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# 1st ISSUE POLITICAL ART DOCUMENTATION /DISTRIBUTION

February 1981

## PAD: Waking Up In NYC

PAD (Political Art Documentation/Distribution) is an artists' source and networking organization coming out of and to New York City. Our main goal is to provide artists with organized relationship to society; one way we are doing this is by building a collection of documentation of international socially-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. We document all kinds of work from movement posters to the most personal of individual statements. Art comes from art as well as from life. Knowing this makes us want to learn more about the production, distribution and impact of socially-concerned art works in the context of our culture and society. 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. In New York. In the US. In Canada and Latin America. In Europe. In Asia and Africa. The development of an effective oppositional culture depends on communication.

## UN CERTAIN ART ANGLAIS!



A Certain English Art, (Postcard) Rasheed Araeen, 1979

PAD celebrated its first birthday with a Valentine's evening of entertainment and discussion around a slide show of political art (followed by dancing, but not in the streets—yet). We began in February 1980 as an amorphous group of artworkers dimly aware of a mutual need to organize around issues, but without much notion of how to do it. We met at Printed Matter once a month and agreed to start collecting documentation so we would have a physical core from which to reach out. For a while we looked at each other's work, discussed it, and thought about a social club and various possibilities for cultural activism. Then in late Spring we were offered a room in a former high school on the Lower East Side under the aegis of Seven Loaves—an umbrella group for community arts organizations. Suddenly we existed physically. We had to be in the world, and that led to the present structuring, still in process.

We have three kinds of meetings now: 1) The relatively flexible core or work group of 15-20 people gets together on three Sunday afternoons a month at the Seven Loaves space (when not too cold). Here we deal with: soliciting and handling of the archive materials; how to connect with other cultural organizations in NYC with similar purposes so there's no overlapping and duplication of work. (For instance, we are working with Cityarts Workshop, which has an impressive resource center on the community mural movement, and with Karin di Gia of Gallery 345, who has a collection of original political art.) We are also beginning to connect with and inform each other about the political events and struggles taking place in the city, understanding the ways these relate to national and international situations. Finally, we are thinking about collectively created issue-oriented exhibitions in public spaces, such as windows, subways, libraries, etc.

2) The open meetings with which we began. They take place on the second Sunday of every month at 8 PM at Printed Matter (7 Lispenard St., NYC 10013; 925-0325). Here reports are made from the work group and a brief visual or verbal presentation is given by a PAD member or guest as a sort of laboratory to stimulate discussion, education, consciousness raising and activism.

3) We are just beginning a series of public events centered around specific social issues seen in their historical perspectives, focusing on how they were opposed or supported by the socially concerned art of the time; for instance in May, a day on militarism in the "cold war" era, the Vietnam era and today, discussed by people from WRL (the War Resisters League), CARD (Committee Against Registration for the Draft) and artists who have done work with anti-militaristic content. We want to understand how the dialectic between oppositional art and society changes and takes different forms. We are going to have a public afternoon in the fall. We are going to have an Autumn conference in the fall. We are going to have a wide coalition of artists and activists. We are going to have information on...

**PADD  
STRUCTURE,  
PROPOSALS**

PAD's theory is going to develop out of real experience instead of from the idealized and romanticized notion of a

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**PAD's** theory is going to develop out of real experience instead of from the idealized and romanticized notion of a

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"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.

PAD 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 PAD's central tasks as a conscious and patient investigation of the historical twists and turns of interaction between artist and society.

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

**Artists can be useful and powerful allies.**

In a nation where oppression is primarily carried out on an ideological level, through control of communication, we recognize the central importance of making powerful cross-cultural images, of creative opposition to the dominant culture. One of PAD's most crucial tasks is to build an understanding of the importance of the artist in the con-



Photo: Jill Posener | Farringdon Rd. London, Dec' 79 |



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no one will  
for bread be crying,  
we'll have freedom,  
love and health,  
when the grand  
red flag is flying  
in the workers'  
commonwealth

Joe Hill  
1879 - 1915

Postcard

struction of a new "people not profits" society. We want to make art that makes ordinary people's lives, memories and experiences moving and important to others.

Like the Left in general, we see this as a time to resist, to unite around our common needs by encouraging connections, sharing work with other artists (independent and organized), building cultural coalitions. All this is important and necessary work in 1981. **PAD** can provide a way of simultaneously getting feedback for art and carrying through these goals. We know we are in a youthful stage of our development and we're very aware of working into something that is beyond the knowledge of the group and of the histories of the individuals in it. We'll need your input to assess and continue our goals. Just networking in NYC, we've been surprised to find so many people we didn't know about. Finding them makes us realize how many of you out there we still don't know about. A major part of **PAD's** program is to hear from you and to make sure that when one of us hears from somebody we all hear from somebody. There's a lot of energy out there, some of it being dissipated in unsupported isolation. It seems to us that the best way to begin is to get concretely involved with the struggles in our own cities and at the same time be networking and learning from what's being done elsewhere.

**PAD** is building from the grass roots up. We have no funds, grants, etc. and we'll need donations from participating artists to do mailings that will keep us all in touch with each other. (Make checks payable to **PAD** New York and send to the address below.) Eventually the newsletter will serve as a catalogue and supplement to the archive, include selections from it, and provide a forum for dialogue. Right now we are compiling a directory of socially-concerned artists. If you register as an individual, groups will be able to find you for work, exhibitions or jobs. If you have any ideas about how we should structure the outgoing, or distributory half of **PAD** (within our limited resources) please let us know. We want this to be a reciprocal relationship.

We want to talk to people who organize people:

- 1) socially-concerned art and cultural groups of all types.
- 2) local, national and international issue-oriented groups focusing on the major issues of our time, like anti-militarism, ecological damage, racial and sexual liberation, etc.
- 3) community groups organized around local needs like housing, daycare, police brutality, welfare, etc. **PAD** sees this triad as the basis for a powerful alliance.

(This statement was written by Lucy R. Lippard and Jerry Keams, members of **PAD** New York.)

## HISTORY SO FAR

*June 1979: Announcement of exhibition "Art From the British Left" at Artists' Space includes a call for socially-concerned artists interested in participating in other events and in an international political art archive. Political disagreements with the then-administration of Artists' Space prevent further cooperation, but material for the archive begins to filter in and the notice is reprinted in several small magazines around the US.*

*Summer 1979: Idea of an archive is expanded to include a space and organization: still on paper.*

*February 24, 1980: First meeting finally held at Printed Matter. Some 50 participants begin a mailing list and agree to meet one Sunday a month. Meetings continue with discussions of possibilities and slide shows of work by members and visiting political artists from other cities and countries.*

*Spring: Members of Artists for Survival on the Lower East Side attend meetings and find us a free space under the auspices of Seven Loaves. We decide on a name: **PAD**.*

*June: We paint our room at PS 64. **PAD** leaflet goes out.*

*We are represented at social-change art conference sponsored by NEA in Cincinnati.*

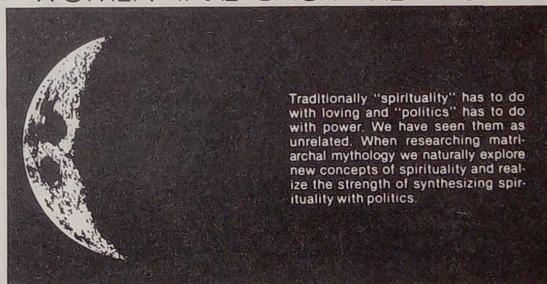
*September: Structure tightens. Work groups are set up. Much decoration of space with banners, posters, etc. Cataloguing system for archive material collectively conceived.*

*November: Second Sunday meetings at Printed Matter begin to include brief presentations.*

*December: We plan public events and Coming Out party. Contacts are made with Cityarts and Gallery 345. First statement of intent (see above) written.*

*February 1: **PAD** sponsors Iranian art evening at member's home.*

## WOMEN TAKE BACK THE NIGHT



Traditionally "spirituality" has to do with loving and "politics" has to do with power. We have seen them as unrelated. When researching matriarchal mythology we naturally explore new concepts of spirituality and realize the strength of synthesizing spirituality with politics.

© Mary Linn Hughes/Micki McGee, 1978

## HOW TO SEND MATERIALS TO PAD

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

SEND TO:

**P.A.D. c/o Seven Loaves**  
605 East 9th Street  
N.Y., N.Y. 10009  
phone: 212-533-8695

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**Political Art Documentation  
& Distribution (PAD)**  
605 East 9th Street N.Y., N.Y. 10009  
phone: 212-533-8695

## CALENDAR

- March 8:** **International Working Women's Day.**  
PAD is celebrating. For more information, contact Elizabeth at 666-0102.
- March 22:** **"How Far Can We Go? Networking from a Feminist Base"** co-sponsored by Franklin Furnace & PAD. It has been a long time since New York women artists sat down together. The idea is to strengthen ties. Call 966-2994 mornings for information.
- April-May:** **A public art event for all artists protesting the use of our taxes for war.** It will take place through the five boroughs. Put your tax art outside where it will be effective. PAD will coordinate, tour the sites and give a press conference. Take a stand against defense spending and social welfare cuts (contact Anne Pitrone, 477-5799 for details on how to participate). This project will lead up to a **Day of Events on Militarism** in May (contact Jerry Kearns, 475-2360, Fri.-Mon).

**This newsletter of PAD (Political Art Documentation/Distribution) is open to ideas about political art and cultural politics.** We're just starting out and will probably be publishing bi-monthly for a while, but eventually we'd be a monthly and longer. If you want to receive the newsletter, for one year sent \$2.00 to **PAD**, c/o Seven Loaves, 605 East 9th Street, N.Y.C., N.Y. 10009. All manuscripts and artwork should be accompanied by a self-addressed, stamped envelope. This is issue #1, February 14, 1981.

