple, Ulises Carrion, Arthur Cohen, Edit de Ak, and Dick Higgins. (TPC: $50,650; AR: $15,000; PYS: $7,980.)

William Paterson College, Wayne, N.J. (P) $3,000
To support a visual artists series which will bring artists to participate in seminars at the college and in the surrounding community. Planned visitors are painter Candace Hill-Montgomery, sculptor Francesc Torres, craftsperson Eugenia Marve, photographer James Mannas, and critic Mary Schmidt Campbell. (TPC: $10,000; AR: $5,000; PYS: none.)

Women's Studio Workshop, Rosendale, N.Y. (AB) $2,500
To support an artist-in-residence program and a visiting artists series focusing on book arts and other forms of multiple image-making. The two-month residencies will allow artists time and facilities to produce new work. The lecture series will create a public forum for artists and others to participate in a dialogue about developments in artists books. (TPC: $17,200; AR: $5,000; PYS: none.)

World Print Competition, San Francisco, Calif. $5,000
To support the magazine *Print News,* a major vehicle for the communication of information and viewpoints among professional artists/printmakers. Funds are for payments to contributors for articles covering aesthetic and technical developments in printmaking. *Print News* will attempt to expand its readership by an increase in distribution to galleries, artists groups and museums. (TPC: $45,920; AR: $13,800; PYS: none.)

World Print Competition, San Francisco, Calif. $15,000
To support publishing of the resource book *New Print(making) Technologies.* Following the conference of the same name, this book will bring together detailed up-to-date technical and aesthetic information about new developments in technology as they can be applied by printmakers. *New Print(making) Technologies* will cover the broad range of printmaking processes, provide information on how artists can work with industry, and direct artists to places where the technologies are available. (TPC: $43,860; AR: $15,000; PYS: none.)

Wright State University, Dayton, Ohio (M) $2,500
To support a visiting artists series in the areas of independent film and sculpture. Film artists Grahame Weinbren, Bette Gordon, and Jim Jarmusch, and critic Regina Cornwell will participate in lecture discussions on aesthetic and technical issues in independent filmmaking. Sculptor William King will deliver a lecture and critique student work. (Media Arts has been notified of this proposal.) (TPC: $5,200; AR: $2,500; PYS: $4,000.)

The Writer's Center, Glen Echo, Md. $1,500
To support *Sun and Moon: A Journal of Literature and Art* by assisting with the production of special coated-stock sections for visual art reproductions. *Sun and Moon* presents artists' work in these special sections, accompanied by essays written by distinguished critics. (TPC: $26,130; AR: $5,000; PYS: none.)

SOURCES

FASSBINDER RETAKES

Attempts to evaluate the film work of Rainer Werner Fassbinder could never keep pace with his remarkable productivity; there was always a new film opening. In fact, many of the articles written about Fassbinder are introduced by astounding statistics—20 films in five years, 33 films in 11 years, etc. Now, since his death last summer, the work is finished, and what will undoubtedly multiply are the exegetic essays and commentaries, the homages and maybe a biography or two.

So far, the recently published articles demonstrate a variety of approaches toward Fassbinder, an indication, perhaps, of the diversity of his audience. Film critic Andrew Sarris (*Village Voice*), for instance, used the occasion not only to mourn Fassbinder but to remind readers of his, Sarris's, farsightedness in his early recognition of the filmmaker's talents. The obituary ultimately becomes a eulogy for the critic. Elsewhere, on the pages of *Video 80* (Fall 1982), Fassbinder is featured in a frivolous, uninformative interview introduced with a biographical sketch riddled with misinformation. Other journalistic tributes, like Paul Thomas's in *In These Times* (July 14-27, 1982), are responsible but limited—by space and a need to address a general audience—and, therefore, tend to simplify a difficult subject.

By far the most significant recent articles appear in the special Fassbinder issue of *October 21* (Summer 1982). The centerpiece of the collection (but first in order of appearance) is the script for *In a Year of Thirteen Moons* (1978), a movie described by Fassbinder as "a person's encounters during the last five days of his life which attempts to determine—through these encounters—whether this one person's decision not to carry on beyond this last day, the fifth, should be rejected, at least understood, or maybe even found acceptable." In the article which immediately follows this text, Robert Burgoyne analyzes that film as melodrama, using semiotic and psychoanalytic tools.

Douglas Crimp also starts with *In a Year of Thirteen Moons* in "Fassbinder, Franz, Fox, Elvira, Erwin, Armin, and All the Others," relating how this film was proclaimed as "Fassbinder's most personal work, the film most tied to his life." Crimp then extends his discussion to two other Fassbinder films with autobiographical content, specifically *Fox and His Friends* (1974), and his contribution to a collective film, *Germany in Autumn* (1977), thus establishing a trilogy. From there Crimp moves to overlapping issues encountered in the work of Roland Barthes. He argues with critics like Susan Sontag and J. Gerald Kennedy whom he sees constructing false interpretations from an amalgam of biographical information and Barthes's later books, *A Lover's Discourse, Barthes on Barthes,* and *Camera Lucida,* another trilogy. Shifting back to Fassbinder, Crimp discovers similar processes at work, and he uses them to investigate the relationship between subject and text. Crimp continually quotes his two main "figures" in addition to their interviewers, critics *et al.,* not only speaking about them but speaking *with* them and creating yet another trilogy.

The last two articles in the journal return to more typical concerns of film theory and criticism. Tony Pipolo considers Fassbinder's cinematic strategies, offering in the process some notable insights into his relationship with his audience. Thomas Elsaesser's "*Lili Marleen:* Fascism and the Film Industry" examines in detail the disruptions and displacements which Fassbinder uses to undermine the comfortable conventions of popular romance and historical melodrama. The issue concludes with a complete filmography.

Finally, the most valuable reference work on Fassbinder easily available in the U.S.—in addition to the recent *October*—is *Fassbinder,* a 1981 translation of a 1974 German book with two additional essays included. *Fassbinder* is published by Tanam Press, 40 White St., New York, N.Y. 10013, and costs $7.95. Single issues of *October* are $5.50; subscriptions are $20.00, $16.00 for students and retired people, and are available from MIT Press Journals, 28 Carleton St., Cambridge, Mass. 02142.

BOOK LEARNING

In the electronic age, handprinting books could be regarded as archaic, but according to David Farrell, author of *Collegiate Printing Presses: A New Census of Printing Presses in American Colleges and Universities,* handsticking type and handprinting small editions is alive and well, even growing. Starting in 1979 Farrell circulated questionnaires and now he has issued his results: a list of 53 presses in 17 states with eight more being organized or reactivated. In addition to addresses, Farrell gives notes on the presses' origins, names of current instructors, the kinds of machines and type at each press, and a short description of the function of the press. The survey, a finely printed booklet itself, can be ordered from: Fine Print, Box 7741, San Francisco, Calif. 94120. The price is $7.50 plus $1.00 for postage and handling.

The mechanization of printing, rejected by the Morris-like devotees of the letterpress, was embraced wholeheartedly by Bauhaus designers and theorists. Ex Libris, a New York City rare book dealer and publisher, has recently issued an itemized list of 190 printed documents offered for sale. The extensive inventory describes each book, periodical, advertising brochure, exhibition catalogue, etc., making this a useful reference work as well as a catalogue. *The Bauhaus and Its Legacy* can be obtained by writing: Ex Libris, 160A E. 70th St., New York, N.Y. 10021.

Whether avant-garde or steeped in time-honored traditions, the world of publishing would be lost without the directories put together and annually updated by Dustbooks. Their latest—*The International Directory of Little Magazines & Small Presses,* 18th edition (1982-83); *The Directory of Small Press & Magazine Editors & Publishers,* 13th edition (1982-83); and *Small Press Record of Books in Print,* 11th edition (1982); all edited by Len Fulton and Ellen Ferber—are now available. The emphasis in these tends toward literature more than visual art, but that is the product of quantity and well-established lines of communication, not prejudice. Prices for the various volumes are: $16.95 for the *Directory of Little Magazines & Small Presses,* $11.95 for *Editors & Publishers,* and $23.95 for *Books in Print.* All three can be ordered from Dustbooks, Box 100, Paradise, Calif. 95969.

DEFENSIVE DRIVING

"Culture is not a static thing, but a process within which meaning takes place." Thus the editors of *U-Turn,* a new tri-quarterly art journal, describe their territory. The magazine's inaugural issue (Fall 1982) consists of three articles on the theme "appropriation of popular forms." Two of these, one each by editors Emily Hicks and James Hugunin (founder-editor of the deceased *Dumb Ox*), overlap considerably in substance if not in style. Hick's "Musings on a Mechanical Muse" takes on most of twentieth-century Western civilization, leaping from Benjamin to Bazin, Marcuse to Proust, Eisenstein to Laurie Anderson in a few paragraphs. She finishes with a very brief consideration of the work of a few West Coast artists. The same artists reappear along with some others in Hugunin's "Crash Course Mellow Drama," a critical essay disguised as a script for a made-for-TV docu-disaster movie. In the final scene we realize that the discussion on art and society we have read is supposed to be taking place on the doomed Air Florida jet which crashed into a Potomac River bridge last winter. This coy use of a popular form to clothe a theoretical argument is unusual but not particularly effective.

Carrying on in the Minor White tradition of writing under assumed names (in early *Apertures*) Hugunin a.k.a. Dwight Chrissmass authored the third contribution as well. This is a review of videotapes by Tony Oursler, which Hugunin considers parodies of parodies, and, therefore, appropriation. Once again, "the production of meaning" becomes inflated to universal proportions; the subjects of Oursler's tapes are discussed in terms of life, death, love, deceit, the media, conception, etc.—rather grandiose claims for Oursler's homely burlesques.

Hugunin, however, is one of the few truly independent arts publishers, declining to apply for grant support to avoid possible strings. The *Dumb Ox* proved to be a lively forum for debate—perhaps that will also turn out to be true of his recent venture.

Single issues of *U-Turn* cost $2.00; one-year subscriptions are $5.00 for individuals, $8.00 for institutions, and $10.00 for foreign, and are available from 901½ S. Berendo St., Los Angeles, Calif. 90006.

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This Way Day Break Comes
by Bonnie Cheatham +
Mary Clare Powell
New Society 1985

"There isn't enough magic in the world," she said, "Art is one way to get it back."

Art In the Open

You can almost hear Lucy Lippard clapping. "Art in the open," she wrote, "can be more intimate and accessible, closer to people's lives, than art seen in brutally hierarchical buildings... or in elegant, exclusive settings. Nature on some level is felt to belong to all of us. Art in nature or in the local community becomes more familiar, a part of daily life."[5]

Especially if it is concerned with the complexity of that daily life. At Gnosis Gallery one evening, a group of artists agreed that creating art could help control and diminish destructive forces. If individual artists kept centered and positive, and kept creating, they could help a life-giving future come. But one woman disagreed. "I'm not an artist," she said. "I spend most of my time working on political issues, and I'm very concerned about what you're saying; i.e., if you present a positive, self-centered, open vision in your art work, planetary destruction won't happen.

"I tell you, *we are in danger*," she continued. "And if every artist or typist or factory worker says, 'I'll just *believe* it will be all right,' it *won't* be all right. You don't have to criticize social reality in your art; you don't have to protest or picket. But you have to be *conscious* of the real world. Otherwise, nothing you do will make any difference at all."

Saphira Linden is artistic director of Theater Workshop Boston and one of the leaders of Boston's Sufi Center. She has established the Omega Arts Network for artists who are working towards a vision of a better world with works that are healing and transformational. She believes that artists can be the healers of our time by seeking truth; addressing issues like prejudice, pollution, health, and human values in a technological society; helping others understand their human potential; and by attuning to a purpose beyond ourselves.[6] "Today we live in a most challenging time in history," Saphira said. "We can become discouraged, blame everything around us and give up, or we can have the courage to call on that inexhaustible resource deep inside to create the kind of world we want to live in."

Lucy Lippard believes that energy can be found in the streets. For years now, she has worked non-stop to increase the connection between political action and art. She is a co-founder of *Heresies*, and works with New York's **PADD** (Political Art Documentation/Distribution Project) and the **Alliance for Cultural Democracy** (ACD). "I'm constantly combatting the image of an artist as somebody who's separate from everybody else, or a puppet of the dominant culture," Lucy said. "I'm interested in keeping 'the personal is political' idea, but I also want to know how 'the political is personal.' How are our own lives and personal relationships affected by what's happening in the world?"

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PADD members want artists and social activists to combine social activism and personal creativity. And the organization holds public forums to discuss Hispanic art, education, intervention in Central America, peace encampments, and gentrification of New York's neighborhoods. It also initiates public art projects. To prepare for the 1984 election, PADD initiated a "State of Mind/State of the Union Outdoor Streetworks" project. Its purpose: to provide "an organized way for the New York City art community to convey their views on where we are in this critical moment of history, and where we should be going."

Artists were invited to address themselves and their work "in exhibitions and performances, streetworks and image-grams" which would "saturate the city with images aimed at stripping away the facade of mystification that Reagan and his supporters have so successfully built up around his policies." Encouraged to use *USA Today* and *New York Times* vending boxes, subway cars, and phone booths to display art, artists were also treated to a "Beginner's Graffiti-Propaganda Sheet: A How-To For the First Offender," which urged, "Put it where people can see it."

The **Alliance for Cultural Democracy** is just as innovative. A national liaison of progressive neighborhood arts groups, ACD is "committed to cultural democracy, which is a natural companion to political and economic democracy." Lucy explained. "When you gentrify a neighborhood, you take away people's community and culture, and, thereby, their right to cultural democracy, just as certainly as you take away their economic democracy. Cultural democracy embodies the idea of a multi-cultural society, an anti-melting pot society. It is fundamentally a feminist vision—a world in which everybody has a voice."

Women artists are helping people speak through art. In the process, myths about art making are dissolving. One at a time, bricks in the artist-on-a-pedestal are falling. Art is coming down to earth. Women are embracing their creativity, trusting their products, and taking responsibility for reaching their audiences.

What Difference Does It Make?

Why do they bother? Because they want to change the world. "Artists are like the thousands of turtle eggs laid on the beach," said Myrna Shiras. "It's not our business to find out if we'll be a surviving turtle. Nature needs the diversity and the choice of all those turtle eggs so it can choose which ones are relevant, powerful, living. We don't see the end result of that choice, and that's hard on our egos, but our function is to be part of this great pool of ideas for culture to draw on. If we don't keep ideas alive, the next generation won't have any to choose from."

Artists are prophets. And art, in an indirect way, reveals the future. Mary Beth Edelson was using her body and moon cycles to explore women's reality long before any woman wrote a book about it. Images

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POWER—L.E.S.!

Waking From Our Individual Nightmares

P.A.D.D.

BY JOE LEWIS

Something fundamentally strong about the blood pulse of artistic classicism makes it prevail through the ages. In truth, the power of classicism is the basis of all revolutions. As the hands which hold the reins of this power change, it becomes evident that it is not who controls the power but the power itself that is decadent. It is *power* which pollutes the active and concerned mind; it is power that has to be challenged and changed at any cost.

During the late '70s and early '80s artists in New York and elsewhere did exactly that—challenged the powers-that-be in control of their tight-knit and incestuous world. In New York there were large artist-initiated events and exhibitions like the Times Square Show, the Monumental Show, the Terminal Show; and artists groups like Colab, Fashion Moda, Group Material, No Rio, and P.A.D.D. tried to develop their own mechanisms to get their art and ideas out to the public, without the direct help of the traditional art establishment—with varying degrees of success.

Artists getting together is nothing new. Even before Giotto artists sought each other out and made associations dedicated to common goals. This has happened every generation or so, over and over, throughout history. Artists wake up from their individual nightmares and confront the reality of their true position as a group within society. State art councils, federal funding, and other carrots-on-sticks have not had much to do with stepped the existing power artists getting together. They help, but they are not the only reason. Artists get together because they need each other and realize that alone they are powerless.

It has been said that the Lower East Side art scene is dead. But it is not dead. It is powerless, unlike its predecessors. Galleries initiated and operated by artists side-structures and replaced them with a new structure featuring a new art. It's not that the East Village has died, but new spaces for old art is a better way to explain its floundering—a stocked pond in which the heavy anglers can observe the common flow, waiting for the right time to cast their superflies and dip their rods.

◆

Joe Lewis is an artist, co-founder of The Fashion Moda concept and senior editor of Appearances *magazine.*

EV Eye Jan '86

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Art/Activism

by Carol Jacobsen

Politically and socially engaged art is at the heart of much of the work being done by women artists today. It might seem at first that shifting the focus from women's rights, or likewise from conventional art concerns, is not a new phenomenon for women who choose to struggle with what some have called the "larger issues" of peace and political affairs. For example, Sylvia Pankhurst, a British artist and feminist who worked for Suffrage and then for Socialism in the East End of London, wrote early in this century that as she saw starvation looking at her from patient eyes, "I knew then that I should never return to my art" (R. Pankhurst, *Sylvia Pankhurst, Artist and Crusader*, Paddington Press, 1979, p. 177).

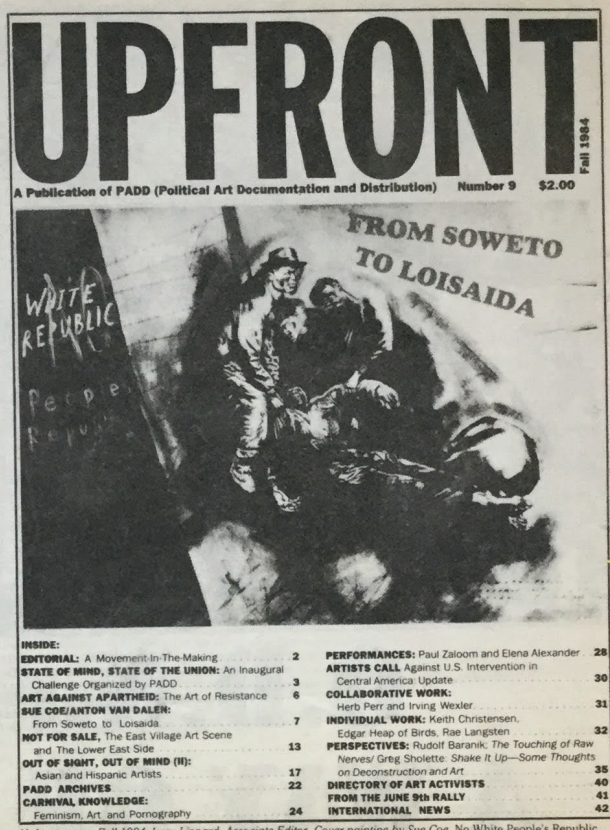
The difference today is the refusal of most contemporary feminists to abandon one for the other: that is, to forgo women's rights while campaigning for peace, or to give up art for work towards political and social change. The main reason this is possible, however, is that women themselves are forging new forms that can include all of these issues.

Since feminism rethinks the entire political spectrum, it cuts across every facet of life, resulting in innovative analytical strategies that can construct new and consciously selected imagery. This requires taking risks with art, rejecting the old boundaries and the old excuses for aloofness and isolation based on art's "purity."

In the seventies the renaissance of the feminist movement first brought the political dimension to bear on artists' personal experiences. Although the work of that decade was heterogeneous in many respects, it often either celebrated the traditional but publicly suppressed arts of women, or it explored female social conditioning and oppression.

Developing new approaches and broader contexts for work that is motivated by a belief in the power of representation to impact human thinking, and yes, human behavior, women are more and more moving beyond the walls of the studio, often to ally their art with other grassroots activities. The works in this vein are diverse and inspiring. The ideas they share are downright contagious—and that is precisely what they're meant to be.

Any specific examples of active art would have to begin with Lucy Lippard. Lippard was an early champion of the self-conscious women's art of the seventies and is today a dynamic force in the mobilization of socially and politically conscious art and artists (of both genders and multiple races) by means of an organic network of outreach systems which she has founded, usually collectively, to encourage art's broadening role in society. Among her cooperative creations are PADD (Political Artists Documentation and Distribution), *Upfront Magazine*, the Ad Hoc Women Artists' Committee, the Women's Art Registry, W.E.B. (West-East Bag), slide-show "docu-dramas" with artist Jerry Kearns, and dozens (more probably, hundreds) of exhibitions. She has written a number of books (her latest one is *Get The Message? A Decade of Art for Social Change*), newspaper columns (1981 through 1985 for the *Village Voice*, currently for *In These Times*), and articles. She has single-handedly taken on both primary functions (creating something new—again and again) and secondary ones (supporting, encouraging, promoting the creations of others) in her commitment to a cultural democracy—that is inclusive, decentralized, and responsible.



Upfront *cover, Fall 1984. Lucy Lippard, Associate Editor. Cover painting by Sue Coe,* No White People's Republic.

Some women artists are employing the most traditional of art media—painting and drawing—to take a non-traditional feminist perspective on specific human lives and events. The results are often images that are startlingly immediate. Sue Coe and May Stevens are two painters whose work focuses on issues of sexism, racism, classicism, imperialism, and whose active roles have also been explicit. "I don't want my work to just shake people up," British artist Sue Coe has stated. "That's a very surface idea, but then I don't know what to do next. I like the facts and I like information to be able to work with. So, although a lot of my work verges on the sensationalistic, I like it to be backed up with real content that people can use—like an organizing tool, which I'm told people have used the South Africa book for" (*How to Commit Suicide in South Africa*, by Sue Coe and Holly Metz; "From Soweto to Loisada: The Art of Sue Coe and Anton VanDalen," Stuart Garber, ed. *Upfront*, No. 9, Fall 1984, pp 8-9).

