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who made this event possible.**

NUART PLUS

Thursday September 3

18:00

SITE SPECIFIC LECTURE

with Jan Uboe (Professor of Statistics and Mathematics, Norwegian School Of Economics) and the artist Harmen de Hoop. Location: On the streets of Stavanger. See nuartfestival.no for exact location.

21:00

KÅKÅ

Valberget 3 kverulantkatedralen.no

FIGHT CLUB A.K.A. THE PUB DEBATE:

Should Art Have to Carry a Deeper Meaning?

Evan Pricco (Founder & Editor-in-chief, Juxtapoz) and writer Carlo McCormick go head to head for the latest instalment of Nuart's legendary fight club. Referee: Eirik Sjøholm Knudsen (Associate Professor, Norwegian School of Economics).

Friday September 4

12:00 – 15:30

Scandic Stavanger

City Reidar Berges Gate 7

SEMINAR DAY 1: *Situationism, DIY Culture & Street Art*

12:00 – Welcome & intro

by Eirik Sjøholm Knudsen, leader of Nuart Plus.

12:05 – Keynote Speech

by Henriette Roued-Cunliffe (Assistant Professor at the Royal School of Library & Information Science, University of Copenhagen).

12:30 – Institutions v DIY culture:

who decides what we get to see and why?

What does a growing trend for DIY culture in museum shows mean for outsider movements such as street art? What can institutions learn from the strategies employed by street artists to reach wider audiences? Geir Haraldseth (director, Rogaland Kunstsenter), Eva González-Sancho (Curator, Oslo Pilot) and artist Julien de Casabianca (Outings Project) discuss these questions and more.

13:15 – Artist Jamie Reid in conversation with Carlo McCormick

14:30 – **Culture, the commodity which helps sell all the others**

How does commerce and entrepreneurship allow artists to achieve financial success and widespread recognition outside of DIY and institutional power structures? What benefits and pitfalls are there to this approach? Hosted by Evan Pricco with the artists Futura and Ernest Zacharevic.

19:00

SF Kino

Sølvberget

sfkino.no/sfkino/stavanger

BSA Film Friday LIVE

Join Jaime Rojo and Steven Harrington (Founders, Brooklyn Street Art) as they present their pick of the very best and most recent short films exploring street art and its associated movements.

This year's Nuart Plus symposium will investigate the ludic tendencies in street art and DIY culture.

Artists, academics and industry experts come together to explore how the 'playfulness' synonymous with Situationism, punk, graffiti and street art has been affected by increasing commercial and academic interest in these movements. Is street art and its associated media under pressure to justify why we do what we do in light of this growing academic and commercial interest, and, if so, what does this mean for the movement? (All events are free unless stated otherwise, see nuartfestival.no for full details).

PROGRAM

Saturday September 5

12:15 – 15:30

Scandic Stavanger City
Reidar Berges Gate 7

[SEMINAR DAY 2: Play](#)

(co-hosted by Brooklyn Street Art & Arrested Motion)

12:15 – Introduction

by Jaime Rojo and Steven Harrington

12:30–13:15 – Play, from the artist's perspective

Martha Cooper, Harmen de Hoop, and Bortusk Leer illustrate how they approach their craft within the subject of play.

13:30–14:15 – The changing nature of play in public space

Martha Cooper, Harmen de Hoop and Bortusk Leer discuss the changing nature of 'play' in the public space and the parallels between organised, state-sanctioned 'play' and the rise in state-sanctioned street art. Hosted by Jaime Rojo & Steven Harrington.

14:30–15:15 – The academic invasion of street art: how does it effect playfulness in the movement?

Pedro Soares Neves (Founder, Lisbon Street Art), Xavi Ballaz (Founder, OpenWalls Barcelona) and Eirik Sjøholm Knudsen debate the growing academic interest in Street Art and graffiti, and what this means for 'playfulness' in the culture. Hosted by Marcus Willcocks (Research Fellow, University of the Arts London/Graffolution).

12:00–17:00

Metropolis

Nytorget 1

metropolis-stavanger.no

[Trafo workshop with Nafir](#)

Following the success of last year's workshop with the Iranian artists Icy & Sot, join fellow countryman and stencil artist Nafir on this in-depth practical workshop for 16–22 year olds. Reservations: sesella@nuartfestival.no

16:00

SF Kino

Sølvberget

sfkino.no/sfkino/stavanger

[Nuart film screenings](#)

Tickets available from
sfkino.no, kr 80,-

19:00

Tou Scene

Kvitsøygata 25

touscene.com

[Nuart exhibition opening](#)

In addition to presenting a diverse range of artistic expression within the public sphere, Nuart produces one of the most eagerly anticipated exhibitions of the year in Tou Scene's vast beer halls.

Sunday September 6

13:00

Tou Scene

Kvitsøygata 25

[Street Art Tour](#)

Join us on the first of our weekly Street Art tours: Nuart guides discuss works and the artists behind them as well as some insider and behind the scenes stories (ca. 75 minutes).

CYRCLE | MYSTERIOUS AL | PASTEL FD | TURKESA
DAVID SHILLINGLAW | MARK WHALEN | KASHINK
IAIN MACARTHUR | PHIBS | OWEN DIPPPIE | ERMSY



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WELCOME TO NUART

Welcome to the Nuart Festival's 15th Anniversary edition.

Nuart Festival is an annual independent contemporary street and urban art festival established in 2001. Since 2005 the festival has focused exclusively on street art and achieved worldwide status as one of the most important and relevant festivals in its field.

Nuart provides an annual platform for national and international artists to challenge entrenched notions of what art is, what it can be and where it should be seen. We aim to provide an internationally relevant, challenging and dynamic environment for artists, academics, students, gallery goers and public alike; an event that promotes the democratisation of visual art by freeing it from the confines of state institutions.

Nuart consists of a series of citywide exhibitions, events, performances, interventions, debates & workshops exploring current trends and movements in street art practice.

From the last week in August, an invited national and international roster of artists start to leave their mark on the city's walls, both indoor and out, creating one of Europe's most dynamic and constantly evolving public art events. The invited artists are among the most acclaimed and progressive public art practitioners in the world.