Illustrations from PAD archives. Newsletter layout and design: Elizabeth Kulas

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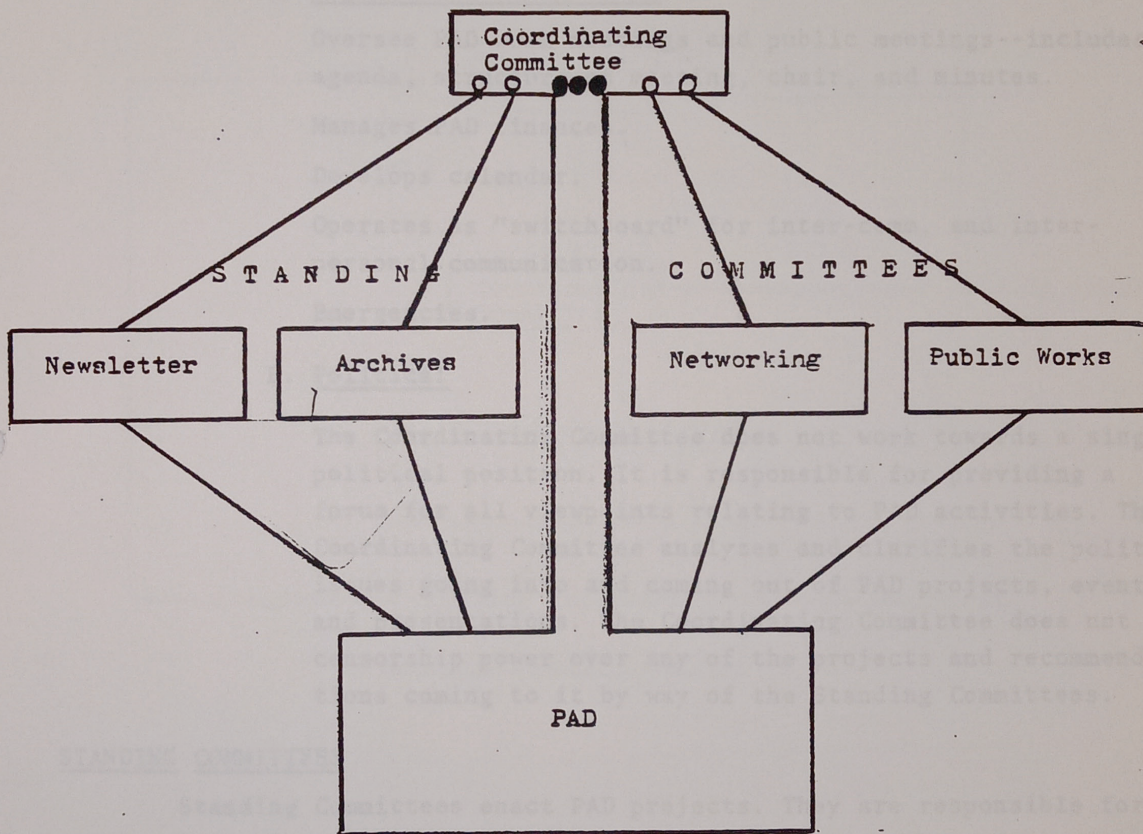
1.

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.

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- NEWSLETTER: publishes regularly on pertinent topics; source of publicity and revenue.
- ARCHIVES: documents and maintain 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 executes PAD's political art projects.

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COMMITTEE DESCRIPTIONS

3.

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.

Manages PAD finances.

Develops calendar.

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

Emergencies.

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.

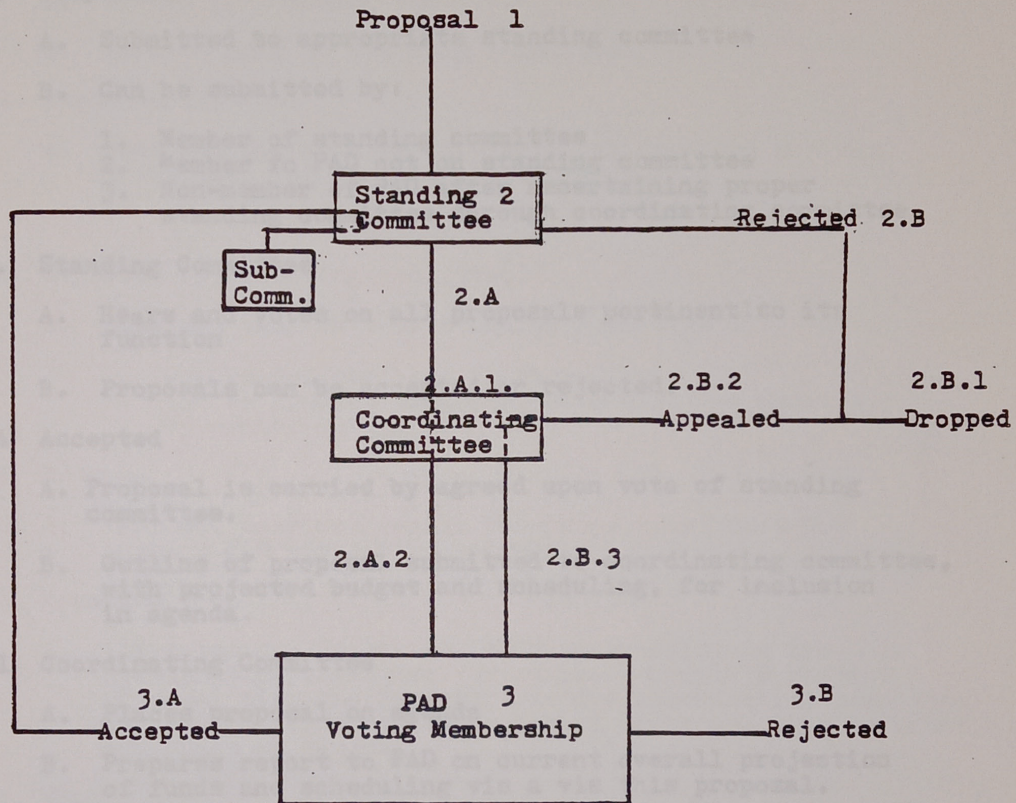
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PUBLIC WORKS: Initiates and/or enacts PAD's political art projects

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4.

HOW A PROPOSAL BECOMES A PAD PROJECT



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5.

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 of 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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6.

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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7.

3.B Rejected (by PAD)

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

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.)

PAD vote to override standing committee vote should be 3/4 of members in attendance after 1-week advance notification of agenda. Should ratification be the same, or a simple majority since the standing committee will already have carried the vote?

SUGGESTED MEETING SCHEDULE:

Sundays			
1st	2nd	3rd	4th
Coordinating Comm.	Open Mtg.	Coordinating Comm.	PAD

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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PADD'S June 1983 SUM-UP PROCEDURE

- 1) Evaluation of each thing PADD has done.  
A historical analysis of what has worked and what hasn't worked for PADD. This is a time to evaluate our strengths and weaknesses.

Second Sundays  
Exhibits  
The Committees  
The Coordinating Committee  
The Other Projects

UPFRONT  
Archives  
Red LETTER DAYS

- 2) Human Relations  
-how does the internal political workings fit into our overall political goals?  
-problems encountered?
- 3) Goals  
-clarify and solidify our general theory  
(make additions or changes)  
-determine our long term and short term goals
- 4) Future Plans  
-what do we want to continue and how can we improve  
-new proposals
- 5) Structure  
-is our current structure working? do we want to add anything to help it improve?  
-election of new coordinating committee if appropriate
- 6) Finances  
-fundraising ideas  
-dues  
-UPFRONT  
-other PADD Commodities  
-direct mail

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A structure to help us evaluate each thing PADD has done.

PRACTICE:

- how did the project work
- how were the politics reached, developed and delivered?
- social relations
  - who did what amount of work
  - who took what responsibilities
  - the positives, the negatives
- collaboration of the rest of PADD
  - did you feel you got enough support from PADD?
- publicity
- finances

THEORY

- why the theme was chosen
- effectiveness of the event
  - aesthetically
  - politically
- how well did it communicate and to whom
- how did it carry out the overall theory of PADD?

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*Archives Proposal*

Fm: Keith Christensen

To: FADD Work Meeting

October 16, 1983

Subject: PROPOSAL FOR A PADD SLIDE REGISTRY

Propose the instituting of a slide registry in conjunction with the FADD Archives. The purpose of the slide registry would be to encourage easy accessibility of the work for curators, artists, individuals and institutions. The means would be to keep representative slides in a carousel with the necessary information on the slides and directions to go to the general artist's file for the complete presentation. The responsibility for the slides and folders would be left to the artist or group involved. FADD would prepare and develop a promotion of the service--and prepare a card with the specifications on it. FADD would maintain the registry and try to establish a regular time for the registry to be viewed.

*PADD Germany Exhibition*

Fm: Keith Christensen

To: FADD Work Meeting

October 16, 1983

Subject: Report on FADD's participation in Bonner Kunstverein's exhibition

Bonner Kunstverein, a Bonn, W. German museum, requested FADD's participation in a December exhibition on "how artists ... reflect and react to societal questions." Also FADD was asked to contribute to an accompanying catalog. The project was discussed with a number of members and supported ( Jerry K., Elizabeth K., Lucy L., Greg S., Herb F.) so I prepared and sent the material. Posters, leaflets and postcards were drawn from the FADD archives. Also stencils were sent with instructions to have them sprayed on the wall ( Not For Sale). The catalog included FADD's statement and Eva Cockcroft's photograph of June 12th marchers.

