



E35 to C21

26/09 - 14/11 2026

**NIELS SHOE MEULMAN
STEFANO PANE MONFELI
MICK LA ROCK
ANTIGOON
ZEDZ
ALBERTISM**

Critical text by Chinny Bond

SPAZIOC21, VIA EMILIA SAN PIETRO 21, REGGIO EMILIA



Kingdom of the Netherlands





**Niels Shoe Meulman / Stefano Pane Monfeli / Mick La Rock /
Antigoon / Zedz / Albertism**

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Graffiti arrived in Europe during the 1980s and quickly developed distinct local identities. While cities in the Netherlands became important centres for experimentation in writing, style, and urban intervention, Reggio Emilia and the wider landscape of Northern Italy cultivated their own generations of writers, transforming walls, railways, and industrial landscapes into sites of creative exchange. Although separated by geography, these scenes shared a common spirit: a culture built on movement, invention, and the desire to leave a mark on the city.

E35 to C21 traces the evolution of this culture beyond its original context. Bringing together artists from the Netherlands and Italy, the exhibition explores how graffiti has developed into a diverse field of contemporary artistic practices.

The works on view demonstrate that the transition from street to studio is not a departure from graffiti's principles but an extension of them. Letters become structures, gestures become paintings, and the urban environment becomes material for new forms of artistic inquiry.

Among the pioneers of this evolution is **Mick La Rock**, one of the first female graffiti writers to gain recognition within the Dutch scene. Her practice translates the experience of the city into a sophisticated visual language informed by Brutalist architecture, modernist design, and spatial memory. The energy once invested in writing is transformed into precise geometric compositions that investigate rhythm, balance, and the built environment.

The relationship between writing and painting is central to the work of **Niels Shoe Meulman**, internationally recognised for developing Calligraffiti, a fusion of traditional calligraphy and graffiti culture. His recent works move further towards abstraction, using unconventional tools such as oversized brushes and brooms to create gestural compositions in which traces of language remain visible. The act of mark-making becomes the subject itself.

This movement from lettering toward abstraction also characterises the practice of **ZEDZ**, one of the most influential artists to emerge from the Dutch graffiti movement. Expanding beyond traditional graffiti, he constructs complex visual systems inspired by architecture, design, and urban dynamics. His works reveal how the logic of writing can evolve into a broader exploration of space, structure, and form.

For **Antigoon**, the legacy of graffiti is explored through technology. Known for building machines that draw and paint using spray cans and markers, he reimagines the gestures of writing through systems of automation and experimentation. His works occupy a space between human intention and mechanical process, questioning how marks are produced and how authorship is constructed.

Few artists embody the dialogue between Italy and the Netherlands more directly than **Stefano Pane Monfeli**. Emerging from Rome's pioneering graffiti scene during the 1990s, Pane was not only an active writer but also among the first figures to document and critically reflect upon the movement, authoring "Just Push The Button", a landmark publication on the history of Roman graffiti. After relocating to Amsterdam in 2004, his work expanded into a multidisciplinary practice encompassing painting, illustration, graphic design, installation, and publishing.

Throughout this evolution, traces of graffiti remain present not as literal lettering but as a method of constructing images. Drawing from modernism, comics, design, and urban culture, Pane transforms the structural logic of writing into playful yet sophisticated compositions where signs, forms, and narratives coexist.

In his work, graffiti becomes a framework for thinking rather than a stylistic category, continuously questioning how images communicate and generate meaning.

Albertism expands post-graffiti practice through a deep engagement with materiality and transformation. Writer, engraver, painter, and sculptor, he works with terracotta, recycled metals, railway remnants, and industrial waste, employing oxidation processes and engraved paint surfaces to create works that carry the physical memory of urban environments.

Emerging from graffiti culture but moving beyond its conventional formats, his practice investigates the traces left by movement, time, and industry.

Through sculpture, painting, and public murals, he transforms discarded materials into poetic records of the spaces from which they originate.

Together, these artists demonstrate that graffiti is far more than a visual language associated with the street. It is a way of thinking, rooted in experimentation, adaptation, and the constant redefinition of boundaries.

Connecting Reggio Emilia and the Netherlands, **E35 to C21** presents postgraffiti not as a single aesthetic, but as a field of evolving practices that continue to generate new possibilities for contemporary art.

This exhibition has been realized through the collaborative efforts of **SPAZIOC21, Kolektivo Mestizo, Nicholas Groente and Fruit** and **Chinny Bond**, with the support of the **Embassy of the Kingdom of the Netherlands** and the **Consulate General of the Kingdom of the Netherlands**.

