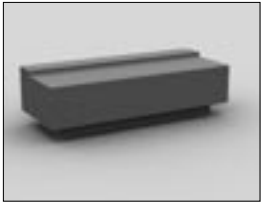
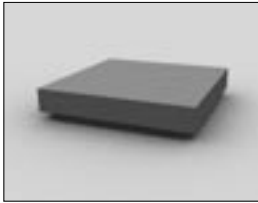
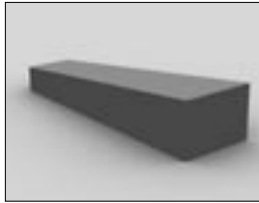
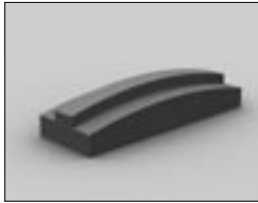


moving units



PlayStation 2



OLYMPUS
 Your Vision, Our Future





Book

ART GOES STREET

BEAUTIFUL LOSERS: CONTEMPORARY ART, SKATEBOARDING AND STREET CULTURE
Edited by Aaron Rose and Christian Sivik
Published by DAP/Iconoclast, £27.50
Reviewed by Francesca Guain

Once upon a time there were kids across the world who liked to mess about with pictures, simply because they enjoyed it. These little pockets of friends, hanging on street corners or skating in local parks, grew up – and their pictures grew with them. In the past decade, street art has moved off the pavement. People like Barry McGee, Ed Templeton and Chris Johnson are no longer small cult artists, but big names, attracting shows in serious spaces.

Beautiful Losers is the largest touring exhibition devoted to 50 of these loosely related artists. Aaron Rose, who ran the Alleged gallery in New York, curates the project, bringing together precursors like Jean Michel Basquiat and Larry Clark, Nineties icons such as Spike Jonze, Mike Mills and Mark Gonzales, and recent young guns like Geoff McStodge and Ryan McGurn. This work is inspiring – and looks increasingly important.

Many of the artists came out of skate culture. Yet the relationship is not obvious and there is almost no reference to skateboarding in their work. It's much more about, as Rose puts it, 'an attitude of creativity, innovation, rebelliousness and poetry'. Probably the most unifying trait is a DIY approach. To Mark Foster, UK artist and founder of Heron Skateboards, skating 'is the start of the creative process. It forces you to be imaginative'. The essence of street skating is

about looking at the city in a different way, as something to interact with, rather than passively experience. Kids brought up on a diet of making ramps and searching the streets for new places to skate take that into their art. It's about taking elements from the detritus of contemporary culture and transforming them. These are Walsh's grandchildren.

The exhibition themselves also have an inventive, homemade edge. Richard Holland is creative director of media design company Bullet Clip and exhibition curator at Waterloo skate shop CDE. 'The main aim was to create a space that gave artists a chance to exhibit their work. I wanted the gallery to have a more relaxed feel to it,' he explains. CDE has had 18 shows in its many months. Artists included Felix Future winner Toby Patterson, James Jarvis, Shepherd Fairey and illustrator Jo Rutzloff.

'One interesting version on art skaters is natural. In Holland, skateboarding is an art in itself.' Most physical sports are about winning; skateboarding is not. Just like art, each person has a unique style and sets on tricks. You could take 50 skaters to the same place and each one would do something different in their own style.'

Holland, along with Marcus Dakin, Village PR and Tilly Shuffell, is behind the London collective The Side Effects of Urethane. Its 'sole purpose is to explore and promote the symbiotic relationship between skateboarding and art, photography, design, and architecture,' he says. Each of its events has included art works and some form of architecture for skating, which crosses the boundaries of design, installation and fun. In its latest project, *Moving Units*, 'we started talking about perpetual motion,' explains Shuffell. 'We

BEAUTIFUL LOSERS

CONTEMPORARY ART & STREET CULTURE



thought about making the skate area more like an installation of sculptures. We wanted to while thing to be white – so the wheels would leave their marks, creating a pattern.'

What makes the fresh creativity of the artists coming from the scene so surprising is that the mainstream commodification of underground culture isn't narrowing their creative options. It is often irrelevant – skate culture may be mainstream, but there are still a large number of smaller companies with a graphic sensibility that want to do something different.

This outlook didn't come out of nowhere. The experimentation of

people in the Seventies, when skating as we know it began to form, feeds into the creative pool. Today's artists still pay respect to those that came before them for pushing the boundaries. Foster gives an example: 'Basquiat was a very heavy influence on the Gonz [Mark Gonzales]. He made everyone realize there was no rules.'

'Skateboarding is only a part of the culture. As Aaron Rose clarifies: 'We are talking about a vast movement, reaching into almost every creative medium, that is rooted in an attitude. This, however, DIY approach to art not only reflects the thoughts of these particular artists, but millions of young people worldwide.'



Reviews





Photos recueillies par Guillaume Le Gall. Photos: Alexis Zanetti et JF

1-FO5 MOVING UNITS

Le skateboard rencontre l'art et l'architecture

"The Side Effects of Urethane" est un jeune collectif artistique qui sévit à Londres. Venu du skate, ces activistes ont dédié leur vie à l'exploration de la relation symbiotique entre skateboard, art, photographie, design et architecture. Abouissant moderne cristallisant cette ingénieuse réflexion, ils ont organisé en août "Moving Units", un événement de taille en plein cœur de la capitale britannique, réparti dans plusieurs lieux selon leur nature (art/pointure, sculpture, musique, projections, rétrospective à la galerie-skateshop Cide/000 Gallery...). Un livre "synthèse" est même en préparation. Clark se devait d'être là ! Rencontre avec deux des initiateurs de "Moving Units", Rich Holland et Marcus Oakley.

Où vient l'idée de l'événement "Moving Units" à Londres ?

Rich : Nous sommes tous des "unités mobiles", mais certains d'entre nous bougent plus que d'autres. "Moving Units" traduit le concept de ce projet... Nous avons créé une série de sculptures éphémères en béton - ces unités sont toutes dessinées par des skateurs, pour des skateurs, et certaines peuvent intéresser le grand public ou bien servir de beau mobilier de rue, un autre de leurs objectifs recherchés.

Marcus : Cette année nous voulons disperser l'événement dans différents lieux de Londres... Comme nous faisons toujours tout fait en un seul endroit auparavant - la première fois en novembre 2001, dans une vieille usine à confection, puis la deuxième fois en mai 2003, dans une école victorienne désaffectée.

Comment s'est passé l'événement cette année ?

Marcus : D'abord, précisons que nous sommes 3 organisateurs principaux, à savoir Rich Holland (Graphiste, Directeur Artistique / Producteur), Marcus Oakley (Graphiste, Conservateur), Toby Shual (Skateur pro, Coordinateur de la production). "Moving Units" a été scindé en 5 parties : 1. Expo d'art (avec entre autres James Jarvis, Pete Fowler, Benjamin Deberdt, Ben Sansbury, Jo Ratcliff, Simon Trus, Javier Mendizabal, Toby Patterson...); 2. Rétrospective ; 3. Projection du documentaire de Winston Whittier sur le skate britannique "Roller through the decades"; 4. Séances avec groupes et DJ's ; 5. Installation de sculptures éphémères à South Bank (mythique spot de skate sous un pont à Waterloo, dans le centre de Londres à côté de la gare, ndr). Pour la première fois l'exposition s'est déroulée dans un espace de galerie conventionnel, qui comprenait une boutique où l'on trouvait des T-shirts,

des badges, des posters, des livres et des affiches réalisées par les artistes. Le but de l'expo, inspiré par les "moyens de charité" scandinaves, était de montrer une expo qui ne ressemble pas à une expo de genre liée au skateboard... une expo qui montre la diversité créative que l'on trouve dans la culture skate. A propos des structures éphémères, nous voulons dans un premier temps - avant que South Bank ne soit détruit - faire quelque chose, ajouter des trucs peut-être, et ainsi améliorer ce qu'il y avait déjà. Cette année, dans un deuxième temps, nous voulons placer ces sculptures éphémères sur le spot de manière à montrer comment les skateurs se réapproprient l'espace urbain pour autre chose que le travail, le shopping ou les autres activités allant divertissement et consommation. Pour les skateurs les villes deviennent des "terrains de jeu" - à explorer sans fin et sur lesquels on peut se confronter à soi-même. Les sculptures ont été spécialement commandées par "The Side Effects of Urethane" auprès d'artistes et de skateboardeurs de renom, afin de satisfaire les besoins cumulés des skateurs et des autres usagers de l'espace public. Les pièces sont des éléments fonctionnels aux formes hautement sculpturales. De façon générale l'événement s'est très bien déroulé - nous avons eu des retours positifs, et nous avons établi une relation avec South Bank, ce qui ne peut que être une bonne chose.

D'après vous quelles sont les liens spécifiques et récents entre l'art et le skateboard ?

Marcus : C'est dur ça dire là ! Mais bon... L'acte de skater est royalement non-productif au sens économique, alors qu'il attire des sommets en termes d'activité créative et d'engagement. Le skateboard redéfinit et modifie l'espace urbain. De nombreux skateurs sont inspirés par l'énergie positive liée à l'activité "skate", et à ses scènes sociales et culturelles alternatives... c'est pourquoi le créent de l'art visuel, de la musique, des films, de la littérature, etc.

Des projets maintenant ?

Rich : Nous travaillons sur le livre pour "The Side Effects of Urethane", il regroupera les 3 derniers événements. Nous voulons également montrer des exemples de la manière dont les skateurs visualisent la ville comme un énorme espace skatable : l'essence de leur perception du milieu urbain... Parce qu'elle est unique. Le regard que l'on a sur une ville se traduit dans n'importe quelle autre activité créative... puisque l'espace du caniveau est également vu différemment. Je vais d'ailleurs bientôt à North Gos avec mon ami Toby Shual pour construire une mini-rampe et un bowl en béton dans le jardin d'un mec - www.st8pgo.com
Marcus : Nous travaillons aussi avec les institutions britanniques pour - nous espérons - amener "Moving Units" dans d'autres villes d'Europe d'ici l'été prochain. Pourquoi pas à Paris ? Restez à l'écoute de Clark.

Pour en savoir plus : www.movingunits.co.uk







HUNG & DRAWN

TEXT: EPIGENIA BAAL

MOVING UNITS

Celebrating the evolution of skateboarding, the MOVING UNITS exhibition takes skate art back to the streets.

Since the 70s, skateboarding has been a significant component of urban culture, using the city for something other than it was intended and stirring a subtle form of rebellion in the process. Since then skateboarding has evolved and affiliated itself with all sorts of artistic and cultural exploits, creating a vast sub-culture that includes music, magazines and distinct fashions.

Moving Units is a group of events taking place in August that will explore the relationships between skateboarding and the arts. The event hopes to highlight the diversity of work that has emerged from both new and established names from the UK skateboarding scene from the dark, under-stylised drawings of Richard Sayer to the more design-based prints from artists like Adam Neate.

As part of the show, ten interactive sculptures will appear on the hallowed Southbank concrete and other renowned skateparks around London. The installations have been designed by skateboarders for skateboarders and serve a dual purpose, as both art and "obstacles".

Accompanying the exhibitions is a retrospective, including behind the scenes footage and documentation following the creation of the skate ramp. The NFT are also involved, showing Roller Through The Decades, a film documenting skateboarding from its neon epidemic in the 80s to the multi-million dollar industry it is today. An accompanying book will come out next year.

MOVING UNITS TAKES PLACE FROM AUGUST 8-21. CHECK
WWW.MOVINGUNITS.CO.UK FOR MORE INFORMATION.



Richard Sayer



Rick Taylor



Simon True

198 DAZED & CONFUSED





Ben Sansbury



Rick Holland

DAZED & CONFUSED 191



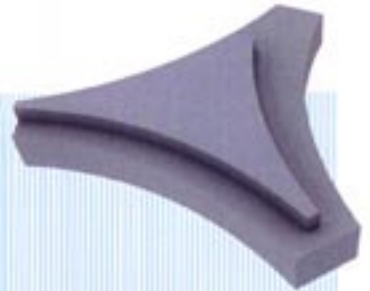
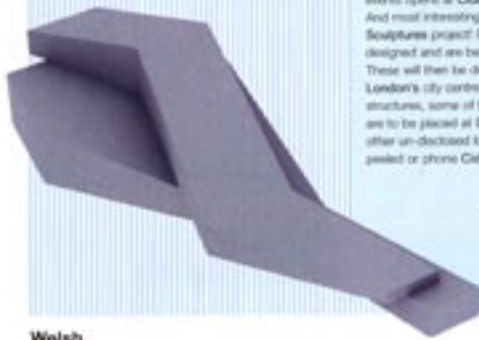


Liarsnewsstuff.

THE SIDE EFFECTS OF URETHANE moving units

Moving Units The Side Effects of urethane

The Side Effects of Urethane group are rolling into the summer with a new exhibition entitled Moving Units! An exhibition featuring artwork and history of the Side Effects events opens at Cide from the 11th - 21st August 2004. And most interestingly is the Temporary Skate Sculptures project: Five skateable objects have been designed and are being cast from concrete as we speak. These will then be dropped from the 6th of July at our London's city centre. I repeat, these are all skateable structures, some of the designs are featured here, they are to be placed at South Bank, Shell Centre and at other un-declared locations in the city. Keep your eyes peeled or phone Cide for details!



HERE: Side Effects Of Urethane group have a new agenda, temporary skate sculptures in the city of London will be being created in from this month. I know it sounds too good to be true so email rich@sideclip.com for more info.

Welsh

Well, I—4 me do I need a good holiday or what after spending five months with Denton, Fenchu and Joyboy being the second series of Sanchez. Don't get me wrong, it was one of the best laughs I've had in a long time but the constant travelling, missing, lack of sleep and constantly minding your back does get to you after a while, but I wouldn't change it for the world. Good memories and stories as long as my two arms. If anyone has seen some of the shows already then I hope you've enjoyed them, but if you haven't it's on Wednesdays 11pm on MTV and repeated on Fridays and Sundays.

Good news for everyone in the Bridgend area, the yearly indoor bowling hall has opened again for the summer season. If anyone out there from further a field fancies going then contact Justin and his army at Bad Habits skate shop for information. Over the last few years the courses have been perfect so I should imagine more of the same.

Denton has just come back from the Death tour and told me he had a right laugh, I didn't make it as I've done the ligaments in my ankle whilst filming in Arizona (just I needed to rest my brain). A week with Cates wobbling is enough to drive the sanest person nuts, but it was good to see Cates, Zofec, Calves and all the boys when they visited Cardiff though. The Squashphoria video was well sick with a load of good sections plus look out for Debbie's code when he's turning up the beach, it's enough to get even the hardened gym star running for cover.

After the premier of the Squad video our very own Cashman decided to join the tour for their last leg in Cornwall the next day, and what happened next is unbelievable. Apparently they all went out on the beach in Newquay and Cashman being Cashman noticed a load of power licks from someone's back shed, then set the sticky thing on fire causing a load of trouble (remember everyone, Cashman has ADD) and obviously posing a fire of the team off as they had to sleep on the beach because of it. Anyway, the next day Cashman is still his hyper self driving back home and

obviously passed Cates off that much that Cates felt he had to break Cashman's nose (laughter). Apparently it's all been sorted between them now and they've kissed and made up.

On another Cashman note he has been doing a bit of modelling for Cates show and H&M clothing so look out for him in your local high street store soon, and look out modelling agencies cause you have a right kink on your hands.

The main himself Lee Denton is organising a huge Kill City tour for August time, which will all be done in Europe. The tour will be over three weeks and will be visiting all the major spots dotted around Europe itself. Denton will be buying a huge Transit van and will be using his carpentry skills to turn it into a mobile van bed & breakfast for the team to live in, more on rides and possible stop offs as the months go by. Other Kill City news is that the passed, wobbling "I can't speak properly" Fenchu is about to have his new pro lined in the shops soon, so go buy it and help him feed his habit. Little Nicky has now left school and is not little Nicky anymore, but like all the little skaters from the past who have been stuck with this 'little' before their name find it hard to shrug off. He will now be named Nicky Cornell for simple reasons that he is now tall as I—4, and just remember who is always getting stuck into sessions with the big boys when every other I—4 is sitting themselves. M&F said, Check the space.

