ACKER AWARDS 2017

SUNDAY FEB. 12TH
Theater 80
80 St. Marks Place
Doors Open @ 6
Shows Starts at 7PM
2017
FREE
Open to the Public

ACKER AWARDS

STARTED IN SAN FRANCISCO BY ALAN KAUFMAN
NYC CLAYTON PATTERSON

©clayton patterson
Phoebe Legere

MC

Phoebe Legere is a multi-disciplinary artist and composer. In the 80’s Legere was a founding member of the Monad Street Art Collective, a Performance Art Band known for spontaneous art actions in public spaces. Her riotgrrl band, 4 Nurses of the Apocalypse, was a political art advocacy unit in the mid 90’s. In 2006 Legere founded the New York Underground Museum. In 2016 Legere launched the Foundation for New American Art, a 501(c)(3) not-for-profit corporation that helps to educate, nurture and strengthen, the artistic and musical spirit of the children of low-income communities. Political activism and community advocacy is an integral part of Legere's art practice. In 2002 Legere invented a musical instrument for disabled children. In 2013 she built the Shamancycle, a 15 person rideable sculpture and alternative fuel vehicle constructed from upcycled and repurposed junk. Her Epic poem with music: The Waterclown about Water Rights, Water Issues, and the way in which the characteristic movements of water have impacted the morphology of the human body was short listed for the Pulitzer Prize. Phoebe Legere has written 4 political plays with music. Her Queen of New England about Wampanoag Queen Weetamoo and the New England Native American Holocaust, received a NYSCA award. Legere is known for her outspoken support of experimental and outsider sexual practices and for her lifelong passion for gay art, gay people and gay sex. Her Performance Art work “Shame, Depravity and Lesbianism in the Twilight of a Dying Civilization” won the Audience Favorite award at the Hong Kong Fringe Festival.

Clayton Patterson

Presenter
Sur Rodney Sur.
Candy Darling
Activism Award

One might not consider his earliest forms of activism revealed with his presenting under-recognized artists in curated exhibitions or on his cable television broadcasts. They were seen more as entertainment than any form of activism. His activist profile would surface notably becoming an active board member of the Green Oasis Community Gardens, one of the oldest community gardens on the lower east side. Conceived as a project to create an alternative to the drug infested streets for the neighborhood youth and a space for their families’ to participate and build pride in creating something beautiful in a dilapidated neighborhood on 4 abandoned lots on east 8th Street, between avenues C and D. He was tagged as the Mayor of his block for his intervention with a dispute between the Muslims and Puerto Ricans living on the block. A binder he created, presenting the garden’s history and its programs that invited disenfranchised communities citywide, was used as a model for other community gardens. Some the gardens activities preserved in the documentary film DIRT presented on PBS.

With AIDS devastating the Lower East Side of Manhattan, his professional recognition as a co-director of a high profiled gallery 1982-88, one of the architects of East Village gallery scene, had him step away and begin archiving artworks of artists affected by the pandemic to preserve their legacy and assist their estates. The work would prove helpful with building of an archive that he co-founded with Geoffrey Hendricks, and the late Frank Moore that would serve as the underlying structure of Visual AIDS mission-- a 501(c) (3) organization that utilizes art to fight AIDS by provoking dialogue, supporting HIV+ artists and preserving a legacy, because AIDS is not over.

Sur’s fascination with Candy Darling began after seeing her in early Warhol films when he was a teen. Candy had no interest in talking to him when he was playing telephone secretary for Jackie Curtis and Cindy Doll (who claimed to be Candy Darling’s sister), for a day. She was also likely less concerned about the Peter Hujar press print portrait of her Sur sold years later, acquired from a Romanian Surrealist poet, after her death. His radical queer intervention presenting his self, posing as Candy Darling in front of a self-portrait triptych he’d painted and presented as photo blowups in a 112 Green Street invitational. What in these early beginnings would have him tagged an activist?

Note:
This year his service will be honored by the Visual AIDS with a VAVA award at the organizations 2017 Spring Benefit.

Anthony Haden-Guest
Alex Zapak A Time to Remember – A Time to Help

Welcome to LA. Alex Zapak, universally AKA the Countess, on her way him from London, at last reached the end of the passport line. UhOh! She had overstayed her Canadian visa by 16 days. She was put in a special line.” “But it didn't cross my mind that I had a problem until I had to get into a van and go to another part of the airport. My phone was confiscated. I was put in a room. The air conditioning was on and it was freezing. They didn’t see me until about midnight. An agent questioned me. How are you making money?” She said she had a small income.

Why did she travel so much? Why the move to New Orleans? And LA?

“I said I had left New York because my heart was broken. I was writing and meeting musicians. Then I went to LA to get the sound on my movie done and ended up staying.”

The agent pounced. So she was working? “I said no. That's what artists do. It's not work. I'm not getting paid for it.” Grinding wheels. She was put on a London plane. Banned from re-entry to the US for five years.

Some prehistory. I met Alex Zapak in the Pink Pony. Long-gone. She is an artist/performer sans pareil. We ended up living together on Stanton Street. Where she fell five foot off a stepladder, busting a bone in her rear end. I took her to Bellevue. We were done. But remained close. Why had she gone to England?

“Only to do the premiere for Captured. A film about Clayton Patterson. And a film called Dirty Old Town. I did the premiere at the Red Gallery on Redchurch Street in the East End of London. That was on October 28 2010. Mark Moore and Paul Sevigny were DJing. There was a performance by the Pogues at St Leonard's Church on Shoreditch High. There were 150 people there. Duggie Fields ... Princess Julia ... Rusty Egan ... London club royalty. And I did my London debut ... the Girl with the Horse in her Hair ... FairyTail Punk ... Then I went more or less straight to Heathrow. I was travelling light. All I had with me was a dress, a horse's head and a pair of knickers “

“A horse’s head? Knickers? What knickers?”

“A rubber horse’s head. Crotchless knickers! Why? Silly man!”

Your fans need to know. How did you feel about leaving the UK?

“I was so happy to get out of England. I had just rented a house in LA. Did I tell you that I met Malcolm McDowell on the street there? And I mistook him for somebody who worked at the Chateau. He was so cross. My house was just off Sunset, next to the Mondrian. The Skybar looks right down on my pool. I wanted to start flash mobs so I had beautiful girls with bows doing synchronized swimming. Things were going so well. I was working with Not A Man Apart, one of the best theater groups in the country. They were going to make me a member of the company. I was using my house as my theater.”

You can do that? “If you don’t charge admission, yes.”

Alex had loathed Bellevue but taking her there had been a memory. So that’s where I chose to go when I busted four ribs a few months ago. The five years was up two years ago. She still can’t get papered up. Alex Zapak is a tremendous performer, and tremendously beloved. The US needs her. Please!!!
The ACKER Awards IV

Presented by Clayton Patterson

The ACKER Awards were created by Alan Kaufman in San Francisco and Clayton Patterson in New York.

The ACKER Award is a way to pay tribute to members of the avant-garde arts community who have made outstanding contributions in their discipline in defiance of convention, and to those who have served their fellow writers and artists in outstanding ways. The Acker Awards are named after novelist Kathy Acker, who in her life and work exemplified the risk-taking and uncompromising dedication that identifies the true avant-garde artist.

This year, February 12th, at Theater 80, 80 St. Mark’s. doors open @6PM. Starts @7PM. MC Phoebe Legere assisted by Clayton Patterson.

In NYC Patterson creates a box which is decorated every year by a different artist. This year the artist for the box is John Gagliano @ Overthrow Boxing the box is sponsored by Joey Goodwin @ Overthrow Boxing, produced by Clayton Patterson.

The are 40 boxes and each of the boxes contains something that each recipient adds which represents their work. The box is like a group show, a treasure chest, a time capsule, an educational tool which enlightens the person who goes through the box and the viewer will get a glimpse relating to a recipient.

Each box has a biography booklet, printed by the Villager Newspaper & designed by Michael Shirey Villager Art Director. The bio booklet, has a visual image of each recipient, as well as, a short bio.

Between the ceremony, the bio booklet, the video and photos from event, the press and the years doing this, a large overview is being created which representing a wide view of a creative community. The Grammy’s are music, the Oscars film, the Obie’s theater; the ACKERS represents all facets of the creative community.

