MARCH 26

2019 NY ACKER AWARDS

AVANTE-GARDE
Theater for the New City
This is our 6th successful year of the ACKER Awards. The meaning of ACKER in the NY ACKER Awards is taken from an archaic Dutch word meaning a noticeable movement in a stream. The stream is the mainstream and the noticeable movement is the avant grade.

By documenting my community, on an almost daily base, I have come to understand that gentrification is much more than the changing face of real estate and forced population migrations. The influence of gentrification can be seen in where we live and work, how we shop, bank, communicate, travel, law enforcement, doctor visits, etc. We will look back and realize that the impact of gentrification on our society is as powerful a force as the industrial revolution was.

I witness the demise and obliteration of just about all of the recognizable parts of my community, including so much of our history. I believe if we do not save our own history, then who will.

The NY ACKERS are one part of a much larger vision and ambition. A vision and ambition that is not about me but it is about community. Our community. Our history. The history of the Individuals, the Outsiders, the Outlaws, the Misfits, the Radicals, the Visionaries, the Dreamers, the contributors, those who provided spaces and venues which allowed creativity to flourish, wrote about, talked about, inspired, mentored the creative spirit, and those who gave much, but have not been, for whatever reason, recognized by the mainstream. Contributors who have stayed on the grind for more than a couple of decades.

The NY ACKER recipients are developing into a large community as complex, diverse, inclusive, as the old Lower East Side used to be. The Award is made up of three parts: a poster, a booklet, and a box. The poster is a public way to mark the event. The booklet contains past recipients, current, bios, photos, or in the case of RIP a Zito hand illustrated coffee cup. The box is like a time capsule, a treasure chest filled with objects that will give an indication of what the recipient contributed: could be a poem, a book, a photograph, a piece of film, a drawing, newspaper, and so on. All of the venues we have held our ceremonies in have deep roots in the LES.
NY ACKER AWARDS 2019

Creator & Producer: Clayton Patterson

MC: Phoebe Legere

Entertainment: Gryphon Rue, Keith Patchel  p.7

Life Time Achievement: Theater for the New City - Crystal Fields & Jan Herman (editor, writer, blogger).  p. 8

Candy Darling Award: Cynthia Carr (writer, historian, intellectual). Presented by Ruby Lynn Reyner.  p.13

The Jack Smith Impacted Croissant from Outer Space Award 2019: Ivan Galietti  p.14
(poet, photographer, filmmaker)

Contribution to Downtown Theater Production (making everything happen): Lori Seid presenter Alice O’Malley.  p.15

Art: Alexandra Rojas, Brigitte Engler, Carol Ann Braddock, Linus Coraggio, Mimi Gross, Andrew Castrucci & gallery, Marty Martin & community support.  p.16

Theater: Susana Cook (playwright), Vit Horejs (puppetry & producer), Melba LaRose.  p.23

Performance: John Kelly & art, Anne lobst & Lucy Sexton Dancenoise, Bina Sharif  p.26

Film: Larry Fessenden (director & producer), Beck Underwood (producer & animation), Tessa Hughes - Freeland & curator. Jacob Burckhardt, Tom Jarmusch. p. 30

Venue: Erez Ziv (theater), Trigger Smith (music), Liberrad Guerra (culture creative director).  p.33

Historic Preservation: Andrew Berman.  p.36

Music: Chris Iconicide & documenting, Jesse Malin & venue, Joff Wilson & mentor, Power Malu & community support, Johnny Velardi & art, curator.  p.37

Writer: Bonnie Sue Stein (writer/producer), David Hershkovits (writer/publisher), Michael Carter, Brian Belovitch. Lee Ann Brown Poetry, Carlo McCormick & historian  p.41

Photography: Efrain Gonzalez.  p.48

Community Support: Lilah Mejia  p.49

Jewelry: Spencer Fujimoto & skateboarding, community.  p. 49

Director/Curator: Ted Riederer & artist  p.50

Skateboarding: Alex Corporan & marketing, event planner, community.  p.51

Tattoo artist: Tommy Houlihan & studio, Baba Austin & studio.  p. 52


Video: Brian Neff, Alicia Angel  p. 60
360 photography: Roman Dubchak, RoyalZ

Cover: Rolando E. Vega
Poster: Steve Ellis, Fly O.
Box: Clayton Patterson
Sponsors: JUMP Into the Light, Groupe, Overthrow Boxing.
Design: SplashGraphixZ
Book Design: John Gagliano
**PHOEBE LEGERE** is the Executive Director of the Foundation for New American Art, a nonprofit that brings art and music to the children of low-income communities. She is the Music Director and Conductor of the Lower East Side Children’s Chorus. Phoebe Legere is a political playwright. Five of her plays have been produced by Theater for the New City. Her musical Hello Madam President, about the first female President of color, starred Laverne Baker in the title role. Shakespeare and Elizabeth, Legere’s musical comedy, starred Phoebe as Elizabeth I and Crystal Field as her sister Bloody Mary. Legere’s new play, Nefertiti and the Jews will be produced at TNC in 2020.

Phoebe Hemenway Legere  
Executive Director  
Foundation for New American Art 501(c3)  
“Nurturing the Visionary Artists of Tomorrow”  
www.foundationfornewamericanart.org

**GRYPHON RUE** is a composer, songwriter, and curator in audiovisual culture whose work spans electroacoustic music and multimedia projects. He performs in the duo Rue Bainbridge with Benton C Bainbridge. Rue is currently working on his first book, Strange Attractor (Inventory Press & Ballroom Marfa, 2019).  

**KEITH PATCHEL**

Keith Patchel is an award winning NYC based film composer. He is currently the CEO of Plinkout, a music education software startup for children (which is launching spring 2019). In 2016 he composed an opera entitled The Plain of Jars for which he received the 2017 Ackner Award for Composer/Producer of the Year. In 2015 he composed the Pluto Symphony for the Hayden Planetarium (an official selection for the nomination for the Pulitzer Prize in Music 2015). He is also the Composer in Residence at the MusEdLab (an NYU music education software development initiative). A veteran of the NYC Rock/Punk scene, highlights include Richard Lloyd’s Field of Fire album. keithpatchel.com
While working as Lawrence Ferlinghetti’s assistant at City Lights Books in San Francisco during the 1960s, Jan Herman, a native New Yorker, started a little magazine called Earthquake and was the founder of the Nova Broadcast Press, which published Beat, post-Beat, and Fluxus writers and artists. After a stint as the editor of Something Else Press in Vermont, he turned to journalism, reporting on arts and culture for the Chicago Sun-Times, The (New York) Daily News, the Los Angeles Times, and MSNBC.com. His books include My Adventures in Fugitive Literature, A Talent for Trouble, The Z Collection, and Brion Gysin Let the Mice In (as editor) and, most recently a collection of his deformed sonnets called Your Obituary Is Waiting. He also writes the ArtsJournal blog “Straight Up.”

LIFE TIME ACHIEVEMENT AWARDS

THERE FOR NEW CITY

For over 40 years, TNC has maintained its mission through offering audiences an eclectic, innovative mix of theatrical visions embracing drama, poetry, music, dance and the visual arts. One of New York’s most prolific theatrical organizations, TNC produces 30-40 premieres of new American plays per year. TNC is committed to developing and presenting emerging writers, female writers, minority writers and writers from around the world, who are little known in commercial American theater. TNC has been instrumental in the development of influential theater artists as Sam Shepard, Maria Irene Fornes, Tim Robbins, Charles Busch, Romulus Linney, Moises Kaufman, Lee Breuer and Richard Foreman, all of whom were relatively unknown when they first came to TNC. TNC is also a staunch supporter of the theatrical community, presenting at least three plays a year by alternative theater companies who have no permanent home.

TNC’s renowned commitment to the community is manifested through its year-round Community Festival Program and its Arts-in-Education program serving limited English proficient children from the Lower East Side. TNC believes that theater is a civic necessity, not a luxury. With that in mind, TNC brings the community into theater and the theater into the community through several free and multi-ethnic events a year, including the Lower East Side Festival of the Arts which celebrates the artistic and cultural diversity of TNC’s Lower East Side community and the Annual Summer Street Theater, which for 30 years has toured disadvantaged/multi-ethnic neighborhoods in all five boroughs. TNC’s ticket prices remain a modest $5 - $15, in order to make theater accessible to everyone. TNC also has a large free ticket program, which distributes tickets to over 100 senior citizen centers, youth groups and community organizations throughout the five boroughs. As the cultural hub of its Lower East Side community, TNC develops new artists and inspires future artists.

Awards for past productions include: the Pulitzer Prize for Drama, 43 Village Voice OBIE Awards for excellence in every theatrical discipline, 5 ASCAP Awards, 10 Rockefeller Playwrights Fellowships, The Mayors Stop the Violence Award and the Manhattan Borough President’s Award for Public Service and Artistic Excellence in Theater.
ROLANDO VEGA is an artist that works in many styles, he is more widely known for his marching in many of the city's parades. He headed the 2016 NYC Halloween Parade. He is the father of two adult children, and has recently moved to San Diego because of his failing health. I call myself a posse extraordinaire and have been parading for 45 plus years always for free.

Contributions to Downtown Theater Production (making everything happen):

LORI SEID
Cynthia Carr is the author of three books, most recently Fire in the Belly: The Life and Times of David Wojnarowicz (2012), winner of a Lambda Literary Award for “Gay Memoir/Biography” and finalist for the J. Anthony Lukas Book Prize awarded by Columbia Journalism School and the Nieman Foundation at Harvard University. Her previous book, Our Town: A Heartland Lynching, a Haunted Town, and the Hidden History of White America (2006) was named one of the best books of 2006 by both Publishers Weekly and Kirkus Reviews. Carr was a Village Voice columnist and arts writer (with the byline C.Carr) from 1984 until 2003, specializing in cutting edge art (especially performance) and later—the culture war. Some of these pieces are collected in On Edge: Performance at the End of the Twentieth Century (1993; re-issued in 2008 in a revised second edition). While at the Voice, she won a Best Reporting Award from the Deadline Club (New York City Chapter of the Society of Professional Journalists) plus the Front Page Award for Best Feature on Deadline and the Jacqueline Z. Radin Memorial Award—both from the Newswomen’s Club of New York. Her work has also appeared in Artforum, The New York Times, Modern Painters, TDR: The Drama Review, and other publications. She was awarded a Guggenheim Fellowship in 2007, and from 2016-17, she was a Fellow at the Leon Levy Center for Biography at CUNY Graduate Center. She is at work on a biography of Candy Darling.
THE JACK SMITH IMPACTED CROISSANT FROM OUTER SPACE AWARD 2019.
PRESENTED BY PHOEBE LEGERE

Ivan Steiger Galietti (poet/photographer/filmmaker) While working as an actor with Federico Fellini in Rome, Ivan met Jack Smith. Jack asked Ivan to work with him in New York City. Ivan moved to the East Village and began filming and photographing the Downtown scene. He created an epic film called PIER CARESES, about the Chelsea Piers. Pier Caresses, an award-winning film, is a priceless record of colossal erotic graffiti, heavily romantic gay sex encounters and features many East Village luminaries including Phoebe Legere, David Wojnarowicz, Penny Arcade, Taylor Mead, William Niederkorn, and Sante Scardillo. Galietti introduced Tina Aumont, the great European anti-star, to the artists of the East Village and facilitated intercontinental conversations in the pre-internet era. He performed with Phoebe Legere and Monad on the opening night of the Pyramid showing slides and films. Ivan has demonstrated a singular capacity to make powerfully poetic films and photographs about gay sex, while at the same time maintaining close and respectful decades-long friendships with women. Phoebe Legere 2019.
ART
ALEXANDRA ROJAS

Colombian born artist, cultural activist and independent curator Alexandra Rojas (b. 1977, Bogotá, Colombia) lives and works in the Lower East Side and Upstate New York. Rojas is characterized as a multimedia artist, whose work has been shown internationally. Her work can be found in The Library of Congress, Rare Books (Washington, D.C), Museum of Modern Art (New York, NY), and Fales Library, New York University (New York, NY). Recently, she was a guest speaker at Pratt Institute School of Architecture (Brooklyn, NY), Readings from The Book of Genesis According to St. Miguelito, Museum of Reclaimed Urban Space, New York, NY. In addition to speaking, exhibited at BMW Guggenheim Lab (New York, NY). Rojas is co-director of Bullet Space (New York, NY), an Urban artist collab. Recently co-curated “Shoot the Pump” with Lee Quiñones and Andrew Castrucci, 2018. Curated the following shows: “Interference” 2017. “Shelter” 2016, paintings by Simone Mantellassi and Chelsea Gibson. “Kikuo Saito 1939 – 2016”, paintings by Kikuo Saito, installation and Audio Text by Robert Wilson, Curated by Alex Rojas, Bullet Space, New York, NY. “D(RAW)” 2014 at Bullet Space. “Mob” 2011, Curated by Alex Rojas, Bullet Space New York, NY. “Construction Brigade” 2008, Curated by Alex Rojas, Bullet Space, New York, NY. Alex has been reviewed in Saatchi & Saatchi Magazine, Vice, M Magazine, and Brooklyn Rail, The Brooklyn Ink by Raishad Hardnett and Bulletin #9, #10 published by Bullet Space. she was included The American Dream: The Latino Experience in America, curated by Dora Espinoza, at Belksie Museum of Art & Science INC (Closter, NJ); and finally, Rojas will be an artist in residence at KinoSaito (Verplanck, NY) in 2020, which will culminate in an exhibition of works made on the premises.

ART
BRIGITTE ENGLER

Brigitte Engler, born and raised in Paris, came to New York in 1980 to study at the Whitney Program.

