



BAD APPLES

SKATEBOARDING & THE MISFIT CULTURE OF EDC

MARCH 17 - MAY 15, 2022



TABLE OF CONTENTS

Introduction	2	<i>Hangtown Massacre</i>	16	<i>Casey McCoy</i>	13
<i>Bad Apples</i>	4	<i>Hangtown Halloween Ball</i>	18	<i>Joe's Skate Park</i>	13
		<i>Skully</i>	18	<i>Christian Hosoi Flyer</i>	13
Joseph Anderson		Demetrius Alexander Faw		<i>Jonas Rogers</i>	14
<i>Sinjin</i>	14	<i>Carver's Park Mural</i>	3	<i>Sinjin, by Joseph Anderson</i>	14
Julia Anderson		Don Freeland		<i>Pyramid Lake</i>	14
<i>Untitled</i>	12	<i>Chica Vibora Loca</i>	12	<i>Christian Hosoi</i>	19
Scott Becker				<i>Isaac Gomez</i>	20
<i>Wild Rose Snake Run</i>	10	Claus Grabke		Christopher Scappaticci	
<i>Lotus Pool</i>	10	<i>Exploding Clock</i>	5	<i>Drip</i>	6
<i>Cursing the Rain</i>	10	Christian Hosoi		Jasif Thomas	
<i>Tuck Knee Air</i>	10	<i>Untitled</i>	15	<i>Carver's Park</i>	7
<i>Beeble Bowl</i>	10	Lute Keep		<i>Las Vegas Arts District</i>	7
<i>Strawberry Lodge Pool</i>	16	<i>Techgnosis</i>	8	<i>Muerte Rolling</i>	20
<i>Barn Ramp</i>	16	Eddie Petri		Aaron Winters	
<i>Lotta Shoes Later I Have My Own</i>		<i>Board Art #1 and #2</i>	18	<i>Carver's Park Mural</i>	3
<i>Board</i>	17	Syreeta Rampollo		<i>Improv (Warm)</i>	5
<i>Just Wanna Skate</i>	17	<i>Untitled</i>	14	<i>Improv (Cold)</i>	5
Justin Boyd				<i>July</i>	17
<i>View of West Slope #1 and #2</i>	7	Nate Reifke		<i>Hexas Is For Lovers</i>	17
<i>Tahoe from Above #1 and #2</i>	8	<i>'Till Death</i>	12	Sarah Wirtanen	
Steve Caballero		<i>Poppy</i>	15	<i>Jarrod Hernandez</i>	8
<i>Untitled</i>	15	<i>The Gift</i>	15	<i>Kirk Tetzlaff</i>	9
Chris Danley		<i>Boot</i>	19	<i>Untitled</i>	9
<i>Untitled</i>	6	<i>Decades</i>	20	<i>Cole Beverly</i>	9
Scott Donnell		Madison Ribolin		<i>Nic Music and Cole Beverly</i>	9
<i>Dan Skaggs: The Man, The Myth</i>	8	<i>Gorillaz</i>	12	<i>Chuck</i>	9
<i>Hangtown Skateshop Grand</i>		Sinjin Savage		Emil Janicot skateboard collection	6
<i>Opening</i>	11	<i>Andrew Adams</i>	13	Strawberry Lodge Pool remnant	16
<i>Banned in P.V.</i>	11	<i>Asher Cummings</i>	13	Jason Pata photograph collection ...	19
<i>Colonial Music Flyer</i>	11			JJ Plank photograph collection	19
<i>Gold Pan Jam</i>	11				

FROM THE STREET TO THE GALLERY WALLS

“Two hundred years of American technology has unwittingly created a massive cement playground of unlimited potential. But it was the minds of 11-year-olds that could see that potential.”

- Craig Stecyk, 1975

The seed idea for this exhibition was rooted in the desire to open up Confidence Firehouse Gallery to a younger generation of El Dorado County residents. We wanted to connect with a contingent that we hadn't connected with before. We wanted to use the space of this gallery in a way that it hadn't yet been used, to look at a form of art that hadn't always been seen as such. And so, we endeavored to fill our walls with the photos and videos of adventure-loving, risk-seeking skateboarders doing their thing at the county's skateparks. With smart phones and social media, everybody is a documentarian of their own life and we wanted to see how that could translate to the walls of Confidence.

We knew from the outset of this project that there is something intrinsically creative in the way skaters view the world around them – they see possibility, where others see basic quotidian space. In the eyes of one of these athletes, for example, a utilitarian handrailing becomes a stage for gravity-defying acrobatics on wheels. So, of course, it follows that skateboarding as an innately creative endeavor serves as the nexus for a more broadly creative subculture. Once Kelley Rogers, owner of Motherlode Board Supply Co., and artist Nate Reifke (himself a skate/snowboarder) agreed to partner with us, we knew the show had to go beyond documenting the act of skateboarding, to encompass the broader visual culture surrounding the sport.

