



UPFRONT

Political Art Documentation And Distribution

December/January 1981
Number 3 50c

Against 'Inner Exile'

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In this nation, an avowed separation exists between state politics and the components of daily life. This model of separateness works against political consciousness in the social sphere. Distinctions between institutions, bureaucracies, monopolies and "private life" are mediated and obfuscated. Correlations between internal desire and external provocations are distorted, hidden or repressed by marketing practices; truths are overshadowed by multitudinous facts presented by the mass media. The formation of progressive, positive practices is prevented.

As artists we affirm our rights to practices which are openly opposed to the prevailing culture, rather than "inner exile."

by Vanalyne Green
and Margia Kramer

We affirm the autonomous destiny of artists (as well as any other group) to be a critical conscience in society—to extend freedom—rather than act as functionaries, unwitting defenders of the *status quo* or ventilators for societal surplus repression and invisible coercion.

We affirm that art—unique, compressed, intense visual constructs of experience, information and material—reflects specific social pressures and responds to specific social needs in the production, distribution and interpretation of communication.

We distinguish activist art which engages in communicative, reconstructive action through a process of symbolic dialogue leading to reflection, education and action, from fetishized consumer commodity art.

We affirm that activist art enables people to understand their relationship to space and time in the social/political world by revealing layers and aspects of contradictory reality usually subsumed by rhetoric in the hegemonic "soup," and by building enabling alliances and coalitions across social and political organizations—networking; offensively resisting and fighting for progressive change.

"... it is often a very narrow line in reality, between alternative and oppositional. . . . as the necessary area of effective dominance extends, the same meanings and practices can be seen by the dominant culture, not merely as disregarding or despising it, but as challenging it."

Raymond Williams

We affirm strategies for activist art which include reaching a large audience of people by attracting and usurping mass media technology to convey our oppositional messages, as well as grass-roots organizing with social and political groups and collaborating in general with kindred groups and individuals.

We affirm that as artists, we assume adversary relationships with the dominant culture and build active advocacy relationships within our own, protective culture which we are constructing in order to legitimate an emergent theory and practice for ourselves and other artists and workers.

It is within this theoretical framework and with this spirit that the following models for socially relevant art are presented.

Adversary Culture



RCA's first mass-produced color television set arrived in about 1954, and was housed in a solid, hardwood cabinet.

GIVEN:

That mass media forms pervade most aspects of lived experience . . .

That society has moved from an industrial to a technological era . . .

The declining literacy rates and socialized needs for leisure escape from work life . . .

The obfuscation of state political intentions . . .

There is dominant cultural hegemonic control in defining the reality of social patterns . . .

Oppositional art forms will incorporate:

Strategies in discourse and practice for reaching broader audiences.

A discourse on the politics of forms, structures and models.

Forms that condense meaning into visual or social constructions that invite relief, pleasure, identification, engagement.

Images that through irony reveal aspects of contradictory and inconsistent ideology.

Forms and practice that nurture the development of a left protective culture. Forms that name the absent reality of those numbers of people involved in oppositional struggle and others we seek to organize.

NO MORE WITCH HUNTS—A NATIONAL DAY OF RESISTANCE

June 19, 1981

New York City—a collaboration between political organizers and PAD

PAD artists handled publicity, art events in the New York street festival and staging for the evening presentations. Our goal was to create awareness about the activities of the House Subcommittee Hearings on Security and Terrorism.

The OPEN SURVEILLANCE ROOM was a collaborative project of PAD members. In addition to being one of the items the press reacted to most favorably, it functioned as an effective community organizing tool. Positioned at the edge of the street festival, the strong visual images (blown up pictures of daily life objects that hide surveillance devices), coupled with the irony of a room taken out of its environment (the sanctity of "man's" castle) brought home, without the use of text, the point of the festival and the revival of McCarthyism—violation of privacy.

For THE PARADE OF PLACARDS, 15 people wore sandwich boards of government documents attesting to phone taps, harassment, disinformation campaigns—documents released through F.O.I.A. legislation.

SOME PRECEDENTS:

Paris, 1920: *DaDa Fair*, with dead pig in Prussian officer's uniform hung from ceiling, one of many anti-rational actions combined with commitment to social and political action.

Berlin, 1930: Bertolt Brecht founded the Berliner Ensemble as multi-media theatre, incorporating cabaret, film and music-hall techniques.

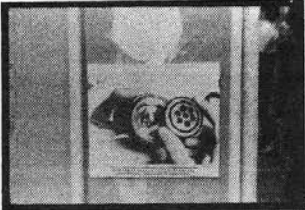
Paris, 1968: Situationists inspired demonstration by Citroën workers using street theatre techniques and images.

Los Angeles, California, 1978: Suzanne Lacy created "Three Weeks in May," a performance structure protesting the politics of rape. It was endorsed by the Mayor and 20 other city agencies, and consisted of self-defense classes, community organizing and art performances.

Chicago, 1968: *The Yippies* through the strategizing of Abbie Hoffman and Jerry Rubin, elected a pig for president. This political theatre culminated in attracting the most media coverage of any political movement in this nation.

ADVOCACY CULTURE

Left Culture is a funny mixture of residual and emergent forms. For example, folk singing, once considered the best of alternative culture, still has a strong connection for many people. New Wave, Fusion, Punk, etc., 'rooted in' technology, has a sound or 'affect' that others identify as much more radical and relevant. By mixing both forms at the street festival (traditional art and avant garde performance art, e.g.) audience participation expanded, as well as our ability to reach both the old and new left.



