

# EGON ZIPPEL THE DEVANDALIZER

214 LAFAYETTE STREET, NYC, April 13 - 24, 2017

Installation view & info



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### **INFINITY**

2012

Stickers and signalling tape from NYC on canvas  
Diptych, 72" x 92", 182 x 244 cm



### **ÜBER-TAG I (Badly Battered and Brooding, Coming Home from the Battle Field)**

2017

Acrylic and signaling tape on canvas  
48" x 72", 122 x 182 cm



### **OBEY**

2011

Stickers and poster fragments from  
NYC on canvas  
48" x 72", 122 x 182 cm



### **I LOVE NY (TO NY)**

2017

Stickers and signaling tape from NYC on canvas

48" x 48", 122 x 122 cm

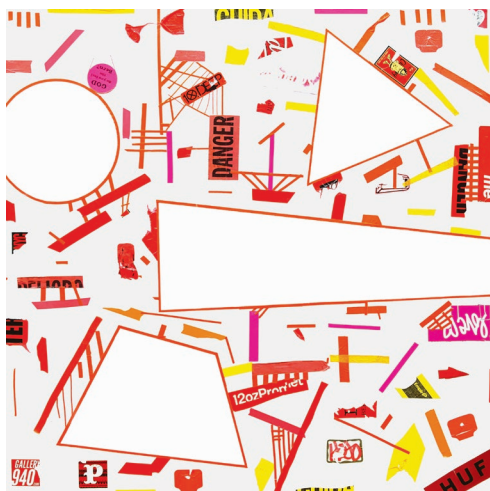


### **TAG RUNNER II (Tag Robot II)**

2014

Stickers from NYC, acrylic paint on canvas

48" x 48", 122 x 122 cm



### **FOUR HAPPY Outlined URBAN SHAPES**

2017

Stickers and signaling tape from NY, acrylic paint on canvas

48" x 48", 122 x 122 cm

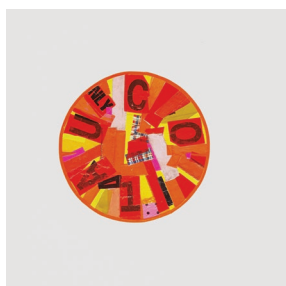


## FOUR HAPPY Independent URBAN SHAPES

2017

Stickers and signaling tape from NYC on canvas

48" x 48", 122 x 122 cm



## FOUR HAPPY Independent URBAN SHAPES (Circle, Triangle, Trapezoid, Rectangle)

2017

Stickers and signaling tape from NYC on canvas

Each panel 20" x 20", 50 x 50 cm





## FOUR HAPPY Interdependent URBAN SHAPES

2017

Stickers and signaling tape from NYC on canvas

48" x 48", 122 x 122 cm



## FOUR HAPPY Interdependent URBAN SHAPES (Circle, Triangle, Trapezoid, Rectangle)

2017

Stickers and signaling tape from NYC on canvas

Each panel 20" x 20", 50 x 50 cm







## FOUR HAPPY Isolated URBAN SHAPES

2017

Stickers and signaling tape from NYC on canvas

48" x 48", 122 x 122 cm



## FOUR HAPPY Isolated URBAN SHAPES (Circle, Triangle, Trapezoid, Rectangle)

2017

Stickers and signaling tape from NYC on canvas

Each panel 20" x 20", 50 x 50 cm





## FOUR HAPPY URBAN SHAPES (All Together)

2017

Stickers and signaling tape  
from NYC on canvas

3 panels each 48" x 48",

122 x 122 cm

12 panels each 20" x 20",

50 x 50 cm

Arrangement variable.

Continue below

## **Egon Zippel, Hunter & Gatherer**

During the last few years the streets of the world have been home to a new underground art movement, and like most things, the craze is perhaps most intense in New York City, where after all, street art was born some thirty years ago. Small, mass produced stickers bedeck almost every street sign, lamppost, any available surface whatsoever –mostly in downtown Manhattan and the Brooklyn neighborhoods that girdle it – because that is where the artists are. Some stickers advertise music, stores, sneakers; anything. But many more do not overtly proclaim any message at all. They are art, their cryptic, anonymous messages open to interpretation, whether purely visual motifs or incorporating text as well.

Egon Zippel has chosen his favorites and honored them – maybe not to their makers' liking: He has "immortalized" them by scraping them from their placement on the streets and re-affixing them to canvas. It is difficult to scrape the stickers from the streets in one clean piece; Zippel feels the weathered, fragmented effect confirms their authenticity. He experiments with different compositional strategies. Some canvases are devoted wholly to numerous repetitions of the same sticker, pasted all over like a fabric design, others incorporate several different ones in a sunburst formation.

The work straddles numerous fences and encompasses several categories: Painting, conceptual art, and collage all come into play as he vandalizes the vandals. Yet, Zippel has "immortalized" the stickers by scraping them from their ephemeral placements on city streets and re-affixing them to canvas. Weathered and tattered, fragmented and battered, he feels that their war-torn condition confirms their authenticity. With a multi-edged blade Egon Zippel has developed a new twist on urban archeology.

- Christopher Hart Chambers