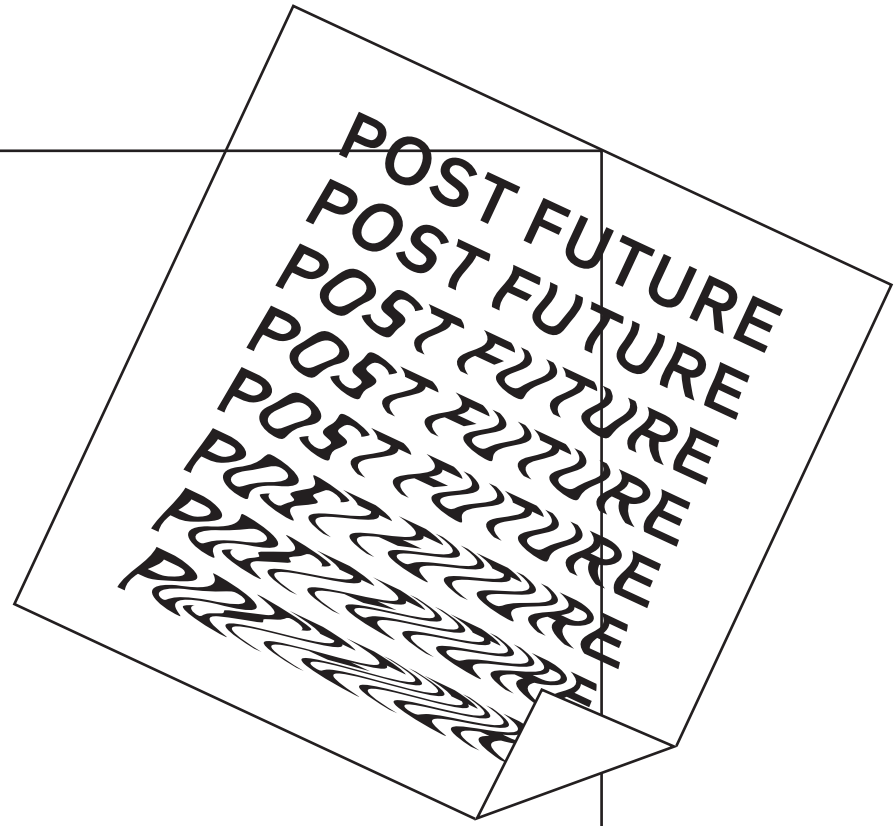




cover page delancy billboard by
mint and serf

this publication was created
as a farewell to 118.

layout & design by:
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all interviews conducted by:
zoë mcgee

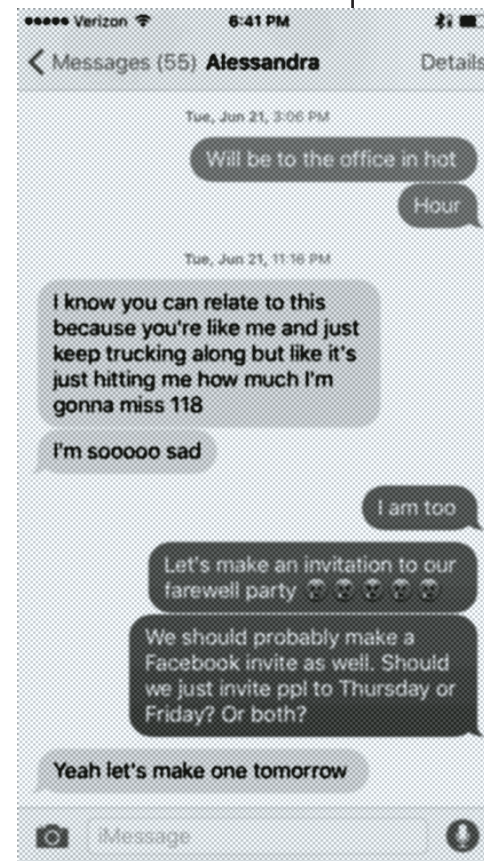
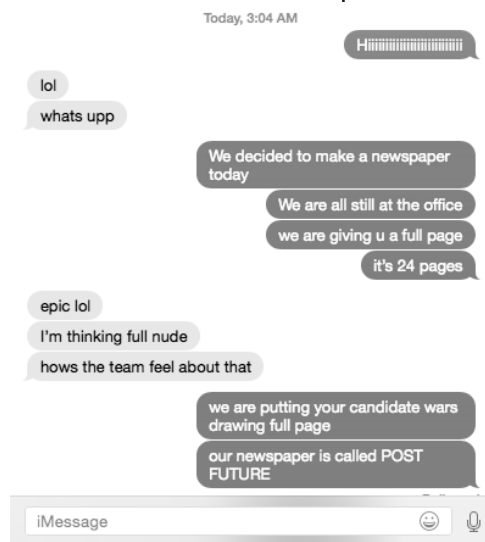


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POST FUTURE Issue no. 01

Goodbye, 118 Orchard.

Present Reader,

In the summer of 2013 we transformed the old Sol Moscot building at 118 Orchard into a first-of-its-kind, three-story activation site with art billboards, digital screens, pop-up storefront, event space and rooftop for projections. We have hosted over 40 exhibitions, 30 billboard installations reaching over one billion people and have been able to collaborate with over 35 brands who brought our plug & play concept to life.

