

A SURFACE IN BETWEEN

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produced by "the side effects of urethane"

24th May until 7th June
open daily 11am - 6pm

ARTHOUSE, 168 Pitfield Street, Hoxton, London N1

'A Surface in Between' presents the wide scope of art activity related to skateboard culture: drawing, painting, sculpture, primed-matter, photography and film.



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**"THE ART WORLD IS COMPLETELY
ARTIFICIAL...AND YOU HAVE TO
ACCEPT THAT."**

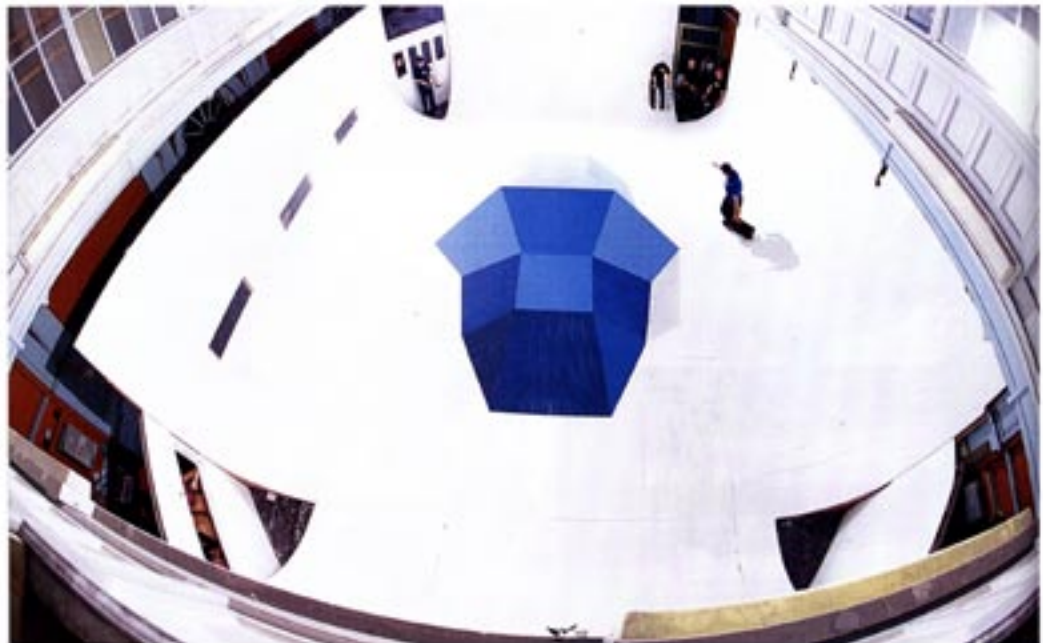
One of the biggest art exhibitions in the world.

Documenta 11 in Germany, featured a kidney pool. Apparently the people who built it had nothing to do with skating but were experimenting with space because a pool is a different kind of space used in a unique way. So they were playing around with notions of popular culture or something. The rest of the stuff was fine art.

Skate-related art exhibitions are popping up everywhere, like mushrooms on a damp autumn afternoon. Local skaters organise local shows, while more-established names are welcomed in better-known galleries and group exhibitions. Modart is a good example of art and board culture coming together well. The quality of the work is high, tight, and interesting, yet the atmosphere around it is loose and comfortable. There are, of course, skaters who think the art

scene is wack and stupid. Skateboard-related chatrooms fill constantly with people discussing the Ed Templeton complex. Some people from the art world are sceptical too: "I don't know what's going on, you would think that skaters would fucking hate it. But, then again, they are skaters and I am not." But, funny enough, whoever has something critical to say prefers to remain anonymous.

As I step into the opening party of London's *A Surface in Between* exhibition, organised by Side Effects of Urethane, the atmosphere is pretty fucking weird. Antisocial freaks and geeks with some sort of tennis club mentality appear to be mixed up in an art, alcohol and drugs combo. Well, some of us are. Some just don't care and some are getting drunk with their old pals. Maybe - with all the clashing personalities, backgrounds, opinions, views, beliefs, fears, confusion, and agendas - we fit perfectly together in the twisted





"Skate Art"

words: Simon Jaha Sjøvold
photographs: Peter Jensen
dances: Jøll & Leasing Dabson
illustrations: Leasing Dabson



world of art. Perhaps the artificial art world is just being tweaked up another notch. Schmooze man, schmooze. Talk rubbish and talk it good. Some of us, though, are very level-headed. As night falls on the roof terrace, Fos - the boss of Heron skateboards and a contributing artist - is giving an interview to a TV crew. It's a bit absurd. Somebody wonders aloud: "Where the fuck have we come to?"

Opening nights are always weird. "Excuse me, I don't wanna sound like a dick but I'm trying to play a set here and I can't hear anything that I'm doing. So could you people just move like 10 feet away and just shut up," an American singer-songwriter whines as we walk past. Whatta dick. Another American, Will Lemon, says that he's "just chilling with the tomes". The Yanks are here in force, arty-partying like no other suckers alive.





Jimmy Boyle >

So what is going on with this skateboard-related art scene? The man to ask is Christian Foth from Fessensieb Skateboards in Germany. He's been working on a documentary on the subject.

SS What is your documentary project all about?
CF The Möbius is about the relationship between skateboarding and art. I think everyone who has been with skateboarding for a while has realised that there is a lot of artistic potential within skateboarding. My film tries to explore and see if there really is a direct link between being a skateboarder and being an artist; if and how these two activities feed off each other; and whether or not skateboarding has influenced artistic styles. I don't approach the topic scientifically but, like skateboarding and art itself, it's all gut-level.

SS Have you found a way to define the link between skateboarding and art, and what have you learned about that link?
CF There is no clear definition of the link, but there are a couple of common denominators. For example, most of the artists I have interviewed started skating around the same time (the early/mid-eighties). Back then skateboarding itself was still a blank canvas. You made up tricks almost every day, of course, even though you thought you had invented the trick, chances were that someone else somewhere else made up the same trick. Due to a lack of international media back then, there was not so much consumption in skateboarding, it was more creative. There was more freedom because of the lack of information. And if you finally got your hands on an issue of Thrasher once a year, there were all these photos of Gonz and Neil Blender with drawings on their shoes, on their griptape - sometimes even the board graphics were DIY.

