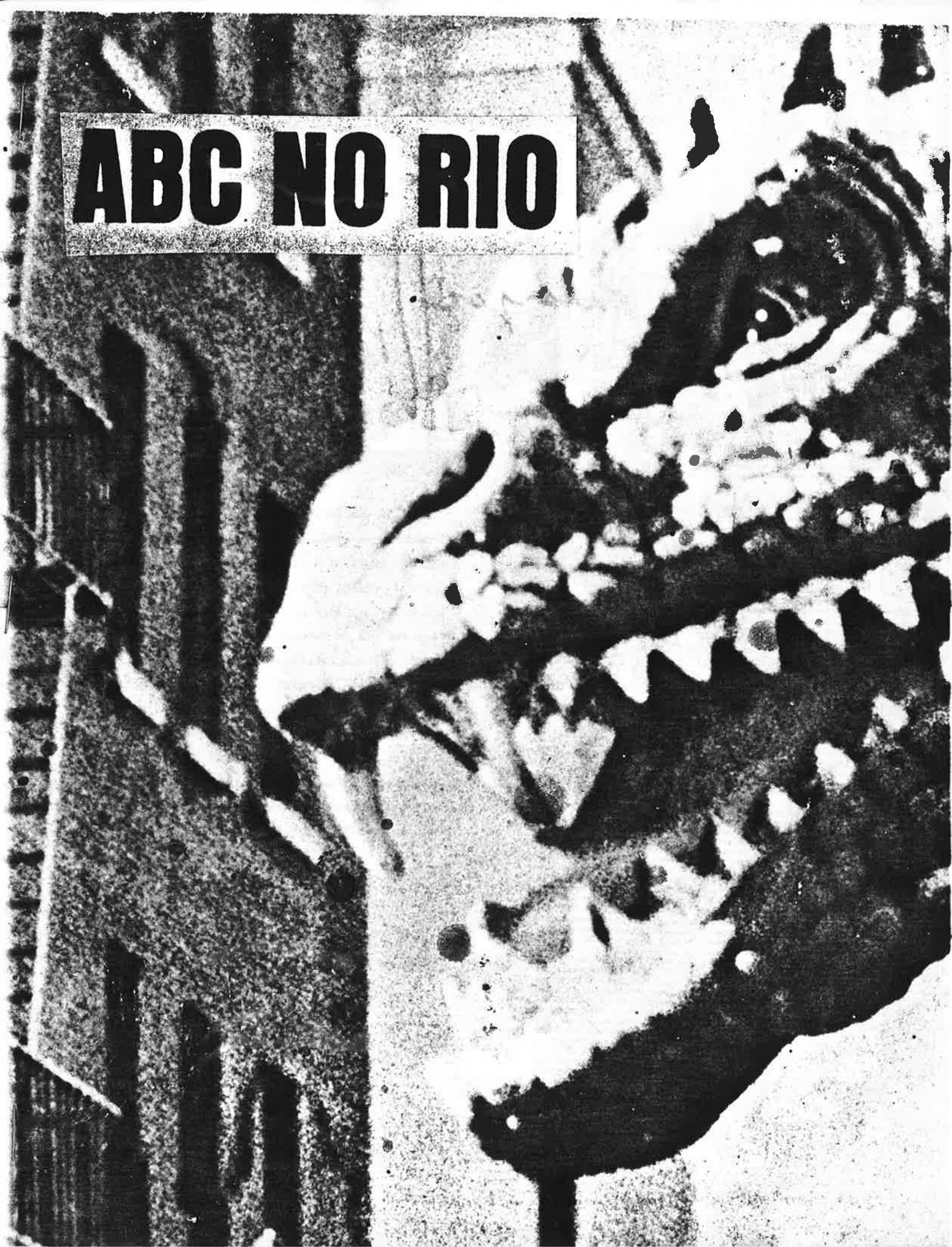


ABC NO RIO





No Rio's Own CARDBOARD AIR BAND

at the Mudd Club
Sunday April 26

ALTERNATIVES!

FRIDAY 12TH SEPT.
POETS:
BART PLANTEGA
A.A. PRITCHARD
WILL BENNETT
ROSE LESNIAK
BAND:
ARSENAL
VIDEO:
MITCH CORBER
BOBBY G.
ALAN MOORE 8PM \$2 DONATION - REFRESHMENTS -
ALSO: INTERNATIONAL MET. SF POSTER, BURGESS'S MURDER POSTER SHOW
NO RIO • 156 RIVINGTON ST.

SATURDAY 13TH SEPT.
POETS:
LUCK CENFUEGOS &
FRIENDS
TULLI KUPFERBERG &
LINUS KENFIELD
STEVE CANNON
BANDS:
ARSENAL
LENN SHIPYARDS
VIDEO PROGRAM AS FRIDAY

ABC No Rio is an exhibition, performance, and studio workshop space run by artists. ~~No Rio is located in a double-decker storefront, with a backyard sculpture garden, under construction (Summer, 1981). Located in a specific neighborhood a few blocks east of the Orchard Street area, the artists at No Rio are dedicated to achieving an interactive relationship with the third world community. Painting, sculpture and drawing are on permanent display, and the gallery hosts frequent evenings of music, video, and performance. No Rio is affiliated with Collaborative Projects, an artists' corporation. We have no staff and no regular hours, but we're however No Rio is open most afternoons and evenings. Call first: 254-3697. 156 Rivington Street, between Clinton & Suffolk Streets.~~

manes to joining a march on the Pentagon to protest U.S. involvement in El Salvador. This jumbled assemblage bears witness to the fact that No Rio is, as its members insist, a place for making work, not an empty and pristine space for the discreet presentation of art objects. Becky Howland, one of No Rio's directors, describes it as "clutter, chaos, cacophony—dense and thick."

While No Rio is broadening the possibilities for what artists can do with their work, it is also breaking down boundaries between art and its public. One way No Rio and Colab artists have done this is by removing the financial barriers that have traditionally kept art within the hands of a wealthy few. Last Christmas, artists Kiki Smith and Alan Moore, with \$750 from Colab, opened a retail shop that sold an inventory of cheap artists' multiples at prices from one to 20 dollars, which they sold directly to the season's shoppers. The store's flyer announced: "You won't pay more at A. More Store—the only direct artists' outlet in the city." The store did such a brisk business that its organizers are now busy putting together a mail order operation. An illustrated catalogue, featuring such hot items as Richard Bosman's woodcuts on paper towels, sold by the sheet, and Tom Otterness' bizarre figurative paperweights and desk ornaments, will be available shortly.

The idea for the store grew out of another Colab project: the "Times Square Show," last summer's art extravaganza, which took place in a recently vacated massage parlor in New York's Times Square. Among other things included in this free-for-all was a souvenir shop on the ground floor. The rest of the space was crammed with posters, graffiti, video, performances and installations by an ethnic mix of artists and nonprofessionals that took their cue from the show's locale in the city's porn center. It was P.S.1's "Rooms" turned into a raunchy, garish spectacle for the masses. "What was special about the Times Square Show," says Christy Rupp, whose plaster-cast rats participated in this celebration of urban decay, "was that we were creating an environment where everyone was welcome."

In reaction to the narrowing possibilities available in alternative spaces, young artists have been banding together and forming their own independent organizations. These loosely structured groups represent a rebellious second generation, staking out new territory for artists and their work.

One of the most visible and ideological of these new collectives is Collaborative Projects, or Colab. Unlike other artists' alternatives, Colab occupies no space. Rather, it has a membership of a few dozen artists, most in their late 20s and early 30s, who share a similar political and esthetic outlook. One of the motivating factors behind its formation in 1977 was what its members perceived as inequity in NEA's granting procedures. "The chances of a nonprofit institution getting a grant are 50 percent; an artist's are only around three percent," ex-

plains Walter Robinson, 31, who acts as Colab's president. (The New York State Council doesn't award grants to individuals.) "Money earmarked for artists is going to administrative structures," says Alan Moore, another Colab member. "Artists can do a lot more with \$10,000 than an institution." Colab's operating costs were a modest \$21,000 last year, not including the money raised for specific projects. Over half their total annual budget, projected to be about \$150,000 next year, comes from public sources. Armed with their nonprofit status and government grants, Colab members say they aim to shift the balance of power back into the hands of artists.

The projects funded by Colab reveal the group's distinctly political slant. They show the artist in the role of activist, taking art into the local community as an agent for social change. One of Colab's first efforts to flex its political muscle was the "Real Estate Show," which involved the takeover of an abandoned city building on Manhattan's Lower East Side, a predominantly Hispanic neighborhood, not well traveled by the art crowd that frequents galleries and museums. Tenants' rights and the oppressive tactics of landlords were the event's unifying themes. The artists' guerrilla maneuver so upset city authorities that the unwelcome squatters were promptly evicted from the premises. As recompense, but possibly just to keep them quiet and off the streets, the city offered the show's organizers another space in a tenement building around the corner. The location became the home of Colab's offshoot group, ABC No Rio, which got its name from a faded sign across the street.

Strewn about this small and ramshackle loft, which has a constant leak in the ceiling, are objects, props, drawings and paintings left over from No Rio activities, which range from putting on evening perfor-





ARREST AT GUNPOINT A Florida National Guardsman holds suspected looters at bay yesterday in front of a grocery store in Miami's black community. Looters and looting continued stalking the debris strewn streets as the turmoil entered its fourth day.

ABC No RIO

156 Rivington Street
now until dec.31
open daily 2-6pm

3 blocks east of Essex St.
take F,J,M trains
phone 254-3697



NOV 16 - DEC 13 156 RIVINGTON ST 10007



REAL ESTATE at

MUD CLUB FEB. 28
77 WHITE ST. 9:00 \$4



Bethany Hays

The Real Estate Show opened New York's Eve at 123 Delancey Street, and reports to be a statement about the condition of real estate. This was a real estate process: the mechanics of mounting the show directly influenced its intent. Which may seem to be a given in an exhibition of artists' work, but in this case the dynamic goes deeper than the relation between a series of watercolors and gallery or curator. The theme of the Real Estate Show grew out of its own struggle for existence, and its premature closing by the city (videotaped by Carol Brownell and the Lewis) is the show's video-verite climax hours after opening its doors.

In the interim between closing and opening at 172 Delancey, where, at this time the re-mounted show is still on view, I talked with Becky Howland, Alan Moore, Peter Moenig, Edit De Ak, Anne Messner and Peter Fend at Becky's loft in Tribeca. I asked how the idea for the theme originated.

Becky & Alan: We walked around one afternoon and took photos of vacant buildings, potential work and show spaces. Alan (Alan is a member) had been talking to Annette Kuhn of HPD — Housing Preservation and Development (Peter: No, stands for Housing Police Department)—and telling her we wanted exhibition space, and being told there was nothing available. You know HPD administers whole blocks! Which often means keeping them vacant for extended periods, available for "development" i.e. income high-rise housing, i.e. the best bidder. The reason the show, now dependent of Colab couldn't get space is due to the situation it addresses: space, buildings are seen in terms of their potential for generating income. Real estate is not about people living or working elsewhere. Real estate, both private (Elmsy-Spear, A.J. Clarke, the Keffellers, etc.) and public (HPD, the Parks Department, and other city agencies) are buying, financing, subdividing, selling, demolishing, mortgaging, restructuring, for profit. What happens to going on inside the bricks and mortar are less than zero when millions of bricks hang in the balance. In point of fact, bricks and mortar themselves are not a

reality to the space brokers. How much the building will yield is the question. Plant a bank loan, get an interest rate. It's all futures. The market value of the creative process hasn't been worked into this scheme yet, so it's chances for consideration in there with the "realities" are rather dubious.

The pieces that comprise the Real Estate Show were not made for museums or galleries. The people who created them did it to send out ideas about city space that will hit subliminally, that'll infiltrate and subvert your preconceptions about real estate. Collectively, the show says something about having the defiance to exist, and about art in the maw of money.

The show was intended to be as open as possible. Alan, Becky et al told artists they knew about it and emphasized that rather than act as curators selecting pieces from what was offered, they intended to accommodate everything on an equal basis. There was no space limitation; had the response been even greater, the exhibits would have been rotated. "It's sort of a post-gallery movement" away from the traditional elitist art world.

Peter M: Did you see what a certain weekly news said? Something about artists who live in Tribeca listening to the Clash at Tier 3, waiting on tables, waiting. In all those articles is that stupid insult, which is that we are the failures, the suckers waiting to be selected by gallery owners — like Tribeca is waiting to be Soho. Which is absolutely not the case. It should be clear that many of the people involved in the show will still have "concerns" 20 years from now. They'll still be doing the kind of art they have to do, not sitting back, having made it, being trendy.