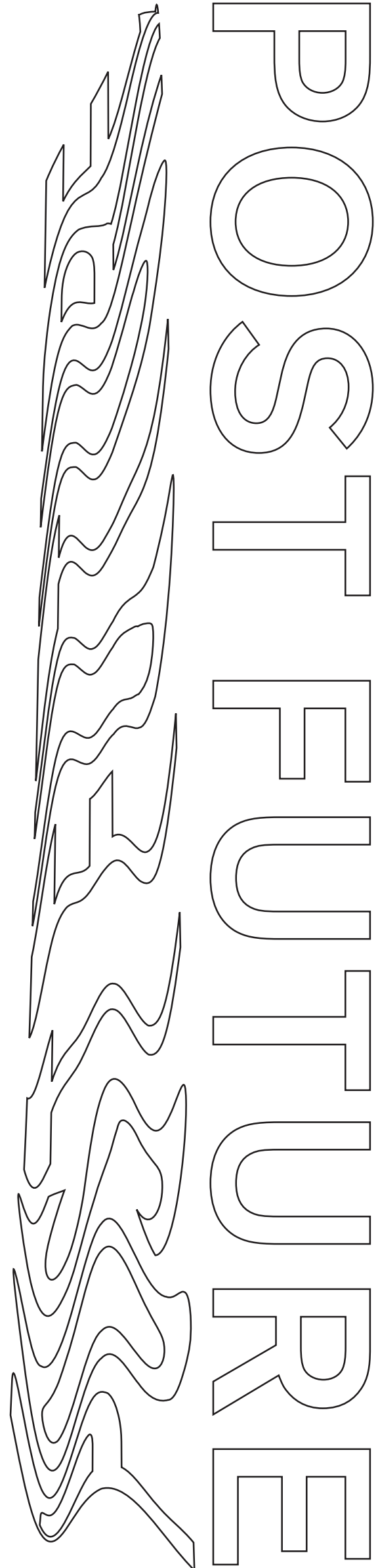
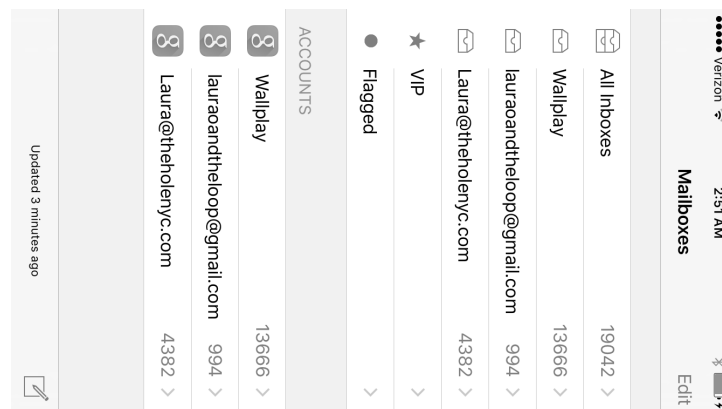
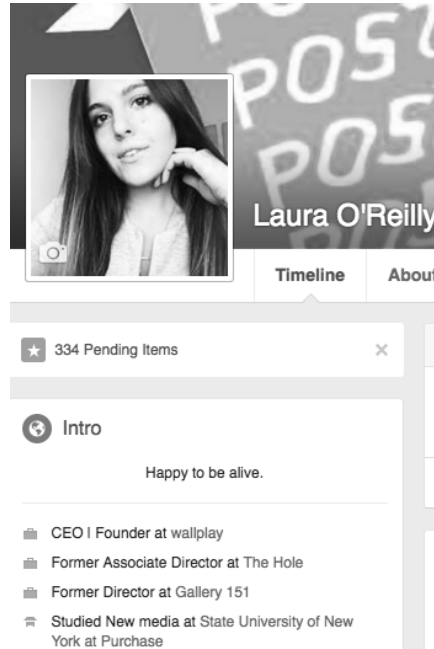
Upon leaving our physical headquarters wallplay's creative team is launching POST FUTURE: an ongoing exploration in bridging physical and digital environments, examining our memories and how they are shaped by the information loop. In POST FUTURE the past, present and imagined future become one. We have found ourselves living in a meta-reality where images build our identity and inform our experiences. Documenting life has become more important than living it. Where does one draw the line? In the POST FUTURE world there is no line, there is only a loop. Our new beta site will be launching in summer/fall 2016, transforming wallplay.com into a net art exhibition space and tech platform matching brands with creative projects.

After spending time in the art world as a curator it became clear the traditional gallery model was becoming outdated and a new model was needed—one where creatives across industries could collaborate in a Medici model where brands become patrons of culture. Brands spend exorbitant amounts of money to fabricate culture when they could support innovative projects and connect in a meaningful way. Wallplay was created to make this connection possible.

From the future,

Laura O'Reilly

July 1st, 2016





June 5th-July 10th 2016

NATALIE WHITE FOR EQUAL RIGHTS

WhiteBox, 329 Broome Street NYC



WhiteBox and Wallplay are pleased to present Natalie White for Equal Rights, an interactive multimedia solo exhibition by Natalie White. Dedicated to raising awareness for the ratification of the Equal Rights Amendment (E.R.A), the show promotes the need for inclusion.

The exhibition serves as a launching platform for a two week march from New York City to Washington, DC, to raise awareness of the Equal Rights Amendment with the mission of educating people about the issue along the way.

The United States is only one of seven countries in the world along with Iran, Somalia, Sudan, South Sudan, and the two Pacific Island nations Palau and Tonga that have not ratified the UN Convention on the Elimination of All Forms of Discrimination of Women (CEDAW). Known as the International Bill of Rights for Women, CEDAW legislature, rooted in the fact that economic inequality, pregnancy discrimination, violence against women, and other forms of discrimination against women and girls are pervasive and leave women without effective legal recourse. State laws are not uniform and federal laws are not comprehensive. Moreover, these laws can be, and in some cases have been, rolled back at any time.

The ERA is an important statement of principle. The Constitution embodies the nation's core values. Equality between women and men is a fundamental human right that should be guaranteed in the Constitution.



MARCH FOR E.R.A: July 8th, 2016 - July 23rd, 2016
from New York City to Washington DC

Register to march at nataliewhiteforequalrights.org

All are welcome to join at any of the following locations along the way:

