

# Reclaiming Space:

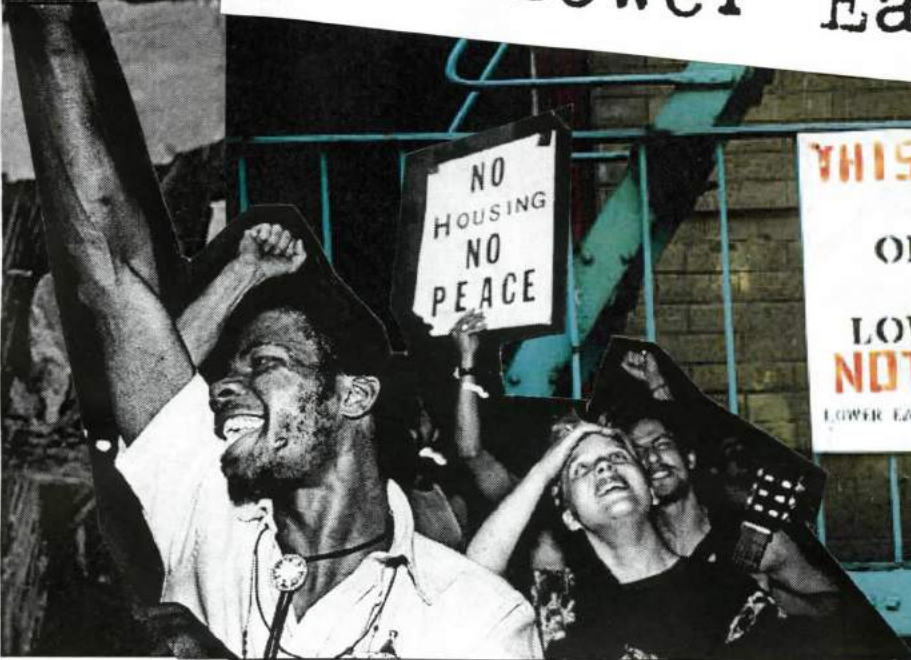


Exploring Resistance  
to Gentrification in  
the Lower East Side

NO  
HOUSING  
NO  
PEACE

THIS LAND IS OURS  
PROPERTY  
OF THE PEOPLE  
OF THE  
LOWER EAST SIDE  
NOT FOR SALE

LOWER EAST SIDE JOINT PLANNING COUNCIL



# TABLE OF CONTENTS

<b>INTRODUCTION</b> .....	1
<b>THOMPKINS SQUARE PARK IS EVERYWHERE</b> .....	2-11
<b>THIS LAND IS OURS: THE LOWER EAST SIDE SQUATTERS</b> .....	12-17
<b>RYTHMS OF RESISTANCE</b> .....	18-24
<b>REIMAGINING OLD AND NEW: A COLLAGE ACTIVITY</b> .....	25-36
<b>RESOURCES</b> .....	37

# ABOUT THIS CURRICULA

188 8 BORN JEAN

GENTRIFY THIS

*Reclaiming Space: Exploring Resistance to Gentrification in the Lower East Side* is a guide for educators, students, researchers, artists, and community members to explore themes of housing, affordability, and displacement in the Lower East Side and other neighborhoods. Readers are encouraged to use the lessons and resources herein to facilitate dialogue, critical inquiry, and creativity in response to histories and present-day realities of gentrification and housing struggles. Activities are adaptable to the specific needs of your classroom, cultural venue, community, etc.

This curricula was developed for Fourth Arts Block (specifically The People's LES), a community-based partner of the Art, Education, and Community Practice (AEC) graduate program at NYU Steinhardt. This is a collaborative project created by students in the Fall 2018 AEC course, "Critical Pedagogy, Artists, and the Public Sphere." Authors: Hannah White, Francesca Levy, Alexis Lambrou, and Amanda Charnley.

OWN LUXURY IS OUR  
DISPLACEMENT

THE CITY BELONGS TO THOSE WHO LIVE IN IT!

GENTRIFICATION DOES NOT PRODUCE COMMUNITY!