Booklet Printed by The Villager & produced by ©Clayton Patterson LES. NYC 2017

Design Michael Shirey is the Art Director


Clayton Patterson http://patterson.no-art.info

<table>
<thead>
<tr>
<th>ACKER RECIPIENTS 2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leslie Lowe ............... 30</td>
</tr>
<tr>
<td>Nancy Wolfe &amp; Ethan Minsker 10</td>
</tr>
<tr>
<td>Natania Nunubiznez ....... 12</td>
</tr>
<tr>
<td>Sarah Schulman .......... 13</td>
</tr>
<tr>
<td>Carito Castillo .......... 14</td>
</tr>
<tr>
<td>Friday Jones ............ 15</td>
</tr>
<tr>
<td>Michelle Myles ........... 16</td>
</tr>
<tr>
<td>Mari-Claire Charba ....... 17</td>
</tr>
<tr>
<td>Marilyn Roberts ........... 18</td>
</tr>
<tr>
<td>Barbara Kahn .............. 19</td>
</tr>
<tr>
<td>Lois Kagan Mingus ......... 20</td>
</tr>
<tr>
<td>Charles Schick ............ 21</td>
</tr>
<tr>
<td>Regina Bartkoff ........... 22</td>
</tr>
<tr>
<td>Felice Rosser ............. 23</td>
</tr>
<tr>
<td>Cheryl Pyle ................. 24</td>
</tr>
<tr>
<td>Eden Bower &amp; John Heneghan 25</td>
</tr>
<tr>
<td>Lincoln Anderson .......... 26</td>
</tr>
<tr>
<td>Lucky Lawler ............... 27</td>
</tr>
<tr>
<td>Charles Mingus 3rd ....... 28</td>
</tr>
<tr>
<td>Theresa Byrnes .............. 29</td>
</tr>
<tr>
<td>Miguel Pinero .................. 33</td>
</tr>
<tr>
<td>Gary Azon ....................... 34</td>
</tr>
<tr>
<td>Cameron Pabon ............... 35</td>
</tr>
<tr>
<td>Countess Alex .............. 36</td>
</tr>
<tr>
<td>Victoria Alexander ........ 37</td>
</tr>
<tr>
<td>Agathe Snow ................. 38</td>
</tr>
<tr>
<td>Zen Browne ..................... 39</td>
</tr>
<tr>
<td>Jane Dickerson ............. 40</td>
</tr>
<tr>
<td>Istvan Kantor .............. 41</td>
</tr>
<tr>
<td>John Gagliano @ Overthrow Boxing</td>
</tr>
<tr>
<td>The Acker Awards IV</td>
</tr>
<tr>
<td>Countess Alex Zapak ........ 08</td>
</tr>
<tr>
<td>Nancy Wolfe &amp; Ethan Minsker 10</td>
</tr>
<tr>
<td>Natania Nunubiznez ....... 12</td>
</tr>
<tr>
<td>Sarah Schulman .......... 13</td>
</tr>
<tr>
<td>Carito Castillo .......... 14</td>
</tr>
<tr>
<td>Friday Jones ............ 15</td>
</tr>
<tr>
<td>Michelle Myles ........... 16</td>
</tr>
<tr>
<td>Mari-Claire Charba ....... 17</td>
</tr>
<tr>
<td>Marilyn Roberts ........... 18</td>
</tr>
<tr>
<td>Barbara Kahn .............. 19</td>
</tr>
<tr>
<td>Lois Kagan Mingus ......... 20</td>
</tr>
<tr>
<td>Charles Schick ............ 21</td>
</tr>
<tr>
<td>Regina Bartkoff ........... 22</td>
</tr>
<tr>
<td>Felice Rosser ............. 23</td>
</tr>
<tr>
<td>Cheryl Pyle ................. 24</td>
</tr>
<tr>
<td>Eden Bower &amp; John Heneghan 25</td>
</tr>
<tr>
<td>Lincoln Anderson .......... 26</td>
</tr>
<tr>
<td>Lucky Lawler ............... 27</td>
</tr>
<tr>
<td>Charles Mingus 3rd ....... 28</td>
</tr>
<tr>
<td>Theresa Byrnes .............. 29</td>
</tr>
<tr>
<td>Miguel Pinero .................. 33</td>
</tr>
<tr>
<td>Gary Azon ....................... 34</td>
</tr>
<tr>
<td>Cameron Pabon ............... 35</td>
</tr>
<tr>
<td>Countess Alex .............. 36</td>
</tr>
<tr>
<td>Victoria Alexander ........ 37</td>
</tr>
<tr>
<td>Agathe Snow ................. 38</td>
</tr>
<tr>
<td>Zen Browne ..................... 39</td>
</tr>
<tr>
<td>Jane Dickerson ............. 40</td>
</tr>
<tr>
<td>Istvan Kantor .............. 41</td>
</tr>
<tr>
<td>John Gagliano @ Overthrow Boxing</td>
</tr>
<tr>
<td>The Acker Awards IV</td>
</tr>
<tr>
<td>Countess Alex Zapak ........ 08</td>
</tr>
<tr>
<td>Nancy Wolfe &amp; Ethan Minsker 10</td>
</tr>
<tr>
<td>Natania Nunubiznez ....... 12</td>
</tr>
<tr>
<td>Sarah Schulman .......... 13</td>
</tr>
<tr>
<td>Carito Castillo .......... 14</td>
</tr>
<tr>
<td>Friday Jones ............ 15</td>
</tr>
<tr>
<td>Michelle Myles ........... 16</td>
</tr>
<tr>
<td>Mari-Claire Charba ....... 17</td>
</tr>
<tr>
<td>Marilyn Roberts ........... 18</td>
</tr>
<tr>
<td>Barbara Kahn .............. 19</td>
</tr>
<tr>
<td>Lois Kagan Mingus ......... 20</td>
</tr>
<tr>
<td>Charles Schick ............ 21</td>
</tr>
<tr>
<td>Regina Bartkoff ........... 22</td>
</tr>
<tr>
<td>Felice Rosser ............. 23</td>
</tr>
<tr>
<td>Cheryl Pyle ................. 24</td>
</tr>
<tr>
<td>Eden Bower &amp; John Heneghan 25</td>
</tr>
<tr>
<td>Lincoln Anderson .......... 26</td>
</tr>
<tr>
<td>Lucky Lawler ............... 27</td>
</tr>
<tr>
<td>Charles Mingus 3rd ....... 28</td>
</tr>
<tr>
<td>Theresa Byrnes .............. 29</td>
</tr>
<tr>
<td>Miguel Pinero .................. 33</td>
</tr>
<tr>
<td>Gary Azon ....................... 34</td>
</tr>
<tr>
<td>Cameron Pabon ............... 35</td>
</tr>
<tr>
<td>Countess Alex .............. 36</td>
</tr>
<tr>
<td>Victoria Alexander ........ 37</td>
</tr>
<tr>
<td>Agathe Snow ................. 38</td>
</tr>
<tr>
<td>Zen Browne ..................... 39</td>
</tr>
<tr>
<td>Jane Dickerson ............. 40</td>
</tr>
<tr>
<td>Istvan Kantor .............. 41</td>
</tr>
<tr>
<td>John Gagliano @ Overthrow Boxing</td>
</tr>
</tbody>
</table>

PAST ACKER RECIPIENTS

ACKER Recipients 2013 ................................................................. 49
ACKER Recipients 2014 ................................................................. 50
ACKER Recipients 2016 ................................................................. 51

POSTHUMOUS AWARDS

Miguel Pinero ................................................................. 53
Gary Azon ................................................................. 54
Cameron Pabon ............................................................. 55
2016 Posthumous ACKERS ....................................................... 56

SPONSORS

Overthrow ................................................................. 57
The Villager ................................................................. 58
Countess Alex Zapak
Political Notice

A trans media storyteller: The Countess started in music in the nineties firstly as poet, singing her poetry and composing music, and performing as a 'tragically bad' burlesque dancer to finance her autobiographical, self produced and released, electronica debut album ‘My First Suicide’ under the name Ali Zapak which won critical acclaim in the US and Europe winning ‘best newcomer in Rolling Stone 1997’ where she was likened to the new ‘Patti Smith with programming’.

In 2003 she began the art band project The Countess and The Cunt Rock Revolution based on the principles of ‘random coincidence’ with characters who walked into a kebab shop on the Edgware Road in London and was made ‘Woman of the Year in 2003 Designer Magazine’.

With the slogan ‘Housewives are the Next Rock Stars’, she left her husband in favour of freedom and moved to New York inspired by the personal advice given to her by late Blues legend Johnny Johnson, to ‘paint herself crazy on the big canvas of the Big Apple’ she did so, securing a packed residency at The Pink Pony on Ludlow Street.

The shows, produced and art directed by The Countess, showcased radical transformations of image and sound from week to week using iconic jazz and punk musicians like Brian Jackson of Gil Scott Heron, and Knox Chandler of the Creatures, plus street cast women who had often never played before. The shows were a new kind of theatrical musical dadaism with feminist gender themes. The visual presentations were widely imitated in the mainstream culture and advertising campaigns for pop divas.

Following an accident which broke her tailbone and left her unable to perform the super physical shows The Cunt Rock Revolution demanded she widened the scope of her storytelling using autobiography as script, heartbreak, deportation, the death of her Mother and started to tell stories sonically and visually.

Zapak began creating digital operas using still and moving image mostly shot on laptop and cell phone pre cursing the selfie and video diary craze and shooting real life in real time starting with ‘dumped by text’ in the project ‘I fancy Bastards’ and using original short stories, original musical score, smell, costumes, lighting installations, poetry and songs in Fairytail Punk, The Girl with The Horse in her Hair, The Luxury of Death (in which she filmed the death of her Mother), Liz Taylor’s Diamonds and Richards Fucking Jazz, and the Last of The Wild Life in the Golden Age of Stupid.

Following the London debut of her show Fairytail Punk in 2010 she was refused entry and banned from the US for 5 years for visa overstay and remains mysteriously still banned.

She was awarded the J foundation art award in 2013.

The Countess headlined at the Institute of Contemporary Art, for Iggyfest celebrating the cultural legacy of Iggy PoP and on Dec 22nd Nov 2013 presented the headline show singing songs from the Blah Blah Blah album as the ‘spirit of Iggy’ as voted by his band, accompanied by Iggy’s famed touring band. She devised an entire cinematic and live show that was a surrealist western based on a housing estate in west London to illustrate Iggy’s songs.