As some of you will already know Cardiff skatepark has closed its doors for the last time. Thanks once again to the stinky compression culture, which those tanks have got us all into and rising insurance for the upkeep of our prime skateparks has caused the inevitable. I'm sure every skateboarder who ever attended the park in the past would like to thank Gareth and Jane for a load of good memories. You can't get a good man down though 'cause don't forget Gareth will design/build skateparks all over the place, and if you need a park done in your local town then contact City Surf or Pwenty.

I've just received some good/fucking news that Neil Maggots from Newport has been offered his own show on Channel 4 doing Sanchez stunts. I don't know how true this is as he's not spoken to the man himself, but will let you know next month. If it is true then they have found a perfect look to do it and I wish him all the luck. Oh god, Maggots on the TV...

Congrats to Irish man and one good egg of a photographer Ricky Ouligin who recently passed his photography degree at Newport college. His work was so good that he has been offered a grant to do his own skate photography exhibition, will keep you all up to date on that and let you know where it's to be.

I would like to finish my news by thanking Dyley aka Rey Dropper from Cornwall (stunt laughter) for doing my Welsh news over the last few months whilst I've been away filming. On another Dyley note he went on a little news tour with Josh Perret and Tommy to visit Tony Da Silva to film for the upcoming East video. As they arrived in Liverpool sleep in Tony's house but Dyley got lost for four hours. In the process he had four football hooligans jump on his bonnet making him drive like a lion to get them off. Then Josh and Tommy are trying to give him directions saying "right, left, no it's right, no it's straight on" causing Dyley to have a full on panic attack (laughter) and shout his head off at them in a shaking mess. After having a big f--- he doesn't smoke either he managed to calm down and realised he is always to find But, I wish I were there to witness that. The clumsiness of Frank Spencer and the looks of Rey Dropper, but Dyley is a star. By the way, when he got home he managed to knock his wing mirror off too.

On a last note I would like to congratulate my good friend Scott who I've skated with for years and his future wife Annabelle on the birth of their little baby Lily Louise and her engagement. Bring on the stag right Dole!

Enjoy the summer everyone.
—Prickard





Liarsne- ws+stuff.



Moving Units

The language that people apply to art is bollocks, whether in terms of its appreciation or its production.

Keep a journal dealing your verbal and visual responses to the exhibits you attend. Try and think of this process as a journey ... Produce your first work using a wide range of appropriate media.

That's why Moving Units was good. The third instalment of The Side Effects of Urethane felt fresh because it was nothing to do with all that, while the fact that very, very few

of the things on display in the gallery felt like they were there solely by virtue of having been produced by people connected with skateboarding meant that it didn't feel like a collection of "skate art". This was the common ground for sure, the exhibition's background context, but no one was on display simply because they could draw a little.

Not were there cards attached below each collection of work explaining its maker's choices of materials, colours and form, and its underlying pseudo-psychological significance.

It just all looked real. St Peckow's pictures of random things, French's intensely brutal drawings, Sam's nice prints, Paul's work: CLOSE YOUR EYES AND THINK OF BURNLEY. Everything else.

Meanwhile, at South Bank (and elsewhere), Moving Units' other aspect was in evidence, for in situ - more of that random again: books that both looked interesting and stated well past the early shipping problems in an area marked out for artists. South Bank taking a different tack in regard to sharing was good, although it wasn't so pleasing to see how readily they took media attention for themselves; they might have covered the hours, but those books were designed, produced and paid for by the states, by Moving Units' organisers.

This was a dope event: art, suitable objects, and to mention whatsoever, anywhere, of music, mark-making, megaphone, or any of that nonsense.

[I like you \(document\) & moving units, and why not? And some pictures for a sketchbook or photo album](#)
[David Pears: Aug 2004 - New York University Art Department, City Center, Arts, Arts and for the United Nations](#)
[document online](#)

English'ish

This month saw a feeling and almost unhesitant visit from the fat US Nike SB team, every single one of them (almost) not why did they skate but they were also able to take in an Arsenal game from the retired surroundings of a private box, organised by Sime Sal.

Chris was there, fulfilling his last duties as a member of Stewall's staff, he's now (chef time), team manager and so on for Blueprint Skateboards, and has taken to writing press pieces that he expects to be quoted returns; he's going to kill me.

Paul Shear is currently in Transylvania, yes, the home of The Count. He's currently on a trip through Bulgaria and Romania where he's filming with Josh 'State of' Stewart for Lost and Found; let's just hope Chris hasn't mess out all those spots.

Denny Brady is actually working for a living, although given the amount of drinking establishments in Backpocket it can't be that hard to get a job there. Bernard Manning plays at Brady's place of employment on Saturday afternoons; if you go, avoid Brady. "I bet he pulls a crap job."

Blueprint's last-minute tour went down last month. Neil Smith, Colin Kennedy, Vaughan Baker, Nick Jensen, Scott Palmer and Mike Wright made up the numbers. Traversing the length and breadth of the Western Belt, a geographical area Chris conceals he made up himself, they took in Brighton, Bournemouth, Worthing, Bath and Bristol. (They're able to win the 'Point vs. Clutch' demo - of course I'm sure both teams would say that), before finally ending up in Cardiff.

Filming for Lost and Found is keeping everyone busy. "Bernie is bang on it, when not recovering from football

injuries), Mike Wright is so hot right now (God I hate that saying), Scott Palmer is in Prague on his honeymoon, as is Chevy Channon. Not with Scott you jokers, he's on a separate trip with shoe sponsor Hawk. Vaughan Baker has hit London, so look out for him looking about."

It's sad to report the death of Wadon Manchester; it's always sad to see a skate-owned shop go under. Wadon is of course still going strong in Leeds and Huddersfield, while back in Manc Note are taking things down for the BCS brigade. Support these people.

In more positive Manchester news a new park has opened up below the Manchester Way, from the capable hands of the Fearless team. It features a slope-sounding selector of obstacles, including a vert wall, Huntington Beach-style lip and a Flat 7 Marry Pad. I'm looking forward to seeing John Ige, Rob Wilson, Mike York and the rest of them travelling on masses through the rain to skate that last one now that the real thing is gone.

Barnes Bolton is now owned by someone who isn't "a nightmare business man", and they've now got a cinema room, fully-stocked shop, a pool table and all that makes November also see the beginning of a series of All Nighters, to take place on the first Friday of every month. The inaugural session will feature Danton and the KR City boys, and no doubt all that that entails. That's on the 11th. On the 2nd of December Wings is bringing some OG Distribution peeps, while Justin Ashby and the Pig City team will feature on the 7th in the New Year. You know the deal: Revolution Skatepark in Kent is putting on a comic: Weapons Of Mass Destruction. Taking place between 12 and 4 on Sunday the 31st of September, there are three

categories, novice, intermediate and open, and it's 13 to skate, 13 to spectate.

Don't forget that the House Song is going on the 18th of September. Unabomber and Gure have been added to the screens.

I forgot to say last time that the forthcoming Healin Skateboards video should be called Lost In Antlerish watch out for it because you know it's going to be rad.

—Jacob B

Scottish

Well this month seemed to feel forever, I was supposed to go away to do heaps of pictures and stuff and it pretty much all fell through. To console myself, probably more so to occupy myself, I've been getting tattoos. Chris been winding me up, calling me batty the and batty that, saying it's all jazzies and pretty boy stuff, but let's face it I've got a complete row of teeth so who's laughing now eh?

Oh yeah and I diagnosed myself as having Alcohol Induced Narcosepsy, not to be confused with Alcohol Induced Necromancy, that's just daft, you see tried digging when you're pissed as a bastard?

Edinburgh News:
In case you live in a cave you'll know that the Clutch boys as well as some Stewees were spotted feasting about Lathian and surrounding areas dodging the rain and signing things for kids.

I received a couple of phone calls from a severely inhibited





THE INDEPENDENT ON SUNDAY 15 AUGUST 2004

ABC 13

ABC

27 August 2004

Cover Illustration by Ansel Carlisle

6-15 FEATURES

COVER STORY

He wears silk pants. And he owns Oscar Wilde's telephone book. Andrew Barrow discovers these and other great secrets about Barry Humphries **page 4**

THE REEL THING

Another week, another director's cut. But are any of them worth watching, asks Mike Higgins **page 10**

POSING FOR PEACE

Mark Irving explores representations of diplomacy in art **page 16**

16-27

THE CRITICS

THEATRE

Kate Bennett on *The Blind Fiddler* and more from the Edinburgh Fringe **page 18**

FILM

Jonathan Rossney on the Korean thriller *Memories of Murder*, plus Nicholas Barber on *The Bourne Supremacy* **page 20**

CLASSICAL

Azra Fiezd on a superlative *Joseph* at Glyndebourne **page 22**

ART

Charles Darwin on 'The Age of Titian' at the National Gallery of Scotland **page 24**

COMPACT DISCS

The week's top releases reviewed, including Charlotte Hatherley, *The Hat*, *Two*, Handel, *Mojo Deep...* **page 26**

BOX OFFICE

The charts: who's selling what **page 27**

28-35

BOOKS

REVIEWS

Justin Hill: how I turned the life of the Chinese poet Li Yu into a novel. Plus Rebecca Pearson on Heather Skyler's debut novel, Johann Hari on *Occidentalism*, Building a Library (on Ancient Iraq), and *Paperbacks* **page 30**

NEW FICTION

An extract from *The Blackpool Highway* by Andrew Martin **page 32**

37-53

TV & RADIO

The week's television preview and seven-day TV and Radio listings **page 36**

REGULARS

STEPHEN BAYLEY

Street chatter - who needs it? **page 38**

DAVID THOMSON

On Fay Wray's last screen **page 40**

THIS CULTURAL LIFE

Novelist G P Taylor on why he loves his teddy and hates pubs **page 42**



TALK OF THE TOWN

Openings, closings, people and places

LEFT PAGE

Gnarly sculptures, dude

The Hayward Gallery has no permanent collection. Musicians come and go in the Purcell Room. Seasons wax and wane in the National Film Theatre. Only one attraction is constant at the South Bank Centre: the skateboarders.

"I came to work at South Bank in 1980 and the skaters have been here since the Seventies," says Mike McCart, the commercial director of the South Bank Centre. "The Queen Elizabeth Hall underneath is ideal for skating: it's black space, covered, lit, with slopes and smooth surfaces. And management's attitude has changed over the past 20 years. At first, it was a constant battle: surfaces were pebble-dashed, fences put up and security guards employed."

Some of these sanctions were the result of the South Bank Centre's intolerance, but others were necessary. "At one point the skaters used a stairwell that backs on to the Purcell Room, and the noise they made interrupted recitals inside." Recently, however, the war of attrition between skaters and arts administrators ended, with the arrival in 2002 of the current chief executive of the South Bank Centre, Michael Lynch.

One reason for this détente is that Lynch skates, dude. Or at least he did until he contracted polio as a boy in Australia in the Sixties. McCart adds that his boss (who used to run *Sylvestro Opera House*) "has a much broader view of cultural centres and their role in the community, and skaters have as much right to use the South Bank as anyone else". This new relationship has been formalised with several initiatives. The latest, with the London skater/collector The Side Effects of Urethane, is the installation of five concrete "skate sculptures" last week in the undercroft, the traditional skate spot in the shadows beneath Queen Elizabeth Hall.

Each sculpture is a geometric form, cast in concrete, about eight feet long, and painted white. Individually they recall, perhaps, Rachel Whiteread's work (one might have been cast under a park bench, another under a ramp); together they resemble pieces of monumental masonry, as if the South Bank Centre were crumpling into the Thames. But you could call them plinths, too, as skater after skater jumps on to them and strikes a brief, heroic pose before clattering on to the paving. Chris, a 16-year-old who comes up from



Geometric, monumental, plinth-like: the new sculptures for skaters on the South Bank

Governed every other day to skate South Bank, approves of the sculptures. "They're all different shapes which makes them more interesting to skate and you can do better tricks on them." The atmosphere is earnest - behind Chris and me another skater is rubbing the edge of one of the sculptures with wax, the better to slide over it, apparently.

And, as befits a cultural centre, the South Bank is more compassionate than other skate venues: "If you fall off your board in the City, the people there laugh in your face; if you fall off here, they help you up."

Mike Higgins

A LECTURE HALL OF ONE'S OWN

Mrs Woolf reads again

Thought, ladies and gentlemen, we have a very special literary treat for you. Just how often do you get the chance to see Virginia Woolf herself in conversation?

There's a flurry of applause, a piano introduction, and here she is, tall and elegant, walking on to the stage of the Great Hall at Dartington. She looks apprehensive, furtive. The clothes are long and droopy; the hair is in a bun - though rather blonder than I'd have expected. She nods a timid yes to a glass of water. This is being played out very straight, complete with a slightly bumping chair, Brian Lambidge,

who kicks off with an authentically servile introduction.

Mrs Woolf has just published *To the Lighthouse*, and it seems extraordinarily plucky for this most private of writers to go on the festival trail to promote it. She reads beautifully from the opening and closing chapters, then settles down to be grilled by the chair.

Mrs Woolf is in a generous mood, though she does have a tendency to approach the questions from an oblique angle. She talks about her writing life; she discusses an impenetrable sounding volume *The Waves*. (I wonder if she'll sign her backlist after the show.) She talks meaningfully about her mother, who died when she was young, and whose spirit permeates the new novel. She spellbindingly relates two of her earliest memories: of being in bed in the nursery at Talland House in St Ives, hearing the beat of the sea and watching the acres toggle of the blind moving in the breeze; and of a child's up-close focus on the pattern of her mother's dress as she struggled up to her on a train, perhaps on the way to St Ives.

Woolfians will here sniff a rat, these two anecdotes appear, word for word, in Virginia's own memoirs. This "conversation" has been cunningly woven together from Woolf's diaries and letters, which explains why she isn't actually responding to the questions. It's an extraordinary hour, which covers a great deal of biographical ground and reintroduces us to the woman's extraordinary





12 News

UNITED KINGDOM



WAY OUT STEREO

Stereo hosts a London exhibit.

Jason Lee and Chris Peetras passed through London in May, along with Stereo team riders Clint Peterson, Keegan Sauter, and Benry Parfitt, to raise public awareness about the re-birth of Stereo skateboards with a group art show called "Way Out East."

The two-day exhibit was held in a gallery space on Kingsland Road in Shoreditch, featuring the work of Tobin Yelland, Beth Raesgraf, Jason Lee, Chris Peetras, Clint Peterson and Stereo's new art director, Matt Irving, also in attendance.

Rich Howell, co-owner of London's CIDE skate shop and curator of the SSE gallery attended the exhibit. "It was nice that a celebrated Stereo from its conception, he says.

The gallery's front room showcased new work while much reminiscent work on in the back room where many of the old graphics were on display. The show was sponsored by Stereo, ezra, Sells Union, and WE.

A nearby after party followed where the band Misfits played to happily intoxicated crowds.

WARRIOR BRANDS

Distributor picks up new brands.

Art Director of San Francisco, California-based Raza Libre Skateboards, Michael Leck's Sustrating T-shirt company, Commonwealth socks, is now available in the UK through Warrior Distribution.

The distributor is also set to carry a broader range of Fourstar clothing. In the past, Fourstar was never pre-ord, however production has been

increased and the new range will be more reasonably priced and available by the end of July.

In related brand news, former Zero rider Matt Mumford's new skateboard company Legacy, under the Detroit Distribution umbrella, is now available in the UK through NDUK distribution. Check out: www.commercialstudies.com

SIDE EFFECTS OF URETHANE

Skay-art, the trilogy.

The Side Effects Of Urethane group that's responsible for two past successful skateboard-related art and cultural exhibition initiatives in London in the past two years, have been assembling their latest project, Moving Units, to be held in London from August 6-20.

In conjunction with the skateboard-related art, photography, and design even are live music nights, varying by date over the course of the exhibit, and featuring local bands Headshoppe and Uncle John And Whitecock, as well as two screenings of Whelan Whelan's film about Southbank Rolling Through The Decades.

Ten temporary skateable sculptures will be placed at locations throughout London, including Southbank, Stockwell, Cannellows, Kennington, and Mearns. These concrete sculptures have been designed from the perspective of skateboarders with a dual purpose that also incorporates public use.