REPRODUCTIVE RIGHTS DAY

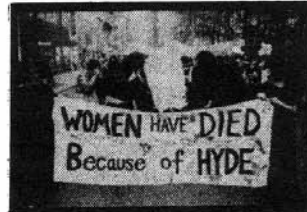
May 16, 1981

New York City, March down Fifth Avenue

Organized by the New York Coalition for Reproductive Rights

A national protest against the co-optation by the Right of family, mothering, sexuality.

Two women's groups, No More Nice Girls, and Carnival Knowledge, created visual images dense with ironic and feminist substance. Both groups presented images of victimization and strength through collective action. There was pain in the vision of 6 barefoot, chained pregnant women dressed in black smocks. But the brilliant pink scarves, leaflets and logo design registered sexual pride. The auxiliary image of the 'commandettes,' women in black jump suits handing out position



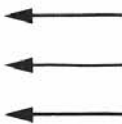
papers, was aggressive and oppositional. The women in Carnival Knowledge, shrouded, carrying a coffin of illegal abortion devices, and the strident tone implicit in the banner "Women Have Died Because of Hyde" were both poetic, powerful and directly to the point.

250,000 PEOPLE MARCH ON PENTAGON

May 3, 1981

PAD marches, carrying placards made for the occasion

The images on the front of the placards are of basic human needs (food, water, milk, e.g.) painted in thick tempera paint with colors and a style of representation reminiscent of the 7 food groups we learned about in elementary school. On the back side of the placards, in black and white slashed through with red X's, are the images of militarism: tanks, guns, missiles. The placards tell a story—they are moving, fragmented, wordless narrative sequences.





REPORT: THE "THE ART POLITIK" CONFERENCE

by Lucy R. Lippard

The "Art Politik" conference took place June 10-14, 1981, in Seattle, under the auspices of and/or, sponsored by the National Endowment For The Arts. It followed a smaller, roundtable discussion called "Art as a Vehicle for Social Change" held at the Contemporary Arts Center in Cincinnati, June 18-20, 1980.

A little background: the first conference was initiated by myself, Judy Chicago and Jim Melchert of the NEA, partially in response to the founding of Political Art Documentation/Distribution that winter. Altogether there were ten of us in Cincinnati --an (impossible) attempt to bring together text. We had very different constituencies, leaning politics, racial, sexual and geographical distribution. Most of the artists invited had worked for a long time organizationally, in and out of the high art context. We have very different constituencies, and we learned a hell of a lot from each

other in three days of peak energy and excitement. So much so that we agreed we should develop our ideas. A grandiose plan was hatched, but it proved harder than expected to get the same group together again. We were too busy organizing to organize ourselves. We ended by dumping the whole mess in an/or's collective lap. In a couple of months Doug Kahn and Anne Focke had worked up a new format that was very different from the first and much more oriented to the local community.

Ten people were also invited to "Art Politik," but there were no "official observers" as there had been in Cincinnati and every session was open either to the general public or to those who paid a conference fee for the four days' events. Five of us were recidivists from 1980: Judy Baca of SPARC and the Great Wall of LA; Michael Glier of Co-Lab and Printed Matter; Suzanne Lacy of Ariadne and the L.A. Woman's Building; me

of PAD and Heresies; and Tony Ramos, then of Lumen Associates Video. The newcomers were: Jerri Allyn of "The Waitresses" and the Woman's Building; Ed Bereal of "The Bodacious Buggerillas"; Carole Wiley Deutch of Carnaval; Tim Drescher of Mural magazine; and Martha Rosler, of Rutgers, N.Y.U. and PAD. The 3 Seattle mainliners were Kahn of X-change, Anne Focke of and/or and Cathy Hillenbrand of the Real Comet Press. (Those in Cincinnati who couldn't make it to Seattle were Adrian Piper, Robert Harris, Newton Harrison, (Helen Harrison by proxy), Judy Chicago and Jim Melchert.

Art Politik began with a public evening of talk and music, with Rocky Duenas from the American Indian Movement filling in for Yvonne Wanrow, who missed her plane, Donna Deitch's film on Baca's Great Wall, political folk singer Jim Page, and the Grupo Armar. All the next day was given over to slide and video presentations of the (mostly group) work done by the individual participants, plus specific public projects by Seattle artists Andy Keating, Barbara Tomash and Gloria Appletree-Bornstein. I'll have to summarize drastically here; it was a real high, though, to realize all these people were out there tackling the most varied aspects of society through a positive oppositional art.

Drescher showed community murals from all over, raising issues of "beautification" vs. "highlighting deteriorating neighborhoods" and the ahistorical/mystical tendency increasing in the mural movement. Deutch showed a slide/tape on Carnaval in San Francisco--an internationalist parade making connections between hundreds of different ethnic and political groups with marvelously colorful costumes, floats, dances, banners and masks based on Brazilian Carnaval. In 1981, its third year, Carnaval attracted over 50,000 people. Baca's Great Wall mural runs thousands of feet in Los Angeles' flood channels; it's made by local kids (some of them choosing between mural and reform school) and it's about the "hidden history" of California's Third-World peoples. Rosler surveyed her own photo, performance and book works and showed her videotape Secrets from the Street--a visually and intellectually complex examination of urban subculture, propaganda and colonialism. Kahn played his Carter and Reagan audiotapes (meticulously edited so familiar voices say hilariously unfamiliar things, which they really meant anyway); he talked about the "function of mimicry" and told about passing the tapes along assembly lines in factories. Keating presented an artists' alternate plan to the redevelopment of downtown Seattle, a "combination of visionary comment and practical plans"; my

favorite part was a "free-zone" or "Capitalist playground" where anything goes industrially, but only in that one area instead of the usual zoning reversal. Ramos showed his collage-video One Man's Majic is Another Man's Science and read some horrendously pertinent news items on militarism.

