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M A N I F E S T O

S H O W

ORGANIZED BY ARTISTS

CURATED BY NONE

DIRECT BUT UNDIRECTED, CLEAR BUT NOT REFINED

ENTIRELY DEBATABLE

SUBJECT TO ATTACK

BUT NOT TO CRITIC-ISM

NOR TO ART DEALING

NOTHING IS "FOR SALE," BUT EVERYTHING CAN BE SOLD, LEASED, FINANCIALLY UNDERWRITTEN, HANDED OUT (SOMETIMES)

MANIFESTOS TAKE MANY FORMS: POSTERS, STATEMENTS, MAPS, TV SHOWS, MOVIES, SPEECHES

SPEECHES, PERFORMANCES AND AGITATIONS ON SATURDAYS, 4 PM

NO IDEOLOGY OR ATTITUDE PREVAILS

ONLY BOREDOM IS NOT ALLOWED. WHILE NOTHING'S PRESCRIBED, EVERYONE'S PREPARED.

FREE ENTRY	NO PRICE
FREE EXPRESSION	NO RULES
FREE ASSOCIATION	NO CLASS
FREE EXCHANGE	NO RIGHT

WHAT IS THIS?

M A N I F E S T O S H O W

APRIL 1979
THURSDAYS-SATURDAYS 2-6 PM
5 BLEEKER STREET

AGITATORS AND PERFORMERS
SATURDAYS 4 PM

COORDINATORS: JENNY HOLZER, COLEN FITZGIBBON

AN EXHIBIT IN ONE LARGE ROOM OF MANIFESTOS GENERATED BY A TEMPESTUOUS CROWD OF ARTISTS, BOTH NOW IN NYC AND LONG BEFORE.

ANOTHER IN A SERIES OF ARTIST-ORGANIZED SHOWS WITH DIFFERENT COORDINATORS AT DIFFERENT LOCATIONS.

Manifesto Show	4.79	Doctors & Dentists Show	3.79
Sex & Death Show	5.79	515 Broadway Show	1.79
Dog Show	4.79	Batman Show	1.79
Income & Wealth Show	3.79	Exhibit A	1.79

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Peter Gordon: (with elements of the Love of Life Orchestra). If 'art music' is a freight train, Mr. Gordon is the cow-catcher. That he can illicet a participatory energy flow reminiscent of the Rock n Roll of antiquity while performing music clearly not descended from it is continually astounding. Given a beat and virtuoso performers, anything is possible.

Marc Grafe: reciting what was apparently a manual on how to perform the Star Spangled Banner with charming musical exemplia (taped) and ending in a rousingly patriotic finale: Roman Candles! Sky Rockets!

John Lurie: You *can* enter the world of the future with a predominently 'beat' attitude. Ayler would have liked the brevity. Dolphy would have liked the context we just liked the image.

David van Tieghem: Master percussionist, finder of instruments and spiffy dancy (on bubble wrap)... given mysterious circumstances, an audience's curiosity can be limitless.

Ned Sublette: a cappela calypso singing isn't actually that hard to do, but to be white and do it well, very well represents a real triumph over circumstance. A catchy tune a mass suicide and the quote of the night "You're all famous for being here."

Paul McMahon: the New Wave baldeer par excellence demonstrated his strength as a solo performer (san A Band) there is a thin line between reductivism and modernity. McMahon crosses it at will, to the delight of all present.

It is impossible to gauge the success of such a production except in terms of the percentage of satisfying acts; 25% may not at first seem an impressive statistic, but if one totalled everything in the world, then drew a percentage of how much of it one liked, very few would have two-digit figures.

Peter "Blackhawk" von Brandenburg

Manifesto show. Entry view, 5 Bleeker St.

MANIFESTO SHOW
5 BLEEKER ST.

Four score mutually exclusive world-views in one little room. Dozens of little Hitlers on parade. Every conscientious artist should be allowed, at one time in their life, to address politics directly without the screen of the press or the scam of the commercial gallery scene. The show was open, it started with the works of 50 individuals on display and ended with 83 (last count). If one was patient, inquisitive and possessed of an appreciation for sloganeering, then one could not help but be impressed by this show (impressed into what is another question). The very fact that the manifesto is a recurring vehicle in/for the progress of modern thought justifies a cross section of the local talent. And many artists merely need to get it out of their system, so to speak. Refining the technique of shock effect and ultimatum in the context of one's own work can be very destabilizing to the work's continuity. A common cause and a common struggle are very different propositions. Thus it was extremely important to have had this show and have created this near-infinite arena. This was the stuff of which cardiac arrests in the State Department are made. Doubtless several people have already made several lists. As Mr. O'Brian said when addressing the Party: "The first step to socialism is socializing."

Peter "Blackhawk" von Brandenburg

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LIMELIGHT

PRESS RELEASE

Collaborative Projects, Inc., a.k.a. Colab, a group of some 50 artists, brings its interdisciplinary and high energy installation-performance exhibition to the Limelight on Tuesday Oct. 30, 1984, starting at 10 pm.

The show "Haben Keine Angst" (Have no fear) will utilise projection, video, installations and performances, illustrating the central theme of Creation and the Prophesy of Armaggedon through the Ages: Religion and Politics.

For further information on the event please contact Daniel Feder/John Carmen P.R. 212 620-4200.

List of Members

Charlie Ahearn
John Ahearn
Dan Asher
Olivia Beens
Cara Brownell
Andrea Callard
Ellen Cooper
Mitch Corber
Judy Culkin
Debbie Davis
Jane Dickson
Orshi Drozdik
Stefan Eins
Bradley Eros
Andrea Evans
Peter Fend
Bobby G
Matthew Geller
Mike Glier
Ilona Granet
Peter Grass
Julie Harrison
Jenny Holzer
Dragan Ilich
Rebecca Howland
Lisa Kahane
Christof Kohlhofer
Fred Krughoff
Justen Ladda
Gregory Lehmann
Aline Mayer
Mary McFerran
Brad Melamed
Dick Miller
Scott Miller
Terry Mohre
Alan Moore
John Morton
Doug Mulaire
Peter Nadin
Joseph Nechvatal
Tom Otterness
Carol Parkinson
Cara Perlman
Brian Piersol
Virginia Piersol
Gary Pollard
Judy Rifka
Ulli Rimkus
Walter Robinson
Judy Ross
Christy Rupp
George Shustowicz
Teri Slotkin
Bebe Smith
Kiki Smith
Seton Smith
Wolfgang Staehle
Jolie Stahl
Mindy Stevenson
Jim Sutcliffe
Susan Taylor
Sophie Vieille
Tom WarrenSally White
Robin Winters
Steven Wright
John Morton
Jolie Stahl

47 West 20th Street. New York. New York 10011 (212) 807-7

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MOMA
LIBRARY
SUBJECT
FILE

COLAB HITS

COLLABORATIVE PROJECTS
AND WASHINGTON PROJECT
FOR THE ARTS AT

THE HOTEL RITZ
920 F St, N.W.
MARCH 26 - APRIL 23

D.C.

THE RITZ

© R. Howland

©R. Howland 1983

Poster for Colab show © 1983 R. Howland | 19" x 26". Silkscreen & handpainting. Edition of 13 & abt. 100 for the street
Environmental Protection Agency technician in Times Beach, Mo." "The Twenty Worst Superfund Sites"

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NOVEMBER 1981

COLLABORATIVE PROJECTS, INC. BEGINS ITS FOURTH SEASON OF CABLE TELEVISION.

NC.

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ABC NO RIO
SEPTEMBER

Poetry Readings Resume Sunday Afternoons, 3:00-5:00pm. Sept.21: New poetry director Dorothy Friedman will introduce the current season with readings of her works followed by readings by David Ignatow. Sept.28: Lois Elaine Griffith and Quincy Troupe.

Open Mike Continues Sunday Eves 8:00-Midnight. Sept.7 director Mathew Courtney leads open call for poets, musicians, performers.

Naked Eye Cinema Independent Film Screenings continue with "Modern Art in the Fin De Siecle of a Medium", a program of all Super-8 films curated by Tom Meerman-Triton.
9/5 ABC No Rio/156 Rivington/254-3697
9/12 Magic Eye/Leslie Lowe/9 Clinton 724-2800
9/19 Embargo Book Ltd/128 Rivington/R.Ammijo
9/26 ABC No Rio
Program includes Super-8 works by Peter Cramer Larry Fessenden, Kathy Ramey, Eric Moreno, Patrice Lorenz, Mitch Corber, and Tom Meerman. Friday 8:00pm. $3 contrib./254-3697.

The Speed Club. New ephemeral late-night soiree for audiophiles, organized by Tellus and XOX cassettemagazines with hosts Joseph Nechvatal, Mojo, Bradley Eros and MC. Featured are live music mixes, with occasional "jam" performances as the mood flows. All Friday midnights thru Sept. 12:00-5:00am. ABC No Rio.

Invisible Cinema presented by NZ. Sept. 6 program with R. Kern, Direct Art, Long Leg, Richard Kleinmann, David Skin, and NZ. 10pm $3sugg.

Gathering together with the Family again. Always, another excuse. Another celebration of Living. Consuming & giving off life. Eating Deli & Kibbitzing. Balancing Relationships. Laminated yellow plates on one knee. Egos linen napkin. Prodigal & the Return. Knitting a Family. Cashmere Thread. Soft Wool. Eating Deli & noodle pudding & getting indigestion. Greeting my favorite cousin who travelled to India and is unhappy. All the things we don't talk about. And Consume Us. Eating more food. —Eve Teitelbaum

Richard Hofmann in "Brains By Revlon," film by Jack Waters at Pyramid 9/19 11pm.

LET'S FACE FACTS, NOTHING RUNS WITHOUT FUEL, AND FUEL COSTS MONEY. There was the heyday of Gas Guzzlers, but today, in order to compete, the market demands Energy Efficiency. COLAB is efficient. So much has been accomplished with so little. Artists and new ideas have been given exposure. This presentation is a small example of what devoted people working with a minimim of means can produce.

Many more ideas stand in the offing ready to come out to amaze and inspire you. COLAB is connected to the Big and Small Changes going on in our society right now. COLAB identifies with young artists, young people on the Lower East Side, and inchoate developments which concern us all: The Third World, The Homeless, The Drug Problem. We live among these and must give thought to them everyday.

Mostly we see our Art like the Lotus flowering in Muddy Water as a redeeming force, a gleam of light in an otherwise bleak and hopeless landscape.

Why not help us to carry on? NICO

JUST SPECULATING..by anna nomus

A CERTAIN PERFORMING ARTIST OF Teutonic extract we know was said to have caused tension on what sounds like a rocky European tour. It seems that a commitment was canceled a la Gelsey Kirkland, and the hot-tempered Teut was smashed to boot. We're not announcing anything, we're **Just Speculating**.....KP will have a solo show at **Pompeii**, and a film/performance at **Millennium**.....Speaking of film, the grapevine is dripping with juice about an upcoming project titled **T.B.L.T.B.** involving a mother-daughter relationship with about 20 people playing the 2 leading roles. ET will not be involved.....Where are all the good clubs? I don't know of any except **The Speed Club** at ABC No Rio Friday nights.....I would never think of apologizing, just plugging **No Se No**, 42 Rivington St.....Send a dish to Anna: COLAB, c/o Anna Nomus, PO Box 404, Prince St. Station, NYC, NY 10012.....Until next month, XXX Anna.

peter arnell

They're absolutely
two separate people
pawning their switchblade
hearts for some heat

Studies In Paper-Thin
worry, blurred by surface
noise, boysenberry tarts
of touch & go

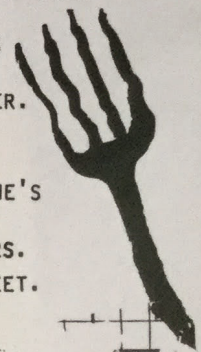
Ever Since Seattle
went to the sea,
my sinuses vacillate
miserably
--mitch corber

DID YOU KNOW THAT...?

@ CYBIL SHEPERD SAID SHE ONCE DATED BLACK MEN.
@ PRINCE CHARLES CALLS HIS WALKMAN "A PERSONAL STEREO".
@ ROCK HUDSON DISCOVERED HE HAD AIDS ON JUNE 8, 1984.
@ EDWARD KOCH HANDS DOWN HIS SUITS TO HIS NEPHEWS.
@ MADONNA WROTE "LIVE TO TELL" IN 10 MINUTES.
@ MERYL STREEP LIVES IN LITTLE ITALY.
@ CHRISTOPHER REEVES USES MINOXIDIL.
@ ROY COHN SAID THE ONLY WOMAN HE EVER WANTED TO MARRY WAS BARBARA WALTERS.
@ THE BEST SELLING CANDY AT NEW YORK NEWSSTANDS IS M&M'S WITH PEANUTS.
@ 4 MILLION PEOPLE A YEAR VISIT THE EIFFEL TOWER.
@ MISHA BARYSHNIKOV DEFECTED IN SOME 3" HEEL PLATFORM SHOES.
@ GRACE JONES' EX BEAU, JEAN PAUL GOUDE, SAYS HE'S A HETEROSEXUAL SISSY.
@ JAMES BOND'S FAVOURITE CHAMPAGNE IS BOLLINGERS.
@ MORGAN FAIRCHILD HAS INSURED HER HANDS AND FEET.
@ MOTHER THERESA CARRIES BUSINESS CARDS.

--GEORGE WAYNE

R.O.M.E.



59 Wooster Street: Joseph's at Brooke Alexander—Nechvatal, that is, Sept.30 opening. **Harry Partch on Tellus 14**, the just intonation audiocassette issue. Subscribe by mail: tellus, c/o nechvatal, 143 ludlow st.#14, nyc ny 10002.

Free Audiocassette for the Listening: Brand new audiomagazine label for audiophiles who are driven mad because their favorite Tellus artists are only featured in brief segments. Each XOX artist will be offered in mega musical jolts. AND, XOX IS GIVING AWAY ISSUE NO.1. JUST SEND NAME TO XOX, 58 E. 4th Street #2B, New York, NY 10003.

XOX CASSETTES
SPECIAL
FREE: ISSUE NO.1
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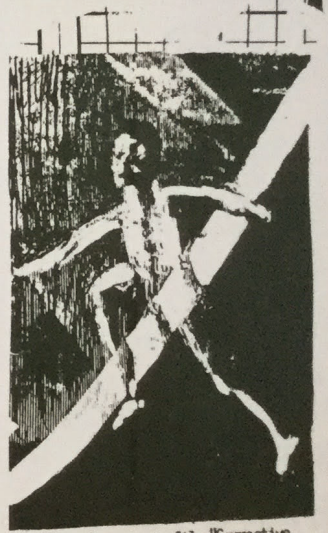
new york, ny 10003



Peter Francis in film "Corrective Measures."—photo peter cramer

CONTACT #S

Maggie Ens 696-4939
Mitch Corber 254-2803
Message Board 969-0169

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fashion editor ..... george wayne
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contributors ..... maggie ens
..... albert di martino

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NOVEMBER 1981

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WEDNESDAY
SEPT. 17***
Regular COLAB
meetings scheduled
at ABC No Rio
every 3d Wednesday
of month 6-7:30pm;
7:30-8: Blast Mag
8-9pm: Radio Thin Air
at 156 Rivington St.

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625 Broadway New York, NY 10012

SUBSCRIBE TO **BLAST**
($5) OR BECOME AN
official COLAB member
($10). MAIL TO:
COLAB, PO BOX 404,
PRINCE ST. STATION,
NEW YORK, NY 10012

RADIO THIN AIR: Big news is COLAB's new radio show to air weekly each Tuesday evening 6-6:30p.m. over station WFMU (91.1 FM). **Thin Air** is Artists' Radio. All artists, poets, musicians, critics and club people are invited to participate—call **212-254-2803**. ***Debuts October 7.***

FRIDAY'S (12-5 A.M.)
AT ABC NO RIO — 156 RIVINGTON STREET
AUDIO FILM PERFORMANCE

COLAB TAPE DUPLICATION: As of Sept. 86, video and audio artists may take advantage of COLAB's new Dubbing Services. **Video:** (3/4" to 3/4" & VHS; VHS to VHS & 3/4"). **Audio:** 1/4" & cassette dubs (EQ; remixing; resplicing/tape repair no problem). For demos & dubs, contact Mitch Corber at 212-254-2803 (4th St/2nd Ave). Prices are the lowest in town.

RADIO, RADIO

REAL TO REEL: Film/Video Arts, Inc. has funded COLAB's independent film series beginning this month. All interested filmmakers earn money screening your work. Contact programmer Nancy Golden at 718-857-8007.

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COLLABORATIVE PROJECTS, INC. BEGINS ITS FOURTH SEASON OF CABLE TELEVISION.

IT PRODUCES MORE SHOWS, WITH MORE MONEY, MORE COLOR, MORE PREPARATION.

IT SHOWS UP ON MORE TV SCREENS, IN MORE CITIES.

WE WILL KEEP YOU ADVISED

For Information

40 Lispenard St, NY, NY 10013

431-1645
966-6162

POTATO WOLF
ARTISTS' TV

COLLABORATIVE PROJECTS INC.

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★ ***Artists' Cable Television*** ★
431-1645

SUNDAY, DECEMBER 6

5:30 PM

MANHATTAN CABLE CHANNEL C

STOP IT!
OR ELSE!

(A show just before the news.)

He tries to be a successful man.

She wants to help him out.

The slime mold from outer space doesn't like his selfish ambition.

The mold knows how to stop time.

It can stop time so that people (and other forms of life) will stop doing what it doesn't like.

The mold decides to teach the woman how to stop time.

She puts up with the successful man for awhile, but then she decides to stop him--or else.

A TELEVISION ALLEGORY PRODUCED IN COLOR BY TERRY MOHRE

For more: 875-7606

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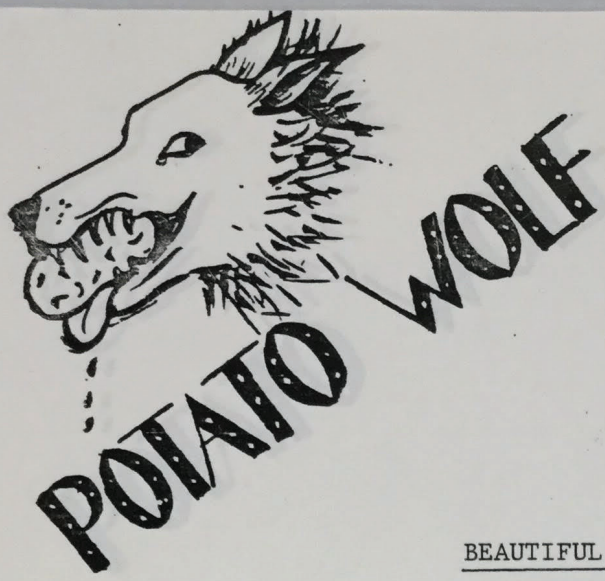

★ *Artists' Cable Television* ★

Thursday, November 19, 8 PM

Cable Channel C

BEAUTIFUL FEARS

A FALLOW AND LANGUID COMMENTARY ON THE MILITARY BUILDUP UTILIZING SICKENING ESCAPIST FAKE CLASSICISM AS A PLACEBO

Colorized Drawings and Pirated News Footage Tell the Tale of Slashed Social Programs, High Interest Rates and Runaway Inflation, All of Which Undermine the Economy while a Bloated Military Establishment Blunders Towards Armageddon

A PRETTY PICTURE OF A NOT-SO-PRETTY PICTURE

TECHNOLOGICALLY ADVANCED / AESTHETICALLY REGRESSIVE

By Joseph Nechvatal, with Mitch Corber

In Color With Voices
and Mahler

226-0133 or 925-8270

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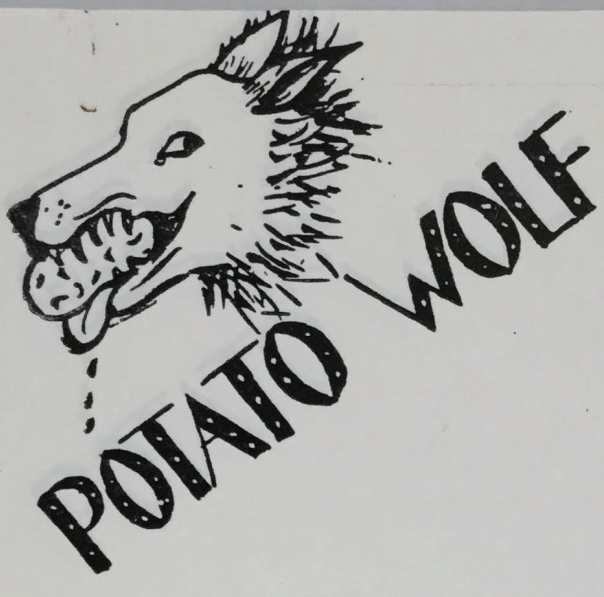

★ *Artists' Cable Television* ★

Thursday, November 26, 8 PM

Cable Channel C

THANKS FOR GIVING

Four souls celebrate the traditional dinner in
the usual way.

Two dine together, and two alone.

The sights of the city, the sounds of the john.
She smiles while he vomits: one more full moon.

A dream is full of cranberries.
Her telephone is never-ending.
There's always a recourse--the feast.

If anyone cares, twenty taxis go speeding, and
our dog needs a special operation.

A Thanksgiving Day show by Mitch Corber.

Actors: Ellen Cooper, Mitch Corber
Sally White, Gary Pollard

Music: Mitch Corber, Joe Nechvatal, Ellen Cooper

Stills: Mitch Corber, Sally White

Super 8: Mitch Corber

Color
Effects: Terry Mohre, Mitch Corber, Joe Nechvatal

Collaborative Projects, Inc.
254-2803 431-1645

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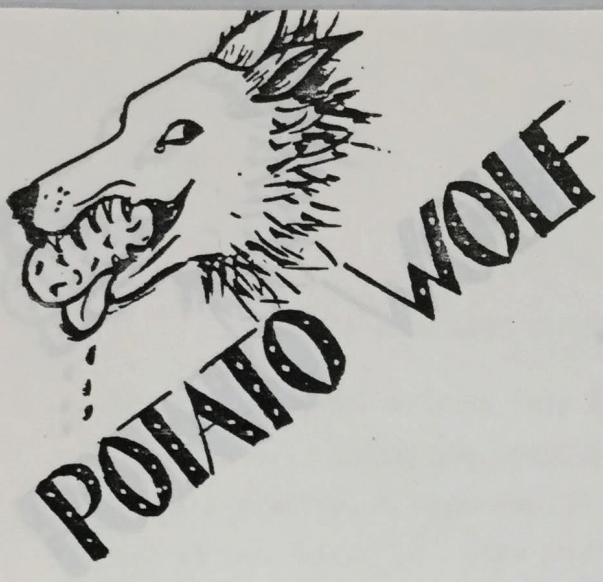

★ *Artists' Cable Television* ★

CHANNEL C

MANHATTAN

TWO DIFFERENT SHOWS A WEEK

Thursdays at 8 PM
Sundays at 5 PM

We have doubled the number of shows per week.

We produce more shows beforehand, with thorough editing and scripting, with bigger budgets.

We are being scheduled for cablecast in LA.

We are expanding out of New York, and we are concentrating even more on New York.

We do more shows in color.

We do more shows really slick.

We are producing three- and four-show series meant for sustained impact.

We prepare specials and segments like:

IN BROAD DAYLIGHT

TIME CHIP

NEWS NEWS

PALEO-MAMMALIAN MIND.

Watch us.

And call, for more information: 431-1645.

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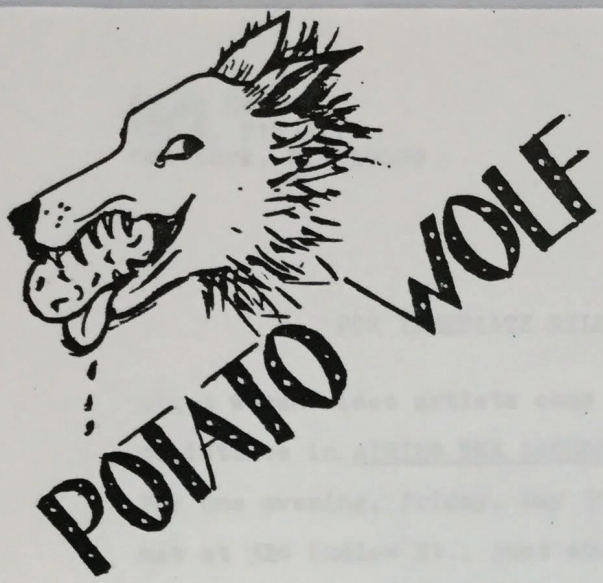

★ *Artists' Cable Television* ★ 431-1645

THURSDAY, DECEMBER 3

8 PM

MANHATTAN CABLE CHANNEL C

TAI CHI

TAI CHI ENERGY

TAI CHI ENERGY is about CHI.

CHI is a kind of energy. The energy of the self.

TAI is movement, so TAI CHI is the movement that helps you get CHI.

The TAI CHI ENERGY Show demonstrates how TAI CHI works.

You could probably use it.

After all, centuries of Chinese have used it.

Besides, energy is sometimes scarce.

So it helps to get more of it. Especially if you can just get it from your self.

TAI CHI relaxes you, and energizes you at the same time. It helps you become healthy, and stay healthy. It's both an exercise and a meditation.

TAI CHI was invented along with the words "Yin" and "Yang." You can't go wrong with it--if you want to balance out your Yin and Yang.

—— demonstrated and discussed by PO HING PO, Tai Chi teacher.

Collaborative Projects, Inc.

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COLAB TV
187 E. 7th St.
New York, NY 10009

April 20, 1985

FOR IMMEDIATE RELEASE

Nine women video artists come clean on the subject of women's resistance in AIRING THE LAUNDRY, a COLAB TV Video Exhibition. For one evening, Friday, May 31, from 6 PM to 8 PM, the laundromat at 326 Ludlow St., just above Rivington, will become a place to exhibit rather than do work. A $3 donation is requested.

The tapes in AIRING THE LAUNDRY are stories of women who resist oppression, personal and political, some self-destructively, others by taking a stand. Styles range from intimate narrative to high-tech image manipulation. Tapes to be shown are: SHEILA, by Lily Lack; THE GLORIA TAPES (excerpt), by Lisa Steele; PINK PAJAMAS, by Betsy Newman; HOMAGE TO MAY 19TH, by Mary McFerran; SPLIT, by Ardele Lister; THE RIOT TAPES, by Ilene Segalove; TECHNOLOGY AND TRANSFORMATION:WONDER WOMAN, by Dara Birnbaum; and PERFECT LEADER, by Max Almy. and FREE, WHITE and 21 by Howardena Pindell.

And if you want to, you can do your laundry....

EVENT: AIRING THE LAUNDRY
DATE: Friday, May 31
TIME: 6PM
PLACE: Laundromat
326 Ludlow St.
(just above Rivington)

For further information contact : Mary McFerran, Colab TV
677-4434
or
Betsy Newman
505-1521

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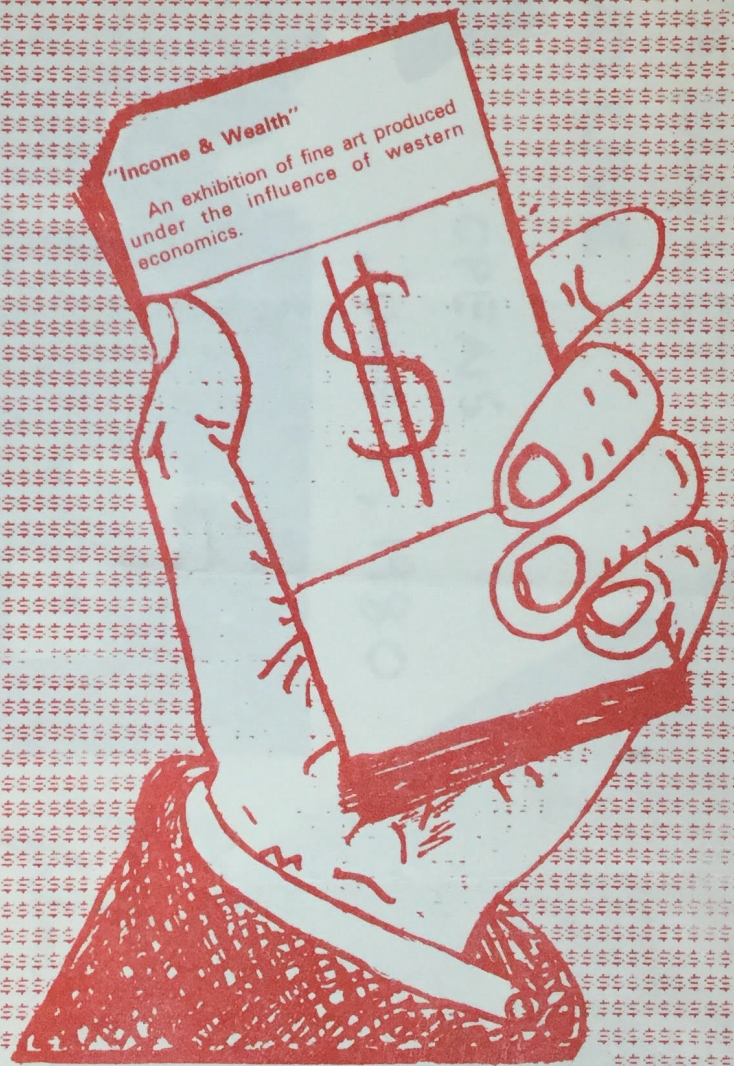
INCOME & WEALTH



February: Saturdays & Sundays 1-6pm &
appointment:777-1859 organized by Colen Fitzgibbon
Feb. 3 Saturday 1-6pm and tapes:6-8pm

Opening January FEB. 3 1PM TO 6PM appointment: 777-1859 /tapes 6-8pm

5 BLEECKER

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Writing: Alan Moore

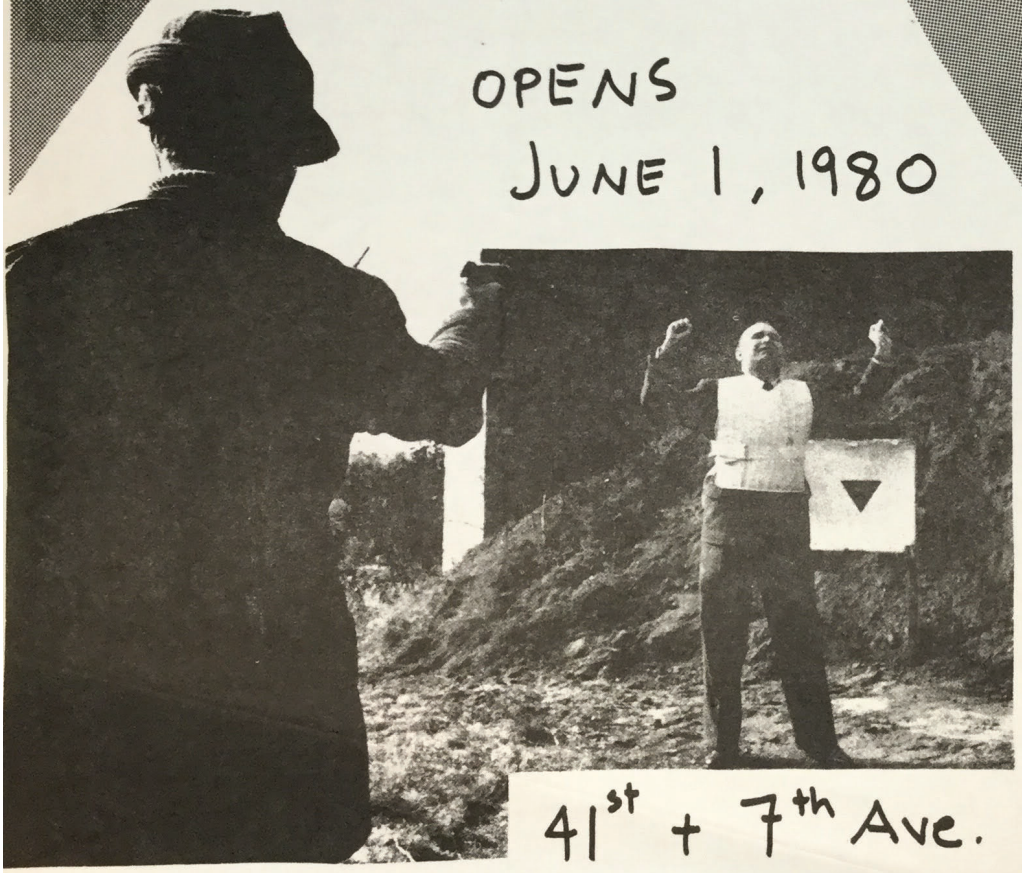
IT IS IMPORTANT to show that people are not helpless—they can express their resentment

HIS IS A SHORT-TERM OCCUPATION of

HOW TO STOP A BULLET AND LIVE

TIMES SQUARE SHOW

OPENS
JUNE 1, 1980



art
politics
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video
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music
and more!

41st + 7th Ave.

156 RIVINGTON ST., N.Y.C. 10002

This is a field test of a collective working situation—putting the collaborative process to the test of a pressure situation; a pressure test of time in terms of the initial set-up, and a pressure test of solidarity in terms of a pre-emptive extra-legal

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Writing: Alan Moore

THIS IS A SHORT-TERM OCCUPATION of vacant City-managed commercial property.

THE ACTION IS EXTRA-LEGAL—it illuminates no legal issues, calls for no "rights". It is pre-emptive and insurrectionary.

The action is DEDICATED TO ELIZABETH MANGUM, a middle-aged Black American killed by police and marshals as she resisted eviction in Flatbush last year.

THE INTENTION of this action is to show that artists are willing and able to place themselves and their work squarely in a context which shows solidarity with oppressed people, a recognition that mercantile and institutional structures oppress and distort artists' lives and works, and a recognition that artists, living and working in depressed communities, are compradors in the revaluation of property and the "whitening" of neighborhoods.

It is important to focus attention on the way artists get used as pawns by greedy white developers.

IT IS IMPORTANT to focus attention on the way artists get used as pawns by greedy white developers.

IT IS IMPORTANT for artists to express solidarity with the struggles of Third World and oppressed people.

IT IS IMPORTANT to show that people are not helpless—they can express their resentment with things-as-they-are in a way that is constructive, exemplary, and interesting.

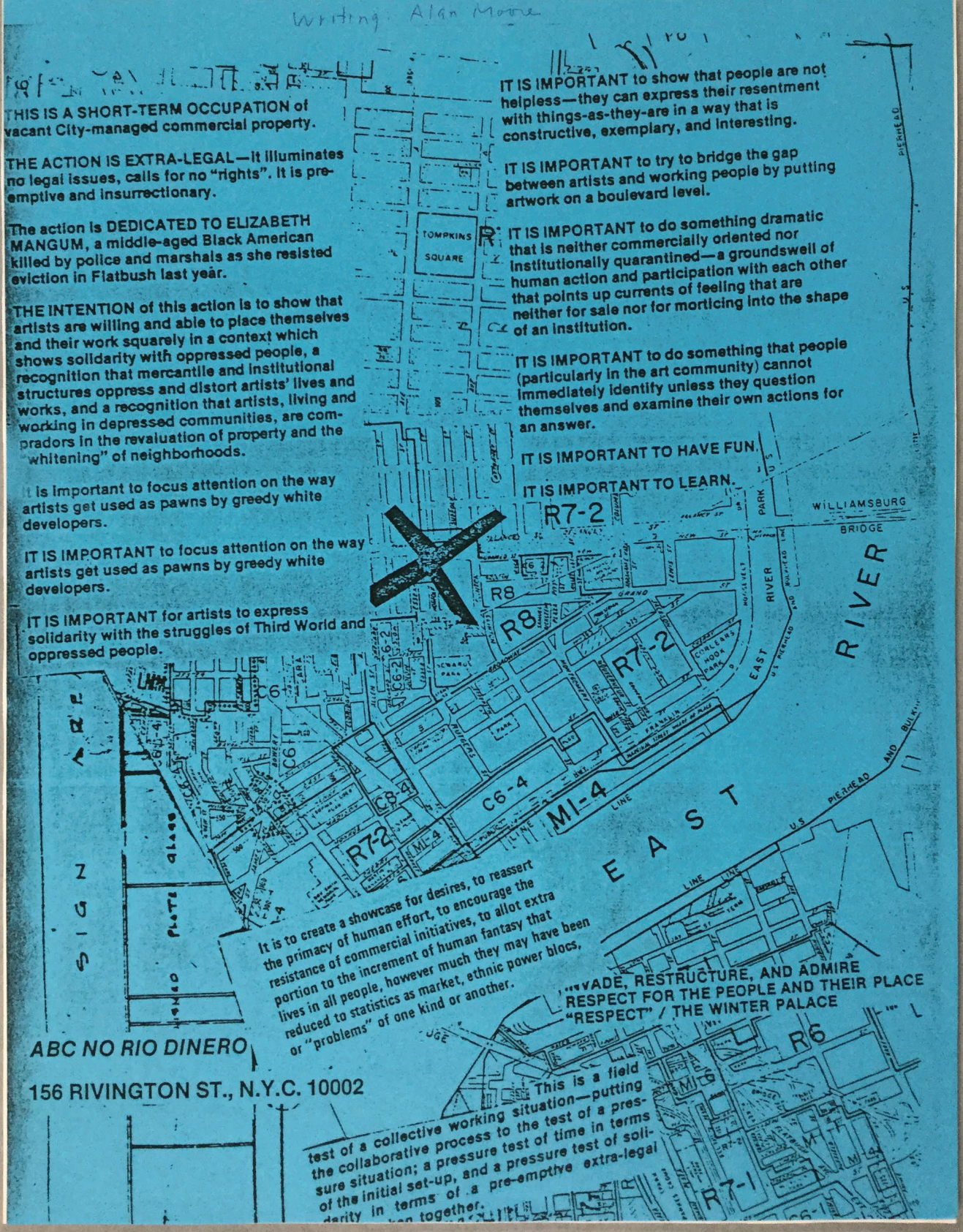
IT IS IMPORTANT to try to bridge the gap between artists and working people by putting artwork on a boulevard level.

IT IS IMPORTANT to do something dramatic that is neither commercially oriented nor institutionally quarantined—a groundswell of human action and participation with each other that points up currents of feeling that are neither for sale nor for morticing into the shape of an institution.

IT IS IMPORTANT to do something that people (particularly in the art community) cannot immediately identify unless they question themselves and examine their own actions for an answer.

IT IS IMPORTANT TO HAVE FUN.

IT IS IMPORTANT TO LEARN.



It is to create a showcase for desires, to reassert the primacy of human effort, to encourage the resistance of commercial initiatives, to allot extra portion to the increment of human fantasy that lives in all people, however much they may have been reduced to statistics as market, ethnic power blocs, or "problems" of one kind or another.

...VADE, RESTRUCTURE, AND ADMIRE
RESPECT FOR THE PEOPLE AND THEIR PLACE
"RESPECT" / THE WINTER PALACE

This is a field test of a collective working situation—putting the collaborative process to the test of a pressure situation; a pressure test of time in terms of the initial set-up, and a pressure test of solidarity in terms of a pre-emptive extra-legal ...gether.

ABC NO RIO DINERO

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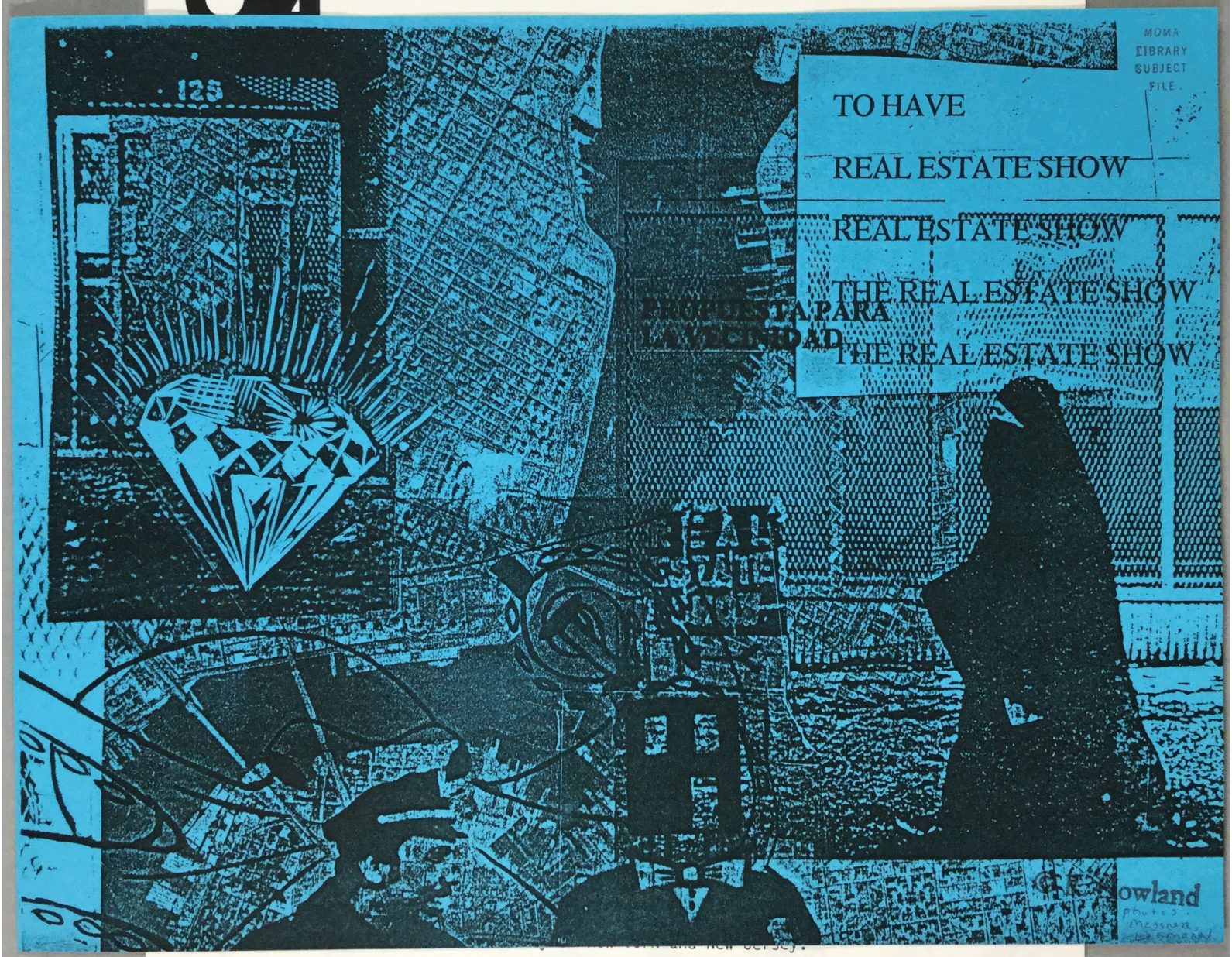

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ART IN PUBLIC SPACES

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ORGANIZATION OF INDEPENDENT ARTISTS, INC.
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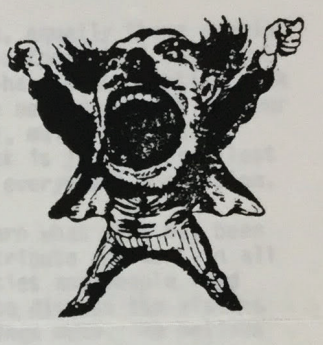

The Organization of Independent Artists presents

HANGING LOOSE AT THE PORT AUTHORITY
October 23 - November 26
Prot Authority Bus Terminal
42nd Street and 8th avenue
NYC

OPENING RECEPTION : OCTOBER 25 5 - 7:30 pm

HANGING LOOSE AT THE PORT AUTHORITY , a show of paintings on unstretched canvas, will be held at the Port Authority Bus Terminal at 42nd street in Manhattan from October 23rd through November 26th, with a reception on October 25th. This exhibition combines non-traditional uses of canvas with an equally non-traditional exhibition space.

Unlike conventional galleries, the Port Authority Terminal is a public space, catering to thousands of people daily. The art is available for viewing 24 hours a day. The terminal's columns, recessed open lighted areas, ceiling light grids, as well as brick walls and stairwells, will contain artists' works, many designed specifically for the site.

The show is sponsored by THE ORGANIZATION OF INDEPENDENT ARTISTS and is curated by artists Emma Amos and Judy Negron. Other artists reprensented in the exhibition are: Judy Blum, Vivian Browne, Bill Hutson, Al Loving, Howardina Pindell, Mary Anne Rose, and Rose Viggiano.

By the unique combination of unusual works and an unusual site, the artists, the Organization of Independent Artists, and the Port Authority hope to transform ordinary "comings and goings" into unexpected visual experiences.

B + W's Available

The Organization of Independent Artists is funded, in part, by public funds from the New York State Council on the Arts. Special thanks to the Port Authority of New York and New Jersey.

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Friends--

Reagan in the White House; Koch in City Hall. Apartheid abroad; racism at home. War, refugees, malnutrition, starvation and disease in the Third World; torture precincts, the homeless, malnutrition, starvation and disease in New York. Illiteracy and decay; blight, bombs and bigotry all over the world. The rich get richer and the poor get poorer.

Artists and cultural workers--individually and in groups, equally those deeply rooted in a community base and those organized in cultural/political campaigns against Apartheid, intervention, and nuclear holocaust--have been fighting back with art and culture. We have reached the next step: we need a network for our efforts. The word is in the air: we need a multi-racial, multi-cultural, multi-gender, multi-issue, coordinated effort. The block is just the smallest social unit of the planet. Each person's oppression is everyone's oppression.

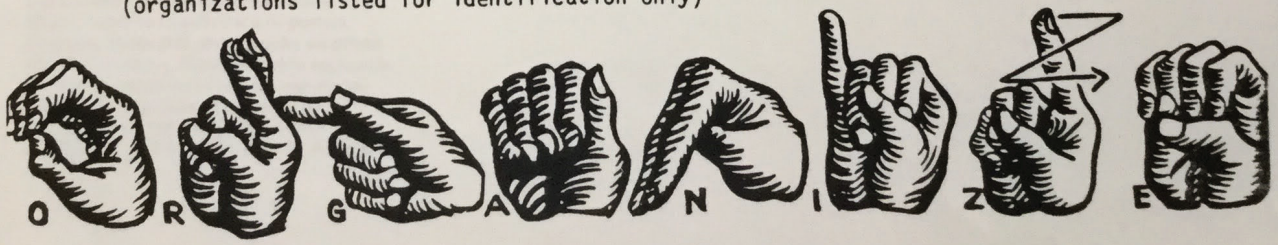
If we network, we can learn from each other. We can learn what work has been effective. How can we most effectively produce and distribute art work in all forms and mediums to make a difference, to help communities and people find their own power to change the way things are? We need to discuss the visions that inspire us and the nuts and bolts of how to get things done. We believe that we all need to know more about the different peoples and cultures that make up this city--and that can only happen in dialogue and by collaboration.

We think the time has come to call a meeting of groups of activist cultural workers, both community based and issue involved, independent and organized, so we can figure out how to work together. We need to plan a general call for activist artists and cultural workers. We who have signed this letter do not represent any organization; we are trying to set in motion a new effort of unity among cultural workers in this city. We are sending this letter to you because we know that you have been motivated by the same ethical and political principles in your work that we have. No one group can set the cultural agenda for anyone else. We need to think together from our different backgrounds, experiences and perspectives. We all have ideas of what is needed, now we have to plan concretely how it might come about.

Come to a planning meeting. To plan a monster meeting for artists from all places and kinds of work. To begin to plan how to connect with each other, what a network might concretely accomplish for us all and for all the people who live in New York City. Come to Herb Perr's house: 790 Greenwich Street, Tuesday, September 17th, at 7:00 P.M. Herb's house is just off Abingdon Square in the Village. Call to get more information and better directions: (212) 255-9192. Spread the word. Come to the meeting. Let's begin to move.

See you the 17th,

Alisa Soloman, P.A.N.D; Artists Call; Herb Perr, PADD: Artists Call;
Tim Hillis, Art Against Apartheid; Susan Perlstein, Elders Share the Arts;
Alvan Colon-Lespier, Pregones/Touring Puerto Rican Theatre Collective;
Charles Frederick, Alliance for Cultural Democracy; Artists Call;
Peter Gourfain, Artists Call; Tom Halsall; Artists/Teachers Concerned; PADD
(organizations listed for identification only)



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ART:

presses a deeply personal [illegible]

ART & POLITICS

In the somewhat nebulous world between SoHo and the East Village exists Art For Social Change, Inc. at 345 Lafayette Street. The location is a peculiarly apt metaphor of the gallery's dialectical relationship to the art world that surrounds it, and the individualistic me-generation era in which it struggles to operate. It might seem easy to write off this gallery as a stubborn holdover of '60's activism and idealism, but according to founder and director Karen Digia, there is even more reason now than even before for collective political vision.

Digia describes the opening of the gallery in the spring of 1978 as as "accident." "I was using this space as a work studio for my own art, but I discovered I wasn't really producing enough to justify paying the rent," she said. "My husband, who was with the War Resisters League, had over the years compiled a great collection of Vietnam war posters. It suddenly occurred to me to mount an exhibit of these posters in my studio because I felt they would be of interest to others.

"Well, the show was a terrific success. It got a lot of positive coverage. After the show came down I had already decided to convert my storefront studio into a political gallery."

Since then, Digia has built upon the collection of political posters that opened the gallery, until today she has one of the most extensive and certainly most fascinating collections in the country. In one room, the walls are covered from top to bottom with colorful, intriguing posters whose subjects run the gamut from saving the environment to preventing sexual abuse of children. Hundreds of them are stacked on tables or in racks and many are for sale.

The first offical show as Art for Social Change Inc. occurred in the fall of 1978 and was entitled "While There is a Soul in Prison" and was a collection of posters, graphics, books and photography on prison life. In this show, Digia wanted to expose the cruel and sometimes inhumane conditions that are the signature of life behind bars.

There have been many shows since then, among them "In God We Trust or All in a Day's Work" which dealt with the abuse of religion, "Bag Ladies," "The War Room-Hiroshima and Nagasaki," "Radical Theatre in America," "El Salvador," Portrait of a Draft Resister," "Images of a Troubled Land" which highlighted the political condition of the Phillippines, "Throw Away People" that deals with aging, and many others.

"I use art as a tool, or a medium if you will, to illustrate in the most affecting way, the political issues I wish to bring forth," Digia said. Art is not an "ego thing," but rather is subservient to a political theme. She is totally aware of the power of art to move people's emotions and fully exploits it. Many purists would be shocked by her seeming irreverence, but she professes a deep love of art in all its aspects.

Digia, who has been on her own since the age of 14, narrowly escaped Nazi Germany and has known hardship for a large part of her life. Her devotion to the ideal of a peaceful, truly democratic society is real and all encompassing. She opened her space as a training headquarters for the marchers in the June 12th rally last year. She has recently experienced the tragedy of a missing child, who disappeared December of 1982. The irony of such an occurrence is worth noting because six months earlier, she mounted a show entitled "Children In Crisis" which dealt with the plight of missing and lost children. This tragedy in her life, however has not quelled her zeal for action. In fact it has reinforced it.

