

Scheda tecnica della mostra
Exhibition data sheet

GET RICH OR DIE TRYIN'

MARC BAPTISTE, JANETTE BECKMAN, SOPHIE BRAMLY, DREW CAROLAN, CUSTOM GOLD GRILLZ, BRIAN FINKE, PHILIP KNOTT, DANA LIXENBERG, CLAY PATRICK MCBRIDE, JOHNNY NELSON, JAMEL SHABBAZ, VICTOR ZEA



OTM Company

GET RICH OR DIE TRYIN'

Marc Baptiste, Janette Beckman, Sophie Bramly, Drew Carolan, Custom Gold Grillz, Brian Finke, Philip Knott, Dana Lixenberg, Clay Patrick McBride, Johnny Nelson, Jamel Shabbaz, Victor Zea

prodotta da/produced by

OTM Company

a cura di/curated by

Lars Lindemann & Paolo Woods

Testi di mostra/exhibition texts

Bönz Malone

Consulenza fotografica

Irene Opezzo

In partnership con/in partnership with



**C O R T
O N A
N T H E
M O V E**

Per informazioni/For more informations

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Titolo/Title	Get Rich or Die Tryin'
Autore/Author	Marc Baptiste, Janette Beckman, Sophie Bramly, Drew Carolan, Custom Gold Grillz, Brian Finkle, Philip Knott, Dana Lixenberg, Clay Patrick McBride, Johnny Nelson, Jamel Shabbaz, Victor Zea
A cura di/Curated by	Lars Lindemann & Paolo Woods
Testi di mostra/Exhibition texts	Bönz Malone
Consulenza fotografica/Photo consulting	Irene Opezzo
Stampe e montaggio/ Prints and mounting	Drew Carolan 1 pvc adesivo 480x300 cm * <i>1 vinyl adhesive print 480x300 cm*</i> Shopie Bramly 1 stampe fotografica 35X45 cm incorniciata e montata su forex 7 stampe fotografiche 60X45 cm incorniciate e montate su forex 1 stampa fotografica 75x55 cm <i>1 photographic framed print 35x45 cm mounted on forex</i> <i>7 photographic framed prints 60x45 cm mounted on forex</i> <i>1 photographic framed print 75x55 cm mounted on forex</i> Jamel Shabbaz 2 stampe fotografiche applicate su dbond 47x70cm con distanziali

*eventuale riproduzione a carico dell'affittuario
any reproduction at the expense of the tenant

**Stampe e montaggio/
Prints and mounting**

1 stampa fotografica applicata su dbond
47x58,5 cm con distanziali
1 stampa fotografica applicata su dbond
54x70 cm con distanziali
1 stampa fotografica applicata su dbond 70x53
cm con distanziali
1 stampa fotografica applicata su dbond
67,5x100 cm con distanziali
1 stampa fotografica applicata su dbond 49x70
cm con distanziali
1 stampa fotografica applicata su dbond 70x47
cm con distanziali
1 stampa fotografica applicata su dbond 46x70
cm con distanziali
1 stampa fotografica applicata su dbond
64x100 cm con distanziali
1 stampa fotografica applicata su dbond 66x47
cm con distanziali
1 stampa fotografica applicata su dbond
66x100 cm con distanziali
*2 photographic prints 47x70 cm applied on
dbond with spacers*
*1 photographic print 47x58,5 cm applied on
dbond with spacers*
*1 photographic print 54x70 applied on dbond
with spacers*
*1 photographic print 70x53 cm applied on
dbond with spacers*
*1 photographic print 67,5x100 cm applied on
dbond with spacers*
*1 photographic print 49x70 cm applied on
dbond with spacers*
*1 photographic print 70x47 cm applied on
dbond with spacers*
*1 photographic print 46x70 cm applied on
dbond with spacers*
*1 photographic print 64x100 cm applied on
dbond with spacers*

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**Stampe e montaggio/
Prints and mounting**

1 photographic print 66x47 cm applied on dbond with spacers
1 photographic print 66x100 cm applied on dbond with spacers

Victor Zea

12 stampe fotografiche applicate su dbond 26x17cm con distanziali
2 stampe fotografiche applicate su dbond 11x17cm con distanziali
4 stampe 60x40 cm montate su forex, incorniciate con attaccaglie
12 photographic prints 26x17cm applied on dbond with spacers
2 photographic prints 11x17cm applied on dbond with spacers
4 photographic framed prints 60x40 mounted on forex

Phili Knott

1 stampa fotografica applicata su dbond 111x140 cm con distanziali
1 photographic print 111x140 cm applied on dbond with spacers

Custom Gold Grillz

9 stampe fotografiche applicate su dbond 50x50 cm con distanziali
9 photographic prints 50x50 cm applied on dbond with spacers

Brian Finke

9 stampe 84x84 cm applicate su forex, incorniciate con attaccaglie
9 photographic framed prints 84x84 cm mounted on forex

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**Stampe e montaggio/
Prints and mounting**

Clay Patrick McBride

4 stampe 70x50 cm applicate su forex, incorniciate con attaccaglie

1 stampa 70x100 cm applicate su forex, incorniciata con attaccaglie

1 stampa fotografica applicata su dbond 102x80 cm con distanziali

1 stampa fotografica applicata su dbond 120x80 cm con distanziali

**Sviluppo lineare/
Linear development**

4 photographic framed prints 70x50 mounted on forex

**Note allestimento/
Notes for the setting up**

1 photographic framed print 70x100 cm mounted on forex

1 photographic print 102x80 cm applied on dbond with spacers

1 photographic print 120x80 cm applied on dbond with spacers

Marc Baptiste

2 stampe fotografiche applicate su dbond 67,5x90 cm con distanziali

1 stampa fotografica applicata su dbond 90x120 cm con distanziali

2 photographic prints 67,5x90 cm applied on dbond with spacers

1 photographic print 90x120 cm applied on dbond with spacers

Johnny Nelson

1 stampa fotografica applicata su dbond 70x50 cm con distanziali

1 photographic print 70x50 cm mounted on dbond with spacers

*eventuale riproduzione a carico dell'affittuario
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**Stampe e montaggio/
Prints and mounting**

Janette Beckman

1 stampa su PVC banner 340x310 cm*
1 pvc adesivo 250x300 cm *
1 pvc adesivo 280x210 cm *
1 print on pvc banner 340x310 cm*
1 vynil adhesive print 250x300 cm *
1 vynil adhesive print 280x210 cm *

Dana Lixenberg

4 stampe incorniciate applicate su dbond
125x160 cm, con vetro e attaccaglie
1 stampa incorniciata applicata su dbond
100x127 cm, con vetro e attaccaglie
1 stampa incorniciata applicata su dbond
80x100 cm, con vetro e attaccaglie
1 pvc adesivo 228x163 cm*
*4 photographic framed prints 125x160 cm,
mounted on dbond with glass and hangers*
*1 photographic framed print 100x127 cm, moun-
ted on dbond with glass and hangers*
*1 photographic framed print 80x100 cm, moun-
ted on dbond with glass and hangers*
1 vynil adhesive 228x163 cm

**Sviluppo lineare/
Linear development**

circa 100 metri lineari
aproximately 100 linear meters

**Note allestimento/
Notes for the setting up**

Le stampe incorniciate hanno delle attaca-
glie dentate e/o sistemi per l'appendimento,
le stampe su dbond hanno dei distaziali su cui
appoggiare le viti
*Framed prints have toothed attachments and/
or hangers, prints mounted on dbond have spa-
cers for the hanging*

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INSTALLATION VIEWS



SCHEDA TECNICA/EXHIBITION DATA SHEET | *Get Rich or Die Tryin'*



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GET RICH OR DIE TRYIN'

Sulla copertina del quinto album di Kendrick Lamar, intitolato *Mr. Morale & The Big Steppers*, uscito nel 2022, campeggia una fotografia del rapper statunitense con indosso una corona di spine di ispirazione biblica. È un elaborato gioiello realizzato da Tiffany & Co., di un valore dichiarato di 3 milioni di dollari. Le spine sono realizzate con 8.000 diamanti per un totale di 137 carati. Tuttavia questa immagine non ha suscitato molto clamore, Lamar è testimonial del noto marchio, per tutti sinonimo di lusso.

Dalle case popolari del Bronx alle passerelle dei più grandi marchi della moda, passando per il Museo del Louvre, in Francia, emblema mondiale della cultura occidentale, a 50 anni il rap ne ha fatta di strada. La mostra *Get Rich or Die Tryin'* racconta la storia di una cultura creata dai più svantaggiati, a corto di modelli di riferimento, che attraverso l'hip hop hanno trovato una strada verso l'espressione, la propria identità, la creazione e, infine, la ricchezza e l'accettazione.

Oggi il rap è un fenomeno mainstream, viene prodotto in tutto il mondo secondo i gusti locali, ma conserva sempre la promessa non mantenuta di una fulminea ascesa sociale, con tutti i simboli che ne conseguono. La fotografia si presta molto bene a documentare tutto questo. La mostra mette in risalto il lavoro degli artisti più riconosciuti che si sono occupati di hip hop, ma anche i progetti di tanti fotografi meno noti che hanno seguito la nascita di questo movimento e ne hanno cristallizzato l'iconografia, lavorando per pubblicazioni leggendarie come *Vibe* e scattando alcune fra le più iconiche copertine di album.

Il fil rouge di *Get Rich or Die Tryin'* non vuole essere una carrellata di celebrità dell'hip hop, ma un'indagine fotografica su un fenomeno sociale che ha definito culturalmente gli ultimi decenni. La storia dell'hip hop parte dai quartieri poveri americani e arriva fino agli attici degli hotel a cinque stelle. Ma, molto più di un ulteriore "dalle stalle alle stelle", decodifica una società iper-capitalista che aspira a nuovi modelli e affronta il tema dell'ambizione, dell'assimilazione e della musica usata come ariete per sfondare nella inaccessibile sala vip.

La mostra è curata da Lars Lindemann, curatore e co-fondatore delle *Hamburg Portfolio Review*, e da Paolo Woods, direttore artistico di *Cortona On The Move*. I testi che accompagneranno la mostra sono scritti da Bönz Malone, una delle voci più rispettate del movimento, autore del libro *Hip Hop Immortals* e collaboratore regolare di *Vibe* e *The Source*.

In the cover image of Kendrick Lamar's fifth album, released in 2022 and entitled Mr. Morale & The Big Steppers, there is a photograph of the American rapper wearing a biblically-inspired crown of thorns made by Tiffany & Co., reportedly worth \$3 million and consisting not of painful spikes but of 137 carats of diamonds. Lamar's crown did not cause much of a stir, however, because he is a spokesperson for a brand that is synonymous with luxury.

From the housing projects of the Bronx to the runways of the biggest fashion brands, by way of the world's emblem of high culture, the Louvre, rap, now 50, has come a long way. The exhibition Get Rich or Die Tryin' aims to tell the story of a culture created by the most disenfranchised people, starved for role models of success, who, through hip hop, found an avenue for expression, identity, creation and, finally, wealth and acceptance.

Today, rap is mainstream and is created all around the world, to suit local flavors, but it still retains the unkept promise of a lightning-fast social ascent, accompanied by all the symbols that go along with it. Photography is very well suited to document this. Therefore, the exhibition highlights the work of some of the most respected artists who have focused on hip hop but also the lesser-known photographers who followed the birth of this movement and crystalized its

SCHEDA TECNICA/EXHIBITION DATA SHEET | *Get Rich or Die Tryin'*

iconography, who worked for legendary publications like Vibe and shot some of the most recognizable album covers ever produced.

The common thread running through Get Rich or Die Tryin' is not a who's who of hip hop artists, but a photographic investigation into a social phenomenon that has culturally defined recent decades.

The story of hip hop begins in poor American inner cities and goes all the way to the penthouses of 5-star hotels. But it is much more than just another rags-to-riches tale. It decodes a hyper-capitalist society that craves new models. It addresses aspiration, assimilation, and music used as a battering ram to break into the cordoned-off VIP lounge.

The exhibition is curated by Lars Lindemann, curator and co-founder of Hamburg Portfolio Review, and Paolo Woods, artistic director of Cortona On The Move. The texts that accompany the exhibition will be written by Bönz Malone--author of the book Hip Hop Immortals and a regular contributor to Vibe and The Source--one of the most respected voices of the movement.

BIOGRAFIA/BIOGRAPHY

DREW CAROLAN

Drew Carolan (1957, New York, USA) è cresciuto a New York. La sua attrazione per l'arte è iniziata con la scoperta di vari maestri, tra i quali Jan van Eyck, René Magritte, Lisette Model e Stay High 149.

Negli anni Settanta, a New York, ha iniziato a fotografare l'ambiente che lo circondava. Il suo amore per la musica lo attira nei club del quartiere, dove fotografa performance jazz e blues e le nascenti scene musicali punk e hip hop.

All'inizio degli anni Ottanta, Drew ha svolto un periodo di apprendistato presso alcuni importanti fotografi di ritratto e di moda, tra cui Richard Avedon e Bruce Weber. Con lo sguardo rivolto alla cultura di strada in cui è cresciuto, Drew ha sviluppato uno stile unico che è una combinazione di moda audace e street-smart photography. Il suo lavoro è stato pubblicato in libri e riviste ed esposto negli Stati Uniti, in Europa e in Asia.

