

ART & ARTISTS

Published by the Foundation for the Community of Artists

Formerly Artworkers News

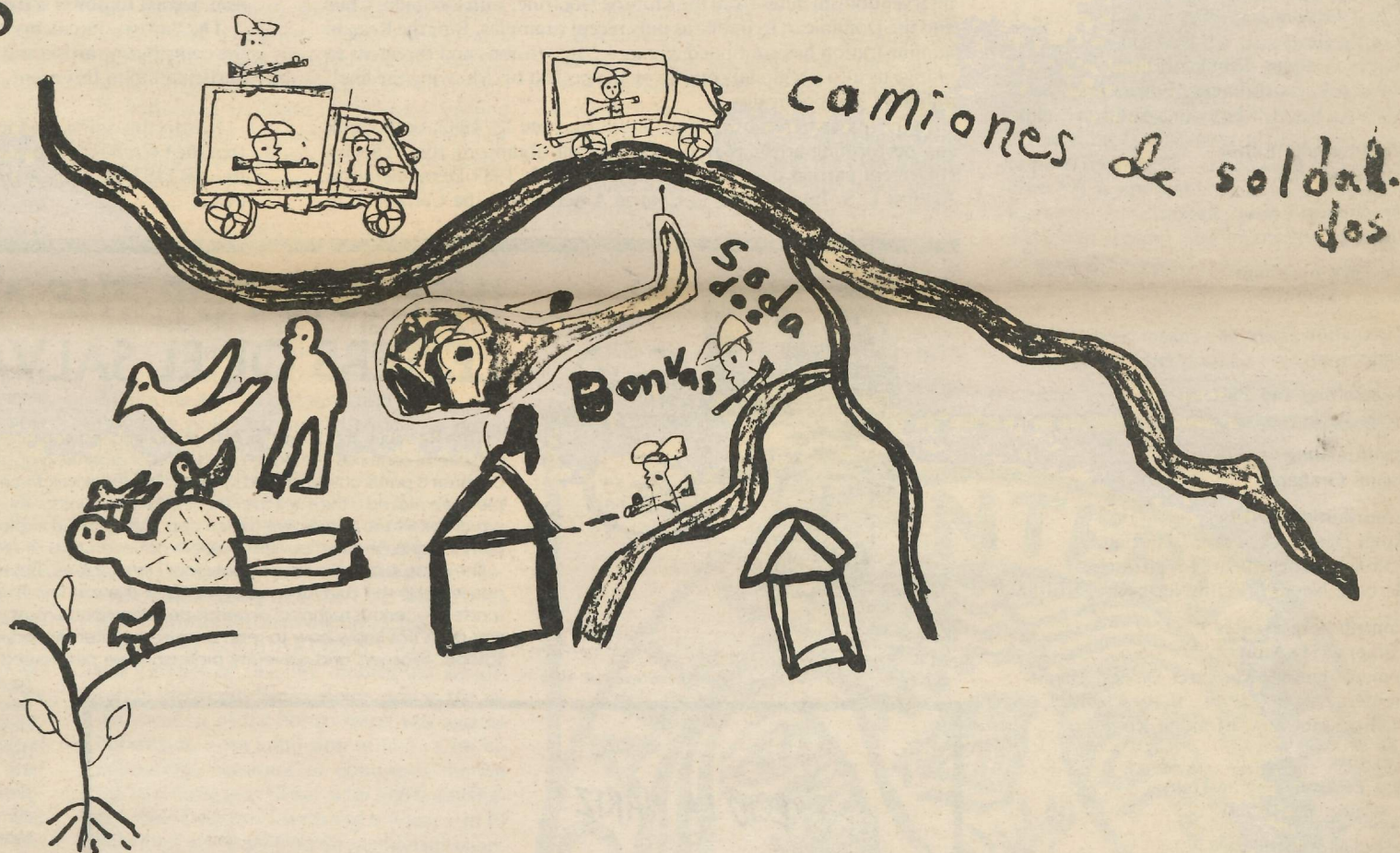
Volume 13, No. 4, January 1984

Special Supplement: ARTISTS CALL Against U.S. Intervention in Central America

This issue of *Art & Artists* is devoted to coverage of the ARTISTS CALL Against U.S. Intervention in Central America. It is co-edited with the Poets and Writers Committee of ARTISTS CALL. We have tried to present a political context for ARTISTS CALL through inter-

views with Central American cultural and political leaders, the words of poets, and the works of artists. In their commentary, Lucy Lippard and Daniel Flores y Ascencio provide an analytical view of the history and significance of this movement, while the pieces on the specific branches of ARTISTS CALL provide a guide to the exhibitions and events. ■

ARTISTS CALL: For Solidarity and Culture



The Massacre at the Rio Lempa, March 18, 1981 From Laurie Safer and Laurel Hirsch's collection by refugee children of Guatemala and El Salvador

By Daniel Flores y Ascencio and Lucy R. Lippard

Why is the originality so readily granted us in literature so mistrustfully denied us in our different attempts at social change?—Gabriel Garcia Marquez, Nobel Prize acceptance speech.

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.—Costa Rican poet Joaquin Gutierrez.

ARTISTS CALL Against U.S. Intervention in Central

America began when we found many artists eager to be part of the anti-intervention movement. It was not (like the usual benefit or auction) simply a reaction to an untenable political situation, but part of a growing alliance around the issue of self-determination in Central America.

It originated with the Institute for the Arts and Letters of El Salvador in Exile (INALSE) as part of a considered strategy to call attention to a number of ideological circumstances from which the arts cannot be separated. We were talking about the need to increase contact and understanding between

continued on page 3

EDITORIAL

ART & ARTISTS

Formerly Artworkers News
Published by the Foundation for
the Community of Artists
Volume 13, Number 4 January, 1984

Executive Editor
Elliott Barowitz

Editor
Daniel Grant

Senior Editors
Jane Barowitz, Eva Cockcroft,
Amy Lubelski, Larry Rosing,
Stephen Soreff, David Troy,
Walter Weissman

Guest Editors
Zoe Anglesey,
James Graham, Kimiko Hahn,
Roland Legiardi-Laura, Polly Parks,
Victoria Redel, Mary Jane Sullivan

Photography Editor
Mel Rosenthal

Production Editor
Jimmie Durham

Design Consultant
Brad Woodworth

Circulation Director
Paul Smith

Typesetting and Pasteup
Polly Parks

Proofreading
James Graham

Contributing Artists
Anna Demchick, Jessica Hartland,
Tuli Kupferberg, Carl Methfessel,
Barbara Nessim, Keith Newhouse, Kostabi

Contributing Writers
Volker E.H. Antoni,
Joanie Clausen, Margaret Davies, Glenn
Goulet, Adam Gopnik, Betty Kronskey,
Michael McCann, Monona Rossol

Advisors
Lisa Frigand, Morag Hahn

By Subscription:
Individual Subscriber \$12.50
Member/Subscriber \$17.50
Institutional Subscriber \$20.00
Two Member/One Subscription \$25.00
Contributing Member \$35.00
Supporting Member \$50.00
Sustaining Member \$100.00 or more
Life Member \$500.00 or more

1983 by the Foundation for the Community of Artists, Inc. All rights reserved. Reproduction in whole or in part without permission is prohibited. The opinions expressed by the contributors and correspondents do not necessarily reflect the views of Art & Artists.

Art & Artists is supported by members, subscribers and friends of the Foundation for the Community of Artists. Additional support is provided by grants from the National Endowment for the Arts and the New York State Council on the Arts. The policy of the Foundation of the Community of Artists is clearly expressed through Art & Artists editorials. Because we believe that art world journalism is predominantly commercial or sectarian, and avoids coming to terms with the serious issues affecting working artists, these pages are open to a broad spectrum of dissenting positions, increasing the dialogue among artists.

An Artists Call

The Foundation for the Community of Artists considers the ARTISTS CALL Against U.S. Intervention in Central America to be an important step forward in the re-mobilization of the artists' community. With millions of others during the civil rights and antiwar movements of the 60s and 70s, artists mobilized—marched, painted, and performed for peace and social justice. This newspaper and the FCA came out of that earlier awakening. Now, in order to avoid another Vietnam, we must once again stand up in protest.

ARTISTS CALL's cultural events are part of a continuum of awareness which includes the 1980 South Bronx people's "counter-convention," the June 12, 1982 anti-nuclear rally, the August 27 and November 12, 1983 marches on Washington, D.C., and the upcoming Anti-Apartheid Exhibition. However, the Reagan administration has sharpened political focus and provoked dissent not so much by a change in U.S. foreign policy as by dispensing with liberal justifications and rhetoric. For example, open discussion within the administration of "winnable nuclear war" has brought new scrutiny to U.S. nuclear policy. In South and Central America and the Caribbean, U.S. interventionism dates from the Monroe Doctrine, with Grenada, Chile and the Dominican Republic as only recent examples. But, the Reagan administration has continued to exacerbate tensions and threatens to plunge us into a regional conflict on the pretext of "drawing the line" militarily and politically.

In the massive freeze demonstrations on June 12, 1982, both visual and performing artists played an important organizing role. This involvement carried over into the November 12, 1983 Demonstration Against U.S. Intervention in Central America and the Caribbean in

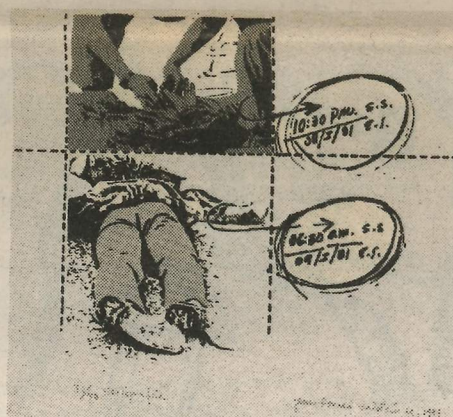
Washington, D.C., where artists worked directly with the political organizers in coordinating the entire event. In New York, in addition to the organizing role, the Ad Hoc Artists for November 12 built a people's monument, compiled a songbook, organized performances for the different sites, and documented the event.

Those from Latin America and the Caribbean working in ARTISTS CALL bring great energy and determination. They are only too aware of the paradox faced in their homelands where in movements and governments with popular support, poets and artists often become leaders. On the other hand, as objects of right-wing government's terrorism and paranoia, writers and artists are often jailed, tortured, and even killed for their artistic statements.

On the part of the North American artists participating in the CALL, some of the initial organizers are veterans of the antiwar movement and bring to this cause the experience and contacts gained in that earlier struggle. The younger artists, especially those who have come of age in an artworld in which "political art" is an acceptable genre, bring a fresh viewpoint, energy and the intensity of conviction and enthusiasm needed to power a dynamic movement.

The "artists statements" included in this issue provide a sampling of the contributing artists and art professionals and their motivations for participation in this event.

It is to this spirit, and in spite of our pressing financial problems, that the FCA has felt it necessary to donate this issue of Art & Artists to the ARTISTS CALL to provide a documentation of this historic art event.



Jesus Romeo Goldonez, 1981

INSTITUTE FOR THE ARTS AND LETTERS OF EL SALVADOR IN EXILE

"The Republic of El Salvador, one of the smallest countries in the world in its territorial aspect, has been for several centuries the stage of a drama of gigantic proportions. However, the Salvadoran drama is still one that is partly unknown and ignored. The economic forces that exploit and bleed the Salvadoran people have placed a thick veil over the real face of our country, to hide from the world the conditions of backwardness where almost five million dispossessed and exploited people live without the most elemental human rights and without the modern achievements of civilization and culture."

The artist, just as the rest of El Salvador's intellectuals, has not escaped from the checks and restraints imposed upon the cultural developments of the country. The political, social and economic situation has made any serious technical or artistic development almost impossible: In El Salvador 60% of the population does not know how to read or write, elementary education is required but there are not sufficient schools, teachers and university professors are persecuted and repressed, the national university, the

country's most important cultural center, has been the object of brutal repression and remains closed since 1980. Consequently, our poets, painters, writers, etc. are condemned to leave the country or to die of stagnation or brutal repression. . . . Therefore, in an effort to recover the cultural heritage of the Salvadoran people, make it ours, develop it, the Institute for the Arts and Letters of El Salvador in Exile works to help our artists outside our country and to broaden the understanding of our history as people and as a nation.

Any suggestions, contributions, or donations can be sent to INALSE, 249 W. 18th Street, New York, N.Y. 10011.

¡LE CRECIÓ LA NARIZ!



Cartoon from the Fine Line show.

Our apologies to Mr. Gopnik and our readers. The printer cut the last line of Adam Gopnik's article, *Dancing on the Ceiling* (A Distant Mirror, Newly Discovered) on page 6 when inserting the illustration. The last paragraph should read:

The ceiling, rumoured to have cost over 30 million scudi and the centerpiece in Della Rovere's ambitious Roman renewal project, is said to include a pictorial allegory of the ascent of the human spirit towards God.

ARTISTS CALL: for Solidarity and Culture

continued from front page

Salvadoran artists in exile here and their North American colleagues, as a means of extending political comprehension of Central American issues through cultural channels. An invitation was sent to a number of New York artists and writers for a meeting about the possibilities of a joint exhibition and action, centered around a space at the United Nations. At that meeting (held in Herb Perr's loft on May 27, 1983, and attended by some 25 people, among them Noel Corea, the New York Consul for Nicaragua—soon to be expelled by Reagan), the general consensus was that while the UN was an important symbolic location, the artworld would ignore an event there. By the time the afternoon was out, a far more ambitious program had been suggested and it was clear from the enthusiastic response from artists hitherto uninvolved with Central America that the time was ripe for concerted action. Later that week some of us met to draft the first "call," which went out to some 1,000 New York artists, and the rest is history... in the making.

While the general goals of ARTISTS CALL are to raise consciousness, change public opinion (and, almost incidentally, to raise money) in order to support culture and self-determination in Central America,* perhaps the combination of so many diverse sectors of the art world is one of its most significant aspects, along with international solidarity among artists. ARTISTS CALL itself is a rather large community of Latin and North American artists working together. This situation, unfortunately, is rare in the art world and rarer still for Latin artists who suffer from New York's often patronizing and condescending attitudes towards unfamiliar cultures and races. Latin artists are often either intimidated or infuriated by the notion that to be perceived as a "good artist" they have to imitate New York. North Americans fail to understand how vital such mutual respect is to those artists severed from their native contexts and forced to exist (if not co-exist) in the wilds of the marketplace. The cooperation and potentially mutual enrichment of projects like ARTISTS CALL may well sow the seeds of new cultural and esthetic principles, and clarify what culture means in North America.

INALSE could have organized an ARTISTS CALL in Paris, where the level of political commitment among intellectuals is higher than in the U.S., but it seemed politically crucial to make the Central American issue a North American issue. INALSE's agenda, since it began in 1982, has been to create conditions for a common ground between Latin and North American cultural communities. To this end, the Central American presence (works by Nicaraguan and Salvadoran exiled artists) in January is particularly important.

The beginnings of a dialogue in the cultural sector here came in May 1982, with a show at the Cafe Cornelia of Salvadoran artists with support from U.S. intellectuals, then with a PADD Second Sunday that brought artists from the Nuyorican and exiled Chilean and Salvadoran communities together to discuss the relationships between art and revolution;

and, most concretely, with the "¡Luchar!" show organized by Doug Ashford with Group Material at the Taller Latinoamericano in June. *Luchar's* success on a small scale paved the way for ARTISTS CALL's grander scale.

It could not have happened before. The very existence of ARTISTS CALL reflects changing historical conditions. The last time such expansive artists' actions took place was during the Vietnam war, but due to the distance (class and cultural as well as geographical) and the ultimate (racist) "foreignness" of Indochina, there was virtually no direct contact between North American and Vietnamese artists. The artists' support and protest was aimed straight (if naively) at the political situation, though not much of the art actually addressed it. Many Americans learned from their own experience the significance of Vietnam: intervention is bad. And they learned something about colonialism and its results.

Among the ARTISTS CALL organizers are veterans of the '60s—of Artists and Writers Protest (whose Angry Arts Week was a major precedent) and the Artworkers Coalition; while others are in their twenties and their collective experience comes from Colab, Group Material, PAD/D or Fashion Moda. Today the level of cross-cultural understanding and political sophistication is much higher. To begin with, for all the misunderstandings, Central America is in every sense closer to us than Vietnam was. Latin America is no longer a continent isolated from and unknown to North Americans. Political crisis, liberation movements and revolutions have drastically familiarized the U.S. with events and countries hitherto unconsidered.

After we began ARTISTS CALL during the summer of '83, the momentum significantly increased due to recent events: the intensification of the not-so-secret war against Nicaragua, open admission of U.S./CIA involvement, exposure of continued human rights violations in El Salvador and Guatemala, rebel victories—moral and military—in El Salvador, and finally the Grenadian invasion. Growing numbers of people in cultural fields are visiting Nicaragua, seeing at first hand the cultural brigades at work in the war zones and sensing the courage and conviction of these embattled people. They come back, spread the word, sharpen public awareness. The wars in Central America are bringing more Latins to the U.S. and the constantly growing Hispanic population is both a cause and a result of the increased interest in Latin culture. ARTISTS CALL works with the Puerto Rican community in New York as well as with exiles and expatriates.

Culture has played a major part in this new awareness. The wave of brilliant Latin literature and its distribution here has been important: the poetry of Pablo Neruda and Ernesto Cardenal, the fiction of Garcia Marquez—heirs of Jose Marti—and the songs of Victor Jara and Violeta Parra, the Chilean murals, the Cuban posters, the *nueva cancion* movement, the fact that almost every member of the Nicaraguan reconstruction government junta is a poet, writer or priest, the intellectual background of so many revolutionary leaders

from Che Guevara to Maurice Bishop. What is known about the "other Americas" is known here through the eyes and ears and imaginations of artists, whose task is to picture the present and envision a changed future.

