

# MARKET

LOWER EAST SIDE, NYC

SEPTEMBER 23 - OCTOBER 16, 2011

OVER 40 GROUPS  
ORGANIZATIONS  
INDIVIDUALS &  
BUSINESSES

# SPORA

★ *Special  
Section*

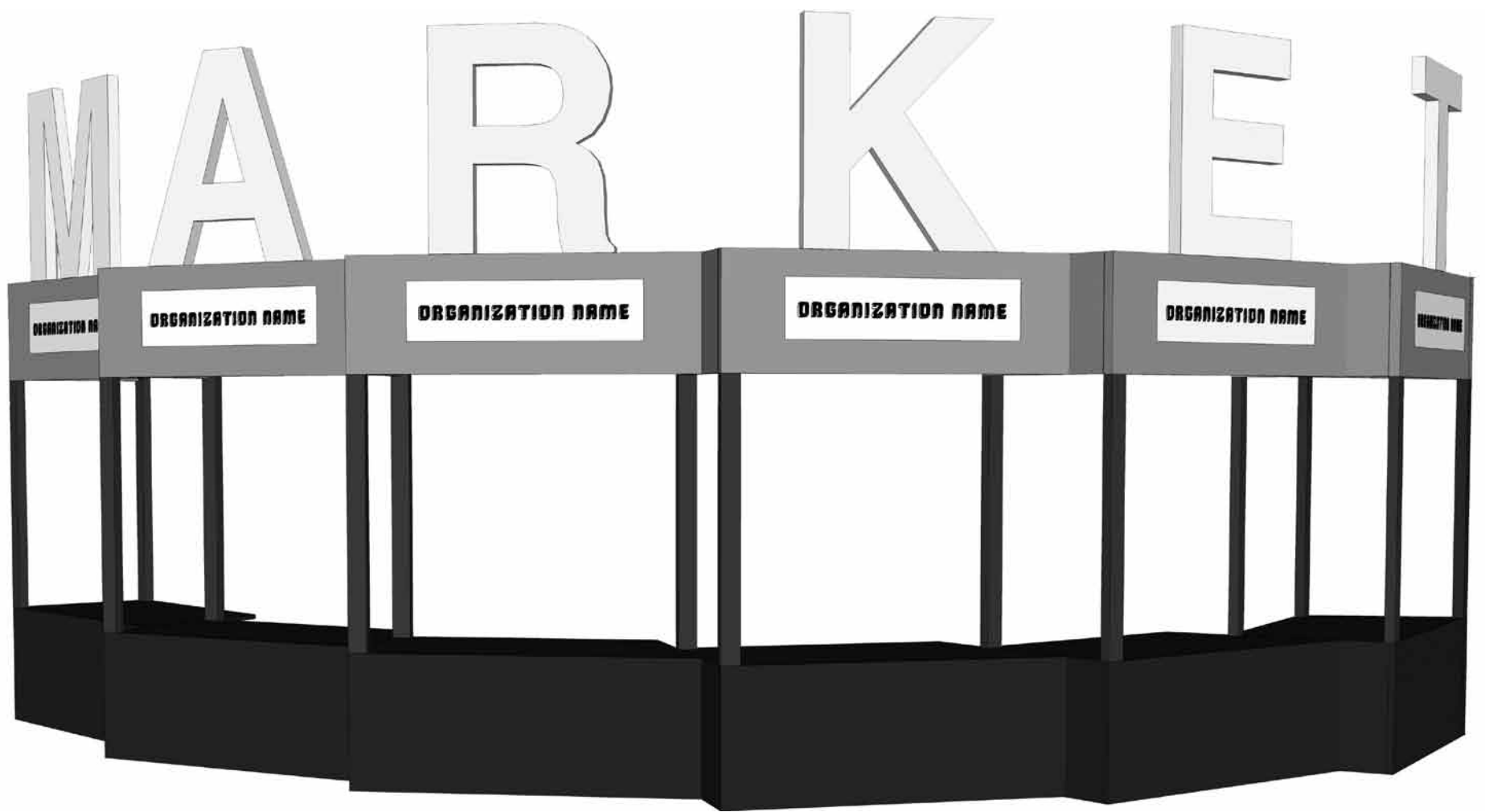
Seward Park Urban  
Renewal Area ★

*Introduction*

Our ongoing investigation of the intersection of art, labor, economics, and the production of unexpected social experiences has led us to initiate this new project we call **MARKET**. The project creates space for direct conversations and reflections on the many diverse ways in which we make our world, and the kinds of social, economic, and cultural relationships we want to foster in our daily exchanges with others. **[CONTINUED ON PAGE 3]**

**FREE**

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# INTRODUCTION

## By Temporary Services

Our ongoing investigation of the intersection of art, labor, economics, and the production of unexpected social experiences has led us to initiate this new project we call *MARKET*. The project creates space for direct conversations and reflections on the many diverse ways in which we make our world, and the kinds of social, economic, and cultural relationships we want to foster in our daily exchanges with others.

*MARKET* provides indoor market stalls for a range of people and practices that are not often included in traditional marketplace settings. Table space is provided to people and groups that have demonstrated a commitment to the Lower East Side. Participants are included regardless of the economic intention or viability of their practice (the usual criteria for participation in a market). We have asked groups and individuals to participate that do not have a public office or cannot afford rental property, neighborhood spaces that do rent real estate but could use a boost in visibility or a change of audience, individuals that operate outside of typical capitalist economies, local experts, organizations that have heavily documented culture from the neighborhood, seasonal vendors and single-person enterprises, and others who add to the eclectic and dynamic energy of the area.

*MARKET* borrows the infrastructure provided by Creative Time's rental of the Essex Street Market for the exhibition *Living As Form*. Each participant in *MARKET* is given one of six six-foot long stands to use for an entire eight-hour day, throughout the duration of the exhibition. Each participant will be able to use *MARKET* for one or more days, according to availability. Our design of the brightly colored stands is modeled after lemonade stands, produce stalls, and flea market style table-top presentations. Each vendor's table is the same size and provided free of charge. Any money made by those who sell things is kept entirely by the individual, group or business.

The Old Essex Street Market buildings were built in the 1930s under the administration of Mayor Fiorello La Guardia. While one of the market buildings on Essex Street remains active as an actual marketplace, the Old Market building that is hosting "*Living as Form*" is managed by the New York City Economic Development Corporation (NYCEDC). NYCEDC rents the raw building space for film shoots, events, and other temporary functions.

*MARKET* temporarily restores the Old Essex Street Market building at the southeast corner of Delancey and Essex Streets to its original function as a marketplace and publicly shared space. *MARKET* is free to use and non-competitive and particularly diverse in its offerings.

This publication functions in part as a directory to the people and organizations and their missions that can be consulted long after the exhibition ends. It is a snapshot of active organizations and people working on the Lower East Side in the Fall of 2011.

*MARKET* champions the values of decency, compassion, working on a small scale, empowerment, and non-exploitative relationships with other people. Among the concerns we wish to highlight are creativity and self-representation,

human relationships to the built and natural environment, social and spatial justice, and ethical economic practices. *MARKET* is, in part, a response to the ongoing national and global economic and social crisis and its devastating impacts on the economy, ecology, and on vulnerable populations.



### INSPIRATION

A project that has particularly inspired us over the years is *Ask Me!* – an event series organized by the now dormant Chicago-based group Chicago County Fair. The group's members during this project were Laurie Jo Reynolds, Scott McFarland, Kyle Harris and Robin Cline.

Each *Ask Me!* event consisted of a large room filled with separate booths whose design was inspired by the character Lucy van Pelt's "Psychiatric Advice" booth that appeared in the comic *Peanuts*. At each *Ask Me!* event, numerous self-proclaimed experts on a variety of subjects would appear in person to provide information and conversation for attendees. In a 2003 article by Cara Jepsen in the *Chicago Reader*, Laurie Jo Reynolds explained, "Every one of us is an expert in some way and is curious in some way ... But it takes some kind of interface to fulfill those needs. It seems like such a radical act to talk to a stranger. There's no place to have a conversation like that. That's why we love booths – they make that act possible in a lot of different contexts." In addition to providing a sign at each booth indicating each person's area of expertise, there were lists of sample questions to help break the ice.

A member of our group was able to see *Ask Me!* at the Chicago Cultural Center in 2003, as well as a later version of the event at Chicago's Museum of Science and Industry. The Cultural Center event included sixteen booths with an astounding range of topics. There were experts on Iraq, a supermax prison (represented by family members of men who were incarcerated at the Tamms Correctional Center in Illinois), and the Stone Mountain Confederate monument. The member of our group that attended stayed for over two hours. However, he had such intense conversations that he was only able to consult four experts. Among those were a speech pathologist who conducted an informal voice analysis accompanied by anatomical diagrams, a six-year-old Yu-Gi-Oh! and Power Rangers expert (whose attention also drifted to dinosaurs), and an expert on televised rock and soul music performances aired before the age of MTV and YouTube (who sifted through stacks of VHS tapes to fulfill requests). One minute you could be learning about quantum physics, and the the next, you could be watching Sly and

the Family Stone on the Ed Sullivan Show.

A number of elements made *Ask Me!* an extraordinary experience. For one, it was free to attend. One could easily spend an entire day learning in one on one or small group situations from an enthusiastic and knowledgeable person that would happily indulge your most naive questions. The people at each booth were friendly, patient, and generous. The range of participants, who represented a broad racial, ethnic, and generational spectrum was uncommonly diverse for an artist-organized event. It appeared that Chicago County Fair didn't just ask their friends to participate. They asked the parents of their friends, or their own parents, or their friends' children. The organizational structure, with its system of booths and the participants' use of props, photos, diagrams and other learning aids created many points of access. The project begged the question: why can't more exhibitions and events be this interesting?!

*Ask Me!* recognized that everyone has some area of specialized knowledge that they could share informally if they were given a creative framework to do so. The art of the project was sited in the creative organizing structure, which was certainly unlike any information fair that we have ever been to. While static informational displays can be great, objects, images and facts become so much more compelling when they are animated by the live presence of an individual that can illuminate unnoticed details, or answer follow up questions about information that lies below the surface.

### ORGANIZING PROJECTS WITH MANY PARTICIPANTS

*MARKET* expands an approach to exhibition and project organizing that Temporary Services has been employing since the group began in Chicago in 1998. It has been common in our practice to make projects where we devise a creative structure that then provides a platform or opportunity for others to participate and enrich the larger endeavor with their collective concerns.

Most often we do this by taking a preexisting infrastructure and opening it up to others who likely would not have been invited, and sometimes do not normally participate in art exhibitions or art projects. To find participants, we follow our own interests, engage our preexisting social networks, and enlist the help of others in a community who may share our values or have a deep commitment and investment in these practices and histories. We follow up on suggestions and aim to create a diverse and compelling array of participation, often with clashing ideas and aesthetic concerns. At times the other participants already know and feel a kinship with one another. Others meet for the first time through their participation in our project.

We have spent many hours at book and information fairs. Who you sit next to can make or break the experience. Most often, it is rewarding to have an extended period of time to talk with fellow "tablers." We have designed the stalls of *MARKET* so that they sit in a semi-circular fashion that projects outwards. It puts the people behind the booths closer to one another. It is our hope that this will make it easier for many conversations to happen across practices, concerns, and initiatives.

[CONTINUED ON PAGE 22]



the shelter system, as well as those who are unable/unwilling to live within it.

[www.picturethehomeless.org](http://www.picturethehomeless.org)

★ SEPTEMBER 25 & 30,  
OCTOBER 1



## PICTURE THE HOMELESS

Picture the Homeless is an organization founded on the principle that in order to end homelessness, people who are homeless must become an organized, effective voice for systemic change. We have a track record of developing leadership among homeless people to impact policies and systems that affect their lives and our efforts have created space for homeless people, and their agenda, within the broader social justice movement.

We were founded by two homeless men in the Fall of 1999, Anthony Williams and Lewis Haggins, Jr. The catalyst for our founding was an urgent need to respond to the Giuliani administration's policy of criminalizing homeless people, broadly supported by the media. The co-founders of Picture the Homeless (PTH) began reaching out to allies for support, a place to meet and to figure out strategies to create an organization of homeless people that could carry out this work. In January 2000, PTH held its first organizing meeting. Picture the Homeless has since worked to develop an organization directed and run by homeless people by building an infrastructure that keeps organizational decision-making in the hands of homeless people.

