

NUART Constant ABERDEEN

12—15 APRIL 2018

WELCOME

Aberdeen Inspired is delighted to deliver the internationally acclaimed and multiaward winning Nuart Aberdeen Street Art Festival for a second year.

We are very grateful to Aberdeen City Council, for being bold, ambitious and supporting us in bringing such an aweinspiring and inclusive street art festival of this scale to Scotland.

I would also like to thank our presenting partners Burness Paull and Aberdeen Standard Investments for their commitment. It is fantastic to have two companies, of such global standing, getting behind the festival and of course our great city of Aberdeen.

We see a key strand of this festival to be 'legacy' and again this year we look to build on our collaborative work with our educational establishments and other art and cultural groups to ensure, not least, local school pupils and students are engaged in Nuart and capitalising on its many positive effects. Nuart Aberdeen has been transformational and a great illustration of what we can achieve with a 'Team Aberdeen' ethos and is already helping as the city and wider region looks to diversify its economy, as a destination of choice for many more visitors and tourists.

Aberdeen Inspired therefore welcomes all to Aberdeen City Centre and hope that you enjoy this and the many other attractions on offer. We are very honoured to be the current holder of the European Business Improvement District (BID) of the year 2017 and be reassured we will continue to work with others in bringing the very best events possible to Aberdeen.

> Adrian Watson CEO, Aberdeen Inspired

Aberdeen City Council is proud to support the second edition of the Nuart Aberdeen Festival.

As an international city that boasts an extensive arts and cultural offering, we look forward to welcoming artists from all over the world and encouraging our local talent to get involved and feel inspired.

It has been the Council's priority to work with key partners like Aberdeen Inspired to grow and enhance our cultural events and festivals program, committing significant funding to build a greater platform to showcase and celebrate Aberdeen's arts and cultural sector.

We are excited to see the festival develop in future years and to continue to build a strong partnership with our twin city, Stavanger.

Nuart Aberdeen brings art to the streets and gives us the ability to showcase our city and make art accessible for all. We look forward to the continued support for the festival from the public and would encourage as many people as possible to engage in the extensive program of events on offer.

Cllr Jenny Laing Co-Leader, Aberdeen City Council and Aberdeen Inspired Board Member









Nuart Aberdeen, a new international platform, is designed to not only present the most interesting and relevant artists working within the field of Street Art today, but to also engage and activate a general public that is increasingly sophisticated when it comes to how they engage with visual culture yet remain, for the most part, an untapped resource when it comes to shaping the kind of cities we want to live in.

The response to the inaugural Nuart Aberdeen was overwhelming positive and illustrated, unequivocally, the general public's appetite for art. Likewise, it has been a pleasure to witness an emergent local street art scene blossom over the past twelve months, with new works by local artists appearing on a regular basis. We hope that this year's artists and artworks will be embraced with the same curiosity and enthusiasm; and help to further instill a revived sense of civic pride in the way the city looks and feels.

This year's festival plays host to 12 national, UK and international street artists and an extended Nuart Plus program of artist talks, panel debates, workshops, film screenings, walking tours and events that aims to provide an insight into contemporary debates surrounding the Street Art movement and foreground the site-specific paintings, installations and interventions across the city.

We'd like to take this opportunity to thank Aberdeen Inspired and Aberdeen City Council for their unwavering support as well as our partners, wall owners, volunteers and all those who have dedicated time and resources to helping us create Nuart Aberdeen. It is only with their enthusiasm and energy that this event has been made possible and we are enormously grateful.

Martyn, James, Marisa, Jon and the whole of the Nuart team

MISSION DIRECTIVES

CREATE YOUR OWN 'MISSION DIRECTIVE' AND BE A PART OF NUART ABERDEEN 2018!

Nipper (NO) returns to Aberdeen with his 'Mission Directives' project, inviting artists of all levels to participate in turning Aberdeen city centre into a giant open air gallery!

Based on the MAKE/TAKE/REPLACE philosophy, 'Mission Directives' gives people the opportunity to exchange artwork with others in public space. Paintings, illustrations, collages, drawings, photographs, risographs, stencils, watercolours, zines, stickers... all types of artwork are welcome as long as they are no bigger than A5 (14.8cm × 21cm). Sealable, waterproof bags to protect artworks will be available from W OR M (11 Castle Street, Aberdeen AB11 5BQ) from Tuesday 10 April (opening hours: 10:00–17:00).

Feel free to upload your images to Instagram using the hashtag #missiondirectives to give others a clue to where they can find your work!

Visit our website for more details.

