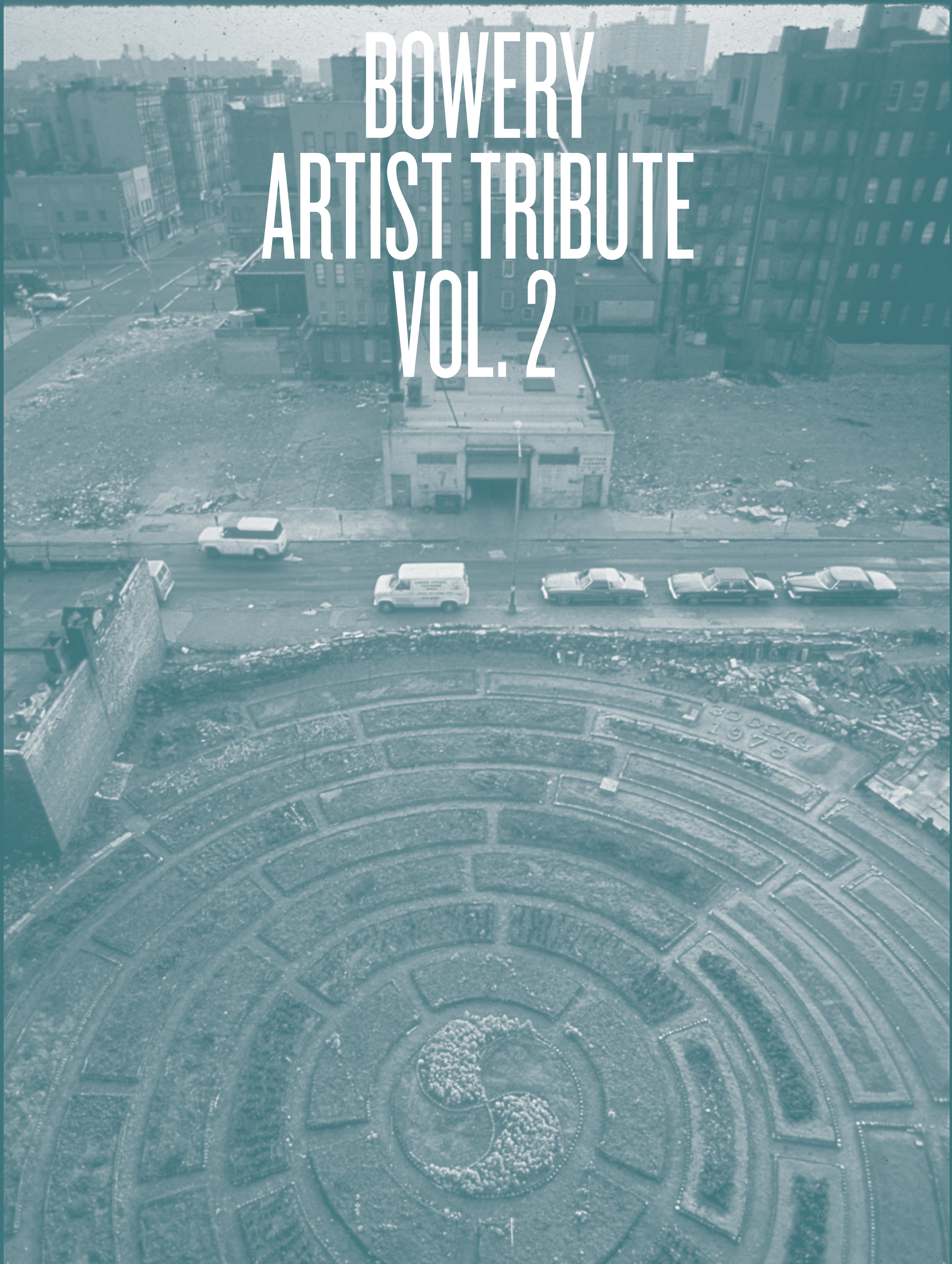


# BOWERY ARTIST TRIBUTE VOL. 2





BOWERY  
ARTIST TRIBUTE  
VOL. 2

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When artists move into a neighborhood, no matter how dilapidated, they transform it into a vibrant, safer community. New York is full of successful examples such as Soho, Chelsea, the Bowery, and Williamsburg. Not only does artistic vitality attract commercial interests but art has the potential to cut across barriers and to bridge dislocations. Following the Second World War, the first artists that came to the Bowery were painters, drawn by the inexpensive, large spaces and light. Abstract Expressionists were especially fond of downtown living, as the scale of their paintings thrived in 4000 square foot lofts. In 1957, the painter John Opper returned to New York after five years of teaching in North Carolina and discovered a former YMCA building at 222 Bowery that would become his studio for nearly four decades. As his daughter, Jane Opper, described in her 2008 Bowery Artist Tribute interview, the building provided a precious resource for his practice: “Working in the big space on the Bowery gave him the ability to stretch out the canvases and really explore what he wanted to do,” she explained, “which was work with color.”

Other painters followed, and over the next five years the artists Mark Rothko, Wynn Chamberlain, Michael Goldberg, and Angelo Ippolito all began working at 222 Bowery. By 1965, there were over one hundred painters living along the Bowery, among them Cy Twombly, Robert Indiana, Al Loving, and Elizabeth Murray. The lure of cheap rent and vast lofts drew a steady stream of artists to the neighborhood, many of whom occupied space illegally. While the lofts themselves remained the primary attraction, with each new artist’s arrival a second draw emerged: the growing artistic community of the Bowery. As Opper himself recalled in a 1968 interview with art historian Irving Sandler, it wasn’t the space that brought the artist to New York, it was the culture: “I missed the companionship of the artists,” he explained, “I missed the discussions.”

Painters weren’t the only artists who benefitted from this community; sculptors, photographers, writers, and musicians also flocked to the Bowery. Some, like sculptor Doris Licht, took advantage of the Lower East Side’s lawlessness, installing an illegal kiln in her backyard. Others, like Sandy Gellis, took inspiration from the neighborhood’s manufacturing district, collecting malformed bottles and plastic scraps from the endless heaps of garbage. Artists built meeting spaces in their lofts, or transformed neighborhood fixtures into creative hubs.

At the north end of the Bowery, Amiri Baraka and Hettie Jones co-edited the literary journal *Yugen* from their loft at 27 Cooper Square, pulling their contributors from the Lower East Side community. One block away, The Five Spot hosted live jazz, packing the house with artists for performances by Thelonious Monk, Charlie Parker, and Billie Holiday. Moisha’s Luncheonette, at Bowery and Grand, became an unofficial meeting place for artists in the neighborhood, with Sol LeWitt, Sylvia Plimack-Mangold, Roy Lichtenstein and others appearing almost daily for tomato soup and cheese sandwiches.

While the Bowery’s reputation for alcoholism, homelessness, and poverty held strong throughout the 1970s, the artist population in the neighborhood quietly continued to grow. As the Pop artists and Abstract Expressionists departed, a new generation took their places. Building a much different relationship with the Bowery’s space and sunlight, conceptual artists, performance artists, and filmmakers began filling its lofts. Max Neuhaus envisioned his first sound installations from his Bowery loft, while Archie Shepp developed a new, Afrocentric vocabulary for jazz at Cooper Square. The bebop of The Five Spot gave way to the avant-garde improvisation of the Tin Palace, the preeminent jazz club of the 1970s, and in the mid-1970s the Bowery hosted the birth of American punk rock and new wave at CBGB. The Ramones, Blondie, Television,

and the Talking Heads, all Lower East Side residents, took advantage of the neighborhood’s permissiveness and creative energy to launch a revolution. With the rise of graffiti in the 1980s, the Bowery’s walls were bent to another use as Jean-Michael Basquiat, Fab Five Freddy, and Keith Haring all roamed the neighborhood.

In recent years, the Bowery has remained a site of creative activity. The physical space that once supported so much painting has, in many cases, evolved into a state of mind that informs artistic practices from poetry to new media art. New galleries and non-profit venues provide locations for dialogue and reflection, and zoning regulations have insured that ample light can still be found on the Bowery, nourishing a new generation of painters. To acknowledge this continuum, The Bowery Artist Tribute was inaugurated by the New Museum in 2007, with the opening of our home on the Bowery. Through an interactive website, a series of in-depth artist interviews, public programs, and publications, the Bowery Artist Tribute continues to grow as we record more oral histories and more information comes to light. The interviews presented in this publication are excerpts from longer discussions, available on our website: boweryartisttribute.org.

We are indebted to Hermine and David Heller for funding the research, development, and presentation of this archive, and for providing endowment funds for its future. We are also grateful to a number of individuals who have been instrumental in the research and coordination of these efforts over the past four years, especially Eungie Joo, Irving Sandler, Ethan Swan, NYU fellows Matthew Israel, Jovana Stokic, and Matthew Levy, Travis Chamberlain and Becky Brown. Finally, we owe many thanks to the artists, relatives, and friends who have shared their studios, photographs, and memories of the Bowery.

Lisa Phillips,  
*Toby Devan Lewis Director*

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editors resided at 108 Bowery  
from 1981-87, their address  
inspiring the name of the  
journal. Courtesy the editors

