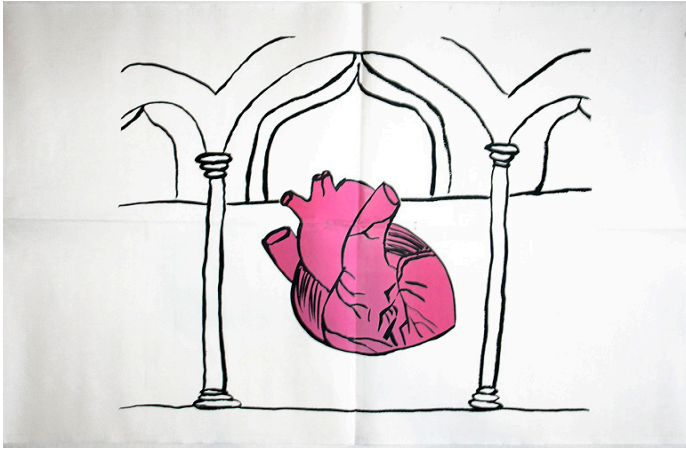


Printed Matter, Inc.

COLAB AND FRIENDS

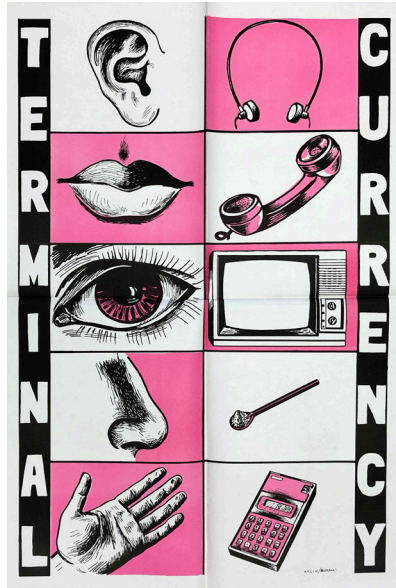


RARE AND OUT OF PRINT ARTISTS BOOKS, EDITIONS AND EPHEMERA FROM COLAB AND FRIENDS

During the late seventies and early eighties, the artists collective Collaborative Projects Inc. (a.k.a. Colab) quickly became a leading force in the downtown art scene of New York. The material that exists today captures the energy of this iconic period of New York City's history as well as the fervor with which the artist collective navigated—and advanced—the underground art culture. Printed Matter is pleased to announce that a rich collection of Colab-related publications, editions and printed ephemera is now available in our ever-expanding catalog. This body of work provides examples of Colab's pioneering ventures in artist driven cultural activism and political discourse through shows, publications, and artists multiples.

In this special offering, the works have been broken down into three distinct categories: complete sets of downtown material, artists books and publications produced in collaboration with Colab, and artist ephemera. Detailed descriptions of each featured artwork are listed in the catalog below, complete with historical and cultural context for a thorough overview of the material at hand. Please note that most of the titles are available in limited quantities only. Orders will be fulfilled on a first come, first served basis.

Complete Sets

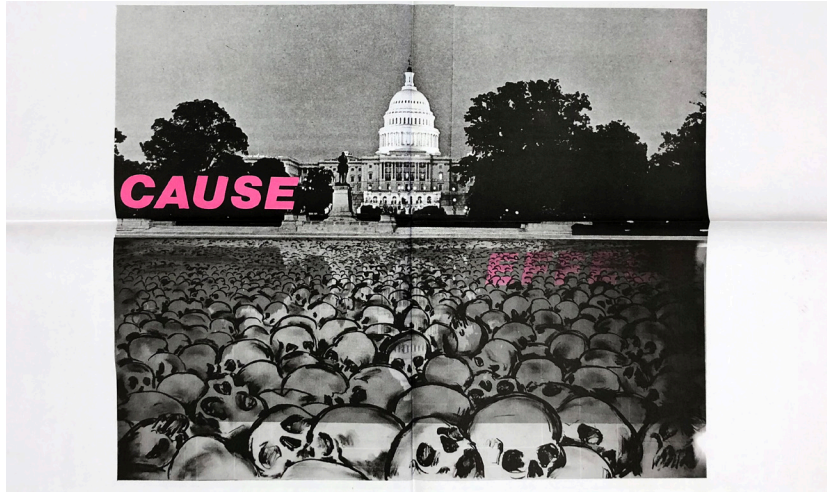


TALK IS CHEAP: COLAB STREET POSTERS COMPLETE SET

Capitalizing on the burgeoning industry of cheap reprographics, Colab produced sets of twenty-eight posters to be plastered across New York City in 1984. Each poster was a collaborative effort between various members of Colab and its extended community, and bore an iconic pink-and-black off-set color scheme that distinguishes the collection. Created for viewing in the streets, the *Talk is Cheap* poster collection sought to create authentic pieces through affordable means, thereby becoming readily accessible to a wider audience. Participants included Charlie Ahearn, Kiki Smith, Jane Dickson, Bobby G, Sur Rodney Sur, Dan Asher, Alan Moore, and many others, making for a collection that boasts distinctive visual and thematic collaborations in each piece.