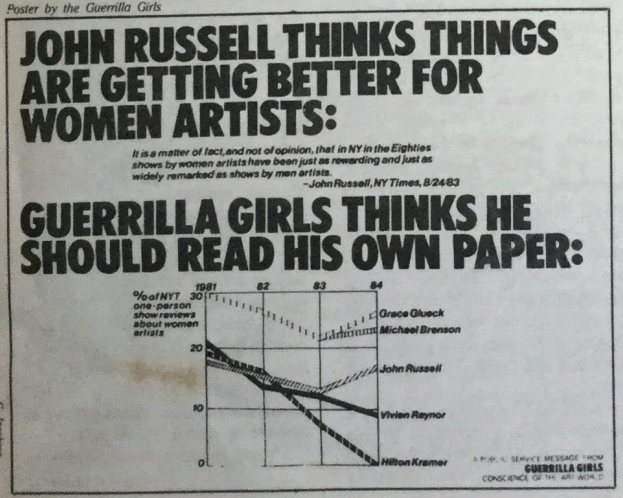
May Stevens is a founding member of the Heresies Collective who has been painting confrontational political works since the sixties and who has written openly that her awareness grew out of exposure to her own father's racism as well as her mother's painful oppression and mental illness. Her series, "Ordinary/Extraordinary" juxtaposes image and text, the life of her mother with the life (and death) of Rosa Luxemburg, one of the world's great theorists and activists for international socialism.

Using direct forms of public communication such as posters, postcards, and billboards are artists Jenny Holzer, Barbara Kruger, the Guerrilla Girls, the many billboard sprayers of London and Australia, and others. These women make visible to large urban audiences women's point of view on the issues of gender and role and exclusion from the public sphere. They speak loud and clear about the sexism of our art world and of every day culture, plastering especially the walls and streets of New York and London with bold—often black and white—challenges to the myths and concepts we take for granted.

Collage is a medium which itself, as Lucy Lippard has written, "is born of interruption and the healing instinct to use political consciousness as a glue with which to get the pieces into some sort of new order" ("Issue and Tabu," Lucy Lip-

Continued on page 13

Poster by the Guerrilla Girls



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THE LIVES OF MEN

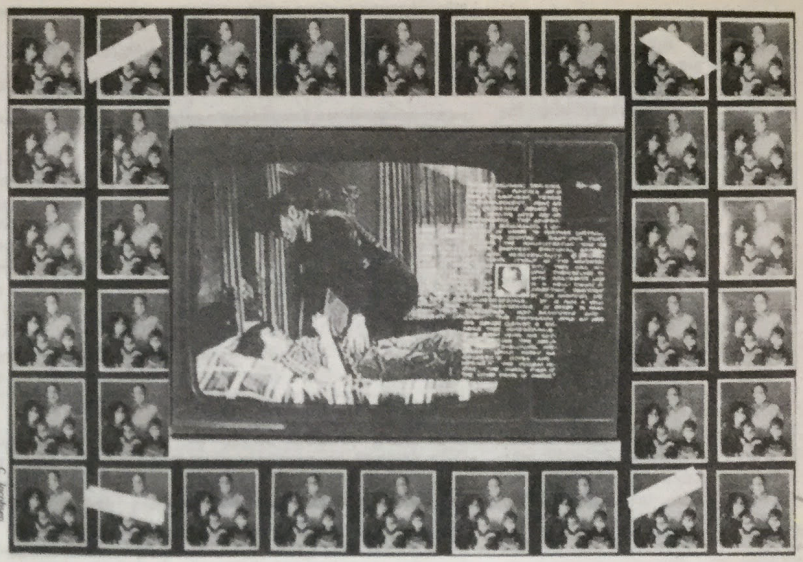
by Faith Williams

They go straight forward
like Aeneas, plowing
the changing seas. The prow
of their ambition rises
like a separate organ
to the occasion that sets
it off. Whereas
I move sideways
as much as forwards
and wonder: What's going on
in the other boats?
How is life with the crew
below? Has the shark
had enough breakfast for now?
If *The Aeneid* were
our only literature,
I'd have to be Dido
or that anonymous quiet one
he married to get kids
and continue his line.
I reach out to him
like Dido and imagine
him founding his city,
and I worry about it
though it's not my life.
In the same way
I enter in when
two raindrops chase
each other down the window
and I wonder which will hit
the sill first.
The raindrop, like Aeneas,
only knows the weight
of its own journey
streaking its wet line
across the glass.

PRAYER UNTIL DAWN

by Terri L. Jewell

Truth is five babies
by age twenty-eight
sucking all pulse
all rhyme from you
while threats of extinction
tug at the doorknobs
after a night out
with the boys.
One roach then six
play the Dozens
on your Holy Book.
Thick harried fingers
seek memory of tone and hue.
Social workers hoard your lies
and clasp tin rings
round your ambition
turning green with tears.
Late evening lifts your purdah
sweeps noise into corners
lets you phone
to prattle long fables
your voice saving souls
from the wage of sin.



Paranoid Delusions: Defining Obscenity
by Connie Samaras. Photo collage, 24"x35", 1985.

Playing off of people's confusion, fear, embarrassment, ignorance, and/or terror around issues dealing with sex and pornography, the government is encouraging a climate of censorship in order to further curtail civil liberties in this country. Right-wing think tanks are advising the administration that the two subjects with the broadest emotional appeal are pederasty and homosexuality. Because the right-wing views itself as the mandated voice of moral authority, they will increasingly take it upon themselves to define obscenity with arguments like the following: "It is a well-known fact that, since it's inception, television has been controlled by two minorities, one of them being homosexuals. It is also a well-known fact that homosexuals, in order to maintain their populations, must recruit and brainwash children. The photograph here of Ward and Beaver Cleaver is evidence that homosexuals have been using and continue to use the media to send subliminal messages which poison our children's minds and weaken the nuclear family—the moral fiber of America."

Continued from page 5

pard, *Issue: Social Strategies by Women Artists, An Exhibition Selected by Lucy Lippard*; Institute for Contemporary Art, London, 1980). Nancy Spero, Connie Samaras, Paulette Nenner, Faith Ringgold, and many other women create assembled works that visually or informationally imply their activism. These artists are not afraid to point a finger at injustice, bigotry, violence, nor often to specify their source. Specifically, Spero's work has sometimes made use of Amnesty International files to document terror and torture to women, especially in South America. She has wrapped interior rooms with her long scrolls, and then hung a bibliography by the door to give her viewers access to the "secrets" of her inspiration—the fight for human rights with which all AI members are involved.

Samaras writes vivid, humorous yet frightening accounts of right-wing plots by government, media, and corporate America across glossy black and white photo documentation taken from television news. The directness of her approach and the homophobic, bigoted, authoritarian attitudes that she exposes through unpublicized connections offer bizarre—because they're plausible—possibilities for us to consider. She shares the insights of one who is a politically committed feminist and gay rights activist.

Paulette Nenner works for the rightful claims of animals, and her art deals passionately with this subject. She installed her "Crucified Coyote: He Died Because of Our Sins" in an exhibition at the Central Park Zoo, and it was almost immediately censored and removed. She took her case to court and lost, but continues to creatively speak out and fight for the other (than human) species.

Faith Ringgold, who was arrested for at least one art action (1970 People's Flag Show which protested the laws restricting uses for the American flag), creates doll-like figures and collages that address issues such as the Atlanta child murders and South African Apartheid as well as racism worldwide. She also lectures and educates on racial prejudice.

One of the most effective forms of art-as-activism is found in the mural projects, such as those led by Eva Cockcroft in New York, and Judy Baca on the West Coast, which bring people together to collaborate in picturing their own experiences in a way that politically educates the community. It is a mode of communication being used successfully by the Left in Latin American countries as well as in the inner cities of the U.S.

Performance art, combining visual arts, theatre, dance, music, poetry, and ritual, is an area which has been pioneered by women. Those artists who have used political content have sometimes been instrumental in offering an alternative public picture by means of broad media coverage and/or the public's participation. "In Mourning and in Rage," organized by Suzanne Lacy and Leslie Labowitz in Los Angeles was a powerful image and performance protesting the murder and subsequent media coverage of the "Hillside Strangler." Their production was actively supported by Women Against Violence Against Women, the Woman's Building, the Rape Crisis Hotlines, members of the City Council, and the Deputy Mayor of Los Angeles.

Mierle Ukeles made an ongoing piece on the subject of maintenance. It grew out of a wish to gain attention for all service work, including women's labor in the home. In "Touch Sanitation" she spoke and shook hands with some 8,000 garbage men at the New York Sanitation Department. The action later sparked the courage of the wives of the workers who began to organize.

These are only a few of the women artists (there are the media of film and video, for example, which I have not touched on, but are also very relevant to this subject) who have discovered the fact that a feminist consciousness will not leave them in divinely inspired isolation for very long, but demands action that reaches out in a concrete way into the real world. The tyranny of apartheid, U.S. involvement in Central America and elsewhere, and nuclear weapons are all catalysts to which creative minds have not only been responding, but at a deeper level have recognized that they have a responsibility to respond. They have the experience to know the power of images—especially those that are made with intelligence and honesty. And passion. The political ramifications of art and artists who choose to work for change is an activist art that is essentially revolutionary.□

Carol Jacobsen has had solo and group exhibitions throughout the country, London, and Canada. She is a freelance writer based in Ann Arbor, Michigan.

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Doris Freedman Sculpture Plaza, 59th Street and

Fifth Avenue

5. Reclining Figure:Angles (1979) will be sited in the Doris Freedman Sculpture Plaza at 59th Street and Fifth Avenue. Well known as a central point in the city for the exhibition of major works of sculpture. This work will provide an introduction for many New Yorkers to the city-wide loan of Moore sculpture by George and Virginia Ablah. Moore's basic idea in creating the sculpture was to demonstrate the contrapuntal tension inherent in a reclining figure which turns its head, body and limbs in different directions.

II. BRONX

New York Botanical Garden

The three sculptures in the New York Botanical Garden are sited in grassy slopes near the main building.

6. Reclining Figure 1969
A 12 foot long figure will be on a small hilltop, setting off its monumental rock-like shapes, with its towering head rising against the trees in the background.

7. Reclining Figure: Hand (1979), with its golden patina, will be placed in an open area adjacent to the main building. One of the sculptor's most recent monumental figures. This work features the hollows and bulges and spaces of an archetypal Moore form.

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8. Arch Torso (1962-63) A 5 foot high sculpture, will be located on the lawn near the conjunction of two paths. An abstract form derived from a human figure standing on two legs, the sculpture creates an original architectural shape.

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PADD press

LRL in VV (Nov. 29, '83
Nov. 16 '82
)
Dec. 27 '83
Feb. 8, '83

+ NFS article June 14 '83

(+ in Newsyr. + Freeze one in)

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APRIL 4-10 • AN OPINIONATED SURVEY OF T

ART

...nothing new ...variations on her **Lynda Be**: But these metal-here, si...on-pleated bows and knot...notty fans are more elab-...nd decorative than ever—...some formal objects that ex-...de elegance. Through April 14, Paula Cooper Gallery, 155 Wooster Street, 674-0766. (Levin)

Tony Cragg: He does a dotty silhouette of Michelangelo's *David* with white plastic bottle caps and scraps, stacks wooden crates in neo-Cubist arrangements, scribbles on musical instrument cases, even throws in a spare tire in his stagy "fragment-compositions." Through April 14, Marian Goodman Gallery, 24 West 57th Street, 977-7160. (Levin)

'Five Painters in New York': Two neo-Abstractionist heavies—Gary Stephan and Bill Jensen. Two para-decorative lighties—Brad Davis and John Torreano. And one unclassifiable—the thoroughly engaging Elizabeth Murray, whose jostling pushy canvases outclass everything else in this show. Why these five? Because they all came here from somewhere else, claims the Whitney. Who doesn't? Through June 17, Whitney Museum of American Art, Madison Avenue at 75th Street, 570-3633. (Levin)

Luis Jimenez: His four enormous poured-fiberglass pieces, meant for the great outdoors, are Runyonesque, hyperbolic, cornball. But *who can resist their rippling, muscular surfaces, and the glossy metal-flake finishes, souped-up as any low rider? Through April 14, the* Alternative Museum, 17 White Street, 966-4444; through April 7, Phyllis Kind Gallery, 136 Greene Street, 925-1200. (Levin)

David Salle: He shows more of his multiple, simultaneous, debased, and aggrandized images and objects. There are female nudes as inert as furniture, legless Eames chairs, subliminal sketches, and the occasional underwhelming word. What's new about these accomplished paintings is the gold satin and nubbly 1950s tweed he's now painting on—and the pressed lead. Through April 7, Leo Castelli Gallery, 420 West Broadway, 431-5160. (Levin)

DANCE

Yoshiko Chuma's School of Hard Knocks: Chuma gives a refreshing edge to jumbling dancers (and regular people), and whips the helter-skelter into shape with a deft and daffy hand. She premieres *The Eager Witness*, a tricky-dick detective story revealed through flashbacks and flash-forwards which feature a fire hydrant, guns, a magnifying glass, a handkerchief, a telephone booth, and other extremely significant, maybe, objects. Design is by Alex Katz. April 9 through 12 at 8, Japan House, 333 East 47th Street, 752-3015. (Supree)

Feld Ballet: The Feld Ballet's 10th season opens April 10 at the Joyce Theater, featuring the premieres of two new ballets, *The Jig Is Up* and *Adieu*; the New York premiere of *Papillon*; and a revival of his admirable *Intermezzo. Jig*, to Irish music by the Bothy Band and John Cunningham, premieres on opening night, April 10 at 7, on a bill with *Straw Hearts* and *Intermezzo*. 175 Eighth Avenue at 19th Street, 242-0800. (Supree)

Musign: The Berkeley-based trio of hearing-impaired performers present a bunch of new works choreographed in mixtures of American Sign Language, dance, and mime, to film and show tunes, early rock and roll, jazz, country, and new wave music. The vigorous energy and visual humor, particularly in songs that have a clear narration or intense sentiment, is very winning. April 5 through 7 and 12 through 15 at 8, April 5 and 15 at 3, Dance Theater Workshop, 219 West 19th Street, 924-0077. (Supree)

Kathryn Posin Dance Company: Posin presents two new works at St. Mark's Church—a high-energy ensemble piece to Philip Glass's *Koyaanisqatsi*, and *Cast the First Stone*, a suite to vintage Rolling Stones. Also on the program is Posin's strenuous and architectural *Galena Summit*. April 5 through 8 at 8, Second Avenue at 10th Street, 924-0077. (Supree)

Solos and Duets by Black Choreographers: The Thelma Hill Performing Arts Center presents a concert of solos and duets by nearly a dozen black choreographers, including Alfred Gallman, Kevin Jeff, Daniel Maloney, Eleo Pomare, Shauneequa Baker-Scott, and Thea Barnes. In the splendid lineup of performers are Loretta Abbott, Lisa Cave, Dyane Harvey, Mel Tomlinson. April 6 and 7 at 7:45, Church of St. Ann's, 157 Montague Street, Brooklyn, 875-9710. (Supree)

Elizabeth Streb: In Streb's work—which demands endurance, power, and strength—the body struggles within frames where mobility is limited to explore possibilities of momentum, balance, and force. Performing in six new solos and duets with Streb are Diann Sichel and Joseph Arias. April 5 through 8 at 8, White Dog Studio, 54 White Street, 966-6347. (Supree)

FILM

***The Ballad of Narayama*:** Winner of the *Palme d'or* at Cannes last spring, Shohei Imamura's epic drama of rugged survivalism in Stone Age Japan has yet to find an American distributor, so catch it now. The film isn't as dazzling as previous Imamuras, but it has his characteristic harsh beauty and the last 20 minutes are unforgettable. April 9 at 6 and 8:30, 57th Street Playhouse, 110 West 57th Street, 581-7360. (Hoberman)

Bruce Conner: The master of the found-footage assemblage makes a rare New York appearance with a program of eight films ranging from his epochal 1958 *A Movie* to his 1982 Talking Heads-scored *America Is Waiting*. The emphasis is on Conner's later works, including the autobiographical *Valse Triste*, punk *Mongoloid*, and haunting proto-*Atomic Café*, *Crossroads*. April 6, Collective for Living Cinema, 52 White Street, 925-2111. (Hoberman)

***La Chinoise*:** Jean-Luc Godard's brilliantly prescient portrait of French student leftists has a far more classical look now than it did in 1967. The film supposedly inspired the "troubles" at Columbia—its modernist pyrotechnics now mainly inspire admiration. Co-feature: Godard's 1964 *Band of Outsiders*. April 10, Film Forum 2, 57 Watts Street, 431-1590. (Hoberman).

***The Good Fight*:** This vivid series of portraits celebrates the men and women of the Abraham Lincoln Brigade, who risked their lives and citizenship in defense of the Spanish Republic. Albeit simplified history, *The Good Fight* is pithier and more contextual than earlier documentaries of the newsreel-interview-folk music genre. Through April 10, Film Forum 1, 57 Watts Street, 431-1590. (Hoberman)

***Romancing the Stone*:** Kathleen Turner is an irresistible heroine in half-Harlequin Romance, half-*Raiders-of-the-Lost-Ark* romp. Michael Douglas lends generous support as both on-screen hero and producer, but the picture clearly belongs to Turner, who resembles a young Wendy Hiller. Criterion Center, Broadway at 44th Street, 354-0900. (Sarris)

***Woman Without Love*:** The last of the Public's Mexican Buñuel premieres is based on a story by Guy de Maupassant. This 1951 melodrama, something about an unfaithful wife whose lover leaves her son a fortune, is paired with a French TV documentary of Buñuel interviewed. Through April 8, Public Theater, 425 Lafayette Street, 598-7171. (Hoberman)

WORDS

'Soweto Loisaida: Sue Coe/Anton Van Dalen': Two of the city's more gutsy and committed artists talk about art and the ghetto, expression and oppression, about the cross-cultural, not-always-healthy-for-all-concerned interactions between the two. A passionate and political discussion is promised about where artists come in and go out in the struggle for a place in the shade. April 8 at 7:30, Franklin Furnace, 112 Franklin Street, 925-4671. (Lippard)

MUSIC

African Connection: New York's premier Afropop band checks in where all premier New York bands must, sooner or later. April 6, CBGB, 315 Bowery, 982-4052. (Christgau)

Arthur Blythe: This is a storming edition of the altoist's quartet, with John Hicks on piano, and a repertoire that dips in and out of tradition. Through April 8, the Village Vanguard, 178 Seventh Avenue South near 11th Street, 255-4037. (Giddins)

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Free or Under $2.50

CHEAP THRILLS

For the Week April 4-10

EDITED BY TERI WHITCRAFT

WEDNESDAY

Calliope: Renaissance band plays medieval music, plus contemporary composition for pipe & tabor, Christ Church, 520 Park Av at 60th St, 838-3036, noon, free.

Village Vibes: jazz concert by saxophonist Chico Freeman & bassist Cecil McBee, Jefferson Mkt Lbry, 6th Av & 10th St, 4:30 p.m., free.

MLK Memorial: Canaan Baptist Church Choir & Officer James Goodman's mom are featured in a memorial concert for Martin Luther King, Jr, NYU Loeb Ctr, 566 LaGuardia, 7 p.m., free.

Speak Easy: poet Michael Golden & open reading, 107 MacDougal, 7 p.m., contrib.

Genocide: forum on human rights & US violations of international law, Columbia U Law Schl, rm C, 116th St & Amsterdam, 7:30 p.m., $3 ($2.50 w/ this page).

Wild Turkey: Wm Morris Daskal, author of *The Complete Turkey Hunt*, talks on spring turkey-hunting, Sheepshead Bay High Schl, 3000 Av X, Knapp St Exit of Belt Pkwy, 7:30 p.m., free.

Susquehanna Choir: the University Concert Choir & Wind Ensemble performs Richard Strawser's "Te Deum," St. Peter's, 54th St & Lexington, 7:30 p.m., free.

Midlife Crisis: wkshp on stress, career, aging parents, children, etc, Temple Shaaray Tefila, 250 E 79th St, 348-1434, 7:30 p.m., $5 ($2.50 w/ this page).

Zubin Mehta: the Philharmonic maistro talks on "A Conductor & His Orchestra: The Creative Communion," NYU Bobst Lbry, 12th fl, 70 Washington Sq S, 598-7077, 8 p.m., free.

Magnetic Field(s): poet Ron Loewinsohn reads, plus poet Ron Silliman, St. Mark's, 2nd Av & 10th St, 8 p.m., $3 ($2.50 w/ this page).

THURSDAY

If It Smells Like Fish . . . : natural history tour of Fulton Fish Mkt w/ home economy tips on how to buy, store & prepare fresh fish, by Richard Lord of the Fulton Fish Mkt Info Svc, reserv: 962-1608, 6 a.m., free.

Passover: talk on the "Customs & Traditions of the Passover Seder," Central Qns Y, 67-09 108th St, 268-5011, 1 p.m., $2.

