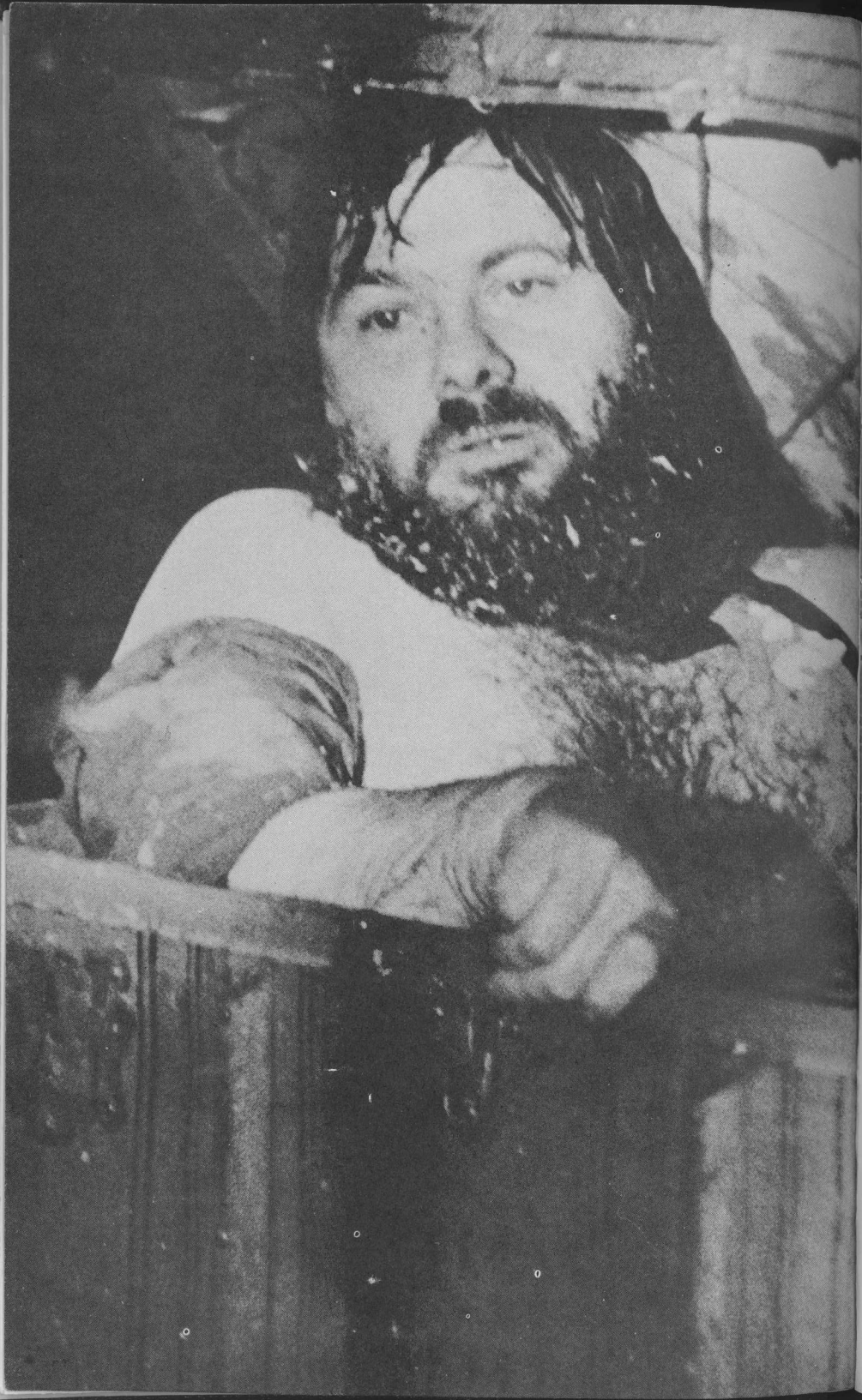


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THE GUERRILLA ART ACTION GROUP



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SELECTION

G A A G

THE GUERRILLA ART ACTION GROUP

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A S E L E C T I O N

PHOTOGRAPHS BY IAN VAN RAAY

DESIGNED BY PAT SYER

PAULA GSEIF

ADDITIONAL PHOTOGRAPHS BY

JULIE ABELES, ELEANOR CLEMM,

JOH NENDRICKS, KA KWONG HUI,

IOANNE STAMERRA

PRINTED MATTER, INC.

NEW YORK, NEW YORK

G A A G

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JOANNE STAMERRA

PRINTED MATTER, INC.
NEW YORK, NEW YORK

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1978



ART

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LCCN:76-48869

ISBN: 0-89439-001-5

The Guerrilla Art Action Group is basically Jon Hendricks and Jean Toche. It was formed on October 15, 1969 on the downtown Lexington Avenue subway in New York City. Virginia Toche, Poppy Johnson and Joanne Stamerra have been deeply involved in various aspects of GAAG. We would like to offer this book to four people who have dedicated their work to help other artists: Ken Dewey, Charlotte Moorman, Lil Picard, Gene Swenson.

The Quarterly Art Review Group is pleased to
announce the publication of this book on
October 15, 1978 at the downtown Lexington
Avenue subway in New York City. Virginia
Tobin, Poppy Johnson and James Starn
have been happily involved in various aspects
of QAR. We would like to offer this book to
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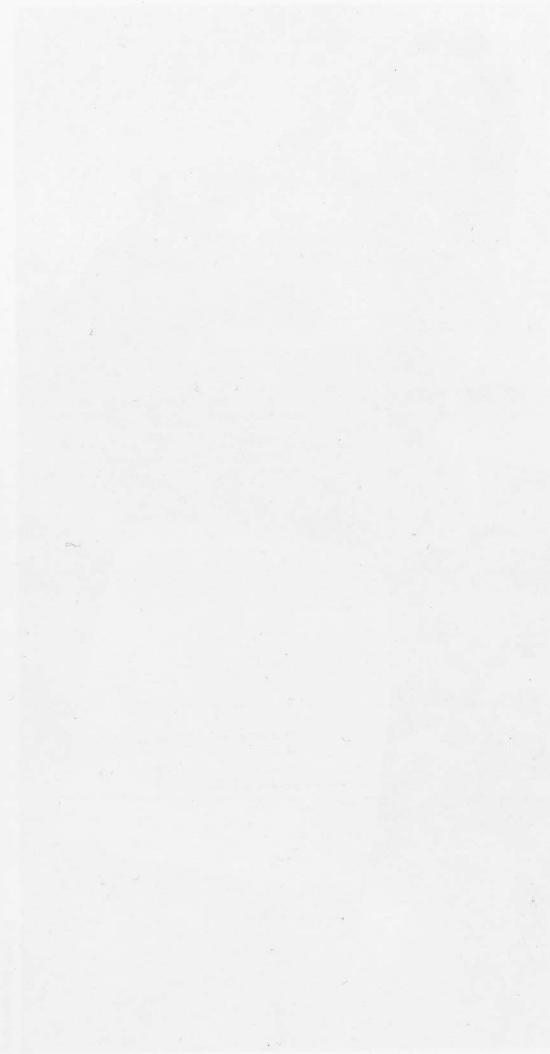
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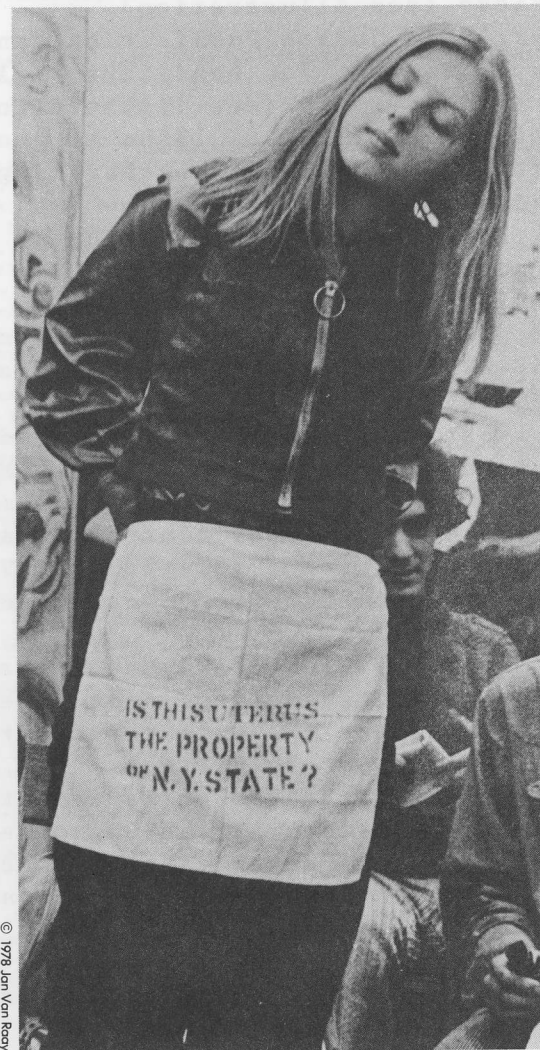
**Many thanks to Lucy Lippard for editorial suggestions, to
Peter Downsbrough for production assistance and to Mimi
Wheeler for design assistance.**

INTRODUCTION



Book cover as the members of QAR.

INTRODUCTION



© 1978 Jan Van Raay

Some Notes on the Formation of GAAG.

SOME OF THE EVENTS THAT LED TO GAAG'S CREATION:

- December 11, 1967: manifesto "Some Notes" by Jon Hendricks (see illustration).
- December 1967: Judson Publication Manifesto signed by Al Hansen, Jon Hendricks, Ralph Ortiz, Lil Picard, Jean Toche (see illustration).
- Cancellation of DIAS USA 1968: to protest the assassination of Dr. Martin Luther King Jr. (see illustration).
- May 10, 1968: Toche manifestation at the Judson Gallery (see illustration, photo). The police and Reverend Al Carmines of Judson tried to stop it. Hendricks stood in the doorway & wouldn't budge.
- June 15, 1968: Hendricks is fired from the Judson Church.
- Spring 1969: Hendricks & college students throw money on Metropolitan Museum's steps, Madison Avenue's sidewalks & the Whitney Museum's lobby, as a protest against money control of art.
- October 9, 1969: Toche's letter to EVO, the result of discussions between Toche & Hendricks (see illustration).
- October 15, 1969: Toche and Hendricks lay down in the doorway of the Metropolitan Museum for an hour, protesting the museum's refusal to take a stand against the war in Vietnam.
- October 15, 1969: Hendricks is able to force the police to back down at the Guggenheim Museum demonstration, but then the Art Workers Coalition all went out to lunch and the confrontation collapses.
- October 15, 1969: thereafter, on the Lexington IRT subway, the Guerrilla Art Action Group was formed, to be a separate identity from the Art Workers Coalition (However Toche, Johnson and Hendricks continued to be A.W.C. members also).
- GAAG became but one identity for our political art activities & depending on the issues involved or circumstances, we either created new identities (it always helps to confuse the enemy) or joined with others to form other groups.

Some notes, December 11, 1967

People get upset when I say we're having a show of destructionist art in the gallery. People say that's an opposition of terms. Art is supposed to be creative - an artist is supposed to make things, not destroy them.

What's this? That ad will have to go into the theater section because we put happenings in the theater section; well, he's a composer so we'll put it in the music section.

I'll ask Claus, but I don't think he would be interested in destroying things, as he's so busy making things.

You see, you dig a hole in some public place 6' X 4' X 6' deep and then you fill it up. It's good if there are a lot of newspaper people around and also if the mayor mentions it at a news conference.

I watched the news tonight on TV on WCBS-TV and you see there is this problem of getting an accurate count of the enemy dead. That's very important. So you bring in all the dead bodies and toss them in a pile and then you count them and it's a sanitary problem so they are tossed on another pile and this pile has a net under it and you attach the net to a helicopter and fly off with this pile into the wet spring sky. Or is it winter there too?

During the riots last summer, I gave some money to a group of 21 Negro and white kids up in Harlem and they went off and bought some nice toys. Then they played with the toys. The next day I told the kids to destroy their toys. You see, it's a game, you come over from New Jersey and pound the shit out of someone.

You see, it's law and order and justice. You get three times the number of cops to confront the confronters and then pound the shit out of them or if you have some feelings about that you let the counter demonstrators do it for you.

People bust up stuff all the time only don't bust up your own stuff, don't hurt your own people, don't kick your own dog to death - burn some derelict instead. The next time carry a gun, it's the American way, self protection, and people wear these cute buttons that say, Oswald where are you now that we need you?

We were going over the hill, 30 thousand of us, to confront congress two or three years ago and someone next to me said, wouldn't it be wonderful if all of us were running the government instead of them.

A few days after the head and blood and soapsuds and burnt food of Ortiz's cellar at Judson, two kids had their heads busted in in some cellar on the East side. Ortiz was relevant. So were all the others - Schneemann's rubble; Bici's ice; Kaprow's room ripped apart; Picard's simple morality play; Goldstein's spliced state of the nation; Geoff's painted-over painting of sky and Toche's blinding lights and Kate Millett's caged people and Steve Rose's enclosed man and Al Hansen's beast man spat upon, and the twelve events ended with Paik cutting his arms with a razor blade while Charlotte Moorman lay on her back playing a cello. The events are relevant. It is important that they happened. They are relevant to a state of mind that says I don't give a shit, it doesn't concern me, I'm removed, I don't want to get involved. They are relevant too to a condition of art that says pure/considered/constructed/classic. The destructionists are an opposition; they are a romantic movement. They are messy and aren't very polite. It would be kind of hard to show them at Castelli's this year. Not much to buy, either. Maybe they are anti-American.

Jon Hendricks

RALPH ORTIZ BICI HENDRICKS

JEAN TOCHE ALLAN KAPROW

AL HANSEN GEOFFREY HENDRICKS

MALCOLM GOLDSTEIN STEVE ROSE

CAROLEE SCHNEEMANN LIL PICARD

JUD YALKUT KEN JACOBS

CHARLÈTE MOORMAN

MANIFESTO
PUBLICATIONS

KATE MILLETT NAM JUNE PAIK
TAKAHIKO YAMURA

A JUDSON PUBLICATION 1967
PRINTED IN U.S.A.

THE JUDSON GALLERY 239 THOMPSON STREET NEW YORK CITY



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JUDSON PUBLICATIONS
MANIFESTO · 1967

239 THOMPSON ST.
N.Y.C. 10012 N.Y.

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bridging a gap left by the profiteering proselytizers
of culture. We are anti-profit. No one gets
paid for anything, anytime — we do not
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to whom-so-ever requests it (as long as copies
are available). The Judson Publication is
a unique Communiqué to you from artists
who are concerned with the corruption of
culture by profit. We believe the function
of the artist is to subvert culture, since
our culture is trivial. We are intent on
giving a voice to the artist who shouts
fire when there is a fire; robbery when
there is a robbery; murder when there is
a murder; rape when there is a rape.
Judson Publications will attempt to serve
the public for as long as the trivial
culture of the establishment distracts
us from the screams of crises.

By the founding artists of the Judson Publication
Ralph Ortiz Al Hansen
John Hendricks Lil Picard
Jean Toche



BAPTIST & CONGREGATIONAL
JUDSON MEMORIAL CHURCH
55 WASHINGTON SQUARE SOUTH, N.Y.C. 12, N.Y. GRAMERCY 7-0351

In deference to the memory and the spirit of the beautiful soul Dr. Martin Luther King, Jr., DIAS-U.S.A.-1968 has canceled the 1968 International Symposium of Destruction in Art to have been held at Judson Memorial Church Gallery. On April 19, 7:00 to 9:00 p.m., all artists concerned will participate in a memorial to Dr. Martin Luther King, Jr.

This is a time for the ceasing of all destruction--even that of art.

April 6, 1968

Ralph Ortiz
Ralph Ortiz

Jon Hendricks
Jon Hendricks

May 10, 1968

I ACCUSE.

.....

I HAVE A CONFESSION TO MAKE.

I am subversive, and I am a saboteur.

I question the very validity of the Art Establishment.

I question the very validity of that language called "ART".

Can Art still fulfill our basic human needs, if it continues

to compromise with a cultural society which is engaged in the very process of alienation of the masses, and repeatedly

ignores, consciously, the very needs of that human race?

In the early ages, art was not meant as art, but as a projection of the primitive urges of man, in order to appease

the terrifying forces of nature. Did art not lose all its

meaning by becoming a merchandise, starting with the patronizing by the churches and the aristocracy, followed by the

process of industrialization and business deals of the

western middle class, including today's museums? Has art

not become a weapon for the cultural gangs to corrupt

people, a new kind of opium for the people?

.....

I HAVE A PROBLEM TO SOLVE.

Has the time come for the artist to make a choice:

Either to stay the adulated "creative" toy of an aristocracy

engaged in the most atrocious hypocritical games of corruption,

domination and violence, and so probably become

irrelevant and meaningless, like an old rotten core,

Or, to involve himself more directly in human crises, and

maybe become something more complete than just an "artist",

something which would include today's social problems, and

a definite commitment to the development of the human race,

as well as a firm stand against Man's exploitation and

manipulation.

This might include bringing the arts into the streets,

going on the barricades when necessary, and playing an

active role - how, this has still to be defined - in this

cultural revolution, which is shaking and knocking down,

all over the world, and right now, the very foundations of

a very decadent western white empire.

When all over the world students are revolting against the

corrupt carcan of the Establishment, is it right for the

artist to stay passive and indifferent? Can art ever

evolve in a more mature and human form, or will it dis-

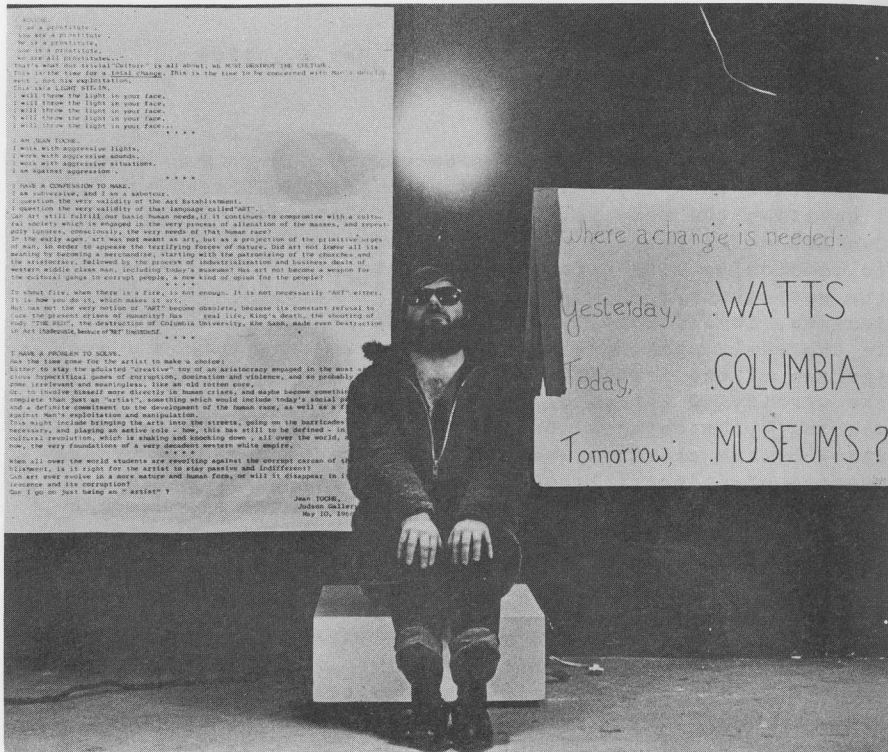
appear in its obsolescence and its corruption?

Can I go on just being an "artist"?

(dedicated to Marcel Broodthaers)

Jean TOCHE, Judson Gallery, NYC

(excerpts from original event)



Being flesh and blood, I have fallen victim to the egomania which attacks all artists. I found myself greedily participating in irrelevancy at the 7th Annual Avant Garde Festival on Ward's Island, seeking fame and glory, typical of the bourgeois fever. But my discomfort grew more and more as I returned each time, passing through East Harlem, to the land of the insane asylum and the drug addiction hospital.

When I saw Professor Drury's urethane yellow dome completely crushed to the ground - the most powerful destruction event of the festival - something clicked in my mind. Twenty-five years ago, when the Nazis fled from Belgium, my native country, after four years of military occupation, I saw people burning in the streets all over the country whatever had been German: books, magazines, records, films... Buildings which had been occupied, or built, by the Germans were dynamited. The Belgians wanted to erase forever whatever had been part of that Deutschland Kultuur.

The same urge prevailed two weeks ago at Ward's Island, and it is rather naive to dismiss what took place as the result of hoodlums' behavior. We artists had invaded an island, which was the only park and playground for the neighborhood Porto Rican kids, and had imposed on them something totally alien to them: the products of a white arrogant decadent Kultuur, and an abstract and totally irrelevant language called "Art". "Hey, Mister, who sleeps in that dome?" How can you possibly justify to a kid who has to sleep in a half burned down neighborhood, in rooms covered with poisonous lead walls and rats all over the place, that a dome was built not to sleep in but to project abstract lines-and-dots type of films or to show light boxes?

