

GRAFFITI VERITE'

GV DOCU-SERIES

www.graffitiverite.com



PRESS RELEASE

Contact: Loida, Account Executive
PO Box 74033 Los Angeles, CA 90004
Tel: 323/856-9256
Email: bryworld@aol.com
Web site: www.graffitiverite.com

For Immediate Release

PART 2



THE GENESIS of GRAFFITI VERITE': Read the Writing on the Wall

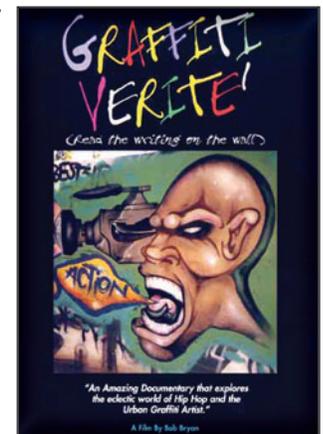
TRUTH OR DARE (Featured Article in RAP PAGES MAGAZINE)

Graffiti Verite's Bob Bryan continue to prove that beauty is in the eye of the beholder.

GRAFFITI VERITE', the incisive documentary on the lives of Los Angeles Graffiti Artists, blew up like no other graff video to date, leaving behind an unprecedented trail of award recognition, media exposure and education about the Art Form. Bob Bryan, director, producer and director of photography on the film, accomplished what no other videographer had yet been able to do: create a graffiti documentary with mainstream crossover appeal. *"I managed to promote the documentary in a way that didn't just reach some of the old heads that were already in the life, but turn on people that didn't know anything about Graffiti Art or that had a prejudice against graffiti,"* Bryan points out. The filmmaker particularly targeted gallery people, educators, librarians and institutions that could be an asset for Hip-Hop and Graffiti Art in a financial sense.



(Editor's Note: CNNfn Interview with Bob Bryan "To buy Graffiti Art, would-be purchasers could go to the ICU (In Creative Unity) Gallery in Los Angeles and buy canvas Art or they could commission Graffiti Artists to do pieces for them. "It's just like any other Artist working in any other medium," Bryan said. The price could be as much as \$10,000 per canvas.")



Bryan's aesthetic and technical skills have been acknowledged with film and video competitions worldwide, including the prestigious Council of Int'l Non-Theatrical Events (CINE) Golden Eagle Award, as well as, a National Educational Media Network, GOLDEN APPLE Award, Cinema in Industry (CINDY) Awards (sponsored by the Association of Visual Communicators (AVC) - not to mention that he's also up for an Emmy this year.

(Editor's Note: The GV Docu-Series has accumulated more than 84 Awards and Festival honors to date.)

This year also finds Bryan taking it to another level by legitimizing Graffiti Art on an international scale through the creation of the First Annual International Graffiti Art Competition. *"I'm taking the credibility that **GRAFFITI VERITE'** has established and bringing a lot of Graffiti Art to the attention of major institutions and educational [organizations],"* he says. *"I've been successful with being able to bring Los Angeles Graffiti Artists up, and now what I want to do is bring the international community of Hip-Hop and Graffiti Art to the attention of a worldwide audience."* Bryan's sole purpose for the establishment of the **FIRST INTERNATIONAL GRAFFITI ART COMPETITION** is to *"...create a forum for the serious examination, illumination, appreciation and recognition of this worldwide Art Form and phenomenon..."*

-- By Ben Higa, RAP PAGES



GRAFFITI VERITE' is a unique documentary exploring the urban, subcultural world of the Graffiti Art. There are interviews with 24 Graffiti Artists from Los Angeles discussing their art as displayed first and foremost in the street, but now also in galleries, on stage and even in cyberspace. The artists, male and female representing a variety of ages and ethnic groups, speak honestly about the Graffiti Art Movement: it's history, ideas, motivations and cultural impetus and impact. Interwoven with the interviews are powerful images of the street Art and of the Artists creating it. Viewers will be reminded of the irrepressible human need for artistic expression. Using walls and spray cans, these Artists have designed images that communicate messages about their world and their perceptions.