Oltre a dedicarsi alla fotografia, Drew ha alle spalle una lunga esperienza come regista e produttore di video musicali, avendone creati diversi pluripremiati per Red Hot Chili Peppers, B-52s, Living Colour e Ziggy Marley. Ha co-prodotto Rize di David LaChapelle (Lions Gate), presentato in anteprima al Sundance Film Festival nel 2005, e ha prodotto il documentario musicale El Gran Fellove del regista Matt Dillon, presentato in anteprima nel 2020 al San Sebastian Film Festival. Le immagini di Eric B. & Rakim tratte dal servizio fotografico della copertina dell'album Follow The Leader sono state esposte da GUCCI presso l'atelier di Harlem di Dapper Dan, a New York City. Drew Carolan vive attualmente a Los Angeles.

SOPHIE BRAMLY

Sophie Bramly (1959, Tunisi, Tunisia) è cresciuta a Parigi, dove ha studiato fotografia alla scuola d'arte Penninghen. La sua carriera inizia a 20 anni, quando partecipa alla mostra collettiva Autoportraits al Centre George Pompidou insieme a fotografi di fama mondiale. In seguito ha lavorato per diverse riviste, tra cui Paris Match ed Elle. Due anni dopo si è trasferita a New York e si è subito inserita nella scena hip hop del Bronx, che ha seguito per tre anni. I media europei hanno scoperto l'hip hop prima degli Stati Uniti, così nel 1984 è tornata in Francia e ha iniziato a vendere i suoi lavori. Diventa anche direttrice artistica di H.I.P.-H.O.P., un programma televisivo della più grande rete francese, TF1. Nello stesso anno pubblica il suo primo libro fotografico, Hip Hop Story, dedicato a questa cultura emergente. Nel 1987 si è trasferita a Londra per far parte del team fondatore di MTV Europe, creando, producendo e conducendo Yo!, il primo programma televisivo hip hop in lingua inglese trasmesso in tutta Europa, un concetto che MTV U.S. avrebbe ripreso un anno dopo. Nel 2011 ha tenuto la sua prima mostra personale, 1981 & +, con foto scattate nel Bronx trent'anni prima, che ha fatto il giro di diverse città francesi. Nel 2015 ha pubblicato Walk This Way, un libro in edizione limitata con una stampa originale, accompagnato da una nuova mostra che ha raggiunto Parigi, Marsiglia, Bruxelles e Los Angeles, tra le altre tappe. Le sue foto sono regolarmente presenti nei principali libri e mostre internazionali sulla cultura hip hop. Nel 2022 ha pubblicato Yo! The Early Days of Hip Hop, pubblicato da Soul Jazz Books, che illustra gli albori di questa cultura.

Dal 2019 svolge una parte della sua ricerca personale a Roubaix, la città più povera della Francia, seguendo i giovani dotati di una creatività e un'energia che le ricordano i suoi primi tempi nel Bronx. Nel 2023 ha pubblicato RBX50NEUF100, un libro che sottolinea come i giovani locali si stiano reinventando.

JAMEL SHABBAZ

Jamel Shabazz (1960, Brooklyn, New York, USA) è noto soprattutto per le sue iconiche fotografie della città di New York negli anni Ottanta. Si occupa di fotografia documentaria, moda e street photography. È autore di 12 monografie e ha contribuito a decine di altri libri di fotografia. Le sue immagini sono state esposte in tutto il mondo e il suo lavoro è presente nelle collezioni permanenti del Whitney Museum, dello Studio Museum di Harlem, dello Smithsonian's National Museum of African American History and Culture, del Fashion Institute of Technology, dell'Art Institute di Chicago, del Getty Museum e del National Museum of American History. Nel corso degli anni, Shabazz ha formato giovani studenti nell'ambito del progetto "Expanding the Walls" dello Studio Museum di Harlem, del programma "Teen Curators" dello Schomburg Center for Research in Black Culture, e del "Teen Council" del Bronx Museum. Nel 2028 si è inoltre aggiudicato il premio Gordon Parks per l'eccellenza nelle arti e nell'umanitarismo e nel 2022 il premio Gordon Parks Foundation/Steidl Book Prize. I lavori più recenti di Shabazz sono stati esposti in mostre personali al Brooklyn Museum e ad Art Basel in Svizzera. Il suo obiettivo come artista è quello di contribuire alla conservazione della storia e della cultura mondiale. È rappresentato dalla Galerie Bene Taschen di Colonia, in Germania.

VICTOR ZEA

Victor Zea Diaz (1989, Lima, Perù) è un narratore visivo freelance che vive tra Lima e Cusco, in Perù. Si occupa di fotografia, video, musica e hip hop, con particolare attenzione alle tematiche legate al territorio, all'eredità culturale e all'identità. È cofondatore di Impresiones Choqechaka, uno spazio dedicato alle pubblicazioni indipendenti di libri fotografici e fanzine nel centro storico di Cusco. Tra le pubblicazioni nelle quali il lavoro di Zea Diaz è stato pubblicato citiamo National Geographic, junge Welt, The Atlantic, Culture Trip, TOPIC, BBC, Huck Magazine (Gran Bretagna), Ojo Público, El Comercio, La República, PUCP, fototazo, Somos e Contigo.

PHIL KNOTT

Phil Knott (1966, Regno Unito), residente a Los Angeles, produce immagini ricche di contenuti e creatività da oltre 15 anni. Propone uno stile piacevole, profondo e onesto nella sua capacità di cogliere l'essenza nuda e cruda dei suoi soggetti. Ha inventato una nicchia per sé stesso, attirando una vasta gamma di clienti, tra cui Paramount Pictures, Stussy, Versace Sport, Nike, Marvin the brand, Columbia Records, Epic, Sony, RCA, Hollywood Records, EMI, Virgin Records, Universal Records, Def Jam e molti altri. Ha pubblicato i suoi lavori su magazine quali Billboard, New York Times, i-D Magazine, Dazed and Confused, FHM, GQ, Vogue, Elle, Life Magazine, Spin, Complex, e XXL.

Il suo lavoro personale si concentra sulla cultura giovanile di strada, dagli skateboarder, alle biciclette BMX, alle Homeboy Industries. Cinque anni fa, Phil ha iniziato a lavorare con il collage e ha prodotto lavori per Stussy, Spin, Complex e Flaunt, oltre alla copertina di un album di Hot Hot Heat. Phil Knott si occupa anche di una rivista d'arte intitolata Tally Ho!, di cui è proprietario e fondatore. Tally Ho! è passata da essere consegnata a mano a una distribuzione nazionale negli Stati Uniti.

CUSTOM GOLD GRILZZ

Custom Gold Grillz è un marchio di gioielli californiano, fondato da Garvin Lee.

Estratto dalla dichiarazione sulla mission di CGG:

“Custom Gold Grillz non è solo un marchio; è un simbolo di auto-espressione e di responsabilizzazione. Riconosciamo il significato dei grillz come forma di stile personale e di affermazione. La nostra missione è quella di permettere agli individui di abbracciare la propria unicità, di aumentare la fiducia in se stessi e di celebrare la propria individualità attraverso i nostri grillz meticolosamente realizzati. [...] Noi di Custom Gold Grillz crediamo nel trasformare i sorrisi in opere d'arte”.

BRIAN FINKE

Brian Finke (1976, Texas, USA) è un fotografo il cui intervento culturale visivo si concentra sull'autenticità, sull'assurdità della vita quotidiana, e sulla molteplicità dei comportamenti umani. Documentarista e fotoreporter di formazione, l'onestà e l'intimità di Finke nel ritrarre i soggetti centrano il nucleo della vita contemporanea, con una prospettiva e una sensibilità grafica unicamente americani.

Utilizzando spesso argomenti estremi, Finke esorta lo spettatore a confrontarsi con ciò che si trova proprio di fronte a lui, con una comprensione quasi surreale dell'immediatezza, del tempo e del luogo. Dalla street photography, alla ritrattistica commerciale agli editoriali di moda, la sua immersione nella cultura in generale crea immagini profondamente legate alle sfumature politiche ed emotive del mondo moderno. Il suo lavoro è presente in nove collezioni museali negli Stati Uniti e all'estero, e realizza regolarmente servizi fotografici per clienti editoriali, tra cui National Geographic, M Magazine e The New York Times, e commerciali, come Delta Airlines, Uber Eats ed eBay.

CLAY PATRICK MCBRIDE

Clay Patrick McBride (1968, New York, USA) è noto per la sua ritrattistica audace, con la quale celebra i suoi soggetti attraverso l'empowerment, l'umorismo, l'onestà e la grinta; ha la capacità di entrare in contatto con loro con un approccio personale, intenso e collaborativo. McBride ha iniziato la sua formazione in ambito visivo nel Sud della Francia a cavallo tra l'adolescenza e i vent'anni, studiando Storia dell'arte e Pittura, prima di trasferirsi a New York per approfondire gli studi in Fotografia alla School of Visual Arts. McBride ha deciso di dedicarsi alla fotografia anche grazie all'ispirazione tratta dal famigerato club musicale CBGB e dalla musica e le immagini rivoluzionarie proposte da quella scena alla generazione X degli anni Novanta. Utilizzando spesso tecniche, processi e formati diversi, lavora con il collodio umido, il cinema e i video musicali, oltre a utilizzare vari processi alternativi. Attualmente è docente senior presso il Rochester Institute of Technology, dove fa da mentore alla futura generazione di artisti visivi. Risiede nello Stato di New York, tra Rochester e New York, con la moglie Sarah Keane e l'amata mastina italiana Judy.

MARC BAPTISTE

Marc Baptiste (1963, Port-Au-Prince, Haiti) ha fatto tesoro delle sue prime esperienze di crescita nella splendida isola di Haiti prima di trasferirsi, all'età di nove anni, negli Stati Uniti. La sua carriera professionale come fotografo è iniziata quando gli è stato affidato l'incarico di fotografare la Fashion Week a Parigi e a New York per varie riviste. In breve tempo è diventato uno dei fotografi più richiesti dai settori della musica e della moda, con un elenco di soggetti famosi in costante crescita. Tra i suoi lavori figurano le immagini iconiche degli album di debutto di Aaliyah, Erykah Badu e dei Fugees. Tra i suoi clienti commerciali figurano Netflix, HBO, Reebok, Nike e Chevy.

La collaborazione con alcune celebrità ha dato vita a una serie di attività filantropiche, tra cui la campagna di DKNY "Rock the Vote" con Eva Mendes e Kate Bosworth e una campagna UNICEF con la cantante Ayo. Attraverso il suo obiettivo, Baptiste dona il proprio tempo a organizzazioni di beneficenza in tutto il mondo. L'amore per il suo luogo di nascita si riflette in tutto il suo lavoro.

JOHNNY NELSON

Johnny Nelson (1988, Reading, Inghilterra) è un artista e designer. Nato in Inghilterra e cresciuto a Brooklyn, le sue diverse esperienze artistiche e culturali sono visibili nel modo in cui mette in risalto e associa elementi punk, hip hop e spiritualità nelle sue raffinate collezioni. Da quando ha lanciato la sua azienda omonima nel 2017, è stato nominato da Essence Magazine come miglior designer di accessori di moda dell'anno 2019, oltre a partecipare all'asta Hip Hop di Sotheby's (2020) e alle mostre "Brilliant and Black: A Jewelry Renaissance" (2021) e "Brilliant and Black: Age of Enlightenment" (2022).

Utilizzando metalli e pietre pregiate, crea pezzi che parlano del clima politico e socioeconomico. Ispirati a Vivienne Westwood, Alexander McQueen e agli iconici gioiellieri di quartiere che hanno dato lustro alla cultura hip hop negli anni '80 e '90, i suoi modelli, in grado di destare l'attenzione, fanno parlare di loro; ne sono un esempio i suoi iconici bottoni, creati in collaborazione con Kerby Jean Raymond, fondatore di Pyer Moss, per il Met Gala 2019.

JANETTE BECKMAN

Janette Beckman (1959, Londra, Regno Unito) ha iniziato la sua carriera nell'era del punk-rock, lavorando per le riviste musicali Face e Melody Maker. Ha fotografato gruppi che vanno dai Clash a Boy George, oltre a realizzare tre copertine di album per i Police. Nel 1983 si è trasferita a New York per documentare la scena hip hop underground, fotografandone i pionieri come Run DMC, Slick Rick, Salt-N-Pepa, LL Cool J e molti altri. Il suo lavoro è stato esposto in gallerie di tutto il mondo ed è presente nelle collezioni permanenti dello Smithsonian National Museum of African American History and Culture, del Museum of the City of New York e della British National Portrait Gallery. Ha pubblicato cinque libri, tra cui la sua nuova monografia che copre 40 anni di fotografia, *Rebels: From Punk To Dior*. Janette continua a raccontare le sottoculture e a realizzare scatti per le campagne pubblicitarie di marchi come Dior e Levi's. È rappresentata dalla Fahey Klein Gallery.

DANA LIXENBERG

Dana Lixenberg (1964, Amsterdam, Paesi Bassi) vive e lavora ad Amsterdam (Paesi Bassi) e a New York, NY (Stati Uniti). È nota per i suoi ritratti spogli che rivelano le caratteristiche elementari dei suoi soggetti. Utilizza un banco ottico: una fotocamera ingombrante che richiede quella che l'artista definisce una "danza lenta" tra lei e i suoi soggetti. I ritratti che ne risultano contengono un'enorme quantità di dettagli e texture e sono rivelatori come lo sarebbe il risultato di un incontro personale. La forza del lavoro deriva dalla sua dimensione intima, dal rigore compositivo e, soprattutto, dall'assenza di stereotipi sociali.

Oltre alla sua ampia pratica editoriale, nell'ambito della quale ha fotografato molte icone culturali, porta avanti progetti a lungo termine rivolgendo particolare attenzione alle comunità emarginate.