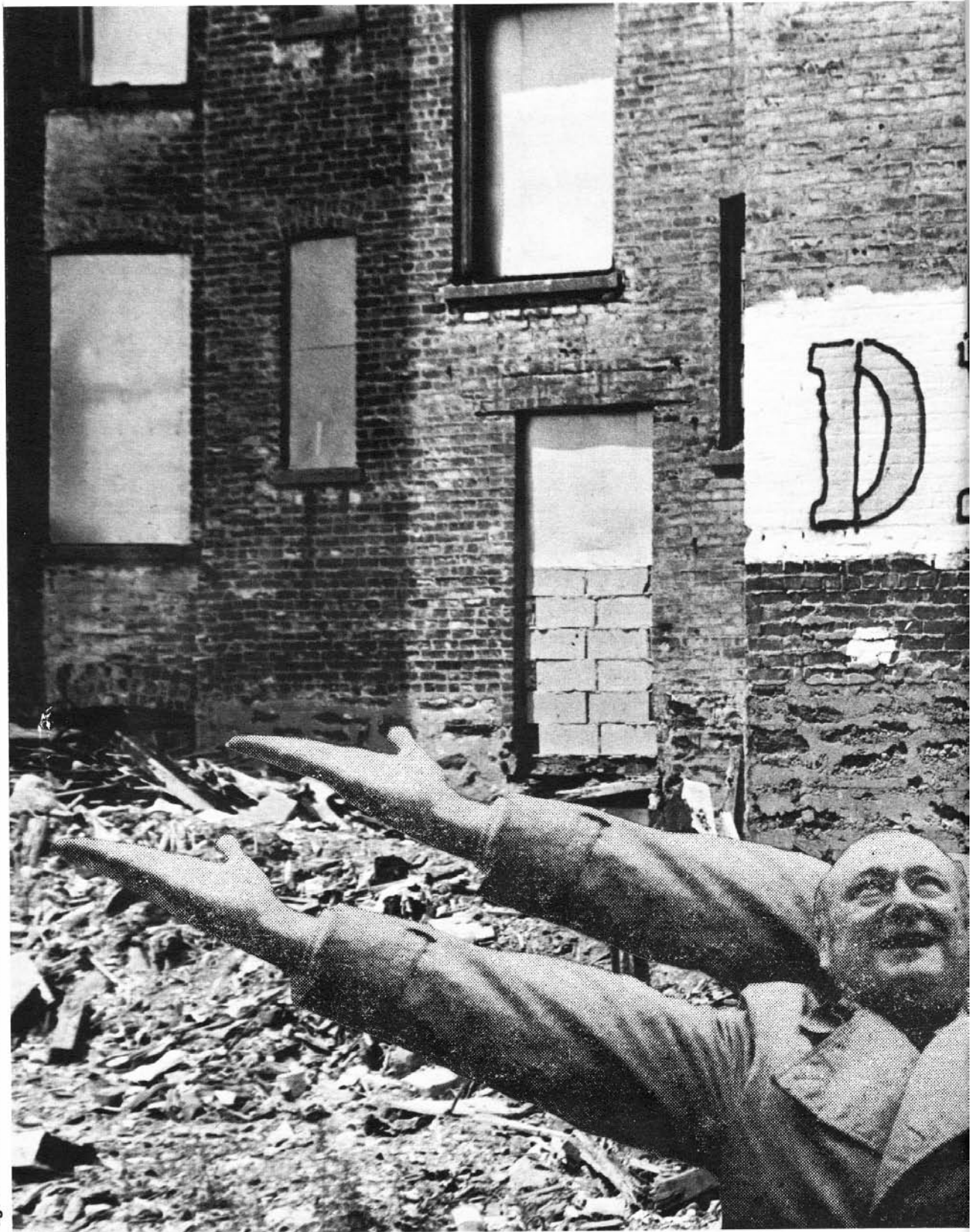
Allyn and Lacy together showed collective and individual works from the Woman's Building in L.A. Allyn's focus has been "The Waitresses," who perform in restaurants and a labor conferences, and the Building's "Incest Project"; Lacy's focus has been on violence against women and on "media strategies" (with Leslie Labowitz). Glier had brought with him a motley two-suitcase Co-Lab show for the back room at and/or; here he showed his own irreverent work on male stereotyping and false values. Bereal showed rushes for a film starring a gang of naive-but-learning-fast ten year olds (hand puppets made of pot-holders). Originally a Black group at the University of California at Irvine, the Bodacious Buggerillas were later joined by a white sidekick, the Wild Dogs, performing in "restaurants, laundromats, bars and Councilmen's front lawns"; they took up video after FBI harassment and are also associated with the All American Corporate Waste Band. Tomash talked about her public bus-stop project involving local women's oral histories. Appletree-Bornstein showed images from Soupkitchen, her shadow performance culminating community protest against destruction of the Cascade, neighborhood, by the Seattle Times and dealing with "the word patriarchy in the widest sense."

