



ruza blue



ON THE

LIFE AND DEATH NEW YORK DANCE FLOOR

TIM LAWRENCE



1980-1983





Futura and Patti Astor at their “art opening and barbecue,” 3rd Street, 1981.
 Photograph by and courtesy of Anita Rosenberg ©.

process. “We just wanted to show the new art and picked the artists that we really liked. So we had Fred next, since he had been so influential in my life and everything.” Held in October and plugged via a \$500 ad in *Artforum*, the show amounted to the first solo effort by a graffiti artist in the United States. Meanwhile Astor made the most of working on Ahearn’s film. “That’s where I picked up all my inside knowledge on graffiti,” she recounted later. “All of these writers were sitting around with nothing to do but tell stories.”²⁵

Other galleries had already challenged the system. Located on Greene Street in SoHo, the 112 Workshop supported the process-oriented work of artists such as Gordon Matta-Clark. Located on Wooster Street, also in SoHo, AIR gallery opened as the first co-op for female artists. Operating out of TriBeCa, Artists Space provided young artists with a nonprofit home. Better known as Colab, Collaborative Projects formed as a not-for-profit artist collective before it staged exhibitions such as the *Manifesto Show*, the *Real Estate Show*, and the *Times Square Show*. Anticipating Astor’s work with graffiti artists, the Bronx-based Fashion Moda sought to “challenge the assumption that art is an elitist thing” by “bringing a community of people and artists together,” as founder Stefan Eins told the *New York Times*.²⁶ A precursor to the Fun Gal-



Patti Astor and Fred Brathwaite outside Negril, autumn 1981. Photograph by
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