She lived on Second Ave with photographer Marion Scemama sharing an apartment that was a clubhouse for European intellectuals like the activist Franco Berardi and Sylvère Lotringer, editor of Semiotext(e) with whom Engler collaborated on artist projects. She felt at home in New York and was fascinated by what was going in the streets and in clubs like the Roxy.

The East Village was booming and with Marion, Brigitte was hired to cover the East Village art scene for a French magazine and for PAPER. She interviewed David Wojnarowicz, Kiki Smith, Nancy Spero, Tom Otterness who were to become good friends. Kiki and Brigitte became art buddies. Through PAPER and her husband David Hershkovits, she enjoyed a happening scene. At an artist residency in the Dominican Republic, she reconnected with marine biology observed during her childhood in Brittany. Her sculpture based on the star structure of the sea urchin was exhibited in “Anniottanta”, an Italian museum show curated by Corrado Levi in Rimini. She also participated in shows curated by Kiki Smith, Nancy Spero, Carlo McCormick and Aaron Rose. As a mother of two, she volunteered in “Studio in a School” to facilitate art workshops with children. In 2009, she started an ongoing series of sidewalk graffiti rubbings exhibited at the Bowman/Bloom gallery in “Nincompatible” with Richard Hell and Walter Robinson, in “Walking through Downtown New York” with Jonas Mekas and Pat Place, at the Bard College library curated by Tom Wolf, in one person shows in LA and in Paris.

In 2014, Engler presented a fabric art installation submerged in the basement of a medieval tidal mill in Brittany and collaborated with an ecological agency. This year, with Robin Winters, she co-curated works by 16 artists in the Spring Break Art Show 2019. She is grateful to be part of this artist community and for all her friends who practice living in the moment.
**RED ED**

AKA: Eddie Braddock, Edward Braddock III, Mr. Dow Tag Kick 1987, The Commissioner, DOB: June 16th, 1952

POB: St. Barnabas Hospital, Minneapolis, MN

3rd of 4 Children to Edward Braddock Jr. & Virginia Brown Braddock

EARLY MID LIFE NON CRISIS:

1972 McGovern Campaign Dirty Trickster
1979 Minneapolis Park Board Candidacy
1980 Minneapolis Message Mill Network

What Eddie did was tremendously spectacular even then. What he did was stole money from the rich campaign offices and gave them to the poor ones. All while living the lap of luxury in a Plaza Suite and having a room at The Waldorf Towers. Total jail time? 10 days.

Ran for Park Commission by walking in at least one park a day and cleaning it for over an hour by picking up and putting the trash away. He got 6,675 votes on a $40 budget.

1980-82 Created Colorsigns.....then kept them a secret for 20 years.

Imagine creating graphic language and not being able to say ANYTHING about it for copyright reasons. Redacted. He went redacted.

Imagine walking into your average subway car, in the early-mid 1908’s. Strewn with newspapers, coffee cups, cigarette buts, endless small brown paper bags....AND FINALLY WE GOT TO THE 40 YEAR OLD STEEL DUST in the subway car heaters, that were at your feet. It all got cleaned up and...right before your very eyes. The 10,000 hours project was living breathing performance public art and health all in one. 1,850 plus subway cars and every stop in the NYC Transit system cleaned at least once.

The Fine Art Network Redacted Redacted

1993-1999 Cypherpunks, Code, about.com, & The birth of WEBBIT-TOWN In 1993, three things mattered. The Cypherpunk List, The status of The Trojan Room Coffee Machine, and the size of your hard drive. REDACTED.Being that the wild, wild west REDACTED ...WEBBIT-TOWN was founded. It’s main goal is to function as the parent company of COLORSIGNS.NET now that the secret can get out. As you can see, there are more contemporary entries that could be added. This is a good start into Carol RED ED Braddock.

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**LINUS BRANT**

My father was an avant-garde composer, my mother made sculpture and wrote, so it seemed normal to me that I should grow up in New York determined to make art. I went to the High School of Music and Art, then on to art college at SUNY Purchase in 1980. It was there I found my primary medium: Welding. I was soon making scrap metal constructions, embellished with my own socio-political texts. I was determined to have my art seen in public so I bolted them to no-parking signs in New York and other cities, including Philadelphia and San Francisco. The phrase I coined for this practice was 3D Graffiti.

From SUNY I went to the Whitney Studio Program, then the Skowhegan School of Art. That was it for schooling, unless I helped start one, so I became a founder of the group of sculptors I named the “Rivington School”. Between 1985 and 1997 we created crazed collaborative environments of welded steel upon four empty lots owned by the City or derelict landlords[on the Lower East Side. The most notorious, Gas Station/Space 2B, a former gas station on Ave B, was my studio for 9 years and there I constructed a sprawling entity of arches and towers from broken cars, motorbikes and a nine year accumulation of found metal from the LES. Gentrification was slower then and the gardens survived for many years.

Welded sculpture, often using recycled materials, has been my focus ever since. Being drawn to variety I usually work in several genres simultaneously, from free-standing sculptures to mobiles and bas reliefs, and I delight in making usable art objects, like chairs, candlesticks and whatever else I can turn into art. Between 1986 and 1990 I was commissioned to do public sculptures in Europe and Japan. Other commissions will doubtless come. So what else? I am sculpting as much as ever and also making painting abstractions which combine 1950s Abstract Expressionism with late 70s and early 80s NYC subway graffiti. Also I am putting together a book about Jean-Michel Basquiat from my memories and those of others.
MIMI GROSS has worked as an independent artist for over 55 years. Working in diverse media, she has exhibited nationally and internationally. Her artworks are currently showing at Eric Firestone Gallery, NYC (Feb - April 30, 2019); Atlanta Contemporary (April 2019); and in a group show at the Farnsworth Museum. In addition, her works have recently been featured in the Brooklyn Museum; Derek Eller Gallery; Shrine Gallery; “Inventing Downtown” at the Grey Art Gallery (NYU); AMP, Provincetown; and at the Brattleboro Museum of Art. She has previously had one woman exhibitions at Castagno Gallery; Karen Lennox Gallery, Chicago; Inax Gallery, Tokyo; Gallery Laura Vincy, Paris; Ruth Siegel Gallery; and Salander O'Reilly Gallery. She has designed exterior and interior decorations for Big Apple Circus, 1977; Municipal Art Society, 1993; Port Authority Bus Station, 1994; O'Neals Restaurants, 1978 and 1982; Robert Venable Park, NYC Parks Dpt, 2015; University of Kentucky Chandler Medical Center, Lexington, Kentucky (170 foot long mural), 2017-2018. She has collaborated with Red Grooms, installations and films (1960-1976), including “Ruckus Manhattan”, 1976. Additionally, she has collaborated with choreographer and dancer, Douglas Dunn, designing costumes and sets for over 25 different dance programs. Education: Bard College; Skowhegan School of Painting and Sculpture; Salzburg Summer Academy of Fine Arts. Teaching: Syracuse University; SUNY Purchase; Penland School of Crafts; Rhode Island School of Design; Art Institute of Chicago; Sarah Lawrence University; and Endowed Chair in Painting at the Maryland Institute and College of Art. Grants and Awards: Municipal Art Society, 1976; the American Academy and Institute of Arts and Letters, 1981; the New York Foundation for the Arts, 1985; National Endowment for the Arts, 1977, 1985; Visual Arts Grant, New York State Council on the Arts, 1995; Bessie Award, 1991. Selected Publications & Articles: College Art Association, spring 2017; Archives of American Art, fall 2013; “Some of These Daze” poetry by Charles Bernstein, drawings Mimi Gross (Granary Books, 2005); Art in America, 2017; Provincetown Arts, 2017.

Andrew Castrucci (noun) (c.1889):
1. to prevent avalanches in rock formation or tree trunks; a stumpback; first built in Val Strona, Italy (c.1402); Forno, a province of Vercelli; also Castello di Domodossola, named and collaborated by Marco Vinicio with Italo Castrucci (c. 15th century).
2. Also occurs in nature as a tree wall or planted wall of trees in prevention of avalanches. It was first fortified in 1515 Sambueghetto Italy, after the disaster of 1514 with the destruction and rebuilding of Sambueghetto, Val Strona (c. 15th century).

Andrew Castrucci was born in 1961 and raised in the proximity of West Hoboken to Cliffside, including the environs of the New Jersey industrial expanses of the lower Hudson River. Moving to the Lower East Side in 1983, where he works and lives. 2003 started living and working in upstate NY, going back and forth from NYC living with his wife the artist Alexandra Rojas and son Renzo Castrucci. Ran the A&P Gallery with his brother Paul Castrucci from 1984-86, on east 4th st. Co-founded Bullet Space: an urban artist collab. in 1986, which included a print shop, Castrucci created originally using a hose connected to a fire hydrant to print over 10,000 silkscreen posters, the printshop lasted 10 years at Bullet Space till they became a legalized squat. Co-Published “Your House is Mine” Book and Poster Project 1988-92. One of Castrucci’s most important projects out of Bullet Space, called by Marvin Taylor (Fales Library) and Ian Kahn one of the most important artist’s book editions of the 20th century. Working on another soon to be released artist book and poster project, that Castrucci has been working on for almost 10 years, “Fracktured Lives”, dealing with Hydro-Fracking in Upstate New York and its global impact. Since 1997 with his students thru School of Visual Arts Print shop has started the collective D.G. (“Dirty Graphics”), continuing printing 1000’s of silkscreen posters.

“Andrew Castrucci is an artist who has contended with this magical, mysterious and often menacing space called Manhattan for over four decades now. Castrucci is a portrait painter of the city we all love, who captures its primal essence not as a matter of realistic representation, but as a psychological study of the great ambivalence at the heart of this experience of living here. -Carlo McCormick
MARTY MARTIN

Raised on the Lower East Side of NYC Martin has always been drawn to community work, starting his design career in fashion at the age of 19 later lead him to a design job for NYCHA. For 6 years Martin rebranded everything for the Community Operations dept the served the community. This is where Martin saw first hand how programming was developed and maintained for community centers across the city behind the scenes for the largest affordable housing development in the country.

After 10 years of being a teaching artist, Martin moved on to a consulting position with the program so he could grow his reach. Martin founded Why Not Care, Inc. in 2016, a nonprofit organization geared towards providing beneficial resources to the homeless and disenfranchised communities. That same year Martin took what he learned from his 10 years as a teaching artist and 6 years with NYCHA’s community operations and created Growth and Goals, a motivational business course teaching the tools needed to start and run a successful business, focused on motivating the individual first. Martin saw a need in the field. He saw that many of the youth from the programs came back after college or high school with a sense of being lost in the real world. “We teach them all these amazing skills, but never teach them how to apply them to the real world,” Martin explains. He teamed up with local leaders to launch the why not care Puerto Rico initiative sending over 500 pairs of new balance sneakers all over the island along with countless resources and working as a unit to serve the families displaced here in nyc in an amazing collaborative effort.

In 2017 the Why Not Care LES United Festival was born from Martin’s dream of getting local community members to know more and care more for their community. The WNC United Festival is a back to school/family resource event focused on showcasing the community orgs. in the area offering free programming to those in the community.

THEATER

SUSAN COOK

Susana Cook is a playwright and performer from Buenos Aires, Argentina based in New York. She writes queer political funny plays that deal with issues of gender, race, class. She directs her plays and performs in them with her company of women and trans people of color. Her work has been presented for the past 25 years at Dixon Place, BAAD (Bronx Academy of Arts and Dance) and Jack and internationally in India, Mexico, Canada, Ecuador, Colombia and Argentina. Some of her recent shows are: Run! It's getting ugly, NON-Conensual Relationships with Ghosts, Conversations with Humans and We are Caligula. She teaches workshops at Studio 303 in Montreal and at Emergentyc at the hemispheric Institute of Performance and Politics, NYU.
VÍT HOŘEJŠ studied traditional puppetry as a child and theatre as an adult in Czechoslovakia. He moved to the Lower East Side (where Czechs and Slovaks once thrived with all the other poor tenement dwellers) from Prague via Paris in 1979 and toured the world with Ta Fantastika Black Light Theatre during the 1980s. In 1984, Vit discovered a treasure trove of 69 marionettes ranging in age from 100 to 200 at Jan Hus Church in Manhattan; he subsequently co-founded the Czechoslovak-American Marionette Theatre (CAMT) and has been the company's artistic director ever since. CAMT is now a resident company at La MaMa Theatre, and performs often at Theater for the New City, in gardens, parks, libraries & schools all over the five boroughs. Vit has translated, written, adapted and directed over two dozen plays for CAMT, including: The Life and Times of Lee Harvey Oswald, Once There Was a Village (based on Yuri Kapralov’s memoirs of his life in Loisaida); The Bass Saxophone; Don Juan, or The Wages of Debauchery; Twelfth Night; The Very Sad Story of Ethel & Julius, Lovers and Spies, and about Their Untymelie End while Sitting in a Small Room at the Correctional Facility in Ossining, N.Y.; Golem; Hamlet; Rusalka; and CAMT’s first theatre work, Johannes Dokcthor Faust, a Petrifying Puppet Comedye. Vit has played to great acclaim in 34 states including Metropolitan Museum of Art; World Trade Center; Lincoln Center Out of Doors; Winter Garden of the World Financial Center; Smithsonian; Antonin Dvo ák Festival in Spillville, Iowa; Heart of the Beast in Minneapolis, Lowell Folk Arts Festival in Massachusetts; and Bohemian National Hall in New York City, as well as international festivals in Poland, Turkey, Pakistan, Korea, and the Czech Republic. On screen, he played Krojack in Woody Allen’s Don’t Drink the Water. Most recently, he and his marionette quartet appeared in the TV series Mozart In The Jungle. His published works include: Vít Ho ejš’s Rare & New Plays (United Stages, 2007); Pig and Bear (Four Winds /Macmillan, 1989; Dutch translation 1990); Twelve Iron Sandals, (Prentice-Hall, 1985) and an English translation of the Czech puppet plays, Faust and The White Doe (both Prague: Dilia Press, 1993). He wrote the lead essay for Czechoslovak-American Puppetry (7 Loaves, 1994) and with Bonnie Stein, he co-produced Faust on a String, an award-winning documentary film about Czech puppetry in New York. Vit was nominated for 2009 Innovative Theatre Best Director Award, and in 2018 was honored by the Czechoslovak Society for Arts and Sciences (SVU) Award in recognition of his lifetime achievement in fostering Czech and Slovak Puppetry.