We are a citywide, multiracial, bilingual organization and our constituency includes homeless people living in shelters as well as those living on the streets and in other public places. We serve a broad population of people because homelessness cuts across all boundaries: race, ethnicity, culture, gender, family composition, age, sexual orientation, language, etc., but what all homeless people have in common as a community is extreme poverty and social stigmatization. The vast majority of people in the NYC shelter system are Black and Latino/a, and many of them are women and children. There are currently nearly 40,000 people in the New York City shelter system, including over 9,000 families with over 18,000 children. These numbers do not include street-dwelling homeless people, or the hundreds of families waiting for placement in a shelter, or the estimated 350,000 doubled-up households throughout the city. Our outreach targets individuals from within

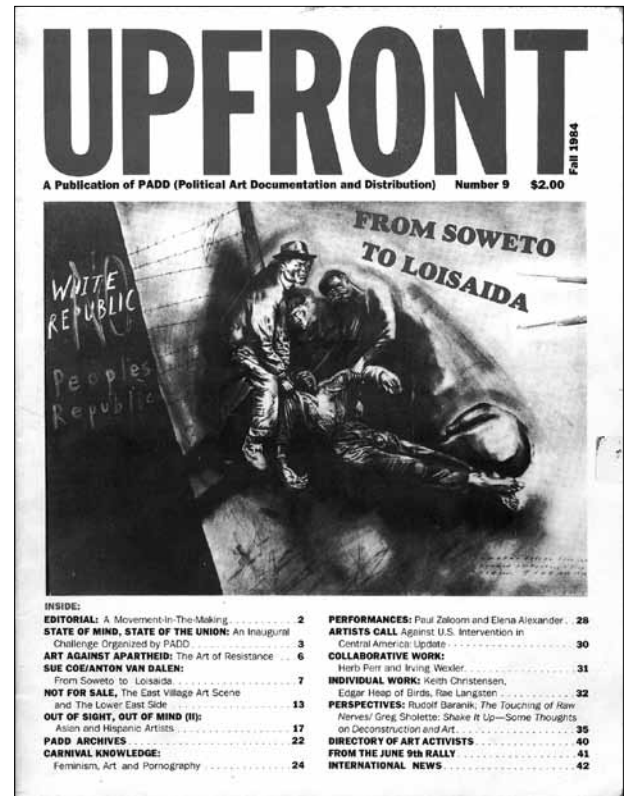
## THE TEETH OF THE ARCHIVE

An installation by Gregory Sholette and others

In the summer of 1977 I arrived on New York City's Lower East Side to attend The Cooper Union. Coming from the suburbs of Philadelphia, my white working class/lower middle class world was soon transformed by life in Manhattan. The city was still in the thralls of a decades-long economic and social meltdown. The deterioration was everywhere evident. Subways ran sporadically and were never air-conditioned, public hospitals were being shuttered, and schools and libraries were forced to close. Mayor Ed Koch cut a deal with the finance, insurance, and real estate industries (F.I.R.E.) to essentially steal the city away from under the majority of residents including union workers, minorities, the working poor, as well as community and housing activists. The stage was being set for the entrance of the new, networked creative class who would bring about a "renaissance" of the Lower East Side.

But that reality, now fully completed, was still off in the future. Moving about the streets of the neighborhood in the early 1980s meant traveling an obstacle course. Years of not investing in urban infrastructure meant city blocks sometimes looked like mouths missing half their teeth, or inside-out caverns where tenement stalagmites poked up randomly between building rubble. Here and there one came across scrappy gardens. Weeds naturally took over some debris fields, while others were carefully planted and organized by locals. If you looked carefully enough, signs of survival could be seen amongst the ruins. It was in this physically and ideologically conflicted, sometimes vertiginous world that my understanding of art and its critique was born.

The Teeth of the Archive is an arrangement



of documents. Some are from pre-gentrified Lower East Side. Others are more recent. Still others are global in context. But all might be described as the residue of a missing artistic mass or dark matter: a typically overlooked cultural productivity that is nonetheless indispensable to the coherence of the art world. For the Temporary Services MARKET this shadow archive is organized like miniature city blocks. And even here there are gaps or "missing teeth." The gaps are labeled. Some are tagged as artistic practices so well known they need no representation. Others are truly unspeakable, lacking either a voice or discourse. Meanwhile, visitors are encouraged to add to this provisional process of naming the unnamable.

With so much discussion about social practice, relational art, and participatory culture, it seems that we remain today asleep within the teeth of the archive. Fearing its crooked jaws will tighten and choke us, we also know that without its largely unseen presence no drama will ever be possible. It is precisely what animates our story, its differences, and repetitions.

[www.darkmatterarchives.net](http://www.darkmatterarchives.net)

★ SEPTEMBER 23, 24  
& 25

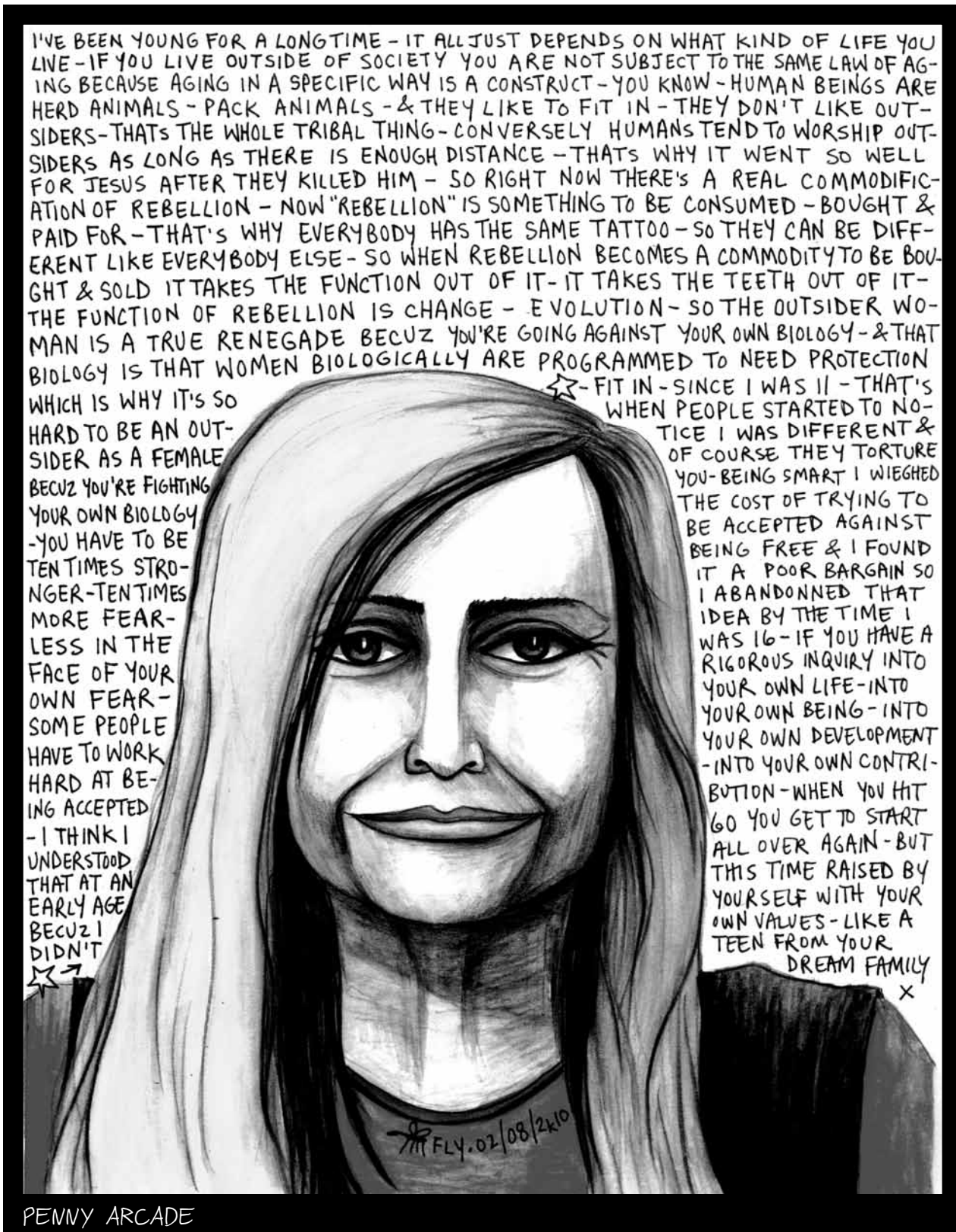
## CAKE SHOP

Coffee • Cake • Booze • Music Venue • Last Record Store in the Universe!

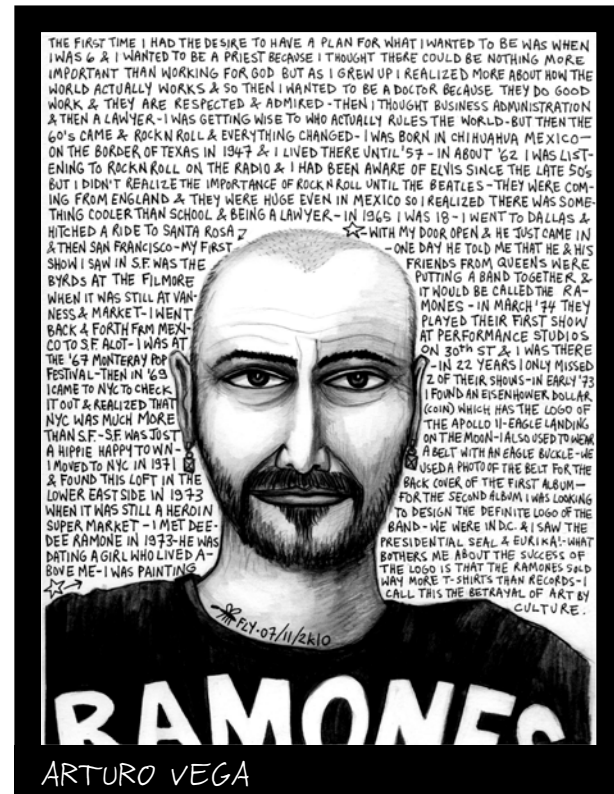
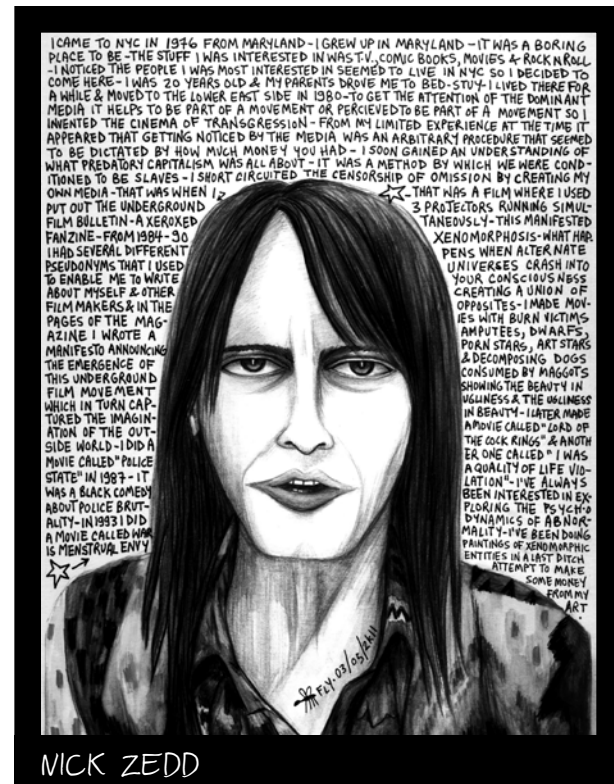
152 Ludlow Street  
New York, NY 10002  
[www.cake-shop.com](http://www.cake-shop.com)

★ OCTOBER 2





PEMMY ARCADE



# PEOPS

By Fly

The PEOPs project is a continuing collection of portraits & stories of exceptional, creative & passionate people who I admire & who inspire me. Each portrait occupies one page. The words are the story told to me by the subject & edited on the spot. It's all very immediate. Some people tell their life stories & others might just talk about a specific event or ideology. It's all up to them & is very much influenced by my interaction with them as I am doing the initial drawing.

When I was touring the world in the mid-nineties playing bass in a band called God Is My Co-Pilot we would be in a different city & often a

different country every day. Between set-up, show time & other downtimes I would be drawing people & making notes.

Sometime in the later 90s I decided that these drawings would make a really great zine! (I have been making zines since the mid 80s.) That is when I came up with the name PEOPs. From there the project gradually got more formal & I would make appointments with people.

The first PEOPs zine was published in 2K1. A 200-page PEOPs volume was published by Soft Skull Press in 2003 to great underground critical acclaim. Around the same time I started doing a long-running PEOPs page in MAXIMUMROCK-NROLL. A PEOPs Show DVD was produced in collaboration with Killer Banshee Studios (Oakland) in 2003 to coincide with the first PEOPs tour.

I continue to publish PEOPs zines (currently up to #6) & my Lower East Side PEOPs can be seen regularly in the local paper The Villager. PEOPs is a life-long project for me. It is about my own personal worldwide community, about wanting people to appreciate the hidden history of our everyday life & about radical networking. Everybody has an incredible story to tell & everybody deserves to be heard.

For PEOPs info & to contact Fly: [www.peops.org](http://www.peops.org)  
For other Fly art & publications: [www.flyspage.com](http://www.flyspage.com)

★ OCTOBER 8 & 9



## HOUSE MAGIC: BUREAU OF FOREIGN COR- RESPONDENCE

The HM:BFC project looks at the occupied social centers which have sprung up, mostly in Europe. These social centers arose out of direct action squatting, occupation actions that create social, cultural and political space for action in the city.

This is "bottom up" planning, an urban development from below, undertaken without money, only with labor. They are neighborhood places that provide free space for cultural activities, where you don't need money to interact with others. Many social centers work closely with immigrant groups, organizing, supporting and demonstrating to protect their rights.