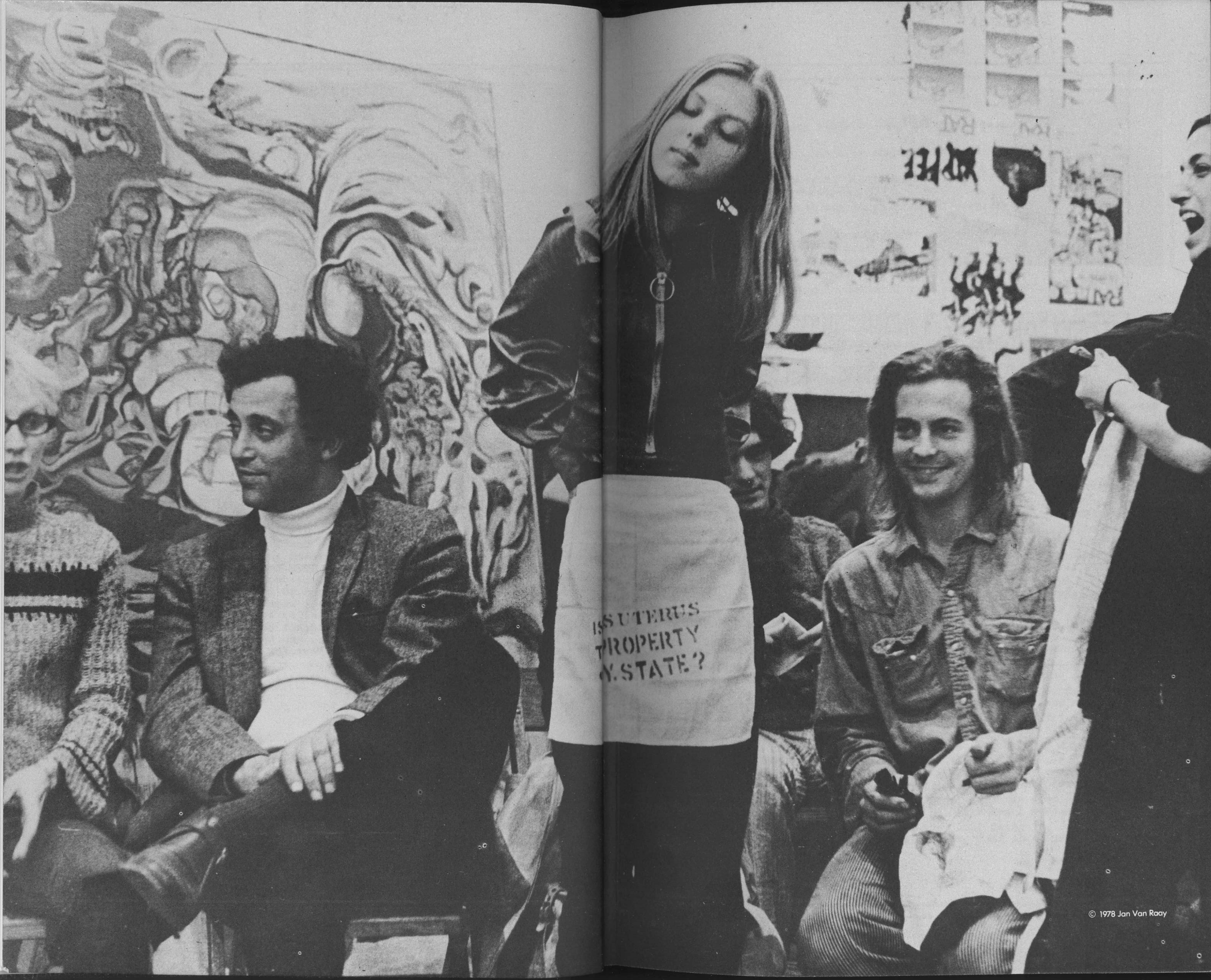
The only object which might have had a vague relevance to them was Buckminster Fuller's geodesic dome: it looked like sort of dreamlike gigantic parallel bars, and did they enjoy climbing on it - but not for long, for police reinforcements were quickly brought in. There we were. Not only had we created a Vietnam, but in the name of Kultuur-and-Order, we brought troops and more troops... The feeling of the kids could be summarized in two sentences: "They are only here one day, and they already think they own the place." and "You are leaving. Good! We hope you will never come back!"

The only constructive point of the festival is that it forced a lot of people to cross that section of Harlem and maybe realize for the first time in their lives what it is to have to live in a ghetto. It also brought forth strikingly the absolute necessity for the artist to become more relevant to his environment and to the social struggle going on in the world, if art is to survive as a meaningful force. To express and not repress. To involve oneself in reality and human crisis instead of playing irrelevant and indifferent abstract games. To try to understand what is around us instead of patronizing and telling it to the people. It touches the very essence of art. Art for art's sake has died on the barricades of Ward's Island.

October 9, 1969

AGGRESSION ART
Jean Toche
72 Carmine Street
New York, N.Y. 10014

Jean Toche





STATEMENT OF POPPY JOHNSON, JUNE 16, 1976

I got into and out of the Guerrilla Art Action Group by the same method; full-blown, screaming, crying and yelling, hysterical female fits.

Getting in --- I was a very young artist, living with Jon Hendricks and involved, as he was, in anti-war activity and excited by certain kinds of art; art from the Russian Revolution, Tristan Tzara and Dadaism, happenings (Oldenberg, @ine, Kaprow, Hansen, Ortiz), dance (Monk, Rainer, Childs, King). I was going to Art Workers Coalition Meetings and spending a lot of time talking and arguing with many people, including Jon and Jean Toche, about how to protest effectively, how to change things, what to change. When Toche, Hendricks and I decided that a small number of people totally decided as to what they were doing and why could be more effective than a large aimless mass in terms of attracting attention and raising consciousness, and that we could use our understanding of art to create such events, and the understanding of crowd-audience-police we had garnered in years of demonstrations, it seemed like an obvious, reasonable and terrific thing to do. Except that somehow I got excluded from the first action. I may have had something better to do that evening, or been sick, or been turned off

somewhere in the planning stage by some of the elements that continued to turn me off, like the emphasis on shocking the audience without giving them any opportunity to react positively or beautifully (I was and am haunted by some conviction that in any large group of people, there might be a saint who would have, in this particular action, stopped Hendricks from torturing Toche and made a speech explaining why means don't justify ends and how nobody should be tortured even willingly, etc.). I don't remember really why I wasn't included, but I do remember that I wasn't asked, because I was not being thought of as an equal, because I was a woman, because I was young. After thinking about it for a few days and resenting it, I had my aforementioned yelling, crying, screaming, hysterical female tantrum, which considerably shocked Hendricks and Toche and started to raise their consciousnesses and I became accepted as a full fledged working member of the Guerilla Art Action Group.

Getting out ---- After Cambodia and Kent State, a big meeting was called at Leeb Student Center of NYU for artists to make speeches and plan reaction. GAAG was given a piece of the action and Hendricks started to write his speech. I got mad that nobody asked me if I wanted to do it or at least collaborate on it. I yelled and screamed and cried and Hendricks, Toche and Ralph Ortiz were all shocked again, but agreed that I could give the speech. So I wrote a short, impassioned statement and by a combination of controlled stagefright and internecine politics was voted as female co-chairperson of the Art Strike along with Robert Morris who had shut down his big show at the Whitney Museum to protest the killings. I was then quickly carried away by events and people and by my newly articulable feminist rage, far away from Hendricks and Toche and what they were doing. But they kept doing it.

Getting off the subject --- What I've written so far has a mean sound and I want to correct that. I am not criticizing Teche and Hendricks for their many years ago lack of feminist consciousness. Indeed, they do that very well themselves. Their response to criticism was and remains very open to change. My stories are just my stories from long ago when we were all just starting to find the vocabulary and the will to confront sexism, and more long years of struggle lie ahead. Hendricks and Teche will always try to be on the right side in that confrontation, but since they are not women, it is not the central oppressive force to contend with for them that it has been for me.

(One anonymous Guerrilla Art Action not performed by Hendricks and Teche: When women artists started to organize, one focus of their protest was the Whitney Museum's Painting and Sculpture Annuals which had had from 4% to 16% women artists represented in them over the ten year period preceding the demonstrations. Women were demanding 50% representation and were being told that there weren't that many "quality" women artists around which was unfortunate and could be traced to prior sexism by galleries, schools, parents, but it was not sexism on the part of the Whitney curators choosing the shows -- they were simply pure eyeballs looking for "quality". Suddenly a press release was sent out all over the art world on Whitney Museum stationery, purportedly signed by the director of Public Relations, which said that the upcoming Painting Annual would be 50% women and proportional percentages of Blacks, Puerto Ricans, Asians, because the museum felt it was morally responsible in the fight against racism and sexism . Another press release really from the Whitney was quickly sent out all over the art world denying the first one.)

Getting my mail --- The experience of getting something in the mail from the Guerrilla Art Action Group is ambivalent for me. I know that when I open it I will probably learn something and be forced to react emotionally and intellectually to something and then I will feel I should do something and either not know what to do or admit that what to do would be too disruptive of my life. Often I am envious of Hendricks and Teche because they know what to do. What to do is to make other people question what to do. Their responsibility is to make me and ~~like~~ everybody else uncomfortably aware of our responsibility. This is their work and was always their work. Even when I was there, working with them, being a catalyst of variable usefulness, suggesting and criticizing and laughing and crying, it was their work and not mine. I have enormous respect for their work and for them. Working with them was the best learning experience I could have possibly had. Teche and Hendricks are separately very different people, but together they form some kind of unit of humanity which acts from passionate conscience, sharp intelligence and dogged perseverance. Their work forces me to try ~~and~~ to discover and act from those principles in my own work/life/self or at least consciously confront my failure. Long Live the Revolution.

Poppy Johnson
© June 16, 1976



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STATEMENT OF VIRGINIA TOCHE, MAY 15, 1976

I have been asked for a ^{Statement}~~feature~~ explaining my involvement - or apparent lack of involvement - with the Guerrilla Art Action Group. At the time of GAAG's inception I had recently undergone surgery for cerebral aneurysms. Having been a dancer, I would have loved to have taken part in all of GAAG's actions. However, since many of the actions involved some risk of violence against us, and since any light blow to the head might have proved fatal to me, I reluctantly agreed not to participate in most of the actions.

I was further limited by the fact that I was holding a full time job. My job, besides covering living expenses, enabled me to share equally with Jon Hendricks in all of the expenses incurred by GAAG's activities.

In spite of all this I did take part, as a GAAG member, in two actions at the Museum



Photographer unknown

of Modern Art, in GAAG's participation in the Artists' Benefit for Mc Govern and several of GAAG's actions at the Annual New York Avant Garde Festivals.

Although I have no inclination to write, I offered suggestions and criticisms, participated in the planning of some of the actions, and often helped in typing and editing documents. Many of these documents are not signed by me. In the beginning I was not always asked to sign; later, for personal reasons, I sometimes chose not to do so.

I feel that my participation is a way in which I was able to express my strong feelings of opposition to those things in society that I feel are wrong.

Let's continue the struggle.

Virginia Toche

© Virginia Toche.



ARTICLE I

Our Art Actions are a concept.

Anyone who wishes can use the concept of the Guerrilla Art Action Group, and its content, as they please.

Under no condition, may the ideas that we use, the written material, and other content involved, be copyrighted, nor can it become the exclusive possession of anyone.

ARTICLE II

We do not advocate violence, nor the use of violence.

If there is any physical violence in our Art Actions, it is only directed to ourselves, and as a means of symbolically dramatizing the danger of reality-violence, of oppression, and of repression.

If any person other than ourselves, or the performers involved in the Art Actions, should become the victim of a form of physical violence, even by accident, it would negate the aims and purpose of our Art Actions.

ARTICLE III

We see ourselves as questioners.

Our intention is never to impose our own point of view, but to provoke people into a confrontation with the existing crises.

Our methods are only a few of the possible ways to dramatize a problem.

SWORN TO BEFORE ME
THIS 4th DAY OF MARCH 1970
EDWARD M. SILVESTRI
NOTARY PUBLIC, STATE OF NEW YORK
No. 03-3673307
Qualified in Bronx County
Cert. Filed in New York County
Clerk's Office
Term Expires March 30, 1971

March 4, 1970.
GUERRILLA ART ACTION GROUP
Jon HENDRICKS
Jean TOCHE
Jon Hendricks
Jean Toche

2.

ADDENDUM I

Article I is retroactive to October 1, 1969, and is binding from that date on.

ADDENDUM II

Our concern is with people, not property, or any form of property.

We question the order of priorities in this country, the fact that property - how to defend property and how to expand property - always seems to have priority over people and people's needs.

March 18, 1970.
GUERRILLA ART ACTION GROUP
Poppy JOHNSON
Jon HENDRICKS
Jean TOCHE

Poppy Johnson
Jon Hendricks
Jean Toche

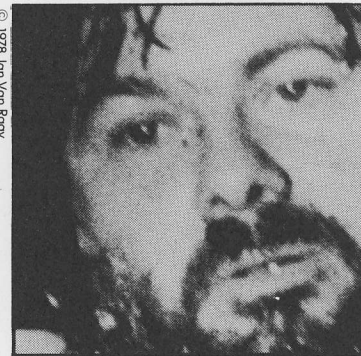
SWORN TO BEFORE ME
THIS 18th DAY OF MARCH 1970

Don Johnson
NOTARY PUBLIC, STATE OF NEW YORK
No. 31-2404285
Qualified in New York County
Commission Expires March 30, 1971

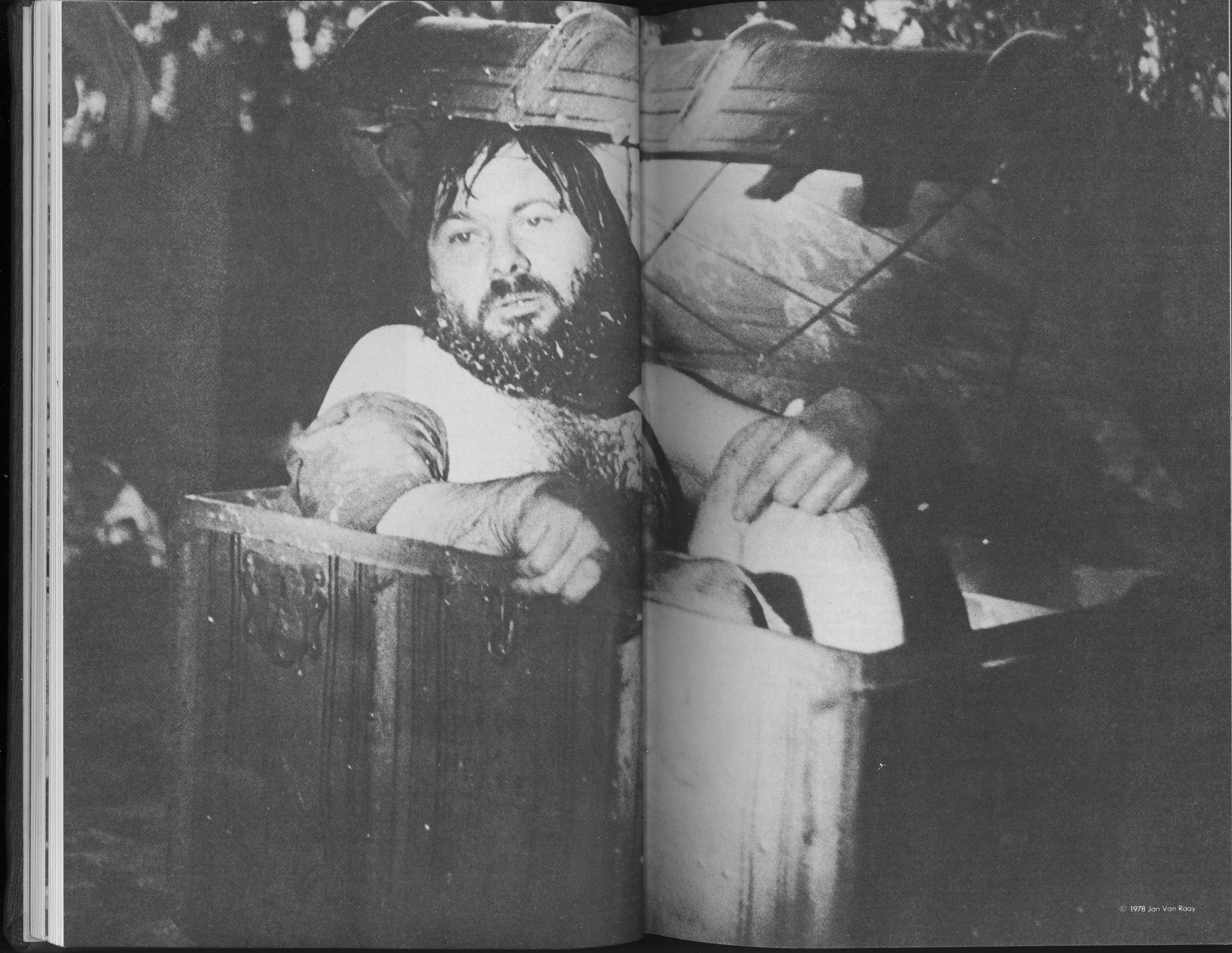
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October 16, 1969: action in front of Metropolitan Museum of Art, N.Y.C., ridiculing the exhibition "New York Painting & Sculpture: 1940-1970."



GUERRILLA ART ACTION in front of the METROPOLITAN MUSEUM of NEW YORK by HENDRICKS/TOCHE

I. Objective

- 1) The plan was to ridicule the Establishment and the false concept of Geldzahler to present a sani-pak cultural pastiche of the last 20 years, benefitting only the money-power collectors and dealers.
- 2) To protest the increasing grip and manipulation by big business of our cultural institutions as exemplified by the museum's acceptance of \$150,000 from Xerox Corporation to mount the exhibition "New York Painting and Sculpture: 1940-1970."
- 3) To force Henry Geldzahler, the creator and organizer of this exhibition, to take a public stand about these issues.
- 4) To show that the artist is being manipulated by the establishment.

II. Description

Jean Toche and Jon Hendricks, members of the Destruction in Art Movement, arrived at the front entrance of the Metropolitan Museum of Art at 9:25 pm Thursday, October 16, 1969 to correspond with the height of the Patrons' opening for the above mentioned exhibition. The artists removed a large trunk from the cab and immediately proceeded, in full view of several New York policemen, other demonstrators, and the arriving art patrons, to arrange their materials on the ground. Jon Hendricks was dressed in tails and black tie (representing the "curator" of the museum) and Jean Toche was dressed in his everyday clothes (representing the "artist").

The "curator" ceremoniously helped the "artist" into the trunk, whereupon the "artist" sat down inside it with his legs freely extending over the side, and his head below the surface of the trunk. By this time a large crowd had gathered to gape and speculate on the forthcoming actions.

As the "curator" helped the "artist" into the trunk, he announced to the crowd in a large pompous voice, "We are honoring this great artist here at the greatest museum in America." The "curator" asked the "artist" if he was thirsty and would he like some milk. The "artist" said, "Yes, yes" and was gratified by receiving the milk poured all over his face and body. Then the "curator" forced the protesting "artist" into gorging himself on milk. The "artist" coughed and slobbered the milk down his beard.

The "curator" then opened and exposed a tray of hors d'oeuvres, amid the exclamations and approval of the crowd. The "curator" ate one of the shrimp delicacies and asked the "artist" if he would like one too. The "artist" said, "Yes, yes" and pointed to some marinated shrimps. The "curator" pulled the tray away from the "artist" and said, "Don't point. Be quiet.", and then threw a handful of shrimps on the "artist's" face. The "artist" muttered, "Is this the way to treat an artist?" The "curator" ignored the "artist" and turned to the crowd, passing the tray of hors

d'oeuvres among them. While the crowd was being served, the "curator" turned to the protesting "artist" and told him to be quiet, that he was being honored. Then the "curator" emptied the rest of the hors d'oeuvres on the "artist's" clothes. At this point some people in the crowd protested—not that the "artist" was being mistreated, but because good food was "going to waste."

The "curator" ripped some of the "artist's" clothes and then opened the caviar and said to the crowd, "We have the finest caviar for this artist and this is the only way to treat a great artist." The "artist" expressed delight at the prospect. The "curator" rubbed the entire contents of the jar on the "artist's" face and ripped his pants and shirt some more. The "curator" opened the second jar of caviar as the "artist" was saying, "This is disgusting." The "curator" gave some caviar to one member of the crowd and offered it to another who refused. The "curator" threw the rest of the caviar on the "artist's" hair.

The "curator" poured a quart of milk over the "artist", ripped his clothes more, and pulled off one of his shoes and socks. By this time the "artist's" chest and legs were mostly exposed to the flesh. The "curator" slushed a pint of strawberry sherbert over the "artist." The crowd reacted with disgust. The police, who up to this point had been watching and smiling, stopped smiling.

The "curator" crushed tomatoes all over the "artist" and when someone in the crowd asked to join in, the "curator" refused. The "curator" ripped off the rest of the "artist's" clothes and poured another quart of milk over his face while he tried frantically to get out. The "curator" pushed the "artist" back into the trunk and said, "No, you can't get out, we are honoring you." At this point the police became anxious and tried to make the crowd move on.

The "curator" said, "We have champagne for this great occasion." The "artist" regained some confidence and watched the formality of opening the bottle. The "curator" drank some champagne and said, "Ah, the finest champagne, nothing is too good for the "artist." Someone in the crowd said, "That is lousy champagne." Someone else said, "Give me some before you throw the rest on him." The "curator" passed him the bottle, and after he drank a little, took it away from him. Then, while exclaiming, "This is the best way to honor a great artist—with champagne" he poured the rest of the champagne on the "artist's" face. At this point the "artist" kept repeating, "It burns my eyes, it burns my eyes, it burns my eyes..." (but was finally accepting his condition).

The "curator" took out a handkerchief and wiped the "artist's" eyes. The "artist" made a frenzied grab for the handkerchief, but the "curator" almost immediately took it away from him, saying, "That's enough now. We have more honors to give you."