7/8 8:30 AM DEPARTING FROM WHITEBOX, 329 BROOME STREET, NYC

7/8 10:00 AM PRESS CONFERENCE AT LIBERTY STATE PARK, FREEDOM WAY, JERSEY CITY, NJ

7/9 6:00PM COMMUNITY EVENT AT HIDDEN GROUNDS COFFEE, 106 EASTON AVENUE, NEW BRUNSWICK, NJ

7/11 4:00PM PRESS CONFERENCE AT NJ STATE CAPITOL, 125 W STATE ST, TRENTON, NJ

7/12 6:00PM COMMUNITY EVENT AT ALICE PAUL INSTITUTE, 128 HOOTON RD, MT LAUREL, NJ

7/13 12:30PM PRESS CONFERENCE AT THE LIBERTY BELL, 6TH STREET & MARKET ST, PHILADELPHIA, PA

7/13 12:30PM RADICAL ACTIVIST DISCUSSION AND MUSIC EVENT AT WOODEN SHOE BOOKS, 704 SOUTH STREET, PHILADELPHIA, PA

7/14 1:00PM ART DISCUSSION AT ROSENWALD-WOLF GALLERY, 333 S BROAD ST, PHILADELPHIA PA

7/16 6:00PM COMMUNITY EVENT AT HOME GROWN CAFE, 126 E MAIN ST, NEWARK, DE

7/19 6:00PM MUSIC, ART, DISCUSSION AT 2640 SPACE, 2640 ST PAUL STREET, BALTIMORE, MD

7/22 6:00PM LIVE MUSIC EVENT AT BUSBOYS & POETS, 5331 BALTIMORE AVE, HYATTSVILLE, MD

7/23 11:00AM MARCH INTO DC DEPARTING FROM COLLEGE PARK METRO 4931 CALVERT ROAD, COLLEGE PARK, MD

7/23 2:00PM RALLY AT THE US CAPITOL, EAST CAPITOL ST NE & FIRST ST SE, WASHINGTON, DC





NATALIE WHITE FOR EQUAL RIGHTS

HER STORY: NATALIE WHITE

Natalie White (b. 1988) is an artist, feminist, and humanist based in New York City, whose life and art aim to inspire and serve as a model for an enlarged definition of art, an expanded role for the artist, and women's right to equality and freedom of expression. Using her body and life experiences as inspiration, she creates works which range from video and installation to photography, needlework and monumental sculpture. White's work has an immediacy and often sexually provocative attitude that firmly locates her within the tradition of feminist discourse. By using herself as muse and most recently, re-appropriating conventional handicraft techniques – or 'women's work' – for radical intentions, White's work resonates with the feminist tenets of the 'personal as political'. In much of her performance work, White uses the power of spectacle to make a statement about consumption, power, and exploitation, which can be seen in her piece "Instant Gratification" where she performed in a Plexiglas box into which by looking, the viewer became both voyeur and confidante. Her interest in the work of Francis Bacon's obscure photographs as well as the symbols and monuments from American social history particularly inform White's photography and multi-media propaganda art, which explore complex personal states and ideas of self-representation.

White's work extends beyond mere personal exploration, however, as they typically attempt to communicate messages which reflect her steadfast commitment to the power of art as a vehicle for intellectual transformation and social change - and to women's right to engage in the highest level of art production.

Born to a conservative and religious family in 1988 in a small town of West Virginia, White received no formal art training and a childhood education that she describes as being "less than adequate." Understanding the limitations and constraints of her surrounding geography, she moved to New York City at the age of seventeen, curious and determined to educate herself. Her intense desire for new experiences and perspectives gave her persistence, even through the short stint of homelessness when she was unable to find work, living on Subway cars and finding food to eat at churches in Brooklyn. However, it wasn't long before she was discovered outside of a nightclub by photographer Peter Beard that White quickly became a muse and collaborator to Beard and a number of other significant artists working in New York including George Condo, Chuck Close, Olivier Zahm, Will Cotton, and Spencer Tunick.

Using WhiteBox as a kind of radical political meeting space, the gallery is divided into a reading room where viewers can go to read the many books dealing with the ERA or discuss the elaborate historical timeline illustrated on the wall, which seems to leave room for the forthcoming march to be included in its chronology. The remainder of the gallery space is dedicated to displaying her artworks, which act like ephemeral propaganda, accompanied by a life-size bronze monument memorializing the effort to come, where Natalie White creates the space for people to get involved in the fight for equal rights. The current body of work seeks more than to just make an effort to bring awareness to gender inequality and pass the ERA, but to inspire people to act on the idea of the American Dream, that White believes herself to be an example of, and know that anyone has the power to make a change.

Text by Elyse Harary

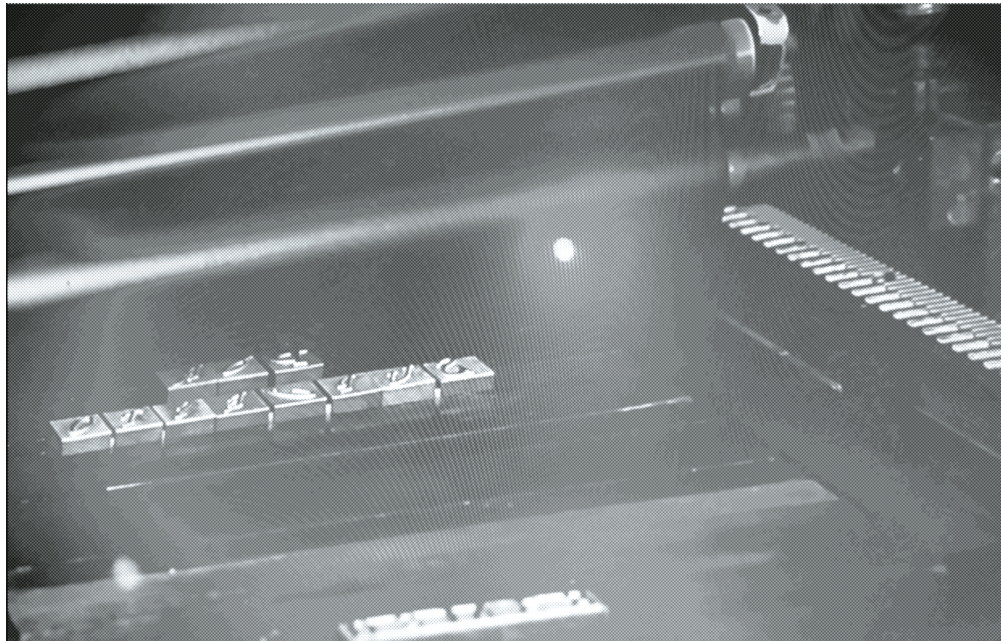
Exhibition curated by Laura O'Reilly

For available works contact: connect@wallplay.com

Organized in collaboration with Juan Puentes

For more information visit: www.nataliewhiteforequalrights.org





Photography by: Alex Contell,
Luis Corzo & Laura Cartagena

This is the 83M80 movable type set that contains the 83M80 specimen in its 10 styles. It has been cast in magnesium at type height by one of the oldest engravers in the US, and then mounted on wood. It should be noted, the letterpress set is fully functional.

83M80: NYC Exhibition & Documentary Premiere
November 18-19, 2014
Wallplay | 118 Orchard Street, NY

83M80 was an exhibition curated by Create Collect in partnership with Slanted Magazine, featuring works by New York based multimedia artist Lucas 'MRKA' Benarroch and Gonzalo Hergueta.

The opening night included the premiere of the 83M80 documentary. The film features graphic designer and illustrator Alex Trochut, painter Felipe Pantone, letterpress extraordinaire Earl Kallemeyn, and author/media archaeologist Shay Moradi. A limited edition series of original artworks were on display at Wallplay after the premiere.



