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Autore	Thompson Margo
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Nota di contenuto	Contents; Introduction; Authenticity; Primitivism; The Avant-Garde; Acknowledgments; Subway Writers; Writing Culture: Social Networks and the Transmission of Skills; Lettering and Style; Evaluating Quality; BLADE; RAMMELLZEE; NOC 167; QUIK and SEEN; DONDI, FUTURA 2000, ZEPHYR, and LEE; DONDI; FUTURA 2000; ZEPHYR; Graffiti 1980; LEE; LEE and FAB FIVE FREDDY at Galleria la Medusa; FAB FIVE FREDDY; Fashion Moda; CRASH; DAZE; LADY PINK; Graffiti Art and the East Village Art Scene, 1980-1981; The Times Square Show; Events: Fashion Moda at the New Museum; 'The Fire Down Below'; New York/New Wave Beyond Words: Graffiti-Based, -Rooted, and -Inspired Work Graphiti Productions and Graffiti: Above ground; The Fun Gallery Opens; 'The Radiant Child'; Graffiti in Galleries; Solo Shows at the Fun Gallery and 51X; Graffiti Art at Fashion Moda; Graffiti Art and the East Village Phenomenon; Graffiti Art in Art in America and Art News; Basquiat's Solo Show at Fun Gallery; The Pledge of Allegiance; Hubert and Dolores Neumann; Post-Graffiti; Graffiti After Post-Graffiti; Graffiti Art, 1984-1988; The East Village: A Status Report; The Contemporary Art Hype; The End of the East Village American Graffiti in Europe Graffiti in European Galleries and Museums; Notes; Bibliography; Index

Sommario/riassunto

The first appearances of graffiti "tags" (signatures) on New York City subway trains in the early 1970's were discarded as incidents of vandalism or the rough, violent cries of the ignorant and impoverished. However, as the graffiti movement progressed and tags became more elaborate and ubiquitous, genuine artists emerged whose unique creativity and unconventional media captured the attention of the world. Featuring gallery and street works by several contributors to the graffiti scene, this book offers insight into the lives of urban artists, describes their relationship with the bourgeois art