Furthermore, the posters provide a salient example of artworks created in defiance of a traditional gallery setting, and captures the zeitgeist of 1980s underground art in New York City. This rare complete set is in remarkably good condition, and is an exemplary and overlooked record of a collective public art effort.

In each set one poster has a tape stain (approx 1 in. x 2-3 in.) from the original packaging on the back-side of the image. The adhesive has been removed but the stain shows partially through the front. All other posters in the set are in mint condition. There is one full set of posters available in mint condition.



Talk Is Cheap: Colab Street Posters Complete Set
New York, NY; Colab, 1984
[47] posters; 23 x 35 inches; Paperback; Offset Printed; Color
ID 114906
\$750.00 [Near Mint Condition]
ID 115235
\$1,000.00 [Mint Condition]

THE NEW YORK SPANNER COMPLETE SET [ISSUES 1-5]



*The New York Spanner Complete Set [Issues 1-5],
Spanner
New York, NY: Aloes Books, 1978
Paperback; Glue Bound, Staple Bound; Offset
Printed; Black and White, Color
ID 114885
\$350.00*



The New York Spanner took flight in the late 1970s as an artists' periodical intent on capturing the energy of the New York art scene. Edited by Colab members Richard Miller and Teri Slotkin, the periodical featured artworks that defied a collective theme and displayed a range of artistic disciplines that oftentimes were experimental and eclectic. Although Richard Miller initially requested print-specific submissions, the criteria for publication typically hinged on the degree to which each artwork conveyed the cultural phenomena of New York at the time. In his own words, Richard Miller explains: "I selected people because of their energies, their compulsions, and the enthusiasms that they have in respect to the visions they make." The result is a three-piece set ordered by color rather than enumeration, with *Red* (1978) being the first issue of the publication, followed by *Green* (1979) and *Blue* (1980). Having published artworks both by Colab members and figures active in other pockets of the New York art scene, *The New York Spanner* is a rich collection of underground art of the period that features now-household names like Cindy Sherman, Kiki Smith and Jenny Holzer. It furthermore provides a salient record of the emerging cultural scene in downtown Manhattan, and a definitive chronicle of the radical voices and visions that have effectively shaped the state of cultural activism today. The complete set of *The New York Spanner* includes the following: *Red Issue*, *Green Issue*, *Blue Issue*, Teri Slotkin and Richard Miller's hand-stamped *Paper Suit* (known as Issue 4), and their *Greetings from NYC* postcard set (known as Issue 5). Together, the five distinct pieces combine the mediums of artist publication and print ephemera in a series that sharply captures the energy of the New York underground art scene in the 1980s. With a rich roster of participating artists that includes figures from Keith Haring to Ida Applebroog, this complete set would be an invaluable addition to any art collection.

Red Issue: Kathy Acker interprets Mallarme's "Un Coup de Des" on her own terms, Judy Rifka exhibits her gestural drawings in a four-page spread and Peter Fend explores the notion of art as an evolutionary mediator. Other contributors include Colleen Fitzgibbons, Robin Winters, Mitch Corber, and others.

The New York Spanner (Red Issue)
New York, NY; Aloes Books, 1978
[78] p.; 21 x 28 cm.; Paperback; Glue Bound; Black and White
ID 2606
\$30.00

Green Issue: Tom Otterness exhibits two small sculptures named "Work" and "Music", Kiki Smith shares photography situated before Jackson Pollock works and Cara Pearlman presents two seasonal drawings. Other contributors include Scott B and Beth B, Terise Slotkin, Dick Miller, and others.

The New York Spanner (Green Issue)
New York, NY; Aloes Books, 1979
[78] p.; 21 x 28 cm.; Paperback; Glue Bound;
ID 2607
\$25.00

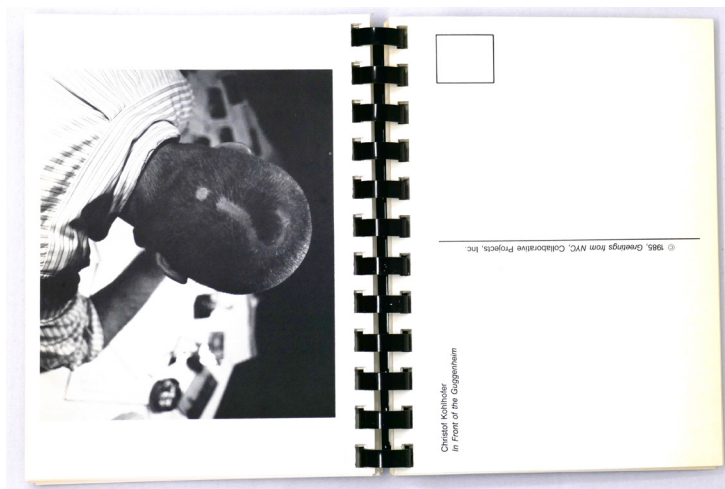
Blue Issue: Cindy Sherman shares a number of Untitled Film Stills in a four-page spread, Jenny Holzer and Peter Nadin propose direct action in a brief text and Anne Messner documents her performance art in a series of photographs. Other contributors include Colab regulars Walter Robinson, Jane Sherry, Christof Kohlhoefer, and others.

