

Political Art Documentation / Distribution

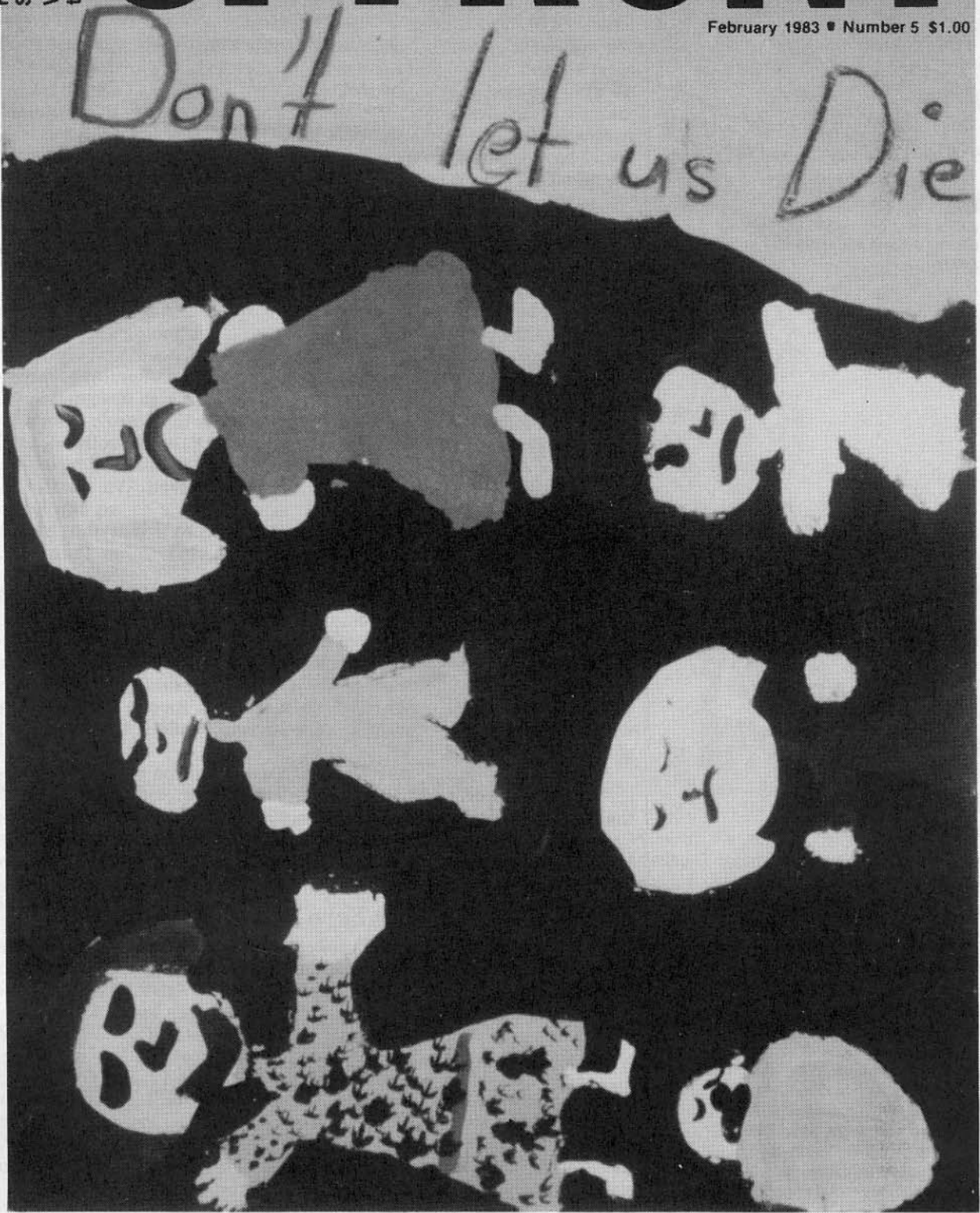
Judith Sanchez, 2nd grade, *Don't Let Us Die*.

INSIDE:

3 Second Sundays:
Hispanic Culture and
Struggle;
Who's Teaching What
to Whom, and Why?

UPFRONT

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EDITORIAL

Fanning the Spark



PADD's new home—339 Lafayette St., at Bleecker. Phone 420-8196. (Photo: Eva Cockcroft.)

UPFRONT

A PADD publication

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(and thanks to Jerri Allyn)

We welcome all submissions—articles on new forms of activist art up to 1000 words, page art, documentation of actions and exhibitions, as well as items for occasional new columns. Please send all manuscripts, typed double-spaced, two copies, with a stamped self-addressed envelope, to PADD: 339 Lafayette St., New York, N.Y. 10012. Please indicate if you would like submissions to be kept for the PADD Archive.

This issue of UPFRONT marks the beginning of PADD's third year and a new policy of closer connections between the newsletter and the monthly Second Sunday forums, now held at Franklin Furnace. These forums pair political issues with the art being made around or about them. They are an integral part of the dialectic in which PADD must work. We are led out of the artworld through networking with political organizations and artists outside New York; then our lives as local artists lead us back into the artworld, to interact and inform. Internal compulsions provide a source of outreach energy. The dialogue between spoken and written discussion of social issues and visual forms can also serve as connecting tissue with Third World groups and will hopefully provoke similar dialogues within the other groups around the country with which PADD is affiliated.