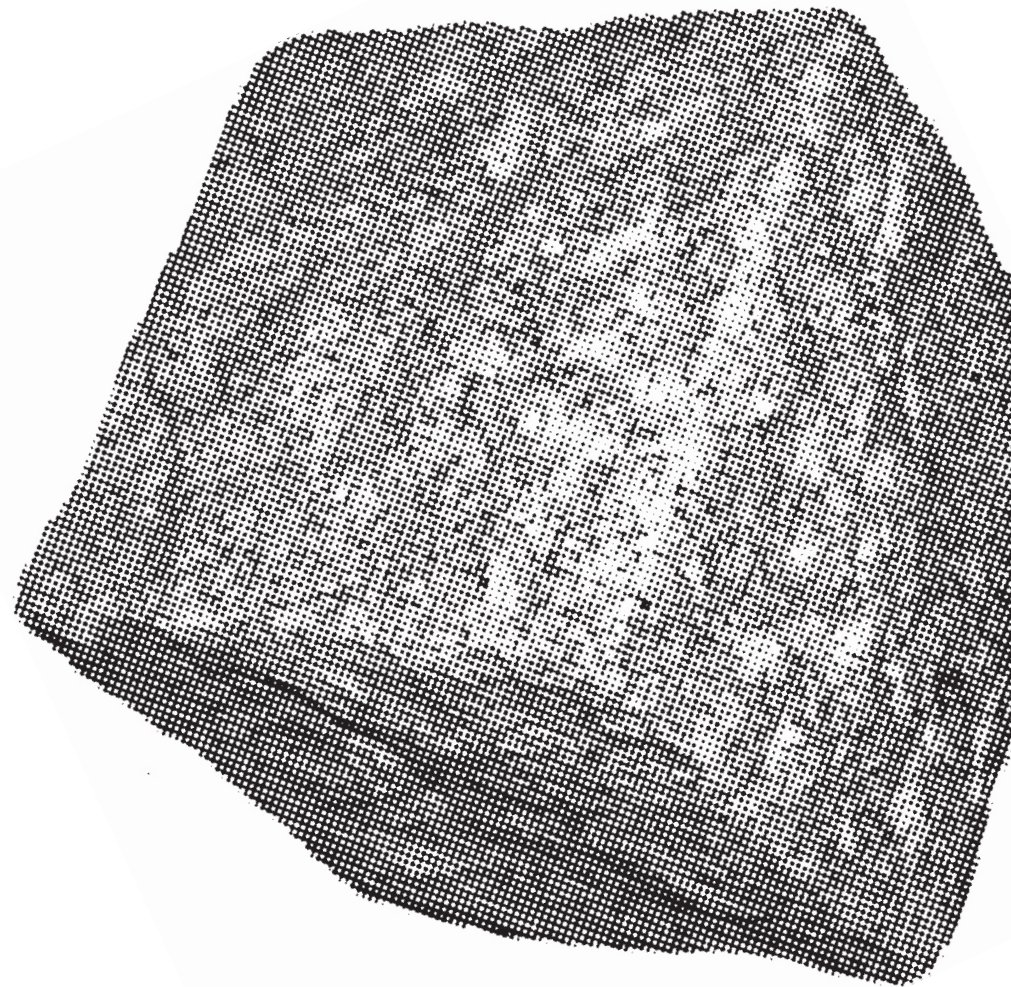
The indoor exhibition, initially established as an alibi for our street work, has grown into a unique and increasingly relevant event in its own right. This year's guests arrive from eleven different countries and span four decades of Unsanctioned Public Art practice, from the early days of UK Punk & New York Graffiti to European Urban Interventionists, Norwegian Stencil Art, Muralists, Activists and those simply concerned with brightening up your day.

The exhibition, street works, performances and conference are a small part of a complex series of international events, networks, locations, technologies, platforms, interfaces and media that are currently revolutionising public art practice and how we engage with visual art culture.

We hope the event encourages others to get involved in exploring the culture further.

Enjoy the show.

From all at Nuart.



Exhibition Opening

Saturday 5 September, 19:00

Exhibition Venue

Tou Scene
Kvitsøygate 25, Stavanger

Entrance fee

70/40kr
(under 16's free)

Exhibition period

Sunday 6 Sept – Sunday 11 Oct

Opening hours

Wed – Fri 12:00 to 17:00
Sat – Sun 11:00 to 16:00
Closed Monday & Tuesday

Street Art Tours

Sunday 6 Sept, 13:00
from Tou Scene
(Tour in English)
Free

Every Sunday, 12:00
13 sept – 11 oct
from Tou Scene
100kr pr. person
(under 16's free)





IT'S NO USE THE
VANDALS ARE TAKING
OVER THE CITY...



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FILMS



Join Steve & Jaime from Brooklyn Street Art (brooklynstreetart.com) and special guest RJ Rushmore from Vandalog as they explore some of the major themes being addressed today, some of most popular videos, and their personal picks in this entertaining and educational show.

Screening: Friday 4, 19:00
SF Kino Sølvberget, VIP-Salen



Short Film: **Les Bosquets**
(Directed by JR, 18 min)

Art and social uproar interweave in this film based on the ballet Les Bosquets of New York City Ballet, inspired by the 2005 French suburb riots. A continuation of JR's Portrait of a Generation, it recalls his experience in the ghetto of Montfermeil using various means of expression and narration: video archives, choreography, and testimony.



Feature Film: **Banksy Does New York**
(Directed by Chris Moukarbel, 79 min)

In 2013, Banksy launched a self-proclaimed month-long residency in New York City, posting one unique exhibit a day in an unannounced location, sparking a 31-day scavenger hunt both online and on the streets for Banksy's work. Capturing this month of madness, Banksy Does New York incorporates user-generated content, from YouTube videos to Instagram photos, from New Yorkers and Banksy hunters alike, whose responses became part of the work itself, for an exhilarating, detailed account of the uproar created by the mysterious artist.

OUTSIDERS IN

preview thurs sept 3rd kl1900
exhibition sept 4th-20th. wed-sun kl1100-1700

Featuring works from

Banksy (UK), Dolk (NO)
Barry MGe (US), Blek Le Rat (FR)
Martin Watson (NO), Dotdotdot (NO)
Roa (BE), Sandra Chevrier (CA)
Herakut (DE), AFK (NO)
Atle Østrem (NO), David Choe (US)
John Fekner (US), Bäst (US)
Dotmasters (UK), Carl Cashman (UK)
Eine (UK), Hama Woods (NO)
Escif (ES), Evol (DE), Jose Parla (US)
Mobstr (UK), Nina Ghafari (IR)
Linda Lazer (NO), M-City (PL)
Tilt (FR), Nafir (IR), Wan Ho (CH)
Line Osmundsen (NO), Mad (IR)
La Staa (NO), Icy & Sot (IR)
Hans Edwards Hammonds (NO)
Simon Mathewson (UK)
Spazuk (CA), Hyuro (AG)

plus more to be announced.

Norway's largest Street and Urban Art exhibition featuring some of the world's leading names. The exhibition features works drawn from the Nuart Collection alongside special commissions and works from Reed Projects roster of artists.

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Technology, Festivals, and Murals as Nuart Turns 15

Steven P. Harrington & Jaime Rojo

Nuart is turning 15 this year and like most brilliant teenagers it is alternately asking you challenging questions, finding you somewhat uncool, or is on your tablet ordering a new skateboard with your credit card. Nuart started with mainly music and is now mainly murals; an internationally well-regarded venue for thoughtfully curated urban art programs and erudite academic examination – with an undercurrent of troublemaking at all times. Today Nuart can be relied upon to initiate new conversations that you weren't expecting and set a standard for thoughtful analysis of Street Art and its discontents.

We are in the thick of it, as it were, this great expansion of a first global grassroots people's art movement. Give it any title you like, the flood of art in the streets that knocks on BSA's door daily is unabated. We admit that we often get caught up in the moment and forget to study our forebears, Street Art's progenitors and contributors – and that we sometimes are unable to appreciate the significance of this incredible time. So we are happy when the Nuart team asked us to take a long view of the last fifteen years and to tell them what we see.

As we mark Nuart's milestone, we see three important developments on the Street Art scene while it evolves: Technology, Festivals, and Murals.

And just before we discuss these three developments in Street Art we emphasize what has stayed the same; our own sense of wonder and thrill at the creative spirit, however it is expressed; we marvel to see how it can seize someone and flow amidst their innermost, take hold of them, convulse through them, rip them apart and occasionally make them whole. What has changed is that the practice and acceptance of Street Art, the collecting of the work, its move into contemporary art, have each evolved our perceptions of this free-range autonomous descendent of the graffiti practice that took hold of imaginations in the 2000s. At the least it hasn't stopped gaining converts. At this arbitrary precipice on the timeline we look back and forward to identify three impactful themes that drive what we are seeing today and that will continue to evolve our experience with this shape-shifting public art practice.