The next morning, bright and early, Baca talked about SPARC (Social and Public Art Resource Center) in L.A., its "indoor and outdoor gallery" programs, its old jail headquarters, its "revolving" and portable murals its 6,000-slide mural archive and, most impressively of all, its community outreach, including a slide-and-information bus on Angel Dust--the PCP Van--which reached some 5,000 people. I showed slides of PAD projects, work by PAD members, talked about our archive, newsletter and networking. Then we went around an enormous circle and everybody in the "audience" said what they did. The group included, among others, a labor organizer, 2 playwrights, a marxist philosopher, an actress, a painter working in a Canadian logging camp, media activists, three cultural workers from the Revolutionary Communist Party, feminists working in performance, eroticism, against violence; public artists, filmmakers, critics and arts administrators.

Then came an hour of open questions and discussion. Some of the issues raised were:

(continued on page 10)

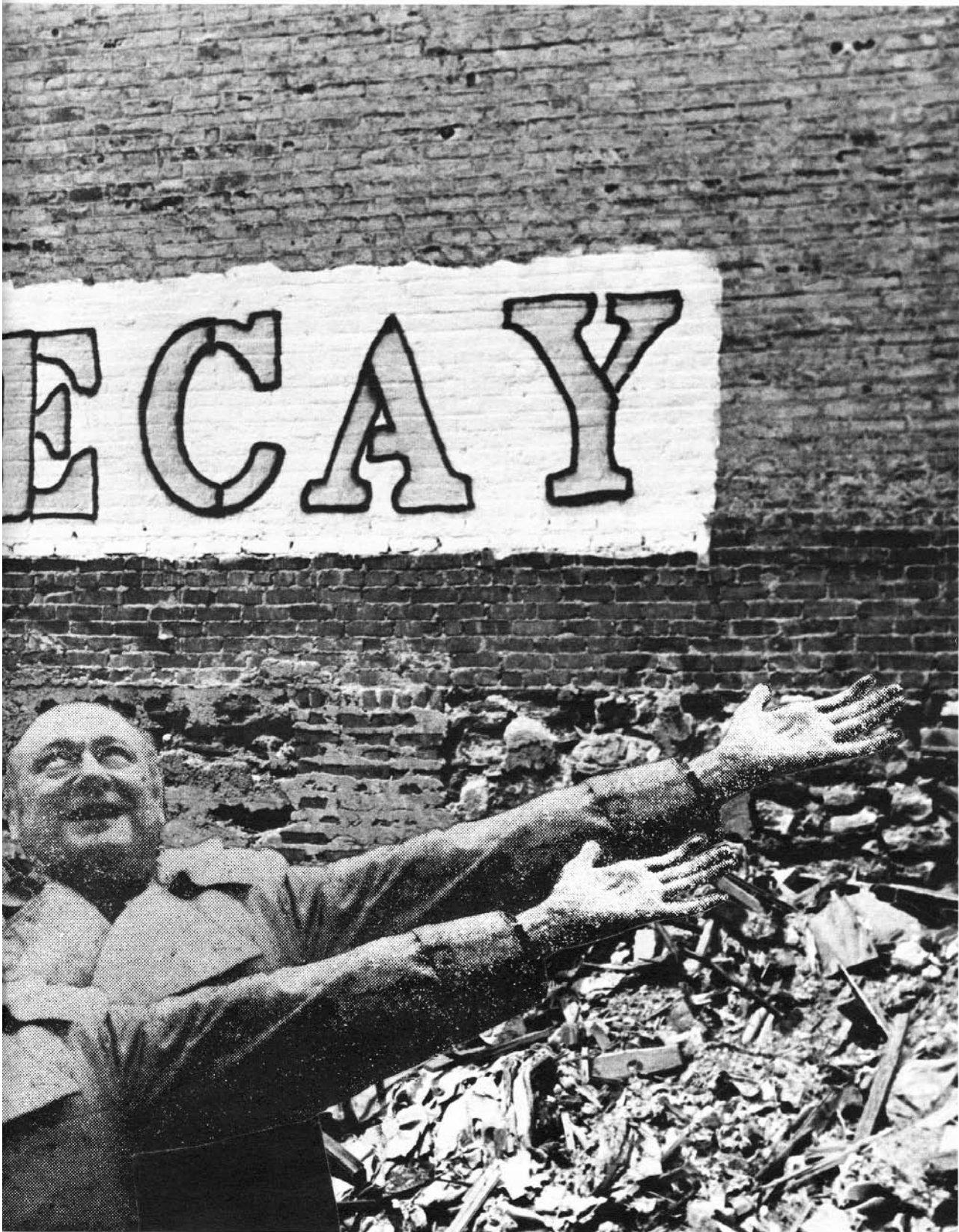
POST IN THE STREETS



Page Art/Archives-PAD: Political Art Documentation and Distribution-NYC

Ed Koch: The "Acting

POST IN THE STREETS



Collage by Jerry Kearns/Painting by John Fekner

" Mayor Of New York

"There's a WAR out there baby! Get your shit together baby! Which side are you on my friend? Which side are you on? World War III is happening. RAY-GUN, HAIG ARE GOOSE STEPPING OVER US. Classism, Racism, BANG, BANG, CUT CUT, Capitalism is devouring our flesh. Help! HELP MOTHER! Resist! RESIST! STRUGGLE! REVOLT! WE ARE INTERNATIONALISTS! Revolution is inevitable. Learn from the Liberation Fighters of El Salvador! PROMOTE WARS OF LIBERATION. Arm yourself! FIGHT BACK! Bite the hand that feeds you shit!"

