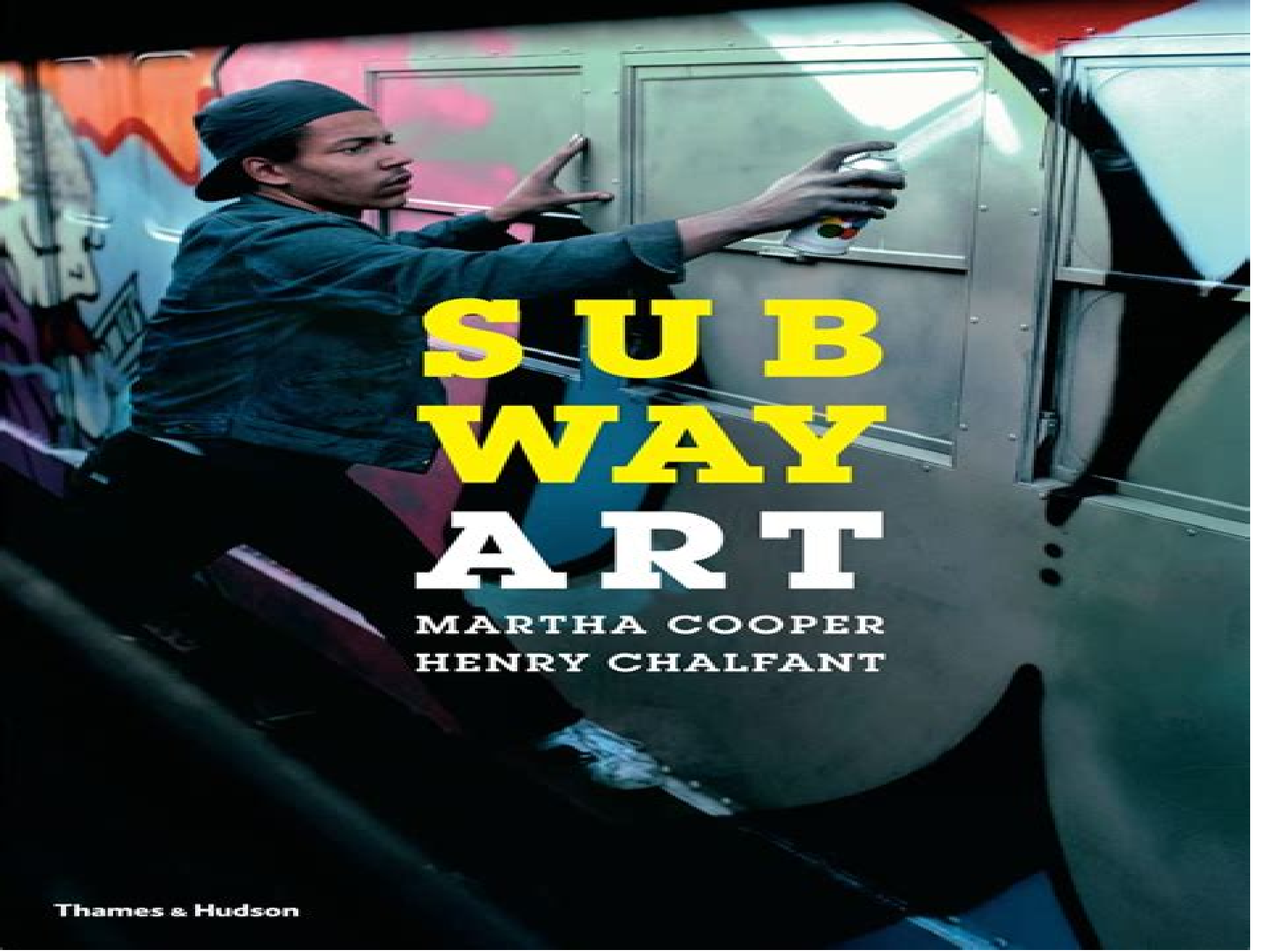


A photograph of a man in a green jacket and cap, seen from the side, painting a silver subway train car. He is holding a spray can in his right hand and gesturing with his left. The train car has a large window and a door. The background is slightly blurred, showing other parts of the train and some colorful graffiti.

