







← **Artist:** PichiAvo for Upfest, 2016  
**Photo:** Colin Rayner **Location:** Masonic  
Pub, 112 North Street, Bristol, UK

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***'It's not the word "graffiti" that bothers me, it just doesn't accurately explain the entire story.' – Futura 2000***

## Foreword

by Remi Rough

I started painting walls in 1984. I was sucked into hip-hop culture when it was at its most prominent in Europe, and graffiti played a huge part in the attraction. It began with a boy at school bringing in a book called *Subway Art*, which had a much greater impact on me than anything I was learning in class.

The scene blossomed in London at the perfect time – Thatcherite Britain was a mess. London was a rough city to grow up in during the early 1980s, but graffiti gave us a voice in much the same way it did for the kids in the bankrupt and broken New York of the late 1970s. Few people recognise that graffiti is the only art movement in history to be conceived and taken forward essentially by kids. I am very proud to be considered part of that legacy.

The first really big wall I painted was in West London in 1999 – a commission piece for a computer games company. It was only three storeys high, but it felt ginormous, and it remained in place for years after. It was quite a feat for me at

the time, and it ignited a passion for painting bigger walls that still excites me today.

My focus began to shift from traditional graffiti about 11 years ago when I started exploring abstraction in art, and thinking about how I could take my work in a more contemporary direction. At the same time the landscape was also changing dramatically – street art was becoming ever more popular and specialist galleries started popping up all around the world, bringing it indoors and into people's homes. The market for screen prints exploded and artists previously known only for their street work were suddenly having sold-out exhibitions, with hundreds of people cramming into each opening. I think most people knew that they were witnessing the birth of an exciting new scene.

That feeling was rubber-stamped when the Tate Modern organised a major exhibition dedicated to street art in 2008 – things escalated considerably after that. Artists began

forming collectives and curating their own grandiose projects, and an increasing number of dedicated street art festivals were attracting artists and fans to interesting locations around the world. I was once even flown out to the Gambian jungle to paint mud huts for the Wide Open Walls project.

Fast-forward to today and it's hard to find a city that doesn't have some kind of organised mural programme. Purists might argue that street art has all gone a bit 'mainstream', but it has become an intrinsic part of the cultural fabric of our cities. Street art has added something very special to our urban landscapes, and books such as this one only help to cement the impact of the movement.

As long as the artists and organisers continue to respect their environments – and most importantly the communities within them – the future of street art can only get brighter.

Remi Rough, 2016  
[www.remirough.com](http://www.remirough.com)

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# Introduction

by Ed Bartlett



In preparation for writing this introduction, I added up the number of people living in the cities featured in this book. The total came to over 150 million. That's more than twice the combined annual visitors to the top 10 most visited museums in the world, all potentially being exposed to different forms of street art on a daily basis.

Surprised? This is just the tip of the iceberg. Street art is now present in almost every city, town and village in the world, from Aachen to Zwolle. Its true audience is measured in the billions. And given that the first record of homo sapiens painting on

walls is thought to date back around 40,000 years, it's actually more surprising that street art has taken so long to flourish.

After the well-documented graffiti boom of the 1980s, the advent of stencil art – as well as the widespread proliferation of digital cameras, smartphones and social media – led to a new wave of artists consciously eschewing galleries in favour of the streets. As the 20th century drew to a close, street art was everywhere, and everyone was talking about it.

It's impossible to discuss the rise of street art without mentioning Banksy. His work – public, relevant and relatable, with a subversive edge – combined with the enduring mystery of his identity, captured the imagination of the mainstream press in a way that the traditional art world rarely does. A growing army of highly engaged fans would travel to see each new piece in person as soon as it appeared, and trade in his prints and paintings became frenzied. This, in turn, encouraged other street artists to

produce limited editions of their work, and even tempted some 'traditional' artists and designers to engage with the streets. A raft of specialist galleries began to appear, and a whole new generation of counterculture art collectors was born. Banksy's success – and the growing ecosystem around him – elevated street art to an entirely new level.

Of course, one man does not make a movement. The street art scene of today is flourishing thanks to a global cast of creative and highly motivated individuals, many of whom are self-taught. This collaborative DIY attitude is what makes street art's growth – and its growing cultural importance – all the more impressive and exciting.

Today, the proliferation of legal walls and organised festivals around the world makes it possible to encounter thought-provoking, transformative art in the most unexpected of places. People are travelling to the four corners of the globe specifically to experience

street art, which can often mean meeting and watching the artists at work – a rare privilege among the contemporary visual arts.

It has been argued that street art is losing some of the grit and edge that characterised its formative years – there are some, no doubt, who would point a cynical finger at the very existence of this book as evidence. And yes, perhaps more investigation needs to be done into the increasingly visible role that street art seems to play in gentrification. But we should also be careful not to be overly critical of what is, after all, a comparatively young, developing art form. The majority of street artists pride themselves on taking an uncompromisingly conscientious and independent stance with their work, and there remains a strong underground scene.

With so much to see, it's unrealistic to expect to fully document such a ubiquitous yet transient art form. This book is intended as a starting point to your journey, highlighting a selection of some of the key cities

around the world to experience street art today, and providing guides to each city's street-art hotspots to enable you to explore further. We've also included insights from some of its most important figures.

Instagram, Flickr and Google Maps are incredibly powerful supplemental tools to help you to discover and locate works, and many street artists are now active on social media. By uploading and tagging the things you find along the way, you too can play a valuable role in the community. But the real power of street art comes from how it can pop into your day unexpectedly, adding some colour, a smile or even a provocation – so keep your head up and don't be afraid to explore!

