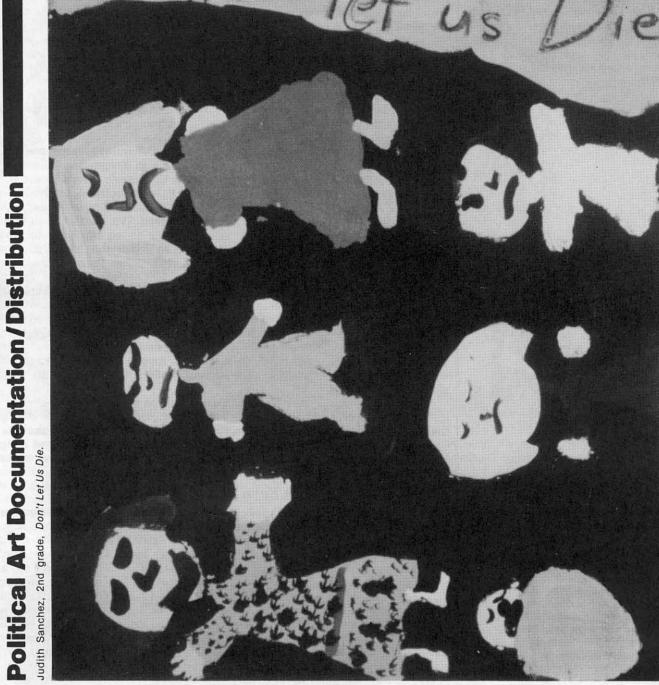
3 Second Sundays: Hispanic Culture and Struggle; Who's Teaching What to Whom, and Why? INSIDE: February 1983 • Number 5 \$1.00



EDITORIAL

Fanning the Spark



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

UPFRONTA PADD publication

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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

Hispanic Art From Outrag

ist 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

Dedicated to the memory of Terry Santana, Latin activ- "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.

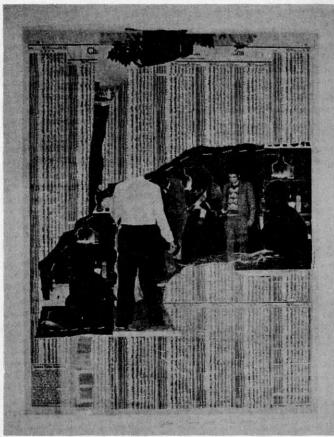
In June, the artists' collective Group Material organized an exhibition called "Luchar! An Exhibition for the People of Central America" at the Taller Latinoamericano. Sanchez, Parra, Flores and PADD members were among some 50 artists in the show, which also included banners, posters and so-called propaganda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



Latins as opposed to hard-working North / ericans. 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.

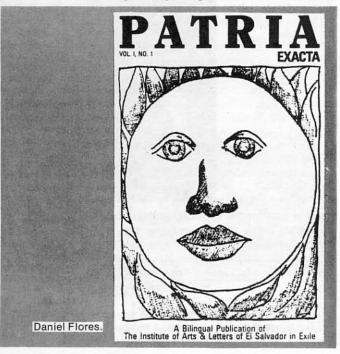
The political, social and economic situation in El Salvador has made any serious technical or esthetic development almost impossible. No Salvadoran intellectual has escaped the restraints imposed on the cultural development of the whole country. Sixty percent of the population is illiterate; elementary 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



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 Gutierres:

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 Forche 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 coexistence 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



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

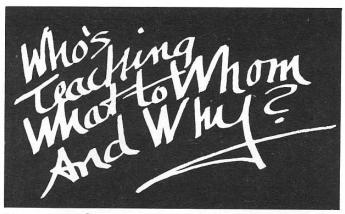
tions of and for Salvadoran culture, to help the Salvadoran artists living outside our country, and to broaden the understanding of our history as people and as a nation. Suggestions and contributions can be sent to: INALSE, 249 West 18th St., New York City 10011.

-D.F.A., Director General, INALSE.

i 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!"



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



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



"The whole job system, I think, is wrong. We have too many bosses. You know—you have a supervisor, you have a foreman, you have a group leader—and the custodians have to carry out everybody's job. And it's totally unfair. You never get away from the past. Anything you've done in the past, they hold it against you and you'll never be able to go up. You have to have a friend up there in order to get ahead. I know everybody in the administration part—that doesn't bother me. They don't take you on your ability. They'll use your absenteeism or something against you, whereas your ability to work has nothing to do with it. And the people that has put in a lot of years here really doesn't benefit."