MELBA LAROSE “Queen of off-off-Broadway” (New York Times) and a legend in her own mind, Melba LaRose was the original Nola Noonan in Jackie Curtis’s “Glamour, Glory & Gold - the Life & Legend of Nola Noonan, Goddess & Star,” directed by Ron Link. Her supporting players and instant pals from that epic were Curtis and Candy Darling. She co-starred (“the darling of roaring camp” -- Show Business) in Curtis’s musical “Lucky Wonderful,” Gregory Rozakis’s “The Class,” and others. At Lonny Chapman’s Group Repertory Theatre, LA, the press dubbed her “Darling!” and “sensual and insouciant” (Herald Examiner). With the NY Street Theatre Caravan (Obie Award for Sustained Excellence), she toured internationally and holds a Best Actress Award from Town Hall Film Festival. In 1982, she founded NY Artists Unlimited, a multicultural nonprofit dedicated to taking professional theater to underserved audiences. Writing, directing, and appearing in 25 productions, she was honored by the Mayor at Gracie Mansion for work in the Latinx community.

Melba created Downeast Arts Center in the EV, where she gave birth to the Bad Plays Festival/ International CringeFest, featured in New York magazine and two MSNBC interviews with Chuck Scarborough. She appears in 4 editions of Who’s Who and has received support from the National Endowment for the Arts, Department of Cultural Affairs, Mellon Foundation, Puffin Foundation, Lower Manhattan Cultural Council, and others. Member: League of Professional Theatre Women, International Network for Contemporary Performing Arts, Dramatists Guild, Times Square Playwrights. “After the Wall,” a multidisciplinary, multimedia magnum opus about walls around the world and throughout time, premiered at Jane Friedman’s Howl! Happening in 2018. Next up is her semi-autobiographical “Tables I Have Danced On” (Alice in Wonderland meets Andy in Warholand).

She proudly announces Peculiar Works Project has chosen her to portray Jane Jacobs in the GV Historic District TheatreJam at Cherry Lane Theatre. A descendant of William Brewster, leader of Plymouth Expedition & Colony, she says, We’ve come a long way, baby, since landing on that rock as illegal immigrants in 1620! www.nyartists.org. Melba@nyartists.org.
PERFORMANCE:
JOHN KELLY

John Kelly is a performance and visual artist. His performance works stem from autobiographical, cultural, and political issues. These character-driven dance theatre works, both solo and larger group, focus on creative solutions to the threats of survival resulting from the personal and public struggles encountered by artists and social outsiders. He recently premiered a solo dance theatre work ‘Time No Line’ (a live memoir based on 40 years of journal writings) at La MaMa. He is currently working on “Underneath The Skin”, a dance theatre work based on the life of the gay intellectual, tattoo artist, and writer of erotic fiction Samuel Steward (1909-1993). It will premiere at The Skirball Center for the Performing Arts in October of 2019.

His works have received a 2018 NEA Dance Grant, 2 NEA American Masterpieces Awards, 2 Bessie Awards; 2 Obie Awards; a CalArts Alpert Award, and fellowships from The American Academy in Rome, The Radcliffe Institute for Advanced Study, The Guggenheim Foundation, and The Sundance Theatre Institute. Kelly’s visual artwork involves self-portraiture, including drawing and painting, photography and video; 2 of his films ‘The Dagmar Onassis Story’ and ‘The Mona Lisa’ were recently acquired for the permanent collection of MOMA. His recent solo exhibition ‘Sideways Into The Shadows’ at (at Howl! Happening) included 52 hand drawn memorial portraits of friends and lovers lost to the AIDS epidemic. He recently performed ‘The Crazy Cries of Love: The Love Songs of Joni Mitchell’ at The Metropolitan Museum of Art. As a vocalist and lyricist Kelly has collaborated with David Del Tredici and Carol Lipnik, recorded with Laurie Anderson, and frequently performed the works of John Cage. He created the roles of Bartel D’Arcy in the Broadway production of ‘James Joyce’s The Dead’, the role of Prince the dog/man in David Little’s ‘Dog Days’, Cupid in Christopher Marlowe’s Dido, Queen of Carthage, John/Persephone in Rinde Eckert’s Orpheus X at A.R.T. The Street Singer in Martha Clarke’s production of Threepenny Opera at Atlantic Theatre Company, and as Spencer Reese in The Clerk’s Tale, a film by James Franco.

BINA SHARIF

is an award winning playwright/director/actor and a visual artist. She won Nysca/ Jerome Foundation and Franklin Furnace award. She is also a nominee for Joseph Jefferson award from Chicago’s Good man theater. She is the author of 3 plays many of them produced at Theater For The New City. For her highly acclaimed play, Afghan Woman, a response to Sept 11 she was awarded a best performer award in Islamabad Pakistan and the play was produced in theater departments of many universities such as Wellesely college, Princton, Upenn, Temple university, university of Hawaii, Denver university, Sacramento college and Colarado college.

She has worked with great artists such as Irene Forness, Fernando Arrabal, Kevin Mitchel Martin, Lee Breuer of Mabou Mines which also commissioned her to write and perform her one woman show, SLEEPING WITH HORSES which went to Toronto for an Asian Festival. She received a citation from Asian theater festival in NJ for her contribution to Asian theater. Her play MY ANCESTORS HOUSE was published by Rutledge press.
FILM:
LARRY FESSENDEN, winner of the 1997 Someone to Watch Spirit Award and nominee for the 2010 Piaget Spirit Award for producing, is the writer, director and editor of the forthcoming DEPRAVED and the award-winning art-horror trilogy HABIT (nominated for two Spirit Awards), WENDIGO, and NO TELLING, as well as THE LAST WINTER (nominated for a 2007 Gotham Award for Best Ensemble Cast; in the permanent collection of The Museum of Modern Art). Fessenden also directed the 2013 feature, BENEATH for Chiller Films, as well as SKIN AND BONES for NBC TV’s horror anthology, FEAR ITSELF.

Fessenden has been a producer on over 50 films including Ana Asensio’s MOST BEAUTIFUL ISLAND, Rob Kuhns’ BIRTH OF THE LIVING DEAD, Rick Alverson’s THE COMEDY, Kelly Reichardt’s WENDY AND LUCY (nominated for two 2009 Spirit Awards), Ti West’s THE HOUSE OF THE DEVIL and THE INNKEEPERS, Jim Mickle’s STAKE LAND (winner 2010 Toronto Film Festival Audience Award), and Glenn McQuaid’s I SELL THE DEAD which opened the 2009 Slamdance Film Festival where it won awards for Best Cinematography and Best Actor (Fessenden). Fessenden along with Glenn McQuaid, curates and produces the ongoing acclaimed genre audio series, TALES FROM BEYOND THE PALE.

As a character actor, Fessenden has appeared on TV in shows including LOUIE and THE STRAIN, and movies including Jim Jarmusch’s forthcoming THE DEAD DON’T DIE. He is in Neil Jordan’s THE BRAVE ONE, Ti West’s in A VALLEY OF VIOLENCE, Jim Jarmusch’s BROKEN FLOWERS, Kelly Reichardt’s WENDY AND LUCY, Martin Scorsese’s BRINGING OUT THE DEAD, Steve Buscemi’s ANIMAL FACTORY, and Jim Mickle’s STAKE LAND, among 100 credits.

Fessenden has operated the production company Glass Eye Pix since 1985 (“one of the indie scene’s most productive and longest-running companies” — Filmmaker Magazine), with the mission of supporting individual voices in the arts. Throughout the 1980s, Glass Eye Pix was part of the downtown NY scene, documenting performance artists David “The Impact Addict”

BECK UNDERWOOD rarely knows what she is doing, but is always doing something. She credits her family and friends with inspiring and encouraging this questionable work ethic. She feels blessed to be continually inspired, provoked and moved by the community of the Lower Eastside.

For over 30 years Underwood has been affiliated with NY based production company Glass Eye Pix. Her roles have been varied, from art director and production designer to writer and producer on feature films, shorts and performance videos.

In 1990 Underwood formed a non-profit organization, Restless Youth Press and published a children’s newspaper called ZuZu featuring work by and for an audience of children and adults alike. It garnered sponsorship from the NYC Public Library and other NYC cultural institutions. For 5 years, Zuzu was distributed to all 5 boroughs of NYC, but called the LES it’s heart and home. The work of many NYC artists and writers appeared in the pages of ZuZu: Tom Murrin, David Leslie, James Godwin, Pat Oleszko, Laurie Olinder, Felipe Galindo, Isabel Samaras, Larry Fessenden and many more.

Underwood became interested in stop motion animation while directing a film for the NY Botanical Garden and she started making her own animated shorts, some of which have been included in festivals around the world. Her work has also appeared in feature length documentaries, Aram Garriga’s American Jesus, and most recently, Sara Driver’s portrait of Basquiat’s teenage years, Boom for Real.

She is the founder and curator of the Creepy Christmas Film Festival, an Advent-style online film festival. Twenty-five invited filmmakers are challenged with unique prompts to inspire their contributions and the resulting short films are premiered one-a-day, from Dec 1 – 25. There have been two festivals; in 2008 and again in 2018.

In addition to making her own animations, she teaches at The Lower Eastside Girls Club – bringing the magic of animation to girls enrolled in their afterschool programs.

She lives in the Lower Eastside of New York City with Scary Larry and a pair of sister cats and once in a while a boy named Jack.

www.beckunderwood.com
www.zuzu.org
www.creepychristmasfest.com
Tess Hughes-Freeland is a key figure of Downtown Film. She has written and lectured extensively on the subject both broadly and specifically through interviews with filmmakers. During the 80's she championed underground and avant-garde film through regular writing for “The East Village Eye”, “Paper Magazine”, “The Underground Film Bulletin” and other publications. She produced The Reel Club at Club 57 and Danceteria and organized numerous film nights at a variety of local clubs and bars. This culminated in the creation of “The Annual New York Film Festival Downtown” which she co-founded and co-produced. The festival ran from 1984-1989 and programs from the festival toured internationally. As a filmmaker, writer and curator, she is an expert on this period of downtown cinema and its cultural context in NYC. She is British born and lives in New York City.

Hughes-Freeland works in a variety of formats and mediums, and her work frequently confronts acceptable normality in transgressive and sometimes provocative ways. Hughes-Freeland’s website describes her work as “confrontational, transgressive, provocative and poetic”. Her films have been shown in diverse venues, ranging from museums to seedy bars in gritty neighborhoods. Her films have screened internationally in North America, Europe, Scandinavia, Australia and Asia and in prominent museums and galleries, including the Museum of Modern Art, the Museum of Contemporary Art, Los Angeles, the Whitney Museum of American Art,[1] the New Museum of Contemporary Art in New York,, the KW Institute of Contemporary Art in Berlin and currently at The Seoul Museum of Art in South Korea. Hughes-Freeland has published articles in numerous books, including “Naked Lens: Beat Cinema” and “No Focus: Punk Film,” Hughes-Freeland continues to make film and organize screenings. In 2018 she curated two programmes for the “No Wave:Transgressive Film” series in conjunction with the “Club 57 “ exhibition at MoMA, which also included a program featuring her films. She was also involved in curating the film for “ PUNK/LUST : Radical Provocation 1971-84” at the Museum of Sex in New York. A solo exhibition of her work will be presented in the autumn of 2019 at Howl Happening.

Jacob Burckhardt

All the while taking photographs and making underground movies, JACOB BURCKHARDT has worked at a variety of jobs: Blueberry picker, Steel Mill laborer, grape harvester, Fuller Brush man, Truck driver, Taxi driver, camera repairman. He did sound recording and mixing from North Africa to the porn industry. After making two features, IT DON’T PAY TO BE AN HONEST CITIZEN, and LANDLORD BLUES, he eschewed the money raising rat race, and prefers shorts, in film and video, where it is possible to preserve a direct relationship between the film and the film makers.
TOM JARMUSCH is an artist and filmmaker. His work includes films, videos, installations and photography. Since 1995 his work has been shown internationally in Europe, Asia, and North America. He has also appeared in publications and received grants. A profile was in CAPTURED: A FILM AND VIDEO HISTORY OF THE LOWER EAST SIDE, and screenings at Anthology Film Archives and Millennium Film Workshop.

“ As a child I had fantasies of growing up to be a scientist, writer, or artist of some sort. When I was 10, at the library with my mother, I discovered movies and film in a book called Cinema Of The Fantastic. The chapters on Méliès and Todd Browning’s FREAKS changed my life. Soon my favorites would include Godard, Rivette, silent films, classic 30s horror films, Mizoguci, Fassbinder, Bresson, Cassavetes and lots more.