Culture is both the soft and the strong spot of any liberation movement. ARTISTS CALL is concentrating on cultural support in Central America—for artists, workers, a university—because when a culture is destroyed, the soul of a people dies, along with its history. The January 21-22 focus of ARTISTS CALL marks the 52nd anniversary of the massacre of 30,000 supposedly "communist" peasants in El Salvador in 1932—the point at which Indians began to be afraid to continue their ancient local customs, to wear their costumes—in short, the beginning of the destruction of an indigenous culture which today is being repeated in Guatemala.

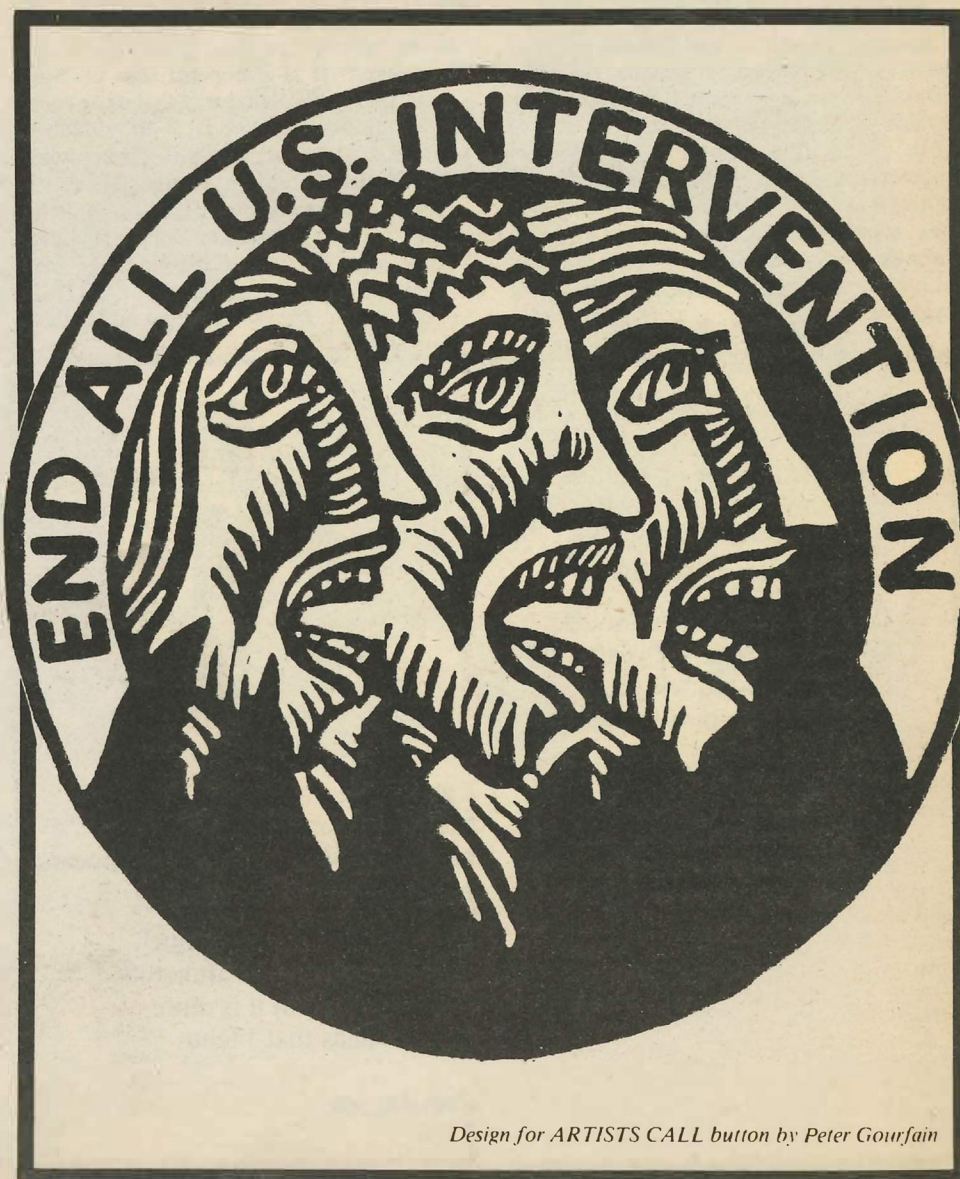
The organizers of ARTISTS CALL are constantly being told by the Central Americans with whom we work, how important such cultural resistance is to them. In the European tradition, the arts are far more respected in these countries than they are in North America; and culture is much more broadly interpreted to include communication, education, etc. ("We've been waiting for the artists," a member of the FDR told us, "because to us anti-intervention is not a popular movement until the artists are involved.") This can also be the basis of yet another misunderstanding because the role of intellectuals as a political force is not accepted in the U.S. The significance of the cultural brigades of the ASTC (Sandinist Association of Cultural Workers), with whom ARTISTS CALL is cooperating, which work in the

fields and perform, paint, read, in the war zones of Nicaragua's northern provinces is difficult for us to understand. It may also be difficult for us to understand why cultural workers are the focus of torture and repression in the unliberated Central American countries. Guatemalan feminist art critic Alaide Foppa was disappeared two years ago; INALSE member Armando Martinez, a rock musician, was tortured and imprisoned for the growing political consciousness of his music; Brazilian and Uruguayan artists have been jailed...

Because culture is integrally involved with the information, disinformation, misinformation, and downright lies that are responsible for the lack of understanding of the Central American situation in the rest of the world, it is our responsibility to speak out where we can. Jose Dominguez, of INALSE, an exiled philosophy professor from the University of El Salvador, said recently, "In my country, the newspapers with some spirit that disagreed with the government were bombed and destroyed. And the people were killed. The persecution of cultural people is very intense, because they are able to explain to the other people what is really happening in our country... One concept is used to stop the popular movement—the concept of 'communism.' It is applicable to anyone—mothers, workers, professionals, students, *campesinos*. You require just one quality to be a 'communist'—social sensibility. If you are able to talk about what is happening, you are labeled. It is a word that means nothing and at the same time means everything."

We know the mass media presents a distort-

continued on page 4



Design for ARTISTS CALL button by Peter Gourfain

ARTISTS CALL: for Solidarity and Culture...

continued from page 3

ed picture of Central America, resulting in confusion, even among some participants in ARTISTS CALL, about who is rebelling against whom; there are people who support the struggle in El Salvador but not in Nicaragua—suggesting that when the Salvadoran rebels win, they too will become unsupportable. Liberals are caught in the contradictions around Central America and due to not-so-subtle redbaiting tend to prefer the more apparently “abstract” and “apolitical” issues of the anti-nuke movement. (There is, of course, no choice between the two; they are integrally connected.)

ARTISTS CALL itself has no “political line” except for its basic and decidedly political premise: *No U.S. Intervention*. The group is, in any case, an organizing committee and not an organization. Its organizing principle is all nations’ right to self-determination, to decide for themselves what is the best political path to desperately needed social change. ARTISTS CALL represents a coalition of interests that is reflected in the diversity of age, esthetics, politics, and nationality of those doing the work. And one of our major goals is to expand even this broad base, to bring the entire cultural community to participate in, or at least to consider, the events in Central America and their ramifications for the rest of the world. More than 20 cities in the U.S. are participating in ARTISTS CALL in January and later. Some 20 art magazines in the U.S. and Canada will have covers and/or coverage in January. A total of 30 commercial galleries and alternate spaces (which we perhaps unreasonably expected to join us), will participate. This is unprecedented though Paula Cooper and a few others have a history of support since the late '60s. (Ivan Karp, for instance, gave his space for a benefit Chilean show just after the coup in 1973, despite a bomb threat to a sponsoring organization.)

The mutual respect and empowerment that arises from collective work is a primary part of ARTISTS CALL’s organizing, both locally and nationally. The isolation and competition—or the alienation—that props up the art market and makes the arts in this country so easily controlled is an unrecognized form of cultural repression. ARTISTS CALL is trying to break down the divisive distinctions between what is and what is not “intellectual” or “cultural” or “political.” Grass roots organizing has always been based on the principle that “we all do what we can and it all adds up,” but these days we are too often told this doesn’t count, forget it, change is beyond us.

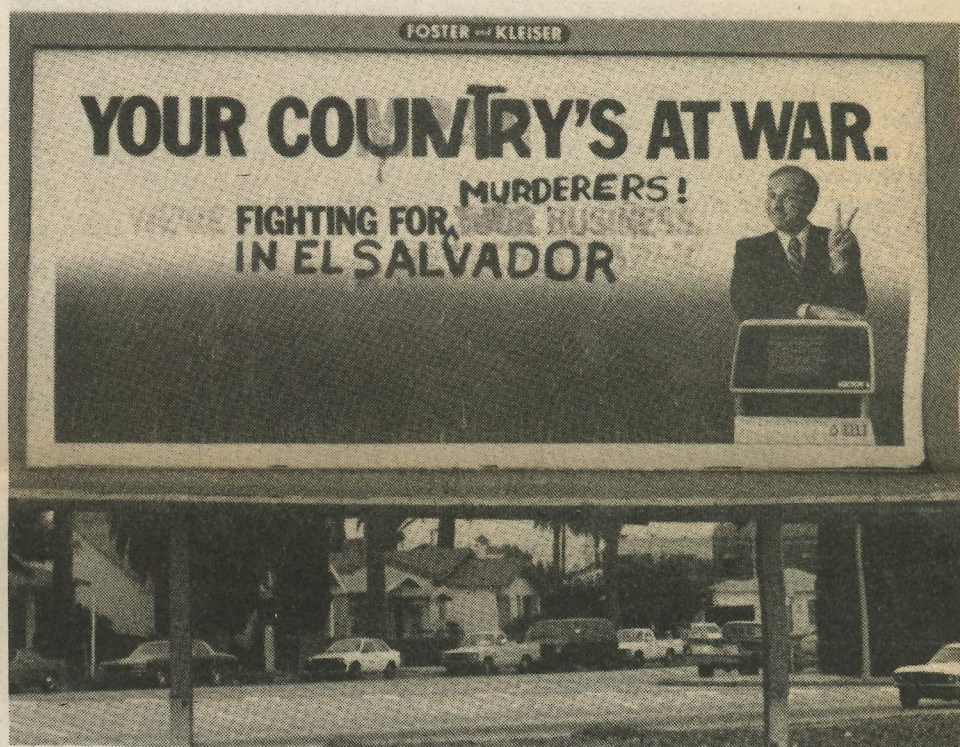
ARTISTS CALL is trying to “use” art to a different end than in previous protest movements here. We are calling not upon artists’ guilt but on their convictions. It’s not a matter of just going along with the crowd, but of knowing the reasons for participation. We aren’t concerned to prove that art should or should not be political, but to encourage artists to acknowledge the power of their own originality. The art at the ARTISTS CALL events will amplify and vivify the political information made available through the Center for Constitutional Rights, Amnesty International, NACLA, and the Central American solidarity groups. As Rudolf Baranik has said, “I do not think that art generally is the best carrier for the didactic political statement. But art can be a very powerful partner to the didactic statement, speaking in its own language.” It is a hopeful sign of North American political maturity that more people now understand that no art is without ideology and that “using” our own art to communicate ideals of freedom inherent in the very process of artmaking is different from letting it be “used” by those who oppose such freedoms under the guise of pseudo-democracy.

Who, then, is the audience for ARTISTS CALL? First, the participating artists them-

selves, especially those who are making works specifically for these shows, who are thinking out their visual politics in their accustomed medium. Artists contributing work not specifically linked to Central America will also see their art in an unfamiliar context and may see it take on a new power to communicate simply by being in this context. Artists who have not contributed will also presumably learn something from seeing the various shows and thinking about the way art acts on art. Then we hope that the non-artmaking art audience will consider the issues—esthetic as well as political—and contribute to the ongoing development of ideas about the relationship between art and where the artist stands in the

world. For the general public, for all of us, we hope ARTISTS CALL suggests both ways to bridge and to respect cultural differences. ■

**The proceeds of the benefit elements of ARTISTS CALL will support culture and workers, from the circus to the fine arts, from education to labor—which together comprise the endangered culture of Central America: the ASTC of Nicaragua, the closed-down University of El Salvador, operating ad hoc to continue to educate some 16,000 students, and to CUS (Comite Unitario Sindicaco) the unified labor committee of El Salvador. We are considering the addition of other Central American cultural groups.*



Billboard in Venice, CA.

ON BEHALF OF A DISAPPEARED

I am the mother of Manuel.
You know which one. Yes,
the Manuel who you claim
is neither dead nor alive.

I am the mother of Manuel.
For ten years, every year
I come proud to tell you
my Manuel's spirit thrives.

I am the mother of Manuel.
You who judge, who abide by
lies, know he survives a hero
and his sisters and son live.



Graphic page 4 2/12

I am the mother of Manuel.
Hear me, you seated to undo
and undo, our will never disappears
and all are within its womb.

I am the mother of Manuel.
Return now to your thoughts.
I am leaving and it is more
than tortillas that I tend.

Zoe Anglesey
1976



ART AGAINST APARTHEID

A citywide multi-cultural event in October 1984 organized by the Foundation for the Community of Artists with the support of the United Nations Special Committee Against Apartheid.

As the eyes of the world focus on Central America, the situation in South Africa continues to grow more critical. The racist apartheid regime continues to deny democratic and human rights to its 26 million Blacks who make up 90% of its population. Without U.S. support, the regime would not survive. **Art Against Apartheid** will express artists' commitment to the international campaign for the political, economic and cultural isolation of South Africa.

We encourage your participation.

Please fill in the attached coupon and send with your contribution. Make checks or money order to **Art Against Apartheid / FCA** and send to 280 Broadway, Suite 412, NYC 10007.

- ☐ I wish to participate in **Art Against Apartheid** in the following field: ☐ You can use my name in support of this appeal.
- ☐ Enclosed is a contribution to help bring South African artists to the U.S. and to help defray the costs of planning the events.
- ☐ \$10 ☐ \$15 ☐ \$25 ☐ \$50 ☐ \$100 ☐ Other _____

Name _____ Telephone _____

Street _____ City _____ State _____ Zip _____

Signature _____ Affiliation _____



THE TRUE AVENUE OF THE AMERICAS

An Artists Action in Solidarity with the struggling peoples of Latin America

Saturday, January 21, West Broadway, Soho, NY

Organizing group: Maria Teresa Alves, Dore Ashton, Rudolf Baranik, Leslie Bender
Coosje Van Bruggen, Eva Cockcroft, Carmen Diaz-Bolton, Howard Kline, Noel Kunz
Avis Lang, Kate Linker, Amy Manso, Raquel Rabinovich, Aaron Roseman, Camen Sanchez
May Stevens, Carmen Teixidor, Cecilia Vicuña.

Talking to Guadalupe Gonzalez

Culture and Consciousness in El Salvador

By Victoria Redel

A member of ARTISTS CALL, Victoria Redel, poet and printmaker, met with Guadalupe Gonzalez, one of five Salvadoran representatives of the FMLN/FDR in the U.S. This is a portion of that interview.

Victoria: Guadalupe, can you talk about artists in El Salvador? Is there any opportunity for the artist and her/his production at this time?

Guadalupe: It is very difficult right now. There is the old generation—which was divided between those who worked for the government, those in exile and the many killed. In the new generation, I think, the artists have become very conscious of the situation. There are many artists—poets, writers, painters and performers—who have been involved in the high levels of the FMLN/FDR. Some of them are inside the country and some are outside representing the movement. For instance, in Paris, there is Roberto Armijo who is the representative of the FMLN/FDR; he is a writer.

Victoria: That fascinates me; American artists, as a group, are generally very apolitical.

Guadalupe: I think that has to do with the fact that in the U.S. there is not the same kind of crisis as in El Salvador. The crisis in El Salvador has touched every sector of the population. It has, of course, touched the artist. I think that also the split reflected in Salvadoran society is reflected in the artist's work. You have to take a position in El Salvador—you can't just stay in the middle—you are going to be killed or be on the side of the killers. You could be very neutral and try hard to stay in the middle, but you have a situation that is so polarized, the crisis is so strong that the people have to take sides.

Victoria: Are there still artists whose sym-

pathies are with the government?

Guadalupe: Yes. But I think most are with the opposition, or at least in favor with the political proposals of the opposition, such as dialogue and political settlements.

Victoria: What kind of art is emerging?

Guadalupe: In the cities right now it is almost impossible. The government has repressed artists along with academic people in the past years. Outside the country, new art has been expressed and especially inside the control areas.

Victoria: What kind of art in the control areas?

Guadalupe: For example, inside the country people have to enjoy themselves, they have to have fun. You can't just have people marching and that's it! The FMLN doesn't believe society should be like this and that people should have the opportunity to have education, to develop and also to have fun. In the control areas for the last two years, the FMLN has been organizing Casa de Culturas, culture houses, places and events where people can express their art. For example, films are shown.

Victoria: Made by whom?

Guadalupe: By Salvadoran filmmakers—recent films produced by the Radio Vencemos System. There are performing arts; of course painting is very difficult, but poetry has grown a lot in that system. And of course, outside the country, we have some artists who are producing. Much of the art is political, but it's expressive—it's an expression of what people think and feel.

Victoria: Guadalupe, can you talk about the situation right now in El Salvador. What is important for people to be noticing in the current situation?

Guadalupe: It is important for people to

realize they can't separate—you can't say: the problem in Central America is in Nicaragua or is in El Salvador. There is a reality, that for the U.S., there are two priorities in Central America: Nicaragua and El Salvador—and in that sense Honduras is very important. So, we have to see that aside from the fact and the fundamental happenings inside each country, the U.S. has been taking more and more part in the overall conflict, going from political intervention to participating on the military side. But, for example, in El Salvador, I think the U.S. public believes that what we have been saying for years is true—that there is a dictatorship that is very inhuman, that it has killed more than 40,000 people in the last three years and that there is a crisis that does not look like it will be resolved very soon.

But I think that there are some elements that have changed. For example, even with all the efforts of the U.S. trying to realize elections in El Salvador, the elections were a farce. From the outset it was clear that the elections would result in neither peaceful stability nor change. But in the meantime, they [the U.S.] couldn't even organize it. The Central Electoral Counsel resigned. This is a clear symptom that the U.S. policies on the Salvadoran government are not working. The Salvadoran government is not really, as we say, governing the country. There are no ministries which are really functioning.