EAST VILLAGE GALLERIES 1987

EAST VILLAGE GALLERIES

East 14th Street

1. xxtosix

East 13th Street

2. Seresory Evolution

East 12th Street

3. C.V.

4. Janoos Photo

5. Nile

East 11th Street

6. Parker/Bratton

7. On the Wall

8. Gallery Z

9. Jason Pomme

10. Massimo Audio

11. Snagow

12. Jack Shainman

13. E.M. Donahue

14. Shrikar

15. Philip Dash

East 10th Street

16. Jay Corney

17. Nature Morte

18. Paulo Salvador

19. L'Ambiente

20. Todd Capp

21. Jim Diaz

22. Maryanne McCarthy

23. Tradition 3 Thousand

East 9th Street

24. Ground Zero

25. P.S. 122

26. St. Marks

27. M 13

28. Zeus/Trapia

29. Art City

30. Now

31. E Bonic

32. Asylum

33. Mokotoff

34. Pat Hearn

East 8th Street

35. Halc

36. P.P.O.W.

East 7th Street

37. Rockley

38. International with Monument

39. Cafe Taxi

40. Circlework Visions

41. P.A.C.A.

42. Robertson

43. Bridgewater

East 6th Street

44. Meslor

45. Stoker Sticker

46. American Fine Arts Co.

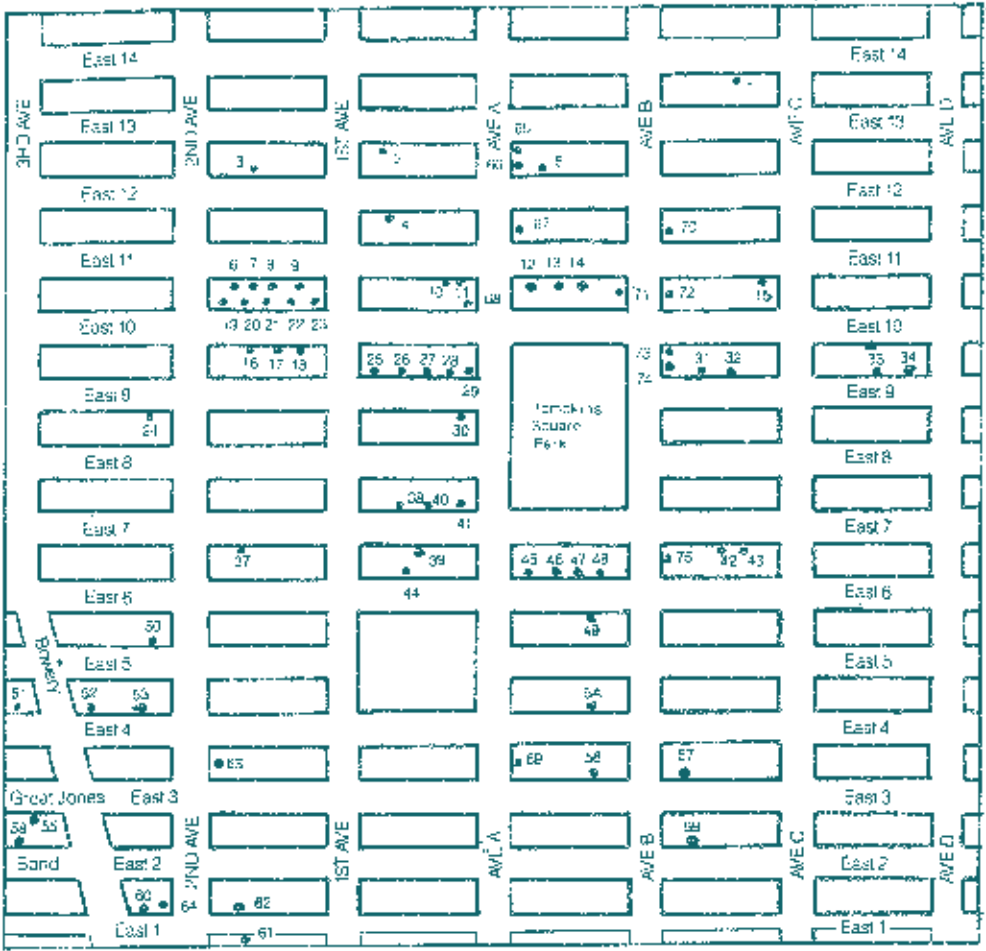
47. 303

48. Sixth Sense

49. I. Rasowski

East 5th Street

50. Humphrey



East 4th Street

51. Dramatis Personae  
52. Lower East Side Printshop, Inc.  
53. Kraine Club  
54. Casas Toledo Queretaro

East 3rd Street

55. John Good  
56. Public Image  
57. Bruno Barchiesi

East 2nd Street

58. Bone  
59. Konkoleba

East 1st Street

60. La Mama La Galleria  
61. Philip Stansbury  
62. Jor Gersted

Second Avenue

63. Emerging Collector  
64. Doughman

Avenue A

65. Simon Oetiga  
66. Payo Electric  
67. Hal Zimm  
68. Grace Mansion  
69. Postmasters

Avenue B

70. Sharpe  
71. Cash/Newhouse  
72. Avenue B  
73. Greathouse  
74. Fiction/Nonfiction  
75. Fervor  
76. Iguala International (59 E 10th)  
77. Kendal (152 Forsyth Apt 10)  
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(1) Yuji Tomono in his studio at 151 Canal (at Bowery), 1971. Photo courtesy Doris Licht



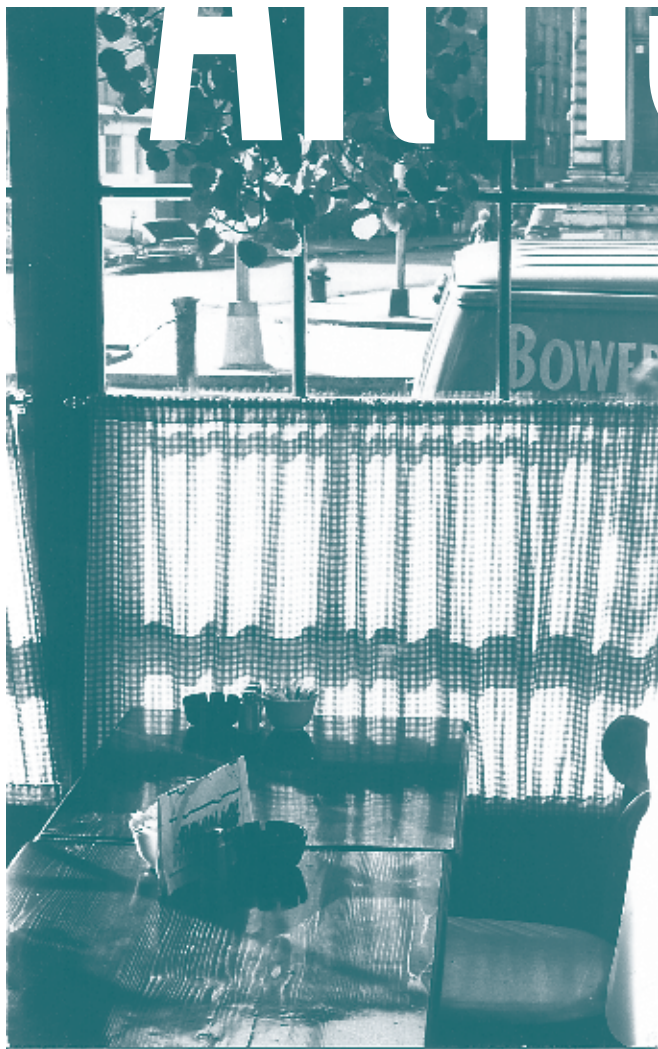
(1)

(2) Joe and Carole Bascetta's wedding day, 1974. Exterior of Pelican Footwear, 219 Bowery. Left to right: David Johansen, Cyndra Foxe, Carole Reidford (Bascetta), Joe Bascetta. Pelican Footwear was a custom shoe store founded by the Bascettas, with all design, fabrication, and sales occurring at their Bowery loft. Pelican's clients included David Bowie and The New York Dolls, who featured their shoes on the cover of their debut LP. Courtesy Joe and Carole Bascetta. Photo: Bob Gruen © Bob Gruen / www.bobgruen.com



(2)

(3), (4) Interior of The Tin Palace, a jazz club located at 325 Bowery from 1970–80. Photos courtesy Paul Pines



(3)

(5) CBGB, 315 Bowery, 1991. Photo: Clayton Patterson



(5)

(6) Artist in Residence sign at 188 Bowery, 2010. The Artist in Residence (AIR) sign was a New York City requirement for legal loft living. The sign indicates that the building is occupied, with residents on the 3rd floor. Photo: Thomas Rennie



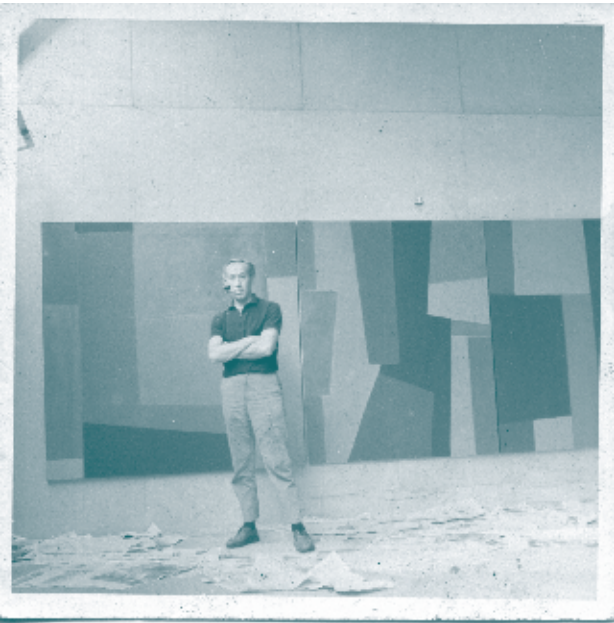
(6)

(7) Keith Haring, subway drawing, circa 1981. Taken at the Astor Place station, just north of the Bowery. Keith Haring artwork © Keith Haring Foundation



(7)

(8) John Oppen in his Bowery Studio, 1965. Photo courtesy Jane Oppen



(8)

# BOWERY AD THOT TRIDIT ARTIST TRIBUTE VOL. 2



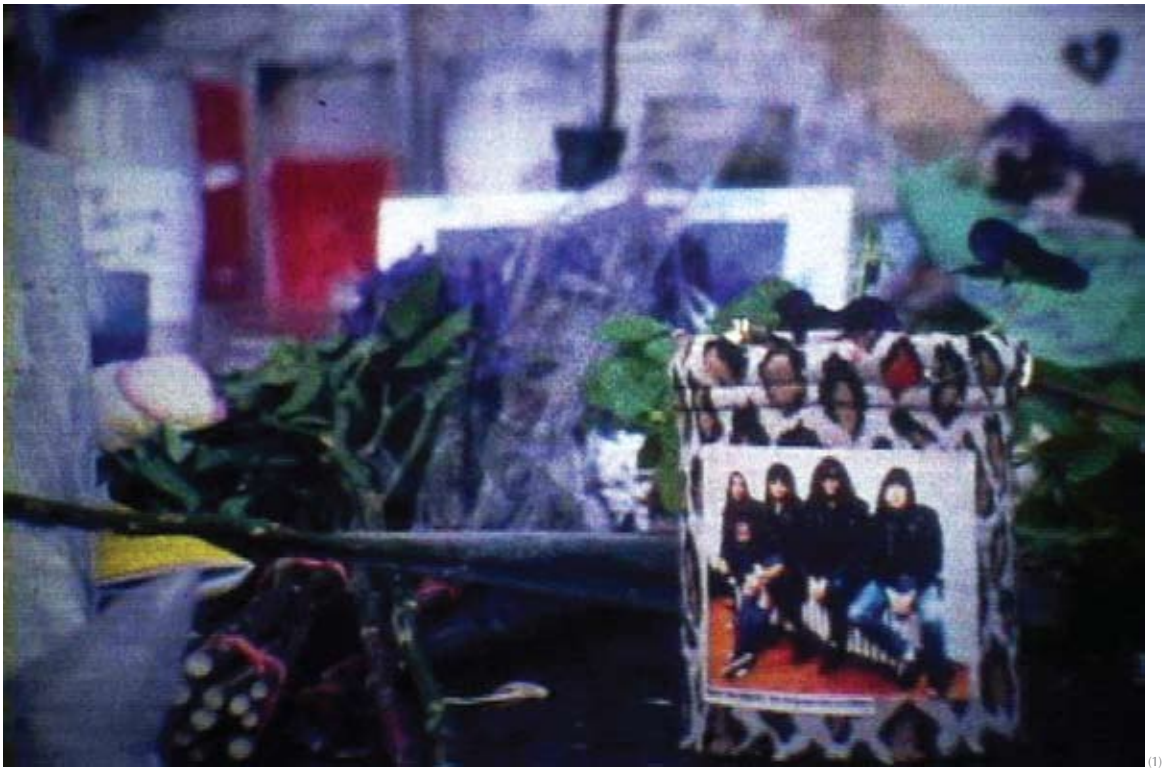
(1) Roddy Bogawa, *I Was Born, But...*, 2004. Still from 16mm film, 90 min. Objects left in tribute to Joey Ramone at CBGB after his death. Courtesy the artist

(2) Roddy Bogawa's 16mm film bin in his studio, 2004. Photo: Alex Yalakis

(3) Roddy Bogawa, *I Was Born, But...*, 2004. Still from 16mm film, 90 min. Courtesy the artist

(4), (6) Interior of Roddy Bogawa's studio, 2004. Photo: Alex Yalakis

(5) Roddy Bogawa, *Junk*, 1999. Still from 16mm film, 85 min. Courtesy the artist.



