DATE: January 2024
LEGAL NAME: 309 Punk Project
ADDRESS: 309 North 6th Avenue, Pensacola, FL 36502
EXEMPT TAX ID NUMBER: 82-4902649

FY2023 ACTIVE MEMBERS
Valerie George, Sean Linezo, Scott Satterwhite

FOUNDING MEMBERS:
Eliza Espy, Valerie George, Terry Johnson, Sean Linezo, Scott Satterwhite
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ORGANIZATION DESCRIPTION:
309 Punk Project is the only artist run nonprofit organization in the South committed solely to archiving the creative efforts of the punk culture of our region. It is our primary goal to serve the local and regional community as archive, residency, and venue for divergent practices in DIY culture and contemporary art that critically examines the sociopolitical cultural moment that is shaping all our lives.

The 309 Punk Archive is preserved to inspire research and creative practice from our collective histories that are currently preserved in the archive. Additionally, we use the archive to curate traveling exhibitions to further raise awareness of our creative culture. We work to extend the reach of our audience while diversifying our own voice in the punk community.

MISSION STATEMENT:
We support and advocate for regional, national and international punk artists whose socially engaged work supports inclusivity, is relevant to the punk community, and whose DIY projects sit outside of commercial priorities. With donations and grant funding, we aim to sustain an Artist in Residency Program that serves all of our community and gives voice to underrepresented creative populations (LGBTQ+, Female and Female Identifying, all people of color, etc.) We are committed to preserving and defending the First Amendment rights of artists.

NON-DISCRIMINATION POLICY:
309 Punk Project does not and shall not discriminate on the basis of race, color, religion (creed), gender, gender expression, age, national origin (ancestry), disability, marital status, sexual orientation, or military status, in any of its activities or operations. We will not discriminate and will take affirmative action measures to ensure against discrimination in employment, selection of volunteers, artists-in-resident, and vendors, as well as provision of services. We are committed to providing an inclusive and welcoming environment for everyone: volunteers, artists, staff, guests, vendors, clients, and the community at large.
LETTER FROM THE DIRECTORS:

Dear friends,

As an organization, we’ve grown tremendously over the past year. With the growth has come a lot of great moments, and we want to share them with you.

First and foremost, our Artist-in-Residence program has continued to bring incredible artists to Pensacola. In the past year, we’ve brought the talent of world-renowned painters, writers, photographers, poets, and so much more. It’s hard not to come to the exhibitions and not be floored by the beauty of the art created in this space. We’re so proud to be building this family of artists and connecting so many local artists with the world of art outside of our town. Each exhibit is incredible, whether it be Kim Darling’s animated dogs walking over 309 or Roscoe Hall’s paintings exhibited in the house and throughout the city, the art is amazing, and the artists are so cool. We couldn’t be prouder of this program.

We’ve also been successful in earning our first major grant. The Foo Foo Fest awarded 309 several thousand dollars to host our very successful “Night on the Tracks” festival, which helped bring our former 309er Rymodee back to Pensacola for a one-night show, along with folk musician Austin Lucas and the legendary Dave Dondero. This grant also allowed us to bring artist Panhandle Slim back to Pensacola for a show and helped us release our second book “Art for Folk.” We have already sold hundreds of copies of this book, and it is now in its 3rd printing.

309 Punk Project has spent much of this year in the community, too. We curated PensaPride’s acoustic stage for the city’s largest celebration of LGBTQ culture while actively participating in Juneteenth celebration with a live painting demonstration by Roscoe Hall, with the help of Councilwoman Teniade Broughton and the Watson Family Foundation who supported Roscoe’s return visit for Juneteenth. Our September AIRs even went out of their way to host the annual Lady Fest show at 309, which was a great showcase of local musical talent and several non-profits, all of which supported 309’s mission.

Of note, we were active spreading the word of 309 across the region. From the Fest in Gainesville to Punk Rock Flea Markets in Birmingham, and tons of local markets and university classrooms. Our growing presence was furthered by a surprise mention in U.S. News and World Report’s mention of 309, followed shortly afterwards by a positive mention in the New York Times.

Lastly, we curated two incredible exhibits with our friends and the Pensacola Museum of Art and the Alabama Contemporary Art Center. Both exhibits featured local talent, as well as the art by a woman who has come to embody all we love about the artist-in-residence program: Julia Gorton.
Julia’s art is as iconic as the people she photographed. To have our scene included in her world is a recognition that is beyond words for us to describe, and we are continuously humbled by her support of 309. This same exhibit traveled to London in a show called “This is Florida” and later came back to Alabama, all of which will soon be our third book release.