As a result of our collaboration with Kelley and Nate, *Bad Apples: Skateboarding and the Misfit Culture of EDC* has grown to tell a story stretching back to the 1980s, when a group of kids first attempted to raise money for a local skatepark. Not receiving the support they'd hoped for, they instead built a makeshift halfpipe in a barn. Ten years later those same kids would strike up a relationship with the owner of Strawberry Lodge, to transform a filthy, unused pool into a legendary skate spot. “Strawberry Bowl,” as it was called, was so beloved that when it was being demolished in 2007 by the lodge's new owners, a few skaters snuck back to grab remnants of pool coping from around the edges (see page 16).

This narrative sits at the confluence of athleticism and self-expression, and can't be fully understood without the solar system of paintings, photographs, sketches, films, and sculptural skateboard repurposing that orbit around the sport. It's a visual culture that is dynamic and colorful and full of movement and life. Its repeated motifs draw from a long history of visual symbolism around mortality and human fragility – most recognizably the vanitas skulls found in classic Dutch still life paintings and vibrant Central American calavera skull imagery that dates back to pre-Columbian times. In a sport as high-risk as skateboarding, it makes sense to find resonance in brevity and beauty in all that vulnerability.

-Marya Osucha, Curator



Mountain Democrat article on Carver's Park

Aaron Winters
Carver's Park Mural,
1998, Pen and ink
on paper



Photos and story by
TOM DIGIURCO
Staff writer

Seventeen-year-old J.J. leaned
on his coffee-stained and
well-worn skateboard. More
than just a secondary place to rest
after a tiring skateboarding ses-
sion, the skateboard has offered the
juvenile a way to escape the sometimes
boredom of small-town life.

"Thank God for a skate park," J.J.
said. His voice nearly drowned out
by a thunder clap sounding from the
cloudy sky.

But the wily skateboarder was not
talking about the skateboard park for
which the Placerville City Council
has recently shown support. He was
talking about a mysterious and secret
concrete and wood park that popped
up months ago in the heart of a local
skateboarder's neighborhood.

The park is such a secret in fact,
that its owners and those that ride it
were even afraid to reveal its loca-
tion in this report.

"We don't want a bunch of people
showing up and taking advantage of
the park," said the 23-year-old
skateboarder who had brought the
park to my attention during a phone
conversation.

"So, you can't mention any last
names, or where the park is at
and I'll have to take you there," he
said.

I had grown up watching James
Bond 007 movies and Scooby Doo
episodes, so the mystery of the story
intrigued me.

When Aaron showed up at the
Mountain Democrat to take me to
the secret place for local skateboarders, he
brought along a blindfold, a car
pumping melodic pop-punk radio,
and a flashlight.

At the car weaved and careened
around what I could only imagine
was a winding country road (in fact
I hope it was a winding road and not
the middle of Highway 50, my
remaining senses came alive). "Could
I smell my way back if he dropped
me out in the middle of nowhere?" I
wondered to
myself. I
certainly
couldn't hear
my way
back, with
the music
blaring.
Hummm.

But the
car did
arrive at the
mysterious
skate park.

And once
the blindfold
was taken
off, I under-
stood what
all the sec-
ret was
about. If the
skateboarders
of the park,



MYSTERY SKATEBOARDERS enjoy their rides at the mysterious skateboard park built by a local concrete worker in a secret place
somewhere near Placerville, Calif., in an over-all view of the park, which was originally built for one year, but now draws 50
regulars here.



large oak tree, which shielded us
from the rain. Terry held up a month-
longer holding exactly 50 signed per-
mission slips. Without a signed per-
mission slip, those under 18 years of
age are not allowed to ride the park's
ramps. A trailer out behind the park
provides skateboarders with a hall-
room and a refrigerator full of sodas.
"It costs 25 cents for sodas and
it's all based on an honor system,"
Terry said, and explained that the
skateboarders always clean up after
themselves and that he has only had
to throw out one rider.

"He's always making jokes like
he's going to build a skate park
then the next day he has his tractor
out," Terry said.
Terry was truly serious about
building the concrete park. And after
nearly a winter's worth of on-and-off
work and spending nearly \$5,000 on
materials and labor, the park was
ready to be ridden.
"I'll help (skateboarders) out as
much as they want," he said about
building the park, adding that he'd
be willing to donate time to build a

Demetrius Alexander Faw
Carver's Park Mural, 1998, Acrylic paint on wall



BAD APPLES

One of the first steps on the path that led me to my chosen career was walking into a skate shop in the early 80s. I was immediately and irrevocably impacted by an array of art that unapologetically smacked the viewer in the face. It was loud, bold, bright, sometimes rude and disgusting and it would inevitably meet a violent end scraped, scratched, and splattered across the concrete. I wanted in.