(1)

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# RODDY BOGAWA

GREAT JONES + LAFAYETTE STREET (1993–PRESENT)

New York filmmaker Roddy Bogawa (b. 1962) makes work known for its investigation of history and culture via lyrical low-fi means and innovative narrative structures. He has made three feature films and numerous shorts. He studied art and played in punk bands before turning to filmmaking, receiving his MFA degree from the University of California, San Diego where he made his first two short films. In 1991, he directed his first feature, the experimental narrative *Some Divine Wind*. A mixture of fictional and documentary material, this expressionistic film focused on the paradox of assimilation while trying to hold on to one's cultural perspective. The film was selected for the Sundance Film Festival, the Mannheim International Film Festival, the Asian American International Film Festival, the Hawaii International Film Festival, and the Fukuoka Asian Film Festival. *I Was Born, But...*, a look back at punk music in the late '70s and early '80s, and its intersection with race and identity, premiered as the closing night film at the New York Underground Film Festival where it won the Festival Choice Award. His awards and grants include Creative Capital Foundation, the American Center Foundation, the Jerome Foundation Independent Filmmaker grant, and New York State Council on the Arts.

*Excerpt from the Bowery Artist Tribute interview with Roddy Bogawa January 18, 2008*  
Video available at [boweryartisttribute.org](http://boweryartisttribute.org)

"I think there were these landscapes and places that were either mythological or things that I could experience and tell my friends about, and that was kind of key. I think a lot of my work is rooted in psychological landscapes and physical landscapes, so it's very nice to be able to walk around and witness New York like that. The Bowery is always kind of chaotic just from traffic because people are driving to the bridges and things like that, and then you have this quality of a kind of emptiness at the end of it. That was intriguing to me, you could sort of walk around, and, I think, experience New York. I grew up in Los Angeles, so I was always in a car. Moving to New York and being

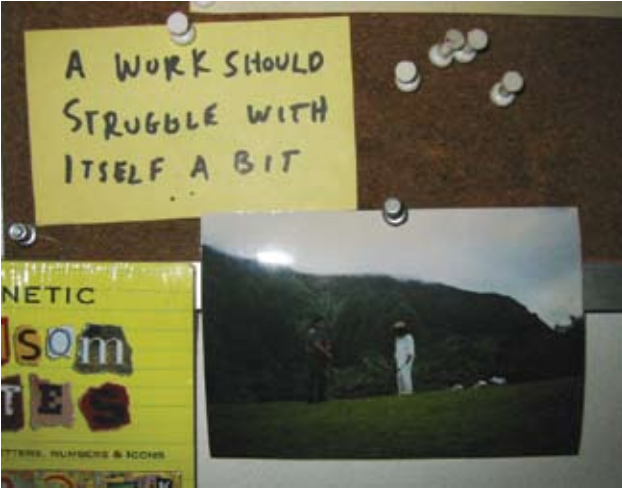
able to walk and see these places that I had studied in art school or things like that were very important and I think an influence to a lot of my filmmaking after that. My last feature that I finished was a film that literally started from the sidewalks of the Bowery. It was a film that I started after Joey Ramone died, when all the kids had been leaving stuff in memory of Joey in front of CBGBs. There were things like Valentines, beer cans, sneakers, notes, and things like that. So I woke up one day at six in the morning, and I took a 16-millimeter camera down there, and I started shooting just the objects that the kids were leaving, just to have. I took a couple rolls of film, and I was

framing a shot, where I was laying on the ground in front of CBGBs, and there was a note that a girl had written that was just in blue and red crayon. And my face, I was looking through the camera, was about three inches away from the sidewalk and literally I was smelling decades of vomit and blood, piss, and I wasn't even really paying attention to the shot so much other than timing it, and I started reading the note: 'Dear Joey, my life was boring in Columbus, Ohio, and then I discovered the Ramones.' It was a very amazing Proustian moment for me, because I started sobbing as I was taking the shot, and I turned off the camera and I basically just sat

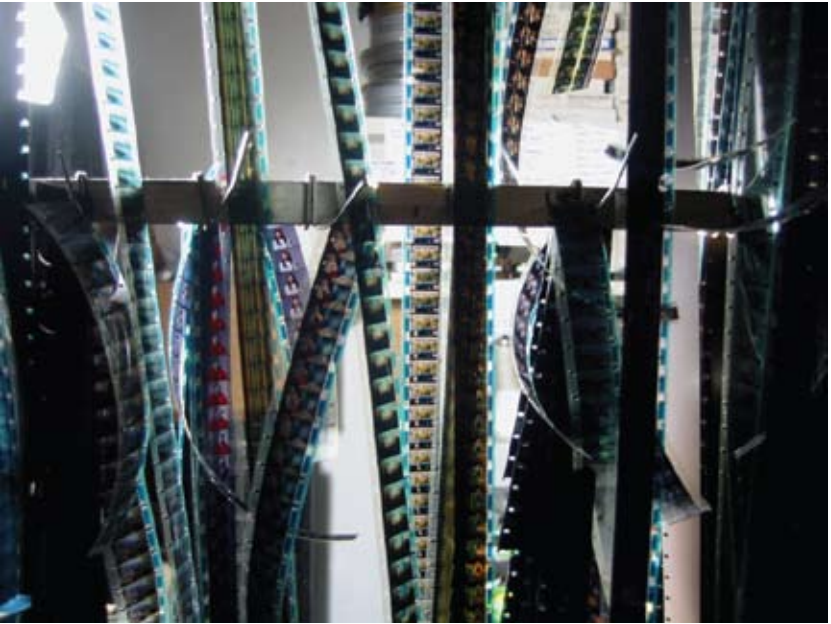
there in silence for awhile...reading this note that this girl had written, and how deeply it affected me emotionally literally sent me off on this whole feature project. I raised some funding, and I ended up going back to Los Angeles, shooting the punk clubs that I went to as a kid. I shot some in Hawaii where my family was from, and it became this whole journey starting from this one moment. I'll never forget that, the idea of literally being in such proximity to the Bowery sidewalk completely setting me off on this whole emotional journey."



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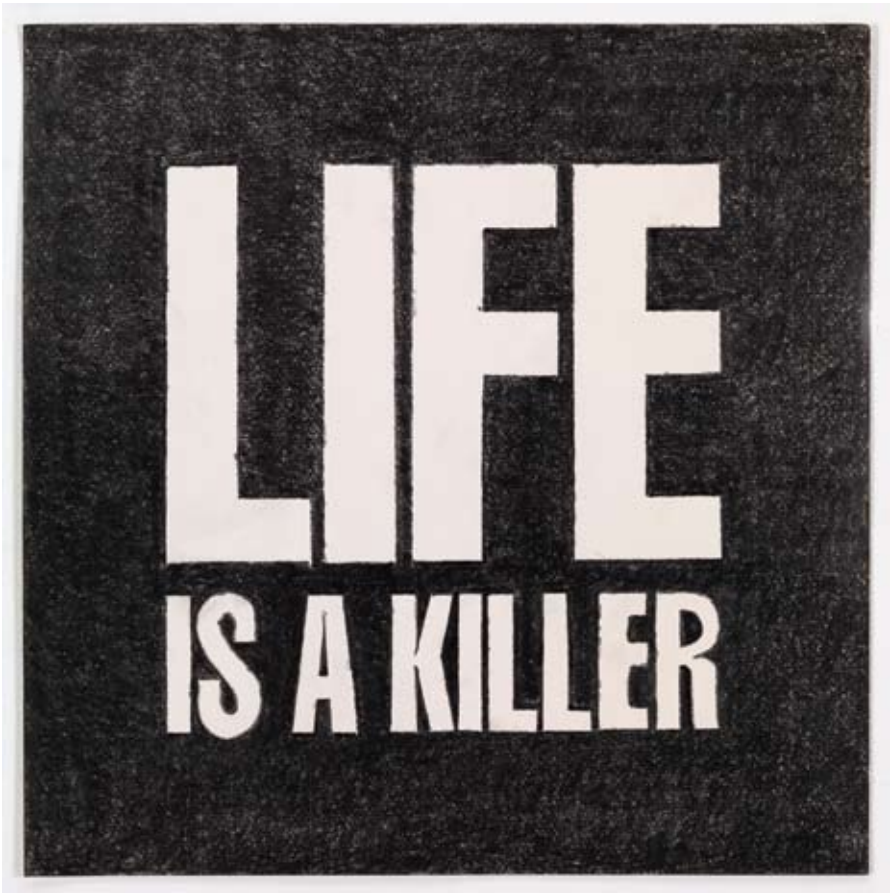
(1) John Giorno, *Life is a Killer*, 2010. Graphite on paper, 13 x 13 in (33 x 33 cm). Courtesy Nicole Klagsbrun Gallery

(2) Rirkrit Tiravanija, *JG Reads*, 2008. Still from 16mm film, 606 min. Courtesy the artist and Gavin Brown's enterprise

(3) John Giorno, "Black Paintings and Drawings," Installation view, Nicole Klagsbrun Gallery, New York, 2010. Courtesy Nicole Klagsbrun Gallery

(4) John Giorno, *Everyone is a Complete Disappointment*, 2010. Graphite on paper, 8 1/2 by 8 1/2 in (21.6 x 21.6 cm). Courtesy Nicole Klagsbrun Gallery

(5) Interior of John Giorno's studio, 2008. Photo: Travis Chamberlain



(1)

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# JOHN GIORNO

222 BOWERY (1966–PRESENT)

John Giorno (b. 1936) was drawn to poetry at a young age, studying art and literature at Columbia College. In the early 1960s, he became acquainted with the Pop art movement, an encounter that would compel him to abandon his job as a stockbroker and dedicate his life to poetry. Inspired by the tactics of his friends Andy Warhol (who featured Giorno as the star of his 1963 film *Sleep*), Robert Rauschenberg, and Jasper Johns, Giorno brought the act of appropriation to his work, presenting found texts as poetry. In 1963, Giorno gave his first public reading at a union building on 14<sup>th</sup> Street, beginning an energized, vibrant practice that has inspired many historians to describe him as the father of performance poetry. Giorno met William S. Burroughs and Brion Gysin in 1965; they introduced him to the Cut-Up technique. In exchange, Giorno shared his experiments with tape recording and looping. In 1965, Giorno founded Giorno Poetry Systems, a not-for-profit organization. Utilizing such media as LPs, CDs, videos, and films, Giorno Poetry Systems has shared the works of more than forty poets, including John Ashbery, William S. Burroughs, Denise Levertov, and Bobby Seale. In 1968, Giorno expanded this reach even further with Dial-A-Poem, a service that allowed listeners to call a local telephone number and hear a randomly selected poem. During its three year existence, Dial-A-Poem received over one million calls, offering over 700 selections by fifty-five different poets. In 2008, he collaborated with Rirkrit Tiravanija on the latter artist's work, *JG Reads* (2008), a ten-hour film in which Giorno performs works from the five-decade span of his career. Since 1970, Giorno has exhibited an evolving set of drawings and paintings based on his poetry, most recently in the exhibition "Black Paintings and Drawings" at Nicole Klagsbrun, New York (2010).

*Excerpt from the  
Bowery Artist Tribute  
interview with John Giorno  
June 20, 2008  
Video available at  
boweryartisttribute.org*

"Where we are now is at 222 Bowery, facing the New Museum. I first came into this building in 1962. A friend of mine, Wynn Chamberlain, a painter, had a loft on the top floor. I often went to parties there, and got drunk, and took drugs, and sometimes I would spend two or three days, go on a Friday and leave on Sunday afternoon. I moved into the loft just above here, I've been living here since 1966. I moved here after I got back from Tangier, thinking that I was going to be here for a month, or at the most three months. I had no idea that I was going to spend the rest of my life here.

"I'm seventy-one years old right now. And in 1963, on the top floor [of 222 Bowery], Wynn Chamberlain gave me a birthday party and he invited all our friends. In 1962 and 1963, nobody was famous. Andy Warhol had just had his first show the year before in November 1962. I met him at the first group show he was in at the Sidney Janis Gallery, on October 31, 1962. We became very good friends, and he shot the film *Sleep* in the summer of 1963.