SS How would you define 'skate art'?
CF Again, there is no clear definition of 'skate art' as far as a style is concerned. I would say that what differentiates 'skate art' from all other art is that, like in skateboarding, everything is possible. It falls somewhere in between and enjoys all the advantages of a product without a market - well, the market is being established as we speak - but for right now, there are no critics to please. There is a lot of freedom, which results in awesome shows that include everything from doodlings to paintings, from sculptures to video installations etc. For a lot of people skateboard graphics were their first introduction into art, and a lot of the images from the early/mid-eighties are still burnt into people's memories - all the Zorac Pushead decks, the early Dogtown decks and, of course, all the skull-and-bones variations of Powell Perata decks or the detailed graphics of the Santa Cruz decks. Jason Jesse decks, anyone?

SS Who are the leading figures in the worldwide scene today?
CF I wouldn't say there are leading figures in this scene. There are people who have been doing it for quite a while and who get more recognition than others. First and foremost, there's Mark Gonzales, which is funny because not only is he mentioned as the number-one inspiration by professional street skaters for his skating, but he was, and still is, very influential to almost all of the artists I have been talking to. There's Shepard Fairey and Dave Kinzay, Don Pendleton, Phil Froid, Thomas Campbell, Evan Hecco, the list goes on.

SS How do you think 'skate art' is perceived in the art world?
CF I have no idea. I guess some people like Barry McEne (Tixie) are crossing over into the 'real art' world. I think it is good that these artists get recognised outside of the skateboard and graffiti scenes - I just hope they're not the art dealers' next cash cow that gets hyped beyond belief to drive prices through the roof.

SS Does their work directly relate to skateboarding, or to the art world - or both or neither?
CF I think a lot of the artwork itself does not have a direct link to skateboarding. Of course a lot of these





artists draw on decks or take photos of skateboarders because that's what they are around. I also don't think the art is targeted towards the art world. I like to think that this artwork exists because these people just have an urge to create. Like the days when you just didn't care about anything else other than skateboarding.

SS What have been the best exhibitions so far?

CR I really haven't been to a lot of skate art exhibitions. I quite liked the 'This is the Flow' show in Holland, which featured the GIRL art department, and Ed Templeton shows are always entertaining. I also liked the 'Modart' in Munich. The best show lately has definitely been 'A Surface in Between' here in London.

SS How do you think this movement will be seen in the future - as a piece of art history, I mean?

CR I don't think this stuff will make art history but I like to think that it will become a part of the art world and that more skate art will find its way into museums - simply so that more people can get inspired.

The space in Houston is marvelous. An old five-floor school building has been modified into an art house before being turned into yet another development of luxury flats. The exhibition itself is held upstairs in a long corridor that opens to a spacey roof terrace. The real 'skate art' lies on the first floor. Four tight transitions form a pool-like complex. Ten feet of vert licks balconies two floors higher. Skating the thing feels like surfing and playing squash at once. For me, this is art enough. In the middle of the park - as they call it - is a greffy much unskateable any obstacle made out of 18 banks. A piece of art or a piece of shit? Depends on how you look at it. The obstacle becomes a much talked about but much less skated object for the duration of the show. "We wanted to make it difficult to skate, but we ran out of space and, as it stands, it doesn't really work," admits a lived-looking Toby Shual.

Whatever the problems with the obstacle in-between the fabulous transitions, the art house place is great to chill in and I'm stoked to have such a weird spot

to skate indoors in the middle of Hockney. Whatever the agenda of this collective force, as a skater, you'll definitely have a good time here.

Back in the exhibition hall, artist, adrenalin contributor and curator of the exhibition Marcus Cobley takes a step back when I say I want to do an article titled something like 'Skate Art: What the Fuck is Going On?' and that I might want to interview him.

MO That's cool but please don't talk about 'skate art'.

SS Why not?

MO It's just that phrase. It's a funny phrase. There are many funny phrases. Nobody says, like, 'SNX art' or 'snowboard art'. Some people say that skateboarding is a sport. Well there's no netball art or no ski art is there? Why do people say that word?

SS Well, there are no skaters doing art, are there?

MO Well, there might be.

Evil Knievel used to do art but that's not skater art is it?

SS So what should we be talking about then?

MO Well, personally my stuff has got nothing to do with skateboarding. They are two different things but it's the same person so that's the connection. But I wouldn't associate my skateboarding to my art because I made art before I started skateboarding. So how can I be called a skate artist if I made art before that? It is a phrase that exists. It's a useful phrase. But it has to be used wisely. 'Cause I think everybody thinks of themselves...I think of myself as an artist but hey, that's funny, that's kind of a pretentious word. I never say it or whatever.

SS In a way, isn't it backfiring when you are afraid of the term?

MO Yeah, no, totally.

SS I understand what you mean: it's an uncomfortable term like 'extreme' or something. Just another weird term that means nothing.

MO Yeah, but I don't dislike the term. It's an easy term to say and there is no better one. Maybe we should just use the term 'skateboard artist'. It is confusing and I still haven't made my mind up about it. But I'm definitely not... it's too easy to pigeonhole people through the term, because it's a bit more complicated. But it's do.

SS How do you think this show is seen in the 'real art' world?

MO That's really interesting. There are a lot of artists here like Toby Patterson. He won last year's Becks Future prize at the ICA. He's one of the few people who are breaking into the art world. But he's not called a skateboard artist because nobody knows he skates. In this exhibition, I've selected all different kinds of artists, and when we did this exhibition it wasn't necessarily the main aim to be respected by the art world. That's just an extra bonus. It was more like we wanted to do something to raise positive awareness (towards skateboarding). There are so many things involved in skateboarding.

What we try to do is sort of strip it down. It's like simplicity of skateboarding and making art related to that. That's why the park is designed like that too. There is nothing to grind. It's not designed for a certain way of skating. It's almost like surfing and just standing on a skateboard. Skateboard culture is massive and it's growing and changing all the time and mediating all the time. There's no way anyone could show it all. What we have here is a small slice of the cake.

SS There's some cynicism among the skaters about the art scene.

MO Yeah, a lot of skaters don't wanna come here to see 'skate art crap'. A lot of skaters don't do arts. Some don't even listen to music. They just skate, which is cool. I see a skater as an artist anyway. Skaters see so much more when they travel and when they go to new places. Instead of seeing just a piece of concrete or a bench they see something to explore.

At this point, Marcus's phone rings, I fucking run out of tape and walk down to the sweat box to have some fun.