I requested an honorarium and that all material be returned as soon as the event is over. FADD costs were \$30.00 for postage and photostats.

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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 meetings 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 public 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 things too late, past deadlines, etc.

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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 organizations.

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

Nov. 83  
Yours,  
G. Sholette

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# st ISSUE POLITICAL ART DOCUMENTATION /DISTRIBUTION

February 1981

## PAD: Waking Up In NYC

PAD (Political Art Documentation/Distribution) is an artists' source and networking organization coming out of and based in 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 socially-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. We document all kinds of work from movement posters to the most personal of individual statements. Art comes from art as well as from life. Knowing this makes us want to learn more about the production, distribution and impact of socially-concerned art works in the context of our culture and society. 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. In New York. In the US. In Canada and Latin America. In Europe. In Asia and Africa. The development of an effective oppositional culture depends on communication.

## UN CERTAIN ART ANGLAIS!



A Certain English Art, (Postcard) Rasheed Araeen, 1979

PAD celebrated its first birthday with a Valentine's evening of entertainment and discussion around a slide show of political art (followed by dancing, but not in the streets—yet). We began in February 1980 as an amorphous group of artworkers dimly aware of a mutual need to organize around issues, but without much notion of how to do it. We met at Printed Matter once a month and agreed to start collecting documentation so we would have a physical core from which to reach out. For a while we looked at each other's work, discussed it, and thought about a social club and various possibilities for cultural activism. Then in late Spring we were offered a room in a former high school on the Lower East Side under the aegis of Seven Loaves—an umbrella group for community arts organizations. Suddenly we existed physically. We had to be in the world, and that led to the present structuring, still in process.

We have three kinds of meetings now: 1) The relatively flexible core or work group of 15-20 people gets together on three Sunday afternoons a month at the Seven Loaves space (when not too cold). Here we deal with: soliciting and handling of the archive materials; how to connect with other cultural organizations in NYC with similar purposes so there's no overlapping and duplication of work. (For instance, we are working with Cityarts Workshop, which has an impressive resource center on the community mural movement, and with Karin di Gia of Gallery 345, who has a collection of original political art.) We are also beginning to connect with and inform each other about the political events and struggles taking place in the city, understanding the ways these relate to national and international situations. Finally, we are thinking about collectively created issue-oriented exhibitions in public spaces, such as windows, subways, libraries, etc.

2) The open meetings with which we began. They take place on the second Sunday of every month at 8 PM at Printed Matter (7 Lispenard St., NYC 10013; 925-0325). Here reports are made from the work group and a brief visual or verbal presentation is given by a PAD member or guest as a sort of laboratory to stimulate discussion, education, consciousness raising and activism.

3) We are just beginning a series of public events centered around specific social issues seen in their historical perspectives, focusing on how they were opposed or supported by the socially concerned art of the time; for instance in May, a day on militarism in the "cold war" era, the Vietnam era and today, discussed by people from WRL (the War Resisters League), CARD (Committee Against Registration for the Draft) and artists who have done work with anti-militaristic content. We want to understand how the dialectic between oppositional art and society changes and takes different forms. We will have a public afternoon in the fall. Autumn conference. A wide coalition of artists and activists. Information on these events is available from PAD.

**PADD  
STRUCTURE,  
PROPOSALS**

PAD's theory is going to develop out of real experience instead of from the idealized and romanticized notion of a

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# 1st ISSUE POLITICAL ART DOCUMENTATION /DISTRIBUTION

February 1981

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**PAD's** theory is going to develop out of real experience instead of from the idealized and romanticized notion of a

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"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 decolonized 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.

PAD 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 PAD's central tasks as a conscious and patient investigation of the historical twists and turns of interaction between artist and society.

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

**Artists can be useful and powerful allies.**

In a nation where oppression is primarily carried out on an ideological level, through control of communication, we recognize the central importance of making powerful cross-cultural images, of creative opposition to the dominant culture. One of PAD's most crucial tasks is to build an understanding of the importance of the artist in the con-



Photo: Jill Posener | Farringdon Rd. London, Dec '79 |



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no one will  
for bread be crying,  
we'll have freedom,  
love and health,  
when the grand  
red flag is flying  
in the workers'  
commonwealth

Joe Hill  
1879 - 1915

Postcard

struction of a new "people not profits" society. We want to make art that makes ordinary people's lives, memories and experiences moving and important to others.

Like the Left in general, we see this as a time to resist, to unite around our common needs by encouraging connections, sharing work with other artists (independent and organized), building cultural coalitions. All this is important and necessary work in 1981. **PAD** can provide a way of simultaneously getting feedback for art and carrying through these goals. We know we are in a youthful stage of our development and we're very aware of working into something that is beyond the knowledge of the group and of the histories of the individuals in it. We'll need your input to assess and continue our goals. Just networking in NYC, we've been surprised to find so many people we didn't know about. Finding them makes us realize how many of you out there we still don't know about. A major part of **PAD's** program is to hear from you and to make sure that when one of us hears from somebody we all hear from somebody. There's a lot of energy out there, some of it being dissipated in unsupported isolation. It seems to us that the best way to begin is to get concretely involved with the struggles in our own cities and at the same time be networking and learning from what's being done elsewhere.

**PAD** is building from the grass roots up. We have no funds, grants, etc. and we'll need donations from participating artists to do mailings that will keep us all in touch with each other. (Make checks payable to **PAD** New York and send to the address below.) Eventually the newsletter will serve as a catalogue and supplement to the archive, include selections from it, and provide a forum for dialogue. Right now we are compiling a directory of socially-concerned artists. If you register as an individual, groups will be able to find you for work, exhibitions or jobs. If you have any ideas about how we should structure the outgoing, or distributory half of **PAD** (within our limited resources) please let us know. We want this to be a reciprocal relationship.

We want to talk to people who organize people:  
1) socially-concerned art and cultural groups of all types.  
2) local, national and international issue-oriented groups focusing on the major issues of our time, like anti-militarism, ecological damage, racial and sexual liberation, etc.  
3) community groups organized around local needs like housing, daycare, police brutality, welfare, etc. **PAD** sees this triad as the basis for a powerful alliance.

(This statement was written by Lucy R. Lippard and Jerry Kearns, members of **PAD** New York.)

## HISTORY SO FAR

*June 1979: Announcement of exhibition "Art From the British Left" at Artists' Space includes a call for socially-concerned artists interested in participating in other events and in an international political art archive. Political disagreements with the then-administration of Artists' Space prevent further cooperation, but material for the archive begins to filter in and the notice is reprinted in several small magazines around the US.*

*Summer 1979: Idea of an archive is expanded to include a space and organization: still on paper.*

*February 24, 1980: First meeting finally held at Printed Matter. Some 50 participants begin a mailing list and agree to meet one Sunday a month. Meetings continue with discussions of possibilities and slide shows of work by members and visiting political artists from other cities and countries.*

*Spring: Members of Artists for Survival on the Lower East Side attend meetings and find us a free space under the auspices of Seven Loaves. We decide on a name: **PAD**. June: We paint our room at PS 64. **PAD** leaflet goes out. We are represented at social-change art conference sponsored by NEA in Cincinnati.*

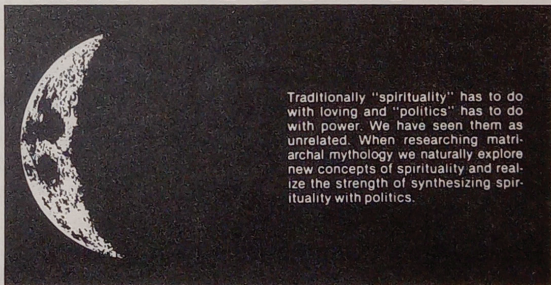
*September: Structure tightens. Work groups are set up. Much decoration of space with banners, posters, etc. Cataloguing system for archive material collectively conceived.*

*November: Second Sunday meetings at Printed Matter begin to include brief presentations.*

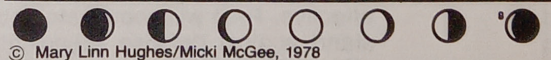
*December: We plan public events and Coming Out party. Contacts are made with Cityarts and Gallery 345. First statement of intent (see above) written.*

*February 1: **PAD** sponsors Iranian art evening at member's home.*

## WOMEN TAKE BACK THE NIGHT



Traditionally "spirituality" has to do with loving and "politics" has to do with power. We have seen them as unrelated. When researching matriarchal mythology we naturally explore new concepts of spirituality and realize the strength of synthesizing spirituality with politics.



© Mary Linn Hughes/Micki McGee, 1978

## HOW TO SEND MATERIALS TO PAD

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

SEND TO:

**P.A.D. c/o Seven Loaves**  
605 East 9th Street  
N.Y., N.Y. 10009  
phone: 212-533-8695

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**Political Art Documentation  
& Distribution (PAD)**  
605 East 9th Street N.Y., N.Y. 10009  
phone: 212-533-8695

## CALENDAR

- March 8:** **International Working Women's Day.**  
PAD is celebrating. For more information, contact Elizabeth at 666-0102.
- March 22:** **"How Far Can We Go? Networking from a Feminist Base"** co-sponsored by Franklin Furnace & PAD. It has been a long time since New York women artists sat down together. The idea is to strengthen ties. Call 966-2994 mornings for information.
- April-May:** **A public art event for all artists protesting the use of our taxes for war.** It will take place through the five boroughs. Put your tax art outside where it will be effective. PAD will coordinate, tour the sites and give a press conference. Take a stand against defense spending and social welfare cuts (contact Anne Pitrone, 477-5799 for details on how to participate). This project will lead up to a **Day of Events on Militarism** in May (contact Jerry Kearns, 475-2360, Fri.-Mon).

