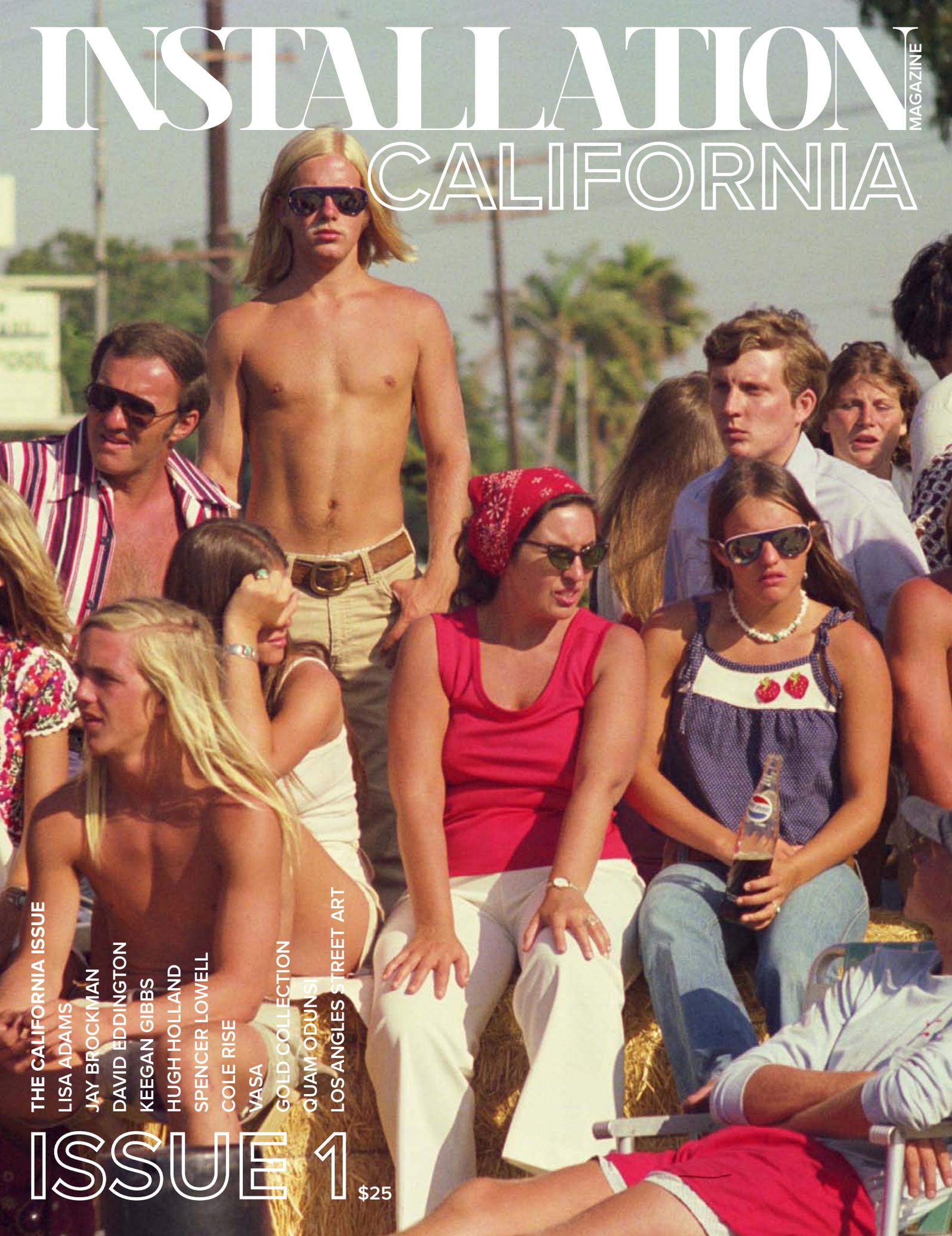


INSTALLATION

MAGAZINE

CALIFORNIA



THE CALIFORNIA ISSUE

LISA ADAMS

JAY BROCKMAN

DAVID EDDINGTON

KEEGAN GIBBS

HUGH HOLLAND

SPENCER LOWELL

COLE RISE

VASA

GOLD COLLECTION

GUAM ODUNSI

LOS ANGELES STREET ART

ISSUE 1

\$25



PATRICK MARTINEZ INSTALLATION VIEW AT KNOWN GALLERY

On the Cover



A selection of Hugh Holland's photographs from 1975-1978 documenting California skateboarders are featured at the Geffen Contemporary MOCA exhibition *Art in the Streets* which runs until August 8, 2011. As the first US exhibition to celebrate graffiti and street art from the 1970s to the present, the inclusion of Holland's photographs suggest that they are not only archives of skateboarding at the height of its creativity, but also pioneered street art photography. In addition, Holland has recently authored "Locals Only" with editor Steve Crist featuring 120 color photographs. The following photographs are included in the exhibition and those marked with an asterisk also appear in Installation Magazine's California Issue.