Technology

Hands down, a primary genesis for the far flung modern embrace of Street Art/Urban Art/Graffiti/public art lies in the booster rocket that propelled it into nearly everyone's hands; digital communication and all its sundry technologies. From the early Internet websites and chat rooms accessed from your desktop to digital cameras and photo sharing platforms like Flickr in the early-mid 2000s to ever more sophisticated search technology and its accompanying algorithms, to blogs, micro blogs, and social media platforms, to the first generations of laptops and tablets, iPhones and Android devices; the amazing and democratizing advance of these communicative technologies have allowed more of us to access and share images, videos, experiences and opinion on a scale never before imagined – entirely altering the practice of art in the streets.

Where once there had been insular localized clans of

aerosol graffiti writers who followed arcane codes of behavior and physical territoriality known primarily to only them in cities around the world, now new tribes coalesced around hubs of digital image sharing, enabling new shared experiences, sets of rules, and hierarchies of influence – while completely dissolving others.

As old guards re-invented a place for themselves or disappeared altogether, a new order was being remixed in front our eyes. There were a lot of strangers in the room – but somehow we got used to it. Rather than making street art pieces for your local peers, artists began making new compositions for somebody's phone screen in London or Honolulu or Shanghai.

Cut free from soil and social station, now garden variety hoodlums and brilliant aesthetes were commingling with opportuning art collectors, curious gallerists, unctuous opinionators, punctilious photographers and fans... along with product makers, promoters, art-school students, trend watchers, brand managers, lifestyle marketers, criminologists, sociologists, journalists, muckrakers, academics, philosophers, housewives, and makers of public policy. By virtue of climbing onto the Net everyone was caught in it, now experiencing the great leveling forces of early era digital communications that decimated old systems of privilege and gate keeping or demarcations of geography.

Looking forward we are about to be shaken again by technology that makes life even weirder in the Internet of Everything. Drone cams capture art and create art, body cams will surveil our activity and interactions, and augmented reality is merging with GPS location mapping. You may expect new forms of anonymous art bombing done from your basement, guerilla image projecting, electronic sign jamming, and perhaps you'll be attending virtual reality tours of street art with 30 other people who are also sitting on their couches with Oculus Rifts on. Just watch.

Festivals

Thanks to the success of festivals like Nuart, myriad imitators and approximators have mushroomed in cities everywhere. Conceived of philosophically as a series of stages for the exhibition of artistic chops with the proviso that a cultural dialogue is enriched and moved forward, not all festivals reach those goals. In fact, we have no reason to expect that there is one set of goals whatsoever and the results are predictably variable; ranging from focused, coherent and resonant contributions to a city to dispersed, unmanageable parades of muddy mediocrity slammed with corporate logos and problematic patronage.

Some festivals are truly grassroots and managed by volunteers like Living Walls in Atlanta or MAUI in Fanzara, Spain. Others are privately funded by real estate interests like Miami's Wynwood Walls or business improvement district initiatives like the L.I.S.A. Project and LoMan Festival in Manhattan, or are the vision of one man who has an interest in Street Artists, like the now-discontinued FAME festival in the small town of Grottaglie, Italy and the 140 artist takeover of a town in Tunisia called Djerbahood that is organized by an art dealer.

Murals

In some ways these examples are supplanting the work of public art committees and city planners who historically determined what kind of art would be beneficial to community and a public space. Detractors advance on opinion that festivals and personal initiatives like this are clever ways of circumventing the vox populi or that they are the deliberate/accidental tools of gentrification. We've written previously about the charges of cultural imperialism that these festivals sometimes bring as well where a presumed gratitude for new works by international painting superstars actually devolves into charges of hubris and disconnection with the local population who will live with the artwork for months and years after the artist catches a plane home.

Nonetheless, far from Street Arts transgressive and vandalous roots, the sheer number of Street Art/Urban Art/Mural Art festivals that have popped up – either freestanding or as adjuncts to multidiscipline “arts” festivals – is having the effect of creating a wider dialogue for art in the public sphere. As artists are invited and hosted and scissor lifts are rented and art-making materials are purchased, one quickly realizes that there are real costs associated with these big shows and the need for funding is equally genuine. Depending on the festival this funding may be private, public, institutional, corporate, or an equation that includes them all.

As you may expect, the encroachment of commercial interests is nearly exhaustive in some of these newer festivals, so eager are the merchants to harvest a scene they had little or no hand in planting. Conceived of as vehicles for corporate messaging, they custom-build responsive websites, interactive Apps, clouds of clever #hashtags, company logos, Instagram handles, branded events and viral lifestyle videos with logos sprinkled throughout the “content”. You may recognize these to be the leeching from an organic subculture, but in the case of this amorphous and still growing “Street Art Scene” no one yet knows what lasting scars this lifestyle packaging will leave on the Body Artistic, let alone civic life.

Stylistically these festivals can be a grab bag as well with curatorial rigor often taking a back seat to availability, accessibility, and the number of interested parties making nominations. While some festivals are clearly leaning toward more traditional graffiti schools, others are a hodgepodge of every discernable style from the past fifty years, sometimes producing an unpleasant sense of nausea or even tears over regrettable missed opportunity.

Clearly the quality is often uneven but, at the danger of sounding flip or callous, it's nothing that is not easily remedied by a few coats of paint in the months afterward, and you'll see plenty of that. Most art critics understand that the metrics used for measuring festival art are not meant to be the same as for a gallery or museum show. Perhaps because of the entirely un-curated nature of the organic Street Art scene from which these festivals evolved in some part, where no one asks for permission (and none is actually granted), we are at ease with a sense of happenstance and an uneven or lackluster presentation but are thrilled when concept, composition, and execution are seated firmly in a brilliant context.

Finally, murals have become big not just in size but popularity. Every week a street artist is exclaiming that this mural is the biggest they have ever made. It is a newfound love, a heady honeymoon, a true resurgence of muralism. Even though you can't rightly call this legal and sanctioned work true Street Art, many former and current Street Artists are making murals. Un-civically minded urban art rebels have inferred that Street Art has softened, perhaps capitulated to more mainstream tastes. As Dan Witz recently observed, “Murals are not a schism with Street Art as much as a natural outgrowth from it.” We agree and add that these cheek-by-jowl displays of one mural after another are emulating the graffiti jams that have been taking place for years in large cities both organic and organized.

From illustration to abstraction to figurative to surreal and even letter-based, this eclectic injection of styles won't bring to mind what one may typically associate with the homegrown community mural. Aside from the aforementioned festivals that are festooning neighborhoods, the growth in mural-making may be attributable to a trend of appreciation for Do It Yourself (D.I.Y.) approaches and the ‘makers’ movements, or a desire to add a personal aspect to an urban environment that feels unresponsive and disconnected.

Philadelphia has dedicated 30 years to their Mural Arts Program and relies on a time-tested method of community involvement for finalization of designs and most municipal murals have a certain tameness that pleases so many constituencies that no one particularly cares for them.

The New Muralism, as we have been calling it, that is popping up is often more autonomous and spirited in nature than community mural initiatives of the past with their ties to the socio-political or to historical figures and events. Here there are few middlemen and fewer debates. Artists and their advocates approach building owners directly, a conversation happens, and a mural goes up. In the case of upstart community programs like the Bushwick Collective in Brooklyn, one trusted local person is ambassador to a neighborhood, insuring that community norms about nudity or politics are respected but otherwise acts purely as facilitator and remains hands-off about the content.

On that topic, effectively a form of censoring often takes place with murals – another distinguishing characteristic from Street Art. Given the opportunity to fully realize an elaborate composition, normally wild-eyed and ornery aerosol rebels bend their vision to not offend. Sometimes an artist can have more latitude and you may find a mural may clearly advocate a political or social point of view, as in recent murals addressing police brutality, racism, and inequality in many US cities, anti-corruption sentiments in Mexico, and pro-marriage equality in France and Ireland.

