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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PAD/D	I.1733

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ponse.

- phone-tree to call the group together. (PAD/D members, PAD/D affiliates, and other Left artists)
4. PAD/D could prepare a pamphlet containing the location of printers; type setters; storefront spaces; populated street locations for stencils etc..
 5. PAD/D's office could store this pamphlet as well as some materials which would be used to fabricate art works in response to the situation.
 6. Some petty cash on hand for emergency use.

THIS GROUP COULD MEET AT LEAST ONCE TO FORMULATE SOME PLANS FOR A FUTURE EMERGENCY. IT MIGHT ALSO BE WISE TO DO SOME PRELIMINARY MAKING* OF WORKS. Maybe this group should be composed of other political art organizations.

*Body bags to be left around city streets
slide projections for projecting on buildings
Agit-flags for hoisting on city flagpoles

Nov. 83

Yours,
G. Sholette

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Past Darkness/Future Light
KAREN KAPLAN © 1984
Oil on Canvas, 3' x 4'
4604-A Scotts Valley Drive
Scotts Valley, California 95066
CA (408) 438-6903 NY (516) 487-7832

PAD/D
The Museum of Modern Art
Library

VEGETABLES

UNIT



98

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Dear FAD/D friends:

*Add the
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- A. Present situation is to respond in
ises.
- B. varied and diverse response.
- C. this response.

MAY 30 - JUNE 29, 1986

OPENING: FRI. MAY 30TH

8-10PM

JULIE AULT
MARSHALL ARISMAN
DIANE ADZEMA
BABALU
CLIFF BALDWIN
JELLO BIAFRA
PAUL BIBBO
LORNA BIEBER
ANDREW CASTRUCCI
BEN CHASE
MIKE CLEMMER
NADIA COEN
JOSE COLL
COLLECTIVE ACTION GROUP
BETZAIDA CONCEPCION
COCKRILL / JUDGE HUGHES
PETAH COYNE
BILL CURMANO
ARNON BEN DAVID
STEVE DOUGHTON
JOHN EDER
MACDOUFF EVERTON
LAURA FOREMAN
GLEESON / THOMAS
CHRISTOPHER GUISE
JARETH HALLUR
PAUL HUNTER

RICHARD KERN
LEONID LAMM
BONNIE LUCAS
NEDDA MACELIS
TOM MAGLYN
INDIA NORTHROP
ANDREW OSORGIN
FELIX PADRON
ROBIN PARKER
RAY PETTIBON
RUBY RAY
RON ROCHELEAU
BILL ROHLFING
ANDRES SERRANO
LEONID SOKOV
WALTER SIPSER
DOUGLASS SMITH
WINSTON SMITH
ELIZABETH ULRICH
JAM VIDRA
TOM WARREN
BRUCE WENGER
JUDY WHITE WOLFF
LATEEF YODER
K. YOUNG
JUDITH YOURMAN
TOM ZIMBEROFF

INCLUDE YOUR
APT # FOR
BETTER SERVICE

Sinclair Lewis



Lucy Lippard
138 Prince St.
Nyc 10013

*File: A&P
Gallery*

Design: Coën

Portrait: Donald Trump

A&P
GALLERY

215 E. 4th St. NYC. 10009 U.S.A.
Thursday - Sunday 1pm to 6pm

212-254-7060



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art works in response to the situation.

6. Some petty cash on hand for emergency use.

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Dear PAD/D friends:

*Add the
outside
D Books
when it's*

- A. Recent events in Grenada urge us to respond in a cultural fashion to sudden crises.
- B. Like PAD/D, this could be a varied and diverse response.
- C. PAD/D could help to implement this response.

PAD/D COULD:

- 1 Help provide current information on the situation (by monitoring radio and the Left press)

A & P Gallery

See: Northrup, India

- announcement card for *Norms Order. Sedorum*, from Jan 16 - Feb 16.
- Press release for the same
- *unitemized announcement*

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Also Redo card(s) files*

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ART POLICE

4 issues with FPF #1
remaining 9 in Padd files

13 Issues

Palestine	may 1979	vol 6 no 3
Nuclear Issues	Fall 1979	
Reagan	Fall 1980	vol 11 no 1
Religion	Spring 1981	
Native Americans	Dec 1984	
Censorship	Feb/march 1985	
Television	Feb 86	
Humor	Summer 88	
Comics	Dec 88	
	march 89	
	summer 89	

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- C. PAD/D could help to implement this response.

PAD/D COULD:

- 1 Help provide current information on the situation (by monitoring radio and the Left press)
2. Have volunteers stand by the office phone during the initial period of the crisis. Also to provide artist with where and how they can act. (a city map could locate different actions around town)
3. Hold an emergency meeting at the office using a phone-tree to call the group together. (PAD/D members, PAD/D affiliates, and other Left artists)
4. PAD/D could prepare a pamphlet containing the location of printers; type setters; storefront spaces; populated street locations for stencils etc..
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Joel Cohen

in association with Comedy U
cordially invites you to attend

A SAMPLER ON GOOD AND EVIL

readings from his forthcoming volume

"He, And Other Poems"

introduction of the reading
by Irving Wexler

Larry,
...out of El Salvador!
out for the people they can
really see
on roads of cultural democracy,
U.S. culture in a radical change!
Come to the reading
my friend in activist art, inspiration,
please just don't rag me
up in the Village Voice...

Joel

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in association with Comedy U
cordially invites you to attend

A SAMPLER ON GOOD AND EVIL

readings from his forthcoming volume

"He, And Other Poems"

introduction of the reading
by Irving Wexler

Date: SUNDAY, DECEMBER 4, 1983

Time: 8:30 P.M. (Sharp!)

Place: **COMEDY U.**



86 University Place
(between 11th & 12th Streets)
N.Y., N.Y. • (212) 206-1296

The reading will be followed by other
"stand-up comedy" acts

Admission: \$3 plus 1 drink minimum

"he made the documents ecumenical
he went to work for Hooker Chemical
he got to ride the Jordache horse
he refused the Duke and Dutchess of Windsor
a divorce
he hired cossacks and danced at the Ritz
he ordered Heineken and payed for Schlitz"

—from He, And Other Poems

Lip
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Lucy,
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 U.S. culture in a radical change!
 Come to the reading
 my friend in activist art, inspiration,
 please just don't rag me
 up in the Village Voice...
 Joel

Lippard
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 The Museum of Modern Art
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Joel S. Cohen
 c/o Ragged Edge Press
 102 Fulton Street
 New York City 10038

Lucy Lippard

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Joel's Banana Cake

- 1/2 cup butter (very soft)
- 2/3 cup honey or maple syrup or combination
- 2 eggs
- 1 cup unsifted stoneground whole wheat pastry flour
- 1/2 cup unsifted unbleached white pastry flour
- 1/2 teaspoon baking powder
- 1/2 teaspoon baking soda
- 1/4 teaspoon sea salt
- 3 large or 4 small ripe bananas, mashed
- 1/4 cup yogurt or kefir
- 1/2 teaspoon vanilla extract
- sesame or safflower oil
- 1 teaspoon cinnamon
- 1/2 teaspoon nutmeg
- 1/4 teaspoon cloves
- 1/2 cup raisins or currants
- 1/2 cup chopped nuts

} optional

1. Preheat oven to 350°
2. Sift together the whole wheat flour, white flour, baking powder, baking soda, salt, (and spices, if you use them).

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3. Cream butter and honey together. Beat in eggs; add vanilla extract.
4. Combine bananas and yogurt.
5. Alternately add dry mixture and banana/yogurt mixture to butter mixture, stirring just enough to combine. (Add nuts, if you use them.)
6. Turn into a well-oiled loaf pan or small (approx. 7x11) roasting pan. (If you are using raisins, turn half the batter into the pan, sprinkle in the raisins, and add the remaining batter.
7. Place pan in the oven. Go into the living room and put a Grateful Dead record on the stereo at moderate volume.
8. Bake cake 45 to 60 minutes or until done (stick in a knife; it should come out almost clean.) Cool in the pan 10 minutes and remove.
9. EAT!

Feel free to modify this recipe in any way that feels good.

Joel

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PADD voting and membership proposal

Who is a PADD member?

A PADD member is a person who pays membership dues, joins in one or more PADD projects or activities a year and generally attends meetings of PADD (say 4 general meetings a year).

Voting?

What percent of the membership must decide?

General things: 2/3rds of the membership (if 21 members then 14 members must be present).

Major policy decisions: 66% must be present.

Should we determine the percentage of membership that regularly attend meetings and then make a percentage from there? Or base the percentage on full membership?

Emergency powers of the coordinating committee.

We will make reasonable decisions that we know/believe will represent the membership. Our judgement will come from our previous experience. If we make mistakes all we can do is apologize. We will do our best to make emergency decisions based on what we think PADD members are thinking.

Kinds of decisions we can make should be clarified.

Things likely to come up are the Sisters of Survival situation, someone gets caught in a sticky situation, endorsing a coalition, etc.

This should be discussed and possibly voted on at the next meeting.

have to have a committee

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Proposed AGENDA for business meeting

I. Second Sundays: Updates

New Proposals (Feb.-June free)

2. Membership and voting proposal

3. Fundraising proposals/finances

4. UPFRONT

5. Jerry-report on Black United Front

6. Eileen-report on the Alliance for Progress

7. Greg's proposal

(Emergency action group)

additions: call a coordinating committee member

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PADD PLANNING MEETING

November 20

PADD PLANNING MEETING: 2:00 Lucy's house
138 Prince Street 5th floor

Things to discuss:

1. Leadership-how to develop new leadership in PADD and how to be supportive.
2. Membership/Growth
3. Direction
4. How are we effective? How aren't we effective? How can we change to be more effective?
5. What are our strengths? Our weaknesses? And how can we address them?
6. Images we are using.
7. Impact/ Art community, the community.....

8. *How can we survive (and grow?)
Taking into consideration the abilities
needs, capabilities, politics etc
of the active members of PADD*
9. *Bookish*

PADD BUSINESS MEETING: Lucy's house (at 5:00)

Our general PADD work meetings will continue to take place the third Sunday of every month at 5:30 at the PADD office (339 Lafayette St., NYC) as usual. This time PADD agreed to have a longer, more relaxed, planning meeting (bring your lunches if you want) to follow up and continue discussions of important things we began to address during our sum-up this June. We wanted to set up a time apart from our usual business so we could get into things (like at left) in greater detail and depth. So bring your ideas and suggestions and whatever you would like to add to the agenda.

Elizabeth
for PADD

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UPFRONT
c/o Padd
339 Lafayette
N.Y., N.Y. 10012

LRL

October 29, 1985
To: PADD
Fm: Keith Christensen

FINANCIAL REPORT FOR UPFRONT, FALL 1985 - ISSUE # 10

Dear PADD,

Herewith is a listing of expenses incurred for the issue.
Also the specifications of the magazine and the other pertinent facts.

- KC

SPECIFICATIONS

The cover: 100 pt coated stock, 3 color
Pages: 44 (total)
Saddle stitched
Run: 2000
Paper: 50 lb.
Press: Web
Size: 8 1/4"x 10 3/4"

DISTRIBUTION: 200 copies sent 10/21/85
Joe Massey, UBIQUITY DISTRIBUTORS
1050 East 4th St., Brooklyn, N.Y. 11230
Phone: 718-789-2315

EXPENSES

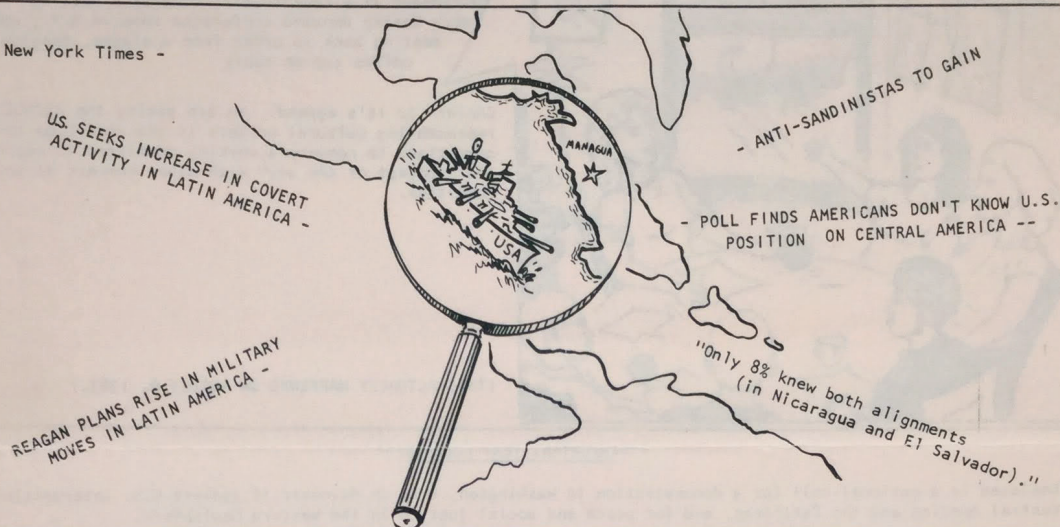
Typesetting, Skeezo Typesetting:	1185.00
Photostats, Lannes Kenfield:	279.00
Printing, Expedi Printing, Inc.:	1554.82
Photographs (prints); Dona Ann MacAdams:	69.00
Mailing; Annual Bulk Mailing Permit:	50.00
Bulk Mailing No.:	50.00
Mailing (10/21/85):	88.18
Misc.: K. Christensen (Materials, etc.)	50.00
	<hr/> 3326.00

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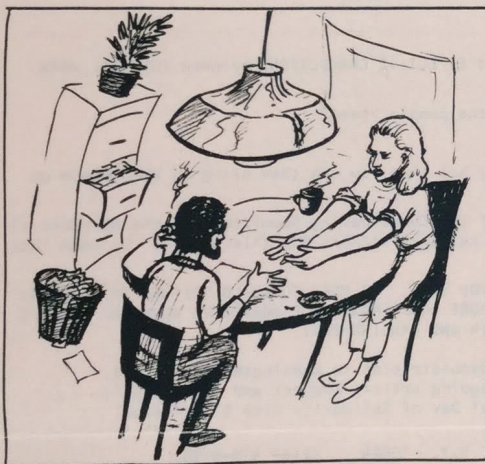
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AD/HOC/ARTISTS - WORKING WITH THE NOV.12 COALITION
NATIONAL CALL TO CULTURAL WORKERS

From the New York Times -



A HIDDEN CAMERA TELEVISION COMMERCIAL, "old form, new content"



#1: "Overheard at a Political Meeting" -
shot in a dingy organizing office

SPEAKER #1: The ARTISTS' participation in the June 12 demonstration made the whole day a lot more exciting. Why don't we invite an organized involvement by ARTISTS in the November 12th demonstration?

SPEAKER #2: Great idea! We can get some fabulous banners and leaflets. Maybe we can even get some performances!

SPEAKER #1: Right. Right. But maybe there's even more possible. Why don't we ask some ARTISTS what they want to do?