Impressions and Slogans from the Anti-WW3 Show

Review

by Herb Perr

INTERNATIONALIST ART SHOW **ANTI-WW3** Contemporary art and poetry from around the world

During the month of July, Parsons School of Design Gallery on 13th Street in New York City became the arena in which the San Francisco Poster Brigade waged an image war against the ruling class. This struggle took the form of an exhibition of graphics (including cartoons, collages, photographs, posters, postcards and poetry). Since last fall when it opened in San Francisco, the "Internationalist Art Show/Anti-WW3" traveled across the United States, stopping for month-long shows in Los Angeles, Tucson and finally New York.

The show represents the collective expression of hundreds of artists from many countries. Their entries varied from "one-of-a-kind" photomontages and handwritten personal statements to mechanically reproduced colored posters. Unfortunately, individual artists were difficult to identify because labels usually listed only the country from which the work originated. Groups such as "Third World Institute" from Minnesota, "Radio Free Dada" from California and the "Press Gang Publication" from British Columbia occasionally signed their own entries.

Some of the more interesting works included a small entry from Bulgaria, in three frames, of the world coming into dead center of a gunsight; a Swedish poster of barbed wire metamorphosing into the musical notes of "The International" and a personal handwritten note by a Vietnam Veteran showing a picture of himself in the army in the seventies saying, "Don't let this be you in the eighties!"

The manner in which the exhibit was hung became as much a statement as the individual pieces. A large black band ran around the white walls behind the works, which were hung whichever way they could fit, with little breathing space. Dayglo colored tape, labels and bands exploded every whichway on the wall, contributing to the sense of immediacy

and rapid movement. Within this provocative environment we were presented with what the San Francisco Poster Brigade calls "...defiant and inflammatory art that mocks the high and 'mighty' and cuts ferociously through the lies of the war propaganda machine."

What was lacking in this exhibition was an analysis of this incessant depiction of violence. It seemed to be yet another reproduction of the oppressive behavior patterns we are being fed through the media. Here the spectacle of chaos and destruction is again paraded before our eyes, much like the films, TV, and newspapers that inundate our minds with images of "random" and omnipotent violence every day. Many of the images of the show, influenced by the media, continue that flow. Dominating the Parsons gallery are the Liberators, Warriors and Villains presented to us through the San Francisco Poster Brigade graphics. In a variety of sizes and compositions these brightly colored heroic figures jump off their opaque black grounds and bid us to follow them into battle. With raised clenched fists and loaded rifles we are engulfed in their aura.

But this mythology displaces our empathy. Such imagery is devoid of analysis or historical framework. (Why is the IRA youth now in the street? What kind of organization is behind him?) This lack of concrete information could have the opposite effect from what it intends, and simply muck up a global anti-war movement for lack of information. Political struggle is based on reason and history as well as emotion; it is identifying the facts of each struggle and the differences between them that convince people so movingly that our revolutions are similar. But in the Anti-WW3 show El Salvador, Ireland, Vietnam and New York City are collapsed into one great chaotic blaze, and revolution is rendered esthetic.

Report: The NAM Conference in Milwaukee

by Vanalyne Green

At the end of July, the New American Movement (NAM) held its Tenth Annual Convention in Milwaukee, Wisconsin. Political Art Documentation and Distribution was invited to install a show on oppositional culture and present a slide show on art from the PAD archives. I went as PAD's representative, which entitled me to observe the political and social scenario of the convention. Lest the acronyms that follow appear suspiciously sectarian, a word or two describing NAM and the organization it voted to merge with, the Democratic Socialist Organizing Committee (DSOC) are in order.

The New American Movement was founded in 1971 out of the 60's new-left anti-war and feminist groups in the hope of creating a mass socialist movement. With over 45 chapters in different cities, they are strongest in the west and mid-west, and bill themselves as a Socialist Feminist organization. I got the impression from the frequent reiteration of the phrase that there had once been many heated debates about which comes first, feminist or socialist. They do mean feminist, though. Fifty percent of the leadership is female. NAM men were neither effusively guilty, overtly sexist, nor too quick to prove their feminism. In addition to this accomplishment, NAM's 1,500 members have made inroads into unions, community organizations, feminist campaigns and local electoral work.

The Democratic Socialist Organizing Committee, on the other hand, is strongest on the east coast, among trade unionist, veteran socialists and more recently, college students. Unlike NAM, their guiding strategy has been to become a strong socialist force within the Democratic party. With some 5,000 members they have a national presence due in no small part to the visibility of such members as Michael Harrington, William (Wimpy) Winipisinger (President of the Machinist Union) and actor Ed Asner. These two organizations with their large membership plus several thousand more who are expected to join during such a merger, hope to become

the significant socialist force that has been missing in American politics since the 1930s. They are said to embody a socialism that "rejects both right-wing anti-communism and left-wing sectarianism."

Of interest to artists is the fact that NAM has a strong commitment to culture in their movement work. This was adequately demonstrated in the course of the convention. Every night there were movies and concerts. Workshops on producing newsletters, socialist poets and writers, music for change, and actually organizing a cultural event were scattered throughout the five day convention.

Insofar as one of the goals for bringing PAD to the convention was to educate organizers as to the efficacy of collaborating with oppositional artists, that goal was accomplished. Both the slide show and exhibit were well received. Two pieces in particular generated the most response; Merle Fishman's book on Incest, and Ariadne's documentation of "In Mourning and In Rage". Both pieces tell a story, with pictures alone; and though there is text accompanying the pieces, the photographs are strong, evocative images that form their own narration. It's not hard to understand why activists would find such visual strategies engaging. But most of the people in the NAM workshops had not seen such things before.