I moved to NYC in 1986 in my early 20s. Soon I was fortunate to be a production assistant on CANDY MOUNTAIN by Robert Frank and Rudy Wurlitzer. Robert has been a friend and sly influence since. Over the years I’ve had struggles with making work I thought I wanted to make, often somehow thinking I wasn’t even making work, actually making tons of work; photos, xerox, all sorts of video, Super 8 and 16mm film. Lots and lots of “tests and test rolls”. Here and there finished videos and films, installations and photos, film festivals and group shows. Lots of problems and confusion about money, and kind of everything. Recently I began an intermittent and ongoing collaboration with Meghan Miller, a young writer, actor, filmmaker, musician performance artist. We are working on a feature, raw rough dude videos, possibly performances and a zine of sorts related to our feature. Our collaborations are changing me and the timing of Acker awards fit perfectly. I’m also making a chap book with Marissa Johnson for publication in Manchester UK. Lots of other work is in progress, some with my friend and sometimes curator Rachel Dengiz.

Tom was born in Akron Ohio, and later lived near Cleveland.

EREZ ZIV has joyfully dedicated the last 20 years of his life to creating a theatrical home for young theater makers in NYC’s LES. He is very happy to have helped to firmly establish FRIGID’s reputation in the downtown theater scene and internationally and to have birthed a well respected organization that has created and continues to create a home for some New York City’s most innovative, talented and hard working theater artists.

He is most proud of the various communities and scenes that have grown in and around his theaters and, the larger LES refugee Indie theater community still thriving all over the city, that he has been a member of for half a lifetime.

Thankfully the World keeps providing him with both fresh and refined talent to let loose on NYC and the world.

His educational history includes a BA in Jewish and Religious studies with a minor in comparative religion from the University of Minnesota, he worked on a Masters Degree in Talmud and Rabbinics from JTS and attended semester at Oxford. He is a licensed fireguard, Handsom Cab Driver, sprinkler systems inspector, flame proofing Supervisor and wedding ceremony officiant.

Erez is also a husband and father.
TRIGGER SMITH grew up in nearby Brooklyn, went to college in Buffalo and then returned to the City to live in the East Village where he’s been living ever since.

“Bartending and then managing a restaurant paid my way through college and also gave me my love for this business” and he continued post college till he saved enough to get his own place.

“When I bought the Lease from the Continental Divide people I had experience running restaurants but not a rock club. It was a lot of learning on the fly.

We treated the bands well, had a great sound system and had that inexplicable thing- a great vibe! I’ve been asked ‘how do u create a vibe in a club?’

I could only guess at an answer- it happens through some sort of alchemy when you have a great staff made up mostly of musicians and they play there and are friends with a lot of the other bands that play there and then the touring bands and the well established bands hear about it and want to be part of it and occasionally some famous bands want to try out some new stuff there or just have some fun remembering their roots and playing a small club-

next thing you know you have a Scene on your hands!

The problem is that everybody expects to get in free and drink free. You have to be discriminating re who has earned that otherwise you can’t pay your rent and wind up doing your own door like I did to make ends meet. But I wouldn’t trade my 27 years there for anything. When someone taps you on the shoulder and asks u if he could play your club and it’s Iggy Pop well... it’s pretty surreal but you try to act like it happens every day so I told him ’just bring me a demo and I’ll see what I can do.’ He said that he would but I said that I was kidding and we both cracked up and he played there 3 weeks later!”

The Ramones played there in a variety of incarnations, Patti Smith, Debbie Harry sang happy birthday to Joey there one time, Guns n Roses w Sebastian Bach, The Wallflowers, LA Guns, D’Generation, Murphy’s Law, Lunachicks, Spacehog, Faster Pussycat, The Waldos, Spin Doctors, Blues Traveller record release, Wayne Kramer, Fear, The Exploited, The Adicts -just to name a few.

“Obviously lots of highlights over the years but if u must have an answer to my favorite night there ever? I have it narrowed down to 2: Iggy Pops show and Joey Ramones final show ever and I was playing guitar for his 2 song encore!

LIBERTAD O. GUERRA is an anthropologist, curator, cultural organizer, and art historian. Since 2014, she has served as Director and Chief Curator of the Loisaida Inc. Center, where she has developed a new inter-generational roster of programs that explores the cross-currents of how art and place is produced and consumed in a way that does not erase one group or another. She produced critically- and community-acclaimed exhibitions; revamped the historical Loisaida Street Festival, adding a depth of cultural offer in street theater and performance art platforms for emergent and mid-career artists and tripling is attendance numbers to 30k. Her academic research and symposia has focused on Puerto Rican, Latinx, and NYC’s social-artistic movements and cultural activism in im/migrant urban settings. She lead the community engagement process and study that lead to the Loisaida Cultural’s Plan policy advocacy document. Her publications include essays in The Journal of Aesthetics and Protest, in the edited volume New York-Berlin: Kulturen in der Stadt, and a forthcoming article in FIELD Journal. She has organized numerous local and international exhibitions, panels, and conferences, among them ¡Presente! The Young Lords in New York at Loisaida Inc. Cultural Center (2015), La Lucha Continua/ The Struggle Continues (2017) about the community muralism movement in the LES, and the forthcoming Counter- Institution: Activists Estates of the Lower East Side (Fall 2019). Guerra is a co-founder and serves on the board of the Mott Haven/Port Morris Land Trust and advocates for environmental justice and cultural equity. She is part of the Art Against Austerity working group with Social Practice Queens, and serves as Board Chair of The Clemente Soto Velez Cultural Center in the Lower East Side.
Andrew Berman is a lifelong New Yorker, born and raised in the Bronx, where he attended New York City public schools and graduated from the Bronx High School of Science. He holds a bachelor’s degree in Art History from Wesleyan University, and has lived and worked on the West Side and in Lower Manhattan for more than twenty years.

From 1993 to 2001 he worked for Tom Duane in the City Council and the State Senate, where he focused on community issues in Greenwich Village, Chelsea, and Hell’s Kitchen, as well as in the areas of education, transportation infrastructure, the environment, and senior services. Since 2002 he has been the Executive Director of the Greenwich Village Society for Historic Preservation, which has become the largest neighborhood preservation organization in New York City. During his tenure, GVSHP has secured groundbreaking landmarking and neighborhood zoning protections in the Meatpacking District, along the Greenwich Village waterfront, and in the South and East Village. He has helped lead the charge against development plans by Donald Trump and NYU.

Andrew has been named to Vanity Fair’s “Hall of Fame” for his work to fight to preserve the character of Greenwich Village, and was named one of the 100 Most Influential New Yorkers by New York magazine and one of the 100 Most Powerful People in New York Real Estate by the New York Observer. During his tenure, the Greenwich Village Society for Historic Preservation has awarded the Excellence in Historic Preservation Award by the Preservation League of NY State and the Lucy Moses Organizational Excellence Award by the NY Landmarks Conservancy, and has been named “Best of NYC” by the Village Voice.

Andrew has served on the boards of the NY State Tenants and Neighbors Coalition, Housing Conservation Coordinators, the Chelsea Reform Democratic Club, the Hell’s Kitchen Neighborhood Association, and was a founding member of the West Side Neighborhood Alliance and Friends of Pier 84. He was a plaintiff in the successful lawsuit to remove private helicopter service from the Hudson River Park.

HISTORIC PRESERVATION: Andrew Berman

Music: Chris Iconicide

A third generation resident of Bushwick, Brooklyn, CHRIS ICONICIDE is internationally Unknown as an artist, writer, poet, lyricist, photographer, and publisher. His works include the collection of poetry and lyrics I, ANTIMESSIAH, the photography compendium VANISHING POINTS, the novelized post apocalyptic comic book SickWorld!, and the illustrated children’s book AROUND AND ABOUT A DAY OR SO BEFORE OR AFTER DOOMSDAY. He is the driving force behind underground Antiprofit media houses LastMinute Productions and All Rites Perverse, former staff writer for Bob Z’s zine BAD NEWZ, co curator of METROPOLIS APOCALYPSE Art Show, and co founder of HELLHOLE N.Y.C. His work has been in such small press publications as LIME GREEN BULLDOZERS (and Other Related Species...), BUT A TWIST OF THE LIP, BAD NEWZ BRAT, CLAWMARKS, CURARE, DESTROY AND BE FREE!, SIVULLINEN, BOLD PRINT and COLLECTOR’S CLUB NEWSLETTER. He briefly appeared in Troma Entertainment’s TERROR FIRMER, and was interviewed for the documentary FAT GIRLS FLOAT. A witch almost directed a thriller based on his sex life. His songs have been covered by EMBITTERED, THE DENIED and BULL’S BLOOD LABORATORY, and he has written lyrics for THE CHARLES CUDD PROJECT, FASTLANE and HIGH TEEN BOOGIE. His own band, ICONICIDE, along with their Hip Hop alter egos DABUMRUSHKREW, has been defying odds and building armies since their birth at the Anarchist Switchboard in December of 1988, and the band remain a creative and chaotic force, hosting an array of events including the long running female fronted showcase Iconicide Presents: A Witches’ Night Out, as well as the Puke Island show series. Chris also teams up with the Sh@dow to organize the Tompkins Square Park Police Riot Anniversaries, and has paired with Bombastic and Grandioso on several Art/Punk shows at RMRS on the L.E.S. ICONICIDE’s CDs include JESUS IS THE BOMB, DIE FOR YOUR GOD, FATHER SON HOLOCAUST, ONE WHITE DOVE, BOUT FUCKING TIME, JESUS CORPSE: D.N.R., GODSPEED, and GIVE ME EXTINCTION OR GIVE ME DEATH!
Jesse Malin
Born in Queens, New York, Jesse Malin formed the band Heart Attack at 12 years old, who then released the first NYC Hardcore EP, God Is Dead. Feeling that the hardcore scene had become too macho and metal, Malin disbanded the group on July 4th, 1984. In the mid 80’s Malin became a “man with a van,” moving furniture and gear for artists from Barbara Streisand to the Swans, and everyone in between, as well playing in the band HOPE (1985-1989). In 1992, D Generation was born. They released three records and, before their break up in 1999, toured the globe with bands such as KISS, Green Day and The Ramones.

Malin took his career in a new direction, going solo in 2001, and releasing the 2002 album The Fine Art of Self Destruction, produced by Ryan Adams. 2004 brought the release of The Heat, and Glitter in the Gutter followed in 2007, which featured the song “Broken Radio,” a duet with Bruce Springsteen. Malin has since released four more studio albums and has been on the road constantly.

His passion for live music also manifested itself in other ways. Along with friends, he put on DIY shows and benefits at Giorgio Gomelsky’s loft, creating the Green Door Party. In 1995 Malin opened the infamous Coney Island High before shutting down in 2000 due to the heavy enforcement of antiquated cabaret laws by Mayor Giuliani. Fittingly, Malin appeared in Martin Scorsese’s 1999 Bringing Out the Dead as a nightclub doorman and proceeded to open Niagara bar on Avenue A with Johnny T. and Laura McCarthy, as well as live music venues Bowery Electric and Berlin.

Jesse Malin frequently DJs on Sirius XM Radio. In 2017 he created the Love it to Life charity, producing concerts in an effort to raise money to fight dementia and promote music education. Malin has recently completed a new record, produced by Grammy winning singer-songwriter Lucinda Williams, which is set to be released in August 2019; a world tour will follow.

Joff Wilson
Singer/Songwriter/Guitarist/Multi-instrumentalist, (Geoffrey Wilson)
JOff WilsOn is well known as the founder of the Bowery Boys underground rock band, his current band is SoulCake. His previous bands include the irthlings and the Fugitives.

For the past 15 years JOff with his pick up bands has created underground open mics, most notably at CBGB’s right before the club closed for good, fostering a strong support for other local talent.

Early in his career, JOff was tapped to open for main acts such as the Ramones, 999, the Only Ones and others. He also played guitar for N.YC. poet/artist Jim Carroll (Basketball Diaries) in the early 90’s, and later on was tapped to help out bands with people such as Bobby Steele (the Misfits/the Undead), Bassist Sami Yaffa (Hanoi Rocks/N.Y. Dolls), Sax player Buddy Bowzer (N.Y. Dolls/Johnny Thunders), David Peel and the Lower East Side (Apple Records) as well as many other musical luminaries from the NY scene. He has shared the stage with blues greats Jr. Wells and Joe Beard.

JOff is a well known teacher of guitar and bass in the East Village.. He is an active member of the local 6th & B Community Garden serving as garden president 3 years as well as on the events committees for the past 10 years. He creates music events open to the public on the Garden stage there in summers again giving opportunities to his students as well as local talent a place to perform and be heard.

Music out of the bars and under the stars.

JOff is also a painter as well as part time actor for film/TV, and is very involved in the art scene of the Lower East Side, N.Y.C.

Frank DeBlase for Rochester City Newspaper - "Wilson is such an amazing songwriting talent. But moreover he was a mentor and teacher, always willing to share a riff, or the stage, with anyone. Whether it’s hosting an open mic, or sharing a gig, Wilson possesses a grace, humility, and sense of camaraderie we should all try better to attain."

Mario/Tu Casa Rehearsal Studios - "jOff is the Sugarman of the Lower Eastside with 20 hits never recorded".
POWER MALU was born and raised in the Lower East Side of Manhattan. He is a strong advocate of community building and uniting people via art and fitness. He is a coach of the BridgeRunners running crew from New York City and the Entertainment/Community Director at Overthrow New York, “The Home Of Underground Boxing.” Power is a recording artist and actor known for his participation in various Hip Hop projects including the groundbreaking Lyricist Lounge Show which aired on MTV. He played the voice of “RA” on Cartoon Network’s “Casper’s Scare School” and is featured on several commercially released albums. His voice can also be heard narrating a “Story Run” he wrote for the fitness app Runtastic entitled “The City Is Our Gym”, about running in NYC with the BridgeRunners. His afro AKA pajon has been seen in dozens of music videos in the 90’s, most notably Madonna’s “Secret”, De La Soul’s “Itsoweeze”, and Digable Planets’ “9th Wonder”, to name a few. He uses his resources and connections to help build communities. Recently, during the aftermath of Hurricane Maria, Power has made several trips to Puerto Rico to help the people on the island. Most recently helping to organize a run where NYC Run Crews participated in a solidarity run with the residents of Barrio Playa in Añasco Puerto Rico. He is part of the core team at Why Not Care a non-profit organization that has been instrumental in helping the victims of Hurricane Maria here in the states and on the island. Power has also teamed up with El Grito De Sunset Park to assist in the work they are doing to continue bringing aid to the marginalized communities in Puerto Rico. Power’s ability to make people comfortable in his presence is a blessing and a gift that he uses to help motivate and inspire those around him. He founded Artists-Athletes-Activists (AAA), an organization that uses its platforms to bring awareness to issues that deal with health, fitness, wellness and social justice in marginalized and underserved communities. “Art and fitness allow me to master the senses, adapt to various environments and share my life experiences with people of all ethnicities. The unknown doesn’t scare me. It inspires me.”

