
Trang Dang
Descriptive Summary

Title: L.A. Artists for Survival records relating to Target L.A.

Date (inclusive): 1981-1984, undated

Number: 2017.M.46

Creator/Collector: L.A. Artists For Survival

Physical Description: 6.97 Linear Feet(13 boxes, 2 flatfile folders)

Repository:
The Getty Research Institute
Special Collections
1200 Getty Center Drive, Suite 1100
Los Angeles 90049-1688
reference@getty.edu
URL: http://hdl.handle.net/10020/askref
(310) 440-7390

Abstract: The collection documents anti-nuclear war festivals in 1982 and 1983 organized by L.A. Artists for Survival, one of the later generation of artists' groups to emerge from the Los Angeles Woman's Building. The materials show the evolution of the festival's development and execution, and comprise largely administrative and production files, photographic documentation, and ephemera.

Request Materials: Request access to the physical materials described in this inventory through the catalog record for this collection. Click here for the access policy.

Language: Collection material is in English.

Biographical / Historical

Target L.A.: The Art of Survival was conceived as an anti-nuclear art and music festival by the L.A. Artists for Survival (LAAFS), which formed when David Lumian, the president of the Alliance for Survival, approached the political artist Lee Waisler to encourage artists' engagement in the nuclear disarmament movement. In January 1982, LAAFS held their first meeting and received an overwhelming response with over 100 artists in attendance. In the ensuing months, LAAFS' network expanded to over 300 artists. In addition to coordinating the anti-nuclear artists' group Sisters of Survival's performance "Shovel Defense" in May 1982, LAAFS collaborated with the Asian Pacific Americans for Nuclear Awareness and Asian Americans for Nuclear Disarmament to produce the two-day art and music festival Target L.A.: The Art of Survival, held on the anniversary of the bombings of Hiroshima and Nagasaki. The event, held at a two-level parking structure on the corner of Alameda and 3rd Street in Little Tokyo, featured art installations and performances by Mother Art, The Waitresses, UNARM, and others, as well as musical and spoken-word performances, "games of nuclear chance" such as "Pin the Lawsuit on the Reactor" and "Kiss the Bombs Goodbye," children's activities, and the "Fallout Fashion" show.

A second event was held in 1983 at Brookside Park in Pasadena, with an expansion in time, space, and theme. Artist Cheri Gaulke, known for her role in the feminist art movement in southern California, served as the project coordinator for both events; her involvement with Target L.A. was a direct outgrowth of her work with the Sisters of Survival (SOS), which originated with the Woman's Building, a non-profit arts and education center that operated in Los Angeles between 1973 and 1991.

Sources:

Access
Open for use by qualified researchers. Audiovisual material unavailable until reformatted.

Publication Rights
Contact Library Reproductions and Permissions.

Preferred Citation

http://hdl.handle.net/10020/cifa2017m46

Acquisition Information

Processing History
Trang Dang processed the collection and wrote the finding aid in 2019 under the supervision of Kit Messick. The finding aid was revised by Kit Messick.
This project was made possible in part by the Institute of Museum and Library Services, ST-03-17-0007-17.

Related Archival Materials

Scope and Content of Collection
The collection documents the activities surrounding the production of the 1982 and 1983 Target L.A. festivals. Administrative and production files comprise the bulk of the collection; also present are financial and legal documents, clippings, promotional material, ephemera, and photographic documentation.

Arrangement

Subjects - Topics
Artists -- California -- Los Angeles
Art festivals -- California
Artists -- Political activity -- Los Angeles -- California -- 20th century
Nuclear disarmament--Citizen participation
Art and nuclear warfare

Genres and Forms of Material
Black-and-white negatives
Black-and-white photographs -- 20th century
Clippings (information artifacts)
Color prints (photographs)
Color slides -- 20th century
Open reel audiotapes
Photographs, Original
Printed ephemera -- California

Contributors
L.A. Artists For Survival
Gaulke, Cheri
Woman’s Building (Los Angeles, Calif.)

Physical Description: 3 Linear Feet (6 boxes)

Scope and Content Note

The inaugural Target L.A.: The Art of Survival was a series of anti-nuclear events and exhibitions culminating in a major multimedia art festival on the anniversary of the bombings of Hiroshima and Nagasaki, held August 6-9, 1982. The "target" was a two-level free-standing parking lot in downtown Los Angeles. Activities included carnival games designed by artists, live performances, art exhibitions, and film and video screenings. Off-site gallery exhibitions, poetry readings, and an evening of theater were produced concurrently.