Il suo lavoro è ampiamente collezionato ed è stato esposto presso istituzioni come Aperture Foundation, New York, NY (USA); Mai Manó Ház, Budapest (Ungheria); Rijksmuseum, Amsterdam (Paesi Bassi); Centre Photographique, Rouen (Francia); MMK, Francoforte sul Meno (Germania); The Photographers' Gallery, Londra (Regno Unito); Busan Biennale (Sud Corea); Huis Marseille, Amsterdam (Paesi Bassi); LACP, Los Angeles, California (USA); Fotomuseum Den Haag, L'Aia (Paesi Bassi) e Stedelijk Museum, Amsterdam (Paesi Bassi).

BIOGRAFIA/BIOGRAPHY

DREW CAROLAN

Drew Carolan (b. 1957, New York City, USA) grew up in NYC. His attraction to art began with his exposure to various masters, including Jan van Eyck, René Magritte, Lisette Model and Stay High 149. He began photographing his surroundings in New York City in the 1970s. His love for music attracted him to clubs in the neighborhood, where he photographed jazz, blues, and the burgeoning punk and hip hop music scenes.

In the early 1980s, Drew apprenticed with several top portrait and fashion photographers, including Richard Avedon and Bruce Weber. With his eye to the street culture where he grew up, Drew developed a unique style that is a combination of edgy fashion and street-smart photography. His work has been published in books and magazines and exhibited throughout the United States, Europe and Asia. In addition to his photography, Drew has a long history as a music video director and producer, having created award winning videos for the Red Hot Chili Peppers, B-52s, Living Colour and Ziggy Marley. He co-produced David LaChapelle's Rize (Lions Gate), which premiered at the Sundance Film Festival in 2005, and produced director Matt Dillon's music documentary El Gran Fellove, which premiered in 2020 at the San Sebastian Film Festival.

The Eric B. & Rakim photographs from the album-cover shoot for Follow The Leader were featured by GUCCI at Dapper Dan of Harlem's atelier in New York City. Drew Carolan currently lives in Los Angeles.

SOPHIE BRAMLY

Sophie Bramly (b. 1959, Tunis, Tunisia) grew up in Paris, where she studied photography at the Pennin-ghen art school. Her career began at 20, when she participated in the group exhibition Autoportraits at the Centre George Pompidou alongside world renowned photographers. She then worked for various magazines, including Paris Match and Elle.

Two years later, she moved to New York and quickly became involved in the Bronx hip-hop scene, which she followed for three years. European media picked up on hip hop before the US, so she returned to France in 1984 and started selling her work. She also became artistic director of H.I.P.-H.O.P., a TV show on France's biggest network, TF1. That same year, she published her first photo book, Hip Hop Story, devoted to this emerging culture.

In 1987, she moved to London as part of the founding team of MTV Europe, creating, producing and hosting Yo!, the first English-language hip hop TV show broadcasting throughout Europe, a concept that MTV U.S. would pick up a year later.

In 2011, she held her first solo exhibition, of photos taken in the Bronx thirty years earlier, 1981 & +, which traveled to several cities in France. In 2015, she published Walk This Way, a limited-edition book with an original print, accompanied by a new exhibition that traveled to Paris, Marseille, Brussels and Los Angeles, among other places. Her photos regularly feature in the top international books and exhibitions on hip hop culture. In 2022, she released Yo! The Early Days of Hip Hop, published by Soul Jazz Books, tracing all the beginnings of this culture.

Since 2019, she has been carrying out part of her personal research in Roubaix, France's poorest city, following young people with a creativity and energy that remind her of her early days in the Bronx. In 2023, she published RBX50NEUF100, a book shining a light on how local youth are reinventing themselves.

JAMEL SHABBAZ

Jamel Shabazz (b. 1960, Brooklyn, New York, USA) is best known for his iconic photographs of New York City during the 1980s. A documentary, fashion and street photographer, he has authored 12 monographs and contributed to over three dozen other photography-related books. His photographs have been exhibited worldwide and his work is housed within the permanent collections of the Whitney Museum, the Studio Museum in Harlem, the Smithsonian's National Museum of African American History and Culture, the Fashion Institute of Technology, the Art Institute of Chicago, the Getty Museum and the National Museum of American History. Over the years, Shabazz has instructed young students at the Studio Museum in Harlem's "Expanding the Walls" project, at the Schomburg Center for Research in Black Culture's "Teen Curators" program, and the Bronx Museum's "Teen Council." He is also the 2018 recipient of the Gordon Parks award for excellence in the arts and humanitarianism and the 2022 awardee of the Gordon Parks Foundation/Steidl book prize. Shabazz's most recent work has been shown at the Brooklyn Museum and at Art Basel in Switzerland, both solo exhibitions. His goal as an artist is to contribute to the preservation of world history and culture. He is represented by Galerie Bene Taschen in Cologne, Germany.

VICTOR ZEA

Victor Zea Diaz (b. 1989, Lima, Peru) is a freelance visual storyteller based between Lima and Cusco, Perú. His practices explore photography, video, music and hip hop focused on the issues of territory, cultural heritage and identity. He is a co-founder of Impresiones Choqechaka, a space located in the heart of historic Cusco dedicated to independent publications of photobooks and fanzines. Zea's work has been published by National Geographic, junge Welt, The Atlantic, Culture Trip, TOPIC, the BBC, Huck Magazine (UK), Ojo Público, El Comercio, La República, the PUCP, fototazo, Somos and Contigo, among others.

PHIL KNOTT

Phil Knott (b. 1966, United Kingdom), who lives in Los Angeles, has been producing images rich in content and creativity for well over 15 years. He presents a style that is beautiful, soulful and honest in its capacity to extract what is raw from his subjects. He has invented a niche for himself, attracting a wide range of clients, including Paramount Pictures, Stussy, Versace Sport, Nike, Marvin the brand, Columbia Records, Epic, Sony, RCA, Hollywood Records, EMI, Virgin Records, Universal Records, Def Jam, and many others. He has worked for Billboard, the New York Times, i-D Magazine, Dazed and Confused, FHM, GQ, Vogue, Elle, Life Magazine, Spin, Complex, XXL, and others.

His personal work looks at youth street culture, from skate boarders, to BMX bikes, to Homeboy Industries. 5 years ago, Phil started to work in collage, and has produced work for Stussy, Spin, Complex and Flaunt, as well as a Hot Hot Heat album cover.

Moving on from that, Phil Knott also curates an art magazine entitled Tally Ho!, of which he is the owner and founder. Tally Ho! has gone from being hand-distributed to having nationwide distribution in the US.

BIOGRAFIA/BIOGRAPHY

CUSTOM GOLD GRILLZ

Custom Gold Grillz is a jewelry brand from California, USA, founded by Garvin Lee.

Excerpt from CGG's mission statement:

"Custom Gold Grillz is not just a brand; it is a symbol of self-expression and empowerment. We recognize the significance of grillz as a form of personal style and statement-making. Our mission is to empower individuals to embrace their uniqueness, elevate their confidence, and celebrate their individuality through our meticulously crafted grillz. [...] At Custom Gold Grillz, we believe in transforming smiles into works of art."

BRIAN FINKE

Brian Finke (b. 1976, Texas, USA) is a photographer whose visual cultural commentary focuses on authenticity and the absurdity of everyday life and the range of human behavior. A stylized documentarian and trained photojournalist, Finke's honesty and intimacy when capturing subjects strike at the core of contemporary life, with a uniquely American point of context and graphic sensibility.

Often using boundary-pushing subject matter, Finke challenges the viewer to confront what is often right in front of them, with an almost surreal understanding of immediacy, time, and place. From street photography, to commercial portraiture, to fashion editorials, his immersion in culture at large creates imagery that is deeply tied to the political and emotional undertones of the modern world.

His work is in nine museum collections in the US and abroad, and he regularly shoots for editorial clients, including National Geographic, M Magazine, and The New York Times, as well as commercial clients, including Delta Airlines, Uber Eats, and eBay.

CLAY PATRICK MCBRIDE

Clay Patrick McBride (b. 1968, New York, USA) is known for his bold portraiture that celebrates his subjects through empowerment, humor, honesty and grit; he has an ability to connect with his subjects in a way that is personal, intense and collaborative in nature. McBride began his visual training in the South of France in his late teens and early twenties, where he studied art history and painting before moving to NYC to study at the School of Visual Arts for photography. McBride shifted his focus to photography after becoming inspired by the notorious CBGB music club and the revolutionary music and visuals coming out of that scene in the Gen X '90s. Often using many different techniques, processes and formats, he works with wet plate collodion, film and music videos, as well as various alternative processes. Currently, he is a senior lecturer at Rochester Institute of Technology, where he mentors the next generation of visual artists. He resides in New York state, between Rochester and NYC, with his wife Sarah Keane and beloved Italian mastiff, Judy.

BIOGRAFIA/BIOGRAPHY

MARC BAPTISTE

Marc Baptiste (b. 1963, Port-Au-Prince, Haiti) would be served well by his early experiences growing up on the beautiful island of Haiti when, at age nine, he moved to the US. His professional career as a photographer began when he was commissioned to photograph Fashion Week in Paris and NYC for various magazine publications. He quickly became a favorite in the music and fashion industries, with a constantly growing list of celebrity subjects. His photographs have been published internationally. Included in his extensive body of work are iconic debut album images for Aaliyah, Erykah Badu, and the Fugees. He has contributed to the success of the iconic fashion brands Original Penguin, Averix, Reebok Classic, Jordan, K Swiss, Rolex, and Morgane Le Fay. His advertising clients include Netflix, HBO, Reebok, Nike, and Chevy.

Working with celebrities has resulted in a variety of philanthropic collaborations, including photographing the DKNY "Rock the Vote" campaign with Eva Mendes and Kate Bosworth and a UNICEF campaign with singer Ayo. Baptiste uses his lens to donate his time to charitable organizations worldwide. Love for his birthplace influences all of his work.

JOHNNY NELSON

Johnny Nelson (b. 1988, Reading, England) is an artist and designer. Born in England and raised in Brooklyn, his diverse artistic and cultural experiences can be seen in how he highlights and connects punk, hip hop and spirituality in his refined collections. Since launching his namesake company in 2017, the designer has been nominated for Essence Magazine's 2019 Best in Fashion Accessory Designer of the Year, as well as featuring in Sotheby's Hip Hop Auction (2020) and the exhibitions "Brilliant and Black: A Jewelry Renaissance" (2021) and "Brilliant and Black: Age of Enlightenment" (2022).

Using fine metals and stones, the NYC designer creates pieces that speak to the political and socio-economic climate. Drawing inspiration from Vivienne Westwood, Alexander McQueen, and the iconic neighborhood jewelers who elevated hip hop culture in the '80s and '90s, the attention-grabbing statement pieces have sparked a lot of conversation; one example is his iconic buttons, created in collaboration with Pyer Moss's Kerby Jean Raymond for the 2019 Met Gala.

JANETTE BECKMAN

Janette Beckman (b. 1959, London, UK) began her career in the punk-rock era, working for music magazines the Face and Melody Maker. She shot bands from the Clash to Boy George, as well as three Police album covers.

In 1983 she moved to New York to document the underground hip hop scene, photographing pioneers Run DMC, Slick Rick, Salt-N-Pepa, LL Cool J and many more.

Her work has been shown in galleries worldwide and is in the permanent collections of the Smithsonian National Museum of African American History and Culture, the Museum of the City of New York and the British National Portrait Gallery.

She has published five books, including her new monograph covering 40 years of photography, Rebels: From Punk To Dior. Janette continues to chronicle sub-cultures as well as photographing campaigns for brands like Dior and Levi's. She is represented by the Fahey Klein Gallery.

BIOGRAFIA/BIOGRAPHY

DANA LIXENBERG

Dana Lixenberg (b. 1964, Amsterdam, Netherlands) lives and works in Amsterdam (NL) and New York, NY (US). She is known for her stripped-down portraits that revel in the elemental characteristics of her subjects. She uses a large-format field camera – a cumbersome tool, which necessitates what the artist refers to as a ‘slow dance’ between her and her subjects. The resulting portraits contain an enormous amount of detail and texture, and are as revelatory as a personal encounter. The power of the work arises from its intimacy, compositional rigor and, importantly, the absence of social stereotyping.

Besides her extensive editorial practice, for which she photographed many cultural icons, she pursues long-term projects with a primary focus on marginalized communities.

Her work is collected widely and has been exhibited at institutions such as Aperture Foundation, New York, NY (US); Mai Manó Ház, Budapest (HU); Rijksmuseum, Amsterdam (NL); Centre Photographique, Rouen (FR); MMK, Frankfurt am Main (DE); The Photographers' Gallery, London (UK); Busan Biennale (KR); Huis Marseille, Amsterdam (NL); LACP, Los Angeles, CA (US); Fotomuseum Den Haag, The Hague (NL) and Stedelijk Museum, Amsterdam (NL).