#2: "Overheard at an Art Opening" - shot in an abandoned warehouse, now used as an ALTERNATIVE ART SPACE

ARTIST #1: Yes, she has been working with those images of undocumented workers a long time--and I think, developing them incredibly

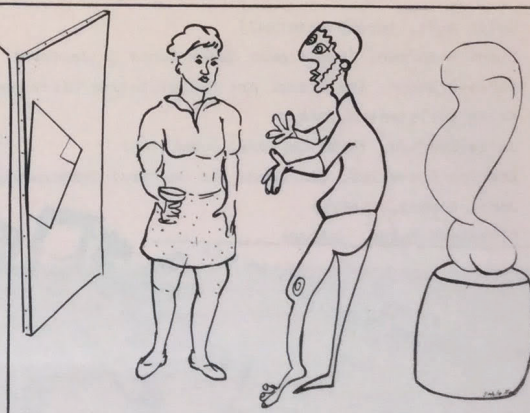
ARTIST #2: Did you hear that the Coalition is asking for artist involvement in the November 12th demonstration in Washington?

ARTIST #1: Yeah, I did--but I'm not sure of how to respond. I'm never sure of what my politics does to my art, or my art does to my politics.

ARTIST #2: Certainly a common problem. What we need to do is to work with--in--the organizing coalition to make cultural work integral to the organizing. Here's the chance to share in the design of political activity, to extend our inventiveness into the political event itself! Our work becomes less abstract--whatever its form--when it is built right into the situation. And we answer our old problem: how to create purposeful cultural work.

ARTIST #1: Hmmm. Sort of ART IN ACTION.

ARTIST #2: Now you've got it! And it's real urgent. It is our obligation to protest Reagan's accelerating offensive in Central America and the Caribbean. The struggles for liberation there are our struggles as well.



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#3:

"Overheard at a Coordinating Committee Meeting" - shot in a very boring donated conference room in N.Y.; woman calls meeting back to order from applause, banging empty coffee cup on table

CHAIR: So it's agreed. We are asking the AD/HOC/ARTISTS, representing cultural workers in the coalition and on this committee, to convene a working committee to begin planning the "concept of the day" with other members of this committee.

(THIS ACTUALLY HAPPENED ON AUGUST 9, 1983.)

IMPORTANT TEXT FOLLOWS

Enclosed is a national call for a demonstration in Washington, D.C. on November 12 against U.S. intervention in Central America and the Caribbean, and for peace and social justice in the Western Hemisphere.

FIRST, we encourage you and/or your group to endorse this call.

Then, some questions:

What are your EXPERIENCES and your WILDEST IDEAS about the FERTILE and EFFECTIVE CONNECTIONS between CULTURAL WORK and POLITICAL ORGANIZING?

How can a demonstration become a PARTICIPATORY PERFORMANCE by all of the people there?

What makes a demonstration boring?...Exciting?

What can you do in your community (whatever kind of community that may be) that you can then bring to Washington on November 12?

These are real questions that need real answers. At the invitation of the Coordinating Committee for the November 12 Mobilization, we have formed AD/HOC/ARTISTS to organize and represent cultural workers for this effort. We know that there is a unique contribution artists can add to make the day.

WE NEED YOUR RESPONSES. WE NEED TO WORK FAST. WE NEED TO HEAR FROM YOU SOON. WE NEED TO BUILD SOLIDARITY WITH THE PEOPLES IN CENTRAL AMERICA AND THE CARIBBEAN, AND WE NEED TO BUILD A MORE COMPREHENSIVE PROGRESSIVE MOVEMENT IN THIS COUNTRY WHICH STANDS ON THE TWO LEGS OF POLITICS AND CULTURE, JOINED IN ONE DANCING BODY.

**The AD/HOC/ARTISTS coalition is being formed to work on the national demonstration in Washington on Nov. 12. ARTISTS CALL Against U.S. Intervention in Central America is a more ongoing artists project and is currently working toward several simultaneous exhibits for Jan. 22, International Day of Solidarity with El Salvador. ARTISTS CALL can be reached at 339 Lafayette St., N.Y., N.Y. 10012.

AD/HOC/ARTISTS, c/o Cultural Correspondence, 505 West End Ave., N.Y., N.Y. 10024 (212) 420-8196.

THE AD/HOC/ARTISTS-

Julie Ault, (Group Material)

Suchi Branfman, (Wallflower Order Dance Collective)

Chris Bratton, (Political Art Documentation/Distribution - PAD/D)

Keith Christensen, (PAD/D)

Julia Dvorkin, (NYMS Cultural Committee)

Charles Frederick, (Alliance for Cultural Democracy)

Janet Koenig, (PAD/D)

Elizabeth Kulas, (PAD/D)

Lucy R. Lippard, (PAD/D, Heresies)

Liz Mestres, (Puerto Rican Solidarity Committee)

Susan R. McCarn, (Cultural Correspondence)

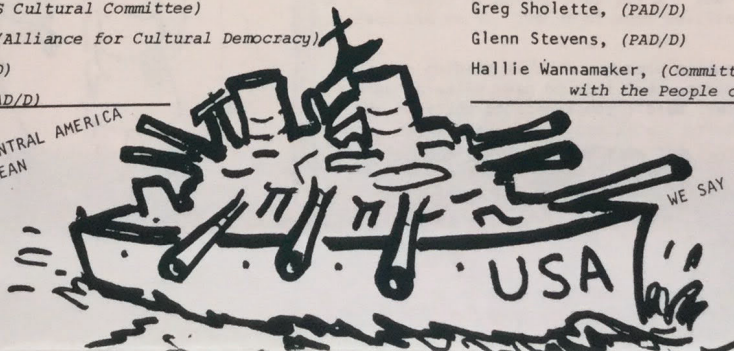
Jim Murray, (Cultural Correspondence)

Greg Sholette, (PAD/D)

Glenn Stevens, (PAD/D)

Hallie Wannamaker, (Committee in Solidarity with the People of El Salvador)

-WITH THE PEOPLE OF CENTRAL AMERICA
AND THE CARIBBEAN



WE SAY TO THE U.S. GOVERNMENT -
NO PASARAN!

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DRAFT
COPY

STOP U.S. INTERVENTION IN CENTRAL AMERICA AND THE CARIBBEAN

NO MORE VIETNAM WARS

JOBS, PEACE, AND JUSTICE-END THE CONVENTIONAL AND NUCLEAR ARMS BUILDUP

Escalating U.S. intervention in Central America and the Caribbean threatens to lead to regional and perhaps even world-wide conflict. As peoples and governments throughout the world call for peace the US government is on the brink of another Vietnam war. Now is the time for the American people to stand up and speak out clearly and strongly for justice and peace in our hemisphere. We urge you to join us in mobilizing for a national march on Washington DC, on November 12, 1983, to make our voices heard.

By responding militarily to the legitimate aspirations of people for self-determination, the US government denies our own heritage and fundamental beliefs. Rather than support people throughout Central America and the Caribbean who are struggling to overcome decades of poverty, illiteracy, oppression, and powerlessness, the US government has allied itself with the areas most repressive regimes, such as El Salvador and Guatemala.

We are told that present US policy is to "preserve peace and democracy" in the region. But the US has either ignored the various peace proposals made by the opposition forces in El Salvador, the Nicaraguan government, the Contadora group, and others, or has responded to them with increasingly hostile rhetoric and further military buildup.

Military aid to El Salvador has tripled, a covert war against Nicaragua is being waged, US military bases have been established in Honduras and are being expanded throughout the Caribbean. Military aid has been renewed to the military government in Guatemala which is responsible in the last 1½ years for the death of over 10,000 civilians, mostly Indian peasants.

Our government's policy of military intervention against the people of Central America and the Caribbean is also directed against us- our ideals and our lives. The present administration's efforts to overthrow the government of Nicaragua and destabilize or threaten Cuba and Grenada violate US and international law, and run counter to the principle of self-determination enshrined in our own Declaration of Independence. We do not accept the argument or claim that these countries are a threat to our national security.

As the military budget is increased and draft registration imposed, more resources are cut from needed social and environmental programs. The most vulnerable in our own society- minorities, women, the elderly children- are the ones to suffer first. More than 60% of black and Hispanic youth and 15% of industrial workers are jobless. Many are pushed by economic need and racial oppression into the armed forces. These are the people who will fight and die if present US policy is allowed to run its course.

It is time for our government to learn from the past. In Nicaragua from 1926-1933, in Guatemala in 1954, in the Dominican Republic in 1965, and many other times in this century, direct US military interventions have fostered brutal dictatorships and wide spread suffering rather than peace, stability, or democratic freedoms.

We have learned from Vietnam. We remember how each military failure in Southeast Asia was used to justify further military escalation until the "few advisers" became an army- and the death of 2,000,000 Vietnamese and more than 57,000 Americans was the result. In 1981, Reagan sent 55 military advisers to El Salvador, assuring they would be home by July of that year. Two years later they are still there, and 4,000 US ground troops are to be dispatched to Honduras for military maneuvers, and battleships equipped with nuclear weapons are now stationed off both coasts of Central America.

We must not stand by in silence as the soldiers and the deaths multiply. We remember from Vietnam that our protest made a difference. We must join with those voices from Latin America and around the world who demand peace with justice and propose that the conflicts in the region be resolved through political, not military, means. The US government is relying on our silence. The people of Central America and the Caribbean are counting on our active opposition to US intervention.

We urge you to organize and march on November 12.

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① Fil (Aids Coalition to Network Organisations
Work)
Act Now - a
national
Coalition of
AIDS Activist
Groups. {Avram
Finklestein
offered to give more
stuff.
Silence = Death poster
was done by Silence = Death
project, which preceded
ACT UP + which ~~was~~ dis-
banded after 2 or 3 posters
except for 1 memorial poster
for a member who died.

② Ursula Meyer poster already
checked - OK to file.

③ 2 m. Corris prints for MS + BKen

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① Filing questions
for Mimi & B/CA

(see notes re: same
items filed in 2
places)

② Ursula Meyer poster already
checked - OK to file -

③ 2 m. Corris prints for MS & BKen

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BLACKHEART COLLECTIVE, THE

- letter to supporters 4/84
- flyer for poetry reading April 26th 84
- flyer for an evening in solidarity
with South African Women April 28th '84
NYC

Africa
poetry

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Kitchen Table

See: Blackheart Collective, the

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Readers International
9 E. 46
NY 10017

SOCIAL AN
(SPARC)

"CALIFOR"

G

UK: Readers International
8 Strathroy Gardens
London NW3 4 NY
Great Britain
tel: 435-4363

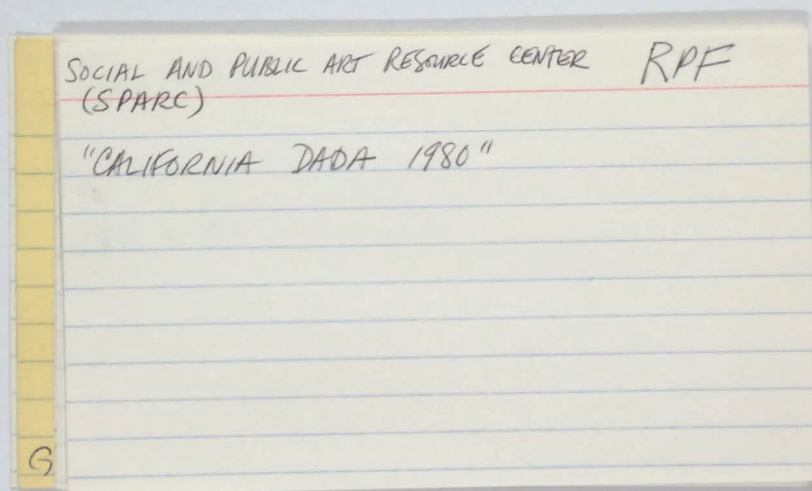
Dorothy Cornell

USED PAD ARCHIVES

RPF

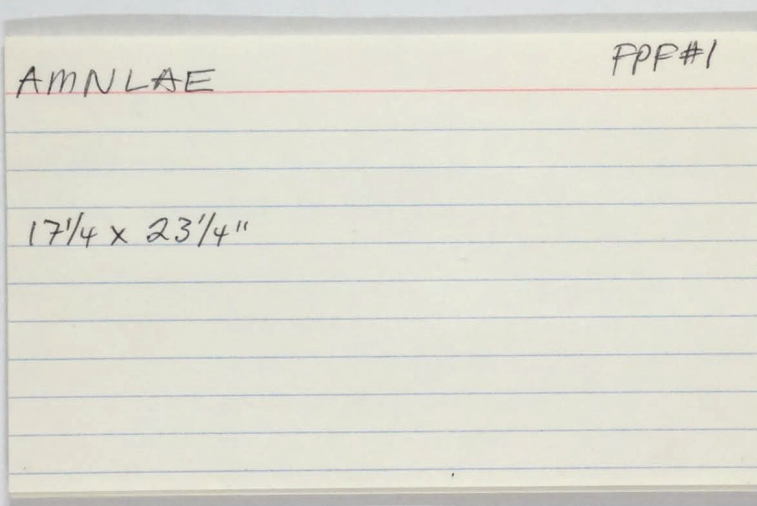
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Photographs

See: Amy Stromsten
Hannah Wilke

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Kate Millett

slide of sculpt
n.d.

Cross ref:

Sculpture?

✓ ~~Women's Bldg?~~

Bldg, L.A.

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Kate Millett

slide of sculpture, Woman's Bldg, L.A.
n.d.

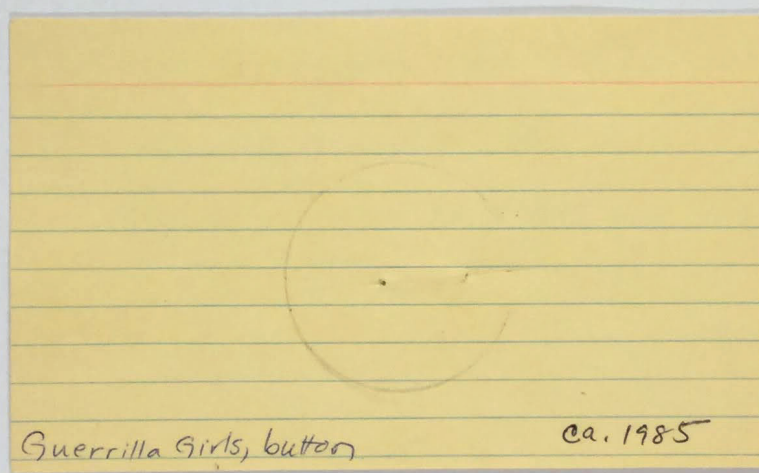
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Tee, Corinne

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cards
12/6/93
Missing from card files
- Dona Ann McAdams photo of men's shelter
- Black mask, ~~issues 1, 3, 5~~ #6 as of 9/16/96
- Van Beek's printed matter announcement

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The Vietnam Experience Art Exhibit



Michael Arden Boyett, "Vietnam Veterans Memorial"

The Arsenal Gallery
and
Gallery Annex
830 Fifth Avenue
at 64th Street
New York City
November 10-December 2, 1981

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Curators' Statement

Few Americans have realized how much art has been produced from the experiences of artists in Vietnam. Certainly we, the individual artists who have been working all these years in isolation from one another, had no idea; our Vietnam works only rarely have been exhibited to the public.