THANK YOU LIBERTY

THE EAST VILLAGE IS DEAD



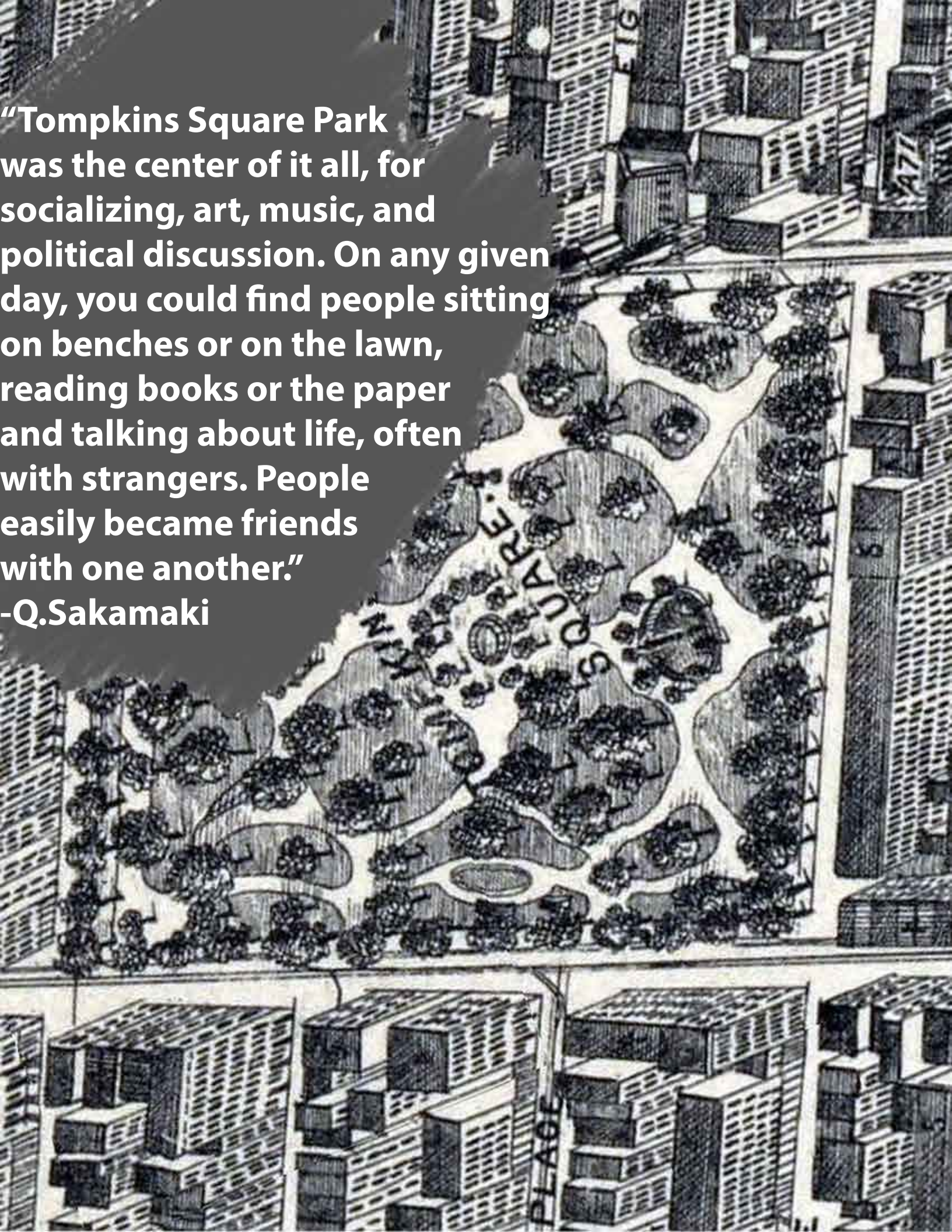
# TOMPKINS SQUARE PARK IS EVERYWHERE

**A look into the Tompkins Square Park Movement**



**"Tompkins Square Park was the center of it all, for socializing, art, music, and political discussion. On any given day, you could find people sitting on benches or on the lawn, reading books or the paper and talking about life, often with strangers. People easily became friends with one another."**

**-Q.Sakamaki**



# BACKGROUND

**In the 1980's an increasing amount of wealthy people moved into the neighborhood surrounding Tompkins Square park, causing lower income residents to be forced out, and the homeless population to increase dramatically. Many homeless people made their home in Tompkins Square Park, occupying encampments known as Dinkinsville. As a reaction to the large homeless community living in the park, the NYC Parks Department enforced a 1 AM curfew in the previously 24-hour park, sparking outrage.**



# THE RIOTS

**On July 11, 1988 the NYPD confined the homeless population to the southeast portion of the park and kicked out the rest of the population who could not be confined. The NYPD then began sporadically closing the park down. Protesters occupied the park wielding signs that read, "Gentrification Is Class War, Fight Back" and chanting, "It's our fucking park, you don't live here!"**



**The protesters were met with hostility and aggression from the NYPD. On August 6, 1988 the police attacked a peaceful crowd of protesters, which turned the protest into a full-blown riot. During this riot, bystanders, activists, NYPD officers, many local neighborhood residents, and journalists were brutally assaulted. Police acted violently and arbitrarily, often hitting very calm protesters, or even bystanders and journalists, attempting to break the journalist's cameras.**



**Anyone who tried to help the victims during the riot faced the risk of being beaten, arrested, or both. After the second day of riots, NYC Mayor, Ed Koch, ended the curfew. Fourteen officers faced charges, but none were convicted. Police Commissioner Benjamin Ward went on record to state that the NYPD was responsible for the riot.**

*([thevillager.com](http://thevillager.com), Documenting The Tompkins Square Park Riots)*

*([vice.com](http://vice.com), Tompkins Square Park)*





## THE MOVEMENT

**The Tompkins Square Park movement continued on for years, only to come to an end after the 1991 Memorial Day riot, when the park was forcibly closed and the homeless encampments were destroyed. The Tompkins Square Park movement was one of the most significant protests in New York and would go on to inspire the Occupy Wall Street movement in 2011. Like the Tompkins Square Park movement, people taking part in the occupy movement occupied Zuccoti park in New York and refused to leave, protesting income inequality and wealth distribution.**



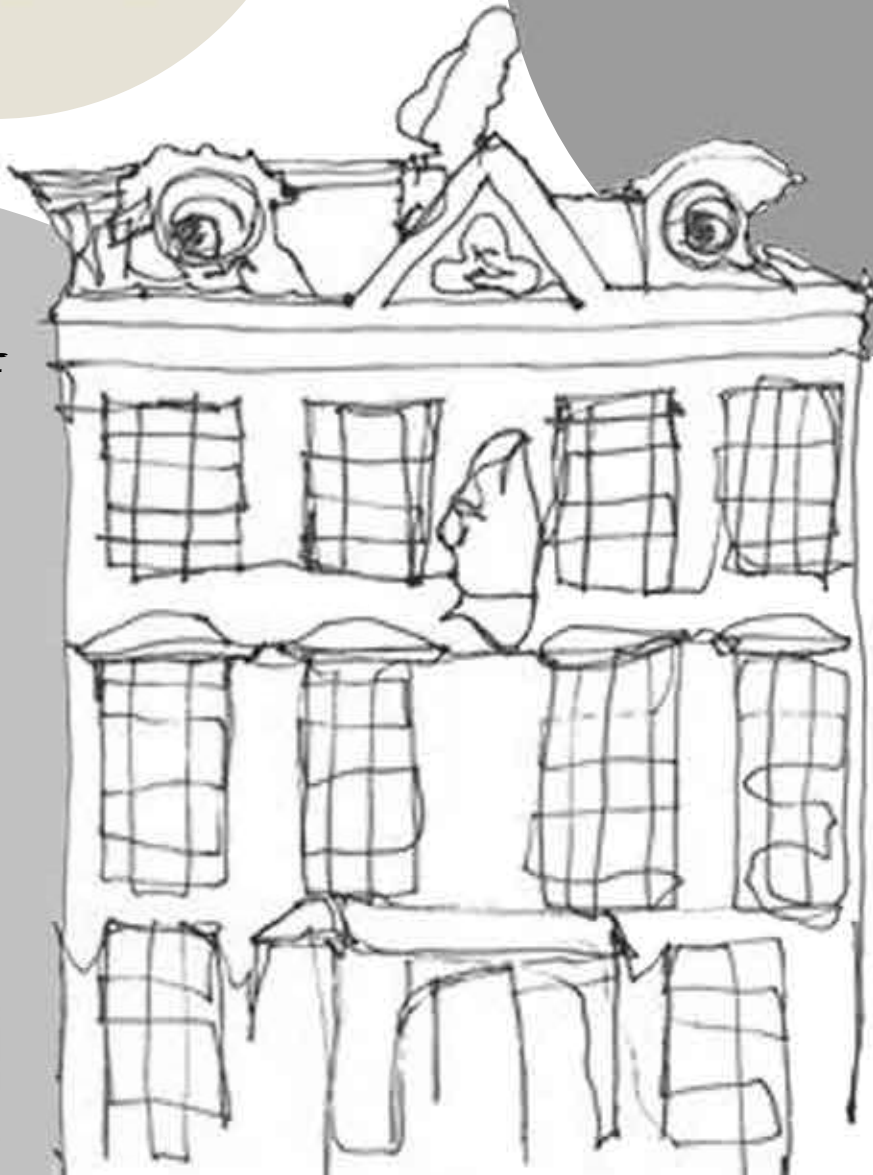
# WHAT IS A HOME?

TOMPKINS SQUARE PARK WAS HOME TO MANY PEOPLE.  
DOES A HOME HAVE TO HAVE FOUR WALLS?

DESCRIBE WHAT  
HOME MEANS TO  
YOU?

