

OUTSIDE ART

Curated by Toyo Tsuchiya/Malcolm Enright



Art Guna
Ken Hinatsuka
E. F. Higgins III
Linus Caraggio
Andrew Carlucci
Kwote
Kate Tastrophe
Till 125
F.A.G.
Bill Fien
Luca Pizzolo
Ray Kelly
Jack Vengrow
Jack Tyshki
R.V.
Jeff Pomeroy
Junior
Paolo Buggiani
Jeff Gilmore
Anson Seeno
Drgan Ilic
Luis Lopez
Thin Squier
Malcolm Enright

N.Y.C. NEW YORK
STREET ART

OUTSIDE ART

An Introduction by Malcolm Enright

Unlike a great majority of Australian artists who seem to spend far too much of their time (and energy) futilely placating the handful of cultural bureaucrats who, in turn (via the Arts Grants System), decide which artist actually creates what work -the American artists energies are usually poured straight into their work -they build, they paint, weld, spray, paste and chip away outside; relentlessly working to change, not only their environment, but also to bring about some deeper, more personal change in the hearts and minds of their immediate community.

By the time I first managed to travel to N.Y.C. (1976) Graffiti (gang insignias as territorial markers) had, by then, become just another designer tool. Popularized as such, it had heavily invaded mainstream advertizing solutions, selling everything from KO Hair Gel to the latest play showing at the Lincoln Centre. In the mid-seventies (before the gallery boom) the world-wide attention to Graffiti was no doubt spearheaded by the glossy, popular monthly press and many entrepreneurial productions. The Pentagonian partner Mervyn Kurlansky and his book "Watching my name go by" helped spread the message very early in the piece! Remember the double page Esquire fantasy by Jean-Paul Goude, "Pussy is God" -all cheeky, fresh, and dayglo pink? (and since the 80's many, many more).

A visitor's New York, street art baptism may start with the mesmerizing Manhattan skyline, but it certainly ends with the street-level hodge-podge of scrawled messages and pasted images. I'll never forget Bruce Latimer's initiation -or the 15 kilos of excess baggage that I struggled back to Brisbane with; the contents being his illustrated subway work, made from N.Y.C. street ephemera -the drunken result of Latimer's new "street art" wine. Installed later on, the work graced the Market Street walls of the L.M.A. (1977); a forerunner to the loaded canvas before us today.

My graffiti-based, logo Re-design for Brisbane's FM104 Radio Station (1982) was the only serious visual foray I've made into the Graffiti Stakes until my recent visit to N.Y.C. in 1985, where I found not only that mode, so interestingly expanded, but that some practitioners had in fact achieved almost saint-like stature -due largely to the burgeoning Alphabetland Art Scene.

What with Keith Haring -"Street Arts" Numero Uno, ever-erect with his broad tipped Yoken in hand, roaming the world, branding everything from SofSo skate-boarders to Baron Philippe's Mouton-Cadet labels.(Don't forget his generic swatches). Generally the popular press only concentrates on this froth and bubble -meanwhile down on Rivington Street, the collective efforts of various No Se No'ers and others, between Avenues A to D, First to Tenth Streets, and down lower -notably ABC No Rio people, thankfully continue to herald the quickening, almost sickly decay of lower Manhattan as it becomes the next USA cultural wasteland, due to the greedy gentrification and cultural demolition south of Houston Street.

98ftx9ft is only the tip of this popular iceberg (burger) but food for thought no less. Please enjoy it and to those of you who financially supported this endeavour -a hearty thanks.

Almost all photo credits are due to Toyo. The individual artists supplied their own statements.

MALCOLM ENRIGHT

1986



STREET ART FOR EVERYONE
STREET ART NEW YORK

TOYO

STREET ART FOR EVERYONE
STREET ART NEW YORK,

OUTSIDE ART

"...STREET ART WAS BORN DEEP IN A CAVE, AT THE TIME OF GOD'S CREATION, WITH A HAND (OUTLINED IN RED) OVER THE IMAGE OF A DESIRED OBJECT. IT HAS HIDDEN IN THE DARK GRAFFITI LINED ALLEYS OF TIME, WHEN ITS HAD TO. IT HAS RE-EMERGED IN THE ART OF CONTEMPORARY NEW YORK," writes ToVo, the Co-curator of this exhibition of 'outside' artists (known as the 'Livington School'), at No Se No Gallery. 'IT IS AN ART OF PROTEST, ONE THAT IS AT ODDS WITH ANYBODY WHO MAY TRY TO REPRESS OR IGNORE IT.'!

The street artist is not wanted, a tedious intruder of private property and private space. Conscious of this transgression and under threat from it, the IMMEDIACY of the activity is all important; thus the street images, despite their strong statements, are made fragile by their circumstances, being essentially uncalled for, unsanctioned, and unacceptable.

