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

HOLDS A PUBLIC FORUM ON VISUAL POLITICS THE SECOND SUNDAY OF EVERY MONTH (8 PM AT 325 SPRING ST. NYC). WE MEET THE FOURTH SUNDAY OF EVERY MONTH (OPEN TO ARTISTS AND NON-ARTISTS). OUR ONGOING WORK-SHOPS FOR THE PADD JOURNAL UPFRONT, ARCHIVES, NETWORKING, PUBLIC WORKS AND THE STUDY GROUP ALL ENCOURAGE NEW MEMBERS. IF YOU'D LIKE FURTHER INFORMATION ABOUT A SPECIFIC WORKSHOP SEE INSIDE.

PADD

Political Art Documentation/Distribution

PADD
The Museum of Modern Art
Library

PADD

Political Art Documentation/Distribution

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

IS AN ARTISTS' RESOURCE AND NETWORKING ORGANIZATION COMING OUT OF AND INTO NEW YORK CITY. OUR MAIN GOAL IS TO PROVIDE ARTISTS WITH AN ORGANIZED RELATIONSHIP TO SOCIETY, TO DEMONSTRATE THE POLITICAL EFFECTIVENESS OF IMAGE MAKING, AND TO PROVIDE A FRAMEWORK WITHIN WHICH PROGRESSIVE ARTISTS CAN DISCUSS AND DEVELOP ALTERNATIVES TO THE MAINSTREAM ART SYSTEM. WE ARE STRUCTURED IN FIVE COMMITTEES•••

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(Lucy Lippard)

1.26.81

SECOND SUNDAY/NETWORKING

The Second Sunday public forums, presented by PADD's networking committee, evolved from a need to show and discuss individual works, to get feedback, to find other socially-involved artists to talk and work with, to convey information on specific political issues from organizations to artists, and to compare public responses and effectiveness. The prime objectives of this networking effort are to overcome isolation, set up a dialogue between art and non-art groups, and to demonstrate to artists that social activism and personal creativity are naturally interrelated. Second Sunday forums are open to the public and have included cultural programs on art and travel in China, slide presentations and critiques on current exhibitions and artwork within a social activist context, a discussion on unauthorized public art and its repercussions, and dialogues on the artist's relationship to members of unions, community groups and activist organizations. The networking committee is responsible for PADD's mailing list and for outreach, locally and nationally -- collecting information for the archives and UPFRONT's news items. (Contact Richard Meyer 584-3568 p.m. for Networking; Jim Murray 787-1784 for Second Sundays).

PUBLIC WORKS

By initiating and sponsoring public art actions PADD hopes to expand contact between artists and non-artists, and make progressive art a more forceful and accessible presence in the culture at large. Work initiated and/or sponsored by PADD since February 1981 include: "How Far Can We Go? Networking from a Feminist Base" at Franklin Furnace in conjunction with the LA/London performance series; "Death and Taxes", a citywide project of independent art events with slide show and discussion at Gallery 345; "Image War on the Pentagon" in the May 3 "Hands Off El Salvador" march on Washington DC; slide presentations on "Social Possibilities of Art" at various cultural events; "Demonstrate!" show at Gallery 345; The "Art and Ecological Issues" show at Hunter College and 22 Wooster Street; art and cultural coordination for "No More Witch Hunts", a national campaign and NY street fair; and "The February 26th Movement", a two-day national activist art conference. (Contact Joan Giannecchini 431-8869)

UPFRONT

PADD's journal UPFRONT is published 4-6 times a year and links artists isolated geographically and politically, providing models for the esthetic evolving from socially-involved art. A major objective is to encourage the development of both form and content, as well as to make the ongoing dialectic accessible to increased numbers of cultural workers. Raw material for UPFRONT is generated in the Second Sunday forums. Topics discussed in UPFRONT to date include: minority and white artists working with unions and various community groups; viewing video as a tool for art/documentation/organization; availability and accessibility of media to artists; the false dichotomy between art and social action; development of a comprehensible and communicative visual/verbal form language; and feminist models for cooperation and collaboration in art. (Contact Herb Perr, 255-9192).

STUDY GROUP

An offshoot of PADD, the study group meets alternate Tuesdays for two hours with coffee, dessert and debate (over xeroxes of Capital, Berger, Benjamin and SoHo News foldouts). Sometimes we meet at exhibitions, or discuss/criticize members' public art projects. Eventually we will compile an annotated bibliography of what we learn from. (Contact Mike Anderson, 499-9108).

ARCHIVE

PADD's Archive collects documentation of international socially concerned and involved art from the Left. We can't be responsible for originals but include slides, posters, artists' books etc. Material should be sent to PADD, P. O. Box 2064 Grand Central Station, NYC 10163. Committee meetings are held the first Wednesday of each month in Room 204, 325 Spring St. at 6:30 p.m., where the archives are temporarily located. We look, talk and file. It's a great way to find out who's doing what all over the world. (Contact Barbara Moore, 564-5989 or 989-3356.)

just strike a few essentials and get on to what you want to do now.

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(Lucy Lippard)

1.26.81

PAD statement – NOTES

1. (?) "– organized relationship [to society] "
don't you mean – "to social action", or something like that; No organization necessarily functions as a door to the society which contains it.

2. (?) " oppositional culture "
what is this culture, which is in the process of being created, opposed to ? → Sounds too pat.

3. (!) " we reject the way the art market has denied art's social functions, – etc.,
▷ The art market has done exactly what it is supposed to do in this economic system!

4. (?) " – the most visible models for understanding the personal and the political have been provided by feminists – "
Perhaps this statement would be clearer to say something like – "the interrelationship bet. the personal and the political" — otherwise it sounds like separate categories.

5. (?) " – a new, 'people-not-profits' society – "
I think this is a soggy cliché.

6.
▷ also suggest the shortening of the chronology of development – takes too much space – just state a few essentials and get on to what you want to do now.

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THE FOLLOWING DOES NOT REPRESENT A LIST OF WHAT THIS ORGANIZATION CAN ACTUALLY DO; IT IS AN ATTEMPT TO BRING UP THE QUESTIONS THAT ARISE FROM THE EXISTENCE OF P.A.D., AND EXPLORE THEIR ECONOMIC AND CULTURAL RAMIFICATIONS. - A.P.

October 24, 1980

P.A.D.'s importance ---

AS AN ARCHIVES:

1. To discover how art brought about changes in society throughout history, so that we can make use of traditional methods;

2. To discover today's propaganda: trends in public service ads, strange sociological studies, and general other mind-bending developments to be seen in the daily papers — NY POST, TIMES, WASHINGTON POST, CHICAGO TRIBUNE. and one Gannett Chain AP-filled paper (wire stories tell all)

3. To have a library and reading room
   a. Ask for donations of books, in addition P.A.D. members could each submit a list of books for archives group to acquire through donors.
   b. Subscribe to newspapers (see above) and also mags.; suggested lists from members, have a clip service.

AS A POINT OF DISTRIBUTION:

1. To develop contacts with educational institutions, unions, community organizations and lobbying groups. (throughout country)

2. Put together touring shows of archival material, or material organizaed by interested groups in P.A.D. specifically about a subject, or to organize material with a specific place in mind for exhibition.

3. Contacts for both 2 and 3 could be developed by means of a newsletter or magazine that could be sent to everybody's bulletin board, maybe even a poster could do it. The newsletter would be an easy way to identify what we had to offer. Or the newsletter could be just a letter/mailing to educational/cultural directors of various places. Exhibits could be offered in a package deal: institutions could pay half, the government the other (we could get some grants from NEA)

4. We should do a yearly catalog/magazine that would make posters and other objects-of-insurgence available to anybody for their own personal use/ inspiration. Also, mag could include step-by-step instructions for fearless use of objects and generally inspire people allover to do their own "political art." This mag could also serve as a more public forum for correspondence, instead of having letters just put in the archives.

AS A CENTER FOR FUNDING:

1. Because P.A.D. is involved in distribution, it can also be involved in bringing together artists and groups interested in hiring their labor/ ideas, I'm thinking of lobbying groups, and strike committees. We should make our labor/ideas available directly to groups who have a political end to gain. Fit the artist to the politics and vice versa.

2. Funding has to do with money/ art as a commodity. Questions arise about political art being sold as a commodity. How can we deal with this question and still retain a standard of living for ourselves? If pol. art is to be truly revolutionary, must it cease to be art as part of the "art world"?

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P.A.D.'s importance (cont.)

In which case do we resist political art works being sold as "art"? It seems a way around this would be to fund the artist's work, rather than the object created. Posters may therefore be sold in quantity at low prices. But installed posters require payment for labor. Street works (graffiti, murals, sidewalk painting) cannot be sold, funding is strictly for the artist's labor. Original exhibitions of one of a kind works: payment for use of the exhibition. One idea central to "political art" and one which is obviously the reason for pad's existence is that political art should be seen in its correct context by as many people as possible.

By as many people as possible: public places

In the Correct Context: is an art gallery or a museum the correct context? Though many people might see the work, many people will still view it as "art" therefore not "real", and the political value of the work might be undercut.

Example: Poster for Ted Kennedy on the street — means Ted Kennedy might be running for pres and you should find out about it (if you care) Poster for Ted Kennedy in an art gallery —— means Ted Kennedy might be running, but it's probably over with, or just somebody's idea of a joke, or maybe he's dead already, or its some relic from a campaign that's already over with, in any case, it's a relic, and there must be some reason for it being inside here instead of out on the street, in any case, it's likely it's not happening now, the information has been altered by the poster's placement.

Granted, posters really belong on the streets and there are many other forms of political art. But what we might be looking for in the case of an "exhibition" is "public information" like the corporation exhibits at the Coliseum Trade Shows. There you get the idea that what is being exhibited is really happening, the information is larger-than-life, scary, and believably real. This engages the audience in a new kind of "art" that would have the urgency of news hot off the press, something steeped in, and reflective of daily life. We should attempt to get those highly traveled public places for our exhibitions, and allow the artwork to be used, borrowed, photographed, xeroxed and generally sucked up. If art is revered as an object it cannot be used this way, → the information to be put across by the art becomes secondary to the use of the art as a commodity, the information becomes changed by the elevated status of the art-work-piece-object.

Of course there will be those objects that have served their time well, and those I think we can give full retirement benefits (increased price to galleries, museums and collectors) But hey that;s way in the future, and I hope that the business of archiving does not place its participants solely in the future when people, as well as art, come to the pearly gates to be priced. We are in a poor present, now, and while it;s important to watch closely and write it all down for the future, we also must devise new ways of funding and distribution so that political art can survive the present and be effective before it is a relic.

Anne Pitrone

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Introduction:

These suggestions are the result of a meeting among a number of the founding members of PAD New York held Sunday May 10th, 1981. This is a sketch for beginning discussions, not a list of decisions made. We see the structuring process as a very important moment that is not to be rushed but taken up with care under democratic processes. At the same time, we know that it is important to continue the cultural-activism we have started. Both internal (structuring) and external (projects, exhibitions, etc.) must go on simultaneously ; it is important to understand that we are now a functioning organization and that structuring is a process for improving not replacing the work that we are now doing.

Flow Chart

The chart below comes from a discussion of PAD's history to date, the work we have been doing and the forms of organization that have facilitated that. We see structuring as a process of clarifying and democratising PAD

COORDINATING COMMITTEE

2nd Sunday Meetings

Standing Committees

1. Archive
2. The Newsletter
3. Emergency Problems
4. Fund Raising

Projects and Ad Hoc

Groupings:

1. COORDINATING COMMITTEE: in the past we have called this the core group. All full members of PAD will be members of the Coordinating Committee. It will be the highest decision making body of the organization. Decisions will be made by a democratic voting process. Each member will have one vote. Major decisions or actions undertaken in the other groupings (2nd Sunday, Standing Committees, Projects and Ad Hoc) must be brought before the Coordinating Committee. (Emergency decisions would be cleared with the Emergency Committee).

2. 2nd SUNDAY COMMITTEE: purpose is to coordinate and organize the 2nd Sunday Meetings. The function of 2nd Sunday meetings is seen as follows:

    1. An open meeting to provide information to the community.
    2. Introduce PAD New York to potential members.
    3. Bring political groups with important information to our community.
    4. Bring other cultural groups together with PAD for discussions before community.
    5. Showcase PAD members and other activist artist's work for discussion.

3. STANDING COMMITTEES: These are committees for the long term ongoing work of PAD.

    Already exist - The Archive Committee
    - The Newsletter

    Need consideration - Emergency Problems
    - Fund Raising
    - Networking

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4. PROJECTS AND AD HOC: Projects are temporary groupings for public works (exhibitions, demonstrations, conferences, street works, etc.) Ad Hoc committees are work groups for internal processes (space search, structure drafting, getting the heater hooked-up, etc.)

Questions:

1. Leadership? We want a decentralized, democratic organization. However, we need coordination and overview of the whole. What type of leadership do we want? What will be their responsibilities? How long their term in office? and so - on...

2. Guideline for the various committees? What's their relationship to the whole organization? Who can be members of each committee?

3. Membership: What is a full member? Are their differing forms of membership? How are these forms determined? What would constitute grounds for terminating membership for disciplinary reasons? Can membership be denied; if so, on what grounds? Will there be a membership fee?

4. What is the best way to proceed? Perhaps an Ad Hoc committee to formulate proposals and bring to the coordinating committee for approval?

PURPOSE ~~OF ORGANIZATION~~

HOW CO-OP - MEETINGS RUN - PROCESS

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Individuals do work in our group - Feels how we have done so much.

Responding, reacting,

SEXISM ——— RACISM

Issues not about Vandyne + Jerry's

MEMBERSHIP -- WORKING GROUP

- DIVISION OF LABOR -

FULL TIME MEMBERSHIP

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PAD OBJECTIVES

Document political art and network to other cultural and/or political groups and individuals; make and disseminate political art; develop critical cultural theory.

Structure of PAD should flow logically from these objectives. These objectives should be carried out by PAD through its Coordinating Committee, Standing Committees, and appropriate sub-committees.

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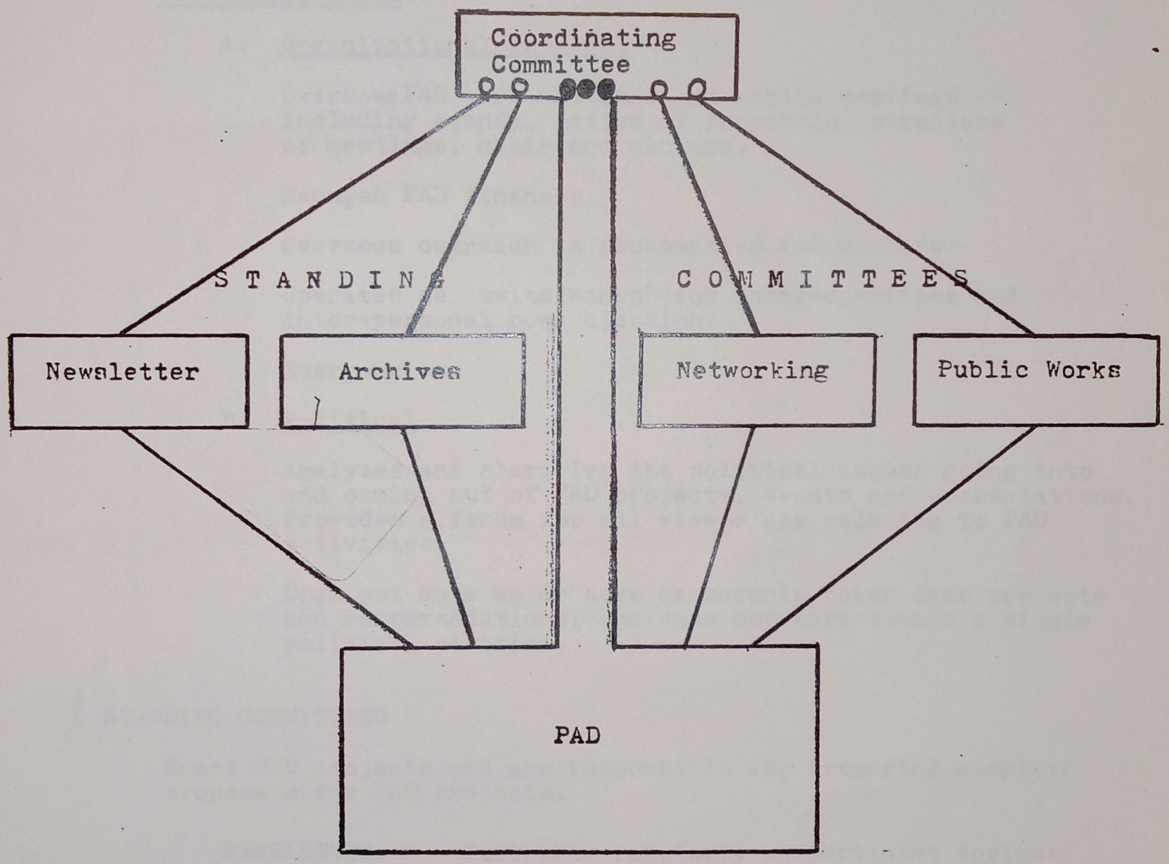

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COMMITTEE DESCRIPTIONS

COORDINATING COMMITTEE:

Composed of 3 elected members to serve half-year terms (September through January and January through June) with the option to serve a serve a second term, and one designated member from each standing committee.

Responsibilities:

A. Organizational/Internal

Oversees PAD work meetings and public meetings -- including agenda, review of proposals, structure of meetings, chair and minutes.

Manages PAD finances

Oversees outreach to prospective PAD members

Operates as "switchboard" for inter-committee and inter-personal communication.

Emergencies.

B. Political

Analyzes and clarifies the political issues going into and coming out of PAD projects, events and presentations. Provides a forum for all viewpoints relating to PAD activities.

Does not vote on or have censorship power over projects and recommendations, and does not work toward a single political position.

STANDING COMMITTEES

Enact PAD projects and are responsible for preparing complete proposals for PAD projects.

NEWSLETTER:	Publishes regularly on pertinent topics; source of publicity and revenue.
ARCHIVES:	Documents and maintains political art.
NETWORKING:	Opens and maintains contact between PAD and other cultural and/or political groups and individuals; answers mail and phone
PUBLIC WORKS:	Initiates and/or enacts PAD's political art projects.

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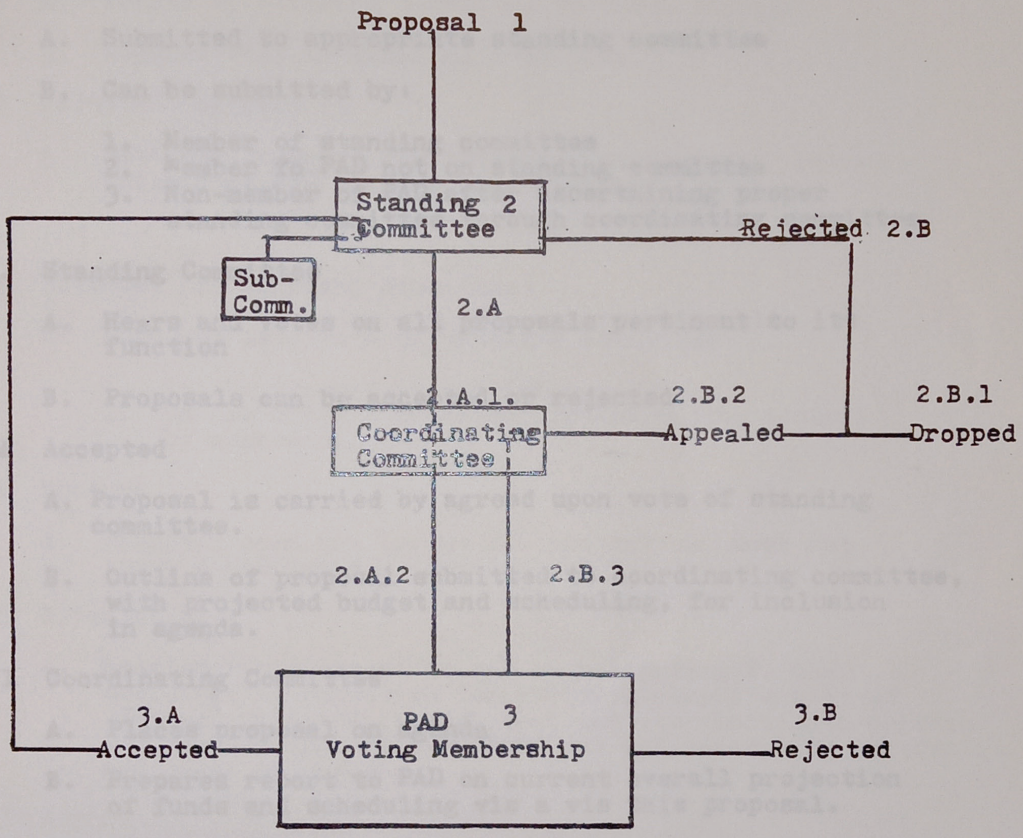
HOW A PROPOSAL BECOMES A PAD PROJECT



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Key to flow chart pg. 4

1. Proposals

   A. Submitted to appropriate standing committee

   B. Can be submitted by:

      1. Member of standing committee
      2. Member fo PAD not on standing committee
      3. Non-member of PAD after ascertaining proper standing committee through coordinating committee.