The "curator" crushed eggs on the "artist" and handed out eggs to the public to be crushed over the "artist." The first person who tried to break an egg over the artist was startled by the egg exploding all over him and

his own clothes. Others came forward to break eggs. One man wanted to throw an egg at the "artist" but the "curator" restrained him by saying, "We are here to honor a great artist, not to hurt him." The man complied. In all, two dozen eggs were broken over the "artist's" exposed flesh, face and hair. The "curator" then forced the "artist" to drink a large quantity of milk. The "artist" started to choke and said, "I can't breathe" and while Jon Hendricks "curator" was asking Jean Toche/"artist" if he was all right, the police moved in and a ranking officer said, "I am calling an ambulance, this man is obviously sick." Hendricks assured the officer that this was a performance. The officer replied, "No, this man is sick, he needs an ambulance" and ordered a policeman to call an ambulance. Hendricks said, "No, this man is all right. Ask him." The officer asked, and Toche assured him that he was perfectly all right—that it was an act. The officer said, "Well, if this man is not sick, leave immediately; otherwise I will arrest him for indecent exposure, drunkenness, littering and creating a public nuisance." Jon Hendricks said, "No, this is an art process and we insist on delivering this package to Mr. Geldzahler inside the museum." The officer still insisted on removing Toche, saying that he was drunk. Hendricks said, "He is not drunk, it is an art performance and we insist on delivery to Mr. Geldzahler." At that point, the officer allowed Jon Hendricks to go to the entrance and ask for Mr. Geldzahler. Hendricks asked one of the museum guards to call Mr. Geldzahler. Hendricks came back and stood by the trunk with Toche still inside covered with the revolting sickening mess of the performance and practically naked. Five policemen had formed a living wall in front of the trunk and other policemen manifested their frustration by yelling at the other protesting groups standing around, "Keep moving, if you want to picket you have to keep moving." All this while, taxis and limousines were continually pulling up to the entrance of the museum and the fashionably dressed patrons walked straight in pretending not to see the spectacle.

After a somewhat long wait, the officer in charge said, "Now this has lasted long enough, get the security chief of the museum." By this time the red "emergency" ambulance of the city had arrived with its lights flashing and parked across the street.

After another wait, the museum security chief arrived and identified himself to Jon Hendricks, who explained to him that they insisted on either delivering this package on art process inside the museum to Mr. Geldzahler, or have Mr. Geldzahler come outside and make public his position. The security officer expressed his doubt that Mr. Geldzahler would want "that" inside, and only after insistence did he agree to contact Mr. Geldzahler about it.

After another wait, the security chief of the Metropolitan Museum of Art returned and told Hendricks: "Mr. Geldzahler would not permit you to

enter the premises. Mr. Geldzahler is 'busy' and will not see you now. Call tomorrow for an appointment for another time."

Jon Hendricks immediately announced to the crowd in a loud voice, "Mr. Geldzahler refuses to see us and now we will leave." He then asked the security chief of the museum for permission at least for Toche to wash his face in the museum washroom. This was also refused.

Jon Hendricks immediately helped Toche—who had been shaking and shivering all this time from the cold weather—to get out of the trunk and put on a change of warm clothes. Hendricks picked up all the remaining "art material" and litter and placed them in the trunk and closed the lid. He and Toche picked up the trunk and walked silently away to the applause of the crowd.

III. Comment

At the point that the police officer stopped our performance, we had almost reached the climax of the piece. Remaining elements that we were not permitted to perform consisted of offering a gun to the "artist" who was to refuse, giving money to the "artist" who was to eat it, while then accepting the gun and having blood poured all over his head, and for him to be finally silenced with a gag in his mouth, the trunk closed and delivered inside the museum.

Although the piece as planned was not completed, we were able to achieve the primary goal of having Mr. Geldzahler make a public stand one way or the other. We believe that the point of ridiculing the establishment was quite clear to the people who were permitted to watch us. We also believe that we succeeded in dramatizing the manipulation of art and the artist by the establishment.

We were successful in restraining police actions against us for a good 20 minutes, until we had at least achieved our objective of getting a definite commitment from Mr. Geldzahler (we use the word "restraining" because we answered the police ultimatum of ambulance/arrest or immediate departure by our own ultimatum that we would only leave after we got a statement of commitment by Mr. Geldzahler).

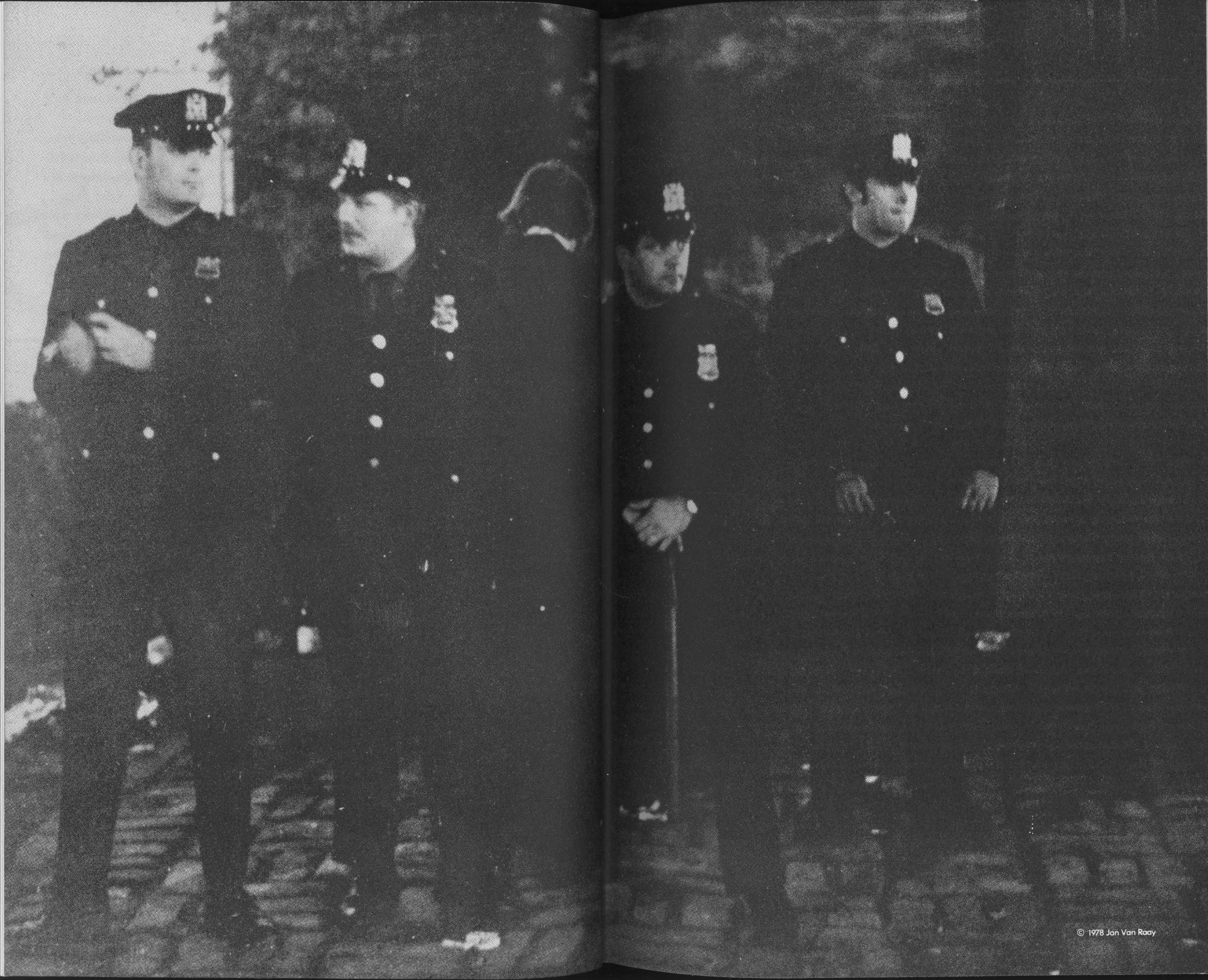
Our ability to restrain the police is perhaps attributable to the fact that we were involved in art process and art actions as opposed to reality situations and definitions, thereby placing the police on uncertain and unfamiliar ground and frame of reference.

We believe that we performed a totally relevant art action in the streets, using guerrilla tactics and dealing with a reality/art situation, as opposed to the usual triviality and non-involvement of the artist as well as the sterile, over-used tactics of picketing and leafleting.

October 17, 1969

Jon Hendricks

Jean Toche



N U M B E R

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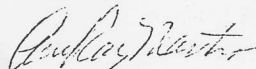
October 30/31, 1969: Manifesto & action at the Museum of Modern Art, NYC, removing Malevich's painting "White on White" and replacing it with the manifesto & affidavit of intent of action.

Newsweek

Oct. 31, 1969

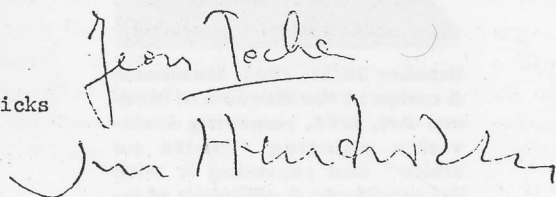
Artists Jean Toche and Jon Hendricks came to Newsweek this morning at 11:10 and told me ~~of~~ of their intentions to protest at the Museum of Modern Art this afternoon. Their protest will consist of removing a painting from the wall, laying it gently against the wall--in no way harming the painting--and affixing to the wall in the painting's place a manifesto (attached). If the paintings are firmly attached to the wall and if the artists feel a painting might be damaged in the process of removing, they will drape the painting with a black cloth and pin their manifesto to the black drape. At no time have they intended or will they intend to harm the paintings in the Museum or steal them or commit any act of vandalism. This is simply a protest, an act of guerilla theater.

All the above the artists have outlined to me.

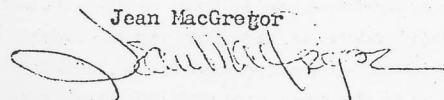

Ann Ray Martin

Jean Toche

Jon Hendricks



Witness: (to the fact that Martin, Toche and Hendricks were indeed talking on the 11th floor of Newsweek magazine at 11:10 today)

Jean MacGregor


NOTE: In no way do MacGregor and Martin condone or conspire in the ~~act~~ acts outline above. We simply serve as witnesses to their intentions and presence.

Affidavit made prior to the realization of the October 31 1969 action at MOMA—Ann Ray Martin is a writer and at the time was a researcher for the Arts News Department at Newsweek Magazine.

MANIFESTO FOR THE GUERRILLA ART ACTION GROUP

1. We demand that the Museum of Modern Art sell the equivalent of one million dollars worth of art works from their collection and that the money be given to the poor of all races of this country, the money to be used by those communities and for those communities, without any interference or attached conditions.

We as artists feel that at this time of social crisis there is no better use for art than to have it serve an urgent social need. We realize that one million dollars given to the poor to help alleviate their condition can be no more than a symbolic gesture, but at this time of social crisis even the smallest gesture on the part of an art institution will have a profound effect toward changing the attitude of the establishment toward the poor. In a sense, the donation is a form of reparation to the poor, for art has always served an elite, and therefore has been part of the oppression of the poor by that elite.

2. We demand that the Museum of Modern Art decentralize its power structure to a point of communization.

Art, to have any relevance at all today, must be taken out of the hands of an elite and returned to the people. The art establishment as it is used today is a classical form of repression. Not only does it repress the artist, but it is used:

- 1) to manipulate the artists themselves, their work, and what they say for the benefit of an elite working together with the military/business complex
- 2) to force people to accept more easily—or distract them from—the repression by the military/business complex by giving it a better image
- 3) as propaganda for capitalism and imperialism all over the world.

It is no longer a time for artists to sit as puppets or "chosen representatives of" at the feet of an art elite, but rather it is the time for a true communization where anyone, regardless of condition or race, can become involved in the actual policy-making and control of the museum.

3. We demand that the Museum of Modern Art be closed until the end of the war in Vietnam.

There is no justification for the enjoyment of art while we are involved in the mass murder of people. Today the museum serves not so much as an enlightening educational experience, as it does a diversion from the realities of war and social crisis. It can only be meaningful if the pleasures of art are denied instead of revealed in. We believe that art itself is a moral commitment to the development of the human race and a negation of the repressive social reality. This does not mean that art should cease to exist or to be produced—especially in serious times of crisis when art can become a strong witness and form of protest—only the sanctification of art should cease during these times.

New York, October 30, 1969

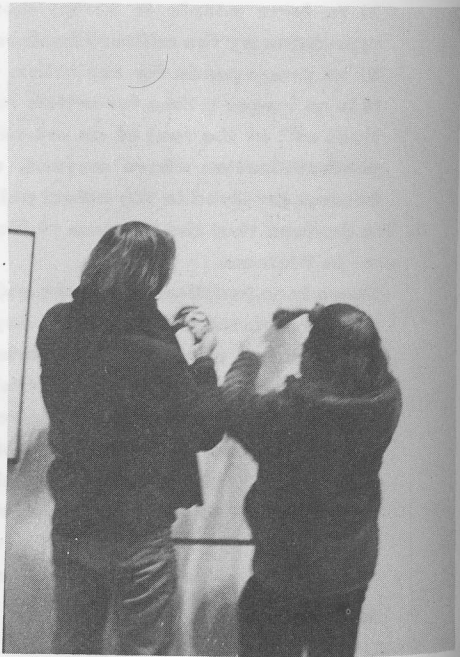
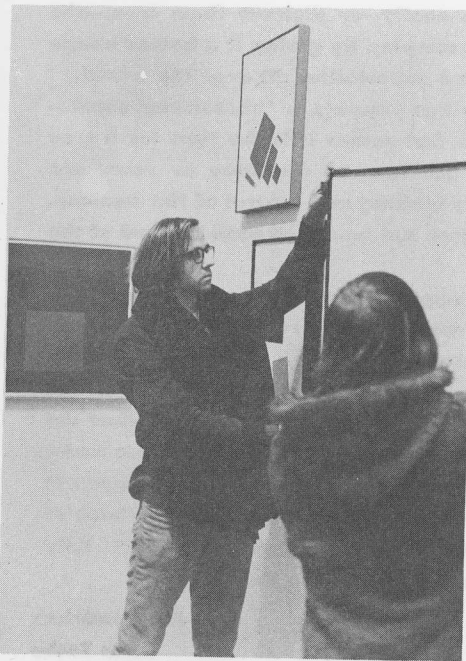
GUERRILLA ART ACTION GROUP

Jon Hendricks

Jean Toche

Jean MacGregor was present in the room when we made the affidavit and Ms. Martin asked her to serve as a witness.

The structure is designed to be a flexible space for the community. It is a place where people can come together to discuss their concerns, share their ideas, and work together to find solutions. The structure is a symbol of hope and a commitment to a better future.



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PRESS COMMUNIQUE

Friday, October 31, 1969 at 2:45 pm, two Destruction Artists removed Malevich's painting "White on White" from the walls of the Museum of Modern Art, New York, and replaced it with a manifesto of demands to the museum.

I. Objectives

- 1) To do a dramatic art action at the Museum of Modern Art of New York, involving the removal from the wall of an important art work and placing it on the floor against the wall and replacing it with the Guerrilla Art Action Group's manifesto of October 30, 1969.
- 2) The object was not to damage the painting nor to steal it, but rather to radicalize it by desanctifying a once-revolutionary work which had become only a valuable object.
- 3) To present our demands to the representative of the museum while standing next to the moved painting.

II. Description

Jean Toche and Jon Hendricks of the Guerrilla Art Action Group entered the premises of the Museum of Modern Art at 2:35 pm October 31, 1969. They paid two admissions at \$1.50 each and went to the third floor, to the gallery room where Kasimir Malevich's "Suprematist Composition: White on White" was hanging. This was the painting they had previously decided to use for their art action.

They waited until the museum guards had left the room and, in front of a number of witnesses (members of the Action Committee of the Art Workers Coalition as well as individuals from the New York art community), they proceeded to carefully lift the Malevich painting from the wall and gently place it on the floor resting against the wall.

At this point a plainclothes "guard" yelled at them: "Wait, what are you doing that for?" The artists proceeded to tape on the wall—where the painting had been—the Guerrilla Art Action Group's manifesto of October 30, 1969. The plainclothes guard at that point said: "Here we go again" and ripped the manifesto off the wall. The artists said that they wanted to present the manifesto to a representative of the Museum of Modern Art. The plainclothes guard said: "Come with me." The artists said: "No, we want to stay here until the representative of the museum comes to receive our demands." Then two regular guards of the museum were stationed near the artists and the painting and the plainclothes guard left with the manifesto that he had removed from the wall.

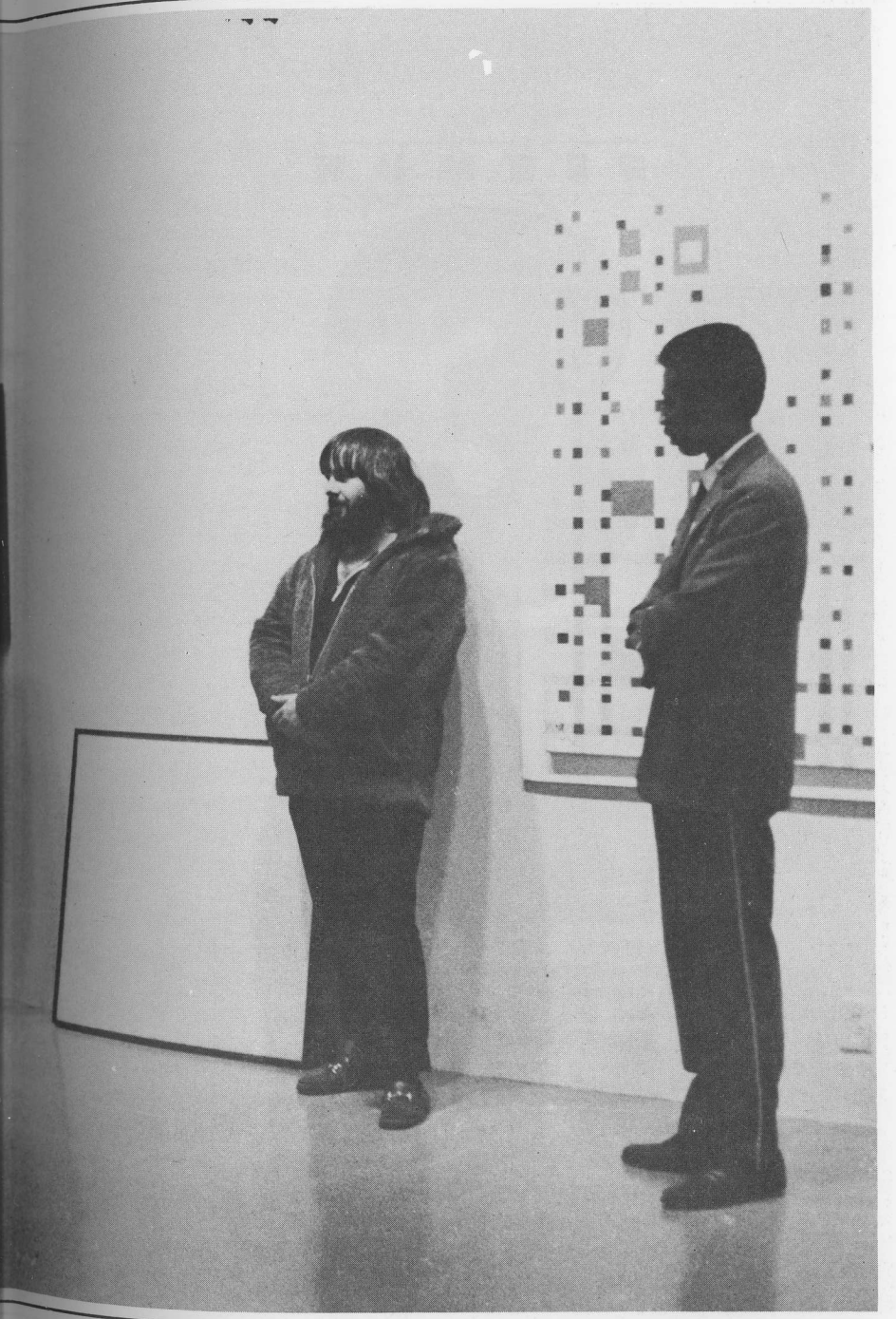
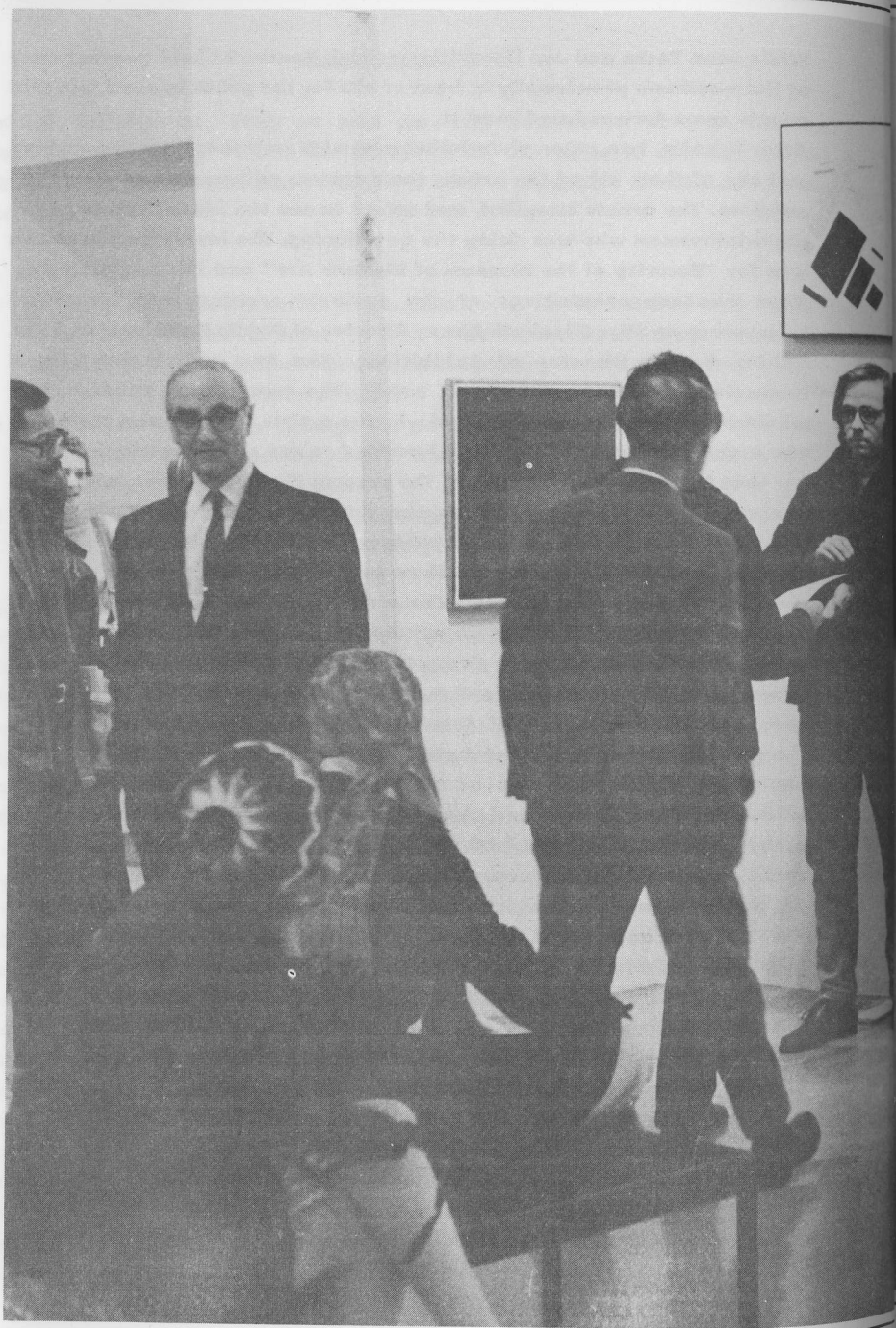
While Jean Toche and Jon Hendricks waited, Hendricks held another copy of the manifesto prominently in front of him for the public to read. Several people came forward and read it.

