

1.4 **Hardcore Punk and skateboard and its relation with territory photography within Contemporary Arts**

Javier Fernández Pérez de Lis¹

× **Abstract**

The idea behind this paper is to point the fact that many artists with hardcore punk, skateboard and/or the DIY ethic background are developing a very influential career in a nowadays art scene. This influence was not only aesthetic, but also conceptual. At the same time, there is a self-publishing tendency that emerges from zine practicing and ends in a large number of artist-books or photobooks. The main idea is to configure a wide corpus of work where we can establish a genealogy of artists under the influence of these subcultural practices. I subscribe the words that Fugazi's member Ian Mackeye in this quotation on May the 7th, 2013, in the Library of Congress, Washington DC.

"... Skateboarding is not a hobby. And it is not a sport. Skateboarding is a way of learning how to redefine the world around you. It is a way of getting out of the house, connecting with other people and looking at the world through different set of eyes. ..."

Keywords: hardcore, punk, skateboard, DIY, Contemporary Arts, self-publishing

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1. **The Black Flag show and NY art rock scene. Some starting points**

As the beginning of my paper, I should point to this Black Flag gig. The crowd was formed by people like Dan Graham (the one who narrates this gig). Graham went with his neighbor Thurston More and Kim Gordon, later on *Sonic Youth*.

Dan Graham's (1984) 'Rock my Religion' evolves in some way thus, ethos of punk and DIY and he used *Black Flag* and *Minor Threat* as the main BSO for the film.

The Black Flag recognizable logo was designed (or painted) by Raymond Pettibon. Raymond is the brother of Greg Gin, *Black Flag* guitarist and designed and drew many covers and flyers for Black Flag and SST records.

We also can point to the New York art scene where punk was related. Thinking on Arto Lindsay's DNA performing 'Blonde Red Head' (1981) in Downtown 81.

Anyway, I would prefer to focus on Ian Mackeye and the post Minor Threat band *Fugazi* as inspiration. That drive us to the late eighties and the nineties and it is a good starting point for all of us who are around our 40's to stick to just punk, skateboard and the DIY ethos.

1. University of Vigo, Spain. E-mail: javierfernandezperezdelis@gmail.com

2. To the Point. Art and the scenes. Some examples

I do not want to make another history or just create an anthology about the topic. I would prefer to set down the creative atmosphere that has grown from these scenes.

Punk and Hardcore exploded internationally, as Eric Hannerz (2015) studied in *Performing Punk*, and I would like to think that this ubiquity permits that someone like me in a small town in Spain, could share ideas, manners and aesthetic with people from far away.

Talking about artists, I would like to point different examples here.

Sergej Vutuc, grew in Zagreb, between skate and DIY Hardcore scene. His practice is mainly focused on photography, film and overall, books and publications. He also appears as a performer, with great roots of punk ethos on his appearances.

Growing in the late 1990´s as a punk kid in Spain was probably not the big thing. This is the case of Aleix Plademunt, grown in Catalonia and with whom I share Hardcore friends. He also played in bands and was infused by urban scenes, human behavior in the cities, history, etc. And this could be a way to describe Plademunt photographic work: human vibes around cities.

There are plenty of others, almost every week I find new ones. Cristian Ordóñez, for example, a Chilean artist living in Canada is one of them. He works with space, shapes, memory and human traces and, for sure, his skateboarder background has influenced him.

The photographic and sculptural work of Pierre Descamps, who intervene city spaces with his 'skater gaze', makes skate spots grow. He built banks, grind boxes and different skate utilities and just install them in the public space.

Another remarkable artist is Raphael Zarka, with skatable structures installed on museums or with his research about the construction of skate ramps. He also works archiving Contemporary Sculptures as skate spots and using photographs selected from skate magazines.

I recently found the work of Eugene Shinkle analyzing the construction of her neighborhood skatepark.

And, of course, the big names like: Ed Templeton, Deanna Templeton, Jason Lee, or Trevor Paglen, are examples of this idea of people connected between hardcore music, skateboard, politically, ethically and aesthetically that has influenced so much the Contemporary Arts.

3. Conclusions

I would point out again Mackeye's intervention in the Library of Congress. That 'set of eyes' that affected us to see a different world in many ways. Something that influenced the way we built ourselves.

Hardcore Punk and skateboard were part of the subcultural movement in the 1980´s and 1990´s and stated this vision of a new way of doing things.

Once grown, the way we occupy the public space, the way we attended shows, designed posters or flyers, or the way we communicate is somehow alive with us.

Many architects, writers, and finally artists, that is my case study, keep this influence on his/her work.

It may be causal that many artists come from the same roots, but, by the moment, I keep on researching the hypothesis that there is a connection between Contemporary Arts and the participation in these scenes. I am glad to show several provers, as the examples shown before in the text.

Maybe there is a big creative aspect in both, Hardcore Punk and Skateboard is growing a scene from scratch, creating all the images, aesthetics, fashion and image by themselves.

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