2. Standing Committee

   A. Hears and votes on all proposals pertinent to its function

   B. Proposals can be accepted or rejected.

2.A Accepted

   A. Proposal is carried by agreed upon vote of standing committee.

   B. Outline of proposal submitted to coordinating committee, with projected budget and scheduling, for inclusion in agenda.

2.A.1 Coordinating Committee

   A. Places proposal on agenda

   B. Prepares report to PAD on current overall projection of funds and scheduling vis a vis this proposal.

2.A.2 Report

   A. Combined reports of standing committee and coordinating committee presented to PAD membership

3. PAD

   A. Hears reports and votes to accept or reject proposal.

3.A Accepted (majority vote)

   A. Becomes PAD project

   B. Standing committee is authorized to carry out proposal.

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4. Subcommittee

A. Formed by standing committee to enact proposal

B. Reports only to standing committee.

3.B Rejected (by PAD)

A. Does not become a PAD project, but does not prevent individual PAD members' involvement.

2.B Rejected (by standing committee)

A. Does not pass vote of standing committee

1. Can be dropped by initiator
2. Can be brought on appeal to PAD voting members by member only

2.B.1 Dropped

A. Proposal does not become PAD project but does not prevent PAD members' involvement

2.B.2 Appealed

A. Initiator can appeal to PAD by presenting to the coordinating committee for review a complete project proposal with the request that the coordinating committee furnish the appropriate financial and scheduling information and place on agenda.

2.B.3 Report

A. Made by initiator and includes financial and scheduling information of coordinating committee and opposing position of appropriate standing committee

3. PAD

A. Hears report and votes to accept or reject proposal

3.A Accepted

A. Becomes PAD project

B. Appropriate standing committee is instructed to carry out proposal

4. Subcommittee

A. Formed by appropriate standing committee

B. Reports only to that standing committee

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3.B Rejected (by PAD)

A. Does not become a PAD project, but does not prevent individual PAD members' involvement.

MEETING SCHEDULE:

Sundays

1st	2nd	3rd	4th
Coordinating Committee (all members)*	Open Meeting	Elected members of Coordinating Committee**	PAD

* Coordinating Committee meetings are open only to members and those with business on the Coordinating Committee's agenda.

** Attendance by other members would be optional.

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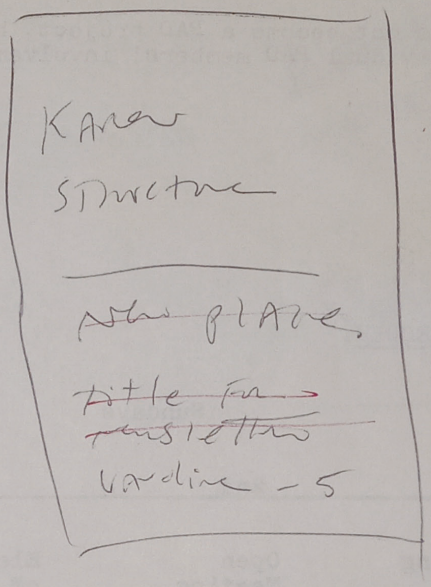

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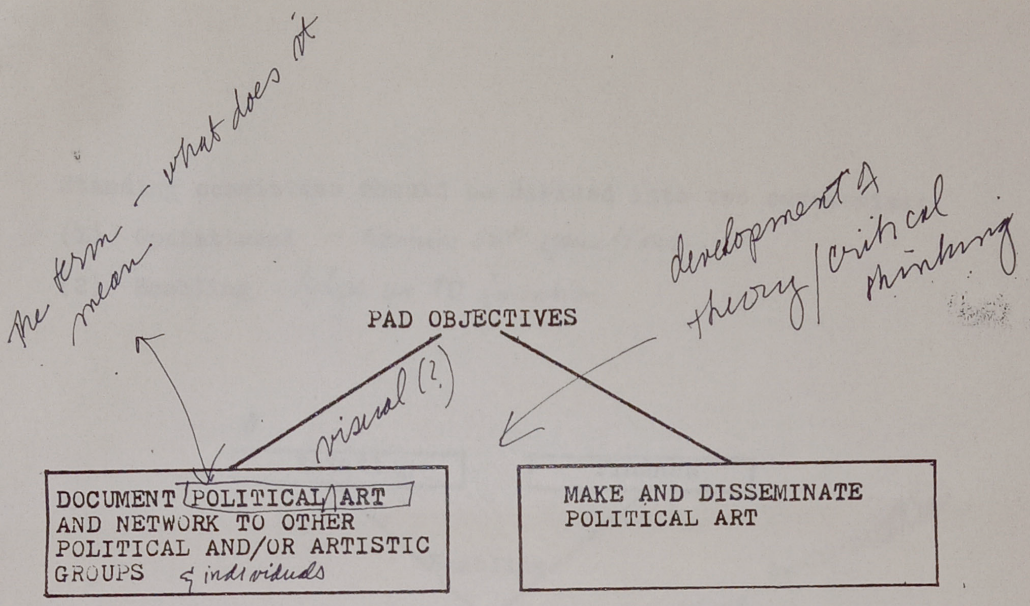

Structure of PAD should flow logically from these objectives. These objectives should be carried out by the Core group, the Standing Committees, and appropriate sub-committees.

content art
outreach art

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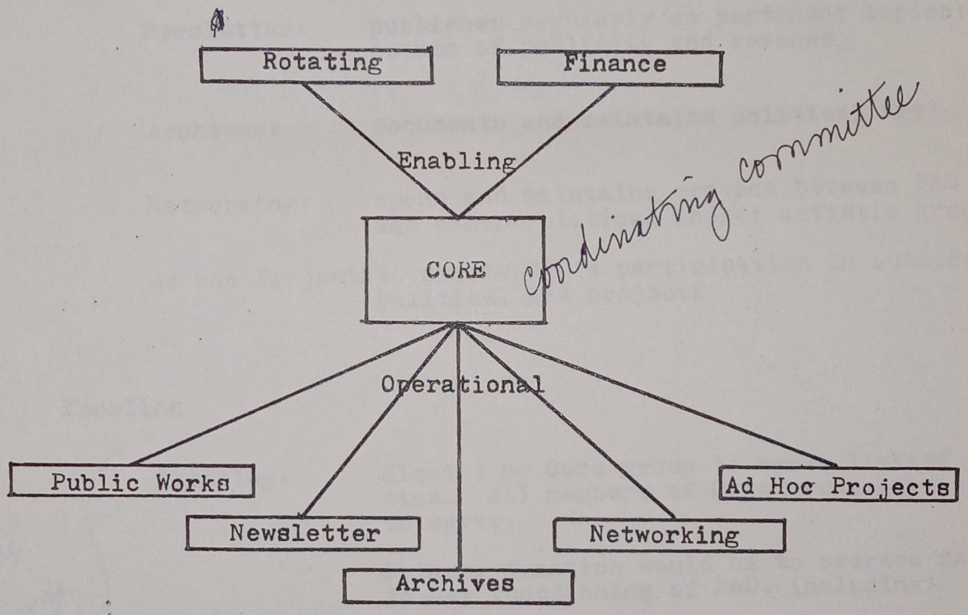
Standing committees should be divided into two categories:

(1) Operational – carries out operations

(2) Enabling – helps us do function



Operational Committees carry out PAD's objectives

Enabling Committees aid Operational Committees in accomplishing PAD's objectives

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day to day decisions taken up in committees - deduction of trivia to committees

STANDING COMMITTEE FUNCTIONS

long term planning

Operational

Public Works: initiates and enacts PAD's political art projects

Newsletter: publishes regularly on pertinent topics; source of publicity and revenue

Archives: documents and maintains political art

Networking: opens and maintains contact between PAD and other political and/or artistic groups

Ad Hoc Projects: enacts PAD's participation in outside political art projects

Enabling

maybe grouping

Rotating: Elected by Core group to serve limited time. All members of Core group expected to serve.

Primary function would be to oversee day-to-day functioning of PAD. including:

- overseeing work meetings (chair, agenda, minutes, etc.)
- 2nd Sunday programs
- Monitoring telephone and mail
- Routing questions and information

Finance: Raise, maintain and distribute funds

maybe projects public works

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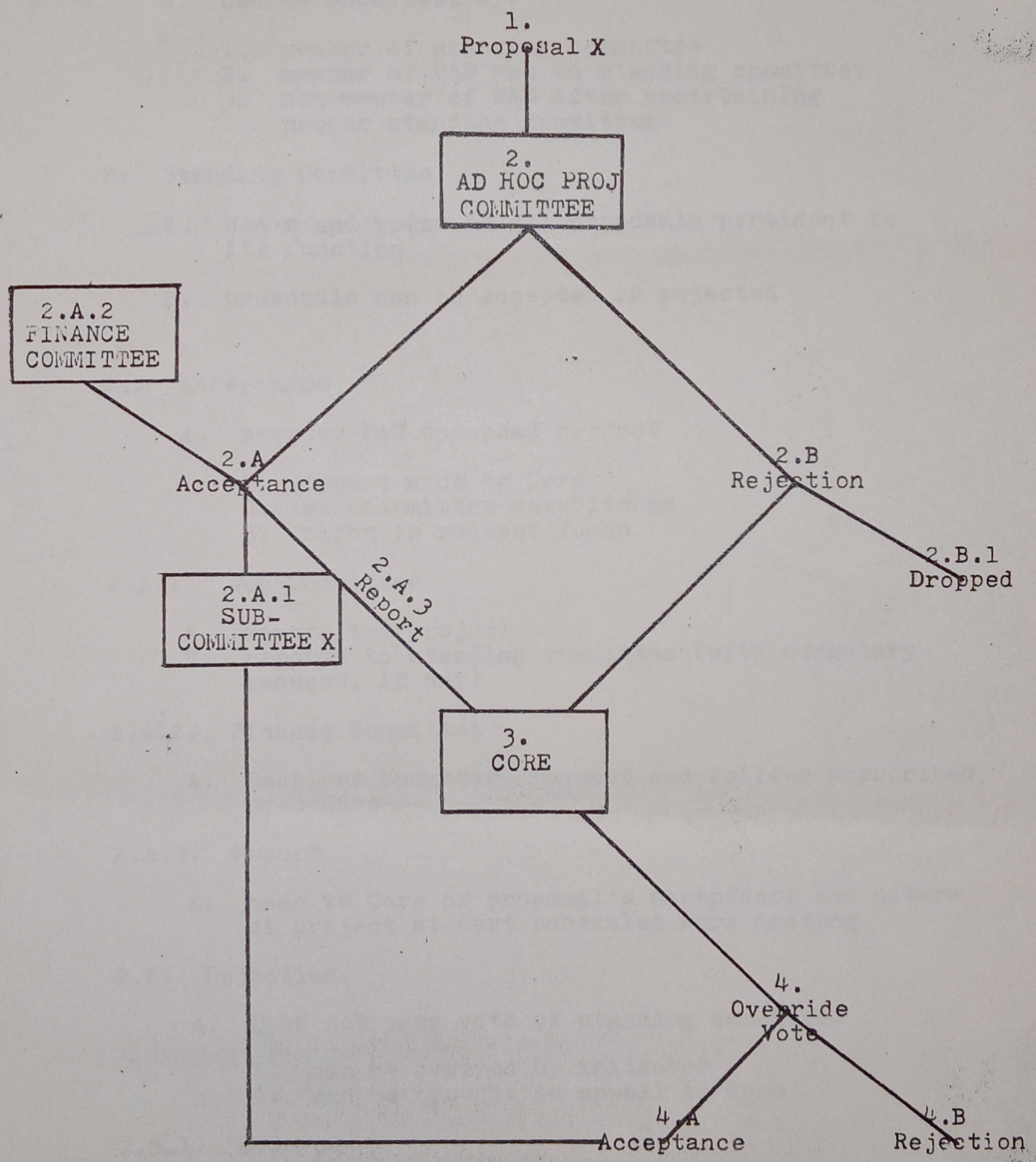
HOW A PROPOSAL BECOMES A PAD PROJECT
(example based on Ad Hoc Projects Committee)



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Key to page 4

1. Proposals

    A. can be submitted by:

        1. member of standing committee
        2. member of PAD not on standing committee
        3. non-member of PAD after ascertaining proper standing committee

2. Standing Committee

    A. hears and votes on all proposals pertinent to its function

    B. proposals can be accepted or rejected

2.A Acceptance

    A. becomes PAD endorsed project

        1. report made to Core
        2. sub-committee established
        3. right to request funds

2.A.1. Sub-Committee

    A. enacts the project
    B. reports to standing committee (with budgetary request, if any)

2.A.2. Finance Committee

    A. Receives budgetary request and follows prescribed procedure

2.A.3. Report

    A. made to Core of proposal's acceptance and nature of project at next scheduled work meeting

2.B. Rejection

    A. Does not pass vote of standing committee

        1. can be dropped by initiator
        2. can be brought on appeal to Core

2.B.1. Dropped

    A. proposal does not become PAD project but does not prevent individual PAD members' involvement

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3. Core

   A. documents reports on accepted PAD projects (minutes)

   B. hears and votes on appealed proposals

4. Override vote

   A. Discussion by Core on merits with argument by appellant and appropriate standing committee

4.A. Acceptance

   A. becomes PAD project and follows procedure of 2.A.1 (as if accepted by Standing Committee)

4.B. Rejection

   A. Does not become PAD project and cannot be appealed a second time; does not prevent individual PAD members' involvement.

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SEVEN LOAVES

BACKGROUND

Seven Loaves is a coalition of community arts groups on the Lower East Side which was formed in 1972. The coalition engages in planning for cultural facilities and programs in the neighborhood, helps coordinate cultural activities in the community on an on-going basis and provides its members and other neighborhood arts groups with specific arts services such as training in arts manangement, grantsmanship and information on available arts resources in the community and outside of the community. The Seven Loaves office is located at 605 East 9th Street where Adopt-a-Building rents a large, former public school building from the City of New York.

GOALS

1. To encourage and support the development of community arts groups on the Lower East Side as a vital element in the revitalization of the area.

2. To provide a framework for comprehensive cultural planning on the Lower East Side and to provide a means whereby community artists and art groups can plan and undertake joint projects such as festivals, exhibitions and workshops.

3. To increase the effectiveness of member groups through training in all aspects of arts management to include legal, fiscal, personnel, grantsmanship and public relations.

ORGANIZATION

Seven Loaves in a non-profit community-based organization made up of representatives from community arts groups on the Lower East Side. Monthly membership meetings are held to decide on overall policy and to set goals and monitor staff and program activities on a regular basis. Subcommittee meetings take place more frequently to work on specific areas of concern or on particular projects already underway. Groups interested in joining Seven Loaves should call 533-8695 for further information. Current staff includes one full-time coordinator, a part-time administrative assistant and seven part-time youth workers.

SEVEN LOAVES IS SUPPORTED IN PART BY A GRANT FROM THE NATIONAL ENDOWMENT FOR THE ARTS

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ACTIVITIES

Coordination of festivals, exhibits, block parties and other community projects in which the arts can play a part.

The gathering and dissemination of information about the arts and art services and resources both within and outside of the neighborhood.

Training and technical assistance to artists and arts related organizations in such areas as arts administration, Board development, fiscal management, legal requirements, public relations and fund raising.

Office services to member groups.

Joint fund raising.

LINKAGES

Seven Loaves works closely with other neighborhood groups such as Adopt-a-Building and the Tompkins Square Branch of the New York Public Library. Seven Loaves is an active member of the Arts and Business Council and publishes a monthly newsletter.

MEMBERSHIP

Tylis Photo and Documentation Project which recently completed a 45 minute documentary for German television on the Lower East Side, and has completed and presents on an on-going basis two slide shows on the community.
Black Maria which is currently completing a film diary of East 9th Street and works with Tylis to photo document activities of community groups such as Adopt-a-Building.
Grupo Cemi which has won awards for dance performances at community festivals, in prisons and at schools.
The Quality of Life In (Calidad de Vida en) Loisaida which publishes a bilingual community magazine.
The East River Park Amphitheater Committee which recently obtained $1.6 million from the New York City Board of Estimate to rehabilitate the East River Amphitheater and which is currently programming events in the Amphitheater during the summer.
Lower East Side Community Music Workshop/Tu Casa which provides rehearsal space and other services to local musicians and which presents music and dance programs in the community, at prisons and to other audiences.
Plaza Cultural which organizes cultural and educational activities on the corner of Avenue C and East 9th Street.
The Actors, Directors, Playwrights Coalition which will be offering a program of theater arts instruction beginning in February 1980.

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PAD (Political Art Documentation/ Distribution)
c/o Seven Loaves
605 East 9th Street
New York, NY 10009 (212) 533-8695

FOR IMMEDIATE RELEASE

CONTACT: Ann Pitrone
(212) 477-5799

"ALL YOU NEED IS LOVE?"
SLIDES, DISCUSSION, MUSIC AND EXHIBITION WILL HIGHLIGHT
THE FIRST BIRTHDAY CELEBRATION OF
PAD (POLITICAL ART DOCUMENTATION/ DISTRIBUTION

The first birthday celebration of PAD(Political Art Documentation/ Distribution) will be held on February 14, 1981 at Club 57, 57 Saint Marks Place, New York City, beginning at 8:00 p.m. The Valentine's evening will include visuals and discussion of new art and it's social alliances. Included will be slides and original works by artists represented by the political art archives; live music; and a poster exhibition. A party and dancing will follow, after 10:00 p.m.

Admission is $2.50 and open to all. For further information contact Ann Pitrone 212-477-5799.

# # # #

PAD (Political Art Documentation/ Distribution) is an artist's resource and networking organization coming out of and into New York City. Our main goal is to provide artists with an organized relationship to society; one way we are doing this is by building a collection of documentation of international society-concerned art. PAD defines "social concern" in the broadest sense as any work that deals with issues---ranging from sexism and racism to ecological damage or other forms of human oppression. In our archieves currently under construction we document all kinds of work from movement posters to the most personal of individual statements. PAD also concerns itself with the production, distribution and impact of socially-concerned art works in the context of our culture and society. The purpose of PAD is to develope a communication network between political artists to achieve an effective

-MORE-

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~~oppositional culture~~. Historically, politicized or social-change artists have been denied mainstream coverage and our interaction has been limited. ~~We have to know what we are doing!~~ The purpose of PAD is to develop a communications network among political artists so that in the future we may achieve an effective oppositional culture.

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Need section could be re-written

how many people?

a group of about 30 people.

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THIS IS THE FIRST FLYER OF PADD'S

AW GEE, THRONG RALLIES FOR ART

******** ABOUT P.A.D. ********

PAD (Political Art Documentation) is a newly organized collection of all kinds of documentation on international socially concerned art. It is administered by a loose-knit group of artists and other artworkers who meet the Second Sunday of each month at Printed Matter (7 Lispenard St., NYC 10013; 212-925-0325). It is housed in a big airy space at PS 64 on 9th St. and Avenue B under the auspices of the Lower East Side umbrella group-Seven Loaves.

PAD began because it became clear to those of us who were travelling a lot that politically oriented artists, lacking coverage in mainstream art media, too rarely communicated with their colleagues in other cities, states and countries. Since art grows from art, this kind of networking seems particularly important if the increasing interest in social concerns is to meet its full potential of outreach and political effectiveness.

PAD will accept almost anything--about your work, your friend's work, or about anything that seems of visual/social interest, including work being made outside of artworld contexts. Eventually we hope to organize circulating exhibitions for non-art spaces; to start other spaces in other cities; to work with other political art groups.

Please send all material in an 8 x 10" manila file folder labeled with your name or the subject of your interests: e.g. Community Murals, Social Art Programs (with unions, schools, senior citizens, hospitals, prisons, etc.) Polish Art, Antinuke Posters...etc. If it doesn't fit in a file, don't worry. We welcome slides, posters, artists' books, photos, publications, and other multiples but we cannot accept responsibility for original art.