Edit: There are two kinds of artists, those who show in galleries, and those who don't. Out of those who don't some are waiting to get in, and some aren't interested, and those are the people who responded to this show.

Alan: It was a choice for them, not a compromise until they could get into a gallery.

Peter: We want to put art into collaboration with other disciplines. In Europe, artists are isolated, they're not a sociological factor. Here, they can change neighborhoods.

Becky: The whole idea behind this in-

surrectionary act is that the status quo can be overcome.

Of the 20 or so artists showing, a random sampling follows: Peter Moenig's facetious newspaper front pages couch the truth about real estate and the Lower East Side in outrageous headlines accompanying actual newspaper photos. "One couldn't expect people to understand the symbolic meanings of the pictures, so they are presented in newspaper headlines. Art code can be transformed into a language that can be spoken on the Lower East Side."

Anne Messner presented a group of photos of some L.E.S. residents, mostly doorway sleepers, shufflers, losers; pathetic and accusing, the shreds of human evidence in the case against real estate as investment.

Gregory Lehman's series of colour photos of suburban homes, straight and unabashedly out of an estate agent's catalogue are captioned with ironic, perhaps bitter quips such as "3BR, no rats, no unemployment!" and "Elian Patz would not have been abducted if his parents lived in this lovely duplex." A sizable mound of

cigarette packets collected from the immediate area by Bobby G. was accompanied by a brief text which estimated the amount of cash spent on the now-rubbish, and advocated that instead of directing 75 cents a day or a week to Liggett and Meyers and subsequently trashing the street with the empties, smokers and non-smokers alike put their cigarette money (after all, it's only an expression) toward urban renewal. Do you realise that in one month that's \$50,000! (And that's not even counting extra for longs.)

Peter Fend's work was great fun to look at as a purely abstract graphic piece using colour and lines of all description — straight, squiggly, maze-like. Turns out they're diagrams of radical architectural projects, "architectural probes" using a naturally cycled fuel-methane gas — and artists' concepts of space utilisation. "Traditionally, artists have initiated ideas of space usage. The goal is to bridge the dichotomy between artists and architects."

And there were lots more. Now don't you think you'd better get over there and check it out?

REAL

ABC NO RIO GALLERY

INTERNATIONAL WORKERS DAY SHOW By SUSANNA SEDGWICK

Art and politics are wild lovers. They incite scandal, thrive on public flagellation by the establishment and though they are into dominance among each other, they fight against it as a social more.

Strange bedfellows as they may seem, Art and politics have a long standing relationship and are now well on their way to a climax in the hotbed of the 80s.

Supporting so controversial a couple is never easy, but there are those who do, despite the hassles. Colab, Collaborative Projects, has been instrumental in bringing Art and Politics between the sheets of inner city streets. Colab was instrumental in organizing the Real Estate Show, geared toward bringing art out of the hi-tech galleries and into low income neighborhoods where it is accessible to all. Their next big success was the Times Square Show (reviewed in EYE, summer '80) and now a Colab affiliate has opened a gallery over at 158 Rivington Street.

"We got this place as a direct result of the Real Estate show. City housing realized they couldn't get rid of us so they conceded us this space. It was a buy-off really," says Becky Howland, one of the No Rio members.

They took the place, named it "ABC NO RIO" inspired from an old corrugated sign in Spanish across the street and, got to work.

The recent show at No Rio is described in their flyer as "the glamorous and controversial International Art Show, a collage of contemporary political art and poetry from around the world." The show came to New York thanks to Joseph Nechvatal who brought it from San Francisco. The San Francisco Poster Brigade conceived the show as a "May Day Mail-in Art Show," to which revolutionaries from all over the world would mail in their posters as a tribute to May 1, 1980, International Workers Day.

The collection is a collective cry of protest from workers all over the world. In the past ten years poster art has burgeoned as a new form of socio-political art. Posters are easy to mail, not prohibitively expensive and accessible to all.

Posters, as well as postcard art, color xerox graphics, lithographs and silkscreens cover the walls from corner to corner of the gallery. There are political postcards from West Germany, woodcuts from Japan, and the assortment of socio-realistic posters whose color separation and art are clearly the work of sensitive artists as well as incensed revolutionaries. The black and white photographs from Northern Ireland by Cameraworks are an anguished rendering of the effects of war on humanity.

From the Rock Rebels in Holland the message was "Rock Against Beatrix." The English organization Rock Against Racism (RAR) are also well represented. The Rock has been thrown and will continue to roll gathering momentum and a whole new generation of rebels.

What exactly are the plans for No Rio? Are they going to continue as a socio-political gallery or be sucked into the compromise of an "alternative space?" It is a hard question to answer, but Becky Howland, Alan Moore, Joseph Nechvatal and Bobby G. all of whom were instrumental in getting the gallery off the ground with the help of Colab, seemed to agree on one point. In the words of Becky Howland: "It's important to learn about the neighborhood, to reach these people, rather than just have a 'White Club'."

The means proposed to do this would include video workshops with local youths' participation, art shows that would concern the neighborhood and its possible artists and events. They also hope to provide a program which would help the locals become more aware of their rights and

consequently exert more control in the ceaseless battle between neighborhood and urban developers.

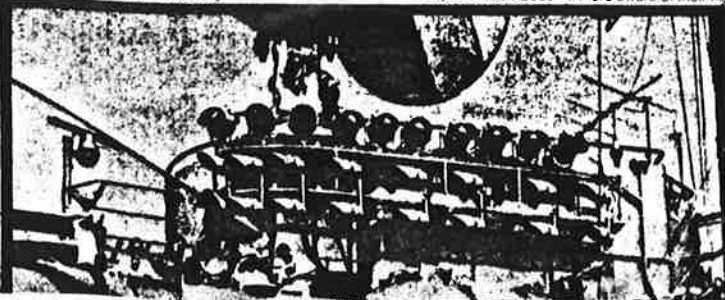
Alan Moore voiced the goals of No Rio very succinctly: "I feel No Rio could have a political purpose. It should stress the areas of common concern between artists and the oppressed people. We want to create a certain communication, if we can do this we will have achieved something."

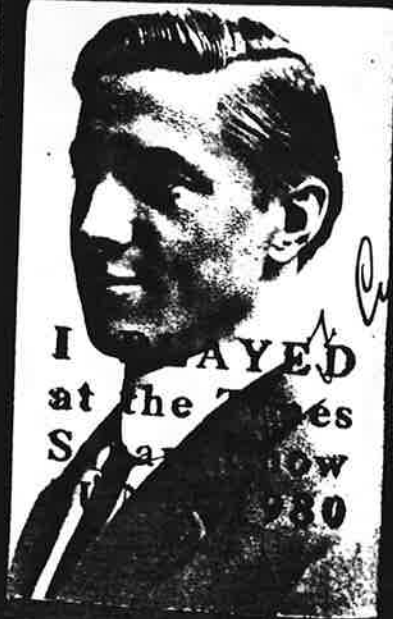
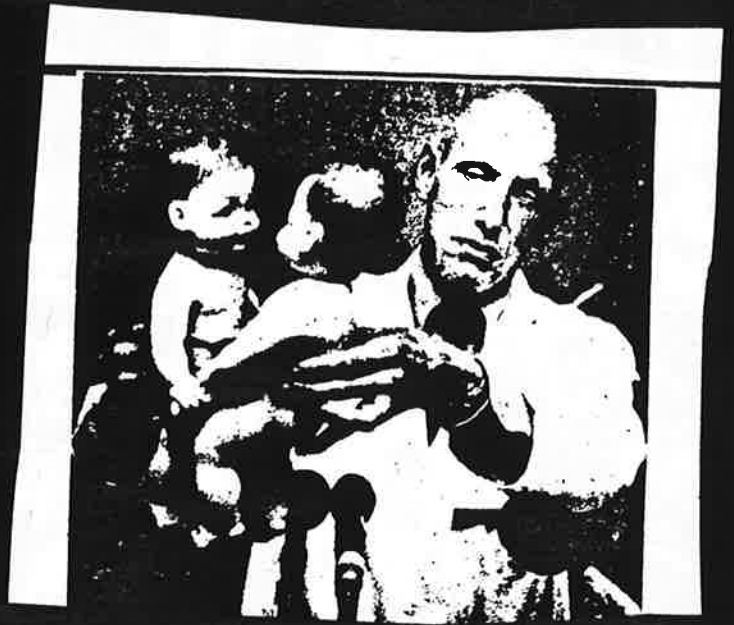
Artists are often as underminded and persecuted as the socially oppressed, who in turn harbor many artists.

Hopefully No Rio will give art and politics a chance to do their thing openly using all media available to further their cause.

In fact, as this article goes to press, I've got the word on the next shows scheduled at No Rio for October. A show of "Suicide, Murder and Junk, the last group show," organized by John Morton. Also a show on Animals living in Cities featuring rats, roaches, pigeons and other urban wildlife, organized by Christy Rupp.

No Rio is embarking upon something which could mean a shot in the arm to the relationship of art and politics.





BIG GAME OVERRUNS BIG CITY



MASSIVE TIDE OF ANIMAL BODIES RUSHES TOWARDS BIG CITY. ARTISTS RESPOND. According to biologists who have studied other such massive migrations, including migrations ending in massive die-offs, the animals approaching the big city--ungulates here--are trying to reclaim ancient homelands. The city, biologists say, is sensed to be illegitimate and monopolistic. It denies other animals their space. It smothers crucial marshes and feeding grounds. It layers over with concrete and buildings any mating grounds. It lowers the water table, denying underground animals their chance to live. It cuts off paths of migration, even for insects and birds. It greatly reduces the variety of animals needed for ecological stability. Like most cities, it damages ecological processes for hundreds of miles around. And like nearly all cities nowadays, it poisons everything. The city is now being threatened with destruction. Biologists have no clear concept of how to respond. The emergency is being met by the persons in society who make a profession of mediating relations between humans as animals and other animals--the animal magicians, the artists.

FEND
OECD





NO RIVER, NO RIO, SOME PORTRAITS



Portrait Studio Show

Venga Ahora!

**Portraits of Lower East Side
Residents and others.**

Organized by Tom Warren

Participating artists

Steven Biegleiter, Alona Granet, David Baker, Bebe Smith, John Morton, Joli Stahl, Scott Plahhman, Florence Neal, Richard Mock, Cara Periman, Jim Quinn, Bill Nogosik, Richard Amijo, Pam Raffaelli and more!

Opening:

Tuesday November 17th, 7 to 10 p.m.

Showing thru November 22nd.

Portraits will be taken for the duration of the show.

**ABC NO RIO
156 Rivington St.
254-3697**

Copyright 1981
PORTRAIT STUDIO PHOTO: TOM WARREN



By RICHARD ARMIJO

It beats pop radio. It's better than strapping an enemy. The portrait show that Tom Warren developed at ABC NO RIO suggests that an equivalency to broken English exists in the visual communicative realm. Broken English communicates despite the breakdown of a much hallowed syntax. And for a moment let's pretend that the portrait of a Nuyoric is equal in meaning to the latest Mary Boone fixation.

Which is to say that the image of a Puerto Rican is valuable.

It is and no, again like broken English.

Their faces announce their presence, but as anyone knows a photograph is hauntingly speechless. As with rare words the value is underscored by survival. Normally we pay little heed to a word that is on the endangered list — with

a portion of the human race it sadder becomes more complicated. Err, what would Mary Boone do in this dilemma? Suppose put her undersold artist on some sort of holding list.

Broken English and broken aesthetic have much in common. Somebody speaks then some people respond. Mostly the response to the portraiture was exceedingly positive. But why? I mean I was certainly flattered to see a picture of myself up there. And I imagine so too were the other experimentalists. Pay a buck and see yourself. Come to the opening and mingle.

If only for a moment we're up there with them. And we think it feels great. They are at their best and so are we. But, like a pause, our fulfillment is shortlived. I think we are holding our breath. We are waiting for something to happen and nobody knows just what that will be, not them and not us. So we are left with the pictures.

Photos of anonymous lives that piled up year after year collecting dust and abuse — hopeful pictures developed just yesterday, even some sad pictures of us — the local hangers on. For me it was much like television: wonderful commercials and soon they are over. There's Bobby and Christy, there's Robin and Rebecca; there is me and there is you and now we're all gone. Somehow we are over and much beside the point.

I started out thinking about defacing our language but still forcing it to mean.

Dialogue strapped down to gesture, remark equalling attitude (some men can only smoke a cigarette while they cruise the street), very gestural. I think the photographs contain much of that sort of transient beauty. We can stare at them much the same way we stare out at the world. Like saying cheeze like freeze.