This new romance with the mural is undoubtedly helping artists who would like to further explore their abilities in more labor-intensive, time absorbing works without having to look over their shoulder for an approaching officer of the law. It is a given that what they gain in polished presentation they may sacrifice as confrontational, radical, contraventional, even experimental. The resulting images are at times stunning and even revelatory, consistent with the work of highly skilled visionaries, as if a new generation of painters is maturing before our eyes in public space where we are all witness.

Moving Forward

Despite the rise in festivals and mural programs and the growing volume and sophistication of technology for sharing of the images, Street Art is still found in unexpected places and the decay of neglected spaces. As before and well into the future these self ordained ministers of mayhem will be showing their stuff in the margins, sometimes identified, sometimes anonymous, communicating with the individual who just happens to walk by and witness the work. The works will impart political or social messages, other times a simple declaration that says, "I'm here."

Whatever its form, we will be looking for it.



Steven P. Harrington and Jaime Rojo are the Founders of the influential art blog BrooklynStreetArt.com. With Steve serving as Editor-in-Chief and Jaime as Editor of Photography. Proud New Yorkers, artists, and cultural workers for more than twenty-five years, both are experts on the evolving Street Art scene in New York as well as globally. With daily postings on Brooklyn Street Art (BSA), 175 articles on The Huffington Post, and close to one quarter of a million followers on their social media network, the two have shown and discussed Street Art, graffiti, murals, and public art in more than 100 cities over the last few years.

Learning to Play Along the Battle Lines

Carlo McCormick

You can discover more about a person in an hour of play than in a year of conversation. –Plato

In honor of this year's Nuart being dedicated to the notion of play as set forth by the Situationist International, and the participation of Jamie Reid as one of this year's artists, I've set forth with some trepidation along that thin and contentious line where a kind of playfulness in gestures, if certainly not rhetoric, follows from the Situationists and the Student Revolts of May 1968 through to Punk Rock a decade later. Reid is after all most famous as the great graphic artist behind The Sex Pistols, the man who put the safety pin through the queen's nose, wrote the lyrics to "Anarchy in the U.K." and fathered that ransom note style of cut and paste lettering that became de rigueur for punk rock fliers ever-after. But before even that he was a Situationist, so he's an easy example for all of us to understand how a tradition of visual antics and cultural pranks could be passed on through generations and end up playing such a significant role in street art today.

It is a relatively simpler task however to track the riotous radicalisms of the Sixties going forward than to understand where they came from. Rebellions manifest as the flashpoints along the fault-lines of our cultural dis-ease, each upheaval a seizure like a spasm meant to address some pathological discomfort in the body politic. I'm not particularly interested in changing the world, I just like to watch it dance and shudder trying to get away from its own sickness. If it is play it is like that of the shattered children in *Jeux Interdits* (Forbidden Games), Rene Clement's profoundly disturbing masterpiece about two little kids whose lives have been utterly destroyed by the war, entertaining themselves by creating their own little pet cemetery amidst the ruins of World War 2. This is the great game of artists working in the streets today, and though we find it all so amusing we might also heed the words of that true comedian of the people, Charlie Chaplin, when he said, "*To truly laugh, you must take your pain, and play with it.*"

To explain all this, how a culture of conformity could not only get pissed off enough to take up arms but could also somehow learn to laugh at itself along the way, I'll be giving a talk called "*The Revolution Goes Pop*" as part of Nuart Plus. Here we will look at the art of the Situationist International during the height of the May 1968 uprising, in particular the graffiti and the posters produced by the Atelier Populaire, that is quite literally the street art of that time. And to understand how art could play such a prominent and populist role in the politics of that time we will also look at how pop art itself came to inform political art through a visual meme like Jim Fitzpatrick's ubiquitous Che image based off the Alberto Korda photograph, and the highly influential art direction of Roman Cieslewicz for the French magazine *Opus International*. Along the way we'll cavort with the cultural provocateurs of that era including The Living Theater, Black Mask, Up Against the Wall Motherfuckers and King Mob, and wrap it up with that pantheon of punk-freaks – Gee Vaucher, Gary Panter, Arturo Vega, Winston Smith and Raymond Pettibon- who, like Reid, re-imagined the ephemeral pictorial polemics of the Sixties into the iconic nihilism of a new day.

As we come to terms with the profound impact that Situationism, the youth revolt of the Sixties and punk have had on the kind of art being produced in the streets today, we need to also recognize what has been often lost in the translation and the hypocrisies that such a slippage of content and intent produce. We may locate this most succinctly at the moment in Dismaland, the latest subversive spectacle from Banksy now going on in England. The one artist working the streets today who bears the most obvious and direct relationship to Situationist and post-punk strategies, the fact that for all its parodist power Banksy's satiric take on Disney magic must inevitably become its own mimetic reproduction, like a simulation of the simulacra, brings to mind Guy Debord's *Situation of the Spectacle*. The landmark text of the Situationism written by the movement's founder and published on the eve of the student revolts, it tells us clearly from the outset: "*In societies where modern conditions of production prevail, life is presented as an immense accumulation of spectacles. Everything that was directly lived has receded into a representation.*" This primary lesson, that no representation can possibly free us from the endless web of reproduction we now live in, is one all artists working in this idiom should heed, and those of us who find our own cultural liberation in these forms might consider Debord's warning that "*the spectacle is not a collection of images; it is a social relation between people that is mediated by images.*"

This collective folly then by which we allow our discontent to be distilled into art and as such subject to our aesthetic fetish is itself completely contradictory to the revolutionary purposes from which we so liberally borrow our ideas now. I think of this, and my own problematic culpability in this process as I put together the images for the Nuart talk. I marvel at the posters put out by the Situationists, and with an eye towards how "collectable" the prints of our favorite street artists have become, I am reminded that Atelier Populaire strictly forbids the sale of their posters for any reason, and explicitly condemns us from taking pleasure in these images, declaring:



The posters produced by Atelier Populaire are weapons in the service of struggle and they are an inseparable part of it. Their rightful place is in the centers of conflict, that is to say, in the streets and on the walls of factories. To use them for decorative purposes, to display them in bourgeois places of culture or to consider them objects of aesthetic interest is to impair both their function and effect. This is why Atelier Populaire has always refused to put them on sale. Even to keep them as evidence of a certain stage in the struggle is a betrayal, for the struggle itself is of such primary importance that the position of an 'outside' observer is a fiction which inevitably plays into the hands of the ruling class. That is why these works should not be taken as the final outcome of an experience, but as an inducement for finding, through contact with the masses, new levels of action, both on a cultural and political plane. — Atelier Populaire, 1968

Carlo McCormick is an esteemed pop culture critic, curator and Senior Editor of PAPER magazine. His numerous books, monographs and catalogues include: TRESPASS: A History of Uncommissioned Urban Art, Beautiful Losers: Contemporary Art and Street Culture, The Downtown Book: The New York Art Scene 1974-1984, and Dondi White: Style Master General. His work has appeared in numerous publications including: Art in America, Art News, and Artforum.

GUESTS



Born in Lisbon, **BORDALO II's (PT)** early interactions with art oscillated between his grandfather's watercolour paintings of classic Lisbon landscapes and experiencing the illegal graffiti on the city's streets.

Big Trash Animals, his series of large scale sculptures, depicts animals made out of discarded and recycled materials. Through portraying animals made from the materials that are responsible for the destruction of their habitats, Bordalo II draws attention to the problem of waste and pollution, and its effect on the planet.