Art classes in high school and college will find this video a valuable addition to the study of contemporary Art.

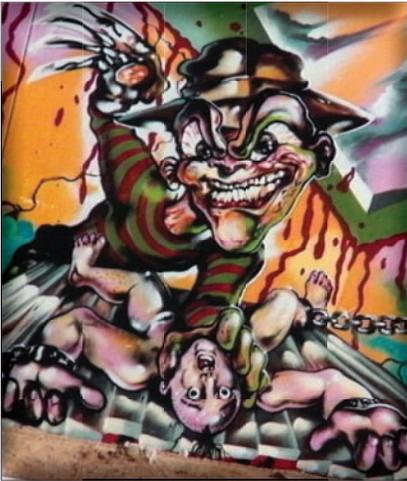
This well-produced examination by the Artists who create it, will add a new dimension to Art classes and to library video collections.

-- By Sue Davis, Cedar Falls High School, IA,
Phyllis Mandell, Audiovisual Review Editor
Review as it appeared in SCHOOL LIBRARY JOURNAL
School Librarians

The Magazine for Children's, Young Adults &



G RAFFITIVERITE' -- Interviews with two dozen Los Angeles Graffiti Artists cast little doubt on their view of graffiti as tagging or Art. With the spray can as their medium, the city as canvas, and monikers like "Toonz", these black, brown, and white Angelinos speak the language of Art. They talk about technique "*can-control*", stylistic influences (*Keith Haring, hip-hop culture*), communal aspects of their work "*crews*", and the community of those who view their Art as illegal, urban blight. The documentary shows hundreds of graffiti examples and lets the Artists discuss, with varying degrees of articulateness, how graffiti has evolved from Street Art to gallery representation and even collaboration with such respected institutions as L.A.'s Museum of Contemporary Art.



This video belongs in Art Schools and, with its effective snapshot of mid-1990s life, in collections that focus on popular culture.

-- By Susan E. Annett, Santa Monica Public Library,
Review as it appeared in LIBRARY JOURNAL



R ECOMMENDED VIEWING -- This tightly edited 45 minute documentary on graffiti is "... a mind expanding experience in peoples'..." --as opposed to commercial culture. Guaranteed to break preconceived notions, it lets two dozen Los Angeles Artists do all the talking, showing some of them in action.

"Art" is the keyword here: exuberant and intense Art. Not about illicit tagging under cover of night or subway vandalism, it focuses greatly on colorful pieces, some even created for gallery shows.

Old schooler' "Chaz", active in the 70's, articulates graffiti's place both on the streets and in institutions and traces the LA scenes Chicano roots. Younger Artists (*a multi-racial contingent including two women*) critique technical aspects of each other's works and talk about graffiti's place--with rap and break dancing--in hip hop.



Above all, free expression is the common bond. Occasionally provocative and sometimes deeply moving, Graffiti Art deserves wider understanding. To that end, this documentary is highly recommended for public libraries.

-- By Chris Dodge
Review as it appeared in MSRRT NEWSLETTER,
"Library Alternative"



NATIONAL MUSEUM OF AMERICAN ART

SMITHSONIAN INSTITUTION

Dear Mr. Bryan:

Thank you very much for sending me a copy of your new video **GRAFFITI VERITE'**. Chaz Bojorquez told me about the project shortly after you contacted him and it sounded very interesting. When he called with such great enthusiasm about the finished product, I knew that I had to see it. I appreciate you making my viewing of it so convenient.

I am particularly pleased that you took the approach of letting the artists speak for themselves. This, I think, is very important and is too little done. Really the last thing artists like this need are outside "experts" to legitimize their work, they legitimize it every day. I was also pleased to see that you chose best artists, but many ones as well. This will dispel the (*usually*) that Graffiti Artists and unaware of their own wish to I was particularly selfish level, to see and other "*minority*" represented and came integrity, intelligence, artistic knowledge.