"I Like Drawing pictures and I live in a Youth Club"1

A Surface In Between

www.sideeffectsofurethane.com
Arthouse - Pitfield Street, London N1
24 May - 7 June

I had never realised that there was a fundamental link between skateboarding and architecture. It was one of those "of course moments" when Marcus Oakley, the curator, explained it to me "skateboarders are very in tune with architecture, they are always on the look out for 'spots'".

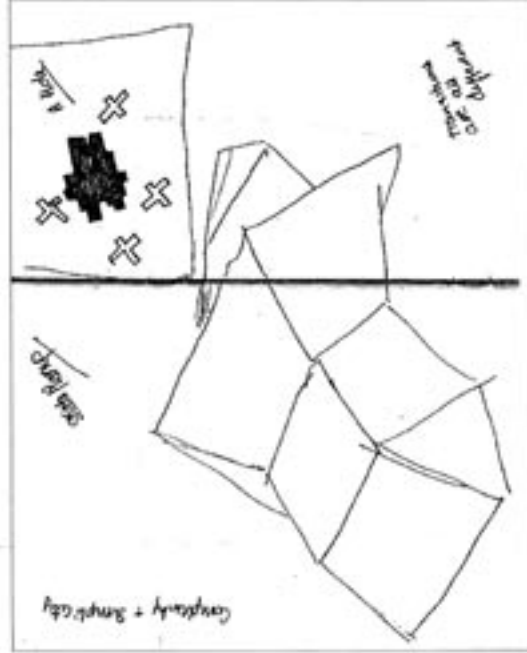
For A Surface In Between Oakley has gathered together more than 30 international artists whose work represents the wide scope of art activity related to skateboard culture.

The day we went to see the show, was a balmy, sunny Saturday, just right for an art day out. The Arthouse itself was intriguing - an old school which has not yet been taken over by the developers and seems to play host to an array of community arty activities. In its wonderfully shabby surroundings you could almost smell the papier-mache.

The show was in two locations: paintings, drawings, photographs, sculpture and film were five flights up in an airy corridor room with a pitched roof. It was like being in the attic of Mallory Towers. Downstairs in the old sports hall there was an amazing ramp installation which filled the huge atrium space. This rasp was designed to resemble an abstract drawing "before anyone had skated on

it" remarked Marcus "it was amazingly pure, all white and blue. Now the skate marks have been added they look like drawn squiggles - its part of it really". We watched as Marcus skated over the blue ramp and up the transitions and we learnt that "each transition is different".

Upstairs the fifth floor was flooded with sunlight, the doors to the roof were opened and subtle West Coast music was playing. The whole show had about it what I can only describe as a friendly, laid back vibe. The work here looked to me as if it had been made between living, loving and hanging out with friends. Although that is not to say it was particularly slacker. There were an array of styles and some interesting conceptual pieces. The drawings for instance were goofy, cartoony, fan type or meticulously and carefully executed.



The Ramp and the Stairs in the Ramp - Cathy Jones





PUSHING DESIGN TO EXTREMES



There has always been a strong relationship between skate culture and architecture – take a trip along London's South Bank and see the baggy-trousered youths on the concrete planes of the Royal Festival Hall. So it was fitting for architect Steve Mitchell and designer Rich Holland from creative thinking company Bullet to work with skateboarder Toby Shuall to create a course enabling perpetual movement.

The octagonal ramp installation fills the atrium of Arthouse, a disused school in Hoxton, and complements the exhibition, A Surface in Between, which features more than 30 artists whose work is associated with skateboarding.



www.sideeffectsofurethane.com





HUNG & DRAWN

art news by TOBY BROWN, HANNAH LACE and STUART WRIGHT

Exhibition of the month: A SURFACE IN-BETWEEN

The Side Effects of Urethane (the stuff skate wheels are made of) are an art collective intent on bringing the talent and diversity within skate culture to a wider audience. Inviting over 30 international artists and skateboarders to a disused school, where skaters will for once be welcome, they have adapted it to create an experience of "peaceful anarchy and good vibrations". Skater/curator Marcus Oakley explains: "Skateboarders are outsider artists - some of them may not even realise it. They interpret architecture and street furniture in original ways, turning the city into something completely different from what it was designed for."

It's this alternative filter that makes this show a refreshing glimpse of a lifestyle grounded in rebellion, passion and freedom. Titled *A Surface In-Between*, the exhibition is split in two parts: drawing, painting, sculpture, photography and film on one level, with artist Toby Shual's huge ramp installation on another. Running across the full length of the building, the course is a unique piece of art, there to be skated if you have the balls and talent. Other artists include Toby Paterson, winner of last year's Becks Futures prize, Pete Fowler, creator of the Monsterium figures and ex-pro skater Andy Howell. If *Dogtown* and *Z Boys* made you long for your battered Vans, *A Surface In-Between* will provide an adrenalin-fuelled ride around the more recent evolutions in a sub-culture that are as vibrant as ever. HI.

A Surface In-Between takes place at the ArtForum, 148 Fleet St, Bristol ST from May 24 - June 7. Enquiries 020 7192 9000.



Mark Foster



Sam Spinks

LOOSE
 TRUCKS

Stewart



Pete Fowler

104 DAZED & CONFUSED





Liars

INFORMATION 35 PROFUNDEA

ABOVE: Surface in Between, art's show street course plans.

England

Bottom down the hatches – the summer is coming on fast. We have ten thousand tours and ten thousand songs to deal with, within this we are also scrambling to get away on trips, fresh interviews, and all the rest of the shit we have to subsist on before you can actually read Document. Your summer entails you towards deaf beats with entertainment and adventure, while we run from our summer losing the alcohol, the cigarettes, and the nervous breakdowns that we will have to deal with before it's over. I can't wait for the first frost.

Lately had Paul Sher slings into his pro schedule by his skiny feet and fingers. He is heading out to the Finnish pro skate comp then joining the DNS tour along with Danny Brady.

Vaughan Baker is currently sleeping on Paul Carter's floor awaiting his run of the Stein City Jam in Vancouver this week. Colin Kennedy seems to be spending his time working on an interview for some European fanzine called Kingspin.

Ben Gowen's Document interview is now on hold after Document skater King decided to "take him off... let's taking the post".

Chewy Cannon showed up and has been seen in Paris showing for a Heritage Document trip.

Oliver Todd has been seen in Leeds Yard, London, asking after his recent ban from Document: "I wasn't hiding from Kings, I'd just got in" was all he would say on the subject.