MEANWHILE ANOTHER SETTING, INSIDE

"...A ROOM RECOGNIZED THAT A ROOM PROVIDED THE BASIC NECESSITIES FOR THE EXHIBITION OF ART IN BOTH A LOCAL AND NATIONAL CONTEXT. IT PROVIDED A SPACE FOR THE VIEWING EXPERIENCE WHILE ALSO PAYING ATTENTION TO OTHER ELEMENTS OF THE ART LEGITIMIZATION PROCESS. IT PROVIDED A CENTRAL SITE (NAME/SPACE) IN AND THROUGH WHICH WORK COULD BE LOCATED AND FIXED. THE MECHANISMS OF PUBLICITY AND DOCUMENTATION DRAWN INTO PLAY [ARE] A CLEAR RECOGNITION OF THE FACT THAT EXHIBITING IS AS IMPORTANT A PROCESS IN THE PRODUCTION OF ART AS MAKING MARKS..."

With art of the outside (...of what?) appearing on the Inside, a hybrid context appears; acceptability shifts, vulnerability shifts, permanency shifts. OUTSIDE ART is an art of protest; as such it is immediate, hitting the street, falling off the back of a truck, jostling with rubbish cars for position in the same street space.

INSIDE, within the gallery space and away from the street, acceptability shifts; what was unacceptable is now approachable; what was the 'defacing of property' is now in a viewing space sanctioned by its history. The affront to the audience is now of a different sort.

OUTSIDE ART, OUTSIDE OF WHAT?

[AGAINST CYNICISM]

There appears to be an outstanding ability on the part of the contemporary cynic to diagnose the shortcomings of social action; with the petrification of the ideal of freedom (that essential condition of any worthwhile philosophy), the debanking of efforts to redress social issues is now the commonplace condition. With the individual will to action aspiring only to the 'tut-tut' sensibility, the monitoring capability of the diagnostic is perpetuating an upturn in sclerosis. Cynicism seems for many the logical course. Yet, however ubiquitous the cynical conclusion may be, it has no right to command centre stage. The cynic diagnoses but does not act, monitors but does not protest, compensates with corridor opinions but does not take the issue further. Street art, in a condition of protest, says NO to a complicity with this type of abjection.

Outside art is protest, an iconoclastic subversion apparently at odds with everything. The question at this juncture is...at odds with what? STEREOTYPE N.Y.C. and what would be the most likely things to come up? Perhaps a saorgasboard like the following: personal greed, gentrification, flash packaging, NON-relationships, over-the-top commerce, drug busts, hip hep & hype talk, muggers, disco, street bums, sexual libertinism, fruitcakes, blood diseases; -territory, it would seem, well worth treating with caution, especially when considering that this stereotyped package and its attendant demons are likely to descend with the aura of an inquisition onto any N.Y.C. based activity in as provincial a climate as Brisbane. Is it possible, as far as this N.Y.C. exhibition of street artists is concerned, NOT to treat it as a 'hype package with two sugars added for LOCAL CONSUMPTION'?? In other words, is there a case to answer?

Street art is of a certain denomination. Images, that may not seriously be sanctioned as art, appear persistently on the walls of a nervous sanity, either in furtive confusion or in aggressive confrontation. Often, the street artist lays no claims publically to any of the images of either the vacant allotment, the subway, the footpath, or the side-street wall, committed as they are under the threat of prosecution; so their content, fragmented over backstreet after backstreet, is the product of circumstances echoing a 'no-man's-land'; in short, courtesy of the domain of Law & Order and ipsofacto the abrasiveness gained from it. Thus one power of this work, for those who "cannot repress it and may not ignore it", is in its fixed audacity of place. In other words, certain rules are known as to the use of public and private space -street art transgresses them.