This has been my focus at this museum for the past few years, to differentiate between the vast majority of young Chicanos and gang members or criminals. Unfortunately, society tends to get an image in mind and it sticks. Thank you for helping to dispel these stereotypes.



Also, I have to commend you on bringing in some historical context for the LA writing scene. Too many people only see the recent New York influence rather than the long term Mexican American writing tradition as represented by Chaz. The image by Chaz that you included on the video box hangs in my office and it is watching me as I write this. By bridging generations and walking comfortably between the world of galleries and museums, and the street and yards, Chaz is a very important artist who knows the history and is helping shape the future.

Again, thank you for the video and the other material. I send you all the best for the success of this and future projects.

Sincerely,

Andrew Connors, Associate Curator



GRAFFITI PAINTERS ARE LITERALLY “ARTISTS” OF THE STREETS.

Here the spray can-wielding creators rhapsodize (and sometimes rap) about their chosen means of expression, making a convincing case for removing the quotation marks around the term Artist.

The colorful neonlike murals from ugly gang are, rather, the hop culture. That the usual canvas the question of touched on in this of tilted camera angles, slow motion, zooms, etc., complement the street sensibility.



seen here (*far removed territory markings*) brash Picassos of hip-public facades provide for these creations begs vandalism, a point barely celebration. Judicious use

Graffiti Art is an acquired taste, but this surprising program paints a clear picture.

(Recommended Ages: 16-Adult.)

-- Review as it appeared in Booklist,
American Library Association



GRAFFITI VERITE' is not to be looked over, as it does an excellent job of showing old school LA in a way that no other piece of documentation has ...



GRAFFITI VERITE' does for Los Angeles what **STYLE WARS: The Film** did for New York and will fill it's spot among the more notable sources of Graffiti history.

-- By Brent Webb
ART CRIMES.org

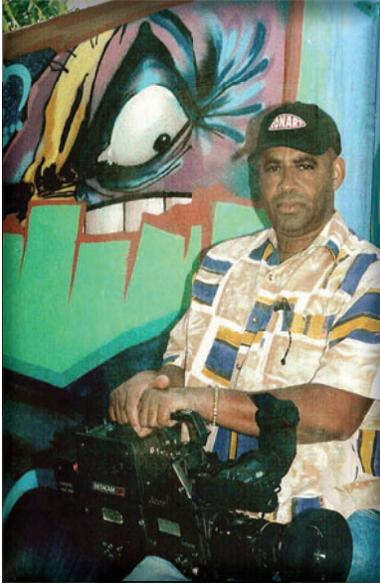


ART OR OUTRAGE?

Award winning Documentary on Graffiti Has Won Approval From Educators but Criticism From Those Who Say It Glamorizes Crime

By Bob Pool , LOS ANGELES TIMES Staff Writer

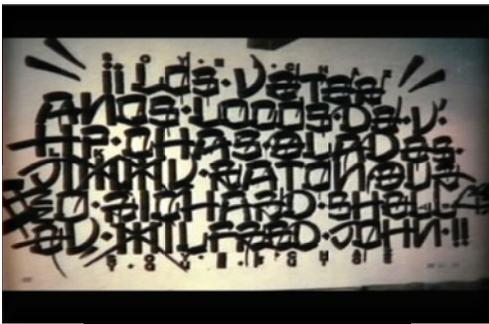
There was something strange about the vapor cloud that wafted in front of Bob Bryan that night as he traveled with his family down Melrose Avenue. It was billowing from a storefront



near Larchmont Boulevard, followed by a man wearing a face mask and carrying a dripping aerosol can. When Bryan pulled over, the man explained that he was painting graffiti. Isn't that illegal? Asked Bryan. No, the graffiti was the backdrop for an opera, the man explained. Intrigued, Bryan hurried back with a video camera to start a six month journey into a Los Angeles subculture, raising the provocative and controversial question: *Can public graffiti be an art form and not merely vandalism?*