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- Gold Skater, San Diego, 1975
- Skate Shooter, Kenter Canyon, 1976
- Solo, Kenter Canyon Elementary, 1976
- *Sidewalk Surfer, Huntington Beach, 1976
- Hollywood Local, 1976
- *Arthur's Attitude (Arthur Lake), Kenter Canyon, 1976
- Todd's Guitar (Todd Foot), 1977
- Schoolyard Drop, Kenter Canyon, 1976
- *Riding to Ride, Highway 80, 1977
- La Bufadora (Todd Foot), Ensenada, 1977
- Left Turn Only, Orange County, 1975
- Down on the Corner, Danny Kwock, Balboa Beach, 1975
- *Collision on the Ramp, Redondo Beach Pier, 1975
- Sidewalk Surfer Pit Stop, Huntington Beach, 1975
- Mini Bowl Sideline, Laurel Canyon, 1975
- Hang One, Burbank, 1975

In the Streets



Installation Magazine collaborated with **Known Gallery** to curate an exclusive *LA Street Art Grid* featuring 17 emerging and influential artists in their current roster.

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Featured Artists

alphabetically ordered:

LISA ADAMS AMY ADLER **KEVIN APPEL** JAKE
 ASHWELL **AUGOR** ANNA AYEROFF **JOHN**
BALDESSARI JAY BROCKMAN **TONY DE LOS**
REYES SEAN DUFFY **DAVID EDDINGTON**
 CHARLIE EDMISTON **SONNY GERASIMOWICZ**
 KEEGAN GIBBS **ALESSANDRO GOTTARDO** IVA
 GUEORGUIEVA **HUGH HOLLAND** HOW & NOSM
RAFFI KALENDERIAN DAVID KANTROWITZ
MARTIN KERSELS SPENCER LOWELL **EL**
MAC DYLAN MADDUX **PATRICK MARTINEZ**
 MAGGIE MULL **TIM NAVIS** QUAM ODUNSI
STEVE OLSON TIA PULITZER **PUSH** CARL
 CR RAUSCHENBACH **RETNA** REVOK **VICTOR**
REYES RIME **COLE RISE** EVAN ROBARTS
MARK STRASSNER DON SUGGS **WILLIE T.**
 GEORGE THOMPSON **KELLESIMONE WAITS**
 MICHELLE WIENER **MARIANNE WILLIAMS** VASA

HUGH HOLLAND, SIDEWALK SURFER, HUNTINGTON BEACH, 1976

asphalt ANGELS

Installation Magazine speaks with Hugh Holland about the years he spent photographing and following skateboarders in Los Angeles. Holland was granted an inside look into the lives of young skateboarders and their desire to push the envelope in the sport. Today his collection of work from the series “Angels” and “Locals Only” shown at M+B Gallery embodies the skate and counter culture that defined the 1970s.

PHOTOGRAPHS BY HUGH HOLLAND



INSTALLATION:

Skate Contest Spectators, Torrance (No. 62), 1975 immediately became one of our favorite images because it is so distinct from your other photographs taken from 1975 through 1978.



SKATE CONTEST SPECTATORS, TORRANCE (NO. 62), 1975

HUGH HOLLAND:

It's surprising to me. I got thousands of pictures from those three years that were sitting in boxes for over thirty years. Steve Crist, the editor of "Locals Only" was the one who really discovered that picture. He was the one who picked that picture out and I said to him 'Oh, I never really liked that picture very much.'

Each person in the photograph contributes to a much bigger narrative that is taking place. They embody a moment of time, are a snapshot of culture, and they're truly fascinating characters to look at. For instance there is the blond guy in the lawn chair sitting on the bottom of the frame speaking to the girl sitting above him. Then there's the guy with the combed dark hair wearing a button-up shirt that seems so out of place. He looks like he doesn't belong there. I took that picture in Torrance in one of those ubiquitous suburban mini malls and they were having a [skate contest] in the parking lot and I had a feeling that he was a shoe salesman from one of the stores. What a motely crew, right?

Walking down the Venice boardwalk today, it seems likely you would run into people who look just like that. What goes around comes around, right?

Did you ever skateboard? No.

Did you ever want to? No, not really. I was thirty years old when I was taking those pictures and I think once I tried and fell off. I was not really interested in it. I figured I'd better be the one who documents things than the one who does them.