As a teenager in the 1980s I grew up obsessed with hip-hop and the New York graffiti scene. I was fortunate to move to London in time to experience the initial street art explosion first-hand – as bystander, photographer, collector and curator. Twenty years on, I am

still exploring, and still surprised and amazed by what I find. Researching and compiling this book has opened my eyes to a number of exciting destinations and artists, and I hope it inspires you in some way too.

My eternal gratitude goes to those who have so graciously helped me with this project – it would have been much more difficult without the knowledge, passion and dedication of all who participated – not least the artists, without whom the world would be a less colourful, interesting and inspiring place. In particular I wanted to thank Lucy Langdon for her copyediting skills (and being a general daily inspiration), Hector Campbell for his tireless help with research and image sourcing, and Remi Rough, for whom the word 'no' apparently doesn't exist. And, of course, to you, for whom the art – and this book – has been created. I'd love to hear your feedback and personal recommendations.

Ed Bartlett @edbartlett  
The Future Tense  
[www.thefuturetense.net](http://www.thefuturetense.net)





← **Artist:** Jen Stark **Photo:** Jen Stark  
**Location:** 8850 Washington Boulevard,  
 Los Angeles

↓ **Artist:** D\*Face **Photo:** @birdmanphotos  
**Location:** W 3rd Street & Robertson  
 Boulevard, Los Angeles

→ **Artist:** Cyrcle **Photo:** Cyrcle  
**Location:** Robert F Kennedy Community  
 Schools, 701 S Catalina Street,  
 Los Angeles

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**Artist:** Herakut **Photo:** Herakut  
**Location:** 12959 Coral Tree Place,  
Playa Vista, Los Angeles



# Miami

## USA

Fast-paced, stylish and wealthy, Miami has earned itself a high-profile spot on the international street art scene. When leading contemporary art fair Art Basel first arrived in the city in 2002, street art was pretty difficult to find. Today, though, the Miami art scene is as much about what's on the streets as it is about what's on sale in the galleries.

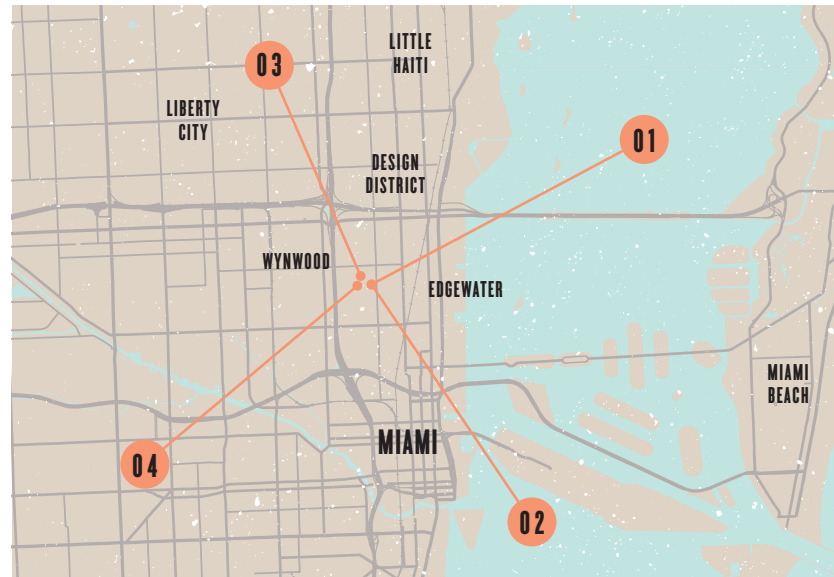
The city offers rich pickings for art lovers: it's home to more than 70

galleries, 12 art studios, five different art fairs and – last but not least – the Wynwood Walls. This ex-industrial area hosts what must be one of the world's largest permanent outdoor art exhibits, featuring big, colourful murals from artists such as Ron English, Shepard Fairey and Kenny Scharf, and attracting 150,000 visitors every month.

The Walls were founded in the late 2000s, when a developer bought

property in the area, drawn by its low prices, unique architecture and desirable location. He then invited artists to paint the walls to make the area more attractive to potential renters. The rest is history.

Miami isn't the easiest city to navigate – it's spread out and public transport isn't quite up to the task. However, the Walls are easy to find and an absolute delight to wander around once you're there.



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### 01 Wynwood Walls

The epicentre of industrial Wynwood's revival is this philanthropist-backed initiative that gives some of the world's best street artists a huge wall each. See work by Futura, Miss Van and more – on annual rotation. Every taxi driver in town knows this place, and the number 2 bus stops a block away.

### 02 Wynwood Doors

Adjacent to the big hitter murals is a smaller public garden where roller-shutter doors are used as canvases for up-and-coming street artists. From Aztec patterns by Cryptik to psychedelic swirls from Daze, see where the art form is headed next. It's a great place to sit on a warm day and just chill.

### 03 Northwest 27th Street, Wynwood

The streets of Wynwood are covered in street art but a huge Shepard Fairey and Cleon Peterson collaboration is a standout on the colourfully painted NW27th Street. Poking fun at those who are pursuing power and glory, it has a Masonic/Egyptian vibe rendered in modern monochrome.

### 04 Street Art Tours

Get the inside track on Wynwood's street art and contemporary developments on a street art tour. There are plenty on offer, including a free cycle tour by 'Miami's Best Graffiti Guide' every Sunday at 4pm ([www.miamisbestgraffitiguide.com/byobike/](http://www.miamisbestgraffitiguide.com/byobike/)). There's also a good 'art walk' every second Saturday of the month.

### Additional locations

- **Artist:** Herakut **Location:** 1334 N Miami Avenue, Miami
- **Artist:** INTI **Location:** 2520 NW 2nd Avenue, Miami
- **Artist:** Various **Location:** Wynwood Walls, 2520 NW 2nd Avenue, Miami



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