



# Stay Up!: Los Angeles Street Art

By G. James Daichendt

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*Stay Up! Los Angeles Street Art* is an investigation of the global phenomenon of street art. Told from the perspective of artists working in Los Angeles, it offers a new vantage point for understanding an art form that is widely popular yet has been the subject of speculation and much uncertainty.

Questions whether street art is the next major art movement or if it is simply a trend and the differences between graffiti and street art are explored. A number of counterintuitive themes plague street art but that does not stop the excitement and enthusiasm surrounding this engaging and exciting art form.

Street art has exploded as a creative outlet and progressed from a counter culture movement based in graffiti in previous decades to a legitimate business platform in design, fashion, film, publishing, and art. The author explores the uniqueness of L.A. along with some of the successes and pitfalls these creative artists encounter. The major themes presented will familiarize the reader with the street art scene in L.A. and add new meaning to this creative capital.

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### Editorial Review

#### Review

This celebration of a movement and body of work “sometimes considered vandalism and sometimes cultural treasures” reflects its practitioners’ exuberance and recklessness; even the book’s raw-edged cardboard covers, plastered with graphically bold images, immediately signal the playful, gritty, provocative attitude of its subject. Multiple pages of photographs of works, collaged and crammed together, predominate, evoking walls layered with paintings, murals, and “wheat pastes”—paper-based artworks. Azusa Pacific University art historian Daichendt (Artist Teacher) draws on his academic knowledge and interviews with arts professionals, photographers, collectors, and, most significantly, the street artists themselves to muse on street art as a statement about the failure of modernism and its blurry borders with advertising, celebrity, and establishment art. Rather than analyzing individual works or artists, Daichendt focuses on the phenomenon itself; its roots in graffiti, skate-and-surf culture, and Los Angeles murals, and its relationship to the traditional art world, although articles critiquing some artists’ works appear in appendixes. Unfamiliar readers may be frustrated by the lack of identifying captions—artist credits are only provided in tiny, crowded print at the back of the book, but arguably this choice is justified by the anonymous, outlaw nature of the work itself. - *Publishers Weekly*

#### About the Author

**G. James Daichendt, Ed.D.** is a professor of art history at Azusa Pacific University in southern California and is the author of the books *Artist Teacher: A Philosophy for Creating and Teaching* and *Artist Scholar: Reflections on Writing and Research*. In addition he is the Founding and Principal Editor of the academic journal, *Visual Inquiry: Learning and Teaching Art* and is the Arts and Culture Editor for the magazine, *Beverly Hills Lifestyle*. He is also a regular contributor to a variety of arts journals and newspapers, including *Teaching Artist Journal*, *Art Education*, and the *International Journal of Art and Design Education*.

Dr. Daichendt also contributes art criticism of southern California museums and galleries for ArtScene and Artillery: Killer Text on Art. Jim holds a doctorate from Columbia University and graduate degrees from Harvard and Boston universities.

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