MISSION DIRECTIVES WALKING TOUR WITH NIPPER (NO) Sunday 15 April 12:00–14:00 Departing W OR M at 12:30 11 Castle Street, Aberdeen AB11 5BQ

Embrace the spirit of 'psychogeography' a special 'Mission Directives' tour of the city with Nipper!

If you live and work in the city you can easily forget your surroundings as you rush from home to work and back again 5 days a week. But what if you stopped to consider the built-up environment around you: how does it make you feel? What does it represent? How should we interact with it? If you ask these questions then, whether you realise it or not, you are a psychogeographer. — (Leo Kent, Humans Invent)



MISSION DIRECTIVES: RISO PRINTING WORKSHOPS

Saturday 14 April 10:00–13:00 + 14:00–17:00 Sunday 15 April 10:00–13:00 + 14:00–17:00 (see below for additional dates/times) Peacock Visual Arts 21 Castle Street, Aberdeen AB11 5BQ

Nuart Aberdeen and Peacock Visual Arts are pleased to offer an exciting new risograph workshop aimed to unleash the artist in you!

If you haven't heard of a risograph before, think of a mechanical screen printer disguised as a photocopier and you're halfway there! Under the expert eye of PVA's resident risographer Neil Coral the risograph workshop allows you to design and print your own limited edition, 2-colour A3 posters. What you design is up to you; it could be an artwork, gig poster, propaganda, even a selfie, all you need to know is you'll get 30 copies to do with as you please!

To book please email your name, phone number and preferred date and time to *john@peacockvisualarts.co.uk*

Booking is essential as each workshop is limited to 8 people. Places are available on a first-come firstserved basis with reserve list for oversubscribed dates. PVA reserve the right to cancel workshops and refund participants if the workshops are not fully subscribed.

Dates, Times, and Cost:

Sat 14th April	10:00-13:00 + 14:00-17:00 £25*
Sun 15th April	10:00-13:00 + 14:00-17:00 £25*
Thurs 19th April	13:00-16:00 £30
Sat 21st April	10:00-13:00 £30
Thurs 26th April	13:00-16:00 £30
Sat 28th April	10:00-13:00 £30
Thurs 3rd May	13:00-16:00 £30
Sat 5th May	10:00-13:00 £30

*special offer price for Nuart Aberdeen weekend



PHOTO: MYSTIC MULTIPLES

MEET OUR ARTISTS







BORDALO II (PT)

Bordalo II's large-scale sculptures depict animals made out of discarded and recycled materials. Through portraying creatures made from the materials that are responsible for the destruction of their habitats, Bordalo II draws attention to the problem of waste and pollution, and its effect on the planet.

bordaloii.com

BORTUSK LEER (UK)

The self-proclaimed pioneer of 'art-comedy', Bortusk Leer's philosophy is epitomised by his slogan: Cheer Up You Bastards. Since bursting onto the art scene in 2007 Bortusk Leer's sole purpose has been to put a smile on people's faces through creating brief encounters that distract us from the seriousness of life.

bortusk.com

CARRIE REICHARDT (UK)

Carrie Reichardt is a self-titled 'craftivist'. Her work blurs the boundaries between craft and activism, using the techniques of muralism, mosaic and screen-printing to create intricate, highly-politicised works of art. She has been involved in community and public art projects for over 15 years.

carriereichardt.com



Ciaran Glöbel and Conzo Throb are a Glasgowbased duo whose public artworks revive the long and venerable tradition of sign painting. Exploring a more contemporary approach to this antiquated craft since 2013, Conzo & Glöbel use traditional signwriting tools and techniques to produce striking, original hand-painted artworks. *cargocollective.com/globelbros*

DR.D(UK)

Dr. D is a London-based artist and 'subvertiser'. Using a cut and paste technique to 'doctor' everything from big brand billboards to political posters, Dr. D mimics the scale and visibility of advertising to raise awareness about who has the power and authority to communicate messages and create meaning in our urban environment.

drdlondon.com

ELKI (UK)

During the early 2000's, tags and stencils started appearing in Aberdeen city centre and down numerous back alleys: a policewoman, DJ and bag piper all painted in the same vein as Banksy's early work. These pieces were created by stencil artist Elki, with the now infamous bag piper on Jopps Lane one of the longest standing pieces of street art in The Granite City.

facebook.com/ELKI.STENCILS







ERNEST ZACHAREVIC (LT)

Classically trained as a painter and with a degree in fine art, Lithuanian-born artist Ernest Zacharevic describes himself as "a fine artist who prefers to work on the street." Focusing mostly on portraits and inspired by the ambience and environment around the site he paints, Zacharevic takes a playful approach to painting.