This is beginning to change. "The Vietnam Experience Art Exhibit" debuted in St. Paul, Minnesota, one year ago, after eleven months of planning and organizing. Now, its sequel is on view in New York City.

The selection of paintings, drawings, sculptures, and photographs that comprises this exhibit is not the definitive assemblage of Vietnam-inspired art. No one exhibit can be. But this show does afford a fresh focus. There are no political statements here, no examination of the rights and wrongs of Vietnam; just how it was.

Artists who were in Vietnam have a unique insight: whether we are American or Vietnamese, we see that experience in terms of individual human beings. We are also able to understand it in terms of life as well as death. Together, through our art, we can provide a perspective of that time and place that most Americans, frankly, do not have. We know there is much more that needs to be said and learned about Vietnam. And if our images of the Vietnam experience can help people to talk about it, to deal with it on a personal level, to clear away some of the stifling silence that surrounds it, then we will have accomplished something of value.

Richard Strandberg
Bernard Edelman



Bernard Edelman, "Remembering"



Richard Strandberg, "Along the Banks of the Co Chien"

Sponsor's Statement

SCM Corporation is pleased to lend its assistance to "The Vietnam Experience." This exhibition is unique among the more than 20 exhibitions that we have sponsored since our program of support for the arts began in 1973.

The common thread of the works in this exhibition is the impact of the war in Vietnam on the sensibility of American military and Vietnamese artists. But "The Vietnam Experience" is also unique because it has no organizing museum. It is almost unheard of for an exhibition to be assembled and a tour mounted except under the auspices of an organizing museum.

Perhaps no period in our history save the Civil War was so controversial and divisive as the years of the Vietnam era. Yet no matter what our feelings may be about America's involvement in Vietnam, this exhibition reaches out and touches something within us. And isn't this what art is all about?

Paul H. Elicker
Chairman and President
SCM Corporation

Participating Artists

Jerry Balcom was with the 2nd Battalion, 7th Marines, 1st Marine Division at Dai La and An Hoa from late 1967 through July 1969. A Queens coordinator with Vietnam Veterans of America, he is a captain of court officers in Bronx Family Court.

Ray Barkley spent 1970-71 in northern I Corps with the 1st Battalion, 3rd Marines. He is currently project coordinator of the Hospitalized Veterans Employment Program for the Postal Service and the Veterans Administration. He lives in Ridgefield, New Jersey.

Frederick Bertucci was assigned to the 1st Marine Air Wing in Da Nang from September 1967 to October 1968. A professional artist who lives and works in New York City, he received an M.F.A. from Syracuse University and won a Fulbright Fellowship.

Michael Arlen Boyett served with the 9th Infantry Division in the Mekong Delta in 1968-69. Now 37, he is a working artist in Nacogdoches, Texas.

Ned Broderick was with the 3rd Battalion, 4th Marines near the DMZ from January 1966 to September 1967. He is, at 34, a working artist in Chicago.

Rodger Brodin served with the 1st Battalion, 9th Marines in 1966. Now 41, he is a working artist in Minneapolis, and is president of the Minnesota Society of Sculptors.

Horace Coleman was with the Air Force's 619th Tactical Control Squadron at Tan Son Nhut and Ca Mau from February 1967 to February 1968. He lives in Dayton, Ohio, where he writes, teaches and takes photographs.

Austin Deuel was the Marine Corps' first enlisted combat artist in Vietnam, serving with the Combat Information Bureau in I Corps 1967. Now 42, he is a professional artist and gallery owner in Scottsdale, Arizona.

Michael J. Duffy spent 1968 in the Iron Triangle with Charlie Battery, 7th of the 9th Artillery. A salesman who lives in Denver, he has a B.F.A. from Colorado College.

Bernard Edelman was assigned to USARV-IO in 1970, traveling throughout Vietnam and Cambodia. A freelance journalist and photographer, he lives in Brooklyn, New York.

Joseph Fairbanks, Jr., was with the Navy Riverine Force in I Corps in 1967-68. A recipient of a M.F.A. from Carnegie Mellon University, he works as a fine artist and in construction in Topeka, Kansas.

Neal Gosman was with the 560th MP Company in 1972-73, during the final stages of American involvement, exiting Vietnam with the signing of the peace accords in Paris. Now 34, he lives in St. Paul, Minnesota, where he develops cooperatives.

James Hesselgrave served as a combat photographer with the 69th Signal Battalion, 1st Signal Brigade, from April 1967 to March 1968. Now 33, he is the assistant state adjutant for the Veterans Foreign Wars, and lives in Anoka, Minnesota.

Mark Jury, who was with the USARV-IO in 1969-70, spent his time in Vietnam as a photographer, shooting what was to become "The Vietnam Photo Book." He is now making documentaries, and lives in Clarks Summit, Pennsylvania.

Michael Kelley was in I Corps from November 1969 through September 1970, with the 1st of the 502nd, 101st Airborne. Now 37, he lives in St. Paul, Minnesota.

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Michael Kelley was in I Corps from November 1969 through September 1970, with the 1st of the 502nd, 101st Airborne. Now

living in Sacramento, where he received a degree in art from Sacramento State College, he is a property appraiser specializing in oil and gas mineral rights.

Ken Klose served as an interrogator with the 101st Military Intelligence Company, 101st Airborne Division, working out of Hue from June 1970 to April 1971. He lives and works in Staples, Minnesota.

Bob Kunes was with the USARV-IO from April 1970-April 1971 as a photographer. He is now working in photography and graphic arts in the Audio-Visual Department at Baldwin Wallace College in Berea, Ohio. He resides in a suburb in Cleveland.

Don Luce lived and worked in Vietnam from 1958 through 1971, initially as an agricultural volunteer and coordinator with International Voluntary Services, later as a researcher on postwar reconstruction for the World Council of Churches. Now living in New York City, he works for the Southeast Asia Resource Center.

Craig MacIntosh served with the 2nd Battalion, 28th Infantry, 1st Infantry Division from December 1968 to December 1969, based in the Michelin Plantation in the Iron Triangle. He is now an illustrator for the Minneapolis Star.

John W. Martin was with the 4th Psychological Operations Group headquartered in Saigon in 1969-70. A freelance illustrator and art teacher, he lives in Palmyra, New Jersey.

Nguyen Vu, a graduate of the Art Institute in Saigon, has exhibited in France, Italy, Malaysia, and Japan, as well as his native Vietnam. At last reports, he is still in Vietnam. His works are exhibited now through the aid of his brother, who lives in Minnesota.

Pete Peterson served with the 4th Psychological Operations Group, Headquarters and Headquarters Company, in 1970-71. He has studied art at the Clinton Fine Arts Center, Clinton, Arkansas; Saigon University; and the American Academy of Art, Chicago. He is now a working artist in Chicago.

John Plunkett was with the 25th Infantry Division out of Cu Chi in 1969. He has studied at the School of Visual Arts in New York and the Rhode Island School of Design. A freelance artist, he lives in Brooklyn.

Douglas Remley spent 1968-69 in Quang Ngai Province as an artillery sergeant with the 1st of the 82nd Field Artillery, attached to the 6th of the 11th Light Infantry Brigade. He now lives in Winthrop, Maine, where he works as a professional artist.

Peter Robilotta spent 1968-69 at Long Binh, in Post Headquarters. He has written and produced the play, "The Wobblies," and works as a designer and carpenter. He lives in Brooklyn.

Ralph Sirianni was an infantry squad leader with the 2nd Battalion, 7th Marines in Tam Ky, Que Son, and Quang Tri in 1969-70. An art major at the University of Buffalo, he lives in Buffalo and works at the Buffalo VA Hospital.

George L. Skypeck left the University of Massachusetts to join the Army, spending two tours in 1967-68 and 1970-71 in intelligence and unconventional warfare units. He resides now in Arlington, Virginia, and works as an artist.

Richard Strandberg spent 1967-68 in the Mekong Delta with the Navy River Patrol Boats. A working artist who lives in Minneapolis, he organized the initial "Vietnam Experience Art Exhibit" last year in St. Paul.

Mike Sulsona, who was with the 1st Battalion, 1st Marines, 1st

Marine Division in 1970-71, lost both legs in combat. He currently works as a playwright and lives in Brooklyn.

Truong Buu Giam served with the Vietnamese Navy patrol boats from 1971 to 1975, when he escaped from his homeland after the fall of Saigon. A recipient of a B.A. from the Ecole Supérieur des Beaux-Arts in Saigon in 1970, he works as a commercial artist in Los Angeles.

Brian Valento was with the Marine Corps' CAP 243, operating northwest of Da Nang in 1970. Now 32, he owns and operates a gallery and frame shop in St. Paul.

Vo Dinh, who was born in Hue, the old Imperial Capital of Vietnam, in 1933, studied art in Paris in the 1950's. Since 1961 his art has been shown in numerous one-man exhibitions throughout the world. He now lives and works in Burkittsville, Maryland.

(And artists whose works are represented in the slide show)

John Fekete was with the 2nd of the 27th (Wolfhounds), 25th Infantry out of Cu Chi from March 1966 to March 1967. A director at large with the Mid-Hudson Valley Chapter of Vietnam Veterans of America, he lives in Peekskill, New York, and works for Con Edison.

Doug Hostetter did literacy work in the village of Tam Ky, Quang Tin Province, from July 1966 through June 1969. He is now executive director of the New England Office of the American Friends Service Committee.

Brennon Jones was in Vietnam from 1969 to 1971, working as a journalist/photographer for the National Council of Churches. He now lives in New York City, and is director of Interlink Press Service.

Chaim Tabak was assigned to the 1st Signal Brigade in Quang Tri from 1968-69. He lives in Brooklyn and works as a professional artist.

Jim Victorine was with the 1st of the 506th Infantry Battalion, 101st Airborne Division, in I Corps from July 1970 to July 1971. A designer and illustrator, he is graphics manager for Con Edison and lives in New York City.

Richie Zeidell served with the 854th Transportation Company, 1st Logistical Support Command, out of Qui Nhon in 1966-67. He is a licensed electrician living in Holbrook, New York.



John Plunkett, "Ambush Behind Thin Wood Line"

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Commissioner's Statement

For the past three years the Arsenal Gallery has evolved into an exhibition space of increasing diversity and quality. It has been our desire to provide a democratic opportunity for artists throughout the City, a space in which profit is not the motive behind the exhibition.

There are approximately 300,000 Vietnam veterans in the Greater New York Area, each with an opinion concerning the war. It is with pride that the Department of Parks and Recreation is able to offer the Arsenal Gallery and the renovated Gallery Annex, places in which 36 artists can creatively express their own Vietnam experience.

The war affected those beyond the shores of Vietnam. The theme of this exhibit presents a powerful experience for all of us. To my mind, it is one of the most engaging shows to fill the gallery.

Gordon J. Davis
Commissioner



James Hesselgrave, "Tunnel Rat"



Bob Kunes, "Woman Near DMZ"

Foundation's Statement

"The Vietnam Experience" is more than an art exhibition. As a vehicle for creative expression, it embodies those qualities which form the basis for the mission of the Vietnam Veterans Foundation (VVF).

Vietnam veterans are rapidly moving into the mainstream of the nation's economic and decision-making arena. As the United States enters the 1980s, these men and women will continue to assume active positions in the private and public sectors.

VVF was founded on the concept that this country's Vietnam veterans constitute a vital national asset. The Foundation's primary goal is the communication and support of Vietnam veterans, contributions to business, labor, intellectual and artistic accomplishments.

Thomas J. Wincek
Chairman



Rodger Brodin, "Monument to the Living"

Presented by SCM Corporation

Produced by Vietnam in the Arts with the Vietnam Veterans Foundation in cooperation with the New York City Department of Parks and Recreation and the Organization of Independent Artists.

(Additional funding provided by the New York City Department of Cultural Affairs and Valley Filmworks.)

Design: Bernard Edelman/Richard Strandberg
Typesetting: The Letter Space
Mechanical: John Plunkett

"VIETNAM EXPERIENCE" ART EXHIBIT

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Acknowledgements

Our appreciation is extended to the following people, who extended themselves to us. Without their services, skills, and support, this exhibit would not have been what it is.

Mrs. Anne Bramson/Susan Strandberg/
Rob Edelman/William Strandberg/
Mr. and Mrs. Mel Steinhauser

Dick Andrews/Debi Feiman/Warren Tanner/
Bob Segall/Mike Gold/Ede Rothaus/Jim Victorine/
Tom Bird/Don Luce

Tom Nusbaumer/Charlotte Smit/Linda Kiel/
Angel Almedina/Linda Jefferson/John Scanlon/
Sara Saxon

Nick Ludington/Herb Katz/Michael D'Amelio/
Sybil Simon/Marjorie Lutz/Fran Richard/
Nancy Barry/Wilder Green/Walter Poleshuck/
Walter Sperr

Mark & Dee Jury/Bob & Ilene Mack/Bob Kunes/
Doug Kamholz/Patrick Antiorio/Natalie Abatemarco/
Mary Ann Policastro/Peggie Lowenberg

Fred Bertucci/John Hamill/George Ryan/
John Plunkett/Peter Robilotta/John Fekete/
Wayne Miller/Hugh Sullivan

Jerry Balcom/Doc McKnight/Bruce Birk/
Phil Marasco/Richie Zeidell/Kevin O'Neill/
Charlie Donovan/Albie Giammarinaro/Bob Duncan/
Owen McCrann/Bill Vingiano

Frank Havileck/Bob Santos/Joe Bresnan/
Bob McGlynn/Peter Littell/Paul Gunther/
Randy Bourscheidt/Jim Romano/
Richard Waller

Barry & Teri Koss/Jim & Joan McGrath/
Tom McManus/Sam Plotkin/Ron Wolin/
Marvin Tannenberg/Larry Halpern/Francis Hines

Dave Hershey/Mark Kseniak/Maria Grimaldi/
Kathy Perry/Chaim & Nava Tabak/
Jamini Mukherjee/Joe Walker/Bill Canavan

*And to those who have given aid and comfort after
this brochure went to press.*

Reception catered by The Wine Bar,
Alexander Wiener, Proprietor.)

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The Vietnam Experience Art Exhibit



Michael Arlen Boyett, "Vietnam Veterans Memorial"

The Arsenal Gallery
and
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A DE ARAÚJO FEZ ISTO

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Part _____, County of Kings

THE PEOPLE OF THE STATE OF NEW YORK	
VS.	
1.	<u>Nancy Rina Cincotta F 22</u>
2.	<u>John Doe - Michael Anderson</u>
3.	_____
4.	_____
DEFENDANTS	

STATE OF NEW YORK

COUNTY OF Kings

SS.:

1K012588

1K012589

PO Decaro # 15634

72 PCT.

Kings, N.Y.