Let Them Eat Kelp: David Pimentel talks on "Food, Energy & the Future of Society," Qns College Remsen Hall, Kissena Blvd & LIE, 4:30 p.m., free.

American Origins: May Swenson reads works of Emily Dickinson, Pierpont Morgan Lbry, 29 E 36th St, reserv: 427-5665, 6 p.m., free.

Marimba: NYU 2nd Av Dance Co performs Lar Lubovitch's *Marimba* & Cliff Keuter's *Women's Song*, NYU Tisch Schl, 111 2nd Av, 5th fl, 598-2404, 7:30 p.m., free.

Ivory Tower: readings by Constance Ash, Merle Ginsberg, John Ashbery & Martin Earl, the Clocktower, 108 Leonard, 784-2084, 8 p.m., free.

The Raw & the Cooked: performance artist Paul McCarthy presents improvisational dream material & the art of the taboo, Franklin Furnace, 112 Franklin, 8:30 p.m., $5 ($2.50 w/ this page).

FRIDAY

Chain Link: form a human chain to call for an immediate bilateral nuclear freeze, every Fri at 5:30 p.m., 79th St & Bdwy, 799-7422, free.

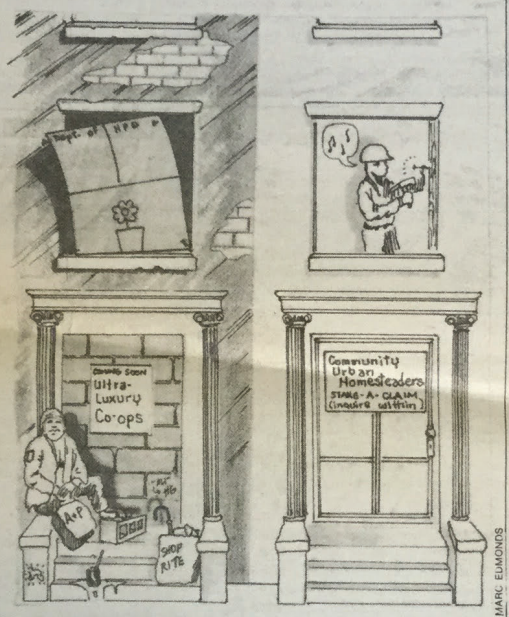
Convergence: Solaris Dance Thtr performs experimental mime/movement/thtr based on other cultures, BACA, 111 Willoughby St, Bklyn, 596-2222, 8 p.m., $5 ($2.50 w/ this page).

You Gotta Have Hartt: Hartt Contemporary Players perform music of Edgard Varèse, Stravinsky, Wolpe, etc, Columbia U McMillin Thtr, 116th St & Bdwy, 8 p.m., free.

Return of the Missing Heir: performance artist Joe Lowery performs a hard-boiled detective tale, Franklin Furnace, 112 Franklin, 8:30 p.m., $5 ($2.50 w/ this page).

It's a Groove Scene: performance of organ music w/ visual accompaniment by Evie McKenna & Paul McKenna, Jim Diaz Glry, 42 W 16th St, 9 p.m., $5 ($2.50 w/ this page). Also Sat at 9, Sun at 3 p.m.

Artists in the Age of Orwell: panel talk w/ Laurin Raiken, Dore Ashton, Elliott Barowitz, et al, Artists Talk on Art, 22 Wooster St Glry, 505-2722, 9 p.m., $1.



MARC EUMONDS

HOMING INSTINCT: homesteaders rally for sweat equity, Sunday

Illusions: Bobby Radcliff & the band play blues w/ a touch of soul, Nightingales, 13th St & 2nd Av, 473-9398, 9 p.m., free.

Good Folk: Toby Fagenson plays guitar & banjo, Good Coffeehse, 53 Prospect Pk W, Bklyn, 768-2972, 9 p.m., $3 ($2.50 w/ this page).

Oddball Veggies: Reno rants against the encroaching broccoli world, plus comedy by Lisa Loomer (a/k/a Sister Mary Elvis), WOW, 330 E 11th St, 777-9307, 10 p.m., $4 ($2.50 w/ this page).

German Pop Avant-Garde: W. German guitarist Teflon Fonfara performs a tape/collage show, the Dive, 257 W 29th St, 777-2797, 1 a.m., $4 ($2.50 w/ this page).

SATURDAY

Die-In: symbolic "die-in" protest against nuclear Cruise missiles in NY Harbor, meet at 42nd St & 8th Av, 749-7746, 11 a.m., free. Wear black.

Short & Long Forms: IRS wkshp, Bklyn Hts Lbry, 280 Cadman Pl W, noon, free.

The Wheel Thing: bike-repair wkshp & bike tour to Orchard Beach & back, meet at 11 a.m. at Rice Stadium parking lot, Middletown Rd & Stadium Av, Bnx, 548-7880, free.

Sacred Myths: talk on myths in pre-Columbian art, plus peformance on traditional S. American wind instruments, Mus Natural History, 79th St & CPW, 1-4 p.m., contrib.

The Music Project: concert, works of Mendelssohn & Beethoven, Cathedral St. John the Divine, 112th St & Amsterdam, 1:30 p.m., free.

Tompkins Square Park: learn the intriguing history of this LES park, 7th St & Av A, 2 p.m., free.

Toscanini & Wildflowers: hear a 1954 NBC broadcast of an all-Wagner program conducted by Toscanini (2 p.m.), plus a wildflower walk thru the Wave Hill estate (2:15 p.m.), Wave Hill, 675 W 252nd St, Bnx, $2.

Radical Walking Tour: learn about points of freedom & destiny in Greenwich Village, the E. Village & NoHo, meet at 345 Lafayette St, 2:30 p.m., free.

Simon Sings: soprano Evelyn Simon performs music of Monteverdi, Mahler, Mendelssohn, et al, in her Carnegie Recital Hall debut, 57th St & 7th Av, 5:30 p.m., $8 ($2.50 w/ this page).

A Gathering of Spirit: reading by N. American Indian women, Cuando, 9 2nd Av, 7:30 p.m., $2.50.

The Canby Singers: unaccompanied choral music featuring "The Sacred Lyre," St. Joseph's, 371 6th Av, 8 p.m., free.

SUNDAY

View from the Bridge: hike the NW Bnx coast w/ the Shorewalkers, follow the Hudson fr/ 207th St to Wavehill or Spuyten Dyvil Bridge (great views!), meet at 10 a.m., NE crnr of 207th St & Bdwy, $3 ($2.50 w/ this page).

Tom Tom: multipercussionist/composer Edward Allen performs percussion ensembles, wind & string quartets, Harlem Schl of Arts, 645 St. Nicholas, 926-4100, 2 p.m., free.

Encounters of the Floral Kind: John Cooke presents his documentary film about plants & coevolution, T. R. Roosevelt Birthplace, 28 E 20th St, 2 p.m., 50¢.

The Unknown Poe: Bernard Hurwood talks about the unknown Poe, Lehman College Gillet Aud, Bedford Pk Blvd W & Goulden, Bnx, 2 p.m., free.

Sweat Equity: demonstration/march/open house to protest the city's homesteading policy, meet at 2:30 p.m. at the Great Lawn of the Cathedral St. John the Divine, 111th St & Amsterdam, for a walking tour of the Harlem Gateway Area, rally at 3 p.m. w/ Wm Green & Caroline Maloney, open house at the Amsterdam Homesteaders, 108th St & Amsterdam, at 3:30 p.m., all free.

Odyssey Trombone: quartet plays jazz to classical & beyond, Church of All Nations, 48 St. Mark's, 777-3750, 2 p.m., $3 ($2.50 w/ this page).

Glad Rags: Con Brio Ensemble plays works of Gerswhin, Weill, Hindemith & Von Winter, Qns Mus, Flushing Meadow, 2 p.m., contrib.

Is You Is: (or Is You Ain't My Baby?), the Hank Doughty/Ray Abrams Big Band orchestra plays hits fr/ Duke Ellington & Count Basie days, St. Peter's, 54th St & Lexington, 2:30 p.m., $5 ($2.50 w/ this page).

Poor Little Sheep: the Yale Russian Chorus in concert, Riverside Church, 122nd St & Riverside, 3 p.m., free.

Pathetique: pianist Barbara Wells plays Beethoven, Shubert, Chopin & Debussy, Mus City of NY, 103rd St & 5th Av, 3 p.m., free.

Cantabile Trio: works of Telemann, Vivaldi & Devienne, Metropolitan Duane, 201 W 13th St, 243-5470, 3 p.m., $5 ($2.50 w/ this page).

Back Fence: poets Norman Clayton, John Duffy & Lynn Alexander, Back Fence, 155 Bleecker, 475-9221, 4:30 p.m., free.

Soweto/Loisaida: slides & talk by Sue Coe & Anton van Dalen, PADD, 112 Franklin, 925-4671, 7:30 p.m., $3 ($2.50 w/ this page).

Barrow Street Poets: Peggy & Freddy Hardy, open reading, 77 Barrow, 5RW, 8 p.m., contrib.

Free Music Store: International Trio, violin, piano & cello concert, PS 41, 116 W 11th St, 279-0707, 8 p.m., $3 ($2.50 w/ this page). Simulcast live on WBAI-99.5FM.

Alien Comic: Tom Murrin performs, Limbo Lng, 339 E 10th St, 475-5621, 8 p.m., $3 ($2.50 w/ this page).

MONDAY

Klezmer Orchestra: the Andy Statman Klezmer Orchestra, St. Agnes Lbry, 444 Amsterdam, 6:30 p.m., free.

Quality of Life: Ruth Messinger holds an open forum on the bane of our existence in NYC, John Jay College, 445 W 59th St, 6:30 p.m., free.

Publishing Poetry: fiction & poetry editors fr/ *The New Yorker, Esquire, Redbook, The Paris Review*, etc, Business of Being a Writer Series, West Side Y, 5 W 63rd St, 7:30 p.m., $5 ($2.50 w/ this page).

Pure Notations: poets Steve Levine & Tim Dlugos read, St. Mark's, 2nd Av & 10th St, 8 p.m., $2.

Three in One: dance concert w/ Beth Cachat Dance Co, Diane Jacobowitz Dance Co & Laura Shapiro, YWCAS, 610 Lexington, 8 p.m., $4 ($2.50 w/ this page).

TUESDAY

La Cage Aux Folles: seminar on the acting profession w/ George Hearn, Calvin Levels, Nancy Marchand, John Malkovich & Amy Wright, American Thtr Wing, 250 W 57th St, reserv: 765-0609, 11 a.m., free.

Sur-Real: screening of 7 surrealist films, fr/ *Un Chien Andalou* to *Ghosts Before Breakfast*, SVA, 209 E 23rd St, 4 p.m., free.

Lofty Ambitions: loft housing clinic on undersized units, NYU Schl of Business, 100 Trinity Pl, 619-0889, 7 p.m., free.

Allen Ginsberg: the guru reads, Cooper Union, 3rd Av & 7th St, 8 p.m., free.

Stoney Brook: Contemporary Chamber Players in concert, Symphony Space, 95th St & Bdwy, 8 p.m., $3 ($2.50 w/ this page).

Transformations: collage performance piece by Barbadian poet/playwright Lois Griffith & Robbie McCauley, music by Ed Montgomery, Basement Wkshp, 22 Catherine St, 8 p.m., $2.

Ebony & Ivory: talk on "The Black/White Experience," West Side Discussion Group, Gay/Lesbian Cmmty Ctr, 208 W 13th St, 8:30 p.m., $2.50.

KIDS

Marion[illegible] Rod Young & [illegible] at 11 a.m., 1 & 90th St & E Ri[illegible]

The Big Ba[illegible] formance (Sat [illegible] wkshp on creat[illegible] your own sola[illegible] 3 p.m.), Manhat[illegible] 54th St, 765-59[illegible] this page). Wksh[illegible]

Mother Nat[illegible] Richard Lewis [illegible] about nature, pl[illegible] poem book ins[illegible] Park, Sat at 1 p.[illegible] vedere Castle, 79[illegible] Great Lawn, rese[illegible] On Sun at 2 & 3 [illegible] performs stories &

Soundscapes: fr/ around the wo[illegible] "soundscapes" for [illegible] the continents, Sa[illegible] Staten Isl Children's [illegible] St, 273-2060, $1. B[illegible] Sun at 1:30, Alive [illegible] forms *The Fish G[illegible]* made instrument [illegible] weaving, need[illegible] churning.

A Day with Doodles: Puppets to Go perform a spirited tale about a lonely clown & his dog, Sat at 1:30 p.m., Mus City of NY, 103rd St & 5th Av, 534-1672, $2.50.

Down the Rabbit Hole: Mark McClelland & Warren Kelley of the Penny Bridge Players read stories about literary rabbits, Sat at 2 p.m., Metropolitan Mus Children's Bkshp, 82nd St & 5th Av, contrib.

Make a Wish: Hilary Bader & Edmond Felix tell stories, fables & folktales about wishes, Sun at 11 a.m., 92nd St Y, 92nd St & Lexington, $3.50 ($2.50 w/ this page).

Rainbow Puppet Works: performance of "The Town Mouse & the Country Mouse" & "The Contest btw/ the North Wind & the Sun," plus songs, games, etc, Sun at 1:30 & 3:30 p.m., Washington Sq Church, 135 W 4th St, 777-2528, $5 each performance ($2.50 w/ this page; matching gift fr/ NY Mobilization for Survival).

18th Century Magic: Robert Olson reincarnates an 18th-c magician, Sun at 2 p.m., Fraunces Tavern Mus, 54 Pearl St, 425-1778, $2.

Send your Cheap Thrills to The Village Voice, *842 Broadway, by Wednesday at 1 p.m.*

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LETTERS: Chic Streets/The Changing Lower East Side

Continued from preceding page

Dear Editor:

I got sick reading about the East Village art scene in the April 3 *Voice* [C. Carr, "The Hot Bottom"]. I felt jaded, angry, effete, disgruntled, and just plain bourgeoise. My life as a young, starry-eyed artist unfolded there, and it seems everyone is fucking with my memories.

Most ironically, I hear ringing in my ears the words of the swat team Sex Crimes Squad. In 1977 they told me I had no right to live on Avenue D—the guy who had attacked me would come back to kill me, and they could not protect me. I was the only white woman living in a radius of 16 blocks and man, he would get me next time. I was lucky I had not "gotten it" already. Get lost, lady.

So violence forced me out, after romance, poverty, and self-destructive idealism had moved me in. Only a dumb artist could be sufficiently seduced by cheap working space and perfunctory isolation. Because No One would visit you in those days. Every evening we ran jumper cables to bypass the Con Ed meters as the junkies bled to death across the street. Absence of morality everywhere. I was in love with a man who rusted his sculptures with a plant sprayer, and we'd watch Santos's pigeons circle our 4000-square-foot primeval formation. We swore there were mango trees growing in the tropical paradise of our freight elevator.

So crime and art still live together. Nothing has changed really; the culture mongers and the drug dealers are on a one-way street. Perhaps I should become an urban planner instead of a sculptor. Silly of me to think they are the same. Perhaps there is some capitalistic sanity in the programming of hoards of art students who stumble out of our schools trained to become ambitious dealers—a nicer lifestyle no doubt than the old days of carpentry and waitressing. Paint the picture as fast as you can unplug the markers and whip out those fat felt-tips. They deal by themselves for themselves—and bypass the established system in which learning and maturation and evolution of visual ideas used to enlighten the burden of becoming an artist. One used to grow and hope to sell. Now one sells and hopes to grow. Cheaper by the dozen. Art as the opiate of the elite. Goods to be made and passed by fast on the street so th B.F.A.s can buy buildings in bad neighborhoods where some of their great-grandfathers were once slumlords.

I was also forced out of Soho, but somehow no bitterness lies there. That transformation, from home to scene with all the international trappings, was culturally and logistically ripe for rape from the start.

But the East Village decadence is intolerable as chic. Alphabetland was a seething, corrupt jungle where life was desperate, where the edge was before you every day—not masquerading as cheap metaphor to fill up the art mags, but the reality of wartorn blocks, of pitiable landscape that sliced through your psyche like a knife. You smelled the suffering and you felt driven to make the world a better, less ugly horror of a place to live—as an artist—the only way you knew how.

—Sydney Steele
Brooklyn

Dear Editor:

I commend C. Carr's observations concerning the East Village gallery business. To say it is an atmosphere of "gold rush fever" is not far off. There is a mother lode that runs from 57th Street to Soho, mined by some of the biggest and best in the business. The equipment and tactics used to extract the ore are similar to those used by any big corporate concern. The latest in Salle diamond bits or "Julian" jackhammers comes in on big trucks with much fanfare, is sent down into the mine, and the illusive substance known as cash emerges. But this is the mother lode; the East Village is a vein, a new discovery in an area that was thought to be dry, and too remote to be profitable. The miners are the artists who for one reason or another cannot get a job with the "Company": scrappers, panhandlers, prospectors who are not afraid to wade all week in the stream in which someone found a nugget the week before. However, to take the attitude that the area has peaked and that none of the new mines are worth visiting or speculating on is wrong. This is a boom town. Some will go bust while others prosper, but many of us are here to stay.

—MO David
Mike Osterhout Gallery
East 9th Street

Dear Editor:

First we're told we have to make do without so that some crudbucket in Washington can have new china. Now we're told we may be priced out of our homes so that some sleaze-bags can jerk-off on canvas. My attitude toward the new galleries in what C. Carr calls our "nabe" (nobody says "nabe" anymore, dear—do try to catch up) was best expressed by two impeccably groomed, gray-haired suburban matrons I saw standing outside the Red Bar. After studying the crowd inside, one turned to the other and said, "They're so fucking boring."

—D. Hill
East 7th Street

Dear Editor:

I am a struggling artist and coordinator of the Food Stamp Gallery, a window gallery in Spanish Harlem. In the 1960s, I was a Lower East Side resident. There was an expression in those days—the word was Plastic—definition for not being for real, not being authentic. Pat Hearn's gallery is what I would have called Plastic—an artificial, out-of-place, prison-type-looking gallery. Its purpose—to keep out Lower East Side residents and cater to the millionaires.

Unlike C. Carr, I believe there is hope for the anti-gentrification, anti-nouveau-riche gallery attitudes of the Lower East Side. The state legislature recently approved a small-business preservation act which means thousands of small business people will have some form of rent control—no thanks to the big gallery owners.

Another hope lies in the holdouts in this scene: galleries like 301 Houston Street, ABC No Rio, La Galleria dell Occhio, Charas, the Children's Art School, and Caidoz, among others. Such galleries and groups will continue to emerge victorious against gentrification and displacement.

Remember, my dear friend Carr, the Lower East Side is still *not for sale*!

—Vincent Salas
East 93rd Street

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the village VOICE

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Rent Destabilization

BY ELIZABETH HESS

If you want to find real estate bargains that will eventually turn into solid investments, it's prudent to follow the habitation patterns of artists. Gentrification is a subject close to their homes and the primary focus of **"Concrete Crisis,"** a show of 94 posters at Exit Art (578 Broadway, through March 21) generated by Political Art Documentation/Distribution.(PADD, an organization of activist artists, has an archive of political work that it claims is the most comprehensive in the U.S.) Fourteen of the 94 posters will soon be (if they aren't already) plastered on the streets of all five boroughs in an attempt to broadcast the issues.

You don't have to know the history of agitprop posters (but if you don't, it's

ART

included in an issue of *Upfront*, PADD's publication, which also functions here as a catalogue) to equate the form, more than any other aesthetic vehicle, with propaganda. The goal of this work is to attack the status quo, and Koch, Reagan, drugs, and the upper classes are some of the predictable targets. Regardless, politics makes the show. Its weakness is that many artists lack the graphic skills required to create compelling and instantly comprehensible images; many of the pieces would never survive on the streets and they only sneak by here. These issue-oriented curators have let a hundred flowers bloom; it's up to us to do the weeding.

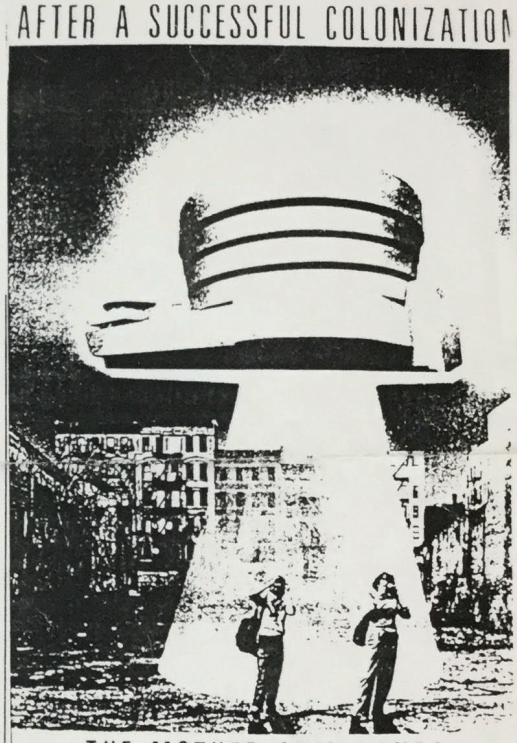
The work falls bluntly into two categories; there are some artists who have sophisticated graphic skills, apart from their regular practice, and others who just transfer their customary aesthetic to the poster format. The latter strategy is effective only for a few, such as May Stevens, whose oeuvre already entails working from photocopied images. In one of the show's few horizontal pieces, she frames a commemorative portrait of Jessie Wallace Hughan, the founder of the War Resisters League, with a decorative motif; the piece works well as an advocacy image and as a formal portrait.