How many years did you spend photographing skateboarders? I started in August of '75, went until the spring of '78, so it's not quite three years. Half of '75, all of '76, all of '77, and half of '78. I had already been in California for ten years. I took a few pictures here and there but the location of Skate Contest Spectators was the first event that I went to. The first contest was before I saw the first vertical in Laurel Canyon. I was really into photography but never very technical. I know enough technology to do what I wanted, but I'm a point - and - shoot street artist type of photographer. I took thousands of pictures and I really honed my skills with the skateboarding, capturing the moment and composing on the fly.

You were documenting a pivotal moment in skateboarding. The sport was becoming popular and so the technology of the skateboard was advancing. The wheels changed from clay to urethane, which allowed easier motion, and trucks were more securely locked in the board for a



**TOP: TUBE SOCKS ON BOARD,
MARINA DEL REY SKATE PARK (NO. 61), 1977
BOTTOM: TEAM LINE-UP (NO. 60), 1970s**



stable ride. Your photographs document a moment of great transition in the sport, particularly going from vertical to the air. I started discovering the bowls in the hills, the draining bowls in the Hollywood Hills and the Santa Monica Hills and Beverly Hills and those in the Valley. It started out in Hollywood where I lived. That was in 1975 and '76 was the most intense time of course, that was the heart of it all. By the summer of '76 they started getting into the pools.

How did you maneuver in the swimming pools, especially with skaters riding above and below you? I was hanging off the side or on the bottom of the pool. I never wore a helmet. I'm just amazed I was never hit.

While the subject of your photographs were the local skaters, the manner in which you photographed it were less about the move and more about young bodies propelling through space. That's right. I was having fun taking pictures and they were having fun showing. Their purpose was for me to take the pictures of the latest trick, the latest move, getting air, getting tile, whatever. But my purpose was getting good pictures, not just skating but also everything. The wild and young bodies in action and when they're standing around waiting for their turn.

Do you think that your presence with the camera prompted the skaters to show off?
Oh, absolutely! Are you kidding? That's what it was all about!

They wanted to be the first to land the next big trick. They weren't thinking about it being documented for any other reason than just to have for themselves and show their



LEFT: STACY PERALTA RIPPING AT COLDWATER CANYON POOL, 1977
RIGHT: SKATEPARK AIR, JAY ADAMS, RESEDA (NO. 72), 1977



friends. They were always trying new things and saying 'Get this! Get this! Can I have a print?' I spent tons on processing and getting them prints because that was my way of being able to follow them. I had a car and a camera, what more did I need? They always seemed to know where the newest spot was. It was all fluid. The groups that I hung out with were fluid. The one in Laurel Canyon I started with, even though the people changed, was always my favorite - the Hollywood locals.

Sidewalk Surfer, Huntington Beach, 1976 has become an iconic image because it really captures the freedom of motion that the skateboarders possessed. It looks like you happened to catch the skater as he was shooting down the asphalt. I was on my way back from San Diego and stopped in Huntington Beach and it was almost sunset. That kid was just skating and I got down on my knees and got down low to the ground and I started photographing him. Those two girls happened to walk by and it was a happy coincidence. The lines and the composition were so great and I followed that kid around just shooting him.

Down on the Corner, Danny Kwock, Balboa Beach (No. 68), 1975 captures a young Danny Kwock in a deeply meditative pose. His body is carving into the wind, his barefoot are resting on the board and his hair is flying behind him. That was in Balboa down by Newport, there was a small contest going on. It was '75 and it was the very first of my shooting skateboarders. It didn't have anything to do with Laurel Canyon, I just heard about the contest and went down there. There were several kids showing off in the street. I had no idea who Danny Kwock was, so I just started shooting him. He almost looks like he's squeezing under the frame of the picture. Barefoot he's just right on the edge, just balancing.

While you photographed Stacy Peralta as a teenager, you never aligned yourself with the Z-Boys. Did Peralta's documentary "Dogtown and Z-Boys" from 2001 impact your photographs? The documentary kind of catapulted this in the public eye and that's why I got discovered after all these years. My pictures were sitting around and not doing anything. I like to say that my pictures weren't about the Z-Boys. I think it's about anonymous kids, everybody. That scene, what was happening.



**TOP: COLLISION ON THE RAMP, REDONDO BEACH PIER (NO. 69), 1975
BOTTOM: SKATEPARK CONSTRUCTION, MONTEBELLO, 1977**

I HAD A CAR AND
I HAD A CAMERA,
WHAT ELSE DID I NEED?



HUGH HOLLAND, *RIDING TO RIDE, HIGHWAY 80, 1977*

