



-- FILM WEST ASSOCIATES

Following multi award winning Graffiti Verité 1, (Read the Writing on theWall), this edition addresses the history of graffiti - from tagging gang territory, to the importance of letter style to the figurative art of graffiti and its establishment in the art world.

Rap, the musical sister of graffiti has gone from garbage can fires to concert halls and record labels, to mainstream label hip hop – with Lauryn Hill being heard in elevators around the world. Where will graffiti go? How important is illegality, the thrill of "putting up your name" and getting "respect?" How strong is the lure of money and fame?

In Graffiti Verité 2, we talk to many graffiti artists and see some of the expansion: graphics for big time T shirtcompanies; surf and snow board graphics; exhibitions in private galleries; multi media installations and collections at the Smithsonian.

-- TMRM 'ZINE

Independent documentary film maker Bob Bryan has once again with his second release of **GV2**, captured the inner heart and soul of the underground aerosol art movement within the Los Angeles area. Although the term "graffiti" has been labeled upon us and commonly accepted; graffiti is a title that the mayor of NYC in the early 1970's came up with, in order to make the general public look down us while the city used this excuse to extort millions of tax dollars the very first year. It was a marketing ploy to remove graffiti from the trains in NYC and get himself an easy reelection. Well, he got reelected anyhow, but he did not put a dent in the raw art movement! But what we saw was a new way to make money for the city and his kick back buddies in the chemical industry. Major corporations are making more money off of our art than the artist themselves.

It's 1999 and the money making machine has spread to every major city, using NYC as a blueprint of tax dollar extortion. In 1984 NYC was already and way back then, up to 22 million dollars in tax money directly spent to the removal of graffiti. There are no dollars spent for youth programs directed to this so called "problem", much less legal public spaces. Reason enough to look!

-- Eric K. Arnold,
THE SOURCE MAGAZINE

"GRAFFITI IS ONE OF THE FEW ART FORMS THAT has few socioeconomic or ethnic barriers," says Bruin, one of the many graf artists to voice his thoughts in the new documentary **GV2: Freedom of Expression?** **GV2** is the sequel to Bob Bryan's critically acclaimed **Graffiti Verite'**, the film that recorded the viewpoints of artists from perhaps the most marginal element of hip-hop, graffiti.

These artists' thoughts are often seen but seldom heard. In **GV2**, Bryan expands the perspective to include the views of not only LA writers such as Chaz, Skill, Vyal and Slick but also New York legends Mare 139 and Haze.

In the film, Mare, a self-proclaimed "Wildstyle" artist, recalls a defining moment in his life, his first glimpse of a "top-to-bottom whole car" by legendary Lee. Haze, who is now a successful graphic artist and clothing company owner, rails against the "no sell out" mentality he feels limits artists from profiting from their talent. "If you have skills and you're putting in work, you should find a way to get paid," says Haze.

Chaz, an eloquent spokesman for graffiti says " We're not just tagging the walls, we want to tag the minds. The world is our canvas." Chaz, an art school graduate, won the **First International Graffiti Art Competition**.

The verite' aspect of **GV2** is evident in the way that Bryan allows his subjects to say their peace without censorship or positioning quotes. While the film lacks explanation for non-aerosol heads, **GV2: Freedom of Expression?** is a stunning look at the hip-hop subculture that has developed a lifestyle and movement of its own.

**-- Golden Child,
HIP-HOP NOW**

"You knock-kneed and sloppy/but not me/I'm I-N-D-E-P-E-N-D-E-N-T."

I want to pose a question to you.

What do you see?

When you walk the streets in your city, what do you see? When you look at a passing subway train, what do you see? When you look at buildings, what do you see?

Some would answer, I see people, or I see cars, or even I see architectural genius. The answer I'm searching for is, "I see the voices of a young urban culture screaming at me, or I see the most revolutionary art movement in recent memory."

The streets of urban America have been transformed into a living, writhing art gallery. The streets are easels and Graffiti is the art form.

The Golden One finished watching Graffiti Verite' 2: Freedom of ExpreSSion? a few short moments ago, truly one of the best documentaries on the Graf art that I've ever been privy to seeing. I wish I could've seen GV1 though. Bob Bryan is extremely successful at depicting Graffiti art as an unsung and unrecognized source of some of the most original and culturally rich artwork of the 20th Century.

It likens Graffiti to the impressionists of the early 1900's. Similar to Graf work, impressionist works were not accepted into the mainstream until long after they were created. Viewing this film makes me see the talent that is going unnoticed in the art-world. But in my belief, it is only a matter of time before the work that lines the walls and trains in LA and NY (and around the world) will soon be at the forefront of a whole new art movement. Bryan features a number of different artists with interviews and some great shots of the work in the Belmont Tunnels of LA and other locales. I give it three and a half-flaming heads. [Out of five]

**-- Tony Fox,
GROUNDWELL SURF MAGAZINE**

*Once in a while something very special appears in the Groundwell mailbox This is one such occasion! **GV2** is a gem of a video from LA based film maker Bob Bryan. Covering a broad base of Street Artists and Rap Gangsters, **GV2** focuses on the use of Graffiti as a voice for the disaffected youth of today! "These artists are screaming" says Bob.*

Criminalizing graffiti artists is simply not the answer and a closer look at real tme solutions needs to be addressed. Until then graffiti will continue to appear on every available canvas and kids will continue to get locked up for art crimes!

-- TMRM 'ZINE

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-- WHILE YOU WERE SLEEPING

This documentary about graffiti was pretty interesting. I liked some of the interviews and I liked some of pieces done. The film seemed a bit disorganized and some of the things said seemed a bit processed. However, as a whole, the film was done pretty well. I once had my hand in the graffiti scene. I tagged a phone booth in the suburbs, with my legendary tag "Accent." I used to carry around a big pilot in my pocket. I felt like such a stud. Actually, the biggest piece I have ever done was on a folder in my middle school notebook. Those were the days. In middle school I grew out of my sweat pants stage. In elementary school, I always wore a different colored sweat pants. My favorite were "Bulls" and "Celtics" sweats that I ordered from the Sears catalog. Sears was (I use the past tense, because its heyday has since passed) such an incredible store. Where else can one buy designer jackets in one aisle and plastic bags in the next? Lingerie in one aisle or hand guns in the next? We need more places like Sears. I think I'm going to take a time-out now.

Online Screening of the Graffiti Verite' 1 - 11
Documentary Video Series



A Brief Synopsis of DVDs 1-11 as well as PAYPAL Online Direct Purchase. Please follow the hyperlink.



Further information about the complete GV Documentary Series 1-11 please contact

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GRAFFITI VERITE' 8
GV8

The Fifth Element
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—Brenda Wagoner, Author

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—Glenn R. Towery, Filmmaker

"This beautifully shot documentary is smooth and cohesive."
—Brenda Wagoner, Author

GRAFFITI VERITE' 8
THE FIFTH ELEMENT
The Art of the Beat-Boxer

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