ernestzacharevic.com



Hyuro is an Argentinianborn street and urban artist best known for painterly compositions that combine vernacular depictions of femininity with socio-political undertones. Originally working on canvas, Hyuro took to the streets after striking up a friendship with Spanish street artist Escif, but stands alone as one of the most influential street artists working today.

hyuro.es

MILU CORRECH (AR)

Milu Correch is an Argentinean artist known for her large-scale murals and has established herself as one of South America's leading figurative street artists. Taking inspiration from literature, movies and comics Correch's paintings tend to dissect aesthetic and moral certainties with acute irony.

milucorrech.com













NIMI & RH74 (NO)

Nimi and RH74 are a Norwegian street art duo who have worked together on several Nuart projects to date. Bergen-based, artist Nimi grew up in England and has been an integral part of the Norwegian street art scene for over two decades. RH74 is a Stavanger-based artist and street art enthusiast whose work is a blend of fine and urban art.

facebook.com/nimistreetart facebook.com/PaintingOnWood

PHLEGM (UK)

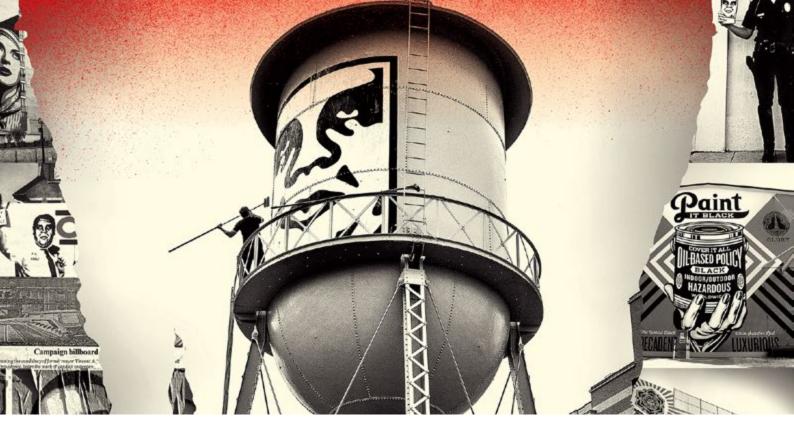
Phlegm is a Sheffieldbased artist whose surreal illustrations can often be found on walls the world over. Working solely in monochrome, his fine technique and intricate detail form a "curiosity cabinet of the mind", with each drawing forming part of an overall grand narrative that extends across time and place

phlegmcomicnews.blogspot.no

SNIK (UK)

Initially inspired by the Graffiti scene, Snik is a street art duo that has been working with stencil and spray paint for over ten years. Their paintings tell stories of the everyday and the beauty that is found there, but it's Snik's attention to detail and their bold aesthetic that has most come to define their signature style.

snikarts.com



at the same time.

Friday 13, 18:00–20:00 SHADOWMAN UK PREMIERE 1H 22 MIN | USA 2017 | 15 | DOCUMENTARY Introduced by Carlo McCormick (US)

Saturday 14, 18:00–20:30 OBEY GIANT 1H 32 MIN | USA 2017 | 15 | DOCUMENTARY Introduced by Evan Pricco/Juxtapoz (US)

PLUS SHORT +

BORDALO II: A LIFE OF WASTE 10 MIN | IRELAND 2017 | DOCUMENTARY

Sunday 15, 16:00-18:00 BEUYS

1H 47 MIN | GERMANY 2018 | 12A | DOCUMENTARY Introduced by Adrian Burnham/Flying Leaps (UK)



CHALK DON'T MONSTERS WORKSHOP WITH BORTUSK LEER (UK) CHALK AND FRIENDS



Sun 15th April 11:00–15:00 Rooftop Garden, <u>St Nicolas Centre</u>

Join Bortusk Leer and his merry band of monster friends for a fun workshop for children of all ages!

Chalk Don't Chalk is a participatory Public Art project where children and adults are given the "freedom of the city" to create their own chalk street art pieces, with Nuart and local artists on hand to teach and guide children on their designs.