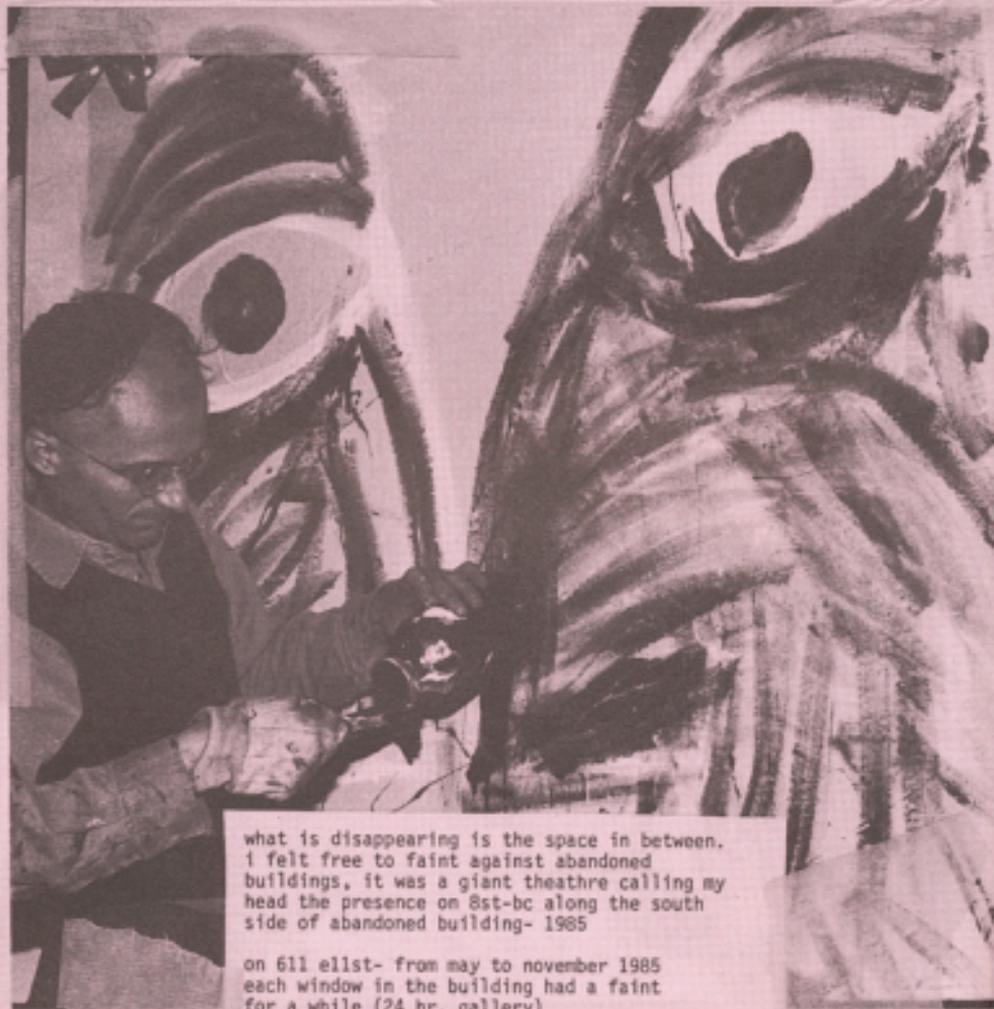
A STEREOTYPING of Brisbane's development would yield what? -perhaps:...The landmark city of the 1990's;...the banana capital of a banana republic;...the demolition derby;... "love you Brisbane you mean the world to me we laugh we cry we struggle we try there's no place I'd rather be...";...if it's progress, its right;...Brisbane, to be a city of the WORLD;... "We leave nothing but the memories." (the Dean Bros. demolition slogan, Brisbane telephone directory).

It seems the failure of the past local history of Brisbane to 'measure up' has provoked a psychology of compensation, which is at present homogenizing value-systems under the identity of economic profitability. This in itself is not necessarily a problem. What is the problem however, as Carolyn Stalker writes, is the rather weighty collective guilt-complex in search of 'a uniform, crease-free, moderne, absolute condition'. She continues, 'The centre of Brisbane is under seige, replacing itself with another [ambitious] city centre called Brisbane [...] apparently abandoning the life that the rubble once sheltered.'¹ With 69 sites undergoing redevelopment in the Brisbane centre over a "5 Year Plan", claims of a guilt complex are difficult to refute. Under such complicity the demolition street spaces of Brisbane are non-spaces within the paradigm of a TRANSITION from inadequate past values to a present ideal based on a curiously simplistic rhetoric of homogeneity. Thus it would seem that the images of protest engendered by social insensitivities and injustices in the demolition sites of N.Y.C. in some ways parallel a local myopia.

This exhibition was originally intended to appear on and disappear from the walls of No Se No over a 3 week life span. A change to both a more permanent and a more portable surface was decided by Malcolm Enright and the work was subsequently created on canvas and, in so doing, giving to a transient event a different life. Permanency and portability often run counter to the usual street art situation; for instance a wall up for demolition (definitely a limited future) is the standard, so often the life-span of a work is short, yet ironically the surfaces are plentiful. As well as a shift of physical space, 'audience' shifts also into the aura mechanisms of the gallery, hopefully to question the contradictions engendered by the possible abrasion of contexts. 'THAT' Art Space is also to be a demolition site of the near to immediate future, and similarly, No Se No struggles to exist. In making the above connections, the 'perpetual instability' of both the Street and the Gallery context, along with the attendant eruption of protest in either exhibition space, is forcefully 'ONE THAT IS AT ODDS WITH ANYBODY WHO MAY TRY TO REPRESS OR IGNORE IT'. In the above context the "Rivington School" would seem an appropriate subversion.

ROBERT KINDER

1. TSUCHIYA, Toyo: 'The Rivington School II', Press Release No Se No Gallery, New York, Feb 1986.
2. ANDERSON, Peter: 'Presentation and Representation', Demolition Show -a Documentation (Exh. Cat.) 1986, P2.
3. STALKER, Caroline: 'A Landscape of Replace and Revalue', *Ibid.*, P6.



what is disappearing is the space in between.
i felt free to faint against abandoned
buildings, it was a giant theatre calling my
head the presence on 8st-bc along the south
side of abandoned building- 1985

on 611 ellist- from may to november 1985
each window in the building had a faint
for a while (24 hr. gallery)

on ave a- 11/12 st- 4 heads across the empty lot
now there is a lot of people, real life
traffic, business. the theater is gone.

Luca Pizzorno

i forgot the yard but that is gone too

His "Art Wars" known from walls of the Lower East Side are assertive expressions and investigations of human aggression at the same time.

The technique of heaving a bottle of paint against a wall or a canvas is not a gesture but a formal attack.

By using fire, cutting, shooting a gun and other destructive methods he declares a poetic and obvious protest against aggression.