A different group of people from PADD takes responsibility for organizing each Second Sunday and for working with UPFRONT to document it. This process merges last year's Networking and Public Works committees, at least for the time being, and means that three or four groups are working simultaneously on specific ideas. Some forums (like "Street: An Image Brawl," in the next issue) have evolved from several months of workshop discussions; others (like "Who's Teaching Whom?..." in this issue) have spawned an ongoing group after the fact. We also plan to take some of the completed programs on the road and to make them available to others as slide/tape shows, along with selections from the rapidly growing PADD Archive of progressive art. Tied into this process are two exhibitions planned for the Gallery 345: "Detours, Sharp Turns and Little Naggy Feelings" (autobiographical art about becoming activist artists) in March, and a show on gentrification in May, both of which will be the basis of Second Sundays; the latter is a continuing subject for the PADD Study Group which will organize the forum.

We see these interrelated activities as a way of simultaneously developing form and theory. Second Sundays/UPFRONT are also designed as liaisons between elements of the New York art community that rarely communicate with each other—the experimental avant-garde, artists' collectives, neighborhood arts, labor and left cultural groups. Each forum is followed by a discussion so that differences as well as similarities can be raised. We would like to break down barriers between artists and social activists so we can work together more effectively. And we want to demonstrate to artists that social activism and personal creativity are naturally interrelated rather than contradictory activities.

We'd also like to help create a new audience for the new forms developing from collaboration between social groups and artists—an audience combining both constituencies. We want to engender a high level of creative production and a high level of political consciousness, controlled by artists' imaginations and social responsibility rather than by the fashions of the art market (from which, of course, we are hardly free ourselves). As one PADD member puts it, we want to "fan the spark of social activism" while not denying the dialectics of our situation.

PADD has no illusion that all these goals will be met on a large-scale immediately. This crucial dialogue has been missing or fragmented for so long that implementation is a long-term project. Despite the fact that NEA chairman Frank Hodsoll vetoed our approved grant for Second Sundays, we're at a high level of energy now. There are a lot of projects underway. It's easy to join PADD. Come and work with us.

Where PADD Is At

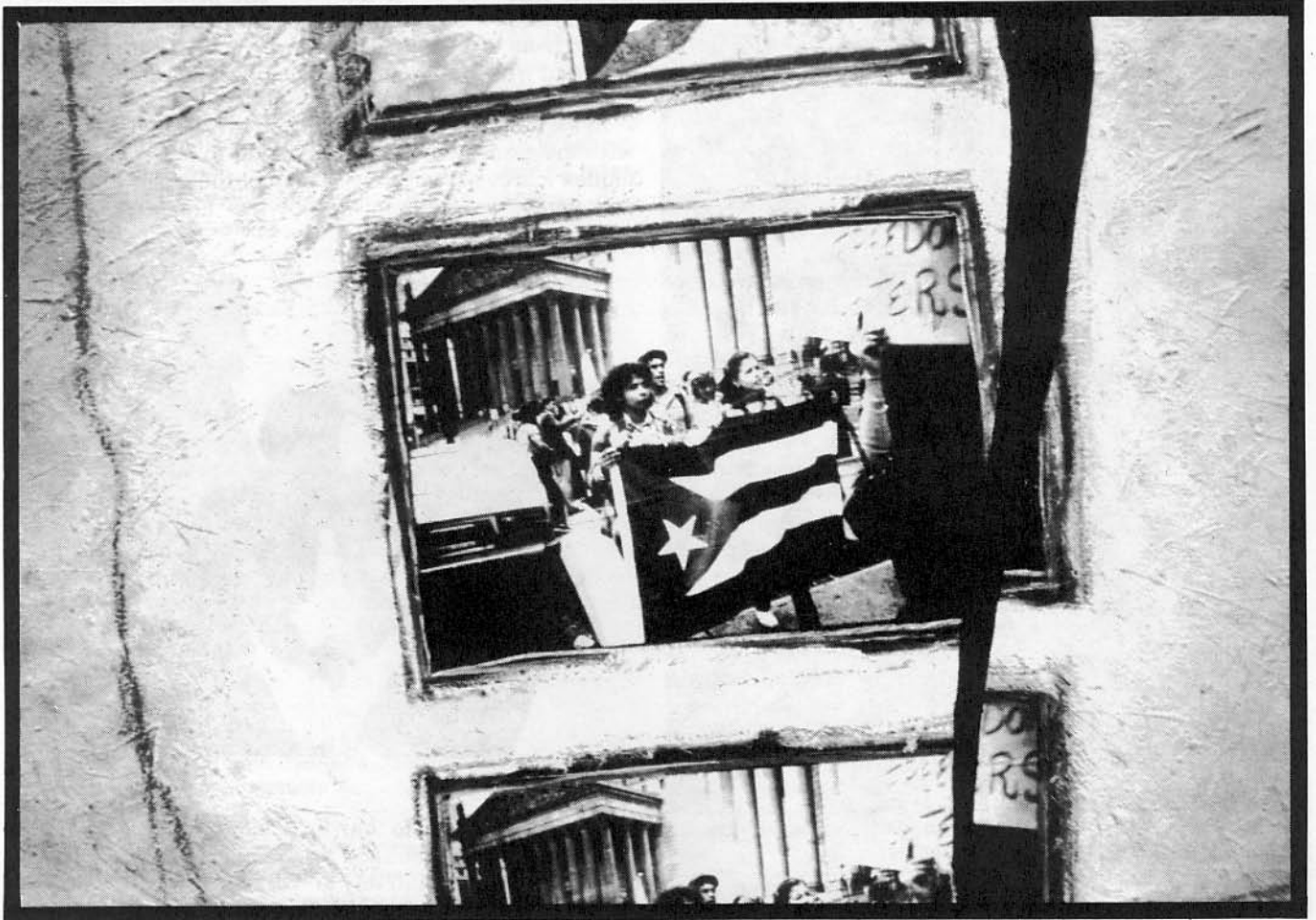
We apologize to UPFRONT's subscribers for the long gap between numbers 4 and 5. Plans to do a follow-up issue on the "February 26th Movement"—our successful national activist art conference at District 1199, courtesy of the Bread and Roses program—dematerialized in the face of the membership's exhaustion and need to get back to daily business and new agendas. We did an exhibition on art and politics at the Randolph Street Gallery in Chicago in April and the whole spring was spent planning for June 12. PADD did a striking collective window ("Don't Buy This/No Compre Esto") at the New Museum on 14th Street and a modest funny one ("Kick Ass") at Printed Matter, as well as organizing some 36 artists to make work in every window of the War Resisters League (WRL) building on Bleecker and Lafayette. A PADD contingent made six huge banners for the Third World and Progressive People's Coalition (TWPPC) and co-organized the artists' contingent of the march with Artists for

