

# THE ART OF REBELLION 2

## WORLD OF URBAN ART ACTIVISM

by C100



“True art is never where it is expected to be: in places where no one considers it, nor names it.  
Monsieur Art hates to be recognized and greeted by his name.  
He walks around everywhere: everyone has already met him, jostles him at every junction ten times a day;  
but no one would ever think it could be him – Monsieur Art himself, of whom so much good has been said.  
That’s because he doesn’t look like Monsieur Art. The false Monsieur Art pretends to be the true;  
but in fact the true doesn’t pretend at all. Thus people tend to err. Many people err.”

– Jean Dubuffet. “L’art brut préféré aux arts culturels”.  
Art brut collection at René Drouin Gallery, Paris, FR, 1949



BACK

FRONT



01

2006: BE CAREFUL – BIG BROTHER IS WATCHING YOU, BUT...

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Disclaimer: This book is a documentation of street art as an art movement and urban phenomenon. I don't ask, incite or support anybody to do illegal action, destruction or crime. I'm not responsible for the content of the photos nor any weblink set in the book.

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A lot happened since the my first book “The Art of Rebellion” came out in 2003. Starting with the amazing book release party, where artists from London, New York, Amsterdam, Milan, etc. didn’t hesitate to come over to Munich and turned something actually planned as “just a little book release party” into the “Wild Style party of street art” (– Dom from Stickernation.net) by painting the whole area including the toilets, skate decks and cardboard during the day and marker-tattooing numerous girls later that night.

I remember the day after, where we all painted at Munich’s hall of fame. I remember all the other artists that slept on my couch since then when they passed Munich on their trips. I remember the couches I slept on in various cities. I remember hanging out with the FK crew and a bunch of other guys on the beach of Barcelona, after enjoying a really amazing “art for free” show the day before. I remember many other great art shows and exhibitions being held all over the world like the Urban Edge in Milan, the Vinyl Killers in San Francisco or the Hollywood remix show the New Yorker Wooster Collective organised. Not to forget the great Asbestos’ Secret Santa Swap for christmas – and I also remember my wonderful christmas gift from G\*! I remember cycling around Amsterdam at four in the morning with my geezer Galo at Chaz’s birthday – when Galo didn’t find our way home after a bombing session with Justin Kees. Skin up, Galo! I also remember meeting unexpectedly the New Yorker Faile crew painting a big wall in the red light district. I remember cycling around Stockholm with Akay, helping him and Klisterpete carrying around material from abandoned houses to build a new house on a very steep rock next to the sea. I remember meeting many artists on various occasions in Barcelona, Milan or London and having a great time with them. And I remember receiving gigabytes of emails from artists from all over the world – though it’s very difficult to manage replying everyone it’s still great to keep in contact!

So many impressions, so many great memories – I could easily fill this page with even more anecdotes but I don’t want to bore you with that any longer. What I noticed since I got into street art is, that even if we all live in different countries the worldwide street art scene steady achieves something very special: growing together and exchanging information, which lead to an impressive progression of the whole movement. Thanks to our CNN-like websites Ekosystem.org and Woostercollective.com for keeping everyone updated on a daily basis.

So, welcome to the next level – no worries! Everything’s UNDER CONTROL like L’Atlas pasted on a billboard in Paris last year. Street art stepped one step further from just sticker art for “cheap fame” to more conceptual art that is performed in a perfect technical way nowadays. It’s amazing to notice a lot of artists starting to actually rethink about what they’re creating instead of doing the same thing done a thousand times before. This is what kept me stoked while spending numerous hours of work on this book-project again.

For “Art of Rebellion 1” I asked many artists what they think the future of street art would be: Many feared that it became trendy and being exploited like many other trends before. Luckily the expected boom didn’t actually happen that big, though there are newcomers starting almost everyday. Still, there is no reason to complain, even though big companies finally recognised the signs of the times and got into the game, too. Since the bigger part of artists are very conscious of what they do and what they don’t want to do, most of them are clever enough to handle this and use it for their own benefit without selling out.

There are projects like i.e. the Fox-hotel in Copenhagen where international artists painted a hotel which proofs that this form of urban art is highly respected nowadays. There are artists finally getting paid for their work – and they deserve it because they’ve been working hard on their skills for years. So, it’s all good.

On the other hand in times of surveillance cameras and zero tolerance concepts of city councils it got more difficult to get your art to public but still it’s not impossible like this book shows. Nowadays street artists just act more clever and use to disguise or work during day time. It’s not little kids who do street art, most of them are in their early 30’s, it’s their life and the refuse to be limited by any rules or laws. They just go for it and they can’t be stopped. The same goes for projects like, i.e the Finder Keepers: just doing it – making art for everyone, for free, without paying any rents etc. That’s what street art mostly is about from my point of view. Doing your own thing without any limitations, giving something back to the street, making people smile and think, causing reactions. Even if people hate it, at least it caused an reaction and stopped them from being machines in their nine to five jobs.

I know there are people reading this who aren’t into this whole urban activism term like me or maybe you – this book is for them to open their eyes! I’m talking to you! Next time you see something that maybe isn’t supposed to be there but somehow looks like art, think twice maybe you are the spectator of an artist’s new work.