The social centers represent a new wave of activism, often highly theorized, with participation by both radical intellectuals and grassroots activists. Increasingly architects, urban planners and artists are joining political activists to work in these centers.

The form of the social center has deep historical roots in modernist political movements, including post-revolutionary Russia and Republican Spain, the Italian Autonomist movement of the 1970s, and the New York City squatting movements of the 1970s and 1990s.

The form today includes cafes, free stores, library/bookstores, bike ateliers, performance spaces and art galleries. The often short-lived social centers were important organizing foci of the global justice movement, and centers of the anti-capitalist crisis mobilizations of today.

The *House Magic* project privileges self-representation of these autonomous social cen-

ters through an assemblage of pictures, texts, videos, books and zines, posters, stencil designs, and other media that express the special experiences of collective work to open, build and sustain these centers.

House Magic wiki with three zine catalogs to download: [sites.google.com/site/housemagicbfc](http://sites.google.com/site/housemagicbfc)

House Magic project blog: [occuprop.blogspot.com](http://occuprop.blogspot.com)

Contact: [awm13579@gmail.com](mailto:awm13579@gmail.com)

★ SEPTEMBER 24 & 25



## DOWNTOWN COMMUNITY TELEVISION CENTER

Founded in 1972, DCTV is a nonprofit media arts center in Lower Manhattan. We believe that increasing public access to electronic media arts invigorates our nation's democracy. DCTV makes award-winning documentaries for national broadcast, offers low-cost programs and services for the independent film community and provides media training to New York City teenagers, all out of a former firehouse downtown. We tackle a number of different social issues through our work, one of which is youth gun violence in New York City. Our program, *Beyond Bullets*, is dedicated to creating and showcasing youth-produced media about gun violence in order to raise awareness of this epidemic and help prevent youth violence. We travel to all five boroughs of the city to host screenings and workshops. You can learn more about this program at [www.beyondbullets.org](http://www.beyondbullets.org), and more about DCTV at [www.dctvny.org](http://www.dctvny.org).

★ SEPTEMBER 30 &  
OCTOBER 7

## JIM'S PEPPER ROASTER

Jimmy Smith, inventor of Jim's Pepper Roaster, is a native New Yorker and roasted bell pepper fanatic. Jimmy has returned to his home town after an interesting 25 years of raising and racing harness horses. After impressive wins in the United States (New York, California, and Florida) and New Zealand, as well as a track record in the Hippodrome outside of Paris in Vincennes, France, Jimmy is back to his first love ... cooking.

Self taught after an initial boost from his Mother, Jimmy has always been on the lookout for ways to improve the recipes and methods he learned. Loving the taste and many uses for a roasted bell pepper, either alone or with other foods, Jimmy was looking for a better way to prepare this favorite food. The old tried and true of roasting horizontally and turning, or cooking over an open flame with a fork just seemed wrong.

Now, at the age of 79, Jimmy is ready to share with you the best method for roasting peppers every invented.

Jim's Pepper Roaster is his passion to share with you. If you live in New York City, or are visiting, give Jimmy a call and he may just invite you over for a taste. He can be reached at 212-677-5120 or [info@jimspepperroaster.net](mailto:info@jimspepperroaster.net).

[www.jimspepperroaster.net](http://www.jimspepperroaster.net)

★ SEPTEMBER 25



HOWL! Arts showcases the rich artistic diversity of the East Village.

Inspired by the late poet-philosopher Allen Ginsberg – a lifelong spokesperson for peace, justice, and freedom of expression — HOWL! Arts Inc., the umbrella for all things HOWL!, exemplifies the uninhibited, spirited, iconoclastic, and irreverent embrace of poet Allen Ginsberg's artistic invention. HOWL! Arts claims this legacy — as home to "the best minds" of successive generations — to inspire and galvanize new artists and audiences.

Presenting poetry, music, dance, theater, fine art, and intersections of popular culture, new technologies and artistic expression that defy easy categorization, everything HOWL! engages and incites people to connect with the arts.

The HOWL! imprimatur aspires to give the public, both young and old, the tools to join in the creative process and to experience first hand the high value of a creative life, the heritage of social

history and the quality of contemporary culture which are the signatures of this vital community.

HOWL! Arts, the umbrella company for HOWL! Festival and HOWL! Arts Project, embraces the entire downtown community whose original perspectives have altered the landscape of fashion, art, music, theater, poetry and dance worldwide.

The Howl Emergency Life Project (H.E.L.P.) was created to provide emergency financial assistance and social service support to artists who have participated in the annual Howl Festival or who make their careers in New York City's East Village and Lower East Side arts community and whose work challenges the traditional boundaries of dance, theatre, music, multimedia and the spoken word.

Services include counseling and referrals for personal, family or work-related problems. Linkage to community resources for such needs as medical care, legal services, public benefits or elder care. Workshops are offered on a variety of topics and include: finding affordable housing, financial education as well as health insurance options.

Financial assistance is available for rent, utilities, mental health and medical care as well as other basic living expenses. Grants are approved on a case-by-case basis based on need.

For additional information and an application, please contact:

The Actors Fund Intake Unit  
212.221.7300 ext. 119  
or 800.221.7303 ext.119

For emergencies at night or on weekends please call:  
212.621.7780

For Program Eligibility and More Information  
[www.actorsfund.org](http://www.actorsfund.org)

HOWL! H.E.L.P. Executive Board

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In Memorium  
Claire O'Connor

★ SEPTEMBER 29



## PLACE MATTERS

The Place Matters program, co-sponsored by the urban cultural center, City Lore, and the Municipal Art Society, seeks to foster the conservation of New York City's historically and culturally significant places. These are places that hold memories and anchor traditions for individuals and communities, and that help tell the history of the city as a whole. We are convinced that such places promote the well being of New York's many communities in ways that too often go unrecognized. Our process begins with surveying New Yorkers to learn about the places they care about. We follow up with educational programs and advocacy to promote and protect these places and others like them. Place Matters conducts a citywide survey called the Census of Places that Matter to discover places that evoke associations with history, memory, and tradition. Hundreds of New Yorkers have nominated places to the Census. Amounting to a new knowledge bank, the Census identifies places of public significance and helps us understand how and why "place" is meaningful to people.

Place Matters advocates for places of history and tradition by working in the policy arena on landmarking and other protective strategies.

To the extent that our small staff allows, we also provide technical assistance to groups working to protect cultural and historical places. The Place Matters Toolkit is a resource for citizens seeking to take action on behalf of important place.

Place Matters promotes significant places through publications and public programs, such as Community Focus projects, cultural tours, maps, discussion series, and more.

Image: designed by John Wong

[www.placematters.net](http://www.placematters.net)

★ OCTOBER 16



Lower East Side Printshop is a not-for-profit studio in New York City that helps contemporary artists create new artwork and advance their careers. Through the Printshop's workspace residency programs, artists receive space and time to work, stipends, technical assistance, career development, and public exposure. With its exhibitions, classes, internships, and other public programs, the Printshop serves as a junction for artists, collectors, museums, galleries, and educational institutions to access and engage in contemporary art. With over 160 artists served each year, the Printshop is the largest print workspace in the United States.

Many established artists have worked at the Printshop, often in the earlier stages of their careers, including Kiki Smith, Nancy Spero and Leon Golub, Philip Taaffe, Robert Longo, Barbara Kruger, Paul Chan, Ghada Amer, and Zana Briski, and groups such as Colab, Group Material, PAD/D, Anti Utopia, and Bullet Space, among many others. Recent collaborations include Arturo Herrera, Ryan McGinness, Matthew Day Jackson, Chris Martin, Enoc Perez, William Powhida, Dana Schutz, Kate Shepherd, Jean Shin, Mary Temple, and Kara Walker.

Lower East Side Printshop  
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New York, NY 10018

Phone: 212-673-5390  
Fax: 212-979-6493

Email: [info@printshop.org](mailto:info@printshop.org)  
Website: [www.printshop.org](http://www.printshop.org)

★ OCTOBER 8 & 9





## ABC NO RIO

ABC No Rio is a collectively-run arts center on Manhattan's Lower East Side. Our gallery and performance space was founded by artists committed to an actively engaged culture that promotes critical analysis and an expanded vision of our individual lives and the untapped potential of our neighborhoods, cities, and societies. These values are still at the core of what we do today.

Since our founding in 1980, ABC No Rio has been a welcoming and supportive venue for many thousands of emerging artists, performers, poets and musicians. Through both our events and our public facilities (zine library, printshop, dark-room and technology resources) ABC No Rio is a structure for individual self-realization. It is a place where people share resources and ideas to impact society, culture, and community. We believe that art and activism should be for everyone, not just the professionals, experts, and cognoscenti.

ABC No Rio is unique in that all our projects and programs have been implemented and are collectively run by a volunteer staff of approximately 50 individuals. We have no Program Directors. We know of no other institution that operates in a similar way on as large a scale and scope.

Our community is defined by a set of shared values and convictions. It is both a local and international community. It is a community committed to social justice, equality, anti-authoritarianism, autonomous action, collective processes, and to nurturing alternative structures and institutions operating on such principles. We believe that artists must take responsibility for making things happen at the grass-roots level in an atmosphere of camaraderie and mutual support, and without seeking the validation of the dominant culture.

ABC No Rio is now planning new construction on our Rivington Street site. Our future facility will allow us to realize the amplified ambitions our past has led us to embrace.

ABC No Rio's contribution to MARKET is titled "What Brings You By Today?"

[www.abcnorio.org](http://www.abcnorio.org)

★ SEPTEMBER 23, 24  
& 25



Abandoned city-owned building on Delancey Street, the site of the Real Estate Show. (Photo by Alan Moore.) The occupation of, and subsequent eviction from, this building led the City of New York to give the squatters the building that would eventually become ABC No Rio.



Sunday morning at Orchard and Rivington, New York City, 1915, Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA





# SAVE THE ESSEX STREET MARKET

The Essex Street Market (120 Essex Street, NY, NY 10002) on the Lower East Side of New York City is an original city-run market, operating continuously for over 70 years. It is thriving, with multi-generational vendors alongside independently owned entrepreneurial startups, with success stories reaching around the world. The market represents our diverse neighborhood, serving people from all walks of life. Those of us who live on the Lower East Side, as well as those who seek out the Essex Street Market — or come upon it by surprise — cherish its history and service to the neighborhood. It's a living piece of our Lower East Side heritage, created for pushcart vendors in 1940. It's been featured in many walking tours, movies, guidebooks, culinary media, and the climax scene of the 1948 film noir "The Naked City."

Our neighborhood — listed in 2008 as one of the 11 most endangered historic places — includes the development site for SPURA, which includes the strong possibility of moving the Essex Street Market. We don't want to see this historic, iconic, and thriving market disappear. We feel it cannot be simply 'recreated' in another location. Loss of this historic market in its current location would be a loss for our neighborhood and for the city of New York. The Essex Street Market is already a historic, culinary, and retail destination. There is no guarantee that the current vendors — upon whom many neighbors rely — could survive such a move.

Please show your support to help Save the Essex Street Market.

[www.savetheessexstreetmarket.org](http://www.savetheessexstreetmarket.org)

★ SEPTEMBER 23, 24  
& 25



# THE STREET VENDOR PROJECT

There are more than 10,000 street vendors in New York City — hot dog vendors, flower vendors, book vendors, street artists, and many others. They are

small businesspeople struggling to make ends meet. Most are immigrants and people of color. They work long hours under harsh conditions, asking for nothing more than a chance to sell their goods on the public sidewalk.

Yet, in recent years, vendors have been victims of New York's aggressive "quality of life" crackdown. They have been denied access to vending licenses. Many streets have been closed to them at the urging of powerful business groups. They receive \$1,000 tickets for minor violations like vending too close to a crosswalk — more than any big businesses are required to pay for similar violations.

The Street Vendor Project is a membership-based project with more than 750 active vendor members who are working together to create a vendors' movement for permanent change. We reach out to vendors in the streets and storage garages and teach them about their legal rights and responsibilities. We hold meetings where we plan collective actions for getting our voices heard. We publish reports and file lawsuits to raise public awareness about vendors and the enormous contribution they make to our city. Finally, we help vendors grow their businesses by linking them with small business training and loans.

The Street Vendor Project is part of the Urban Justice Center, a non-profit organization that provides legal representation and advocacy to various marginalized groups of New Yorkers.

The Street Vendor Project is funded through by member dues, a few private foundations, and generous individuals like you. To join our list of supporters, please visit: [www.streetvendor.org](http://www.streetvendor.org).

★ OCTOBER 1 & 8



## WORLD WAR 3 ILLUSTRATED

World War 3 Illustrated is a semiannual political comic magazine. Since 1980, we have made it our mission to shine a little reality on the fantasy world of the American kleptocracy.

[www.worldwar3illustrated.org](http://www.worldwar3illustrated.org)

★ OCTOBER 9

POETRY DVDs / CABLE / SMALL PRESS



POETRY ON DVD, TIME CAPSULE ELECTRIFIED, OUT-  
DUELS THE BOOK

In New York City, for over 20 years, perhaps only one video chronicler of the public poetic act has been consistently seen around town — Thin Air Video's Mitch Corber, himself a poet and a dedicated recorder of all those who live or come here to make the word electric and flesh.