"So December 4, 1963, Wynn decides to give a part for this young poet who also was the star of Andy Warhol's *Sleep*

and he invites all these people.... About eighty people come. So you have Andy and the Pop artists.... Jim Rosenquist, Robert Indiana, and Roy Lichtenstein. Bob Rauschenberg comes with his new boyfriend and they stayed for an hour. And then Jasper Johns comes—this is only two years after Bob and Jasper have broken up so it's miraculous that one left and the other came.... And then the poets, Frank O'Hara, and John Ashbery, Kenneth Koch...and Jonas Mekas, and all these other people who were friends of ours, like Frank Stella, and Terry Riley, and Max Neuhaus, were all there, because there was a party. We

had no idea that these eighty people would be the greatest artists, painters, sculptors, dancers, and musicians of the twentieth century. They didn't come to be with me, as I said a minute ago, they couldn't care less about me—they came to be together. And the art would be small enough, and it was early enough, that they went out to parties. By 1965, or 1967, nobody would go to a party like that, for an unknown person. But I'm saying this because that's the way the Bowery was in these years of 1962, 1963, and 1964. It was just beginning."



(4)



(3)



(2)



(5)





(1)

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# MARY HEILMANN

10 CHATHAM SQUARE (1970–77)

Mary Heilmann (b. 1940) is one of the preeminent artists of her generation—a pioneering painter whose work injects abstraction with elements from popular culture and craft traditions. A “painter’s painter,” her straightforward, seemingly loose and casual approach belies a witty dialogue with art historical preconceptions.

Heilmann’s work has been deeply influenced by her personal experiences, including a childhood and adolescence moving from Los Angeles-area beaches to Bay Area beatnik clubs. The impact of this thoroughly West Coast childhood is seen in the vibrant, lusty color palette, sense of boundless possibility, and experimentation for which Heilmann’s paintings are known. The sense of movement and rhythm evident in the work—as well as many of the paintings’ titles—are connected to Heilmann’s enthusiasm for popular music ranging from Brian Eno to the Sex Pistols, to k.d. lang and beyond. Her free abstractions, combined with an element of autobiography, have made Heilmann’s paintings highly influential to a younger generation of artists. Ultimately, Heilmann’s practice can be seen as an all-encompassing network linking genres, styles, friends, locations, and histories—enabling each individual work to speak eloquently on its own terms as well as in a larger chorus.

Heilmann’s museum retrospective “To Be Someone,” organized by Orange County Museum of Art, Newport Beach, CA toured the USA from 2007–09. Her work has been seen in solo exhibitions at Secession, Vienna; Douglas Hyde Gallery, Trinity College, Dublin; and Camden Arts Centre, London, as well as in numerous one-person gallery shows.

*Excerpt from the Bowery Artist Tribute interview with Mary Heilmann June 4, 2010*  
Video available at [boweryartisttribute.org](http://boweryartisttribute.org)

“It was just this wrecked, rough building. There was a cigar store on the ground floor, and the whole building was for rent for \$500. I got Tina Girouard and Dicky Landry to come in on the deal with me, so the three of us rented it—four floors and a little half floor on the top, the penthouse. And I got the penthouse. Tina and Dicky had the first two floors. We moved in there in 1970.

“What was a big influence was the view that I had out of my window onto Chatham Square. It was this big open square, so I did get a lot of nice lighting there in my studio. That

scene, always looking out the window, influenced how my work developed. I started there in 1970, and by the end of the ’70s, I was thinking in terms of having a narrative in the painting, and I think that was influenced by looking out the window and constantly seeing everything going on.

“I always used to think that for prospering—for moving from one level of life to another, making a living and getting more money, that you simply can’t do it strictly legally. You have to break the law to get past that, and get from one class to another. And we were sort of doing that by living

(1) 10 Chatham Square roof garden, 1970s. Left to right: Dicky Landry, Norman Fisher, Mary Heilmann, and Gerard Merrill. Photo: Tina Girouard. Photo courtesy Mary Heilmann

(2) Mary Heilmann, *Vanishing Point*, 2008. Oil on canvas, 42 1/8 x 42 1/8 in (107 x 107 cm). Courtesy 303 Gallery New York, and Hauser & Wirth. Photo courtesy Mary Heilmann



(2)

(3) Mary Heilmann, *Red, Yellow, Blue, Too*, 1976. Acrylic on canvas, 60 x 60 in (152.4 x 152.4 cm). Courtesy the artist; 303 Gallery New York; and Hauser & Wirth. Photo courtesy Mary Heilmann

(4) Chatham Square studio window, 1970s. Photo courtesy Mary Heilmann

(5) Chatham Square studio view, 1970s. Photo courtesy Mary Heilmann



(3)



(4)

in the building, without a certificate of occupancy. It was a culture of lawlessness. We really tried to not pay taxes. We didn’t make any money, so it wasn’t really an issue.

“I never felt unsafe. One time, a guy climbed into my window, off of the roof. He took a ring from my little dressing table, you would never think to go in there because it was so rough! But anyway, it was a diamond ring, and I called the cops. The cops were going to come over and I realized I had this huge garden of marijuana on the roof so John Duff and I had to hurry out there and get all these pots of weed down. I can’t

believe that it’s true, and I don’t remember exactly how it all fit together—somehow the weed plants disappeared before the police showed up. Other than that, nothing bad ever happened.

“Living in Chatham Square, on the Bowery, and constantly going up and down the Bowery to get to Max’s Kansas City and to the West Side, to Norman [Fisher]’s house where we all hung out, was the beginning of my having a sense that community was an important part of the work. Before, my model for being an artist was this sort of lone-person up in a garret, where you work all alone all day and then you go

out to a bar and just get drunk and get in a fight and then sleep all morning and get back into it. That changed in those years.”



(5)



(1) Kellie Jones (foreground) and Lisa Jones at Paula Cooper Gallery, New York, 1969. Paintings by Ed Ruda



(1)

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# KELLIE JONES

27 COOPER SQUARE (1962–81)

Kellie Jones (b. 1959) arrived on the Bowery at the age of three, with her parents Amiri Baraka (formerly LeRoi Jones) and Hettie Jones. The family settled in an illegal loft building at the north end of the Bowery, a situation that Hettie Jones would later recall in her memoir, *How I Became Hettie Jones*: “As far as the city knew, 27 Cooper Square was a vacant, cold-water rooming house. ‘Loft living,’ considered a fire hazard, was illegal. Artists hid their beds and kitchens—even built false walls—while landlords turned their heads and held out their hands.” From 27 Cooper Square, her parents wrote and published a variety of works, including poetry, plays, music criticism, and children’s literature. The building’s central location, and the couple’s literary journal *Yugen*, established the building as a nerve center for the Beat writers and the New York School of poetry, creating a vibrant, creative environment for Kellie Jones and her sister Lisa to grow up in.

Today, Dr. Kellie Jones is associate professor in the department of art history and archaeology at Columbia University. Her research interests include African American and African Diaspora artists, Latino/a and Latin American artists, and issues in contemporary art and museum theory. She received her PhD from Yale University in 1999. Dr. Jones was named an Alphonse Fletcher, Sr. Fellow in 2008 for her lifetime of writing on visual art. The fellowship commemorates the landmark *Brown v. Board of Education* ruling of 1954, which struck down legal segregation; it recognizes candidates whose work honors and furthers the spirit of the statute. In 2005 she was the inaugural recipient of the David C. Driskell Award in African American art and art history from the High Museum of Art, Atlanta; and a scholar in residence at the Rockefeller Foundation’s Study

and Conference Center in Bellagio, Italy. Dr. Jones’s writings have appeared in numerous exhibition catalogues and the journals *NKA*, *Artforum*, *Flash Art*, *Atlantica*, and *Third Text* among others. Current book projects include *Eye-Minded*, a book of collected essays and family collaborations, and *Taming the Freeway and Other Acts of Urban HIP-notism: African American Artists in Los Angeles in the 1960s and 1970s*. Dr. Jones has worked as a curator for over two decades and has more than twenty-five major national and international exhibitions to her credit. She has organized shows for the Johannesburg Biennale (1997) and São Paulo Bienal (1989), the latter of which won the grand prize for best individual exhibition. She was co-curator of the exhibition “Basquiat,” which toured New York, Los Angeles, and Houston in 2005–06. Her exhibition “Energy/Experimentation: Black Artists and Abstraction, 1964–80” opened at the Studio Museum in Harlem in April 2006. In the fall of 2011 her latest curatorial project “Now Dig This! Art and Black Los Angeles, 1960–80” will premiere at the Hammer Museum in Los Angeles. The exhibition is part of the Getty Foundation’s initiative, “Pacific Standard Time,” which aims to revive and supplement neglected aspects of the rich artistic history of Southern California between 1945 and 1980.

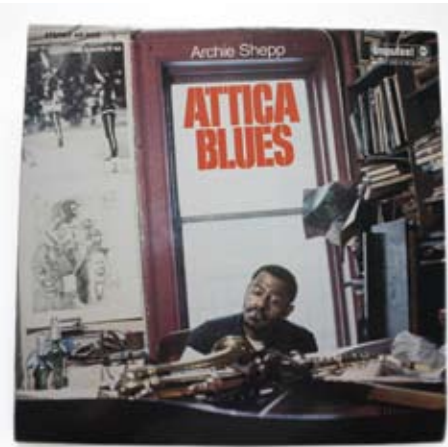
(2) Elizabeth Murray, *Morning is Breaking*, 2006. Oil on canvas on wood, 110 ½ x 121 x 2 ½ in (280.7 x 307.3 x 6.4 cm). Photo: Ellen Labenski. Courtesy The Pace Gallery. © The Murray-Holman Family Trust, courtesy The Pace Gallery

(3) Archie Shepp, *Attica Blues*, 1972. The photograph on the front cover of the LP was shot in Shepp’s loft at 27 Cooper Square

(4) *Yugen*, 1962, Issue 8. Edited by Amiri Baraka (formerly LeRoi Jones) and Hettie Jones. This issue of *Yugen* was edited and published from their loft at 27 Cooper Square



(2)



(3)

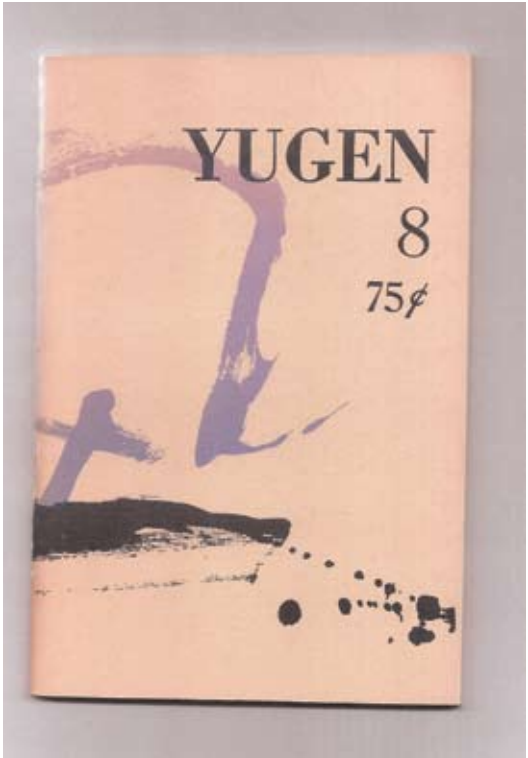
*Excerpt from the Bowery Artist Tribute interview with Kellie Jones September 10, 2007*  
Video available at [boweryartisttribute.org](http://boweryartisttribute.org)

“In my classes, I usually welcome artists in because I always think that for budding artists, young artists, to be in a room with young art historians, and to start having the dialogue now, is really great. I always tell my students, ‘look, these are the people you’re going to be writing about. If you think you’re not, you’re wrong.’ I met Lorna Simpson when we were interns at the Studio Museum in Harlem in 1980. We were just friends, you know, we ended up vibing on each other—oh friends, oh cool, hey, I like your work.... Or even Whitfield Lovell who I knew for so long, or Fred Wilson. Fred Wilson gave me one of my first exhibitions in the Bronx, at the Longwood Art Center,

in 1986. And even the late Elizabeth Murray. That’s another part of the story. My elementary school, she was my art teacher... along with her first husband, Don Sunseri, who was the wood shop teacher. And they lived in our building. I’m sure mom has told you about who lived in the building: Elizabeth Murray and her husband Don, when they first moved from Chicago. The saxophone player Archie Shepp, we had free jazz rehearsals underneath our apartment, you know, as part of growing up.”