Continued on back page. 2

Hispanic Art From Outrage

Dedicated to the memory of Terry Santana, Latin activist murdered in December. Santana was the head of Es-Info and was a prime source of journalistic information on the war in El Salvador, on rightwing Latin terrorist groups like Omega 7, and on other Latin American issues. She was found after a fire in her apartment, the rug soaked in gas, her body burned beyond recognition (although she was also reported to have been surrounded by

"a pile of documents that espoused support for Fidel Castro and Leftist guerrillas in El Salvador"). FBI agents were present at the discovery of her body. Meanwhile, back at the ranch, the U.S. openly supports anti-Sandinist and anti-Castro paramilitary groups in North America as well as the anti-democratic governments of El Salvador, Guatemala and Honduras. And the mass media continues to ignore and distort news from Central America.



Juan Sanchez, *Untitled*, 1982, oil and mixed media, 6' x 8'.

This section is a collage of statements and images produced around Central American issues by progressive art groups in New York from May to October, 1982. "Culture and Struggle: Hispanic Artists in New York" was a PADD Second Sunday held on May 9, with Juan Sanchez and Catalina Parra showing their work and talking about related political issues, and Daniel Flores Ascencio speaking about plans for an Institute for the Arts and Letters of El Salvador in Exile—now a reality.

In June, the artists' collective Group Material organized an exhibition called "Luchar! An Exhibition for the People of Central America" at the Taller Latinoamericano. Sanchez, Parra, Flores and PADD members were among some 50 artists in the show, which also included banners, posters and so-called propaganda from Central America.

On October 10, another PADD Second Sunday—"The Arts and Revolution in El Salvador and Nicaragua" was organized by Jerri Allyn. Flores and Salvadoran musician Armando Martinez spoke on the situation of exiled artists.

Marcelo Montealegre spoke on his experience giving workshops in audio-visual technology in Nicaragua last summer and showed an inventive painted, color Xerox slide/tape piece about the 1973 coup in his native Chile. PADD also received a statement from Noel Corea, from the Nicaraguan Consulate, who was unable to be present.

May 9

"Culture and Struggle" was held on Mothers' Day, an important Hispanic holiday, and Juan Sanchez focused his presentation on the contribution of Puerto-Rican revolutionary women. Quoting Che, "It is easier to kill a guerrilla in the womb than on the battlefield," he cited the involuntary sterilization of one third of the women in Puerto Rico. He talked about the exploitation of Puerto Rican women working as *las operarias* in New York sweat shops and showed slides of his work honoring his own mother and heroines like writer Julia de Burgos, Maria Haydée

Torres (now in jail as a political prisoner, member of the FALN), Isabel Rosado (a leader of the 1950 revolt who in 1979, in her 70s, was arrested and beaten for protesting the presence of the U.S. Navy base at Vieques), and Lolita Lebron, who said on the eve of her long-term jail sentence: "I love my children very much and I hope they understand how much I love them. . . . They need a mother, but now and later they will need even more to be free." Sanchez sees his art as a way of informing and agitating within the Puerto Rican community and supporting the necessity of national liberation.



Catalina Parra, *Options (Jean Seberg)*, 1981, newspaper, gauze, thread, tape, 24" x 19" (photo: Juan Sanchez).

Catalina Parra spoke of the impossibility of even communicating with family and friends in Chile, her exile here, and showed her ironic sewn and pasted *trabajos* (or collages) about life in America. Flores spoke about the denial and destruction of Salvadoran culture and the need to keep it alive in exile, to develop art for a postwar, revolutionary El Salvador. There was discussion about when the artist should pick up the gun, and when the brush. Flores insisted: "It is very important that when revolutionary victory comes, the artist is part of it and can identify with the process. Art is life, a proof of existence."