Following the London show, the exhibit will tour to Barcelona (October 16-17, 2004) and Rotterdam (June/July 2006). A retrospective of past art shows will also take place at Cide skate shop at Waterloo.

Check out: www.movingunits.co.uk

HIGH JINKS AND NDUK JOIN FORCES

Distributor picks up new shops.

The London based streetwear retailer High Jinks has joined forces with the New Deal group, adding seven retail outlets in prime locations to the company's UK skateboard empire. High Jinks has stores in Covent Garden, Camden Town, Carnaby street and Richmond, as well as State of Mind—two shoe shops that are under the High Jinks umbrella, in Carnaby street and in Covent Garden.

The Camden and Richmond branches have a "shop in shop" concept where the two co-exist within the same retail space. This arrangement is beneficial to both parties. In a press release announcing the new ownership, original founder and managing director of High Jinks Theo Karpathos said New Deal were "A perfect partner for High Jinks," adding "joining forces with them made sense."

The New Deal group now consists of New Deal skates, Warrior distribution, Fenchurch clothing, NDO, High Jinks, and State of Mind.

SATORI ENTERS UK

Tree-logging urethane.

Northern California's most popular Mappy imaged wheel company, Satori Wheels is now available through San City Skates Distribution, to skate shops in the UK. San City Skates celebrated their newly acquired Satori Wheel brand with a premiere of the new Satori video, Roots And Culture, on May 19 at the Mei Mei Bar in London.

The video is produced by London-local and head of Lake Forest, California-based Sole Technology's video department, Mike Marzocci, and features Nilton Neves, Matt Rodriguez, Karl Watson, Jake Rupp, Max Poles, and a huge host of other skaters.

There's no doubt this video will be popular among more creative and open-minded skateboarders.

Check out: www.satorivideo.com

Top Left: Matt Irving and Red Boyle get way out in East London.

Jacob Sawyer and Chris Thomas are Industria's UK reporters. Email your news and comments to: jacob@industriamag.com, or chas@industriamag.com





Nike SB in Europe

pt. 2

UK Wednesday 25th of August a shopsigning at 13:00 in skate shop Cide in London.
Followed by a demo at South Bank.

Cide: +44(0)2072077055 www.skatecide.com www.movingunits.co.uk

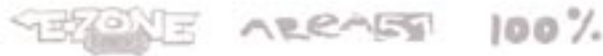


HOLLAND Monday 30st of August a shopsigning at 16:00 in skate shop E-zone in Utrecht.
Wednesday 1st of September a shopsigning at 16:00 in skateshop 100%
in Eindhoven, follwed by a demo in the skatepark Area51 (around 18:00)

E-zone: +31(0)302369298 www.e-zone.nl

100% +31(0)402441051

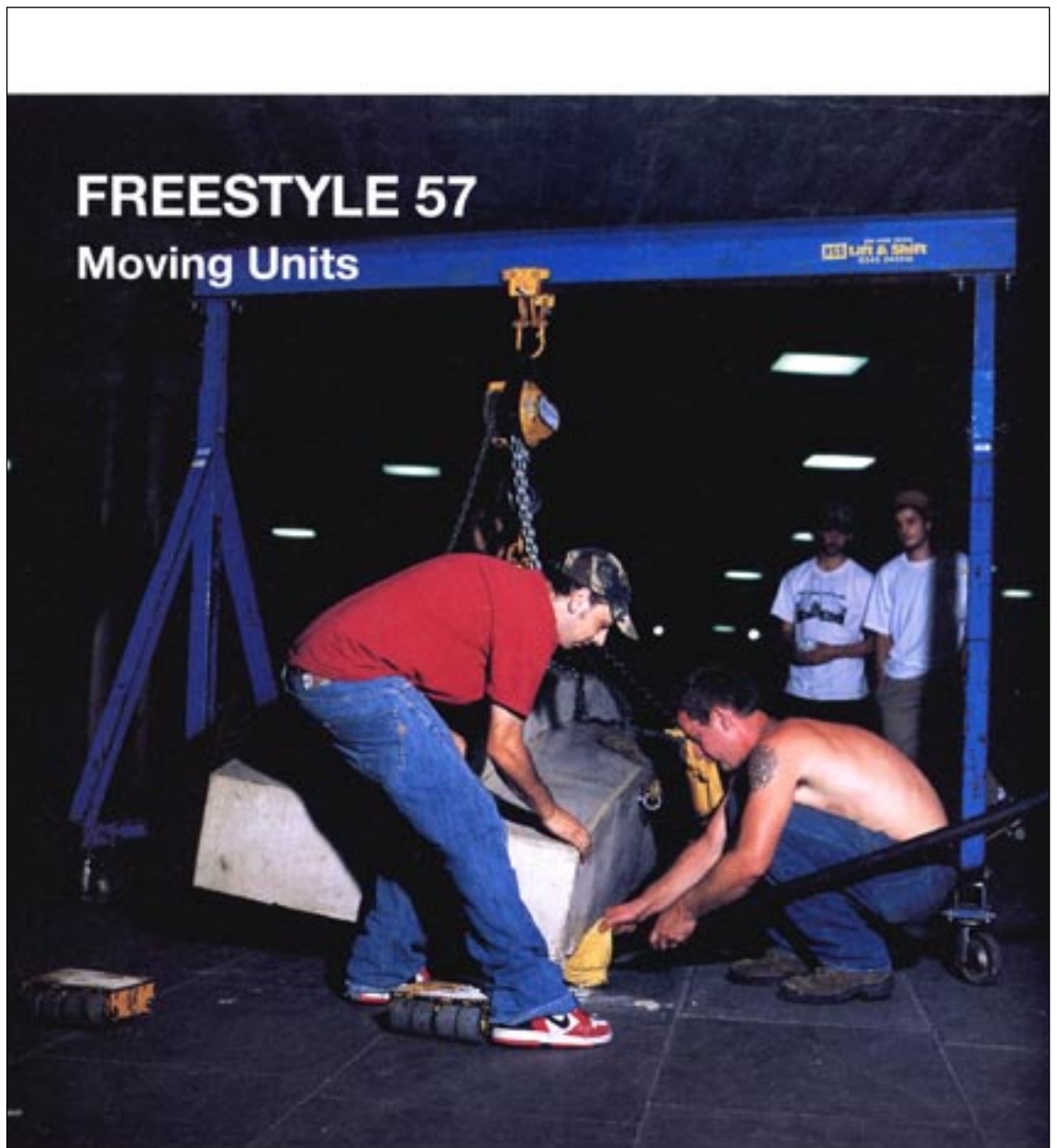
Skatepark Area51: +31(0)402341060 www.area51skatepark.nl



Paul Rodriguez Gino Iannucci Todd Jordan
Wieger Van Wageningen Dan Murphy Chet Childress
Omar Salazar Bjorn Johnston Richard Mulder

nikeskateboarding.com





8月某日、午前3時、ロンドン。

さて、こんな時間に彼らはいったい何をしているかというと、最近ロンドンを席巻しているムーブメント「なんかデカイものをそこらへんに設置。その際1人は必ず上半身ハダカ」というイタズラの真っ最中なのであります。ウソです。こちらは8月7日から22日までロンドンで行われていた、UK スケートカルチャーを祝うイベント Moving Units の準備の一環。アーティストが制作したオブジェをセッカイセッカイが設置しているところです。

176

photo DOM thanks to Kiki (London)





あーあーあ、それ、作品なのによ。

さんフツで、メイクしちゃうっていいんです。オブジはすべて
コンクリート製で、年々大に保存できるものとして、また、美
で美しいだけでなく使える(スケートできる)作品として制作ま
れた。スケーターたちは建築物も、それが本物持っている芸術的
価値と共通した視点でとらえらる存在である(例えば「あのビ
ルの階段はスケートにぴったりだ」とか)という面白いが込
められている。あちこちのスケートスポットにちよこちよこ
表示され、ロンドンのスケート事情に明るくない人がイベントの
ブライヤーや地図を頼りにオブジを探していくと、結果的にロ
ンドンのスケートスポットにもなるというナイスな付録なり、も
ろくに置かれたオブジはイベント後も残さずにはなして、





01



02



03



07



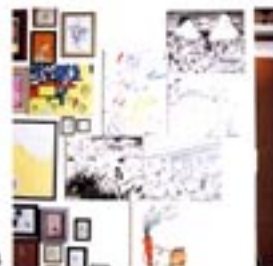
08



09



13



14



15

ギャラリーでのアートショーなどアチコチでやりました。

Moving Unitsは、前のページで紹介したようなオブジェの展示、ギャラリーでのアートショー、スケート関連フィルムの上映会、音楽イベントなどからなるUKスケートカルチャーのフェス。スケーターやアーティストたち自身が企画し、自ら企画書作ったりメディアにプロモーションしたりスポンサー探して口説いたりして実現したイベントです。自分たちのことを自分たちの手で世の中に伝えるために、以下、中心メンバー (Marcus Oakley, Toby Shuck, Rich Hilland) の言葉をムリヤリまとめてみました。「スケートボードが新しいカルチャーを生み出したのは、スケーターが都市や街という領域を、常に、たくさんの時間をかけて探検していたからじゃないかな。スケーターがアートや音楽、写真などを実際に始めるようになる前から、や

っくりやっくと、カルチャーへと発展していく何かを積み重ねてきたんだと思うよ。そして今だってもちろん彼らは常にいて、いつも変化を感じとっているわけだから、当然さらに発展し続けていくことになる。まあ、UKは飛ばっけりだから、カリフォルニアとは違って部屋の中にいなきゃいけない日も多いけどな(笑)。アメリカとの一番の違いはそこだと思うよ。UKのほうがシーンが小さいのは、きっと天気が悪いせいだよ(笑)。でもロンドンには才能あるアーティストが山ほどいる。今回は35人に絞らなきゃいけないって、ほんとにツライ作業だった。今回のギャラリーのアートショーにはスケート色をあえて出さなかったんだけど、それはアートとスケートボードをせきららわがわが関係づけて見せる必要はないと思ったからなんだ」

178

THE SIDE EFFECTS
OF URETHANE
moving
units

The Side Effects Of Urethane (ウレタン・ウレタン)の裏面には、スケートボードの歴史、スケートがもたらした数々の文化(映画)の他にもとけられる音楽で3回音となるプロジェクト、今回はオブジェ展示、ギャラリー、上映会、ライブなどの会場をロンドンの中で何度もまわす(というわけでMoving Units)、異なる人々を惹きつける動きでそのためのイベントを企画したりイベントと称して行きました。ちなみに、Headkicks (サイラスと交流の深いイライストラクター)、ウェル・スウェーニーとのかのサイキックパンクがライブしたりもして、サイラスとイライラ・ストラクターがスクーターまわりの活動もメンツも盛りだくさんです。





A skateboarder from the "Moving Units" series is captured in mid-air, performing a trick on a large, curved concrete ledge in a dark, industrial setting. The skateboarder is wearing a dark blue t-shirt, dark pants, and a green cap. The background features several small, glowing green lights.

© 2004 Moving Units





moving units

Skate photography by Marley. Art photos by Marley & Max.

I have news for those of you who assumed that 'skaters' (that's 'skate artists') were 'bumbling, pontificating, ultra-ponces with nose to offer the real world. And don't be about it, I could hear you scoffing disdainfully in the back row last time about how it was all a load of ivory tower back-slapping...

Well later up because a particular group of these art-types I believe the collective noun is a 'cardigan' of skaytarts) have managed to pull off the biggest coup for London skateboarding since Lucien Hendricks' bucket belongs in the Festival Hall bags back in the mid 80's.

As inconceivable as it sounds, the combined force of Rich 'Badger' Holland, Toby Shuai, Marcus Oakley and the serene skate-philosopher Prof Ian Jordan have drastically influenced the official Southbank attitude towards skateboarding in a very new direction. After more than three decades of silence and clandestine resentment towards the generations of skaters who have occupied the space below the Purcell Rooms at the Southbank, it seems that there has been a rather drastic change of heart and we have the tenacity and vision of the people behind moving units/Side Effects of Urethane to thank for this.

Unless you know the history behind what the Southbank has meant to British skateboarding over the years then the casting and installation of a load of skate-oriented objects and artwork there probably won't seem such a big deal.

To those in the know, it's a staggeringly optimistic official about-face which might just signal a different attitude, at least on some levels, towards the status of skateboarding in the nation's capital. If you don't understand why what's been done is as significant then may I suggest that you watch Winster-Whiter's incredible film 'Thru' through the decades', as it will fill in the gaps for you.

I for one salute every single person involved in making this happen.

You're a credit to us all.



Small Report 17





Now check out the pretty pictures and read the interview below with man-behind-the-scenes Marcus Dunlap. By no Parlatto...

How does this year's event relate to the two previous Side Effects shows, was moving units a natural progression?
Even though 'moving units' is a progression from the last two events, myself Rick and Toby had the same motivation as we have always had for doing it, which is show the creative diversity found within skateboarding and skateboard culture.

I thought it was an amazing idea to take the skate related art out of the gallery setting and into the space of the city, was this part of trying to push the underlying issues that a collective of 'skate-related art' necessarily raises?
After the experience of the last two shows we thought it would be a shame to build something out of wood that could only be used for a few weeks and only get used by people who come to the gallery. So we decided to produce something made out of concrete that would be much more permanent and add something to the space long after the show.

What we wanted to do was to explore the symbiotic relationship skateboarders have with architecture and public space. We like to think that skateboarders are reclaiming mundane urban spaces for something other than just work, shopping or other forms of leisure orientated consumption. For skateboarders, towns and cities have become a playground to continuously explore and test oneself against. So we commissioned artists to design sculptural forms that were unique, interesting and highly aesthetic. We thought it would be interesting that the public could use a piece of street furniture for viewing despite it being specifically designed for skateboarders to use.

How much time did it take to get the permission to leave the blocks/sculptures at the South Bank? Describe the process that you had to go through to make this happen.
Well, Rick (Hollard) looked after this but he's away in Goa at the moment so I can't give you the full story. Firstly we had to spend many months raising sponsorship money to finance the whole event. Regarding the sculptures, firstly we used a architect to make plans of the design. After that the model models were made and then the concrete was poured. It takes over a month for concrete to set, because the few problems we have had, because of the deadline we had made, some only had a total of five days to cure!

It's funny because in Winston's film one of the things that's missing is any kind of official acknowledgment from the South Bank about the historical meaning of that space for UK skating and yet they allow you to paint murals and build skate obstacles. What happened to change their minds? The skateboarders who changed their minds were Mr Richard Holland and Professor Ian Burton. What also helped to interest the Southbank management in our project was that we had organised two UK events and after there was an exhibition in July at ODESSA gallery supported by the Hayward gallery which it had organised.

Toby had mentioned that there was a real gap in charge there who'd been instrumental in getting the skate for moving units. Has there been a shift in perspective as regards skateboarding? Without the support of the Southbank's Chair Executive Michael Lynch there is no way an event like this could have been given permission to place the skateable sculptures at the Southbank. Unlike his predecessors Michael was able to see that for Southbank to become a more successful cultural centre they needed to address the concerns that existed within and around its boundaries.

The art world's notoriously both snobby and self-engrossed so how well do a bunch of badly dressed street artists like you fit in down in the world of high culture? Has there been much mainstream coverage on moving units so far? How have they dealt with it?
Yes, there's been a fair amount of mainstream coverage in magazines and newspapers of the week. Overall it was all very positive, which we see as a good thing. The upside point of the side effects of urethane is that it is for skateboarders, but also for anybody else who is interested. We don't have an agenda to make skateboarding mainstream at all. We are just trying to show an alternative to other skateboard related events, like the Urban Games for example.

As this event is intrinsically linked to the South Bank, can any of you tell about any light on the current re-development situation? Toby mentioned that there were already talks in progress about skate plazas and what have you, any truth in that?
To be honest nobody's too sure. We think there are plans going ahead to re-develop a large area of the Southbank and possibly, in a few years Southbank will be gone but who knows what will happen to the skateboards? They haven't said what they're going to turn it into, but the other kind of the 'reusable' architecture there I just hope they don't turn the area into shops, as it's one of the best low areas left in London where you've not been haunted by advertising and shops.