Mattie Gillus Custodial Food Service AFSME, Local 888

Carla Katz, Custodial Food Service AFSCME, Local 888, photo/text, 1982.

they can dig out of themselves their responses to the material and the reasons for those responses. We also discuss their attitudes toward high culture, how they feel in museums, why they feel so apologetic or enraged about not liking high art—that is an enormously common feeling—or why they like what they like. Once their responses are legitimized, they are very forthcoming. Inevitably, discussions of social class arise, and I find these students far more savvy about them than the elite students I have taught.

In the very beginning, the first week, I put three slides on the screen: an Egyptian tomb painting, a Catlin water-color of a grizzly bear hunt, and a Newsweek ad for Canadian Mist whiskey. We go through a whole set of questions about these works—who "the artist" is, the circumstances in which the work was made, whom it addresses, what it says, the visual means it uses, where it was seen, who wanted it made in the first place and why. Right away, we question their assumption that the artist is always a free individual expressing herself or himself personally.

I do assign readings, but not very many, and never merely to be memorized. All assigned readings are discussed and critically analyzed in class, which can be difficult for my students, who are more used to memorizing. The whole notion of expertise is discussed and questioned. I find that I get the best results when the assignment isn't simply "go read this book," but rather, "come back prepared to say something about what it was like reading it." I find that they really do assignments made in this way and like talking about their reading experience. We even get around to what the author said.

Early on in the semester, I spend a lot of time discussing the first chapter of John Berger's Ways of Seeing. The book is often too abstract for my students, but it does help raise the right questions. It lets me introduce terms like consciousness, objectivity, subjectivity and dialectics.

One last point. Usually in art courses there is a tacit assumption that students are supposed to "appreciate" and like the Great Art they are shown. In my class, no one has to like anything. They don't have to like Pope Julius's ideological needs or see them as a higher truth when we look at the Stanza della Signatura. They are all pretty much ready to concede that Raphael did a terrific job for

the Pope. But they don't have to agree with the work's notion of history—that it consists of the thoughts or deeds of a few "great" individual men. My students may decide that their values and interests do not coincide with those of the powerful patrons of the past, even while we may all recognize and even value the imaginative labors of the artists they hired. So again the focus is on their own relationship to the art and, hopefully, their own possibilities as thinking individuals. When I am all through with the course, if they have become a little more talkative and think that what they think is important, even if they get the other ideas jumbled up, I feel something's happened.

Dan Newman: I teach studio and critical studies courses at Rutgers, a state university in New Jersey, in a cultural setting that many of us in New York don't know about or have forgotten. I teach within and chair the visual arts department at Mason Gross, the university's professional art school, after a decade of teaching at Livingston College where we were concerned to build a multi-racial school committed to social analysis of the deep causes of racism and sexism, urban and industrial alienation in capitalism and imperialism.

Three years ago when Rutgers began to put the screws on each of its individual colleges, when the upper administration decided that centralization was the wave of the future and demanded a return to the impersonal single units that educational radicals in the 1960's had tried to dismantle, many at Livingston resisted. Some of us thought that if the university committed its productive powers to a professional school, it would reproduce for the art world those elite and commercial art values which we fought against. We knew that our multi-racial, inner-city and working-class students would be replaced by middleclass, suburban, very, very white students conventionally trained to think of themselves as specially talented if they applied to a professional art school. All the high school and Teen Arts programs in New Jersey, through competitive "Little League"-like structures, pick out the elite of the white elite who finally go off to the best places.

When we lost our battle for collegiate independence, some of us continued to try to develop a program within Mason Gross to train young artists to think of themselves as social beings. We have won a few victories: we offer a

?????????????????????????TO WHOM, AND WHY?

series of critical studies courses which directly address social concerns, courses that have titles such as Art and Society, Art Criticism, Critical Study of Media, Women in Art, Third World Artists, as well as courses in semiotics, perception, and North American Indian Art-all taught by artists. In these, as in our fundamental courses, we try to analyze cultural performance within a framework of political economy, radical anthropology and radical semiotics. Secondly we continue to teach a majority of students at the university who are outside the BFA professional program, that is, BA students; continue to recruit students who are outside the white, suburban enclave. Thirdly, we are committed to hiring and tenuring minority artists, women artists, and artists without the conventional academic credentials. Thus, among the debris of the '60s critical and radical ideas, some of us continue our analysis of damaging illusions like the following: That artistic labor is a special integrative form, different from any other kinds of labor: that the artist's alienation is somehow different in value from that of the bourgeoisie; that we artists should be celebrated for the "heroic achievement" of working in free space.

To give some examples from teaching both studio and critical studies: When I start my course in documentary photography I mention three or four abstract words I want students to find images for. These words, if students locate them within their New Jersey experience, prompt them to come to terms with whom they are within their everyday culture. The words are "piles," "intersections," "conjunctions," and "ordinary, daily, places." I ask students to go out and find images of stacks of things or piles. What they bring back ranges from things that are piled up ready to be shipped into New York to supermarket

displays, to junk heaps.