MRKA & Hergueta also built a custom "glitched" letterpress case to fit the type specimen. It is hand built and restored from original pieces of two Hamilton cases from the 50's. It served as a display when exhibiting the project.

83M80 is an exploration of the influence of technology in visual communication, from the days of the letterpress to the Internet era. Focusing on errors and misconceptions, 83M80 preserves these aesthetic cues by representing them in a movable typeface.

"Having grown up in the pre-internet era, we wanted to pay tribute to the visuals that we experienced in our childhood. The distortions caused by CRT monitors, the low resolution of first generation video game consoles and the constant errors of '90s computers—by applying these elements to the timeless technique of letterpress, 83M80 was born."

— G. Hergueta

83M80





machinedrum / boiler room



A Boiler Room set from Machinedrum streamed live from wallplay on September 25th, 2013, with VAPOR CITY Album Artwork on View through October 1st, 2013.





Wallplay: A lot of your work deals with today's digital culture and tech world. Parallel to these ongoing conversations is the question of their future. To you, knowing how much new technology has already embedded itself into our society, how do you see our future? Is it dystopian or positive?

Evan Yee: I'm using Apple more like I would use painting as a medium—I'm using the tech icons as more of like a visual language for people to read into, that way people would empathize with it and understand it, but what it's getting at deeper than what it's just showing you, you know the letters on the page, which is the Apple part, is sort of how we see the future now, now that this tech boom has taken off. I'm kind of questioning whether the future will be a utopia or dystopia. I'm not trying to give it a hardcore criticism. I'm undecided. I'm personally optimistic, I'm kind of a futurist.

WP: I was curious to hear how you handle technology in your everyday life because you grew up in this digital culture yet you're hyperaware of it. Do you go offline?



Interview By: Zoë McGee

Evan Desmond Yee (b.1990, Oakland, CA) takes an energetic and phenomenological approach to his practice. In his representation of popular technology, Yee explores Utopian idealisms of today. His introduction to the arts was through representational painting, and over time took an interest in sculpture. Yee still claims he works representationally, but in the semiotics of popular visual culture, and symbols. He recently developed "The App Store" installation for the Parrish, the first iteration of this technological critique. Now, in its second iteration, Yee imitates the guise of Apple and other modern tech moguls to observe perceptive changes in the individual's relationship to humanity and the future.

EY: I do a little bit of both. I like the idea of making something that you know is supposed to be pristine, but out of shitty materials, but then bring it back to the materials that it was made in a pristine way. So [the Noclous Rift] is all aluminum. Giving it value with its material when the texture sort of devalues it.

WP: How would you describe the experience of making something like that?

EY: It's always different. I try to give myself a few different types of processes just because you need to change things up. I do metal fabrication a lot but sometimes it's so close to metal fabrication I just don't want to do it. So I'll paint a painting. I started with painting when I was in

EY: No I don't try to purge myself, I don't try anything to stop myself from using it as I would normally. I try to keep my perspective on tech purely consumer and kind of naive because it's kind of not about knowing more about consumer tech. It's more about perceiving it just like anyone would, being an average consumer person. You know? In that way I can create more artwork that can reach more people. I try to see tech like most people see tech.

WP: I also wanted to ask you about hand making your work because in some ways it opposes the perfection of tech objects. I've always really appreciated and craved the tactility and personality that comes with homemade things, which I feel it conflicts with the interests our generation, when there are so many more efficient ways of doing things. How does the physical and digital interact for you and in your work?

EY: Yeah it's funny because we still have all these [gadgets], but have a typewriter just for the nostalgia of things. It does feel better. Another reason I do what I do is that I hand-make everything. [In my work] some things are really obviously handmade and others I try to make it look super manufactured. I've got to make all the one-offs in my studio, so that means me trying to make it as perfect as possible, and make it look like no one's touched it, ever... In kind of like a [Jeff] Koons' way. In terms of fabrication and quality of fabrication, Koons' work is pretty pristine, right? So that's something I admire, maybe not his work but his mold makers' work, and his metalworkers' work, and his foundries' work. You know? So there are some ways I draw from that. Do you know Tom Sachs?

WP: Yes! Like being a perfectionist about everything?

EY: I really like his work. He just makes things out of common materials—like a Chanel chainsaw out of cardboard, that kind of stuff.

WP: I noticed the difference between some of your work, like Pinwheel of Death and the Shutdown Spinner look manufactured, but the goggles Noclous Rift was more clearly handmade.





high school and then tried my hand at realism. [At Pratt] I decided to go into sculpture, and I just liked the language and conceptual nature of the sculpture program. It just felt like I wasn't dealing with a flat surface and medium and craft, but I was dealing with the way that objects spoke to you and images spoke to you, so sometimes when I do a painting I still feel like it's sculpture, if it deals with certain concepts.

WP: In your show StartUp at Gallery 151, your work rendered tech objects useless by making them giant, and placing them in a new space. In a lot of ways I think the show was almost like the inside of a computer or phone because you made signs and symbols human sized.

EY: It was kind of a weird, Alice and Wonderland App store [laughs]. It's like your app store exploded and now you have weirder versions that have darker twists.

WP: But it is sort of dystopian because our culture is getting sucked in by that.

EY: I'm optimistic about tech, strangely enough. Even though I think it's funny how we use it. I'm a little bit pessimistic about us. [In my work] I try to create notes about us being mortal but creating ourselves online is a way we feel immortality. I sort of talk about how this new online revolution—digital media is sort of our fountain of youth. The ability to order an Uber whenever we want, deliver Seamless through my window. It's pretty powerful, the fact that we can order something on Amazon and have it in a few days.

WP: Yeah, we've redefined power because of it.

