



Leseprobe

Jaime Rojo, Steven Harrington

Street Art New York

2000-2010

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Inhalte

- [Buch lesen](#)
- [Mehr zum Autor](#)

Zum Buch

Now available again the authors take readers on a fast-paced run through New York City, resulting in a vibrant look at the urban art revolution that took place on the streets of the city in the first decade of the 21st century

New York is a street art Mecca, boasting a vast outdoor gallery which encompasses walls, fences, sidewalks and just about any other available surface. Featured in this dynamic collection are approximately 200 images of works by artists such as New Yorkers Swoon, Judith Supine, Dan Witz, Skewville, WK Interact, L.A.'s Shepard Fairey, Brazil's Os Gemeos, Denmark's Armsrock, France's Space Invader, C215, Mr. Brainwash, Germany's Herakut, London's Nick Walker and the infamous Banksy. This book offers a compelling portrait of the development of urban art in the noughties in one of its most important and supportive communities.

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Jaime Rojo is a New York-based photographer whose photographs have been shown in galleries in

As far as works of art go, this one was technically crude: an unlawful doodle of a robot in blue ink, one metallic arm held up as if saying hello. He resided on the side of a fire department call box somewhere on the downtown end of Lexington Avenue—about a foot tall, with a hasty, crooked smile and a pair of sleepy eyes that suggested he might be stoned. For years I saw him almost daily as I made my way around the neighborhood. (I lived in the area then.) And, everyday, without fail, he would dutifully greet me with a wave of his wrench-shaped hand. There were days I felt compelled to wave back.

This funny little creature wasn't the most eye-popping piece of street art I'd ever seen. It was neither elaborate, nor drenched with layers of socio-political meaning. It was a simple gesture, by an anonymous artist, yet it had the power to draw my attention on a daily basis, to turn a slab of dull municipal furniture into a dynamic piece of sculpture. In recent years, as street art has gone mainstream—assiduously documented in all manner of media, showcased in galleries, and acquired by museums—it can be easy to forget about the visceral reaction that comes from simply stumbling upon a piece of art on the street. Mummies and men made of sticks crowd doorways and alleys and the infinite nooks and crannies of New York City's grimy infrastructure, ready to greet and surprise during the course of an average, lost-in-thought day. In some spots, it's as if the city's walls are engaged in constant conversation with its citizens.

If street art has the power to induce reaction with its puking monsters, floating slugs, and silly sayings (*Fuck No Evil*), it also has the power to transform. A rusty metal panel becomes a textured backdrop to an oversized woodblock print by Swoon. A dingy brick wall highlights the nuclear colors of Judith Supine's hallucinogenic collages. The abstract works of artists such as MOMO and Aakash Nihalani highlight the city's boxy forms. And all of the overlooked elements of urban life—electrical pipes and garbage cans—are scrambled and reinterpreted by the brothers Skewville, whose three-dimensional sculptures have been found illicitly bolted, drilled, and nailed to urban walls.

These pieces, along with the many others featured in this book, remind us to open our eyes to the architecture we've stopped perceiving. New York City is a jumble of concrete and bricks and aluminum siding. Spend enough

