

Journal

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News of The Cultural
Council Foundation
CETA Artists Project

CETA Artists: Their Legacy, Political Support, and Fight to Survive

Arts Panel at City Hall Backs CCF Artists Project

By JUDD TULLY

There was a full house in the dimly ornate City Council chambers of City Hall on May 19, and no one breathed a word on shattered bus shelter contracts. Everyone, though, talked about art.

"Brushing Up On the Arts" was an all-day affair sponsored by City Council President Carol Bellamy with a generous "noshing" contribution by Philip Morris Inc. for providing gallons of brewed coffee and boxes of luscious miniature "Danish" from a near-by house of gluttony.

Besides Philip Morris, Mayor Edward I. Koch made a cameo appearance as well as the Babe Ruth of Culture, Commissioner Henry Geldzahler and New York Congressman Ted Weiss (D-Manhattan). Carol Bellamy was the clean-up batter for the morning warm-ups before Rochelle Slovin, director of the Cultural Council Foundation's Artists Project, moderated a panel on CETA and the Arts.

"One goal of the conference," Ms. Bellamy said, "is to clarify the routes to public funding—and to enable us to understand the process which results in the decisions about who receives grants and who does not. By removing the mysterious veil which surrounds the application process, we hope to encourage more of you to seek public funding. There is no question of the value of the contribution the CETA program has made to the cultural life of the city." Before ending her remarks with a classy quote from John F. Kennedy, the City Council president candidly stated "Some argue that public support for arts and culture is not as important as, say, housing and crime, but, to me, a city without culture is a civilization in decline. And let me assure you, I stand committed to civilization."

The morning panel on CETA and the Arts was more than an articulate exercise in cautious back-slapping. To liberally paraphrase the tone of the six panel members, "Yes. CETA artists have been tremendously effective and have touched the marrow of community organizations and culturally malnourished borough populations, but the budget-slashing majority of Congressmen want to come down hard on Public Service Employment and slay the hungry dragon of Title VI. Artists are important, but they take a rumble seat to welfare

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Mayor Edward I. Koch examining CCF/CETA artists' work at City Hall.

Stanford Golob

Applying for the Waiver: An Editorial

By ROCHELLE SLOVIN
CCF Artists Project Director

The Artists Project is facing the most serious threat of its short life in the possible lay-off of 180 participants on Sept. 30, 1979.

When the CETA legislation reached the floor of Congress last fall, hostile senators and representatives almost killed it. One way that supporters kept the act alive was to provide for a limitation of 18 months on the time a person could hold a CETA job. All CETA workers throughout the country hired before April, 1978, are scheduled to be out of a job on Sept. 30, 1979.

The law also specifies, however, that the Secretary of Labor is empowered to grant a waiver of this time limit for one year, provided that the prime sponsor faces unusually severe hardship in placing its participants in unsubsidized private or public employment or if the unemployment rate in the particular city, state, or county is 7 percent or higher.

Both these conditions now exist in New York City and on this basis we have applied to the Department of Labor for a waiver of the 18-month limit.

The loss of 180 artists on Sept. 30 would result in a massive disruption of the whole Artists Project and threaten its very ability to survive. The selection, hiring and training process is a long and arduous one during which time the actual creation of art is diminished if not erased entirely. After 18 months as a Project we are just beginning to produce work of historical importance and to have a sense of ourselves as an integrated whole, both administrators and artists, who can together efficiently execute the highest ambitions of a public service art program.

More importantly, there are no jobs. A mass lay-off will have a devastating effect, throwing artists back onto unemployment insurance and thence to catch-as-catch can or welfare. According

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Editorial...

to our studies, jobs for literary, visual, and performing artists are fewer in number than when the Artists Project began. Not only that. In New York City there is a great and growing decline in every kind of alternative work artists take to support themselves when unable to make a living at their own profession.

We want all CCF/CETA Artists to be aware of the desperate yet still hopeful sense of urgency with which we submitted our request for extensions. We hope that a one-year extension will give us time to introduce a job development and counseling program designed especially for artists. We hope that all our friends will lend their support on this issue and press their friends in Congress, in the White House, at the New York City Department of Employment and the U.S. Department of Labor. The crisis is real, and time is running out.