“As a child, you think the world is like your world. You think the whole world is like that. I remember going to college, I mean, I had no idea, I was always around artists. When I went to high school, I went to the school of music and art—more artists! And the important thing about that for me now, looking back, is that it was a very diverse, multicultural place. I never, as a child growing up, thought that artists were only meant to be white. I had no concept of that. It was really a shock when I started taking art history, actually in high school, and I thought, why is it that the artists of color, they’re very ancient. They’re pre-Colombian, or they’re Egyptian. Those are the only

people of color you talk about. Once you get into people who are alive, or even from the fifteenth century on, they’re gone. I couldn’t understand how you could really teach that, and yet we’re sitting in the class with people who are artists, like Whitfield Lovell, who was a classmate of mine in high school. So art was just part of my life. When I went to college, I was really shocked that people didn’t know artists, that everybody hadn’t grown up with artists.... I began to realize, say, between the ages of eighteen and twenty-two, that this was a real gift that I had been given, to actually grow up on the Bowery, to grow up the way I did.”



(4)



(1) Adam Purple, *The Garden of Eden*, 1975–86. Earthwork. Photo: Harvey Wang, September 23, 1979

(2) Adam Purple, 1982. Photo: Harvey Wang

(3) Adam Purple with corn crop in *The Garden of Eden*. Photo: Harvey Wang, August, 1985

(4) Destruction of *The Garden of Eden*'s protective wall supporting public black raspberry patch, September 1985. Photo: Harvey Wang



PAGE 14

ADAM PURPLE

184 FORSYTH STREET (1972–98)

Adam Purple (b. 1930) is a social activist, philosopher, and urban gardener/revolutionary. He created the world-famous earthwork *The Garden of Eden*, which flourished on Manhattan’s Lower East Side from 1975–86. By the early 1970s, much of Manhattan’s Lower East Side had become a desolate, crime-ridden place. In the midst of this, Purple started a garden in the backyard of his tenement building at 184 Forsyth Street. In time, the surrounding tenements were torn down and Purple’s *The Garden of Eden* grew to 15,000 square feet and included forty-five fruit and nut trees. He carted off tons of refuse and created virgin topsoil with horse manure from Central Park as well as his own “night soil.” To create the garden, he used simple tools and raw muscle power. His circular design had mathematical and metaphysical meaning: *The Garden of Eden* grew exponentially with the addition of each new ring of plant beds, and at its center was a double yin-yang symbol. Purple “zenvisioned” the garden expanding until it replaced the asphalt and skyscrapers of New York. Though the city was presented with numerous alternatives that would have spared it or incorporated it into the new structure, *The Garden of Eden* was bulldozed in 1986 to make way for a federally funded housing project, which did not include an apartment for Purple or space for a new garden. He is also the author-inventor of *Zentences*, an exponential (nonlinear) book. A unique copy of this work may be studied in the Miniature Collection of the Rare Books Division at the New York Public Library.

*Excerpt from interview with Adam Purple and Amy Brost for StoryCorps Oral History Project, November 22, 2006*

“In Missouri there’s an old saying— ‘You can take a boy out of the country but you can’t get the country out of a boy.’ I grew up about a half a mile outside the city limits of Independence [Missouri]. Although I was born in Independence, I grew up mostly in the country with cows and ducks and chickens and frogs and snapping turtles and blue herons and whatever, and learned to have some respect for the natural life processes.

“I had started the garden in ’75 and the landlord left in ’76, as I remember, but I had already started the garden and I wasn’t going to abandon that because I could see other buildings were going to come down, and so it was circular

and it would expand and the circles would bump into buildings and knock the buildings down, metaphorically, which of course they did. I mean the buildings fell down, and the city saw what was happening and decided, well we gotta kill this for sure.

“We had cucumbers, and cherry tomatoes, and asparagus, and black raspberries on the wall on Eldridge Street, and forty-five trees, including eight black walnut trees, half of which were fruiting. In fact, there’s still a black walnut tree that I transplanted into the back of what is now also called 184 Forsyth Street. In their backyard in the northeast corner of their yard, I don’t know if they know it, and if they did they’d probably run in and kill it.

“If you look at the city maps there was a so-called community garden across the street, and on the maps for that particular block it said ‘garden.’



On the map for the block I was in, all the area where *The Garden of Eden* existed, it was labeled vacant. It was never officially recognized by the city as existing. They called it vacant. When in fact it was a work of art there, an earthwork. And, incidentally earthworks and performance art, as I understand my art history, are referred to as antiestablishment for the very simple reason that the owning class cannot buy them and put them in a gallery somewhere and make them unavailable to the general public. There’s a lot of artwork that’s in private hands that the public never sees. And, so when you do something that is free, open, and costs nothing in terms of money, except human labor, you are a threat. That is antiestablishment. And, obviously, I was aware of that.

“It was a work of art that was also ecologically based, in terms of a human right to make earth and grow

food. So, all of our human rights were violated, when the garden was handled the way it was by the city. I think it was the late Martin Luther King, Jr. who said that injustice to anyone, anywhere, is a threat to justice everywhere, to everyone, something to that effect. We don’t live in isolation of everyone else.

“I said at the time, and I still feel that it would have been better to kill me and leave the garden because, well, that’s the way I view it.”





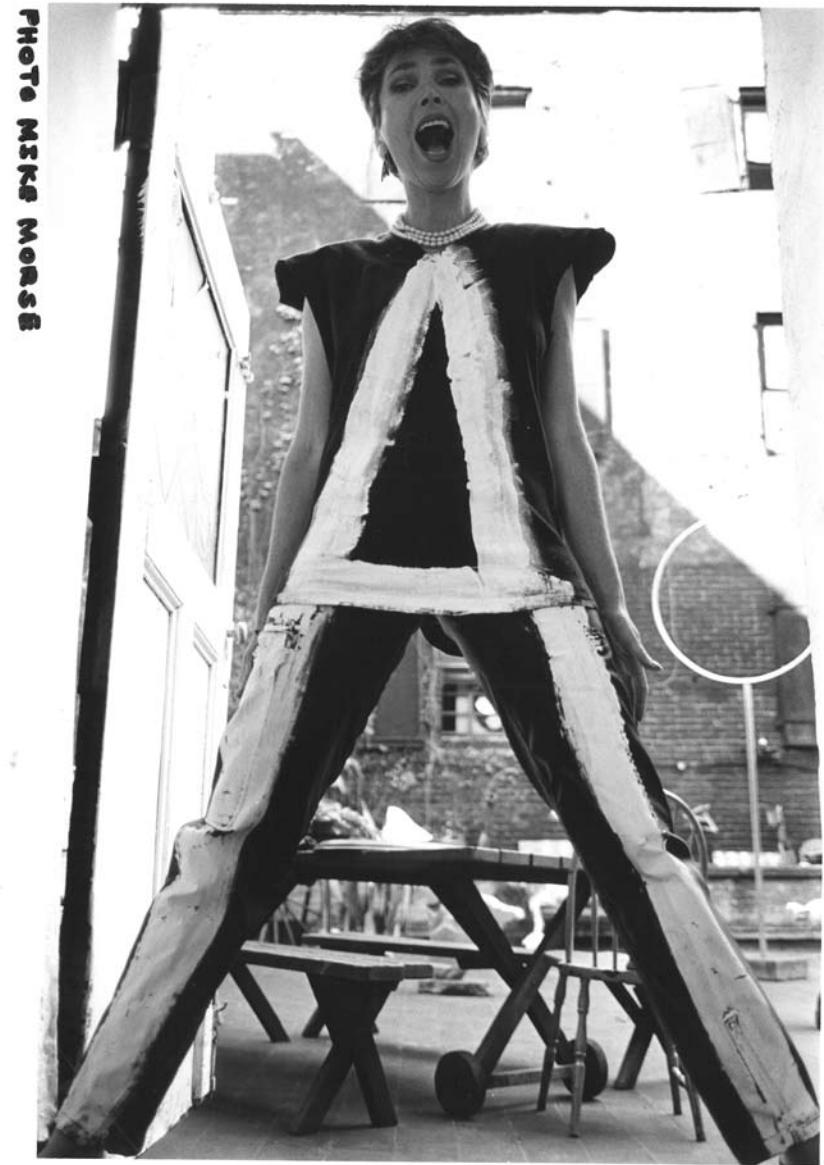
(1) Arleen Schloss in the sculpture garden at 330 Broome, circa 1981. Photo: Michael Morse

(2) Arleen Schloss (standing) and Alexander Hahn at A's, 1981. Photo courtesy Arleen Schloss

(3) Flyer wall outside of 330 Broome. Photo: Ethan Swan

(4) Kyong Park at the opening of "The Asia Show," A Gallery, 1985. On the wall behind him is a work by Shirin Neshat. Photo courtesy Arleen Schloss

(5) Unknown attendees at the opening of "The Asia Show," A Gallery, 1985. The work above them is by Tehching Hsieh. Photo courtesy Arleen Schloss



(1)

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# ARLEEN SCHLOSS

330 BROOME (1970–PRESENT)

Arleen Schloss (b. 1943) has worked interchangeably in a variety of mediums since the 1970s, including performance art, sound poetry, new music, paintings, film, and video. Presented in spaces as varied as the Kitchen, the Museum of Modern Art, the Ars Electronica festival in Austria, and her own home, Schloss's performances possess a spirit described by Linda Burnham as "a contagious sense of wonder."<sup>1</sup> These presentations, which could involve Schoss's cyclical recitation of the alphabet, live painting, closed-circuit video, and music all at once, combine the anti-art whimsy of Fluxus, scientific exploration, Cageian indeterminacy, and a site-specific empathy that made every act unique.

Schloss trained as a painter, a pursuit that was fractured by the relocation to her Broome Street loft, which did not provide adequate wall space. Turning instead to the floor, Schloss began painting with her feet, a practice that led her to performance with the painting *Arleen's Dance* (1970). Recognizing that the execution of the work, which involved moving across a ten-by-eight-foot canvas, was as valid an artistic gesture as the finished painting, Schloss began hosting performance workshops to develop this idea and support her peers.

These workshops demanded a dedicated location for performance, and in 1979, A's was born. Each Wednesday night, Schloss opened her loft to the public, offering a diverse program of dance, music, and performance, including such artists as Jean-Michel Basquiat, Phoebe Legere, Glenn Branca, Bernhard Heidsieck, Eric Bogosian, Alan Vega (Suicide), and Y Pants. On weekends, the space doubled as A Gallery, offering space for visual artists as well. Especially notable were two group shows in 1985: "The Asia Show," which included works by Nina Kuo, Bing Lee, Ai Weiwei, Tehching Hsieh, and Shirin Neshat; and "The Friends Show," which involved over one hundred artists, including Willoughby Sharp, Kim Jones, and Schloss's parents.