IMMAGINE/PICTURE

DIDASCALIA/CAPTION

TIPOLOGIA/TIPOLOGY



Eric B & Rakim. Follow The Leader Photo Shoot, 1988
© Drew Carolan

pvc adesivo 480x300 cm
vinyl adhesive print 480x300 cm



D. St in metropolitana. New York, 1983
D. St riding the subway. NYC, 1983
©Shopie Bramly

stampa incorniciata 35x45 cm
cm su carta fotografica Innova
baryta IFA69 applicata su forex
*35x45 cm framed print on In-
nova baryta photo paper IFA69
applied on forex*



Daisy "Baby Love" Castro e Lorenzo
"Kuriaki" Soto della Rock Steady
Crew. New York, marzo 1983
*Daisy "Baby Love" Castro and Loren-
zo "Kuriaki" Soto of the Rock Steady
Crew. NYC, March 1983*
©Shopie Bramly

stampa incorniciata 60x45 cm
cm su carta fotografica Innova
baryta IFA69 applicata su forex
*60x45 cm framed print on In-
nova baryta photo paper IFA69
applied on forex*



D. St nella sua camera da letto, che
fungeva da studio di registrazione.
Bronx, New York, 1983
*D. St in his bedroom, which doubled
as his recording studio. Bronx, NYC,
1983*
©Shopie Bramly

stampa incorniciata 60x45 cm
cm su carta fotografica Innova
baryta IFA69 applicata su forex
*60x45 cm framed print on In-
nova baryta photo paper IFA69
applied on forex*



Futura fa una tag in metropolitana.
New York, 1983
*Futura, tagging on the subway. NYC,
1983*
©Shopie Bramly

stampa incorniciata 60x45 cm
cm su carta fotografica Innova
baryta IFA69 applicata su forex
*60x45 cm framed print on In-
nova baryta photo paper IFA69
applied on forex*



Ragazze stanno insieme al Bronx
River Center. Bronx, New York, 1983
*Girls sticking together at the Bronx
River Center. Bronx, NYC, 1983*
©Shopie Bramly

stampa incorniciata 60x45 cm
cm su carta fotografica Innova
baryta IFA69 applicata su forex
*60x45 cm framed print on In-
nova baryta photo paper IFA69
applied on forex*

IMMAGINE/PICTURE

DIDASCALIA/CAPTION

TIPOLOGIA/TIPOLOGY



Muhamad e Peaches ballano per le strade di SoHo. Peaches era l'unica B-Girl del cast di "Beat Street". SoHo, New York, luglio 1983
Muhamad & Peaches dancing in the streets of SoHo. Peaches was the only B-Girl cast in Beat Street. SoHo, NYC, July 1983
©Shopie Bramly

stampa incorniciata 60x45 cm cm su carta fotografica Innova baryta IFA69 applicata su forex
60x45 cm framed print on Innova baryta photo paper IFA69 applied on forex



Muhamad della Magnificent Force Breakdance Crew e i membri del Nypd al Bronx River Center. Bronx, New York, 12 novembre 1983
Muhamad of the Magnificent Force Breakdance Crew and members of the NYPD at the Bronx River Center. Bronx, NYC, November 12, 1983
©Shopie Bramly

stampa incorniciata 60x45 cm cm su carta fotografica Innova baryta IFA69 applicata su forex
60x45 cm framed print on Innova baryta photo paper IFA69 applied on forex



"Fermate la guerra". Una strada del Bronx, NYC, 1983. Negli anni '70 e '80 si diceva che il South Bronx assomigliava a una città europea dopo i bombardamenti della Seconda Guerra Mondiale.
"Stop the war." A street in the Bronx, NYC, 1983. In the 1970s and '80s, people used to say that the South Bronx looked like a European city after the bombings of WWII.
©Shopie Bramly

stampa incorniciata 60x45 cm cm su carta fotografica Innova baryta IFA69 applicata su forex
60x45 cm framed print on Innova baryta photo paper IFA69 applied on forex



Ragazzo sul palco del Bronx River. Bronx, New York, 1983
Kid on stage at Bronx River. Bronx, NYC, 1983
©Shopie Bramly

stampa incorniciata 75x55 cm cm su carta fotografica Innova baryta IFA69 applicata su forex
75x55cm framed print on Innova baryta photo paper IFA69 applied on forex



A natural reflection. NYC, 1982
© Jamel Shabazz

stampa 47x70 cm cm su carta fotografica Innova baryta IFA69 applicata dbond con distanziali
47x70cm print on Innova baryta photo paper IFA69 applied on dbond with spacers



Fly Girl. Flatbush, Brooklyn, 1985
© Jamel Shabazz

stampa 47x58,5 cm cm su carta fotografica Innova baryta IFA69 applicata dbond con distanziali
47x58,5 cm print on Innova baryta photo paper IFA69 applied on dbond with spacers

IMMAGINE/PICTURE

DIDASCALIA/CAPTION

TIPOLOGIA/TIPOLOGY



Double Trouble. NYC, 1981
© Jamel Shabazz

stampa 54x70 cm cm su carta fotografica Innova baryta IFA69 applicata dbond con distanziali
54x70 cm print on Innova baryta photo paper IFA69 applied on dbond with spacers



Ernest. Brooklyn, 1981
© Jamel Shabazz

stampa 53x70 cm cm su carta fotografica Innova baryta IFA69 applicata dbond con distanziali
53x70 cm print on Innova baryta photo paper IFA69 applied on dbond with spacers



Fly Girl. SoHo, NYC, 2000
© Jamel Shabazz

stampa 67,5x100 cm cm su carta fotografica Innova baryta IFA69 applicata dbond con distanziali
100x67,5 cm print on Innova baryta photo paper IFA69 applied on dbond with spacers



Fly Guy. Downtown, Brooklyn, 1982
© Jamel Shabazz

stampa 49x70 cm cm su carta fotografica Innova baryta IFA69 applicata dbond con distanziali
49x70 cm print on Innova baryta photo paper IFA69 applied on dbond with spacers



Flying high. Brownsville, Brooklyn, 1982
© Jamel Shabazz

stampa 70x47 cm cm su carta fotografica Innova baryta IFA69 applicata dbond con distanziali
70x47 cm print on Innova baryta photo paper IFA69 applied on dbond with spacers



Locked and Loaded (Jamel Shabazz himself). East Flatbush, Brooklyn, 1982
© Jamel Shabazz

stampa 46x70 cm cm su carta fotografica Innova baryta IFA69 applicata dbond con distanziali
46x70 cm print on Innova baryta photo paper IFA69 applied on dbond with spacers

IMMAGINE/PICTURE

DIDASCALIA/CAPTION

TIPOLOGIA/TIPOLOGY



Rolling Partners. Far Rockaway, Queens, 1980
© Jamel Shabazz

stampa 47x70 cm cm su carta fotografica Innova baryta IFA69 applicata dbond con distanziali 47x70cm print on Innova baryta photo paper IFA69 applied on dbond with spacers



Rude Boy. Flatbush, Brooklyn, 1981
© Jamel Shabazz

stampa 64x100 cm cm su carta fotografica Innova baryta IFA69 applicata dbond con distanziali 64x100 cm print on Innova baryta photo paper IFA69 applied on dbond with spacers



Standing on the Square. Midtown Manhattan, 1983
© Jamel Shabazz

stampa 66x47 cm cm su carta fotografica Innova baryta IFA69 applicata dbond con distanziali 66x47 cm print on Innova baryta photo paper IFA69 applied on dbond with spacers



The Trio. Brooklyn, NY, 1980
© Jamel Shabazz

stampa 66x100 cm cm su carta fotografica Innova baryta IFA69 applicata dbond con distanziali 66x100 cm print on Innova baryta photo paper IFA69 applied on dbond with spacers



La crew rap M24 posa per una foto di gruppo sul tetto del beatmaker Gabriel, a Magdalena, Lima, Perù, 2013
The rap crew M24 poses for a group photo on beatmaker Gabriel's roof in Magdalena. Lima, Peru, 2013
© Victor Zea

stampa 26x17 cm cm su carta fotografica Innova baryta IFA049 applicata dbond con distanziali 26x17 cm print on Innova baryta photo paper IFA049 applied on dbond with spacers



Ballo annuale russo, New York City, novembre 1977
Russian Ball, New York City, November 1977
© Victor Zea

stampa 26x17 cm cm su carta fotografica Innova baryta IFA049 applicata dbond con distanziali 26x17 cm print on Innova baryta photo paper IFA049 applied on dbond with spacers

IMMAGINE/PICTURE

DIDASCALIA/CAPTION

TIPOLOGIA/TIPOLOGY



Le sorelle Kiara e Ángela López, note come Soulmate, cantano 18 de Octubre sulle alture delle montagne. El Agustino, Lima, Perù, 2015.
The sisters Kiara and Ángela López, known as Soulmate, sing "18 de Octubre" on the heights of the mountain. El Agustino, Lima, Peru, 2015
© Victor Zea

stampa 26x17 cm cm su carta fotografica Innova baryta IFA049 applicata dbond con distanziali
26x17 cm print on Innova baryta photo paper IFA049 applied on dbond with spacers



"Sono parola" si legge nel tatuaggio e nelle cicatrici sul braccio di Gabriel Vásquez, produttore, beatmaker e membro del gruppo M24. Lima, Perù, 2014
The tattoo and scars on the arm of Gabriel Vásquez, producer, beatmaker and member of the group M24, read "I am word." Lima, Peru, 2014
© Victor Zea

stampa 26x17 cm cm su carta fotografica Innova baryta IFA049 applicata dbond con distanziali
26x17 cm print on Innova baryta photo paper IFA049 applied on dbond with spacers



Pedro Mosqueira, anche detto "Pedro Mo", ex membro della crew Comité Pokofló. Canta con il suo pubblico in occasione di un evento a Cusco. È uno dei rapper più affermati in Perù, noto per i suoi temi sociali e il suo impegno nella comunità. Cusco, Perù, 2016
Pedro Mosqueira, aka "Pedro Mo," ex-member of the Comité Pokofló crew. He sings with his audience at an event in Cusco. One of the most successful rappers in Peru, he is known for his social themes and his commitment to the community. Cusco, Peru, 2016
© Victor Zea

stampa 26x17 cm cm su carta fotografica Innova baryta IFA049 applicata dbond con distanziali
26x17 cm print on Innova baryta photo paper IFA049 applied on dbond with spacers



La performance di Celi Enriquez a un concerto nella città di Cusco, Perù, 2022
Celi Enriquez's performance at a concert in the city of Cusco, Peru, 2022
© Victor Zea

stampa 26x17 cm cm su carta fotografica Innova baryta IFA049 applicata dbond con distanziali
26x17 cm print on Innova baryta photo paper IFA049 applied on dbond with spacers



Una B-Girl fa una piroetta in calle Huascarán, a La Victoria, considerata zona rossa a Lima, e nota per il traffico di droga. Un evento organizzato dal collettivo We are Seed, nel corso del quale sono stati organizzati laboratori per offrire alternative attraverso l'Hip Hop ai bambini di questo quartiere. Lima, Perù, 2015
A B-Girl does a pirouette on Huascarán Street, in La Victoria, an area considered a red zone in Lima, known for drug trafficking, during an event held by the collective We Are Seeds, where workshops were given to children in that area offering alternatives involving Hip Hop. Lima, Peru, 2015
© Victor Zea

stampa 26x17 cm cm su carta fotografica Innova baryta IFA049 applicata dbond con distanziali
26x17 cm print on Innova baryta photo paper IFA049 applied on dbond with spacers



Un gruppo di giovani in attesa dell'inizio di un concerto nella città di Urcos. Cusco, Perù 2014
A group of young people waiting for the opening of a concert in the town of Urcos. Cusco, Peru, 2014
© Victor Zea

stampa 26x17 cm cm su carta fotografica Innova baryta IFA049 applicata dbond con distanziali
26x17 cm print on Innova baryta photo paper IFA049 applied on dbond with spacers

IMMAGINE/PICTURE

DIDASCALIA/CAPTION

TIPOLOGIA/TIPOLOGY



Bottiglie lanciate a terra nel pogo durante la performance del Comité Pokofló, al festival Hip Hop Mas Na. Centro di Lima, Perù, 2015
Bottles thrown on the ground during a pogo at the performance by Comité Pokofló at the Hip Hop Mas Na Festival. Downtown Lima, Peru, 2015
© Victor Zea

stampa 26x17 cm cm su carta fotografica Innova baryta IFA049 applicata dbond con distanziali
26x17 cm print on Innova baryta photo paper IFA049 applied on dbond with spacers



Il rapper Aquiles Delgado nella stanza di un amico, mentre crea i propri testi. Cusco, Perù, 2014
Rapper Aquiles Delgado in a friend's room, in the process of creating his lyrics. Cusco, Peru, 2014
© Victor Zea

stampa 26x17 cm cm su carta fotografica Innova baryta IFA049 applicata dbond con distanziali
26x17 cm print on Innova baryta photo paper IFA049 applied on dbond with spacers



© Victor Zea

stampa 26x17 cm cm su carta fotografica Innova baryta IFA049 applicata dbond con distanziali
26x17 cm print on Innova baryta photo paper IFA049 applied on dbond with spacers



Luis Llontop, un rapper quechua noto come Jimbo, posa per un ritratto nel fiume Rimac, situato a pochi isolati da casa sua. La parola "rimac" deriva dal quechua, significa "fiume che parla", ed è il più importante di Lima. Jimbo è un danzatore e musicista professionista, Perù, 2019
Luis Llontop, a Quechua rapper known as Jimbo, poses for a portrait in the Rimac River, located a few blocks from his home. The word "rimac" comes from Quechua, and means "river that speaks." It is the most important in Lima. Jimbo is a professional dancer and musician. Peru, 2019
© Victor Zea

stampa 26x17 cm cm su carta fotografica Innova baryta IFA049 applicata dbond con distanziali
26x17 cm print on Innova baryta photo paper IFA049 applied on dbond with spacers