_____ of _____
Address County State
being duly sworn, deposes and says that on 4/12/81 at about 10:45 AM
at FO 1402 8th Avenue (Street) Kings, State of New York,
Address County

the defendant committed the offenses of:

- A. PL 140.10 Crim. Tres. 3
- B. PL 240.20 Dis. Con.
- C. _____
- D. _____

under the following circumstances:

Deponent states that at the above time and place the defendant acting in concert with each other knowingly entered and remained unlawfully upon real property which was fenced in, a manner to exclude intruders and with the intent to cause public annoyance, they congregated with another person who was issued summons in the above public place and refused to comply with a lawful order to disperse in that the defendants entered a fenced area around a war memorial decorating the Statue of Liberty with political messages and refused to disperse when the deponent requested after learning the defendants had no permission to be at the above public place.

Deponent states he is informed by RICHARD JACKSON of Brooklyn, New York that he is the custodian of said property and the defendants had neither permission nor authority to enter or remain on said property.

Sworn to before me on 4/12/81, 19____
[Signature]
Judge

[Signature]
Deponent

- ☐ MISDEMEANOR COMPLAINT
- ☐ MISDEMEANOR INFORMATION

DEFENSE ATTORNEY

FORM M-1 100M-1115/82 (77)

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- 1 Robbie Conal "Contra Cocaine" (#?)
5 Gran Fury uncatalogued (small)
1 Heresies (FPF#1)
1 "Un Pueblo Que Dijo Basta" (FPF#1)
1 "Remembering Names" (FPF#3)

No

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The Museum of Modern Art
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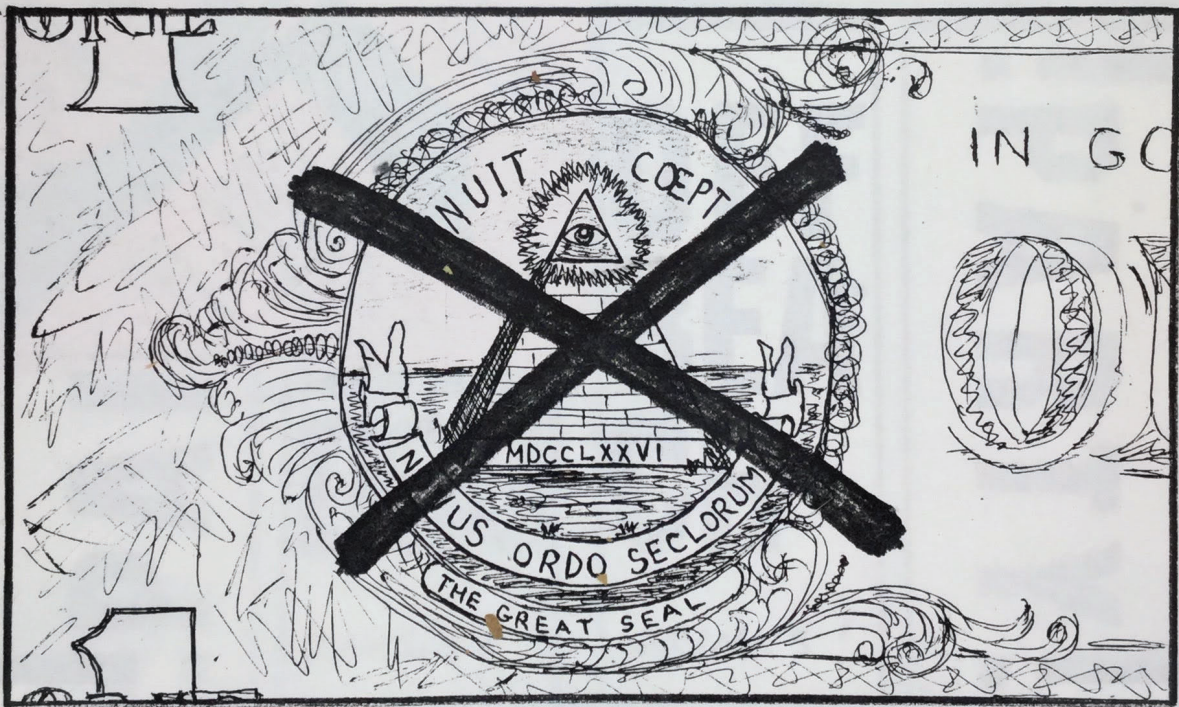
SECOND SUNDAY PERFORMANCE SERIES

A.D. on JUNE 26!

No. 2; June, 1981

the shirt off your back &

SUPREME COURT RULES DEMOCRACY UNCONSTITUTIONAL!



SECULAR HUMANISTS FOUND SUBVERSIVE BY CONGRESSIONAL INVESTIGATION.

W.
20th
St.

BENEFIT

For P.A.D.

\$5.00

(\$3 if
unemployed)

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SECOND SUNDAY PERFORMANCE SERIES

PADD and Charas, Inc. Present

SANCTUARY

Performances by:
Tina Shepard
The Sleazebuckets

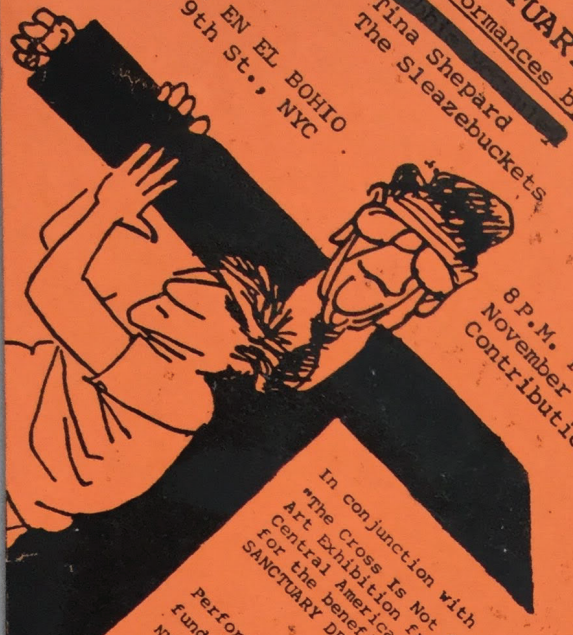
at LA GALERIA EN EL BOHIO
605 East 9th St., NYC

8 P.M. Friday
November 21st
Contribution: \$4

In conjunction with
"The Cross Is Not for Sale"
Art Exhibition from U.S.S.
for the benefit of the
SANCTUARY DEFENSE FUND

Performance
funded by
NYSCA

ILLUSTRATION COURTESY ROGER / BUREAU



A.D. on JUNE 26!

OFF BEACH

IPARTY!

DANCING!

DRINKS!

32
W.
20th
St.

BENEFIT
For P.A.D.

8:30 -
\$5.00
(\$3 if
unemployed)

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CELEBRATE with P.A.D. on JUNE 26!



32
W.
20th
St.

BENEFIT

For P.A.D.

8:30 -
\$5.00
(\$3 if
unemployed)

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! DEMONSTRATE !

An Exhibition presented by P.A.D. at Gallery 345, 345 Lafayette Street, N.Y.C. Opening Friday, June 26.

" ... demonstrations are rehearsals for revolution : not strategic or even tactical ones, but rehearsals of revolutionary awareness. "

- John Berger

As an active force in political demonstrations art concretizes the emotional and intellectual desire for social change.

DEMONSTRATE !
is an exhibition of art designed for use in public demonstrations;

art that walks the line between symbolic and practical resistance to the powers that be.

P.A.D. (Political Art Documentation / Distribution) is looking for artwork that has been specifically used or has been designed for use in public demonstrations. We are interested in showing the art of past political actions, art that is currently relevant and used, even work that proposes a political art that could be made for demonstrations in the future ! Work will be organized into an exhibition opening June 26, 1981.

Since we are showing in a very limited space, interested groups and individuals are encouraged to submit SLIDES, PHOTOS, XEROXES, and other small forms of documentation for inclusion in the exhibition.

For more info, call Tim at 679-7350 (ask for Library) or Micki at 966-2065 (Evenings)

DEADLINE IS SOON !!! June 22.

AGITATE ! EDUCATE ! COMMUNICATE ! INSTIGATE ! LIBERATE ! MILITATE ! PARTICIPATE !



DEMONSTRATE ! opens Fri. June 26, 6 to 8 p.m. at Gallery 345, 345 Lafayette St. A wild P.A.D. Fundraising Party (featuring Dog Eat Dog, Off Beach, dancing and drinking) will follow at 32 W. 20th St. (7th Floor) at 8:30. Admission \$5.00 (\$3 if unemployed.) HELP P.A.D. RAISE CASH SO WE CAN RAISE HELL !

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THE SPEECH

Activist artists work on a tightrope, balanced between a lot of false conflicts between what we learn from our experiences and what we are told by society. To begin with, we don't have to choose between making art and being responsible in the world. Our private and public lives, our cultural and political lives, our individual and collective lives are parts of the same whole. Each is made stronger by the energies of the others.

As artists, we record ways of seeing that communicate the realities we're living. We provide the symbols, the metaphors and the images by which to see political, economic and cultural developments, events of the mind and of the heart.

When the mindmongers attack, they go for cultural freedoms as fast as they go for political and economic rights. So we need not only to protect what's there, but to fight for cultural democracy with a kind of affirmative action program. We need to expand the high art system to include a decentralized, heterogeneous art developed from two directions -- from the grass roots as well as from professional production. In multiracial, multiethnic and multiclass America, a new culture will emerge from a socialist analysis applied to the uses of culture, rather than just to its forms.

As artists, we've been educated to see radicalism in terms of changing form but not changing forms of distribution, audience relations and class content. Of course, building a genuinely democratic culture is a fulltime job. We need to set up a progressive network across the country. We have to develop art, context, audience and distribution all at the same time. That means a lot of anxieties and conflicts and frustrations. To move ahead, we've got to understand what's possible right now, the real conditions we're working under.

Culture is administered as well as made. The dominant culture will never support our work beyond co-opting its quota for "political art." So we have to fight for visibility in the mainstream. Systems are changed by

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THE SPEECH -2

challenging their institutions, not by abandoning them to the opposition. And it isn't easy to form organizations strong enough to pressure the system into change when society supports neutrality and alienation as the artist's role.

Then there's that specter of co-optation we all worry about. You go into the artworld to provoke new ideas and make some alternatives visible, and right away everybody says you've been assimilated, ripped-off, or sold-out. You stay in your studio because it takes time to prove that activist art is "good art" too-- and that diverts your organizational energy, so then everybody says you've opted out.

There are, in fact, two kinds of co-optation. One when you or your art gets used by the dominant culture differently than you mean it to be, or it gets neutralized by the wrong context. The other kind can be even more lethal. That's when you censor yourself, because of fear, defeatism or rage, and don't use the system, when you let go of the notions of beauty, scale, complexity and visionary grandeur, when you get backed up against the Xerox machine forever.

Social-change art often gets accused of having a one-dimensional view. But in fact, by incorporating the possibilities raised both in and out of the mainstream, Left culture can be far more multileveled and multifaceted than what passes now for High Art. We don't want to omit anything, we want to add something. Just because the dominant culture hides its position behind esthetic neutrality, that's no reason to blame the Left for having a position. No need to cry Stalinist at anyone who's read Marx and has thought about the issues. Or call anyone who tries to remedy the isolation of Left culture a sell-out and a hypocrite and an opportunist.

Then there's the number some of the Left runs on us --"if you can't be politically perfect and make great art too, forget it." We're convinced we can be part of the Left and be critical of it too, and be part of this

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THE SPEECH -3

country and be critical of it too. After all, this is your place, my place,
and our place.

Speech delivered at an activist artists' meeting in a New York loft,
Winter, 1981; from Jerry Kearns and Lucy Lippard, MY PLACE, YOUR PLACE,
OUR PLACE -- a docu-slide-drama, May 1982.

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Death

D E A T H a state of being considered final by the people of the pre-historic era. Inflicting of death was used as a means of achieving goals and the inflicting of M A S S D E A T H was a method mastered by pre-historic specialists in the imperialistic stage of the late capitalist era. M A S S D E A T H was the specialty of the people who worked in a five-faceted building near the capitol of the late North American empire. It is believed that the people who staffed the building were retarded, though they managed to convince a large number of the population that the planning of mass death is a national safeguard. The people of the five-faceted building wore special clothes and metal pieces to indicate their importance in the mass death production planning. Deteriorating copies of the archaic preservation method called video-tape show that one of the retardees of the five-faceted building eventually moved to a half-way house in the foggy bottom area of the capitol where, having gained new power, he became the chief planner of M A S S D E A T H. Vestiges of microfilm often mention the term T A X E S in conjunction with mass death. It is believed that the term stood for the material means taken from the mass of the people to enable the retardees of the five-faceted building to provide the mechanical means for mass death. Some documents indicate that a half-way house described as W H I T E outlined the quantity of taxes needed and the appropriation was confirmed by a half-way house on C A P I T O L H I L L.

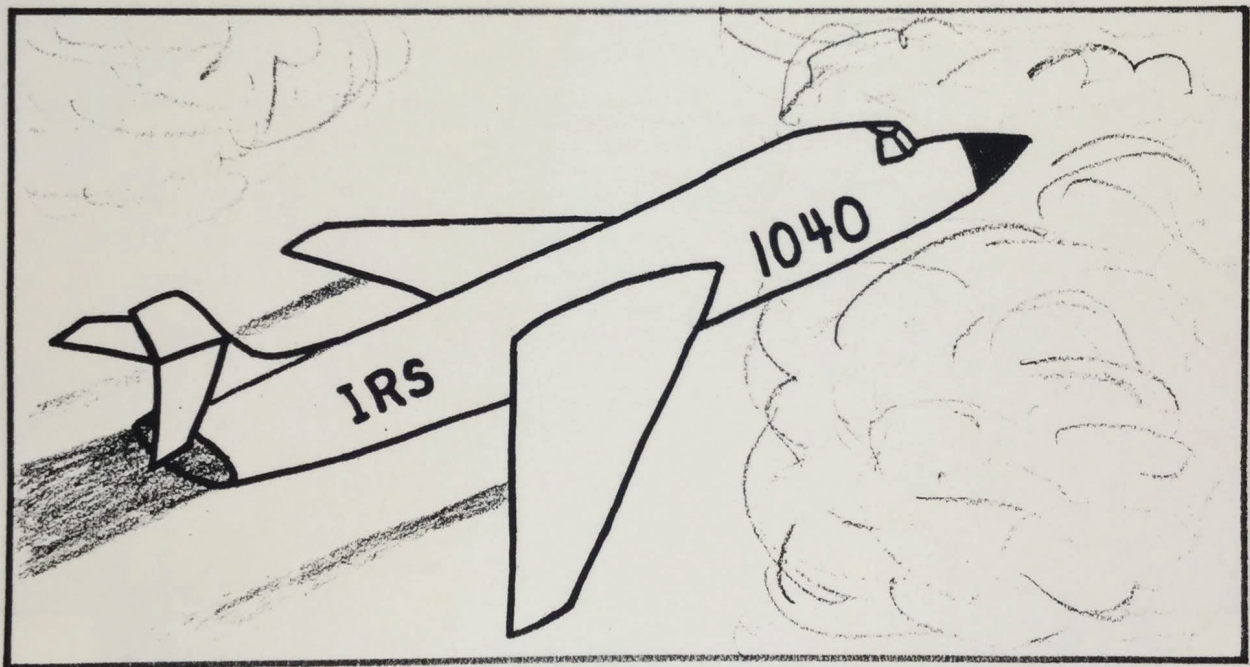
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No. 1; April, 1981

the shirt off your back &

REAGAN DECLARES WAR AGAINST POOR PEOPLE!