CETA's Legacy From the Thirties: How WPA Artists Fought for Jobs

By SUSAN ORTEGA

Today's high unemployment rate, inflation, pending recession and growing demand for jobs makes the fight for maintaining CETA and establishing a more permanent job program even a greater necessity. During the days of the WPA the federal government did not benevolently dole out funds without pressure. To the contrary, workers and artists had to fight tooth and nail to maintain the program and prevent drastic cuts—the same situation CETA artists are faced with today.

The Depression hit the United States with the Stock Market Crash on Oct. 24, 1929. Production and employment rapidly tumbled and by 1933 15 million Americans—a quarter of the labor force—were out of work. The economic collapse that struck the art world as well gave new meaning to the artist's identity in society. As painter Stuart Davis wrote in 1938:

"The artist's social and artistic idealism was cracked and crunched, and he tottered from the pieces of his celluloid ivory tower to find himself where, as a matter of fact, he had always been surrounded by suffering millions who were as badly off as himself. His prized illusion of the immunity of some art value, which he believed was above political and economic reality, was stripped from him. Thousands of artists found themselves in the relief offices where they waited their turn shoulder to shoulder with manual labor, skilled and professional workers, for the chance to prove the humiliation of pauperism."

In the arts projects which provided employment for cultural workers organized artists played a vital role in their establishment, expansion, and continuation. What happened in New York City is only an example of the struggle carried on across the United States.

In 1932, under the Emergency Work Bureau (EWB) Audrey McMahan of the College Art Association set up the first temporary relief program for 100 artists. That same year the Artist Group of the Emergency Work Bureau formed and issued a manifesto demanding state-sponsored arts projects. The group attracted more artists and became the Unemployed Artists Group (UAG). It soon got the State Relief bureau Director Frederick A.



Demonstration of CETA artists and workers to protest job cuts.

Sarah Wells

Daniels to promise funds for relief work for artists. In November, 1933, the UAG drafted a proposal for a Federal Works Program for artists. A representative traveled to Washington to discuss the matter with Civil Works Administration (CWA) director and future WPA head Harry Hopkins.

The 1933-34 Works of Art Project (PWAP) was headed in New York by Whitney Museum Director Juliana Force. The UAG strongly protested Force's favoritism and hiring of individuals who didn't need economic assistance. On Jan. 9, 1934, over 100 artists demonstrated in front of the Whitney while a delegation upstairs demanded that the PWAP fill its quota with needy artists and that the UAG form part of the selection committee. After frequent demonstrations, the PWAP made concessions to the artists' demands.

In February, 1934, the UAG changed its name to the Artists' Union. By the fall there were 16 affiliates across the country. Between 1932 and 1935 small projects for needy writers functioned in several states under the auspices of the CWA and the Federal Emergency Relief Administration (FERA). The Writers' Union and the Unemployed Writers' Association (which eventually merged) were formed specifically to bring pressure on Washington to establish a national jobs project for creative writers. They staged picket lines throughout New York City. Placards such as "Children Need Books: Writers Need a Break. We Demand Projects" stated their case. An elected delegation went to Washington to speak with Harry Hopkins and present him with a petition for a national writers' project. On the eve of the WPA in 1935 the New York Union had over 1300 members but less than 400 artists were on the city arts projects and over 1800 unemployed artists were on home relief.

During the WPA artists aligned themselves with other workers' groups such as the City Projects Council and the Workers Alliance to strengthen the common fight to maintain and increase the number of jobs.

On Aug. 1, 1935, salaries were cut from \$24 a week to \$21.59. On Aug. 10, 200 Artists' Union members demonstrated with hundreds of white collar workers to protest the pay cuts and demand vacations and sick days with pay. Eighty-three arrested artists were heroes at the next City Projects Council meeting which called for more protests. This pressure forced the WPA to make concessions: wages were raised, the work week cut, and sick pay granted.

The Artists' Union fully supported the employment of Blacks and women and protested regulations forbidding employment to non-citizens. The Harlem Artist Guild formed in 1935 to promote the interests of Black artists on the WPA and support the WPA Harlem Arts Center.