Welcome!  
– C100. January, 2006

01 Intervention\_F1. Artist: Hietzing station, Vienna, AT. 2005  
02 Public urinal. Artist: Influenza. Rotterdam, NL. 2005  
03 The pointless oneliner. Artist: Influenza. Hamburg, GER. 2005



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- 01 Artist: Asbestos. New York, USA. 2005
- 02 Artist: Rep 1. New York, USA. 2005
- 03 Artist: Tout va Bien. Toulouse, FR. 2005
- 04 Artist: Bdst. New York, USA. 2005
- 05 Artist: Downey. New York, USA. 2005
- 06 Artist: Rep 1. New York, USA. 2005
- 07 Artist: Swoon. New York, USA. 2005
- 08 Artist: Revs. New York, USA. 2005
- 09 Artist: Al the artist. New York, USA. 2005
- 10 Artist: Revs. New York, USA. 2005
- 11 Artist: CKE. Rozumberok, SL. 2005
- 12 Artist: Espo. New York, USA. 2005

## TLP, BACKJUMPS '06

Berlin, GER



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**Artist:** The London Police  
**Location:** Berlin, GER, 2005  
**Comment:** Some of my favourite artists live and work in Berlin. It's one of the best places to see graffiti and art in the street. So in August 2005 when the good looking BACKJUMPS team of Adrian, Suze, Hae-lin and Tom invited me to paint the side of 62 Wrangelstraße (Kreuzberg, Berlin) I was happy as Larry. My young and enthusiastic volunteer helpers Katherine, Vincent and Erin did basically all the work whilst I skun up a lot in the children's playground below watching groups of gnarly looking geezers get annihilated by midday on big bottles of German beer. Just a couple of streets away are also incredible must-see walls from Huskmithavn and Os Gemeos (also part of the Backjumps project). Together with the ubiquitous Berlin tags and throw ups the neighbourhood is alive and well and I'm just honoured to be in there somewhere.

Comment by Chaz, The London Police. January, 2006

## CLOWN NOSE HOUSE

New York, USA



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**Artist:** Dan Witz  
**Location:** Brooklyn, New York, USA, 2005  
**Comment:** This house front was transformed into a face with the simply odd of a red ballon.

# WALK

London, UK



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**01-04**  
**Projectname:** Walk.  
**Artist:** Constantin Demner  
**Location:** Spitalfields, East London, UK, 2005  
**Comment:** Intervention in public space in East London, UK, using the language of street art to bring local history to life in the imagination of passers-by. Part of Spitalfields has been amended with an information system, allowing the pedestrian to enter a city walk – free of charge, without the need of a tour guide or a guide book, while they go about their daily routine. A 2 km long line has been painted onto the pavement, forming the path to follow between stenciled panels that have also been applied to the pavement, pointing out local history, facts and sometimes more personal associations with the area. This multidisciplinary intervention makes the bricks and concrete transparent, reawakening interest in the streets and opening people's eyes to the four dimensions through which they move.

Comment by Constantin Demner. January, 2006

# SHOPDROPPING



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**01** St. Niklaas, BE, 2005  
**02** Portland, Maine, USA, 2005  
**03** Brooklyn, New York, USA, 2005  
**04** St. Niklaas, BE, 2005

**Projectname:** Shopdropping  
**Artist:** Ryan Watkins-Hughes  
**Location:** Supermarkets worldwide, 2005  
**Comment:** Shopdropping is an ongoing project in which I change the packaging of canned goods and then "shopdrop" the items back onto grocery store shelves. I replace the packaging with labels created using my photographs. The "shopdropped" works act as a series of art objects that people can purchase from the grocery store. Because the barcodes and price tags are left intact purchasing the cans before they are discovered and removed is possible. In one instance a store employee even restocked the cans to a new aisle based on the barcode information. Shopdropping strives to take back a share of the visual space we encounter on daily basis. Similar to the way "street art" takes a claim to public space for self expression, Shopdropping subverts commercial space for artistic use. The photographs act as a visual journal of my travels over the past few years. Displayed in nonlinear combinations the images remix the traditional narrative of the passing of time. The vibrant individuality of each image is a stark contrast to the repetitive, functional, package design that is replaced.

Comment by Ryan Watkins-Hughes. January, 2006

# THE UNPLUGGED DEER

Arlon, BE



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**O1**  
**Artist:** The Plug  
**Location:** Arlon, BE, 2005  
**Comment:** This deer is the symbol of my hometown Arlon. I was stunned that people love a "vulgar" piece of meat instead of honoring people who help our society progress like e.g. doctors. So I had to transform this symbol into a vulgar pack of meat including label (with the accomplice of Mlle Jeanne). You are the meat of society... unplug the system! The deer stayed 5 days like that.

Comment by The Plug, October, 2005

# GOT FIRE?

Munich, GER



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**O2**  
**Artist:** Anonymous  
**Location:** Munich, GER, 2004  
**Comment:** These rolls of hay have been a great invitation to do some mischief with them. What about transforming them into a huge cigarette? Caused great confusion among passers-by.



# **ARTISTS' PROFILES**

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# URBAN BLOOZ

Bordeaux, FR



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Urban Blooz is an art project which started in 2003. It is a reaction to the colonization of public spaces by advertisement. The content of the billboards is getting erased and replaced by a poster showing the frame of the environment, that is covered by the billboard itself. This creates a game/play between the pedestrians and the urban environment. It is also about a reflection of the usage and function of graphism.



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- 01 Poster on billboard. Bordeaux, FR. 2004
- 02 Poster on billboard. Bordeaux, FR. 2004
- 03 Poster on billboard. Bordeaux, FR. 2004
- 04 Poster on billboard. Bordeaux, FR. 2004
- 05 Poster on billboard. Bordeaux, FR. 2004

# ELPUSSYCAT

Rotterdam, NL



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Rotterdam-based artist ElPussycat takes street art to a new level by using the simple technique of a camera's time exposure and a blazing flashlight. His motives are mostly cats, snails and characters well-integrated into the ambience. ElPussycat exhibited his work in New York in 2005.



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- 01 Skateboarder in half pipe. Rotterdam, NL. 2005
- 02 Construction worker. Rotterdam, NL. 2005
- 03 Cat. Rotterdam, NL. 2005
- 04 Snail. Rotterdam, NL. 2005
- 05 Drunk guy. Rotterdam, NL. 2005

# ROADSWORTH

Montreal, CAN



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Roadsworth started stenciling images onto Montreal streets shortly after 9/11. His first symbol was the cyclist's symbol painted on the street placing it at various points in the city, so it seemed as a visual proposal for more bike paths. "Since almost 90% of concrete in cities is only allowed for cars, which produce traffic and congestion, that continues unchecked, and relentlessly cause pollution, cyclists and pedestrians are not given much of a share in the public space" he says. His work can be seen as a logical reaction to this fact.