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I.F. STONE: AN ULSTER IN THE MIDEAST (P. 26)

the village VOICE

VOL. XXV No. 24 THE WEEKLY NEWSPAPER OF NEW YORK JUNE 16, 1980 75¢

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Gay Theater Festival: Risky or Merely Risqué?
Gordon Rogoff (P. 77)
Michael Feingold (P. 77)

The First Radical Art Show of the '80s

By Richard Goldstein

"The Times Square Show," which opened June 1 in an abandoned massage parlor at 201 West 41st Street, is the first *major exhibition of radical art in the '80s, not because of individual pieces* but because the way they work together announces the emergence of a new aesthetic among young artists, what you might call a school.

This style—actually a concordance of styles—is often referred to as Visual Punk, though half the artists in this show would probably *(Continued on page 31)*

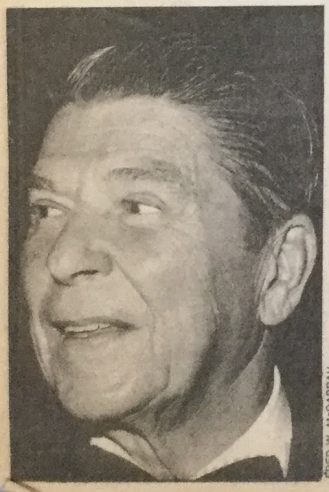
FRANCENE KEERY

Artist John Ahearn at "The Times Square Show"

Charges About an Aide's Record and His Own

Coming to Grips with Reagan

By Alexander Cockburn & James Ridgeway with Andrew Cockburn



FRED W. McDARRAH

Blindness, deafness and straightforward senility—all charges leveled against Ronald Reagan during the primary season—have so far failed to dent the forward progress of the 69-year-old governor. Now the assailants, moving to more fertile ground, are scrutinizing afresh not only his own record in California but the political backgrounds of his advisers and associates. Last week the *Washington Post* disclosed that Deaver and Hannaford, Reagan's public relations firm, has been a registered agent for the Taiwanese government. The *Post* underscored Reagan's unsurprising but extremely supportive attitude toward Taiwan.

Though his assertions of innocence were emphatic and absolute, we have now turned up some long-forgotten testimony that has the unfortunate effect of associating Reagan's chief foreign policy adviser, Richard V. Allen, with the behaviour patterns of the Nixon White House and its fund-raising activities in 1972.

Until recently, Richard V. Allen, Ronald Reagan's senior foreign policy adviser, now tipped as the Brzezinski in a Reagan White House, was more famous in Japan than in this country. This interest dates to a period in U.S. history now virtually forgotten this side of the Pacific: the grand old days of revelations of corporate bribery by the Senate Subcommittee on Multinational Corporations under Senator Frank Church.

One company that was fiercely assailed by Senator Church and his *(Continued on page 15)*

HOW NIXON GOT GOOD KARMA (P. 20)

VOICE ARTS

Squick! Squeak! Squawk!
Sandow: New Music in Soho (P. 62)
Gold Mountain Sagas
Chasin: 'China Men' (P. 35)
A Brash Menagerie
Flake: New Orleans Marches In (P. 66)
Summer and Smoke
Banes: Fog Dancers (P. 70)
Quiche Me Deadly
Weinstein: East Village Eats (P. 84)

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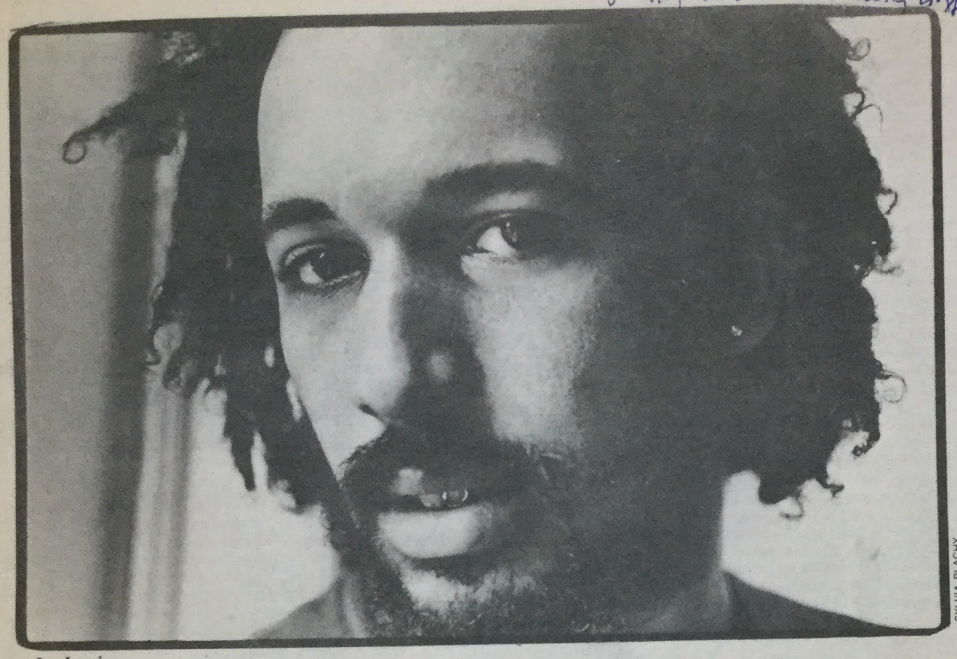

SYLVIA PLACHY

Joe Lewis

Three Chord Art Anyone Can Play

By Richard Goldstein

(From p.1) object. It has surfaced in after-hours clubs and para-fashion boutiques, "breaking" occasionally in the alternative spaces (and even more occasionally in the galleries) to the pointed distress of nearly everyone. The collectible edge of Punk may indeed be racist and sexist, but the movement also has a radical edge, a rank and file of artists who are rarely funded and seldom shown.

By bringing together dozens of artists who work outside the funding structure, "The Times Square Show" calls into question the system's claim that everything significant gets subsidized. It raises the uncomfortable possibility that corporate and government funders are not aesthetically neutral, and reveals a level of creative activity that is beyond the pale of patronage. If you want to glimpse the difference between official and unofficial culture, take a subway from Times Square to the Battery Park City landfill, where a funded extravaganza called "Art on the Beach" opens June 14. What you will see at the Battery is ample evidence that artists today are interested in gracefulness and coherence. But "The Times Square Show" is a throwback to issues Hilton Kramer thinks are settled. It proves that not all artists are willing to offer up the quid pro quo of harmony in exchange for subsidy.

●

Everything about "The Times Square Show" says "This is not an artist's space." The floor is ankle-deep in sawdust and sludge. The windows are paneless and open to the street. On a ripe afternoon, damp wood and cracked plaster complete the illusion that you've wandered into a haunted house off some obscure interstate and will soon be asked to pay to see Siamese twins in a jar of formaldehyde.

The environment is overpowering and chaotic, the work crammed together injudiciously—video on fresco, performance over portraiture—very little of it signed. The art suggests a certain fondness for cheap shots: A rack of old coats spray-painted gray, a sink overflowing with rock salt, a corridor lined with shards of glass, walls affiched with rats and dollar bills.

"Nothing is too obscure, I don't think, in this show," says John Ahearn, a sculptor. "There's no art-about-art type thing." Yet "The Times Square Show" is rampant with aesthetic notions, none more traditional at this point than the determination to make artless art. What makes this show work is the extraordinary variety of conclusions it is possible to draw from that age-old assumption. If art ought to be about something other than itself, we see how decisively the "something" depends on the artist's education and experience.

The artists were given scant instructions: To present work that comments on the Times Square environment. Among the men, a typical response is cautious and remote. "Across the street we swam to Peepland, to the live nude girls," reads the text of a Brechtian peep-show. "We put in our silver dollars and could see the girls." But the women confront the issue and seem to revel in its possibilities. Jane Sherry, who works in a woman-owned bar in the area called Tin Pan Alley, has gotten together with Aline Mayer to install a creche of old clothes and negligees, incribed with graffiti like "Cunt," "Whore," "Heat." Militance is everywhere—and women make up nearly half the show—but so is a reluctance to condemn the sexual response. In the lobby, Chi Chi (a/k/a Erika Van Dam) does a classic Times Square strip. O'Keeffesque genitalia surround the working urinals.

There is a good deal of grumping—especially among the women—about work that is "politically incorrect," but no one demands that any of it be taken down. The cry to suppress offensive work may be raised when an art gallery (or film studio) excludes the opposition. This time, the artists have assured that every thesis will be accompanied by its antithesis, through the simple expedient of inviting anyone and everyone to show, and then piling the works upon each other in the indiscriminate splendor of a flea market. Mimi Gross's busts of men who died in the abortive hostage-rescue attempt seem oddly whimsical next to John Ahearn's plaster casts of South Bronx residents, painted over to look like objects in an Orozco botanica. Ann Marie Rousseau's utterly earnest portraits of homeless women in the Times Square area face an anonymous collection of piss and enema shots. A motorized James Brown shakes against a gift-wrap scrim, while a figure representing Joanne Chesimard—chicken wire on scorched bedsprings—reads a Bible open to the prayer for the dead.

Of nearly 100 artists in this show, 12 are Latin or black, a diversity unheard of outside specially sanctioned third world events. Most of the black artists are as hostile to minority galleries as the white artists are to alternative spaces—though for very different reasons. "I don't support apartheid in South Africa, and I won't support it here," says Joe Lewis, co-director of Fashion Moda, a fine arts space in the South Bronx. Lewis wants access to the mainstream as much as most white artists his age (26) want out of it. For him, that means downtown, so despite "the virulent racism practiced by the art community," he shows downtown. Of the Aunt Jemima school of Punk, Lewis says, "It's their ass that's on the line, not mine." But later, while setting up a collage in broken glass, he confides, "You don't know how out you are until you're in."

"The Times Square Show" lets a certain class of artists in for the first time. Some of them have never shown except on the street—in Bobby Ganes's case, 125th Street, since the cops kicked him out of Greenwich Village. Ganes carves and varnishes chunks of wood on the terrace of his Harlem apartment. For a living, he polishes stainless steel at the World Trade Center, which is where he met Colen Fitzgibbon, an artist who earns *her* living programming computers. They got to talking about art, and he accepted her invitation to "show on the inside" for the first time. Are there other places where an artist can take his work? he wanted to know. Can you just go up to a museum, and if they like it, do you have to pay?

There is a moment when artists who choose to show on the street are like artists who *must* show on the street, a point at which their aesthetics touch. David Hammonds, a black artist who collects empty wine bottles and "recycles" them into shards of glittering glass ("you know, like when we brush snow on the sidewalk and it becomes a path") belongs with Christy Rupp, a white artist whose iconography of rats is meant to suggest the ecology of city life ("if rats don't survive, neither will we, because they need much less than we do"). Samo, the graffitist, seems perfectly at home amid the poststructural scribbling on these walls. John Ahearn's South Bronx torsos *do* resemble botanica art, and David Wells's mock-up of James Brown *does* resemble a record-store display. The less art becomes sanctioned, the more like art the object it imitates becomes, so that we must look again at the botanica and the record store, and that doubletake enhances the original.

Willie Neal, a South Bronx artist who transforms the limbs of trees into canes studded with marbles, does not perceive the preciousness of Punk. He sees only its capacity to scavenge and invent (author's note: graffiti artists of the early '70s used the word "invent" to mean "swipe"). There is only this difference, according to Neal: "As a person who comes from the streets, I haven't done no rebellious pieces. But I have done primitive work, as far as taking sticks and adding things."

●

"The Times Square Show" is the work of Collaborative Projects, known as Colab among the artists who comprise its revolving leadership. Colab was founded three years ago, by artists who realized that public funding was routing money into the hands of arts administrators. It proposes instead that funding be distributed directly to artists *by* artists, an idea whose time will come only when a system is devised to prevent them from subsidizing their friends. In the meantime, Colab has marshaled its meager forces behind work that is collectively produced and shown outside the alternative spaces. It has sponsored an exotic assortment of magazines, cable, TV shows, and exhibitions such as "The Real Estate Show," in which artists seized a condemned building on Delancey Street and proceeded to instruct the neighborhood about development—until the city shut them down.

"We're interested in taking up situations that activate people outside the art world," says Charles Ahearn, a filmmaker and John's twin brother. Not all the artists in "The Times Square Show" approve of Colab, and more than one complains about its domination by "Tribecanese," which is code for Punk. For environmental artists, many of whom live on the Lower East Side, Punk's fascination with violence and mutilation is untenable. There was considerable recoil when a Colab-sponsored cable TV show called *Red Curtain* broadcast a film by Tom Otterness, in which the artist executed his dog. After the broadcast, Otterness went underground, and Colab says it lost $1500 in funding from the Kitchen.

Otterness is in "The Times Square Show," but so are a photographer from the Bread and Roses program of District 1199, and a group of Czech and German muralists called Normal. Among the scheduled events are films by Third World Newsreel as well as Jean Genet, a live

Continued on next page

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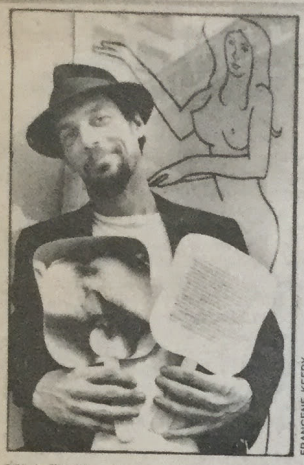


FRANCENE KEERY

Mick Roddy

Continued from preceding page

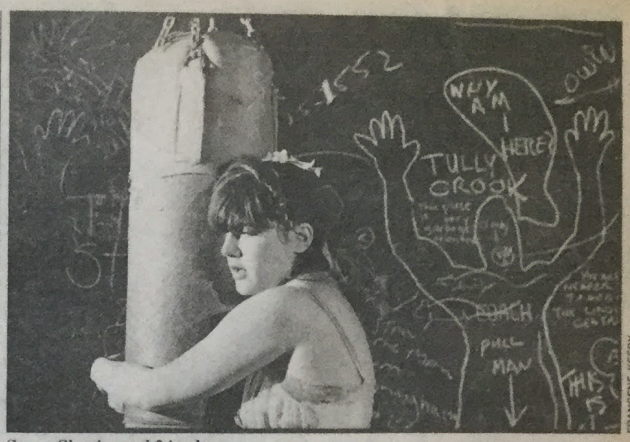
martial arts show, requisite reggae, and an ur-spectacle by Jack Smith called *Exotic Landlordism of the World.*

"This is about as different from P.S. 1 as from the Museum of Modern Art," says Charles Ahearn. As if racial diversity weren't distinction enough, there is also the moral stance of artists outside a system that was created only a few years ago to let them in. Unlike the commercial galleries, which never claim to be inclusive, alternative spaces presume to represent the artist; exclusion is supposedly impossible, except on the grounds of quality. "The Times Square Show" means to expose this sham in an exhibition as ambitious as 1918's Armory show.

One problem—the rebels have attracted patrons of their own. "The members of this collective are dedicated to the principle of art in the context of everyday life," writes Henry Geldzahler, in a letter to potential sponsors. "They have shown themselves to be . . . committed to presenting an art exhibition both relevant and attractive," adds the 42nd Street Development Corporation. "Any support which you could offer would . . . aid in the revitalization of Times Square."

As it happens, the city is much more active in Times Square than it ever was in Soho, what with the proposed Convention Center, the Portman project, and the construction of two hotels on 42nd Street east of Fifth. Forty-Second Street Development, a nonprofit corporation funded by the Ford Foundation (whose headquarters are adjacent to all this action) and the large banks along 42nd Street, is a quality control for Times Square, or as it's known in developese, Midtown West. With the aid of another quasi-public agency, Midtown Enforcement, 42nd Street Development has closed about 100 sex-related businesses in the past four years. What happens to these abandoned spaces? Midtown Enforcement offers to help landlords find "good use" tenants, and more often than not, landlords who have been "encouraged" to evict massage parlors cooperate. To date, Midtown Enforcement has helped struggling theatre groups find rehearsal space in an area where 42nd Street Development built the nine-house complex known as Theatre Row. But that's not all. In a restaurant that once catered to a transvestite clientele, Midtown Enforcement placed Women Against Pornography. Among the businesses it wants to see leave Times Square is the Barracks, a male bath house.

There is a vague foreboding among the artists in "The Times Square Show," a sense expressed by David Wells, who did the James Brown piece, that "we're caught up in a big game plan." They are delighted that the city has commissioned a mural by Richard Haas for a building purchased by 42nd Street Development, but they are aware that the trompe l'oeil approach to urban renewal might mean replacing the real thing with its represen-



FRANCENE KEERY

Susan Shapiro and friend

tation, the real pornography with art about porn.

For Mimi Gross, the best-known artist in this show, "The commercial conflict is ongoing—it's forever been that way." She and her husband, Red Grooms, were denied permission to show Ruckus Manhattan in Times Square in 1976. She is gratified by the change in city policy and proud to be represented in this show. "What's curious is that so many artists from so many places are into the same thing," she says. "Of course, it's very available. You don't have to go to school to learn to make that look."

Yes, folks, it's three-chord art that anyone can play, and like punk rock it aspires to be sold at a price commensurate with its value as labor. "I notice a lot of artists making things for sale," Gross says. "They buy the parts for $1 and sell it for $10." "The Times Square Show" has a store in the lobby, with multiples for sale—rats and pornographic fans. "It has an edge to it," Gross observes. "It's not oriented to Fiorucci." (Yet).

A lot about this group reminds me of Fluxus, the legendary '60s collective that staged guerrilla shows in storefronts and on the street. Its members settled in illegal co-ops along the neglected stretch of lower Manhattan now known as Soho. In the end, they were driven out, along with their founder, George Maciunas, who died hounded by the attorney general and blinded in a scuffle with the mafia. There may be no way this new wave of artists can stick it out. Wealth still beckons, and obscurity still nags. Already, Colab is talking about a collector's night, a black-tie affair at which Tom Otterness can meet Ivan Karp over wine and cheese (or dogmeat on toast?).

It may well be, as Christie Rupp suggests, that there is a moment between negligence and control, a moment of uncertainty when art flourishes. In five years, Punk may be too pornographic for Midtown West. So catch "The Times Square Show." While you can.

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CEPA newsletter May/June '85

The Pet Rock Theory

A text read at the "Profit vs. Nonprofit" panel at the annual meeting of the National Association of Artists Organizations, Houston, April 25, 1985.

By Walter Robinson

The subject at hand here today reminds me of rock, particularly two ways my father, who sold expolsives for DuPont, commended rocks to me—in that way adults have, hoping to relive certain excitements vicariously via their kids. When I was little, my dad tried to get me to start a rock collection; he brought pieces of quartz and mica and dolomite and sandstone home from the quarries, and tried to get me to label them and keep them on a set of shelves he built me and things like that. I remember being particularly interested in the way you could cut translucent shavings from the mica (I think it was mica), and the way you could grind the soft sandstone into ersatz arrowheads on the concrete, but that's about all that came of my preadolescent rock collection.

Anyway, I think having a rock collection is like have an alternative space, and what's like having a commercial gallery is inventing a pet rock, which for those of you with more important things to think of was a little rock that came in a box with instructions as to its care and keeping, that was a phenomenal gift fad a few years ago, making its devisor rich, and amazing many people, my father included, because it showed how a clever person with a clever idea could hit that just-right cultural reflex and basically spin gold out of thin air. Sort of like the American dream, in the postmodernist information age.

So bear with me here, while I spin out this metaphor. A pet rock and a rock collection are obviously very much the same, both being rocks—just as commercial galleries and alternative spaces are both places with stuff you come and look at. But of course they're very much different, and the difference has not to do with what a thing is but how it's approached, its cultural context, the kind of social organization it engenders, and of course its relationship to economics, scholarship and esthetics.

Your rock collection is an ensemble, a group whose individuals make sense, take on meaning, as part of a whole; it's multidimensional, any kind of rock can fit in; it's open-ended, it's nonexclusive, and it appeals to the ineffable, one could say spiritual side of life, almost like esthetic appreciation. It's not really worth anything (though this may not be strictly true, you don't read about big rock collection sales in the papers much). It's not worth anything, but you can spend money on it. Its pleasures are of a higher sort. But it's outside of any rock-market mechanism, and has an equivocal relationship with the avant-garde of the rock world. Doesn't this sound like your typical alternative space?

I should stop here and talk a little about Collaborative Projects (New York City), the alternative space I was involved in a couple of years ago, to show what I'm thinking of when I talk about alternative spaces and artists' groups and things like that. I used to call Colab an alternative alternative space on grant applications and in press releases (not to suggest the two are in any way similar). Colab was (and still is) an all-artists group, we had no administrators per se, we thought up projects and raised money (or should I say the other way around) and spent it the way we wanted, and basically positioned ourselves in opposition not only to the commercial gallery system but the system of alternative art showcases too. This is

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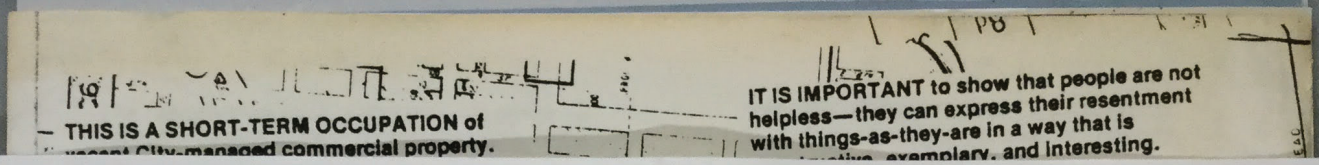


nothing personal, this bias against administrators, only a result of rhetoric and the kind of insightful analysis of society artists are known for.

When I was president of Colab the painting market in New York was just taking off again and there were a lot of pretty good artists involved in the group—people whose names you now see in art magazines, in successful galleries and museum shows, people like Tom Otterness, Robin Winters, Jenny Holzer, John Ahearn, Mike Glier, and like that—and I used to tell these people how they were all going to be rich, we were all going to be rich, it was the only thing I could do because they'd come to meetings and sit there and groan and look bored and believe me this was the only way to get their attention.

Now we did have these official, formal-membership type rules that made us special and legitimized our endeavor, things that were very populist and democratic, like having open membership, having open shows, no curating, or working collaboratively, working together, subsuming the art world's rampant individualism for joint, unionistic endeavors, kind of like a hippie commune; we used to call ourselves a collective, it was very social. We shared a common cause, or thought we did. In fact this is what I like most—we had seized the ability to create our own social context, we had done an end-run around the institutions and the rules they imposed and the divisions they fomented. The hell with the art and the projects, we were an experiment in social organization; we were creating our own sociality, we had socialism in one clique, and anyone was welcome.

One thing I loved most about Colab was the idea we could welcome all the nerds and creeps, the social outcasts, all the people you don't want to talk to at openings, the ones that were artists but would never be cool or hip or chic, and make them a social place, make them into functioning cogs in our own art-world machine. When I think about these people, the ones who always spoke too loud, the ones who were such incredible bundles of neuroses that you think they should be locked up, how can they function in society, if we could somehow make it possible for these weirdos to make their way in the art world, then we would be doing something really subversive.

Anyway, my attachment to Colab was ideological to the extent that basically I wanted everyone to subsume their personal interests to the interests of the group, to work for their colleagues as well as themselves, and to be full of fellowship and good cheer. Of course they all thought I was turning into a little Mussolini, and everybody argued with each other all the time, and would spend hours talking about our feuds and power struggles, particularly after meetings, and this was not exactly the type of social context I had in mind. I think the appreciation of a rock collection is much like this idea of an artists collaborative: you find your rewards in a transcendent, authentic relationship to the thing, and basically repress all the "what's in it for me" type speculation that is so central to daily life today.

So what I'm saying is that alternative, nonprofit spaces should have an ideological hook, if they're really going to be alternative. It has to be not only artists with their art but also the creation of an autonomous social reality that is impervious to all the art world's conventional wisdom. Now artists are conventional people so you can forget it right now, but anyway that's what I think. In my opinion the real way to be alternative is to be outside the avant-garde, that is, to be populist, and hobbyist, and nonprofessional, and never read art magazines except *American Artist* for tech tips, and never go to New York, and only make art on weekends. I actually know some people who do this. Me, I don't do this, so let's talk about the pet rock.

Now the pet rock had nothing to do really with rocks, geology, or mining or anything; it had to do with culture. It was basically one-dimensional, and it was a kind of conceptual piece, that is, it wasn't really the rock that was standardized but the rap, the little brochure that came with it, the gag, the way of looking at it. It was an early instance of populist irony, a big joke that everybody was in on. You got the whole notion, or at least the pet-rock lovers, to make fun of themselves; they were all happily foolish, they all mocked their own natures, their love and nurturing, their psychological attachments, to pets and loved ones.

So the pet rock wasn't really anything important or special, but it was *au courant,* a hip conversation piece, and did touch some hidden cultural nerve. This is, obviously, like what so much art has become today, today in the era of the triumph of the art industry, in this time of incredible growth of art appreciation, of appreciation of art's appreciable potential, in this time of an apparent exhaustion of consumables other than art for that class of people with more money than they know what to do with.

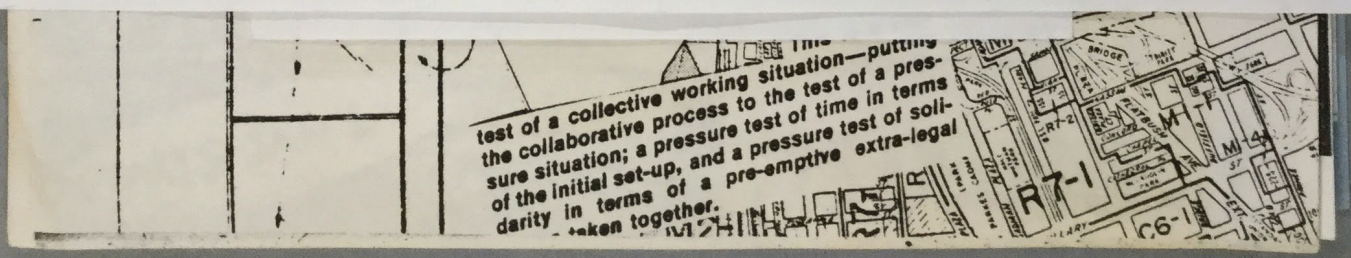
The pet rock, like the successful art phenomenon, is one-dimensional, it has a trajectory that speaks overwhelmingly of its sales volume. Somehow it's magical, this getting just right the feeling of the time, the taste of the market. Today in New York's contemporary art world you get a real sense of this mechanism, of somehow accidentally hitting a nerve and making it big, the hell with anything else (there is also a conspiracy theory of art-world success, in which dealers and collectors manipulate the art world, but that's libelous and doesn't fit in with my rock metaphor, so let me pass on that). The pet rocks of the art world, they make me say, when people as me what I think of, say Julian Schnable, I say, sorry, what *I* think hardly matters. This is the pet rock model.

Successful avant-garde art is like a signature, a mark of identity. It seems internalized, reflecting only the logic of the market, that is, the psychology of the customer, the dealer's client. With art and the avant-garde industry, market success reflects an understanding of collectors and their desire. We commercial artists are in the business of delving into the subconscious of particularly wealthy consumers.

So my father marveled at the pet rock fad, and kind of wanted to invent one himself, and kind of hoped I would, and I kind of hoped so too, and I'm kind of trying to invent one. So I shouldn't have been surprised when I discovered so many of my colleagues in our artists' collective wanted to invent their own pet rocks. Just use the rock collection as a kind of staging ground or support group. One of them, one of the supposedly more political ones, even took some parents' money and bought a tenement on the Lower East Side and turned it into co-ops. Another mechanism in our collective I found both fascinating and irritating was a way of seizing power by volunteering to run a project, pretending to an unhappy duty for the good of the group, a kind of "all right, I'll do it, now don't bother me, go away" that meant of course complete individual control, not democratic at all.

So after a while I had gotten mad at almost everybody in Colab for not showing proper respect for my interpretation of our particular mission. I decided this collective stuff was just phony rhetorical trappings to rationalize grant applications—which I should say everyone was always ready enough to admit to, though this cynicism actually veiled a very romantic, bohemian approach to life. Colab in its preincorporation days was called "Green Corp., green for money, of course.

This is when it became clear that to stimulate things via the art world, the only place all these misfits seem able to function, you had to engage the



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market for sure, not pretend it didn't matter or position yourself rhetorically against it.

So Colab had always said its best asset was the art of its members, but no one really wanted to be very generous for fear of being taken, and everybody knows you can't sell art out of an alternative space, it offers the buyer no security. So when the East Village began to invent itself, it became clear that something fabulous was happening, and that certain ideas of the alternative space movement, in particular its idea of creating your own social context and your own art institutions, were merging with the commercial art system in a way I think provided a fascinating critique of that market and its institutions, a kind of populist, parochial parody of the stuffed-shirt art world centered in SoHo.

I've published something about this already but let me go over some of it briefly, in case you might have overlooked my seminal essay. The first thing to remember is that the East Village art scene, as it created itself, was a kind of masquerade, an esthetic prestidigitation for the benefit of the rest of the art world. Through a series of substitutions and displacements, to deal with our apparent redundancy, the East Village played by the rules and burlesqued them too. For example, instead of creating a new art movement or style, we had a new geography—something specific and undeniable, though just like in art movements, where a Minimalist will deny being one, lots of East Village galleries also deny their own location. For history, the East Village substituted parochialism and willful ignorance. Our esthetic predecessors and peers, particularly those in SoHo, simply did not exist. They were too far away to matter, somehwere over near New Jersey. To the East Village, events in SoHo had as much relevance as those in, say, Houston, no offense. Likewise we created our own social hierarchies and esthetic cliques, we were our own audiences, we had our own architecture and our own critics and our own collectors. The East Village is a simulacrum of the art world; outsiders get something, but not the real picture. The East Village dry-hustled the avant-garde.

Now this only happened two years ago, and I always thought of it as a conspiracy. It was us against them, and if we had to, say, misrepresent ourselves a little, I didn't mind. I mean, I used to be president of a nonprofit artists organization. So if the East Village is a conspiratorial burlesque of the art world, I would like to suggest that it is a sheep in wolf's clothing. It's actually one big alternative space, disguised as a bunch of small, commercial galleries.

I get a little off my subject, profit vs. nonprofit. The proliferation of commercial galleries in the East Village, rather than the development of one or two nonprofit alternative spaces, I see as a continuation of the rivalrous fraternity that characterizes the art industry as a whole, just taken to a slightly more candid degree. Basically, as an administrative entrepreneur in the art world you follow the artists, you follow the art, and in a consumerist society, in an art world in which the market plays such an important part, obviously a commercial structure is simply more honest. I know honesty plays only a limited part in the contemporary avant-garde, but this is the candor, and the naivete, that I find so striking in the East Village today.

But the East Village scene has already begun to decay; we've lost that initial excitement and brilliance that made its first flowering so engaging. As for the question of whether an artists organizaton's gallery should be profit or nonprofit, I think that the differences aren't so great. For both you need a good accountant, I can't emphasize this enough, you're too stupid to figure the tax forms out yourself. In both profit and nonprofit, the source of

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WESTERN NEW YORK FILMMAKERS FORUM

Friday, May 31 at 9:00 PM

will feature films by Don Brennan, Eric Jensen and John Kunz.

DON BRENNAN

earned his M.A. in film at the State University of New York at Buffalo. His films attempt to translate private experience into a more universal interpretation of the world. Currently he is teaching documentary film and video production at the Center for Media Study. His film "TORCHLIGHT RED" is based on T.S. Elliot's "Wasteland" which portrays the sterility of modern society through the Grail legend and ancient fertility rites. The Film responds to man's fear of chaos and the unknown, and his frustrated search for order and absolute truth.

ERIC JENSEN

is a well known Western New York Photographer and Filmmaker, whose work has been exhibited at Media Study, CEPA, Hallwalls, Peopleart, and the Albright Knox Art Gallery. Eric will present three short Super 8 films; "EASY SLEEP" 3 min., "HELL FIRE" 7 min., and "HUNTED" 2 min.

JOHN KUNZ

is a Media Study Student at SUNY Buffalo. He has produced many films ranging from experimental animation to surrealistic horrow-comedies. His latest film, "Graduation," is an ecclectic barrage of dream incedents depicting the full awakening of the protagonist from a deep and troubled sleep. The film features Mike Aliotta, Bill Hammer, Gerri Zeman, and Denis O'Hara.

The curator of this program is Henry Jesionka, an experienced filmmaker and curator, anyone interested in participating in this program should submit the films that they propose to exhibit to Henry's attention at CEPA.

"Graduation," 1984-85, From S8 Film by John Kunz.

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WESTERN NEW YORK VIDEOMAKERS FORUM

Wednesday, May 15 at 9:00 PM

will feature videotapes by **Nancy and Vernon Norwood, Armin Eurich, Ken Joseph** and **Brian Springer.**

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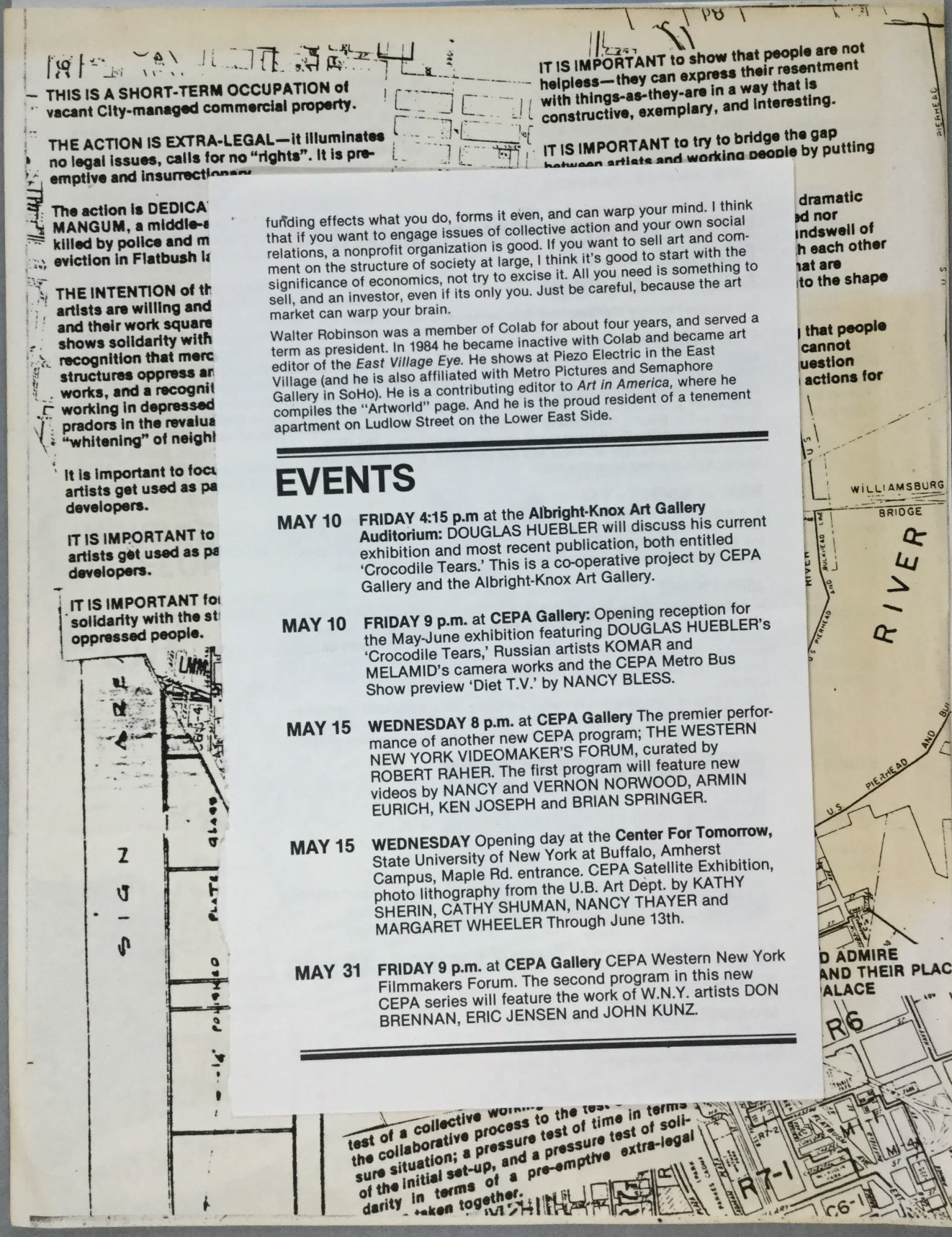

funding effects what you do, forms it even, and can warp your mind. I think that if you want to engage issues of collective action and your own social relations, a nonprofit organization is good. If you want to sell art and comment on the structure of society at large, I think it's good to start with the significance of economics, not try to excise it. All you need is something to sell, and an investor, even if its only you. Just be careful, because the art market can warp your brain.

Walter Robinson was a member of Colab for about four years, and served a term as president. In 1984 he became inactive with Colab and became art editor of the *East Village Eye*. He shows at Piezo Electric in the East Village (and he is also affiliated with Metro Pictures and Semaphore Gallery in SoHo). He is a contributing editor to *Art in America*, where he compiles the "Artworld" page. And he is the proud resident of a tenement apartment on Ludlow Street on the Lower East Side.

EVENTS

MAY 10 **FRIDAY 4:15 p.m** at the **Albright-Knox Art Gallery Auditorium:** DOUGLAS HUEBLER will discuss his current exhibition and most recent publication, both entitled 'Crocodile Tears.' This is a co-operative project by CEPA Gallery and the Albright-Knox Art Gallery.

MAY 10 **FRIDAY 9 p.m.** at **CEPA Gallery:** Opening reception for the May-June exhibition featuring DOUGLAS HUEBLER's 'Crocodile Tears,' Russian artists KOMAR and MELAMID's camera works and the CEPA Metro Bus Show preview 'Diet T.V.' by NANCY BLESS.

MAY 15 **WEDNESDAY 8 p.m.** at **CEPA Gallery** The premier performance of another new CEPA program; THE WESTERN NEW YORK VIDEOMAKER'S FORUM, curated by ROBERT RAHER. The first program will feature new videos by NANCY and VERNON NORWOOD, ARMIN EURICH, KEN JOSEPH and BRIAN SPRINGER.

MAY 15 **WEDNESDAY** Opening day at the **Center For Tomorrow,** State University of New York at Buffalo, Amherst Campus, Maple Rd. entrance. CEPA Satellite Exhibition, photo lithography from the U.B. Art Dept. by KATHY SHERIN, CATHY SHUMAN, NANCY THAYER and MARGARET WHEELER Through June 13th.

MAY 31 **FRIDAY 9 p.m.** at **CEPA Gallery** CEPA Western New York Filmmakers Forum. The second program in this new CEPA series will feature the work of W.N.Y. artists DON BRENNAN, ERIC JENSEN and JOHN KUNZ.

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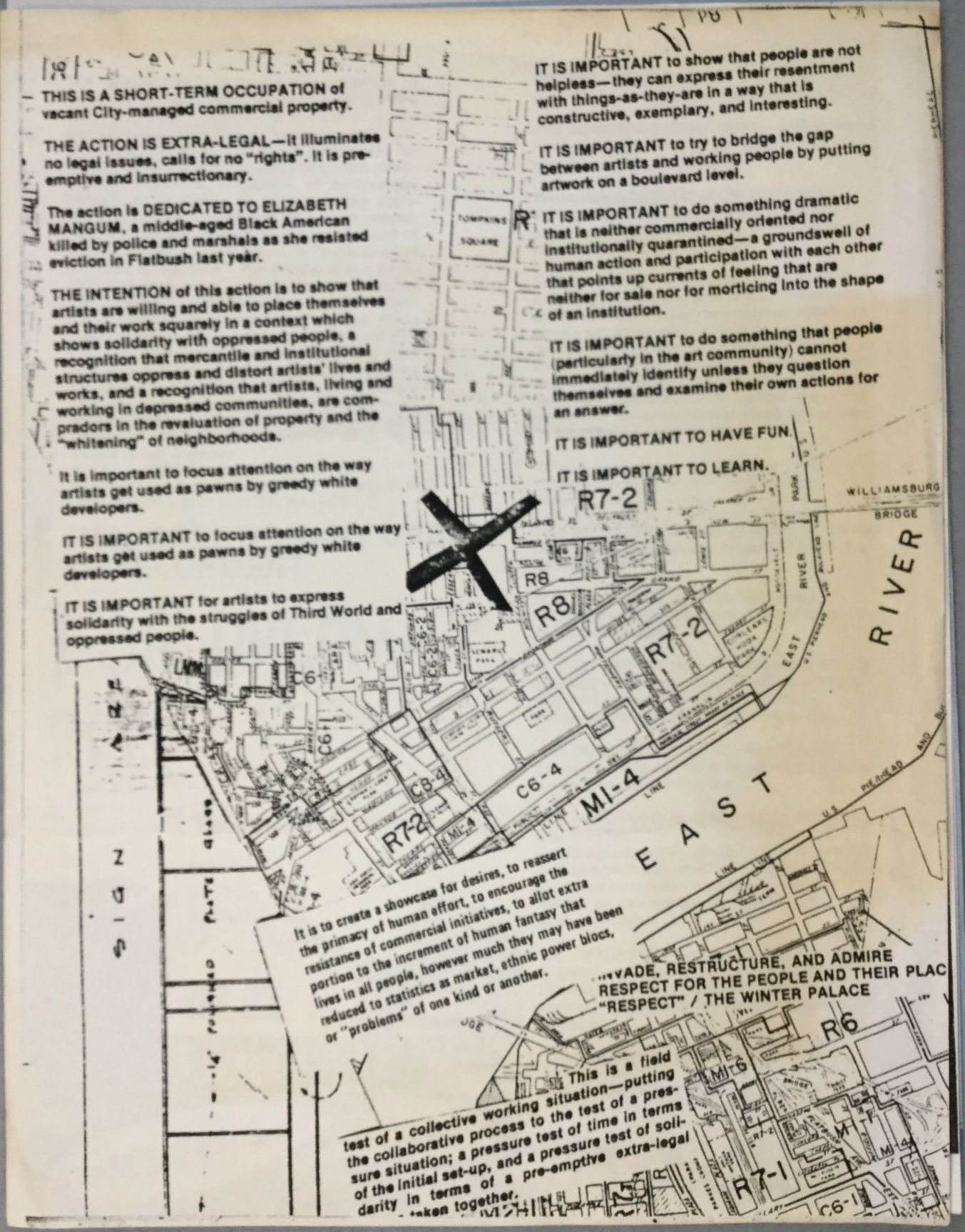

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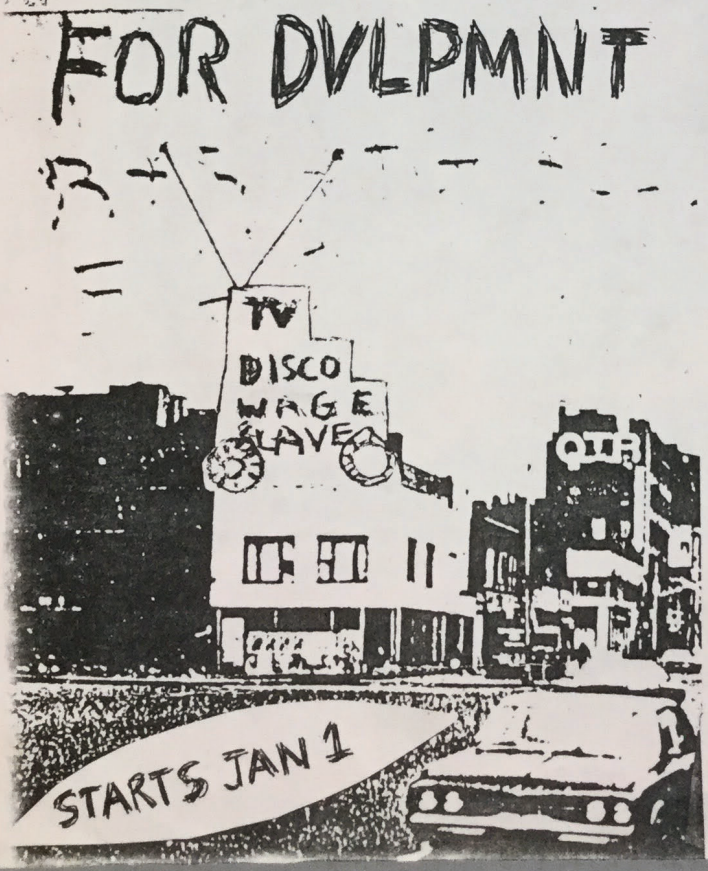
The occupation and exposition imposes a complex human system where previously there was no system—or only the system of waste and disused that characterizes the profit system in real estate. it is to create a showcase for desires, to reassert the primacy of human effort, to encourage the resistance of commercial initiatives, to allot extra portion to the increment of human fantasy that lives in all people, however much they may have been reduced to markets, ethnic power blocs, or "problems" of one kind or another. For artists, it is a question of getting out of police. There are so many "representatively structured" spaces for exhibitions. The policies of these headmasters, these backstraddlers in pinstripe, are not in tune with the aims and ideals of artists. This is a field test of a collective working situation—putting the collaborative process to the test of a pressure situation; a pressure test of time in terms of the initial set-up, and a pressure test of solidarity in terms of a pre-emptive extra-legal action taken together.

INVADE, RESTRUCTURE, AND ADMIRE
RESPECT FOR THE PEOPLE AND THEIR PLACE
"RESPECT" / THE WINTER PALACE

INSURRECTIONARY URBAN DEVELOPMENT



THIS IS A SHORT-TERM OCCUPATION of vacant City-managed commercial property.

THE ACTION IS EXTRA-LEGAL—it illuminates no legal issues, calls for no "rights". It is pre-emptive and insurrectionary.

The action is DEDICATED TO ELIZABETH MANGUM, a middle-aged Black American killed by police and marshals as she resisted eviction in Flatbush last year.

THE INTENTION of this action is to show that artists are willing and able to place themselves and their work squarely in a context which shows solidarity with oppressed people, a recognition that mercantile and institutional structures oppress and distort artists' lives and works, and a recognition that artists, living and working in depressed communities, are compradors in the revaluation of property and the "whitening" of neighborhoods.

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IT IS IMPORTANT to focus attention on the way artists get used as pawns by greedy white developers.

IT IS IMPORTANT for artists to express solidarity with the struggles of Third World and oppressed people.

IT IS IMPORTANT to show that people are not helpless—they can express their resentment with things-as-they-are in a way that is constructive, exemplary, and interesting.

IT IS IMPORTANT to try to bridge the gap between artists and working people by putting artwork on a boulevard level.

IT IS IMPORTANT to do something dramatic that is neither commercially oriented nor institutionally quarantined—a groundswell of human action and participation with each other that points up currents of feeling that are neither for sale nor for morticing into the shape of an institution.

IT IS IMPORTANT to do something that people (particularly in the art community) cannot immediately identify unless they question themselves and examine their own actions for an answer.

IT IS IMPORTANT TO HAVE FUN.

IT IS IMPORTANT TO LEARN.