That experience has never really left me and I still stop in every shop I wander past. If I'm being honest, I don't even remember the first time I talked to Kelley, but he had the local shop and that already meant we occupied a similar plane. I offered my help if he ever wanted it and it was quickly apparent that we had thoughts and visions that aligned nicely. Together we've worked to rebrand his shop and continue to collaborate and stock it with art and product that is not only authentic to El Dorado County, but to Kelley's passion for the community it houses and the next generation of skate rats. *Bad Apples* is a natural extension of our shared desire to see positive representation and opportunity for the quiet misfits.

The name Bad Apples is derived from the fact that skateboarding most often attracts those who feel discarded or misplaced. From the outside they are frequently perceived as rotten. They are deemed unworthy of further analysis and branded void of promise. They are the alienated. That distancing opens eyes and gifts them with a new perspective on the world around them. These people find community and solace in an endeavor taken on solely for the pleasure of the endeavor itself. There is no practice, there are no games, no uniforms. There is no one to celebrate or commiserate with the participant except the community itself. Skateboarding is a place where the rotten are accepted, adopted, and made as whole as they can be. As the years have progressed, skateboarding has become a video game, a fashion driver, a pop culture phenomenon, an Olympic "sport", but at its heart skateboarding is a gritty, grimy, punk rock, DIY honoring of pain and imperfection. It takes the filth and the rot and transforms it into high-speed kinetic art. We don't hide from that.

-Nate Reifke

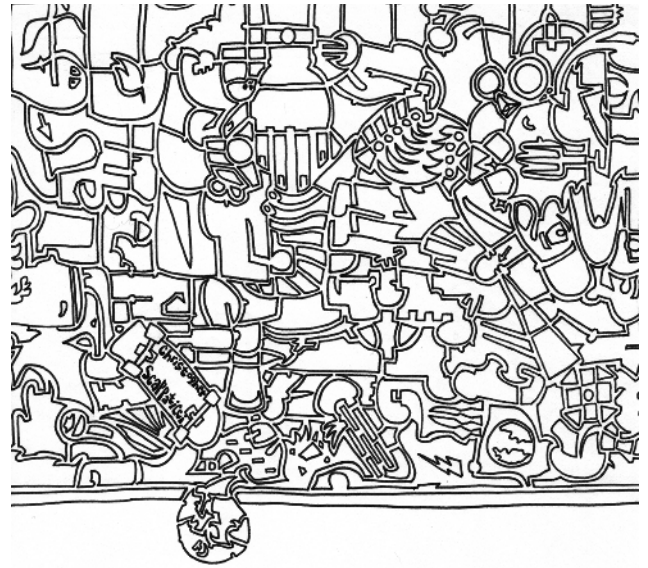


Claus Grabke Skateboard
Exploding Clock, 1987
Printed ink on wood

Aaron Winters
Improv (Warm) and Improv (Cold), 2022
Acrylic and enamel on canvas



Chris Danley, *Untitled*, 2004, Paint on canvas



Christopher Scappaticci, *Drip*, 1988
Pen and ink on paper

Blood Wizard Skateboards
from the collection
of Emil Janicot





Jasif Thomas
*Las Vegas Arts
 District,*
 2012
 Spraypaint on
 brick,
 Photograph
 by El Topo

Jasif Thomas, *Carver's Park*, Camino
 c. 1999



Justin Boyd,
*View of West
 Slope #1
 and #2*, 2020
 Pyrograph on
 wood



Justin Boyd, *Tahoe from Above #1 and #2*, 2019, Pyrograph on wood



Scott Donnell
Dan Skaggs: The Man, The Myth, 2021
Felt-tip pen on paper



Sarah Wirtanen,
Jarrod Hernandez, Joe's Skate Park, Placerville, 2005



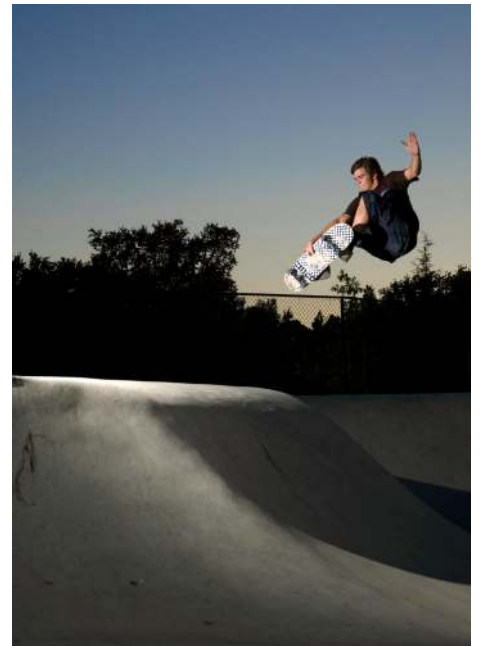
Lute Keep
Techgnosis, c. 2015
Digital art