And then I ask the students to go to a place that they don't even see any more because they've been there so often—it's that ordinary. Shoot it, in black and white, with direct-positive film so that we can make slides and look at it right away. For now, don't care about printing. Also, collect the sounds that connect with these places, the information that's in noise and voices. Our concern then is not with romantic images of the New Jersey (it was once a garden state) but with direct documentation of authentic daily experience and its social-cultural information. I get strong work, especially from students who haven't heard about beautiful printing or from those who have gotten beyond the idea of the print as a unique graphic art work.

I want to stress three points: 1) The importance of turning students back into their authentic experience, so that their art work is not an escape but a regrounding. 2) The importance of developing a medium which doesn't call attention to its own esthetic formality or to its own marketability as an elite object. 3) The importance of artists teaching perception theory to artists.

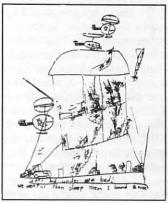
When we teach the fundamental critical course in twentieth-century art, we have stopped teaching what ism begat what ism. We place questions of style and expression in social, economic, technological contexts. For example, in recent classes on German expressionism, we discuss the destruction of the nineteenth-century peasant world which relates to the yearning for the primitive, for the search for the primitive in other exotic cultures or in ourselves. We discuss the kind of violence that is celebrated in '20s expressionist films, and the projection of attitudes toward women that Carol Duncan has defined so well.

Part of what I try to do is give students a sense that there are other societies where artists perform genuinely as shamans, or genuinely as performers in ceremonial cycles, or genuinely as people who make things where survival depends upon what they make. So we look at North American Indian artists functioning in Iroquois, Eskimo, Navajo and Pueblo societies because this provides an idea of artistic labor as necessary to human survival, opposed to our romantic idea of art as a transcendental formal experience.

Finally, we have developed a series of courses concerned with Society, Ideology and Art. We study artists who were artisans (or shopkeepers like Blake) who became visonary figures, who might be, like Blake, an engraver, a Protestant apocalyptic radical, Jacobin, and poet. Can you have an artist who can be all these things? Is there some connection between vision, engraving and revolutionary doctrine? There was in Blake. He is an important model to help students understand what our society and art culture denies them.

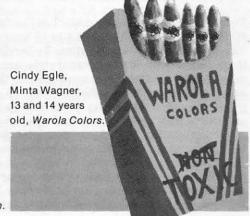
Hans Haacke: I teach in the sculpture studio area of the Art School of Cooper Union in New York. The school offers a professional art curriculum leading to the BFA degree. The majority of students come from white, middle-class suburban households in the greater New York area, few from the city proper.

Experience shows that art education in high schools





Emmanuel Kovak, 7th grade, S.A.L.T.: The Vital Ingredient to Preserve the Earth.



Wayne, second grade, We went in then sleep then I hard a nose and hid under a bed.

WHO'S TEACHING WHAT????????????????

today rarely provides any training in 3-dimensional work. In my 3D-Design class for freshmen I therefore consider it necessary, above all, to introduce the students to the specific characteristics of 3-dimensional forms and work

The completed assignments are reviewed by the entire class. Such reviews give all an opportunity to learn from the achievements and failures of their peers. They help to develop analytical and critical capabilities; they lead to more articulate formulations of one's thoughts and they promote an understanding of the benefits derived from sharing insights and experiences.

While the assignments are phrased in formal terms, of course, the completed works also serve as signifiers. Their decoding, the unravelling of their ideological implications and references to history also become part of class discussions.

I also teach two elective courses which are labelled, in the school catalogue, as "Advanced Sculpture." They are open to students from the sophomore to the senior year. I give no assignments to advanced sculpture students. My experience shows that the younger students learn as much from their older peers as they do from the instructor.

I adhere to the principles I laid out in the course de-

scription in the school catalogue:

The aim of the course is to help students to gradually build a foundation from which they can independently decide what to do, how to do it, and why it should be done. Critiques by the entire class as well as individual conversations with the instructor provide feedback. Theoretical resources and examples of other artists' work relevant to the students' production, as well as to the state of the arts in the contemporary social context are the subject of general class discussion.

In effect, the students work in a great variety of media and directions, ranging from traditional sculpture to installations, including photography, video, performance, so-called conceptual art, and other types of work difficult to categorize. Some sophomores have initial difficulties in finding their way. However, I deliberately refuse to give any firm guidance, because I fear they might then only become extensions of myself.

Whether my approach is indeed successful is often not detectable while the students are still in school. The real test of their intellectual and artistic independence and critical capabilities comes later, when the authority of the teacher and the protective environment of the school have faded into the past.