WHAT DOES IT  
MEAN FOR A HOME  
TO BELONG TO YOU?

DO YOU  
BELIEVE ALL  
HUMANS HAVE  
A RIGHT TO A  
HOME?



THE PEOPLE OF THE  
TOMPKINS SQUARE PARK  
MOVEMENT FOUGHT  
FOR THEIR HOMES

WHAT WOULD YOU  
FIGHT FOR?

WHAT WOULD YOU  
STAND UP FOR?



THE PEOPLE OF THE TOMPKINS SQUARE PARK MOVEMENT USED SIGNS TO SPREAD THEIR MESSAGE AND FIGHT FOR THEIR NEIGHBORHOOD.

Make a protest sign on the next page.

It could be for the Tompkins Square Park Movement, the occupy movement, which was largely inspired by the Tompkins Square Park Movement, or something else that you would fight for.

Think about what text would most powerfully convey your message.



# MY PROTEST SIGN

MY PROTEST SIGN

MY PROTEST SIGN

MY PROTEST SIGN

**MANY COMMUNITIES ARE STILL FIGHTING  
GENTRIFICATION TODAY**

**WHEN COMMUNITIES FACE GENTRIFICATION  
PEOPLE ARE FORCED OUT OF THEIR HOMES**

**IMAGINE YOU ARE THE MAYOR OF A CITY  
FACING RAPID GENTRIFICATION**

**WHAT WOULD BE YOUR SOLUTION?**

**THINK ABOUT POLICIES, PROGRAMS AND OTHER POSSIBLE  
SOLUTIONS TO GENTRIFICATION**

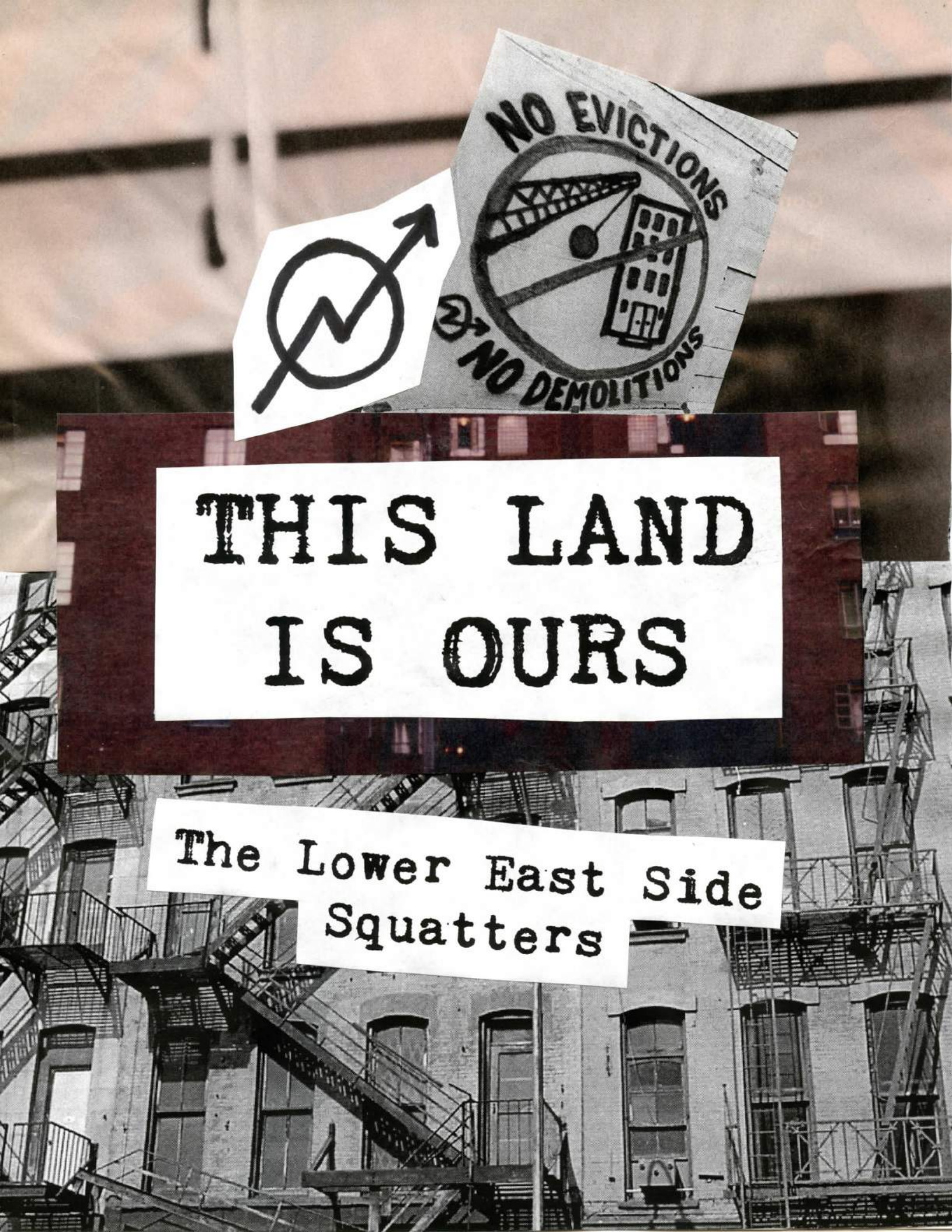


**GENTRIFICATION  
DISPLACES  
LOW-INCOME  
RESIDENTS**



**THIS LAND  
IS OURS**

**The Lower East Side  
Squatters**



## A Quick History of Squatting on the LES

The squatting movement took place in the Lower East Side in the 1980s as an evolution of the homesteading movement that had a presence in the area since the mid-1970s. A financial crisis in the 70s and economic disinvestment in the area had left many Lower East Side buildings empty, abandoned by landlords and forfeited to the city due to unpaid taxes. Homesteading activists began taking an initiative to rehabilitate these buildings, with hopes of revitalizing the area and creating affordable housing through an investment of *sweat equity* (used here, sweat equity is when people work really really hard to make a building better, and their hard work gives them some right to ownership of the building). The homesteaders had government support. President Carter approved the National Urban Homesteading Demonstration Project in 1977 and New York City followed suite in 1980 establishing a local homesteading program to support these groups.