The Union's Public Use of Art Committee was created in April, 1936. The committee campaigned vigorously for sculpture and murals in the subways. It organized a two-day festival of children's art in Central Park as well as arranging exhibitions in over 50 trade unions, with the unions suggesting the exhibits' themes.

In the spring of 1936 the Artists' Union as part of the Artists Coordination Committee successfully established a two-dollar per hour prevailing wage instead of the previous one dollar. The committee was instrumental in the transference of many Treasury Relief Art Project (TRAP) artists to the WPA when TRAP was terminating.

Towards the end of 1936 rumors spread that the WPA would end. Both the Artists' and Writers' Unions began a national campaign to save and expand the program projects which from then on suffered continuous cuts.

In October, 1936, the Writers' Union staged a sit-in hunger strike for more jobs. Thirty-five unemployed members occupied the N.Y.C. Writers' Projects office for 26 hours. The WPA offices, upset by the publicity, increased the N.Y.C. quota of 526 to 576 but the strikers refused to budge till the administrator agreed that 20 of the 50 jobs would go to union members.

Poetry

THE HOTSY TOSY CLUB (for James "Stan" Staley)

"This game ain't for guys what's soft."
—Caesar Enrico Bandello

We rolled in reeking champagne
our lips still greasy from fish
& chips; 3-piece pinstriped suits
Homburgs shading our eyes

Spats on pointytoed wingtips
pocketwatches on long gold
chains, starched collars
& diamond stickpins: Heaters(

nickelplated .45's silver bullets
) in soft leather shoulderholsters
Arrogant dangerous
looking for trouble

& we found it on the block
in esoteric books, smokefilled
conversations, the anarchy
of theories & ideas

((cut to
disfigured bodies
the sound of steel smashing
screaming bone
blood splattering pavement
relatives weeping in anonymous
cemeteries))

dames booze policy hi
jacking whatever on the side
tommyguns on the backseats
of our mean sheens

doing it the old way, over & over
what else could we do??

The world was leaving us
sadly behind, after so many
years, metaphysical gangsters

Left us waiting for flappers
Mardi Gras, Mary Jane gone
semilegit on us, strangest

of symphonies

& the memories:
halfloaded pistols smoking
bleakly in Chicago
dawn
1926

HOODOOD

dere is a woman
somewhere in harlem
casting an evil spell
on me dis very minute

d black cat bones
rattle in my pocket

peoples look at me
funny
like dey knows
something i dont

if every thing goes rite
both her legs
will be broke
tonite

—Bob Stokes

theatre pieces at such places as Judson Church and Judson Gallery, St. Mark's Poetry Project, the Gate Theatre, Exchange for the Arts, and at the Autumn Festival in Paris in 1973. His bicentennial dance tribute "Battery" to the American philosopher Suzanne K. Langer was made possible with grants from the NEA, CAPS, and was presented at the Cathedral of John the Divine, Exchange

for the Arts, at the University of Maryland, Morning Dance Collective in Chicago, at the University of Wisconsin. In 1974 Kenneth King was the first American to edit, present and act in a portrait play of Friedrich Nietzsche (High Noon) that Robb Baker of *The Soho Weekly News* voted the best play and performance of the season.

Louis Faurer, a CCF artist, was awarded a Guggenheim Fellowship for photography, lived abroad in Paris from 1968 to 1974. In 1974 he returned to the United States to concentrate exclusively on his personal work. From 1975 to 1977 he taught at the Parsons School of Design and in 1977 and 1978 received grants from both CAPS and NEA. Faurer had a solo exhibit at Marlborough Gallery in 1977, and his work is in the collection of the Museum of Modern Art. He is represented internationally by Light Gallery.

Juan Gomez Quiroz won first prize on May 29 at the Fourth G Biennale of Latin American Printmakers in San Juan, Puerto Rico. The show was juried, with 260 entries from 18 countries.

Talk by Percival Goodman, Architect, Rouses Debate

An informal talk by Percival Goodman, architect and urban planner, to the public arts team May 3 in the studio of Joe Giordano resulted in a lively, frequently impassioned debate on the role

of art in public places.

Mr. Goodman traced the history of public art from the time of the Egyptians up through Greece and the Italian Renaissance to contemporary America; it was his comments on the current scene in New York that roused the liveliest opposition.