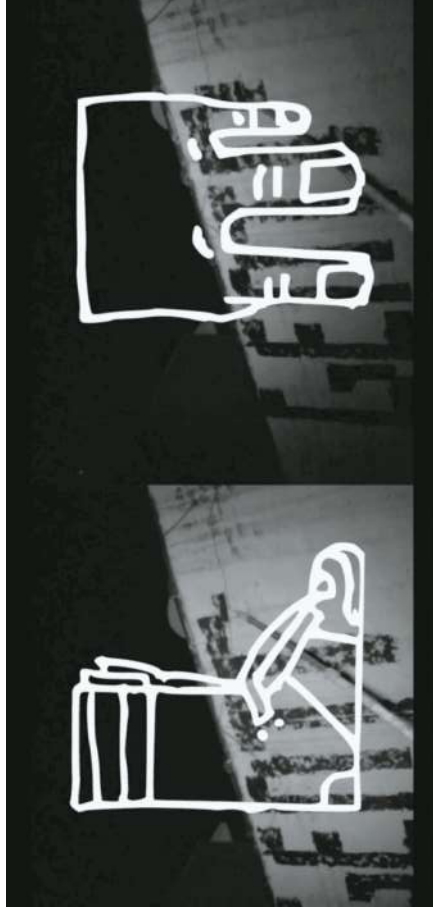
EY: Yeah, and it's only going to get better. So it's kind of like startups these days are the new Hogwarts. You're putting in codes, you know, and it's funny being in San Francisco for so long, you talk to these tech guys and see what they are thinking. Any little inconvenience someone experiences, there could be an algorithm to solve that. Somehow. Which is pretty incredible. Meanwhile, on a physical side, technology is pretty rudimentary. I kind of see the tech guys as the fabricators behind the concepts for like Star Wars movies. [Those concepts] happened a long time ago—the artists and creatives of that generation thought of them and 50 years later we are finally able to get there. So, it's nothing new. It's slower than we think.

WP: What elements of today's digital/technology culture inspire you or trouble you?

EY: I think apple products are beautiful. They do a really good job at making their products nice on the inside and outside, obviously Steve Jobs has something to do that. Making them really easy to use, as simple as possible, but still as sexy objects. That's kind of why I use them as an example for my work because people are visually attracted to it, so getting people visually attracted to the show using other means is perfect for it. We have a lot of hope in it, you know? When the iPhone came out, we had a lot of hope of what was going to happen later. But that's changed now, the way we go about everything. I don't know how it's going to change in the next few years.

YEE
EYEE
EVAN





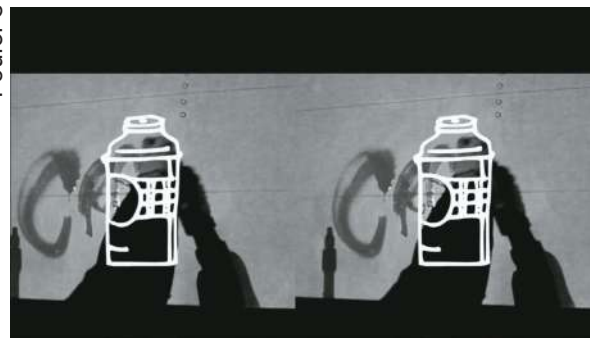
FOURGIVE, 4GET was the debut solo exhibition from Cassius Foulter (Cash4) which opened at Wallplay's 118 Orchard location on January 20th 2014.

Originally, Foulter chose the name "Cash4" as a pun on generic graffiti. Foulter's direct action tactics are deliberately paradoxical, referencing the fabric of our capitalist system while bypassing it through the extralegal artform of graffiti. Society's collective belief and trust in a currency that is not currently backed by gold amuses the self-described starving artist, who finds humor in tagging the word CASH. The tag has become ubiquitous in New York and has now made its way as far as Japan, but is most highly concentrated down the JMZ line in Brooklyn.

Foulter's ad hoc installation of Wallplay's art billboards featured his signature roller 8-bit style lettering with the words FOURGIVE and 4GET (on Orchard Street and Delancey Street, respectively). The phrase BUT DON'T was revealed after hours on the roll-down gates between the two billboards, completing the thought. Ten of Foulter's paintings and over fifty works on paper were featured in the the street level gallery space, while a video installation corresponding with the billboards looped on Wallplay's 12 digital screens. Since Foulter no longer practices illegal graffiti, he has become a prolific painter and his work has been shown in several galleries in New York City. He has also produced a mural on the first floor on the Museum of Sex and a sculpture for the Brooklyn Academy of Music.



Foulter's lawyer strongly advised against his participation in this exhibition.





WALLPLAY PRESENTS: FOREWORD/FORWARD

March 10 -15, 2015

Wallplay Shop, 312 Bowery

Wallplay, 118 Orchard St.

Curated by JARSNYC & Kevin Buitrago

#poweredbykite

Foreword/Forward: a project dedicated to various forms of downtown arts. Foreword/Forward ran in conjunction as both a group show and a product pop-up shop unifying multiple subcultures from the downtown area, ranging from fashion to music to street art. Foreword/Forward is a public statement on what New York once was, what it is and where it's going. The project served as a meeting point, a provisional epicenter for a community of artists who not only create with a challenging assertion of new ideas, but also represent the various crews that encompass the downtown area. While doubters may argue that



New York has become a firecode-ridden mecca, it can't be argued that the drive and motivation has never left for an easier destination.

Featuring works from: Michael Elijah, KidSuper, Miyako Bellizzi, Tyra Mitchell, Dertbag, Procell, Sean Maung, Dollar Stories, Rhamier Auguste, Josh Paulin, Olivia Ballard, Lee Armoogam, Hakeem Lewis, Princess Nokia and more.

MEET JARSNYC:

"JARS is an online media platform that is focused on showcasing new & upcoming talent in the downtown Manhattan scene. From writers and photographers, to fashion designers and stylists, our main goal is to shed light on what's making waves in the downtown cultural scene before it hits the mainstream media."

#POWEREDBYKITE:

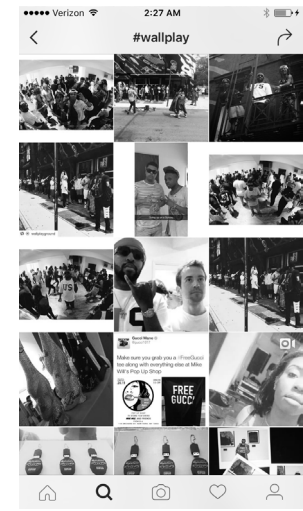
Kite is a mobile app that presents a new way to share information, articles and news. In collaboration with Foreword/Forward, Kite will create a custom news dashboard, selected from the interests and information sources of artists and creatives from this project. All new users of the app will receive a curated dashboard during the activation of the show. Be in the know, share what you know.

forward

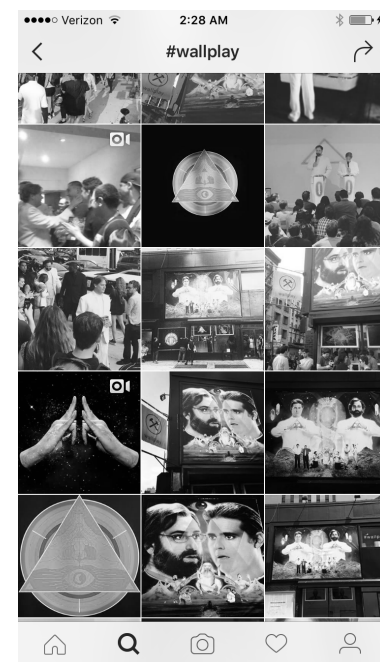


forward





#wallplay





F



K

twigs:
LPi album release



A





BERMUDA SF X WALLPLAY

For this collaboration, Wallplay has up-cycled its old billboards and turned them into one-of-a-kind, hand made bags made by Bermuda SF's Jon Knox.