Gerald Marzorati



ess donating a print to Ed Koch's mayoral campaign cuts it as praxis, the late ill be remembered as a time when artists quietly and wearily retreated from litical trenches.

the end of 1969, politics was king," critic Franz Schulze writes in the t *ARTnews*, in one of the most cogent essays on the art of the "Me Decade." e concludes, the outward thrust of the '60s soon turned inward, and the k troops who pushed their [political] objectives in the early 1970s" — e mentions the Art Workers Coalition, among others — "have not been led since."

if the first days of the 1980s offered any clues, politics — radical, left-leaning i, that is — may be burrowing a fresh niche for itself in the tame, if varied, dscape. In the case of John Halpern, who last year planted "explosives" on poklyn-Bridge, the digging was literal: He and a group of artists dug a ditch ear's Eve in a vacant lot on Spring Street and entrenched themselves for the r, talking about social ills and toasting potential cures. Joseph Beuys, the g field marshal of the fine art of radical politics whom Halpern so admires n evening at the Guggenheim last week in abstruse discourse with a Vassar iist.

south of the ivory tower, where Delancey Street runs down to the East a loosely-knit group of three dozen artists moved anonymously into a ministered abandoned storefront and set up "The Real Estate Show." The id, unlabeled art works they exhibited — first at a word-of-mouth opening types on New Year's Eve, then at a neighborhood housewarming the ig afternoon — were of an ephemeral dashed-off sort: photo-and-text- tos indicting landlords and developers whose activities, the artists say, have painters in the same high-rent, no-help boat with the city's poor. intention of this action," reads the handout for the show, "is to show that re willing and able to place themselves and their work squarely in the

As it turned out, access to the show proved even more ephemeral than the work. Last Wednesday afternoon, just 72 hours after the artists first moved in to clean up the seedy showroom, officials from the city's Housing Preservation and Development Dept., citing regulations, padlocked the storefront. A meeting with the artists Downtown Wednesday night led to a tentative compromise — the Delancey St. storefront was off limits, but HPD would show the organizers other abandoned sites. "It was like parents," said one of the organizers after the meeting. "We couldn't have the storefront because we didn't ask first."

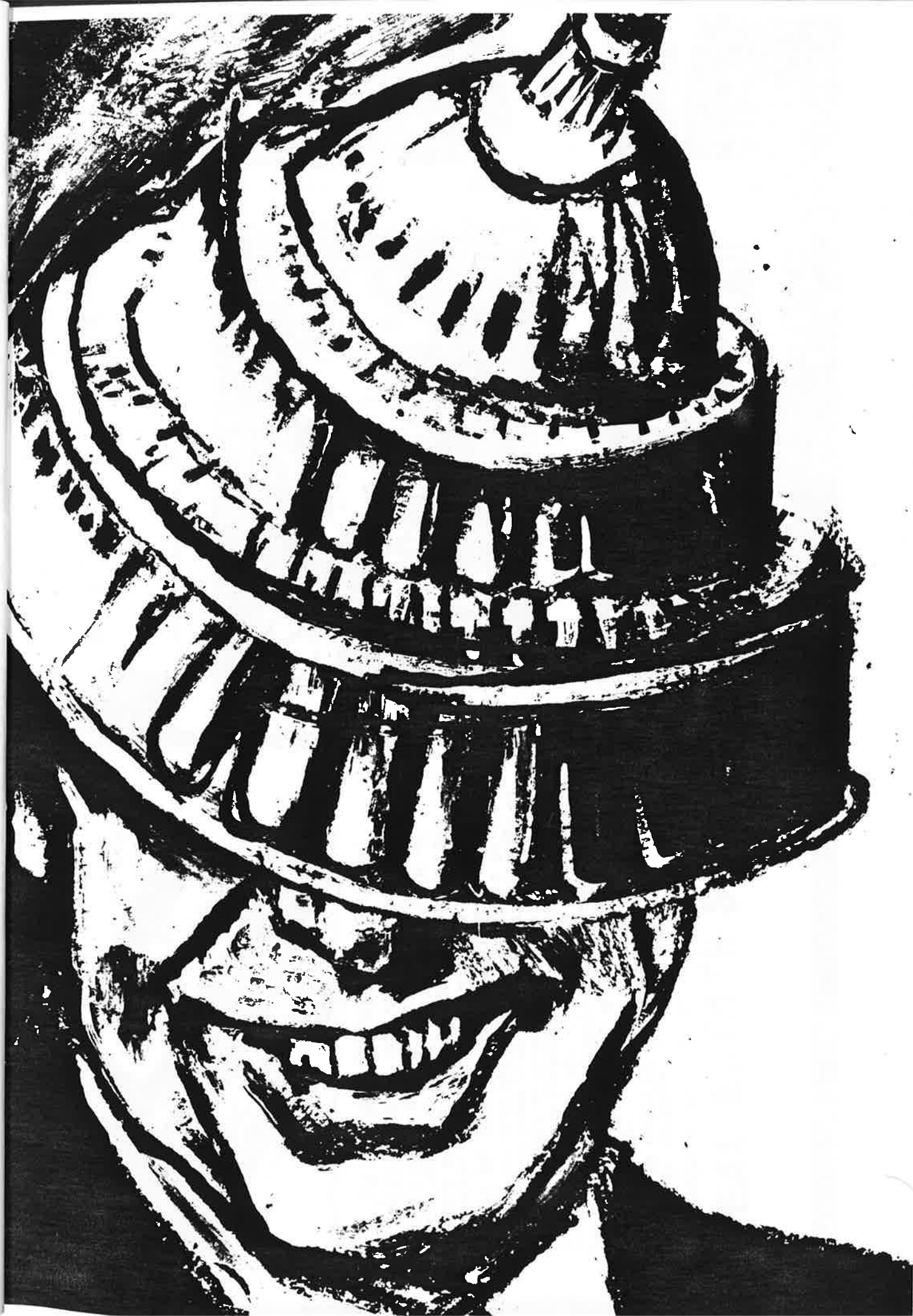
A handful of artists spent last Thursday touring the less scenic nabes, but turned up no prospects. On Tuesday, after a weekend of meetings, the show's participants — joined, climactically, by Beuys, Halpern, a few cops and the media such an amalgam attracts — returned to the scene with ideas of breaking in. But save for two locals who sneaked in a back door — and were led out by a pair of smiling police officers — the wire reporters were left to document a peaceful street performance.

Many of the artists involved, most of whom are quite young, concede they share little beyond their position near the bottom of the art-scene ladder. Yet perhaps that's just the point. They're being pushed out of loft space downtown to make room for their peers who pursued professional degrees. They're being turned away by galleries hedging in the face of ceaseless inflation. Huddled in cramped apartments on the edge of the East Village, eating soup each night on Second Avenue, dancing at Tier 3 to the Clash, they wait tables — and wait.

"The main thing," said Rebecca Howland, one of the organizers of the event, "is that we're here to show people that artists can take things into their own hands."

HERE



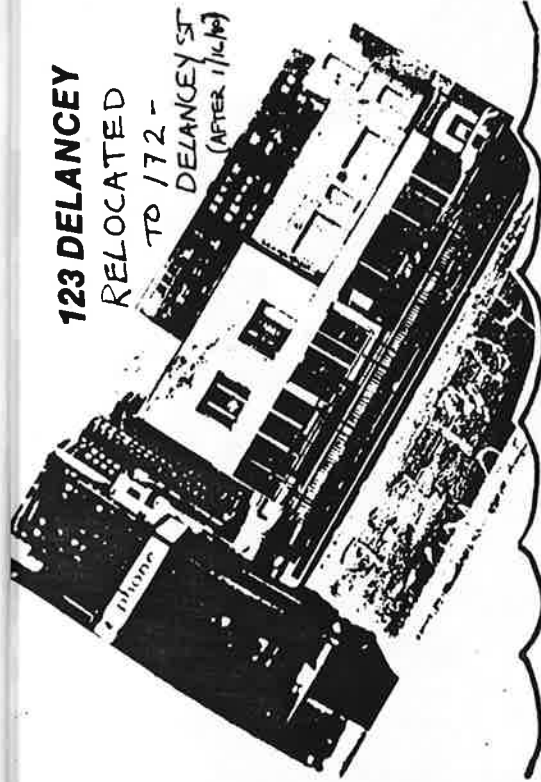


123 DELANCEY

RELOCATED

TO 172 -

DELANCEY ST
(AFTER 1/16/74)



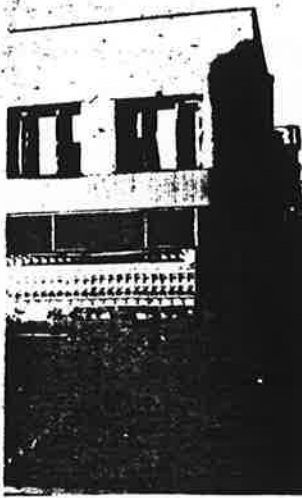
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PROBLEMAS DE VIVIENDA Y COMPAÑÍAS INMOBILIARIAS.
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INTERCAMBIO SOBRE LA ESPECULACIÓN DE LOS DUEÑOS DE
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SOLARES, NUEVOS PROYECTOS DE VIVIENDA, PLANES
FUTUROS ABUSIVOS, etc..... UN CENTRO DE CIUDADANOS.
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CONTINUARA.

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NUESTRA PROPIEDAD Y LA LLEVARON A UN
ALMACÉN DE LA CIUDAD.

REAL ESTATE SHOW

**CARDBOARD AIR BAND;
DISTRIBUTE THE WEALTH**





by Lehman Weichselbaum

Most of us missed the New Year's Eve party at 123 Delancey Street hard by the Williamsburg Bridge, where 35 artists as the Committee for the Real Estate Show (CRES) were sneaking a preview for the New Year's opening of what was to be a two-week exhibit. The Real Estate Show was all about the way money controls where and how people live in New York City in general, and the Lower East Side in particular. Artworks in every conceivable medium dealt with facts such as arson in the neighborhood, local alternate energy proposals and the media blackout on what exactly the city is doing to low-income neighborhoods.

The show, several weeks in the planning, was consciously geared to the space that was to contain it. The city-owned storefront at 123 Delancey — built as a factory showroom in 1916, last used as a Federal Model Cities office but having lain vacant for over a year — had been invaded and commandeered by CRES on December 30 after what they claim to be a year of long and frustrating campaigning to rent the property for an exhibition space from officials of the Department of Housing, Preservation and Development (HPD).

The squatter artists spent the next couple of days cleaning the windows, clearing the trash, fixing the plumbing, turning the heat on and putting up the show in preparation for the New Year's Eve preview. On New Year's Day the show was officially opened to the public, even as artists continued bringing in their work.

On the morning of January 2, artists discovered the storefront padlocked from the inside, their work locked within. Phone calls revealed it to be the doing of HPD. The Real Estate Show had been open exactly one day. Its basic ideological premise — that artists, working people, the poor are systematically screwed out of decent places to exist in — could not have been brought home with more brutal irony.

The artists were experiencing firsthand an involuntary pastime neighborhood folk have been long familiar with: being cast out onto the street by indifferent interests, whether from private or public sectors. "We're nomads," says video artist, Mitch Crober. "We've got nowhere to go. We deserve a place. We spotted it. No one was there."

For their part, HPD officials — fronted by Assistant to the Commissioner, Edgar Kulkin and Executive Administrator for the Deputy Commissioner to the Office of Property Management, Denny Kelly — insisted they had other, bigger plans for the site. First, they said, three merchants had a prior claim on it (even though it had been allowed to stand empty for so long). Then, they said, it was part of a wide swathe of neighborhood slated for demolition in nine months to make way for an ambitious combination of low-income housing project, shopping mall and senior-citizen center.

But what seemed to irk the bureaucrats most was that the artists finally broke the rules they'd been playing by, patiently and unsuccessfully, for months. "You blew it,"

charged Kelly at one of many meetings between both sides. "You illegally entered a city building."

Yet even here, the artists tilted closer to conciliation than confrontation. They offered to rent the place for just two weeks, promising to close the show and be out by January 22. "We had hoped they would go on with reopening the space, helping us, joining us to present an informational display about their plans in the area," says Alan Moore. "They saw it as a challenge: not an invitation."

HPD did give artist representatives a list of other city-managed property in the area, all of which proved to be too small, too decrepit or both. The artists still had hopes that HPD would let them back into 123 Delancey in time for a press conference CRES had called for noon, January 8.

At the appointed hour, the artists, accompanied by German artist, Joseph Bueys, found reporters from the *Times*, *Soho News* and the *Eye*. HPD officials — scurrying from street to their heated city car and back again — and a handful of cops guarding the doors. Nobody was getting in (except for two artists who somehow managed to sneak in before being gently escorted out by police). The press conference was called off in favor of standing around in the cold, pondering the next step. The notion of storming the building to invite arrest was ultimately shrugged off. The confrontation fizzled, at least for that day.