Surprisingly many people who see his art in public think it has been done by the city. Unfortunately, still there is a criminal attitude against his art: In November 2004 he was caught by the police and is currently facing criminal charges and a possible fine of 265.000 Canadian dollars for breach of public security.



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- 01 Zipper. Montreal, CAN. 2004
- 02 Shoeprint. Montreal, CAN. 2004
- 03 Speakers. Montreal, CAN. 2004
- 04 Birthday candles. Montreal, CAN. 2004

# ELTONO

Madrid, ES



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Eltono started with traditional graffiti in 1989, he got into urban experiments in 1997 and began his famous tuning forks in 1999. First the material he used was mostly acrylic paint, a brush and masking tape. In 2005 Eltono took his art one step further by starting sculptural work, called "Politono". The first actions have been carried out in downtown Madrid. After years of painting and noticing, that there was a special response to his work, he decided to push the interaction level. So he acted exactly the same way as when painting but with a sculpture. He chose an adequate place and decided to install the sculpture on it. Then he hid and observed the scene and peoples reactions. He also worked with a video camera and a photographer so everything is getting documented from the beginning to the end.

The meaning of the artwork is "open your eyes and observe", "love your neighborhood". He tries to bring art to places where people are not used to seeing it. He offers his art to the people who want to see it, he doesn't want to impose anything. That's the reason why his pieces are quite discreet. On the other side, when working in galleries, Eltono tries to get an inverted result as he tries to bring together gallery spectators and the streets.

Regarding the future of street art, Eltono sees future for people, who work in the street in an artistic and conceptual way. "It's not about graphic design street promotion, it's about art out of the canvas boundaries, using the city as an urban background."



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01-03, 04  
Location: Madrid, ES, 2005

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Location: Madrid, ES, 2005  
Comment: The Politono got stolen and I recorded the whole action, it was so exiting!!!

Comments by Eltono. October, 2005  
Photographs by Jorge Dominguez

# FAILE

New York, USA



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FAILE is a group of three artists from Canada, USA and Japan. We exchange sketch books and mix ideas together to create something which otherwise might not have been born. We work like a band... or like a DJ does: mix one song with other songs, like hip hop music made from sampled tracks, this is what we think is interesting about our style. We just love street art, traveling with friends and bombing...

– FAILE. November, 2005



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**01**  
**Location:** Las Vegas, USA. 2003  
**Comment:** This trip was our first large-scale wheat-pasting trip in midwest USA. We enlarged the images and hand-painted at parent's garage in Phoenix AZ. Driving from AZ to LA and spent for 3days and nights, we found perfect spots such as an old gas station in the middle of Nevada desert and nicely big, old casino sign in Las Vegas. That day we remember it was mad windy and so difficult to put the papers up. In the strong gale it took all of us to hold it up so that the giant bunny boy wouldn't get blown away.  
**Medium:** House paint, Paper, Wheat paste glue

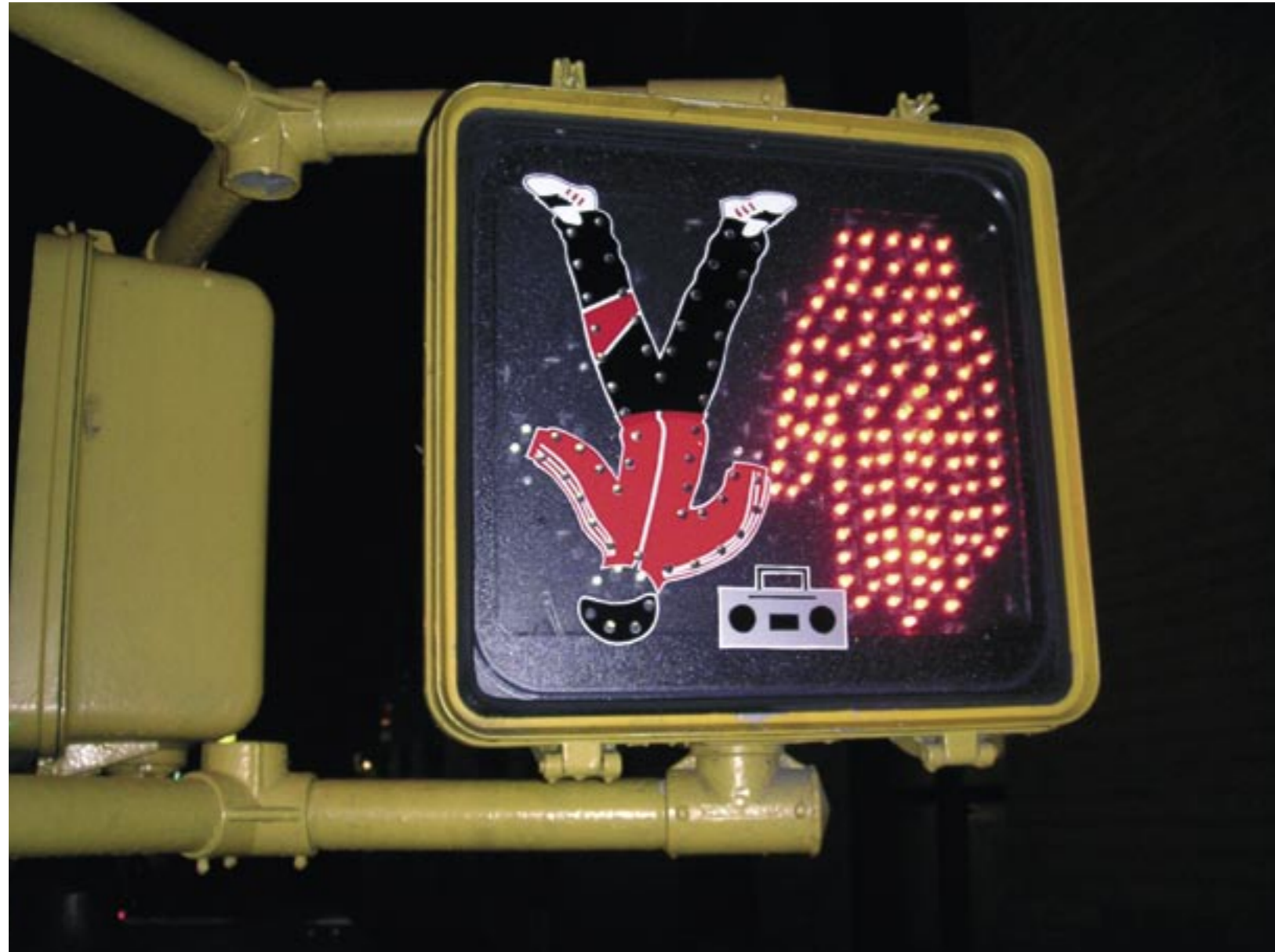
**02**  
**Location:** Barcelona, ES. 2004  
**Medium:** House paint, spray point and stencil

