

GRAFFITI VERITE'

GV DOCU-SERIES

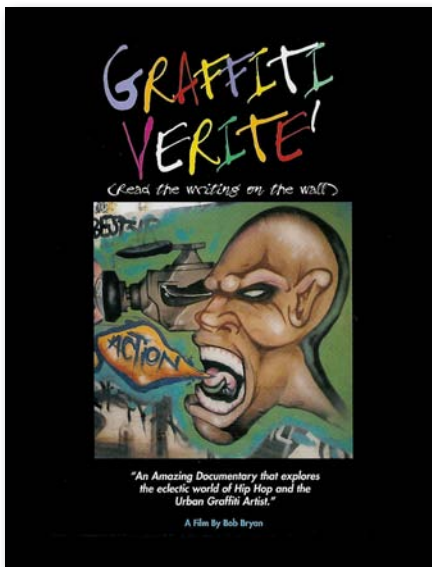
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FILM REVIEWS - PART 1 (of 3)

GRAFFITI VERITE' Read The Writing on the Wall

Directed by Multi Award-Winning Filmmaker Bob Bryan

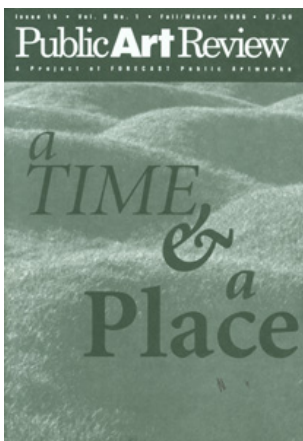


“**W**ake up and smell the aerosol,” says one interview subject in this inside look at the colorful yet misunderstood world of graffiti art. With the words of Los Angeles-based artists who view their city as a canvas, this documentary gives a human face to the outlaw creation of street art. Their work comes across as a complex, powerful undertaking with loads of artistic credibility.

The artists discuss working in a realm of self expression and social commentary-and how they engage in a “*game of survival*” on urban streets fraught with physical danger. After hearing them speak, even those who view graffiti as an act of vandalism may reconsider what one artist calls “*a beautiful crime.*”



-- G. Helfand,
MILL VALLEY FILM FESTIVAL



GRAFFITI VERITE': Read the Writing on the Wall

Los Angeles: Bryan World Productions, 1995

45 Minutes

Reviewed by Bienvenida Matias

The documentary **Graffiti Verite' (Read the Writing on the Wall)** began by chance when Producer/Director Bob Bryan, who knew very little about graffiti, stopped his car to observe a group of guys spray painting inside a soon-to-be art gallery in Hollywood, CA. One of the artists, Toonz, invited Bryan into the gallery and into the wonderful world of Los Angeles graffiti art. Many times only the negative aspects of graffiti and the artists who produce it are told. Bryan was lucky to gain the trust of a group of writers who willingly shared their stories, and so are the

viewers of this powerful, non-stop look at the aesthetics, politics, and history of graf art as told by 24 practicing artists.

The range of Los Angeles artists and styles included in the video is mind-boggling for the uninitiated viewer

who might consider all graffiti alike. The artists make a compelling distinction between tag-bangers, who simply spray their names, and the serious writers who work the graffiti on different surfaces, with different collaborators: Tattoos on human bodies, canvases in art galleries, and theatrical backdrops (*one for a Peter Sellars opera*) are some of the more conventional outlets. Make no mistake: These guys are professionals with impressive track records. To hear them talk about spray-can control, fill-in styles, cuts, and patterns is to witness the creativity of the art.

One of the video's recurring themes is the tight connection between the artist, crew members, and mentors, who support and inspire each other's exploration of the art form. Artist Cre8 talks about the mentor who introduced him to different yards, different styles, and to the possibility that he could make money with his art. The documentary also highlights graffiti's long history in Los Angeles, from the Mexican community's cholos of the 1930s and 1940s who delineated their gang's territories with their paint brushes, to today's Friday-afternoon writers' bench meetings of the West Coast Artists, which attract young people interested in seeing and being seen with their heroes.