Sarah Wirtanen, *Kirk Tetzlaff*,
South Lake Tahoe, 2006



Sarah Wirtanen, *Kirk Tetzlaff*,
Union Valley Reservoir
Campground, 2005



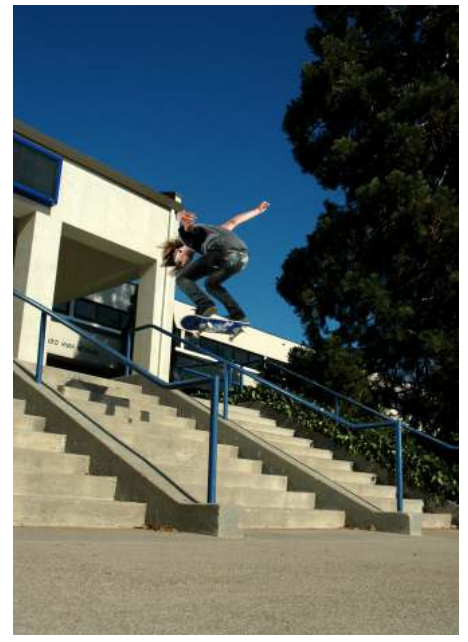
Sarah Wirtanen, *Untitled*,
Joe's Skate Park, Placerville
2005



