

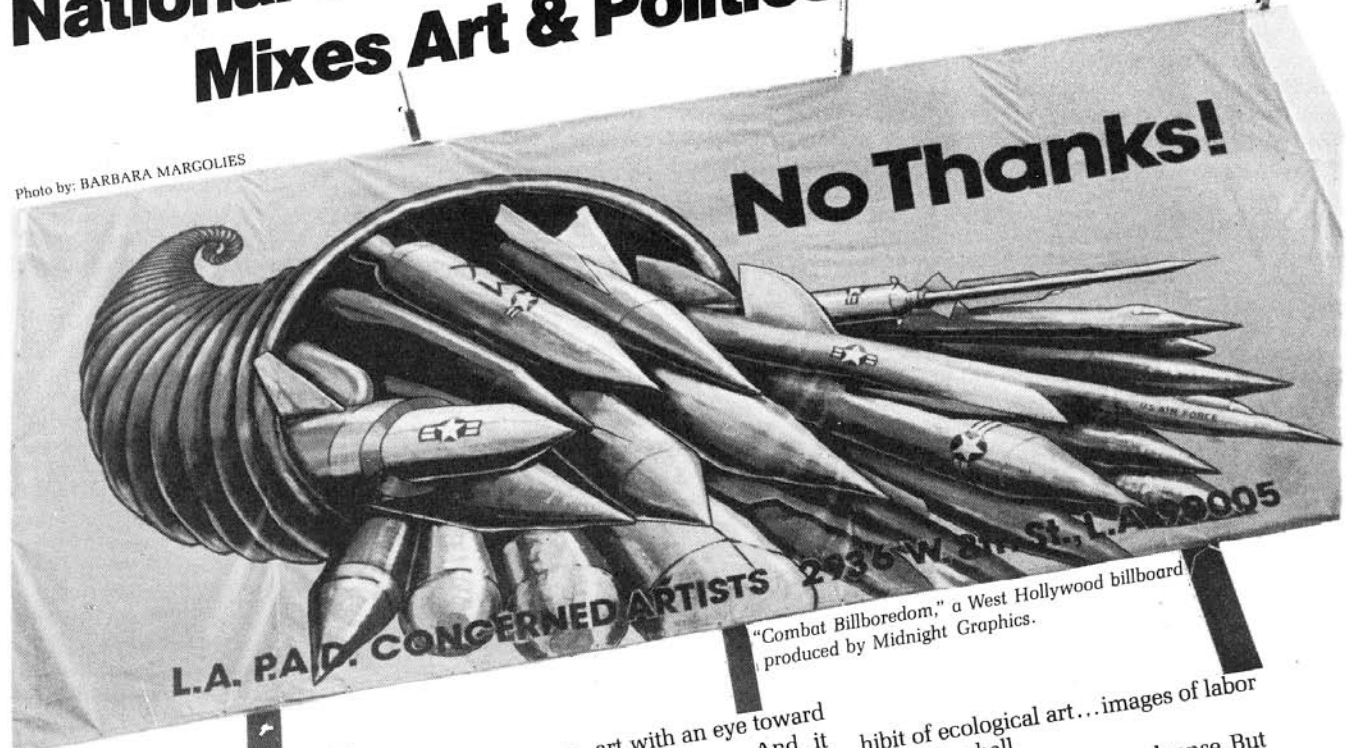
UPFRONT

Political Art Documentation/Distribution

February/March 1982
Number 4 \$1.00

National Conference Mixes Art & Politics

Photo by: BARBARA MARGOLIES



“BUT IS IT ART?”: A Not-So-Imaginary Dialogue

A: Hey, you so-called cultural activist, what's happening to social-change art in the dark age of Reaganism?

B: Haven't you heard? It's visually alive and politically kicking.

A: Really, what are you showing these days?

B: Well, we're not just doing our thing while Reagan fiddles. The art we make isn't neutral; it isn't escapist; and it ain't necessarily pretty.

A: I know what it ain't. Tell me what it is.

B: It's all about concern, involvement,

consciousness—art with an eye toward personal and social change. And it comes in all forms—from postmodern to postcard; performance to pop; new wave to new image; political collage to personal statement.

A: Where do you show this art? It sure isn't too visible in the artworld scene.

B: We show and tell what we believe wherever it can be seen: in galleries or streets, union halls or marches, schools or workplaces from coast to coast. And by the way, our work is more visible than you think. Like the Great Wall of Los Angeles, a mural depicting the hidden history of third world people. Or the parade of black-robed women carrying a coffin of illegal abortion devices. Or a video of FBI harassment... a gallery ex-

hibit of ecological art... images of labor in a union hall.

A: That makes good political sense. But is it good art?

B: Damn right it is—if you include the art of pictorial resistance: words, sounds and images that touch and move people by challenging oppression with passion and imagination. But if you define art's domain as timeless, universal, beyond history, isolated, out-of-touch, then it isn't our thing!

A: I'm not exactly cheerleading for the dominant culture myself. So fill me in, where do I find out about empowering art, activist networks, pictorial resistance and all that mystifying jazz?

B: I thought you'd never ask. It's as easy as turning this page and getting into the “February 26th Movement.”

—Editorial Staff

UPFRONT

A PADD publication

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We welcome all submissions of new forms of activist art articles up to 1000 words, page art, documentation of actions and exhibitions, as well as items for news and calendar. Please send all manuscripts, typed double-spaced, two copies, with a stamped, self-addressed envelope to PADD, P.O. Box 2064, Grand Central Station, NY, NY 10163. We cannot accept responsibility for original art work, but welcome reproducible photos (not slides or xeroxes). Please indicate if you would like submissions to be kept for PADD archives.

February 26th Movement: an Inaugural Event

The date: Feb. 26-27. The place: Martin Luther King, Jr. Labor Center. The occasion: the first national conference of activist artists and art organizations, sponsored by N.Y. PADD. The goal: to build an organizational network, to develop new forms, theory and distribution systems for progressive culture.