The New York Spanner (Blue Issue)
New York, NY; Aloes Books, 1980
[76] p.; 21 x 28 cm.; Paperback; Glue Bound; Black and White
ID 2608
\$25.00

Paper Suit: As Issue 4 of *The New York Spanner*, Teri Slotkin and Richard Miller expanded the definition of printed material to include rubber-stamped clothing. The result is a wearable paper suit, with artist contributions made through individual and original rubber stamps on the item's surface. Participating artists include Ida Appelbroog, Jane Dickson, Jean Dupuy, Kim Gordon, Keith Haring, Les Levine and Susan Rothenberg, making for a piece of artist ephemera that stands as a tangible, utilitarian and humorous form of creative collaboration.

Rubber Stamp Paper Suit [Fourth Issue of Spanner]
New York, NY; Spanner
155 x 57 cm.; Rubber Stamp; Color
ID 90043
\$250.00

Greetings from NYC Postcards: In addition to the 3-issue set of *The New York Spanner*, Teri Slotkin and Richard Miller produced a spiral-bound edition of perforated postcards. Printed in 1985 and considered —although not imprinted as— Issue 5 of *The New York Spanner*, the forty-eight black-and-white postcards feature photography by a broad community of New York artists, in many cases not necessarily associated with photography. Participating artists include Dan Asher, Jane Dickson, Walter Robinson, Christy Rupp and Kiki Smith.



Greetings From NYC [Fifth Issue of Spanner]
New York, NY; Collaborative Projects, 1985
[96] p.; 16 x 13 cm.; Paperback; Spiral Bound; Black and White; Offset Printed
ID 334
\$12.00



Public Illumination Magazine (Complete Set of Issues 1-62)
 Zagreus Bowery
 New York, NY. Castel Ritaldi, Italy; *Public Illumination Magazine*,
 1979;
 11 x 7 cm; Paperback; Staple Bound; Mixed Color Profiles
 ID 114514
 \$1,750.00

Please inquire about individual copies of *Public Illumination*, also available for purchase.

PUBLIC ILLUMINATION MAGAZINE (COMPLETE SET OF ISSUES 1-62)

Distinguished by its pocket-sized format, *Public Illumination* is a periodical bolstered by anonymous artist contributions and brief excerpts of experimental writing. Started in 1979 in New York, the publication germinated in the underground art scene and was chock full of blatant mockery of mainstream magazines. Often entirely satirical, each issue is composed around a theme (Telephones, The Truth, War Games, Excess, Disguise, etc.) with contributors at full creative liberty to interpret as they desire. Initially produced as an effort to foster collaboration between artists, the publication continues to be in print today as a growing collection of artist musings and miscellany. Contributors include Ken Brown, Steve Dalachinsky, Keith Haring, David Sandlin, David Wojnarowicz, and Diane Torr. Boasting forty years in circulation, *Public Illumination* may well be the longest running miniature magazine.