SEND ALL MATERIAL TO: P.A.D. c/o Seven Loaves, 605 East 9th St.
N.Y.C. N.Y. 10009 (phone 212-533-8695)

N.B.: This is the same Political Art Archive that has been announced for a year or so now in various publications nationwide,beginning with the postcard for Lucy Lippard's British Political show,May 1979.The address given here supercedes all other previous addresses.

'I'd be so honored to be asked that I wouldn't turn it down'

file protest

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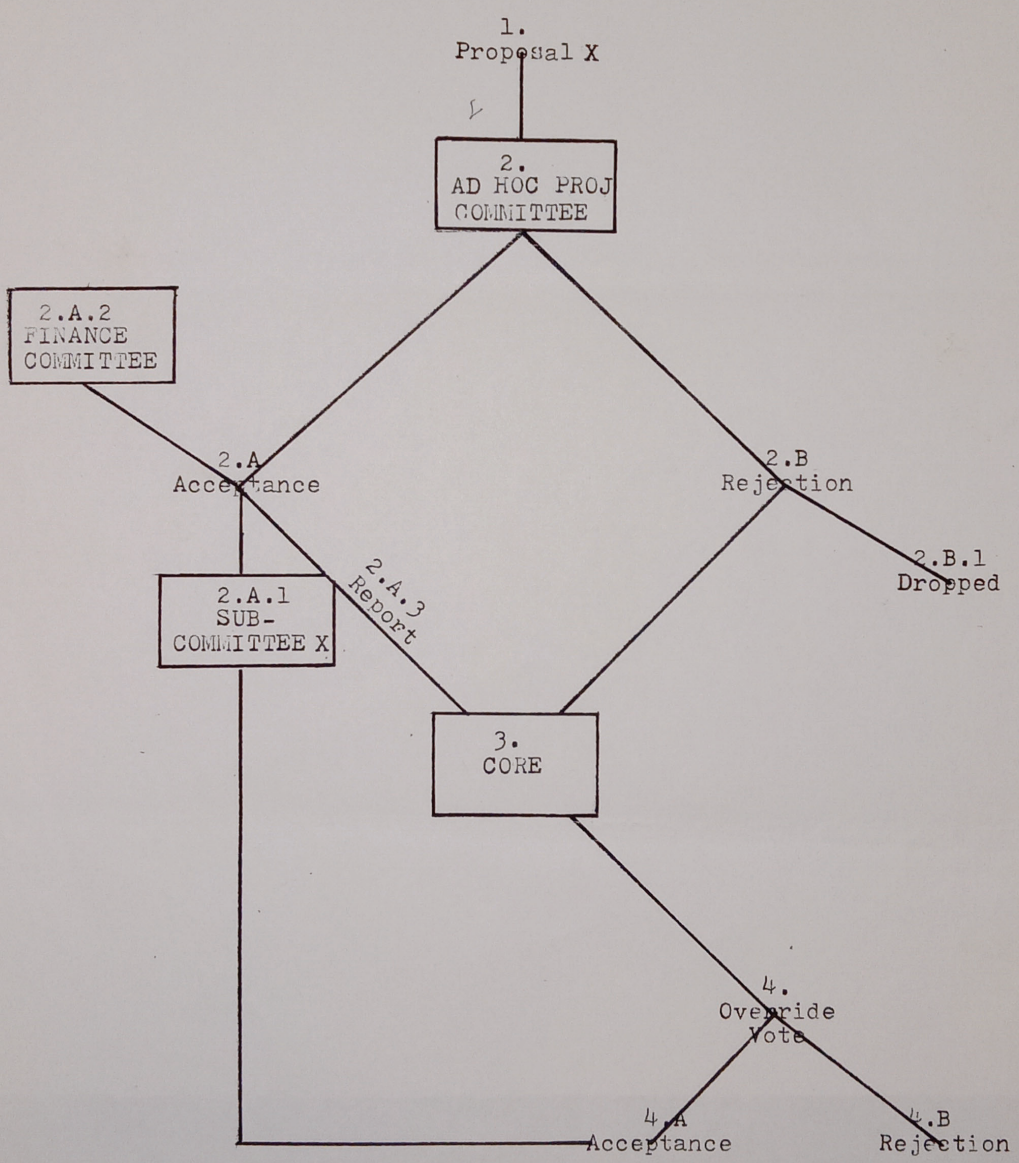
HOW A PROPOSAL BECOMES A PAD PROJECT
(example based on Ad Hoc Projects Committee)



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SECOND SUNDAY REPORT: PAD

1/10/82

What is PAD?

Political Art Documentation/Distribution is a progressive artists' resource and networking organization based in NYC and connecting to similar groups around the country. The yellow flyer about the February 26th Movement Inaugural Event has a statement of purpose, as does Up Front, (our periodic journal.)

How can I work with PAD?

These are our ongoing committees: Public Works which wants to plan some for spring (call Joan or Stan at 431-8869);

Network whose long term project is establishing a circuit for political art in the city and the nation. Not to mention the world. call Richard 584-3568 or Jim 787-1784 or Nancy 925-0325. Among our other responsibilities is planning future Second Sunday programs. Any ideas?

UpFront which is and will be moreso. contact Elizabeth 666-0102 or Margia 966-6173 or Herb 255-9192

Archives which are located at 325 Spring contact Barbara 564-5989 or Mimi 228-3017

Finance get some fund raising letters from Herb 255-9192 The letter is the white 8 x 14 that starts Dear Friend,

The Coordinating Committee has 3 elected members plus reps from all committees.

PAD's MAIN PROJECT AT THE MOMENT IS THE FEB 26 MOVEMENT INAUGURAL WEEKEND

SEE YELLOW BROCHURE/POSTER HELP US DISTRIBUTE THIS, PLEASE

****

CALENDAR FOR JAN/FEB

Friday nite Jan 8,
Friday nite Jan 15: Two part series Artists Talk on Art: Artists, Ideology, Politics at Landmark Gallery 469 Broome 8:30 coffee, . Adm. 1.00. 1/8 was Martha Rosler, L. Golub, J. Holtzer, C. Hill-Montgomery and others; 1/15 will be Jerri Allyn, Vanalyne Green, Herb Perr, Susan Ortega, Nancy Spiro.

Tuesday 1/12 UpFront meets 7 pm at 790 Greenwich St.
Tuesday 1/19 Up Front meets 7 pm at 714 Amsterdam

Tuesday 1/12 Study group meets at 505 WEA 7:15

Wednesday 1/20 Network meets at Phoebes 8 pm

Sunday 1/17 Coordinateing Comm meets 2 pm 183 E Bway
Feb 26 M. Overview Comm 4 pm 183 E Bway

Sunday 1/24 PAD Work Meeting 790 Greenwich 4 pm
note: one person will be elected to Coordinating Comm to replace one who's leaving. Nominations open 1/24 and through CC before 1/24

Sunday 1/31 To be announced

Monday Jan 11 1 pm J. Kearns and Lucy Lippard will be on WNYC talking about the comics show which is open till 1/18 at 1199 (43rd. w. of 8th)

Jan 8-15 Jerry and Lucy are at the IMAGE WAR CONFERENCE at Banff in Canadian Rockies (take the express to Calgary. Bundle up)

February 2, 1982: Kearns and Lippard bring their pol art roadshow to the Black United Front. House of the Lord Church 415 Atlantic Ave 7 pm
hoyt schemmerhorn exit

Jan 26-March 5: Working Women/Working Artists/Working Together show at Bread and Roses Gallery of 1199 310 West 43 Candace Hill-Montgomery and L Lippard curators

An ANTINUCLEAR NETWORK linking artsistsandart students throughout NYC is organizing for April 21-23 at PARSONS. call Elliot 864-1502 or Martica 741-8916; Joseph N Nechteval in another of his anti nuke drawings series at the Kitchen in January; Leon Golub Mercenaries and Interrogations at Susan Caldwell Gallery; "Freedom ain't No Bowl of Cherries" at Truck and Warehouse Theater 79 East 4th a pol musical comedy satire review Res. call 254-5060; The Radical Humor Conference wants art of all sorts, see separate flyer.

To participate in the June Disarmament Festival Activities organizingof art stuff contact Cathy Engle or Karl Bissinger 228-0450

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Art News

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

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

PAD wants to restore the central role of art in our culture.

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

for all the money going into and out of PADD

CO-ORDINATING This committee consists of four elected PADD members who organize and structure the work meetings (third Sunday of each month). If they do a good job the meetings are politically and esthetically interesting, better yet,stimulating. In other words the co-ordinating committee trys to take care of much of the business of PADD outside the work meetings so that we have more time to exchange ideas and critique culture. Co-ordinating committee members are Elizabeth Kulas, Glenn Stevens, Irving Wexler and Herb Perr

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

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

PADD is structured in five committees:

1) SECOND SUNDAY/NETWORKING

The Second Sunday public forums, presented by PADD's networking committee, evolved from a need to show and discuss individual works, to get feedback, to find other socially-involved artists to talk and work with, to convey information on specific political issues from organizations to artists, and to compare public responses and effectiveness. The prime objectives of this networking effort are to overcome isolation, set up a dialogue between art and non-art groups, and to demonstrate to artists that social activism and personal creativity are naturally interrelated. Second Sunday forums are open to the public and have included cultural programs on art and travel in China, slide presentations and critiques on current exhibitions and artwork within a social activist context, a discussion on unauthorized public art and its repercussions, and dialogues on the artist's relationship to members of unions, community groups and activist organizations. The networking committee is responsible for PADD's mailing list and for outreach, locally and nationally -- collecting information for the archives and UPFRONT's news items. (Contact Richard Meyer 584-3568 p.m. for Networking; Jim Murray 787-1784 for Second Sundays).

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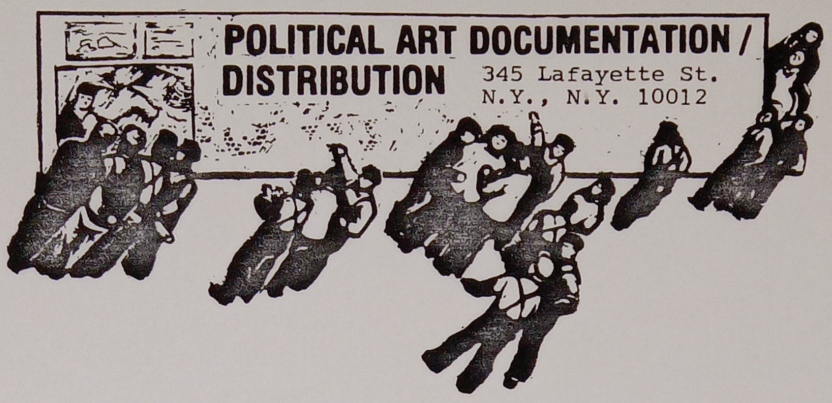

IF YOU ARE INTERESTED IN WORKING WITH PADD THE FOLLOWING COMMITTEES CAN USE YOUR HELP.

UPFRONT This is PADD's journal. It links artists isolated geographically and politically, providing models for the esthetic evolving from socially-involved art. Raw material for UPFRONT is generated in the Second Sunday forums. If you are interested in, and or have experience in lay-out, editoring, writing, design, typesetting, etc. should contact Irving Wexler 924-5714 or Elizabeth Kulas 666-0102.

PUBLICITY This committee gets the "word" out about PADD events. It either designs or co-ordinates the designs for posters, as well as distributing and pasting them up on walls. All the necessary advertisements in the Village Voice, and other newspapers are the responsibility of this committee. Contact: Jody 982-1606 or Elizabeth 666-0102.

ARCHIVE PADD's Archive collects documentation of international socially concerned and involved art from the Left. We can't be responsible for originals, but we do collect slides, posters, artists' books etc. Material should be sent to PADD, 345 Lafayette St., N.Y.C. 10012. This committee looks, talks and files. It's a great way to find out who's doing what all over the world. Contact Barbara Moore 564-5989 or 9893356.

COMMUNICATIONS Individuals on this committee will pick up mail and phone messages from answering machine in PADD office at 345 Lafayette St. Mail and messages are then distributed to other PADD members to answer if necessary. The other important function of this committee is to maintain and develop our mailing list, one of the most complete list of socially-oriented individuals and groups in the country. Contact Barbara Moore 564-5989 or Glenn Stevens 925-0845.

STUDY GROUP Not really a committee, an offshoot of PADD that deals with theory and practice by way of discussions of Capital, Berger, Benjamin and other relevant books, articles, exhibits and community events. Contact Greg Shollete 673-6408 or Glenn Stevens 925-0845.

FINANCE Greg and Jerri Allyn are the Finance Committee. They account for all the money going into and out of PADD

CO-ORDINATING This committee consists of four elected PADD members who organize and structure the work meetings (third Sunday of each month). If they do a good job the meetings are politically and esthetically interesting, better yet, stimulating. In other words the co-ordinating committee trys to take care of much of the business of PADD outside the work meetings so that we have more time to exchange ideas and critique culture. Co-ordinating committee members are Elizabeth Kulas, Glenn Stevens, Irving Wexler and Herb Perr

12/12/82 - handout at PADD 2nd Sunday meeting

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THE FOLLOWING DOES NOT REPRESENT A LIST OF WHAT THIS ORGANIZATION CAN ACTUALLY DO; IT IS AN ATTEMPT TO BRING UP THE QUESTIONS THAT ARISE FROM THE EXISTENCE OF P.A.D., AND EXPLORE THEIR ECONOMIC AND CULTURAL RAMIFICATIONS. - A.P.

October 24, 1980

P.A.D.'s importance ---

AS AN ARCHIVES:

1. To discover how art brought about changes in society throughout history, so that we can make use of traditional methods;

2. To discover today's propaganda: trends in public service ads, strange sociological studies, and general other mind-bending developments to be seen in the daily papers — NY POST, TIMES, WASHINGTON POST, CHICAGO TRIBUNE. and one Gannett Chain AP-filled paper (wire stories tell all)

3. To have a library and reading room
   a. Ask for donations of books, in addition P.A.D. members could each submit a list of books for archives group to acquire through donors.
   b. Subscribe to newspapers (see above) and also mags.; suggested lists from members, have a clip service.

AS A POINT OF DISTRIBUTION:

1. To develop contacts with educational institutions, unions, community organizations and lobbying groups. (throughout country)

2. Put together touring shows of archival material, or material organizaed by interested groups in P.A.D. specifically about a subject, or to organize material with a specific place in mind for exhibition.

3. Contacts for both 2 and 3 could be developed by means of a newsletter or magazine that could be sent to everybody's bulletin board, maybe even a poster could do it. The newsletter would be an easy way to identify what we had to offer. Or the newsletter could be just a letter/mailing to educational/cultural directors of various places. Exhibits could be offered in a package deal: institutions could pay half, the government the other (we could get some grants from NEA)

4. We should do a yearly catalog/magazine that would make posters and other objects-of-insurgence available to anybody for their own personal use/ inspiration. Also, mag could include step-by-step instructions for fearless use of objects and generally inspire people allover to do their own "political art." This mag could also serve as a more public forum for correspondence, instead of having letters just put in the archives.

AS A CENTER FOR FUNDING:

1. Because P.A.D. is involved in distribution, it can also be involved in bringing together artists and groups interested in hiring their labor/ ideas, I'm thinking of lobbying groups, and strike committees. We should make our labor/ideas available directly to groups who have a political end to gain. Fit the artist to the politics and vice versa.

2. Funding has to do with money/ art as a commodity. Questions arise about political art being sold as a commodity. How can we deal with this question and still retain a standard of living for ourselves? If pol. art is to be truly revolutionary, must it cease to be art as part of the "art world"?

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Jewish
Chinese
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SUNDAY - 5-9pm

BENEFIT for
FEDERATION FOR PROGRESS

Ethnic Cultural Entertainment
plus slideshow "We Want to Live"
Artworks for Peace
JUNE 12, 1982
prod. by A.A.D.D. & Cultural Correspondence

AT:

RINCON TAINO
113 EAST 12th ST.
NYC

for info:
228-8011

$8.00
$2.50 (Kids under 12)

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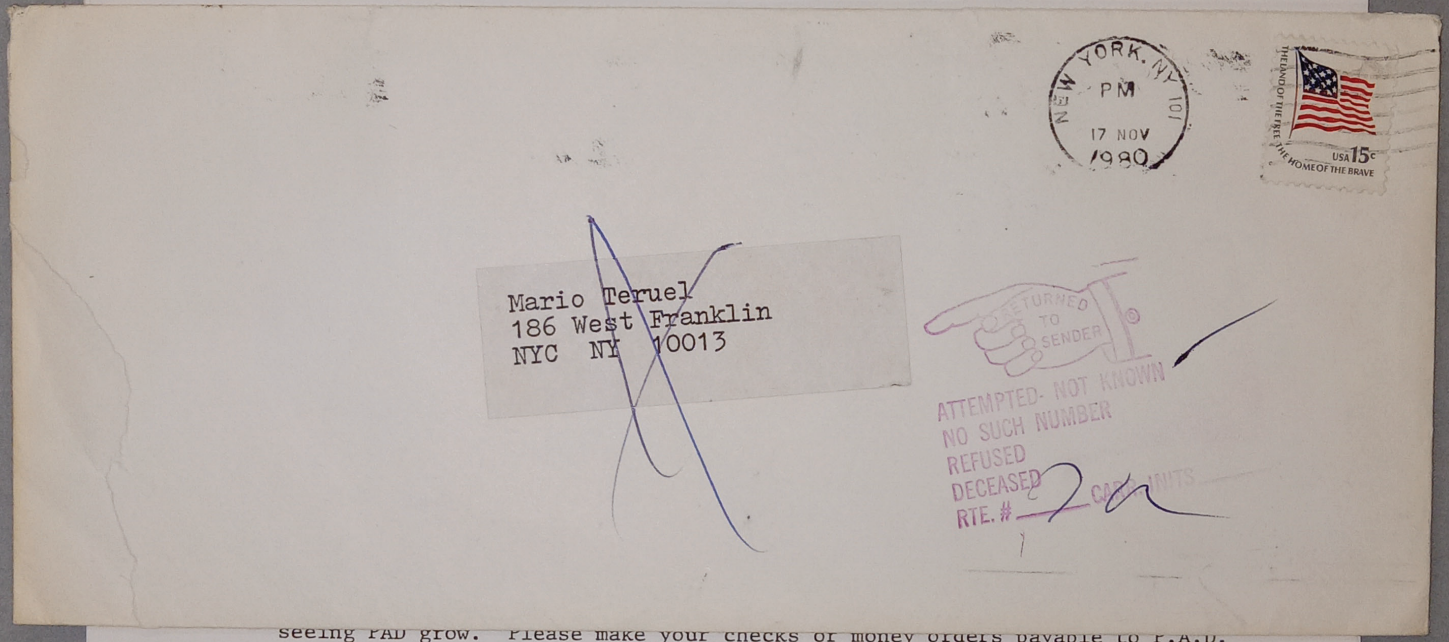

seeing PAD grow. Please make your checks or money orders payable to P.A.D.

Cordially,

P.A.D.
(Political Art Documentation)

Next meeting at Printed Matter is Sunday, December 14, 8 P.M.

Seven Loaves 605 East Ninth Street New York, New York 10009

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PAD
c/o Seven Loaves
605 E 9th St.
New York, N. Y. 10009

Dear Friend:

We at PAD have reached a new and exciting phase in our development. We have, as you know, a permanent meeting place at 605 East 9th Street, which is affiliated with an umbrella cultural group called Seven Loaves.

At least three working committees within PAD have been formed -- one involved with running the space; a second with communicating and working with the community at large; and a third with outreach in the form of exhibits, slide shows, video and other activities.

And, of course, our central purpose -- the documentation of politically aware and socially concerned artworks -- is at least modestly underway.

What we need at the moment is some seed money for the following purposes: to HEAT our space; for mailings; and office materials.

Won't you help PAD by contributing what you can? A number of us have already donated $25, $10, etc...., but we would welcome any sum you could give. In return, you will receive our mailings and the satisfaction of seeing PAD grow. Please make your checks or money orders payable to P.A.D.

