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The World Atlas Of Street Art And Graffiti



Synopsis

Painted murals first appeared in Latin America in the early 20th century; in the 1950s, spray-can graffiti associated with Latino gangs followed, notably the 'cholo' graffiti of Los Angeles. Today, street art has traveled to nearly every corner of the globe, evolving into a highly complex and ornate art form. The World Atlas of Street Art and Graffiti is the definitive survey of international street art, focusing on the world's most influential urban artists and artworks. Since the lives and works of urban artists are inextricably linked to specific streets and places, this beautifully illustrated volume features specially commissioned 'city artworks' that provide an intimate understanding of these metropolitan landscapes. Organized geographically by country and city, more than 100 of today's most important street artists—including Esopo in New York, Shepard Fairey in Los Angeles, Os Gêmeos in Brazil, and Anthony Lister in Australia—are profiled alongside key examples of their work. The evolution of street art and graffiti within each region is also chronicled, providing essential historical context. With contributions by the foremost authorities on street art and graffiti, this landmark publication provides a nuanced understanding of a widespread contemporary art practice. The World Atlas of Street Art and Graffiti emphasizes urban art's powerful commitment to a spontaneous creativity that is inherently connected to the architecture of the metropolis.

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Customer Reviews

From the moment buildings sprouted up from the ground in the formation of the concrete jungles we call cities, there were those who saw the bleak, grey walls as a canvas to express and expose

themselves to the public in an unfiltered fashion. From its illicit and illegal beginnings, graffiti and street art has made its way into the protected and profitable world of fine art galleries (a shift that not everyone in the realm is fond of.) Yet the change has not come by way of the quality or effect of the art itself, which was always there, but the understanding of those viewing it. Sometimes it just takes a new set of eyes to appreciate what was there before. The World Atlas of Street Art and Graffiti by Rafael Schacter strives not only to document, organize and illustrate the breadth and wealth of street art in the world, but also to educate the reader. He defines each artist along the way with an encyclopedic litany of fine art terminology, which at times can sound a touch pretentious, but is always done with the utmost sincerity. The book is a gallant effort to prove that these artists are not just taggers and their work is more than urban distraction. It has meaning, it is layered and it has value. Schacter intricately moves across the globe, splitting it into huge geographic sections to display the graffiti cultures and their connected influences. Some artists find their work determined by their surroundings, which may be more desolate or decrepit than others, like Kenor who is quoting as wanting to "œdecorate the dead cities", while others see their style more defined by the social and political current running through the area.

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