**03**  
**Location:** Berlin, GER. 2004  
**Medium:** House paint, spray point and stencil

**04**  
**Location:** Zurich, CH. 2004  
**Medium:** House paint, spray point and stencil

# THUNDERCUT

New York. USA



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Thundercut is the creative outlet of two people who can't stop making things. From street based installations to pieces for gallery shows these two are never bored and rarely sleep. Their street work is intended to make people smile and is often times location specific. Utilizing a variety of materials and techniques these two are always coming up with clever ways to enhance the architecture of the city. They both like avocados, and despise canned peas.



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**01**  
**Location:** East Village, New York, USA. 2005  
**Comment:** Upon discovering a crosswalk sign installed upside down, Thundercut knew exactly what needed to be done. The sign was quickly turned into a skilled head-spinning breakdancer.

**02**  
**Location:** Thundercut Studio, Brooklyn, New York, USA. 2005  
**Comment:** With no graff skills but some obvious wood cutting skills, Thundercut pays homage to street art's graffiti roots. In their studio they prepare wood togs for late night missions.

**03**  
**Location:** Brooklyn, New York, USA. 2005  
**Comment:** This Trane is part of gang of conversion ehicles that cruise around the city. Keep an eye out, sometimes they travel in packs.

**04**  
**Location:** Yankee Stadium, Bronx, New York, USA. 2005  
**Comment:** The 2nd day of the Infamous Subway Series (when the Queensbased NY Mets play the Bronx based NY Yankees) brought fans from both teams pouring into Yankee stadium from all sides. Those arriving at Gate 6 were treated to a pre-game rivalry, the crosswalk signs on either side of the entrance were dressed for the occasion representing the competing teams. Although the Yankees failed to bring home a victory that day, the Subway Series "Crosswalk Competition" was decided by the fans leaving the game. The Mets Walker was left with only a shoe and half a hat while the Yankee Walker remained untouched and victorious.

**05**  
**Location:** Pittsburgh, Pennsylvania, USA. 2005  
**Comment:** The sea horse that coupled with a unicorn is an ultimate girlish delight and can be found blowing heart bubbles while swimming through many cities. This wooden creature often camouflages itself among the weeds of graffiti and urban decay.

Comments by Thundercut. January, 2006

# KLISTERPETE

Stockholm, SE



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Klisterpete's birdhouse installations can be found all over Stockholm, where he has set up 117 wooden houses on traffic signs and lamp-posts. They are built of wood, each one uniquely crafted and painted to resemble a variety of objects, from birds to portraits.

There's a pole at the base of the houses which fits into the top of the traffic signs, sometimes glue is used for added stability. The houses are usually installed during daytime. Passers-by witness in wonder a 30-year-old man climbing up a traffic light.

Nevertheless numerous birds probably thank him for his mission.  
- Kid Pele. January, 2006

- 01 Bird. Stockholm, SE. 2004
- 02 Girl. Stockholm, SE. 2004
- 03 Factory. Stockholm, SE. 2004
- 04 Copy (check the house in the background). Stockholm, SE. 2004
- 05 Traffic sign. Stockholm, SE. 2004
- 06 Village. Stockholm, SE. 2004
- 07 Traffic light. Stockholm, SE. 2004





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Ridiculous sums of money are spent producing bronze sculptures. Honoring heroes and artists on Stockholm's street corners. Akay's concrete sculptures give tribute to the invisible citizens, they offer a reminder of more affordable solutions to a problem. People approach the sculptures with caution, so life like. Is it real? It's not real. Some gather around to kick a man when he's down. This is real.  
- Kid Pele. January, 2006



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01 Akay. Stockholm, SE. 2005  
02 Akay. Stockholm, SE. 2005  
03 Akay. Stockholm, SE. 2005  
04 Akay. Stockholm, SE. 2005  
05 Barsky. Stockholm, SE. 2004  
06 Barsky. Stockholm, SE. 2004  
07 Barsky. Stockholm, SE. 2004  
\*Barsky is the collaboration between Klisterpete and Akay, two friends getting things done in Stockholm's streets. Words by Kidpele. January 2006.

The city is a playground. Set down your shopping bags. Swing.

Swing from bridges. Swing from bus stops.  
Swing after you crossed the street at a crosswalk.  
Backwards. Forwards. Look around.  
Barsky has been to your part of town.

Take a bit of rope. Abandoned tires.  
Anything you can find.  
Hang your junk up from bridges.  
Tie them tight to traffic signs.

Swing into oncoming traffic.  
Wave to people passing by.  
The city is your playground. Do you need to ask them why?