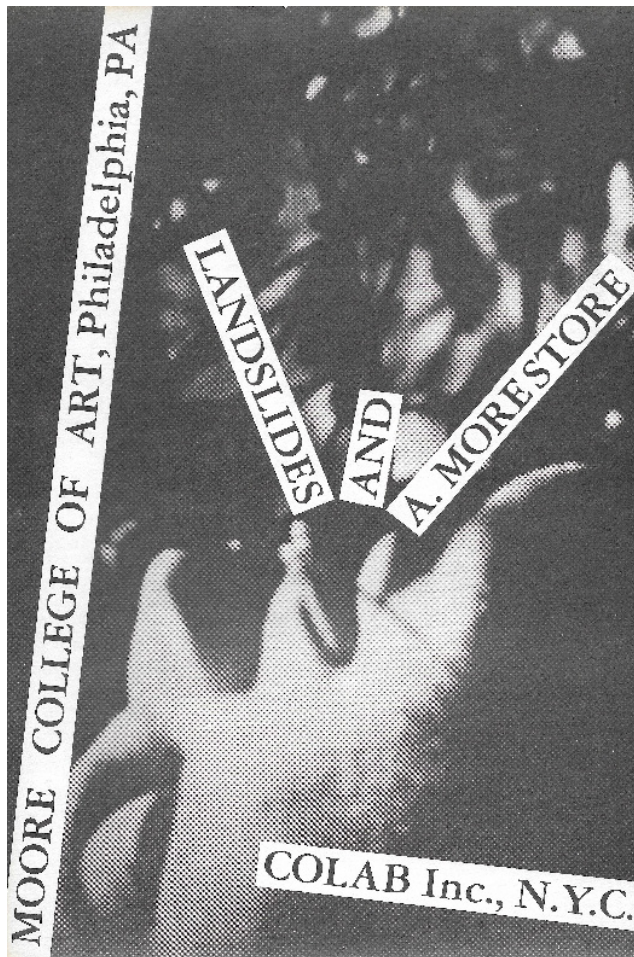
TOP STORIES COMPLETE SET

Founded and edited by Anne Turyn, *Top Stories* was a prose periodical dedicated to the fiction writing of emerging women artists and writers in the late seventies. First printed in 1978, every contributor was designated a full issue to create and shape as their own, sometimes in collaboration with a visual artist. As a result, much of the writing is experimental and ranges completely in style of prose and topic, making for a diverse record of New York fiction at the time. The series featured numerous luminaries of the NYC downtown ethos, including Jenny Holzer, Lynne Tillman, Laurie Anderson, and Kathy Acker. Housed in an archival box.

Please inquire about individual copies of *Top Stories*, also available for purchase.

Top Stories Complete Set, Anne Turyn
 Buffalo/New York City, NY: *Top Stories*, 1979
 ID 113159
 \$2,500.00

Artists' Books By Colab and Friends



LANDSLIDES AND A. MORE STORE BY COLAB

This 40 page exhibition catalog is essentially an artist's book by an uncredited Christoph Kohlhofer.

Found and cropped photographs and film stills are smashed together in jarring juxtapositions, occasionally interspersed with short quotes by the likes of William Burroughs, Bertolt Brecht and John D. Rockefeller III. Kohlhofer is a mostly overlooked artist of extraordinary talent who cut his teeth in the anarchic and experimental Dusseldorf art scene of the late 60s and 70s, where he collaborated with Sigmar Polke among others before moving to New York. A multi-faceted painter, photographer, film maker, and street artist Kohlhofer played a pivotal role in many Colab projects, and was the first art director of the East Village Eye, the seminal downtown weekly, where he commissioned artists' centerfolds and covers.

Landslides and A. More Store
Philadelphia, PA; Moore College of Art and Design, 1983
[38] p.; 27 x 18 cm; Paperback; Staple Bound; Offset
Printed; Black and White
ID 89907
\$45.00



X MAGAZINE

The first Colab-sponsored publication, *X Magazine* (also known as *X-Motion Picture Magazine*) emerged in 1977 as a newsprint journal that published social satire, art and political commentary. The magazine was founded by Betsy Sussler, Eric Mitchell and Andrew McLard, who collectively assembled the first issue by hand. The three-issue collection quickly lodged itself in the nexus of the punk zine culture that was emerging at the time, initiating techniques that served as a touchstone for self-publishing. Although *X Magazine* terminated publication in 1978, the journal serves as an impressive cache of anti-establishment sentiment, and is a seminal example of the raw cut-and-paste aesthetic of New York punk and no-wave in the seventies.



X MAGAZINE VOL. 2, ISSUES 2-3 [2ND VOL.]

This issue of *X Magazine*, published in 1978, explores punk techniques and dark themes of S & M, torture chambers, and renegade street gangs. This combined second and third issue also includes a transcribed talk between Rosa Von Praunheim and Lindzee Smith, a written piece by Jeremy Lipp, and a show review by Terence Sellers. Other contributors include Kathy Acker, Charlie Ahearn, Leandro Katz, Jacki Ochs, and Duncan Smith.

X Magazine Vol. 2, Issues 2-3 [2nd Vol.]

Coleen Fitzgibbon, Jimmy Desana, Lindzee Smith, and Betsy Susler.

New York, NY; Collaborative Projects Inc., 1978

[55] p.; 35 x 29.5 cm; Paperback; Staple Bound; Offset Printed; Black and White

ID 90004

\$125.00



X MAGAZINE VOL. 3, ISSUES 4, 5 & 6 [3RD VOL.]

This issue of *X Magazine* continues the theme of violence by focusing on the subject of militant activism in the seventies. Pieces by Rene Picard, Diego Cortez and Jean Genet revolve around the Baader-Meinhof group, with other pieces contributed by Kathy Acker, Jimmy de Sana and Tina Lhotsky. This volume displays the deep mistrust Colab members reserved for the way in which mainstream media reported events associated with individuals in the underground political opposition.

X Magazine Vol. 3, Issues 4, 5, & 6 [3rd Vol.]