His works are built with end-of-life materials: the majority found in wastelands, abandoned factories and industrial estates. Damaged car bumpers, used tyres, garbage cans and household appliances are just some of the objects that can be identified within his vibrant sculptures, camouflaged like the bad habits we practice in an increasingly commodified and disposable culture.



Since bursting onto the art scene in 2007 **BORTUSK LEER's (UK)** happy, childish, neon artwork has been appearing and popping up on streets and gallery walls around the world. Their

sole purpose is to brighten up the viewers' day and put a smile on their faces – brief encounters that distract us from the seriousness of life. The self-proclaimed pioneer of 'art-comedy', Bortusk Leer's philosophy is epitomised by his slogan: "Cheer Up You Bastards".

Residing in Amsterdam but originally from the UK, Bortusk Leer has exhibited in galleries around the world. His brightly coloured, painted monsters occupy walls, windows, doors and electricity boxes wherever he can find them – and wait patiently to surprise the next unsuspecting member of the public.

bortusk.com



DOLK (NO) a long time collaborator and regular guest at Nuart, took to street art with a passion in 2003. Inspired by Banksy's trip to his home-town of Bergen in 2000 and then later Melbourne, it wasn't long before Dolk's name and work was being discussed as a leading player within the Stencil Art movement.

Renowned as much for his work in the northern windswept wilds of Lofoten Norway, with the much admired "Ghetto Spedalsk" project as he is for his work on the streets of Lisbon, New York, London and Oslo. Dolk recently made the successful transition from street to gallery with sell out shows in both New York and Oslo.

High profile commissions for Halden Prison, The Norwegian School of Economics and Oslo Central train station brought him a certain amount of unwanted 'celebrity' status in his home country, but like many working in the genre, Dolk prefers to remain anonymous and let his work speak for itself.



DOTDOTDOT (NO), a Norwegian stencil artist born in Oslo who first embarked on graffiti in 1997. Like Banksy and many stencil artists before him, DotDotDot prefers to remain incognito, hence the pseudonym. This has afforded him a long graffiti career with minimal long-arm-of-the-law interference. He has operated under several aliases, but when he successfully shifted to a more conceptual and figurative style he settled on the name DotDotDot. From 2007 his focus has been on stencil work and in the last few years he has become regarded as one of the country's leading street artists.

facebook.com/DOTDOTDOT



ELLA & PITR's (FR) playful and poignant murals have brought them international acclaim and admiration. Their gigantic characters can be found sprawled across rooftops, runways, houses, shipping containers and even entire fields; each defined by an innate playfulness and a unique style appropriated from influences as diverse as comics and children's books to graffiti. The French duo are not overly concerned with theory and intellectualism; instead, they place emphasis on 'fun' and present their ideas with immense energy and industriousness. As well as producing their trademark gigantic murals the world over, Ella & Pitir have exhibited at international art galleries at home and abroad. papierspeintres.net



Classically trained as a painter and with a degree in fine art, Lithuanian-born artist **ERNEST ZACHAREVIC (LT)** has built himself a reputation in street and fine-art circles with the emotional impact and interdisciplinary nature of his work. Now based in Penang, Malaysia, he describes himself as “a fine artist who prefers to work on the street.”

Moving freely between oil painting, installation, sculpture, illustration and stencils, Zacharevic regularly combines real objects and painted figures to produce interesting and exciting compositions. Focusing mostly on portraits and inspired by the ambience and environment around the site he paints, he takes a particularly humorous approach to painting, especially when it comes to incorporating holes, pipes, and other insignificant features that are commonly found in streets, into his artworks. Even more so, at the heart of his work lies the joy and frivolity of children, whom Zacharevic portrays in playful scenes that border on the nostalgic. ernestzacharevic.com



HARMEN DE HOOP (NL) is a conceptual artist whose work mostly takes place in the public space. He seeks out site-specific locations (from libraries to busy public squares) for his anonymous and illegal interventions and performances, which he then documents and presents in exhibitions after the event.

Through his work, Harmen de Hoop demonstrates the implicit tension between the ways in which the government would like the public space to be used and the ways in which citizens often unexpectedly use it. With his interventions de Hoop breaches authoritarian systems of control to bring forward another, often more humane, perspective. Ostensibly, de Hoop encourages us to look at ourselves and our environment with fresh eyes, and a renewed sense of humour.

harmendehoop.com



FUTURA (US) is an American artist synonymous with the New York graffiti scene of the 70's and 80's. He is a pioneer of the abstract graffiti form, a style he developed in the early 80's at a time when the primary focus of the majority of graffiti artists was lettering. In particular, Futura was able to execute aerosol strokes as thin as the fine lines achieved only through the use of an airbrush.

Futura painted backdrops live on-stage for British punk rock band The Clash throughout their 1981 European tour and during this period also traversed the divide between the graffiti and fine art worlds to exhibit alongside the likes of Keith Haring, Jean-Michel Basquiat, Richard Hambleton and Kenny Scharf in New York.

He has featured in museum exhibitions the world over and earlier this year participated in the exhibition Bridges of Graffiti at the 56th Venice Biennale.



MARTIN WHATSON (NO) is a Norwegian born and based stencil artist. After following graffiti and its development, he started his own stencil production 10 years ago in the winter of 2004.

Martin has a continuous urge to search for beauty in what is commonly dismissed as ugly, out of style or simply abandoned. He looks for inspirations in people, city landscapes, old buildings, graffiti, posters and decaying walls. This interest for decay has helped develop his style, motives and compositions.

Martin finds joy in creating either unity or conflict between materials, backgrounds, motives and human intervention. martinwhatson.com



ICY & SOT (IR) are stencil artists heralding from Tabriz, Iran and currently based in Brooklyn, New York. They are on a creative crusade to dismantle pre-conceived perceptions of a stereotypical Iran through their poignant and provocative stencil artwork.

Since 2006, they have achieved huge recognition as both skaters and artists, creating an international buzz with striking artworks that touch upon war, peace, hope, despair, society and human rights issues. The two brothers have exhibited in galleries around the world and their outdoor works can be seen on the streets of Iran, Turkey, Paris, Berlin, Norway, Italy and New York to name a few. icyandsot.com



ISAAC CORDAL (ES) is a Spanish artist who since 2006 has placed miniature sculptures in public places around the world as part of an on-going series called Cement Eclipses.

Made with cement and reproduced using silicone molds, Cordal's figurines are arranged in scenes that capture the absurdity of human existence through the simple act of miniaturization and thoughtful placement.

At just 25cm tall, his characters can be found hiding among the city streets in gutters, atop buildings and bus shelters, on walls and in other unusual and unlikely places. Embodying the spirit of guerrilla street art, little by little Cordal's characters transform the urban environment in its natural habitat.

cementeclipses.com



JAMIE REID's (UK) unique vision articulates and gives form to some of the key issues of our times. He responds to the ever-increasing attacks on our civil liberties and shared common spaces with passionate anger and savage humour, and shows us ways in which we might re-organise our political and spiritual resources. This is the role of the shaman and Reid's art acts like a lightning rod, returning us to the earth so that we might share the work of healing.

Although Reid is known primarily for the deployment of Situationist strategies

in his iconic work for the Sex Pistols and Suburban Press, the many strands of his art both continue that work whilst showing us other ways in which we can mobilise our energy and spirituality. It is this dialectic between spirituality and dissent that lies at the heart of Reid's practice and makes him one of the great English iconoclastic artists. jamiereid.org



THE OUTINGS PROJECT (FR) is a global participatory art project, initiated by the French visual artist and filmmaker Julien de Casabianca.