A look at the constituency of Nam leftists interested in culture is revealing. Hardly a person there knew what a media art event is, a performance art piece, or the attempts of post modern artists to integrate a socialist vision into their work. The disparities in interest and background of people who attended the workshops were wide...there were the anti-intellectuals, the socialist realists, folk-singing advocates, high-technology mass media freaks, photo purists, photo-text folk, etc.

Although the presentation of PAD's archive material was successful, I felt less prepared for the informal discussions generated from the other workshops. Reading and re-reading



my copies of Social Text, Praxis, and Telos were not helpful in communicating to people unfamiliar with an academic discourse about art and popular culture. Apparently other people at the workshops experienced this gap also. At the largest cultural workshop, where painter Ralph Fasanella and folksinger Kristin Lems spoke, interactions that resembled non-sequiturs would occur; e.g. Lems would quote a passage from Marxism and Art, only to be followed by a response from the audience of, "Fuck Art, let's dance..."

However much the chaos, the organizers did attempt to balance the points of view represented. I suspect that the lack of a coherent discussion on political cultural theory is a reflection of a notable reluctance on the part of artists to seriously consider an affiliation with the organized left. There

are exceptions to this, of course, particularly in Los Angeles and Cleveland where NAM members (artists and non-artists) are working with socialist art organizations on media projects and cultural newsletters. Nevertheless, there is much room for exploration of this involvement by artists all over the country. NAM has sufficient representation in various local regions, an eagerness for cultural practice and theory and considerable resources to offer in the development of a left culture.

Those interested in investigating the possibility of working with the New American Movement can contact their local chapter, or write Steve Cagan, NAM Culture Commission, 1751 Radnor Rd., Cleveland Hgts., Ohio 44118, for more information about the commission's newsletters.

("Art Politik" continued from page 5)

the need for activist business expertise; why there were so few men in the large group; the arts as "political probe"; the insistence that culture is not escapist and the mutual credibility problem between artists and the Left; mass media and how to influence them and the feeling of powerlessness as passive audience to the controlling media; "dangerous" (ambiguous) art. Three stages of art for social change were suggested: 1) getting information out; 2) opening up new options; 3) real change/new forms.

Finally there was a "brainstorming" session led by Lacy and Baca in which ideas for action were randomly thrown out and written on the blackboard, then those with most support were discussed. (This session was prefaced by Tony Ramos announcing that "war has been declared against all of us humanists.") Among the ideas were: subliminal messages on TV; working with kids and in schools; more about art renewal; revolutionary criticism; cheap art; various guerrilla art tactics (such as word-balloon stickers for truth in advertising and ink syringes to destroy the insides of porn magazines on newsstands); taking over the comic book racks; "morale-building art"; better P-R images of artists; developing your own personal life; Cable TV; conscientious interruptions of oppressive behavior wherever it occurs; a rumor clinic; an artists' exodus from Bisbee, Arizona; studying the Chinese Cultural Revolution; single-issue work in depth; local and regional conferences; "illegal art"; publishing a bibliography and mailing list; xerox and slide collections; a newsletter (the last three being more or less what PAD is already committed to developing). At the (exhausting) end of the day we agreed we should not duplicate PAD's efforts; that the time had come for a national conference of progressive/activist artists somewhere in the middle of the country next June (though nobody piped up and said they'd start work on it).

Two smaller-scale projects were also decided on: 1) A "Stencil of the Month Club" in which one group in the stencil exchange will design, on a rotating basis, an image on an issue or idea; the pattern will be circulated around the country; all will be 3" Gothic Bold typeface in "schoolbus yellow." The idea is to start a series with a national identity and be able to do *focused* work with other groups. (To join, contact Nancy Cushwa-Blake, 1427 NW 23rd St., Portland, Oregon 97210.) 2) "Umbrella"—a resource of analyses on social issues with an emphasis on Reaganomics. People are invited to submit any kind of analysis—cartoons, symbols, texts—but are asked to keep them explicit, not just suggestive, so they will function in packages for other artists and community groups, to be used in local struggles. The eventual goal is to provide a "Fairly comprehensive view of the direction of America in the '80s." (Coordinator: Martha Rosler, 53 Pearl St., Brooklyn, N.Y. 11202.)

That night we went to the *Split-Shift Cafe*—a convincingly "realistic" installation by the Girl Artists from Portland, set up in a storefront next to and/or, where a cabaret-like analysis of restaurant work and women's lives was performed to an enthusiastic audience. After that



came a panel on feminist culture, its relationship to the Left, its special-interest issues, and the need to "return to the radical collective vision that feminism is." Panelists were Rosler, Lacy, Allyn, Seattle photography critic Diane Neumaier, and me. The next day videos were shown at High Hopes, including the HH collective's own famous *Media Burn* and an impressive investigation of Three-Mile Island-*No Place to Run*. Later, imported individuals had time to meet with local groups and colleagues; another group met about an anthology of art and politics to be published by the Real Comet Press; and that night we danced and danced and danced to a great Reggae band called Sundance.

Since then, Hillenbrand and Kahn have put out a pamphlet report on Art Politik's brainstorming session with a reading and mailing list; a second pamphlet will include statements by participants. The conference was certainly a success, though the usual frustrations surfaced; for some there was too much organizational focus and too little esthetics; for others the opposite, and everyone wanted to know more, hear more, talk more, see more. It seemed to me that more important than the fact of the imported visitors and even more important than the various ideas that popped up was the strength and variety evident in the local art and political communities. While a nationwide conference is being planned, each political art group around the country might put together a tape and slide show about their work/activities/goals, so we could communicate by the words and images in which we work. The PAD newsletter will continue to report "Art Politik" developments and we welcome other such news. We are planning a two-day panel, performance and discussion program on Feb. 26-27, at the time of the College Art Association Conference in N.Y.C. These ideas can be further developed then.