EJE

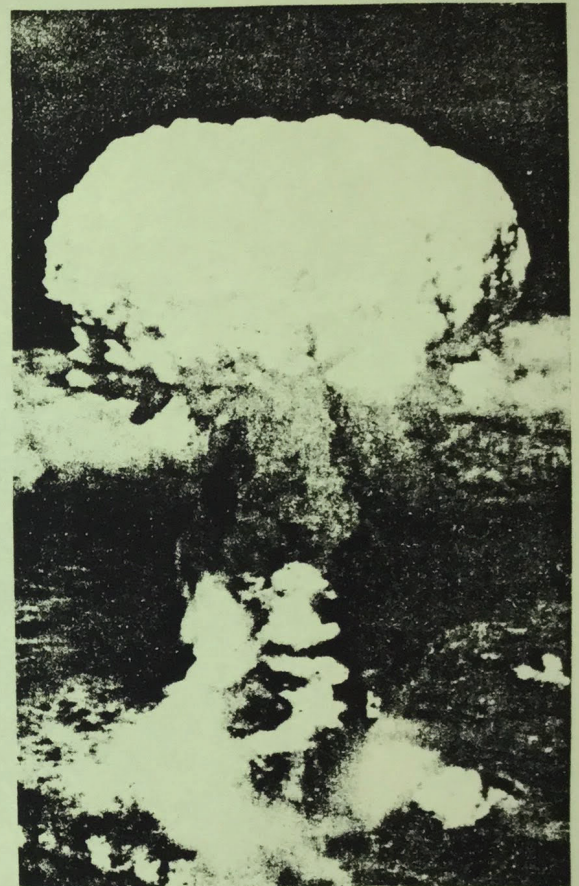
THE 1040-BOMBER RECEIVES CONGRESSIONAL APPROPRIATION.

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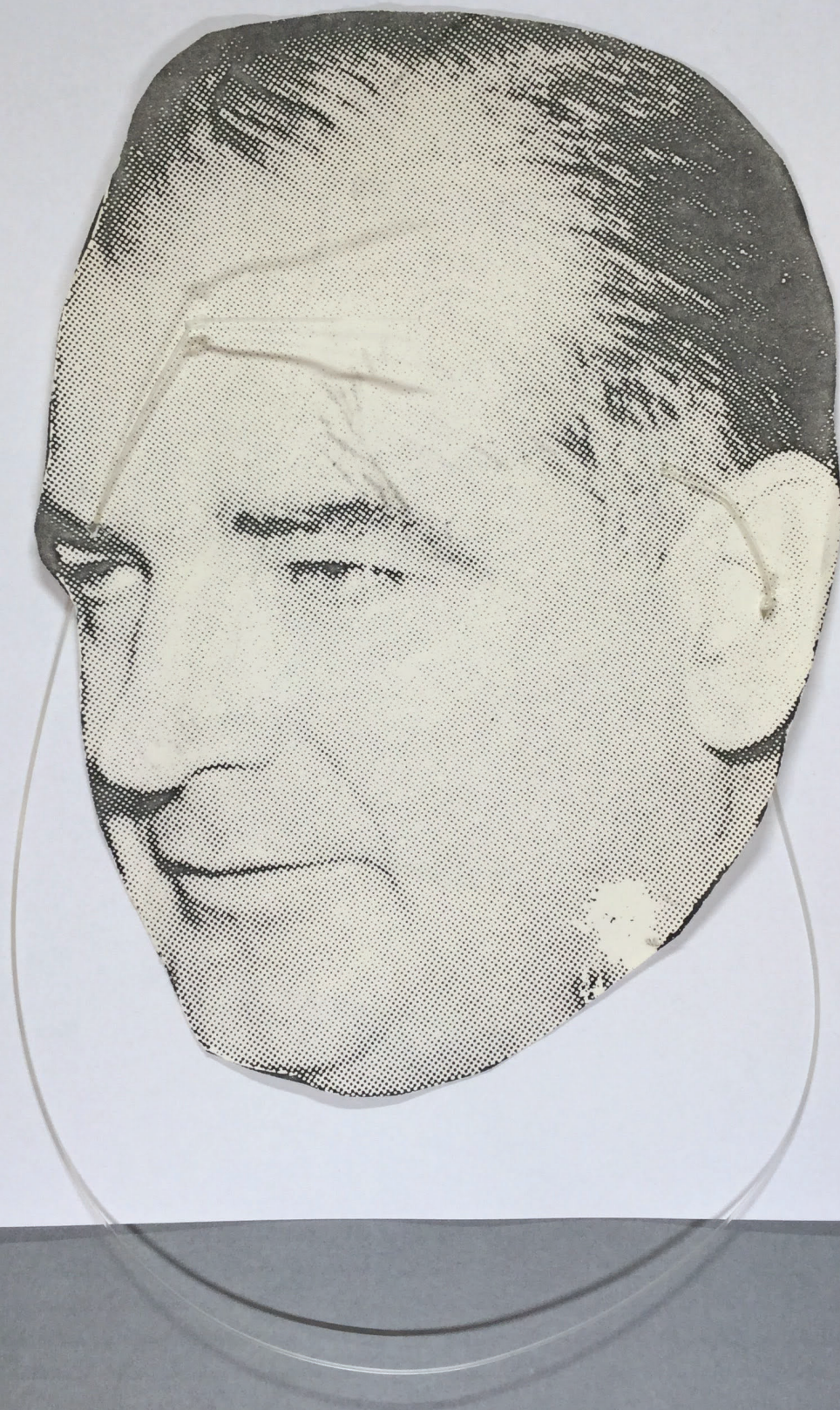
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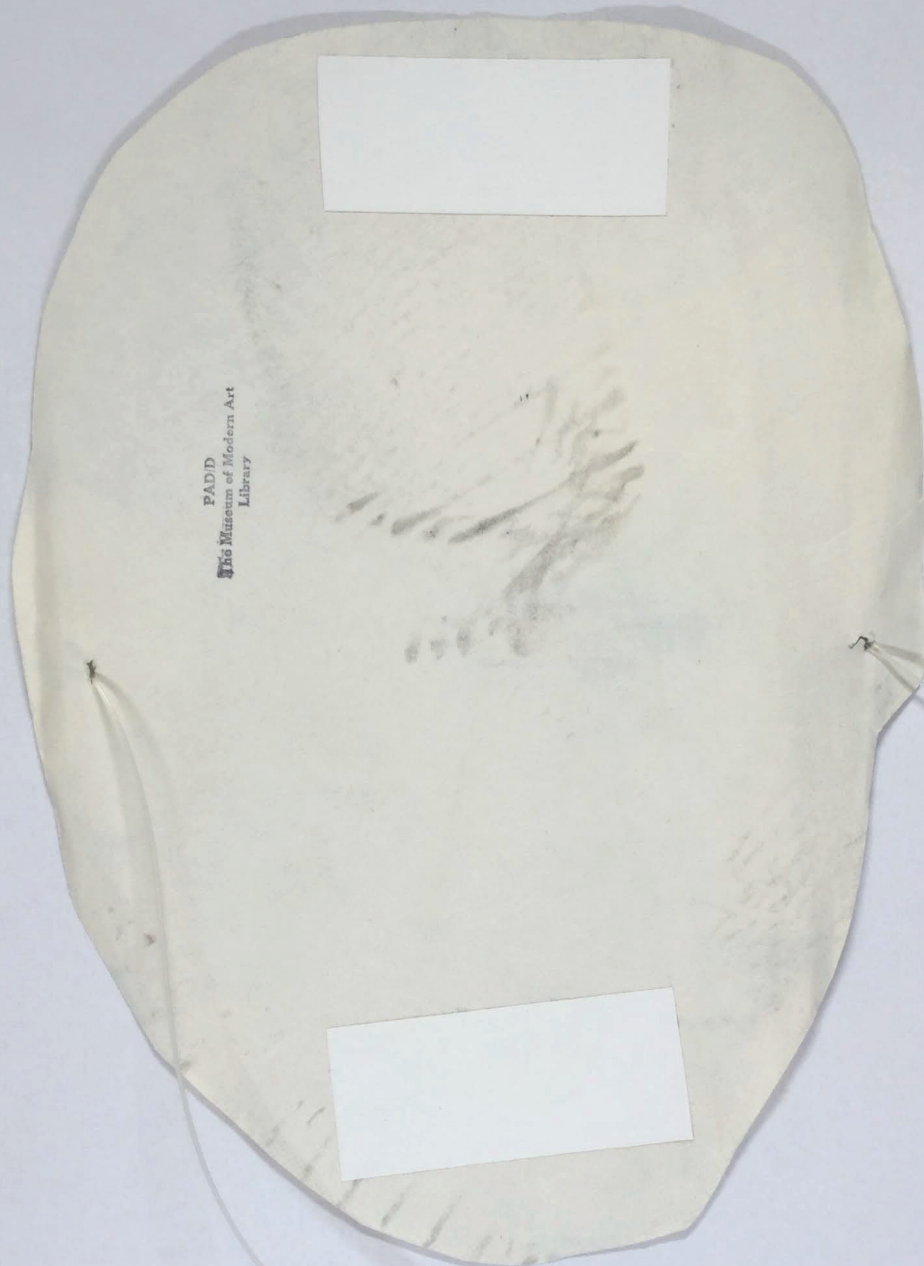
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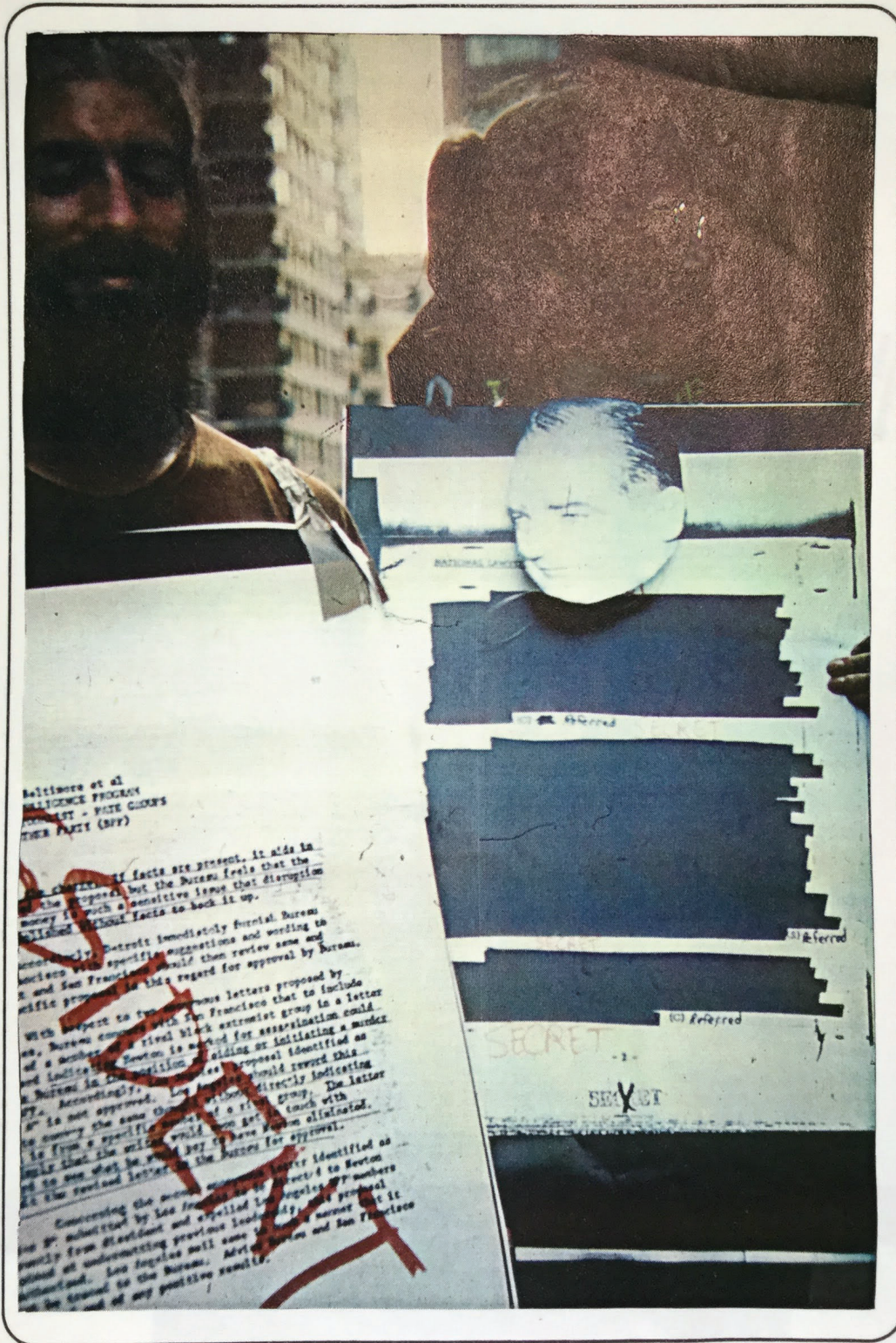
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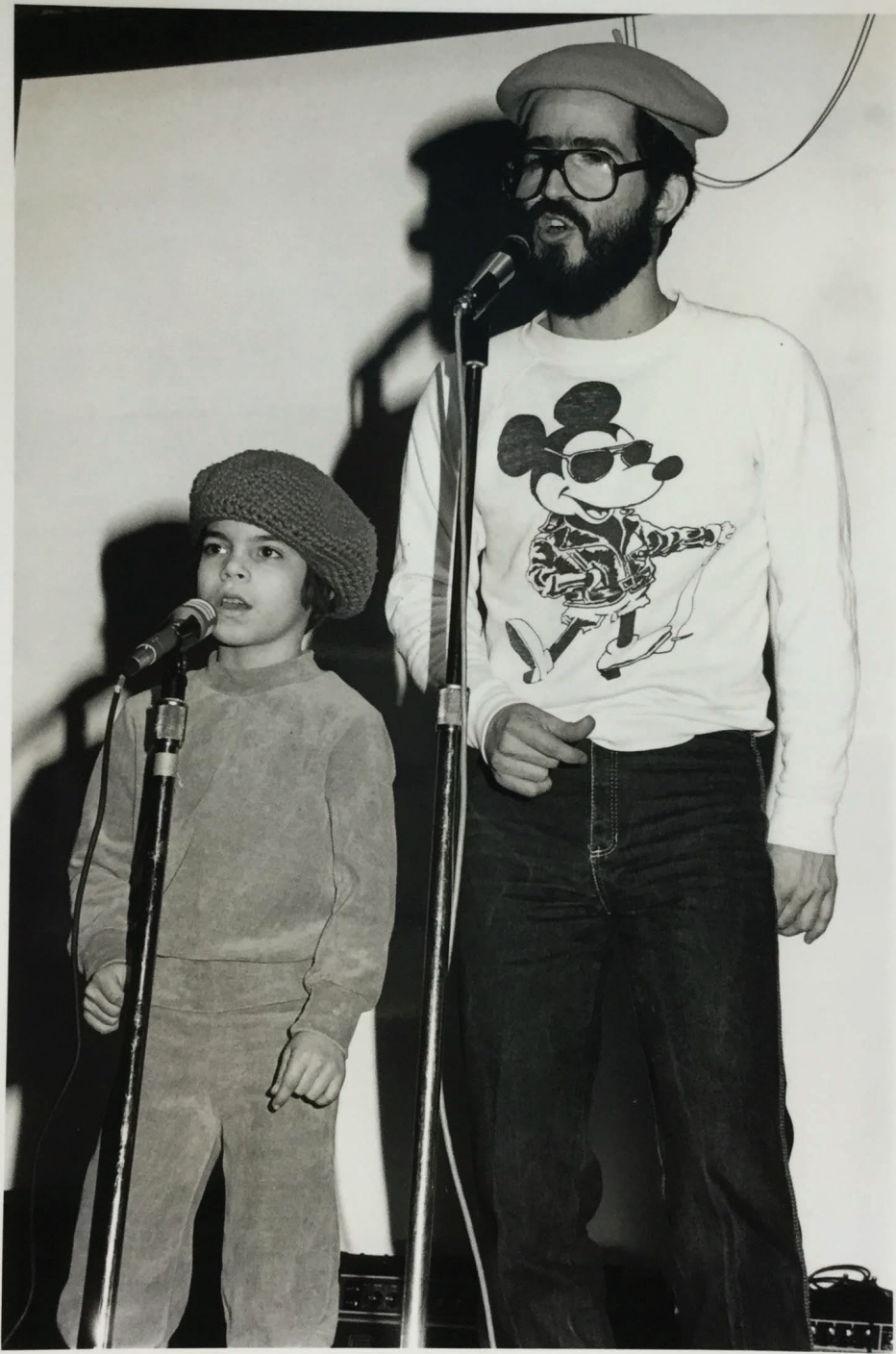
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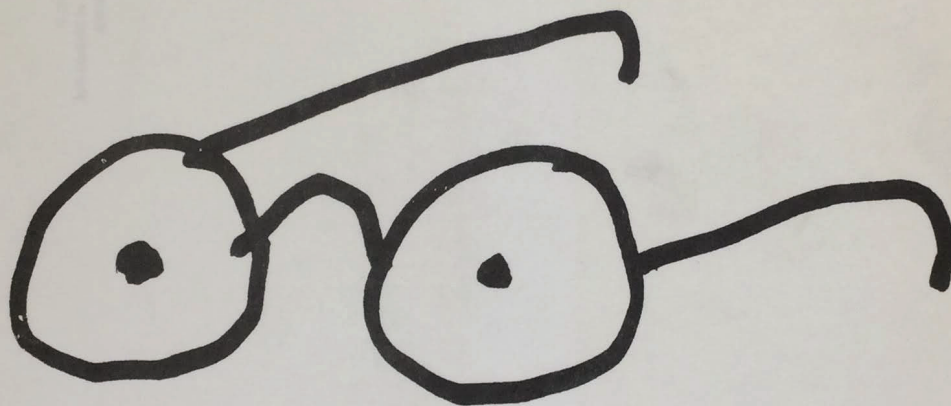
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PHOTOGRAPHED BY
AGNES ZELLIN
20-38 32nd Street
Astoria, N. Y. 11105