ARTISTS 2017

- 1 HERAKUT (DE) Aberdeen Market, Market Street
- 2 JULIEN DE CASABIANCA (FR) East Green
- 3 ISAAC CORDAL (ES) Guestrow
- 4 ADD FUEL (PT) 19 Belmont Street
- 5 M-CITY (PL) 18 Harriet Street
- 6 MARTIN WHATSON (NO) 29-31 Queen Street
- 7 FINTAN MAGEE (AU) Jopp's Lane
- 8 ROBERT MONTGOMERY (UK) Jopp's Lane
- 9 ALICE PASQUINI (IT) Shiprow
- 10 JAUNE (BE) 26 Windmill Brae

LOCATIONS

- 22 NUART ABERDEEN OFFICE 2nd Floor, 32 Upperkirkgate
- 23 BELMONT FILMHOUSE 49 Belmont Street
- 24 UNDERDOG 1 Union Street
- 25 CAFE 52 52 The Green
- 26 CARMELITE HOTEL Stirling Street
- 27 THE ANATOMY ROOMS Queen Street
- 28 W OR M 11 Castle Street
- 29 THE TUNNELS Carnegie's Brae

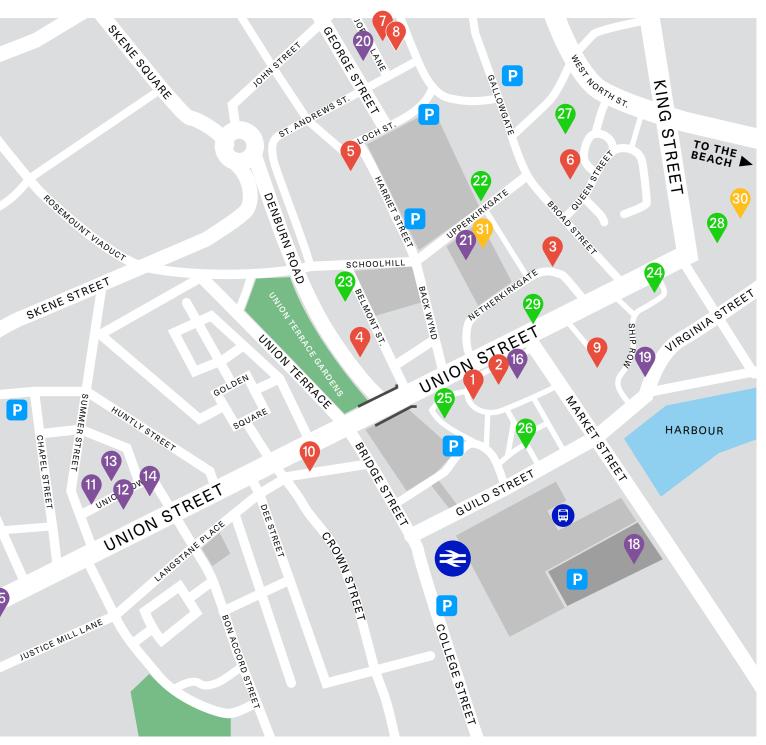
ARTISTS 2018

- BORDALO II (PT) 62 Union Row
 MILU CORRECH (AR) Union Row
 ERNEST ZACHAREVIC (LT) Union Plaza
- 14 NIMI & RH74 (NO) Union Row
- 15 PHLEGM (UK) 499 Union Street
- 16 HYURO (AR) East Green
- 17 CONZO & GLÖBEL (UK) Willowbank Road
- 18 DR. D (UK) Union Square Car Park
- 19 SNIK (UK) Virginia Street
- 20 ELKI (UK) 10 Jopps Lane
- 21 BORTUSK LEER (UK) St Nicholas Rooftop Gardens

WORKSHOPS

- 30 CHALK DON'T CHALK MONSTERS WORKSHOP Rooftop Garden St Nicholas Centre
 - MISSION DIRECTIVES: RISO PRINTING WORKSHOPS Peacock Visual Arts 21 Castle Street





A REVOLUTION OF THE ORDINARY

WHAT MECHANISMS AND VALUES TURN THE ORDINARY INTO THE 'EXTRA' ORDINARY, HOW AND WHO DOES IT BENEFIT THE MOST?

Nuart Festival is based on the principle that art should be part of people's everyday lives. Our events provide a platform to amplify those artists' voices who challenge the status quo by offering a more accessible and ordinary way of engaging with visual art than art institutions can offer. Nuart are dedicated to creating new dialogues and narratives between artist and audience in public space, where people can engage with art freely and on their own terms.

Ordinary in this sense does not mean unreflective, conventional, common sense but rather the archetypal, the public, and the shared.

Street Art's call is to reclaim and broaden the terms 'Art' and 'Artist'; to remove the shame that those not privileged with an arts education often feel when employing these terms; a call to reconnect art, as well as language, with the everyday.

Street Art is rooted in, and a direct response to, an urban milieu of zero-hours contracts, pound shops, benefit cuts and foodbanks. Whilst the demonization of the working poor is all but complete and the gentrification of pop culture continues apace, it is the street that acts as the grit in the oyster that eventually makes the pearl. Street Art is the vandal with a PhD. A broadening and more inclusive definition of the terms 'Art' and 'Artist' breaks down the elitism in visual art culture by challenging the notion that only a select few people with special talents and understanding can participate in its production and only the moneyed and cultural elite should own and define it.