JON KNOX: BERMUDA SF

Wallplay: What do you mean by your company's mission: "Get Lost"?

Jon Knox: People take their bags everywhere and sometimes it's the only thing that somebody will have; it's just a bag. It's like living that mentality; to be ready for anything.

WP: Your company is based in San Francisco, what inspired the name "Bermuda" SF? The logo?

JK: I wanted to use the triangle logo because of its strength. And I used Bermuda because it's this voluptuous, ethereal place that's so close, yet so far.

WP: I used to have a little obsession with the mysteries behind the Bermuda Triangle, so it immediately reminded me of danger, mystery and risk...

JK: It's definitely because of that too, if there is a reality to the Bermuda Triangle, that could be anywhere. It's where you want to take it.

WP: How was collaborating with a company in a city on the other side of the country? Did you approach work differently?

JK: I had worked with the material [used for the Bermuda SF X Wallplay collection] before, the vinyl, so I was familiar with it, but it can also have a lot of strength, and depending on the image that you're working on, how you decide to recompose a larger work into a smaller space. I did do some project research,

you know sitting around and watching people—I definitely try to design for the market I'm in.

WP: I want one!

JK: [laughs] Yeah we've got a lot of different stuff now. I have one new design that I've been working on since the pop-up.

WP: Did the pop-up influence it?

JK: Yeah!

WP: That's awesome! What are its new features?

JK: The Bermuda original design featured on the Aruba and Cabana bag uses a jacket zipper in lieu of a traditional buckle/strap flap opening.

WP: What's important to maintain in your bags?

JK: I try to approach each style of bag, keeping it as simple as possible, but having it be more complex than it looks on the outside. Special features that go into certain styles of bags may be extraneous straps, those could be used by the wearer for addition carrying capacity or tying anything really that may be bulky or awkward.

WP: Were there any adventures that inspired the vision behind the company?

JK: I've always been skateboarding, so I'm always trying to get outside or get



of town and see new things, or really just skateboard new things. Much of my younger life before the brand was basically living out of a backpack.

WP: Bermuda SF started in San Francisco but in 2015 you moved to Philadelphia, did this shift or inspire a new dynamic within the brand?

JK: Maybe focused more on the company, because that's the only thing that's I've been doing there. Because the brand it such a young base. And I'm doing all the sewing—I make everything yourself. Everything is handmade by me, and I do the photography.

WP: How long have you been photographing? Does photography play a large role in your work for the company?

JK: I am in my twelfth year of doing photography, which I have a love/hate relationship. My sessions are intense and sparse, but my best work seems to always come naturally without to much fuss. Currently shooting exclusively with a Yashica T4. The Puerto Rico trip should warrant many opportunities for candid moments with the bags. I also am blessed with customers and friends who contribute photographs of bags they have used on adventures around the world!

WP: What's your next stop? Any upcoming steps in the brand?

JK: I'm going to Puerto Rico, and the island of St. Croix—taking pictures of bags and skateboarding.





Nitemind Creative is a group of forward-thinking artists, engineers, designers, and curators who believe in a holistic approach to our work and bring a mindfulness, enthusiasm, and an art-centered approach to every inch of what we do. Highly engaged in the NYC event and online community, we are hyper aware of what is happening in both the underground arts and corporate world. Whether it be a custom lighting installation, an interactive application, or musical supervision, we are sure that the end result will move the conversation forward.

N I T E M I N D N I T E M I N D

Wallplay: The first sentence of your mission reads: 'Nitemind Creative is a group of forward-thinking artists, engineers, designers, and curators who believe in a holistic approach to our work and bring a mindfulness, enthusiasm, and an art-centered approach to every inch of what we do.' Can you elaborate on what you mean by 'a holistic approach to our work and bring a mindfulness.'? It just seemed like such a clearly specific and unique source of inspiration...

Michael Potvin: It comes from an inspiration of buddhist culture and yoga practice, which is something that we try to bring into our lives and turns out it's really helpful with work as well. I'm not claiming to be a buddhist or master yogi, but it's something that we believe in.

WP: How did Nitemind come to be?

MP: It was something that really formed naturally over the past 4 or 5 years now. It started with analog video installations and LED programming—my good friend Steve Gris , who I still work with, had done a lot of video art that was really hands-on with a real visceral approach to it...

WP: The company was conceived in NYC, how does this city's culture specifically play into your work?

MP: Coming to NY was a big inspiration. The people here encourage the work, they encourage the kind of inspiration... I absolutely

love New York. Everyone's here, everyone's meeting in person — see them in on the street in Bushwick or the LES and next thing you know, you're flying to the Berlin biennial. That's how New York lifestyle works to me—it's super inspiring, to see everyone so stoked. Everyone is always working and energized.

WP: A couple shapes that appear to be repeated in your work is the line and pyramid, is there a reason you're drawn to these specifically?

MP: The pyramid shape is one that we've worked with this past year. It's a really strong, iconic, and fun shape. We continue to find new ways to play with parallel lines - very perfect and straightforward - through which we can explore different imperfections, color gradients, animation, and interactions. Symmetry is big for me [laughs]

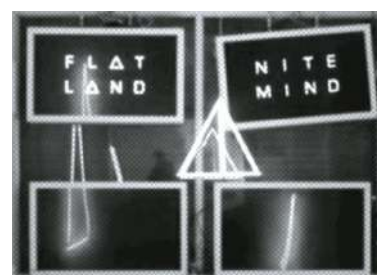
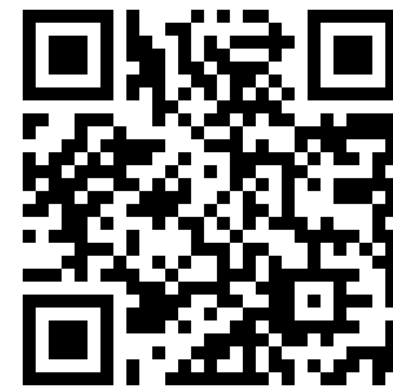
WP: In what ways do you think about your light installations engaging the viewer? In examples of your work, people can enter the space, or be surrounded by it. You probably approach every project differently, but it's interesting to think about how we engage with light all the time, and take it for granted a lot of the time. How do you think about the body interacting with light?