Tim Rollins: I work on a bad block in the South Bronx with 70 Hispanic and Black kids 13 to 15 years old. They are "learning disabled" and emotionally handicapped. I teach these kids because they desperately need someone like me and I desperately need someone like them. These kids are absolutely wild and they've resisted any ideological penetration the school has been able to place on them, and that's why they're in special education. They cannot "function" in another classroom. I teach them because they possess an inherent class consciousness; their political views are generally similar to my own. Finally, I teach these kids because the South Bronx is currently the most exciting cultural center in the whole New York area, par- kids is almost always shown in a real art gallery, mainly



Denica Taalibdin, 2nd grade, Let Me Grow up and Have a Family. Ban the Nuclear Bomb.

art. It's really bombed-out, and the only thing these people have is culture. The kids are illiterate and, almost like blind people whose other four senses become ultra-sensitive, an astounding number of them are extraordinary artists.

I don't consider myself an art teacher, per se, because I am interested in developing a new method of understanding the world. I consider myself to be, quite literally, an artist who works in the medium of education. I tend to go in with concrete serious art projects that we do as a group, collaboratively. In a way, I think my greatest success is that I've pulled kids into the realm of production, where they make real things that other people see, which is unusual in school, and they get feedback from it.

We produce serious artwork in the class. I detest children's art. I think it's an ideological construct. You know, those little suns that say "War isn't healthy for children and other living things," and stuff like that. In a way, I think the cuteness of that is like children using cuteness to get any little material gain they can in their situation of subordination. Instead of learning about the Sahara Desert or why they shouldn't take drugs, my kids learn about things they already know. We take concrete materials like bricks, and from bricks we learn about arson. We take pieces of sheet metal and the Jordache horse and we learn about the false consciousness of freedom. (Not in these terms, of course.) And from white sheets we learn about the history of abortion. In this process, the kids learn to read and write the words that matter to them. I think that's my secret—as an art teacher I don't just teach art; I really believe in a dialectical education. For example, if I'm out of materials, I bring a whole bunch of Time and Newsweek and Glamour magazines, or whatever, and we learn about collage, or photo-montage. I teach about George Grosz and John Heartfield and Alexander Rodchenko and I teach about the use of photo-montage in the struggle against fascism in the early '30s. So what the kids learn are words like photo-montage, but then they also learn words like fascism, and they remember words like fascism.

Another unusual thing is that the work that I do with ticularly in the realms of music, dress, dancing and street alternative spaces...so far. We sell things too, and we

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make money, and that's a great incentive for learning.

I bet out of 70 kids I've had, maybe 30 have been burnt out of their buildings at some time in their lives. One kid has been burnt out four times and is traumatized; he can't go to sleep at night. It's on his "confidential file." Fire is an enormous problem up there. Half the time you get off the subway at eight in the morning and you smell smoke. So, we just start talking about that because this kid got burnt out the night before. I say, "Well, how did the fire start?" and the kid goes, "I guess some junkies came in and just set it on fire, did something wrong and set it on fire." I said, "Well, that doesn't make sense. What are some other reasons it could have been burnt?" "Oh, people were smoking cigarettes in bed." The first ten reasons were blaming someone in the building or blaming it on themselves as a community; this is very widespread, not only among the kids.

So we start extending the idea, and I say, "Well, maybe someone else set it, from the outside." "Why would they do that?" a kid on the other side of the room goes. "Because the landlord wants somebody, or no one is paying their rent." Then we all get up and go down to the Fire Department and ask the people there why the buildings are burning. The firemen see these ten crazy kids and me come stomping in asking, "Why are there so many fires?" and one of them gives us an answer. Then we go into an abandoned lot where a building has just been burned. We all take bricks and go back to the classroom. I say, "Stare at a brick for five minutes and try to pretend the brick is an old person who's been through a lot of shit and wants to tell you all about it." And so they stare at it. I don't know who got the idea first, but we start turning the bricks into little tenements. I asked the kids to write a reason, "Why you think the place burned." We got 70 different reasons and it was beautiful. Some did say junkies burned the buildings down, but then they wrote things like "no heat," which is what the fireman said: "When the landlord doesn't provide adequate heat, a lot of people overload their circuits and the place sets on fire.'

Ira Shor: I'm not an art teacher. I teach critical literacy as an English teacher. From seven years of open-admissions teaching in creative writing, screen writing, playwriting, journalism, remedial writing and speech, I wrote a book called *Critical Teaching and Everyday Life* (Southend Press, 1980). I use a lot of visual methods to change students' perceptions of themselves and the world of language.

