

A HARDCORE BANDS STICKER EXHIBITION

THE COMMUNITY CENTRE

WWW.THECOMMUNITY.IO

HC STICKER THREAT II

30 SEPTEMBER — 2 OCTOBER 2022

The Community is pleased to present HC Sticker Threat II, an exhibition featuring the remarkable and singular Hardcore Punk sticker collection of Thomas Rackow, who has been involved in the subculture for over thirty years. The three-day exhibition is co-curated by Lorenzo Senni and Daniel Sansavini in collaboration with Henning Lührig.

First presented in Milan in 2021, HC Sticker Threat II is its first presentation in France and the first time Thomas Rackow will show his extensive collection in its entirety. The exhibition at The Community Centre will feature two thousand stickers devoted to Hardcore Punk dating from 1988 to today. The exhibition is an entryway to this subculture, highlighting its considered and thoughtful design direction and uncompromising values. For Thomas, the collection is a testament to a time and the topics of a subculture he holds dear.

Punctuated by speed and intensity, Hardcore Punk (also known as simply Hardcore) arose in the late 1970s and early 1980s as a subset of Punk Rock. Hardcore was a radical elaboration of Punk Rock, its philosophy, and DIY ethics, yet a rebuttal of the genre's rising ego. Hardcore was characteristically primal, aggressive, and immediate in delivery. Lyrics frequently expressed anti-establishment, anti-militarist, anti-authoritarian, anti-violence, pro-environmentalist sentiments and other left-wing, anarchist, or egalitarian political views. As the music evolved and the subculture branched out, new movements within the Hardcore spectrum became messengers of alternative ideas to the everyday lifestyle. The clean and positive subculture Straight Edge and its associated sub-movements, Hardline and Youth Crew, built a constructive counter-revolution to the destructive and excessive Punk Rock subculture by abstaining from alcohol and drugs and embracing vegetarianism or veganism. Taking its name from the 1981 song "Straight Edge" by the Hardcore band Minor Threat, Straight Edge has become one of the most durable yet chronically misunderstood music subcultures today.

Underground scenes and regionalised vibrations sprouted across the United States, notably arising in cultural metropolises like Los Angeles, New York, San Francisco, Washington D.C., Detroit, and, eventually, worldwide. Living in Germany, Thomas first discovered the subculture in the early 1990s. Through the heavy sounds of bands such as Youth of Today, a Connecticut-based band that played a significant role in establishing the Youth Crew subculture of Hardcore, which he admits he didn't fully understand on the first listen. Though Thomas was already musically engaged in Indie Rock, Grunge, Industrial, and Punk Rock, Hardcore was concealed from mainstream society and required an entry through someone within the scene. For Rackow, Hardcore shows were filled with rage and anger but also a feeling of unity and positive power, opening up the idea that together they could change the world into a better place. Like other subcultures such as Hip-Hop, skateboarding, and graffiti, stickers were vital in transporting Hardcore's important messages, giving a glimpse into the scene's topics and exchanges. However, Thomas wishes there were much more of these. An example of this in the collection is a sticker which reads "Cats and Dogs Have All the Luck", a statement about going vegetarian by the New York-based Youth Crew band Gorilla Biscuits.

As exhibited, stickers are as simple as they are brilliant. Inexpensive and straightforward to produce, all it would take was a thoughtful approach to design to capture and resonate with a whole generation. Even today, Black Flag is considered one of the most impactful bands in Hardcore, if not music as a whole, because of their specific design direction to accompany their impulsive music. The four black bars that straddle alongside the Black Flag logo would give rise to an aesthetic that would dominate the scene.

Pre-internet, Thomas amassed his collection from gigs, store-bought records, and mailing lists where fans could post a few dollars to the label's address in an envelope and receive stickers in return. Today, he uses various channels for digging for stickers, primarily Instagram, Facebook, and eBay, alongside word of mouth with people in the scene. For Thomas, the only drawback with this medium is that many artefacts are, for obvious reasons, irretrievably destroyed, which sadly means that the efforts, creativity, and passion of someone who created this little piece of art are gone forever. However, Thomas's thoughtful and dedicated approach to collecting, informed by his love for the music, has meant that he has significantly contributed to the subculture by building the finest archive for Hardcore stickers and capturing the force of this genre anew.