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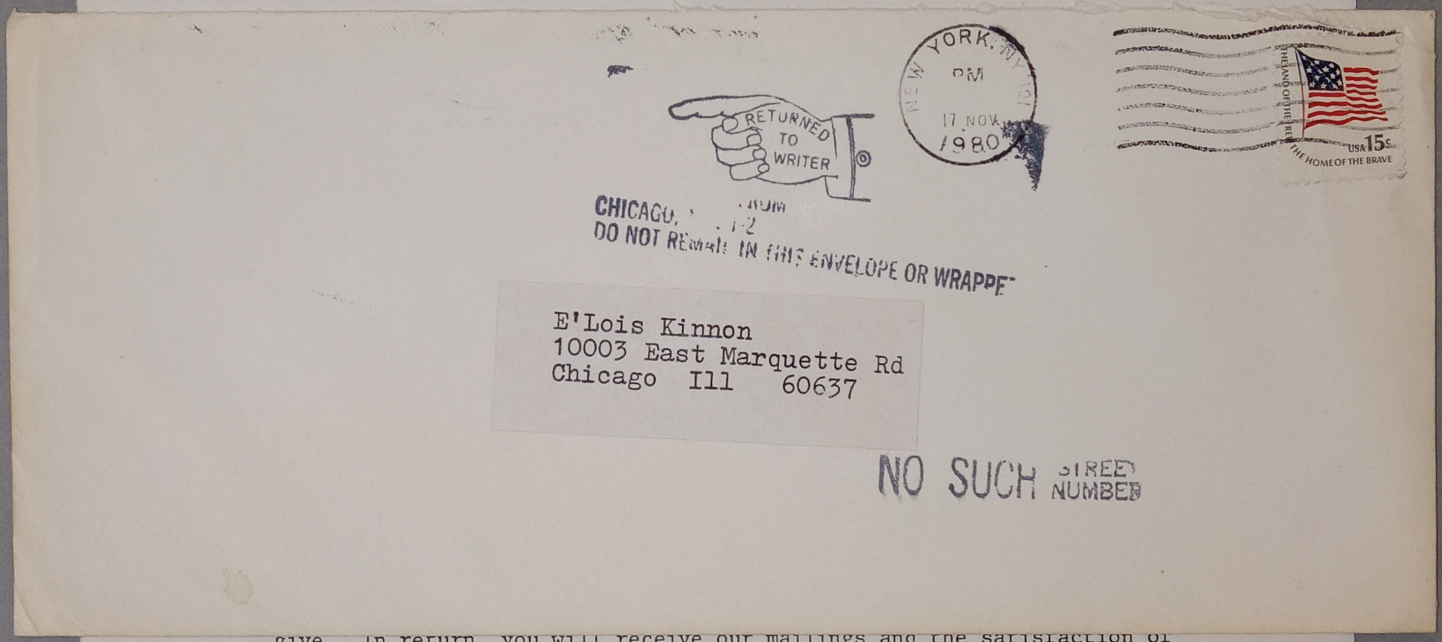

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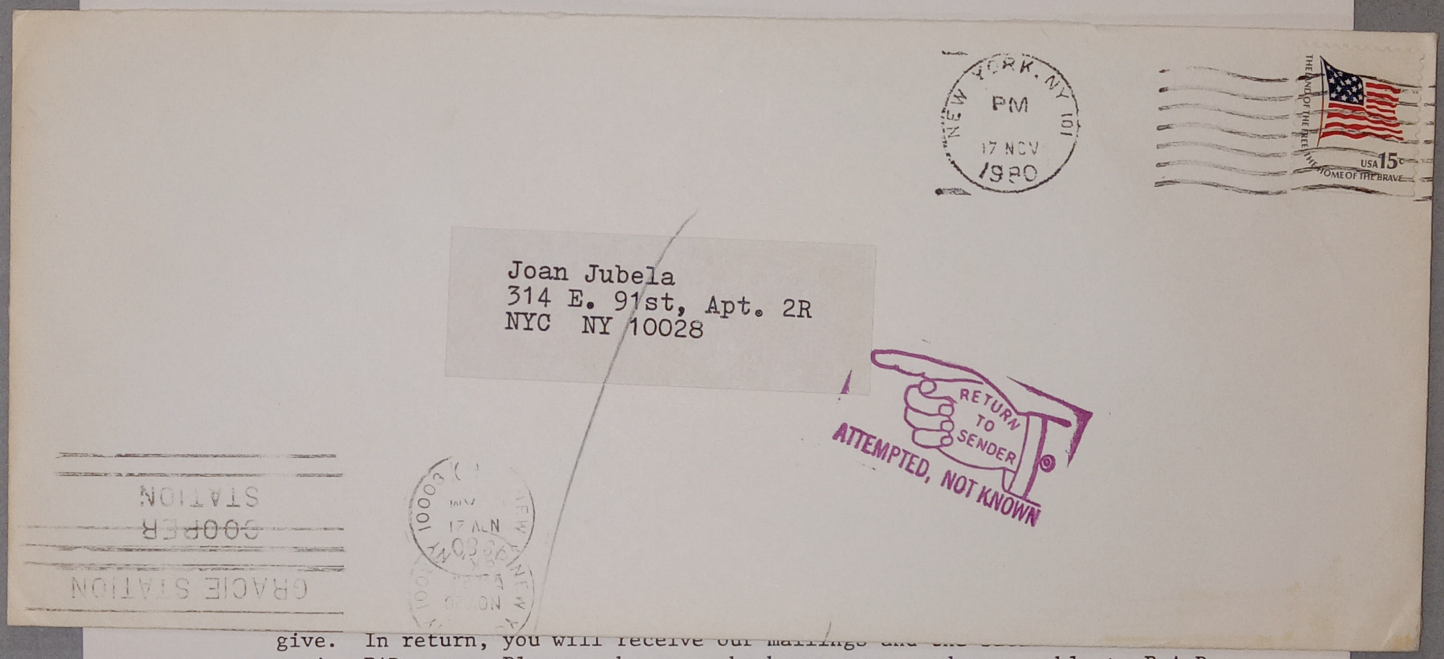

give. In return, you will receive our mailings and the [illegible] seeing PAD grow. Please make your checks or money orders payable to P.A.D.

Cordially,

P.A.D.
(Political Art Documentation)

P.S. Next meeting is at Printed Matter, December 14 at 8pm.

Seven Loaves 605 East Ninth Street New York, New York 10009

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PAD
c/o Seven Loaves
605 E 9th St.
New York, N. Y. 10009

Dear Friend:

We at PAD have reached a new and exciting phase in our development. We have, as you know, a permanent meeting place at 605 East 9th Street, which is affiliated with an umbrella cultural group called Seven Loaves.

At least three working committees within PAD have been formed -- one involved with running the space; a second with communicating and working with the community at large; and a third with outreach in the form of exhibits, slide shows, video and other activities.

And, of course, our central purpose -- the documentation of politically aware and socially concerned artworks -- is at least modestly underway.

What we need at the moment is some seed money for the following purposes: to HEAT our space; for mailings; and office materials.

Won't you help PAD by contributing what you can? A number of us have already donated $25, $10, etc...., but we would welcome any sum you could give. In return, you will receive our mailings and the satisfaction of seeing PAD grow. Please make your checks or money orders payable to P.A.D.

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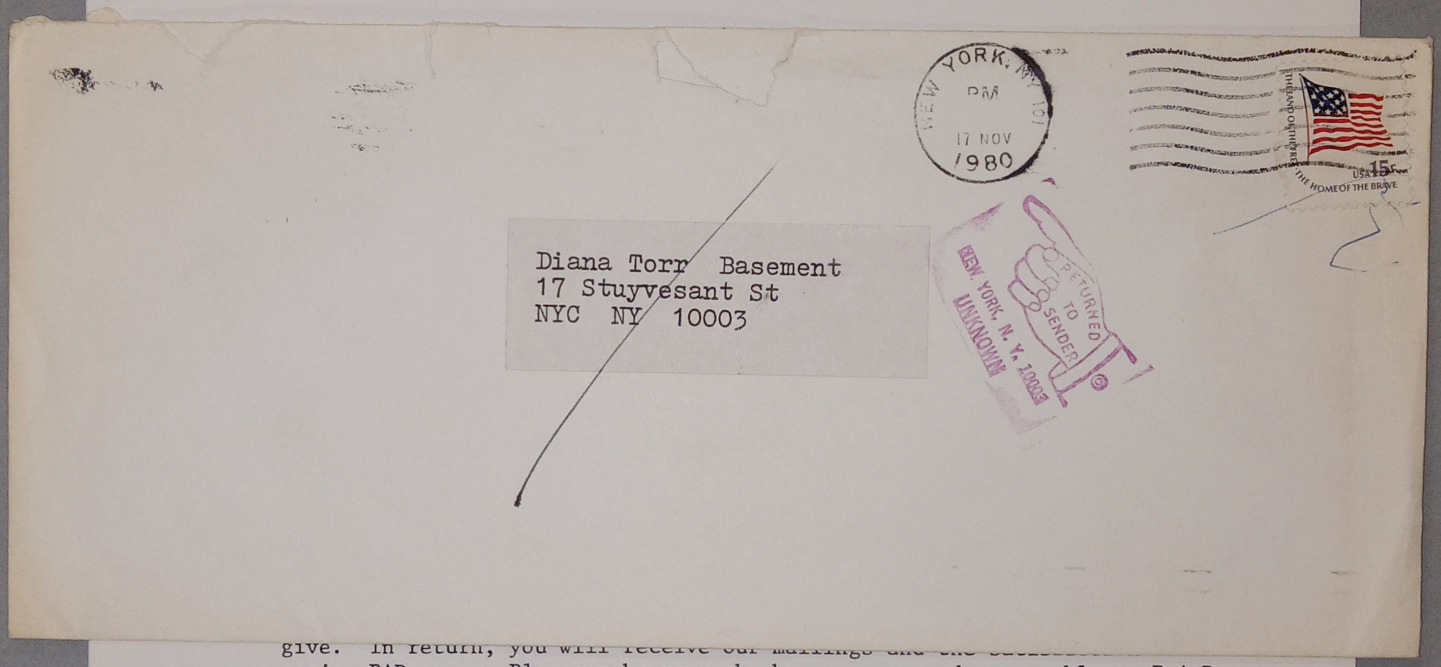

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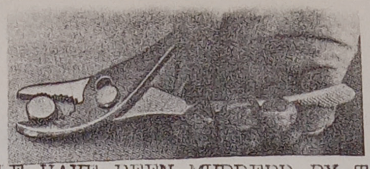

- 10,000 PEOPLE HAVE BEEN MURDERD BY THE GOVERNMENT

OF EL SALVADOR some were opponents of the government some were priests and nuns, some just had books under their arms -

Special to The New York Times

WASHINGTON, March 2 — The State Department announced today that it would expand military assistance to El Salvador by sending 20 additional United States military advisers and $25 million in equipment.

The program will raise the number of advisers from the 25 already assigned to El Salvador and will include training experts in such areas as intelligence, basic training of combat troops, use and maintenance of helicopters, and communications, including radar.

- YEARS OF POVERTY AND VIOLENT U.S. BACKED MILITARY RULE

HAVE forced the majority of Salvadores people: workers, students, small bussiness groups, political parties, and the Catholic Church into fighting for an end to military& Right wing terror -

A company president educated in the United States offered the same explanation in fewer words: "It is a class war." Until recently, the top 5 percent of the population received 38 percent of the income.

Fewer than 2 percent owned more than half of the viable farmland, which they planted with coffee, sugar cane and cotton for export. Malnutrition is endemic in El Salvador, and the infant mortality rate is twice that of Cuba, four times that of the United States. Functional illiteracy among the peasants approaches 95 percent.

Meanwhile, in San Salvador, at the foot of a forested volcano, brick walls hide $500,000 houses. Many of them are now abandoned, their owners off to what were once their second homes in Miami and Guatemala City.

The New York Times Magazine / February 22, 1981

- WHAT CAN ARTISTS DO ? P.A.D. IS ASKING PEOPLE TO MAKE

PUBLIC artworks illuminating and protesting — the use of tax money for military spending instead of needed domestic programs-jobs, housing, education, health care for example.

The people of El Salvador's struggle are different only by degrees to America's own increasingly impoverished minorities and other low income people. A U.S. victory in El Salvador would be a signal to Reagan and friends that they were free to repress liberating activities in this country as well as the rest of the world!

- YOU CAN CLARIFY THE ISSUES- TEACH PEOPLE TO SEE WHAT REAGAN IS UP TO

- MAILING CARDS FOR PEOPLE TO SEND TO THEIR REPRESENTATIVES OR TO THE I.R.S.

- PERFORMANCES IN KEY CITY AREAS -"TELEPHONE ART"- STENCILS

- RADIO BROADCASTS-TAKE OUT ADS- - - WHILE TV and the media present El Salvadore as if it fell from the sky, artworks can fill-in missing or hidden information and throw history into relief.

FOR MORE INFORMATION - CATHY Andrade
EDUCATION DIRECTOR OF LOCAL 23-25 ILGWU
IS VERY ACTIVE IN the SUPPORT MOVEMENT

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NYPADD Agenda Sunday March 21st, 82

Report on the Chicago exhibition

Beginning of discussion around issues raised by Greg's paper. 30 mins

BEGINNING DISCUSSION OF NYPADD's TASKS: Now till July 1982

1. election of additional coordinating committee member.
this is as a replacement for Vanalyne, to complete her term.

2. follow-up on february 26th movement.
   a) draft nypadd's analysis of distribution for 1st joint statement due in 2½ months.
   b) draft nypadd's analysis of the event--begin thinking on what next steps are to be in national networking.
   c) draft nypadd's contribution to "cultural news" to be distributed to the various participants in the feb 26th movement for publication.

3. networking in nyc. expansion of our base beyound the white cultural left. develop strategies for beginning to work with people of color.
   a) initial step might be the use of the 2nd sunday evenings to invite participation by people of color.
   b) we should make it a responsibility to find out about cultural activities being sponsored by groups we want to make contact with.
   c) we need to draw up a list of groups and develop plans for slowly developing ongoing relationships.

4. external activities between now and July, 1982.
   a) disarmament on June 12th. / PARSONS
   1) Herb: report on plan
   2) Karin DiGia, gallery 345, has invited nypadd members to do window pieces in the 345 building on lafayette st.
   3) She is also interested in having large banners or puppets for the roof of the building.
   4) She has also suggested that people might want to do using the gallery space during that week.

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5) She has also suggessted funding sources for such projects.

b) other suggestions for external activities between now and July?

5. Space Report: Relations with Karin DiGia and Gallery 345

Next fall Karin will slowly be transferring her energies to the Peace Museum. The Peace Museum is a major new venture and will be a large space with major peace/anti-war type shows. She wants to work with NYPADD, one way is to encourage us to begin taking responsibility for the 345 space. We would "pay" for the space with our labor. Thus far she has made tentative committments to:

a) starting next fall nypadd can have use of the small room in the 345 gallery as an office space. we can put our files in there, have a telephone and a desk. We can also use the space to sell posters and the like. For the use of this space we would assist in keeping the 345 gallery open.....

b) starting next fall, nypadd can hold work meetings and second sunday meetings in the 345 gallery space.

c) we can take responsibilty for organizing at least 2 exhibitions in the space next year.

1--feb 1st--march 15

2--march 22--may 1

6. Attention to helping NYPADD be a more efficient organization

a) discussion about helping Upfront in production and distribution

b) examination of present workshops and the needs of the organization. possibility of reshaping our internal structure to better carry out our tasks.

c) general brainstorming on how to improve things.

7) Fundraising

a) as related to specific events.

b) in general for organizations longterm goals.

8) Begin forming next year's agenda

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NYPADD MEETING SCHEDULE MARCH--APRIL--MAY--1982

MARCH 28th
4:00 pm
Work Meeting — Where

APRIL 4th
4:00 pm
Coordinating Committee — Where — Jerry's

★ APRIL 11th
8:00 pm
Second Sunday
Feminist Art Institute — What

April 18th
4:00 pm
Coordinating Committee — Where — Jerry's

APRIL 25th
4:00 pm
Work Meeting — Where — Jacy. 138 Prince

MAY 2nd
Coordinating Committee — Where — Jerry's
4:00 pm

★ MAY 9th
8:00 pm
Second Sunday
Feminist Art Institute — What

MAY 16th
4:00 pm
Coordinating Committee — Where — 14 Greg 172 E. 7th

MAY 23rd and MAY 30th
4:00 pm
Work Meeting — Where — 23 Joan & Dan
30 Dru.

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EXHIBITIONS: Karin DiGia, Gallery 345 and The Peace Museum
contact: Karin DiGia, 345 Lafayette st, NYC
10013----212- 6737354

She needs work immediately for:

1. An exhibition on WORLD HUNGER.....images particulary dealing with issues of hunger in the U.S. images depicting the absurity of the polarity in the US today...i.e. the ostentation in Reagan's Washington

2. An exhibition on RACISM.....this is to be organized with several church groups and will be a traveling exhibition

She needs works for the fall:

1. An exhibition of SYMBOLS OF PEACE.....this will be the inaugural for the Peace Museum.....she wants historical and present day sympols of peace...art works dealing with the use of these symbols.
2. An exhibition on the WEAPONS OF MAN.....she wants historical and present day images of weaponry. this exhibition will be held at Gallery 345 and will be coordinated with the Symbols of Peace exhibition at the Peace Museum.

She is also open to proposals for performances, poetry readings and so-forth. She would also be interested in seeing individual portfolios of anyone interested.

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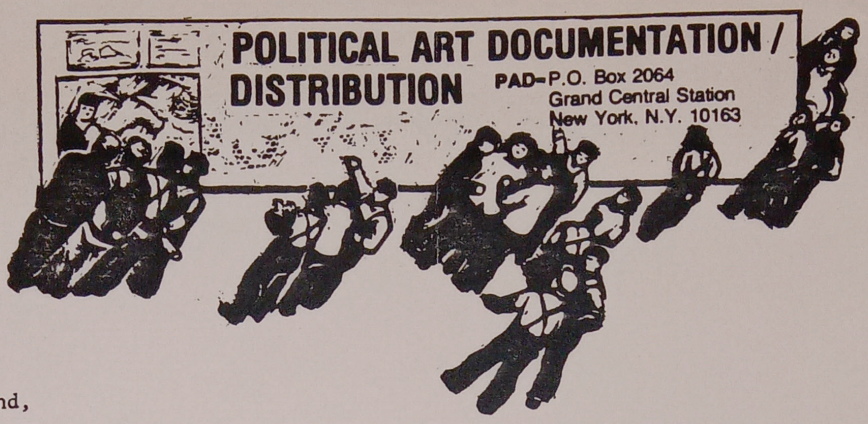

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The American dream is shrinking, but we're not! Please join us in becoming an affiliate of PAD.

PAD is a progressive artist's resource and networking organization coming out of and into New York City. We've been working together for two years. Our goal is to provide artists with an organized relationship to society, to demonstrate the political effectiveness of image-making. One way we do this is by documenting international socially concerned art. PAD is also involved with the production, distribution, and impact of progressive art in the culture at large. We sponsor public events, actions, and exhibitions.

PAD is raising money for the following purposes:

-- a permanent home;

-- archives, to house our growing documentation of political art work;

-- "second Sunday" public meetings;

-- our newsletter, UPFRONT;

-- "The February 26th Movement": An Inaugural Event. This is an expression of our vision of a grass-roots network of artists/activists from all over the nation. Topics for discussion will include new forms of activist art, national networking, distribution, constituencies, and development of an economic base for our work.

Carrying out a program as ambitious as this is expensive. We're depending on individuals like you to support PAD's on-going and future activities. Please consider becoming an affiliate of PAD. The annual commitment is as follows: $10 (for those earning under 12,000), $25 (above 12,000), $100 (sponsor), $1000 (lifetime). Any contribution will be accepted. Affiliation gives you a subscription to UPFRONT and discounted admission to the four-part "February 26th Movement" Inaugural Events.

If you would like more information, or would like to work with us, please call me at (212) 255-9192.

Sincerely,

Herb Perr

Herb Perr
For the PAD Finance Committee

THE AMERICAN DREAM IS SHRINKING AND I'M GLAD YOU'RE NOT! I'd like to become a PAD affiliate at:

( ) $10 (under 12,000)
( ) $25 (above 12,000)
( ) $100 (sponsor)
( ) $1000 (lifetime)

Name _____
Address _____
_____
Phone _____

I'd like to work in a committee in PAD ( )

Please fill out and send money to PAD, P.O. Box 2064
Grand Central Station
New York, N.Y. 10163

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December, 1981

Dear _____

The American Dream may be shrinking but PAD is expanding. Beginning its third year, PAD is a progressive artists resource and networking organization in NYC. Our goal is to provide artists with an organized relationship to society, to demonstrate and document the political effectiveness of image-making, and to encourage the development of new social and activist art forms. We sponsor public events, actions, and exhibitions. (Enclosed is a recent write-up and a sample of our new publication Up Front.

Currently PAD is organizing "The February 26th Movement: An Inaugural Event," to present an in depth look at activist art from across the nation and to mount the first step of a major fundraising effort. It will take place at District 1199, home of the Bread and Roses cultural program, on February 26 and 27, 1982.