October 10

Marcelo Montealegre

First impressions are important even if you change them later, because they have to do with one's prejudices and preconceptions. I went to Nicaragua for five weeks last summer to conduct a workshop on audio-visual production and to do some photography. I didn't know exactly what a revolution would look like. I didn't even have an idea of how it *should* look. There were vague pictures in

my mind of armed guards patrolling the streets (24 hours a day? everywhere?), of IDs being checked, of stern looks on everybody's faces. In short, a Hollywood/videoland version, even though I knew better.

What I did find was a very Latin casualness and a wonderful sense of building a country; a dedication to social values rather than to individual gain; a feeling of contentment in spite of the material shortages that still exist and will probably continue for some time.

The workshops were designed for two distinct groups: people already producing slide and sound programs and people who had never done so. The professionals met in the morning, the beginners in the afternoon. Each session lasted from three to five hours with a break in the middle. The goal was that each team should finish their proposed slide and sound program. Most did.

In the process, they managed to drive me to the ground with their questions and dedication to learning the techniques I brought with me. Their enthusiasm and energy still amaze me—again, stereotypes about siesta-taking



Latinas as opposed to hard-working North Americans. Somehow they've managed to make very long 8-hour days down there, plus a half day of work on Saturdays.

Perhaps the most satisfying aspect of the workshop was seeing some of the techniques being adopted immediately for programs that would be distributed as soon as they were finished. I was moved not only by people's hunger for the technology, but also by their openness to the notion of culture in everyone's lives and the reclamation of the indigenous arts. In short, Nicaragua is no videoland.

Noel Corea

In a diplomatic victory this year, Nicaragua won a seat on the U.N. Security Council. Father Miguel D'Escoto, Minister of Foreign Relations of Nicaragua, summed up the significance of the 104 votes obtained:

... This is a clear and categorical manifestation of how the majority of the countries in the world support the popular Sandinista revolution, and recognize that it is ruled by the principles of the non-aligned movement and maintains absolute respect for the U.N. charter. In addition, it recognizes our commitment to a policy of peace, and our efforts to make dialogue and negotiation prevail in the search for solutions to regional and world conflicts.

This event has to be seen within the context of complete U.S. opposition to such a nomination. For several weeks, prior to the voting day, the U.S. delegation to the U.N. tried unsuccessfully to block such a nomination.

A month before, Nicaragua had received another vote of international confidence when its Minister of Health, Ms. Lea Guido, was elected the first woman president of the Pan American Health Organization's Executive Committee. . . . Meanwhile, the U.S. continues its hostile position toward Nicaragua; repeated offers by Nicaragua for meetings with the U.S. have been rejected or merely not afforded a response. A joint Mexican-Venezuelan peace plan for the Central American region was boycotted by the U.S. which, instead, patronized a meeting of seven countries in Costa Rica, from which Nicaragua was excluded. Under these circumstances, it is essential that the North American public keep informed about what is going on in Central America so they don't fall prey to Washington's anti-Sandinista hysteria, which could lead to intervention, and to war between neighboring countries.



Scenes from the slide show *Seal of a Commitment*, produced and directed by Marcelo Montealegre.

Daniel Flores Ascencio

Among the many needs that bring about every revolutionary process are intellectual/artistic activity and expression. This implies not only the seizure of cultural patrimony from the enemy, but the recovery of our cultural values and fighting to preserve those that still exist.

The political, social and economic situation in El Salvador has made any serious technical or esthetic development almost impossible. No Salvadoran intellectual has escaped the restraints imposed on the cultural development of the whole country. Sixty percent of the population is illiterate; elementary education is required although there are not sufficient schools; teachers and university professors are persecuted and repressed; the national university, the country's most important cultural center, was the object of brutal control and has been closed since 1980. The level of repression at this point in the war against the democratic and progressive forces has touched every single family and every aspect of our lives.

Consequently, artists and intellectuals who have not suffered direct confrontation with the repressive forces are subject to indirect psychological pressure through threats against family and friends. Poets, painters and

writers are condemned to leave the country or to die of stagnation or subjugation, frequently ending in death. Those who have directly confronted repression, prison and torture, and have survived, are either fighting with the *compañeros* or living in exile, working in isolation from other artists or outside their own profession.

These artists in exile are often firm supporters of the cause. They include those who left the country before the war to look for better technical or artistic contexts, as well as those arts students who in many cases had clear political views and identifications but found themselves outside of El Salvador when the war began in earnest. To return meant imprisonment or death. Yet many feel guilt and anger at having to miss the full political process. They feel they have betrayed the revolution. Others are disturbed and distracted about their commitment as partisans and their role as Salvadoran artists in exile. It is not an easy place to be.