In the 1990s, A's ended its regular schedule and Schloss developed a new platform for hosting performance—A's Wave. Utilizing New York's first Internet service provider, Panix, founded in 1988, Schloss established an online series of live music, videos, performance and interactive projects that continues to develop on her Web site, panix.com/~atel/flash/.

1. Linda Burnham, "Arleen Schloss," in *High Performance*, issue 19, vol. 5, no. 3, 1982.



(2)



(4)



(5)



(3)

*Excerpt from the Bowers Artist Tribute interview with Arleen Schloss July 24, 2008*  
Video available at [boweryartisttribute.org](http://boweryartisttribute.org)

Even though it was the late '60s, we kind of knew that SoHo was going to become fashionable and turn into something, and we wanted to be off to the side. We were all being thrown out of where we were living on East Broadway because the building had been bought. There was no one in this building, and we moved in as a group of artists. One of the people in the group was a dancer who danced with Merce Cunningham. One was the artist Ray Kelly, who founded the

Rivington School here in Manhattan. We were all experimental artists, testing and trying different things.

When I first arrived here I was painting with my feet because there was no wall space. That turned into performance art workshops. In 1970 I did a performance called *Feet* in an experimental space on Prince Street. I did a large workshop with a number of people to take off their shoes and socks and walk in mounds of hot pink Play-Doh. It was like you were hanging out on the moon.

I was working in the neighborhood with children that didn't speak English. I was experimenting then too, trying to find creative ways to teach language. This was in the early '70s. I became a

resource for City as School, which was here in Lower Manhattan. I worked with high school students that couldn't work in regular classrooms. I would take them out to Tompkins Square Park, we would do Art Around the Park [a live action public art project during Howl Festival] and they would paint as part of the whole outdoor institution.

A's formed because I was giving performance art workshops and working with friends and other people to help develop works using their voice and sound and experimenting with creative ideas. The workshops increasingly became more popular and grew quite large so I opened it as a space for creation of works by different artists. As soon as people heard about

it they rushed here because the Mudd Club was on the expensive side. The public were artists, basically from the 'hood, and also from Europe. Everyone was open and loving what was going on because everyone was experimenting. It was a chance to try your ideas. The first band that played here was Grey, Jean-Michel Basquiat's band. He came in to play in his pajamas. Everything was on the edge and people were just doing whatever they were doing. Mania D, a German all-women band played the same night. The whole point about A's was loving what you do. And if you're serious, and you love what you do, then you do it. And I'm open.



(1) Billy Sullivan, *Texas Wall* 1972 -1992, 2008. Studio installation, 120 x 180 in (304.8 x 457.2 cm). Courtesy Billy Sullivan

(2) Billy Sullivan, *Natasha*, 2009. Oil on linen, 30 x 22 in (76.2 x 55.9 cm). Courtesy Billy Sullivan

(3) Billy Sullivan, *Colin Studying*, 2008. Oil on linen, 30 x 22 in (76.2 x 55.9 cm). Courtesy Billy Sullivan

(4) Interior of Billy Sullivan's studio, 2010. Photo: Paul Kennedy



(1)



(2)



(4)

PAGE 18

# BILLY SULLIVAN

250 BOWERY (1978–1980)  
105 BOWERY (1980–PRESENT)

The paintings, drawings, and photographs of Billy Sullivan (b. 1946) are tributes to the beauty of fleeting moments. Each portrait acts as a document of time, freezing such natural acts as eating, reading, or resting. Beginning with a series of unhurried photographs, taken over the course of a conversation, a meal, or simply hanging out, Sullivan is able to condense his impressions of a subject into the finished work, creating what he describes as “a psychological take on their time spent together.” These subjects are drawn primarily from Sullivan’s social circle: his friends and the people he encounters as a part of the downtown New York scene. This personal relationship with each individual lends a calm, intimate quality to his portraits, evoking a caring, romantic tone. Sullivan’s vibrantly colored paintings capture the golden tones of the late afternoon sun sinking over the Bowery, or the red hues of flashing nightclub lights, his palette reflecting both the radiance of his surroundings and the warmth and emotion he carries for each of his subjects.

Sullivan has been exhibiting since 1971 and recently mounted his first one-person museum survey at Guild Hall Museum in East Hampton, NY (2007). His work was shown in the 2006 Whitney Biennial, “Day For Night,” and recent solo exhibitions include “Billy Sullivan: East End Photographs 1973-2009,” Salomon Contemporary, East Hampton, NY (2010); “Conversations,” Nicole Klagsbrun Gallery, New York (2009); Galerie Sabine Knust, Munich, Germany (2009); and Regen Projects, Los Angeles (2008).

*Excerpt from the Bowery Artist Tribute interview with Billy Sullivan October 9, 2007 Available at boweryartisttribute.org*

“My family moved to Brooklyn, but my parents are from here. My dad said when he was a kid that the Bowery was an exciting place, it was fancy. For his time, it was the biggest boulevard in New York. The Astors lived here.

“I moved on the Bowery in 1978, I rented a studio at 250 Bowery. I think the person who was in it before me was Joseph Kosuth. It was a great studio, it had great light. The building doesn’t exist anymore, it was over Paragon Restaurant Supplies.

“I slept in the front of the studio—one day, I must have been waking up, I felt like my studio was on fire. They had painted the outside of my building red as I was sleeping. I woke up and it was bright red.

“I moved to this space, 105 Bowery, in December 1980. I had to go speak to Jack Klein, who dealt in studios in those days, he was great. I went to speak to him, and he told me the price. I was nervous, I said, ‘sure, I’ll pay,’ and he said, ‘Aren’t you gonna bargain with me?’ I had no idea that people did things like that. I didn’t know where I was going to get the money to pay for the studio, it was like \$400 or something. I didn’t have money. I mean, I went out every night and I partied, and drove a taxi once in a while. But I got it together.

“You came here because it was cheap to live and no one wanted to live on the Bowery. There were these big buildings—this was an old flophouse. And they cleaned it up. There’s still some marble partitions in the bathroom where the men, they used it as a public bathroom, on the floor.

“It was the greatest place to live. Jake Berthot lived in this building at one point. I got my studio from Brice Marden, who was in this building. Alan Uglow lives across the hall and down one flight. These buildings used to be connected so you could walk back and forth, he lives in 103. Eve Sonneman used to live across the street, with Bob Yucikas. Lynda Benglis lives up the Bowery, the building with Mike Goldberg and Lynn Umlauf that used to be a YMCA. John Giorno’s in

there, and Burroughs used to live there. Artists always lived here. When I was at the School of Visual Arts, I worked for Malcolm Morley, who had a studio on the Bowery, Roy Lichtenstein had a studio on the Bowery. And now we have Whole Foods? I would have never believed that this would happen. There are doormen on the Bowery. It’s changing. The sad thing is that young people can’t come here. It’s impossible unless, you know, you already have a lot of money. I came when you didn’t have to have money, and you could have a dream.”



(3)





(1) Dash Snow, *Untitled (THREE DAYS NO SLEEP BUTT HEY WHOS COUNTING)*, 2007, detail. Self portrait polaroids mounted on paper, tape, artist's pubic hair, typewritten text, 4.5 x 44.5 in (11.5 x 113 cm). Courtesy Peres Projects and the Dash Snow Estate

(2) Dash Snow, *Slime the Boogie*, 2007, detail. Artist's book. Offset print, black and white, 420 pages. Courtesy the Dash Snow Estate

(3) Dash Snow, *Untitled*, 2007. Collage, 11.75 x 11.75 in (28.6 x 28.6 cm). Courtesy the Dash Snow Estate

(4) Dash Snow (foreground) and Brendan Fowler. Still from BARR, "The B Side is Silent" music video, 2007. Directed by Endless Friends

(5) Dash Snow, *Gangbang at Ground Zero*, 2006. Artist's book, detail. Photocopied, black and white, 144 pages. Courtesy the Dash Snow Estate



PAGE 20

# DASH SNOW

138 BOWERY (2007-2009)



Dash Snow (1981–2009) worked with spray paint, newspaper clippings, photography, and his own body to create work that stretched from the condemned territories of downtown New York to countless exhibitions around the world. His restless, enthusiastic spirit drove Snow to combine and mutate materials, obsessively modifying arrangements and correlations in his collage, portraiture, and self-published artist books.

Snow began his creative activity as a prolific graffiti writer, notorious both for his intensity and his ability to access remote spots. He rejected the late 1990s tendency towards extreme technical skill and avant-garde character design, instead setting dominance and daring as his goals. His word, SACE, always executed in legible, sharply defined letters, was applied relentlessly throughout the city, either brashly applied to the front door of a twenty-four-hour deli or unfathomably high on a building's façade. A stolen camera acquired at the age of sixteen accompanied Snow on these outings, capturing the proscribed sites and unseen views of the city that his graffiti adventures provided. His transient passage through subway tunnels, rooftops, and abandoned buildings was solitary, but his prints fixed his view of the city in a format that could be openly shared.

Alongside these desolate panoramas, Snow began to document his other nighttime activities—the bare skin, consumption, and exhaustion that colored his life. Giuliani's mayoral reign, which extinguished Chelsea's mega-clubs and neutered Times Square, corralled Manhattan's youth culture downtown once again—concentrated that particular culture of drugs, sex, and mayhem into a limited patch south of 14<sup>th</sup> Street. This was Snow's turf, marked clearly by his tag at every block. The sites that people spent entire nights (or summers) searching for—the fading dive bars; the basement rock clubs; the 5 a.m. loft make-out parties—Snow found every one, and photographed the ensuing fistfights, drunken kisses, and triumphs. Just as Nan Goldin documented the drug use and transgression of her own community

in the same neighborhood two decades earlier, Snow used snapshots to document his extended family, to commemorate intimate situations that normally pass without notice. The tone of his photographs never approached objectification or spectacle; like Goldin he was a part of the community he documented, and the work was a reflection of his relationships with the subjects. The photos portray moments of revelation, tinted with an open spirit of welcome.

Snow's generosity was best disseminated through his self-produced, photocopied zines. Recording photos, sensational news stories, typewritten fragments, and rescued debris, Snow's publications collage disparate materials into an intensely personal narrative, illuminating his sense of humor, his morbid fascinations, and his adoration

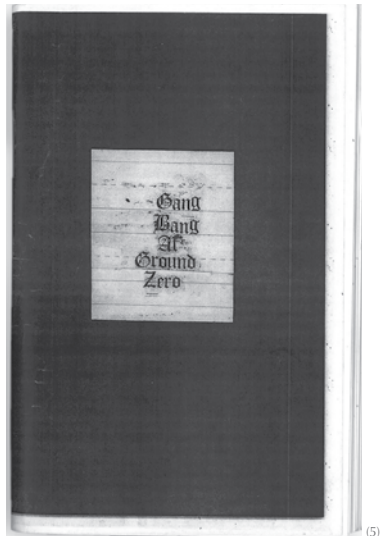
for friends and family. Often running hundreds of pages long, these zines revel in secret affinities: handwritten notes mirror excessive *New York Post* headlines and familial snapshots exhibit the same rapt facial expressions as found photos of occult gatherings.

In Snow's collage works, the impulse towards collecting and contrasting reveals much darker fascinations. Built upon a foundation of aged, mildew-toned paper, these rigorous compositions combine depraved headlines and deftly edited photos to create sharp-edged, deeply frustrated commentaries. Snow would often splice together two sentences, alternating the words in a manner that reinforced the brutality of current events while surrendering to their absurdity. Collages without text edged together images of battlefields, celebrities, and consumer goods: an architecture of suffering and misplaced

desire. These works, while occasionally imbued with the amusement and thrill of his photography, exposed a cynical, troubled side of Snow, complicating notions of the artist as party documenter.