SUB WAY ART

MARTHA COOPER
HENRY CHALFANT

Pdf Subway Art Henry Chalfant

Martha Cooper



Pdf Subway Art Henry Chalfant:

Subway Art Martha Cooper, Henry Chalfant, 1984 Traces the history of New York graffiti shows a variety of painted subway cars and describes the graffiti writers and how they work *Nuyorican and Diasporican Visual Art* Arlene Dávila, Yasmin Ramirez, 2024-12-13 Although Puerto Rican artists have always been central figures in contemporary American and international art worlds they have largely gone unrecognized and been excluded from art history canons *Nuyorican and Diasporican Visual Art* provides a critical survey of Puerto Rican art production in the United States from the 1960s to the present The contributors assert the importance and contemporaneity of the Nuyorican art movement by tracing its emergence alongside other American vanguardist movements highlighting its innovations and exploring it as an expression of Puerto Rican culture beyond New York to include cities such as Chicago Philadelphia and Orlando They also foreground the contributions and radical aesthetics of female Black and queer Puerto Rican artists Following the expansion and decentralization of the Puerto Rican diaspora and its artistic output this volume is a call to action for scholars curators and artists to address the historical inequalities that have marginalized Diasporican artists and reassess the presence of Puerto Rican artists Contributors Joseph Anthony Ceres Ta na Caragol Arnaldo M Cruz Malav Deborah Cullen Morales Arlene D vila Kerry Doran Elizabeth Ferrer Yomaira C Figueroa V squez Al Hoyos Twomey Ter z Iacovino Johnny Irizarry Johana Londo o Gabriel Magraner Nikki Myers Urayo n Noel N stor David Pastor Yasmin Ramirez Melissa M Ramos Borges Raquel Reichard Rojo Robles Abdiel D Segarra R os Wilson Valent n Escobar *Jean-Michel Basquiat* Eric Fretz, 2010-03-23 This work examines the fascinating life and art of the African American painter Jean Michel Basquiat 1960 1988 Jean Michel Basquiat was barely out of his teens when he rocketed to the center of New York s art scene He was 27 when he died of a heroin overdose Always controversial Basquiat is now established as a major contemporary painter whose unique work continues to enthrall Jean Michel Basquiat A Biography covers the artist s Brooklyn childhood his teenage years as a homeless graffiti painter and his rise through the art world Along with a discussion of his life and work including his use of Afrocentric themes the book offers background on related contemporary art movements Special attention is given to Basquiat s friendship with Keith Haring and collaborations with Andy Warhol The book also explores Basquiat s difficult relations with gallery owners and other authority figures his problems with drug use and his early death A final chapter covers his continuing relevance and ongoing influence *Routledge Handbook of Graffiti and Street Art* Jeffrey Ian Ross, 2016-03-02 The Routledge Handbook of Graffiti and Street Art integrates and reviews current scholarship in the field of graffiti and street art Thirty seven original contributions are organized around four sections History Types and Writers Artists of Graffiti and Street Art Theoretical Explanations of Graffiti and Street Art Causes of Graffiti and Street Art Regional Municipal Variations Differences of Graffiti and Street Art and Effects of Graffiti and Street Art Chapters are written by experts from different countries throughout the world and their expertise spans the fields of American Studies Art Theory