**This newsletter of PAD (Political Art Documentation/Distribution) is open to ideas about political art and cultural politics.** We're just starting out and will probably be publishing bi-monthly for a while, but eventually we'd be a monthly and longer. If you want to receive the newsletter, for one year sent \$2.00 to **PAD**, c/o Seven Loaves, 605 East 9th Street, N.Y.C., N.Y. 10009. All manuscripts and artwork should be accompanied by a self-addressed, stamped envelope. This is issue #1, February 14, 1981.

Illustrations from PAD archives. Newsletter layout and design: Elizabeth Kulas

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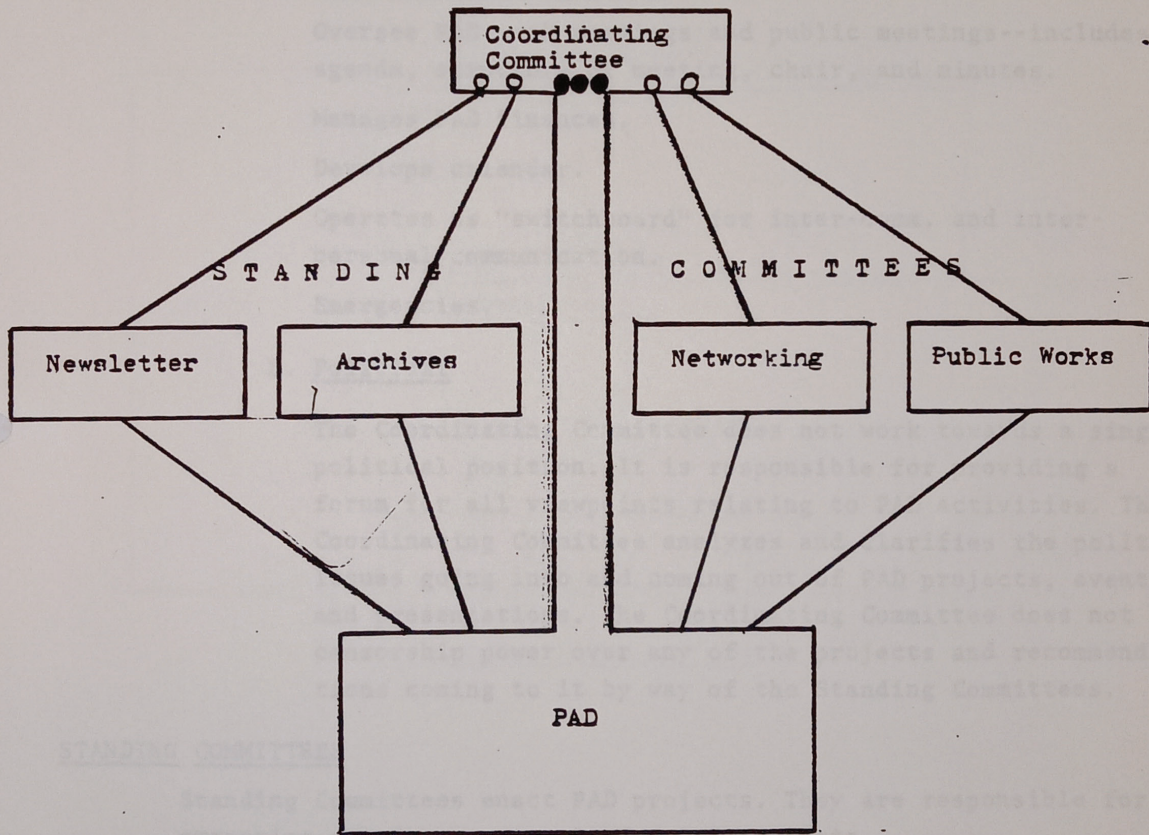
1.

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.

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COMMITTEE DESCRIPTIONS

3.

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.

Manages PAD finances.

Develops calendar.

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

Emergencies.

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.

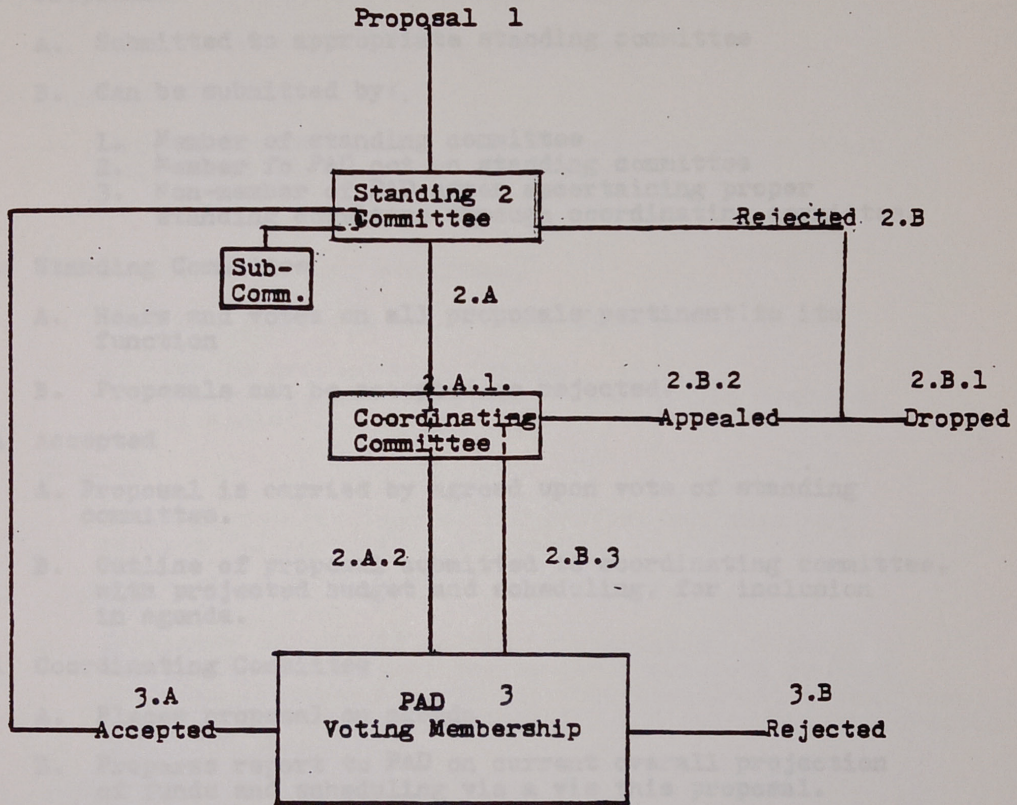
STANDING COMMITTEES

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

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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 of 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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6.

- 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.

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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.)

PAD vote to override standing committee vote should be 3/4 of members in attendance after 1-week advance notification of agenda. Should ratification be the same, or a simple majority since the standing committee will already have carried the vote?

SUGGESTED MEETING SCHEDULE:

Sundays			
1st	2nd	3rd	4th
Coordinating Comm.	Open Mtg.	Coordinating Comm.	PAD

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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PADD'S June 1983 SUM-UP PROCEDURE

- 1) Evaluation of each thing PADD has done.  
A historical analysis of what has worked and what hasn't worked for PADD. This is a time to evaluate our strengths and weaknesses.

Second Sundays  
Exhibits  
The Committees  
The Coordinating Committee  
The Other Projects

*UPFRONT  
Archives  
Red LETTER DAYS*

- 2) Human Relations  
-how does the internal political workings fit into our overall political goals?  
-problems encountered?
- 3) Goals  
-clarify and solidify our general theory  
(make additions or changes)  
-determine our long term and short term goals
- 4) Future Plans  
-what do we want to continue and how can we improve  
-new proposals
- 5) Structure  
-is our current structure working? do we want to add anything to help it improve?  
-election of new coordinating committee if appropriate
- 6) Finances  
-fundraising ideas  
-dues  
-UPFRONT  
-other PADD Commodities  
-direct mail

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A structure to help us evaluate each thing PADD has done.

PRACTICE:

- how did the project work
- how were the politics reached, developed and delivered?
- social relations
  - who did what amount of work
  - who took what responsibilities
  - the positives, the negatives
- collaboration of the rest of PADD
  - did you feel you got enough support from PADD?
- publicity
- finances

THEORY

- why the theme was chosen
- effectiveness of the event
  - aesthetically
  - politically
- how well did it communicate and to whom
- how did it carry out the overall theory of PADD?

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*Archives Proposal*

Fm: Keith Christensen

To: PADD Work Meeting

October 16, 1983

Subject: PROPOSAL FOR A PADD SLIDE REGISTRY

propose the instituting of a slide registry in conjunction with the PADD Archives. The purpose of the slide registry would be to encourage easy accessibility of the work for curators, artists, individuals and institutions. The means would be to keep representative slides in a carousel with the necessary information on the slides and directions to go to the general artist's file for the complete presentation. The responsibility for the slides and folders would be left to the artist or group involved. PADD would prepare and develop a promotion of the service--and prepare a card with the specifications on it. PADD would maintain the registry and try to establish a regular time for the registry to be viewed.

*PADD Germany Exhibition*

Fm: Keith Christensen

To: PADD Work Meeting

October 16, 1983

Subject: Report on PADD's participation in Bonner Kunstverein's exhibition

Bonner Kunstverein, a Bonn, W. German museum, requested PADD's participation in a December exhibition on "how artists ... reflect and react to societal questions." Also PADD was asked to contribute to an accompanying catalog. The project was discussed with a number of members and supported ( Jerry K., Elizabeth K., Lucy L., Greg S., Herb P.) so I prepared and sent the material. Posters, leaflets and postcards were drawn from the PADD archives. Also stencils were sent with instructions to have them sprayed on the wall ( Not For Sale). The catalog included PADD's statement and Eva Cockroft's photograph of June 12th marchers.

