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# IN THE NAME OF THE NAME THE SENSITIVE SURFACES OF GRAFFITI

Under the direction of Hugo Vitrani

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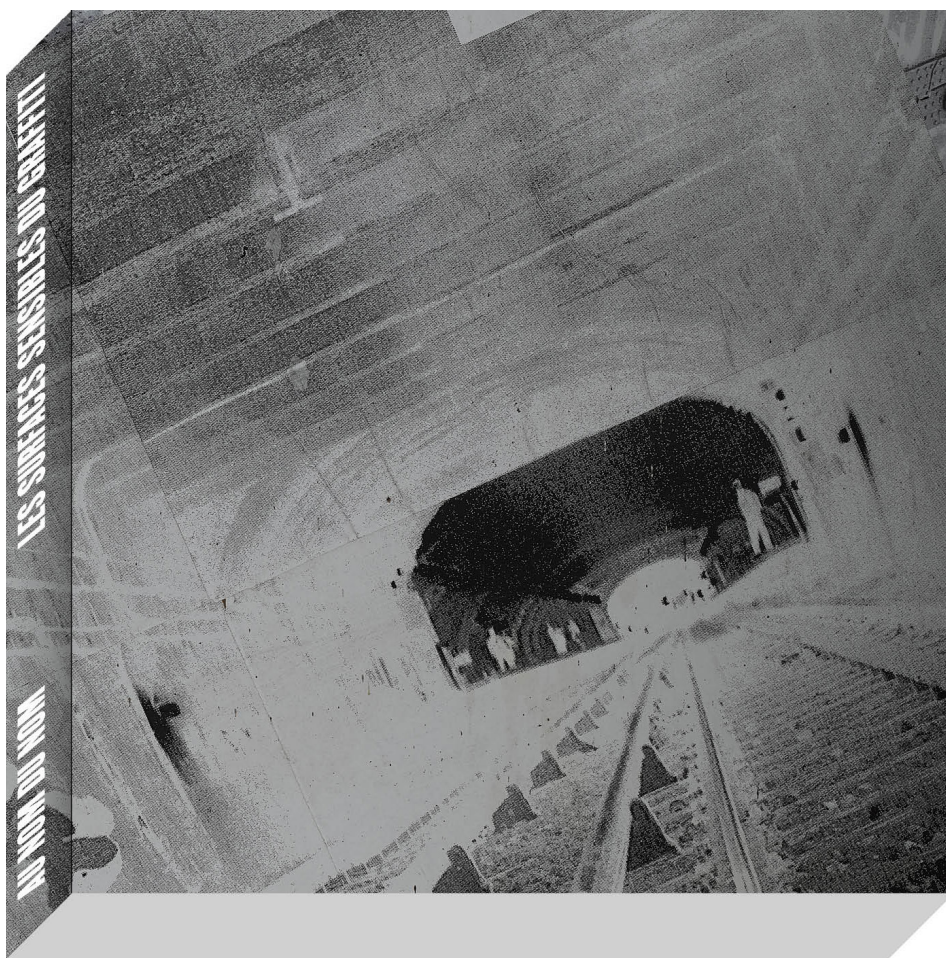
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Text in French

An off-site exhibition by the Palais de Tokyo from July 1<sup>st</sup> to September 19<sup>th</sup>, as part of the Rencontres d'Arles 2024

A double cover featuring one of the artist JR's first studio works and an image by BANDO



## Press Contact

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From the engravings of Pompeii to those of tourists on ancient ruins, cacti, trees and other anonymous surfaces, humanity was born a tagger. But graffiti is an energy that emerges only to disappear. What remains? *Traces and wounds*, to steal Henri Michaux's words

« Artists working in the streets, on the walls, refuse to let democracies rot and die »

Gérard Zlotykamien

Gathering together forty five international artists, both established and emerging, *In the Name of the Name - The Sensitive Surfaces of Graffiti* is an intimate archive featuring all kinds of photography: atmospheric, action, pictorial and even police photography. From Los Angeles to Paris, passing through London and Sao Paulo, the book reveals the flipside of graffiti, or all that which the citylife tries to conceal.

*In the Name of the Name* is not a book about graffiti photography, on the contrary - it discloses how the graffiti scene was deeply permeated by photography. Graffiti is a feeling, an affect, an attitude, a modus operandi. It is a mental, obsessive and physical relationship with everything marginal. Graffiti is an early form of writing, rooted in prehistorical times and childhood years.

In this book, Hugo Vitrani brings together works and quotes by BANDO, Patrick Bona, Brassai, Martine Barrat, Sophie Bramly, André Cadere, Miriam Cahn, Sophie Calle, Gusmano Cesaretti, Henry Chalfant, Martha Cooper, Bruce Davidson, John Divola, David Douard, Mathias Enard, ENERI, Stanislas Fuzi Baritaux, Pablo Jomaron, JR, Lisa Kahane, Tseng Kwong Chi, Mierle Laderman Ukeles, Zoe Leonard, Maï Lucas, Tala Madani, Hans Leo Maes, Silvio Magaglio, Ari Marcopoulos, MATTA, Gordon Matta-Clark, Barry McGee, MODE2, Tania Mouraud, Yoshi Omori, Jill Posener, Alexander Raczka, Jay Ramier, les Frères Ripoulin, SAEIO, Marion Scemana, Jamel Shabbaz, SKKi©, Melchior Tersen, Pablo Tomek, Toni, Monique Wittig, Fabrice Yencko and Gérard Zlotykamien.