She has recently completed NU(I)T a lo fi noir musical film and show using one computer camera and one light made in total isolation in the mountains of Italy which won best monologue at the LA neo noir festival 2016 Acker award 2017.
Nancy Wolfe has been producing documentary content for over a decade, having worked on two feature films and many short projects. Nancy has been a lover of film and journalism from a young age, writing from the age of 8 and producing her first short film at 16. Nancy’s work seeks to amplify lesser known voices. She has produced content for Democracy Now!, Postmasters Gallery, Streetlight Films, Concrete Cameras, Acker Awards, Out of the Binders, and Movement for Justice in El Barrio.

Ed. note… Nancy documented the 2016 ACKERZs and soon will have it up on youtube.

Ethan Minsker’s descriptors include writer, filmmaker, artist, fanzine publisher and creator and editor-in-chief of Psycho Moto Zine, which has been in publication since 1988. Ethan is a founding member of the Antagonist Movement, an East Village/LES-based group of artists, writers and musicians that promotes lesser-known works by up-and-coming talent. This group was recently featured in his newest film, Self Medicated, a documentary on the struggles artists face to stay happy. Self Medicated: a film about art won the DIY award at the 2014 RxSM Film Festival. Recipient of the ACKER AWARD for visual arts 2016.

Ethan made 2 vimeos relating to the ACKERS:

https://vimeo.com/159815788
https://vimeo.com/159520448
Natania Nunubiznez a mother as well as survivalist, writes zines, books and comics. In-this-life-comics.com Insanely creative, she craves mediums of all kinds. Gathering stories and music of street performers is another priority. thebuskersproject.com Important to her is to weed out the bullshit of the world and have a good laugh, all while sparking the next person into movement.

Sarah Schulman is the author of eighteen books, most recently Conflict Is Not Abuse and the novel The Cosmopolitans. She is also a playwright, screenwriter, journalist, and AIDS historian. With Jim Hubbard she is co-founder of MIX: NY Queer Experimental Film Festival, The ACT UP Oral History Project (www.actuporalhistory.org) and co-producer of the feature documentary film UNITED in ANGER: A History of ACT UP. She is on the advisory board of Jewish Voice for Peace, and is faculty advisor to Students for Justice in Palestine at The City of New York, College of Staten Island where she is Distinguished Professor of the Humanities.
Friday Jones
Tattooing

Friday Jones is known for lush, spiritually-minded images that have adorned canvas both living and still for over twenty-five years. With a deep interest in symbolism, Friday helps her clients stay consciously ahead of the creative curve in a world of fast-moving trends.

Friday's client list includes Oscar winner Angelina Jolie, Grammy winner Aaron Neville, Tony winner Lena Hall, and Olivier winner Steven Hoggett, as well as heads of state. Her images have been featured on the cover of Robby Williams' hit album Escapology and the Fender-Jackson Celtic Warrior guitar. She has appeared in publications as diverse as New York Magazine, W, Life, The Huffington Post and the The NY Observer as well as appearing as an expert commentator on news features for CBS Sunday Morning, The Today Show, BBC Radio1, PRVA TV and IrelandAM. In 2014 she starred in Tattoos After Dark for Oxygen Channel. Recently, Friday has turned her attention to post-operative tattoos, and has aligned with Shafer Plastic Surgery and New York’s top plastic surgeons for nipple pigmentation and illustrative scar therapy. Friday is also a board member of Personal Ink, a charity dedicated to matching mastectomy survivors with tattoo artists for artful scar coverage and integration.

Friday began her journey into tattoo art with an apprenticeship at the prestigious Inksmith & Rogers Studios which she completed while simultaneously earning degrees in philosophy, art and religion at Jacksonville University in Florida. She continued her studies at Pennsylvania Academy of the Fine Arts and the New Orleans Academy of Fine Arts taking courses in portraiture and courtroom drawing. Friday’s unusual name came from school breaks spent working with Spider Webb in New York City’s outlaw tattoo culture as an underground artist until the art was finally legalized in 1997. As a member of the National Tattoo Association she was selected, along with Ed Hardy, at the organization’s annual convention to roast the legendary San Francisco tattoo artist Lyle Tuttle. Friday currently maintains studios in New Orleans and New York City. Please see the calendar page for scheduling or inquire: bookings(at)fridayjones.net.

Carlos Castillo born 1933
Monterrey Mexico. Came to America at 14. Swam the Rio Grande river from Mexico to Texas. Worked on a farm in Texas. Bought an old ford and drove around America. Was around the Archie Moore boxing game. Came to NYC at 17 worked in the 42 street movies. Washed dishes. Was a disciplinarian for his daughter and sons. One son died. The other son won the Golden Gloves.

Worked in a number of gyms coaching fighters. He watches, looks, and can sees who he should train and who not. A lazy mind is a bad thing. Watch the eyes because the eyes tells a fighter his opponent’s moves. Boxing is a science and an art. As an art it is like ballet. The science is understanding the body, the moves, and the opponent’s moves.

Boxing helps deal with the problems in one life, teaches about life, and dealing with frustration. Meeting Carlito changed Joey Goodwin’s life. It got him focused. Joey started Overthrow Boxing at #9 Bleecker. Carlito came on as a coach and an inspiration. He continues to work at Overthrow Boxing.
Michelle Myles
Tattooing

Michelle Myles moved to New York City in 1989 to attend Parson School of Design and received a Bachelors degree in Fine Arts. Myles started tattooing in 1991 while living on the Lower East side. Myles opened Daredevil Tattoo on Ludlow Street with her business partner Brad Fink when tattooing was legalized in NYC in 1997. In 2000 Myles participated in a symposium alongside Mike McCabe, Ed Hardy and Chuck Eldridge at the Body Art, Marks of Identity show at the Museum of Natural History. Myles has been featured in every major tattoo publication and was the only woman to compete on TLC’s Tattoo Wars which she won. She’s also been a guest on The View, Sunday Morning, MTV’s TRL. In 2013 Daredevil moved to its new larger location on Division Street in Chinatown. The new location features a tattoo museum featuring Brad Fink’s extensive collection of antique tattoo memorabilia. The museum is a registered 501c3 non profit organization dedicated to preserving tattoo history with an emphasis on early New York City tattoo history. Michelle has researched and documented early New York City tattooers and is now a licensed New York City tour guide. She is currently working with the Seaport Museum and the NY Historical Society on upcoming tattoo themed shows.

Mari-Claire Charba
Theater Actor

OBIE award winning actress - Innovative in the Experimental & Café Theatre movement in New York City. A founding member of the original La Mama Repertory Troupe with Director, Tom O’Horgan, with which she toured throughout Europe and the U.S for several years - including the Eugene O’Neil, Spoletto, Frankfurt, and Edinburgh Theatre Festivals in addition to London’s West End, Off-Broadway, TV and Film. Performing in the works of Genet, Gorki, Warhol and numerous new American playwrights - including original plays of Poets, Frank O’Hara and Leroy Jones (Amira Baraka) in addition to Pulitzer Prize winning playwrights, Sam Shepard and Lanford Wilson. She went on to write and direct her own Performance Art pieces presented at the Louisiana Museum of Modern Art, Denmark - Studio Appia, Brussels - and The Kitchen, NYC - in addition to creating an annual “Garden Dream Event” in the 9th Street & Ave. C Community Garden (Manhattan’s Lower East Side) as part of the Art & Ecology movement ----- In the past years presenting a series of lectures, “Acting in the Avant-Garde”.... “Art and Activism”..... “the History of Creative Communities in America”..... “Image & Text/Text & Image”..... and most recently... “Happenings: (oR, How it Happened)” at the Woodstock Artist Association and Museum.
Marilyn Roberts
Theater Actor

Barbara Kahn
Theater Actor

Marilyn Joan Roberts’ career as a performer has been a brilliant and varied one. As a teenager she became a three-time North American roller-skate dancing champion, and a World champion, with her partner, in the Senior Dance division, RSROA. While earning her degree in Drama at San Francisco State University she was first introduced to the wonderful world of Modern Continental Drama. While in school, she simultaneously appeared with The San Francisco Theatre Co’s productions of Dark of the Moon, A Clearing In The Woods, and The Big Knife. After receiving a B.A. she came to New York and studied acting with Lee and Paula Strasberg. She starred in 3 years of Summer Stock, in such productions as Bus Stop and Look Back in Anger. In New York She appeared in The Maids directed by Ned Mandarino. A fellow student at Lee’s class was Actor, Writer Gregory Rozakis, who cast Marilyn in The Class, directed by Ron Link. This was her introduction to the new Off-Off Broadway scene. Two more shows directed by Ron were Gabriella, and Why Tuesday Never Has. a Blue Monday by Robert Heide. This show was at the new Off-Off venue, La MaMa Theatre at 122 Second Avenue. After one show, Tom O’Horgan came backstage and invited her to join The La MaMa Troupe in a European Tour. Shows were by Rochelle Owens, Sam Sheppard, among others. After this first European tour, Ellen Stewart sponsored Troupe members Rob Thirkield, Jacque-Lynn Colton, Victor LiPari and Marilyn to study in Holstebro, Denmark with Eugenio Barba, focusing on the techniques of Jerri Grotowski. They brought these techniques home to La MaMa. This blend of Grotowski and O’Horgan styles resulted in the Emergent Form of The Original La MaMa Troupe, and award-winning productions such as Futz! (Owens) and Tom Paine (Foster), Massachusetts Trust (Terry), Times Square (Melfi) among others. Futz! and Tom Paine had long-running Off-Broadway productions, and Tom Paine played in London’s West End at the Vaudeville Theatre. These historic 7 years, as described by Writer Paul Foster, “It happened because a lot of talented people got together. They were young, they had energy, they had drive, and they just gave the best of themselves. That’s how The La MaMa Troupe worked.” Marilyn documented this time with “The Oral History of the Original La MaMa Troupe”, a collection of transcribed interviews and photographs from the period, in Archive at Rutgers University Alexander Library, Special Collections.