It takes a long time to feel comfortable in non-traditional teaching. Maybe that's the most important place to begin. When you talk to yourself about a teaching project, you ask how much patience do you have with yourself in the coming years to make changes in your teaching methods?

It may not be possible to do what I had in mind when I started two years before, or the course may change me as we're in the process. So I want to begin with the idea of long-term teacher changes, because the kind of teaching I do involves the mutual transformation of the teachers and the students. I reached this conclusion not by reading books in the library but through what happened to me in the last decade. The person who learned most in my classes was me, and the person who changed most during those eleven years was me, and this continues. Now this may sound like a peculiar reversal. Teachers are sup-

posed to move their students' development. But none of us, teachers or students, enter the classroom as "pedagogical virgins." That is, by the time we begin every class, we're well-developed social beings and a lot of obstacles stand in the way of our transformation. Teachers no less than students bring interferences to their own desired goals.

I discovered that I situate my teaching in the actual circumstances of my students, and I had to learn on the spot, in the classroom, who they were, what had happened to them in prior classes as well as in their lives outside; and I had to gain that information in a very brief time span. I have maybe a week or two of observation tactics in every course, where I begin with short-term exercises. The students are asked to perform exercises or say as much as possible. Ideally, in that first month, I say very little so that I can do a lot of listening and get grounded in the students' immediate situation. Then I can begin to offer exercises cued to the expressed level of development students have demonstrated. This approach runs counter to all our training in the school systems out of which we pour. Traditionally, a course exists on paper and in the teacher's brain before class begins. So the first thing to do is to divest ourselves as teachers and students of the holy nature of received knowledge. Knowledge is an open question. At the same time, we have the double reversal, which is this: we who are teachers do start out at a different level from that of our students, or else why are we there? So at the same time that I am trying to say as little as possible in the classroom, I am still responsible for initiating the learning exercise, maintaining it and sustaining it, figuring out where it's going, trying to adjust it so the people socialized to be the aggressive grade getters are not silencing the people socialized to be the wallflowers in the back.

Now, I've got a lot of other problems in this initial desocialization period. Some students come in and already know what school has to offer, so they don't expect this latest teacher to have anything new. In the beginning of the term, my students (who are mostly white and working-class at Staten Island College of The City University) think I can be plugged into one of the familiar teacher categories. For example, there is the ball-buster, who will always yell at you and make you feel small, humble you, assign you a great deal of work and be very tough on grades.

So I have to avoid this prepared school-script we've all been socialized into without making it simply permissive. In the '60s, when we had a lot of experimental education underway, the teacher was to become a vacuum, nondirective, because we were very antiauthoritarian. The kind of teaching that I speak for is something different. I have a developmental goal for myself and for my students. First, I want to develop in myself and my students a critical awareness of the kinds of social issues this panel has already mentioned. Second, I want my students to exercise unfamiliar habits in the classroom, unfamiliar ways of relating to their own voices, using their bodies in the room, sensing how well they read, write or think, their relations to each other, to me, to the institution and considering their social relationships outside. I want them to feel empowered, not to be people things are done to, but people who do things in history and society to make

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changes. Third, I want a desocializing pedagogy, desocializing myself from professional middle-managing educator to provocative teacher developing powers in critical thinking. And finally there's the idea of a situated pedagogy (which Tim demonstrated very well and the others talked about too) where the materials and exercises are situated in and for the people doing them.

From the Discussion

Tim Rollins: I am very aware of the fact that public schools under capitalism are designed for failure. To know that and then to march right into that fucking school and still try to do something, I think, is very important. I think there's a very bad tendency on the part of leftists to put the cart before the horse, because they feel such an incredible sense of urgency. It's important to translate that sense of urgency into areas where you can actually have success. As far as I'm concerned, the classroom is a political practice and it's a way in which I engage in class struggle, but on a very practical, concrete level. I think the kids realize this too, but I don't use this type of language. I want my students to read, not just to get a job but to be able to represent themselves in a particular way,...to read something so they feel they will get some power out of it, they will be able to change their situation. Then education becomes valuable.

Leon Golub: We kind of agree that there are stereotypes of formalized ways of thinking and syllabi and that's standardizing and conformist. But if you take it all the way you get another kind of problem, and that's dependency of a more subtle kind. Because if there's not a relatively standardized series of procedures, we substitute our own personalities. You develop groups of students who adapt to this, but in a really dependent way, and there is another kind of passivity. It's the opposite, but equal in force and energy to the passivity that comes from formalized education. . . . The force of the instructor's personality becomes one of the most iron-clad systemizing factors in a classroom situation, no matter what kind of ideas are spoken for. Do the demystifiers also mystify? See?