The Vans Super Tour is due to hit England as soon as I shut this computer down. Thrills, Ethan Fowler, Geoff Rowley etc are strutting around these shores for a few days for a three-date tour. PlayStation, Ego and good of Bristol City are the dates - let's see what they are made of eh?

Foundation tour starts on May the 14th for a week with a demo at PlayStation on the 17th. Ethan Fowler Leo Planelo, Daniel Shinkou and Corey Duffell. Hopefully this relatively tame fee schedule will produce a good feature in next month's Document.

Elisa Steiner and Pete Dinklage just finished a whistle stop: Booking tour of the UK. Aside from contracting SARS and the weather it all went well.

Hilarious rumours are spreading thick and fast that Marcell's infamous Bowditch comp may be a little light on American competitors this year. The reason for this is supposedly that the folks are still bitter about the French's lack of involvement in the recent War on Iraq. How true or not this whizzer is cannot be confirmed. But not on the 24th - 25th May, we will soon see how deep the patriotism runs.

"Could be really fun and I hope that the whole Gockens involvement won't put too many people off" - This is what Scott Murray said of the up and coming, 2nd to 20th of June Soul Bowl event at the Millennium Dome. This late entry into the whole summer event scene looks interesting to say the least. Transporting the Munster street course to London for a UK team event with big prize money and hotel accommodation for all team members seems too good to be true, but apparently that is what is happening along with the construction of the Soul Bowl - a super sized vert ramp that replica of the original American version. A help will also be there - yes the first ever trip to the UK - let's see who has got it in them to have a shot at it. Dual Team packs off Sean, I got a letter on yet hasn't the ticket info.

Tickets for Gockens (see UK over £12.50 for a single day pass or £20 for a weekend pass, and are available from www.about.com or by calling the credit card hotline number 08704 251 251.

The Habitat video UK premiere has been set back a month to August mainly due to the fact that no-one wants to clash with the DC premiere at the Prince Charles Theatre Leicester square on July 1st. Unfortunately this is a VHS only event so none of you little rats can get to see it if it gets out, unless you start complaining about it now!

A Dirty Sanchez tour is starting to lay claims for certain dates over this summer. Gabe, Simulac and K8 City teams have been ripped into this two week project. The tour will be filmed in its glory entirety for the new PlayStation 2 cartoon film. The tour has been named the Sleep When You're Dead tour - finalized dates and route next issue.

Anyway I'm done for this issue, I've got to pack my Hawaiian tropic for Marcell. Show your support and show up! ■

■ DOCUMENT JUNE 2003





inbetwixt

Late 2001 saw an event with a name that illustrated exactly what it means to belong to a movement, its name; Side Effects of Urethane. June 2003 delivered what to some was the long awaited sequel, The Surface In Between.

Shoreditch arts centre is full to the brim. An independently organised art event promoted in the main through word of mouth, has managed to attract an unlikely blend of art enthusiasts, fashionists, skateboarders and media types. All of whom for once, at this the preview, look as keen to view the works as they do to fuel their evening with the free drinks. The works on show must number in their hundreds, taking in all forms of artistic medium from approximately fifty artists who's creative influence stems from the world of skateboarding.

Yep, skateboarders indulging in art! Those cultural outsiders many of us see as synonymous with adults who cannot grow up or delinquents responsible for much of our so-called 'urban decay' (I call it urban improvement which as a 'knock on' improves urban efficiency). The art displayed is starkly original, both from mainstream contemporary counterparts and indeed with the other work itself. All artists combining through the exhibition to show that recent events in the art world, like Toby Paterson's triumph in the Beck's Futures, is not fortuitous chance,

but the tip of a large underground artistic revolution. Not to say that Skate art is the be all and end all of modern art, but it does suggest that to look further than Timeout or the G2 for artistic nibbles is no crime.

Beneath our feet lies the focal point for the exhibition itself, the lower floor of the building houses a huge skate installation. Enclosed in one of the largest bowls I have encountered lies, as organiser Rich "Badger" Holland waxes, something that resembles an upside down Battlesar Galactica. Eighteen sides of driveway (plain English: noun-signifying a wooden take off ramp), all of which has been painted blue and has been intimidating some of the countless top skateboarders during test runs.

Surface In Between was a treat for this jaded journalist. Art followers are at best fickle and full of nepotism, Surface In Between unified a culture of clashes with panache. The art was eye opening, with even the most directional of art lovers having their own personal moments of fancy. Shoreditch, land of the of the uber-nists, was for once unable to pose its way through an evening, with grounded skaters (the real lords of fashion, until the country revolution) making sure pretension was correctly labelled and kept safe in the pantaloone proof bag at the door.

A certain grapevine hinted a book based on the concept could well be on its way soon. So keep your eyes primed for visual treats!

They want to thank all their sponsors and helpers: Playstation2, Olympus Digital Camera, Eastpak, Vans, Cartier, Cicc, Suburban Bliss, Misko and Bulet. www.sideeffectsofurethane.com