The event will include three slide/discussion panels addressing the new ideas and forms of Activist Art, local and national networking, and the development of an economic base for our work. There will also be special displays, sales tables, and a potluck dinner, all culminating in a celebratory evening of performances and live music. The event will be accompanied by a special issue of Up Front devoted to visual pieces and articles by participating artists and groups.

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The costs of this event could have been astronomical but we have managed to develop a working budget of about $3,400. To date we have raised $1,114. The net return will be used to help us obtain a permanent home for RAD, maintain our archives of political art, and produce Up Front . I am writing to ask you for a contribution of $200 - $1,000 to be used toward those goals and the production of "The "February 26th Movement."

As a major contributor you will become a sponsoring affiliate of PAD for one year. This entitles you to an Up Front subscription, discounted prices to all PAD events, and 2 guest passes to the February event. ~~All contributions, made payable to _____ are tax deductible, # _____.~~ ANY CONTRIBUTIONS WOULD BE GREATLY APPRECIATED. ~~Any contributions would be greatly appreciated.~~ Thank you for taking the time to consider our request. We look forward to hearing from you.

Warmly,

~~I.R. Hungry~~
member of the PAD finance committee
NYPAD

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Dear PAD/D friends:

A. Recent events in Grenada urge us to respond in a cultural fashion to sudden crises.

B. Like PAD/D, this could be a varied and diverse response.

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

PAD/D COULD:

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

2. Have volunteers stand by the office phone during the initial period of the crisis. Also to provide artist with where and how they can act. (a city map could locate different actions around town)

3. Hold an emergency meeting at the office using a phone-tree to call the group together. (PAD/D members, PAD/D affiliates, and other Left artists)

4. PAD/D could prepare a pamphlet containing the location of printers; type setters; storefront spaces; populated street locations for stencils etc..

5. PAD/D's office could store this pamphlet as well as some materials which would be used to fabricate art works in response to the situation.

6. Some petty cash on hand for emergency use.

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

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

Nov. 83

Yours,
G. Sholette

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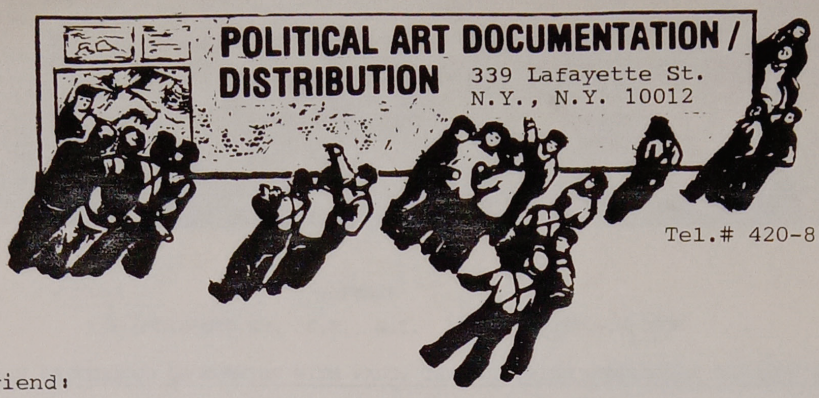

Tel.# 420-8196

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Our expanding activities over the last twelve months included:

- a highly successful "February 26th Movement," PADD's national activist art conference at District 1199
- an exhibition on Art and Politics in Chicago in April
- Striking window installations at the New Museum on 14th St., as well as an all-building "Windows for Peace" at the War Resisters League headquarters on Lafayette St.
- Creating banners for the Third World and Progressive People's Coalition during the June 12th Antinuclear march
- A series of exciting Second Sunday forums at Franklin Furnace
- Enlargement and improvement of UPFRONT, PADD's publication
- Developing a slide show with an accompanying sound tract from the June 12th event, to be distributed nationally
- Our Archives' continuing documentation of socially concerned art

Among the events planned for the coming year are:

- A continuation of Second Sunday forums at the Franklin Furnace on Gentrification, Turning Points, Racism and Culture, etc.
- Special new UPFRONT format to report in depth on the Second Sunday forums and other PADD and progressive art events
- Several art exhibits at Gallery 345: "Detours, Sharp Turns and Little Naggy Feelings, March 5; and Gentrification, in May

PADD's new home at 339 Lafayette St. (N. Y. 10012, telephone 420-8196) marks a new phase in our growth. To pay for this space and carry on our projected work is expensive but eminently worthwhile. We depend on individuals like you to support PADD. Please RENEW or become an affiliate for the first time. Affiliation gives you a subscription to UPFRONT, and keeps you informed on all of our activities. Thanks.

Sincerely,
Terri Allyn Jerri Allyn
For the PADD Finance Committee

I'd like to become a PADD affiliate -- and help:

( ) $10 (income under $12,000)
( ) $25 (income above $12,000)
( ) $100 (sponsor)
( ) $1000 (lifetime)

Name _____

Address _____

_____ Phone_____

I'd like to work on a PADD Committee ( ).

Please fill out; send check to: PADD, 339 Lafayette St.,N.Y.C. 10012

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Jan '82



PAD/D

339 LAFAYETTE ST. N.Y., N.Y. 10012 (212) 420-8196

IF YOU ARE INTERESTED IN WORKING WITH PADD, THE FOLLOWING COMMITTEES CAN USE YOUR HELP:

UPFRONT is PADD's newsletter, moving toward magazine status. Now 16 pages, it links artists isolated geographically and politically, providing models for esthetic/social involvement. Raw material for UPFRONT is generated in the Second Sunday forums held monthly at Franklin Furnace (112 Franklin St., 7:30). If you are interested or have experience in lay-out, editing, writing, design, type-setting or distribution, contact Irving Wexler, 924-5714.

*

THE ARCHIVE collects documentation of international socially concerned and involved art from the Left. We can't be responsible for originals, but we do collect slides, posters, photos, leaflets, artists' books, etc. Material should be sent in an 8" x 10" manila file folder to PADD, 339 Lafayette St., NYC 10012, marked "Attention Archive." This committee looks, talks and files and it's a great way of finding out who's doing what all over the world. Contact Barbara Moore, 564-5989 or 989-3356.

*

THE STUDY GROUP is an offshoot of PADD that deals with theory and practice by way of discussions of Capital, Berger, Banjamin, et al., as well as contemporary writings and exhibitions and community events. The group also organizes special projects with/for PADD. Contact Greg Sholette, 673-6408.

*

PUBLICITY gets the "word" out about PADD events, designs and/or coordinates posters and ads, distributes posters and gets them into the streets. Contact Elizabeth Kulas, 666-0102.

*

NETWORKING committee picks up mail and phone messages from the PADD office and distributes them to the committees, or answers them. It is responsible for maintaining and developing the mailing list and for communications with other national and international groups or individuals. Contact Glenn Stevens, 925-0845.

*

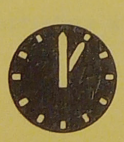
FINANCE is handled by treasurer Greg Sholette and fundraising wizard Jerri Allyn, who account for the money coming into and going out of PADD. They welcome brilliant ideas on fundraising and grant application.

*

CO-ORDINATING COMMITTEE consists of four elected PADD members who organize and structure the work meetings (currently the third Sunday of each month at the PADD office, 339 Lafayette, at Bleeker, 5:00 PM). If they do a good job, the meetings get the dirty work over with fast and then become esthetically and politically stimulating. The Co-ordinating Committee's function is to take care of much of PADD's daily business so there is more time to exchange ideas at the work meetings. Current Co-ordinating Committee members are Elizabeth Kulas, Glenn Stevens, Irving Wexler and Herb Perr.

*

Finally, another PADD-sponsored project, just beginning, is RED LETTER DAYS, a monthly listing of Left Cultural Events. Send information for listings to Judith Quinn, 118 West 78th St., N.Y.C. 10024, and if you'd like to help, especially with distribution, contact Lucy Lippard, 966-2994.







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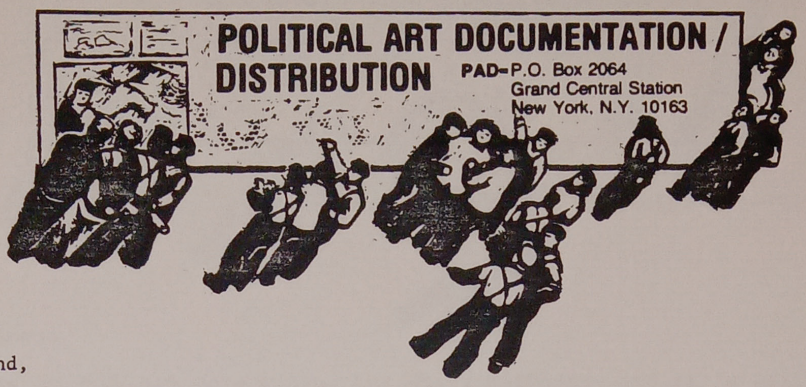

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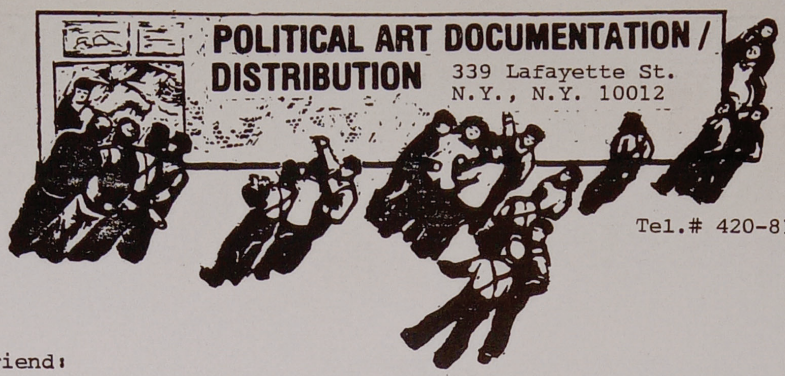

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- a highly successful "February 26th Movement," PADD's national activist art conference at District 1199
- an exhibition on Art and Politics in Chicago in April
- Striking window installations at the New Museum on 14th St., as well as an all-building "Windows for Peace" at the War Resisters League headquarters on Lafayette St.
- Creating banners for the Third World and Progressive People's Coalition during the June 12th Antinuclear march
- A series of exciting Second Sunday forums at Franklin Furnace
- Enlargement and improvement of UPFRONT, PADD's publication
- Developing a slide show with an accompanying sound tract from the June 12th event, to be distributed nationally
- Our Archives' continuing documentation of socially concerned art

Among the events planned for the coming year are:

- A continuation of Second Sunday forums at the Franklin Furnace on Gentrification, Turning Points, Racism and Culture, etc.
- Special new UPFRONT format to report in depth on the Second Sunday forums and other PADD and progressive art events
- Several art exhibits at Gallery 345: "Detours, Sharp Turns and Little Naggy Feelings, March 5; and Gentrification, in May

PADD's new home at 339 Lafayette St. (N. Y. 10012, telephone 420-8196) marks a new phase in our growth. To pay for this space and carry on our projected work is expensive but eminently worthwhile. We depend on individuals like you to support PADD. Please RENEW or become an affiliate for the first time. Affiliation gives you a subscription to UPFRONT, and keeps you informed on all of our activities. Thanks.

Sincerely,
Terri Allyn Jerri Allyn
For the PADD Finance Committee

I'd like to become a PADD affiliate -- and help:

( ) $10 (income under $12,000)
( ) $25 (income above $12,000)
( ) $100 (sponsor)
( ) $1000 (lifetime)

Name _____

Address _____

_____ Phone_____

I'd like to work on a PADD Committee ( ).

Please fill out; send check to: PADD, 339 Lafayette St.,N.Y.C. 10012

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Recommendations by Herb, Jim, Judith and Stan after August 22 meeting:

COORDINATING COMMITTEE

Composed of seven members:

3 elected members

1 designated member from each of the standing committees

Responsibilities:

* Organizational / Internal

Oversee PAD work meetings and public meetings - includes agenda, structure of meeting, chair, and minutes.

Manages PAD's finances.

Develops calendar.

Operates as "switchboard" for inter-comm. and inter-personal communication.

Emergencies.

* Political

Reflects the political positions of the PAD collective.

Exercises leadership by way of formulating and clarifying the political issues going into and coming out of the projects, events and presentations.

Provides a form for discussion of the the politics of our work.

We recommend the Coordinating Committee not have censorship power over any of the projects and recommendations coming to it by way of the standing committees. It has the responsibility to formulate a position to be presented to the PAD voting members for a final decision.

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PROPOSAL FOR STUDY GROUP(S) : an affiliated standing committee or committees of PADD

Five to seven members in a group

Meet two to three times a month

Some purposes :

I Develope a bibliography for people using the PADD archives and for PADD slide-lectures.

II Submitt reviews and opinions on shows and events, including our own, to be included in the newsletter or circulated at Second Sunday meetings.

III Develope and increase our thinking and knowledge about art and society.

STRUCTURE

Readings on art, politics and economics to be sugested by the individuals in each study group

Readings should follow some agreed on theme or direction

Synopsis of ground covered by the study group(s) could be submitted in report form to PADD membership on bi-monthly basis

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SEPT. 9th – artWorkers News – interview

SEPT. 13

PAD D
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PADD 339 Lafayette St.
N.Y., N.Y. 10012
Political Art Documentation/Distribution



Dear Affiliate/Friend:

We haven't written you sooner because PADD has been totally involved in carrying out its most ambitious program ever. Here are some highlights:

. We're preparing a double issue of UPFRONT--one of the longest-running journals of social art in the USA--to celebrate our 5th anniversary ...

. We're improving our Archives of Internationally socially concerned art to make it more readily available to activists in and beyond New York ...

. We're initiating an exciting new format for our Second Sunday Series--PADD's popular public presentations that provocatively mix sociopolitical dialogue with experimental artforms ...

. We've plunged into our multimedia STATE OF MIND/STATE OF THE NATION project (exhibits, performances, imagegrams, street theatre, etc.) on the occasion of the presidential inaugural period, Jan. 1985, to give artists an opportunity to present views on where we're at; where we should be going ...

By ourselves PADD members can't possibly sustain a program of this scope. We need the continued support of cultural activists like yourself. How can you help? Very simply: become a PADD Friend for $15; a Pal for $35; an Ally for $50; a Hero for $100 and up. In return you get a year's sub to UPFRONT, news on all PADD events, and our eternal gratitude.

We at PADD hope to inspire and entertain all the way, not only by reflecting social or personal contradictions, anger and injustice, but by helping to create a cultural climate for social change. It's going to take a broad movement quite a while. Meanwhile, as one who shares our vision of an "empowering" democratic art, hang in there with us!

Sincerely,

Joel Cohen/Rae Langsten/Herb Perr/Irving Wexler

Joel Cohen/Rae Langsten/Herb Perr/Irving Wexler
for the PADD Project

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JOAN + STAN'S FIRST DRAFT

PAD OBJECTIVES

DOCUMENT POLITICAL ART AND NETWORK TO OTHER POLITICAL AND/OR ARTISTIC GROUPS

MAKE AND DISSEMINATE POLITICAL ART

Structure of PAD should flow logically from these objectives. These objectives should be carried out by the Core group, the Standing Committees, and appropriate sub-committees.

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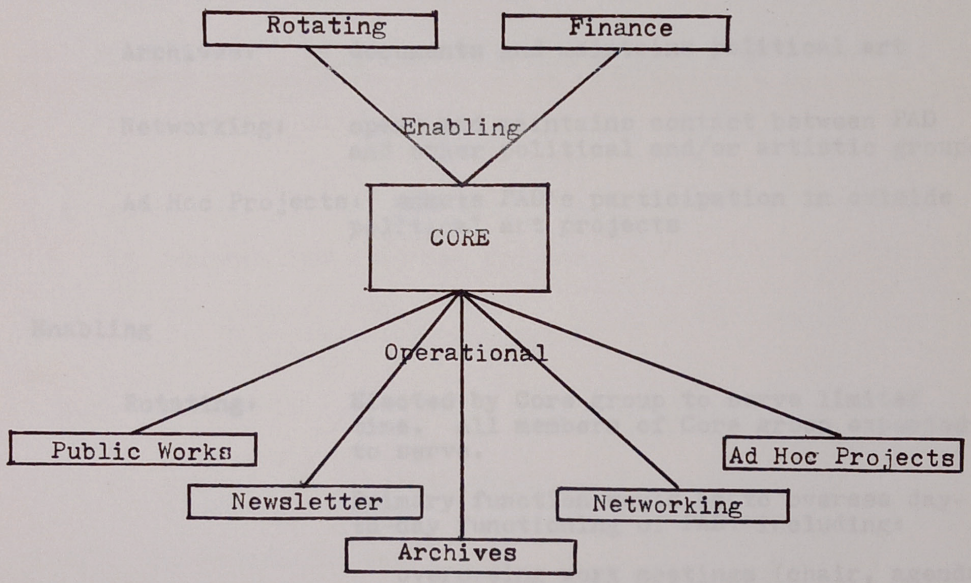
Standing committees should be divided into two categories:

(1) Operational

(2) Enabling



Operational Committees carry out PAD's objectives

Enabling Committees aid Operational Committees in accomplishing PAD's objectives

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STANDING COMMITTEE FUNCTIONS

Operational

Public Works: initiates and enacts PAD's political art projects

Newsletter: publishes regularly on pertinent topics; source of publicity and revenue

Archives: documents and maintains political art

Networking: opens and maintains contact between PAD and other political and/or artistic groups

Ad Hoc Projects: enacts PAD's participation in outside political art projects

Enabling

Rotating: Elected by Core group to serve limited time. All members of Core group expected to serve.

Primary function would be to oversee day-to-day functioning of PAD, including:

- overseeing work meetings (chair, agenda, minutes, etc.)
- 2nd Sunday programs
- Monitoring telephone and mail
- Routing questions and information

Finance: Raise, maintain and distribute funds

Core Group: ?

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Key to page 4

1. Proposals

    A. can be submitted by:

        1. member of standing committee
        2. member of PAD not on standing committee
        3. non-member of PAD after ascertaining proper standing committee

2. Standing Committee

    A. hears and votes on all proposals pertinent to its function

    B. proposals can be accepted or rejected

2.A Acceptance

    A. becomes PAD endorsed project

        1. report made to Core
        2. sub-committee established
        3. right to request funds

— All proposals ?

2.A.1. Sub-Committee

    A. enacts the project
    B. reports to standing committee (with budgetary request, if any)

2.A.2. Finance Committee

    A. Receives budgetary request and follows prescribed procedure

2.A.3. Report

    A. made to Core of proposal's acceptance and nature of project at next scheduled work meeting

2.B. Rejection

    A. Does not pass vote of standing committee

        1. can be dropped by initiator
        2. can be brought on appeal to Core

2.B.1. Dropped

    A. proposal does not become PAD project but does not prevent individual PAD members' involvement

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? Rotating committee?

3. Core

   A. documents reports on accepted PAD projects (minutes)

   B. hears and votes on appealed proposals

4. Override vote

   A. Discussion by Core on merits with argument by appellant and appropriate standing committee

4.A. Acceptance

   A. becomes PAD project and follows procedure of 2.A.1 (as if accepted by Standing Committee)

4.B. Rejection

   A. Does not become PAD project and cannot be appealed a second time; does not prevent individual PAD members' involvement.

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3rd DRAFT

PAD OBJECTIVES

Document political art and network to other political and/or artistic groups and individuals; make and disseminate political art; develop critical cultural theory.

Structure of PAD should flow logically from these objectives. These objectives should be carried out by PAD through its Coordinating Committee, Standing Committees, and appropriate sub-committees.

