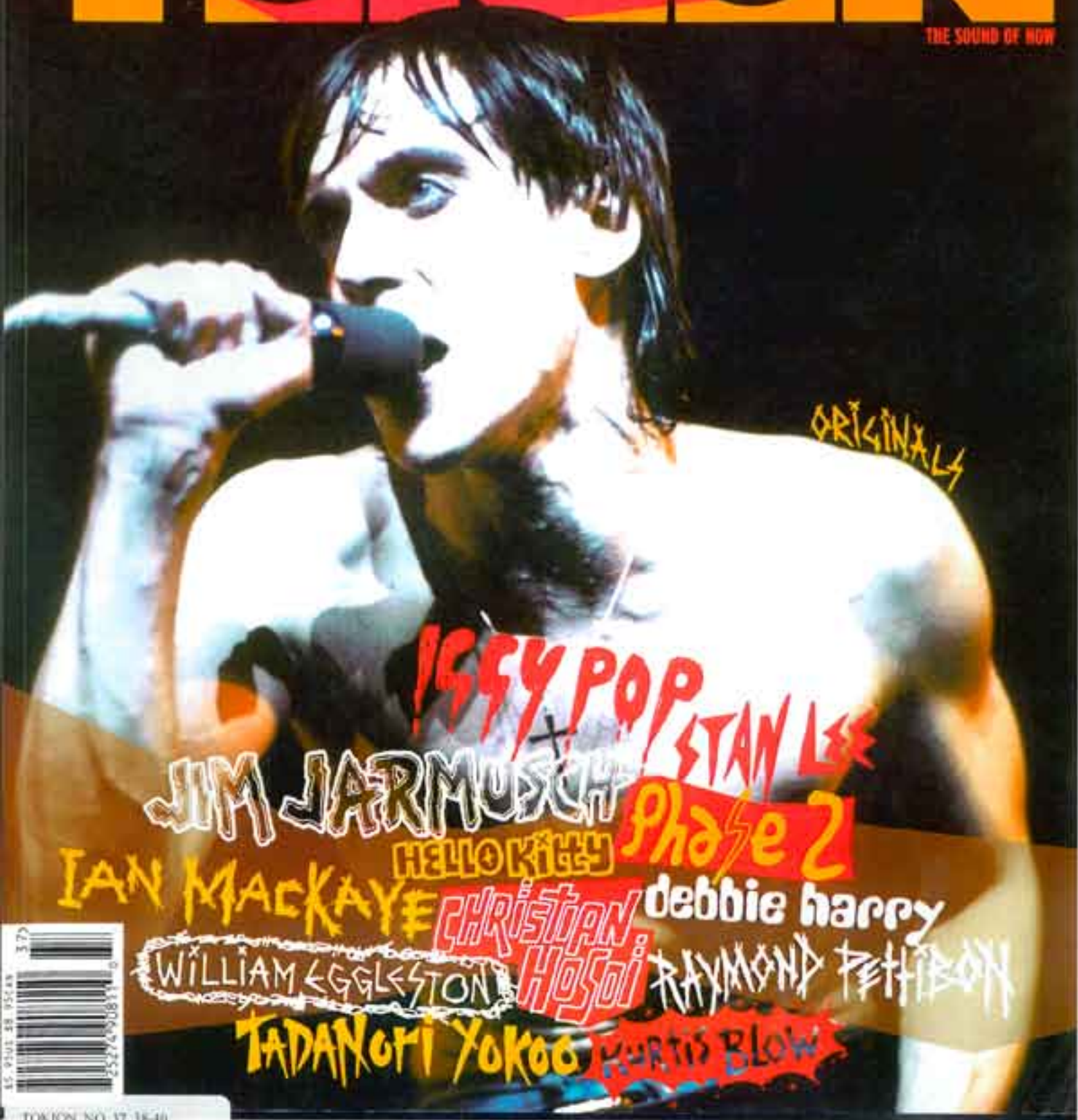


# TOKION

THE SOUND OF NOW



ORIGINALS

ISSY POP

STAN LEE

JIM JARMUSCH

HELLO KID

Phase 2

IAN MACKAY

CHRISTIAN

debbie harry

WILLIAM EGGLESTON

HOSOI

RAYMOND FETHIBON

TADANORI YOKOO

MURTI'S BLOW



text: Ken Miller



# PAKING OF PASTE-UPS

Swoon-o

The things you do in the dark late at night *should* be mysterious. So what is that fragile apparition, peaking out of some shadowy corner wall on a piss-smelling city street? If you're lucky, you've just spotted one of **Swoon-o's** remarkably intricate cutout paste-ups.

**+ YOUR WORK SEEMS VERY DELICATE—HOW DO YOU PUT IT UP ON WALLS?**

**SWOON-O:** I make the cutouts in one big piece—it is a single sheet of newsprint that I have cut hundreds of designs into. I just roll it out like a very precarious piece of wallpaper.

**+ DO THE POLICE EVER HASSLE YOU?**

**S:** I have a collective called toyshop, and as well as street art we do things like street parties. With the street events we are always hassled. Two weeks ago, as

we were being kicked out of a public park, one of us asked a police officer where he thought the public space in New York City was, and he said, "In your living room." As for (hassles with) the visual work, so far so good...

**+ ARE YOU INTERESTED IN PASTE-UP ART OR GRAFFITI, OR DO YOU CONSIDER WHAT YOU DO DIFFERENT?**

**S:** I love graffiti, even when graffiti artists don't love me. The more conservative 'rules of graf' folks tend to hate my guts. But I love looking at graffiti, and I have

# PAINTING PASTE-UP



to give it credit for being the art form that showed me that the walls of New York City were a ferocious vital space, a space that is important for us as citizens of this city to participate in, and not just leave to the advertisers. Oddly enough, I think I love graffiti more than most paste-ups because, often, not enough work goes into the stuff people paste up. It should be important to you and carry a little of your blood, sweat and tears if you are going to stick it out there.

**+ SINCE YOUR WORK SEEMS SO FRAGILE, WHY PUT IT OUTSIDE WHERE IT CAN BE DAMAGED EASILY?**

S: Damage, decay—I am obsessed with it. The visual impact of time, the wind and the rain and the rust and the peeling paint, and the weird little drawings

people make at the corners of your work, the messages they are trying to get across to you, or to others through you. I want to see what the city will do to the pieces. How long they can survive... It becomes a story of its own.

**+ WHERE DO YOU FIND THE VISUAL INSPIRATIONS FOR YOUR WORK?**

S: My friends and family, the landscape, the people on the streets, Arabic tiled patterns, things I find at the library. Always looking, always taking notes...

**+ IF YOU COULD BUMP INTO ANYONE AT 3AM ON THE STREET, WHO WOULD IT BE?**

S: The donut truck. ☺