Their shared commitment to cultural exchange has made possible this encounter between Dutch and Italian artistic trajectories, highlighting the continuing evolution of graffiti as a global contemporary practice.

Mick La Rock (Groningen, 1970)

active since 1983 in Amsterdam and New York, is considered one of the most internationally renowned female pioneers of graffiti writing. Lettering immediately became the core of her artistic inquiry, dedicated to the deconstruction and reconstruction of the alphabet—the foundation of the graphic language she continues to use today. In the early 1990s, she came into contact with the New York scene, meeting writers such as Lady Pink, Seen, and Dondi. Her experience in New York confirmed in her style how lettering, space, and rhythm could connect across different cities and cultures.

Mick La Rock's practice extends to sculptural installations and paintings that reflect her roots in writing, characterized by alphabetical forms, spatial tensions, and architectural languages stemming from her geometric research. In parallel, Mick curates exhibitions and projects on the history of graffiti, bringing together artists, stories, and ideas, creating a bridge between street culture and contemporary art.

Niels Shoe Meulman (Amsterdam, 1967)

is a visual artist, known for his gestural paintings which reveal vivid traces of graffiti and calligraphy. He revolutionized the art of writing when he initiated the Calligraffiti movement, claiming “a word is an image and writing is painting”. Being a graffiti pioneer from Amsterdam, Shoe tagged along with New York counterparts like Dondi White, Rammellzee and Keith Haring in the 1980s. Equally influenced by abstract expressionist painters and pop artists, he gradually found a unique way to translate street attitude to galleries and museums. Experimenting within the traditional medium of paint-on-canvas, but also unafraid to venture into other domains like conceptual installations and poetry, Niels Shoe Meulman keeps pushing the limits of the global urban contemporary art movement.

Zedz (Leiden, 1971)

has been creating graffiti since the mid-1980s. He study at the Gerrit Rietveld Art Academy in Amsterdam and graduates in 1998. His work mainly consists of abstracted typography, the dimensional approach and style of lettering could be considered his artistic signature. His current work remains deeply connected to the pure language of writing, while continuously researching and exploring new mediums and expressive formats. His practice has become increasingly socially engaged, intervening in public space through large-scale murals and installations that engage the public as an integral part of the artwork. His collaboration with MUA (Maurer United Architects) between 1999 and 2002, led to the realization of the concept of “graffiti-architecture,” which gave rise to a series of monumental sculptures in the public space functioning as street furniture.

Antigoon (Netherlands, 1983)

merges engineering and art by designing machines that craft intricate geometric patterns. Among his inventive tools are custom-built ink plotters, contraptions that burnish gunpowder, and devices that blow powder pigment onto canvas with cannon-like precision. This interplay between mechanical precision and raw materiality introduces a captivating tension between automation and the artist's human touch. Antigoon's creations emerge from a “dance with the machines,” where these diverse tools actively shape the final artwork.

Stefano Pane Monfeli (Rome, 1974)

is an Italian artist and graphic designer who has lived and worked in Amsterdam since 2004.

He is known for a multidisciplinary practice rooted in graffiti and post-graffiti culture, spanning painting, installation, textile design, and publishing.

In the early 1990s, Monfeli found in Rome's underground railway network a playground with Roman writers and others. From there, the city itself became working material. Monfeli began illegally painting refrigerators and abandoned kitchens on the street, transforming them into urban installations.

This gave rise to Why Style, a collective that constructed and painted structures made mostly from reclaimed street materials, creating installations that also served as backdrops for skateboard photography.

He studied graphic design and applied arts, briefly attending the Academy of Fine Arts in Rome before leaving it.

In 2002, he published "Just Push the Button", a photographic and textual narrative of the 1990s Roman graffiti scene he belonged to. In 2011, Damiani published People Think I'm Cool, a monograph on his life and work.

Albertism

writer, incisore e pittore, con esperienza nel trattamento di materiali diversi, spazia dalla terra-cotta a metalli riciclati (ferro, rame, zinco e latta stagnata), sperimenta ossidazioni e incisioni di pellicole di colore acrilico su lamiera.

Si colloca artisticamente nel mondo del post-graffitismo sperimentando incisioni e sculture di scarti provenienti dalla ferrovia. Negli anni realizza diversi murali su commissione sia in Italia che all'estero, collaborando con amministrazioni comunali e associazioni culturali.

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Public Hours

Tuesday to Saturday, 10 AM - 1 PM and 3 PM - 6 PM

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