Sarah Wirtanen, *Cole Beverly*,
Pollock Pines, 2005



Sarah Wirtanen, *Nic Music and
Cole Beverly*, Pollock Pines, 2005



Sarah Wirtanen, *Chuck*,
El Dorado High School
2005



Scott Becker
Wild Rose Snake Run,
c. 2021



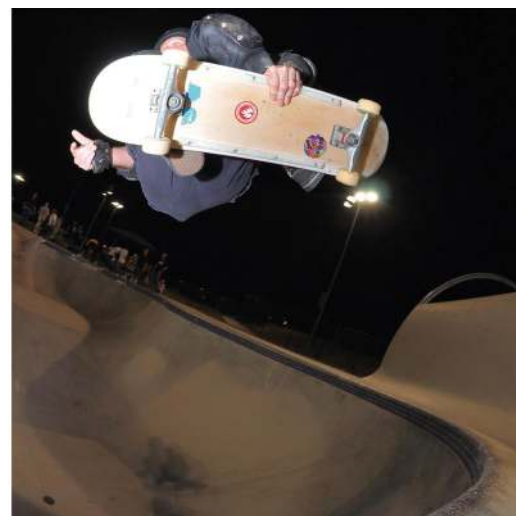
Scott Becker
Lotus Pool, c. 2021



10 Scott Becker, *Beeble Bowl,*
c. 2021



Scott Becker
*Cursing the
Rain, 1987*

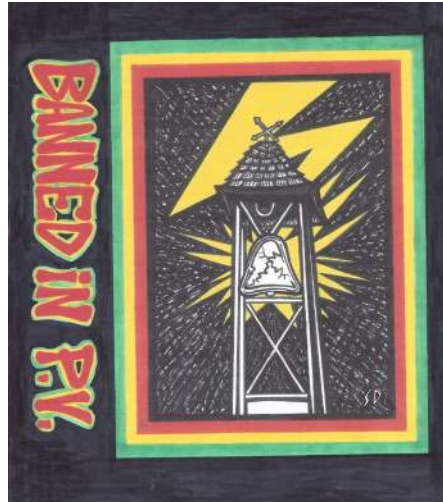


Scott Becker
Tuck Knee Air, c. 2021

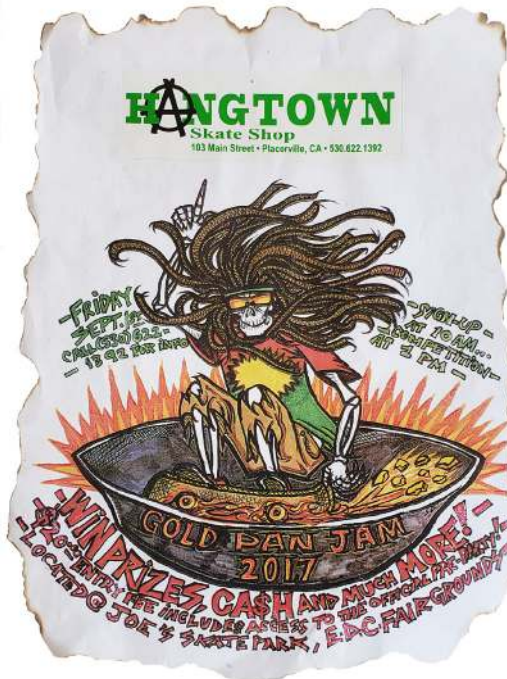


Scott Donnell
Hangtown Skateshop Grand Opening,
 2014, Printed ink on paper

Scott Donnell
Banned in P.V., 2016
 Felt-tip pen and ink on paper



Scott Donnell
Banned in P.V., 2016
 Printed ink on wood



Scott Donnell
Gold Pan Jam,
 2016
 Printed ink on paper



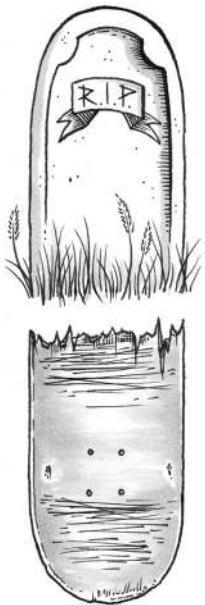
Scott Donnell
Colonial Music
Flyer, 2014
 Printed ink on paper



