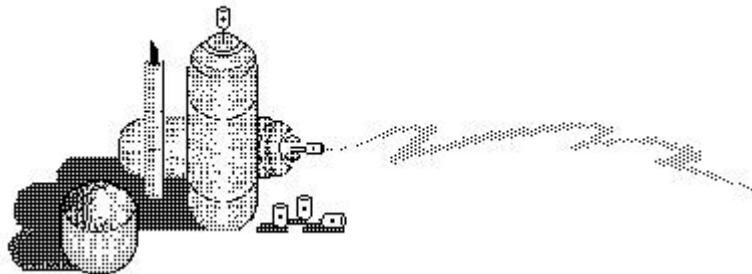


the International Dictionary of Aerosol Art

(<http://www.djingis.se/memb/ovre/aerosolart/index.html>)

Aerosol Art with Writers and Crews, Walls and Trains from all Continents,
Traditional Graffiti from Pre-history to the Present, Spray Art on Canvas and Street Art.
Names, Dates, Figures, Records, History, Sources! For artists, scholars and writers.



Staffan Jacobson, Ph. D.



Note:

The text of this book does not encourage any
unlawful act and contains no information
which could be used against writers.

The most frequent abbreviations used in the book are
(TTP) - Tags, Throw-ups, Pieces ,
(TG) - Traditional Graffiti,

(exh) for exhibition, (rev) for review and (aa) for same as previous.

The Italian word "graffiti" is used only in its plural form.

The Aerosol Art and writer-orientated reader might prefer to focus on the "TTP"
articles and the reader more generally interested in the anthropology and early ages

of graffiti and related issues
on the "TG" and other articles, who are presented separately.
As a scholar the author is unable to deny his Scandinavian background, which will
be obvious in the bibliography. Anyhow, he is sure that it contains
more than enough even for the English- and maybe also French-
and German speaking reader.

Thanks to mural documentalist James Prigoff, Art Crimes
editor Susan Farrell and Prof. Andy Jamison for reading!

You are most welcome to mail Your suggestions on additional entries, facts and
figures, national
crew-lists, language corrections etc to:

staffan.j.aaa@swipnet.se

All received photos will be archived. Always remember to add reliable,
independent written sources
with e.g. book title, author, publishing year, editor and page number. And Your e-mail
adress!

By doing so, You will participate in making this dictionary an up to date, refined,
never ending
encyclopaedia of the unique and powerful international Aerosol Art movement and of

contemporary graffiti research.

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ABC (TTP) Art Bombing Clan crew in Munich, Germany was started 1988. Won
- known for his much advanced (usually red pink) characters - is one of the
members, as are Cowboy 69 and Vince from München and it also includes
writers from Basel. Other members through the years are Rebel, Shame,
Gawky, Crash, Cash, Gjeli, Maroc, Craze, Zope, Mozart und Chromz (R.I.P.)
Below: ABC's Crazy Orman Monsdare by Won, Cowboy 69, Vince, Dare, Show.
München Hall of Fame 1992. *Lit.: Schluttenhafner/Klaußenborg (ed.): Graffiti
Art. Deutschland - Germany. Schwartzkopf, Berlin 1995; Won: Colour
Kamikaze. Ed. Kunst der Comics, Germany 1999; Juice nr 8/1999.*
Website: <http://www.studio-now.de/abc-graffiti/abc.htm>



ABC No Rio Dinero. *Lit.: ABC No Rio Dinero. The Story of a Lower East Side Art Gallery. Ed: Alan More, Marc Miller. (Catalogue.) Abc No Rio, N.Y. 1985. 195 p.*

Ace 137 Early Old school tagger from N.Y.

Adolescent Art Is there an Art of the Young? Children's Art and drawing development has been carefully described (by Kelloggs a.o) and it also inspired artists such as Klee and Dubuffet. But the common opinion has been that these aesthetically dynamic early years come to an end in the pre-puberty phase, which has been described as regressive and utterly self critical. Some take up comix influences or look for "realism"; too many young people quit drawing completely during this stage. But with the 1970s and 80s this situation has been changed to a high degree.

The TTP-movement has borne a new interest for pictorial creativity by many thousand youngsters over the world, and this time it will be useless to deny that even teenagers can make art. *Lit. Hartwig, Hellmut: Jugendkultur - Ästhetische Praxis in der Pubertät. Rowohlt, Hamburg 1980. 381 p. and Hartwig, Hellmut: "Graffiti als stellvertreter affekte." In: S.Müller: Graffiti - Tätowirte Wände. Bielefeld 1985, p. 133-141.*

Admiror, (TG) paries, te non cecidisse ruinis, qui tot scriptorium taedia sustineas - latin graffiti scratching from Pompeii 79 A.C that could be translated "I admire you, wall, that by all this scribble you do not fall, you, the dumping-ground for all writers!"

Adrenalin

1. $C_9H_{13}NO_3$, a hormone which increases heart rate, blood pressure and blood sugar level, and what really hits you when you are doing » tags, » throw-ups or » pieces.

2. The title of an exhibition of Aerosol Art held at City Gallery in Melbourne, Australia July 9 - July 23, 1988 with Jme, Prime, Spy, Zikos, Peril, Ransom, Jule, Wisp, Guy and Jay.

Aeroplane, writing on (TTP) The first to tag an aeroplane was > Cornbread. He wrote his name on the wings of a TWA aircraft which left Philadelphia Airport for the south in the late 60's. There have been some similar occasional events since then. But the first "whole plane" piece, from tail to cockpit, was done in

early January 27, 2001 by Danish writers on a white Fokker plane at Kastrup Airport, Copenhagen.

Lit.: Padwe, Sandy: *The Aerosol Autographers - Why They Do It. Philadelphia Inquirer Magazine, May 2, 1971; Fly overmalet med graffiti. Politiken 27/1 2001; Klint, Lars: Flygplan täcktes med graffiti. Expressen 29/1 2001.*

Aerosol Art (TTP) One of the synonyms of Tags/Throw-ups/Piece (TTP); Spraycan Art, Spray Art, Subway Art (see these words) and similar expressions are also used. *Definition:* It means the historically new and independent kind of graffiti originated by youngsters in Philadelphia and New York in the late 1960s/early 1970s which spread over the world in the 1980s - doing» tags,» throw-ups and» pieces with marker and spray paint on walls and trains, mainly under subcultural and unlawful circumstances. The motif is primarily the letter, sometimes with characters, and the concept is one of style. » Wild style lettering is one of the most prolific, complex and original contributions from youth culture to art history ever. Aerosol Art also includes legal and socially accepted forms such as spray art on canvas or commissioned wall art. *Lit: Jacobson, Staffan: The Spray-Painted Image. (Diss.) Aerosol Art Archives, Lund University, Sweden 1996.*

Aerosol Kingdom The title of a famous burner by»Vulcan, N.Y. 1986. *Lit.: Chalfant/Prigoff: Spraycan Art. T&H, London 1987.*

Aerosol School or the Aerosolskolan was an independent graffiti community centre in Uppsala, Sweden in early 1990:s which was very successful for 2 years. Wellknown writers as Code (headmaster), Dwane and Pike were teaching art class basics and spray can technique on a regular and well-organised basis. The school also initiated similar activities in several other cities, made a project painting in Katowice, Poland (the first in that country) and in autumn 1992 held a major convention with the BBC crew, Africa Bambaataa, James Prigoff and writers from all Europe. During this period of the Schools activities, the illegal graffiti in the city decreased at a significant rate, which was also the case at» Kungsholmens Graffitiskola in Stockholm 1989. *Lit.: Aerosol School Goes to Katowice. Erik Olsson/IOR/Studieförbundet/Hip Hop Corporation, Uppsala 1991. Videogram, documentary, 25 min.*



Aerosoul Magazine (*TTP*) Note the spelling! Fanzine in full colours, published in Riehen, Switzerland since 1993.

Aesthetics of Graffiti. (*TTP*) *TTP* has a very special art criticism of its own. The means of the painting should be rational (see Technique) but the result ought to be “impressive”. The most wanted response is a “Wow!” and a state of visual shock and physical excitement, not an intellectual reaction. When writers judge each other’s pieces, the following criteria are usually taken under consideration:

1) technique, 2) fantasy and originality, 3) style 4) colours, 5) size, 6) physical difficulty and effort , 7) location , 8) risk, 9) time, 10) total impression.

Out of those criteria an objective judgment is possible: to divide the good work from the not so good . But that does not mean judgement is necessary, because one could also look at a piece in many other ways, as is done in pictorial analyses or when reviewed by non-writers. But knowledge and experience, and an open mind nonetheless, heighten the reception for everybody. Then, you can have just as good a time watching the piece as the writer had doing it!

Afghan Trucks (*TG*) A very special public art form exists in Afghanistan, where drivers decorate their private truck vehicles with Arabic calligraphy (even in 3-D style!), ornaments, patterns and romantic, somewhat naive pictures of modern life and technology, religious motifs, women or landscapes in bright colours. *Lit.: Blanc, Jean-Charles: Afghan Trucks. Stonehill, N.Y. 1976.*



Ahearn, Charlie (TTP) *1951, N.Y; known as the author of the film » “Wildstyle” 1982. Also runs Pow Wow Productions in N.Y.

Ahearn, John * 1951, N.Y. Painter and sculptor, known above all for 50 life-cast portraits of Bronx inhabitants 1979, organising» The Times Square Show 1980 and cooperating with COLAB and» Fashion Moda.

AIO (TTP) All In One is originally the crew of the Swedish writers Circle (letters) and Weird (characters), and it includes writers from Denmark and Germany, such as Bates and Side. The group is known for big murals like “Fascinate” 1989 and “Apocalypse” 1991, for a “clean” letter style and sometimes of Arabic art influences in characters.

Airbrush (TTP) Invented in the 1890s by Joe Binks for fast white-washing and improved with a breakthrough in 1923 that brought more suitable colours. This too I, as well as the spray gun, is far more sophisticated - and also constitutes heavier equipment - than a spray can, and is mostly used for commercial art and speciality painting on cars etc. It gives a smooth and slick image with acrylics and a glossy surface with enamels. Writers sometimes use it on T-shirts, jackets or fancy works on cars. *Lit.: Peacock, Ian: Airbrushing and spray painting manual. Argus Books, England (1984) 1989.*

AIS (TTP) Atlantic Island Warriors, contemporary German crew.

Ak, Edith de (TTP) Art critic who made the most essential interview so far with Rammellzee in the article *Train as Book, Letter as Tank, Character as Dimension.* in *Art Forum*, May 1983, p. 88-93. She also wrote about» Dondi in *Dondi White.* , Feb 1983, p. 83-84.

Akay (TTP) Swedish writer, together who with News, Thrill and Dudge are the original members in the » VIM crew, started 1988. In Spring 1990 VIM painted Sweden’s first whole-train - 8 whole cars (200 meters) by Akay, Ceios, Dudge, News and Terror.

The slogan ”akayism” appears to be tagged posters in of various kinds, applied with glue on the wall, stencil letters, stickers and spraypaint applied together in a conscious and creative street-art manner on the urban consumistic environment. Sometimes there is a message: ”I scribble therefore I am”, ”I want my planet back” or a pleasantly puzzling one like ”Akayism is your only protection”. Akayism has become a concept in it self and for a radical transgression of Swedish graffiti.

Lots of pictures on www.akayism.com *Lit.: Malm, Rasmus: Public Space. A*

Guerilla Art Attack hits Stockholm. Adbusters magazine, June/July 2000.
<http://adbusters.org/campaigns/urbanspace/stockholm.html>



AK-47 Chinese Street Art artist Zhang Dali write "AK-47" or "18K" in the urban Beijing environment in the late 1990's.
Lit.: *Stuart, Lyn: Dialog- the graffiti art of 18K." Beijing Scene, Vol 5, Issue 4, 1999.*

Alfresco History. (TG) Review of William McLean's book » Contribution a L'etude de L'iconographie Populaire de L'erotisme. Lit.: *Alfresco History . Time, April 13, 1970, p. 41.*

Almaraz» Chicano Art

Aman (TTP) * 1973, Swedish writer who does small and intricate pieces. *Below, Aman & Pker.*



Amen (TTP) Swedish Christian writer, who collaborated with Zappo and Circle on the huge mural "Admire the Nature", Norrköping 1991.

Amici della Catacombe (TG) The Vatican society for preservation of the Roman » catacombs. See also» Bosio.

Amok (TTP) German writer, King of Style in Berlin 1985-1991.

All City (TTP) Describes writers who tag ubiquitously. Cornbread in Philadelphia was the first "tagger" and the first all city writer, Taki 183 was first in New York with this ambition (even though Julio started tagging before him in the same city). Lit.: *Stewart, Jack: Subway Graffiti: An aesthetic study of graffiti on the subway system of New York City, 1970-1978. New York University, N.Y. 1989. ; and Ley, David & Cybriwsky, Roman: Urban Graffiti as Territorial Markers. Annals of the Association of American Geographers, Vol. 64, no 4/1974, p.491-*

505.

Alienation is both a structural and a mental state, caused by the compartmentalization of work, life and relationships which prevent perspective and understanding and make us feel like soulless consumers with no power over our own lives. An non-alienated act could be a creative and subversive, an "art crime", like writing graffiti.

Lit.: Internationale Situationniste. Nr 1/1958 - 12/1969. Ed.: Guy Debord. Éditions Champs Libre, Paris 1975. and Israel, Joachim: Alienation - från Marx till modern sociologi. Lund 1968.

Alinovi, Francesca (TTP) Italian art critic who wrote the famous article "Twenty-First Century Slang", since then translated into many languages, for the »Arte di Frontiera exhibition catalogue. *Lit.: Arte di Frontiera - New York Graffiti. Mazzota, Milano 1984.*

Anarchy, the symbol of (TG) The word "anarchy" comes from Greek "an"- without, and "archos" - ruler, and it properly means a direct democratic society with no state or hierarchy.

One of the most frequent political graffiti symbols is the A inscribed in a circle. There are photographic evidence from the Spanish Civil War 1936-39 where this sign was seen on a helmet; and 1956, on November 25, the Alliance Ouvriere Anarchiste (AOA) adopted this symbol.

In recent time this symbol was championed by the magazine Jeunesses Libertaires in France, April 1964, as a suggestion for a graphic symbol of anarchism. Some influence from the > peace-sign is clear. 1966 it was used by the Sacco-Vanzetti group in Milan, and from the May revolt of Paris 1968 it was visible everywhere. In Europe it was from time to time connected with the > Punk movement and the squatter movement, (BZ). Today it is a generally accepted and widely spread symbol of anarchist ideas and of the new generation Anarchist and Autonomy activists.

Lit.: Peter Peterson: "Flag, Torch, and Fist: The Symbols of Anarchism", Freedom, vol. 48, No. 11, p. 8. ; "Geschichten des A." Karin Kramer Verlag, Berlin 1982. On the history of the philosophy and the social movements : Woodcock, George: "Anarchism". The World Publ. Comp., N.Y. 1962.

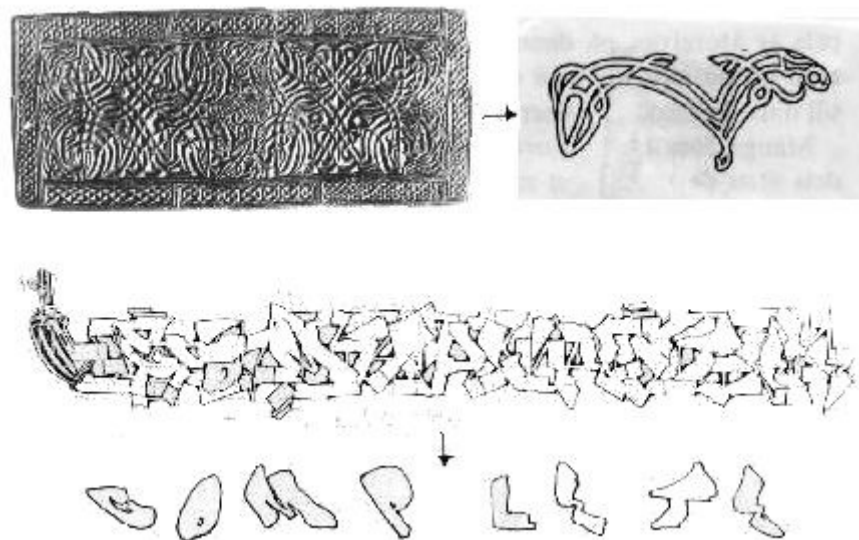
<http://www.infoshop.org/faq/append2.html>

See also» BZ-graffiti.



Animal ornaments The Nordic animal ornaments style was used in handicrafts

in the Scandinavian countries during the Vendel period, 550-800 A.D. There are some astonishing similarities between this style and of TTP and its “camouflage” method, not in influences or historic circumstances, but in the execution: the animal shape (instead of the letter shape in TTP) was abstracted and rearranged to such an extent that just a decorative, rhythmic pattern was left in the picture. Still, the original shape could be discerned by training. Some of this is also true for Celtic Art, but in the above-mentioned case it is obvious. *Lit.: Jacobson, Staffan: The Spray-Painted Image. (Diss.) Aerosol Art Archives, Lund University, Sweden 1996.*



Antarctic graffiti (TG) According to Walter Sullivan in his book “Quest for a Continent”, the name “Finn Ronne” was written by his father Martin Ronne in an Antarctic camp during the first successful expedition, and recognised during a later expedition in 1933. *Lit.: Reisner, Robert: Graffiti. Two Thousand Years of Wall Writing. Cowles, N.Y. 1971, p. 15.*

Anti-Graffiti(TTP)» Graffiti Prevention

Anti-Graffiti Network Organisation started in Philadelphia 1984 by its mayor ; see also » NGIN.

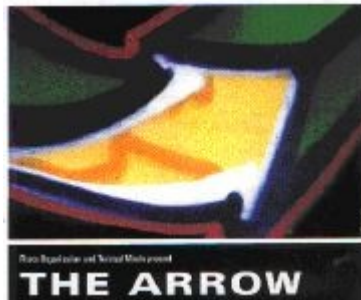
A-One (TTP) Anthony Clark, * 1964, Manhattan, N.Y., writer and painter with several successful exhibitions in USA and Europe. *Lit.:Parmesani, Loredana: A One. Flash Art 116, March 1984, p. 44.*

Arctic graffiti (TTP) The first T-2-B train piece at the Arctic pole circle was done in 1993 by the finnish writers Hiv, Poe and Egs. *Lit.: Monmagnon, Olivier: Sabotage! Florent-Massot, Paris 1995. (The chapter of Finland, last pages.)*

Arrow, the (TTP)

1) The arrow, designed in a personal way, is an important detail in» Wildstyle lettering to add life and motion to the letter-picture. It is seen in both traffic signs and Islamic» calligraphy, but how it got into Wildstyle is not quite clear. However, Cool Earl used the arrow - according to Jack Stewart - in Philadelphia as early as 1966!

2) The Arrow - a writer-organised, major exhibition (50-80 big canvases) of contemporary graffiti art, held in Stockholm July 27 - Aug. 9, 1998, including live painting, American guests, a daily guided tour and video documentation. Organisers » Twisted Minds (Denmark) Roots Org. and Stocktown 98 (Sweden).



Art There is hardly any definition of “art” accepted by everyone, but there are several possible. “The institutional definition” by George Dickie is:

“A work of art in the classificatory sense is 1) an artifact 2) upon which some person or persons acting on behalf of a certain social institution (the art world) has conferred the status of a candidate for appreciation.”

TTP as an underground movement which at the same time has been accepted in the galleries, by critics and therefore by the art world seems to be art by this definition. TG could be seen as > Art Brute (“raw art”) according to the French informal painter Dubuffet. Both forms have been an important source of inspiration for academic trained and/or successful artists, as TTP for Keith Haring and Jean-Michel Basquiat and TG for Picasso and Klee. *Lit.: Dickie, George: Aesthetics. An Introduction. Pegasus, N.Y. 1971.*

Art After Midnight The title of a book by Steven Hager, which in a lively way describes the bohemian avant garde night life at the New Wave clubs and graffiti galleries of the Lower East, Manhattan in the mid-80:s, during the “art boom”, a melting pot that created contacts between the young students from School of Visual Arts and the writers and led to the so-called Street Art phenomena and the interest for spray art on canvas. *Lit.: Hager, Steven: Art After Midnight. St. Martins Press, N.Y. 1986.*

Art and Life is One. Quotation (of high validity for TG and TTP) by Tristan Tzara, 1896-1963, French-Romanian author, one of the founders of the DADA movement in Zürich 1916.

Art Brut (“raw art”) French term used by > Dubuffet, representing certain informal art in reaction against the academic taste. Dubuffet in 1947 began collecting art by non-professionals like art of the insane, of children, so called “primitive” art and by amateurs. The Collection de l’Art brut has 5000 pictures and sculptures by 200 artists, and is now a museum in the city of Lausanne.

Art Crimes The largest (30.000 visitors per day) graffiti site on the Internet contains TTP-actualities and world-wide pieces, available at the Internet on <http://graffiti.org>. Susan > Farrell was its originator in 1994 and it is still run by Susan and Brett Webb. Art Crimes also has links to most other graffiti-sites in the world.

Arte di Frontiera An exhibition of Aerosol Art held at Galleria communala d’arte moderna in Bologna, Italy in March-April 1984 with Futura 2000, J-M Basquiat, K. Haring, K.Scharf, Koor, Lee, Jenny Holzer, Lady Pink, Richard Hambleton, John Ahearn and others.

Art Nouveau» Mucha» Psychedelic Art.

Arris (TTP) South African writer in the TVA tribe (The Villainous Animators) crew in South Africa.

Ash (TTP) *1968 in Madrid, member of the» BBC crew, known for his excellent canvas work.



Ask (TTP) Swedish writer of the late 1990:s, known for excellent colouring in characters, and his cute monsters. Cooperating with Marvel who does the letters.

Astor, Patti (TTP) Gallery owner from N.Y, participant in the film»“Wildstyle” 1982 in the role of a naive journalist.

Astronaut graffiti (TG) Visiting the Russian Mir Space Station, astronaut David Wolf wrote in a letter home in Oct. 13, 1997:

Signatures and instruction placards written by the hands of over a decade of cosmonauts who maintained and lived in this true marvel of human achievement.

Since the first space journeys began there are occasionally rumors of graffiti on the Moon but thus far with no photographic evidence.



At 149 st. (TTP) A New York City website done by writers in memory of the Writers Bench at 149 st. On: www.at149st.com

Atom (TTP) Writer from Brooklyn, N.Y. (SCA. p. 37)



Atome (TTP) Australian writer, a good stylist who paints world wide.

Avelon (TTP) Danish fine arts painter, former writer in the Dark Roses crew with» Romance and now in the Killing Fields crew. *Lit.: Poulsen, Rasmus: Graffiti i Danmark. Klematis, Denmark 1997.*



Baby Face 86 (TTP) Early Old school tagger from N.Y.

Back-piece (TTP) A back-piece is a trapezoidal piece of canvas, decorated with a graffiti motif and made to be sewn onto the the back of a jeans jacket. The materials used are textile pencil, paint pen, acrylics, airbrush or even oil paint.



Bad (TTP) Good.

Bad News Jimmy One of the early writers in Philadelphia and friend of> Cornbread. Jimmy,>Top Cat and others moved to New York in the late 1960:s and brought style influences along with them. *Lit.:Padwe, Sandy: The Aerosol Autographers - Why They Do It. Philadelphia Inquirer Magazine, May 2, 1971, p.8-10, 12, 44.*

Bakunin, Michail (TG) (1814-1876) Russian revolutionary anarchist, agitator and author, who once said that “the desire of destruction is also a creative desire.” Active in the 1848 Paris events, in the 1st International in opposition to Marx and in various uprisings around the world. At the stock market building of Zürich in 1853 he wrote graffiti that says, in translation: No God, No State, No Slave!

Bama (TTP) Also wrote AMRL, legendary old school writer from N.Y, member of the original> UGA and one of> Craig Castleman’s main sources in his book “Getting up”.

Bambaataa, Africa (TTP) Real name Bambaataa Kahyan Aasim, * 1957, Bronx, N.Y. DJ who initiated the> hip hop movement with the groups “The Zulus” 1973 and “The Zulu Nation” 1975 with breakdance, rapping, DJ:ing and later on graffiti becoming an alternative to drugs, violence and racism - indeed a historic achievement. The *term* “hip hop” was invented by DJ Starsky.

Bando (TTP) Starting up with the famous > Dondi White in N.Y., this French-American painter founded the French crew> TCA (The Chrome Angelz) in Paris 1987 together with Mode 2, Pride, Zaki and Scribla . Bando in Paris and> Shoe in Amsterdam were the two real letter style innovators in Europe. Bando still holds his reputation as a Style King and has had an enormous influence on European TTP, as have all of the TCA members. His crew now is>CTK with Boxer.

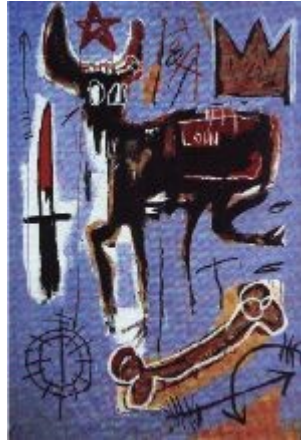
Lit.: A moment with Bando. (Outlines & Interview in English/Francais.) Molotov Cocktail nr 5, Paris 1998, p.14-17.

Barbara 62 and Eva 62 (TTP) Early female incredibly active taggers in the 1970s who, according to> Bama, wrote their names on every single bus stop on the New York-Florida line.

Barks, Carl * 1901, the American cartoonist who created Donald Duck and his friends and the classic adventures in the 1950s. Barks became known after he retired in 1966, and was allowed (!) by the company to use his own name. The influence of Barks in early TTP characters is sometimes obvious.

Bars (TTP) Rectangular elements used for instance in the “camouflage” technique introduced by >Kase 2 when sketching a wild style outline. The bars are integrated with the letter shape, and the aim is to confuse the eye and split up the letter body, which makes it harder to read but nicer to look at.

Basquiat, Jean-Michel (1960-1988) Born in Brooklyn to a father from Haiti and a mother from Puerto Rico. He did some early illegal pieces. Writing “Samo” on SoHo walls 1978-80, working for Mary Boone’s Gallery from 1982, cooperating with Andy Warhol from 1984. Basquiat did not see himself as a graffiti writer but, although self trained, as a fine arts painter like > Keith Haring and > Kenny Scharf, moving in the New Wave and graffiti-influenced circles in Lower East, East Village and SoHo in New York. His acrylic paintings on canvas contain neo-expressionistic scribbled figures and sentences with bright colours, often with ethnic references, and they quickly brought him an international reputation. His alltooshort existence (27 years) became the subject for a film by Julian Schnabel, where David Bowie also brilliantly played Andy Warhol. See also > Penck, A.R. *Lit.: Liu, Catherine: The Umbilicus of Limbo. Flash Art 134, May 1987, p. 93. ; DK: Jean-Michel Basquiat. Artforum, March 1989, p. 130-131. ; Hoban, Phoebe: Basquiat. A quick killing in Art. Quartet Books, London 1998.*

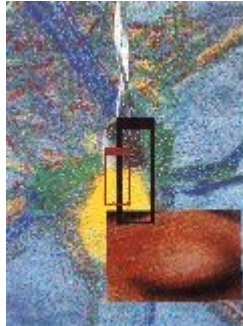


Bates (*TTP*) Danish writer, one of the most skilled and active for several years, took his name from a character in the SF-series “V” and is one of the best writers of the entire period since TTP first came to Denmark in 1984. Member of AiO, WR, WCA and STEM crews. His pieces always contain his name, and his style is very physical with horizontal stretched-out flourishes.



Battle (*TTP*) A battle is an aesthetic competition used to solve conflicts between hip hop groups or individuals. The antagonists show their best and the spectators are the judge and jury. Some of the battling rules are said to be taken from basketball.> Africa Bambaataa used this method to cool off the aroused feelings in the streets, as a basic of the> Zulu Nation ideology with its “anti-violence, anti-drug, anti-racism” concept. It did work and is still in practice now and then, as for instance the CDC-HTS crew battle in Stockholm 1988 and the> Hex and Slick individual battle in Los Angeles 1989.

BBC (*TTP*) Bad Boys Crew: French-German group with Jonone 156, Skki, Jay, Ash 2, which combine hardcore painting and canvas work. Except several major exhibitions they have also done pieces on the Berlin Wall, for TV and in movies. *Lit.: Nabi, Adrian: Ash Jay One Skki / BBC. Wanderer Werbedruck, Bad Munder 1991.; and Bad Boys Crew. Underground Productions 4/feb 1993, p.14.* (Interview with BBC.)



B-boy (TTP)

- 1) A member of the hip hop culture.
- 2) "The B-boy"-character is a highly stylised drawing of a "typical" grim looking type with the outfit, the spraycan, making the hiphop sign.

BCP (TTP) The Belgian crew Brussel City Painters with Eros, the latter known for enormous straight-letter pieces.

Bear 167 (Kwame Monroe) Old school N.Y. writer and artist, mentor of > Shoe, Amsterdam.

Beat Street (TTP) Film by Stan Lathan and Harry Belafonte. Orion Pictures, 1984, 106 min. The film was viewed the same year all over Europe and was one of the kickoffs for > hiphop culture there.

Berlin scene (TTP) If Philadelphia was the graffiti capitol of the 1960s, New York of the 1970s and Amsterdam / Paris of the 1980:s, then Berlin certainly is the graffiti capitol of the 1990s with its 10 000 writers (including the toys), the 24 hour rolling train gallery of pieces and the tagging of every (im)possible spot in the city. But, they have good writers in München, too.

Lit.: Henkel/Domentat/Westhoff: Spray City. Graffiti in Berlin. Schwartzkopf, Berlin 1994; Jacobson, Staffan: Breaking the Wall - real Art is Free.

Underground Productions nr 15, p. 33. Picture below by Sheas, Park, Loomit and the Sao Paulo writers >Os Gemeos at Mauerpark Hall of Fame, Berlin 2000.



Berlin Wall, the (TG) was erected between West and East Berlin in Germany on August 15, 1961; 4.5 metres high and 166 kilometres long, "an anti-fascist bulwark" as it was said from the DDR side, and it would last for 28 years, 2 months and six days. Sporadic political graffiti was the most usual decoration of the wall during the 1970:s, but in the 80:s the wall become completely covered up by a democratic folkloristic mixture of all kinds of art, including > Harald Naegeli (the Zürich Sprayer), > Keith Haring, stencil art, slogans, > brigade paintings done with brushes and, from 1984, tags, throw-ups and pieces done

with spraypaint and style. The peak was reached in 1986. In November 9, 1989 the wall was opened, torn down and kept or sold in small pieces as souvenirs, while the unification of Germany and the end of the Cold War was at hand. *Lit.: Waldenburg, Hermann: The Berlin Wall Book. Thames & Hudson, London 1990 (colour plates) and Hebell, Claus: "Conditio Humana. Die Berliner Mauer als spruchband." Kultur nr 8, 1984, p. 31-34. (Registration of all messages written at the Berlin Wall at a particular time in 1983.)*



Betty Blue (*TTP*) Swedish female writer who took her name from the well known movie; a good stylist who does not hesitate to do risky things.

Bil Blast (*TTP*) (William Cordero)* 1964. High School of Art & Design 1981, Parsons School of design 1984, since 1986 working as artist for Joan of Arc Junior High School in New York. American writer, known for the piece "Sky's the limit", N.Y 1982, who has had many successful exhibitions in the USA and Europe.

Bite (*TTP*) Writer's name for plagiarism, to take another writer's style or letter shape without giving proper credit to the inventor.

Bits (*TTP*) Writer's name for tiny decorative elements in a piece like small sticks, not to be confused with > bars.

Black-book (*TTP*) Originally this is the name of the writer's sketch-book, where the outlines were elaborated and where other writer friends could leave their tag. But it can also contain the writer's photos, used as a portfolio.

Blade (*TTP*) (Steven Ogburn) *1958. Legendary old-school writer from N.Y., who was the first to use "tumbling letters" in pieces and had an active role in the stylistic development of the art form. Also does very specific personally canvas work. He claims 5000 train paintings with photographic evidence. Website: <http://www.bladekingofgraf.com/>



Blek le Rat *1951 in Paris, art educated pioneer in stencil-graffiti/pochoir from 1981 and forward, with many followers.

Blending colours (TTP) Spray paint can be blended by a writer-invented technique (Poulsen 1997). Except for the fading technique, there was no way of mixing spray paint to get the right colour before.

First you put can no 1 in the refrigerator for 1 hour. Then you take it out and turn it upside down, holding it over can no 2. Take off the caps on both cans.

Between the cans you carefully install a thin tube which fits into the spray tube's openings. The industrial spray cans has the kind of tube you need to connect the two spray cans, but a cut-off empty ball-point pen's tube is O.K. Be careful. Watch out so you don't over-pressure and explode the can! Now the paint goes from one can to the other and the paint is blended! *Lit.: Poulsen, Rasmus: Graffiti i Danmark. Klematis, Denmark 1997, p. 59-60.*

Blind (TTP) Stockholm writer who contributed to the Swedish stylistic evolution with certain decorative stencil patterns details in the piece.



Blindheim, Martin (TG) Norwegian art historian who has described the mediaeval graffiti scratched with knife in wood, both pictorial and signs, by those who built the Norwegian stave churches. He shows the similarity between the exterior decorations of the churches and the scratchings - they seem to have been executed in spare time by the workers who built and decorated the church. Below: scratchings from Gol Stave church, Norway. *Lit.: Blindheim, Martin: Graffiti in Norwegian Stave Churches c. 1150-1350. Universitetsforlaget, Oslo 1985.*



Bode, Vaughn (1941-1975) This American underground cartoonist created figures like Cheech Wizard and SF worlds like Sunpot and Deadbone, and he had an intense career, resulting in numerous drawings, major awards (such as the HUGO) and a multimedia performance at The Louvres, Paris. The bizarre and eccentric humour and the elegant sketch work with "cute" round letter

shaping in his art made him the No 1 comic artist for the writers, and his comics are still reprinted. His son Mark Bode⁻ makes graffiti and other art works, and he has a his own tattoo studio. He continues the work Vaughn Bode⁻ started by finishing the "Wizard of Oz", a new Cheek Wizard book forthcoming.

Lit.: *Newport News* 1976. *Vaughn Bode⁻ Index* 1976. www.cheechwizard.com and www.markbode.com.



Bomb (TTP) To tag or do quick pieces in quantity.

Bomber Magazine (TTP) The first regular Dutch TTP fanzine, founded in Abhylvrenbeek, The Netherlands 1988.

Bombing L.A. (TTP) is the title of a documentary on video made by Gary Glaser, Glaser Productions, Beverly Hills, California 1989.

Boone, Daniel (TG) (1734-1820) American pioneer, founder of the first permanent settlement in Kentucky, Boonesborough. In Tennessee a scratching in a beech tree by knife still remains, saying that Daniel Boone killed a bear on that spot in 1775. It also appears in the movie "Sergeant York" from 1941 with Gary Cooper ; director Howard Hawks.

Bosius, Antonius (TG) (1575-1629) was the first to do serious research on graffiti. His 656-pages folio book *Roma sotterranea....nella quale si tratta de sacri cimenterii di Roma, del sito, forma et uso antico di essi, de cubicoli, oratorii, imagini ieroglifici, iscrizioni et epitaffi....* Rome 1593, published 1632 after his death, has lots of illustrations of inscriptions and of maps of the secret

underground > catacombs in Rome, once a meeting place for the first Christians. Bosius also left his own “tag” in the Priscilla Catacomb, see below.



Bostons Graffiti Board (TG) was erected in 1971 as a follower of the first of its kind in Stockholm, March 16 1968, but “it just didn’t work”. A graffiti board is a legal wall for scribbles. *Bratly, Carol: Bostons Graffiti Board. The American City, Apr 1971, p. 138,140.*

Boxer (TTP) Apparently Paris’ most frequent tagger, he is part of the French crew Crime Time Kings together with Bando, Senz, Sign and Squat. See also> Mode 2.

Brain (TTP) Swedish writer known for good self-confidence and commercial success with canvas work.



Brassai (TG) Real name Guyla Halasz, 1899-1984 Hungarian-French painter and photographer, friend of Dali, Braque and Picasso; the latter encouraged him to photograph graffiti scratchings on Paris house fronts 1932-38. His book “Zwei Gespräche mit Picasso”(1960, in French 1961) contains those pictures and a conversation on the subject between the two of them. Brassai’s photos were shown at MoMA, N.Y. 1956-57. See also> Picasso. Lit.:*Brassai (Guyla Halasz): Du mur des cavernes au mur d’usine. Minotaure 3/4, Paris 1933, p. 6-7.* and *Brassai (Guyla Halasz): Conversations avec Picasso. Gallimard, Paris 1964.*



Breakdance Breakdance (or B-boying) is an acrobatic street dance, originated by teenagers in the Bronx in the mid-1970:s. It has influences from so diverse sources as Brazil dances, mimers and James Brown and has been elaborated since then, forming a part of the hip hop culture together with rapping, scratching, mixing, DJing and graffiti. One of the legendary break dancers is Crazy Legs of the Rock Steady Crew. Break dancing came to Europe c:a 1983, along with the film > Beat Street and TTP-graffiti about a year later. See also > hip hop.

Brewer, Devon (TTP) American sociologist who in a couple of studies analysed the strategies and effects of common graffiti prevention, as chemical-technical / punishment by the law - and of alternative methods, like graffiti community centres / legal walls, and compared them. The result was positive for alternative methods. *Lit.: Brewer, Devon: "Bombing and Burning. The Social Organisation and Values of Hip Hop Graffiti Writers." Deviant Behaviour 11/1990, p. 345-369. and Brewer, Devon: "Hip Hop Graffiti Writers Evaluations of Strategies to Control Illegal Graffiti." Human Organisation, Vol 51, No 2, 1992. p. 188-196.*

Bricollage This term originates from the French structuralist Claude Levi-Strauss and has been used in youth research for some years; it means a counter definition of symbolic meanings or a re-arrangement of symbols in a way that they constitute a new totality. One example is the youth fashion of certain subcultures, and another could in some senses be the spray-painted picture, bringing together familiar but diverse elements to create a new visual concept with a new meaning.

Brigada Ramona Parra This was the first illegal painters' > brigade in Chile. The leader was Danilo Bahamondes, and one of its most famous paintings was a 500 x 4 meter stylised political mural at the Mapacho wall in 1972.

Brigade paintings A painters' brigade is a group of political activists, artists and amateurs, aiming to do a political wall painting, mostly done with social realism characters and slogans, executed illegally, protected with guards, done with brushes. This public art form was blossoming from the late 1960:s (like > The Wall of Respect in Chicago, 1967) to the latter part of 1970:s (like the painting on Hornsgatan, Stockholm 1979) with roots in > Mexican muralismo and Cuban

posters It was brought to Europe by refugees from Chile after the coup against president Allende in 1973. Brigade paintings also played a crucial roll in the Nicaraguan and Portuguese revolutions. Legal forms close to this are "neighbourhood murals" supported by community workshops and > commercial murals, done by artists. See also > Street Art. *Below: Höken, Stockholm 1978 (left) Smålands nation, Lund 1995 (right).*



Broke (*TTP*) Australian writer known for his characters and for running the > Hype Magazine (Brisbane, Australia 1988 -) with his twin brother Seiz.

Bronx The first major population to settle down in the area between Harlem River and Bronx River was the Irish, who came in many thousands because of the big potato plague in Ireland 1840. 1860 they were 25% of the total white population in New York. The population grew during the railroad expansion, and 1910 there were four ethnic close bound groups in Bronx: Jews, Irish, Italian and German. The great inhabitant reconstruction of the 50s and the regression which followed is still a trauma for the Bronx, now an area for poor working class people. Robert Moses cut the neighbourhood in two pieces with the Cross-Bronx Expressway in the early 60s, and the white population left South Bronx for the north. 170 000 more black and Puerto Ricans came when their Harlem ghettos were torn down.

(Below: Soz & Rom on the Bronx Hall of Fame 1991.)



This was the situation in the 1970s: a 25 square kilometre slum, where buildings were burned instead of rebuilt, in hope of insurance money. As if things could not get much worse, the gang violence increased. And now, as a counter reaction, there are several remarkable events coming up: the graffiti boom was created here and in the close north Manhattan neighbourhood Washington Heights. And the Bronx DJ >Africa Bambaataa organised his first group The Zulus in 1973. His message was anti-drug, anti-racism, anti-violence, and the creative forces of the young were triumphing over the gang destructiveness. In 1975 there were rapping, break dance and DJ:ing coming out of the South Bronx street culture, and together with graffiti a new and very vital movement was

reclaiming the streets and getting ready to conquer the world: Hiphop.

Lit.: *Jacobson, Josef: När bokstäverna lärde sig att dansa. Paper, KM, Malmö Högskola, Malmö 2001; Handlin, Oscar : The Newcomers -Negroes and Puerto Ricans in a Changing Metropolis. Harvard University Press, Cambridge, Mass., 1959, p. 134; The Encyclopaedia of New York, p.145.*

Bubble letters (TTP) This letter type, first seen on the LP-cover of Beatles "Rubber Soul" 1965 and then in underground comics, was introduced and elaborated in TTP by > Phase II, N.Y. in the early 1970:s. *Lit.: Hager, Steven: The Cultural Origins of Graffiti. In:Coming from the Subway - New York Graffiti Art. Groninger Museum, Groningen Oct 4 1992 - Jan 10 1993.*



Buff (TTP) The "buff" originally was the writers' name for the chemical graffiti-removal subway-car wash which was introduced by the MTA in New York, March 1977. It caused health and environmental problems and was later replaced with other methods. Now the the term "buff" is used to describe the removal or painting-out of graffiti on any surface.

Litt: Haitch, Richard: "Subway Graffiti." The New York Times, Sunday, March 20, 1977, p. 45. ("...a new automatic'graffiti wash'- -for subway cars").

Bushnell, John:(TG) Bushnell described the Russian traditional > football-graffiti with all these supporter-symbols and gangs in the book "*Moscow Graffiti. Language and subculture.*" Unwin Hyman Ltd, London 1990.

Button graffiti Are the messages on buttons, pins and badges, blossoming since the late 60s, really graffiti? Maybe not by their commodity appearance, but sometimes by their content: humoristic slogans and political symbols. In a way, this is the TG counterpart to the gallery art phenomena in TTP.

Lit.: *Reisner, Robert: Great Wall Writing and Button Graffiti. Conyon, N.Y. 1967.*

Below: the authors collection.



Burn, burner (TTP) To burn is to beat other writers in style, and the result is a burner - the best piece of its kind, original, fresh colours and excellent in all ways.

Burning desire : Art of the Spraycan (TTP) was the name of an exhibition by Hex, Slick and Mandoe, held at the Mexican Museum in San Francisco 1991.

Byron, Lord (TG) George Gordon Byron, Lord 1798, was one of the most famous poets of English and world literature (1788-1824), known e.g. for "Don Juan" 1819. He went to Greece to join the liberation war 1823 and wrote the graffiti "Byron" on the Temple of Poseidon, Cape Sounion, which still remains.

BZ-graffiti (TG) The militant German and Danish squatter movement, with roots in the West Berlin's Kreuzberg alternative movement of the 1970s, used to paint related symbols such as the >anarchist-A inscribed in a circle and as in the illustration below - a lightning with an arrow inscribed in a circle, on liberated empty buildings in the 1980s and later. This practice was then widely spread to other European cities.



BZK (TTP) Stands for the wellknown contemporary Spanish crew Barcelona Zombie Killers.



Caine (*TTP*) was one of the famous writers in N.Y. together with Mad 103 and Flame One who did the first whole-train ever, 11 whole-cars, the so called *Freedom Train* in July 4, 1976, in the number 7 yard. This historic event has till this day not been beaten; it is an all time record. An interesting statement by Caine titled "Preface" written in the mid-1970:s, is reprinted in *Jack Stewart (1989) p.xxvi, Introduction.*

Camel Brands (*TG*) and *Graffiti from Iraq, Syria, Jordan, Iran and Arabia. Supplement [to the] Journal of the American Oriental Society, Nr 15, Oct-Dec 1952.* was written by Henry Field. Besides the summary of oriental graffiti he also discusses early graffiti as a possible forerunner to the written script.