But HPD was losing face while it was scoring points. Less than flattering reports began to appear in the local papers. Lower East Side residents plainly liked what the artists were up to. "The merchants got everything else down here," said one young woman. "Instead of it just standing here, it would be a tribute to the block." Even the cops charged with defending the storefront from possible artistic wrath were outspoken — in favor of the artists.

"In my opinion, I would say they should have this building to rent from the city," said one officer from the local beat. "The city seems to have forgotten this area. This area hasn't been built up in the past 10 years. Anywhere the artists have come they've upgraded the community. They seem to bring a resurgence."

But HPD had yet to play its last hand. Sculptor Peter Moening believes the agency to be afflicted with a collective "forked tongue." "They promised everything, but never tried to be honest and helpful in a real sense," he charges. But the artists' feelings of betrayal was not quite complete until January 11.

On that day, city workers swept into 123 Delancey, cleared out the exhibited work and trucked it to an uptown warehouse. Only until a few days later were artists granted entry into the warehouse to take their stuff home.

Rebecca Howland, a sculptor, admits with some relief that half the work was original, half reproducible. Plainly, one half was luckier than the other. "Pieces were hastily ripped off the wall and shoved into a box," she reports. "There are things missing. It was a real fast hatchet job."

The battle for 123 Delancey Street can be seen from two different, though related perspectives. First, the besieged empty storefront is typical of countless such properties throughout the city standing abandoned but eminently habitable, as officials wave never-to-be-realized "renewal" plans in one hand and the wrecking ball in the other. It is precisely this problem that CRES addressed. Explains Alan Moore: "A lot of people are tired of getting the short end of the stick in the real-estate world because of forces they don't understand but that always amount to money."

Second, the dispute reflects the city's deep-rooted ambivalence toward its artists. On the one hand, an artist can now take over a commercial loft and not feel like an outlaw. After all, it was those illegal loft people who made Soho such a fun upper-middle-class place to live, wasn't it? And on the other hand, artists who, like those of CRES, refuse to act as shock troops for gentrification and play the art-commodity game, find their needs, at best, simply not taken seriously.

Rebecca Howland considers herself and her friends part of a "post-gallery movement." What they're after ultimately is not just another art space, but a "citizen's center," where the line between the esthetic and the social blurs into meaninglessness. Issues to be taken up, according to a recent manifesto, include "landlord speculation, tenant's rights, property misuse, projected housing

REAL ESTATE

1. land, including the buildings or improvements on it and its natural assets, as minerals, water, etc. 2. ownership of or property in land, etc.

REAL,

3. in law, of or relating to permanent, immovable things: as real property: opposed to personal.

ESTATE,

7. in law, the degree, nature, extent and quality of interest or ownership that one has in land, etc.: abbreviated est.

LAND,

1. the solid part of the earth's surface: distinguished from sea. 3. a) a country, region, etc. b) the inhabitants of such an area; nation's people. 5. ground considered as property; estate: as, land is a good investment. 9. the Lord: a euphemism, as in the phrase, for land's sake! 10. in economics, natural resources: abbreviated L.

MONEY,

1. a) coin or hard money. b) bank notes, bills or paper money. 4. property; possessions; wealth.

Webster's New World Dictionary

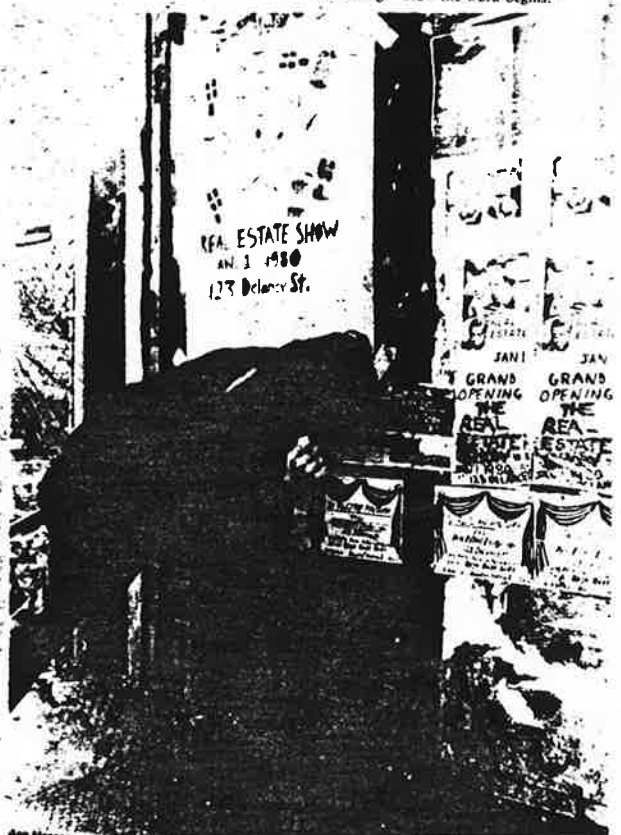
Jody Wright Jan. 9, 1980

developments and arbitrary urban planning."

On January 16, a compromise finally reached with the city brought the Real Estate Show artists a little closer to that goal. HPD's Denny Kelly — herself a painter and resident of nearby Tribeca — worked out an arrangement to take over 172 Delancey Street down the road, formerly Vivian's House of Beauty, until the end

of February.

The solution is far from ideal. 172 Delancey — one of the alternative sites rejected earlier by the artists — is far more cramped than 123. It is completely unsuited to the exhibitions, musical performances and community meetings they envision. For now, it remains a base of operations from which to find what they're after. Says Peter Moening: "Now the work begins."



CONSCIENTIOUS,
CONTINUOUS,
RESOLUTE
DISTINCTION OF
QUALITY FROM
MEDIOCRITY

A Temple of Cultural Democracy



"Murder, Suicide, Junk" is the title of the show that JOHN NORTON organized for ABC No Rio, a storefront at 156 Rivington Street that's become headquarters for maybe the first art space in the Lower East Side. ABC No Rio (the name derives from a crumbling sign the organizers discovered across the street)

some provocative notions about what art is and who can make it. Last New Year's Eve, a group of artists associated with Collaborative Projects — a cell-like group of politically conscious artists that has organized a number of shows and events along social themes — seized an abandoned, city-owned storefront on Delancey Street (many of the artists lived or worked in the surrounding blocks) and filled it with crude, manifesto-type artworks con-

demning the neighborhood's landlords and developers. (The city eventually padlocked "The Real Estate Show," but has since given the organizers another ramshackle storefront on Rivington Street the artists call ABC No Rio.) And last spring many of the ideas and personalities associated with these various groups and events came together in the much-discussed "Time Square Show," where, along with everything else, more than a few prominent art-world figures saw for the first time that art was once again infiltrating life.

SLIGHTLY north, at 156 Rivington Street, some 20 or 30 downtown rebel artists — many of them veterans of the recent and angry Times Square Show — are daubing away at the walls of their big storefront loft, "turning said, 'into a giant canvas.' Here, for four week-ends starting tomorrow, is an exhibit called 'MURDER / SUICIDE / JUNK.' The storefront is called ABC NO RIO, meaning No Rio Dinero, meaning no river of money. Call 254-3697 for further details. — JERRY TALLMER

Calab's socially conscious ideas had expression in ABC No Rio, an artists' group comprising 10 or so young artists who hold forth in a bare-bones, city-owned building in a depressed Hispanic neighborhood on the Lower East Side. (The name ABC No Rio is taken from a faded sign in Spanish, with several unreadable letters, on a store across the street.) There, the group invites local citizens to participate in such "political" shows as the recent "Murder, Suicide, Junk," whose themes was drug addiction and other problems of the neighborhood. ABC No Rio members are helping to set up art programs in local schools and they go out in the streets to raise consciousness about neighborhood politics. "We're a place for the people here to come and see and participate in making art," says Cherry Rupp, an artist who does images of anti-malls and who recently staged at No Rio a "live" show — whose contents ranged from dogs to pigeons to cockroaches — entitled "Animals Living in Cities."

they first moved in) is a descendant of the city-busted Real Estate Show; appropriately, the space they moved into looks like the landlord deserted it a long time ago.

For Norton, art is a bare act of exorcism. He's the one who painted IM GOING TO KILL YOU on a wall at the Times Square Show. He says he was feeling particularly angry that day; suicide is now on his mind. "I was thinking of killing myself, so that's what I wrote," he says of his piece on the wall at ABC No Rio. "Writing it on the wall helped me to deal with it."

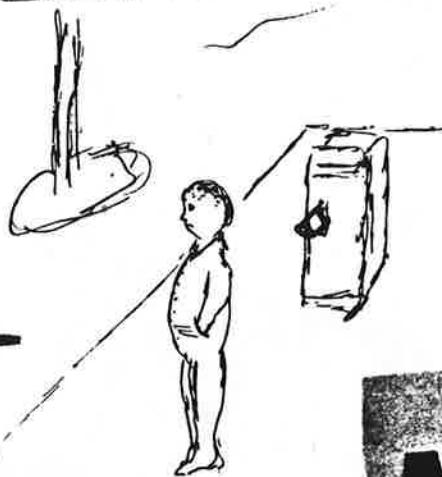
Unofficial scion of the Times Square Show, "Murder, Suicide, Junk" is even more a protest of the alienated, and, if that's possible, even cruder artwise. Some work was so far out I simply couldn't get the point. Much clearer was PAULETTE NENNER's grimly white animal skeletons entombed in grotesquely blackened, rotted remnants of fur, coated in clear resin; the piece grabbed me hard. The skeletons are the decayed remnants of the "road-killed" animals (raccoons, etc.) she had displayed on an open hill in the South Bronx last summer, in sympathy with the area's residents, "fellow victims of silent environmental war." And so was a red-and-black photo-silkscreen group portrait by an artist (name unintelligible) who's sworn off junk, because all his friends in the photo have since died. "Self-indulgence is the key to art," says Norton, contra Clement Greenberg. (ABC No Rio, 156 Rivington Street, through November 9)

cique
Mas

156



I was a drug addict and I needed money so I started pulling robberies. At one point my girlfriend was also involved. I had a pistol and she had a shotgun. We went to this gas station and held up the guy who worked at the station. It was sort of a Bonnie and Clyde scene. We did a few jobs together but then we separated.