Series I documents various operational, financial, and promotional activities leading up to the festival, as well as photographic documentation of the event itself. Administrative and production files comprise working notes, a small selection of artist and performer files, committee files, event timelines, and other operational documentation; financial files contain bank statements, reports, receipts, and related material; publicity files predominantly contain ephemera, photographic documentation, clippings, and press material.

Arrangement

The series is arranged topically into three groupings: Administrative and production files; financial files; and publicity files. Materials in these groupings are arranged alphabetically.

Administrative and production files, 1981-1983, undated

Box 1, Folder 1
   Aunti Nuke, 1982
Box 1, Folder 2
   Beth Block, undated
Box 1, Folder 3
   Community organization booths, 1982
Box 1, Folder 4
   Correspondence, 1982-1983
Box 1, Folder 5
   Feedback, 1982
Box 1, Folder 6
   Floor plan, 1982
Box 1, Folder 7
   Games committee, undated
Box 1, Folder 8
   Graphics, 1982

Scope and Content Note

One black-and-white transparency moved to Box 9.

Box 1, Folder 9
   "Manifesto and music score," 1981-1982
Box 1, Folder 10
   Media committee, 1982
Box 1, Folder 11
   Outreach, 1981-1982
Box 1, Folder 12
   "Paraphernalia," 1982
Box 1, Folder 13
   Performance committee, 1982
Box 1, Folder 14
   Production, 1982
Box 1, Folder 15
   Programming, 1982

Scope and Content Note

Three black-and-white photographs were moved to Box 7.

Box 1, Folder 16
   Related projects, 1982-1983
Box 1, Folder 17
   "Stationery, old," undated
Box 1, Folder 18
   Timeline, 1982
Box 2, Folder 1
   UNARM, 1982
Box 2, Folder 2
   Volunteers, 1982
Box 2, Folder 3
   "Working notes to do," 1982
Box 2, Folder 4
   Site plan, undated

Financial files, 1981-1983

Box 2, Folder 4
   Agape Finances, 1982
Box 2, Folder 5
   Artathon, 1982
Box 2, Folder 6
   "Aug 7+8 Income Rough Notes," 1982
Box 2, Folder 7
   Bank statements, 1982
Box 2, Folder 8
   Budget, 1982
Box 2, Folder 9
   Deposits, 1982
<table>
<thead>
<tr>
<th>Box 2, Folder 10</th>
<th>Financial reports, 1982</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 2, Folder 11</td>
<td>Fundraising, 1981-1983</td>
</tr>
<tr>
<td>Box 2, Folder 12</td>
<td>L.A. Artists For Survival financial documents, 1981-1982</td>
</tr>
</tbody>
</table>

**Scope and Content Note**

<table>
<thead>
<tr>
<th>Box 2, Folder 13</th>
<th>Liberty Hill Foundation, 1982-1983</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 3, Folder 1</td>
<td>Paid Receipts, 1982</td>
</tr>
</tbody>
</table>

**Publicity files, 1981-1983**

<table>
<thead>
<tr>
<th>Box 3, Folder 2</th>
<th>Alliance for Survival publications, 1981-1983</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 11, reel 1-2</td>
<td>Art of Survival audio reels, 1982</td>
</tr>
</tbody>
</table>

**Scope and Content Note**

2 audiotape reels of 2 : analog ; 7 in., 1/4 in. tape.


Audiovisual material unavailable until reformatted.

<table>
<thead>
<tr>
<th>Box 3, Folder 3</th>
<th>Calendar listings, 1982</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 3, Folder 4</td>
<td>Ephemeria, 1982</td>
</tr>
</tbody>
</table>

**Scope and Content Note**
Contains fliers, postcards, programs, brochures, and other material generated to promote Target L.A. events.

<table>
<thead>
<tr>
<th>Box 3, Folder 5</th>
<th>KROQ sponsorship, 1982</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 3, Folder 6-8</td>
<td>Press clippings, 1981-1983</td>
</tr>
<tr>
<td>Box 3, Folder 9</td>
<td>Press releases, 1982</td>
</tr>
<tr>
<td>Box 4, Folder 1</td>
<td>Public relations notes, 1982</td>
</tr>
<tr>
<td>box 6, folder 1</td>
<td>Original housing for audio reel, 1982</td>
</tr>
</tbody>
</table>

**Scope and Content Note**
Only one original box was received with the collection.

| box 12 | Commemorative brick, 1982 |

**Scope and Content Note**
Standard construction brick stamped with the following inscription: "Witness the annihilation of living room as 10 tons of bricks crash down from 5 stories (sic) above. Sunday 6/16/82. 3rd Street & Alameda. -- Lee Waisler"
Series II. 1983 event, 1981-1984

Physical Description: 3 Linear Feet (6 boxes)

Scope and Content Note
Target L.A. 2 took place from 20 to 25 September, 1983, in the former Pasadena Community Arts Center in Brookside Park. The second festival evolved in time, space and theme from two days in 1982 to a full week in 1983, and matured from the downtown parking structure to four buildings with courtyard gardens. The anti-nuclear theme was expanded to examine the causes of nuclear threat as well as the effects of the arms race at home. The 1983 event was designed as a temporary museum featuring games, art exhibitions, a souvenir shop, and entertainment including live music, video, and stand-up comedy, as well as film screenings, performance art, and children's activities.

