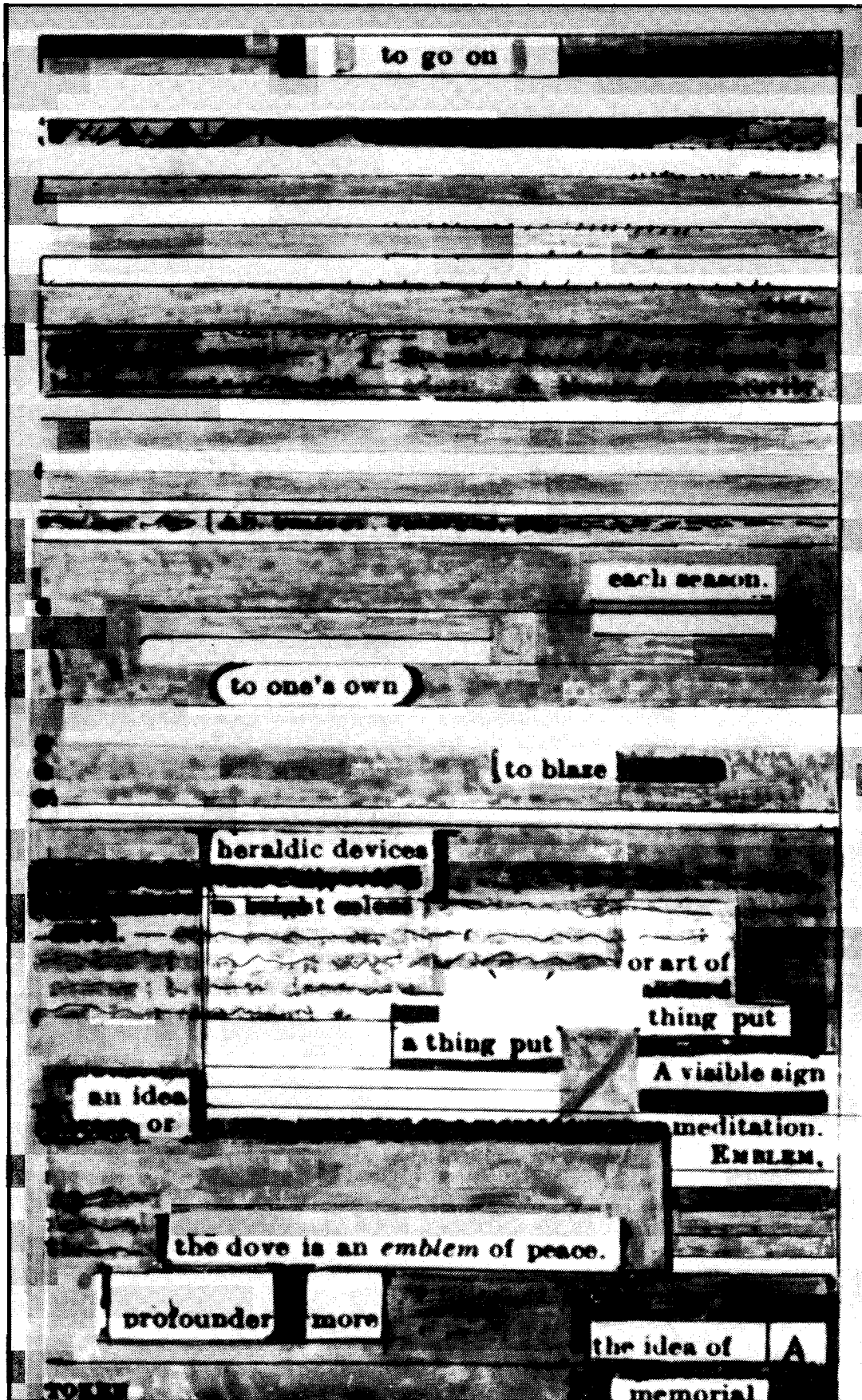


Arts Advocate

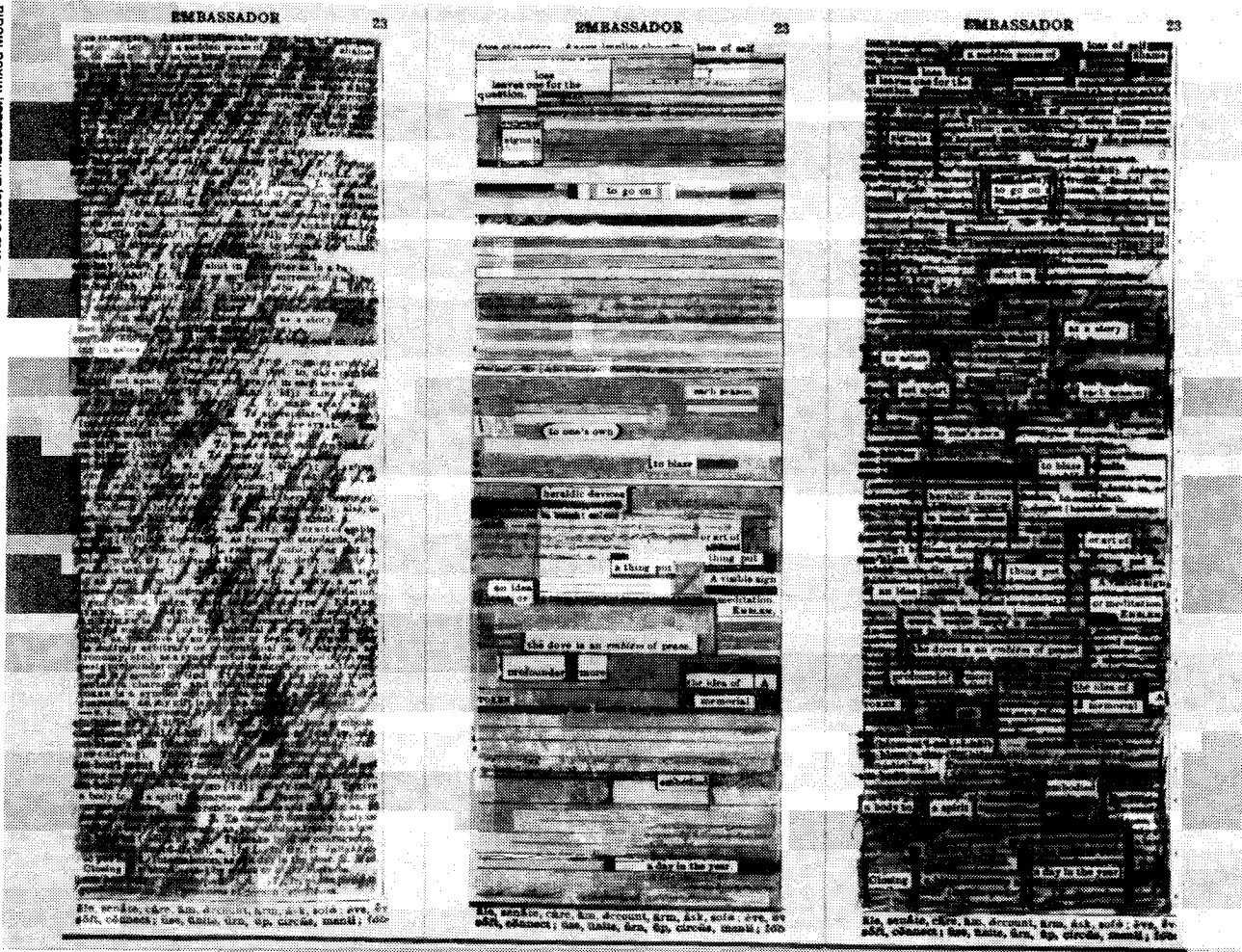
THE ARTIST'S ADVOCACY COMMITTEE

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Artists Advocacy Committee was formed in January 1987. Our short and long term goals are outlined below. If you have any suggestions for additions to these goals, we would like to hear from you.

ARTISTS ADVOCACY COMMITTEE GOALS

AAC is currently a committee of professional artists concerned with the growth and well-being of the arts and artists in Santa Fe and New Mexico working under the umbrella of the Center for Contemporary Arts.

Of direct concern to the leadership of the AAC are the following:

1. Political Action Group
 - a. to originate, support and track legislation favorable to artists
 - b. to identify and support public officials sensitive to the needs of artists
2. Affordable Housing and Studio Information
3. Networking with artists and arts organizations across the state of New Mexico
4. Newsletter—to deal with the professional needs of New Mexico artists
5. Artist Emergency Relief Fund—seen as a short-term, no interest loan for quick relief of artists in definable need
6. Group Buying Power—for discount rates on art supplies and art services
7. Group Medical Insurance Plan
8. Sponsor Workshops and Panel Discussions
9. Slide Photo Sessions—to hire a photographer at group rates for day long photo sessions twice yearly
10. Support the Creation of a City of Santa Fe Arts Commission
11. Support the Creation of a City of Santa Fe Art Collection
12. Aid the Implementation of a Volunteer Lawyers for the Arts Program for the City of Santa Fe

ART POLITICS



Doris Cross, *It's a Boneless Turkey*, Adaptation

Mary L. Wickstrom



Although advertisers and public relations experts promote New Mexico as a haven for the arts, the life of a contemporary artist in New Mexico is not as romantic as it sounds. Today's artists face problems of rising rents, lack of affordable studio space, and financial insecurity. Of the many art galleries in Santa Fe, few support living, progressive artists. Artists lack the means of communicating among themselves, and art criticisms is surprisingly spotty.

Recently in Santa Fe, artists have organized a group known as the Artists Advocacy Committee. This group believes that the only way to improve conditions is to organize politically.