ABC NO RIO

REAL

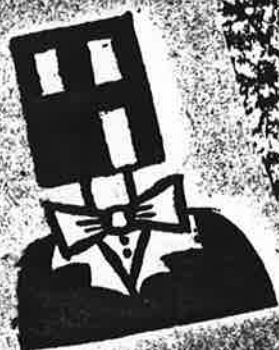


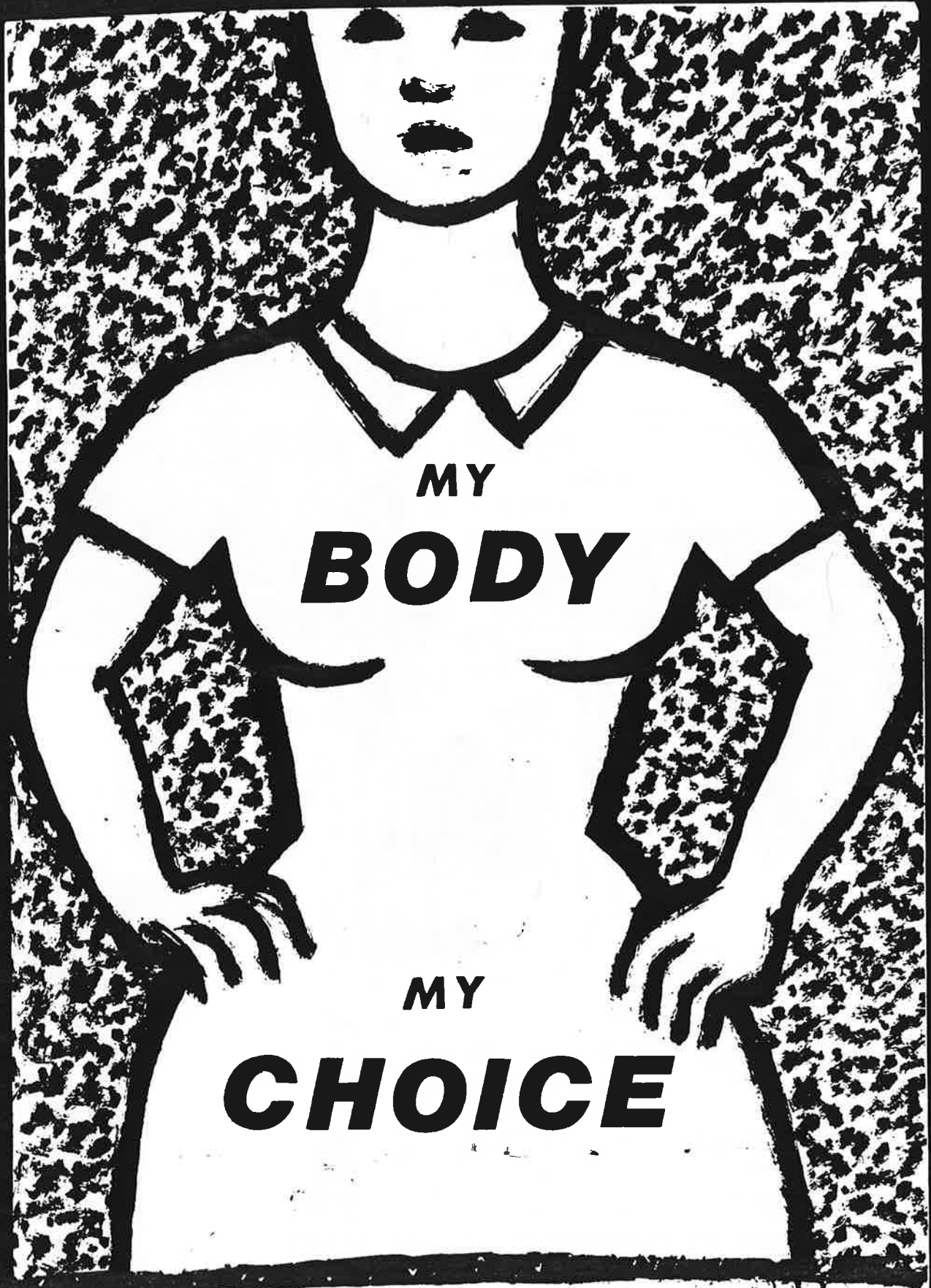
This drawing shows an American airstrike in Vietnam. I was in a copter heading back to the base when we were radioed that there was Viet Cong activity in a certain rice paddy. There were seven of us on the plane. I served as a back up for one of the machine gunners. The plane also had rockets and a mini gun that could shoot one thousand rounds in three seconds. The Viet Cong were heading towards a village but we caught them before they got there.



I started shooting dope when I was 18 years old. I shot dope for about 18 years. I shot dope in law school. I shot dope in medical school. It was my answer to everything. Dope to me was periods of being dead. That's what you're paying for ... serenity.

Do you see the picture to the right? That's King Heroin. It's a street or prison image that is usually tattooed on somebody's arm. It shows the sun as a Chinaman covered over by clouds. That's me in the foreground tying up and getting off.





MY
BODY

MY
CHOICE

NO GOVERNMENT REGULATION

ABC NO RIO Thursday Night Performances
THURSDAY 4TH OF MARCH
8 P.M.

JILL KROESEN Singing.....
with Tim Schellenbaum, Joe Hannan,
Eric Barsness, Thi-Lin Le,
Merle Ginsburg and Marisa Lyon

PETER CUMMINGS Reading

work in progress...

"STRIFE"
THE PALEO-MAMMALIAN MIND

A videotape with Kiki Smith, Cara Perkman, Ellen Cooper, Jim Sutchiff, Terry Mohr,
Walter Robinson, Sally White, Bobby G, Mindy Stevenson, Brian Piersol, Leonard Abrams,
Joseph Nechvatal, Mitch Corber, Carol Parkinson, George Shustowicz and others...

Produced by Alan Moore

with partial funding by the Committee for the Visual Arts, Media Bureau and Collaborative Projects
and support from Young Filmmakers Foundation, Locus Communications and Museum Film Workshop

Also
"THE REPTILE MIND"

MUTINY

NO RIO

ON ST. NEW YORK CITY 10002 (The X REAL ESTATE SHOW)
2 Blocks South of Houston between Sullivan & Clinton



FRIDAY JULY 18 8:00

ANCES & MUSIC & VIDEO

4.00

MUSIC: Jill Kroesen
Jules Baptiste & Friends- "Excerpts from NATIVE DANCE"
Coud D'Erat- Rock
Alex John - Electric Piano
Carol Parkinson - "Disas-er" & "Space Sound Board"
Harry Spitz - Pipes
Performance: Michael Smith
Cid Collins
Michael Parker
Diane Torr/Ruth Peyser/Alex Malkin
Fiona Templeton
UN 2

VIDEO: Bobbie G.
Michael Smith

BEER

For More Information Call: 226-0133/777-4069

ABC



DELANCY STREET
GOES TO THE SEA

PETER FERN

NO CON ED STAGE ONE

PEOPLE OF DELANCY STREET NEIGHBORHOOD (LOWER EAST SIDE) WONDER WHAT CON ED OR THE REST OF MANHATTAN EVER DID FOR THEM. THEY FORM A SEPARATE POWER-ENERGY COOPERATIVE.

THE COOPERATIVE SURVEYS ALL ENERGY SUPPLIES TO THE NEIGHBORHOOD AND CONCLUDES THAT CON ED SERVICES, BASED ON FOSSIL AND MINERAL FUELS, ARE NOT ECONOMIC. WITHIN THE NEIGHBORHOOD THE COOPERATIVE PROMOTES ARCHITECTURAL PROJECTS--BY INDIVIDUALS OR GROUPS, OR EVEN WHOLE BLOCKS--FOR DIRECT USE OF SOLAR, WIND AND ANIMAL POWER. FOR THE NEIGHBORHOOD ALTOGETHER, THE COOPERATIVE PLUGS INTO THE SEA.

IN THE LOWER EAST SIDE THERE ARE MANY GAS MAINS. THE MAINS ARE NOW OWNED BY CON ED. THE DELANCY STREET NEIGHBORHOOD POWER-ENERGY COOPERATIVE MAKES A CONTRACT WITH A POWER COMPANY ACROSS THE RIVER, THE BROOKLYN UNION GAS COMPANY, AND FORCES--BY A CLAUSE IN THE PUBLIC UTILITIES LAW--A TRANSFER OF OWNERSHIP OF THOSE GAS MAINS FROM CON ED TO THE COOPERATIVE IN CONTRACT WITH BROOKLYN UNION GAS.

A GAS MAIN IS LAID UNDER THE EAST RIVER TO THE BROOKLYN NAVY YARD, AND THERE IT IS PLUGGED INTO AN EXISTING GAS MAIN NOW SPECIALLY RESERVED FOR THE POWER-ENERGY COOPERATIVE. USE OF THAT GAS MAIN IS NEGOTIATED WITH BROOKLYN UNION GAS. THE SUPPLY LINE RUNS TO ROCKAWAY INLET.

THE POWER-ENERGY COOPERATIVE SETS UP LARGE SEAWEED FARMS IN ROCKAWAY INLET, AND IT USES TECHNOLOGY DEVELOPED BY HIGH-POWERED CORPORATIONS AND UNIVERSITIES IN THE 70S. WITH THAT TECHNOLOGY, IT BUILDS LARGE SEAWEED DECOMPOSITION CHAMBERS. IN THOSE CHAMBERS METHANE GATHERS. THE METHANE, A CLEAN-BURNING NATURAL GAS, FLOWS THROUGH CONTRACTED PIPELINES IN BROOKLYN TO THE BROOKLYN NAVY YARD AND THEN UNDER THE RIVER TO GAS MAINS IN THE LOWER EAST SIDE WHICH ARE BY NOW THE PROPERTY OF THE ENERGY-POWER COOPERATIVE.

METHANE GROWS AS FAST AS THE PLANTS DO--WHICH IS FASTER THAN WITH ANY OTHER ORGANISMS. COMPOSTED OR BURNED GARBAGE CANNOT YIELD AS MUCH POWER. DIRECT SOLAR YIELDS ONLY A VERY INFLEXIBLE KIND OF POWER, BEST SUITED FOR BUILDINGS OR ELECTRIC POWER GRIDS. MINED PRODUCTS ONLY POLLUTE UPON COMBUSTION. AS IS SEEN AMONG TUBERCULAR CHILDREN NEAR THE 14TH STREET CON ED FOSSIL FUEL PLANT. METHANE FROM THE SEA ALTOGETHER SEEMS THE BEST MAJOR SOURCE OF FLEXIBLE, TRANSPORTABLE, LIQUIFIABLE OR GASEOUS, ENERGY SOURCE--OF VERY HIGH YIELD.

BUT AT ROCKAWAY INLET, IN WATERS HELD UNDER PROVISIONS OF THE BUREAU OF LAND MANAGEMENT AND THE GATEWAY NATIONAL PARK (WHICH ASSURE THE ECOLOGICAL STABILITY OF JAMAICA BAY AND THE INLET), THE COOPERATIVE GAINS RIGHTS TO ANY NUMBER OF CONSTRUCTIONS AND RIGS IN THE SEA. NOT ONLY SEAWEED--TO METHANE RIGS, BUT ALSO WINDMILLS, WAVE-ENERGY ROLLERS, HYDROGEN-EXTRACTORS FROM SEAWATER, TIDAL ENERGY DAMS AND TUBES BRINGING UP COLDWATERS TO TURN TURBINES.

BY SETTING UP AN ENERGY BASE IN THE RELATIVELY-CLEAR SEA JUST BEYOND BROOKLYN, PART OF MANHATTAN SECEDES FROM CON ED AND THE BIG FOSSIL FUEL COMPANIES FOR ENERGY INDEPENDENCE.



Rio
 Street (Delancey Street), New York, N.Y. 10002 (212) 254-3687

The occupation and exposition imposes a complex human system where previously there was no system—only the system of waste and discard that characterizes the profit system in real estate. It is to create a showcase for desire, to respect the primacy of human effort, to encourage the resistance of commercial interests, to offer active portion to the movement of human history that lives in all people, however much they may have been reduced to markets, ethnic power bases, or "problems" of one kind or another. For artists, it is a question of getting out of patois. There are no many "representatively structured" spaces for exhibition. The policies of those institutions, those institutions in plastic, are not in tune with the aims and means of artists. This is a field test of a collective working situation—putting the collaborative process to the test of a process of the initial set-up, and a process test of solidarity in terms of a pre-emptive extra-legal action taken together.

INSURRECTIONARY URBAN DEVELOPMENT

FOR DVLPMNT



ing is almost collapsing. The space is a quilt of colors splattered on the hanging pipes, a decrepit refrigerator, and an uneven floor with a hole in the front. Flanked on either side by drug addicts, which has been the semblance of a gallery. It is ABC. It is presenting the truest and most re-oriented exhibits in the city. The thing started in January 1980 with the *Real Estate Show*, in which it over an abandoned building on the street and mounted an exhibition. It came in and closed the place, but some its pressed on and found the River location and City Hall said okay. It certainly didn't expect to stay set length of time, but four of them did. Now run ABC No Rio with an easy—no salary. (The name came from a faded sign written in Spanish.) The phazard air beties an intent that is serious. This is apparent by the type art are put together—all solidly political the gallery claims no political

atural exhibition, called *Artists for an antinuclear theme*. Two of the hat show were a lead raincoat and a garden that included life-sized cement

rats burrowing through rubble.

Artists for Survival was followed by *Suicide, Murder and Junk*, which was organized by a heroin addict with some work done by neighborhood people and junkies. In the next show the walls were plastered with political posters internationally solicited by the San Francisco Poster Brigade. Sometime later, *City Wildlife* went up; it addressed the issue of vermin in the urban landscape and people's reactions to its presence. Household pets were displayed alongside wild infesters such as pigeons, roaches, and rats. The health department was brought in for workshops on preventing infestation, and a roach behaviorist from the American Museum of Natural History gave a lecture.

The exhibition schedule follows no orderly pattern, but the space is generally open for anyone who wants to come by to make art (some materials are provided) and to attend the frequent performances, readings, and meetings.

Hours: M: 7 P.M.-8 P.M., W-Sa: 2-7. Closed major holidays.
 Admission free.
 Picture-taking by permission.
 Access: Subway: F to Delancey Street; J, M to Essex Street. Bus: M15. Car: Metered street parking and garage parking nearby.



A SHORT-TERM OCCUPATION of city-managed commercial property.

ITION IS EXTRA-LEGAL—It blurs lines, calls for no "rights". It is pre- and insurrectionary.

we IS DEDICATED TO ELIZABETH M., a middle-aged Black American police and marshal as she resided in Flatbush last year.

EXTION of this action is to show that we willing and able to place ourselves in work squarely in a context which solidarity with oppressed people, a non that mercantile and institutional as oppress and distort artists' lives and a recognition that artists' lives and in oppressed communities, are coming in the revolution of property and the ing" of neighborhoods.

IT IS IMPORTANT to share information on the very important art world and gallery scene.