Throughout Snow's installations and publications, his key compositional elements—debauched flesh, prurient clippings, and adoring portraits—jostle one another much in the same way that these energies struggle in life. Viewed at this scale, Snow's consideration of this balance is savagely conspicuous. In one collage, 1930s pornographic photos are combined and drawn upon, forming a crass, aggressive orgy; but in a second work, the same naked bodies splash through a pond, cast with a Waldenesque freedom that is reinforced by the glued-in words, "Have Fun." Front-page photos of Saddam Hussein with a noose around his neck, doused

in semen and glitter, scratch through strata of violence—war, execution, state terror, bloodthirst—but ultimately resist any conclusion of good or evil. Snow treated such judgments as unnecessary, even divisionary, preferring instead to build a dynamic between confrontation of the constant maelstrom of violence and the shelter of a loved one's face.



(3) Dash Snow, *Untitled*, 2007. Collage, 11.75 x 11.75 in (28.6 x 28.6 cm). Courtesy the Dash Snow Estate

(4) Dash Snow (foreground) and Brendan Fowler. Still from BARR, "The B Side is Silent" music video, 2007. Directed by Endless Friends

(5) Dash Snow, *Gangbang at Ground Zero*, 2006. Artist's book, detail. Photocopied, black and white, 144 pages. Courtesy the Dash Snow Estate



MARY ABELL  
VITO ACCONCI  
ALICE ADAMS  
EDWARD ALBERS  
BILLY APPLE  
ARMAN  
MARLENE ARON  
MICHAEL BAKATY  
AMIRI BARAKA  
STEPHEN BARKER  
BURT BARR  
BILL BARRETT  
FRANCES BARTH  
BELA BARTOK  
JOE AND CAROLE  
BASCETTA  
MICHELE BASORA  
JEAN—MICHEL  
BASQUIAT  
TOM BAYLEY  
DAVID BECKER  
LYNDA BENGLIS  
JAKE BERTHOT  
GEOFFREY BIDDLE  
RODDY BOGAWA  
BRUCE BOICE  
ANDREW BOLOTOWSKY  
ILYA BOLOTOWSKY  
PETER BOYNTON  
GLENN BRANCA  
BRUCE BRECKENRIDGE  
BRECKER BROTHERS  
GLORIA GREENBERG  
BRESSLER  
MARTIN BRESSLER  
TOM BRONK  
JAMES BROOKS  
VIRGINIA BUCHAN  
WILLIAM BURROUGHS  
PETER CAIN  
SAM CADY  
PAT CARYI  
LAWRENCE CALCAGNO  
DOMENICK CAPOBIANCO  
ELIZABETH CASTAGNA  
WYNN CHAMBERLAIN  
SARAH CHARLESWORTH  
HILO CHEN

268 Bowery (1979–present)  
217 Bowery (1965–66)  
246 Bowery (1969–75)  
Bond and Bowery (dates unknown)  
134 Bowery (1964–65)  
356 Bowery (1965–75)  
221 Bowery (dates unknown)  
295 Bowery (dates unknown)  
27 Cooper Square (1962–66)  
Forsyth and Rivington (dates unknown)  
215 Bowery, 94 Bowery (1960s–1970s)  
268 Bowery (1969–78)  
231 Bowery (dates unknown)  
350 Bowery (1940s)  
219 Bowery (early 1970s)  
  
108 Bowery (dates unknown)  
Great Jones and Bowery (1983–88)  
  
215 Bowery (dates unknown)  
Bond and Bowery (dates unknown)  
222 Bowery (1972–present)  
107 Bowery (1976–96)  
Third Street and Bowery (dates unknown)  
Great Jones and Bowery (1993–present)  
189 Bowery (1979–91)  
188 Bowery (dates unknown)  
188 Bowery (1960s–91)  
98 Bowery (dates unknown)  
Spring and Bowery (late 1970s–early 1980s)  
189 Bowery (1965–68)  
96 Bowery (1973–86)  
163 Bowery (1967–75)  
  
163 Bowery (1967–75)  
Rivington and Bowery (dates unknown)  
222 Bowery (dates unknown)  
103 Bowery (dates unknown)  
222 Bowery (1974–98)  
270 Bowery (1992–96)  
94 Bowery (dates unknown)  
Canal and Bowery (dates unknown)  
215 Bowery (1960–93)  
359 Bowery (1959–71)  
108 Bowery (dates unknown)  
222 Bowery (1961–68)  
Great Jones and Bowery (dates unknown)  
302 Bowery (dates unknown)

STEPHANIE CHERNIKOWSKI  
ANDREW T. CHIN  
PING CHONG  
CARMEN CICERO  
MICCI COHAN  
ARCH CONNELLY  
JOHN COPLANS  
LINUS CORAGGIO  
STANLEY CROUCH  
MARK DAGLEY  
JAMIE DALGLISH  
PETER DEAN  
ROBERTA DEGNORE  
DIANE DI PRIMA  
MARTHA DIAMOND  
DAVID DIAO  
RICHARD DIMMLER

SUZANNE LAVELLE-DIMMLER  
  
RAY DONARSKI  
JANE MILLER DOYLE

TOM DOYLE

SARA DRIVER  
PETER DUDEK  
JOHN DUFF  
LORETTA DUNKELMAN  
JEAN DUPIUY  
JASON DUVAL  
BARBARA EDELSTEIN  
BRUCE EDELSTEIN  
CARMEN EINFINGER  
CHARLES EISENMANN  
RAYMON ELOZUA  
CARLA DEE ELLIS  
MITCH EPSTEIN  
BARBARA ESS  
INKA ESSENHIGH  
SCOTT EWALT  
ROYA FARASSAT  
PATRICIA FIELD  
ROBERT FEINTUCH

342 Bowery (1977–present)  
  
219 Bowery (1973–present)  
Bleecker and Bowery (dates unknown)  
268 Bowery (1971–present)  
270 Bowery (1996–2001)  
Rivington and Bowery (1990–92)  
189 Bowery (dates unknown)  
261 Bowery (1984–89)  
Third Street and Bowery (dates unknown)  
222 Bowery (1987)  
Bond and Bowery (1974–91)  
188 Bowery (dates unknown)  
187 Bowery (dates unknown)  
35 Cooper Square (1962–65)  
268 Bowery (dates unknown)  
231A Bowery (1971–74)  
219 Bowery (1969–73);  
356 Bowery (1974–75);  
330 Bowery (1976–81)  
219 Bowery (1969–73);  
356 Bowery (1974–75);  
330 Bowery (1976–81)  
135 Bowery (dates unknown)  
135 Bowery (1967–70);  
189 Bowery (1963–76)  
134 Bowery (1963–67);  
135 Bowery (1963–70);  
189 Bowery (1970–76)  
184 Bowery (dates unknown)  
354 Bowery (1977–80)  
9 Chatham Square (1971–present)  
Canal and Bowery (dates unknown)  
221 Bowery (dates unknown)  
Rivington and Bowery (2001–present)  
108 Bowery (1990–present)  
108 Bowery (dates unknown)  
276 Bowery (1998–present)  
229 Bowery (1870s–93)  
Elizabeth and Houston (1969–2003)  
98 Bowery (early 1970s–73)  
Rivington and Bowery (1986–present)  
Spring and Bowery (late 1970s–early 1980s)  
Suffolk and Rivington (1992–present)  
Houston and Bowery (1994–present)  
137 Bowery (2008–present)  
306 Bowery (dates unknown)  
32 Cooper Square (1977–present)

ALAN FINKEL  
CAIO FONSECA  
GONZALO FONSECA  
ROBERT FOSDICK  
BRENDAN FOWLER  
RICHARD J. FRANCISCO  
MARY FRANK  
ROBERT FRANK

WARNER FRIEDMAN  
DOROTHY GALLAGHER  
MARILYN AND  
ARNOLD GANELES  
FRANK GARDNER  
JOAN GARDNER  
DAVID GEERY  
SANDY GELLIS  
EVA GETZ  
STEVEN GILBERT  
JANET GILLESPIE  
MAX GIMBLETT  
JOHN GIORNO  
TINA GIROUARD  
PHILIP GLASS  
MICHAEL GOLDBERG  
GAIL GOLDSMITH  
BRENDA GOODMAN  
GUY GOODWIN  
SAM GORDON  
ADOLPH GOTTLIEB  
TERENCE GOWER  
RALPH GRANT  
JAN GROOVER  
BARBARA GROSSMAN  
(BOWERY GALLERY)  
ERNEST GUSELLA  
FRED GUTZEIT  
HANS HAACKE  
RICHARD HAMILTON  
HARMONY HAMMOND  
ROBERTA HANDLER  
AL HANSEN  
KEITH HARING  
HILARY HARKNESS  
PATTY HARRIS  
DEBBIE HARRY  
DON HAZLITT  
WILLIE HECKS

135 Bowery (1970–77)  
Great Jones and Bowery (dates unknown)  
Great Jones and Bowery (dates unknown)  
255 Bowery (1968–2006)  
Forsyth and Rivington (2007–present)  
142A Bowery (late 1960s–early 1970s)  
Bowery (dates unknown)  
184 Bowery (1970–73)  
7 Bleecker Street (dates unknown)  
273 Bowery (1962–69)  
215 Bowery (dates unknown)  
219 Bowery (1965–69)  
  
185 Bowery (1983–93)  
185 Bowery (1983–93)  
Forsyth and Broome (dates unknown)  
Bond and Bowery (1970–present)  
103 Bowery (dates unknown)  
219 Bowery (1985–present)  
108 Bowery (1981–1987)  
231A Bowery (1974–present)  
222 Bowery (1966–present)  
10 Chatham Square (1970–77)  
Bleecker and Bowery (dates unknown)  
222 Bowery (1962–2007)  
Forsyth and Grand (1973–present)  
94 Bowery (1976–present)  
Bowery and Kenmare (dates unknown)  
Fifth Street and Bowery (2003–present)  
190 Bowery (1966–70)  
108 Bowery (2006–07)  
269 Bowery (dates unknown)  
189 Bowery (1979–91)  
299 Bowery (1969–72)  
  
111 Bowery (dates unknown)  
264 Bowery (1970–present)  
Bowery (dates unknown)  
Rivington and Bowery (1980s)  
87 Bowery (1972–76)  
136 Bowery (dates unknown)  
Bowery and Third Street (dates unknown)  
Broome and Bowery (1981–86)  
Broome and Bowery (dates unknown)  
108 Bowery (1981–1987)  
Bowery (dates unknown)  
198 Bowery (1974–76)  
Bowery (dates unknown)  
  
10 Chatham Square (1970–77)  
Bond and Bowery (1970–present)  
134 Bowery (1963–70)  
217 Bowery (1988–2007)  
188 Bowery (1965–1971);  
231A Bowery (1971–present)  
108 Bowery (dates unknown)  
308 Bowery (2002–present)  
  
First Street and Bowery (1981–82)  
134 Bowery (1963–1964);  
135 Bowery (1964);  
136 Bowery (1968);  
189 Bowery (1971–73);  
246 Bowery (1972–73)  
98 Bowery (1975–present)  
108 Bowery (dates unknown)  
163 Bowery (dates unknown)  
356 Bowery (1976–77)  
188 Bowery (1964–78)  
188 Bowery (1966–67);  
231A Bowery (1974–present)  
222 Bowery (dates unknown)  
255 Bowery (1985–99)  
261 Bowery (1975–present)  
Bowery (dates unknown)  
27 Cooper Square (1962–present)  
27 Cooper Square (1962–81)  
27 Cooper Square (1961–85)  
Rivington and Bowery (1991–present)  
Sixth Street and Cooper Square (1950–53)  
Bowery and Spring (1965–72)  
304 Bowery (dates unknown)  
295 Bowery (dates unknown)  
108 Bowery (dates unknown)  
302 Bowery (1979–95)  
306 Bowery (1979–present)  
187 Bowery (1989–93)  
108 Bowery (dates unknown)  
330 Bowery (dates unknown)  
94 Bowery (1967–69)  
10 Chatham Square (1970–77)  
184 Bowery (1970–73)  
7 Bleecker Street (dates unknown)  
111 Bowery (1986–93)  
222 Bowery (1941–45)  
99 Bowery (1969–71);  
156 Bowery (1978–2001)