For over a year, De Casabianca has been embellishing the streets of Paris and beyond (seventeen cities in seven countries) with portraits of characters plucked from classical paintings. What began as a prank upon seeing Jean Auguste Dominique Ingres's portrait of Mademoiselle Caroline Rivière at the Louvre ("I wanted to help her get out, like Prince Charming trying to rescue the girl in the museum castle" says de Casabianca) has evolved into the Outings Project, a full-time mission to merge the perceptions of canonical and street art, all while punctuating neglected spaces with beauty.

Each individual appears as if liberated from their institutional home, thus highlighting the strategies employed by street artists in the democratisation of art and questioning the received authority of the museum.

outings-project.org



MARTHA COOPER (US) is an American photojournalist best known for documenting the New York graffiti scene of the 70s and 80s.

While working as a staff photographer for the New York Post in 1977 Cooper would spend time going to and from assignments in run-down neighborhoods where she took pictures of kids playing, often with the humblest of materials. It was during one of these trips that she stumbled on graffiti and the members of its community, and began to start documenting the movement and it's progenitors.

With fellow graffiti photographer Henry Chalfant, Cooper published a book of photographs in 1984 called *Subway Art*, which inspired generations of graffiti writers and street artists around the globe. The book is still venerated not only by established and aspiring artists but by fans, academics and art historians alike.

Martha Cooper's work has been exhibited in museums and galleries worldwide and published in numerous magazines including *National Geographic*, *Natural History*, and *Vibe*. [instagram.com/marthacoopergram](https://www.instagram.com/marthacoopergram)



<p>GRAFFITI TAGS</p>	<p>GRAFFITI TAGS</p>
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NO VAKTHOLD Alarm Utrykning

IT TAKES A HARD TO BE SOFT

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Somebody



Graffiti and Street Art Academic Approach, Suggesting Directions for the Incompatible

Pedro Soares Neves

In an article posted on the Hyperallegic blog about the book *Street Art New York*, Nicholas Riggle identified general disinterest in the theorisation of street art, bordering on active dislike: “street art enthusiasts tend to resist thinking about artistic value, artistic influence, artistic context, or pretty much anything related to art history and criticism”, he said.

The art historian Peter Bengtsen has also analysed the way in which the theorisation of street art is discussed on certain street art forums. He identified a lack of interest from users in engaging in discussing street art on a theoretical, historical or analytical level.

The aforementioned Nicholas Riggle’s article was also picked up by the popular street art websites Brooklyn Street Art and Wallkandy. It was on the latter that Martyn Reed, Founder of Nuart Festival, commented:

“It was an interesting article but maybe targeted too narrowly by focusing on that particular book rather on street art books in general, most of which have been produced by amateur enthusiasts and don’t pretend to be anything other. To a certain extent street art is anti-intellectual... something that critics and people studying for their PHD in Philosophy and the aesthetics of beauty (as the writer of the article is) maybe find hard to stomach.”

The theorisation of street art and graffiti is undoubtedly at odds with its core ethos; an ethos defined by the DIY attitude of “just getting on with it”. Like so many subcultural movements before it, street art and graffiti has crystallised under the pressure of commercial and academic interest. Institutional, commercial, and academic approaches rely heavily on structural patterns that capture, organise, label, immobilize and, in the case of street art, ultimately kill the impulsiveness of the work. Over time, the meaning of the original concept has changed and the spontaneity faded as it becomes gradually more compatible with values of commerce and theory.

By organising a gathering in Lisbon for the sharing of ideas about graffiti and street art, I realised that I could attract people to interact freely with the city as a way of maintaining a certain degree of spontaneity. It may not be a conclusive solution to the incompatibility of theory and practice, but the UrbanCreativity initiative attempts to safeguard the fundamental nature of street art and graffiti by taking a broader, multi-disciplinary, and more interactive approach to the theorisation of graffiti and street art.

In this way it is possible to maintain some of the playfulness and vitality that is of unquestionable value to the movement and arguably one of its defining features. After all, street art is not a designed “movement” but rather a “movement full of design”: drawing, building and doing with an emphasis on trespassing and rule questioning – something to be safeguarded in an era of unprecedented interest in the motivations of its protagonists.



Pedro Soares Neves is a researcher, designer and urbanist who has undertaken multidisciplinary academic training in Lisbon, Barcelona and Rome. He is the co-creator of the first academic journal dedicated to graffiti and street art, “Street & Urban Creativity, International Research Topic”.

He is also a founder of the Portuguese chapter of IAP2 (International Association for Public Participation) and APAURB (Portuguese Urban Art association). Pedro is one of the pioneers of Portuguese graffiti and a mentor to several international institutions about their approach to “urban art”.

urbancreativity.org



Just Playing it as it Lays

Evan Pricco

It's funny to me that in 2015 we have sort of un-punked the punk once again. You would think with over 40 years of experience dealing with underground cultures that we all cherish and love, ones that we have used as the columns of the "Parthenon of indie," the ones we have seen be taken by big marketing plans and ad campaigns and sucked dry of any original spirit, you would think that we would have gotten it right by now. Street Art got serious, got famous, got bought, got sold, and became the best way to sell condos in the gentrified neighborhoods of the Western World. This isn't really... fun, now is it?

The roots of Street Art are there in some places, the parts we all love, but Street Art went from interventionist and experimentally fun to part of our pop culture lexicon in a way that almost made it too self-conscious. But the problem isn't necessarily Street Art's fault, or the blogs that cover it, or the curators who organize it, or even the fans that love it. Street Art travels in a way that makes it hard to actually hold context; camera phones sort of sucked that play right out of it, that interventionist and Situationist version of play. Even in researching this year's Nuart, I came across an essay that summed it up for me from 1958's *Internationale Situationniste* #1; "The new phase of affirmation of play seems to be characterized by the disappearance of any element of competition." It goes on to quote Dutch historian Johan Huizinga as saying play "brings a temporary, a limited perfection." As much as I want to turn this into an essay that reeks of collegiate plagiarism, I do like the way this sets up the thinking for Nuart.

Play is experimentation, play is spontaneous, play is working under the old adage that there are no rules, no guidelines set, no expectations, just pure enjoyment in the process of creating "something" that will just exist. That is how I look at it. And I understand why Nuart has chosen to focus upon this topic this year; we have lost a little of this rhetoric when we talk about Street Art, or graffiti, or any of these prevailing art cultures that we cherish and revisit each year. I have been thinking about this a lot in the last few years, as our magazine is asked time and time again, month after month, to curate projects bringing Street Art aesthetics to brand campaigns. It's hard to say no, even when you are quite aware that, well, you happen to be playing a major role in eliminating the play aspect of the art form. As Martyn mentions quite well in Nuart's theme this year, you take away the ludic tendencies within Street Art and urban culture.

Huizinga is quoted in that same essay as saying, "the consciousness of play being 'only a pretend' does not in any way prevent it from proceeding with the utmost seriousness.." I like this sentiment. Blu, Banksy, or P183 are all artists that have done the best in this scenario, consistently pushing the boundaries of play with seriousness, spontaneous with agenda, politics with aesthetic style. That is an important point to note.

So, I'm really hoping to learn new ways to get that feeling back, how to understand once again how important the element of play is in everything in the art world. How the undirected spontaneity is the reason why we cared about urban culture in the first place. I'm using this year as my own workshop, my own learning lesson, if we are being honest with each other. I'm going to listen to FUTURA and Jamie Reid, and hear the originators of street play tell their stories, and really give insight as to what it meant to create a scene when there was no definable scene. When you just played it as it laid. That is a good place to start this year..



Evan Pricco is the Editor-in-Chief of leading international contemporary art magazine, Juxtapoz, based in San Francisco, California.

Prior to starting with Juxtapoz in 2006, Evan worked at SF-based gallery and apparel company, Upper Playground. He is the author of Juxtapoz' continuing book series.