It was Mr. Goodman's view that the best public art throughout history always had a patron, usually a king, the state, or the Church, and that the subject matter of the best public art always related to the beliefs of the surrounding community. "To paint or sculpt the pagan gods or the God and saints of Christianity, you had to be a true believer," Goodman stressed. "Otherwise, such public works became sterile and academic, as they did in France during the 19th century after Louis XIV had established at the Académie des Beaux Arts. It was economically impossible to execute large scale paintings without the support of the Academy. Yet it was almost 100 years, from 1795 to 1880, before the artists of France revolted from the Academic tradition, Corot and Courbet being the forerunners. The whole tradition of small paintings—easel painting—was born as much from economic as well as aesthetic considerations. A Monet, Cézanne, or Van Gogh, began making small landscapes, still lifes, and portraits of family members and friends because they could not afford either paint and materials or models for large paintings.

None of the members of the Public Arts Team quarreled much with this analysis of the historical birth of easel painting and in all the "isms" that followed, but it was when Goodman began discussing the WPA days, along with CETA artist Herman Cherry, who was himself a WPA artist, that the controversy began.

It was Goodman's (and Cherry's) opinion that the best murals to survive the WPA days (and survival literally it was) were done by Stuart Davis and Arshile Gorky—whose work, influenced more by Cubism than the Social Realism of the times, was anaethma both to the public and to many of the other artists in WPA.

However, when Goodman criticized contemporary artists for an "anything goes" attitude, which he felt was deadly for public art, and especially singled out the Whitney museum for encouraging the "novel and different," but not real originality, the true debate opened up. Goodman criticized the current scene as being decadent, the end of an era, rather than a beginning, which raised the whole question of the thin line separating chaos from diversity. The severest critics of Goodman, Cynthia Mailman and Ursula von Rydingsvard, accused Goodman of being as blind to the value of much contemporary work as the critics of Stuart Davis and Gorky were in their time—and these were the same people which Goodman himself accused of being prejudiced and blind. (An irony of the debate was that Cynthia Mailman has been working on a large public mural in which she has taken into consideration all the factors which Goodman himself recommended.)

By the end of the debate, no answers were produced, but many important questions raised, which was what Goodman stated as being the intent of his talk. Painter Charles Stanley at this point tossed out a quote from Ezra Pound, "to catch from the air a live tradition." And Mr. Goodman concluded by saying, "That sums it up. But the question is, What is our live tradition and what is it not?"

The talk and debate were so successful that Artists Project Administrator Vincent Pinto said afterwards, "This kind of informal talk by a prominent artist and the intense debate it aroused represent something important. If possible, we hope to have similar talks in the future by other prominent painters, writers, and performing artists."

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"Brushing up on the Arts and the Public Sector" was a panel sponsored by City Council President Carol Bellamy at City Hall on May 19. Above is the mobile unit of NBC TV filming the CCF/CETA art exhibition. On the right is the City Hall rotunda with the visual arts display. The bottom picture shows Council President Bellamy looking closely at a painting of Hunt Slonem's along with Joe Giordano, CCF exhibition director, and Francine Halvorsen, CCF/CETA artist. The picture at far right on page 5 shows the CETA panel with (from left to right) Anna Goth Werner, CCF/CETA artist participant, Michael Spencer, executive director of Hospital Audiences, Stanley Brezenoff, Administrator/Commissioner, N.Y.C. Human Resources Administration, and Moderator Rochelle Slovin, CCF Artists Project Director. Other panelists not shown in picture were David Bailey, Executive Director of Jazzmobile, and Gregory Millard, Assistant Commissioner of the N.Y.C. Department of Cultural Affairs. Exhibit coordinators were Ida Talalla, Ellin Burke, and Francine Halvorsen. All photos by Stanford Golob, CCF/CETA artist.





Arts Panel...

mothers who want to work and minority teenagers who crave a chance in the bleak job market. Therefore, despite the possibility of a waiver for twelve months, we must start planning in the direction of an arts project outside of CETA."

Before any of this took place, pilgrims to the conference imbibed the visual smorgasbord that looped around the second floor corridor of City Hall—a Byzantine affair putting the black and white photographs of Louis Faurer against the "Hexagonal Universe" of Deborah Rosenthal.