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at the TIMES SQUARE SHOW 201 W 41st.& 7th

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THE THIEF OF BAGHDAD

starring SABU, June Duprez, Conrad Veidt,
John Justin, directed by Alex Korda
winner of four academy awards 1940;
best art direction, best cinematography
best visual effects, best sound effects

$2.50

7:00 PM Saturday | June 14 | 7:00 PM Saturday

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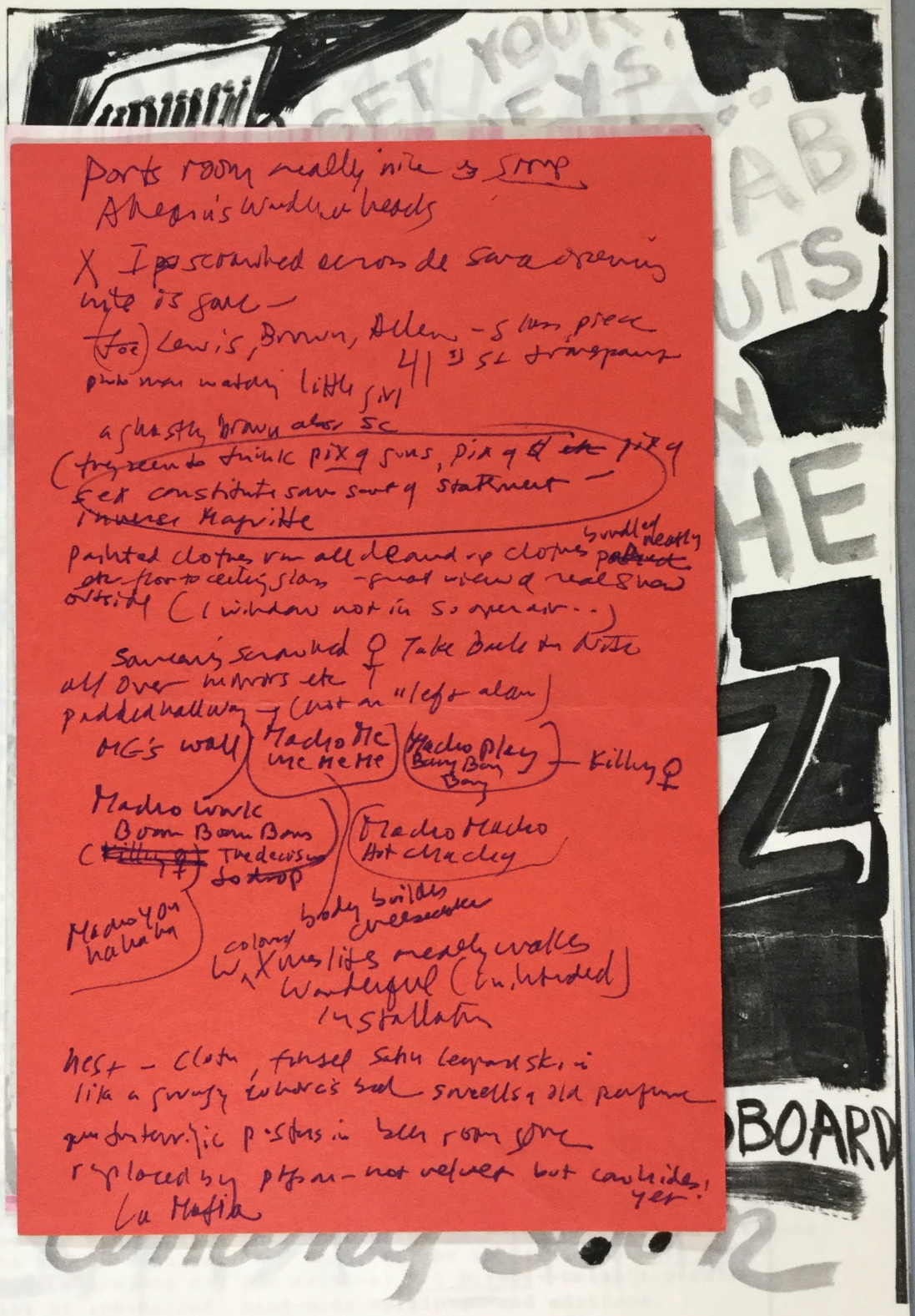

Ports room really nice & strip
Aileen's wedding heads

X I postcarded across de sara drawing
nite is sale —
(Joe) Lewis, Brown, Allen - 5 wks, piece
photo mon watch little SM 4|3 SL transparency

a ghastly brown also SC
(typewriter think pix q sums, pix q & etc pix q
Eet constitute same smart statement —
Rene Magritte

painted clothes run all around clothes bundled neatly
etc floor to ceiling glass - great view & real show
outside (window not in so open air - -)

Sawdust scrawled ♀ Take Back the Night
all over mirrors etc
padded hallway (cast in "left alone")

DG's wall) Macho Mc Mc He He Macho Play Bang Bang Bang — killing ♀

Macho Comic Boom Boom Boom (~~killing ♀~~ ♀♀ The decision to stop)

Macho Macho Hot chacley

Macho Yon hahaha

body builds
coloring
W. Xmas lights measly walks
Wonderful (unintended)
installation

best — cloth, tinsel satin Legrandski i like a grungy Edwards sad smells old perfume
gun terrific posters in bath room some
replaced by photos — not velvet but cowhide! yet
La Mafia

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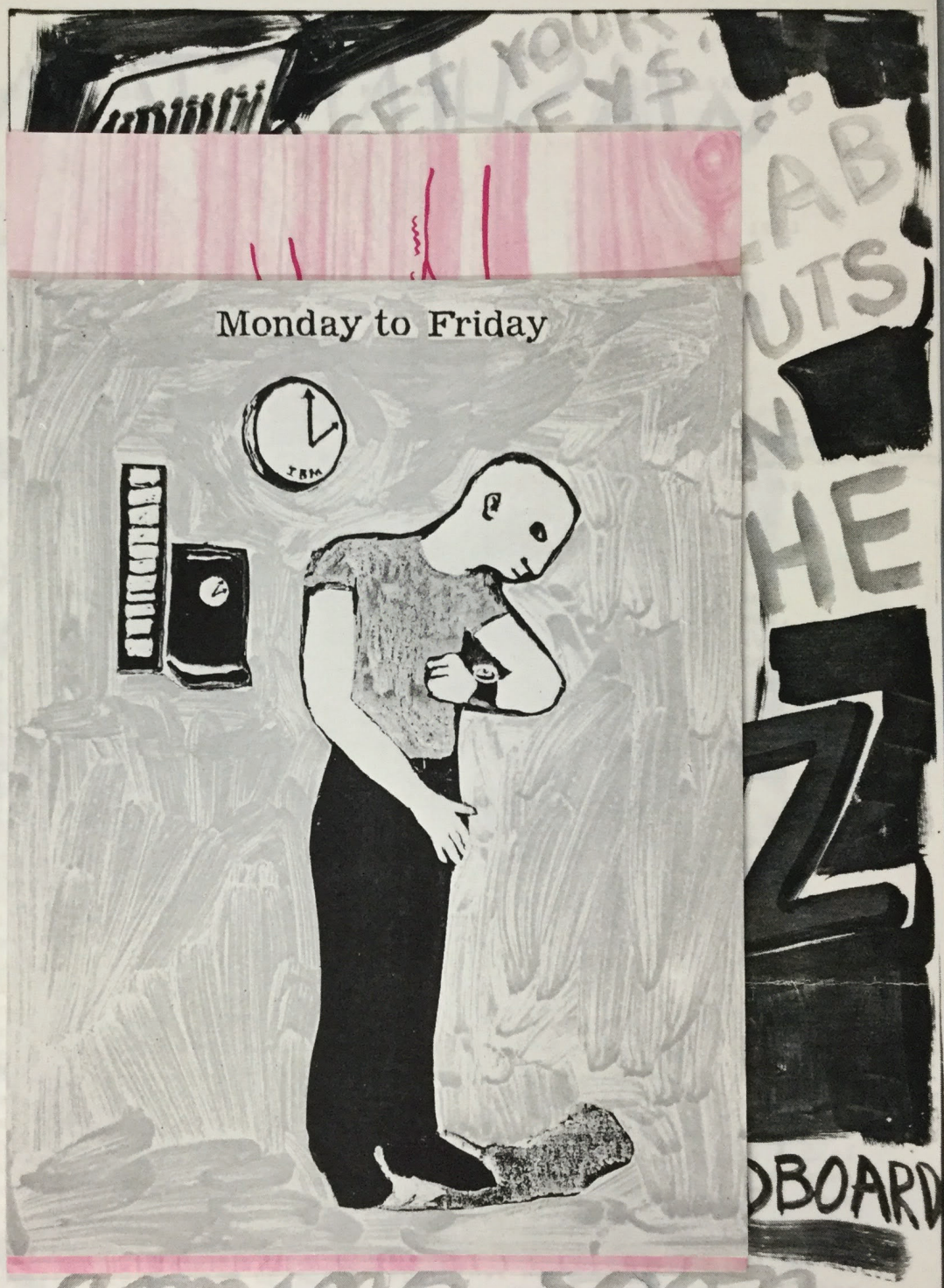

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COLLABORATIVE PROJECTS
presents
A BENEFIT EXHIBITION
at
Brooke Alexander, Inc.
20 West 57th Street
New York, N.Y. 10019
December 6-31, 1980*
Tuesday-Saturday, 10 a.m. to 6 p.m.
*Closed December 25, 26, 27.

in conjunction with
A. More Store
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New York, N.Y. 10013
November 8-December 24, 1980
Tuesday-Saturday, 1 p.m. to 5 p.m.

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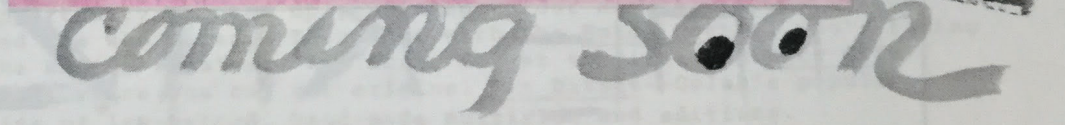

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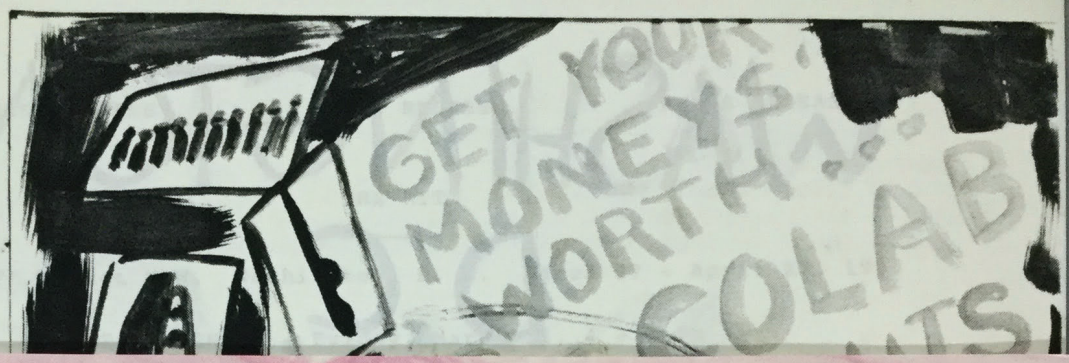

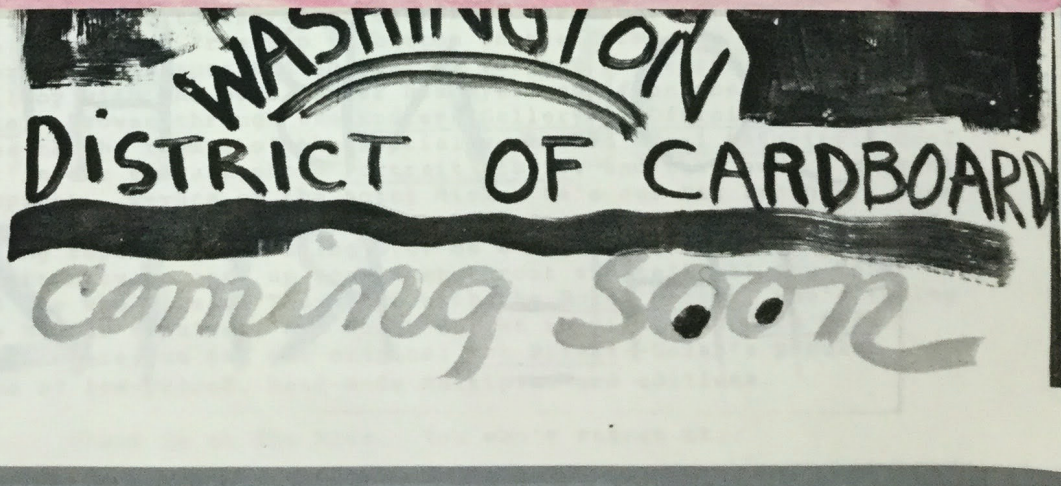

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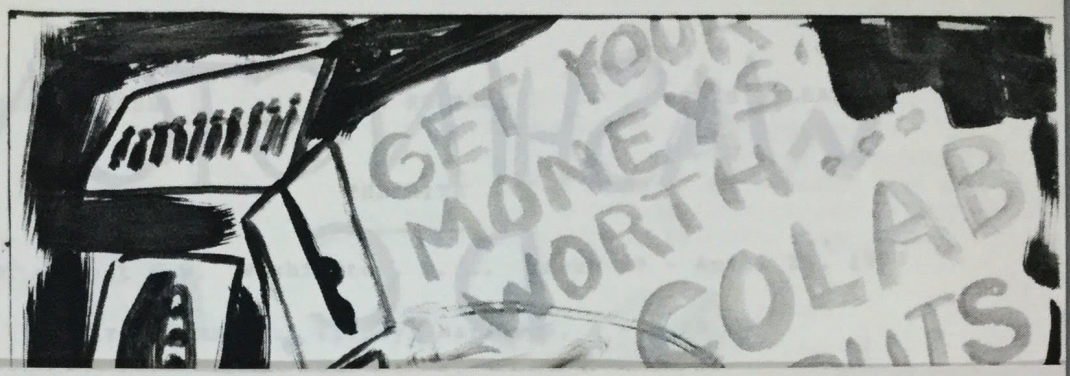

TUESDAY, OCTOBER 30TH, 1984

HABEN KEINE ANGST

(HAVE NO FEAR)

COLAB

percolates an instaformance
of Creation and the Prophesy of
Armaggedon through the Ages

Religion and Politics

PERFORMERS	SET/INSTALLATION	VIDEO
KEMBRA PHAHLER	JIM SUTCLIFFE	AL DIMARTINO
NATIONAL IN-CHOIR	SOPHIE VIFILLE	MARY MCFERRAN
PHILLY	PHILLY	
ILONA GRANET	ALAN MOORE	
JACK WATERS	ALINE MARE	
PETER FRANCIS	BRADLEY FROS	
SALLY WHITE	CHRISTY RUPP	

Evening coordinated by Peter Cramer and Jack Waters
fashion directress: BRANKA MILUTINOVIC

LIMELIGHT
SIX SIXTY SIXTH AVENUE

Going on from 10:00 pm
Action at 12:00 am

complimentary for two

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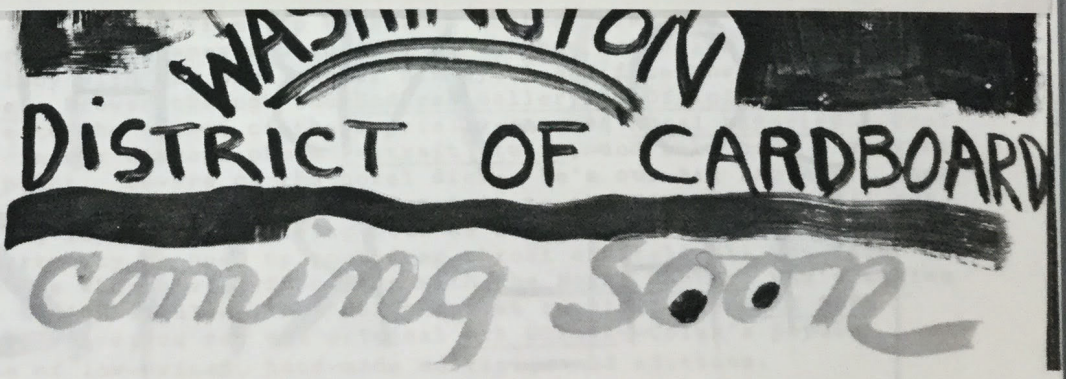

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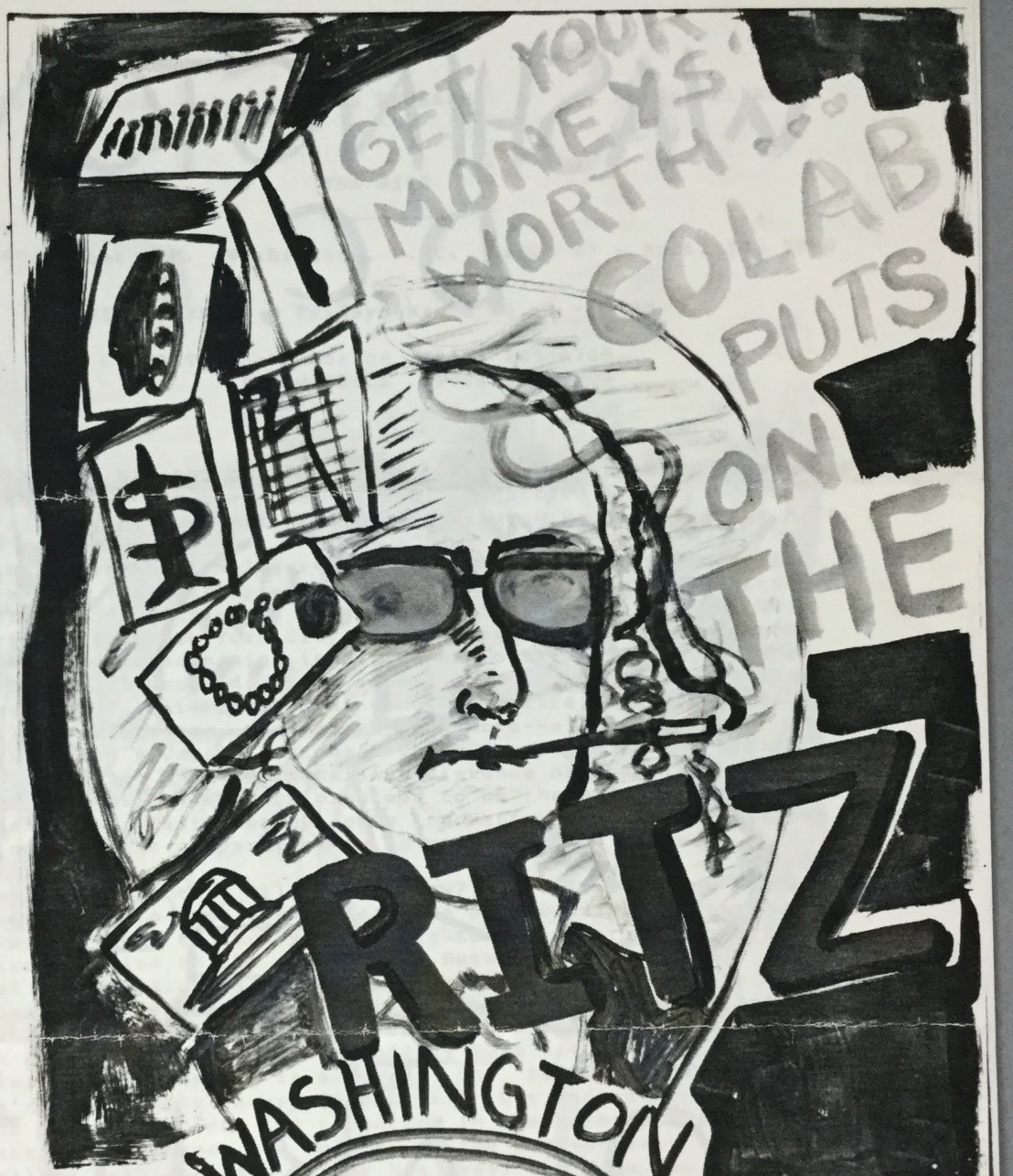

coming soon

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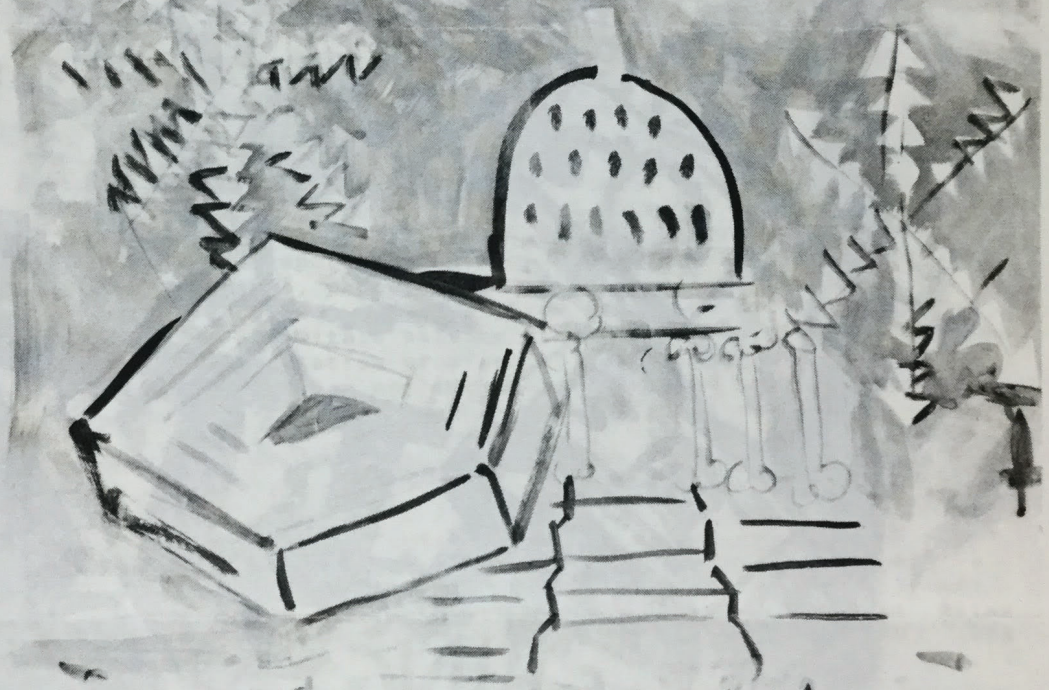
WASHINGTON D.C.



COLAB HITS THE RITZ

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PRESS RELEASE PRESS RELEASE PRESS RELEASE

THE RITZ

920 "F" Street N.W. Washington, D. C. March 27 - April 23, 1983

PRESS OPENING: Friday, March 25, 4 - 8 PM

CONTACT: John Morton (212) 349-6766
Holly Block (202) 347-8304

COLAB AND WPA PUT ON "THE RITZ". A massive exhibition featuring hundreds of art works and events. Organized by Collaborative Projects, of New York, and the Washington Project for the Arts.

A major invitational survey of new American art produced in the last two weeks premiers March 26, 1983 at the old Ritz Hotel on "F" Street in downtown Washington. More than 100 artists from New York City and Washington will descend upon the Ritz, transforming it inside and outside, alley and roof, all four floors and all 57 rooms, into an unprecedented extravaganza of contemporary painting, sculpture, fashion, video, film, performance, photography and more--all in the heart of our Nation's Capital, stone's throw away from D.C.'s sleazy sex district and within hailing distance of the big white house. This esthetic maelstrom promises to be the budget art event of the season, featuring not only innovative and unusual art but also artistic cooperation on an unprecedented scale.

But what, exactly, will be on view? What is it going to be all about? For a fast answer, ask one of our friendly Tour Guides. They're there to show you the sights and give you the official line. Unwind to the avant-garde Muzak of Soundaround. A special for wallflowers: a line of wallpapers, custom-made and mounted by different artists, is guaranteed to be the only art exhibition in town where you can look under the pictures! Relax in our lobby and tune into Endless Soap, starting at 7 PM. It's free, and no tipping is allowed. Oh, "Pardon our appearance: We're working to serve you better!" Our decorators are doing the place over from top to bottom in the forms and designs, and fabrics and shapes and colors, of the new esthetic. Follow the bellboy with the bags (under his eyes) and face the Red Tape Maze. Browse through the Endless Gallery of Official Portraits. Muse to the themes of the specially-painted Mural Majority. Cool out in our elegant photo Portrait Studio, and take home a souvenir snapshot. Beware of the hotel dick: he's our Big Brother. When you're completely confused, complain to the RITZ News Team: our roving reporters are using D.C. as a backdrop, so take this opportunity to open up your deep throat and tell all you know and see who cares. Then chat with the Hotel Doctor, who's taking the Nation's pulse. And don't forget to visit the Ritz Gift Shop, where you can get original Art Direct--Colab's popular line of low-priced, hand-made multiples and editions.

Check in at The Ritz. You won't regret it.

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SPECIAL EVENTS AT THE RITZ

March 26 — Gala Grand Opening, at 12 noon, featuring live music, performances and fashion show, dedication and Anointment of the Grand Marshal and Belle of the Ball.

April 1 — Fool's Day Night, with Rappers and Breakers from The Bronx. Also, Sculptured Hair Competition, featuring cash prizes and trophies.

April 8 — Cabaret performance by the Impossible Theater of Baltimore.

April 23 — Closing Party, featuring the No Rio Cardboard Air Band.

To Be Announced — Events and performances, produced by Washington area and New York artists, EVERY THURSDAY, FRIDAY AND SATURDAY, FROM 6 TO 10 PM.

This press release is produced by one of two participants in the show: COLLABORATIVE PROJECTS INC.

Collaborative Projects is a five-year-old group with a core membership of more than 50 artists who work in all mediums and disciplines. All projects involve collaboration among artists, ranging in number from two to a hundred. Colab is non-bureaucratic: it has no administrators, and all decisions and work are shared by members of the group.

Colab is best known for: The Times Square Show, mounted in June 1980 in a four story former bus depot and massage parlor in Times Square; Potato Wolf, a 30 minute, live artists' cable-TV show appearing every week on Manhattan Cable TV; ABC No Rio, an artist-run workshop and exhibition space in the Lower East Side; "Mural America", a set of collaboratively executed, spontaneous murals; and the Art Direct mail-order catalog, offering prints, multiples and other art objects direct to the public at reasonable prices.

Collaborative Projects is supported in part by the National Endowment for the Arts and the New York State Council on the Arts. THE RITZ is made possible in part by the generous donation by the owners of. . . The Ritz.

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Washington Project for the Arts

TAKE NOTE: THE RITZ WILL BE OPEN FOR INSPECTION AND CLEAN-UP, SATURDAY MARCH 5TH 10am - 5pm-THE RITZ WILL BE OPEN FOR INSTALLATION OF ARTWORK STARTING SATURDAY, MARCH 12th.

400 Seventh Street, NW.
Washington, DC. 20004
202-347-8304

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Alton Miller, Treasurer

THE RITZ

HUNDREDS OF ARTISTS FROM WASHINGTON AND NEW YORK CITY WILL TRANSFORM THE RITZ HOTEL INOT A MONTH-LONG ART EVENT, MARCH 26th -APRIL 25th.

New York City's Collaborative Projects, Inc. is cooperating with the WPA to produce an open art exhibition at The Ritz Hotel, 920 F Street, N.W. This dilapidated landmark, in the heart of "Old Downtown," will provide four floors to be filled with art of all types-video, sound installations, painting, sculpture, collage, performance, computer art, photography, film, etc. Performances by New York and Washington artists will be given every weekend. Additional events will include a Fashion Show of the latest in artist-created fashions; an on-going live soap opera; and a video lounge to showcase the most recent in video art. Artists will collaborate on exhibitions with such themes as "Reganomics," "Lobbying," "Classified Information," and "Unemployment." Multiple art objects will be on sale for 50¢ to $300. at BOOKWORKS, WPA's bookstore.

All Washington artists are encouraged to participate in this unique art event. Interested artists should come to WPA Theatre, March 1, at 7 PM. The WPA is located at 400 7th Street NW, at the corner of 7th and D Streets.

Artists interested in collaborating on the following group projects should contact the coordinator of that project directly.

PROJECT	COORDINATOR	PHONE NUMBER
Sound Installation	Alberto Gaitain	202-356-0395
"Unemployment"	Ann Stoddard	202-434-0304 (H) 202-234-6053 (W)
"Classified Information"	Joann Kent	202-667-9281 202-232-6261
"Workers Hall of Fame"	Tom Otterness	212-420-1253
Outdoor Murals	Carla Perlmen	212-477-4545
Open Studio Video project-DC as backdrop	Terry Mohre	212-875-7606
"Waiting Room"	Joseph Nechavatal	212-228-7891
Video Documentation	Marty Martin	202-229-0184
Video Lounge	Peter Fend	212-431-1645
Fashion Room	Sophie V.D.T.	212-260-4656
Performance Coordinator	Mindy Stevenson	21 673 7564

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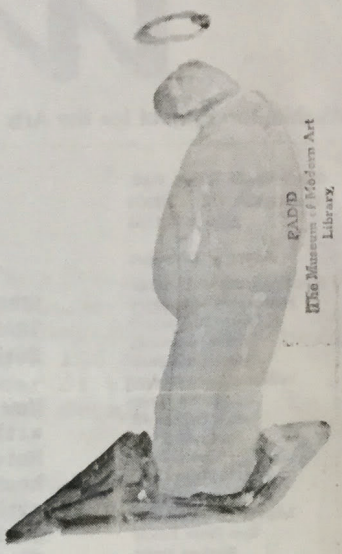
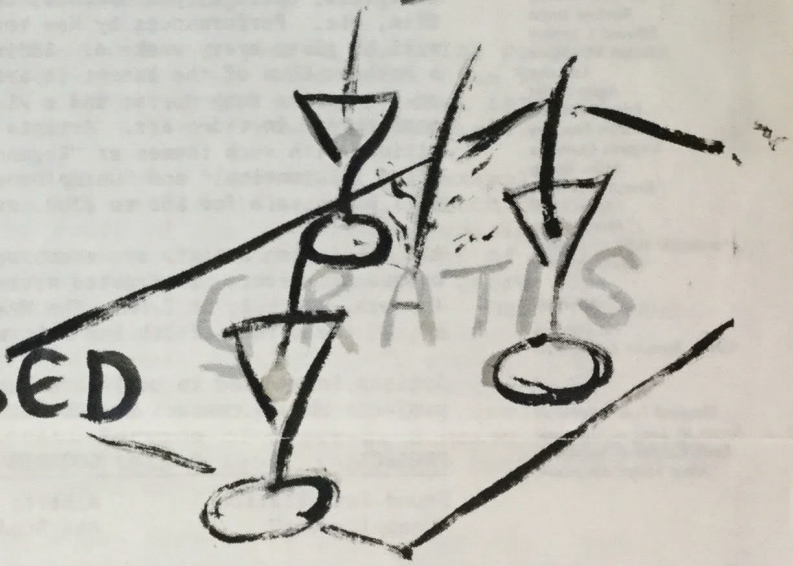
PERFECTLY
ORDINARY
WORKING
CLASS
SCUM
WILL
NOT
BE
REFUSED
at
the
RITZ





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CONCORD

ARTV

ARTISTS TELEVISION

Colab entered television when, to expand its exposure of artists' Super-8 films, it arranged to show those films on public-access cable TV. Scores of super-8 films were transferred to videotape and have since been shown and stored in that format. Charlie Ahearn was the producer of the first season for Colab television, and he knows the details of how Super-8 became TV.

Matthew Geller, Cara Pearlman and Bobby G have since been the producers, among others, of TV series on cable TV which show artists concepts.

Gradually, through several years, the Colab productions on TV began to imitate or be fashioned after true TV genres--notably, situation comedy and political farce of the Saturday Night Live variety, news, commercials.

Ulli Rimkus and Christof Kohlhofer, for example, succeeded well with the satire-skit genre. Mitch Corber pastiched hours and hours of footage from television to make a sort-of Rauschenberg TV-collage synopsis of America. And news, almost always fictional, became the genre for Colen Fitzgibbon, Peter Fend, Gregory Lehmann. Maria Thompson developed the talk-show format. Kiki Smith/Ellen Cooper and Alan Moore started a new, distinctly-TV genre: the half-hour epic. The TV magazine has been started by Wolfgang Staehle and Lugus, acting within the framework of RELAY, the Telecast Service of a art-production corporation recently founded from within Colab: the Ocean Earth Construction and Development Corporation.

This RELAY Telecast Service is still germinal. But it has already helped bring down titans. It was founded at the recommendation of a Wall Street lawyer to be a vehicle for media expansion. Its first project was an attempt, successfully negotiated with the Soviets, with cable networks, with the International Olympic Committee, to put the Summer Olympics on US TV. Only NBC blocked the attempt. OECD RELAY then reported the event to Lloyd's of London, which used evidence of its near-success against NBC's insurance claim for $75 million on grounds of being "prevented" from showing the Games. NBC only got $25 million.

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CONCORD

CONTEMPORARY ART

FOR IMMEDIATE RELEASE

Contact Ragland Watkins or
Claudia Gould for further
information. 212-924-2994

December 9-January 28, 1984 Concord Gallery presents:

COLLABORATIVE PROJECTS

Up With People
an exhibition of graphics

and

ERSATZ T.V.: A STUDIO MELEE

Up With People is a Collaborative Projects exhibition of 50 30" x 40" photo graphics by its members. Included in this diverse menage are some of New York City's top artists such as: Walter Robinson, Christy Rupp, Kiki Smith, Rebecca Howland, Joseph Nechvatal, Cara Perlman, Jane Dickson, Mike Glier, Jenny Holzer, Tom Otterness, Christof Kohlhofer, Jolie Stahl, Dick Miller, Mitch Corber, Jim Sutcliff, Anton Van Dalen, John Morton, Judy Ross, Peter Grass, Julie Harrison, Robert Kleyn, Debby Davis, Lisa Kahane, Wolfgang Staehle, Carol Parkinson, Jody Culkin, Sally White, Florian Michel, Marne Greenholz, Mindy Stevenson, Olivia Beens, Justen Ladda, Peter Fend, Seton Smith, Ellen Cooper, Matthew Geller, Aline Lila Mare, Albert DeMartino, Stefan Eins, Jane Sherry, Terry Slotkin, Andrea Callard, Bobby G., Robin Winters, Tom Warren, Fred Krughoff, Brian Piersol, Gregory Lehmann Be Be Smith and Eva DeCarlo.
This exhibition was produced by Joseph Nechvatal for an exhibition at HALLWALLS in November 1982.

In The front gallery, Ersatz T.V. presents A Studio Melee, a production by Terry Mohre and Alan Moore. A Studio Melee is a coin operated studio mechanism, concieved much like a fun house or amusement park, A Studio Melee puts you in the heart of the jungle.

Gallery hours are Tuesday-Saturday 10:00-6:00

451 BROOME STREET NEW YORK, NEW YORK 10013 (212) 925-2994

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★ *Artists' Cable Television* ★

156 Rivington Street, New York, New York 10002
Telephone: 254-3697/855-3604

PRESS RELEASE

"Potato Wolf," a weekly TV series on Manhattan Cable, 10:30 Friday nights, Channel C. Each program is directed by an individual artist or group of artists. Programs in the past have ranged from performance art and drama to experimental documentary and independent news and features. "Potato Wolf" kicks off its second sensational season on Nov. 7. Here's the line up for the first three weeks:

Nov. 7- ELECTION CRITIQUE

A show of political criticism given by artists PETER FEND, JENNY HOLZER, RICHARD COLE, JONATHAN CRARY, BLACKHAWK, and KATE HAYES. Aesthetic criticism on the two party system and the electoral college, the "middle of the road," the "moral majority," regionalism, and an international report on elections in Europe, Australia and Jamaica.

Nov. 14- WOMEN IN ROCK

BUSH TETRA, THE SLITS, NINA CANAL of UT discuss the move of women on the Rock Music Scene with LINDZEE SMITH and CAZ PORTER. Also, Performances by the Bands and special guests.

Nov. 21- CITY WILDLIFE: MICE, RATS, AND ROACHES by CHRISTY RUPP

A colorful and intimate look at the animals that share our habitat.

Tour the digestive system of a roach. Find out how much garbage a rat needs to get through the day. And learn how to make a fortune on mice. Partially shot at the American Museum of Natural History with DR. BETTY FABER. Music by COLE PORTER performed by CINDY LAVERTY.

POTATO WOLF PRESS CONTACT: BOBBY G

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PUBLIC POLICY

ARCHITECTURE PROPOSITIONS

MAY 13-24, TUE-SAT, 1-6
OPENS: MAY 13, 7-9
626 BWAY, FLR 4

626

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Lucy Lippard
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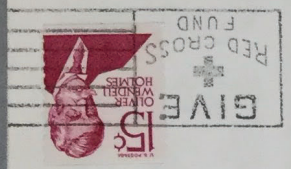

The function of architecture is to organize habitat.

Habitat now is, of course, scarcely organized.

Most of the organization of habitat has been left to industrialists. Consider the automobile. Or refineries and pipelines.

The architects have confined themselves to the design of buildings.

But the city, the place where humans live, remains the premier architectural question.

To speak of city planning or regional planning as somehow separate from the planning, or design, of a personal space, is to suppose that aesthetic principles or logics somehow fade out or need transliteration at larger scales.

The architects simply have not had the nerve to do architecture on large scale — with the atmosphere, the waters, the productive hinterland, the entire technical and physical apparatus by which a city lives and breathes.

They can think on large scale, with the entire space, but they do not allow themselves to practice that way.

They fear to be denounced as megalomaniacs by the parties now determining the character of our environment.

Yet the political question, the question of establishing a territory and arranging the material conditions in that territory for well-being, remains unresolved.

The political question is an aesthetic question and an architectural question.

How else might we organize habitat, the space in which we co-exist with the species, but by the use of senses acutely trained?

If the society is to succeed in its com-petition with the species, if the society is to co-evolve rather than collapse, architects — in joint venture with artists — assume political leadership.

Peter Fend

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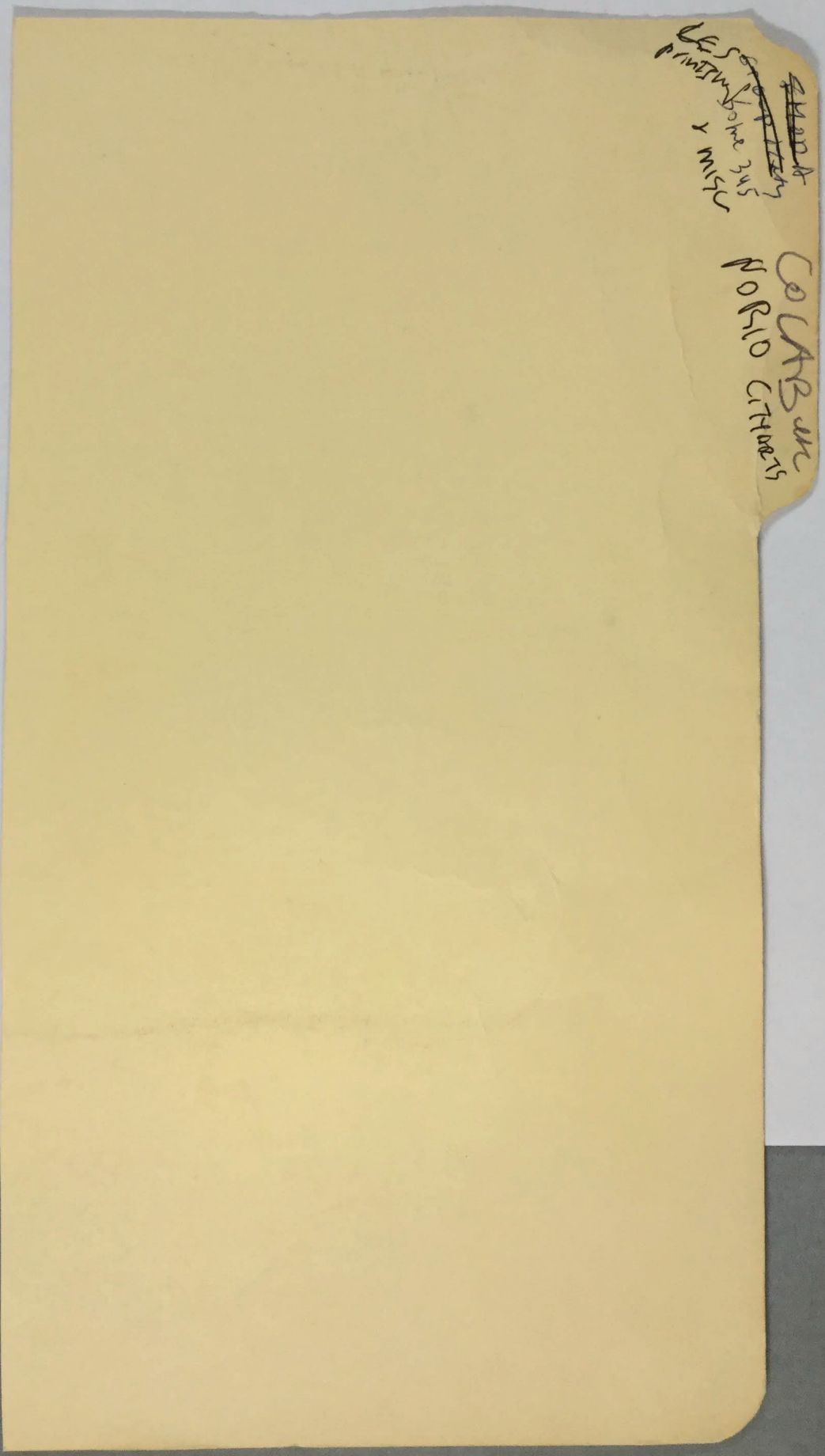

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"All the News That's Fit to Print"

The New York Times

LATE CITY EDITION

Weather: Mostly sunny, warm today; clear tonight. Sunny, warm tomorrow. Temperature range: today 70-85; yesterday 76-94. Details on page D6.

VOL. CXXVIII .... No. 44,301

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25 cents beyond 50-mile zone from New York City. Higher in air delivery cities.

20 CENTS

Con Edison has raised your electric bill again.
Are you ready to fight back?

$23.00 (per barrel)
$21.50
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$13.00
$13.00
$13.00
$12.00
$8.50
$4.50
'73
'76
'77
'78
1979

Troopers Arrest 102 in a Protest At Indian Point
4,000 at Con Edison Plant Oppose Nuclear Power

Police handcuffing and remo tunneled under the gates of the facility in a successful from Consolidated Edison's attempt to get themselves arrested for trespassing. plant yesterday, after some prarty evening, more than 100 had been taken into custo

...e cost of OPEC oil has gone ... per barrel. And OPEC says it will continue to rise.

Taxes make it even worse. On average they add 18 percent to the price of every barrel. So every $1 OPEC increase costs you about $1.18.

What You Can Do

...you think it's time to fight back, start by writing for a copy of our ...ergy strategy. Study the ...and discuss them with your friends.

Add your voice to the voices of others who endorse practical measures to conserve the use ... oil.

...ell Con Edison you ... oil. ... every dollar saved will be a direct ...ing to you on your elec... bill.

If we work together, we can work our way out.

What We're Doing About It

...ours for a long time.

We pr... that Con Edison be allowed to use ...S. coal ...ad of OPEC oil at three ...generatin... were ... burn... the first pla...

That wo... ...ur cus... $150 a yea...

We strong... ...rt a ne... -and-refuse-fire... power plant... State ... Autho... pro... bu... New ...ity.

If ... sa... ...ional ... in fu... ...e've ...hende... the taxes you pa... o... ...rolled ... to the ... of a year ago— a... ...ange... ...a pe... ...e to a fixed ... of gasoline.

Con Edison conserve energy

Nuclear power

For a copy of Con Edison's strategy for reducing dependence on OPEC oil, please complete and mail this coupon.

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...such threat existed and closing the trial would set a dangerous precedent,

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ERFOLD

eel Story

organ swells.

to midnight (adults-only Friday, Saturday, and every night after 10 p.m.), it costs $4. Saturday and Sunday afternoons it's open from 1 to 5 p.m. and costs $3. Skate rental is $1.15. Waverly Place, 1½ blocks east of Washington Square Park, 677-9690.

Where To Buy Them

Princeton Skate and Ski Shop, 379 Fifth Avenue, 684-0100: Custom work is the specialty here, with a full

BRIEFS:

A Serendipitous Guide to the Week

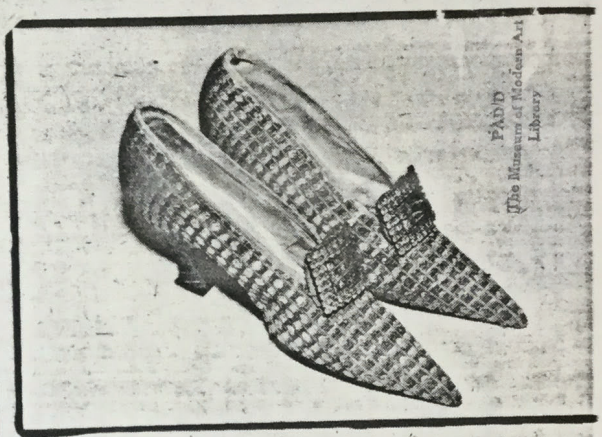
Wednesday, April 4

He Is a Camera: When **Anthony Lanza** first picked up a camera 60 years ago it was to shoot society swells at play: handsome Laddie Sanford, Jock Whitney, Devereaux Milburn, with their ponies and their blond, tanned women. Joining the *Sun* in 1929, Lanza turned to news photography. He was first on the scene when a B-25 made a wrong turn into the Empire State Building, first to photograph Lindbergh baby-killer Bruno Hauptman. Hanging at **Joe Coppa's** memorabilia store, **Welcome to New York**, are several Lanza shots: the Hindenburg drifting by the Brooklyn Bridge, the Normandy on its maiden voyage, Einstein arriving in New York, and a selection of cityscapes. 26 Carmine Street, 242-6714, through April 14.

Mono Mania: Luminous landscapes and hatted women skittering across Venetian piazzas are what **Maurice Prendergast** is famous for. But the early Impressionist was also America's foremost artist in monotype, the medium in which paint is applied to glass plates and the image transferred to paper by means of rollers, or squeegees. Over half his known output, 92 pieces, has been called for a show at the **Davis & Long Gallery**, through April 28. A handsome catalogue accompanies the prints. 746 Madison Avenue, 861-2811.

Thursday, April 5

Manifesto Destiny: From the folks who brought you the Doctors and Dentists Show, the Batman Show, the Money Show, and the Dog Show, here's the **Manifesto Show**, the assembled talents and polemics of some New Wave regulars. Playing futurist, Dadaist, surrealist, and communist manifestos off reactionary doggerel, the group goes for the throat. Take this handbill, for instance: REPRESSING SEX URGES IS BAD. POISON DAMS UP INSIDE AND THEN IT MUST COME OUT. WHEN SEX IS HELD BACK TOO LONG IT COMES OUT FAST AND WILD. IT'S BETTER TO VOLUNTEER THAN TO GET FORCED. An ad for rape? Manifesto opens unofficially today, officially Saturday with a 2 p.m. performance of readings, tapes, excerpts from plays . . . 5 Bleecker Street, 777-1859.



The original roachkillers

Could Be Verse: Update on the lunchtime humorist series at the American Place Theatre: These noons the $5 lunch performance offering is **Kingsley Amis'** ***Nosegay of Light Verse***, selected material from Auden, Byron, Chesterton, Coward, and others. **Michael Gough** and **Derek Newark** do the honors onstage. 111 West 46th Street, 247-0393, today, April 12 and 19.

Friday, April 6

Living Color: "Hope, Passion, and a View of Our World" is a fitting title for this evening's festival of black women filmmakers and video artists at Global Village. **Monica Freeman's** *A Sense of Pride*, about a neighborhood's effort to preserve Hamilton Heights' landmark status, is a 16mm view of that world. The subtext of the evening is a plea for media access for black women. "Black women have been denied entry too long," says **Jennie Bourne**, producer of *Paloma*. Also scheduled: Louise Flemming's *Just Briefly*, Michele Parkinson's *Sojourn*, Cheryl Fabrio's *Rainbow Black*, and Ayoka Ghenzura's *Syvilla: They Dance to Her Drum*. 454 Broome Street, 966-7526, 8 p.m., $2.50.

Saturday, April 7

Jock Etch: Boxing prints made **George Bellows** art's gift to the ring. But he did more: polo and tennis got equal play. The **Hirschl and Adler Gallery** has assembled a slew of Bel-

"What is the purpose," he asks, the continuous and futile repres tion of the war between the sex Well, don't ask us. 256 West Street, 691-1238, 11:30 tonight, 11–14.

Sunday, April 8

Arch of Triumph: Satin b gold, silver, and bronze ev shoes, red shoes (not **Moira S** er's), 16 pair, and roughly 35 c dating from 1785 make footwear at the New York Historical Soc **Head over Heels.** The oldest, satin with pink trim, belonge Mrs. John Jay. The smallest—kid—were **Phoebe Jarvis's.** Als cluded are 60 hats, hand-br leghorns, calabashes, booters, French silk item trimmed in wi and dusty lilac. Fifth Avenue at Street, 534-1672, to September 3

When Does Art Imitate Life? vin Boyle is ***The Prisoner of*** television addict compelled to bu erything he sees advertised. A for tonight, when the southern fornia performance artist bring

DRAWING ROC

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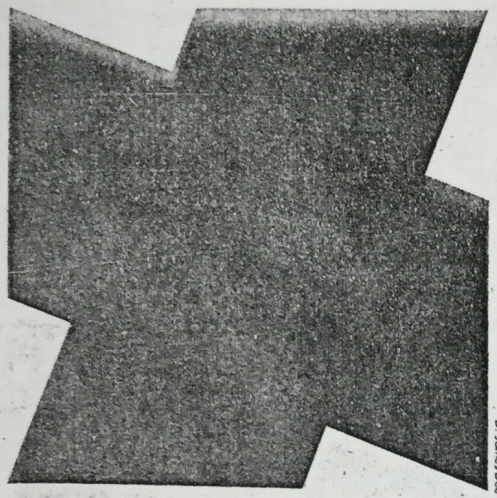


D. James Dee

Leon Polk Smith, untitled, 1978

Centered on the Edge

William Zimmer

Leon Polk Smith
Susan Caldwell Gallery
383 West Broadway (through April 28)

For years the wily, veteran painter Leon Polk Smith has been proving that hard-edge doesn't have to mean strait-laced. Smith has engaged Mondrian in dialog, basing his art on the Dutch painter's equivalency of form, color and space. There's nothing mystical about Smith's art; his three-in-one is nothing like the Trinity. It's more like the legendary double-play combination of Tinker, Evers and Chance. Color, form and space are a unity that is both efficient and dazzling.

Paintings from the '60s in this small retrospective are very bright and are called "Correspondences." In them, two hot colors meet at a scalloped edge somewhere on the painting's surface. The concomitant shapes are buoyant. It's worth noting that these paintings were made during the period when Frank Stella was making his famous "shaped canvases." Smith's shapes are more subtle than Stella's. The edges warp the circularity in interesting ways — the circles seem pinched or to pucker.

One never sours on Smith's sparkling investigations.

David Reed
Max Protetch Gallery
37 W. 47 St. (through May 5)

With his humming new paintings, David Reed enforces the separation of powers. The independence-minded contenders in each of his paintings are a panel of solid color and a panel bearing a fat, fulgent brushstroke or strokes. The panels are abutted, but the twain never really meet. The tension is wonderful.

The paintings are richly allusive. The brushstroke is one apotheosis of the Abstract Expressionists' stock in trade. One is reminded of *sumi* painting and the Oriental ideal of non-attachment. And the sensation of viewing a Reed painting is like that of viewing a Barnett Newman: Just as you don't pass directly from stripe to stripe in a Newman, when looking at Reed's works your attention is deflected from each component to the whole painting.

There is a relentless energy in each painting and about the exhibition as a whole. In one painting two strokes chase each other like hound and rabbit. In another, a section from one stroke is inserted into another, in reverse direction. This deflects the flow of energy but reveals how finely tuned things are that we feel this carom so strongly. The colors — from deep purple to Tibetan green — also set the pitch. And rarely has acrylic paint been employed to such glistening effect.

Alan Cote
Cunningham Gallery
94 Prince St. (through April 30)

To begin prosaically, Alan Cote's paintings concern themselves with forms defined through color, and the form is a personalized geometry. But formalism is only a starting point. The paintings seem very personal and heartfelt. Each is quite different from the others, and one feels Cote was vitally interested in each.

One painting occupies a whole long wall, and as a viewer walks out its length, he rambles about in it. It is airy like a beach villa: a sensation aided by the internal forms resembling rooms and passageways.

Another painting has an exotic mood — all deep red with three scattered tapering forms, like an incomplete Chinese ideogram. And a third painting features a loose, lattice-like grid. It is red, and against the red of the ground it is nearly invisible. But Cote has emphasized two identical sections of it, like I-beams, at the top and bottom. These straddling forms work in tandem to gird in the space and the tension is very satisfying.

Morris, who died in 1975, worked as one of the great eccentric abstractionists. His eccentricity was always pleasant. For instance, he combined Cubism with native American Indian motifs, and there is a detectable underlay of jazz in his compositions.

The paintings in this show are late ones, and show Morris experimenting with an effect that can be discerned from a couple of his titles: *Rotary Motion, Centrifugal Force.* The results are not often satisfying. Things seem forced.

The main scheme is a vortex into which the design spins and eventually dissolves. There are some blithe moments: *Muezzin* features Islamic tile patterns. Morris did this kind of focusing on cultural 'signs' best — and paramountly in the 1940s.

Manifesto
5 Bleecker St.
(through April 28, afternoons Thurs. and Sat.)

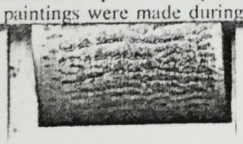
If bold abstract painting as reviewed above is the scrubbed shiny face of contemporary American art, a show like Manifesto is its rumbling underbelly. One should heed it from time to time. The show's organizers, Jenny Holzer and Coleen FitzGibbon, have erred on the side of generosity. There are too many things in it, and its true manifesto content — if that means cogent philosophical statement — is probably less than five percent. It's a loud and ragged show, perfect for its locale; CBGB is across the street.

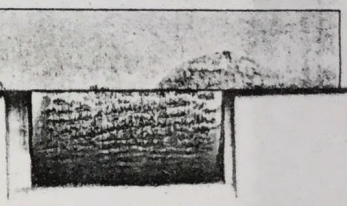
It would appear everybody comes equipped with a "manifesto" along with an ego, id and libido. In fact, most of these statements are self-oriented, about the ego, id and libido. Among those making statements are Myrel Chernick, Joseph Kosuth, Yvonne Rainer and Robin Winters.

Correction

The following paragraph was inadvertently dropped last week from the end of Ellen Lubell's review of Shirley Gorelick's show (since closed) at the SoHo 20 Gallery:

This is probably Gorelick's most consistent and successful painting show to date. Her tough, unromantic paintings forgive nothing and present subjects as she finds them — all faults, all humanizing factors intact. She deserves consideration with the leading figure painters of the day.





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COREEN SIM

Talking Heads: I'm Dreaming of a White Column

By Guy Trebay

"Listen," says Sophie, "did you see the bricks? It's our hottest item. All the artists are buying them."

Sophie is standing in White Columns, a Tribeca gallery that is, for two weeks, transformed into the Artists' Christmas Store. The threadbare spirit of a depressed season has apparently missed Spring Street, judging by a quick look around the large, ground-floor space. Hundreds of little toys, buttons, books, records, dishes, and imaginative objects of indescribable use seem to prove that the budget-cutters can affect the scope of art, but they are powerless to diminish its joy. "Thirty-seven artists made stuff," says Sophie. "Some of them are better known than others, like those guys from ABC No Rio and 'The Times Square Show,' but, like, those aren't necessarily the ones that are making big prices for their art. The bargains are incredible."