MP: People love to interact with things. So much time in our life is spent staring at glowing screens, but we love to be immersed in an unconventional, real envi-

ronment as a change from our daily life. The second part of that is selfie culture. I find that people love to get involved with the environments we create, and they take selfies to document their experience. Everyone's a part of it.

WP: Any exciting projects that are coming up? Anything different? You collaborate with a lot of different companies.

MP: We're doing stuff with MoMA PS1 this summer as part of their Warm Up series. That's exciting for us because it's a little different - it's not strictly based on light. Almost all of our work up to this point, especially stuff seen online, is based on light but we're working on some kinetic sculpture and interactive sculpture—they'll use light but it's not the primary focus. So we're going to be building a bunch of robotic sculptures for that later in the summer.





CANDIDATE WARS



PRINCESS HILLARY CLINTON



YODIE SANDERS



DARTH TRUMP



CHRIS CHRISTIE THE HUTT



MARCO C-3PRUBIO



EMPEROR TED CRUZATINE



JEB JEB BUSH



KYLO BEN CARSON



QUI GON JOHN KASICH

BY KID SUPER





14x48: Santiago Mostyn

In March of 2014 Wallplay and 14x48.org joined forces to feature artist and photographer Santiago Mostyn on wallplay's art billboards for a multi-media installation entitled Miracle Man / Istanbul Interviews. During this time, Wallplay's concept space screens featured Mostyn's video piece titled May Day 2012 / May Day 2013 in conjunction with his Toco Man photograph on Delancey and the text-based I Need a Miracle on Orchard Street.

On wallplay's billboards, Santiago Mostyn paired his linguistic exploration of the phrase 'I Need a Miracle' with an image of Anthony Mulligan, a man Mostyn met on a trip through Trinidad. A master of juxtaposition, Mostyn's billboards were not as disparate as they appeared. Both works dealt with the insertion of written language in public space.

Mostyn recalled his encounter, noting the words on Mulligan's abode, "the slogans on the wall are his semi-literate attempt to highlight corruption in the local government. Mr. Mulligan told me he believed I had been sent by God to take his picture and share his plight with the rest of the world, so it seemed fitting to put him up on a billboard in New York City." I Need a Miracle originated from a different chance encounter. "My relationship to it was seeing a gutter punk use it on a cardboard sign, asking for change," he said. At the same time, the line is distinctly New York; the Big Apple is the "home of the catch phrase."

Sourcing municipal security camera footage, May Day 2012 / May Day 2013 transformed viewers into voyeurs, watching the protests that led to the occupation of Istanbul's Taksim Gezi Park in 2013. The scanning "portraits" captured the fissure of the everyday life as public space became fraught with tension. Wallplay's screens magnified the frenetic effect of Mostyn's split-screen format. May Day 2012 / May Day 2013 presented a 21st Century rendering of Monet's The Rue Montorgueil, fit for the age of mass surveillance.

ABOUT 14X48:

14x48 repurposes vacant billboards as public art space in order to create more opportunities in public art for emerging artists, to challenge emerging artists to engage more with public art, and to enliven the vibrancy of our urban environment. 14x48.org

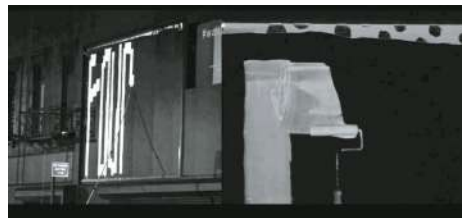




Tom Sachs, courtesy of Gagosian

Wu-Tang Hybrid Arts (“WU HA”) was a yearlong initiative produced by WUTANG BRAND and wallplay that celebrated the 20th Anniversary of the legendary hip hop group, Wu-Tang Clan. WU HA launched with the inaugural exhibition, “WU HA | 20 20” at wallplay, featuring over 20 artists who created works inspired by Wu-Tang. WU HA provided a platform for the work of artists inspired by the music and mythology of Wu-Tang Clan and the iconic “W”, a symbol of the phoenix rising that has transcended race and genre. The exhibition featured Tom Sachs (courtesy of Gagosian), Dee & Ricky, Amirah Kassem, Bogdan Stroe, Christophe Roberts, Walker Fee, WU500mg, SOLO RM, Erik Foss, Matt Jones and more.