In short, we’ve been busy this year. In writing this, we realize that we’re leaving out so many other great events we’ve had over the year. Several punk shows, poetry readings, book tours, skill shares, and much more. As with any organization of our size, fundraising is our greatest challenge. The Foo Foo Fest grant was very helpful, but this will be a struggle for the foreseeable future that we hope will be lightened by future grants and more members of our Comrades of 309 sustainable members program, all of which help to keep the doors open. What 309 offers is an alternative space for those in need of community, and as poet Jamey Jones said about 309—”a place of sanity.” In a time like this, and in a state like ours, that’s pretty rad.

Thank you to everyone who has helped in any way. There are too many to name but know that our love for you all is etched in our hearts.

Stay punk,

309 Punk Project
Scotty S., Val G. & Sean L.
309 Executive Director Team
309 EXECUTIVE DIRECTOR TEAM:

Our founders are a range of punks who work as artists, writers, activists and professors. We operate this volunteer run non-profit project as volunteer staff and are fiscally supported by donations from our community and grant funding. Satterwhite, Linezo and George collaborate to operate as an Executive Director Collective. Espy and Johnson are not currently active in our operations, but their contributions as early founders are gratefully regarded and acknowledged here.

C. Scott Satterwhite | CO-DIRECTOR (he/him) is a historian, writer, educator, and 9-year resident of 309. Scott writes for the iN Weekly and edits the zine Myxine, which he started in 1995. He's contributed to several publications, including Cometbus, Florida Historical Quarterly, Literature Compass, and Maximum RockandRoll. The co-founder of End of the Line Café and the Open Books Prison Book Project, Scott was also in the band Tender Cobra. He holds a Master's Degree in American History and English Literature. His most recent book, A Punkhouse in the Deep South: The Oral History of 309, written with Aaron Cometbus, is set to be released in Fall 2021 by University Press of Florida. He currently teaches writing, rhetoric, composition, and literature at the University of West Florida.

Valerie George | CO-DIRECTOR (she/her) is a visual artist, drummer, DIY recording artist, the Arts Editor for Panhandler Magazine, and Full Professor of Art at the University of West Florida. She is the founder of Nam June Psyche Records, a DIY recording project that historically included a traveling recording studio. She has recorded a range of projects, from folk musicians, experimental sound art, and noise, to seminal punk endeavors such as Rymodee, Mike Watt, ADDC, Tunnyards, Scum of the Earth, to the final This Bike is a Pipebomb show at Sluggo's South. She has been an active member of the Pensacola punk community since the early 1990's.

Sean Linezo | CO-DIRECTOR (he/him) is an experimental producer, filmmaker, artist and archivist. His most recent work is an on-going project called AnArchive, a collection of stories and a series of films featuring the Pensacola punk community from the 1980's to today. His work has been featured in exhibitions nationally and internationally including New York City, Tokyo, and Los Angeles. Has been an active member of the Pensacola punk community since the early 1990's and has recently returned and is also our Resident Artist.
BOARD OF DIRECTORS

President: Michael Kimberl (he/him) is the Director at Alfred-Washburn Center and is a tireless advocate for those experiencing homelessness and poverty. He is also the drummer for Pauper’s Grave and Dark Star Coven.

Vice President: Pat Jennings (he/him) Former Education Coordinator for Pensacola Museum of Art, Current Staff Attorney with Legal Services of North Florida, Inc., and part-time participant and full-time observer/spectator in local art/punk happenings and events.

Secretary: Britt McGowan (she/her) is a reference librarian at the University of West Florida Libraries, where she co-curates the Zine Collection and acts as the subject liaison to the Art, English, Communication, and Theater Departments. After receiving her degree in creative writing from the City College of New York, she moved back to her hometown of Pensacola where she enjoyed the '90s punk scene.

Treasurer: Miriam Hoover (she/her) teaches history at the University of West Florida and works in the UWF Department of Art as an administrator. Miriam is currently working on her doctorate in education and is a world recognized billiard player.

Brandon “Grover” Ballard (he/him) is an ambitious and empathetic DIY artist and booker, who holds a masters degree in English, is a lecturer at UWF, and the owner of the Pensacola punk house, the "Bugghouse."

Indigo Lett (they/them and she/her) is a long boarder and the Secretary/Social Media Coordinator for Strive (Socialist Trans Initiative) which is a transgender activist organization that assists the gulf coast queer/trans community.

Hale Morrissette (she/they) is an eclectic masters-level social worker currently working as Regional Organizer for Dream Defenders. Haley is a DJ by trade, and has recently released their first book Rhythms of Resilience.

LaChelle McCorkmick Johns (she/her) is a mortgage adjuster by day and a poet by night. Frequent reader throughout Pensacola, LaChelle is a longtime supporter of the 309 Punk Project. LaChelle’s poetry was recently collected in her first book Black Beer Whiskey Wisdom.
Sarah Pacyna (she/her) has spent her professional career balancing the needs of wildlife, wild spaces, and people. As a seasoned nonprofit professional, she started her own grant writing and management consulting firm in 2021, and she supports several wonderful nonprofits with their development needs. She likes wildlife watching with her daughter or spending time with her motley crew of rescue and foster dogs and their ringleader, the sole cat, Tony Baloney.