Criminology Criminal justice Ethnography Photography Political Science Psychology Sociology and Visual Communication
 The Handbook will be of interest to researchers instructors advanced students libraries and art gallery and museum curators
 This book is also accessible to practitioners and policy makers in the fields of criminal justice law enforcement art history
 museum studies tourism studies and urban studies as well as members of the news media The Handbook includes 70 images
 a glossary a chronology and the electronic edition will be widely hyperlinked **Sonic Synergies: Music, Technology, Community, Identity** Gerry Bloustien, 2017-07-05
 Sonic Synergies Music Technology Community Identity focuses on the new and emerging synergies of music and digital technology within the new knowledge economies Eighteen scholars
 representing six international perspectives explore the global and local ramifications of rapidly changing new technologies on
 creative industries local communities music practitioners and consumers Diverse areas are considered such as production
 consumption historical and cultural context legislation globalization and the impact upon the individual Drawing on a range
 of musical genres from jazz heavy metal hip hop and trance and through several detailed case studies reflecting on the work
 of professional and local amateur artists this book offers an important discussion of the ways in which the face of music is
 changing Approaching these areas from a cultural studies perspective this text will be a valuable tool for anyone engaged in
 the study of popular culture music or digital technologies **Understanding Graffiti** Troy R Lovata, Elizabeth
 Olton, 2016-06-16 This collection of original articles brings together for the first time the research on graffiti from a wide
 range of geographical and chronological contexts and shows how they are interpreted in various fields Examples range as
 widely as medieval European cliff carvings to tags on New York subway cars to messages left in library bathrooms In total
 the authors legitimize the study of graffiti as a multidisciplinary pursuit that can produce useful knowledge of individuals
 cultures and nations The chapters represent 20 authors from six countries offer perspectives of disciplines as diverse as
 archaeology history art history museum studies and sociology elicit common themes of authority and its subversion the
 identity work of subcultures and countercultures and presentation of privilege and status *Place* Danny Butt, Jon
 Bywater, Nova Paul, 2021-02-03 *Place Local Knowledge and New Media Practice* explores tensions between global
 cosmopolitanism and local practices in the new media environment This edited collection of work by practitioners and
 scholars emphasises political issues raised by artists working in an indigenous cultural setting Indigenous epistemologies
 provide sophisticated structures for negotiating belonging among communities who may become widely dispersed from their
 homelands New media by contrast demonstrates biases toward the the dislocated a cosmopolitanism implicitly located in the
 urban where communities form and fragment in virtual environments Nonetheless questions of belonging and identification
 remain for those of us who use new media networks Through analysis of a range of contemporary art and film projects and
 tracking recent developments in cultural theory the book provides diverse perspectives on how long held attachments to
 place are transforming in the new media context *Spaces of (Dis)location* Rachael Hamilton, Allison Macleod, Jenny

Munro, 2014-07-18 *Spaces of Dis location* was a two day interdisciplinary and international conference which took place on 24-25 May 2012 at the University of Glasgow UK and was funded by the Graduate School of the University of Glasgow's College of Arts. Over the two days of the conference around 60 papers were delivered and this volume aims to showcase some of the most engaging and innovative research which was presented. As national and cultural boundaries are blurred in our increasingly global society the ideas of space and location whether physical or metaphysical, real or imaginary are evolving. This notion provided the stimulus for a conference that encouraged creativity and debate across many subjects in the arts and humanities. Topics of essays include ideas of space, physical and imaginary, globalization, localism, cultural and natural spaces, adaptation, cultural diaspora, immigration, spaces of performance and the space of the body. Most of the essays included in this volume address more than one of the above issues. Disciplines including visual art, literature, cinema, theatre, philosophy and education are represented in *Spaces of Dis location* and all of the essays put into practice ideas of interdisciplinarity by examining how different areas of practice and study inform and engage with each other.