I'm taking a tour of the store, just before opening. My guide is Sophie Vielle du Temple, a very redheaded French woman whose euphonious, demanding Old Regime patronym she abbreviates for business to VDT, "like the computer terminal." Sophie VDT is an organizer of the Christmas store and the director of a fashion show that will take place later this evening. For now she is rhapsodizing about bricks. "I bought this one," she says, pointing to a chipped white model painted as a tenement. Red flames lap at the window. Neatly lettered on the roof is the legend: Landlord Burned.

"Most of them are already bought," says Sophie. "The artists all want them. Tim Rollins made them with his class from the South Bronx. There's, like, a whole story to it. Oh, wait a minute, here's a paper explaining."

Taped to the table beneath the variously painted buildings is a note from the students of I.S. 52 on Kelly Street: "We want to tell the people downtown," it reads, "why the South Bronx looks so bad, why there are so many junky, abandoned buildings. We don't have any fancy art materials so we went out to torn-down buildings, got some bricks, and made little burned-out buildings of them. It's like a brick is telling you the story of its life. Tim says maybe we could sell them like art. We think he is crazy. But we made them and signed them and we are selling them for $5 each."

The students, like all the artists here, keep the proceeds themselves—no dealers' cuts, no gallery overhead eating into profits. "They've got another whole boxful coming down," says Sophie, as she leads me to the books. "It's, like, supply-side economics."

"Here," she continued, "is a whole lot of artists books. This one is by an artist whose girlfriend died of cancer. It's a lot of stories, medical reports, notes, and the telegram from when she died."

Pausing, Sophie decides that "this one isn't maybe so good for Christmas. But the item over here would be fantastic gift."

The "item" in question is a pair of cast-iron drums welded together. "That same guy," Sophie says, "made this. You put fire in it. It's a what-do-you-call it? They have one at No Rio. It's a . . . stove. Only $225. Very cheap. Oh, good, Christy is here. You should talk to her. She knows more."

The smell of crisp air clings to Christy Rupp as she tugs off her cap and coat. Rupp is another of the artist organizers. In early art pieces she caught or watched and documented rats and cockroaches. Now she molds them in plaster or paints them with stencils on brass and wood.

"Hi," she says, "did you see everything yet?" Without waiting for an answer she takes her visitor by the arm, leaving Sophie to greet the models. "I'll just show you some of our choicer Xmas items. Did you catch these numbers by Kiki Smith?"

Kiki Smith has made a group of cameras, radios, and clocks from wood blocks. The hour is obligingly painted in place on all the clocks, eliminating any need to hurry up or slow down.

"Aren't these great?" Christy says. "Kiki was in 'The Times Square Show.' The clocks are only $15, a bargain. And what about these Becky Howlands pentagons, a very snappy seller."

" Becky," she calls to a woman across the room, "what are these?" "They're cement and white sand," Howland answers. "Some of them aren't dry yet. That's why they're still in those little plastic sandwich bags."

"Becky," Christy says, "is doing a piece at No Rio. She's shown at Holly Solomon. She's a real bargain. I mean these pentagons are only $15. How can you beat it? Did you see the crucified coyotes?"

Hanging in a nearby corner is an arrangement of small crucifixes with paper coyotes stuck to them.

"You remember Paulette Nenner's original?" Christy asks. "At the Arsenal Show with the real coyote she had to take down? Now you can have your own coyote for only $25. It's a Gordon Davis special. Over here are some real Christmasy items. These are great. Little copper plates with paintings of deers being hit by cars."

Who are they by? she is asked.

"Oh, I did them. Only $8. Take this one with the red deer. It's the nicest."

Among the other indispensable, cheap, and Christmasy treasures Christy Rupp recommends is a realistic plaster pig's foot by Debbie Davis, who "does all this weird stuff on the frightening aspects of food" ($4); Jody Cukin's lace and junk bracelets with mirrors "so you can check your makeup" ($6); a squadron of happy-faced card-board helicopters by Bobby G, "a hot number" ($13); Richard Bosman's cut-outs of plummeting men ($1.50); Julia Allard's elegant painted wood, one-stringed guitar ($5); a Kenny Scharf can opener that "looks like a Wookie" ($65); and Anton Van Dalen's lovely plywood cut-out of a calving cow, "a very Christmas theme if you think about it," for a modest $35.

Business, lively before the opening, booms once eight o'clock around. Discriminating holiday shoppers of every persuasion seem delighted. The large room is filled with happy consumers, the solitary unseasonal note sounded by a young woman with a mop of reddish curls.

" *That guy,*" she crabs from behind her corkscrews, "is such a cheapskate. He owes me a million presents, and I never get a thing. You know what I'm gonna do, I'm gonna get him one of these rats."

"How about this one?" her friend offers, picking up a friendly-looking Rupp.

"No, that don't look as much of a rat as I need. I'm looking for something *really* ratty—to get me in the Christmas mood." ■

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MEDIA ALERT **JUNE 1980**

THE TIMES SQUARE SUMMER ART SPECTACULAR

THE TIMES SQUARE SHOW

For the first time this decade, a group of artists will mount a privately-funded art exposition and summer spectacle, the **TIMES SQUARE SHOW**, at New York's cultural crossroads, Times Square. During the month of June, the four-story building at 7th Avenue and 201-205 West 41st Street will be converted into an original showcase for unique environments and installations of objects, performances, music, media, fashion and diverse artworks. All works are created especially for this show in the spirit of the eighties.

The **TIMES SQUARE SHOW** is the creation of more than 50 artists who bring the excitement, provocation and humor of avant-garde art to a broad public. And no broader public can be found than that which visits Times Square, the country's most notorious mix of high and low culture—the heart of New York's Broadway Theatre as well as pornography district, bordered by Fifth Avenue and the Central Public Library to the east, Port Authority Bus Terminal to the west, the Garment District in the south and diamond & electronics markets to the north.

The **TIMES SQUARE SHOW** explores and complements this diversity in a display unmatched by the city's museums or art galleries. If you think "art" is boring or confusing, you are in for a pleasant surprise—the art here is anything but. You are invited to engage in an exotic tour—a creative person's guide to the ins and outs of Times Square. You will see human complexity, theatres of love and death, invention and phenomena, a gift shop of original objects, daring performance, comic relief, arcades of fiction, and halls of art from the future—all beyond the horizon of your imagination.

For further information on the **TIMES SQUARE SHOW** beginning June 1st 1980 please call 254-2710. We hope to see you in Times Square.

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Some faction of a cultural milieu believes that they express an experience of suffering which is transcendental--
the repulsiveness of their indulgences clearly presents purposeful disinterest in truth functions or phenomenologies of merit-

If this presentation of self abused notions is considered artistic, one has only to refer to the plane of ideas expressed-- which locates those involved.

RE: RETROCHIC

-statemeant to represent polemic arguments on moral ethos-
substitute for discussion

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doubt blow love destroy

Justin — an androgynously sexed figure drawing a circle of tobacco smoke — "melt this twisted face" hand prints

all over (wrong gauzy wax paper ghost)

Nan — wife gathers gun wrapped mushrooms

(photos + dead alph - photos

"we all lose something" / downstairs

upstairs → "But the loss is kept obscure"

CH-M Blum Gruntsky - drawing in lobby

John A. doing "slow" casting at 5:00 (~~5:00~~ thursday, people coming by then)

messy casting

good pastel instead

Pauline Nevins did another "imprint" pieces (animals but Jim S's property mostly)

Symphonies of tiredness window sill destroy

this room - Blue Lillie Mayo signed & Jan Thursby poetry lies about

[illegible] broke with nurse mattress plastic this shadow

[illegible] dismissive dismissive

cut up clothes / split leaves / skulls "Is this sexy?" pink baby dress w. jujubes all over like nipples

also wrong red porn store label underwater

exploring type w baby - big red X across it

this room -

photopieces "bringing the war home" (more of terrorist style) compound w 3rd world glass covered book of weapons brought w/ glass broken mirror knives etc - identifying

random violence — "I am going to kill you" scrawled on walls etc

pop + pastels that will like sad conceptual art fall - taken a new life

barrow hall to next room — 's marble stick from Eastern Motors! hanging workout

CH-M room "the pig is the only domestic animal raised exclusively for slaughter" + scientifically exact pig leg

walls

anodes start to violence in doors

ground w/ Revolutionary Peoples Communication networks Voodoo comix

prophylactic, nails, matches sprays

mask drawn hanging sex + death

crossed out parts of killed in hastily research

Everton miniature fence + photos - wire bike mask rack for destruction "Marginal economy"

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CONEY ISLAND, U.S.A.

A Theatre of The American Imagination

A Museum of American Amusements

October 1, 1981

FOR IMMEDIATE RELEASE, PLEASE
Contact: Dick D. Zigun, 226-1677

TRICKS & TREATS AT THE WAX MUSEE
-A HALLOWEEN EVENT-

(New York, N.Y.) -- CONEY ISLAND, U.S.A., a new arts organization for the creative preservation of American popular culture, announces: "TRICKS & TREATS AT THE WAX MUSEE", a Halloween celebration of the oldest wax museum in the country. Art installations, dance, film, performance art and theatre will be presented from noon until 8 pm on Saturday, October 31, 1981 at the World In Wax Musee, Coney Island.

Charles Ludlam of the Ridiculous Theatrical Company; CONEY, a film by Frank and Caroline Mouris; Paul Zaloom, puppeteer; Bill Gordh, performance artist; theatre by Creation Company; music by Disband; ice-water bathing by the Polar Bear Club and a talk by Lillie Santangelo, the 80 year old founder of the museum are among the 40 short attractions to be presented in this continuous eight hour show. The permanent collection of the museum, 49 wax figures (many over 50 years old), will remain in place while four empty display stalls, two barkers booths and other novel settings are used by the participants. Many artists also plan to present experimental work inspired by Halloween themes.

The World In Wax, established in 1926, is the only wax museum in New York City and is one of the metropolitan area's historic folk-art landmarks. The museum is in financial trouble and is in danger of closing. TRICKS & TREATS is a benefit show.

(more)

34 Watts Street ● Suite #4 ● New York, N.Y. 10013 ● (212) 226-1677

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add 1 -- TRICKS & TREATS AT THE WAX MUSEE

Admission is $3. The audience will be free to come and go as they please. The World In Wax Musee is on Stillwell Avenue, Coney Island, near Nathan's Famous, between Surf Avenue and the Boardwalk and can be reached by the B,D,F,M,N or QB train. Dress warm. Rain or shine. Partial co-sponsors: Brooklyn Union Gas Company and the Interaction Arts Foundation, Inc. For more information call: 226-1677, CONEY ISLAND, U.S.A.

# # #

A complete schedule of participating artists, with descriptions, is attached.

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CONEY ISLAND, U.S.A. PRESENTS

TRICKS & TREATS

OCTOBER SATURDAY, 31

AT THE WAX MUSEE

ATTRACTIONS

12 Noon
PAUL ZALOOM-performance

12:30
THE HISTORY OF EURIDICE (Excerpt)- Lynn Swanson
STORIES MY MOTHER TOLD ME-Sandra McKee
DIMITRI MANTIS-Keystone Cop/Rubber Rapper

1:00
ESCAPE FROM A REGULATION STRAITJACKET AS USED ON THE MURDEROUS INSANE-performance by Charles Ludlam & Everett Quinton
PORT OF AUTHORITY-Peter Blanc
POLAR BEAR CLUB-Alexander R. Mottola, President

1:30
MUSEUM OF WAX-film by Charles Ludlam
CONEY-film by Frank and Caroline Mouris

2:00
ECLIPSE-dance & music by Daniel Epstein & Rozann Kraus
VANALYNE GREEN-performance

2:30
WAX WORDS-guided tour by Bill Gordh
THE TAP GLANCE PENETRATES THE DELAY OF THE BLUE BOX-theatre by Creation Co.

3:00
MARILYN MONROE SINGS-Alison Gordy
OPAL CONFESSES-monologue by Leslie Ayvazian

3:30
GREATER AMUSEMENTS- Angel Borrero
GRAND FINALE-Tabletop Theatre

4:00
SENSITIVE CHAOS-a Costa Mantis film with live reading from Henry Miller's **INTO THE NIGHTLIFE: CONEY ISLAND OF THE MIND** with Megan Mantis & Marlene Marta
MARCEL DUCHAMP THE PARROT-or Parrot Duchamp

4:30
JUDY DENNIS-theatre
FASHION by the Dashing International

5:00
VICTORIA LA DILL & CO.
HOWARD STEIN-Pulpit Professor
WHO'S ON FIRST?-John Malpede performance

6:00-7:00
SECRETS OF THE WAX MUSEUM-Dick D. Zigun presents 50 wax heads found in the museum's storage.

7:00-8:00
LETTER FROM IVO ZINI-Wax Sculptor
LILLIE SANTANGELO-Eighty year old founder of the **WORLD IN WAX MUSÉE** (Established 1926). Lecture and discussion.

ART INSTALLATIONS: **AN AMERICAN OBSESSION**-Ellen Rumm, **ELVIS**-Stephen Gussow, Masks-Public Image, **THE RESURRECTION OF JOHN DILLINGER**-Stephen Pearson, **THE VISIBLE WOMAN**-Melanie O'Harra, **THE DESTRUCTION OF STEEPLECHASE PARK**-Richard Egan, **FACT OR FICTION?**-Ryan McDonald, Joe Militello, **REVOLVER**-Philomena Marano-Gussow, **BILLBOARD PAINTINGS**-Bayat Keerl, **THE MIRACULOUS SAINTHOOD OF CHARLES FRANCIS DiMAGGIO**-R.C. Wilson

ADDITIONAL ATTRACTIONS: More events to be scheduled including: Music by **DISBAND,** theatre by **LEN JENKIN, MR. MONSTER** by Joan Schenkar, performance by **MARY JANE LEACH** and wax fingernails, wax lips and wax mustaches courtesy of Schilit/Pearson. Program subject to change.

INFORMATION

DIRECTIONS: B,D,F,M,N, or QB train to Stillwell Avenue, Coney Island. The **WORLD IN WAX MUSÉE** is on Stillwell Avenue between Surf Avenue and the Boardwalk, near Nathan's Famous.

SHOW HOURS: 12-8pm, rain or shine. Dress warm. $3 donation. For more information call: 226-1677, **CONEY ISLAND, USA.** Dick D. Zigun, Show Curator. Partial co-sponsor: Interaction Arts Foundation, Inc.

...s no insurance. Her
...ans have been made
...rve her life's work.
...pted wax head and
their sculptor, Ivo
at a Pennsylvania
...y is wax. A group of
...ho have adopted the
...he museum's spring
...g of Lennon. "It has
...illie says, "but we
...he place. It was in
...shed into my glass
still have to fix it. I
...ll help out a great

Dick D. Zigun

...-14, 1981

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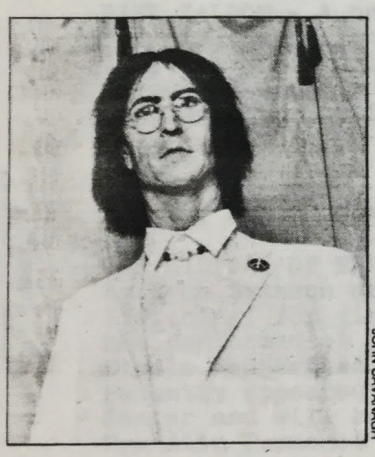
SOHONEWS



JOHN CAVANAGH

Lennon in wax

ALWAYS SOMETHING NEW, proclaims the orange-and-blue banner hanging over John Lennon's stall in America's oldest wax museum, Coney Island's one and only World in Wax Musée.

Sitting in her office next to a cardboard box crudely marked BABE RUTH'S HEAD AND HANDS, Lillie Santangello, who founded the surfside attraction in 1926, spoke of her latest acquisition. "Yes, come and see John Lennon," she said. "He stands for love, and anybody who loves wants peace."

Lillie Santangello, the adopted child of turn-of-the-century Coney Island photo booth concessionaires, has been widowed since 1959. All is not well at the waxworks. She has no lease. She has no insurance. Her health is frail, and no plans have been made by anyone else to preserve her life's work.

John Lennon's sculpted wax head and hands were donated by their sculptor, Ivo Zini, a plastic surgeon at a Pennsylvania burn center, whose hobby is wax. A group of New York City artists who have adopted the Musée's cause paid for the museum's spring cleaning and the dressing of Lennon. "It has helped a little bit," Lillie says, "but we haven't started fixing the place. It was in shambles. A truck crashed into my glass front this winter, and I still have to fix it. I hope John Lennon will help out a great deal."

Dick D. Zigun

Vol. 8, No. 41, July 8-14, 1981

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CONEY ISLAND, U.S.A.

A Theatre of The American Imagination

A Museum of American Amusements

TRICKS & TREATS AT THE WAX MUSEE

SATURDAY, OCTOBER 31, 1981

-A HALLOWEEN EVENT-

12 NOON

PAUL ZALOOM - A one-man, plastic, found object puppeteer. Paul Zaloom has worked with the Bread & Puppet Theater for 10 years. His solo work includes: Fruit of Zaloom, Zalooming Along and Zaloominations which will be presented this November at Theater For The New City.

12:30

DIMITRI MANTIS - Keystone Cop/Rubber Rapper

THE HISTORY OF EURIDICE (Exerpt) - A performance/installation by Lynn Swanson about love, fear, frustration, hope and listening; for girls surprised with sudden death. Lynn Swanson has performed at The Kitchen, Ear Inn, 626 Broadway and Studio ReCherChez, of which she is a founding member. She recently appeared in Robert Wilson's MEDEA at the Kennedy Center and will be presenting a new solo work at the Franklin Furnance on December 10th.

1:00

ESCAPE FROM A REGULATION STRAITJACKET AS USED ON THE MURDEROUS INSANE - performance by Charles Ludlam and Everett Quinton based on Houdini's famous straitjacket escape. Charles Ludlam is the playwright/director/actor/ leader of the Ridiculous Theatrical Company based at One Sheridan Square. He is a multi-Obie Award winner and the recipient of many other awards and much critical acclaim. Everett Quinton is an actor with the Ridiculous Theatrical Co.

POLAR BEAR CLUB - Alexander R. Mottola, President of the legendary ice-water bathers, and other members,will demonstrate the art of winter swimming and shake hands with the crowd.

PORT OF AUTHORITY - Peter Blanc.

34 Watts Street ● Suite #4 ● New York, N.Y. 10013 ● (212) 226-1677

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1:30

CONEY - a film by Frank & Caroline Mouris. A quick jaunt through New York's famous Coney Island area. The island is seen at all times of the day and night and during all seasons of the year. The harsh reality of Coney Island today is viewed through the sweet emotional/visual filter of pink cotton candy. N.Y. Film Festival-1975. Silver Medal, Virgin Island Film Festival; Second Prize, Columbia University Urban Focus Film Festival; Award, Bellevue, Washington Film Festival - 1975. Frank Film, another movie by Frank & Caroline Mouris won an Academy Award for Best Animation Short Subject.

MUSEUM OF WAX - Premiere of a new film by Charles Ludlam.

2:00

ECLIPSE - dance & music by Daniel Epstein & Rozann Kraus. This piece is devised from complicated numerological divinations and progresses in increments of 2. Daniel & Rozann have performed events together for more than 9 years in such diverse places as the Cleveland Museum of Art, the Great Lakes Shakespeare Festival, Yale University, Eastman School of Music and the New England Conservatory of Music. Their special challenge is in creating environmental improvisations.

VANALYNE GREEN - performance. Vanalyne Green has performed for the Whitney Museum of American Art, Franklin Furnance, 626 Broadway and the Woman's Building, Los Angeles.

2:30

WAX WORDS - an autobiographical, fictional tour through the museum by Bill Gordh. Bill Gordh has just completed a residency at Bear Mtn. State Park and is preparing a piece for a performance festival at the Johnson Museum in Ithaca. He has performed solo and collaborative pieces at the Mudd Club, 626 Broadway, Franklin Furnance, Ear Inn, Name Gallery (Chicago), L.A.C.E. (Los Angeles) and the San Francisco Museum of Modern Art.

THE TAP GLANCE PENETRATES THE DELAY OF THE BLUE BOX - Theatre by Creation, a company that explores the crossover between video, music, sculpture, dance, poetry and technology. Their most recent presentation was (Untitled) The Dark Ages Flat Out by Matthew Maguire. Bruises, a play by Charles Borkhuis opens November 19th at Ohio in Soho.

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3:00

MARILYN MONROE SINGS - Alison Gordy, lead singer for The Clonetones. Alison has previously played Monroe in Joan Crawford's Children at the New York Theatre Ensemble and in the Dave Street Comedy Show at the Mudd Club. She has also acted at Theatre For The New City, the Impossible Ragtime Theater and on CBGB-TV.

OPAL CONFESSES - a monologue by Leslie Ayvazian. A love story for the Duke & Duchess of Windsor. Leslie's one woman show, Footlights, opens Friday, November 13th at the Westside Arts Theatre.

3:30

GREATER AMUSEMENTS - a performance/installation by Angel Borrero of the N.Y. Correspondence School.

GRAND FINALE: A TABLETOP THEATRE - is part of a play called Three Unnatural Acts by Dick D. Zigun which has been produced at The Mark Taper Forum, Portland Conservatory Theatre and Yale School of Drama where it won the Molly Kazan Award, 1978. David Kaplan, director, also directed the original Yale production. Asa Watkins, actor.

4:00

SENSITIVE CHAOS - a Costa Mantis film with live reading adapted from Henry Miller's Into The Nightlife: Coney Island of The Mind. Voices: Megan Mantis & Marleen Marta. Costa Mantis directed Redding:1974, shown at the M.O.M.A., 1975. He went to the Yale Film School on a Louie B. Mayer fellowship and was awarded a SMPTE video grant. Feature credits include Pirana, The Idol Maker, Lady In Red and He Knows You're Alone.

MARCEL DUCHAMP THE PARROT - or Parrot Duchamp.

4:30

THE DASHING INTERNATIONAL - Lucille will rap. Fashion by Romeo of Girl Love Boy in Soho.

THEATRE - directed by Judy Dennis, recently director of the Intern Company at the Kenyon Theatre Festival. Judy has assistant directed plays at BAM, the Goodman, the American Place Theatre and Circle Rep (under David Mamet).

5:00

VICTORIA La DILL & CO.- a movement/performance about women and words by Else Victoria Nagel and Laurie Dill.

PULPIT PROFESSOR - Howard Stein, Dean of Theater Arts at SUNY, Purchase.

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6:00 - 7:00

SECRETS OF THE WAX MUSEUM - Dick D. Zigun presents 50 heads found in the storage rooms of the World In Wax Musee. Artistic Director of Coney Island, U.S.A., Dick is Show Curator for Tricks & Treats. He has written articles on the World In Wax for the Soho News and the Daily News Friday Section. His plays have been presented by the Mark Taper Forum, Portland Conservatory Theater and the Yale Cabaret. He has performed at P.S. 1, the Ear Inn and at the Viridian Gallery. He is a member of New Dramatists and works for Playbill Magazine.

7:00 - 8:00

LETTER FROM IVO ZINI - Wax Sculptor of John Lennon, Elvis Presley, Muhammad Ali and Nat King Cole at the World in Wax Musee.

LILLIE SANTANGELO - Lecture & discussion with the 80 year old founder of the World in Wax Musee (established 1926).

ADDITIONAL ATTRACTIONS - More events to be scheduled including: Music by Disband, theatre by Len Jenkin, Mr. Monster by Joan Schenkar, performance by Mary Jane Leach, and wax fingernails, wax lips and wax mustaches courtesy of Schilit/Pearson. Program subject to change.

ART INSTALLATIONS

AN AMERICAN OBSESSION - Ellen Rumm

THE DESTRUCTION OF STEEPLECHASE PARK - Richard Egan

ELVIS - Stephen Gussow

FACT OR FICTION? - Ryan McDonald

Masks - Public Image

Joe Militello

THE MIRACULOUS SAINTHOOD OF CHARLES FRANCIS DiMAGGIO (An extrapolated persona of the deceased Little Italy folk-artist, C.F. DiMaggio, 1918-1980, enshrined in a reliquary tableau) - R.C. Wilson

THE RESURRECTION OF JOHN DILLINGER - Stephen Pearson

REVOLVER - Philomena Marano-Gussow

THE VISIBLE WOMAN - Melanie O'Harra

TRICKS & TREATS AT THE WAX MUSEE is partially co-sponsored by the Brooklyn Union Gas Company and the Interaction Arts Foundation, Inc.

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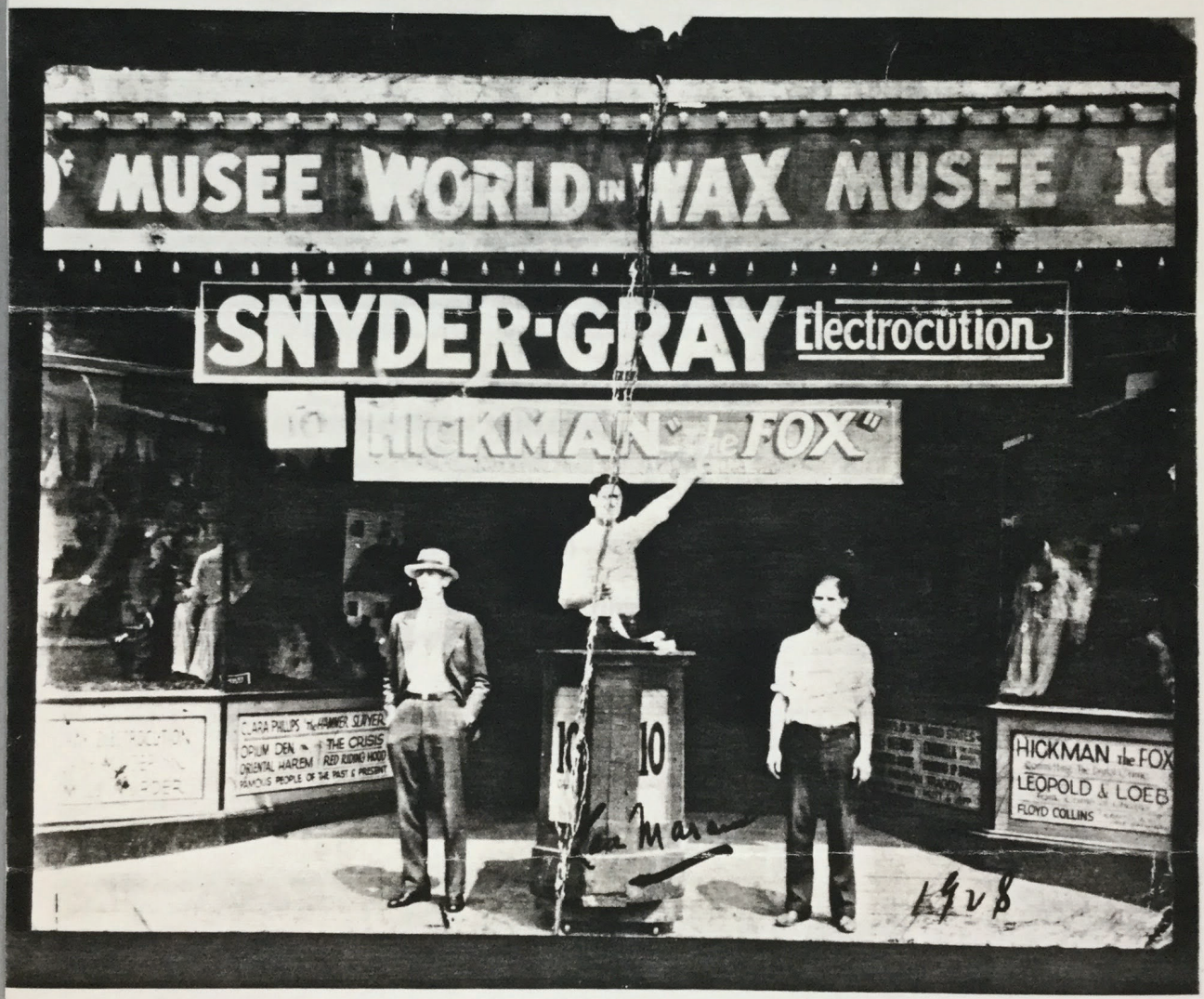

WORLD IN WAX MUSÉE, 1928

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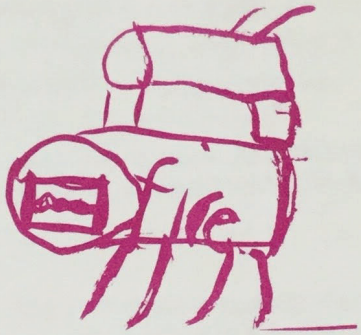
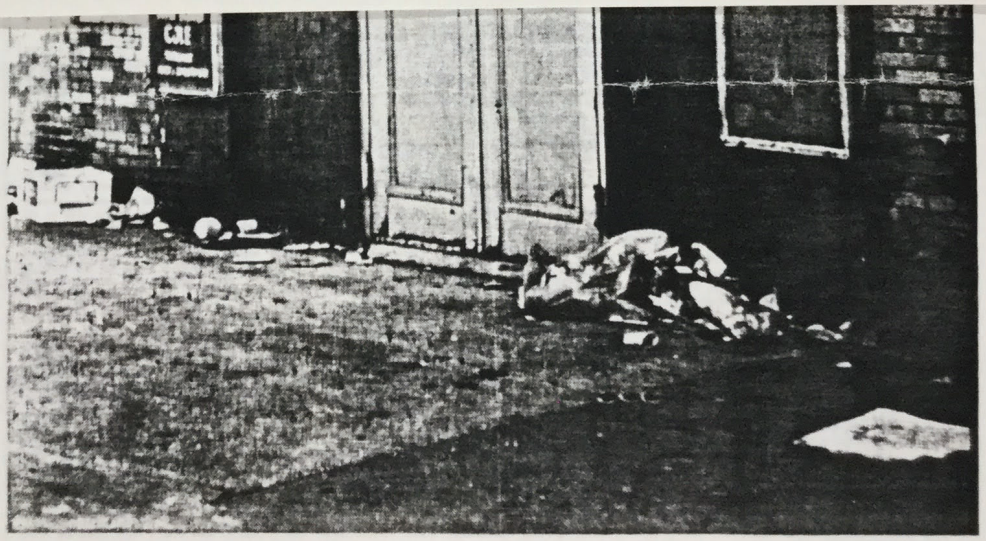
WORLD IN WAX MUSEE, 1981



Reading/s

ABC No Rio
156 Rivington St.
254-3697



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WORLD IN WAX MUSEE, 1981

ABC NO RIO EXHIBITION SCHEDULE

December 5 opening (runs to December 12)— **Positive Show: Emblems for a New Age,** coordinated by Harry Spitz

December 16 opening (runs to January 10)— Paintings by **Marc Brasz**

January 15 opening (runs to February 6)— **Crime Show,** coordinated by John Spencer

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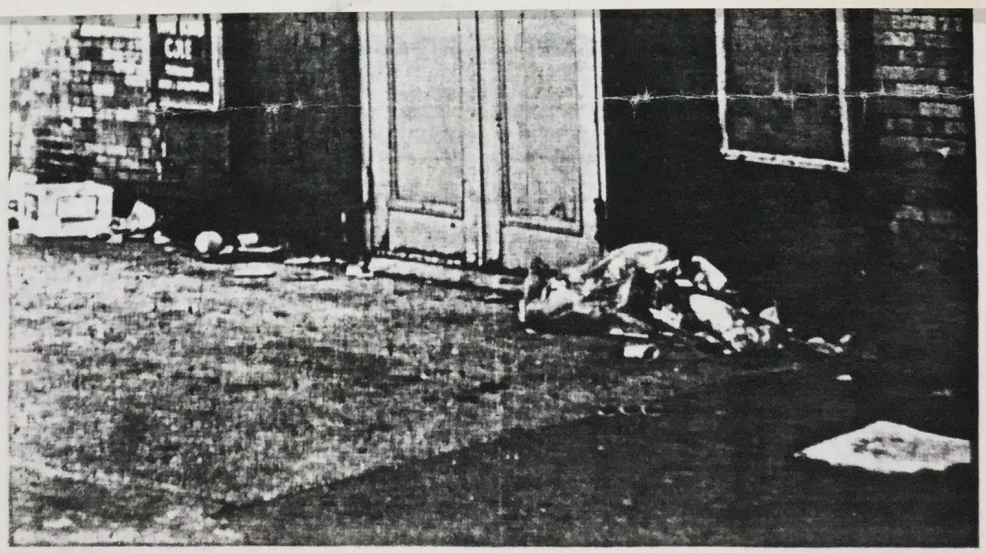
Partially fueled by Poets & Writers, with support from NYSCA.



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WORLD IN WAX MUSEE, 1981

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Friday

DAILY NEWS

Daily News, August 28, 1981

The Full-Moon Strangler...

The Five-Year-Old Mother and...

CONEY ISLAND LIL

By DICK D. ZIGUN

"STEP UP INTO the World in Wax Musee and see the late John Lennon, the Number One Beatle, our newest attraction!" yells the little old barker as she hands you a one-dollar ticket and nods you in through her door. Lillie Beatrice Santangelo, New York's own Madame Tussaud, has just unveiled another waxen image at the Coney Island museum she opened in 1926.

Inside Lillie's hall of fame, John Lennon's likeness is haunting and hip, successfully Beatle. He is dressed all in white: white suit, white sneakers, "Abbey Road" style. His face is adult, clean shaven. His long hair is parted either side of his wire-rim specs like in the White Album portrait. On his lapel, a peace symbol button; around his neck, simple white beads. "Too bad he was killed, but that's life," Lillie lectures the crowd. "We come and we go. We just blow out of this country, this world, like the wind. Here's a man walking home with his wife—all of a sudden it's over. The end. That's what they call the ill wind, I believe."

Above the feature attraction hangs an orange and blue banner painted with the motto: ALWAYS SOMETHING NEW! The banner is ancient. The slain Beatle joins Einstein, Eisenhower, Elvis and 43 other exotics. Muhammad Ali. The Full-Moon Strangler. Madame Chiang Kai-shek. The Screwdriver Killer. Mayor LaGuardia. The five-year-old mother, the two-headed baby, electric chair sitters, American martyrs and saints. All lived, made history and filled newspapers. High over the wax tableaus are canvas murals painted with scenes from Dante's Inferno. "I'm just taking from my heart what I have seen in life. A wax show teaches the good things in life and also teaches crime doesn't pay. What makes a person bad? So near and yet so far! What makes a clock tick—bad or good?" Lillie, who is 80, wants to know.

For more than half a century, she has stood in her box office and watched millions of New Yorkers head for the beach. "Coney Island is the greatest resort in the world for poor people. Here you find the people's culture. I encourage that. I bring it to them. This is not a concession. I consider this art!" boasts the gray-haired impresario—half P.T. Barnum, half Grandma Moses.

What would John Lennon, the rock 'n' roll symbolist who once sang "I am the walrus," think of all this? Find a copy of "Double Fantasy," put on side two, and listen to the full album version of "Watching the Wheels," one of Lennon's last songs. "No longer riding on the merry-go-round . . ." he sings. Without a formal conclusion, the song drifts into a short interlude. Dubbed over the banjo plucking, that's Lillie at Coney, audibly selling tickets in both English and Spanish. John says something garbled, cryptic, he speaks in reverse. You spin your turntable backward and ruin your record. Lillie says she never met Lennon alive. It puzzles her, too.

She did write and ask Yoko Ono for clothes, received none, but was told Yoko laughed. That made Lillie smile. So how did she get her Lennon dressed? Hard times have hit Coney, and, like others there, Lillie is proud but poor. The Beatle's outfit came from the East Village and Soho, thanks to a group of New York artists playing shoemaker's elves. They want to see the museum restored and endowed but have no funding yet.

Lennon's booth needs a new backdrop; he now stands in front of Elvis Presley's pink satin. Elvis was moved. Other figures are peeling. Lillie threatens to sell. "I have no hopes for my future," she says. "I'll keep working while I can. When I can't, I retire. God is the boss. I leave it to God."

As she always has, Lillie Beatrice Santangelo was an orphan, adopted by a childless couple who ran a photo studio in World War I days. She would take a 5 a.m. dip in the cold Atlantic and then go to work; she has only an eighth-grade education. At 17, with a $700 loan from her father, she opened her own photo studio. During the Roaring '20s she opened two more—one in Steeplechase Park, where she photographed Charlie Chaplin—and another in Manhattan, across from Jack Dempsey's restaurant, where she remembers Red Skelton escaping from fans who had doused him with beer.

In 1925, Lillie married Ralph Santangelo and traded her cameras for wax. Ralph hired a Swedish sculptor, Sandohl, to make the first 30 figures. Lillie and Ralph ran the wax show together. They lived in Seagate and then, for years, in the Half Moon Hotel on the Boardwalk. In the Half Moon's ballroom, Lillie would meet celebrities like Amelia Earhart and one-eyed Wiley Post. She was there the night the police threw Kid Twist of Murder, Inc., out the window.

She lives now in a Brighton Beach apartment. Her parents, her husband, are gone. Once again, she's alone. No one else is quite like her. No one else knows what she knows. New York has no other wax show. America, none older. She watches over her collection, her folk art. She guards 60 more heads boxed in storage. Her Babe Ruth. Her Hitler. She doesn't know if her fate is a casino, a fire or her own likeness in wax.

Meanwhile, she's still open for business. ■

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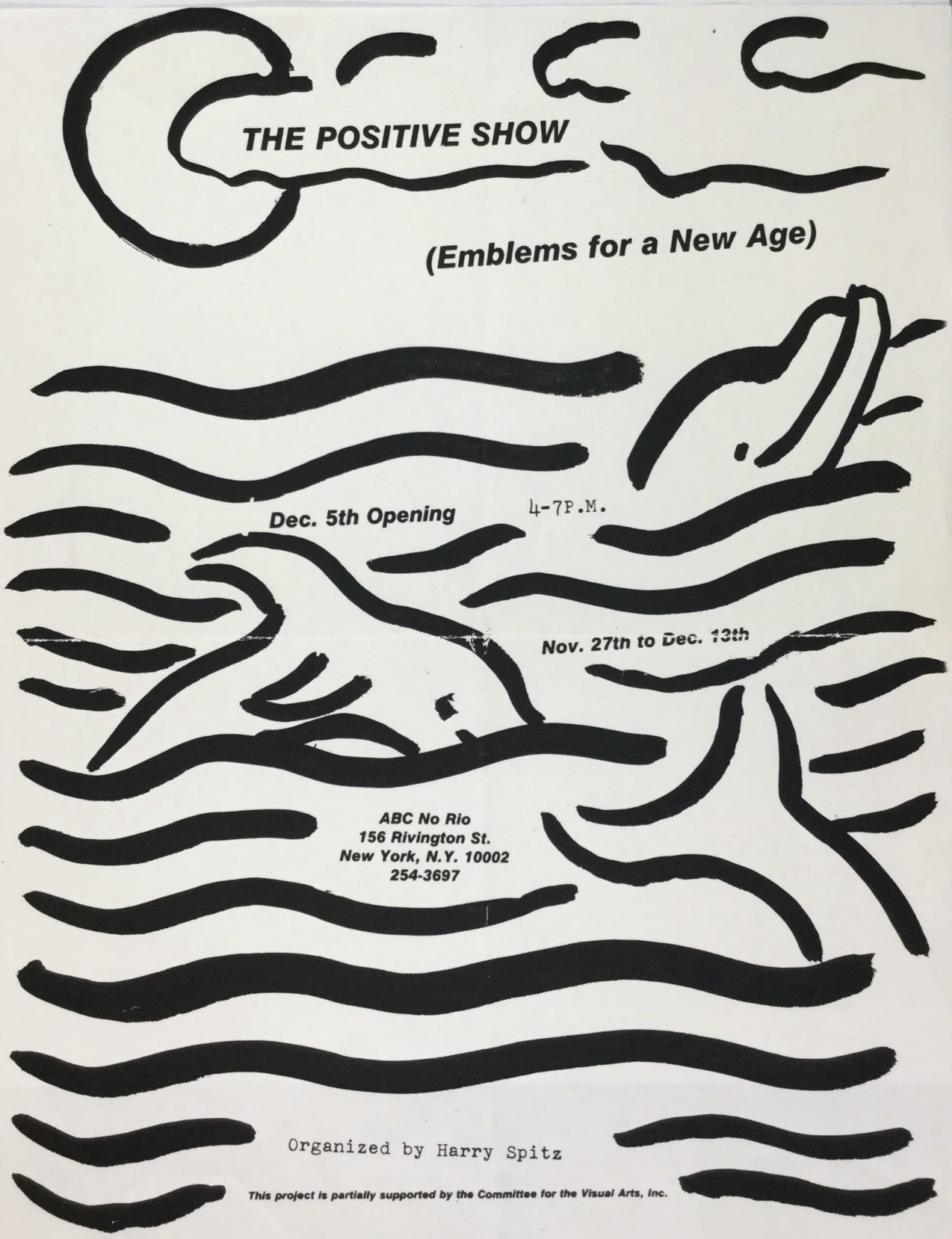

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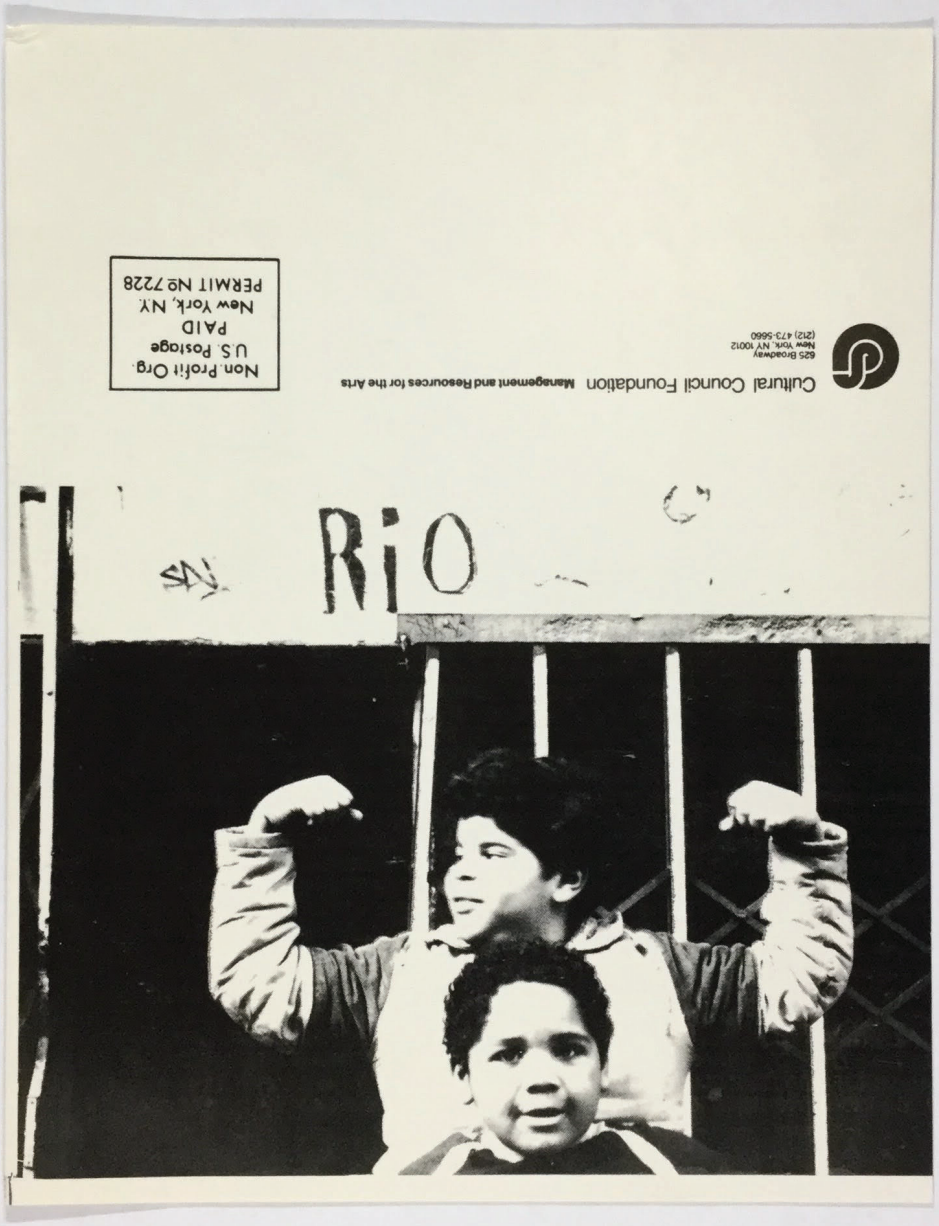

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CLAES OLDENBURG JUDY RIFKA JACK WATERS TOYO TSUCHIYA
HOLLY BLOCK BRAD TAYLOR STEPHAN LACK TOM COTE SALLY WHITE
MITCH CORBER SOPHIE VIELLE CHRISTY RUPP LIZ & VAL BOB SMITH
RICHARD ARMIJO FREDERICK KAHL PETER CRAMER LESLIE LOWE
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ANSON SEENO JOHN MORTON ELLEN COOPER JODY CULKIN DAN ASHER
TOM WARREN ARLEEN SCHLOSS ROBERT FLYNT RIGOBERTO TORRES
JOHN AHEARN SCOTT PFAFFMAN JAMES WILLIAM SCHWARZ
JOHN SCHWEITZER HELEN OLIVER MARY McFERRAN JOLIE STAHL
NANCY SULLIVAN MARGARET BAZURA BRADLEY EROS ALINE MARE
RICHARD BOSMAN MATTHEW COURTNEY MIKE PARKER DAVID LIFE
MARC MANNINO EVE TEITELBAUM FELIX GONZALEZ-TORREZ
KIELL ERIK KILLI OLSEN SHARON GANNON KATHLEEN HUNT
COAD MILLER BRIAN DAMAGE CIRCLE X POOL EROTIC PSYCHE
HOWARD FIREHART JEFF WRIGHT MATTHEW COURTNEY
RAIKEN LEAVES JULIUS KLEIN CHRISTINE HATFULL OLIVIA BEENS
PENELOPE WEHRLI MICHAEL CARTER MARK HOOPER EDGAR OLIVER
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ABC NO RIO: THE FIRST FIVE YEARS

ANNIVERSARY EXHIBITION ▪ BENEFIT AUCTION
SEPTEMBER 23 — OCTOBER 19

EXHIBITION RECEPTION: *THURSDAY, SEPTEMBER 26, 5 - 7*
BENEFIT AUCTION: FRIDAY, OCTOBER 18, 5 - 9

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From the desk of

Tony Gillotte

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324-9077 wk

Meiklejohn Civil Liberties
Institute
415-848-0599
Ann Gilgen pres
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♀* Misha Berson
6744 9th Ave SF
1411 8

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active in conv. of Fort Mason
M.I. Depot into Cult. Center
People's Theatre Coalition
Politics + Art
(Bob Nanfito) for Intersection
Jack Davis

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3/23/81 -

Dear folks (Lucy),

Hi, just thought I'd drop you a line in case you forgot my address etc. Made a tape of yr talk while you were here. Very good - we're using it as (sort of) the basis of our affinity group/collective - Don't worry we haven't placed you in the "Cult of Personality" we're anarchists (!) Will soon be sending you some materials we are preparing on 2 self-reduction campaigns - 1. Electric Rate Strike 2. Transit Fare Reduction

We're also working on a poster around the theme Moral Majority: Jonestown - perhaps a Kool Aid picture with Jerry Falwells mug in the center ?? who knows - power to the imagination!

Please send yr newsletter. Yr talk was a real "up" - Sadly talking to people afterwards they were more interested in looking than "doing"! Perhaps our visual work will wet their dull art school confinement - Ah Utopia!

That's all for now - Deface the 80's! Rick Sprout 541 E. Locust Ave. Philadelphia 19144

PS. Does anyone know how hard it is to make neon signs we're thinking about one that would depict sabatoge any ideas

PHILADELPHIA, PA PM 27 MAR 1981

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c/o 7 Loaves
605 E. 9th St.
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Dear Lucy,

Well, I've promised myself I'd write to you for the last 2 years now, I I've finally done it. I wanted to let you know that I am going to be in the New York area this winter. I would love a chance to get together with you. Also thought you might be good at coming up with some ideas as to where I could do some showings of High Hopes' video tapes. I know you wanted to show the Crustacean Archives, and this might just be our chance ! I'll be there from Jan 5 through Feb 5 & available on weekends, and I hope to spend some time in Manhattan between Feb 5 & 15th. Hope you'll be around. Please drop a note & let me know.

Warm regards,

Parker

Parker Lindner

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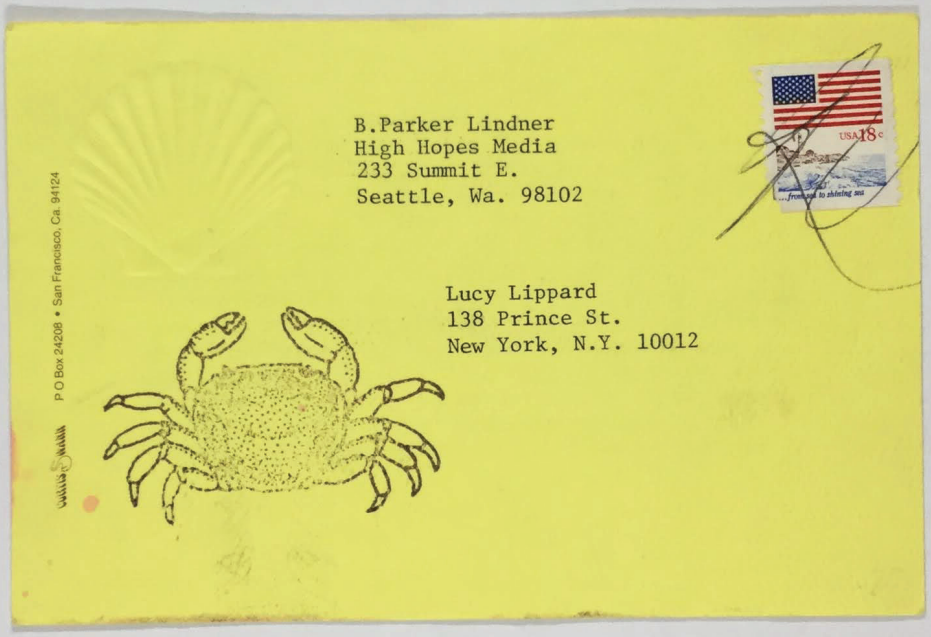

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mc
267 W. 89th St.
New York, N.Y.
10024

Sept. 1981

Dear artist:
Please read the enclosed proposal.

We are writing to ask you to contribute to the first numbers of MC, which we hope to use as models to show to prospective host publications. We have chosen the theme of "the responsibility of the artist in contemporary society" for the first issue, as it opens up the idea of connection between the artist and the wider world, which is the underlying premise of MC, and offers some balance between the parochial and the universal, an area inhabited by many successful publications.

After reading the proposal you should know whether you want to be involved and we trust that your submissions will mirror your concerns in the best possible way. We ask that all work be camera-ready. If photographs or half-tones are used veloxes are required and please do not exceed the two enclosed cards. The deadline is Nov. 15 and all copyrights on individual pieces remain with the artist. In addition as things develop, we will be forming the MC archive, an indexed collection of ideas and opinions from artists and writers all over the world. If you do not want your contribution archived, let us know.