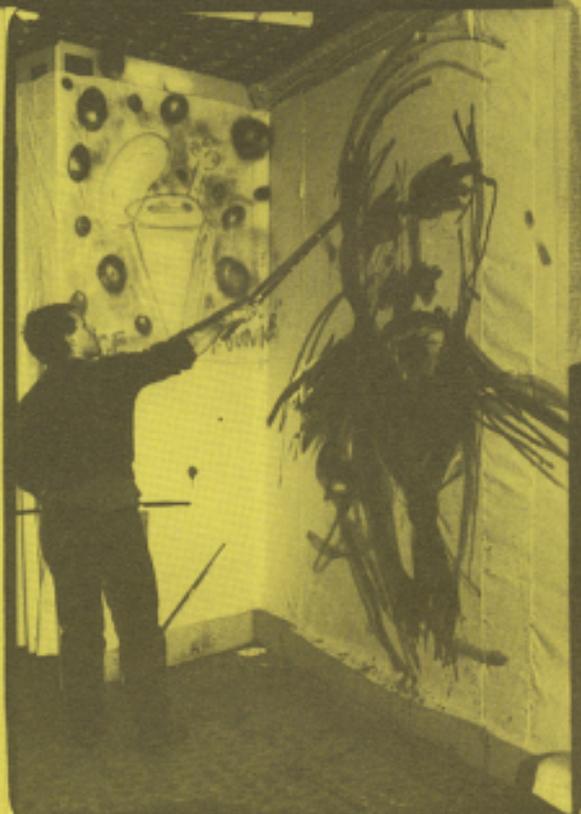
Jack Thlicki

IT'S NO BEAT STREET
IT'S SOME RARE TREAT
FOR YOU GIRL
IT'S NO "FOR SALE" TOY
FOR RICH STALE BOYS
IT'S A PRIVATE JOY
JUST A SECRET PLOY
FOR THE JEN & GOY
IN THE DARK NIGHT
STREET ART
IT'S NO BEAT STREET
IT'S A RARE FREAK TREAT
SWEET/DARK BEWARE
DONT STARE
LIKE HEAD AT THE RIVER'S EDGE
IT'S MY ILLICIT EDGE
I CAN TOUCH YOU
BUILDINGS HARD YOU
BRICKS ARE HARD YOU
SEE ME NOW YOU
I CAN TENDER
THIS SMALL EMBER
FROM THE DARK NIGHT
YOU WILL REMEMBER
LIKE A DREAM
STREET ART



JUL 125

I PICK MY IMAGES FROM THE UNCONSCIOUS OF US
I AM THE TRANSMITTER GROWING STRONGER
FROM THE CURRENT



Andrew Castrovici

THE ARCHITECTS DID NOT CARE

STREET - Reinforced
PEOPLE - art - Public

vs

intellectual - Sensored
plastic walls - \$

Luis Lopez



ART FOR THE STREET

ART FOR THE MASSES

IS ART FOR FREE

E. F. Higgins III

3-27-86



150 YEAR



James Chalmers (1782 - 1853)
suggested the idea of adhesive
stamps to Sir Rowland Hill,
1834

Many of the "TAGS" that artists put on city walls, & public places are similar to: Hobo's markings on freight trains, or houses, cattle brands, signs or seals of a particular tribe or family, & sand painting, cave drawings or bumper stickers, decals etc.

These markings are artists reactions to & alterations of, the decaying urban landscape; complete with the multitude of commercial signs, advertisements trash & effemera, of a busy in-human living situation.

E. F. H. III

STREET ART

"IT IS THE FREEDOM TO
DO WHAT YOU WANT, WITH
THE SPACE THE WORLD PRESENTS
TO YOU."