Victoria: They're shut down?

Guadalupe: No, not effective. Well, we know anytime you have someone resign or leave the country because of contradictions made by the government it is a sign. The Constituent Assembly was supposed to write the constitution. They didn't finish discussing all the issues, didn't get agreement on the agrarian reforms, and they were six months doing it and supposed to finish before October. The army is coming to a real deterioration—and it is not only in the last few weeks. Lydia Chavez was saying the other day that the army was in very bad shape. Well, the army has been in very bad shape for many years. Many officers have left the country in the last four, five years. Some of them have even joined the FMLN. How successful have military operations been that the government has organized against the control zones? It's incredible because there have been more than 16 operatives with 4,000 troops and they couldn't do anything. In the good sense, it is a better situation for the FMLN and the opposition forces. But the problem with all this is that in any case we do not believe that to have a military solution is the best. We have tried to push for dialogue with the administration and the government and other political forces in El Salvador for the last three years, and the first time we met with the Salvadoran government representatives was this year. That dialogue and the possibilities of a serious settlement have been frozen in the past period. We believe it is very important to continue the talks in order to get a political arrangement, because if not, we leave open the possibility of having a major military intervention of the U.S. in El Salvador, which leads to the possibility of a regional war in Central America.

Victoria: Guadalupe, would the Salvadoran army be asked to participate in a major invasion of Nicaragua?

Guadalupe: You have to see both sides of the story—one is El Salvador and the other is Honduras. The Salvadoran army would have much difficulty in an invasion of Nicaragua; the army has many internal problems. But it can happen in a formal way—say, like it happened in Granada. But a country might say, we need help—then they send in 10 policemen, then 100—then they say its the Salva-

doran army against Nicaragua. Or they say Honduras and Guatemala saving El Salvador. But what the U.S. is trying to do is push Honduras to abandon neutrality. On the other hand, the U.S. is trying to push Guatemala to abandon neutrality on Nicaragua or El Salvador. None of this intervening to invade El Salvador or Nicaragua can be successful without the participation of U.S. backed forces—in every kind of way: logistics, providing the sources, ammunition, transportation, and finally maybe troops. The problem is not to get in, but is to get out.

It is important to see that in every case, a major step is coming in terms of an intervention or invasion in the region. The territories of allied countries of the U.S. will be used against the target. For example, the Gulf of Fonseca is almost looking to the southwest of Nicaragua. Everything is going to be used.

Victoria: Are you saying that we can't separate concerns and that we always need to look at the situation regionally?

Guadalupe: Yes, but also to analyze the problems in the particularities. Otherwise you can get mixed. For example, we see there are possibilities of intervention both in El Salvador and in Nicaragua, but most people and newspapers are only talking about Nicaragua. That helps in really isolating the Salvadoran question and that might be a step towards intervention. So, it is regional and at the same time depends on very concrete circumstances. It is like nuclear war. You can't talk about nuclear war without first starting with conventional war. You can't just start out with the bomb, unless it is an accident. You have to go step by step with an escalation. It is the same in El Salvador. The danger is increasing because of very particular reasons. On the one hand, the U.S. does not like Nicaragua but on the other hand, the U.S. knows it has managed very badly the situation in Salvador. They are supporting a totally ineffective government that violates human rights, that is killing its people. I think that needs to be said and said again.

Victoria: But the interests of the U.S. government in supporting the government in El Salvador are not simply a reaction to the government in Nicaragua.

Guadalupe: Right. And I think you have to see that the U.S. started to escalate the intervention in Central America with El Salvador and not with Nicaragua. It was after with Nicaragua. The U.S. tries to make it seem that there is a threat coming out from Nicaragua, but they know it's not true. The political situation in El Salvador has been in trouble for years.

Victoria: Yes, a reader of the media could believe that the crisis in El Salvador is generated by Nicaragua, instead of seeing the oppression rooted in the government, the social and economic structures of El Salvador.

Guadalupe: Don't forget in every question you have to analyze every aspect. One is the humanitarian side which most people forget about. We are not joking when we say we have almost 50,000 killed—which if you want to make a parallel with Vietnam, it is the amount of Americans killed in the Vietnam War. It is important for people to realize we are suffering—as much as the American people during Vietnam. I am not even beginning to talk about the hundreds of thousands of Vietnamese deaths.

The other thing is the economic situation. The economic life has been greatly deteriorating. El Salvador is a country that is not producing, that is not in the process of development. It is going to take years for that to happen. It is impossible to think that a military intervention is going to solve the real problems

PROCESSION FOR PEACE IN CENTRAL AMERICA

JANUARY 28, 1984
12 NOON

From the Intrepid, 48th St. and
West Side Highway to
Washington Square Park

A ritual death to life procession
ending in a celebration for the
fallen of Central America.

Hunger Fast for Justice in El Salvador and Central America

January 6-21, 1984

Riverside Church
(Riverside and 122nd St.)

The fast will end with a
Political/Cultural Act at
Holy Name Church
(Amsterdam Ave. btwn. 96th & 97th)

7:00 p.m.

with a representative of the FDR/FMLN
and in commemoration
of the 1932 massacre
and the March of Unity of 1980.

of the Salvadoran society.

On the political level, there is the question of rights. It is very important to say—that the Salvadoran people are an independent country with the right to self-determination. And the relations with the government and people of the U.S. should be on that basis—friendship, cooperation, etc., but not military domination. I think we are talking about one of the more difficult points to understand for the United States people. We need to remind people that we come from different cultures and different societies. Our European and Native American ancestors are different, and that makes a difference. We are poorer and less developed as a nation, but that doesn't mean we don't have dignity.

Victoria: Yes. That is something for people who do solidarity work in North America to continue to remember and stay in touch with,

so that it is clearly a friendship and not its own kind of intervention.

Guadalupe: Absolutely. That is why anti-intervention needs to be based in the right of self-determination. Intervention for Americans means the threat of war, people killed. Intervention for us means the loss of our sovereignty, integrity, and right of self determination. This is why the work of artists is so important to American solidarity: the population always looks, in a beautiful way, to the artist as a representative of their own feelings. There can't be a real social movement without the artists. Art is a fuel to help keep things going. And so in this country it is necessary that an art emerge that reflects and expresses non-intervention. I think that would be very important to have as a testimony and as an expression of hope. ■

Recent U.S. policy in Central America is cruel and stupid. There is no reason to block the attempts of Central Americans to obtain adequate food, housing, education and medical care. There's no reason why Central Americans shouldn't work for their own future and not for a multi-national corporation. There is no excuse for attacking socialism so that the only alternatives are the extreme right and left, the only "friends" the U.S. or the U.S.S.R. military. There certainly is no advantage in having everyone but right wing dictators hate the United States.

I participate in ARTISTS CALL because I know that the exhibition will draw attention to what's wrong with U.S. policy, and hopefully will offer ideas about what could be made right. Money raised by the benefit might ease the suffering that continues.

Jenny Holzer



SUS PIES CORREN AL MAL, SE APRESURAN PARA DERRAMAR LA SANGRE INOCENTE... NO CONOCIERON CAMINO DE PAZ; SUS VEREDAS SON TORCIDAS... DESTRUCCION Y QUEBRANTAMIENTO HAY EN SUS CAMINOS.

ISAIAH 59: 7,8

Mail art by Pedro Alcantara of Colombia.

The responsibility I have with myself and my own art is to actively participate outside my own boundaries.

Josely Carvalho



Mail art by Jorge Orta of Argentina.

Living for a while recently in Guatemala and traveling to Guatemalan refugee camps in Chiapas, Mexico, confronted me with the relative triviality of the personal and career problems with which I had been preoccupied. Involving my painting and organizing activity in Central American issues, was frankly a self-interested attempt to bring my work into a more charged social context. But, I've discovered that most North Americans are completely ignorant of the history of the Central American conflicts and U.S. interventions, and there is real work to be done if blatantly misleading Reaganisms are to be seen through and rejected.

Paul C. Smith

New York City Premiere

WHEN THE MOUNTAINS TREMBLE

one woman's story... a nation's destiny
The first feature film on Guatemala

—PLUS—

NICARAGUA: Report from the Front

First footage of the CIA-backed "Contras" inside Nicaragua

JANUARY 19-31

FILM FORUM

Box Office: (212) 431-1590

57 Watts St., NYC
2 blocks north of Canal
just west of 6th Ave.

A program from Skylight Pictures & Artists Call

Shows Nightly: 5:30, 7:45, 10:00

Saturday & Sunday: 1:00, 3:15, 5:30, 7:45, 10:00



A Progress Report on the Exhibitions

By Coosje van Bruggen

When we began organizing ARTISTS CALL Against U.S. Intervention in Central America, we did not imagine there would be such tremendous support from artists and especially from so many galleries, museums, and alternative spaces—about 35 spaces up to now. Even more encouraging to us has been the willingness of many artists to think carefully about making a specific work concerning the present state of affairs in Central America, and of others to contribute a significant recent work. Furthermore, numerous artists have worked together on special projects which will enliven and bring variety to the different shows. All artists donated their

work in the knowledge that the proceeds would be used for humanitarian purposes in Central America.

Galleries not only made their space available, but were active in asking their artists to participate. Some opened up their spaces to unaffiliated artists, others let us use their facilities for fund-raising. Marian Goodman gallery initiated a print project, enabling Louise Bourgeois, Leon Golub, Sol LeWitt, Claes Oldenburg and Mark di Suvero to make editions of prints for the benefit of ARTISTS CALL.

At the time this is being written, the organization of exhibits is in full swing. Slides have

been received by the exhibition committee from most of the nearly 750 artists who have let us know that they want to participate. As stated in our letters, artists not yet recognized as well as known, those whose works have a political content and those whose works have not, will show jointly in a variety of exhibits all over the city, all having in common the desire to speak out against the United States' aggressive policy of intervention in Central America.

The Judson Memorial Church will be a focal point in the exhibition program of ARTISTS CALL. The institution has long been in the vanguard of social concerns and the arts—it sponsored the first Happenings of Dine, Kaprow and Oldenburg in 1959 and 1960, and introduced post-modern dance; screenings of banned films have been held there, as well as the radical "People's Flag Show," which challenged existing flag laws in order to protest violations of the constitutional right of freedom of speech. It has been associated with civil rights protest marches

and has been in the forefront of the abortion-rights movement for women. For ARTISTS CALL, both well known and lesser known artists will exhibit at the Judson Church with Nicaraguan and Salvadoran artists in the sanctuary and gymnasium, while the garden room will house a show of Latin American solidarity art by mail, Jan. 21-Feb. 4.

The Exhibitions Committee of ARTISTS CALL Against U.S. Intervention in Central America consists of Doug Ashford, Julie Ault, Fatima Bercht, Coosje van Bruggen, Josely Carvalho, Eva Cockcroft, Stefan Eins, Daniel Flores y Ascencio, Jon Hendricks, Jenny Holzer, Thomas Lawson, Lucy R. Lip-pard, Christy Rupp, and Juan Sanchez.

The next four pages is a centerfold pullout which includes a calendar listing of special projects, group exhibits, and artists participating in the ARTISTS CALL, as well as a reproduction of the CALL's poster. While not complete and subject to change, the calendar listings are current as of the end of 1983.

Pockets of Resistance: Poets and Writers Call

By Kimiko Hahn

Before the triumph in Nicaragua, cultural activity *not* a part of Somoza's dictates existed in forms of resistance. Today, culture, and poetry in particular, exists in *persistence* against U.S. intervention (most evident in the reading by Ernesto Cardenal in NYC). In this spirit, many diverse voices will join together in "pockets of resistance" throughout the five boroughs.

Up and downtown "fronts" will be covered by two large readings. On January 14th at the Cathedral of St. John the Divine, the hemisphere will be brought together with North American poets such as Audre Lorde, Miguel Algarin, Susan Sherman, and taped poetry and statements by Central and South American poets and writers. On January 18th, the Poetry Project, at St. Mark's Church in the Bowery, will present over 50 poets in a marathon reading against U.S. intervention in Central America; this includes Pedro Pietri, June Jordan, Bob Rosenthal, Patricia Jones, Suzanne Zavrian, Tuli Kupferberg, Maurice Kenny, Jessica Hagedorn, Harris Schiff, and others!!

"Brigades" of poets will present Artist's Call in poetry hot spots such as Ken Keleba House (Carolyn Forche and Linda Gregg), The Basement Workshop, Galeria Morivivi, American Indian Community House Gallery...and so on into churches, synagogues, and community centers. The "strategy" is to reach out to audiences who do not usually attend larger readings or to those who may not know (as recent polls indicate) *which* "rebels" the Reagan Administration supports in Central America. While "tactics" will vary, each brigade will be armed with translations of Central American poetry as well as our own. They will also bring leaflets ("What You Can Do") with addresses of public officials, addresses for donations, bibliographies, etc. And like the other Artists

Call events, the poets and writers hope to raise donations (or office supplies) to send to progressive arts organizations in Central America. While most of these poetry "actions" will

take place in February, there are plans to continue in the Spring with a van and new material. (Poets, writers and translators interested in these brigades should contact the Artist's Call—Poets and Writers Committee.)

The writers in Artist's Call also encourage and will help prepare bilingual readings and publications as part of the whole project in and after January. Literary journals can con-

tact the Poets and Writers Committee for translations of Central American poets and the Press Committee for art work by Central and North American artists.

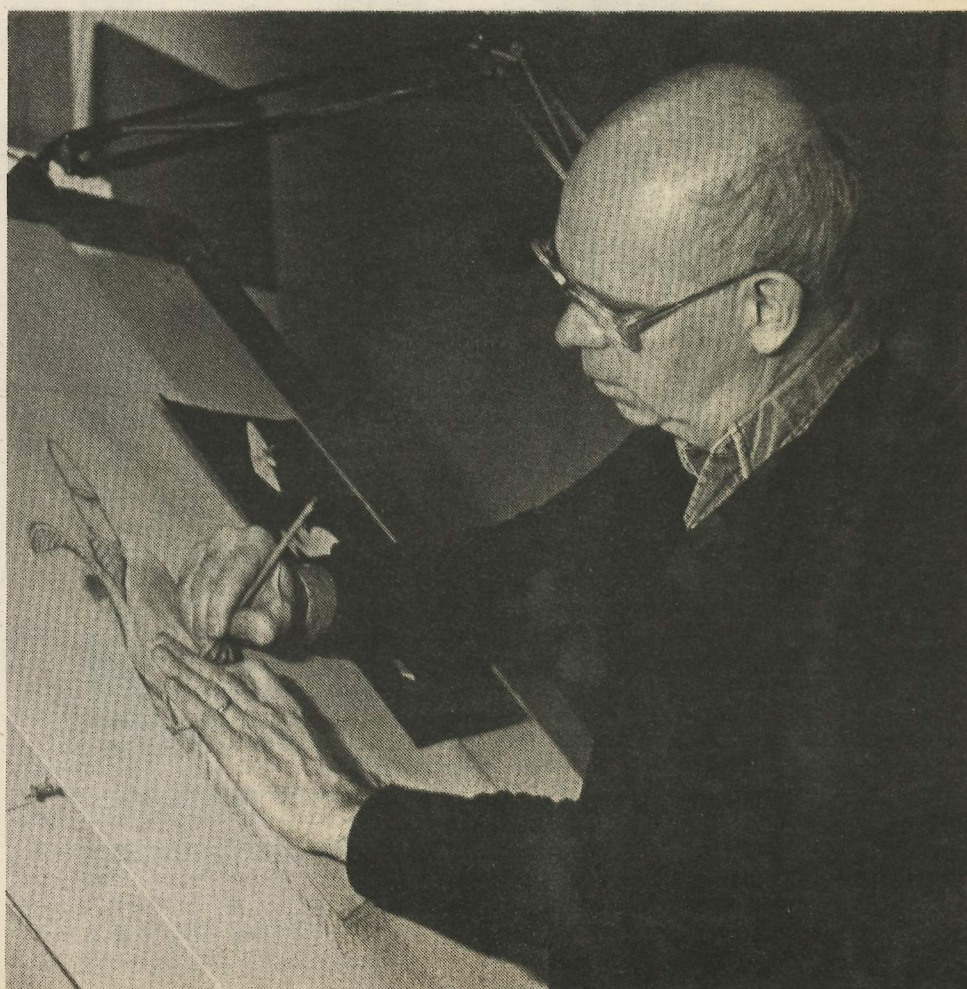
As with the culture brigades that go out into the fields, hills, and city streets of Nicaragua, our aim is to take a stand, and to move people—move them into action—and to be moved by these people also.

There are some people left who still believe the United States need not be just a superpower paranoically pursuing selfish interests. We think America's might should be on the side of life not death; for the benefit of majorities struggling to shape their destiny, not hereditary elites who play upon our weaknesses. For me, non-intervention now is a preliminary step to future prosperity based on mutual respect between large and small. No more backyard condescension, no more neighborhood watch, no more white fleets, big sticks, or banana republics. The time has come, and the United States needs some real friends nearby, honestly acquired.

Claes Oldenburg

Artist, Claes Oldenburg designing the ARTISTS CALL poster, our centerfold for this month.

Photo: Mel Rosenthal



Calendar of Events

ARTISTS CALL Against U.S. Intervention in Central America

JANUARY 1-31

Printed Matter, Inc.
7 Lispenard Street
Window Installation
Robert Morgan

JANUARY 7-FEBRUARY 1
Barbara Gladstone Gallery
152 Wooster Street
Benefit Exhibition and Sale

JANUARY 7-27
L.E.S.S. at P.S. 122
409 East 9th Street (at 1st Avenue)
Benefit Exhibition and Sale

JANUARY 10-30
Peter Fend Space
597 Broadway 2nd Floor
Benefit Exhibition and Sale

JANUARY 10-31
(Opening Reception January 20, 6-8 pm)
El Museo del Barrio
1230 5th Avenue

Special Exhibit
"Children in Exile," an exhibition of drawings by refugee children from Guatemala and El Salvador living in exile camps in Mexico and Nicaragua, coordinated by Eva Cockcroft.