MARY HEILMANN  
CASPAR HENSELMANN  
EVA HESSE  
CHARLIE HEWITT  
CHARLES HINMAN

VIRGINIA HOGE  
BOB HOLMAN  
(BOWERY POETRY CLUB)  
MICHAEL HOLMAN  
ETHELYN HONIG

CURT HOPPE  
SAMANTHA HOWARD  
JANINE HUMPHRIES  
BRYAN HUNT  
ROBERT INDIANA  
WILL INSLEY

ANGELO IPPOLITO  
GERALD JACKSON  
TONY JANNETTI  
JIM JARMUSCH  
HETTIE JONES  
KELLIE JONES  
LISA JONES  
BRAD KAHLHAMER  
ALEX KATZ  
WILLIAM KATZ  
LENNY KAYE  
SOPHIE KEIR  
LORI KENT  
JOANNE KLEIN  
KEN KOBLAND  
MELISSA KRETSCHMER  
BARBARA KRUCHIN  
GERALD LAING  
RONNIE LANDFIELD  
DICKY LANDRY  
JUNE LEAF

ANN LEDY  
FERNAND LEGER  
DOUGLAS LEICHTER

MONICA LEON  
MARILYN LERNER  
LES LEVINE  
SOL LEWITT  
DORIS LICHT  
ROY LICHTENSTEIN  
MAYA LIN  
LUCY LIPPARD  
RO LOHIN  
ANDREA LONGACRE—WHITE  
ANDREW LORD  
AL LOVING  
WYN LOVING  
CHRIS LUCAS  
DANNY LYONS  
CYNTHIA MACADAMS  
JAY MAISEL  
MIKE MALLOY  
ROBERT MANGOLD  
SYLVIA PLIMACK  
MANGOLD  
ROBERT MAPPLETHORPE  
BRICE MARDEN  
RALPH MARTEL  
LUCIANA MARTINEZ  
DE LA ROSA  
MARK MASTROIANNI  
DINAH MAXWELL SMITH  
STEVE MCCULLUM  
MEDRIE MCPHEE  
MARC MILLER  
KATE MILLETT  
GEORGE MINGO  
AHZHA COHEN MOORE  
ALAN MOORE  
(JOHN) VINCENT MOORE

JIM MONTE  
MALCOLM MORLEY  
ANNETTE MORRIS  
AMY MOUSELEY  
STEVE MUMFORD  
ELIZABETH MURRAY  
BILLY NAME  
ROGER LAUX NELSON  
MAX NEUHAUS  
SHALOM NEUMAN

108 Bowery (dates unknown)  
262 Bowery (dates unknown)  
119 Bowery (dates unknown)  
Hester and Bowery (1954–74)  
356 Bowery (1968–2000)  
190 Bowery (1965–67)  
98 Bowery (1988–97)  
163 Bowery (1963–66)  
266 Bowery (1983–present)  
Forsyth and Rivington (2004–present)  
  
357 Bowery (dates unknown)  
262 Bowery (1968–75)  
262 Bowery (1968–75)  
98 Bowery (dates unknown)  
Bowery (dates unknown)  
Bleecker and Bowery (1970s–present)  
190 Bowery (dates unknown)  
98 Bowery (1971–72)  
163 Bowery (dates unknown)  
163 Bowery (dates unknown)  
  
Bond and Bowery (1972–?)  
276 Bowery; 105 Bowery (1985–99)  
273 Bowery (1964–69)  
306 Bowery (dates unknown)  
  
111 Bowery (dates unknown)  
188 Bowery (1969–74)  
108 Bowery (dates unknown)  
100 Bowery (dates unknown)  
98 Bowery (1969–89)  
295 Bowery (dates unknown)  
27 Cooper Square (dates unknown)  
189 Bowery (1967–92)  
98 Bowery (1974–76)  
110 Bowery (1958–62),  
189 Bowery (1963–92)  
Rivington and Bowery (1968–present)  
223 Bowery (1970s–80s)  
184 Bowery (1976–84)  
108 Bowery (dates unknown)  
Suffolk and Rivington (1992–present)  
27 Cooper Square (dates unknown)  
35 Cooper Square (dates unknown)  
300 Bowery (dates unknown)  
137 Bowery (1966–67)  
156 Bowery (1984–present)

KENNETH NOLAND  
JOHN OPPER  
MICHAEL ORUCH  
JOE OVERSTREET  
PAT PASSELOFF  
CLAYTON PATTERSON  
PETER/PEDRO PEREZ  
GILDA PERVIN  
ADRIAN PIPER  
RICHARD PITTS  
AMOS POE  
RONA PONDICK  
HARVEY QUAYTMAN  
CALVIN REID  
KATE RESEK  
ELSA RENSA  
BETTIE RINGMA  
BRIAN ROSE  
JAMES ROSENQUIST  
STEVEN ROSENTHAL  
MARK ROTHKO  
ANNIE RUSSINOF  
ROBERT RYMAN  
WILL RYMAN  
JANINE SADE  
TOMIJO SASAKI  
ANGELO SAVELLI  
ELFI SCHUSELKA

LIBBY SEABURG  
MARTHA SERMIER  
ROGER SHEPHERD  
ARCHIE SHEPP  
ROBERT SHERMAN  
MELISSA SHOOK  
FRAN SIEGEL  
JACK SILBERMAN  
E. JAY SIMS  
LUCY SKAER  
LOUISE P. SLOANE  
ROBERT SLUTZKY  
PHILIP SMITH

RICHARD SMITH  
STEVE SMULKA  
DASH SNOW  
STAN SOBOSSEK  
EVE SONNEMAN

262 Bowery (1969–?)  
222 Bowery (1958–?)  
137 Bowery (1993–present)  
185 Bowery (1974–79)  
Forsyth and Grand (1963–present)  
99 Bowery (1981–83)  
185 Bowery (dates unknown)  
134 Bowery (1982–present)  
Hester and Bowery (1968–74)  
Fifth Street and Bowery (1963)  
Great Jones and Bowery (1983–2005)  
32 Cooper Square (1977–present)  
295 Bowery; 231 Bowery (dates unknown)  
108 Bowery (1981–1987)  
354 Bowery (1972–2007)  
99 Bowery (1981–83)  
98 Bowery (1976–82)  
Stanton and Bowery (dates unknown)  
231A Bowery (1973–75)  
246 Bowery (1969–75)  
222 Bowery (1958–62)  
156 Bowery (1984–87)  
163 Bowery (1963–66)  
193 Bowery (dates unknown)  
163 Bowery (early 1980s)  
111 Bowery (dates unknown)  
Bowery and Spring (dates unknown)  
142A Bowery (1964–66);  
111 Bowery (1970–71)  
100 Bowery (1993–2004)  
108 Bowery (dates unknown)  
108 Bowery (1994–99)  
27 Cooper Square (dates unknown)  
185 Bowery (dates unknown)  
Bowery and Prince (1964–65)  
139 Bowery (1993–2002)  
Fifth Street and Bowery (1986–present)  
306 Bowery (1990–present)  
108 Bowery (dates unknown)  
142A Bowery (1973–79)  
246 Bowery (dates unknown)  
300 Bowery (1975–1977);  
269 Bowery (1977–80)  
135 Bowery (1964–65)  
103 Bowery (1973–91)  
138 Bowery (2006–09)  
35 Cooper Square (dates unknown)  
98 Bowery (1972–89)

NICHOLAS SPERAKIS  
ANYA SPIELMANN  
DARCY SPITZ  
TERRY STEADMAN  
CAROL STEEN  
GLEN STEIGELMAN  
RUDI STERN  
KERRY STEVENS  
CARL STUCKLAND  
BILLY SULLIVAN  
PAULA TAVINS  
AL TAYLOR  
DONNA TAYLOR  
NICK TAYLOR  
WAYNE TAYLOR  
BOB THOMPSON  
SAM THURSTON  
JULIUS TOBIAS  
YUJI TOMONO  
KON TRUBKOVICH  
PAUL TSCHINKEL  
CY TWOMBLEY  
ALAN UGLOW  
LYNN UMLAUF  
ARTURO VEGA  
J. FORREST VEY  
DAVID WANDER  
GRACE WAPNER  
ANNE WATSON  
BOB WATTS  
DAVID WEINRIB  
ANNETTE WEINTRAUB  
TOM WESSELMANN

WILLIAM T. WILLIAMS  
ANN WILSON

KEVIN WIXTED  
CHRISTOPHER WOOL  
JIMMY WRIGHT  
CARRIE YAMAOKA  
FUMIO YOSHIMURA  
PETER YOUNG  
SALLY YOUNG  
BOB YUCIKAS  
KES ZAPKUS  
JIANG JUN ZHANG

217 Bowery (dates unknown)  
108 Bowery (1999–2002)  
98 Bowery (1994–present)  
Canal and Bowery (dates unknown)  
163 Bowery (dates unknown)  
Bowery and Spring (1970s)  
142 Bowery (1936–2006)  
108 Bowery (1994–present)  
Canal and Bowery (dates unknown)  
105 Bowery (1973–present)  
142A Bowery (1968–78)  
94 Bowery (dates unknown)  
189 Bowery (1969)  
First Street and Bowery (1981–present)  
189 Bowery (1969)  
Rivington and Bowery (1963–late 1960s)  
Elizabeth and Grand (dates unknown)  
Great Jones and Bowery (1968)  
Canal and Bowery (1968–74)  
Forsyth and Rivington (2010–present)  
98 Bowery (1968–72)  
356 Bowery (1960s)  
103 Bowery (dates unknown)  
222 Bowery (1978–present)  
Second Street and Bowery (dates unknown)  
35 Cooper Square (dates unknown)  
156 Bowery (1978–2003)  
135 Bowery (1960–64)  
108 Bowery (dates unknown)  
330 Bowery (dates unknown)  
Bowery (dates unknown)  
Bond and Bowery (1974–present)  
330 Bowery (1966–72);  
231 Bowery (1972–95);  
30 Cooper Square (1995–2004)  
Bowery and Spring (dates unknown)  
134 Bowery (1967);  
Canal and Bowery (dates unknown)  
266 Bowery (1983–present)  
9 Chatham Square (1976–2001)  
119 Bowery (1975–80)  
100 Bowery (1988–present)  
307 Bowery (dates unknown)  
94 Bowery (1965–70)  
Fifth Street and Bowery (1990–present)  
98 Bowery (1972–present)  
Bond and Bowery (1971–present)  
108 Bowery (1990–present)

The Bowery Artist Tribute is an ongoing project.

The New Museum welcomes additional information about artists who have lived or worked on the Bowery, past and present.

Please return the form below to the New Museum:  
235 Bowery,  
New York, NY,  
10002 USA

Or by email:  
boweryartisttribute@newmuseum.org

ARTIST’S NAME

ARTIST’S ADDRESS ON/NEAR THE BOWERY

DATES THAT THE ARTIST OCCUPIED THIS ADDRESS

ARTIST’S (OR ESTATE) CONTACT

PHONE

EMAIL

ADDRESS

YOUR CONTACT (if different than artist)

PHONE

EMAIL

ADDRESS