Artists in general live a strong emotional life. In isolation and exile, this is dramatically exaggerated. Exiled artists confront problems that directly reflect the political, social and economic contexts in which they have lived and formed themselves. They are disappointed by events, confused as to their effective participation as committed artists, subject to the frictions of political sectarianism, deprived of their own artistic production, and suffering from the psychoses of repression. They are often victims of torture, as well as of censored emotions, afraid that any commitment on their part will lead to increased persecution of their families and friends at home. Abroad, the exiled artists are increasingly dependent on jobs totally foreign to their profession. They suffer from illegal immigration status in the U.S., indefinite refugee status in Europe. They are deprived of their own language and culture. Exiled artists are often afraid to organize, feel extraneous to their own and other communities. Harassment and fear often keep them from speaking openly of their experiences as Salvadoran artists, from confronting the public with their own material and testimonies.

Exiled artists desperately need recognition from intellectuals in their temporarily adopted countries. This is



Daniel Flores.

A Bilingual Publication of
The Institute of Arts & Letters of El Salvador in Exile

the best assurance and hope artists and comrades can provide. Solidarity among artists is indispensable. In such times, the culture of a nation is no longer measured by the number of museums, galleries, poets or theaters it maintains. In this century, says the Costa Rican poet Joaquin Gutierrez:

The highest manifestation of culture that a nation has to offer is the active exercise of international solidarity. A nation that closes its ears to the cry of the immense majority of humanity is not a civilized nation. It is a blind and uncultivated nation which cannot understand that without solidarity with other nations, it will be walking into the abyss.

Armando Martinez, music coordinator of INALSE, is one of those Salvadoran artists in exile who has not been intimidated into silence. At the October Second Sunday forum, he told his story—"what it is like to be a Salvadoran artist"—with humor and clarity. It is a simple and terrifying story. As a young man he had a successful career, was in fact a star, playing government-approved Western rock and roll. As a popular hero he was permitted by the police to avoid curfews and had other privileges which gradually eroded as his music began to reject outside cultural influences and to reflect the life he had lived in poor, working class El Salvador. Culture led to politics, and the music then began to criticize the status quo. Martinez ended up jailed and unmercifully tortured.

Who says culture is powerless?

In an effort to recover the cultural heritage of the Salvadoran people, to make it ours, to develop it, the *Instituto de Arte y Letras de El Salvador en Exilio* (Institute for Arts and Letters of El Salvador in Exile) has been founded. We plan a cultural campaign and a series of exhibi-

ized how little I knew about its culture. In a poem written on her return from El Salvador in 1980, Carolyn Forché wrote:

Your problem is not your life as it is/in America, not that your hands, as you/tell me, are tied to do something. It is/that you were born to an island of greed/and grace where you have this sense/of yourself as apart from others. It is/not your right to feel powerless. Better/people than you were powerless./You have not returned to your country,/but to a life you never left.

That feeling of being apart from other peoples is reinforced by being an artist in the U.S., where the mere co-existence of art and politics is problematic and few recognize their common power to move people to emotion and action. Yet it's up to us, as artists, to keep alive the spirit of these embattled cultures no longer able to express themselves in their own lands to their own people. In the U.S. we tend to forget that the heart goes out of a people deprived of its culture, in places where freedom of expression is more openly stifled than it is here. We tend to forget that elsewhere artists are considered dangerous, that the cultural sphere is, in its way, as important as the economic and political spheres and suffers as much under repressive regimes.

I hope tonight is more than the opening of another show. I hope it's part of a process of opening minds, and of opening hearts to the kind of cultural solidarity that was beginning, perhaps too late, in Chile a decade ago. Independent image-making can expand the campaign against U.S. intervention in Central America, reported so miserably in the mass media. As artworkers you can invent complex, subtle, and passionate new symbols of opposition. Our solidarity with Central American artists in struggle is as



¡Luchar! opening at Taller Latinoamericano, June 18, 1982 (photo: John Curtis).

tions of and for Salvadoran culture, to help the Salvadoran artists living outside our country, and to broaden the understanding of our history as people and as a nation. Suggestions and contributions can be sent to: INALSE, 249 West 18th St., New York City 10011.

—D.F.A., Director General, INALSE.

¡Luchar!

Like most of us here, I'd been out in the streets supporting the FMLN in El Salvador for over a year before I real-

crucial on one level as is our solidarity with the FMLN and the FDR on the other. What is beginning here is important not only to Latin artists but to the rest of us, to our own sense of ourselves as socially responsible intellectuals. I find it immensely moving that Salvadoran artists in exile are building an art for the future, preparing a voice and an image for the dreams of a continent, a vision for the revolution when it comes. Here's to a dangerous culture. *Hasta la Victoria Siempre!* —Lucy R. Lippard, excerpts from talk at opening of "¡Luchar!"

Who's Teaching What to Whom And Why?

Excerpts from a Panel on Art, Ideology and Education, PADD Second Sunday Forum, Nov. 14, at Franklin Furnace.

Herb Perr: I'm a member of PADD and I organized this Second Sunday forum. I teach at Hunter College. My students are art majors who want to be certified by New York State to teach art in the elementary and secondary schools. My classes cover issues around the relationship of culture, education and society. This is most of my students' first exposure to a socially oriented art perspective. I encourage them to nurture social consciousness through the art experience, and to make art as a means of empowering our students with a more meaningful visual language that's imaginative, witty, unexpected, and most important of all, formally inventive. The art-making includes painting, sculpture, performance, multi-media, an analysis and recycling of mass media, and finally, the exploration of what I consider non-mainstream content, such as community projects, neighborhood problems (drug addiction, unemployment and muggings) or divorce, death and other socially relevant issues.