# DAVE THE CHIMP

London, UK



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**01**  
**Location:** Hackney, East London, UK. 2004  
**Comment:** When I started painting in the streets in 1998 my work was mostly "site specific", each piece created for the specific site it was being painted at, and this remains the same today. The piece above, "Hackney Harbour", perfectly illustrates what I mean by "site specific". As soon as I saw this spot on Hackney Road, East London, I noticed the brick stairs and imagined a harbour, and knew immediately that I had to paint a pirate and an octopus. With much of my street work there is a meaning or a message hidden behind the cuteness and humour. This piece was painted while the girl I loved was away in Mexico for three months, and the message was to keep an eye on what's important to you, and not get distracted by false beauty and desire. Ironically, at the time I was painting this, my girlfriend was spreading her legs for a crack addict surfer. Such is the life of a pirate!

**01**  
**Location:** Bethnal Green Road, East London, UK. 2005  
**Comment:** I was finishing the outline on this piece at 4:30 on a Monday morning when a Police car pulled up behind me (there was a big NY style crack down on graffiti at that time in London). "Do you have permission to do that?" the male cop asked me. "Yes" I replied, suddenly becoming the worlds greatest liar. "I work for an advertising company, and this is one of the new characters we've created for McDonalds to replace Ronald McDonald and Hamburgular. We've paid the shop owner so we can point on his wall. It's all part of a new "street promotion." "Is it a banana?" PC Einstein asks. "I'm not sure what it is, I don't work on the character development side, I just point it on the wall." "What's its name then?" "Like I said, I don't work on character development. I'm not sure if any of them have names yet." "So, if you have permission, why are you painting at night?" "That's the whole point. If I painted this during the day people would see me, and the idea is that these new characters just appear over night." By this time the female cops in the back seat are giggling away, but they bought the story, and decided to leave me to it. I finished my outlines, a little shaky, then laughed all the way home. Suckers!

**02**  
**Location:** City Road, London, UK. 2004  
**Comment:** "Where Is God?" Hand painted poster.

**03**  
**Location:** Bethnal Green, London, UK. 2005  
**Comment:** "Pierced Ear Punk"

**04**  
**Location:** Whitechapel, London, UK. 2005  
**Comment:** "It's Not Where You've Been, It's Where You're Going"

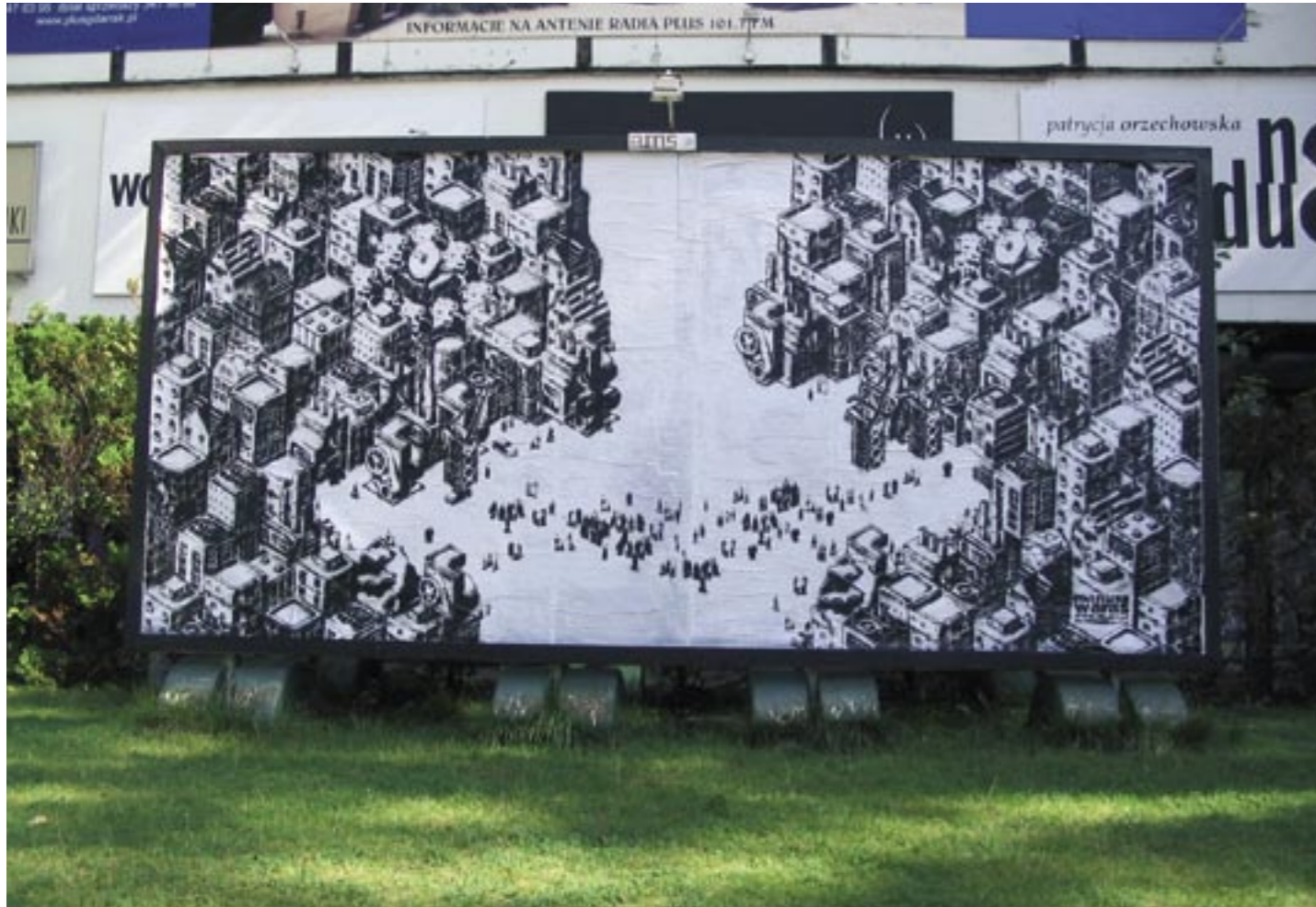
Comments by Dave the Chimp. January, 2006