Camouflage> see Bars

Can (*TTP*). *History.* The spray can. That is, a can filled with paint, packed with gas where the paint is let out of a tube up to the ventilator and comes out as a mist, "aerosol", from the nozzle, is said (according to Tulissio 1986) to have been invented in 1947. However, in *Backjumps* magazine nr 14 Norwegian writers presented a sketch of the original spraycan done by the Norwegian engineer *Eric Rotheim* in 1930, and they claim his first patent is dated in October 8, 1926. This is confirmed by an article in *Illustrerad Vetenskap*, nr 5/2001, p. 80, with a photo from the Smithsonians collections.

The industrial production (we are not talking about *sprayguns*) must have come later. An early variant was used during the USA jungle wars in 2nd WW for combating insects , but it was also used for products by the paint industry. 1949 Rustoleum had two colours on the market: black and white. In the 1970:s there were 2.800 different colours to choose from, and in 1973 were 5,9 billion spray cans produced - 65% for cosmetics. Since 1979 there has been no freon gas in the can, so that spray painting could not harm the ozone-layer. There has also been some attempt to use less toxic acrylic colour in spray cans. Recent developments of the can has been made by > Mice, Sweden.

Lit.: *Tulissio, David: The Triumph of the Spraycan School. MA thesis, Philadelphia 1986. P. 19, footnote 27.*

Nabi, Adrian (ed.): Backjumps. Nr 14. Berlin, Germany. P. 3. Norrman satte burken under tryck. Illustrerad Vetenskap, nr 5/2001, p. 80.

See also> Cap and> Technique. Below: (left): 1:st spraycan; (right) some contemporary Krylon spraycans.



Can Control (*TTP*) Fanzine in full colour edited by Power since 1990; the follow up of *Ghetto Art* which was published 1987-89. After a 2 years delay Can Control published a 2001 issue.

Canvas (*TTP*) is synonym for a piece on canvas or Masonite, that is, a painting executed to a gallery exhibition and for sale. Other materials and methods beyond spray paint are used, and the motif is often a "free-style" which does not necessarily contains letters or characters, for example as in> Futura 2000 or> JonOne 156's pictures. See also> Exhibitions.

Caos (Kaos) * Early 1970:s, Swedish writer with enormous fantasy and untraditional letter solutions. Started writing in a small town outside Stockholm in 1985. In an UP interview (Nr 5, 1993) he calculated that he had finished 300 train paintings including 50 whole-cars by himself. And many unfinished ones too, like the double whole-train (16 cars) which was about to be completed when interrupted by the guards. 1989 was a most productive year. In an electrical accident he was thrown several meters over the yard. He was unconscious for a while but woke up and continued painting. Unstoppable, one might say.

Cap (*TTP*)

1) The cap of a spray can means the nozzle. From other cans writers take nozzles which provide special qualities: Fat cap for wider spread, normal for normal and skinny cap for tiny lines. There are also other ones, like "gold cap" > Phantom cap and stencil tips.

2) "Cap" was also the name of the marauder in "Stylewars", who rapidly went over others' pieces with his own throw-up, which caused much anger. "Not the best but the most" was his motto.

Carlofon (*TTP*) is a brand of spray paint that is known in Europe for good quality and used for a thin outline.

Cars (*TTP*) Castleman counts 6 kinds of pieces on cars: Top-to-Bottom (T-2-B), End-to-End (E-2-E), Panel piece, Window-down, Whole-car (T-2-B + E-2-E). Whole Train is a full set of whole-cars.

Case 2 see > Kase 2

Caster (*TTP*) Swedish writer with a very twisted and complicated, good-looking letter style. He has always done something different than other writers, and in the 1990:s he contributed with a compact letter picture with drip-like flaps.



Castleman, Craig made the first sociology study on graffiti, "Getting Up" in 1982. It is descriptive and precise, "writing on graffiti without writing over it" as B. Serious says in a review. The structure of the crews, writers techniques and the authorities combating are well documented. The story of Lee, The Fabulous Five and the Christmas Train is a classic. This thesis gives lots of inside information, but as Louis Forsdale is quoted in the foreword it is more asking "how" than "why". One of the most valuable sources of this field. *Lit.: Castleman, Craig: Getting Up. Subway Graffiti in New York. MIT Press, Cambridge, Mass. 1982, 3:rd ed. 1986.*

Cat 22 (*TTP*) The former name for Pone, a Dutch writer in the very elite INC crew with Delta and others during the 1980s and 1990s. He has done lots of hardcore graffiti as well as commissions, and has a great talent for controlling the colours.

Cat 87 (*TTP*) Old school writer from N.Y., one of the original members of UGA in the early 1970:s.

Catacombs (*TG*) The catacombs of Rome were built as an underground cemetery during the 1:st and 2:nd century A.D. The different catacombs were dug out 20 metres under ground with a length up to 12 kilometres and had Roman, Christian and Jewish departments. The early Christians are said to have hiding there from the Roman persecution during 65-195 A.D. but that is not for sure; what we know is that Christians met here at the funerals and left lots of graffiti, names, religious symbols and Bible quotations in the tunnels.

Below: "Map over secret tunnels in the catacombs" by A. Bosius, Rome 1593 aa, p. 591b. See > Bosius, Antonius.



Cave paintings (TG) The bull and horses pictures known from Altamira, Lascaux and other places have no direct connection with traditional graffiti. It is well developed art of its time (40-20 000 B.C.), long before "art" was a concept. But the graffiti tradition probably traces back to the simple signs for male and female, hand prints, hearts and so on in the paleolithic art. Those and similar signs have remained through history to present days with very few changes. The real origins of graffiti start with early ideographic scribblings, 5-3000 years ago in Egypt and above all in Ancient Greece and Rome with alphabetic letters. Graffiti became a widely spread daily life reflection phenomena, but the word is used first with 1800:s archeologist Raphael> Garrucchi. From then on there was no radical change in the subjects or the execution until the 2nd World War - and the great TTP revolution in the late 1960s!

Calligraphy From Greek *kallos* (beautiful) and *grafein* (writing).

1) European. Calligraphy was important in medieval book-painting and illuminated manuscripts, and executed by monks in the scriptorium at monasteries. Many famous hand-written Bibles remain, as the Book of Kells, the Book of Durham and the Lindisfarne Gospels. Despite the different *ductus* of each writer, the letter types are more or less conform. But in the initials any kind of experiment seems to have been accepted, and those are beautiful, with complicated ornaments, knot-works and pictures within the single capital letter. The art of printing books wiped out the specialist of fine handwriting. Modern calligraphy often belongs to book design and advertisement, and has a free form in comparison to the traditional. But as an art form it was hardly accepted, even though there are such virtuous calligraphers as Edward Johnstone. *Lit.: Johnstone, Edward: Writing & Illuminating & Lettering. Pitman & Sons Ltd, London 1927.*

2) Asian. In China, Japan, Korea, Vietnam and other Asian countries calligraphy has been seen for many thousands of years as a separate art form, with strict rules and sometimes requiring a life-long training. There are, for example, 8 basic ways to paint a point and 32 basic ways of how to paint a line(!). Zen

calligraphy could in some senses be compared to tachism and expressionism in modern art. The development of the ball point pen, the typewriter and the computer has not broken the tradition of Chinese calligraphy. *Lit.:Chang, Léon Long-Yien / Miller, Peter: Four Thousand Years of Chinese Calligraphy. Univ. of Chicago Press, Chicago 1990.*

3) Islamic calligraphy had a dominant place in Islamic art partly because of the iconoclasm. It has been used as decorative elements, as paintings, drawings, in textiles and daily goods and in architecture. Poets write of the beauty of the single sign, and especially in the *kufic* script there is ornamentation within the letter.

“[The name of God] - - - offered infinite possibilities to artists, who would fill in the space between the to ‘lam ’ (ll) with knots, flowers, stars and other designs- - The tendency to embellish the name of God---”

says *Schimmel, Annemarie*, in *Calligraphy and Islamic Culture. I B Tauris & Co Ltd, London 1990*, p.9. And there is a clear calligraphic quality in the TTP art form, as for example illustrated by >Rammellzee.



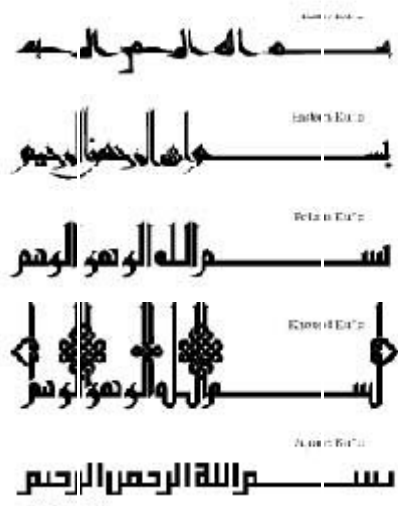
Anfang in medieval manuscript: De Hamel: Scribes and Illuminators, BM 1 992.



Medieval decorated letters



Malmö Konsthall
1998 Chinese ink painting



Traditional Arabic letter styles
<http://www.sakkal.com/Arab-Calligraphy-Art6.html>





The medieval handwritten Bible manuscript The Book of Kells

Cay 161 (TTP) Old school tagger from N.Y

CBS (TTP) Can't Be Stopped , contemporary crew in Los Angeles, USA.

CDC (TTP) Control Da City, late Finnish crew.

Cemnoz (TTP) German writer and artist with an extremely aggressive, pointed and hard-edged letter picture, very well worked out. Cemnoz wrote since 1987, as a member of the >FBI crew, and with Scum from 1989 as member of The Fantastic Partners. He is a very good 3D-stylist, and has also taken part in several exhibitions; see >Style Only Workgroup. *Lit.:Van Treeck, Bernhard: Hall of Fame. Graffiti in Deutschland. Edition Aragon, Moers 1995. Unpag.*



Chalfant, Henry Sculptor and photographer, co-author of the three works > *Subway Art*, with > Martha Cooper, > *Spraycan Art*, with > James Prigoff and > *Stylewars*, with Tony Silver. Henry studied classical Greek at Stanford University, lived in Spain and Italy for some years and began carving in stone in the early 1970s in Manhattan. There he came to know the "writers" and started photograph the whole-cars and pieces with his own technique. His studio became a meeting place for writers, and besides the books and the filming he had photographic exhibitions worldwide. In the 1990s Henry took up studying again while Martha released another book and James Prigoff continued the documentation, now with focus on murals.

Chaka (TTP) (Daniel Ramos) Californian writer who was sentenced for having put his tag on up to 10.000 (as it was said, not everyone agrees) places between San Francisco and San Diego.

Chalk drawings (TG) has been used mostly by children - who got the chalk in school - to outline rules of games on the pavement and for graffiti. One of the

most attractive descriptions on this subject is *Levitt, Helen: In the street. Chalk drawings and messages. New York City 1938-1948. Duke Univ. Press, N. Carolina 1987. (1:st ed.1965.)* In 106 pages excellent b/w photos she shows childrens games, scribblings and drawings on streets, fences and walls in the 1930- and 40s of New York. See also *Virianen, Leea: "The teasing tradition." In: Childrens Lore. Studia Fennica, Review of Finnish Linguistics and Ethnology 22, Helsinki 1978. p. 59-71.* (Graffiti related to childrens play.) Chalk drawings were also used by> Keith Haring, on the vacant advertisement boards in subway station entrances of New York.

Champions (TTP) is the title of an major exhibition at Tony Shafrazi Gallery , N.Y., in January 1983, with Futura 2000, J-M Basquiat, Keith Haring, Kenny Scharf, John Ahearn and others.

Characters (TTP) Simple decorations, symbols, stick-men and even profiles were there from the beginning of TTP. One of the very first writers to really use characters in the piece was Tracy 168. The figures were most often borrowed from Vaughn Bode~ or other comics in those days, and were seldom as well executed as the letters. But later they became more integrated: Lee`s "Doomsday Piece" in January 31, 1976 shows a complete visual environment for the first time. But the use of characters in TTP did not fully catch up with the letters until the 1980:s. The "B-Boy" was a very common and self-produced pictorial theme. First with> Mode 2(Paris) could the self taught realistic character play an independent role, and with> Pike(Sweden),> Hex(Los Angeles),> Won (Germany) and others the characters for a few years in early 1990:s took over the dominant role in the picture. Since then, the importance of the letter in constituting the piece is once again on the rise. The pieces on> canvas with Futura 2000, Dondi, JonOne 156 and Ash are great examples that usually more abstract and less letter-dominated than the ordinary, illegal pieces.

Below: Pike&Core(left) Scan (right).



Below: early graphite sketch by Mode 2 (left), Won (right).



Charmin (TTP) Early female tagger in N.Y., known for being the first to tag on the top of Statue of Liberty.

Chaz Bojorquez An artist in L.A. who has elevated the Chicano graffiti style to the level of fine art. His paintings are collected by the Smithsonian and other museums and his letter style is highly respected by the writers.

www.drunkenmonkey.com/chaz.html

See also> Chicano graffiti.

Che 159 (TTP) Early Old school tagger in N.Y.

Chew 127 (TTP) Early Old school tagger in N.Y.

Chewy (TTP) Early tagger contemporary of > Cornbread in Philadelphia.

Chicano graffiti (TG) The gang graffiti on the American West coast among Mexican-Americans is sometimes called "Chicano-graffiti" or "cholo" style. It had a characteristic, square edged calligraphy and sometimes also the protective message "Con Safos". The content of the plaqueasos or "placas" centers on three kinds of messages: advertising self and friends, declaring romantic attachments, and claiming territory for gangs. 3 distinct styles were seen in the early 1970:s: Point letters: sweep to points at regular intervals, Block letters: 2- or 3-dimensional, Loop letters: rectangular letters which take on an exotic air from the systematic addition of a Loop curving around each letters stem. But this kind of graffiti did not develop further in North America; the TTP on the US West Coast style which came around in 1984 was brought there by media from New York. In South America, though, this "placa" kind of graffiti developed into aerosol art in the late 1990:s, which is evident on the streets of Sao Paulo, where this special graffiti form "pichacao", cooperates as tags to the pieces of >Os Gemeos .

The *Chicano Art* is another original and more pictorial tradition, which differs from (but sometimes even incorporates) graffiti and comes closer to ethnic mural art. Spray paint is not the primary tool. According to Sidney Grahn, the breakthrough of this art came with the exhibition "Hispanic Art in America" 1988. Interesting names here are Carlos Almaraz (1941-1989), Gronk, Patti Valdez, Rupert Garcia. See also> Mexican muralismo.

Lit.: Grider, Sylvia Ann: Con Safos. Mexican-Americans, Names and Graffiti. Journal of American Folklore, Vol 88, No 348, Apr/June 1975, p.132-142. and Romotsky, Jerry & Sally: California Street Scene: Wall Writing in L.A. Print, May 1974. On Chicano Art, see: Sommer, Robert: Peoples Art. AIA Journal, Dec 1972. p. 29-34. and his book with the same title. On Chicano murals, see: Simpson, Eve: Chicano Street Murals: A Sociological Perspective. Journal of Popular Culture, Nr 13, Spring 1980, p. 516-525.; and Bright & Bakewell: Looking high and low. Univ. of Arizona Press, Tucson 1995. ; and Sojin, Kim: Vital signs: Signage, Graffiti, Murals and "Sense of Place" in Los Angeles. UCLA, Los Angeles 1997.

Chicano Movimiento The Mexican American civil rights movement. It became strong during the 1960:s and 70:s. Its political ideology is called Chicanismo (Bright & Bakewell 1995).

Chico (TTP) For a long period of time Chico did numerous pieces in Lower East Side and Bowery in Manhattan, often with a message like "Crack Kills" but also decorative advertising commissions as for an animal-shop or for a theatre, but always neighbourhood based.

Chinese Theatre (TG) Outside the Chinese Theatre in Hollywood there is a Hall of Fame where movie stars make handprints and signatures in the wet concrete. Below: the author studying Shirley McLains' marks.



Chinese wall newspapers (TG) In 1957 information was announced on written papers set up on walls for collective criticism and self-criticism, and in the Cultural Revolution it became a type of public graffiti of great importance. TG are also used on the Chinese Wall. *Lit.: Buchwald, Art: Peoples graffiti up against the wall. New York Post, Nov 30, 1978, p. 34. and Stewart, Jack: Subway*

Graffiti: An aesthetic study of graffiti on the subway system of New York City, 1970-1978. New York University, N.Y. 1989, p. 35-38.

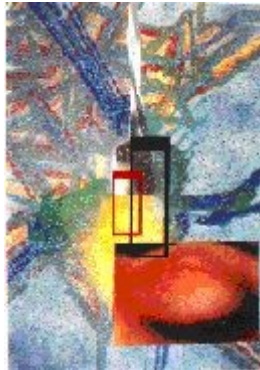
Chino Malo (TTP) Early Old school N.Y-writer with big rep, original member of >NOGA.

Christmas Train, the see > X-mas Train

Chuck (TTP) (Charles Hargrove) American writer, known from a great number of canvas exhibitions and also movie performances.

Churches, graffiti in (TG) see > Pritchard

CIA (TTP) An extremely influential Dutch crew with >Shoe, Jaz and >Delta. Shoe was, (besides of > Bando) one of the two most important style innovators in Europe in the mid-80:s .The original 3-D style was invented by Pistol, Blade, Flint 707, Ernie a.o. in New York. Delta made a powerful comeback in the 1990:s with a brand new style called the “wrong 3-D”, with irrational three dimensional shades. >Daim worked further on this invention in the s.c. digital style. *Below: canvas by Ash II.*



Circle (TTP) Swedish writer in the AiO (All in One) crew, known for a bold and clean letter style not unlike the Danish style. “Fascinate” 1989 is one of his greatest hits, and he has long done both whole-cars and art works. In recent years he successfully got into the » tattoo-business, doing Wildstyle » tattoos in his own company.



Classical American Graffiti Writers and High Graffiti Artists was an exhibition at Gallerie Thomas in Munich, Germany April 5 - June 2 1984 with A-

One, Bear, Chuck, Crash, Daze, Dondi, Futura 2000, Lady Pink, Lee, Noc, Quik, Rammellzee, Seen and Toxic.

Clean One (*TTP*) Swedish writer from Lund, known for his very original letters and skilled portraits. A DJ-rhinoceros with rhinoceros style lettering - what about that? His technique is unbelievable.



Cliff 179 Early N.Y-writer who did many whole-cars of varied quality. Original member of the» NOGA.

Co-Co 144 (*TTP*) Early old school writer from N.Y., member of the original» UGA .*Lit.: Ricklefs, Roger: Co-Co 144's Underground Art School. Wall Street Journal, Apr 26/1973. p.40.*

COD (*TTP*) Children of Destruction, contemporary New York crew.

Code (*TTP*) Swedish writer from Uppsala, known for numerous pieces and artwork with elegant and crazy characters, former headmaster of the» Aerosol school, recently in Art school program.

Cool Earl (*TTP*) Another early pioneer from Philadelphia,» Cornbread.

Collectors (*TTP*) There are both private and public collectors of aerosol art on canvas such as Hubert and Dolores Neumann and Sam Esses in N.Y. who bought an early collection of top writers in the 1980s, Amsterdam dealer»Yaki Kornblit and museums like»The Museum of American Graffiti in N.Y. and Dutch museums including Boymans-van Beuningen,»Groninger Museum and the Kröller-Müller collection.

Coma (*TTP*) English contemporary writer, one of the best outside London.

Coming from the Subway - New York Graffiti Art (*TTP*) was a major exhibition at the Groninger Museum, Groningen in the Netherlands , Oct 4 1992 - Jan 10 1993. Curators were Frans Haks, Henk Pinjenburg and Poul ter Hofstede, and 18 major N.Y.-writers, among them A-One, Blade, Bill Blast, Dondi, Futura, Lee, Noc 167, Phase 2, Lady Pink, Quik, Rammellzee, Seen and Zephyr showed 75 canvases. A sample of rare blackbooks came from the» Museum of American Graffiti in N.Y. The exhibition was visited by more then 20 000 people, and the glossy 319 page catalogue included articles by Jack

Stewart, Dr. Johannes Stahl, Steven Hager, Stefan Eins and others, together with full artist records and lots of illustrations. See also» Groninger Museum.



Commercial murals Besides the pure advertisement murals for different companies and products which have been around since the 1890s, there is a more interesting kind, developed by artists as public art . The murals often use the enormous scale for a massive trompe d'œil or optical illusion effect, and are worked out by dia-positive magnifying and brushwork high in the air, such as L.A. Fine Arts Squad's mural "Isle of California", Elloy Torres classical star portraits "Legends of Hollywood" and Kent Twitchells' enormous photo-realistic humans. East L.A. is the center of the late muralists movement, but it is rooted in the Mexican tradition, and there are lots of murals in major European cities too. *Lit.:Kuzdas, Heinz J./ Nungesser, Michael: Mural Art. Berlin, Los Angeles, Mexico. Schwartzkopf Verlag, Berlin 1994. 100 p. Ill. and Levick/Young: The Big Picture. T&H, London 1988.*

Community Center Workshop (TTP) The 1:st of its kind, in Philadelphia 1972, was actively transforming writers into traditional muralists and prohibited them from using spray paint. This variant seems to have had a limited effect on writing. Later, European workshops showed more respect for the artform, getting results in decreasing illegal graffiti which are sometimes astonishing degree. See» Graffiti Prevention» Aerosol School» Kungsholmen» Norrköping. *Lit.:Rubin,Sandy/Rivera,Bob: A Primer for Community Graffiti Workshops. Univ. of Pennsylvania, Philadelphia 1972. 24 p. Ill.*

Compounded Runes In the Runic script used in the Nordic countries, compounded runes were common especially in the middle ages. It is possible that the idea came from the» ligatures in latin script, and the reason for making a fusion of two or more signs was to use the space properly and to confuse the reader. *Lit.: Benneth/Åhlén: Runmärkt. Carlssons, Borås 1994. See also» calligraphy.*

Copyright sign A "c" inscribed in a circle means that "I am the copyright holder of this text, photo, picture, graffiti piece"; in the latter case it means "don't bite!" Only the copyright holder can give permisson to someone wanting to reproduce

the original work in any form. An "R" inscribed in a circle means registered mark, "TM" means Trade Mark.



Cooper, Martha. Photojournalist (The New York Post, National Geographic) and anthropologist (Oxford University). Spent two years in the Peace Corps in Thailand and returned to England by motorcycle. Studied graffiti art since 1977. "She shows the trains as a naturalist shoots wildlife - in their habitat of abandoned buildings and stark projects" a reviewer once said. Co-writer of the TTP-"Bible",» *Subway Art* (1984) and of *R.I.P. New York Spraycan Memorials* (1994). She has exhibited worldwide.

Contribution (TG) a L'étude de L'iconographie Populaire de L'erotisme. G P Maisonneuve et Larose, Paris 1970. was a thesis by the French-American William McLean who discussed the erotic graffiti symbols in a historical perspective. He also laid the foundation for contemporary graffiti research up to 1968 with his article *McLean, William: Graffiti. Encyclopedia Universalis, band 7, p. 849-854, Paris 1970.* In the chapter 4, "Une système de symboles". p. 851, he says:

"La division des graffiti en deux classes: graffiti figuratifs (abstraits et representatifs) et graffiti linguistiques, est parfoi difficile a' maintenir: car, en fait, certains des ensambles de graffiti dans les societes occidentales modernes, constituent une classe de manifestations ou l'écriture, le dessin et le signe abstrait non linguistique se mélent au point de ne plus être dissociables les uns autres."

Out of this point the modern classification systems evolved. See also» *Alfresco History.*

Core (TTP) Swedish writer known for great humour and personality in characters, letters (NSA crew), free-style and cartoon work, even computer graphics. He display his own artwork at www.core.pp.se
Below: French thinker Descartes ("I think, therefore I am") in his heaven working on a new philosophy. T2B 1/2 car 1992.



Cornbread (TTP) from Philadelphia was the No 1 pioneer of TTP, probably the very first "writer" in history. Before him there was just TG, and with him a new

era started. He began tagging his name on buses in 1967 (before Julio and Taki in N.Y.) “with a Magic Marker and worked up...there was nothing else to do.” In Philadelphia there were several confrontations between white and black gangs on claiming territory, using a primitive form of tagging in the street corners. But Cornbread broke with this tradition and raised it to another level, using his tag “all city” and with style, as a “graffiti loner”. He and his pals “did not wanted to get involved in the dope and gang stuff” and “wanted to get into the advertisements, but no one could tell us how to do” and he,»Cool Earl and»Tity Peace Sign instead started an internal competition on who could put his tag on the most risky place and do it the most beautifully. Cornbread finally placed his name on a TWA-plane which left for the south, and on the airport entrance you could read “Cornbread welcomes you to Philadelphia”. In C:s circles was » Top Cat, who 1969 moved to Washington Heights at the north tip of Manhattan - where» Taki 183 lived, and he took with him the first style impulse to N.Y., the “platform letters”, later called Broadway Elegant.

Lit.:Padwe, Sandy: The Aerosol Autographers - Why They Do It. Philadelphia Inquirer Magazine, May 2, 1971, p.8-10, 12, 44. and Ley, David & Cybriwsky, Roman: Urban Graffiti as Territorial Markers. Annals of the Association of American Geographers, Vol. 64, nr 4/1974, p.491-505.

Below: Corbread 1971.



Cool Earl (TTP) Philadelphia writer pioneer with» Cornbread.

Cowboy 69 (TTP) German writer, member of the» ABC Crew.

Crize (Crise) (TTP) One of the best English writers. Painted "Dondi Memorial Piece" in 1998.

[http:// www.diffdrum.demon.co.uk/crise.html](http://www.diffdrum.demon.co.uk/crise.html)

Below: Crize at Selly Oak 1992.



Chronological events (TTP) in selection: USA 1967-1990.

**Year Iconographic evolution Source
Media events**

- 1967 Early tag in Philadelphia: Cornbread Padwe aa, p. 8, Tulissio aa, p. 27

**1967/68 Early tag in N.Y.: Julio 204 Stewart aa, p. 1, Kreuzer aa, p.170
Hager aa, p.1**

**1969/70 Top Cat moves from Phil. to Feiner/Klein aa, p. 47
New York with the 1:st style Stewart aa, p. 4
platform letters/Broadway Elegant**

**1971 Taki 183 Spawn Pen Pals N.Y. Times, July 21, p.37
Outside hit: Stay High 149 Kreuzer aa, p. 264
hits in greater format: Barbara 62, Kreuzer aa, p. 264
Cay 161, Junior 161 a.o.**

**1972 1:st piece: Super Kool Castleman aa, p. 55
Fat cap: Super Kool Castleman aa, p. 55
Bubble letters: Phase II Castleman aa, p. 56
WC 188, WC 149 Castleman aa, p. 85
Garelik Calls for War on Graffiti N.Y. Times, May 21, p. 66**

**1972/73 Early T-2-B: Sir Stewart aa, p. 4
Bronx-, Brooklyn-, Broadway-,
Queens Style Mailer aa, p. 4**

**1973 The Taki Award N.Y. Magazine, March 26
3-D: Priest 167 Stewart aa, p. 5
3-D: Pistol 1 Castleman aa, p.56
T-2-B: Hondo Kreuzer aa, p. 153
T-2-B: Riff 70 Kreuzer aa, p. 311**

**1:st whole-car: Unknown (ev. Flint 707) (Castleman aa, p. 60)
Early whole-cars: Og, Bot, Fred Stewart aa, p. 5
(whole-cars common from 1975)**

**1974 Wild Style Crew, Tracy 168 Stewart aa, p. 6
Characters getting more common Stewart aa, p. 8**

The Faith of Graffiti Norman Mailers book published
1975 Throw-ups (IN : c:a 10 000') Castleman aa, p. 61, 64
high-lights, overlapping Cooper/Chalfant aa,p.15

1976 'Doomsday' Double whole-car piece:Lee Stewart aa, p. 9
1:st Whole Train: 11 cars by Cain I,
Flame I , Mad 103 on July 4 Stewart aa, p. 9
(The Freedom Train)

1977 2:nd Whole Train: 10 cars by Lee, Stewart aa, p. 9
Mono, Slave, Doc.(The X-mas Train)
The Buff N.Y. Times, March 20, p.45

1977-80 Wildstyle becomes the leading style

1981 1:st Hall of Fame Chalfant/Prigoff aa, p. 24

1982 Getting Up Craig Castlemans book published
Wildstyle Charlie Aherns film

1983 Michael Stewart, 25 arrested by the Kreuzer aa, p. 360
police in October and dies 14 days later
Graffiti spreads in all USA
Hip hop to Europe, Rock Steady Chalfant/Prigoff aa, p.8
Crew is touring since early 1980:s

1984 Subway Art Cooper/Chalfants book published
IG Times 1:st fanzine Stylewars Tony Silver/ Henry Chalfants film
MTA: Clean Car Program starts
Graffiti spreads in Europe
Beat Street Stan Lathans film

1986 Seen paints on The Hollywood Sign Chalfant/Prigoff
Legal paintings common aa, p. 57

1987 Spraycan Art Chalfant/Prigoffs book published

1989 May 12: "the last train" MTA in letter 25/1 1992
In N.Y. are tags predominantly
Fanzines, Video Graf
The Hex and Slick battle L A Downtown News
Aug 28, vol 18,nr 34, p. 20

1990 Spraycan Memorials replace TTP Cooper/Sciorra: R.I.P.
as common public art form T&H 1994

1994 Graffiti moves to the Internet Art Crimes

Chronological events (TTP) in selection: Sweden 1983-1997.

Year Iconographic evolution Source/Author

1983-84 First tags in Sweden UP 1/92 p. 6

Disey, Ziggy, Zappo/Sthlm Xplicit Grafix

Puppet, Minie/Västerås 2/93 p. 12

TV 1 show Stylewars 21/9 ALB; Tony Silver

1984 Beat Street premier 17/8 ALB; Stan Lathan

Subway Art published Cooper/Chalfant aa

1: st train: Zack,Merly Spraykonst aa, p.27

Sthlm 13/8. Hiphop goes

mass movement.IC Rockers. Z 3/1993, p. 60

1985 "Amerikanskt 80-tal" on

Liljevalchs. Dansk Wildstyle Skaarup aa

Graffiti released.

1986 1:st whole-car: Mania Spraykonst aa

Jam at Fryshuset and in Kungsan Storstaden 7/1986 p. 19

Zip become King of Tagging UP 1/92 p. 6

Stuck on Graf: Disey, Ziggy, Zack,

Dhemn, Razor, Merly UP 1/92, p. 6

1987 Disey introd.new "fat" letters UP 1/92, p. 6

Spraycan Art published Chalfant/Prigoff aa

1988 Jam on Kolingsborg with Mode 2 Spraykonst aa, p.20-22

CDC-HTS battle. VIM crew created UP 1/92, p. 6

with News,Akay,Dudge. Africa

Bambaataa on Ritz Spraykonst aa, p. 69

1989 Graffitiskolan at Kungsholmen Spraykonst aa, p. 93-95

Jam on Kolingsborg -"-, p. 27

Solvalla, Strängnäs -"-

1990 VIM: 1:st 8 car T-2-B whole train UP 1/92, p. 7

Spraykonst released S Jacobson

Solna Centrum, Skara Sommarland Spraykonst aa, p. 27

1991 Aerosolskolan in Uppsala UNT 23/1 1991

1992 Rap-SM AB 14/6 1992

Underground Productions started UP 1/92

Jam in Uppsala UP 4/93, p. 6,Ocean 4/93,p.55

1993 "Graffiti - Konst på burk" Länskonstmuseet,Södertälje

Graffiti released P-O Sännås

1994 Canslit & Graffitiskolan i Norrköping Arbetaren 6/1999, p.8-15.

1995 SL, GFK and other authorities campaigns for a "graffiti free city" before 1998

1996 "Den Spraymålade Bilden" S.Jacobson dissertation

1997 Galleri Lava Exhibition Kulturhuset, Stockholm

1998 The Arrow exhibition in Stockholm Twisted Minds/UP Cumulation of zero-tolerance campagne

Crash (TTP) (John Matos) * 1961 in Bronx, N.Y. His canvases have a touch of popart and have also been a commercial success. Several big exhibitions through the years in USA and Europe since his first at Fashion Moda 1980; a big one-man show was "*Crash*" at Sidney Janis Gallery, Dec 1 - Dec 24, N.Y. 1988, and he also frequently worked and exhibited with» Daze.

Crayone (TTP) One of the best California writers, with hot colours, wild animals, monsters and flashy letters.



Crimes among writers are usually restricted to TTP - graffiti, that is, unlawful painting , tagging and» racking. Other or more serious types of criminality have been minor, especially among Kings and other successful writers. "They are not, at this point in their lives, engaged in the uglier crimes that are so common in New York", says Nathan Glazer (1979) and the sociologist Richard Lachmann (1988) comments that

"The police, district attorneys and school counsellors I interviewed /---/ doubted that graffiti writing and paint stealing were precursors to more serious crimes. One district attorney explained that 'the link between graffiti and real crimes is just in our rhetoric' ".

A local study by Andersson & Erlandsson, Kalmar, Sweden (1997) also confirms that "there are no connections in general between graffiti painting and other kinds of criminality".

Lit.: Glazer, Nathan: The subway graffiti of New York. New Society, Jan 11, 1979, p. 72-74.; Lachmann, Richard: Graffiti as Career and Ideology. American Journal of Sociology, Vol 94, nr 2/1988, p. 229-250. ; Andersson, Tobias/Erlandsson, Staffan: Graffiti i Kalmar. Högskolan i Kalmar, B-thesis/ Media, Kalmar 1997, p. 9.

Creative typography, brief TTP-related history. Typographic decorative elaboration begins with the handwritten and illuminated bible manuscripts by the monks in the mediaeval *scriptorium*. The monks *ductus* was his personal hand, and the majuscule or major initial letter was ornamented and decorated with a motif close to the text, in a way that this letter became a picture plate. A parallel is obvious in the Arabian culture, where the calligraphic letters in the holy Quran were decorated in intrinsic ways, especially so with the *kufic* style. In Asia calligraphy is seen as an art form in it self, with life-long training which also refines the artists' spirituality.

In Europe the next boom in creative typography took place in the early 1900's Art Nouveau period, and in the late 1960's those elegant, organic letter forms was elaborated in the waving psychedelic art context; see > Rick Griffin and > Wes Wilson. Commercial letter styles and sign painting were also around, but more interesting in the same period was the cartoonist experiments with headlines. Above all the underground funny papers. "MAD", "Humbug", "Help" and like magazines had brilliant graphic artists (Harvey Kurtzmann, Will Eisner, Basil Wolverton etc) innovating "eye-ball-kicks" on every available space, and the headlines, crowded with small figures and events inside the letters' outline were amazing. This inspired "ZAP" comix genius > Robert Crumb. A good example is his cover headline for "Weirdo" in this 1980's magazine. >Vaughn Bode's lettering not to be forgotten.

And so, Aerosol Art came along and changed the scene. The >Wildstyle lettering from 1977 and forward took the development further, had vivacity, rhythm, ornamentation, fusions, power and speed, a letter concept with no comparison in art history, with those enigmatic, *dancing* letter-pictures.

Crew (TTP) A crew is a loosely bound group of writers - usually 4-5 people - using a common crew name, aiming to do pieces together. The individual writer signs with his tag, and the initials of the crew which most often are 2-3 letters. Some crews last for many years, some just a few weeks, and members could be changed or added any time.

Crumb, Robert was * 1943 in a catholic family with six children , with the father in the American Marines. Crumb seems to be the greatest of all underground cartoonists, and also one of the earliest, if not the first. In 1967 he purchased the "Gothic Blimp" magazine together with Vaughn Bode. The first ZAP came the same year and he has produced an impressive oeuvre since then, including Mr Natural, Fritz the Cat and all kinds of crazy stuff, funny, obscene and intellectual all together with a superb raw and rough but very precise line of drawing. He worked for Last Gasp, Print Mint, Kitchen Sink Enterprises and Rip Off Press, and from time to time he did greeting cards and chewing gum covers. He more and more made himself into the main character in adventures confessing his neurosis, desires and problems with women (especially the Womens Lib) so

frank that there is no comparison at all. His criticism of our alienated civilisation is radical and ruthless.

Married for 20 years with Aline Cominsky, a gifted cartoonist herself, they did some cooperation in "Dirty Laundries". His friend Harvey Pekar also wrote some brilliant every-day-life comic manuscript for him. Crumb has also done a cartoon presentation of Kafka and of the history of the blues music. He has his own string band, and was living in a little California valley somewhere before he settled down in France. His influence on comix worldwide could probably not be overstated, and the writers owe him a lot.

Lit.: The Complete Crumb Comix, 1-12. Fantagraphics, Seattle 1992-94. and Pekar, Harvey: Rapping about cartoonists, particularly Robert Crumb. Journal of Popular Culture, vol 3, nr 4, Spring 1970, p. 677-688 . Websites:

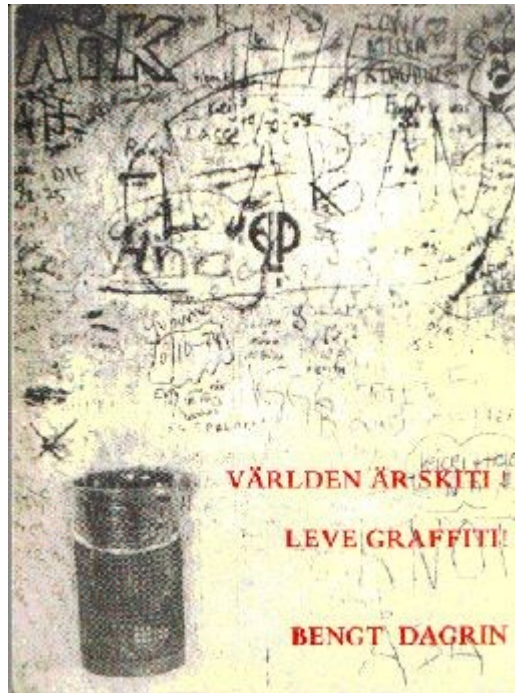
<http://www.crumbproducts.com/comics/comics.htm> ; se also:

<http://www.beam.to/crumb>

CTK (TTP) Crime Time Kings . Famous Paris crew with Bando, Boxer, Senz, Sign, Squat.



Dagrin, Bengt G (TG) * 1940, Swedish author, pioneering on subjects as toilet graffiti and the etymology of obscene words. "Världen är skiti - leve graffiti" was published in 1980. He even reprinted the book "Kakamoja", first published in 1872, an early Swedish record of this kind of graffiti; see >Hurlo-Thrumbo
<http://www.forfattarcentrum.se/forf/forfattare.html>



Daim(TTP) “I did not think of the chocolate bar when I took my name...” Daim is a German writer, extremely good, both on letters and characters. He is famous for his experiments in digital letter design on the edge of Delta 3D style that are most beautiful and exciting. *Lit.: The Daim Interview. In: Bernhard van Treeck/ Mark Todt: Hall of Fame. Ed. Aragon, Moers 1995. Website: <http://www.daim.org/>*



Dansk Wildstyle Graffiti (TTP) was the title of the first book on Danish TTP, by Peter Skaarup, Libero, Kbh 1985. Amazingly enough it shows in colour on its 48 pages how big the scene was just a year after it started with > The Whap Gang, and a distinct Danish style was established, with clean letters, lots of colour and lots of humour. This style was leading for quite a few years in Northern Europe, until the next generation came up.

Daze (TTP) * 1962. N.Y. veteran writer , known for hardcore pieces as well as canvas work and his numerous exhibitions. Some cooperation with Street Art artist> Richard Hambleton.

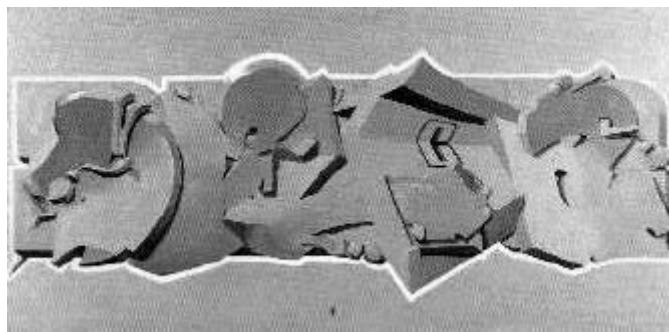
DBC (TTP) Dustbin Crew, early Stockholm crew with Baze, Mania, Detch,

Disey, Ziggy, Tabu, Key One, Disarm a.o.; forerunners were Toy Co and WTM (War Team); after DBC the Stuck on Graf crew (1986) came to dominate the scene for quite a while.

Dedication (TTP) To give away a piece as a gift, with the message “To...” or “From..” or “Happy Birthday...” etc written above the painting. Major holidays are a common reason for dedications, > Christmas Train. A more specific kind of dedication is > R.I.P. and > Memorials

Def (TTP) Terrific.

Delta > (TTP) Dutch writer, member of the > CIA and INC. He was important on the Dutch scene from the very beginning, and in the 1990:s he made an fantastic come-back with the revolutionising and innovative “wrong 3-D style”, which since then has been incorporated in most writers’ tool box. His influence on late European TTP can hardly be overestimated. A stylistic virtuoso, with bold pieces!



Derkert, Siri (1888-1973) Fine Arts painter, graphic artist and sculptor, was one of the first Swedish modernists and was part of the avant garde in Paris 1913-16, where she was influenced, among other things, by cubism. After breaking through in 1944, her work was often expressed in material experiments with an informal attitude and with a political radicalism, as in the huge fresco at the Östermalmstorg Station in the Stockholm Subway 1965, with graffiti-like scratchings of the word Peace in different languages, the Marselja and references to feminist personalities, in raw concrete. This later encouraged graffiti on the opposite side of the fresco - as a public response. She has also been compared with > Dubuffet. *Lit.: Söderberg, Rolf: Siri Derkert. Sv. Allm. Konstförening, Sthlm 1974; and Linde, Ulf: Siri Derkert. Bonniers, Sthlm 1964.*



Dero (TTP) Contemporary N.Y-writer, active since early 1980:s.

Designs (TTP) All minor decorations like stars, drips, bubbles, dots, etc in a piece, applied in the letters or on the background.

Desire (TTP) (Walsall) One of the best writers in England.

Détournement > Subversion of commercials, billboard ads, posters and signs. Also called >Subvertising!

Dzine (TTP) in Chicago does pieces clear as glass and with sharp outlines, usually huge. Famous for his experimental canvases.



DD II (TTP) did the first whole-car in Norway in March 1985.

Dialog graffiti (TG) A single TG graffiti could start a chain of dialog between unknown authors, like this from the ladies room:

- 1) - Freedom for all grils!
- 2) (crossing over the error and write beneath)
- Freedom for all girls!
- 3) (beneath this come the final reply):
- What about us grils?

Mac Barrick 1974 described an obscene but funny graffiti dialog from Duke University in North Carolina with 33 responses. *Lit.: Barrick, M.: The growth of graffiti. Folklore Forum, No 7/1974, p. 273-275.*

Dimmer (TTP) Danish writer, one of the most frequent and influential old school writers in Denmark, active from the very beginning there in 1984. Dimmer did Denmark's first whole-car "Eyes" - a true classic- in 1985 together with Freeze, Zent, with help of Zince and with Bieboy and Alec as guards.