Madison Ribolin,
Gorillaz, 2022
Felt-tip pen and
ink on paper



Don Freeland
*Chica Vibora
Loca*, 2022
Acrylic paint
on wood



Julia Anderson
Untitled, 2022
Felt-tip pen and
ink on paper



Nate Reifke,
'Till Death, 2022
Pen and ink on
paper



Sinjin Savage
Andrew Adams,
Boise, Idaho
2017

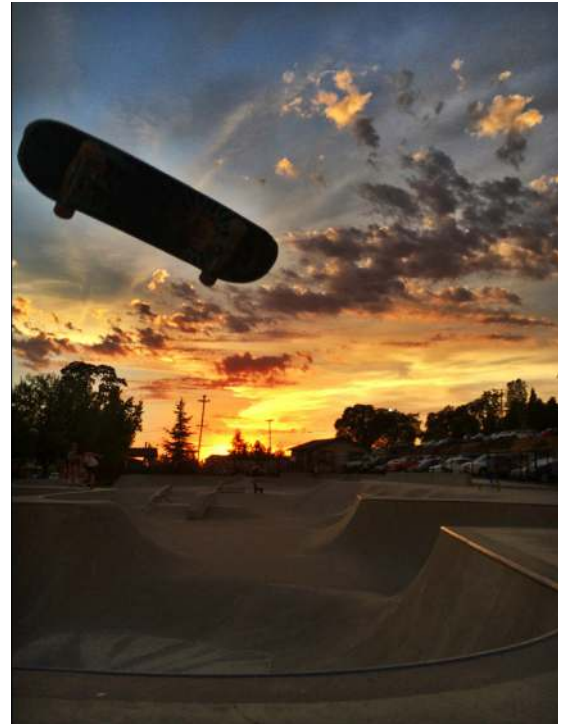


Sinjin Savage
Asher Cummings,
Placerville, 2014



Sinjin Savage
Casey McCoy,
Placerville, 2014

Sinjin Savage, *Joe's Skate Park*, 2015



Sinjin Savage
Christian Hosoi Flyer, 2015
Felt-tip pen and ink on paper



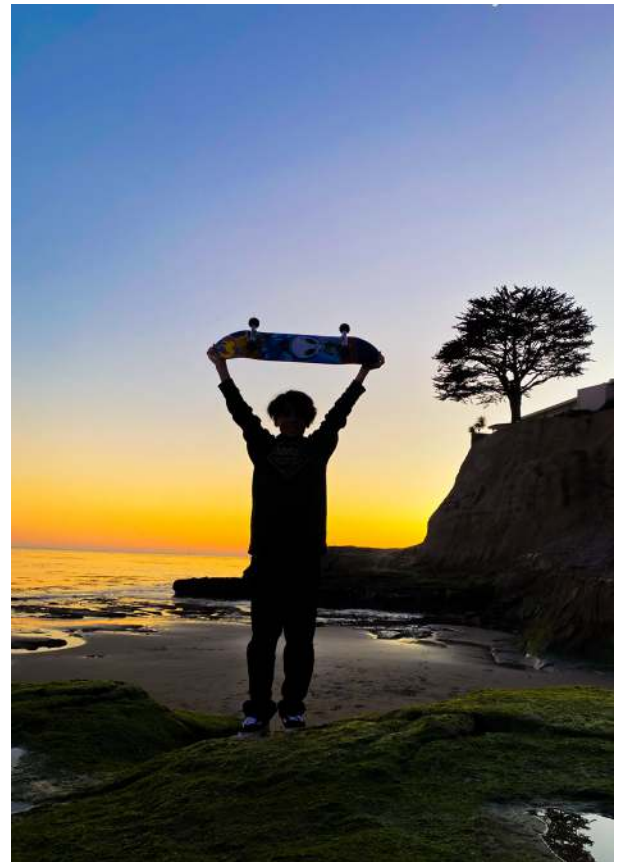


Sinjin Savage, *Jonas Rogers, lone*, 2015



Joseph Anderson, *Sinjin*, 2015

Sinjin Savage, *Pyramid Lake, Nevada*, 2015



Syreeta Rampollo, *Untitled*,
Santa Cruz, c. 2021





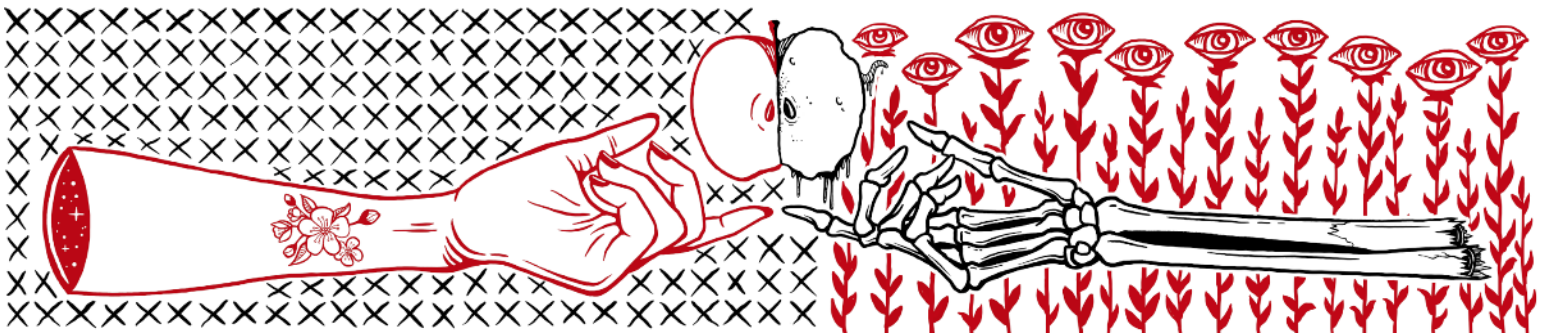
Nate Reifke, *Poppy*, 2020
Printed ink on wood



Steve Caballero
Untitled, 2016
Printed ink on wood



Christian Hosoi
Untitled, 2015
Printed ink on wood



Nate Reifke, *The Gift*, 2022, Acrylic paint on wood



One of the last remnants of the coping block from the pool at Strawberry Lodge, on loan from Scott Becker.

"From the late 70s the pool at Strawberry Lodge was known as a forbidden fruit. After a deal was struck with the Lodge in 1999, skaters banded together to clean up and restore the pool and property, removing multiple oak trees and thousands of gallons of sludge water. In 2007, when the ownership changed, the pool was deemed a liability and was destroyed."

-Scott Becker



Scott Becker
Barn Ramp, 1986



Scott Becker
Strawberry Lodge Pool, c. 2005



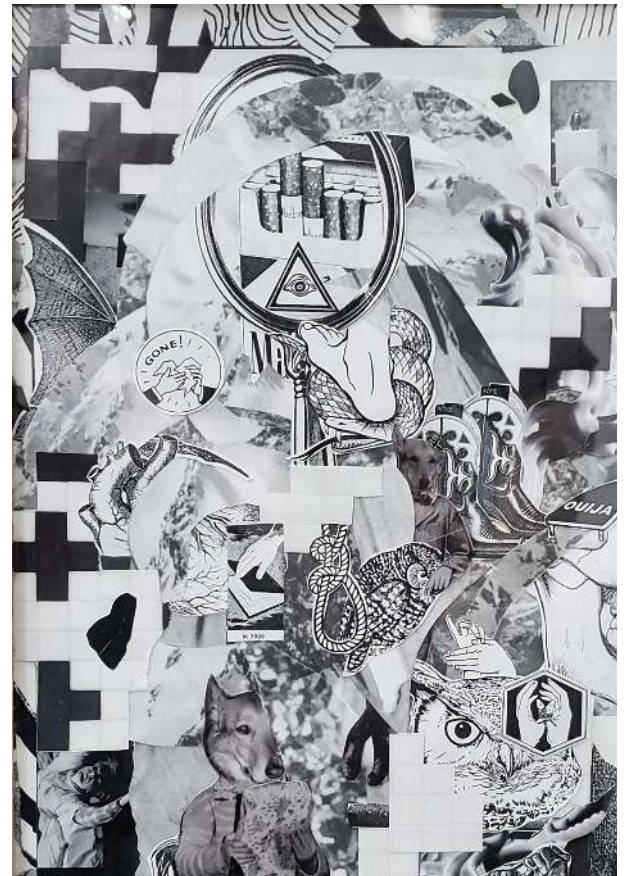
Scott Donnell, *Hangtown Massacre*, 2013
Felt-tip pen and ink on paper