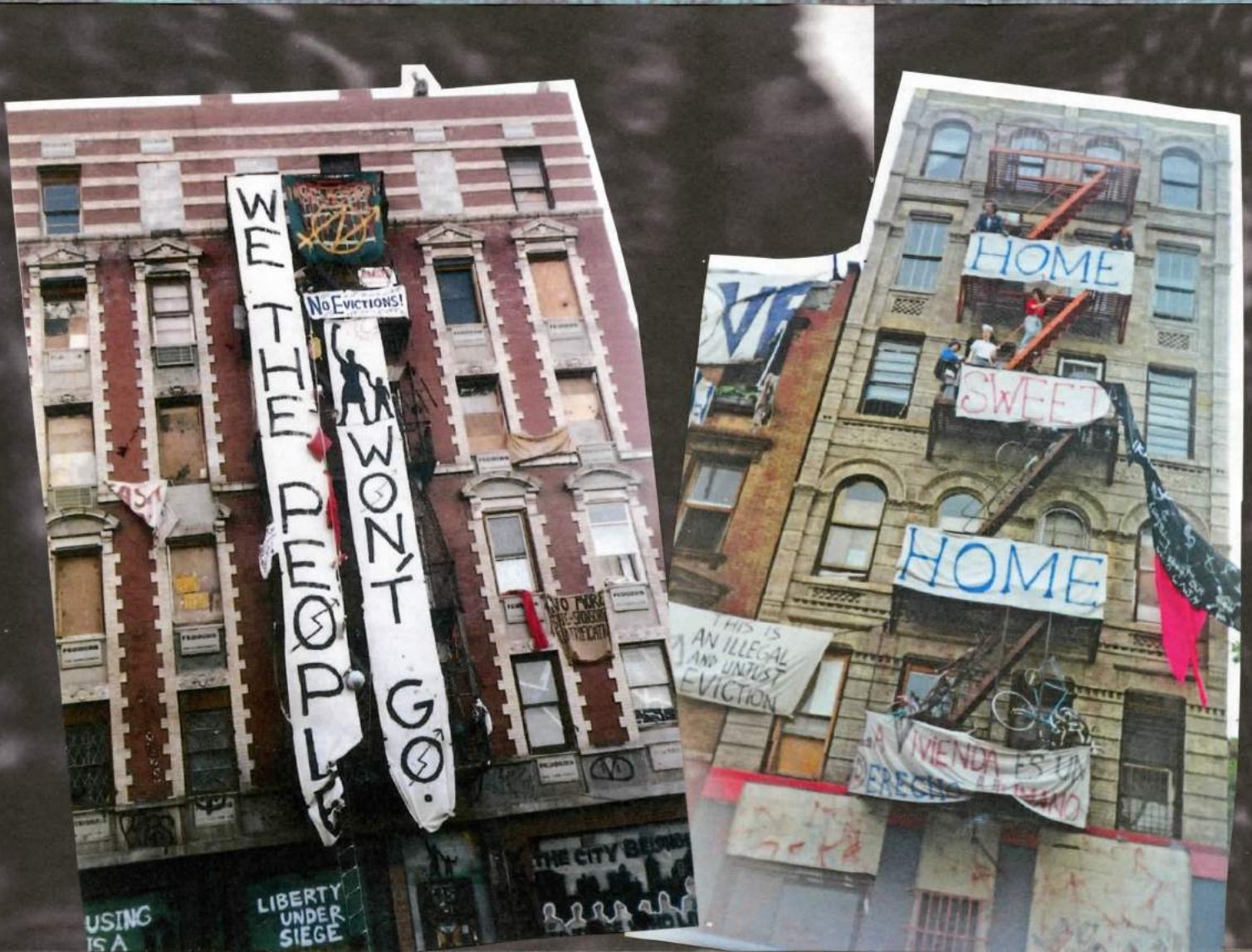
When Reagan took office, however, he put an end to these programs. Under the extreme conservatism of Reagan's administration, a new generation of activists emerged who planned to address affordable housing needs through a more urgent and radical agenda. These groups, referred to as squatters, took it upon themselves to lay claim to these buildings outside of any governmental authority, moving into dilapidated buildings without any titles and rehabilitating them as they lived in them. The squatters were different from the homesteaders in that they did not have government support. By 1989, it is estimated that there were anywhere from two dozen to thirty squatted buildings in the Lower East Side. Because the squatters had moved into these buildings without any permission, they were often threatened with eviction from the city. Squatters fought a long and hard battle against city officials and police to resist eviction and advocate for their sweat equity rights to their buildings. Fortunately, in 2002, squatters won their battle against eviction and were granted status as legal residents by the city.

Can you imagine putting years of hard work into creating something you love and care about and then someone attempts to take it from you? How might that feel?

## A Community of Resistance

The squatters of the Lower East Side were a diverse and creative group of artists, activists, and community members who imagined new ways that people could live together and that buildings could be used. Many of the buildings they reclaimed were used for purposes such as providing arts resources, hosting DIY art and music shows, and providing hubs for community organizing. Many of the buildings were colorful and eccentric, imbedded with the creativity of the squatters who had rehabilitated them. In the documentary *The Building of Community*, Jerry the Peddler, notorious within New York's squatter history, describes the height of the movement: "we had over thirty buildings, our own newspaper, two different book stores, and at one point we even had a radio station that broadcasted from a different squat every night."

What does it mean to be a part of a community?  
What might be valuable about building our own unique communities?





## Squat Snapshots

There are no big ugly  
stage bouncers at ABC No Rio.

CAUSE WE AIN'T GOT A STAGE!!  
RELEASE THE PRISONERS

**ABC No Rio** was founded in 1980 as an artist collective and community center, providing public arts resources such as a printshop, darkroom, computer lab, zine library, and gallery space. The building also hosted weekly all-ages punk shows and served as a hub for activist organizers, such as Food Not Bombs. While the original building was demolished in 2017, ABC No Rio as an arts organization has continued its programs in exile with plans to eventually construct a new building.

**Bullet Space** was founded by artists in 1985 as an alternative arts space. The organizers of Bullet Space define it as "an act of resistance" that provides community access to "the images, words, and sounds of the inner city." Bullet Space still currently functions as an arts space with the ground floor serving as a gallery that is open to the public.

**C-Squat** or See Skwat was founded in 1989 and eventually became well-known for hosting punk shows in the building's basement, which at one point contained a skate ramp. The ground floor storefront of C-Squat is now home to the Museum of Reclaimed Urban Space, or MoRUS, a volunteer-run organization dedicated to educating visitors about the radical history of the Lower East Side while continuing to promote and facilitate organizing and social activism in the community.



THIS LAND IS OURS  
SEE CO-OP SQUAT  
NOT FOR SALE



# Imagine What Could Be

Think about what it might mean to take something that is abandoned, overlooked, or deteriorating and transform it into something useful, beautiful, or full of potential. Are there ways you could do this in your own life?

Here is an abandoned building - reclaim it!  
How would you transform the building? What would it look like? Who would use it? What would it be used for? What would you call it?  
Design your building and then write about it here:



A sheet of lined paper with horizontal lines for writing, positioned to the right of the drawing.

## Be A Critical Observer

How are the spaces and buildings in our lives often used? What purposes do they serve? Who are they really for? Do spaces or buildings ever restrict us? Are there better ways we could imagine them?

As you walk around the Lower East Side (or your own neighborhood) look at the buildings you see. Sketch them, document them, record interesting observations. Think of how they are used now and imagine how you would want them to be used.