Jody
982-1606

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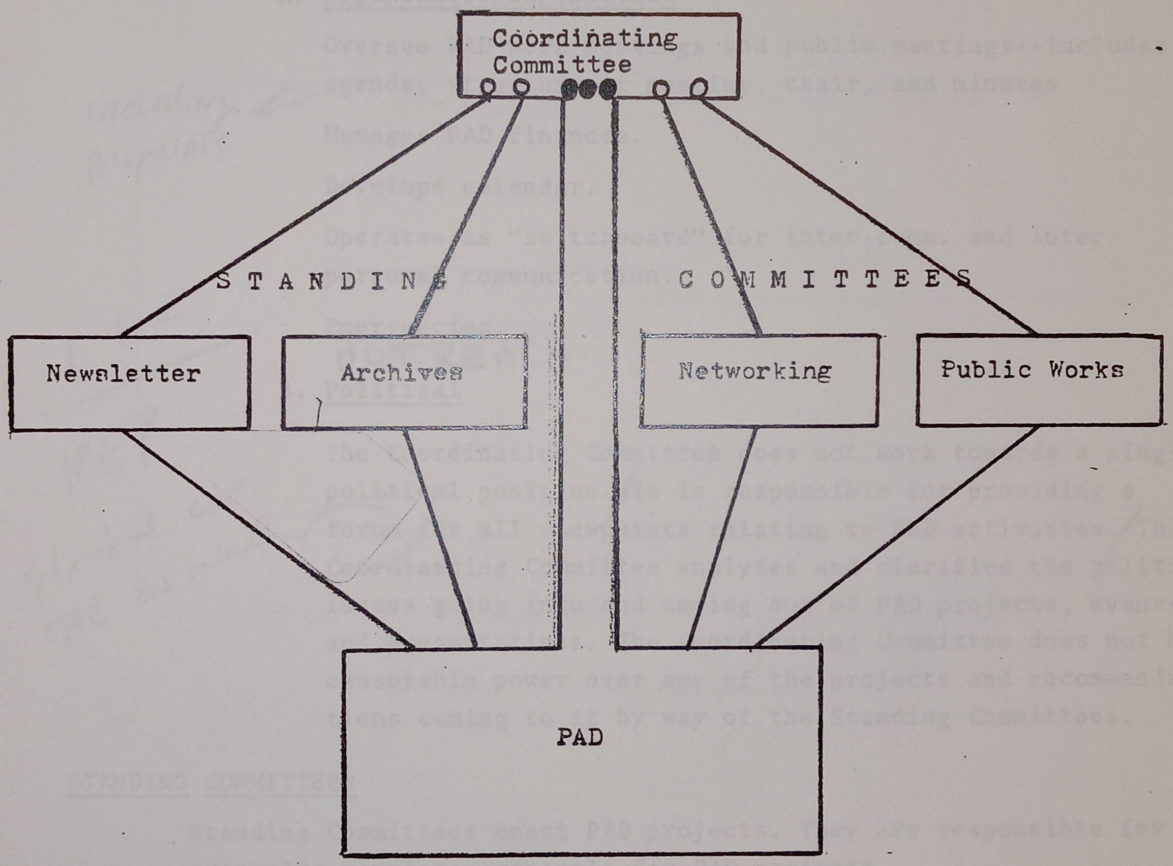

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COMMITTEE DESCRIPTIONS

COORDINATING COMMITTEE:

Composed of 3 elected members, plus one alternate, to serve a year, and one designated member from each of the Standing Committees.

RESPONSIBILITIES:

A. Organizational/Internal

Oversee PAD work meetings and public meetings--includes agenda, structure of meeting, chair, and minutes.

Including proposals

Manages PAD finances.

Develops calendar.

Operates as "switchboard" for inter-comm. and inter-personal communication.

Emergencies.

OUTREACH

1 + 2

REP

Elected with JOB in mind

B. Political

The Coordinating Committee does not work towards a single political position. It is responsible for providing a forum for all viewpoints relating to PAD activities. The Coordinating Committee analyzes and clarifies the political issues going into and coming out of PAD projects, events, and presentations. The Coordinating Committee does not have censorship power over any of the projects and recommendations coming to it by way of the Standing Committees.

STANDING COMMITTEES

Standing Committees enact PAD projects. They are responsible for preparing complete proposals for PAD projects.

NEWSLETTER:	publishes regularly on pertinent topics; source of publicity and revenue.
ARCHIVES:	documents and maintains political art.
NETWORKING:	opens and maintains contact between PAD and other political and/or artistic groups or individuals; answers mail and phone
PUBLIC WORKS:	Initiates and/or enacts PAD's political art projects

Including Budget

NEEDS like work meet mailing - postering - use of Archives etc...

And Political concerns?

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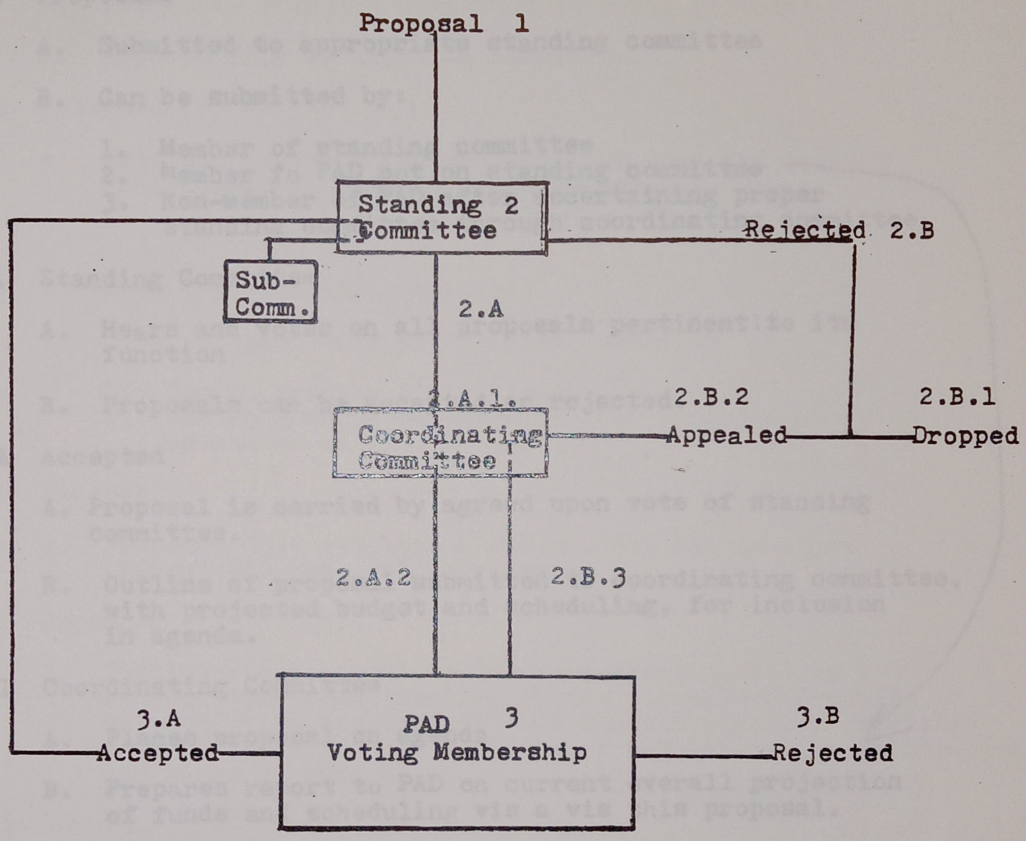
HOW A PROPOSAL BECOMES A PAD PROJECT



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Key to flow chart pg. 4

1. Proposals

   A. Submitted to appropriate standing committee

   B. Can be submitted by:

      1. Member of standing committee
      2. Member fo PAD not on standing committee
      3. Non-member of PAD after ascertaining proper standing committee through coordinating committee.

2. Standing Committee

   A. Hears and votes on all proposals pertinent to its function

   B. Proposals can be accepted or rejected.

2.A Accepted

   A. Proposal is carried by agreed upon vote of standing committee.

   B. Outline of proposal submitted to coordinating committee, with projected budget and scheduling, for inclusion in agenda.

2.A.1 Coordinating Committee

   A. Places proposal on agenda

   B. Prepares report to PAD on current overall projection of funds and scheduling vis a vis this proposal.

2.A.2 Report

   A. Combined reports of standing committee and coordinating committee presented to PAD membership

3. PAD

   A. Hears reports and votes to accept or reject proposal.

3.A Accepted

   A. Becomes PAD project

   B. Standing committee is authorized to carry out proposal.

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4. Subcommittee

A. Formed by standing committee to enact proposal

B. Reports only to standing committee.

3.B Rejected (by PAD)

A. Does not become a PAD project, but does not prevent individual PAD members' involvement.

2.B Rejected (by standing committee)

A. Does not pass vote of standing committee

1. Can be dropped by initiator
2. Can be brought on appeal to PAD voting members by member only

2.B.1 Dropped

A. Proposal does not become PAD project but does not prevent PAD members' involvement

2.B.2 Appealed

A. Initiator can appeal to PAD by presenting to the coordinating committee for review a complete project proposal with the request that the coordinating committee furnish the appropriate financial and scheduling information and place on agenda.

2.B.3 Report

A. Made by initiator and includes financial and scheduling information of coordinating committee and opposing position of appropriate standing committee

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APPENDIX A.

Recommendations by Jerry, Joan and Greg after August 15 meeting:

Elected members of coordinating committee should serve for a September-June season, with a summer crew taking over from June to September. (An alternative may be to have elected members serve September through January with second set to serve from January through June, thereby overlapping one month to break new elected members in.)

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1st	2nd	3rd	4th
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Committees and individuals should begin to focus on:

Who is on which committee?

Committee's projected budget

projected calendar

Important topics to be highlighted this year

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3rd draft

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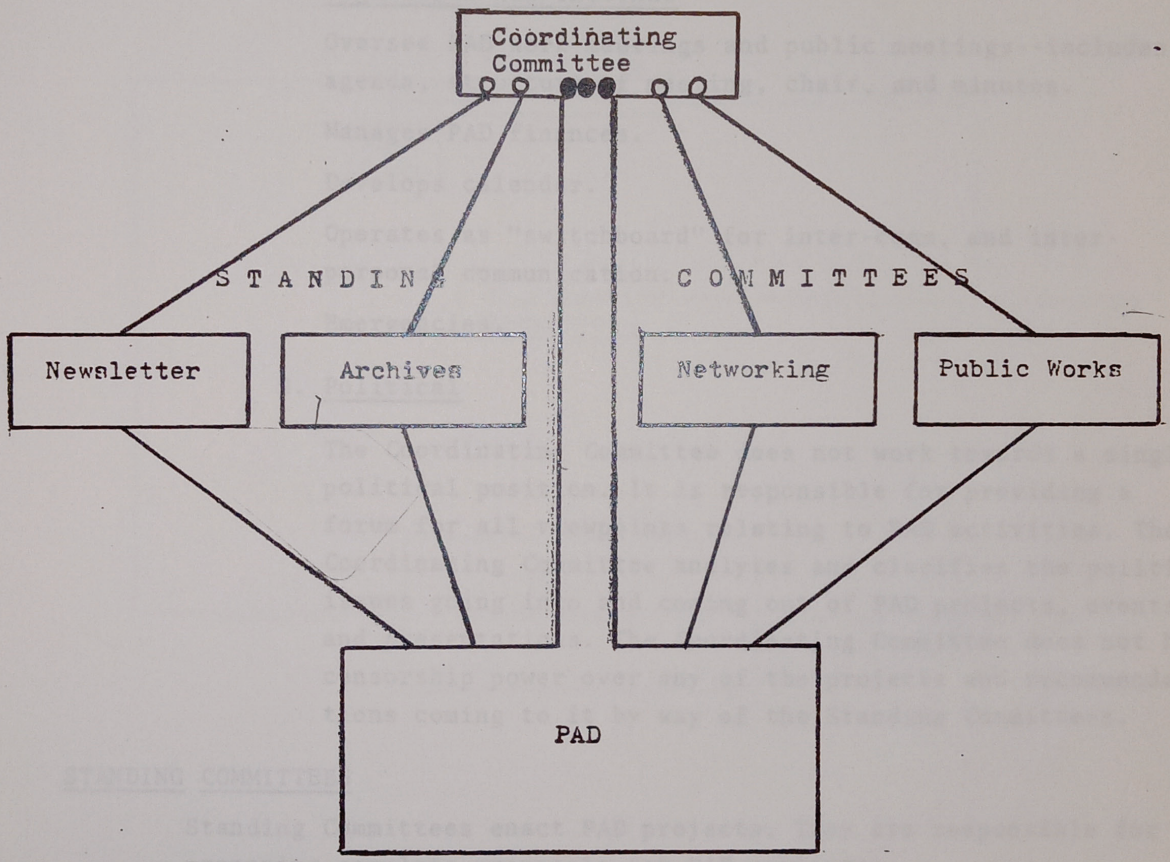

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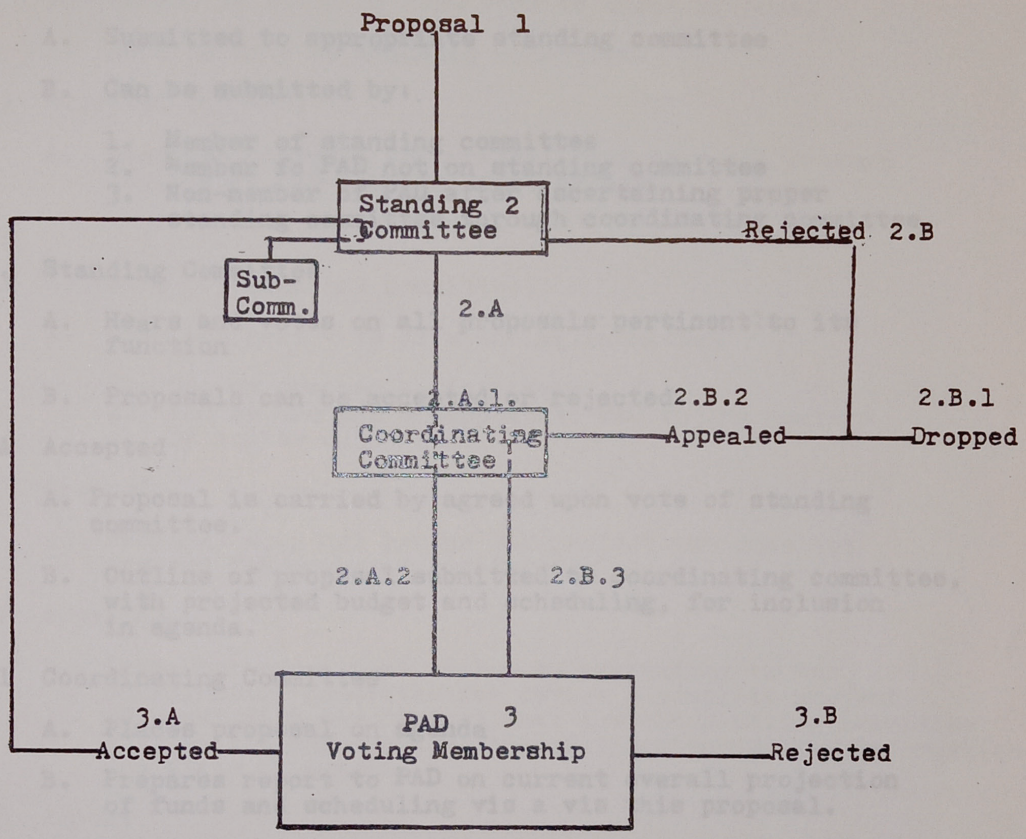

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3. PAD

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3.A Accepted

A. Becomes PAD project

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GREGS PROPOSAL

(1)



THE FOLLOWING IS MEANT AS A SKETCH FOR A FRAMEWORK OR STRUCTURE. NONE OF THIS IS REALY KNEW TO THE GROUP. WHAT THIS PAPER IS ADRESSING FOREMOST IS THE RELATIONSHIP BETWEEN PEOPLE OR GROUPS (EX.- "NO MORE WITCHHUNTS", AND BY THIS PAPERS DEF-INITION "DEATH & TAXES" ,+ THE MAY-THIRD PLACARDS.) AND PADD AS AN ORGINIZATION. BY DIVIDING THE FUNCTIONS OF THE GROUP INTO ADMINISTRATIVE/OPERATIVE ON THE ONE HAND AND ACTIVE COMMITTEES ON THE OTHER PLUS THE FORMING OF A ONE OR TWO YEAR AGENDA/CALENDER I BELEIVE WE CAN GO A LONG WAY TOWARDS ORGINIZING PAAD. AGAIN - NOT MUCH OF THIS IS ORIGINAL, SO PLEASE BE CRITICAL IN AN UNINHIBITED WAY. TRY TO SEND ME YOUR ADDITIONS AND SUBTRACTIONS AS SOON AS YOU CAN - WE MEET ON ~~OCTOBER~~ Aug. 13, MAYBE WE CAN GET IT TOGETHER BEFORE THE"BUSY"SEASON ARRIVES! (Sept)
(please excuse my embarrissinngg spelling.)

CONTENTS:

1 what does PADD do ?
2 what is PADD ?
3 what are the committees?
4 what do the committees do ?
5 glossery & problems to solve.

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2

I/ WHAT DOES PADD DO ? – Internal functions

PADD provides the following services to all Committees:

A a budget allowance - see Budgets PAGE 3 – V-A

B use of the archives & cooperation of Archive Committee

C use of Networking Comittees contacts

D labor for mailing&postering

E space in the newsletter —— yearly (seasonal) Program

F public relations & publicity - see Publicity PAge 3 V-B

G legal referals if needed

II/ ~~WHAT IS PADD?~~ Who makes up PADD?

PADD is all members of all Committees- voting and non-voting.

By this definition PADD does not realy exist. PADD becomes a col-
-ARTISTS
lection of-individuals orginized in mutual interest groups(committees)

who are collectively Planning, Coordinating, Proselytizing, Supprting

each other and Raising Money together in a hostile art-world!
PADD as a whole makesure that services are provided all Committees.

III/ WHAT ARE THE COMMITTEES?

ARCHIVE PUBLIC WORKS* PUBLICITY?* Should be handled by newsletter & individual committees

NETWORKING FUNDRAISING *TEMPORARY COMMITTEES

NEWSLETTER

IV/ WHAT DO THE COMMITTEES DO?

Committees no matter how big or small must:

All committees

A submit a one or two year agenda of activities for PADD approval and the PADD calender Good idea, but maybe too early for 81-82

B submitt a budget request for approval

C attend work meetings, vote(if a voting member), do mailings, participate in policy making .

D report activities to work meetings and breifly at 2nd Sunday.

? E try to reach cash - see Budget V-A Finance only – or should this apply to individual committees

F do outreach to new members - see Outreach PAge 3 - V-F

Should be specific responsibility of a committee/sub committee

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write up

3

V/ GLOSSERY AND PROBLEMS TO SOLVE

A Budget - i have two possible ways of doing this:

I/ Seed money or operating capital is actualy given to a committee by the tresurer after the amount is agreed on by PADD. The Committee then opens an account of its own and as money is raised by the Committee a percentage is paid back to PADD - small budgeted Committees may be exempt from debt.

OR II/ Operating capital is budgeted but the tresurer keeps track of who is over or under - drawn. All money raised goes to PADD direct.

B Publicity - should this be a seperate Committee which all other Committees can use, or is each Committee responsible for publicity?

C Emergancy Committee - consists of one person from each Committee (one person may be on two Committees) and would respond to sudden problems. It would have total controll over Publicity, the Newsletter, Tresury, 2nd Sunday meetings Etc...

Why not add for as need arises

D Core Group and work meetings - the Core Group is the voting members.* Core Group plus new, non-voting members makes up the work meeting. Committees present yearly agenda, budget requests, and sevices needed (a mailing for example) Disscusion and proposals are decided on by the whole group but voting is done by the core group.

Should be the job of standing committees presentation to core.

The Core Group is, in a sense, sub-mreged in PADD and only surfaces on emergancy and voting matters.

E Second Sunday - remains the same. programs are decided at work meeting

F Outreach - At the 2nd Sun. meetings a Committee sign-up sheet is passed out names of Committee contact persons is on sheet and PADD intro.

* VOTING MEMBERS ARE People Attending Meetings For 2 months)

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What educational aspects? Doesn't networking do this?

G Fundraising Committee - emphasises our networking and educational apects? Looks into non-profit and charitable orgin. tax exemption, Researches grants for PADD (& for Committees?) 3 months + em x Elected x

H Public Works Committee - a newly proposed group which would design and carry out outdoor and public actions (Like the May third placards or "Death&Taxes") This Committee would be the gorilla-art, arm of PADD!

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All Committees must submitt their yearly (Sept 81-June 82) agenda as soon as possible (say 2nd week in Oct.?) so PADD's needs and priorities can be put "on the table". Voting can then take place and the Master Calender can be put together helping us focus all our enegies on clearly defined goals.(it also helps grant getting) WHAT do you think?