Training Days Henry Chalfant, Sacha Jenkins, 2014-09-08 The story of the birth of the subway graffiti movement in New York in the words of twelve writers whose creativity fuelled the flowering of the movement in the late 1970s and early 1980s capturing all the raw explosive creativity of that era. Henry Chalfant's photographs in *Subway Art* inspired budding graffiti writers around the world. Now read the stories behind those iconic images in the words of the pioneers of the graffiti movement. In the late 1970s New York City was bankrupt, dirty and dangerous. Born on these grimy streets graffiti rapidly made its mark. Here the graffiti writers give first person accounts of their experiences. Individually interviewed for this book they reveal an authentic, unparalleled insight into the golden age of graffiti. Henry Chalfant is the author of the most successful book on graffiti ever published. *Subway Art* also published by Thames Hudson.

Subway art Martha Cooper, 1987

Expressing Identities in the Basque Arena Jeremy MacClancy, 2007 Redresses the balance on the human and cultural aspects of the idea of being Basque in the modern world. Everyday nationalism: the human and cultural aspects of identity is a neglected subject in the literature on nationalism in Europe. Jeremy MacClancy redresses the balance in this unusual and sharp book on the human and cultural aspects of the idea of being Basque in the modern world. The style is fresh and colloquial, dealing with several of the kinds of issues that usually appear in popular magazines: cuisine, football, art and graffiti, but the treatment is serious and illustrative of underlying currents in social life. MacClancy argues that the ethnographic understanding of nationalisms rather than the orthodox studies of ideology, political parties, social classes and centre periphery clashes offers a more nuanced comprehension of the lived reality of people in areas where nationalism is a significant force. This is very much nationalism from the bottom up.

JEREMY MACCLANCY is Professor of Social Anthropology at Oxford Brookes University.

Series editors: Wendy James, Nick Allen

[Politische Stencil Graffiti - Medium des Protests?](#) Benedikt Wagner, 2011-03-24

Diplomarbeit aus dem Jahr 2010 im Fachbereich Medien/Kommunikation/Mediengeschichte, Note 1,5, Universität Siegen

Sprache Deutsch Abstract POLITISCHE STENCIL GRAFFITI MEDIUM DES PROTESTS untersucht eine spezifische und zeitgenössische Gattung von Graffiti. Diese werden mit Schablonen und Sprühfarbe illegal im öffentlichen Raum erstellt und übertragen dabei politische Botschaften an zufällige Passanten. Ziel der Medien- und Kulturwissenschaftlichen Betrachtung ist es, das visuelle Phänomen politischer Stencil Graffiti greifbar zu machen und in seinen Wesensmerkmalen zu definieren. Zugleich werde ich zeigen, wie das Verhältnis dieses Mediums zum politischen Protest hergestellt und bewertet werden kann. Dementsprechend folgt die Argumentation sowohl der Fragestellung, ob und wie politische Stencil Graffiti selbst Protest artikulieren, als auch, wie sie politischen Protesthaltungen zum Ausdruck verhelfen können. Um eine Beantwortung dieser Fragen zu ermöglichen, orientiert sich die Argumentation der vorliegenden Arbeit an folgender Struktur: Im diesem Kapitel werde ich Stencil Graffiti als eigenständige Form innerhalb des Graffiti-Feldes verankern. Kapitel 3 widmet sich im Anschluss den Wesensmerkmalen und der Definition politischer Stencil Graffiti. Es wird sich zeigen, dass der von Baudrillard angestoßene semiotische Diskurs über Graffiti einen wertvollen Beitrag zu dieser Bestimmung leisten kann. Das folgende Kapitel 4 wird die Ursprünge und die Entwicklung von politischen Stencil Graffiti im medienhistorischen Kontext untersuchen. Wie Stencil Graffiti hergestellt werden und warum sie gut für die subversive Artikulation von politischen Botschaften geeignet sind, klärt Kapitel 5. Durch die Betrachtungen in den Kapiteln 3-5 eröffnen sich mehrere Zugänge, die es ermöglichen, politische Stencil Graffiti mit der Artikulation von Protest in Verbindung zu bringen. Kapitel 6 und damit der zweite Teil dieser Arbeit widmet sich ausschließlich diesem Zusammenhang. Dazu werden postmoderne Proteststrategien und Initiativen vorgestellt, und deren Einfluss auf die formale und inhaltliche Artikulation von Protest im politischen Stencil Graffiti untersucht. Dass der visuelle Protest durch politische Stencil Graffiti dennoch ein einzigartiges Medium darstellt, zeigen die Kapitel 6.6 und 6.7, in denen unterschiedliche Verwendungsweisen und gezielte Werkanalysen dazu beitragen sollen, den durch politische Stencil Graffiti artikulierten Protest sichtbar zu machen.

