

ADVOCATE

CLINY GRAD CENTER | SEPTEMBER 2000



ROWDY PROTESTS HIT REPUBLICAN CONVENTION

**COVERAGE INCLUDES NEWS, ON THE SPOT PHOTOGRAPHS
& WORDS FROM BONELESS FILLET OF CHICKEN**

IN THE CENTERFOLD



DAYCARE COMES TO GRAD CENTER, P. 4

EDITORIAL



COURTESY: GREEN PARTY OF NJ WEBSITE
RAPLPH NADER speaking to the NAACP national convention. For more information check: www.votnader.org.

Advocate Publication Schedule For Fall 2000

October

Deadline - October 1st
 Publication date - October 15

November

Deadline - November 1st
 Publication date - November 15

December

Deadline - December 1st
 Publication date - December 15

Announce your events in the Advocate! Submit printed copy of announcement to be scanned in, or a copy on disk, to room 5396 on the fifth floor. Dates above are subject to change at the discretion of the Advocate staff.

Join the discussion

By Mark Petras

Greetings. The Advocate is back and again ready to inform, consider, confront, irritate, and do whatever else it is we do. Joining me this year as the new managing editor is Nassima Abdelli, a bright, enthusiastic scholar and writer who will be filling the Advocate's pages with important and evocative articles. Sadly, the Advocate bids farewell to Miriam Greenberg, who has opted to leave her position as the paper's layout editor. Thank you, Miriam, for the good work you have done on the Advocate.

That concludes the official business of my editorial. Truthfully, however, I do not have much else to say this month. (Vote for Ralph Nader. Build a viable third party and watch political efficacy and involvement soar.)

Subliminal endorsements aside, let me just say that I am pleased to see more and more people writing for

the Advocate and reading it. Remember, we are open to your articles and ideas and we encourage any student, professor, security guard, secretary, administrator, etc. to write for us. The Advocate is an open forum—a place for discussion and debate. Those interested in joining our ever-growing list of contributors should call us at 212-817-7882 or stop by room 5396 on the fifth floor. Enclosed in this issue is a schedule outlining our deadlines and publication dates, so the slackers among you will never have an excuse to miss a deadline.

Although I always have nagged people to submit their article as a printed copy and on disk, I now am allowing people to simply e-mail me their submissions. For those who choose this option, send your articles to cunyadvocate@hotmail.com. I'll be waiting to read your thoughts. Until we next meet...

Rack attack update

By Mark Petras

I am pleased to announce the Graduate Center lobby contains a new rack to be used solely for the purpose of holding the Advocate. You will see it in front of the security desk as you walk into the build-

ing. Please note that this rack is not to hold any literature besides the Advocate. The school has provided it for our use alone. In the interest of keeping the Advocate visible and readily available to all please respect our rack.

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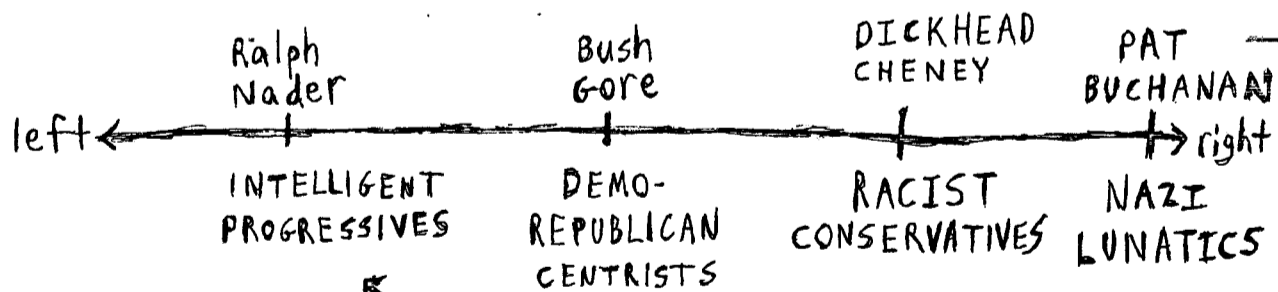
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LETTERS TO THE EDITOR MUST BE 500 WORDS OR LESS, SUBMITTED ON DISKETTE AND ACCOMPANIED BY A SIGNED HARD COPY. OPINIONS EXPRESSED IN THE ADVOCATE DON'T NECESSARILY REFLECT THE DSC OR ADVOCATE STAFF.

THE POLITICAL SPECTRUM IN AMERICA TODAY



"DO THE LEFT THING"

-A MARK Petras Joint

"Sensation" debate continues

DEAR DAVE GERARDI

By Alan Moore

What struck me in your response to my, well, attack on your review of the Brooklyn Museum's "Sensation" show was when you wrote that the Black Flag rock group's album sticker "Corporate Rock STILL Sucks" could be applied to the work of the English artists because "talent takes a back seat to profit." This seems like a kind of 1930s back-stage melodrama analysis, where things'll come out swell if only the right kid gets the part.

The culture industry sector of rock 'n' roll music cannot be so easily conflated with the production of high art. While it seems tempting to roll an analysis across the lines of class which condition this production — rock 'n' roll being roughly working and middle class expression, and advanced contemporary art basically patronized by the ruling class — there's a rather big speed bump. As a quick take, this kind of reduction of a complex situation only obscures it. The Black Flag album sticker was dissing corporate music product as compared to the entrepreneurial, independent music product purveyed by the short-lived SST Records label. Neither culture industry corporations nor the contra-posing entrepreneurs who seek to displace or merge with them as indie subsidiaries are very interested in contemporary new music, *avant-classical, fast folk, or other non-commercial forms of musical practice.* there's no mass market.