There were samples of sculpture, photo etching, water color and oils on birchwood. The twenty visual artists represented in the exhibit contributed to a vividly complex montage of what CETA artists do with their paint brushes and view finders.

Commissioner Geldzahler delivered remarks on the state of the arts in New York City, generously spiced with humor and armchair quarter-backing. He admitted his only faux pas during his so-far short but photogenic tenure as Commissioner of Culture when he casually urged the loft-hungry artists of Manhattan to move to Hoboken for skylights and modest fixture fees. His gold-tipped foulard bowtie seemed to blush at this confession,

but the commissioner blazed on.

For the first time, he said, U.S. Dept. of Housing and Urban Development funds will be channeled through the Department of Cultural Affairs (DCA) Community Arts Development Program. The \$400,000 prototype was to assist community-based cultural organizations to acquire equipment and materials for their community arts programs.

Without further adieu, the commissioner (he doesn't like or at least jokes on his media rank of "czar") introduced "my boss, my friend, my leader, Mayor Edward I. Koch."

The Mayor is bigger than you think. He dwarfed the walnut podium and by his presence, paid a whopping tribute to the CETA Arts Project in New York City and, of course, to Carol Bellamy.

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Stuart Davis's Comments on the WPA in 1936

These comments by Stuart Davis seem even more apt today, and therefore more poignant in light of the current CETA Artists Projects than when they were first written forty-three years ago for the American Artists' Congress in 1936 during the days of the WPA.

But it would be a great mistake to conclude that the new orientation in art is solely the result of a beneficent government. In the final analysis it is the producers of art, the artists, who have made the government art projects possible. And it is their wisdom which has consistently pointed the path these projects must follow if the art culture of the American people is to be preserved and developed. This course has been arrived at through hard struggle and the struggle is still on. In this struggle for adequate government support of art the Artists' Unions all over the country have taken the leading role. Through the courage and foresight of these organizations of workers on the art projects, other artists have learned the need for a new type of artists' organization to meet new conditions in the field of art. The American Artists' Congress was formed to meet this need and includes among its members hundreds of the best-known artists all over the United States. They support the programs of the Artists' Unions for the permanent establish-

ment of the government art projects on a scale adequate to guarantee the soundness of conditions under which a genuine American art can develop. They also work through symposia, publications and special exhibitions to clarify the position of the artist in contemporary society.

The artists of America do not look upon the art projects as a temporary stopgap in an emergency situation, but see in them the beginning of a new and better day for art in this country. This viewpoint is given ample support by the quality of the work already produced, which has been acclaimed by all unprejudiced and competent critics. In addition to the high quality achieved, the work of the artist has been brought to new sections of our population through traveling exhibitions and the establishment of permanent museums and art centers. Already the work produced has become part of the cultural wealth of our nation, and every progressive person must recognize the need for its conservation and development. Such conservation can continue only with the support of a government administration that will regard the arts, along with proper housing, playgrounds, health service, social security legislation and educational facilities for all, as part of the basic obligation of a democratic government of all the people toward the welfare of its citizens.

CETA'S Legacy...

The 1939 Emergency Relief Act ended the Theater Project but allowed other art programs to continue under state sponsorship provided sponsors were found to pay for 25% of the total cost of each state program. Congress also declared that all WPA workers who had been employed 18 months or more had to leave their jobs and were then ineligible for 30 days and had to get on home relief again before reapplying. In September 800 Union members lost their jobs but by October the Union got 300 reemployed. By 1943 it was all over when the remaining Arts Projects were liquidated.

All too often critics and historians recall the WPA for those who later "made it." However, WPA can't be measured in terms of Michaelangelos, but in terms of the countless artists who participated, who received classes and who saw quality art, theater and dance for the first time. It must be measured in the immense opportunities that became available for thousands of artists across the country. United with millions in a common struggle against unemployment, artists began to feel linked with the people, and people in turn began to see artists as fellow workers.