You will receive a copy of the sample issue as scon as it is produced.

Best regards,

David Cole
Paul Zelevansky

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mc 267 W. 89th St.
New York, N.Y.
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PROPOSAL:

If it is true that art reflects and is often in advance of the culture, requiring its special patronage while rejecting its values, then artists have a particular need to understand the dynamic of the relationship and the role. It is our experience that because of their peculiar status as outcasts, prophets, entertainers and clowns, artists generally have a clouded sense of their connection, as citizens, to the larger community.

We propose to publish a magazine which will speak to problems of social and political interaction which both threaten and enrich our lives. We believe that whatever condition we are now in exists in process, in a state of evolution and we sense that the best political, social, economic system for a highly technological democratic society has yet to be defined. We believe in politics as a day to day phenomenon that begins with simple exchanges of information and support and which holds in common a ground of concern that all can agree on; a bond which affects us beyond our work and private lives. We are interested in a local, humanistic, functional, life-affirming, thoughtful criticism which, though it may aspire to beauty and harmony, should begin on the ground where experience crosses experience. We are <u>not</u> interested in abstractions and labels such as : the State, the Workers, the Third World, the Oppressed, the Power Structure, the Party, Racism, Sexism, Classism, Ageism, Communism, Capitalism, Zionism, Nationalism, Fundamentalism, et al. In our view, such propaganda and dogma when not frozen in its own rhetoric becomes a

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blunt instrument in the hands of totalitarians and hustlers of all persuasions.

Finally, while recognizing that there are many resources beyond the art community, we choose to begin where the committment to communication and experiment is clear.

The format will be simple. In the spirit of Common Sense, The Whole Earth Catalog and Duchamp's Green Box, MC will serve as a collection of solutions and approaches to survival. We will be open to verbal or visual submissions, or any combination thereof, created or found, including stories, reviews, reportage, satire, songs, lists, news, proposals, cartoons, whatever seems appropriate, as long as they fit on one or two standard 3"x 5" index cards. The index card is our building block, our metaphor and our assurance that submissions will be clear and concise. Each issue will have a theme developed in a short introductory statement by MC and the remaining space will be devoted to contributions. Questions of form and packaging will evolve with each issue. We are most interested in producing MC as an independent supplement within a host publication, which will afford us an immediate circulation and a more varied audience. Therefore the format of MC will be tailored to the physical requirements of its host and potentially its themes will relate as well, i.e., an MC supplement on money in Fortune, "the responsibility of the artist" in Vogue, "news and reproduction" in LIFE. Ultimately we want MC to serve as a clearing house and retrieval system for both old and new ideas and hope that, in time, readers and contributors will begin talking to eachother.

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MEDIA ALERT **JUNE 1980**

THE TIMES SQUARE SUMMER ART SPECTACULAR

THE TIMES SQUARE SHOW

For the first time this decade, a group of artists will mount a privately-funded art exposition and summer spectacle, the **TIMES SQUARE SHOW**, at New York's cultural crossroads, Times Square. During the month of June, the four-story building at 7th Avenue and 201-205 West 41st Street will be converted into an original showcase for unique environments and installations of objects, performances, music, media, fashion and diverse artworks. All works are created especially for this show in the spirit of the eighties.

The **TIMES SQUARE SHOW** is the creation of more than 50 artists who bring the excitement, provocation and humor of avant-garde art to a broad public. And no broader public can be found than that which visits Times Square, the country's most notorious mix of high and low culture—the heart of New York's Broadway Theatre as well as pornography district, bordered by Fifth Avenue and the Central Public Library to the east, Port Authority Bus Terminal to the west, the Garment District in the south and diamond & electronics markets to the north.

The **TIMES SQUARE SHOW** explores and complements this diversity in a display unmatched by the city's museums or art galleries. If you think "art" is boring or confusing, you are in for a pleasant surprise—the art here is anything but. You are invited to engage in an exotic tour—a creative person's guide to the ins and outs of Times Square. You will see human complexity, theatres of love and death, invention and phenomena, a gift shop of original objects, daring performance, comic relief, arcades of fiction, and halls of art from the future—all beyond the horizon of your imagination.

For further information on the **TIMES SQUARE SHOW** beginning June 1st 1980 please call 254-2710. We hope to see you in Times Square.

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THE NEW MUSEUM

65 FIFTH AVENUE NEW YORK 10003 (212) 741-8962

CONTACT: Bonnie Johnson or
Robin Dodds, 741-8962

FOR IMMEDIATE RELEASE

EVENTS: FASHION MODA, TALLER BORICUA, AND COLLABORATIVE PROJECTS, INC.
December 13, 1980 - March 5, 1980.

"The livliest events in the art world always happen when artists take things into their own hands."-Lucy Lippard, SEVEN DAYS, April, 1980

On December 13, 1980, The New Museum will present EVENTS: FASHION MODA, TALLER BORICUA, AND COLLABORATIVE PROJECTS, INC. FASHION MODA, TALLER BORICUA, and COLLABORATIVE PROJECTS, INC. (COLAB) are three New York based, independent artists organizations which have each been invited to select and organize an installation at The New Museum. EVENTS will be presented in three parts during December through February:

FASHION MODA	December 13 - January 8
TALLER BORICUA	January 17 - February 5
COLLABORATIVE PROJECTS	February 14 - March 5

Many of the artists working with FASHION MODA and COLAB were the primary organizers of THE TIMES SQUARE SHOW in June, 1980. THE TIMES SQUARE SHOW presented a variety of work focusing on non-art, personal, social and/or political issues, and emphasized the artists' interface with the community of people who live, work, or pass through the Times Square area.

FASHION MODA ("a Museum of Science, Art, Technology, Invention, and Fantasy") is located in a South Bronx storefront; and for two years they have been presenting exhibitions involving artists and other professional people, community residents, and children. Its intention has been to include work, art, and ideas from cross-cultural sources that can be made available to people within the widest possible spectrum of educational, economic, and cultural backgrounds. FASHION MODA's success derives from the meshing of its own interests with those of its audience.

At The New Museum FASHION MODA will present an extremely wide range of ideas and work. Included will be the subway grafitti of Futura and others, Christy Rupp's "Urban Wildlife", and John Fekner's stenciled slogans, which received media coverage during the "counter-convention" that was staged in the South Bronx during the Democratic convention in August. The work of New York City artists Jane Dickson, Keith Hering, Judy Rifka, William Scott, Joe Lewis and John Ahearn will be shown along with work by Robert Colescott and Louise Stanley of Oakland, CA. and pieces by several New Orleans artists seen here for the first time.

TALLER BORICUA, a collaborative group of about 10 Puerto Rican artists, will organize the second EVENTS installation at The New Museum. They were founded ten years ago and are located at 1 East 104th Street; they often work in conjunction with the Museo del Bario. Some early members of the TALLER were active in the Art Workers Coalition, which through

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demonstrations in the late 60s tried to convince some of New York City's major museums of the need for community response and interaction. Feeling excluded from the art and cultural environment of the United States, the artists chose to create a community-based cultural center for the purpose of promoting Puerto Rican culture and esthetics. The TALLER has become a very important part of its neighborhood, offering workshops, programs, and performances in the visual arts, music, poetry, and film. In addition, during the last several years they have presented over 400 exhibitions from the United States and abroad.

COLLABORATIVE PROJECTS, INC., a group of 35-50 artists based on the Lower East Side, will organize the final part of the EVENTS exhibition. Approximately four years old, COLAB includes artists of all media and disciplines. Committed to social change, most of COLAB's members approach art as a radical communications medium. During the last year they organized the "Manifesto Show' and "The Real Estate Show", the latter held in an abandoned building on Delancey Street. COLAB is beginning its second season of a weekly half-hour program, "Potato Wolf", presented on Cable TV Channel C on Fridays at 10:30pm. COLAB's Spanner magazine and numerous artist-made items are available at their new "A. More Store" at 549 Broome.

EVENTS is the first exhibition at The New Museum completely organized and presented by artists groups. Each group will take over and transform The New Museum's space according to its own character and esthetic interests. The New Museum will publish a catalog documenting EVENTS: FASHION MODA, TALLER BORICUA, AND COLLABORATIVE PROJECTS, INC., which will be available in March, 1980.

THE NEW MUSEUM hours:	MTTHF	12:00 - 6:00 pm
	WED.	12:00 - 8:00 pm
	SAT.	12:00 - 5:00 pm

For information please contact Bonnie Johnson or Robin Dodds, 741-8962.

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Gallery 345
ART FOR SOCIAL CHANGE INC.
345 LAFAYETTE STREET
NEW YORK CITY 10012 212-535-4797

Dear Sisters:

October 11th marks the Fall opening of Gallery 345/Art For Social Change, Inc. with a special exhibit of the Women's Peace Encampment at Seneca, New York. The exhibit will depict various events leading to the Encampment, as well as activities that took place throughout the Summer via photography, posters, art work, banners, poetry, statements by women and much more. This exhibit will become the property of the Women's Encampment for use in the future and to begin to build an archive of women's activities.

We hope to send the exhibit travelling after October 31st to major cities and small communities as well as to Europe. I feel that it is important to do this for our sisters who were not able to be at the Encampment, to inform people who have not heard of the Encampment and to hopefully serve as outreach as well as to let people know women's concerns and move them into action. A large part of the exhibit will be documentation by about 8 photographers who have followed the activities of the Encampment throughout the Summer. There will be a special women's room in which we're going to hang snapshots, statements, and whatever women feel compelled to send to express their feelings, likes and dislikes about the camp. As the exhibit opens we hope to keep a scrapbook with comments of people who have come to see it.

I know that each and every one of you have given time, labor and money and the last thing you need is yet another fund appeal. However, to ensure the success of this exhibit we must raise $5,000--and I am asking you to please help. We need immediate funds for printing, mailing and installation. Some of the expenses can wait a little, but a mailing must go out by midSeptember to assure maximum attendance and publicity. If you feel you have an especially beautiful banner, buttons, art pieces, etc., please send them to be included. At this time, however, keep in mind that we would like to have things that can stay with the exhibit for at least one year and/or are a gift to the Encampment. For the women's room we will only be able to accept one item per woman or two if it is a photograph and a statement, letter or poem. I would like to suggest that you dedicate such items to another woman, known or unknown, possibly someone you met at the camp or a mother, sister or friend who could not be there. If you would like to bring this exhibit to your community, please let us know but keep in mind that it entails a lot of work.

While no doubt many of you are just getting home after a long hot summer, trying to get back to jobs, schools and old routines, I beg you to take a moment to send a reply, a donation, to help. If with your donation you are sending things to go into the exhibit (and I encourage you to do so), please make sure that it is well protected.

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Checks should be made out and sent to Art For Social Change, Inc. As many of you might know, the Gallery is run by women and has been available to women for meetings and events. It has been the meeting place for the Women's Pentagon Action group since it began.

I am enclosing a write up on the Gallery, and as many of you are sending your children off to school, a statement on fingerprinting of children. If you would like further information on that issue, please send a self-addressed, $.37 stamped envelope.

I am looking forward to your participation and help with the Encampment exhibit.

In peace and hope,

Karin Di Gia

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LETTERS

Continued from page 3

Breaking the Westway Deadlock

Dear Editor:

"River Road, The Westway Alternative" [*Voice*, June 9] added a major new dimension to the deadlocked Westway debate. Unfortunately, the article by Joe Conason inadvertently casts the conflict between Westway supporters and opponents in somewhat misleading terms, as do the quotations from architects Willen and Bell. Instead of praising the opponents for carrying on an eight-year campaign against overwhelming odds, the article leaves the impression that the opponents share responsibility for the deadlock.

It characterizes the Westway fight as "a high-stakes game of chicken, with both sides driving toward a disastrous rendezvous in 1983," a reference to the Congressional deadline by which Westway must be either started or traded in. The analogy is particularly unfortunate. A game of chicken is a senseless activity. The fight against Westway is hardly senseless. Both sides in a game of chicken are of equal strength and power. The opponents of Westway are hardly of strength equal to that of the mayor, the governor, and the New York Chamber of Commerce. In a game of chicken, either party can end the game simply by going home. If the Westway opponents go home, Westway will be built.

It is only because of the tenacity of Westway opponents that talk of a compromise is even possible. To blame both sides for this impasse is to blame the victim for fighting back. Only Hugh Carey and Ed Koch have the power to break the deadlock by trading in Westway and building a smaller highway. The opponents have at their disposal only the lobbying, organizing, and legal strategies they have used so well. The article implies that Westway opponents oppose a compromise solution. Actually, although they are a coalition of community organizations, transit-rider groups, and environmentalists, each coming at the problem from a different perspective, all have said they favor construction of a replacement highway on the West Side with the remainder of the $1.5 billion trade-in monies going to mass transit.

In my district, the main anti-Westway organization, West Side Citizen Action/Coalition Against the West Side Expressway, has stated the desirability of a substitute highway in virtually every piece of literature issued in the three years since Congress acted to allow the trade-in of federal highway funds for local road projects and mass transit. Westway opponents will differ on how much ought to be spent on a new highway and how much ought to go to mass transit, but this is quite different from being inflexible or "wanting to freeze all development."

Few organizations have fought as long or as consistently for increased transit funding as have the Westway opponents. As lack of transit money threatens to decay subways and erode our system further, we riders may literally owe our lives to the success of these groups. Their efforts should be lauded, and the kind of solution they have always proposed should be pursued.

—Ruth Messinger, City Council Member
West 87th Street

Times Square Art Row

Dear Editor:

The "Times Square Show" displays the diversity and creativity of over 100 artists, filmmakers, and performers. A four-story building at 41st Street and Seventh Avenue was converted by the artists themselves to express the necessity of exploring new avenues and environments. The show has been received with curiosity and excitement by the neighborhood, with a flow of local business people, tourists, and passersby.

It is a pity that such an important and regrettably rare event ended up being denigrated into the type of piece one might expect to find in the *National Enquirer*. Guy Trebay's article ["Art in the Privates Sector," *Voice*, June 9] is proof that one only sees what one is looking for and is an insult to the attitudes and characters, not only of filmmakers Scott B and Beth B, but the entire show and everyone involved. That *Voice* editors could allow this sexually exploitative gossip to pass as journalism is irresponsible. Placing the show entirely within a fictitious pornographic context indicates that Trebay does not dare venture beyond a sexual stereotype of Times Square—"pretty girls on ladders and unruly males throbbing with desire"—and ignores the diverse activities and cultural importance of the Times Square area.

Trebay had no tape recorder during his tour of the show. Quotes attributed to Scott B, Beth B, Charlie Ahearn, John Ahearn, and a nonexistent dancer Tanya (a figment of his imagination) are fictitious. Trebay's personal fantasy of heterosexual relationships should not be the basis for public exploitation of the relationships of others.

Any relevant information about the show is lost in Trebay's abusive affront to the women and men involved. Information about the show, including press releases, was clearly presented to Trebay, and it is obvious that he is incapable of functioning as a liaison between artists and the public without slandering, misquoting, and fantasizing about sex in a shallow and obscene fashion. If caricaturing the efforts of artists, filmmakers, and performers as pulp porn is Trebay's idea of a joke, what type of response can one expect from *Voice* journalists in the future?

—John Ahearn
Charlie Ahearn
Scott B
Beth B
Cara Perlman
Colen Fitzgibbon
Gordon Stevenson
Mathew Geller
Andrea Callard
Janet Stein
New York City

Guy Trebay replies: Scott and Beth B have received considerable attention in the Centerfold over the past three years—which they judged serious enough to approach me to write about the "Times Square Show." My stylistic intentions were made clear to them at the outset. At the time, Beth B said, "Terrific, do anything you want." I guess she's changed her mind.

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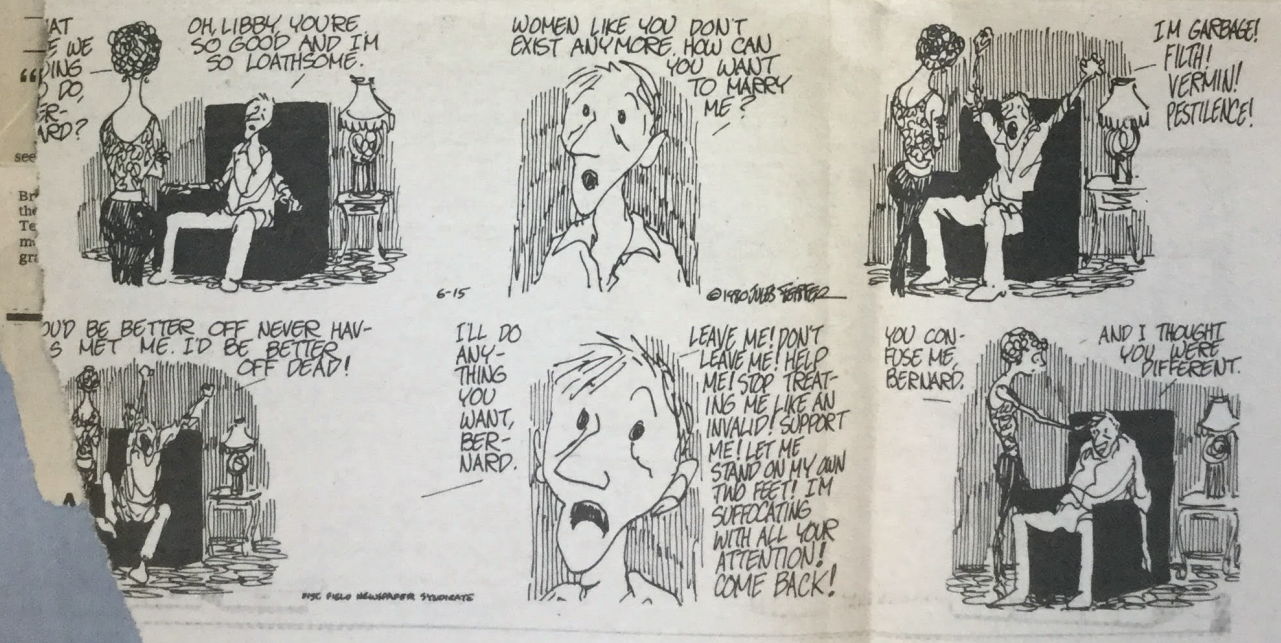
THE MARRIAGE KILLER

By Jules Feiffer



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The New Collectives — Reaching for a Wider Audience

The New York Times/Lou Manna

Directors of Fashion Moda, William Scott, Joe Lewis and Stefan Eins, left to right, in the group's South Bronx studio—"challenging art as an elitist thing."

By GRACE GLUECK

"I found the art scene in Manhattan too closed in," says Stefan Eins, a 39-year old artist from Austria who has been living in New York since the 1960's. "I felt it lacked nourishment, and a broad enough audience. I said, why not move to a really bad area of the city, and see if I can establish a base there."

And so two years ago, Mr. Eins took himself to the South Bronx, rented and cleared out a rubble-filled storefront, then opened Fashion Moda, "a Museum of Science, Art, Technology, Invention and Fantasy." Presenting a wild mélange of shows by artists, community residents, children, graffiti-makers and other creators, Fashion Moda has been a resounding success with its South Bronx audience, and, despite the disapproval of critics, has attracted the attention of the glossy art world that it left behind in Manhattan.

Now Fashion Moda's work has appeared, in a recent show at the New Museum on Lower Fifth Avenue. The show is a part of the exhibition called "Events," which marks a growing movement of artists who work collectively, outside of the conventional art world boundaries. They aim to reach a wider, less-sophisticated audience than the upper-middle-class art patrons who frequent the established system of galleries, museums and alternative spaces around the city. "Events" represents the first show at the museum completely organized and presented by artists' groups. The second, and current, "Event" is mounted by Taller Boricua, a collaborative group of 10 Puerto Rican artists, currently exhibiting the work of four members (through Feb. 5). The third organization, Collaborative Projects, Inc. (CoLab), an association of between 35 and 50 young artists that last June put together the much-talked-about Times Square Show in a scruffy 41st Street massage parlor, was to have mounted a presentation of its own on Feb. 14. But at the last minute CoLab cancelled its plans, on the grounds that it stood to gain less from the collaboration than its host.

The three groups have a lot in common. They are all composed of relatively young artists who believe in community involvement, and whose funky or ethnic tastes are out of step with the preference for cool, elegant art that still prevails on the Madison Avenue/SoHo circuit. Taller Boricua, for example, is deeply involved with Puerto Rican culture. There is a lot of fraternization between Fashion Moda and CoLab artists, who include photographers, performance and conceptual artists, film and video makers, as well as artists who work in the more traditional disciplines. Their work tends to celebrate urban decay, and it has a raw, gritty vitality that is influenced by comic strips, commercial signs and symbols, street culture and the energy of Punk Rock. Not actually all that new, it also harks back to the 1960's Pop preoccupation with street imagery.

Members of all three groups organize their own shows in offbeat spaces such as lofts and storefronts that are close to the audiences they seek to involve. (A general CoLab policy is that its shows are open to all who want to exhibit, regardless of membership in the group.) For two months before Christmas, for example, CoLab, which describes itself as "an artist-sponsored exhibition network," ran the "A. More Store" on Broome Street, purveying "directly from the artist to the customer" paintings, sculpture, prints, drawings, multiples, clothes and accessories. Prices ranged from 50 cents to $900. CoLab's grungy "Times Square Show" last June, with the collaboration of Fashion Moda, packed a rundown former massage parlor and bus depot at Seventh Avenue and 41st Street with art works, films, fashion items and other creations whose street-smart display engendered a lively exchange with the neighborhood people.

The three groups are more successful, however, as artists' organizations promoting the interests of their members than as esthetic messiahs. The work of Taller Boricua's artists, who deal in traditional ways with traditional materials such as paint on canvas, is more amenable than that of the other groups to straightforward critical evaluation. But because of the preoccupation in CoLab and Fashion Moda with "anti-art" — graffiti, political slogans, pornography, and so forth — many critics tend to dismiss them out of hand.

• • •

To some professional eyes, the work is beneath serious consideration because it contains, as one critic put it, "the shock of schlock." For example, they deplore the celebration of illegal sprayings that are used to deface public property — although the point could be made that it's better to see graffiti in museums than on public monuments. On the other hand, some dealers and critics attuned to new art see the work as the latest trend, like it or not. Writing in Arts magazine, the critic Kim Levin spoke of the Times Square show as containing "some of the freshest art around... irreverent, raw, rebellious, messy." In Artforum, Lucy Lippard, a critic sympathetic to socially-oriented art, wrote that she enjoyed the Times Square show more than she admired it. Describing it as "a cry of rage against current art-worldiness and a ghastly glance into the future of art," she decried the "superficial fantasies" in much of the work.

All three groups — Taller, Fashion Moda and CoLab — get partial funding from public agencies, but they are strictly artist-run. Their members are ambivalent about making it as "stars" in the "system" — i.e., museums, publicly funded alternative spaces, and commercial galleries — that gets art shown and sold. Stefan Eins refers to Fashion Moda as a "cultural concept," and elaborates, "the people who work here have a keen awareness of the limits of traditional art forms and their audience as opposed to the mass media." Speaking for CoLab, Walter (Mike) Robinson, the young artist who serves as president, says, "What we're about is artists using the power that we have. We want control of our own work. A lot of our original inspiration was based on opposition to the established gallery situation and also to the alternative spaces. With public agencies picking up the tab, the people who run them don't have to push the work they show. Also, by our grouping together, it's much easier to get public funding for our own shows than as individuals."

Besides mounting shows, CoLab members produce a

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ARCHITECTURE VIEW

...perblocks. Le Corbusier envisioned tearing out the heart of

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THE NEW YORK TIMES, SUN

The New Art Collectives

Continued from Page 23

weekly half-hour cable TV show called "Potato Wolf" on Manhattan Cable Channel C, run a theater group called "Nightshift Theater," publish "Spanner," a journal of artists' work, and plan another magazine called "Bomb," incorporating film, video, music, fiction and comment. CoLab's socially activist ideas find expression in ABC No Rio, an affiliate group comprising 10 or so young artists who hold forth in a bare-bones, city-owned building in a depressed Hispanic neighborhood on the Lower East Side. (The name ABC No Rio is taken from a faded sign in Spanish, with several unreadable letters, on a store across the street.)

There, the group invites local citizens to participate in such "political" shows as the recent "Murder/Suicide/Junk," whose theme was drug addiction and other problems of the neighborhood. ABC No Rio members are helping to set up art programs in local schools, and they go out in the streets to raise consciousness about neighborhood politics. "We're a place for the people here to come and see and participate in making art," says Christy Rupp, an artist who does images of animals and who recently staged at No Rio a "live" show — whose contents ranged from dogs to pigeons to cockroaches — entitled "Animals Living in Cities."

At Fashion Moda, in a blighted shopping area at Third Avenue and 149th Street, neighborhood amateurs and grafitti-makers show their work along with that of professionally trained artists. "Sometimes people come in off the street and do things," says Mr. Eins. "We're interested in bringing community people and artists together. We want to challenge the assumption that art is an elitist thing; the base has to change. Art is not a question of art school background; it's vitality and a way of looking at things that doesn't have to take a formalist tack."

• • •

In its show at the New Museum, Fashion Moda gave a representative sampling of the "anti-esthetic" work it has presented in its South Bronx space, a mix of crude amateur and highly professional efforts by Hispanic, black and white artists ranging in age from 15 to 62. There was an environment by Candace Hill-Montgomery, an abandoned "outdoor" picnic site of packing cases and wire baskets with remants of food left on paper plates; a group of true-to-life Hispanic heads, cast in plaster by John Ahearn; a satirical painting by Robert Colescott entitled "Eat Dem Taters," a takeoff on van Gogh's "The Potato Eaters" with a broadly caricatured black cast of characters.

A back wall bore a huge collage of photos of jazz personalities assembled by Ray Ross. On the floor lay "Puddie," by Carmen Spera, a cluster of cutout plastic pieces linked together by rubber cables that evokes the human figure. Stefan Eins himself contributed a series of Fashion Moda posters, and Jane Dickson showed a group of humorous black-and-white drawings focusing on male genitals. Reactions to the show, culled from observers by this reporter, ranged from "unspeakable" and "they should have been toilet-trained earlier" to "fascinating" and "of real cultural significance."

Taller Boricua (pronounced Tayay Bo-reek-wa, and meaning simply Puerto Rican Workshop), the oldest of the three groups, was established by artists 10 years ago to provide a community-based cultural center promoting Puerto Rican culture and esthetics. Some of its founding members were involved with the now-defunct Art Workers Coalition, a politically oriented group that in the late 1960's attempted to mobilize artists against the Vietnam War, and staged demonstrations against museums and galleries for their lack of involvement with the city's ethnic communities. Now occupying capacious quarters in a city-owned building at 1 East 104th Street, next door to the Museo Del Barrio, Boricua offers community-oriented workshops, programs, and performances in the fine arts, music, poetry and film. It invites young artists to share the studios of its founding members, and in the last several years, it has mounted and locally toured over 400 shows from the United States and abroad.

"We felt there was no chance to show our work in the downtown galleries," says Jorge Soto, one of Taller's founders. "They aren't ready to deal with our Puerto Rican forms of art. And I didn't feel any identification with the art forms they were exhibiting

One critic calle[d] his art 'a ghastly glance into the future.'

When I came to Taller, I felt comfortable, and that brought about a change in my work. When you interact with other artists, a dynamic seems to happen: there is support and a subtle influence. Here, we have a strong, cohesive philosophical-esthetic base, going back to early forms developed by the Indian, African and Spanish cultures of the Caribbean."

At the New Museum, Taller is showing the work of four of its principals: Mr. Soto, who's done a group of drawings and paintings that take off from a monumental work by Francisco Oller, a 19th-century Puerto Rican artist based in Paris; Marcos Dimas, whose canvases present a kind of mythological Puerto Rican landscape; Fernando Salicrup, a creator of intricate fantasy drawings and paintings that refer to cultural crossovers between Puerto Rico and Manhattan, and Gilberto Hernandez, a graphics artist who makes all of the workshop's strongly themed posters.

• • •

Meanwhile, as if to prove that artists these days can never really bite the hands that feed them, some trend-conscious galleries are already eyeing the work of Colab and Fashion Moda exhibitors. Two CoLab members actually have upcoming shows scheduled with SoHo dealers: Robin Winters at the Mary Boone Gallery and Mike Glier at the Anina Nosei-Weber gallery. Last December, CoLab itself had a benefit show at Brooke Alexander, an established uptown gallery, which grossed nearly $5,000. CoLab has even received the endorsement of Henry Geldzahler, the city's Cultural Commissioner, as "making important contributions to the community and the larger art world." "Actually, one test will be whether group activities will dissipate as members pursue individual careers in the gallery-museum system," says Walter Robinson, who himself writes regularly for the respectable uptown publication "Art in America." "One of the functions of the group might be to serve as an intermediate school before members graduate into galleries. After all, one aim of artists is to make a living — you can't fault them for that." ■

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ARTFUL DODGER

Gerald Marzorati

Lloyd Truchelman

Unless donating a print to Ed Koch's mayoral campaign cuts it as praxis, the late '70s will be remembered as a time when artists quietly and wearily retreated from the political trenches.

"At the end of 1969, politics was king," critic Franz Schulze writes in the current *ARTnews*, in one of the most cogent essays on the art of the "Me Decade." But, he concludes, the outward thrust of the '60s soon turned inward, and the "shock troops who pushed their [political] objectives in the early 1970s" — Schulze mentions the Art Workers Coalition, among others — "have not been exceeded since."

Yet if the first days of the 1980s offered any clues, politics — radical, left-leaning politics, that is — may be burrowing a fresh niche for itself in the tame, if varied, art landscape. In the case of John Halpern, who last year planted "explosives" on the Brooklyn Bridge, the digging was literal: He and a group of artists dug a ditch New Year's Eve in a vacant lot on Spring Street and entrenched themselves for the holiday, talking about social ills and toasting potential cures. Joseph Beuys, the reigning field marshal of the fine art of radical politics whom Halpern so admires spent an evening at the Guggenheim last week in abstruse discourse with a Vassar economist.

And south of the ivory tower, where Delancey Street runs down to the East River, a loosely-knit group of three dozen artists moved anonymously into a city-administered abandoned storefront and set up "The Real Estate Show." The unsigned, unlabeled art works they exhibited — first at a word-of-mouth opening for art types on New Year's Eve, then at a neighborhood housewarming the following afternoon — were of an ephemeral dashed-off sort: photo-and-text manifestos indicting landlords and developers whose activities, the artists say, have placed painters in the same high-rent, no-help boat with the city's poor.

"The intention of this action," reads the handout for the show, "is to show that artists are willing and able to place themselves and their work squarely in the context which shows solidarity with oppressed people, a recognition that mercantile and institutional structures oppress and distort artists' lives and works, and a recognition that artists, living and working in depressed communities, are *compradors* in the revaluation of property and the 'whitening of neighborhoods.' "

As it turned out, access to the show proved even more ephemeral than the work. Last Wednesday afternoon, just 72 hours after the artists first moved in to clean up the seedy showroom, officials from the city's Housing Preservation and Development Dept., citing regulations, padlocked the storefront. A meeting with the artists Downtown Wednesday night led to a tentative compromise — the Delancey St. storefront was off limits, but HPD would show the organizers other abandoned sites. "It was like parents," said one of the organizers after the meeting. "We couldn't have the storefront because we didn't ask first."

A handful of artists spent last Thursday touring the less scenic nabes, but turned up no prospects. On Tuesday, after a weekend of meetings, the show's participants — joined, climactically, by Beuys, Halpern, a few cops and the media such an amalgam attracts — returned to the scene with ideas of breaking in. But save for two locals who sneaked in a back door — and were led out by a pair of smiling police officers — the wire reporters were left to document a peaceful street performance.

Many of the artists involved, most of whom are quite young, concede they share little beyond their position near the bottom of the art-scene ladder. Yet perhaps that's just the point. They're being pushed out of loft space downtown to make room for their peers who pursued professional degrees. They're being turned away by galleries hedging in the face of ceaseless inflation. Huddled in cramped apartments on the edge of the East Village, eating soup each night on Second Avenue, dancing at Tier 3 to the Clash, they wait tables — and wait.

"The main thing," said Rebecca Howland, one of the organizers of the event, "is that we're here to show people that artists can take things into their own hands."

* * *

Revolution, as the Lennon from Liverpool once theorized, is as much about freeing the mind as liberating property. Perhaps with that in mind, a dozen sculptors and composers, painters and performers next week will slip away to a balmy South Pacific island. With friends, family and the requisite critic or two in tow, the artists will spend six days and nights away from it all, Gaughin style.

"It's a romantic gesture," explained Kathan Brown, director of Oakland's Crown Point Press, which together with the performance- and video-oriented Museum of Conceptual Art across the bay, has organized this event, calling it "Word of Mouth." "It makes a statement about where we think art is going."

Ponape, where the artists are going, is one of the larger islands in the Carolines, and until now, has been largely the province of scuba divers. There is a big hotel compound there, where the artists will sleep under thatched roofs and dine in a cliffside, open-air pavilion. And there are reefs, too, around which they'll snorkle, and ruins, through which they'll stroll.

"It's really a paradise," Brown vouched, having discovered the spot some time ago. "You can't even buy a postcard."

Along with tanning butter, each artist is packing a 12-minute prepared statement, slated to be read and reacted to. Brown, for her part, is packing few expectations — "we'll just see what happens" — but is lugging along some rather sophisticated recording equipment which she hopes will capture enough artist talk to fill up a set of LPs.

The participants are: Laurie Anderson, performance artist; Chris Burden, sculptor; Daniel Buren, French conceptual artist; John Cage, composer; Bryan Hunt, sculptor; Joan Jonas, performance artist; Robert Kushner, costume-and-fabric artist; Brice Marden, painter; Tom Marioni, sound sculptor and director of the Museum of Conceptual Art; Pat Steir, painter; Marina Abramovic, performance artist; and William T. Wiley, painter. •

TOP DRAWER

William Zimmer

Edda Renouf (Blum/Helman, 13 E. 75 St., through Jan. 15)

Edda Renouf's vita reveals that she has led a far-flung life. She was born and raised in Mexico, educated both in this country and in some of the finest ateliers in France and Germany. Her nimble drawings reflect this internationalism; they are reminiscent of much other art. But ultimately they are about a restless energy that is rooted in serenity.

Renouf's paintings came to our attention in the recent Whitney Biennial and in last season's "Grids" show at Pace. Their delicacy was stunning: Renouf's major motif resembled the parallel tracks of pulled threads in denim. Their well-husbanded understatement was remarkable.

The drawings are somewhat more bold. Renouf has incised rows or welters of simple forms — Vs and upside-down Vs are typical — into paper, some quite long, like Oriental scrolls. She then rubs over the sheet with red or black pastel. The pastel catches darkly and decisively in the cuts, forming a cloud across the paper. The result is at once physical and apparitional.

In some of the drawings here the source-seeking mind alights on Agnes Martin — those grids that will admit of quirks. But Renouf's line is thicker than Martin's hairlike one. Mostly I see Klee — his simplicity and his animation. There are no real-life correlatives in Renouf's drawings, but one with Klee in mind would agree that some of the drawings "twitter."

A show of Renouf's paintings at Blum Helman will follow on the heels of this drawing show. The two together should put this resourceful, well-traveled artist firmly on the map.

John Fawcett (O.K. Harris, 383 W. Bway, through Jan. 26)

Although they look to be the funny papers gone wild, John Fawcett's drawings bear the stamp of authority. Composed with the widest and happiest assortment of rubber stamps imaginable, these densely packed works provide more pleasure per square inch than anything I've seen lately.

Mickey Mouse, whose innocent image is sometimes alternated with mean-looking rats, is a big favorite of the artist. So is Wimpy, wreathed here in his favorite, hamburgers. I was genuinely moved by Fawcett's "map" of Boston — the Hub as it was when its loci were parks named Braves and Fenway.

This is very affectionate work, and though the images are from decades that preceed this fledgling one, the drawings are not about nostalgia. Fawcett's inked universe is so vast that images our fathers relished — say, Betty Boop — attain immortality in this feisty, diffuse context.

The drawings are roughly symmetrically composed — something apprehended only at a distance. The mandala is a favored shape; it is hardly an exaggeration to say that his rubber stamp collection is sacred to the artist. By pressing these stamps into service again, Fawcett is making revivalist art, but the revived images convey very well the roller-coaster ride of life as it is lived today.

Walter de Maria (The Broken Kilometer, 393 W. Bway; The Earth Room, 141 Wooster St., on permanent view)

As a child sitting in church, talk of eternity used to make me nervous. Who could imagine forever? A similar sense of unease hits me when I ponder that De Maria's two now familiar installations will be on permanent view.

Not being in real estate, I can't really argue that the choice spaces these works occupy could be used for other, better things. Much good space is used for worse. The real questions seem to be whether Soho has reached the point where monuments to the fertile era that created it are in order, and if these are the appropriate monuments.

Both pieces straddle the conceptual and romantic.

Illuminated by mercury bulbs, the 500 shimmering brass rods lined up for the *Broken Kilometer* are what I imagine the Yellow Sea is like in the right light. And the *Earth Room*, reinaugurated New Year's day, is like a big field painting. The room's three-dimensionality is flattened somewhat by the solid spectacle of knee-high soil. When the earth meets the wall we have a brown and white painting with soft, fluted edges.

A fear is that the sponsoring Dia Foundation, which operates in a low-key, seemingly offhand manner, may subject the pieces to benign neglect. In the 21st century someone may notice that the rods need polishing or that a tree is growing in the Earth Room. The Dia Foundation also has plans for giving Dan Flavin his due. (I could imagine light going on forever.) The Foundation's heart seems to be in the right place and if that place is its wallet, well then, I also used to try and imagine Jacob wrestling with the angel. If the art community, which this gargantuan art naturally affects, would go a few rounds with this angel, something interesting could result.

"Word, Object, Image" (Rosa Esman, 29 W. 57 St., closed)

This recent show contained few examples of vital work. But amid the thin, chatty and incoherent, Howard Goldstein was a standout. His exquisite colored Xeroxes overlaid with engraved glass are promising. Their seemingly effortless integration belied complexity. And with a similar elegance, Merilla Bentivoglio pitted politics against pop culture with enigmatic parodies of commercial graphics. Even simpler and more direct were two small painted sketches by Nicholas Africano that are sublime and poetic.

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Lucy, There was another piece in the Post. Jan. mm.

Heave-ho ends artists' sit-in on E. Side

By CHRIS OLIVER

A GROUP of Lower Manhattan artists, squatting illegally in a city-owned building, were kicked out yesterday by cops who clamped a padlock on the front door.

"We may cut the lock and go back in," said Christie Rupp, one of 50 artists who had set up an art gallery as a protest inside the corner storefront at 125 Delancey St.

Alan Moore, a spokesman for the group, said he has been trying for a year to persuade the city's Housing Preservation and Development agency to rent him the large space in the shadow of the Williamsburg Bridge — at $650 per month rent.

"They were very adamant with us," he said. "We kept trying to deal with a Mr. Furman at HPD. He put us off. He stonewalled us.

"So finally, we took the place over ourselves," he said. "But the city would rather see the place empty and decaying."

A spokeswoman for the housing agency denied they were ever approached for space by the artists and said they would discuss alternate locations with them.

"There's absolutely no way the artists can stay there," she said.

"We're not so sure we want to accept their compromises so easily," Miss Rupp said.

"We want to remain on Delancey St. We don'tbelieve the show should be moved."

She said the vacant building, like other city-owned properties on the Lower East Side, could be put to good use to serve the community.

But instead, the city has turned its back on the areaand is forcing hundreds of residents and businesses out of the once-thriving community, she said.

"There's a neighborhoodgroup who would like to see a day care center here, but the city won't listen to them," she said. "Another group would also like to begin a music school."

Merchants in the area say the city is dragging its feet on a 10-year-old revitalization program and is deliberately refusing to provide the neighborhood with basic improvements and services.

"Big business uptown and the city are in a conspiracy to kill us businessmen on Delancey St.," said Gershon Mamlak, an interior decorator on the street.

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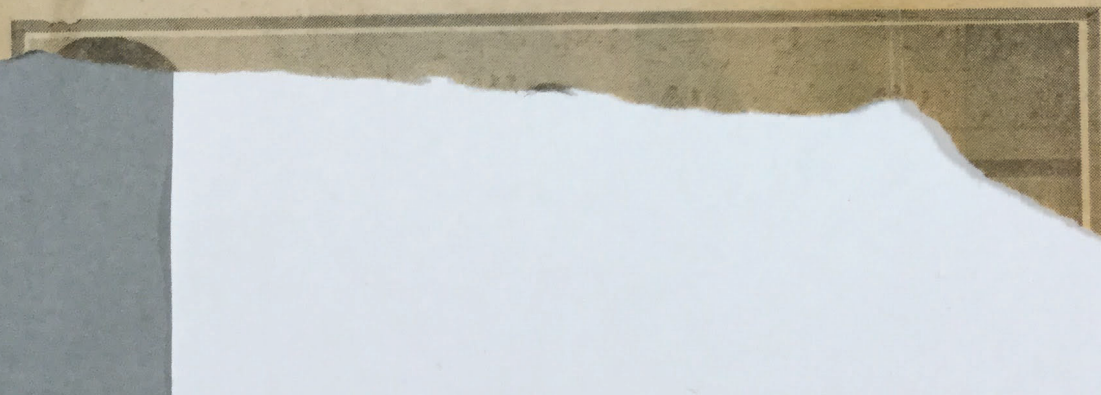
Figure in $1M stock swindle falls victim to 100G holdup



Cops hunt 2 in raid on posh apartment

QUEENS police say they have no major leads in the reported theft of more than $100,000 in cash and gems from a posh Glen Oaks apartment.

Shirley Rauch, 56, said two men came to the door of her 18th story apartment in the North Shore Towers complex at 269-18 Grand Central Parkway yesterday afternoon, claiming to be delivery men from a local florist.

When she opened the door, Mrs. Rauch said, the ...n forced their way in, ...d and handcuffed her ...ed the apart... ...bles. After ...le to

...charged

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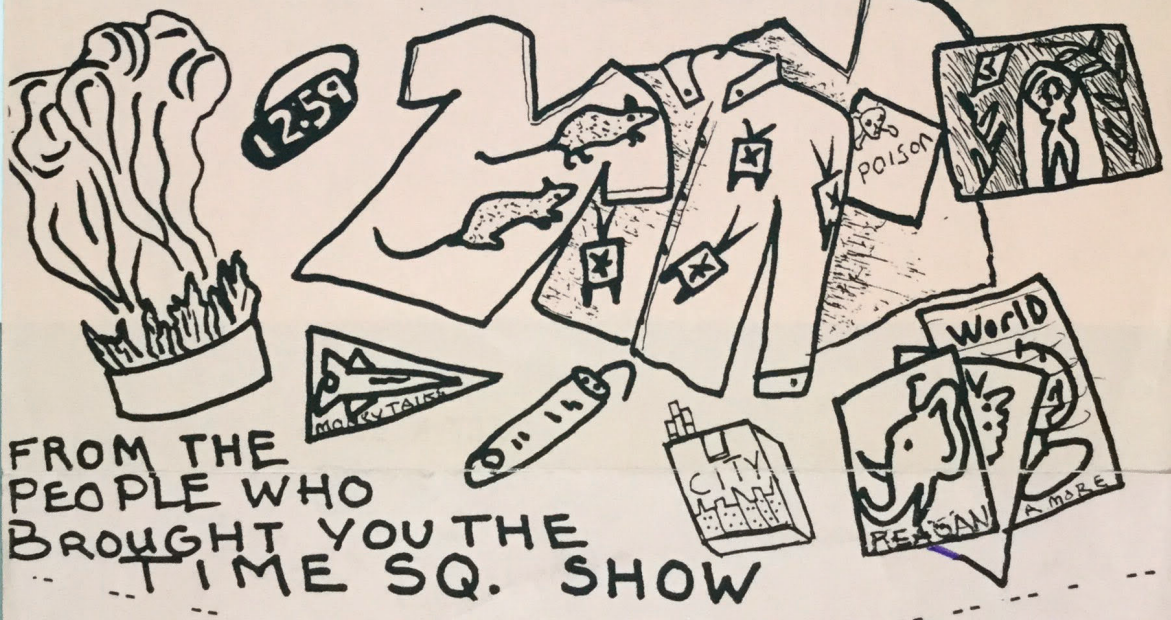

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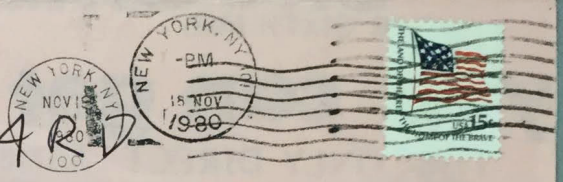

LUCY LIPPARD
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ART

Guerrilla Gallerizing

By Peter Frank

Every time a group of artists, for whatever reasons, feel alienated from the prevailing art establishments, they go and duplicate, as best they can, the services provided by these establishments. From the *Salons des Refuses* of the Impressionists, down through the handbill and cabaret provocations of the Futurists and Dadaists, to the co-operative galleries and little magazines of the Abstract Expressionist era in New York, artists who haven't gotten inside have gotten out of the outside by creating their own insides.

In the last decade, the alternative spaces and regional art periodicals—not to mention formally antiestablishmentarian phenomena such as street performance and mail art—have emerged as artists' attempts to enfranchise themselves by circumventing, rather than capitulating to, existing patterns of enfranchisement. That such alternative measures so often form their own establishments, for better or for worse, is predictable, even inevitable. Even at their most cliquish, such spaces and periodicals serve to represent huge strata of artistic talent that would otherwise be out of view. But beyond these strata are other strata, consisting of artists who for aesthetic, social, or political reasons have broken into neither the commercial or the alternative "circuit" and have given up trying. In New York, at least, these artists are surfacing in spaces and places whose look and location is informal and out-of-the-way, do-it-yourself, usually one-shot showcases that merit the rubric "guerrilla galleries."

The roughest and craziest guerrilla gallery right now is over at 5 Bleecker Street, just off a particularly scuzzy stretch of the Bowery, where the walls of a tiny ground floor space are covered with all sorts of printed, painted, and otherwise posted polemics. The MANIFESTO SHOW (to May 6; open Thursday–Saturday, 2–6) is the latest in a series of shows put on by a floating collective of post-conceptual, para-punk artists whose aggressive leftist stance comes over at once as adolescent posturing a la as the revival of the [illegible] shows has reflected either image so strongly as this anthology of proclamation and demonstration. Even so, the show is marked by a tremendous range of statements and beliefs. Some of the artists talk about art, while others address themselves to political issues. Some artists use words, while others use words with photographs, photographs alone, or even make three-dimensional objects. Some artists are famous, others aren't. Some aren't even "artists" as such. It's a tremendously exciting, if sometimes upsetting, experience to walk into this clumsy, little storefront and be bombarded by this social and philosophical cacophony. It means nothing to single out anyone for his or her contribution to the *Manifesto Show*; that something is said is, in the context, more important than who said it. I should identify Jenny Holzer and Colen Fitzgibbon, however, as the show's organizers. Holzer, who has been pasting her staggering compilations of cliches and canards to SoHo walls for the last few years, is conspicuous by her voluminous and sardonic presence, not only here, but at Printed Matter, the store for artists' books (7 Lispenard Street, to May 12), where she has papered the windows with her second-hand aphorisms and where a man's voice periodically blares other soggy sayings into the street.

The ideology behind the SALUTE TO CREATIVE YOUTH (sic) mounted at 75 Warren Street (to May 12; open Thursday–Saturday, 1–6) is politically and aesthetically even less focused. All we have here is a group of 22 friends and acquaintances, from diverse points on the stylistic spectrum, who had access to a space and wanted to air some art. It would be a bit much to say that this show conveys a full and precise idea of all the new visual art developments in New York, but it comes impressively close. Moreover, there seem to be quite a few young uns here with real heads on their shoulders, hearts in their chests, or at least skill in their fingers. I say "seem to" because no artist is represented by more than three works. There are plenty of clinkers too, but fewer than one has the right to expect from an uncurated, unjuried potpourri such as this. Only space does not permit naming names this time; you'll just have to find your own budding geniuses among the painterly abstractionists, sociological documenters, geometrical structurists, emblematic imagists, neo-naifs, situational jokesters, and other of these creative youths.

Maybe the only current strategy in painting not accounted for in *Salute* is pattern painting. This ommission is counteracted more than adequately by another guerrilla exhibition, the CRISS-CROSS PATTERN SHOW (5 East 3rd Street, to May 5; open Tuesday–Saturday, 1–5). Criss-Cross is an art collective situated in Boulder, Colorado, and devoted not just methodically, but ideologically, to the idea of patterning. More specifically, the Criss-Cross artists practice a kind of rational patterning that, in George Woodman's words, eschews "post-pop imagism, sentimental or sophisticated chic, and the cult of personal expression." Thus, these Rocky Mountain patternists separate themselves from the more florid and idiosyncratic kind of work realized by the best-known New York pattern painters. Even so, the Boulder group—consisting of WOODMAN, CHARLES DIJULIO, RICHARD KALLWEIT, MARILYN NELSON, CLARK RICHERT, and FRED WORDEN—have found several kindred souls in New York, which explains the inclusion of grid patternists GLORIA KLEIN and DEE SHAPIRO, and sculptor MARY ANN UNGER. Technical flaws in their painterly touch occasionally undermine the persuasive tightness of the painters' canvases when viewed at close range, but the overall rhythmicality and clarity of the Criss-Crossers' and their allies' formulations provides a dynamic visual experience.