Evan has contributed text to numerous books, as well as written for Playboy. He continues to champion Public Art everywhere he goes, and has been interviewed by Bloomberg News about the merits of Public Art and its financial impact. He now lives in Sausalito, California.

Barcelona: The Legal Turn

Xavier Ballaz

Barcelona had a bipolar relationship with a phenomena that happens in the public space, regardless sometimes is written over private property, commonly known as graffiti.

For nearly a decade, which ended abruptly in 2005, Barcelona lived a so called 'golden age' of interventions, defined by its innovative style as well as the quality and quantity of work. The streets of Barcelona had yet a good tradition of independent street messaging (some left wing muralism and vandalism, Miró and, yes, also Gaudí has a lot to do with expressing on facades, too); For nearly a decade, which ended abruptly in 2005, Barcelona lived a so called 'golden age' of interventions, defined by its innovative style as well as the quality and quantity of work.

Since the early 80's this visual power growing in Barcelona was embodied in graffiti, imported slowly from Central Europe, particularly through the powerful stencil scene: born circa 1985 in an Art School in La Massana. Work from this art school invaded the city – mainly Gracia and Chino barrios – with comic, advertising, punk and ska iconography. After an exhibition named Barcelona Graffiti, by local stencil crews Els Rinos, PN+A and Els Trepax, commissioned by the multifaceted Genís Cano, there began to be some artistic activity on the street, parallel to the early fanzine movement and other cultural events and publications – such as the Barcelona City Hall book Barcelona Murs, yet discontinued.

But it was not until the (late) 90's that Barcelona had the appearance of a "painted" city. Other cities in Spain had graffiti, however work produced by the sea was much stronger: an intense and vibrant street life, the permissiveness of the authorities, the unique creativity of a mixture of artists that created what some called the barcelona style, some technical improvements – and cheap prices – in a spraypaint introduced in 1994 by a newborn local company, turned the city into a world mecca for graffiti and street art.

This flourishing environment, sometimes even sponsored by local institutions themselves (Keith Haring mural done in 1989 and moved later to MACBA, countless books, being Barcelona Murs, written by Genís Cano, just the first of it's kind, and cultural events, including the odd – not artistically, but because of the context it was painted in – collective mural done at the 2004 Barcelona Forum of Cultures – and that ended up being a significant epilog of this golden age – was abruptly broken in late 2005 with the implementation of the Civic Ordinance.

Since 2006 the City Council dramatically fined many activities occurring in the public space: skateboarding, drinking alcohol outside licensed establishments... and graffiti. Within a couple of horrifying months in the summer of 2005 – only half a year before the bylaw was approved –, the whole city was painted grey. Or beige.

Although the ordinance reserves the right to paint legally with municipal permission, the truth is that no one in City Hall seemed to know how and when this permission could be given.

This tour de force initiated by Mayor Clos has implications that surpass the pure desire to eliminate anti-social behavior:

systematic buffing of graffiti, banning of leaflet distribution, even the prohibition of painting a chalk hopscotch on a playground, means the council went far beyond deciding which city wants to show to the tourist (one of the main economic basis of Barcelona, that significantly changed from backpacker to cruise passengers): this new public space policy kidnaps a space that had been public to the date. With the new ordinance, the public space is privatized and becomes a territory governed by a de facto state of emergency: if you cannot paint, nor even distribute leaflets on your own, freedom of expression is under a massive threat.

It is under the full implementation of the Ordinance when initiatives begin to appear trying to organize something around street art. Festivals like Urban Funke or Hipnotik include graffiti in their line-up, but always framed in time and space, far from what happens in public space and far from anything really interesting. The challenge was to provide means for freedom of expression.

In 2007 there is the first organized response that points in this direction. Difusor 2007 Stencil Meeting brings to Barcelona – well, more precisely, they came on their own to a pretty much D.I.Y. event – one hundred international artists among which Pure Evil (UK) DOLK (No), M-City (PI) or local Btoy, and begins the claim of a consensus proposal to intervene in some "authorised" areas. From the work of that festival was raised the Galeria Oberta (Open Gallery), a pioneer project in the management of public spaces for autonomous graphic interventions that, after a change of location, was named Openwalls. Then, followed other initiatives that gradually were opening up debate on the lace between urban art and the city.

Currently, it seems that the Council is in a crossroads: the ban costs them up to €4M per year only in wall repainting, isn't reporting any remarkable benefit (opposite to that, Barcelona ceased to be a mecca for nothing – except for British bachelor parties – a long ago), and the alternatives developed by some independent organisations work fine. After the last municipal election, it looks like a breathe of fresh air entered the Council and there are some signs of openness (which to be honest, already started slightly before).

Nevertheless, despite this openness can bring a bunch of new oportunities, is still highly regulated under different forms, both explicit or implicit. What happens when informal creativity is allowed only under strict constrictions? Which are these new forms of censorship? In our 10 year experience in producing artwork in the public space, we've witnessed – and sometimes been part of – this lack of liberty for the artists, sometimes explicit, sometimes not, sometimes responded, but sometimes accepted. When organizing an open call to paint a wall, the decision of having or not a jury; when comissioning a wall, working with the neighbours or just showing – or not – a sketch to the authorities; inviting an artist or another to perform in a street art festival, thinking on what kind of challenge – for himself, for the city, for the society – can someone that has only painted after legal walls were settled have... all these are relevant issues to understand the challenges contemporary cities are facing.



Xavier Ballaz, social psychologist and educator, has been developing projects related to urban art for over a decade.

Co-founder of Difusor, a Barcelona based cultural association, has developed artistic and educational projects to bring art to the public, primarily through workshops, conferences and the development of participatory art projects.

From Difusor, he created, along with Edu Crespo, the first online platform to deliver authorisations to paint legally in authorised walls, openwalls.info, working in Barcelona since 2008. Director since 2011 of the Open Walls Conference, which will again be held in October in Barcelona.

This activity has led him to participate in many urban art related forums related, both abroad – Cans Festival (London, 2008), Dialogues and Graffiti Sessions (London, 2010 and 2014), Bien Urbain (Besançon, 2015) or being part of the Expert Advisory Board Graffolution Project (EU) – as in Barcelona, where he has had a major influence on the paradigm shift urban art is experiencing nowadays.

info@difusor.org
www.difusor.org
www.openwallsconference2014.org
www.conference.openwalls.info

Introducing: The Aftenblad Wall, Featuring Sandra Chevrier

Created in partnership with Stavanger Aftenblad newspaper, The Aftenblad Wall is a newly launched public art initiative that will see invited artists create work on a large-scale billboard in the heart of Stavanger.

A platform for public art

The Aftenblad Wall will provide selected Norwegian and international contemporary artists the opportunity to adopt the scale and visibility of advertising to display their work in the public domain. The Aftenblad Wall's inaugural artist is the Canadian painter Sandra Chevrier, who will be creating her largest work to date.

In a world where city-dwellers are exposed to 3000–4000 advertisements per day, subverting advertisements (or 'subvertising') has become a useful tool for challenging the number of commercial messages in our urban environment. The Aftenblad Wall is unique however in that it is a permanent site for public art rather than a temporary billboard intervention.

Nuart will extend invitations to four artists per year, whose work will stand for three months before being pasted over in the same way as commercial billboards. Selected artists will be invited from a pool whose practice is predominantly studio-based as opposed to those already working in the streets. The purpose is to provide the opportunity and encouragement for artists to employ the strategies used by street artists in bypassing the traditional routes into the art world by presenting their work directly to people in the public domain.