I requested an honorarium and that all material be returned as soon as the event is over. PADD costs were \$30.00 for postage and photostats.

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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 meetings 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 public 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 things too late, past deadlines, etc.

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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 organizations.

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

Nov. 83

Yours,  
G. Sholette

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## A CALL FOR ARTWORKS ON THE THEME OF "DISPLACEMENT"

**P**ADD is currently assembling a group of artworks concerned with the critically important issue of human displacement, in all of its forms—from gentrification, evictions, the plight of the homeless in urban centers, the hounding of immigrants in the U.S., to native American land and water rights, exiles, and the forceful removal of blacks in apartheid South Africa to outlying areas.

These artworks will be used in various ways—for a section of images on Displacement for our next issue of UPFRONT (January 1986); for public art exhibits dealing with these problems; for our Archives; and as an art resource for groups involved in the struggle against displacement.

Artworks being sought include: paintings, photos, drawings, leaflets, posters, stencils, stickers, slides, mail-art, page art, images from performances, street theatres, video, demonstrations, and other media and events.

If you already have any artworks dealing with the subject of displacement—or if you wish to create one or more pieces for our displacement project—please send us photos, slides, sharp stats or zeroxes of your work in an 8" by 10" folder with your name on it. No original artworks—only multiples in the above form—should be sent! Unfortunately, we cannot return any of the material.

Specify on the envelope "Displacement," PADD, 339 Lafayette Street, NYC 10012. Captions and if necessary brief descriptions of the context in which the artwork originally appeared, should also be included.

*We urge all PADD members and affiliates who wish to be part of this project to send us their work as soon as possible.*

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# 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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1981?

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 ADDRESSING 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 BELIEVE  
WE CAN GO A LONG WAY TOWARDS ORGINIZING PAAD.  
AGAIN - NOT MUCH OF THIS IS ORIGINAL<sup>SO</sup> 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 embarrissingg 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 Committees contacts
- D labor for mailing&postering
- E space in the newsletter
- F public relations & publicity - see Publicity PAGE 3 V.B
- G legal referrals if needed

II/ WHAT IS PADD?

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

By this definition PADD does not really exist. PADD becomes a collection of individuals organized in mutual interest groups (committees) who are collectively Planning, Coordinating, Proselytizing, Supporting 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 calendar
- B submit 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 briefly 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

- 3
- A Budget - i have two possible ways of doing this:
- I/ Seed money or operating capital is actually given to a committee by the treasurer 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.
- II/ Operating capital is budgeted but the treasurer keeps track of who is over or under - drawn. All money raised goes to PADD direct
- B Publicity - should this be a separate Committee which all other Committees can use, or is each Committee responsible for publicity?
- C Emergency 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 control over Publicity, the Newsletter, Treasury, 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 services needed (a mailing for example) Discussion and proposals are decided on by the whole group but voting is done by the core group. The Core Group is, in a sense, sub-merged in PADD and only surfaces on emergency and voting matters.
- E Second Sunday - remains the same. programs are decided at work meeting
- F Outreach - <sup>at the</sup> 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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- G Fundraising Committee - emphasises our networking and educational aspects. Looks into non-profit and charitable orgin. tax exemption , Researches grants for PADD (& for Committees?)
- 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!
- I Temporary Committees - for shows ("Demonstrate!") or special opporutunities(N.A.M. conference)
- J Proposals, Policy, and Leadership - this is in the realm of mutual priorities and how they are carried out.

The formation of new Committees or Temporary Committees, the submission of proposals or ideas by members or Committees for shows, actions, fundraisers, budgets, or "structure" changes are discussed and voted on (see -D) All this is done with an eye to how PADD as a whole sees these proposals benfitting the directives of the group, the limitations and expertise of the group, & the areas of mutual political and artistic concerns of the membership (like, U.S. out of El Salvadore or Anti-Reagan)

All Committees must submit 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 SHALETTE*

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

PLEASE LOOK OVER

THIS MATERIAL CRITICALLY AND MAIL

RESPONSES TO ME FOR COMPILATION,  
OR BRING TO AUGUST 13 MEETING

AT: JOAN & STANS 598 BRDWAY 11 flr. 7pm



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AD HOC STRUCTURE COMMITTEE  
FOR VOTING MEMBERSHIP P.A.D.

June 21, 1981  
(To Be Presented June 28, 1981)

To become a voting member of P.A.D.:

1. A person must attend two months of P.A.D. activities.

THAT IS:

- a. s/he must in this two month period become an active working member in a standing committee or a special project; and
- b. s/he must attend Sunday coordinating committee work meetings at the school.

Recommendations for Committees:

1. Once a month a person from each standing committee will report to larger group on who has been involved, what was accomplished.
2. While working on a special project, a person can withdraw from a committee.
3. People can shift around in committees, but must complete project begun before doing so.
4. A person can participate (work and discuss) in committee meetings for two months, but cannot vote on committee policy during this time.
5. Persons involved in special projects can vote on that project.

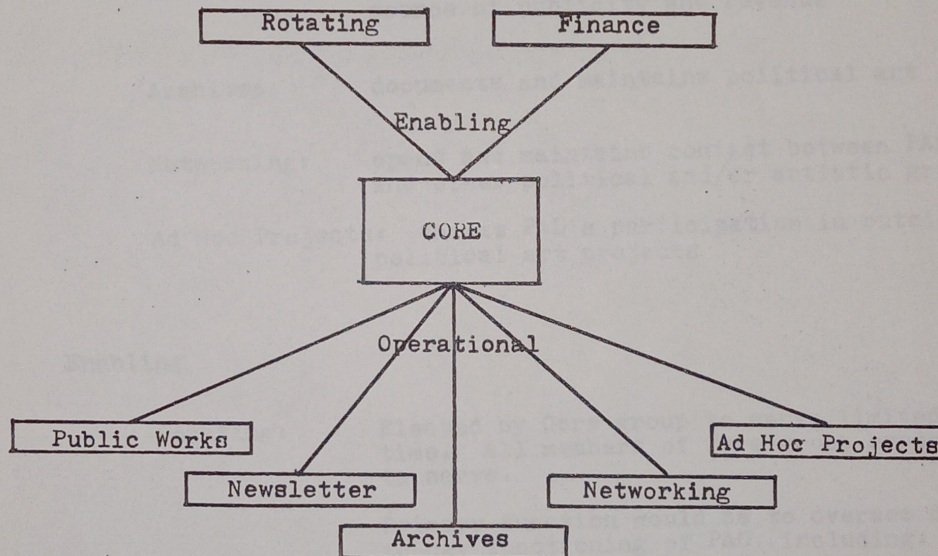
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2.

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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3.

### 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

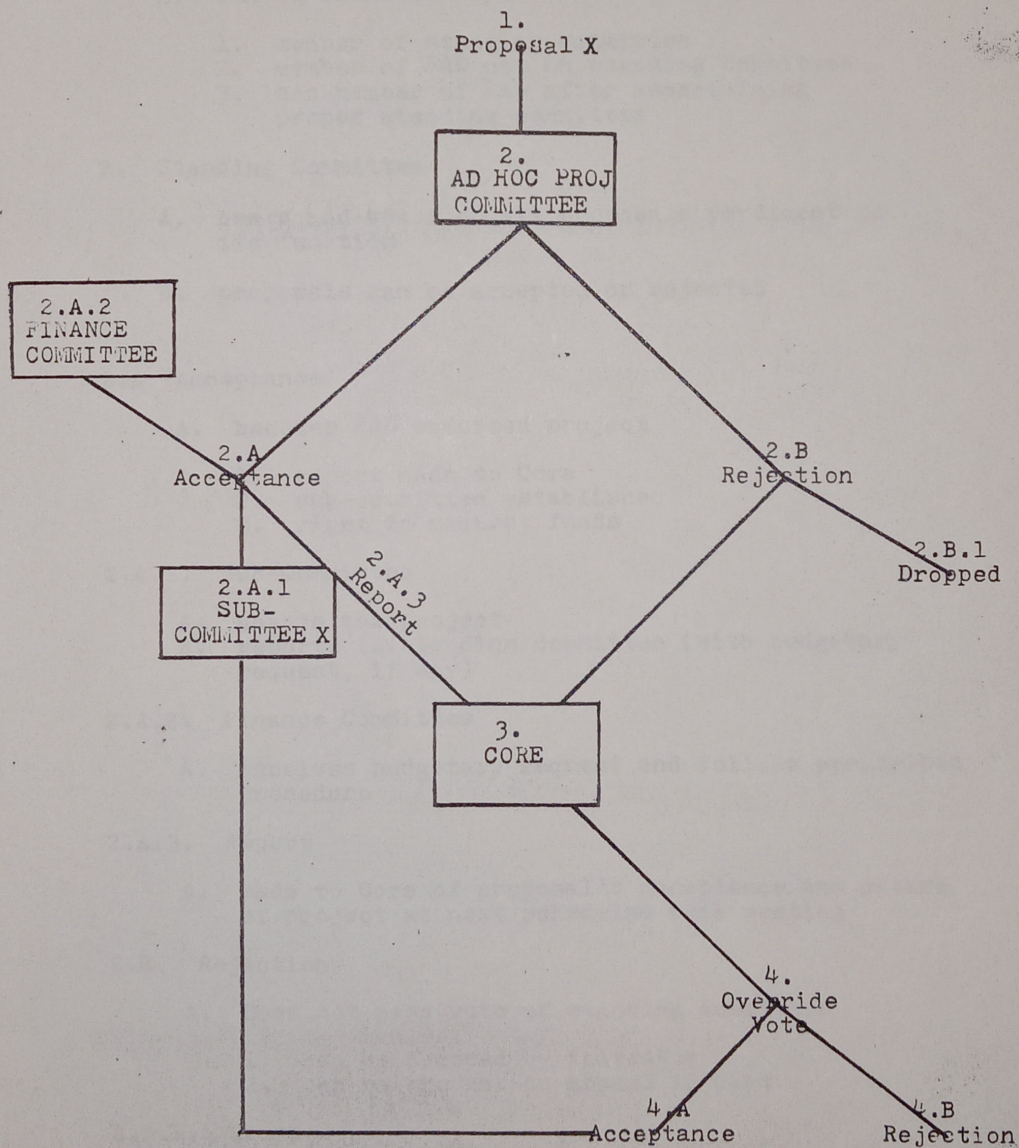
Finance: Raise, maintain and distribute funds

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4.