After a while, two other plainclothesmen with walkie-talkies showed up, and one of them asked the artists their names, addresses and telephone numbers. The artists complied, and asked to see the identification of the plainclothesman who was doing the questioning. The identification shown was for "Security of the Museum of Modern Art" and the man's name.

Then two representatives of the museum arrived and identified themselves as Miss Elizabeth Shaw, Director of Public Relations, and Mr. Wilder Green, Director of Exhibitions. The two artists introduced themselves and everyone shook hands. The two artists handed their manifesto to Mr. Green, who asked why the artists had chosen a Malevich. The artists replied that they had intended to use an Impressionist work, but that the gallery was closed at the present time. Mr. Green said: "Yes, one of the old paintings." Then the artists said that they chose the Malevich because it was a revolutionary work. Mr. Green said: "You made a good choice." Then Miss Shaw commented: "That painting can be shown here, but not in Russia." The artists said that was not the point. They added that their intention was not to damage the painting, but to use it in an art action as a dramatization of their demands. Then Mr. Green said: "Thank you for not damaging the painting" and the artists repeated that it was not their intention, that they just wanted to remove the painting from the wall and put in its place their manifesto, but that one of the guards had removed the manifesto from the wall. Mr. Green said: "Yes, I have it here and I have already read it." He then showed the artists the copy that still had the tape on it; then he said: "You must realize we can not give you an answer to these demands now, that it has to come from the Board of Trustees." He pointed at the demands and said that the first and second demands were unlikely to be met, and for the third, the decision would have to come from the Board. The artists asked Mr. Green to give the demands to the Board of Trustees. Mr. Green said that he would, and then asked if the artists wanted to stay next to the painting. The artists said they had finished their piece. They all shook hands and the artists left the museum.

New York, October 31, 1969
GUERRILLA ART ACTION GROUP

Jon Hendricks
Jean Toche



N U M B E R

3



© 1978 Ka Kwong Hui

November 10/18, 1969:
**Demands for the resignation of
the Rockefellers from the Mu-
seum of Modern Art and des-
cription of action: "blood
bath."**

**A CALL FOR THE IMMEDIATE RESIGNATION OF ALL THE ROCKEFELLERS
FROM THE BOARD OF TRUSTEES OF THE MUSEUM OF MODERN ART**

There is a group of extremely wealthy people who are using art as a means of self-glorification and as a form of social acceptability. They use art as a disguise, a cover for their brutal involvement in all spheres of the war machine.

These people seek to appease their guilt with gifts of blood money and donations of works of art to the Museum of Modern Art. We as artists feel that there is no moral justification whatsoever for the Museum of Modern Art to exist at all if it must rely solely on the continued acceptance of dirty money. By accepting soiled donations from these wealthy people, the museum is destroying the integrity of art. These people have been in actual control of the museum's policies since its founding. With this power they have been able to manipulate artists' ideas; sterilize art of any form of social protest and indictment of the oppressive forces in society; and therefore render art totally irrelevant to the existing social crisis.

1. According to Ferdinand Lundberg in his book, *The Rich and the Super-Rich*, the Rockefellers own 65% of the Standard Oil Corporations. In 1966, according to Seymour M. Hersh in his book, *Chemical and Biological Warfare*, the Standard Oil Corporation of California—which is a special interest of David Rockefeller (Chairman of the Board of Trustees of the Museum of Modern Art)—leased one of its plants to United Technology Center (UTC) for the specific purpose of manufacturing napalm.
2. According to Lundberg, the Rockefeller brothers own 20% of the McDonnell Aircraft Corporation (manufacturers of the Phantom and Banshee jet fighters which were used in the Korean War). According to Hersh, the McDonnell Corporation has been deeply involved in chemical and biological warfare research.
3. According to George Thayer in his book, *The War Business*, the Chase Manhattan Bank (of which David Rockefeller is Chairman of the Board)—as well as the McDonnell Aircraft Corporation and North American Airlines (another Rockefeller interest)—are represented on the committee of the Defense Industry Advisory Council (DIAC) which serves as a liaison group between the domestic arms manufacturers and the International Logistics Negotiations (ILN) which reports directly to the International Security Affairs Division in the Pentagon.

Therefore we demand the immediate resignation of all the Rockefellers from the Board of Trustees of the Museum of Modern Art.

Supported by:

The Action Committee for
Art Workers Coalition

New York, November 10, 1969
GUERRILLA ART ACTION GROUP
Silvianna Jon Hendricks
Poppy Johnson Jean Toche

November 10, 1969: Silvianna, the artist/filmmaker and a member of A.W.C., participated in this action only. The Action Committee of the Art Workers Coalition put their stamp on the manifesto as a way to show their support. GAAG was always a separate group from A.W.C.

COMMUNIQUE

Silvianna, Poppy Johnson, Jean Toche and Jon Hendricks entered the Museum of Modern Art of New York at 3:10 pm Tuesday, November 18, 1969. The women were dressed in street clothes and the men wore suits and ties. Concealed inside their garments were two gallons of beef blood distributed in several plastic bags taped on their bodies. The artists casually walked to the center of the lobby, gathered around and suddenly threw to the floor a hundred copies of the demands of the Guerrilla Art Action Group of November 10, 1969.

They immediately started to rip at each other's clothes, yelling and screaming gibberish with an occasional coherent cry of "Rape." At the same time the artists burst the sacks of blood concealed under their clothes, creating explosions of blood from their bodies onto each other and the floor, staining the scattered demands.

A crowd, including three or four guards, gathered in a circle around the actions, watching silently and intently.

After a few minutes, the clothes were mostly ripped and blood was splashed all over the ground.

Still ripping at each other's clothes, the artists slowly sank to the floor. The shouting turned into moaning and groaning as the action changed from outward aggressive hostility into individual anguish. The artists writhed in the pool of blood, slowly pulling at their own clothes, emitting painful moans and the sound of heavy breathing, which slowly diminished to silence.

The artists rose together to their feet, and the crowd spontaneously applauded as if for a theatre piece. The artists paused a second, without looking at anybody, and together walked to the entrance door where they started to put their overcoats on over the bloodstained remnants of their clothes.

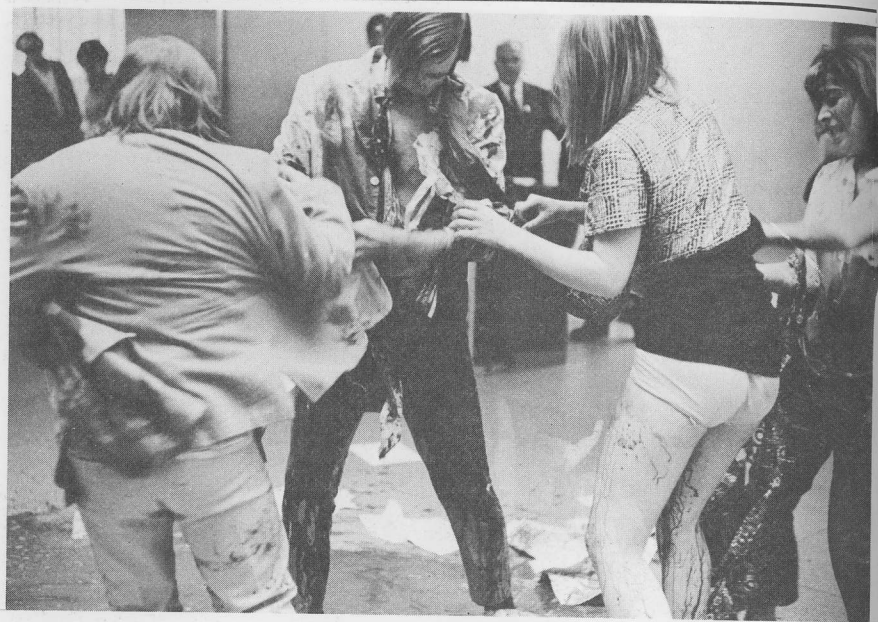
At that point a tall well-dressed man came up and in an unemotional way asked: "Is there a spokesman for this group?" Jon Hendricks said: "Do you have a copy of our demands?" The man said: "Yes but I haven't read it yet." The artists continued to put on their clothes, ignoring the man, and left the museum.

NB:—According to one witness, about two minutes into the performance one of the guards was overheard to say: "I am calling the police!"

—According to another witness, two policemen arrived on the scene after the artists had left.

New York, November 18, 1969
GUERRILLA ART ACTION GROUP
Jon Hendricks
Poppy Johnson
Silvianna
Jean Toche







...and reevaluation of our intentions as
...a nation regarding the mass murder of
...is our conviction that it is essential
...libertarians join hands with those seeking
...to Peace.

...the request by the Art
...closed on November
...to
...of non-

N U M B E R

...to close
...of the
...1969.

November 14, 1969
...ARTIST GROUP
...with
...1969

Johnson
Tate
Henderson

4

**November 14, 1969: statement
and description of action at the
Whitney Museum of American
Art, NYC, to protest the refusal
of museums to close for Mora-
torium Day.**

At a time of pause and reevaluation of our intentions as individuals and as a nation regarding the mass murder of Asian people, it is our contention that it is essential that the cultural institutions join hands with those seeking a moral commitment to Peace.

This museum has obviously refused the request by the Art Workers Coalition that the museums be closed on Moratorium Day. Therefore we are performing a symbolic art action to dramatize our anger toward this museum's attitude of non-commitment.

We now reiterate our demands that all museums be closed until the end of the war in Vietnam, as stated in the Guerrilla Art Action Group's manifesto of October 30, 1969.

New York, November 14, 1969
GUERRILLA ART ACTION GROUP
Jon Hendricks
Poppy Johnson
Jean Toche

Poppy Johnson
Jean Toche
Jon Hendricks

**GUERRILLA ART ACTION AT
THE WHITNEY MUSEUM OF AMERICAN ART**

At 1:35 pm November 14, 1969, a group of artists from the Guerrilla Art Action Group and the Art Workers Coalition gathered at various positions inside and outside the Whitney Museum of American Art in New York. At approximately 1:37 pm Jean Toche entered the lobby of the museum, carrying a canister of aniline powder pigments concealed in his jacket, followed immediately by Jon Hendricks, carrying a bucket filled with a mixture of water-detergent-soap, and Poppy Johnson, carrying a large wooden-handled string mop plus a number of sponges in her coat pockets.

Jean Toche proceeded immediately to throw the red pigment in a circular motion, trying to cover as wide an area as possible, but consciously avoiding the "Tomb of Hippy Death" by Paul Thek.

Even before Toche had finished throwing the red powder, Jon Hendricks rushed up and said: "This place is a mess, we've got to wash it up," and threw the contents of the bucket onto the red powder, and immediately knelt, muttering: "We've got to clean this place up." Poppy Johnson mopped the foaming red mess, trying to spread it all over the lobby, but again avoiding Thek's work. At this point Al Brunelle, Tom Lloyd, Boris Lurie, and Cass Zapkus, who had been waiting inside the museum for the action to begin, got on their knees in the mess and started to sponge it around. Toche and Hendricks tried to spread the mess toward the inside door in order to make entrance difficult for the public. Toche said repeatedly: "We have to clean this place up, it is dirty from the war." Hendricks and Johnson kept saying: "What a mess, we've got to clean it up."

Two unknown girls and a young man who had been in the lobby when the art action began spontaneously joined in, got on their hands and knees and started to rub the red mess with their hands. Poppy Johnson gave them each a sponge. Participants of the action warned the public repeatedly that the floor was slippery.

The artists worked in the slippery mess for perhaps five minutes while a large crowd gathered around, both outside the door and near the sales desk. In the crowd there were at least two museum guards standing perplexed.

At this point a man, seemingly representing authority came, obviously angry, marched across the slippery mess toward Toche and Hendricks and yelled at them: "All right, that's enough, you have to leave now." One of the guards said, pointing to Toche: "It's that man; he came in and suddenly started to throw that stuff all around." Hendricks said: "We want to speak to a representative of the museum and give him our demands." The man yelled: "I am a representative of the museum." Tom Lloyd, as he was walking toward

Al Brunelle is a writer and art critic. Tom Lloyd is an artist and was a member of AWC (Art Workers Coalition) and its Black & Puerto Rican artists coalition. He founded the Storefront Museum in Jamai-

ca, Queens, New York. Boris Lurie, an artist and member of the NO-ART movement of the early 60's was an outspoken and vocal critic of the system. Cass Zapkus is an artist and member of AWC.

the confrontation and giving a copy of the demands to Jon Hendricks, said: "In what capacity do you represent the museum?" The man said: "I am in charge of repair and maintenance." Someone said: "That's not enough, we want to see an official representative of the museum." Jon Hendricks handed him the copy of the demands covered with red stains, and the artists went back to scrubbing and mopping. The man yelled: "Call the police." Al Brunelle said: "Go ahead, call the cops." Tom Lloyd said: "Do you have the authority to call the police?" The man said: "I'll take that responsibility" and went to the phone. Tom Lloyd added: "Is that the official policy of the museum—to call the police?"

At this point, the two unknown girls decided to disengage themselves and were going toward the downstairs staircase when a guard yelled angrily at them: "Come back, you can't leave." The two girls came back and sat on a bench. The man in charge of repair and maintenance came over to Poppy Johnson and grabbed the mop away from her and leaned it against the wall.

The artists remained still in their positions for quite a while; finally another man arrived on the scene and began talking to Al Brunelle and Tom Lloyd. Toche, Johnson and Hendricks got off their knees and moved toward the man. Somebody asked: "Are you a representative of the museum?" He replied: "Yes, I am the Director of Public Relations." Hendricks took a copy of the demands out of his pocket and presented it to the Director of Public Relations, who asked the reason for the action. Hendricks explained it was an art action in protest against the policy of the museum to remain open on moratorium day. The Director of Public Relations said: "Ah, an art action, I accept that." He added: "Are you doing this to all the museums?" Hendricks answered: "No, this is a symbolic action for all the museums, but we chose the Whitney this time." The PR man said: "I'll accept it as a symbolic gesture." Hendricks asked if he wanted the artists to clean up the mess. He said not to bother about it. Hendricks added: "Be careful. It's very slippery because of the detergent. Please tell people to be careful if they walk on it." The PR man asked what the stuff was. Toche said it was aniline pigment, soap, detergent and water. Hendricks added that it was water soluble. Al Brunelle said: "It's like the coloring in hot dogs." Jon Hendricks asked the PR man his name and he said it was Leon Levine. Tom Lloyd asked for a bucket of water so the artists could clean themselves. Mr. Levine answered: "You made the mess; you can go and clean yourselves somewhere else." Tom Lloyd asked again but Poppy Johnson, Jon Hendricks and Jean Toche walked across the mess, abandoning buckets, mop and sponges where they were. Jon Hendricks turned around facing the crowd saying: "Peace." Then Hendricks, Johnson and Toche left the room with their hands raised in the peace sign.

New York, November 14, 1969
GUERRILLA ART ACTION GROUP

ca, Queens, New York. Boris Lurie, an artist and member of the NO-ART movement of the early 60's was an outspoken and vocal critic of the system. Cass Zapkus is an artist and member of AWC.

N U M B E R

5

December 16, 1969: Announcement, objectives & description of action at St. Peter's Church, N.Y.C., to dramatize American war atrocities in Vietnam.

Chocolate bunnies?

**GUERRILLA ART ACTION
AT THE BEETHOVEN'S BIRTHDAY CELEBRATION
AT ST. PETER'S CHURCH IN NEW YORK ON DECEMBER 16, 1969**

OBJECTIVES

To do a short but strong, relevant action about interrogation/brutalization, as practiced by American soldiers in Vietnam and by the police here in America.

To accomplish this in the context of a concert of avant garde music and films, the artists chose to do the action after the concert was finished, and as the audience was leaving the premises. The object was not to do a performance, but a guerrilla action/realization, forcing the realities of brutalization onto an audience who had chosen to come to a concert of abstraction, and in a sense, trivialities—this at a time of widespread brutality.

DESCRIPTION

Poppy Johnson was seated in the audience throughout the concert. Underneath her overcoat she wore white clothes resembling those of a Vietnamese vil-lager. There was a half gallon of blood in plastic bags taped on her body. When the concert was over, the lights turned on, and as the audience was starting to leave, Poppy Johnson took off her overcoat and wandered around. Sirens were suddenly turned on at full volume. Jean Toche and Jon Hendricks, wearing military shirts, charged into the room throwing chairs out of their way and screaming at the audience "Commie gooks," "Goddam fucking slants," "Where are the Commie bastards?"

They very quickly converged on Poppy Johnson, grabbed her, shook her, ripping at her clothes and brutally throwing her on the floor, saying, "Where are they?"...and bursting one of the bags of blood, spilling it all over the floor and on people nearby.

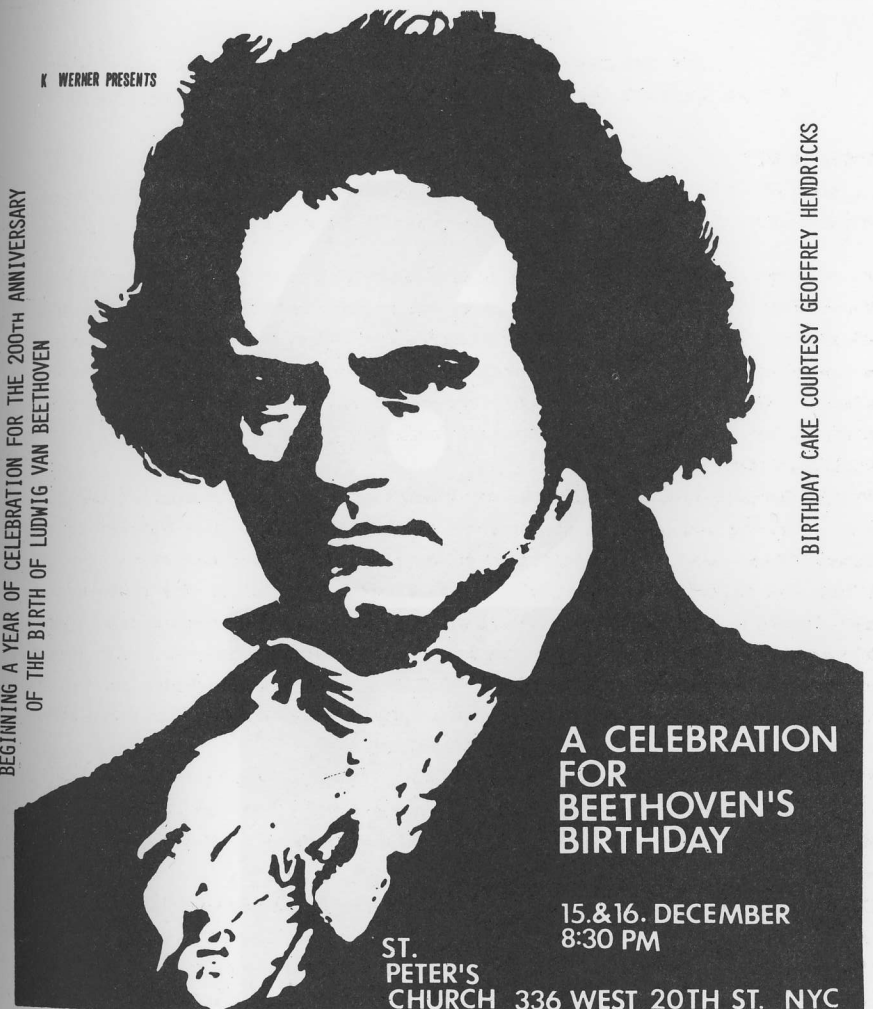
One of the brutalizers violently yanked the victim's body halfway up, and the other brutalizer brutally shoved her back onto the floor. They both dragged her a short way and one of them pounced down on the victim and ripped open her shirt, and in so doing, burst open the second bag of blood which spurted all over her face.