We're Thin Air Video ([thinairvideo.com](http://thinairvideo.com)), your source for archival DVD readings of Ginsberg, Corso, DiPrima, McClure, Ferlinghetti — the poets of the Beat Generation. Here are the masters of the New York School — Ashbery, Schuyler,

Guest, Elmslie and Koch. Here too are Language School innovators, John Cage of the avantgarde, and new voices crying out at the cutting edge.

These exciting poetry DVDs, many originating from the Lower East Side, have the charisma of a live poetry reading seen from the first row, and have been eagerly collected as educational aids by over 300 academic institutions around the country.

NYC's Thin Air Media also produces the popular weekly Poetry Thin Air Cable Show. Tune in every Wed. night at 8:30 p.m. on MNN4 (67) in Manhattan. Or catch Poetry Thin Air on YouTube — for dozens of poets online. *For better or verse!*

Each week on cable, we bring you both interviews and exhilarating montages of a whole boatload of talented poets doing their Whitman-loving, free-versing poetry thing at such legendary venues as the Cornelia Street Café, the Bowery Poetry Club, and Nightingale Lounge.

Because we are poets who video poets, the emotional bond is there. This intimacy translates into "being in the moment." The camera eye is humanized, as both poet and lens weave their magic spells, combining for an uncanny "poetry time capsule" on Thin Air Poetry DVD.

And let us not forget Thin Air Media poetry chapbooks. Browse our booth counter for some great buys, plus come hear the mellifluous tones of NYC poets performing their wonderful work, amplified from our booth!

Contact: Mitch Corber  
[www.thinairvideo.com](http://www.thinairvideo.com)  
Telephone: 212-254-2803  
[poetrythinair@earthlink.net](mailto:poetrythinair@earthlink.net)

★ OCTOBER 2 & 9



## REVEREND BILLY AND THE CHURCH OF EARTHALUJAH

STATEMENT OF BELIEF

Let's talk about the Devil. Corporate Commercialism has sped up to a roar, virtually un-

opposed. Consumerism is normalized in the mind of the average person, sometimes we even refer to ourselves as consumers forgetting that we are also citizens, humans, men, women, animals. We forget that we share many resources, public spaces, libraries, information, history, sidewalks, streets, schools that we created laws and covenants and governments to protect us, to support us, to help us... The subjugation of these resources and these laws to the forces of the market demands a response.

We are a post religious church. We hold "services" wherever we can, in concert halls, theaters, churches, community centers, forests, fields, parking lots, mall atriums, and perhaps most importantly, inside stores, as close to the cash register as we can get, within spitting distance of the point of purchase.

We sing, we dance, we preach, sometimes we perform small "interventions", invisible plays, acts of ritual resistance. We exorcise cash registers and remythologize the retail environment, we illuminate the Devil. We make media and send it out around the world. We get hassled by security guards and sometimes get arrested.

Above all we try to complexify the moment of purchase, to snap people out their hypnosis and back into the mystery of being human. We remind people that things come from somewhere, that products have a resource past, a labor past. Someone made it, and it is made of something, we trace the route a product took to get on the shelf, the life it might have when we throw it away. We animate the objects that surround us and in so doing we re-animate ourselves. We become citizens again.

Liberation is a radiant process, it spreads. We think freedom from consumerism is virulent, contagious. Tell your neighbor you stopped shopping and it gives her permission to do the same. One day we can all live in richly varied and hilarious neighborhoods, with people who seem to have invented themselves, and so are endlessly fascinating, something beyond entertainment. Yes there IS a Life After Shopping!

Remember children... Love is a Gift Economy!  
— Rev

MISSION

The Church of Earthalujah is a New York City based radical performance community, with 50 performing members and a congregation in the thousands. They are wild anti-consumerist gospel shouters, earth loving urban activists who have worked with communities on 4 continents defending land, life and imagination from reckless development and the extractive imperatives of global capital. They employ multiple tactics and creative strategies, including cash register exorcisms, retail interventions, cell phone operas combined with grass roots organizing and media activism. They are entertainers and artists, performing regularly throughout The US and Europe.

Photo: Rev Billy dramatizes the Tate Modern's oily mess

[www.revbilly.com](http://www.revbilly.com)

★ OCTOBER 6



Artists: Steve Ellis, Shanna Fisher, Gabe Kirchheimer, Rick Prol, Martin Wong, and Infinity SS  
 Co-curated by Ian Cofré and Alex Kiefer, September 27 - November 8, 2008.  
 Image courtesy of Cuchifritos Gallery and Project Space. Photo: Heidi Russell.

120 Essex Street  
 Essex Street Market  
 New York, NY 10002  
 South End of the Market, nearest Delancey Street.  
 Telephone: 212-420-9202  
[www.aai-nyc.org](http://www.aai-nyc.org)  
[aai@aai-nyc.org](mailto:aai@aai-nyc.org)

★ OCTOBER 14, 15 & 16



## HESTER STREET COLLABORATIVE & THE WATERFRONT ON WHEELS

Hester Street Collaborative is a community design organization on the Lower East Side. Founded in 2002, HSC's mission is to empower residents of under-served communities by providing them with the tools and resources necessary to have a direct impact on shaping their built environment. We do this through a hands-on approach that combines design, education, and advocacy. HSC seeks to create more equitable, sustainable, and vibrant neighborhoods where community voices lead the way in improving their environment and neglected public spaces.

Hester Street Collaborative is conducting a series of workshops, called The Waterfront on Wheels (WoW), that engage local residents

around envisioning the future for public park space on the East River waterfront. WoW is traveling around the Lower East Side and Chinatown all summer and fall of 2011!

[www.hesterstreet.org](http://www.hesterstreet.org)  
[waterfrontonwheels.tumblr.com](http://waterfrontonwheels.tumblr.com)

★ OCTOBER 15



We carry over 6000 titles on topics such as queer and gender studies, global capitalism, feminism, police and prisons, democracy studies, and black liberation. You can also find some good 'ole smutty fiction. We also carry magazines, zines, journals, alternative menstrual products and other oddly hard-to-find good things.

We host readings, workshops, performances, discussions and films almost every night. Please see our events calendar for details on upcoming events, and when visiting the store, take a look at our community bulletin board to learn about other events happening around the city.

Our cafe offers delightful organic, vegan, and fair trade goodness. We've got darn good coffee brimming with zapatismó.

172 Allen St.  
 New York, NY 10002  
 Telephone: 212-777-6028  
 Open Every Day: 11am - 11pm  
[www.bluestockings.com](http://www.bluestockings.com)

★ SEPTEMBER 22, 23 & 24



The Lower East Side People's Federal Credit Union is a member-owned, not for profit financial institution dedicated to meeting the financial services and credit needs of local residents, businesses and community organizations. Our mission is to stimulate economic and community development by providing a safe, affordable and democratic alternative to traditional banks, and by reinvesting our members' money in the communities we serve.

★ OCTOBER 15

## CUCHIFRITOS

Cuchifritos is an art gallery/project space located right inside a local food market — the Essex Street Market.

It is a program of the Artists Alliance Inc. and is open Monday through Saturday 12:00 noon to 6:00pm, and by appointment. Closed Sundays and Holidays.

Cuchifritos' mission: to act as a forum for exploring fundamental ideas, issues and concerns in contemporary art, to highlight the work of underrepresented artists, and to make a connection with the local community of the Lower East Side through the medium of contemporary art.

Cuchifritos operates by inviting independent curators to submit proposals. In addition, anyone wishing to submit a proposal may do so by following the submission policy and guidelines linked below. Each Spring a curatorial advisory committee composed of curators and arts professionals from diverse backgrounds choose exhibits from the submissions.

Cuchifritos presents contemporary art exhibits featuring the work of emerging or under represented artists, and exhibits involving a clear conceptual theme structured to put the work of these artists in context.

The gallery's location is designed to underscore the community value of The Essex Street Market by provoking interaction and debate between the multi-cultural local community and the artwork presented.

Noah Chasin of Time Out New York commented:

In the end, it is the experience of being in Cuchifritos itself ... The diminutive space abuts the southern end of the market, where local pundits convene to gossip and feast. Their strident voices permeate the expected sanctity of the gallery whose doors open onto this modern agora, making clear the vital connection between art and life.

Cuchifritos creates a chance for real interaction between contemporary art and local community. Image: The LouvreFritos



# SPURA & the City Studio

★ OCTOBER 7, 8 & 16

A long-term project about the human experience of housing, urban renewal and urban change on the Lower East Side of New York City.

City Studio is a project of Gabrielle Bendiner-Viani / Buscada and students of the New School's Urban Studies program.

For more information about the project : <http://buscada.com/project/visualizing-spura/>

Get in touch at:  
[info@buscada.com](mailto:info@buscada.com)

More than forty years ago, New York City took ownership of an area on New York City's Lower East Side bounded by Essex, Delancey, Grand, and Willett Streets for "slum clearance" and urban renewal. You might know it as the area around the Essex Street Market (where this exhibition is being held), or as the parking lots on Delancey Street, or you may know someone who once lived there. This is SPURA, the Seward Park Urban Renewal Area.

Few renewal projects have been so contested, and very few of the originally-planned buildings were ever built. As a result, it remains the largest undeveloped city-owned parcel of land south of 96th Street. Many people were once displaced from the site, some now live on it, and many people live in the blocks around it. Many different communities claim SPURA, and imagine different futures for it. Planning for SPURA is happening now, with Community Board planning meetings that began in 2010 and will continue into 2012. The decisions made now will have an enormous impact on the Lower East Side and New York City at large.

Four years ago, Gabrielle Bendiner-Viani, a professor of Urban Studies at the New School and co-founder of the interdisciplinary practice Buscada, began the "City Studio" project to consider this contested site and its history, while stressing engagement with the community planning process and the multiple Lower East Side communities. She has taught the City Studio class to challenge students to understand histories of housing in New York City, theories of urban development and community participation, and to engage in archival, ethnographic, visual and participatory research.

City Studio talks with people in Seward Park buildings, at community visioning sessions and at Community Board meetings. We research SPURA's history, and learn about possibilities for its future. Students develop careful and creative research methods and stretch their research by making exhibitions that pose questions and help envision this site's future.

In 2009, City Studio curated "Visualizing SPURA" at common room gallery on Grand Street, to allow visitors to make their voices heard about the future

and everyday life of this complex site. In 2010, "Exploring SPURA", delved into the resources and restrictions of living at SPURA past and present. In 2011, our "(Re)Visiting SPURA" exhibition at the Abrons Art Center explored ways to see this complex place, through the SPURA diaspora, SPURA's current conditions, and the complex conversations about planning for its future.

In Fall 2011, City Studio is in residence at Temporary Services' MARKET at Essex Street, showing four years of work and continuing our research in, and with, the community. In 2012, our work will culminate in an exhibition at the Aronson Gallery at Parsons The New School for Design.

City Studio collaborates with a broad range of organizations: Good Old Lower East Side, Pratt Center for Community Development, City Lore's Place Matters project, the architecture firm & gallery common room, Henry Street Settlement's Abrons Art Center, Temporary Services and Creative Time. The City Studio is sponsored by the Office of Civic Engagement and Social Justice at Eugene Lang The New School for Liberal Arts.



SPURA : The north side of Grand Street  
Image : City Studio, 2010

## What is SPURA?

In 1960, the first phase of the Seward Park Urban Renewal Area (SPURA) created the high-rise Seward Park co-ops on the south side of Grand Street on New York's Lower East Side.

What we now call SPURA (originally the SPURA Extension) is a city-owned area of land on the north side of Grand Street, cleared in 1967 for "slum clearance" and urban renewal, and intended for low and moderate income housing. For many reasons, including New York's fiscal crisis and increasing controversies over the American urban renewal process, few of the originally-planned buildings were ever built.



SPURA 1965 : Housing to be demolished  
Image : c.1965 ad for the SPURA plan

## What was here?

The SPURA site was 14 square city blocks of densely packed housing - much of it like the tenements that still remain on the Lower East Side's surrounding blocks. When this housing was demolished, 1,852 families were displaced, many of whom were of low or moderate income, many of whom were people of color. Some residents were rehoused in public housing nearby, some left the neighborhood, and some were rehoused in new apartments at SPURA. There were never enough units built for everyone to return, and the units that were built were often filled discriminatorily. Many people have always wanted to come back.