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VERNISSAGE AND LISTENING PARTY
WITH LORENZO SENNI AND HENNING LÜHRIG
FRIDAY, 30 SEPTEMBER 2022
18H – 22H

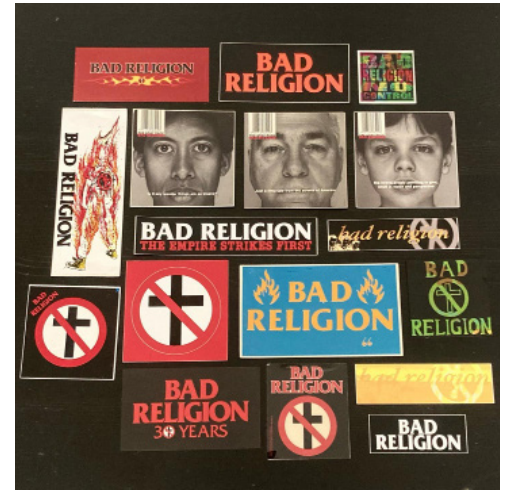
HARDCORE PANEL DISCUSSION
WITH THOMAS RACKOW, HENNING LÜHRIG, AND LORENZO SENNI
SUNDAY, 2 OCTOBER 2022
16H

WITH THANKS TO SUPREME NEW YORK



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TEXT BY AARON BEDARD

SINGER OF THE HARDCORE PUNK BAND BANE

WHEN ASKED TO WRITE AN INTRODUCTION TO THOMAS' STICKER COLLECTION, I FOUND MYSELF WONDERING WHAT IT IS THAT MAKES A SIMPLE STICKER SO SPECIAL AND WORTHY OF COLLECTING. EVEN NOW, STILL, THE POSSIBILITIES THAT RACE THROUGH MY OWN HEAD WHEN I'M GIVEN A COOL STICKER COME WITH REAL EXCITEMENT.

WHY IS THAT?

THOMAS CLAIMS THAT STICKERS ARE AN EASY AND EFFECTIVE WAY TO TRANSPORT MESSAGES AND IDEAS. ANOTHER FRIEND EXPLAINED, WHAT MAKES THEM SO GREAT IS THAT THEY ARE INEXPENSIVE TO MAKE, AND CAN BE GIVEN AWAY FOR FREE, MAKING THEM ACCESSIBLE TO MOST EVERYONE. DON'T WE ALL BECOME DECORATORS, ARTISTS, GRAFFITI KIDS WITH A STICKER IN OUR HAND? ABLE TO ADD OUR VOICE, OUR TASTE IN THINGS TO THE SWIRL AND NOISE THAT SURROUNDS US? UNLIKE A T-SHIRT, THE CHOICE ON WHERE YOU LEAVE IT IS CRUCIAL – THERE IS WHERE IT WILL ALWAYS STAY. THEIR PERMANENCE CAN AND SHOULD BE INTERPRETED AS CONVICTION. WHICH IS WHY THEY HAVE ALWAYS BEEN SUCH AN INTEGRAL PART OF OUR SCENE.

WHAT MAKES THOMAS' STICKER COLLECTION SO IMPRESSIVE, IS NOT ITS SIZE, BUT ITS SHEER FOCUS: HARDCORE BANDS. THE GREATEST MUSIC THERE EVER WAS.

WITH ITS SPAN OF 30+ YEARS, THE COLLECTION GIVES A SMALL HISTORY LESSON OF THE LOOK, SOUND AND FEROCITY THAT MAKES OUR CULTURE WHAT IT IS, WHILE ALSO CONFIRMING THAT THE MORE THINGS CHANGE, THE MORE THEY STAY THE SAME. SOME DESIGNS REALLY DO STAY COOL FOREVER. IT IS A TRIBUTE TO THOSE WHO HAVE DEVOTED THEIR LIVES TO THIS, WHO HAVE BECOME ENGULFED IN IT. PRECISELY THE SORT OF ALLEGIANCE THAT HAS ALWAYS MADE STICKERS SUCH AN INTEGRAL PART OF WHAT WE'RE DOING HERE. BURSTING TO LET OTHERS KNOW EXACTLY WHO WE ARE, AND WHAT WE STAND FOR. A WINK TO OUR PEERS. A WAY TO FORCE ONTO THE WORLD THESE WONDERFUL SLOGANS, AND LOGOS, AND BANDS WHO ARE MORE THAN JUST BANDS TO US. EVERY NIGHTCLUB BATHROOM, MADE BETTER BECAUSE OF THEM; GUITAR CASES, MORE ALIVE; SKATEBOARDS, NOTEBOOKS, BEDROOM DOORS; THE TRAFFIC SIGN YOU WALK BY EVERY DAY. A LITTLE PIECE OF US, LEFT THERE FOR ALL TO SEE.