At that point one of the brutalizers said: "It is not even fun any more." Both brutalizers turned away from the victim who got up and escaped, terrified, out of the room. Both brutalizers wandered to a corner of the room, took Hershey bars from their pockets and casually ate them, ignoring everybody except each other. After a while they left the room. The total action took less than four minutes.

**GUERRILLA ART ACTION GROUP
JON HENDRICKS
POPPY JOHNSON
JEAN TOCHE**

K WERNER PRESENTS

BEGINNING A YEAR OF CELEBRATION FOR THE 200TH ANNIVERSARY
OF THE BIRTH OF LUDWIG VAN BEETHOVEN



BIRTHDAY CAKE COURTESY GEOFFREY HENDRICKS

**A CELEBRATION
FOR
BEETHOVEN'S
BIRTHDAY**

**15. & 16. DECEMBER
8:30 PM**

**ST.
PETER'S
CHURCH 336 WEST 20TH ST. NYC**

NEW AND ELECTRONIC MUSIC/FILMS/LIVE PERFORMANCE EVENTS BY: ROBERT ASHLEY

**WITH: DAVID BEHRMAN
JON HENDRICKS
POPPY JOHNSON
KENNETH WERNER
AND OTHERS**

**RESERVATIONS:
ST. PETER'S CHURCH
346W20 NYC
WA9-2390**

**DAVID BEHRMAN
JACQUES BEKAERT
GORDON MUMMA
NAM JUNE PAIK / JUD YALKUT
KENNETH WERNER**

AND INTRODUCING

THE RADIO MUSIC CITY HALL SYMPHONY ORCHESTRA !!!

Chocolate Beethovens?

CONTRIBUTION

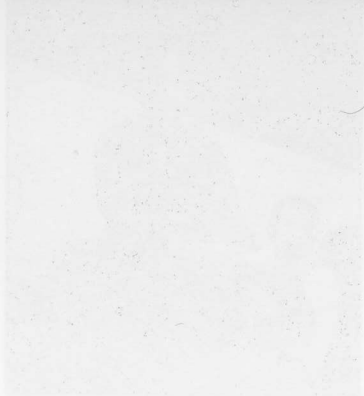
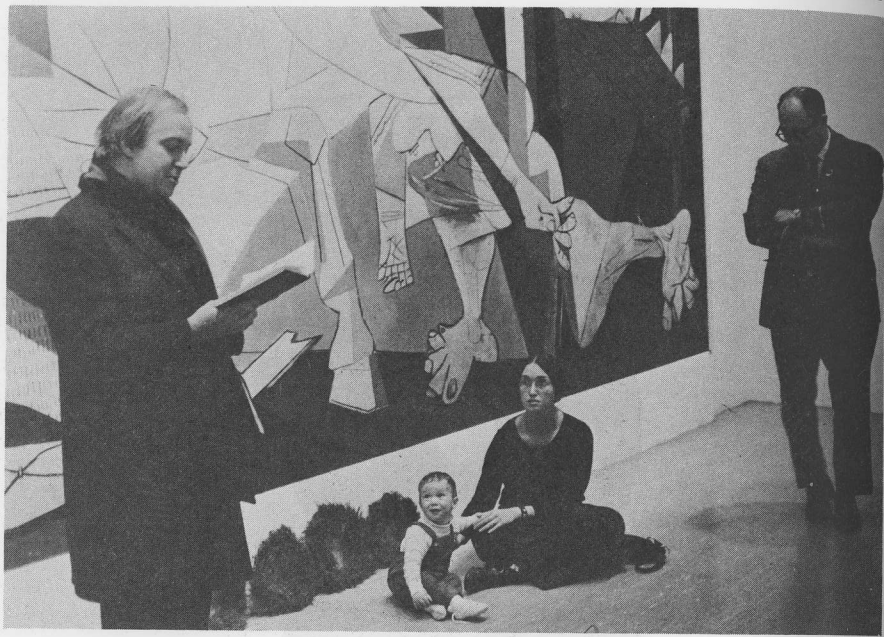
N U M B E R

6



© 1978 Jan Van Raay

January 3, 1970: memorial service for dead babies in front of Picasso's "Guernica" at the Museum of Modern Art, N.Y.C., to protest U.S. genocide in Vietnam.



© 1978 Jan Van Raay



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**GUERRILLA ART ACTION IN FRONT OF
GUERNICA ON JANUARY 3, 1970**

OBJECTIVES

To hold, in front of Picasso's *Guernica*, a memorial service for dead babies murdered at Songmy and all Songmys, the service to be conducted by a priest or a member of the clergy. This included the placing of flowers and wreaths in front of the painting and the participation of a live baby, symbolic of all babies.

DESCRIPTION

Just before 1 pm Saturday January 3, 1970, performers, witnesses and members of G.A.A.G., D.I.A.S., and A.W.C. infiltrated the Museum of Modern Art of New York, gathering on the third floor in front of Picasso's *Guernica*.

Some artists had smuggled wreaths and flowers in. At 1 p.m., members of the Guerrilla Art Action Group quietly went up to the painting, *Guernica*, and placed four wreaths against the wall underneath the painting. At this moment, Joyce Kozloff, carrying her 8-month-old baby, Nikolas, sat on the floor in front of the wreaths. Father Stephen Garmey came forward and began reading a memorial service for dead babies (see text which follows).

During the reading, a guard who was standing next to the painting came up to Mrs. Kozloff and the baby Nikolas, and told her she and the baby could not remain on the floor. The mother continued being busy with the baby. After continuous prodding by the guard, who finally put his hand on Mrs. Kozloff's arm, she picked up the baby and stood quietly in front of the painting during the remainder of the service.

When Father Garmey had finished his readings a number of people, including children, came forward and placed flowers and wreaths under the painting. Throughout the Service for Dead Babies, people remained quiet and reverent.

SERVICE READ AND PREPARED BY FATHER STEPHEN GARMEY

Jesus called them unto him and said, suffer the little children to come unto me, and forbid them not; for of such is the Kingdom of God. (Prayer Book P. 338)

There was a little boy walking toward us in a daze. He'd been shot in the arm and leg. He wasn't crying or making any noise. A G.I. knelt down next to him and fired three shots into the child. The first shot knocked him back, the second shot lifted him into the air. The third shot put him down and the body fluids came out. The G.I. just simply got up and walked away. (Life Dec. 5, 1969)

The Lord Himself is thy keeper; the Lord is thy defence upon thy right hand; so that the sun shall not burn thee by day, neither the moon by night. The Lord shall preserve thee from all evil; yea, it is even He that shall keep thy soul. The Lord shall preserve thy going out, and thy coming in, from this time forth for evermore. (PS. 121:5)

At the same time came the disciples unto Jesus, saying, who is the greatest in the Kingdom of Heaven? And Jesus called a little child unto him and set him in

the midst of them, and said, verily I say unto you, except ye become as little children, ye shall not enter into the Kingdom of Heaven. (Matt. 18)

There was a small boy about three or four years old clutching his wounded arm with his other hand while blood trickled between his fingers. He just stood there with big eyes staring around like he didn't understand. Then the radio operator put a burst of M-16 fire into him. (Life Dec. 5, 1969)

The Lord Himself is thy keeper...(see above)

Then Herod, when he saw he was mocked of the wise men, was exceeding wroth, and sent forth and slew all the children that were in Bethlehem, and in all the coasts thereof, from two years old and under, according to the time which he had diligently enquired of the wise men. Then was fulfilled that which was spoken by Jeremy the Prophet, saying, in Rama was there a voice heard, lamentation and weeping, and great mourning, Rachel weeping for her children, and would not be comforted, because they are not. (Matt. 2)

Just outside the village there was this big pile of bodies. This really tiny kid/he only had a shirt on/nothing else/he came over to the pile and held the hand of one of the dead. One of the G.I.'s dropped into a kneeling position and killed him with a single shot. (Life Dec. 5, 1969)

The Lord Himself is thy keeper...(see above)

We have breathed the grits of it in, all our lives,
Our lungs are pocked with it,
The mucous membrane of our dreams
Coated with it, the imagination
Filmed over with the gray filth of it:

The knowledge that humankind,
Delicate man, whose flesh
Responds to a caress, whose eyes
Are flowers that perceive the stars,

Whose music excels the music of birds,
Whose laughter matches the laughter of dogs,
Whose understanding manifests designs
Fairer than the spider's most intricate web,

Still turns without surprise, with mere regret
To the scheduled breaking open of breasts whose milk
Runs out over the entrails of still alive babies,
Transformation of witnessing eyes to pulp-fragments,
Implosion of skinned penises into carcass-gulleys. (Denise Levertov)
Lord have mercy upon us. Lord have mercy upon us. Lord have mercy.

GUERRILLA ART ACTION GROUP

JON HENDRICKS

POPPY JOHNSON

JEAN TOCHE

January 3, 1970: Virginia Toche's name should have also appeared as a signator of the action.

NUMBER

7

January 5, 1970: action/inter-
view at Radio Station WBAI,
N.Y.C.

ACTION/INTERVIEW OF THE GUERRILLA ART ACTION GROUP ON RADIO WBAI ON 1/5/70

(POPPY JOHNSON, JON HENDRICKS, LAURIN RAIKEN, JEAN TOCHE)

R I ACCUSE
T YOU SAY YOU ARE AN ARTIST
J I SAY YOU LIE. YOU ARE JUST A BUSINESSMAN.
H YOU ARE GUILTY OF CORRUPTING THE VERY NATURE OF ART

R WHAT IS MORE IMPORTANT TO YOU? TO SELL YOUR PAINTING, OR TO HELP OTHER HUMAN BEINGS?
T WHAT IS MORE IMPORTANT TO YOU? TO EXHIBIT IN A MUSEUM, OR TO FIGHT FOR THE HUMAN RIGHTS OF THE OPPRESSED?
J WHAT IS MORE IMPORTANT TO YOU? TO BE RECOGNIZED AS A GREAT ARTIST AND TO BE WRITTEN UP BY THE CRITICS, OR TO MAKE SACRIFICES FOR YOUR FELLOW BROTHER?

R DO YOU THINK AN ARTIST IS MORE IMPORTANT THAN ANOTHER HUMAN BEING?
T DO YOU CONSIDER YOURSELF AS SOME KIND OF GOD?
J IS YOUR WORK MORE SACRED THAN HUMAN LIFE?
H ARE YOU ON SOME KIND OF EGO TRIP?

R ARE YOU A PROSTITUTE?
T HOW OFTEN HAVE YOU SOLD YOUR WIFE IN ORDER TO HAVE A SHOW?
J ARE YOU ONE OF THOSE PIMPS WHO MAKES HIS WIFE WORK SO HE CAN PAINT ALL DAY LONG?
H HOW OFTEN HAVE YOU SOLD YOURSELF IN ORDER TO GET A GOOD REVIEW?
R ARE YOU A PROSTITUTE?

R I SHALL NOT HURT ANOTHER HUMAN BEING
T I SHALL NOT KILL ANOTHER HUMAN BEING
J I SHALL NOT MANIPULATE ANOTHER HUMAN BEING
H BUT YOU DO. ALL BUSINESSMEN DO.

R THE GALLERIES ARE THE BUSINESS OF ART
T THE ART MAGAZINES ARE THE BUSINESS OF ART
J YOU, THE CRITICS, ARE THE WHIP HAND IN THE BUSINESS OF ART
H SHOULDN'T YOU ALL STOP INTRODUCING FALSE SETS OF VALUES WHICH NEGLECT THE INNERMOST NEEDS OF THE INDIVIDUAL?

R YOU SAY YOU BELIEVE IN HIGH ART
T YOU SAY YOU BELIEVE IN ART FOR ART'S SAKE
J I SAY THAT IF YOU ARE INDIFFERENT TO A CRIME COMMITTED AGAINST THE HUMAN RACE, YOU ARE AS GUILTY AS THE ONE WHO COMMITS THE CRIME.
H I SAY HIGH ART STINKS!

We regret the derogatory reference to prostitutes and the sexist attitude that implies that only men are artists. We further regret the statement finding fault with the reversal of roles, that bankrupt attitude that says: "the breadwinner" in the masculine gender.

January 5, 1970: Laurin Raiken was a member of the New York Free Theater and AWC.

R ART HAS BECOME THE SUPREME INSTRUMENT THROUGH WHICH OUR REPRESSIVE SOCIETY IDEALIZES ITS IMAGE
T ART IS USED TODAY TO DISTRACT PEOPLE FROM THE URGENCY OF THEIR CRISES
J ART IS USED TODAY TO FORCE PEOPLE TO ACCEPT MORE EASILY THE REPRESSION OF BIG BUSINESS
H MUSEUMS AND CULTURAL INSTITUTIONS ARE THE INSTRUMENTS OF SANCTIFICATION FOR THE ARTISTS WHO COLLABORATE IN SUCH MANIPULATIONS AND CULTIVATE SUCH IDEALIZATION
R NO WONDER THAT ART HAS BECOME IRRELEVANT, TRIVIAL AND STERILE.

R EDUCATION HELPS THE INDIVIDUAL TO FUNCTION EFFICIENTLY IN AN INSANE SOCIETY
T HOW CAN A SANE PERSON FUNCTION IN AN INSANE SOCIETY?
J EDUCATION PRODUCES FUNCTIONALLY INSANE PEOPLE
H THE ART PROCESS EDUCATES THE INDIVIDUAL TO ACCEPT INSANITY
R ARE YOU GUILTY OF CONTRIBUTING TO THIS INSANITY?

R TODAY ARTISTS ARE EGOMANIACS
T TODAY ARTISTS ARE PSYCHOPATHS
J INSANITY!

R ART HAS BECOME THE HIGHEST SYMBOL OF THE DEHUMANIZED PROCESS OF BUSINESS
T ANY ART WHICH SHOWS THE REPRESSION OF OUR SOCIETY IS AUTOMATICALLY SUPPRESSED
J HOW LONG WILL YOU ACCEPT BEING THE REPRESSED LACKEY OF SOCIETY'S MANIPULATORS?

R IN THEIR EFFORT TO COMPETE WITH INDUSTRY, TODAY'S ARTISTS ARE WILLING TO ABSORB THE MOST DEHUMANIZED VALUES OF INDUSTRY
T IN SOME OF THE ARTS PRACTICED TODAY, THE VERY SUBSTANCE OF EMOTION IS PURPOSELY LACKING. EMOTION IS BEING REPRESSED!
J ARE YOU GUILTY OF BEING A REPRESSOR?

R SOME ORGANIZATIONS LIKE E.A.T. OR M.I.T. ARE PROMOTING THE MARRIAGE OF ARTISTS WITH INDUSTRY AND SCIENCE
T ARTISTS WHO COLLABORATE OFTEN HAVE TO WORK WITHIN THE CONTEXT OF THE MILITARY-BUSINESS COMPLEX
J ARE YOU WILLING TO RENOUNCE SUCH POLICY?
H ARE YOU WILLING TO DENOUNCE SUCH POLICY?

R THROUGH DEHUMANIZATION, ART HAS BECOME DEVITALIZED
T THROUGH DEHUMANIZATION, THE ARTIST HAS BECOME A DEGENERATE
J THROUGH DEHUMANIZATION, ART HAS BECOME BUSINESS
H ISN'T IT TIME THAT THE ARTIST BECOMES INVOLVED AGAIN WITH THE CRISIS OF LIFE AND DEATH?

R HAS ART NOT BECOME A WEAPON FOR THE CULTURAL GANGS TO CORRUPT PEOPLE?
 T HAS ART NOT BECOME A NEW KIND OF OPIUM FOR THE PEOPLE?
 J ARE NOT MOST ARTISTS PRIMARILY CONCERNED WITH BEING PART OF THE CULTURAL MAFIAS, AT ANY COST?

R DO YOU ENJOY BEING THE CREATIVE TOY OF AN ELITE?
 T THAT ELITE ENJOYS MURDER, RAPE, DIRTY MONEY AND VIOLENCE
 J ARE YOU GUILTY OF BEING SUCH A TOY?
 H ARE YOU?

R SOME INDUSTRIES AND UNIVERSITIES ARE INVOLVED IN EXPERIMENTING WITH DRUGS TO CONTROL PEOPLE AND REDUCE THEM EVEN FURTHER INTO SLAVERY
 T SOME ARTISTS TODAY ARE GUILTY OF WORKING TOGETHER WITH THOSE INDUSTRIES ON THE CONTROL OF PEOPLE
 J ARE YOU ONE OF THEM?

R AND BABIES?
 T AND BABIES.
 J AND BABIES?
 H AND BABIES.

R MOST ARTISTS TODAY RELATE TO ARTIFACTS
 T MOST ARTISTS TODAY RELATE TO SOMETHING CALLED ART HISTORY
 J THERE IS NO SUCH THING AS ART EVOLUTION. THINGS ARE ALWAYS BEING REDISCOVERED
 H WHEN WILL ARTISTS FINALLY RELATE TO CONSCIOUSNESS, AND TO WHAT THEY ARE AS HUMAN BEINGS?

R CULTURE IS THE WAY PEOPLE LIVE
 T ART IS HOW YOU EXPRESS YOUR EMOTIONAL AND PSYCHOLOGICAL EXPERIENCES
 J ART IS CULTURE AND CONSCIOUSNESS TOGETHER
 H WHERE HAVE YOU BEEN ALL THIS TIME?

R IN THE EARLY AGES ART WAS NOT MEANT AS ART, BUT AS A PROJECTION OF THE PRIMITIVE URGES OF MAN
 T ARE YOU CONCERNED WITH THE SIGNIFICANCE OF LIFE AND DEATH?

R AS LONG AS WE HAVE BUSINESS VALUES, WE WILL HAVE RACISM AND POVERTY
 T AS LONG AS ART IS BUSINESS, IT WILL BE RACIST AND REPRESSIVE
 J ARE YOU GUILTY OF SUPPORTING RACIST AND REPRESSIVE CULTURAL INSTITUTIONS?
 H ARE YOU READY TO FIGHT AGAINST THE SUBVERSION OF CULTURE BY BUSINESS?

R IN ORDER TO CHANGE THE CULTURAL INSTITUTIONS, YOU HAVE TO CHANGE YOURSELF
 T DON'T YOU THINK THAT TODAY'S ART IS PURELY AN ESTHETIC GAME OF ABSTRACTION?
 J IS TODAY'S ART TRIVIAL?
 H IS IT EMOTIONALLY REPRESSIVE?
 R IS IT RACIST?

R IF YES, SHOULDN'T YOU CHANGE IT?
 T YOU CAN DIRECT IT TOWARD A NEW HUMANISM
 J YOU CAN DEAL WITH SPIRITUAL VALUES
 H YOU CAN DEAL WITH EMOTIONAL VALUES
 R YOU CAN DEAL DIRECTLY WITH THE HUMAN CRISES SURROUNDING YOU

R CULTURE MUST CEASE TO BE A COMMODITY
 T WHAT MATTERS IN TODAY'S WESTERN CULTURE: PEOPLE OR PROPERTY?
 J PEOPLE OR HOW TO DEFEND PROPERTY?
 H PEOPLE OR HOW TO EXPAND PROPERTY?
 R PEOPLE OR HOW TO GLORIFY PROPERTY?

R DO YOU THINK THAT PROPERTY HAS CREATED ELITISM?
 T EXPLOITATION?
 J DOMINATION?
 H ALIENATION?
 R RACISM?

R HAVE NOT PAINTING, SCULPTURE AND ALL THE PLASTIC ARTS BECOME THE GLORIFICATION OF PROPERTY AND PROPERTY OWNERS?
 T HAS NOT CULTURE ITSELF AS A WHOLE BECOME SUCH GLORIFICATION?
 J ISN'T IT TIME FOR CULTURE TO CEASE BEING A TOOL FOR GLORIFICATION OF THE OPPRESSORS OF THE PEOPLE?
 H CULTURE SHOULD BE RELEVANT TO THE PEOPLE, NOT PROPERTY
 R CULTURE SHOULD DEAL WITH PROCESS, NOT OBJECTS.

R YOUR WORK AND YOUR ACTIONS MUST CONFRONT THE POLITICAL AND SOCIAL CRISES
 T REVOLUTIONARY ACTIONS, REVOLUTION AS A FORM OF CULTURE
 J SHOULD YOU BE THE PASSIVE TOOL OF AN ELITE ENGAGED IN HUMAN DESTRUCTION AND MANIPULATION?
 H SHOULD CULTURE BE USED TO DIVERT PEOPLE FROM CRISES, I.E., COOLING OFF THE GHETTOS?
 R HAVE YOU DECIDED THAT THE PRESENT CULTURE AND CULTURAL INSTITUTIONS ARE REPRESSIVE?
 T IF SO, DO YOU THINK IT IS ENOUGH TO FIGHT ON A POLITICAL LEVEL?
 J SHOULDN'T YOU FIGHT ALSO ON YOUR OWN GROUND, USING YOUR OWN FORM OF CULTURAL INVOLVEMENT?

R STRIKE AGAINST THE CRIMINAL INVASION OF CULTURAL INSTITUTIONS BY
THE MILITARY-BUSINESS COMPLEX AND GOVERNMENT AGENCIES
T IT IS THE GROWING POLICY OF CULTURAL INSTITUTIONS TO BE SUBSIDIZED
BY CORPORATIONS AND GOVERNMENT AGENCIES INVOLVED IN HUMAN
DESTRUCTION AND MANIPULATIONS
J CULTURE IS BEING USED BY INDUSTRY AND GOVERNMENT AGENCIES AS A
COVER FOR PROPAGANDA AND THE PERPETUATION OF OPPRESSION
H CULTURE IS BEING USED BY CORPORATIONS AND THE GOVERNMENT TO BETTER
AND SANITIZE THEIR IMAGES.

