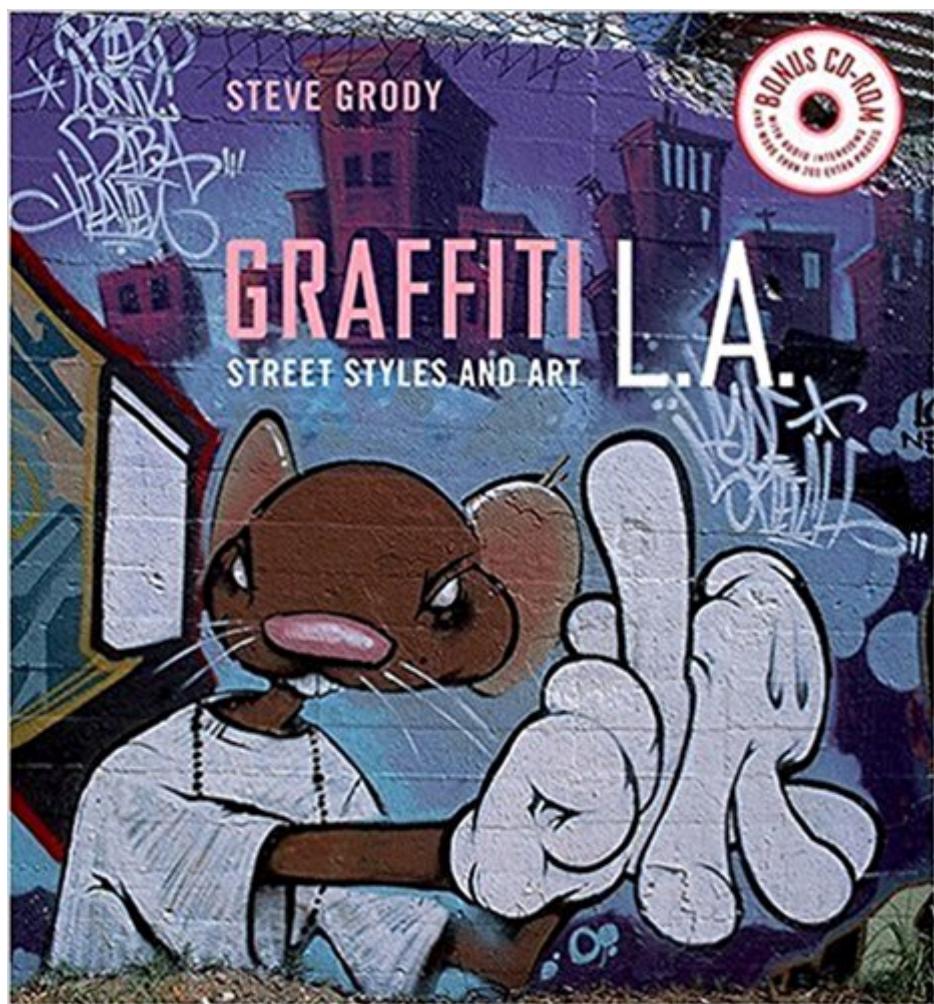


The book was found

Graffiti L.A.: Street Styles And Art (with Cd-rom)



Synopsis

Long before graffiti was adopted as the visual expression of hip-hop culture in the 1980s, Chicano gang members in East Los Angeles had been developing stylized calligraphy and writing on walls. Cholo (gangster) scripts became the first distinctive letter forms to evolve in the modern vernacular tradition of graffiti writing. Today Los Angeles writers of diverse backgrounds draw from a unique confluence of cultures that has led to regionally distinctive styles. *Graffiti L.A.* provides a comprehensive and visual history of graffiti in Los Angeles, as well as an in-depth examination of the myriad styles and techniques used by writers today. Complementing the main text, interviews with L.A.'s most prolific and infamous writers provide insight into the lives of these fugitive artists. Essential to the understanding of the development of the graffiti movement, this book will be an invaluable source to graffiti fans around the world.

Book Information

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Customer Reviews

Fifty years ago, graffiti was something written in restrooms and was relatively private. Now graffiti is an art form. You can think of it as vandalism; if it is your wall, or a public wall, and it is supposed to stay clean and undecorated, any unwanted spray-painting, no matter how fancy, is vandalism. But even if it is vandalism (and sometimes the owner of the wall invites the decoration, or the painting is done on canvas for a gallery), there is no arguing that graffiti now is some sort of art. This is especially obvious if you examine the hundreds of pictures in *Graffiti L.A.: Street Styles and Art* (Abrams) by Steve Grody. Grody loves the graffiti of Los Angeles, and booms, "Along with the myriad styles these artists have created, they have also evolved world-class graphic skills now

comparable to the best aerosol work anywhere." It seems funny that anyone would be comparing "aerosol work" from any locales, but you don't have to know about the styles elsewhere to enjoy the astonishing colors and designs found here. Grody examines the ethical issues of this sort of work, but it is clear that such evaluation is secondary to the art itself. He includes interviews with many of the artists (they call themselves "writers"), examines techniques and styles, and shows an appreciation of how this peculiar form of art has redeemed many of its practitioners, and redeemed some blighted public spaces as well. The spray can is the choice of the writers because it is easily concealed and is portable. On the wall's surface, its effects can be controlled, but it can also cover an area quickly. The furtiveness of making graffiti necessitates the use of the spray can, but writers use it even in gallery work.

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