The February 26th Movement focuses on socially involved art, its forms and effectiveness; how it acts and interacts with varied audiences and within progressive organizations who recognize culture's critical role. Styles and politics of the participating groups will range from avant garde to community and minority arts to active cultural resistance.

The "NYC: Politics in Form" panel will include artists from ABC No Rio, Black United Front, Cityarts, Co-Lab, Fashion Moda, Group Material and PADD. National groups represented on the "Activist Art USA" panel are LAPAD and SPARC from Los Angeles, X-change from Seattle, Neighborhood Arts (NAPNOC) from Baltimore, The National Mural Network from San Francisco, and Art Squad from Philadelphia. The "Getting It Out" panel will lay the foundation for an alternative distribution system, with Moe Foner of District 1199's Bread and Roses, Jenny Dixon of the Public Art Fund, Arlene Raven of the Los Angeles Woman's Building, Karen Di Gia of Gallery 345, Mike Harwig of Independent Curators Assoc., and Laurin Raiken of the Foundation for the Community of Artists.

All day Saturday there will be a multi-faceted display of activist culture, with video programs, information tables and visual politics by groups, magazines, unions and bookstores. Saturday night will feature performances by Vanalyne Green, Herb Perr/Irving Wexler and Diane Torr; the "Fort Apache Bop" by Ray Serrano; a progressive rap song about young Black people by Susan Hargett; and more. Three political bands—The Chameleons, the Fourth Wall Repertory and 3 Teens Kill 4/No Motive—will add a radical upbeat to send off the dancing at this inaugural event.

This issue of UPFRONT is dedicated to the conference participants, whose vision and creativity augur well for a cultural alliance to help bring about social change in a deReaganized America.

PADD STATEMENT

PADD 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 PADD Archives defines social concern in the broadest sense: any work that deals with issues ranging from sexism and racism to ecological damage and other forms of human oppression. The PADD Archives documents artwork from movement posters to the most individual

of statements.

PADD is also involved with the production, distribution and impact of progressive art in the culture at large. We sponsor public events, actions and exhibitions. These are all means of facilitating relationships between (1) artists (in, or peripherally in, or not at all in the art world), (2) the local communities in which we live and work, (3) Left culture, and (4) the broader political struggles.

We hope eventually to build an international grass-roots network of artist activists who will support with their talents and their political energies the liberation and self-determination of all disenfranchised peoples.



subscribe

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

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

Name _____

Street _____

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Yes, I would like to receive four issues of the PADD publication. Enclosed is \$4.00.

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

We chose the logo of the open hand to associate ourselves with the earliest symbol (from cave-walls) of leaving one's mark, of creativity, of touching, of making, of the open hand of peace, and of the raised hand meaning "stop."

THE ART SQUAD

The Art Squad is a Philadelphia-based group of socially conscious artists, art historians, poets, performers, and others. We are women and men working to develop strategies for responding to social and political issues, from a feminist perspective through the arts. We have the following working groups: an education group that develops resources and creates events to use in art colleges for the purpose of promoting discussion and awareness among art students; an artists' resource bank that offers skills to other political groups in need of visually powerful graphics or events for demonstrations, flyers, etc.; and an action/response group that develops performances, exhibitions in non-traditional locations and other events, to reach the widest possible audience.

Our group began working together in February of 1981 and we have participated in a number of local and national actions. Our most widely publicized action to date was a three-night guerilla film event that we created last August to commemorate the anniversary of the bombing of Hiroshima and Nagasaki. Unannounced, we moved from neighborhood to neighborhood in Philadelphia showing film footage of Japanese victims and nuclear explosions on the walls of local buildings. Our attempt to present the reality of that event and its aftermath in as visually powerful a way as possible, was featured in both local and national public radio coverage of Hiroshima Day activities.

Other local activities of the Art Squad include a demonstration at Center City shopping areas, dressed as nuclear radiation testers, to publicize an anti-nuclear demonstration on the anniversary of Three Mile Island. We also have made a presentation of films about the images of women in media at a local women's art college. (This was followed by discussion with the audience and members of the local Women Against Violence Against Women (WAVAW) group). Art Squad sponsored a lecture/discussion at a local art college of the life and work of Kathe Kollwitz, led by local feminist art historian and author of a book on Kollwitz, Martha Kearns; and we have also carried out an action at Abortion Control Act hearings at Philadelphia City Hall in which we carried large signs in the shape of our logo, the open hand, which read (one word per sign a la Burma Shave signs) "Keep the Law Out of Your Body." This was reproduced in a large photograph in the major local daily newspaper.

We chose the logo of the open hand to associate ourselves with the earliest symbol (from cave walls) of leaving one's mark, of creativity, of touching, of making, of the open hand of peace, and of the raised hand meaning "stop." We used this logo on a banner we carried to the multi-coalition Pentagon March held in May 1981.

We also participated in the November 1981 Women's Pentagon Action for which we designed and made a rolling scroll story cranky that was used during a demonstration in front of the Air & Space Museum. It told, in simple terms, the story of people's innocent desire to fly and how it has been transformed, through many of the inventions now in the Air & Space Museum, into the death machines of our nuclear arsenal. We are thinking of developing this story cranky as a children's book as well.

As support to the women who went to the Pentagon Action, some men from Art Squad joined with others to provide childcare and to send us off on the buses by singing re-worded barbershop quartet style songs and by giving each woman (4 buses full) some bread and a red rose. This kind of support is something we think about a lot. We meet periodically (separate from our bi-weekly meetings) for pot-luck dinners and art-sharing, as a way of overcoming the isolation that can result from being an artist. We also publicize and attend each other's shows, performances, and events, again out of support, as well as interest.