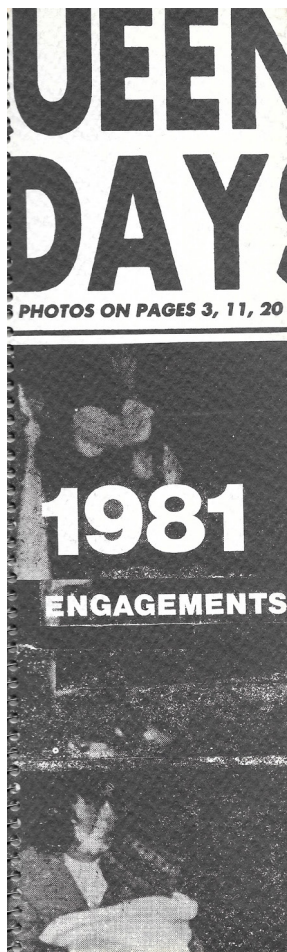
Coleen Fitzgibbon, Jimmy Desana, Lindzee Smith, and Betsy Susler.

New York, NY; Collaborative Projects Inc., 1978

[55] p.; 35 x 29.5 cm; Paperback; Staple Bound; Offset Printed; Black and White

ID 90005

\$125.00



ENGAGEMENTS CALENDAR 1981 BY MATTHEW GELLER

Printed in two editions, one for 1981 and the other for 1983, Matthew Geller's spiral-bound datebook boasts a year's worth of sensationalist newspaper headlines in a pocket calendar format. With titles ranging from "HOSTAGE SLUGFEST!" to "JILTED PILOT DIES TRYING TO KILL HIS GIRLFRIEND", the result is a striking chronicle that contrasts the private and mundane with the public and extraordinary, achieved within the space of a low-priced multiple. The '83 edition was listed in the Art Direct mail catalog for \$5, and was advertised as an item that would "dramatize your weekly affairs."

Engagements Calendar 1981

Matthew Geller

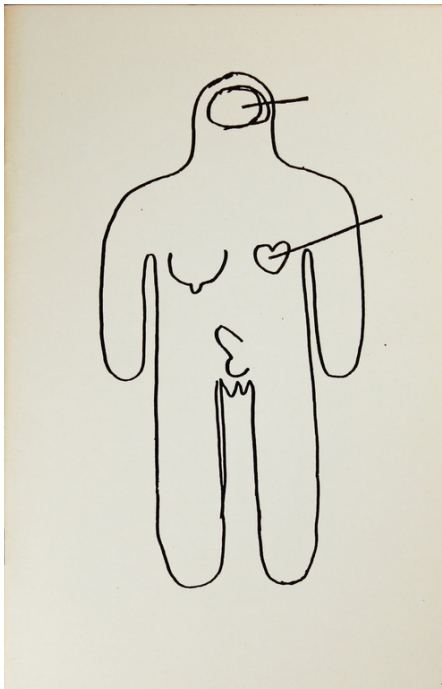
New York, NY; Works Press, 1980

[56] p.; 28 x 10.5 cm; Paperback; Spiral Bound; Offset

Printed

ID 103781

\$30.00



TOM OTTERNESS BY TOM OTTERNESS

Printed in collaboration with Appearances Magazine and The Beards Fund, Otterness' self-titled edition is a compilation of crudely drawn figure studies and interspecies anatomical diagrams. The images range in complexity, from simple line drawings to dense cross-hatching, and display a humorous curiosity in the way our bodies work. Other artists who participated in the Appearances' artists book series include Keith Haring, Marilyn Minter & Christof Kohlhofer, Jane Dickson, Betty Tompkins, and the graffiti artists Crash and Daze, making for a stellar and eclectic line up in the medium of art-in-book-form.