Despite the differences between the WPA and CETA, the WPA has left us with a rich legacy from which we can learn much. As CETA artists, we can pick up the WPA artists' fight to establish a permanent arts employment program. As CETA artists, we can derive strength from their struggle to maintain and expand the Arts Projects and to link themselves up with all people who have the right to work. □

Leaning on a statistic gleaned from the National Endowment for the Arts study of the last federal census, Mayor Koch said that New York City is the nation's capital for artist employment as well as unemployment and underemployment. "The purpose of this day," the Mayor intoned, "is to acquaint you with what the city of New York has in its power to do to or be (or not be) of help to artists, and how artists can make use of government at all levels to help themselves and make their art better. Without the individual artist who chooses New York as the place where he or she will make a mark, this city will be culturally poor, no matter what kind of economic revival we make. We intend to do what we can to see that this city, as it rises out of fiscal poverty, never sinks into cultural poverty, and we welcome you all here today."

Afterwards, Ms. Bellamy compared the Council chamber to that of the New York State Senate where she used to wave her hat from Brooklyn. She mentioned her colleague from upstate, Senator Ed Mason, who urged the Senate, "we ought to get rid of frivolous things in the state like poetry and ballet."

The panels on CETA and public funding and technical assistance for artists and art organizations were treasure chests of information and they contributed to a sizzling prospect—CETA (for artists at least) is on the edge of extinction, her artists are a season away from unemployment. If the one-year waiver is not granted (see editorial), or even if it is, everyone agreed that the Labor Dept. of the U.S. Government is not the trough from artists to drink from and the NEA is too small and cosmically astute to pick up such a hot potato as federally subsidized artists. Who then will pick up the ball and pay the tab and keep a sharp wide-angle eye on performance indicators and bathroom passes?

During the lunch break, the Foundation for Independent Video and Film/CETA Media Works delivered a striking 60-minute portrayal of the "Federal Artist," a fast-cutting tribute to the New York City CETA Artists Project.

Jimmy Durante used to intone on the black and white screen (his floppy hat properly positioned over his thumping Vaudeville heart)—"Goodnight, Mrs. Calabash, wherever you are." The same salute or soliloquy goes for CETA and the Saturday panel that had the guts to take the bull by the horns and scream out, "We need help!" □

Truck of Poets To Take Poetry To the People

The doubling of the number of writers in the Artists Project from seventeen to thirty-four has resulted in the launching of several ambitious new projects.

One of these, entitled *Words to Go*, will consist of a traveling truck of poetry and fiction writers that will tour the five boroughs, giving both scheduled and impromptu readings. The brainstorm of a new writer in the project, Roland Legiardi-Laura, the idea will be to make both poetry and fiction accessible to a large public in a carefree and casual spirit, breaking down artificial barriers between readers and audience.

The poetry truck, outfitted with a strong sound system and a small stage, will visit beaches, parks, zoos, factories, community centers, busy street corners, waiting lines in front of theatres, museums, department stores—almost anywhere where crowds of people are accessible and susceptible to entertainment and participation.

"We will not simply give our readings and then vanish into the night," explains Legiardi-Laura. "We will ask the audience to name their favorite poems and we'll read those too. That will be one side of the audience participation. For that purpose the truck will carry around a small library of poetry books. Another possibility, especially on the scheduled tours, will be to run poetry workshops after the readings. We can also invite members of the audience to come up and read their own poems. If readings are given in a specific ethnic area, work will be read in the language of that community if possible. The audience could also be able to request a poem or story from the writers as an improvisation—in the same tradition as calypso and Central Asian bardic—an ideal outlet for performance poets and further involving the audience in the creative process."

"Nearly all the writers in the project have agreed to participate," says Legiardi-Laura. "We will operate during the summer, starting July 10, on Wednesdays, Saturdays, and Sundays, with five or six poetry and fiction writers going out on each tour. We'll make at least two stops each day, hopefully three, with each writer reading for about ten minutes at each site. The idea seems to appeal to writers because of its intention to make readings more alive, dynamic, down-to-earth, demystifying the whole reading process."

Another series of poetry readings will start July 10 at the *Seeds of the Future*, a small restaurant a few blocks west of the Brooklyn Academy of Music. In fact, the first *Words to Go* reading will be held there. *Seeds of the Future* is a small and informal, with a garden in back, and has a casual and comfortable ambience, giving the impression that the whole room has been beautifully carved out of wood. All the writers who wish will be included, and the readings will be held on Sunday afternoons from 2 to 4 either inside or outside in the garden. There have also been many requests

for poetry readings from schools, community centers, and the Poetry Society of America. And an on-going effort will be made by all the borough coordinators to find good locations in other boroughs. □

CCF Artists Win Guggenheims, CAPS, NEA Grants

Three Guggenheim Fellowships, five CAPS grants, and other awards have been given to CCF/CETA artists.