# RHYTHMS OF RESISTANCE



*An acoustic exploration  
of gentrification in the LES*



***“Every sound exists in time and space.  
And since time and space are the  
building blocks of human activity and struggle,  
sound is a venue where perception meets action.  
It is where the body politic  
encounters the material.”***

***- Ultra-red, Workbook 09: Practice Sessions***

# THESE PAGES CONTAIN..

A socially engaged sound schema designed to allow community members, co-learners, and collaborators to approach the topic of gentrification in New York City's oldest neighborhood, the Lower East Side. Although this content pertains to the LES, it is adaptable to any neighborhood. This learning journey will converge the Lower East Side's histories of

- a) cyclical disinvestment/reinvestment
- b) immigration
- c) artistic/musical experimentation

around the central thematic question of,

**“What are the sounds of gentrification and its resistance?”**

For more information on “thematic questions” as an organizing principle of sound research, see the resources by international sound-art collective Ultra-red linked at the bottom of this section. What are the social, political, and economic factors that have contributed to gentrification in this area, and which musical forms have constituted its soundtrack, energizing communities to advocate for their neighborhoods and/or arising out of displacement? How can sound practices catalyze reflection, analysis, and action for social change in this neighborhood?

Introductory reading for aural investigators:

*Ultra-red: Nine workbooks 2010-2014*

# THE ART OF SOUND

From an ecoacoustic or sonic studies perspective, sound mediates the relationship between human beings and surroundings and carries contextual information for understanding ourselves and our world more fully. This schema emphasizes embodied, critical listening as essential to collective learning and action. Listening is a vital form of active engagement with life that situates us in the present moment, builds trust among collaborators and communities, and allows us to develop new insights and understandings. Throughout this exploration, co-learners will listen and compose not for answers but for possibilities, for connection, for subtlety, and for resonance.

# FREEVOICING AND SOUND MAPPING

Participants begin by spending five minutes in individual freevoice response to the overarching question, “What is the sound of gentrification and its resistance?” This is a warm-up exercise intended to allow learners to value their voices and build confidence in their verbal creativity and ability to harness their impressions or questions into specific statements of meaning. While free-associating and speaking on the topic of neighborhood gentrification, they will record themselves (they might also capture the voices of co-learners speaking simultaneously in the room) using their cell phones or other devices. Once time is up, they listen to their own audio feedback and reflect, before sharing out to the group. Participants discuss their current views and concerns with gentrification in the neighborhood, the advantages and disadvantages of these changes, as well as their desired outcomes of this exploration, while listening for opportunities for connection with one another. Notes can be taken on the discussion in order to map these initial sounds of the group. Which specific people and places in the LES are meaningful to participants, in relation to LES histories of sound/artistic experimentation and housing affordability/gentrification? Co-learners should re-familiarize themselves with these histories via any of the suggested resources below:

## Gentrification/Displacement (general)

- Gentrification Explained
- Displacement Explained
- How to Stop Gentrification

## Gentrification/Activism in the LES

- Gentrification - The Lower East Side
- LES Timeline
- CUNY People of NYC Seminar - Gentrification
- From Urban Village to East Village: The Battle for New York’s Lower East Side  
by Janet L. Abu-Lughod
- MoRUS: The Building of a Community
- Vanishing New York

## LES Sound/Artistic Experimentation

- Riot! Punk on the Lower East Side
- Arts for Art
- Fire Music
- The Loisaída Festival
- The Nuyorican Poets Cafe - A Cauldron for Poetry & Politics

# SOUNDWALKING AND SOUNDTRACKING

We are constantly situated within and interacting with various soundscapes that reverberate social relations, history, and experience. The “soundwalk” is an embodied form of listening and research that seeks to understand the language of a particular soundscape. Listeners will move through the LES neighborhood in search of a sound: What are the sounds of gentrification and its resistance? Participants actively listen while traveling along a route informed by the meaningful places identified as a group during the previous “soundmapping” phase, while maintaining a sense of openness to discovering new places of interest.

Prior to beginning the walk, listeners should collectively determine their general path(s) of travel, duration of the walk, and preferences for traveling as a group, sub-groups, pairs, etc. Places of interest in relation to the exploration’s overarching themes might include:

- Tompkins Square Park
- The Rollins apartment building at 145 Clinton Street, formerly the home of jazz saxophonist Sonny Rollins
- 107 Norfolk Street, formerly experimental music venue Tonic and later, the Lisa Cooley Gallery
- The Nuyorican Poets Cafe
- ABC No Rio

During the soundwalk, listeners will each compose soundtracks by creating brief audio recordings (using their cell phones or other devices) that capture moments or places of interest/inquiry during their travels. Listeners are encouraged to compose freely and may also choose to incorporate interviews with the people they encounter.



# SOUND PORTRAITS

Co-learners form subgroups and select one particular LES place of meaning or interest to their particular group, based on their discoveries during the soundmapping and soundwalking phases of the exploration. Each group will create a sound portrait of what that current place might have sounded like 50 (or more) years ago. Co-learners can use public records, archives, and other materials to research the place and its evolution over time, identifying any particular moments in its history that they find to be most compelling to address. Consider who lives in or uses the space now and who claimed it previously. Why is it currently meaningful, and who previously gave it meaning? How and why has it changed over time and which communities have been impacted by these changes? Was this specific site contested in the past/did it experience civil unrest? If so, how? In imagining what it might have sounded like in another era, co-learners can create sound portraits that are as literal or symbolic as they wish. They could recreate a dialogue between people who once lived there, or perhaps a sound collage of ambient noises that could have once permeated the area, or a poetic response to the milieu of that time. The possibilities are endless. Composers may also choose to sample/incorporate recorded music or spoken word of LES-based artists that relates to their place of interest. Genres may include avant jazz, punk, Nuyorican, Latin-Jewish Fusion, etc. Depending on the size of the group, portraits could be 10-15 minutes in length.

Suggested resource for audio histories of the neighborhood:  
NYPL Lower East Side Oral History Project

# LISTENING SESSIONS

Listeners reconvene around the question, *“What did you hear?”* for two rounds of group listening to the following sounds:

- 1) Soundtracks generated by listeners during the soundwalks
- 2) Sound portraits of places of meaning

Recordings should be tested in advance of the sessions. Ideally, the room is equipped with a stereo sound system and listeners are situated at a table with paper and writing materials and small amplifying mics (depending on the size of the group). After recordings are played in each round, co-learners will write and verbally share out (speaking into microphones, if preferred) responses to the question, *“What did you hear?”* Participants may also share more about their process of creating the recordings, as well as clarifying details for certain sounds.