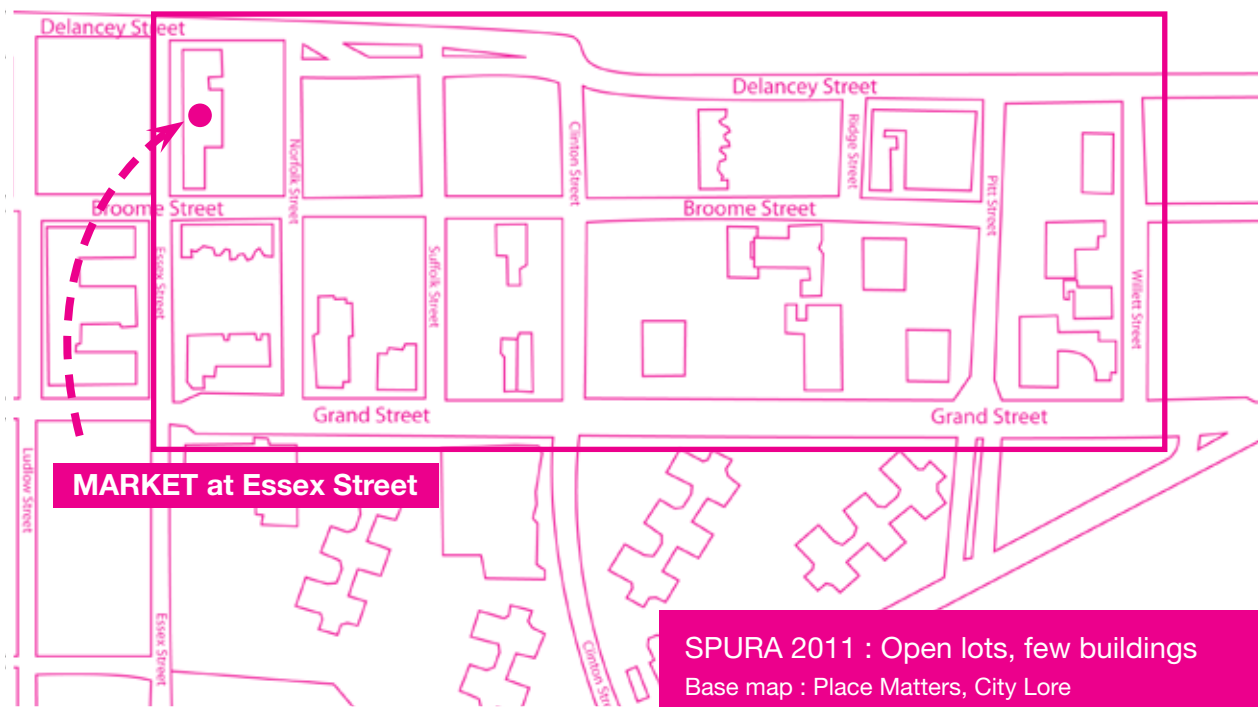
## What is here?

SPURA in 2011 is populated by many parking lots, some historic buildings and houses of worship saved from the 1967 demolition, a few tenements that fought to stay, and the buildings built after demolition: the two Seward Park Extension houses, the Grand Street Guild Houses, the Hong Ning Senior Citizen apartment house and the Bialystoker senior housing. There have been many controversial development proposals, but none have served all the community's needs. SPURA is in the middle of a complex and vibrant Lower East Side, where housing is at a premium and where costs have risen sharply in the past fifteen years.

## What will be here?

SPURA's future is still a question, but decisions on priorities are being made now. Affordable housing? Market-rate housing? Retail? Percentages of this land have been allocated for these uses, but what should the designs of these spaces look like? What should they feel like? How should they serve the local community and the city at large?

Community visioning sessions have taken place for years. There are now planning sessions taking place at the Community Board 3. We encourage you to get involved.



SPURA 2011 : Open lots, few buildings  
Base map : Place Matters, City Lore

## Join us!

We hope that City Studio can help people with divergent points of view come together in conversation about SPURA's future.

In our residence at MARKET, we continue to present and explore the multiple stories of SPURA, so that these may inform the complex planning process. Please visit us to tell your own SPURA stories, to talk with each other at our booth, and to ask questions about what this means for the neighborhood!

We are also collecting photographs you may have of any point in SPURA's past and we welcome your images for its future as well. These will become part of the City Studio exhibition at the New School in 2012.





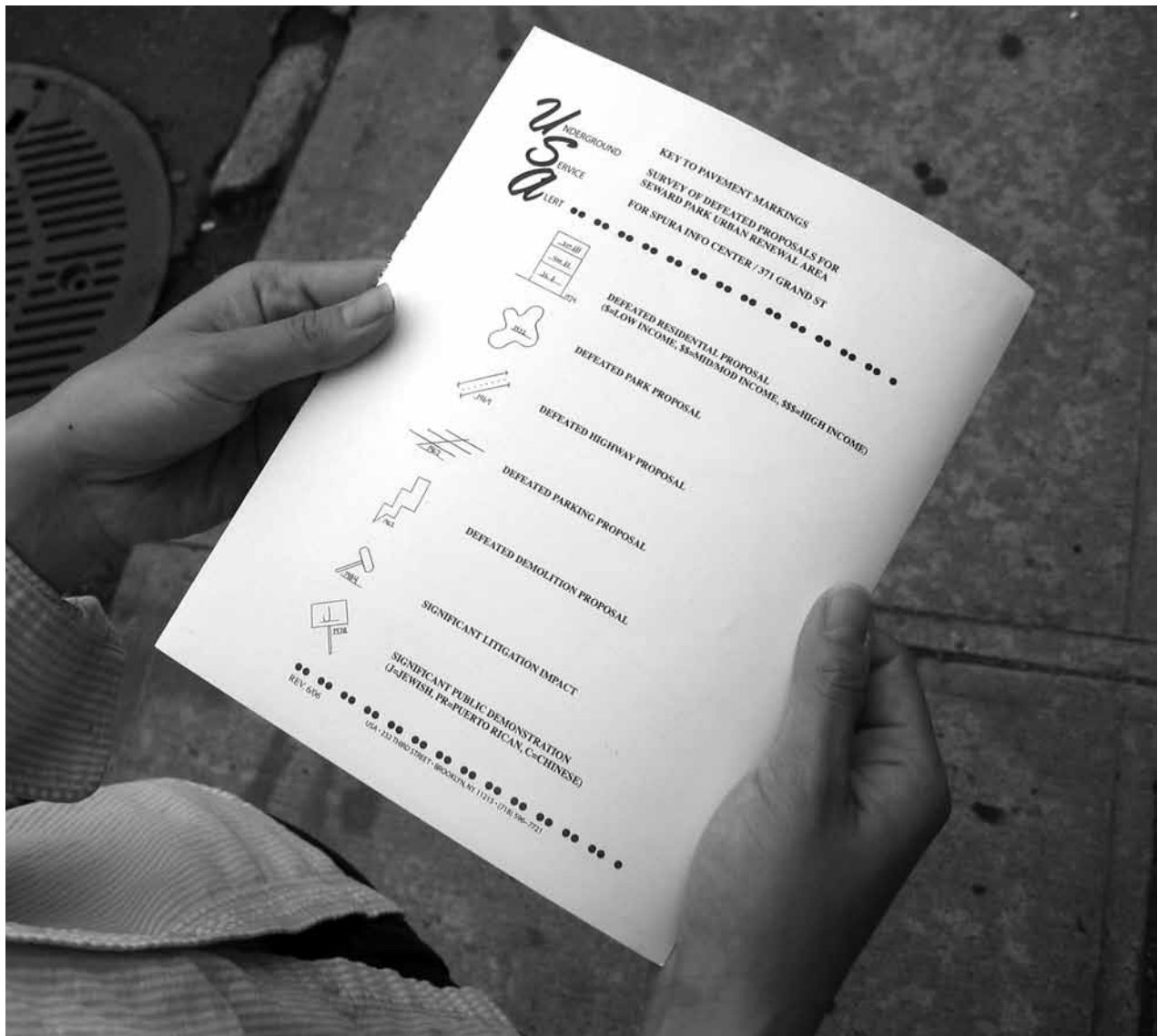
## BULLET SPACE

The Lower East Side, known variously as LoIsaida, the East Village, Alphabet City, or just simply downtown, has a long history of immigrant struggle and changing ethnic communities, of political activism and street battles, artists and outcasts, drug wars and squatters.

In January 1986 a group of squatters, with a sledgehammer hidden in a guitar case, occupied 292 East 3rd Street and claimed it as their home. The building had no heat, power, or plumbing, and electricity was rigged from the light pole. This was the start of the 6 O'Clock squat, soon to be known as Bullet Space.

There was a housing war in the neighborhood as speculators fought over site control of city lots and squatters moved into dozens of abandoned buildings, using recycled materials to repair roofs and raise floors, teaching each other plumbing and electrical skills and creating homes out of the neglect and rubble of the city's cast-off housing stock. We had work days to remove rubble and raise the posts under sagging floors. We fought police evictions on the streets and the city in court to defend our homes. We eventually won the right to stay, eleven surviving buildings out of more than thirty squats in the early days. Bullet was the first of these buildings to become tenant-owned.

Bullet Space, a gallery and performance space, was created in 1987 as an outlet for the work of its residents — for art and activism. It has housed a screen-printing shop and a stage in the backyard. Events and participants include painters, musicians, dancers, poets, fire-eaters, a guerilla radio station, radical puppet shows, art installations involving complex mechanical constructions or Haitian altarpieces. It was named for the brand



of heroin that was hustled on the block at that time, a constant whisper on the street.

Bullet is home as an act of resistance, art as a weapon, the power of the people.

Image (left): courtesy Johanna Bartelt

[www.andrewcastrucci.com/bulletspace](http://www.andrewcastrucci.com/bulletspace)

★ OCTOBER 2

## DAMON RICH

From lots of angles, New York City is the picture perfect post-industrial renaissance story. The tools of urban revitalization developed here — loft living, cool cities, big subsidies to global managers in finance, law, and consulting — have been exported to cities across the earth. But even though you can eat a \$300 meal on Clinton Street, the transformation of Manhattan isn't quite done. A bit further south from the new boutique hotels and rising luxury condominiums of the Lower East Side, past Delancey Street, an older and battlemarked landscape waits to be remade by a glassy wave of new construction.

Last century, there was an open and public struggle for control of New York City. On one

hand, masterplanned superprojects done in consultation with big business were spreading. On the other, activist residents were getting good at using tools of public participation from hearings to street protests to crash the political viability of urban development. Battle lines of race, class, and religion were drawn on maps and tested in court. The new city making its way towards SPURA may be seductively smooth on the surface, but it's built over fragmented terrain.

Image (right): courtesy of Damon Rich

[www.damonrich.net](http://www.damonrich.net)

★ SEPTEMBER 22

## TIME'S UP!

TIME'S UP! is a grassroots environmental group that uses educational outreach and direct action to promote a more sustainable, less toxic city. For more than 20 years, TIME'S UP! has worked to educate people about the environmental impacts of everyday decisions, from the food we buy to the means of transportation we use.

TIME'S UP! has not only been educating people about global warming and greenhouse gasses but has been doing something about it.





We have hosted thousands of bicycle rides that have promoted non-polluting transportation as a fun and viable way to commute. These safe group rides have also encouraged new riders to gain confidence and to become zero-emission daily commuters. TIME'S UP!'s fun bicycle rides that are aimed at new riders have caught on and are spreading to cities all over the east coast.

We have helped save over 400 community gardens in NYC and have spread our techniques and concepts to other cities. We host dozens of Green Space tours every year.

Image (above): Shut Down Indian Point [nuclear energy plant] action, August 2011, taken by Brennan Cavanaugh

[www.times-up.org](http://www.times-up.org)

★ SEPTEMBER 29 & 30



The Lower Eastside Girls Club provides a place

where girls and young women 8-23 can grow, learn, have fun, and develop confidence in themselves and their ability to make a difference in the world. By delivering strong arts, literacy, science, health and leadership programs we provide girls with the vision to plan — and the tools to build — their future. All Girls Club programs develop environmental, entrepreneurial and ethical leadership in the girls we serve.

[www.girlsclub.org](http://www.girlsclub.org)

★ OCTOBER 2



## LOWER EAST SIDE HISTORY PROJECT

Lower East Side History Project is an award winning non-profit organization dedicated to local research, education and preservation. LESHP offers unique public, private and group walking tours seven days a week, writes educational programming for local public schools and universities, and provides consulting services to museums, media outlets, movies & TV shows, and preservation efforts.

LESHP staff are native and veteran New Yorkers with multi-generational ties to the community; they are professional authors, educators, researchers and lectures who have been featured at such regarded institutions as New-York Historical Society, Brecht Forum, Gotham Center and Tenement Museum.

Photo: by Justin Emter

[www.leshp.org](http://www.leshp.org)

★ SEPTEMBER 29 & OCTOBER 6



## LOCAL SPOKES

Local Spokes engages neighborhood residents to envision the future of bicycling in the Lower East Side and Chinatown. This coalition of 9 community-based organizations seeks to engage and understand the community's various perspectives through multilingual outreach and a youth ambassadors program.

Local Spokes has begun this neighborhood conversation by collecting over 1200 surveys aimed at identifying residents' thoughts on biking, transportation, and social issues. These results will be used to develop a series of community visioning sessions throughout the fall and winter. Engaging young people is a key aspect of Local Spokes' work. This summer, the coalition developed and led a 7 week Youth Ambassador program utilizing biking as a way to teach about issues such as community development, organizing, land use, bike repair and urban planning. The Youth Ambassadors will continue to work with the coalition in to the fall as an integral part of the visioning process. Local Spokes has also organized various community bike events and town halls aimed at engaging residents directly, with information about the benefits of cycling, and getting people on bikes.