R DO YOU THINK IT IS MORAL FOR THOSE INSTITUTIONS TO ACCEPT DIRTY
MONEY?
T DO YOU THINK IT IS MORAL FOR YOU TO ACCEPT SUCH POLICY?
J ARE YOU GUILTY OF BENEFITTING FROM SUCH PRACTICE?
H IF YOU ARE NOT INVOLVED, SHOULDN'T YOU DENOUNCE IT?
R IF YOU ARE INVOLVED, SHOULDN'T YOU RENOUNCE IT?

R CULTURAL INSTITUTIONS ARE RACIST
T SHOULD WESTERN CULTURE HAVE THE MONOPOLY ON CULTURE? IS IT MORAL?
J SHOULD CULTURAL INSTITUTIONS BE USED TO IMPOSE AND PERPETUATE AN
EXCLUSIVE WHITE CULTURE ONTO NON-WHITE PEOPLE? IS IT HUMAN?
H SHOULDN'T PEOPLE HAVE CONTROL OF THEIR OWN CULTURE, WHATEVER RACE
THEY BELONG TO?

R YOUR WORK AND YOUR ACTIONS SHOULD REFLECT AND SHARE THE PROBLEMS
AND NEEDS OF YOUR COMMUNITY
T IF YOU HAVE INVOLVED YOURSELF ONLY WITH IRRELEVANT AND MEANINGLESS
ABSTRACTION, HAVEN'T YOU ISOLATED YOURSELF FROM HUMAN CONCERN?
J IS THAT WHY MOST PEOPLE ARE BYPASSING ART? BECAUSE THEY DON'T
IDENTIFY WITH IT?

R IF YOU ARE A REVOLUTIONARY, ISN'T YOUR FIRST DUTY TO THE PEOPLE?
T ISN'T IT TIME TO CREATE A BOND BETWEEN THE PEOPLE OF YOUR
COMMUNITY AND YOURSELF?
J ISN'T IT TIME TO CREATE A BOND BETWEEN THE PEOPLE AND HOW YOU
EXPRESS YOURSELF?
H YOU MUST IDENTIFY WITH THE PEOPLE BEFORE THE PEOPLE CAN IDENTIFY
WITH YOU.

R DECENTRALIZE THE CULTURAL INSTITUTIONS INTO CENTERS FOR THE PEOPLE
AND RUN BY THE PEOPLE
T DO EXISTING CENTRALIZED CULTURAL INSTITUTIONS REACH THE PEOPLE IN
THE COMMUNITIES?
J DO EXISTING CENTRALIZED CULTURAL INSTITUTIONS SERVE THE NEEDS OF
THE PEOPLE IN THE COMMUNITIES?
H DO EXISTING CENTRALIZED CULTURAL INSTITUTIONS TEND TO IMPOSE AN
ELITIST CULTURE ON THE PEOPLE?
R ISN'T IT TIME THAT YOUR OWN COMMUNITY HAS ITS OWN CENTER?
T SHOULDN'T YOU AND THE PEOPLE OF YOUR COMMUNITY HAVE CONTROL IN THE
RUNNING OF THAT CENTER?
J BRING ART INTO THE STREETS.

R DO YOU FIND IT INCONSISTANT FOR CERTAIN TRUSTEES OF OUR LARGEST
CULTURAL INSTITUTIONS TO BOTH SUPPORT THE ARTS AND ENGAGE IN
BUSINESS RELATING TO THE WAR IN VIETNAM?
T BUSINESS RELATING TO THE EXTERMINATION OF BLACK, PUERTO RICAN AND
INDIAN PEOPLE?
J BUSINESS RELATING TO THE REPRESSION OF SOUTH AMERICAN PEOPLE?
H BUSINESS RELATING TO THE REPRESSION OF THE SOUTH AFRICAN BLACK
POPULATION?
R HANDS OFF!

R ARE YOU INVOLVED IN A DEHUMANIZING PROCESS?
T DO YOU EARN MONEY FROM A COMPANY THAT DERIVES ITS PROFITS FROM THE
BUSINESS OF HUMAN DESTRUCTION AND MANIPULATION?
J DO YOU WORK FOR A RACIST INSTITUTION?
H DO YOU THINK THAT ART SHOULD SERVE THE FUNCTION OF CLEANSING THE
IMAGE OF MURDERERS?

R IF YOU ARE AN ARTIST, DO YOU FIND IT MORAL TO LET YOUR WORKS BE
SHOWN BY SOME AGENCY OF THE U.S.I.A. WHICH THE NEW YORK TIMES STATES
IS ENGAGED IN PSYCHOLOGICAL WARFARE IN VIETNAM?
T DO YOU THINK IT IS MORAL TO SUPPORT THE MUSEUM OF MODERN ART WHEN
CERTAIN OF ITS TRUSTEES ARE REPUTED TO MAKE MONEY FROM THE
MANUFACTURE OF NAPALM?
J WHEN SOME TRUSTEES ARE REPUTED TO BE INVOLVED IN BIOLOGICAL AND
CHEMICAL WARFARE?
H WHEN SOME TRUSTEES ARE REPUTED TO BE MANUFACTURERS OF WEAPONS?

R MOST OF THE ART PRACTICED TODAY HAS NOTHING TO DO WITH THE HUMAN
CRISES
T TODAY ART IS FOR BUSINESS, JUST AS GOVERNMENT IS FOR BUSINESS,
INSTEAD OF EXISTING FOR THE PEOPLE
J ARE YOU READY TO SUPPORT ACTIONS AGAINST THE NOTION OF ART AS
BUSINESS, OF ART AS A COMMODITY?

(INTERVAL OF 30 SECONDS BETWEEN EACH GROUP OF QUESTIONS. THE TAPE ENDS
WITH TEN MINUTES OF HYSTERICAL SHOUTS FOR HELP BY JON HENDRICKS.)

* * * * *

N U M B E R

8

YLF
STCOK
4

January 10, 1970: "Toward a New Humanism," a critical essay on the cultural establishment, putting forward GAAG's position.

TOWARD A NEW HUMANISM

Art is being slaughtered. It is being victimized by its own triviality. Art ignores crises and fools itself with the pursuit of irrelevant aesthetics, while the political system oppresses people and destroys human life. That political system represents group interests instead of serving the needs of people, and therefore has become a lie to true democracy.

Art today glories in its own self-importance and its false sets of values. It glorifies property instead of relating to people. It has become property. Art has become business, a stock market, a repressive and racist mega-corporation that enriches its directors and stockholders, and exploits its workers to a point of complicity in the crimes committed against human life.

Art is guilty of the worse sort of crime against human beings: silence. Art is satisfied with being an aesthetic/machinery, satisfied with being a continuum of itself and its so-called history, while in fact it has become the supreme instrument through which our repressive society idealizes its image. Art is used today to distract people from the urgency of their crises. Art is used today to force people to accept more easily the repression of big business. Museums and cultural institutions are the sacred temples where the artists who collaborate in such manipulations and cultivate such idealization are sanctified.

Art is today the highest symbol of the dehumanized process of business, and art which shows the repression of our society is automatically suppressed. Artists have become the celebrated buffoons of society's manipulators. Through dehumanization, art has become devitalized; in most of the arts practiced today, the very substance of emotion is purposely lacking. Emotion, instead of being expressed, is being repressed!

* * * * *

What do you think art is all about? Is it some sort of mythical abstract commodity that is traded on the market and guarded by the police? How can it be that art needs police protection? Only "valuable" possessions, property and money are given police protection—is that what art must be? Is property more valuable than life and freedom? Shouldn't art relate to life and freedom rather than property?

Shouldn't the artist be concerned with the basic emotional, psychological and moral crises that confront us all? How can an artist be relevant when his art deals only with the business of art? How can we be concerned solely with a big white stripe across a white canvas, or a gigantic sculpture of a dollar bill, or the aesthetic relation of a colored sheet of metal on the floor, or the concept

of a railway track leading nowhere in the desert, while we are faced with the slaughters of Songmys and Fred Hamptons?

The basic concepts of art have been perverted by the notion of business. Art today negates human values of life and freedom. Art has become a meaningless game for the sole benefit of those engaged in the suppression of human life and values, the toy for a white elite, which in this country destroys the culture of Blacks, Puerto Ricans and Indians, an elite which forces onto them a foreign and irrelevant culture.

Is that what art is all about? An elitist game of repression and destruction? Or is it an educational process of awareness, a humanization process which confronts the insanity and violence of our society, and gives relevance to life?

What is business? What is the meaning of a society relying solely on the concept of business, what is known as free enterprise? The very notion of business implies manipulation for the purpose of profit. It relates to property and how to expand property. It does not relate to people. Through the realization of business, people become the victims of property and property owners. Poverty, exploitation, discrimination, racism and war, are direct consequences of the concept of business. Is there any business today in America which does not contribute in some way to the war in Vietnam and racism in America? Is that what art should relate to? To business, with all its brutal, inhuman ramifications? Art and business should be at war with one another—not allies!

* * * * *

Let's make no mistake. The artist is as guilty as the businessman. Through the production of an art commodity, the artist himself has become a businessman. In order to market his commodity and increase its value, he must create a mystique about himself and his work. The gallery is the means through which the commodity is dispersed. The museum serves the purpose of sanctifying both the commodity and the artist. The collector is the stock speculator. The corporation patrons use the commodity as a sanctification and sanitization of their image. The art magazines are the trade journals, the financial reports of the art world. And the critic serves the function of the whip-hand for all.

The whole concept of art as a commodity is so ingrained that art has become very much like the business of Madison Avenue advertising agencies. The artist has evolved from selling objects to collectors, to showing costly technological environments subsidized by big business as a way to better their image, to finally simply selling ideas to the highest bidder. The artist has become a public relations man, the secret agent of business to subvert culture.

The motivation of art as a commodity is so strongly ingrained that artists today accept without blinking an eye the financial support of corporations and government agencies involved in human destruction and manipulations. Yes, the artist is as guilty of murder as the businessman.

* * * * *

What is needed is a radical change away from the perversion of art by business. A revolution that will free art so that it can serve the needs for freedom and self-expression, and fight the violence and hate that the present art supports. You can participate in bringing about the change. Action can force the elitists to relinquish their death grip on art. It takes work, and it takes you. If your art and your political activities are inconsistent, if your work does not reflect your political commitment, then one of the two will be a lie. In order to bring about successful revolutionary changes, you have to be able to deal efficiently with your thoughts, your feelings and your actions, and that is the very process of expression. Expression is fundamental to art. Revolution is a form of art.

If you, as an artist, accept the repression of society and work with the system, you might delay changes. Of course there is such a thing as subversion from within, and there are many more ways that revolutionary changes can take place, but it is essential that your work and your actions always reflect and confront the crises of the society we live in. As long as the artist caters to the elite, the elite will be able to control art and will not allow a free expression of art.

If art is to return to its true meaning of expression, it must reject monetary values; it must reject all business/aesthetic values; it must be freed from the corruption by business. It must deal with the needs of people; it must direct itself toward the human values of life and freedom; it must be relevant and anti-trivial; it must shake the minds of its viewers into a realization of the essence of crisis; it must direct and involve its viewers into actions; it must question; it must provoke.

Art must employ the body and must purge itself of the idea of producing objects. However, happenings which deal with the uselessness and intentional irrelevance of actions, and technological environmental art works which are a mere aesthetic and playful indication of a problem, are an intellectualization and abstraction away from the emotional crises. Posters and representational propaganda art, which are merely an indication of a problem, do not deal directly on an emotional basis with the crisis, and remain a pure intellectualization of the problem. On a non-art reality basis, it means the difference between watching a riot on television in the safety of your living room, and

being in the middle of a riot in the street. The television creates, in terms of emotional response, a safe distance between yourself and the reality of the action, a distance between yourself and the crisis.

You can dramatize an urgent crisis or an immediate reality/situation through an action piece, exploiting the ambiguity between art/actions and real life. Art must assault the senses; it must revolt the mind and talk to the soul.

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January 10, 1970

GUERRILLA ART ACTION GROUP

Jon Hendricks

Poppy Johnson

Jean Toche

N U M B E R

9

**February 16/18, 1970: denuncia-
tion, and description of action
at the American Institute of Ar-
chitects, NYC, protesting their
proposal to design isolation
booths in court rooms to gag de-
fendants while on trial, follow-
ing Judge Hoffman's ordering
Bobby Seale gagged during the
Chicago 7 trial.**

HANDS OFF!

STOP PLAYING WITH DEFENDANTS' RIGHTS OF SPEECH.

ARCHITECTS ARE GUILTY OF AIDING THE REPRESSIVE APPARATUS OF SOCIETY, BY STUDYING THE POSSIBILITY OF DESIGNING COURTROOMS WHICH WOULD INCLUDE A PLASTIC ISOLATION BOOTH, TO VERBALLY CONTROL THE DEFENDANT'S RIGHT OF SPEECH.

ARCHITECTS HAVE BEEN GUILTY OF SIMILAR CRIMES IN THE PAST BY DESIGNING PROJECTS SUCH AS THE GAS CHAMBERS OF DACHAU, PRISONS, CHAMBERS OF EXECUTION, MENTAL ASYLUMS AND INHUMAN HOUSING PROJECTS.

WHAT IS THE ROLE OF THE ARCHITECT?
SHOULD THE ARCHITECT BE CONCERNED WITH ONLY MAKING MONEY, OR WITH HIS OWN PRESTIGE, REGARDLESS OF THE COST OF HUMAN FREEDOM AND HUMAN CONDITIONS, OR SHOULD THE ARCHITECT BE CONCERNED PRIMARILY WITH BETTERING THE CONDITION OF HUMAN LIFE ?

SHOULD NOT THE ARCHITECT RENOUNCE ANY ROLE IN THE REPRESSION OF FREEDOM?

February 16, 1970.

Guerrilla Art Action Group
Jon Hendricks/Jean Toche

To the attention of Mr. Walter A. SOBOL,
Chairman, American Institute of Architects/Chicago,
c/o American Institute of Architects,
20 West 40 Street
New York, N.Y.

Jean Toche Jon Hendricks

GUERRILLA ART ACTION AT THE AMERICAN INSTITUTE OF ARCHITECTS, NEW YORK.

On Wednesday, February 18, 1970, members of G.A.A.G., witnesses from the A.W.C., and members of the Press, gathered in front of 20 West 40th St. in New York City, which houses the New York offices of the American Institute of Architects. The group went to the third floor offices of the A.I.A. After inquiring in one office for a representative of the A.I.A., the group was directed to another office, where the Director of Finance was working with another person.

Jon Hendricks asked: "Are you a representative of the A.I.A.?" The woman replied stating her title, but mentioned that the New York Director of the A.I.A. was in Washington. The woman asked what it was all about. Jon Hendricks replied: "We wish to deliver an architectural process to a representative of the A.I.A." The woman replied: "I don't know that I want to be a representative."

Jon Hendricks started to read the following text:

HANDS OFF. STOP PLAYING WITH DEFENDANTS' RIGHTS OF SPEECH. ARCHITECTS ARE GUILTY OF AIDING THE REPRESSIVE APPARATUS OF SOCIETY, BY STUDYING THE POSSIBILITY OF DESIGNING COURTROOMS WHICH WOULD INCLUDE A PLASTIC ISOLATION BOOTH, TO VERBALLY CONTROL THE DEFENDANT'S RIGHTS OF SPEECH.

When he finished, Jean Toche who had been carrying a large object covered with black cloth, put the object on the woman's desk and the two artists unveiled a 16" clear plexiglass cube, completely sealed—an isolation booth—containing a live chicken with its feet tied. Statements were attached to the box.

The woman turned her back and faced the window, while Jon Hendricks began reading the following text:

THIS IS AN ARCHITECTURAL PROCESS. YOU HAVE THE CHOICE OF EITHER FREEING THIS BEING AND LETTING IT LIVE, BY DESTROYING THIS PLASTIC ISOLATION BOOTH, OR IGNORING THIS CRISIS OF DEATH AND FREE SPEECH.

Jean Toche stated: "This box is completely sealed; there is no air coming in; this being will die unless you break the box; the choice is up to you." Then Hendricks handed the woman the two original texts, and the two artists left.

New York, February 18, 1970
GUERRILLA ART ACTION GROUP
JON HENDRICKS
JEAN TOCHE

GUERRILLA ART ACTION GROUP

"THIS IS AN ARCHITECTURAL PROCESS

YOU HAVE THE CHOICE OF:

- EITHER FREEING THIS BEING

AND LET IT LIVE, BY DESTROYING

THIS PLASTIC ISOLATION BOOTH;

- OR IGNORING THIS CRISIS OF DEATH

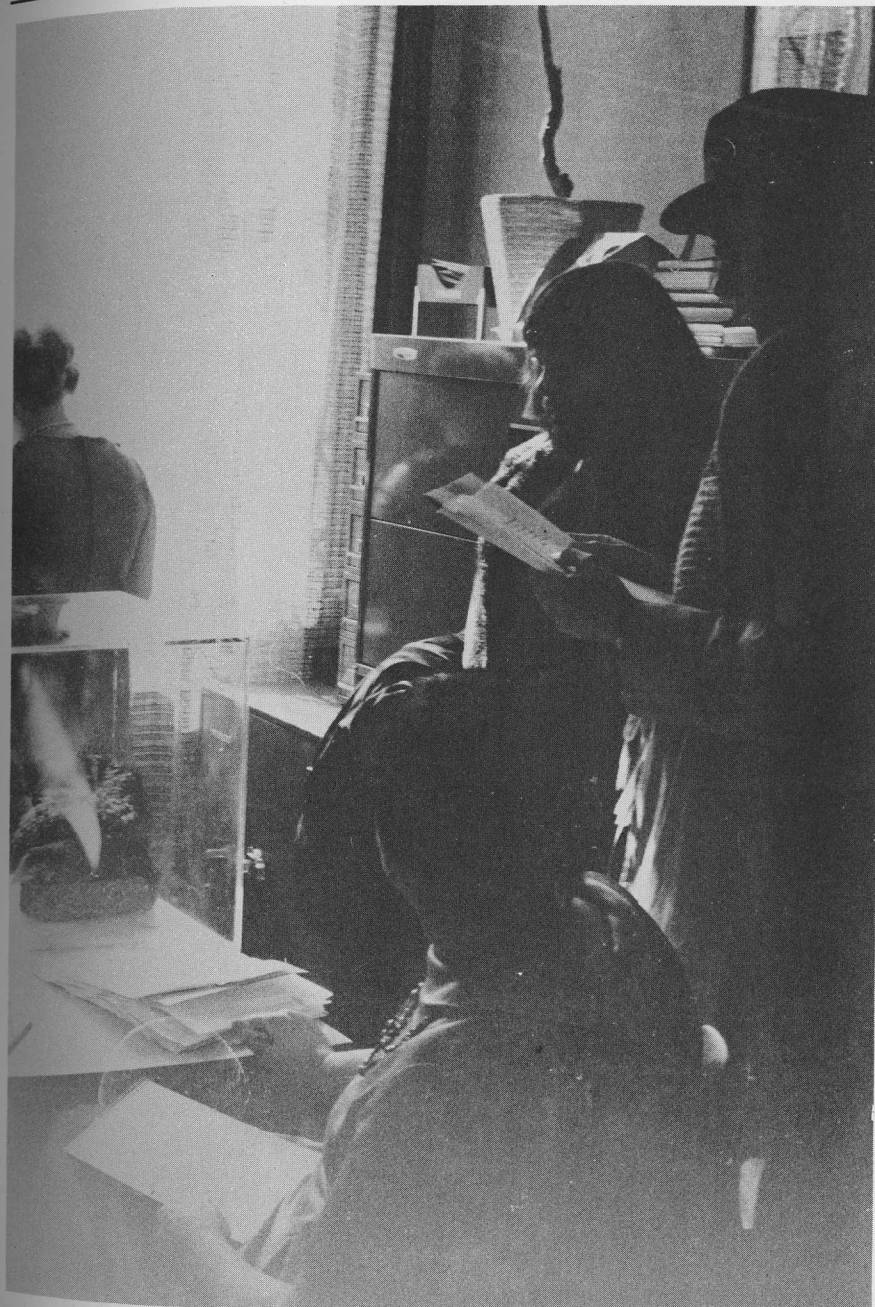
AND FREE SPEECH."