GREG SHOLETTE
#4C/172 E 7th ST
NYC NY 10009

PLEASE LOOK OVER
THIS MATERIAL CRITICALY AND MAIL
RESPONSES TO ME FOR COMPILATION,
OR BRING TO AUGUST 13 MEETING
AT: JOAN & STANS 598 BRDWAY 11 flr. 7pm



PADD
The Museum of Modern Art
Library

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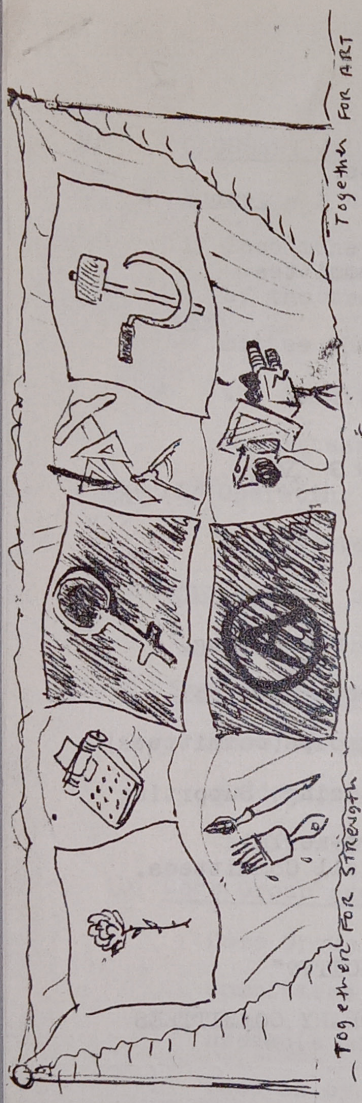

(1)

THE FOLLOWING IS MEANT AS A SKETCH FOR A FRAMEWORK OR STRUCTURE. NONE OF THIS IS REALY KNEW TO THE GROUP. WHAT THIS PAPER IS ADRESSING FOREMOST IS THE RELATIONSHIP BETWEEN PEOPLE OR GROUPS (EX.- "NO MORE WITCHHUNTS", AND BY THIS PAPERS DEF-INITION "DEATH & TAXES" ,+ THE MAY-THIRD PLACARDS.) AND PADD AS AN ORGINIZATION. BY DIVIDING THE FUNCTIONS OF THE GROUP INTO ADMINISTRATIVE/OPERATIVE ON THE ONE HAND AND ACTIVE COMMITTEES ON THE OTHER PLUS THE FORMING OF A ONE OR TWO YEAR AGENDA/CALENDER I BELEIVE WE CAN GO A LONG WAY TOWARDS ORGINIZING PAAD. AGAIN - NOT MUCH OF THIS IS ORIGINAL, SO PLEASE BE CRITICAL IN AN UNINHIBITED WAY. TRY TO SEND ME YOUR ADDITIONS AND SUBTRACTIONS AS SOON AS YOU CAN - WE MEET ON OCTOBER 13, MAYBE WE CAN GET IT TOGETHER BEFORE THE "BUSY" SEASON ARRIVES! (Sept)
(please excuse my embarrissinngg spelling.)

CONTENTS:

1 what does PADD do ?
2 what is PADD ?
3 what are the committees?
4 what do the committees do ?
5 glossery & problems to solve.

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I/ WHAT DOES PADD DO ?

PADD provides the following services to all Committees:

A a budget allowance - see Budgets PAGE 3 - V A

B use of the archives & cooperation of Archive Committee

C use of Networking Comittees contacts

D labor for mailing&postering

E space in the newsletter

F public relations & publicity - see Publicity Page 3 V·B

G legal referals if needed

II/ WHAT IS PADD?

PADD is all members of all Committees- voting and non-voting.

By this definition PADD does not realy exist. PADD becomes a col-
-ARTISTS
lection of-individuals orginized in mutual interest groups(committees)

who are collectively Planning, Coordinating, Proselytizing, Supprting

each other and Raising Money together in a hostile art-world!
PADD as a whole make sure that services are provided all Committees.

III/ WHAT ARE THE COMMITTEES?

ARCHIVE	PUBLIC WORKS*	PUBLICITY?*
NETWORKING	FUNDRAISING	*TEMPORARY COMMITTEES
NEWSLETTER		

IV/ WHAT DO THE COMMITTEES DO?

Committees no matter how big or small must:

A submit a one or two year agenda of activities for PADD approval and the PADD calender

B submitt a budget request for approval

C attend work meetings, vote(if a voting member), do mailings, participate in policy making .

D report activities to work meetings and breifly at 2nd Sunday.

E try to raise cash - see Budget V·A

F do outreach to new members - see Outreach Page 3 - V·F

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V/ GLOSSERY AND PROBLEMS TO SOLVE

A Budget - i have two possible ways of doing this:

I/ Seed money or operating capital is actualy given to a committee by the tresurer after the amount is agreed on by PADD. The Committee then opens an account of its own and as money is raised by the Committee a percentage is paid back to PADD - small budgeted Committees may be exempt from debt.

OR II/ Operating capital is budgeted but the tresurer keeps track of who is over or under - drawn. All money raised goes toPADD direct.

B Publicity - should this be a seperate Committee which all other Committees can use, or is each Committee responsible for publicity.?

C Emergancy Committee - consists of one person from each Committee (one person may be on two Committees)and would respond to sudden problems. It would have total controll over Publicity, the Newsletter, Tresury, 2nd Sunday meetings Etc...

D Core Group and work meetings - the Core Group is the voting members.* Core Group plus new,non-voting members makes up the work meeting. Committees present yearly agenda, budget requests, and sevices needed(a mailing for example) Disscusion and proposals are decided on by the whole group but voting is done by the core group.

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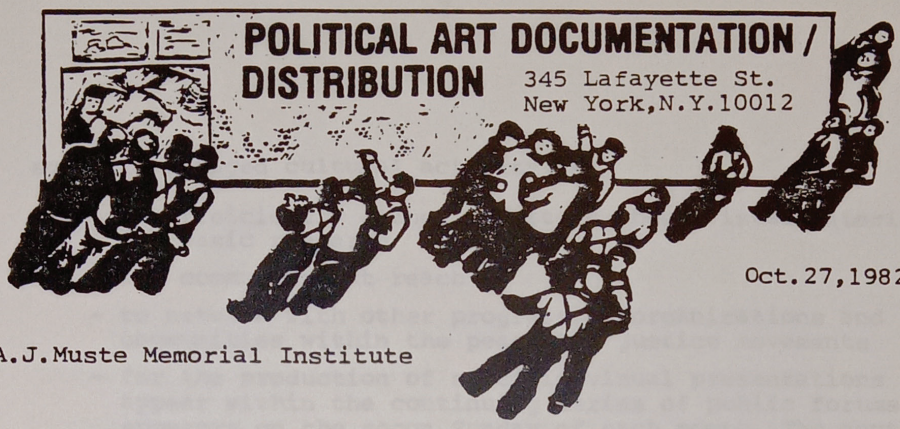

Oct.27,1982

A.J.Muste Memorial Institute

We are writing on behalf of PADD to request a grant for furthering an important aspect of our cultural program.

As a coalition of progressive art workers we are develooping aesthically and politically effective oppositional culture. Our commitments and concerns are summarized in the following PADD statement:

> PADD is a progressive artists' resource and networking organization coming our of and into New York City. Our goal is to provide artists with an organized relationship to society, to demonstrate the political effectiveness of image making. One way we are trying to do this is by building a collection of documentation of international socially concerned art. The PADD Archives defines social concern in the broadest sense: any work that deals with issues ranging from sexism and racism and to ecological damage and other forms of human oppression. The PADD Archives documents artwork from movement posters to the most individual of statements.
>
> PADD is also involved with the production, distribution and impact of progressive art in the culture at large. We sponsor public events, actions and exhibitions. These are all means of facilitating relationships between 1) artists (in, or peripherally in, or not at all in the art world), 2) the local communities in which we live and work, 3) Left culture, and 4) the broader political struggles.
>
> We hope eventually to build an international grass-roots network of artist activists who will support with their talents and their political energies the liberation and self-determination of all disenfranchised peoples.

PADD is requesting support to develop the slide documentation and distribution portion of its Archive project. The purpose of creating and maintaining an extensive slide collection of

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socially engaged cultural activity is:

- to effeiciently gather and store these visual materials for basic research
- for community out reach
- to network with other progressive organizations and communities within the peace and justice movements
- for the production of specific visual presentations to appear within the continuing series of public forums PADD sponsors on the secon Sunday of each month. The next four public forums for which we need to produce slide presentations are:

November "Whs's Teaching What, To Whom, and Why: Against the Mainstream in Art Education" Panel discussion accompainied with slides of socially concerned art produced in elementary and secondary schools, as well as college art classes.

December "Street: Image Brawl" Interface of commercial images and oppositional cultural images, such as graffitti, billboards, and art activist's work. (Due to the uniqueness of this topic, slide documentation is crucial to the success of the program).

January "Left Cultural Publications" Representation of a variety of approaches to Left culture by way of the perspective of the specific publication. Slides will document the images, text and overall layout produced by the publications

February "Turning Points" Discussion accompanied with slides pertaining to an exhibit PADD will be having simultaneously in Gallery 345. This exhbit will explore the personal, political, and aesthetic "turning points" in the lives of art/activists.

We are requesting funding for the photographic equipment necessary to produce and distribute these slide presentations. The major part of the request is for a pair of projectors, zoom lenses, lamps, and carousel trays to be used in preparation and during these public presentations. The copystand, slide duplicator and light box are all necessary for the production of the slide shows. Finally, the storage system is critical for the organization

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and maintainance of the entire slide Archive from which individual presentations draw. Not only is all of this equipment crucial for the particular upcoming projects mentioned, it will be a permanent, valuable resource of PADD for all future projects of the slide Archive. The equipment we are requesting will extend the value of the slide Archive by failitating its active use and distribution.

Accompanying this proposal you will find an itemized budget request and supplementary material to inform you of our organization and activities.

We thank you for your consideration.

Sincerely,

Diane Neumaier

Herb Perr

Diane Neumaier
Herb Perr

PADD

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ITEMISED BUDGET REQUEST

Quantity	Item	Unit Price	Amount
2	Kodak Carousel Slide Projectors Model # 5600, with Zoom Lenses	$ 350.00	700.00
2	Light Bulbs (Lamps for Projectors)	23.00	46.00
10	Carousel Slide Trays	9.00	90.00
1	Fluorescent Light Box 20x25 inches	208.00	208.00
1	Steel Slide Storage Cabinet	150.00	150.00
1	Copystand	109.00	109.00
1	Slides Duplicator (prices vary)	300.00	300.00
?!?!...	Miscellaneous (Projector Stands, Heavy Duty Extension Cords, Slide Stack Loader, Projector Remote Controll, etc.)		250.00
			1852.00
		8% tax	148.24
		Total	$2001.00

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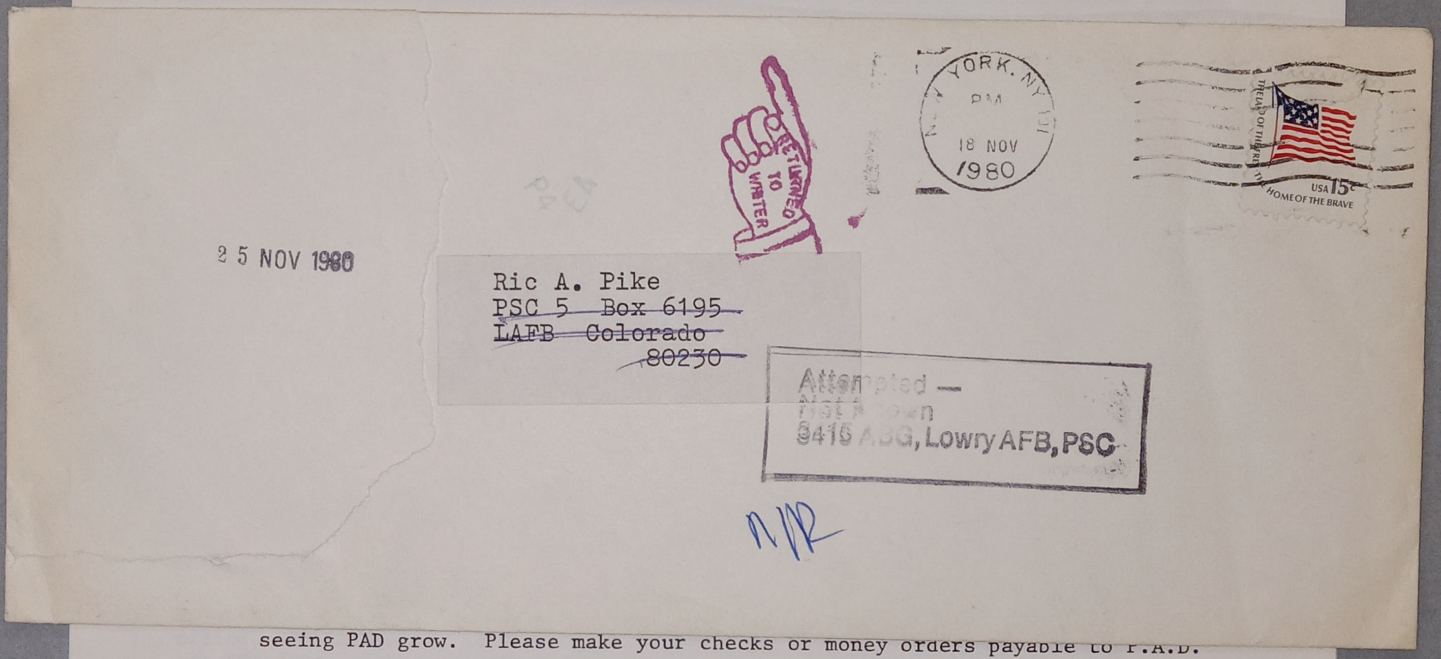

seeing PAD grow. Please make your checks or money orders payable to P.A.D.

Cordially,

P.A.D.
(Political Art Documentation)

Next Meeting is at Printed Matter, Sunday, Dec. 14

Seven Loaves 605 East Ninth Street New York, New York 10009

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PAD/D

339 LAFAYETTE ST. N.Y., N.Y. 10012 (212) 420-8196

IF YOU ARE INTERESTED IN WORKING WITH PADD, THE FOLLOWING COMMITTEES CAN USE YOUR HELP:

UPFRONT is PADD's newsletter, moving toward magazine status. Now 16 pages, it links artists isolated geographically and politically, providing models for esthetic/social involvement. Raw material for UPFRONT is generated in the Second Sunday forums held monthly at Franklin Furnace (112 Franklin St., 7:30). If you are interested or have experience in lay-out, editing, writing, design, type-setting or distribution, contact Irving Wexler, 924-5714.

*

THE ARCHIVE collects documentation of international socially concerned and involved art from the Left. We can't be responsible for originals, but we do collect slides, posters, photos, leaflets, artists' books, etc. Material should be sent in an 8" x 10" manila file folder to PADD, 339 Lafayette St., NYC 10012, marked "Attention Archive." This committee looks, talks and files and it's a great way of finding out who's doing what all over the world. Contact Barbara Moore, 564-5989 or 989-3356.

*

THE STUDY GROUP is an offshoot of PADD that deals with theory and practice by way of discussions of Capital, Berger, Banjamin, et al., as well as contemporary writings and exhibitions and community events. The group also organizes special projects with/ for PADD. Contact Greg Sholette, 673-6408.

*

PUBLICITY gets the "word" out about PADD events, designs and/or coordinates posters and ads, distributes posters and gets them into the streets. Contact Elizabeth Kulas, 666-0102.

*

NETWORKING committee picks up mail and phone messages from the PADD office and distributes them to the committees, or answers them. It is responsible for maintaining and developing the mailing list and for communications with other national and international groups or individuals. Contact Glenn Stevens, 925-0845.

*

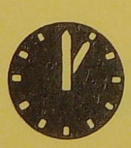
FINANCE is handled by treasurer Greg Sholette and fundraising wizard Jerri Allyn, who account for the money coming into and going out of PADD. They welcome brilliant ideas on fundraising and grant application.

*

CO-ORDINATING COMMITTEE consists of four elected PADD members who organize and structure the work meetings (currently the third Sunday of each month at the PADD office, 339 Lafayette, at Bleeker, 5:00 PM). If they do a good job, the meetings get the dirty work over with fast and then become esthetically and politically stimulating. The Co-ordinating Committee's function is to take care of much of PADD's daily business so there is more time to exchange ideas at the work meetings. Current Co-ordinating Committee members are Elizabeth Kulas, Glenn Stevens, Irving Wexler and Herb Perr.

*

Finally, another PADD-sponsored project, just beginning, is RED LETTER DAYS, a monthly listing of Left Cultural Events. Send information for listings to Judith Quinn, 118 West 78th St., N.Y.C. 10024, and if you'd like to help, especially with distribution, contact Lucy Lippard, 966-2994.









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POLITICAL ART DOCUMENTATION/DISTRIBUTION

Jan. 5,1983

Dear Friends,

We are starting the new year off on a positive note. We now have a new home located at 339 Lafayette St. N.Y.C.10012 (corner of Bleecker St.). We will soon have a phone and an answering machine installed.

The total annual cost of rent, phone installation and monthly telephone bills will be approximately $3,300. Monthly cost is $275.

To simplify paper work, we are combining our yearly dues and monthly maintenance fee. The breakdown per month -- in accordance with what each of us can afford -- is as follows: $10 or more, $5, and $2. We recommend you send a check, made out to PAD/D,to PAD/D at the above address, att: Greg. You may also give the check to any member of the co-ordinating comm. (Elizabeth, Irving or Herb) at our third Sunday of the month work meeting. A record of payment will be kept by kept by Greg or Jerri. You may pay as far in advance as you wish. In accordance with our original principles, all monthly fees are voluntary.

We are working to finance our space, our Archives, our Second Sundays our Upfront, our future exhibits, our publicity and other PAD/D activities by other means, such as grants, etc. Meanwhile we will be depending on the financial cooperation of each PAD/D member and associate.

We have committed ourselves to our new space until the fall of 1983. At that time we will reconsider whether to extend our stay.

LET'S WORK TOGETHER TO MAKE THIS A BANNER YEAR FOR PAD/D AND OURSELVES.

With Friendship,

Herb

Herb Perr (for the Co-ordinating
and Financial Committees)

OUR FIRST WORK MEETING IN OUR NEW SPACE WILL BE JAN.16,SUNDAY, 5:00.

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PADD OFFICE PERSON PROPOSAL-CC

That we have a rotating schedule where members take the responsibility

of being the office person for a period of three months.

This means:

-visit the office once a week (or more) to:

-sweep the office once a week and damp mop every two
-clean and dust desks, shelves, window sills
-empty the garbage
-remove old information from the walls and bulletin boards
and put on archives files for them to sort and file
-maintain coffee/tea machine
-generally straighten up

-deliver any phone messages to members that have
come in

Office rules for general membership:

After meeitngs leave the office tidy. Put chairs away. Dump the garbage if it is full. And turn the phone machine on if you are the last ones to leave.

Date your meeting times on the Office Calendar in advance (call up, whatever) to avoid conflicting schedules and also so the pullic will know if they call the office to find out when something is scheduled to meet.

The MAIL: Is picked up every day and will be placed in a box on the mailbox. Glen comes in once a week to sort it.

Check your mailbox and the box on top. People have been getting thinks too late, past deadlines, etc.

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1985



PADD

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

Political Art Documentation/Distribution

Dear Member of the PADD Community:

Here we are, about to celebrate our 6th anniversary--thanks to affiliates like yourself who have helped sustain us in these years of Reaganite reaction. Throughout, PADD has endeavored to demonstrate the cogent role of socially relevant art by means of its image-making, networking, forums, exhibitions, streetworks and other forms of cultural activism.

Looking ahead to 1986--in light of the militarist/sexist/racist mindset that dominates U.S. policy--we see the need to expand our entire program. The goal will be to bring oppositional messages into and beyond the artworld and cultural left, to larger audiences everywhere. Toward this end:

- Our magazine UPFRONT has virtually doubled in size and circulation, enabling it to broaden the dialogue with the growing number of cultural workers who are concerned with the relationship between art/politics/society/and the personal dimension.
- Our Archives, an impressive collection of international social art, will become an increasingly important resource for individuals, groups and institutions.
- Second Sundays--one of New York's longest-running art activist forums--are currently being revised for greater interaction with minority, political, cultural and community groups.
- We're planning a major exhibition that will focus on a gamut of explosive urban issues--from human displacement, the aged, unemployment, poor housing, discrimination, the feminization of poverty, to the psychic effects of the environment on everyday life. Drawing on the works of diverse artists, the event will deal not only with the city's pressing problems, but also with the dissent and resistance of New Yorkers to the urban despoilers.
- We will lend greater energies to the newly emergent coalition of art-activists who share the belief that cultural expressions of all peoples can be a powerful instrument for bringing about social change.