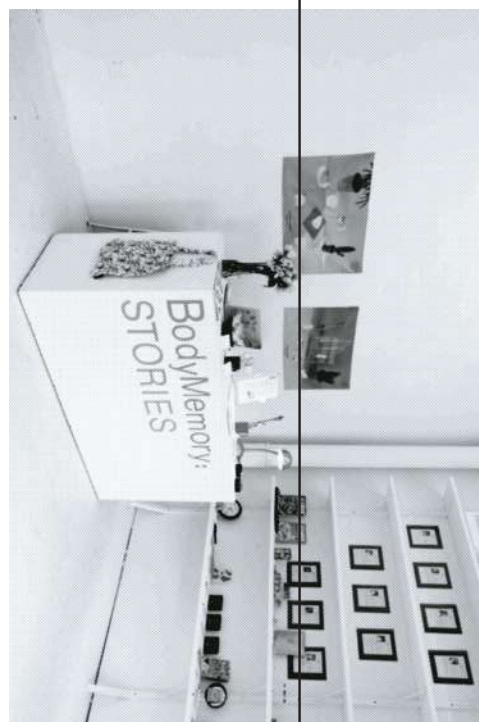


BOWERY

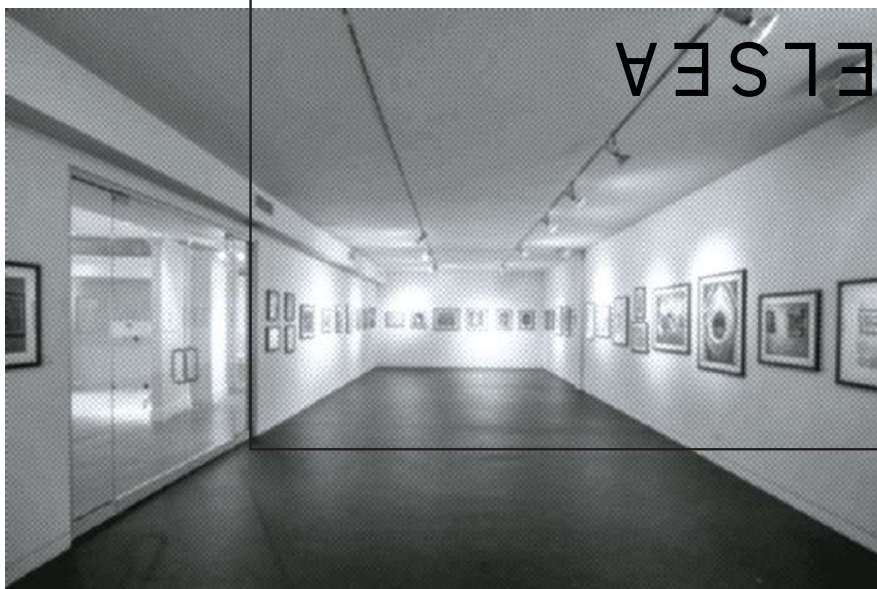
132 W 18th ST

if you are interested in one of our spaces,
contact us at:

connect@wallplay.com



312 BOWERY



CHELSEA





As sad as it is to say goodbye to the space where it all started (which will become a 12-story luxury condo) we are thrilled to be running a new 4,000 sq-foot pop-up exhibition space in partnership with Gallery 151 in Chelsea, sponsored by ALFA development. Our roots remain downtown - find us at our project shop located inside the storefront of The Hole at 312 Bowery.

You can submit your project ideas at www.wallplay.com

Thank you to all the artists, brands and curators that brought our plug & play model to life at 118 Orchard:

14x48.org	Derek Reist	Jay West	Matt Jones	Ricky Aiello
AES+F	Dertbag	Jenna Josepher	Matt Robertson	RipNDip
Agni Zotis	Diet	Jesse Edwards	Matthew Adams Dolan	Rock Paper Photo
Ahmet Civelek	Dinah Hulet	Jesse Kanda	Matthew Grumbach	Rome York
Alessandra DeBenedetti	dNASAb	Jessica Johnson	Mattie Hillock	Rose Roads
Alessandro Simonetti	Dollar Stories	Joe by Joe	Maya Hayuk	SOLO RM
Alex Levy	Doug Zolbert	John Knox	McKee Woods	Salt
Alina Landry	ELBO	Jonathan Monaghan	Media Lounge	Sandro Kopp
Allan Tannenbaum	Ear Drummer Records	Jonathan Rosen	Metro Zu	Santiago Mostyn
Amirah Kassem	Ease	Jordan Doner	Mia Berg	Saucony
Anthony Prince	Eddie Fontno	Joseph Arthur	Michael Elijah	Sean Capone
Anastasia Voron	Edward "Ted" Daniel	Josh Bohn	Michah Evans	Sean Farris
Artist Built	Elana Langer	Josh Ford	Mick Jenkins	Sean Maung
Avery McCarthy	Eli	Josh Paulin	Miguel Espada	Shepard Fairey
BakedSome	Elliot Goldstein	Josh Seidman	Mighty Brew Bros	Skimask
Banjo	Eoghan Barra	Joshua Davis	Mike WiLL Made-It	Slop
Baron Von Fancy	Erik Foss	Julia Sinelnikova	Mint & Serf	Smithe One
Biet Simkin	Esmeralda Kosmatopoulos	Justin Jay	Miroslaw Rogala	Smurfo
Bluegrass	Eusheen	Justin Wood	Miya Ando	Snic
Bogdan Stroe	Evan Yee	Justin Wu	Miyako Bellizzi	Sony Records Legacy
Boiler Room	FKA Twigs	Kathy Grayson	Mr. Two Three	Soundwall
Boris Bernard	Fab 5 Freddy	Keen	Mrka	Spencer Tunick
Bradley Theodore	Fab.com	Kevin Buitrago	Natalie White	Squarepusher
Brandon	Fabrizio Verga	Kenny Scharf	Nate Dizzle	Stewart Home
Brandon Martin	Fil Fury	KidSuper	Naturel	Swoon
Brian Kirhagis	FILA	Kind	Nick DiPillo	The 1975
Carhartt W.I.P	Flavorpill	Kite	Nike	The Clash
Carla Gannis	Foster	Kitty Cash	Niko Von Egten	Tim & Eric
Carrie Mae Rose	GH Hovagimyan	Laia Miret	Nitemind	Tim Saccenti
ChaCha Chainz	GZ1	Lance De Los Reyes	Noah Becker	Tom Sachs
Christophe Roberts	Gazoo To The Moon	Lee Armoogam	Not x Chris Saunders	Tony Concep
Cole Haan	Germ	Lee Wells	Oliver "Power" Grant	Tony Peralta
Colton	Ghost	Lichiban	Olivia Ballard	Trey Speegle
Coyle	Greg Cummins	Like A Wild Beast's Fur	Olivia Harris	Try The World
Craig Wetherby	Gregory Greene	Lil Mayo	PA Jay	Tylite
Culttastic	Gregory de la Haba	Lina Viktor	Paco	Tyra Mitchell
Daisuke Takeuchi	Hakeem Lewis	Lu Yang	Patrick Lichty	Untame
Damien Mitchell	Hatsune Miku	Luca Chiriani	Paul Salem	VESA
Damon Johnson	Hayveyah McGowan	Lydia Venieri	Pete Puskas	Vargas-Suarez Universal
Damon Rowley	Hergueta	M. Slinger	Peter Pan Posse	Walker Fee
Danny Brown	Huey Crowley	MENT	Phil V	Warp Records
Daniel Clark	Imaginary Media	MRKA	Princess Nokia	Wataah
Danny Hastings	JAG	MTAA	Procell	Wu 500 mg minimal dose
Darby Holm	JOP!	Machine Drum	Rae Sremmurd	WuTang Brand
David Barnett	Jae Joseph	Malone	Raphael Shirley	XL Recordings
David Fricke	Jacob McPherson	Marjan Moghaddam	Reebok	Zach Puchowitz
Dee & Ricky	Jasmine Wahi	Margot Bird	Rescue by Stemage	Zii
Den Marino	Jay Boogie	Mark Drew	Rhamier Auguste	

and many more...

A special thank you to:
Ram Ahluwalia, Michael Namer & ML Perlman for your mentorship and support.