Now, we invite you to take part in the conversation as our visioning process gets underway this fall. See you at the Market on 10/13 and check out LocalSpokes.org for more events this season.

★ OCTOBER 13

## BOWERY BOOGIE .com

Bowery Boogie is a New York City-based, hyperlocal website that chronicles the happenings of the Lower East Side. Our mission is to document the past, present, and future of the ever-changing neighborhood landscape. In doing so, we cover everything from the latest local news and community events, to street art, graffiti, and film set location information. Bowery Boogie is run by Elie Z. Perler and Dave Gustav.

★ OCTOBER 1



## DIAS Y FLORES COMMUNITY GARDEN

Dias y Flores Garden is a garden reclaimed from the rubble of two burned out buildings by neighborhood residents in the late 1970s. Since 1980, the garden has served the community by providing a safe, beautiful, open space for people to hang out, garden and learn about horticulture, get together for special events and community issues, as well as participate in a variety of activities, classes, and festivities for children, teens, and adults.

Events and programming are free and open to all. Anyone can join Dias y Flores for as little as \$10 per year (waived in cases of hardship). All members can get a key, plant and tend community areas, and enjoy the space when they wish.

Image: LuciaM on panoramio.com

[www.diasyfloresgarden.wordpress.com](http://www.diasyfloresgarden.wordpress.com)

★ OCTOBER 13



## MILLENNIUM FILM WORKSHOP

The Millennium Film Workshop is dedicated to the exhibition, study, and practice of experimental

film, video, and new media. Whether supporting artists in the development of their work, or critically engaging audiences, our wide range of programs and services place great value on the role artists play in stimulating social change, cultural awareness, and inspiring creativity in others. Much of the work shown and created at Millennium engages ideas and issues rarely covered in mainstream media, and acquaints audiences with new points of view that transcend race, ethnicity, class, age, and geography. This is the nature of non-commercial independent film, and our mission is to keep this art form vital, engaging, and accessible. This mission is fed by low cost access to facilities, equipment, and workshops; open dialogue between artist and audience; programs that provide freedom of expression to all regardless of experience and level of accomplishment; and the exploration of moving picture media in all its forms and its cultural, social, and political impact.

Image: Filmmaker Paul Sharits teaching a workshop at Millennium, taken by Lloyd Eby.

[www.millenniumfilm.org](http://www.millenniumfilm.org)

★ OCTOBER 7, 9 & 14



## REVEREND JEN'S LOWER EAST SIDE TROLL MUSEUM

It has been called "the eighth wonder of the world" (by one person.) It has been called a "Disneyland for intellectuals." It has been called many things, but one thing is certain: Reverend Jen's Lower East Side Troll Museum is the only Troll Museum in New York and possibly the world. It boasts a collection of over 400 trolls while offering educational, enlightening and totally trippy displays to the public.

The Troll Museum was started in September



of 2000 after Reverend Jen imbibed undisclosed substances and decided to take her troll dolls, put them in one room of her apartment and call it a museum. Since then, it has brought joy (along with a great knowledge of all things troll) to visitors from allover the globe, all for a mere suggested donation of only 3,000 dollars!

Reverend Jen is (obviously) an avid troll collector and Trollologist as well as a performer, painter, playwright, columnist, underground movie star, open mike host and elf who has lived on the Lower East Side for 16 years and can't afford to leave her crumbling, shitty apartment. She is a columnist for [www.artnet.com](http://www.artnet.com) and a former columnist for [www.nerve.com](http://www.nerve.com). Her books include *Live Nude Elf: the Sexperiments of Reverend Jen*, *Reverend Jen's Really Cool Neighborhood* and the upcoming *Elf Girl* (Nov., Simon & Schuster.) Her handcrafted art books can be found in collections including the Whitney Museum of American Art, the MoMA Library and the Warhol Museum.

Rev. has performed and lectured in England, Germany, across the U.S.A. and on the Astral Plane. Her live action TV show "Reverend Jen's Really Cool Neighborhood" was recently voted best off-off-off Broadway Musical Comedy Theater by *The Village Voice*. She still lives in the Troll Museum with her Chihuahua, Reverend Jen Junior, an actress and dog-clothes model.

[www.revjen.com](http://www.revjen.com)

★ SEPTEMBER 30,  
OCTOBER 1 & 2



**GOLES** (Good Old Lower East Side) is a neighborhood housing and preservation organization that has served the Lower East Side of Manhattan since 1977. We're dedicated to tenants' rights, homelessness prevention, economic development, and community revitalization. GOLES' long-term goals are to:

- Build the power of low-income residents on the Lower East Side to address displacement and gentrification
- Preserve and expand the low-income housing stock
- Assert community self-determination over the use of public space
- Ensure a clean and healthy environment where people live, work, and play

[www.goles.org](http://www.goles.org)

★ OCTOBER 2 & 9



## LOWER EAST SIDE COMMUNITY SUPPORTED AGRICULTURE

### Who are we?

The LES CSA is a partnership between residents of the Lower East Side, the LES Food Coop, the Educational Alliance, and Monkshood Nursery of Stuyvesant NY. We are member-run and not-for-profit, organized in 2010 for the purpose of bringing fresh produce to our community and supporting local food programs.

### What is a CSA?

CSA stands for Community Supported Agriculture, a program for purchasing fresh produce from a single, regional farm. With a CSA, you buy a fixed-price share of a farm's output at the beginning of the season, and receive a selection of their harvest once a week from June through October.

[www.lescса.blogspot.com](http://www.lescса.blogspot.com)

★ SEPTEMBER 24

## THE LOWER EAST SIDE SQUATTER-HOMESTEADER ARCHIVE PROJECT

The Lower East Side Squatter-Homesteader Archive Project was founded in 2003 by a group of former squatters and community members to create a comprehensive collection of documents pertaining to the Lower East Side Homesteader/Squatter movement in the 1980s and 1990s. After struggling to secure homes for their families through four municipal governments over the last 25 years, losing over half their buildings, squatters attained "legal" status for their 12 remaining buildings in 2001. Though their struggle continues, this victory afforded an opportunity to consolidate a historical legacy in the form of a public archive, to be housed at NYU's Tamiment Library, that will provide primary information on the most remarkable urban housing movement of its kind in late 20th century U.S. history.

For more information, email: [squat\\_archive@interactivist.net](mailto:squat_archive@interactivist.net).

★ OCTOBER 13 & 14



## THE LIVING THEATRE

The Living Theatre is an American theatre company founded in 1947 and based in New York City. It is the oldest experimental theatre group still existing in the U.S. For most of its history it was led by its founders, actress Judith Malina and painter/poet Julian Beck; after Beck's death in 1985, company member Hanon Reznikov became co-director with Malina.

Image: Courtesy of [www.kennedyyankoart.com](http://www.kennedyyankoart.com)

[www.livingtheatre.org](http://www.livingtheatre.org)

★ OCTOBER 14, 15 & 16





Biennale of Sydney (2008); Thessaloniki Biennale of Contemporary Art (2007); and Moscow Biennale of Contemporary Art (2009, 2007 and 2005).

Image: 41 Cooper Square. Cooper Union. Site of the Memorial to Karl Marx in 1883.

[www.yevgeniyfiks.com](http://www.yevgeniyfiks.com)

★ OCTOBER 9

## ALPHABET CITY ACUPUNCTURE

Alphabet City Acupuncture was established by Masha Schmidt, L.Ac. to bring holistic healthcare to the east village. No-one is too old or too young to benefit from the many modalities offered here. Treatments include acupuncture, acupressure, Tui-Na orthopedic massage, cupping, aromatherapy, nutrition, lifestyle counseling and other modalities. Expect to be well cared for in this serene and healing space.

Masha Schmidt, L.Ac.  
646-326-5978  
[www.alphabetacupuncture.com](http://www.alphabetacupuncture.com)

★ OCTOBER 6 & 13



## CHIPPY DESIGN

Chippy Design does graphic design for Tzadik and will be sharing the booth with them.

[See Tzadik in the next column to the right.]

Drawing: by Heung-Heung Chin



## TZADIK

The East Village is one of the few real 'villages' still extant in the City of New York. It has been the center of great artistic activity for many decades and still contains a very tangible creative energy that inspires me every single day. What one learns in the East Village is how to keep on doing your own thing with no compromise whatsoever. The history of East Village/Lower East Side creativity is well documented, and today the scene continues to grow and thrive, with more musicians, artists, writers and filmmakers (Philip Glass, Richard Hell, Kiki Smith, Elliott Sharp, Henry Threadgill all call it home) more young people, more diversity and more venues than ever before. It is home to the Anthology Film Archives, Theatre for the New City, La Mama, St. Marks-in-the-Bowery/Danspace/Poetry Project, P.S. 122, ABC no Rio, Nublu, The Pyramid, The Stone, the Vision Festival, Drom, Abrons Art Center, the Bowery Poetry Club, Nuyorican Poets Café, The Living Theater, a variety of squats, Art galleries and dozens of other venues in the Lower East Side club maelstrom. Our label Tzadik and performance space The Stone are run as profit sharing ventures and we champion a music that for decades has eluded easy classification and commodification. Although largely misunderstood and marginalized by the world and mainstream media as a whole, here in the East Village we find a welcome home, a supportive community and an audience that accepts us for who we are and what we believe in. We are honored to be a part of the East Village/Lower East Side creative family. For further information check us out on line: [www.tzadik.com](http://www.tzadik.com) / [thestonenyc.com](http://thestonenyc.com)

John Zorn

Photo of John Zorn: by Scott Irvine

★ OCTOBER 1, 8 & 15

# COMMUNIST GUIDE TO NEW YORK CITY

By Yevgeniy Fiks

*Communist Guide to New York City* (Common books, 2008) is a collection of 76 photographs of buildings, public places, and sites in New York City, that are connected to the history of the Communist Party USA, including photos of buildings which housed at different times the headquarters of the CPUSA, residences of important American Communists, sites where Communist-organized strikes and demonstrations took places, and court houses where American Communist leaders were tried. The photographs are accompanied by captions explaining the significance of each site. Additionally, different neighborhood maps locate the buildings and sites within New York City.

With essays by Olga Kopenkina, Kim Förster, and Yevgeniy Fiks.

Edited by common room.  
Designed by Geoffrey Han.

**Bio:**  
Yevgeniy Fiks was born in Moscow in 1972 and has been living and working in New York since 1994. Fiks has produced many projects on the subject of the Post-Soviet dialog in the West, among them: "Lenin for Your Library?" in which he mailed V.I. Lenin's text "Imperialism: The Highest Stage of Capitalism" to one hundred global corporations as a donation for their corporate libraries; "Communist Party USA," a series of portraits of current members of Communist Party USA, painted from life in the Party's national headquarters in New York City; and "Communist Guide to New York City," a series of photographs of buildings and public places in New York City that are connected to the history of the American Communist movement.

Fiks' work has been shown internationally, including solo exhibitions at Winkleman Gallery and Common Room 2, both in New York (USA); Contemporary City Foundation, Marat Guelman Gallery, and ARTStrelka Projects in Moscow, and the State Museum of Russian Political History, St. Petersburg (Russia); and the Lenin-Museo, Tampere (Finland). His work has been included in the

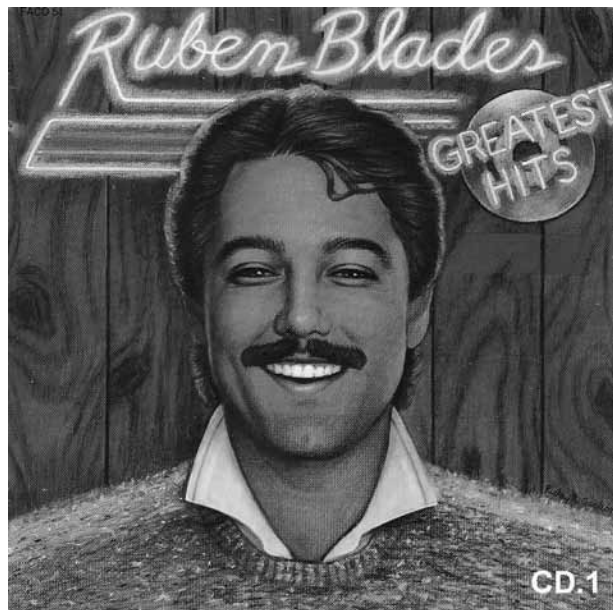
# SELECTED MUSIC FROM OR ABOUT THE LES

This list features bands, musicians, albums and songs that represent the Lower East Side. Bands that were based in or had members from the Lower East Side are represented by one album or EP. Live albums that were recorded on the Lower East Side are also included, as are instrumental records that may reference the Lower East Side through song titles.