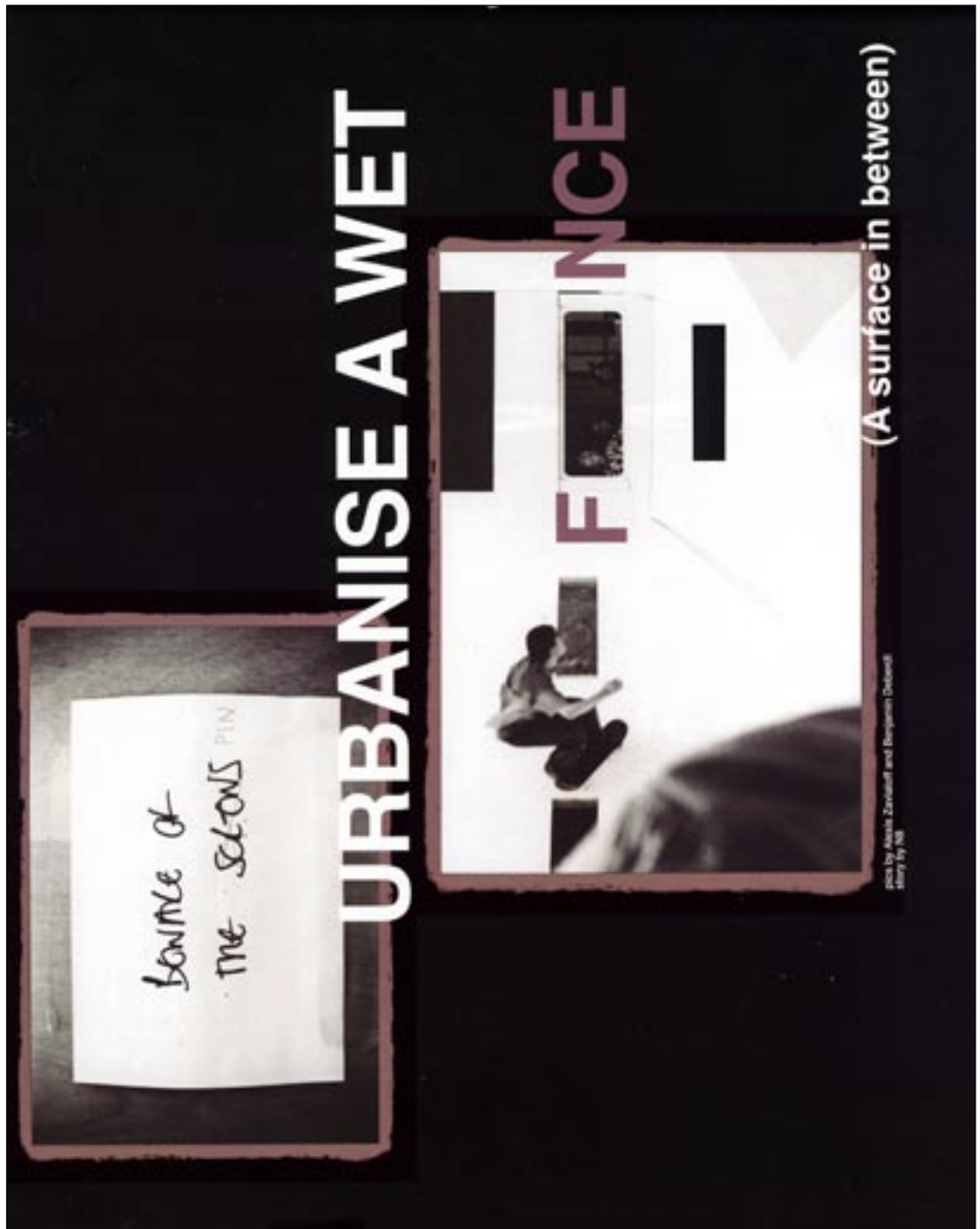
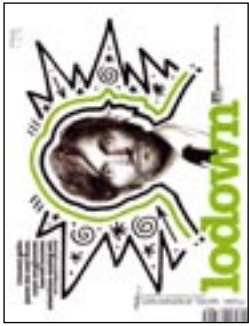
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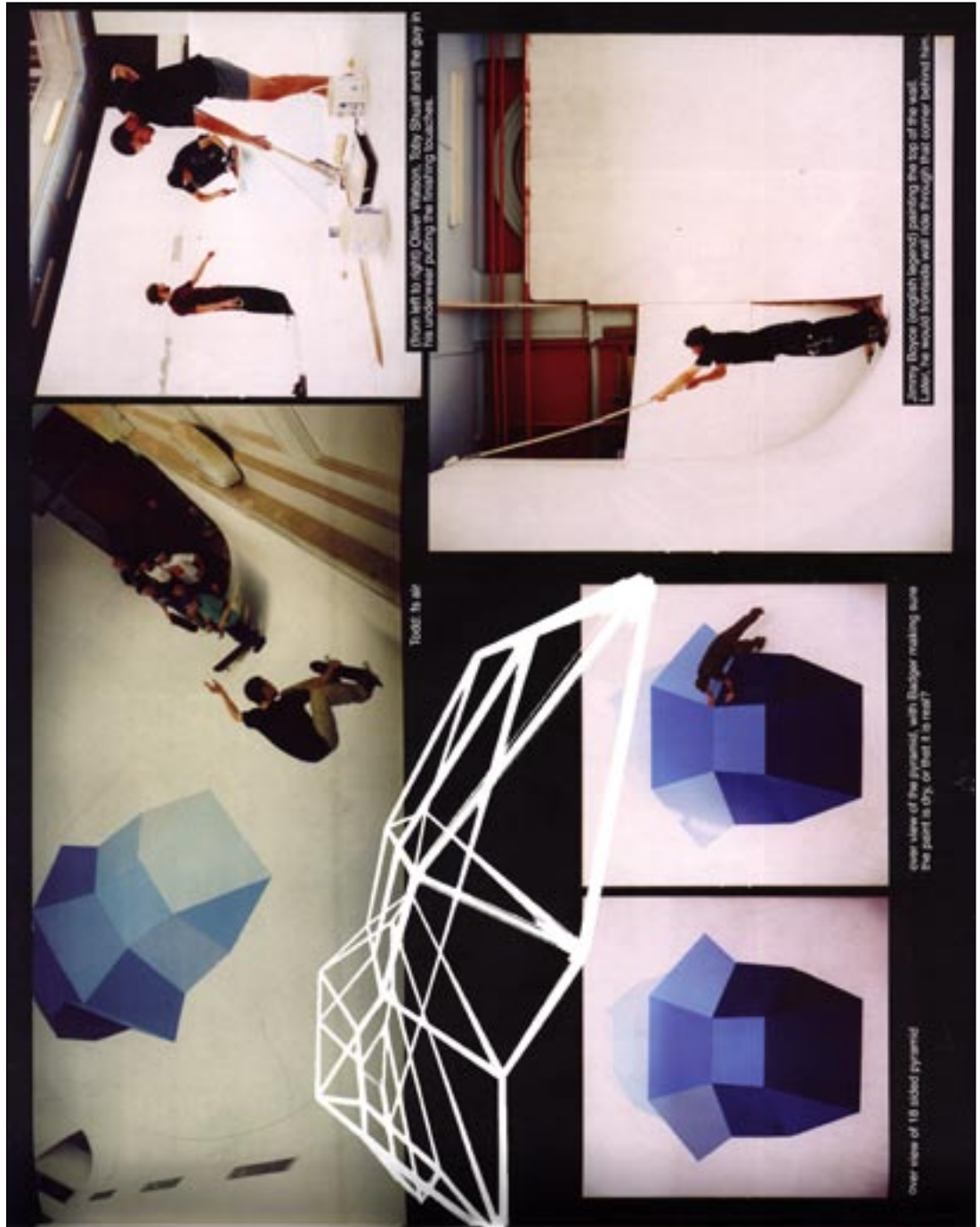
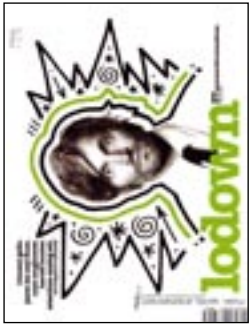