The Guggenheim Fellowships have been awarded to dance-choreographers Rosalind Newman and Kenneth King and to photographer Louis Faurer. CAPS grants have been given to choreographer-dancers Ladji Camara, Nancy Lewis, Anthony LaGiglia (CCF dance coordinator) and to filmmaker Emilio Murillo, and also to Kenneth King as a multi-media artist. In addition, Jane Goldberg received for the second year in a row a grant from the National Endowment for the Arts.

Rosalind Newman, who was awarded her Guggenheim for choreography, graduated from the University of Wisconsin with a B.S. in dance. Ms. Newman's first work was shown in 1972, and she has since created nearly two dozen dances. She formed her own company in 1976 after having distinguished herself as a dancer with the companies of Dan Wagoner, Viola Farber, and Kathryn Posin. Ms. Newman's other awards include two fellowships from the NEA and a CAPS grant from New York State.

Guggenheim winner Kenneth King is an original dancer and choreographer, writer, and inventor, who for the past fourteen years, has presented a wide variety of multi-media, pure dance, and dance



Ceramic tile panels at the Third St. Music School Settlement at 235 East 11 St. done by (left) Lucy Mahler and (right) Nitza Tufiño.

Poetry

The Sound of Blood

Mother of collective dreams
Windswept in your arms
Cocoon cozened
I hear the sound of blood

I see measured time
In the vein of my thoughts
The tear-dripped stalagmites
building a temple to desire

In the infinite silence
I hear the sound of blood

The drop-hammered night
Beats an endless tattoo
On the pounding surf

I leave the charts of destiny
To a tidy death
And follow the whale
To the open sea

—Herman Cherry

In November New York Federal One Directors were ordered to dismiss 1923 workers on the four projects. On December 1, 219 artists took over the Arts Projects offices while 200 artists demonstrated outside. Police brutality sent six men and five women to the hospital. Two days later the Writers Union responded with equal vigor by baricading themselves in the projects' offices for eighteen hours. Sandwiches and coffee reached them by ropes lowered to friends below. Not

wanting any more bloody battles, Mayor LaGuardia and N.Y.C. WPA head Col. Sommervel agreed to discuss the cuts with Washington officials. On Dec. 12, 5,000 picketed the N.Y.C. WPA offices. To increase public support for the WPA, the Workers Alliance and the City Projects councils throughout the country organized "Expand the WPA" parades on Jan. 9, 1937. In New York tens of thousands of WPA'ers marched in contingents of 100 carrying placards symbolizing their crafts. Huge floats, displaying workers' accomplishments, were interspersed between marchers.

In April, 1937, a 25% job reduction was ordered. The Workers Alliance called a one-day work stoppage for all WPA projects on May 27. Seven thousand of the 9,000 Federal One artists marched in the streets with 30,000 other WPA workers.

In June, WPA writers took over the Projects' Offices for four days, controlling all who would go in and out. Musicians staged a hunger strike in their project offices. Even Federal One payroll clerks staged a sympathy two-day sit-in strike and refused to process anyone's checks. Two hundred dismissed artists demonstrated in City Hall and read a message from George Bernard Shaw who said that Congress deserved a "drastic lynching" for cutting the arts projects.

Two thousand two hundred and forty-eight pink slips were issued to NYC Federal One workers on June 22. On June 25 over 600 artists, writers, and musicians took over the Central Office of the Federal Arts Projects and held New York head Harold Stein hostage. A block and a half away, 250 theater people led by Charles Weidman of the Dance Project, sat in on the Theatre Project Offices. After 15 hours, Stein agreed to do all within "the limits of his power" to reverse all dismissals and set up an appeal board to review each case. Meanwhile Chet La More, head of the Artists' Union Joint Strategy Committee was in Washington D.C. negotiating with Aubrey Williams who had the authority to rescind the cuts.