AARON BEDARD FOR @only.HC.Sticker

www.instagram.com/aaronbedard
[en.wikipedia.org/wiki/Bane_\(band\)](https://en.wikipedia.org/wiki/Bane_(band))



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TEXT BY TIM MCMAHON
SINGER FOR VARIOUS HARDCORE BANDS
MOST PROMINENTLY MOUTHPIECE

STICKERS HAVE ALWAYS BEEN AN ESSENTIAL FORM OF PROMOTION FOR EVERY HARDCORE BAND FOR AS LONG AS I CAN THINK BACK. I VIVIDLY REMEMBER GETTING HARDCORE STICKERS IN THE MAIL FROM PENPALS, PICKING THEM UP AT SHOWS, FINDING THEM IN RECORDS, TRADING THEM WITH FRIENDS. AS EARLY BACK AS 1986 FOR ME, MY STICKER COLLECTION STARTED AND CONTINUES TO THIS DAY. ONCE I STARTED MY OWN BAND, AS SOON AS A LOGO WAS CREATED, STICKERS WERE MADE SOON AFTER. PLAIN AND SIMPLE, YOU DO A BAND, YOU DO A ZINE, YOU DO STICKERS, THEY ARE UNDOUBTEDLY PAR FOR THE COURSE.

TIM MCMAHON FOR @only.HC.Sticker

www.instagram.com/doublecrossxx
[en.wikipedia.org/wiki/Mouthpiece_\(band\)](https://en.wikipedia.org/wiki/Mouthpiece_(band))

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www.instagram.com/only.HC.Sticker

Thomas Rackow

49 years

Married with kids

Living in central Germany

Working in Social Affairs

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www.lorenzosenni.com

www.warp.net/artists/91424-lorenzo-senni/info

www.instagram.com/lorenzo_senni

Lorenzo Senni was never a raver. Growing up in Rimini, the young artist was fascinated by dance culture as he witnessed close friends interact with a neon-hued chemical world that remained at odds with his own. He inhabited the local straight edge hardcore punk scene, a teenage drummer who absorbed the golden age of trance and gabber anecdotally.

Senni was a rave voyeur, studying hedonism from a distance, fascinated by its maximalist, expressive charm.

When Senni released 'Quantum Jelly' in 2012, it marked the beginning of an ongoing challenge. Using the aesthetic language of dance music (most notably the 'Supersaw' preset on Roland's iconic JP-8000 synthesizer), he allowed his outsider's curiosity to inform experimentation he branded "pointillistic trance", alongside other terms such as "rave-voyeurism" and "circumscribed euphoria".

Senni's suite of contradictions only added to the puzzle: a trained percussionist who completely avoided the use of drums, a sober listener reinterpreting the signals of tracks rooted in the drug experience. Each record since then has refined this initial idea; he has learned in public, sculpting his sound and unpacking his shifting relationship with dance music.

Senni has exhibited and/or performed at museums and art organisations including Tate Modern (London), Serpentine (London), ICA (London), Venice Biennale 2019, Centre Pompidou (Paris), Zeis Gross Planetarium (Berlin), Spazio Maiocchi (Milan), Gasconade (Milan), Fondazione Pirelli Hangar Biccoca (Milan), Empty Gallery (Hong-Kong), WWW (Tokyo), Macba (Barcelona), Casa da Musica (Porto), Auditorium Rai (Torino) 1M3 (Lausanne) and S.M.A.K. (Ghent).

He has composed soundtracks for Yuri Ancarani's award-winning movies 'The Challenge' and 'Da Vinci', Isaac Lock's 'You Will Be With Us In Paradise', plus music for dance performances by Wayne McGregor ('+/- Human') and Michele Rizzo ('Higher'). His discography counts releases on Warp, Editions Mego, Kesh, Boomkat Editions and his label own Presto?!, which also features Gabor Lazar, Donato Dozzy, Gabber Eleganza, Florian Hecker, Palmistry and DJ Stingray in its catalogue.

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www.danielsansavini.com
www.instagram.com/danielsansavini

Daniel Sansavini is a Graphic designer and Art Director based in milan. having studied in art schools in Ravenna and milan, Sansavini mostly works with fashion, music and publishing clients. his work is influenced by his italian background, American culture, and his passion for different subcultures, such as the punk scene, graffiti, and skateboarding. Sansavini describes his "interest in visual culture" as a fluid, organic practice driven by his curiosity in many visual forms surrounding him in his daily life. combining and mixing up references and elements that are normally considered contradictory, his work changes the established notions of the value of design and explores new formats. often situated between music and design, it stands for the artist's interdisciplinary approach and collaborative practice.