Dipinti (TG) means graffiti done with a brush, and is known from > Pompeii, where political slogans for the city elections were painted on command. Through our history since then they have been around, not only in > political graffiti and > brigade paintings but also as individual pictures and figures, as on the SoHo walls in the 1990:s. *Lit.: Roller, Lynn: Nonverbal Graffiti Dipinti and Stamps. Univ. of Philadelphia, Philadelphia 1987. (On graffiti in Gordon.) Below: dipinti from Havana and from SoHo, N.Y.*



Disey (TTP) (one of the several names he used), Korean-born Swede, the pioneer and the dominant Swedish styler in the early years(1984-) together with > Ziggy as *Da High Techs* and with the *Stuck on Graf* crew (1986-), he also had close contact with Mode 2 in TCA. He made risky tags, throw-ups, pieces, trains and legal work en masse, introduced chrome-pieces in Stockholm, made the Alimenta mural, the biggest in those days in 1987, and the same year he introduced a “fat” letter style which sped up the evolution quite a bit. He also worked within the notorious APC crew. The originality of some of his work was disputed, but he is in general seen as the best writer of that time and his spray can technique was always superior. After a few years in the techno music scene during the 1990:s he made a comeback at the Spånga wall 1995 with a quite different style and attitude.

Below: Disey piecing in central Stockholm.



Diss (TTP) To diss someone is to show him *disrespect*.

Doc> Christmas Train

DOE This crew with Cape, New, User a.o. made the first whole-train in Denmark 1995.

Dondi (TTP) (Dondi White) *1964 in Manhattan, (RIP) , is a legend both in the early evolution in N.Y. with lots of trains and as a successful canvas artist with numerous exhibitions from the early 1980:s. Some of his very elegant and slightly indicated figures are composed into a “post letter concept” which starts with “Dear...” in the upper left corner and ends “Yours Truly” in the lower right corner. One of the very few sublim writers. Dondi was also the mentor of > Bando, Paris.



Doodling (TG) This word is used for “telephone-scribblings”, a kind of TG which is special in the way it is done: more or less unconscious, in distraction. (A similarity to this and the surrealists ”automatism” could be noted, but in doodling you find the everyday person as subject, not the artist.) Minor decorative, repeated patterns are frequent. This “private” graffiti form is also very common - just look around and watch your neighbour!

Lit.: *Thordeman, Thord: Telefonklotter/klotter. Ett försök till typologisering och attitydmätning. Uppsats, stencil. Konstvetenskapliga Institutionen, Lunds Universitet, vt 1987.*

Doug (TTP) on www.dougweb.com hates Aerosol Art plus anything and anyone connected with it . A possible explanation, if any, of those intense, aggressive feelings against youth culture in general and graffiti art in particular could be *moral panic* as described by the sociologist Stanley Cohen. European zero-tolerance lobby groups admire Doug and reiterate his prejudices and misconceptions. See also> Giles > Hårdstekt. >Trellis work> Zero Tolerance. Lit.:*Cohen, Stanley : ”Folk Devils and Moral Panics”. Blackwell, Oxford 1972, p. 9.*

Dragon (TTP) The dragon (and the> octopus) seems outstanding amongst wild animal motifs in TTP. It can be drawn in any fashion, it proposes “respect” , stands for an aspect of the male identity , for the good/evil dualism and it has a decorative value of its own. In Sweden, Disedy & Ziggy made an enormous red

dragon piece in 1989, Pker made a whole car dragon 1992 and in Germany Wesp, Bisas and Wild made another whole car dragon 1993; "Steel Tattoo" by Won is a classic - this time the dragon had a shaping close to a subway car! It also appears in > tattoos, folk art and in oriental art.

Dream (TTP) Oakland writer, TDK,TFP, (RIP) who does supernatural, trompe l'œil effects in his pictures and often sharks, other wild animals and surrealistic objects. Smooth and elegant letters with lots of colour.



Drugs (TTP) among writers are a more complicated issue than it is usually recognised to be. Writers are not hard drug users. Sniffing glue or spray paint is not a habit of writers. Around half of the writer populations researched do not use drugs at all, and the other part has about the same relation to drugs (alcohol, marijuana) as other youngsters their age. It is easy to see that some early writers were psychedelic inspired, (see > Hager) but maybe not always by the drugs as much as by > psychedelic art. There were writers in the 70s who called themselves Stay High, LSD etc., but that is not a causal evidence to be *generalised* from. The criminologist Jeff Ferrell put it this way: "Beer drinking and pot smoking neither cause nor are caused by graffiti writing." *Lit.: Ferrell, Jeff: Crimes of Style. Urban graffiti and the politics of criminality. Garland Publ. Inc., New York 1993. P. 95.*

Dubuffet, Jean 1901-1985 French artist, one of the greatest in France (and Europe) after 1945. He was especially interested in street life, the unseen, and the artwork material itself, using untraditional materials in the painting as papers, wood, leaves, scrap, earth, textiles, plaster and glue a.s.o. for reaching an informal, open and experimental art. His inspiration came also from amateur art, children's art, graffiti, outsider's art and his big collection of those items, "Art brut" or "raw art" as he called it, later constitutes the Art Brute Museum. He influenced the COBRA-group through Asger Jorn and had a major importance for all European art as against the American abstract expressionist development in the 1950s. This poem by Dubuffet (from "Bal Des Leurres"1972) says, with eventual validity for TTP:

L'alentour et l'entouré
 Le regardeur le regardé
 Échangent leur place
 Leur identité
 SPECIFICITÉ
 LEUR PROPRIÉTÉ

Litt.: Dubuffet, Jean: Prospectus et tous ecrits suivants. 1-2. Gallimard, Paris 1967. and Högestedt, E.(red): Dubuffet. Catalogue, Malmö Konsthall, Malmö 1984. (Parallel texts in English and French.)



Dudez (TTP) Swedish writer from Gothenburg, who in the late 1980:s made extremely disciplined, large and hard edged illegal letter pieces, a sort of computer-style, in blue and red, sometimes together with Dwane (characters).
Below: Dudez (detail).



Dudge (TTP) * early 1970:s, Swedish writer, member of the VIM crew, who has done at least 500 train pieces and a lot of other works both in Scandinavia and in Central Europe.

Duel (TTP) Australian writer, known for pieces on the theme of from-straight letter-to-wildstyle transformation.



Dwane (TTP) Swedish writer from Gothenburg, cooperator with Pike, who does pieces and trains with rich fantasy, subdued colours, bizarre humour and unusual motifs from Amsterdam to Australia.





Eros (TTP) Leading writer of Belgium with huge, slightly moderated straight letter pieces.



El Morro (TG) or “Inscription Rock” is a location in New Mexico, USA with about 500 graffiti scratchings from several hundred years; the earliest done in April 16, 1605 by Don Juan de Ornato, the first colonist and governor. *Lit.:Bongartz, Roy: The Sandstone Bluff That Is the Birthplace Of Graffiti in America. The New York Times, Oct 27, 1974, p. 26.*

E2E (TTP) Painting on a subway car which goes from End to End (but not also Top to Bottom, T-2-B).

Exhibitions:(TTP) USA 1972-1991, selected.

- 1972 UGA (United Graffiti Artists) at City College, NY
- 1973 UGA at Razor Gallery, SoHo, NY
- 1974 UGA at Chicago Museum of Science and Industry, Chicago
- 1975 UGA at Artists Space, NY
- 1976 NOGA (Nation of Graffiti Artists) at Bank Street College, NY
- 1980 The Times Square Show, COLAB, at 41:st Street, NY
- 1980 Graffiti Art Success at Fashion Moda, Bronx, NY
- 1980 Fashion Moda at the New Museum, NY
- 1981 New York/New Wave, PS 1, Long Island, NY
- 1982 Fun Gallery, NY
- 1982 Barbara Gladstone Gallery, NY
- 1982 Crash and Daze at Fashion Moda, Bronx, NY
- 1982 The South Bronx Show at Fashion Moda, Bronx, NY
- 1982 A-One, Koor, Toxic at Fashion Moda, Bronx, NY
- 1983 Champions at Tony Shafrazi Gallery, NY

1983 Post-Graffiti at Sidney Janis Gallery, NY
 1983 Lady Pink, Lady Heart at Fashion Moda, Bronx, NY
 1984 Agent at Fashion Moda, Bronx, NY
 1984 Urban Phenomena at Fashion Moda, Bronx, NY
 1984 3 Graffiti Artists at Sidney Janis Gallery, NY
 1985 Collaborations - Paintings at Fashion Moda, Bronx, NY
 1985 Off the Street at Fashion Moda, Bronx, NY
 1987 Beyond Words at Fashion Moda, Bronx, NY
 1991 Burning Desire: Art of the Spraycan. Hex, Slick, Mandoe
 at Mexican Museum, San Francisco
 1991 Postgraffiti / Fine Art at Federal Reserve Building, Washington

Exhibitions:(TTP) Europe 1979-1998, selected.

1979 Bruno Sakraischik, Claudio: The Fabulous Five/ The Purest Form of New
 York Art. La Meduza. Roma, Dicembre 1979 (1st European exhibition.)
 1981 Documenta 7 Kassel. Kassel 1981.
 1983 Graffiti. Museum Boymans van Beuningen, Rotterdam 22 okt-4 dec 1983.
 1984 Graffiti. Groninger Museum, Groningen 14 jan-26 feb 1984.
 1984 Alinovi, Francesca: Arte di Frontiera. Galleria comunale d >arte moderna
 Bologna, march-april, Bologna 1984.
 1984 Classical American Graffiti Writers and High Graffiti Artists. Gallerie
 Thomas, München 5 apr-2 jun 1984.
 1984 The Becht Collection. Stedelijk Museum, Amsterdam, March 16-May 5 1984.
 1984 Christ, Thomas: Subway Graffiti. Gewerbemuseum Basel 15 aug-16 sept 1984.
 Basel 1984.
 1984 New York Graffiti. Louisiana, Humlebæk 8 sept - 7 okt 1984.
 1984 Kleine Arena. Rijksmuseum Kröller-Müller, oct 13-Nov 25, Otterlo 1984.
 1985 Lee Quinones: New Horizons. Riverside Studios, 15 May-16 June,
 London 1985.
 1985 Amerikanskt 80-tal. Liljevalchs Konsthall 15 nov 1985- 6 jan 1986. Stockholm
 1985.
 1986 Ramm-ell-zee. Gemeentemuseum Helmond, 15 nov 1985-24 jan 1986,
 Helmond 1986.
 1986 Ramm-ell-zee. Groninger Museum 7 feb-22 maart 1986. Groninger 1986.
 1986 New York Graffiti. Leopold-Hosch Museum, Düren. 9 März-4 Mai 1986.
 1986 Zeichen, Symbole, Graffiti in der Aktuellen Kunst. Sauermondt-Ludwig-
 Museum und Museumsverein Aachen, 6 Juli-17 August 1986.
 1987 New York Graffiti. Wilhelm-HackMuseum, Ludwigshafen, 17 sept-25 okt
 1987.
 1989 Futura 2000. Arcs & Cracs, Galeria d >art contemporani. Barcelona, 1989.
 1989 Futura 2000. Musée de Vire. Normandie, France, mars 1989.
 1989 Graffiti New York-Paris. Musée des Beaux-Arts de Verviers. Neue
 Gallerie/Sammlung Ludwig Aachen. Verviers 18 juin-27 aout 1989.
 1991 Graffiti Art. Musée National des Monuments Francais. Artistes Americains et
 Francais 1981-1991. 6 déc 1991 - 10 févr 1992. France 1991.
 1992 Coming from the Subway - New York Graffiti Art. Groninger Museum,
 Groningen Oct 4 1992-Jan 10 1993.
 1993 Graffiti - Konst På Burk. Länskonstmuseet , Södertälje, Sweden, 1993/98.

1996 A Tribute to Style. Kallmann Museum, Ismaning Oct 19 1996- Jan 12 1997.
1997 1097. Galleri Lava 24/5 1997- 30/5 1997, Stockholm, Sweden 1997.
1998 Style Only Workgroup, Munich 1997/1998.
1998 The Arrow. Stocktown 98, July 27- August 9. Stockholm, Sweden 1998.
2000 Urban Discipline, Hamburg, June 2000.

Expressions and concepts. (TG, TTP) (Etymology > Garrucchi.) Art Historian use of the related terms, the authors proposal. (Jacobson 1997).

1) Early and Traditional forms (TG)

A> Scribble (childrens motoric drawing development 1:st-3:rd year)
B> Doodling and automatism.
C> Traditional Graffiti (c: 1500 B.C. and further) with subcategories.

2) Late Modern Aerosol Artforms (TTP)

A> Tags, Throw ups, Pieces (c: 1970 A.D. and further) with subcategories.
B> Aerosol Art on canvas (c: 1972 A.D. and further)

Ex-Vandals (TTP) Famous early 1970:s gang-related writer clique in N.Y. The Ex-Vandals was not a fighting gang but a writing gang and therefore an alternative with great attraction. Some of the original members were Big Time Glass-Top, Conrad is Bad, Dino Nod, Flin, King of Kools, Wicked Gary and Wicked Wesly.

Eye (TTP) German writer, known among other things for the giant mural "Wir machen Europa" with Loomit and Mode 2 in München 1993. See also> Politics.

Eye-figures (TTP) The eye in TTP is a central motif and symbolizes the young artist's ability to see and his will to be *seen* - as the name of the writer >Seen implies.

There is a complete eye-mythology in TTP with roots in psychedelic art as the winged and armed eye-ball. See>Griffin, > Motifs.

Below: The 1:st Danish whole car, "Eyes", by Freeze, Dimmer, Zent 1985.



Fab Freddy (TTP) A writer and artist who communicated intensive with other writers and with SVA-artists, Fashion Moda and SoHo gallery owners, and thereby was an important catalytic force in the graffiti canvas art success of the early 1980:s. Some other graffiti promoting artists were Devious Doze, TC5 and Rock Steady (who was in Stylewars and a student of Dondi.) One of Fab Freddy's whole-cars was inspired by Andy Warhol's "Campbell Soup Cans". He also went to Rome with TF5 in 1979, the first European exhibition, and had a prominent role in the film >Wildstyle.

Fabulous Five, The (TTP) or Fab 5 or TF5 was the ultimate early N.Y.crew and it consisted of Doc, Lee, Mono, Slave and Slug, known for > "The Christmas Train", December 1977, among other things. They also made the first graffiti art exhibition in Europe, December 1979 in Milano.

Fading (TTP) is a technique for > blending two colours smoothly when painting. For instance, red could be tuned into yellow by orange if you paint (with one can in each hand) outside into the middle with alternately red and yellow in thin layers.

Fame (TTP) This is important in TTP and in hip hop in general - "The name of the game is fame". But it means fame among one's peers, getting up and getting a "rep", not necessarily media or commercial fame in the hyper-american or more vulgar sense. But there is an ambivalence here, and also a risk of "selling out".

Fantasy, SF and TTP (TTP) In the amalgam of the spray painted picture there are also certain elements of Fantasy and Science Fiction; both the illustration and comic art genres as represented by Moebius, Corben, Fazetta, Boris a.o., and the epic films like Alien 1-3, Robocop, Terminator and so on, not to mention the Gothic Horror genre. But TTP seldom copy wholesale but regenerate and transform some of its attributes into a graffiti-related creation in its own style.

Fanzines> Bibliography.

Farrell, Susan Artist, author and graffiti photographer who created the first graffiti website on the Internet, in 1994. >Art Crimes: The Writing on the Wall. She and Brett Webb run the huge site, which is centered around a geographical photo archive. Art Crimes also links to most other graffiti sites, maintains the worldwide calendar of graffiti events, and publishes research, articles and interviews.

<http://www.graffiti.org>.

Lit.: *Art Crimes. Major interview with Susan Farrell and Brett Webb. Blitzkrieg nr 7, 199, p. 14-17. See also Farrell, Susan: "Graffiti Q and A".*

http://www.graffiti.org/faq/graffiti_questions.html

Fashion Moda (TTP) In 1978 the Austrian Stefan Eins moved from SoHo and founded his non-commercial alternative gallery Fashion Moda in the Bronx.

“Fashion Moda’s premise is that art/creativity can happen anywhere and that art can be appreciated and made by people , who are known and unknown, trained and untrained, rich or poor”

says Eins (Coming from the Subway, Groninger Museum 1992). The activities had a strong local framing, and all around the gallery the hiphop culture was boiling. 1980 opened Eins together with Crash (John Matos) and Noc 167 the exhibition “Graffiti Art Success”. With the Times Square Show, initiated by COLAB, the writers and the artists students from SVA made contact in person. Keith Haring and Jean-Michel Basquiat come to know writers like Fab Freddy, Lee, Futura 2000, and now a mutual friendship- and collaboration process started. Cultural exchange over the block- and race barriers was the result, and people who never put their foot in the Bronx came to the gallery. Fashion Moda continued with several exhibitions during the 1980:s, and other galleries like Barbara Gladstone, Tony Shafrazi, Sidney Janis and Guillame Galozzi took it to a different and purely commercial level. The last graffiti art exhibition on Fashion Moda was in 1987.

Lit.: Lovelace, Carey: s. Bronx Art: There Goes the Neighbourhood. Calendar/Los Angeles Times, Sunday, Sept 2, 1984, p. 80.

Fat Cap

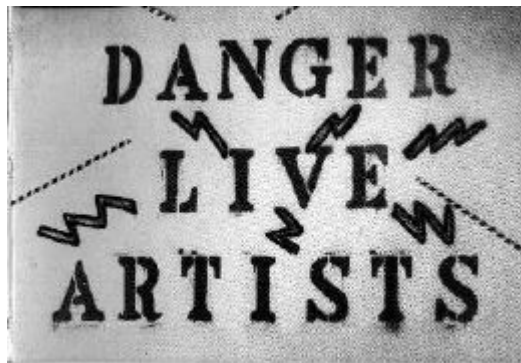
1. A nozzle with wide diffusion, applied to a spray can for writing for the first time by> Super Kool, N.Y. in 1972.
2. Norwegian fanzine regularly published in Oslo, Norway 1989 -.

FBI(TTP) (Fabulous Bomb Inability) French-German crew founded 1985 in Paris with Gor, Loomit, > Cemnoz, Shark and others. See also >Style Only workgroup.



Federal Art Project In the 1930:s several thousand artists were engaged by the U.S. government in s.c. PWAP and WPA-FAP programs, which resulted in a large number of public art works, big wall paintings in social realism and Mexican muralismo style. This is one important background to some of the other types of wall painting (see > Brigade Painting> Commercial Murals > Street Art) later emerging in the USA.

Fekner, John American > Street Art artist, known for his provocative or puzzling stencil graffiti with big block letter messages, some of them in cooperation with the writer > Crash (John Matos), on abandoned buildings and vehicles.



Ferrell, Jeff (TTP) American criminologist who studied the writers in Denver, Colorado - an intense and varied portrait - and how the authorities constructed the image of their “enemy”, the writers. The huge graffiti prevention plan of the city failed in its purpose, and instead the writer’s sale of canvas work increased 100%!

Lit.:Ferrell, Jeff: Crimes of Style. Urban Graffiti and the Politics of Criminality. Garland Publ. Inc., N.Y. 1993.

Fill ins (TTP) Major areas within the outline to be coloured. This is the least complicated task in the piece and could be managed by beginners.

Films and videos (TTP) a sample of:

Aerosol School Goes to Katowice. Erik Olsson/IOR/Studieförbundet/Hip Hop Corporation, Uppsala, Sweden 1991. Documentary. 25 min.

Basquiat. Dir.: J. Schnabel. David Bowie a.o. Miramax International, 1996.

Beat Street. Stan Lathan, Harry Belafonte. Acting picture, 106 min. Orion Pictures 1984.

Bomba och förstöra. Erik Olsson/IOR/Studieförbundet/Hip Hop Corporation, Uppsala, Sweden 1991.

Bombing L.A. Gary Glaser. Documentary. Glaser Productions, Beverly Hills, California 1989.

Early Seventies. Private video with early train pieces, N.Y.

In Your Dreams part 1-2. Stefan Westerberg & Johan Hjerpe. Documentary. 58 min. Stockholm, Sweden 1996. Distr.: UP.

Klotter - det är väl ingen konst. Prod.: Malmö Fastighetskontor/SJ/Polisen. Malmö, Sweden 1991. Anti-graffiti film.

Pike på Pictura. Interview, photo, red: L.M. Music: Sonny Rollins 'Every time we say goodbye, > Bonsai Garden. Pictura, Lund University, Lund, Sweden 1995.

Stations of the Elevated. Manny Kirchenheimer. N.Y.

Stylewars. Tony Silver/Henry Chalfant. Public Art Films Inc., N.Y. 1984. The classic documentary, elected in American Film Festival ; the American contribution in Prix Italia 1984.

Turk 182! Bob Clark. Twentieth Century Fox, Hollywood 1985.

Videograf. Video Graf Productions, N.Y. Graffiti news since 1990.

Visual Grafix. Filming, Editing & Production by Kilo (SIN). London, UK. 10 issues since 1995.

Wildstyle. Charlie Ahearn, Pow Wow Productions, N.Y. 1983. Documentary / acting picture, 82 min.

First graffiti ever (TG) The so far oldest discovered written TG graffiti, which qualifies for being just graffiti and not any other kind of inscription, is a "tourist-graffiti" written with hieroglyphs 3.500 years ago in > Sakkara, Egypt. Around this area other scrawls, done by pyramid workers in working crews are found. They were possibly executed 4000 years ago and therefore they could also candidate to the origin of the alphabet. See also:> Field, Henry

(TTP) First TTP-graffiti ever of its special tag style and nothing else was probably done by > Cornbread in Philadelphia c: 1967. Gang-graffiti is older (in Philadelphia since 1850, in Europe at least from 1930) and Chicano graffiti (c: 1975 on the US Westcoast) younger than TTP.

Flame One (TTP) > Freedom Train.

Flint 707 (TTP) This legendary N.Y.-writer was, according to > Castleman, the

originator of the first whole-car ever in 1973 at the Three Yard. > Futura 2000 also hold this for possible. However, this depends on what you define as a whole-car . Early Top-to-Bottoms were probably done before or at the same time:> Jack Stewart mentions Sir and also Og, Bot and Fred; but they were may be not E-2-E as Flint's car obviously was. Flint also made one of the earliest 3-D pieces.

Folk Epigraphs> Read

Football Graffiti (*TG*) - devices for or against a certain football (or soccer) team - exists in all countries where this sport is known and where supporter groups are active, and are, with some rare exceptions, usually very limited in their content. See> Bushnell. A historic parallel is the gladiator graffiti (> *Seidel* in Bibliography) of ancient Rome.

Frank, Bella (*TTP*) Young and brave Stockholm journalist known for skilled reports on graffiti in the left-winged and mainstream press.
Lit.: Arbetaren 6/1999, p. 5-15. (On the Norrköping scene).

Freaky (*TTP*) Freaky is a Dutch writer veteran by now and he has done funny pieces in a sort of geometric computer style. He's def!



Freedom (*TTP*) This N.Y. writer has also done spray paint portraits of friends and a famous wall where the old school Kings are quoted in their own style. In a tunnel Freedom has his own burner "gallery".

Freedom Train (*TTP*) The first whole-train ever, 11 whole-cars, was done in New York City July 4, 1976, at the number 7 yard by Cain One, Mad 103 and Flame One.

Futura 2000 (Leonard McGurr)* 1955 in New York, did recognise the early tagging in New York 1969-70, and in spite of the fact that he was very young and shy he made contact with the writers in the Bronx, Brooklyn and at the Writers Bench. He was there mostly to look and listen at first. They seemed to accept him as he had an original tag - he took the name Futura 2000. Futura witnessed the early development in the movement from tags to pieces, Flint 707 came around and the one he admired the most: Stay High 149; he saw the UGA exhibition in 1973 and the first whole-car in 1976. When suddenly a friend got seriously injured when his paint exploded while doing a train piece, Futura

left the scene and closed the door to that part of his life and - that could have been all. He spent 4 years in the U.S.Navy and visited most continents, then he moved to Georgia and worked as a DJ at a radio station. But: in 1979 his friend from the accident wrote him a letter, they were invited to a sign painting project, and those guys happened be graffiti writers. They wanted Futura back in the scene and the train yards. He met Crash and they took part in the “Graffiti Art Success” exhibition at Fashion Moda 1980. They got good reviews, and so one exhibition led to another. Keith Haring, Jean-Michel Basquiat and Kenny Scharf became admirers, and Keith introduced him to Tony Shafrazi. He came to England the next year with the Clash, and in 1982 with Dondi and Africa Bambaataa. So there was Yaki Kornblit and then the ultimate Europe exhibition tour: France, Belgium, Holland, and he also met his wife there. The art critic Suzi Gablik called him “the Kandinsky of the space age” and his paintings were selling good and at very high prices. Today, 500 pieces and an impressive number of international exhibitions later, he says he probably did quite well, in spite of his self-taught position among the gallery people. He has a family, a home and a studio in Brooklyn, now and then takes an ordinary job, but he is still recognised as an important person of this movement. His style has changed, he says, from the very light and airy circles and spheres he used in the 1980:s, to the darker shades and the construction forms he started experimenting with in the 1990:s. The spray paint is still important, even if a combined use of other materials must be considered natural. He always put the canvas on the floor when painting to achieve what he wants, and to see him in action is to see a real master. “I simply try to do something interesting” he says. And he surely does.



Lit.: Jacobson, Staffan: The Spray-Painted Image. (Diss.) Aerosol Art Archives, Lund University, Sweden 1996. P. 256-262. Futura website:

<http://home.dti.net/futura/index.htm>

www.futura2000.com

Futurism There is no direct connection between Russian or Italian Futurism of the early 1900:s and TTP. However, one can find certain secondary similarities: “No masterpiece without the stamp of aggressiveness” as F.T. Marinetti (1876-1944) says in “The Foundation and Manifesto of Futurism”, first published in *Le Figaro*, February 20, 1909. The focus on the speed, the power and the technology also reminds of TTP, but only on the surface; the historical and ideological differences are too many to allow any significance of likeness.



Garelik In Spring 1972, Sanford D. Garelik, president of the New York City Council declared war on graffiti. “Graffiti” he said, “pollutes the eye and the mind and may be one of the worst forms of pollution we have to combat.” He was also urging for a “National Anti-Graffiti Day”. *Lit.: Garelik Calls for War on Graffiti. The New York Times, May 21, 1972, p. 66.*

Garrucchi, Raphael Italian archeologist in the 1800:s who was among the first ones to use the word “graffiti” , plur. of graffito (by lat. grafiare, from gr. grapho), scratching. This word was used by the archeologists to divide popular, public messages from official inscriptions with capital letters on ancient monuments. A forerunner to this word is Sgraffito, used from c:a 1500 to describe a scratching technique in coloured layers of plaster or in ceramics.

Geoglyphs (TG) Prehistoric or medieval gigantic drawings on the ground as in South American deserts or on English hillsides. The motifs are mythological humans or animals and single lines. Meant to be seen from very high above, (as with a helicopter) and possibly of religious origins, those early land art works still have no definitive explanation. The Nazca-people of Peru could possibly have created the big earth patterns for processions to attract the attention of the gods to let it rain. Another mysterious big scale drawing phenomena is the circles and patterns in corn fields (crop circles) on various countrysides. The often suggested extra-terrestrial explanation (intergalactic graffiti) is of course very controversial. A problem still to be solved. Below: (left) the prehistoric Giant of a Dorset hillside, UK and (right) crop circle in Wilshire, UK 1996.



Giger, Hans Rudi Swiss artist and industrial designer, standing close to surrealism, friend of Salvador Dali. Giger was rewarded with an Oscar for “best visual effects” in the first of Ridley Scott’s films in the Alien series. His

suggestive, virtuous and terrifying pictures have had an obvious influence on individual TTP writers.

Giles, Martin (TTP) Another zero-tolerancer who ungroundedly claims to be an "expert". He helps the authorities to bust writers and establish his first contact with writers with an ingratiating e-mail.

Lit.: *Harne, Andreas: Han spårade en av Stockholms värsta klottrare. AB 25/4 2001.* See also >Dough> Hårdstekt and > NGIN.

Girls and graffiti(TTP) The TTP activity have a certain masculine ring to it, because it was from the very start invented by boys and therefore structured by their gender needs. The vast majority of the writers are boys. But there have been girls taking an early active part too, as the legendary>Eva 62 and Barbara 62. And>Jack Stewart mentions no less than 200 names of female writers in New York between 1970 and 1978.Lady Pink and Lady Heart were no singularities, neither Omega on the westcoast, Eva in Holland or Betty Blue in Sweden; there were and are also female train painting crews, both in Europe and in the USA. See> *Siegel, Fern: Lady Pink: Graffiti with a Feminist Intent. Ms., vol 3, iss 5, March/April 1993, p. 66-68.*

Girls and graffiti (TG) In the 1970:s there were lots of American sociological brief studys on graffiti published, usually in the form of a material collected on lavatories and then categorised by subjects. Some of these studies were also concerned with girls graffiti, and the common conclusion was that even if the overall frequence was slightly lower, the subject was about the same as in the mens room; eventually girls wrote more poetry and less explicit obscenities but the variation was great. *Lit:Ljungström, Åsa: Carolina Damklotter. Tradisjon, 21/1991, p. 23-43.*

Goldie (TTP) One of the all time best English (Wolverhampton) writers, still active in the 1990:s.



Goldstein, Richard Journalist and art critic, author of the renowned article *Goldstein, Richard: This Thing has Gotten Completely Out of Hand. New York Magazine, March 26, 1973, p. 35-39.* which was published together with the "Taki Award" article. See also *Goldstein, Richard: In Praise of Graffiti. The Village Voice, Vol. XXV, No 52, 24-30 Dec 1980, p. 55, 58. ;* *Goldstein, Richard: The Future of Graffiti. The Village Voice, Dec 13, 1983, p.*

56. (Review of "Post-graffiti", Sidney Janis Gallery.); and *Alletti, Vince / Goldstein, Richard(eds): Baby Love. The Art of Keith Haring. The Village Voice, May 15, 1990, p. 105-115.*

Graffiti Prevention (TG) The Klotterplanket (The Graffiti Board) was erected in Stockholm, Sweden in March 16, 1968 as the first of its kind ever. The example was followed by Boston in 1971, but "it just didn't work".

Lit.: Frater, Alexander: Stick it on the wall in Stockholm. Holiday, Nr 45, 1969, p. 85-86. and Bratly, Carol: Bostons Graffiti Board. The American City, Apr 1971, p. 138,140.

Graffiti Prevention (TTP) (See also > Anti-Graffiti Network >Graffiti Community Workshop > NGIN >Phun Phactory >Repello >Zero Tolerance)

Graffiti prevention strategies (Brewer, 1992)

- * Legal walls for writers that are managed by writers
- * Buffing / paint-out programs
- * Banning the sale of paint to minors
- * Police crackdowns on graffiti (arresting a lot of writers)
- * Informant programs where writers rat on writers for reward
- * Heavy sentences and fines for writers who are convicted
- * Police brutality against writers (cops beating up writers etc.)
- * Public exhibitions, conventions, and shows of aerosol art
- * Recreation programs for youth (sports, etc.)
- * Business and cities hire writers to paint pieces
- * Putting protective coatings on walls and other surfaces
- * Centres where writers can learn and practice skills
- * Non-aerosol art mural programs
- * Publishing aerosol art newsletters / magazines
- * Anti-graffiti media programs
- * Aerosol art contests with prizes
- * Anti-graffiti education programs in the schools

MTA graffiti prevention, selected events.

1972 Sanford D.Garelik declares war on graffiti. Carrying spray paint in the subway prohibited. The New York Times supports the campaign.

1973 Graffiti Prevention Project accepted of the Bureau of the Budget.

1975 The Graffiti Squad special police forces constituted.

1976 Polyurethane paint covering is tried by MTA on cars.The entire fleet (7000 cars) have now been covered inside out with graffiti several times.

1977 The Buff (automatic chemical car wash) is introduced.

1979 All efforts failed this far in vain of high costs.

1981 All cars painted white, German sheep-dogs, razor-wire fences.

1984 Clean Car Program (cleaning within 24-hour) starts.

1987 TTP begins to alter from pieces on trains to tags on buildings and garbage-trucks.

1989 The "last" graffiti train buffed. Train piecing in N.Y. has slowly died out, merely by itself, but MTA, spending more than \$ 10 million a year, claims to have defeated it. Aggressive tagging on housefronts successively replaced it. In the rest of the USA and in Europe TTP shows no signs of lessening.

Comparison of methods.

The technical-chemical, law and police actions, including media campaigns, are the methods used from the beginning in Philadelphia and New York, and later on in several European cities. None of those methods seems to be too successful; in a short perspective they have no or the opposite effect. One area in the city could be less afflicted while at the same time another area close to this will be heavier loaded. Many side-effects, as train personal health problems and building fronts harmed by antigraffiti-covering, are reported. The costs are high and increasing. The 24-hour rule could have had some long-term effect, but this is unsure.

The "legal" alternatives such as legal walls and community centres (the Uppsala model) run by writers have had an immediate, short term effect in decreasing illegal graffiti. They seems to be more cost-effective and could also provide new opportunities for writers. (Brewer 1992, Jacobson 1996).

Lit.: Brewer, Devon: Hip Hop Graffiti Writers Evaluations of Strategies to Control Illegal Graffiti. Human Organization, Vol 51, No 2, 1992. p. 188-196. and Jacobson, Staffan: Den Spraymålade Bilden. Graffitimåleriet som bildform, konströrelse och läroprocess. Aerosol Art Archives, Lund University, Lund 1996. p. 185-198. ; Dipaolo, Marc: New Graffiti Strategy. If yo can't beat them, join them. Staten Island Sunday Advance, feb. 15, 1998, p. 21,23. ; Gonzales, David: Legal Graffiti? The Police Voice Dissent. The New York Times, Sept. 19, 1996.; Graffiti Reforms Are in the Can. Education Review - The Journal of Australian Education. Queensland, February 1998.

Education Review

The Journal of Australian Education

News - February, 1998

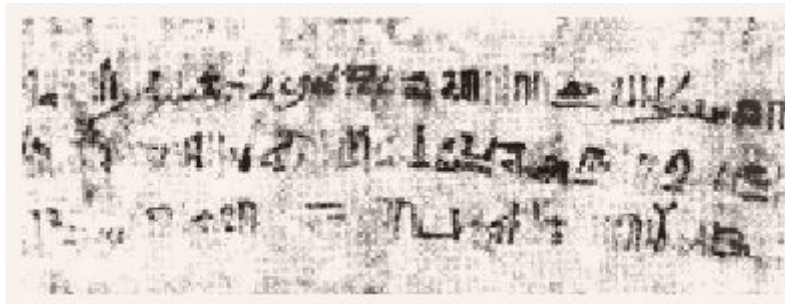
[http://edreview.camrev.com.au/news_Feb.html#Graffiti reforms are in...](http://edreview.camrev.com.au/news_Feb.html#Graffiti%20reforms%20are%20in...)

Graffiti reforms are in the can

A PROGRAM launched in Queensland this month plans to take graffiti artists off the streets and into the commercial world of sign-writing. The program, costing more than \$100,000, will see all local governments in the State receive a manual to initiate the program which aims to reduce graffiti in the community. It is part of a pro-active approach following new legislation in Queensland which has increased the jail term to seven years for those found guilty of applying graffiti to a school. Estimates put the cost of graffiti at \$20 million in the State. The new program will see artists put through an artists school to improve their skills, and introduce them to the commercial potential of their art. According to the Queensland Attorney General, Denver Beanland, trials of the program in Ipswich have been highly successful. "It is not the entire answer, but part of an overall approach to combat graffiti and vandalism," Beanland said.



Graffiti Research, a brief History of.



The first graffiti done 3.500 years ago at Sakkara, Egypt.

A) Traditional Graffiti

The very first graffiti was probably made 3.500 years ago by an ancient tourist near the Sakkara Pyramid. It reads, with scribbled hieroglyphs:

"I am very impressed by Pharaoh Djosers' pyramid."

Graffiti have become a common every day life phenomenon especially since the days of Ancient Greece. The Vikings, too, left graffiti names with runes from England to Constantinople.

Graffiti research, however, is more modern. The first centuries of graffiti research 1600-1800 focus on two Italian issues: The *catacombs of Rome* and the excavated *city of Pompeii*. The term "graffiti" is introduced and the methods in use are mainly archeological. Cultural values, not moral ones, are the main interests of this research.

1593

The catacombs of Rome were built during the 1st and 2nd centuries A.D., then forgotten and later rediscovered. The first one to investigate graffiti in a serious way was the Italian *Antonio Bosio*. His *Roma Sotteranea* was written in 1593, published in folio format in 1632 and contains a systematic description of official and non-official inscriptions in the catacombs of Rome, complete with maps of the "secret tunnels". Bosio also left his own signature in the Priscilla catacomb, but he never used the actual word "graffiti".

1731

The Merry Thought, published in London 1731 under the pseudonym Hurlo-Trumbo is a poetic record of scratchings on glass windows and privies, an early "scratchiti" compilation more than an investigation.

Josef Kyselak (1795-1831) was notorious for writing his name "*Kyselak*" or "Kyselak war hier!" all over Austria-Hungary, many years before "Kilroy". During the French Revolution and the days of the Paris Commune there was a growth of political graffiti.

1856

The archeologist *Raphael Garucchi* was probably the first person to use the word graffiti when he researched the *Graffiti de Pompéi* 1856. His purpose was to divide official cursive inscriptions from common people's inscriptions on ancient monuments in the city buried by the volcanic outburst of Vesuvius in the year 79. Pompeii was for a long time forgotten, rediscovered and plundered from 1748 and professionally excavated from 1860. Today 3/4 of the city can be seen.

1874

Withrow, W.H.: *The Catacombs of Rome*. Nelson & Phillips, N.Y. 1874. p. 59, 60, 130, 148, 174, 175. b/w ill.

In the first half of the 1900s scholars from two other disciplines arrive in this field: ethnographers and linguists. Graffiti are studied as a folkloristic language phenomenon, often with emphasis on the "low" elements. Collecting graffiti is the primary thing and there is still some lack of theory. During the Second World War and the following years a new kind of mobile graffiti appeared with the "*Kilroy was here*" epidemic, and graffiti are now also seen as a communication code for uncensored personal needs, feelings and opinions.

1904

The work *Anthropopytheia* was published by F.S. Krauss in Leipzig as 10 yearbooks 1904-1914. Latrinalia etc are documented here and discussed from a folkloristic point of view.

1914

Calonne-Beaufaict, M. de: *Les graffiti du Mont Gundu*.
Revue
D'Etnographie et de Sociologie, No 3-4, Mars-Avril
1914, p. 109-117.

1935

The linguist Allen Walker Read published *Lexical Evidence from Folk Epigraphy in Western North America* 1935, a field study of language in graffiti which had great wider influence.

1937

Helen Tanzer described *The Common People of Pompeii* from graffiti examples.

1946

Article *Transit Association Ships a Street Car to Shelter Family of 'Kilroy Was Here'*. The New York Times, Dec 24, 1946, p. 18. (On James J. Kilroy, Halifax, Massachusetts).

1947

Article *Who Is 'Kilroy' ?* The New York Times Magazine, Jan 12, 1947, p. 30, (James J. Kilroy, Halifax, Massachusetts, in his own words on the origins of the "Kilroy was here" graffiti.)

1956

Brassai's (Guyla Halasz, 1899-1984) photos of graffiti scratchings on house facades in Paris were shown at MoMA, N.Y. 1956-57.

1964

Brassai's book *Conversations avec Picasso* was first published by Gallimard, Paris 1964.

Jorn, Asger (ed.): *Signes gravés sur les églises de l'Eure et du Calvados*. Institut Scandinave de Vandalisme Comparé, København 1964.

In the latter part of the 20th century, we can see that, on the one hand, the earlier research traditions continue, dealing with the traditionally forms of graffiti.

The *Maledicta* journal in the USA, the *Musée des Graffiti Historique* in France, the *Graffiti Archive in Kassel* and the *Institut für Graffiti-forschung* in Vienna are some of the most prominent contributors to this research; the *Lausanne Art Brut Museum* should also be mentioned.

Violet Pritchard published *English Mediaeval Graffiti* in 1967, in 1976 Aron Sheon published *The Discovery of Graffiti* on the history of the reception of traditional graffiti (Art Journal 1/1976, p. 16-22.)

Margit Etter did a study on Harald Naegelli's spray drawings out of C.G.

Jung: *Spray Bilder in Zuerich:: Eine psychologische Studie*, 1979, and

Martin Blindheim wrote *Graffiti in Norwegian Stave Churches c:*

1150-1350, Oslo 1985.

Helen Levitt wrote *In the Street* 1987 ; Christine Schiavo : *A historical*

analysis of Political graffiti in Belfast and Derry, 1988 ; in 1990 came John

Bushnell: *Moscow Graffiti* and in 1993 Norbert Siegl: *Kommunikation am Klo*.

On the other hand, there is a new, urban kind of graffiti emerging, the aerosol art, and with it come in turn sociologists such as *Castleman*, *Brewer* and *Ferrell* (USA) and art historians such as

Stahl (Köln), *Stewart* (N.Y), and *Jacobson* (Sweden).

Also, this form becomes for the first time subject for society concern, viewed as either a new art form or a new kind of nuisance, or maybe both.

Some graffiti scientists, such as Professor Peter Kreuzer in München and Dr Jack Stewart in N.Y, also deal with both traditional graffiti (TG) and tags/throw-ups/pieces (TTP).

1968

In the transition phase between TG and TTP during the turbulent late sixties we see researchers such as *Robert Reisner*, who gave the first university lectures on graffiti and published four compilation books 1967-1974 which gave TG an air of cultural entertainment, and French-American *William McLean* who in Encyclopaedia Universalis band 7, p. 849.854, Paris 1970, made the first theoretic scientific overview and wrote the history of graffiti up to 1968....

B) Tags/Throw-ups/Pieces.

....and *Herbert Kohl*, teacher and activist who carefully studied the embryos of TTP in his article *Names, Graffiti and Culture* in Urban Review, April 1969, vol 3, nr 5, p. 25-37 and his book: *Golden Boy as Anthony Cool. A Photo Essay on Naming and Graffiti.* Dial Press, N.Y. 1972, which built a very valuable base for further research.

1971

Article *The Aerosol Autographers - Why They Do It* by Sandy Padwe in Philadelphia Inquirer Magazine, May 2, 1971, pp. 8-10, 12, 44 on the origins of TTP with interviews with *Cornbread* and friends, the first "graffiti writers" ever.

Article *Taki 183 Spawn Pen Pals* by Don Hogan Charles in The New York Times, July 21, 1971, p. 37 on *Taki 183*, Julio and the arrival of TTP in New York.

1973

Norman Mailer/Jon Naar/Mervin Kurlansky: *The Faith of Graffiti*. Alskog Publ. N.Y. 1973. An early photo record and essay.

1974

David Ley & Roman Cybrivsky : *Urban Graffiti as Territorial Markers*. Annals of the Association of American Geographers, Vol. 64, nr 4/1974, p. 491-505. Qualified and unusual thesis which among other things deals with the transition from traditional gang graffiti to graffiti loners, kings and crews.

1982

Craig Castleman: *Getting up*. Subway Graffiti in New York. MIT Press, Cambr. Mass. 1982.

The first descriptive sociology dissertation on the subway graffiti movement and a milestone in TTP graffiti research with its sign categories, writers and crews, and the outstanding Lee interview.

Joel S. Feiner/ Stephan Marc Klein: *Graffiti Talks*. Social

Policy, Winter
1982, p. 47-53. Graffiti is seen to work as a rite de
passage and a system
for social support

1983

deAk, Edith: *Train as Book, Letter as Tank, Character
as Dimension*. Art
Forum, May 1983, p. 88-93.

Vitally important interview with *Rammellzee* on graffiti
theory; there is
also a reminiscence of Jean Baudrillard (1978) texts
here.
The revolution of the letters, their individualities and the
symbolic, not
the phonetic function of the signs are put in an
underground,
science-fiction coloured art context.

1984

Hager, Steven: *Hip Hop - the Illustrated History of Break
Dancing, Rap
Music and Graffiti*. St. Martins Press, N.Y. 1984. p. 12-
30, 58-80.
Hager makes the first attempt to provide a TTP graffiti
history in the hip
hop cultural context.

1986

Kreuzer, Peter: *Das Graffiti Lexikon*. Heyne, 1986.
This very broad survey of the graffiti field as a whole is
in dictionary form
and continues the history-writing task up to 1986.