L'artista underground Manuel Mora, aka Mseco, nella sua stanza e studio, chiamato "Undergrabo". Lima, Perù, 2015
Underground artist Manuel Mora, aka "Mseco," in his room and studio, called "Undergrabo". Lima, Peru, 2015
© Victor Zea

stampa 11x17 cm cm su carta fotografica Innova baryta IFA049 applicata dbond con distanziali
11x17 cm print on Innova baryta photo paper IFA049 applied on dbond with spacers



I rapper Miriam Ku, detta Hatrapadah, e Cesar Yañez, in arte Kayzer, posano per un ritratto nella loro camera da letto. Santa Anita, Lima, Perù, 2016
Rappers Miriam Ku, known as "Hatrapadah," and Cesar Yañez, aka "Kayzer," pose for a portrait in their bedroom. Santa Anita, Lima, Peru, 2016
© Victor Zea

stampa 11x17 cm cm su carta fotografica Innova baryta IFA049 applicata dbond con distanziali
11x17 cm print on Innova baryta photo paper IFA049 applied on dbond with spacers

IMMAGINE/PICTURE

DIDASCALIA/CAPTION

TIPOLOGIA/TIPOLOGY



Christian Espinoza, detto "El Indio", con un estratto dal suo quaderno. Christian tiene dei laboratori che gli permettono di trasmettere la lingua quechua ai bambini del suo quartiere, nel distretto di Mala. Lima, Perù, 2019

Christian Espinoza, known as "El Indio," with an extract from his notebook. Christian gives workshops that allow him to pass on the Quechua language to the children of his neighborhood in Mala district. Lima, Peru, 2019

© Victor Zea

stampa incorniciata 60x40 cm su carta fotografica Innova baryta IFA049 applicata su forex

60x40 cm framed print on Innova baryta photo paper IFA049 applied on forex



Il rapper Jose Luis Carvajal, noto come "Grillo" o "Wiñaypaq", che significa "eterno" in quechua, posa per un ritratto con la madre Jesusa nella loro casa nel quartiere di Pitahua. Ayacucho, Perù, 2020

Rapper Jose Luis Carvajal, known as "Grillo" or "Wiñaypaq," which means "eternal" in Quechua, poses for a portrait with his mother, Jesusa, at their house, located in the Pitahua district. Ayacucho, Peru, 2020

© Victor Zea

stampa incorniciata 60x40 cm su carta fotografica Innova baryta IFA049 applicata su forex

60x40 cm framed print on Innova baryta photo paper IFA049 applied on forex



Luis Loayza, 20 anni, noto come "Wari Willka", che in quechua significa "Discendente della cultura Wari", posa per un ritratto con un estratto dei suoi testi. Luis è un rapper quechua, ha iniziato a fare rap dal 2016 e attualmente sta realizzando il suo primo album con il noto produttore Kayfex. Ayacucho, Perù, 2020

Luis Loayza, 20, known as "Wari Willka", which in Quechua means, "The grandson of the Wari culture," poses for a portrait with an extract of his lyrics. Luis is a Quechua rapper. He started with rap in 2016 and he is currently creating his first album, with the well-known producer Kayfex. Ayacucho, Peru, 2020

© Victor Zea

stampa incorniciata 60x40 cm su carta fotografica Innova baryta IFA049 applicata su forex

60x40 cm framed print on Innova baryta photo paper IFA049 applied on forex



Dittico fotografico del quaderno di Celi Enriquez e del suo ritratto. È una rapper quechua di Cusco. Celi studia filosofia all'università e usa il rap come strumento educativo, tenendo laboratori nelle scuole delle aree rurali e delle città andine. Celi è un'attivista queer e dal 2019 utilizza la lingua quechua nelle sue canzoni, ponendo l'accento sulla discriminazione di genere ricevuta dalla società patriarcale andina. Cusco, Perù, 2020

Diptych composed of the notebook of Celi Enriquez and of her portrait. She is a Quechua rapper from Cusco. Celi studies philosophy at the university and uses rap as an educational tool, giving workshops in schools in rural areas and towns in the Andes. Celi is also a queer activist. Since 2019 she has been using the Quechua language in her songs, emphasizing the gender discrimination received from the patriarchal society in the Andes. Cusco, Peru, 2020

© Victor Zea

stampa incorniciata 60x40 cm su carta fotografica Innova baryta IFA049 applicata su forex

60x40 cm framed print on Innova baryta photo paper IFA049 applied on forex

IMMAGINE/PICTURE DIDASCALIA/CAPTION TIPOLOGIA/TIPOLOGY



ASAP Rocky, Can you hear me. Harlem, New York, 2013
ASAP Rocky, "Can you hear me". Harlem, New York, 2013
© Phil Knott

stampa 111x140 cm cm su carta fotografica Innova baryta IFA049 applicata dbond con distanziali
111x140 cm print on Innova baryta photo paper IFA049 applied on dbond with spacers



Untitled
©Custom Gold Grillz

stampa 50x50 cm cm su carta fotografica Innova baryta IFA049 applicata dbond con distanziali
50x50 cm print on Innova baryta photo paper IFA049 applied on dbond with spacers



Untitled
©Custom Gold Grillz

stampa 50x50 cm cm su carta fotografica Innova baryta IFA049 applicata dbond con distanziali
50x50 cm print on Innova baryta photo paper IFA049 applied on dbond with spacers



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©Custom Gold Grillz

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50x50 cm print on Innova baryta photo paper IFA049 applied on dbond with spacers



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stampa 50x50 cm cm su carta fotografica Innova baryta IFA049 applicata dbond con distanziali
50x50 cm print on Innova baryta photo paper IFA049 applied on dbond with spacers



Untitled
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stampa 50x50 cm cm su carta fotografica Innova baryta IFA049 applicata dbond con distanziali
50x50 cm print on Innova baryta photo paper IFA049 applied on dbond with spacers

IMMAGINE/PICTURE DIDASCALIA/CAPTION TIPOLOGIA/TYOLOGY



Untitled
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stampa 50x50 cm cm su carta fotografica Innova baryta IFA049 applicata dbond con distanziali
50x50 cm print on Innova baryta photo paper IFA049 applied on dbond with spacers



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stampa 50x50 cm cm su carta fotografica Innova baryta IFA049 applicata dbond con distanziali
50x50 cm print on Innova baryta photo paper IFA049 applied on dbond with spacers



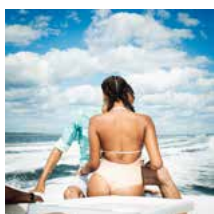
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©Custom Gold Grillz

stampa 50x50 cm cm su carta fotografica Innova baryta IFA049 applicata dbond con distanziali
50x50 cm print on Innova baryta photo paper IFA049 applied on dbond with spacers



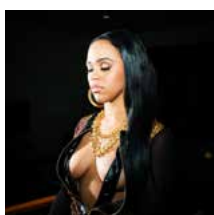
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©Custom Gold Grillz

stampa 50x50 cm cm su carta fotografica Innova baryta IFA049 applicata dbond con distanziali
50x50 cm print on Innova baryta photo paper IFA049 applied on dbond with spacers



Untitled
©Brian Finke

stampa incorniciata 84X84 cm su carta fotografica Innova baryta IFA049 applicata su forex
84X84 cm framed print on Innova baryta photo paper IFA049 applied on forex



Untitled
©Brian Finke

stampa incorniciata 84X84 cm su carta fotografica Innova baryta IFA049 applicata su forex
84X84 cm framed print on Innova baryta photo paper IFA049 applied on forex

IMMAGINE/PICTURE

DIDASCALIA/CAPTION

TIPOLOGIA/TIPOLOGY



Untitled
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stampa incorniciata 84X84 cm su carta fotografica Innova baryta IFA049 applicata su forex
84X84 cm framed print on Innova baryta photo paper IFA049 applied on forex



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IMMAGINE/PICTURE

DIDASCALIA/CAPTION

TIPOLOGIA/TIPOLOGY



Untitled
©Brian Finke

stampa incorniciata 84X84 cm su carta fotografica Innova baryta IFA049 applicata su forex
84X84 cm framed print on Innova baryta photo paper IFA049 applied on forex



Gli artisti della Roc-A-Fella Records: Freeway, DJ Clue, Kanye West, Jay-Z, Terraria Mari, Peedi Peedi. New York, 2005. Servizio di copertina per la rivista XXL visivamente ispirato a John F. Kennedy e al suo gabinetto Camelot.
Roc-A-Fella Records artists: Freeway, DJ Clue, Kanye West, Jay-Z, Terraria Mari, Peedi Peedi. NYC, 2005. Cover shoot for XXL magazine visually inspired by John F. Kennedy and his Camelot cabinet.
© Clay Patrick McBride

stampa incorniciata 70X50 cm su carta fotografica Innova baryta IFA69 applicata su forex
50X70 cm framed print on Innova baryta photo paper IFA69 applied on forex



Gli artisti della Roc-A-Fella Records: Kanye West, Jay-Z, LeBron James, Foxy Brown, Freeway, Memphis Bleek, Peedi Peedi, Young Gunz, DJ Clue, Terraria Mari. New York, 2005. Servizio di copertina per la rivista XXL visivamente ispirato a John F. Kennedy e al suo gabinetto Camelot.
Roc-A-Fella Records artists Kanye West, Jay-Z, LeBron James, Foxy Brown, Freeway, Memphis Bleek, Peedi Peedi, Young Gunz, DJ Clue, Terraria Mari. NYC, 2005. Cover shoot for XXL magazine visually inspired by John F. Kennedy and his Camelot cabinet.
© Clay Patrick McBride

stampa incorniciata 70X50 cm su carta fotografica Innova baryta IFA69 applicata su forex
50X70 cm framed print on Innova baryta photo paper IFA69 applied on forex



Jay-Z nei panni del presidente Carter. New York, 2005. Servizio di copertina per la rivista XXL visivamente ispirato a John F. Kennedy e al suo gabinetto Camelot.
Jay-Z as President Carter. NYC, 2005. Cover shoot for XXL magazine visually inspired by John F. Kennedy and his Camelot cabinet.
© Clay Patrick McBride

stampa incorniciata 70X50 cm su carta fotografica Innova baryta IFA69 applicata su forex
50X70 cm framed print on Innova baryta photo paper IFA69 applied on forex



Kanye West. New York City, 2005. Servizio di copertina per la rivista XXL visivamente ispirato a John F. Kennedy e al suo gabinetto Camelot.
Kanye West. NYC, 2005. Cover shoot for XXL magazine visually inspired by John F. Kennedy and his Camelot cabinet.
© Clay Patrick McBride

stampa incorniciata 70X50 cm su carta fotografica Innova baryta IFA69 applicata su forex
50X70 cm framed print on Innova baryta photo paper IFA69 applied on forex

IMMAGINE/PICTURE

DIDASCALIA/CAPTION

TIPOLOGIA/TYOLOGY



Revisitazione dell'immagine John F. and Robert F. Kennedy di Hank Walker. Jay-Z e Kanye West, 2005, NYC. Servizio di copertina per la rivista XXL visivamente ispirato a John F. Kennedy e al suo gabinetto Camelot. *Remix of the image "John F. and Robert F. Kennedy" by Hank Walker. Jay-Z and Kanye West, 2005, NYC. Cover shoot for XXL magazine visually inspired by John F. Kennedy and his Camelot cabinet.*
© Clay Patrick McBride

stampa incorniciata 100X50 cm su carta fotografica Innova baryta IFA69 applicata su forex *100X70 cm framed print on Innova baryta photo paper IFA69 applied on forex*



"Suffering from success" DJ Khaled. Hudson, New York, 2012. *"Suffering from success", DJ Khaled, Hudson, New York, 2012*
© Clay Patrick McBride

stampa 120X80 cm su carta fotografica Innova baryta IFA049 applicata dbond con distanziali *50x50 cm print on Innova baryta photo paper IFA049 applied on dbond with spacers*



50 Cent. Los Angeles, 2004 *50 Cent. Los Angeles, 2004*
© Clay Patrick McBride

stampa 102X80 cm su carta fotografica Innova baryta IFA049 applicata dbond con distanziali *50x50 cm print on Innova baryta photo paper IFA049 applied on dbond with spacers*



Eve. Beverly Hills, California, 2005. *Eve. Beverly Hills, California, 2005.*
© Marc Baptiste

stampa 67,5x90 cm su carta fotografica Innova baryta IFA71 applicata dbond con distanziali *67,5x90 cm print on Innova baryta photo paper IFA71 applied on dbond with spacers*



Snoop Dogg e Pharrell Williams. Beverly Hills, California, 2005 *Snoop Dogg and Pharrell Williams. Beverly Hills, California, 2005*
© Marc Baptiste

stampa 67,5x90 cm su carta fotografica Innova baryta IFA71 applicata dbond con distanziali *67,5x90 cm print on Innova baryta photo paper IFA71 applied on dbond with spacers*



Missy Elliot, New York, 2005 *Missy Elliot. NYC, 2005*
© Marc Baptiste

stampa 90x120 cm su carta fotografica Innova baryta IFA71 applicata dbond con distanziali *90x120 cm print on Innova baryta photo paper IFA71 applied on dbond with spacers*

IMMAGINE/PICTURE

DIDASCALIA/CAPTION

TIPOLOGIA/TIPOLOGY



Gli anelli a tre e quattro dita disegnati dal gioielliere Johnny Nelson si rifanno alle origini della gioielleria hip-hop. Nelson onora gli eroi della storia black con la collezione Let Freedom Ring, che include i volti di Martin Luther King Jr., Malcolm X, Marcus Garvey e Frederick Douglass, mentre la serie Mount Rushmore rende omaggio ai grandi nomi dell'hip-hop e della cultura nera contemporanea, includendo Notorious B.I.G., 2PAC, Ol' Dirty Bastard (Wu-Tang Clan) e Eazy-E (N.W.A).