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



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5.

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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6.

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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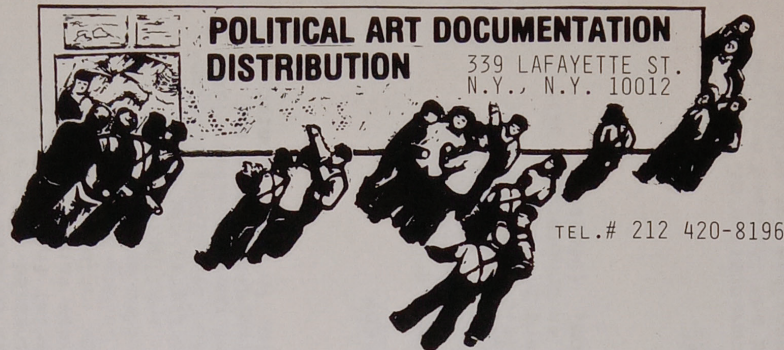
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8/81  
Structure proposal by Joan + Stan  
Giannecchini Kaplan  
discussed meeting of 8/13/81

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DEAR FRIENDS:

PADD 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.

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.

THIS YEAR WE PLAN TO CONTINUE OUR POPULAR SECOND SUNDAY FORUMS AT THE FRANKLIN FURNACE.

WE WILL CONTINUE TO PUBLISH UPFRONT TO REPORT IN DEPTH ON THE SECOND SUNDAY FORUM AND OTHER PADD AND PROGRESSIVE ART EVENTS.

THE PADD ARCHIVE WILL CONTINUE TO COLLECT DOCUMENTATION OF INTERNATIONAL SOCIALLY CONCERNED ART.

WE ARE PLANNING A MAJOR SERIES OF EXHIBITIONS AND A PERFORMANCE SERIES ON ISSUES RANGING FROM SEXISM AND RACISM TO ECOLOGICAL DAMAGE AND OTHER FORMS OF HUMAN OPPRESSION.

BY BECOMING AN AFFILIATE OF PADD YOU WILL HELP US CARRY ON OUR PROJECTS. IN ADDITION YOU WILL RECEIVE MONTHLY NOTICES OF OUR SECOND SUNDAY FORUM AND PERFORMANCES. YOU WILL ALSO BE FIRST TO HEAR ABOUT OUR PROJECT PLANS, WHICH WILL GIVE YOU AN OPPORTUNITY TO JOIN US IN MAKING IT HAPPEN. UPFRONT WILL ALSO BE SENT TO YOU. SEND US \$20, 339 LAFAYETTE ST. N.Y., N.Y. 10012, ATT. TREASURER.

THANKS, AND JOIN US THE THIRD SUNDAY OF THE MONTH AT PADD'S OFFICE FOR OUR WORK MEETING, 5:30 PM.

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PAD: Waking Up In NYC

Herb

### 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.)

of how to do it. We met at Printed Matter once a month and agreed

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PAD: Waking Up In NYC

Herb

PAD ( Political Art Documentation/Distribution) 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; one way we are doing this

1982

# 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...

of entertainment and discussion around a slide show of political art (followed by dancing, but not in the streets--yet.) We began in February 1980 as an amorphous group of artworkers dimly aware of a mutual need to organize around issues, but without much notion of how to do it. We met at Printed Matter once a month and agreed

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PAD ( Political Art Documentation/Distribution) 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; one way we are doing this is by building a collection of documentation of international

# PADD

Political Art Documentation/Distribution

PADD  
The Museum of Modern Art  
Library

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

or entertainment and...  
art (followed by dancing, but not in the streets--yet.) We began in February 1980 as an amorphous group of artworkers dimly aware of a mutual need to organize around issues, but without much notion of how to do it. We met at Printed Matter once a month and agreed

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PAD: Waking Up In NYC

Herb

PAD ( Political Art Documentation/Distribution) 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; one way we are doing this is by building a collection of documentation of international socially-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. We document all kinds of work from movement posters to the most personal of individual statements. Art comes from art as well as from life. Knowing this makes us want to learn more about the production, distribution and impact of socially-concerned art works in the context of our culture and society. 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. In New York. In the US. In Canada and Latin America. In Europe. In Asia and Africa. The development of an effective oppositional culture depends on communication.

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PAD just celebrated its first birthday with a Valentine's evening of entertainment and discussion around a slide show of political art (followed by dancing, but not in the streets--yet.) We began in February 1980 as an amorphous group of artworkers dimly aware of a mutual need to organize around issues, but without much notion of how to do it. We met at Printed Matter once a month and agreed

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to start collecting documentation so we would have a physical core from which to reach out. For a while we looked at each other's work, discussed it, and thought about a social club and various possibilities for cultural activism. Then in late Spring we were offered a room in a former high school on the Lower East Side under the aegis of Seven Loaves -- an umbrella group for community arts organizations. Suddenly we existed physically. We had to be in the world, and that led to the present structuring, still in process.

We have three kinds of meetings now: 1) The relatively flexible core or work group of 15-20 people gets together on three Sunday afternoons a month at the Seven Loaves space (when not too cold). Here we deal with: soliciting and handling of the archive materials, answering mail, maintenance; how to distribute these materials; how to connect with other cultural organizations in NYC with similar purposes so there's no overlapping and duplication of work. ( For instance, we are working with Cityarts Workshop, which has an impressive resource center on the community mural movement, and with Karen di Gia of Gallery 345, who has a collection of original political art.). We are also beginning to connect with and inform each other about the political events and struggles taking place in the city, understanding the ways these relate to national and international situations. Finally, we are thinking about collectively created issue-oriented exhibitions in public spaces, such as windows, subways, libraries, etc.

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2) The open meeting with which we began. It takes place on the second Sunday of every month at 8 PM at Printed Matter ( 7 Lispenard St. NYC 10013). Here reports are made from the work group and a brief visual or verbal presentation is given by a PAD member or guest as a sort of laboratory to stimulate discussion, education, consciousness raising and activism.

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PAD 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 PAD's central tasks as a conscious and patient investigation of the historical twists and turns of interaction between artist and society.

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Artists can be useful and powerful allies.

In a nation where oppression is primarily carried out on an ideological level, through control of communication, we recognize the central importance of making powerful cross-cultural images, of creative opposition to the dominant culture. One of PAD's most crucial tasks is to build an understanding of the importance of the artist in the construction of a new, "people-not-profits" society. We want to make art that makes ordinary people's lives, memories and experiences moving and important to others.

Like the Left in general, we see this as a time to resist, to unite around our common needs by encouraging connections, sharing work with other artists (independent and organized), building cultural coalitions. All this is important and necessary work in 1981. PAD can provide a way of simultaneously getting feedback

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for art and carrying through these goals. We know we are in a youthful stage of our development and we're very aware of working into something that is beyond the knowledge of the group and of the histories of the individuals in it. We'll need your input to assess and continue our goals. Just networking in NYC we've been surprised to find so many people we didn't know about. Finding them makes us realize how many of you are out there we still don't know about. A major part of PAD's program is to hear from you and to make sure that when one of us hears from somebody we all hear from somebody. There's a lot of energy out there, some of it being dissipated in unsupported isolation. It seems to us that the best way to begin is to get concretely involved with the struggles in our own cities and at the same time be networking and learning from what's being done elsewhere.

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#### HOW TO SEND MATERIALS TO PAD

Please send all material in an 8x10 manila file folder labeled with your name or the subject of your interests. We welcome slides, posters, artists' books, photos, publications, and other multiples but we cannot accept responsibility for original (one of a kind) material.

SEND TO: P.A.D. c/o Seven Loaves  
605 East 9th St.  
N.Y.C. N.Y. 10009  
  
phone 212-5338695

<sup>Statement</sup>  
This ~~article~~ was written by Lucy R. Lippard and Jerry Kearns,  
members of PAD New York.

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MARCH 7 "POLITICAL  
ART PERFORMANCE"  
ELIZABETH IRWIN

PAD/D  
The Museum of Modern Art  
Library

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get a hold of people if necessary.