« Trains taught me how to work under immense pressure, with your knees shaking and rats around your feet. Your heart's in your throat and you're freezing cold. At any moment you could get arrested. That kind of pressure you can't teach. Trains were like a boot camp for artists that gave us confidence that has taken us throughout life.»

Lady Pink

Hugo Vitrani's research focuses on the weeds of art history, in particular the parasitic writings that emerge on the margins of territories, laws and institutions. As a curator for the Palais de Tokyo, he directed numerous monographic exhibitions, including *Mohamed Bourouissa* (2024), *Rakajoo* (2023), *Jay Ramier* (2021), *Maxwell Alexandre* (2021) and group exhibitions such as *La morsure des termites* (2023-2024), *Foudre sentimentale* (2022), *Jusqu'ici tout va bien* (2020), *Prince.sses des Villes* (2019). He was also co-curator at the 15<sup>th</sup> edition of the Lyon Biennale for the exhibition *Là où les eaux se mêlent* (2019).



Press Images



Gusmano Cesaretti, Chaz Running : a back street near Whittier Boulevard ; East Los Angeles, 1973, photograph © Gusmano Cesaretti



Gordon Matta-Clark cutting up his Graffiti Truck with a blowtorch at «Alternatives», Washington Square Art Show, June 1973. By courtesy of the Gordon Matta-Clark Estate.



Tania Mouraud, City performance N°1, 1977, Pigment ink on Fine art paper © Tania Mouraud, by courtesy of Ceysson & Bénétière & Studio Mouraud

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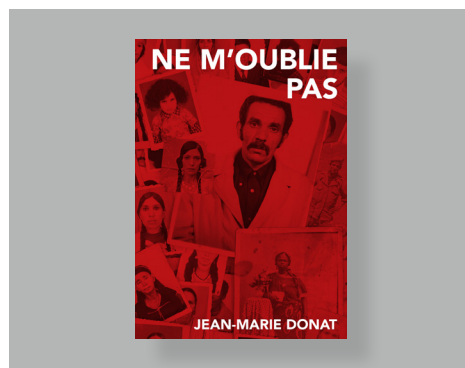
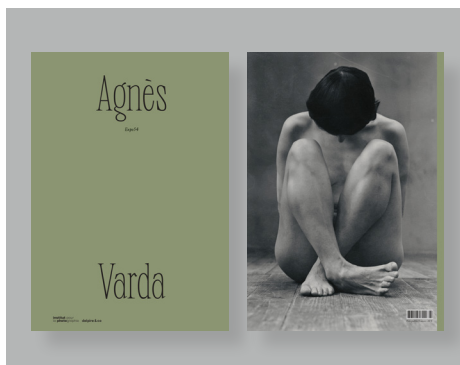
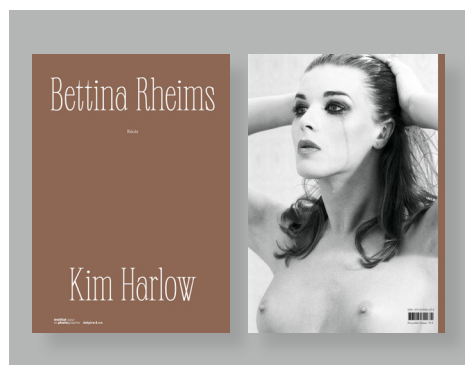
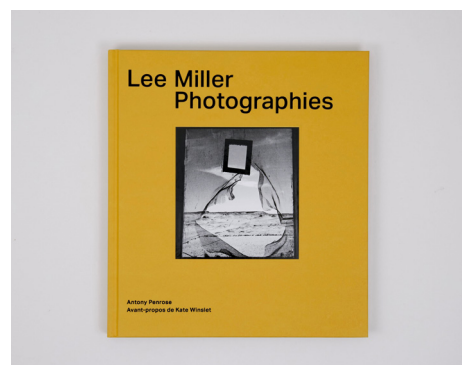
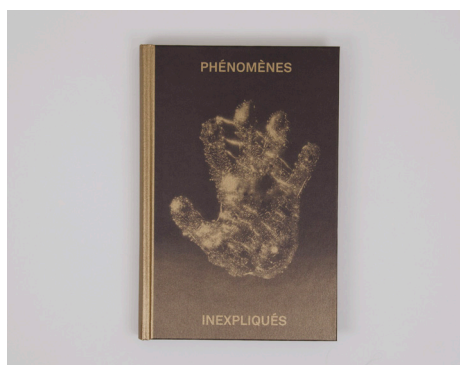
Jamel Shabbaz, The Righteous Brothers, NYC 1981 Chromogenic, 28 x 35 cm © Jamel Shabbaz, Galerie Bene Taschen



Ari Marcopoulos, Thomas, San Francisco, 2007 © Ari Marcopoulos



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