IT IS IMPORTANT for artists to organize solidarity with the struggles of Third World and oppressed people.

IT IS IMPORTANT to show that people are not helpless—they are in a very real way that is constructive, complex, and liberating.

IT IS IMPORTANT to try to bring the gap between artists and working people by putting artwork on a biweekly basis.

IT IS IMPORTANT to do something dramatic that is neither commercially oriented nor institutionally sanctioned—a gesture of that action and participation with each other that neither for sale nor for marketing into the shape of an institution.

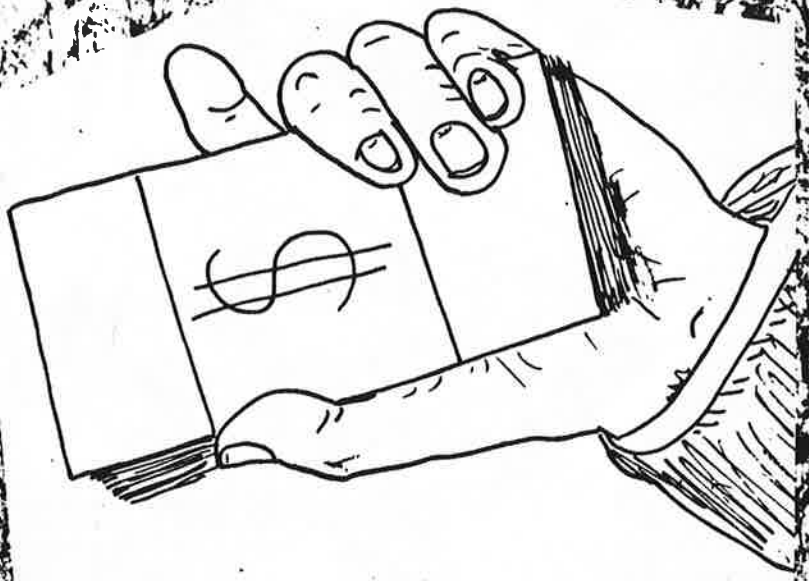
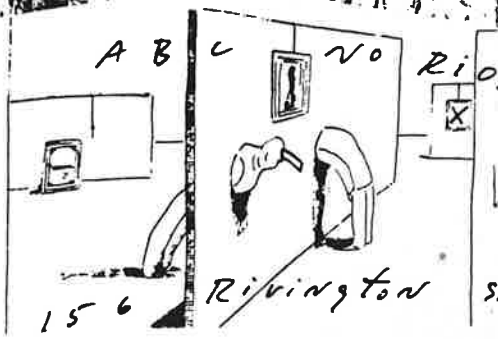
IT IS IMPORTANT to do something that people can identify with the art community's own immediate and existing their own actions for an answer.

IT IS IMPORTANT TO HAVE FUN.

IT IS IMPORTANT TO LEARN.

173 DELANCEY

IT'S WAR AT NO RIO
 156 RIVINGTON ST
 8 PM TUES JAN 20



ABSURDITY Show

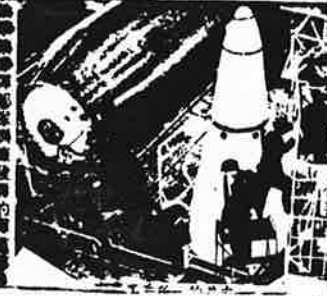
APRIL 1-9



TIMES SQ. SHOW, JOE



FOUR JAM-PACKED FLOORS // More Than You Bargained For!



The work of 100 New York City Artists — Painting — Sculpture — & Special Events Daily — Gift Shop — Open Air Lounge
•IT COSTS YOU NOTHING•
 Admission is Free
 The Times Square Show is open Every Day in JUNE. Call 391-8809 for Info on Weekend Events. Produced by Collaborative Projects, Inc. Support from NEA, NYSCA, Beards Fndtn., O-P Cinema, Fashion/Moda and ABC No Rio.

MASTER PLAN FOR ADVA

"Heu! Let's Check It Out!"





A SHORT-TERM OCCUPATION of city-managed commercial property.

ION IS EXTRA-LEGAL—it illuminates issues, calls for no "rights". It is pre- and insurrectionary.

on is DEDICATED TO ELIZABETH M, a middle-aged Black American / police and marshals as she resisted in Flatbush last year.

ENTION of this action is to show that we are willing and able to place ourselves in work squarely in a context which solidarity with oppressed people, a notion that mercantile and institutional res oppress and distort artists' lives and a recognition that artists, living and in depressed communities, are com- s in the revaluation of property and the ning" of neighborhoods.

important to focus attention on the way get used as pawns by greedy white pers.

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IMPORTANT for artists to express ury with the struggles of Third World and ssed people.

It is to create a showcase for desires, to reassert the primacy of human effort, to encourage the resistance of commercial initiatives, to allot extra portion to the increment of human fantasy that lives in all people, however much they may have been reduced to statistics as market, ethnic power blocs, or "problems" of one kind or another.

IT IS IMPORTANT to show that people are not helpless—they can express their resentment with things-as-they-are in a way that is constructive, exemplary, and interesting.

IT IS IMPORTANT to try to bridge the gap between artists and working people by putting artwork on a boulevard level.

IT IS IMPORTANT to do something dramatic that is neither commercially oriented nor institutionally quarantined—a groundswell of human action and participation with each other that points up currents of feeling that are neither for sale nor for mortgicing into the shape of an institution.

IT IS IMPORTANT to do something that people (particularly in the art community) cannot immediately identify unless they question themselves and examine their own actions for an answer.

IT IS IMPORTANT TO HAVE FUN.

IT IS IMPORTANT TO LEARN.

R7-2

R8

R7-2

R7-2

MI-4

RIVER

EAST

TRADE, RESTRUCTURE, AND ADMIRE RESPECT FOR THE PEOPLE AND THEIR PLACE "RESPECT" / THE WINTER PALACE

This is a field test of a collective working situation—putting the collaborative process to the test of a pressure situation; a pressure test of time in terms of the initial set-up, and a pressure test of solidarity in terms of a pre-emptive extra-legal action taken together.

C NO RIO DINERO

RIVINGTON ST., N.Y.C. 10002

DINNERS AT NO RIO
 (X Real Estate Show; 156 Rivington St. between Suffolk and Clinton)

\$5.00 a plate includes meal, salad and wine.
 Films, music, and special guests.
 Drinks at nominal cost.
 Reservations are necessary. Call 925-3803 from 10 a.m. till 8 p.m.

FRIDAY, MAY 24; SATURDAY, MAY 25 at 7 P.M.

NO RIO

156 RIVINGTON ST. NEW YORK CITY 10002

OPENING NOV. 17th 7-10 pm (Nov)



STUDIO SHOW

PORTRAIT SHOW

NOV. 18-22

figures of Barbarella, naked to her enemies and nude to her friends, and of Urm the Fool in his quest for revenge. Wraparound cover

THIS WEEK
 APRIL 1-7 / EDITED BY MERLE GINSBERG

WEDNESDAY/T

GRAND OPENING THE REAL ESTATE SHOW

JAN 1 1980
 AT 123 DELANCE

IT IS IMPORTANT to have people are not...
 IT IS IMPORTANT to have people are not...
 IT IS IMPORTANT to have people are not...



ABC NO RIO presents
 (212) 254-3697

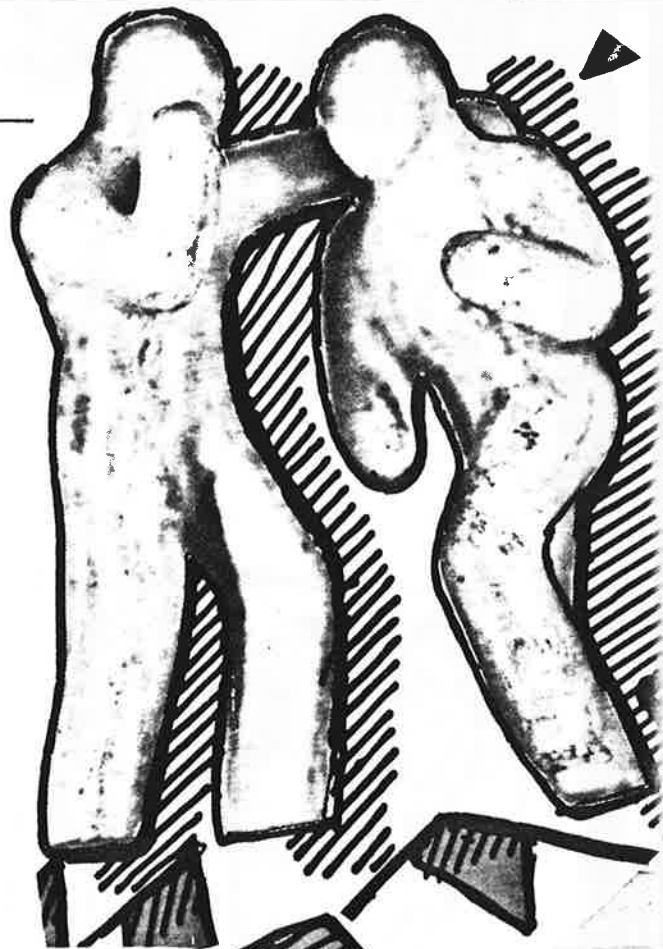
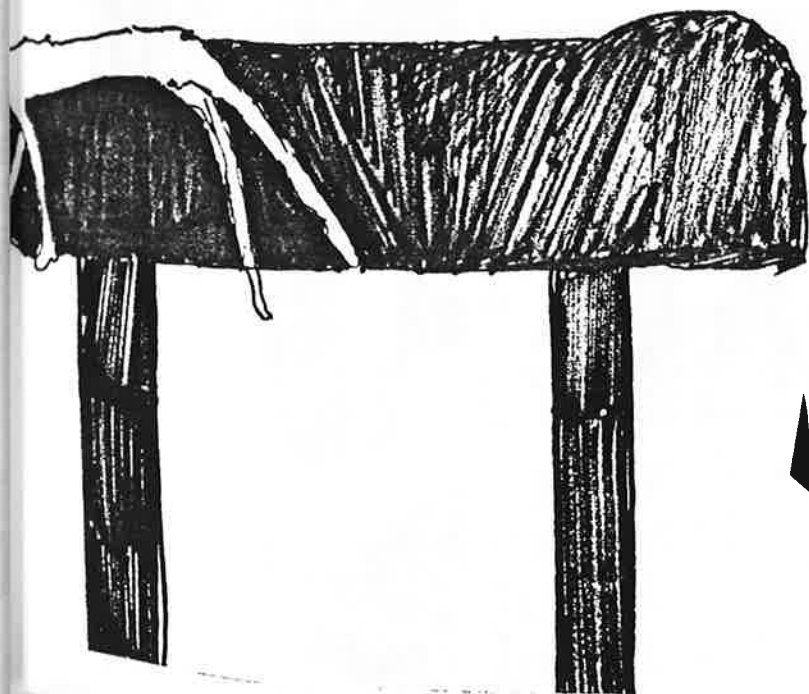
INAUGURAL REACTION + -
 (not a disease)
 JANUARY 20, 1981 8pm \$2.00
 156 RIVINGTON ST. (between Clinton & Sussex)

Bobby G.
 Diane Torr
 Peter Fend
 Ruth Peyser

Joseph Nektoral
 Mitch Corbar
 The Moral Majority Choir
 and many, many more...
 beer available

•LIVE PERFORMANCES•MUSIC•VIDEO•GAMES

MARY IS
FREEZING
TO DEATH
PLEASE
DONT LET
HER DIE!



ABC NO R10 NEWS

16 \$7.

JAMARAMA



Tycoon



If Russia attacked Turkey from the rear, would Greece help?



FROM NOW ON,
THE SIGNS
ARE NO LONGER
IN THE SKY

THE VOIBOIDS

AGE

SOCIETY



NO RIO

156 RIVINGTON ST. NEW YORK CITY 10002

ABSURDITIES SHOW

A group art show. April 1st through 5th, 2 p.m. till 6 p.m. Organized by William Scott & Bobby G. Opening Wednesday, April Fools' Day, 8 p.m. till 12 p.m., with Live Acts featuring--

- Kinko the Clown, master of ceremonies
- the No Rio Cardboard Air Band
- novel illusions to startle the mind and eye
- "The Only One-Man Hubcap Band," street star of 34th Street
- "The Slezars Bucks," theatrical group performing the political satire skill "Hags' Revenge"
- Noch Nichts, rock band
- Carol Parkinson & Cid Collins in an audiotape performance with John Van Sam
- plus the Hook, of Bowery theater fame.

Have you ever really experienced the absurd? Just when you thought it was safe to go back to No Rio . . .