ONE
M
X
TIME

W
X
AH
HEE
AH!
Y

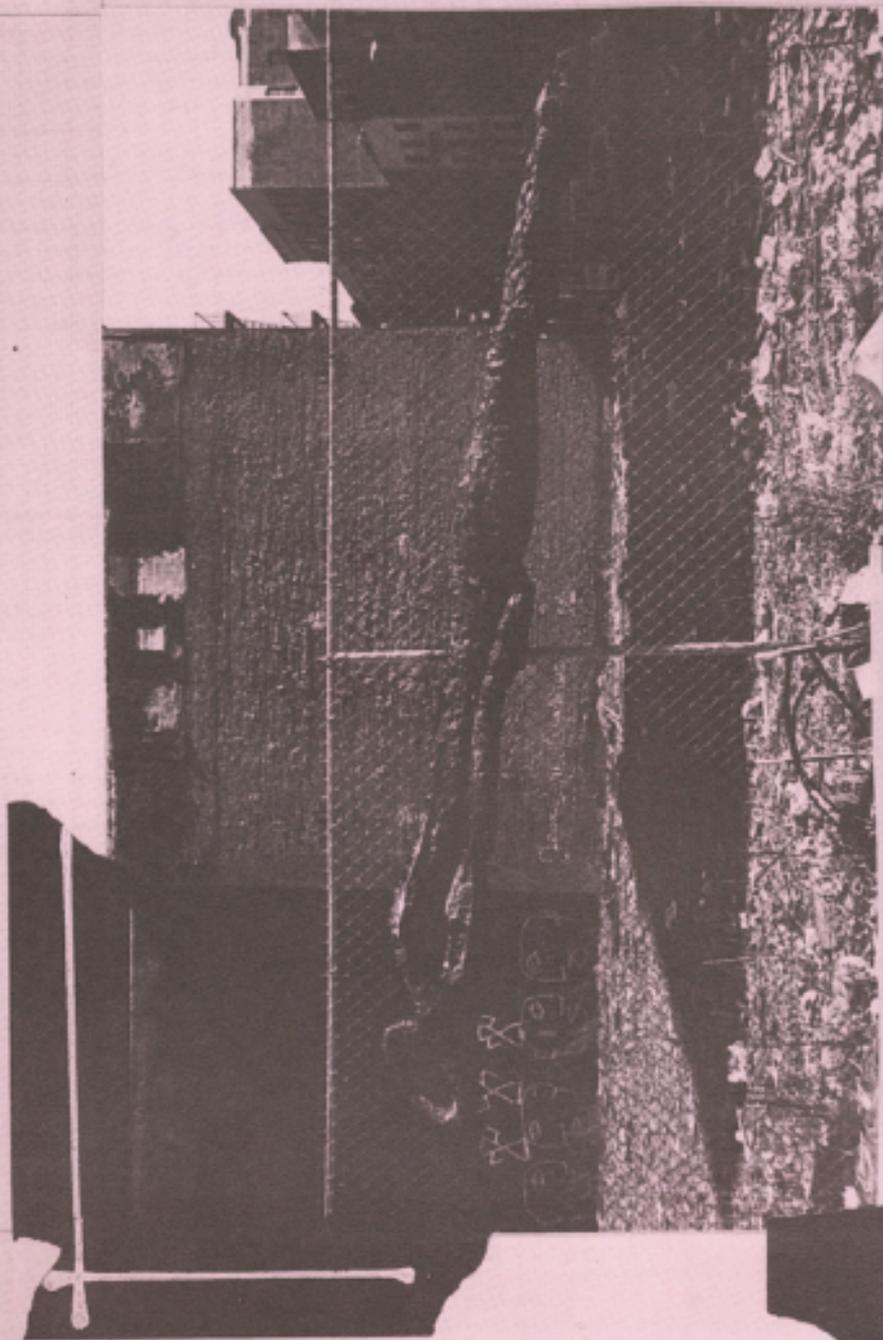
M. KING

Self

BIO-SQUID
RAISED BY RATS,
CLASSICALLY TRAINED
ABANDONED SCHOOLING
SQUID IS A SOFT INTELLIGENCE
ROCK THE WORLD
SQUID U A HO
WHAT U NO



Geoff Gilmore



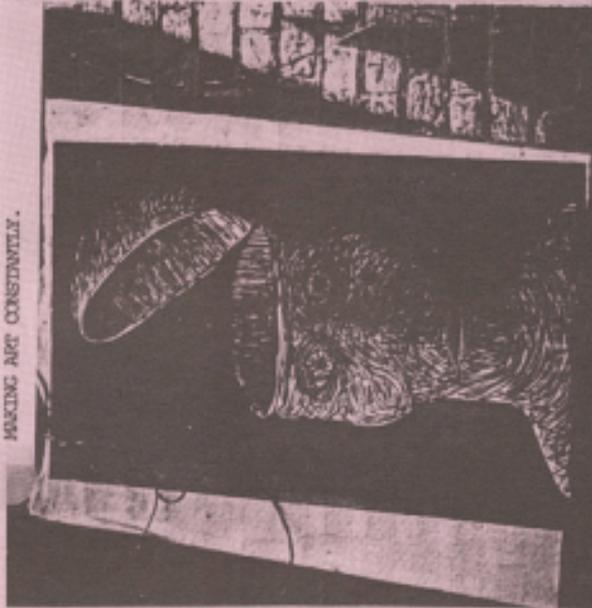
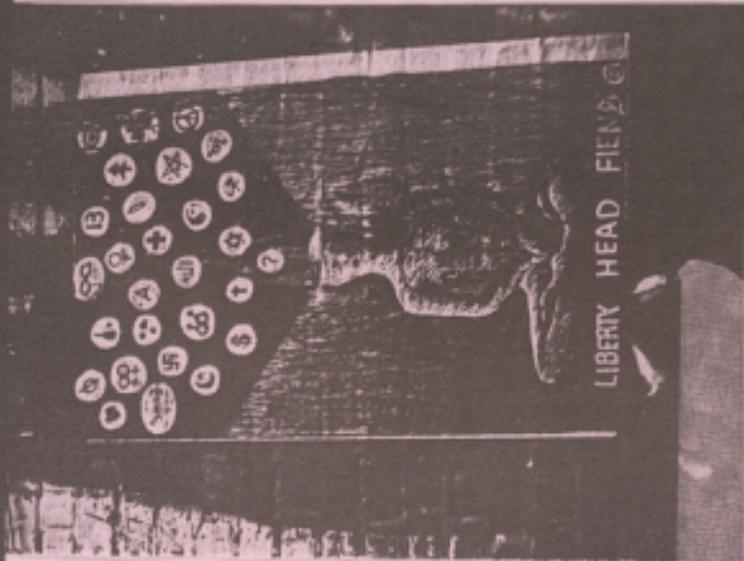
The sculpture remains as a monument to the experience.