Bryan captures the tense energy of the writers by not allowing the viewer space to reflect on and time to absorb all the information he packs into this video. I first viewed the video on my small funky TV set-bad move. The second viewing was on a state-of-the-art video system, and this documentary needs a large screen to bring out the details of the art. It is very much about being out on the street getting bombarded by sounds, shapes, colors. As Toonz comments, "if you want to know what is happening in a city, you need to read the writing on the wall."

My view of graffiti has changed over the years. When I was a New Yorker I hated the graffiti which defaced subway cars and the housing project elevators adding to the confusion of an already chaotic city. Now my office is at the Intermedia Arts building in Minneapolis which is covered inside and out with graffiti. Intermedia works with the artists by providing them with the wall space to use as their canvases. This involvement is controversial. Some community politicians and residents believe that Intermedia's graffiti adds to the neighborhood's blight and encourages gangs. The art is not appreciated and

the issues up on the walls-homelessness and racism, to name two-are not discussed because people can't get past the confrontational, in-your-face production tactics needed get the work in front of the public.

Bryan lets the art and the artists speak for themselves. In an age of jazzy video effects and pulsating hip-hop music Bryan brings to the viewer a clean straightforward documentary. Graffiti Verite' is a very strong graf art primer which should be required viewing for young and old.

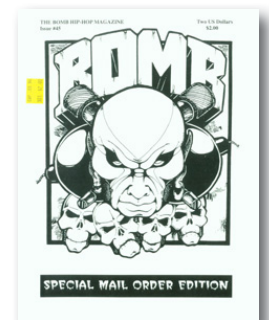
- PUBLIC ART REVIEW
A Project of Forecast Public Artwork
Issue 15, Vol. , No. 1 Fall/Winter

Bienvenida Matias is a documentary film and video producer and executive director for of the Center for Art Criticism in Minneapolis.

The latest graffiti video to hit the streets is **GRAFFITI VERITE'** and let me tell you its one of the best ones that I have checked out.

No stupid tagging runs here, just fat pieces and intelligent interviews with over 20 artists. **A must for beginners as well as established artists.**

-- David Paul,
BOMB BEATS



Nerv, a Los Angeles graffiti artist, emphatically states: "I want people to know who I am." It's too bad that this is so difficult in our commercial society if you have no money for school. But some derive free expression from an aerosol can --- the city is their canvas. **Graffiti Verite'** is a documentary exploring the underground art of Graffiti. It focuses on the West Coast, but it is a voice for graffiti artists everywhere. Too frequently, 'tagging' and 'graffiti' are used interchangeably. But while taggers simply want to get their names out, it can metamorphose into an amazing art form - *graffiti art* - that speaks for itself. It has little in common with tags scribbled on a wall.

As one of the 24 artists interviewed in **Graffiti**

Verite' says, "Conservatives think that it's vandalism, that there's no intrinsic value in it." Another artist, Spine, feels that people are brainwashed: "It's not vandalism, it's a beautiful crime... I feel alive when I'm painting. ... When I'm finished I've created something beautiful." Why should non-artists pay attention to graffiti? Because they might learn something. "If you want to find out about a city, read the writing on the walls," says one Los Angeles artist. Graffiti artists absorb their environments, and their art becomes the translation. Whether graffiti contains blatant messages about society or subliminals, it's an intense, colorful voice.

Succinct editing, incredible murals, and passionate statements from artists make producer Bob Bryan's love for graffiti obvious. If you regard graffiti as defacement of property - something that gentrification should erase - you must see this video.

-- UNDERGROUNDNEWZ

Drawings are very intimate and personal. They show me the heart and mind of the artist.

-- MICHAEL SCHLOSSBERG

If you've ever discovered first-hand how the 405 in Los Angeles can turn from the busiest freeway in America into the world's largest paved parking lot and - further - been lucky enough to be "involuntarily paused" beneath the right freeway underpass (until the Big One hits, anyway), perhaps you've seen 'graff' art a.k.a. graffiti art up close and personal.