The three- and four-finger rings that jeweler Johnny Nelson designs hark back to hip-hop jewelry's origins. He honors heroes of Black history with his series Let Freedom Ring, featuring the faces of Martin Luther King Jr., Malcolm X, Marcus Garvey, and Frederick Douglass, while his Mount Rushmore series pays homage to more contemporary greats of hip-hop and Black culture, with one set featuring Notorious B.I.G., 2PAC, Ol' Dirty Bastard (Wu-Tang Clan), and Eazy-E (N.W.A).

©Johnny Nelson

stampa 70X50 cm cm su carta fotografica Innova baryta IFA69 applicata dbond con distanziali
70X50 cm print on Innova baryta photo paper IFA69 applied on dbond with spacers



Slick Rick, New York, 1990
Slick Rick. NYC, 1990

©Janette Beckman
Courtesy of Fahey Klein Gallery

pvc banner 350x250 cm
banner pvc print 350x250 cm



Grand Master Flash & the Furious Five, New York, 1988
Grand Master Flash & the Furious Five. NYC, 1988

©Janette Beckman
Courtesy of Fahey Klein Gallery

pvc adesivo 280x210 cm
vinyl adhesive print 280x210 cm



Salt-N-Pepa, New York, 1987
Salt-N-Pepa. NYC, 1987

©Janette Beckman
Courtesy of Fahey Klein Gallery

pvc adesivo 250x300 cm
vinyl adhesive print 250x300 cm

IMMAGINE/PICTURE

DIDASCALIA/CAPTION

TIPOLOGIA/TIPOLOGY



Kamaal "Q-Tip" Fareed, Ali Shaheed Muhammad & Malik "Phife" Taylor (A Tribe Called Quest), 1997

© Dana Lixenberg
Courtesy of the artist and GRIMM
Amsterdam, London, New York

Stampa d'archivio a pigmenti
125X160 cm, incorniciata con
vetro e con attaccalgie
*125x160 cm framed archival
pigment print, with glass and
hangers*



Christopher Wallace (Biggie), 1996

© Dana Lixenberg
Courtesy of the artist and GRIMM
Amsterdam, London, New York

Stampa d'archivio a pigmenti
125X160 cm, incorniciata con
vetro e con attaccalgie
*125x160 cm framed archival
pigment print, with glass and
hangers*



*Kimberly Denise Jones (Lil' Kim),
1997*

© Dana Lixenberg
Courtesy of the artist and GRIMM
Amsterdam, London, New York

Stampa d'archivio a pigmenti
125X160 cm, incorniciata con
vetro e con attaccalgie
*125x160 cm framed archival
pigment print, with glass and
hangers*



Sean Combs (Puff Daddy), 1995

© Dana Lixenberg
Courtesy of the artist and GRIMM
Amsterdam, London, New York

Stampa d'archivio a pigmenti
160x125 cm, incorniciata con
vetro e con attaccalgie
*160x125cm framed archival
pigment print, with glass and
hangers*



Tupac Shakur (2PAC), 1993

© Dana Lixenberg
Courtesy of the artist and GRIMM
Amsterdam, London, New York

Stampa ai sali d'argento
100x127 cm, incorniciata con
vetro e con attaccalgie
*100x127 cm framed gelatin
silver print, with glass and han-
gers*



*Marshall Bruce Mathers III (Eminem),
2002*

© Dana Lixenberg
Private Collection

Stampa d'archivio a pigmenti
80x100 cm, incorniciata con
vetro e con attaccalgie
*80x100 cm framed archival
pigment print, with glass and
hangers*

IMMAGINE/PICTURE



DIDASCALIA/CAPTION

Tupac Biggie (2028) presenta una cronistoria visiva delle iconiche fotografie di Lixenberg dei leggendari artisti Tupac e Biggie, ampiamente considerati da molti critici e fan come i migliori rapper del loro tempo. Queste fotografie, commissionate dalla rivista Vibe nel 1993 e nel 1996, sono state scattate proprie nel corso degli anni da innumerevoli ammiratori in tutto il mondo. Il libro presenta per la prima volta entrambi i servizi nella loro interezza, e ripercorre la traiettoria imprevedibile e l'ubiquità di queste immagini.

TIPOLOGIA/TIPOLOGY

Pvc adesivo 228x163 cm
Vynil adhesiv print 228x163 cm

Paginone centrale della pubblicazione
Tupac Biggie (2018)
Design: Linda van Deursen
© 2018, Dana Lixenberg, Patta, Roma
Publications

Tupac Biggie (2028) presents a visual history of Lixenberg's iconic photographs of the legendary artists Tupac and Biggie, broadly considered by many critics and fans to have been the best rappers of their time. These photographs, commissioned by Vibe magazine in 1993 and 1996, have been appropriated over the years by innumerable admirers around the world. The book presents for the first time both shoots in their entirety, and retraces the unforeseen trajectory and ubiquity of these images.

*Centerfold poster from the publication
Tupac Biggie (2018)
Design: Linda van Deursen
© 2018, Dana Lixenberg, Patta, Roma
Publications*

EXTRA TEXTS BY BÖNZ MALONE

DANA LIXENBERG

Dana's images are some of the most ENDURING examples of SUCCESS in the MUSIC INDUSTRY. Unfortunately, two of them represent the DIE TRYIN' part of this theme and forever remind us of the cost of it in a private and painful way. The spirit of COMPETITION that was once expressed through: PEACE, UNITY, LOVE and HAVING FUN, where Bboys/Bgirls battled in a Community Center for 25 cents and not from East to West Coast. In short, it's bitter sweet. The Notorious B.I.G.'s Coogi photo is GENERATION Z's (Paid In Full) and it happened almost 10 years after Eric B and Rakim did it. Since 1996, it seems the perfect "G.R.O.D.T." (Get Rich or...) image, except for one. The other is, of course, Tupac (pronounced 2Pac) and although he isn't holding money, he's worth every word of it! His simple, yet powerful, picture actually became iconic first. Look closely and you'll see that Tupac's image was taken in 1993. B.I.G.'s photo in 1996. Two different people, two different locations. Together, they are two sides of the same rare coin that every hip-hop AFICIONADO wants to possess.

Next, A Tribe Called Quest. One of the greatest groups of any generation or genre of music. Growing up in NYC had many advantages for them. As a pattern that was set in The Bronx, the ZULU NATION was a literal KINGDOM OF RECORDS because of the amount of imports that Afrika Bambaataa brought back and played. Q-TIP learned from all the BEST DJs and MCs that made HIP-HOP a vocation in NEW YORK CITY. People like RED ALERT, who guest appeared on the debut album and helped push the record on the radio and in the clubs. But what I love is the love that the entire group is getting from the outside looking in. Coming from the most polarized place on earth, I find it ironic that these white kids: A) Can't get in and B) Unlike the LUNCH SIT-INS of the 1960s, the TRIBE is in the position of exclusivity! This very clean, yet strong, message is a powerful reminder that Hip-hop is for everyone to enjoy, but not to understand. Some things are just too deep to explain, but you can see it on Phife's and Ali Shaheed's faces. You have to "live it" to know it. Waiting for royalties to pay your rent! The subway rides at night coming back from the studio after 44 hours of straight mixing an album! Maybe five hours' sleep, then school?! Everyday?! That's the price they've paid to earn the looks on those kids' faces. These NATIVE TONGUES members have only done six albums. It might as well be 60 with the impact they've made. I ADMIRE them greatly because they LOVE WHAT THEY DO and they LOVE THE ALL PEOPLE TOO!

As we've discussed, not many females in the MUSIC GAME ever reach SUPERSTAR status. The only three that come to mind are: MC Lyte, Queen Latifah and Lil Kim! If the first two ladies represented the WOMEN'S LIBERATION MOVEMENT for blackness, honor and solidarity, then this CHIC is #Meetoo. She didn't want to be some rapper's submissive sidekick. Instead, what she became was the QUEEN BEE, the first female UNDERBOSS OF BKLYN. Her response to The Notorious B.I.G. on the hit single GET MONEY made her the most GANGSTA BITCH we'd ever seen. Every female MC in the Industry had an instant problem: How to complete her, but there was no way. Of all the members of Junior M.A.F.I.A. (Money And Fame In America), Kimberly Denise Jones was a real RAPPER.

Looks can be very deceiving. EMINEM, here photographed right after a concert, looks like he needs money bad and the BAD BOY executive looks like he doesn't have a care in the world. Nothing could be further from the truth. The white guy is RICH. The black one is an @\$hole, but also happens to be VERY rich. They didn't die tryna get this way, but others with them did, along the way. Both of them have stories that you wouldn't believe. Things they thought had nothing to do with Hip-Hop and, in some cases, they didn't. But talent attracts money and money attracts trouble and if you're "lucky" enough to get to the top of the RAP HILL, never be surprised if one of your friends ends up dead.

VICTOR ZEA

Halfway around the world, this social and cultural phenomenon has a very different effect. Why's that? Because many places don't have the economic problems that America has, so they're not trying to get rich. From the looks of these photos by Victor Zea, they're trying to make sense out of their situation and make a point of addressing it through Hip-Hop. The first element of any sub-culture is GRAFFITI. The written word is one of the most effective forms of communication. It is also one of the most feared. Spending hours putting your thoughts on paper is like sketching an outline, if you're a graffiti writer or an MC. The challenge that this art form comes with is: How can I tell people WHAT'S WRONG or just WHAT'S GOING ON before it becomes a SONG? This is where the quality comes from regardless of where you live. The HAVE-NOTS want to be successful at improving their quality of life. No doubt, the PERUVIANS have heard some of the biggest RAP records too, but where to begin?

Like us, they start by writing about the problems they're facing as a community. What personally holds them back from having their own RENAISSANCE? This is the beautiful beginning that Mr. ZEA has captured for these resilient people. It is a side we East Coast hip-hoppers would never think of or see. These people are close to the earth. They live off the ground, so if there isn't GROWTH, there isn't LIFE. That's as real as it gets for anyone who has to hustle! In other words, being rich for them is having the basics: Food, Clothing and Shelter. We brag about having these things in abundance. They listen and draw inspiration from our past struggles, then put pen to their present REALITY.

My job isn't to translate the words they have written. My assignment is to transcribe the ATTITUDE of the artist. To me, these images are as DOWN TO EARTH as our humble beginnings were (*see earlier exhibits). The young man with the Notorious B.I.G. shirt is probably thinking to himself..."It WAS all a dream" for Biggie, but it IS my dream to be like Biggie. To go from "Ashy, to Nasty, to Classy" and what's wrong with that? Just like in The Bronx, others start to link up with your ideas and bring with them theirs. Then, you've got a NIGHT CLUB of SPOKEN WORD artists whose talents are above the city lights, but under the established rap STARS.

THIS IS Hip-Hop because hip-hop creates hope. Whether on the roof TRYNA decide who should run to the store or how are they going to run the city! The culture isn't only tattooed on their skin. They got the message from "MELLIE MEL." Don't let anybody push you too far. Push yourself to meet your goals, then you'll reach your dreams. SALUTE to all Peruvians and those with the same outlook. THEIR WEAPON OF CHOICE IS THEIR VOICE and it doesn't matter if it's on a bus or in a one room apartment with everything you own towering over you, keep writing. It's the only way to make the things you say matter to the world.

MARC BAPTISTE

I've never met Marc Baptiste and, if I have, I didn't know who he was. We were all focused on our own pathway at the start of the NOTORIOUS '90s. Still holding firmly to the objective - WIN AT ART and you'll WIN AT LIFE, Marc made it out of HAITI alive. Like us, he had to survive long enough for the art to find him and if it didn't, he'd have to die trying. His passion for photography happened in Paris. I doubt his penchant for nudes started there as well, but no matter. His BREAKOUT opportunity was THE FUGEES album cover, then THE MISEDUCATION OF LAUREN HILL. Two iconic album covers back-to-back put his career on track instantly. Here's two other reasons: He had earned the TRUST and RESPECT of the artists he worked with and gave them the same, and he knew how to align himself and his camera with CORPORATE accounts. Although competitive, it wasn't as hard as the decade before! Finding what you love to do is the reason why people everywhere come to New York City. Whether he knew it or not, he was adding to the imminent connection that so many artists had coveted, yet still only had a taste of the fat

SCHEDA TECNICA/EXHIBITION DATA SHEET | *Get Rich or Die Tryin'*

cake of currency.

There are too many things to mention that he's done, so for now, just focus please on this one. This is the very famous, high quality and upscale audience of Vanity Fair, which is like the "Tiffany's of Magazines." In 2005, they featured Snoop, Pharrell and Eve (among others). As you can see, they're RICH! They're also young and of course, BLACK. Most importantly, however, they all have millions of fans, multi-platinum albums, and lots of credibility. That's what attracts the dollars. Snoop has seven albums: Four platinum and three multi-platinum. That equals millions in advertising dollars. The first way to monetize that opportunity was through product placement in TV and VIDEO. If the COMPANY wanted to pay cheap, they'd offer the artist a deal to keep the CLOTHING as an incentive. For at least 10 years, EVERYONE had product from EVERYBODY. Imagine having this kind of sweet deal to get free stuff for the rest of your life? WAIT, it gets better! Hollywood studios owned major MUSIC TELEVISION NETWORKS, so...let's get them on the soundtrack! Then, the only thing left was getting these BEAUTIFUL guys and LADY in front of the camera.