Street Art's very existence, not to mention its popularity, is a reflection that we need to explore and promote alternatives to the prevailing status quo; a status quo that dismisses vernacular and ordinary culture such as tattoo art, illustration, signwriting and stencils as kitsch while simultaneously rebranding the 'Lowbrow' movement as a luxury product by re-packaging it as "urban contemporary art" to bestow the mythical "extra" to the very "ordinary" endeavour that art is.



NUART PLUS

Nuart Plus is an umbrella term for Nuart's activities outside of physical art production. It consists of an international research program, publications, artist presentations, panel debates, workshops, education programs, film screenings and more.

The Plus-series aims to explore and present issues surrounding contemporary Street Art practice in all its guises, through both entertaining and educational projects and programs. It features contributions from some of the worlds' leading street artists alongside academics, authors, researchers, curators, producers, writers and other cultural-sector professionals who are dedicated to exploring issues surrounding new forms of art and activity in public space.

(all events are free unless otherwise stated)

Nuart Plus is hosted by Dr Susan Hansen and Pedro Soares Neves

Susan Hansen is a lecturer in the Department of Psychology at Middlesex University, London; convenor of Art on the Streets, an annual symposium held at the Institute of Contemporary Art, and Senior Editor for the academic journals Street & Urban Creativity, International Research Topic and the Nuart Journal.

Pedro Soares Neves is a researcher, designer and urbanist who has undertaken multi-disciplinary academic training in Lisbon, Barcelona and Rome. He is the co-creator of the first academic journal dedicated to graffiti and street art, Street & Urban Creativity, International Research Topic.

THURSDAY 12 APRIL

INKY PROTEST: A COLLABORATIVE EXHIBITION BETWEEN NUART AND PEACOCK VISUAL ARTS

19:00–21:00 W OR M 11 Castle Street, Aberdeen AB11 5BQ

Inky Protest displays a selection of work plucked from the archives of Nuart and Peacock Visual Arts respective print houses, featuring some of the world's leading names in the Street, Urban and Lowbrow art movements from Brad Downey, Mike Giant and Ralph Steadman to Futura, Martha Cooper and Jamie Reid.

Exhibition: Thu 12th April–Sat 5th May Opening times: Tue–Sat; 10:00–17:00

NUART KICK-OFF: LETTERS ON THE MARGINS

20:00–21:00 The Anatomy Rooms Marischal College, Shoe Lane, Aberdeen AB10 1AN

Carlo McCormick (US), author, critic, curator and walking Encyclopaedia of all things New York underground - most recently advising the Barbican Centre on the UK's first ever Jean-Michel Basquiat retrospective Boom For Real - takes us on a meandering philosophical journey through Downtown time and space. Inspired by his current research curating the first major exhibition of influential artist RAMMELLZEE, this insightful "trip" promises to renovate how we perceive the word by reconnecting our language to the world from which theory severed it.

— A president posing in front of the message 'Broken Promises' on a wall in the South Bronx as if it's a local political problem instead of a national disgrace; an artist carving S.O.S. out of trees in an Indonesian rainforest; someone drawing a picture of a bird and sending it out from Staten Island as a message in a bottle that is found two and a half years later on the coast of France; a man named Freedom painting in the tunnels where the homeless have long lived underground in NYC; a mathematical prodigy and Harvard educated loner sending out bombs in the mail and terrifying the nation as the Unabomber.

Join us at The Anatomy Rooms as we kick-of our program with a celebration of the power of the letter form!

FRIDAY 13 APRIL

NUART x AMNESTY: WOMEN HUMAN RIGHTS DEFENDERS

11:00–11:40 Belmont Filmhouse 49 Belmont Street , AB10 1JS

Panel debate with Amal Azzudin (SO/UK), Carrie Reichardt (UK), Professor Sarah Pedersen (UK) and Dr. Fiona Jane Brown (UK), chaired by Amnesty International UK Scotland Office.

Amal Azzudin is a campaigner for human rights and social justice in Scotland, and is well known as one of the Glasgow Girls, a group of seven school girls from Drumchapel High School who campaigned to stand up against dawn raids, detention and deportation of asylum seekers in Glasgow. Taking inspiration from Carrie Reichardt's work for Nuart Aberdeen, which references the North East Suffragette movement and the witch trials of early modern Scotland, this talk discusses how art and activism can help make visible the invisible by raising awareness about hidden histories and present day injustices.