WRITER: BONNIE SUE STEIN, director, producer and writer, is Executive Director of 7 Loaves/GOH Productions, a non profit arts organization that was founded in 1974 in the Lower East Side. Bonnie became director in 1982. The original 7 Loaves was a coalition of seven artists’ groups; it later expanded, and included The Lower East Side Print Shop, Black Maria, Kenkeleba House, CHARAS, Quality of Life in Loisaida Magazine, East River Amphitheater, Musicians Unlimited, Chicano Raza, and the Czechoslovak-American Marionette Theatre. Three community organizations: 7 Loaves, Adopt a Building, and CHARAS, took over the old P.S. 64 at 605 East 9th Street (abandoned by the city) and developed El Bohio, a community center where these organizations resided until 2001, and were evicted by the city. With GOH Productions, Bonnie toured Loisaida projects worldwide, bringing artists from around the globe to Alphabet City, creating cultural projects in Asia and the Middle East. Since 1980, she has directed, produced, and co produced small and large scale events in NY venues ranging from La MaMa to the UN General Assembly Hall. Among larger events, she produced Howl On The Road with Lincoln Center Out-of-Doors, a three-hour extravaganza featuring 50 performers; Artists in Conversation, a gathering of 65 international artists for the Ford Foundation; and Overcoming The Disaster “Gratitude From Japan To The World” to commemorate the first anniversary of the 2011 Tsunami, in cooperation with Japan Foundation, featuring performers age 8 to adult, from Japan and NYC. Other NY venues that she has collaborated with include: Brooklyn Academy of Music, The Kitchen, St. Ann’s Warehouse, PS 122, PS 1, Summerstage, Dancing in the Streets, Danspace Project at St. Mark’s Church, Carnegie Hall, The Town Hall, Dixon Place, Vineyard Theater, the Public Theater, Dance Theater Workshop, Movement Research, and more. 2018-19 projects co produced by GOH include the NEA funded Centennial Heritage Festival with Czechoslovak-American Marionette
David Hershkoits grew up in Brooklyn and landed on the downtown scene in the late 70s after a stint teaching English at the University of New Orleans. Spotting the Soho News on the newsstand, he approached the weekly about freelancing. His clips from articles written in New Orleans were good enough to get him started and he never looked back. Immersing himself in downtown’s exploding creative and political culture, he wrote numerous articles covering a wide range of subjects from Robert Mapplethorpe’s provocations to the gentrification of the East Village.

Among his career highlights was covering the New York Rap Tour’s introduction of hip hop to Europe for the New York Daily News Sunday magazine. Over a period of two weeks, he rode the bus around France and London with the now iconic superstars of the art, music and dance movement that conquered the world. Afrika Bambaataa, Futura, Fab Five Freddy, DST, Ramellzee, Dondi, Crazy Legs and other became lifelong friends and inspirations.

In 1984, he co-founded Paper magazine where he served as Publisher and Editor-in-Chief until 2017. Considering itself the voice of the New New York, Paper had Keith Haring, Michael Carter is a poet, writer, performer, and cultural critic, living in New York City. Born and early life in Southern California, spent adolescence in Anchorage, Alaska. Graduated Reed College, 1981. Squatter, activist, and homesteader on East 11th Street, where he still resides. From 1982–92, he was the editor and publisher of the quintessentially East Village literary and arts journal/zine redtape, and from 1988 to 2003 he was co-director of the MWF Video Club, which produced an event called Xfer Stn regarding artist’s video preservation, at the New Museum in New York City. He has produced hundreds of poetry events, art curation, and musical events throughout New York, including Club 57, the Mudd Club, Danceteria, the World, Pyramid, Wah-Wah Hut, CBGBs and CBs 313, and elsewhere internationally. His poetry and fiction have been published in many magazines and anthologies, including all of the Unbearable anthologies, The Outlaw Bible of American Poetry, Up Is Up, But So Is Down: NY’s Downtown Literary Scene, 1974-1992, From A Terrace in Prague, and most recently Word: an Anthology of the Gathering of Tribes. Text editor of Rivington School: 80s New York Underground. He is the author of two published books of poems, Broken Noses and Metempsychoses (Fly By Night Press, 1996) and On Bolus Head (Cill Rialaig/En Garde Books, 2012)—poems and prints in collaboration with artist Brian Gormley, based on multiple residencies at the Cill Rialaig Project in Co. Kerry, Ireland. These prints were exhibited at the Irish National Library in Dublin, as well as the Long Room in Trinity College, where Mr. Carter also performed. He is also lyricist and vocalist for the performance/rock band The Vacuum Bag (1985–96, 2017-present).
BRIAN BE-LOVITCH has a storied career as a New York actor, writer and singer. He’s appeared on NYC stages for more than three decades. He was last seen as Alice, First Lady of Earth in Charles Ludlam’s, Conquest of the Universe or When Queens Collide at LaMama to commemorate the 50th Anniversary of the Ridiculous. A celebrated fixture on the New York 80’s club scene as Tish Gervais, The Girl With Something Extra he dazzled the New York nightlife performing in the most exciting clubs of that decade, Limelight, Palladium, Danceteria, Area, Pyramid and the new Studio 54. Brian has worked with legendary East Village artists such as Penny Arcade, Lypsinka, Anthony Ingrassia, Hapi Phace, at PS 122, LaMama, Dixon Place and The Pyramid. As a playwright he was a 2000 GLAAD award nominee for his Off-Broadway autobiographical play: Boys Don’t Wear Lipstick. In 2016, Brian created Queer Stages an LGBTQ playreading group who’s mission is to preserve and present LGBTQ themed plays and playwrights for current and future generations. On Sept. 25, 2018, Brian’s highly anticipated memoir, Trans Figured: My Journey from Boy to Girl to Woman to Man by Skyhorse Publishing in bookstores now. A documentary about Brian titled, I’m Going to Make You Love Me by Karen Bernstein is going to be released in 2019. Photo by wowe.

LEE ANN BROWN was born in Japan and raised in Charlotte, North Carolina. She attended Brown University, where she earned both her undergraduate (Women’s Studies and English) and graduate degrees (MFA in Creative Writing). In between those two degrees in 1987, she moved to NYC’s East Village to become a poet, work at bookstores, as archivist for poets Kenward Elmslie, and Jackson MacLow, as curator of the Monday Night Series at the Poetry Project at St. Mark’s Church. Inspired by the many mimeo and perfect bound poet-run presses and journals she encountered such as United Artists, 0-9, Angel Hair, Burning Deck, Lost Roads, Cuz, Tuumba, and L=A=N=G=U=A=GE.

Taking its name from Gertrude Stein’s great modernist masterpiece, Tender Buttons press was founded in 1989, dedicated to publishing experimental poetry by women. As Founding Editrix of Tender Buttons Press Lee Ann has has published books that have helped influence contemporary poetry in her advocacy of innovative, difficult work often ignored by larger houses. Lee Ann has rallied many in the poetry community, and has always depended on free collective labor by a wide circle of people, most recently, Katy Bohinc who has been appointed “Star Arkestress” in service of the proliferation and cross-pollination of poetry.

Lee Ann Brown is the author of over five books of poetry including Other Archer (PURH, 2015), (In the Laurels, Caught (Fence Books, 2013), which won the 2012 Fence Modern Poets Series Award, as well as Crowns of Charlotte (Carolina Wren Press, 2013), The Sleep That Changed Everything (Wesleyan, 2003), and Polyverse (Sun & Moon Press, 1999), which won the 1996 New American Poetry Competition. She was recently Judith E. Wilson Poetry Fellow at the University of Cambridge, co-curates poetry and performance at Torn Page (see www.TornPage.org) and currently teaches poetry at St. John’s University in New York City.

CARLO MCCORMICK is a critic and curator based in New York City. His writing has appeared in numerous art and popular culture publications and in well over one hundred books. He curates shows at museums and other institutions internationally and lectures extensively at universities, schools and museums. Currently he has an exhibition at the Museum of Sex in NYC called Punk Lust about sexual provocations of the Punk era, and a show called Elements of Style about early Hip Hop culture touring Asia. Though he still considers his field to be contemporary art, the older he gets the more he finds himself working as a historian.

PHOTOGRAPHY: EFRAIN JOHN GONZALEZ

was born in the Bronx, raised in Long Island, moved to Manhattan in 1975, and settled in Park Slope, Brooklyn in 1979. He still lives in the same apartment. A photographer since High School, in Holy Trinity High, he has studied Photography at the School of Visual Arts, and at New York Institute of Technology at Old Westbury, then studied Photoshop software at The New School. He dropped out of College to drive a taxi and to begin his exploration of all that is wonderful in New York City. Published in the New York Times, Time Out magazine, and in the Village Voice, and presently has two photos in the permanent collection of the Museum of the City of New York. Efrain John Gonzalez is a photographer who's talents with a camera bend to the unusual, the erotic, the unique, the wild and slightly crazy, from the world of body modifications to the universe of radical S&M, from sensual beauty of the flesh, to raw sexual desires. An internationally published photographer who for the past 40 years has been seeking real life images that tells a story of people finding the path to their souls, finding their bliss, with piercing, branding, cuttings, tattoos, latex, implants, leather, and a whole lot of radical sex and sexuality. People who take the forbidden, and turn it into an empowering statement of their own. People who see their bodies as a blank canvas, and allow their imaginations and dreams to come to life upon a living canvas. That these cultures are a natural outreach of the curious and exploration of the self by those chosen few who's inner voices dare them to walk down forbidden paths to seek an inner truth.
COMMUNITY SUPPORT:  
LILAH LEE MEJIA

Birthed into the poverty of the vibrant, cultural Lower East Side of Manhattan to two mothers who planted within her roots of awareness, Lilah has dedicated her life to the nonprofit sector. Her work is grounded in the desire to empower her peers locally and abroad. She spent many years in Dakar, Senegal helping to start The League For Enhancement of All African Futures (L.E.A.A.F.), enhancing educational opportunities for low income families and children of color. Before joining the disaster field she worked in Preventive Services for such organizations as Good Shepherd Services and Green Chimneys. After Hurricane Sandy, Lilah served as a Disaster Case Manager for Lutheran Social Services of New York which led her to work for GOLES, a social justice organization, where she worked as the Disaster Relief Coordinator for LES READY, helping to secure 350 million in funding for East River waterfront resiliency. As her role in LES READY she established a disaster recovery network in the Lower East Side that was instrumental in relief and recovery post – Superstorm Sandy and critical in responding to the Second Avenue Explosion. It would go on to become a model for community – based urban planning. Currently she works for New York Disaster Interfaith Services (NYDIS), the lead supporting agency for displaced Evacuees from Puerto Rico & Virgin Islands, as the Manager of Evacuee Services. In addition to her work with NYDIS she volunteers for a non profit called WhyNotCare. An organization that continues to provide relief aid in Puerto Rico. Through both her work with NYDIS & WhyNotCare she has helped to coordinate a Thanksgiving, Christmas and Back to School Event for displaced Puerto Ricans & families in the Lower East Side.

She is an organizer advocating on behalf of low income families, and a champion of education as the 2nd Vice President to the Community Education Council (CEC1). She is committed to continue working on desegregating Public Schools, her district is the first district ever to implement a Socio-Economic grant through the Department of Education that is targeted at diversifying the admissions process. When she is not working she enjoys raising her 6 children.

JEWELRY: SPENCER FUJIMOTO

The grandson of an internment camp survivor, Spencer Fujimoto was conceived in some NYU dorms on the westside and was born in Michigan 1977. He started skateboarding in 1985 in the bay area of California, and was part of the San Francisco EMB crew.

Spencer turned pro in 1995 when he was 18 years old and moved to Queens New York to pursue skateboarding, modeling and acting. He has been living in the East Village, Chinatown, and Lower East Side since the late 90s. Skating all the local spots, Tompkins, Astor, the banks, Washington Square, Union Square midtown, the hills in the heights, Flushing Meadows, and BAM, we would skate around all day and night filming for videos and shooting photos for magazines with pit stops at Supreme, Spoons bar, Bob’s bar, Joes pub, or Maxfish. Maybe even Cheetah’s club now known as the 40/40 club.