Handbuch Sprache in der Kunstkommunikation Heiko Hausendorf, Marcus Müller, 2016-03-21. Das Handbuch Sprache in der Kunstkommunikation stellt Erscheinungsformen und Funktionen von Sprache im gesellschaftlichen Funktionsbereich der Bildenden Kunst dar. Damit wird erstmals ein systematischer Überblick über den Gegenstand vorgelegt. Die Kunstkommunikation ist seit jeher ein Leitmedium der sozialen Selbstverortung von Kollektiven, Gruppen und Individuen. Kommunikation durch und über Kunst gelingt aber nur durch Sprache. Der Zusammenhang zwischen der Bearbeitung kommunikativer Aufgaben und sozialer Positionierung in der Kunstkommunikation bildet dabei ein Spannungsfeld, in dem sich die charakteristischen oralen und literalen Routinen ausbilden. Im vorliegenden interdisziplinären Handbuch stellen renommierte Autorinnen und Autoren aus den Bereichen Gesprächsforschung, Text- und Diskurslinguistik, Rhetorik und Stilistik, Soziologie, Didaktik, Kunstkritik, Kunstpädagogik, Kunsttherapie, Kunstgeschichte und Kunsttheorie das aktuelle Wissen zur Sprachreflexion in den genannten Bereichen sowie in der Bildenden Kunst selbst dar. So entsteht ein Nachschlagewerk für alle, die praktisch oder theoretisch mit Sprache im Feld der Bildenden Kunst befasst sind.

Wandel der Graffiti-Szene in Deutschland Laura Maria Lintzen, 2025-03-31 Wie konnte sich die Graffiti Szene in Deutschland von einem kleinen vorwiegend rechtswidrig und improvisierend agierenden Netzwerk zu einer der ltesten und stabilsten Szenen des Landes entwickeln Die Untersuchung beleuchtet diese Entwicklung und zeichnet den Werdegang der Szene ab den 1980er Jahren ber drei Generationen hinweg nach Thematisiert werden insbesondere Ver nderungen von szenetypischen und teilhaberelevanten Handlungen der Wandel der Szene auf strukturaler Ebene sowie sich transformierende Bedingungen f r den Szene Einstieg Abseits gesellschaftlicher Dramatisierungen Missverst ndnisse und Mythen werden relevante Aspekte der Lebenswelt Graffiti Szene aus Binnenperspektive typologisiert darunter szenetypische Graffiti sthetiken Writer Typen und Spot Formen Die Arbeit zielt darauf ab sowohl einen Beitrag zum vertieften Verst ndnis der Entwicklungsdynamik posttraditionaler Vergemeinschaftungen zu leisten als auch bestehende Vorurteile abzubauen

Jugenddelinquenz Xenia Valeska Jeremias, 2010 Deutsche Nationalbibliographie und Bibliographie der im Ausland erschienenen deutschsprachigen Ver ffentlichungen , 2009 *Revista de dialectología y tradiciones populares* , 2010 **Art and the I.R.T.** John Tauranas, **Subway Art** Museum of Modern Art (New York, N.Y.), 1938 Getting Up Craig Castleman, 1984-04-26 Getting Up is the term used by graffiti artists to describe their success in making their mark on the New York subway system Through candid interviews New Yorker Craig Castleman documents the inside story of the lives and activities of these young graffitists

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