NEWS

Update On Michael Anderson

Michael Anderson has filed notice of claim against the City of N.Y. (police) for their actions during the Death and Taxes Show, a PAD-organized public art event to protest the budget cuts and taxes spent on the military that took place last April. Michael Anderson, Nancy Cincotta and Brian Chabrunn were arrested during Michael's installation of an art work about military spending at the 19th Division Armory in Brooklyn.

The artists appeared before Brooklyn Criminal Court on June 22, 1981, and accepted an Adjournment with Contemplation of Dismissal (ACD)—a "no decision" ruling that adjourns minor criminal cases for a period of six months, at which point the case is dropped. The ACD will in effect take the case out of the Criminal Court System, but Michael Anderson and co-defendants are planning to file a counter-suit against the police in Civil Court for violation of First Amendment Rights.

Marx and the Defense Department

NYU Department of Politics Professor and well-known Marxist Bertell Ollman has lost the first round of a law suit against the University of Maryland for rejecting him as chair of UM's Department of Government and Politics. Recommended for the position in 1978 by a faculty search committee, the Provost and the Chancellor, Bertell Ollman was rejected by the University's President. The president's approval of recommended appointments is usually routine, but in this case Ollman said the rejection was based on political pressure.

The issue became a national controversy when Maryland governor Blair Lee said that it would be "unwise" to appoint a Marxist to Chair a UM department. During the trial, UM Vice President Lee Hornbake also said that Ollman's appointment would make it

NEWS

difficult for the University to receive Defense Department funding as well as faculty members to do consulting and receive funding from government agencies.

Ollman is represented by the Washington law firm of Arnold and Porter, who have contributed almost \$750,000 in legal services, but now Ollman is responsible for \$65,000 in "incidental" costs. In addition Ollman must now come up with \$15-20,000 to launch his appeal. To support Professor Ollman, make checks payable to Ollman Academic Freedom Fund, and send to Professor Michael Brown, 210 Spring Street, NYC 10012.

OTHER ITEMS:

During the protests at JFK in October, against the American tour of the South African rugby team (the Springboks) three members of the **Madame Binh Graphics Collective** were arrested, beaten and jailed. Their case is pending. . . .

On September 27 **X-change** in Seattle (with the Political Defense Fund), did an art action in front of the local TV station showing "Today's FBI"; participants came in "FBI Drag," saw a skit called "Today's F.I.B.," sang songs and got good media coverage. The **Art Politik stencil project** also got off the ground and onto the walls with an anti-bomb piece, also with good publicity. . . .

In Los Angeles, Spider Woman **Donna Henes** was arrested for doing her Chants for Peace action, which she has repeated all over the world without dire effects until now. . . .

Group Material has opened a new headquarters at 132 East 26th Street with emphasis on art in the public domain: "Group Material wants to occupy the ultimate alternative space—that wall-less expanse that bars artists and their work from the crucial social concerns of the American public." Their first show, "Enthusiasm!" runs through November 28. Gallery hours: Thursday through Sunday 3 pm to 8 pm. . . . continued on next page. . .

PAD STATEMENT

PAD is a left-to-socialist 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. One way we are trying to do this is by building a collection of documentation of international socially concerned art. The PAD Archives defines social concern in the broadest sense: any work that deals with issues ranging from sexism and racism to ecological damage and any other forms of human oppression. The **PAD Archive** documents artwork from movement posters to the most individual of statements.

PAD is also involved with the production, distribution and impact of progressive art in the culture at large. We sponsor public events, actions, and exhibitions. 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.

PAGE ART PAGE ART

PAD is hoping to stimulate some new forms of page art, so if you have an idea for an original artwork for one 8 1/2 by 11 page of the newsletter please send us a camera ready proposal. All manuscripts and artworks should be accompanied by a stamped self-addressed return envelope.

PAD ARCHIVES PAD ARCHIVES

If you want your work included in the **PAD ARCHIVES** send all materials in a 9 1/2 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. Send to: **PAD**, P.O. Box 2064, Grand Central Station-NYC 10163

1st ISSUE POLITICAL ART DOCUMENTATION /DISTRIBUTION
February 1981

PAD: Waking Up In NYC

Each year of Documentation contains an article about the political art scene in New York City. Our goal is to provide artists with an organized relationship to society, to demonstrate the political effectiveness of image making. One way we are trying to do this is by building a collection of documentation of international socially concerned art. The PAD Archives defines social concern in the broadest sense: any work that deals with issues ranging from sexism and racism to ecological damage and any other forms of human oppression. The PAD Archive documents artwork from movement posters to the most individual of statements.

UN CERTAIN ART ANGLAIS!



1st ISSUE POLITICAL ART DOCUMENTATION
May-June 1981 Number 2

1040A DEATH

From April 18-19 1981 PAD presented a public art event called **Death and Taxes**, to protest the use of funds for military spending and collection of social services. At these events artists and activists were invited to create artwork on the spot. The work should be a public work.

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subscribe

This Newsletter doesn't just give you what's happening. It lets you know what you can do about it.

Name _____
Street _____
City/State _____
Zip _____

Yes, I would like to receive four issues of the PAD Newsletter. Enclosed is \$2.00.

I am enclosing a \$ _____ contribution to help with PAD's work.