After retiring from skateboarding in 2004, Spencer worked at Maxfish bar, Recon and Nort sneaker store, Santos Party House, team manager for DGK skateboards, and for the past 7 years he has been working at El Señor New York, skateboardings first and only jewelry company. He launched El Señor in 2012 with partners Stevie William’s and Alex Corporan. Check out what he and the team has been up to -elsenornewyork.com and all social platforms @elsenornewyork.
**DIRECTOR/CURATOR: TED RIEDERER**

A “one-time refugee from punk and sometime band member,” Ted Riederer has armed himself with painting supplies, electric guitars, amplifiers, old LPs, record players, drum kits, hard disk recorders, photography equipment, a vinyl record lathe, and long-stemmed roses as he’s ambled artistically from the Americas to the Antipodes. His work has been shown nationally and internationally including exhibitions at PS1, Prospect 1.5, Goff and Rosenthal Berlin, Nicole Klagsbrun Gallery, Jack Hanley Gallery (San Francisco), Marianne Boesky Gallery, Context Gallery (Derry, Ireland), David Winton Bell Gallery (Brown University), The University of South Florida Contemporary Art Museum, the Liverpool Biennial, and the Dhaka Arts Center, Bangladesh. His “Never Records” project has traveled from New York, to Liverpool, to Derry, to New Orleans, to Texas, and to London, which was sponsored by the Tate Modern.

Ted Riederer is the Director of Howl! Happening: An Arturo Vega Project, non-profit gallery/performance space in the East Village. The New York Times has described Howl! Happening as, “Instrumental to the history of the area.” Howl! Happening’s thriving publishing imprint A/P/E has included essays by: Ai Wei Wei, Dan Cameron, Anthony Haden-Guest, Robert Nickas, Michelle Grabner, Michael Musto, C. Carr, Nicole Rudick, John Lyons, and James Wolcott.

**SKATEBOARDING:**

Hello world! Alex Corporan here. I was born and raised in NYC, Washington Heights. My life really began when I started skateboarding back in 1986. Things started to take off for me quickly and I have never looked back. Skating has taken me from the ghetto through a wonderful path in life and I can’t imagine being able to experience so many great things without skateboarding.

NYC was super rough back in the days. Skateboarding was not accepted and it was definitely not cool at the time. My friends and I went against the grain and against what our families wanted for us and stayed true to what we loved. Skating and making friends eventually led me to manage a skate shop called Supreme when it was the only store on Lafayette. The shop back then was surrounded by antique shops and a modeling agency next door.

After spending nearly 10+ years running the Supreme store, I moved to the corporate side and headed up the East Coast Marketing for Etnies (Soletech) for several years. I am now a consultant and a freelance Marketer/Event Planner/Producer for the spiderweb I created in my universe. Skateboarding is still the center of my life and I continue to support the scene and the youth coming up. My life is all about having a good time, enjoying being alive and learning about others as we pass through the world together.
**TATTOO ARTIST:**
**TOMMY HOULIHAN** So I started tattooing in Hell's Kitchen when I was 18. That was a 1988. Every tattoo or who's over the age of 40 has really bad tattoos on their legs including myself. I was specifically go to known professionals back in the 80s and early 90s and get tattoo to just so I could watch them work and learn. There was no Instagram or YouTube and honestly I don't even think the internet was invented so that's how we learned.... On ourselves. What initially got me into tattooing was I found an old beat-up tattoo magazine when I was about 16 and I studied that magazine for 2 years and fell in love with a Marty Holcomb back piece. I was sleeve up when I was 20 years old and at that time it was still mysterious and subversive. Now we've got 20 year old girls running around with more tattoos than me, haha I've come a long way since those days. I've been a military schools, college, and prisons so I got the all-around education. None of that interfered with my tattooing. I come from a long line of hard people. I never had a true apprenticeship with anyone but I learned a lot along the way and I'm trying to pass that on to the kids who work for me now. I've tattoo Bensonhurst Brooklyn, Astoria Queens, I spent 17 years tattoo in the Bronx and that was one hell of a wild ride. I've come full circle back to Hell's Kitchen and on the only tattoo parlor in Times Square. There were times when I spent years working 6 and 7 days and I asked the maid in my career I've done in the neighborhood of 40,000 tattoos. I have several artist working for me who are half of my age and I try to do everything opposite that I disliked about tattooing for someone else when dealing with them. I don't want them to go through the ugly experiences that I went through but I don't regret those experiences because they were learning experiences. I'm teaching them the mechanics of the machines how the machines operate and how to make needles. This is something you just don't see anymore. I've lived a hell of a life and have a million stories and I wouldn't trade any one of them. Iowa I owe it all to tattooing. Tattooing was never my career and still isn't. It is what I do. Who am I? I'm Tommy Houlihan. What do I do? I do tattoos.

**BABA AUSTIN** EST. 1989 NYC

Born in Hollywood in 1967 to Bohemian Musician parents! Raised in an open artistic world, he quickly saw thru the creative artistic bullshit, and developed an rebellious side.

Punk Rock came and so did the punk gangs of LA, he joined one, that was his introduction to spray paint and graffiti! Thru a friend he was introduced to the graffiti of famed NYC writer ZEPHYR, and he then became obsessed with Graffiti..

BABA became the 1st LA writer to join the famed Bronx graffiti crew UA (United Artists), in Los Angeles he was a member of STN and KSN, then in 1988-89 disillusioned with the state of Graffiti and politics, he founded and started the World Famous MSK crew..

In 1989 he moved to NYC and worked airbrushing in the famed UNIQUE BOUTIQUE, at this time he met Jonathan Shaw, legendary Tattooer, artist, art curator, magazine editor, author and all around PIRATE.

BABA started his journey into the tattoo world right then and there! The World Famous FunCity Tattoo in the LES!! He was a student of the history of tattooing and tattooers and became The next generation in a long lineage of Great Tattooers!

In 1995 he founded the World Famous Vintage Tattoo Art Parlor in LA!! He has done over 200 tattoo conventions, wrote his own column "the Gospel according to BABA" for Skin and Ink magazine for 3 years, in 2011 Inked magazine gave him The ICON status and semi annually comes back to NYC to tattoo for Wes Wood's Sacred Tattoo in Chinatown! @babaxx11 on IG www.vintagetattoola.com

(29 January 1942 - 23 July 2016)

Al Orensanz was born in Larués (Aragon, Spain) and settled in New York at the end of the 1970s. A sociologist, he earned a degree at the London School of Economics and a PhD at the New School for Social Research in New York City. His "Glossy Images and Sour Texts: Tourist Posters in Francoist Spain 1956-1972" was named best dissertation of the year by the department.

For more than 30 years Al Orensanz was Director of Operations of the foundation named after his brother, the sculptor Angel Orensanz, headquartered at 172 Norfolk Street on the Lower East Side. Their joint vision and preservation efforts saved the dilapidated building, one of the oldest synagogues in the United States, from the wrecking ball, and transformed it into a well-loved and glorious site of the neighborhood.

From the early 1990s Dr. Orensanz opened the doors of the Angel Orensanz Foundation to a wide range of community events. Together with Maria Neri, Director of Special Events (a Ph.D in Behavioral Sciences by training), Al started to organize and host memorable theater, opera and concert events, and forged alliances with local and international cultural institutions of major importance.

With relentless energy and devotion Al Orensanz also promoted the work of his brother by organizing exhibitions in the US and abroad, publishing catalogues and books about Angel Orensanz's work, as well as preserving & exhibiting his art works in the building's newly established museum.

By training Al was a sociologist. He specialized in urban sociology, the history of the labor movement and social change. He authored a number of books ranging from historical accounts of the neighborhood to a double portrait of Emma Goldman and Dorothy Day. He also wrote articles on social analysis of political, artistic and urban movements, and a novel about the working class in Brooklyn in the 1990s.

In a jazzy call-and-response style investigation with Klara Palotai (another Acker Award recipient), Al worked on a book based on archival records, about his building's history, on the shifting grounds of the Lower East Side between 1849 and today. He left without answering the question that always hunted him: "What's the difference between fiction and a factual tale?"
In the middle of my youth I strayed from the true path. I’d begun graduate study in anthropology but was already drifting away into film, playing jazz, and heading for the Village on weekends. When I told a professor about my discontent with my studies, he said forget about graduate school, go study with Harry Smith. I knew the off-off Broadway and music scenes in the Village, but I’d never heard of Smith. When I asked around, people knew about him, but no one was certain of what he was -- a filmmaker, a folknik, a painter, mystic, anthropologist, collector, record producer, magician, translator, or hermetic alchemist. But all agreed he was an art moocher, a drunk, a bum, and a genius.

I never found him, and went on to become a discontented anthropologist. But here I am, 58 years later, writing a biography of a man who I believe I once saw at the Five Spot, the Chelsea, and Stanley’s Bar, and I now know he was all those things they said he was. He walked these same LES streets, shambling, sickly, often homeless, old-before-his-time, asking for handouts not for himself, but for books, film, and art supplies. He was everywhere, but often hiding in plain sight. Somehow, he produced the Fugs and an Anthology of American Folk Music that helped change how music was heard. Harry’s four-screen film Mahagoony was so long and difficult to make and project that it’s not been seen in years. His collections of string figures and paper airplanes, paintings and films, his photographs and archeological finds of Native Americans, all are in museums around the world. Yet I’m still asked, “Harry who?”

Thomas Carlyle once wrote a biography of a friend who most thought was not worth the trouble. But Carlyle believed that any person’s life, even the “smallest,” could be of interest as a figure of the times. In Harry’s own atypical way, he was representative of ours. John Szwed. http://patterson.no-art.info/books/2005_captured.html

Fortier, Amanda: Harry Smith: The Lower East Side Legend

Bill Heine 83 RIP Musician, piano drums, artist. Played jazz with luminaries like Charlie Parker. Shared a room with William de Kooning. Was a good friend of tattoo artist Thom deVita. Was a member of Rev. R. O. Tyler’s Uranian Pantry organization. Kabbalah mystic Lionel Ziprin, meeting Bill in the 6-0 and keep a life long commitment of letter writing. Lionel considered Heine to be one of the greatest magicians in the 20th century. Harry Smith (Book American Magus Harry Smith author Paola Iglori) was a close friend of Lionel’s as well.

Heine has been credited by some as the person who started the tie dying movement on the LES. “In 1983 Bill Heine relocated with his companion Anne Spitzer from E. Third St. to Kagyu Thubten Choling, a Tibetan Buddhist monastery in Upstate New York (Villager).”

Bill showed with deVita at the Clayton gallery and Outlaw Art Museum.

Clayton Gallery: Outlaw Art Show Poetry, 1993
Show with poetry by deVita, Heine, Cochise, and Anne ... Groupshow with Thom DeVita | Bill Heine | Cochise | Anne 161 Essex ... in NYC.
Unusual work. BILL HEINE:His art, drawings nd patterson.no-art.info/gallery/1993-02-15_outlaw-poetry.html
Clayton Gallery | Clayton Caps | New York, March 2016
Schneider, Tom deVita, Bill Heine, Anne Ardolino, and Art Party Prav-
da and others. After nearly 10 years of being closed to the public, the Gallery opens it's doors again with the patterson.no-art.info/gallery/2016-11-14_clayton-caps.html

Clayton Patterson: History of the Clayton Gallery, New York 2005 Schneider,Tom deVita, Bill Heine,Anne Ardolino,Art Party Pravda, and many others too numerous to be mentioned here. Baba Raul Canizares was a Santero, a priest-practitioner of patterson.no-art.info/writings/2005-12-12_clayton-gallery.html Clayton Gallery & Outlaw Art Museum, New York Casanova, Louis Cartwright, Heine, Greg Fuchs, Herbert Huncke, Maze, Anthony ... OUTLAW ART SHOW POETRY I with Tom deVita, Bill Heine, Anne, Cochise I Feb 15 see also Starliner patterson.no-art.info/gallery/overview.html thanks to Dietmar Kives Head of NO!art East in Berlin.. runs the website..

emanated from this multi-faceted diamond fed creators like me and guided out of the void of the common and directed me to the beauty of the uncommon.

The water from this well was not for everyone. For some it was bitter, unholy, unpleasant, but for the misfits, the black sheep, the seekers of original outside the box thinkers, it offered kindred spirits. The home of the dark angels.

Yes, I did not hang with Brian, but I benefited, in so many ways, from the environment he allowed to grow and flourish. He was much more than just a physical presence. I was comforted by the fact that he was on the board of HOWL!. I knew with his firm grip on the helm, I had a brother, a fellow traveller who knew, appreciated, understood, my person. Even though he really knew very little about me. With him gone, because of who I am, I am afraid I will once again be forced to enter into the void of isolation, separation, alienation. I can feel my ship drifting away from, what is for me, the rough and turbulent waters of the insiders, the careerists, those seeking the safety of mainstream recognition. Ed cp. https://www.thevillager.com/?s=brian+butterick&x=0&y=0

Brian “HATTIE HATHAWAY” BUTTERICK

- I was not close to Brian in any kind of physical or emotional way. We were not pals. Yet, he had a profound influence on the direction of my life’s path. In short, he made it easy and possible for me to document, which allowed me to enter into a number of different enchanted kingdoms. For me, the Pyramid was a magic crucial where anything and everything could and did happen. It fed my soul, my imagination, my spirit, and my growth as an artist. I learned so much and there were so many alternative streams that emerged from that spring. Streams, which flowed into creative opportunities and nurtured a multitude of different kinds of talents.