Jan Van Raay Jean Toche

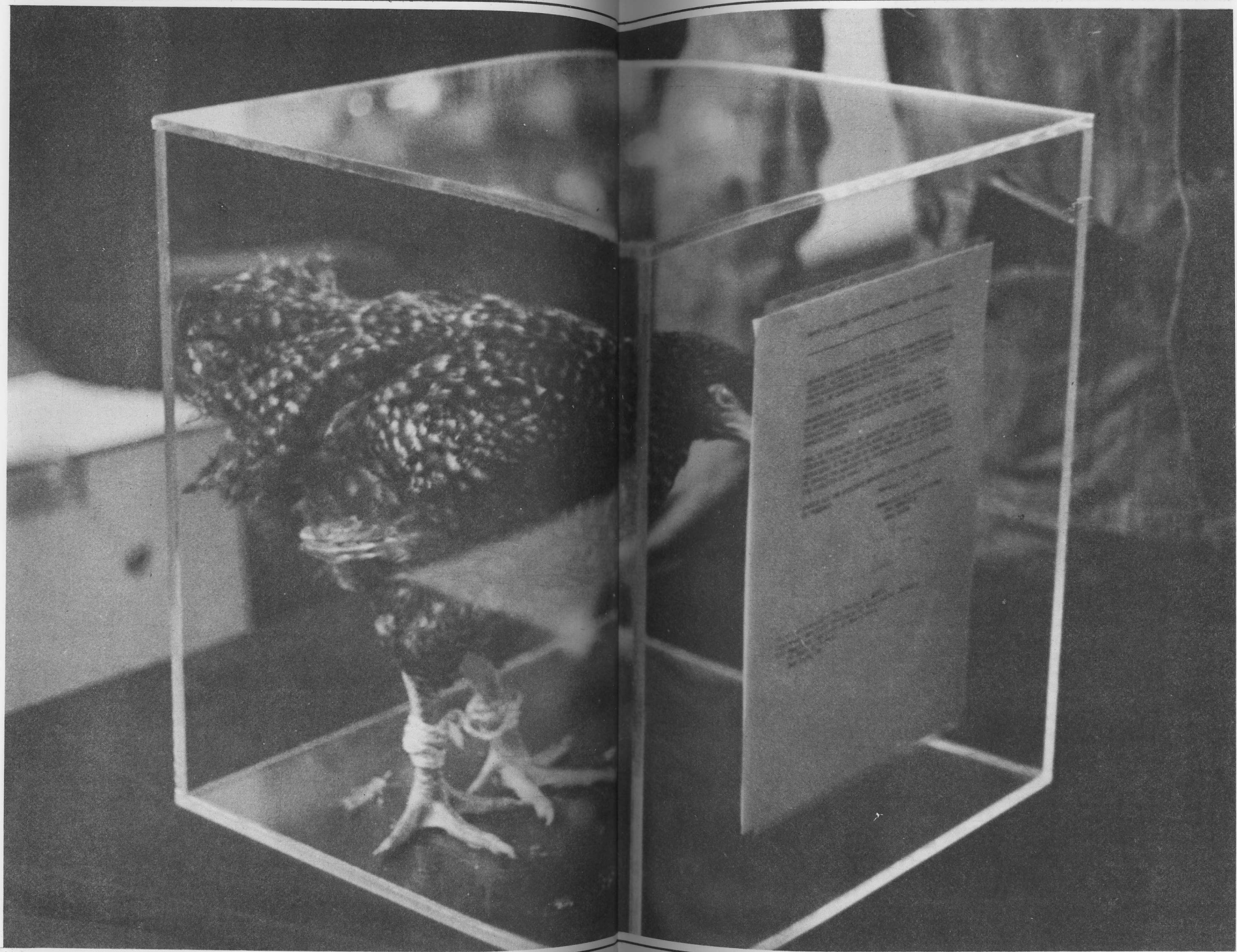
2/18/1970



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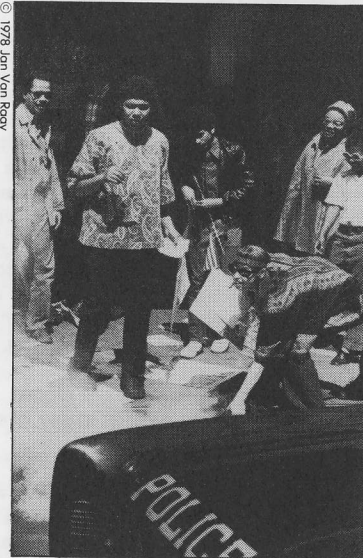
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N U M B E R

10

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May 2, 1970: *1, call for a demonstration at the Museum of Modern Art, NYC, by Students and Artists United . . . *2, Program for Change: Black and Puerto Rican Culture" by the Art Workers Coalition Black And Puerto Rican Committee And Other Black and Puerto Rican Groups. *3, "Educational Program Relevant to the Black and Puerto Rican Communities and The New York Public Schools," distributed at the demonstration by the above mentioned groups; *4, Description of action by GAAG in support of the demonstration and the demands of the above groups.

EXHIBIT * 1

STUDENTS AND ARTISTS UNITED FOR A MARTIN LUTHER KING JR. — PEDRO ALBIZU CANPOS STUDY CENTER FOR BLACK AND PUERTO-RICAN ART AT THE MUSEUM OF MODERN ART IN NEW YORK CITY

DEMONSTRATE! — SATURDAY, MAY 2 — 2 P.M. — Museum of Modern Art — 21 W. 53 St.

THE MUSEUM OF MODERN ART EXCLUDES BLACK AND PUERTO RICAN ART

The Museum is the international pace-setter of the modern art movement. Its exclusion of the work of Black and Puerto Rican artists has denied them recognition, support, and the impetus for development which every art school and movement requires. It stands as the redoubt of the only great cultural empire in America which, however unwittingly, perpetuates total and unrelenting racism in America. Music, dance, theatre, literature, and audio-video communications have made themselves great by enriching themselves with the cultural wealth of Black and Puerto Rican heritage; they have shared the prestige of artistic regeneration through a new and dynamic cultural infusion. In order to develop as a movement, Black and Puerto Rican art require national and international exposure. Either it will receive it, or the decaying effects of a society already weighted with war and racism will crush what little hope remains that art is not indeed dead in America. But Black and Puerto Rican art are alive! In search of museum retrospectives! Of major exhibitions, international representation, and all the exposure which museum publications, commissions, grants, and sponsorship can give!

THE MARTIN LUTHER KING JR. — PEDRO ALBIZU CANPOS STUDY CENTER WILL BE SEPARATE — BUT ONLY AS THE YOLK IS SEPARATE FROM THE SHELL.

Black determination has never failed to provide creative leadership to surmount every hurdle to freedom. We cannot be free until our art is free! We would gladly be free in any way. But we have been 34 years at the Museum waiting to be free without being separate, and there have been no retrospectives for Jacob Lawrence, Romare Bearden, Franz Cervoni, or Epifanio Irizzary, no publications devoted to their work, no group shows for our younger artists. If our art is not to be mixed with the art of whites, well, so be it! Give us our own study center, where we can show our black and Puerto Rican artists and the spirit of our people! Give it to us, or tell us that we have no place at all in your museums, just as we have no place in your churches and clubs and cooperatives! Can the Museum of Modern Art at least be that honest about it? We ask Governor Rockefeller and Mr. Philip Johnson — trustees of the Museum — to make reason prevail. We will have our art, and we will have our study center. We have our own thing to do, something that grows out of our different experience as a people, coupled with the unceasing need of Black and Puerto Rican people to give reason and vitality to existence. Modern Art needs a new direction and impetus — away from the "Cool School" emphasis of use of materials in the hope of avoiding the revolution. Black and Puerto Rican Art proclaims to the world: "We are the revolution! We are 35 million strong, very much alive and very seldom cool! Our art is not dead, and we will not let it die, because to kill our art is to kill the spirit of the people! That is why we must have the Martin Luther King — Pedro Albizu Canpos Study Center — NOW!!!"

EXHIBIT * 2

Black and Puerto Rican Artists of Art Workers Coalition and other Black artists' groups have been discussing **diversity** with respect to the implications of radically changing the Museum of Modern Art into a more meaningful and relevant institution for Black and Puerto Rican people and communities. The Museum of Modern Art must address itself to the specific changes inherent in an acceptance of diversity.

In response to the issues, Black and Puerto Rican members of Art Workers Coalition and other Puerto Rican and Black Artists put forth the following agenda.

PROGRAM FOR CHANGE: BLACK AND PUERTO RICAN CULTURE

- I. We demand that the Dr. Martin Luther King, Jr. — Pedro Albizu Canpos Study Center for Black and Puerto Rican Culture be created by June 1, 1970. The program necessitates the rearranging of the institutional patterns at the Museum of Modern Art.
- II. We demand that a Black and Puerto Rican Coordinator, meeting the approval of Art Workers Coalition Black and Puerto Rican Bloc and other Puerto Rican and Black artists, be hired by June 1, 1970. Their functions will be to organize and provide the basic machinery for the Dr. Martin Luther King Jr. — Pedro Albizu Canpos Study Center.
- III. The Museum should immediately issue a press release committing itself to implementing the following culture programs relevant to the Puerto-Rican and Black communities.
 1. Creation of a Black and Puerto Rican artist advisory board responsible for the administration of finances. The Puerto Rican and Black coordinators will be responsible to the board.
 2. The immediate acquisition of no less than 100 works of art by Black and Puerto Rican artists.
 3. Exhibit showing the impact that the arts of African and South America have had upon the twentieth century western cultural revolution in painting, sculpture, music and dance.
 4. Retrospective show of Romare Bearden's and Franz Serboni's work.
 5. Exhibit of commissioned posters by Puerto Rican & Black artists
 6. Three man exhibit of Black and Puerto Rican painters.
 7. Three man exhibit of Puerto Rican and Black Sculptors.
 8. One large group exhibit of Black and Puerto Rican artists.
 9. A program to give assistance to Puerto Rican and Black filmmakers to show regularly at the Museum of Modern Art.
 10. Support for a special program similar to the Parks Department's sculpture of the month program for Black and Puerto Rican Sculpture, and a special program similar to the City Walls project for Puerto Rican and Black Painters.
 11. Immediate appointment of patron memberships to Black and Puerto Rican people.
 12. Museum sponsored travelling exhibits to Black and Puerto Rican communities in other cities.
 13. Museum sponsored series of concerts by Black and Puerto Rican choreographers and Black and Puerto Rican dancers.

Art Workers Coalition Black and Puerto Rican Committee
and other Black and Puerto Rican Groups.

Tom Lloyd	Ralph Ortiz
Faith Ringgold	James Sepyo
Bob Carter	Martin Rubio
Todd Williams	Amondo Soto
Jack Hunte	Joan Barnes
Adrian Garcia	

EXHIBIT*3

EDUCATIONAL PROGRAM RELEVANT
TO THE BLACK AND PUERTO RICAN COMMUNITIES
AND THE NEW YORK CITY PUBLIC SCHOOLS

1. Immediate appointment of a Puerto Rican and Black artist to serve as educational coordinator to be responsible to the artists advisory board.
2. Textbooks, portfolios of reproductions, slides and films about Black and Puerto Rican art and artists, to be available for sale and to rent to the public schools.
3. In service for public school teachers, to be taught by Puerto Rican and Black artists.
4. Commissions for films and posters to be used as educational materials in the schools.
5. A continuing program of slide talks, gallery lectures, and film showings, for school children to be run by Black and Puerto Rican artists.
6. A program of busing children to and from predominantly Black and Puerto Rican schools to the Museum of Modern Art.
7. Rhythm and Blues, Puerto Rican folklore concerts relevant to Puerto Rican and Black culture to be performed in the garden.

GAAG MAY 2.1970 MOMA

Limosine 2 hrs \$24 #6 tips — \$30. —
Guns _____ 9.27
2 smoke bombs _____ 6. —
2 chickens _____ 5.95
tomato juice _____ .35
barbed & chicken wire _____ 3.98
2 emblems _____ 2.00
signs _____ 9.51
clothes for Toche _____ 6.25 (?)
Can (large soup) flags etc. _____ 7.50 (?)
car fare for students & Toche _____ 5.00 (?)
Jean Toche — Jim Henderson
\$ 80.86
+ ?

GUERRILLA ART ACTION IN SUPPORT OF STUDENTS AND ARTISTS UNITED FOR A "MARTIN LUTHER KING JR.-PEDRO ALBIZU CANPOS" STUDY CENTER FOR BLACK AND PUERTO RICAN ART AT THE MUSEUM OF MODERN ART IN NEW YORK CITY, AND THEIR DEMONSTRATION ON MAY 2, 1970.

HISTORICAL BACKGROUND: IN THE WINTER OF 1970, DOLORES DENSKA, FROM CHANNEL 5 TV "HELLUVA TOWN", APPROACHED US TO DO AN ACTION. THEY WERE TO HAVE THE EXCLUSIVE FIRST SHOWING RIGHTS. WE TENTATIVELY AGREED, WITH THE CONDITION THAT WE COULD DO A RELEVANT ACTION IN SUPPORT OF THE BLACK AND PUERTO RICAN ARTISTS COALITION DEMANDS FOR A CULTURAL STUDY CENTER AT THE MUSEUM OF MODERN ART OF NEW YORK, AND WITH THE UNDERSTANDING THAT A REPRESENTATIVE FROM THAT COALITION WOULD BE PERMITTED TO SPEAK ABOUT THE ISSUES AT THE TIME OF THE ACTION. THESE PROPOSALS WERE ULTIMATELY REJECTED BY METROMEDIA TELEVISION CHANNEL 5, ON THE GROUNDS THAT THE ACTION WAS TOO POLITICAL.

ON MARCH 2, 1970, THE GUERRILLA ART ACTION GROUP SENT THE FOLLOWING TELEGRAM TO JOHN HIGHTOWER, WHO WAS TO BECOME THE DIRECTOR OF THE MUSEUM OF MODERN ART ON MAY 1, 1970:

"The Guerrilla Art Action Group fully supports the establishment of the "Martin Luther King Studies Center" by Black and Puerto Rican artists on May 2, and will put their bodies on the line for that day".

THE FOLLOWING ACTION (*1) WAS WORKED OUT IN ADVANCE WITH FULL COOPERATION AND APPROVAL BY REPRESENTATIVES OF THE PUERTO RICAN AND BLACK ARTISTS COALITION. ALL ASPECTS SUCH AS TIMING, CONTENT, SLOGANS, MATERIAL AND STRUCTURE, WERE APPROVED BY MEMBERS OF THAT COALITION, WHICH WAS TO DEMONSTRATE AND PRESENT DEMANDS AND PROGRAMS (*2,3,4) TO THE TRUSTEES OF THE MUSEUM AND ITS NEW DIRECTOR ON MAY 2.

PURPOSE: TO DO AN IRRATIONAL, VISCERAL, CLASSIST VISUALIZATION OF THE RACIST MENTAL ATTITUDES OF THE CONTROLLING FORCES OF THE MUSEUM OF MODERN ART, AND TO POINT OUT THROUGH THE ACTION THEIR MYTHS, FEARS AND THEIR PROTECTIVE FANTASIES, THAT HAVE HISTORICALLY EXPLOITED AND EXCLUDED THE ART AND LIFE-STYLES OF PUERTO RICAN AND BLACK PEOPLE.

REALIZATION: THE RENTED CADILLAC CHAUFFEUR DRIVEN LIMOUSINE ARRIVED AT THE ENTRANCE OF THE MUSEUM OF MODERN ART AT EXACTLY 2:00PM, SATURDAY, MAY 2, 1970.

THERE WAS A LARGE DEMONSTRATION IN PROGRESS BY THE BLACK AND PUERTO RICAN ARTISTS COALITION, WITH THEIR WHITE SUPPORTERS. THE ARRIVAL OF THE LIMOUSINE PROVOKED FEIGNED ANGER.

CYNTHIA LINDQUIST, "THE SECRETARY", ELGANTLY DRESSED, GOT OUT OF THE LIMOUSINE FIRST. SHE HELD THE DOOR OPEN FOR "THE DIRECTOR", JON HENDRICKS, WHO GOT OUT WITH A HORRIFIED EXPRESSION ON HIS FACE. HE SUGGESTED THAT THE TRUSTEE COME OUT.

"THE TRUSTEE", JEAN TOCHE, EMERGED FROM THE LIMOUSINE AND IMMEDIATELY GAVE AN ORDER TO "THE DIRECTOR", WHO GAVE THE ORDER TO "THE SECRETARY", WHO GAVE THE ORDER TO "THE GUARDS" TO GET MATERIAL OUT TO BUILD A BARRICADE "TO PROTECT THE MUSEUM FROM THE INVASION BY THE ENEMY".

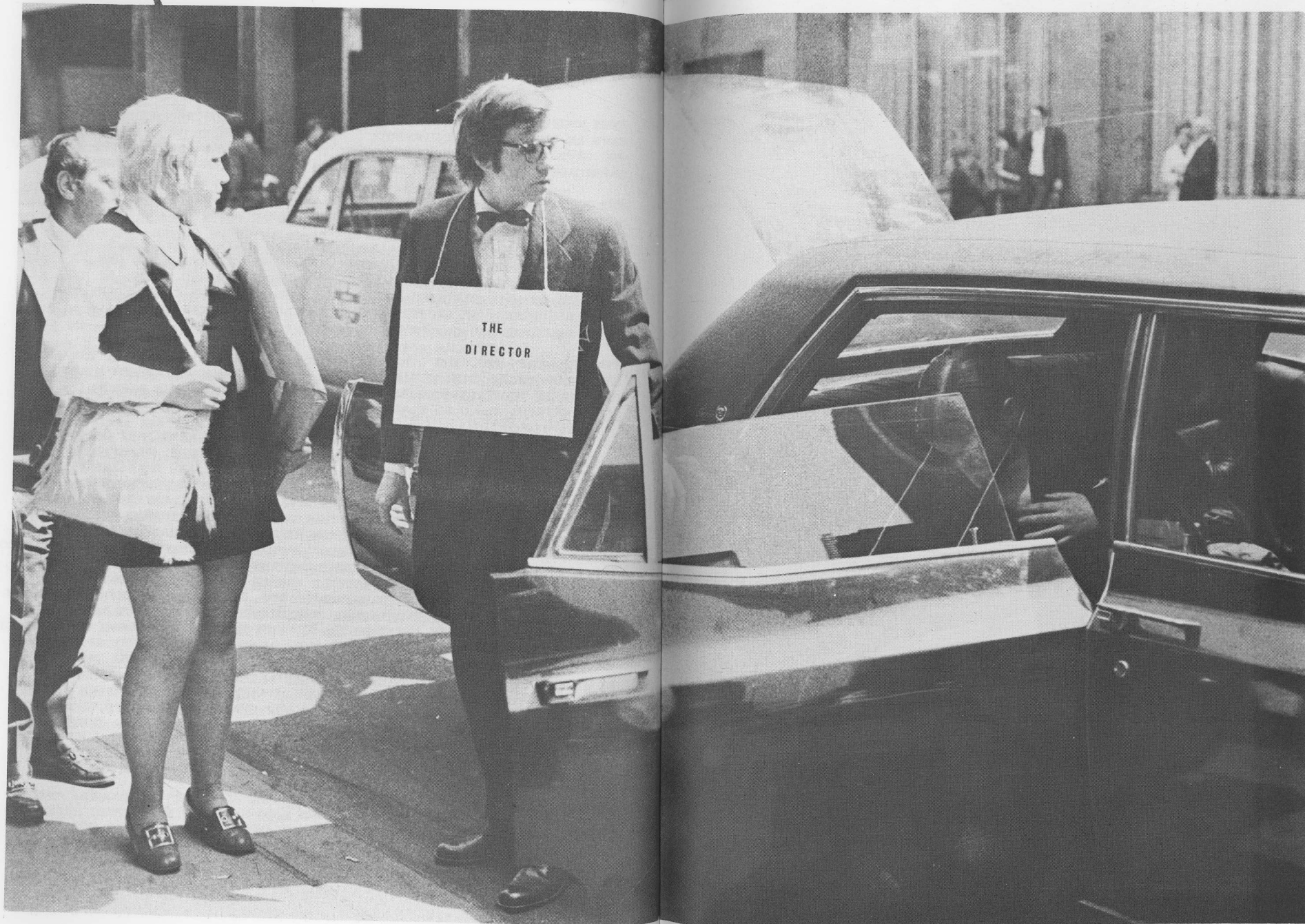
THE BARRICADE WAS CONSTRUCTED OF CHICKEN WIRE IN FRONT OF ONE OF THE DOORS OF THE MUSEUM. IMMEDIATELY "THE GUARDS" BROUGHT THE REST OF THE EQUIPMENT NEEDED FOR A LONG SIEGE:
4 TOY RIFLES, 6 CAP GUNS, 1 LARGE PRACTISE AERIAL BOMB, 2 U.S. FLAGS, 2 SMOKE-BOMBS AND MATCHES, BARBED WIRE, 2 WINE GLASSES AND ONE 32 FLUID OUNCE^{AN} OF TOMATO JUICE, 2 CHICKENS, ONE WHITE AND ONE BLACK, AS WELL AS EXAMPLES OF VALUABLE HIGH ART, SUCH AS CAMBELL SOUP CANS...PLUS THE USUAL ASSORTMENT OF RACIST SLOGANS AND ACTUAL QUOTES ("There is no such thing as black and puerto rican art" - A. DREXLER)...