The result is an award winning documentary that has aired on public television, landed on video rental store shelves and is starting to pop up in schools and museums across the country. A committee for the Los Angeles County Office of Education has endorsed the video as **“appropriate and useful classroom material.”**

Bryan's **GRAFFITI VERITE**' is being praised as a portrait of those some consider to be street artists. But the 45 minute documentary is being criticized by others as something that glamorizes criminals whose spray paint has spread a blight across Los Angeles. *“It's not something that in my mind that should be glorified, quite frankly,”* said Lori Gay, president of Neighborhood Housing Services of Los Angeles, a community revitalization group. *“Is it art? No sorry. You ask them what they think about it when the time comes (that) they own their own house and somebody comes along and defaces it.”*

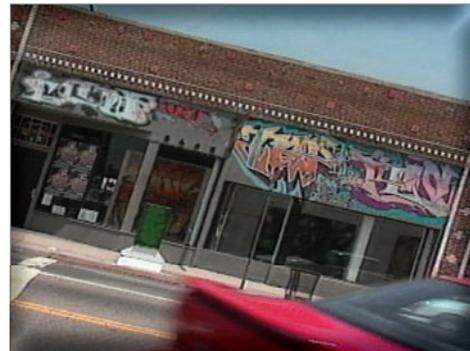


The debate doesn't surprise Bryan, a director and cameraman whose past work has involved mainstream entertainment such as *“The Goofy Movie”* and *“Murphy Brown.”* He discovered that representations of drawings once found in back alleys now have a place in the Smithsonian's National Museum of American Art and Laguna Beach's Orange County Museum of Art. And he found that spray-painters compare their work to that of Picasso and catalog their styles with

labels like *“Old School.”*

“At first I thought I was seeing smoke pouring out of that shop,” Bryan says of the evening he stopped on Melrose. *“The more questions I asked, the more I realized I didn't know what was going on.”* It turned out that a handful of graffiti painters had rented the empty Hollywood store to work on backdrops for the Peter Sellers' production of *“I Was Looking at the Ceiling and Then I Saw the Sky.”*

Bryan spent several hours that night photographing young



men with nicknames like Toonz, Axis, Mear and Man-One as they sprayed bold figures on the



TOONZ



AXIS



MEAR



MAN-ONE

opera scenery. As the paint dried, Bryan sat them down and recorded their thoughts about what they do. Soon he was being introduced to other graffiti “writers,” as they describe themselves. In the following months 28 of them were videotaped explaining why young people scrawl their names on walls and how that practice has grown to include larger, more elaborate drawings that can have the look of a mural.



The documentary’s narration is done by the spray-painters themselves, none of them repentant for their past as taggers. They trace the history of Los Angeles Graffiti to the pre-aerosol days of the 1940’s, explaining the evolution of lettering styles and the expansion of tagging into what they call “piecing.”



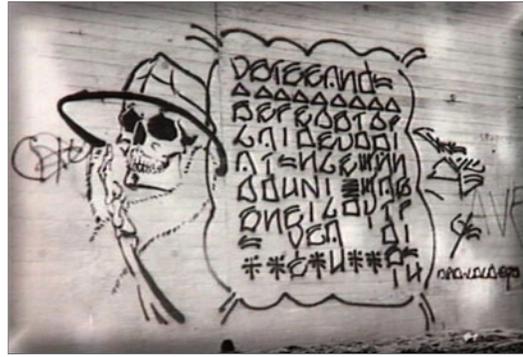
The pieces photographed by Bryan were painted on abandoned walls or on the sides of buildings donated by owners. But many of them are bordered by traditional gang-style graffiti.

As the camera panned over examples of his work, Man-One a 25 year old East Los Angeles college graduate whose real name is Alex Poli - predicted even wider respect for graffiti painters. “Fifty years from now we’ll be in the books,” Poli said. “Two hundred years from now we’ll be like Van Gogh.”