The Criss-Cross group publishes its own magazine. Their New York show will travel home in June, where it will fill a new alternative space established in Denver by ex-New York conceptualist ROBERT NEWMAN. Other cities "out there" also offer new, artist-run spaces and magazines in which local talent can find voice. But if all else fails—if those spaces and publications become institutionalized and/or ensnared in clubby exclusiveness—artists always have a final, rugged-individualistic recourse: Turn the studio into a temporary gallery. In New York itself, the oldest alternative to the gallery-museum system, after the co-operative gallery, has been a format of artists' open studios that temporarily unites the participants in a commonality of purpose, even as it permits them to leave the work in the place it was made. Furthermore, through a system of succession wherein each of one year's participants chooses one of the next year's, Ten Downtown has perpetuated itself for over a decade. As in previous years, the level of work in the current Ten Downtown circuit is consistently professional, but otherwise highly uneven in style and quality, which is as it should be. Curatorial discretion is left to the viewer, not to a single "expert" or panel of experts. The drawback to this democratic situation is that visitors to the Ten Downtown studios might get a bit peeved everytime they go up several flights of stairs or venture into unfamiliar

***Manifesto Show*: post-conceptual, para-punk polemics on the Bowery**

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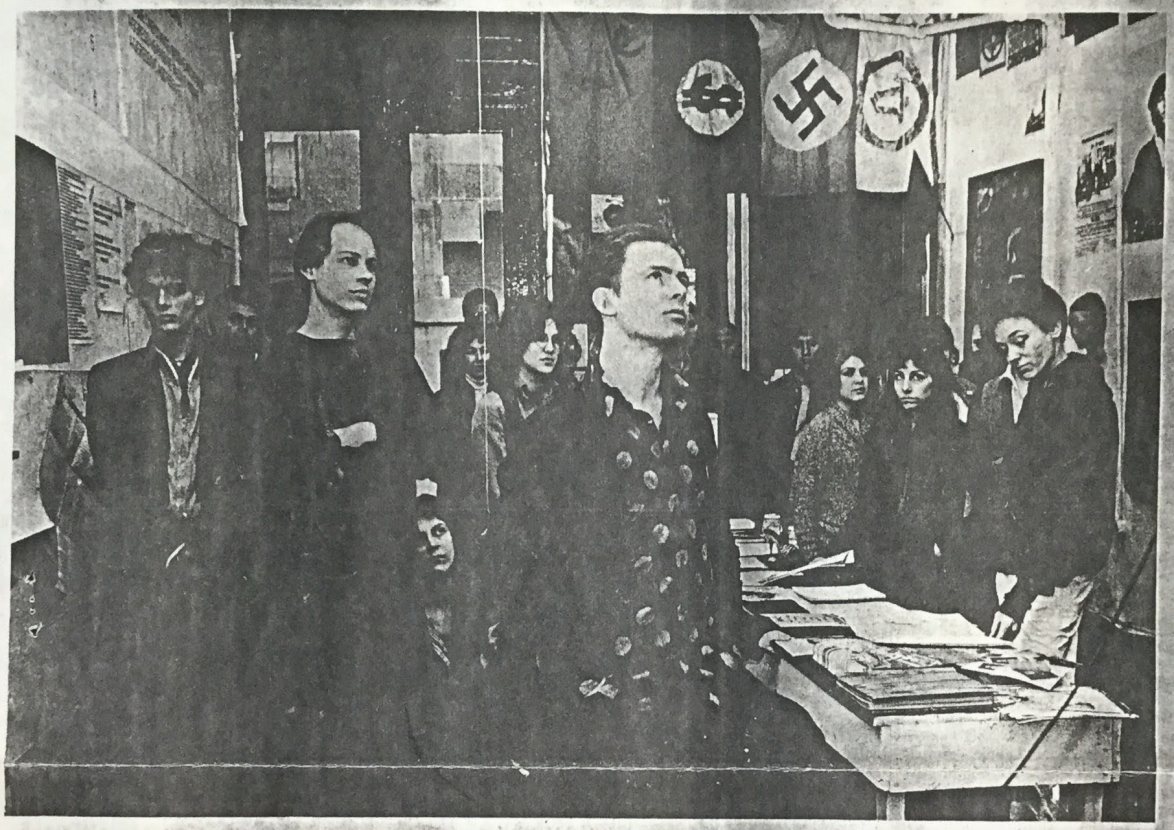
Manifesto



REJOICE! OUR TIMES ARE INTOLERABLE. TAKE COURAGE FOR THE WORST IS A HARBINGER OF THE BEST. ONLY DIRE CIRCUMSTANCE CAN PRECIPITATE THE OVERTHROW OF OPPRESSORS. THE OLD AND CORRUPT MUST BE LAID TO WASTE BEFORE THE JUST CAN TRIUMPH. OPPOSITION IDENTIFIES AND ISOLATES THE ENEMY. CONFLICT OF INTEREST MUST BE SEEN FOR WHAT IT IS. DO NOT SUPPORT PALLIATIVE GESTURES; THEY CONFUSE THE PEOPLE AND DELAY THE INEVITABLE CONFRONTATION. DELAY IS NOT TOLERATED FOR IT JEOPARDIZES THE WELL-BEING OF THE MAJORITY. CONTRADICTION WILL BE HEIGHTENED. THE RECKONING WILL BE HASTENED BY THE STAGING OF SEED DISTURBANCES. THE APOCALYPSE WILL BLOSSOM.

by Lauren Edmond

Why does the artist pick up the pen and need the word? Manifestoes, all words, all over the gallery walls. DaVinci wrote treatises, books of how to do and understand anything and everything on earth correctly and with proper taste. Delacroix kept journals, the existence of which all artists should be grateful. Rare solace. Cezanne monumentalized space into "the cylinder, the sphere, the cone." Someone at a party loved Jackson Pollack because he "pissed on Cezanne." But piss blows wild in the wind. The artist self-flagellating. Art can't fuck art anymore. To have even an idea of getting to the other side of the sun, the re-education must begin at once. Reactivate the taste buds. The pen instead of the machine gun.

The Manifesto show at the 5 Bleecker Street Gallery, organized by Jenny Holzer and Coleen Fitzgibbons, were almost all words; declarations of strength and artistic power. We no longer politely ask and go away. We explain and then we take. Not to alleviate guilt, but to better educate. To communicate. Embrace fearlessness. Welcome change, the chance for new creation.

We are not without our past—it is our influence. The freedom of and the necessity for selection, is individual. The 5 Bleecker Street Gallery does not have an 'editorial' policy. There is no space for reverence in this post-earthrise age. We are all on the merit system. The responsibility for validity is the individual artist's. The art critic is dead. Long live art.

The show is over. You can't go see it, but a tree fell in the forest and some were there to hear it.

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Guernica Gallery of Graphic Arts

PO Box 70
Goleta
CA
93110-0070

sent PhD
, It

13 Jan 82

Lucy Lippard
Heresies: a Feminist
Publication on Art and Politics.
P.O. Box 766
Canal St. Sta
NY, NY 10013

Dear Ms Lippard,

I have just read an article by you published in "In These Times" about Kathe Kollwitz. I have also read the forward to the Pantheon Book on Kollwitz. I really appreciate your review of Kollwitz' work and her place in Art History. It's excellent + should be read by all interested in the relationship between the artist and society.

I would like to tell you something about the Guernica Gallery. I established the gallery to encourage artists to deal with the political and social issues of our times, the human predicament, its joys and sorrows and to make the art available to people. I am interested in the collective that you belong to and wonder whether you print graphics, posters etc.

NLS

Post Office Box 70 Goleta California ~~93047~~ 93116-0070

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I've been trying to make contact with all Feminist or left wing organizations that might be turning out graphic arts that is "socially responsive art."

Any help that you might give me in this direction would be appreciated

I would like to meet you and get to know you.

My address in California is

5663 Oxford Place
Goleta, Ca 93117
Tel 805-964-4331.

Please get in touch with me if you do in the area.

My very best wishes

Ellen Engelberg

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Gallery 345
A POLITICAL ART GALLERY
345 LAFAYETTE STREET (OFF BLEECKER)
NEW YORK CITY 10012
(212) 673-7354
OPEN WEDNESDAYS THROUGH SUNDAYS 12-6PM

January 19, 1982

Gallery 345, a political art gallery, recently opened an exhibit of paintings by Max and Peter Schumann of the Bread and Puppet Theatre. This show, entitled "Exclamation Mark--Paintings in Support of the Children's Campaign for Nuclear Disarmament", draws from the words and imagery of letters written to President Reagan from children, expressing their concern about the nuclear arms race (see enclosed flyers).

Although we realize we are bring this show to your attention at a rather late date, we hope you will be able to review it. We feel it is very important that the voices of our children, which speak with such urgency of their fear for the future, be heard.

In addition, we ask that you print some notice of the next meeting of the Children's Campaign for Nuclear Disarmament, which will be held Sunday, January 31, from 1 P.M. until 6 P.M. at Gallery 345. This meeting will be a planning session for children's participation in activities during the United Nation's Second Special Session on Disarmament, which will take place early this summer; children 10 years old and older are invited to participate. No parents or other adults, please.

Like the murders of the children in Atlanta, the nuclear arms race fosters in children the realistic fear for their safety. In the words of 13 year old Eric Shunway,"...I am afraid....We have many years ahead of us, but we are not sure we can have all of them..."

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NEW YORK CITY 10012
(212) 673-7354

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For the future, ours and theirs, please help us publicize this show, and the continuing work of the Children's Campaign for Nuclear Disarmament.

Yours for peace,

Margaret Bergamini
Gallery 345

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ART:

presses a deeply

ART & POLITICS

In the somewhat nebulous world between

Day's Work" which dealt with the abuse of

tion of political posters that opened the gallery, until today she has one of the most extensive and certainly most fascinating collections in the country. In one room, the walls are covered from top to bottom with colorful, intriguing posters whose subjects run the gamut from saving the environment to preventing sexual abuse of children. Hundreds of them are stacked on tables or in racks and many are for sale.

The first offical show as Art for Social Change Inc. occurred in the fall of 1978 and was entitled "While There is a Soul in Prison" and was a collection of posters, graphics, books and photography on prison life. In this show, Digia wanted to expose the cruel and sometimes inhumane conditions that are the signature of life behind bars.

There have been many shows since then, among them "In God We Trust or All in a

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ART:

HUNGER

a group show

APRIL 24-MAY 20

reception: April 24-3to5pm

GALLERY 345

ART FOR SOCIAL CHANGE

345 Lafayette St., N.Y.C., N.Y. 10012

(212) 673-7354

open: Tues. thru Sat.: 12 to 6pm.

NEW YORK, NY
APR 16
-P M
1982

Lucy Lippard
138 Prince St.,
NYC, NY 10013

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ART:

presses a deeply personal [illegible]

ART & POLITICS

In the somewhat nebulous world between SoHo and the East Village exists Art For Social Change, Inc. at 345 Lafayette Street. The location is a peculiarly apt metaphor of the gallery's dialectical relationship to the art world that surrounds it, and the individualistic me-generation era in which it struggles to operate. It might seem easy to write off this gallery as a stubborn holdover of '60's activism and idealism, but according to founder and director Karen Digia, there is even more reason now than even before for collective political vision.

Digia describes the opening of the gallery in the spring of 1978 as as "accident." "I was using this space as a work studio for my own art, but I discovered I wasn't really producing enough to justify paying the rent," she said. "My husband, who was with the War Resisters League, had over the years compiled a great collection of Vietnam war posters. It suddenly occurred to me to mount an exhibit of these posters in my studio because I felt they would be of interest to others.

"Well, the show was a terrific success. It got a lot of positive coverage. After the show came down I had already decided to convert my storefront studio into a political gallery."

Since then, Digia has built upon the collection of political posters that opened the gallery, until today she has one of the most extensive and certainly most fascinating collections in the country. In one room, the walls are covered from top to bottom with colorful, intriguing posters whose subjects run the gamut from saving the environment to preventing sexual abuse of children. Hundreds of them are stacked on tables or in racks and many are for sale.

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There have been many shows since then, among them "In God We Trust or All in a Day's Work" which dealt with the abuse of religion, "Bag Ladies," "The War Room-Hiroshima and Nagasaki," "Radical Theatre in America," "El Salvador," Portrait of a Draft Resister," "Images of a Troubled Land" which highlighted the political condition of the Phillippines, "Throw Away People" that deals with aging, and many others.

"I use art as a tool, or a medium if you will, to illustrate in the most affecting way, the political issues I wish to bring forth," Digia said. Art is not an "ego thing," but rather is subservient to a political theme. She is totally aware of the power of art to move people's emotions and fully exploits it. Many purists would be shocked by her seeming irreverence, but she professes a deep love of art in all its aspects.

Digia, who has been on her own since the age of 14, narrowly escaped Nazi Germany and has known hardship for a large part of her life. Her devotion to the ideal of a peaceful, truly democratic society is real and all encompassing. She opened her space as a training headquarters for the marchers in the June 12th rally last year. She has recently experienced the tragedy of a missing child, who disappeared December of 1982. The irony of such an occurrence is worth noting because six months earlier, she mounted a show entitled "Children In Crisis" which dealt with the plight of missing and lost children. This tragedy in her life, however has not quelled her zeal for action. In fact it has reinforced it.

X-PRESSIONISM

"I will call myself an X-pressionist" explains Rich Colicchio, founder, along with partner Ed Kurpell, of the 51X gallery on Saint Marks Place between 1st and A.

Standing in front of one of his paintings at the March 8th opening of a group exhibit entitled "51X-pressionists," Rich continues, "This piece is more psychological, more demented than my previous work. I like X-tremist imagery," making an X with his index finger. The painting he refers to is a relatively large oil on canvas dominated by a blue, skeletal face that is rather reminiscent of a German expressionist lithograph by Edward Munch.

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SEPARATE CHANNELS

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CHILDREN IN CRISIS

Dear Friends:

On May 18th, Dr. Benjamin Spock and others are joining together at Gallery 345 for a special Press Conference. May 25th has been designated Missing Children's Day. That date will be used to play upon parents' fears and pressure them into submitting their children to the misleading and ineffective procedure of fingerprinting. The purpose of the Press Conference is to speak out against this destructive campaign.

The people who will attend this Press Conference care a great deal about the tragedy of missing children. They are engaged in and support all constructive efforts to find these children and to reduce the number of such events. The main point of the Press Conference is that mass fingerprinting of children is not a constructive program. It is based on false statistics; it increases the level of fear and hysteria among parents and children alike; it misleads parents into a false sense of security; and it creates records which can be used by government agencies for purposes other than those intended by the concerned parents.

False Statistics: Figures about the number of missing children are thrown around with abandon at conferences, in the press, and on television shows. Here is a sample from recent occurrences: 150,000 children disappear annually never to be heard from again. 1.8 million children run away each year. 4,000 unidentified bodies are found each year in shallow graves and back alleys. 3,000 children disappear each day never to be heard from again.

These are figures designed to sensationalize and to bring panic to the hearts of both children and parents. The fact is, however, that there are no reliable statistics. Using common sense and statistics about which there is greater reliability, we can draw a more realistic picture of the problem we face. For example, of the 1.8 million children who run away annually, 90% eventually return. A large proportion of children reported missing—perhaps as much as 2/3—have been "kidnapped" by one parent in a divorce or separation dispute. Furthermore, we know through recoveries that of the more realistic estimate of 50,000 disappeared children, many are runaway. Only some are like Etan Patz who disappeared on his way to school; or like Cindy Pallett and Charlotte Kinsey who were seen abducted and possibly sold into prostitution; or murdered like Maria Cislelly. Each lost child is a tragedy but it does not aid in the effort to save these children to inflate the figures and suggest that each case has the most sinister outcome.

False Security: Fingerprinting does not help. It does not prevent children from being abducted. It does not aid in finding lost children. At best, it is a means for identifying a body, although 90% of all bodies found can only be identified through X-rays and dental records. Fingerprinting is no more effective than hiding under a school desk in a civil defense drill is protection against atomic war. (In the rare instances where fingerprints might be helpful, parents can satisfy that need by saving the child's frequently used objects from which prints are easily obtained.)

Concren must be given to the possible—even probable—emotional effects on children of being subjected to fingerprinting. It is a procedure always

A project of GALLERY 345/ART FOR SOCIAL CHANGE INC. 345 Lafayette St. New York, N.Y. 10012

(212)-477-0611

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Violation of Children's Rights: Fingerprinting does not save children's lives. In an important way, however, it lends itself to the violation on a large scale of children's rights. While the program is voluntary, social pressure to participate is very strong. The storage of the fingerprints also prsents a problem. Where there is separation, divorce or foster care, the location and management of the prints is subject to confusion. In some states and counties, police departments keep the records; many schools have volunteered to store the records until a child graduates. There is no assurance that either of these institutions (or punitive parents or guardians) might not use the stored fingerprints for purposes other than those for which they were intended. (While many children are well treated in foster care, there are also the Rev. Jim Jones' of our society that we have to protect our children against.) Children running away from abusive parents, conscientious objectors, draft registration resistors and others simply on the run, can be turned from missing persons into hunted ones. And these records, either initially housed in a public institution or given to the police by desparate parents or school personnel, will follow the child for the rest of its life. Constitutional rights of privacy will have been torn from the child forever.

Five months ago my own son disappeared. I have experienced every possible pain and difficulty with the police and public in trying to locate him. And while in some moments of utter dispair one might like to reach for a short cut, there are rone. I have four other children and would fingerprint none of them. I cannot allow the urge to calm my panic over the disappearance of one of my children, lead me to support a futile step that would jeopardize the rights and well-being of all children.

150,000 disappearances do not warrant traumatizing millions of children. Instead of spending scarce dollars on an ineffective program, let us try to prevent childsnatching and runaways. Let us attack the root of the problem rather than allow ourselves to be diverted by a technique for identifying a dead body. Please join us on May 18th to say, "Fingerpainting not fingerprinting."

In peace and hope,

Karin DiGia

May 12, 1983: amb:kdg

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CHILDREN IN CRISIS

PRESS RELEASE

MEDIA ADVISORY FOR MAY 18

For further information
Karin DiGia 212/477-0611

DR. BENJAMIN SPOCK SPEAKS OUT AGAINST FINGERPRINTING OF CHILDREN

PRESS CONFERENCE WILL BE HELD ON MAY18 at 10:30 AM

at Gallery 345/Art for Social Change 345 Lafayette Street
(near Bleecker St)

Dr. Benjamin Spock, who is celebrating his 80th birthday, will be joined by representatives of child advocacy groups and parents to speak out against the mass fingerprinting of children that is being instituted around the Nation coinciding with Missing Childrens Day, May 25th.

Thousands of children have been fingerprinted, thousands more will be fingerprinted to prevent childsnatching and aid in the recovery of missing children. While frightened parents are participating in this program, law officers readily concede that fingerprinting is totally useless in the recovery of a child and in 90% of bodies found.

It is estimated that 150,000 children are snatched each year, yet there has been no research to support these figures.

Children are being taught to watch out for strangers, yet research at the Center for Disease Control in Atlanta has proven that 90% of the children murdered knew their killer.

The University of New Hampshire discovered that 67% of all children abused or sexually molested knew the perpetrator as a friend of family member.

These and other issues will be discussed on May 18.

CHILDREN IN CRISIS is a project of Gallery 345/ Art For Social Change which is a non-profit organization which documents, using the visual arts, many issues facing society today. It currently has 24 exhibits which include "Children In Crisis", "Throw Away People" (plight of the elderly), and "Hunger".

A project of GALLERY 345/ART FOR SOCIAL CHANGE INC. 345 Lafayette St. New York, N.Y. 10012

(212)-477-0611

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- Children in Crisis -

Spock's warning:

Fingerprinting scares kids

Special for USA TODAY

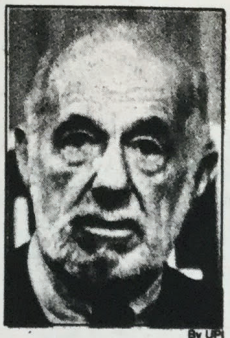
NEW YORK — Dr. Benjamin Spock warned Wednesday against campaigns to fingerprint school children as a safeguard against kidnapping.

There are about 300 voluntary USA programs.

But Spock, 80 — the USA's best-known child care expert, also known for his opposition to the Vietnam War — said fingerprinting youngsters:

■ May harm them: "Children worry about things they don't understand."

■ Could be abused: "Fingerprinting of the general population ... can be misused to keep track of people who are politically unattractive."



By UPI

SPOCK: Many drawbacks

■ Is ineffective: "We're spending money to go up a blind alley when we desperately need the money for other things such as day-care centers and after-school programs to take care of our kids (who) need much better supervision."

2A • THURSDAY, MAY 19, 1983 • USA TODAY

NEW YORK

Day by Day

THURSDAY, MAY 19, 1983

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A Foe of Fingerprinting For Children Speaks Out

Fingerpainting — not Fingerprinting'' said the rainbow-daubed storefront window on the Lower East Side yesterday. Dr. Benjamin Spock, who will be 80 years old Saturday, strode past it into Gallery 345/Art for Social Change, 345 Lafayette Street.

He spoke against the fingerprinting of children, however voluntary on the part of parents. The practice is being promoted by Child Find for next Wednesday, designated as Missing Children's Day.

"Children are not going to say, 'This is against my constitutional rights,' '' said the peace and civil rights activist and former New York pediatrician. ''We should be taking better care of children'' — specifically through day-care centers, after-school programs and social services,'' he suggested later — ''instead of using police methods to keep track of them.''

Dr. Spock said fingerprinting was ''a blind alley'' that ''gives parents a false sense of security and does nothing to prevent kidnapping.''

''For a parent to stress things like, 'Don't get in a car with strangers' is a different matter,'' Dr. Spock said. Comparing fingerprinting to the atomic bomb drills of the 1950's when schoolchildren hid under desks, he said, ''I'm sure that contributed to almost universal anxiety.''

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DR. SPOCK: FINGERPRINTS AREN'T KID STUFF

By GENE RUFFINI
CHILD expert Dr. Benjamin Spock said yesterday he is against the fingerprinting of children because it doesn't help find missing kids and frightens children and their parents.

"It is a useless thing, a frightening thing," he said.

He spoke at a news conference sponsored by Children In Crisis, an organization that deals with the problems of youth.

He and other speakers zeroed in on the national "Fingerprints on File" program.

Tens of thousands of children in the metropolitan area and around the nation have been fingerprinted as a way to facilitate investigations of missing children. Spock, who turned 80 on May 7, said fingerprinting of children doesn't help in finding them, but only in possibly identifying their bodies.

A better use for the money being spent on the program would be to allot it for increased day care and social services facilities, as well as better training for police, he said.

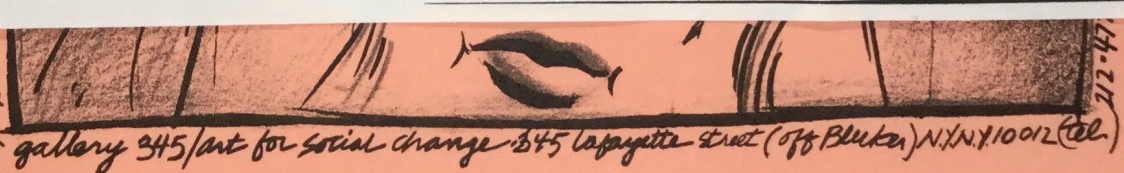
He said police too often are "insensitive" or "indifferent" to the anguish of parents of missing children.

Karin DiGia, founder of Children In Crisis, said fingerprinting "traumatizes" children and parents. Her son, David, 19, vanished from SoHo five months ago and is listed as missing.

Edith Tiger, director of the National Emergency Civil Liberties Committee, said fingerprinting is just another strategy of government "regimentation."

"Fingerprinting is another incursion on the private lives of children and their parents," said Bill Carlotti, assistant director of Fight back for Children for Education.

DR. SPOCK
"Frightening thing."



gallery 345/art for social change 345 lafayette street (off Bleeker) N.Y.N.Y. 10012 (Tel. 212-47

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- Children in Crisis -

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"It is a useless thing, a frightening thing," he said.

He said he is also against fingerprinting of a general population in principle because it can be used "to keep track of people whose views are unpopular with the FBI."

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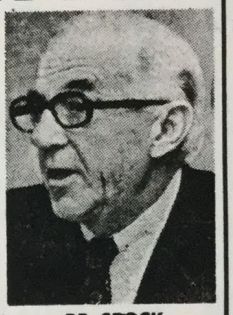

DR. SPOCK
"Frightening thing."

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SPOCK: Many drawbacks

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gallery 345/art for social change 345 lafayette street (off Bleeker) N.Y.N.Y. 10012 (Tel.)

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- Children in Crisis -

Fingerpainting

NOT FINGERPRINTING!

gallery 345/art for social change 345 lafayette street (off Bleeker) N.Y.N.Y. 10012 (tel.) 212.477.0611.

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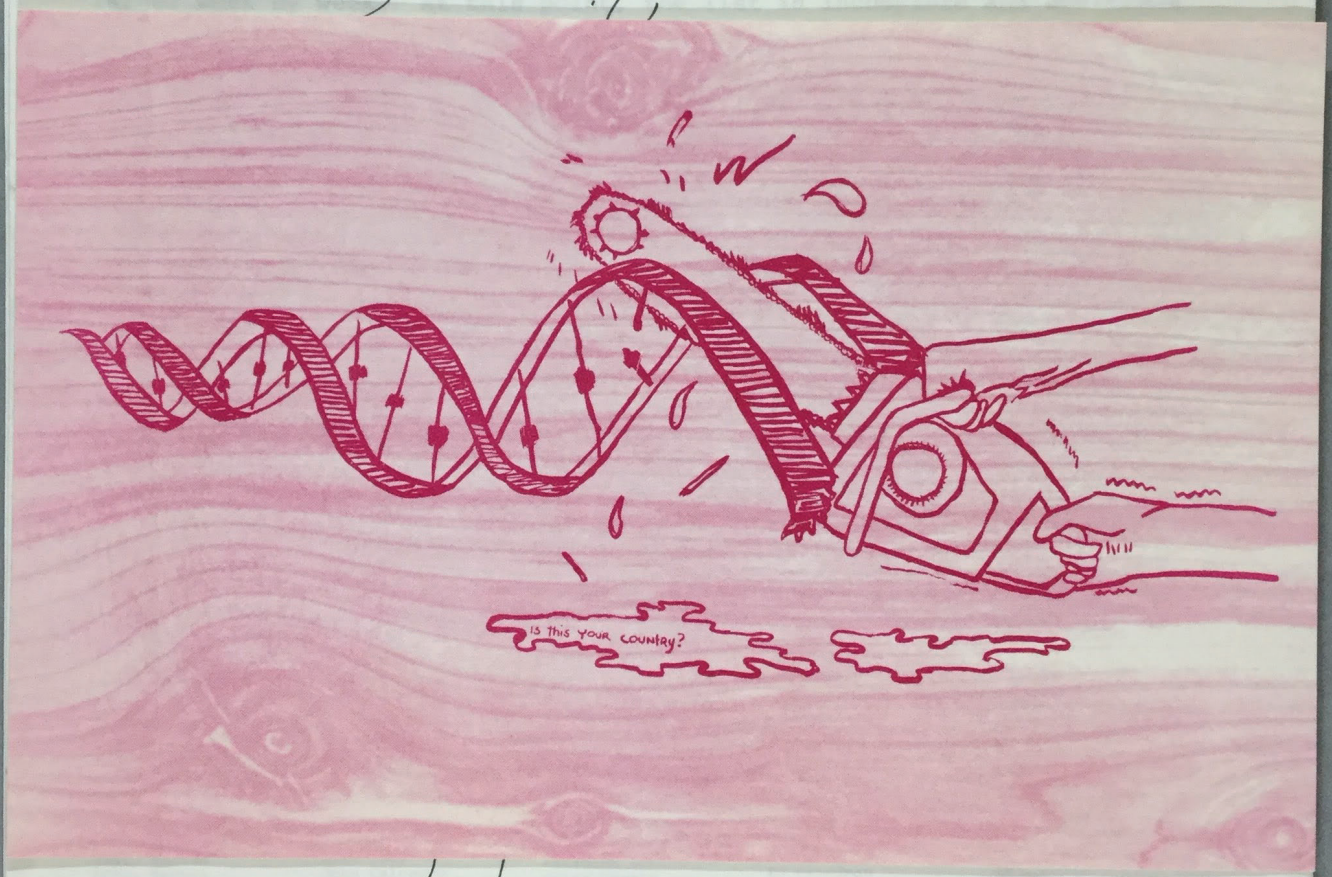
New York April 1984

Dear Lucy,



Alix de Saussure

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New York April 1984

TUESDAY, OCTOBER 30TH, 1984

HABEN KEINE ANGST

(HAVE NO FEAR)

COLAB

percolates an instaformance
of Creation and the Prophesy of
Armaggedon through the Ages

Religion and Politics

PERFORMERS	SET/INSTALLATION	VIDEO
KEMBRA PHAHLER	JIM SUTCLIFFE	AL DIMARTINO
NATIONAL IN-CHOIR	SOPHIE VIFILLE	MARY MCFERRAN
PHILLY	PHILLY	
ILONA GRANET	ALAN MOORE	
JACK WATERS	ALINE MARE	
PETER FRANCIS	BRADLEY FROS	
SALLY WHITE	CHRISTY RUPP	

Evening coordinated by Peter Cramer and Jack Waters
fashion directress: BRANKA MILUTINOVIC

LIMELIGHT
SIX SIXTY SIXTH AVENUE

Going on from 10:00 pm
Action at 12:00 am

complimentary for two

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Sincerely yours.

Alix du Sauch

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New York April 1984

Dear Lucy,

The Lower East Side Printshop is a very special place, offering free classes for minorities street Kids and programs for Artists at very low prices since 1968.

I am the author of the poster; "All Victims of Production / Inflation" which was part of Artists Call and that my friend Daniel Flores gave you.

I hope you will be able to come to the opening or if not, some time before June 15.

Sincerely yours.

Alix de Saussure

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9/10/84

and/or and/or and/or and/or and/or and/or

Artists have been at the heart of and/or. These two pages contain a roster of artists who have been associated with and/or during its 10½ years, 1974-1984 -- visual artists, composers, videomakers, performers, writers, sculptors, filmmakers, photographers, curators, playwrights, performance artists, poets, and more. For some the connection was directly with and/or, for others the connection was with one of the programs operating under and/or's auspices -- Focal Point, Nine One One, Soundwork, COCA, Spar, or our artists' grants program. Many have been here in person, some were represented through their work alone.

The list was compiled during the past summer and the task seemed to grow larger week by week. At this point, the list is incomplete and additions will continue to be made during the next two months.

Keith Abbott
Vito Acconci
Kathy Acker
Acme Composer Performers
Paul Ackerman
Ibby Acosta
John Adams
Cathy Aldworth
Jody Aliesan
Jo Harvey Allen
Penny Allen
Terry Allen
Jerri Allyn
Jim Allyn
Max Almy
Renate Altenrath
Beth Anderson
Denise Anderson
Eric Anderson
John Anderson
Mark Anderson
Laurie Anderson
Rob Angus
Ant Farm
Sharon Anthony
David Antin
Eleanor Antin
Jacki Apple
Evan Aresvir
Trisha Arlin
Ed Armstrong
Christopher Arpin
Mary Ashley
Robert Ashley
Sam Ashley
Asian Exclusion Act
Dana Atchley
Daina Augaitas
Natalie Auger
Diana Aurigemma
John Aylward
Alice Aycock
Mary Avery
A2Z
Beth B
Scott B
Judy Baca
Jules Backus
LeRoy Backus
Judy Bader
Bruce Baille
Jack Baker
Mary Baker
Dick Bakken
John Baldessari
Marian Penner Bancroft
Gale Bard
Mark Barecca
Freude Bartlett
Jennifer Bartlett
Martin Bartlett
Joseph Bartscherer
Michael Bayer
Alice Bear
Lisa Bear
Bridge Beardslee
Linda Beaumont
Larry Beck
Ruth Beer
David Behrman
Lynda Benglis
Ed Bereal
Alan Berg
David Berger
Kundry Berger
Mary Kay Bernitt
Jessie Bernstein
Bruce Betz
Huntley Beyer
Billy Beyers
Margi Beyers
Jeff Bickford
David Bill
Jeffrey Bishop
Byron Black
Blackouts
Blake Street Hawkeyes
Rich Blakesley
June Blum
Frank Blumer
Robert Bly
Janet Boguch
Erick Bornstein
James Boorstein
Gloria Bornstein
Michael Bowley
Biff Bracht
Wendy Brawer
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Laura Brenner
Bob Brodsky
Broom Street Theater
Judy Brown
Jack BuChans
Barbara Buckner
Harold Budd
Larry Bullis
Louis Bunce
Chris Burden
Molly Burgess
Michael Ann Burnett
Linda Frye Burnham
Ken Butler
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Mike Cady
John Calcagno
Eduardo Calderon
Peter Campus
John Canemaker
Terrie Barns-Canfield
Annie Carlberg
Robert Carlberg
Greg Carlock
Jay Carlsson
Maryanne Caruthers-Akin
Peggy Case
Charlotte Casey
Germano Celant
Francis Celantano
Joseph Celli
George Chacona
Joel Chadabe
Eugene Chadbourne
Doris Chase
Rhys Chatham
Judy Chicago
Carl Chew
Henri Chopin
Steve Christiansen
Armando Cid
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Jay Clayton
Claudia Clement
Joy Cloidt
Gary Cobarr
John Cobb
Dwight Coburn
Robert Coburn
Robert Coghill
Maryanne Coghill
Richard Coghill
Co-Lab
Ray Colby
Darah Cole
Tom Collicot
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Cheryl Cone
Fred Cone
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Anita Contini
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Michael Corris
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Kate Craig
David Critchley
Karen & David Crommie
Walt Crowley
Larry Cuba
Victor Cummings
Jim Cuno
Alvin Curran
Walt Curtis
Peter D'Adamo
Janet Danger
Jo-Anne Birnie Danzker
Hanne Darboven
Ted D'Arms
J. Davis
Fielding Dawson
Lorna Dawson
Edit DeAk
Norma Jean Deak
Paul deBarros
Larry Decker
Constance DeJong
Stuart Dempster
Agnes Denes
Kent Devereaux
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Stephanie Dickie
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Irene Dogmatic
James Doney
Edward Dorn
Destry Dornbos
Paul Dorpat
Paul Dresher
Barry Drost
Heidi Drucker
Robert Duncan
Doree Dunlap
Louise Durkee
Norman Durkee
Ear Ensemble
Beth Elliott
Kenward Elmslie
Emerald City Quartet
Jules Engle
Randy Ericksen
Curtis Erpelding
Sande Eschleman
Dennis Evans
Douglas Ewart
Lauren Ewing
Jack Eyerly
Rene Fabre
Face Ditch
Michael Fajans
Family Bathtub Theater
Rose Ann Featherstone
Roger Feldman
Donald Fels
Molissa Fenley
Kurt Ferchmeir
Frank Ferrel
Robert Filliou
Ron Finne
Maylin Fisher
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John Fonville
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Terry Fox
John Francis
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Larry Frederickson
Mark Frey
Kathy Fridstein
Howard Fried
Ed Friedman
Ken Friedman
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Cathi Gainor
Larry Gale
Dave Gallagher
Gamelan Pacifica
Tod Gangler
Bob Gardiner
T. Michael Gardiner
Ann Gardner
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Rolon Bert Garner
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Jonn Geise
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Andy Gerber
Martha Gever
John Giamberso
Bob Gibson
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The Girl Artists
Paul Glabicki
Philip Glass
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Ron Glowen
Tony Gnasso
Arlene Golant
Joan Goldberg
Daniel Goode
Denney Goodhew
Peter Gordon
Marcus Gordon
Shalom Gorewitz
David Gottlieb
Norm Gould
Sharon Grace
Mark Grady
Tom Grauman
Jeff Greinki
Art Grice
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A. Grosshans
Hilary Groves
Ken Grzesik
Tim Guest
Guy Guillet
Karen Guzak
Mickey Gustin
Hans Haacke
Roger Hagan
Cathy Halbreich
Larry Hamberlin
Richard Hambleton
Isabel Hamilton
Jay Hamilton
Lloyd Hamrol
John Hanhardt
Gerald Hansmire
Lawrence Hanson
Lyn Hamrick
Sue Ann Harkney
Alfred Harris
Ed Hartman
Jennie Harvey
Kevin Harvey
Michael Hascall
Deborah Hay
Ruth Hayes
Richard Hayman
John Hawkley
Paul Heald
Gretchen Hegeman
Gail Heilbron
Alanna Heiss
William Hellerman
Erica Helm
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Holus Bolus
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Ron Huebner
Clark Humphrey
Jacqueline Humbert
Kathleen Hunt
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Robert Irwin
Ken Jacobs
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Iskra Johnson
Leslie McKay Johnson
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Nadine Kariya
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Diane Katsiaficas
Nirmal Kaur
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Richie Kehl
Ken Kelly
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Edward Kienholz
Nancy Reddin Kienholz
Billy King
Chris Kirk
Kit Kat Club
Nancy Kitchel
Judy Kleinberg
Sheila Klein
Jim Kling
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Michael Knutson
Jay Kohn
Vitaly Komar
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Suzie Kozawa
Gideon Kramer
Mitchell Kreigman
Katrina Krimsky
Jill Kroesen
Karl Krogstad
Shigeko Kubota
Susanne Kuffler
Roger Kukes
Maris Kundzins
Tony Labat
Leslie Labowitz
Suzanne Lacy
Bunny Laden
Gordon Lambert
Alan Lande
Beth Lapides
Patricia Lasch
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Dan Lavant
Elise Lazzari
Ken Leback
Kerry Leimer
Paul Lenti
Peter Leinonen
Helen Lessick
Jan Lester
Elayne Levensky
Ken Levine
Ivory Waterworth Levine
Joel Levine
Herb Levy
Fred Lieberman
Parker Lindner
Monte Lindsey
Lucy Lippard
Nita Little
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Lynn Lonidier
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Mary Lucier
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George Maciunas
Jack Mackie
Richard Mack
Alistair MacLennan
Susan MacLeod
Peter Madsen
David Mahler
Irene Mahler
Christa Maiwald
Robert Maki
La Mamelle
Jim Manolides
Market Players
Sherry Markovitz
Ben Marra
Tom Marioni
Mary V. Marsh
Ingram Marshall
Maxine Martell
Deloris Edwards Martin
Steve Marts
Bruce Mason
Bernadette Mayer
Michael McCafferty
Gale McCall
Robert McGinley
Mark McGowan
Larry McKim
Marsha McMurray
Roberta McGuire
Gene McMahon
Robert McNown
Jill Medvedow
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Tandy Messenger
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Brenda Miller
Thomas Miller
Constance Miller-Engelsberg
Laura Millin
Robert Milnes
Donna Milrany
Galen Minah
Gary Minkler
Bob Mirenzi
Christine Mobus
Alan Moen
Meredith Monk
Linda Montano
Michael Moore
Rebecca Morgan
Michael Morris
Jon Morse
Bernard Mossett
Joyce Moty
Frank & Caroline Mouris
Eric Muhs
Gordon Mumma
Antonio Muntadas
Mary Murfin
Rita Myers
Renee Nahum
Opal L. Nations
N.E. Thing Co.
David Nechak
Marjorie Nelson
Maxine Nelson
Diane Neumaier
Paul Newman
Phill Niblock
Ries Niemi
Susan Nininger
Weston Nishamura
Barbara Noah
Ulrike Nolden
Don Normark
Kirk Nurock
Jane Nyhus
Greg Oaksen
Heather Dew Oaksen
Ann Obery
Off the Wall Players
Uldis Ohaks
J. Blue Oldham
Pat Oleszko
Pauline Oliveros
James P. Olson
Ondine
Open Theater Project
Oraf
Carol Orlock
Andy Ostheimer
Gertrude Pacific
Russell Paige
Nam June Paik
Charlemagne Palestine
Pantomime Theater of Cuba
Virginia Paquette
Esther Parada
Paradise Loft
Para-Troupe
Charles Parriot
Steve Paxton
Bernardo Pebenito
Janice Peck
Ruth Pelz
Pencil Brothers
Jack Peters
Maryanne Peters
Thomas Peterson
Tommer Peterson
Jerry Pethick
Jim Petrillo
Leslie Petty
Sara Petty
Dennis Pies
Adrian Piper
Susan Pitt
Nancy Pollock
Jim Pomeroy
Richard Posner
Jarrad Powell
Julian Priester
Joan Purswell
Patrick Purswell
Martin Puryear
Alice Quaintance
Virginia Quesada
Patricia Quinn
Tony Ramos
H. Ramsay
Lewis Rakosky
Lisa Ravenholt
Cheryl Read
Kate Redding
Gary Reel
Larry Reid
Sigrid Reinhardt
Dyan Rey
Marney Reymonds
Med Richman
Ned Rifkin
Terry Riley
Bill Ritchie
Al Robbins
Sue Ann Roberts
Mike Robinson
Marya Roland
Ulricke Rosenback
S. Rosenbaum
David Rosenboom
Martha Rosler
David Ross
Gregg & Stephanie Ross
Letcher Ross
Evelyn Roth
Jerome Rothenberg
Ned Rothenberg
Royal Chicano Airforce
Jim Royce
Charles Rubinstein
Allan Rucker
Frederic Rzewski
Ray Sage
Carol Sams
John Sanborn
Peter Santino
Elizabeth Sandvig
Alan Saret
Norie Sato
Tad Savinar
Alan Scarritt
Pamela Schick
Andrew Schloss
Rolf Schlosser
Daniel Schmidt
Dieter Schnebel
Bonnie Schulte
Lillian Schwartz
Eric Scigliano
Don Scott
Seattle Mime Theater
Sheryl Sedlacek
Maureen Selwood
Jake Seniuk
Barry Senger
John Sexton
Willoughby Sharp
Benson Shaw
Warren Shaffer
Peter Shelton
Diane Shepardson
Ben Shepherd
Alan Shepp
Bob Sherin
Stuart Sherman
Debra Sherwood
Alfons Shilling
Shiochi Shimotsugu
Natasha Shulman
Curt Siddall
Buster Simpson
John Sinclair
Greg Skinner
Skinner Releasing
Alison Sky
Shash Slettebak
Marc Smith Slosky
Mark Smith
Nancy Smith
William O. Smith
Carl Smool
So & So & So & So
Evert Sodergren
Elke Soloman
Patty Somlo
Scott Sonniksen
Alex Souldancer
Michael Spafford
M. Stablein
James Staley
Judith Starbuck
Judith Stein
Ron Steinberg
Louise Steinman
Brad Stensberg
Jeff Stookey
Charles Stokes
Michelle Stuart
John Sturgeon
David Sokol
David Stutz
Ned Sublette
Morton Subotnick
Esther Sugai
Mark Sullo
Lana Sundberg
Sundance
Bonnie Sundance
Paul Sutinen
Hobie Swan
Bill Swenson
Robert Swick
Helen Szablya
Athena Tacha
Susanne Takehara
Kazumi Tanaka
Paul Taub
Kathleen Taylor
Scott Taylor
Suzanne Tedesko
Robert Teeple
Richard Teitelbaum
Jim Tenney
Irvin Tepper
Carol Thaler
Barbara Thomas
Steve Thompson
Gregg Tillman
Barbara Tomash
Don Tompkins
Merrily Tompkins
Toni Treadway
Jeff Treistman
TR Uthco
Marcia Tucker
Randy Turner
James Turrell
George Tuton
Rae Tyson
Frances-Marie Uitti
Mierle Laderman Ukeles
Stan Van Der Beek
Peter Van Riper
Gus Van Sant
Steina Vasulka
Elaine Velasquez
Janine Vigus
Bill Viola
James Vitale
Nicholas Vroman
Michael Wiater
Anne Waldman
Burke Walker
Willy Boy Walker
Joe Walsh
Robin Walz
Lai Wan
Patti Warashina
Dennis Warren
Paul Warren
Karen Watts
Karin Webster
William Wegman
Betsy Weill
Nancy Weill
David Weinstein
Rich Weisgerber
Lloyd Weller
Steve Wells
The Western Front
Bill Whipple
Kent White
K. Michael White
Scott White
Eric Whitmyer
Sally Whitton
Whistlestop
Ze Whiz Kidz
Nancy Whyte
Carol Wiley-Deutsch
Jim Wiley
Warren Wilkins
Danae Willson
Laurel Wilson
Martha Wilson
S. Clay Wilson
Michael Winkler
Jackie Windson
James Wines
William Winship
Krystof Wodiczko
Paul Wong
Bill Woods
Adam Woog
Nancy Worden
B J Worth
David Wright
Scott Wyatt
Sala' Wyman
Miles Yanick
Bruce & Norman Yonemoto
Nancy Youdelman
Young Scientists
Duane Zaloudek
Arne Zaslove
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FOR RELEASE SEPTEMBER 11, 1984

Contact: Anne Focke
(206) 324-5869

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and/or, Seattle's leading contemporary arts organization for more than ten years, yesterday announced that it will discontinue the use of its name and end its identity as an initiator and programmer of arts activities on October 17, 1984. Four divisions of and/or -- Focal Point Media Center, Nine One One, Soundwork, and an Artists' Grants Program -- will continue to develop as individual divisions under the existing corporate umbrella.

"Say Good Night, and/or," a gala event bidding farewell to the name and/or and celebrating the future, will occur at The Court in the Square, 401 Second Avenue South between Jackson and King Streets, from 8 p.m. to 1 a.m. on Saturday, October 27.

"This occasion will salute the many artists and community members who have made and/or a significant national and regional asset," said John Chappell, Board President.

"The decision to end and/or comes from many of the same perceptions that caused it to be founded," said Director Anne Focke,

- more -

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Press Release
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who will not continue with the organization. "and/or began as an artists' response to a particular time and set of circumstances, and in many ways we have accomplished what we set out to do. Recognizing that circumstances today are quite different than those that existed at and/or's inception, we determined that the idea embodied in the name 'and/or' need not be perpetual and will not attempt to institutionalize an idea that emerged a decade ago."

"Seattle now has a number of energetic groups dedicated to contemporary art and artists; we are proud that many of these had their start with and/or," Focke said. "They are all vital resources in our community and deserve recognition and support."

The public is invited to participate in the October 27 event -- both a farewell and a celebration of the future. Tickets cost $8 -- patron tickets are $25 -- and they are available at Focal Point, 913 E. Pine Street, at Nine One One, 911 E. Pine Street, and by mail from and/or, 915 E. Pine Street #420, Seattle, Washington 98122

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ARTISTS IN ACTION

119 W. 85th St., NYC 10024
(212) 877-2503

REFERENDUM #6; VOTE YES FOR A NUCLEAR FREEZE

The Department of Defense and the Navy, with the approval of Mayor Koch and the State of New York, were going to put 360 Tomahawk missiles (each with an explosive power 15 times the bomb that was dropped on Hiroshima) in New York Harbor. Because of the efforts of Mobilization for Survival, SANE, the Nuclear Freeze Campaign, and other groups and many individuals, the people of New York City have a chance to decide for themselves whether they want this destructive force in their backyard and whether they want millions of their tax dollars spent on the nuclear Navyport. On the ballot November 5th, REFERENDUM #6 offers us the chance to amend the City Charter restricting the powers of the Board of Estimate to lease land or fund the nuclear Navyport.

We are staging a DEBATE, Oct. 28th at 8 p.m. at the WEST BANK CAFE, 405 West 42nd St. on this issue. Participating will be Ruth Messinger, Tom deLuca of MOBE and the Campaign for a Nuclear Free Harbor and a representative of the Mayor's Office who favors the installation. Come and ask questions!

WHAT WE'VE DONE AND WHERE WE'RE GOING

Artists in Action was born in a bar on West 76th St. in August of 1984, in response to the presidential election. Its primary function then and now is to involve our community in electoral politics in ways unique to its talents.

This summer, after reviewing all candidates for city-wide office, we dicided that we could be effective working for two city-council candidates: David Rothenberg (from the Village and the Theater district), who ran in the September Democratic primary; and Sal Albanese (from Brooklyn), who is facing a NITPAC supported opponent in the November election.

We volunteered our services on the street--to petition to get David's name on the ballot, at the Board of Elections to review signatures during petition challenges, on phone banks, in helping to publicize and organize David's press conference on the theater, as well as formulating a position paper on the crisis in New York theater--the first ever issued by a candidate for city office. On election day, over thirty of us worked at the polls.

Rothenberg lost, but by less than 2300 votes. He came closer than any other candidate in a city council race to defeating the incumbant--in this case, Carol Greitzer, who has held the seat for sixteen years.

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WHAT WE'VE DONE (cont.)

While some Artists in Action worked over two hundred hours on this campaign and found the loss difficult, we feel proud to have been involved with a candidate as intelligent, honest, and capable as David Rothenberg. We look forward to a continuing relationship with him.

To all of you who gave your time to the campaign, thank you.

UPDATE ON THE REAL ESTATE ISSUE

Since the AIA panel disucssion on theater and Real Estate in New York City last July, several steps to form a coalition of the theaters to act on their own behalf have been initiated. The first step was an AIA newsletter. It went out to about 600 people informing them of the current dilemma as it has specifically hit the Ensemble Studio Theater, the Women's Interart, and Intar Theaters, as well as the Clinton community.

Since then, in September, two days after the primary, it was discovered that Mr. Glick, of the current Glick Development Plan for Clinton, was giving an enormous dinner party aboard the yacht Britanus for Mayor Koch and 500 of his closest friends, as a way of saying thank you for helping him to make New York a better city to live in. Through the efforts of AIA, E.S.T., Women's Interart, Intar, and the community, a spontaneous demonstration was formed.

Dressed in cardboard black ties, we were there to greet the guests as they arrived. Each was offered a glass of champagne and an informative paper explaining the details of the Glick development plan to destroy the theaters as well as to displace hundreds of area residents and businesses with high priced luxury high-rises; all to be built with public money.

Margot Lewitin has initiated a lawsuit against the plan based on the absence of an environmental impact study. Nevertheless, at this moment things do not look good. Even if the building on 52nd St. is spared, certification of the plan by the city could be imminent, as soon as October 28, and the best possible scenario at that point would be that if the theaters are able to stay where they are, they would do so on short term leases for a rent at a much higher level, reflecting the new market value of the building.

Another step taken is the creation of a position paper. This paper is basically being written with AIA by those theaters represented at the panel discussion plus several others, including La Mama Etc., NY Theater Studio, Intar, Women's Interart, E.S.T., and by A.R.T./N.Y. It will contain a series of suggestions as to possible solutions to the housing problem for not-for-profit theaters. Once written, the paper will be sent to all the theaters for endorsement, then to Carol Gretizer, the city council member whose district includes Theater Row and other not-for-profit theaters, and

(continued)

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UPDATE ON REAL ESTATE (cont.)

finally to Randy Bourscheidt in the Dept. of Cultural Affairs who would hopefully include it in his report on the theater problem to be presented to the Mayor. Koch has promised to make the report public December 12th, at a symposium organized by the Volunteer Lawyers for the Arts.

This is one way we have thought of to try to have some influence on the Mayor himself and the Board of Estimate. Unless we can change their minds, the city will remain indifferent to the problems of the theater community. The current attitude: "if you can't pay the rent, then move to Queens" will remain entrenched and we will see the cultural life of Manhattan continue on its swift decline towards a gross commercialism which lacks exploration and experimentation, a harsh climate in which to nurture new playwrights, directors, actors, producers, etc.

MORE COMING TOGETHER

Almost all of the politically active artists' groups in the city (PAD/D, Performing Artists for Nuclear Disarmament, Artists Call, Art Against Apartheid, Art For the People, and Artists in Action) have been meeting regularly to develop a coalition, to share resources, ideas, energy. We're going to distribute a Calendar of Events, and take part in the Halloween Parade in the West Village. And there are plans for a major spring demonstration.

THE PITCH

Our lives as theater artists are directly affected by politics and issues. We can affect the decisions made by government and the private sector. By working together, by organizing, and by remaining committed to the improvement of our situation. "Take a sad song and make it better."

Artists in Action is organinzing itself constantly. We're expanding and computerizing our mailing/membership list. We're going to have an office and a phone, soon. We're going to be bringing people together for debates and discussions on issues: Central America, the homeless, disarmament, space for artists and more. And of course there will be more newsletters.

We need volunteers, we need ideas, we need energy, we need cash. Whatever you can afford, please send to AIA, c/o Heard, 119 West 85th St., New York, NY 10024. It is not tax-deductible. But it will help all of us.

REMEMBER

1. October 28th at the West Bank Cafe, at 8 p.m. A debate on Referendum #6, for a Nuclear Free Harbor.
2. November 5th, Election Day. Vote Yes on Referendum #6. Support Sal Albanese.
3. 1986 is an election year. Senatorial elections are going to be very important.