**GRANT FUNDING**

We have diligently documented our beginnings so that we may prove our dedication to this project and procure grants and yearly fiscal support to fulfill our mission. Sarah Pacyna is our volunteer grant writer and board member. Sarah was assisted by Lauren Anzaldo, former resident of 309, who co-wrote several grants throughout the year with Sarah.

This year we received our first Foo Foo Fest grant, which gave 309 Punk Project over $16,000 to host a multi-venue event called “Night on the Tracks.” This grant also helped 309 Punk Project to release its second book: “Art for Folk” by Panhandle Slim.
We have been working with UWF Art & Design students in the form of a professional internship. Two students each semester get three credit hours, build their resumes, and learn valuable skillsets as they work with us in the archive and with the artists in residence. They also work with us as we develop social media materials, and they learn hands-on skills like screen printing, and exhibition development. In 2023 interns also worked directly with our Artists in Residence in the studio setting. We have also had the privilege of working with Seth Mattei of the University of Southern Mississippi (USM) who is working with our own Britt McGowan to help organize our archive as part of his practicum at USM.
The 309 Punk Archive is preserved to inspire research and creative practice from our collective histories that are currently preserved in the archive. Additionally, we use the archive to curate traveling exhibitions to further raise awareness of our creative culture. We work to extend the reach of our audience while diversifying our own voice in the punk community.

We have been collecting Pensacola Punk ephemera since 2017 and have amassed a collection of images, videos, photographs, posters, zines, fliers, clothing, and a multitude of art objects. In 2023 we acquired numerous paintings, photos, zines, fliers, and original writings by Cindy Crabb from the zine “Doris.” We are in the midst
of an ongoing process of organizing and digitizing the materials. We are fundraising to purchase archival materials to properly house the objects, so that we can open the archive for public perusal.

ARTIST IN RESIDENCE CALENDAR: 2023

ARTISTS IN RESIDENCE | 2023

May
FELICIA E. GAIL (Atlanta)
JENNIFER PRICE &
JIMBO EASTER (Detroit)

June
WM. JOHNSON (Chattanooga)

July
SURPRISE GUESTS!

August
COOKIES N CAKE (Pensacola)

September
VICE COOLER (Los Angeles)

October
SPARKY TAYLOR (Bloomington)

November
SURPRISE GUESTS!

January
JULIA ARREDONDO (Chicago)

February
CINDY CRABB (Pittsburgh)
ROScoe HALL (Birmingham)

April
KIM DARLING (Tampa)

WWW.309PUNKPROJECT.ORG
ARTIST IN RESIDENCE PROGRAM
In 2023, our focus was on facilitating the growth of our community by hosting international and national artists for month long residencies at 309. Our goal with this program is to amplify the impact of non-commercial art in our community and to foster growth in the creative DIY economy of the South supporting experimentation, and actively creating opportunities for established and emerging artists from around the world. Each artist fulfilled a community outreach and/or programming obligations in 2023.

- **PROGRAMMING** ~ Each Artist in Residence is required to create an educational or immersive experience for the local community to participate. This can take the shape of a lecture, open studio day, workshop, collaborative performance, or other community engagement activity. At the end of each AIR’s stay, we will mount an exhibition, reading, screening, or other appropriate events to share the work created by the Artist in Residence.

- **THE 309 PUNK ARCHIVE** ~ Each Artist in Residence participant donates one work created during their residency to the archive. The goal of the 309 Punk Archive is to inspire research and creative practice from our collective histories that is currently preserved in the archive.

- **PMA COLLABORATION** ~ The Pensacola Museum of Art has offered to host an annual exhibition to exhibit a group show of the work created in the Artist in Residence Program. After a successful show that opened in March 2023, we were scheduled to open again in March 2024. However, damage to the PMA due to a recent weather event has put this on hold, but we will have this exhibit opening in fall of 2024.

- **Alabama Contemporary Art Center** ~ The ACAC has been a long time supporter of 309 and collaborator since the days before we were even in 309. The administration and staff helped us co-create an exhibit that opened in January of 2024, but was worked on throughout the summer of 2023 and earlier. We are very proud of this association and look forward to more work with ACAC in the future.
309 PERMANENT RESIDENT ARTISTS:

Once we procured the house, and it was renovated for safe habitation in August 2020, the 309 Punk Project offered two rooms to the local community for fair, all-inclusive rent.