We spend a good deal of time exploring issues of non-art world channels for distribution of art, avoidance of conflicts between aesthetic quality and political clarity, the relationship of effective visual images to the use of words in communicating political ideas, the particular demands of group process in the development of imagery, the relationship of one's own personal idiom to collective political work and the ways of using the arts to reach a wider audience than that of the established art and activist worlds. We see our work as existing within the context of broadening definitions of contemporary art and welcome the opportunity for dialogue with others working individually and collectively about these issues.

—Janet Kaplan

We can be reached at the following address: Art Squad, P.O. Box 27133, Philadelphia, PA 19118.

SPARC first came into existence in 1974 as an advisory board to the Los Angeles City Wide Mural Project, a city-sponsored program founded by Judith Baca, and in 1976 SPARC incorporated as a separate non-profit institution. We dedicated ourselves to the production, exhibition and preservation of public art and committed our efforts to re-establishing artists as visual spokespersons in their communities—individuals who can help improve environmental and aesthetic awareness. Much of our work has dealt with issues that affect the varied people of our city, and we have been most concerned with illuminating and honoring the unique contributions and social history of different community groups.

Located in an historic Venice building, the former city jail, SPARC has developed a cultural center for the local community that includes an unusual gallery space (in an old cell block), printmaking and silkscreen workshops, rehearsal and performance spaces, and a media resource center and library. Our Outreach Department sponsors numerous lectures, film screenings, performances, poetry readings, children's art classes and adult art classes throughout the year. But much of SPARC's work takes place outside of the Venice area. We have produced dozens of murals in locations throughout the city,

including portable murals that rotate from site to site and thus effect cultural exchange among communities. We also sponsored a major county-wide educational project, the "Dust-mobile," which was a travelling multi-media art exhibit that illustrated to youth the dangers of the drug PCP. Early in our existence, we sponsored a conference on "The Role of Government and Business in Support of Public Art."

Our most important project, though, has been the Great Wall of Los Angeles, a mural depicting the history of the minority peoples of California. Now stretching for 1/3 mile along the wall of the Tujunga Wash in the San Fernando Valley, the mural has developed over the last 3 alternating summers beginning in 1976. Each year a group of artists and historians have worked in conjunction with youth to paint the wall. The youths not only learn art techniques and cultural history, but they also gain pride and a sense of accomplishment by joining in such a grand public effort. Since the youths come from a variety of ethnic and class backgrounds, they learn sensitivity toward each other's cultures as they work together.

For information contact: SPARC at 685 Venice Blvd., Venice, CA 90291. Tel.: (213) 822-9560 or (213) 822-9783.

"The Great Wall of Los Angeles," director, Judy Baca



Photo by: JO GOODWIN

Social And Public Arts Resource Center



L.A.P.A.D.

**The First Six Months or The Triumphs and Trials
of Organizing in a Town Where Everyone Lives
45 Minutes Apart**

June 1981: Inspired by organizing efforts of socially concerned artists elsewhere, three L.A. artist/friends call a gathering of those interested in exploring possibilities for working together. Flyers circulate in the L.A. area resulting in 30 curious, enthusiastic, and sometimes skeptical people for a Sunday potluck brunch.

After 6 months of Reaganomics, we are energized to build a stronger and more expansive network to make alternative/oppositional art more visible.

July/August: Written announcement and word of mouth bring new artists to our second meeting held at the Socialist Community School, an independent learning institution housed in the basement of a church. Almost immediately committees are created based on interests/projects. They include: Midnight Graphics, to produce posters, billboards, bumper stickers, projections, etc.; a Performance Committee to organize evenings of performance; a Gallery Group to create an exhibition space; and a Coordinating Committee. The desire to work together on a project is combined with an idea from the original meeting and "Thanks, but No Thanks" (TBNT), our first large public project, begins to take form. A temporary TBNT committee is formed to organize what is envisioned as a week-long city-wide public art event which will coincide with the Thanksgiving holiday.

As we grow we want a name. Many options are discussed. Knowledge of PAD (N.Y.) through their newsletter and friends active in New York sparks ideas of uniting with them and creating a national network of political artists. We consult with N.Y., and Los Angeles Political Art Documentation/Distribution (LAPAD) is born.

September/October: "Thanks, but No Thanks" solicits proposals in all media and in all stages of development that explore the contradictions of the Thanksgiving holiday when set against our daily diet of unemployment, poor housing, cuts in social services and an increasing militarism. Artists are asked "What are we eating to forget?" and "What are we forgetting when we

Silk-screened postcards protesting nuclear proliferation

NO THANKS!

Ronald Reagan
1600 Pennsylvania Ave.
Washington, D.C.
20500

eat?" and are challenged to create an alternative celebration that honors our cultural diversity and celebrates our collective power. In October LAPAD members hang a political art show in the studio of KPFFK (Pacific Listener Supported Radio) for a live Reaganomics Teach-In.

November: "Thanks, but No Thanks" debuts. Events include: three evenings of performances by 15 different artists/artist groups with subject matter ranging from nuclear issues and genocide to reproductive rights; a 12' x 24' billboard painted by Midnight Graphics and installed on a major street in Hollywood; "Redefining Distribution: Beyond the Art World Ghetto," an audience/panel discussion; a film and video evening; "The Workers Said Thanks, but No Thanks," an exhibition of photographs documenting plant closures and one worker takeover (this was the premiere exhibit of the LAPAD Gallery—a corner of the Socialist School transformed by the Gallery Committee); a "Freeway Giveaway" of silkscreened handouts protesting nuclear proliferation, given to drivers at freeway exits and on ramps.

December: As of this writing, an evaluation of TBNT is underway. Hundreds of people attended the indoor events and countless others experienced the project and learned of PAD through the billboard, freeway giveaways, and media coverage. This increased visibility recruited new members for LAPAD and has resulted in invitations from local activists and organizations to participate in their upcoming activities.

LAPAD's agenda for the future includes new events and projects and an examination of our internal structure to discover the most creative way to organize ourselves given our future goals, the geography of our city, and the time limitations of our members.