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ART FOR SOCIAL CHANGE, INC.
GALLERY 345

EXHIBITS

- Viet Nam (10th Anniversary of My Lai: A Look at That Era)
- While There Is A Soul in Prison
- Images of a Troubled Land (re: Phillipines)
- In God We Trust or All in a Day's Work (Misuses of religion)
- Radical Theatre in America
- Bag Ladies
- Throw Away People (Aging)
- Housing Arson By Request
- In Woman's Soul
- Martin Luther King and the Civil Rights Movement
- Hunger
- El Salvador
- The War Room—Hiroshima/Nagasaki
- Portrait of a Draft Resistor
- Anti-Military Anti-War International Exhibit
- Anti-Nuclear Weapons
- Let the Sun Shine (Pro-Solar)
- Boston Artists Against Nuclear Arms

Children in Crisis Project

- Weeping in the Playtime of Others
- Children Against Nuclear Arms
- Is It Really Me in Here? (Children prisoners)
- Have You Seen These Children?
- Children in War
- Sexual Abuse of Children

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The late Spanish dictator Generalisimo Francisco Franco is the object of a brutal satire currently on display at the unique Peace Museum.

Art

Peace Museum combines esthetics with message

By Howard Reich

OF ALL the museums and galleries in Chicago, few boast a lifesize sculpture of Richard Nixon poised on a bomb.

But that's just one of the peculiarly expressive pieces on view at the Peace Museum, a remarkable new institution at 364 W. Erie St.

The establishment, which opened in November, is a unique cross-breed. Like a museum, it's a not-for-profit institution that exhibits art works that are not for sale. Like a gallery, it has two intimate exhibition rooms housed in a converted Near North Side warehouse.

But, as with any other visual arts institution, it is the exhibitions that define the Peace Museum's personality. The current show, Against the Wall: Three Centuries of Posters on War and Peace, makes a bold statement for this fledgling institution.

As the title indicates, the show, which occupies both the museum's upstairs and downstairs display spaces, features the vivid war-and-peace graphics of many nations between the French Revolution and post-Vietnam.

THE COLLECTION of nearly 100 post-ers from some 20 countries covers such wide-ranging subjects as a call for the defense of England [1803], a protest meeting against the Civil War [1863], a brutal satire of Spain's Francisco Franco [1937] and a poignant placard declaring that "Paul Robeson Sings for China" [1937].

The powerful assortment of anti-Viet-nam war posters include the famed post-[illegible] script, "Silent Majority"; the equally celebrated poster of a flower with the wrap-around script, "War Is Not Healthy for Children and Other Living Things"; plus lesser-known wall art fashioned by antiwar groups that would have faded into oblivion, were it not for the explosive billboard art they created.

But it is as much the medium [posters] as the message [peace] that makes the show visually compelling. The very sight of war and peace posters converted into framed works of art brings a striking sense of political immediacy to the show. Some posters are slightly soiled and frayed, intensifying their authenticity.

ACTUALLY, "Against the Wall: Three Centuries of Posters on War and Peace" is the second exhibition at the Peace Museum [the first was a fundraising auction-exhibition], but it is the first show to take on wholeheartedly the muse-um's central issue—peace.

It should be noted that the museum is more concerned with peace than with pacifism. In this show, for example, the posters cover many sides of the war-or-peace issue, and it is left to the viewer to judge the messages.

More important than any specific polit-ical cause, however, is the very establish-ment of the Peace Museum, which has been in the works for six years.

"I spent the first four years bouncing the idea off of artists and anyone who was interested in listening," explains Mark Rogovin, the museum's cofounder and curator, a mural artist.

"The turning point came two years ago when I met up with Marjorie Benton [the United States representative to UNICEF]. She had ideas on how to get the project off the ground, how to raise funds. Between the two of us, we quickly got the project in motion."

BENTON AND Rogovin put together a board of directors [which boasts such broad-based membership as Chicago au-thor Studs Terkel and Chicago Symphony Orchestra first oboe player Ray Still], found a dilapidated space on West Erie Street, recruited scores of volunteers and began to build a museum.

The result is a remarkably attractive space that easily could be at home among Chicago's finest galleries. The place has been decked out with spanking new furniture [most of which was donated], excellent gallery-style lighting and comfortable sight lines.

But Rogovin hopes that this is just the beginning.

"If we can get the support we need, we hope to launch a wide variety of pro-grams in conjunction with the peace exhibitions," he says. "Mini-film festi-vals, theater performances and other shows on the peace theme would be a natural for us."

PLANS FOR the near future call for an intriguing line-up of exhibitions, most of which will be assembled by Rogovin and his tiny staff. Following the poster show the museum will display From Daumier to Doonesbury: Caricatures and Cartoons on War and Peace, a collection of car-toonery [Rogovin plans to bring in car-toonists to lecture on the subject]; the Generals, works of art dealing with the near-mythic figure of the military gener-al, spanning two centuries; Unforgettable Fire: Drawings by Hiroshima Survivors, a major exhibition selected from Hiro-shima archives; and Essay and Poster Peace Contest, a small exhibition of the results of a contest under way in the Chicago schools.

Whether or not the Peace Museum can follow through on its ambitious goals remains to be seen. For now it is safe to say the museum has begun to blaze a very bold trail for a universally admired cause.

The Peace Museum, funded by a grant from the National Endowment for the Humanities and private contributions, is open from noon to 5 p.m. Tuesdays, Wednesdays and Fridays; noon to 8 p.m. Thursdays; 10 a.m. to 4 p.m. Saturdays. Admission is free, but donations are ac-cepted. Further information is available by phoning 440-1860.

An antiwar group produced this poster part of the Peace Museum s exhibit "Against the Wall Three Centuries of Posters on War and Peace"

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Off the Wall
A CITYARTS NEWSLETTER

Program Plans

Murals

We already have over 20 requests from community groups for mural co-sponsorships during the spring and summer and more continue to come in. Please contact Eddie Alicea as soon as possible if your group is interested. As a result of our mural restoration survey undertaken last summer, we are actively working with the United Jewish Community Council to restore the Jewish Ethnic Mural. Completed in 1971, the mural has become an important symbol of Jewish life on the Lower East Side. Restoration is targeted for early fall.

Mosaic

Negotiations are underway with the NYC Department of Cultural Affairs and interested local groups to finalize a site for a mosaic mural through DCA's Community Artworks Program. At present, Rockaway Boardwalk seems the likely candidate. This will be one of the first artworks in New York City to be funded by Community Development Block Grant monies. Artists in mosaic and ceramic techniques are encouraged to submit resumes for future projects.

Resource Center on Public Art

Mural Map '80 was published in the fall as a guide to Cityarts murals. Free copies are available on request. This winter/spring, the Resource Center will periodically sponsor meetings for artists and interested persons on topics related to murals and public art. This February, a course on the community murals movement will be conducted at our Lafayette Street office. For more information, call Vivian Linares. The Resource Center has set up an advisory group to help plan programs and Hank Prussing and Lucy Mahler are its first members.

We've Moved

Last fall, Cityarts moved to 417 Lafayette Street, just off Astor Place. Our new loft, shared with the Environmental Action Coalition, gives us greater accessibility to public transportation and the opportunity to share resources with another non-profit group. We also have more space, which will be used for a library, office, workshop and exhibition/meeting area. The move was made possible by many generous contributions of time and materials.

We wish to thank:

Avis Rent-A-Car System, Inc. for their discount on Truck Rentals: NYC Department of Cultural Affairs—Materials Donation Program for their donation of paint; Citibank and Avon Products, Inc. for their donation of furniture; GAF Corporation for tiles to cover our 3,500 sq. ft. floor; Charles Avyan and Peter Caruso for their time and carpentry expertise; the Arts and Business Council for help in securing donations; and finally our many friends who gave of their time and energy.

We plan an Open-House and 13th Anniversary celebration later this spring.

People

Since our last newsletter, we have two new staff members. Mary Nell Hawk, a mosaic and multi-media artist has become the Mosaic Program Coordinator. Last summer, Mary Nell conducted a series of mosaic workshops for children's Special Education classes in conjunction with Cityarts and the School Art League. Eva Cockcroft has left Cityarts and is spending a year in Mexico during which she will document recent murals. Vivian Linares is the new Coordinator of the Resource Center on Public Art. Vivian assisted and directed several Cityarts mural projects last year. Eddie Alicea continues as the Mural Program Coordinator and Kathleen Zaborowski Gupta as Executive Director. K. Shelley Porges, a strategic planner from American Express Co. is currently working with us as a volunteer consultant. She was referred by the Financial Women's Association.

This fall, four young people completed internships at Cityarts. Nancy Spivack and Nina Vlack, from City as School, were Resource Center and Office Assistants. David Mobley and Darryl Koonce, from the Commercial Arts Training Program—Henry Street Settlement Urban Life Center, worked as graphic artists.

We also received temporary office and maintenance assistance through the NYC Department of Cultural Affairs Public Works Program.

Halloween Benefit

Palm readers, disc jockeys, costume designers, witches and warlocks, cooks and bartenders came together again this fall to plan our second annual Halloween Benefit. The event was an even bigger success than last year's and continues to be an important source of unrestricted matching funds for mural projects. Our thanks to Cooper Union for lending their space and to the many other businesses, organizations, and individuals who gave their support.

We hope to sponsor another fundraising event before the start of the summer mural season.

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Cityarts Summer 1980

This past year, Cityarts sponsored murals on walls as diverse as an underground tunnel at Bellevue Hospital, a storefront in Oceanhill-Brownsville, and a park watchtower within view of boats touring Manhattan. We completed 6 murals this summer and 2 workshops, bringing our total projects for 1979-80 to 14—far more than ever before. Our commitment to community responsive art continues with themes related to neighborhood history, unity, and revitalization at the fore.

In addition to the neighborhood mural crews, eleven art students received specialized training in mosaic, mural painting and community outreach techniques. They were: Reinaldo Cabrera, Joseph Grau, Henry Montes, from CETA Summer Youth Program; David Brewer, Nancy Branch, Valerie Knight, Miguel Ratti and Miriam Garcia from Jobs for Youth; Nina Nazionale from New York City Arts Apprenticeships Program/Urban Corps; Aureliano Vasquez and Mariko Lockhart from Exxon Community Summer Jobs Program; and Vivian Linares from Citibank's Community Summer Intern Program and New York City Arts Apprenticeships Program/Urban Corps.

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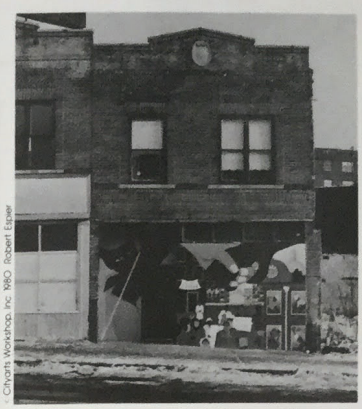
Church Avenue Mural *17′ × 54′*
1711 Church Avenue, Brooklyn, New York

Church Avenue is enjoying a renaissance as a bustling commercial street, and this mural is its symbol. The Church Avenue Merchants Block Association and community leaders requested a mural that would document the unique history and present the multi-ethnic character of this neighborhood. The Flatbush Historical Society researched archival materials for Project Director Joe Stephenson who incorporated images from them in the mural. The Dutch Vanderveer windmill, turn of the century ice skaters in Prospect Park, a famous art deco apartment facade, a typical Victorian home and the Flatbush Dutch Reformed Church all make their appearance. Unusually located above the entrance to the "D" Church Avenue Subway station, the mural can be seen by more than 10,000 pedestrians every day.

Co-sponsor: Church Avenue Merchants Block Association



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Rebuilding the Community in Unity and Struggle
10′ × 20′
317 Rockaway Avenue, Brooklyn, New York

This transformation of a storefront housing office in Oceanhill-Brownsville was co-sponsored by the local Tenant Association. Project Director Mariko Lockhart, with a crew of neighborhood youth, painted a mural that traces the history of this community's efforts to rehabilitate its housing. Tenants are shown in the 1960's demonstrating for their rights and in the 1980's moving into newly renovated apartments. In a reference to local job training programs, both men and women are depicted with their construction tools. By utilizing recessed wall space at the storefront's entrance, the mural incorporates the building's structure and takes on a three-dimensional character.

Co-sponsor: Oceanhill-Brownsville Tenant Association

Sunrise/Sol Naciente 15′ × 17′

Roberto Clemente State Park, Cedar Avenue
and W. Tremont Bridge, Bronx.

During the months of July and August, Project Director Pedro Silva welcomed hundreds of visitors in the park to set mosaic tile in their own designs, which were then incorporated into and around the mosaic image of the sun. The finished mural covers the concrete wall of a watchtower overlooking the Harlem River. It is lit by night and can be seen by passengers on tour boats and motorists on Manhattan's Harlem River Drive. Mr. Silva trained three student apprentices in mosaic technique and was assisted by a visiting artist from Scotland, Lizzie Kemp.

Co-sponsor: State Park and Recreation Commission for the City of New York

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Unidos Venceremos *50′ × 25′*
East 103rd St. between Lexington and Park Avenues

A community park, playground and garden are planned for the empty lot which this mural overlooks. The land is owned by the people of 103rd Street as a public land trust, the first in East Harlem. Appropriately, the mural depicts residents of the community at work in their garden. The composition of the mural had to accommodate the irregular surface of the wall which divided it into two vertical sections, the right projecting out further than the left. The left part shows garden workers in the foreground and a familiar cityscape in the background. The narrower right section is dominated by a bold sunflower both unifying and enlivening the composition. References to Puerto Rican culture can be found throughout the mural. The mural was co-directed by Vivian Linares and Manny Vega.

Co-sponsor: Youth Action Program and Young People's East Harlem Resource Center

Lincoln Hospital Satellite Mural

1177 Hoe Avenue, Bronx, N.Y. 15′ × 20′

Portraits of the mural crew add color and life to the courtyard of this clinic, part of Lincoln Hospital. Mariko Lockhart and clinic outpatients employed gradations of color to create a background for a lively group of silhouetted figures.

Co-sponsor: Lincoln Hospital Satellite Clinic.

©Cityarts Workshop, Inc. 1980 Herald News

Changes in Growth *10′ × 60′*
259 Monroe Street, Passaic, New Jersey

Images of birth, poverty, education, time, entertainment and war are presented by 20 youthful members of the Lifer's Foundation—a self-help organization—in this 60 foot long mural. Political figures such as Malcolm X, Martin Luther King, the Soledad Brothers, and Angela Davis portray the fight of minority leaders against poverty. In the section on entertainment, Richard Pryor, Stevie Wonder, Roberto Duran and Roberto Clemente make their appearances. The impact of time and history are represented in a giant hourglass and a map of the world which includes a thin line stretching from Africa to America—the route sailed by slave traders to the New World. The mural is a powerful assertion of these youth's concerns, cultural awareness and aspirations. Charles Trott was project director.

Co-sponsor: Lifer's Foundation

Brooklyn and Our Neighborhood 14′ × 60′

Fifth Avenue and 54th Street, Brooklyn, N.Y.

In an effort to combat graffiti, Citibank commissioned this mural on the exterior wall of their 54th St. branch in Sunset Park, Brooklyn. The street level mural employs a scale compatible with the brownstone housing on the block. Community enthusiasm prompted 25 volunteers from the 54th Street Block Association to participate in the project. The design, developed with the cooperation of neighborhood children, reflects pride in the neighborhood as well as its relationship with Manhattan. Eddie Alicea was the project director.

Centennial Bench Update

A decision on the fate of the Centennial Bench at Grant's Tomb is expected within a matter of weeks. Last September, the National Park Service issued "Analysis of Management Alternatives: General Grant National Memorial", and an engineering study of the Centennial Bench. The documents included the NPS': "Preferred Alternatives" for the Bench: 1.—removal to a new site at a cost of $65,000 and substantial damage to its structure, and 2.—demolition of the bench at a cost of $10,000. Keeping the Bench at its present site (cost $12,000 per year in maintenance—it has received none to date!) was alternative 3. Not even considered, however, was a community offer to maintain the Bench and develop educational materials relating to it.

The National Park Service continues to tally public opinion, starting from scratch at each level of decisionmaking, so your letters do count! They should be addressed to: Boston Regional Office, National Park Service, 15 State St., Boston, Mass. 02109. For more information or to offer your help, contact Cityarts or Paula Weiss, Office of Congressman Ted Weiss, 37 W. 65 St., New York, N.Y. 10023, (212) 787-3480.

Typography: K. Duncan
Design: C. Lenz

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DON'T BANK ON IT

Lucy R. Lippard

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Chemical Ba a, Mimi
Smith's ele also faced
out; Lauren e and
visible out efully
by the elev f Jenny
Holzer's "t k on
Broadway.

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within a sy n, is at
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gressive ar nsciousness
who are try ics, have
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Banks for instance, are not neutral territory, but they are not monolithic structures either; there is room for a certain amount of ideological movement within the limits of their contradictions, ~~and their limits.~~ From my own perspective (not necessarily shared by the "lobby artists"), I wonder why anyone would want to show in the lobbies of institutions that support world hunger, an oppressive regime in Poland, a racist regime in South Africa, and so forth. And why would banks want even

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DON'T BANK ON IT

Lucy R. Lippard

Banking on art is nothing new, but most bankk prefer, as one official put it, "abstractions and tapestries" to what they got this month ~~kindness~~ courtesy of the Lower Manhattan Cultural Council. "Art Lobby" invited five relatively combative artists to infiltrate the financial district. Peter Fend/Ocean Earth Conxtruction and Development Corporation (OECD) placed striking conental maps over satellite photos in six Chemical Bank Building windows;across Chase Manhattan Plaza, Mimi Smith's elegant scripts on red,silver,blue and green veils also faced out; Lauren Ewing's little red bank within a bank is inside and visible outside; Christi Rupp's two sculpted cows wait balefully by the elevators at the World Trade Center; and some 300 of Jenny Holzer's "truisms" lasted a week before they were removed by the Marine Midland Bank on Broadway.

All artists in the US are in the curious position of living within a system which,if not directly distatsteful to them, is at least indifferent to the values on which art supposedly ~~xxxxxxxxx~~ rests. Progressive artists, ~~that is~~ those with an advanced social sonsciousness who are trying to integrate their images and their politics, have discovered that epater le bourgeois doesn't mean off to the barricades, as this show indicates. Criticizing the system and trying to survive within it ~~xix~~ because no other system exists is dialectical at best and ~~alienating~~ self-destructive at worst.

Banks for instance, are not neutral territory, but they are not monolithic structures either; there is room for a certain amount of ideological movement within the limits of their contradictions, ~~and their limits.~~ From my own perspective (not necessarily shared by the "lobby artists"), I wonder why anyone would want to show in the lobbies of institutions that support world hunger, an oppressive regime in Poland, a racist regime in South Africa,and so forth. And why would banks want even

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the mildest "political" art in their lobbies? Who's laboring under what illusions? The artists' illusions focused on the "great opportunity to reach a lot of people," pedestrian traffic in the midst of Moneyville is heavy, and to some extent cross-class and cross-cultural. I would have thought the banks were justified in the illusion that they are powerful enough to withstand a minor art attack, but then I'm always amazed at the extent of institutional paranoia.

I happen to have a lot of respect for the ~~moral~~ esthetic integrity of these particular artists, so what I'm questioning is not their personal, but their impersonal politics. There is a curious void between object and stated intention, left stance and liberal substance, in all this work. It ~~leads me to suspect~~ suggests that naivete and good intentions led these artists to ask for it by walking into the vault. Or else, they knew what they were doing.

Lauren Ewing's little pillared building, ~~somewhere between a toy and its mom~~ (but a red bank?) contains a ~~loop~~ videotape visible through the grating that shows people looking through the same grating and a series of superimposed phrases, such as "currency," "intrinsic worth," "the science of enrichment," or "m = m" (maybe this one is reflected in the rabbit that adorns the back roof peak; the front one has a lion). Longer phrases adorn the outside walls, e.g. "complete with legitimating machinery, a subuniverse, nomic functions and marginal realities." Ewing statement about her miniature edifices (the Ban's siblings are The School, The Prison, The Powerhouse, The Asylum, The Library) ~~for all its intelligence,~~ reinforces the notion of art as neutral ground. She says she is exploring "economics, savings, and the corporate soul...I want to deal with gigantic themes, independent of moral judgements."

Holzer's ambiguous aphorisms ("Money creates taste; Politics is

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OECD don't seem to care who they work for, having taken on the corporate guise themselves in what I hope are ironically pretentious world-remodeling projects that recall but not really resemble the work of Helen and Newton Harrison. It is desrbibed as "a group of artists who work in consultation with architects and ecologists to market regional planning models and drawings for business, government and scientific concerns." It specializes in "earth monitoring" and "earth observations," like an einvornmental Cointelpro. The installation at the Kitchen is called "Art of the State" and states in multinational-scientific jargon that "the state of the art keeps evolving, developing new image technologies" and "exchanging views with government officials and contractors. Names aredropped instead of bombs (Doctor this and that, NASA, Satlab Inc, etc.)

Whatever it all means in political terms, OECD's use of "digital color data," satell te photography (still and televised), projected light, geometric patches of aerial snapshots and color TV is visually sophisticated. The effect is to let the viewer play god, to view the world as an object from way above it all, to look at the maps as mere patterns provided for our pleasure at a celestial distance. There is no hint of concern with the rot beheath that pretty colored surface, or with any human involvement in social change purported to be OECD's subject. I kept wondering, social change toward what?

Holzer's ambiguous aphorisms ——————→

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("You are a victim of the rules you live by"; "Most people are not fit to rule themselves") dance a fine line between "far left, far right and far idiotic," as she puts it. Yet they are similarly neutralized by their abdication to that same abiguity. Her anarchic, anti-authority stance is not art for art's sake, but sometimes it is disturbingly close to disturbance for disturbance's sake. At Marine Midland her conflicting propagandas were slickly lettered on both sides in black on silver, "so they'd look like they came from the bank, and then when people read them, they'd go wait a minute..."

The censorship story is that although the text was approved earlier, a petition was circulated to remove the work because someone was "confused" and "didn't agree with some of the statements." Since that is precisely Holzer's goal, it's a pity she was out of town and could neither fight back nor take advantage of the fertile discussion field the controversy could have provoked. When the work was removed, [illegible] is apparently no insurance. A woma[illegible]lations at Marine Midland said [illegible] sti- tution. How can you e[illegible] saying 'It's not good to [illegible]

Mimi S[illegible]ith's [illegible] gentler than Holz[illegible] host. She too was [illegible] places of two pieces [illegible] too much", though she reisted [illegible] two other pieces and [illegible] of Reagan's Medicaid cuts on chil[illegible]ing evening news format to impart her unwelc[illegible] "Money, money, money," is her refrain: "Good Evening, here's the money money money...Our computer is out. It's one of the risk you take when everything is automated. Money m ney money....I need a job. We

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Mimi Smith's four text pieces and accompanying audiotape are gentler than Holzer's but also more specifically critical of their host. She too was threatened with censorship and had to exchange the places of two pieces because the one near the door was "being read too much", though she resisted another move that would have separated two pieces and defused their message about the effects of Reagan's Medicaid cuts on children's health. Smith uses the soothing evening news format to impart her unwelcome but familiar information. "Money, money, money," is her refrain: "Good Evening, here's the news, money money money...Our computer is out. It's one of the risk you take when everything is automated. Money m ney money....I need a job. We

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need money. I need a raise. Money money money." An employee told her "it's generated no raises, but a lot of talk." Managerial resistance to Smith's work seems to prove that even in banks, it's as rude to mention money as it is to mention a corpse in a funeral home.

Smith has gotten warm responses to her work from the bank workers and feels it's important for the artist to be around to humanize the art, to make people more comfortable with and protective of it. An elevator man wrote out a statement about her piece because he was asked about it so often, and a sign--"Opus Tedium" went up on elevator row, a takeoff on the full title of Ewing's piece, The Bank: Opus Proprium. Christi Rupp visits her ~~xxxx~~ Cash Commodity Cows every day, and when I was there a young woman in an elevator operator's uniform volunteered to tell me about them.

Rupp is a dedicated student of the economy and the environment, of "food, farming and foreign policy." Director of City Wildlife Projects, which disseminates visual information about the urban environment, she is an advocate (to oversimplify) of ~~xhx~~ "Small is Beautiful" ~~xpxrmaxhx~~ She approached the art lobby in full faith and good will. Her experience was sobering. The Commodity Exchange refused her cows entry to their visitors gallery and rejected "any reference to World Hunger" --or even to commodities. She had planned a handout and a questionnaire. They were banned, as was the title itself.

In the process, Rupp discovered that ~~while~~ although fine or high artists ~~were~~ are not encouraged to use ~~her "cash cow"~~ such imagery, Madison Avenue and the Wall Street Journal ~~were~~ are welcome to picture "cash cows" being "milked for money" ~~and other animal references to~~ in mass of the financial system. offensive to that system when used by an outsider. I would like to ~~think xhmsnwasnbaxnxnx~~ the brokers fear art due to its image power, but more probably they just fear the unfamiliar, like all philistines. Rupp's gray-flecked cows (passive consumers covered with TV "snow",

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their TV-set facss showing images of a food commercial and the prices of meat and other commodities) make an endearingly countercultural statement in that setting. Yet they also look a bit lost in the lobby they've been roped into.They are meek and undersized, dwarfed by the neo-fascist architecture -- which would seem to ~~contradict~~ belie Rupp's political beliefs as to the power of smallness. The meek's inheritance of the earth has never been one of Christianity's most convincing slogans.

So what precisely are these artists lobbying for? Art alone? Any old art? Money for art? Money for artists? Money for working people? Rupp and OECD would like to redesign the world, one along intimate, ~~one~~ for others along grandiose lines,but despite their respective visions, their politics remain too far below the surface to make people really think or act. The choice of artists (by Jacki Apple and Frederieke Taylor) was apt enough as they all know what they are doing and are good at it. But the essence (and impotence) of liberalism is to show all sides of a question and then walk away shrugging: "You choose; it's a free country." Thus liberal "political" art abandons its audience to the subtle social control of the dominant culture and the banks know ~~exactly~~ just when to step in. Maybe the subject of this show is finally authority,and what happens when art comes up against it. Who goes for broke? Who can bank on what?

("Art Lobby" at 1 Chase Manhattan Plaza, 20 Pine Street, 4 World Trade Center Plaza until March 1;Lower Manhattan Cultural Council,269-0320; 484 Broome St.
OECD at the Kitchen to Feb. 27; 925- 3615).

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Jenny:

Current total list of drawings 300 in 8 box panels
double-sided in + out

backs: silver – blk. letters – real slick...

1 yr a week they had card list of texts
(1 day before went up – + nothing changed

1-2 weeks picked out single statements

(or (rumor in PR? + used as excuse?)
prob.)

slides usually like it
pros middle-management

predictably corporate fiasco

bank gave up pettiness to take it down

Felt want to find out exactly what happened + will write letters
(+ who resp.
etc (wk sent up
no contract)

did the billions of pedestrians wk identified w bank, stop through so

ambiguity - slick
so liked like it
came from bank
+ people go "wait a minute"...

PR girl was
v. rude
"this is a financial
inst. How can you
expect us to have a
statement in window
saying "It's not good
to operate on credit"

over

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Marsdell . ---.

Mimi: tape really works & all speaks answ "money, money, money we need money"

Chase "they sell money" "forefront of collecting wall street art"

blue-green - Reagan medicaid all stray waves wonder up

grey- Suede from sided tours ^ Stock exchange

Is this profit?
Who owns corps --

Chinese man asked Can is the Dow really down today? worried

more artists on Spot more Dollar

working there sw talked to lot 9 00 so we frijuana - em pro stone the girl

(Jenny cut around - men in elevator elev pushes urs from says "opus tedium" taken div for cancer

my husband said to me you wk for the landlord

red: I need } We need more
I need a raise

("His generated no raises but also of talk"

guys working there like it exc. PR

Color psych.

* in order to keep piece up, Stu had to switch grey + red-

head allows wrist a better re piece

also wanted to split up b/t gr... she said no. yes to water down piece

[prob more effective bec. not rhetorically opposit]

great opp to make a lot of "

opp.

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Christi 'Cash commodity cows" They made her change title

talking to indep. farmers re Agribus & World Hunger

Frances More-Lappé
Inst. for Food Policy Dev

bk: merchants of grain

bks: Food First
Aid as Obstacle

economy + environment

Commodity exchanges where futures are speculated
buy it from yrself at higher price than
Some do selling it are buying it
farmers take all risks

big bus. town - all sorts, no community
small bus. " - all social services, schools -
less $ but cars
smaller = more choices

find farming & foreign policy

cockfight - both lose -
big business betting as small farmers like cocks or chickens

press-release:
Cows = consumers passive prey like TV-show
wolf eats chicken - more technol. more fun of
fake cows like multi-cultural relig.

~~vito~~ visitors gallery no announcement
port authority agreed but Comm. do said

No RE/ to wild hunger
in our bldg! so she had to use my rep to convince
(no press conference for resp. ers)

Cash cow - walk or jitney
milking cows for cash

Can use imagery of Madison Ave ok not artists

int. begin
dialectic play -
+ feedback

have to call it art; not 'commod cash cows'
not insured, no guaranteed, shd paid for

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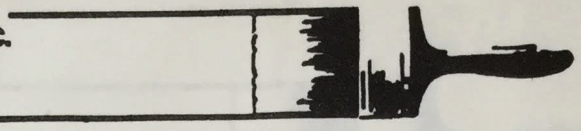
Announce in PAD

Cityarts Workshop, Inc.
417 Lafayette St., NYC
10003



POSITION AVAILABLE: Public Art Project Coordinator, full time beginning as early as February 1, 1982.

THE ORGANIZATION: Cityarts Workshop is a 14 year old non-profit agency dedicated to creating community responsive works of public art, especially murals and mosaics.

JOB DESCRIPTION: The Projects Coordinator is responsible for supervising all stages in the production of 8 to 10 works of public art per year and for coordinating all of the forces involved: artists, crews, community organizations, regulatory bodies, landlords, funding sources, photographers, suppliers, and other Cityarts staff. The Projects Coordinator also plays a strong role in initiating new projects. This position reports to the Executive Director.

The Project Coordinator:

—Screens, supervises, and evaluates artist project directors and student interns in conjunction with the Artistic Committee of the Board of Directors.

—Selects sites for new projects; builds and maintains relationships with community co-sponsors and funding sources; trouble shoots and solves problems as they arise.

—Serves as a resource person to artists and community on technical and design matters relating to the production of public art.

—Develops and manages project budgets, handles related fiscal matters; coordinates ordering of supplies and materials.

—Helps community to raise matching funds, assists director in fundraising and development work.

BACKGROUND/EXPERIENCE PREFERRED:
—community organizing experience in New York City.

—substantial managerial/supervisory experience.

—strong background in the visual and community arts.

—bi-lingual in Spanish, French, Yiddish, or Chinese helpful, but not necessary.

SKILLS:
—knowledge of community arts movement and current issues relating to public art.

—good writing and speaking ability.

—strong technical knowledge of art materials.

—strong organizing and management skills.

—familiarity with fundraising process and publicity techniques.

— ability to work with groups of people from diverse communities throughout New York City.

SALARY:

$12,000 to $14,000 per year plus benefits.

TO APPLY:

Send resume to Kathleen Z. Gupta
Executive Director
Cityarts Workshop Inc.
417 Lafayette Street
New York, NY 10003

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Cityarts Workshop, Inc.
417 Lafayette St., NYC
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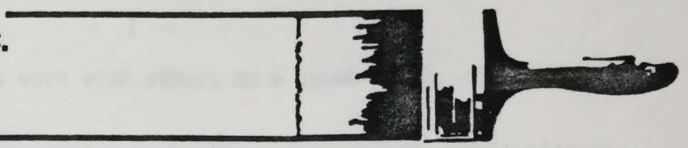

Dear Friend:

Because you were identified as someone who has made a mark in the community and who has something important to contribute to our organization, earlier this month we wrote to you about joining our Advisory Board.

We regret that you were unable to come to our December 14th briefing and would like to take this opportunity to tell you about it.

We held the meeting for the purpose of letting potential Advisory Board Members learn more about Cityarts and our Advisory Board. The enclosed material will tell you more about the former and this letter should answer some of your questions about the latter.

The Advisory Board was established to:

- o Develop a resource bank which we can draw upon when we need advice,
- o Expand our support network, and
- o Provide a pool of potential candiates for our regular board.

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If you decide to join the Advisory Board, we would ask you to make a two year commitment (January '82 through December '83). During that time, you will be asked to attend only two Advisory Board meetings a year, one in the spring and one in the fall. This will give us a chance to update you on Cityarts' latest programs and progress.

The only other requests we will make of you is to:

- o Support our activities by attending those functions you can and passing the invitations along to your friends,
- o Provide advice in your area of expertise when we call you, and
- o Get as involved as you have the time and inclination to do so.

We know some of our Advisory Board members will actively participate on a committee and others will attend the semi-annual meetings, give us a few names for our mailing list and consider their commitment fulfilled. Whichever you are, we encourage you to join.

We think your experience on the Advisory Board can give you great satisfaction by:

- o Using your knowledge and experience to make a much-needed and appreciated contribution;

- o Introducing you to other creative and committed people in a variety of fields, including advertising, architecture, banking, business, community organizing, education, film-making, hotel management, law, medicine, photography and much more;

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- o Giving you a chance to work with others on a common goal, other than for pay;
- o Giving you citywide recognition by having your name and affiliation on stationery used for all Cityarts business and in our publicity; and
- o Allowing you to make a very positive impact on your city's physical environmental and its people.

If you have any questions about the Advisory Board, please call me at 673-8670, after the first of the year.

If you have decided to join, please fill-in the form below and send it along with your resume or bio for our files.

We hope you will join us in painting the town.

Sincerely,

Kathleen Zaborowski Gupta

Kathleen Zaborowski Gupta
Executive Director

Att.

- -

__ Yes, I'd like to join your Advisory Board. I have enclosed a resume or bio.
__ No, I cannot join your Advisory Board at this time.

NAME _____

AFFILIATION/COMPANY NAME _____

MAILING ADDRESS _____

_____ ZIP _____

PHONE: DAY _____ EVENING _____

Send to: Cityarts Workshop, 417 Lafayette St., NY, NY 10003

- -

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Jan.6,1982
138 Prince St.
NYC 10012

Dear Kathleen Gupta,

I'm sorry not to have answered your nice letter

[illegible] on the board of Artworks earlier but the reason I haven't

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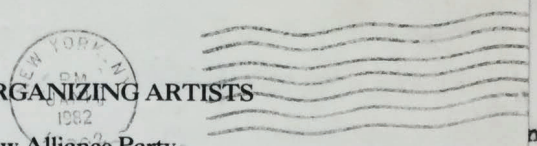

ARTIST'S ORGANIZING ARTISTS

the New Alliance Party
& the New York Institute for Social Therapy & Research

invite you to attend NAP's Artist Committee Meeting

at the home of Elena Borstein, 451 Broome Street (off Broadway)
on Sunday, January 17th, from 4 p.m.

Special guests: **Nancy Ross**, Coordinator of NAP's DUMP KOCH campaign
Mel Rosenthal, Photographer, presenting slide-show of the South Bronx

Plus exhibition by **Alice Rydel**, cartoonist for the New York Alliance

Find out what progressive artists are doing to build New York City's new, independent grassroots movement.

Refreshments $5

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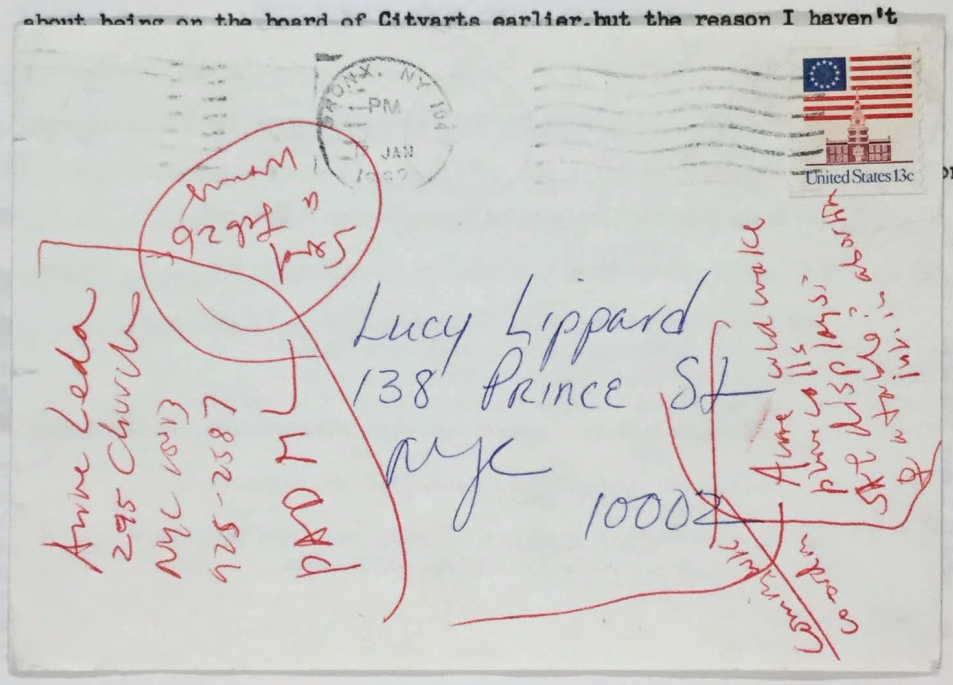
Jan.6,1982
138 Prince St.
NYC 10012

Dear Kathleen Gupta,

I'm sorry not to have answered your nice letter about being on the board of Citvarts earlier.but the reason I haven't



only

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Jan.6,1982
138 Prince St.
NYC 10012

Dear Kathleen Gupta,

I'm sorry not to have answered your nice letter about being on the board of Cityarts earlier,but the reason I haven't answered is exactly why I have to decline. I am totally overcommitted to organizational work with threegroups already and haven't even time towrite a letter a week. Also I prefer not to be a board member in name only but to do work,and that I can't offer. Also I'm a lousy fund-raiser, which I suspect is what you want, and when I do raise funds it has to be for the other three groups.

Thanks for thinking of me and I continue to be an admirer of Cityarts' work. Best of luck,

Sincerely,

Lucy R. Lippard

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Visual Arts Program
Organizations Supplementary Information Sheet (continued)

3. Describe the function and professional qualifications of persons responsible for organizing the proposed activities. (Resumes may be attached.)

4. Briefly describe the history of your organization, including its scope of activities and experience in conducting activities similar to those for which funds are being requested.

5. Describe your ability to administer the proposed activities. Send a budget of similar previous projects, if available, and a financial statement for your organization's most recently completed fiscal year.

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Press Release

FOR IMMEDIATE RELEASE
APRIL 23, 1985

N O T P A I N T I N G

PRINTS AND POSTERS FROM
THE LOWER EAST SIDE PRINTSHOP

LOCATION: CITY GALLERY DEPARTMENT OF CULTURAL AFFAIRS
2 COLUMBUS CIRCLE, NEW YORK CITY

DATES: MAY 7-JUNE 1, 1985

GALLERY HOURS: MONDAY-FRIDAY 10:00 A.M. - 5:30 P.M.
SATURDAY 10:00 A.M. - 5:00 P.M.*

ADMISSION: FREE

Cultural Affairs Commissioner Bess Myerson today announced the opening of a two part exhibition featuring prints and posters from The Lower Eastside Printshop at City Gallery on May 7th. The opening reception will take place on May 7 from 5-7 PM.

Part I of this exhibition originates from the Artists' Workspace Program at the Lower East Side Printshop. Over 30 prints by 12 artists are on exhibition. Participating artists include: Roger Barr, Alix du Serech, Daniel Ford, Ray Holland, Miriam Jacobs, Donna Kornbluh, Gail Larocca, John Lesnick, Sanjib Mallik, Jo Matsuo-Schneider, Elizabeth Obelenus. A variety of thematic concerns and visual styles ranging from photo realism to abstraction are explored. Printmaking techniques include silkscreen, linocut, monoprint, lithograph and etching.

The Printshop also makes its facilities available to non-profit cultural institutions in NYC through its Poster Program. Part II of this exhibit is devoted to examples of these graphic works produced by performing and visual arts organizations. Parts I and II combine to highlight some of the best of the new artists working in this medium today, and re-establishes the Lower East Side Printshop's importance as an invaluable resource and creative force in contemporary art today.

*Saturday hours at City Gallery are made possible through a generous contribution from **R. H. Macy & Co., Inc.**

FOR FURTHER INFORMATION CONTACT: Andrea Pedersen (212) 974-1150 or Gin Louie(212) 673-5390

CITY OF NEW YORK DEPARTMENT OF CULTURAL AFFAIRS
2 COLUMBUS CIRCLE, NEW YORK, NEW YORK 10019
TELEPHONE 212-974-1150

BESS MYERSON, COMMISSIONER

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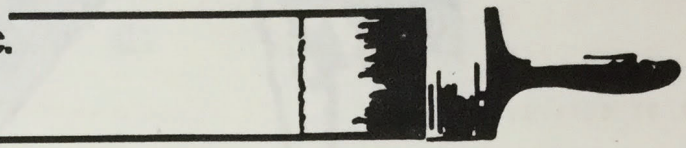
January 1982

Cityarts Workshop, Inc.
417 Lafayette St., NYC
10003



SUMMER INTERNSHIPS AVAILABLE FOR ASPIRING PUBLIC ARTISTS

THE ORGANIZATION: Cityarts Workshop Inc is a 14 year old non-profit agency dedicated to creating community responsive works of public art, especially murals.

THE INTERNSHIP:
Cityarts anticipates having four internships open during summer of 1982. The Intern serves as a "right hand" to the Artist Project Director in the production of a large scale, outdoor, painted or mosaic mural and receives training in the technical aspects of muralism. Primary duties are: painting or tile setting and coordinating community volunteers. Intern may also be involved in site selection, contract negotiation, maintaining site safety, ordering and storage of supplies, design of mural, presentation of mock-up.

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QUALIFICATIONS:

--Art major or significant art training, preferably with a concentration in painting or ceramics.

--Demonstrated committment to community concerns, or previous experience as a group leader.

--Interns must be full time graduate or undergraduate students who are returning to school in the fall.

--Helpful, but not necessary skills: bi-lingual in Spanish, Chinese, French, or Yiddish; driver's liscense; skills in photography or graphics.

SALARY:

Intern works full time for eight weeks during July and August. Stipends range from $1040 to $1200.

TO APPLY:

Send resume or letter outlining job experience, academic training and interest in the Internship to: Kathleen Z. Gupta, Executive Director.
Cityarts Workshop Inc.
417 Lafayette Street
New York, NY 10003

Cityarts is an Equal Opportunity Employer.

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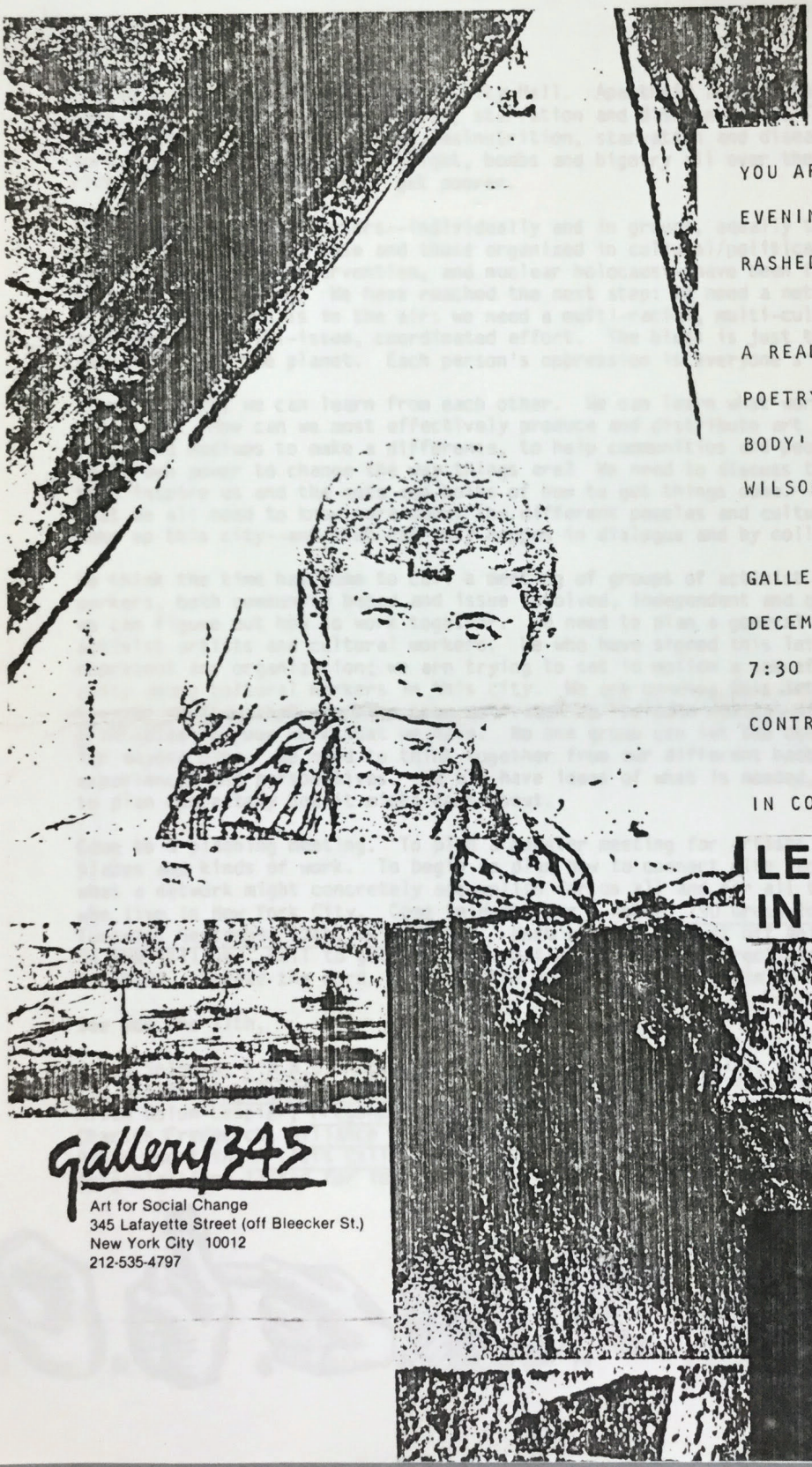

YOU ARE INVITED TO AN
EVENING IN MEMORY OF
RASHED HUSSEIN

A READING OF PALESTINIAN
POETRY AND 'TIMES FLUID
BODY' (A MOVIE BY DARRELL
WILSON AND DANIEL NEWMAN)

GALLERY 345
DECEMBER 28TH, 1983
7:30 P.M.
CONTRIBUTION: $3.00

IN CONJUNCTION WITH

LEBANON: IN MEMORIAM

Gallery 345
Art for Social Change
345 Lafayette Street (off Bleecker St.)
New York City 10012
212-535-4797

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Friends--

Reagan in the White House; Koch in City Hall. Apartheid abroad; racism at home. War, refugees, malnutrition, starvation and disease in the Third World; torture precincts, the homeless, malnutrition, starvation and disease in New York. Illiteracy and decay; blight, bombs and bigotry all over the world. The rich get richer and the poor get poorer.

Artists and cultural workers--individually and in groups, equally those deeply rooted in a community base and those organized in cultural/political campaigns against Apartheid, intervention, and nuclear holocaust--have been fighting back with art and culture. We have reached the next step: we need a network for our efforts. The word is in the air: we need a multi-racial, multi-cultural, multi-gender, multi-issue, coordinated effort. The block is just the smallest social unit of the planet. Each person's oppression is everyone's oppression.

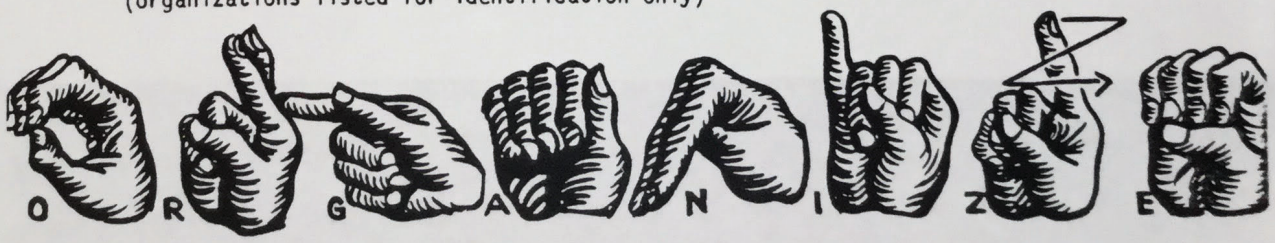
If we network, we can learn from each other. We can learn what work has been effective. How can we most effectively produce and distribute art work in all forms and mediums to make a difference, to help communities and people find their own power to change the way things are? We need to discuss the visions that inspire us and the nuts and bolts of how to get things done. We believe that we all need to know more about the different peoples and cultures that make up this city--and that can only happen in dialogue and by collaboration.

We think the time has come to call a meeting of groups of activist cultural workers, both community based and issue involved, independent and organized, so we can figure out how to work together. We need to plan a general call for activist artists and cultural workers. We who have signed this letter do not represent any organization; we are trying to set in motion a new effort of unity among cultural workers in this city. We are sending this letter to you because we know that you have been motivated by the same ethical and political principles in your work that we have. No one group can set the cultural agenda for anyone else. We need to think together from our different backgrounds, experiences and perspectives. We all have ideas of what is needed, now we have to plan concretely how it might come about.

Come to a planning meeting. To plan a monster meeting for artists from all places and kinds of work. To begin to plan how to connect with each other, what a network might concretely accomplish for us all and for all the people who live in New York City. Come to Herb Perr's house: 790 Greenwich Street, Tuesday, September 17th, at 7:00 P.M. Herb's house is just off Abingdon Square in the Village. Call to get more information and better directions: (212) 255-9192. Spread the word. Come to the meeting. Let's begin to move.

See you the 17th,

Alisa Soloman, P.A.N.D; Artists Call; Herb Perr, PADD: Artists Call;
Tim Hillis, Art Against Apartheid; Susan Perlstein, Elders Share the Arts;
Alvan Colon-Lespier, Pregones/Touring Puerto Rican Theatre Collective;
Charles Frederick, Alliance for Cultural Democracy; Artists Call;
Peter Gourfain, Artists Call; Tom Halsall; Artists/Teachers Concerned; PADD
(organizations listed for identification only)



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SYNTAX ARTS SOCIETY ANNUAL REPORT 1983/84

Syntax has continued to grown substantially over the past 12 months, relocating twice into a larger, more functional space. This we were able to do in spite of being rejected by Calgary City Council on a procedural technicality after being recommended by a selection committee as tenants of Fire Hall No. 6 located centrally in our community. The rejection has placed a tremendous burden on our organization in terms of having to maintain a suitable program facility at commercial rates without any operating subsidies from granting agencies.

Having to rely totally on self-generated revenues has forced us to focus on the revenue-generating potential of the design service at the expense of program development. This year, however, we intend to shift our emphasis back to programming, as we originally mandated, with the design service assuming secondary status. Revenue will cover designer wages only. This means that rent and salaries related to program development will have to come from operating grants from the three levels of government. Because Syntax has survived as a full-time concern for three years with minimal support from cultural agencies at the operational level, we feel that our commitment to the project deserves reciprocation from granting bodies.

Our operating budget has been further jeopardized by the elimination of the Canada Community Development Project grant which provided three full-time staff with 80 per cent of their salaries, the balance of which Syntax was responsible for. If member services are to be maintained, alternatives must be found.