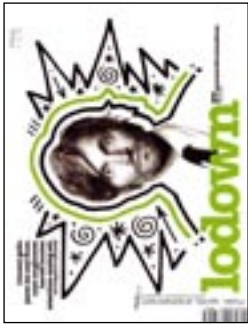


SEPTEMBER | OCTOBER 2003









URBANANCE A MET FENCE (A surface in between) if you were at last years exhibition you'll be familiar with the format. An eclectic collection of skateboard related artwork culminating in a large skisable wooden sculpture. Last year the location was a disused jam factory, this year was a disused primary school.

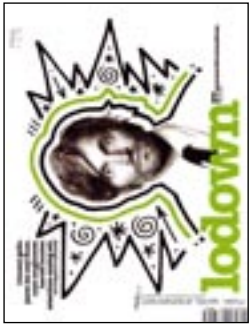
The concept remained the same but the scale was escalated this year. Marcus Quakley, curating the art exhibition, gathered pieces of 30 artists from all over the world. He chose to mix familiar names such as Toby Patterson and Phil Fowler, with artists who you are bound to hear more from in the future, people like Sam Bishop and Marjke De Haas. While he was busy doing that, Toby Shovel worked with designer Richard Holland and architect Steve Mitchell to design a benchmark of a skate obstacle, an engine-sided dynamic sitting in the middle of four vert-out walls (complete with intayed windows). The room in which it stood dropped through three floors with a huge skylight above it, combined with a natural paint job that gave the impression the object itself was floating in space, positively space-age.

Both years I have attended this exhibition I have left with the same two impressions. A disused building which has been given new lease of life through the keen minds and hard work of a group of artists. A high quality exhibition which, instead of being self-obsessively elitist, is somehow approachable by, and accepting of all who pay a visit. My only negative point would be the longevity of the whole thing. I know this is usually purely down to funding, but two weeks just doesn't seem long enough for the amount of work that must have gone into it.



Phil Frost painting live





Two of the pieces necessary to build the "monolith"
in the top of the gallery space, before...





A SURFACE IN BETWEEN

Teksti: Alexi Zavlatov

Pari vuotta sitten Lontoossa järjestettiin viikonlopputapahtuma, jossa tyhjään varastoon rakennettiin pehmeän valkoisen streetti ja viereiseen saliin ripustettiin taidenäyttely. Side Effects of Urethane nimisen hiihdyttimen takana olivat pääasiassa Marcus Oakley ja Toby Paterson. Viime touko-kesäkuussa samat taiteilijat kehittivät kokoon joukon kansainvälistä skede / taide väkeä Surface In Between näyttelyyn, joka toimi joksikin kutsun edeltäjänä.

Surface järjestettiin ArtHouse nimisessä entisessä koulussa Itä-Lontoon Hoxtonissa. Rakennus on muutamia viime vuoden ajan toiminut taiteilijoiden studioina ja ateljeina, mutta tänä syksynä Lontoon kaupungin on määrä kunnostaa siihen kämppiä.

Marcuksen ja Tobyn kantavana ideana on ollut heittää samaan soppaan taidetta ja skedeyttä, galleriayleistä ja skettareita, ja siten hämmentää. Tätä kertaa pari viikkoa kestäneessä vimpullisessa paikalla vasaautuneet saattoivat tutustua Tony Coxin, Thomas Campbellin, Phil Frostin, Bobby Puleon, Mr. Wearwoffin, Foin, Peter J. Evansin, Toby Shaulin, Alexis Zavlatovin, Benjamin Deberstin, Don Hendletonin, Deelin, Toby Patersonin, Simon Truen, Bartokin ja muiden yhteensä noin 30 taiteilijan duoreihin. Näyttelyyn arkkitehtien mukaan töiden sisällöllä ei silttämättä ollut mitään tekemistä skedeyksen kanssa, mutta osittain taidetta olivat sen sijaan kaikki jollain tapaa siinäkin skettaukseen ja sitä ympäröivään luovaan kulttuuriin. Surface -näyttelyssä ei myöskään suvaita brandien ja taffujen mainontaa. Kaikkien esitelyjen töiden tuli olla vapaita kaupallisten yritysten ja muiden sen semmoisten logoista ja nimistä.

Kuten Side Effects, myös Surface In Between pyrki omalla oellaan välittämään kansalle skettauksen vaikuttavia visuaalisia kolmea jakana. Sitä paitsi jos ollaan rehellisiä, niin skettauksella ja skettareilla on yhä paljon tarjottavaa koko taidemaailmalle.







Words: Chris
Photography: skate pictures: Wig and Richie; incidental: Mark

Art Happening

A Surface In Between

Hello Toby (Shaul), Marcos (Oakley), can you tell me why you decided to run Side Effects again this year?

T: Because we had the opportunity. We wanted to do it again but we didn't really want to do it again... in a way. It was such hard work and for no money but the opportunity came around from the girls we worked with last time, Natty and Louise...

M: Once we saw the building that really made the decision for us, it was a really interesting place. We could've easily not done it, but we did it!

T: Yeah, but it was definitely worth doing, wasn't it?

M: Yeah, but from doing the project last year we saw so many negative things. It's so much work. It physically and mentally pretty much killed us but in the end it was definitely worth it. **I'm sure building the skate ramp was one of the biggest physical challenges?**

T: It's just about two weeks to build the entire thing from scratch, get all the wood in there and construct it. It was two weeks of solid work, fourteen-hour days, just working until you couldn't speak!

M: I think it was a bit easier this year since we actually knew what we were building. We got an architect to design it so I guess there's some kind of irony there that we used architectural software to design a skatepark, obviously how skateboarders use architecture and how at that is...

T: That everything was designed, Phil's dad went over all the designs for that really technical ramp (the middle bit). He worked out all the angles before we even started building, we had everything on paper. Phil knew what he was doing and pretty much built the middle part himself. The skatepark was impossible to skate too.