JANUARY 10-FEBRUARY 5
(Opening Reception January 10, 5-8 pm)
Yvonne Seguy Gallery
61 West 62nd Street

Benefit Exhibition and Sale
"Rape/Intervention," a collaborative exhibition by the artists Josely Carvalho (Brazil), Paulette Nenner (U.S.A.), Catalina Parra (Chile) and Nancy Spero (U.S.A.), drawing comparisons between the rape of a woman and the assault of one culture by another.

JANUARY 10, 7:30 pm
Millennium Film Work Shop Inc.
66 East 4th Street
Tel. 673-0090

Admission by contribution
Film
Focus On: Nicaragua, a selection of films pre-and post-1979.

JANUARY 12-22
Brooke Alexander Gallery
20 West 57th Street
Benefit Exhibition and Sale
Colab artists

JANUARY 13, 8:30 pm
Taller Latinoamericano
19 West 21st Street, 2nd floor
Tel. 255-7155
Admission: \$5.00
Performance Festival
Ilona Granet, Paul Zaloom, Steve West, Charles Dennis, Larry Miller, Bob Ostertag, David Alan Harris, Carolee Schneemann, Tom Cora, Donna Henes.

JANUARY 14-28
Paula Cooper Gallery
155 Wooster Street
Benefit Exhibition and Sale

JANUARY 14-21
Metro Pictures
150 Greene Street
Benefit Exhibition and Sale

JANUARY 14-31
Westbeth Gallery
155 Bank St.
Benefit Exhibition and Sale
Wednesday-Saturday, 1-6 pm

JANUARY 14, 8:30 pm
Franklin Furnace
112 Franklin Street
Tel. 925-4671
Admission: \$5.00
Performance Festival
John Malpede, Stephanie Skura, Eric Bogosian, Lenora Champagne, Beth Lapides, Smith Bros., Stuart Sherman, Tehching Hsieh, Linda Montano, Jerri Allyn.

JANUARY 14, 2-6 pm

Cathedral of St. John the Divine
Amsterdam Avenue and 112th Street
Tel. 662-2133
Admission by contribution

Poetry Reading
Audre Lorde, Susan Sherman, Miquel Algarin, Armando Martinez, Toi Derricotte, Honor Moore, Jane Teller; plus statements and readings by Central American and South American writers taped for ARTISTS CALL, including Ernesto Cardenal.

JANUARY 15
El Museo de Barrio
Report from the Refugee Camps
Slides and discussion by Laurie Safer and Laurel Hirsch.

JANUARY 15-FEBRUARY 12
Fashion Moda
2803 3rd Avenue
The Bronx

Benefit Exhibition and Sale plus
Special Exhibition of Nicaraguan Posters
JANUARY 15-FEBRUARY 12
The New Museum of Contemporary Art
583 Broadway

Special Exhibition
Works by Nicaraguan painters and photographers, organized by the ASTC, to be shown partly at the New Museum of Contemporary Art from Jan. 15 to Feb. 12, and partly at the Judson Memorial Church from Jan. 21 to Feb. 4.

JANUARY 15, 8:30 pm
Taller Latinoamericano
19 West 21st Street, 2nd floor
Tel. 255-7155

Admission: \$5.00
Performance Festival
Martha Wilson, Kayle Lynn Sullivan, Jeffrey Greenberg, Layne Redmond, Glen Velez, Margo Lee Sherman, Bonnie Sherk

JANUARY 16-30
(Opening Reception January 19, 6-9 pm)
Cooper Union
Foundation Building
7 East 7th Street
Benefit Exhibition and Sale
Works by art students from Cooper Union and other art schools and universities.

JANUARY 16-FEBRUARY 5
Taller Latinoamericano
19 West 21st Street, 2nd floor
Special Exhibition
Results of Central American poster competition

JANUARY 16, 8:30 p.m.
P.S. 122
1st Avenue and 19th Street
Tel. 477-5288
Admission: \$5.00
Performance Festival
Nancy Zendora, Esther Aviva, Jill Kroesen, Fred Holland, Theodora Skipitares, Michael Smith, Cynthia Spencer, Barrunto Dancers

JANUARY 17-FEBRUARY 4
Gallery 345
Art for Social Change
345 Lafayette Street
Benefit Exhibit and Sale
"The fine line in Central America:" Political cartoon and comic art from the U.S. and Latin America

JANUARY 17-21
Susan Caldwell Gallery
383 West Broadway
Benefit Exhibition and Sale

JANUARY 17-FEBRUARY 12
Central Hall Artists Gallery
386 West Broadway
Special Exhibition
Photographs from El Salvador, Nicaragua, and Guatemala coordinated by Susan Meiselas.

JANUARY 17-28

The Kitchen
59 Wooster St.
Tel. 925-3615
Screenings daily 1-6 pm, Tuesday-Saturday

Video Installation
Recent documentaries shot in Nicaragua, Guatemala, and El Salvador. Plus—off-air footage of Sandinista Broadcast Television and Agrarian Reform TV, covering Guerrilla Theater

Producers: Jon Alpert, Skip Blumberg, Joan Braderman, Rachel Field, John Greyson, Dee Dee Halleck, Carl & Kathy Hersh, Joel Kovel, Marty Lucas, Karen Ranucci
Sandinista TV includes news, variety show and theater (90 min.)

Nowhere to Run (Ranucci, Alpert, 25 min.)
Letter From Morazan (RADIO VENCEREMOS SYSTEM, 55 min.)

Seedtime of Hope (RADIO VENCEREMOS SYSTEM, 27 min.)
Camino Triste: The Hard Road of Guatemalan Refugees (Lucas, 30 min.)

Guatemalan Personal Testimonies (20 min.)
Abuelitas de Ombligo (Rider, Field, 30 min.)
Agrarian Reform TV (30 min.)

Americans in Nicaragua: The Other Intervention (Kovel, Halleck, Ranucci, Braderman, Blumberg) and a tape produced by John Greyson about the reconstruction in Nicaragua

The New Underground Railroad (Carl & Kathy Hersh)
There may be more additions

JANUARY 17, 7:30 pm
Millennium Film Work Shop Inc.
66 East 4th Street
Tel. 673-0090

Admission by contribution
Film Event
Focus On: El Salvador
Selection of films on El Salvador

JANUARY 18, 7:30 pm
The Poetry Project at St. Mark's Church
2nd Avenue at 10th Street
Tel. 674-0910

Admission by contribution
Group Reading
Jayne Cortez, Peter Orlovsky, Sarah Miles, Zoe Anglesey, Harry Lewis, Harris Schiff, Miguel Algarin, Tuli Kupferberg, Anne Waldman, Bernadette Mayer, Bob Holman, Bob Rosenthal, Rochelle Kraut, Maurice Kenny, Barbara Barg, Steve Cannon, Lois Elaine Griffith, Ed Friedman, Kimiko Hahn, Chris Kraus, Hannah Weiner, Cecilia Vicuna, Ivan Silen, Jeff Wright, Marc Nasdor, Maureen Owen, Quincy Troupe, Pedro Pietri, Peter Schjeldahl, Suzanne Zavrian, Thulani Davis, John Godfrey, Charles Bernstein, Roland Legiardi-Laura, Mitch Highfill, Jackson MacLow, Wesley Brown, Tom Savage, Susan Cataldo, Susie Timmons, Josely Carvalho, Patricia Jones, Akua Lezli Hope, Nelson Ortega, Angel Leiva, Alicia Creus, Orlando Hernandez, Charlie Morrow, Arthur Flowers, Brenda Connor-Bey, and others

JANUARY 18, 8:30 p.m.
Paper Tiger TV
Manhattan Cable TV/Channel C
"Artists Call for Central America: It's the Next Best Thing to Being There"

JANUARY 18, 10:00 pm
Film Forum

57 Watts Street

Tel. 431-1590

Tickets available in advance from Artists Call

Special Benefit Screening

"When the Mountains Tremble" and "Nicaragua: News From The Front"

JANUARY 19, 8:30 pm
Franklin Furnace

112 Franklin Street
Tel. 925-4671

Admission: \$5.00

Performance Festival

Organized by Carnival Knowledge. Sarah Safford, Jane Goldberg, Cecilia Vicuna, Josely Carvalho

JANUARY 20-FEBRUARY 10

ABC No Rio

156 Rivington Street

Benefit Exhibition and Sale

"Teach In/Paint In," ABC No Rio, Jan. 20, 8:30 pm, will first present the historical roots and current effects of the conflict in Central America, and then provide an opportunity for artists to create works addressing the subject. The results will form part of No Rio's environmental collage exhibition "Interven-tions," opening with performances January 21, 4-7 pm, continuing through February 11

JANUARY 20-FEBRUARY 24

CUNY Graduate Center Mall

33 West 42nd Street

Benefit Exhibition and Sale

Sculpture, coordinated by Thomas Lawson

JANUARY 20-22

Jamie Toys

184 Spring Street

(3 windows on the 2nd floor)

Window Installation

JANUARY 20, 8:30 pm

Danspace, St. Mark's Church

2nd Avenue and 10th Street

Tel. 674-8112

Admission: \$8.00

Dance and Performance Festival

Organized by Cynthia Hedstrom and Wendy Perron. Mabou Mines, Trisha Brown, Harvey Sheppard, Pooh Kaye, and others.

JANUARY 21, afternoon

West Broadway in SoHo

"La Verdadera Avenida de las Americas"

(The True Avenue of the Americas) will be a street action by artists in solidarity with the struggling peoples of Latin America. Organized by Maria Teresa Alves, Dore Ashton, Rudolf Baranik, Leslie Bender, Coosje Van Bruggen, Eva Cockcroft, Carmen Diaz-Bolton, Howard Kline, Noel Kunz, Avis Lang, Kate Linker, Amy Manso, Raquel Rabinovich, Aaron Roseman, Carmen Sanchez, May Stevens, Carmen Teixidor, Cecilia Vicuna.

JANUARY 21-28

Art Galaxy

262 Mott Street

Benefit Exhibition and Sale

Works on paper

JANUARY 21-FEBRUARY 18

Artists Space

105 Hudson Street

Benefit Exhibition and Sale

Twenty North and South American women artists' reconstruction of one of the few Mayan codices surviving

ARTISTS CALL

AGAINST U.S. INTERVENTION IN CENTRAL AMERICA

NEEDS YOUR HELP

IN A HUNDRED DIFFERENT WAYS TO HELP INSURE
THE EXHIBITIONS AND AUXILIARY PROGRAMS ARE
A SUCCESS.

CONTACT US TODAY TO FIND OUT
WHAT YOU CAN DO—FINANACIAL CONTRIBUTIONS
ARE ESPECIALLY NEEDED AT THIS TIME.

ENCLOSED IS A CONTRIBUTION TO DEFRAY THE COSTS OF
ARTISTS CALL: ☐ \$10 ☐ \$25 ☐ \$50 ☐ \$75

☐ \$100 ☐ OTHER: _____

NAME

TELEPHONE

STREET

CITY

STATE

ZIP

MAKE CHECKS OR MONEY ORDERS OUT TO ARTISTS CALL AND MAIL TO 339
LAFAYETTE ST., NYC 10012; (212) 242-3900

ARTISTS CALL AGAINST U.S. INTERVENTION IN CENTRAL AMERICA

IF WE CAN SIMPLY WITNESS THE DESTRUCTION OF ANOTHER CULTURE, WE ARE SACRIFICING OUR OWN RIGHT TO MAKE CULTURE. ANYONE WHO HAS EVER PROTESTED REPRESSION ANYWHERE SHOULD CONSIDER THE RESPONSIBILITY TO DEFEND THE CULTURE AND RIGHTS OF THE CENTRAL AMERICAN PEOPLE.

THE ARTS ARE USED BY OUR GOVERNMENT AS EVIDENCE OF CREATIVE FREEDOM, AND THE LACK OF CENSORSHIP IN A DEMOCRACY. AT THE SAME TIME, THE REAGAN ADMINISTRATION DENIES THE PEOPLE OF CENTRAL AMERICA THE RIGHT TO SELF-DETERMINATION AND TO INDEPENDENCE.

IT IS OF THE UTMOST IMPORTANCE THAT THE PEOPLE OF NORTH AMERICA EXPRESS NOW OUR DEEP CONCERN FOR PEACE AND FREEDOM IN CENTRAL AMERICA, WHERE THE SITUATION BECOMES MORE CRITICAL EACH DAY.

THE U.S. GOVERNMENT CONTINUES TO AMPLIFY ITS MILITARY PRESENCE IN THE REGION, AND IN THE CASE OF NICARAGUA, TO IMPOSE UNJUST ECONOMIC SANCTIONS THAT MAKE LIFE EVEN HARDER FOR ITS INHABITANTS. HONDURAS HAS BEEN TRANSFORMED INTO A GIGANTIC MILITARY BASE, THE ONGOING GENOCIDE OF GUATEMALAN INDIANS IS IGNORED, AND AN UNDECLARED OVERT WAR IS BEING WAGED AGAINST NICARAGUA. EXTENSIVE MILITARY ASSISTANCE IS GIVEN TO A GOVERNMENT IN EL SALVADOR THAT VIOLATES INTERNATIONALLY RECOGNIZED HUMAN RIGHTS BY SUBJECTING PRISONERS TO INHUMANE PUNISHMENT, BY CLOSING THE NATIONAL UNIVERSITY AND BY TOLERATING POLITICAL ASSASSINATIONS BY RIGHT-WING DEATH SQUADS.

ACCORDING TO A REPORT SUBMITTED BY AMNESTY INTERNATIONAL TO THE COMMITTEE ON FOREIGN AFFAIRS OF THE U.S. CONGRESS ON JULY 26, 1983, TEACHERS AND ACADEMICS IN PARTICULAR HAVE BEEN TARGETED FOR REPRESSION BECAUSE, AS POTENTIAL COMMUNITY LEADERS, THEY FOCUS OPPOSITION TO THE AUTHORITIES. ARTISTS, WRITERS, POETS, MUSICIANS, JOURNALISTS, WORKERS, UNION MEMBERS AND MEDICAL PERSONNEL ARE ALSO AMONG THE 35,000 VICTIMS OF MURDER AND TORTURE BY THE U.S.-BACKED FORCES IN EL



SALVADOR IN THE LAST THREE YEARS. OVER 1000 PEOPLE, MANY OF THEM INNOCENT CIVILIANS, HAVE BEEN KILLED BY THE U.S.-BACKED COUNTER-REVOLUTIONARIES IN NICARAGUA IN THE LAST YEAR.

THE U.S. GOVERNMENT RECOGNIZES HUMAN RIGHTS LAWS AS BINDING ON THE INTERNATIONAL COMMUNITY AND AT THE SAME TIME GIVES MILITARY AND ECONOMIC SUPPORT TO A GOVERNMENT IN EL SALVADOR THAT OPENLY VIOLATES THESE LAWS. THE U.S. GOVERNMENT RECOGNIZES THE RIGHT TO NATIONAL SELF-DETERMINATION, AND AT THE SAME TIME, SUPPORTS DAILY INCURSIONS INTO NICARAGUA.

WE CALL UPON THE REAGAN ADMINISTRATION TO HALT MILITARY AND ECONOMIC SUPPORT TO THE GOVERNMENTS OF EL SALVADOR AND GUATEMALA, TO STOP THE MILITARY BUILDUP IN HONDURAS AND TO CEASE SUPPORT OF THE CONTRAS IN NICARAGUA.

INTERVENTION BY THE U.S. GOVERNMENT INEVITABLY REINFORCES COLONIALIST AND OLIGARCHICAL ELEMENTS HOSTILE TO THE PEOPLE, AS THE INVASION OF GRENADA DEMONSTRATES. THEREFORE, WE CALL UPON THE REAGAN ADMINISTRATION AND THE U.S. CONGRESS TO RESPECT THE RIGHT OF THE CENTRAL AMERICAN PEOPLES TO SELF-DETERMINATION AND TO STOP INTERFERING IN THEIR INTERNAL AFFAIRS. WE MUST SPEAK OUT AGAINST THESE BURNING INJUSTICES NOW AND WE WILL CONTINUE TO DO SO AS LONG AS IT IS NECESSARY.

ARTISTS CALL AGAINST U.S. INTERVENTION IN CENTRAL AMERICA IS A NATIONWIDE MOBILIZATION OF ARTISTS ORGANIZING OUT OF NEW YORK CITY. A HUGE SERIES OF EXHIBITIONS AND EVENTS WILL BE CENTERED AROUND JANUARY 22ND—THE 52ND ANNIVERSARY OF THE 1932 MASSACRE IN EL SALVADOR WHICH MARKED THE BEGINNING OF THE SYSTEMATIC DESTRUCTION OF THE SALVADORAN CULTURE. IN CONJUNCTION WITH THE INALSE (THE INSTITUTE FOR THE ARTS AND LETTERS OF EL SALVADOR IN EXILE) AND IN COOPERATION WITH THE ASTC (THE SANDINISTA ASSOCIATION OF CULTURAL WORKERS)—ARTISTS CALL WILL JOINTLY EXHIBIT ART FROM CENTRAL AMERICA, ART ABOUT CENTRAL AMERICA AND ART IN SUPPORT OF CENTRAL AMERICA, AS A POLITICAL AND ESTHETIC STRATEGY TO CALL ATTENTION TO CENTRAL AMERICAN ISSUES. ARTISTS CALL REPRESENTS THE OUTRAGE OF THOUSANDS OF ARTISTS AND INTELLECTUALS CONCERNED WITH THE REPRESSION OF THE CRUCIAL CULTURAL RIGHTS OF ALL PEOPLE.

ARTISTS CALL GENERAL STATEMENT, JANUARY 1984

the destruction of books ordered by the sixteenth-century Franciscan missionary Diego de Landa. The aim of the project, coordinated by Sabra Moore, is to pay homage to the ancient native cultures of Latin America, and to suggest an analogy between the sixteenth-century events and the current political realities of Central America.