The Artists' Union's constant work did help

stay cuts for a time and while the over-all employment on WPA decreased by 11.9% from January to June 1937, the Arts Projects increased by 1.1%. However, conservative and reactionary congressmen with ties to big business had no interest in maintaining a WPA, which was non-profitable to them—much less the arts projects. Despite public support and recognized achievements of all WPA projects, the cuts continued.

Realizing that the Federal Arts Projects was only a temporary relief program, the Artists Union fought a hard campaign to establish a permanent arts project. As early as 1935, the union circulated a legal proposal for such a plan. In 1937 and 1938 Senator Claude Pepper (Florida) and Congressman John Coffee (Washington) introduced bills into both houses to establish a separate Department of Fine Arts and a permanent expanded artists' employment program. Despite support of the public and prominent cultural figures like Lillian Gish, Leopold Stokowski and Theodore Dreiser, the bills died in committee.

The Artists Union along with the Artists' Committee for Action also campaigned for a Municipal Art Gallery to be administered by artists with a policy board democratically elected by rank-and-file artists. The artists started work on it in 1934 but, when Mayor LaGuardia and the city administration finally took up the idea two years later, they totally disregarded the artists' position. The city opened the gallery in a remodeled private house based on censorship by the administration and discrimination against non-citizens. After much protesting by New York Artists and the Union, both the censorship and citizenship clauses were withdrawn.

The Artists' Union was instrumental in the first and second American Artists Congress held in 1936 and 1937. At the second Congress Union President Philip Evergood announced the union's affiliation as Local 60 of the United Office and Professional Workers of America—CIO.



The new and the old at 50th St. and 11th Ave. from Marcia Bricker's Hell's Kitchen exhibit.



Beverly Brown in Sweet 14 performance.

Stanford Golob

Short Takes

Wendy Tiefenbacher... As a member of the newly formed graphics team my first assignment was to do a flyer for the Displaced Homemakers Opportunity Conference. I was a little skeptical working with a depressing name like that. I met

with the Director of Women's Issues for the Brooklyn Borough President's Office and she told me what the conference was about and what they wanted. The purpose of the conference was to inform long out-of-work women about their own potential and the opportunities that exist in the job market, as well as educating public officials about the needs of these people and the resources they can offer. For publicity they wanted a simple

mailer with tons of information, printed in black ink on cheap white paper. Then she asked for my opinion. I suggested an 11 x 17 flyer that would look like a small poster, with photos, on a heavy coated paper, in one or two colors. She spoke to the women from the New York State Department of Labor who were coordinating the conference with her. Two days later they called and told me to go ahead and work on a really good poster/mailer for them. The job went smoother than any job I've done since being on the project. I think the reason for that is because I did it for professional people who are used to getting jobs done. That isn't usually the case. People procrastinate (wasting time getting the wrong information together), can't make up their minds in terms of what they want and aren't willing to trust the designer to produce a good finished product.

We have a certain method for working on design jobs. Normally, when a job is given to a member of the graphics team, we meet with a contact person from the organization. At that meeting we define what the group really wants and how much money they have to spend on it. We talk about size, folds, colors, design ideas and so forth. Then we wait for them to give us copy. When we get the copy we do a mock-up for the contact person/persons. If they approve it we wait for their final copy. This is always the snag. People rarely believe us when we say we need final (absolute, complete, no more changes) copy at a certain date if they want their publicity out before their event is over. They continually call up with last-minute changes on the supposedly "finished" copy. But once we think we have the final copy we decide on the type faces, spec the type and bring it to the typesetter. When all the pieces are together (type, headings, photos, illustrations, etc.) we start doing the lay-out and pasting up the boards. Then we take the boards to the contact people for final approval. At that time we decide on the paper and colors. Then it all goes to the printer and sometimes you get to see a blueprint and can make some last minute changes but usually that's it until it comes hot off the press. There are dozens of other little things that you have to do while working on a job but those are the basic steps for us.

Journal welcomes submissions from all CCF/CETA artists in the form of articles and article ideas on the visual, performing, and literary arts. All inquiries and suggestions, addressed to Grover Amen, *Journal*, CCF/CETA Artists Project, 175 Fifth Ave., N.Y.C. 10010, Or call 473-5666,

Journal²⁴⁵

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