T: Yeah a lot of people found that, but that worked in a way and made it fun, it wasn't impossible but it was hard and that made it a challenge.

M: Originally it was going to be bigger but because of various things like health and safety...

T: It was a piece of art in it's self.

M: Yeah it was a piece of sculpture.

T: I like the fact that everyone that went skating in there was just tripping out, laughing, pumping up and down the walls.

M: A lot of people did hit it. Bobby Fluke, he landed it.

T: And Struting.

So what was the reasoning behind the crazy middle bit?

T: Basically the object was too steep for the dimensions of the room, I will admit that now! But the general point was to build something that was not like a funbox in every other typical blueprint skatepark, travelling from it to it, something you could hit at any angle, it did work to a degree but it was skated differently to how I thought but then people were skating the room like a massive vert bowl, it was really fun. What does an the closest thing you can get to surfing on a skateboard.

That works in similar way to a normal skate spot outside, we skate architecture in a different way to what it's perceived and designed for. That's the nature of skateboarding.

T: Yeah, there was nowhere to drop it, nowhere to queue up to skate, there was no function to the park, that's what I wanted to destroy, the actual way we as a group of skaters go to a skatepark and just stand there and go back and forth, which is great and I've done that. That sort of skating is good when

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people skate together, but nowadays people don't skate together unless they are all forced onto a mini-ramp. With that mean one person skated and ten others stood there and had a laugh. But everyone who skated that room smiled, that's the first time I've seen a lot of pretty miserable skateboarders smile for ages - myself included! It was good, I'm pleased. At the end of the day I saw a lot of street kids going high up the wall smiling so that was worth it in itself.

M: I think the opening weekend was a good thing to mention, getting Headshoppie to play and that.

T: That was the only really nice day for us, the Sunday. **When it was all finished!**

T: It was almost impossible for us to personally enjoy it which everyone seems to fail to understand, we were responsible for it the entire time... I personally can't deal with any kind of responsibility at all so it was a hard thing for me to do.

M: Anything to do with the work, like we had Thomas Campbell paintings that were \$5000 each so worrying about things like that getting nicked.

T: It wasn't in a particularly friendly time either, it did serve as a social place for the two weeks that it was open, everyone came by all the time.

What was the criteria for choosing which artists get work into the show, was it literally a case of, if you're a skateboarder you can apply?

M: I think with the first show it was more about skateboarders who made art and it didn't necessarily mean that they'd viewed themselves as artists who'd gone to art college or any of those things but just that they could make something, that was the point. But with this show what we tried to do was select people who... that's what they do, they make art all the time, that was the brief and that's why they were selected. The show was international this time too, the last show, a lot of the artists were based in London or England but this time there were artists from Japan, America, all over Europe, France, Germany, Brussels.

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Notes: An unknown part of urthane skate ramps for skating.
Top: One of the few people to use the side-ramp challenge. Also, the structure is a completely outdoor site from the end of the day.
Right: A view from the side of the main ramp of the skate ramp, showing the side-ramp challenge and how they moved through it. In the past, the ramp was made of concrete and had a lot of people jumping off the side.



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SIDEWALK - AUGUST - 2003





You mentioned negatively earlier, that's the thing about running an art show like this in London involving skateboarders; it can attract negative vibes, be seen as a cheap London thing only for certain trendy types.

T: Yeah some people say that don't they, some people write it in magazines. I didn't even know half the people in the show.

M: Well y'know we were just trying to do something that supports skateboarding and the culture surrounding it, we just thought we'd do something really positive.

T: It's all cases of Nicky and Louise really and their work, it all happened by coincidence basically and by us all making it happen.

So were Nicky and Louise the early pioneers of it all?

T: Well it was all my idea from the beginning, to do Side Effects, basically Nicky and Louise work at a PR company and their company represents properties that are being redeveloped and the people that own the properties like to hold events inside them to create interest in the place before they are renovated.

And where did the money for the other costs come from?

T: Just sponsors, Playstation 2, Vans, Eastpak, Carhartt, Coda, Mitsu, Olympus, and Suburban Street.

So next year are we going to see it again?

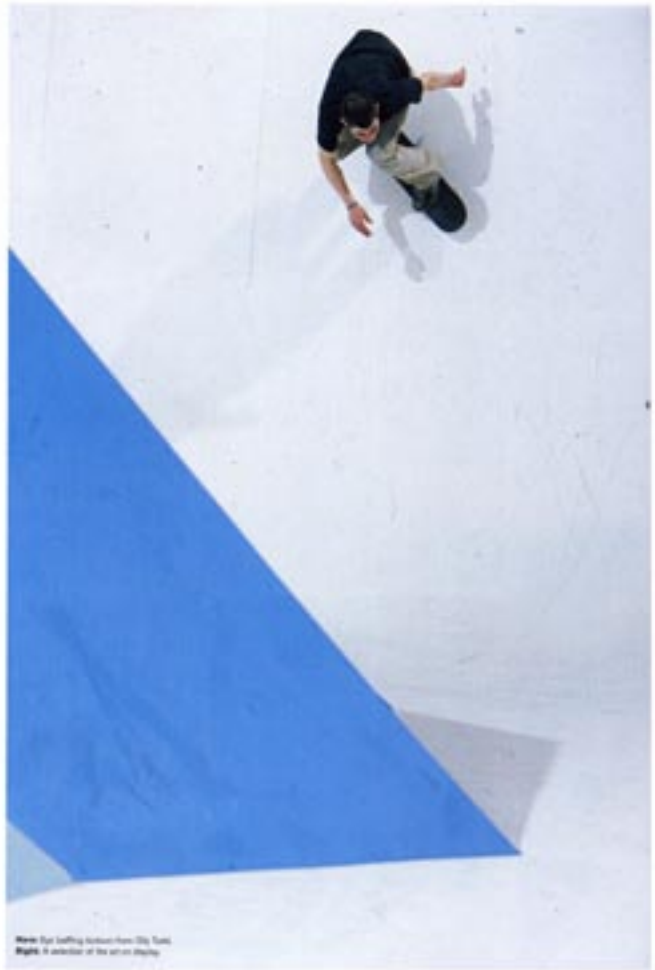
T: Maybe not next year but in the future something I'm sure will rise again. Situations are very fickle and it's not like we planned to do it again, like I said there was the opportunity but normally to get properties is almost impossible without the connections.

So you must have a lot of people to thank?