We hope you agree that our new programs deserve your encouragement and support. Beyond our own finances, we need thousands of dollars for publicity, publications, materials and equipment. Without the generous help of PADD affiliates, we would have to seriously curtail the scope of our work. Won't you now--as in the past--respond by sending PADD your check ... for $15, $25, $50 and upwards ... as soon as possible.

Cordially,
PADD PROGRAM COMMITTEE

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Beverly FeldMANN ?

– Chicago Artists
Blue collar workers

1632
N. lASalle
Chicago Illinois
60614

Ralph FASANella

"Portrait of the Artist as an Aging Radical"

~~Chris Kraus~~

SUSAN ORTEGA

PAD/D
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2) PUBLIC WORKS

By initiating and sponsoring public art actions PADD hopes to expand contact between artists and non-artists, and make progressive art a more forceful and accessible presence in the culture at large. Work initiated and/or sponsored by PADD since February 1981 include: "How Far Can We Go? Networking from a Feminist Base" at Franklin Furnace in conjunction with the LA/London performance series; "Death and Taxes", a citywide project of independent art events with slide show and discussion at Gallery 345; "Image War on the Pentagon" in the May 3 "Hands Off El Salvador" march on Washington DC; slide presentations on "Social Possibilities of Art" at various cultural events; "Demonstrate!" show at Gallery 345; The "Art and Ecological Issues" show at Hunter College and 22 Wooster Street; art and cultural coordination for "No More Witch Hunts", a national campaign and NY street fair; and "The February 26th Movement", a two-day national activist art conference. (Contact Joan Giannecchini 431-8869)

3) UPFRONT

PADD's journal UPFRONT is published 4-6 times a year and links artists isolated geographically and politically, providing models for the esthetic evolving from socially-involved art. A major objective is to encourage the development of both form and content, as well as to make the ongoing dialectic accessible to increased numbers of cultural workers. Raw material for UPFRONT is generated in the Second Sunday forums. Topics discussed in UPFRONT to date include: minority and white artists working with unions and various community groups; viewing video as a tool for art/documentation/organization; availability and accessibility of media to artists; the false dichotomy between art and social action; development of a comprehensible and communicative visual/verbal form language; and feminist models for cooperation and collaboration in art. (Contact Herb Perr, 255-9192).

4) STUDY GROUP

An offshoot of PADD, the study group meets alternate Tuesdays for two hours with coffee, dessert and debate (over xeroxes of Capital, Berger, Benjamin and SoHo News foldouts). Sometimes we meet at exhibitions, or discuss/criticize members' public art projects. Eventually we will compile an annotated bibliography of what we learn from. (Contact Mike Anderson, 499-9108).

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5) ARCHIVE

PADD's Archive collects documentation of international socially concerned and involved art from the Left. We can't be responsible for originals but include slides, posters, artists' books etc. Material should be sent to PADD, P. O. Box 2064 Grand Central Station, NYC 10163. Committee meetings are held the first Wednesday of each month in Room 204, 325 Spring St. at 6:30 p.m., where the archives are temporarily located. We look, talk and file. It's a great way to find out who's doing what all over the world. (Contact Barbara Moore, 564-5989 or 989-3356.)

#

HOW TO SEND MATERIALS TO PAD

Please send all material in an 9½ x 12" manila file folder labled with your name or the subject of your interests. We welcome slides, posters, artists' books, photos, publications, and other multiples, but we cannot accept responsibility for orginal (one-of-a-kind) material. If you can send *two copies* of posters, buttons, bumper stickers, brochures and handouts, one will go to Karin de Gia, the A.J. Muste Foundation.

SEND TO PADD.: PO Box 2064
Grand Central Station
NYC 10163 NY

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"POLITICAL ART DOCUMENTATION / DISTRIBUTION"

PAD IS A PROGRESSIVE ARTISTS RESOURCE AND NETWORKING ORGANIZATION

Our GOALS: PROVIDE ARTISTS WITH AN ORGANIZED RELATIONSHIP TO SOCIETY

DEMONSTRATE AND DOCUMENT THE POLITICAL EFFECTIVENESS OF IMAGE-MAKING

ENCOURAGE THE DEVELOPMENT OF NEW SOCIAL &ACTIVIST ART FORMS

SPONSOR PUBLIC EVENTS, ACTIONS AND EXHIBITIONS

Our concern is not only to make socially concerned art, but to raise the political consciousness of artist themselves.

PAD wishes to explore the terrraine outside the traditional space (mental and physical) of the art world. ENLARGEMENT OF OUR VISION POSSIBILITIES OF DISCOVERING NEW FORMS OF ART - NEW AUDIENCE EAGER TO RESPOND - EMPOWERING ART

We have to criticize and accept criticism. We have to stop putting down everybody who's not making the same kind of political art we are - classic product of artworld competition.

Art practice for us includes meeting with other artists. Working collectively as well as individually. Organizing the distribution and how our art is received. We wish to learn how to co-operate and speak to each other and other progressive groups.

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26th 1p.m school

PAD : Political Art Documentation/Distribution

1) progressive anti-capitalist culture cannot emerge and survive without a communication and distribution system independent of the mainstream institutions.

2) PAD will survive and grow relative to its ability to carry out two basic tasks. a) educate artists and artworkers (cultural workers to see social activism and personal creativity as interrelated activities not seperate or contradictory choices. b) provide meaningful career options to those of the mainstream institutions.

3) reflective of the left in general, progressive culture is currently fragmented behind walls of class, race, sex, and ideology. But the time is ripe for coalition and united front efforts. PAD could aid this process. a) mainstream periphery b) community arts groups c) organized liberation struggles

4) PAD could provide unaffiliated cultural workers with an organized relationship to the progressive movements in NYC.

Practical suggestions

1) clarify our relations with the Seven Loaves umbrella organization.

2) a workshop to get PAD functioning.
   a) solicit materials
   b) organize PAD: space and materials, methods of outreach
   c) distribution
   d) fundraising

3) volunteers to establish communications with other cultural groups in the Seven Loaves umbrella.

4) volunteers progressive political organizations in NYC. Organize a series of meetings to fill PAD in on the current situation in the movement. i.e. women's movement, black liberation, gay liberation, anti-nuke, anti-draft and so-forth. a) establish organizational relations, b) meet cultural workers from these movements c) document their work, d) make culture to assist the struggle.

Proposed at meeting Oct 12, 1980

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Introduction:

These suggestions are the result of a meeting among a number of the founding members of PAD New York held Sunday May 10th, 1981. This is a sketch for beginning discussions, not a list of decisions made. We see the structuring process as a very important moment that is not to be rushed but taken up with care under democratic processes. At the same time, we know that it is important to continue the cultural-activism we have started. Both internal (structuring) and external (projects, exhibitions, etc.) must go on simultaneously ; it is important to understand that we are now a functioning organization and that structuring is a process for improving not replacing the work that we are now doing.

Flow Chart

The chart below comes from a discussion of PAD's history to date, the work we have been doing and the forms of organization that have facilitated that. We see structuring as a process of clarifying and democratising PAD

COORDINATING COMMITTEE

2nd Sunday Meetings

Standing Committees

1. Archive
2. The Newsletter
3. Emergency Problems
4. Fund Raising

Projects and Ad Hoc

Groupings:

1. COORDINATING COMMITTEE: in the past we have called this the core group. All full members of PAD will be members of the Coordinating Committee. It will be the highest decision making body of the organization. Decisions will be made by a democratic voting process. Each member will have one vote. Major decisions or actions undertaken in the other groupings (2nd Sunday, Standing Committees, Projects and Ad Hoc) must be brought before the Coordinating Committee. (Emergency decisions would be cleared with the Emergency Committee).

2. 2nd SUNDAY COMMITTEE: purpose is to coordinate and organize the 2nd Sunday Meetings. The function of 2nd Sunday meetings is seen as follows:

    1. An open meeting to provide information to the community.
    2. Introduce PAD New York to potential members.
    3. Bring political groups with important information to our community.
    4. Bring other cultural groups together with PAD for discussions before community.
    5. Showcase PAD members and other activist artist's work for discussion.

3. STANDING COMMITTEES: These are committees for the long term ongoing work of PAD.

    Already exist - The Archive Committee
    - The Newsletter

    Need consideration - Emergency Problems
    - Fund Raising
    - Networking

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4. PROJECTS AND AD HOC: Projects are temporary groupings for public works (exhibitions, demonstrations, conferences, street works, etc.) Ad Hoc committees are work groups for internal processes (space search, structure drafting, getting the heater hooked-up, etc.)

Questions:

1. Leadership? We want a decentralized, democratic organization. However, we need coordination and overview of the whole. What type of leadership do we want? What will be their responsibilities? How long their term in office? and so - on...

2. Guideline for the various committees? What's their relationship to the whole organization? Who can be members of each committee?

3. Membership: What is a full member? Are their differing forms of membership? How are these forms determined? What would constitute grounds for terminating membership for disciplinary reasons? Can membership be denied; if so, on what grounds? Will there be a membership fee?

4. What is the best way to proceed? Perhaps an Ad Hoc committee to formulate proposals and bring to the coordinating committee for approval?

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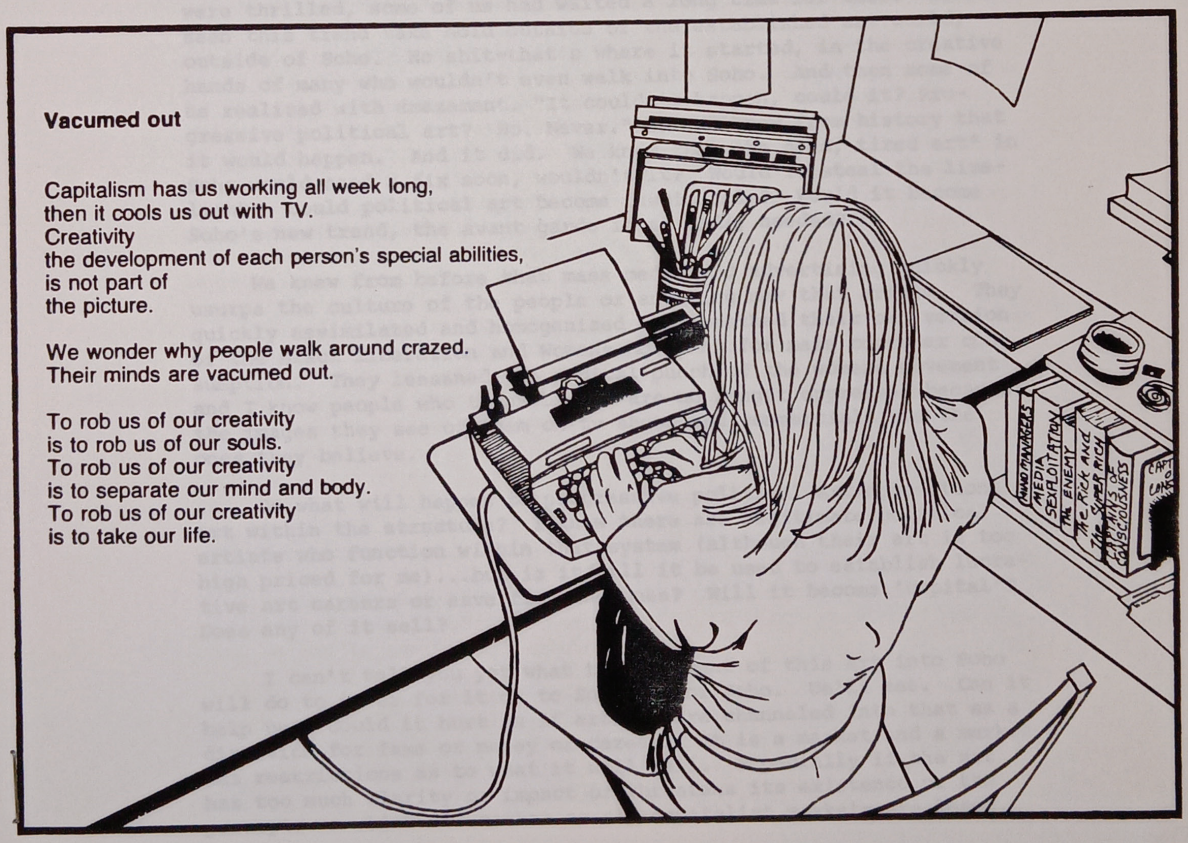
Vacumed out

Capitalism has us working all week long,
then it cools us out with TV.
Creativity
the development of each person's special abilities,
is not part of
the picture.

We wonder why people walk around crazed.
Their minds are vacumed out.

To rob us of our creativity
is to rob us of our souls.
To rob us of our creativity
is to separate our mind and body.
To rob us of our creativity
is to take our life.



A note from Elizabeth to PADD

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"Turning Points is self promotional. She/he is on such an ego trip. She/he is always so concerned about her/his art." I've heard it lately and I've heard it in the past in many variations, enough that I'd like to say something about it. It is not enough to criticize. To criticize without offering some positive solutions or feedback can be undermining without pushing things forward. So if we're going to do it lets do it with that in mind.

Four to five years ago those of us who were art activists were searching for a relationship to society and a way of developing what PADD now is. Two to three years ago when we were beginning to find our voices in our art, good and strong again, we saw the beginnings of a flourishing of good political art activity. We were thrilled, some of us had waited a long time for this. We had seen this trend take hold outside of the established art world, outside of Soho. No shit-that's where it started, in the creative hands of many who wouldn't even walk into Soho. And then some of us realized with amazement. "It couldn't happen, could it? Progressive political art? No. Never." But we knew from history that it would happen. And it did. We knew that the dead, tired art* in Soho would need a fix soon, wouldn't it? Would it steal the limelight? Could political art become fashionable? Would it become Soho's new trend, the avant garde it so badly needed?

We knew from before that mass media and advertising quickly usurps the culture of the people or anything new that arises. They quickly assimilated and homogenized and breathed their own version of the Black Liberation and Womens Movement for mass consumer consumption. They lessened the radical punch of the womens movement and I know people who think blacks are no longer oppressed because the images they see of them on tv shows and commercials are the ones they believe.

So what will happen to progressive political art/oppositional art within the structure? I know there are legitimate political artists who function within that system (although their art is too high priced for me)...but is it/will it be used to establish lucrative art careers or save flagging ones? Will it become 'capital'? Does any of it sell?

I can't tell you yet what the movement of this art into Soho will do to it or for it or to Soho or for Soho. We'll see. Can it help us? Could it hurt us if artists are channeled into that as a direction for fame or money or career? It is a market and a market has restrictions as to what it will sell. Especially if the art has too much clarity or impact or threatens its existence or the precepts on which its market as all capitalist markets are based.

*that's my view, I respect that those of you who have other views have other views.

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How about the fact that PADD didn't get funded by the National Endowment for the Arts?....how much of the art that stays within the 'saftey net' of the establishment will? It raises questions as to what the 'big boys on top' see as a more effective strategy.

Given that, for me to hear criticisms that some of us or some of our projects are self-promotional, well it tires me to hear that. If the shoe fits fine, but too many times it hasn't. Sometimes it just sounds like quibbling or small group mentality. Many of us have sacrificed a lot of our individual art time to work in PADD and will continue to do so. I've worked for a long time in PADD and I've done that because there's an energy so strong in me to build a progressive cultural/political movement in this country that it rivals my interest in pushing the making of my 'own' art. There's a dialectical seesaw there-my own art feeds my spirit, gives me the great pleasure I need that the expression of ones' creativity gives, the singing of ones' own voice gives-yet I don't want to die ~~for art~~. I don't want to donate my labor (40 hrs. a week) to make the rich guys lives plush, I want economic, political and cultural democracy, I want to breathe clean air and drink pure water, I want to live without fear of rape or violent death..etc. And I know I can't do this alone. I know I share this dialectic with many PADD members.

To belittle our intentions is to undermine us and we have a lot of that from all sides in our lives. It's hard when you need a place to turn and you get that in the place that you're really trying to do something good in. I respect us because we're giving our efforts to build an organization that is helping to fuel a strong cultural movement in our interests/the interests of the people of this country. Each of us could easily put all our efforts into a nice little Soho art career for ourselves, but we aren't. We're attempting to build and be part of something larger than that world can encompass or will ever promote.

As for the'established' art world, well, that's an issue I think we should discuss, and I'm sure we will. I think we should use it when we can to promote our goals.

As for promoting PADD, well, I think we should promote all that we do-really, how else are we going to get where we want to go? It can only lead to us establishing a stronger voice, through our members, what we do in our art and our actions.

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Recognition.....

There has at times and still is in PADD positions or feelings that our names (our labor) should remain anonamous. Unrecognized. I see that there is and has been a trend away from this atitude and I would like to support it.

There are positive needs for recognition. Our need for recognition is real. Our lives are full of no recognition for our talents and abilities. Sometimes years of our labor go unnoticed. For some of us there is that senseless labor, with the only recognition the paycheck at the end of the week. Even given that many of us have managed to put our life's blood into our art in our 'spare' time. That we want it to be seen is legitimate. That we want it to be recognized as our labor is legitimate. From whom did this come? That's important too.

I think what we have to recognize is that the system has tried to keep us/the majority of the people anonamous. It promotes a star system, the concept that 'only a few' are important, not the idea or the reality that we all, each one of us has value. We have all suffered from that. It's a system that sets up a struggle in each of us to establish our self worth. For us to continue their system of anonimity because of some sort of modesty or confusion, is to continue what they do to us...it is to continue our oppression.

Grass roots organizers spend a lot of time convincing people that their lives have value, i.e. that what they think is important. They have to do that before they can get people to think that what they do has value, therefore what they can do to improve their lives will have meaning. They have to do this before they can get people TO ACT. This happened in the Black Liberation Movement and in the womens movement. I liked Turning Points because it was a good example of legitimizing the value of a person's experience.

In the new society I'd like to see, I'd like to see it recognize each person's value, each person's contribution. I've seen what recognition of a person's contribution does, it supports them, it tells them that what they've done has value...and they need that, I need that, we need that. Because we've been told too many times that what we 'really want to give' doesn't have value in our society. We have to turn that around by giving ourselves that recognition...of our experience and our contribution.

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June 23,1982

FROM : HERB PERR

TO : MEMBERS OF PADD

What I'm presenting is a possible art project for PADD in Fall of '82 around the subject of "turning points" in our lives as political artists. By turning points I mean what influences in our lives developed our personal, political, and esthetic beliefs.

The art project will consist of images, text, performance, and a public forum.

Objectives: 1) provide individual artist with a means of locating the values, attitudes, life history, etc. that made made for the artist's radicalization.
2) to use these turning points as a means of internalizing, intergrating, and transforming our art/politics.
3) to externalize our images/words/performance art as a means of communicating to one another our personal, political, and esthetic similarities and dissimilarities in arriving at location.
4) to provide a broader audience with an art experience, insights into the ways in which politically conscious artists (PADD members) develop their consciousness and how they attempt to intergrate it into their art making.

In thinking about you own "turning points" it may be helpful to consider the following questions as resource toward the actualization of the art piece. These questions and responses could conceivably be incorporated as text in the work. There's no restriction on form/content except that we would hope for a visualization which is accessible to the audience.

* What is it our life that has brought us to this place (personally, politically and esthetically)?
* What's your earliest political memory? esthetic memory?
* Which parent do remember as being "political"? Who do you identify with? In what way are you similar to your parents politically? Dissimilar?
* What did your mother or father want you to do or be?
* At what point in your life did you consider becoming an artist? Why?
* Who was your favorite artist? Why?
* In what way did your art education act as a turning point?
* What historical moments perceptually change your life? Why?
* At what point did you begin bringing together your social concerns and your esthetics? If you haven't , why not?
* What makes for a vital work of art?
* Locate your personal-development socially, around <u>family</u>, <u>socialized-localized-history (first hand experience)</u>, and the education laid on us, <u>historical perspectives of our time</u> <u>(often outside our first hand experience).</u>

Note: If it is feasible and agreeable to the group we might also consider inlarging the scope of the art project by including individulas outside of PADD.

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

"FREE AT LAST" PICNIC

To Celebrate Lucy Lippard's 4½ Years At The Village Voice

Statue Of Liberty Island,
Sunday June 30, 2:00 – 5:00 P.M.
Take Battery Park Ferry,
Every 30 Min., $ 2.–



Bring Food, Drink And Music

Sponsored By PAD/D

PARTY!!

8:30 – $5.00 ($3 if unemployed)

20th St. For P.A.D.

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



!PARTY!

DOG EAT DOG

DANCING!

OFF BEA- CH

DRINKS!

!PARTY!

32 W. 20th St.

FRI. JUNE 26 8:30 PM

BENEFIT

For P.A.D.

8:30 – $5.00 ($3 if unemployed)