What's going to happen to the concrete moulds that you used to cast the blocks with? Will they be used again? Who owns them?
The ones we have the rights to the moulds, it's only the simple matter of money stopping us producing more sculptures. So, if anyone's interested...

As far as the work in the gallery goes, what was the message or unifying idea (if there was one)? You and Toby both said how the idea was to make the idea of being in a gallery seem less remote from everyday life and to encourage people who'd maybe never go into a gallery normally to go back at some pictures etc. Was that successful?
The aim of the exhibition was to make a show that didn't necessarily look as if the people who had created the art were related to skateboarding. Actually Southbank charity shops organised the show, so really enough. Before the exhibition I went on holiday to Sweden and visited some big charity shops. Some of them had rooms of art for sale and I really liked how the artwork had seemed to be unconsciously hung up by the people who worked there. You'll see strange combinations of some 80's music which pairing next to a variety of some African. It made all the art in the gallery seem unconnected at first I think, when visitors found out the exhibition was related to skateboarding, most were pleasantly surprised.

The label 'skate art' gets bandied around these days without much thought, or without anyone actually being sure if it even really means anything. How do you see moving units as an entity, is it defined by skateboarding or vice versa?
Well I'd name says it all. The side effects of urethane. As well as skateboarding we are interested in the other creative activities that relate to skateboarding. The act of skateboarding can be seen as generally unproductive in an economic sense, whilst being highly productive in terms of a creative activity. Many skateboarders are inspired by the positive energy of the activity of skateboarding and end-up creating visual art, music, films, literature and so on.

Skate art really only describes the fact that the artists happen to ride skateboards through surely, rather than suggesting a particular style or aesthetic?
I guess it describes which way you look at it. Personally I'm an artist who sometimes goes out on a skateboard, not a skateboarder who makes art.

There is no objective style or aesthetic to skate art but there is a connection, which is the way all skateboarding creative spaces in a very special way. You could clearly skateboarding as a form of 'reusable art', transforming the often neglected architectural non-spaces into something else and giving new life to the broad aspects of towns and cities.

So what's next on the agenda? Now that you've successfully installed skate-friendly sculptures at the UK's oldest skate spot the possibilities for developing that idea must be almost limitless. Do you still have big plans for exhibitions on this year's events?
We are also working with the South Bank Council to our moving units to cities in Europe next summer. Overall we feel that it was successful, so far, including the other two shows we have showcased 80 artists from all over the world, and we now have a working relationship with the Southbank which we think is positive progression from the years of Southbank's previous attitude towards the wonderful world of skateboarding.

Thanks to everyone who made this year's event possible.
All the sponsors, French, Matt, Nicky Lucas, Benjamin, Jeffery, Simon, Cl and Yuki, Neil, Sam, Piv, Toby, Peter, Stephen, Winston, the Southbank Centre, all the lovely people at Butler and all the artists for exhibiting. The South Westshop, vince john and whitlock, Helene, Craig, Lewis, Lloyd. And sorry if your name is not here.

moving units



© David Byrne







Encounters

A look back at an education event inspired by the Hayward's Lichtenstein show

Helipop into art

SAMANTHA ELLIS gets stuck into the Hayward's Biff! Bang! Pow! event where the ideals of Pop Art melt into the skateboard scene

Up in the Hayward Gallery, Roy Lichtenstein fans were marvelling at the Pop artist's primary colours, his clean comic-strip lines. Down in the Undercroft – the area underneath the Hayward Gallery – the skateboarders who regularly colonise it were making similar lines as they sped across the space, challenging its very dimensions as they executed gravity-defying flips and turns. Making the link stronger were films projected on the back wall, made on digicams by teams of skaters – one from the South Bank, one from Stockwell Park – with a bit of help from the Hayward Public Programme's team. This was April's *Biff! Bang! Pow!*

David Wallace, 15, was one of the film-makers and the only reason he stopped skating long enough to be interviewed was that he had hurt his knee flipping the Undercroft's infamous seven steps. Not that he minded. 'It's the biggest set I've ever flipped, so it was great that it was on camera.' He has been skating for three years and had come all the way from Sussex to surf the Undercroft's concrete waves – the unsurprising space is famous among Britain's skaters because of 'the steps, the banks, the smooth surfaces: it's wild'. As we talked, live skaters competed with their animated doubles on one of the films, with Pop Art cartoon captions about 'skating the South Bank' – you can view it now on the touchscreens in the Hayward pavilion. It showcased the skaters' top tricks in classic Lichtenstein-style frozen prose. There was the slick spaceswalk, the teasing helipop, then the phenomenal one-foot 90-degree spin.

Back in the gallery, four skaters were posing for pictures. One was holding his ears out to either side, cap to one side, eyes rolling like a demented Popeye. Another grinned and did a double thumbs up. One spiked his hair up high. A fourth twisted his hands like a hip-hopper. Digital artist Koney Fraser-Munroe whizzed the pictures through his computer and, working with the four managers, created a composite cyber Pop Art portrait, framing them against a swirling psychedelic sunset of their own imagining.

He was one of a number of artists and film-makers participating in *Biff! Bang! Pow!* Award-winning animators Oblong were screening their reeling cityscapes, film-maker Winstan Whitter was talking through his documentary about skateboarding in the UK, and Rich 'Badger' Holland from *Side Effects of Urethane* showed some of his work and talked about the future of art and skating. Perhaps some of that future was on show not just in the two films screening below in the Undercroft but in the bold, quirky T-shirts everybody seemed to be wearing. In the run-up to *Biff! Bang! Pow!*, the London Printworks Trust had hosted workshops for skaters and BMX-ers to design and print their own T-shirts. The influence of workshop leader and graphic artist Oscar Wilson was clear, and the T-shirts had a bit of Lichtenstein in them, too, but they were also refreshing, exciting and thoroughly desirable; a real dose of *Biff! Bang! Pow!*

FREE Hayward Gallery Public Programmes For further information see www.hayward.org.uk. For more information about Digital Extensions, the Hayward Gallery's programme of activities for Lambeth residents aged 16-25, please email Paul Green on pgreen@hayward.org.uk or telephone him on 020 7521 2855. You can also find out about current projects via the website www.digitalextensions.blogspot.com.

© 2004 Hayward Gallery

Board room beneath the Hayward Gallery, skateboarders flip into the Pop Art world, creating graphics (above and bottom), interacting with video (below) and challenging the seven steps (second from bottom)

FREE Hayward Gallery Public Programmes

July & August 2004





Upfront



Skateboarders gather on the South Bank to try out new skateable sculptures tonight

The London Philharmonic Orchestra (left) and other resident ensembles take part in the nationwide Listen Up! festival

LISTEN UP!

Hear here

Listen Up! Where can you hear... about a collaboration between an orchestra and a DJ, access a composer-focused website, have a go at playing gamelan instruments, and find out about period instruments? You need look no further than a series of free events in the RFL Ballroom (23 Sep-11 Oct), which forms part of the nationwide *Listen Up!* Festival of Orchestras. On 2 October an initiative by the London Philharmonic Orchestra features LPO players and musicians across South East London performing music devised by its members. On the following day, hear, and create, the beautiful sounds of the Javanese gamelan with the South Bank Gamelan Players. Orchestras meet technology with the London Sinfonietta's interactive presentation of its Britain-wide online website alongside a performance of *Ritual Fragments* (9 Oct). And the Philharmonia Orchestra gives a performance inspired by its Sound Ideas project, a programme aimed at creating a composer resource produced by young people (10 Oct). The Orchestra of the Age of Enlightenment takes a more historical approach with an open access day (11 Oct) allowing school groups and adults to get an insight into musical instruments from Mozart's era. Something for everyone!

FREE Listen Up! 23 Sep-11 Oct, RFL Ballroom.
Information: education@rfl.org.uk or www.sbc.co.uk/radio3/listenup

6 | southbank

SKATEBOARDING



Skate a sculpture

The South Bank Centre has long been the unofficial home of UK skateboarding, but skateboarders haven't always been the most understood users of the site. Attitudes have greatly warmed in recent years, however, and this year the South Bank Centre is welcoming skateboarders with open arms. Watch out for a series of specially constructed concrete sculptures positioned below

the Queen Elizabeth Hall. Unveiled in August as part of the Moving Units London-wide skating event, the sculptures will form an ongoing part of skateboarding life on the South Bank.

Information: www.movingunits.co.uk

LIVING ARCHIVE

Past present

As well as looking to future refurbishment plans, the South Bank Centre is also preserving its heritage. The Royal Festival Hall Archive is on the look-out for any unwanted artefacts to add to its collection: if you have programmes, photographs or objects from any period of the Royal Festival Hall's history, get in touch.

And if you receive a card asking for your thoughts at a South Bank Centre event this autumn, don't be alarmed: you'll be contributing to the Living Archive of reviews and impressions. Your contribution will be used in an exhibition after refurbishment.

Also, the South Bank Centre is very keen to hear from people who remember attending Robert Mayer Concerts for Children in the 1950s. If you enjoyed these concerts, we would love to hear from you.

RFL Archive: 020 7921 0710;
archive@rfl.org.uk, Living Archive:
education@rfl.org.uk, Robert Mayer
Concerts for Children: 020 7921 9725;
rparker@rfl.org.uk

FAMILY CONCERT

BBC Children in need

Join the BBC Concert Orchestra, Gaby Posin and a gathering of stars from the stage, screen and TV in a celebration of 25 years of the BBC Children in Need Appeal. You can buy a family supersaver ticket for just £20+ seats!

FAMILY BBC Children in Need
17 Oct, Royal Festival Hall Tickets:
0870 382 8000; www.rfl.org.uk
BBC Children in Need: 0845 607 3333



TRANSFORMING THE SOUTH BANK www.rfl.org.uk/transformsbc

Joe Clowarth/The Side Effects of Urethane - Moving Units/John Elliott, Robert Gaby Images





The daily grind

London, England
Skateboarders are an unfairly maligned group. Their creative use of our urban landscape has been resisted and criminalised by the owners of public spaces, who blame them for wrecking stair rails and ledges, and terrorising pedestrians who get in their way. In London, skaters have flocked to the South Bank Centre's ill-conceived concrete corners, passageways and dead ends for the past 30 years, making use of the dead spaces that not even the original architects knew what to do with.

But while they used to be discouraged from skating at the South Bank Centre, Europe's biggest arts complex has recently recognised that skaters offer a unique tourist attraction and contribute to the vitality and life that thrives along the south bank of the Thames.

So the owners of the site have commissioned five new, skateable sculptures to go in some of the unused spaces around their buildings. The skaters now have improved facilities and the centre has a new visual and interactive exhibit. www.sbc.org.uk

Riding high

Basle, Switzerland
Most cities are desperate to encourage commuters to use their cars less, and hop on their bicycles. But many cyclists are put off by thoughts of punctures, arriving at meetings hot and sweaty and the almost inevitable day when their precious Ridgeback is swiped from the lamppost it was chained to.

Full marks, then, go to Basle, in Switzerland, which has surpassed itself for making cycling more compatible with the realities of modern life. The city's integrated transport policy has seen the introduction of an underground bike park, the Velostation, where cyclists can leave their bikes for under 50p a day.

As well as providing a covered, secure location for up to 1,300 bicycles, the 24-hour facility has showers, baggage lockers, a sandwich bar and a bike-hire service. The in-house repair centre will also valet and "MOT" your two-wheeler, and if it is in need of extensive repair, offer a free courtesy ride for the day. There's even free electricity to recharge electric-powered bikes. www.veloparking.ch

Neighbour networks

Singapore
Cities can be lonely places. Even though we live so close to thousands of others, many of us don't get to know our neighbours, and this can have a debilitating effect on communities.

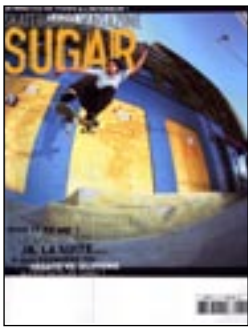
Working in a similar way to the friend-networking website Friendster, the Singapore-based site wholivesnearyou.com connects people who live near each other based on their postal code. Launched in July, the free site has proved to be a successful and fun way of networking and socialising around the city's neighbourhoods, with 4,000 people signing up within two days of its launch.

Each member's homepage features their postal code and a profile, with information on leisure interests, tastes and hobbies, as well as picture links to other members who share interests or postcodes. Users build up an online community, but one that has its roots in a real-life geographical community. Which is when good neighbours become good friends. www.wholivesnearyou.com
Shiraz Randeria



A skater on one of the South Bank Centre's new pieces of public art
Right: Singapore's bustling Bugis Street
Bottom right: The stunning public architecture of Curitiba, Brazil





TOUT CE QU'IL Y A DERRIÈRE LE BAR / LES AMIS ET LES AMIGAS / NEL ENCORE / SODALITY / HANGLOM



3

EPISODE
MOVING UNITS
(THE SIDE EFFECTS OF URETHANE, I)

TEXTES ET PHOTOS PAR TOM, PHOTOGRAPHIES PAR ALEXIS DANIEL

INTERVIEW : PAGES 64-67

Londres, 04/08/2004

À peine descendu de l'Eurostar le premier SMS tombe : « sculptures skatables en béton à South Bank ! ». Pour ceux qui auraient pris le train en marche, South Bank est le spot londonien le plus connu, rendez-vous de tous les skaters locaux qui à vu ses grandes heures il y a quelques années, et que l'on revist parfois dans les médias anglais lorsque des types comme Tom Peiry trouvent une ligne jusqu'à la mort, des marches, un ledge en bois usé jusqu'au plus profond, le tout couvert, voici donc South Bank, the unofficial spot of London skateboarding since the 70's. Un spot moyen... Seul qu'une douzaine d'heures avant mon arrivée, le staff de l'expo « skate-art » annuelle avait eu la bonne idée d'y déposer 4 sculptures parfaites destinées uniquement à la pratique du skateboard, ou, pour rester dans le vrai, à leur rapide destruction à coups de trucks... Pendant que la ruine se répandait à travers la ville comme une trainée de poudre, j'ai pu participer ainsi à leur érosion, avant l'invasion...

La raison de ma petite visite à Londres, vous l'aurez compris, c'était donc cette expo, la même dont on vous a déjà parlé les années précédentes et qui met en avant les aptitudes artistiques de skaters principalement originaires du Royaume Uni mais aussi du continent et même d'Amérique. La première édition s'intitulait « the side

effects of urethane », la seconde portait le même titre mais portait le sous-titre « à surface in between » et celle-ci, « Moving units ». Le vernissage fut tout ce qu'il y a de plus classique en la matière : juste un bon prétexte pour réunir tout un tas de gens liés au skateboard autour de quelques toiles et photos, et boire des bières dans la bonne humeur. Comme vous le savez sûrement consistait au cours de votre adolescence, l'alcool facilité les rencontres... C'était donc l'occasion de faire la connaissance de gens comme Snowy qui n'en revient toujours pas du nombre de parution qu'il a eu chez vous ces derniers temps, de croiser Alexis Zaviatoff avec ses nouveaux jouets panoramiques, d'admirer les toiles au fusain de Pete Fowler, de trinquer avec ce bel vieux Benjamin D., ou de parler de tout et de rien avec quelques acteurs de la scène anglaise... Le lendemain, après que tout le monde se soit remis de sa petite soirée, les plus jeunes se retrouvaient à South Bank et les anciens à Stockwell, l'autre spot officiel de la scène londonienne des années 70 ! Et puis l'heure est arrivée de remonter dans l'Eurostar et de filer à l'anglaise...

Ah, au fait, Londres, c'est à 245 de Paris, et si vous avez le courage de vous lever tôt l'aller est à 25 euros. En attendant, tapez www.movingunits.co.uk dans votre browser...