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# M-CITY

Gdynia, PL



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27-year-old Marius Waras started cutting stencils 13 years ago. His project M-city is about the right of people to create public space. The project criticizes the build up of cities which are created by architects, urbanists, corporations, and politicians. The inspiration to the architecture of M-city came mostly from the architecture of Threecity (Gdansk, Sopot, Gdynia, Baltic sea, north of Poland) and its surroundings, but there's no avoiding of motifs from other regions of Poland. The architecture of the town is in a sense a promotion of groups of people who work together for society. These include independent media, charities, non-governmental organisations, theatres etc. Most of the project's realisations are on specially chosen walls and match the historical or architectural context of the surroundings. The people on the stencils are mostly the author's friends or persons involved in some local social activity.

The first step of preparation is a sketch of a given building on A4 paper drawn in isometric perspective and inscribed into a couple of cubes one on top of the other. Due to this technique printing the stencil is much easier, moreover it allows printing a single fragment of the building. All of the buildings can be connected in multiple ways with the author's imagination as the only limit. It's easy to customise the buildings by mixing the roofs and elevations—parts of different stencils. All of the objects have a brighter left face and a darker right face, which adds depth and vividness. After the sketch is done it's enlarged to A2 format and laminated on both sides. This guarantees long-term resilience of the stencil, keeping it from absorption of the paint. As the layers of the paint get quite thick it's easy to tear them off and use the stencil again (some of the stencils were used hundreds of times). Finally the stencil is cut out.



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- 01 Billboard, Gdynia, PL, 2005
- 02 Bridge Pier, Gdynia, PL, 2005
- 03 Billboard, Gdynia, PL, 2005
- 04 Bridge Pier, Gdynia, PL, 2005
- 05 Stone, Gdynia, PL, 2005
- 06 Wall, Gdynia, PL, 2005
- 07 Harbour, Gdynia, PL, 2005

# DARIUS & DOWNEY

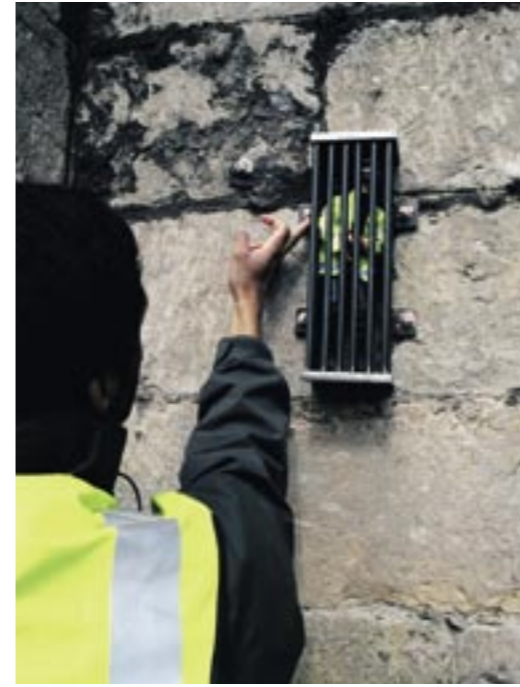
New York, USA



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Leon Reid (a.k.a. Darius Jones) and Brad Downey began working collaboratively in Brooklyn, NY at the turn of the 21st Century. Their work is characterized by the use of common street objects as the basis for their art and the clever appropriation of reflective work vests to serve as disguise for daytime installations.

Reid's involvement in street art goes back to his adolescence while tagging VERBS in his native Cincinnati, OH. Downey studied classical drawing and painting in Atlanta, GA, before beginning his documentary film on street art "Public Discourse". The film captured Reid's transformation to Darius Jones and the beginning steps of the Darius and Downey collaboration.



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- 01 Leon Reid (Darius Jones). "It's All Right". Brooklyn, NYC, USA. 2005
- 02 Leon Reid (Darius Jones). "The Kiss". London, UK. 2004.
- 03 Leon Reid (Darius Jones) at work in Brooklyn, NYC, USA. 2005
- 04 Leon Reid (Darius Jones) at work in Bristol, UK. 2004
- 05 Brad Downey. "A Father's Duty". London, UK. 2004
- 06 Leon Reid (Darius Jones) and Brad Downey. "Sit your Arse Down". London, UK. 2004
- 07 Leon Reid (Darius Jones). "Chainsnake". New York, USA. 2005



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Dr.D spent much of the late twentieth century researching a vaccination technique for global corporations, so that they might survive the Y2K virus. After years spent closeted in a small and dusty laboratory she was shocked to find, that in reality nothing happened other than share prices in information technology support companies rocketed and anti-viral software houses experienced their very own gold rushes. Dr.D has spent the last five years taking her revenge on the corporations, that led her down this ill fated path. Using cut and paste style, Dr.D is now working for you.

If you have a problem with a corporation, if nobody else will help you, and if you can find her, maybe you can hire Dr.D.



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**An interview with Dr.D**

**Name:** Dr.D **Hometown:** London, UK

**Age:** Never ask a woman her age, cheeky!

**How did you start creating street art?**

Started about 1999 to 2000 with the "SUDDENLY EVERYTHING SUCKS" Microsoft piece—a bit of an accidental attempt at modification really. Turned out no-one else was doing stuff quite like it.

**Do you have any stories relating to street art?**

It's all been quite uneventful...apart from falling off ladders, being chatted up by drunks in the middle of the night, and once dropping my brush and having it handed back to me by a cop who didn't realise what I was doing...