It should be noted that in researching this music, it quickly became clear how ambiguous and disputed the boundaries of the Lower East Side are, with some writers extending the area to include the East Village. In a message forum where we were tapping the knowledge banks of friends to generate this list, Queens-based musician Ben Smith of the band The Brought Low commented:

The term 'East Village' is actually a bit of a misnomer and was really a term created by real estate agents to make the area sound more attractive and safer to yuppies and the like as the name 'The Lower East Side' was as synonymous with crime and urban decay as 'South Bronx.' You didn't really hear the term until the late 80s. Prior to that pretty much anything south of 14th St. and east of 2nd Ave. was technically and commonly referred to as the Lower East Side. 'Alphabet City,' refers to those avenues east of 1st Ave. the river with letter names, but is just a part of the Lower East Side rather than a separate neighborhood.

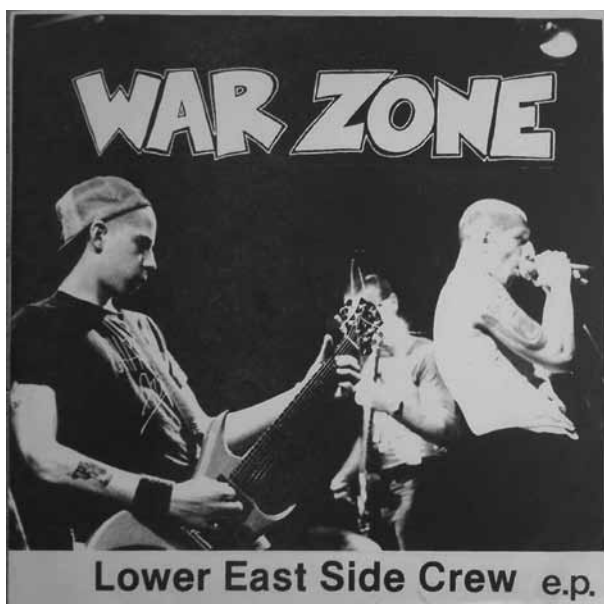
This list is obviously incomplete and mainly focuses on the last fifty years, but we hope it sends you off to go hear some great LES music!



- Ryan Adams** – "New York, New York" (2001)  
**Aesop Rock** – "6B Panorama" (2000)  
**Agnostic Front** – *Victim in Pain* (1984)  
**Rubén Blades** – "Pedro Navaja" (1978)  
**Bongwater** – "Folk Song" (1990)  
**Eddie Cantor** – *The Columbia Years: 1922-1940* (1994)  
**Choking Victim** – *No Gods, No Managers* (1999)



- The Clash** – "Straight to Hell" (1982)  
**Dana Dane** – "Delancey Street" (1987)  
**The Dictators** – "Avenue A" (2001)  
**Dogbow!** – *Tit! An Opera* (1989)  
**False Prophets** – *Implosion* (1986)  
**Fear** – "I Don't Care About You"  
**Tim Finn** – "Hit the Ground Running" (1993)  
**The Fugs** – *The Fugs First Album* (1965)  
**Gogol Bordello** – *Voi-La Intruder* (1999)  
**The Holy Modal Rounders** – *The Holy Modal Rounders* (1964)  
**Keiji Haino** – *New Rap* (2006)  
**Steve Hobbs** – *On the Lower East Side* (2008)  
**INDK** – "Living With Even LES" (2002)  
**Judge** – "New York Crew" (1988)  
**Massel Klezmerim** – "Lower East Side" (1994)  
**L.E.S. Stitches** – *Staja98L.E.S.* (1999)  
**Leftöver Crack** – *Mediocre Generic* (2011)  
**Loisaidas** – *Porque Te Amo* (2011)  
**Magnetic Fields** – "The Luckiest Guy on the Lower East Side" (1999)  
**Medeski, Martin & Wood** – *Electric Tonic* (1998)



- Roger Miret & the Disasters** – "Lower East Side" (2005)  
**Nausea** – *Extinction* (1990)  
**Randy Newman** – "Lower East Side" (1981)

- Nico** – "60/40" (1981)  
**Nightmare of You** – "Dopesick Couples" (2008)  
**Nu Band** – *Lower East Side Blues* (2009)  
**David Peel and the Lower East Side** – *Have a Marijuana* (1968)  
**Molly Picon** – *Theater & Movie Hits* (2005)  
**Policeband** – *Stereo / Mono EP* (1979)  
**Iggy Pop** – *Avenue B* (1999)  
**Prince** – "Alphabet Street" (1988)  
**Rat At Rat R** – *Rock & Roll Is Dead, Long Live Rat At Rat R* (1985)  
**Lou Reed** – *New York* (1989)  
**Red Rider** – "Avenue A" (1980)  
**Santogold** – "L.E.S. Artists" (2008)  
**Elliott Smith** – "Alphabet Town" (1995)  
**Patti Smith & Lenny Kaye** – *February 10, 1971* (live) (2006)



- Soul Coughing** – *Ruby Vroom* (1994)  
**Sshe Retina Stimulants vs. Komplet** – *Lower East Side Sleaze EP* (2005)  
**Steely Dan** – "Daddy Don't Live In That New York City No More" (1975)  
**The Stimulators** – *Loud Fast Rules EP* (1980)  
**Suicide** – *Suicide* (1977)  
**Surgery** – *Nationwide* (1990)  
**Swans** – *Filth* (1983)  
**Suzanne Vega** – "Ludlow Street"  
**Tru Life** – *Tru York* (2008)  
**U.K. Subs** – "Lower East Side" (1988)  
**The Velvet Underground** – *The Velvet Underground and Nico* (1967)  
**Warzone** – *Lower East Side Crew EP* (1987)  
**White Zombie** – *Soul-Crusher* (1987)  
**John Zorn & Masada** – *Live At Tonic 2001* (2001)

**THANKS TO THESE PEOPLE FOR HELP WITH THE LIST:**  
 Paul Sargent, Ben Smith, David Grant, Heath Schultz, Anthony Elms, Philip Valois, Kaitlin Kostus, Jason Guthartz, Rachel Herman, Jed Hovey, Paul Dickinson, Julia A. Friedman, Jason Foumberg, Alexis Bhagat, Laurel Kurtz, Robby Herbst, Albert Stabler and Jen Fieber.

Visit the web site for links to the music:  
[www.temporarieservices.org/MARKET](http://www.temporarieservices.org/MARKET)





## ALLIED PRODUCTIONS, INC.

Allied Productions, Inc. is a multi purpose non profit arts umbrella organization giving opportunity for artists of various mediums to show their work, as well as providing fiscal sponsorship, management support and project presentations locally, nationally, and abroad.

Allied's primary project is Le Petit Versailles (LPV), the Operation Greenthumb garden that hosts a Spring through Fall schedule of free public events presenting film/video, readings, workshops, forums, theater, performance, exhibition, installation, interdisciplinary practice, and live works.

LPV promotes social activity in open green public space. The collective of artists forming Allied Productions, Inc. have collaborated on innumerable projects since meeting in New York City's downtown art, club, and political circles in the mid 80's. The collective functioned as the second generation of artist-managers at Abc No Rio, bringing performance, performing arts, cinema, and inter-disciplinary art to the fore, while retaining the focus on challenging, experimental, socially-driven creative practice in visual arts established by No Rio's founders from Colaborative Projects, Inc. (CoLab).

During this period Allied functioned as No Rio's organizational management and fiscal sponsor. Allied's current relationship with Abc No Rio continues as outside advisors, consultants, and conservators on archives and collections as a link to the living history of progressive creative action.

Allied's archival projects include the preservation of works from the Naked Eye Cinema, the extension of No Rio's film/video program, and the works of Gordon Stokes Kurtti, a principal founding member who died of AIDS related causes in 1987

at the of 27. Allied's other longtime organizational associations through the intersection of common creative interests and activities include MIX NYC, and The Film Makers' Cooperative.

[www.alliedproductions.org](http://www.alliedproductions.org)

★ SEPTEMBER 23



## SKIN BY KYRA

Skin by Kyra is a sanctuary for beauty and health tucked into a Lower East Side residence. You can find many services that are deeply relaxing and will even soothe away your wrinkles. Kyra's treatments are inspired by Indian and Asian traditions and vitalized with modern science; they really work wonders. You can also pick up great handmade skin care products with exotic essential oils.

Kyra Saulnier, founder of Skin by Kyra, combines a lifelong passion for food, design and the healing arts into her practice as an Esthetician. After graduating from The University of Vermont in 1986 with a degree in Fine Art and Art History, Kyra moved home to New York City's Lower East Side to begin a career in Interior Design. This first career lead to several years as a photo stylist for magazines such as Martha Stewart Living and Ladies Home Journal as well as countless catalogues. The free lance life enabled Kyra to pursue her interest in healing and whole foods at The Institute for Integrative Nutrition (IIN). Kyra's passion for healthy food soon grew into a new career path. Over nine years Kyra studied and worked for both the Kushi Institute Summer Macrobiotic Conference and the IIN. She has also prepared meal plans for many healing retreats around the country in addition to working with individuals to address health concerns and realize optimum health.

Kyra went on to manage High Vibe Health & Healing (NYC's first natural food center to specialize in raw foods and detox education). Her creative hands naturally migrated from the cooking bowl to the beauty brush. She soon focused on the introduction and selection of the natural skin care products and their application. Kyra began her formal study of skin care at Atelier Esthetique in 2002 and received her New York State license in 2003.

Working with the best natural ingredients and up to the minute scientific advances Kyra is

following her dreams and nurturing the growth of Skin by Kyra. Using facials and body treatments as the jumping point to address specific concerns, Kyra shares her abundant knowledge with her clients so that their spa experience is carried into their daily home care. Bombarded with the choices in today's marketplace, clients return again and again to refine their routine with Kyra's assistance. She has a keen eye for what's hot and what's hype!

Kyra continues the study of Ayurveda on trips to India. Her focus is on beauty and massage; adapting traditional Indian techniques to suite a lively New York pace. In addition Kyra attends advanced clinical skin care workshops in the US searching out the best educators and the top products. Kyra's goal is to discover and deliver the best skin treatment results. Her core principle is to create balance in health and life; from the outside-in.

Kyra can be reached at [info@skinbykyra.com](mailto:info@skinbykyra.com) or through her website [www.skinbykyra.com](http://www.skinbykyra.com) where you can learn more about her services and purchase products.

★ OCTOBER 9



## ANTON VAN DALEN

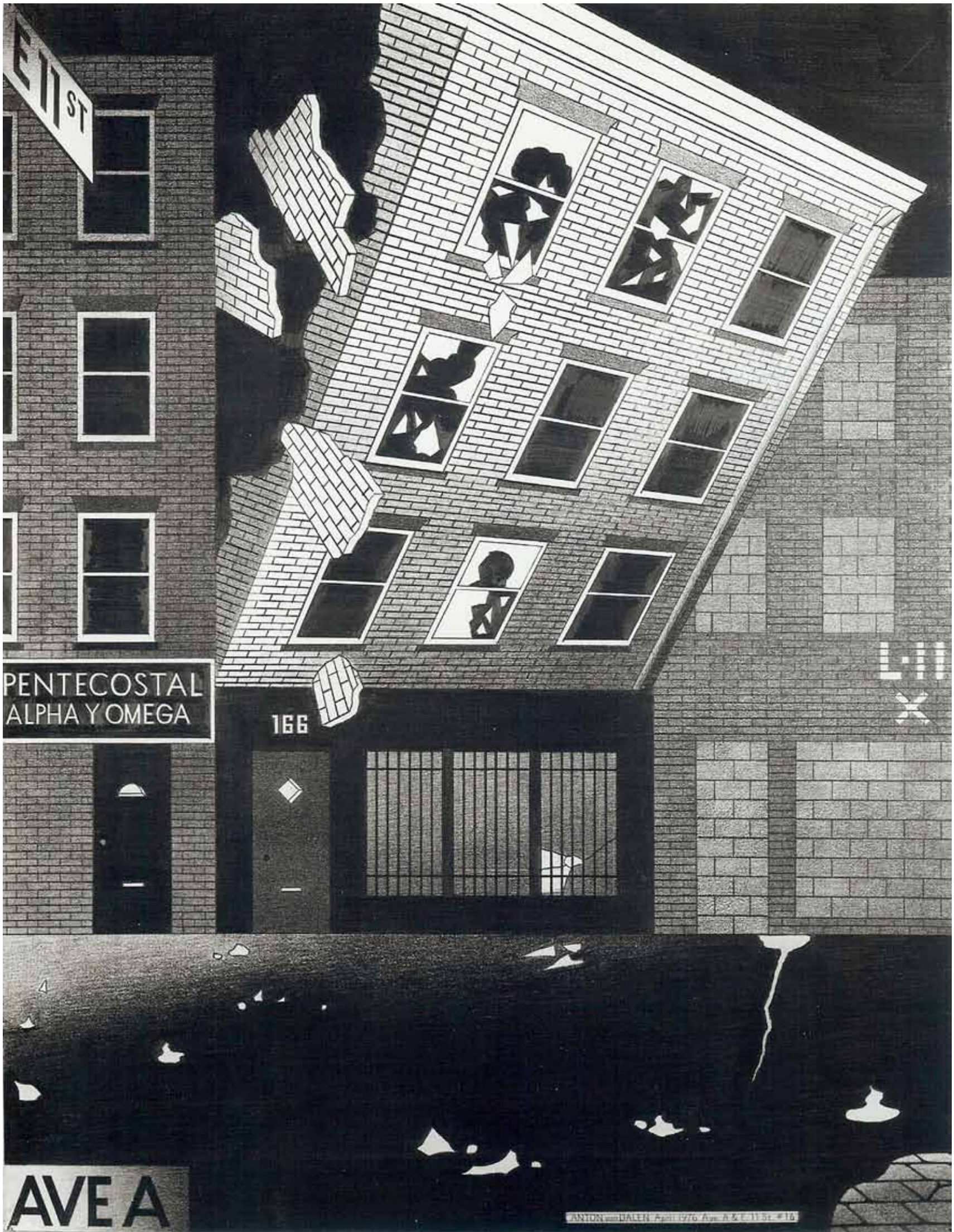
Image (above): Anton van Dalen, *Avenue A Cut-Out Theatre*, detail. This performance piece reveals the artist's experience of life on the Lower East Side of New York City. The action revolves around the artist's home and changes in his Avenue A neighborhood over the past 30 years. Photo: Sarah Wells. From *Collections Service*, January 9 - February 20, 1998; an exhibition of work related to the urban environment and the alternative space movement, featuring Anton van Dalen, Paul Ramirez Jonas, and Joyce J. Scott.