TALKS PROGRAM — DAY 1

12:00–17:00 Belmont Filmhouse 49 Belmont Street , AB10 1JS

> 12:00–12:10 Welcome and introduction By Susan Hansen (AU) and Pedro Soares Neves (PT)

12:10-12.45

Performing Monkeys? Early Graffiti Writers and the Art World Presentation by Jacob Kimvall (SE)

12:45-13:30

Panel debate: Facedown in the Mainstream Discussion led by: Susan Hansen Panel: Jacob Kimvall, Cedar Lewisohn (UK) & Ciaran Glöbel (UK)

13:45-14:30

Splash and Burn Presentation by Ernest Zacharevic (LT) & Charlotte Pyatt (UK) followed by Q&A

15:00-16:00

Daily Life in Our Daily Lives Evan Pricco (US) in conversation with the artist Hyuro (AR)

16:15-17:00

Panel debate: Branded Ways of Seeing – Art as Luxury Discussion led by: Evan Pricco Panel: Cedar Lewisohn (UK), Charlotte Pyatt (UK), and Stefan Winterle (DE)

FILM SCREENING: SHADOWMAN (UK PREMIERE) 18:00–20:00 Belmont Filmhouse 49 Belmont Street , AB10 1JS Tickets £10/£8 (see page 10 for ticket offer)

Introduced by Carlo McCormick (US)

Richard Hambleton was a founder of the street art movement before succumbing to drugs and homelessness. Rediscovered 20 years later, he gets a second chance. But will he take it?

FIGHT CLUB AKA THE PUB DEBATE: IS ART ORDINARY OR 'EXTRA' ORDINARY?

21:30–23:00 Underdog 1 Union Street, AB11 5BU

For anyone who's ever been to a conference and felt bored to distraction. For anyone who ever felt too inhibited to put their hand up during a Q&A. For anyone with an opinion about art in public space but without a platform to voice them. Fight Club is for you.

Inspired by the original Greek Symposia where debates took place fueled by copious amounts of wine, Nuart introduce a hot topic related to Street Art culture to be debated by two opposing teams made up of artists, academics and industry professionals, all lubricated by alcohol. The audience are invited to participate and settle the score at the end of the discussion by voting for the winner.



SATURDAY 14 APRIL

MISSION DIRECTIVES: RISO PRINTING WORKSHOPS

10:00–13:00 + 14:00–17:00 Peacock Visual Arts 21 Castle Street, Aberdeen AB11 5BQ Tickets £25 (booking essential) See page 4

NUART ABERDEEN PUBLIC OPENING 12:00–13:00 The Green, AB11 6AD

Featuring live music, performances and presentations. Bring the family and join the celebrations at the official opening of Nuart Aberdeen in Aberdeen's historic Merchant Quarter!

STREET ART WALKING TOURS

13:00–14:30 + 14:00–15:30 Departure point: The Green, AB11 6AD See page 22

TALKS PROGRAM — DAY 2

14:00–17:45 Belmont Filmhouse 49 Belmont Street , AB10 1JS

> 14:00–14:10 Welcome and introduction By Susan Hansen and Pedro Soares Neves

14:10-14:50

Sticking it to the Man: The Visual Activism of Dr. D Presentation by Adrian Burnham (UK) followed by Q&A

15:00-15:45

Panel debate: A 'BID' For Inclusion Discussion led by Pedro Soares Neves Panel: Adrian Burnham, Nipper (NO) and Claire Abbott (UK)

16:00-16:50

The People's History – The Revolution Will Be Ceramicised Presentation by Carrie Reichardt (UK) followed by Q&A

17:00-17:45

Talking Trash Carlo McCormick (US) in conversation with the artist Bordalo II (PT).



FILM SCREENING: OBEY GIANT 18:00–20:30 Belmont Filmhouse 49 Belmont Street, AB10 1JS Tickets £10/£8 (see page 10 for ticket offer)

Introduction by Evan Pricco (US)

From Academy Award winning filmmaker James Moll (Foo Fighters: Back and Forth, and The Last Days) and Executive Producer James Franco, Obey Giant takes us deep into the underground world of street art, profiling the rise of artist Shepard Fairey from his roots in punk rock and skateboarding, to presidential politics - through his iconic Obama 'HOPE' poster and the controversy that surrounded it.

LAUNCH PARTY WITH ROBERT OWENS (US)

22:00–03:00 The Tunnels Carnegie's Brae, Aberdeen AB10 1BF Tickets £12/£8 (£15 OTD)

Presenting Chicago House legend Robert Owens, one of the pioneers of club culture, who will be flying in to Aberdeen to headline Nuart Aberdeen's Launch party with a very special live vocal and DJ set. Supported by Rhythm – Aberdeen's own champions of all things House.