Carole Byard's *Male, Black, and Twelve in N.Y.C.* is a more straightforward portrait, graphically painted with thick lines and strong color contrasts. It is unencumbered by a message other than the simple assertiveness of the young boy. Vito Acconci's message is somewhat opaque, but his poster looks like you could buy it in a tourist trap on 42nd Street. Oversized red lips emerge from a density of skyscrapers to attract (or attack) the viewer; as we look down the gullet, a mirror reflects back our image, refusing its digestion. The poster is flashy and interactive.

There are several pieces that concur with Keith Haring that "crack is whack." Among them, Juan Sanchez places a crucifix over a number of junkies as if to say that drugs are now worshipped or, alternatively, that they are a sin. George 'Geo" Smith's urbanscape is a dark, brooding collage that poignantly identifies children as the next generation of addicts.

Three homeless figures huddle together in a woodcut by Ilse Schreiber; Sue Coe's *Let Them Eat Cake* (unfortunately an old piece—the majority of artists created new works for this show) juxtaposes a headline from the *Daily Reptile* describing a $1000-a-plate White House dinner with a woman eating out of a garbage can; Maria Dominguez paints a melancholic, ghostly face looming over the World Trade Center towers; Robert Longo brackets his *Monument to the Homeless* with a parody of Maya Lin's *Vietnam Veterans Memorial.*

Only *The New Angst*, by Greg Scholette, makes the connection between art and gentrification. He depicts a studio where artists fret over the relationship between their work, *Artforum*, and the sale of their lofts. At another end of the spectrum, Rudolf Baranik's surreal definition of "New York" from his *Dictionary of the English Language, 24th Century* (a compilation of definitions was just published by Bee Sting Press) chronicles in grisly detail the end of the Big Apple, as we know it, in an apocalyptic traffic jam.



Janet Koenig: *After a Successful Colonization the Mother Ship Lands* (1986)

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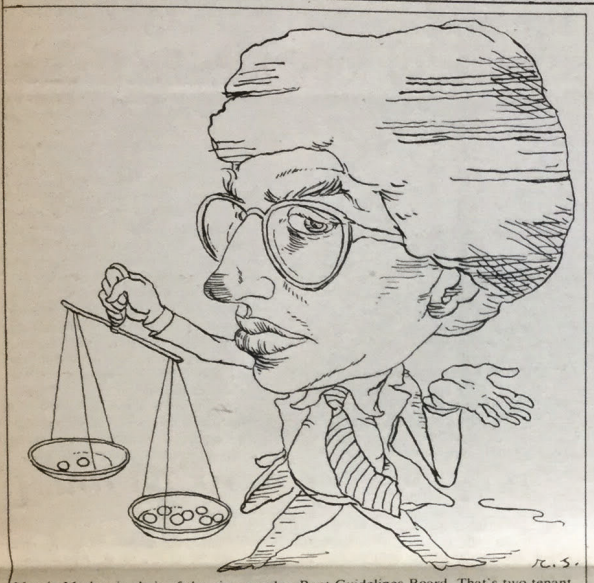
Met Council on Housing

Tenant Inquilino

25¢—Volume 14, Number 6 | HOUSING FOR PEOPLE NOT PROFIT | June 1984



Marvin Markus is chair of the nine-member Rent Guidelines Board. That's two tenant members versus two landlord and five so-called "public" members, all appointed by our notoriously pro-landlord mayor, Edward Koch. So what's a chairman to do?

Tenants: Rent Freeze Now

New York's greedy landlords are at it again. The infamous 9-member Koch-appointed Rent Guidelines Board, chaired by investment banker Marvin Markus, is meeting in June to set rent increases for the year starting October 1, 1984. All tenant groups, including the Association of Neighborhood Housing Developers, the Coalition Against Rent Increase Passalongs, Met Council, the New York State Tenant and Neighborhood Coalition and the Queens League of United Tenants, are calling for *no rent increases* and *no vacancy allowance*. Too many tenants are already paying extortionate rents. The Board must be forced to consider tenants' ability to pay, and we can pay no more. Landlords have been raking in exorbitant profits for years and it is time to call a halt. *Rent Freeze Now!*

Attend the following hearings and meetings. You can give testimony for no rent increases at the hearings. Come whether you testify or not. *Your presence is vital to create a tenant atmosphere.*

Monday, June 4 at 9 a.m.—public hearing at the Polie Plaza Auditorium. To sign up to testify, call 349-2262. Tenants who are free during the day should attend.

Wednesday, June 6 from 4 p.m. to 11 p.m.—public hearing at the Police Plaza Auditorium. To sign up to testify call 349-2262. This should be attended by *everyone*. Since the hearing continues into the evening, working people can easily come.

Monday, June 25 at 9 a.m.—public meeting at which the new regulations will be announced, at the Police Plaza Auditorium. Every tenant possible should be there.

Police Plaza is the large brick building through the arches of the Municipal Building at Center and Chambers Streets in lower Manhattan. Call Met Council if you wish the full list of meetings.

500 tenants lobby in Albany

Close to 500 tenants lobbied, picketed and rallied in Albany May 15 to demand that state legislators back stronger tenant protections.

The tenants, members of the Coalition Against Rent Increase Passalongs (CARIP), which includes Met Council, visited scores of legislators to urge passage of the Flynn-Dearie Tenant Protection Act, a moratorium on co-op, condominium and garden apartment conversions and the removal of landlords from writing rent regulations.

Legislators were also asked by members of the CARIP coalition to oppose the Mitchell-Lama Resale Bill and to support rent controls for small businesses. In addition, Met Council pushed for legislation to stop evictions of tenants who can't afford their rents.

The Tenant Lobby Day started with a mass picketline outside the Legislative Office Building with tenants chanting "Less Rent, More Control." The tenants then moved inside for a rally, chaired by Met Council Vice Chairperson Bess Stevenson. They were welcomed by Oscar Holt, counsel to Assemblyman John Dearie, one of the sponsors of the Flynn-Dearie Bill. He pledged Assemblyman Dearie's continuing efforts for the bill and underscored the importance of tenants lobbying their representatives. CARIP Co-Chair John McKean of the Tudor City Tenants Association also addressed the rally.

A highpoint of the day came when more than 40 tenants jammed into a meeting of the Assembly's Housing Committee. After tenants demanded to be heard, Met Council Vice Chair Mike Stein spoke to the legislators urging protection for tenants being priced out of their homes by skyrocketing rents. Stein said the answer was passage of the Flynn-Dearie Bill.

At a windup rally following the lobby-

(continued on page 7)

Landlords, goons indicted

A grand jury handed down an indictment in New York State Supreme Court charging three landlords and 18 alleged landlord goons with terrorizing tenants in 22 Manhattan buildings. The indictment, announced on May 2, listed hundreds of counts of conspiracy, coercion, burglary, robbery and grand larceny.

The three landlords, Thomas Lydon, Morris Lender and Zenek Podolsky, are charged with conspiring to empty their buildings by hiring goons, winos, dope fiends, prostitutes, thugs, robbers, hit men and burglars to harass law abiding tenants.

The scheme began in 1979, said District Attorney Robert Morgenthau, when Morris Lender found he could empty out two rooming houses at 345-47 West 22nd Street by moving junkies and degenerates into the empty rooms and encouraging them to terrorize the tenants.

Lender's success in emptying these buildings began a reign of landlord terror in Chelsea that lasted until 1982. "We were shocked to see the depths to which these landlords sank," said Jane Wood, a member of the Executive Committee of the Chelsea Coalition on Housing, for many years a Met Council affiliate. "We were forced to stage a protracted community mobilization in order to bring this terrorism to an end."

"In order to empty out these buildings the goons would vandalize them," continued Wood. "They would blare their stereos until 4 a.m.," she said. "They would break pipes and cause water damage. They bored holes into the floors of apartments and poured water onto the tenants below. They committed dozens of burglaries and broke boilers and gas systems."

Although D.A. Morgenthau makes the statement that his office became aware of the landlord terror problem because of a rise in crime statistics in certain buildings, Chelsea tenants and Met Council *Tenant* readers know better.

Although Lender and H.P. "Chuck Lambert," a 6-foot 4-inch tenant buster who worked for Lender, appeared at 204 Eighth Avenue in 1980, the tenants got together with the Chelsea Coalition on Housing and Lender lost the building to a court-appointed administrator as a result.

Community resistance

After clearing out 322 West 22 Street in the fall of 1980, Lender, along with Lambert, Barry Stukes (the "super" of the building), and Steven Cardassi and Gerald Musano (the landlords), turned their attentions to 333 West 16 Street which they purchased in December, 1981. There they encountered an iron wall of community resistance. "We picketed the building for months after every Coalition meeting," said Donna Smith, a member of the Executive Committee of the Chelsea Coalition. "We picketed Cardassi's home in New Rochelle," she continued. "We confronted the goon super in groups of 20 and 30."

On October 2, 1981, Cardassi and Harry DeMott, another Chelsea landlord accused of terrorism, were burned in effigy after a march of 150 tenants down Eighth Avenue. Finally, the turning point in the fight against landlord terror came.

At midnight on Saturday November 20, 1981, 40 tenant activists occupied the empty apartments at 333 West 16th Street. They acted in defiance of the landlord and the city, which had joined ranks with the terror landlord by placing a vacate order on the building after the goons had vandalized it. The 40 occupiers were joined later by 250 community supporters and much of the local news media. In the face of this outpouring of public support the city rescinded the vacate order and an administrator was appointed by the courts to run the building.

In the meantime Cardassi and Musano had purchased two adjacent rooming houses at 332-34 West 19th Street in May of 1981. By February 1982 they were empty after dozens of burglaries. Tenants were beaten for originally refusing to move. However, Cardassi and Musano were forced to spend almost $250,000 in payments to tenants they had displaced.

Coalition pickets Moran's

According to the D.A. yet another Chelsea landlord, Thomas Lydon, an ex-police lieutenant and Harlem narcotics detective, picked up the goons and moved them into his buildings at 446-48-50 West 19th Street. Lydon, whose family owns the popular Moran's Chelsea Seafood Restaurant at 10th Avenue and 19th Street, was picketed repeatedly at the restaurant by the Chelsea Coalition in the winter of 1982 when it was 10 degrees out.

(continued on page 5)

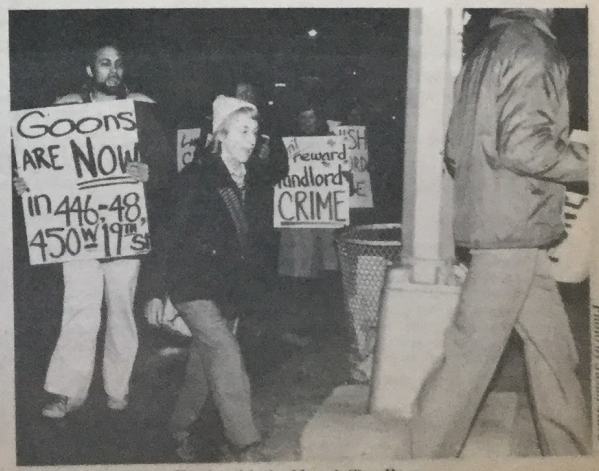


Photo by Susan Stava

The Chelsea Coalition on Housing picketing Moran's Clam House.

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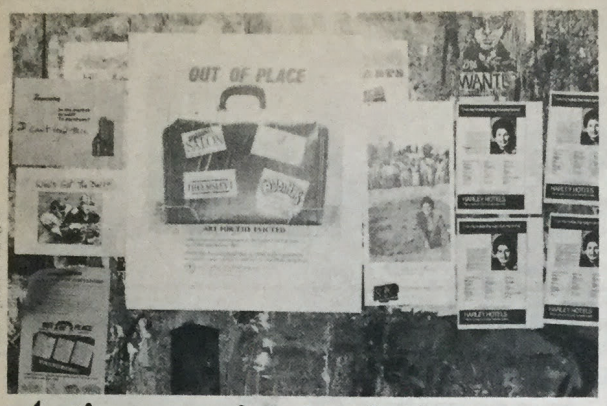


Photo by Becket Logan

Artists against evictions

Not For Sale, Political Art Documentation/Distribution's (PADD) ongoing art project to fight gentrification, is holding an outdoor art exhibit at four locations on the Lower East Side through mid-June. The art work, which takes the form of prints, xeroxes and constructions, is being put up on the walls of four unoccupied buildings. These walls are normally used for wheat-pasting flyers and announcements. In parody of the avalanche of new art galleries flooding the Lower East Side, the Not For Sale group has named the sites: the Leona Helmsley Gallery, the Guggenheim Downtown, Another Gallery and Discount Salon. These "street galleries" will be maintained twice weekly for the duration of the show.

PADD is a progressive artists' resource and networking organization committed to the creation, preservation and distribution of politically innovative art. Since its inception in 1980, PADD has been active in a variety of ways—political demonstrations, educational conferences and political art exhibitions. In 1982, a group of artists in PADD began meeting to address the issue of gentrification and the unique role of artists in the gentrification process. The group studied housing literature and met with Lower East Side housing activists from Met Council (Carol Donahue), Cooper Square and the Joint Planning Council. It became clear that real estate forces and the City of New York are actively pursuing artists as "urban pioneers" to move into depressed areas, rehabilitate housing stock and make way for new residents able and willing to pay inflated rents. Soho served as an unfortunate example of this process and if it could be done in Soho it could also be done in the Lower East Side.

Not For Sale's goal has been to organize artists on the Lower East Side by proposing that artists align themselves with other low-income tenants and the existing community. In the long run this is in the artists' best interest since once rents begin to escalate, "first-wave artists" are displaced along with the rest of the low-income residents. With this as background, the first Not For Sale Show was organized at El Bohio Cultural Center on the Lower East Side in May of 1983 with over 50 artists submitting anti-gentrification art work. In addition, Not For Sale members, in coalition with Lower East Side housing and community groups, lobbied and spoke out against the Artist Home Ownership Project at the Community Board and at Board of Estimate meetings.

This year the influx of art galleries into the Lower East Side has become an issue. The galleries are one of the most visible manifestations of change in the neighborhood. With over 40 started in the last two years, the opening of the new art bars which exhibit art and cater to artists and the recent Guggenheim tours of Lower East Side galleries there is cause for concern about Sohoization of the area.

In overview, it is the opinion of the Not For Sale group that the majority of new galleries on the Lower East Side are not concerned with the problems of gentrification. Yet a blanket condemnation is not in order. It is Not For Sale's position that while galleries may be indifferent, individual artists are potential allies in the gentrification struggle. On the one hand galleries fulfill a need for artists by providing exhibition space and a way to market their work, while on the other hand galleries also promote a system of false values fueled by elitist star-promoting practices. They also work together with the media to create the latest (profit-motivated) art world fashions. Then, faced with the galleries' insensitivity to a neighborhood fighting for stability and the clamoring by local realtors to bring artists into the area, it is understandable that tensions have developed in the Lower East Side community toward the recent art arrivals.

Not For Sale is opposed to any gallery which is indifferent to the problems of the Lower East Side and advocates an increased sensitivity on the part of the galleries to their residential surroundings. Not For Sale strongly urges that galleries join their block associations, exhibit local third world artists and become involved in the issue of commercial rent protection.

The Not For Sale street galleries are located at 2nd Avenue and 5th Street; the 9th Street wall of P.S. 122 at 1st Avenue; 10th Street and Avenue A; and 9th Street and Avenue B.

The members of Nor For Sale include Michael Anderson, Ed Eisenberg, Janet Koenig, Greg Sholette, Jody Wright and Glen Stevens.

by Michael Anderson
for the PADD Not For Sale group

Reagan miscounts homeless, offers no more homes

A report released by the Department of Housing and Urban Development (HUD) on May 1 on the number of homeless people in the United States has been denounced by advocates of the homeless around the country as politically motivated, inaccurate and misleading. The study claims that there are 250,000-350,000 homeless in America, far short of the previous estimates of two to three million which have been used by people working with the homeless, the national media and Margaret Heckler, Secretary of Health and Human Services (HHS), who said in November of 1983 that she was leading an effort to house and feed "an estimated two million homeless Americans."

Robert Hayes, counsel to the Coalition for the Homeless, a national organization, said the report is so "transparently political that too much time should not be spent arguing about the numbers. It is nearly impossible to count the homeless—we have said that before—so it appears that HUD has fallen into a rather silly trap."

HUD said that a team of researchers, working over the course of several months, interviewed 500 experts in 60 metropolitan areas; talked with shelter workers; used local published figures; and made on-site counts of homeless people in shelters and in the streets. They derived figures varying from 192,000 to 586,000 and accepted 250,000-350,000 as "the most reliable range . . . of the total number of people, nationally, who were homeless. . . ."

"The report is so statistically unacceptable and faulty in terms of methodology and procedure that it should be withdrawn," said Mitch Snyder, a spokesman for the Center for Creative Nonviolence (CCNV), a Washington, D.C. organization active in work with the homeless. He said the report was a political document intended to diminish the problem of homelessness "which doesn't fit the image projected by Ronald Reagan of a nation that is prospering."

The figures cited by experts in New York ranged from 12,000 to 60,000; HUD said the most reliable range was 28,000 to 30,000. At the time the 12,000 figure was proferred, there were already 16,000 people in New York's shelters, not counting the thousands of other people in the streets.

"The contradictions in the report, like in New York, make the experts' views highly questionable. . . . What you have is more like an opinion study, not a numbers count," said Kim Hopper of the Coalition for the Homeless.

A political document

In addition to being an opinion study and significant for what was omitted and retained, according to Hopper the report is a political statement intended to minimize the numbers of homeless and deflect attention and criticism from the real causes—the failed economic and social policies of the Reagan Administration. HUD cited three primary factors as causes for homelessness—personal crises, chronic disabilities, and economic conditions. There was no correlation made between the cuts in social services enacted by the Reagan Administration and the increased numbers of homeless. "What about the 500,000 people who were dropped from the Social Security rolls . . . they are an invisible population, those who fell through Reagan's safety net," Hopper said.

The report touches slightly on the issue of housing, stating, "housing is, obviously, a fundamental problem for the homeless, but it is not the only problem." Yet, earlier accounts have shown the clear connection between the reduction in low-income housing units and Single Room Occupancy hotels (SROs) and the increase in people on the streets.

HUD also claims that the report "reveal(s) a very different picture of who the homeless are, compared to the traditional stereotype of street persons . . . [as] single, middle-aged, white, alcoholic men." The study says that "today the homeless are a much more heterogeneous group" consisting of battered women, minorities (who make up 44% of the homeless), families, runaway youth and exmental patients who have been released from state institutions. Numerous accounts have appeared in the press, including *Tenant*, detailing this change in the makeup of the homeless population. "Why did they need a $138,000 study to find out what everyone else already knew?" said one advocate.

The importance of numbers

The importance of numbers in an issue like the homeless is significant. "There is a lot of statistical juggling going on here," Hopper said. "The problem is that even though the numbers may be fictitious, fictions can become realities because someone says they are true. Policies are then determined based on this . . . and money is allocated accordingly."

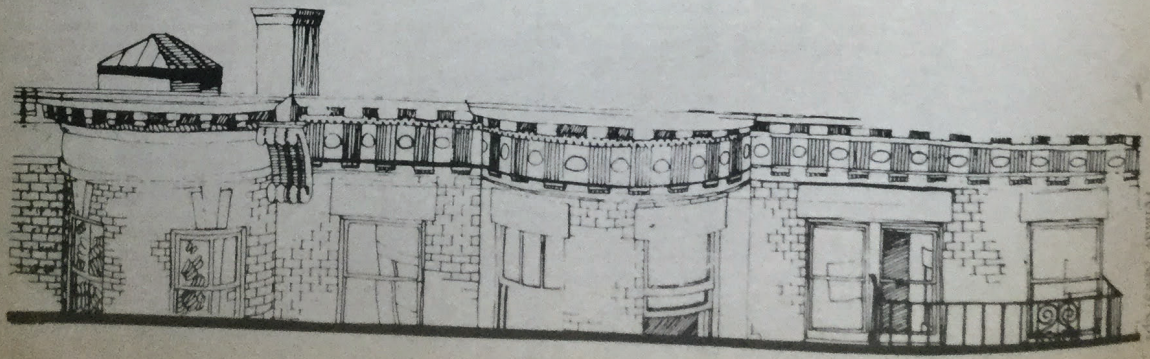
Hayes also decried the accuracy of the numbers, but pointed to a more insidious aspect of the issue—the gap between *HUD's words and actions. He said that* while the study was being prepared, HUD was lobbying against a $60 million appropriation that would have created additional shelters for the homeless. "We want to mount a visible challenge to what they are doing, and not doing, for the homeless," he said. "Why put out a report that says there are this many people without homes and then actively work against more money?"

"To count the homeless rather than create solutions is a cruel political tactic," said Snyder of CCNV.

The report appears to be a true sign of our times—only in the America of Ronald Reagan can a report that claims there are "only" 300,000 homeless in America be accepted as progress and presented by the national media as an objective count.