Carol Duncan: I think there are differences in the populations—about whether this guru thing is going to develop. My students are very good at resisting. They don't identify with teachers. I did teach at more elitist places where students' parents and neighbors might have been professors and that was very different. Their need for gurus was more developed.

Herb Perr: One of the things I try to do in my own classes is not to make any separation between what I do outside in the community and what I do inside the class, though there are obvious educational requirements to consider. At the same time, for example, last year P.A.D.D. was working with anti-war groups like the War Resisters League around June 12 and this gave me the opportunity to bring my students out of that class and give them credit for making window installations at the WRL building.

Ira Shor: The tracking system at school is its meat and potatoes. That's why the school system exists, to produce at the top a very white male elite in control of everything. Those of us who are sabotaging this form of teaching by promoting the success of all the people who are supposed to fail—we're going at the heart of that system, which is always trying to keep the shape of privilege settled the way it is.

Linda Cunningham: I called a colleague, an artist friend of mine who is Black, and invited her to join me tonight, and she said, "I don't think I can do that. I'm tired, I'm tired of going, and I don't want to go and yell at those people one more night. I'll bet if I go, when I look around the room there will not be one Black face there other than mine." [Editor's note: She was wrong and later told us this never happened.] I would like to pose the question as to how we are thinking when we are addressing educational questions of this kind, when we are talking about social change in education. Who is our audience? And haven't we left half of it behind?

Dan Newman: I have learned one thing from working at a multi-racial school: that as a white radical I can't speak for the Black community, or for the Hispanic community or for other minorities. One has to start from that assumption. Yes, most of us here are white and most of us teach at relatively protected places. But rather than kicking around our undoubted guilt about that fact or about the inadequate ethnic representation here, I want to say that as a white chairman of a depart-

ment that has six Black, Hispanic and Asian faculty, I am aware of three continuing problems: that even with faculty who form a support community for minority students, we do not get the minority applicants we got at Livingston. We have told people in the Admissions Office, "Let's go out to Elizabeth, Newark, Camden, and find those students." But given the economy, the pressures on pure survival, and Black students' desire to get into commercial art and design, even that is starting to dry up. People have to come and shout out their demands. Then, and only then can I use what power I have to make known your demands. But that dialogue has broken down. We need to reestablish the energy and tension.



Joey Hart, 8th grade, We've Got the Whole World in Our Hands.

Ngoma Hill: You've found most Blacks involved in social-change issues aren't in colleges, because first of all, there has to be a certain technological skill to get into the college. It takes a long period of time. But a lot of times they just don't make it into an institution, so you won't find them teaching, because they can't get any jobs. Okay. Another thing is that there are really artists in the community doing socially-relevant art, but they haven't realized there are places to show it. Therefore, you don't see it. Another thing is that in high school and college many artists never receive any kind of technical training. If you have some ideas and you don't have technical training, you're not able to transform those ideas. And even if you do know how to transform them, Black people haven't been involved in the basic economy of this country so we haven't managed to get it out to society.

Jerry Kearns: I'd like to address the question Linda raised. For one thing, I've been to almost every PADD meeting for three years and I don't ever remember a Black woman yelling at us. But in any case, I think it's a real narrowness to reduce the whole issue of race-relations to Black-white relations, leaving out all of the other races in this heterogeneous culture, some of whom are also represented in this room. I would also say that PADD is situated within this hierarchal cultural system like everybody else and we all fall prey to the isolation and the ignorance and the ills of a racist society. But the intimation that we aren't working positively to try and do something about it is incorrect and misleading about the kind of group we are.

One of the things about the art world is the complexity of what it's like to be a so-called Third-World person within a white hierarchy, what kind of identity people of color have to deal with in order to be visible at all within that system—the character and political ideology and type of interaction. The fact that we see so few people of color at this meeting has something to do with those complexities, the intricacies of racism and the way it forms people and the kind of politics it takes to survive.

I'm just going to say a couple of things that we've done organizationally in terms of racism in the last few months. June 12th we worked

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with the Third-World and Progressive Peoples Coalition-doing banners and some of us marched with them because we felt they most clearly expressed our political beliefs about the relationship between the oppression of people of color and the nuclear question. We started off the fall with the second evening we've done about the struggles in Central America, because we think the imperialist exploitation carried on by the U.S. in El Salvador is a question of racial exploitation in an international form. We're organizing an exhibition and series of events around gentrification in New York City for this spring, because we feel

that is racial oppression in its clearest local form. One of our members is leading an anti-gentrification campaign in Brooklyn as well. Some of us work on an ongoing basis with District 1199, the hospital workers' union whose membership is primarily women and people of color. Members of PADD worked this summer on mural projects in "the community" and with TWPPC and the Federation for Progress.