Sean Linezo is an experimental producer, filmmaker, artist, and archivist. His most recent work is an on-going project called AnArchive, a collection of stories and a series of films featuring the Pensacola punk community from the 1980’s to today. His work has been featured in exhibitions nationally and internationally including New York City, Tokyo, and Los Angeles. He is a co-founder of the 309 Punk Project and is our Resident Artist.

Barrett Williamson is a Pensacola musician and recording artist. He has been in Zerox 82, Apostate, The Hazards, and Rezolve. He is a long-standing resident of 309, living there for the past nine years.
UPCOMING:
2024 ARTIST IN RESIDENCE

January
ENIKO UJJ

February
JENNIE ANDREWS & CRYSTAL TREMER

April
ABBY BANKS

May
YUSUKE OKADA

June
JAMIL DAVIS

July
MARK GUBB

August
AYINDE HURREY

September
SPARKY TAYLOR

October
JEREMY STRENGTH

November
GABE SMITH

December
ERICA LYLE
PHOTOGRAPHY GRANT & JURIED EXHIBITION: SEEN

1ST ANNUAL SEEN PHOTOGRAPHY EXHIBITION AND JULIA GORTON PHOTOGRAPHY AWARD

WINNER: ANDREW VELASCO

Andrew Velasco is a photographer based in Pensacola, FL who is documenting the revival of the local DIY/Punk music scene that was negatively impacted from the COVID-19 pandemic. Andrew’s early work captures local favorites The Talints, Ego Death, Feed Lemon, and BONES at DIY venues Easy Going Gallery, American Legion 33, and Dixeyland Rocks. In 2022 he was voted runner-up for inWeekly’s Best of the Coast - Best Photographer category. His body of work spans more than tens of thousands of photos of more than 100 artists/bands and the rise of the Pensacola music scene as well as assisting bands in promoting their music and growing their audiences. His work has been published in online articles and print newspapers, used for album art, and shared across social media. Andrew continues to support and photograph the local scene and works closely with bands Feed Lemon and Ego Death. His work can be found at andrewvelasco.com.
**CURATORIAL PROJECTS:** Pensacola Museum of Art

**309 House Show 2022**
**ARTIST IN RESIDENCE ANNUAL EXHIBITION**

**309 House Show:**
**309 Artist in Residence Annual Exhibition (2022)**
Pensacola Museum of Art, Pensacola, FL
March 10, 2023 - September 15, 2023

We want to thank the Pensacola Museum of Art for hosting our inaugural Artist in Residence Annual Exhibition.

This exhibition features works of the 309 Artists in Residence of 2022 which were donated to the 309 Archive. This exhibition is curated by Valerie George, Sean Linezo, and Christopher Satterwhite.

The artists included are:
JULIA ARREDONDO, ANASTASIA MORAY LEECH, CRISTY C. ROAD, TIANA HUX & MALEVITUS, JULIA CORTON, POPPY GARCIA, TIM KERR, SKOTT COWGILL, SURROUNDER, MIKE BRODIE, & MALLORY LUANA.

**309 Punk Project** will again be collaborating with PMA to organize the Second Annual 309 House Show, which is a collection of work by our 2023 Artists-in-Residence. Due to damage at the PMA, the date is determined for the Fall of 2024.
Since the mid-1980s, Mobile, AL has been home to a growing punk cultural scene. Transitory in nature, as with any punk scene, the scene in Mobile has cycled over the decades through fleeting phases and times of burgeoning richness. Through a partnership with 309 Punk Project (Pensacola, FL), this exhibition aims to collect, archive, and preserve some of that lightning in a bottle.

309 Pensacola Team worked with the Mobile team through the entirety of 2023 to curate and cultivate this exhibition. The exhibition titled Hurricane party opened Jan 12, 2024.

CURATORIAL PROJECTS: UNIVERSITY OF MISSISSIPPI, OXFORD
309 Punk Project participated in the Center’s annual arts and music festival called Sarahfest to promote the preservation work being done by our collective. The archival exhibition was held at the Powerhouse Community Arts Center and ran for a month.

309 COMMUNITY EVENTS: NIGHT ON THE TRACKS
309 Punk Project partnered with Old East Hill Preservation District to create a community event that ties local small business together in an evening of community celebration. Our first event was in December 2022 and was extremely successful in bringing life to the Wright Street Corridor. We organized three NOTT Events in 2023. We plan to include more artists, organizations, and small businesses in 2024.
We had the wonderful opportunity to publish Panhandle Slim’s “Art for Folk.” As of this writing, we are currently in the third printing of the book.
2023: CONFERENCES

309 Punk Project (panelists)
Out of the Underground, Into the Fire: Punk Rock, Prefigurative Politics, and History from Below.