1987

Skyum-Nielsen, Anna: *Graffiti - en kriminologisk
undersøgelse*. 1987.

The first European study on who the graffiti writers really
are, by a

young female Danish lawyer. Long and qualified interviews.

The conclusions in short are that those Danish writers are not hardened criminals, not addicts, not dangerous, but ordinary young middle class people with artistic ambitions and a certain subcultural life style.

1989

This year was a breakthrough for TTP graffiti research, with two highly skilled art history Ph.D. dissertations:

Stahl, Johannes: *Graffiti: zwischen Alltag und Ästhetik*. Scaneg, München
1990. 153 p.+ app.& ill. p. 134-142. Doctoral dissertation, Art History.

This is a fundamental work above all in its scientific approach.
New historical sources and a theory of graffiti as an estheticised everyday phenomenon.

Stewart, Jack: *Subway Graffiti: An aesthetic study of graffiti on the subway system of New York City, 1970-1978*. New York University, N.Y.
1989. 604 p. b/w ill. Stencil. Doctoral dissertation, Art History.

This is highly informed history writing, the very best up to this date. It presents a comparison between all the TG and TTP information.

The body of world graffiti up to 1970 displayed no stylistic evolution, nor did it have aesthetic intentions in general.
The pictorial evolution in New York in the first decade is followed in detail, and the stylistic expansion is analysed and documented by Stewart's own photographic evidence.
There are some attempts to categorise TTP.
An excerpt from the dissertation was published in the

catalogue
"Coming from the Subway". Groninger Museum,
Groningen 1992, p. 8-17
with the title MTA - Mass Transit Art.

1990

Miller, Ivor Lynn : *Aerosol Kingdom*. Yale University,
1990.

With emphasis on the cultural background and
indigenous character of
TTP. Followed up by several articles.

Brewer, Devon: *Bombing and Burning*. The Social
Organisation and
Values of Hip Hop Graffiti Writers. *Deviant Behaviour*,
11/1990, p.
345-369. The basic social functions of the crew are
discussed.

1991

Lenore Feltman Proctor : *Graffiti writers - an exploratory
personality
study*. Doctoral diss. in psychology, Pace University,
N.Y. 1991.

By using psychologists profiles it confirms that "the
writers" are more
original and creative when compared with other
youngsters.

1992

Brewer, Devon: *Hip Hop Graffiti Writers Evaluations of
Strategies to
Control Illegal Graffiti*. *Human Organisation*, Vol. 51, No
2, 1992, p.
188-196.

Important comparison between traditional police work
with graffiti
prevention and legal graffiti-prevention alternatives.
The latter are found to be more cost-effective and less
harmful as they
also provide new opportunities for writers.

1993

Ferrell, Jeff: *Crimes of Style*. Urban Graffiti and the Politics of Criminality. Garland Publ. Inc., N.Y. 1993. 236 p. Criminology study of the graffiti culture in Denver, Colorado.

Analyses the way the authorities construct the image of their "enemy", the writers, and the result of a massive anti-graffiti campaign. Facts on the so-called connection between graffiti and drugs/serious crimes.

1996

Jacobson, Staffan: *The Spray-Painted Image. Graffiti Painting as Type of Image, Art Movement and Learning Process*. Art History Ph.D. dissertation. Lund University, Sweden 1996.

TTP as a concept dividing it from other types of graffiti. The meaning of the pictures is penetrated by combining art history and youth research methods. The *dancing wild style letters* are the main contribution from the youth culture to art history. The Thomas Ziehe theory of a "unusual process of learning" is applied to the praxis of TTP. With a large bibliography; probably seen as the most thorough study of TTP so far.

Stampa Alternativa/IG Times(ed.): *Style. Writing from the Underground*.

Viterbo, Italy 1996. 120 p. III. Photo book with an unique pictorial material from the staff of the *IG Times*, straight from the sources.

Weindl, Astrid (ed): *Theorie des Style*. München 1996. Important and innovative, this catalogue points to the

future of "digital style" letter design. *Style Only Workgroup* plays a crucial roll here.

1998

Merle, Florence: *The International Graffiti Movement*.
Ph.D. Diss. in
Anthropology, Princeton University 1998.
With an European approach.

As there were many compilation text graffiti books and small sociology surveys in the 60s and the 70s, in the late 1990s and the early new millennium there are many compilation picture graffiti books, such as the editions of Schwartzkopf&Schwartzkopf and Aragon in Germany, and a plethora of fanzines, videos and web sites.

Art work collections can now be found in the *Museum of the City of New York*, at the Danish *Twisted Minds* Organisation, in private collections such as those of *Sam Esses* and *Henk Pinjenburg* and in many Dutch museums. At the beginning of

2000

aerosol art has finally conquered the entire planet, which can be seen on the huge and always up-to-date *Art Crimes* web site, run by *Susan Farrell* since 1994.

The scientific research, still young, continues to grow and refine its methods, theory and execution. Graffiti research now has quite a solid foundation and a variety of disciplines are involved.

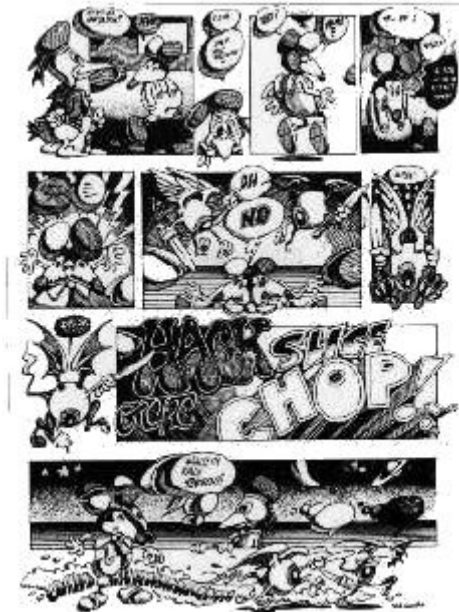


...and one of the latest: Os Gemeos from Sao Paolo.

Griffin, Rick was one of the young and gifted poster- and comix artists of the San Francisco underground art world in the psychedelic years and summers of love in the late 1960:s. See also the artists >Wes Wilson, Victor Moscouso, S.Clay Williamson, >Vaughn Bodé, > Robert Crumb. The rock posters for The Grateful Dead took form here and so did the underground Comix magazine ZAP. There was a great interest in Art Nouveau, the style of the fin de siècle, and so came the epithet “Nouveau Frisco”. Griffin had finished a comix job in LA when he started doing psychedelic rock posters. His motifs were insectlike, with highly elaborated letters and warm and intense colour.

“Griffin’s lettering almost ceased to be functional as legible typography...he jokingly incorporated meaningless calligraphy...this disregard for the legibility of lettering, creating totally abstract forms that resemble letters”

...says McClelland (1980). This is, as we can see, close to what later would become Wildstyle, and the young writers checked out Griffin alot. A very obvious example is the Flying Eye-ball. Griffin came up with this character in Zap nr 2, 1968, the insides of the magazine cover. The two variants of the flying eyeball there are in detail copied by Seen and Kid Panama (Subway Art 1984 aa, p.29) *Litt.:Griffin, R./ McClelland, G.: Rick Griffin. Dragons World Ltd, Great Britain 1980. 95 p. Ill.*



Groninger Museum Opened in 1874, contains art from the 1500:s to the present, including 17 drawings by Rembrandt. In 1994 it moved to a new building by the water, created by architect Alessandro Mendini. This Dutch museum has been intensely following the aerosol art evolution since the mid-1980:s, also with many workshops and exhibitions of its own. The greatest so far was the > Coming from the Subway.

Lit.: Coming from the Subway - New York Graffiti Art. History and development of a controversial movement in art. Groninger Museum, Groningen Oct 4 1992 - Jan 10 1993. 320 p.

GVB Great Visible Bombers (TTP) Famous Dutch hard core crew, to be compared with > MOA (Denmark) and > VIM (Sweden).



Hac ego cacavi (TG) Latin inscription on a bathroom wall in memory of the author's biological needs. This genre in graffiti (s.c. latrinalia) appears fairly unchanged through history to the present day. *Lit.: Dundes, Alan: Here I sit. Kroeber Anthropological Society Papers, 34/1966, p. 91-105. See also > Siegl, Norbert.*

Hager, Steven Author of the interesting historical source book *Hager, Steven: Hip Hop - the Illustrated History of Breakdancing, Rap Music and Graffiti. St. Martins Press, N.Y. 1984.* (TTP: p. 12-30, 58-80.) 112 p. III. He also describes the East Village artist and boheme living in *Hager, Steven:> Art After Midnight.*

St. Martins Press, N.Y. 1986. 133 p. Ill. (TTP:p. 38-133.) and discuss TTP and psychedelics in the article *Hager, Steven: The Cultural Origins of Graffiti.* In: *Coming from the Subway - New York Graffiti Art. Groninger Museum, Groningen Oct 4 1992 - Jan 10 1993.* See also> Bubble Letters. *Lit.: Hager, Steven: Graffiti - is the art world ready for it? New York Daily News, March 30, 1981, p. M1-M2.*

Halfdan (TG) A nordic Viking scratched his name, "Halfdan", with runes in the Justianianus church (later mosque) Hagia Sofia in Konstantinopel (nowadays Istanbul), c:a 1100 A.D., which still remains.
Lit.: Fornvännen nr 1/1970, p. 248.



Hall of Fame/ HoF (TTP) When the >Writers Corners in N.Y. were shut down because of police harassment in early 1980:s, there was a need for a new meeting point for writers who did not participate in the gallery business. The first Hall of Fame ever was the one on 106 Street/Park Avenue, a school yard in Spanish Harlem, Manhattan and it was introduced by>Vulcan in the early 1980:s "so the kids here could have an artform of their own to relate to". It still works, but it was also the starting point for hundreds of Halls of Fame (HOFs) all over the Western world during the 1980:s and 1990:s. Today almost every major city has its own place where writers can meet and show their masterpieces to each other. *Below: Bath Hall of Fame, UK, May 1996.*



Hambleton, Richard * 1952 . American artist , painter in the> Street Art tradition known for "The Shadowman" which was a male figure brush painted in black on house fronts both in the USA and (at his visit in the mid-80:s) in Europe. The Shadowman appeared in so many places that it looked like a pictorial> Kilroy-phenomenon, but everywhere it was Hambleton´s work. He also did some occasional pieces with the writer Daze (to be compared with the collaboration between>Keith Haring / LA II and>Jenny Holzer/ Lady Pink).



Haring, Keith * 1958 in Kutztown, Pennsylvania. he became one of the 1980:s dominating personalities in art during an extremely intensive 10-year period from 1980 until his death in 1990 - in fact just like van Gogh exactly 100 years earlier, 1880-1890.

Haring filled his paintings with simple shapes and patterns in bright colours: people and animals, monsters and technological instruments, everyday symbols and signs. The raw material was popular culture, media and urban environment. "The art is open for everybody and that is the goal for all my activity" ; German performance artist and theorist Joseph Beuys, 1921-1986, would certainly have agreed on this position. The barking dog, the radiant child, hearts, crosses, flying saucers, pyramids, TV:s with arms and legs were some typical motives. "The man with the hole in the stomach" was made after the assassination of John Lennon. His huge rhythmical wall paintings were attacking racism, greed, intolerance, crack, and they proclaimed "safe sex", love and peace. After his education in Pennsylvania, he attended the School of Visual Arts 1978-1979. Here were the 80:s future artists who invaded the bohemian block of East Village. Through Fashion Moda in the Bronx they got connected with the rising "graffiti artists" that used to visit the local clubs in that area. This explosive mixture led to the "Street-Art"-phenomenon; the young artists abandoned the studio and the gallery and started to paint on the street. So did Richard Hambleton with his "Shadowman", John Fekner with his "Stencils" and Jenny Holzer with her "truisms"; and the young black artist Jean-Michel Basquiat who wrote "Samo" and cryptic messages and who became a very close friend to Haring.

In 1980 they all met at the Times Square Show, an underground art exhibition arranged by COLAB. Most of the famous graffiti artist were there as well. But Haring was not a writer, he never painted trains. What he did was to fill the vacant billboards in the subway with chalk drawings. He went from station to station with crayons in his pockets and did a huge amount of those drawings, such as "Still Alive in '85", and he was even arrested. Haring started to paint on sheets of plastic cover, aimed for construction work,

instead of canvas, which he considered too pretentious. He gets to know LA II (Angel Orteiz) who helped him in his work by including tags in Haring's endless rhythmic patterns. His breaking through was at Tony Shafrazi Gallery 1982, and he rapidly became commercial successful. In 1983 he painted the body of the dancer Bill T. Jones, and in 1984 his book "Art in Transit" was released.

1985 he paints cast-copies of famous sculptures together with LA II. 1986 he opened his "Pop Shop" on Lafayette Street with funny sticker, buttons, toys and things - which all were a part of his art and thought to be in control of himself before the commercialisation of his work began. The same year he painted live on MTV and does "Crack is Wack" at East Harlem Drive 128:th Street. In July Haring painted a 10 story high (!) picture on plastic cover together with 1000 members of City Kids, and in October he paints on the Berlin Wall. In 1987 he does an animated movie for MTV, and in 1988 the painting "The Prophet of Future" was executed - which actually *foretold* the fall of the apartheid-regime in South Africa. In 1989, he painted a giant Zeppelin at the French Revolution 200 year anniversary, which flew between England and France. 1990 Haring, marked by his disease, did the postage stamp for the International Year Against Aids. On February 16 1990 Haring dies from aids-related disease, 31 years of age.

His relationship to TTP-graffiti was one of curiosity and great respect. He became a close friend not only to LA II but also to Futura 2000, who he introduced to Tony Shafrazi Gallery, and he painted a memorial for the writer > Michael Stewart after his death connected to his arrest in October 1983. Keith Haring was a great artist, enormously productive and with a very humanistic life attitude.

Lit.: Jacobson, Staffan: K.Haring. Underground Productions nr 7, 2/1994, p. 9. Keith Haring. Malmö Konsthall/Cermanto Celant 10/6-21/8 1994, Malmö 1994. (Catalogue) 261 p. III. See also > Bibliography.



Heart, the (TG) The cordial sign is probably the oldest ideogram of all, used already in prehistoric cave-art and then all the way throughout history (e.g. tree-scratchings) to recent days boy + girl = true, inscribed in a heart, sometimes pierced by an > arrow. Below: "MK 91" from the Seine riverside in Paris.



Heart, Lady (TTP) Writer friend of > Lady Pink.

Hex (TTP) Hex/TGO was entirely unknown before he popped up on the L.A. scene very suddenly in 1988, with a fully developed technical skill and completely new motifs. The first public show was the battle between Hex and Slick that year. It soon became clear that Hex was one of the best writers of characters worldwide. The “phantom cap” or “stencil cap”, an alteration on the can cover (a small pinhole drilled on the inner ring of the can cover) which provides a thin stream, was made famous by him (the invention is attributed to Razor KTD and Estria TWS refined it, bringing it to its present form). He also has a social and political message in his pieces to the kids out there, so he tried to paint close to public schools, e.g. He has a commercial art training and employment, but graffiti to him is a free zone where he can get an outlet for his visions. He has been most active in California, but with the Earth Crew he also did pieces in Mexico City. Ran the Hex & Omega Hip Hop Shop on Melrose Avenue in L.A. Hex quit painting for religious reasons. Lit.:*Lummis, Suzanne: Spray Paint, not Bullets. Los Angeles Down Town News, Aug 28, Vol 18, nr 34, 1989, p. 20-22. ; and Jacobson 1996 aa, p. 262-264.*



Hickie & Ski (TTP) This is short for the legendary police officers of the N.Y. Graffiti Squad, Kevin Hickey and Conrad Lesnewski. They got many whole-cars dedicated to them, and in 1979, when leaving their duties, they both said that “we are gonna miss the writers”. So, even if they were each other’s enemies, it seems in a way they and the writers became friends, maybe because they got mutual knowledge and thereby respect for each other. Compare this with the > zero tolerance policing of the 90`s!
Lit.: Castleman, Craig: Getting Up. Subway Graffiti in New York. MIT Press, Cambridge, Mass. 1982, 3:e ed. 1986. P. 167-174. Below: Dedication, by Seen on his Fred Flintstone character whole car ”Ski & Hicki” 1986.



high-light (TTP) > Outline

hip hop (TTP) A major social framework of TTP, this youth culture includes breakdance, rapping, graffiti, scratching, mixing and related music artforms. It was born on the streets of South Bronx during 1973-1975 and constitutes today one of the largest and most vital youth cultures in all of the Western World. See> Bambaataa> Battling> Breakdance> Hager.

Film & Lit.: (a sample from the bibliography)

Beat Street. Stan Lathan, Harry Belafonte. Acting picture, 106 min. Orion Pictures 1984.

Toop, David: The Rap Attack. African Jive to New York Hip Hop. Pluto Press, London 1984.

168 p. b/w ill. ;

George, Nelson / Banes, Sally / Flinker, Susan / Romanovsky, Patty:

Fresh - Hip Hop Don >t Stop. Random House, N.Y. 1984.

199 p. b/w ill. ;

Hager, Steven: Hip Hop - the Illustrated History of Breakdancing, Rap Music and Graffiti. St. Martins Press, N.Y.1984.

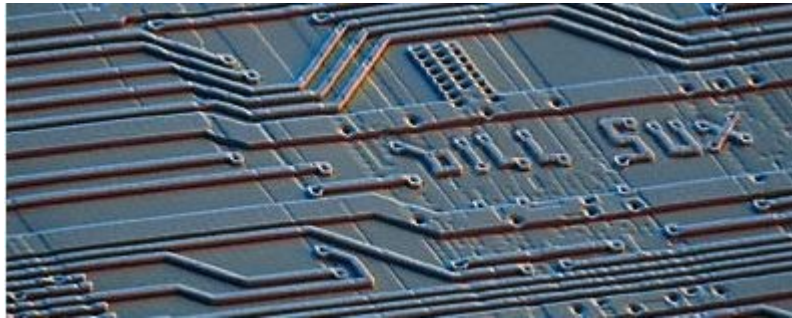
112 p. ill. ;

Rose, Tricia: Black Noise. Rap Music and Black Culture in Contemporary America. (Doctoral dissertation, Brown University, 1993; American Book Reward 1995.) Univ. Press of New England, USA 1994. 235 p. b/w ill.

Hip Hop Connection English monthly hiphop magazine with a graffiti appendix in each issue.

High-Tech graffiti, example of (TG). API / Time Magazine reports an spectacular but interesting case called "high-tech graffiti". It seems that a couple of Intel engineers working on the design of a recent version of the Pentium microprocessor included a message that describes their feelings about Bill Gates, president of Microsoft, a good corporate pal of Intel's. When a portion of the Pentium chip is examined under a powerful scanning electron microscope, the phrase "bill sux" is clearly visible, etched into the surface of the chip. Now, this very example might be a hoax, but real ones are archived at "Silicon Zoo".

<http://micro.magnet.fsuedu/creatures>
<http://www.idt.mdh.se/kpt/billsux.jpg>



Hippie Graffiti (TG) In Haight Ashbury, San Francisco this movement blossomed with the summer of love 1967, the Woodstock Festival and Peace, Love and Understanding, and that was also the message in the TG. The psychedelic typography with its streams and flows and hallucinatory poster colours and the murals of this collective vision in heaven and on earth was painted on walls and buildings, in Berkeley Peoples Park as well as in Tompkins Square Park in New York and other places - a beautiful painting still remains at the Christiania Free Zone in Copenhagen. See > Psychedelic Art.



hit (TTP) Former word for “tag”. Norman Mailer says: “ There are kids all over the town with bags of paint wanting to HIT their names.” And he goes on:

“An object is hit by your name, yes, and in the ghetto a hit equals a kill.- - - You hit your name and maybe something in the whole scheme of the system gives a death rattle. For now your name is over their name, over the subway manufacturer, the Transit Authority, the city administration. Your presence is on their presence, your alias over their scene. There is a pleasurable sense of depth to the elusiveness of the meaning.”

Lit.: Kurlansky/Naar/Mailer:“The Faith of Graffiti”. Alskog, New York 1974.

Hiv (TTP) Finnish writer, also active in Sweden, creating funny pieces in the new unorthodox style of the late 1990s.

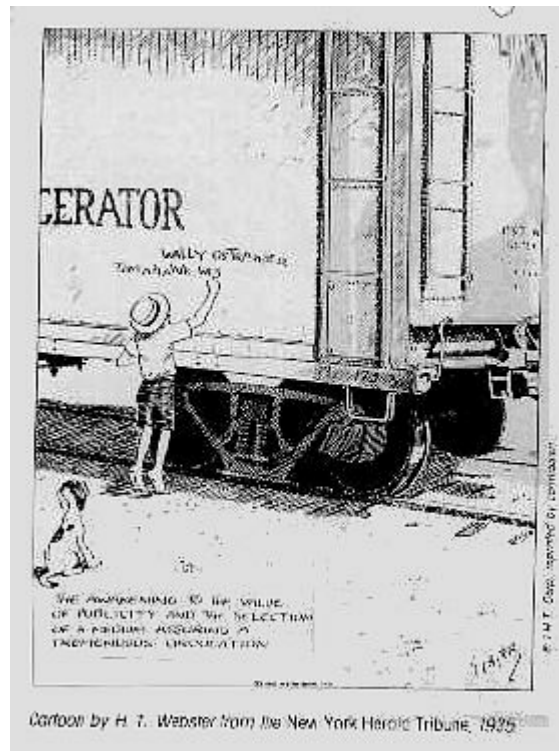


Hobo graffiti (TG)

1) First of all there are the traditional hobo marks, which is a codified symbolic language of signs that hobos scratched with knife on fences, trees, or doorsteps close to buildings they passed and sometimes visited during their travelling. There could be signs for “here is an angry dog, watch out” or “at this place they give you food and shelter” and so on, to communicate with and support each other. Many signs are national, but some are common everywhere.

2) But there is also a more graffitilike variant, called “monikers”, “worker tags” or “streaks”, which are often imitated and much respected by freight train writers. During the 1930s depression in the USA, hobos wrote their names on the long distance trains they used to travel on in search for work. This must be classified as TG, adding the remark that it actually was done on trains - before the TTP evolution began; maybe a neglected forerunner.

Below: Cartoon by H.T. Webster in New York Herald Tribune 1936.



<http://www.snowcrest.net/bndlstif/books.html> holds a comprehensive bibliography on hobos, including their marks and graffiti.

Homosexual (TG) This late 60s scrawled reply from a N.Y wall has been reproduced on many places (and in many graffiti compilation books).

- My mother made me a homosexual.

(beneath:)

-If I get her the wool, will she make me one too?

Lit.: *Kilroy, Roger: Graffiti, Coggi 1979. p. 96.*

Holzer, Jenny * 1950 in Ohio, American conceptual artist, educated at the University of Chicago, Ohio University and the Rhode Island School of Design. Initially she was an abstract painter, close to Mark Rothko, but moving to N.Y 1976 she developed her "truisms", a kind of proverb displayed on neon signs on buildings in the streets, as "Abuse of power comes as no surprise". Between 1982-1983 she was cooperating with the female graffiti artist > Lady Pink (Sandra Fabara); both of them have a worldwide reputation.

Home-boy (TTP) A hip hop expression for 1) friends living in your neighbourhood 2) friends in one's field of hip hop; "homie".

Hondo(TTP) Author of one of the first T-2-B:s in early 1970:s, N.Y. See also >Sir.

Hurlo-Thrumbo (TG) This is a rare and early record of old graffiti, sometimes witty or poetic, scratched by diamond ring at the windows of public houses in England of the 1700s. Lit.: *Hurlo-Thrumbo (pseud.): The Merry Thought: or, the Glass-Window and Bog-House Miscellany. London 1731. Reprint: The Augustan Reprint Society, Publ. Nr. 221-222. UCLA, L.A. 1983. 92 p.*

Hype (TTP) Fanzine in full colour with international reports, published in Brisbane in Australia, edited by Broke and his brother and on the market since 1988.

Hårdstekt (TTP) Overdone steak, in free translation, nickname for a Swedish official anti-graffiti fundamentalist, classifying aerosol art in the same category as rape and drug-abuse. Lit: *Klotter är som knark. SdS 21/8 1998.* See also > Giles and > NGIN.



Iconography of TTP > Motifs > Piece > Wildstyle, the visual structure of.

I.G. Times (TTP) This was the first TTP fanzine ever, founded by Schmidlapp in 1983; published from 1984 by >Phase II, >Vulcan a.o. from the New York scene. Its original title was “International Graffiti Times”, but this was later changed to “International Get Hip Times” by policy reasons. The use of the “G-word” was condemned by certain writers as completely irrational; “aerosol art” and similar expressions were considered to be more relevant. The early issues were printed in b/w in a diversity of formats, but it later usually appeared in full colour, packed with photos of pieces, outlines and commentaries on art, writing and politics. Over the years it was a very important source of information and inspiration, always with a radical and fearless image. The “Aerosol Armada” slideshow lectures enlightened Yale University, Whitechapel Gallery in London, University of Virginia, Reed College, the Whitney Museum Downtown, Printed Matter in Soho and the Rock and Roll Hall of Fame in Cleveland.

In association with the Italian editor *Stampa Alternativa* I.G. Times 1996 published the glossy photo book “Style. Writing from the Underground” ; Phase II championed the term “stylewriting”. This was the first writer-articulated book, and the pictures are very early, very rare and usually never before published, right from the source, the real stuff and a researcher’s gold mine. There are also whole-cars and lots of sketches. Lit.: *I.G. Times, N.Y. 1984-* and *Stampa Alternativa/IG Times(ed.): Style. Writing from the Underground. Viterbo, Italy 1996.* (In English with an Italian parallel text.)



I Love U (TG) The > heart, with or without the arrow of Amor, is probably one of the oldest and maybe *the* oldest ideogram of them all. In TG then comes the initials of the two lovers, in our time added with a +, and sometimes even “= true”. Many old scratchings of this kind remain, both interior and exterior. In Pompeii (year 79) could be read this poem: “Quisquis amator erit, Scytiae licet ambulet oris..” or ,

“One who loves is safe
Even in the wilderness of Skytia..”

And during the turbulence of the > May 68 revolt in Paris one could read (in translation)

“I love you! Oh, say it
with cobblestones!”

IN (TTP) The inventor of the > throw-up was the writer IN, and in N.Y. 1975 he is said to have done an estimated 10.000 of this kind, but the figure is hardly an exact notation. It is also said that he had no style, but was appreciated because of his super productivity. Original member of the > NOGA.



Individual Exhibition Biography (TTP) The best list of individual exhibitions by A-One, Blade, Bill Blast, Crash, Daze, Dondi White, Futura, Keith Haring, Koor, Lee, Noc 167, Phase 2, Lady Pink, Quik, Rammellzee, Seen, Toxic and Zephyr can be found in the catalogue *Coming from the Subway - New York Graffiti Art. History and development of a controversial movement in art. Groninger Museum, Groningen Oct 4 1992 - Jan 10 1993. p. 305-317.*

International Situationniste (TG) A rather obvious but much neglected track in TG could be followed from the French 1920:s Surrealist revolutionary movement with its automatism experiments, to the 1940:s *Lettrist* group of Isidore Isou, to Guy Debord and the Internationale Situationniste in the 1960:s. Then the graffiti praxis goes in two directions: the marvellous situationniste graffiti poetry on the walls of Paris during the May revolt 1968, and the punk movement graffiti with involvement of the situationist Malcolm McLaren (stylist of Sex Pistols) in the late 1970:s. The spirit will be continued in one form or another, no doubt.
Lit.: Knabb, Ken: Situationist International Anthology. Bureau of Public Secrets, Berkeley 1981. 406 p. and Wollen, Peter: Raiding the Icebox. Reflections on

Twentieth-Century Culture. Verso, London 1993. 221 p. (Essays on contemporary art, culture and politics. Wollen was curator on the retrospective situationist exhibition at Centre Pompidou 1989); see: *Sussman, Elisabeth (ed.): On the passage of a Few People through a Rather Brief Moment of Time: The Situationist International 1957-1972*. ICA/MIT Press, Mass. 1989. 200 p. B/w ill. Debords last writings before his death in 1994 are "Commentaires sur la société du spectacle", Paris 1988 (several translations) and "Panegyrique". Below: Wall situ message "Under the cobble-stones, the beach", Paris, May 1968 (original).

SOUS les Pavés, la plage

Intifada, graffiti of the (TG) The mid-90s and the early 2000s was a period of escalated violence and counter-violence between Israel and the Palestinians. The uprising was called "intifada" ('shaking off') and produced a lot of political graffiti, executed in the traditional Arabic script. "The revolution owns ten bullets - nine for the collaborators and one for the enemy (*Fatah*)" and other devices appears on the walls, here translated by *Peteet, Julie: The Graffiti of the Intifada*. In: *The Muslim World*, Vol. LXXXIV, No. 1-2, Jan-Apr 1994, p.155-167.



Ireland (TG) There is a small TTP writer scene in Ireland (TDA and TVS crews a.o. Mode 2 is also said to have an ongoing project here.); the political graffiti and > brigade painting is by known circumstances dominating, and Christine Schiavo (1988) has described its history. *Lit.: Schiavo, Christine: An Historical Analysis of Political Graffiti in Belfast and Derry, Northern Ireland 1967-1987*. MA Thesis. Temple Univ., Philadelphia 1988. 249 p. Irish political murals on the web: <http://cain.ulst.ac.uk/bibdb/murals/index.html> Below: IRA poster, c:a 1980.



Irus (TTP) The highly reputed French writer, together with Skki/BBC, Lokiss, Jon One and the > TCA members with > Bando and > Mode 2 , often worked towards an abstract and decorative free-style.

Isidor Isou Romanian artist * 1928, founder of the >Lettriste International in c: 1940. See also > situationism.

IT Crew. (TTP) In the late 90s there is a growing scene in Japan, and the IT Crew paints the Tokyo subway. Lit.: *Xplicit Graphix 2:1, Dec 1998*.

Iz the Wiz (TTP) New York veteran writer. European writers showed an early reception towards this artist. *Below: window-down, N.Y. 1979.*



Jam (TTP) Expression for hiphop-party, -session or -improvisation where everybody can join in a democratic, collaborative manner.

Jan van Eyck was here.(TG) This message, in Latin, could be found hidden in the painting “Giovanni Arnolfini and his bride” by Jan Van Eyck, 1434. The artist was one of the very first developers of the oil painting technique and his work has an eminent position in Western Art History.



Jaz (TTP) Dutch writer, member of the > CIA

Jay (TTP) > BBC

Jon One (Jon 156)(TTP) American-French writer, known for hardcore pieces

and for very decorative, abstract and far out free-style canvas work. Winner of the international contest in Bridglington, England 1989 where he introduced new materials in piecing like acrylic and stamps. The 156 Crew , founded in the USA, is a complex and glöbal arena; some other french members are Reso, Creez, Psy, Attila and Sib. Jon One is one of the top writers worldwide. Member of the > BBC.



Julio 204 (TTP) Julio started getting up in 1968 and it is presumable he was the first tagger in New York. He was also one of the first to use figures in his name, and> Taki says he took this style from Julio.

Junior 161 (TTP) Early old school writer in N.Y., one of> Taki´s friends.

Junkie-cap (TTP) An inventory way to get a thin diffusion line from your spray can is to use a "junkiecap". The following instructions are quoted from the Berlin WSM, *Wildstyle Magazine* 1/99, p. 27. Courtesy Ben!

- 1) Insert a 0,6 - 0,9 mm needle in the front part of the Rüsselcap, usin your thumb and index finger.
- 2) Then you cut the plastic of the needle with sharp scissors, watch out then that you dont push the needle deeper.
- 3) Take the lighter and burn out the plastic thats left on the needle. Let it cool for a while and your junkie-cap is ready.



Kase 2 (TTP) aka Case 2, King of Style, inventor of the " camouflage" sketching technique which is so crucial for>Wildstyle. Kase 2 (impressive sequence in> Stylewars) lost his arm in an accident but that did not stop him getting up and getting fame. Original member of the> NOGA.



Kilroy (TG) The message “Kilroy was here” was spread from the USA to Europe during WW 2, adapted first by American soldiers crossing the Atlantic, later by average, anonymous people in all kinds of risky places. The original Kilroy was, as far as we know, James J. Kilroy from Halifax, Mass., who worked for Bethlehem Steel Company, Fore River Ship Yard, in Quincy, Mass. as a ratesetter, inspecting tanks and other parts of warship under construction from Dec. 5, 1941. He used to leave this message written on the top of the tank with a yellow crayon to prove to his superiors that the job was finished. It seems that his habit spread as a gimmick from some of the 14.000 shipyard workers here as some entered the armed forces and then “Kilroy” went worldwide during the following decades. *Lit.:Transit Association Ships a Street Car to Shelter Family of ‘Kilroy Was Here’ >. The New York Times, Dec 24, 1946, p. 18. ; Who Is ‘Kilroy’ >? The New York Times Magazine, Jan 12, 1947, p. 30.*

Who Is ‘Kilroy’?

Kilroy, the ubiquitous, was recently the subject of a radio contest sponsored by the American Transit Association. Listeners were asked for the best explanations of the “Kilroy Was Here” legend. The first two letters below were declared winners; the others were considered outstanding among the entries.

ON DEC. 5, 1941, I started to work for Bethlehem Steel Company, Fore River Ship Yard, Quincy, Mass., as a ratesetter. . . . I started my new job with enthusiasm, carefully surveying every innerbottom and tank before issuing a contract. I was thoroughly upset to find that practically every test leader I met wanted me to go down and look over his job with him, and when I explained to him that I had seen the job and could not spare the time to crawl through one

of those tanks again with him, he would accuse me of not having looked the job over.

I was getting sick of being accused of not looking the job over and one day, as I came through the manhole of a tank I had just surveyed, I angrily marked with yellow crayon on the tank top, where the testers could see it, “KILROY WAS HERE.” The following day a test gang leader approached me with a grin on his face and said, “I see you looked my job over.”

JAMES J. KILROY,
Halifax, Mass.



(The New York Times, Jan. 12, 1947.)

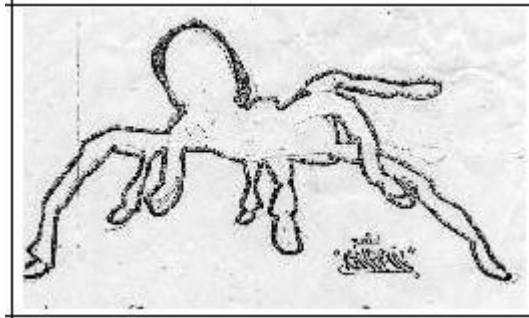
Kilroy, Roger (TG) author of the illustrated compilations “*Graffiti: The scrawl of the wild*”; first published in England, Corgi Books 1979.

Kilroy, Sean (TG) author of “Irish book of Graffiti”. Cork, Eire 1980.

King (TTP) The King in TTP is the best in style, quantity or any other skill. If he is a piecer he does> burners even on trains, if he is a tagger he is all over more than others. You could be King of Style, King of a line, of the neighbourhood, the

city or more. See > Aesthetics of Graffiti.

King Pin (TTP) The very first German TTP- writer (only the English scene was earlier in Europe.) He met Lee at the Documenta 7 exhibition in Kassel 1981 and then went to USA 1983 and got in contact with other writers there.



Klotterplanket (The Scribble Board. Sthlm 1968) > Graffiti Prevention



Kohl, Herbert (TTP) The first researcher of the new form of graffiti. Teacher and author from N.Y., where he 1969 together with Johnny, his pupil, began discovering the traditional- and gang graffiti, and what was just in that time beginning to develop into TTP. He wrote down his observations in an essay: *Names, Graffiti and Culture. Urban Review, Apr 1969, vol 3, nr 5, p. 25-37* and one book: *Golden Boy as Anthony Cool. A Photo Essay on Naming and Graffiti. Dial Press, N.Y. 1972.* - and by these he built a much valuable foundation for further research.



Koor(TTP) (Charles Hargrove) * 1963. American, known for numerous canvas work exhibitions in the concept of graffiti style.

Krauss, F.S. (TG) Editor of the German year book *Anthropophyteia* "Jahrbuch für folkloristische Erhebungen und Forschung zur Entwicklungsgeschichte der geschlechtlichen Moral" , which was published in 10 volumes between 1904-1913 in Leipzig. "Latrinalia" as a graffiti object has been investigated many times since then, as by Alan Dundee and Norbert Siegl. See also > Hac ego cacavi. Pictures: www.latrinalia.com.

Kreuzer, Peter Professor in ethnology at Münchener Stadtmuseum, founder of the EGU (European Graffiti Union) for legal TTP graffiti commissions and author of *Das Graffiti-Lexikon*. Heyne, München 1986 - which was the first of its kind on both TG and TTP.

Krylon (TTP) The classic American spray paint brand. In 1947, duPont® introduced aerosol technology, invented in Norway, and Krylon aerosol clear coatings were soon to follow. Howard Kester came up with the brand name Krylon by combining his last name with the word Nylon®, another recent invention from duPont. Initial sales of Krylon clear aerosol coatings was limited to the artist-advertising trade. As Krylon added color to its coatings, the business quickly grew. By 1965, Krylon was the largest US producer of aerosol paints, with 112 different products and \$7 million in annual sales. Website:

www.krylon.com

Below: a bunch of Krylon bought by the author in a Brooklyn drugstore for \$ 2 each and shipped by boat to Europe.



Kyselak, Josef (1795-1831) (TG) lived in Vienna, and by notoriously writing his name “Kyselak” or “Kyselak war hier!” at all places he travelled to in the Twin Monarchy. He was at his death, 36 years old, well known in the whole of Austria-Hungary, which was also his goal. > Kreuzer argues that he was the first King of Tagging, but that seems to be an exaggeration; he did for instance not elaborate the style which is so fundamental in tagging and he did not use any nickname or nom de guerre, nor even belong to a subculture. More so he was an early> Kilroy, which of course is not that bad either.

Lit.: Kreuzer, Peter: Das Graffiti-Lexikon. Heyne, München 1986.



L.A. Bomb Squad (TTP) According to Kim, Sojin (1997) the first graffiti crew in Los Angeles, “composed mainly of Latino members from East L.A. and Pico-Union.”

Lady Pink (TTP) (Sandra Fabara)* 1964 in Ambato, Ecuador. As the girls are in minority in this art form, its all the more important that there is a writer like Lady Pink, not the best from the start but competing with and soon respected to a very high degree by the male writers, later leaving many of them behind with a broad, original and independent production. In 1983 she was cooperating with the female conceptual artist Jenny Holzer. She also played a role in the film> Wildstyle with> Lee and Zephyr. Lady Pinks motifs are different, in the emphatic colours and in choice of subject. You can see this in her often exhibited canvases as “The girl in the window” (1981), the dance macabre in “MTA” (1983), the excellent surreal “tunnel motifs” (1984) . She brings on new subjects as in “The Evils of Fur” (1985), with a radical approach, as in “Viva el Pueblo”, (1984). An interesting feminist view of graffiti is exposed in Siegel, Fern: *Lady Pink: Graffiti with a Feminist Intent. Ms., vol 3, iss 5, March/April 1993, p. 66-68.* Another interview in Mizrahi, Marilyn: *Up from the*

Subway. In These Times, Oct 21-27, N.Y. 1981, p. 19-20. See also > Girls and Graffiti.



LA II (TTP) (Angel Ortez) A real writer who for a few years was a close cooperater with >Haring, as you can see very clearly in many of Haring's works, from canvases to sculptures. *Below: Haring & LA II at work in Sidney Janis Galleri.*



Lay-up (TTP) International term for the train yard or other region along the tracks where the subway cars are kept at night.

Lee (TTP) * 1960 in Puerto Rico. The founder of >The Fab 5 and the magnificent storyteller of their triumphatoric >X-mas train experience in Winter 1977 (>Castleman). With the TF5 he did the first European exhibition in Rome 1979, and since then an uncountable number of exhibitions in USA and Europe. He also made so many train burners and painted so many bold boards on handball-courts that only this could do for a book. And he always had a message: against social, economic and political oppression, against war and nukes, standing on the side of the little man. His "Doomsday" double car piece 1976 will never be forgotten, not only for its messages but also for the elaboration of the piece concept itself into a comprehensive, complete pictorial room, a visual environment; not just letters and a character. If you want to see him play the role>"Zoro" in> Ahearns "Wildstyle" against>Lady Pink as "Rose",

get the movie! And Lee is still active, as a Village Voice reporter experienced when she called him this and that and he wrote an angry reply. With style, of course.

Lit.: Henry, Gerrit: Lee Quinones/Barbara Gladstone. Art in America, May 1984, p.166. and Lee Quinones: New Horizons . Riverside Studios, 15 May - 16 June, London 1985. (Catalogue) and Quinones, Lee: Off the Wall. The Village Voice, Jan 5, 1987, p. 6. (Lee's written reply to E.Hess, The Village Voice Dec 22,1987 on the conditions of artist life.) On Lee 163> UGA.



Letterism/Lettrism www.thing.net/~grist/l&d/lettrist/lettrist.htm

See also >Isou, Isidore.

Ley & Cybriwsky One of the early highlights of TTP research was produced by two geographers. In this article they discuss territorial gang graffiti and the transition to “linear” graffiti, graffiti loners and Kings in Philadelphia. See also > Cornbread. *Lit.: Ley, David & Cybriwsky, Roman: Urban Graffiti as Territorial Markers. Annals of the Association of American Geographers, Vol. 64, nr 4/1974, p.491-505.*

Ligatures The connection line between the single letters of a word in hand writing;> Calligraphy. In TTP outline sketching there are some ligatures, not to be confused with *fusions*, which is a step further> Wildstyle.

Linné (TG) Sweden's most world famous natural scientist (1707-1778) who systematically named all plants in Latin, Carl von Linné, scratched with a knife a blessing to one of his donators on a pine-tree in Älvdalen, Sweden July 11, 1734.

Litt.: Dagrín, Bengt: Världen är skiti leve graffiti. Sthlm 1980, p.29.

Logotype A (commercial) logo, short for logotype, is a significant lettering together with a character that makes it > emblematic and a visual trade mark as Disney or Coca Cola. Writers as art directors do the nicest logos, as > Puppet's logo for female rapper Feven's CD-cover and others below.



Lokiss (TTP) This french writer has a very original and increasingly abstract free-style lettering design. An early piece still respected is “Sons of the Guns”, (below) where his sublime sense of colour (here the autumn shades in the background) is fully evident. See also> Irus. Lokiss homepage: www.lokiss.com
See also <http://graffiti.org/lokiss/menu.html>



Loomit * 1968 (TTP) German writer from Munich, where he, among other things, made this city's first window-down whole-train with Cheek, Zaza, Roy, Roscua and Blash in 1985. Loomit is well known worldwide, has travelled to most countries and has good contacts with writers in e.g. USA, Australia and New Zealand. Funny thing is he uses domesticated animals and not wild ones as the rest of the character writers. He is good in every aspect of this artform and has a brilliant technique. Earlier member of The Force crew; prominent member of the >FBI crew and of >UA. Cooperation with the Sao Paulo graffitistars of the millenium Os Gemeos. Below: Detail of painting by Dash, How, Loomit a.o. 1998. Aerosol Art Calendar Y2K.
Loomit homepage: <http://www.loomit.de>



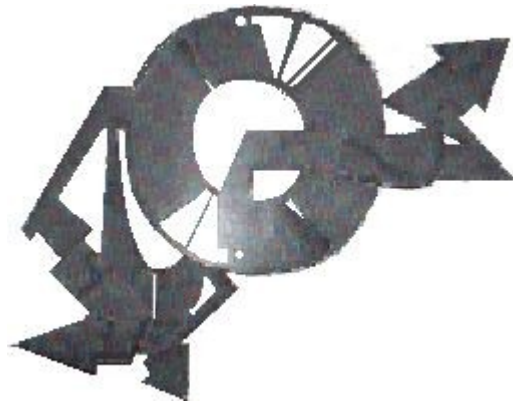
Mailer, Norman * 1923. One of the greatest American authors, who also did the earliest TTP-documentation, published as a folio-size photo book "*The Faith of Graffiti*", Alskog, New York 1974. Mailer wrote the text, interviews and personal reflections, Mervin Kurlansky and Jon Naar took the photos. The book was published in many different countries under titles as "Watching my name go by" and "Graffiti de New York", and it even appeared as article in *Esquire*, May 11, 1974, p.77-158. An all time classic photo essay.