Hooper said the Coalition is studying the report to help organize a protest. "There are some interesting admissions in the report—they let some data slip through—and it is significant that in the entire study there is no representation of the homeless themselves. . . . We want to challenge the report and its squandering of resources through the selective retention and omission of facts and information."

by Richard Miller



PADD Archives, The Museum of Modern Art Library

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

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

PADD is structured in five committees:

1) SECOND SUNDAY/NETWORKING

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

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2) PUBLIC WORKS

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

3) UPFRONT

PADD's journal UPFRONT is published 4-6 times a year and links artists isolated geographically and politically, providing models for the esthetic evolving from socially-involved art. A major objective is to encourage the development of both form and content, as well as to make the ongoing dialectic accessible to increased numbers of cultural workers. Raw material for UPFRONT is generated in the Second Sunday forums. Topics discussed in UPFRONT to date include: minority and white artists working with unions and various community groups; viewing video as a tool for art/documentation/organization; availability and accessibility of media to artists; the false dichotomy between art and social action; development of a comprehensible and communicative visual/verbal form language; and feminist models for cooperation and collaboration in art. (Contact Herb Perr, 255-9192).

4) STUDY GROUP

An offshoot of PADD, the study group meets alternate Tuesdays for two hours with coffee, dessert and debate (over xeroxes of Capital, Berger, Benjamin and SoHo News foldouts). Sometimes we meet at exhibitions, or discuss/criticize members' public art projects. Eventually we will compile an annotated bibliography of what we learn from. (Contact Mike Anderson, 499-9108).

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5) ARCHIVE

PADD's Archive collects documentation of international socially concerned and involved art from the Left. We can't be responsible for originals but include slides, posters, artists' books etc. Material should be sent to PADD, P. O. Box 2064 Grand Central Station, NYC 10163. Committee meetings are held the first Wednesday of each month in Room 204, 325 Spring St. at 6:30 p.m., where the archives are temporarily located. We look, talk and file. It's a great way to find out who's doing what all over the world. (Contact Barbara Moore, 564-5989 or 989-3356.)

#

HOW TO SEND MATERIALS TO PAD

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

SEND TO PADD.: PO BOX 2064
Grand Central Station
NYC 10163 NY

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Art News

P.A.D.D. (Political Art Documentation/Distribution) is a progressive artists' resource and networking organization coming out of and into New York City. Our goal is to provide artists with an organized relationship to society, to demonstrate the political effectiveness of image-making and to encourage the development of new social and activist art forms.

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

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

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

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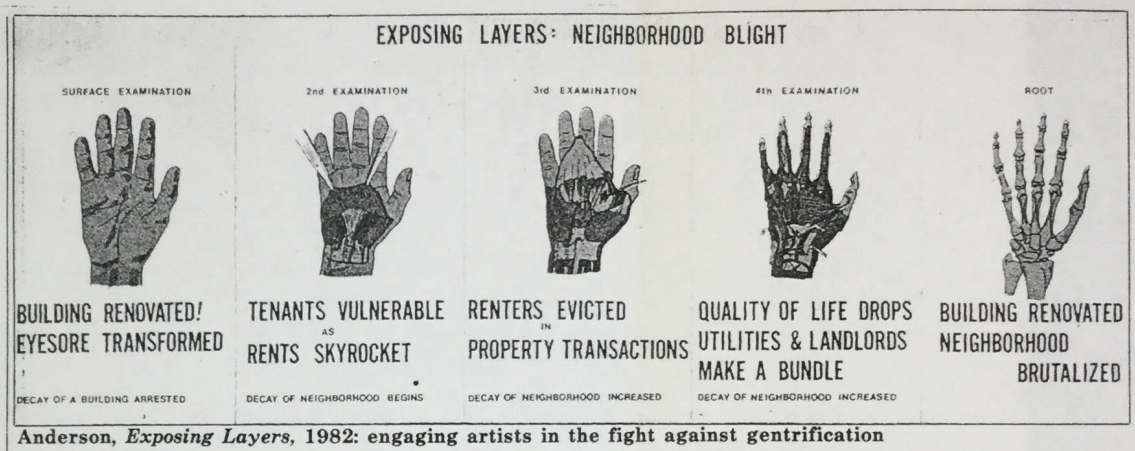
Too Close to Home

By Lucy R. Lippard

I haven't been able to track down the source of the popular slogan "think globally, act locally," but it's provided a helpful framework for committed artists torn between international, national, and local issues—not to mention personal and aesthetic ones. With impending nuclear doom and the Central American short fuse vying for our attention, and the three stooges of racism, sexism, and classism pervading our social lives, it's no wonder that progressive artists sometimes wander through their own immediate environments in a daze. When they do look up, in New York, they are confronted by the specter of gentrification, all too close to home.

The East Village/Lower East Side is falling to the speculators' sledgehammers at an appalling rate, which is the focus of PADD's "Not For Sale: A Project Against Displacement." Based in a large exhibition at El Bohio—a former high school in the depths of Alphaville, now run by Charas as a community center—and in a small exhibition at ABC No Rio on Rivington Street, NFS is primarily reflective. The shows (also co-sponsored by Group Material) expose not only the city/landlord/speculator/developer cartel but the artist's dilemma within it.

Whereas visual artists usually come to a political struggle from the outside, in this case they play a pivotal role. The defeat of the Artists' Homeownership Project—AHOP, or what Tuli Kupferberg calls "con artist housing"—was only [illegible] (See Richard Goldstein's



Anderson, *Exposing Layers*, 1982: engaging artists in the fight against gentrification

longer claim ignorance of the way they are used as a wedge for corporate developing schemes and scams. An increasing number is acknowledging its responsibility to fight the displacement of people who have even fewer options than artists do.

Since the '50s Loisaida has been home to artists who coexisted with and only minimally disturbed the changing ethnic/economic balance. Now the scale has been tipped. Loisaida's wounds are bandaged with posters, stencils, and graffiti that bear witness to the internal struggles and triumphs of its diverse populace. The gentrification puzzle has many parts: the city (which owns 50% of the property on the LES, as well as 40% of the South Bronx and 60% of Harlem); the absentee landlords; the speculators and developers (literally banking on the destruction of lower-income housing; small businessmen (who are also being rapidly displaced, though many are shortsightedly pleased to see more money arriving in the area); the poor themselves, particularly multiethnic in this area (whose cultures and communities are smashed as they are foisted into more distant and less livable

And finally, there are the downwardly mobile, usually young, white artists who need cheap housing and workspace but bring in their wake the Sohoization syndrome. Michael Anderson's piece in "Not For Sale" (NFS), makes this process clear with the metaphor of a hand slowly bereft of skin, flesh, muscle until it becomes a skeleton. Active in anti-gentrification struggles in Brooklyn too, Anderson points out that artists may need workspace but they do *not* need any larger *housing* than anyone else, and that workspace could be located in abandoned commercial and institutional spaces instead of invading much needed apartments.

NFS isn't the first, just the largest and most cohesive effort so far by artists to deal with gentrification. Artists for Social Responsibility (ASR) pioneered activism on housing issues in the area with a huge march in 1981. El Bohio's lobby exhibition space is dominated by Anton van Dalen's dynamic stencil wall painting, done in 1981, featuring a giant cockroach labeled Real Estate and captioned "Lower East Side: Portal to America." Greg Sholette's anti-Citibank's-anti-com-

from 1980. And two of the NFS exhibitors—Allan Moore and Becky Howland—were organizers of ABC No Rio and of the legendary 1980 Real Estate Show, illegally held in an abandoned city-owned building on Delancey Street. It led to the founding of the artist-community exchange, ABC No Rio, an offshoot of Colab.

Another such marginal outpost is Fashion Moda in the South Bronx, where over the past four years a number of artists have staked out spaces in abandoned buildings. Last week I saw "Animal" by David Thurman Finn, in the basement of a burned-out tenement afloat in rubblestrewn lots. Depending heavily for its impact on its environment, the piece consists of some 15 garbage-wrapped, masked figures ringing the room like some mutant race nourished on destruction. On the top floor, which is inhabited by three pathetic dying dogs, Finn is continuing the piece. (The ASPCA, though notified, isn't any more interested in saving the dogs than the Koch administration is interested in saving the South Bronx.)

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"criticize." What finally counts as much as the individuals' talents and commitment is the overall vitality of the support and information given. Even now, it's almost a surprise to find so much good, strong and accomplished work in the hectic installations at El Bohio/No Rio—and in the posters, stencils and outdoor pieces which fan out into the neighborhood. Doug Ashford's emblematic metal plaques warning of bankers' perfidy stick perpendicularly out of walls, inside and out. PADD's collective stencils using high art imagery to call artists into the fray are found as far afield as SoHo, Tribeca and the Village. Beverly Naidus' street posters (with pink stickers urging passersby to call City Hall and their tenants' associations), offer sardonic real estate deals under the motto "invest and evict"; for instance, "dumpster condos," a hole in the ground, and a park bench hyped as a "superior accomodation, great for singles and entertaining." The irony pales beside Keith Boro's documentary photos of an SRO hotel where a 5x8-foot hall closet rents for over $200.

I'm reduced to listing names again. (Dear VV, please give LRL more workspace!) There are some fifty artists in the NFS show. Among them, Mike Lebron's *Out in the Cold* proposes another hardhitting "imitation mass media" poster for the subways; Eunice Golden's Little Red Riding Hood version could be used that way too. Dona and McAdams, Barbara Davidson and Susan Stana, and Mel Rosenthal show effective documentary photos. Photography is a major part of Julie Spriggs' metaphorically precarious hanging sculpture ("The elements of capitalism—earth and fire combined yield profit"), and of Jody Wright's installation with smashed toilet about the harassment of homesteaders. Karen Kowles' conversational portraits of LES residents are sprinkled around the show and Rae Langsten's charming little house photos advertise a patio studio and [illegible]

There are powerful paintings by Keith Christensen ("*No Waiting*," a Bechmannesque fantasy about disorientation), John Gerkin (expressionist bricks, hands, shattered surface), and an unlabeled drug-induced dream with perhaps toowhimsical monsters. Drugs figure prominently in the show's imagery (another way of killing off those who refuse to move) and are a focal point of Tim Burns' work in progress—*Alphabet City*—a slide/film/video extravaganza eerily shown at the opening in the school's back-alley-like former boiler room, to great effect.

The "Not For Sale" project was never meant to be "just another art show." It was both a disillusioning and a learning process for its hardworking young activist organizers. The justifiable suspicion with which community groups view artists who simultaneously claim political allegiance while becoming accessories to gentrification is another part of the puzzle. An elaborate assemblage by Kwong Park and Todd Ayoung of The Storefront includes quotes from the community, among them: "Artists having a show about gentrification is just jerking off. Who's going to see it but themselves?"

Well, at least *some* engaged people in the black and Hispanic community are seeing it. An interesting case is Deborah Ossoff's ambitious outdoor installation on the facade of an abandoned building on 11th street between B and C. Colorful figures invade from the firescapes while ghostly ones peer out the windows. When it went up, the community was hostile, but some people talked to Ossoff, came to the opening, and, reassured of her good intentions, are planning to work with her, perhaps even buy the building. And even if only artists *did* see the show, artists need their consciousnesses raised too. The word spreads.

On another problem level, audiences are not easy to get on or to the Lower East. Witness the case of the Sedition Ensemble group of colleagues. Their jazz musical about gentrification—"Loisaida War Party"—played with determined high spirts for a month to sparse audiences at Charas, despite their localness, racial mix, terrific music, inclusion of visiting activists, guest artists (like Serious Bizness, who sang their haunting "High Rise Tenements, No Sentiments for the Residents"), food, drink, and sometimes spontaneous dancing.

A graffiti on Suffolk Street reads: "20 Families Live Here!! Don't Kick Them Out. Where Do We Go From Here?" Olivia Beens's installation, which is half the NFS show at No Rio, might be illustrating that line. Her accompanying text about her own victimization and experience homesteading a utilityless building abandoned for some 50 years, ends: "I wondered who lived in my apartment before me. I found pieces of life a long time ago, but no answers. Perhaps they moved on to a bigger and better apartment . . . I want to know where they go for I am certain to follow unless some changes are made." She papered the walls with housing forms and built her assemblage from objects found in her apartment—one of which is a charming old photo of a little boy in a tux which, oddly, was taken at ABC No Rio many years ago when it was a photographer's shop.

Beens's piece not only exposes the plight of the truly poor artist and single mother, but also calls attention to the layers of history of the Lower East Side. In the mid '70s, artist Charles Simonds, with an architect and neighborhood group, projected a tenement museum in Loisaida devoted to the various immigrant waves, with a live-in caretaker from the community and a top floor of local flora and fauna spilling down over the bare brick side. Such grass roots history will be buried by the developers' paradises, as Adam Purple's lovely "Garden of Eden" on Eldridge Street [illegible]

in every tenement, brick, sheet of tin, and gaping burned-out window. It is a history of the failures of capitalism and the ruinations of Reagonomics. There are blocks dedicated to the sale and consumption of hard drugs, with crowds of dazed men, children lined up in military formation for their fix; and blocks that offer window-boxed prosperity, health food stores, funky art galleries and cafes. Yet once you've lived in Loisaida, it's hard to kick a certain tenderness for it. I remember coming home from trips, to the garbage-littered streets of Avenue D, and feeling a great surge of incongruous affection that didn't disappear when I came up and across in the world to the Bowery, Grand Street, and Prince Street, in the heart of the art redlight district.

The NFS show won't change the momentum of greed, but its reflection of this unique urban reality in all its contradictions offers a microcosm of New York, maybe the world. Stay tuned (because PADD and ASR will continue the project in other forms next year) to see if Loisaida will become hope's graveyard, marked by the tombstones of progress—high art, high rise, high finance; or whether it will hold out for cultural, political and economic democracy—a magic pot that won't melt down.

Local graffiti: *A fuera Speculadores*. Unification Not Gentrification. Gentry—No Entry.

("Not for Sale," to June 18, El Bohio, 605 East 9th Street, and ABC No Rio 156 Rivington, Thurs-Sun 12-6; Wed June 7, 7:30, films and videos at Millenium, 66 East 4th Street. (673-0090); others at WOW cafe and Limbo Lounge; closing party June 18 with a probable surprise from Paul Zaloom (for info: PADD 420-8196); SEE ALSO "Newspace" at L.E.S.S., 409 East 9th Street, (475-5831), to June 11; "Hong Kong-Tokyo-New

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Crisis in the Community
Concerned Artists Respond...

Pictures at a Postmodern Para-Monumental Exhibition

by Sol Yurick

A fact-finding committee, composed of the highest representatives of the permanent government, comes down to view the exhibition. After a hurried trip through a Post-Dantean vision, they go back to Washington and prepare a National Security Decision Directive:

Why do you people always insist on looking on the bad side of things? Doesn't our fair country hold more pleasant vistas to behold? Purple mountains majesty, amber waves of grain, Trump Tower?

Can't you look at the big picture? How is civilization to be maintained without some temporary dislocations? Would you want Communism to triumph? Then we'll all be in the shit. Try to see it from our side.

Even as we talk, our patriots are spending long hours testifying. They've gone down to Washington and sit there, doing penance, humiliating themselves for your sakes on national television. Haven't you been listening to what we've been saying? We're defending ourselves from the onslaught of barbarians who want to equalize everything, against god's express Christian desires. There has to be a temporary disallocation of funding which has impacted adversely on your *existenz-bildung*. Yes, we know that the funding earmarked for your new dwellings has been diverted, temporarily. Living room has been transfigured into expended shell-casings and perhaps, regrettably, a few charred bodies. We grant that, temporarily, of course, our orgasmic expenditures lie spilled in the jungles of Nicaragua and Vietnam and the arid mountains of Afghanistan, also in the pockets of a few positivists. Let us admit that we have gotten to eat the tasty Hosts of god, 100% pure wheaten flour, and sipped the blood of the Savior, prime lamb ($6.00 a pound) but we have to keep our strength up for those long strategy sessions. Whose good is it for if not yours? You're free, living in the free world, aren't you? You have democracy, don't you? You and the millionaire share one fundamental right—the right to live anywhere you want, in the street—and that's what democracy is all about, isn't it? And while we do the fighting, what about you? You also serve who crouch and shiver. It's god's design.

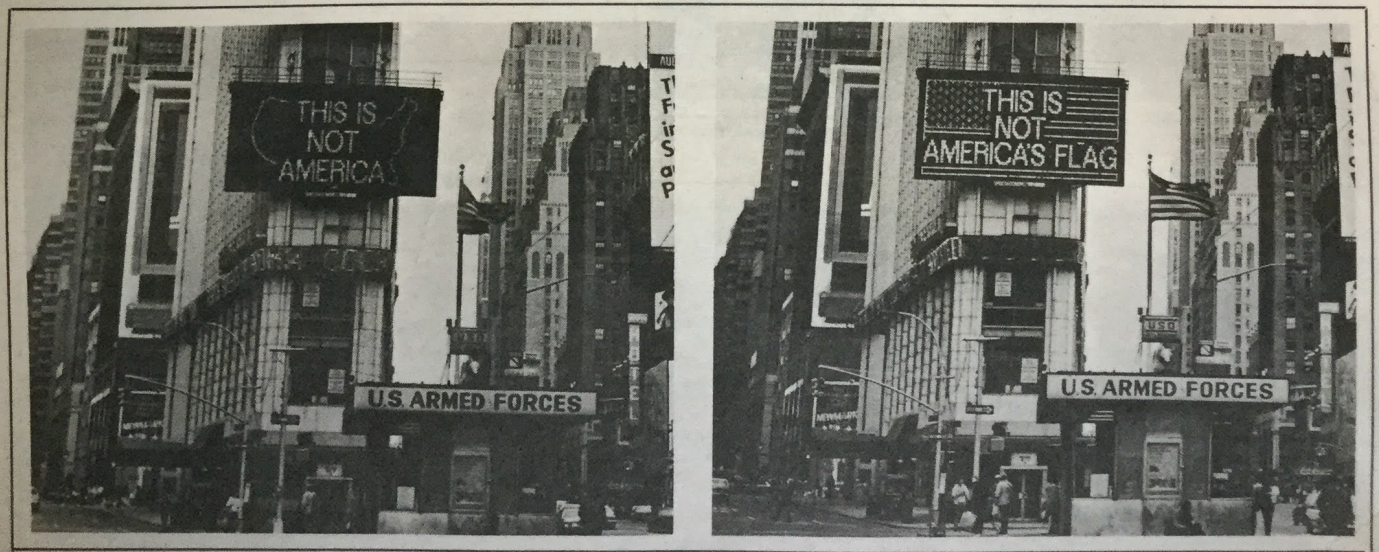
Well, here's another way to look at it. These things you look at so plaintively, consider, Sir and Madam, why they are eternal and enduring monuments, as old as the pyramids. When the Colosseum was built, there they were. Do you think it's possible that the Parthenon got built without the cosmic accounting sheet being balanced out? Ask yourself, instead of sniveling and whining and perpetually pleading for more, more: who were the contractors who built Notre Dame and the Great Wall? Triumphal arches celebrate not only palaces in Vail, Colorado, also slums, decaying housing, bodies huddled, trying to keep out the cold, a few dying, sadly, to be sure. It's the law of nature and it doesn't pay to trick Mother Nature or the Bitch Goddess, Success.

Look, I'll tell you what we're going to do. We're going to commission a panel consisting of eminent architects and art critics. Enduring wonders of the world; that's what we'll call it, something like that. Alongside the great monumental marvels, we'll show the way we all, yes, all of us, live now. Out of that panel will come a book; other books will spin off; a few hundred thousand lines of text. We'll say some things that demonstrate deconstruction (for what are the poor but texts whose ultimate meaning is arguable and undecidable), speak of structuralism, present, past and post, a hint of hermeneutics, postulate a portion of postmodern protestations, touch all the bases....You'll get your due. You'll see. You'll like it. You really will. Why we'll even hire some people from *The New Criterion* to enshrine you in charmingly acerbic language.

Would you have the great works of civilization postponed because of a little discomfort? Equality? Before you know it you will have challenged the Whole Christian Order (that even astronomers and physicists are beginning to recognize) that we're fighting to preserve from the Godless Communists. Our Savior specified: "Blessed are the Poor, for theirs shall be the Kingdom of Heaven." If there were no poor, who would be blessed? Christianity would crumble; the whole natural, hierarchical order of the universe would be overthrown.

Alright, alright. Don't be querulous. Suppose you're right. Well, then suffer a little longer for, if we're wrong, we'll burn in hell eternally and you'll be drawn straight up to paradise. Now that's a *real* sacrifice, see what I mean. Heavy is our burden of riches, for we have deprived you in order to get you into paradise. Man hath no greater love than he would lay down his eternal life for another. ■

Sol Yurick is a novelist and essayist who lives in Brooklyn.