**PAD-P.O. Box 2064
Grand Central Station
New York, N.Y. 10163**

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

Political Art Documentation and Distribution (PAD)

calendar

EXHIBITIONS: Oct. 18-Dec. 13, "In and Out of Power: Photographs from the **New York Times** curated by Carol Squiers; "Joseph Nechvetal: The Occult Power of Technology Part II." Both at PS 1, 46-01 21st St., Long Island City, Thurs.-Sun, 1-6
Oct. 28-Nov. 14, Nan Becker: "Sterilization/Elimination," Franklin Furnace, 112 Franklin St., NYC.
Oct. 31-Nov. 19, "Public Address," Aninna Nosei, 100 Prince, NYC.
Nov. 3-22, "First Look: Ten Young Artists From Today's Cuba," Westbeth Galleries, 463 West St., NYC. (Two of the artists, Nelson Dominguez and Eduardo Roca, aka Choco, are visiting New York.)
Nov. 5-Dec. 3, "Mel Rosenthal: Photographs from the South Bronx," 1199 Gallery 310 West 43rd St., NYC.
Nov. 20 --, "World Hunger Show," Gallery 345, 345 Lafayette St., NYC. Also sponsored by Gallery 345 "Disarmament Show" at the Riverside Church, Nov. 8, 15.
Nov. 21, "Da-ZI-BAO" Big Character Posters by Group Material in Union Square.
Dec. 7-Jan. 15, "Who's Laffin' Now?" Political Comix, art and

humor (organized by Pad members Jerry Kearns and Lucy Lippard, 1199 Gallery, 310 West 43rd St., NYC).
All During December, "The M-5 Show", 100 artists buy space on the M-5 Buses. By Group Material.
Jan. 21-Mar. 4, "Women Artists Working with Working Women," (organized by Candace Hill-Montgomery and Lucy Lippard), 1199 Gallery, 310 West 43rd St., NYC.
Events: Nov. 15-16, Women's Pentagon Action, Washington, D.C.
Nov. 15, "New Vision/New Sites," Women sculptors and writers on how their social, political and personal content is shaped by the context. AIR Gallery, 63 Crosby, NYC.
FILMS at 345 Lafayette St., sponsored by WIN Magazine (tel. 624-8337), Friday nights at 7 and 9:30: **Nov. 13,** "Controlling Interest"; **27,** "Word is Out and Lavender;" **Dec. 11,** "California Reich;" **Jan. 8,** "Northern Lights, **22,** "Rosie the Riveter" and "Babies and Banners;" **Feb. 5,** "The Great Dictator" and "The Red Squad;" **19,** "The Return of the Secaucus Seven."
Dec. 1, Open Meeting (and party) to discuss "Heresies #13": "Earthkeeping/Earthshaking Feminism and Ecology," Franklin Furnace, 112 Franklin St., NYC, 8 pm.
Jan. 23 & 24, Carnival Knowledge presents "Bazaar Conceptions," a winter carnival about reproductive rights. Call 477-5799 for details.

NEWS continued

The political artist's group recently founded in L.A. (tentatively called **L.A.P.A.D.**) is doing a series of events, panels, etc. over Thanksgiving called "Thanks but No Thanks;" they are opening a gallery space at NAM's Socialist Community School and would welcome seed money: 2936 West 8th Street, L.A., 90005. . . .

The Political Art Calendar 1982, edited by artist Donna Grund Stepack out of the Art Politik conference. The latest in progressive art, actions, murals, posters, postcards, several by **PAD** members. Order from Scott Bailey, Alliance for Social Change, 519 SW 3rd St., Suite 810, Portland Oregon, 97204, \$5 plus \$.60 handling: \$4 bulk. . . .

Left Curve is starting to publish again; contact Csaba Polony, P.O. Box 674, Oakland, CA., 94694. Welcome it back by subscribing and sending material. . . .

The **Neighborhood Arts Programs National Organizing Committee (NAPNOC)** is committed to making art relevant to community life and to promoting cultural diversity: "The government has no more right to favor one of these cultures above another than it does to institute a state religion." To join NAPNOC and receive their newsletter, write: P.O. Box 11440, Baltimore, MD., 21239; phone: 301-727-6776. . . .

At the Labor Day Street Fair in NYC's 42nd Street, **Carnival**

Knowledge (organized by **PAD** members Anne Pitrone and Lyn Hughes) operated a peepshow on the Human Life Amendment and Abortion Rights, featuring "Ronald Reagan like you've never seen him before!"

On Solidarity Day in Washington D.C., some of the flashiest banners around were carried by 6,000 Hospital and Health Care workers from District 1199—yellow and blue, inscribed "Health Care for All," they were designed by **PAD** member **Jerry Kearns**. This summer his slides were presented in court as evidence against incitement-for-riot charges against leaders of the Black United Front (stemming from a community demonstration in March 1980); BUF was acquitted. . . .

The **Art Politik stencil project:** contacts for Dec.: Judith Baca, 685 Venice Blvd., Los Angeles, CA 90291; Jan.: Mike Glier, 112 Stanton St., NYC 10002; Public Art Workshop, 5623 W. Madison, Chicago, Ill. 60644., and Cincinnati Artist Group Effort (CAGE), P.O. Box 1362, Cincinnati, Ohio 45201.

Cultural Correspondence is looking for cultural correspondence; contact Jim Murray, editor (and **PAD** member), 505 West End Ave., NYC 10024. . . .

Send clips and other news information to **PAD**, P.O. Box 2064, Grand Central Station, NYC 10163.