—Mary-Linn Hughes and Jane Thurmond

Anyone interested in knowing more about LAPAD should write: LAPAD, 2936 W. 8th Street, Los Angeles, CA 90005, or call Marshall Mayer: (213) 628-6771.

NAPNOC

The Neighborhood Arts Program National Organizing Committee (NAPNOC) is a national organization of neighborhood artists and community cultural programs. We are muralists, theater people, writers, video people, craftspeople, musicians, organizers and others united not because our artistic work is similar, but because we share the same goals—those of a cultural democracy.

NAPNOC began late in 1976 with a conference of neighborhood arts people held at the United Auto Workers' Black Lake conference center in Michigan. The idea behind NAPNOC was to formalize this network, to consolidate people with common concerns into an organization which might have some clout as a voice for the movement. This was the vision of Eric Reuther, NAPNOC's founder.

When the contract with the Department of Labor ended in 1979, NAPNOC's members met to consider what the organization's future should be. The general consensus was that NAPNOC had been diverted from its real work by the infusion of money from the federal government. Instead of organizing neighborhood artists around the country, NAPNOC had been trapped into concentrating on complying with the government's unbelievably cumbersome regulations and stupendous appetite for paperwork.

We decided to recreate NAPNOC with a primary goal of organizing the movement. In the summer of 1979 Don Adams and Arlene Goldbard took over the job of staffing NAPNOC and worked with committees of members to design a program that would have two main goals: helping neighborhood artists help each other by sharing skills, advice and information; and helping neighborhood artists to become informed participants in the debate on cultural policies and politics by publishing in-depth information.

Our basic program now costs about \$15,000 a year. This includes no full-time staff, ten issues of our newsletter, special mailings on issues that come up and need our members' quick attention, and a good deal of information-gathering, correspondence and speaking at public meetings of all kinds.

Some of the issues we've written on recently have been: Reaganomics—not just the stop-the-NEA-cuts most arts publications run, but a complete analysis of the administration's program from a progressive and anti-militarist perspective; "Moses Meets The Gipper," our hard look at the Presidential Task Force on the Arts and Humanities and its efforts to launder Reagan's image and legitimate the "new right"; and in-depth coverage of The Gathering, the People's Theatre Festival, the American Writers Congress, "Art, Architecture and the Urban Neighborhood," and other meetings of progressive artists.

We see now that it is crucial to have an organization supported by, and organizing for and within the movement itself; we are not the typical "arts service organization" which aims at bringing outsiders—accountants and managers, for example—to arts groups to help them "professionalize" or "learn how to play the game."

NAPNOC now has about 200 members: individuals (most representing groups) and organizations. Members do all kinds of work including alternative theater, murals, silkscreen workshops, community access media, and small press distribution. We hope to have members in every state; current membership is distributed between people working in cities and in rural areas and is strongest in the East, West Coast, Midwest, and Southeast.

The way we see it, the strategy for progressive arts people is local and regional, and involves making common cause with other groups and individuals concerned about broadly cultural issues including housing, neighborhood organizing, the media and opposition to war. We think progressives in this country have failed to stir the imagination of ordinary people by ignoring cultural concerns: everyone wants to feel authentic cultural identity; everyone should have a voice in shaping the culture; and everyone in the U.S. knows that "the system" takes the right to culture out of our hands. Artists who understand this crisis have powerful tools at their disposal. Working in their own communities they can help people regain the right to culture. Working in regional organizations they can share ideas and strategies and resources and offer each other support. In a national organization like NAPNOC they can attain the strength and influence necessary to change things.

Our advice to other groups (or individuals looking for a way to work) is not to fear starting small or staying small; to remember that any successful movement must now be radically decentralized; and to keep goals in mind—an organization is only a means to an end, and it's all too easy to get caught in the trap of maintaining an institution for its own sake.

—Arlene Goldbard

For more information, contact: NAPNOC, Neighborhood Arts Program National Organizing Committee, P.O. Box 11440, Baltimore, MD, 21239. Tel.: (301) 323-5006.

X-CHANGE

SEATTLE ART & POLITICS

"Today's FIB" is a skit mounted as part of a demonstration/art action to bring to public attention the control the actual FBI has over the ABC-TV weekly series "Today's FBI."



Photo by: NANCY HALBERSTEM

X-change originally got together in late 1980 as a group to work on "The Art Politik," a national conference on art and politics that was held in Seattle the second week in June (see Lucy Lippard's article in *Up Front*, Dec.-Jan. '81). After a couple of meetings we decided to consider ourselves in terms larger than this single activity.

"The Art Politik" did two things locally: it generated interest in and legitimacy for political art and gave X-change a public profile. Reorganizing into our present form and purpose, our statement of that time reads:

"X-change is a group of artists, writers, performers, musicians, cultural workers and others who see art as coming from within a social and political context as well as a personal one, and who see it as being capable of affecting, as well as reflecting or commenting upon, their society. We want to become an umbrella organization that could be a catalyst, clearing house, producer, support network, or study group for our members, dependent, or course, on our individual and collective needs. We think those needs include:

1) Breaking down the isolation among political artists, artists and their communities and audiences, and artists and political activists.

2) Developing social aesthetics that will give us some criteria with which to understand and expand our own and others' political artwork.

3) Promoting effective (both politically and artistically) artwork both from within and without the group."

Members of the organization represent a political spectrum from liberal humanists to self-defined revolutionaries (if such a spectrum can be adequately represented). X-change's political basis has been left purposefully implicit. We have pretty much decided not to try to state our politics in the abstract but to formulate a more specific politics evolving through our actions and events.

Our activities this past fall have included:

A demonstration/art action with the Political Rights Defense Fund to bring to public attention the degree of control the actual FBI has over the ABC-TV weekly series "Today's FBI."

We mounted a skit, "Today's FIB," a song was written especially for the occasion and we invited people to come out in their finest FBI drag. A media strategy coordinated with PRDF was successful in getting a maximum of local coverage with a modicum of slander.