That was the missing link that only a few knew how to negotiate. Instantly, Snoop has now starred in more than 20 films earning tens of millions in his hometown. The young homie, Pharrell, who is an incredibly gifted musician in his own right, has dozens of producing credits to his fame: Jay-Z, Britney Spears and, of course, two multi-platinum singles with Snoop! (Beautiful and Drop It Like It's Hot). Now look at them! They're Ladies & Gentlemen of Leisure. Snoop's sport coat looks like Ralph Lauren with the argyle sweater, ascot, and love the golf pants! I mean, who the @\$% does he think he is? WHOMEVER THE @\$% YOU PAY HIM TO LOOK LIKE! And what about his protégé and sidekick? With his simple, cool linen and Salmon-colored shoulder sweater? Astonishing. VANITY FAIR listed them as: Humanitarians.

Eve, the former 1st Lady of The Ruff Ryders, looks content. Throughout her career, she kept her composure and dignity, especially when female rappers are tested in the Industry. Every guy is horny, so most females gotta wonder if the respect is genuine. If it is, she's good. Eve's GREAT. She's never made a mistake that she hasn't bounced back from. Her dress, her makeup and ABSOLUTE CONFIDENCE made her a triple threat : FIERCE MC, fashion MODEL and ACTRESS. This female native of Philadelphia is one of the toughest, prettiest and most talented to ever come out of there DEAD OR ALIVE. What I think we most respect about EVE is that she's HUMBLE, graceful, and grateful to be one of Philly's few, who can afford to give back. In less than 10 years, her mission to leave a significant mark on HIP-HOP isn't because she's a Lady. It's because SHE'S LEGEND. Marc Baptiste IS THE MAN. His genuine commitment to being and getting the best work and images not only helps everyone PAY IT FORWARD, it also gives you great photos to look back at.

JANETTE BECKMAN

I've known Janette Beckman for at least 34 years. She's one of the first and best photographers in the GAME. This is why. THIS guy and this PHOTO. I should know because I wrote the BIOGRAPHY for his debut album, THE OFFICIAL ADVENTURES. It was my first job writing about the various artists for Russell and Lyor at RUSH ASSOCIATED LABELS. I was 19 years old when we met and it was like meeting RAP ROYALTY. He was 22 with a red Mercedes Benz that he had to clear at least a dozen empty MOET bottles out of before I could sit comfortably in the back seat. I COULDN'T BELIEVE IT. This skinny, dapper young man wasn't a drug dealer before he got a record deal. In fact, at one point, he wasn't even in the U.S. Being that he was born in Mother ENGLAND, his British attitude was the perfect complement to his aristocratic (frankly, snobbish) accent. He was funny as hell and always well dressed. I mean extremely well dressed for a kid looking to make his mark in the music business. That was the first thing I noticed. The second was: the jewelry. I knew exactly who he was imitating and why.

You might think, MC RICKY D doesn't fit the description of a hustler. You're wrong! Richard Walters knows

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what the struggle is. He knows the hunger, the poverty within his fan base. He rhymes about it. He's one of the greatest storytellers of all-time, who was inspired by another great storyteller himself: Jimmy Spicer, who released the hip-hop classic, "Adventures of SUPER RHYMES" in 1980. But he didn't wear thick gold chains. There was only one other person who did, MR. T (The A-Team and Rocky III). He knew that having one thick rope chain had been done by many artists and having a bunch of leather afrocentric medallions was not his style either, so what did Ricky decide to do? The former member and partner of Dougie Fresh and The Get Fresh Crew robbed MR. T (Visually).

In 1988, the EXTRAVAGANT solo artist stepped on the scene wearing more jewelry than any rapper alive! All "BIG PIECES," like we say in Bklyn! Nothing small at ALL. Everything was amazing about his perfectly orchestrated look because he kept firm to the foundations of hip-hop FASHION, yet with a more mature tailoring. For example, starting from head to toe: His Kangol was a furry cap rather than the classic Bermuda Bell that RUN-DMC and LL COOL J were already famous for, With a single plain gold tooth, He wore Silk suits and classic linen sweaters and vests with Clarks by Wallabees! That's a true Brit by way of Jamaican descent. The way Run-DMC has VISUALLY TRADEMARKED their Bboy/Gangsta style globally, Slick Rick has also done that by appealing to a more educated and sophisticated fan. No greater proof of his influence on HIP-HOP CULTURE is seen and heard than NAS and Ghostface Killah of the WU-Tang Clan. Both have detailed in interviews that he was their favorite because of the whimsical, but oddly believable storytelling, as well as the arrogant delivery. In the spirit of the theme and to be blunt, SLICK RICK DIDN'T HAVE TO GET RICH. HE ONLY HAD TO ACT LIKE HE WAS RICH.

Because of his smooth vocabulary and CHARISMA, his contribution to the culture (A Children's Story) will always be respected and remembered. I've known him his entire career. I remember the trouble he had gotten into, which caused him to be deported. He never said a word, that I heard of, that was disrespectful to any Government. He "kept it gangster" and accepted his fate. Then, a petition was made on his behalf by Def Jam and their lawyers pleading for leniency. The entire INDUSTRY signed it: Every artist, every executive, everybody who had ever heard of him signed it! Never has anyone else had that type of unconditional love and support from both sides of the coin.

In 1999, I did the first of two movies with Ricky. It's called "Whiteboyz" and it was filmed near the Northside of Chicago in "Cabrini-Green." He and his old partner, Dougie Fresh (Native New Yorkers) received and returned so much love and appreciation for the fans they had in that infamous building that the director paid an Ice cream truck \$500.00 to stay and give out free ice cream all night. The residents played their classic songs from the Chicken Wire balconies, all night, and sang every word to the end.

JAY Z JFK

There have been many milestones throughout the struggle to make "Cake (Money):" RUN-DMC, LL COOL J, PUBLIC ENEMY, all deserve to be in the Rock and Roll Hall Of Fame, but never anybody like him and no company like this. If The Notorious B.I.G. is the King Of New York, then Jay-Z is the President of the New Empire! Except for Sean "Diddy" Combs, no music executive has ever reached the level of success that he has. Some have certainly come close, like: Dr. Dre, but the one who came the closest was already down with Shawn Carter: Kanye Omari West. These photos are from XXL's famous 2005 re-enactment of the iconic Kennedy photos of 1960. The idea was that no one could touch JAY-Z and ROC-NATION, so he's introducing "The Carter Administration." As President of the new empire, he has his "production brother" and "Creative Conspirator" as his right hand man. Who better than YEEZY? Although he may have literally lost his mind (we're still waiting and deliberating on that), he is/was a bona fide musical genius. Together, they share 24 Grammy's each and The THRONE (Rap's Aristocracy) that fans WATCH 24/7.

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Never has anyone done what Jay Z has done, coming from where he's from. He's always had the neighborhood drug dealers' example of gettin rich. He even admitted that he tried it that way, but only for the need at that time. Seems like all he needed was the discipline and the strategies that a drug dealer lives by and, once he had that, he applied it to his own paradigm. From the treacherous streets of Bed-Stuy in Bklyn to the streets of Chicago, where Kanye grew up and BLEW UP, their dreams were the same as ours. They wanted to BE something that no one has ever seen before and they did it by creating themselves as ENTREPRENEURS. No doubt, Kanye dodged bullets in the streets, while spending most nights making beats. That takes skill: not getting killed before your time has arrived. All of these lives have to survive years of near misses (I'm not talking about records). In order to MAKE HITS (as a BLOCK STAR), you have to use money to make MORE. Meanwhile, attracting talent--ROC-A-FELLA wasn't just a label, it was a musical MINDSTATE that only produced the best efforts from everybody!

You may think that Clay's photos are far out of reach, but are they? There are not only rappers in this picture: Memphis Bleek, Freeway, Foxy Brown and Young Guns. How could you miss LeBron James, who is referred to as "King James" in the world of Basketball? How could Jay-Z have done this? By literally learning and investing that little drug money he made on the streets into making THE BEST hip-hop music he could (The same with Kanye with his label GOOD Music). Then, he invested the money he made off his first Album (Reasonable Doubt) back into ROCK-A-FELLA. After that he just did what every hip-hop kid would've done; he bought A LOT of stuff, but he didn't stop there! He invested in: Clothing (Rocawear), Sneakers (REEBOK), Night Clubs (40/40 Club), Alcohol (Armand de Brignac), and much more than that!

Jay saw what Sean Combs (P. Diddy) did and did the same. Kanye saw what Jay was doing and did the same thing, so this picture serves as proof of the progress Hip-Hop has made. It has not only attracted COMPANIES that never wanted to do business with poor black and brown youth, but it has become an INDUSTRY, specifically for them and their associates. Like the social pattern that often dictates what the culture talks about, at the time of this shoot, there was no BLACK PRESIDENT elected. There was one, however, four years after these IMAGES were published in a HIP-HOP MAGAZINE. Maybe Clay Patrick McBride knew that he was shooting the future look of American POLITICS. Maybe he did not, but at least JAY Z hasn't stopped. Three years later, Shawn Carter would be seen taking pictures with a young black Senator from Chicago, who ran for POTUS. What are the odds that Barack Obama would prove to have that ROC-A-FELLA mindset too? HISTORICALLY METAPHORIC.

JAMEL SHABAZZ

The '80s, easily my favorite era because of the style Hip-Hop had! The decade began on a high note and just kept getting better from there. The biggest song of the '70s, "Good Times" (of 1979) had just gotten a remix by The Sugar Hill Gang. "Rapper's Delight" was the number one Hip-Hop record in the world! Everywhere you went, you heard it. By now, the 2nd Generation (like myself) were teenagers or just about. Many of our biological brothers and sisters grew out of the clothes that we'd always wanted to wear and now it was our turn! Unfortunately, they didn't fit the social scene, but we were about to get something even bigger than the music: Movies. Every decade has its own style and this was the decade of "Wildstyle." The first Hip-Hop movie ever made gave us something to look back at while moving forward. Finally, there was a visual reference point for assessing how we spent the last 10 years! Charlie Ahearn's cultural classic included: Fab 5 Freddy, Lee Quinones, Rock Steady Crew, Grandmaster Flash.

I love talking with Jamel Shabazz about this era, because it really highlights the creativity of the HAVE-NOTS in the '80s. Instead of creasing your jeans with heavy starch like in '73, by 1983, we were putting permanent creases in our jeans with a sewing machine. We were ironing Bermuda Kangol hats: Red, White Black, Blue and wearing them with a tilt to the side. Our sneaker choices went from Pro-Keds and Converse to Leather and Suede Pumas. Kings and Queens of the Universal Zulu Nation started wea-

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ring beads with ZULU made out of old records. Somehow somebody figured out how to attach it to the artwork and wear it to the hottest clubs and art galleries in New York. Everywhere we went we stood apart from everyone else. I love the girl in the turnstile. Look at her. Her Powder Blue leather ADIDAS (All Day I Dream About Sneakers) matches her designer outfit. She feels like she's rich. How do you know? Because though she has nowhere to go, she's already there. That's the attitude change of the '80s! We weren't chasing anything anymore, because a name belt or a \$40.00 name chain was like your body weight in gold. We didn't want to look broke! We wanted to look sophisticated, but creative at the same time!

The brothers who are outside the hat store have embraced it too. The attitude of the '80s. For them and the men at the Beach, this was the beginning of a new social and cultural renaissance. THIS IS THE PRE-"GET RICH OR DIE TRYIN!" era called the "GET FLY, DON'T DIE" movement. The introduction of one of the most important rap groups in history released "Sucker MC's" in 1983, the same year of "WildStyle." As if it were a "Back To School" homage paid to Kool Herc and to Hip-Hop itself, RUN-DMC dropped in September and immediately changed our fashion sense! RUN-DMC's iconic clothing style was at first SIMPLE, but GANGSTA. It was an instant classic that really made designers and store owners decide to start marketing to GENERATION X because THEY HAD MONEY. Now we started seeing the energy shift dramatically from the influence of The Boogie Down Bronx to QUEENS. So all but one picture here gives you the sense that FINALLY, The HAVE-NOTS are starting to GET SOME. Kids started working in the city carrying envelopes as: foot and bike messengers, girls were cashiers in fast food restaurants and supermarkets. Like the song in the '70s, a lot of guys worked at the Car Wash. Whenever they didn't or wouldn't hire you, all you had to do was show up across the street with a bucket, soap and a dish rag and you'd get money.

This industrious spirit was at times misinterpreted. People didn't understand that kids always want to look cool doing things for others. Just like adults, they'd rather do things they like doing than having to be told to do it. Either way, KIDS started to capitalize on the opportunities they found outside of their COMFORT ZONE. But I can't forget about the kid doing the summersault off of the stacked mattresses. Few images are as pure from a photographer's eye than this one. I can FEEL his happiness in my memories. Being able to escape crime and gang violence despite being poor DOES NOT STOP the LOVE you have for your LIFE.

SOPHIE BRAMLY

In 1973, what you're about to see really happened. It happened because the socio-economic conditions in the ghettos of New York City made it possible. Of course, I'm talking about Hip-Hop Culture, but what was it and how did it get to be so selfish and morally corrupt? As you can see from this image, things looked like they couldn't get any worse in The Bronx. Every block had abandoned buildings due to fires that were set by the owners. It was a scheme that guaranteed a financial windfall, if the tenants couldn't pay their rent or if the building violations were too many to settle. The borough exploded with anger, but instead of adding gasoline to the societal fire, a culture came from the ashes that ignited a global alternative to violence. Just like Blues, Jazz and Rock decades earlier, it was Disco's turn to be society's soundtrack in the '70s. The music was a "break" in the daily politics of the people. Unlike the decade before it, throughout this original "Old School" era, many people didn't say the word, "Hip-Hop." But what they had and what these pictures embody is "Hope!" The police car that you see isn't a symbol of that, by the way. They made it clear by their attitude and abusive actions that their job was to PROTECT and SERVE the property owners, not the people.