"A LOGO FOR AMERICA," 1987, by Alfredo Jarr
40 Seconds Animation, Spectacolor Sign, Times Square, N.Y.
(see page six for artist's statement)

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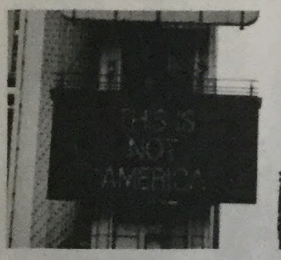
Crisis in the Community

Concerned Artists Respond

"Emergency, NYC" photo by Mel Rosenthal, Impact Visuals

"Greenwich Village, Balducci's" photo by Mel Rosenthal, Impact Visuals



STATEMENT BY ALFREDO JARR ON "A LOGO FOR AMERICA"

This project deals with the power structure that frames the relationship between the U.S., which coops for itself the name AMERICA, and the "OTHER" countries of AMERICA, the American Continent.

This Project focuses on our everyday LANGUAGE that forces us to picture only one dimension of AMERICA and how AMERICA is transformed into a word-image of the ONE which affirms itself by the exclusion of the OTHER.

This Project, created by an artist from LATIN AMERICA, demands the simplest kind of recognition: that of being put on the map.

The Scholar in the Southern Pavilion
Ponders Life At the Balustrade
Of the Tower of the Peonies

From high on high—
in this intricate delicate tower
of white ivory and
arabesqued tan stone...
I spit down
on the black workmen
below.

by Tuli Kupferberg

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"Bag Lady, NYC" photo by Mel Rosenthal, Impact Visuals

"Graduation Day, 1986," painting by Willie Birch

by Willie Birch

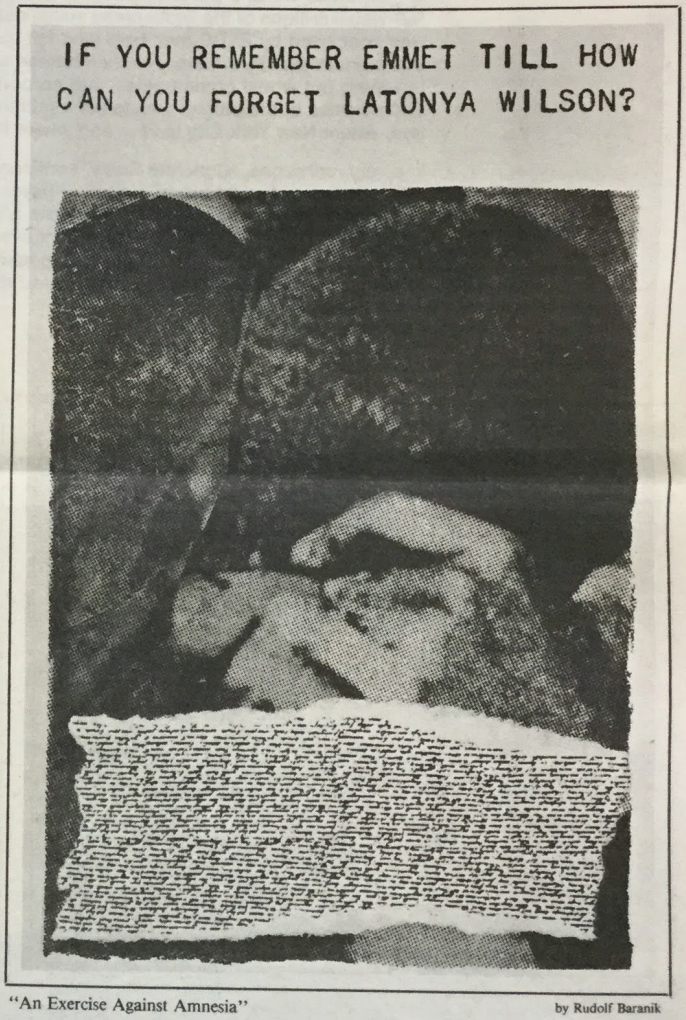
In the Seventies, I had the opportunity to work for a university press. During this time I began reading about educational statistics in the United States. What really interested me most was the kind of students that were most likely to go to college, the likelihood of their completing schooling, and the likelihood of their going on to graduate school.

Having grown up in a public housing project in an urban environment, I was upset to learn that, based on my background and economic situation, society had written me off, but I was one of the lucky urban students who had beaten the odds.

My creative work comes out of this experience and the experience of working in art education with New York City youths who have been given a similar fate. The reality is that there are many students (like the one in my painting) who have both the ability and desire to succeed given the proper support, nurturing and understanding.

I hope this painting, titled *Graduation Day*, draws attention to an educational system which fails to educate our children and opens itself to deserved criticism—a system that in New York City has a 50% dropout rate for high school students; a system that is 85% "minority" with a teaching staff of at least 70% white where, for the most part, teachers have little or no knowledge of the culture and the history of the student population. While the federal administration continues to cut educational programs, "minority" enrollment on college campuses declines and our society continues being divided further into "haves" and "have nots."

Most of all, I hope the viewers will question their role and responsibility in educating our children.



"An Exercise Against Amnesia" by Rudolf Baranik

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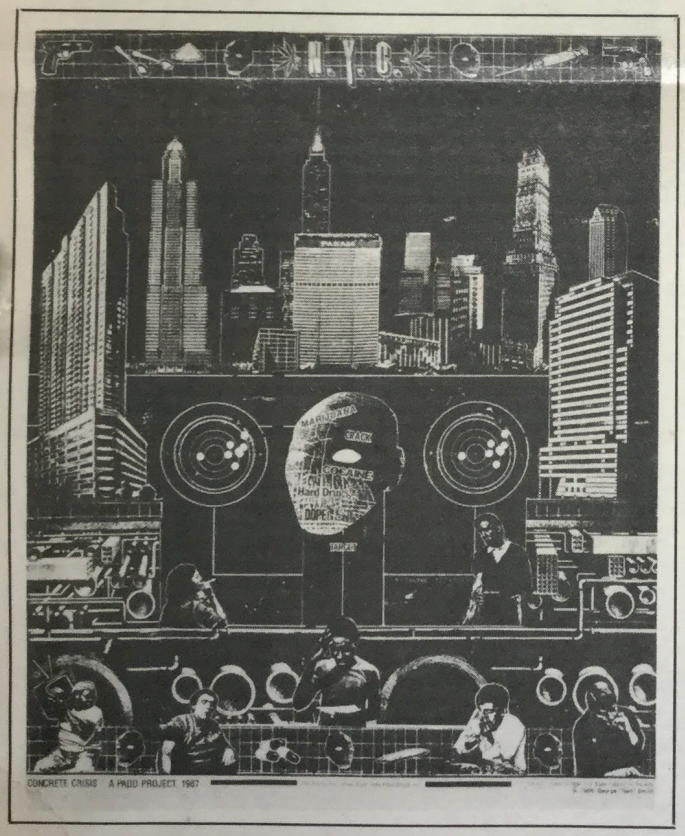
CONCRETE CRISIS
URBAN IMAGES OF THE '80s

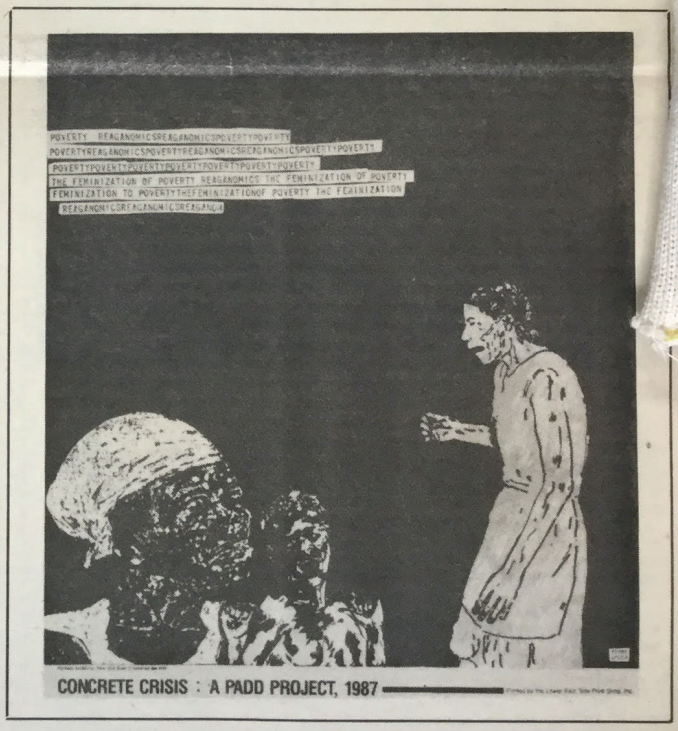
"CONCRETE CRISIS" is, at one and the same time, the title of the poster exhibition hung on these walls, a pun/metaphor on the everyday reality of most New Yorkers, and a visual critique of the widespread social decay at the core of the Big Apple. The project was conceived by PADD members who felt that urban issues were particularly cogent at this point in the city's history—when human services are in drastic decline, gentrification is wiping out whole communities, and corporate dominance has never been so marked. The purpose of the project was to demonstrate, through a wide variety of styles and content, where New York City is at ... and where it should or could be going.

In a very real sense, "Concrete Crisis" continues the tradition of oppositional posters within the specific context of urban malaise— psychic, physical, economic —that characterizes major cities across our land. As such, the artists involved have incorporated and transformed much of what is aesthetically effective from past art-poster history: from the Constructivist emphasis on attention-getting typography, to photomontage techniques, conceptual art, and realism (magic realism might be a better term) as a means of conveying outrage against injustice.

Excerpt from "The Concrete Crisis" Press Release



poster by George Smith



poster by Nancy Spero and Leon Golub

The portfolio is currently available at $1,750. If you would like further information, please contact PADD/Exhibition Committee at (212) 533-3124. The Museum of Modern Art will show some of these posters in January 1988 in a planned political poster exhibition.

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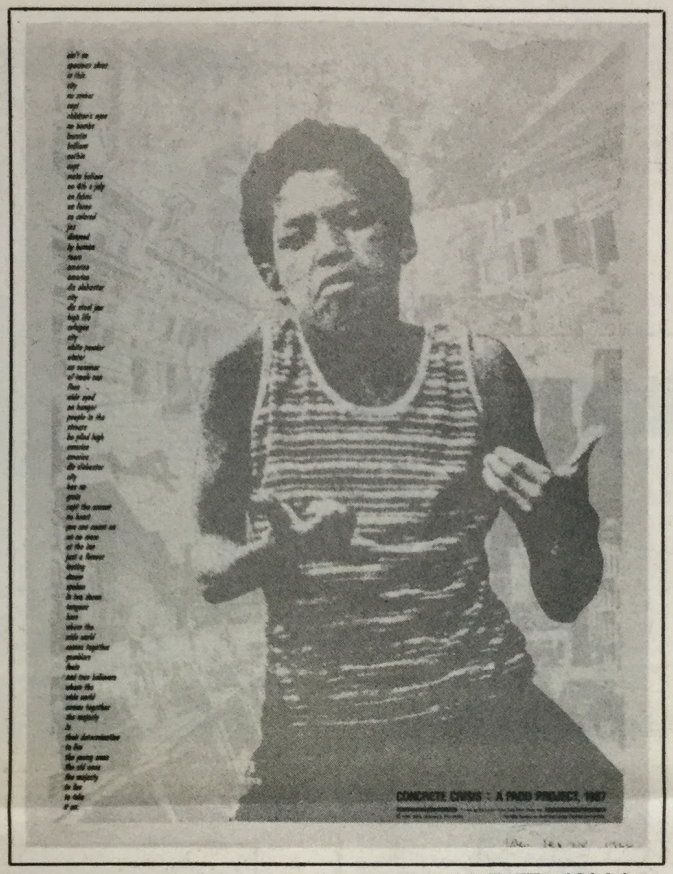
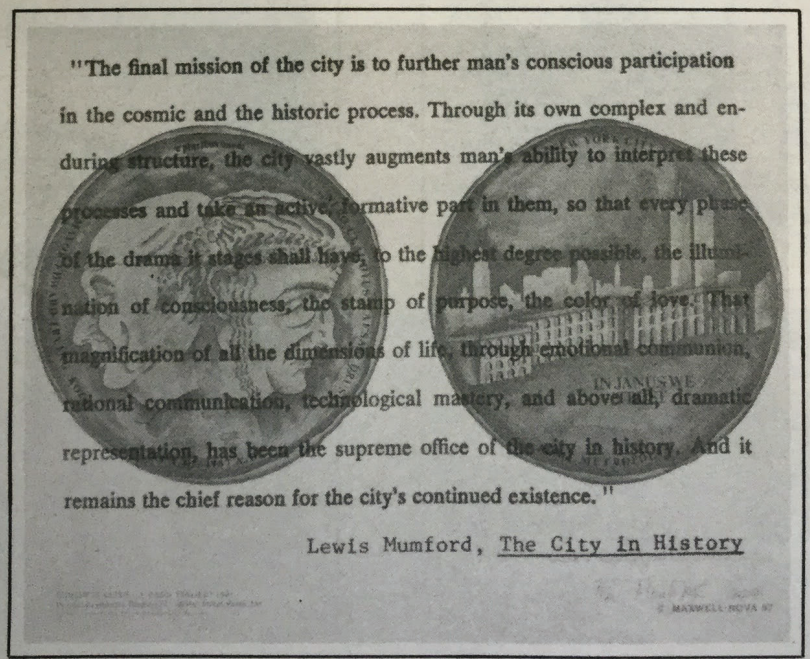


poster by Tim Hillis and Gale Jackson



poster by William C. Maxwell and Gena Terranova

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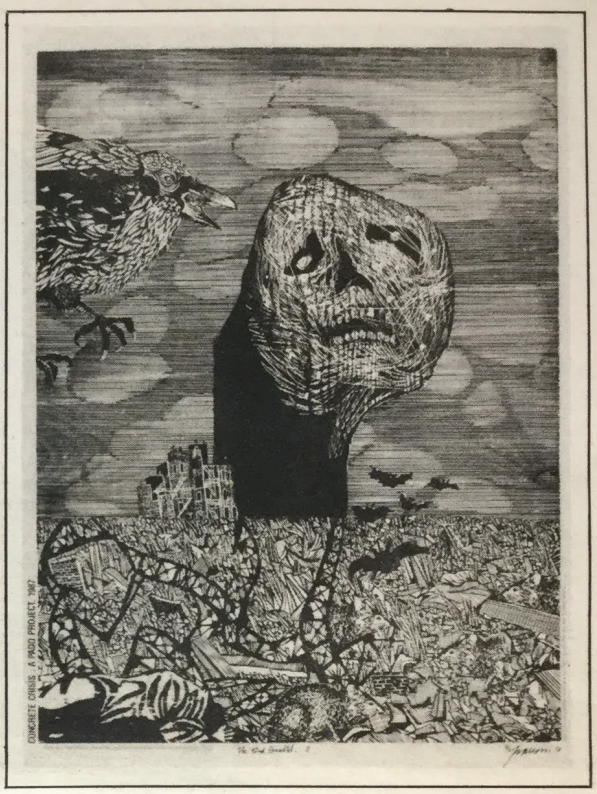
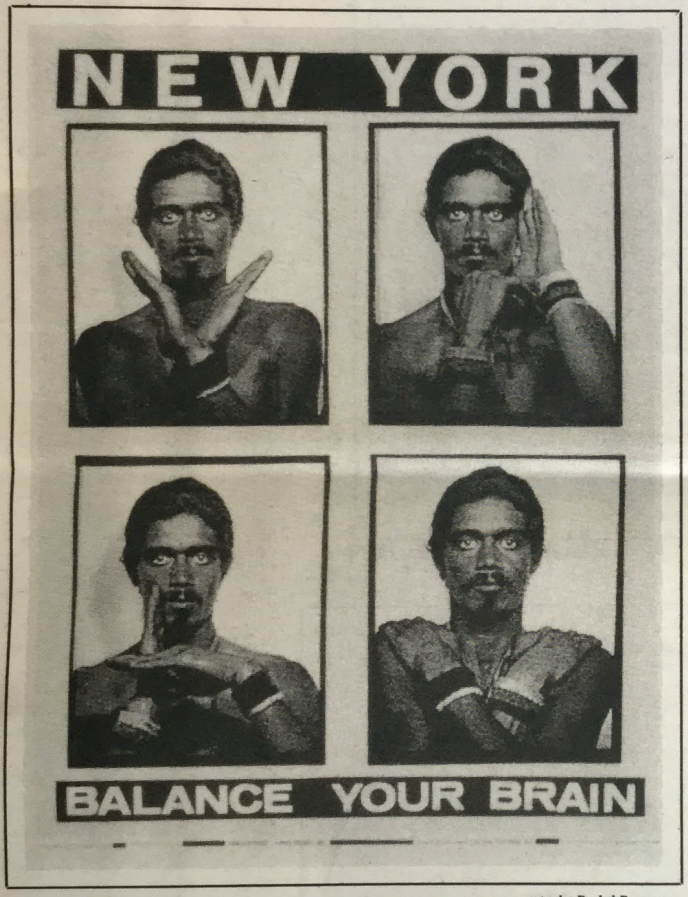


poster by Antonio Frasconi



poster by Rachel Romero

poster by Janet Koenig

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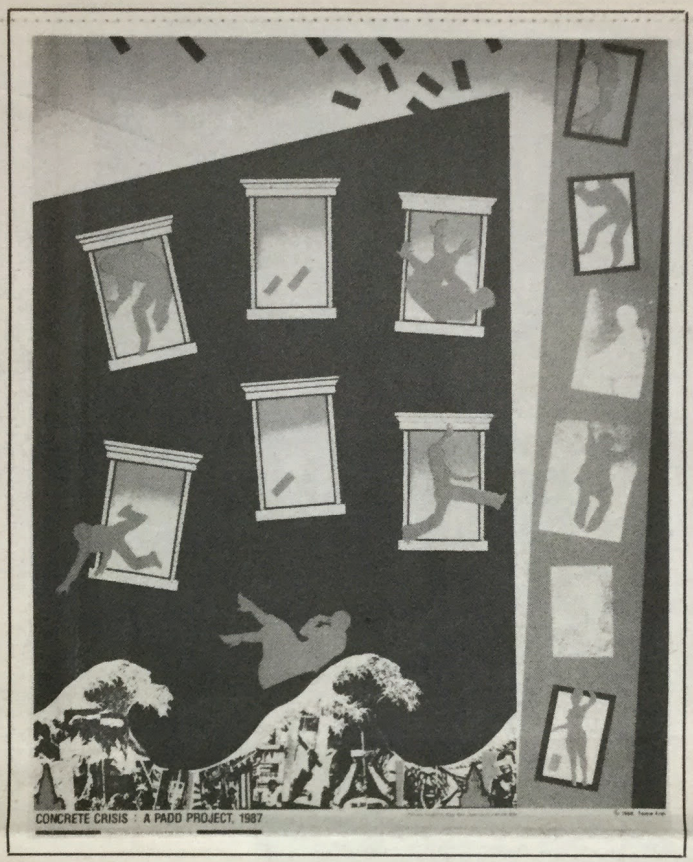

poster by Tomie Arai

poster by Keith Christensen

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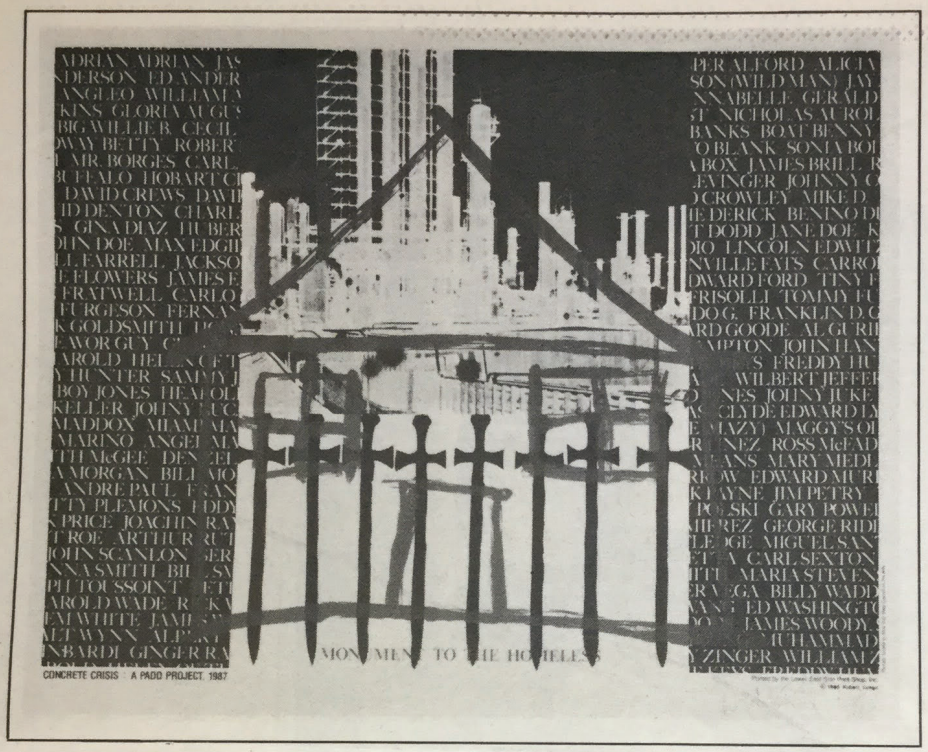