Malcolm X , 1925-1965, black nationalist and muslim. He was brought into the hip hop tradition in the 1980:s by the rap music group KRS One. Since then also honoured as a graffiti icon.> Politics in TTP. Lit. :Haley, Alex: *The Autobiography of Malcolm X* (1964); Goldman, P.: *The Death and Life of Malcolm X* (1973).

Maledicta (TG) Journal of Verbal Aggression. 1977 -. Ed.: R.A. Aman. This American journal has, among other things, published articles on language-dominated (> epigraphic) graffiti by scholars from different disciplines and it also had some cooperation with f.e. Axel >Thiel/ Germany, Bengt >Dagrin/ Sweden, Marianne Sjöman/ Finland.

Mania (TTP) did the first Swedish whole car in 1986.

Mare 139 (TTP) N.Y-writer known for many things, among them graceful sketching and original material experiments as wildstyle letters cut out of sheet-metal . With his brother Kel he created the first website for writers, "Voice of the Ghetto".



Married Couple (TTP) Two connected whole-cars painted in one occasion.

Martinez, Hugo> UGA. The Internet address for UUA(United Urban Artists) is http://www.martinez_gallery.com.

May revolt, Paris 1968 (TG) This euphoric riot rapidly spread over the planet in the magical mystery year of -68. (And in USA the graffiti revolution appeared this year, too.)

Boredom is counterrevolutionary! Run, comrade, the old world is behind you! Already ten days of happiness! Down with the state! Let's not change bosses, let's change life! A proletarian is someone who has no power over his life and knows it! Occupy the factories! Power to the workers councils! Stalinists, your children are with us! A single nonrevolutionary weekend is infinitely more bloody than a month of total revolution! Under the paving stones, the beach! Concrete breeds apathy! No to coat-and-tie revolution! Live without dead time! Professors, you make us grow old! Terminate the university! We don't want to be the watchdogs or servants of capitalism! Drive the cop out of your head. I love you!!! Oh, say it with paving stones!!! Revolutionary women are more beautiful! The more you consume, the less you live! Abolish alienation! Down with spectacle-commodity society! No forbidding allowed! The freedom of others extends mine infinitely! Poetry is in the streets! Anarchy is me! Revolution, I love you! I declare a permanent state of happiness! Be realistic, demand the impossible! Power to the imagination! Those who lack imagination cannot imagine what is lacking! Here, we spontane! Forget everything you've been taught. Start by dreaming!

See also>Political Graffiti> Internationale Situationiste> I love U . *Lit.:Besancon, Julien: Les murs ont la parole. Journal mural Mai 68. Ed. Tchou, Paris 1968. 180 p.* More translations and compilations of the extraordinary Paris May 68 graffiti, in English by Ken Knabb, <http://www.slip.net/~knabb> could be found at <http://www2.cddc.vt.edu/bps/CF/graffiti.htm>

Memorials> R.I.P.

Mene tekel (TG) According to the Bible, King James Edition(Dan.5:25-28) the first graffiti came from God, when an invisible hand wrote the Armenian words *mene mene teqel u-farsin* on the wall at the feast of King Belshassar, c:a 500 B.C. Daniel interpreted this message as a presage of the fall of the Babylonian empire, an evil omen. The verses goes:

“24: Then was the part of the hand sent from him; and this writing was written.
25: And this is the writing that was written, MENE, MENE, TEKEL, UPHARSIN.
26: This is the interpretation of the thing: MENE; God hath numbered thy kingdom, and finished it.
27: TEKEL; Thou art weighed in the balances, and art found wanting.
28: PERES; Thy kingdom is divided, and given to the Medes and Persians.”

This event was also the motif for a Rembrandt painting c:a 1635, now in the National Gallery, England.



Merda (TTP) Wellknown Australian writer; engaged in all aspects of TTP.

Mess (TTP) (One of his many tags) Amsterdam writer, especially skilled in volume shaping, made the first illegal piece ever on a train in Tokyo 1992. Futura 2000, Dondi and Zephyr did a commision job on I Club in Hongkong 1982, but that does not effect Mess' achievement.

Mexican muralismo is the great mural tradition from the Mexican revolution, which combines social realism, pre-colombian and modern art, with names as Diego Rivera, David Alfaro Siqueiros, José Clemente Orozco, Juan O >Gorman and > Morilli. It represents a great part of the contemporary mural paintings and has influenced many similar art forms. As Oroszco once stated:

“The highest, most logical, purest and powerful type of painting is mural painting... It cannot be converted into an object of personal gain, nor can it be concealed for the benefit of a few priviledged people. It is for the poeple.” (Simpson 1980).

Mice (TTP) Qualified Swedish writer, author of some technical inventions such as a prolonged tube applied to the spraycan for greater spatial comfort and a re-fill spraycan which allows painting with any paint mixed with manual compressed air.

Mico (TTP) Oldschool N.Y.-writer, original member of the>UGA

Migratory graffiti (TG) A nickname or a catchword, sometimes even a drawing, which keeps wandering from place to place, executed by always new and anonymous authors. The most well known phenomena of this kind is> “Kilroy”, but migrating from Canada there also was “Clem”, from Los Angeles “Overby”, from Denmark “Örva” and from Sweden “Brök”, along with various other examples.

Lit: *Reisner, Robert: Graffiti. Two Thousand Years of Wall Writing. Cowles, N.Y. 1971; Dagrín, Bengt: Världen är skiti - leve graffiti! Författares Bokmaskin, Stockholm 1980.*

Miller, Ivor Lynn. American scholar who in a valuable scientific contribution underlines the ethnic and cultural background of TTP as an independent urban art form. Miller claims that TTP is an indigenous (coming from within) culture of N.Y. Lit.: *Aerosol Kingdom. The Indigenous Culture of New York Subway Painters. MA Thesis, Yale University, New Haven, 1990, 2001.*

MOA (Monsters of Art) with Mins, Tower, Feys a.o. The most respected crew in Denmark, MOA, was started by Mins in 1991 and has earned a tremendous reputation since then for their notorious activity. Members all write the crew name. Membership in MOA can not be combined with any other membership, it is all or nothing. And MOA does it all - tags, throw-up and pieces en masse; they prefer it on trains!

Mode 2 (TTP) * November 1967 on Mauritius, “a small island merely known for an extincted bird specie, the do-do.” On July 12 1976 he moved to England where he spent his school time, and since Thursday, July 28 1984, “at mid day time”, he has been busy with aerosol art. He came to know Scribla, another writer, and they joined the “Trailblazer”, a crew led by Zaki. They split up for a time but were reunited in 1985. The same year Bando (another legend) arrived to London. When Mode 2 moved to Paris in March 1987 Bando asked him to start a group with Pride, Zaki and Scribla. These five called themselves “The Chrome Angels” and their influence on the TTP worldwide can hardly be overestimated. “Each one of the members has his own style and could help the others to develop very fast”, Mode 2 says in 1987.



Mode 2 himself most of all works with and values his letter designs, who are very hard-edged, precise and clean, good-looking and graceful. For some he is also known for having completely revolutionised the “characters” with realistic, excellently anatomic shaped human figures and astonishing trompe d’œil-effects. He has also done trains - and artworks on canvas. But,

“Graffiti belongs on the streets and the clubs. And I don’t want any Fine Arts label on. And so, I’m still under development.”

In the 1990:s Mode 2 also joined the 93NTM crew - (93 Nique ta mère) - with Kea, Colt, Kast, Keys and Terry. He has also been collaborating with German artists on a serie of enormous murals in München.

Lit.: Jacobson, Staffan: Spraykonst. Kalejdoskop, Åhus 1990. p. 20-22. ; Yaklef, Tariq Ben & Doriath, Sylvain: Paris Tonkar. Romain Pillement, Paris 1991. (Excellent photo book with e.g. Mode 2, Lokiss, Jon One, Skki.) See also Edwards, Sarah: Mode 2. New Musical Express, Feb. 10/2001, p. 16; front cover by Mode 2. A nice collection photos of Mode 2’s pieces could be find at <http://www.whitedust.demon.co.uk/mode2/mode2.html>



Moockie (TTP) One of the best and most productive Spanish writers.

Monogram A monogram is an ornament made of the initials in ones name, used e.g. in (elder) handwriting, in stamps and in textile folk art. The royal monogram -

the initials and a crown as can be seen on some coins - has indeed certain similarities with the tagging tradition. "Tags" (TG) of the royal families are spread on e.g. opening ceremonies here and there, but of course they usually get praised rather than attacked!

Morilli, Leovigildo Gonzales (TG) A pupil to the > Mexican muralismo genius Diego Rivera. In 1962 he and his assistants painted the gigantic 9 x 120 meter "Mural de prehistoria" in Valle Vinales, Pinar del Rio in Cuba. Castro supported the project financially. The painting on the vertical mountainside is, from left to right, an exposé on the evolution of species, from trilobites, to mammals, to mankind - represented by the first native indian family on Cuba. Cuba also has indigenous murals, (eg. in Matanzas) but no TTP-graffiti so far; the political (state) wall graffiti is common, as are political billboards with Che Guevara instead of commercials. Cuban poster art was very famous from the 60s, and advanced graphic design is still a Cuban speciality.



Motifs in piecing (TTP) Frequent signs and pictorial elements in TTP-graffiti can be divided into groups (before they are examined individually):

:

1. Letters. 2. Numbers. 3. Symbols and ideograms. 4. Human figures. 5. Anthropomorphic animals. 6. Other anthropomorphic beings and objects. 7. Animals, mostly wild and dangerous. 8. Monsters, fairy-tale animals and supernatural beings. 8. Plants. 9. Organic and non-organic natural objects and artifacts. 10. Cloth- and fashion details. 11. Anthropomorphic machines. 12. Space- and environment shaping. 13. Graphic elements from the iconography of comics.

Lit.: Jacobson, Staffan: Den Spraymålade Bilden. Graffitimåleriet som bildform, konströrelse och läroprocess. Aerosol Art Archives, Lund University, Lund 1996. p. 126-128.

Mucha, Alfons (1860-1939), Czech poster-artist, painter and graphic artist. His *pannaux decoratifs* with beautiful women, ornamented hair and flowers in a suggestible Art Nouveau style became very famous and are still popular. He was one of the most important sources of inspiration for the psychedelic art in San Francisco 1967, which in turn inspired TTP. Many writers (such as Mode 2 and Pike) adore his work.

Mural Art. The word mural comes from Latin *murus*, wall. It indicates a painting in large scale, done *al secco*, on the dry wall, *al fresco*, on the wet plaster layer on the wall, with encaustic, oil or other pigments, or modern liquid colours, to show a religious, historic or political scene, to demonstrate illusionist (f.i. false) architecture or simply to decorate. *Mosaic* clay enamels have been in use, considered a genre of its own. *Sgraffito* is a technique where the picture is scratched out from several layers of coloured plaster. Professional artists are always used. Even ceilings can be painted, like the Sistine Chapel was by Michelangelo in 1508-11.

Mural art has a close relationship to architecture; walls, house fronts and insides of residences and official buildings, which excludes prehistoric art. It is known from 6000 B.C. in Asia, from Babylon and Egypt, and from the churches of Rome in 1000-1200. After the Renaissance (see above) the next step in mural history is the Baroque and Rococo style periods, the Mexican Revolution 1910 with its *> muralismo*, and after that the graffiti art movement of the 1970s.

Lit.: Josephson, Ragnar m fl: *Bilden på muren. Studier i Arkiv för dekorativ konst i Lund. 1965.* ; Robin J. Dunitz & James Prigoff: *Painting the Towns. Murals of California. RJD Enterprises, Los Angeles 1997.*

Museum of American Graffiti (TTP) The collection was founded by Martin Wong and P.S. Broda, New York and holds 150 items of aerosol art on canvas or Masonite and 65 blackbooks, many of them by Kings - extremely interesting material, which has supported exhibitions from Washington, USA to Groningen, the Netherlands in the 1990s. Later the collection was deposited on The Museum of the City of New York, 103 Str.

Manga The prehistory of comics in Japan is about 1000 years. *Manga* had its break through after the second world war with Osamu Tezuka, "the Disney of Japan". Japanese comic books are both violent and poetic, with very long stories and sometimes with movie-like, long sequences without text. The characters are a mix of realism and caricature, with dramatic angles and room perspectives and the typical exaggerated, highlighted eyes. One of many famous manga artists, known even in the West, is Keiji Nakazawa. Since the 1980s manga have had a great influence on world comics, animated film - and of course on graffiti.

<http://anime.jyu.fi/~anipike/>

Below: cover of *Friend*, nr 21, Tokyo 1986. 372 p.



Naegeli, Harald Oskar (Der Sprayer von Zürich). * 1939. Psychologist by profession, not a graffiti writer or traditional painter but a self taught> Street Art artist of his own kind, drawing monochrome stick-figures in several European cities, with great skill and sensitivity, protesting against the society in general and its brutal architecture in particular. He became sort of a folk and media hero in Switzerland and Germany in the 1980s as “Der Sprayer von Zürich” and was several times sent to prison. As many other elder artists he had no understanding for TTP. *Lit.: Zürcher Sprayer (Harald Naegeli): Mein Revoltieren, Mein Sprayen. Benteli, Bern 1979.*

Name / naming, essays on (TTP)> Kohl, Herbert> Mailer, Norman.

NASA crew (TTP) This Californian contemporary crew could be said to form the edge of writing and sort of an (American) avant garde in TTP, as their painting always surprises, with new techniques and material, new kinds of characters and backgrounds and never before seen letters. They are exciting!



Ndbele The Ndbele people in South Africa traditionally paint their houses with geometrical patterns in connection with the youth's initiation rituals. See > learning experience.

New York City Subway Resources Besides > Art Crimes Index, this <http://www.nycsubway.org/>

site could be of interest for graffiti research on early train pieces. Mostly clean subway cars from all ages, but also some tags, throw-ups and pieces. The photos are professional and lots of "train-spotting" information goes with every pic. A neverending source! (Thanks to Tobias Barenthin-Lindblad.)

NGIN National Graffiti Information Network; USA > graffiti prevention organisation started in 1988. Homepages on <http://infowest.com/NGIN/>

Nicknames (TG) A major category in traditional graffiti is names in general and nicknames especially. In the USA this habit is known from the 1930s and further, in parallel with gang graffiti. During the late 1960s teenagers' nicknames were mixed with Christian names and street-names. "Pat as Shorty" could be understood as: Pat is my name in the family and at home. Shorty is my name among my peers and in the streets. The oscillation between those two identities - which also marks the rite of passage - is the meaning of the proclamation "Pat as Shorty". See also >Kohl, Herbert.

Noc 167 (TTP) (Melvin Henry Samuels Jr.) * 1961. N.Y. legendary old school veteran writer (The Death Squad, Out To Bomb etc.) Known also for the "Blondie" motif. Exhibitions in the USA and Europe.

NOGA (TTP) NOGA 1974-1976. The Nation Of Graffiti Artists was initiated by Jack Pelsinger as an alternative to and a continuation of UGA. Some of the original members were Cliff 159, Stan 153, IN, OZ, Chino Malo, Rib 161 and Kase. On their first exhibition they got this review:

"The basic ingredient of graffiti art is the kid's name- - - be in the picture as its focal point and basic design reason. Whatever else goes on in the picture is taken from revolutionary and ghetto iconography, and it is often amazingly powerful."

(Kuhn, Anette: *Graffiti Nation Without a Country*. *The Village Voice*, June 30, 1975, p. 92.) The group was split up in 1976.

Norrköping, Graffitiskolan. The Graffiti School in Norrköping started up in 1994 by *Dizel* and *Sate* as a > community graffiti workshop, together with a hip hop café called Canslit. This project is still successful decreasing illegal graffiti, providing new opportunities for writers and establishing contacts between the youth culture and the city authorities. Norrköping is also known for the huge mural "Admire Nature", by Zappo, Circle & Amen 1991 (below). See also:>Frank, Bella, >Zappo.



Octopus (TTP) The Octopus is, next to the » dragon the most frequent among wild animal motifs in TTP. Of course, there are also sharks, cobras and lions, and they all are meant to raise “respect”. But the octopus is special in its connotations: its enormous eyes (largest size of all animals) - the » eye itself is another well documented TTP-icon; its tentacles (spreading simultaneously and being all around as the subculture, “in control” as the writer with the can) and so the strange ability to spray paint in the surroundings! There are even some rare species who communicate by rapidly changing the colour of their skin. That is, the Octopus is also a metaphor. To trace this motif back from numerous train-paintings and walls all over, we land in the movie *Beatstreet*, where an octopus painting could be seen in the background of the first cuts. The film was released in 1984. And the year before was the premier of James Bond in “*Octopussy*”!

Odem (TTP) German writer with gracile flourishes in his graphic design; a very good styler. An autobiography called “*Odem: On the Run*” by Jürgen Deppe is published in German on *Schwartzkopf & Schwartzkopf Verlag*, 2:nd ed. 1999, Berlin. 317 p.



Oldenburg, Claes *1929 in Sweden. American object- and happening artist in the field of pop art , known in the TTP context for the often quoted statement :

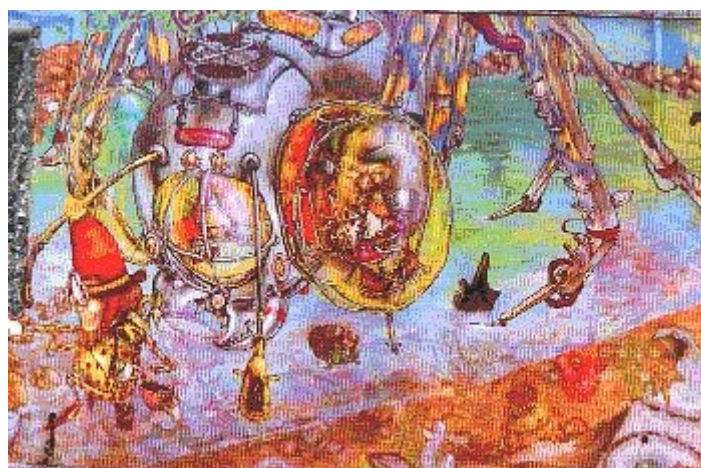
“ You’re standing there in the station, everything is grey and gloomy, and all of a sudden one of those graffiti trains slides in and brightens the place like a big bouquet from Latin America.”

Lit.: Goldstein, Richard: The Graffiti Hit Parade. New York Magazine, March 26, 1973, p. 40-43.

Omega (TTP) “Probably the best female writer in California”, as Hex, Los Angeles, put it in an interview 1990.

On the Run (TTP) Fanzine. Budenheim, Germany. 1991- III.

Os Gemeos (TTP) are two twins, leading writers in Sao Paolo, Brazil. The characters done in a never before seen style. Probably the 2000s new superstars of this art form, they combine a twisted but romantic fantasy, independent and original motifs and a lot of nice and unusual details. Big scale illustration art in aerosol technique. Os Gemeos sometimes cooperates with >Vitché and german writers >Loomit., >Daim a.o. An interesting and very promising clash between North and South! Brazil also has a hiphop scene, the FIZ mag and a most prolific tag style (pichação graffiti) done with roller and latex paint ; compare cholo and > Chicano graffiti.



<http://www.graffiti.org/osgemeos>

*Lit.: FIZ Magazine, Caixa Postal 15031, Cep: 01599970 Sao Paolo, Brasil.
Xplicit Grafx vol. 2 iss.1, dec. 1998.*

OTR3 (TTP) Did the first piece on a submarine (!) in Bremerhaven, Germany, in the early 1990:s according to *Van Treeck, Berhard: Graffiti Lexikon. Ed. Aragon, Moers 1993, p.158.*

Outline (TTP)

A) *Outline 1* is the outline which finishes the piece, a black, thin line to separate out the piece from the background and sharpen up the characteristics of the style used. It is laid all around the piece's individual letters. *Outline 2* is a white line, also called highlight, which is laid on the inside of the outline 1 and gives the letters a shiny and smooth effect. There also is an *outline 3* sometimes used, "the frame" outside outline 1 and this is usually thicker.

B) *Outline* can also mean the sketch in the blackbook.

Overkill (TTP) This is the kind of accident you could be facing when the paint is spraying out of control, e.g. when holding the can up-side-down in order to get a thin line.

OZ (TTP) Oldschool N.Y.-writer, original member of the» NOGA.



Panel-piece (TTP) A painting between the doors of a car. A window-down panel-piece is a painting beneath the windows and between the doors.

partner (TTP) A protégé-mentorship relation among the U.S. writers: a "master" takes a "trainee" who is usually younger and less experienced. He helps with "fill-ins" and easier tasks while developing master competence. Then he can become a "master" himself and continue to preserve about the traditional knowledge. A typical example of this brotherly friendship relation is Dez and Trap in the >"Stylewars" movie. In Europe this kind of partnership among writers is fairly uncommon; the inhouse training hierarchy is also less evident.

Part 1 (TTP) New York writer with an elegant, classic letter style, full of flourishes, elaborated for many years in his amazing black-books.

PCP (TTP) Psychiatric Case Posse started by Cap and Lam in 1989. It is a French crew with Number 6, Decay, Popay and about 20 other members, that makes great H.R.Giger and SF comic inspired characters and very arty letters.

Peace sign This symbol was invented by G.Holton in 1958, on Sir Bertrand Russel's initiative for the Aldermaston march. Inscribed in a circle are the two signs in the signal flag system for "N" as in Nuclear and "D" as in Disarmament.

The peace sign symbol was used in the early European peace movement marches against the nuclear bomb, and it still is used as a button by the peace movement, and in wall paintings, both TG and TTP.



Pelsinger, Jack» NOGA

Pena, Frederico (*TTP*) Mayor of Denver, Colorado . At an anti-graffiti conference there in 1990 he remarked: “No matter how good it looks, graffiti is ugly”.> Ferrell.

Penck, A.R. (Ralf Winkler). German Fine Arts painter, * 1939. His “stand art”-paintings are schematic black and white stick-men, often together with simple graphic symbols and signs. His aim was an universal art expression, and there he inspired both>Keith Haring and>Jean-Michel Basquiat.

Petroglyphs (rock-carvings) In France, Sahara and Australia, e.g., petroglyphs sometimes goes back 30 000 years, in USA and Scandinavia they are sometimes younger, estimated 4000 B:C - 500 B.C. The Swedish petroglyphs are done by hunting, fishing or agriculture people, on flat rocks, and they show human beings, quarry animals and ships. They are considered to be of hunting-magic, ritual or religious meaning, were important for the tribe community and done by specialists, and they are *not* (which also goes for the later, official »Rune-stones) to be confused with early graffiti.

Phantom Cap » Hex

Phase II (*TTP*) * 1958. Original member of the' UGA. Phase II started tagging the subways of New York in 1970, and he had a central role in the stylistic development of piecing in general and wildstyle in particular. The» “Bubble letters” or “softies” came with him to the aerosol art, and he had a catalytic role for many other style inventions. From 1984 he also worked with editing»I.G. Times, the 1st TTP fanzine, and lots of exhibitions in USA and Europe were executed. One of his major canvas works is ”Majestic“ (1984), geometric flaps and corners with dark blue and Klein-blue as dominating colours; a totally fascinating painting.



Phun Phactory (TTP) A large, lively and very successful graffiti community center on Long Island, New York, in a 4.000.000. square feet space. A quote from the project plan:

“The purpose of the Phun Phactory is to promote legal Aerosol Art in New York City. By obtaining legal spots we allow artists to channel their talents in a constructive manner versus destructive. Furthermore, the Phun Phactory is to provide alternative programs in an attempt to channel the energies and talents of Aerosol Art artists towards positive growth and development”.

Founder and president is Pat de Lillo. Website: <http://www.phunphactory.org>

Lit.: *Dipaolo, Marc: New Graffiti Strategy. If you can't beat them, join them. Staten Island Sunday Advance, feb. 15, 1998, p. 21,23. ; Gonzales, David: Legal Graffiti? The Police Voice Dissent. The New York Times, Sept. 19, 1996.*

Picasso, graffiti by (TG) Pablo Picasso, in an interview with his friend Brassai (Gyula Halasz) tells the following episode (in short). He was in Paris, going to the Bank office. The building was under restoration. Waiting for his turn, he started scribbling a picture on the wall at a certain spot in a corner. A few years later, he was told, that piece of the wall with his graffiti - “as a fresco by Picasso” - had been removed by the director of the bank and transported to his residence, where it still, so he says, can be found. No further details on motif or location is given in this anecdote.

Lit.: *Brassai (Guyla Halasz): Graffiti. Zwei Gespräche mit Picasso. Chr. Belser Verlag, Stuttgart 1960. p. 41.*

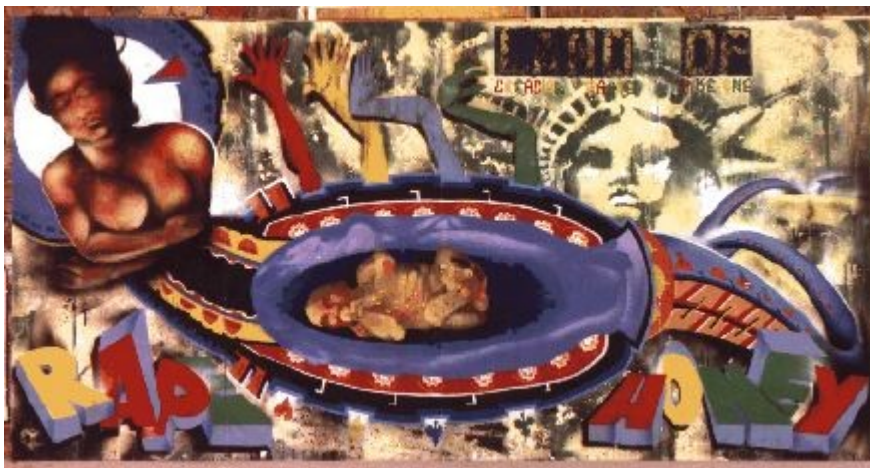
Piece (TTP) Short for Masterpiece. It was invented by Super Kool 1972, elaborated by Phase II and collectively by the writers the following years and found its fully developed form with Lee's additions in the mid-1970s.

The concept since then is this: A background in any form to divide the piece from the surface. A letter-picture (name) in center (usually in wild style) as the focus. Characters (eventually) on the left and right side of the letters. Title or

titlebox over or close to the letters. Signature(s) and name of the crew here under. The motif is the letter, the material is the spray paint and it usually is applied on a subway car or a wall.

This is the concept, but it should not be followed in detail, and it is most important that the writer fill it up with his own ideas and variations. So, there are also pieces with just letters or just characters, but a “burner” is often a complete masterpiece with flashy 3-D letters and a complex pictorial environment. The “freestyle” pictures, as used in gallery graffiti, have lost those significant and are more to be compared with other traditional artwork, but the original “piece” is a special type of picture, a genre of its own, and unique.

Pike (TTP) * 1972 in Malmö, Sweden, probably one of the very best. Started tagging in 1985, did his first piece on wall 1986 with Khaki and the first whole-car same year. By July 1989 Pike had done 176 pieces, by August 1990 he had done 297. Then he stopped counting! For many years he cooperated with the Swedish Westcoast writer > Dwane. He had commissioned jobs with educated artists, his own studio and good, sometimes intense, contacts with Danish and Dutch writers. Pike has done anything from tags and whole-cars to giant murals and art exhibitions. In his number 200 piece “Base” he uses a compact wildstyle letter form; in the style he invented the letter is inscribed in a virtual block. The center of the letterform could be read as the diminished original letter, but then it expands and grows out from there in all directions. His characters have a distorted and psychedelic look, sometimes with a SF-touch; >H.R.Giger, > Mucha and surrealism interested him in the early days. He has tried all kinds of material experiments in within the limits of this artform.



In the late 1990:s Pike work together with the Swedish artist Mattias Bäcklin. » James Prigoff call him “one of the 10 best writers in the world” and » Mode 2 says “Pike’s characters have already changed things alot”.

Lit.:Jacobson, Staffan: Den Spraymålade Bilden. Graffitimåleriet som bildform,

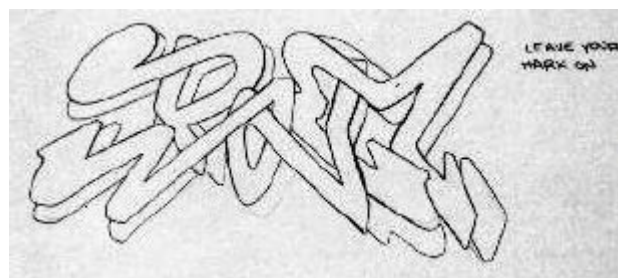
konströrelse och läroprocess. Aerosol Art Archives, Lund University, Lund 1996. p. 89-92, 252-256.



Pistol 1 (TTP) In 1973 he revolutionised the TPP with the 3-D piece (Castleman aa, p. 56) and so did **Priest 167** (Stewart 1992 aa, p.5)

P-jay (TTP) N.Y. veteran writer .

Poem (TTP) N.Y. writer, an excellent stylist, which is shown in his very elegant sketch-work.



Political graffiti (TG) Has been around since the Greek and Roman antiquity. In Pompeii (79 A.D.) there were lots of political inscriptions for and against the rulers of the city, and during elections there were paid muralists who wrote flattering things about the candidates with a brush on the wall, s.c. > *dipinti*. Wars and revolutions increased the political graffiti, and from the French Revolution this was frequent. In the > May 1968 Paris events political graffiti was everywhere, proclaiming another society and a different life, radical demands and beautiful poetry, as “Under the pavement, beach” and “Fantasy to power!”. USA, England, Scandinavia, Germany and Italy (Rome was all tagged out) had a great deal of this graffiti during the Vietnam War and in the 1970:s, and > Ireland, Cuba and the Middle East (>Intifada) still have, as other conflict areas

or countries. The content is most often left wing, Islamic or> anarchist, but sometimes racism unfortunately also appears. Local opinions could possibly be perceived on the walls more sensitively than in the media. And no censor! For pictorial political TG see > Brigade Painting.



Politics in TTP (TTP)

Freedom to Write: explicit social, anti-racist and political messages.

Sometimes there are statements in the pictures, as references to the Zulu Nation ideology, but also other subjects appear. In the early 1970:s there was sloganeering against Nixon policy and the Watergate scandal. Lee often criticised war and nuclear weapons. His paintings on canvas - as "Society's Child" - could represent an addict wrapped in the Stars and Stripes, or B-52:s over Vietnam. Zappo in Stockholm makes paintings against the environmental pollution and the exploitation of the tropical forests. Quik makes pictures against racism and racial oppression, such as the one where a black man is hanged by a rope tied up to a cross, or where a map over "Negroes as percent of the total population" in the Los Angeles area is titled: "I've got a problem". Chico paints in the Lower East Side of Manhattan against crack and other drugs. Solidarity with the third world and ethnic minorities is expressed e.g. by the radical I.G. Times fanzine, and painted tributes are dedicated to Dr Martin Luther King, Malcolm X ("by any means necessary...") or Prime Minister of Sweden Olof Palme. In München 1993 Loomit, Eye and Mode 2 painted the 5 x 14 meter mural "Wir machen Europa", a far from non critical comment on the European Market, with astonishing tromp l'œil effects. Pike (Sweden) also took a critical view of civilisation in "Land of Rape and Honey". The music group Public Enemy (Fight the Power!) have caught up and accumulated the black consciousness, and the solidarity with the people of South Africa has often been shown on both sides of the Atlantic. The painter Hex in Los Angeles has brought up new subjects as child abuse, and there are also writers with a directly Christian message. The painter Skki declares he wants to do "a sort of social critic journalism. I want to point out the negative aspects of our society." On

European vs. North American culture and hip hop he further says that "nowadays Europe has got its own identity, and that is good. USA stands for capitalism and arrogance. But some of them are cool..." Thus those examples do not coincide with the opinion that TTP should be superficial and empty, or surface aestheticism in the postmodern mood. On the contrary, it is something rare in the 1990s, an angry, offensive and radical art form.

Lit.: Jacobson, Staffan: The Spray-Painted Image. (Diss.) Aerosol Art Archives, Lund University, Sweden 1996.; p 138-139.

Pompeii (TG) Pompeii was suddenly and dramatically buried in volcanic ashes during Mt. Vesuvius's outburst in 79 AD, and it was the archeologists' delight in the 1700s-1930s: everything was unearthed and it appeared as if virtually no time had passed. The graffiti was also preserved intact: the walls were covered with all kinds of ancient Latin scrawls - trivia, obscene, political. Some are quoted in this dictionary on » Admiror » Dipinti » I love U» Political Graffiti; more appears in the literature listed below.



Lit.:Tanzer, Helen H.: The Common People of Pompeii. A Study of the Graffiti. Studies in Archeology No 29, The John Hopkins Press, Baltimore 1939. 113 p., b/w ill. (The caricature of the mayor of Pompeii above comes from this book.)

Lindsay, Jack: The Writing on the Wall. An Account of the last days of Pompeii. Muller, London 1960. 276 p. b/w ill.

Koloski-Ostrow, Ann Olga: Builders, Bathers and Businesswomen: Unpublished Graffiti from the Sarno Baths at Pompeii. American Journal of Archeology, Vol 90, iss 2, 1986, p. 188. (Rev.)

On the web:

<http://www.smokylake.com/Christy/graffiti.htm>

Pone > Cat 22



Postgraffiti (TTP) This expression was introduced by Dolores Neumann in the foreword to the catalogue *Postgraffiti. Sidney Janis Gallery. Dec 1-31, 1983. N.Y. 1983.* and has been used since then (e.g. in the Washington exh. 1991) as a synonym for spray art on canvas for sale at galleries. The term is not one of the best as it implies that TTP in its original form is passed by, which is not the case. The underground graffiti and the gallery variant have had a parallel development from the very beginning and yet neither of them seems to vanish. The art is safer in the museum but more fun in the streets!

Postmodern Postmodernity is not a style, but a counter reaction to and a deconstruction of the linear Modernism in art, and was first obvious in architecture in 1970, where totally different historical expressions could be mixed all together. The breakthrough came with the Venice Biennale 1989. Art is no longer just painting, but also all kinds of media, materials, texts and thoughts. Installations, video art, projects, performances and conceptual art are all part of this, and the object as well as the subject is less important than the social act. The artist is a commentator and a researcher, and he can quote other works or styles. Noteworthy is that Graffiti Art, according to art critic Göran Ståhle, could be seen as the purest and most hardcore of all postmodern art.

Lit.: Ståhle, Göran: *Det postmoderna sveket. Paletten 204, 1/1991, p. 28-35. p. 34.*

Power (TTP) Californian writer, editor of » Can Control magazine (which is the follower of Ghetto Art).

Pray (TG) The title >”Queen of the City ” traditionally belongs to Pray, a shy and by that time 80 year old woman in N.Y. who scratched the word Pray with a sharp object on practically every telephone box in the entire Manhattan. She was everywhere, and the writers were impressed. Although not a “writer” herself or in the subculture, more a TG-individual, she was most respected by all the writers.

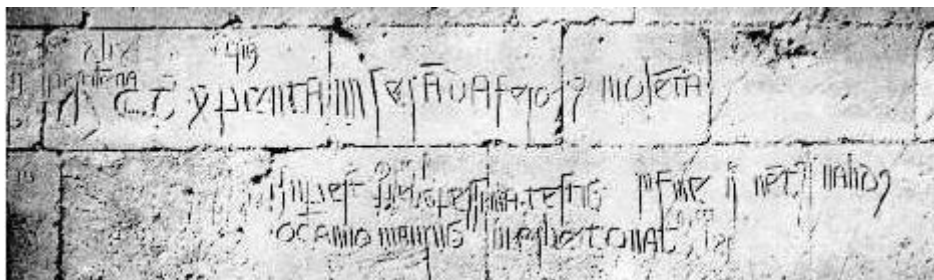
Profiled in newspapers, there is also an elderly man in Hong Kong, the ”King of Kowloon” who writes Chinese words all over the city.

Prigoff, James (TTP) A well known mural documenter, he has done several slide collections of mural photographs to museums in cities such as Chicago, Los Angeles and San Francisco. Co-writer with Henry Chalfant of > *Spraycan Art* 1987 and with Robin J. Dunitz of *Painting the Towns - murals of California, LA* 1997. Worldwide contacts among writers and muralists. James Prigoff was also one of the artists of the I.L.W.U. Mural-Sculpture 1984-86, celebrating the 50th anniversary of the 1934 San Francisco General Strike, together with M.Bergman, T.Dresher, N.Emanuel, L.Kilolani, J.Morgan, R.Patlán, E.Pineda, J.Prigoff, O'.Thiele and H.Washington.

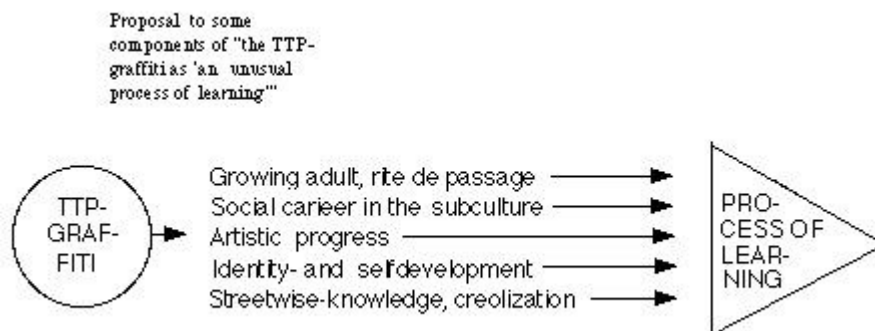
Prisoner graffiti (TG) Graffiti by known and unknown people has been preserved at prison walls in many places, from the medieval Tower of London to the Gestapo cellars of the 2:nd WW. The usual content is names, figures, rhymes and prayers. *Lit.:Fenn, E. A. Humphry: The Writing on the Wall. The Tower of London contains on its walls an extensive collection of prisoners' graffiti. History Today, June 1969, p. 419-423. ; Huiskes, Manfred: Die Wandinschriften des Kölner Gestapogefängnisses im EL-DE-Haus 1943-1945. Böhlau Verlag, Köln/Wien 1983. 360 p., b/w ill.*

Pritchard, Violet (TG) Author of the beautiful book *Pritchard, Violet: English Medieval Graffiti. Univ. Press, Cambridge 1967. 196 p.* where she analysed medieval graffiti in churches, mostly in the Cambridge area. Interesting illustrations which show the religious, folkloristic and handwriting related imagination of those anonymous graffitists. The English churches are indeed a still remaining encyclopaedia of TG graffiti.

Below: "Primula pestis in M ter CCC fuit L minus uno " - The beginning of the plague was in 1350 minus one - says a medieval graffiti inscription in Ashwell Church, Hertfordshire, UK.



Process of learning experience(TTP) by Jacobson (1996).



Proctor, Lenore Feltman wrote the psychology dissertation "Graffiti writers: An exploratory personality study" (1991), where a group of writers were compared with a group of non-writers in the same age, stating that "The graffiti writers were seen as being more original, more flexible and perhaps more creative than the non-writers". *Lit.:Proctor, Lenore Feltman: Graffiti Writers. An Exploratory Personality Study. Pace University, New York 1991, p.112.*

Psychedelic Art and TTP The psychedelic art of the 60s took up influences from Art Nouveau of the fin de siècle. Lautrec and Mucha, with their poster experience, were reconsidered. In San Francisco 1967 this connection was obvious, which is demonstrated by the expression “Nouveau Frisco” (Time, Apr 7, 1967, p. 50-53) . TTP traces back to Psychedelic Art in many senses: the experimental typography of the virtuous poster and cartoon artist > Rick Griffin, the waving, compressed letters of >Wes Wilson, the butterflies and comic characters of >Vaughn Bodé and others not the least was inspiring the early writers. So there is a historical or at least associative chain here: Art Nouveau-Nouveau Frisco-Aerosol Art, which can not be denied. *Lit: Jacobson, Staffan: The Spray-Painted Image. (Diss.) Aerosol Art Archives, Lund University, Sweden 1996.*

Psychedelic vehicles Psychedelic wall paintings have been around since the mid-60s, and could still be found as in Christiania, Copenhagen. Some famous vehicles with flower-power design are the Ken Kasey touring bus, first painted in 1964, and the John Lennon Cadillac.

Psycho City (TTP) The San Francisco Hall of Fame in the 1990s, a parking lot area on Market Street and 12:th Street. It was initiated by TWS and soon became a fascinating meeting place for writers from all over. Another famous HoF not far from this is The Oakland Tracks, the endless concrete walls along the tracks at 12:th Street between 25:th and 29:th Avenue.

Public opinion, the / on graffiti. (TG) The public opinion on TG is by tradition kind, especially before 1968. It is seen as a sometimes childish or obscene, but also funny, witty or harmless kind of joke. The reception of political graffiti depends more on ones political point of view. With (TTP) the new graffiti there is a polarisation: intense pro or contra. The authorities, and therefore also the media, now stresses the graffiti-as-a crime point of view. Negative public opinions, as demonstrated in letters to the newspaper editors, mostly deals with the phenomena and (unlawful) act more than the picture as a work of art. The art-critic, on the other hand, is usually interested by the iconography and is positive in general. The common thought in the literature is that the average man dislikes tags and throw-ups and appreciates pieces. The first to systematically interview the public in front of a piece was Andersson&Erlandsson (1997). The people looking at and passing by this piece seemed to take no notice of the fact that it was illegal, but had many comments on the execution and the style.

Pulse (TTP) (Nottingham) One of the best English writers.

Punk Graffiti (TG) emanated from the unemployed working class youth in England. The graffiti was critical of civilisation and was often about anarchism, music groups and “no future”. In the USA the New Wave also made a special

pictorial punk graffiti style, very thorny, hardedged and angry, and it influenced the TG in the late 1970 - early 1980s and later. See» Malcolm McLaren and >Politics.

Puppet (TTP) Puppet has been active since 1984, when he was one of the very first writers in Sweden, then getting up in Stockholm. He also made the first piece in Västerås, his hometown, with Meane this year, but he was of course very inexperienced ; the scene was in its infancy. The following years, travelling between Västerås and Stockholm, he rapidly evolved into one of the most interesting and skilled writers in Europe: in 1987 he began to be noticed by all Swedish writers and had an even larger rep, in 1989 there were wide spread reactions to his “Blue dragon”, a painting called “I’ll burn ya’ all!” (below).



And he did. “Cold Eyes” was another great burner the same year not the least his contribution to the Strängnäs convention where he used upside-down-letters. Among other things in the 1990:s he won the national contest in Stockholm 1992, he participated with the intricate canvas “Messtyle 201” to an national ambulatory exhibition 1993, he did the “Blue Lagoon” painting with a giant red octopus, (see page bottom) and the almost unbelievable “Meccano Style” on the concept of a “surgical” transformation of letters. His company ”Puppet Industries” works with graphic design. He also got on his record painting in New York with Seen (below)



and several images published in books, magazines and fanzines. And a lots of pieces, trains and exhibitions; more to come!

Lit.: Jacobson 1990, Jacobson 1996.

Catalogues: Graffiti - Konst på Burk. Länskonstmuseet, Södertälje, Sweden 1993/1998.

Articles & reviews:

Kanger, Eva: Dyrbart klotter för förövarna. VLT 17/7 1985.

Holm, Björn: 'PUPPET' - graffitimålaren som blev 'legal'. Expr. 26/6 1988.

Bondestam, Tinna: Nu blir graffitin rumsren. NLT 18/9 1991.

Bergold, Krister: Puppet en av de största. VLT 24/9 1993.

Design med smak av betong. Cap & Design, 6/2000, p. 32-40.
Boberg, Anita: Graffitimålaren som blev reklamare. GP 5/1 2001.