**How do you prepare your artwork?**

Each board is different. Sometimes you have two boards, that are the same and use letters cut out from one and teased back to a thin layer to re-stick (like the "I'M A BIT SHIT" board). Sometimes you have two different boards where you think part of one cut out and teased back so it re-stick will put a totally different slant on the other (like the "STARTS WARS", Darth Blair). In case you are wondering, the Blair face came from a political board by the Conservative Party. It was during an election, and it was just chance the boards were up at the same time. "YOU'RE JUST A GRASS WITH A BADGE" was made very simply with white on black letters done on a home computer and photocopied (so the ink won't run when it is wet). The "I AM WHAT I AM.....CRAP"-Reebok conversion was done by tracking down the right typeface and having it cut out in vinyl sticky lettering by a sign maker's shop.

**What is your message?**

It's a shout back at the billboards which pollute every vista in London. It's me shouting back at THE MAN, and maybe making like minded individuals feel like there is hope in this fucked up world.....

**What is your favourite of the billboards you have modified??**

Maybe the very first as it led to a whole lot more. I never planned on making a big name for myself and I still don't. It's just one board at a time. The first was "SUDDENLY EVERYTHING SUCKS", and an Australian website featured it after someone sent in a photo. A friend told me they'd seen it on there and then it appeared on the Guardian newspaper's website. What got me was the power of what I'd achieved totally unintentionally with the simplest of tools. I now had a release for my angry side.

**How do people tend to react towards your artwork?**

I've only ever had people taking photos or saying, 'well done' as they pass. Most people don't notice me and that is essential to staying active and not getting sued/prosecuted.

**Have you ever got into trouble with the Police when making your art?**

For legal reasons I cannot really elaborate, but if you look like a criminal you will get arrested like one. The more brazen you are, the more chance you will get away with it.

01 Modified billboard of a fast food restaurant. London, UK. 2005  
02 Modified billboard of a TV channel London, UK. 2005  
03 Modified billboard of a sports shoe manufacturer. London, UK. 2005  
04 Modified billboard of a bank. London, UK. 2005  
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**EXHIBITIONS**  
**ART SHOWS**

# URBAN EDGE SHOW

Milan, I



01

The Urban Edge was a show held in spring 2005 at P4, Milan. The exhibition showed works of the crème de la crème of urban art. Curators were Bo130, Microbo and Abner Price. Artists (Action zone): 108 (I), 2501 (I), Abbominevole (I), Alexone (FR), A. Price & C. Tedeschi (USA), Akim & Idee (GER), Bo130 (I), Blu (I), Che Jen (USA), Doze Green (USA), Dr.Lakra (MEX), El tono & Nuria (ES), Galo (I), Influenza (NL), Jeremy Fish (USA), Kami & Sasu (JAP), Krudality crew (I), Kiku (USA), Microbo (I), Miss Van (FR), Mr Jago (UK), Nano 4814 (ES), Ozmo (I), Papik Rossi (I), Sharp (USA), Shepard Fairey (USA), Space 1026 (USA), Swoon (USA), Skwerm (USA), The London Police (NL), Will Barras (UK), Why style (I). Artists (Photography): Adam Wallacavage, Alex Fakso, Cleph, Charlie Ahearns, Henry Chalfant, Lisa Kahane, Jamel Shabazz, Mirai Pulvirenti, Ricky Powell. Additionally various performances, BMX-/Skate-shows and a limited edition sneakers/toys exhibition were held.



02



03



04



05



06



07



08

- 01 Big wall (various artists) 2005
- 02 Artists: Shephard Fairy (Los Angeles, USA) vs. The London Police (Amsterdam, NL). 2005
- 03 Artist: Jeremy Fish (San Francisco, NL). 2005
- 04 Artist: Skwerm (USA), Galo (Amsterdam, NL). 2005
- 05 Artist: Microbo (Milan, I), Bo130 (Milan, I). 2005
- 06 Artist: Shephard Fairy (Los Angeles, USA). 2005
- 07 Artist: Kami (Tokyo, JAP). 2005
- 08 Artist: Sasu (Tokyo, JAP). 2005