But if not and perchance you are a stranger still to these western shores, don't assume you've seen the authentic graff works just because of the national T.V. media's unparalleled and single-sided flogging of it recently. Because television directors always focus on the worst aspect of this very complex public phenomena: the dripping, looping 'tag job' vandals who cover parking meters, storefronts, 'Elect Lamar!' posters, etc. This approach was evidently deemed necessary so that the news jockeys could make the point, again and again, how helpless we all are about this; complete with shots

of old white folks interviewed on their security-barred front porches shaking their heads and muttering, "Why can't someone just do something to these hooligans?" For very early on in their coverage it became obvious what the media's slant was: these guys are all scumbags, and somebody should do something about it. Of course, seed planted, it wasn't long before Bernard Goetz-style 'tag vigilantes' began shooting 'taggers' on sight. Reports appeared in the Valley section of the L.A. Times of a man who tried to knife a tagger to death on a freeway overpass: it also detailed other abuses against taggers, including one of a youth who fell to his death after being harassed. It made for some great headlines and "see, we told you so)" stories on the local television news, but... only one small problem (for all you yahoos who are scratching your neo-skin jobs and going 'Huh? What's he got against killin' those degenerate punks?'): the media blindingly lumped together what are, in actuality and as is revealed in Bob Bryan's new video documentary **Graffiti Verite'**, three separate sub-groups of people whom you might otherwise say are 'defacing public property': so-called 'tag bangers' (punks trying to make their mark on their turf by pulling weenie-styled spray tags of their names, their work a dripping mess before they're baggy-assed pants are even in motion fleeing); gangbangers (who mark their territories as much to delineate drug-flow, boundaries and thereby keep the peace as to deface property; too, it's a practical necessity given the stupid gringos, who get lost looking for the place to score and no doubt find the markings helpful); and the least understood of all (until now, anyway), 'graff artists themselves.



Now, take a look at some of the reproduced frames. Lumping what these guys do in with the rest is like saying your average Mickey Mouse cartoon and Debbie Does the Dark Brothers Part IV are the same because they both come in a glossy video box; they may be rendered on the same medium, but otherwise, all formal and content-based similarities evaporate. It's the

same mistake currently being made about graff artists and their works by both the media and the city of Los Angeles (which currently doesn't seem to want to debate the finer points of aesthetics with these '*delinquent juvies*' and therefore bans all such works as '*vandalism*') when they lump what the graff artists do in with the tagbangers and gangbangers.

It's an interesting social and artistic phenom in other words. On the one hand, these graff artists -- some of whom's work is truly outstanding and all of it, by and large, at least vibrant and alive -- are breaking the law and 'defacing' public property. On the other hand, the property in question tends to be the kind of storefront-from-hell-long-since-gone looking stuff more at home with Kubrick's images of 'Nam in Full Metal Jacket than, say, what you might picture in your head of what should rightly be in Compton or City of Industry, California. A lot if not most of the structures the graff artists work upon are abandoned and dangerous; and yet, one can't ignore the fact that their efforts are perceived as promoting 'hooliganism' by the media and many formerly) middle class, angry white male types. Further exaggerating the moral difficulties of their work (and when was the last time any contemporary artwork invited moral questioning at all, Newt's attacks on the NEA as Satan, Inc., excepted?). A handful of the profiled graff artists have been able to have their work exhibited and sold in some progressive galleries on Melrose Avenue, thus meaning they ultimately profited from their so-called 'crimes.' One of them was even invited to put the only 'on surface' permanent 'tag art' at the Museum of Modern Art in Los Angeles; the guy literally tagged a ceiling beam (over your head as you enter), which will be preserved this way for all time (or at least until the MOMA has a bad funding year).

But why shouldn't they profit like all other artists from their livelihoods? After all, they're all well-trained (some self-taught with years of practice) and there are only so many jobs for 'staff artist' in the corporate hierarchies. And then there is the question of the living conditions in which they work. That's what the documentary captures so clearly. They live in a nightmare combatzone of nonstop wars: '*wars on drugs*,' '*war on poverty*,' '*war on illiteracy*.' There are no jobs to be had by and large but there's plenty of black market opportunity. And most involve packing concealed weapons and carrying dangerously large amounts of cash. Not to mention

10-year minimum sentencing guidelines if you get caught.

At least, it can be argued, the graff artists' work is (*quasi*) legitimate, has value for the neighborhoods in which they are created (the non-gang residents tend to like them because they raise the sense of community so often absent and sure beats another Marlborough or Drink Tecate billboard), and .. most startlingly of all -- doesn't involve anyone stabbing, shooting or robbing someone else. What a shocking concept: free art for depressed economic zones. We should definitely lock 'em up and throw away the key.