Marilyn also appeared in A Rat’s Mass (Kennedy) directed by Seth Allen, Persia (Vaccaro), The Richest Girl (Robert Patrick), Grave Diggers (Kahn), and Mert and Phil, directed by Joe Papp, at the Lincoln Center. She starred in the cult-classic film, The Image, (Metzger), the film version of Futz! (O’Horgan),, and was featured in Looking For Mr. Goodbar. She appeared as Special Guest Star on The Mary Tyler Moore Show, and in the Danish government sponsored film, Boxiganga. She directed Gorgeous Mistakes, and her one-act performance piece, Heather McKay has enjoyed 2 productions. Marilyn is a long time resident of WESTBETH HOME OF THE ARTS, in New York City.

Barbara Kahn is a playwright, actor, director and coach. She started acting in Philadelphia while a teenager and received a B.A. in Theatre Arts from Adelphi University in New York. Her plays have been produced in and won awards on both U.S. coasts. She has directed in New York, Paris and at the National Theatre in London. Theater for the New City (Crystal Field, Executive Director) has produced Barbara’s new plays annually since 1994. Among her honors are the Torch of Hope Award for “lifetime achievement in non-profit theater,” following past recipients Terrence McNally, John Guare, August Wilson, Horton Foote and A.R. Gurney, and the James R. Quirk Award for her “contributions to American theatre.” Co-lyricist of the song “Actions Are the Music of the Free” (with Jackie S. Freeman and composer Jenny Giering), performed at the “Bringing Beijing Home” rally at NYU and at the United Nations Memorial to Dame Nita Barrow. One of GO! Magazine’s “100 Women we Love” in 2015. Member: The Dramatists Guild, AEA and SAG/AFTRA. www.barbara-kahn.com
When I lived in Los Angeles in the late 1970's I became very interested in painting. Mostly by looking at art books. Some talked of how the oil paint itself seemed alive. How it could suggest images to the mind of the artist. Those ideas fascinated me. I started to make a few attempts.

In 1981 I came to New York City. I found an apartment on the Lower East Side, a railroad flat for $100 a month. There was no heat or hot water. When hot water became a reality the rent went up to $150 a month. I found a job working two or three nights a week in an all-night diner. I started to paint. The living room became my studio and my school. I spent many months just painting on the walls and the ceiling and eventually started on canvases. I've painted and lived on the LES ever since.

I met Regina Bartkoff at that all-night diner, and in time we began our life together. Our daughter Hannah was born at St. Vincent's Hospital in 1984. She now lives in Los Angeles.
Regina Bartkoff

Art

Regina was born and raised in Queens near Aqueduct Racetrack where she walked and groomed horses for years before coming to The LES in 1980.

“I was drawn to the world of horses, acting and painting because I was a very shy alienated kid unable to fit in or express myself in normal everyday life. Discovering and learning about great artists gave me hope that there were other ways to live besides what I felt to be the sterile, conventional world I was brought up in.

As an artist I am entirely self-taught. I have to be very much in the moment when I draw or paint (and when I am on stage) I improvise a lot. I work fast. Everything I draw is subconscious. And I never try to explain what it means.”

Regina and Charles Schick will stage Tennessee William’s play In The Bar of a Tokyo Hotel in March 2017 directed by the legendary Everett Quinton at 292 Theatre/Gallery, a company that they founded together in 1992 at 292 East Third Street. Followed by an art show Kindred Spirits at 292 Theatre/Gallery in April 2017 with many LES wonderful artists contributing.

Felice Rosser

Music

Felice Rosser (born Detroit, Michigan) is a singer, songwriter, bass player, actor and writer. She attended Cass Technical High School in Detroit before enrolling at Barnard College in New York. She now lives and works in New York. She is the leader of the NYC based band Faith with 3 releases, 2000 - Time to fall in love again on Cool Baby Records, 2007 - A place where love can grow on Cool Baby Records, and 2015 - Soul Secrets on World Wide Vibe. Rosser’s writing has appeared in Bomb Magazine, and she has a piece the the book Basquiat Before Basquiat, which will be published by the Denver Museum of Contemporary Art in February 2017.

She attended Cass Technical High School in Detroit before enrolling at Barnard College in New York. She now lives and works in New York. She is the leader of the NYC based band Faith with 3 releases, 2000 - Time to fall in love again on Cool Baby Records, 2007 - A place where love can grow on Cool Baby Records, and 2015 - Soul Secrets on World Wide Vibe. Rosser’s writing has appeared in Bomb Magazine, and she has a piece the the book Basquiat Before Basquiat, which will be published by the Denver Museum of Contemporary Art in February 2017.
Cheryl Pyle
Music

The versatile flutist Cheryl Pyle received her BA in music from the University of California at Berkeley in 1976, and Associates Degree from Mesa College in 1974.

Since moving to the East Village, New York in the fall of 1980, she has been heard in a variety of settings and appeared at many jazz clubs, recently at Nuyorican Poets Cafe, Downtown Music Gallery, Art for Art, Frost Gallery 17, Spectrum.

Ms. Pyle has performed and recorded with many jazz musicians. She recorded her first quartet CD in 1997-DALLE ALLE on her label, 11th street music. Her jazz groups include Flute Karma Duo with Premik Russell Tubbs, Beyond Quintet with Roberta Piket, Newman Taylor Baker, Bern Nix, Michael Eaton with Carmen Moore conducting and Musique Libre Femmes with Claire de Brunner, Jamie Baum and Claire Daly. Her 11th street music label releases original cds and mp3 cds, original compositions and lyrics. http://www/cherylpyle.blogspot.com

Eden Bower & John Heneghan
Music

Eden and John’s East River String Band have been playing, releasing CD’s and LP’s and touring America and Europe since way back in the days of old, around 2006 to be exact. The brain child of John Heneghan, Eden Bower was soon lured into the duo with promises of chocolate, a National Resonator Uke and her name being before John’s in their lengthy moniker. They play a vast spectrum of traditional American Blues, Country and Pop music ranging from the late 19th to the early 20th Century.

With John on vocals, guitar and mandolin and Eden on vocals, guitar, kazoo and the aforementioned resonator Uke, their love and reverence of old music shines through in every song. They have released four albums and often have special guests sitting in with them for their recordings and live performances, including Robert Crumb, the famed underground cartoonist who also does all the artwork for the band causing Eden to exclaim, “My legs are not THAT big!” to anyone who will listen.
Lincoln Anderson is the editor in chief of The Villager and Villager Express (formerly the East Villager).

Under his editorship, The Villager has won the New York Press Association’s Better Newspaper Contest three times as the state’s best community weekly, in 2001, 2004 and 2005. He has also won many individual awards, including First Place for Best News Story in 2008, 2014 and 2015, and has twice been named NYPAA’s Writer of the Year.

Lincoln has covered all kinds of stories for The Villager, from East Village squatters, to battles over the development of — and infighting within — East Village and Lower East Side community gardens, to participating in swimming races in the Hudson River and East River (“The Brooklyn Bridge Swim”), to Jim Power “The Mosaic Man’s” never-ending quest to finish his “Mosaic Trail” of tile-decorated lampposts, to the ongoing fight to save CHARAS / El Bohio from being developed into a “dorm for hire” and to restore it as a community and cultural center, to the tragic death of Jodie Lane on a slush-covered electrified street-box cover while walking her dogs on E. 11th St. in 2004.

Lincoln’s 2008 article on the then-debate among East Village squatters over whether they should be allowed to sell their converted units for more than the city-imposed cap won a First Place award for Best News Story. More recently, his exposé on legendary Lower East Side urban gardener Adam Purple's history of sexually abusing his own children — for which the L.E.S. Garden of Eden creator served prison time in Australia — also won a First Place award for Best News Story. Lincoln's investigative articles in the mid-2000s on former East Village Councilmember Margarita Lopez's misuse of $139,000 in campaign public financing — she was ultimately fined $170,000 — helped net The Villager a First Place award for Coverage of Elections and Politics.

He has written comprehensive obituaries on East Village politicians like Miriam Friedlander and Antonio Pagan, who were pivotal figures in the neighborhood's history.

Working at a community newspaper for a while, a reporter / editor builds up an institutional knowledge of an area, which is important and makes for a better newspaper. You get to know the issues, the players, the sources with the good stories — like Clayton, for one — what matters most to people. When Friedlander used to see Lincoln, she would shake his hand, and say with a warm smile, “You never left the community.”

Lucky Lawler grew up in London during the great years of British Pub Rock & Punk. Following her heart or maybe a band member or two she arrived in NYC, she survived by doing a variety of dead end jobs. Trying to figure out how other people lived and what kind of work she really wanted to do she searched the yellow pages and always ended up in the publishing section. Together with Crazy Glenn Wernig, NY Waste is has documented the underground scene of the LES since 1997.