Jack Vengrow

1986

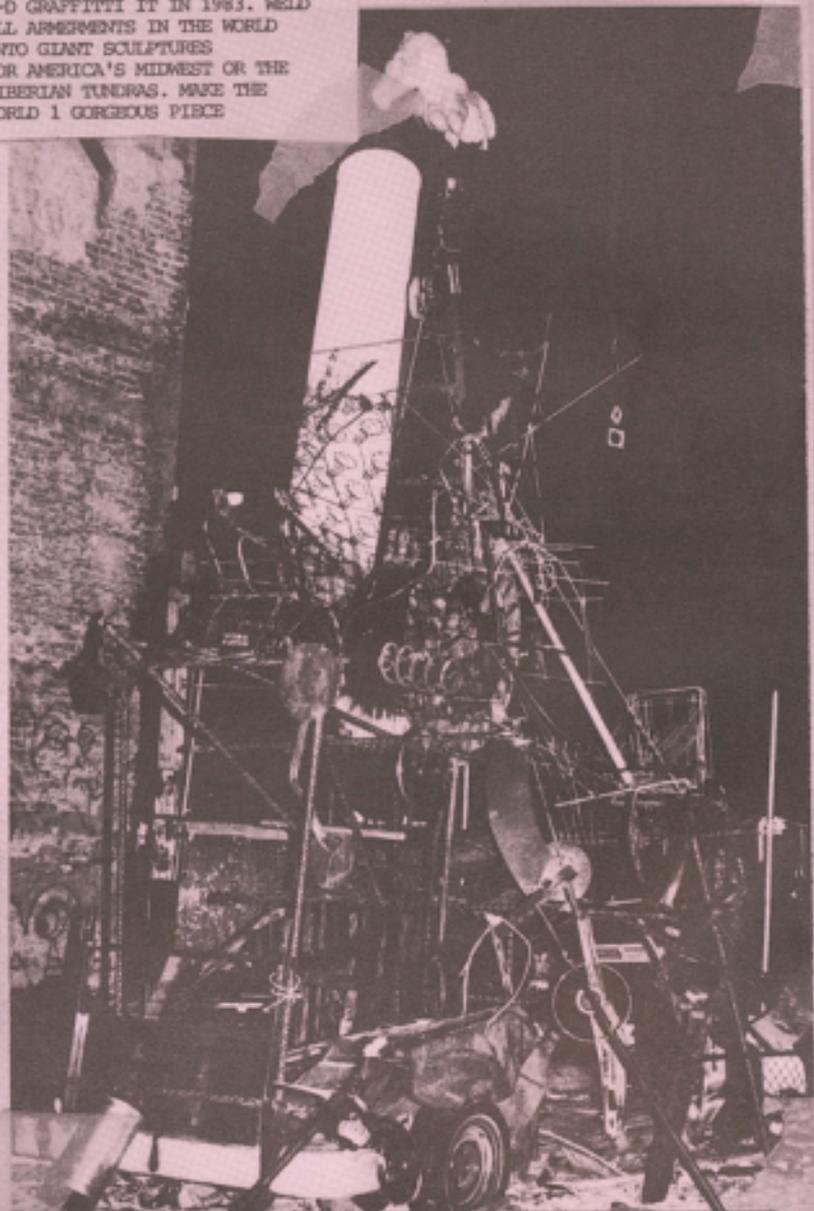
FREEDOM FOR ALL ARTISTS.
THE AUDIENCE OF EVERYDAY PEOPLE.
YOUNG AND OLD, RICH AND POOR.
USING MEDIA BLITZ ADVERTISING TECHNIQUES
FOR SEMIOTIC GERRILLA WARFARE
THE STREET NEVER CLOSSES
AND THERE IS NO ADMISSION FEE.

MAKE A DESERVED LOT BEAUTIFUL
MAKE A WALL A MESSAGE
WEAR YOUR ART IN THE SUBWAYS, MUSEUMS, ETC.
MAKE YOUR LIFE A PERPETUAL PERFORMANCE
CUT THE B.S. GET ON WITH
MAKING ART CONSTANTLY.



Bill Fier

"FUCK LEO CASTELLI"-3-D NOT
2-D GRAFFITI IT IN 1983. WELD
ALL ARMEMENTS IN THE WORLD
INTO GIANT SCULPTURES
FOR AMERICA'S MIDWEST OR THE
SIBERIAN TUNDRAS. MAKE THE
WORLD 1 GORGEOUS PIECE



Linus Conaggio

BECAUSE IT'S AGAINST THE LAW MAKES IT MORE FUN
LIVE DANGEROUSLY BY PURPOSE OR BY ACCIDENT

STREET ART ON STREET NOT SUBWAYS
STREET ART FOR PEOPLE ON THE STREET
COSTS NO MONEY
NOTHING AGAINST BUILDING IT APPEARS ON
LONG NECK RISES ABOVE HUMOR LINE
LOOKS OUT AT YOU LIKE PEEPING TOM
FA-QZ, A-HO, RUOK, 4U, 18U4.....