JANUARY 21-FEBRUARY 4

Hal Bromm Gallery
90 West Broadway at Chambers Street
Benefit Exhibition and Sale
Twenty-one East Village artists

JANUARY 21-28

Terry Dintenfass Gallery
50 West 57th Street
Benefit Exhibition and Sale

JANUARY 21-28

Rosa Esman Gallery
121 Spring Street
Benefit Exhibition and Sale

JANUARY 21-25

Marian Goodman Gallery
24 West 57th Street

Benefit Exhibition and Sale plus
Benefit Print Editions by Five Artists

Louise Bourgeois, Mark di Suvero, Leon Golub, Sol LeWitt, Claes Oldenburg

JANUARY 21-FEBRUARY 18

WORK

345 East 12th Street
Benefit Exhibition and Sale

JANUARY 21-FEBRUARY 4

Judson Memorial Church
55 Washington Square South
Special Exhibitions

Works by Nicaraguan painters and photographers, organized by ASTC, to be shown partly at the New Museum of Contemporary Art from January 15 to February 12, and partly at the Judson Memorial Church from January 21 to February 4.

Works by exiled Salvadoran artists, organized by INALSE. The difficult circumstances in which these artists find themselves makes the extent of their participation uncertain.

"Solidarity Art by Mail," an exhibit of works no larger than 8 1/2 x 11", enabling South and Central American, Mexican and Caribbean artists to join the North American protest against U.S. intervention in Central America.

Major Benefit Exhibition and Sale

Art works by New York artists. The Judson Memorial Church will be a focal point in the exhibition program of ARTISTS CALL. This institution has long been in the

vanguard of social concerns and the arts—it sponsored the first Happenings of Dine, Kaprow, and Oldenburg in 1959 and 1960, and introduced post-modern dance; screenings of banned films have been held there, as well as the radical "People's Flag Show," which challenged existing flag laws in order to protest violations of the constitutional right of freedom of speech. It has been associated with civil rights protest marches and has been in the forefront of the abortion rights movement for women. For ARTISTS CALL, both well-known and lesser-known artists will exhibit at the Judson Church with Nicaraguan and Salvadoran artists in the sanctuary and gymnasium, while the garden room will house a show of Latin American solidarity art by mail.

JANUARY 21, 8:30 pm

Taller Latinoamericano
19 West 21st Street, 2nd floor
Tel. 255-7155

Admission: \$5.00

Performance Festival

Joe Lewis, Herb Perr, Irving Wexler, Marlene Lortev, Alyson Pou, Paul Zelavansky, Terry Stoller, Jana Haimsoh, Ron Littke, Elena Alexander, Kim Jones, Arlene Schloss

JANUARY 22-FEBRUARY 26

Kenkeleba House

214 East 2nd Street

Solidarity Exhibition

JANUARY 22-MARCH 18

P.S. 1

46-01 21st Street, Long Island City, Queens

Benefit Exhibition

Group Material: "Timeline (a visual chronicle of U.S. intervention in Latin America)" organized by Doug Ashford, Julie Ault, Mundy McLaughlin and Tim Rollins for Group Material, will combine works of art, music, artifacts, commodities and historical documents in an exhibition describing the extent of U.S. interference in Central and Latin American affairs from 1800 to the present.

JANUARY 22, 8:30 pm

Taller Latinoamericano
19 West 21st Street, 2nd floor
Tel. 255-7155

Admission: \$5.00

Dance and Performance Festival

Organized by Hallie Wanamaker and Suchi Branfman. Amy Trompeter, Wallflower Order, Women's Dance Work, Bambule, Johanna Boyce, Betsy Damon, Tannis Hugill, and others.

JANUARY 22, 8:30 pm

The Kitchen
59 Wooster Street
Tel. 925-3615

Admission by contribution

Film Event

A film overview of U.S. policy in Central America

JANUARY 23-27, daily 12-6 pm

Downtown Community Television

87 Lafayette Street

Video Installation

Video artists showing their work in solidarity with the people of Central America. Diverse Programming. Content and theme range from political documentary to poetic image processing. Dara Birnbaum, Skip Blumberg, Juan Downey, Tom Halsall, Koos Koster, Mitchell Kriegsmann, Mary Lucier, Gianfranco Mantegna, Esti Marpet, Nam June Paik, Traci Sampson, David Sasser, Edin Valez.

JANUARY 24, 7 pm

Millennium Film Work Shop Inc.

66 East 4th Street

Tel. 673-0090

Admission by contribution

Film Premiere

Talking Nicaragua (premiere)—a half-hour tape of a performance dramatizing the testimony of seven Nicaraguans who filed suit against the U.S. Government for violation of human rights. Artists will be present for discussion. Produced by Kathy Engels, Sarah Miles, Nina Streich. Written by Sarah Miles. Directed by Steven Robman. Poetry by Ernesto Cardenal. Narrated by Susan Sarandon. Actors: Rose Alba, Rolan, Alvin Colon, Ed Herrmann, Giancarlo Esposito, Susan Sarandon, Dr. Myrna Cunningham.

Sandinista Television & Agrarian Reform Television:

Off-air footage of contemporary broadcast TV from Nicaragua

JANUARY 26, 4:30 pm

Paper Tiger TV

Manhattan Cable TV Channel D

Video Event

"Artists Call for Central America: It's the Next Best Thing to Being There" (repeat screening)

JANUARY 26, 8 pm

New York Marxist School
151 West 19th Street, 7th floor
Tel. 989-6820

Contribution: \$3.00

Panel

"Art and Solidarity: A Panel Discussion." Vilma Bayron Brunet, Jimmie Durham, Lucy Lippard.

JANUARY 27, 8 pm

Collective for Living Cinema Inc.

52 White Street

Tel. 925-2111

Admission by contribution

Film Event

Film in Nicaragua—The evolving role of film and filmmakers in Nicaragua since the 1979 Liberation, a presentation with discussion of a selection of productions by INCINE, the Nicaraguan Film Institute, including such films as "The Other Face of Gold," "Clearer Does Not a Cock Crow," and "The History of a Committee Cinema"

JANUARY 27, 11:30-12 pm

Artists Television Network

Cable Television Show Channel C

Video Event

Panel and presentation of film and video clips from Central America. The panel will discuss ARTISTS CALL generally; emphasis will be on clips selected from the documentaries originating in Central America which comprise video show at The Kitchen. Panel: Lucy Lippard, Leon Golub, Susan Meiselas. Moderator: Traci Sampson.

JANUARY 28, noon

From the "Intrepid," 48th Street and West Side Highway to Washington Square Park

"Procession for Peace in Central America"

A ritual death to life procession ending in a celebration for the fallen of Central America

JANUARY 28, 8 pm

Collective for Living Cinema Inc.

52 White Street

Tel. 925-2111

Admission by contribution

Film Event

The View from the Other Side. Two examples of Cuban cinema, "Giron," (Bay of Pigs) by Manuel Herrera, 1973, and "LBJ," Santiago Alvarez' collage film

JANUARY 29, 11 am-4 pm

El Museo del Barrio

1230 Fifth Avenue

Tel. 831-7272

Video Event

Open screening and call to all video makers. Bring your tapes and show your support.

JANUARY 29, 8 pm

Collective for Living Cinema Inc.

52 White Street

Tel. 925-2111

Contribution

Film Event

Super-8 films against U.S. intervention. Open marathon show of 3-4 minute films made by filmmakers all over the

Americas especially for this ARTISTS CALL program

JANUARY 31, 7:30 pm

Millennium Film Work Shop Inc.

66 East 4th Street

Tel. 673-0090

Admission by contribution

Film Event

Focus On: Guatemala

Selection of films on Guatemala

FEBRUARY 3, 8:30 pm

Wooster 22 Gallery

22 Wooster Street

Contribution

"Artists Talk on Art. Lucy Lippard (moderator), Victor Perera, Marcelo Monteleagre, Zoe Anglesey.

FEBRUARY 7, 7:30 pm

Central Hall Artists Gallery

386 West Broadway, 4th floor

Tel. 226-9215

Admission by contribution

Series of Women's Readings

Sponsored by Feminist Presses. IKON, Conditions, Kitchen Table Press, Women of Color, Long Hall Press, 13th Moon. Program to be announced.

FEBRUARY 10, 8 pm

Taller Latinoamericano

19 West 21st Street, 2nd floor

Tel. 255-7155

Admission by contribution

Film Event

Artists Call and Women Make Movies present films about Nicaraguan women: "Women in Arms," "From the Ashes: Nicaragua Today," and "Dream of a Free Country: A Message from Nicaraguan Women." Film-makers will be present

FEBRUARY 12, 3 pm

Kenkeleba Gallery

214 East 2nd Street (off Avenue B)

Tel. 254-5269

Admission by contribution

Benefit Poetry Reading

Carolyn Forché, Linda Gregg, Luisa Valenzuela, Andrew Salkey, Jimmy Durham, Virginia Scott, and a Central American writer. Zoe Anglesey, "MC."

FEBRUARY 14, 7:30 pm

Central Hall Artists Gallery

386 West Broadway, 4th floor

Tel. 226-9215

Admission by contribution

Series of Women's Readings

Sponsored by Feminist Presses. Program to be announced

FEBRUARY 21, 7:30 pm

Central Hall Artists Gallery

386 West Broadway, 4th floor

Tel. 226-9215

Admission by contribution

Series of Women's Readings

Sponsored by Feminist Presses. Program to be announced

February 24, 8 pm

Taller Latinoamericano

19 West 21st Street, 2nd floor

Tel. 255-7155

Admission by contribution

Film Event

Puerto de Vista-Latina

Sneak previews of Women Make Movies' new collection on Latina women

FEBRUARY 28, 7:30 pm

Central Hall Artists Gallery

386 West Broadway, 4th floor

Tel. 226-9215

Admission by contribution

Series of Women's Readings

Sponsored by Feminist Presses. Program to be announced

MARCH 3-17

Leo Castelli Gallery

142 Greene Street, basement space

Benefit Exhibition and Sale

MARCH 6, 7:30 pm

Central Hall Artists Gallery

386 West Broadway

Tel. 226-9215

Admission by contribution

Series of Women's Readings

Sponsored by Feminist Presses. Program to be announced

Dates to be announced:

Poetry Brigades

"Poetry Brigades" will read Central American and North American poetry at:

The American Indian Community House Gallery

The Basement Workshop, 22 Catherine Street

Galeria Morivivi, Lexington Avenue & 105th Street

The Writers Community, 120 East 89th Street

"Poetry Brigade" Reading Celebration sponsored by *Central Park* magazine will include: Janet Broff, Susan Sherman, William Allen, Roland Legiardi-Laura, Victoria Redel, Harris Schiff, Mary Jane Sullivan, Lynne Beyer, Cecilia Vicuna, Patricia Jones, Zoe Anglesey, Steve Cannon, Nick Peck, Joel Cohen, Kimiko Hahn, and others.

More events to be announced.

Some programs subject to change.

THE FOUNDATION FOR THE COMMUNITY OF ARTISTS Dedicates this Issue to: ARTISTS CALL

Against U.S. Intervention in Central America

For more than twelve years the Foundation for the Community of Artists has been a powerful, outspoken voice for artists rights. As economic recession and government cutbacks make life harder for artists, it's more important than ever that we join together for survival.

BECOME AN FCA MEMBER TODAY!

Membership includes:

- 1 year subscription to *Art and Artists*
- Group Health Insurance
- Free admission to FCA seminars & workshops
- Members Newsletter
- Monthly Artists Updates
- Use of discount accounting services

I would like to support the Foundation for the Community of Artists

Name _____ Telephone _____

Street _____

City _____ State _____ Zip _____

Please make checks payable to the Foundation for the Community of Artists. (Tax deductible to the extent allowed by law.)

*To acknowledge your support, we will send a free copy of *Health Hazards Manual* and *Art Law Primer* for each contribution of \$50.00 or more.

- ☐ Enclosed is a check for \$17.50 for a year's membership.
- ☐ Enclosed is a check for \$12.50 for a student membership. (Please enclose copy of student I.D.)
- ☐ Enclosed is \$50, enroll me as a supporting member*
- ☐ Enclosed is a donation of \$_____ to continue your work*
- ☐ I want to volunteer on an FCA Committee. Please contact me.

Acting Out for ARTISTS CALL

By Sue Heinemann

An assertive energy. Active. Immediate. Touching on many senses. Both declaration and potential—leading somewhere.

That, for me, is the power of performance art. Can that power be used as a force for political change? A two-week festival of events, organized by performance artists Bill Gordh and Jerri Allyn for Artists Call, promises a diversity of art/political viewpoints and visions.

Almost every Friday night, January 13 through Sunday, January 22, you're invited to a series of performances designed to focus attention on the situation in Central America and to protest U.S. intervention there. Dance, poetry, anecdotes, puppets, humor, slides and text—the visual and the verbal—there's something for everyone. Each evening offers multiple modes of seeing and hearing—different ways of learning, rethinking, moving toward change. Some fifty performers will be contributing short pieces, with many creating works specifically for the Artists Call festival.

"For two weeks the majority of performance art happening in Manhattan will be related to Artists Call," explains Bill Gordh. "The performance art community is responding in force. There's a whole slew of people involved—not just one or two big names. It's really about the whole community of performance artists responding to this situation."

As of this writing, the schedule of performances isn't totally firm, so be sure to check the listings as January 13 approaches. In addition to the performances, each evening will include a special presentation on political/per-

formance work in Central America, with contributions from Victoria Larue and Toni Gillotti (both currently working with a theater group in Nicaragua). For starters, here's a taste of the anticipated events:

Friday, January 13 is the kick-off at Taller Latino Americano (19 West 21st St.), with Ilona Granet, Steve West, Paul Zaloom, and others. Saturday, January 14 at El Museo del Barrio (1230 Fifth Ave. at 104th St.) features Eric Bogosian, Lenora Champagne, Beth Lapedes, and Stephanie Skura, among others. On Sunday, January 15, again at Taller Latino Americano, you can see Jeffrey Greenburg, Layne Redmond, Margo Lee Sherman, Kaye Lynn Sullivan, Martha Wilson, et al. For a large, multifaceted performance viewing, try Monday, January 16 at P.S. 122 (150 First Ave. at 9th St.)—with Elena Alexander, Esther Avira, Fred Holland, Jill Kroesen, Theodora Skipitares, Cynthia Spencer, Nancy Zendora, plus more.

Skipping to Thursday, January 19 there's a night of wide-ranging events organized by Carnival Knowledge, a woman's art/activist group concerned with sexuality, in conjunction with their show at Franklin Furnace (112 Franklin St.). Regina Vater, Cecilia Vicuna, Lois Elaine Griffith, and Sarah Stafford and Jane Goldberg promise a mix of film, performance, poetry, and tap dance. The next evening, Friday, January 20, at Danspace (St. Mark's Church, Second Ave. and 10th St.), brings a variety of dance performances, organized by Cynthia Hedstrom and Wendy Perron. Then, on Saturday, January 21, back at Taller Latino Americano, Jo Lewis, Herb

Perr and Irving Wexler, Paul Zelavansky with Anthony and the Ascetics, plus others, offer a potpourri of meaningful entertainment. Finally, for Sunday, January 21, again at Taller Latino Americano, Hali Wanamaker and Suchi Branfman, from Dancers for Disarmament, are putting together a closing bang.

Among the many other performers scheduled to appear (although dates aren't confirmed yet) are: Charles Dennis, Jana Haimson, David Hammond, David Alan Harris,

Maz, Alyson Pou, Mark Slone, Earline Smith, and Michael Smith. And beyond the festival itself, there are numerous individual performance events, now through January, in support of Artists Call.

For the festival, all the performances will begin at 8:30 p.m. Tickets are \$5 (\$10 for the Danspace night), with most of the proceeds to go to Artists Call. It's not often that you have the chance to experience so many different visions at once. And you, too, can add your voice, by coming in support of Artists Call. ■

Maurice Bishop



Maurice Bishop at Conference

Photo: Artex

The U.S. invasion and occupation of the nation of Grenada demonstrated Pres. Reagan's disregard of the principles of non-intervention and the right to self-determination. During the four-and-a-half years of the Grenadan Revolution under the leadership of Prime Minister Maurice Bishop, great advances in the cultural development of its people were made. Following are excerpts from a speech given by Bishop at the opening of the Caribbean Conference of Intellectual Workers held in Grenada in November 1982. Bishop spoke of the role of culture and the responsibility of cultural workers in building a new society. What he says about the Caribbean easily applies to all of Central America.

Susan Ortega

The Challenge Which Confronts Us

Where lies the way forward? . . . There is an important document, prepared for President Reagan which outlines a strategy for dealing with your category of workers in the Caribbean.

I quote: "The war is for the minds of mankind. Ideological politics will prevail . . . Education is the medium by which culture retains, passes on and even pioneers its past. Thus, whoever controls the educational system determines the past . . . how it is viewed . . . as well as the future. A campaign to capture the intellectual elite through the media or radio, television, books, articles and pamphlets, fellowships and prizes must be initiated, for consideration and recognition are what most intellectuals crave, and such a programme would attract me."

This is the way intellectuals of the region are perceived by the American Administration and the agencies they employ.

The Intellectual Mercenary

There is a man who will fight in any army, anywhere, at any time. He demands a certain price for his skills, and asks no further questions. He is called a mercenary. The Intellectual may also be a mercenary; that is a man whose relation to his work is determined entirely by his personal interests in the promotion of a career. In this respect, the historian, the economist, the writer may be no different from the type of soldier we have just mentioned. A revolutionary struggle has the duty to help rescue man and women from this fate. All of you here are intellectual workers who have had to wrestle with this problem, since capitalism surrounds you with markets which are always ready to buy and hire your skills, and at a price poor nations cannot pay. It is to your credit that you have remained where you belong.

In our context you have to ask yourselves, in whose interests, on behalf of which class do you carry out your social function as teacher, researcher, actor, writer?