The Essence of the newspaper is to give the first leg up on the ladder not only to unsigned bands, but to writers, to photographers, cartoonists, some not even knowing that they had that talent until Lucky coaxed it out of them. Until you’ve been published nobody cares.
Australian-born, New York based artist Theresa Byrnes began to exhibit her paintings in 1986 at the age of 16. She has had over 30 solo shows at spaces including Saatchi & Saatchi in New York and Sydney, Cristianne Nienaber Contemporary Art NYC and the Australian Embassy in Washington D.C. Theresa's paintings are owned by prominent collectors and celebrities worldwide and her performance pieces are described as “wondrous,” “purist,” and “uncompromising,” by London's Daily Mirror. Theresa has performed at Saint Marks Church @ The Bowery and for the Queens Council for the Arts. In 1993 Byrnes was adopted into an Aboriginal community, Yirrkala in Arnhem Land, Aust. In 1996, Byrnes was a Young Australian of the Year. She published her autobiography, The Divine Mistake in 1999. She moved from Sydney to New York in 2000 and received Pollock-Krasner awards in 2003 and 2006. Theresa's work is primarily the exploration of nature's force. Currently production company Amala Films in LA are producing a bio-pic based on her book. Byrnes paints in her East Village studio/gallery “TBG”, writes her second memoir and is mother to her toddler son.
Leslie Lowe

Leslie Lowe: nefernegra@yahoo.com
“born in a trunk in Albuquerque, New Mexico in fully grown from Zues' thigh in 1952. Migrated to New York City from San Francisco to find people who understood my jokes. That happened to be in the East Village and LES. Hung out, then exhibited and curated at ABC no Rio, No Se No, Limbo Lounge, and Danceteria, to name a few venues in NYC.
Painted mural/room at the Carlton Arms Hotel “The Garden of the Hashishin”.
Started Allied Productions with Jack Waters and Peter Cramer to create a venue to show our films, videos, etc. as well as sponsor performances. Together we organized several artists to paint rooms at the New Leonard Beach hotel in Miami Beach. Because of interest in Voodoo and Music moved to New Orleans in 1993. Got blown back to NYC due to Hurricane Katrina in 2005. Have become a professional nomad since due to the Real Estate market in New York City
Continue to exhibit paintings, primarily in the East Village and LES.

“laugh or you'll bore us” Marcel Duchamp

Victoria Alexander

Victoria was involved in the Rivington School. Ed. cp
Agathe Snow

Art

b. 1976, Corsica
Lives and works in Mattituck, New York

Agathe Snow’s protean art practice includes installation, performance, sculpture, and writing. Informed by instances of personal experience to current events, her narratives address topics of consumer culture and its contribution to societal breakdown and environmental collapse. Her work engages connected themes of change and community, and in the early ’00s, this often took the form of dinner parties (organized with her sister and performance artist Marianne Vitale), dance marathons, and social invasions, among other carnivalesque happenings.

Snow has long considered the redemptive power of human ingenuity through a variety of mediums. Her low-tech approach to two and three-dimensional work involves assemblage of simple items, found objects and detritus, which she transforms using paint, plaster, and fiberglass. Her spontaneous totems are as much about moral decay as they are monuments to optimism. The playful innovation employed in constructing the work rescues decrepit and common materials, suggest a new characterization, and a cause for celebration.

Agathe Snow (b. 1976, Corsica, France) lives and works in Long Island, NY. She has shown nationally at the New Museum, New York, NY; the Whitney Museum of American Art, New York, NY; and Solomon R. Guggenheim Museum, New York, NY. Snow has also achieved international recognition, exhibiting at several prestigious institutions, such as Deutsche Guggenheim, Berlin, Germany; Jeu de Paume, Paris, France; Palais de Tokyo, Paris, France; and Saatchi Gallery, London, UK. Snow’s work is included in the permanent collection of the Solomon R. Guggenheim Museum, New York, NY; the Charles Saatchi Collection, London, UK; the Zabludowitz Collection; and in the Dikeou Collection, Denver, CO.

Anthony Zito

Art

Hailing from the woods of Northern Connecticut, Zito has spent over 20 years on New York’s Lower East Side. Zito ran a gallery and portrait studio on Ludlow Street through 2006. To New Yorkers, his portraits of the local characters illustrate a sweeping line through the legendary period after the dust settled from the 80s East Village art scene. The New York Post has called his portrait paintings “sensual” and his renderings of people on recycled materials other than canvas have prompted The Village Voice to refer to him as “a master of the found object”. His work has been exhibited and collected throughout the US, UK, Italy, France, Spain, Belgium and Japan. Zito’s portraits and other artwork appear in Jim Jarmusch’s films, “Coffee and Cigarettes” and “Broken Flowers”. Zito is currently working on a documentary film illuminating his corner of the East Village & LES in the 1990s early aughts.
Jane Dickerson
Art

Jane Dickerson is the painter of late 20th century American darkness. First recognized for depictions of Times Square, shown at the legendary Fun Gallery, Dickerson lived and/or worked in Times Square 1978 thru 2008. Her focus gradually widened to include other facets of the architecture of distraction; demolition derbies, carnivals, casinos, malls and highways utilizing industrial materials such as astroturf, sandpaper, vinyl and felt for both their tactile qualities and their associations. An early member of the artist collective, Colab, she was one of the organizers of the now legendary Times Square Show for which she created the poster and a digital animation which ran hourly for the month of the show on the Spectacolor sign at 1 Times Square. In 1981 Dickson initiated the pioneering “Messages to the Public” series with the Public Art Fund, presenting a series of artist digital animated artworks bringing first public attention to her friends, Keith Haring, Jenny Holzer, David Hammons, Crash among others on the Spectacolor sign. In 2008 Dickson created a beloved series of 68 life-size mosaics figures of New Year’s Eve revelers installed in the Times Square subway station. Dickson’s work has been exhibited widely nationally and internationally and is included in the collections of 30 museums including The Whitney Museum of American Art, The Metropolitan Museum of Art and The Museum of Modern Art. In 2015, The National Portrait Gallery-Smithsonian Institution acquired her Portrait of Fab Five Freddy from 1982 and is currently on display.

Istvan Kantor
Art

Istvan Kantor aka Monty Cantsin claims he comes from nowhere and belongs nowhere. He wasn’t born and he’ll never die. His main creative discipline is revolt. He turns blood into gold. He initiated the International Neoist Conspiracy in 1979. He has been jailed and brought to trial many times for his blood-X interventions in museums. In 1988 he was charged with 10million$ damage for defacing a Picasso at MOMA. In 2014 he was arrested at Whitney Museum of American Art and taken to lunatic asylum for splashing his blood on the wall at the Jeff Koons retrospective. In Oct/2015 Kantor appealed for political asylum in China and sent a request to Ai Weiwei to sponsor him. He is the editor of the book “Rivington School – 80s New York Underground” recently published by Black Dog in London, UK. He is the father of three children, Jericho, Babylon and Nineveh.
Jennifer Blowdryer doesn't believe in ghosts, but has a lot of theme in New York City - family on both sides, been there since '85, wrote White Trash Debutante while in an 8 x 10 room on 125th, also many columns for MRR, Maximum RocknRoll. On 10th Street b/w C & D from 86 - 96, she worked with musicians and played around, at Gas Station, XOXO, and ABC No Rio, and wrote a regular column for New York Press and Downtown. In 88 Blowdryer founded Smut Fests, in which Sex Workers preformed their own material and audience members passed through a metered turnstile at the Harmony Burlesk, a lapdancing parlour that was closed rather suddenly, with staff and dancers scattering up to the roof after a Vice raid that was ordered by the Giuliani Administration. Bowery Poetry Club helped her get her jam back on in the aughts, and now Blowdryer Punk Soul NYC has a good album out called Pinot Grigio, and they love playing Chris Flash events in Tompkins Square Park, and Anne Husick's shows at Sidewalk Cafe. The LES has been good headquarters..., Her last published book is Good Advice, her first was Modern English: a photo illustrated slang dictionary.

Shelley Marlow is the author of the novel Two Augusts In a Row In a Row (Publication Studio, 2015). Two Augusts has been described as a "utopian book;" and "it's groundbreaking. It's casual magic. It's truth."

Marlow invited intergenerational poets, performers and artists to read scenes from Two Augusts, at the BGSQD in NYC and at the London Centre for Book Arts. Marlow holds an MFA from Calarts, and a BFA from Massart. Marlow was prose editor for Ping Pong Magazine, the Henry Miller Library in Big Sur. Marlow's writing and artworks are found in many publications, including LTTR(Lesbians To The Rescue); Hyperallergic; aLuPiNiT; Drunken Boat; The St. Petersburg Review; saint-lucy.com; zingmagazine; and The Literary Review. Marlow has exhibited paintings over the past 30 years, most recently at ArtMarket Provincetown, and Valentine Gallery, NY. Marlow wrote book and lyrics to the operetta, UnKnot Turandot, composed by Randall Eng and performed at La Mama Theater, NY. Marlow presented an interactive project, International Witch Stories in the Italian Pavilion for the 48th Venice Biennial. Marlow's current writing project is a novel called, The Wind Blew Through Like a Chorus of Ghosts.
Magie Dominic

Writer

Magie Dominic, Canadian writer and artist, studied at The Art Institute of Pittsburgh and lives in New York. Her memoir, The Queen of Peace Room, an exploration of memory, was nominated for the Canadian Women's Studies Award, Book of the Year Award- ForeWord Magazine and the Judy Grahn Award. A second memoir, Street Angel, received the Silver Medal from the Independent Publishers Book Award and was nominated Book of the Year Award- ForeWord Magazine. She was nominated for the Vanderbilt/Exile Short Fiction Award. Books co-authored include H. M. Koutoukas Remembered by His Friends, Eco Poetry, and Belles Lettres/Beautiful Letters. She is a founding member of the Off-Off Broadway movement, was co-Curator of the Lincoln Center exhibition - “Caffe Cino and Its Legacy” and established The Magie Dominic / Caffe Cino Collection at New York Public Library for the Performing Arts at Lincoln Center. Her writing and art archives are with New York University Fales Library Permanent Collection. She has one daughter, Heather Rose. She has written for the Toronto Globe and Mail and The Village Voice and produced The Children’s History Theatre from 1979 - 1984. She constructed seven panels for the AIDS Memorial Quilt. Her artwork has been exhibited in Toronto and New York including a presentation at The United Nations.