Kevin Wendall

FA-QZ-2



"I hope that those who see my work will discover new aspects of life, deeper levels of experience of which they may be only dimly aware. I want to inspire people to become more conscious of nature and our common humanity. No matter how lifestyles change, the basic self remains the same. I want to help bring human beings together. In my art there are no social, economic, or political distinctions. We are all one. ONE LINE."

Ken Hiratsuka

Miss White



CACTUS

CACTUS

CACTUS

COCTUS FROM TEXAS MEETS

PRICKLY PEAR FROM AUSTRALIA

THEY BOTH MOVED TO THE WALLS

Karte Tastrophe!

Grenn





GORHEAD, SHITHEAD

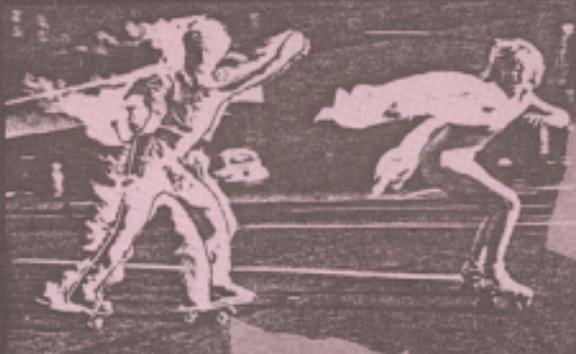
Ray Kelly

NO
P
8

SEE NO
HOME LESS

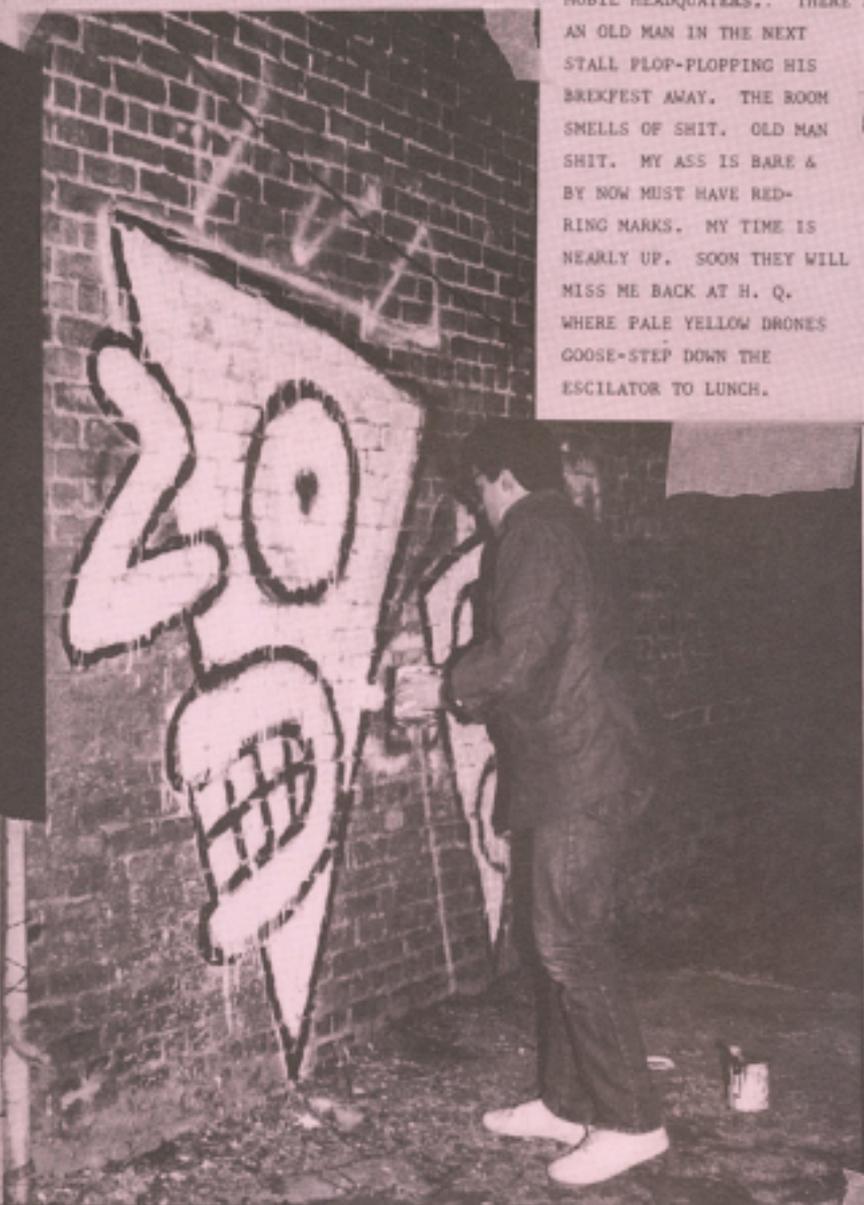
Anson Seeno

Paolo Buggiani



Artists like Paolo Buggiani, who appears to skate through the street while on fire, combine stealth and surprise with a burning desire to bring art to the public thoroughfare. Buggiani once treated styrofoam with sand and rolex and strung the pieces with fishing line between buildings in Soho and Tribeca: Ruins appeared to be falling from the sky. "People look up and are really scared," says Buggiani, "but people aren't afraid to go to sleep with 50,000 atomic bombs ready to explode."