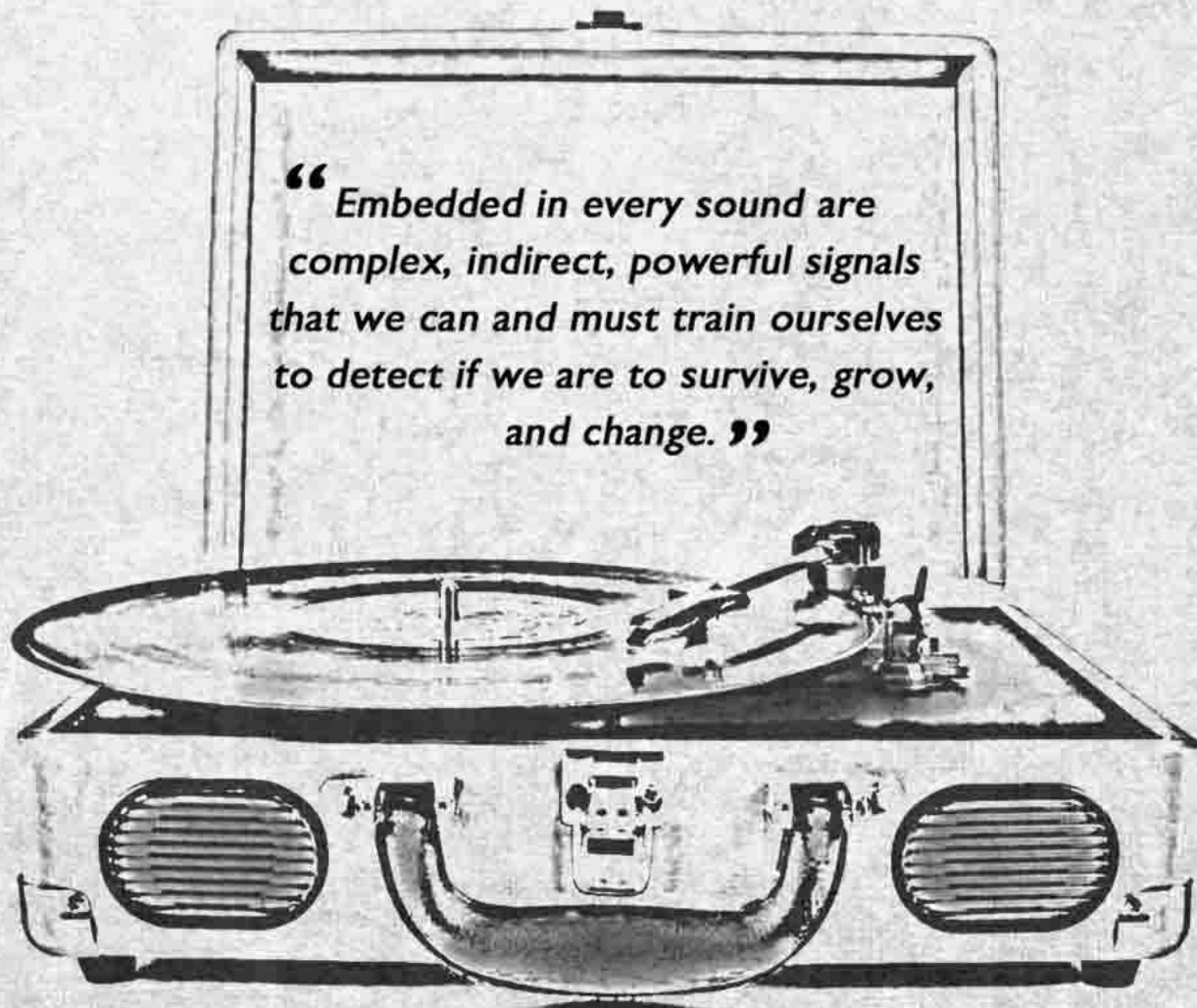
# POST-LISTENING

After each listening session, participants as a group organize their responses into themes, categories, questions, and contradictions. How does the feedback generated during the listening session compare to concerns and questions shared during the soundmapping exercise at the start of the exploration? What new themes or questions have emerged at this stage of the exploration? How do the tools utilized in this schema compare to existing sound practices in the community (i.e. religious gatherings, civic events, celebrations, etc.)? Regarding the places of interest portrayed in the sound portraits, imagine and discuss how these places might sound another 50 years from now. Listeners then share-out around a final question, **“What did we learn?”**

These sound activities are meant to inspire new social practices within communities and incubate new methods of approaching deep-seated community struggles. Rather than attempting to solve problems or disagreements, we identify opportunities for further exploration. We amplify our social relations and situations through sound strategies in order to ultimately reimagine and transform them.

# IN CLOSING,

a quote by experimental music historian George E. Lewis from Ultra-red's *Protocols for the Sound of Freedom* workbook...



**“ Embedded in every sound are complex, indirect, powerful signals that we can and must train ourselves to detect if we are to survive, grow, and change. ”**

# REIMAGINING OLD AND NEW



**Photo collaging** is a technique that puts together unlikely or unexpected images. We can think of the Lower East Side as its own collage of unexpected and exciting people, cultures, and histories. Use the photos in the following pages to make your own unique version of the Lower East Side. **Going further:** Use the any or all of the photographs in the following pages to make your own album cover, building, and protest sign.



**TOMPKINS  
SQUARE  
PARK RIOTS**

SUMMER 1988

**ARTIST HIGHLIGHT**

Japanese photographer Q. Sakamaki moved to New York City just two years before he made these photographs.



**DISPLACEMENT** is when a household is forced to move out of their residence or is prevented from moving into a neighborhood that was formally accessible to them because of reasons beyond their control.



The Thompkins Square Riots **DISPLACED** many homeless people who were living in the park. Can you use collage to emphasize the **DISPLACEMENT** by putting together images that 'don't belong' or cut out part of an image to suggest the forced removal of someone?



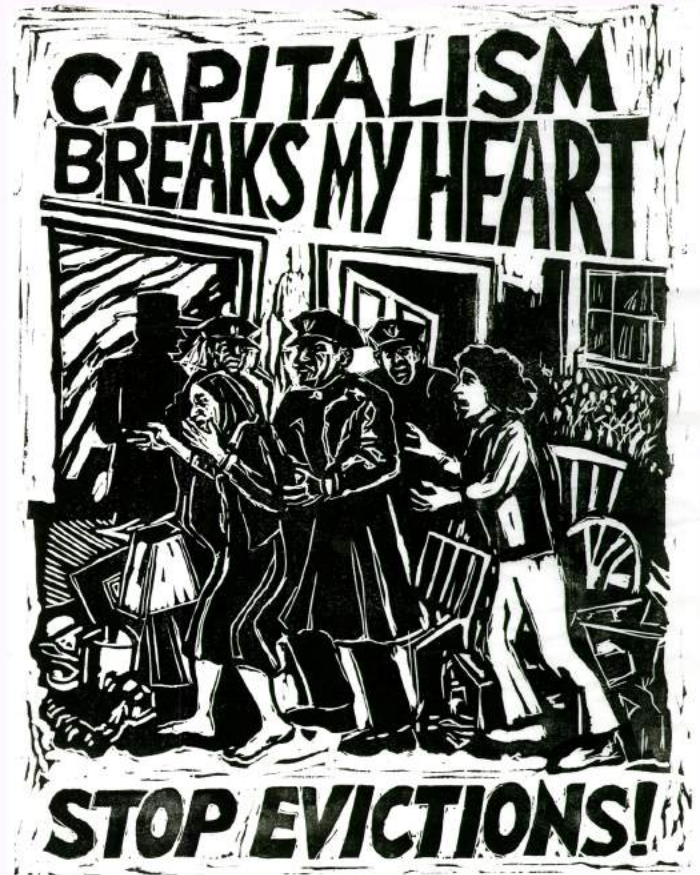
Photos: Q. Sakamaki



Photos: Q. Sakamaki



## GENTRIFICATION AND DISPLACEMENT IN THE LOWER EAST SIDE



**GENTRIFICATION** happens when lower income neighborhoods are renovated and changed for new and more wealthy people moving into the neighborhood. Original residents are not considered in the changes being made and are often displaced.