People felt betrayed, "left behind" and purposely excluded from the resources needed to improve their quality of life. Their: Homes, Schools, Banks, and many other businesses that didn't exist because "THE HAVES" (those with political and economic power) didn't want to see the ghetto survive! You see, The

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Haves have always had, but THE HAVE-NOTS were viewed by Corporate America as “THE SHOULD-NOT-HAVES.” Clearly, no one at that time was checking for any entertainment Uptown except The NY Yankees, so the Community Center became the first concert hall we ever rocked! Didn't matter, if you lived in 1520 Sedgwick Ave or Bronx River Houses. Parents trusted the Community Center because they lived in the building and oftentimes, policemen were stationed there or nearby. Sometimes management would show movies for kids on a Saturday afternoon or there would be a Bake Sale, every first Monday of the month. Whatever it was, it was something safe for us to do, together, and for the most part, we were happy or unaware that we were poor. Only the older guys knew what to do and how to do it. They had the British Walkers, The Mock Neck shirts, The coveted Sheepskin Coats. They, not us, were the face and the fashion of what Hip-hop would soon become. I grew up watching them, wanting to meet them and, I admit, to be like them, but in my own way.

Like Muhammed and Peaches, it was necessary for self-expression to go downtown. That's where art was appreciated in New York City, especially in The Village. By day, it was common to see them perform without fear of police or the threat of getting shot where they lived. Although The Bronx kept creating the music and culture it inspired, Manhattan was the place where dreams are financed. Whether you're a DJ, Bboy/Girl or a Graffiti legend like FUTURA 2000 (taggin' next to a kid who probably grew up to follow in his footsteps) or Uptown MC, each representative of the four rising elements took their talents: Crowded train stations, City parks, Night clubs, and any tourist spot that was known to GIT MONEY. That's how store owners and manufacturers knew about Hip-hop, from the pictures that tourists and professional photographers took of THE BOOGIE DOWN producers. Isn't it hard to believe that these photos still exist and capture perfectly the love, the fun, the poverty, but the IDENTITY of who we were then? The HUMILITY that I believe was forever LOST because of the FAME that we've acquired? We didn't know or realize that fame without WEALTH wasn't worth anything, when we got on the train. But we damn sure got the picture the moment we stepped off it.

ERIC & RAKIM

This iconic photo by Drew Carolan captures the beginning of when capitalism and culture became Co-defendants. Eric B and Rakim were the perfect group to embody Hip-hop's earning potential in “The Brooklyn Stylee!” Their street cred mixed with classic beats taken from songs like “Over Like A Fat Rat” to “Make 'Em Clap To This” or “Check Out My Melody” was as authentic as the pictures they took. Every image is an actual moment on the block before the jam starts. This was the height of the Crack Era too, so the juice they had to be successful at a time like that without standing on the corner hustling was important for fans like me to see. I'm serious! Whenever “...My Melody” played, wherever you happened to be, no matter what you were doing, it was like EVERYTHING STOPPED. Instantly, the high pitched, spooky whistle captivated the inner-city teenaged youth. By the end of the song, you were a fan like me. By the end of the album, you were a capitalist like them!

It was 1987. Rappers had the right to get “Paid In Full” from a culture full of creativity, but broke when it came to the benefits offered by the Music Industry. So, of course, we had to look elsewhere. By the time these guys came along, corporate sponsors noticed their broad appeal impacting several industries: Hats, Clothing, Sneakers, Sportswear, Jewelry...and the list STILL “grows on!” But I always laugh because the jackets are by Harlem, NYC's own “Dapper Dan” (who now works for Gucci), yet, at the time, no high-end designer label ever marketed to their “urban consumers.” So, what did Hip-hop do? By way of Dapper Dan, what the Culture has always done: FAKED IT, UNTIL THEY MAKE IT FOR US and it has worked! They've been making it for over 30 years. First by marketing to urban consumers, then catering to and even partnering with Hip-Hop's elite. Back then, it was only Gucci and Polo by Ralph Lauren. Gucci was a brand loved most by Harlem natives and POLO was a BROOKLYN thing from the very beginning. Then came Fila, (which the African-American community embraced more than any other group). Today,

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many others have followed: Chanel, Fendi, Fila, Gucci, Balenciaga, and even Ralph Lauren are now making exclusive items, cut in a way and worn in a style that Hip-hoppers created.

Looking back at the 1970s, I thought it was all for the community and that every kid that loved breakbeats and breakdancing just wanted to become famous. For the most part, that was true, but even by the end of the '70s, every crew battled for prize money (You know, a little something on the side to make things interesting). Imagine, Cindy Campbell's party that her brother, Kool Herc, DJay'd, cost 25 cents to get into! I guess, even then, Hip-Hop wanted to "Get Rich." Surprisingly, by 1986-'87, rappers were wearing more jewelry than RUN-DMC, and what once cost 25 cents in the Bronx apartment cost around \$17.00 at Madison Square Garden. The "Die Tryin'" part, however, really didn't come until much later. That's why the decision was made to start here, because this group gave an entire generation of kids the visual proof that they/we can make A LOT of MONEY, just being ourselves. Again, this is the Crack Era in N.Y. Most people who look at this photo would NEVER understand, but what began with PEACE, UNITY, LOVE, and FUN changed HERE. Once again, an attitude was developing from the DRUG and GUN violence that covered urban cities across AMERICA.

Eric B's MC, RAKIM, never promoted any violence. His strong, deep, No Playin, tone of voice was always respected to the highest level. The way he carried the MIC was the way he carried himself, so the kids were safe, although it wasn't their age group. I've always respected that about him, and Eric B? One of the most considerate artists in the Industry. Their SUCCESS is what we ALL WANTED. True, we wanted the money too, but their example was bigger than that, because they've gotten RICH and DIDN'T die trying. Even after their split, they've always promoted conscious rap and profound, captivating, even innovating performances. Whether at the Brooklyn Academy of Music or The World Famous Apollo Theater, they'll always be PAID IN FULL.

OUTSIDES

I believe that the greatest joy we can experience is to discover who we can become. When I look at 50 Cent, I see a guy who wanted to be a gangster. Someone who wanted to be feared rather than loved. A man who would stop at nothing to get what he wants, but who influenced him? Before he started making records, he dropped a mixtape twice a week. Like Master P did with No Limit Records, he fired SHOT after SHOT. No one in NYC could match his energy. When he formed G-Unit and signed with Shady Records, we thought he was UNSTOPPABLE. Today, CURTIS 50 CENT JACKSON has television shows on several networks and there's no sign of his slowing down. Then there is DJ KHALID. Hard to imagine him in Florida wearing red wool and leather, but...there's AC in the Maybach. What a life, huh? One of the most successful record producers in the history of our culture. His family is Palestinian, still he got down with TERROR SQUAD (Fat Joe's Team) and started DJing on Florida's local radio station. The rest is history that you can find yourself. That's my point: find yourself, your voice or beat and build the artist in you!

Grandmaster Flash and the Furious 5 did in the '70s and early '80s what many never could. Most didn't have the balls, the drive, the survival instinct to get into The Rock And Roll Hall Of Fame and they did it with one song, THE MESSAGE. Who influenced them? Who told them they could live like BLACK ROCK STARS OF RAP?

Who didn't SALT & PEPA influence? Every FEMALE RAP GROUP owes them a debt of gratitude. Their attitude was a pleasure to listen to! They weren't "bitches", they weren't hoes, they didn't take off their clothes. They were NEVER DISRESPECTED. They were the BEST. The big sisters to MISSY ELLIOT and for TLC. Who do you think influenced EVE? None of us thought that it would be like this in the beginning. We never dreamed that we'd get this far. There were hard things to overcome. But looking at it in reverse, I MISS THAT LIFE. I miss the love that we had for each other before we found out that we could get paid doing this.

HIP HOP HONEYS

Doesn't matter who the star power is, if you don't have any females in your video, you ain't @#\$\$%! Period. It's a historical fact that HIP-HOP was INVENTED to attract girls! It's true, I'm serious. In fact, everything that a man does, a part of the reason is to have a woman's approval. If you don't believe me, listen to the rhymes. Half of everything said is about getting the girl at the end of the story. It's every novel we've read or movie we've ever seen. It's who we are as men and women alike. Well, not really. Females get the worst part of the deal because they have to act interested when most aren't. Oftentimes these HONEYS are just tryna fulfill their dreams or at least pay a bill. At least that's how it's been for a loooong time. But things have changed since then. Now HIP-HOP HONEYS are RUNNING THE SHOW and ironically, it's because of Trap Music. Since the East Coast dominated radio programming, The South fought back by playing local music in STRIP CLUBS. In just a few years, the popular songs that were being played in all major markets were mostly from the DIRTY SOUTH (60-70%).

This changed everything for the females that weren't just in the clubs, but were in the videos too! One discernible difference is that DANCERS no longer had male managers. Maybe, they felt like they didn't need them anymore and just dropped 'em. They started managing themselves and dealing directly with the owners. Instantly, they were making a lot more money. Women are much better at getting "FOLLOWERS," so their social media accounts earned them more money because they had BRAND AMBASSADORSHIPS online. Basically, the same thing that MODELS were putting up with and, at times, "PUTTING OUT" for, and they were now in control of the opportunities that they accepted. Again, only a GET RICH OR DIE BITCH could beat the house at its own game! These examples were taken from Brian Finke's book, "Hip-Hop Honeys." It was the first of its kind that aimed to define a VIDEO VIXEN'S worth in a business that creates and exploits sexual tension.

GOLD TEETH

Back in the days, the only men a/o women who wore gold teeth were pimps, hustlers and gamblers. That look was strictly for mature folk who already had grown-ass kids and were retired. But all of that changed in 1986 with a Gangsta Rapper by the name of JUST-ICE. He was from Bklyn and those from "BEEKAY" (like Big Daddy Kane, Kool G Rap from Queens), especially those of West Indian descent, wore GOLD TEETH. Wherever Jamaicans and Trinidadians were gathered into a community, the neighborhood jeweler catered to their taste. Back then, Albee Square Mall was the place to go to get the best, just be careful. If you didn't go with someone to watch your back, you were almost certainly robbed. For some, one capped tooth is good. Most girlz would choose that option. They always looked FLY with a gold tooth and flat wavy hair. The guys had the whole top and bottom front set in plain high shine. For both, it was always yellow gold. Just-Ice was the first rapper to smile on an album cover with GOLD FRONTS. That was almost 40 years ago. The old Albee Mall is long gone, yet the style of wearing gold teeth isn't just in Jamaican communities anymore.

Just like Hip-hop, this style that started in New York spread to various cities that were also putting out music and manufacturing culture. Paul Wall, Nelly, Chamillionaire, Ali & Gipp are some of the best known rappers that have taken the style to the next level. Here's another: ASAP ROCKY. Coming straight outta Harlem, this music and fashion icon is the Front Runner for GRILLZ in RAP MUSIC. He took it to the LEVEL AFTER by consistently name dropping 20 top designers in his records, then when they send their clothes over for the privilege of him wearing it in a video, he matches the clothing with custom GRILLZ. Where did he ever get that idea from? Remember "MY ADIDAS" by Run-DMC? They got a million dollars in the '80s for that! Remember Dapper Dan's custom Gucci suits? ROCKY did the same thing, except that he used them to promote HIS product. A product that, if worn by those with style and money, could make their brand even better with GHETTO ACCESSORIES. All it took was a little help from friends like:

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Raf Simons, Rick Owens and Tetsuya Akiyama. These are the kinds of CREATIVE CAPITALISTS that get things done and make it easy for HIP-HOP'S ROYALTY to look the part they play.

The name isn't new. In fact, it's old as hell. You may recall that, since the '70s, a grill referred to the front of a car. One of the most recognizable automobile grills belongs to Cadillac. Ludacris did a song in 2001 called "Southern Hospitality." The opening line mentioned "Cadillac Grills..." It was produced by THE NEPTUNES and Pharrell appeared on the song and in the video. I mention this because I have to. It's my intent to remind you that this multi-billion dollar business, which feeds off of an even bigger INDUSTRIAL ECOSYSTEM, started out being ignored. Now, you can get ANYTHING you WISH, just by RAPPING it into existence! Believe me, A\$AP ROCKY is gifted in this area. How so? Rumor has it that he once said that he was determined to meet Rihanna and that he was going to marry her! Whether it happened that way or not, they ARE married. In his video "D.M.B." his CUSTOM GRILLZ says, "Will You Marry Me?" She smiles. "I Do" in diamonds was her Custom answer.

When we started wearing these in the '80s, they were a steal of a price. Guys even got them stolen from people who wanted to look like rappers. It was always a symbol of a certain kind of person: A Hustler, Gambler, Pimp or Prostitute. HIP-HOP CHANGED THAT. Here is a list of RICH people who wear bling'd out GRILLZ: Hulk Hogan, Katy Perry, Nelly, Paul Wall, Slick Rick, Lil Wayne, Beyonce, Nicki Minaj, Lil John, and Rihanna. They come in different styles, as you can see. For me, simple is best. I'm from the Old School, so I like the plain gold (10 on top and bottom). Although the gold DRIP is CRAZY, nothing comes close to the diamond flooded ones with both yellow and platinum trimming. If you can't afford the \$7,866.00 for these, then they even have STAINLESS STEEL. You can scare your kids like JAWS from James Bond.