A two-day "Political Performance Workshop" with sessions on improv, directing, songwriting, developing a scene, vocal arranging and costuming.

Several X-change members helped in bringing District 1199's exhibition "Images of Labor" to Seattle. A variety of events were held throughout the duration of the exhibit. X-change specifically sponsored two theater performances by the Portland Labor Players on two strikes by women in the Oregon textile mills around the turn of the century.

From the activities surrounding the play and exhibit there has been some serious talk among theater people and union activists about starting a Seattle-based labor theater. In conjunction with this project, several theater companies will be performing at a major labor rally Jan. 20 at the state capitol. Most of the organizational initiative has come from X-change member Ruth Pelz.

Most recently X-change co-sponsored a benefit for The Gathering, the mid-summer theater festival who lost \$27,000 in funding through the machinations of a New Right group, Women for Responsible Legislation. The event was organized by Brian Branagan and included a marathon of local poets, singers and performers.

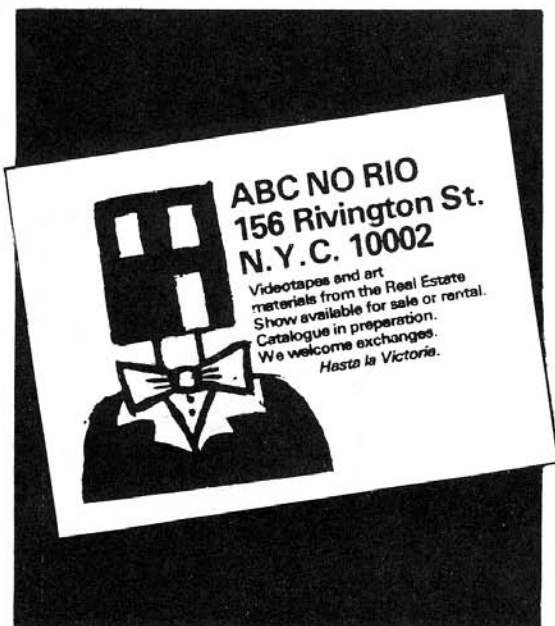
We have a monthly page in *Spar*, a Seattle arts publication, as well as several X-change members being contributing writers: Diane Neumaier on photography, Trisha Arlin on TV, and myself on art and politics in general. I also gave a slide presentation on John Heartfield in an event co-sponsored with NAM.

We are very interested in activities coordinated on a national level and would very much like to hear from groups and individuals around the country on what you are up to. Please send correspondence to X-change, 915 E. Pine, Rm. 420, Seattle, WA 98122.

—Doug Kahn

ACTIVIST ART

NEW YORK CITY



ABC No Rio

No Rio grew out of the efforts of the artists who produced The Real Estate Show...at 125 Delancey Street, a vacant city-owned building...The show was mounted January 1, 1980, and closed by the City's Housing Preservation & Development agency early in the morning of the 3rd. In exchange for promises to stay out of 125 Delancey, a long-contested site slated for a questionable commercial shopping plaza development, the artists of the Real Estate Show were given the storefront at 156 Rivington Street to use for their artworks.

No Rio is located in the heart of El Barrio Latino, on the Lower East Side, a once-thriving Jewish community. The neighborhood is poor, shot through with intensive criminal operations—yet it is a thriving residential community with patterns of life unique in New York City.

ABC No Rio is an exhibition, performance, and studio workshop space run by artists dedicated to achieving an interactive relationship with the third world community. Painting, sculpture and drawing are on permanent display, and the gallery hosts frequent evenings of music, video, and poetry. No Rio is affiliated with Collaborative Projects, a non-profit artists' corporation. We're open most afternoons and evenings.

No Rio-sponsored exhibitions have included: "Internationalist Art," organized by the San Francisco Poster Brigade for May Day 1980-International Workers Day; "Murder/Suicide/Junk," organized by John Morton; and "Animals Living in Cities," organized by Christy Rupp.

ABC No Rio can be contacted at 156 Rivington St., NYC, 10002. Tel. (212) 254-3697.

Cityarts Workshop, Inc.



Cityarts Workshop Inc., is a 14-year-old organization dedicated to the creation of community-responsive public works of art, particularly murals. Our work is carried out by public-spirited artists in concert with the communities in which they serve. After setting up a co-sponsoring relationship with a local community group, Cityarts' artists work with a group of residents (often teenagers or young adults) to help them plan and paint their mural. Cityarts also sponsors mural projects in which the artists play a larger role. Murals are designed on a small-scale first and circulated throughout the area for feedback.

Cityarts is one of the few community organizations nationwide to be involved in creating works of art in mosaic techniques. Our emphasis is on integrating these artworks with community revitalization efforts. Cityarts' most noteworthy

mosaic project is the free-form Centennial Bench constructed around Grant's Tomb on the Upper West side of Manhattan. In addition to sponsoring painted and mosaic mural projects, Cityarts provides information on murals through the Resource Center on Public Art, which serves community groups, government agencies, artists, teachers, students and others interested in public art.

We offer services not available through museums and other art institutions on the East Coast. Our services include workshop consultations and seminars, slide show rentals, slide lectures and mural tours.

Cityarts Workshop Inc. can be reached at 417 Lafayette Street, NYC 10003. Tel.: (212) 673-8670.

The National Black United Front

The National Black United Front is a coalition of grassroots organizations and individuals designed to struggle against oppressive conditions Black people face here in the U.S. and around the world.