How can you use collage to talk about gentrification? Can you put an old photo next to or over top of a new photo? What might that suggest?

Could you cut out something from an old photograph to suggest the absence or removal of something or someone?



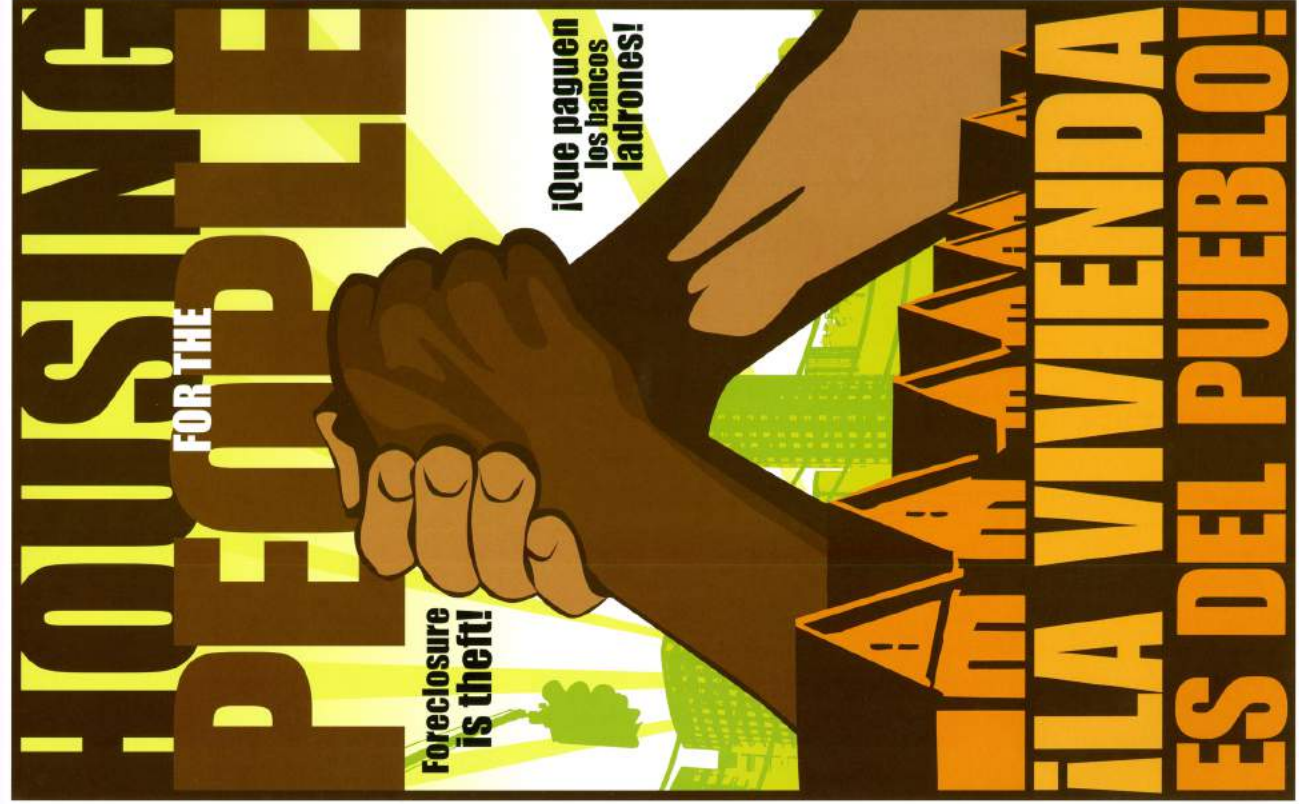
## ARTIST HIGHLIGHT

**SONNY ROLLINS** is one of the most famous jazz saxophone players in the world. In the 1950s he lived at 145 Clinton Street. In 2015 his building was torn down to make room for one of the largest developments in New York City history, Essex Crossing. The luxury apartments at Essex Crossing are called *The Rollins* in honor of Sonny.



Photo: Jimmy and Dena Katz





Source: Artist Unknown. Interference Archive

## SQUATTING IN THE LOWER EAST SIDE



**SQUATTING** means to live in an abandoned or unoccupied space that you do not legally own. People squat for many reasons, one being a free place to live.



Photo: Ash Thayer

Squatters of the Lower East Side tried to take legal action to **RECLAIM** or rescue the buildings they were living in from wealthy developers who wanted to further gentrify the neighborhood.

## ARTIST HIGHLIGHT



Photographer and squatter, Ash Thayer lived in a squat in the Lower East Side when she took these photos.