Queen of the City (TG) see> Pray

Quezada, Peter Contemporary Chicano muralist from Echo Park, L.A. His work is described and analysed in> *Sojin, Kim: Vital Signs. (Ph. D. diss.) UCLA 1997.*

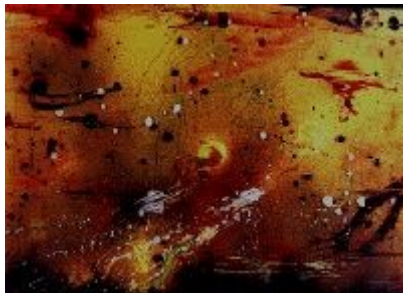
Quick (TTP) A spray paint brand with good qualities, popular in Europe. Some other good brands are Montana, Sparvar and Belton.

Quik (TTP) (Linwood A. Felton) * 1958 Writer from Queens who lived in Holland during most of the 1990s. Known for train pieces, but also for exhibited art work. Som of his strongest canvases have a cultural and political theme, such as "Out to Dry" (1982), "I've got a problem" (1986) and "Black men creating Art History!" (1989)





Rammellzee (TTP) * 1960. Known as the theorist of Aerosol Art, for transgressing the boundaries of this art form with material experiments and for his never-ending-drawings. Rammellzee's "Manifesto" was written 1979 and published in new editions in the catalogue "*Ramm-ell-zee*", Gemeente Museum Helmond, The Netherlands 1986 and partly also in the essential interview by Edith de Ak in *Art Forum*, May 1983, p. 88-93 called *Train as Book, Letter as Tank, Character as Dimension*. His theory on "Iconoclastic Panzerism" stresses the symbolic (instead of the phonetic) contents of the letter sign, and discusses, among other things, the "personalities" of letters. His art work practice is very broad: he made science-fiction like motifs, futuristic costumes (The Costume, 1987/1992) and bizarre sculptures, (Untitled, 1988) as well as experimental paintings (Sigma is Coming, 1983; Zen Shock, 1985) and enormous, horizontal drawings (Hell, the Finance Field Wars, 1979-) He has invented a kind of artistic cosmos of his own. And he let the language itself into the artistic process - which can be experienced in his interviews, which are very lyrical and poetic.



Ransom (TTP) (Philip Ransome) Australian writer, known for piecing and catchy freestyle canvas work, as in the "Adrenalin" exhibition at the City Gallery, Melbourne 1988.



Rack (TTP) Racking is to shoplift paint, and this was common in the early days. As opposed to what is usually thought this is not the only way writers get their paint - most paint is paid for in a store with low prices or with discount directly from the producer. Usually writers save cans given to them as payment for commissioned jobs and use them later on for piecing. In Denver, Colorado among other places paint stealing is almost unknown » Ferrell, Jeff

Read, H.W. (TG) Read was a linguist, and his pioneering work, using the term “Folk Epigraphs”, a classic in the TG-field , was printed privately in Paris 1935 with a “restricted circulation”. Maledicta reprinted it in 1977. *Lit.:Read, Allen Walker: Lexical Evidence from Folk Epigraphy in Western North America: A Glossarial Study of the Low Elements in the English Language. Olympic Press, Paris 1935. Reprint:: Classic American Graffiti. Maledicta, Waukesha 1977. 83 p.*

Reception see: the» public opinion (on TG and TTP).

Reclaim the City / Reclaim the Streets Since the late 1990s there has been a spontaneous movement among young people in great urban areas: Reclaim the City. In both the USA and in Europe those street-parties with trance-music, hip hop, graffiti painting and anarcho-winged politics gathered lots of people to occupy the street and liberate it from its alienated commercial use. In London (1999) and Stockholm (2000) thousands of loosely organised activists joined this urban carnival. The idea is to take back and renew the use of the public space and the urban environment. In Stockholm one of those parties called ”Graffiti Triumph” called attention to the > Zero Tolerance state repression against youth culture and art.

Below: Graffiti Triumph by > Zappo. Photo courtesy Pelle Sten, Yelah.

<http://www.yelah.net/imagearchive/hidden/185>

<http://chaishop.com/divers/frameset.htm?text4/0/se/news/reclaim/reclaim.htm>



Reisner, Robert (TG) The contemporary common use of the word “graffiti” was an effect of Robert Reisner’s books and media performances on TG in the late 1960:s. He popularised the theme and gave it an air of cultural entertainment. *Litt.: Reisner, Robert: Graffiti - Selected Scrawls from Bathroom Walls. Parallax Publ. Co. Inc. , N.Y. 1967. 64 p. ; Reisner, Robert: Great Wall Writing and Button Graffiti. Conyon, N.Y. 1967. 159 p. ; Reisner, Robert: Graffiti. Two Thousand Years of Wall Writing. Cowles, N.Y. 1971. 204 p. ; Reisner, Robert: Encyclopaedia of Graffiti. Macmillan, N.Y. 1974. 401 p.*

Rens (TTP) Contemporary Danish writer, one of the most skilled and active ones on the scene.

Respect (TTP) Respect means that you look up to older and more experienced writers, as the Old School Kings, and honour them for what they have achieved. It does not necessarily mean a strict hierarchy and despising for >“toys”, as all writers, even the best, were toys in the beginning.

Rep (TTP) Short for Reputation.

Repello This is English for a graffiti prevention product originally invented by a Swedish professor of Chemistry in Lund, Sigfrid Svensson. The original label on this product is PSS 20. It is made out of a Polysugar solution, found on water organisms. As a powder it can be mixed with water to a clear and non-poisonous solution and applied on the wall. Spray- or marker colour painted on this surface could then very easily be washed away with plain water. There are many other chemical prevention methods, but this is probably the least harmful one, both to humans and to the wall. Valuable and historic buildings could be protected like this, but with care: a layer of any kind covering the house front is risky for the “health” of the building. For other, more long term and maybe also better strategies, see > Graffiti Prevention.

Rhyme (TTP) One of the most active Dutch writers, notorious on trains, a good styler (and a very nice person, too). *Below: train piece in London 1988.*



Rib 161 (TTP) Oldschool N.Y.-writer, original member of the» NOGA

Riff 70 (TTP) Known for early T-2-B:s in N.Y. According to Part 1, N.Y., he also

could have been involved in the formation of the »Wildstyle lettering. See also »Sir, »Hondo

Rig (TTP) Finnish writer who, according to Monmagnon (1995) in the turbulent year of 1991 made the first window-down piece on the long distance train from Helsinki to Moscow, telling that “Rig wishes long live to Gorba & Jeltsin.” *Lit.: Monmagnon, Olivier: Sabotage. Ed. Florent-Massot, Paris 1995. Chapt. “Long distance trains”.*

R.I.P. (TTP) Short for Rest In Piece, or in latin Requiescant In Pace. This motive in respect of a dead friend is old in TTP, but in the 1990:s it also became a genre of its own between folk art and TTP, the “Spraycan Memorials”, and took over the market the galleries no longer catered. These paintings have the dead persons portrait as the central motif, and they are paid for by the relatives. It is done right on the street, on a housefront or a wall, and is decorated with flowers and candles like an outdoor altar or a street memorial. It also witnesses the endless violence, drug-abuse, misery and injustice of the brutal late-modern capitalist urban life. *Lit: Cooper, Martha & Sciorra, Joseph: R.I.P. New York Spraycan Memorials. T&H, London 1994. 96 p. III.*

Romance (TTP) Danish writer with a typical Danish charm and kindness in his pictorial motifs, a very good styler too, inventor of the “pipe style”.



Russia (TG) see> Bushnell (on soccer graffiti in Moscow). Scrawlings by the Russian Red Army from the end of WW2 could be seen in the German Parliament Building in Berlin. M.N. Sokolov wrote an broad article on graffiti in the art magazine Dekorativnoe Iskusstvo in issue 12, 1988.

(TTP) The hiphop movement in Russia has been growing since the mid-1990s. The graffiti scene started to take off in the millenium shift. The Moby Crew involves all aspects and even presents themselves on the Internet. The first graffiti/hiphop magazine from Russia, Freestyle, was published in 2001.

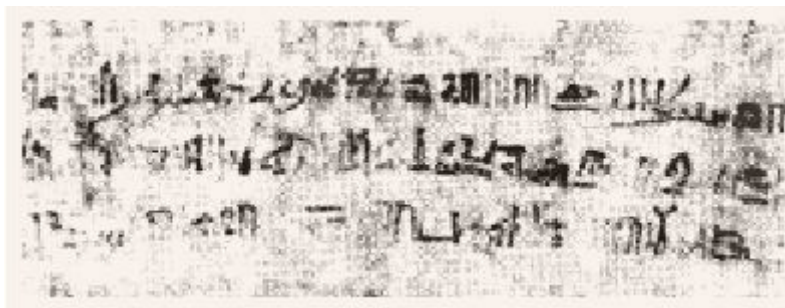
Rustoleum A paint brand from the US that is known for its opacity. > Can



Sabe (TTP) Contemporary Danish writer, one of the most skilled and active ones on the scene. Rythm and colour!

Saber(TTP) Saber AWR a.o. in Los Angeles, a candidate for biggest piece on earth in the year of 2000, painted on the concrete banks of the L.A. city river.
http://www.geocities.com/SoHo/Gallery/3336/paint_my_face.html
(Thanks to Fredrik!)

Sakkara (TG) The pyramid of Sakkara lies outside Cairo in Egypt and is about 4.500 years old. On a building close to this there is a graffiti from 1.500 B.C. telling that the originator "is very impressed by the pyramid of Pharaoh Djoser", and this is the oldest (estimated 3.500 years) memory- and name graffiti known so far.



Scharf, Kenny * 1958 in Los Angeles, self-taught painter with humorous and eccentric comic- and fantasy characters in mixed media, often with high-lights and sometimes with spray paint. He also did colorful objects and vehicles. Together with Haring and Basquiat he stood in close contact with the TTP-scene of the early 1980:s in N.Y., he even did some murals together with writers.

Schmidlapp (TTP) The founder of > I.G. Times.

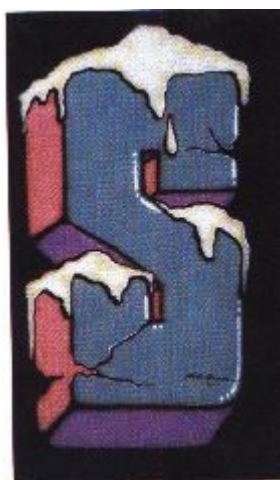
Scratchiti (TG) To scratch is the original meaning of the italian word graffiti. During many thousand years knives or similar sharp tools were normally used, applied to any hard och soft surface: trees, churches, furnitures, plastered housefronts. The special method to scratch messegas and poetry on windows was common in England already 1731, when the pseudonym > Hurlo-Trumbo made a book based on window-scratchings done with diamond ring - later called "scratchiti". Lit: see: > Hurlo-Trumbo.

Scratchiti (TTP) Though, the use to tag windows by scratching with a sharp tool is a late phenomena in TTP; in Sweden it began in the late 90`s as an eskalation of the war the authorities had declared on the writers. (see> "trashing".

Scribbling (TG)(scrawling and scribble-scrabble) is a word that could be

properly used to mention the motoric drawing development of the childs 1:st - 3:rd year (as described by Kellogg a.o.) The German word is Kritzelei, it. Gofferia, lat. Scarihare, sw. Klotter. If it is used to refer to an adult or young persons activities it will be a pejorative, meaning writing/drawing sloppy and hasty. In the USA the word "graffiti" seems to have about the same value and negative ring to it, but for Europeans "graffiti" is more neutral, and certainly not an insult. Anyhow, the best terms in a scientific context or on a more sophisticated level are probably those used in this dictionary: TG for "graffiti" (and TTP for "Aerosol Art"). See also>Doodle.

Seen (TTP) * Oct 17,1961 in Bronx, close to the yards! He entered the yards at nine years age, and did his first train piece 1973, 11 years old, "SEEN" in red and yellow. And he kept this ingenious name ever since . King of the IRT Line 6 1979-1982, 1981-1984 3 one man gallery shows and 6 collective shows. 1987 he paints his name on "the Hollywood Sign".Thousands and thousands of train pieces have been done during those more than 25 years now. And books, films,T-shirts, > tattoos....He has done it all, in terms of production he is King of the Kings, but still he continues to be a real writer in contact with the street. He did look like a friendly kind of pirate chieftain when he, Lady Pink and others visited the "Subcult" convention in Copenhagen 1996. Seen on the scene!
The Seen homepage: <http://www.seenworld.com/html/main.html>



Sell-out (TTP) Is an expression that means unacceptable compromises, for instance commercialising an art form that is no commodity and has no price.TTP is not about money!

Lit.: related discussion in Deen One: So what is a REAL writer? Skills Magazine, Boston MA, issue 5, 1993, p. 17.

Shark (TTP) member of the >FBI crew.



Shoe (TTP) Dutch writer, one of the first (since 1983), most active and according to Mode 2 also “one of the two writers (the other being Bando) who really invented new styles (in Europe)”. Bear 167 was his mentor. Member of the CIA. *Below: early piece (1985)* .



Sign-painting In Africa sign-painting has become a public art form in urban areas, with an ethnic/commercial style of its own. In the western world sign-painting could even be a Aerosol Art comissional job.

Simon & Garfunkel wrote those prophetic words in 1966:

”And the words of the prophets are written on the subway walls”.

(The Sounds of Silence, Columbia Records 1966).

Sir (TTP) One candidate for the first T-2-B, or at least a very early one in 1972, according to > Jack Stewart. See also> Hondo.

SJK 171 (TTP) Oldschool N.Y. writer, original member of the>UGA

Ske (TTP) Skilled writer with original, crazy and well-executed pieces, living in Puerto Rico, USA. This islands’ writers were 1991 painting in the Bronx HoF.

Skki (TTP)> BBC> Politics and TTP *Below: Exhibition artwork by Skki.*



Skize (TTP) Graphic artist; former member of The Totalizers crew, Sweden.



Sky, graffiti in the (TG) According to Bill Adler “an American skywriter with some ‘ink’ left over from a job avenged himself upon his grade school arithmetic teacher by smoking a huge $1+4 = 6$ across the skies.” The place and date of the event is not mentioned, but this was a graffiti-like skywriting.

A well known conventional skywriting was done in October 9, 1980, John Lennons´ 40th birthday an Seans´ 5th. A plane hired by Yoko Ono wrote the message ”Happy Birthday John + Sean / Love Yoko” nine times in the sky above Manhattan.

Lit.: Adler, Bill: *Graffiti*. Pyramid Books, N.Y. 1967, p. 11 ;

Lennon, John: *Skywriting by word of mouth*. (1986) Bakhåll, Lund 1999.

Snake 1 (TTP) Oldschool N.Y.-writer, original member of the>UGA

Snow, graffiti in the (TG) An anecdotic evidence appears in Adler, Bill: *Graffiti*. Pyramid Books, N.Y. 1967, p. 11. It says that “a great-spirited Alaskan whose lands lay directly below the flight route of a major passenger aitline plowed a monstrous for-letter obscenity in the snow for all to see.” The place and date of the event is not mentioned. Another trivial graffiti form is done with fingers in the sand on the shore, in the dust or in a similar material.

Social background of the writers (TTP)

1) *In the USA*. Most people agree that writers are young and predominantly male. Another usual statement is that Afro-American and Puertorican kids sets a great part, and that some of them comes from the urban ghetto or other tough circumstances (Lachmann 1988). But Feiner/Klein (1982) and Cooper/Chalfant (1984) claims that “writers come from all economic and social backgrounds”, so do several later surveys.

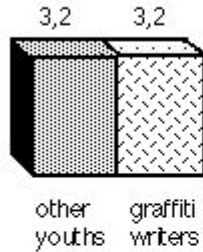
2) *In Europe*. If there is an Afro-American and Puertorican influence in the USA, there is also an influence of immigrant youths in the European TTP movement. The average age is about the same - 16 years- , so is the male dominance. The social background seems to even more incorporate middle-class kids (Skyum-Nielsen 1987) with no specific drugs- or criminality patterns. Paris Tonkar (Yakhlef / Doriath 1991) says: “Il faut savoir qu’un tagueur n’est pas

nécessairement 'un adolescent de la zone' mais peut-être également fils de journaliste, de banquier, de ministre."

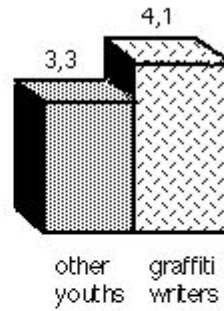
3) *In Sweden*. 45 writers from Uppsala were studied in relation to family, schooling, work, spare-time, friends, interests and TTP-activities by Jacobson (1996). Circumstances emerge that indicate that the practitioners of TTP graffiti are fairly ordinary but unusually creative young people. For instance, the group has the same average grades as other pupils in the same year. In Art, however, their average grade is significantly higher than among other pupils. 42% of them had artists in the family, and generally they were planning to choose an artistic career. On an average, the young people in the investigation had produced 20 "lawful" paintings, a slightly higher number of pieces and a very large number of tags. The predominant spare-time occupations were sitting at home sketching and being with friends. 63% had parents with skilled or professional jobs. 55% were born in Sweden, 45% in another country. 91% were boys, 9% were girls and the average age was sixteen. 36% lived in one-parent families, as compared to about 19% among other young people. Nobody in the group had been sentenced to prison or had any convictions for serious crimes; their offences were most often connected with graffiti. There was in general no clear information on drugs, nor any alarming evidence. Thus the profile that is given by the average painter in the investigation does not coincide with the image certain mass media and authorities give them as hardened young criminals. Their own social network, which appears to be at the same time hierarchic and democratic, includes a sort of "in-house" training, (> social carrier) and the idea that TTP is a kind of > learning process is confirmed by interviews.

Diagram below from "45 Swedish writers" 1991 in Jacobson, Staffan 1996.

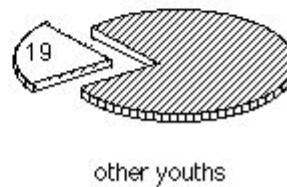
Average grade in school



Average grade in Art



One-parent families, expressed in percent



Social carrier in the writing group subculture by Jacobson aa (1996).

TOYS

TAGGING, BITING, LEARNING BY

OTHERS, CREATING A BLACKBOOK. "APPRENTICE"
RACKING COLOUR. ENTER THE
SUBCULTURE VIA HIP-HOP.

V

INCREASING SKILLS UNDER
CONCURRENCE. MAKING PIECES.

CREWS, BEGINS "DOING TRAINS". GRAFFITI "JOURNEYMAN"
HOME-BOYS AS LIFESTYLE. SPECIALIZA-
TION (CHARACTERS, LETTERS)

V

ORIGINALITY, MAKING TRENDS
KING BURNERS, WHOLE-CARS. MAKE
A "REP". OFFERED COMMISSIONS. "MASTER"

V

ESTABLISHED LEGAL ACTIVITY.
POST- EXHIBIT AND SELL OF GRAFFITI
ART ON CANVAS; OTHER ADJOINING "FREE
GRAFFITI CREATIVE ACTIVITY, DRIVE APART
FROM THE SUBCULTURE
OR CONTINUE PAINTING ILLEGAL. ARTIST"

Stan 153 (TTP) Oldschool N.Y.-writer, original member of the> NOGA

Stitch 1 (TTP) Oldschool N.Y.-writer, original member of the>UGA

Stone Age Kids (TTP) German contemporary crew. See also>AIW

Spade and Raide (TTP) Two well known and respected Norwegian writers, piecing in Oslo, Bergen and Kristiansand, who took part in the international contest in Bridlington, England 1989 and also cooperated with the Swedish> AIO in the 1990:s. See also>Fat Cap

Sparvar (TTP) A French high quality spray paint brand.

Spraycan (TTP) As a motif in TTP, the spraycan is an icon of itself, representing TTP even in another context. First, it was painted realistically, then stylised with a speed feeling, and so anthropomorphic with legs, bones and face. Writers sometimes prefer to replace a letter in the piece, e.g. the letter "I", with a spraycan. See also> Motifs. On the spraycan history and technique see > Technique. See > Can.

Spraycan Art> Chalfant > Prigoff.

Spraygun see> Airbrush.

Stahl, Johannes * 1958. Dr. Johannes Stahl from Köln in Germany did his doctoral dissertation in Art History on "Graffiti: zwischen Alltag und Ästhetik" 1989, and it was published the year after. The first of its kind in Europe, this is a very ambitious and comprehensive study, and it contains many interesting aspects of the early traditional graffiti's art history, TTP and above all of> Harald Naegeli. *Lit.: Stahl, Johannes: Graffiti: zwischen Alltag und Ästhetik.. Scaneg, München 1990.* This work was followed by an exhibition and the anthology *Stahl, Johannes (ed): An der Wand. Graffiti zwischen Galleri und Anarki, Dumont, Köln 1989.* See also: *Neue Spraybilder aus New York, Kunstforum 91/1987, p. 327-331.*

Stay High 149 (TTP) Early New York writer veteran, who used "The Saint" stick figure from the Simon Templar TV program, sometimes also smoking a joint, to illustrate his signature.

Stef (TTP) One of the elite writers in France. Myst & Stef made some very

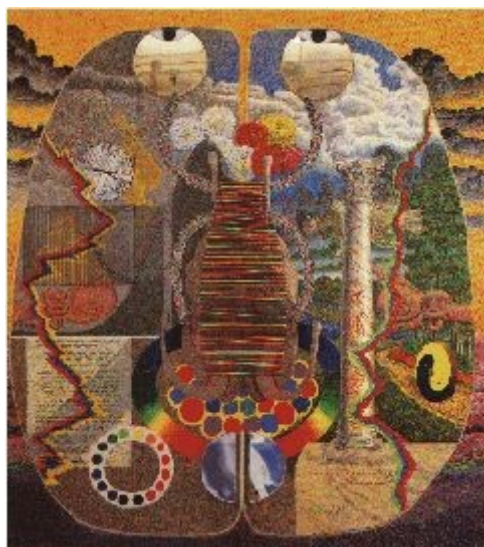
sophisticated digital style pieces.

Stencil graffiti, serigrafitti or pochoir Seems to appear on a wider scale in Paris, mid-1980:s, and soon thereafter in Berlin and New York. It is usually executed by academic trained artists, albeit this is an illegal art form. The “stencil” could be either negative or positive, and it is commonly cut out in cardboard, plastic or metal to leave a pattern, a text or a picture on the wall, sometimes repeated and varied; it is set tight up on the wall and held steadily while spray painted. Well known stencil artist are Blek le Rat in France, Die Bananen Sprayer in Germany and John Fekner in USA, but there are hundreds of others major or minor stencil artists too.

Lit.: Huber, Joerg: Serigrafittis. Hazan, Paris 1986. and Robinson, David: SoHo Walls. T&H, N.Y. 1990.

Stewart, Jack (TTP) Jack Stewart, painter and art historian in New York, has been stationed close to the sources of the TTP which he studied from the very beginning. He could therefore rely on his own photographs of early T-2-B:s and original interviewes with Taki and others for his huge dissertation *Stewart, Jack: “Subway Graffiti. An Easthetic Study of Graffiti at the Subway System of New York City, 1970-1978.” New York University, New York 1989.* The study includes a comparision between traditional graffiti and TTP, investigating the significance of the differences; a careful stylistic analyze of the pieces and an impressive listing of the writers names. The first American dissertation of its kind and a milestone in graffiti research.

Below: Jack Stewart: The Brain Painting, mixed media, 53”x47”, 1990. Collection of Rodman Townsend, Knoxville, TN.



Stewart, Michael (TTP) In October 1983, 25 year old Michael Stewart was arrested by the police for spray painting and then brought to the hospital. 14 days later he died from his injuries ; demonstrations and protests against police brutality followed.

Stitch 1 (TTP) > UGA.

Straight Letters (TTP) Straight Letters or Block Busters (“normal” letters) is the easiest style, good for beginners as it is simple to do, and for advertising jobs because the customers can be able to read it. To use this letter style and get respect it must be extremely big and technically perfect. The other major style is >Wildstyle.

Street Art This concept brings together many different semi-illegal art forms, and what they have in common is the urban public space, always outdoors and never indoors. Its origin probably goes many decades back, but will be visible in our time f.i. by the May revolt 1968 with the illegal posters of the Atelier Populaire. Robert Sommer used “Street Art” 1975 to describe “neighbourhood art” : brigade paintings and murals by local people. TG and TTP graffiti are from time to time included, and in Allen Schwartzmanns book 1985 there is also illegal stencil art by professional artists, posters, billboard sabotage and illegal three dimensional art forms. Even Chicano art, stickers, self made shop signs and house front decorations could be “Street Art”. Official public art, commercial advertising, gallery art and similar are excluded from this phenomena.

As a movement Street Art became known in the early 1980s in Paris, New York and Berlin. Some important early names are >Blek le Rat, >Harald Naegelli, >Richard Hambleton and >John Fekner. In Paris the artists call stencil art “pochoir”, in New York its called serigrafitti and filled SoHo’s walls as a result of the cooperation between young artists from the School of Visual Arts and graffiti writers, in Berlin there were lots of illegal posters, spray drawings and stencils in Kreuzberg and on the Mauer. In Manhattans Lower East and SoHo you could see voluntary made mosaic decorations on lamp post and “sculpture gardens” made out of metallic garbage. In 1990s Sweden >Akay is one of the graffiti writers turning to Street Art to renew it.

Lit: *Sommer, Robert: Street Art. 1975; Schwartzmann, Allen: Street Art. 1985. ; Huber, Jorg: Serigrafittis. Hazan, Paris 1986. ; Robinson, David: SoHo Walls. T&H, N.Y. 1990. A sample of contemporary street art posters: <http://www.algonet.se/~loesje/PDF/nov00/900.pdf>*

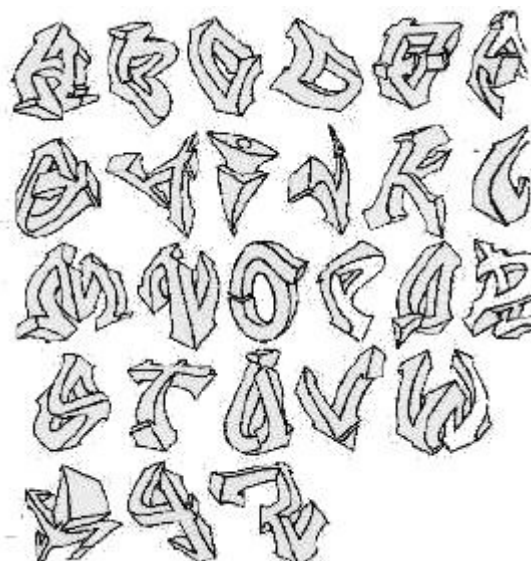
Style, the concept of (TTP) The concept of style is crucial in TTP - in opposite to most TG. “Style” is used in one or several of those aspects:

- 1) Individual style: the persons manner, fashion, ductus
- 2) Collective style: group of style, genre, school
- 3) General ability of shaping

Below: the word “Science” in 8 different writers personal styles.



Style Only Workgroup (TTP) The German writers Scum, Cheech H 2569 and Techno 169 are experimenting on the edge of aerosol avantgarde 3D-style. The exhibition and the book "A Tribute to Style" (curator Astrid Weindl) pose the theory of style together with other skilled outline designers all around the world. Watch out, here they go! See also> FBI <http://www.styleonly.com/>





Stylistic development (TTP)

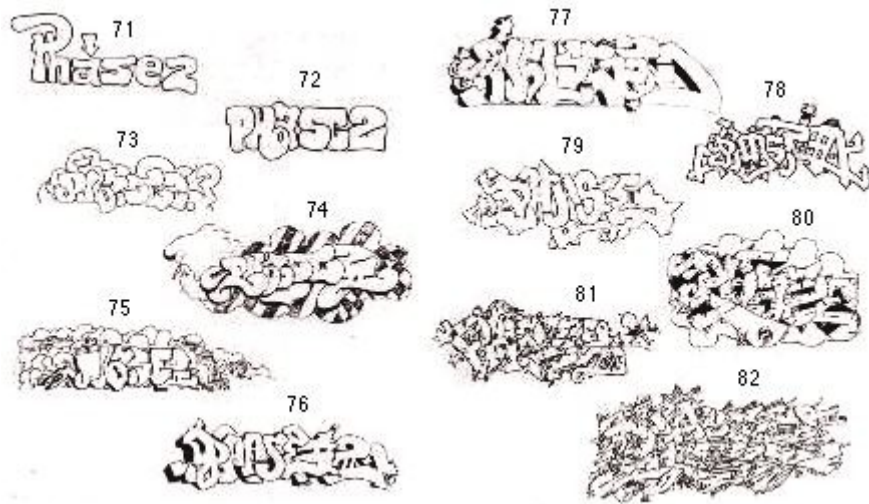
In the beginning of the 1970s there were four distinct style groups in New York piecing, partly named after city districts. In the latter part of the 1970s there were about 30 different styles, culminating in a “style war” in c:a 1977. Only two kinds of letter shaping survived: Straight Letters and Wildstyle. (Bubble-letters e.g became unmodern but is sometimes still used in throw-ups.) Out of those two style main groups personal variants were made, from the early 1980 in the galleries and in the mid-80s also in the rest of the Western world.

The development of the style of TTP goes in general terms from soft, round and connecting letters in the 1970s to hard, sharp and disconnected letters in the 1980s and 90s. This could be compared with (but not related to) the hippie-style in the late 1960s vs. the punk-style in the late 1970s, and with the trends of industrial design in the same period; they show similarity. There could be a social, economic and structural reason for this, presupposing that those changes could be generalized both in the USA and in Europe.

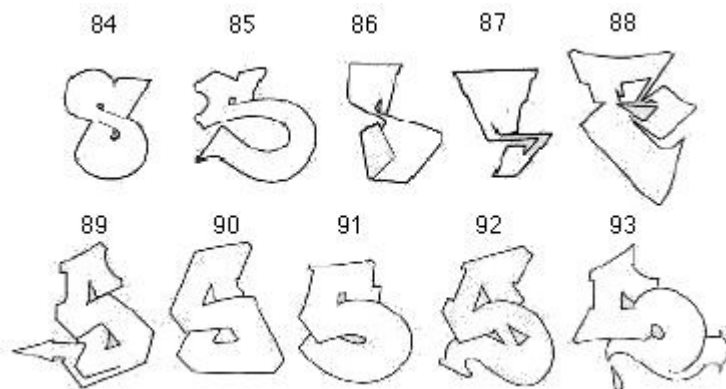
But more obvious are the technical, individual and style group progress, (see:> technique, > style) which after a few intense years led to a style which was overloaded; to get forward it has to restart and get back to basics with a new simplicity. Or a new individuality. If one put the serial examples of Phase II, Core and Blind after each other, it could be seen as a 10-year cycles. See also> Chronological events.

Below:

Phase II: The Evolution of a Style 1971-1982.



Below: Core and Blind: "S" 1984-1993 (Swedish style development).



Subway Art > Cooper > Chalfant

Subvertising (TG) Subversion of commercials, billboard ads, posters and signs. To rearrange or change the meaning of the official message by adding or excluding letters or words. This technique was used by the French > IS movement (*Détournement*) and is today a widespread illegal public urban art form. *Lit.: René Vienet; IS No 11, 1967.* Net sites on anti-tobacco-ads etc:
<http://adbusters.org/spoofads/index.html>
<http://www.billboardliberation.com/home.html>

Super Kool 223 (TTP) Made the 1:st TTP Masterpiece ever; in N.Y. 1972 in the 221:st Street train yard: the letters "Super Kool" in yellow and pink with a > fat cap adapted to the spray can - which was also his own invention. Before Super Kool there was nothing like this, so this was the starting point for a totally new era in the history of TTP (and in > Art). On > UGA's 1:st exh. at City College 1972, Super Kool told the reviewer that

“We’ve made the biggest art movement ever to hit New York.”

Lit.: Shirey, David: *Semi-Retired Scrawlers of Graffiti*. *International Herald Tribune*, Dec 14, 1972, p.7.



Symbols in TTP (TTP) Besides letters, figures and characters of humans, animals and monsters, selected symbols are used in TTP-graffiti. One of the most common symbols is the *crown* for claiming King-status, according to Jack Stewart the crown appeared as early as 1966. The same goes for the *arrow*, which in the late 1970s also became an important part of the Wildstyle concept, marking speed, power and direction for the piece. Every writer had his or her own shape of this symbol. The *dollar* \$ sign could be used as in the comics, for greed or for economic success, and the attributes of the stick-figure “*The Saint*” were also adopted by > Stay High 149, sometimes with a joint as “The Joint-Man”. The *Statue of Liberty* is a common symbol in pieces, painted in a sarcastic way or as a salute to Americanism (there is a certain ambivalence here). The *copyright sign* © could be used at the bottom of the piece against “biting”. Old signs as the *cross* (even turned up side down), the *heart* (one of the oldest ideograms of all), the dead man’s *skull* and *stars* in different shapes also were used. Some of those symbols could also be found in > tattoo art. Symbols with political meaning, as the *A* inscribed in a circle for >Anarchism and the >*Peace sign*, formerly used by the anti-nuclear weapon movement, could be seen. The >*eye* carries a battery of meanings and connotations, such as the artists ability to see and his/her demand to be seen. Over-dimensional *watches* speak of the writer-saying “What time is it?”, which means “What’s up?”. But the alltime symbol in TTP is of course the *spray can* itself. In the early days the cans were painted naturalistic, but soon you could find a “speeded up” variant, bent by the action, and then “the spray can man”, that is, an anthropomorphic can with a face, arms and legs. Sometimes writers like to change a letter in the piece, as an “I”, to a spray can. In that way, anyhow, the spray can became the true emblem of this art form. See also >Motifs in TTP.

Lit.: Jacobson 1996 aa, p. 126-128ff.

Swan King of Tagging for a brief period of time in Lund, Sweden.

Swedes wrote this on the lion (TG) or, “Svear anbragte detta på lejonet”, was scratched with runes c:a 1000 A.D. by Swedish Vikings on a marble lion from

Pireus in Greece. The lion was 1687 taken as a war trophy and moved to the Arsenal in Venice, where it still remains. The runes were discovered by the egyptologist J.D. Åkerblad. A copy is sited at the Museum of History in Stockholm. Those vikings from Uppland in Sweden (the runic style is typical of that location) were probably serving the emperor of Constantinople as "bodyguards" and wrote this graffiti in their spare time. *Lit.: NST Dec. 5, 1977.* and *Jansson, Sven B.F.: Runinskrifter i Sverige. AW, 1984, p. 66.*



Swet (TTP) Danish writer, notorious and with a swinging vivacity in his wildstyle.



Tag (TTP) A tag is a monochrome, quite small, carefully elaborated, codified signature, usually 3-4 letters perhaps with a number added, which has some calligraphic and stylistic qualities. It is applied with marker or spray paint on public places, and it is either a simple sign of presence or a demonstration in quantity and speed. It is also the writer's logo, and could be used as such in a > piece.



Taki 183 (TTP) In July 21, 1971 an article appeared on page 37 in The New York Times which began:

“TAKI 183 SPAWN PEN PALS

Taki is a Manhattan teenager who writes his name and his street number everywhere he goes. He says it >s something he just has to do. His TAKI 183 appears in subway stations and inside subway cars all over the city, on walls along Broadway, at Kennedy International Airport, in New Jersey, Connecticut, upstate New York and other places.---

The article also contains a photo of Taki’s doorstep, covered with tags. His real name was Demetrius, and Taki was the Greek diminutive. When he worked as a messenger he rode the subway to all parts of the city, where he wrote his name. This became a kind of new game among his peers, and after the N.Y. Times article was published, this new competitive habit spread to hundreds and thousands of the city’s youngsters. And the fun began! Or the plague, as others may say.



Tattoos The tattoo is, like other kinds of body art and decoration, as old as humanity itself and common among most ethnic groups. In Japan tattoos have a long and famous tradition. But the introduction in Europe, in the 1700s, came when captain James Cook took a Polynesian native gentleman with *tatau* on his body along with him to England. There are several techniques, but the most common is done with needles, by hand or later with a rebuilt electric razor. For many decades tattoos were a subcultural thing used by sailors, criminals or prostitutes, and the motifs were quite limited: hearts, crosses, pin-up girls, ships and names. But as it got more common it also became more respected, and the attraction (as well as the commercial potential) was enormous. The new wave began in San Francisco, and in the late 1900s it was rapidly spread among new groups in society; the tattoo fashion became mainstream. In the 2000s it is a

respected profession and the motifs are broader and often highly aesthetic, too. Many writers have made it in this business, such as > Seen in N.Y and > Circle in Stockholm; apparently there are connections between the two art forms, and writers often get tattooed - in graffiti style!

Lit.: Oetterman, Stephan: Tecken på huden. Tatueringens europeiska historia. Symposium, Sthlm 1984. 147 p. b/w ill. on history ; Grogard, Catherine:/ Lazi, Claudio: The Tadoo. Sunburst Books, London 1994. 131 p. Ill. , Tattoo Review and similar magazines on contemporary tattoo art.

TBC (TTP) The Bohemian Cavalry, San Francisco crew of the 1990s. Some famous crews in S.F. are TDK, TWS (see > Psycho City), TMF and not the least The LORDS, with more than 40 members worldwide.

TCA (TTP) The Chrome Angelz, Paris crew started in March 1987.> Mode 2, > Bando.

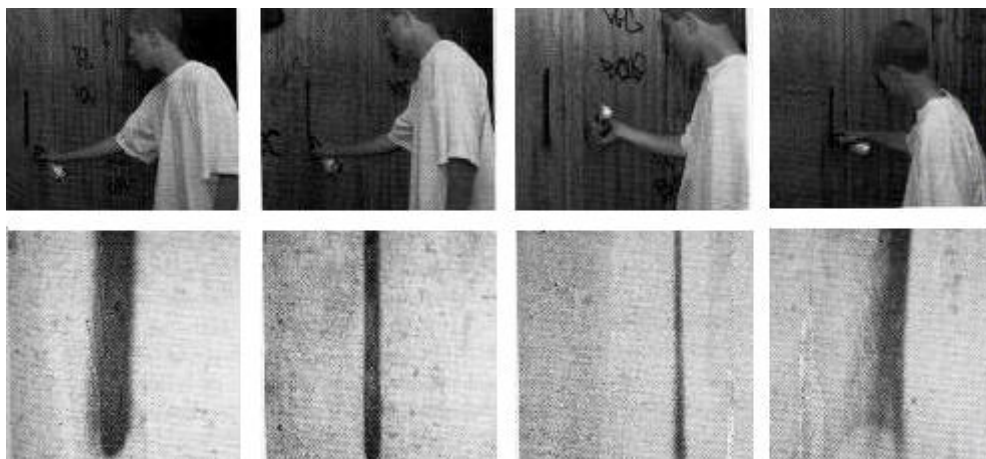
TDC (TTP) The Diamond Crew, early finnish crew from Helsinki in the mid-1980s. In 1989 Finnish television showed a documentary by P. Pitkänen on TDC.

TF5 (TTP)> The Fabulous Five.

Technique of the spray can (TTP) It's tricky! The spray can is in fact a primitive tool, aimed for quite other purposes than artwork. If the amateur draws a line with the spray can, it will be unsteady, dripping and very fat out of control. The writer can do extremely small and thin, razor-sharp and very exact details with the same can thanks to a self-taught technique and diligence. There are (at least) four aspects of this technique:

- * The type of cap (as fat, skinny, normal) applied to the can.
- * The distance to the surface.
- * The pressure on the cap.
- * The horizontal-vertical position and angle of the can.

By combining those different tricks the writer can achieve almost anything.



Territorial Graffiti (TG) Territorial graffiti is known historically from e.g. rock carvings on the Pacific islands where it tags out economic areas. In Philadelphia, there has been gang-tagging since the 1850:s (*Smart, James: Gangs Wrote Their Names On Philadelphia Walls in 1850* >s. *Evening Bulletin, Philadelphia, Jan 12, 1973, p. G3.*) > Ley & Cybriwsky wrote the famous study on contemporary territorial graffiti in Philadelphia, where ethnic and social tensions were marked out by graffiti at the street corners, made by gangs to declare their turf. Out of this environment came the pioneer > Cornbread with the new, linear graffiti c: 1967. *Lit.: Ley, David & Cybriwsky, Roman: Urban Graffiti as Territorial Markers. Annals of the Association of American Geographers, Vol. 64, nr 4/1974, p.491-505.*

TGO crew > Hex

The Faith of Graffiti > Mailer

The Force (TTP) Early 1980s German crew with great impact. Members Blash, > Loomit, Anakim, Anubis a.o.

The Whap Gang (TTP) This was the first Danish crew, initiated by Kyle, writing the 1:st serious Danish piece on wall, "Whap" at Unicef Plads, Frihavnen in Copenhagen, September 29, 1984.
See: > Dansk Wildstyle Graffiti.

Thiel, Axel (TG) Graffiti researcher in Kassel, Germany, with an emphasis on TG. His Graffiti Archiv Kassel library constitutes an extensive and very valuable collection of graffiti literature, open to the public. *Lit.: Thiel, Axel: Graffiti-Bibliographie. Eigenverlag, Kassel 1986. 107 p. Stencil. and Thiel, Axel/Beyer, Jürgen: Graffiti in Kassel. Eigenverlag, Kassel 1981. 115 p.*

Thor 191 (TTP) Early tagger of the late 1960s in Washington Heights, the north tip of Manhattan, N.Y.

Thorfinn (TG) In the Carlisle Cathedral, UK, is written (here in translation) that

“Thorfinn wrote those runes on this stone ”; probably the “tag” of a Nordic viking.
Litt.: V. Pritchard aa, p. 173.

3-D (TTP)

- 1) The stylised volume shaping which make the letter look three-dimensional; sometimes also (an underlying) shadow. See > Pistol 1.
- 2) The s.c. “wrong 3-D”, invented by > Delta, is a distorted *perspective japonaise* refinement of the style.
- 3) The name of a skilled English writer.

Throw-up (TTP) A throw-up is bigger than a > tag and smaller than a > piece. It usually consists of a few (2-4) letters done in a monochrome outline. Sometimes there is a fill-in with one extra colour, but not more. It is used when someone wants to mark his presence more clearly than with a tag, but has no opportunity to spend the time doing a complete piece. It is a form between tag and piece, but it appears first with the N.Y.-writer > IN in 1975. (That is, *after* both the tag *and* the piece was invented.) He was said to have done 10.000 of them, but nobody knows the exact number.

T-Kid (TTP) New York veteran writer, still active in the 1990s.

Top-to-Bottom (T-2-B) (TTP) A subway car painted from the top to the bottom of the side of the car. This form was an forerunner to the > Whole car in the early seventies in N.Y. See e.g. > T-Rex.

Top Cat 126 (TTP) A writer in the circles of Cornbread, Philadelphia, who c:a 1969 moved to Washington Heights (where Taki 183 lived) in north Manhattan and took with him the long slim “Platform Letters”, later named “Broadway Elegant”, as the first distinct style impulse, in this way transmitted from Philadelphia to New York. *Lit.: Stewart, Jack: Subway Graffiti: An aesthetic study of graffiti on the subway system of New York City, 1970-1978. New York University, N.Y. 1989.*



Toxic (TTP) (Torrick Ablack) * 1965. American writer, known for canvas art work and exhibitions in the USA and Europe.

Toy (TTP) A toy is a beginner, a wanna-be or diletante, an unexperienced or unskilled, usually very young writer. No one wants to be a “toy”, but all the

writers, even the Kings, once have been toys themselves. See> Social career. There has been almost no research done on this large but somewhat diffuse group, and one can only hope that this be improved in the future.

Traditional Graffiti (TG) In this dictionary and in its bibliography it means most kinds of graffiti except TTP. Traditional Graffiti has been around since c:a 1500 B.C. or even earlier, and it seems to be continuing into the future. According to> McLean (1968) there are 3 main categories of TG: text, picture and the two of them mixed. Textual graffiti could then, according to J.> Stewart (1989) be divided in 5 subcategories: “agnomina, amorous, obscene, intellectual, protest.” As one could see in this dictionary, the subjects listed with the (TG) title are a diversity of expressions, with the non-official, non-authorised and more or less spontaneous> “Folk Epigraph” or scrawled picture in common. The message is more important than the style - in opposite to > TTP.