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Further set-backs were experienced at the provincial level due to Alberta Culture Visual Arts choosing not to fund our activities in 1983. Believing that, like other non-profit groups, we would be granted the same funding as the previous year, we allocated the expected sum to operating. Our best projections to date indicate that we will reach year end (February 29) with $418.00, no salary subsidy and no on-going operating funds. Current leased space is committed until June 30th. At that time, we must decide if we can renew our lease.

Rejection of our casino application by the provincial gaming commission on the grounds that we are not a charitable organization but a small business operation also confounded our attempts to secure an adequate operating budget. To be rejected on such grounds after demonstrating an unusual degree of self-sufficiency at a time when government is encouraging such independence made no sense in light of the established precedents. Even sister organization, Off Centre Centre, with no demonstrated initiatives for self-generated funding, received a casino license this year.

These two major rejections also prevented us from acquiring a neighbourhood restaurant for development into our proposed social space or members' club for the cultural community, thus removing another opportunity to achieve self-sufficiency. It is therefore imperative that we succeed in securing grants to assist our operating budget if we are to maintain our activities and services in 1984.

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On the positive side, we succeeded in developing program activities which established precedents for future development in this area. Our 1983 - 84 program activities are listed elsewhere but it is worthwhile to review a few of them at this point:

i) Sponsorship, production and documentation of 'The Contest Show', written by Jim Curry and directed by Frank Totino, alumni of Loose Moose. The show, a socio/political drama which focuses on television violence, and by extension, social and international violence, parodies a game show format and was presented in two forms – a live performance on three nights, two of which were video-taped and used, along with a post-production video tape with location inserts, to produce a 35 minute video drama. While there are problematic areas in the production related to a) simplification of issues necessary within the TV consciousness of game show formatting and, by extension b) the problems of presenting a critique of a medium (television) within its own generally acceptable format, the show's technical potential (quality of acting by a totally amateur company and the live taping of the theatrical production for use as an independent video production) have led to a request from Syntax for further initiatives for multi-media performances and improvised exchange for possible development into our community radio series.

ii) Presentation of Clive Robertson at 10 Foot Henry's. The first performance (with an abysmal attendance of about 15 people) should have been witnessed by all members of the cultural community who support or are supported by Calgary's artist-run facilities. Relating to the history and development of performance art generally, Robertson gave an accessible overview of that development as art history while interweaving his own experience of the form as personal history, primarily in Calgary. The supportive nature of the performance for local artist-managed activities was welcomed by all who did attend. The second performance was attended by approximately 50 people and dealt

Syntax Activities – 1983/1984

Expansion of design service

Introduction of video production

Community Billboard Project, including installation by Muntadas, workshop and five billboards by community residents

Continued production of community cultural events in Hillhurst/Sunnyside in conjunction with the community association and the Central American community

Production of Last Issue, an alternative arts and cultural publication

Sponsorship, production and documentation of 'The Contest Show' – a socio/cultural drama

Performances by Clive Robertson of Toronto

Presentation and lecture on computerized video by Carl Loefler

Co-sponsorship of Headlines Theatre from Vancouver

Production of Canada Day Music Festival featuring local bands

Co-sponsorship of the Hillhurst/Sunnyside Community's St. John Baptiste Day

Co-sponsorship of the Hillhurst/Sunnyside Disarmament Plebescite

Co-sponsorship of the Calgary Disarmament Coalition Benefit

Presentation of a mail art show on disarmament

Co-sponsorship of 'Sandinista' a political drama

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(like 'The Contest Show') with interpersonal and institutionalized violence. Using a minimal theatrical structure which combined improvised live action within a rigidly structured pre-recorded play-back format, the presentation was again accessible and directly presented – but with an added tension and urgency produced by the unusual format and the stark content.

iii) We have recently initiated a long term project involving Syntax, community resource people and Peter Dunn and Loraine Leeson, artists working within their community – London's Docklands. The project, funded by Canada Council, has proved to be quite timely. The purpose of the project is two-fold – the presentation of socially relevant alternative activity for artist-run spaces and individual practitioners in a theoretical or philosophical format (a co-produced publication) and a demonstration of practice that such a theoretical model supports (a practicum).

The practicum will deal with the development of a series of eight (two sets of four) educational posters addressing concerns related to health and welfare in Canada. The first four posters have been designed conceptually through a collective composed of Syntax staff and board members, Peter Dunn and Loraine Leeson, and community resource people who are actively involved in contemporary health issues. We hope to be able to bring Dunn and Leeson back to Calgary for a further working visit by taking advantage of their presence at NSCAD in Halifax for a conference in October.

Proposed Activities – 1984-85

Continuation of Dunn/Leeson Health & Welfare workshops

Installation of Billboard Project

Jan Swidzinski, Polish artist, on a one month residency during which time a new text will be published

Development of a series of 8 weekly radio programs to be broadcast on Radio/Radio on Saturday afternoons

Art in the Workplace – a seminar and workshop with Carole Conde & Karl Beveridge of Toronto

The Law & the Status of the Artist – a long-term project investigating the social, professional and legal status of the artist

Blueprint for survival – Civil Defense Information Project devised by Laura Hackett of Vancouver, utilizing video and information displays in a store-front environment

Herve Fischer community publishing workshop

Broadcast of Paper Tiger Television, an investigative series produced in New York. A critical look at wide-circulation American magazines

Subject to available funding

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iv) Community Billboard Project. Funded by Canada Council Explorations, the billboard project suffered through neglect due to more pressing fiscal priorities. The project has been re-defined with the approval of Explorations to permit a transfer of funds, initially allocated to commercial billboard rentals, to artists' fees for billboard image production. This was realized by making the decision to construct our own billboard on top of our own facility. The delays in the project have been caused by the necessary bureaucratic process of obtaining waivers from and for the benefit of our landlord, planning by-law requirements, community concerns, and technical considerations (climate vis a vis slide projection). We expect to install our first billboard in the Spring, when warmer weather will not jeopardize sophisticated slide/ projection systems.

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Foundation

SYNTAX Arts Society was incorporated on March 21, 1980 as a non-profit society under the Province of Alberta Societies Act. It was granted charitable status by Revenue Canada on the same date.

The society was established by members of Calgary's visual arts community who were interested in developing media access facilities for the use of the city's visual artists and any other interested persons or groups. The philosophy of the group is one of direct, affordable access to media facilities and programs, organized by the group for the education and enjoyment of Calgary citizens.

This broad access policy is predicated on the belief that a society's cultural growth is dependent on more than the provision of 'fine art' facilities and programs, whether they be offered in visual art, theatre or literature. Whilst we have, and will continue to promote fine art activities in the community, both through our own programs and by promoting those programs offered by other non-profit arts groups, we recognize the significant cultural contribution made by other individuals and non-profit groups outside of the 'fine art' grouping.

There have been examples in the past of attempts at the 'socialization' of culture which have basically failed because they have been based on what we believe is a false division of activity into that which can be perceived as 'professional' and that which can be perceived as 'amateur'. The result of this process is a system of values that tends to divorce the process of art, i.e. creative activity from the social, cultural and political milieu from which it arises.

As artists attempting to broaden our sphere of activity beyond the traditional, we recognize the valuable contribution that can be made to cultural development by other special interest groups such as school teachers, lawyers, construction workers, economists, social workers, store keepers, etc., i.e. individuals with specific interests and abilities that they can contribute in order to help a community's cultural expression mature and develop.

We believe that this can only be achieved by firmly rooting our activities in the geographic community in which we function, in this case, Hillhurst/Sunnyside. We can then assist other communities of interest within the city, such as the Latin American community or the non-profit groups represented by Network Calgary, as well as Calgary art groups.

SYNTAX is highly regarded internationally for its innovative approach to cultural programming. Its founding officers are well-known in Canada for their media activities. Brian Dyson and Paul Woodrow have been involved in experimental media activities since 1969 when they were both working contributors to the Vanvouver-based N.E. Thing Company. Both have attended international conferences in France, Italy and Poland to present their philosophies. Paul Woodrow was a founding director of the Parachute Centre for Cultural Affairs, Calgary's first artist-run experimental gallery. He is a professional artist and experimental musician who teaches art education at the University of Calgary. Brian Dyson is a past curator of the Alberta College of Art Gallery who left to establish Syntax in 1979. He has also served as a juror for the Canada Council Video Section. They have collaborated on a series of 30 scripts for ACCESS Radio on musical theory for school children.
The international interest that Syntax has generated has resulted in visits from many highly regarded members of the international cultural community. People who have visited Syntax over the past three years include:

Tom Sherman (integrated media) and Margaret Dryden (visual arts)

Peter Dunn & Loraine Leeson, London

Kate Wilkinson (explorations) and Denis L'Esperence (video), Canada Council

Clive Robertson & Lisa Steele, editors of FUSE magazine, Toronto

Sandy Nairne, Director, Institute of Contemporary Art, London

Herve Fischer, Professor, Sorbonne University, Paris

Lucy Lippard, art critic, New York

Jerry Kearns, Director, PAD, New York

Christo, artist, New York

Karl Beveridge & Carole Conde, artists, Toronto

Quelentaro, Chilean musicians

Yolocamba Ita, Salvadoran musicians

Jennifer Oile, critic, Toronto

Jaqueline Fry, critic, Montreal

Antonio Muntadas, Prof., Mass. Institute of Technology

Tom Sherman (video) and Margaret Dryden, (visual arts) Canada Council

Carl Loefler, Director, La Mammelle, San Francisco

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Service to the Community – Hillhurst/Sunnyside

As mentioned previously, our commitment to and involvement in the community where we are located is seen as a prerequisite for any meaningful development of the Syntax program. Hillhurst/Sunnyside was chosen as our physical location for the following reasons:

i) Its physical location was felt to be ideal in terms of access to and from all parts of the city. It is close to downtown and offers easy access to and from cultural and other resource facilities in the downtown core such as Parks & Recreation community support facilities which we have used on several occasions.

ii) We are easily reached by foot from the College of Art on the SAIT campus, and by public transporation from the University of Calgary.

iii) Because of this closeness to arts education establishments, the community has a very high ratio of arts educators, artists and art students living within its boundaries. Many Syntax members live in the community and are actively involved in the community's programs, as Board members of the community assocation and Non-Profit Housing, and as members of the Community Environment Committee and Community Schools, as well as the Louise Crossing Businessmen's Association.

During the past three years, Syntax has organized community cultural programming for Hillhurst/Sunnyside at cost, and in some cases, at our own expense. The community has also taken advantage of our design service to non-profit groups for the production of community flyers, stationery and information pamphlets on the association's activities and programs for the residents. We also design and lay out the Hillhurst/Sunnyside 'VOICE', the community newspaper.

Syntax Activities 1981/82

Antonio Muntadas, Research Professor at M.I.T. Video/Slide lecture on media at Off Centre Centre & U. of C.

Presentation of 'The Children's Hour' by Lillian Hellman using amateurs from the Hillhurst/Sunnyside area.

30 half hour radio programs for school children. Commissioned by ACCESS.

Clive Robertson & Lisa Steele, editors of FUSE magazine of Toronto. Work shop on small press publishing.

Publication of the 'Seat of Ideas' by French artist Robert Filliou.

'Los Pueblos Americanos'. Latin American cultural program broadcast live bi-monthly by Channel 10 cable.

Production of the Hillhurst/Sunnyside VOICE, a community newspaper.

Publication of City Limits, a socio-cultural newspaper.

Organization of exhibition 'The Seat of Ideas' by Robert Filliou for the Art Gallery of Greater Victoria.

Production of 'Experiments in a Pure Form' and 'Wax Feathered Wings' by local poets Murdoch Burnett and Hector Williamson.

Organization of 'The Last Oasis', the Hillhurst/Sunnyside Community Fair.

Presentation of 'Yolocamba Ita' and 'Quelantaro', Central American folk musicians at Sunnyside School and Hillhurst United Church.

Production of 'Clowns', a play-script, and 'Same Truck, Different Driver' a collection of short stories by Mel Dagg for Westlands Publishing.

Sponsorship of lectures by Stan Persky and Fred Landis on Poland and South America.

Design and production of an audio-visiual teaching aid called 'The Artist as Model' for the Alberta Art Foundation.

Publication of 'Event Structure' by English artist John Latham.

Joint sponsorship of 'Runa Simi', a BolivianAndean folk group.

Publication of an interview with 'Yolocamba Ita'.

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Service to broader 'Communities of Interest'

Being a non-profit group ourselves, we are acutely aware of the limited resources that similar organizations have at their disposal, and the negative effect such limited funding has on an organization's programming potential. We are also aware of the generally low standard of promotion material that such groups are able to put out (again due to funding restrictions). An 8½ x 11 Xerox is not a satisfactory method of advertising an organization's events and programs in the face of very slick, attractive and expensive advertisements used by other sectors of the community, particularly promotion for retail advertising and big budget cultural productions as offered by our larger cultural institutions.

For the past three years, Syntax has been offering non-profit groups in the city a very low cost design service for the promotion of low budget cultural events and other needs.. This service has been very successful, both in terms of providing affordable promotion to these groups, and equally in providing operating expenses for Syntax.

The success of our services to date has not only kept us solvent, (and exceeded our original projections for 1983 by 3 times), but has contributed significantly to the promotion of cultural activities offered by a wide variety of cultural and social education groups and individuals throughout the city. In the past year, the number of client groups using our design service has increased by 50 percent.

In addition to this design service, we have also been able to offer many of these groups assistance in organizing special presentations. We have acted as an information resource for many groups seeking special services or equipment in connection with their program needs.

A good example of this is the program 'Los Pueblos Americanos', broadcast bi-monthly on Channel 10 Cable. We were approached by the group and asked to assist them in the production of a program on South American culture. In cooperation with Channel 10, Syntax offered production support and training for the first year of the program, until they reached a level of production which now allows them to continue the program without supervision. Syntax continues to provide access to portable video equipment and operating personnel for location shooting.

Some groups using Syntax services

Last Issue magazine
The Now Company
Banff Centre Dept. of Creative Writing
Unemployment Action Centre
Secretary of State
Mercer Union, Toronto
Calgary Birth Control Association
Alberta Society of Women Against Violence
One Yellow Rabbit
Centre Eye Gallery
National Film Board
U. of C. Dance Society
U. of C. Dance Montage Club
Committee Against Racism
Calgary Folk Arts Council
Blue Buffalo
Calgary Labour Council
Alberta Society of Women and the Law
Lunchbox Theatre
Task Force on Affordable Housing
Calgary Council on North/South Dialogue
Co-design Workshop
U. of C., Dept. of Fine Arts
Media Works Group
Release Magazine
M.A.T.E.S.
Hillhurst/Sunnyside Community Association
Hillhurst/Sunnyside Non-Profit Housing Association
Inglewood/Ramsey Community Association
Muttart Gallery
Off Centre Centre Gallery
Westlands Gallery & Publishing
Steeple Artworks

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Cultural Programming

Syntax's activities and objectives can be divided into two categories – services and programs. Our services, previously outlined, have been exceptionally well-received by the community. Our programming activity has been likewise well-received, but restricted by the limited availability of government funding, and increasing pressure on our design service.

Expansion of services will include additions to our design section and graphic production facility. We will be expanding our video production facilities in 1984 according to user demand and available funding. A basic audio recording facility will be installed in conjunction with the video facility to facilitate the production of a continuing series of community radio cultural programs.

Syntax's uniqueness as a visual arts organization in Calgary is in its particular program philosophy which emphasizes a hands-on 'practicum' approach to cultural activity rather than the traditional artist/spectator format.

Syntax is expanding its cultural programs significantly by offering media-related activities conducted by artists who are well-known internationally for their media work.

Syntax is a rather obscure acronym for Calgary/International Artists' Contact Centre. This local/international focus and exchange expresses a commitment to our community and to our fellow artists who are promoting similar activities throughout the world.

What Syntax is proposing, through its activities, is an active participation in all aspects of society. We are advocating a philosophical practice whereby we take the responsibility for involving ourselves as artists in society and community life, not because we feel obliged to participate in 'public service' activities separate from our professional lives, but because we view our work as an integration of all our social activities – including 'making art'.

continued . . .

Indian Friendship Centre
Calgary Society of Independent Filmmakers
Walter Phillips Gallery
Dancers' Studio West
Three Penny Music Theatre
Alberta Civil Liberties Research Centre
Network Calgary
Arusha Cross-Cultural Centre
Tenants' Alliance of Calgary
Calgary Disarmament Union
Alberta Art Foundation
Development Education Committee of Alberta
Feminist Town Hall
Voice of Women
Chilean Information Centre
Ukamau Cultural Centre
OXFAM Canada
Ten Days for World Development
Auriole Films Ltd.
Tripsichore Productions
and many individual members of the local cultural community

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Letters of Support

Syntax has on file letters of support for its programs and activities from the following groups and individuals:

Calgary Cultural Groups;

Alberta Theatre Projects

Three Penny Music Theatre

Lunchbox Theatre

The Banff Centre School of Fine Arts

Brooks Joyner Professional Art Services

Off Centre Centre Video, Visual Arts and Music Committees

Alberta College of Art

Centre Eye Photography Gallery

Calgary Society of Independent Filmmakers

Johnson Block Studios

Burns Visual Arts Group

Calgary Cable TV Ltd.

Tryzub Ukranian Dance Ensemble

Calgary Korean School

National Cultural Groups;

Art Metropole, Toronto

FUSE/Arton's Publishing, Toronto

Centre for Television Studies, P.E.I.

Fringe Research Holographics Inc., Toronto

Western Front Society, Vancouver

International Cultural Groups;

Dada Research Centre, Germany

Kryptic Press, West Germany

Artist Placement Group, London

bVOST, Austria

Musee D'Art Vivant, France

VU! Magazine, Japan

Five Towers Micro Centre, Germany

Individuals (international);

Pierre-Alain Hubert, France

Giorgio Ciam, Italy

Danielle Heinich-Perncy, France

Robert Filliou, France

Herve Fischer, France

Christo, USA

Calgary Social Groups & Agencies;

St. Mathews United Church

Hillhurst/Sunnyside Community Association

Hillhurst/Sunnyside Non-profit Housing Association

Calgary Interchurch Committee on Human Rights in Latin America

Central American Support Group

Voice of Women

Calgary Association of Parents and Professionals for Safe Alternatives in Childbirth

Tenants' Alliance of Calgary

Los Pueblos Americanos

Cold Lake Peace Camp Committee

Network Calgary

OXFAM Canada, Calgary Local Committee

Turning Point Garden Co-op

Arusha Cross-cultural Centre

Individuals (Calgary);

Peter Globensky

Blake Brooker

Jay Rankin

David Beeston

Janet Lakeman

Janice Leroy

Ronald Moppett

Wendy Twogood

Alan Newson

Bradley Struble

Maria Darska

Brian Cross

Will Ross

Byron Norton

Hector Williamson

T.D.L. Turner

Tim & Diane Campbell

Debra Rushfeldt

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artists groups Colab etc

Calgary
International
Artists'
Contact
Centre

Access,
Production and
Programming facilities
in graphic and electronic
media for community
non-profit groups
and individual
members.

2nd Floor,
124 - 10 St., N.W.
Calgary, Alberta
T2N 1V3
Tel. (403) 270-2234

May 8, 1984

Ouida Touche
President, Calgary Region Arts Foundation
No. 300, 1615 - 10 Ave., S.W.
Calgary, Alberta T3C 0J7

Dear Ouida Touche:

I find your 3 sentence letter of rejection of Syntax's grant application for 1984 offensive in its brevity – especially in light of our efforts over the past 3 years. I would appreciate you clarifying your reference to "specific arts organizations", and as an artist-run space that has managed to survive primarily as a result of its own revenue-generating initiatives, I would like to know why such groups as OCC, CSIF, EM Media, Second Story and Last Issue fit this "specificity" and we do not. Where does this place us in terms of consideration in future years? Are we to understand that Syntax will never be considered for operating subsidies at any time in the future? I have enclosed a copy of our 1983-84 Annual Report which you may or may not be familiar with (it was submitted as part of our grant application). I must point out that due to CRAF's (and Alberta Culture's) short-sighted perspective on culture as entertainment value and consumer product rather than process and community involvement, the seed of a particular vision nurtured and fertilized through our own hard work and initiatives, has been nipped in the bud just at that time when it was ready to blossom and bear fruit. But perhaps this kind of "weeding out" is seen as a necessary function of CRAF. It's too bad that this inflexible dedication to an inferior monoculture does not have the breadth to embrace such a project as Syntax.

It is ironic to learn of a major conference (of which Glen Buick is a member of its steering committee) being planned at the Banff Centre for 1985. The conference is being organized because . . . "It is essential that the artist's voice be strengthened so that the values for which they stand may make their contribution to the struggle for human survival, especially through co-operation between developed and developing nations." (page 12, item 3)

It is interesting to note that the working papers for the conference either advocate directly or at least lean towards the cultural development activity that Syntax is involved in.

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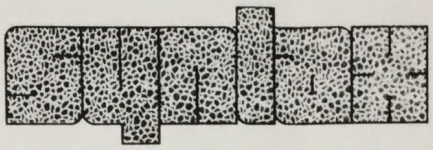

John Blacking, Professor of Social Anthropology, The Queen's University, Belfast, in the final paragraphs of his paper, sums up the philosophy and practice upon which Syntax is based –

"Abolition of a division of labour in the arts can be an important first step towards the creation of the more egalitarian societies that are necessary if we are to survive some of the imminent perils of the 1980s and 1990s and move confidently into the 21st century. The general exercise of artistic capabilities is one of the chief means by which human consciousness can be roused, and by which human imagination and inventiveness can be stimulated and harnessed to solve the recurring problems of relationships and institutional organization which hinder cultural and individual development in any society." (page 81, paragraph 1)

"The restoration of artistic practice to the centre of social life, as it was and is in most pre-industrial societies, *has become a matter of grave urgency. But the role of professional artists in this process presents many problems, because they are in effect being asked to work towards societies in which the distinction between producer and consumer of art is abolished, and 'the' artist, as a special category of person, becomes redundant." (page 81, paragraph 3)*

Syntax, as one of only a handful of groups world-wide advocating not only this philosophy, but having developed a strong community-based practice with international significiance, should have been a prime candidate for inclusion in the conference. Doubtless, the organizers are not even remotely aware of our existence. The recent decisions made by CRAF and Alberta Culture regarding funding of Syntax, have closed down the only practical, working example of this new initiative in Canada.

I would request that this letter be attached to the agenda of the next CRAF general members meeting.

Sincerely,

Brian Dyson
President, Syntax Arts Society

c.c.'s Glen Buick, Assistant Deputy Minister of Culture
Alderman Bob Hawkesworth
Edyth Goodridge, Head of Visual Arts, Canada Council
Tom Sherman, Head of Integrated Media, Canada Council
Selected Media

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and/or

September 8, 1984

Dear Friend:

This letter is being sent to you as an artist who has been associated with and/or in some way -- as a visual artist, composer, videomaker, performer, writer, photographer, poet, sculptor, curator, filmmaker, playwright, etc. The connection could have been a long time ago (as early as 1974) or as recently as this month. And, the connection could have been directly with and/or or it could have been with one of the various programs we've sponsored, like Focal Point, Soundwork, Nine One One, COCA, Spar, or our grants program.

In any case, we're writing for two reasons. First, since artists have always been at the heart of and/or, we want you to get the news directly: the Board has recently resolved to discontinue the name "and/or" and to end certain programming functions. We feel the decision is a very positive one since so much activity we care about in Seattle will continue, often through groups who began with and/or. A press announcement to be released September 11 is enclosed and gives you more complete information.

The second reason for this letter is to invite you to participate in a gala event that will be a farewell to the name and/or and a celebration of the future. The event is planned for Saturday night, October 27, and will be held at the Court in the Square, a glass-enclosed courtyard of a new renovation project in Seattle's Pioneer Square. The evening will include costumes, short performances, food and drink, souvenirs, dancing and a finale ceremony.

It is for the finale ceremony that we invite your participation. Since, like new year's celebrations, this occasion will mark both endings and beginnings, we are incorporating aspects of a Chinese new year's tradition -- the offering and then releasing of wishes for the future.

We invite you to be part of this finale by contributing a wish for the future. We welcome wishes of all sorts and yours would help make the event special. We have enclosed a pre-addressed postcard for you to use and ask that you remember to include your name.

915 East Pine Street No. 420, Seattle, Washington 98122 / 324-5869

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For your information, or your curiosity, we're enclosing a roster of artists who have been associated with and/or since its inception in 1974.

Also, call or write if you have any questions. We'd enjoy hearing from you.

Cheers!

From the Board and Staff of and/or

P.S. If you'd like to volunteer to work toward the success of this event, please call 324-5869.

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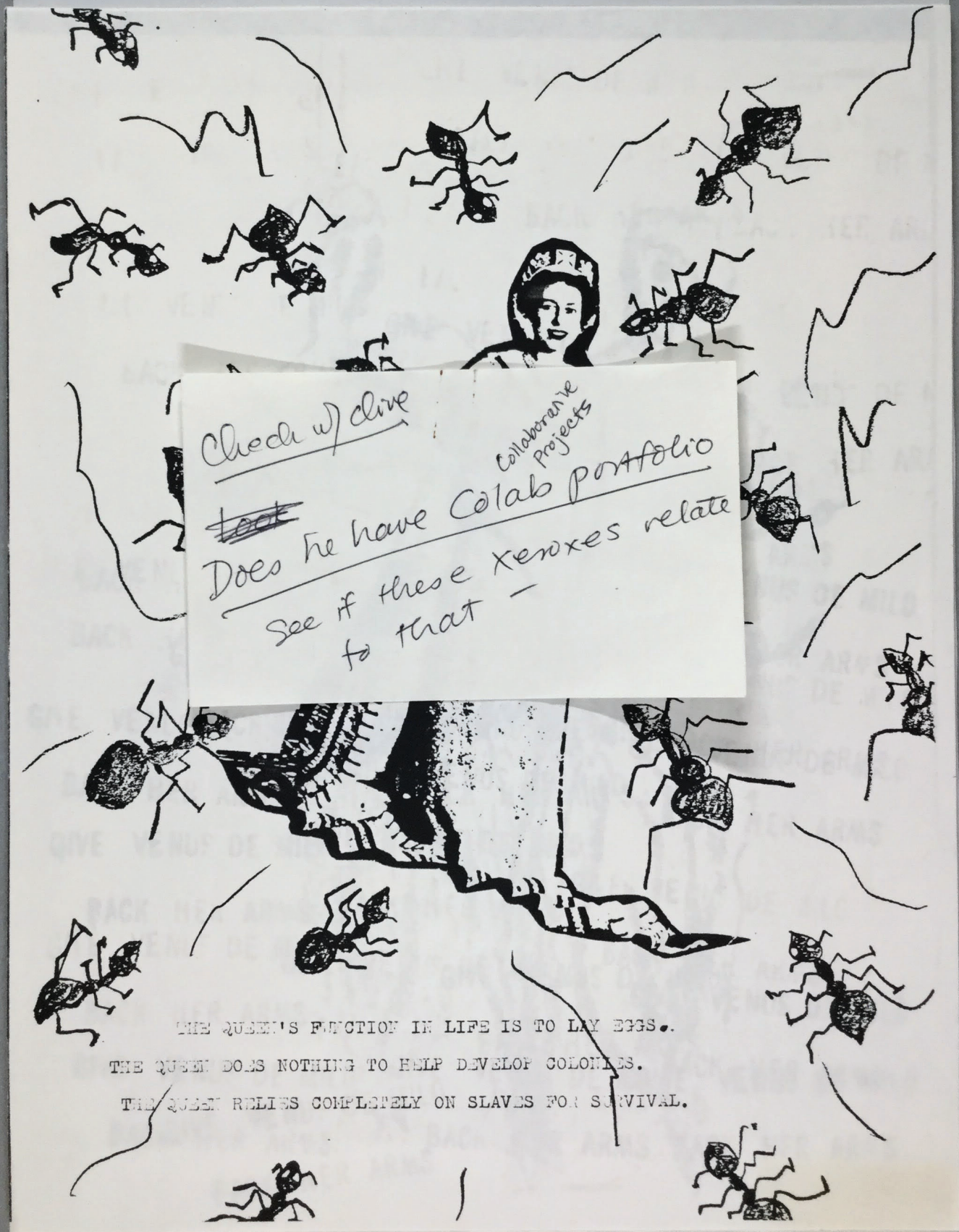

Check w/ clive

~~text~~

Does he have Colab Portfolio Collaborative Projects

See if these xeroxes relate to that —

THE QUEEN'S FUNCTION IN LIFE IS TO LAY EGGS.

THE QUEEN DOES NOTHING TO HELP DEVELOP COLONIES.

THE QUEEN RELIES COMPLETELY ON SLAVES FOR SURVIVAL.

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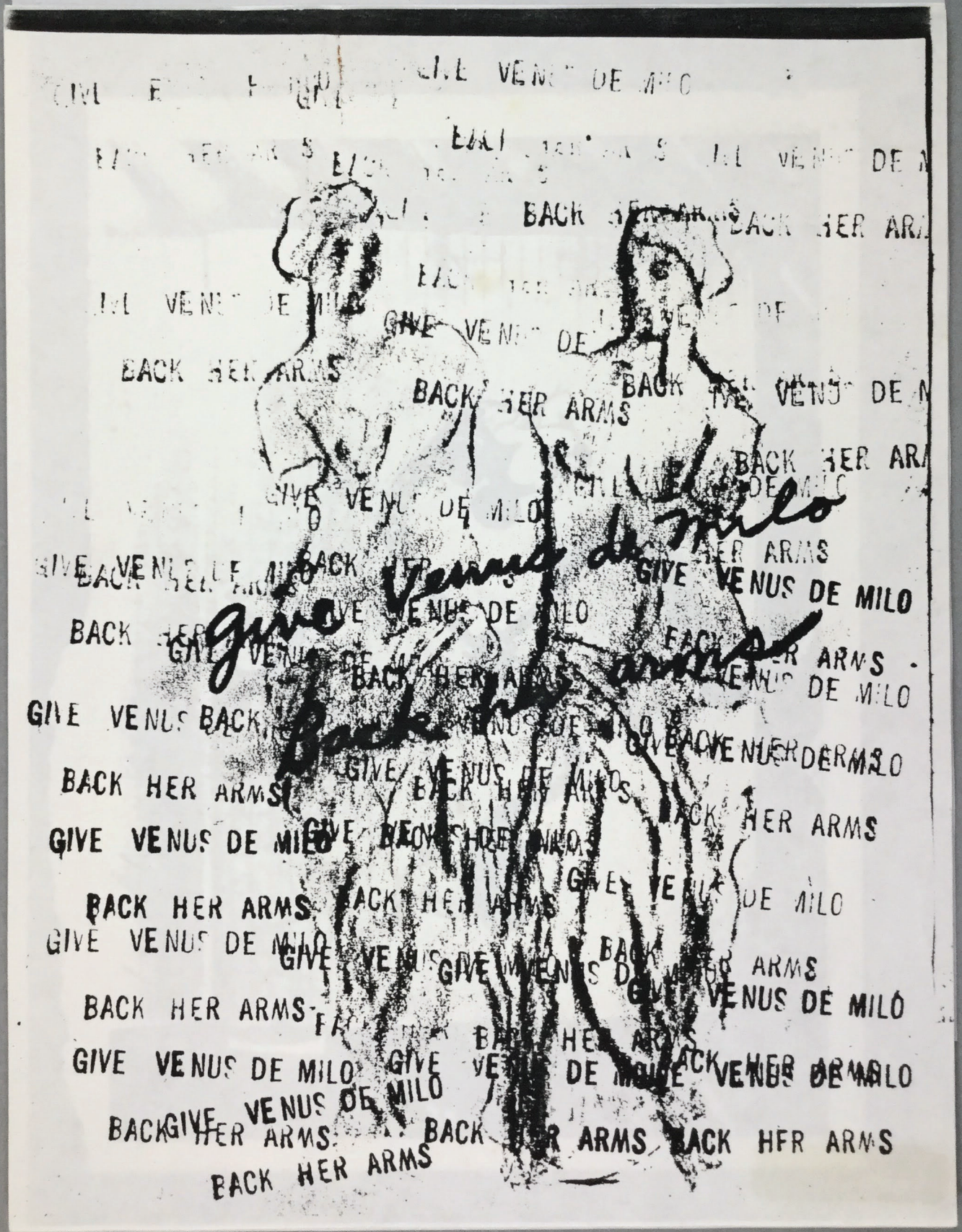

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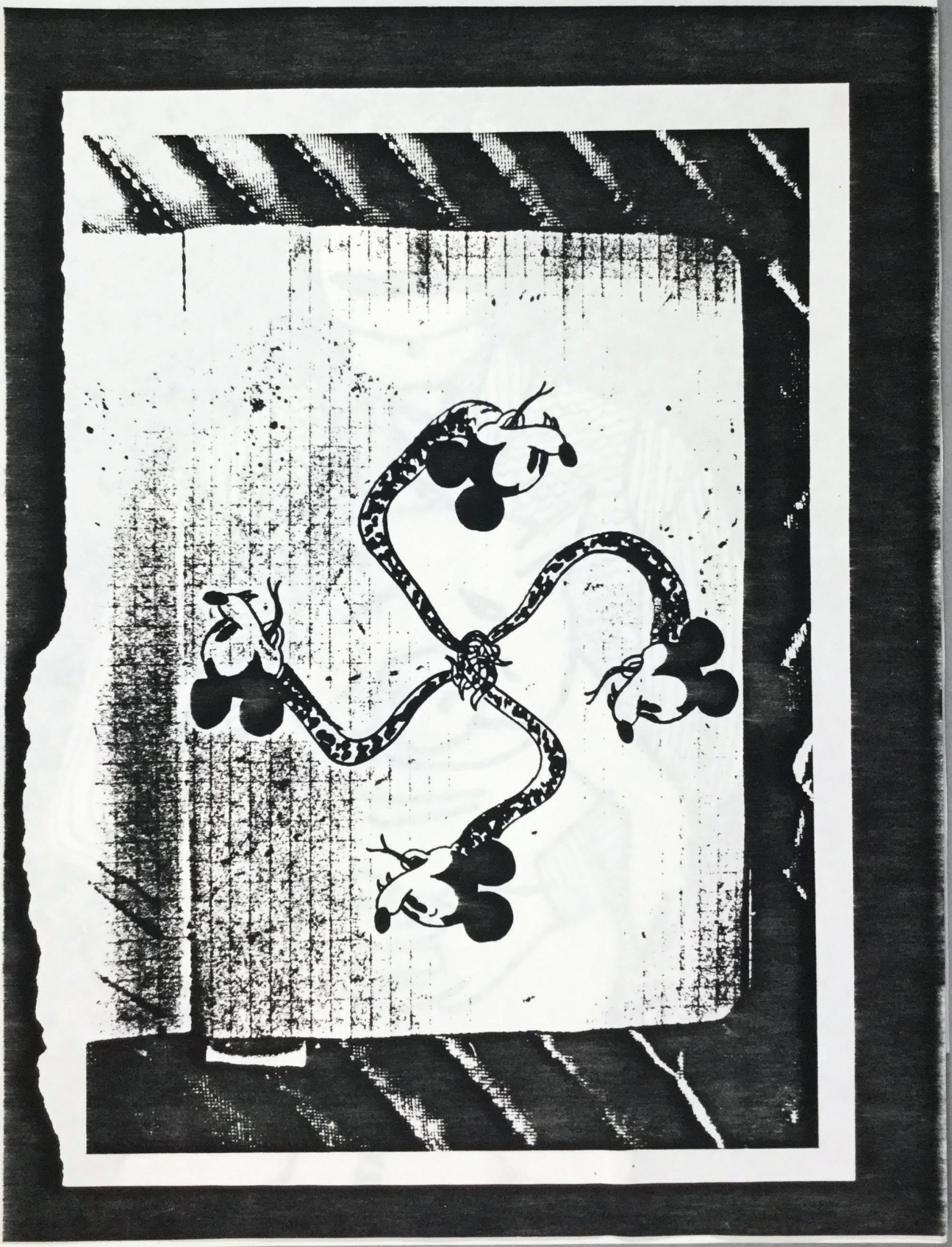

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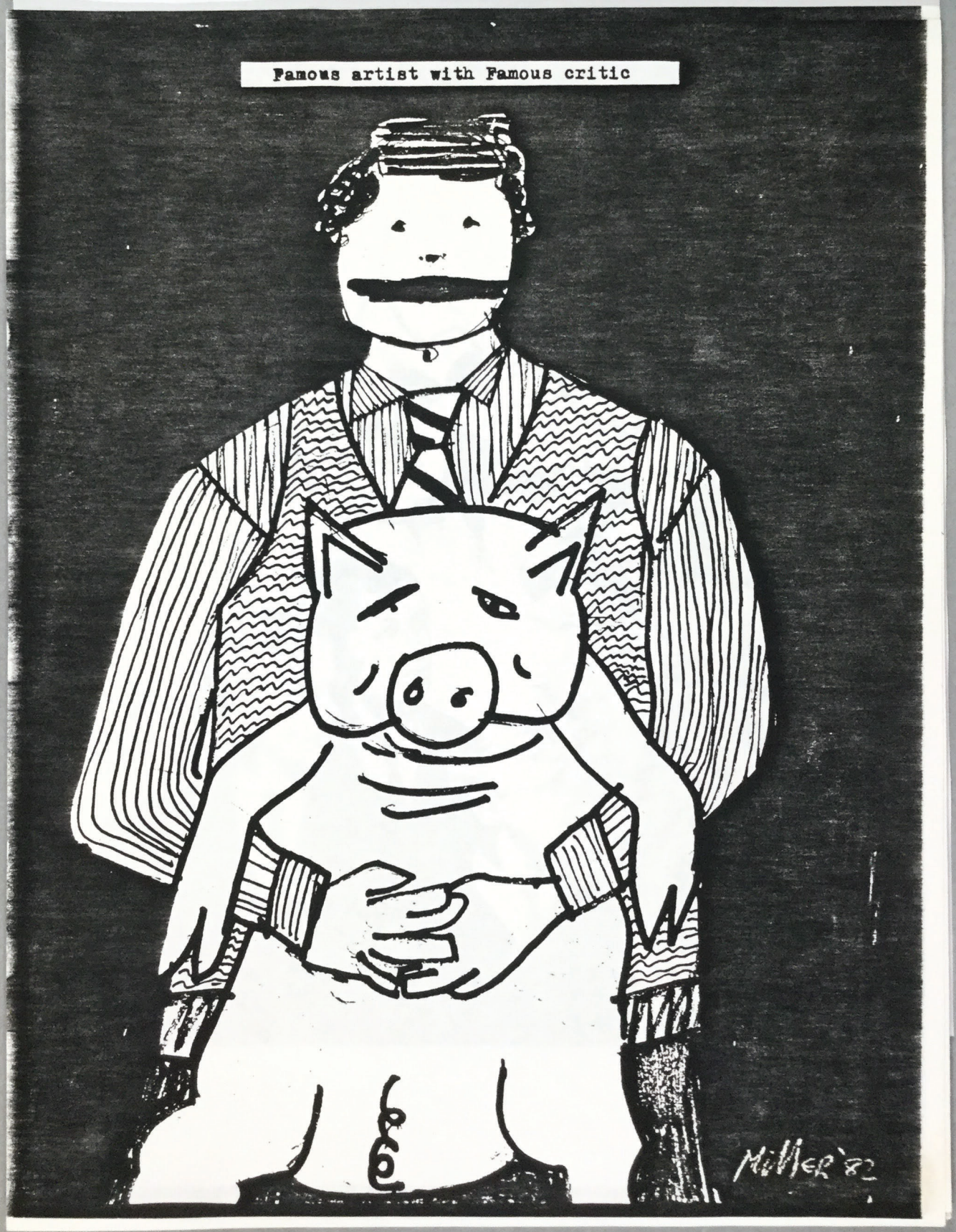

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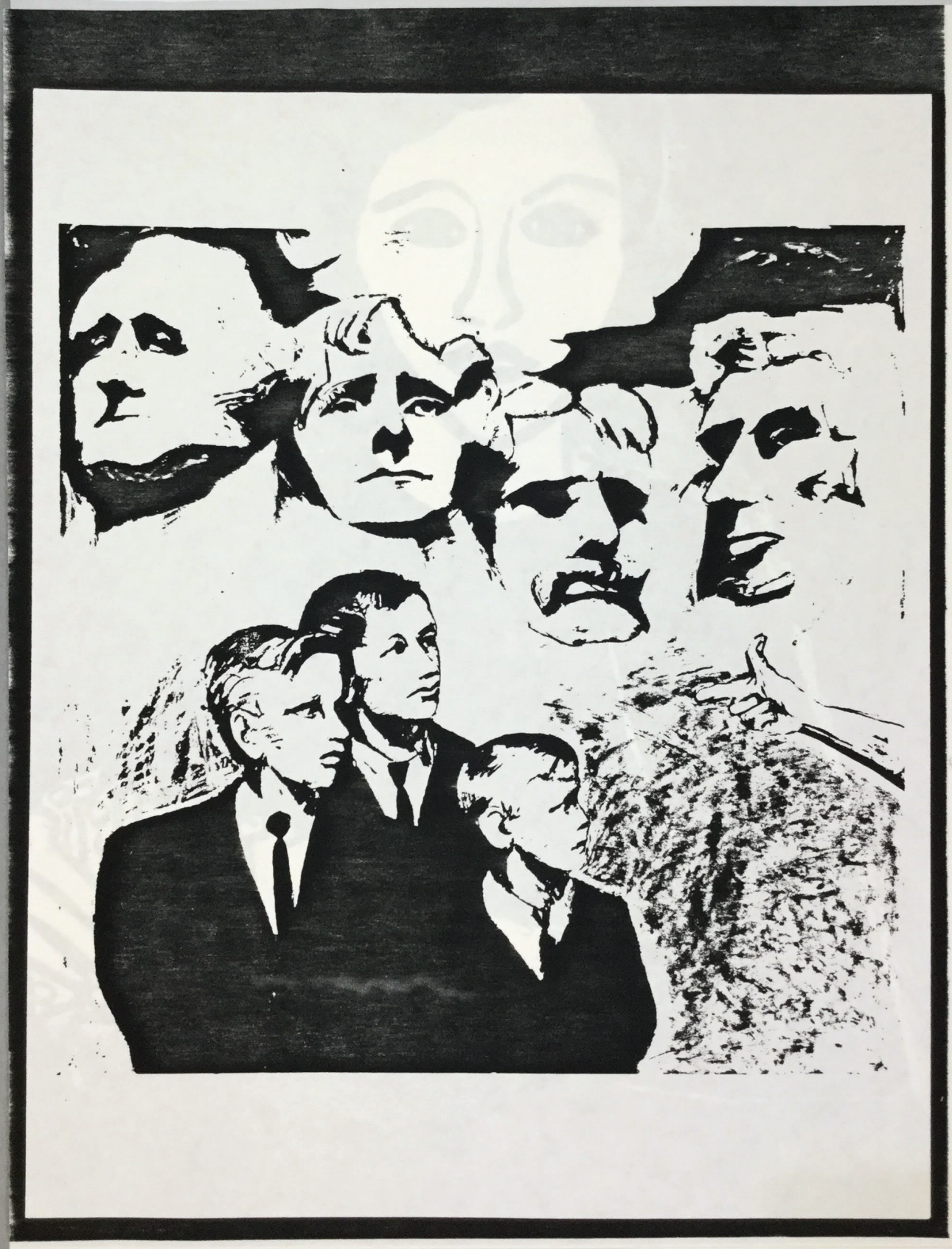

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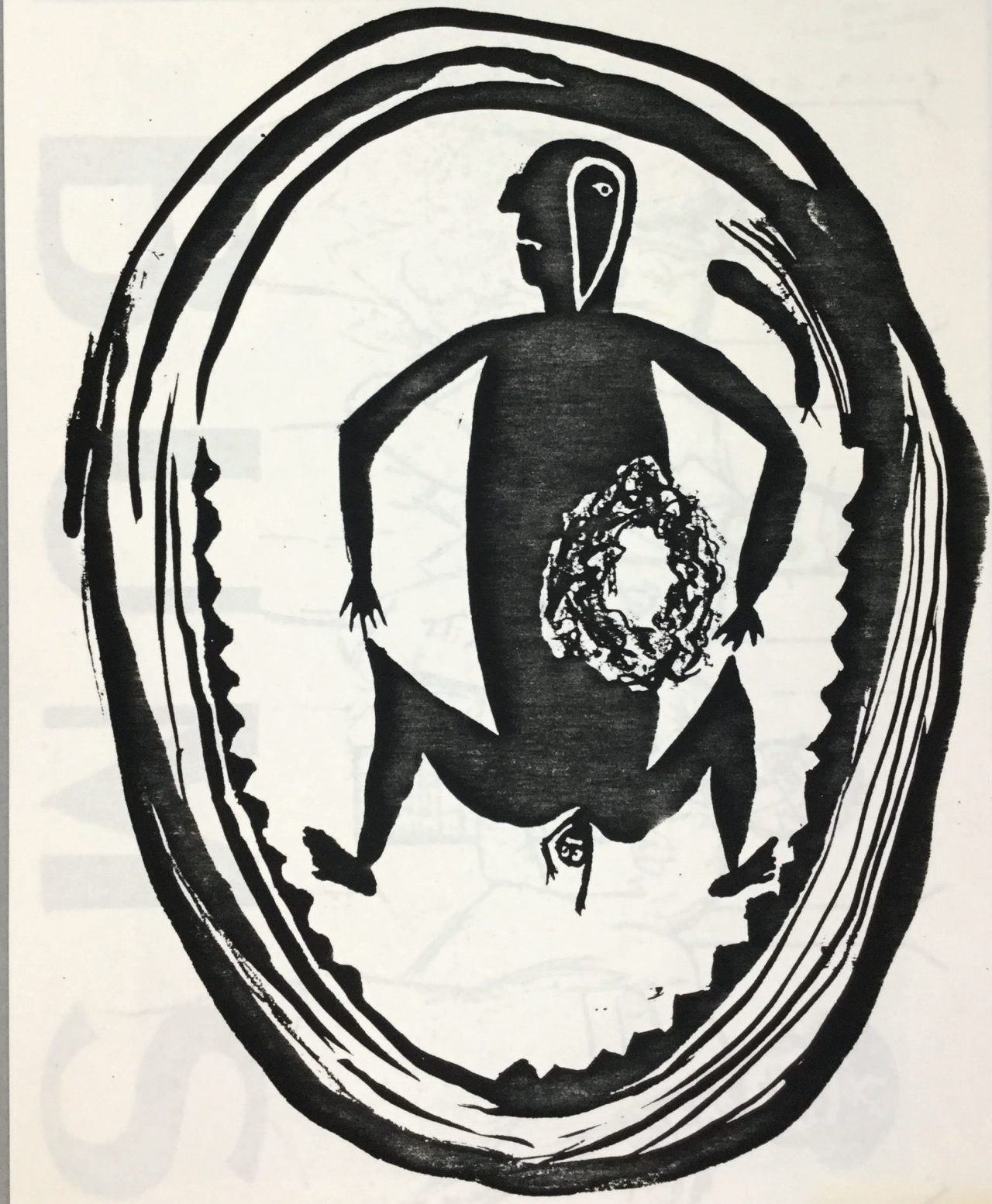

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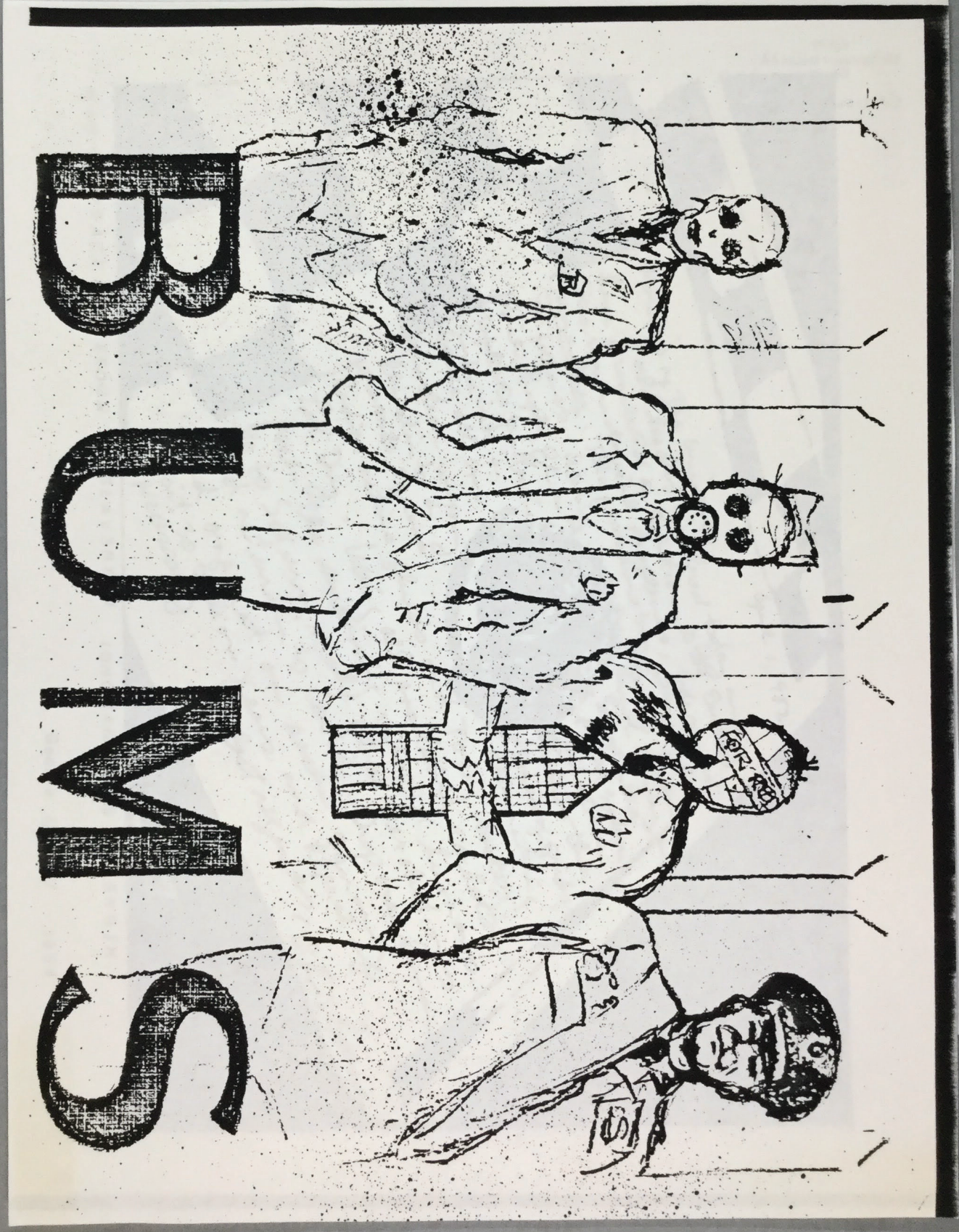

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WAR IS PEACE / FREEDOM IS SLAVERY / IGNORANCE IS STRENGTH

George Orwell 1984

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WHEALTH

OCEAN-BASED ECONOMIES FOR NORTH AMERICA EACH WITH A DISTINCT SALTWATER CURRENT OR POOL MANAGED AS THE PRIME SOURCE OF NON-POLLUTING ENERGY, NUTRIENTS AND RAW MATERIALS— WITH TOTAL WASTES CONVERSION

U.N.E.P. REGIONAL SEAS PROGRAMME

GENEVA

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she took the weapon
in her own hands