***"Together, my fellow squatters and I crafted a life out of New York City's throwaways"***

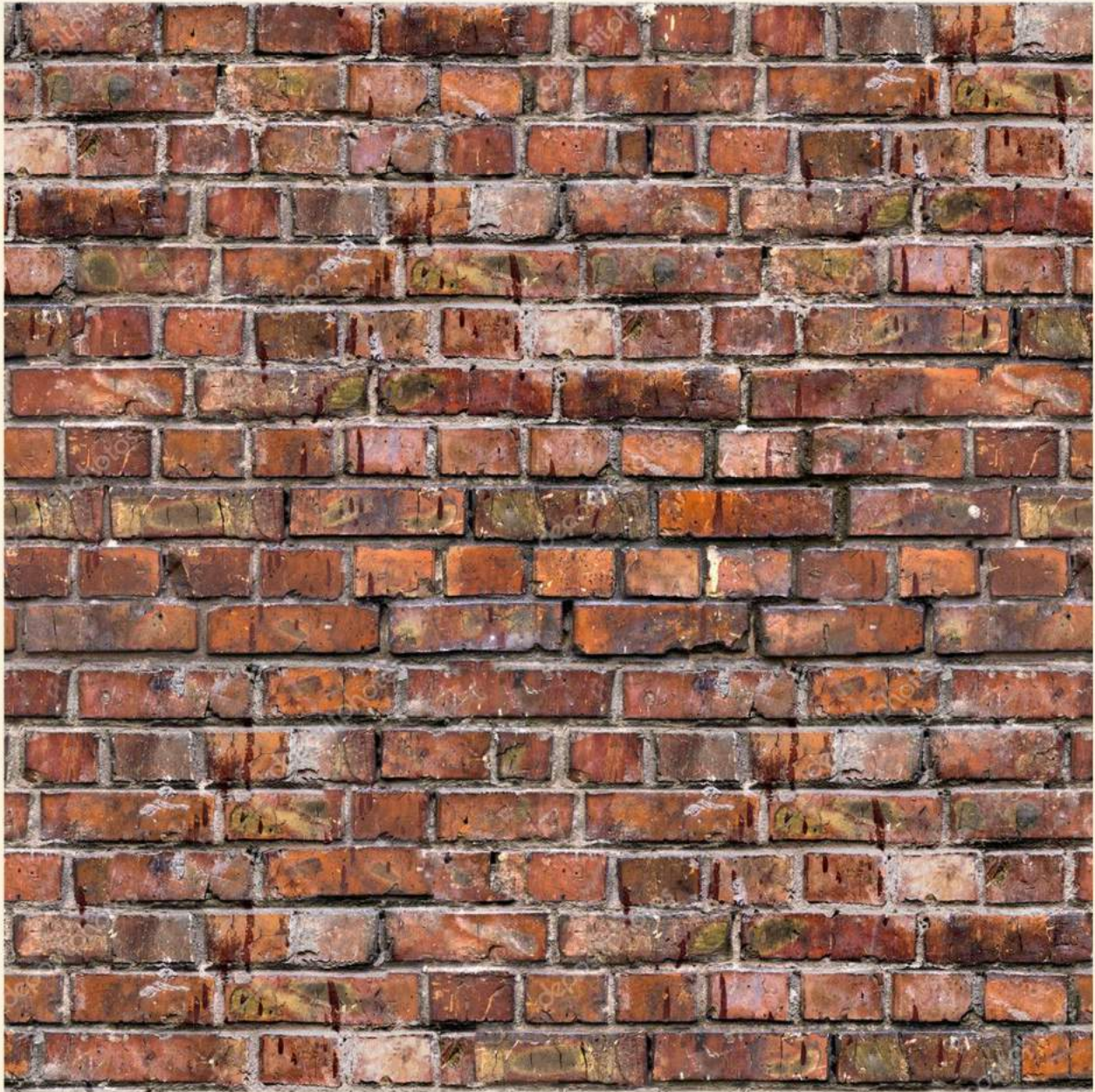


BIRD'S-EYE VIEW FROM SINGER TOWER, NEW YORK CITY.



The Miriam and Ira D. Wallach Division of Art, Prints and Photographs: Picture Collection, The New York Public Library.





R

E

S

O

U

R

C

E

S

# GENTRIFICATION

- **Gentrification Explained:** <http://www.urbandisplacement.org/gentrification-explained>
- **Displacement Explained:** <http://www.urbandisplacement.org/pushedout>
- **How to Stop Gentrification:** <https://newrepublic.com/article/144260/stop-gentrification>

## NYC AND LOWER EAST SIDE SPECIFIC

- **Gentrification: The Lower East Side:** <https://quizlet.com/194959121/gentrification-the-lower-east-side-flash-cards/>'=
- **LES Timeline:** <http://www.lespi-nyc.org/history/timeline-of-the-lower-east-side.html>
- **CUNY People of NYC Seminar: Gentrification:** <https://macaulay.cuny.edu/eportfolios/beemanneighborhoods/gentrification-2/>
- **From Urban Village to East Village:** The Battle for New York's Lower East Side by Janet L. Abu-Lughod
- **The Building of a Community:** <https://vimeo.com/64447385>
- **Riot! Punk on the Lower East Side:** <https://tenement.org/blog/riot-punk-on-the-lower-east-side/>
- **Arts for Art:** <https://www.artsforart.org/>
- **The Loisaيدا Festival:** <http://loisaida.org/>
- **The Nuyorican Poets Cafe: A Cauldron for Poetry & Politics:** <https://www.npr.org/sections/codeswitch/2017/04/08/522988411/the-nuyorican-poets-caf-a-cauldron-for-poetry-and-politics>
- **Oral histories and field recordings of the neighborhood and its residents:** <http://oralhistory.nypl.org/neighborhoods/LES>
- **Sarah Ferguson - The Struggle for Space: 10 Years of Turf Battling on the Lower East Side**
- <http://www.social-ecology.org/wp/wp-content/uploads/2011/12/The-Struggle-for-Space-10-yrs-of-turf-battling-By-ferguson.pdf>
- **Amy Starecheski - Ours to Lose: When Squatters Became Homeowners in New York City** <https://www.press.uchicago.edu/ucp/books/book/chicago/O/bo24550813.html>
- **Audio Interference 31: Squatting on the Lower East Side:** <http://interferencearchive.org/audio-interference-31-squatting-on-the-lower-east-side/>
- **Museum of Reclaimed Urban Space:** <http://www.morusnyc.org/>
- **Bullet Space:** <http://bullet-space.org/site/>
- **Squatters on the LES:** <https://99percentinvisible.org/episode/squatters-lower-east-side/>
- **The Puerto Rican Lower East Side:** <https://lens.blogs.nytimes.com/2016/03/03/arlene-gottfried-puerto-rican-lower-east-side-new-york-photos/>
- **Podcast on LES Squatting:** <https://interferencearchive.org/audio-interference-31-squatting-on-the-lower-east-side/>
- **The Struggle for Space on the Lower East Side:** <http://www.social-ecology.org/wp/wp-content/uploads/2011/12/The-Struggle-for-Space-10-yrs-of-turf-battling-By-ferguson.pdf>

## TOMPKINS SQUARE PARK

- **Documenting the Tompkins Square Park Riots:** <http://thevillager.com/2018/08/02/documenting-the-tompkins-square-riot-of-88/>
- **This Photographer shot the Tompkins Square Park Riots:** [https://www.vice.com/en\\_us/article/ywxgb/q-sakamaki-photographer-tompkins-square-park-riots-1988](https://www.vice.com/en_us/article/ywxgb/q-sakamaki-photographer-tompkins-square-park-riots-1988)
- **A History of Tompkins Square Park:** <http://www.lespi-nyc.org/history/a-history-of-tompkin-square-park.html>

## SOUND

- **Fire Music:** <http://firemusic.org/>
- **Introductory reading for aural investigators: Ultra-red: Nine workbooks 2010-2014:** <https://halletterpress.com/ultra-red-nine-workbooks-2010-2014/>

## ARTISTS

- **Adrian Piper:** <https://www.instagram.com/p/BlqOumkh1fZ/>
- **ABC No Rio:** <http://www.abcnorio.org/>
- **Ash Thayer -Photographer of squatters on the LES:** <https://www.americanphotomag.com/interview-ash-thayer-capturing-squatters-lower-east-side#page-14>
- **Nicole Marroquin - Future Homes :** <https://www.nicolemarroquin.com/bonn/#itemId=59cf0ca0cf81e0a1cd86216d>