In our view, there are at least two armies, the military army and the cultural army. The revolution must be defended; but we cannot train young comrades in the use of weapons to create and defend a revolutionary struggle unless we can also make it clear to them what is the meaning, the true nature of that struggle. This task of defending and clarifying the meaning and context of a revolutionary struggle must be the task of our cultural army. And it is indispensable. Without it every military victory remains a sterile victory, where the "freedom of the press" allows the transnationals to shape the tastes of the people. ■

QEN LASE
men
TALES
AVE
FUNDAM
mentevidea
IS HICAGILIM
AFI
PROSCDIL
ENCONFOINDSCHPYS
IRIUGUMINIUMBo
cruzar la tierra, como él:
permanente e incontenible

fuimos,
más aún seremos

Ernesto Cardenal: The Politics of Poetry

By Roland Legiardi-Laura

Entering the cavernous Great Hall one is struck by the majesty of the vast stone arches that support the base of the Cooper Union. The scale and placement of the large pillars which hold up the arches make one out of every ten seats useless. The architect, however, is somehow redeemed by the fact that one is made to feel safe and intimate in this immense undulating belly of a room. I have gotten there early to find a good seat for myself and my tape recorder. I sit back and watch the audience file in. The event is a free poetry reading by Father Ernesto Cardenal, poet, priest, revolutionary, and minister of culture of Nicaragua. It is the end of a long day for me and I am relieved to be sitting. I have spent the day trailing Father Cardenal; his pace is exhausting.

Before the reading there was a reception for him at St. Mark's Church, where he was met and welcomed by the Reverend David Garcia and members of the poetry project. The reception was historical in that it marked the first time the Nicaraguans had made official contact with the community of poets. Before the reception there was a press conference at the Nicaraguan mission to the U.N. At the conference, Cardenal fielded questions for about an hour. With the aid of a translator, he spoke on a wide range of subjects: from the work of the artists' union in his country to his three hour detention and interrogation the night before upon his arrival in the U.S. He was grilled by customs officials, his baggage and pockets searched, even though he carried a diplomatic passport.

Cardenal's official reason for his visit to the U.S. was to attend an opening of a show of Nicaraguan primitivist painters in Washington, D.C. His *ex officio* role as roving ambassador becomes sensitive and one can per-

haps see the reason behind our government's harassment in the light of the almost simultaneous denial of an entry visa to Tomas Borge, Nicaraguan Minister of the Interior.

The hall has filled to its capacity, 900 seats. With those in the back and those sitting in the aisles there are close to 1000 people present (apparently people were also turned away).

Poetry readings don't often draw more than a crowd of 150, even if you're well known, even if it's New York. One could see grins appearing on the tired faces of the event organizers as the last seats were filled. They have reason to be pleased: with about three weeks notice, they put together an amazingly successful event. Two nights before, a much better planned poetry reading, part of the prestigious YMHA series brought in only about 130 people. The reading was given by Pablo Antonio Cuadra, editor of *La Prensa*, the opposition paper in Nicaragua. Cuadra is Cardenal's first cousin. The game of numbers, though, can be quite deceiving. Looking around at the audience, I have the feeling that I have seen most of these people before. Indeed, I have seen many of them. On picket lines, marches and rallies. These are my brothers and sisters, my comrades in the struggle—Central American exiles, Native Americans, black cultural workers and organizers and the permanent floating cadre of the white middle class activist/artist post-sixties vegetarian intellectual community. We've been together before. Even though I'm glad that so many of us are here tonight for this reading, it makes me a bit uneasy. It is almost too simple to come to an event like this one and participate in the proper way—Expressing support and solidarity with the people of Nicaragua. I fear it has become formulaic for many of us. I fear we are getting too comfortable

with one another. Like lovers who have grown complacent and out of guilt they feign passion and out of fear they become either uncritical or shrill and cynical.

Cardenal is introduced by Dore Ashton, Josely Carvalho and Thulani Davis. He is greeted with a standing ovation and thunderous cries of Non Pasaran ("They Shall Not Pass"). Cardenal has become a true hero of mythic proportions to the American Left, with the fall from grace of Eden Pastora (Commandante Zero). He has become the most well known of the Sandinistas to us Yankees up north. Permanently enshrined in our memory is last year's picture of Father Cardenal kneeling in front of the Pope. Cardenal gazes blissfully as the Pope shakes a finger at him, refusing a blessing and telling him, "Get your affairs in order."

In Cardenal we feel an embodiment of the grace and courage of a people who have struggled almost 130 years against us. If we revered Pastora, it was because he represented to us the *macho* good guy cowboy in a beret who used his wits and bravado to outsmart the bad guys. Cardenal remains for us a saintly guru—a white beard with a generous smile and a holy glare; a man of pure heart and principal. Not many of our heroes have survived their own ascent to fame and power. Nicaragua has thus far held its own and Cardenal remains for us the emblem of that triumph, serenely confident in the face of Yankee Imperialism and Papal meddling.

The reading begins. Cardenal, a short man with a full white beard and longish white hair tucked under his beret, steps up to the podium. He will speak only in Spanish and is with his translator, Roberto Vargas, also a poet and the First Secretary of Cultural Affairs at the Nicaraguan Embassy. It is a difficult task to give a bilingual reading. The monolingual audience can get very fidgety. Cardenal has wisely chosen to let Vargas read the English translation first. In this way the listener gets the sense of the poems and can better follow the spirit and rhythms of Cardenal's words as he recites. Vargas reads clearly, but too quickly. Perhaps it is out of deference to Cardenal that he speeds up his own pace. At the base of the auditorium stage, standing in 'at ease' position are young Nicaraguan men and

women acting as security for the event. That a poetry reading in New York should warrant body guards and walkie talkies is a wondrous thing. There are no untoward incidents during the reading—the sign of effective security as someone points out.

The first poem is read. *Luces* (Lights), it was written shortly before the fall of the Somoza dictatorship on July 19th, 1979. Cardenal's voice is resonant, his speech deliberate and his style, one of dramatic oratory. In the poem we find Cardenal flying in a small plane, low, and hugging the coast to avoid detection by the Somoza air force. It is a dark, clear night, the flight is dangerous, and as Cardenal looks out he sees the lights of the liberated towns and cities of Nicaragua. He sees the lights where the battles are still being fought and he sees moonlight and starlight reflected in the water. Light for Cardenal becomes at once the symbol of the revolution's triumph and the dangerous, delicate, ephemeral quality of any victory. Perhaps that is what one finds encouraging about the Nicaraguan revolutionary model—that it is informed by a very human sensibility—We Sandinistas are frail and can both make and admit to mistakes. Dogma and rhetoric do not seem so much a force in this man as the strength of the human spirit.

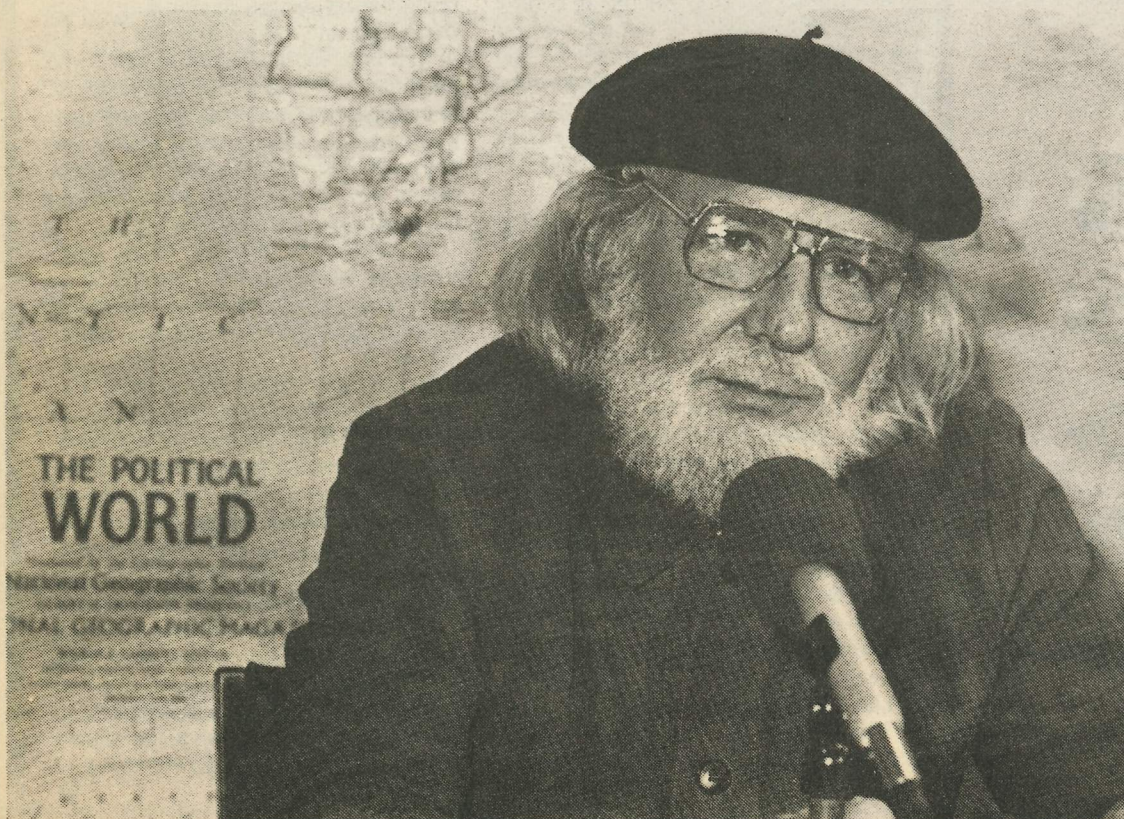
Cardenal's imagery at its best is simple and direct—unadorned facts and words that build a sense of activity and historical presence. At its worst, his imagery becomes too romantic for Yankee ears. It just doesn't ring true. His line of poetic influence runs from Neruda to Pound and Merton—using Pound's non-subjective point of view and his disregard for purely poetic sources. Cardenal, along with Jose Coronel Urtecho, developed what they called "exteriorismo." To that formal consideration, Cardenal brought his own sense of social commitment and developed his style of documentary poetry. (For a more in-depth essay on Cardenal's poetry, see Robert Pring-Mill's introduction to *Apocalypse and Other Poems* by Ernesto Cardenal, NDP, 1977).

The reading proceeds from poem to poem and one becomes less and less aware of the words and their meaning and more conscious of Cardenal's voice and sensibility—ultimately he is a poet of the breath—his thought and his rhythm are all connected to the breath and each line, each thought, is concluded as the last bit of air rasps from his throat.

*New Generations will come
But you will always be as you are
18 years of age
behind a small wall
courageous tense, still eternal
aiming at the enemy*

Cardenal ends his reading with this last image. It is an image that for those of us who experienced the Nicaraguan revolution through the media can only see as supremely romantic.

The reading over, Cardenal answers questions. More of the same as in his press conference and reception. When asked the last question of the evening: "Why have the Nicaraguans not yet had free, democratic elections?" He responds, "It was eight years from the end of your revolution to the time when Washington took office." The audience satisfied, applauds, and files out, generously pouring money into collection envelopes to help finance Cardenal's tour. Standing at the doorway, digging for change, I see the Dominican cabbie who drove me downtown earlier in the day so that I could keep pace with the Father. He said he would come on his dinner break to hear Cardenal read. We smile, he drops in his quarters and says, "Pretty good stuff, eh?"



Ernesto Cardenal

Photo: Mel Rosenthal

MY FRIENDS, THE LOUD ONES OF THE STREET

I have new, impossible to-put-off friends.
A zenzontle* that sings in the morning, a banner
that floats above the front door, a woman
quickenning the pace. Those eyes of man-to-be
remind me of the brilliant rainbow over
the lake's mirror. The feet in immaculate mud.
The market open to the morning, to life.
A satchel that tires the shoulder, a slogan
on the wall. I feel faultless syllables deep
inside. They are friends now. Undertaking
training at daybreak.

Rosario Murillo
From A DUTY TO SING

*A zenzontle is a slender black bird whose male is a soprano.

FROM "SAN FRANCISCO LIBRE"

When the wind blows with all its force
the lake also rages.
Cicada and frogs chirrup
and then soon enough the water ducks.
Miles of lights sparkle from Managua.
Suddenly I think
of infants born at this moment,
in this moment these infants are born within the Revolution.
I think
in "San Francisco Libre"
while watching from across the lake
miles of lights from Managua.

Isidro Fuentes Castillo
Poetry Workshop, Battalion of Military Engineers, Nicaragua

FREEDOM

For you
we have so many blows
on our skin
that even standing on end
there's no room
for us in death.

In my country
freedom is something more
than a delicate breeze of the soul,
it is also a courage of skin.
In every inch of its infinite cry
your name is written:
freedom.
In the tortured hands.
In the eyes, open in shock
of mourning.
On the brow in its dignity.
In the breast, where strength
grows up in us.
On our back, in our feet that suffer.
In all of our parts
proud of themselves.
There your name, your soft and tender name
sings courage, sings hope.

We have suffered assassins' blows
in so many parts
and written your name
on so little skin
that death is no longer our end,
freedom has no place in death.
They can hit us again
and again, believe me, they can.
And when we fire the last round
you'll be the first to sing
in the throats of my people.

For there's nothing more beautiful
on the width of the earth
than a free people
putting finish to a system that dies.

Then watch and dream with us
when we enter the night
or arrive at the day,
in love with your beautiful name:
freedom.

Otto Rene Castillo
Guatemala

SACHAJ LA NUMAC

Quinkajaxtaj jun rato
ri uxlab la y xukije'wa'kajuyubal.

Pardon my sin God Earth
I am borrowing for a moment
your breath and also your body.

Divining prayer
Maya Quiche.

And Tiox Mundo came
to forgive our sins, our
squandered breath,
the ruined word
at the bottom of the sea
where everyone weeps
and no one,
no one
hears their tears.

Bodies abandoned
by their motion,
smiles abandoned
by their light,
eyes abandoned
by their sight—
against their will!

With violence,
for neither light
nor movement wished
to go.

The mouth still
wished to smile,
the eyes to see,
but one came who
didn't hear or heed
the eye's desire
or the will of sight.

One came who
slashing, silencing
broke the strength
tore the threads
that held the corners
of the mouth,
one came who
with raised fist
closed in
on breath.

By Cecilia Vicuna
Translation by Magda Bogin

ENIGMATIC SALTS

The Generals buy, interpret and dispense
silence and the word.

They are rigid and unyielding
as dark grisly cliffs. Their mansions
occupy
two parts blood and one of solitude,
and from there, without making a move, they govern
the strings
attached to the hypothalamus of highstrung mastiffs
with sets of gold teeth and a human likeness,
and they combine the enigmatic salts
of the Superior Order, no one ignores it,
meanwhile their inaudible circles of power
get more fat-headed, or should we say, ambitious.

The Generals are landowners and masters
of laws, lives and estates, they are respected members
of the Catholic Church, Apostolate and Roman.

Roberto Sosa
Tegucigalpa, Honduras

Otto Rene Castillo, a prizewinning poet from Guatemala, was hunted down by U.S.-advised counterinsurgency forces in Guatemala, in March of 1967. Along with Nora Paiz, he was tortured for four days and then burned alive.

3 Sandinistas

Through song we learned how to load and unload a rifle, how to put it together, how to take it apart. And we began to organize ourselves through theater. And we learned how to fight and dance in the trenches. And the poems we said were now written on the walls by anonymous hands as an expression of the last part of our struggle against Somoza.

Last June at the invitation of the Association of Cultural Workers (ASTC), I joined a group of 17 artists, poets, journalists, film and video makers from around the U.S. for a nine-day tour. We thought we were going to meet our colleagues in the arts and media. Little did we realize what that meant. Indeed, we met with them, but we also met with the leaders of the mass organizations and government agencies, went to a town meeting where the residents were discussing prominent political and economic issues with members of the National Directorate; spoke with incarcerated National Guardsmen at a minimum security prison, and campesinos at a large farm cooperative. The war was brought home to us in the northern bordertown of Teotacinte, which was under continuous attack by the Contras. We experienced a little of that gunfire as we walked by the tobacco barns, shell-ed three days before. None of us were per-

sonally injured, but one of the accompanying Nicaraguan journalists received minor bullet wounds.

The trip has profoundly affected us. Most of us did not know one another before hand. Since then, those of us in New York, meet every two or three weeks. Our current project is to set up a long term active organization of cultural workers in solidarity with Nicaragua and other Latin American and Caribbean countries.

The following text by Rosario Murillo and Miguel D'Escoto were farewell addresses given to us the weekend before our departure for home. The speech by Sergio Ramirez was shared with us by Kimiko Hahn, one of our group, who returned in July for the Conference of American Intellectuals. The three speeches together reflect the vision of their popular revolution.

Mary Jane Sullivan



Painting by Eva Cockcroft

Sergio Ramirez

Edited text from a speech given by Sergio Ramirez Mercado, one of the three members of the executive junta of the National Directorate of Nicaragua, to intellectuals from the Americas, July 14, 1983.

The revolution which gave rise to the United States has been the most exported revolution in modern history, and the one which employed the greatest number of imported ideological elements as the basis for its thinking, its war of liberation and its innovative laws.

The new United States' constitution and the explosive ideas which inspired it, traveled by muleback through Central America as clandestine literature and the nascent republic represented a threat to the internal security and strategic interests of Spain in the new world, whose great colonial empire was ready to crack. By 1823, when independence had been won in Central America, the first federal constitution was adopted as an attempt to concretize the dream of a united Morazan like Central America, beginning with the same introduction written by Madison in 1787. Thus the United States was exporting a model—the defeat of the British Empire in America!

Morazan, as the ideologue of the great dreams of the Central American federal republic never thought in provincial terms not did he believe that his liberalism would stop at Honduras' borders. On the contrary, his poli-

tical and military movement, the largest in the nineteenth century in Central America, led to the emergence of a large revolutionary party throughout the region, which opposed ideas against ideas, and advanced ideas of change by the force of federalist weapons. Then the struggle was not between Hondurans and Salvadorans, nor between Guatemalans and Nicaraguans, but between liberals and reactionaries, between the armed revolutionaries of that period and the reactionary clerics and feudal landlords and the gloomy Central America of the friars of the Inquisition and the lords of the gallows and knives. And Morazan, like Washington and Bolivar, was a great exporter of revolution, of subversion and of extremism, because he wanted to change reality.