Opening date

The inaugural Aftenblad Wall with Sandra Chevrier will be unveiled on Thursday 3 September at 16:00 in the Storhaug area of Stavanger and marks the beginning of Nuart Festival's 15th Anniversary.

About the artist

Sandra Chevrier creates powerful and metaphorically androgynous art using paint and collage techniques. The resulting mixed-media illustrations are strikingly detailed and charged with commentary on modern day gender politics.

Super Hero Cages, a series in which Chevrier's female subjects are encased in masks of comic book imagery, brought her widespread critical acclaim. These surreal portraits symbolise the daily struggles that women face in meeting societal expectations of beauty and femininity. By resolving the unrealistic expectations of what a woman should or shouldn't be by enclosing them in a protective shell of superhero imagery, Chevrier alludes to the "superhuman" effort required by women in negotiating the aesthetic demands placed upon them by modern day society.

Sandra Chevrier has exhibited in Canada, USA, Europe and Asia, and her work resides in collections in Canada, USA, Europe, Japan, Australia and New Zealand. She currently lives and works in Montreal, Quebec.

Nuart Festival Founder and Director, Martyn Reed says:

Gradually, more and more "outsider" and self-taught artists are finding their way into museum shows, but what can "fine" artists learn from street artists and the strategies employed by them to reach wider audiences?

Working directly on the streets is liberating and allows artists to circumnavigate the traditional routes into and through the art world. At the same time, through adopting the medium of advertisers – in this case a large scale billboard – artists are addressing the question of who has the power to create messages and meaning in our public spaces.

We are delighted to be welcoming Sandra Chevrier back to Stavanger as The Aftenblad Wall's inaugural artist. Sandra is a well-known artist both locally and internationally, and we are very excited that she will produce her largest work to date here.

My understanding is that you're painting a mural outdoors this time? What's your experience with that kind of work? Done much outside?

Sandra Chevrier: My experience is non-existent! I did previously painted outside, but in my comfort zone, on the ground and on a canvas, so that'll be my first outdoor mural and the biggest size I've ever painted!

**A bit about technique:
How do you usually make your work?**

SC: It is a bit about calculation and intuition. I choose my models selectively, I sketch, I predetermine my collage images, and I determine beforehand whether a piece is just a face, a full body, a work on paper or canvas etc. The rest just happens as it happens, I do the portrait, then mask them then shades... I suppose you could say the work itself tells me in which direction it should move.

Can you do the same outdoors, or do you have to adjust to the surface, climate and surroundings?

SC: Knowing I would have only a few days to work on a larger scale project I had to prepare myself. I'm working on a billboard, different than a wall, so this time the comic books are already printed on the billboard papers, no need for me to do paste up, big time saver, but other than that the process should be the same then in my studio. I'll use much bigger paintbrushes, I'm use to work with very delicate and tiny ones so I'll bring the full equipment.

Will a Sandra mural be different from a Sandra canvas?

SC: Not really, regarding the horizontal format I decided to only do a pair of eyes in black and white to contrast with the powerful colors of the comic book. So two eyes watching and staring at Stavanger.

A "Stavanger in the fall"-question: Are you worried about the weather? There is a slight risk of.., well, getting wet here when September arrives..

SC: Nahhh... its going to be Bright and full of sunshine everyday. Might even get a little tan!

Is it still superheros/women for you? Tell us why you started whit this combination, and what they mean to you?

SC: With work demanding to be dissected beyond its surface value, my collaged or all hand-painted portraits are quite literally torn between the fantastical heroics and iconography of comic books and the harsher underlying tragedy of oppressed female identity and the exposed superficial illusion therein. Exhibiting a male-dominated world within the 'Cages', the subjects denounce the role given to the female counterpart therein, refusing to play the part of seducer or victim. The images used within the 'cages' range from scenes of conflict, triumph and defeat. There is often a focus given to the latter, highlighting the fragility of the superhero, their own struggles and weaknesses, exposing the humanity within the superhuman.



This is your third time in our humble city. Why do you keep coming back (oh yeah, this is where you get a chance to praise us!)

SC: Fell in love with Stavanger from the moment my feet hit the ground. There is something very charming, romantic, quiet but at the same time very contrasting with the murals/ street art and the psychedelic park near the water. The city is so clean, the fjords are magical and I love the mentality of the Norwegians. Plus everybody is so beautiful and I love that people from every age having an interest in Art and collecting it, thats not something you see everywhere.

I remember coming in November the first time and one of the first thing I saw entering the city center was the tree with the big heart in it... Come on, I'm a girl... I fell for it!

Introducing “Lilith & Olaf” – the world’s Largest Outdoor Mural



About the project

Join Nuart Festival, Block Berge Bygg and the artists Ella & Pitr for the opening of the world’s largest street art mural in Klepp, Rogaland.

To mark the 15th Anniversary of Stavanger’s Nuart Festival, Ella & Pitr have transformed Block Berge’s 21,000m² roof in Klepp on the outskirts of Stavanger.

The finished mural is now visible from planes flying into and out of Sola airport with pilots already altering their routes to give passengers a sight of Rogaland’s new international landmark.

The mural will be officially "opened" by the Mayor of Klepp, Ane Mari Braut Nese, on Friday 4 September at 16:00, Block Berge Bygg, Klepp.

Open to everyone. We look forward to seeing you there!

This ambitious world-record attempt marks the beginning of a three-year creative partnership between Nuart and Block Berge, which will see the two organisations produce arts-based projects in Stavanger and the surrounding Rogaland region.

The partnership is the first of its kind between a not-for-profit arts organisation and a private sector company in Norway, and one which it’s hoped will encourage others in the county to follow suit.

Ella & Pitr specialise in creating large-scale murals around the world, with their previous biggest to date spanning 8,000m² in Lyon, France. Their mural acts as a companion piece to the Sola Airport control tower, also built by Block Berge Bygg and which was painted by the Polish artist M-City as part of Nuart Festival 2013.



↑ Photos by Eirik Halvorsen



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NUART AIR GALLERY IS NOW OPEN

All our passengers can now enjoy the world's largest mural.
Thank you, NuArt!



Scandic Stavanger City:

NUART'S FESTIVAL HOTEL

Visit Nuart's festival hotel, Scandic Stavanger City on Friday and Saturday the 5th and 6th of September from 17.00. We create great atmosphere with DJs playing in our lobby and restaurant, and Nuart artists decorating the hotel. There will be surprises both indoors and outdoors.

Welcome!

scandichotels.com/stavangercity

Scandic

Flügger farve



www.flugger.no

H&M måler-service

www.hmmaler-service.no



I år som i fjor leverer vi maling og verktøy til gatekunstnerene.

Lykke til med Nuart 2015!

Sikkerhet i høyden



Når man jobber i høyden er det viktig å tenke sikkerhet. Leier du trygge lifter/stillas kan du fokusere fullt og helt på det som du kan best!

Vi ønsker NuArt Street Art Festival lykke til med arrangementet!

☎ 51 95 87 00
Midtgårdveien 1 - Gausel

RAMIRENT





NUART FESTIVAL 2001–2015

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EELUS 
EINE 
ELLA & PITR 
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ETAM CRU 
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HERAKUT 
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HOWNOSM 
HUSH 
HYURO 
ICY & SOT 
ISAAC CORDAL 
JAMES POWDERLY/GRL 
JAMIE REID 
JIMMY CAUTY 

JOHN FEKNER 
JORDAN SEILER 
JUDITH SUPINE 
JULIEN DE CASABIANCA (OUTINGS
PROJECT) 
KAROLINA SOBECKA 
KNGEE 
KNOW HOPE 
LARRY REID 
LEON REID IV AKA DARIUS JONES 
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