I was embraced by a number of gatekeepers. Gatekeepers who opened up the invisible doors, once I passed though I became a recognized player. Because of the limitations of this four-leaf clover thin bio I can only offer a quick glace at how the light of inspiration which

IRA COHEN

Bronx native Ira Cohen was born in 1935 to deaf parents. He graduated from Horace Mann and was a Columbia U. dropout. His archives reside in Yale. After traveling the globe Cohen came back to his hometown ending up in the upper west side where he remained until his departure from planet Earth in 2011. Cohen, who I was blessed to know nearly 30 years, was a major poet, publisher, film maker (“Invasion of the Thunderbolt Pagoda” and “Kings with Straw Mats”) and photographer. He lived in Morocco and Kathmandu and befriended the likes of Judith Malina, Hanon Resnikov, Louise Landis Levi, Gerard Malanga, Eddie Woods (along with other important Amsterdam connections), Steve Ben Israel, Penny Arcade, Lionel Ziprin, Karen Butch-
er, Valery Oisteanu, Vali Myers (who personally tattooed Ira), Marty Martz, Romy Ashby, Bonny Finberg, Sylvie Degiez, Wayne Lopes, Foxy Kidd, Phyllis Segura, Robert Yarra, Charles Henri Ford, Angus MacLise, Jack Micheline, Paul Bowles, Gregory Corso, Harold Norse, William Burroughs, Jack Smith and Brian Gysin, many of whom appeared in a journal he published/edited, GNAOUA and many who are former Acker award winners. To say Cohen knew almost everyone everywhere in the world would be an understatement. He is best known by many for his iconic mylar photos which some say he invented and which graced many an album cover including Spirit’s “Twelve Dreams of Dr. Sardonicus”, which went gold. His mylars will appear shortly in a new book edited by another Cohen confidant, Alan Graubard with essays by such notables as Thurston Moore. Though widely published Cohen is an under-recognized poet deserving of broader attention. He was warm, witty, sarcastic, downright cutting at times and one of the most brilliant and honest human beings I have ever known. He neither considered himself a beat or a hippie but I would say was a torch bearer for the former and a precursor of the latter. He was one of the first recipients of an Acker and a shamanistic soul who both shamelessly lived and loved the LIFE. Hopefully one day he will attain the full acknowledgement he deserves. IRA COHEN: A true ONE of a KIND.

Steve Dalachinsky
Nyc 2019

PHILLY ABE

Philly Abe
In an increasingly bland and beige world, artist, performer and icon Philly Abe is a much needed riot of color and energy. She is a visionary artist of chaotic beauty and a beacon of originality.

At one time living in the basement of ABC No Rio, Philly was a fixture at the Pyramid in the '80's bringing her unique brand of performance art to the stage in the East Village. She was part of 7 Days of Creation at ABC No Rio in 1983 and New Leonard Beach Hotel Project (1989) of artist decorated rooms in Miami Beach, both exhibitions curated by Allied Productions. She’s the star of many films by director Todd Verow for whom Philly became a muse for over two decades. Notable Verow films starring Philly include Once and Future Queen, The Trouble of Perpetual Deja-Vu, and most recently This Side of Heaven (2016). She starred in Agent of Paradise by Mary Bellis and was involved in screenings at Naked Eye Cinema. Her film credits also include appearances in the films of Jack Waters, Carl George and Mike Kuchar.

In the 90's Philly fronted the punk band Eager Meat which recorded the album America is a Theme Park. In 2004 she co-founded the noize/art collective Infinity SS (Saint Stanton) with Stanton St artist friends Carlucci “The Magician” Bencivenga, Steve Ellis, Bjiames Curtright, Chris Morrow, Craig Klein, Kosuke Aoki and Mayuka Nobuta. They collaborated on art and their noize band performed at The Knitting Factory, Arlene’s Grocery and CBGB’s.

Philly / Kondor 8’s art work has been self described as - old style thrown against the wall of now - spray paint noize markers collage - with one foot in the stone age and the other in string theory. She graced the cover of Raw Vision issue #66 in 2009 where her work was described as “a hybrid practice that has consistently harnessed both punk irreverence and graffiti transgression to channel demons.” -Jennifer P. Borum. She’s shown her work with Christina Varga in Woodstock, NY and Phyllis Kind Gallery in Chelsea.

Her art whether it is her acting, painting, music or just being her greatest creation, her own true self, will last forever. She is the East Village Joan of Arc, Queen of Time and Space. Steve Ellis Art

Philly http://patterson.no-art.info/books/2005_captured.html

KONSTANTIN
KONSTANTINOVICH
KUZMINSKY
(16 April 1940 – 2 May 2015) I first met, when I connected with Leonid Pinchevsky at their Art Party Prada, Russian artist collective. I became the PR person. Did several shows with them. Did a couple of fanzine type of publications. KKK was one of the incredible artist/intellectual/anarchist I met through the group.

Was able to introduce KKK to Boris Lurie , later, both, to Harold Hudson Channer MMN interview show. HHC interviewed both. Both related to Israel. Boris and KKK, two radical/intellectual/Russian creators was the bomb. Different politics but creative souls were ignited. There were many overlaps – between Pravda and KKK Boris met Russian intellectuals, poets, artists. Boris connected to Viennese Actionist, LES radicals, and especially the NO!art movement, which KKK and Pinchevski worked with.

Born in Leningrad, Kuzminsky emigrated from the Soviet Union in 1978. He published “The Blue Lagoon Anthology of Modern Russian Poetry”. Other publications include a collection of Russian poetry “The Living Mirror”. He appeared in several documentary films, among them two by Andrei Zagdansky: Vasya, a portrait of a close friend and Rus-


Charles Gatewood

( November 8, 1942 – April 28, 2016 ) Anthropology University of Missouri.

One of the most influential pioneer underground photographers, from the Beats, to Mardi Gras, to extreme body modification and sexual fetish, tattoo. His most important, groundbreaking, work is his anthropological body related photo studies. Somehow it is acceptable, and considered scientific study to document the sexual habits of prostitutes in a bordello in India, but is considered deviant, perverted, to explore the homegrown American sexual and body art extremes.

Below Michael Rosen SF photographer. CG was & friend and mentor. To be included in a NY Tattoo history book. Ed cp.

“Charles Gatewood, the man known as ‘the anthropologist of the forbidden’, has been documenting America’s sexual underground and alternative subcultures since the 1960s,” explains Fetish newsletter “TheFetishistas.” Gatewood’s work appeared in the late ‘80s ReSearch publication “Modern Primitives,” introduced the original Modern Primitve, San Francisco’s Fakir Musafar, to a much wider audience.”

“Much of the activity that Gatewood documented on the margins of society in the ’70s, ’80s and early ’90s is now part of contemporary youth culture,” continues TheFetishistas. “Today, tattooing is commonplace, and pop stars regularly appear in SM-influenced attire. As sexual and body modification practices once seen as radical and taboo become increasingly accepted by the mainstream consciousness, Gatewood’s photography can be seen as showing the way.”

Gatewood leaves behind an incredible archive, recently purchased by the Bancroft Library at U.C. Berkeley.

Charles Gatewood posted a video about his archive on YouTube in 2012 prior to its curation at the Bancroft; to view, visit https://www.youtube.com/watch?v=1hq9lgeG_Nk. An additional six video interviews, where Gatewood discusses his works, are located on the Charles Gatewood channel on YouTube; to view, visit https://www.youtube.com/user/ACompleteUnknown1. (Note: “A Complete Unknown” is in reference to a Bob Dylan quote, not Gatewood.)

GATEWOOD http://no-art.info/_involvement/en.html
reference note CG set me (cp) - The other tattoo reference was the great book SECRET HISTORIAN by Justin Spring. It’s about Samuel Steward, who tattooed in Chicago and the SF Bay area at the same time Dave Slack was tattooing underground in NYC. These two gay guys are part of tattooing’s lost history.
Louis Cartwright was an aspiring photographer. In the late 60’s early 70’s Louis met Herbert Huncke. In Herbert’s Henry street apartment, the short film the Burning Ghat, featuring HH and LC, was shot. Later, the late 80’s, they lived together on the first floor of a tenement apartment. The same space Lionel Ziprin and family lived in the 60’s. Both Louis and Herbert played poker in the notorious pot dealer Linda Twiggs gambling den in the Chelsea Hotel. They lived on and off with each other, till L, in 1994, at age 47 was stabbed to death. His murder still remains unsolved. Jeremiah Newton saved Louis from a plot in Potters Field when he donated a crematory plot for Louis.

**HUNCKE**

by Jan Herman
(adapted from The Z Collection, Blue Wind Press)

Herbert Huncke was born in Greenfield, Mass., in 1915. He died in 1996 in New York, where he had lived for many years on the Lower East Side. Huncke grew up in Chicago and arrived in New York at the beginning of the 1940s. Already an addict hooked on heroin from the age of 15, he headed straight for Times Square and, when not in jail over the next decade or so, made 42nd Street his headquarters.

A sparrow-like man of astonishing endurance, he became a ubiquitous figure in the midtown tenderloin, darting through its hidden alleys and hanging out with grifters like Russian Blackie and Detroit Redhead. In 1946 he met William Burroughs. Huncke initially distrusted the future author of Naked Lunch, suspecting him of being an F.B.I. agent, but they were soon shooting up together. Through Burroughs, he met the other future luminaries of the Beat Generation and became, in the words of Burroughs biographer Ted Morgan, “a sort of Virgilian guide to the lower depths.”

During the good times—to stretch a phrase—Huncke supported his habit by dealing drugs, forging prescriptions, breaking into cars, burgling apartments, and turning tricks. He also recruited interview subjects for Alfred Kinsey, the sex researcher. During the bad times, he wandered the snowbound streets of Manhattan with “shoes full of blood,” as Allen Ginsberg subsequently described him in “Howl,” a harbinger of today’s homeless legions.

As a triple threat — narcotics addict, gay hustler, and petty thief — Huncke at times became a pariah even to friends who were outcasts themselves. Kerouac claimed to have borrowed the very term “beat” from Huncke, while Ginsberg regarded him as the prototypical hipster, a seminal figure of alienation and suffering, more sinned against than sinning.

Wreathed in myth, Huncke used to regale friends with his tales of the streets. Diane DiPrima edited a collection of them titled Huncke’s Journals, with a foreword by Ginsberg (published by Poet’s Press in 1964), and in later years Huncke gained a small but devoted following for his published stories in many little zines. Eventually he was recognized as an author in his own right for autobiographical books that included The Evening Sun Turned Crimson and Guilty of Everything, as well as the omnibus collection The Herbert Huncke Reader.

Although many details of Huncke’s life always remained maddeningly vague—even to Hilary Holladay, who uncovered a life of sublime improbabilities with facts more revealing than the myth in her 2015 biography Herbert Huncke: The Times Square Hustler Who Inspired Jack Kerouac and the Beat Generation—you could always count on enjoying Huncke’s tales of calamity. Or as Burroughs once put it, his old friend was “never more entertaining than when recounting some horrific misadventure.”
a tenement apartment. The same space Lionel Ziprin and family lived in the 60's. Both Louis and Herbert played poker in the notorious pot dealer Linda Twiggs gambling den in the Chelsea Hotel. They lived on and off with each other, till L, in 1994, at age 47 was stabbed to death. His murder still remains unsolved. Jeremiah Newton saved Louis from a plot in Potters Field when he donated a crematory plot for Louis.

Lionel Ziprin was born on the Lower East Side in 1924 and died there in 2009. A central participant in the avant-garde from the 1940s onward, he also maintained deep connections with his family's Orthodox Jewish traditions throughout his life.

In the early 1950s, Lionel formed Inkweed Studios in partnership with his artist wife Joanne. Their fledgling atelier centered on edgy greeting cards provided an early opportunity for creators such as Harry Smith, Bruce Conner, and Barbara Remington, who among many others were drawn in by the Ziprins' crystallizing presence in postwar New York.

Lionel was a prolific author from childhood, and his poetry was published in little magazines to high praise (including that of T.S. Eliot) while he was still young. Despite this, he did not pursue a public literary career, and his highly accomplished poetic works remained essentially unknown during his lifetime. (His _Songs for Schizoid Siblings_, written in 1958, was recently published in full for the first time, and editions of other works are planned.)

The Ziprins lived on Seventh Street between Avenues C and D during most of the 1960s, struggling in the face of radical urban transformation, social upheaval, and the merciless grind of poverty. Returning in later years to a more religiously observant lifestyle, Lionel remained a brilliant source of worldly (and otherworldly) knowledge and esoteric wisdom who was highly respected and sought-after by those in the know. - Philip Smith, Bookseller, Berkeley, CA.

Meeting Lionel was on of my great blessing. He became a close friend and a teacher. I videotaped him reading some of his books stories and poetry: 10 volume Book of Logic, Scotland Yard Murder Mystery, 8 part book of Shots, Songs for Schizoid Siblings, etc. Connected Lionel to: John Strausbaugh wrote a couple of articles for NY Press; Judy Upjohn & Sandy Rower (flockophobic); American Magus Clayton Archive recording, clayton books [http://patterson.no-art.info/books/2012_jews-history-les.html](http://patterson.no-art.info/books/2012_jews-history-les.html)

Vol. 2 Math Glass, Deborah Freeman & Ziprin bio. [http://patterson.no-art.info/books/2012_jews-history-les.html](http://patterson.no-art.info/books/2012_jews-history-les.html)

American Magus Harry Smith: A Modern Alchemist by Paola Igliori (Editor) [https://www.awn.com/mag/issue3.9/3.9pages/3.9bendazzismith.html](https://www.awn.com/mag/issue3.9/3.9pages/3.9bendazzismith.html)

Almost all Lies Are Pocket Size Flockophobic Press Ltd., ©1990. [https://catalyst.library.jhu.edu/catalog/bib_2873485 ed. cp](https://catalyst.library.jhu.edu/catalog/bib_2873485 ed. cp)
Thom Devita
1932-2018

The above phrase is often misunderstood. What it means is:
When a person dies at any age, no matter how old, they've
died to soon.
deVita was good. He was good in all significant aspects of life
and great in many. As a good husband, friend, teacher and artist,
he was honest, with a spiritual guidance. His life became
singular and his art visionary.
I met him 49 years ago when I went to his LES studio to get a
tattoo and we were friends from that day on.
Suffering extreme adversity in his formative years, from events
that would destroy the average person, he instead, channeled
them into enlightened, positive life energies.
Known primarily for his 30+ years of tattooing, he instead, helped fuel
the tattoo renaissance. Later in his life he received the coveted
Acker Award and was propelled onto the world stage through
Vicci Video’s film series “Tattoo Age”
He was a true original who worked from the gut and a Magician
who changed the way we see.