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www.ironandstone.bandcamp.com

www.youtube.com/channel/UCLmC_sMp8lZkTrihKZZcypQ

www.youtube.com/user/scmtbnomad

www.instagram.com/henning_lyrik

Fronting Hardcore bands since 1995, Henning Lührig first forayed into the music scene with the band Hold Regained, based in Alfeld, Germany. Simultaneously, Lührig and his bandmates formed Max Rebo Kids, eventually touring with the Californian Punk band Missing 23rd. Among other record labels, Max Rebo Kids was released on Blockbust Records in 2001, which he started with Hardcore sticker collector and close friend Thomas Rackow. In 2003, the band shifted gear towards a more Metal/Metalcore sound and changed their name to Under Siege. Touring all over Europe, including supporting Canadian Hardcore band Comeback Kid on their first European Tour in 2003 and supporting US-Hardcore bands The Promise and Champion on their first European Tour in 2004, Under Siege eventually disbanded in 2007. After taking a break from music, Lührig finally returned to the scene for a short stint with the Hardcore band The Focus, playing several shows throughout 2013. Today, Lührig sings in the Stoner Rock and Doom Metal two-piece band Iron and Stone, releasing two self-released demos, a full-length LP/CD and a 4-song 12 "on Backbite/Hand of Doom Records. In June 2022, Iron and Stone self-released their 12 "E.P. Mountains & Waters, the first part in a three-part E.P.s series. Backbite/Hand of Doom Records.

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www.thecommunity.io
www.instagram.com/thecommunityparis

The Community is a Parisian multidisciplinary art institution established in 2016. It was founded for a long-standing need for shared space and a platform to stimulate ideas and create collaboration across cultures and different artistic disciplines.

Since 2016, The Community has worked with over 300 artists from 40 countries. In 2021, The Community opened its new location, consisting of 9 & 13 Rue Méhul with more than 500m²/5400sq ft of space and an outdoor garden. Exploring the notion of the new institution, The Community Centre plays host to and explores the shifting intersections between cultural and social activities. Imagined as an alternative to institutional models, The Community Centre is dedicated to cultural and interdisciplinary programming.

The programmed space features frequently changing projects – exhibitions, events, concerts, performances, conferences, talks – across various disciplines, from art to fashion to music to publishing.

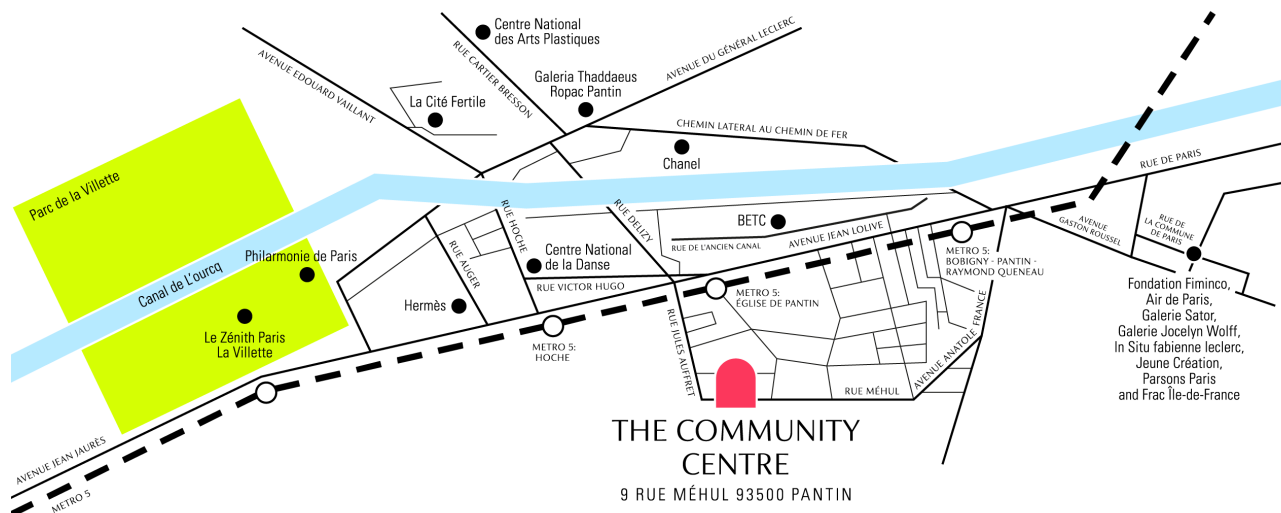
The Community has inaugurated a new public programming department, focusing on free workshops and initiatives for local kids, teenagers, youth, and the elderly. Together with public bodies, associations, and pedagogical institutions, the goal is to develop an open and welcoming dialogue locally around arts and culture.



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ADDRESS
THE COMMUNITY CENTRE
9 RUE MÉHUL, 93500 PANTIN



METRO: ÉGLISE DE PANTIN (LINE 5)

THE COMMUNITY CENTRE WEEKLY OPENING HOURS

FRIDAY – SATURDAY
12H – 20H

SUNDAYS
12H – 18H

THE COMMUNITY CENTRE
IS ALSO OPEN BY APPOINTMENT OUTSIDE OF REGULAR OPENING HOURS.
PLEASE EMAIL US AT [INFO@THECOMMUNITY.IO](mailto:info@thecommunity.io)

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