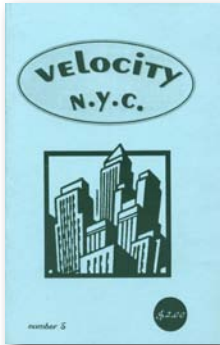
The videomaker wisely allows the twenty-plus graff artists in **Graffiti Verite'** to tell their stories in their own words. And if you happen to conjure up images of roaming gangbangers protecting graff artists as part of being one big, happy family, think again. The docu clearly shows how often the graff artists are victimized by 'bangers, themselves. One artist relates how his home boy was gunned down in cold blood and how he himself barely escaped alive when he and his friend asserted their right to be graff artists on turf some local 'bangers' thought belonged only to them. Accounts such as this are not uncommon, according to the artists. Another problem is defacing: the 'bangers often mar the graff works for sheer spite.

Production value is very high for **Graffiti Verite'**. Shot on what looks to be Betacam SP or really great Hi-8, it is a visually hypnotic ride. Bryan's editing style isn't cataclysmic and doesn't call attention to itself, rather, he simply but effectively keeps the rhythm, cutting from one gorgeous mural to the next. There are literally hundreds of works profiled in this video's fast 45 minute running time, and given how many will perish because of their precarious nature and exhibition strategies, this gives **Verite'** true historical value, as it's almost likely this will be the only source of these particular works of art ever collectively available.

Recommended, but with one small caveat: we wish the price were a bit lower. While we understand Mr. Bryan isn't getting rich.. it's kind of hard justifying the cost unless you're really into graff art (in which case you should definitely order it) or if you have deep pocket.. But if you get a chance to see it (it's airing on many local T.V. public access and PBS Stations currently) or

you own a videotape store with cool rentals, you should definitely stock it.

-- REMOTE JOCKEY DIGEST



I've always had some sort of romantic notion about graffiti. Not the tagging that you see a lot these days, or the occasional band name crudely scrawled on the back of a high school. No, I get into the art of graffiti. That art is the focus of this 45-minute documentary, where 24 spray can artists from Los Angeles talk about

their craft. I've got to say that I learned some interesting and cool things from this video, as they talked about the relation of graffiti to rap and break dancing and the significance of their art.

GRAFFITI VERITE' is a great primer for people who just don't get it. It goes into how the real graffiti isn't about vandalism or gangs, It's a powerful expression of art, whether it comes across on a wall or a canvas. This video is a great up close and personal expose' that really brings you into the Graffiti Art World.

-- Shawn Collins,
VELOCITY N.Y.C.



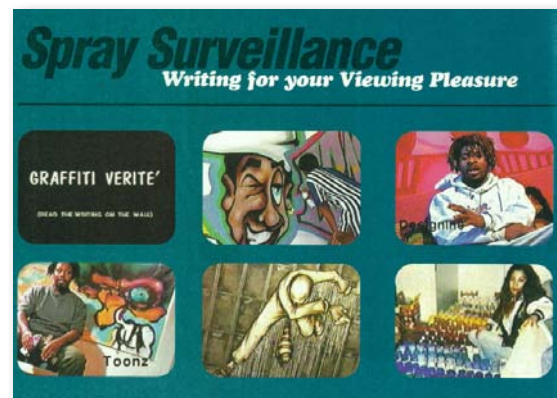
LA's story, in terms of aerosol, has been buffed over in the recent years by sensationalistic mainstream media accounts of violent "tagbangers" running wild on the streets, burning you with heat and not with skills. A discredit to the talented writers with vision found in the City of Angeles, this

image is a difficult one to erase, especially considering that graffiti art is already highly misunderstood by the public at large.

Graffiti Verite', a 45 minute, shot on video production by director Bob Bryan, is an ambitious glimpse into Los

Angeles' long standing tradition of writing. Rather than get dragged into a whirlpool of flashy hype, this solidly crafted effort bypasses glitz and instead (*thankfully*) concentrates on the words and images of the over two dozen street artists profiled. Its obvious that Bryan sees his subjects as creative people and not hooligans. The result is an effective presentation that should be required reading for all citizens of big cities that don't understand the significance and impact of graffiti.