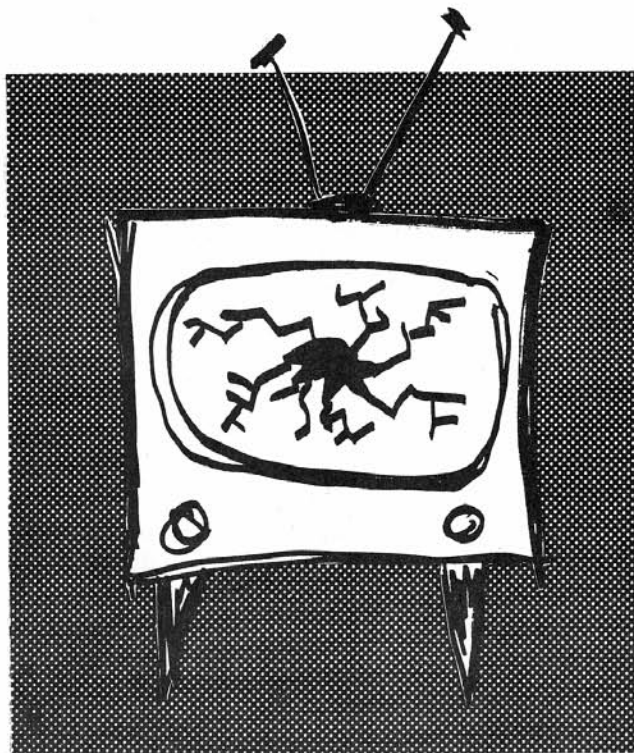
The Cultural and Arts Section of the BUF uses art and culture as a basic weapon in the struggle for Black liberation and self-determination. Its activities include building a network of Black cultural workers, advocating progressive culture while

organizing protests to reactionary culture, support and building of progressive arts institutions in the Black community. It does outreach to educate and organize artists towards the need of utilizing their talent and energy to fight against national oppression and to struggle for self-determination.

For information, contact The National Black United Front, 415 Atlantic Ave., B'klyn., N.Y. 11217. Tel.: (212) 596-1991.



Photo by: Jerry Kearns



"Television" by Alan Moore

Collaborative Projects

Collaborative Projects, Inc., known informally as Colab, is a 4-year-old group with a core membership of some 50 artists who work in all mediums and disciplines. All projects involve collaboration among a group of artists, which can grow on occasion to more than 100 artists, women and men, Black, hispanic and white. Colab is anti-bureaucratic: it has no administrators, and all decisions and work are shared by members of the group. All activities are open to non-members.

Members of Colab tend to share a sensibility, though this doesn't necessarily result in stylistic conformity. Colab's intentions are to address social, personal and artistic issues through use of experimental media of all types.

In a sense, Collaborative Projects is an art and media conglomerate. It has four basic divisions: Exhibitions, Film, Video and Publishing.

During its short history, Colab has mounted numerous projects and exhibitions. Most of them are characterized by dense hangings in atypical places—often private lofts or temporary, rented spaces, making the shows informal, unpretentious and accessible, an artist-sponsored exhibition network that bypasses the commercial gallery system. A prime example was the Colab-organized Times Square Show, which was called the "first avant garde art show of the 80's," in a front-page *Village Voice* article.

For information, please write to Colab, c/o R. Howland, 150 Franklin St. N.Y. 10013.

Fashion Moda

Fashion Moda is a place for science, invention, technology, art, and fantasy. Its proper name is the word *fashion* written in the four languages—English, Chinese, Spanish, and Russian—that are spoken by a large portion of the world's population. The word itself was chosen because fashion always reflects its immediate environment and is in itself a mannerism.

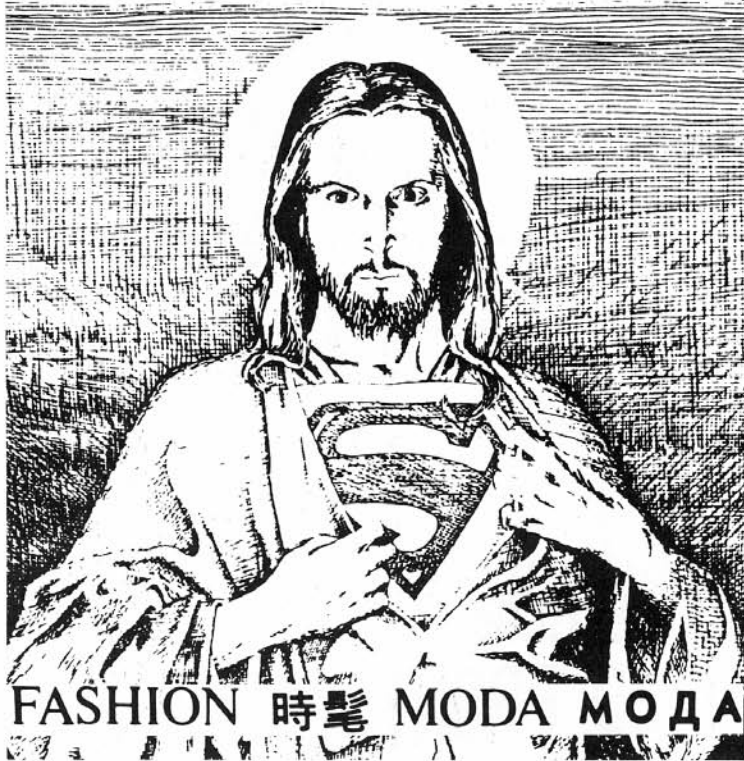
Fashion Moda's base of operations since 1978 has been a storefront in the South Bronx, a neighborhood described as "an area of severe devastation," but one that Fashion Moda sees as crucial for implementing their idea and escaping the chic art scene.

The storefront itself might be the scene of *City Maze*, a labyrinth built throughout the entire room by two artists. Or *The Hall of Fame*, face castings of neighborhood people.

But the storefront isn't the only spot where Fashion Moda exhibits art. It likes, for example, to "borrow" abandoned buildings, at least for a brief time.

Fashion Moda believes in the idea that art can be made by people who are known and unknown, trained and untrained, middle class and poor. It is paint applied to canvas and then carefully framed. It is graffiti scrawled across walls. It is the cross-cultural concept that all people are one and the same, a theory that the directors hope will ripple out from the New York community, into the national community, and, subsequently, into the world. Fashion Moda would like to be a franchise.