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GET
WRECKED



GET
POLITICAL

156 RIVINGTON ST.

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For Immediate Release:
9/1/77

For Further Information:
Trudy Kramer (315) 824-2510
Marlene Park (212) 489-3547

NEW DEAL FOR ART
A TRAVELING EXHIBITION SURVEYING GOVERNMENT ARTS PROJECTS IN THE 1930's
PRESENTED BY THE GALLERY ASSOCIATION OF NEW YORK STATE

Public art is much discussed today and supported through public subsidy, but it was in the 1930's that the largest and most varied program of government patronage for artists and public art first took place. The traveling exhibition, New Deal for Art, organized by historians Marlene Park and Gerald Markowitz for the Gallery Association of New York State, illustrates what was done during this time with over 165 works of art including easel paintings, murals, sculpture, poster and graphic work, photographs, objects from the Indian Arts and Crafts Project, and illustrations from the Index of America Design. Artists represented in this historical survey are: Jackson Pollock, Daniel R. Celentano, Stuart Davis, Mabel Dwight, Walker Evans, Berenice Abbott, Arshile Gorky, John D. Graham, Chaim Gross, Edward Laning, Jacob Lawrence, Mina Lowry, Isamu Noguchi, Alice Neel, Anton Refregier, Ben Shahn, Ernest Smith, Rufino Tamayo, Stuyvesant Van Veen, and many others. The exhibition will be presented in New York City at the Grey Art Gallery, New York University from Thursday, November 17, through Tuesday, January 3, 1978.

The Government Arts Projects in the 1930's were not merely a way of employing artists, but they embraced an idea of artists as an integral part of society and of art as part of the public environment. Literally thousands of artists were employed to make large scale murals, easel paintings and sculpture for hundreds of public institutions including post offices, hospitals, courthouses, prisons, schools and libraries. Photographers took some 270,000 pictures that remain the best visual record of the time. Public assistance brought about the Rochester Indian Arts and Crafts Project which preserved a rich cultural and regional heritage. Thousands of posters and graphic works were designed and printed for



Association of new york state, inc., po box 345, hamilton, new york 13346, 315-824-2510

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educational programs and campaigns, and art centers were set up throughout cities, as well as lectures, tours and exhibitions. The Index of American Design produced thousands of watercolor renderings of America's past crafts and folk arts. More than 62 lenders -- artists, museums, private collections, public institutions and galleries -- made project work available for this exhibition.

The exhibit and the catalogue give an accurate and lively picture of the rich legacy of the government art projects throughout the State. Based on dozens of interviews with artists and administrators and much research in archives, the catalogue describes the economic and social background of government support for artists, and the operations of the projects in city and state. It makes the first survey of the content of the murals and of public art in the 1930's. It was written by Marlene Park and Gerald Markowitz, art historian and historian, and grew out of seminars on the politics and culture of the 1930's at John Jay College of Criminal Justice in New York City. Peter Langlykke, special consultant to GANYS, designed both the exhibition and the catalogue.

The Gallery Association, a major state-wide service for over 230 New York State museums, college galleries and community art centers, stimulates the sharing of museum collections and exhibitions by offering over 40 traveling shows, an art transport service for moving art work to every corner of the State, and other technical assistance. GANYS is supported by the New York State Council on the Arts, the National Endowments for the Arts and Humanities, members and friends.

The exhibition schedule for New Deal for Art is as follows:

Munson-Williams-Proctor Institute, Utica
September 11 to September 25, 1977

Fosdick-Nelson Gallery
New York State College of Ceramics
Alfred University, Alfred
October, 1977

Grey Art Gallery, New York University
New York City
November 17 to January 3, 1978

Huntington Galleries, Huntington, W. Va.
January 10 to February 3, 1978

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ADDITIONAL INFORMATION

GALLERY ASSOCIATION OF NEW YORK STATE
SPONSORS TRAVELLING EXHIBITION ON THE 1930's FEDERAL ARTS PROJECTS
NEW DEAL FOR ART

The artists whose works are represented in the exhibition New Deal for Art include:

Berenice Abbott
 Luis Arenal
 A. Grant Arnold
 Will Barnet
 Max Baum
 Lillian Blackchief
 Ilya Bolotowsky
 Mons Breidvik
 Byron Browne
 Rosalind Bengelsdorf Browne
 Paul Cadmus
 Daniel R. Celentano
 Philip Cheney
 George Constant
 Ernest Crichlow
 Alfred Crimi
 S. Douglass Crockwell
 Robert Cronbach
 Charles Davis
 Stuart Davis
 Mario de Ferrante
 Anne de Kohary
 Jack Delano
 Olin Dows
 Mabel Dwight
 Walker Evans
 Seymour Fogel
 Don Freeman
 Aline Fruhauf
 Eugenie Gershoy
 Edward Glannon
 Maurice Glickman
 Aaron J. Goodelman
 Boris Gorelick
 Arshile Gorky
 Harry Gottlieb
 John D. Graham
 William Gropper
 Chaim Gross

O. Louis Guglielmi
 Agnes Hart
 Seth Hoffman
 Eli Jacobi
 Malvin Gray Johnson
 Erik Hans Krause
 Yasuo Kuniyoshi
 Chet LaMore
 Edward Laning
 Jacob Lawrence
 Otto Lear
 Abraham Lishinsky
 Michael Loew
 Mina Lowry
 Louis Lozowick
 Nan Lurie
 Loren MacIver
 Lina Manetto
 Samuel L. Margolies
 Peppino Mangravite
 Reginald Marsh
 Alice Neel
 Morris Neuwirth
 James Michael Newell
 Isamu Noguchi
 Kevin B. O'Callahan
 Elizabeth Olds
 William Palmer
 Albert Pels
 James Penney
 Carl W. Peters
 Jackson Pollock
 Anton Refregier
 Ad Reinhardt
 Philip Reisman
 Hugo Robus
 Charles Rose
 Arthur Rothstein

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Thomas Saviano
Ben Shahn
Anthony Sisti
Ernest Smith
Kidd Smith
Virginia Snedeker
Joseph Solman
Raphael Soyer
Cesare Stea
Rufino Tamayo

Abraham Joel Tobias
Francis B. Valentine
Stuyvesant Van Veen
Joseph Vogel
Theodore Wahl
H. A. Weiss (Wiss)
Ethel C. Wilcox
Paul Wing
Joseph Wolins
Guyla Zilzer

Films about the Federal Arts Projects will be available to each presenting institution for supplemental exhibition use. They include: "Chaim Gross at Work", by Lewis Jacobs; Universal Newsreels on "WPA Workers Strike Because of Government Lay-Offs"; "Thousands March to Protest Cuts in WPA Projects"; "50,000 Reds Mass in Protest Rally" and "200,000 'Reds' March in Twin May Day Parades"; Pathe News on "A Better New York State"; WPA Film on "The Technique of Fresco Painting", directed and photographed by Leo Seltzer.

Thomas Saviano
Ben Shahn
Anthony Sisti
Ernest Smith
Kidd Smith
Virginia Snedeker
Joseph Solman
Raphael Soyer
Cesare Stea
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PADD

Park, Marken Folder

1964-1965
1966-1967
1968-1969
1970-1971

1968

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govt is saying
FMLN did the
bombings -
(westpac)
were all collab.
w. FMLN

2 lead
Jim Ridgeway

"Stop the War Hawks"
Resistance Law
Office

John Brown
Xeroxed + handed
out 20 copies
or
Armed
Resistance
Unit

12 bombings of schools
Ethnic nothin done
Govt allegedly investigating these

Compress bombs in
back yard
war college

ACME

HEUS
Grace Hellemann

JAN?

all young - c. 25 - vocal re CA that lib are
let's
Sandra Roland
Christine Rico
Stephen Burke

Nat Lawyers Guild - CCR - grand juries

3 former John Brown anti Klan in DC; civil or crime attempt
charges - refusing to talk the all public activism - refuse
to make any statement on record. Kunstler - Ratner -

Flood Holmes & Tipopyn; John Privakera DC

Supposed Govt jury to get indictment - 28 diff 00 in jail

diff groups - Brinks Robbery 1st - Rico (Radiokeering, investments? it
corruption)

FBI structure for org. crime but being used polit.

2 new polit juries - 1 Boston 1 in D.C. (Batter Creek Mich
Louisville)

no lawyer for Govt jury - - don't answer straight to jail
for up to 18 mos (trying Govt jury)

- Silencing polit dissent abroad

Soul at
War Oct 11
9.10.23

FBI-Western Sweep "Communist
Cold Fugitives"

906

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Dance Theater Workshop, Inc./Press Release (cont'd)
DTW Presents "LA LA LA HUMAN STEPS"

-2-

in New York City, the Washington Hall Performance Gallery in Seattle, WA, and London's Dance Umbrella. Most recently, the company completed a successful summer tour throughout France. Mr. Lock is the recipient of Canada's prestigious Jean A. Chalmers Award for choreography.

What the Critics Have Said:

"...Businessman is really a multilayered theatrical experience in which the music, the instruments on which it is performed, the props and the decors are totally integrated...Lock and his companions perform with extraordinary verve and skill, looking utterly at home in the quirky, off beat, highly gestural movements he provides."

- Michael Crabb, Toronto Star

"Almost threatening to push dance over the edge into performance by sheer energy, Edouard Lock and his dancers presented this entertaining seventy-minute piece on their first visit to Europe. Underpinned by their own rock accompaniment -- they all sang, and several of them played electronic keyboards or percussion instruments -- their Danse musicale poste-moderne involved dance-making of remarkable breadth..."

- Performance Magazine, England

"Edouard Lock's direction and Michel Lemieux's music mesh perfectly with superlative performance. The energy and imagination produce a crackling atmosphere to emphasize the fact that LA LA LA are genuine originals."

- David Harrison, The Critic

"...(Businessman is) a wildly imaginative extravaganza performed with panache... The gift for juxtaposing unrelated events is one of Lock's trademarks. He has raised non-sequitar relationships to a fine art."

- Renate Strauss, Seattle Times

This presentation of LA LA LA HUMAN STEPS is a full production project of Dance Theater Workshop, Inc., and is made possible in part with public funds from the National Endowment for the Arts (a federal agency), the New York State Council on the Arts, and the New York City Department of Cultural Affairs. DTW also acknowledges, with appreciation, the private assistance of AT&T; Asian Cultural Council; Capezio Foundation; Robert Sterling Clark Foundation; Columbia Pictures Industries, Inc.; Consolidated Edison; Equitable Life Assurance Society; Exxon Corporation; Ford Foundation; Foundation for Contemporary Performance Arts; Fund for the City of New York; Grace Foundation; Jerome Foundation; J. M. Kaplan Fund; Mailman Foundation; Manufacturers Hanover Trust Company; Metropolitan Life Foundation; Mobil Foundation, Inc.; Morgan Guaranty Trust Company; National Broadcasting Company, Inc.; New York Community Trust; New York Telephone; Jerome Robbins Foundation; Samuel Rubin Foundation; Schlumberger Ltd.; Emma A. Sheaffer Charitable Trust; Shubert Foundation; Warner Communications, Inc.; gifts in memory of Shepard Traube and Dimitry Varley; and the "Friends of DTW." DTW receives additional corporate support from Chemical Bank, IBM, Morgan Guaranty Trust Company, Time, Inc., through employee matching grant programs.