Tightly edited, Verite's real strength is the philosophies of the writers that span different generations. These are intelligent minds who have more on their minds than just fame. Also of great interest are the tales spun about the famous writers bench on Olympic and Fairfax, the key stylistic differences between LA's east and west sides and Chicano great Chaz who documents the traditional practice of Pachuco writing that dates back to the 1940's. For the most part, you realize that these events, which detail important developments in urban life, are mostly hidden from common historical accounts. It seems that the opportunity to learn from the wondrous writings on the wall is something the powers that be would soon have you not do.



While heads submerged in the spray can way of life will undoubtedly be up on this tape, here's the chance for the uninitiated out there to find out more about the colorful ghetto expressions lighting up the concrete jungles worldwide. And after you do, be sure to pick up copies of the must see documentaries Style Wars by Henry Chalfant and Tony Silver and Wild Style by Charlie Ahearn.

-- Gabriel Alvarez,
RAP PAGES

Graffiti Verite' is a new video out that documents the Los Angeles graffiti culture. It explores the movements artistic side and it's foundation in hip-hop and the, ever present gangs in southern California. The movie goes so far as to talk to an old school gang writer, Chaz, to show the artistic side of gang graffiti, and it's ties to the zoot-suit era. For the most part the writers that are interviewed are less from the bombing side, and from more of a fine art side of things.

An obvious comparison can be drawn between Style Wars and **Graffiti Verite'**, but Style Wars had Cap -- it would have been nice to see Sleez, Gkae, Toomr or Jimer interviewed regarding the illegal side of things. Although there are some high profile writers that would have fit into that fine art category that weren't interviewed (Hex), the movie did an excellent job of maximizing it's 45 minutes.

I give the big thumbs-up to Bob Bryan for documenting the art form in a very well produced way, and preserving part of the culture for future generations. I recommend it over many of the other videos out there.

-- UPS, Issue 5 Volume I



Bob Bryan's amazing docu mini-feature **Graffiti Verite'** is vibrantly alive in telling the "true story of Graffiti," from its cultural roots in Latino America of the 1960's until the present day misunderstanding of it as a "gang thang."

You'll meet the people behind the often astonishingly accomplished street works you have only seen in passing and at freeway speeds. Bryan documents the range of styles and themes with clarity and a hypnotic rhythm, as one kinetic graphic blast of colors gives way to the next. It's not unlike a street museum tour in effect.

Despite potential misgivings, this is more than a film about how "cool" it is to deface public property. If you find yourself buying the usual media stereotype about how only gangbangers spray graff, you'll be chilled when one otherwise law-abiding graff artist relates

his late night dead-end alley encounter with a gang of homeboys definitely not pleased with the idea of bringing art to "their" hood. Check out the Graffiti Verite' site, too.

-- BIJOU CAFE

Director/Producer/Photographer Bob Bryan offers a revealing glimpse into the world of Los Angeles graffiti artists with this spare, intriguing documentary. The film is comprised almost entirely of interviews with over two dozen graffiti artists and painters. Thankfully, he leaves the hype and "Inside Edition" style gloss behind and opts for a frank portrayal of the subject matter. Bryan takes a "sideline" approach to the video, eschewing glitzy, glam, and even commentary, in presenting his subjects. He opts to roll the camera, step aside and let the artists speak for themselves.

The result of this "hands off" approach is a solidly honest view of the urban graffiti artist which is both compelling and informative. Bryan treats his subjects with respect and dignity. The film quietly but powerfully presents the viewpoint that these artists are not punks, thugs or taggers, but legitimate street artists using public areas as an urban art gallery for the masses. After listening to the artists, it becomes apparent that there is most definitely a method to their artistic "madness".

The film's Conversations vary from discussions concerning graffiti's ancestral connection to ritualistic hieroglyphics and cave writings/paintings to discussions of graffiti art as a form of street level propaganda. Bryan comments, 'What I have tried to do with Graffiti Verite was to create a Primer by which those individuals who do not understand the Artists and their Art-form would effectively be able to focus upon 'The Graffiti Art Movement' from the point of view of the artist with no filter or interpretations from the 'Experts'. To a large degree, he succeeds in his mission. The result is intriguing and subtly powerful. Highly recommended for anyone interested in the subject.