For information, please contact: Fashion Moda, 2803 Third Avenue, Bronx, NY 10455, U.S.A. Tel.: 585-0135, Tues.-Sat. 2-7.



Group Material

Group Material is a collective of young artists committed to the creation and promotion of an art dedicated to social communication and political change.

Group Material's project is to exhibit the art of Group members, community artists, famous artists, even non-artists. We will show work that tends to be under-represented or excluded from the official art world due to the art's sexual, political, ethnic, colloquial or unmarketable nature. Our exhibitions will not feature artists as individual personalities. Instead, every show has a distinct social theme, a context that militates artworks in order to explore and illuminate a variety of controversial cultural problems and issues. Some of our first shows concerned: gender, the "aesthetics" of consumption and advertising, alienation, political art by children, the relation between the imagery of high fashion and class authority, cooking as working class art, and many more.

Group Material operates out of a headquarters at 132 E. 26th St. but mobilizes shows that are a part of the physical city as opposed to the artworld circuit. In our first year we were located on a low rent block in the Lower East Side, now we have organized a show on New York City buses and are preparing shows such as *Da Zi Baos* (word posters) on Union Square, and *Religion* in a New York City church.

Write or call: Group Material, 132 E. 26th St., NYC. Tel.: (212) 242-3900.



NEWS NEWS NEWS

The Pluto Big Red Calendar and Directory (of British Political Cultural Groups) is a handy, handsome pocket datebook devoted to the "Art of Resistance"—best selection and most data yet, edited by Guy Brett and available for \$4.95 from Flatiron Books, 175 Fifth Ave. Favorite quote: "The culture of resistance uses all the media at its disposal and does not allow itself the luxury of wasting any means or opportunity of expression" (Eduardo Galleano, Uruguay).

The Women's Graphic Center at the LA Woman's Building has begun a publication project (with grant money) and an attractive new newsletter.

A very moving but curiously apolitical show on "**The Viet Nam Experience**" was shown in December at the Central Park Arsenal Bird House with paintings, sculpture, slides, music (mostly rock from the 60's, nostalgic, almost heartbreaking) and earnest participation from the Veteran artists, whose conversations with the audience may have been the most effective art involved.

A new 4-page publication called **MC** and subtitled "**The Responsibility of the Artist in Contemporary Society**" is being published by David Cole and Paul Zelevansky, 267 W. 89th St., NYC 10024. The second issue will be devoted to "Art, Money and Power." Contributions so far are mostly graphic and anarchistic, mail-art focus; send your own to above address.

"Dangerous works": An anti-nuclear network linking artists and art students throughout NYC has been formed to generate discussion, disseminate information and gather forces for a 3-day event on April 21-23 at Parsons Exhibition Center. For information about meetings, call Elliot Kreloff, 864-1502, or Martica Sawin, 741-8916.

The First Conference on Radical Humor is scheduled "at and around NYU, April 22-25," sponsored by *Cultural Correspondence* and The Center for Marxist Studies, and including a film series and art exhibit, panels, workshop and performances. Contact Jim Murray, 505 West End Ave., NYC 10024; 787-1784.

Flash! Women Artists Take Over N.Y.: Women's Caucus on Art has organized 16 shows of women's art to take place during the months of January and February in New York, coinciding with their conference "**Women in Art and Society**." For more information call 673-3870. Refer to the calendar in this newsletter for more info on each show.

Noteworthy Works by "Non-Artists": The Redistribute America Movement kicked off their Christmas '81 tour by presenting a lifelike baby doll frozen in a block of ice to Tiffany and Co., on Fifth Ave. in New York City. RAM called it "a gift from the poor welfare recipients of the city to the rich welfare recipients." (Tiffany's was recently given a major tax break by New York State.) This demonstration was part of a campaign "to contrast and link the tax abatement situation in Manhattan with the conditions of welfare recipients."

Joseph Nechvetal showed another of his anti-nuke drawings series at the Kitchen Gallery in January, titled "**When Things Get Rough on Easy Street**." He asks, among other things, "Will Reaganism erase Star Trek from our minds?"; Leon Golub showed his merciless paintings of "**Mercenaries and Interrogations**" at Susan Caldwell in January.

Arden Scott has showed at 55 Mercer St., sculpture and drawings on the theme of "**Reflections on a Nuclear World**."

The Fourth Wall Repertory continues its "**Freedom Ain't No Bowl of Cherries**"—a Political, Musical, Comedy of Sorts—at the Truck and Warehouse Theater, 79 E. 4th St.; reservations: 254-5060.

This fall Karen Di Gia presented "**Weeping in the Playtime of Others**" (an exhibition on child abuse and murdered and missing children) to the Senate Subcommittee on Investigation and Oversight. Exhibit will travel in the U.S.

At Gallery 345, **Max and Peter Schumann's exclamation mark paintings** in support of Children's Campaign for Nuclear Disarmament, a Bread & Puppet Production. Jan. 18-Feb. 7.

Artist Sally Swenson is the co-author with Lynn Miller of **Lives and Works: Talks with Women Artists** (for info contact Soho 20 at 226-4167).

The Basement Workshop

Basement Workshop is a non-profit New York-based Asian American arts organization for the creative development, production and promotion of works by Asian Americans in the literary, visual and performing arts.

Since 1971, Basement's commitment to the ongoing process of cultural development, with support to individuals and pilot projects, has led to the emergence of several independent cultural organizations such as *Bridge Magazine*, the *Asian American Dance Theater*, the *Morita Dance Company*, and the *Asian American Research Institute*. Past Basement programs have included:

- **Community Services**: programs in adult English, youth employment, and children's arts education;
- **Asian American Resource Center**: the most comprehensive collection of Asian American resource materials on this coast, educational outreach, and the exhibit *Images From A Neglected Past*, a multi-media travelling exhibit of the works and culture of the Chinese in America;



- **the Arts**: workshops in creative writing, theater and dance, art, design and photography; plus concerts, readings, exhibits, publications, celebrations;
- **solid service and art programs** that have established Basement as the major innovator of Asian American culture.