Partial list of participating artists:

Richard Bosman
Ellen Cooper
Mitch Corber
Jane Dickson
Bobby G.
Hena Granet
Jeff Hudson
Huston Ledda

Gregory Lehmann
Joe Lewis
Dick Miller
Scott Miller
Alan Moore
Joseph Nachstall
Ruth Poyser
Anne Pirrone

Christy Rupp
Sammy & Melly Mel
William Scott
Sandy Seymour
Teri Slotkin
Kiki Smith
Harry Spitz
Robin Winters

you think you know a few odds, drop by or give a call at 254-3697.

Collaborative Projects, Inc.



WOOPEE!

SALSA N' COLORS

Solidaridad school PS 160
167 Suffolk
PAINTING SHOW 2/28-3/4

DANCE PARTY

2829, 3:07pm
with "THE SALSA TWINS"
Edgard Rivera & ELVIS
Cindy Dunn & LAS LATINAS
LUTHER THOMAS

Door \$2.00
free drink

MUESTRA de ISLA y JUNGLA de HIELO

SPECTACULOS EN VIVO: POETAS DE TRINIDAD, BANDA PAPELES ARTIFICIALES, MUJERES DE CUEVA

156 RIVINGTON ST. 12-6 MOST DAYS
CALL 254 3697
FEB 27 + 28 10PM

LIVE ACTS: ARTS FROM TRINIDAD, CARDBOARD AIR BAND, FILM: "CAVE GIRLS"

ISLAND SHOW: CARDBOARD AIR BAND

and ICE JUNGLE LIVE ACTS 1st NO RIO FEB 27 28 10 PM

MUESTRA de ISLA

CALL 254-3697
12-6 MOST DAYS
CAVE GIRLS
STEEL DRUMS and SOIN
POTATO WOLVES

MUESTRA de ISLA y JUNGLA de HIELO

SPECTACULOS EN VIVO y CINE
FEB 27 & 28 10 PM

MUCHACHAS CUEVA POETAS DE TRINIDAD
BANDA PAPELES ARTIFICIALES
156 RIVINGTON 12-6 MOST DAYS
CALL 254-3697

CHECK IT OUT

COME TO REAL ESTATE SHOW

AT 123 DELANCY

THIS YOUR LANDLORD

AVANT SQUARES

Thursday 10/23

156 RIVINGTON

THE REAL ESTATE SHOW NEW OFFICE AT 172 DELANCEY ST. ^{OPEN} 12-6

Views of City Planning

The exhibition, known as "The Real Estate Show," depicts 35 artists' largely acerbic views of the real estate industry and the city planning process through drawings, montages, cartoons, architectural mockups and, in one case, a sculpture made of cigarette wrappers.

It was installed quietly, and not without irony, in a two-story pale blue city building at 125 Delancey Street Dec. 30 and was scheduled to run two weeks. The artists say they have been made, in the words of one, "economic outcasts in their own neighborhoods," but city officials say they adamantly refuse to reopen the exhibition lest they endorse an illegal occupation.

"Sure, we broke in," said Alan Moore, who identified himself as a writer, a video artist and a member of the show's organizing committee. "But we wrote letters for six months first and didn't get any answers. Artists are getting pushed around by loft landlords, by banks, by the city."

Manuel Mirabel, an assistant commissioner of the Housing Department, met with the demonstrators at noon in front of the building on the corner of Norfolk Street yesterday, but refused to alter his position.

Last month, the city advertised for proposals for a privately owned shopping center to be built on the site.

Mr. Moore said the group would continue to mount drawings outside the storefront while they began a campaign to get the city agency to reverse itself.

"Our ideas are behind bars," he said. "And this is a statement made by the city, not by the artists."

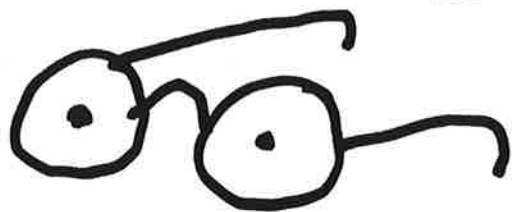


Introducing Roger, the paranoid puppet, Virgo, the cosmic maiden, Russian astronauts, Conquering Armes, the ultimate rock festival, while Harzak, Sunpot, and Den continue.



BEAUTIFUL while with big with metal set protect your holds twelve Metal

GET
WRECKED



GET
POLITICAL

156 RIVINGTON ST.

0861

Home Outlooks...



REAL
ESTATE

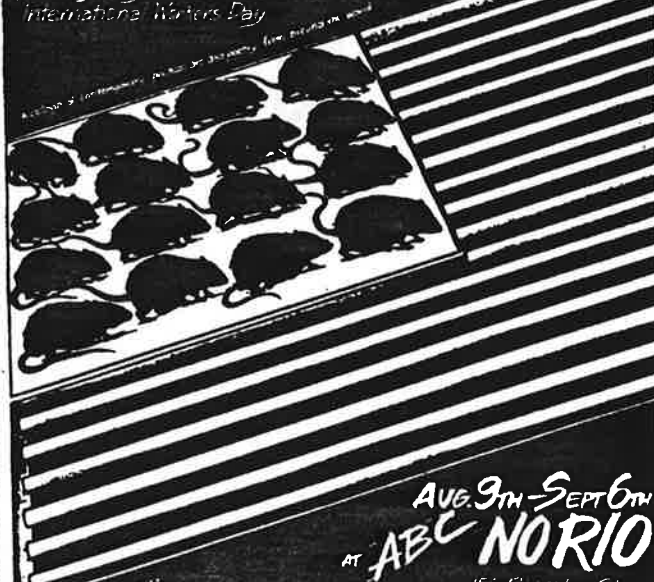
123 DELANCEY

JAN 1

14 Sater poor are sold/cont...
of irresponsible media advertising
violence, subliminal thought party.
hose, shake's wake lies keeps people
paranoid, brainwashed, slaves with
insidious economic manipulation in the
crystal court, one big music riot....

INTERNATIONALIST ART

Organized by the San Francisco Poster Brigade
for May Day 1980 -
International Workers Day



AUG 3rd - SEPT 6th
AT ABC NO RIO

156 RIVINGTON ST
NEW YORK CITY

OPENING: Saturday AUG 3rd 2-7pm

WEEK: Opening Week Daily 2-7pm Thursday-Wed-Sun 2-7pm

MARC
BRASZ:

OPENING
THURS. DEC. 17
7:30 PM.



PAINTINGS
DEC. 17 -
JAN. 9

ABC NO
RIO

156 RIVINGTON
STREET

PHONE:
254-3697

G R E E D

AND

D E A T H



MESSAGES FROM THE DEAD



SPREAD OF

rebels against the Saudi royal family have been joined by governments in Iraq, Syria, and by Arab nationalists in oil-rich S.W. Iran, Turkey and Kuwait. They threaten action in Jordan but declare very distinct territorial objectives. Both U.S. and Soviet troops have been readied. Oil production has ceased.

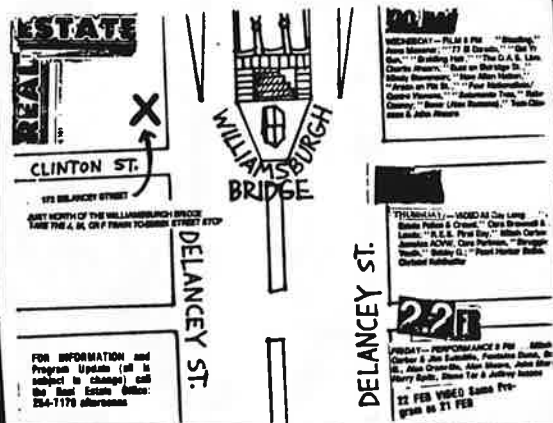


PROPOSED ARAB GULF 'AUTONOMY'

All fuel production and much food & fiber production would be based in biomass and fishing industries of the Arabian Gulf. The swilling interior salt basins of Lake Messalyah and the Iranian High Plateau, which might surround drain into the Gulf, would be semi-automatic of the Harshish and Persian oceans.



OECD




prophet knocks is kicked jerking clocks

ONE OWES NO ALLIGIANCE TO ANY STATE, DOCTRINE, OR INSTITUTION.

20-MEGATON BLAST

WITHIN A RADIUS OF 4 MILES FROM THE DIRECT HIT THERE IS TOTAL DESTRUCTION OF LIFE AND PROPERTY. WITHIN A 10 MILE RADIUS MOST SURVIVORS ARE SUFFERING FROM SEVERE RADIATION BURNS AND MULTIPLE INJURIES WHICH GO UNTREATED. WITHIN A 20 MILE RADIUS MOST OTHER SURVIVORS ARE QUICKLY KILLED IN THE UNCONTROLLABLE FIRE STORM. ALL TOLD, 2/3 OF THE CITIES' POPULATION ARE ANNIHILATED INSTANTLY. IN THE NEXT FEW DAYS, ACUTE RADIATION POISONING WILL KILL 20% OF THOSE STILL ALIVE BRINGING SUCH DEVASTATION THAT THE LIVING WILL ENVY THE DEAD.

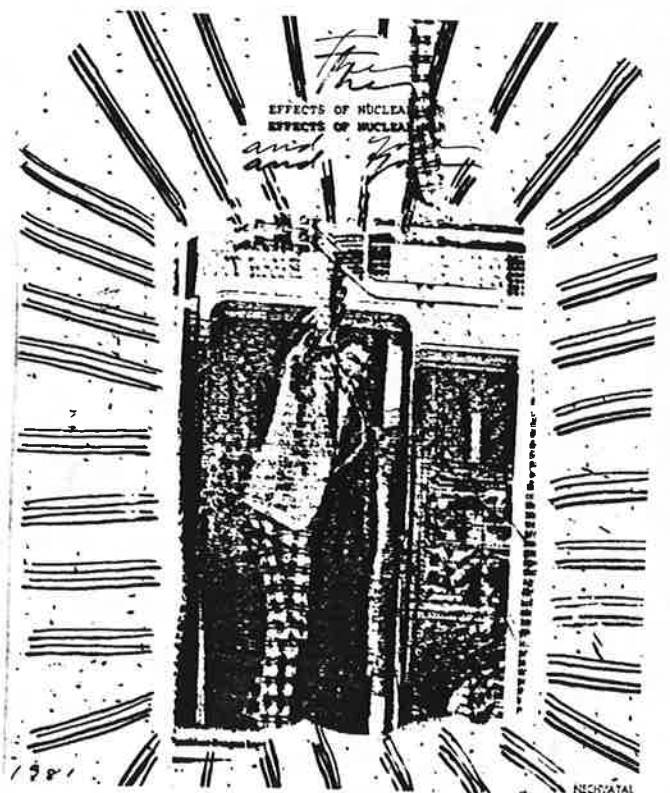
**LANDLORDS
DO NOT
SUPPLY ADEQUATE
SERVICES & MAIN-
TENANCE. THEY
ARE ARROGANT,
UNSCRUPULOUS
AND DECEITFUL
SCOUNDRELS
WHO THREATEN
COMPLAINING
TENANTS WITH
VIOLENCE.**



**MURDER JUNK
SUICIDE**
AT **NO RIO** 156 RIVINGTON
OPENING SAT OCT 25 9 PM
FILMS LIVE MUSIC / OPEN THURS THRU SAT
12:00 & TILL 9 PM



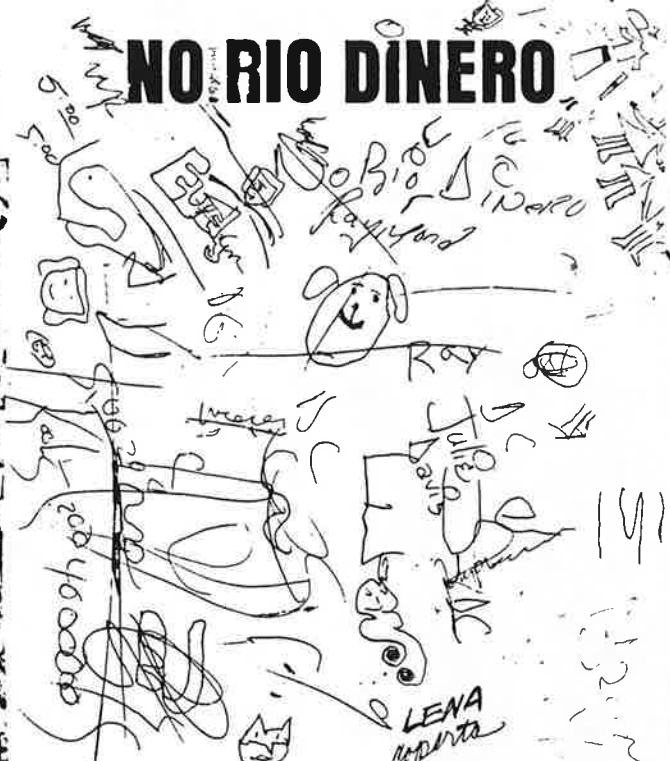
**MUESTRA
de ISLA**
ESPECTACULOS EN VIVO
CINE-FEB 27 & 28 10 PM
MUCHACHAS CUEVA, POETAS
DE TRINIDAD, BANDA PAPELES
ARTIFICIALES Y STEEL DRUMS
NO RIO
156 RIVINGTON
TEL 254-3697
**ABIERTO -
ROMPER EL HIELO**