Tom Otterness

Tom Otterness

New York, NY; Appearances Press, 1981

[16] p.; 21.5 x 13.5 cm; Paperback; Staple Bound; Offset

Printed; Black and White

ID 99923

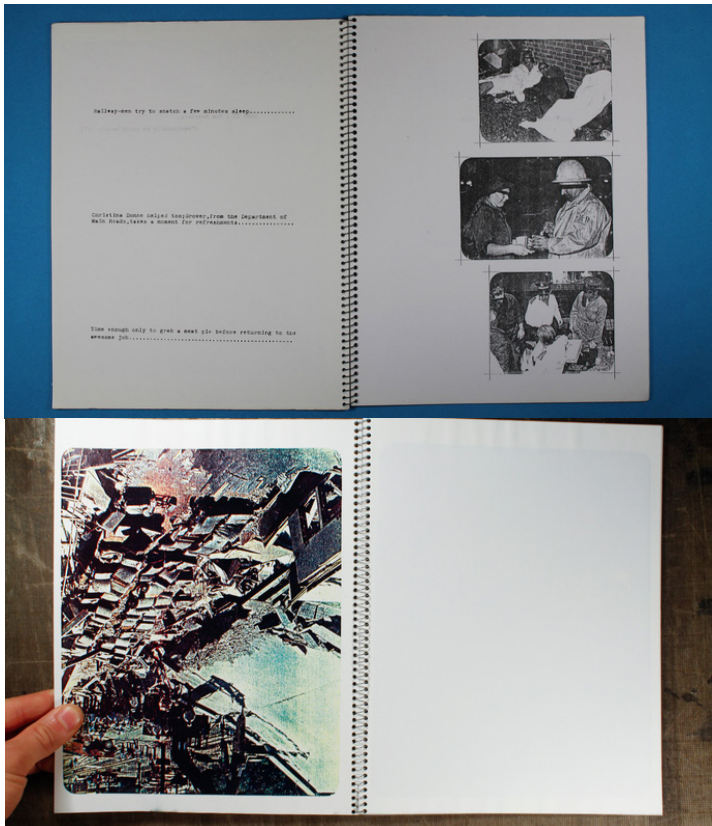
\$75.00



**FINGERPRINT PORTRAITS
BY CARA PERLMAN**

This small booklet consists of thirty-eight black and white reproductions of Cara Perlman's fingerprint portraits, which describe Perlman's friends and colleagues from the 1980s New York art scene with an energetic line that seems almost to animate her subjects. Kiki Smith, Tom Otterness, Robin Winters, Nan Goldin, and Taylor Mead are just a few of the figures commemorated with Perlman's finger.

Fingerprint Portraits
 Cara Perlman
 New York, NY; Appearances Press, 1981
 [16] p.; 14 x 21.5 cm; Paperback; Staple Bound; Offset
 Printed; Black and White
 ID 1473
 \$45.00



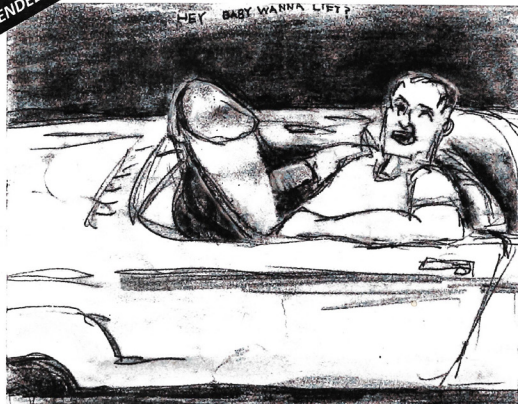
**A.O.U.L.I.T.S. #1 (B+W) BY ROBERT
COONEY**

By compiling quotes and photography drawn from various media sources, Robert Cooney composes a straightforward report of a fatal train accident that occurred in 1977 in Granville, Australia. Prefacing this spiral-bound edition is a page containing two quotes; the first from Rupert Murdoch's speech given to United Press International, and the second from "The Art of Political Lying" by Jonathan Swift published in 1710. Cooney's *A.O.U.L.I.T.S.* functions as an exposition of two closely linked disasters: the overarching physical horror of the train accident, and the underlying social horror of propaganda fueled by the media empire.

A.O.U.L.I.T.S. #1 (B+W)
 Robert Cooney
 New York City, NY; R. Cooney, 1973
 ID 359
 \$15.00

A.O.U.L.I.T.S. #1 (color)
 Robert Cooney
 New York City, NY; R. Cooney, 1977
 ID 358
 \$30.00

NEW
EXTENDED EDITION



HEY HONEY WANNA LIFT?

HEY HONEY WANNA LIFT? [EXTENDED THIRD EDITION] BY JANE DICKSON

Jane Dickson was the initial artist invited to participate in Appearance Press' effort to publish artists books in 1981. Her crudely drawn and humorous penis drawings had previously been exhibited at the New Museum, and were easily compiled into an edition that, even with thirty years under the belt, continues to entertain. In this newly extended edition of penis drawings, Dickson shares monoprints that record the pick-up lines that were tossed her way as a young artist navigating the New York landscape, with drawings that poke fun at dick aficionados in the likes of Picasso and Freud. *Hey Honey Wanna Lift?* is a tongue-in-cheek response to an experience universal to all female-identifying New York residents, and serves up a collection of scenarios that ring true decades after initial publication.

Hey Honey Wanna Lift? [extended third edition]

Jane Dickson

New York, NY; Press Street Press, 2016

[32] p.; 21 x 17.5 cm.; Paperback; Staple Bound, Black and White
ID 103910

\$20.00

A BOOK ABOUT COLAB (AND RELATED ACTIVITIES) BY MAX SCHUMANN

A Book About Colab (and Related Activities) – edited by Max Schumann, and with a Foreword and Afterword by art writer and Colab member Walter Robinson – traces the output of Collaborative Projects Inc. (aka Colab), the highly energetic gathering of young New York downtown artists active from the late 1970's through the mid 1980's. The beautifully printed, full color publication pays homage to the group's practice of collectivity and social engagement, while reflecting an iconic period of NYC cultural history. Advocating a form of cultural activism that was purely artist driven, the group created artworks, curated shows, and engaged in discourse that responded to the political themes and predicaments of their time. With extensive documentation of the printed material and media steadily produced in the course of their collaborative undertakings (as well as many new first-hand accounts), the publication offers a look into the diverse aesthetics and concerns of the group as they embarked on The Real Estate Show, The Times Square Show, the A. More Store, and other projects.