Lit.: Jacobson 1996 aa, p.9-14 ff, Stewart 1989 aa, p.14,16. McLean,1970 aa, p. 849-854. A small compilation of TG texts in English could be found at http://www.homeusers.prestel.co.uk/littleton/z19_graffiti.htm

Tracy 168 (TTP) New York veteran writer, founder of the famous Wildstyle crew 1974.

Trailblazers (TTP) This English crew contained Mode 2, Zaki and Scribla in 1984-1985. They were far beyond the others in style even then. It was a forerunner to the Paris TCA crew, which also included Bando and Pride, founded in March 1987.

Travailler... (TG) (French for)”Never Work!”, scribbled with white crayon on the Rue de Seine walls in 1952 was one of Guy Debord’s early works, as he put it in one of his texts. Guy Debord (1931-1994), avant garde filmmaker, writer and revolutionary, was one of the founders of the Situationist International and member of its French section. Author of the important book ”The Society of the Spectacle”, Paris 1967, to some known as the most advanced social-political analyse since Marx. See >Internationale Situationniste.

*Lit.: <http://members.optusnet.com.au/~rkeehan/>
<http://www2.cddc.vt.edu/situationist/>*

”Trashing” This late 1990s phenomena has nothing to do whatsoever with TG or TTP. It means completely smash and destroy anything could be destroyed inside a subway car. Though, it is a direct counter reaction against the > Zero Tolerance suppression. See> ”scratchiti”.

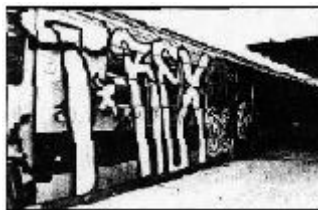
Lit.: ”Area 08.” Video distributed by www.underground-productions.se

Trellis-work Odd graffiti prevention project. On the wall is built a 2-4 decimetre

deep, geometric trellis-work in wood, supposed to "stop graffiti". Some might think it looks awful. And it is expensive: c. 3000 \$ each plus regular service. A better idea then could be planting fast-growing vines, Virginia creeper or ivy on the base of the wall to cover it up. No grotesque trellis: the vine do not need much support to establish. Looks good, inexpensive, and no doubt it will stop graffiti on that certain spot. You can not change the walls´ appearance everywhere, but if the wall is in bad shape this will at least be an aesthetic improvement. And so graffiti will move over to the next wall - etc.

Lit.: *Spaljéer nytt vopen mot klottrarna. DN 24/8 1997. See > Graffiti Prevention.*

T-Rex 131 (TTP) Oldschool N.Y.-writer who made early T-2-B:s, original member of the UGA.



Tulissio, David (TTP) His thesis was the first by an art historian on the TTP subject and apparently the second major one done at all (after> Castleman). It focuses on the origins of TTP in Philadelphia and New York and the media discussion which followed. *Lit.: Tulissio, David: The Triumph of the>Spraycan School >. Graffiti in New York and Philadelphia c. 1968-1985. Master Thesis, Philadelphia 1986. 110 p. Stencil.*

Twisted Minds Danish organisation successfully promoting e.g. the SubKult96 festival in Copenhagen, Urban Skillz in Zürich 1997 and Stocktown 98 in Sweden. The canvases from those exhibitions (including Seen, Futura 2000, Lady Pink, Blade, Quik a.o. and lots of European writers from different countries) are ment to be stored as an archive of contemporary graffiti art. > The Arrow

Twitchell, Kent> Commercial Murals

Twombly, Cy American Fine Arts painter *1929. Out of surrealistic automatism and calligraphy Twombly creates very sensitive and soft, scrawling-like paintings with expressive movements in focus.



UA (TTP) United Artists, international crew with Seen, P.Jay, Mad, Dust, Gor, Loomit a.o.

UB 40 (TTP) King of Tagging in San Francisco in the early 1990:s.

UGA (TTP) .UGA 1972-1975. United Graffiti Artists was founded by the sociology student Hugo > Martinez in N.Y. 1972, in an attempt to provide lawful alternative art work. This was the beginning of the transition from “graffiti-writers” to “graffiti-artists” and of the first legal exhibitions. The members of the original UGA group were: Amrl(Bama), Cat 87 , Coco 144 , Flint 707, Lee 163, Mico , Phase 2 , SJK 171 , Snake 1, Stitch 1, T-Rex 131 and WG. The 1:st exh. was held at City College of New York in Nov. 1972, and shortly after they were invited to work with the choreographer Twyla Tharp and the Joffrey Ballet, which was a success: spraying the background during standing ovations. The 2:nd exhibition took place at Razor Gallery, N.Y. Sept. 1973 .

“The wildly expressive works...send out their caterwauling fantasia of neon super doodles and shocking-pink stars, stripes and arrows”

says S.K. Oberbeck in Newsweek , Oct. 1, 1973, p.70, and

”none of these...would do discredits to a collection of contemporary art”

wrote Peter Scheljdal in The New York Times, Sept. 16, 1973, p.25. The 3:rd exhibition was held at Chicago Museum of Science and Industry, May-June 1974. Soon after, the group was then dissolved and replaced by> NOGA, but in the 1990:s > Martinez came back with UUA, Underground Urban Artists.

Lit.:Martinez, Hugo: "A Brief Background of Graffiti." In: United Graffiti Artists 1975. (catalogue.) Artists Space, 115 Wooster Street, Sept 9-27. N.Y. 1975, p. 3-7.



United Graffiti Artists 1975

USA Crew The first Dutch crew, constituted in early 1980s with Jezis, > Shoe, Joker and Bandi.

UUA (TTP) > Martinez

Underground Art The word “underground” (activity) was first used by the civil

resistance movement during the WW 2. Underground Art usually means some of the subversive culture of the late sixties/early seventies in all its different shapes, with music, cartoons, fanzines, posters and fashion. Allen Ginsburg, psychedelic art, Andy Warhol and the Velvet Underground could by example be associated with this avant garde.

But TTP could give this expression a > post-modern, different and contemporary meaning. And this illegal artform, the Aerosol Art, is by all means also underground in the very physical sense!

Lit.:Estren, Mark James: A History of Underground Comics. Straight Arrow Books, Berkeley 1974. 320 p. b/w ill.

Underground Productions (TTP) Fanzine. Full colour. English. Stockholm 1992-.

<http://www.undergroundproductions.se>

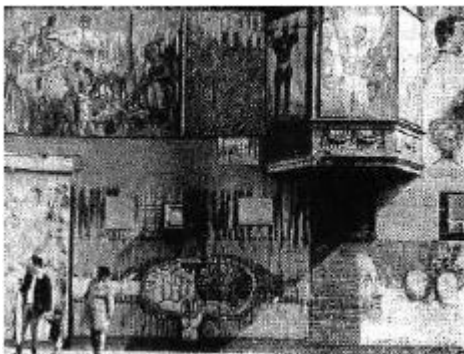


Wack (TTP) No good.

Wall of Respect, the (TG) The first in a 1960s strong wave of neighbourhood art, this big social/ethnic painting and collage on the wall was finished in Chicago, spring 1967 by members of Organisation for Black American Culture, OBAC.

Lit.:“Wall of respect.” Ebony, 49, Dec. 1967. ; Cockcroft, Eva: Towards a people’s art. E.P.Dutton, N.Y. 1977. See> Brigade painting.

Below (left): "Wall of Respect", Chicago 1967, and the Berkeley wall, 1968.



Warsaw (TTP) scene in Poland seems to have an elegant, sweeping style. In trainpieces done in Warsaw, *Parasite* has good coloring in dark earth-tones, *Islam* has hardedged and streamlike letters. See also: >Aerosol School and *Szwedzi pod murami!* (Bibliography).

Washington Heights (TTP) This neighbourhood on the north tip of Manhattan was the home of > Taki,> Thor and lots of other pioneer taggers in New York, and it was in this black, Puerto Rican and Irish working-class community the rapid development from tags to pieces began. And > Top Cat moved to this place in c: 1969 with new impulses from the early writer scene in Philadelphia. It was also close to the South Bronx (where the > hip hop movement started in the mid-70:s). After the Bronx was tagged up, the attack on the subway system began, which united writers from all parts of the city; Brooklyn, Queens, and beyond.

VAYC(TTP) Victorian Association of Youth in Communities. Australian organisation (Joe Morris et.al.) succesfully organized legal mural jobs and aerosol art exhibitions in order to provide new opportunities for writers and turn their attention from the trains. The mural works did appear to reduce a specific number of illegal train paintings. RWA (Rage Without Alcohol) in Melbourne also worked in a similar way. See > Exhibitions> Preventon.

WC (Writers Corner) (TTP) The first meetingsplace for writers in N.Y were the Writers Corner 188 (WC 188) on 188 Street and Audubon Avenue. And there were others too, like 149:th Street an Grand Concourse (WC 149), The Brooklyn Bridge subway station on Mahattan and the Atlantic Avenue . They existed as social meeting points until c: 1983, when those places were the target for police harassment. But at the same time there were, thanks to >Vulcan, Halls of Fame coming up as an alternative, the 1:st one on Park Avenue and 106:nd Street. the HoF concept soon went worldwide.

Weird (TTP) Swedish-egyptian writer of AiO crew, active since the mid-80:s doing hardcore graffiti characters and canvas work in big scale, often with arabic influence. The huge mural "Fascinating" 1989 he did with Circle, and with Circle he also did a piece in the midst of the Egyptian desert! Represented at the big Peoples Art exhibition at Kulturhuset, Stockholm 1992/93. Alongside this he created a successful media career as a journalist.



WG (TTP) Oldschool N.Y.-writer, original member of the >UGA

Writers' further careers (TTP) What happens then to the writers? The only systematic survey known to me on "what happens then" after an active writing career, was done by Martin Fredriksson, Lund 1998. Martin investigated 23 well-known former graffiti-writers active in 1988-92, and asked them what they were doing today. 2 persons had "an ordinary job", the other 21 all had skilled jobs in aesthetic, creative and artistic branches. So: an overwhelming majority of this small sample became artists. Martin's conclusion is that writing (and even scribbling) very often leads to a creative profession.

There have been lots of "reunions" too, but as the writers are getting older (Futura for instance was born in 1955) the answers get increasingly interesting. More research is clearly needed.

Lit.: *Fredriksson, Martin: Klotter leder till kreativa yrken. Paper, Malmö Sweden 1998.*

Whole Car (TTP) The spray painting of a complete side of one subway car, > T-2-B and > E-2-E.

Whole Train (TTP) A complete train set, each one of them a >whole-car. The length of a set differs (see > Freedom Train, > X-mas Train, > VIM) but 10 cars might be an average length.

Wildstyle, the history of (TTP) Wildstyle is the most unique contribution of all in TTP , and it has no earlier equivalent in the history of Art. We do not know for sure who invented the mysterious Wildstyle lettering. It could have an unknown author, or it could be a collective work. The background and reasons for the phenomena are described like this by Chalfant & Prigoff:

"There is a pressure on him [the writer] to make his style more complex, partly to enhance his reputation as a virtuoso and partly to discourage other writers from 'biting' or stealing

it.”

There are two versions of the origins of the invention, the first is told by Bama to Castleman:

“It was some guy who lived ‘way up in the Bronx who thought it up first. He went crazy later on. I think he’s dead now.”

The second version is, according to Jack Stewart:

“...several of them [the writers] claim to have invented the ‘Wild Style’ lettering, including Blade 1, Pel and Phase II.”

Stewart mentions an interesting forerunner to the style, “tumble letters”, and that Blade 1 claims to have done such letters in 1974. Tracy 168 was first with the name “Wildstyle” and ran a crew called this in 1974, but he did not invent the style. So again: Wildstyle could have a single, unknown author or it could have been a collective work. The latter seems more likely as this style constitutes an amalgam of different graphic characteristics (see > visual structure), all of them with an individual historic background. But at least the date is known - Wildstyle did not appear before 1977. When it did, it was the culmination of an intense and rapid stylistic development and the beginning of a new era. The letters had learned to dance!

Wildstyle, the visual structure of (TTP) Jacobson (1996)

1. FORM.

1.1.1 Fusions. 1.1.2 Ligatures. 1.2 Extensions. 1.3 Ornamentation.
1.4 Slicing and fragmentation. 1.5 Enlarging, reducing and zooming.

2. PLACING.

2.1 Inclination. 2.1.1 Opposed inclination. 2.2 Overlapping.

3. EXPRESSION OF RYTHM AND MOVEMENT.

3.1 Vivacity.

Below: ”Relic” wildstyle, Norrköping 1998.



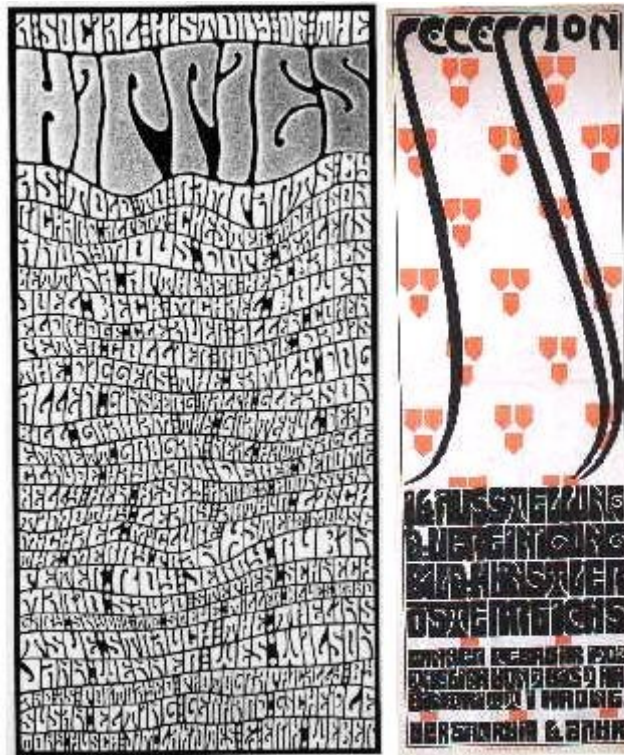
Weindl (1996) also describes other characteristics, such as transparency and angled ribbons. But those are some of the more important graphic elements which make up Wildstyle together and give it the characteristic, “wild” and enigmatic look. They are discussed further in *Jacobson, Staffan: Den Spraymålade Bilden. Graffitimåleriet som bildform, konströrelse och läroprocess. Aerosol Art Archives, Lund University, Lund 1996* and *Weindl, Astrid (ed.): Theorie des Style. Die befreiung des alphabets. Selbstverlag, München 1996*. Below: b/w facsimile from the animated intro of C. Ahearns film “Wildstyle”, by Zephyr. Straight letters rapidly transform into wild letters.



Wilson, Wes American graphic artist and cartoonist, important in the creation of the psychedelic letter design in 1960s San Francisco.

Litt.: Nouveau Frisco. Time, april 7, 1967, p. 50-53.

Below: (left) Wes Wilson 1967, (right) Alfred Roller, Austria 1902.



VIM (TTP) Vandals In Motion, Swedish notorious and famous trainpieceing crew with Akay, Ceios, Dudge, News, Terror. In spring 1990 they made the first whole train (8 cars, c:a 200 meters) in Sweden. Contemporary with >MOA.



Violence among writers (TTP) and gangs.> Bambaata> Battling> Ex Vandals> Territorial Graffiti.

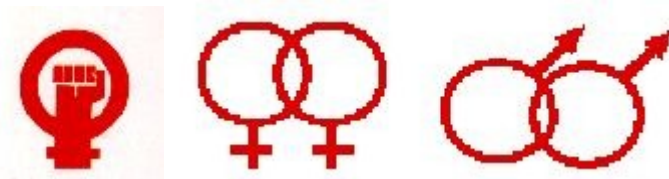
Vitché (TTP) Brazilian writer, artist and street-art experimenter. Influenced by the hippie movement, Vaugh Bode~, Futura 2000, Miró, Peter Pan and the pirates... Vitché often collaborates with the character virtuosos > Os Gemeos (The Twins) i Sao Paolo.

Lit.: FIZ Mag , mid pages interview, Sao Paolo 2000.

Willis, Paul British subculture researcher, author of the tremendously famous *Willis, Paul: Learning to Labour. 4:th ed. Gower, England 1980. 204 p.* where he describes “the lads” obstructing school and its middle-class values and thereby preparing for the tough life in the factory. In his recent work he focuses on the everyday popular culture and how youths actively interact with it and produce not physical work but *symbolic work* by doing so. *Lit.: Willis, Paul: Common Culture. Symbolic work at play in the everyday cultures of the young. Open University Press, Buckingham 1990. 165 p.*

Window-down (TTP) A painting beneath the windows of the subway car. Could be combined with > panelpeice or > E-2-E .

Womens Lib, sign of (TG) The graphic symbol of Womens Liberation Front is a development of the "female sex"-symbol, a cross under a circle. This cross became the arm stretching into the circle with a fist, symbolizing feminist struggle. The female sign also stands for the metal copper and the planet Venus, the male sign also for the metal iron and the planet Mars. You can sometimes find two female-sex signs chained together (lesbianism) and two male-sex signs (circle with an arrow on top right) arranged in the same way, for male homosexuality.



Won (TTP) German writer with highly original characters, sometimes worked out in one or two shades of magenta and red spray colours. Member of the > ABC crew in München 1988. According to Markus Werner in Juice nr 8, 1999, he is King of Characters in Germany, and anyone who has seen his works agrees. As a comic artist he goes beyond >S. Clay Williamson, with a technique sometimes even better than >H.R. Giger. And he is still young; as a mature artist he will no doubt be world famous. In his book *Colour Kamikaze, Edition Kunst der Comics*, Germany 1999, ISBN 3-89593-463-1, he demonstrates how you can use the most grim and bizarre sides of capitalism as subject and make magnificent visual art out of it. Website: www.wonabc.de



Visca POUM! (TG) Spanish for "Long Live Partido Obrero de Unificación Marxista" was written on the walls in several fashionable restaurants in Barcelona 1937 by the well known English author and anarchist George Orwell (with books as "1984" and "The Animal Farm") when he took part in the Spanish revolution 1936-39 against the Franco-fascist troops.
Lit.: *Orwell, George: Homage to Katalonia, London 1938.*

Writer (TTP) The practitioner of TTP.

Vulcan (TTP) Like a volcano himself, Vulcan's outburst of original and fantastic pieces rendered him the epithet "Style Messiah". He is known e.g. for pieces like "Aerosol Kingdom" (1986), for inventing the "paper-style", for being staff member

at the I.G.Times fanzine and for introducing the first Hall of Fame ever at 106 Street/ Park Avenue in the beginning of 1980:s. *Lit.: IG Times (1984-); Spraycan Art (1987) aa, p. 24, 26 and Stampa Alternativa/IG Times(ed.): Style. Writing from the Underground. Viterbo, Italy 1996. See also Miller, Ivor Lynn: Aerosol Kingdom. The Indigenous Culture of New York Subway Painters. MA Thesis, Yale University, New Haven, 1990.*



X-mas Train, the. This was the 2:nd Whole Train ever done. > Lee, Mono, Slave, Doc painted 10 whole cars in 1977 before Christmas, and then followed the train on a triumphant tour through New York with people gazing at it on every station. The complete and very euphoric story is told by Lee in *Castleman, Craig: Getting up. MIT Press, Mass. 1982, p. 4-17.*



Xplicit Grafx (TTP) Explicit Graphics. Fanzine. Paris, France 1993- III.

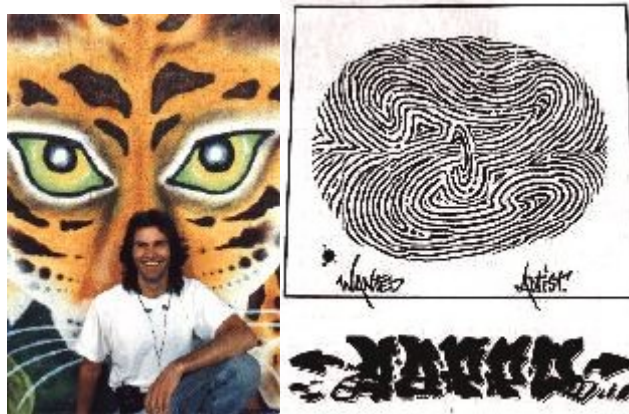
Yo (TTP) Hi!

Zack (TTP) Zack and Merly (later on members of the Stuck On Graf crew in Stockholm) made the first Swedish train painting in August 13, 1984. It displays a tiny little angry octopus! *Lit.: Jacobson, Staffan: Spraykonst. Kalejdoskop, Åhus 1990. p. 27.*

Zap Comix The most eminent of all underground comic magazines, edited by > Robert Crumb and published since 1967 by Apex Novelties and The Print Mint, San Francisco; reprinted 1988 by Last Gasp. Nr 1 was done by Crumb alone, and the following issues also contain contributions of other skilled cartoonists, such as S. Clay Wilson, Gilbert Shelton, Robert Williams, > Rick Griffin, Victor Moscoso and Spain. There is no doubt that this magazine indirectly influenced the early writers.

Zappo (TTP) He has been honoured as the “Lee of Sweden”, this warm hearted and engaged veteran writer . He was one of the absolute earliest piecers in Sweden when he started writing “Zappo” in 1984. For many years he wrote his

name, over and over again. The more mature Zappo does advanced Wildstyle experiments and wonderful motifs: jungle animals, tropical flowers, Greek architecture, tributes to religion... And over all he is known for statements against war, violence, drugs, racism and environment pollution, such as the magnificent painting "Poison" in Vinterviken 1989 and the giant "Admire Nature" mural with Circle and Amen in >Norrköping 1991. He digs Greenpeace. He loves humanity. He is deeply original. And he never gives up!



Zephyr (TTP) (Andrew Witten) *1961. This writer legend from N.Y. displayed one of the nicest canvases ever seen in Denmark 1984 :it was his spacious signature in gold and black . In The Netherlands 1992 he displayed paintings with reptiles , snakes and hot colours.



Zero Tolerance

"Hey Giuliani, was 41 shots necessary?"
 (on the Amadou Diallo case; CD "Hip Hop For Respect")

It begun 1982 as the "broken windows" theory in crime busting: zero tolerance on petty criminality, such as littering and scrawling, was believed to eventually wipe out serious crimes. Soon it was obvious that it did not work that way. Instead, harassment of ordinary citizens, police brutality and uncontrolled shootings of innocent people became the topics of the day. The main reason zero tolerance failed was probably the lack of a social background perspective. In case of the propaganda against legal graffiti walls, the result was often the

opposite: more illegal graffiti and vandalism, not less. This Rudolphe Giuliani 1993 New York policy spread to various cities inside and outside the USA and nowhere was the result very good but the damage was very visible. It is also noted that the decreasing crime rate in US cities during the first part of the 90s includes many cities without any zero tolerance policy at all (Cuneen, 1999). That is, the decrease must have another explanation than the zero tolerance policing.

It is true that the N.Y. subways since May 12, 1989 are more or less graffiti-free, but the reasons are unclear and instead the surroundings (e.g. the white garbage trucks) are more vandalised than before. Other methods such as legal designated walls, graffiti community centres and youth leisure programs in general are still believed to be more successful (> Brewer, > Ferrell a.o). There is a need for further comparative, scientific research on different kinds of graffiti combating methods. See > graffiti prevention.

Lit.: "Stolen Lives" www.unstoppable.com/22 or <http://www.October22.ORG/>
"Zero Tolerance Policing" (Sydney University Law School)
http://www.atsic.gov.au/issues/zero_tolerance/default.asp
Wikner, H.: "Fiasko för nolltolerans mot klotter." SdS 13/2 2001, p. A1,B1.

Zhang Dali > AK-47

Ziehe, Thomas * 1947, German socialisation researcher and cultural philosopher, professor of educational science at Frankfurt University. Ziehe made his 1974 Ph.D. on "Pubertät und Narzißmus" discussing the "new socialisation type"; "Plädoyer für ungewöhnliches Lernen" on its social consequences was published 1982. He has also written articles on this subject and taken an active part in the discussion on youth culture, education and modernity for many years. He uses theoretical concepts as "cultural unemployment" and "unusual learning experiences" to describe the new psychosocial situation of the young. He is seen - especially in Scandinavia - as one of the most important cultural analysts of our time.

Lit.: Ziehe, Thomas: *Pubertät und Narzißmus*. Europäische Verlagsanstalt, Frankfurt am Main/Köln 1975. 270 p. ; Ziehe, Thomas: *Ny ungdom*. (Rowohlt 1982) Norstedts, Malmö 1986. 261 p. ; Ziehe, Thomas "Kulturell friställning och narcissistisk sårbarhet." In: Fornäs m.fl.(ed): *Ungdomskultur Identitet - motstånd*, Symposium, Sthlm 1989 (1:st ed. 1984.) p. 147-176. ; Ziehe, Thomas: *Kulturanalyser*. Symposium, Sthlm 1989. 181 p.

Ziggy (TTP) King of characters in the early 1980:s, Ziggy (one of his many tags) and > Disedy, King of letters, were the ultimate crew. They made the foundation for graffiti in Sweden. Ziggy's artwork was way beyond his time, good shaping, impressive colours, realism and king size. Some goodies were Alimenta (biggest commission piece in Sweden) 1987 and his performance in Strängnäs 1989,

and the fantastic "Dragon" piece at the Solvalla wall in Stockholm. Member of Stuck on Graf, DHT , APC, 156 Crew and many others. Since the mid-80:s he and Disedy have been associates of Mode 2/TCA in France.



Zip (TTP) A 13-year old boy who became King of Tagging in Stockholm 1986. His name was everywhere, (even in the media, of course) and he really did it with style. He got busted by a detective from the Transit authorities. In 1988 he became the first 15-year-old person sentenced to prison in Sweden, a shame for the national system of law and order . But Zip speeds on, no doubt.

Lit.: 14-årig klottrare krävs på 11.000 kronor. Arb 12/12 1987.

Jöberger, Barbro: 'Ingenting kan få mig sluta måla.' DN 13/2 1987.

Nylén, Leif: Zip in town. DN 21/2 1987.

Näslund, Lars: "Zip" greps av polisen - igen. Expr 15/2 1989.

Zip sitter inspärrad på Kumla. DN 27/4 1997.



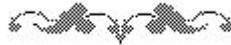
Zorro (TG) A masked hero in Johnstone McCulley's novel "The Curse of Capistrano" (1919)."The Mark of Zorro", an b/w adventure movie from 1920 where the aristocratic head character leaves a "Z" , scratched with his sword, behind in the corrupted California of early 1800. Several movies, Comics and TV (with Douglas Fairbanks sr a.o.) followed in the late 1950`s. See also> Lee.

Zulu

1) Originally the name of a South African bantu tribe of 9 million people, with its own language, kings and traditions. In January 22, 1879 the Zulus against all

odds defeated the European troops at Isandhlwana. A movie shown in N.Y. on this subject inspired > Africa Bambaataa when forming the first hip-hop groups, The Zulus (1973) and The Zulu Nation (1975).

2) Also the name of a writing crew in South Africa.



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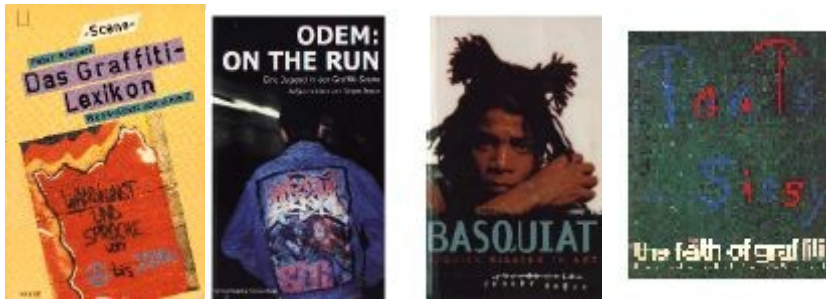
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Early Seventies. Private video with early trainpaintings, N.Y. Not dated.

In Your Dreams. Part I-III. (Swedish trains etc).Red.:Malcolm Jacobson, Underground Productions, Sthlm. 1996-1998.

Klotter - det är väl ingen konst. Prod.: Malmö Fastighetskontor/SJ/Polisen. Malmö 1991. Anti-graffitifilm.

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Stations of the Elevated. Manny Kirchenheimer. 45 min. (Fab 5; music by Charles Mingus.) Rhapsody Films, N.Y. 1980.

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Turk 182! Directed by Bob Clark. Story J.G. Kingston. Twentieth Century Fox, Hollywood Feb. 22, 1985.

Videograf. Video Graf Productions in N.Y. since 1990 release graffiti news on videotape. European edition (Fat Cap, Norge): Tape 1: VG nr 1-nr 5. Tape 2: VG nr 6-nr 7.

Visual Grafix. Filming, Editing & Production by Kilo (SIN). London, UK. (English graffiti flashes. 10 videos had been released in 1995.)

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ETHERMEDIA, UNPUBLISHED SOURCES AND ARCHIVES.

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"Yoghurt". On spray art etc. Core, Lady Wise, Staffan J. Malmö Lokalradio 11/1 1991.

"Kulturkvarten." P1 4/3 1993 18.15 on spray art. Lee tells the story of the X-mas Train (Castleman) in sw. transl. ; Circle a.o. Ed. Mats Arvidsson.

"Riksettan." P1 28/5 1993 13-14 on TTP-graffiti. Edler, Höken, Staffan J.

"Klotter". Radio Stockholm 22/11 1994. Interview with Eva Särilvik-Englöv, GFK Sthlm.

"Tendens". On graffiti, GFK, Kulturhuvudstadsåret. Tommy, Jacob, Staffan J., Beate Sydhoff a.o. P1 12/9 1995, 9.05-10.05.

Studio Ett. Law proposition against scrawling. Discussion; Malcolm J., Jerzy S., Håkan (Norrköping), Staffan J. a.o. .SVR P1, 25/7 2000, kl. 16-17.

SWEDISH TELEVISION PROGRAMS, a sample of.

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Pedagogiska magasinet. Om hip-hop. TV 2, 16/11 1987, 22.00. On hip-hop, rap and house there was also a program in TV 2 3/4 1989, 22.15.

Graffiti - klotter eller konst? Program by P.Pitkänen, Finnish TV 1, text on Swedish. Kanal 1, lördag 4/3 1989, 10.30.

Annika Hagström: Det här är väl ingen konst. Om klotter och graffiti. On the Graffitiskolan at Kungsholmen, Sthlm. Kanal 1, sönd 7/5 1989, 18.45.

Stafett. Red.: Annika Hagström. With presence of the writers Tariq Saleh , Patrick Mahlbeck. Kanal 1, 2/8 1989, 20.00.

Akuellt (newsreport). Graffiti. Banverkets beställda graffitikonst... Reporter: A. Rogeman. 3/9 1991, 18.00.

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Pike. Natt-TV. Ed.: Karin af Klintberg. TV 4, 10/12 1995, c:a 02.30.

Elbyl. On graffiti. TV 1 21/12 1997, 23.30.

AUTHORS TAPED INTERVIEWS, a sample of.

Okt/Nov 1987 with RUZE & RIME, Lund. Sept 1987 with DISEY, Sthlm. Sept 1987 with N.CLEYNDERT, Sthlm. 28/5 1988 with MODE 2, Paris. 5/7 1989 with PIKE, Malmö. 12/7 1989 with HÖKEN, Sthlm. Juli 1989 with SEEN, New York. 12/7 1989 with ZAPPO, Sthlm. Sept 1990 with H.CHALFANT , N.Y. Sept 1990 with VULCAN, N.Y. 10/10 1990 with TOONES, Sacramento. 16/10 1990 with CHRIS, S.F. 25/11 1990 with FUTURA 2000, N.Y. 5/12 1990 with HEX, L.A. 29/8 1991 with MODE 2, Paris. 4/9 1991 with PIKE, Malmö. 30/12 1992 with P.t.HOFSTEDÉ, Groningen. 10/10 1994 with BLIND, Sthlm.

SOME SPECIAL PUBLIC ARCHIVES AND COLLECTIONS
(Dissertations, books, articles, photos, videograms.)

Arkivet för Ljud och Bild (Sthlm)

Groninger Museum (Groningen)

International Bookfinders (Calif.)
Internet: Art Crimes. <http://www.graffiti.org>
MoMA Library (N.Y.)
Metropolitan Transportation Authority (N.Y.)
Pressens Bild, DN (Sthlm.)
Pressurklipp AB (Solna.)
Philadelphia Inquirer, The Archives (Phil.)
Public Library (N.Y.)
Statens Konstmuseer, Konstbiblioteket, Klippsamlingen (Sthlm)
Skissernas Museum, Klippsamlingen (Lund)
University Microfilms Inc (Michigan)
Video Graf (N.Y.)

SOME SPECIAL PRIVATE ARCHIVES AND COLLECTIONS.
(Paintings, sketchbooks, diapositives, photos, literature.)

Graffiti-Archiv Axel Thiel (Kassel)
Henry Chalfant (N.Y.)
Dr. Johannes Stahl (Köln.)
Institut für Graffiti Forschung, IfG
<http://graffiti.netbase.org/>
Jack Stewart, Ph.D. (N.Y.)
James Prigoff (Sacramento)
Museum of American Graffiti (N.Y.)
Margareta Karlberg (Sthlm)
N. Cleyndert (Sthlm.)
SJ Vagnhallar (Älvsjö)
SL:s Arkiv (Sthlm)
Staffan Jacobson AAA (Lund)
<http://travel.to/graffiti/>
Underground Productions, redaktionen (Sthlm)

UNPUBLISHED SOURCES, DIVERSITIES: C:a 500 letters in the possession of the author, alphabetic order.

* * *

TRADITIONAL GRAFFITI; GRAFFITI EXCEPT TTP / SPRAY ART.

Note: books are marked by underlining.

Aalmas, Gundi: *Vad gör dom? Ägnar sig åt barnkultur.* Vi Föräldrar 3/1983, p. 21-25.

Abel, Ernest L./Buckley, Barbara E. *The Handwriting on the Wall.* Toward a Sociology and Psychology of Graffiti. Greenwood Press, London 1977. 155 p.

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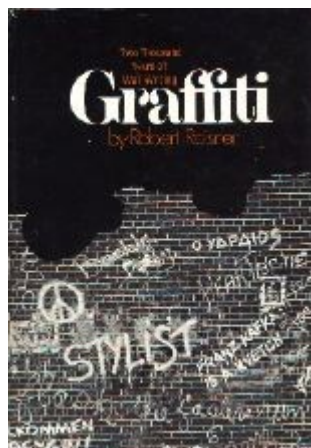
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 Dickson, Björn: *Rekordhögt skadestånd för klottrare.* SvD 15/10 1987.
 Bäckstedt, Eva: *T-baneklotter stoppar tågen.* (7 vagnar inställda "på grund av klotter".) SvD 16/11 1987.
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 Malmqvist, Stefan: *Subkultur granskas.* (Pedagogiska Magasinet, TV 2 22.00 om hiphop.) SvD 16/11 1987.
 Mattson, Åsa: *I huvudet på en klottrare.* AB 18/11 1987.
 Ribbing, Magdalena: *Leijon vill beslagta klottrarnas färger.* DN 18/11 1987.
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Krav på krafttag mot klotter. SvD 19/11 1987.
 Melander, Pralen: Charlotte Cederschiöld (m) : *S familjepolitik orsak till klottret [sic].* DN 20/11 1987.
 Bäckstedt, Eva: "Klottrare ska till jourdomstol". (Stig Dingertz, m). SvD 20/11 1987.
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Tjallare ska stoppa klotter. (Helsingfors.) DN 2/12 1987.
 Söron, Camilla: *Hon ska lösa klottrets gåta.* SdS 4/12 1987.(N.Larson.)
14-årig klottrare krävs på 11.000 kronor. (Om Zip.) Arb 12/12 1987.
Uppmaning till klotter. (Insändare om UR:s hiphop-inslag.) SvD 6/12 1987.
 Vinterhed, Kerstin: *Bli klottrarnas vänner!* (Uppmärksammat inlägg.) DN debatt 19/12 1987.
 Fredriksson, Sofia: *Nicklas satsar på framtidens konst - Graffiti.* (Nicklas Westin, Sundsvall.) ST 27/12 1987.

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- Hildebrand, Margareta: *Vi är inga vanliga klottrare*. UNT 4/1 1988.
- Björnstedt, Göran: *Lockbete till dödsfälla*. SdS 5/2 1988. (Om SJ:s "klotterdetektiv" Yngve Persson.)
- Silberbrant, Allan: *Storbyens undergrund bedre end sit rygte*. (Om N.Y.) Politiken 7/2 1988.
- Här får elever pryda väggarna*. SdS 25/2 1988.
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- Nylén, Leif: *Anti Graffiti*. (Om SL:s affischkampanj.) DN 3/3 1988.
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- Nylén, Leif: *Graffitins öde...* (Om gallerigrafitti i N.Y.) DN 6/3 1988.
- Jacobson, Staffan: *...men graffitin lever*. AB 28/3 1988. (Replik till Bengt Olvång AB 19/2.)
- Höglund, P-O/Holm, Björn: *Demonisk konst - eller bara klotter?* Expr söndag 13/3 1988. (Om Demon, graffiti och hiphop-kulturen.)
- Grabbarna som fick pengar för att 'klottra.'* Arb 24/5 1988.
- Georgsson, Lars-Olof: *Slutklottrat på de danska tågen*. Arb 18/6 1988.
- Graffitimålning i skolans källare*. (Vångaskolan, Vellinge.) Arb 23/6 1988.
- Holm, Björn: *'PUPPET' - graffitimålaren som blev 'legal'*. Expr 26/6 1988.
- Storstadens unga blandar och ger*. GP 2/7 1988.
- Bredford, Leif: *En färgglad kamp mot klottret*. (Om Söderkulla, Malmö.) Arb 9/7 1988.
- Nu ska klottret skyddas mot klottrare*. KvP 16/7 1988.
- Mörling, Ulf: *Graffitikriget slut*. (Om New York och borgmästare Koch's anti-graffitikampanj.) SdS söndag 27/7 1988.
- Broberg, Rolf: *Graffitin blir rumsren*. (Om Circle och Weird.) DN 18/8 1988.
- Torell, Kristina: *Klotter för West Side Story*. "Nuets konst" i teaterdekor. GP 29/8 1988.
- Spraykunst på muren*. Politiken 22/9 1988.
- Graffitin ska smycka kyliga betongväggar*. (Om Malmö Konsthalls "Sätt-färg-på-stan-projekt".) Arb 26/9 1988.
- Bringeus, Görel: *Vem diggar grå betong?* SdS 27/9 1988.
- Backström, Joel: *Graffitins språk, etik och estetik*. (Insändare; Helsingfors.) Hbl 30/10 1988.
- Alfredson, Hans O.: *Klottrare får inte kroppsvisiteras*. SvD 31/10 1988.
- Belönade för laglig graffiti*. (Emilio C., Benjamin J./Göteborg) GP 19/11 1988.
- 15-årig klottrare dömd till fängelse*. DN 20/11 1988.
- Kvarning, Magdalena: *Storklottraren "Loner" gripen* (Sthlm.) AB 30/11 1988.
- Får behålla sprayburken*. (A-G Leijons förslag om kroppsvisitation av målare går troligen inte igenom.) Arb 1/12 1988.
- Berglund, L-O: *Nya klotterlagen stoppas*. AB 1/12 1988.
- Konst uppåt väggarna*. (Om Ninal Larson.) Arb 10/12 1988.
- Graffiti - konst mot knark*. (Insändare.) Expr 14/12 1988.
- Corbiniere, Karl La: *Han är 17 år - och hiphop-promotor*. (Alex Strehl och galan på Fryshuset. 29/12.) SvD 16/12 1988.
- Gustafsson, T.: *Klottrare till attack under julen*. (SL, Älvsjö.) SvD 27/12 1988.

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- Samhällstjänst för klottrare*. DN 7/1 1989.
- Almer, Lars: *"Nu måste regeringen ingripa mot klottret!"* SL kräver massiv polisbevakning i

tunnelbanan. DN debatt 21/1 1989.

Gerken, Carina: *Klotter gör mig lycklig!* AB 29/1 1989. (Uppmärksammat inlägg.)

Holmqvist, Olle: *Alla människor har behov av att få utöva makt.* Lundgren, Maria: *Hets mot klottrarna.* Didon, Sibylle: *Fråga för färghandeln.* Lantz, M-L.: *En tunnelbana utan klotter.* (Insändare.) DN 31/1 1989.

Bäckstedt, Eva: *Vagn skyddas efter klotter.* (Odenplans museispårvagn.) SvD 31/1 1989.

Nylén, Leif: *Konsten att leva med graffiti.* DN kultur 5/2 1989.

Klottrare får inte visiteras. Utskottsbeslut om A-G Leijons förslag. Arb 8/2 1989.

Blomqvist, L.: *Stockholms åtgärdspaket mot våld och klotter.* SvD 8/2 1989.

Melander, Pralen: *Sälj sprayfärg över disk!* DN 9/2 1989.

Moderatkrav: *Upp till fyra år för klotter!* Arb 10/2 1989.

Erfors, Eric: *Alf Svensson vill visitera klottrare.* SvD 11/2 1989.

Ströyers dagbok. (Karikatyr: skrattande graffitimålare sprutar färg i ansiktet på bakbunden polis, försedd med fotboja med påskriften "Svensk Lag". Bildtext: "De är ju bara barn.") DN 12/2 1989.

Svegfors, Mats: *I motkulturens spegel.* SvD 12/2 1989.

Han förstörde 13 bussar. Expr 13/2 1989.

Lundberg, Allan: *Folkresning mot sprejandet. Sprejandets tyranni är något vi inte ska böja oss under.* DN 13/2 1989.

Larsson, Per-Ola: *Klottret religiösa symboler för kaos och förintelse.* (Brev till ledarsidan. Se Ahlbäck nedan.) SvD 14/2 1989.

Här förstörs en hel skola. (Några målare i Stockholm gör ett piece på Farsta Gymnasium, en skola som redan har mängder av målningar. Mycket upphetsad och stort uppslagen artikel under rubriken "Ungdomsväldet".) AB 14/2 1989.

Näslund, Lars: *"Zip" greps av polisen - igen.* Expr 15/2 1989.

Ehrenkrona, Marika: *"Här dör klottret".* (Bertil Bäckström om gallerigraffiti i New York.)

Anderberg, Sigge/Sundström, Anders: *Stan som vann över klottrarna. SL imponerat av New Yorks anti-klotterkampanj. Vi ska också vinna.* DN 15/2 1989.

Ohlson, Lars: *Storm mot klottrarna.* (Uppföljare om Spy och Shoice.) AB 16/2 1989.

Lärarstrejk mot klotter. (Thunmansskolan, Knivsta.) UNT 16/2 1989.

Klottret bort, graffitin kvar! (Insändardebatt.) AB 16/2 1989.

Sundström, Anders: *Företag sponsrar graffiti.* (Micke Eriksson, Thomas Perman/Årsta.) DN 17/2 1989.

Lundholm, Ann-Marie: *Ungdomar vill ha pengar till graffiti.* (Farsta Hip Hop Nation.) DN 25/2 1989.

Stenström, Bo: *Klotterkultur?* Hbl 28/2 1989.

Andersson, Mats: *Graffiti är konst.* Katrineholmskuriren 4/3 1989.

Moritz, Ingrid: *Jag är målare - inte klottrare!* (Om Ruze.) SdS 6/3 1989.

Sjöman, Marianne: *Åttiotalsklotter.* Hbl 6/3 1989.

Nilsson, Eva: *Graffitiskola får stöd av SL.* (Sponsrar med halva hyran.) SvD 7/3 1989.

Lundgren, Jan: *Första graffitimålaren [sic].* (Om Höken.) Expr Stockholm runt 7/3 1989.

Sanningen om klottret. (AB:s chefred. Rolf Alsing om ABC-nyttis anklagelser om uppvigling i samband med artikeln i AB 14/2.) AB 7/3 1989.

