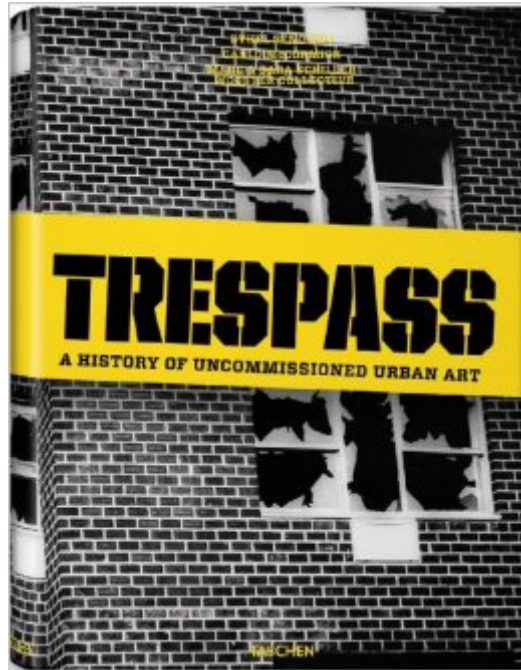


The book was found

Trespass: A History Of Uncommissioned Urban Art



Synopsis

The last outlaw of visual disciplines: Graffiti and unsanctioned art "from local origins to global phenomenon" In recent years street art has grown bolder, more ornate, more sophisticated and "in many cases" more acceptable. Yet unsanctioned public art remains the problem child of cultural expression, the last outlaw of visual disciplines. It has also become a global phenomenon of the 21st century. Made in collaboration with featured artists, Trespass examines the rise and global reach of graffiti and urban art, tracing key figures, events and movements of self-expression in the city's social space, and the history of urban reclamation, protest, and illicit performance. The first book to present the full historical sweep, global reach and technical developments of the street art movement, Trespass features key works by 150 artists, and connects four generations of visionary outlaws including Jean Tinguely, Spencer Tunick, Keith Haring, Os Gemeos, Jenny Holzer, Barry McGee, Gordon Matta-Clark, Shepard Fairey, Blu, Billboard Liberation Front, Guerrilla Girls and Banksy, among others. It also includes dozens of previously unpublished photographs of long-lost works and legendary, ephemeral urban artworks. Also includes: Unpublished images of street art by Keith Haring and Jean-Michel Basquiat Unpublished photographs by Subway Art luminary Martha Cooper Unpublished photos from the personal archives of selected artists Incisive essays by Anne Pasternak (director of public arts fund Creative Time) and civil rights lawyer Tony Serra Special feature: exclusive preface by Banksy

Book Information

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Customer Reviews

It was fairly clear from the first early news that Trespass was going to become an unavoidable urban

art reference. The book, coming from the efforts of the founders of the Wooster Collective, with Ethel Seno, Carlo McCormick, and under publishing patronage of Taschen was set to make a lasting impression in the perception and dissemination of street art. Quality or merit aside, the marketing machine of the big publisher alongside the street creed and devotion raised by the networks fostered by the authors has a strong traction, and Trespass sure seems like a "must" for the urban culture world. And initially, it may even seem a good book to recommend. But in being so influential and prominent it risks reinforcing some trends stereotyping urban culture, open communication, and a strong public realm. In order to frame the "discipline" the book incurs in a series of generalizations and clichés, which work relatively well, with some notable exceptions. For instance, there are the laughable remarks illustrated in the promotional video, linking all urban artistic practice to a defense of "our democracy". However, the most handy conceptual tool used is the notion of "uncommissioned urban art" to throw together a long series of mostly, public, city-centric, and disconnected street expressions. And while some rigor is applied around the concept, it fails to be entirely accurate, and misses an opportunity to really open a more complex analysis. Among the most obvious misgivings are the samplings of the actions that took place in the German city of Wuppertal, like the featured work of Hitotzuki, which was sponsored, commissioned that is, by a well know energy drink.

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