So we reflect the ills and evils of this society and we're trying to work in some organized manner toward resolutions of the problems. We ask

you to join us.

The Activist Artists Advance by Nancy Angelo

From June 18-20, 1982, 75 artists gathered in the mountains outside of Los Angeles to discuss issues of art and politics. Sponspored by the Social & Public Art Resource Center (SPARC), the Advance was the fourth in a series of such gatherings. The first three were "Art As A Vehicle for Social Change," held in Cincinnati, Ohio, June 1980; "Art Politik" held in Seattle, June 1981; and PADD's "February 26th Movement" in 1982.

The Advance was conceived as a working session in which both community-based and artworld-oriented artists could evaluate their work, get input from their peers; and discuss future directions of the movement for art for social change. The Advance took place in a mountain retreat so participants could work undisturbed by telephones and the demands of daily life.

The session began with introductions and work sharing on Friday evening. On Saturday morning all participants gathered for a session led by Judy Baca in which models for conceptualizing and evaluating social-change work were discussed. We then broke down into small groups to conceptualize collaborative works exemplifying the group members' approaches to political artmaking. That afternoon there were a series of workshops: Art in Unions directed by Fred Lonidier; Creating Media Strategies and Artworks by Margie Adam and Suzanne Lacy; The Joys and Tribulations of Collaboration by the Sisters of Survival; On-Going Educational Processes for Activist Artists by Terry Wolverton; Why Is There No Support for Politically Progressive Art in the U.S.? by Arlene Goldbard and Don Adams.

After Saturday's dinner, we gathered to share the collaborative conceptual pieces developed that afternoon and to discuss vital issues, including the artist's relationship to the community s/he works with; varying approaches to collaboration; feminist and socialist perspectives; how best to structure future social art conferences; and the most effective use and methodology of criticism. This discussion continued with Sunday's evaluation of the Advance. The final activity was an all too brief discussion

of directions for the movement.

For a more in-depth report see the article by Arlene Goldbard and Don Adams in the July/August, 1982 issue of Cultural Dem-

Practicing Cultural Democracy by Susan McCarn

It will be hard to convey in a one-page article what I felt about a three-day conference that changed my life. The conference was the sixth annual meeting of the Neighborhood Arts Programs National Organizing Committee (NAPNOC, soon to undergo a name change), and it gave me the knowledge that we are a movement, with a history, and that we are strong.

Don Adams and Arlene Goldbard are NAPNOC's principle organizers and the publishers of the organization's excellent newsletter, Cultural Democracy. The conference took place at the University of Nebraska at Omaha, with much help from NAPNOC member Doug Paterson, who is a faculty member there. This year's meeting was titled, "Practicing Cultural Democracy: Artists at Work in Communities." There were 75 to 100 artists and art organizers in attendance from all disciplines, from all over the country. There were three days of meetings,

performances, parties, and discussions-about cultural work as organizing, form and content, left culture publications, national networking,...We shared intimate and succinct ideas about our work, how we make it, how we share it with our communities, and for what specific political purposes we make the artistic choices we make. And a lot more went on, a lot that had to do with NAPNOC functioning for this weekend in our individual lives exactly as it intends to function in the national neighborhood arts and progressive culture movement.

NAPNOC is described in its brochure as a "national organization of neighborhood artists and community cultural programs...dedicated to the principles of cultural democracy.... Our first task—and still our most important task today—was to help neighborhood arts people overcome their isolation, share what they know, and work together." The October conference

was specifically successful in this regard.

This idea of overcoming our isolation, like the phrase "cultural democracy," is deceptively simple; but actually it has the most radical implications. Cultural domination is one of the United States' nauseating tentacles. It helps remove Native Americans from their sacred lands and coerce everyone subject to our business interests into speaking our language and eating our MacDonald's hamburgers. The members of NAPNOC do not speak that language or eat that food, and isolating us from one another also helps keep America safe for Jerry Falwell and assorted other ailments. It is our healthy distaste for hierarchies and star-systems that further isolates us from most immediately available forms of support for our work.

So we met with a need for affirmation, for the shared history constantly denied us in all other realms, and with the knowledge that as cultural workers we have dedicated ourselves to a political process where our means are commensurate with our ends. NAPNOC makes this reinforcement of our commonalities possible, and encourages everything that can proceed from that -mutual empowerment, criticism, and advancement; the specific understanding of history, how we proceed from it, and

what our place in it can be.