One of those in the video, Charles Bojorquez, now 47 and a Mt. Washington resident, acknowledges starting in 1969 by spray-painting along riverbeds. He quit what he calls “illegal tagging” 12 years ago. But the man known to generations of taggers as Chaz won’t criticize those who spray-paint in public places. “We don’t want to deny where Graffiti Art came from,” he said this week. “But now I want to put my art on walls that have never had graffiti: inside institutions.” Three of Bojorquez’s paintings are now in the permanent collection of the National Museum of American Art in Washington. Four others are owned by the Orange County Museum of Art. Bolton Colburn, senior curator at the Orange County museum, said Bojorquez’s work was acquired because it reflects part of Southern California’s culture. “He’s



one of the few artists who has made the transition from the street to the gallery,” the curator said. Colburn described Bryan’s video as “gritty” and said, it does not glamorize graffiti. Smithsonian associate curator Andrew Connors, who selected Bojorquez’s work for his museum’s collection, has also hailed Bryan’s documentary. “*This will do a great deal to help dispel the (usually) wrong impression that graffiti artists are anti-intellectual and unaware of anything other than their wish to express themselves,*” he wrote Bryan.



The video has won praise from organizations ranging from the School Library Journal - which recommended its use in high school and college art classes -- to the Council of International Non-Theatrical Events, which has endorsed it to represent the United States in International Film Festivals.

And what about the opera that got Bryan involved in his documentary? Times music critic Martin Bernheimer reported that the “*bright and brash*” cartoon-like

backgrounds were “*probably the most striking part of the show.*”



By any objective account filmmaker Bob Bryan has been a singularly powerful force in putting the Los Angeles Graffiti Art Movement on the national and international map. **GRAFFITI VERITE’** is the classic 600 pound guerilla in the room demanding respect and acknowledgement from the coveted Art Circles of Power.



Remember that in 1995 Graffiti Artists were being hunted down by vigilantes and the mass media had branded these artists as vandals, gangsters and Tag-bangers. “*I always felt that the Graffiti Art revolution was like an Art movement without a good publicist,*” says Bryan. He was right and from where he stood he wanted to champion the Art and dispel the negative propaganda which prevented people from actually “*seeing*” the truth and beauty about Graffiti Art. That was the historical backdrop that existed in the mainstream just before **GRAFFITI VERITE’** was released

as “*The Truth about Graffiti.*”

GRAFFITI VERITE’’s above the ground acceptance in pop culture totally changed the mind-set regarding the perception of Graffiti Art. Verite’ demanding as it were, that the Art be given the same reflection, respect and consideration as other legitimate Art Movements in the past. His professional interviews were concise, probing and demanding. The Artists were instructed to talk to him like he knew nothing about the Art Form and to break it down. Bob’s objective was to educate the viewers to the depth of these artists reality and not have them put up a entertaining facade of



“*being cool and hip.*” More importantly **GRAFFITI VERITE’** gave them a public voice, an PR image imbued with intelligence, artistic credibility and *raison d’etre*. They were no longer thugs, they were Artists and the hatas had nowhere to go but to slowly fade away or consider taking another look at these Artists!

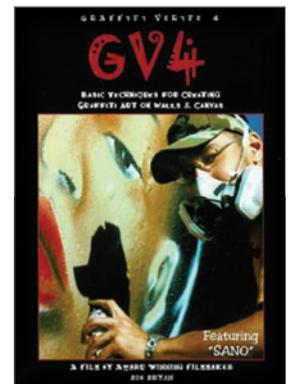
For Bob, the Art, as he saw it, compared and exceeded the stylistic and aesthetically values of such historically infamously radical art movements, such as Pop-Art and Abstract Expressionism. **GRAFFITI VERITE’** was deliciously minimalist in style by deliberately backing off from the use of contemporary Hip-Hop music imbedded with pounding beats and explicit lyrics or distracting the viewers away from the real content with false special effects. This was about Graffiti Art... period! The total focus was to be the raw reality of the Art and the context in which the Art was created. Bob felt that the vitality of the Art and the Artists voices was all the music that the audience needed to hear. No distractions, no sexy cutaways, just the raw truth! Of course as history can attest, in the end he was exactly right; it worked!