Join us for a night to remember to celebrate the opening of Nuart Aberdeen 2018!

SUNDAY 15 APRIL

MISSION DIRECTIVES: RISO PRINTING WORKSHOPS

10:00–13:00 + 14:00–17:00 Peacock Visual Arts 21 Castle Street, Aberdeen AB11 5BQ Tickets £25 (booking essential) See page 4

CHALK DON'T CHALK MONSTERS WORKSHOP WITH BORTUSK LEER (UK) AND FRIENDS

11:00–15:00 Rooftop Garden, St Nicholas Centre

Join Bortusk Leer and his merry band of monster friends for a fun workshop for children of all ages!

MISSION DIRECTIVES WALKING TOUR WITH NIPPER (NO)

Sunday 15 April 12:00–14:00 Departing W OR M at 12.30

See page 4

STREET ART WALKING TOURS

13:00–14:30 + 14:00–15:30* Departure point: The Green, AB11 6AD *signed by North East Sensory Services for the hearing impaired See page 22

FILM SCREENING: BEUYS 16:00–18:30 Belmont Filmhouse 49 Belmont Street, AB10 1JS Tickets £10/£8 (see page 10 for ticket offer)

Introduction by Adrian Burnham (UK)

Award-winning documentary that offers a fascinating look at the life and work of radical German artist Joseph Beuys (below), who stood apart for his belief that 'everybody is an artist'.





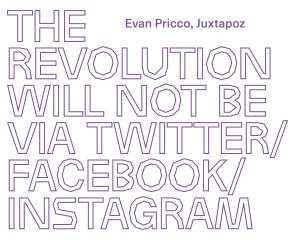


CHICAGO HOUSE LEGEND BOB E EIGEND ONE BEE SUBSET LIVE VOCALS & DJ SET + RHYTHM (UK)

buytickets.at/tunnelsevents

SAT.14TH APRIL 22:00-03:00

THE TUNNELS TICKETS £8/12/15 DOOR



(it probably will be, actually, but hear me out, and let's try harder)

I remember reading that the twenty-first century may be different. And it started out being really different! There was a point when I was leaving university (in 2004, which, in comparison to past historical periods, the difference between the year 2004 and 2018 is the equivalent of 100 years or so... (I haven't done the research, but it's a hunch). These digital platforms, Friendster and MySpace, and then this really cool and "exclusive" community, Facebook, was going to revolutionize the way we communicated. With everybody. Your friends, girlfriends, boyfriends, classmates, parents, relatives and some random kid you went to school with 35 years ago who lives in Southeast Ohio or Hamburg, Germany, or maybe down the street from you in Aberdeen, but you haven't seen nor talked to them in those 35 years, or maybe ever, is on Facebook. And this thing, Facebook, became really popular, so popular, in fact, that you can say it shifted the entire human experience in ways that probably only a handful of things in our entire existence have ever changed humanity. It led to Instagram, Snapchat, and looking at your phone at the dinner table every three seconds. I'm fast-forwarding through the hundreds years between 2004-2018, because you know the story already, and you are probably looking at Facebook or something else on your phone by now, and you are bored. So, there's that.

At the beginning stages of this revolution of communication, there were many of us in the "sort of millennial" generation who felt like this was our revolution. We were going to become the new gatekeepers of our own existence. We were going to

share our life with peers, albeit edited, so much that it actually resembled the blueprint of a Subaru or Kia commercial, but we were writing the script, not some marketing team. We were the revolution! We had beat the system and were going to dictate our own narrative! As editor of an internationally recognized and independently owned art magazine, as I was at the time all this social media for the people/by the people movement really kicked off, this was a true revolution of sorts. We could watch and communicate directly to our readers in ways that a print magazine on a newsstand could never do. And on top of that, this other revolution, let's call it street art, was gaining widespread international appeal for a similar reason: no longer did art have to be a destination in a white cube with a policy that wouldn't allow you to take photos, it was right in front of you on your walk to the office or the grocery store! And you could take a photo of it and share it with your friends immediately! See what I'm getting at? Street art became this perfect and wonderful metaphor for what was happening around us in socio-political terms. Barriers of entry and gatekeeper homogeneity were being destroyed. People felt included in art who previously were never allowed to feel that art was something for people other than PhD students studying Sol LeWitt and post-painterly abstract art. (FYI, I love Sol LeWitt, and he's really a good Instagram artist if I'm being honest with myself.)