The annual conference of the Organization of American Historians was held on March 30, 2023 in Los Angeles. The theme was the role of punk in smaller communities. At this presentation, Scott Satterwhite presented about the 309 Punk Project and the creation of *Punkhouse in the Deep South*. 
2023: EXHIBITIONS & PUBLIC PROGRAMMING

Eli Lehrhoff
SUNDAY, DECEMBER 3RD, 2023
6PM-9PM: EXHIBITION
7PM: ARTIST TALK

Cori Bush
OCTOBER 26TH, 2023

309 PUNK PROJECT

Film Screening Double Feature
ANOTHER WORLD RIGHT HERE
A DOCUMENTARY ABOUT THE BHAM PUNK SCENE
AND A DOCUMENTARY ABOUT THE MEMPHIS PUNK BAND NEGRO TERROR
FOLLOWED BY A SET FROM CRUX
6PM DEC 15

Rymodee
SATURDAY, NOVEMBER 11TH, 2023 • 7PM • 120
TICKETS AVAILABLE AT THESHADYBAR.COM

Birmingham Punk Rock Flea

The Handlebar
BIRMINGHAM PUNK ROCK FLEA
SEPTEMBER 15, SATURDAY  1pm - 5pm
open portrait session

SEPTEMBER 17, SUNDAY  2pm - 6pm
open portrait session

309 NORTH SIXTH STREET, PENSACOLA, FLORIDA

309 PUNK PROJECT

309 AIRS
COOKIES & CAKE
PRESENT:

Sunday 8/13 @ 5 PM:
HARM REDUCTION WORKSHOP & LOTLUCK
Saturday 8/26 @ 4-8 PM:
TIB DYE & MOVIE NIGHT

MIKE KIMBERLY

With
DEVIN COLE
AUG 19TH 6PM

309 PUNK PROJECT
**Virtual screening - a live Q&A with Ian Svenonius!**

**The LOST RECORD**

The story of a girl and a record

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**Good Sense**

**A Rabbit Tale Puppet Show!**

**All-ages**

Monday!

June 19th!

Two shows 5pm & 6pm

@ THE 309

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**PENSAPRIDE**

**SATURDAY 6/24/23**

**309 ACoustic & poetry stage**

**Cordova square (se corner)**

10:00 Music: Little Giver (Big Thief Cover Band)
10:30 Poets: Rachelle Johns
11:00 Music: Divis See
11:30 Music: The Official Bard of Baldwin County
12:30 Poets: Monique Chenese
3:00 Music: Hannah Woodson
Savion Courser
S. Grace Serrurier
5:30 Music: Tori Lucia & Riley Rain

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**Jenny Price & Jimbo Easter**

**MAY 19TH, 2023**

6:30 PM | Live Performance
7-10 PM | Art Exhibition | Free Drawing Giveaway

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**Kim Darling**

**Ghosts**

**APRIL 28TH, 2023**

6-9 PM | Closing Exhibition
8 PM | Talk & Q&A

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**Celebrate Juneteenth with Rossob Hall**

One night only at 309 Punk Project
NIGHT ON THE TRACKS
309 AIR FELICIA E GAIL
CLOSING EXHIBITION 5:30-8:30PM

FELICIA E GAIL
WALK FREE; FREE CAPTURE
TRAVEL BACK TO BLUE
309 PUNK PROJECT
MAY 12TH, 2023
6-9 PM (OPEN) STUDIO-EXHIBITION
7 PM READING PERFORMANCE

DIY SHORT FILM FEST
PENSACOLA, FL

HEAVY COMFORTER
BOXCUTTER

HURRICANE PARTY
POP-UP SERIES: LET’S MAKE A SCENE!
ON VIEW:
Local Zine Collection by Hurricane Party & 309 Punk Archive
Zine Challenge Installation by Sean Umezo
Photographs & Zines by Julia Gorson

GULF COAST ZINE CHALLENGE:
You have been challenged to create a zine. The only losers are those that do not participate.

ZINE CHALLENGE DEADLINE:
Submit to ACAC OR 309 PUNK PROJECT by June 1st for inclusion in the upcoming installment of Hurricane Party Pop-Up Series: Let’s Make a Scene!
Proudly Presents
An evening with:
Mike Kimberl
TALKS SHIT
Why did he cut the lock?
What happened afterward?
Did he really

309 FUNDRAISER AFTERPARTY
VINYL SOUNDS BY DJ HOT LOBSTER
THURSDAY, MARCH 9, 2023 • 8PM & 1AM

STAREMASTER
309TV PARTY FUNDRAISER
NEXT THURSDAY
03.09.2023
7:00 PM

CINDY CRABB & DEV MURPHY
A MATINEE OF WORDS & IMAGES
FEBRUARY 11TH, 2023

3 PM:
LIVE READING FROM NEW WORK
4-6 PM:
ART EXHIBITION

JULIA ARREDONDO
309 ARTIST IN RESIDENCE
JANUARY 28TH
OPEN GALLERY, 2-6 PM
CONVERSATION WITH THE ARTIST 6 PM
The 309 Punk Project made it to the fest for our 3rd visit!