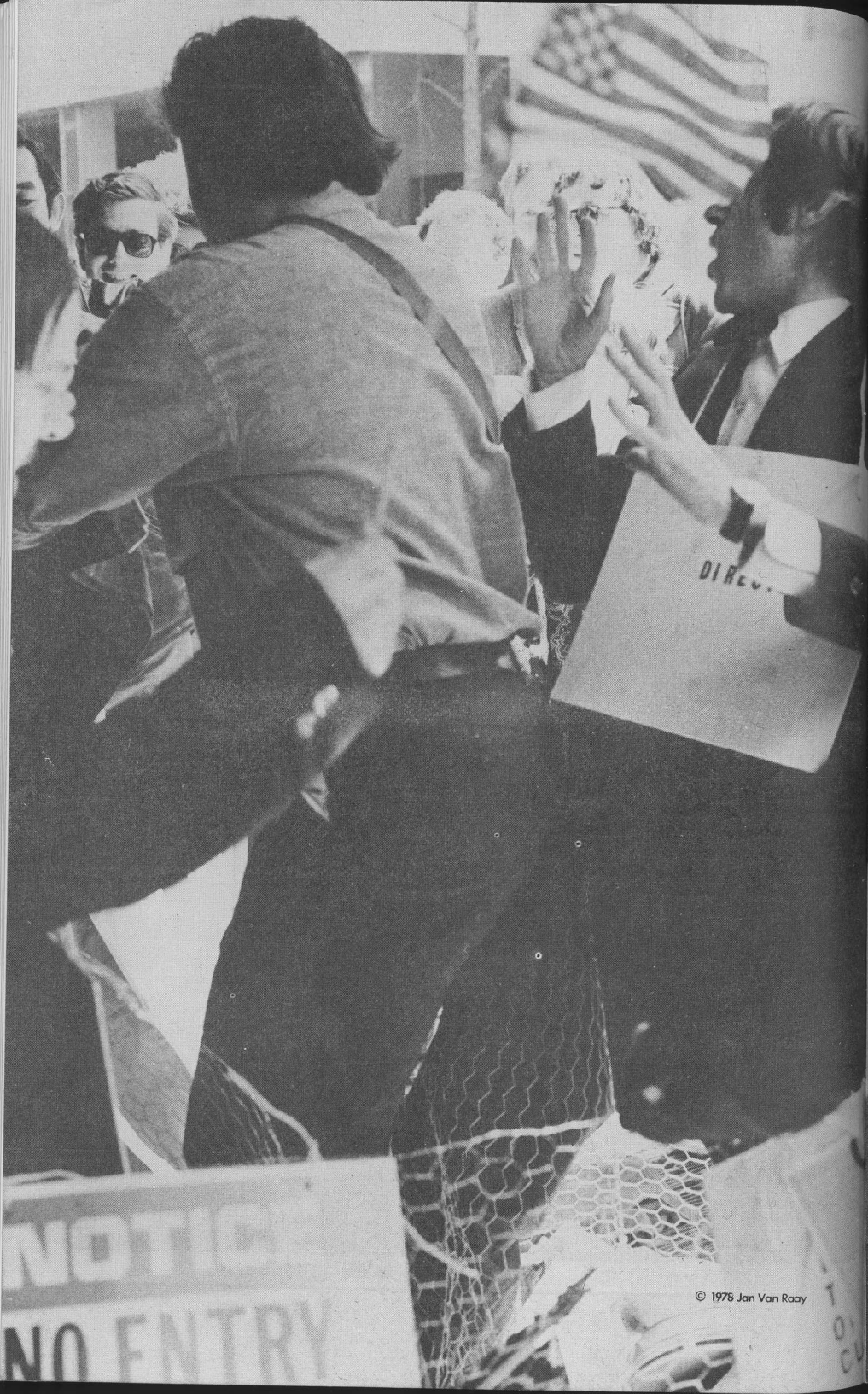
"THE TRUSTEE" AND "THE DIRECTOR" STARTED YELLING HYSTERICALLY PARANOID HARANGUES AT THE DEMONSTRATORS. THE AMERICAN NATIONAL ANTHEM STARTED PLAYING ON THE TAPEREORDER, AND "THE TRUSTEE" AND "THE DIRECTOR" BEGAN WAIVING THE U.S. FLAG.

AT THIS POINT, ADRIAN GARCIA AND RALPH ORTIZ, WHO WERE PART OF THE DEMONSTRATION, MADE A FRONTAL ATTACK ON THE BARRICADE, PLANTING A PUERTO RICAN INDEPENDENCE FLAG ON THE BARRICADE, AND DRAGGING "THE TRUSTEE" BODILY INTO THE CENTER OF THE DEMONSTRATION, WHERE ~~THEY~~ BEGAN TO RIP HIS EXPENSIVE CLOTHES. THE GUNS AND THE OTHER MATERIAL, EXEPT THE SMOKE-BOMB AND MATCHES, WERE THEN LIBERATED AND TURNED AGAINST "THE DIRECTOR" AND "THE TRUSTEE". AFTER MORE DRAMATIC BRUTALIZATION, "THE TRUSTEE", APPARENTLY DEAD, WAS GRABBED FROM THE SIDEWALK, AND TOSSED INTO THE BACK SEAT OF THE LIMOUSINE. THE CHICKEN WIRE BARRICADE AND ~~SOME~~ OF THE MATERIAL, INCLUDING THE PRACTISE AERIAL BOMB, WERE THROWN ON TOP OF HIM. "THE DIRECTOR" WAS THEN SHOVED IN TOO. THE WHITE CHICKEN WAS THROWN INTO THE FRONT SEAT. THE CHAUFFEUR IMMEDIATELY THREW IT OUT AGAIN AND ASKED HENDRICKS: "What do I do now?". "THE DIRECTOR", WHO WAS DESPERATELY TRYING TO LIGHT A SMOKE-BOMB, SAID: "Lets get out of here".

AT THIS POINT, SEVERAL POLICE CARS WERE ALREADY SURROUNDING THE AREA. A POLICEMAN PEERED INTO THE LIMOUSINE AT "THE TRUSTEE" CRUMPLED UP ON THE FLOOR AND ASKED:"Is he dead?". AS ~~THE LIMOUSINE SPED OFF~~, LEAVING "THE SECRETARY" BEHIND, "THE DIRECTOR" WAS ABLE TO THROW AN IGNITED SMOKE-BOMB INTO THE CROWD.

* * * * *

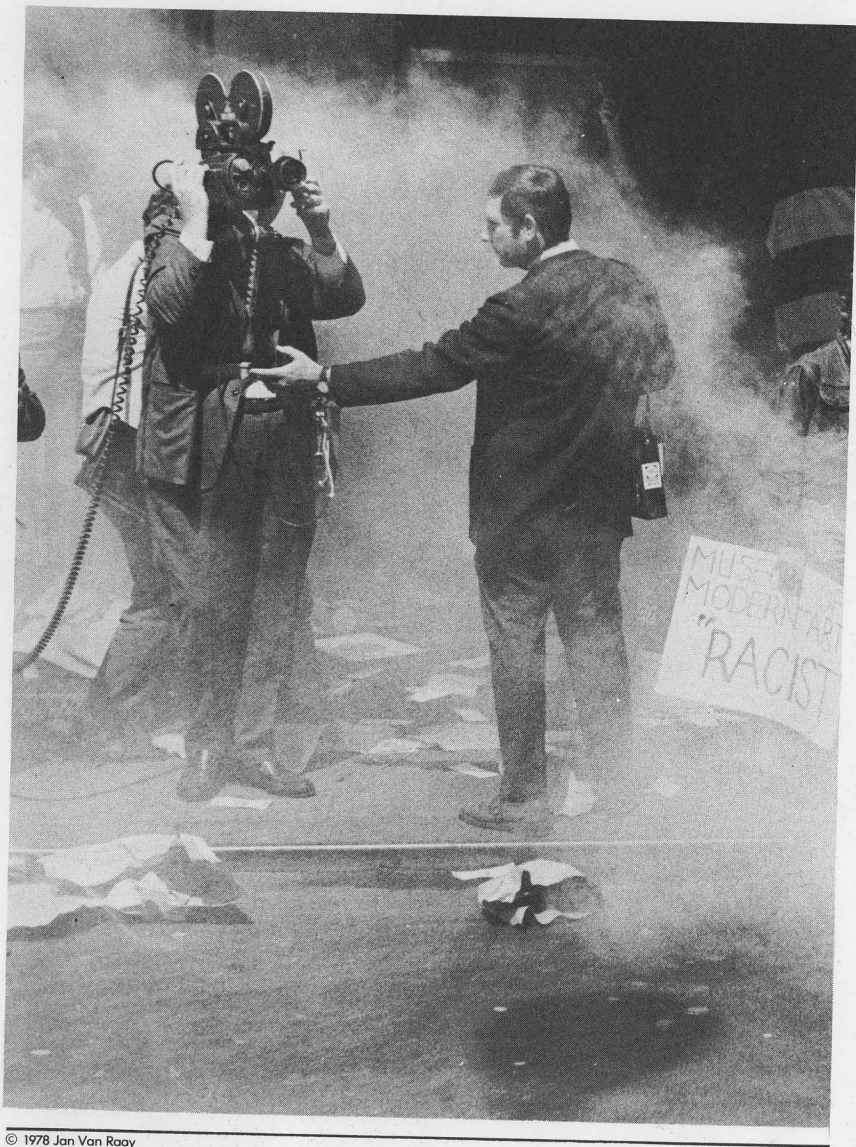




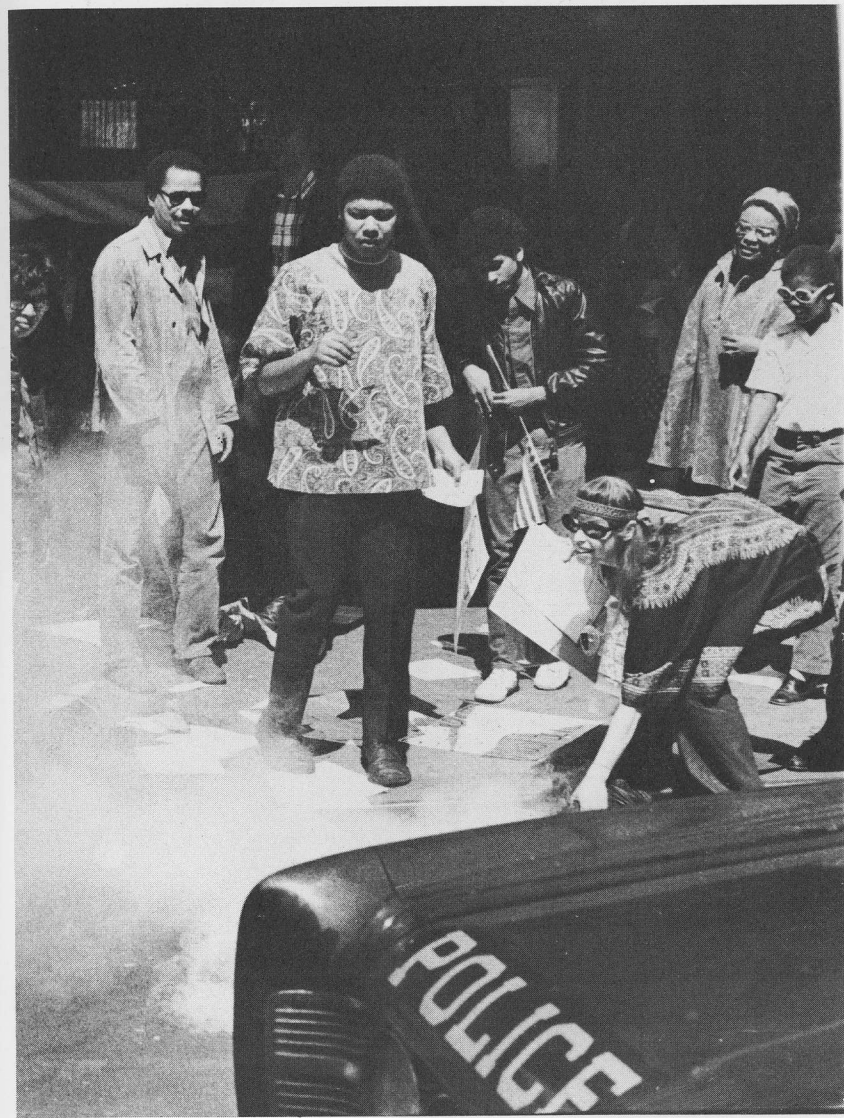
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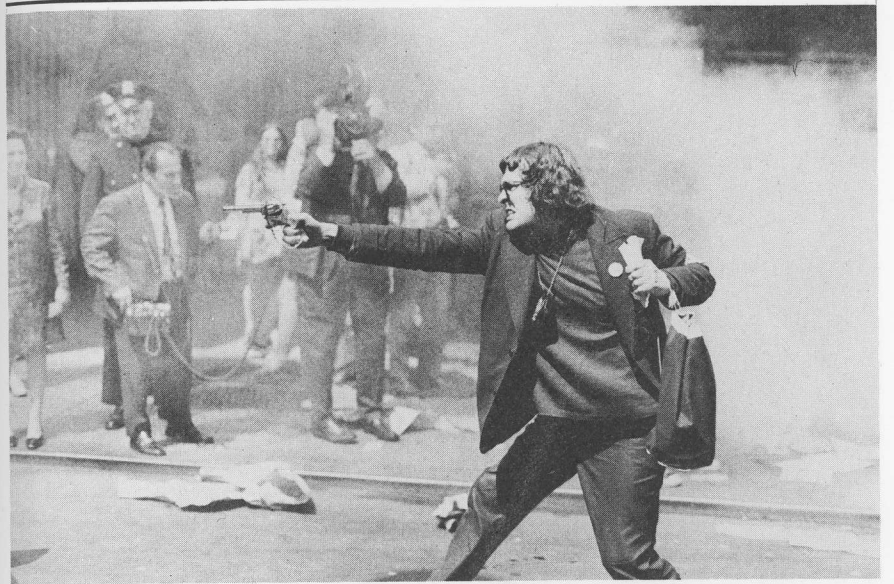
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September 1, 1978 - Invitation
to the 1978 International
Congress on Art and Religion to be
held in Brussels, Belgium -
K&K's demands that the
invitation be immediately
retracted.

N U M B E R

11



September 1, 1970: invitation to the 1970 International Congress on Art and Religion to be held in Brussels, Belgium—GAAG's demands that the conference be immediately cancelled.

The 1970 International Congress on the Communication of Culture through Architecture, Arts, and Mass Media is the response to a mandate from delegates to the 1967 International Congress on Religion, Architecture and the Visual Arts, (proceedings of which are now available in the book **Revolution, Place and Symbol**.)

The 1970 International Congress will attempt to approach modern problems using a variety of techniques.

INVITATION: You are invited to participate in an extraordinary Congress which will involve theology, the arts, urban planning, architecture and social sciences in Brussels, September 7-12, 1970.

THEME: Even in the midst of the most desperate situations, man expresses himself in creative languages. These expressions both reveal and surpass the meanings of conflict and consensus.

The societal struggles of our times have stimulated arts of amazing variety and richness. It is now required that they be viewed in their own right and from the viewpoint of the social sciences.

FORMAT OF THE 1970 CONGRESS: The aim of the meeting is to provide a nexus for confrontation, interpretation and analysis of the creative languages and the social disciplines. This is to be done not only in an academic way but in living expressions.

Different national, linguistic or ethnic groups will sponsor and produce concrete expressions in architectural constructions and layout, films, dance, music, multimedia, and "happenings." They will be grouped around types of contemporary conflict, e.g., physical environment (cities), affluent societies (student, marginal populations), international (Vietnam, Czechoslovakia), religious conflicts (liturgies, places of worship), etc.

There will be intensive seminars and presentations by persons of international renown.

DATE: September 7-12, 1970.

Participation in the International Congress will be limited. If you would like to assure your opportunity to attend by reserving your place now, please complete the coupon below.

Information on travel, the detailed program, and other related matters will be forwarded to you as soon as possible. Expenses will be kept to a minimum.

If sufficient interest is indicated, special tours will be made available before and/or after the Congress.

PLACE OF MEETING: Environment itself will be an expression of the theme. The plan is to build a provisional neighborhood on the "Plaine des Manoeuvres" in Brussels. There will be inflatable halls, trailers, etc., for living in creative realizations.



FOR MEMBERS OF THE INTERNATIONAL CONGRESS
475 Riverside Drive, New York, New York 10027

- I am interested in the Congress
- I wish to register in advance as a participant of the 1970 Congress
- I will be interested in group travel with Member(s) of my immediate family (spouse and/or children)
- I will be interested in European Tours
- Pre-Congress Post-Congress

Please send all further notices and announcements to me at the address below:

NAME:
ORGANIZATION: **CONFERENCE HEADQUARTERS:
RUE WASHINGTON 29, BRUSSELS 1050**
ADDRESS: **Tel: (02) 49 75 60**
CITY: STAFF: ZIP CODE:

PRESIDENT, Brussels Congress: Theo L. LeFebvre,
Belgian Minister of Scientific Research,
Former Belgian Prime Minister

CHAIRMAN, European Committee:
Abd. Francois Houtart, General Secretary,
International Federation of Institutes for Social
and Sociological Research

AMERICAN ADVISORY COUNCIL
William Banner, Professor, Howard University
Etienne Boegner, Philanthropist
John Broderick, Member

U.S. House of Representatives
John Cage, Musician and Composer
Jane Dillenberger, Associate Professor,
San Francisco Theological Seminary
John W. Dixon, Jr., Professor,
University of North Carolina

Rev. Tom Driver, Professor,
Union Theological Seminary
Emily Genauer, Art Critic and Author
Mildred Gress, Educator

Rev. Stanley R. Hopper, Professor,
Syracuse University
Celia Hubbard, Director, Botolph Group
Philip Ives, FAIA, Architect
Karl Katz, Director, Jewish Museums,
New York and Jerusalem

Rev. Martin E. Marty, Professor,
University of Chicago
Rev. Frederick R. McManus, Executive,
National Conference of Catholic Bishops

Robert Motherwell, Artist
Barrett Newman, Artist
Marion Pauck, Art Patron

Rev. John L. Reiger, Associate General Secretary for
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National Council of Churches
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Republic of the Federal
Socialist States of Belgium
(R. F. S. S. B)

THE FOLLOWING COMMUNIQUE
IS ISSUED CONJUNCTLY BY THE
GUERRILLA ART ACTION GROUP AND THE
BELGIAN GOVERNMENT IN EXILE.

72 Carmine Street
New York, N. Y. 10014
(212) 242-7287

We demand that this 2nd International Congress on Religion, Architecture
and the arts be **immediately dissolved**:

- 1) Because of its gross hypocrisy of taking place without question in a country where Religion and the Church body have played a direct and dominant role in all aspects of the cultural genocide of the Flemish People by a French-speaking colonialist ruling class (From as recently as the second decade of the 20th Century, when Francophile to a point of fanaticism) Cardinal Mercier made his infamous edict: "UNE UNIVERSITE FLAMANDE, JAMAIS! "(A Flemish University, never!), till today's many-faceted subtle or overt forms of pressures and repression such as in the Church-controlled University of "Louvain" where the Church-paid academic authorities called the special division of the gendarmerie against the Flemish students' struggle for cultural identity).

Contrary to the popular myth that in the predominantly Catholic countries the Church and the culture of those countries are synonymous, in reality the Catholic Church has:

- a) Destroyed all grass-root cultures (that is the culture of the farmers, the lumpenproletariat and the working class).
- b) Destroyed any culture that has been in opposition to its religious dogma.
- c) Destroyed the cultural identity of women, both inside and outside the Church.
- d) Destroyed any cultures of persons of non-white Western origin (as exemplified by the Belgian Catholic missionaries' crusades for cultural extermination of Black people in colonial Belgian Congo).
- e) Destroyed, in fact, any cultural identity which is not to the direct glorification of the Church and its wealthy middle and upper classes, and has enforced an acceptance of that glorifying culture onto the farmers, the lumpenproletariat and the working classes.

The crime of imposing one culture to the exclusion of all others is also to be found in Israel, where the Jewish faith plays a dominant role in the State. However, in some Protestant countries, although as guilty, this cultural religious oppression manifests itself on an individual Church basis or through a subtle national form of cultural religious oppression, through a tacit understanding between the different religious sects and the State.

- 2) Because, to quote the stated purpose of this conference: "The creative expression in a Society of conflict - The Societal struggles of our times has sti-

2.

mulated arts of an amazing variety and richness. It is now required that they be viewed in their own right and from the viewpoint of Social Sciences", yet we find no representation of oppressed people in either the Steering Committee of this conference, or its American Advisory Councils, or its European National Committees, while it is presumably the destiny of those oppressed people which is the stated purpose of this conference.

- 3) Because this is a prime example of the historic ways by which the Church devises new methods of continuing and bettering its conquests of oppressed people. In fact, this conference has all the stench of the military planning of a new Cambodia, or one of Billy Graham's crusades to restore law-and-order to religion, or a hot summer's "cooling the ghetto" program.
HANDS OFF!

If this conference is to exist at all - and we question whether that is a decision to be reached by the present sponsors of this conference, BECAUSE YOU THE SPONSORS ARE THE OPPRESSORS - it should reconvene at some future time with full and equal participation - in the subject, the purpose, the planning and the running of this conference - of representatives of the Third World and other oppressed people, brought together at the expense of this congress, and to be held in a free country such as Sweden, Algeria or North Vietnam.

Religion is dying because it fails to deal with issues and with the causes of its sickness. The Church, instead of addressing itself to the oppression that exists and of cleansing itself of its own oppression, is primarily concerned in finding new methods of pumping air into its decomposing corpse - like a slumlord giving a fresh coat of lead paint to already crumbling walls:

- The Church addresses itself to the trivialities of a "Happening" or a symphony of "silences" for a service, but fails to hear the screams of the repressed.
- The Church is awed by a poem about the Black ghettos, written and read by a white, but closes its ears to the cries for help from those black ghettos.
- The Church will stage an anti-war play, but that same Church will earn profits from its holdings of securities in war-profiting industries.
- The Church still indulges in squandering vast sums of money on "magnificent" architecture, dazzling stained glass windows, gilded or aluchromic murals, marble and bronze statuaries, elegant silken vestments, while at the same time the oppressed continue to live in rat-infested hovels, where children die of lead poisoning and malnutrition.

WHAT A TRAGIC AMBIGUITY OF INVOLVMENT!

This conference is in basic error from its very inception and premise. Instead of presenting a sanitized package of predigested and masticated issues as seen through the devitalized, "beautified", irrelevant conception of the artist, who makes those issues palatable to the Church and Society, it should have opened itself up, to the full and equal participation of those who are oppressed, of those who are the victims of the repressive apparatus of the white Judeo-Christian world.

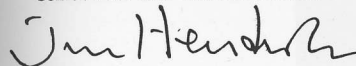
3.

The artist or architect who has accepted to participate in this conference under the stated premises of this conference - with its full indication that the purpose of this conference is not to solve or resolve the problems and conditions of the oppressed, but rather to indulge in irrelevant and trivial games of artification of these so urgent crises - and with the knowledge of the personages involved in the organization and the planning of this conference, as printed in the announcement, is therefore showing himself to be the enemy of the oppressed and the accomplice of the oppressors.

In fact, this whole conference seems to be called for the sole purpose of appeasing the guilt of its participants.

New York, September 1, 1970.

Jon HENDRICKS, for the
GUERRILLA ART ACTION GROUP.



Jean TOCHE, for the
BELGIAN GOVERNMENT IN EXILE,
Republic of the Federal
Socialist States of Belgium. (R.F.S.S.B.)