This week

YOUR CRITICAL GUIDE TO THE NEXT EIGHT DAYS. EDITED BY OMER ALLI

AROUND TOWN
Skate head

'MOVING UNITS' takes over the South Bank for a series of ten concrete installations from Friday, coinciding with an exhibition of images. www.movingunits.co.uk
Around Town begins on page 50

MUSIC
Kurt talk

Lambchop mainman KURT WAGNER tells us about his dogs, his fans and his thoughts on the afterlife in Ask a Silly Question. *Music begins on page 109*

NIGHTLIFE
Soaking up the sounds

Spend Sunday brunchtime in the rather splendid company of electronic noodler MAX TUNDRA, aboard the Zeitgeist Boat Party departing from Temple Dock. *Nightlife begins on page 129*

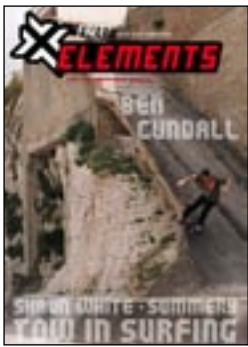
FILM
Will to power

Will Smith and Hollywood co-opt Isaac Asimov's 'I, ROBOT' for a gleaming CGI fest - but is it worth seeing? *Film begins on page 75*

AUGUST 4-11 2004 | TIME OUT LONDON 49

AROUND TOWN
ART
BOOKS
COMEDY
DANCE
FILM
GAY & LESBIAN
MUSIC
NIGHTLIFE
SPORT
THEATRE





FLY ON THE WALL

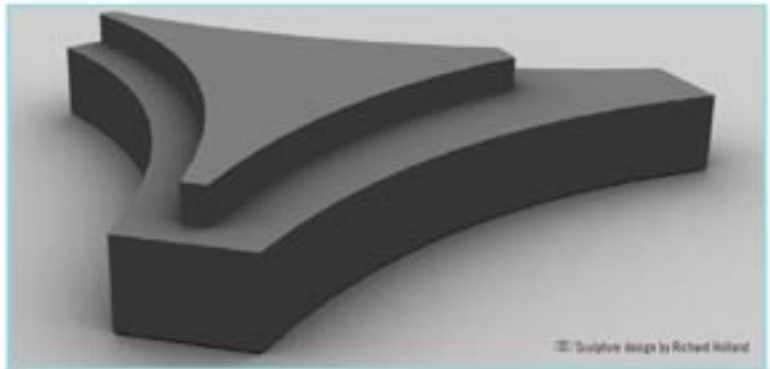
Mark Butler Additional Contributions and Images: Zac, Tomos, Dymop

IF THERE WAS ONE WORD TO SUM UP UK SKATING AT THE MOMENT IT WOULD HAVE TO BE SKATEPARK (OR IS THAT TWO WORDS!). EVERYWHERE I LOOK ANOTHER SKATEPARK SEEMS TO BE SPRINGING UP WHETHER IT IS IN AN OLD FACTORY OR NEXT TO YOUR LOCAL COUNCIL BOWLING GREEN. YES SKATING SEEMS TO BE GETTING BIGGER ON A DAILY BASIS. ALL GOOD YOU MIGHT SAY-IF YOU LOVE PARKS YES, BUT STREET SKATING IS BEING SLOWLY ERADICATED BY THOSE PEOPLE IN POWER. SO JUST REMEMBER EVEN THOUGH LOTS OF PARKS MEAN LOTS OF EASY TO SKATE SPOTS AND AN ESCAPE FROM THE RAIN, BIG BROTHER HAS YOU JUST WHERE HE WANTS YOU, HERDED INTO FIELDS OF WOOD AND CONCRETE. SKATE WELL MY FLOCK.

COMPANY STUFF

The karma team are making their way across the countries skateparks as we speak. The dates are available from their web site www.karmaskateboards.co.uk. I would have listed them all here but there are that many that doing so would have meant writing a nice saga about them so go check out the site. They also have a load of new boards.

- Howard Cooke now rides for the London Company called Hecox.
- Al Cairns now rides for Orama so so I'm told. Danny Brady from Blackpod now rolls around for Sabai wheels.
- Blueprint has got all leathery with a range of decks with birds on 'em, maybe they hope it will cause your board to pop super high or something.
- Disalmond pro Alan Ruschbroke has hurt his leg and ankle very bad and at this moment in time is lying in a london hospital with metal pins in his leg. Get better soon Alan.
- Death skateboards have put a new pro board out from the Calow twins, it has the clockwork orange graphic and is 7.75 wide. Go buy it you 'smilie kids.
- Injuries seem to be popular at the Death team because both Cates and Nicholson have both messed their ankles up.
- Orama skateboards rider Flynn Johnson got 2nd place at the urban games, must have been that Irish luck. I'm not to sure what Orama boards skate like but they must be strong as to take Flynn's gnarly skating. If you have skated one let me know coz i'd like to review one.



Sculpture design by Richard Holand



Retrospective image by James Moriarty

MOVING UNITS

This is the first event by the London collective 'The Side Effects of Urethane' - Moving Units. The exhibition celebrates the cultural achievements of skateboarders and others associated with skateboarding in the UK and internationally. An eclectic range of artists, graphic designers, product designers, photographers, film-makers, writers and journalists have participated both in the organisation of Moving Units and the creation of artworks for the show.

Concrete sculptures have been specially commissioned by Moving Units. Designed by the leading artists and skateboarders to meet the needs of both skaters and other users of public space, the pieces function as highly aesthetic sculptural forms, unique seating and meeting areas - as well as being eminently skatable objects.

www.movingunits.co.uk

sponsors:

G-Shock, Playstation, Nike SB, Dymop

PARK AND DEMO NEWS

Fulham skatepark is nearly ready and it's coming along nicely, it should be open the beginning of September. Interact in Bunting is now up and running and is doing well. The board is not yet finished but they are working non stop to get it done. The street course however is fully functional and has been built to a very high standard. PA from Remybottom in Lancashire has opened a

shop in the park and when he is not 360 flipping around the park can be found serving in the shop. The park is well worth travelling to and there will be an article on the park next issue. To contact the park call 07929 525048 and the shop number is 07967 640957. Skating in the North ChHener's outdoor skate park project is coming along well with an estimated completion date of next spring.

CROSSFIRE 3RD BIRTHDAY TOUR

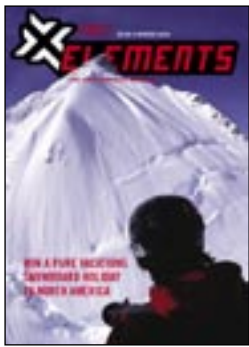
Check www.coug3rdbirthdaycrossfire.com for full details of teams/bands etc

- SATURDAY 18TH SEPTEMBER
The House Skatepark in Sheffield
- SUNDAY 19TH SEPTEMBER
The Works Skatepark in Leeds
- SATURDAY 25TH SEPTEMBER
Liverpool Skatepark Rumpus

- SUNDAY 26TH SEPTEMBER
Epic Skatepark Birmingham
- SATURDAY 2ND OCTOBER
Revolution Skatepark in Broadstairs Kent
- SUNDAY 3RD OCTOBER
The Park Warehouse Norwich/Great Farnmouth
- SATURDAY 6TH OCTOBER
Bay 66 Skatepark London (Bout Party in the evening)

TO FINISH WHAT I STARTED IN THE INTRO I WOULD LIKE TO GET IN CONTACT WITH LIKE MINDED PEOPLE, WHO THINK SOMETHING NEEDS TO BE DONE ABOUT THE GROWING AMOUNTS OF STREET SPOTS THAT ARE BEING POLICED TO STOP THERE USE. THE TRUTH IS OUT THERE. TWITTER@K-ELEMENTS.CO.UK





© Nathan Gallagher - image taken with Olympus C-8000
© Jason Colley

THE SIDE EFFECTS OF URETHANE.

moving units

THIS YEAR SAW THE THIRD INSTALLMENT
BY 'THE SIDE EFFECTS OF URETHANE'
COLLECTIVE - MOVING UNITS.

Unlike any other skate related event, it saw a monumental co-operation between council and skateboarders never seen before in the UK in the creation a series of concrete skatable sculptures.

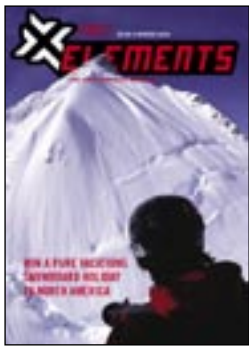
Skateboarding might seem to many to be a frivolous and perplexing activity. However skateboarders could be said to be performing a vital role in contemporary urban space. They are amongst the few users of city and townscape who assert on an everyday basis the 'public' dimension of space in a meaningful way.

Nowadays truly 'public' space is being eroded. 'Open' spaces for spiritual renewal, social betterment, radical gatherings, public enquiry, protest and debate are fast disappearing. Skateboarding reclaims urban space for something other than just work, shopping or other forms of leisure-orientated consumption. For skateboarders towns and cities become a 'playground' to continuously explore and test oneself against.

The act of skateboarding is gloriously un-productive in an economic sense, while being highly productive in terms of a creative activity and engagement. Skateboarding redefines and remakes urban space. Many skateboarders are inspired by the positive energy of the activity of skateboarding and its attendant social and cultural scene, creating visual art, music, films, literature and so on.

The Side Effects of Urethane collective argue that skateboarding could be classified as a form of 'outsider' art, which interprets and transforms often-neglected architectural 'non-spaces' and street furniture in unusual, unique and original ways. Skateboarding gives new life to the mundane aspects of our towns and cities by marking new paths on the surface of the urban canvas.







METROFOCUS

Friday, August 20, 2004 METRO 33

SKATEPARKS A BOARD-FRIENDLY APPROACH COULD END BATTLES BETWEEN SKATERS AND THE SOUTH BANK, SAYS RAHUL VERMA

Ramping and revamping



WORLD-FAMOUS SKATE SPOTS

- Built in the 1950s,** Philadelphia's Love Park became an accidental hot spot for skateboarders in the late 1980s when they discovered its curved stairs and ledges. In 2002, a total ban was imposed on skating in Love Park. A compromise proposal was tentatively accepted last July but the stand-off continues.
- Melbourne's Southbank** has four spots in a small area around the Esso Building, an aquarium, an exhibition centre and an iBIZ cinema. It's something of a shrub, with plenty of challenges such as avoiding the water in the aquarium for both women and experienced skaters. Some anti-skate devices are in place.
- Place De Marche**, with its numerous stairs and ledges, is the pick of Barcelona's five or so skateboarding spots. However, the urban Catalan city is skateboarder-friendly. World-famous skaters mix with novices, making it a great destination for fans of the sport. The vibrant city's progressive attitude are also reflected in its attitude toward graffiti, which is allowed on selected buildings.

Main: Skateboarders gather on the South Bank. Above: A boarder at an Asian extravaganza at the South Bank.

Professional skateboarder Tony King, 23, has been skating the South Bank since his early teens. "I used to come here every day and skate for hours," he says. "The South Bank was the meeting spot for skaters because there was so much good stuff to skate in such a small area. It had a nice vibe and was populated with nice people, old faces and friends. You could find every type of person you can imagine - from British Airways pilots to people on the slide - hanging out and skating. So many tourists and pilgrims come to London to skate at the South Bank," he adds. "All the top pros have been photographed here. It's a massive part of British skateboarding history."

Urban underbelly
The South Bank may be renowned as one of the country's leading arts and cultural centres but it is also one of the world's most iconic skateboarding spots. Since the late 1970s, the Royal Festival Hall's underbelly, with its swaths of flat concrete and angled beams, has been the capital's leading skate site, attracting followers as the urban sport boomed. But the relationship between the South

Bank and its skaters has not always been friendly: the centre has installed anti-skate devices during the past 20 years. King remembers the constant struggle to skateboard there. "Security would ask you to leave, so you'd skate round the corner," he says. "They put bars at the top of banks but that didn't stop people. Local kids came down with chainsaws and removed them. Then they started putting-dishing surfaces - which did spoil it a bit."

Skateable sculptures
This six-foot-tall hotch has been ongoing since the mid-1990s. Now, with a redesign of the South Bank under way, campaigners are anxious that skateboarding has a place in the redevelopment. The revamp will bring the South Bank down to ground level, destroying the original skateboarding spot. But all is not lost. Evidence of the centre's new willingness to take on skateboarders' concerns are emerging, as shown by the recent installation - at the Queen Elizabeth Hall undercroft - of five interactive fibreglass skatable sculptures, designed by the Sale Effects Of Unthems, a group promoting skateboard-related art.

Key to the new attitude is the South Bank's chief executive, Michael Lynch, former director of the Sydney Opera House. "Michael has a broader vision of cultural centres than did his predecessors," explains Mike McCart, commercial director of the South Bank. "He believes cultural centres are more successful when they are rooted in the community and that kids and skaters have as much right to the space as anyone else. He is not alone in these views."

"When planning for public spaces is starting to take shape around to town of cafes, drinking music coffee and reading papers - public art society, says director of University College London's Bartlett School Of Architecture Ian Borden. "Or encouraging you to stare around like you're in an art gallery - grand body movement in an ordered manner."

A cultural space
"But there are lots of other things people do - jog, skateboard, run, walk, cycle, graffiti, word art, projects and so on," Borden adds. "It's the disorderly counter-culture that people try to exclude." "The question for Londoners is: do you want your city to become like a shopping mall - a sterile, polluted environment?"

"There's a strong desire from the management here to have a positive relationship with the skaters," says McCart. "And they have demonstrated they're not just interested in public spaces but the cultural spaces, too." "Perhaps this new co-operative effort will mean skaters are finally accepted as part of the South Bank." ■ See London's link: Skateboarding. Space and the City is our new. Visit www.skateboardoflondon.com

C'MON, GET YOUR SKATE ON...

- Proud Camden:** Enjoy The Silence, a photographic exhibition that explores the underground culture of European Goatskin. Until Aug 20. www.proud.co.uk
- Round London:** Moving Units is a series of exhibitions and events from The Side Effects Of Unthems collective (celebrating the art and culture of skateboarders). Until Sun. www.movingunits.co.uk
- Apart Gallery:** A dizzying variety of creative artists, including jeweller Lark Shuhui, sculptor James Hewison and British punkers, have customised boards, on show here. Apart Gallery, Fitzrovia Road 1975. 020 634 2626

Edited by **SEL JACOBS** news@tubmetro.co.uk

CRAZY OFFERS!

£9.99 PER MONTH* FOR 12 MONTHS

500 MINS ANY TIME, ANY NETWORK

FREE NOKIA 7600

FREE DIGITAL CAMERA

3 MONTHS FREE INSURANCE

GET a 2nd line for £6.99 PER MONTH

£3.99 PER MONTH* FOR 12 MONTHS

300 MINS ANY TIME, ANY NETWORK

£10 NOKIA 7600

FREE DIGITAL CAMERA

6 MONTHS* 1/2 PRICE

300 MINS ANY TIME, ANY NETWORK

FREE NOKIA 7600

FREE DIGITAL CAMERA

12 MONTHS* 1/2 PRICE!

500 MINS ANY TIME, ANY NETWORK

FREE DIGITAL CAMERA

FREE LG OPTIO

GET ALL YOUR CASH BACK AFTER 6 MONTHS. BUY SECURELY ONLINE TODAY!

www.chatterbox.com/metro

chatterbox.com

FREE DELIVERY
0800 000 121





AND ANOTHER THING... other events this weekend

Moving Units

Once upon a time (well, for the past 30 years), skateboarders were the scourge of the South Bank Centre. Thankfully, in a peace deal that could put war-torn parts of the globe to shame, the two sides have shaken hands and decided to work together on this exhibition of five skateable sculptures dotted along the South Bank, with five more in London skateparks. Just as amenable to the posterior as the urethane wheel, expect to see some tricks being attempted over the next two weeks. There will also be screenings of the sk8er film *Rollin' Through The Decades* at the NFT (Aug 14, 11.30am and midday), music events and exhibitions.

*Tonight until Aug 21, South Bank SE1, and other venues, various times.
Tel: 020 7207 7055.
www.movingunits.co.uk
Tube: Waterloo/Embankment*





South Bank embraces skateboard culture

The South Bank Centre has got together with art collective the Side Effects of Urethane to commission five "skatable sculptures" for the Queen Elizabeth Hall's undercroft, a mecca for British skateboarders since the 1970s. The concrete sculptures arrive on Saturday, and could be in place for up to two years.

It's a far cry from the bad old days when, as the SBC's chief executive Michael Lynch says, "the skateboarding community tended to exist as something running over old ladies". Since his arrival at the South Bank in September 2002, Lynch has been working to improve communication between the centre and the skaters, creating a policy of "talking rather than fighting with them".