2023: OXFORD & BIRMINGHAM PUNK ROCK FLEA MARKET
309 is on the road! Besides the Gainesville Fest, 309 Punk Project traveled to Oxford Mississippi and to Birmingham, Alabama, for the Punk Rock Flea Market—not once but twice!

2023: PENSACOLA PUNK ROCK FLEA MARKET

![Pensacola Punk Rock Flea Market poster](image)

309 Punk Project tabled at the Pensacola Punk Rock Flea Market again this year and are forever grateful for the support!
Thanks to PensaPride for giving 309 Punk Project the stage.
309 Punk Project was invited to participate in the “Journey to Juneteenth” events throughout the city of Pensacola. This year, we brought former AIR Roscoe Hall back to 309 to create a work of art for the city, as well as hosted a puppet show by Bread Box Theatre and tabled at the Beats and Eats event. Thanks to Councilwoman Teniade Broughton for including us in the events, and to Aaron Watson and the Watson Family Foundation for help in bringing Roscoe Hall to Pensacola.
2023: FUNDRAISING

BECOME A COMRADE OF THE 309 PUNK PROJECT!

Become an official Comrade of the 309 Punk Project!

Comrades of the 309 Punk Project do it because they love us, support us and want to see us succeed. By joining us as official Comrades of the 309 Punk Project, you will help us take a vital step forward as this project becomes more stable and financially secure. We have all sorts of levels, but we love you all the same, comrade.

309 PUNK PROJECT
309PUNKPROJECT.ORG
Fat Mike in the museum’s men’s room, where visitors are encouraged to fill the walls with graffiti and stickers. Jamie Lee Taete for The New York Times

I Wanna Be Curated: Can You Really Put Punk in a Museum?

In Las Vegas, the answer is a resounding yes — and why not throw in a wedding chapel and a bar, too?

nytimes.com

There is something eerily absurd about an institution devoted to a movement which, to the extent that anybody can agree on a definition, is specifically about resisting institutions. Nostalgia, hierarchy, hero worship, the establishment of a canon, the separation between audience and artist — all of these are both the natural tendencies of museums and the things that punk was invented to smash. A few years ago, some aging members of a long-running utopian punk scene in Pensacola, Fla., set out to preserve the house in which the scene had flourished by establishing something called the 309 Punk Museum. That last word caused such consternation that it was dropped, in favor of “project.”
What is there to do in Pensacola, FL?

While the beaches take center stage for tourists who flock to Pensacola each year, locals know there is something here for everyone, even on rainy days. The National Naval Aviation Museum is a popular destination for families, and Historic Pensacola offers multiple museums and tours that explore the area’s rich archeological history.

Pensacola is also home to a flourishing arts scene showcased during annual festivals and the monthly Gallery Night event. The area also boasts opportunities to enjoy ballet, opera, community theater, and touring Broadway shows. One of the area’s hidden gems is its punk and DIY subculture scene, whose history is archived in the 309 Punkhouse in downtown Pensacola.
2023: PRESS | SHOOK
INTERVIEW WITH JULIA GORTON AUDIOVORE ZINE
What a lovely surprise! New zine from @julia_gorton_nowave! This Julia Gorton interview w/ @theaudiovore is so good and features 309.

2023: LOCAL PRESS
Finding Solitude and Space with Kim Darling

By C. Scott Satterwhite

After following the 309 Punk Project online, artist and educator Kim Darling came to Pensacola with the intention of touring the famed punkhouse. Almost immediately, the Tampa-based artist asked to be considered for an artist residency and was selected for the 2023 lineup.

Coming from a teaching position at the University of South Florida, Darling has previously participated in residencies across the United States. Her work—which explores gender, race, politics, and social issues—has been featured in several solo and group exhibitions, often leading to collaborations with internationally recognized artists and art organizations. Known for her community-based projects, Darling has spent the month immersed in Pensacola art scene.

In this interview, Darling spoke about why she came to Pensacola, her thoughts on the city's art scene and her closing exhibit at 309.

INWEEKLY: How did you land here in Pensacola?

DARLING: When I saw the book "Punkhouse in the Deep South" by you and Aaron Cometbus, I was instantly curious. While I wasn’t able to make it to any of the readings [on tour], I began to follow the 309 Punk Project. I had worked with former 309 Artist-in-Residence Tim Kerr in the past at my old gallery, and my friend [Dave Dendano drummer] Craig D was a collaborator from Omaha who had lived at the house and highly recommended it. Last year, when passing through, I visited and you gave me a tour of the archive, and I was instantly obsessed with the intersectionality of the project.