Art is different. As Jasper Johns told an artist-friend of mine 25 years ago, only a few people have to like it. Oh yeah? Like who? Well... if you have to ask, it ain't you, babe. In an attempt to imply some democracy in this kind of situation, MoMA director Kirk Varnedoe recently said that the audience (not the collectors) of contemporary art were a "self-selecting elite," which certainly warmed the cockles of my heart.

What I think the reporting around Sensation revealed, in examining the relations between the Brooklyn Museum and the English collector and advertising agency owner Donald Saatchi, was the increasing synergy of corporations and cultural institutions, something that was an early theme of Hans Haacke's work (see Wallis, ed., *Unfinished Business*, 1986; Haacke attacked Saatchi directly). And today this synergy is growing stronger between museums

and media corporations, advertising and fashion companies, and, in the emerging world of digital culture, the "dot-coms."

This is one of the key structural problem that lies at the heart of any quest for cultural democracy, and I use that chivalric word deliberately. It's a big job to make those relations clear and critique them effectively. It's a job for intellectuals, and it'll be a largely thankless one.

But — and this is the heart of my critique of Gerardi — it is a job of analysis that is only further mystified by in essence, "blaming the victims," that is, loading the artists who strive to make innovative and often courageous (as in "we don't want to hear that") creative statements with opprobrium out of some feeling that they have sold out.

SYNERGY?

By Dave Gerardi

First, SST Records is STILL in business. Second, capitalism does not beget democracy, cultural or otherwise (Moore, apparently, has not talked to small-business owners and asked how they've fared against the collusive might of their oligopolistic competitors). Third, I'll waste no more ink on someone who uses the word 'synergy.'

Lastly, a smidgeon of advice packaged in a brief postscript (take your local media giant print, film, internet, and all), follow the ad dollars, and, at the end of that urine-bricked road, pull back the editorial curtain to see what integrity remains.

UPDATE ON "SENSATION"

By Alan Moore

Prompted by the controversy over the "Sensation" exhibition, the American Association of Museums adopted new ethical guidelines on museum exhibitions of private collections (New York Times, Aug. 3, 2000, p. E1). These state that museums should control the exhibitions they produce and make public all sources of funds. The guidelines are intended to protect museums from "unreasonable" interference by both corporate and private sponsors.

Welcome back everybody! And to our new students, welcome! You've come to a pretty cool place. At a very interesting time. Whether you're a new or a returning student, chances are that at some point in your grad school career, you'll be teaching part time in the CUNY system. Perhaps you are now. Either way, the Adjunct Project is here for you when you do. We're a chartered organization of the Doctoral Students Council dedicated to advocating for the interests of graduate student adjuncts, and we've got big plans for the upcoming year. We need your involvement to make them successful.

We worked tirelessly last year to sign up grad students to be union members, and then to get grad students involved in the spring election. Well, our efforts and those of countless others throughout the system paid off and the new leadership of the Professional Staff Congress, the CUNY faculty union, is now a progressive one dedicated to ending the two-tier wage system that exploits part-timers and lets the full-time, tenure-track jobs that are our future slip away. They will be negotiating a new contract over this year that could effectively end this system, and we need to be an active part of this process. As we've emphasized, only union members can vote to approve or disapprove a new contract. So if you aren't in the CUNY system, and you're not a union member, now is the time to join. If you are a member, now is the time to make your voice heard within the union. They're finally listening.

The new leadership, headed by union president Barbara Bowen, is also committed to broadening the reach of the PSC by making alliances with other sectors of the labor movement in New York City, and by bringing our intellectual resources, as a union of scholars and writers, to bear on the political issues that affect our union, our city, and beyond. So it's an exciting time to get involved. Join the union. Help us get your friends in the union. Let us know what your concerns are as a graduate student and a teacher. We teach all over the city, and our schedules can sometimes be a little nuts. It's crucial that we have a means to share information, concerns, and ideas, and the Adjunct Project is just that, right here at the Grad Center. Give us a call at 817-7890. Stop by our office in room 5398.

Email us at klawler@gc.cuny.edu or markhalling@msn.com. It's going to be an important, exciting year, and we want you to be a part of it!
—Kristin Lawler and Mark Halling
Adjunct Project coordinators

EMPLOYMENT OPPORTUNITY AT THE ADVOCATE

THE ADVOCATE IS CURRENTLY LOOKING TO HIRE SOMEONE FOR THE POSITION OF PRODUCTION MANAGER. THE PRODUCTION MANAGER IS RESPONSIBLE FOR ALL ASPECTS OF DESIGN. PROFESSIONAL REFERENCES A+. APPLICANT MUST HAVE READY ACCESS TO A MAC G3 OR BETTER WITH ALL NECESSARY SOFTWARE, INCLUDING QUARK 4, ILLUSTRATOR 8.0+ AND PHOTOSHOP 5.5+, AS WELL AS A HIGH RESOLUTION SCANNER, ZIP DRIVE AND TABLOID LASER OUTPUT CAPACITY. APPLICANTS SHOULD BE A REGISTERED GRADUATE CENTER STUDENT. SUBMIT RESUMES & LAYOUT SAMPLES TO EDITOR-IN-CHIEF MARK PETRAS, ROOM 5396.