- END -

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NO TO POLITICAL GRAND JURIES! DON'T TALK TO THE FBI!

Film Showing & Program

*Speakers: Grand Jury Resisters,
including Emile de Antonio*

Monday, November 12 7:30 pm

*52 White Street
(3 blocks south of Canal,
between Broadway and Church)*

\$4.00 donation

childcare

Film: Emile de Antonio's

POINT OF ORDER



The Army-McCarthy Hearings were the most dramatic political event of the fifties. And *Point of Order*, the first political documentary to be made without narration, is a film about those hearings—about the conflict between democracy and demagoguery, about the corruption of power, about parliamentary tactics. The leading players of its cast are all lawyers.

Reagan is instituting many new forms of political repression. Political grand juries are an old form of repression, but the government is escalating their use *now* to jail political activists and stifle dissent. Building political repression is a necessary part of preparing for war.

Grand juries are targeting political organizations and individuals in New York, Boston, Washington, DC, Battle Creek, Michigan, and Austin, Texas. 4 political activists have been subpoenaed to a Washington, DC grand jury, 3 activists are targeted in Boston, at least 3 have been to a new grand jury in New York—the list goes on. All these grand jury resisters have refused to talk.

When you refuse to collaborate, the government can send you to jail. That's political internment—jailing people for their political beliefs.

Come to this program and hear from grand jury resisters why they've taken the stand of non-collaboration, and discuss why the government has increased their use.

We're showing this film to raise support and money for the Washington grand jury resisters. Support the campaign to demand the subpoenas be dropped.

Point of Order, Emile de Antonio's film record of the public collapse of Senator Joseph McCarthy, is also important as a media event. It represents the emergence of American society as a TV society. For thirty-six days in 1954, the Army-McCarthy Hearings brought an unusual kind of political theatre into the homes of millions of Americans, an inquisitorial spectacle played for live TV by ingenious lawyers like Army Counsel Joseph Welch and demagogues of the right like Senator McCarthy. The highlights of these historic hearings, assembled from 188 hours of TV kinescopes by Emile de Antonio and Daniel Talbot, make up *Point of Order*. The film is an essential document of the paranoid fifties in Cold War America; at the same time it is blisteringly good entertainment. Senator McCarthy, who stage-managed this modern morality play posing as an investigator of communism and corruption "at the highest national level," emerges as the chief victim of this monster he created. As a reminder that democracy is uniquely vulnerable to mass pressures, *Point of Order* will always be relevant, useful, necessary. As entertainment, history, courtroom drama—*Point of Order* is a masterful film.

STOP THE WITCH HUNTS!

P.O. Box 406/NYC 10009/212-244-4270

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Ask Scott or Luis to
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In the past several months New Yorkers have learned a lot about grand juries. In the Goetz and Michael Stewart cases we have seen how the grand juries can be used to protect armed racists or police by granting immunity or refusing to indict. But in a developing right wing climate the grand jury has other uses as well. It can be used to jail the innocent as well as protect the guilty. It can be used as a weapon against the left as well as a shield for the right.

Right now three women and one man from New York are in jail for refusing to cooperate with a federal grand jury investigating bombings in the Washington DC area last year of the Capitol (after Grenada), a Navy Officers Club and a Navy computer center, all in solidarity with the revolutionary struggles in Central America and the Caribbean. The four are among some ³⁰ political grand jury resisters in jail in the US. The legal mechanisms that jailed them are the same as those that keep Bernhard Goetz or the cops who killed Michael Stewart on the street -- the almost unlimited subpoena power, secrecy, and supposed (not actual) prosecutorial independence of the grand jury. But the purpose, in this case, is not to protect the guilty; the purpose is counterinsurgency. It is to jail political activists the state can't indict, to identify and create informers, to create a climate of collaboration, to criminalize political dissent, to divide and harass political movements, and to go after political movements identified as current or potential dangers to the growing US

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GRAND JURY

(2)

War drive in Central America and at home.

In particular, in this case, the grand jury is being used by the FBI is to search out and destroy the public supporters of the tiny but persistent and tenacious underground armed movement that, taking its lead from the FALN and the BLA, has bombed the Capitol, Navy installations, Israeli aircraft offices, the South African consulate -- and last week here in NY, the PBA.

Sandra Roland's first political work was in high school in Florida, organizing against the death penalty.; she now works with the Central America and Caribbean solidarity network. Julie Nalibov and Christine Rico both have long (in a movement where 5 years is long) histories in the anti-Klan and anti-apartheid movements. Sandra and Christine are Lower Easy Siders; they and Julie are all activists in the fight for gay and lesbian rights. Steven Burke started working to support Puerto Rican independence in high school in Brooklyn. All four are in their 20s. This time last year they were doing anti-nazi organizing in the Washington DC area, where Sandra and Julie were arrested protesting a nazi rally at a public school. This year they are all in jail.

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GRAND JURY

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In DC, all four worked with the John Brown Anti-Klan Committee, an anti-imperialist group that mobilizes white people to support the Black struggle and demonstrate against the KKK and nazis -- and in NY, against the PBA to protest the Bumpurs and Stewart murders. John Brown, which is controversial because of its support for an independent Black Nation (New Afrika) and for armed struggle, has always distributed and published the communiques of the armed clandestine movement.

The government treats the grand jury investigation as a criminal not a political matter. They are just investigating bombings (crimes) and they don't care what people think or say. They don't even pretend to suspect Sandra, Christine, Steven and Julie were involved. They just want to "ask them a few questions" -- and there's the problem. The principle of non-collaboration is an ancient, honorable and unbending one. "On the one hand," says Julie, "it's simple. We would never become informants for the FBI."

On the other hand, Julie explains, it also goes deeper: "As a woman living under a system dependent on the subjugation of women and as a lover of life, my future lies not with

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Grand Jury

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this government but with the majority of the people in the world who are oppressed by the united states of amerika. When we refuse to collaborate, we are allying ourselves with those who, in their struggles for human rights, for land and liberation, find themselves face to face with u.s. imperialism."

Sandra said in her statement to the court: "I am before this court today because I am an anti-imperialist. This government does not, and cannot ever, represent my hopes for humanity. The words and actions of the Armed Resistance Unit express a determination for peace and justice that I share. Although I do not know who they are, we are part of the same struggle."

Although Sandra, Christine, Steven and Julie are prisoners of conscience, they reject the idea that they are in jail for their ideas. They are in jail for their actions. Saying "no" to an FBI investigation is a conscious act of resistance. They didn't choose to get subpoenaed, but they chose to make their resistance as defiant, as public and as principled as possible. They stated publicly from day one that they would NEVER collaborate with any FBI investigation of any progressive political movement, not even an antiwar bake sale, much less the armed movement. They see their act of resistance as just one part of an unfolding (and defiantly "illegal") resistance that includes the people who have

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GRAND JURY

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made their homes or churches sanctuaries for Latin Americans, who have taken the pledge of resistance in the face of US invasion plans, who throw CIA recruiters off of campuses. Steven in is jail with Andy Meger, the first imprisoned Reagan draft resister, and with Andres Rosado, a Puerto Rican independentista serving a three year sentence for the courageous, patriotic (in his case), principled and revolutionary act of silence.

It was in fact the Puerto Rican independence movement that fought to make non-collaboration a principle in dealing with counterinsurgency investigations. Subpoenaed to a federal grand jury in 1936, Nationalist Party leaders went defiantly to jail rather than cooperate with the invader of their country and bow to the colonial sovereignty of the US over their party and their nation. Puerto Rican independentistas in the US took the same stance in the face of the grand juries investigating the FALN forty years later, and to date ~~some 15 of 25 subpoenaed, 25~~ have gone to jail rather than cooperate. This has taken special courage; since their country is under the colonial domination of the US, Puerto Ricans can be subpoenaed from San Juan to Seattle and presented as "terrorists" to people who don't even speak their language.

The grand jury is nominally independent of the prosecutor and therefore doubly useful to a shrewd DA. As NY's Morgenthau has shown, he can manipulate the grand jury to do

hem

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GRAND JURY

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what he wants (like let off Bernhard Goetz), then blame t
for doing it when there is criticism. DA's since Nixon's
time have learned that the grand jury's virtually unlimited
subpoena powers are useful against left organizations, many
of which DON'T have a principle against cooperating. Anyone
subpoenaed is granted immunity from prosecution -- and
therefore stripped under US law of their right to remain
silent. They must appear without a lawyer and answer any
questions the grand jury (or the DA who "advises" it)
chooses to ask. Who's your roommate? Who was at that party?
That rally? Nixon's US Attorney Guy Goodwin set the tone for
today's probes: "Where have you been for the past two
years? What organizations have you belonged to? What
meetings have you gone to? Who was at those meetings? Name
their names. What did they say?..."

You have no legal right to remain silent. You name their
names ... or go to jail.

Though everyone has a right not to talk to the FBI, this
right becomes meaningless when the FBI simply hands out
grand jury subpoenas. In raids in Harlem and the South
Bronx, agents have carried stacks of blank "John Doe"
subpoenaes signed by agreeable judges... and under Reagan
judges are becoming more and more agreeable.

If you resist, it is not the grand jury that sends you to
jail. A judge orders you to talk, and then you go to jail
for contempt of court. Actually you are going to jail for

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GRAND JURY

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refusing to cooperate with the FBI. Under civil contempt statutes you are held as long as the grand jury is in session (18 months plus extensions). Your imprisonment for civil contempt is "coercive" not "punitive" since you have never been accused or convicted of any crime (don't be confused just because coercive cells are the same size as punitive cells and the food is the same). In a democracy with "no political prisoners" such distinctions are important. The judge will periodically remind you that "the keys to the cell are in your mouth"-- meaning that if you talk, you walk.

Faced with growing resistance, the government has upped the ante and in some cases (though not yet in the case of the four) gone for criminal rather than civil contempt charges. A criminal case must be tried before a jury, but the government has streamlined the process. The only admissible evidence is whether or not you cooperated (and not why). No political issues can be mentioned. In the trial of Shelly Miller (now serving three years in Alderson) the testimony of Father Daniel Berrigan in her behalf was stricken from the record. Puerto Rican defendants have been denied the right to speak in their own behalf. A criminal contempt trial takes about 20 minutes. So far 10 people have been tried -- Puerto ricans and their Mecican and northamerican

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GRAND JURY

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allies --and gotten three year sentences.

In spite of all this coercive power the government has had a hard time with grand juries lately. Resistance has become the rule rather than the exception. Following the example of the Puerto Ricans, 11 people went to jail rather than collaborate with the "Brink's" grand jury in 1982. Four are now in jail resisting the "NY 8 " grand jury investigating the Black revolutionary movement.

To understand the current political role of grand juries, (the ones used to exonerate racists and criminalize the Black community as well as the ones used to criminalize political movements) we must see them in the larger context of America at war with the people of the world --including here at home. The targets are much broader than the individuals involved. When Michael Stewart's killers are slapped on the wrists, it sends a message to all cops; when Bernhard Goetz walks it sends a message to white people and Black; when anti-imperialist activists become the targets of surveillance, wiretapping, FBI "visits" and grand jury subpoenas, other groups sometimes pull away in fear, not wanting to be criminalized.

This climate of fear is just what the government wants. Because someone cooperated with the grand jury attacking the sanctuary movement, leaders were indicted and the work was disrupted. Before subpoenaing the JB4, the FBI "visited" CISPES and Maryknoll activists in the DC area.

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GRAND JURY

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Julie, Steven, Sandra and Christine have been targets of FBI surveillance and wiretaps at least since the anti-Nazi protests, yet when they demanded their records in legal motions the US Attorney told them the FBI had "no record" on them and called their requests "paranoid" and "stupid."

Grand Jury resistance has two aspects; it is both a principle of resistance for the movement -- and a bottomline standard of conduct for every individual. Activist or not, nobody should talk to the FBI. Julie, Sandra, Steven and Christine didn't choose to be subpoenaed, but once targeted they feel that they -- or any principled person -- had no choice but to resist.

In Julie's words: "The FBI has visited my mother, my grandparents, my job and my landlady... I didn't choose the courts and the grand jury as my arena of struggle...but here I am and even in their hands, I am strong. I aim to use the time well, to study, to grow ... the u.s. has set the stage but we are setting the terms. I will never collaborate."

Support grand jury resisters. Write to them. Julie Nalibov, Sandra Roland and Christine Rico are at

Steven Burke is at

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Lucy -

You can reach
me at the following

#'s -

V.V. ext 207

home 425-4656

ON SYSTEM

AUTHORIZATION

Date 3/5/85

Sandra Reg. No. 00832-000

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representatives, to release to representatives of
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Title Case Manager

I, the above-named inmate, refuse permission to the above-named news media representative to interview me.

Inmate's signature _____

Witness _____ Title _____

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I, the above-named inmate, do further freely give permission to the above-named news media representative to make recordings of my voice during this interview and to take photos of me (still, movie, or video) and I do hereby authorize the use of such pictures or recording by the news media represented by this person for any legitimate purpose.

Inmate's signature Sandra Roland

Witness Rm Kelly Title Case Manager

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John Burkhead
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Date 3/5/85

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Inmate's signature Sandra Roland

Witness Rm Kelly Title Case Manager

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No trial
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3 0: Sandra Roland
+ #00832-000
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Julie Nalibov
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Date 3/5/85

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Inmate's signature _____

Witness _____ Title _____

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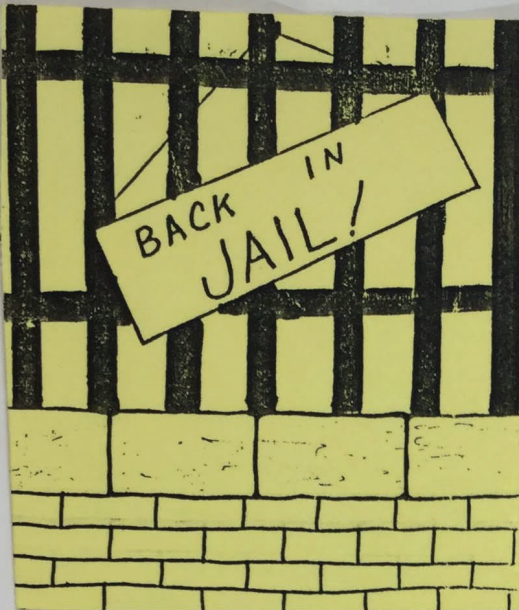
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Witness Rm Kelly Title Case Manager

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Date 3/5/85

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Inmate's signature Sandra Polcun

Witness Rm Kelly Title Case Manager

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Inmate's signature _____

Witness _____ Title _____

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Inmate's signature Sandra Polcun

Witness Rm Kelly Title Case Manager

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NEWS INTERVIEW AUTHORIZATION

Date 3/5/85
Inmate's name and number (print) Roland, Sandra Reg. No. 00832-000
Name of Institution FCI Lexington
Name of news media representative Lucy Lippard
Name of media represented Village Voice
Address of media represented 140 Broadway, NY NY

I, the above-named inmate, do hereby freely give permission to the above-named news media representative to interview me on or about (date) _____ and I do hereby authorize the news media represented by this person to use any information gathered about me during this interview for any legitimate purpose. I further authorize the Bureau of Prisons and the Department of Justice, and their authorized representatives, to release to representatives of the news media any documents or information relating to allegations or comments made by me in this interview.