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SUGGESTIONS FOR SECOND SECOND GATHERINGS COMPILED BY  
JERRI ALLYN 13 OCT. '82

- 1) Try to have sensitivity about a speakers "prestige". If they normally command a decant fee for lectures, acknowledge the accomplishment within their field. Explain we have no funds for speakers and can offer one year affiliateships to PADD and copies of back issue newsletters.
- 2) A phone call and even meeting with someone regarding their presentation is rarely enough. Send a typed letter (keep a copy yourself) which includes place & date of event, time they should arrive, what you expect them to present, what equipment PADD and/or Franklin Frunace can provide (may need to consult Bill Gordh regarding), etc.
- 3) Follow up reminder calls a week before the event is often necessary.
- 4) I cannot stress enough the importance of being as specific as you can about the focus you want a speaker to address, and length of time you expect. Also, ask for a brief typed statement to be included in a PADD newsletter. Emphasize importance of public exposure for them. It would be good to get this prior the presentation and would probably help organize their talk.
- 5) Plan accordingly for unexpected cancelations. It seems difficult to obtain hard fast commitments from volunteer speakers. Ensure your evening won't be a complete failure with the absense of a speaker.
- 6) Ensure you have volunteer assistance for setting up at FF 1 hour before the eve begins, for:
  - helping Bill set up chairs and technical whatever
  - ticket taker at entrance, who is then reseponsible to give Bill 1/2 the door for rental; 1/2 to Greg or myself for PADD treasury.
  - Security for main floor of FF.
  - Someone to stay at the front door throughout the eve and/or someone to let people out during the eve if the front is locked.
  - Clean up help for Bill at the eve's end.
  - Someone ensuring PADD newsletters are present and sold, and pertinent PADD announcements made at the beginning of the eve.
- 7) During the eve, do not be afraid to take full command and direct discussions in the direction you see fit; as well as time people and let them know when to wrap up their talks.
- 8) Thank you letters to all participants. Ensure they get on the PADD affiliateship mailing list. And get the typed statement for the newsletter.
- 9) Hand typed statements over to the Newsletter committee; and/or the phone numbers of the speakers so they can easily get a hold of people if necessary.

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**POLITICAL ART DOCUMENTATION/DISTRIBUTION**

(212) -420-8196

339 LAFAYETTE ST. N.Y.C.

April 1983

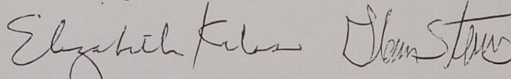
P.A.D.D. has been alive for three years now. It has grown from a small group to an organization whose mailing list reaches more than a thousand people. Second Sundays, Upfront, and now Red Letter Days are also growing to be viable avenues of communication. P.A.D.D. exhibition activities allow artists to explore art activism as it relates to the individual and the community.

As P.A.D.D. grows, it's important to evaluate its movement. Are the goals set three years ago still our goals today? How have P.A.D.D. programs met these goals and does our structure facilitate meeting them? Who is our audience and what is P.A.D.D.'s relationship to the art world and the community - local, national and international? Given the current political situations in these areas, what should P.A.D.D. be doing?

As we come to the end of this season we are beginning to prepare for the next. As a contributor to P.A.D.D. we are asking you to think about these questions and give us your assessment. Think both about the longterm hopes and the practical means which can get us there. Discussions based on these and other ongoing evaluations will be discussed at the May 15th and June 19th work meetings. Send your responses to the P.A.D.D. offices by early May and join us for the May and June work meetings.

Thank you for your continuing support.

Coordinating Committee members,



Elizabeth Kulas and Glen Stevens

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Rare or impossible in New York City? You bet, and it's getting worse. Real estate speculation is wiping out low-income housing. Hardest hit are the city's poor and elderly who are being displaced by those willing and able to pay higher rent. The gentrification of many neighborhoods is destroying community and culture. Central to this process is racism, harrassment and homelessness.

In an effort to encourage decent housing over investors' profits, P.A.D.D. (an artist organization committed to progressive change) is working on a series of exhibits focusing on the housing issue. A collaborative project exploring the causes, effects, and alternatives to the present housing situation will be exhibited at El Bohio 605 E. 9 St. (Ave. B). Gallery 345 (Lafayette St. near Bleecker) will show individuals' work concerned with housing. Video and slide presentations, performance, music, and speaker events are being planned.

WE NEED YOUR SUPPORT

**ARTISTS**

New York streets and buildings are primed for your work about this issue and P.A.D.D. invites you to use them. We also invite you to give us work for exhibition in several locations on the lower east side. If you want us to include your activity in publicity, contact us by April 15. The deadline for work for exhibition is May 14.

**MUSIC & PERFORMANCE ARTISTS**

The month of May will be very important for tenants in N.Y.C. and you can help by coordinatng events with us. We will be happy to publicize your activities. We are also planning one outdoor event and several indoor ones for which we will need you.

**ACTIVISTS & GROUPS**

The more voices we raise , the better our chances of making an impact. The deterioration of the housing situation affects all of us. Your participation can help us direct our energies into effective areas. We urge you to mobilize in such forms as street fairs, community meetings, or demonstrations.

**TENANTS**

New York City is quickly becoming the fantasy island for the rich, and your home is in the way. This event will bring together the strength and creativity of the communities we are trying to preserve. You can help by participating and being aware of your housing rights as they are and how they should be.

El Bohio Opening - Saturday May 21  
345 Gallery Opening - Thursday June 9  
Outdoor Events - Early June

General Meeting - Friday March 25 at 7:00  
Publicity Deadline - Friday April 15  
Exhibition Entry Deadline - May 14

**TIMETABLE**

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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, Benjamin, 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.

\*

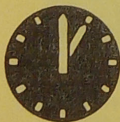
FINANCE is handled by treasurer Greg Sholette and fundraising wizard Jerri Allyn, who account for the money coming into and going out of PADD. They welcome brilliant ideas on fundraising and grant application.

\*

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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## SOLIDARITY WITH AFRICAN WOMEN IN STRUGGLE



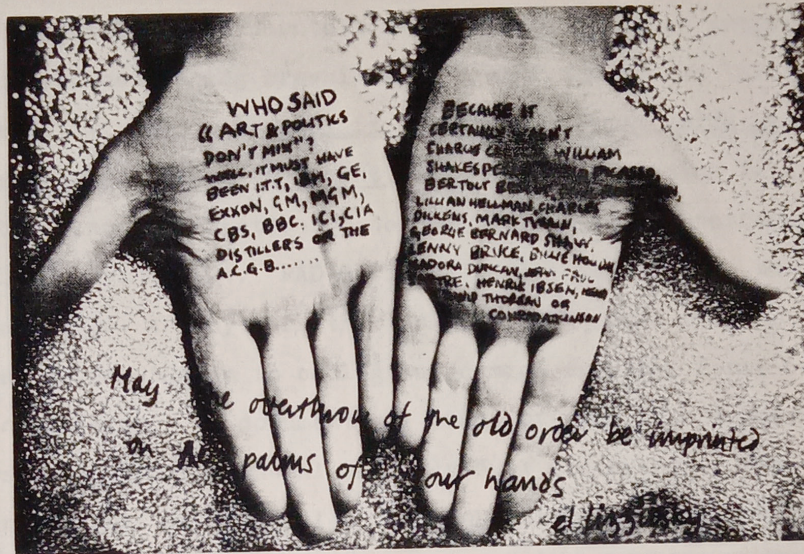
The emancipation of women is not an act of charity, the result of a humanitarian or compassionate attitude. The liberation of women is a fundamental necessity for the Revolution, the guarantee of its continuity and the precondition for its victory. The main objective of the Revolution is to destroy the system of exploitation and build a new society which releases the potentialities of human beings, reconciling them with labour and with nature. This is the context within which the question of women's emancipation arises.

*The Poster Film Collective, London, ENGLAND*

**Archives News:** The archives are temporarily located at 325 Spring Street, in a room shared with the New Wilderness Foundation. The room has finally been painted and furnished and the Archives Committee is returning to the job of cataloguing material. Archives Committee meetings take place on the first Wednesday of each month at 6:30 p.m., room 204, at 325 Spring Street. For further information, call Barbara Moore at 564-5989 or 989-3356. A special note: please do not send material for the archives to the Spring Street address, but send to the PADD post office box in Grand Central Post Office.

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phone 212-5338695

This article was written by Lucy R. Lippard and Jerry Kearns members of PAD New York.

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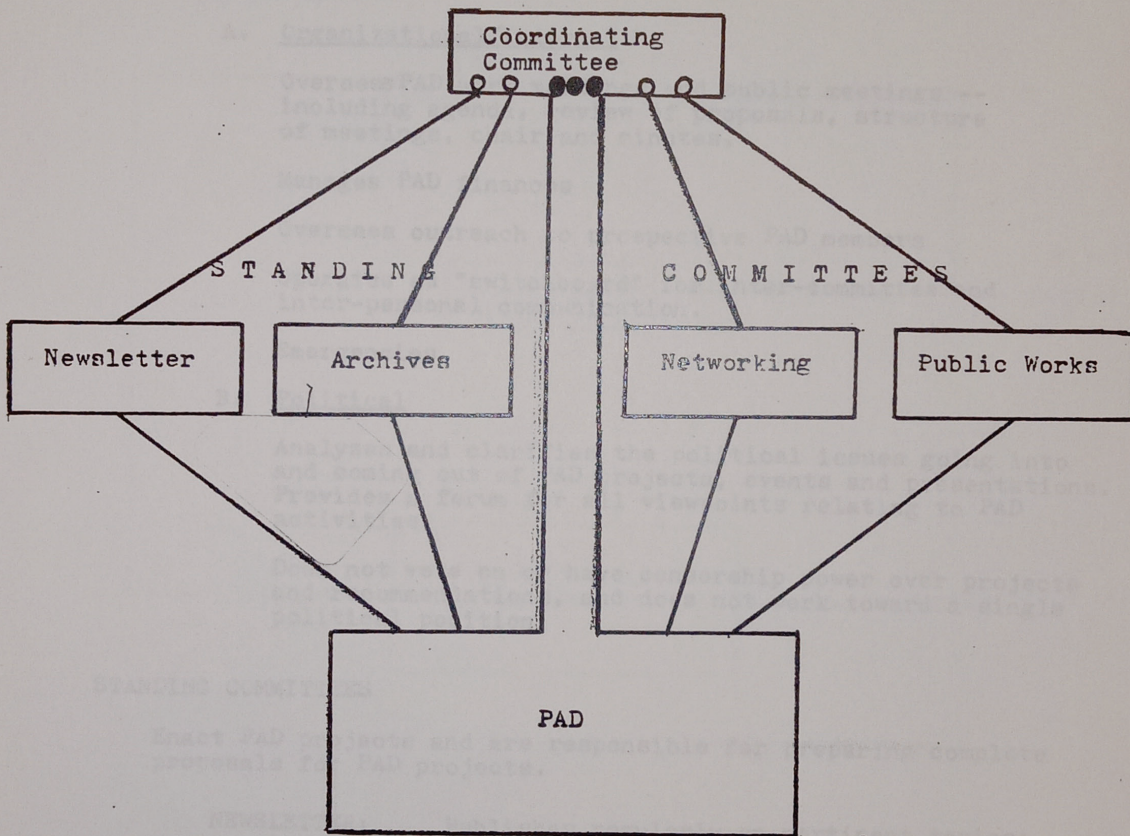
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	PAD/D	I.808