Nick Bubash, Pittsburgh Pa. 2019

Bill Salmon
68 died Jan 18, 2019. From Troy NY. 20's moved to San Francisco worked
in a music store. Met Ed Hardy, was beginning his journey to change the
history and the context of where tattoo fits into our society. Ed best known as
fashion designer.

Bill carried one of Ed's mysterious tattooos a feline monster like image on Bills
chest, a famous image, but the owner
remained hidden. And a salmon extending back to right leg, ending up
with a realistic salmon tail on his foot.

Bill a visionary artist, known to take slow time doing his tattoos. Bill's
motto was “Folk Art Tattoos by Tattooed folk”. Bill met his soon to be
wife, Juni Shimada, in 1987, at the San Diego tattoo convention. Juni
body suit tattoo was by the legendary Tokyo Japanese master Horitoshi
1. Bill, has the Horitoshi family emblem tattoo. Bill and Juni, a ven-
dor at the first NY International Tattoo Convention. The first year the
convention was owned by Steve Bonge, Butch Garcia, and Wes Wood
(ACKER recipient 2013), and I was organizer. Wes dropped owner-
ship, continued as a vendor.

Bill and Juni came to NYC when Tattoo 55 Horitoshi family associated
tattoo shop opened. I met traditional tambori artist Horizakura a Hori-
toshi family member. Horizakura runs a private studio. Horizakura did
my tattoo which shows up in Curt Hoppe large clayton painting. Hori-
zakura member Tattoo Society of NY.

From 1995 first show till today I participated in Jochen Auer’s Wildstyle
and Tattoo Messe. (http://www.no-art.info). I brought famous Ameri-
can tattoo artists and sideshow talent. Later Asian artists to the show.
Included Horitoshi family, a favorite Horizakura. I was partially responsi-
ble for, because of my NYC connections, help open the door so Jochen
Auer, could go on tour. WS was the first major tattoo show in Vienna,
as well as, many other cities in Germany and Austria.
Clayton Patterson invited me to an exhibition of Tyler’s work at Printed Matters in NYC in March of 2017, at which I discovered drawings which are templates or blueprints that Tyler had created for musical performances for his Phalanstery Ensemble.

The designs contain numerous structural patterns which are based on special astronomical days that had spiritual significance to Tyler, the solstices, the vernal equinox, midsummer’s day and All Saints Day. In these Zodiac blueprints, Tyler incorporated a sophisticated use of the zodiac and astrological patterns derived from his belief system of Buddhism and spirituality. These same patterns also informed his very personal Tattoo Artistry.

Performances of these compositions took place in Tyler’s Phalanstery on East 4th Street (roughly between 1966 and 1981) with members of the Phalanstery playing a variety of instruments. These performances could last anywhere from 12 to 24 hours.

Richard O Tyler’s Zodiac Frameworks are a set of generative ideas for structured improvisation which are open to a wide range, to an infinite range of interpretations and performance possibilities especially in the Jazz, modern music, and multimedia idioms. Tyler’s system has many ideas similar to aspects of my own compositional system, which I have entitled AstroVisual music.

There is a striking similarity between the compositional development and the compositional process of John Cage and RO Tyler. Many people attribute Cage as being the progenitor of “Happenings” and the creator of a semi-formal musical syntax which allowed performances to unfold as they did. Claes Oldenburg acknowledges Tyler’s friendship and influence on his creative process in the late 1950’s, as Oldenburg and Tyler emerged as multimedia performers.

I think there are many more treasures to be discovered as Tyler’s archives are more thoroughly investigated. I believe that RO Tyler will eventually be acknowledged as a Major 20th century artist, as he rightfully deserves to be.

In the river of my memories there is Joe Heap’s illustration of a sitting monkey holding an open book. The title of the book reads “JOKES,” and life sometimes is a joke. The first time we talked was in Mars Bar in the mid-90s with art work on the walls by Joe, Zito, Hamlet and Toyo, among others. When I really met him was when we were roommates in Bed Stuy, Brooklyn, and that was when I saw his pilgrim soul and the Iowan bestiary in his paintings. Among them landscapes with mammoths searching for food in a white ice field, or cows having lunch on a vast green. And from there he took to us to the new American land-
scapes of the long road, trailer accidents and McDonald's, and as a
good grandson of Uncle Sam he showed us football players and cheer-
leaders playing the American game.

Iowa is surrounded by rivers - the Missouri, the Big Sioux, and the
Mississippi - and like that element he flowed to the island of Manhattan
where he made his life as an artist. As Lewis and Clark did he explored
cultures which became reflected in his work - Mars Bar in flames, the
pimped out ice cream truck, or man, cat and dog saying "Everybody
Shut the Fuck Up," a collaboration with his last company, Reverend Jen.
Heaps was also aware of politics with the one minute before Abraham
Lincoln was shot painting, and the watercolor piece of Henry Kissinger
inscribed with the words "Thug Life."
ROYALZ ROYALZ of Brooklyn
Outreach Coordinator of JUMP

A Brooklyn kid that grew up skateboarding in the 2000s and has been through my share of good and bad. I looking to help New Yorkers and the world learn how to make art in VR.

I’m Aspiring to work on VR art projects with BANKSY on Apps like Kingspray Graffiti and google Tilt Brush to make high-end art more accessible for all.

It’s time to connect the dots.
Groupe is a collective of emerging designers and industry experts using shared resources to revolutionize how fashion brands are built. Unitig design, production, distribution, retail, and marketing, Groupe offers the next generation of fashion greats the critical infrastructure they need to find their footing—and their following—in an industry notoriously indifferent to independent talent.

Groupe traces its roots to a small shop on Soho’s Elizabeth Street, where, in 1998, we launched Seize Sur Vingt to unite the traditional art of custom tailoring with progressive silhouettes inspired by our city. Over the years, Seize Sur Vingt has evolved into a sought-after source of suiting, shirting, and essentials for the urban professional. In response to the rise of algorithmic design and fast fashion, we founded Groupe in 2016 to help a new wave of designers cultivate the type of intimate relationships for which Seize Sur Vingt is known.

Looking to the worlds of fine art and music for inspiration, Groupe operates like a gallery or record label by promoting the creative output of a rotating roster of artists, giving the freshest minds in design a platform to define what’s in store for tomorrow’s style.

Visit us at 198 Bowery or at www.groupe.nyc
STEVE ELLIS is a painter and sculptor working in New York City's Lower East Side and the Catskills, NY. His representational technique uses pop culture iconography to explore various issues including idolatry, contemporary consumerism, and the death of print media. His series have investigated the transitory beauty of American popular culture, featuring consumer detritus such as torn magazines, broken high-heeled shoes, crashed cars and cigarette lighters.

2019 ACKER POSTER DESIGN
PAST ACKER AWARDS

ACKER RECIPIENTS 2013

EDITORIAL: Ron Kolm and Jim Feast

WRITERS: Richard Kostelanetz, Peter Lamborn Wilson, John Strausbaugh, Eddy Portnoy, Rami Shamir

POETRY: Bob Holman, Steve Da-lachinsky, Eileen Myles, Jim Brod-ey, Patricia Smith, Harry Nudel, Lionel Ziprin (Posthumous), Dor-othy Friedman August, Konstantin K.Kosminsky

FICTION: Carl Watson, John Farris, Janus Eidus

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

BIOGRAPHY: C.Carr

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

PUBLISHERS: Dan Simon (SEV-EN STORIES PRESS), Jim Flem-ing (AUTONOMEDIA)

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

PERFORMANCE: Tuli Kupferburg, Valery Oisteanu, Carol “Red Ed” Braddock, Steve Ben Israel

VIDEO: Nelson Sullivan, Fred Jordan

FILM: Nick Zedd, Howard Gutten-plan (Millennium Film Workshop), MM Serra (FILMMAKERS COOP), Michael Sladek


BUILDING PRESERVATION AWARD: Angel Orensanz

MUSIC: Danny “Lord Ezec” Sing-er, James “Jimmy G.” Drescher, William Parker, Lach Anti-Folk, , Ramond “Raybeez” Barbieri (Post-humous), Joey Semz (Joe McCar-thy), Freddy “Madball” Cricien

VENUES: Steve Cannon (TRIBES), Hilly Crystal (CBGB), Al Orensanz and Maria Neri (AN- GEL ORENSANZ FOUNDATION)

HISTORIANS IN FILM: Jeremiah Newton, Eric Ferrara

Steven Ellis, Miss Jonne Mosey Brian Butterick
Gail Thackery
Philly Abe

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PHILLY ABE
1949 - 2018
ACKER RECIPIENTS 2014

LIFETIME ACHIEVEMENT: Marc Levin independent film

CONCEPTUAL AND PERFORMANCE ART: Sur Rodney Sur & Geoffry Hendricks, Kemba Pfahler

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

MUSIC: Matthew 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

Produced Clayton Patterson

ACKER RECIPIENTS 2016

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.

Community Newspaper Event Organizer - 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

Performance - Penny Arcade

Photography - Kate Simon

Poetry - Eliot Katz

Tattoo History - Michael McCabe

Tattoo Art - Nick Bubash, Mike Bakaty

Writer - Puma Perl

Visionaries & Creative Inspirers - Dick Zigun, Rev. Richard Ryler, Shiv Miraibito, Zia Ziprin

Video - Pat Ivers, Emily Armstrong

Visual Art - Antony Zito, Curt Hoppe, Ethan Minser, James Romberger, Marguerite Van Cook

POSTHOMOUS AWARDS

Michael Cesar
Vali Myers
Snuky Tate
Dean Johnson
Lincoln Christopher Caplan
Carlucchi Bencivenga
Hank Penza
Valerie Caris Blitz
John Evans
Frenchy
Jack Smith
Patrick Geoffrois
Hilly Kristal
Chloe Dzubilo
William “Bill” Rice
Gregory Corso
Allen Ginsberg
Fred Rothbell Mista
Gerard Little
Florynce “Flo” Kennedy
Bittman “Bimbo” Rivas
Raymond “Raybeez” Barbieri
Taylor Mead
Spider Webb
Dee Dee Ramone
Joey Ramone
Wendy Wild
Rockets Redglare
Grady Alexis
Linda Twigg
ACKER RECIPIENTS 2017

MC - Phoebe Legere –
Presenter producer Clayton Patterson
Memorial Cups Zito
Candy Daring Activism Award - Sur Rodney Sur.
2016 Video Of Ceremony - Nancy Wolfe, Ethan Minsker,
2016 Animation of ACKER Box – Ethan Minsker
Cartoon Illustrator - Natania Nunubiuzez
Activist Playwright - Sarah Schulman
Art & Science of Boxing – Carlito Castillo
Tattooing - Friday Jones, Michelle Myles,
Theater Actor - Mari-ClaireCharba, Marilyn Roberts, Barbara Kahn, Lois Kayan Mingus, Charles Schick, Regina Bartkoff
Music - Felice Rosser, Cheryl Pyle, Eden Brower & JohnHeneghan
Community News – Lincoln Anderson Lucky Lawler
Writer - Jennifer Blowdryer, Shelley Marlow, MagieDominic
Sexual Evolutionary. - Veronica Vera..
Feminist Porn Genre - Candida Royal
Photography - Toyo Tsuchiya, Jackie Ruden,
Performance Art Collective Organizer - Mary Campbell and Viv-Vassar,
Community Support – Wendy Scripps
Science - Carter Emmart
A Trans Media Storyteller Countess Alex
Video - Anne Hanavan
Composer Producer - Keith Patchel

ACKER RECIPIENTS 2018

MC
Kembra Pfahler
Box
Steve Ellis
Bio-booklet design
Andrij Borys
Pre-show entertainment
Keith Patchel & his Venus Ensemble & special guest poet Bob Holman
Lifetime Achievement
Philly Abe – Leslie Sternbergh, Adam Alexander
Community Activist
Eugene Fedorko AIDS service – Kate Huh – Jim Fouratt “CULTURALINSTIGATOR” - Charles Krezell - gardens founded LUNGS (Loisaida United Neighborhood Gardens)
Community support, venue
Lorcan & Gennie Otway
Writer
Deborah Pintonelli - Julie Patton - Chavisa Woods - Susan Sherman lesbian writer, memoirist - Edward “Eak” Arrocha & sideshow performer & historian
Publisher
Jeffrey Cyphers Wright & writer, Tod Lippy & magazine design, Foxy Kidd & avant-garde Goodie magazine
Television
Art
Shan Elhome painting & tattooing - Sally Young - Chris Tanner – Joanne Pagano Weber & art director for Alternative New Year’s Reading - Emma Griffins tattooing & art - Kasoundra Kasoundra collage & illustrator & life model
Poetry
Bruce Weber, curator & Alternative New Year’s Reading - Betty LaRoe
Music
Ruby Lynn Reyner - Perry Masco, aka PeeWee - Kathryn Bloss folk musician & community support
Film
Katryn del Mar
Performance
David Leslie & creative curator - Rolando Vega & custom design - Jaguar Mary X - Jemeel Moondoc free form jazz.
Archival Producer
Lewanne Jones & Archival Researcher & Documentary Producer
Sponsor
The Villager & Overthrow Boxing producer Clayton Patterson
NYC ACKERS

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Special thanks to Crystal Fields, Theater for The New City, Joey Goodwin, Phoebe Legere, Antony Zito, Steve Ellis, Fly O, Rolando Vega, Gyrophon Rue, Keith Patchel, Jan Herman, Betty LaRoe, Brian Neff, Alicia Angel, Roman Dubchak & RoyalZ

Published by @claytonpatterson 2019