One person he talked to was Rich Holland, who has been skating at the South Bank since he was 12. His collective, the Side Effects of Urethane, evolved the idea of designing what Holland calls "street-orientated objects. They are dual-functional; they are skatable and sittable on."

There are fears among skateboarders, however, that the SBC's plans could destroy what Holland calls "a haven". He says skateboarders are the only people who have ever laid claim to the undercroft. "It's a leftover space no one knew what to do with and the skateboarders have transformed it. If they weren't there, it would be dead. It wouldn't be any space. It would be a space to go and get mugged." Already, the space has

been disrupted by building work. Holland says: "Thirty years of skateboarding history will be eradicated."

Development plans for the rest of the SBC's 27 acres between the London Eye and Waterloo Bridge have not yet been finalised. However, Lynch cites the skateboarding ramp outside Amsterdam's Van Gogh Museum as an example of what they might do. He says: "We are trying to give access to what seems to be almost an ancestral ground for skateboarders." His positive attitude comes from an unexpected empathy with the skaters. "Although I am 53 years old and reasonably shabby," he says, "I did start as a young boy riding a skateboard down a hill in Australia." *Samantha Ellis*





32 South London Press, Friday, August 13, 2004

Freewheelin'

Skaters are courted



Louisa Clarke, 15, who has been skating on the South Bank for a year now. "They're great, it makes it a bit more relaxed. We used to have to bring our things down but these are here now so it's a bit better. More I have been down here we have always been welcome."



Juan Vasquezpark, 19 is a security guard at the Royal Festival Hall. He said: "I really respect them. I think what they do is amazing, some of the tricks are really good. "But sometimes they do go into places they shouldn't which is frustrating for us. But I do support them."



Derek Nash, 47 an architect who works in the South Bank thinks the fact that the teenagers have a place to go. He said: "It's great that they are providing them with somewhere. I think they should do more. "It needs refurbishing to make it a bit better for them."

THE South Bank has been a skateboarders' Mecca for decades. They are as much a part of the area as the Royal Festival Hall and the Tate Modern, but they haven't always been welcome, but things have changed, as RACHEL EATON finds out.

A LOVE HATE relationship has always existed between skateboarders and those who live or work on the South Bank.

The area under the Queen Elizabeth Hall at the Royal Festival Hall has been the traditional home of British skateboarding since the 1970s. But animosity between the skaters and business-owners in the area, particularly with the Royal Festival Hall, has been simmering for decades. In the 1980s, security restricted the skaters and some people saw them as a dangerous nuisance. About 10 years later, gravel was put down to stop them.

Despite the opposition, they kept coming and the area is now so well known for the position that it even features in skating computer games sold around the world.

Recently, the new management at The South Bank Centre (SBC) has accepted them.

The Royal Festival Hall and Hayward Gallery have been running skate-inspired exhibitions and art work, in an unprecedented gesture, the Festival Hall and Hayward installed five specially commissioned "skateable sculptures" in the area known as the "undercroft".

And Dennis, 38, from Battersea has been skating on the South Bank for 10 years. He said: "It's more different skaters here now so used to be very unresponsive, they didn't even let you use the nearby toilets if you had a skateboard."

'He was a skater himself in the 60s'
- Mike McCart on the boss of the South Bank, Michael Lynch

"In the 60s everyone perceived us as crap and now we have been accepted, as good." Mike McCart, commercial director of the SBC has been working directly on the project. He told the South London Press: "There has been a different attitude here since the arrival of Michael Lynch as the chief executive. He has a different way of running things and sees the skaters as part of the South Bank."

"He was a skater himself in the 60s and thinks they have as much right to be there as anyone else."

The SBC has installed the sculptures in collaboration with London collective The Side Effects of Urthbase.

They are a group of artists, illustrators, designers and photographers who aim to create a joint awareness of the creativity within skateboarding.

Group member Rob Holland designed the sculptures. He is a skater himself but he also runs a design company and skate shop like on nearby Lower Crut.

He said: "The sculptures are all designed around things you could find on the street, if you were very lucky."



MIKE MCCART: he's not a skater, he's the commercial director of the South Bank Centre and his boss used to board in the 60s



FLIPPED OUT! Rob Mathison takes advantage of one of the sculptures by skating all over it - but that's cool, it's what they're for

"Everyone has been really happy with them, although they have taken a backing so we will be replacing them with stronger ones." In addition to the sculptures, skateboarders and artists are working with SBC and The Side Effects of Urthbase on a 100 wide mural that will turn a building into the sculptures.

Mr Lynch said: "The synergy between skateboarding art, dance and music is obvious and these young people are keen to get involved with our artistic programme as well as our public spaces. "I'm pleased we're taking steps to make them feel even more welcome."





South London Press, Friday, August 13, 2004 33
www.southlondon.co.uk

by the South Bank

What do you think about skaters at the South Bank: heroes or villains?
 Write to South London Press,
 2-4 Leigham Court Road, Streatham,
 SW14 2PD
 or email letters@slp.co.uk
South London Press

Stephen Morgan, 18, who has been skating at the undercroft for two years, travels all the way from Bromley. He said: "It's good to have something new down here to try & get better with all the same stuff. We used to get ramps down from a local shop but this is a lot better"

Rob Matheson, 21, has been skating at the undercroft for four years and comes from Kingston. He said: "The new ramps are good, they make it more interesting. It's nice to have a change. We have been around it the past and now we are welcome."

Gareth Thomas, 16, who manages a book stall by the undercroft says its good to see the skaters there. He said: "I really like watching them. There's always people going on about how life here isn't perfect to do and here's something that is perfect."

LIFT OFF! Lucian Clarke shows his respect by keeping clean over the sculpture
Photo: JAMES FIDYER/ISSUE123



Friday
8th August 2004
Text only

BBC Homepage

- front page
- features
- reviews
- recommended
- watch & listen
- community
- my space
- search and find
- email updates
- about collective
- help and faq's
- related links
- BBC music & music
- BBC films
- BBC news

About the BBC

Contact Us

Help

Like this page?

Send it to a friend

collective^x


exchanging views on new music, film and culture [find out more](#)

index: [music](#) - [film](#) - [games](#) - [art](#) - [books](#) - [more](#) or search collective:

New visitors: [create your membership](#) Returning BBCi members: [sign in](#)

#111

features / feature content by: editor





[see moving units image gallery](#)

to access audio and video on collective you need **real player**.

Skateboarding goes legit on London's South Bank.



Moving Units is the latest exhibition from London collective, The Side Effects Of Urethane. Although, calling Moving Units an exhibition underestimates the breadth and depth of events that are filling the capital this month. Their work is blowing up all conceptions of skating, art and the city. Quite simply, it rocks.

One of the central organizers behind the show, Richard Holland, describes the group as "a dynamic collective working and living in London, whose sole purpose is to explore and promote the symbiotic relationship between skateboarding and art/photography/design/architecture." The show reflects this diversity. Events include a gallery filled with work exploring the relationship between skateboarding and architecture, and the launch of the unmissable documentary of British skateboard culture, *Robin Through The Decades*, at the NFT.



Abduction by Ged Wells is a skateable sculpture by Rich Holland

The most surprising part of this month's events is that the collective has worked together with London's South Bank - notorious for their terrible anti-skate architectural amendments over the past 20 years - to install five interactive abstract Skateable Sculptures, designed by artists and skaters at the Queen Elizabeth Hall undercroft. It's a sign that skateboarding is no longer being seen as the pastime of troubled youth, but is in itself a creative process.

Overview by Jethers Hayne & Skeleton vs Robots by Will Sweeney

"Skateboarding is creative," says Richard Holland. "Most physical sports are about winning, skateboarding is not, it makes you try harder as it needs a lot of dedication and talent. I think more people need to understand that skateboarding is more than just a physical activity, but a form of creativity that grows from the environment it exists in. Just like any form of creativity.

Images by Toby Shwai & Benjamin Deberdt

"Just like art, each person has a unique style and view on tricks. You could take 50 skaters to the same place to skate, and each one would do something different in their own style," Rich explains. The British Council are also helping to tour the show to Barcelona and Rotterdam.

Francesca Gevin 06 August 04
Moving Units - The Side Effects Of Urethane is at various venues around London, 06-22 Aug 04.

[send to a friend](#)

[talk about this](#)

talk about this

Do you agree that skateboarding is a creative pursuit?

[add your comments](#)

related info

[useful links](#)
www.movingunits.co.uk


note: The BBC is not responsible for the content of external internet sites.

see also

more features

- [music features index](#)
- [film features index](#)
- [art index](#)
- [books index](#)
- [games index](#)
- [comedy index](#)
- [more culture index](#)

community



talking stuff that's wrong [talk](#)
What are your dirty little uncool secrets?



 Home TV Radio Talk Where I Live A-Z Index

Low Graphics version | Change edition About BBC News | Feedback | Help

BBC NEWS UK EDITION WATCH/LISTEN TO BBC NEWS

Last Updated: Saturday, 7 August, 2004, 08:47 GMT 09:47 UK

[E-mail this to a friend](#) [Printable version](#)

Skateboarding sculptures welcomed

Five interactive concrete sculptures are to be installed at London's unofficial home of skateboarding on Saturday.

The arrival of "Skateable Sculptures" reflects the growing relationship between skaters and the South Bank Centre (SBC).

Skateboarders have congregated outside Queen Elizabeth Hall since the 1970s.

South Bank Centre chief executive Michael Lynch is keen to welcome them and develop the relationship further.

Mr Lynch, who took up his post in 2002, said: "I'm delighted to be developing relationships with skateboarders who visit the South Bank Centre every day.

"The synergy between skateboarding, art, dance and music is obvious and these young people are keen to get involved with our artistic programme as well as our public spaces."

"Skateable Sculptures" has been brought to the South Bank by artists and skaters, who are collectively known as The Side Effects of Urethane.

The group is also working on a 90ft mural which will be a backdrop for the sculptures.

Skaters will be able to showcase their skills as interactive sculptures



[E-mail this to a friend](#) [Printable version](#)

LINKS TO MORE LONDON STORIES

Select

News alerts | E-mail services | Desktop ticker | Mobiles/PDAs | Headlines for your site

 [Home](#) [TV](#) [Radio](#) [Talk](#) [Where I Live](#) [A-Z Index](#) Back to top ^^

[News Front Page](#) | [World](#) | [UK](#) | [England](#) | [Northern Ireland](#) | [Scotland](#) | [Wales](#) | [Politics](#) | [Business](#) | [Entertainment](#) | [Science/Nature](#) | [Technology](#) | [Health](#) | [Education](#)

[Have Your Say](#) | [Magazine](#) | [In Pictures](#) | [Week at a Glance](#) | [Country Profiles](#) | [In Depth](#) | [Programmes](#)

[BBC Homepage >>](#) | [BBC Sport >>](#) | [BBC Weather >>](#) | [BBC World Service >>](#)

[About BBC News](#) | [Help](#) | [Feedback](#) | [News sources](#) | [Privacy & Cookies Policy](#) | [About the BBC](#)





View from the front seat.
Nike SB team inaugural fleeting visit to the UK.
Story by Owen the driver, Gino interview by Ches



"What's it like touring with a pro' team?"

The first time I got asked that question, the answer was just a simple, "yeah it's cool". Then, during a slightly alcohol fueled chat with a hairy scouser in a London night club, the decision to put pen to paper was made. (thanks Mackey)
Until quite recently I hadn't skated for 23 years, then I got asked to drive a bunch of guys from the Real team round the country... After 7 days on the road with that lot, I realised that I had never really got skating out of my blood. The most fun I'd had at work for a long time, and the kick up the arse I needed to get back on a board. Well let me tell you, at 43 years old, skating still rocks! So you can shove ya pipe and slippers, and all the trappings of middle age, I'm going skating! Anyway, enough about my middle crisis, and onto the reason I'm tapping away at this keyboard, the recent visit to our sceptred isle by the Nike team. Well I knew this tour was going to be good when I found out which hotel we'd been booked into for the first couple of nights in London. Let's just say that being on the books of a big corporation like Nike has some obvious financial advantages. Seb Palmer looked more than a bit gob-smacked at the first sight of the rooms, and a small mortgage would have been needed for any serious assault on the minibar. (£4.50 for a tube of **** smarties).

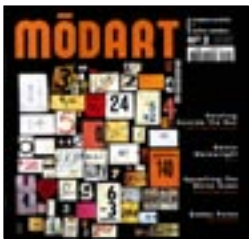
Small text at the bottom left of the page, possibly a page number or reference.





Paul Rodriguez turned up at Southbank, plugged his brain into his iPod and proceeded to shut down the Southbank wall. He'll remember amongst other things, Big Horse.





scale 1:10

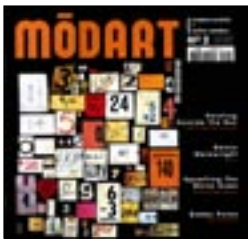
00
 000
 1000

Marcus Oakley
 Artist / Curator
 Originally from Ayle, a village in the county of Norfolk, started skateboarding in 1980, came to London in 1989, studied fine art and graphic design. I spent my days working as a illustrator - skateboard related clients have included Heron, OBEY, Slam City Skaters, Powers, Adonis, Slam and Sidewalk magazine.

Richard Holland
 Art director / Producer
 Born in Tamworth, then moved to a village... been skateboarding since I was 12, now Art Director of a London based design company called Bullet. Co-owner of CDE skateboard shop in Watlington. Curator of 100 gallery.

Toby Shuall
 Artist / Production Coordinator
 Straight out of Pinet. Artist and professional skateboarder for Landscape and i-Path. Owner of a London based clothing company Suburban Blues and creator of the Side Effects of urethane.





Moving Units

History

In a fleeting cold weekend in November 2000, we hosted our first exhibition/event – The Side Effects of Urethane. In the first floor of an old jam factory, soon to be demolished, 30 artists work was installed organically. The show included painting, photography, sculpture and film by artists based mainly in the UK, with a guest handful from Europe, USA, and Japan.

On the second floor was the skatepark, consisting of complex modular hips and humps with various transitions. The skatepark was painted white to show the lines and patterns created by the skateboarders, and as time passed the skatepark was turned into a huge three-dimensional drawing of wheel marks over the surface of the park.

For two weeks the following May, we presented an second event: A Surface in Between. We selected a stronger, more refined showcase of international artists on the top floor of a shared Victorian school. Artists were selected to reflect the creative diversity within the skateboarding community, a broad cultural mix. Some of the artists included were: Thomas Campbell, Tullio Felton, Pete Fowler, Phil Frost, James Jarvis and Toby Paterson.

For this ramp installation, we worked with an architect to create a totally unique skateboard obstacle. The obstacle consisted of a room with transitioned walls, and a central structure made out of all banks to resemble an octagon shape. The idea was to create a skateboard installation that could be approached from any angle.

Moving Units

For 'Moving Units' we wanted to divide the event into five individual parts, which were: 1. Art show, 2. Retrospective, 3. Film screening of Winton White's UK skateboarding documentary 'Balls' Through the Decade', 4. Music Night, 5. Installation of skateable sculptures at the South Bank.

For the first time, the art show was held in a conventional gallery space, which included a shop, selling artist's t-shirts, badges, posters, books, and prints.

To continue to develop the theme of previous shows, we decided to place skateable sculptures at the South Bank. To explore the symbiotic relationship between skateboarding and architecture, we looked at the way skateboarders utilize the urban realm in alternative ways, transmuting the mundane functions for which it was conceived.

The sculptures, commissioned by 'The Side Effects of Urethane', were designed by the artists and skateboarders to meet the needs of both skaters and other users of the public space – working both as functional pieces, and highly aesthetic sculptural forms.

Our aims are simple, to positively present the rapidly growing and changing creative diversity found within skateboarding, and skateboard culture.

Next summer we will be touring Moving Units around Europe, with support from the British Council, with a book due out sometime next year.