Veronica Vera

Sexual Evolutionary

“Necessity was truly the mother of invention” in the case of Veronica Vera who literally made history in 1990 when she created the world’s first crossdressing academy, Miss Vera’s Finishing School for Boys Who Want to Be Girls, NYC (www.missvera.com). Her school began as a sideline to finance the book she planned to write about her personal sexual evolution and the issues she explored throughout the 1980’s, her formative years, as a sex journalist (writing in skin magazines about her own sex life and interviewing others about theirs), erotic model (collaborating with Robert Mapplethorpe, Joel-Peter Witkin, Charles Gatewood), porn star (member of Club 90 the porn star support group with Annie Sprinkle, Candida Royalle, Veronica Hart and Gloria Leonard), sex workers’ rights advocate (member of Prostitutes of New York P.O.N.Y.), performance artist (achieved Sainthood from Linda Montano) and founding member of Feminist for Free expression (testified before Senate Judiciary Committee, part of the Meese Report). Instead, the school became an unexpected new chapter, attracting students from across the country and around the world. She was the perfect guide for others in search of their own female liberation. Veronica has written three books based on her academy, the first bears the same name as the school, the second is Miss Vera’s Crossdress for Success. Her third book, Miss Vera’s Cross Gender Fun for All emphasizes the end of the gender binary and encourages everyone to explore their cross gender options for pleasure and empowerment. Her memoir project continues. Veronica was awarded the degree, Doctor of Human Sexuality in recognition of her work. “Lessons in Life, Liberty and Lipstick” is one of several presentations available for booking. www.missvera.com. email: missvera@missvera.com
Candida Royalle
Feminist Porn Genre

Best known for her internationally acclaimed line of erotic films from a female perspective Candida Royalle was the creator and director of Femme Productions, Inc. She is widely acknowledged as having pioneered what became known as the feminist porn genre. Candida began keeping personal journals as a senior in high school in New York City and she maintained that practice all through her life. These illustrated journals describe her performance life in 70’s San Francisco; her life as a porn star, as well as her personal romantic life. She let her journals inspire many of the scenes and themes of her films. In partnership with a Dutch designer, Jan Dirk Groet, Femme produced Natural Contours, the first line of ergonomically designed intimate massagers. A much sought after speaker on female sexuality, Candida was at the forefront of women’s sexual expression and has lectured at professional conferences including the American Psychiatric Association; the Smithsonian Institution; The World Congress of Sexology; and The American Association of Sex Educators, Counselors and Therapists (of which she was a member). She is the author of the book “How To Tell A Naked Man What To Do” (2004). She has also addressed sexuality conferences and universities including Princeton, Columbia, Wellesley College and NYU and has been featured in all major print and television media. Candida was a founding member of Feminist for Free Expression, a member of Club 90 the porn star support group (with Annie Sprinkle, Gloria Leonard, Veronica Hart and Veronica Vera). Candida truly “lived until she died” in September 2015 from ovarian cancer. Her archives have been acquired by the Schlesinger Library of Women’s Lives, Radcliffe Institute, Harvard University. www.candidaroyalle.com

Toyo Tsuchiya
Photography

Toyo Tsuchiya arrived in the Lower East Side from Japan in 1980 and has been a tireless contributor to the Lower East Side art scene ever since. He was an important organizer and contributor to the NoSeNo Social Club, 99 Nights performance series, and the Rivington School, as well as documenting and curating many important performances and shows during the 80s and 90s. Through his work in the 80s, his Photography and immersive photo-installations have become part of the underground history of the outsider art movement of Lower East Side, and “feel like reports of life on another, hipper planet, of which little trace would remain were it not for his persistent and attentive recording eye” (Holland Cotter from the New York Times Art in Review). For Toyo’s recent show, ‘Invisible Underground’ at the Howl Happening! Gallery, a survey of his ‘99 Nights’ photos was published by Howl! (2016) and He was an important editor/contributor to the new Rivington School Book (Black Dog Publishing, 2016). Toyo’s work throughout the 1990s and 2000s include significant shows, pieces and installations such as, ‘Rivington School’ Le Lieu Centre en Art Actuel, (Quebec, Canada 1995), ‘Six O’clock Observed (1999) ‘families’ (2003) ‘the court’ (2001-2004), and ‘redacted voice’ (1998) as well as dozens of large scale drawings, paintings, photo prints and other multi-media works. To this day, Toyo lives and works in Alphabet City, where he spends time with family and continues to produce new paintings, installations, prints and publications.
After growing up in Far Rockaway, Queens, listening to Bob Fass on WBAI, I made it to Greenwich Village in 1967 to find the world of “outsiders” I longed to be a part of. I attended FIT but my real education came from the streets where I found the community of people who would shape and become the fabric of my life.

After spending endless nights at Max’s Kansas City with the queerest and most outrageous characters alive at the time, and tripping from coast to coast for a couple of years, I landed at The Village Voice from 1972 thru 1987 where, as advertising manager, I worked with record companies, retailers (Tower, J&R, etc.), concert promoters like Ron Delsener, and downtown club owners (like Hilly Kristal at CBGB’s) to create advertising promotions and campaigns. I wound up meeting everyone in this pocket of the world and maintained long friendships that are still intact today. I went on to work briefly at SPIN when it was launched, Interview Magazine and DETAILS Magazine with Annie Flanders, until it was bought by Conde Nast.

I have always been involved with the artist community and was part of the fabulous group of lesbians who created the WOW CAFE in 1980. I came out in the mid 70’s and was enthralled by these women expressing themselves with such extraordinary strength and flair and their ability to create their own world of theater and beyond. Women writing, acting, directing, staging, and building a new platform and community for themselves that still exists to this day, 36 years later.

When I bought my first iPhone I became fascinated with its camera. I loved that I could take candid photos and chronicle where I’d been and with who. Since most of my time is spent absorbed in the downtown queer performance art/ cabaret/ theater/gallery world it was great to capture people and moments and share them. Facebook became my means for doing this. As a self-proclaimed photojournalist and publicist I would photograph and journal to my 5,000 Facebook friends about performances and events, both cultural and political, that moved me. Since my curiosity and love for artists’ work kept me out almost every night often capturing and writing about several events a night, an award was created in my name by the Hemispheric Institute for Performance and Politics called the “Jackie” Award, for outstanding achievement in audience craft... meaning I always showed up for known and unknown artists alike with the distinct desire to support, nurture, honor and promote their work. The award was a replica of a theater seat, a small wooden chair.

A few years ago La Mama gifted me a pocket camera so my photos might go to the next level! My heart is in the downtown queer scene I have lived and thrived in for all these years and I am grateful for the respect, recognition and community I have gotten in return.

Mary Campbell & Viv Vassar
Performance Art Collective Organizer

Day de Dada Performance Art Collective organized by Mary Campbell and Viv Vassar, has enriched the NYC cultural environment for over ten years with events that allow participating artist to experiment, presenting unique work that includes performance, video, music and dance. They are presently planning a commemoration of the 5th Avant Garde festival (1967) organized by Charlotte Moorman that was presented on the Staten Island Ferry.

Mary Campbell emerged in the 80’s NYC east village art scene, exhibiting in many galleries and as a GAS/2B studio artist. She participated in Colab exhibits and supported the MWF Video Club, creating graphic work including the catalog of titles for distribution. After moving to Staten Island, she became involved with Day de Dada, eventually becoming one of the main organizers.

Viv Vassar studied Fluxus Performance with Geoff Hendricks at Douglass College / Rutgers and with a group formed at Rutgers she performed at the Avant Garde Festival, Franklin Furnace, PS 1, and Danceteria. Influenced by her Fluxus professors at Rutgers and a trip to Cabaret Voltaire in Zurich, Viv decided to create a one day performance art event in Staten Island in 2002 called “Day de Dada.” Its popularity caused it to become an annual event for several years and since then the group has continued to exist, creating performance in NYC and as part of various U.S. and international art programs.
The Lower East Side - a mixture of struggling artists, immigrant culture and historical landmarks, with an element of crime and danger, a yearning for a sense of family and community - all have made the neighborhood what it is.