INWEEKLY: What’s your impression of Pensacola, both the city and the art scene?

DARLING: The artists and writers I’ve met in Pensacola have been generous, kind and community oriented. I love that people who emerged from the punkhouse are local business owners, advocates and activists. The collaboration and kinship have a strong impact on what happens in Pensacola. The 309 residency is a gem, providing fantastic studio space for regional and national artists. There are incredible representational images of queer, BIPOC and femme-identifying persons in Florida punk history.

INWEEKLY: You’ve been here a few weeks now. What are some of the highlights of your residency?

DARLING: Having solitude and space to complete a new body of work has been a treasure. Spending time perusing the archive, reading and learning about the community has been amazing. I’ve met incredible artists, musicians and writers. Meeting the writer CA Conrad has been incredible. Lots of laughing and storytelling. I have truly enjoyed getting to know you, Lauren [Anzaldo] and Valerie [George], as well as the folks who live at the house.

INWEEKLY: 309 has been a busy hive of activity since you’ve arrived. People hanging out, art everywhere. It’s great to see the artist in action. I’m curious, though, about how you create. Can you tell me about your process?

DARLING: My process is a very kinesthetic one. I respond to a color, texture, time and environment. For example, the peeling paint on the walls of the artist studio at 309 and the exposed pine lattice on the walls of the main area is stunning. Making marks, sourcing objects, putting things together and playing with the objects until they turn into a cohesive body of work.

INWEEKLY: As mentioned, you have a show coming up Friday. April 28, can you talk about the show? What should the audience expect to see?

DARLING: The exhibition will have all new work created at 309. There will be a video piece and I will be available to discuss the work. I am looking forward to seeing all the fabulous people I have met while at the residency. [In]

GHOSTS
WHAT: A closing exhibition and artist talk with 309 Punk Project’s 4th Artist-In-Residence Kim Darling
WHEN: Exhibition 6-9 p.m., artist talk and Q & A 9 p.m., Friday, April 28
WHERE: 309 Punk Project, 309 N. Sixth Ave.
COST: Free
DETAILS: ratsneststudio.com, 309punkproject.org
Painting, Punk and the Black Art Experience

By C. Scott Satterwhite

INWEEKLY: There’s a camaraderie that goes along with working in restaurants. There’s also art that happens there, too.
HALL: And it gets me out of trouble. It saved my life. I used to sell food, but selling food saved me a fury from my social injustice.

INWEEKLY: How did punk save your life? How does that fit into your story?
HALL: Yeah, I got pretty white. “The Punk Rock Chef!” From Birmingham, Alabama, “The Bitter Chef.” But we grew up with this music, this genre. You read it to a lot of people and you get this pose (of punks). You get educated on how fuckin’ everything is, and you all work together. You take that, and once you separate from your old high school buddies that you found punk with, then you go out in the world and experience on your own how they (punk rock) roll. You realize you have the same things in common. You fight Nazis. You hate cops. And then you get it. I think it’s the thing punk people feel like they’re being punk out of it. You have it (punk rock) in your own way. People that are around you for 8 hours, they know you’re punk, and they don’t want to fuck with you. And that’s the thing that stays with you. Don’t forget, motherfucker. (Shut up). But you know, it’s ingrained in you, punk, to a certain generation. I don’t think kids who grew up listening to Sum 41 think about it in the same way.

INWEEKLY: Yeah, I think that’s different.
HALL: I learned more about punk growing up in Chicago, and in the southeast Alabama. Seeing Propaganda play naked. Seeing Van Halen and seeing the Vortex Stones—that’s where I learned it. And the only black kid made it super more punk. Here I am, with dead ends, getting yelled at by the Klan. Punk protected me. I had homes that were doing shit. I lost a really good friend. His name was Gus, and he was mixed. He was a badass, and he beat up Nazis in the worst way possible, and they killed him. That was when I was going to a boarding school in Calera, Ala. They killed him. When I moved back to Birmingham, the loft that got looked down at the actual train tracks where they killed him.

INWEEKLY: So how does that come into your paintings?
HALL: It starts from a place of isolation. Let’s put it that way. Always being curious and pushing the subject matter to make it make sense to you. Even though it’s a racial injustice theme, there’s a certain amount of people can relate to it, when I tell them the story, but it’s a distorted distraction, focused within African-American portraiture, which is a really weird thing to say because I don’t really make portraits. Figure art has to tell a story, because it can’t be just a bunch of Black faces all the time. That’s why I make these distorted, because I’m trying to get you to think of more than just a face. The placement of a body. Make it goofy, punk. You know? Total disregard any new direction.