The festival kicked off with a press gala and event preview; the next three days' programming presented issues surrounding nuclear war, nuclear disarmament and the arms race through both global views and individual perspectives. Beyond reflecting on the devastation of Hiroshima and Nagasaki, the 1983 event addressed more specific themes, such as the deployment of cruise and Pershing missiles in Western Europe, weapons testing in the South Pacific, the connection between Central America and United States preparedness for nuclear war, "the war at home," and the effects of nuclear industrialization on the daily lives of Americans. In addition to the experience at the festival site was a concurrent carnival of related local weekend events, exhibits and attractions.

As with Series I, Series II documents various operational, financial, and promotional activities leading up to the festival, as well as photographic documentation of the event itself. Administrative and production files comprise working notes, correspondence, committee files, and other practical documentation; financial files contain bank statements, reports, receipts, and related material; publicity files predominantly include ephemera, photographic documentation, clippings, and press material.

Arrangement
The series is arranged topically into three groupings: administrative and production files; financial files; and publicity files. Materials in these groupings are arranged alphabetically.

Administrative and production files, 1981-1983

Box 4, Folder 2
Brookside Park, 1983
Scope and Content Note
One black-and-white photographs was moved to Box 7.

Box 4, folder 3
Contacts, 1983
Box 4, Folder 4
Correspondence, 1983
Box 4, folder 5
Dennis Brutus Defense Committee, 1983, undated
Box 4, Folder 8
Fact sheets, 1983
Box 4, Folder 10
Government guides, 1983
Box 4, folder 11
History and organizational structure, 1982
Box 4, Folder 12
Installations, 1982-1983
Box 4, folder 13
Logistics, 1983
Box 4, Folder 14
Mailing list, 1982
Box 4, folder 15
Media - film and video, 1982-1983
Box 4, Folder 16
Membership and meeting notes, 1982-1983
Box 4, Folder 17
Miscellaneous notes, 1983, undated

Music, 1981-1983
Scope and Content Note
Four black-and-white photographs were moved to Box 7.

box 5, Folder 2
Seneca Falls Women's Peace Camp, 1983
box 5, Folder 3
Target L.A. maze, 1981-1983
box 5, Folder 4
Timeline and budget, 1982-1983

Financial files, 1983-1984

Agape Finances, 1983
Series II. 1983 event, 1981-1984


---

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder / Flatfile</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>6</td>
<td>Bank statements, 1983-1984</td>
</tr>
<tr>
<td>6</td>
<td>2</td>
<td>Canceled checks, 1983-1984</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Checks represent expenses paid by L.A Artists for Survival/Alliance for Survival as part of the 1983 event.</td>
</tr>
<tr>
<td>5</td>
<td>7</td>
<td>Deposits, 1983-1984</td>
</tr>
<tr>
<td>5</td>
<td>8</td>
<td>Financial reports, 1983</td>
</tr>
<tr>
<td>5</td>
<td>9</td>
<td>Paid receipts, 1983</td>
</tr>
<tr>
<td>13</td>
<td></td>
<td>Publicity files, 1982-1984, undated</td>
</tr>
<tr>
<td>4</td>
<td>6-7</td>
<td>Ad sheets, 1983</td>
</tr>
<tr>
<td>5</td>
<td>10</td>
<td>Ephemera, 1982-1983, undated</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Contains fliers, postcards, programs, brochures, and other material generated to promote Target L.A. events.</td>
</tr>
<tr>
<td>5</td>
<td>11</td>
<td>Press clippings</td>
</tr>
<tr>
<td>5</td>
<td>12</td>
<td>Press kits, 1983</td>
</tr>
<tr>
<td>5</td>
<td>13</td>
<td>Press releases, 1982-1984</td>
</tr>
<tr>
<td>5</td>
<td>14</td>
<td>Public relations, 1983</td>
</tr>
<tr>
<td>5</td>
<td>15</td>
<td>&quot;A View from Three-Mile Island&quot; calendar, 1984</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Photographed and produced by Lisa Lewenz.</td>
</tr>
</tbody>
</table>

---


2017.M.46 7