Image (opposite page): courtesy Anton van Dalen

[www.antonvandalen.com](http://www.antonvandalen.com)

★ OCTOBER 2





PENTECOSTAL  
ALPHA Y OMEGA

166

AVE A

ANTON DALEN April 1976 Ave. A & E 11 St. #16



## [CONTINUED FROM PAGE 3]

The creation of a newspaper or booklet gives the participants a free space to present their work and ideas in a format that will outlast the event or exhibit it was created for, using a medium that can reach many additional readers that did not attend the project.

# FAIR

## TWO-DAY LOCAL MAKER AND PUBLISHER FAIR

February 26-27 • NOON-6:00 PM BOTH DAYS

Please join us for two days of art, books, talks, things for sale, things for free, and more from the following people, groups and organizations:

- ACRE [artemagazine.com](http://artemagazine.com)
- Antena [antenaipison.com](http://antenaipison.com)
- AREA Chicago [areachicago.org](http://areachicago.org)
- Bad At Sports [badatsports.com](http://badatsports.com)
- CAFF "Find us in the real world motherfuckers!"
- Gallery 400 [gallery400.us.illinois.edu](http://gallery400.us.illinois.edu)
- Esteban Garcia [esteban.garcia.org](http://esteban.garcia.org)
- Golden Age [shopgoldenage.com](http://shopgoldenage.com)
- Green Lantern Press [press.thegreenlantern.org](http://press.thegreenlantern.org)
- Half Letter Press [halflightpress.com](http://halflightpress.com)
- Terence Hannum [terencehannum.com](http://terencehannum.com)
- Harold Arts [haroldarts.org](http://haroldarts.org)
- InCUBATE [incubate-chicago.org](http://incubate-chicago.org)
- Clifton Meador & guests [cliftonmeador.com](http://cliftonmeador.com)
- David More
- No Coast [no-coast.org](http://no-coast.org)
- Onsmith Dog Stew & Monkey Nudd Wine
- Pros Arts Studio [prosarts.org](http://prosarts.org)
- Proximity Magazine [proximitymagazine.com](http://proximitymagazine.com)
- Radah & Team
- Spudnik Press [spudnikpress.com](http://spudnikpress.com)
- Bert Stabler [bertstabler.com](http://bertstabler.com)
- threewalls [three-walls.org](http://three-walls.org)
- WhiteWalls

Organized by Temporary Services in connection with ART WORK: A NATIONAL CONVERSATION ABOUT ART, LABOR, AND ECONOMICS • [www.artworkchicago.com](http://www.artworkchicago.com)

**GALLERY 400** Art & Design Hall • 400 S. Peoria St. • [www.gallery400.us.illinois.edu](http://www.gallery400.us.illinois.edu) • 312-800-0114

### CREATED OR BORROWED INFRASTRUCTURE

With *MARKET*, we designed an enveloping structure (six market stalls) for groups and individuals to present their work. Previous projects have borrowed existing infrastructure with less original construction or modification.

In January, 2010, Gallery 400 at University of Illinois at Chicago invited Temporary Services to present our project *ART WORK: A National Conversation About Art, Labor, and Economics*. *ART WORK* is a newspaper with a national selection of over fifty contributing writers and artists that focused on how artists, art students, and arts professionals are coping with the miserable economic climate we are living through and how we can build different, more ethical arts infrastructures for the future. Exhibitions and distributions of the free newspaper were usually accompanied by additional discussions, lectures and events.

For the exhibition at Gallery 400, we organized a two-day event titled *FAIR* that presented the work of twenty-four different local makers and self-publishers. Borrowing an empty lecture room at University of Illinois at Chicago and a large number of tables and chairs from throughout the building, we staged a two day information, social, and sales event, complimented by a string of short presentations by many of the artists and groups that were tabling their wares. Because we already had a space to use through the *ART WORK* exhibition, and because everything we needed to organize *FAIR* was already available on site (gallery

staff, tables, chairs, and the gallery's PR network for getting the word out), there were few additional organizing costs and the two day event came together quite easily. We did not charge the participants anything to take part in *FAIR* and they were allowed to keep all of the money that they made. In addition to giving publishers and artists a space to circulate their materials (which many bookstores will not sell), *FAIR* gave people a space to talk about what they do. It gave young practitioners an opportunity to work on their public speaking skills; some of the short lectures were the first time participants had spoken about their work to a public audience.

Temporary Services maintains a publishing imprint and webstore, Half Letter Press, and we participated in *FAIR* as well. We could have organized a book selling event for only ourselves, but this surely would not have drawn nearly as many people or been as effective at creating an event that other publishers could cross-promote and attract their audiences to.

It is our hope that others will organize events like *FAIR* in the future when they have temporary access to free exhibition space and resources that could be commandeered for events that help a larger community. A rotating series of events like this would be a great boon for other small business operators who do not have their own retail spaces and cannot always afford to participate in larger, pay to play, commercial situations. They cannot always afford to sell their work through other distributors who take 40-50% of their proceeds when they acquire their items at wholesale. Events like *FAIR* also connect publishers and producers to their audience - an all too rare experience in the art world.



### PREVIOUS PROJECTS THAT CREATE PLATFORMS FROM NEW OR EXISTING INFRASTRUCTURE

It has been an ongoing theme of Temporary Services' work to create projects that function as an opportunity to initiate relationships with people we do not know, as well as to build on preexisting relationships. Often when institutions invite our group to have an exhibition, we will include these projects with multiple participants. This creates exhibition opportunities for people who might never have been invited to work with the institution that invited us. Bringing others into exhibitions makes these venues more inclusive and less able to control every detail of what happens. Authorship is complicated as well, because these participants do not join Temporary Services when they take part in our projects. They retain their own authorship and crediting within the structure we create for them to participate, which sometimes turns what would have been a "solo exhibition" into a show that now has twenty or more people on board.

One of the many advantages of including others in invitations is that each invitee has their own audiences who may not overlap with those who care about what we do. Additionally, when we are not working in a familiar city, we can invite participants who are far more sensitive to local issues than we are, and we learn a great deal through our interactions with local participants.



Another obvious benefit is that by reaching out to creative people outside the group, we can work together to create a more layered and complex project with multiple - sometimes contradictory - points of view, thematic concerns, presentation styles, and aesthetics.

One recent example of this is our project *Designated Drivers* that we launched in 2011 during an exhibition titled *Social Mobility* at the Mary & Leigh Block Museum of Art on the campus of Northwestern University in Evanston, Illinois.

For *Designated Drivers*, we invited an international selection of twenty people and groups to each fill one four-gigabyte USB flash drive with material of their choosing. These drives were then presented in the exhibition space, attached to wall-mounted retractable laundry lines. Visitors could load their own drives or laptops (or use a host computer and CDRs or DVDs) with any of the material they would like from each of the flash drives.

The drives include images, films, audio, programs, and many publications worth of writing and graphic design. File types include: MP3, JPEG, PNG, AIFF, TIFF, PSD, DOC, PPT, MPEG, PDF, AVI, GIF, and more. There is a mountain of material - often at higher resolution than is commonly seen on a personal website, and in many cases material that is not duplicated online at all. Some participants used this opportunity to present a few recent projects with great depth, while others have chosen to survey their entire creative output over more than a decade.

### ANTICIPATION

We've written this essay to provide some background into *MARKET*, to discuss a project by another group that continues to inspire us, and to describe some precedents from our own work. But it is still August and *MARKET* hasn't happened yet. It's over a month away. We can plot and scheme, review past efforts and seek advice from locals on the ground on the Lower East Side, but ultimately the project is an experiment that will take place in the future. Will great conversations happen at a series of booths embedded in the middle of a dense exhibition? Will people shy away from human interaction in favor of looking silently at photos and didactic materials? Will the invitees

that sell things make any money? Will the activist groups gain participants to help them with their struggles? Will new relationships form between the participants after they stand alongside each other for eight hours a day? Who will attend the exhibition and what will they take from it?

We would like to hear about your experiences of *MARKET*. Would you be willing to take a minute to write us about your encounters with the project and its participants? We'd love to hear from you. Contact: [servers@temporarieservices.org](mailto:servers@temporarieservices.org)

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# MARKET SCHEDULE

## SEPTEMBER 22 (6-8 PM)

Allied Productions  
Bluestockings  
Damon Rich  
Temporary Services / Half Letter Press  
Lower East Side History Project  
To Be Announced

## SEPTEMBER 23 (7-9 PM)

ABC No Rio  
Allied Productions  
Bluestockings  
Temporary Services / Half Letter Press  
Save The Essex Street Market  
Greg Sholette

## SEPTEMBER 24 (10 AM - 10 PM)

ABC No Rio  
Bluestockings  
LES Community Supported Agriculture  
Alan Moore  
Save The Essex Street Market  
Greg Sholette

## SEPTEMBER 25 (12-8 PM)

ABC No Rio  
Jim's Pepper Roaster  
Alan Moore  
Picture The Homeless  
Save The Essex Street Market  
Greg Sholette

## SEPTEMBER 29 (12-8 PM)

How! Arts  
Lower East Side History Project  
Time's Up! NY  
To Be Announced  
To Be Announced  
To Be Announced

## SEPTEMBER 30 (12-8 PM)

Downtown Community Television  
Good Ol' Lower East Side (GoLES)  
Lower East Side Troll Museum  
Picture The Homeless  
Time's Up! NY  
To Be Announced

## OCTOBER 1 (12-8 PM)

BoweryBoogie.com  
Lower East Side Troll Museum  
Picture The Homeless  
Street Vendor Project  
Thin Air Media

Tzadik

## OCTOBER 2 (12-8 PM)

Bullet Space  
Cake Shop  
Lower Eastside Girls Club  
Lower East Side Troll Museum  
Thin Air Media  
Anton van Dalen

## OCTOBER 6 (12-8 PM)

Alphabet City Acupuncture  
Good Ol' Lower East Side (GoLES)  
Lower East Side History Project  
Lower East Side Peoples' Federal Credit Union  
Reverend Billy and the Church of Earthalujah  
To Be Announced

## OCTOBER 7 (12-8 PM)

Allied Productions  
Dias y Flores  
Gabrielle Bendiner-Viani / Buscada  
Downtown Community Television  
Lower East Side Peoples' Federal Credit Union  
Millenium Film Workshop

## OCTOBER 8 (12-8 PM)

Allied Productions  
Gabrielle Bendiner-Viani / Buscada  
Fly  
Lower East Side Printshop  
Street Vendor Project  
Tzadik

## OCTOBER 9 (12-8 PM)

Yevgeniy Fiks  
Fly  
Lower East Side Printshop  
Millenium Film Workshop  
Skin by Kyra  
World War 3 Illustrated

## OCTOBER 13 (12-8 PM)

Alphabet City Acupuncture  
Local Spokes  
Lower East Side Squatter-Homsteader Archive  
Project  
To Be Announced  
To Be Announced  
To Be Announced

## OCTOBER 14 (12-8 PM)

Cuchifritos  
Downtown Community Television  
Living Theater  
Lower East Side Ecology Center  
Lower East Side Squatter-Homsteader Archive  
Project  
Millenium Film Workshop

## OCTOBER 15 (12-8 PM)

Cuchifritos  
Hester Street Collaborative & The Waterfront On  
Wheels  
Living Theater  
Lower East Side Ecology Center  
Time's Up! NY  
Tzadik

## OCTOBER 16 (12-8 PM)

Gabrielle Bendiner-Viani / Buscada  
Cuchifritos  
Dias y Flores  
Lower East Side Ecology Center  
Living Theater  
Place Matters

# THANK YOU

Temporary Services is Brett Bloom, Salem Collo-Julin and Marc Fischer. We are based in Copenhagen (Brett), Philadelphia (Salem) and Chicago (Marc). We have existed since 1998. We produce exhibitions, events, projects, and publications. In 2008 Temporary Services initiated Half Letter Press, a publishing imprint and an experimental online store.

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**Don't Talk**

**About Us.**

**Talk**

**With Us!**