The title of this program, "Who's Teaching What, To Whom, and Why?" focuses on what I consider key points in a successful art education program. "Who's Teaching" refers to the artistic/political viewpoint of the art teacher. "What" asks about the subject matter, the form/content as it's mediated by historical and present-day concerns. "To Whom"—perhaps the most important question—considers who are our students? What are their personal, political and esthetic needs? What do we have to learn from them? And finally, "Why," underlining the purposes and objectives of the art activity. To what extent do our students understand the objectives and relevance of their art activities?

Carol Duncan: I teach art history at a New Jersey State College, Ramapo College, which has 4,500 students, many of whom work full or part time. Others are returning students still raising families. Most of them are insecure about their economic futures and not at all certain that they can keep up the middle-class lifestyle their parents achieved only in the last generation. Very few will go to graduate school in the humanities.

They come to my art history classes for a variety of reasons. Older students especially want some "culture"; others are fulfilling requirements or just need a two o'clock class. All of them are at least curious about art and most of them can be serious learners; but they are rarely "well-prepared" in the traditional academic sense.

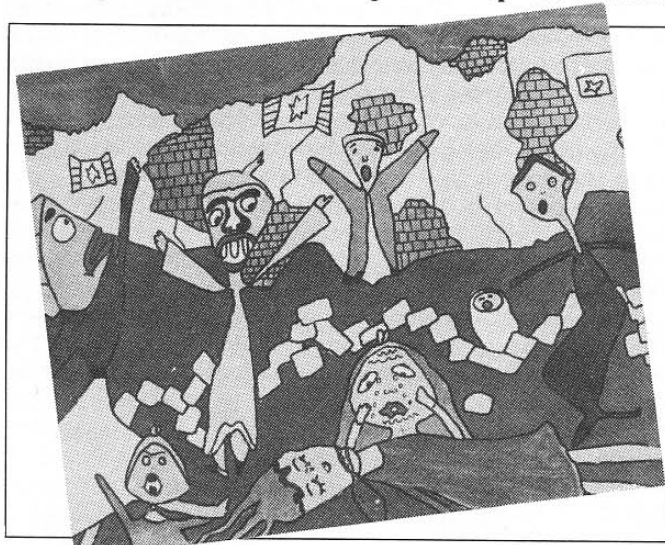
One of the first things I do is ask them to cough up their

received ideas about "Art." They know what they are supposed to think: that art is somehow spiritually beneficial. They also "know" that familiarity with art is a sign of social distinction. They themselves often feel ill at ease with all high culture. In general, they feel marginal to, or left out of what they see as the privileged circle in which high art is consumed. In other words, they have unwittingly learned through the index of high-art consumption where they stand on the social scale, and they understand that the culture index is a social index. For many of them, a confrontation with art history is an exercise in class identity and sometimes an effort to strengthen shaky middle-class self-image.

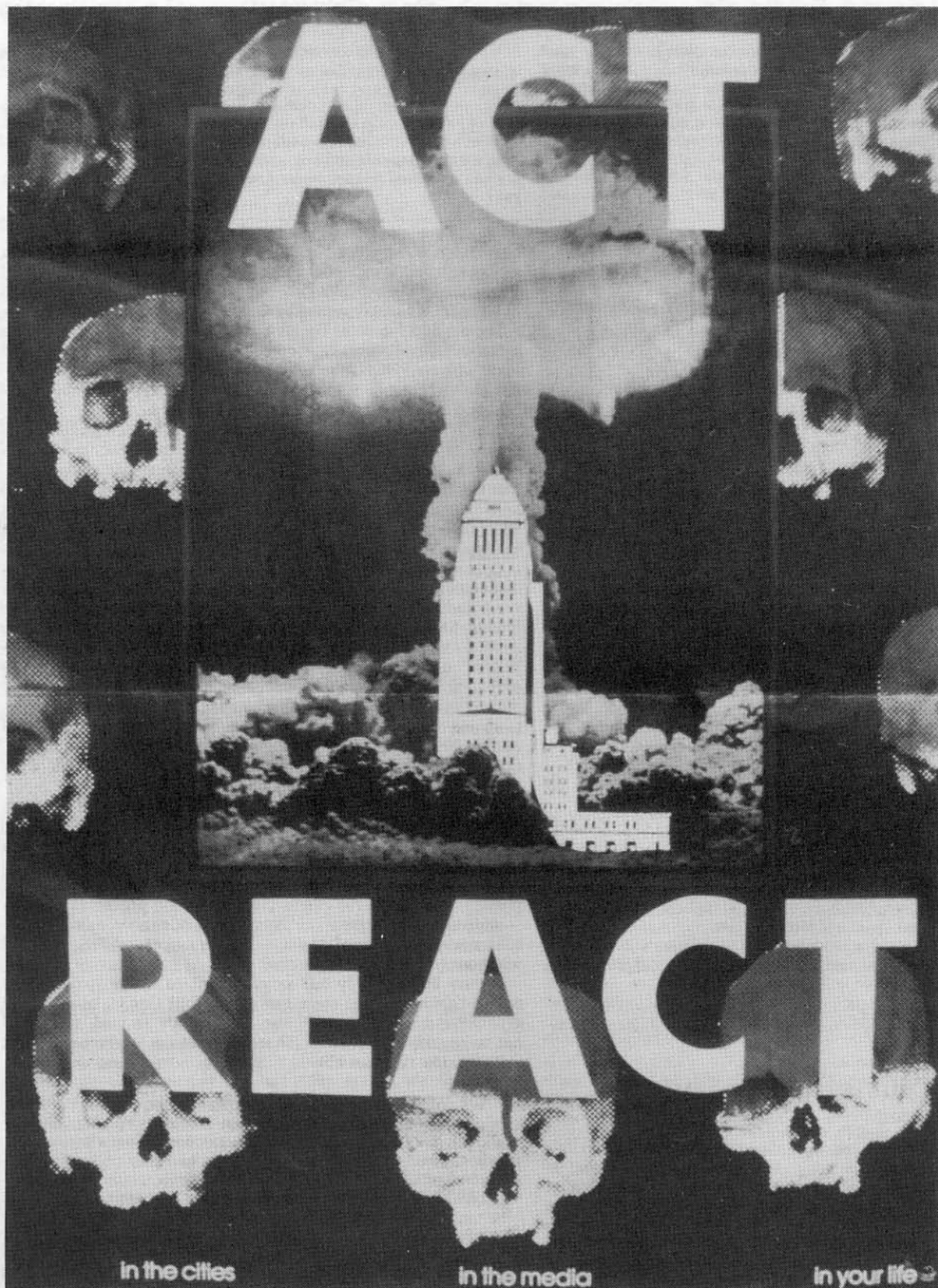
I think my students are fairly typical state college students. We know what usually happens to them in art history classes: They sit in silence in darkened classrooms watching slides click on and off while they try to memorize names and dates for the final exam. I think that most of them bring away from such an exposure to high culture a feeling of stupidity, learned in an atmosphere that forces on them a paralyzing and depressing passivity. In the elite colleges, art history can reinforce feelings of privilege and class confidence; in the state colleges, it deepens existing feelings of social and cultural inferiority. So in its own way, art history helps prepare students like mine for their places in society. They are destined for a work life in which the mysteries of high management will be left to others, just as now they must leave to others the mysteries of high art.