Whenever the words politics and organization are mentioned in artistic circles, objections are expressed. Artists tend to be isolated, often isolate themselves by choice. Some artists surround themselves, literally or figuratively, with adobe walls which separate them from the outside world. While Georgia O'Keeffe has been an inspiration to many New Mexican artists, her remote lifestyle has not fostered a sense of social connection.

To many artists, politics implies adherence to a particular ideology. Artists fear that by taking an active part in the political process, they will have to sacrifice freedom of expression.

These objections to art and politics are not new. The history of twentieth century art is filled with the complex relationship of art and politics, and the relationship of the

individual artist to society.

The connection of art and politics is not one which follows a particular ideology, left or right. It is one which is characteristically activist. Modern art "movements", as the name implies, are activist and dynamic by nature. While the activist tendency often suggests an alliance with the political left, this connection is not always the case.

Contemporary artists have a vision of a new world. They believe that it is possible to transform life into a positive creative experience. They seek to break down the boundaries which separate artistic activity and daily living.

Throughout the history of twentieth century art, the transformative social aims of art recur again and again. In numerous manifestos, the Futurists glorified a new vision of a world of dynamism, revolution and speed. The Dadaists reacted against the atrocities of World War I with irrationalism and anarchism. The Surrealists felt that the combination of the rational and the irrational could bring about a revolution in society.

In Russia, before the conservative Socialist Realism became the official style, Constructivist and Suprematist artists believed that an advanced plastic art could support the revolution of society. Many of their ideas continued in Germany in the Bauhaus, which called for an artistic alliance with modern technology.

In Mexico, artists such as Rivera, Orozco and Siqueiros sought a public art of monumental size which would bring about a new social order.