For information, contact: Basement Workshop, 22 Catherine St., NYC 10038. Tel.: (212) 732-0770.

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

UPFRONT

calendar

Jan. 8: "Artists/Ideology/Politics—Part I," Elliot Barowitz, moderator, with Leon Golub, Martha Rosler, Jenny Holtzer, Larry Rosins, Candace Hill-Montgomery.

Jan. 15: "Artists/Ideology/Politics—Part II," Lauren Raiken, moderator, with PADD members Jerri Allyn, Herb Perr and Vanalyne Green, and Susan Ortega and Nancy Spero.

Jan. 30-March 25: "New Work/New York" includes John Fekner's community stencil pieces, New Museum, 65 5th Ave. at 14 St.

Feb. 4-28: "Art of the State," produced by Space Force at The Kitchen, 484 Broome St. Closing discussion on Feb. 28, 6-8 p.m.

Feb. 12 & 13: "Red Peril; the Return of the Anti-commies," (two nights of two films and one speaker). "Broken Arrow and the Trial" with Peter Biskind and "Point of Order and My Son John" with Emil de Antonio at the Collective for Living. Organized by PADD members Lucy Lippard and Jerry Kearns.

Feb. and March: "DA-ZI-BAO" (big character posters) on Union Square. Group Material works with some of NYC's more interesting political groups to make this art-petition piece on the "Democracy Wall" of Lower Manhattan.

Feb. 12-March 15: "Love is a Verb" by Candace Hill-Montgomery at the Basement Workshop, 22 Catherine St.

March 6: Saturday, 10 a.m.-6 p.m., Carnival Knowledge presents "Bazaar Conceptions," an educational carnival about reproductive rights issues with sculpture, games, booths, films, performances and food for the entire family. At the New School Graduate Center, 14th Street and Fifth Ave. Contact: 477-5799.

April 21-23: "A Three-Day Conference Against the Nuclear Threat" presented by Artists Against Nuclear Madness. Live music and theatre workshops. Exhibition (Parsons Gallery)—deadline for entries April 1st; for more information call Martha Sawin (212-741-8916). Poster Competition (Parsons School of Design).

June 12 Demonstration: Join with millions of Americans. Demand the abolition of all nuclear weapons. Massive demonstration at the "U.N. Special Session on Disarmament, Saturday, June 12." Volunteer your time and energy. For information contact Mobilization for Survival, 48 Saint Marks Place, NYC 10003, 212-673-1808.

Women's Art Shows Organized by Women's Caucus on Art:

Feb. 8-March 5: Generations (Photography), State of N.Y. Office Building, 80 Center St.; **Feb. 16-27:** Nature as Image and Metaphor

(Works by Contemporary Women Artists), Judith Christian, 110 Greene St.; **Feb. 18-March 8:** Polychrome Sculpture, Lever House, 390 Park Ave.; **Feb. 5-March 4:** The Future is Ours—Art for Action and Change, The Arsenal in the Park, 830 Fifth Ave. at 64th St.; **Feb. 14-March 7:** Sexuality in Art—Two Decades From a Feminist Perspective, Westbeth Gallery 1; **Feb. 1-Feb. 27:** Translucency/Transparency—Women Working in Watercolor, Lowenstein Library at Fordham University, West 60th & Columbus Ave.; **Jan. 19-March 4:** Working Women/Working Artists/Working Together (A Bread and Roses Exhibition), Gallery 7199, Martin Luther King, Jr., Labor Center, 310 West 43rd St., Mon-Fri., 10-8, Sat., 10-2; **Feb. 23-March 14:** Women Artists—Self Images, Judy Caden Gallery, 180 Duane St.; **Feb. 8-Feb. 26:** Pieced Work, Jacob K. Javits Building, 26 Federal Plaza; **Jan. 17-March 14:** The Wild Art Show, P.S. 1 (Institute for Art & Urban Resources), 46-01 21st St., LIC; **Feb. 8-Feb. 27:** Sculptor's Drawings, Max Hutchinson, 138 Greene St.; **Feb. 1-March 6:** Realist Painting—People & Things in Women's Lives, Marymount Manhattan, 221 East 71st St.; **Feb. 15-March 10:** New Sculpture—Icon & Environment, Lobby Level Gallery, 330 West 42nd St.; **Feb. 2-Feb. 27:** Festival of Video by Women, The Kitchen, 484 Broome St., 1 hour daily, 4-5 p.m.; Feb. 14, 8:30 p.m. **Feb. 24-March 13:** Abstract Substance & Meaning—Painting by Women Artists, 20-26 North Moore St. (between Varick and Hudson in Tribeca); **Jan. 5-March 17:** Women Artists' Books, Surrogate's Court Building, 31 Chambers St.; **Feb. 22-March 9:** A Lifetime of Art—Six Women of Distinction, City Gallery, 2 Columbus Circle.

PAGE ART

PADD is hoping to stimulate some new forms of page art, so if you have an idea for an original artwork for one 8½" by 11" page of the publication, please send us a camera-ready proposal. All manuscripts and artworks should be accompanied by a stamped, self-addressed return envelope.

Dennis Komac of San Diego State University wrote a brief article on PADD for the San Diego Arts Guild Bulletin, January 1982.

Errata for Dec.-Jan. '81 issue:

LAPAD's space is not a NAM space, but a space shared by various groups, among whom are NAM and LAPAD, which is now called LAPAD, not tentatively.

On page 10, the postcard "Various Small Crucifixions" was created by Mar Goman.

In Lucy Lippard's article, p. 4, the first part of the second paragraph was inadvertently garbled.