In my classroom, I try to confront as directly as possible their deeper assumptions and feelings. The most difficult course I teach is an Intro course. The students in the advanced courses are more experienced, if not often older. In the Intro course, they are more passive. They are often first and second year and feel more manipulated. Just walking into the classroom is walking into a class struggle.

I don't teach a survey course, art from A to Z. Instead, I organize my class around a series of topics, which frees me from having to lecture and from using texts like Janson or one of the other deadly weapons of the art-history survey. I consider discussion crucial. It does not consist of students supplying the right answers to the usual art historical questions but of creating an atmosphere in which



Faïda Garbouj, 12 years old, El Asnam, Tunisia (from catalogue for exhibition "Dessins d'enfants Arabes," ? Centre George Pompidou, Paris, 1982).



FROM THE P.A.D.D. ARCHIVE: Poster by Richard Duardo for three shows in Los Angeles, May-August, 1982: "L.A./N.Y. Urban Activist Art" at SPARC (in which P.A.D.D. participated); "The American Dream: Mediated," at LACE; and "a series of exhibitions, performances and media events organized by L.A. artists all around town."

HOW TO SEND TO THE ARCHIVE: Filing goes slowly and it saves us a lot of time if you send your material in an 8" x 10" file folder with your name on it; this guarantees rapid filing and use for that material. We welcome all kinds of buttons, posters, leaflets, photos, slides, etc., but we cannot be responsible for original art works. If you sent two copies, one will go to the A.J. Muste Foundation collection. For information or meetings of the Archive Committee, contact Barbara Moore, 564-5989 or 989-3356; or Mimi Smith, 228-3017. The Archive will now be housed in the new office. Please specify on envelope "The Archive," P.A.D.D., 339 Lafayette St., NYC 10012.

On June 12, 1982, nearly a million people participated in the largest anti-government demonstration in U.S. history.

WE WANT TO LIVE! is a fifteen-minute slide/tape show produced by PADD and Cultural Correspondence, on the visual imagery of the June 12th march. It is accompanied by Serious Bizness' music and by a series of "raps" about June 12 and the history of the bomb, narrated by Jim Murray. The artwork in the slide show represents the entire demonstration as seen by a number of different photographers.



Some excerpts from the text:

"The art is to June 12 what June 12 is to the society at large: an organized attempt to build our own culture, to establish our own values, our own relationships, to be a new society growing within the decay of the old. . . .

"We are scared to death of nuclear war, but we did not come to New York on our knees. When we say FREEZE! we do not mean to keep things the way they are.

"Consider the bomb: on August 6, 1945, the United States nuked Hiroshima in order to win an unconditional surrender against Japan. President Truman wanted to show the Russians and the rest of the world that we had such a powerful weapon and that we were willing to use it. The bomb, real as it is for the Japanese, became an image, and deliberately so. It was to be the logo of the newborn Nuclear Age, the symbol of America's ability to get away with murder.