Favorite skater

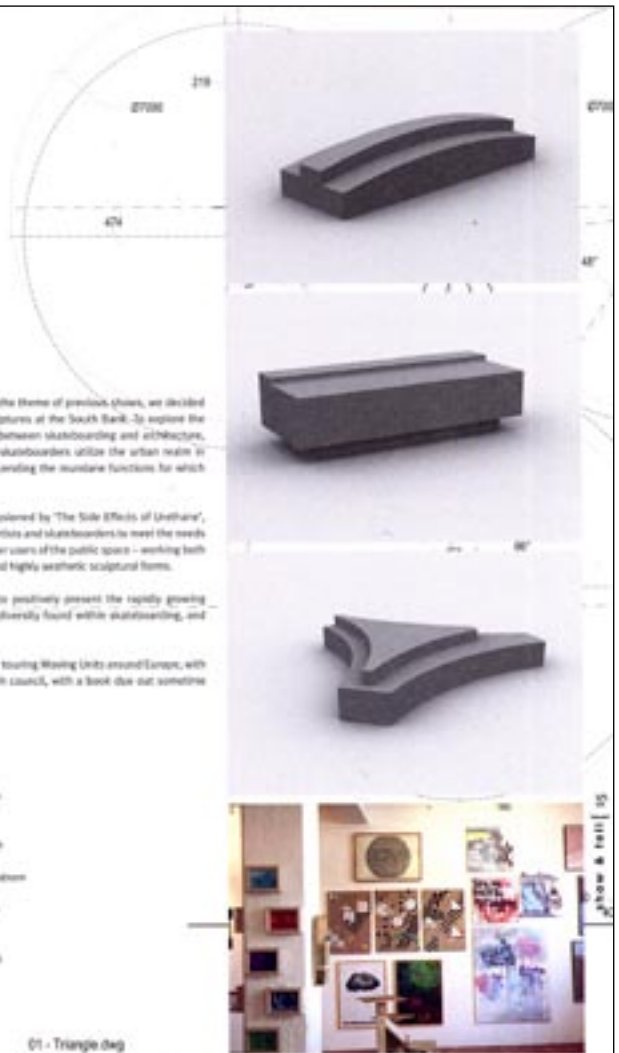
Rich: Marc Johnson
 Toby: Kenny Reed
 Marcos: Mark Gonzales

Favorite artist

Rich: Chris Cunningham
 Toby: Paul Noble
 Marcos: Jacksum Nambrom

Favorite artist/skater

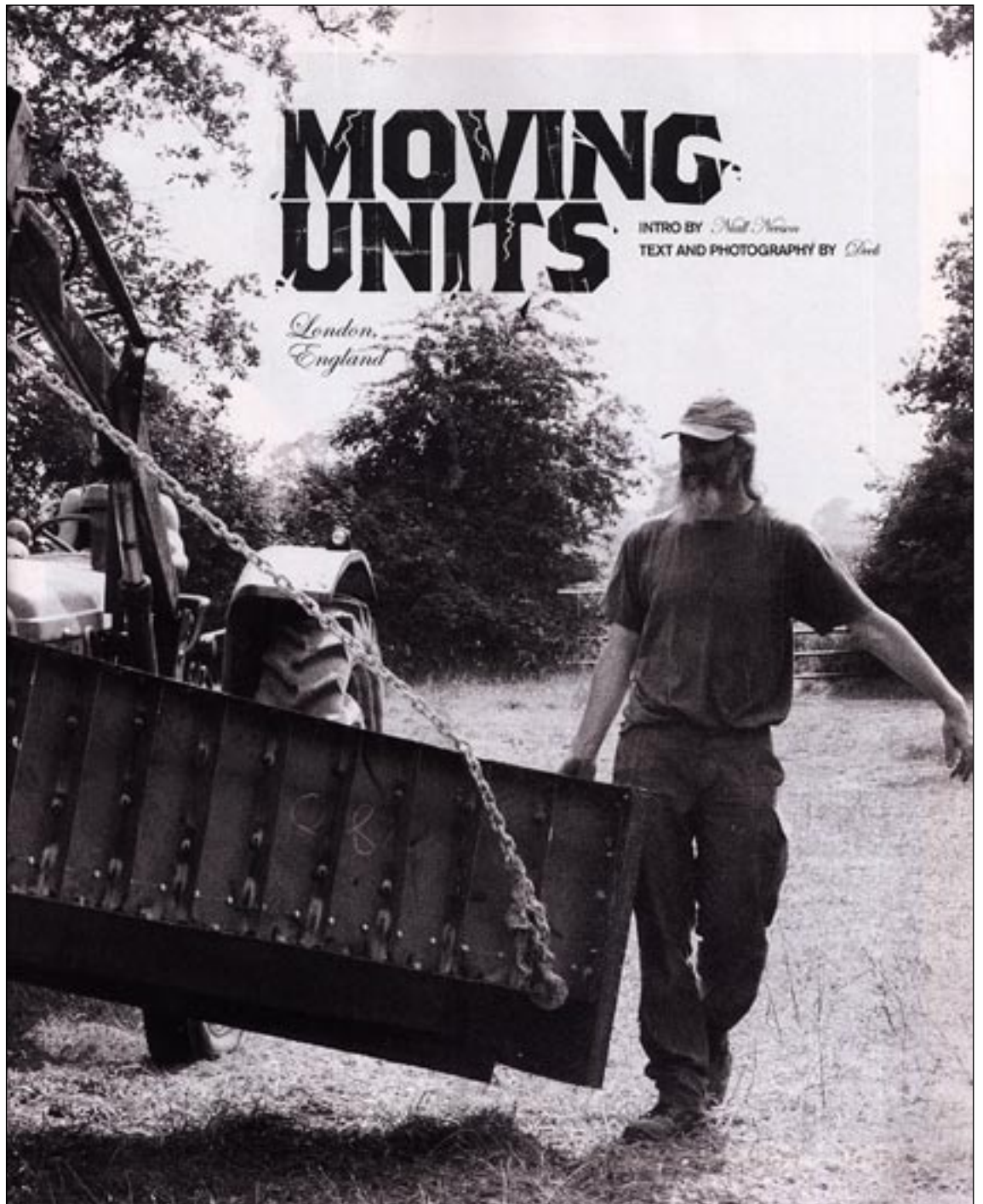
Rich: Francis
 Toby: Bobby Puole
 Marcos: Chris Johnson



01 - Triangle (deg)
 14.06.04
 Scale 1:50









Opening: Oily and Max moving the units

Above: White men with effs sitting in steel moulds! Say what!

Top: If this was in Hain, Badger would be clipped in a second. You're supposed to hike behind that block, not run around it in that wide open rice field.

FOR THE PAST COUPLE OF YEARS, LONDON HAS HOSTED AN EVEREVOLVING SKATEBOARD AND (STEADY YOUR NERVES) ART SHOW KNOWN LOOSELY AS THE SIDE EFFECTS OF URETHANE, IN WHICH A WAREHOUSE-TYPE SPACE WILL BE FOUND, TAKEN OVER AND FOR SOME SHORT SPACE OF TIME (SOMETIMES ONLY A WEEKEND, CERTAINLY NOT FOR LONG) THERE IS A SPORADIC AND SLIGHTLY LAWLESS CELEBRATION OF THIS THING WE HOLD SO DEAR.

This year's instalment differed because rather than create an ephemeral structure as previously, where it would be torn down as soon as the game was up, the collective decided to build something a little more concrete, if you will.

You may remember us pointing in the London article (Issue 18) that the capital draws in skaters from many outlying areas, and the weight of numbers has made many many places in London an almost instant bust to skate, especially since fear of an IRA bomb attack ten years ago mean that whole swathes of the city are under the ever-watchful eye of CCTV.

The Side Effects gang, include champion park builder Pin Osborne, Toby Struall and Oliver Watson, Marcus Oakley and Cole skateboard owners Greg Finch and Badger, aka Rich Holland. Cole has injected a great deal of life into London's skate scene, which once paralleled New York for lack of actual skating and shops whose priority seemed to be selling oversized T-shirts to Japanese tourists and not promoting skating itself. Cole shook the scene by the reds, and in conjunction with this year's event the boys set about building permanent skateable structures which they would deploy in Central London in the dead of night with the use of a loader and a gang of nocturnal hoodlums to help put them in place before anyone could come along asking questions.

Each concrete obstacle was designed by a different artist, but in order to get them off the page and into reality, the crew had to find someone who could make them. This turned out to be a complete in the middle of nowhere, and Kingpin were invited along to see the genesis of a DIY skatepot unfold. Devil takes up the story.

MOVING UNITS *present*





---Above left: Don't you just love the sight of virgin concrete - no marks, no wax, no bits chipping off, just sitting there waiting to show you good time

Above Right: Stakes, the welder extraordinaire

Below: There won't be any gold at the end of this rainbow, just good 'ol concrete





This project was very different from fixing a crack in front of a rail, or adding a little make-shift brassy to the wall down the road to help out with wall rides. It's also a pretty long gap to bridge from a nice idea to the finished thing. There are large sums of money to raise, permits to obtain, more than a few bureaucrats to convince, and once you've contacted all the necessary people you find yourself juggling between dozens of characters with completely opposite sets of priorities and ways of working.

To begin with, none of the Side Effects people are really concrete givers. Sure, Rich Holland is at home with power tools, but you don't pour two-ton concrete sculptures with an electrical hacksaw. For this type job you want to have an expert or two who know their way around steel and cement. And this is where Hugo and Oily come in.

According to Oily, when Hugo first contacted him, the idea was that the two of them, on their own, would make the moulds and pour ten of these things and deliver them to the specified sites in London. All in the space of three weeks, and with no room for error.

←←←Right: The walls of South Bank remained pretty much free of tags until the Moving Units moulds were printed there. Apparently, some people took them to a cue by on all our bomb attack and twenty days after the paintings were finished, they got run over and covered in shit. Come on, there's plenty of concrete in London, you don't need to lock up other people's art in order to endorse yours. Jeffery working on his bit.



Above: Shifting gear at South Bank, 3 am.

←←←Left: The national crew crew taking a break from it all.

→→→Right: Sam Griffin getting a taste of his own design, 50:50 at the end of the rainbow.

MOVING UNITS *journal*





Oily looked at Hugo, laughed and told him to forget it. He'd need at least two welders and enough open space for the things to set, 10 sculptures in 3 weeks was out of the question - there would be a maximum of 7 and no guarantees given.

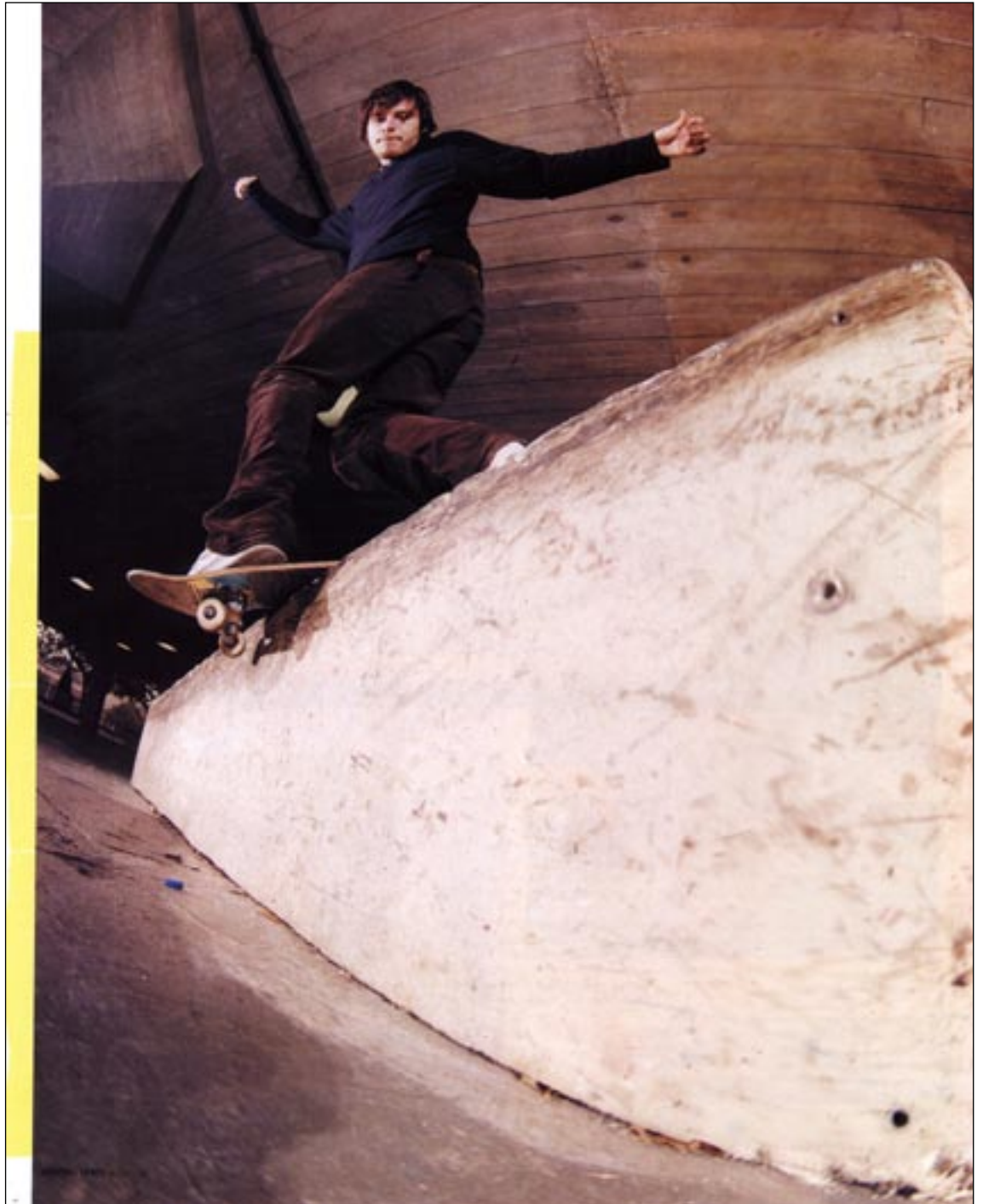
The next thing he knows is Hugo's got it all figured out and Oily's getting shipped off in the middle of nowhere out in the fields of East Anglia about 250 km away from his workshop in Bristol to work alongside Hugo's contacts Max and Stoker. They were going to make 5 re-usable steel moulds, weighing close to a ton each, in the back of a trailer camp.

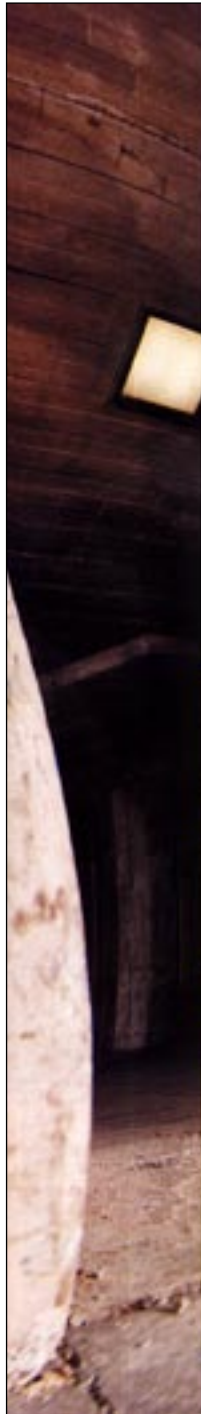
Oily is a maker of things. 'Things need made, I make them', he says. His background is in sculpture, but in the past few years his activities have shifted more and more towards making moulds for artists who like to work with concrete. There aren't many of these guys around and Oily is on top of his game. Spending 3 weeks in the fields was a first one for him, though.

Max and Stoker are the sort of free range people who take their lives as they come and their belongings and skills wherever they feel like going. They've lived in this particular settlement for a few years now, however, and have a fully functional metal workshop set up. You get a hint entering the site with a custom made steel gate and as you move in, there are bits and pieces of welded craftsmanship here and there to give you the idea. Prior to this particular job the two knew a lot about metal, but nothing much about concrete. Stoker's limited experience on the stuff came from the road constructions he had worked on for a brief time. He mentioned pretty much every motorway I could remember hearing about, but then they all sound the same to me.