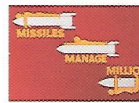
A Book About Colab (and Related Activities)

Max Schumann

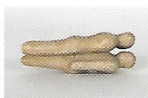
New York, NY; Printed Matter, 2016

[256] p.; 24 x 17 cm.; Paperback; Sewn Bound; Offset Printed; Color
ID 103222

\$39.95



A Book About Colab (and Related Activities)





Money Talks
Robert Goldman (Bobby G)
New York, NY; R. Goldman, 1980
[1] p.; 5 x 8 cm; Color
ID 89954
\$350.00

MONEY TALKS BY ROBERT GOLDMAN

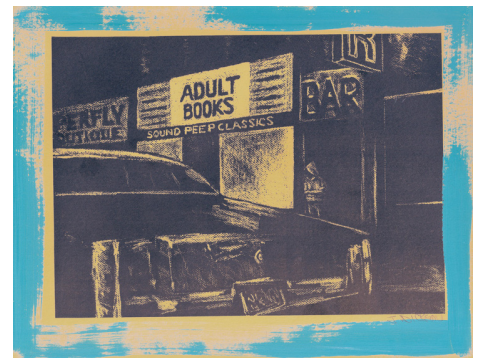
Produced in an edition of fifteen, these four hand-painted prints by Colab member Bobby G (Robert Goldman) were initially sold in the gift shop of Colab's 1980 Times Square Show. Triangle-shaped and emblazoned with the expression "Money Talks", each print bears a bright-red missile, rendered in gouache by the artist himself. At the time, anti-nuclear movements were in full swing across the country and Europe in response to Reagan's plans to deploy offensive cruise missiles across Europe. As a result, Bobby G's prints provide a critical glimpse of protest culture wrought in visual art, and furthermore capture the activist notions that fueled the artworks that came out of Colab.



Times Square Print
Jane Dickson
New York, NY; J. Dickson, 1980
[1] p.; 28 x 21.5 cm; Color
ID 103914
\$300.00



Cops Print
Jane Dickson
New York, NY; J. Dickson, 1980
[1] p.; 28 x 21.5 cm; Color
ID 103917
\$300.00



Adult Books Print
Jane Dickson
New York, NY; J. Dickson, 1980
[1] p.; 28 x 21.5 cm; Color
ID 103915
\$300.00

ADULT BOOKS, COPS PRINT AND TIMES SQUARE PRINT BY JANE DICKSON

Colab member Jane Dickson is certainly no stranger to the underbelly of Times Square—living in the neighborhood and working as a programmer for the inaugural light-up billboard, the artist was fully entrenched in her seedy surroundings. As a result, the subject matter of her art frequently reflects her experiences in the area, with photography and sketches capturing the atmosphere of a Times Square that hummed with sex shops, drug dealing and other illicit activity. In these pieces comprising reprographic techniques and acrylic paint on paper, Jane Dickson expresses her vision of the neighborhood through the neon lens she was so familiar with as operator of Times Square's first electronic billboard. Produced for the iconic Times Square Show of 1980, Dickson's three images titled *Times Square*, *Adult Books* and *Cops* provide a poignant and intimate look at a quintessentially New York locale, with a hand that suggests a fondness and familiarity for an area otherwise often shunned.



Real Estate Show Manifesto
 The Committee for Real Estate Show
 New York, NY; Colab, 1980
 [1] p.; 28 x 42 cm; Photocopy; Black and White
 ID 89956
 \$150.00
 SOLD

REAL ESTATE SHOW MANIFESTO BY THE COMMITTEE FOR REAL ESTATE SHOW

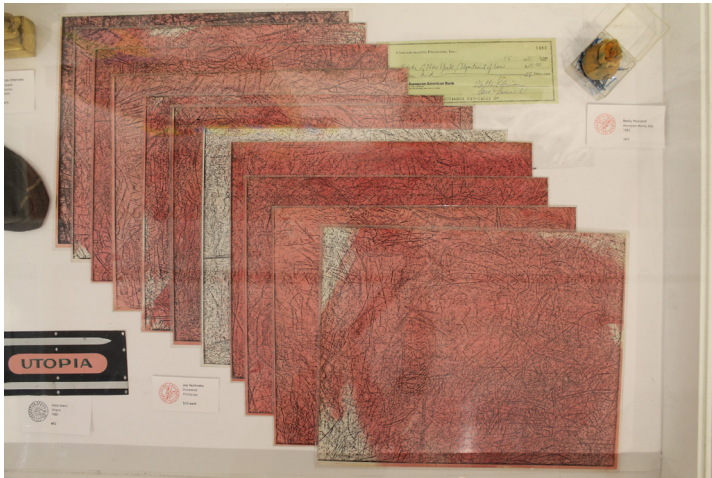
The Real Estate Show of 1980 was one of Colab's first large-scale exhibitions, and although short-lived, put in motion the formation of *ABC No Rio* and an effective protest against the housing authorities' abuse of power. The exhibition took place at 123 Delancey Street, which was a city-owned property that remained derisively vacant as communities faced homelessness, forceful evictions and exorbitant rent. Quickly shut down by authorities, Colab members resumed their protest by distributing posters that explained the sequence of events and prompted people to continue their support at a different location. Designed by Becky Howland, Christof Kohlhofner and Alan Moore, the photocopy posters were double-sided to accommodate English and Spanish text in an effort to reach a wider neighborhood audience. Today, this edition of Colab ephemera serves as a material example of collective agency and activist art, and a political act of resistance against the growing forces of capitalism that New York continues to witness to this day.