**REAL
ESTATE
SHOW** at **LACE**



NO RIO DINERO

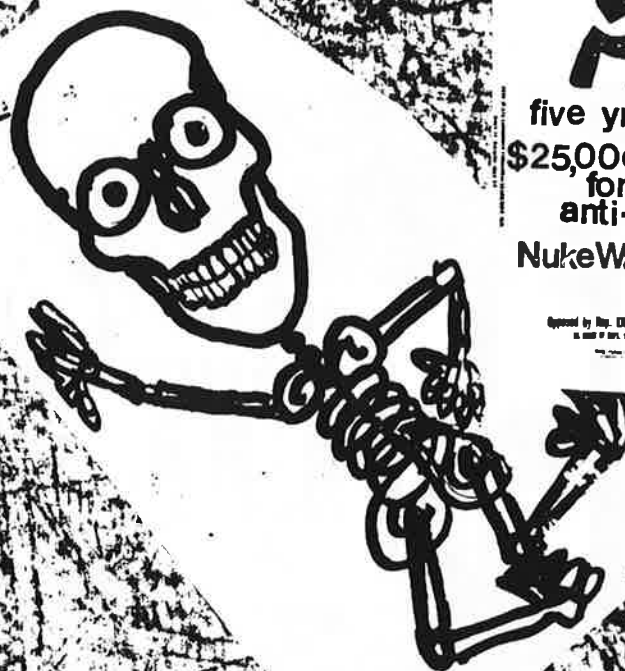


156 RIVINGTON STREET, N.Y.C. 10002 • 254-7178 • ABC NO RIO DINERO (A REAL ESTATE SHOW)



five yrs Jail
\$25,000 fine
for
anti-
NukeWaR-ers

Approved by Rep. Elizabeth Holtzman
in 1982. If anti-war, anti-Nuke.



THE POSITIVE SHOW

(Emblems for a New Age)



Dec. 5th Opening 4-7P.M.

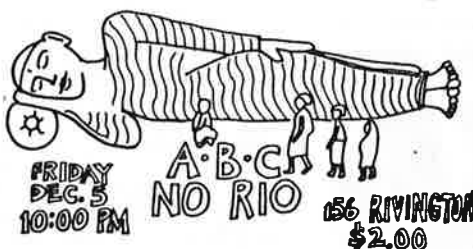
Nov. 27th to Dec. 13th

ABC No Rio
156 Rivington St.
New York, N.Y. 10002
254-3667

Organized by Harry Spitz

This project is partially supported by the Commission for the Visual Arts, Inc.

CARA PERLMAN: SUPER VISTA
VERGE PIERSON: drum solo
GAIL VACHON: ASTEROIDS



FRIDAY
DEC. 5
10:00 PM

A.B.C. NO RIO

156 RIVINGTON
\$2.00

POETRY • MUSIC • VIDEO

AT ABC NO RIO 156 RIVINGTON ST.

SEPT. 13 8PM
FRIDAY =

BART PLANTEGA
AA PRITCHARD +
ELLIOT MURPHY,
WILL BENNETT
ROSE LESNIAK

ARSENAL
MITCH CORBER
BOBBY G.
ALAN MOORE

Eye of the

Eye of the

Eye of the

BETWEEN CLINTON/SUFFOLK STS.
2 BLOCKS BELOW HOUSTON
SUBWAY J, M, OR F TRAIN TO
DELANCEY/ESSEX STOP

ARTIST

SEPT. 14 8PM
SATURDAY =

LUCKY CIEN -
FUEGOS & FRIENDS

BEHOLDER TULI KUPFERBERG +
LANNES KENFIELD

ALAN MOORE
BOBBY G. MITCH
CORBER

CAMERA ARSENAL



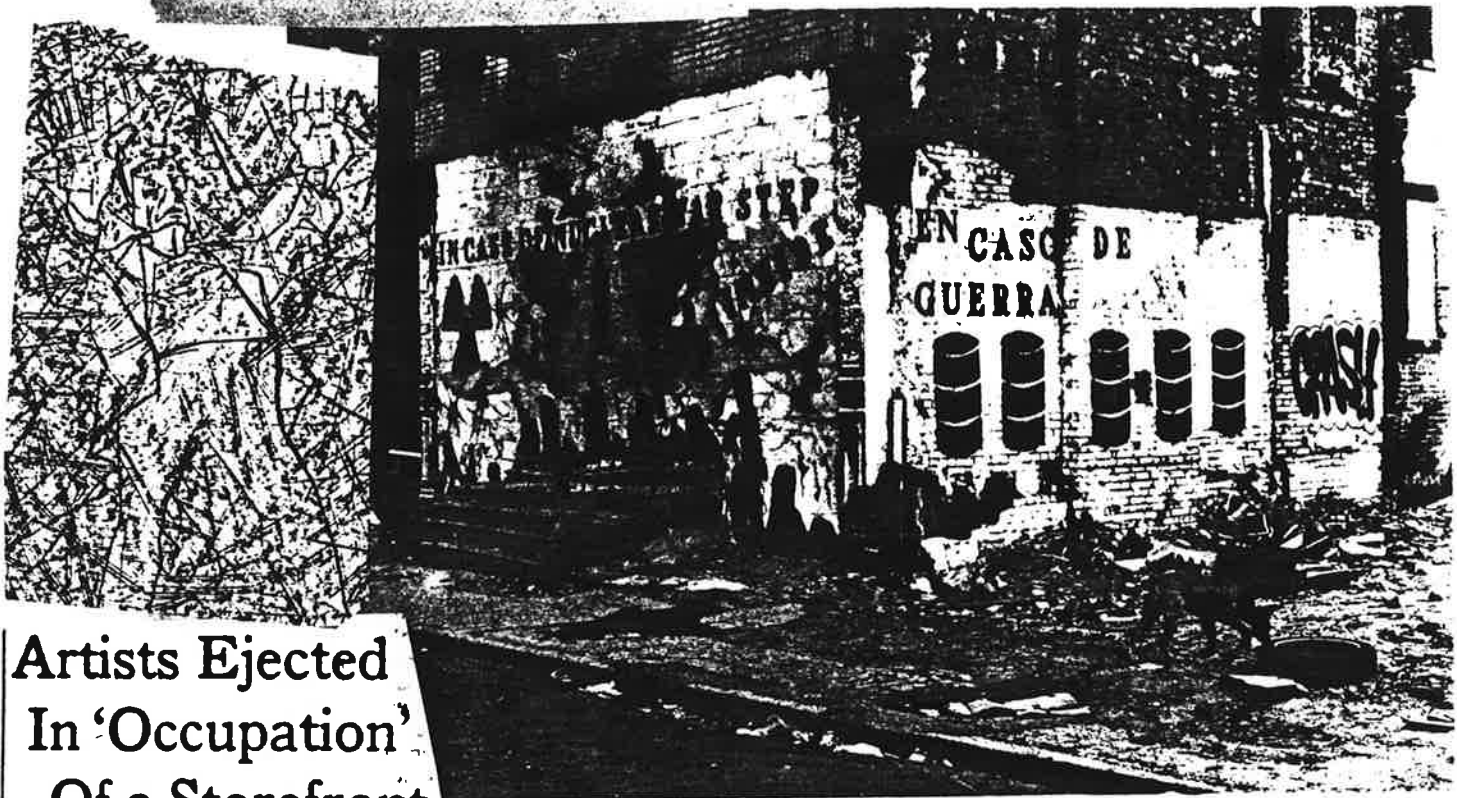
THE BIG VIEW

SHAH
GOES
BACK

EXXON
MOBIL
TRIAL
OPENS

R. HOWARD

ABC NO RIO



Artists Ejected In 'Occupation' Of a Storefront

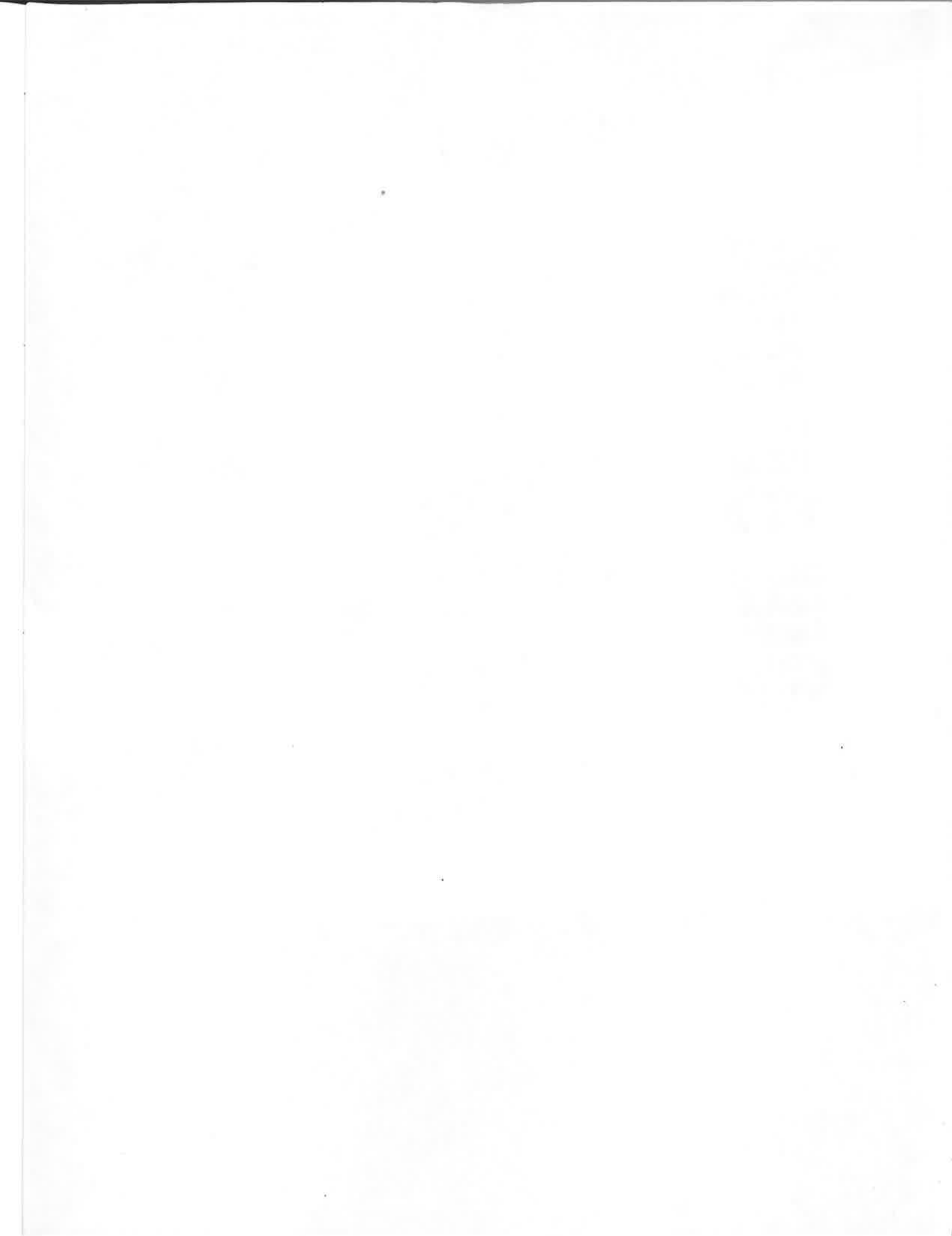
By JOSH BARBANEL

A group of artists staged what they called a "tactical occupation" of their padlocked art exhibition in a city-owned storefront on the Lower East Side yesterday, but they were immediately ejected by the police.

The artists first occupied the building without permission on Dec. 30 and were locked out three days later by officials of the city's Department of Housing Preservation and Development. Yesterday, after rejecting several alternative sites offered by the city, the artists pried open a back door and returned.

"After a while all the work of individual artists merged into a new expression," said an artist who gave his name only as Bobby G. "The show wouldn't be the same anyplace else."





ABC NO RIO