The Sandinistas are repeating the revolutionary feats of Morazan in the twentieth century. We export ideas that provide a foundation for a new world being born. We export the proven possibility that a people, when they set about to do so, can overthrow tyranny. We export the news that in Nicaragua the revolution has brought with it literacy, agrarian reform, an end to polio, and the right to life and hope.

How can one prevent a peasant from another Central American country from hearing, from finding out, from realizing that in Nicaragua, land is given to other poor and barefoot peasants. How can you avoid that here children are being vaccinated, while his children die from gastroenteritis and polio?

We are no longer a satellite of the United States. We are a free, sovereign and independent country, something that was always deceptively written into all the Somoza constitutions and only now is true, even though we still have not written our constitution.

Rosario Murillo

Many people describe our country as a country of poets. We have a very rich artistic and literary tradition that comes from our indigenous ancestors, whose best expressions were always products of the people. We have inherited this rich tradition in plastic arts, dance, literature, music, theater, and poetry from our indigenous population. Until the revolutionary triumph we weren't fully able to appreciate this tradition, because the past system of repression denied us the possibility of knowing our role.

We were able to preserve our culture through cultural resistance. There were militants who made our struggle possible through crafts and other utilitarian arts. The tradition of resistance has its greatest expression in work like the *Gueguense*, the first theatrical work written in the Americas. The *Gueguense*, which ridiculed the Spanish colonialists, came to take on, for us, the larger meaning of resistance to oppression generally.

During the combat in Nuevo Segoria, the artists wrote their own songs and poems [about the struggle]. For us those poems are the beginning of anti-imperialist expression in culture.

Some years later we had the Praxis movement in Managua, which went a step further in involving intellectuals, painters, writers. Even though the artists had their individual expressions and cultural movements, they aligned themselves with the FSLN.

In the Praxis movement they first got together as revolutionaries, and then as artists. At those meetings we had people like Silvio Majorga, Fernando Gordillo and Daniel Ortega. They would discuss art but were primarily gathered as revolutionaries. This group published the FSLN underground writings. There were poetry workshops and book and magazine publications, but the movement revolved around a revolutionary axis.

It is from Praxis that our writers, poets, and intellectuals moved forward. Many died, some of them are still alive and among our best artists, some of them are at the directorate level of our revolutionary movement.

In 1974, the situation had changed, so we founded Gradas to totally synthesize the development of the intellectual within the revolution. It was through poetry readings, theater, and song that we were able to unite and exchange ideas with thousands of people in the cities and in the countryside. At any given movement many thousands of people were involved. We did not work under the assumption that we would go to the people to bring them art or poetry, but rather we worked with the idea that the people were already the greatest artists. So, rather than coming into a small city, to a church, to a barrio, to a neighborhood to get together with people to read them poetry, we would invite them to be with us to express themselves through poetry and music. It was beautiful to get together with factory workers and with peasants who would reach into their back pockets and pull out poems.

Through song we learned how to load and unload a rifle, how to put it together, how to take it apart. And we began to organize ourselves through theater. And we learned how to fight and dance in the trenches. And the poems we said were now written on the walls by anonymous hands as an expression of the last part of our struggle against Somoza. We knew we could defeat such a powerful enemy because of the ability of the FSLN to combine all forms of struggle. Despite all the backing that Somoza had, we were able to defeat him because we combined the ideological, the political, the economic, the cultural and the military. Every Nicaraguan had a task. And of course there was always a place for the artist.



Detail from drawing by refugee child. From Laurie Safer and Laurel Hirsch

Miguel D'Escoto

The following is an excerpt from a speech given by Miguel D'Escoto, Foreign Minister of Nicaragua, three days after the discovery of an assassination attempt by the CIA on his life.

Well, pressures, especially the type of pressures we are undergoing at the present time, obviously mean that you cannot dedicate all of your time and energy to the pursuit of things that constitute the fundamental objective or purpose of the revolution.

You cannot allocate all the resources that you would allocate to education, to health, to housing. And defense becomes necessarily the number one objective, especially when you find yourselves not only threatened, but in fact, undergoing an invasion from the most powerful nation in the world.

It is true that those pressures do imply an effective distraction from those objectives to which we would like to dedicate the totality of our energy and time. But, I think... the good thing to be gained... is the deepening of the awareness of our people to the reality of the world in which we live, and to what constitutes the main dangers and who really is the enemy...

Immediately after the overthrow of the Somoza regime, we almost fell in a trap and maybe we committed a mistake. Many mistakes. But the one I'm talking about now has to do with the fact that after such a long ordeal, such a long struggle for liberation, we wanted to move quickly towards the normalization of life... To put all of the aggression and all of the things behind us. We perhaps naively fell into wishful thinking... into the temptation of thinking that maybe now these contradictions which our country has experienced over the decades with the United States are going to go away. Maybe they are going to finally accept that the fact that the Nicaraguan people have been able to regain their sovereignty and let us be.

I think that this whole experience has been very helpful... [The] people realize that there is an essential, an intrinsic, an inevitable contradiction between the ethos of capitalism, the value system of capitalism and the aspirations of the people... and that [the U.S.] would never rest, they would never desist from their intent of trying to undo the games and trying to subject us again.

I think that as a result of all this, we are less

likely to be naive or gullible. We are not an untrusting type... we have traditionally suffered very seriously the consequences of our gullibility, our openness, of our natural hospitable attitude... We have tended perhaps to be moved by people, because we like people. But in this world of ours, it is not only people, it is systems—value systems—and it is interests, and philosophies and ideologies which are of consequence... I think therefore, that while it is true that our people have been exposed and subjected to... this suffering, you can be sure that we will not go without... certain benefits that will be derived from that experience, not only by our own people, but by the Latin American people.

Obviously, we are not going to stop short of our objective. We are not going to desist in the pursuit of the integral liberation of our country and our people. I am at this moment remembering something that Lopez Portillo, the former president of Mexico told me that he said to the President of your country: "Mr. Reagan, you should not make a mistake with regard to Nicaragua. You should realize that those Nicaraguans are crazy enough to mean it when they say, *Patria Libre o Muerte* (A Free Country or Death)." We are certainly crazy enough to mean it. And therein lies our strength and the strength of this process. We are not the type to be intimidated. And in this situation, we don't bank on being defended by others.

Our revolution triumphed over the despotic Somoza regime, and it is progressing because of the effort of our entire population, especially the poorest amongst us. And it is being defended by us and it will continue to be defended by us. I don't know what is going to happen. But you can certainly be sure of our determination to be free or if need be, die in the process of defending, consolidating our freedom.

Does the United States have the ability to wipe us all out? They certainly have. If they opt to go that way, I can only say that whatever may remain of their national honor will be drowned forever in our blood. It is a harsh thing to say, but I think that it is the reality. We will struggle. We are not aggressors towards any country. But we will not bend our knees and betray the hope and aspirations of the thousands of Nicaraguans who have died in the hope of a new brotherly, sisterly, truly independent, truly free, truly democratic non-aligned Nicaragua. ■

As a Puerto Rican, I feel an extreme solidarity with all oppressed nations. Because of our intense and, at times, painful but similar historical experiences, I feel close to the peoples' struggles in Latin America and the Caribbean against United States imperialism. Our language, culture and history is a regenerating force despite oppressive efforts to the contrary. Our history also produces thousands of Augusto Sandinos, Farabundo Martis, Lolita Lebrons and Che Guevaras who always generated a cause to fight for freedom by whatever means necessary. I am hoping that the efforts of ARTISTS CALL Against U.S. Intervention in Central America will bring a humane awareness, consciousness and understanding of peoples' rights to self-determination. This nationwide mobilization of artists and intellectuals should make an impact and hopefully influence public opinion to speak out against the United States' disastrous military policies. !Nicaragua, El Salvador, Guatemala, Cuba, Puerto Rico, Granada, Surafica, and all other oppressed nations of the world: LIBERTAD AHORA!

Juan Sanchez

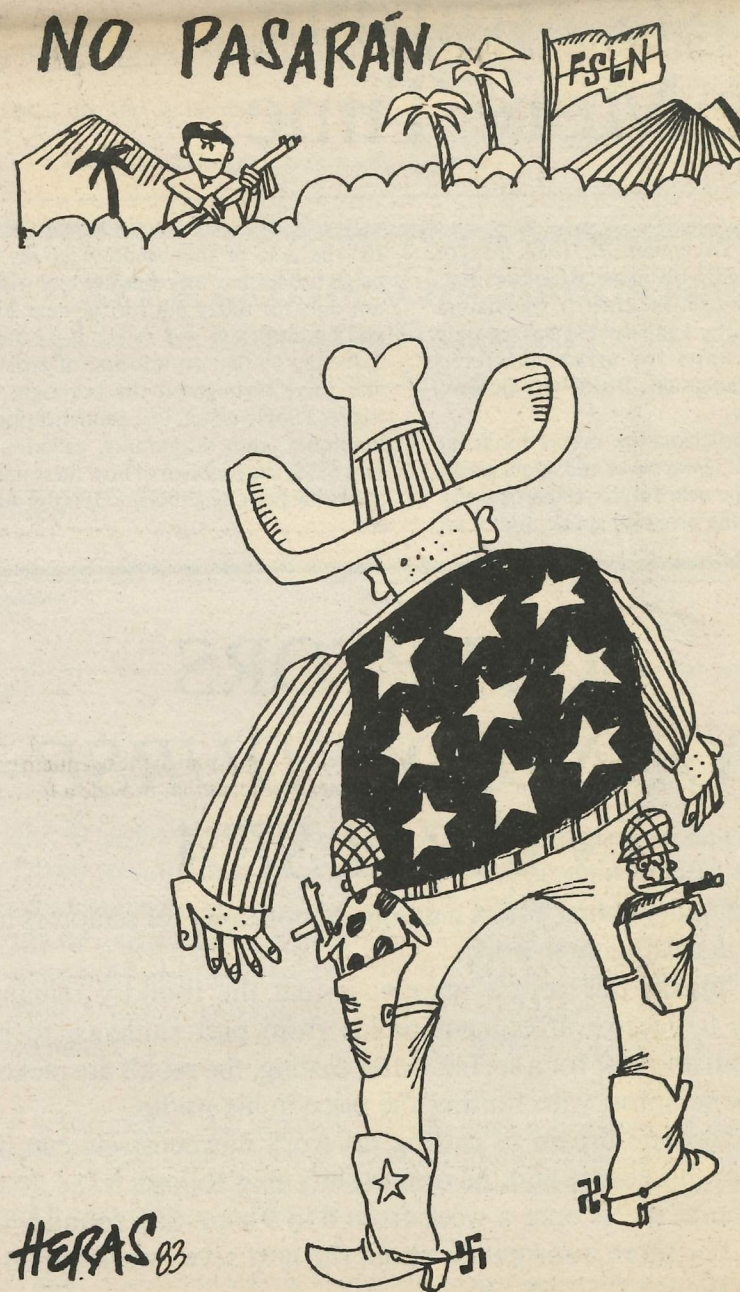
OAS

The President of my country is for the moment called Colonel Fidel Sanchez Hernandez. But General Somoza, the President of Nicaragua, is also the President of my country. And General Stroessner, the President of Paraguay, is also a little the President of my country, although less than the President of Honduras or rather General Lopez Arellano, and more than the President of Haiti Monsieur Duvalier. And the President of the United States is more the President of my country than the President of my country, and one who, as I said, is for the moment called Colonel Fidel Sanchez Hernandez.

Roque Dalton

Translated by Robert Marquez

Roque Dalton (1933-1975) studied law and anthropology at the universities of El Salvador, Chile and Mexico. From 1955 he was active in the Salvadoran Revolutionary Movement. Exile took him to Guatemala, Mexico, Czechoslovakia and Cuba. While under sentence of death in the early 70's, an earthquake destroyed the walls of his cell and he escaped. Roque Dalton was killed in El Salvador in 1975.



Cartoon from the Fine Line show.

Zoning: A Tale of Two Museums

By Daniel Grant

A zoning variance to permit museums and nonprofit art galleries to exist in the SoHo district of Manhattan will be brought before the neighborhood's community board in January, according to the New York City Planning Commission.

If approved, and later passed by the City's Board of Estimate, the now vacant R&K Bakery building at Prince and Wooster streets may be turned into a contemporary art museum within two years. In addition, the proposed variance would legalize the uncertain status of the New Museum of Contemporary Art which moved from 14th Street and Fifth Avenue to SoHo in September. The New Museum has been challenged by the City for violating zoning ordinances restricting museums to residential neighborhoods.

Edward R. Broida, a California architect,

real estate developer and art collector, has purchased the R&K Bakery building and stated his desire to found a museum of contemporary art there—to be called the Broida Museum—which he will endow. His own collection of post-World War II art, considered one of the best in the country, would form a considerable part of the proposed museum's permanent collection. He has asked for a change in the zoning laws which the Planning Commission has approved and will put before Community Board No. 3.

"I think it will be a pretty lively meeting," Paul Bartlett, the Commission's SoHo planner, said. "There are a lot of people on both sides of the issue. Some think museums in SoHo would be a great idea, others see it as another sign of gentrification. Companies fear that there will be too many people on the

streets which will hurt the operation of their businesses. It will be pretty lively, alright."

Approval, however, is expected without much difficulty, and Joan Simon, director of the Broida Museum, stated that October 1985 is the target date for the opening.

A little West and to the North, at 583 Broadway, the New Museum of Contemporary Art has been battling the New York City Loft Board which has called the museum's move illegal. Charles Schwefel, assistant director of the New Museum, claimed that "the issue is really whether we are a museum or an art gallery. Art galleries are perfectly alright in SoHo, but museums aren't. We think we are closer to being an art gallery, but everybody else has been focusing in on our name and saying, 'Aha, you're not allowed to be here.'"

Schwefel noted that the New Museum seeks to act, not as a broker, but as an intermediary between artists and potential buyers, giving collectors the names, addresses and telephone numbers of the artists whose works they might wish to purchase. He felt that this made the institution more a nonprofit art gallery than a museum in the

customary sense of the word.

"We are a new kind of museum," he said. "There's a reason our director, Marcia Tucker, called it the New Museum. The name itself really means a lot."

Suzanne O'Keefe, executive director of the Loft Board, however, considers this a question of "semantics. Someone told them that, if they call themselves an art gallery, they would be OK. I don't go in for this sort of hair-splitting. To my mind, there's no question it is a museum, and they were told back in January that they would be in violation. They just chose to ignore my letter."

She added that the correct procedure, as is being done by the Broida Museum, is to "first get a special permit. New usages should be established first, then people should move in, not the other way around."

The New Museum is fortunate, however, that its zoning dispute coincides with the Broida Museum request for a variance. "It's a back door way to get its status legalized," Ralph DiBart, director of loft development for the Planning Commission, pointed out. "But, if Broida goes through, the New Museum should be covered."

Artists Housing, One More Time

On Tuesday, December 20, 1983, Mayor Koch announced, with his usual fanfare, that, "artists have sought the creative stimulation of New York City," and thereby has set aside 180 housing units for artists scattered throughout Manhattan, Brooklyn, Queens, and the Bronx.

While this proclamation makes for front page *New York Times* cover and might possibly house, in the near future, 180 artists and their families, the proposal speaks not at all

for the tens of thousands of artists whose needs are for a comprehensive city-wide plan not only for today but for the next 20 years and beyond.

It may be that an infusion of artists here and there throughout the boroughs might trigger a SoHo effect, i.e., gentrification, cum boutiques, cum restaurants, galleries, tourism, \$\$\$\$; the problem of how these units will affect the poor neighborhoods is not addressed.

Could it be, someday, that an artist housing plan can be offered to the city's artists after input from artists and artists groups and without the gimmicks and catchphrases like, "...special housing needs...capital of the art world...asset for our tourism..." etc., etc.

In any event this project may be a start of something new. For more information contact, after January 9, 1984, RFP, Department of Housing Preservation and Development, Special Housing, Room 8043, 100 Gold St., Manhattan, or call 566-6516. Proposals will be due March 19, 1984.

The following is a list of proposed sites:

Address	Description
<i>Manhattan</i>	
	Lower East Side
517 E. 11th St.	Old Law tenement 5-story

56 Ludlow St.	Old Law tenement 5-story
	<i>East Harlem</i>
2038 Second Ave.	Old Law tenement 4-story
2040 Second Ave.	Old Law tenement 5-story
	<i>Washington Heights</i>
458 W. 166th St.	Walk-up apts. 5-story
460 W. 166th St.	Walk-up apts. 5-story
	<i>Bronx</i>
	<i>Melrose Area</i>
943 Sherman Ave.	Walk-up apts. 3-story
949 Sherman Ave.	Walk-up apts. 3-story
	<i>Brooklyn</i>
	<i>Bedford-Stuyvesant</i>
378-86 Throop Ave.	Factory & industrial bldgs. (loft-type bldgs.)
	<i>Red Hook Section</i>
259 Van Brunt St.	Old Law tenement 4-story
307 & 309 Van Brunt St.	Store w/apts. above, 4-story and vacant land
353 & 355 Van Brunt St.	Old Law tenement 4-story and vacant land
	<i>Columbia Street Area</i>
69 Hamilton Ave.	Store w/apts. above, 3-story
71 Hamilton Ave.	Store w/apts. above, 3-story
73 Hamilton Ave.	Store w/apts. above, 3-story
	<i>Sunset Park</i>
4901 7th Ave.	Walk-up apts. 3-story
4222 8th Ave.	Store w/apts. above, 3-story
	<i>Queens</i>
	<i>Corona</i>
8-17 Astoria Blvd.	Store w/apts. above, 3-story
103-13 Northern Blvd.	Store w/apts. above, 3-story

Advertisement

SCULPTORS FOUNDRY COURSE IN CHELSEA

This foundry course offers a unique opportunity for sculptors interested in casting their work.

What makes this course unique, is that the foundry remains available to receive investment molds from past students, to be burned out and cast for a set fee. After casting, the molds are picked up by the sculptor, who finishes the piece in his studio.

The sculptor's dream of casting his work inexpensively can be realized in this course and the opportunity that follows it.

The course meets once a week from 6 to 9 p.m. at a foundry in Chelsea. For more information about the next seven week session, call R.S. Weiss (212) 965-4382.