poster by Robert Longo

poster by Jeff

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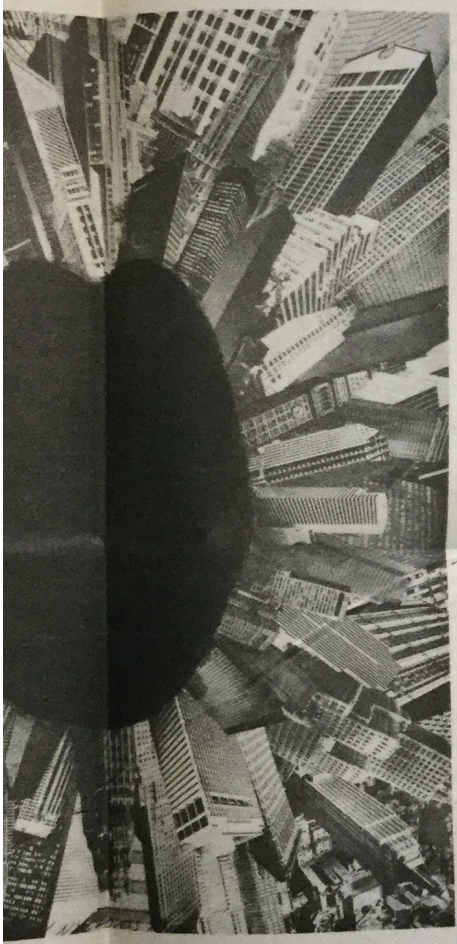
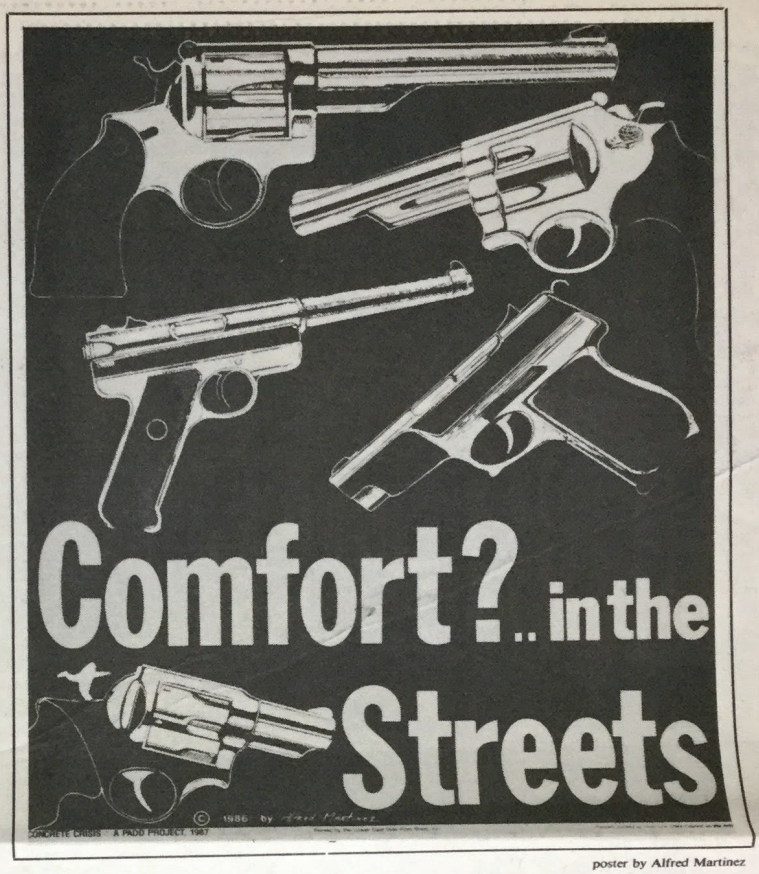
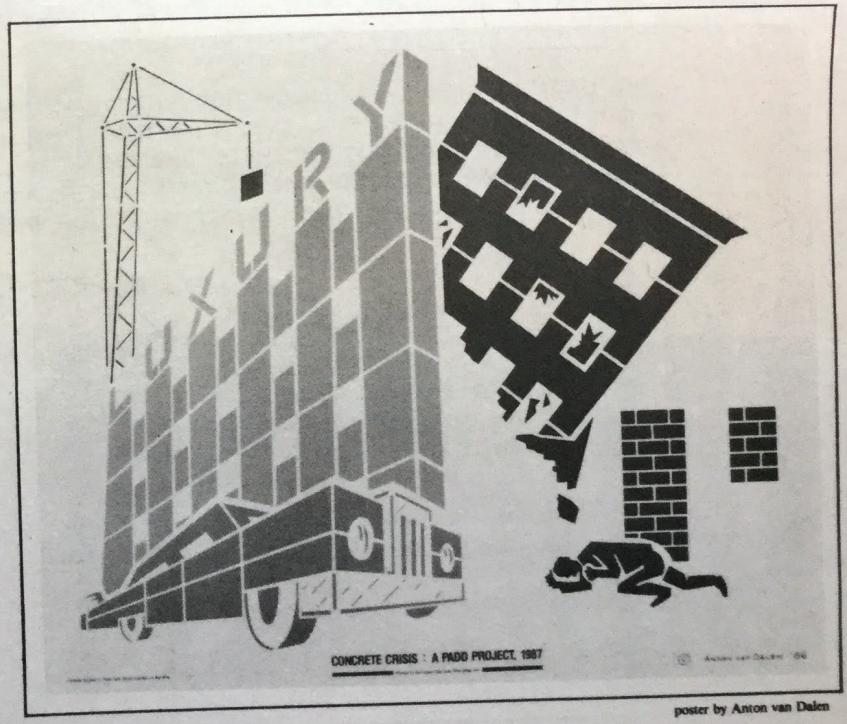


poster by Vito Acconci



poster by Alfred Martinez



poster by Anton van Dalen

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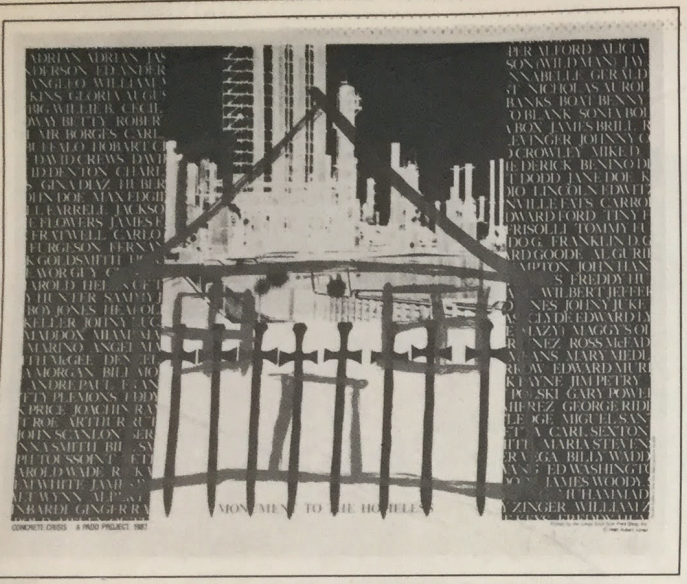

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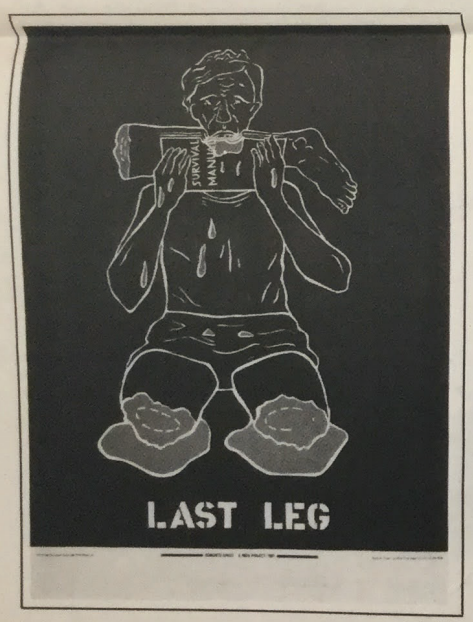
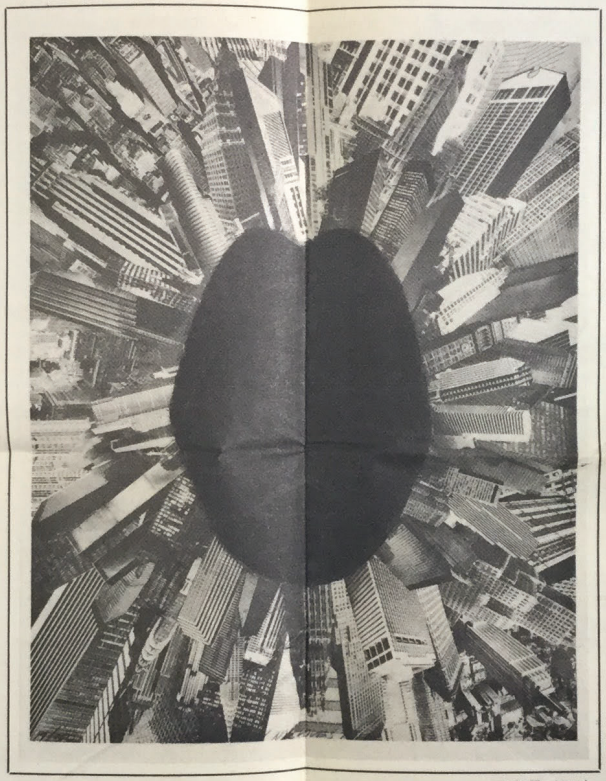


poster by Jeff



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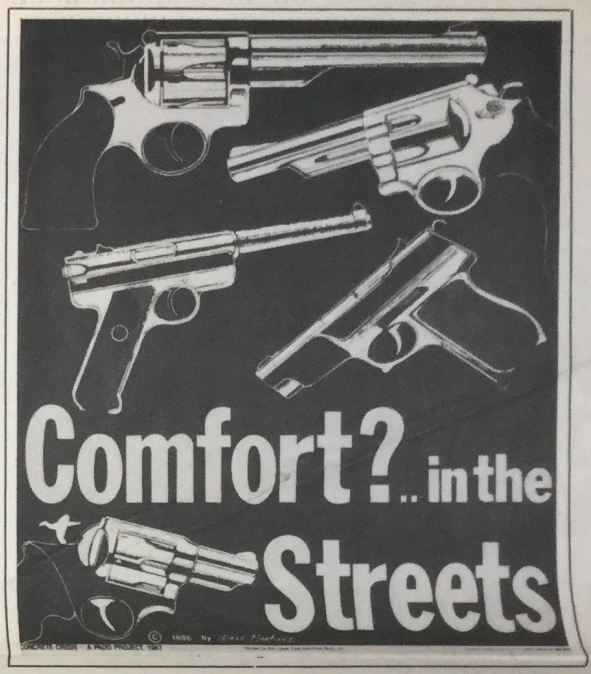

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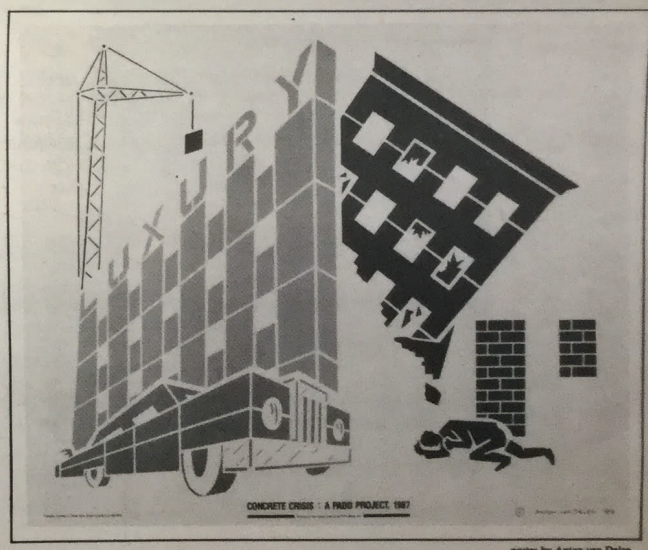

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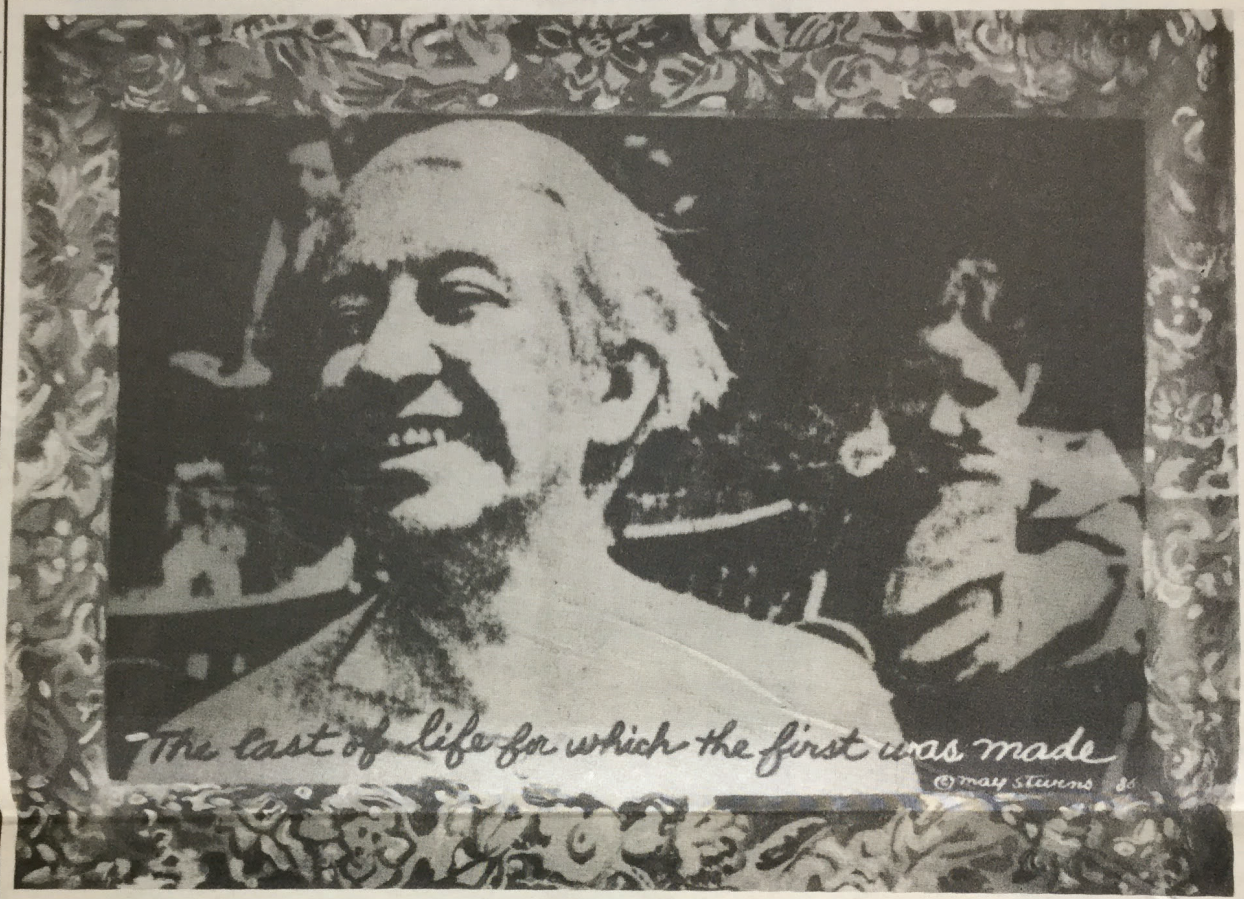
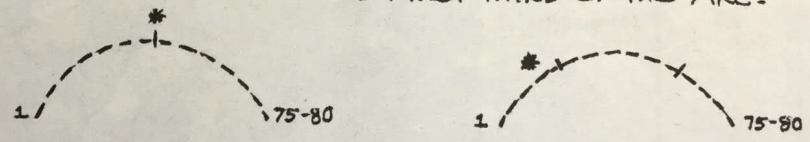


poster by May Stevens

THE LAST OF LIFE FOR WHICH THE FIRST WAS MADE ENVISIONS A DIFFERENT CURVE FOR THE LIFESPAN OF HUMAN BEINGS, A CURVE THAT DOES NOT ASSUME THE CENTRAL POINT OF ITS LENGTH TO BE ITS HIGHPOINT, NOR ALTERNATIVELY A POINT TOWARD THE END OF THE FIRST THIRD OF THE ARC.



IT ENVISIONS THE POSSIBILITY OF A FULLY HUMAN LIFE ALL LIFE LONG, A LIFE THAT CAN HAPPEN WHEN HUMANS ARE HUMANLY USED. IMAGINE THE FRUIT OF THAT HARVEST...

JESSIE WALLACE HUGHAN 1876 - 1955, PICTURED HERE, WAS A FOUNDER OF THE WAR RESISTERS LEAGUE AND SPENT HER LIFE WORKING FOR PEACE.

MAY STEVENS

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EXHIBITIONS • PUBLICATIONS • SPECIAL PROJECTS

PRESS RELEASE

CONCRETE CRISIS: MAJOR POSTER PROJECT EXPOSES URBAN ISSUES

FEBRUARY 19 - MARCH 21, 1987
OPENING: THURSDAY FEBRUARY 19 6-8 P.M.

CONCRETE CRISIS is an exhibition of urban images of the '80s - posters specially designed by 70 New York artists for this PADD project. (PADD stands for Political Art Documentation/Distribution, a progressive resource and networking group of artists that is beginning its 8th year of cultural activities.)

The invited artists range from established (Vito Acconci, Robert Longo, Nancy Spero, Joseph Nechvatal, Leon Golub, Sue Coe, and Anton van Dalen) to the emerging (Juan Sanchez, Rachael Romero, Keith Christensen, Rae Langsten, Tomie Arai, Noah Jemison, Marina Gutierrez).

Lively, topical, often controversial, the posters are widely varied in style and content. With humor, irony, pop iconography, and/or political passion, they celebrate and criticize the Apple from its core. Among the subjects covered are homelessness, gentrification, racism, drugs, fear...and fun.

The PADD Organizing Committee wanted to show, "as only art can, that the city we live, work, and create in may be down, but it's far from out. It's worth reclaiming from its despoilers." **CONCRETE CRISIS** continues the great activist art tradition of public posters, and is the most recent in an ongoing series of public art projects sponsored by PADD, beginning with "Death and Taxes" in 1981.

The posters will reach three different publics: the original designs will be shown in the gallery; the 14 selected for mass reproduction will be posted in the streets all over New York; and a signed edition will be available to collectors in a portfolio. The show will be fully documented, with statements by the artists, in No. 12 of PADD's magazine - UPFRONT.

EXIT ART

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Art Against Apartheid

Issues in focus:

An Exhibition

Boricua College
186 North 6th St.
Greenpoint, Bklyn

Nov. 27-Dec. 21
Mon.-Fri.,
9am to 7:30pm

Themes: Apartheid and the Family

Divestment

Parallels: Apartheid and Racism, USA

Opening Reception
with Music & Poetry
Dec. 4, 7:45 pm

Directions: Take LL Subway to Bedford Ave. (1st stop in Bklyn.) Use Driggs Ave. exit. Walk one block south to North 6th St.

Co-sponsored by Policital Art Documentation/Distribution

Sunday, Dec. 8, 7:30 pm
at FRANKLIN FURNACE
112 Franklin St., Manhattan

"We Dance in the Spirit of All South Africans"
A Performance by Lorenzo Pace and Marcia Ethel Hicks

"Decision at Ciskei" a play by Milton Parrish, featuring Themba Ntinga

Admission $4.00

Poetry Reading by Safiya Henderson-Holmes

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Notebook

Performance pieces

by Mimi Kramer

There was some really good pool going on at Magoo's in TriBeCa and our names were up next on the chalkboard. It would be hard having to tear ourselves away. Still, duty was duty: around the corner on Franklin Street was an "artistic event" we had to cover.

That was what the young man at the gallery had said when we'd stopped by earlier: "You're here to cover the event?" Not having thought of it in quite those terms, I'd hesitated a second before nodding tentatively. "And when will your review be published?" he persisted. I'd peered at him, taking in the desperate beard, the eager horn-rimmed glasses (Ralph Lauren classic), the white-on-black knit vest patterned loud and heartily with musical notes, and explained as politely as possible that I couldn't make any promises: that depended a little, I said, on how much of an "event" this turned out to be.

He'd leaned back expansively in his chair as though to distance himself from the stacks of leaflets and flyers piled on the table before him. "The deadline is the important thing," he remarked authoritatively, adding in a tone that perfectly matched his vest, "I *teach* journalism, you know."

"I didn't know," I admitted and asked him how far it was to Magoo's.

The occurrence on Franklin Street, *State of Mind/State of the Union,* had been advertised as a "major art event timed to coincide with the Presidential Inauguration and State of the Union Address." Putting together State of Mind . . . was PADD—Political Art Documentation/Distribution—a group describing itself as "a New York City artists' organization working at the juncture of art and society." It was conceived, the press release had said, as

> an "inaugural challenge" by socially concerned artists to express critical views on the state of U.S. culture and politics today and to project "countervisions" for the kind of world they want to help create . . . .

State of Mind/State of the Union would consist of "eight exhibitions, six evenings and an afternoon of performance works, numerous street works," and the creative output of "several hundred visual artists, performers and writers" a good bit of whom (the press release implied) had been commissioned or solicited "specifically for" the occasion.

