

## FOOTNOTES

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35. Ian Fisher, "For Homeless, a Last Haven Is Demolished," *New York Times*, August 18, 1993.

36. See editorial, "At Last, a Dinkins Homeless Plan," *New York Times*, September 23, 1992.

37. Sam Roberts, "What Led to Crackdown on Homeless," *New York Times*, October 28, 1991.

38. Other shanties destroyed around the city included one at Seventy-Second Street and the West Side highway, a railway tunnel in Riverside Park, the United Nations, Port Authority Bus Terminal, and another near Columbus Circle, all of which had been deemed unsafe by city officials, who claimed they were fire hazards and/or plagued with drugs.

39. Smith, *Urban Frontier*, 6.

40. Ibid.

41. Unpublished interview with the artists, March 2014.

42. Nick Manhattan (aka Nick Fracaro), "Warring Landscapes," RAT Conference, <http://ratconference.com/thieves/blog/warringlandscapes.html>, accessed June 2016.

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43. It is worth noting that the Thieves Theatre's appropriation of a Plains Indian teepee for artistic and political ends stands in sharp contrast to Kenneth Goldsmith's appropriation of Michael Brown's African American body as described in chapter 2. Thieves Theatre did not seek to profit (either in cultural or financial capital) from the work, and integrated themselves in the "other's" land.

44. C. Carr, "The Bohemian Diaspora," *Village Voice*, February 4, 1992. This land, as Schafer and Fracaro explained to me, was very much disparaged by the outside community. Even the Emergency Medical Services (EMS) would not enter the Hill: sick people would have to be carried out because EMS was afraid to go in for fear of getting a needle and getting AIDS.

45. Email from Gabriele Schafer, June 12, 2014. Previously published in Bertie Ferdman, "Off the Grid: New York City—Landmark Performance," *PAJ* 37, no. 2 (May 2015): 23.

46. Gertrude Stein, *Autobiography of Alice B. Toklas* (New York: Harcourt, 1933).