At some point Stoker probably started feeling uncomfortable with the whole idea of motorways and he became a fence protester against the roads that he had built. And that was the end of his concrete career - until the Moving Units came along. Max has been a regular at every festival in the county, minor or major, from Stonehenge to Glastonbury, since before I was born. He's been going non-stop since the 70's and still spends most of his summer weekends trucking around his purpose built sound system. Come lunchtime, when the blowtorch dies out, you could easily drift into a cobweb of festival history with these guys. Living the life they do, Max and Stoker have a certain amount of ideals and morals they stick to. For an outsider like myself or Oily it's easy to feel a bit uneasy at the camp at first, when you're not quite sure to what extent they'd expect other people to share their views. In my short experience, freedom of speech seemed to prevail between the trailers, though.







***Right: Cheela Young took
 flipping up the wedge.

Above: East London space
 taken over by artists

***Right: Said artists on mobile phones

These were not the nickel-framed glasses and green parka wearing
 brats that release minks from cages to ruin the local ecosystem.
 It's more about doing your bit your way and letting others do
 theirs the way they see fit.

The starting point for these skateabists was the fact that there are
 practically no skateable blocks in the whole of London. Marcus
 made a valid point in saying that this time the sculptures were
 going to be in the most popular skate spot in London as opposed
 to a gallery, where they wouldn't bother anyone even if they
 turned out unskateable.

The only problem with the blocks has been the chipping of their
 corners due to the short time they had to set before being
 shredded on. In Oly's opinion concrete would need a minimum
 of 3 weeks to dry, whereas some of these only had three days.
 But that is a minor quibble, and the moulds can be re-used should
 they decide to make more.

Time will tell whether more Units will start popping up around
 London, but either way, the four sitting at South Bank at the
 moment are a concrete example of how an idea took shape and
 made its way from being tossed around the campfire to actually
 being skated.

Get off your ass and make things happen, because no-one will
 do it for you.



MOVING UNITS

MANY THANKS TO
OLYMPUS





Subscribe.

Out Of The Dark...

HERE: Rob Maffucci swings his way through the London Underground and out into the light with his camera. [Click here to watch the video.](#)



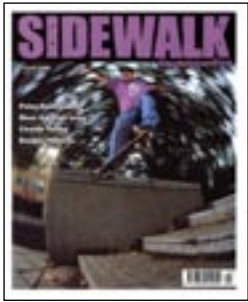


Skate of Mind

Skateboard Shop London

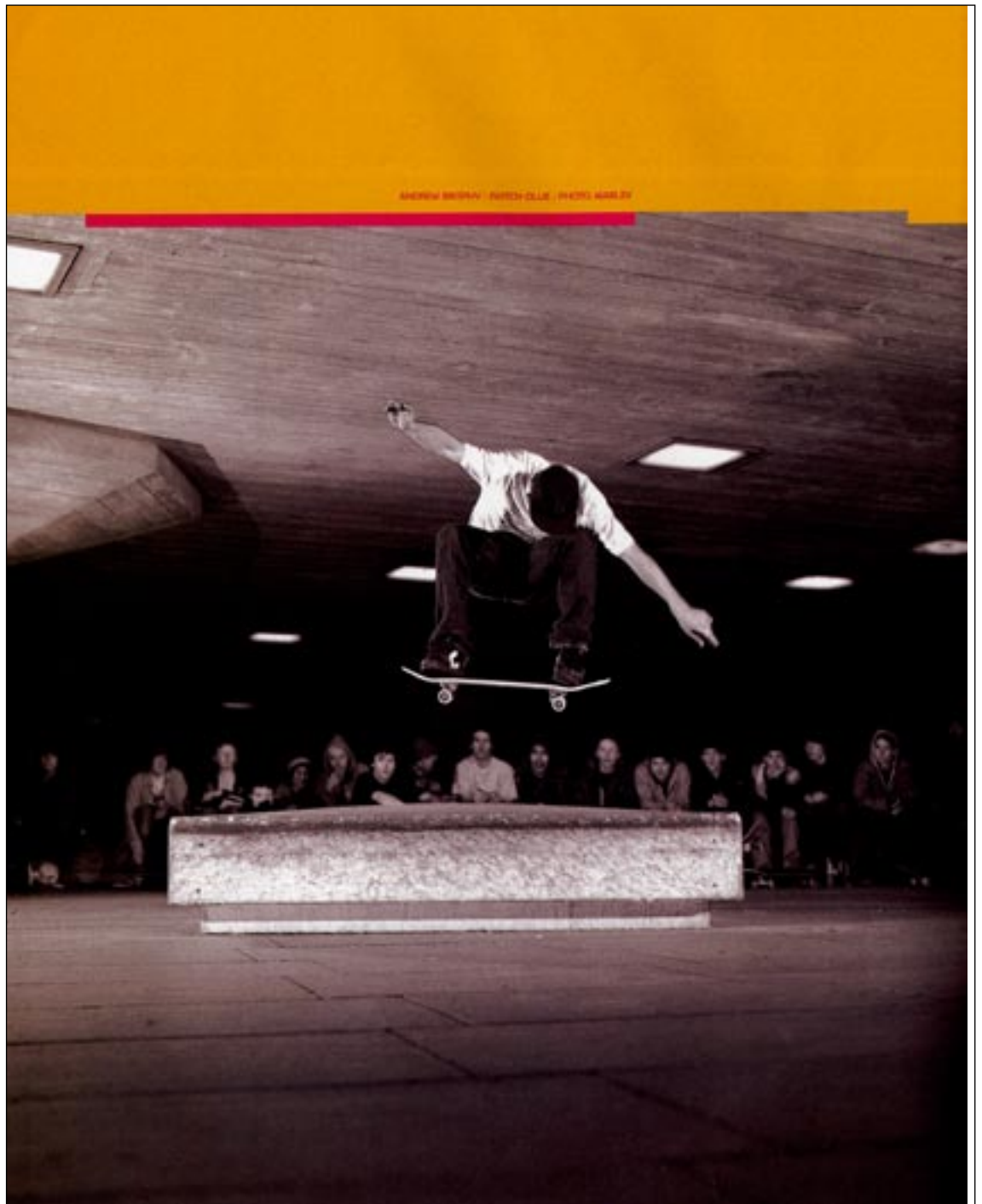
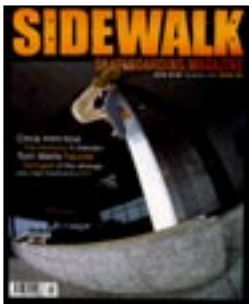
Covent Garden Unit 25 Thomas Noel's Centre Edgware Street Covent Garden WC2H 8LD 0207 838 9000	Canary Wharf 4 Marlborough Court 108 Canary Street London E14 5EG 0207 434 0285	Canham Unit 3 Canham Wharf Alderman Road Canham High Street NR11 7SL 0207 483 3384
--	---	--





042
www.sidewalkmag.com







element whistlestop



This wasn't so much an Element tour, as it was a brief day out with the boys and as such there isn't really much of a story to tell. They came, they skated South Bank, they went to Romford and they were gone again, cursed by the lack of Pan-European tour schedules.

Element European TM Christian laid it out for me on the phone:

"We started with Paris on the Monday and then we picked up two tour vans and took the Euro tunnel to London to do a demo at Southbank on Wednesday. From there we travelled back on the Eurostar to Brussels on Thursday night, where we did another demo at Zundtz on the Friday. We then sped cross country to Holland two days later to do another demo in Rotterdam. We then drove to Cologne, Germany on the next day for another demo. We stayed in Germany for 3 days and then back to Paris where we started out from. Pretty hectic for 12 days!"

TOUR STATS:

RIDERS: Tech Townsend, Brent Aitchley, Colt Cannon and Jake Rapp.

NON-RIDERS: Christian (Euro TM), Ryan Dwyer (US TM), Anthony Clairvall (4), (Riser), Luke Ogden, (Thrasher Photographer), Philippe Lalonde (Euro Element head bench), Mark Falkenstein, (Element webmaster) and of course, our very own Leo Sharp. English riders: Chris Gibbs, Lucien Clarke.

TOTAL ROAD KILOMETRES: Approximately 2500 km **TOTAL SKATEBOARDS USED/BROKEN:** Roughly 10 boards per rider.



Colt takes advantage of the ever changing face of the Southbank and pulls a Rip newsick out of his bag. Sec: Leo.





PHOTOGRAPH BY LEO SASSI

QUICKFIRE WITH JAKE RUPP
How long have you been interested in Yoga?
Ten years.
Do you follow any particular school of Yoga or is it just kind of mix and match until you find something that works?
A true blend.
How does it help with your skating?
It keeps the body looser and the mind tight.
Can you give us a few brief Yoga tips for any stiff and weary skaters suffering in the cold wet British winter?
Breathe. Listen. No time is too late to start.
You've just got married I believe, how does your wife feel about your constant travelling?
She knows we have to eat somehow.
Describe what skateboarding brings to your life please Jake.
Skating is my life. Life is skating. Everything in between.

QUICKFIRE WITH COLT CANNON
So what's this I hear about you owning a frat house in a college town, is that correct?
I would have to say that I'm a few legs short of being a frat-house, but I like the sound of it.
So you live the life of a frat boy despite not actually attending the college then?
For sure. Parties non-stop and girls everywhere I turn between the ages 18-23. Result.
How's the backyard mini ramp coming along? Is it finished yet?
The ramp is finished and amazing. So psyched I got it.
But don't you live in a house full of non-skaters? What the hell do they make of your backyard monolith?
Both of my roommates are psyched. They come out with a few girls and watch me and some friends skate. Good times.
Whenever your name is mentioned in US mags there's generally always some comment about Britney Spears or some other pop music reference. Are you really into that sugary music or is there a strong undercurrent of irony that people are missing here?
I've battled this question for a long time. The fact is I like sugar coated music just as much as I like mint coated music. If it sounds good, I'll listen to it. By the way, are the Spice Girls getting back together?

QUICKFIRE WITH BRENT ATCHLEY
You were sponsored as a super young kid I believe Brent, how come it took so long for you to emerge into the media spotlight?
I just skated and someone noticed me.
Do you think skaters born and bred in Oregon have kind of a different exposure to what skateboarding is from an early age because of how self-reliant the scene is?
Definitely, way different.
Who's your favourite Burnside local?
Lano.
What did you think of the 70's park (Rimford) that Leo took you to?
Definitely sick as f*ck.
Was this your first trip to Britain? What did you make of it?
Yes it was my first trip and we had nothing but good times!
Where's next on the agenda?
Germany demo...stocked.

A grid of 12 photographs showing skateboarders performing tricks on a ramp. The photos are arranged in three rows of three. Each photo captures a different skater in various stages of a trick, from takeoff to landing. The background shows an indoor skatepark setting with concrete ramps and pillars.



WARM-UP SPOT
SMALL TALK...

EMERICA'S INJURED RESERVE LIST
 Heath Kiechart (below) was hit by a car crossing the street in front of the *Emérica Mansion II* where he lives. Heath's body focused the windshield on its way toward the stratosphere, but he was lucky to land back on Earth with only a broken collarbone. Fellow American *Bryan Herman* gave himself a compound fracture (that's where the bone protrudes through the skin!) in his leg while riding his dirt bike in the desert. Careful, boys! **photo: TRENN**

HABITAT'S BLOG CABIN
 Be sure to check out habitatfielding.com to monitor the progress of Habitat's new video, *Zehabibants* (featuring *Fred Cull*, *Frontside nosegrind*), that will be out later this year. There are already some amazing clips up. While you're at it, get your hands on the *Regal Road/Kali In Motion* special holiday DVD from the Sect that features a full *Josh Kalia* part and Habitat's UK Tour (the one featured in our February issue). Kalia's part marks *Greg Hunt*'s first project since taking the reigns of the upcoming *Allen Workshop* video. **photo: BARTON**

HELLO BUCK BUCK
Joey Brestofski's pro model on *Cliché*, along with their new video, *Wilde Jojo*, will be out any day now. Look for a *Grind King* limited-edition *Molla Jojo/Cliché* custom truck as well. And after being flamed for a bit, *Andrew Brophy* is officially on the team.

NEW ERA FOR THE LABEL
Black Label made some serious team cuts and let go of *Ben Gilley*, *Kristian Sritak*, *Jim Gagne*, *Jhony Vidal*, and *John Potts*. *Potts* was quickly picked up by *Creature*, and *Sritak* is rumored to be starting his own board company.


LEE "AVERS" MATASI REST IN PEACE
 We're sad to report that Vancouver, Canada local skater *Lee Matasi* was gunned down on the streets of his hometown. Lee was such a positive and creative influence in the Vancouver scene that a D.I.Y. skate spot under Hastings and Highway 1 was dubbed "Leaside." Lee's sister is renowned *Villa Villa Cola* skater *Alison "Nugget" Matasi*. A memorial that featured his artwork was held at *Anti Social* in December.

860
transworldskateboarding.com



A sequence of eight black and white photographs capturing a skateboarder's performance on a ramp. The sequence is arranged in three rows: the first row has four images, the second row has four images, and the third row has four images. The skateboarder is seen in various stages of a trick, from approaching the ramp to landing and riding away. The background is a plain, light-colored wall, and the ramp is made of concrete blocks.

FOURSTAR

ANDERSON CARRILL | BENJAMIN HERNANDEZ | EDDY LAGO | PIERRE BARBAUD | SCHAAF | OUR NEW UK REPRESENTATIVE ANDREW **BROPHY** 

CLOTHING

WWW.FOURSTARCLOTHING.COM **Revival** T - 800 7576 8336 F - 800 7576 8331





ALLIE

Now that the video is finally finished, what's next on your agenda? More of the same, I've already started filming for a Ziro video that's dropping around Christmas time. Out of all the places that you visited during the process of putting 'It's Time' together, which was your favourite and why? To be honest I didn't really travel at all to film for the video. Most of the footage in my part is from spots near my house. Which trick/line worked you the hardest? They're all hard and they all worked me, I suck. What's your favourite memory from the whole process? Filming on a ledge so Sierra would stop filming and we could leave that horrible spot. You'll see it on the DVD, maybe it'll make more sense now. Which spot from the DVD do you never want to see again? Clipper ledge, I'm over it. How was your brief jaunt around Britain? Good with lots of buses and not much rain for once. If you could have had any track for your video part, with no limits on cost or on how ridiculous it might have been what would you have picked? No need I got the song I wanted! What's the biggest filming cliché of them all that has actually been proven true during the filming of 'It's Time'? Good question but you should ask someone else about that.

DURRANT

So now that this video project is over, what's next? Pretty much work on getting my Popper part done, it's due pretty soon. Out of all the places that you visited during the process of putting 'It's Time' together, which was your favourite and why? Well, living in Australia I didn't get the chance to go on a lot of trips. The Europe tour last year was pretty sick though, so many sick spots. Which trick/line worked you the hardest? Laughing! probably the last thing I tried to film in the States before getting kicked out of the country. I just left that one dangling... What's your funniest memory from the whole process? There are too many to remember, anytime with Windbar or Call is a laugh. Tell us one thing that nobody will know about the process behind getting this video together? For me one thing was basically getting banned from travelling to the US for over-staying one day on a trip there, so I had to do most of my filming back home but I don't think that's bad or anything. Which spot from the DVD do you never want to see again? I don't know, maybe the Lake Forest double set. How has the UK tour been? Buses and rain as usual? Yeah it's been good. It's only the start of a whole Europe trip so we still have about a month to go. The rain here in the UK definitely sucks though.



King of the BSNS (check DVD) Dennis Durrant
flips into one at SB. Osooff, nailed. Photo: Lee.

"The last thing that I tried to film in the States before getting kicked out of the country. I just left that one dangling..."
Dennis Durrant about squeezing one in



A grid of 20 sequential photographs showing a skateboarder performing a trick on a ledge. The skateboarder is silhouetted against a bright window. The sequence shows the skateboarder approaching the ledge, jumping, and landing the trick.

Taking the rough with the smooth, treacherous side in. ...

Silhouetted switch backside nose slide. ...

Net We

Do you feel you will return to NYC soon?
Yeah hopefully but this time with a London crew.

I asked kids who have passed through the shop what questions they'd like you to answer so answer as you will. These were the most sensible.

1) What made you get into skateboarding?
My neighbour live doors down. He would skate outside my house and then me and my brother and our friend started.

2) What's your favourite trick?
One I like is the backside 50-50. Personally I would claim Switch nosegrind.

INTERVIEW *patrick*