Advertisement

PROFESSIONAL PHOTOGRAPHER SPECIALIZING IN ART WORK: Slides, Transparencies, & Black and White

REASONABLE.
Studio Downtown.
ARTISTS 10% DISCOUNT.
Grant Writing Also
Available.

732-2187

Melitte Buchman
142 Henry Street
NYC 10002

NEW DIRECTIONS

Thinking 1984

By Jimmie Durham

Did you ever think that it would actually get to be 1984 sometime? I never did. If you had asked me in the forties I would have said that the sixties were the limit. Then, as you may have noticed, the fifties lasted for at least four decades, the way some days last almost the entire week before it becomes five p.m. That may be why the sixties were only five years long. But since the sixties we have all been waiting for 1984 (and I've never even finished Orwell's novel), and now here it is. How can the decade of 1984 possibly measure up? What a responsibility for one twelve month.

We begin the new year with an amazing phenomenon of an ARTISTS CALL Against U.S. Intervention in Central America, as though we as artists, and even galleries, dealers, and buyers, had been organized by Neruda's words about poets and poetry making a full attack against Nixon. A promising beginning for a year already full of grief and

bad reputation.

Later this year, in the Fall, many fools will try to out-Reagan Reagan in the election campaign and the FCA will take part in another major art phenomenon, Art Against Apartheid.

I'm glad '83 is over, it was a very hard year for the FCA. Our entire staff is three people and there is never enough money. Early in the year we asked one of our most active board members, Anne Romasco, to step off the board into the La Brea Tar Pits of Staff. She did, and despite our problems, she has stayed on and does, among other things, the monthly Artists Update.

The FCA runs an Artists Hotline, which is an information and referral service and which until recently, had a regular staff person to answer questions. Due to lack of money, we now have no staff for the Artists Hotline, nor a separate telephone line, which means that

our two-person staff must answer Hotline calls on our regular telephone. Even though that makes for a very hectic day, I like it because it is a way of being in touch with members. The majority of the calls these days are about housing or jobs, and it gets depressing that we have so little advice on those most urgent problems.

But, it is nice to have a friendly conversation with someone that you will probably meet sooner or later, and to be able to answer a question in an immediately helpful way. Very often people send us back thank you notes, which is like getting surprise presents. Here is a sampling of some of the recent questions (but we leave the answers to your imagination).

"I just bought an acrylic sculpture and it is making a strange smell throughout the house, is that normal?"

"I'm moving to Chicago, do you have the names of any dealers, galleries, or art organizations there?" (This got us an enthusiastic thank you note.)

"I just returned from a trip and find my landlord has put all my stuff in storage and has evicted me, what can I do?"

"How do I get to be certified by the City as an artist?"

"Is there any place where I can get together with other artists?"

"A friend of mine has just stolen all of my artwork and I can't afford a lawyer; what can I do?"

"My partner just took all of the money in our account and bought a new car, what can I do?"

"I had a fire and all my stuff got burned up."

"Do you know where I can buy *Artworkers*

News?"

"Where can I show my work?"

"I'm taking a welding class at school and the fumes make me sick, is that dangerous?"

"Are there any cheap therapy programs for artists?"

"Do you know anything about that art show in Paris?"

We get fifteen to twenty calls a day like that, and can usually offer something concrete. That means that we help about six thousand callers a year, free of charge, whether or not they are members. That is only one of the services we offer. Where else can you find an arts organization that does so much for so little?

Most membership organizations now have staggering annual dues to keep afloat, and many are offering fewer and fewer services to boot. We, on the other hand, sacrifice salaries and personnel so that we may continue to offer services to those most in need of them. What a nice bunch of folks, huh?

In the past few issues of the paper we have pleaded for money from our constituents, and as you may have guessed, this column constitutes one more plea. Send us a (tax-deductible) donation. Renew your membership. Volunteer some time. The FCA is vital to your interests, and our members and supporters are vital to us.

To begin the New Year right, we are offering a series of three tax preparation assistance seminars for New York City area FCA members. The seminars will be given by an experienced CPA at the FCA offices in February and March, at fees well below commercial rates. For details on dates and registration, check out the box below on this page. ■

ATTENTION VISUAL ARTISTS

DISCOVER how your work can be included in major corporate collections!

LEARN how to receive architectural/design commissions for your work.

"REACHING THE CORPORATE MARKETPLACE:"

A three hour intensive workshop which will expand your ability to achieve the results you want in your career. Limited Enrollment. For information call DOROTHY SOLOMON, Art Consultant (212) 475-2206, 89 E. 4th Street, NYC, 10003.

ARTISTS: Make It Your Business!

- Goal-Setting
- Confidence Building
- Art/Job Resumes
- Portfolio Preparation
- Income Strategies
- Self-Promotion
- Grants Writing
- Resources & Referrals

Choice of individual consultations, seminars, and weekly support groups. Affordable rates.

Call ARTISTS CAREER PLANNING SERVICE
for further information at: (212) 460-8163

Serving the artists community since 1981

TAX PREPARATION ASSISTANCE WORKSHOPS FOR ARTISTS SPONSORED BY FCA

Obtain consultation from an experienced Certified Public Accountant. Take advantage of this discount accounting service on the following dates:

Thursday, February 23; Wednesday, March 7; Tuesday, March 20
All three sessions will be held at the FCA offices and will run from 4-8 p.m.

For more information and registration, call the FCA at 227-3770. Fees are \$60 for FCA members making \$17,000 or less; for members making over \$17,000 the rate will be based on a sliding scale. Fees include a pre-registration packet.

ART & ARTISTS SUBSCRIPTION FORM

I would like to support the Foundation for the Community of Artists.

Name(s) _____

Street _____

City _____

State _____

Zip _____

Enclosed is a check for:

- | | |
|--|---|
| <input type="checkbox"/> \$12.50 (A&A subscription only) | <input type="checkbox"/> \$17.50 (A&A, membership card and program information) |
| <input type="checkbox"/> \$20.00 (Institutional subscription) | <input type="checkbox"/> \$35.00 (A&A, contributing member)* |
| <input type="checkbox"/> \$25.00 (A&A, and two-in-a-household memberships) | <input type="checkbox"/> \$50.00 (A&A, supporting member)* |
| <input type="checkbox"/> \$100.00 (A&A, sustaining member)* | <input type="checkbox"/> \$500.00 (A&A, Life Member)* |

* To acknowledge your support, we will send a free copy of *Health Hazards Manual* for each contribution of \$35.00; *Art Law Primer* for each contribution of \$50.00; and a signed copy of Dore Ashton's new book, *American Art Since 1945*, for each contribution of \$100.00 or more.

Please make checks payable to the Foundation for the Community of Artists and mail to: 280 Broadway, Suite 412, N.Y.C., NY 10007. (Tax deductible to the extent allowed by law.)

ARTIST UPDATE

Grants and Competitions

Works on Paper Competition. Judith Selkowitz Fine Arts fourth annual competition. Category: pair or series of representational works on paper: no entry fee or application. Must be American artist with no affiliation to NYC commercial galleries. Minimum size of panel: 18" x 24". Send slides (with SASE) of up to 6 different works, no more 2 slides each pair or series. Award: \$2,000 w/\$1000 travel stipend. Deadline: March 2, 1984. Send to: Judith Selkowitz Fine Arts, Inc. Award, P.O. Box 3448, NYC 10185.

Paper/Fiber VII, April 1-27. Media: paper and/or fiber. Fee: \$12. Deadline: Feb. 1. Submit 3 slides of each work. 3 works maximum. Contact: The Arts Center, 129 E. Washington, Iowa City, Iowa 52240.

Third Annual Exhibition of Small Religious Sculptures sponsored by Paul VI Institute for Arts in cooperation with the Catholic Fine Arts Society. '84 Theme: The Pious and Noble Purpose, the Founding of Maryland. Open to all sculptors. Entrance fee \$5, up to 3 entries per sculptor. Deadline April 7, '84. For info: send SASE to Paul VI Institute for the Arts, Iverson Mall, 3847 Branch Ave., Suite 118, Hillcrest Heights, MD 21748. (301) 899-1546.

Printmaking Council of NJ 2nd Annual National Show. Media: all print methods, handmade paper-works, non-paper prints and photography. Juried by orig. art. Cash & purch awards. Deadline: Jan. 28. For prospectus write: Printmaking Council of New Jersey, 440 River Rd., Somerville, NY 08876.

28th National Print Exhibition. March 18-April 29, with traveling until Sept. All artists, all print media except monotype/photos. Jury, purchase awards. Fee: \$15 for one or two prints. Deadline: March 1. Write: A.S. Marsh, HAC, 7 Center St., Clinton, NJ 08809.

Art Assoc. of Harrisburg School and Galleries 56th Annual Juried Exhibition. Open to all artists. Media: all original work not previously exhibited at AAH galleries. Juried by slides. \$2,250 in cash prizes plus ribbons, certificates. Fee: Non-members \$10 per entry, membs. \$8 per entry (limit 2) Commission: 25%. Entry cards/slides due Feb. 11. For entry form write: Art Assoc. of Harrisburg, 21 North Front St., Harrisburg, PA 17101 or (717) 236-1432.

The Fall Show is an exhibition being organized to present the current trends in drawing, painting and sculpture. The show is scheduled for Sept. 84 in Soho. Send slides, resume, and SASE to The Works, 529 W. 42nd St., Loft 3M, NYC 10036. Deadline for submission is Feb. 15.

Women in Design International Third Annual Competition. Registration forms, fees & slides must be postmarked by March 31. Selected designers will be awarded publication in the women in design international compendium, an illustrated review and source book of competition winners. Competition open to professionals and students worldwide. Entry forms: WIDI, #1803, Ross, CA 94957. (415) 457-8596.

Call for entries: **Global Village 10th Annual Documentary Festival:** Celebrating Video, TV, and Film documentaries. Cash prizes, honorable mentions. Traveling show for winners. Exhibition at Global Village in May 84. Deadline: Jan. 31. For info: Global Village, 454 Broome St., NYC 10013. (212) 966-7526.

Seeking photographers for exhibition in 1984. Send resume, 10-20 slides, SASE to: Houston Center for Photography, 1435 W. Alabama, Houston, TX 77006.

National Competition for Fountain Sculpture announced by the Mill Valley (CA) Art Commission and the Inter-Arts of Marin, San Anselmo, CA. A \$38,000 award will be granted for design and execution of a fountain sculpture for Mill Valley's newly renovated central plaza. Any artist living in U.S. eligible to apply. Deadline: March 31, 84. Contact: Susan Pontious, Inter-Arts of Marin, 1000 Sir

Francis Drake Blvd., San Anselmo, CA 94960. (415) 457-9744.

Betty Brazil Memorial Fund announces its 1984 career development grant of \$2,500 for woman sculptor, to be awarded in June 1984. The grant is open to all women not affiliated with commercial art galleries and not fulltime undergraduate students. Application deadline: April 15, 84. Contact: Betty Brazil Memorial Fund, P.O. Box 221, Tarrytown, NY 10591.

Writers Awards. The General Electric Foundation announces its second round of awards for young writers. Awards of \$5,000 are offered to writers whose work appeared in literary magazines in the 2 preceding years. Only editors of U.S. literary magazines are eligible to nominate writers. Nominations for 84 open through April 15. For info: Chael Graham, CCLM Projects Director, 2 Park Ave., NYC 10016. (212) 481-5245.

Poets and Writers Inc. has been awarded a \$90,000 grant from the Literature Program of NYSCA to help organizations throughout New York State pay poets, fiction writer and playwrights for readings and workshops. The grant will support events through June 30, 84. Contact: Brad Clompus/Kaylie Jones, Poets & Writers Inc., 201 W. 54th St., NYC 10019. (212) 757-1766.

Opportunities

REACH A NEW AUDIENCE IN A NEW SPACE: PERFORM IN THE SUBWAY. In cooperation with the MTA Adopt-A-Station Program, Franklin Furnace will present a day of art performances in a subway station in fall '84. All New York area artists are welcome to submit a proposal to be reviewed by a panel. Artists selected will receive a honorarium, technical assistance and publicity. Deadline: Feb. 1, 84. For info: Subway Performance, Franklin Furnace, 112 Franklin St., NYC 10013 or Ann Rosenthal (212) 925-4671.

Atlantic Gallery, 458 W. Broadway, NYC has a limited number of opening for membership. Call Atlantic Gallery at (212) 228-0944.

Phoenix Gallery, a 57th St. Coop Gallery is viewing slides for prospective members. Send slides to: Phoenix Gallery, 30 W. 57th St., NYC 10019. (212) 245-5095.

Professional Woman Photographers, Inc. is looking for women photographers who have created significant and interesting bodies of work whether for artistic or commercial purposes to show at PWP meeting. Contact: Dianora Niccolini at (212) 288-1698.

Public Arts Commission—Outdoor Sculpture: Cityarts Workshop invites artists with public art experience to submit designs for a permanent play sculpture for a Staten Island site. For info: Vivian Linares at (212) 673-8670.

Public Art Projects—Public Art organization seeks artists interested in producing wall paintings,

mosaics, sculptures and other innovative public art for plazas, playgrounds, and other public spaces in NYC. For further info: Vivian Linares, Cityarts Workshop, 417 Lafayette St., NYC 10003; (212) 673-8670 afternoons.

Asian-American Invitational '84-'85. This is an open invitation for emerging and professional Asian American artists—in particular, though not exclusively—to submit samples of work for consideration in Basement Workshop's program year running from Sept. '84-June '85. The deadline for submissions is Jan. 30, 84. Send SASE with your work. You will be notified by September 84. Basement Workshop, Inc., 22 Catherine St., 3rd Fl., NYC 10038. (212) 732-0770.

The New York Foundation for the Arts is compiling an Artists Roster for the 1984-85 New York State Artists-in-Residence Program. The NYS-AIR program places practicing professional artists in a variety of educational and community settings to enable in depth arts experiences among students and adults. The application deadline for solo performing artists is Feb. 15, 1984. Visual artists, folk artists, film and video artist, writers and architects must apply by Feb. 24, 1984. Applications are available by sending a postcard to NY Foundation for the Arts, NY State Artists-in-Residence Program, 5 Beekman St., Suite 600, NYC 10038, Att: Laura Greer. Schools, cultural institutions and community organizations interested in having an artist in residence may request an application from above address, Att: Margaret King.

Downtown, published by the Lower Manhattan Cultural Council, is looking for feature articles pertaining to the arts and cultural development in lower Manhattan. A modest fee is available. Writers with a particular topic in mind or who are willing to cover an assigned subject should contact Deirdre Leber at 269-0320.

Worth Noting

American Museum of Immigration, Statue of Liberty National Monument seeks oral histories by immigrants, photographs, biographies, items for temporary exhibits, etc. Curator Paul Kinney, Statue of Liberty Monument, NYC 10001. (212) 732-1236.

Meetings and Seminars

ARTISTS CALL AGAINST U.S. INTERVENTION IN CENTRAL AMERICA. During the month of January in NYC and elsewhere in the U.S., there will be many benefit exhibitions and sales, performances, poetry readings, parades and films. The January issue of *Art & Artists* is devoted to coverage of these events. For details pick up a copy of *Art & Artists* at your newsstand or drop by the FCA office at 280 Broadway, Suite 412.

Tax Preparation Assistance Workshop for Artists sponsored by the FCA. Obtain consultation from an experienced Certified Public Accountant. Take advantage of this discount accounting service on the following dates: Thurs., Feb. 23; Wed., March

7; Tues., March 20. All three sessions will be held at the FCA offices and will run from 4-8 p.m. For more info and registration, call FCA at 227-3770. Fees are \$60 for FCA members making \$17,000 or less; for members making over \$17,000 the rate will be based on a sliding scale. Fees include a pre-registration packet.

ARTISTSTALKONART: a forum for artists to meet, talk and listen to each other is taking a winter break. The Friday evening programs take place at 22 Wooster Gallery, NYC with coffee and conversation at 8:30 p.m. General admission is \$1. The next program will take place on Feb. 3 with a panel on Cultural Views of Central America moderated by Lucy Lippard. For info: (212) 505-2722. The panel series is accepting proposals for panels to be organized in the spring of '84. Send a short description to ARTISTSTALKONART, 15 E. 10th St., Suite 2F, NYC 10003.

"Acting and Directing for Playwrights," a workshop specifically tailored to acquaint writers with the principles and vocabulary of acting and directing—those essential tools for the craft of playwriting—will be taught by playwright-director Joan Vail Thorne, with distinguished guest artists such as Frances Sternhagen and Alan Schneider at the American Place Theatre, 111 West 46. Six sessions will be offered on Weds. beginning Feb. 1 from 5-6 p.m. Fee: \$80. For registration info: Claire Gleitman at 246-3730.

ART AGAINST APARTHEID—a series of city-wide exhibitions and cultural activities to be held in October 1984, sponsored by the Foundation for the Community of Artists with the support of the U.N. Special Committee Against Apartheid. The next organizing committee meeting will be held on Tues. Jan. 10th, 7 p.m., at the FCA office, 280 Broadway, Suite 412, NYC 10007. FCA needs help with organizing. If you want to attend the meeting or get involved call the FCA at (212) 227-3770.

Artists Bulletin Board

WORK SPACE AVAILABLE. 1,000 sq. ft. work space in Soho available. Absolutely no living. \$400 per month (negotiable). Available on month to month basis. Call Toni at 966-3542.

FOUNDATION FOR THE COMMUNITY OF ARTISTS

provides the following services to the artist community: *Art & Artists*, a monthly newspaper; *Books for the Arts*, a publishing and book distribution project; *Health and Hospitalization Insurance*, a BC/BS group insurance program; *Artists Hotline*, an information and referral service (227-3770). \$17.50 membership includes subscription to *A&A*. Mail or bring check to: FCA, 280 Broadway, Suite 412, NYC 10007. (212) 227-3770.

FOUNDATION FOR THE COMMUNITY OF ARTISTS
280 Broadway
New York City, New York 10007

ADDRESS CORRECTION REQUESTED

NON-PROFIT ORG.
U.S. POSTAGE
PAID
NEW YORK, N.Y.
PERMIT NO. 5939