For a few short years in the aughts and the teens of the twenty-first century, we were in charge. Nothing was ordinary anymore, everything was extraordinary . I'll admit, my opinions on politics, street art and the last movie I saw were far more important on my soapbox of a timeline than they ever were before. I'm sure yours were, too. But ... that felt like a downfall, a domino being tipped over that may never be reversed. Everything being extraordinary meant that real change, real activism and real political dissent were being placed alongside mundane selfies and C-list celebrity spokesperson product placements. We revolutionized communication by revolutionizing the act that every action deserves absolute attention from everybody and anybody all the time.

And then this happened, and continues to happen: All those gatekeepers and Oz-like-characters behind the curtains of power began getting all Huxley on the world and got smarter. They figured out how to use our new communications better than us. They started sneaking product placements into previously unloyal tastemakers. They began to spend so much money on new marketing ploys that what I thought was just my friend enjoying a new restaurant was actually my friend being paid gobs of money to drink a damn Diet Coke at said restaurant. As this phenomenon grew stronger, a scarier science was developing, this idea that a mysterious algorithm was dictating what you were seeing, how you were seeing it and when you were seeing this news and information was all just part of an algorithm. A constant test case. Our little revolution was just taken from us. Political dialogue, culture, art, music... it all became about a formula of likes. The revolution was literally broken down to the most passive action ever... just sort of liking stuff, no matter how actually important it was or how banal it was. It was all the same.

Let's go back a few years, again. During the Bush administration, there was a bold, prevailing tide of old world establishment having its last stand on the global population. Responses to the Iraq War saw mass demonstrations in cities around the world, from London to San Francisco. Communities that were normally not politically active were, for the first time, starting to be engaged. And a certain development of individual boldness was coming to fruition. Street art, the Banksys, Shepard Faireys and Failes, thrived on this boldness and individuality and newfound anti-establishment creativity. Art was on the streets, not in galleries. Real change was happening within grassroots activism, not in Congress. This, and the rise of social media, felt like real people power. Shepard Fairey's Obama poster helped elect the first Black president in the United States, a



groundbreaking moment in the world that again felt powered by ordinary citizens no longer accepting the status quo of the establishment. And yet, that moment of ordinary people doing the extraordinary began to morph itself into this confusing system we see ourselves in now. The platforms and movements we used to gain a sense of power (social media, street art, outsider activism) began to turn its attention back to the Old World money systems of marketing and advertising. We lost the momentum and got co-opted all at the same time.

And I know we are here for a street art festival, but even street art and its gradual successes into algorithm culture made it so its power was fleeting. Its subversive, power-to-the-people roots also became an incredible powerplay in "like" culture. Now, urban developers were taking street art and mural culture and presenting it as a key to gentrification. Some forms of street art were becoming the perfect commercial for millennials: a catered experience of individuality.

When Nuart announced this year that the topic of its Aberdeen festival was, "A Revolution of the Ordinary," I knew that the organizers wanted to get back to what really matters in our experiences with art, shying away from gatekeeper culture and championing art's place in our ordinary lives. That bold culture of street art of the early aughts, that exciting time that helped define a generation of artists with muralism and wheatpastes and stencils, needs to be re-established with more nuance than ever. It's a way of finding a real place for what we thought we were getting at the beginning of the century: power to the people. What can that mean? How do we win it back? and is winning actually just starting to think back to why we wanted new forms of communication in the first place? Algorithm culture is the exact same to me as gatekeeper culture. It dictates a concept of importance that often does not reflect our real engagement with the world around us.

This is what I thought of immediately when given the topic of this year's Nuart: There's no algorithm to real life, and a walk down your street to see a fresh new stencil in a doorway is an incomparable experience. This is about reimagining the democratization of culture that we thought we were getting at in the early stages of this century. Nuart has long been a festival that is simultaneously self-aware and self-critical, but also serious about the ways in which street art can defy the biases that contemporary art is established on, and what art is allowed to be seen and appreciated and historically important.

"A Revolution of the Ordinary" is a reminder of what people's potential can be, of what the potential of authenticity is, and if these little moments in our lives can be channeled into greater experiences of people power, then maybe we can start to win back the revolution we thought we were getting.

STREET ART VALKING TOURS

OTO: BRIAN TALLMAN

Sat 14th + Sun 15th 13:00–14:30 + 14:00–15:30 each day Departure point: The Green, AB11 6AD See the latest work from 12 leading international artists before the paint has barely dried on the walls! Our guides will take you on a 90-minute walk from Aberdeen city centre to the West end that takes in smaller, hidden artworks as well as the talking points behind the larger murals created at this year's festival.

Can't make it to the opening weekend? Don't worry – our guided tours take place every Saturday through to the end of October. For more information and to book your place today, visit our website!

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