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

Responsibilities:

- 1. Oversee the PAD's public relations program.
- 2. Include in the PAD's structure of responsibility and revenue.
- 3. Coordinate the PAD's public relations program.
- 4. Coordinate the PAD's public relations program.
- 5. Coordinate the PAD's public relations program.
- 6. Coordinate the PAD's public relations program.
- 7. Coordinate the PAD's public relations program.
- 8. Coordinate the PAD's public relations program.
- 9. Coordinate the PAD's public relations program.
- 10. Coordinate the PAD's public relations program.

STANDING COMMITTEES

Exact PAD responsibilities and are responsible for overseeing complete proposals of PAD projects.

NEWSLETTER

Responsible for the PAD's public relations program.

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 executes PAD's political art projects.

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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 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.

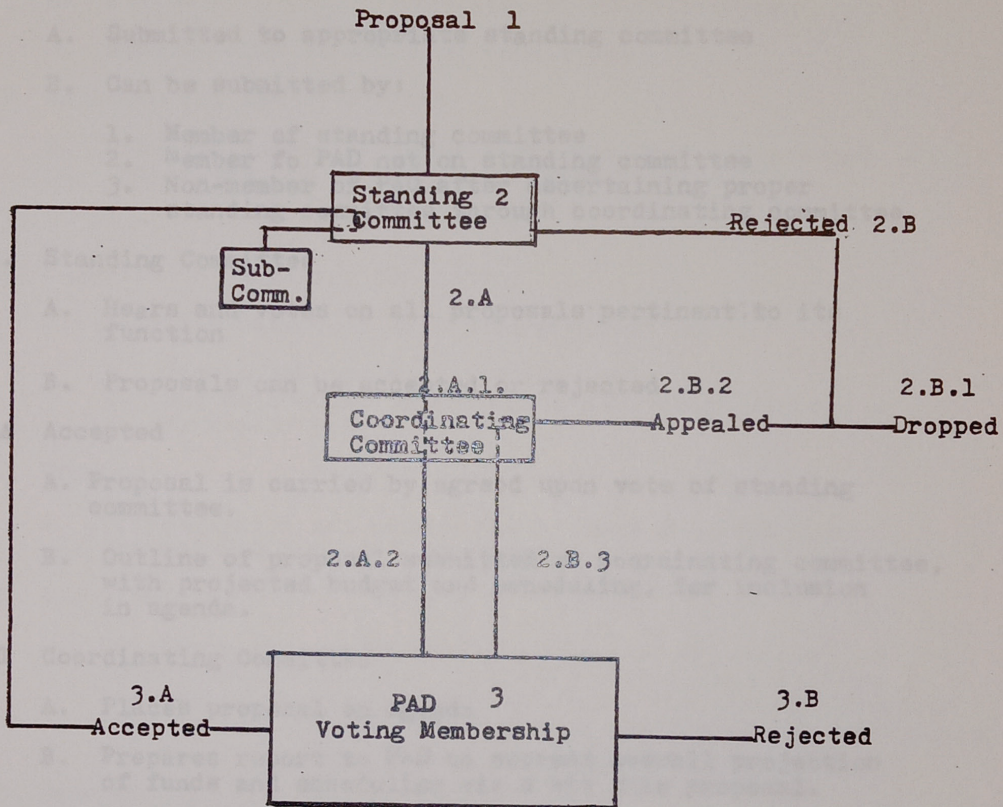
NETWORKING: Opens and maintains contact between PAD and other cultural and/or political groups and individuals; answers mail and phone

PUBLIC WORKS: Initiates and/or enacts PAD's political art projects.

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4.

HOW A PROPOSAL BECOMES A PAD PROJECT



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5.

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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6.

- 4. Subcommittee
  - A. Formed by standing committee to enact proposal
  - B. Reports only to standing committee.
- 3.B Rejected (by PAD) (3/4 vote)
  - 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. He<sub>2</sub>rs 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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7.

3.B Rejected (by PAD)

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

MEETING SCHEDULE:

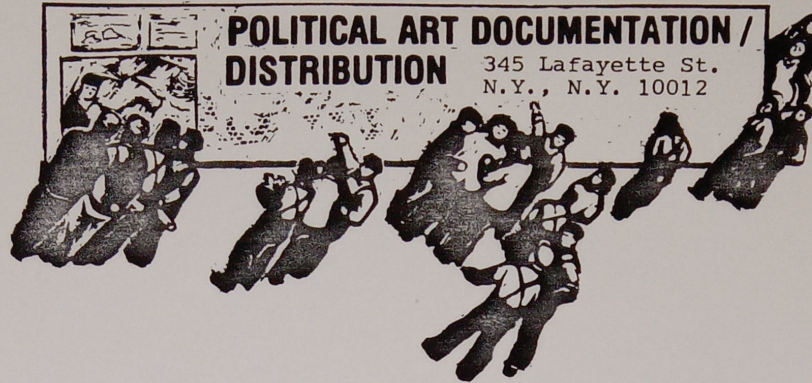
Sundays

<u>1st</u>	<u>2nd</u>	<u>3rd</u>	<u>4th</u>
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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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, editing, 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

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26th 1 p.m school

PAD : Political Art Documentation/Distribution

- continue to*
- 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 separate 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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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 organized 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 all over 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 street, 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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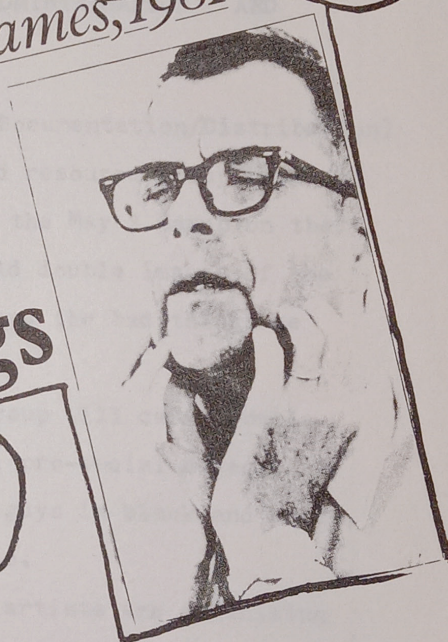
Hey, I know this guy. It's Joe McCarthy.

No -- it's Senator Jeremiah Denton, former  
POW in North Vietnam and now chairing the  
Senate Subcommittee on Security and Terrorism!

Naming Names, 1981

THE REAL TERROR  
IS THAT  
THEY'RE  
BACK AT IT....

# The Terror Hearings



censoring and deporting opposition,  
isolating, destroying, undermining,  
disrupting.

ARTISTS CAN FIGHT BACK THIS TIME.....

"ETHICAL ISSUES IN THE  
NEWS" FORUM PRESENTS

“THE SOCIAL POSSIBILITIES OF ART”  
A SLIDE SHOW AND GROUP DISCUSSION -- BY P.A.D.  
(Political Art Documentation / Distribution) at the  
New York Society for Ethical Culture  
2 West 64th Street / New York, N.Y. 10023 / (212) 874-5200  
Sunday, MAY 31  
2:00 P.M.  
FREE

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for immediate release

*IMAGE WAR*

*DRAFT  
for PRESS  
RELEASE*

NEW YORK ARTISTS' GROUP WIELDS PAINTED WEAPONS.

IS THE BRUSH MIGHTIER THAN THE BULLET?

WHAT DO A GLASS OF MILK, AN OPEN BOOK, A LOAF OF BREAD NOT HAVE IN COMMON WITH TANKS, BOMBS AND MISSILES?

AMONG OTHER THINGS, THE FIRST (FUNDAMENTAL) GROUP ISN'T FUNDED BY THE REAGAN ADMINISTRATION AND THE TOOLS OF WAR ARE.

P.A.D. (Political Art Documentation/Distribution)

-- an artists' networking and resource group based in New York is participating in the May 3 March on the Pentagon with a series of bold double images of the good things nixed by Reagan and the bad things he okays.

Dressed in black, the group will carry double-sided placards with the good, pro-social aspects in color on the fronts, the bad guys in black and white, 'X'ed out in red, on the backs.

An increasing number of artists are organizing to use their images outside of galleries and museums instead of abdicating public image-making to the mass media. Artists are realizing that they have as much political responsibility in society as coal miners, housewives and politicians. P.A.D.

is not here to decorate the world, but to change it.

For further information: Herb Ferr, 243-5318