After the **GRAFFITI VERITE’ DOCU-SERIES** broke through the halls of Academia, Museums and elite Art circles, the dialogue and tonal conversation in the media flipped from thinking of Graffiti Art as an unforgivable urban blight to suddenly appreciating it as a legitimate and distinctly unique Art Form and Movement reflective of the contemporary times we live in and beyond. Today, the pc user-friendly term that includes Graffiti Art is “*Street Art.*”



Due to popular demand from Art Instructors and Librarians Bob created **GV4** the ultimate primer / tutorial and step-by- step program on spray can art. Most popular amongst Educators and students, **GV4: Basic Techniques for Creating Graffiti Art on Walls & Canvas** has given outsiders a rare glimpse into Graffiti Art aesthetics and applied techniques. In **GV4**, Cleveland Ohio Artist SANO (*2x Winner of The International Graffiti Art Competition*) pulls you into the Underground Art form by showing the concepts, aesthetics, techniques, and style needed to complete a perfect semi “*Wild Style*” masterpiece (*on a Legal Wall*), as well as Aerosol Art on Canvas.





The complete **GV DOCU-SERIES** is currently available online at **Amazon.com Instant Video** where DVD's can also be purchased for schools and libraries domestically and abroad.

New Release: GV15 GAMING OUR REALITY
 Running Time: 40 Minutes

GV15 Expanded Press Release (PR) Full

http://www.graffitiverite.com/GV15_GamingOurReality_Expanded_PR_Full.pdf

- Part 1: A Fascinating And Compelling Look Behind the Veil
http://www.graffitiverite.com/GV15_GamingOurReality_Expanded_PR_Part1_Fascinating.pdf
- Part 2: The Genesis of Graffiti Verite': Read the Writing on the Wall
http://www.graffitiverite.com/GV15_GamingOurReality_Expanded_PR_Part2_Genesis.pdf
- Part 3: Today
http://www.graffitiverite.com/GV15_GamingOurReality_Expanded_PR_Part3_Today.pdf

GV15 GAMING OUR REALITY Webpage

http://www.graffitiverite.com/GV15_GAMING_OUR_REALITY.htm

GV15 Press Release

http://www.graffitiverite.com/GV15_GamingOurReality_PR.pdf

GV15 Film Reviews

http://www.graffitiverite.com/GV15_GamingOurReality_FilmReviews.pdf

Contact: Loida Mariano, Account Executive

BRYAN WORLD PRODUCTIONS

PO Box 74033 Los Angeles, CA 90004

Telephone (323) 856-9256

Website: www.graffitiverite.com **Email:** bryworld@aol.com

Other Links:

- Schools & Libraries where GV Docu-Series can be found <http://www.graffitiverite.com/LIBRARY.htm>
- GV Awards & Festival Honors <http://www.graffitiverite.com/GVawardsFestivalHonors.htm>
- GV Docu-Series Articles & Media <http://www.graffitiverite.com/MagazineCovers.htm>
- Product Information http://www.graffitiverite.com/GV1-GV11_Product_PDF.htm
- Brief Synopsis <http://www.graffitiverite.com/GV1-GV7SYNOPSIS.htm>
- GV Docu-Series Trailers http://www.graffitiverite.com/GV_DocuSeries_Trailers.htm

ORDER YOUR DVDS DIRECT OR THROUGH YOUR LIBRARY DISTRIBUTOR

Amazon | Baker & Taylor | Crystal Art | Follett | Midwest Tape | OverDrive | Quality Books

Direct Ordering Info:

GV eStore | www.graffitiverite.com/GVPurchaseOrderPPR.pdf