-- GROPING FOR LUNA

This newly released and beautifully produced documentary uncovers the underground Los Angeles graffiti movement and explores its

relation to contemporary Hip -Hop culture.

Close up and personal, Graffiti Verite' profiles 24 spray can artists and their life on the streets. *Rap Pages* calls the tape "required viewing for all citizens of big cities that don't understand the significance and impact of Graffiti."

-- A Project of FORECAST,
PUBLIC ART REVIEW
Issue #14, Vol. 7 No. 2
Spring / Summer 1996



GRAFFITI VERITE' (The Truth About Graffiti)

Here's a really interesting documentary that's really fun to watch. It was produced and directed by independent video producer Bob Bryan (Bryan World Productions) and is 45 minutes long. It explores and explains the underground graffiti art movement of today, by way of 24 of L.A.'s finest graffiti painters. Now, this is not just dirty words and gang symbols like you see here in G.R., but real expressions of individuality by really good artists, creating some beautiful and fascinating stuff. In this video you get to see many of them at work, and they tell what their paintings mean. I wish some of these guys were here- I have a big cement wall that needs painting!

This was shot on video, but there is no shaky stuff, this is worthy of any PBS or DISCOVERY broadcast and is worth toying or renting. In fact, it will be run on Maryland Public Television's INDEPENDENT EYE series in April or May, so if you live in that state, watch for it. For the rest of you, you can order it, and Bob himself will send it right out. (and by the way, if you're a guy-watcher, there are some great-lookers here! Sorry, couldn't resist.)

-- PSYCHOHOLICS UNANIMOUS,
Independent Video Corner

Agnes 16-adult. 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 neon-like murals seen here (far removed from ugly gang territory markings) are, rather, the brash Picassos of hip-hop culture. That public facades provide the usual canvas for these creations begs the question of vandalism, a point barely touched on in this celebration. Judicious use of tilted camera angles, slow motion, zooms, etc., complement the street sensibility. Graffiti art is an acquired taste, but this surprising program paints a clear picture."

-- Jeff Dick,
AMERICAN LIBRARY ASSOCIATION

This 45 min. video spurned the graffiti story in this issue of MRZ. The video focuses more on the taggers and artist (yes, they are artist in the strongest sense) on the West coast, mostly L.A. The artist (24 of 'em), try to explain what their art means to them. Some do it better through their art. I highly recommend this video to anyone who is interested in graffiti, art, politics or into understanding different cultures. You will never look at any graffiti the same way again."

-- MUTANT RENEGADE ZINE

GRAFFITI VERITE' - A documentary about the origins and rise of the Los Angeles graff scene. This video has been compared to Style WARS and it's not surprising why. **GV** digs into the real roots of LA graff, which are somewhat different from those that sparked the NYC graff scene in the '70s. Interviews with many of LA's old school are featured, giving further insight into what LA graff is all about. Technically, all the shots are well executed and the overall result is well edited (all nicely flowing together). Overall, a solid presentation.

-- WRITER'S RESOURCE GUIDE
(A Different Kind of Graff Mag)



Filmmaker Bob Bryan steps out of the pop culture spotlight and into LA's underground graffiti scene in this award winning documentary **Graffiti Verite'**.

One of the coolest people I have worked with so far, Bob's film is created to serve, in my opinion, two purposes. The first as a way to bind a fragmented scene whose members have few places to share ideas and technique. The second is to educate the ignorant who see graf art as a menace and bring the comprehension up to a level of traditional art in the progression and critique.

The word "*Verite*" means truth and that is exactly what this film is, a truthful look at the positive and negative side of the scene. The video interviews 24 of LA's writers, both male and female, who talk on graffiti's progression, the roots, and LA's unique place in the graf world. The artists' also reveal the everyday dangers they encounter as well as personal tragedies as a result of the ignorance against them.

Graffiti Verite' concentrates on the arts original home (the walls of the decaying city), but also explores graffiti's new place in galleries and in one case as a backdrop for an opera. With these new havens for graf artists, how does the future of graffiti look? For the most part it looks positive as this is a scene that will never sell out, a scene that thrives on progression and dedication.