However, an evolving gentrification has become more and more prevalent throughout the years, pricing out the people that gave the area its character. But there's one woman that's not going down without a fight. Wendy Scripps was born in the Bay Area of California, but moved to Manhattan in 1982. Her mother, a Brooklyn native, told Wendy she was born to be a New Yorker. "Once I got to New York, I knew that was where I was supposed to be," says Scripps. "It fit like a glove." Scripps' parents were both active in the art communities. Her mother was a Martha Graham dancer and the first to teach the art of Bharatanatyam (an ancient Indian dance) in America. Scripps' father was active in the theater community doing stage design, but also loved rock n' roll music. Seeing her love of rock n' roll, he urged Wendy to be active in that community. "I was bartending and doing security and working in illegal after-hours. My father kept on saying 'We should buy you a club.'" Instead, she decided to start promoting her own shows. And so, Wendigo Productions was born. "We're sticking to local bands," says Scripps, "we want to get their faces out there and we invite the industry so they can come out and see them play." Scripps works with bands like Killcode, Ten Ton Mojo, Sweet Things, Murphy's Law and the list goes on.

Next door Scripps runs Art On A Gallery where they feature experimental, radical and unorthodox art of artists such as Axel, (who would use his own blood to paint with,) the photography of Robert Butcher, Guy Furrow, skateboards by Rafael Colon, cartoon works of Arlen Schumer, Reilly Brown, Dean Haspel, Jenny Gonzales-Blitz and more.

But for Scripps, this is more than just a mission to help starving artists. It's about taking back a city. Living on the Lower East Side for over 30 years, she has seen the city change in a lot of ways that don't make her very happy. "A lot of the landmark buildings are being sold and developed into hotels," notes Scripps. "The thing I used to love about living in the Lower East Side and Alphabet City was that it used to be considered an independent village. My artist friends have to move out because they can't afford it anymore and a lot of the good rock n roll clubs are disappearing."

"I'm trying to make people understand that there's still a scene here and I'm damned if I'm gonna let that scene disappear. If I can keep it going, I'm gonna keep it going," says Scripps. I guess that's why they call her the Godmother of the Lower East Side.

Wendy would like to thank her crew, “Raffaele, Rik Rocket, Joseph Alvarez, Avery Geismar, Stephen Sanchez, Reiko Lauper, without which none of this would be possible."

Carter Emmart- is the Director of Astrovisualization for production and education at the Rose Center for Earth and Space at the American Museum of Natural History. He directs the creation of the space shows at the Hayden Planetarium and oversees development for interactive display of the museum’s Digital Universe 3D atlas of the universe that can be networked across the world. Carter grew up in a family of artists and received his undergraduate degree in geophysics from the University of Colorado and Ph.D. in astrovisualization from Sweden’s Linkoping University in 2006. Carter has had careers in architectural modeling, technical illustration and science visualization at NASA Ames Research Center and the National Center for Atmospheric Research prior to joining the staff at AMNH.

In addition to his professional career, Carter participated in a dozen Burning Man festivals from 1995 to 2007, co-founding Black Rock City's Department of Tethered Aviation (DOTA), and in 2004 brought the Digital Universe to Burning Man as the Bok Globule thirty foot dome collaborative art project with light artist, Leo Villareal.
DID YOU HAVE A GOOD WORLD WHEN YOU DIED?
ENOUGH TO BASE A MOVIE ON?

A trans media storyteller - , Alex Zapak The Countess started in music in the nineties firstly as poet ,singing her poetry and composing music, and performing as a tragically bad burlesque dancer to finance her self produced autobiographical, self released, critically acclaimed debut album ‘My First Suicide‘ under the name Ali Zapak winning ‘best newcomer in Rolling Stone 2007. For her art band project Countess and The Cunt Rock Revolution based on the principles of ‘random coincidence’ she started a band from characters that walked into a kebab shop on the Edware Road in London and garnered lavish praise from the music critics who made her ‘Woman of the Year in 2003 Designer Magazine. With the slogan ‘Housewives are the Next Rock Stars‘, she left her husband in favour of creative freedom and moved to New York inspired by the personal advice given to her by late Blues legend Johnny Johnson, to ‘paint herself crazy on the big canvas of the Big Apple.’

The Countess secured a packed residency at The Pink Pony on Ludlow Street. The shows, produced and art directed by The Countess, showcased radical transformations of image and sound from week to week featuring musicians such as Brian Jackson of Gil Scott Heron and Knox Chandler of Depeche Mode. Moving onto photography and film work mostly shot on cellphone and computer camera, and using set, costume, cast and music with the projects Fairytail Punk, The Girl with The Horse in her Hair, I Fancy Bastards, The Luxury of Death, Liz Taylor’s Diamonds and Richards Fucking Jazz, the Last of The Wild Life in the Golden Age of Stupid.

The Countess performed at IGYFEST celebrating the cultural legacy of Iggy POP. 22nd Nov 2013 singing songs from the Blah Blah Blah album at the ICA accompanied by Iggy’s famed band The Passengers and devised a surrealistic western based on a housing estate in west London to illustrate Iggy’s songs.

Anne Hanavan, is a Filmmaker, Writer, Performance Artist and Lead singer of the Multi Media Performance Troupe: Transgendered Jesus. Hanavan uses her body as the subject in a series of video self portraits where the artist aggressively confronts her past in a frenzy state of cathartic self expression. Ms Hanavan is published author and has show her work and performed in museums, galleries, and music venues (including more than a few dive bars) around the world.
Keith Patchel
Composer Producer

Keith Patchel is an award winning NYC based Film Composer. In 2016 in addition to collaborating with Dr. Carter Emmart on the MarsBand, he composed an Opera, The Plain of Jars which premiered on December 9, 2016. In 2015 he composed the Pluto Symphony for the Hayden Planetarium (an official nominee for the Pulitzer Prize in Music 2015). He is also a partner in MusEdLab a music education software initiative developed with NYU (Plinkout.com). Keith’s other recent credits include Score and Sound Design for Chekov’s “Uncle Vanya” at Columbia University and the Medicine Show Theater, composer for Mr. E’s Humongous Underground Digital Vaudeville Extravaganza (about Edward Snowden), composer for the Emmy nominated HBO documentary “Finishing Heaven” (2010) as well as having won Best Composer award for the film “Crumble” at Manhattan Film Festival (2011) and New York International Film Festival (2010). He trained at Juilliard with an MA in Composition from CUNY Queens/ Mannes School of Music. A veteran of the NYC Rock/Punk scene, highlights include Richard Lloyd’s Field of Fire album.

Here is a review of The Plain of Jars http://rovingnoticer.blogspot.com/

AWARDS RECIPIENTS 2013

LIFETIME ACHIEVEMENT AWARD: Barney Rosset and Fred Jordan

EDITORIAL: Ron Kolm and Jim Feast

WRITERS: Richard Kostelanetz, Peter Lamborne Wilson, John Strausbaugh

POETRY: Bob Holman, Steve Dalachinsky, Eileen Myles, Jim Brodey, Patricia Smith, Harry Nudel, Lionel Ziprin (Posthumous), Dorothy Friedeman, Konstantin K.Kosminsky

FICTION: Carl Watson, John Farris, Janice Eidus

NON-FICTION: Eddy Portnoy

THEATER: Judith Malina(The Living Theater), Crystal Field (Theater For The New City), Taylor Mead(Posthumous), Augusto Mecharize, Hapi Phace (Mark Rizzo), Tabboo Stephen Tashjian, Peter Kwaloff, James “Ethyl” Eichelberger

BIOGRAPHY: C.Carr

ART: Boris Lurie (Posthumous), John Evans, Jose “Cochise” Quiles, Elsa Rensaa, Dash Snow (Posthumous), Jerry Pagane, Anthony Dominguez, Peter Missing, Joe Coleman, Spider Webb

SCULPTURE: Angel Orensanz

PUBLISHERS: Dan Simon (SEVEN STORIES PRESS), Jim Fleming (AUTONOMEDIA)

PHOTOGRAPHY: Ira Cohen, Alice O’Malley, Paula Grimaldi-Reardon

PERFORMANCE: Tuli Kupferburg, Valery Oisteanu, Carol Braddock, Steve Ben Israel

VIDEO: Nelson Sullivan

FILM: Nick Zedd, Howard Guttenplan (Millenium Film Workshop), Michael Sladek (Plug Ugly Films), Chris Talbott (Silent Five Productions), MM Serra (FILMMAKERS COOP)

COMMUNITY SUPPORT: Patricia Parker (VISION FESTIVAL), Klara Palotai, Jody Weiner, Monica Ponomarev, Lia Gangitano, Lucien Bahaj, Westly “Wes” Wood, Joseph “Cuz” Camarata

BUILDING PRESERVATION: Al Orensanz, (ORENSANZ FOUNDATION)

MUSIC: Danny “Lord Ezec” Singer, James “Jimmy G.” Drescher, Freddy “Madball” Cricien, William Parker, Lach Anti-Folk, Raymond “Raybeez” Barbieri (Posthumous), Joey Semz (Joe McCarthy), VENUES: Steve Cannon (TRIBES), Hilly Crystal (CBGB), Maria Neri (ORENSANZ FOUNDATION)

HISTORIANS IN FILM: Jeremiah Newton, Eric Ferrara
ACKER RECIPIENTS 2014

LIFETIME ACHIEVEMENT: Marc Levin, independent film

CONCEPTUAL AND PERFORMANCE ART: Sur Rodney Sur & Geoffrey Hendricks, Kembra Pfahler

VISUAL ART: Jim Power, Boris Lurie, Dietmar Kirves, Ed F Higginss III, Arleen Schloss, Mac McGill, Helen Oliver Adelson, Bill Hiene, Julius Klein, Phoebe Legere

MUSIC: Mattew Shipp, Phoebe Legere, Gary Lucas, Mark Birnbaum

CULTURAL ICON AND PERFORMANCE ARTIST: Candy Darling

ART SPACE DEVELOPMENT: Jack Waters, Peter Cramer

JOURNALISM: Sarah Ferguson

COMMUNITY ART: Anton Van Dalen

TATTOO: Tom DeVita

ART CRITICISM: Erik LaPrade

FILM: Marc Levin, Bradley Eros, Coleen Fitzgibbon

PHOTOGRAPHY: Gail Thacker, Bruce Meisler

EDITORIAL: Romy Ashby

SCULPTURE: Tom Otterness

THEATER: Robert Hiede, John Gilman, Edgar Oliver

THEATER DESIGN: Helen Oliver Adelson

FICTION: Bonny Finberg, Herbert Huncke

CULTURAL ADVOCACY: Jochen Auer

POETRY: Anne Ardolino, Erik LaPrade

ARCHIVIST: Jean Noël Herlin

WRITING AND ACTIVISM: Jordan Zinovitch

ACKER RECIPIENTS 2016

JOURNALISM: Sarah Ferguson

LIFETIME ACHIEVEMENT: Arturo Vega

ART CRITICISM: Anthony Haden-Guest

CARTOON ILLUSTRATOR/ PUNK HISTORIAN: John Holmstrom

COMMUNITY GARDENS AND ART SHOWS: Carolyn Ratcliffe

COMMUNITY MEDICAL DOCTOR: Dr. David Ores, M.D.