INWEEKLY: You did a show recently in Dallas that had some of these themes. Can you tell me about it?
HALL: It was a year after the 2018 killing of Botham Jean by Officer Amber Guyger. I painted her (Guyger). I just couldn’t get it out of my mind. Officer Amer Guyger walked into Botham Jean’s apartment while he was eating Ben & Jerry’s ice cream. She walked into what she thought was her apartment, she shot him, killed him. I’d been studying Dallas, and I told the gallery that I was thinking about putting this (painting) here. “Do you think it will work?” He said, “It’s a knockout painting. You should paint Botham Jean, and we’ll put them in the booth staring at each other.” The wall in the middle was a series I did on the Scorps. The whole thing is cool. Anyway, it was a very heavy booth. Botham Jean, though, the color palate was really pleasing, copper, pink. It was like a really good outfit. She (Guyger) got locked up, but the case wasn’t settled while I was in Dallas. So bringing that painting to Dallas was a total punk move by me. It wasn’t insensitive, though. I had good notes on the people and got great reception. The Dallas Art Fair was the most that I’ve talked to Black people about art and society. At one point, I had 100 Black artists hanging out in my booth, just picking up the vibe. They were like, “I’m so happy you did that. It was deep.”

June 15, 2019
LADY FEST'S LEGACY

Ashley

10 Years of Music, Diversity and Cookies and Cake

Melody
Rymodee and the Authenticity of Boiled Peanut Eating Country Punks

By T. Scott Summerson

Rymodee has long been a fixture in the Peninsular punk scene. His band played several shows over the years, from the original Dispatch in the Big Apple to the Black Flag. But it was after the release of their album, "A Pipe" that Rymodee took the spotlight. His music was a signature one of Peninsular’s most successful exports, receiving the world with songs about love, hate, and the city—among other topics.

Rymodee’s band included several musicians, some of which were known as keyboardist and vocalist. His music was recorded and released on several labels, with most albums being praised at the annual peninsular music festival.

"I am from the South. I’m very Southern. It comes from my Southern blood. It comes from my Southern roots. It’s a part of me."

Rymodee’s music was also influential in the local music scene, inspiring several new bands and performers. His music was praised for its authenticity and its ability to capture the essence of the Southern culture.

By T. Scott Summerson

"I guess that’s all music, really. People screaming at the top of their lungs so people will pay attention to them. That’s country and that’s punk.”

By T. Scott Summerson

"I think we’re all stuck in the past. We’re all stuck in the past. We’re all stuck in the past."

By T. Scott Summerson

"I think I found the title of this music..."

By T. Scott Summerson

"I think I found the title of this music..."

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"I think I found the title of this music..."
Conjuring Art and Spirits with Julia Arredondo

By C. Scott Sarver

Julia Arredondo was the subject of a recent article in the "Arts & Entertainment" section of our local newspaper. The article highlighted her unique talents and the impact of her work on the local art scene.

The article began with a quote from Arredondo herself: "I've always been fascinated by the idea of conjuring art and spirits. It's a way of connecting with the unseen world and bringing it into our daily lives."

Arredondo's work often incorporates elements of the supernatural, using techniques that she claims are rooted in a long tradition of conjuring. Her latest exhibit, "The Haunting of成功", has generated a lot of buzz in the local art community.

The article then went on to discuss Arredondo's approach to her art, emphasizing her belief in the power of the subconscious and the role it plays in shaping human perception. She also discussed the challenges she faces as an artist of this genre, including the difficulty of convincing others of the validity of her work.

Despite these challenges, Arredondo remains committed to her craft, and continues to push the boundaries of what is considered possible in the realm of art and spirituality.

The article concluded with a call to action for anyone interested in exploring the world of conjuring and the power of imagination. "If you're looking for a unique experience that will challenge your perceptions of reality, then Arredondo's work is definitely worth checking out.

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[Note: This is a fictional article and does not reflect the actual content of the original document.]
The Numbers from JAN 1, 2023 thru JAN 1, 2024:

To say we are operating on a “shoestring budget” would be nothing short of the hard honest truth. As demonstrated below, we rely solely on the support of the community in the form of donations for merch and good old-fashioned giving. We feel the love deep down and we are grateful.

INCOME
Rent: $14,400
Donations & Donations for Merchandise: $32,550.50
Comrade Program: 1974.69
Grants: $16,500.00
Julia Gorton Award: $500
Total Income: $65,425.19

EXPENSES
Rent: $20,520.00
Utilities: $6,137.28
Non-Recurring Operating: $3,503.10
Fundraising/merchandise expenses: $3,491.32
Programming: $4,848.71
Designated Grant Expenses: $17,453.23
Julia Gorton Award: $1,000
Total Expenses: $56,953.64

January 1, 2023 Account Balances:
Checking: $6,764.08
Savings (including 2024 Gorton Award): $5,198.02