# WASTED SPARETIME

by 56K. Hamburg, GER

# BLING BLING

by Stak. Paris, FR



01



02



03



04



05

01-05

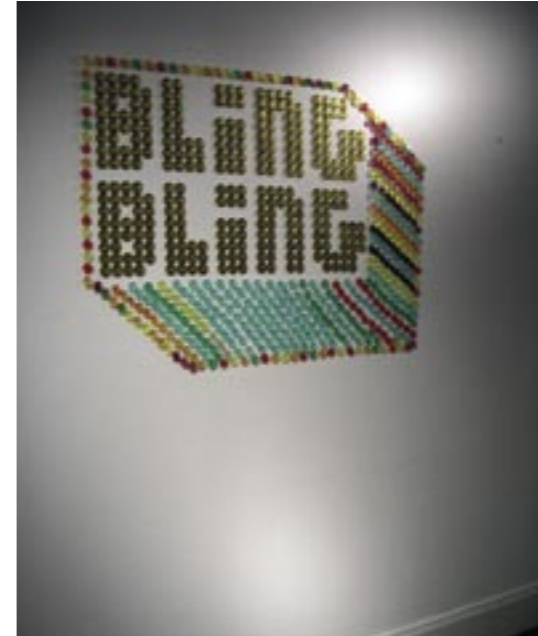
## Wasted Sparetime

**Location:** Hamburg, GER, 2005

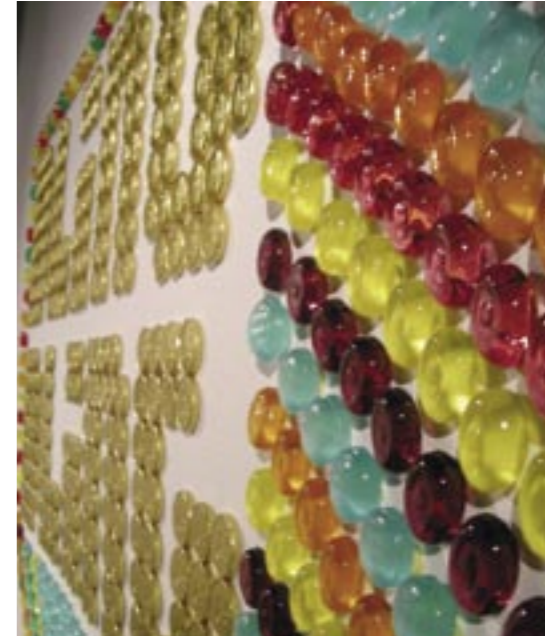
**Comment:** I've just been attracted by the corporate identity of a famous global chewing gum company and I tried to find a new meaning for the brand name like I used to do it sometimes in the past with other company's names. I like reinterpreting familiar images. WASTED SPARETIME came to my mind when I was cutting vegetables for diner or something and I started to redesign what somebody invented back in 1883. I didn't even like the idea very much, but soon I thought, if I would really overdo what the claim suggests, all that could turn into some kind of interesting project that will make sense in the end because it absolutely makes no sense. I spent my time printing, cutting, glueing and thinking of new products that would fit into the product line and things became independent, the more extensive the assortment became, the more I wanted to keep on. I got into advertising language, fold small and big boxes and remembered that stupid 80's commercial where it goes "GUM-GUM-GUM" while people were running around with big chewing gum cases under their arm. I can feel what they felt.

Comment by 56K. January, 2006

- 01 Collection, 2005
- 02 Boxes, 2005
- 03 Promotion material, 2005
- 04 Opening night, window view, 2005
- 05 Collection close up



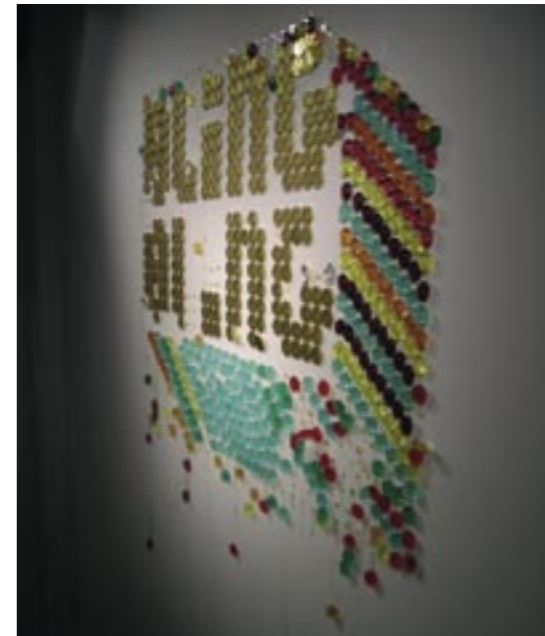
01



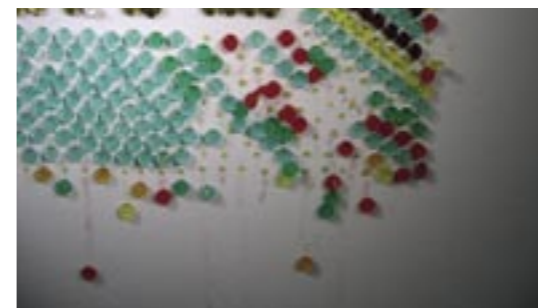
02



03



05



04

01-05

## Bling Bling (chocolate and sweets)

**Location:** Galerie Artazart, Paris, FR, 2005

**Comment:** The term Bling Bling comes from the streets and characterizes everything that shines and even more it signifies a certain appearance in clothing: The term is mostly used for the jewelry of rappers (rings and necklaces) which are Bling Blings because they are very impressive, ultra shiny and most of the time very expensive. This artwork is made of chocolate gold coins and acid drops, and put directly on the wall of the gallery and playing with the codes of the street. Bling Bling is a fading artwork, the lifespan is limited and short like the lifetime of fashion itself. The spectators can adjust themselves only as long as the time and the heat of the spotlights leaves the chocolate coins and drops on the wall. Bling Bling is "lightning art", the first days it twinkles and as time goes by it degrades bit by bit.

Comment by Olivier Stak. January, 2006

- 01 Exhibition start, 2005
- 02 Close up, 2005
- 03 After a few days, 2005
- 04 Dripping sweets, 2005
- 05 End of Exhibition, 2005



# POLITICAL MINDED

by Heavyweight. Montreal, CAN



01

Heavyweight (HVW8) are an art, illustration and painting collective with studio based in Montreal and now more recently in Los Angeles. The collective is made up of Gene Pendon, Tyler Gibney and Dan Buller. The members come from backgrounds in comics, flyers, graffiti, design, painting and illustration. As live painters, the trio has toured through out Canada, the US as well as Europe, Puerto Rico and Japan, collaborating together to create live painting combined with DJ events, art installations and exhibitions. HVW8 has also released a music compilation, "Music as my Art" featuring collaborating music producers as well as the HVW8 t-shirt line.



02



03



04



05

## Political Minded

Montreal (CAN), New York & Los Angeles (USA), 2005

**Location:** Montreal (CAN), New York & Los Angeles (USA), 2005  
**Comment:** This work was the first full room mural installations as part of HVW8's "Political Minded" series. The idea was a collective commentary about war and the awareness of the political ideas and figures that struggle against it. The work was created in Montreal, 2004. Later the same installation was presented in New York in a shop in Lower East Side that was about to be demolished, and then in an art space in Los Angeles that was up for a month duration in 2005. As a departure from the past HVW8 subject matter of music and cultural icons portrayed in paintings created live from past music shows and festivals, the Political Minded series approached the theme of political icons and figures, and commentary through graphic design. Through portrait, the work features selected writers, and activists and statesmen whose work reveal ideas that they found moving and interesting to consider for our times: General Romeo Dallaire, Fela Kuti, Noam Chomsky, Shirin Ebadi, Paul Krugman and others. The murals shown in the pictures were done with latex.

Comments by HVW8. January, 2006