Times Square Show Poster
 Charlie Ahearn and Jane Dickson
 New York, NY; C. Ahearn, J. Dickson,
 1980
 [1] p.; Screenprint
 ID 103960
 \$4,400.00

TIMES SQUARE SHOW POSTER BY CHARLIE AHEARN AND JANE DICKSON

Signed and dated by Charlie Ahearn and Jane Dickson, this screen-printed poster is perhaps the most significant piece of ephemera to come out of the iconic 1980s Times Square Show. By living in close proximity to Times Square, the artist duo displayed a keen familiarity with and fondness for the area, thereby imbuing the artwork they created for the show with a localized perspective. The pair decided to use Dickson's drawing of a game of Three-Card Monte as the basis for their poster, with the explanation that the fate-tempting feel of the image "seemed perfect for [their] rowdy mash-up show." Thanks to Dickson's job as a programmer for the first light-up billboard on Times Square, the poster garnered a lot of publicity—a digitized version ran every twenty minutes for the entire month of June in 1980. As a result, the neon-accented image of the shuffler's hands is a well-recognized motif that continues to encapsulate the groundbreaking energy, influence and creativity of the event that put Colab on the map.



Placemats
Joseph Nechvatal
J. Nechvatal, 1982
Photocopy
ID 104068
\$20.00

PLACEMANTS BY JOSEPH NECHVATAL

Initially advertised in the Art Direct mail order catalog (a 1982 collaboration between Printed Matter and Colab), these laminated placemats comprise photocopied drawings by Joseph Nechvatal. Each placemat compels its beholder to find the objects hidden within the abstract drawings, with scratchy line-work that reflects the artist's concern with the nuclear apocalypse. The formal characteristics of the drawings provide an early expression of Nechvatal's current artistic style, and an invaluable example of low-priced multiples that are individually signed and dated in a placemat set fit to grace any dining table or art collection.



Art Direct: Items for the Home or Office
Collaborative Projects & Printed Matter
New York, NY; Printed Matter, 1983
[40] p.; 13 x 21.5 cm; Paperback, Staple Bound,
Offset Printed
ID 112904
\$100.00

ART DIRECT: ITEMS FOR THE HOME OR OFFICE

Following the success of the A. More Store—their first pop-up storefront on Broome Street—Colab continued their activities in low-priced multiples by producing a mail-order catalog with Printed Matter. The collection of prints, t-shirts and art objects delved far into the unusual, featuring bookends shaped like plucked chicken halves, hand-painted fans and radioactive clams from Sheepshead Bay. Compiled into a twenty-page booklet with a cover drawn by Tom Otterness, the catalog was produced in time for the holiday season in 1982 and offered an alternative approach to gift-shopping. Today, it provides a record of an early venture into the artist multiple market, in which the demand for economical alternatives to high-priced artworks was growing rapidly. In Colab's own words, the project was “designed both to provide a commercial channel for artists who are producing small, inexpensive multiples, and to provide an opportunity for the new wider art audience to purchase original artworks at affordable prices.” Participating artists include Jenny Holzer, Kiki Smith, Peter Fend, Sarah Charlesworth and Sol LeWitt.



ISLAND OF NEGATIVE UTOPIA BY KIKI SMITH

In the early eighties, the Lower East Side was rife with rent increase and forceful evictions. As a response to the housing crisis that had taken hold of their neighborhood, Colab members broke into a vacant city-owned building to host an ideological exhibition that was named "The Real Estate Show". After the event was quickly shut down by housing authorities, the collective was able to negotiate their way into establishing an art center at a tenement on Rivington Street—and thus, *ABC No Rio* was born. The designated art space frequently put on exhibitions and hosted events, one of which took place at the alternative performance venue The Kitchen in 1983. The five-night spectacle featured readings by Peter Fend and musical renditions by Alan Moore, and quickly sold out in anticipation of a week immersed in underground culture. Kiki Smith, who was both a Colab member and a figure instrumental in the founding of *ABC No Rio*, was responsible for producing the promotional posters for the event. With each silk-screen-printed poster displaying a unique spray-painted color palette, Kiki Smith's 1983 poster edition serves as a record of her early artistic oeuvre and the beginnings of a collective that continues to contribute to artist activism today.

Island of Negative Utopia

Kiki Smith

New York, NY; *ABC No Rio*, 1983

[1] p.; 45 x 57.5 cm.; Color

ID 89959

\$1,200.00