Inmate's signature Sandra Roland
Witness Rm Kelly Title Case Manager

I, the above-named inmate, refuse permission to the above-named news media representative to interview me.

Inmate's signature _____
Witness _____ Title _____

* * * *

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Inmate's signature Sandra Roland
Witness Rm Kelly Title Case Manager

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NEWS INTERVIEW AUTHORIZATION

Date 3/5/85
Inmate's name and number (print) NALIBOK, JULIE Reg. No. 00833-000
Name of Institution FCI Lexington Ky
Name of news media representative Lucy Lippard
Name of media represented VILLAGE VOICE
Address of media represented 140 Broadway, New York, New York

I, the above-named inmate, do hereby freely give permission to the above-named news media representative to interview me on or about (date) _____ and I do hereby authorize the news media represented by this person to use any information gathered about me during this interview for any legitimate purpose. I further authorize the Bureau of Prisons and the Department of Justice, and their authorized representatives, to release to representatives of the news media any documents or information relating to allegations or comments made by me in this interview.

Inmate's signature Julie Nalibok

Witness Ron Kelly Title Case Manager

I, the above-named inmate, refuse permission to the above-named news media representative to interview me.

Inmate's signature _____

Witness _____ Title _____

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Inmate's signature Julie Nalibok

Witness Ron Kelly Title Case Manager

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NEWS INTERVIEW AUTHORIZATION

Date 3/5/85
Inmate's name and number (print) Rico, Christine Reg. no. 00831-000
Name of Institution FCI Lexington Ky
Name of news media representative Lucy Lippard
Name of media represented Village Voice
Address of media represented 140 Broadway New York, New York

I, the above-named inmate, do hereby freely give permission to the above-named news media representative to interview me on or about (date) _____ and I do hereby authorize the news media represented by this person to use any information gathered about me during this interview for any legitimate purpose. I further authorize the Bureau of Prisons and the Department of Justice, and their authorized representatives, to release to representatives of the news media any documents or information relating to allegations or comments made by me in this interview.

Inmate's signature Christine S. Rico

Witness Ron Kelly Title Case Manager

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Inmate's signature _____

Witness _____ Title _____

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Inmate's signature Christine S. Rico

Witness Ron Kelly Title Case Manager

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FEDERAL PRISON SYSTEM

MEDIA REPRESENTATIVE'S AGREEMENT

Inmate's Name Sandra Roland
Christine Rico
Julie Natibov
Inmate's Number # 00832-000; 00831-000; 00833-000

I, LUCY R. LIPPARD, do hereby state that I am primarily employed in the business of gathering or reporting news for a newspaper qualifying as a general circulation newspaper in the community to which it publishes; or a news magazine or periodical having a national or international news services; or radio or television news programs holding Federal Communications Commission license.

My employer is (business name) THE Village Voice, my immediate superior is Jeff Weinstein, who may be reached at (phone) 212-471-2760.

I have familiarized myself with PROGRAM STATEMENT 1480.2 governing my conduct during interviews and visits within the institution and agree to comply fully with them.

I hereby fully and completely waive my personal right to be free from search of my person or property so long as I remain within the boundaries of the institution grounds.

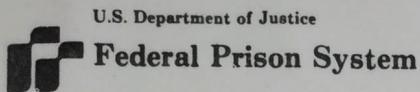
I agree to provide no compensation, either direct or indirect, to the inmate or his or her family for any interviews or correspondence. I further agree to respect the rights of privacy of all inmates and to obtain a release from any inmate before any photos or recordings are utilized or personal information derived from any interview or correspondence is used in any publication or broadcast.

I recognize a visit to a prison presents certain hazards, and I agree to assume all ordinary and usual risks to my personal safety inherent in a visit to an institution of this type.

Lucy R. Lippard
(Signature)

Copy to: Media Representative
Original to: Inmate's File

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Washington, D.C. 20534

OPI : Office of the Director
Number : 1480.2
Date : July 16, 1979
Subject : CONTACT WITH NEWS MEDIA

Program Statement

EFFECTIVE DATE: August 1, 1979

1. [PURPOSE AND SCOPE §540.60. The Bureau of Prisons recognizes the desirability of establishing a policy that affords the public information about its operations via the news media. Representatives of the news media (see §540.2) may visit institutions for the purpose of preparing reports about the institution, programs, and activities. It is not the intent of this rule to provide publicity for an inmate or special privileges for the news media, but rather to insure a better informed public. The Bureau of Prisons also has a responsibility to protect the privacy and other rights of inmates and members of the staff. Therefore, an interview in an institution must be regulated to insure the orderly and safe operation of the institution.]

2. DIRECTIVES AFFECTED.

a. P.S. 1480.1 (N.S.), News Media, Contacts with, is superseded.

b. Rules cited in this statement are contained in 28 CFR 540.2 and 540.60-65.

3. [DEFINITIONS §540.2(b). "Representatives of the news media" means persons whose principal employment is to gather or report news for:

(1) A newspaper which qualifies as a general circulation newspaper in the community in which it is published. A newspaper is one of "general circulation" if it circulates among the general public and if it publishes news of a general character of general interest. A key test to determine whether a newspaper qualifies as a "general circulation" newspaper is to determine whether the paper qualifies for the purpose of publishing legal notices in the community in which it is located or the area to which it distributes. It is generally held that for a newspaper to be considered, by law, a newspaper of general circulation, and so be qualified to publish legal notices, it must contain items of general interest to the public such as news of political, religious, commercial or social affairs;

(2) A news magazine which has a national circulation and is sold by newsstands and by mail subscription to the general public;

(3) A national or international news service; or

(4) A radio or television news program of a station holding a Federal Communications Commission license.]

Bracketed Italics - Rules
Regular Type - Implementing Information

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These rules apply to inmates in federal institutions. When a federal prisoner is confined in any nonfederal facility the local or state facility rules and regulations will govern.

4. AUTHORIZATION §540.61.

a. A news media representative who desires to make a visit or conduct an interview at an institution must make application in writing to the Warden, indicating that he or she is familiar with the rules and regulations of the institution and agrees to comply with them.]

This will be accomplished by the use of an agreement similar to Attachment 1.

[b. As a condition of authorizing interviews and making facilities available to conduct an interview, the news media representative shall recognize a professional responsibility to make reasonable attempts to verify any allegations regarding an inmate, staff member or institution.

c. A representative of the news media is requested to provide the Bureau of Prisons an opportunity to respond to any allegation, which might be published or broadcast prior to distribution.

d. A representative of the news media shall collect information only from the primary source. A representative of the news media may not obtain and use personal information from one inmate about another inmate who refuses to be interviewed.

e. The Warden may be contacted concerning discussions or comments regarding applicability of any rule or order.

f. Failure to adhere to the standards of conduct set forth by this rule for the news media representative constitutes grounds for denying that news media representative, or the news organization which he or she represents, permission to conduct an interview.

g. Any questions as to the meaning or application of this subpart are resolved by the Director of the Bureau of Prisons.

5. INSTITUTIONAL VISITS §540.62.

a. A media representative shall make advance appointments for visits.

b. When media representatives visit the institutions, photographs of programs and activities may be taken, and media representatives may meet with groups of inmates engaged in authorized programs and activities. An inmate has the right not to be photographed and not to have his or her voice recorded by the media. A visiting representative of the media is required to obtain written permission from an inmate before photographing or recording the voice of an inmate participating in authorized programs and activities.]

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(1) Use of the inmate's name, identifiable photographs or voice recording is not recommended.

(2) Attachment 2, BP-DIR-14 shall be used by the media when making a request for interview, photographs, voice recording, and appointments for institutional visits with inmates.

(3) The original copy of BP-DIR-14 shall be placed in the inmate's file and a copy shall be sent to the media representative making the request.

[c. The Warden may suspend all media visits during an institutional emergency and for a reasonable time after the emergency.

d. An inmate currently confined in an institution may not be employed or act as a reporter or publish under a byline.

e. Interviews by reporters and others not included in §540.2 may be permitted only by special arrangement and with approval of the Warden.

6. PERSONAL INTERVIEWS §540.63.

a. An inmate may not receive compensation or anything of value for interviews with the news media.

b. Either an inmate or a representative of the news media may initiate a request for a personal interview at an institution.

c. Visits by the news media to conduct personal interviews are subject to the same conditions stated in §540.62. A media representative shall make a request for personal interview within a reasonable time prior to the personal interview.

d. Staff shall notify an inmate of each interview request, and shall, as a prerequisite, obtain from the inmate written consent for the interview prior to the interview taking place. The written consent or denial becomes part of the inmate's central file.]

Attachment 2 shall be completed by the inmate who agrees to an interview.

[e. As a prerequisite to granting the interview, an inmate must authorize the institutional staff to respond to comments made in the interview and to release information to the news media relative to the inmate's comments.

f. The Warden shall normally approve or disapprove an interview request within 24 to 48 hours of the request.

g. The Warden shall document any disapproval. A request for interview may be denied for any of the following reasons.

(1) The news media representative, or the news organization which he or she represents, does not agree to the conditions established by this subpart or has, in the past, failed to abide by the required conditions.]

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[(2) The inmate is physically or mentally unable to participate. This must be supported by a medical officer's statement (a psychologist may be used to verify mental incapacity) to be placed in the inmate's record, substantiating the reason for disapproval.

(3) The inmate is a juvenile (under age 18) and written consent has not been obtained from the inmate's parent or guardian. If the juvenile inmate's parents or guardians are not known or their addresses are not known, the Warden of the institution shall notify the representative of the news media of the inmate's status as a juvenile, and shall then consider the request.]

The inmate's written consent, as specified in 6(d), is required.

[(4) The interview, in the opinion of the Warden, would endanger the health or safety of the interviewer, or would probably cause serious unrest or disturb the good order of the institution.

(5) The inmate is involved in a pending court action and the court having jurisdiction has issued an order forbidding such interviews.

(6) In the case of unconvicted persons (including competency commitments under 18 USC 4244 and 4246) held in federal institutions, interviews are not authorized until there is clearance with the court having jurisdiction, ordinarily through the U.S. Attorney's Office.]

In some districts, there may be a standing authorization for interviews, in the absence of individual "gag orders," but in other districts, all pretrial inmates may need to be cleared upon request for interviews.

[(7) The inmate is a "protection" case and revelation of his or her whereabouts would endanger the inmate's safety.

h. Interviews are normally held in the institution visiting room during normal weekday business hours. The Warden may:

(1) Determine that another location is more suitable for conducting the interview;

(2) Limit interview time for the entire institution if the Warden determines that the interviews are imposing a serious drain on staff or use of the facilities;

(3) Limit to one one-hour interview per month for an inmate in segregation, restricted, holdover, control unit, or hospital status if required by special security, custodial, or supervisory needs; and

(4) Limit the amount of audio, video, and film equipment or number of media personnel entering the institution if the Warden determines that the requested equipment or personnel would create a disruption within the institution.]

For example, in the case of interviews conducted in visiting rooms which are frequently crowded, or in visiting rooms of maximum security institutions, the Warden may limit the equipment to hand held cameras or recorders.

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[i. In conjunction with the personal interview, if the member of the media wishes to tour the institution, he or she must comply with the provisions of §540.61.

j. Interviews are not subject to auditory supervision.

7. PRESS POOLS §540.64.

a. The Warden may establish a press pool whenever he or she determines that the frequency of requests for interviews and visits reaches a volume that warrants limitations.

b. Whenever the Warden establishes a press pool, the Warden shall notify all news media representatives who have requested interviews or visits that have not been conducted. Selected representatives are admitted to the institution to conduct the interviews under the specific guidelines established by the Warden.

c. All members of the press pool are selected by their peers and consist of not more than one representative from each of the following groups:

(1) The national and international news services:

(2) The television and radio networks and outlets;

(3) The news magazines and newspapers; and

(4) All media in the local community where the institution is located.

If no interest has been expressed by one or more of these groups, no representative from such group need be selected.

d. All news material generated by such a press pool is made available to all media without right of first publication or broadcast.

8. RELEASE OF INFORMATION §540.65.

a. The Warden shall promptly make announcements stating the facts of unusual, newsworthy incidents to local news media. Examples are deaths, inside escapes and institution emergencies.]

The text of such messages shall be transmitted to the Central Office as part of the reports required on the incidents to which they relate. If it can reasonably be assumed that the wire services or the Washington press will make inquiry at the Central Office, the text should be communicated to the Central Office by telephone.

[b. The Warden shall provide information about an inmate that is a matter of public record to the representatives of the media upon request. The information is limited to the inmate's:

(1) Name;]

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[(2) Register number;

(3) Place of incarceration;

(4) Age;

(5) Race;

(6) Conviction and sentencing data: this includes the offense(s) for which convicted, the court where convicted, the date of sentencing, the length of sentence(s), the amount of good time earned, the parole eligibility date and parole release (presumptive or effective) date, and the date of expiration of sentence, and includes previous Federal, state, and local convictions;

(7) Past movement via transfers or writs;

(8) General institutional assignments;]

The Warden of each institution, or his designated representative, is solely responsible for contact with the press. Other staff members shall refer all press inquiries to the Warden or his designee.

[c. Information in paragraphs (b)(1) through (8) of this section may not be released if confidential for protection cases.

d. A request for additional information concerning an inmate by a representative of the news media is referred to the Public Information Officer, Central Office, Washington, D.C.

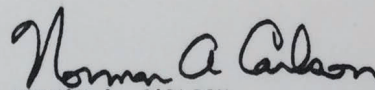
e. The Public Information Officer, Central Office, Washington, D.C. shall release all announcements related to:

(1) Bureau of Prisons policy;

(2) Changes in an institutional mission;

(3) Type of inmate population; or

(4) Changes in executive personnel.]


NORMAN A. CARLSON
Director

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Missing items

~~Gloria Bernstein slides + tape as an
attached card~~

J Holzer

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NY F2
Abc
Enter on cards as necessary
Derelict on ground
"Boutique window"
by Eva Cocheroff
Indians-Michael
Anderson
Cart of the Hbriati
Michael Anderson
Guernica-Michael
A.

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~~ARK~~ Where is this stuff?
NY Feminist Institute
Associated materials, etc. on workshops,
lectures, proceedings

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INTERNATIONAL C
MARCH/APRIL 76
Borrowed
Greg Stille