ALTERNATIVE PUBLISHER AND EVENT PRODUCER: Alice Torbush, Chris Flash, Leonard Abrams

CULTURAL FACILITATOR: Brian “Hattie” Butterick

FILMMAKING: Sara Driver

FOLKLORE: Steve Zeitlin

MUSIC: Chris Rael, Samoa Moriki

PHOTOGRAPHY: David Godlis, Marcia Resnick, Q. Sakamaki, Stanley Stellar, Kate Simon, Robert Butcher

PERFORMANCE: Penny Arcade

POETRY: Elliot Katz

TATTOO HISTORY: Michael McCabe

TATTOO ART: Mike Bakty

WRITER: Puma Perl

VISIONARIES AND CREATIVE INSPIRERS: Dick Zigun, Rev. Richard Ryler, Shiv Mirabito, Zia Ziprin

VIDEO: Pat Ivers & Emily Armstrong, Antony Zito, Curt Hoppe, Ethan Minsker, James Romberger, Marguerite Van Cook
Miguel Piñero was born in 1946 in Gurabo, Puerto Rico. When he was four, he moved with his parents and sister to the Lower East Side. After his father abandoned his family four years later, Piñero would steal food so that his family could eat.

He joined gangs and was soon committing crimes. After stints in juvenile detention and on Rikers Island for robberies and drug possession, at age 25 he did a year in Sing Sing Prison for armed robbery. While in jail, he wrote the play “Short Eyes.” After his release and with the support of the Public Theater’s Joe Papp, it was nominated for six Tony Awards and won the Obie Award for Best Play of the Year, springboarding Piñero to fame. In 1970, he founded the Nuyorican Poets Cafe, along with Miguel Algarn among others. Piñero also acted, with roles in such movies as “Fort Apache, The Bronx” and “Breathless,” and portrayed drug kingpin Revilla in “Miami Vice.” Piñero died at age 41 of cirrhosis. His ashes were scattered across the Lower East Side, just as he had wished in “A Lower Eastside Poem,” his famous 1985 work, which begins:

Just once before I die
I want to climb up on a tenement sky
to dream my lungs out till
I cry
then scatter my ashes thru
the Lower East Side.

http://thevillager.com/2015/09/15/a-genius-who-climbed-on-a-tenement-sky/
Gary Azon (1949-2007) was a multi-talented award winning art columnist and photojournalist. As an artist, activist, photographer and art critic he was a man for all seasons. Something of an art historian he photographed Bob Dylan in the 60’s and others at the original Woodstock. He marched and photographed the Tompkins Square Park Riots in 1988 protesting the ousting of the homeless and organized 41 Poets on the steps of City Hall to protest the shooting of Amadou Diallo. His photographs were published in The London Times, GQ, Vanity Fair and many other magazines. He was art editor for Downtown Magazine for ten years, from 1986-1996, and wrote an art column called Art Around Town. He also wrote for NIGHT magazine and The Village Voice. He showed his work at many galleries including Foster Goldstrom in Soho. Phoebe Legere describes Gary’s passing as “A profound loss for our community.” His East Village photographs of Grace Mansion and others were recently published in David Wojnarowicz’s A Definitive History of Five or Six Years on the Lower East Side by Sylvère Lottinger for Semiotext. Most recently his photographs were presented at White Box in a show curated by Anthony Haden-Guest called “The Last Party.”

Carmen Pabon “Godmother of Loisaida,” who passed away on Nov. 12 at the age of 95. Pabon was born in 1921 in the mountains of Ciales, Puerto Rico — or perhaps it was 1922: She died with two different birth certificates. She came from a poor family and never made it past the eighth grade.

A mother of eight, Pabon spent five decades on the Lower East Side advocating for the rights of immigrants and the poor from her apartment in the Lillian Wald Houses off Avenue D, and from the community garden she founded on what was once a rubble-strewn lot on Avenue C.

Although not well-known outside of the Lower East Side, Pabon was a key player in the grassroots movement that rose up here in the 1970s and ’80s to confront issues like homelessness, drugs and AIDS.

“This woman was an environmentalist, a politician, a poet, a humanitarian, a campaigner for women’s rights and the rights of everyone, and she never never give up,” Lopez said.


Carmen was also an avid community gardener. As a tribute to Carmen the El Bello Amanecer Garden was renamed, on Oct. 26th, The Carmen Pabon el Amanecer Garden.
At Overthrow don’t just talk about it, we do it. Overthrow is more than a gym, it has a history, it is a community, a Club, a body of like minded people. It stretches the limit of what a gym is. And as a gym it is not a ready made, corporate stamp out reproducible pop up anywhere place. It is not filled with the latest equipment but just old school boxing, and yes a little blood sweat and tears. Tears of joy and tears of pain. Joy that elevates the soul and pain the helps one grow. It has Carlito Castillo an older trainer who represents the connection to the old school boxing world. And Carlito’s style is called Carlito’s Way. Carlito works to give troubled youth a focus. It was Carlito who inspired Joey Goodwin, the owner of Overthrow, to get into the boxing world.

Carlito teaches the art, like ballet and the science of knowing and understanding how the body moves, how to look into the eyes of your opponent to predict their next move.

There is also the Overthrow Fanzine and if anyone is interested in a free copy of 12 amazing heart felt stories of struggle and victory contact Overthrow Boxing and ask to be sent a pdf. worth the effort.

Or if one is interested in some free running exercise contact Power at Overthrow and join the Bridge Runners. A world wide running organization that is constructed so anyone, at any level, can run with some of the best.

Overthrow Boxing is located at #9 Bleecker the former home of the NYC Yippies. Joey has kept the vibe and the feel of the Yippie #9. He works with Alice Torbush the background backbone of the N Y Yippies. Dana Beal the head of the NY Yippies often stops by. The walls are covered with Yippie history, old posters and newspaper clippings: lawyer William Kunstler, David Peel, Dana Beal, Aron Kay, Overthrow and Yippie Times

Overthrow mixes boxing, exercise, art, science, and a slice of L.E.S. history.
Papers like The Villager are vitally important sources of community news. The community papers can spend the time and get a more microscopic local view. They can do this by having freelance journalists and photographers who are invested in, and specialists in many of the nuances, threads, links, and various sides of different stories.

The local journalists and photographers, are better prepared to pick up more of the pertinent details a citywide paper has trouble covering. community paper can stay on the issue. If someone, for example, wants a local and a community view of the influences of a Trump, or a Schnabel, or NYU, on a community, search the Villager- closing of a hospital like Beth Israel, a St Vincent hospital. It is still NYC Stories and a story can expand out from the local to the national.

The Villager feeds the avant garde because it gives the content the citywide and national news will miss. For example one can learn about how the system failed LA2 in over looking his importance to the making of the artist Keith Haring. Or get a been there photo of a happening of the moment- protest, riot, hurricane, baby shower, or girls soccer.

My first encounter with The Villager was with political activist Joey Myers and homeless artist John Ed Croft. John, who did art shows, and was covered in The Villager, and felt comfortable to hangout in the 4th Street offices. On the professional level it was meeting Claude Solnik at the 23 street office. I feed Claude many good stories. Claude was a good reporter. Always on the story. Asked a million questions. All the people who work at the paper are serious professionals. I would be surprised to find anyone in the news business who works harder than Lincoln Anderson. I have been known to be a little difficult at times, maybe opinionated, fixated on a topic, dogged, cover subjects others do not, and I have never had a problem with a story and the owner. I see The Villager as a powerful, educational, local, community resource. There is something for almost everyone.

clayton patterson NYC ACKERS LES N YC. 10002
ACKER AWARDS
AckerAwards.com

sponsored by
THE VILLAGER
TheVillager.com

OVERTHROW
NEW YORK
OVERRIDE NYC.COM

Special thanks to Jennifer Goodstein, Lincoln Anderson, Michael Shirey & The Villager, Theater 80 Lorcan & Genie O'Fay, Elsa Rensaa, Joey Goodwin, John Gagliano, Ethan Minsker, Nancy Wolfie, Anthony Zito, Phoebe Legere.

Published by © Clayton Patterson 2017