Scott Becker, *Lotta Shoes Later I Have My Own Board*,
c. 1985



Aaron Winters
July, 2012, Collage



Aaron Winters
Hexas Is For Lovers, 2012, Collage



Scott Becker
Just Wanna Skate,
c. 1985



Eddie Petri
Board Art #1, 2020
Recycled
skateboard



Scott Donnell
Skully, 1989
Pen and ink
on paper



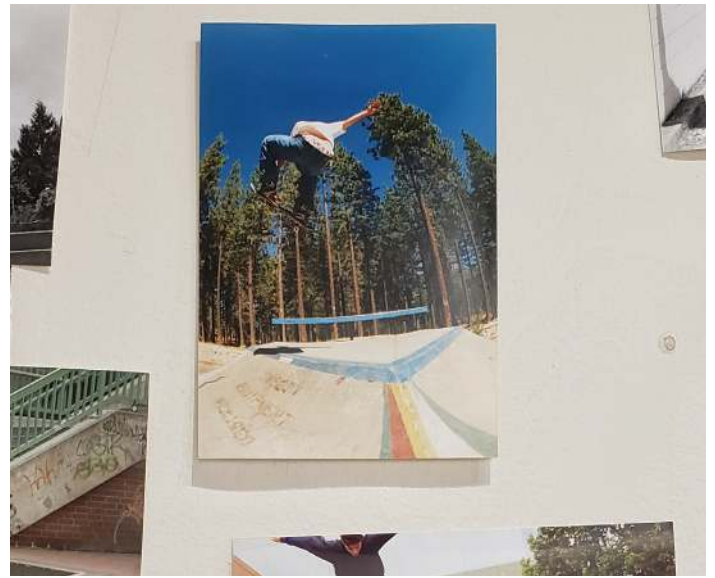
Eddie Petri, *Board Art #2*, 2020
Recycled skateboard



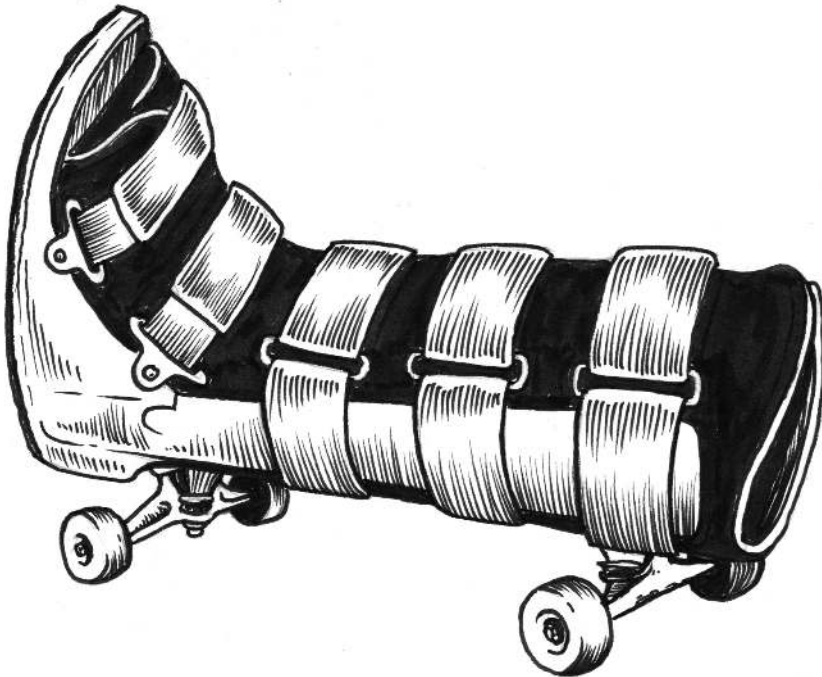
Scott Donnell, *Hangtown Halloween Ball*, 2015
Felt-tip pen and ink on paper



Jason Pata, 1980s Photograph collection



JJ Plank, 1999-2000 Photograph collection



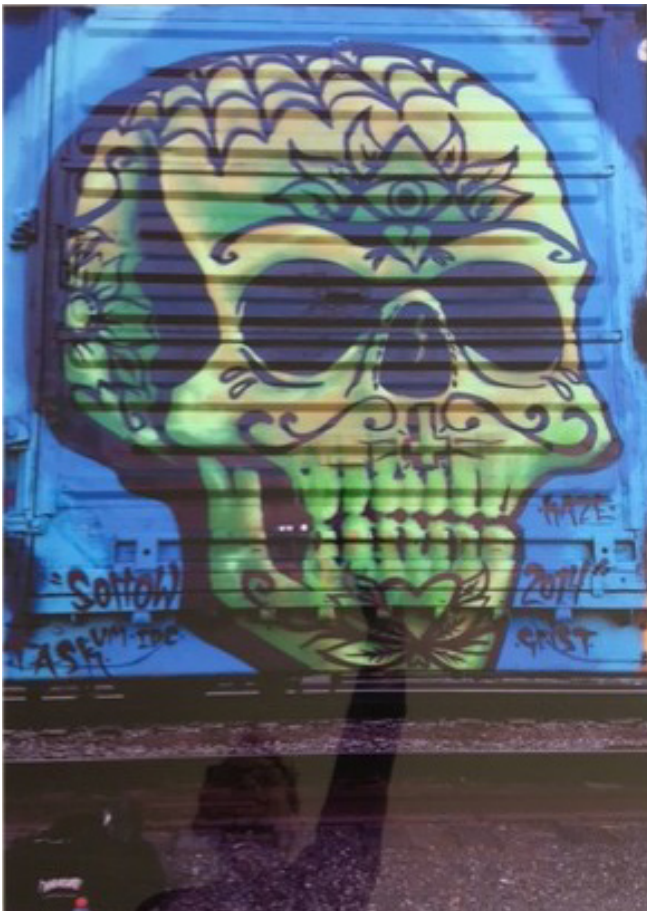
Nate Reifke, *Boot*, 2018, Pen and ink on paper