-- Kyle Connaughton, Editor
LOW PROFILE MAGAZINE

thoughtful artists whose work is being displayed in galleries and dressing up operas. More socially and politically relevant than expected, this subcultural art form seeks to aggressively ensure we "wake up and smell the aerosol."

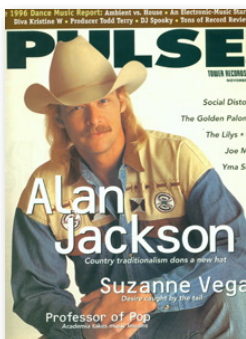
- TOWER RECORDS / VIDEO

Driven by fate, producer/director Bob Bryan rode his car one day down the sun beaten roads of Los Angeles and stumbled upon what was to change his life forever. Stopping his car, he noticed a band of young men, immersed in fumes painting intricate artwork with clumps of spray cans scattered about. One of the artists, Toonz, stopped to talk to Bryan and explained that the artwork was a theatrical backdrop for an opera put on by Peter Sellars. Toonz invited Bryan to come inside the gallery to see the rest of the artwork. Astonished and dazzled by the artwork enclosed inside the cubby room, Bryan began to question, "*Can graffiti really be a legitimate form of art?*"

Venturing out into the realm of LA's graffiti scene, Bryan endured six months of gaining writers trust and documenting the underground subculture. Quite different from his work in the past with *The Goofy Movie* and *Murphy Brown*. Bryan produced a 45 minute documentary that won the *Golden Eagle Award*, the *Golden Apple* and the *Silver Cindy Award*. Revered by thousands of film makers, critics and reviewers, **Graffiti Verite'** gave many a second thought to what is usually denounced as juvenile vandalism. "**Graffiti Verite's** film maker Bob Bryan finds social and political value in LA vandalism...." LA Weekly wrote",....*the work shown in the video is very impressive, even more so when you consider that the primary tool here is a can of spray paint*" *Video Librarian Review* stated.

With the response generated, you'd think that Bryan's work with Graffiti is concluded. Think again!

Ready for a second helping, Bryan is already well into his second project involving graffiti art. In an effort to illuminate and recognize the graffiti art phenomenon, Bryan is holding the "most historic and talked about graffiti event in 1997." Specifically, the event is a worldwide competition entailing graffiti artwork from Africa, Asia, Australia, Canada, the Caribbean,



**Graffiti Verite':
Read the Writing on the Wall**

**** (4 Stars)
(Not Rated; Bryan World)

The cultural incentive and social impact of 24 urban graffiti is presented in Bob Bryan's economical and revealing exploration of "*vandalism*" as Art. The media would lead you to believe that these spray-can Picasso are hoodlums. Instead, we meet

Europe, Latin America, Mexico, Middle East, Russia, and the US.

Not limiting itself to Graffiti, the competition will be encompassing artwork done in mediums of canvas, collage, computer (cyberspace), mixed media installation, pen and ink, sculpture, tattoos and walls (murals/pieces). The judging of the entries will be done by the 1997 selection committee and the winners will receive an inscribed trophy (Gold, Silver, Bronze and Honorable Mention) along with screen credit in the new documentary "The Art of International Graffiti." This new film will be seen by an international television audience as well as in schools, newspapers, the Internet

and cable TV shows. There is a separate "old school" category for work predated January 1990. All artists interested in submitting work must request an entry form at: Bryan World Productions, PO Box 74033, Los Angeles CA 90004.

Bryan has opened the minds of many that have deemed graffiti as just a senseless crime. With the immense, positive feedback **Graffiti Verite'** caught and a worldwide competition in progress. Bryan is bound to give graffiti the positive light it needs.

-- Lauren Rae,
SUBCULTURE MAGAZINE
 A Revolutionary Hip-Hop Magazine



- **GV1 Webpage** http://www.graffitiverite.com/GV1_Read-The-Writing-On-The-Wall.htm
- **GV1 Press Release** <http://www.graffitiverite.com/1PRESSRE.htm>
- **GV Docu-Series Trailers** http://www.graffitiverite.com/GV_DocuSeries_Trailers.htm

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