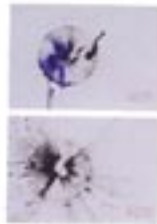
T: I personally want to thank Rich Holland and Bullet, Steve, the sponsors, Pin, Pin's father, all the people who helped out, you definitely know who you are and all that didn't, you know who you are as well, and all the artists for exhibiting.

M: The kindness of all our friends, a lot of people helped for nothing...

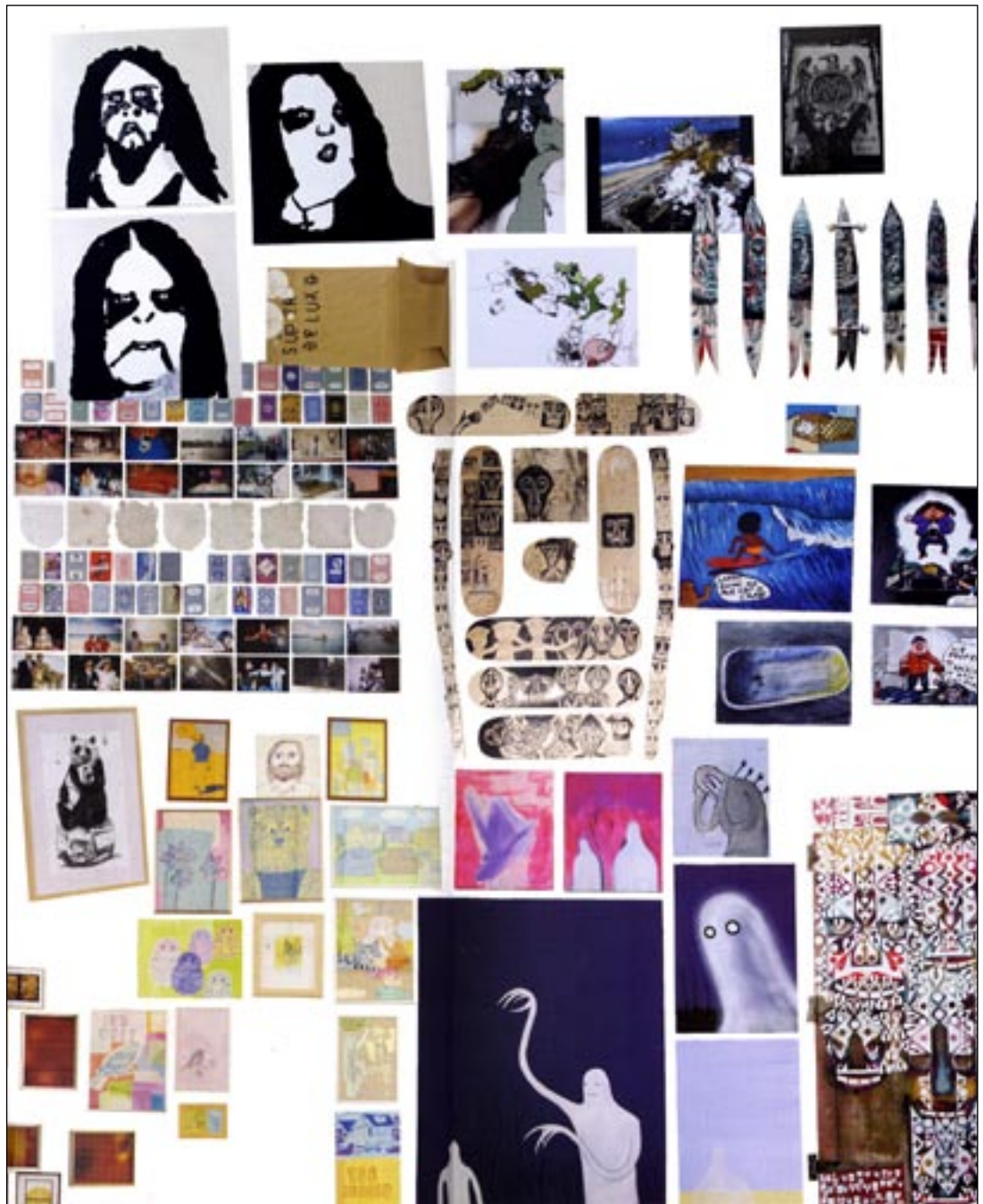
T: Thanks to Nicky and Louise for giving us the chance to do it again and all their hard work and especially Belgian!



Mark Day landing kickflip from City, Leeds.
Right: A section of the art on display.



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SIDEWALK - AUGUST - 2003





I left San Francisco to go to Europe for the whole summer. These photos are in chronological order, starting with this photo of Keith I shot before leaving. Skating with Hul made a welcome break from packing—and cities are the best photos of all, aren't they? I mean, look at that vertical lift there.

A few days later I departed for the continent of Europe—three months with a camera bag, a stack of T-shirts and socks, some sunblock, and a drawing book.

Two of my housemates went as well, but we left the house in good hands, or paws—we didn't realize it, but George the cat took the responsibilities on her far-clad shoulders and warned our resident sleeping German when there was a fire upstairs. A bit like Lassie, really. It was up to the German to telephone the firemen, as she has the evolutionary boon of an opposing digit, but I'd like to thank George for holding down the fort while we were away.



First port of call for the summer was London, where I partook in the Side Effects Of Urethane art show. Everyone's artwork occupied the top floor of the drused Victorian school on Old Street, but downstairs in the hall, where kids use to pick their noses during dull assemblies, there was some much more interactive artwork available, as seen in the photo. This picture may be hard to figure out, but then so was the obstacle. In fact, no one could figure it out enough to skate it, apart from Strubes, who oiled from one of its eighteen sides onto another of its eighteen sides. Everyone else skated around the edges of the room, on the lovely transitioned walls. My friend Toby theorized that Justin can skate anything because he grew

up skating Derby in Santa Cruz, a notoriously tricky old skatepark. This may well be true. While the show organizers collapsed in a heap, London's skatey-arty contingent drank cheap booze and did wallrides. Mt. Egypt played, I ran into some old friends, and every day I did the usual London arithmetic, which involves trying to work out how you spent twenty pounds even though all you did was get a tube train into town and buy some coffee. I went to pay an obligatory visit to my parents in the country, listened to a load of old punk-rock records, and then I was off to Europe.

"But isn't England in Europe?" you cry. Well, yes, but only geographically.



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