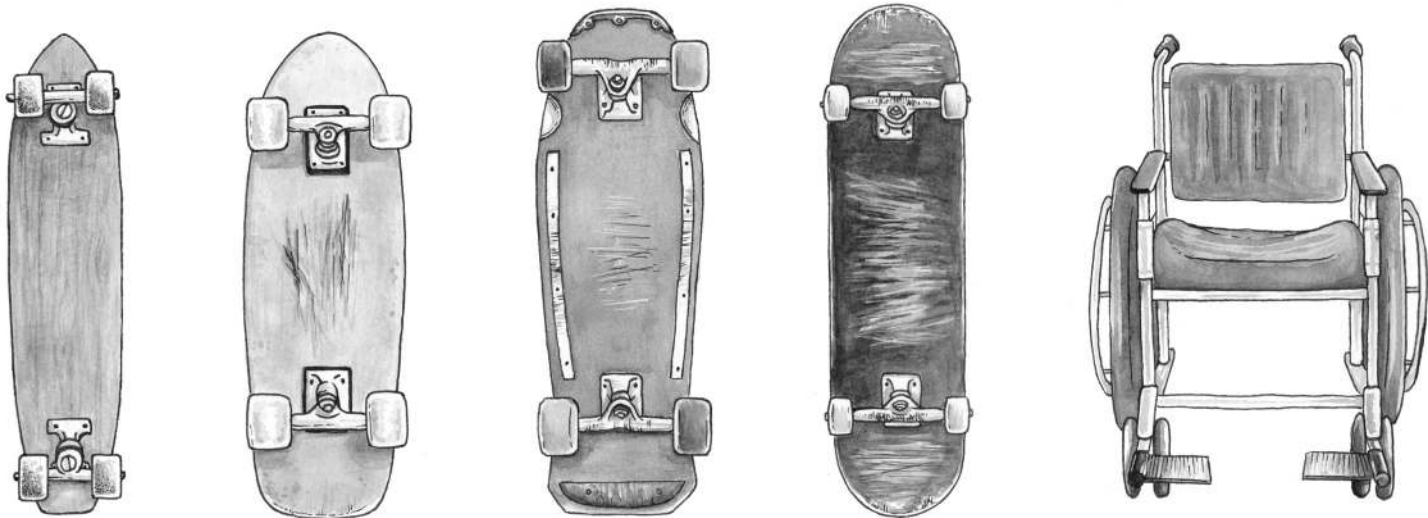
Sinjin Savage
Christian Hosoi, Placerville, 2015



Sinjin Savage, *Isaac Gomez*, Placerville, 2014



Jasif Thomas, *Muerte Rolling*, 2014, Spray paint on boxcar



Nate Reifke, *Decades*, 2022, Pen and ink on paper



Arts and Culture El Dorado's mission to promote, connect, and empower arts and culture throughout the county is achieved by targeted programs and services, a vibrant gallery exhibition series, and a focus on initiatives which support and sustain the cultural life of the region.

Terry LeMoncheck, Executive Director

SUPPORT THE ARTS IN EL DORADO COUNTY

Visit ArtsAndCultureElDorado.org to make a tax-deductible contribution.

VIDEOS BY

Jerome Fimbres

Sinjin Savage

Video of 2003 Strawberry Bowl competition, Zhocx on YouTube

SPECIAL THANKS

Alex Davis

Elena Delacy

Austin Hamlin

Nia Henderson

Volution Gallery

Marya Osucha, Curator, in partnership with Nate Reifke
and Kelley Rogers, Motherlode Board Supply Co.

Bad Apples is supported in part by National Endowment for the Arts, California Arts Council, the City of Placerville, and Motherlode Board Supply Co.





ARTS AND CULTURE EL DORADO • CONFIDENCE FIREHOUSE GALLERY
487/489 MAIN STREET, PLACERVILLE, CA 95667
(530) 295-3496 • ARTSANDCULTUREELDORADO.ORG