THIS IS THE ARTWORK OF A
YOUNG MAN TRYING TO STAY
ALIVE IN THE MEN'S ROOM AT
MOBIL HEADQUARTERS.. THERE'S
AN OLD MAN IN THE NEXT
STALL PLOP-PLOPPING HIS
BREKFEST AWAY. THE ROOM
SMELLS OF SHIT. OLD MAN
SHIT. MY ASS IS BARE &
BY NOW MUST HAVE RED-
RING MARKS. MY TIME IS
NEARLY UP. SOON THEY WILL
MISS ME BACK AT H. Q.
WHERE PALE YELLOW DRONES
GOOSE-STEP DOWN THE
ESCLATOR TO LUNCH.



John Squier

IN 1962 I HAD THE GALLERY ON MUST STREET. I PUT UP DRAWINGS, PLASTIC BAGS AND PAPER ON THE WALL DOWNTOWN, SOHO AND LITTLE ITALY.

NO GALLERY WALL AROUND YOUR WORK.

STREET BECOMES EXHIBITION SPACE.

STREET BECOMES GALLERY.

I WRITE YOUR NAME AND YOU BRING IT HOME - THE ARTIST IS NOT ONLY FOR THE ART DEALER BUT FOR REGULAR PEOPLE.

I START TO PUT FROGGY ON THE WALL IN SOHO IN 1963.

PERFORMANCE INSTALLATION OUTDOOR COLLABORATION WITH POPPO. AFTER THE SHOW PEOPLE CAN TAKE THE ART FROM THE WALL.

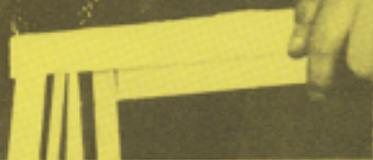
'84 BIG FROGGY MURAL ON WEST BROADWAY AND I WRITE PEOPLE'S NAMES ON THE WALL AS PART OF THE MURAL.

BUTTONS TO WEAR IN '85. PEOPLE'S BODY BECOMES THE MOVING GALLERY.

MY WORK IS NOT STREET ARTIST BUT SOMETIMES I PUT FROGGY ON THE STREET, IN THE SUBWAY AND I TIE PLASTIC BAGS ON THE STREET AND PEOPLE CAN TAKE THEM.

I EXTEND ARTWORK FROM THE GALLERY TO DAILY LIFE.

KWOK



DON'T CARRY
MUGGER MONEY!



Dragan Ilic

NEW YORK CITY

WAS RECALLED AS A NATIONAL ANIMAL RIGHTS DAY. BUT STILL AN ANIMAL-
HUMAN BEING. MATTI RATIONAL, MYRANS (ALERICAN
INDIANS) SAYS THAT EACH HUMAN BEING HAS

AN ANIMAL SIDE OF HIS PERSONALITY, THAT
SHOWS UP IN HIS BEHAVIOR (MORAL)

ONLY THE PEOPLE ARE ABLE TO BRING
IN TO THE ANIMAL FORM BY ENCOURAGEMENT (MORAL
LACK OF THE LIFE AND MIND)

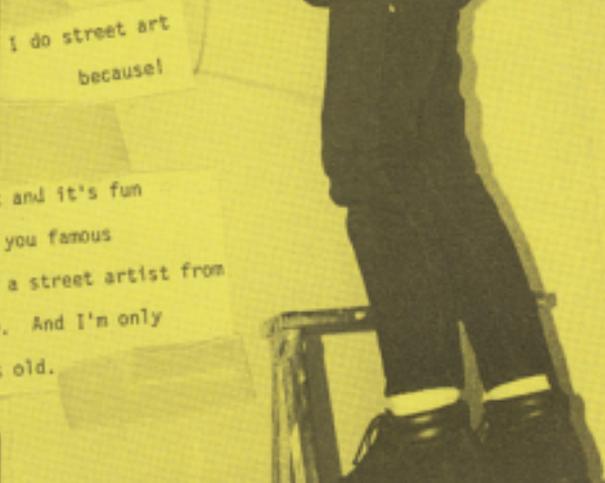
IN NEW YORK IS SO OBVIOUS
THE ANIMALITY OF HUMANS
THAT SO WE PEOPLE CALL THE
TOWN ZOO YORK. TO BE ABLE TO
ACCEPT THE ANIMALITY AS AN IN-
TRINSIC PART OF OUR PERSONALITY MAKES
US MORE HUMAN

TO THE STREETS

David 86



J.R.



I do street art
because!

I Like it and it's fun
It makes you famous
I became a street artist from
NO SE NO. And I'm only
11 years old.

THAT Space

Contemporary Art. The Rear, 20 Charlotte St. Brisbane, Australia.

OCT 19 - NOV 8, 1986