The game at Magoo's was going fast but not fast enough. It didn't look as though we'd get a chance to play.

"So I told him," the girl at the table behind us was saying to her friend, "I *said*: 'You use Yeats like a weapon . . .'"

My friend Kerry told me to stop looking at the pool table: it was embarrassing her, she said.

"Tell me about this 'event' we're covering," she suggested. "What makes it 'an inaugural challenge?'"

I explained that an important item on the program was to be "a massive Image-Gram campaign directed at the White House." Pulling out the press release, I read:

> Artists from across the nation will send a deluge of Image-Grams to the White House this January to register their opposition to current national policies and to present their visions for the kind of society they would like to see.

"Image-Grams," said Kerry, "Hmn. I can see the president is in for some sleepless nights!"

I continued reading from the press release. The members of PADD, it said, "though widely varied in style and heritage," were "united in a spirit" that was "pro-working people, anti-racist, pro-feminist, internationalist, and anti-war."

Kerry nodded approvingly and said she thought we could go along with all that. "We're against war and racism, aren't we? For workers and women?"

"How about 'internationalist?'"

She shrugged. "That goes without saying. We *love* to travel!"

The gallery was right where we'd left it, the journalism professor still at his post. Greeting us rather effusively, he explained that the upstairs exhibit had no connection with "the event" but invited us to look around anyway before going down to the "performance area." As we moved forward into the small, oozing crowd, he called out gaily, "Enjoy the show!" I looked back at him suspiciously, ready to re-think that vest, but he looked incapable of irony.

The exhibit we encountered upstairs was called "Pink Triangle Not Forgotten. Works by S. K. Duff" and it consisted of lots and lots of multi-media paintings, sculptures, and collages related to the Holocaust, all darkly brooding, all poorly executed, all pretty much the same. In the absence of The Muse, an *idée fixe* seemed to have taken possession of the imagination of S. K. Duff. But precisely what the artist had to say or thought he had to say about The Final Solution (beyond the fact that it bothered him) was a little less clear.

There were paintings with titles like "YES, IT HAPPENED YEARS AGO, BUT AGAIN IN OUR TIME," "TO THY OWN SELF BE TRUE" *(sic),* and "I HAVE SEEN THINGS THAT I CANNOT BEGIN TO DESCRIBE." There were sculptures and exhibits, things in glass cases, bits of maps, old photographs, pieces of bone: "ARTIFACTS" or "UNTOLD STORY EVOLVING IN THREE DIMENSIONS." My favorites were the "alterpieces." That's what it said on the list of titles: "IN MEMORY—alterpiece" or "NIGHT OF THE LONG KNIVES & ROHM: an alterpiece." On the works themselves: "Please kneel before alter," it said. I pointed these out to Kerry and she said the presence of *otherness* was very Lacanian.

The people behind us were talking about computers. I stepped back as though to gain a new insight into "CASTRATION" from a different perspective.

"Now they have a new one," a woman was saying.

"What's it called?" a voice asked eagerly.

"An NMR."

I moved away hoping to catch some more snatches of authentic SoHo gallery conversation.

"That doesn't have anything to do with The Cube, does it?" a girl was asking tentatively.

"Oh, *no*!" Her interlocutor shook his loose curls.

"No," she agreed meekly. It had been a silly thing to say.

Turning, I caught sight of my friend a few feet away and lurched toward her frantically. "*Kerry,*" I hissed, "you're *stepping* on the *exhibit*!"

She looked down and, sure enough, found herself standing in an area set off by a triangle of pink tape. "I thought this was supposed to be performance art," she snarled, but she got out of the exhibit all the same.

In the middle of the triangle was a heap of pine needles with a number of objects placed on top of and around it: an evergreen bough (no longer green), a torn photograph, a dog-tag, some bones. "What's that, I wonder," I said pointing to something lying

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beside the pile of pine needles. We peered more closely. It looked mysteriously like a piece of red gelatin, the kind used in stage lighting. I said as much and crouched down to get a closer look. It really did look like a piece of red lighting gel. "I wonder what it's meant to signify. Blood?" I glanced up at Kerry.

"Oh, I see." I stood up. "Never mind."

"What do you think it is?" Kerry wanted to know.

"I think it's a piece of lighting gel that fell off that spotlight," I said. "Come on, let's go downstairs."

The performance area seemed to be filling up nicely. Already most of the seats were taken and there were fifteen or twenty people sitting docilely on the floor. A fair portion of the audience seemed to know one another. A woman in a Fun Fur Coat, for instance, came in announcing her birthday and word quickly travelled through the ranks that Amelia (or someone) had just turned thirty-two.

One fellow in the front row was preparing to videotape the entire proceeding. He had a bald patch and close-cropped hair giving out at the back on the sort of single strand you keep long in case you go somewhere where you need to wear a braid. I liked his blouse: a pattern of brick walls with *Défense d'afficher* signs all over and, on the back in black spray paint, the single message, *"Délire."* I thought that was pretty interesting.

Kicking off the evening was Irving Wexler, one of PADD's founding members, a man somewhat advanced in years, who took the opportunity to welcome us all. If nothing else his introduction established PADD as an institution of few words. He reiterated that PADD was an artists' organization formed to provide artists with an organized relationship to society. He repeated that these artists were united in a spirit that was pro-women, pro-workingman, anti-war, etc. He reminded us that we were there to see a multi-media art event conceived as a forum for socially concerned artists to express their opposition etc. We were, he said, about to see a number of "performance pieces" by "well-known artists."

The first piece, entitled "Giveaway," was by Jimmie Durham. An Indian who had been sitting on the floor against a wall stood up and came before us. Introducing himself, he explained that he was going to treat us to "a traditional Indian giveaway ceremony" and the first order of business, evidently, was to burn some cedar wood. In the heavy, nasal monotone of the self-consciously morose, Jimmie Durham explained that the cedar-burning ritual was to "get us in a good spirit" and "to chase away the evil spirits."

Rather abruptly, he turned his back on the audience and uttered three brief sobs, leaving the audience somewhat taken aback. He turned to face us again, explaining that now he was going to burn the cedar wood. This he proceeded to do—only he had a little trouble keeping it lit. He went through six or seven matches before the branches actually caught; but when he waved a large fan made entirely of feathers in the general direction of the branches, the cedar wood gave off a nice, smoky fragrance.

For a while the artist walked around the "performance area" waving his cedar wood and his fan, making the sort of high whining noises that Indians make when they are playing at being Indians. Eventually, either the cedar wood stopped burning or Jimmie Durham got tired, for he stopped waving his arms around and began to speak. Against a backdrop of seemingly unrelated slides, he told us a little about himself. He told us what it had been like moving out to "the plain country" for the first time as a young man having grown up "in the forest." He told us what it had been like seeing the Missouri River for the first time. There had been baby ducks on it. He couldn't tell us how moved he'd been by the sight of baby ducks on the Missouri River. He'd gone straight to the nearest phone and called his family to tell them about those baby ducks. "Well," Jimmie Durham went on with the air of a man who has finally come to the point, "now Reagan has sold all the water in the Missouri River."

I waited, hoping to hear more, but nothing more ever came. The artist made no effort to amplify the statement or develop the thought, to suggest in what *sense* Reagan had sold the water in the Missouri River, for what and to whom. He made no attempt to show how this extraordinary symptom of the State of the Union had come about, how it related to the baby ducks or to the plight of the Indians, for that matter. There was no explanation, no exposition; only the words repeated over and over. And each time he said it—"Reagan has sold all the water in the Missouri River!"—one or two members of the audience made little "Hunh!" noises, as if to say, "How do you like that! Just the sort of thing you'd expect from a guy like Reagan!"

After a while the artist began passing things out to the audience. Some of them were exotic-looking Indian objects made of feathers and bones. Some looked like souvenirs. Some were simply pieces of paper or postcards with drawings on them. (Kerry and I each got a postcard, but we couldn't make them out in the darkness and unfortunately we dropped them somewhere along the way.) At one point a huge shank bone painted red and blue came by us.

Meanwhile, the slide projector was flashing images on the wall behind. Like the statement about the Missouri River, the slides went completely unremarked and unexplained. Occasionally the artist uttered sentences in which phrases like, "strip-mining," "coal-mining," and "uranium-mining" occurred. And sometimes the slides depicted photographs of men working pumps or a turbine of some sort. Once a photograph of a glass-and-chrome skyscraper flashed up with a sign outside the building saying "Manufacturers Hanover Trust." A number of people uttered little grunts of indignation because it was a bank. Another time the slide depicted a road sign—"Site of the Massacre at Wounded Knee 2 miles—and everyone sighed.

The Jimmie Durham Show was drawing to a close. "I have two things left to give away," the artist announced in a tone of deep sadness. "This genuine Indian leather bracelet . . . ." He unstrapped the bracelet from his wrist and waved it about in the air. A number of hands reached out to claim the gift and the woman in front of me said to her friend, "If I'd known *that* was going I would have waited!" And now the artist had only one thing left to give away, he said. "This genuine Indian shirt." He unfastened the first two buttons and took the shirt off over his head; he held it out to the audience. "It's a Medium, I think," he said checking the label.

Well, I thought, nobody's going to want a sweaty old shirt; and besides, it *looks* so bad—literally taking the shirt off of someone else's back! But this seemed not to have occurred to the members of this socially conscious forum, or at any rate not to trouble them. From all over the audience grasping hands reached out to claim the shirt; and when, bare-chested, Jimmie Durham sat back down against the wall and began playing an enormous shell with a comb, singing to himself in the high, whining fashion in which Indians sing to themselves when they have just given a lot of people presents, the audience chattered and whispered excitedly, playing show-and-tell with their spoils.

The next artist was Tannis Hugill performing a work entitled "Hanging Woman" which (I saw from my press release) was one of "two short pieces dealing with womanhood and sexuality." A blond woman entered wearing a strapless pink Princess Gown made of organza and netting. She clutched a large flashing light to her bosom and was humming to herself. At center stage she lay down on the floor and, leaving the flashing light behind her, made her way out of the room crawling backward on her belly. A moment later she reappeared wearing a rubber monster-mask over her head and walked back out to center stage reciting a little poem. It was full of lines like, "I am a woman . . . alone I have nightmares . . . I am a woman . . . I am a monster . . . I am a woman . . . I have a body that wants and a mouth that needs . . ." and I'm afraid that's just about all I took down because I'd heard

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this one so many times before. I guess these short pieces dealing with womanhood and sexuality never change.

The middle-aged woman two rows behind me was puzzled by "Hanging Woman." She had several chins, a blond wig, and wore a quantity of make-up under which the weight of her whole face seemed to droop and bow. I'd noticed her because she was the only member of the audience who'd actually looked bored *before* the show began. She'd obviously been strong-armed into coming by her two very eager-looking friends. But once there, she was actually *trying* to understand what all this was about.

As Tannis Hugill went off-stage I heard her say to her friend (who, for all her studied enthusiasm, looked no less out-of-place): "Tell me, why was she wearing that mask?"

"You can't ask things like that," her friend answered impatiently. These people are trying to *say* something! You can't just sit around asking questions like 'Why?'"

"But I don't understand." The first woman sounded ready to cry with vexation. "Why a mask?"

And so the second woman, cornered, had to think for a second. "Well, I don't know," she said a fraction more kindly. "I suppose it's because women *do* wear masks . . ."

Got it in one, I thought! And that was really all there was to it, wasn't it? Tannis Hugill was going to have to get up a damn sight earlier in the morning than that if she was going to get anything past these two!

The next work, entitled "Clearinghouse" by Charles Dennis, was designated "an excerpt" in the program. The press release provided a brief description: "'The Survivor' travels through a New York City of the not-so-distant future." Accordingly, the extract from the artist's film featured Bob Brandt and Lissie Willoughby dressed up in gas masks and white boiler suits walking around New York. They wandered past garbage dumps carrying briefcases, read copies of newspapers that underwent spontaneous combustion, and boarded buses. About halfway through the film a figure dressed exactly like Bob Brandt and Lissie Willoughby entered the performance area. It walked about the stage and did a little dance with leaps and prances. Once or twice the figure stood between the wall and the projector so that the film-image appeared clearly on his torso: the image of one white-boiler-suited figure cast on another. The audience took this fairly calmly and the film ended with the boiler-suited figure moving toward us in freeze-frame.

This image stayed on the wall while the live performer made his exit. There was a grinding noise for perhaps thirty seconds and another figure entered: a man, naked except for a loincloth and covered from head to foot in mud. The man performed a writhing interpretive dance that involved a good deal of wriggling about on the floor, climbing up on a desk, and taking up a number of more or less unattractive attitudes. He lay on his back on the desk and kicked up his legs like a baby. He stood up on the desk, squatted down, fell off, and climbed back up. Then he writhed a little more, rolled off the desk, did a spider walk across the room, and finally crawled, on his back and in reverse, out the open door, closing it behind him with his feet.

When the lights came up again everyone seemed quite pleased to be able to move and stretch. Irving Wexler stood and announced that there would be a ten- or fifteen-minute intermission. He looked at the floor of the performance area where the last performance piece had left great swatches of slippery, sludgy mud and in a tone of mild, ineffectual distress said vaguely to the company assembled, "Is there any way of getting this . . ." He trailed off, smiling and waving his hand helplessly toward the mess on the floor. A number of voices from the audience called out dismissively, "Walk around it! Walk around it!" The old man brightened, nodding. "Walk around it," he advised the people who were already doing just that.

Kerry wanted to find a ladies' room and I thought I'd take a look at the journalism professor's leaflets upstairs. Outside the performance area the mud-man, looking a little cleaner, was gathering his things together in preparation for an imminent departure. This was one socially concerned artist who, having done his bit, clearly had every intention of beating it. "What kind of mud *was* that?" a fellow from the audience was asking as I went past. The artist wiped his face. "Oh, it was just ordinary clay," he said. "Really? That's *incredible*!" the other man exclaimed. The artist nodded. "Just ordinary potting clay," he repeated and gave a modest little shrug as though to say, "Hell, it was nothing!"

Upstairs, the Indian was chatting with some fellow artists. Smoking a cigarette he looked shockingly sybaritic. I walked over to the press table and began poring over the literature. Most of it I had already seen, but for five dollars, I noticed, you could buy a poster commemorating *State of Mind/State of the Union*. It was a rather good poster: "The underside of culture," it said over and over in varying bright matte shades, "is blood, torture, death and horror. The underside of culture is blood, torture, death and horror . . . ." It had bright daubs of color in the foreground suggesting the image of a human brain.

Kerry came back with the information that she couldn't find a bathroom anywhere, explaining that performers were dressing in the only one she could find and she didn't like to push her way in. "That's ridiculous!" I said. "There must be a toilet somewhere. Surely even in the avant-garde . . ." She went off to ask again. On my way back down I passed the Indian on the stairs, deep in conversation with a skinny fellow wearing an earring.

"Just that whole aspect of *giving*," the man was saying, "I mean—I'll never forget it!"

Downstairs, the performance area didn't seem quite so crowded anymore. About a third of the audience seemed to have found something else to do on a Sunday evening. Kerry, joining me again (she had eventually invaded the ladies' room), voiced her suspicion that the others had gone home to watch *The Jewel in the Crown* on televison.

The first number in the second half was another "excerpt"—or two excerpts, rather, from a piece called "Dungeons and Basements" by Ellen Fisher. First was a work of computer graphics consisting of robot-like figures (either human-shaped computers or computer-shaped humans—it wasn't clear) changing shape and color against different colored backgrounds. This part was called "Broken Man's Future" but I couldn't really say why. Then came "Healing the Broken Man (live performance)" in which a woman, wearing a sheath-like dress rather like a bath-towl (though fortunately more cohesive) and a stocking over her head, did a little dance with a jumping-jack doll. She crawled around on the floor to a dissonant flute duet; she played with the doll, sometimes making it crawl along beside her, sometimes standing it up against her. Finally, she walked across the stage to where a blue spot hung aimed at a small coffin-like box. I lost sight of her then, because the tall people in front of me kept changing position, but I imagine that she ended by putting the doll in the box.

Next came another of Tannis Hugill's short pieces dealing with womanhood and sexuality. In "Pink Pig," Tannis Hugill appeared wearing pasties and a pink tutu, and stood on a chair singing "La Vie en rose." Her whole body was covered with some sort of pink powder. She sang "La Vie en rose" and another song I didn't recognize. She couldn't actually sing, but that didn't matter much because the main point of the number was the six-foot-long phallus protruding from underneath her tutu like an elephant's trunk.

The audience found this number very entertaining. They gasped and giggled eagerly when the artist executed a number of inaccurate bumps and grinds, waving her penis about in the air and trying to shake her pasties. They especially liked it when she twined the lusty member about her neck, and when after kissing and stroking it a number of times she released a flowing bundle of silver tinsel from the tip of her member, there was a little spasm of applause. I looked over at

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	PAD/D	I.1731

Irving Wexler. He had his arm draped around the woman sitting next to him; they were smiling warmly at each other.

The last item on the program was "a comedy" to be performed by one Danitra Vance, entitled "Every Woman and Some Men." I felt a little sorry for Danitra Vance since "Pink Pig," I imagined, would prove to be a hard act to follow. A young black woman came into the room trailing another woman and two men behind her. "Hi," she said, "I'm Danitra Vance and these are The Mellow White Boys." There was a stunned silence. Danitra Vance half turned away from the audience and stared at us on the diagonal. "Is somethin' wrong with you all?" she asked, not as though she really cared, but as though she wasn't sure, suddenly, that she wanted to be in this particular arena. "I just introduced myself," she said, shaking her head in disbelief. "Hello? Is there anyone out there?" The audience began to laugh and some of them called back "Hello!" I looked around. People were looking alert and interested. For my own part, I felt a little flushed with the exertion of having had a direct and cogent remark addressed to me. And, strangely, the whole atmosphere of the room had changed: someone with talent had just walked into the room.

It was indeed strange, the difference between this bright, perky kid and the seeming hordes of mindless *artistes* that had gone before her. It was partly that this girl was a professional; she had a skill and an act to perform. She wanted to have a particular effect on the audience and she knew how to achieve it. What was buzzing through the room like an electric current, making its way through the surface of the deadly somnolent state that had come over us all, was the realization on some level that until that moment there had been not a trace of intelligence, wit, imagination, or original vision in the room all evening.

None of the previous "works" (with the possible exception of the Indian and the bepenised chanteuse—which had to be seen to be believed) had actually required any performance. By simply reading their descriptions in the program you could guess exactly what they would consist of, which made the experience of sitting through them almost redundant. But you had to *hear* Danitra Vance deliver the title of her act in order to understand it. "I consider myself every woman and some men," she said defiantly, laying claim to a universality that incorporated an idea that was, however slight, at least an idea. She introduced herself as "an avant-garde artist who works at Bloomingdale's." (There was some strangled laughter at this.) She had a show at La Mama the following week, she said, and she hoped we'd all come to see it.

The first routine she did involved impersonating a famous female gynecologist who had written a best-selling self-help book called, "Between Your Legs and You." I didn't write down the details of her performance because I was leaning on Kerry and weeping with laughter. The second number was a send-up of avant-garde artists. She put her jacket on backwards and introduced herself as Aquanetta Feinstein, from Chicago. Back in Chicago, she said, she'd always been "in the retarded class," but later in life she'd moved to New York and become an avant-garde rap artist. She said she was studying at "Some Little Academy of Music." "All my art is about myself," she said, "'cause I think art should be autobiographical." And she'd just finished an avant-garde opera called "Aquanetta Feinstein on the Beach."

She did an excerpt from one of her "performance pieces." She stood on the chair on which Tannis Hugill and her penis had stood to sing "La Vie en rose" and recited some poetry while The Mellow White Boys stood with their faces pressed up against the wall and writhed and moaned.

> I hate a guy who wears sandals like what Jesus wore . . .
> ("Shoo-op, shoo-op," went The Mellow White Boys)
> He is a wretch. ("Shoo-op, shoo-op,")
> I am a wretch. ("Shoo-op, shoo-op,")
> We are all wretches.

She got off the chair and began pacing about the stage. "I am *some*body," she declaimed. "I am somebody *else* . . . You are vegetables . . . I am a vegetable . . . We are all of us spinach and brussel sprouts on crutches . . ." At one point I looked over at Irving Wexler. He wasn't smiling and the woman next to him was looking at him a little anxiously.

We laughed not because Danitra Vance was sending up the *idea* of what we had seen. We laughed because her parody was so uncannily accurate.

I meant to go and hear her again the following week. But something came up and somehow I never made it to La Mama. So I'll go to my grave not knowing whether Danitra Vance was really as funny as we thought she was or whether she'd simply provided the closest thing to art we'd seen that night on Franklin Street. Kerry thought it might just have been literal comic relief; but every once in a while I'd remember the worried expression on the face of the woman sitting next to Irving Wexler and wonder.

The audience was still laughing when we all trooped up the stairs to the gallery. On our way past the works of S. K. Duff, Kerry nudged me. I looked over to where she was pointing: it was the painting entitled "I HAVE SEEN THINGS THAT I CANNOT BEGIN TO DESCRIBE."

"Gee, pal," I said, "you're not the only one!"

I did buy one of the posters, though.

Forthcoming in *The New Criterion:*

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The representational impulse: painting in New York 1960-1985 *by Jed Perl*
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