"The American image of the bomb is the mushroom cloud. The image *requires* distance: the mushrooming cloud is an inferno *over there*, or on TV. . . . Explaining Hiroshima, Truman said, "The bomb is the greatest thing in history." He told the world he did it for God. And he did it the way God would have done it: . . . a top-down action which changed the world. . . .

"The same image that proclaimed the Nuclear Age now demands an end to the Nuclear Age. . . . Since the 1950s, political and social movements of ordinary people have rejected the Cold War mentality and fought for self-determination. . . . Today we say the Cold War is being waged by Washington against us, and we will not take any more. We will not surrender our lives, our hopes for a future, to the foolish idea that the Soviets will throw in the towel. We know that every dollar being spent on useless military garbage would provide more jobs and real security if it were spent on things we need. . . .

"A thousand artists marched together on June 12, and thousands of others made artworks for peace.

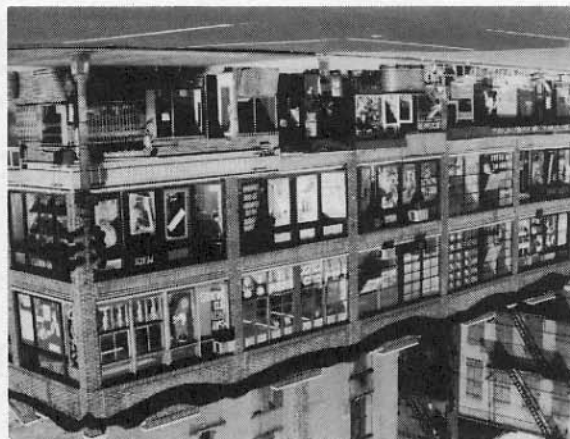
"Artists have the same responsibility and right as any other citizens to organize for peace.

"We support the right of all people to their own culture. Culture is not a hierarchy of individual talent, nor is it just diverting entertainment. Culture is the total fabric of our daily lives.

"We want our images, our songs, our poems to express the unspoken aspirations of people struggling for peace.

"June 12 says WE WANT TO LIVE! In America in the 1980s, this is a radical demand. . . ."

WE WANT TO LIVE! is now available for \$25 rental and (tentatively) \$75 for sale. Later it will also be rentable in color videotape form. RECOMMENDED for classrooms, rallies, conferences—and for sheer pleasure and revolutionary uplift!



UPFRONT
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339 Lafayette Street, New York, N.Y. 10012

EDITORIAL, continued

Nuclear Disarmament (AND), as well as working with the stencil brigade. On June 20th, we held a very well-attended forum—"The Fate of the Art"—to assess the visual imagery on June 12.

As this issue of UPFRONT appears, P.A.D.D. is also expanding in two other directions: in January we move into our first office, with our first telephone. (Note new mailing address, the last for a while, we hope.) It is in the WRL building which also houses Karin Di Gia's Gallery 345 where P.A.D.D. shows and meetings have been held for two years now. The second expansive step is the beginning of *Red Letter Days*—a monthly listing of Left and socially concerned cultural events in New York and environs, compiled by P.A.D.D. and *Cultural Correspondence*. The reason our mailings have decreased is that the mailing list is now over 2,000 and we can't afford to use it till we reorganize it. We still welcome your news, materials for the Archive, and support.

P.A.D.D. STATEMENT

P.A.D.D. 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. One way we are trying to do this is by building a collection of documentation of international socially concerned art. The P.A.D.D. Archive 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 P.A.D.D. Archive documents artwork from movement posters to the most individual of statements.

P.A.D.D. 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.

QUERY: Detailed information is requested about specific cases of censorship in which artwork, criticism or related work was removed or rejected from exhibition or publication, etc., for political reasons. Martha Gever, Catherine Lord, Diane Neumaier, 3901 Independence Ave., apt. 1P, Bronx, NY 10463; or phone 716-442-8676.

ARTISTS' HOUSING

The Lower East Side is in turmoil over Mayor Koch's controversial Artist Homeownership Program (AHP). The Mayor wants to provide cheap loans to certified artists so they can build condominium lofts in abandoned tenements. What's wrong with that? Plenty.

The local community board voted AHP down twice before finally overriding the recommendation of its own housing subcommittee and passing it on to the City Planning Commission. The City intends to divert \$3½ million in federal Community Development funds into low-interest loans. However, with federal money come federal guidelines to prevent discrimination. Mobilization for Youth lawyers say the process for selecting artists and developers never met those guidelines. For example, the request was available only in English. No environmental impact report was prepared, even though the influx of moderate-income white artists in a predominantly working-class and Hispanic neighborhood will certainly raise rents.

Community input from the Artists for Social Responsibility's campaign uniting area churches, community groups and housing organizations was ignored by the City. At a recent hearing a City representative conceded that financing was still incomplete and some of the artists involved could wind up bankrupt. Yet it insists the program should be approved anyway.

Artists need work space in an area where many people need living space. Why take apartment buildings and convert them to lofts? Since the City owns over 60% of the land between Houston and East 14th Streets, from Avenues A to D, the City should let artists renovate abandoned commercial properties. Only a plan that meets the critical housing needs of the Lower East Side will benefit both newcomers and long-time residents, as well as the artists who want room for their creativity. The Mayor's undemocratic condo scheme is not the solution.

—Spencer Ramsey, Artists for Social Responsibility

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