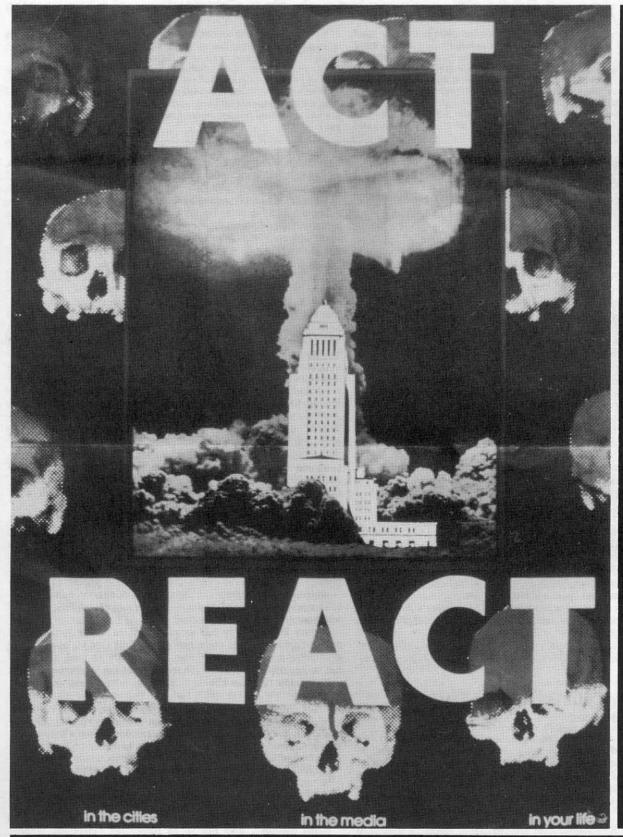
It may be precisely our commitment to heterogeneity that makes this movement seem intangible, but this is, in fact, our greatest strength. The esthetic of diversity is real, and need not be sacrificed for unity. These are not contradictory needs.

Katherine Pearson closed the members' meeting on Sunday

by saying:

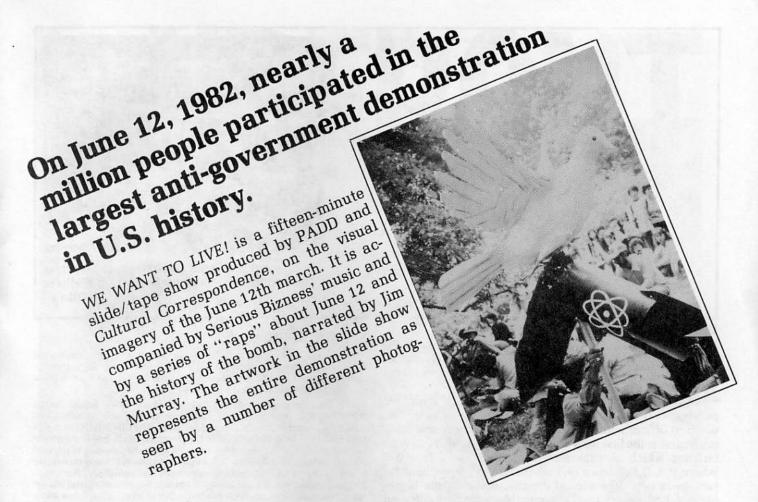
We come from lots of different places and for a lot of us, where we come from is the most important thing about what we do. I would like for you to remember where you are, that at times it's very different in other places; that each of us in our work and in our own unique places needs to be able to feel the support and flexibility of working within our own community in the way in which we feel most comfortable. If we can be agreed about the principles that we're working toward, then let us all have our space to work with our people, so that our commitment can be to those people...and not leave ourselves sawed-off from those roots, which is really the movement...and not here.

PADD is a member of NAPNOC and recommends that other groups and individuals join it or subscribe to its newsletter, Cultural Democracy. Individual issues are available to get familiar with the group; subscriptions are \$15 for individuals and \$25 for organizations, from NAPNOC, P.O. Box 11440, Baltimore, Md. 21239; phone 301-323-5006. Thanks to Jim Murray for his help on this article.



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.



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.

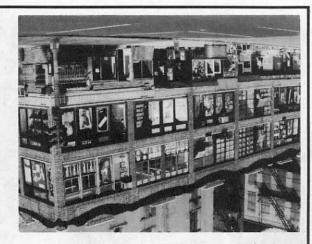
"Artists have the same responsibility and right as any other citizens to organize for peace.

"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!



339 Lafayette Street, New York, N.Y. 10012 Political Art Documentation/Distribution **UPFRONT**

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 longtime 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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UBS	Yes, I would like to receive 4 issues of UPFRONT. Enclosed is \$4.00. UPFRONT #4 is still available for \$1.00. It's a very useful illustrated compendium of the progressive art groups in the U.S., published at the time of the "February 26th Movement," 1982. Checks payable to PADD.
M	And here are \$ to help with P.A.D.D.'s work.