Brännström, Leif: *Nu anklagas Aftonbladet för uppvigling.* (AB 14/2 - reportaget påstås vara arrangerat.) Expr 7/3 1989.

Näslund, Lars: *SJ:s nota till "Dust" och "Stole" - 61 515 kr.* Expr 7/3 1989.

Kronbrink, Hans: *Elever på plats i graffitiskolan.* DN 8/3 1989.

Kronbrink, Hans: *Skola för graffiti.* (Inger Wisén och Höken om Graffitiskolan, Kungsholmen.) DN 7/3 1989.

Ahlbäck, Thore: *Klottersignaturer är varken bärare av en idé eller ett budskap.* (Brev till ledarsidan. Replik till P-O Larson, SvD 14/2, som menar att klotter påverkar "arketypiska

referensramar” med våldshandlingar till följd. Ahlbäck tillbakavisar detta påstående.) SvD 7/3 1989.

Lewenhagen, Jan: *Tidning ställs mot väggen för klotter.* (Om AB:s reportage 14/2.) SvD 8/3 1989.

Kronbrink, Hans: *Elever på plats i graffitiskolan.* DN 8/3 1989.

Största graffitin invigd i Hässleholm. AB 8/3 1989.

Rekordklottrare. (Folke Ackema, Hässleholm.) SdS 9/3 1989.

Jacobson, Staffan: *Konst, inte klotter.* AB 10/3 1989.

Jacobson, Staffan: *Mode 2, en av världens bästa.* AB 10/3.

Spårvagnen rustas upp. (Om den vandaliserade museispårvagnen på Odenplans T-station.) DN 13/3 1989.

Sandgren, Marie: *Laglig graffiti i Lund.* SdS 12/3 1989.

Lindblad, Thomas: *Storklottraren har bytt sida.* Arb 15/3 1989.

Jacobsson, Pelle: *Politikerpuckel om Hornsgatspuckeln.* (Kulturborgarrådet Per Sundgren, vpk vill ha graffiti där brigadmålning fanns 1979.) AB 16/3 1989.

Mästerskap i graffiti. (Fryshuset, Sthlm.) DN 17/3 1989.

Albäck, Tore: *Klotter och symboler.* (Replik till Per Ola Larsson om det påstådda religiösa innehållet i klotter.) SvD 18/3 1989.

Siverbo, Olof: *Graffiti blev Fantasy Art.* (Andreas Derblom ställer ut på Obs Interiör, Uppsala.) UNT 18/3 1989.

Friheten är en grå vägg. (Benjamin, Emilio, Patrik) GP 19/3 1989.

Hougner, Caroline: *Ta inte bort vår graffiti!* (Måns & Magnus i Nyköping.) Folket 22/3 1989.

Dahlin, Leif: *”Jobbet” var beställt. 28 T-banevagnar nedklottrade.* (40-årig frilansjournalist har erkänt anstiftan.) DN 23/3 1989.

Westerberg, Birgitta: *Klotter blir graffiti.* (13 elever på Kungsholmens Graffitiskola ställer ut på galleri Uppåt Väggarna.) DN 1/4 1989.

Graffitin tar steget in på gallerierna. (Dito) SvD 2/4 1989.

Vesterlund, Ylva: *Fritt fram för klottret.* (Kungsholmen). Expr 4/4 1989.

Nilsson, Kerstin: *Det lagliga klottret. Nu hamnar det i konstsalongerna.* (Dito.) AB 6/4 1989.

Hotanen, Carola: *Graffiti är konst också i Vasa.* Vasabladet 8/4 1989.

Ström, Jenny: *Var rädd om klottret - tänk på forskarna...* Expr 17/4 1989.

Inget klotter, tack! DN 18/4 1989.

Graffitikonst i ordnad form. . SdS 21/4 1989.

Broberg, Rolf: *Klubben som bara gillar sitt eget klotter.* (Om Konstnärsklubbens föredrag ”Vandalismen och den offentliga konsten.”) DN 23/4 1989.

Första graffitimålningen. Piteå-tidningen 22/4 1989.

Härnösandshus polisanmäler klotter. Nya Norrland 28/4 1989.

Ramklint, Lars: *New Yorks tunnelbana vann mot klottrarna.* DN 11/5 1989.

Graffiti är konst. (Core, Ruze och Metro i Landskrona.) NST 14/5 1989

Axelsson, Pia: *Klottersanering : ett fläckfritt sätt att tjäna pengar?*(Om All Remove - ’Klottrets Fiende Nr 1’ och en ny lönsam bransch.) Expr 24/5 1989.

Sjöman, Marianne: *Vad graffiti egentligen är.* Vasabladet 26/5 1989.

Lagerkrantz, Agneta: *Graffiti snyggar upp betongen - men den som klottrar förstör för att synas.* (Om Home och andras tags, Disey & Ziggys Alimenta-målning mm.) SvD 28/5 1989.

Dyfverman, Claudia: *De fick lov att sätta färg på Åkarp!* (Blind, Tease, Hockey.) Arb 2/6 1989.

Bild, Nils: *Krig mot klottret.* Arb 6/6 1989.

Siljsjö, Amelie: *Graffiti på Café Botan.* Arb 12/6 1989.

Möller, Leif: *Klotterfiende pensioneras.* (Yngve Persson, SJ.) Arb 12/6 1989.

Nilsson, Eva: *Graffitiskola öppnar på riktigt inom kort*. SvD 13/6 1989.
 Lenhoff, Anders: *Här målar man över konsten...* SdS 12/6 1989.
 Olsson, Bertil: *Klottret lyser upp i mörkret*. (Trelleborg.) SdS 17/6 1989.
Nedklottrat tåg togs ur trafik. (Rissnehallen, Sthlm.) DN 27/6 1989.
'Stafett' om framtiden. (Tariq Saleh, Patrick Mahlbeck i Kanal 1, 20.00 med Annika Hagström.) DN 2/8 1989.
 Kanger, Thomas: *Straffarbete för klotter i skolan*. (Sthlm.) AB 9/8 1989.
 Westerberg, Birgitta: *SL anmäler Veckorevyn*. (Margareta Hall's artikel "Spraya Mera!", VR 29, 20/7 1989, s.68-69.) DN 11/8 1989.
 Fällman, Christer: *Tillåten utsmyckning och förbjudet klotter*. (Linköping.) Östgöta Correspondenten 29/8 1989.
 Fällman, Christer: *Gatuchefen: Klottret kostade halv miljon*. (Linköping.) Östgöta Correspondenten 30/8 1989.
 Bergquist, Lena: *"Cool" vägg vid Lögarängen*. (Västerås.) Västmanlands Folkblad 5/10 1989.
 Nygren, Mats: *Graffiti på lektionstid*. Arb 18/10 1989.
 Lindström, Bengt: *Guldmedalj för graffiti*. (Ungdomsminister Margot Wallström delar ut guldmedaljer på Graffitiskolan, Kungsholmen.) DN 20/10 1989.
Konstig minister flyr tjänsterummet. (Margot Wallström och Graffitiskolan.) DN söndag 29/10 1989.
 Sem-Sandberg, Sem: *Det dolda språket*. SvD 31/10 1989.
 Österman, Marie: *Klottret minskar i T-banan*. DN 8/11 1989.
 Stenvall, Patrik: *Uppåt väggarna i Korsholm*. (Jens Wikholm, Peter Kock.) Vbl 2/12.
 Renntun, Eva: *Patrik blev "rumsren" och ombads måla graffiti i hela rasthallen*. Arb 17/12 1989.
 Gustavsson, Anja-Maria: *"Ett bra jobb av eleverna"*. Karlskoga-Degerfors-Storfors Tidning 21/12 1989.
Numera godkänns brigadmåleriet. (Höken och Stig Dingertz om Horngatspuckeln 1979 och Graffitiskolan 1989.) DN på stan 30/12 1989-4/1 1990.

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Sörman-Olson, Majken: *Vilda budskap i ord och bild*. SdS 12/1 1990.
 Jacobson, Staffan: *Ocean av kärlek. Pike*. SdS 12/1 1990.
 Lundin, Stefan: *Färgglad graffiti - klottret som blev en konst*. Nerikes Allehanda 19/1 1990. (Om Örebro.)
 By, Ulrika: *Nedkladdade cykeltunnlar kan väl inte vara kultur?* Nerikes Allehanda 19/1 1990.
Graffiti ger snyting åt apartheid. Arb 27/1 1990.
 Aleman, Sophie: *När klotter blir konst*. (Weird, Sthlm mm.) Expr 9/2 1990.
 Skagermark, Pia: *Karriären började i klotterskolan*. DN 24/2 1990. (Om Lee J. Spångberg, "Brain".)
 Alassad, Jonas: *Konst eller meningslös förstörelse?* Klottret allt vanligare i Uppsala. UNT 26/2 1990.
 Nordbeck, Bo: *Graffiti är en skön konst!* (Mac One, Malmö.) SdS 10/3 1990.
 Moilanen, Tina: *De vill försköna stan med graffiti*. Dala-Demokraten 14/3 1990. (Om Rasta och Rebel i Falun.)
Graffiti med tillstånd? Falu-Kuriren 13/3 1990. (Rasta och Rebel.)
 Jansson, Linda: *Ungdomar belönas för kulturinsats*. Karlskoga-Degerfors-Storfors Tidning 19/3 1990. (Om Degerfors.)
 Larsen, Bo: *Upplagt för sista motormässan?* Arb 17/3 1990. (Graffiti i mässhallen, Malmö.)

Larsen, Bo: *Årets motormässa*. Arb 24/3 1990.

Lundell, Lars: *Graffiti - det är en konst*. AB 24/3 1990. (Brain ställer ut i Gamla stan, Sthlm.)

Petri, Gunilla: *Gatans språk*. (Brain och Höken ställer ut i Kalmar.) Barometern 17/4 1990.

Sjöman, Marianne: *Begreppsförvirring råder i betongdjungeln*. (Om definitionsfrågor: klotter, graffiti, konst.) HBL 22/4 1990.

Ramklint, Lars: *Rebellen som syntes*. (Keith Haring, TV 2 22/4 22.35) DN Tv 22-28/4 1990.

Snygga upp med graffiti. Trollhättans Tidning 24/4 1990.

Dal, Jan: *Klottraren som tävlar om SM i graffitimålning*. (Katrineholm; tävling i Solna centrum, Stockholm.) Folket 19/5 1990.

Rubin, Birgitta: *Graffiti inom glas och ram*. (Spy, Puppert, Ziggy har utställning på Flora & Lettera.) DN på stan 19-25/5 1990.

Graffiti - rumsren konst. (Rasta och Rebel i Falun.) Falukuriren 22/5 1990.

Klepke, Martin: *Sprayburkarna fram när Hovsjö ska piffas upp*. Länstidningen Södertälje 6/6 1990.

Wikström, Sanna: *I dag får "Risk" och "Fade" till och med hälsa på hos Sandvikens konsthall*. Gefle dagblad 8/6 1990.

Gräslund, Tiiu: *SL sa nej - men hos SJ lyser betongen*. Expr 12/6 1990.

Brenckert, Eva: *Graffitimålare från Stockholm dekorerade nya biljardhallen*. (Västervik.) Nyheterna 18/6 1990.

Kylén, Nina: *150 m lagligt 'klotter'*. (Om målningen på bullerplanket i Stuvsta.) Mitt i Huddinge 19/6 1990.

Graffitikonst arbete åt unga. DN 27/6 1990. (Dito.)

Wikman, Nina: *Graffitikungarna pyntar Piteå pensellöst*. [Sic!] Norrbottenskuriren 26/7 1990.

Graffiti gör plugget uthärdligt. Arb 6/8 1990. (Munkhätteskolan, Malmö.)

Alassad, Jonas: *Graffitiskola startar i höst*. UNT 17/8 1990.

Alassad, Jonas: *Klottrarna fler och yngre*. UNT 17/8 1990.

De spårar klotter med kamerans hjälp. (Martin Olsson, klotterdetektiv.) Arb 27/8 1990.

Johansson, Eva: *Graffitin dyr för alla*. Arb 27/8 1990. (Dito.)

Kretz, Anders: *Självsäker konst*. (Brain.) Söder om Söder 28/8 1990.

Bosson, Amelie: *Graffitikillar ska måla tunnel*. Arb 30/8. (Lund 1000 år.)

Grahn, Joanna: *Jubileet gav dem chans att måla*. SdS 30/8 1990.

Lindkvist, Jan G.: *SJ-attack mot legal graffiti*. DN 1/9 1990.

Yue, Bitte: *"Vi vill måla allt som är fult i Malmö"*. Arb 5/9 1990.

Graffiti är konst. (Insändare av Carina Wahlberg, Hägersten.) DN 8/9 1990.

Näckdal, Doris: *Graffiti - drömmen om att synas*. (Om Västerås.) VLT 17/9 1990.

Eriksson, Katarina: *Showtime i Hovsjö*. Länstidningen Södertälje 17/9 1990.

Tillåts graffiti försvann klotret i gångtunnlarna. (Insändare av signaturen "Uttråkad tonåring".) Helsingborgs Dagblad 17/9 1990.

Håkansson, Ulf: *Samtliga fällda i klottermålet*. Eskilstuna-Kuriren 19/9 1990.

Karlsson, Tony: *"Tack för att ni tog bort allt klotter!"* (SJ belönar högstadieelever i Häggvik med resa.) Lokaltidningen Väsby 19/9 1990.

Tuffare tag mot klotret utlovas. UNT 20/9 1990.

Åtalas för hårda tag mot klottrare. (Dane.) Falu-kuriren 21/9 1990. (Insändare till stöd för vaktmästaren som ingrep: DD 26/9, 11/10, FK 27/9, 5/10, 16/10, 26/10, 5/10 samma år.)

Erlandsson, Kajsa: *Visst hade dom tillstånd. Kommunala klottrare blev gripna på bar gärning*. Falukuriren [och] Borlänge Tidning 22/9 1990.

Gräslund, Tiiu: *Tusenlapparna fladdrar när SJ velar*. Expr 23/9 1990. (Om Stuvsta-målningen.)

Fredriksson, Eva: *De sätter färg på vita väggar*. (Kalmar.) Östra Småland 24/9 1990.
Andersbergs centrum nedkladdat med vitfärg. (Gävle.) Arbetarbladet 25/9 1990.
Drömtåget ska ge inspiration. Smålandsposten 25/9 1990. (Richard Söderberg, Växjö.)
Ta inte bort graffitin. (Insändare av signaturen Stylers Cru.) Eskilstunakuriren 29/9 1990.
 Öst, Leif: *Fängelse för klottrare*. UNT 28/9 1990. (21-årig Uppsalabo får 3 mån fängelse och skyddstillsyn för "grov skadegörelse".)
 Ahlberg, Hakon: *Ord står mot ord i klottermålet*. (Om vaktmästaren i Falun som tog lagen i egna händer.) Falukuriren 29/9 1990.
 Forssander, Jan: *Lönsbodas Bulten fick riktig graffitimålning på väggen*. (Om Folke Ackema.) Norra skåne 1/10 1990.
Graffitin måste bort. Mitt i Huddinge 2/10 1990. (Om målningen på banvallen vid Stuvsta.)
Graffiti visas. (F. Ackema, Åstorp.) NST 2/10 1990.
Graffiti på läns museet. (Brain, Linköping.) Nya Länstidningen 3/10 1990.
Han vill också sätta färg på Piteå. Piteå-tidningen 3/10 1990.
Graffitimästare dyker upp i Musikhuset. Helsingborgs Dagblad 4/10 1990. (Åstorp; F. Ackema.)
 Thlar, Lena: *Stefan Pehrs dömd för sitt ingripande mot klottrare*. Borlänge Tidning 6/10 1990. (Om vaktmästaren S. Pehrs' privata korståg mot tags i Falun. Artikeln återfinns också i Falu-Kuriren samma dag.)
 Stigson, Gubb Jan: *"Tack för allt stöd"*. (Dito.) Dala-Demokraten 6/10 1990.
"Nästan friad" i klottermålet. (Dito.) Dala-Demokraten 6/10 1990.
 Dahlgren, Sölve: *Graffitikonstnär prydde Rockhuset*. (F. Ackema, Åstorp.) NST 8/10 1990.
Domen kan ge fel signaler. (Ledare om "klottermålet" i Falun.) Falukuriren 9/10 1990.
 Jeppe, Mikael: *17-åring överklagar sin dom*. (Om "klotterrättegången" i Eskilstuna.) Folket 10/10 1990.
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Graffiti sätter färg på torget (Emiliano, Jim ; utsmyckning i Kungsängen.) UNT 29/11 1990.
 Petterson, Mikael: *Prisade för sin graffiti*. (Dito.) Enköpingsposten 30/11 1990.
 Pernbo, Marianne: *Malmökillar undervisar i gatans konst*. (Attila, Roger ; ABF-kurs i Trelleborg.) Arb 30/11 1990.
 Mathisson, Calle: *På jakt efter klottrare*. (Om Karlskrona.) Blekinge Läns Tidning 4/12 1990.
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 Davidson, Kristina: *Vackrare gångtunnlar med Kristoffers konst*. (Ystad.) Arb 6/12 1990.
 Hallesjö, Christina: *Graffiti får eget galleri*. (Om Höken, graffitiskolan och Solvalla-muren.) SvD 7/12 1990.
 Alfiero, Peppe: *Två ångerfulla klottrare dömda till kraftiga böter*. (Karlshamn.) Sydöstran 12/12 1990.
 (Dito.) Blekinge Läns Tidning 13/12 1990.
 Fransson, Ulrica: *Graffiti är konst*. (Ängelholm.) NST 22/12 1990.
 Nylén, Leif: *Skrift på skrift*. DN 29/12 1990.
ABF har fått graffitimålning. (R.Bjelk, A. Galaczy/Trelleborg.) Arb 29/12 1990.

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Thelander, Eva: *Graffiti - gatans konst.* (Rec.) NST 13/1 1991.

Färgbad mot kriget. (Graffitiskolan Kungsholmen.) SvD 13/1 1991.

Fler väggar till graffiti. (Christoffer Larsson, Ystad.) Ystads Allehanda 14/1 1991.

Ekvall, Birgitta: *Uppåt väggarna i Trelleborg.* (Karsten Jensen.) SdS 15/1 1991.

Thålin, Conny: *In i graffitins värld.* (Rec.) Smålands Folkblad 18/1 1991.

Menzel, Peter W.: *Graffiti inte bara klotter.* (Rec.) Östgöten 19/1 1991.

Mezei, Kristina: *Graffiti är inte klotter.* (Rec.) VLT 22/2 1991.

Nylén, Leif: *Graffitikonsten förbluffande seglivad.* DN kultur 23/2 1991.

Börjeson, Esbjörn: *Väggen ska leva - leve graffiti!* (Om Martin Fredriksson, Malmö.) Idag söndag 24/2 1991.

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Ung konst uppåt väggarna. (Jens Linderstam, Jesper Jechko, Lund.) Arb 25/2 1991.

Klinthage, Jörgen: *Graffitikulturen avkönad? Men visst har den estetiska värden.* Arb kultursidan 13/3 1991.

Abab stoppade målarna. (Forumtorget, Uppsala.) UNT 8/4 1991.

Beck, Inga-Maj: *Här skramlar ett konstverk förbi...* (Rec.) AB söndag 21/4 1991.

Graffitimålningen klar. UNT 23/4 1991. (Uppsala Graffitiskola målar på Kungsängsgatan i Uppsala centrum.)

Neumann, Ricky: *Konsten att bomba.* (Reportage/Rec.) SvD 3/5 1991.

Thelander, Eva: *Graffiti - upprör och retar.* (Rec.) Filipstads Tidning 4/5 1991.

Bondestam, Tinna: *Konstverk eller klotter.* (Reportage från Karlstad.) NWT 14/5 1991.

Bondestam, Tinna: *Klottret är graffitins förstadium.* (Rec.) NWT 15/5 1991.

Straffad klottrare. (Daniel Ramos, Los Angeles får ett års fängelse för tagging.) Arb 15/5 1991.

Lodenus, Anna-Lena: *Ungdomsrevolten ett sätt att bli vuxen.* (Om Joseph Campbells bok *Myternas Makt.*) Expr 15/5 1991.

Thelander, Eva: *Klottret har alltid funnits.* (Rec.) Karlskoga Tidning 16/5 1991.

Bondestam, Tinna: *Han sätter stan på graffitikartan.* (Om Doolie i Karlstad.) NWT 16/5 1991.

Rudbeck, Katarina: *Klotter blir konst på skola.* (Uppsala Graffitiskola på besök i Falun.) FK 21/5 1991.

Berquist, Elisabet: *Vi vill motverka vandalism.* Graffitibuss på Uppsalas gator. (Graffitiskolan.) UNT 20/6 1991.

Torbjörnsson, Björn: *Från klotter till konst.* (Graffitisymposium i Luleå.) Norrländska Socialdemokraten 25/6 1991.

En färgstark vinnare. (Daniel Pettersson, 15, från Landskrona vinner Scandinavian Music Club, SMC's graffititävling.) Arb 27/6 1991.

Wendt, Marja: *Han är bäst på graffiti.* (Dito.) SkD 28/6 1991.

Skattepengar till vandalism. (Insändare av Jan Hellberg om graffitibussen i Uppsala.) UNT 8/7 1991.

Lindkvist, Jan G.: *Dyr graffiti ska klottersaneras.* (Banverket betalade målningen vid banvallen i Stuvsta, SJ och SL vill nu ta bort densamma.) DN 3/8 1991.

Sedvallson, Kerstin: *Ratad konstnär skakad - graffitimålning som kostade 15000 kr tas bort för 5 miljoner.* (Brain, Stuvsta.) DN 5/8 1991.

Strandberg, Maria: *Gör färgsymfoni av grå betong.* (Magnus Mohlin, Richard Haagesen, Karlshamn.) Sydöstran 6/8 1991.

Nyberg, Peter: *Gatans konstnärer fruktar inte polisen.* (Björn Svensson, Glenn Johansson, Helsingborg.) Arb 10/8 1991.

Radera inte ut uttryck för vår tids kultur! (Insändare av Martin Törnblom om Stuvsta-målningen.) DN 10/8 1991.

Konstverk som ger huvudbry. (Om Stuvsta-målningen.) SvD 12/8 1991.

Kommunanställd målare ertappad som klottrare. Örnsköldsviks Allehanda 12/8 1991.(Härnösand/Umeå.)

Kristiansson, Ulf: *Graffiti betald av kommunen.* (Robert Tomasson, Mikael Lindgren, Hbg.) Helsingborgs Dagblad 12/8 1991.

Galeano, Eduardo: *Ramos skriver på väggarna ett ord ingen förstår.* (Bl.a. om Daniel Ramos, L.A. En av Pikes' bilder används som illustration.) AB 13/8 1991.

Steinick, Karl: *Graffiti - en multikultur till konsthistorien.* (Bl.a. om Nancy R. Lippards bok "Mixed Blessings".) HD 30/8 1991.

Bennich, Anna: *Betongvägg förvandlas till regnskog.*(Zappo, Circle, Amen i Norrköping.) Norrköpings Tidningar 4/9 1991.

Gräslund, Tiiu: *Ungdomsministern slåss för graffitin.* (Stuvsta.) Expr 4/9 1991.

Pihlblad, Micke: *Rembrandt med sprayburk.* (Zappo,Circle,Amen i Norrköping.) Folkbladet 6/9 1991.

Måste vi vänta i tusen år? (Insändare av signaturen "16-åring i Täby, icke-värsting.") Expr 17/9 1991.

Bondestam, Tinna: *Nu blir graffitin rumsren.* (Puppet målar i Karlstad.) NLT 18/9 1991.

Moritz, Ingrid: *Graffiti på fabriksväggarna.* (Mac One, Smart/Malmö på Å&R:s konstklubb i Lund.) SdS 19/9 1991.

Olovsson, Ronny: *Luleås kommunale klottrare.* (Dennis Eriksson.) NSD 27/9 1991.

Epstein, Lars: *Zappo i djungeln..* (Norrköping.) DN 5/10 1991.

Yngvesson, Britt: *Nu kommer boken om klottrandet.* (Nina Larson, Malmö. Se: SdS 4/12, Arb 10/12 1988.) SdS 7/10 1991.

Bergenfors, Anita: *Norrköping har landets största graffitimålning.* (Zappo/Circle/Amens "Admire Nature".) Norrköpings Tidningar 8/10 1991.

Bergenfors, Anita: *Färgsprakande tunnel.* (Tobias Johansson, Thomas Pettersson, Christer Paelogos, Norrköping.) Norrköpings Tidningar 11/10 1991.

Vi vill måla hela Timrå. (Sörbergaskolan, Timrå.) ST 27/10 1991.

Han sprejar ytans behag. (Niklas Westin, Sundsvall.) ST 1/11 1991.

Zeylon, Håkan: *Graffiti som proteströrelse.* Om staden i 90-tal med perspektiv på 60-talet. (Rec. av tidskriften 90-tal nr 4.) SkD 19/12 1991.

Olsson, Örjan: *Printz fick fria händer i parken.* (Anders Printz,Skurup.) SkD 20/12 1991.

Björkstén, Ingmar: *Graffiti blommar igen och museer räds avdragsstopp.* (Om Zeno m.fl. i N.Y. "Antalet anslag mot T-banetågens utsidor har fördubblats 1989-1990.") SvD 23/12 1991.

1992

Hultman, Petra: *Ung konst uppåt väggarna.* (R.Bjelk, P.Huldt, T.Jilsmark; Bara.) SdS 4/1 1992.

De lär ungdomar måla graffiti. (Tommy Persson, Daniel Janzen, Marcus Lindh, Rickard Blomqvist, Göteborg.) GP 19/1 1992.

Wiman Schultz, Ingela: *Uppsalaskola i företagsform.* Graffitimålare blev konsulter. (Code, Dwane m.fl.) UNT 23/1 1992.

Olsson, Lars-Göran: *Graffiti en svår konst.* (Se: GP 19/1.) GP 12/2 1992.

Sundström, Ulrika: *Graffitiverkstad öppnar i Aspudden under våren.* Söder om Söder 19/2 1992. (Zappo.)

Höken, gatans mästermålare. Expr 6/3 1992.

Hjulfors, Ingela: *Graffitin har blivit rumsren.* (Daniel Diaz, Umeå.) Västerbottens-kuriren 7/3

1992.

Graffiti [sic!]. (F.Ackema, Vinslöv.) Norra Skåne 17/3 1992.

Wennås, Karin: *Alundaungdomar lär sig graffiti*. (Aerosolskolan i Uppsala.) UNT 2/4 1992.

Marin, John: *Graffiti målare på besök i Enköping och Bålsta*. (Code, Dwane.) UNT 3/4 1992.

Greider, Göran: *Hjärtan från hela världen i förorten*. (Rec. bok om Rinkeby.) DN 4/4 1992.

När blir det graffiti i tunnlarna i Dalskogen? (Insändare av signaturen "Märta på berget", Lysekil.) Lysekilsposten 7/5 1992.

Jutéus, Sten: *Låt de unga sätta färg på Göteborg*. (Mikael Romanus, fp; Marcus Lindh, Daniel Janzen.) Idag 9/5 1992.

Sprayfärg förvandlade Krutudden. (Jens Eklund, Fredrik Skönstrand, Östhammar.) UNT 25/5 1992.

Holm, Petra: *Hip-hop-turnén drar vidare: Örebro får graffitiskola*. ÖK 1/6 1992.

Sellén, Patric: *Klotter blir graffiti på folkhögskolekurs*. (Brain, Sundsvall.) Sundsvalls Tidning 7/6 1992.

Andersson, Thomas: *Natt med rap och graffiti*. (Om rap- och graffititävlingen på Cirkus, Sthlm.) DN på stan 13-18/6 1992.

Herö, Kerstin: *Arvika elever fick pris för stor graffitimålning*. (Thomas Dahlin, Magnus Rapp.) Arvika Nyheter 17/6 1992.

Park-Edström, Eleonore: *Graffitikonsten ersatte klotret i Duvans trapphus*. (Oce, Celé; Karlstad.) Värmlands folkblad 27/6 1992.

Lundholm, Kent: *Unga målare ljus i tunneln*. (Daniel Diaz m.fl.; Umeå.) Västerbottens Folkblad 1/7 1992.

Klint, Jonas: *Flitig klottrare blev gripen på bar gärning*. NWT 4/7 1992.

Laglig graffitimålning förvånade larmad polis. NWT 21/7 1992.

Potthoff, Susanna: *Spraykonst i jätteformat*. (Rikard Söderberg, Martin Muro; Växjö.) Kronobergaren 4/9 1992.

Persson, Fredrik: *Klotter på Upptåget polisanmält av UL*. UNT 9/9 1992.

Sätt färg på Växjö! (R.Söderberg, M.Muro: Aerosol Syndicate.) Växjöbladet 10/9 1992.

Potthoff, Susanna: *De sätter färg på Växjö*. (Dito.) Kronobergaren 11/9 1992.

Schultz, Ingela Wiman: *Husfasader i Uppsala täckta av klotter*. UNT 12/9 1992.

Axelsson, Martin: *Graffiti [sic!] ska lysa i mörkret*. (Johannes Björklund, Peter Hermansson i Lycksele.) VF 9/10 1992.

Andreasson, Pär: *Varför anordna hip-hop-festival?* UNT 24/10 1992. (Om Ungdomsfenomen-festivalen med James Prigoff, Africa Bambaataa m.fl.)

Eleverne arbejder en dag for Afrika. (Næstved, Danmark: Operation dagsverke med graffiti för Somalia.) Berlinske Tidende, sektion 2, 3/11 1992.

Levin, Lena: *Graffitiutställning i Mjölby köpcentrum*. (Höken.) Östgöta Correspondenten, 24/11 1992.

Herlöfsson, Alf: *Framtiden är redan här!* (Graffiti: Core, Pike på Malmömässan.) SkD 26/11 1992.

1993

Jacobson, Staffan: *Mellan subkultur och finkultur*. (Rec. "Coming from the Subway", Groninger Museum.) Arb 11/1 1993.

Nilsson, Marita: *Trist tunnel blev färg och fantasi*. (Daniel Petersson, Casper Asmussen, Rikard Karlsson, Dennis Jönsson/Landskrona.) NST 4/1 1993.

Kask, Jan: *"Anställ klotterbekämpare."* Malmö kommun och SJ skriver brev till polisen efter 'markant ökning av vandaliseringen'. Arb 13/3 1993.

Berggren, Johan: *Graffiti ut på turné*. (Utställningen "Graffiti - Konst på burk.") DN 17/3

1993.

Wendt, Caroline: *Handstilen avgjorde. Klottrare dömd för flera brott.* ("Jaws" dömd på Kriminaltekniska Laboratoriet i Linköping handstilsexperternas utlåtande.) SkD 25/3 1993.

Wall, Åsa: *Illegalt sprejande blir färgexplosioner i konsthallen.* (Höken och La Jozz ställer ut på Lokal 51, Sthlm.) SvD 2/4 1993.

Nilsson, T./Skoglund, L.: *Uppåt väggarna.* (Om Paper, Sate/DSB i Norrköping.) Örebrokuriren 2/4 1993.

Brink, Bosse: *Graffiti ger skolkorridorer liv.* (Aspenskolans i Tierp, Eco Crew.) UNT 15/4 1993.

Nordenson, Magdalena: *Graffiti efter Hendrix på nytt omtalat galleri.* Smålandsposten 23/4 1993.

Johansson, Kerstin: *Graffiti mer än en bild.* (Lee Spångberg, C M Wonder; Kalmar.) Barometern 10/4 1993.

Gustavsson, Lars: *Korta sessioner.* " - - - dessa graffiti, som annars har något tröstlöst proletärt [sic] över sig - - - ", " - - - torftiga och abstrakta [sic] eftersom de bygger bara på bokstäver [sic] och är så lika varandra [sic]". SvD 4/5 1993.

Graffiti pryder vattentorn. (Per Henriksson, Gimo.) UNT 10/5 1993.

Johnson, Ylva: *Klottrarnas egna bilder blev polisens bästa bevis.* (Om Jazon och Weston.) Expr 26/5 1993.

Kennedy, Marie: *Graffiti - lever i nuet eller inte alls.* GP Aveny 14-27/5 1993. (Lokal 51.)

Börjeson, Esbjörn: *Det var en gång en ilsken liten bläckfisk.* (Om graffiti, gallerigraffiti och boken Spraykonst.) GP Aveny 14-27/5 1993.

Ahlbeck, Cecilia: *Världens vackraste brott?* (Om P-O Sännås bok.) AB 29/5 1993.

Agneta (Sign.): *Graffiti* [sic.] (Dikt.) SvD 2/6 1993.

Poellinger, Clemens: *Nej det är inte Brooklyn utan Rinkeby.* SvD gajden 18/6 1993. (Om P-O Sännås bok.)

Wistrand, Christine: *Färgglatt nattsudd.* (Thomas Hillergren, Jimmy Sörensson/Frösön målar Storsjöodjuret.) Östersundsposten 28/6 1993.

Wåhlander, Nenne: *Graffiti.* (P-O Sännås bok.) Arb 14/7 1993.

Wåhlander, Nenne: *Han gav hiphoparna ett ansikte.* (Dito.) 17/7 1993.

Ivarsson, Torbjörn: *En högst olaglig konst.* (Dito.) Barometern 25/8 1993.

IW: *Trelleborgarna gjorde storverk.* (Björn Oredsson, Thomas Nilsson målar i Trelleborg, Lund och i Danmark.) Trelleborgs Allehanda 7/9 1993.

Bergold, Krister: *Puppet en av de största.* VLT 24/9 1993. (P-O's bok.)

Hörnfelt, Karin: *Sprayad färgexplosion.* (Norrmejeriers beställningsmålning, Umeå.) Västerbottens-kuriren 25/9 1993.

Bratt, Peter: *Graffiti och flipper roade äldre.* (Fryshuset, Sthlm.) DN 2/10 1993.

Stenström, Carin: *Kultur och subkultur.* (Graffiti är ett sätt att bearbeta en hård livsmiljö.

Jämförelser graffiti - nutida konst. Läs- och tankvärd krönika.) Östgöta Correspondenten 21/10 1993.

Källman, Dag: *Förakt för yrkeskår.* (Ordf. i Konstnärscentrums replik på C.Stenström, samma publ. 21/10.) Östgöta Correspondenten 2/11 1993.

Bergström, Mikael: *Skolans vägg fick ett budskap.* (Fredrik Ekström, Fredrik Sundkvist; Jönköping.) Jönköpingsposten/Smålands Allehanda 9/11 1993.

Stenström, Carin: *Sig själv nog.* (Replik på D. Källman .Konsten har isolerat sig, de kommunicerande bilderna finns idag på annat håll.) Östgöta Correspondenten 10/11

1993.(Se även: Hultberg, Maria: Ungdomar osäkra i sitt bildmöte. En undersökning visar bl.a. att ungdomar föredrar reklam framför konst. SkD 19/10 1993.)

Homström, Mikael: *Betongmuren får färg. Fem Farstakillar klottrar åt NÖK.* (Johan Andersson, Rasmus Blomqvist, Kristofer Labedzki, Jakob Kihlberg, Robert Berggren.) Norrköpings Tidningar 10/11 1993.

Sännås, P-O/Karlsson, Kerstin: *Hip-hoparnas livsstil blev bok*. UNT 4/12 1993.
Färgstarkt tåg. (Tågmålning i Ludvika.) AB 26/12 1993.

1994

Vi vill inte att Åre ska likna en storstadsförort. (Graffitimålningar på Bergbanan i Åre.)
Östersundsposten 20/1 1994.

Broberg, Rolf: *Konsten att måla en grotta i hemlighet*. DN på stan 11-17/2 1994. (Tariq, Alex; Sthlm.)

Hansson, Annika/Eklund, Göran: *Att värdera konst*. (Malmö Konstmuseums filial KM II ställer ut graffiti av Shy One, Duell, Pet och Key på Rosengårds Centrum, Malmö.) Arb 21/2 1994.

Berndtsson, Monica: *Tretton ungdomar åtalas för klotter*. (Örebro.) Närkes Allehanda 22/2 1994.

Klottret kan bli en dyr affär. (Örebro, dito.) ÖK 22/2 1994.

Jönsson, Dan: *Malmö erkänner graffiti*. Dan Jönsson ser gatukonst bli legitim och betydelsefull. (KM II, Rosengårds Centrum, Malmö.) Idag 23/2 1994.

Enjoy. (Thomas Evers, bidrag i graffititävling Konst på Burk.) SvD 27/2 1994.

Graffiti. (Graffititävling Konst på Burk; vinnare: Gustav Salo, Joel Danielsson, Jonny Lennebrant, Kristoffer Persson, Johan Segeblad, Jaklin Baujan, Mattias Sigge, Kristoffer Wahlström, Mats Wighle, Thomas Evers.) Knut Nilsson, kulturlandstingsråd i Stockholm: "Graffiti är ett fantastiskt bevis på ungdomars fantasi och skaparförmåga." DN 28/2 1994.

Viktorsson, Bengt: "Vi kunde inte sluta klottra." (Örebro.) ÖK 5/3 1994.

Gerell, Boel: *De sätter färg på fasaden*. Idag, 11/3 1994.

Lidberg, Lena: *Laglig bombning på gågatan*. (Utställningen Konst på Burk, Södertälje.) LT 14/3 1994.

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Beat Street. Stan Lathan, Harry Belafonte. Acting picture, 106 min. Orion Pictures 1984. Swedish premiere 17/8 1984 at Göta Lejon, Park, Stockholm.

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Early Seventies. Private video with early trainpaintings, N.Y. Not dated.

Klotter - det är väl ingen konst. Prod.: Malmö Fastighetskontor/SJ/Polisen. Malmö 1991. Anti-graffitifilm.

Pike på Pictura. Documentation of creating "PKE". Interview, photo, ed: L.M. Music: Sonny Rollins 'Everytime we say goodbye,' Bonsai Garden. Pictura, Lund University, Lund 1995.

Stations of the Elevated. Manny Kirchenheimer. N.Y. Not dated.

Stylewars. Tony Silver/Henry Chalfant. Public Art Films Inc., N.Y. 1984. Classic documentary rewarded in American Film Festival ; the American contribution in Prix Italia 1984. Shown in the Swedish Kanal 1 21/9 1984 19.50-21.00 with the title "Konst på stickspår," shown again 31/1 1994 in Kanal 1 22.00-23.00.

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Videograf. Video Graf Productions in N.Y. since 1990 release graffiti news on videotape. European edition (Fat Cap, Norge): Tape 1: VG nr 1-nr 5. Tape 2: VG nr 6-nr 7.

Visual Grafix.. Filming, Editing & Production by Kilo (SIN). London, UK.(English graffiti flashes.10 videos had been released in 1995.)

Wildstyle. Charlie Ahearn, Pow Wow Productions, N.Y. 1983. Documentary / acting picture, 82 min.

ETHERMEDIA, UNPUBLISHED SOURCES AND ARCHIVES.

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"Yoghurt". On spray art etc. Core, Lady Wise, Staffan J. Malmö Lokalradio 11/1 1991.

"Kulturkvarten." P1 4/3 1993 18.15 on spray art. Lee tells the story of the X-mas Train (Castleman) in sw. transl. ; Circle a.o. Ed. Mats Arvidsson.

"Riksettan." P1 28/5 1993 13-14 on TTP-graffiti. Edler, Höken, Staffan J.

"Klotter". Radio Stockholm 22/11 1994. Interview with Eva Särilvik-Englöv, GFK Sthlm.

"Tendens". On graffiti, GFK, Kulturhuvudstadsåret. Tommy, Jacob, Staffan J., Beate Sydhoff a.o. P1 12/9 1995, 9.05-10.05.

SWEDISH TELEVISION PROGRAMS, a sample of.

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Pedagogiska magasinet. Om hip-hop. TV 2, 16/11 1987, 22.00. On hip-hop, rap and house there was also a program in TV 2 3/4 1989, 22.15.

Graffiti - klotter eller konst? Program by P.Pitkänen, Finnish TV 1, text on Swedish. Kanal 1, lördag 4/3 1989, 10.30.

Annika Hagström: Det här är väl ingen konst. Om klotter och graffiti. On the Graffitiskolan at Kungsholmen, Sthlm. Kanal 1, sönd 7/5 1989, 18.45.

Stafett. Red.: Annika Hagström. With presence of the writers Tariq Saleh , Patrick Mahlbeck. Kanal 1, 2/8 1989, 20.00.

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Pike. Natt-TV. Ed.: Karin af Klintberg. TV 4, 10/12 1995, c:a 02.30.

Elbyl. Om graffiti. TV 1 21/12 1997, 23.30.

AUTHORS TAPED INTERVIEWS, a sample of.

Okt/Nov 1987 with RUZE & RIME, Lund. Sept 1987 with DISEY, Sthlm. Sept 1987 with N.CLEYNDERT, Sthlm. 28/5 1988 with MODE 2, Paris. 5/7 1989 with PIKE, Malmö. 12/7 1989 with HÖKEN, Sthlm. Juli 1989 with SEEN, New York. 12/7 1989 with ZAPPO, Sthlm. Sept 1990 with H.CHALFANT, N.Y. Sept 1990 with VULCAN, N.Y. 10/10 1990 with TOONES, Sacramento. 16/10 1990 with CHRIS, S.F. 25/11 1990 with FUTURA 2000, N.Y. 5/12 1990 with HEX, L.A. 29/8 1991 with MODE 2, Paris. 4/9 1991 with PIKE, Malmö. 30/12 1992 with P.t.HOFSTEDE, Groningen. 10/10 1994 with BLIND, Sthlm.

SOME SPECIAL PUBLIC ARCHIVES AND COLLECTIONS (Dissertations, books, articles, photos, videograms.)

Arkivet för Ljud och Bild (Sthlm)
Groninger Museum (Groningen)
International Bookfinders (Calif.)
Internet. Art Crimes Index: [http://www.gatech.edu./desoto/graf/Index.Art Crimes.html](http://www.gatech.edu./desoto/graf/Index.Art%20Crimes.html); Top Illin: <http://math-1.usc.edu/usr/bwebb/topill/htm>; m.fl.
MoMA Library (N.Y.)
Metropolitan Transportation Authority (N.Y.)
Pressens (Bild!), DN (Sthlm.)
Pressurklipp AB (Solna.)
Philadelphia Inquirer, The Archives (Phil.)
Public Library (N.Y.)
Statens Konstmuseer, Konstbiblioteket, Klippsamlingen (Sthlm)
Skissernas Museum, Klippsamlingen (Lund)
University Microfilms Inc (Michigan)
Video Graf (N.Y.)

SOME SPECIAL PRIVATE ARCHIVES AND COLLECTIONS. (Paintings, sketchbooks, diapositives, photos, literature.)

Graffiti-Archiv Axel Thiel (Kassel)
Henry Chalfant (N.Y.)
Dr. Johannes Stahl (Köln.)
Jack Stewart, Ph.D. (N.Y.)
James Prigoff (Sacramento)
Museum of American Graffiti (N.Y.)
Margareta Karlberg (Sthlm)
N. Cleyndert (Sthlm.)
SJ Vagnhallar (Älvsjö)
SL:s Arkiv (Sthlm)
Staffan Jacobson AAA (Lund)
Underground Productions, redaktionen (Sthlm)

UNPUBLISHED SOURCES, DIVERSITIES: C:a 500 letters in the possession of the author, alphabetic order.

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TRADITIONAL GRAFFITI/ SCRAWLINGS; GRAFFITI EXCEPT TTP / SPRAY ART.
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Skadegörelsen i City blir bara värre och värre. (Västerås.) VLT 24/4 1986.
Filipson, Lars: Klottret blir "konst". (Vallbygruppen.) VLT 24/5 1986.
Branner, Jens: Graffiti er fantasien fra fortiden. Politiken PS 27/7 1986.
Ritamäki, Tapani/Ek, Göran: Graffiti - tag, throw-up, töpselimies, tuplanarttu. Hbl 3/8 1986.(Fa-q, Kevin Wendall.)
Wigemark, Lars-Gunnar: Graffitispår i Storstora. UNT 14/8 1986.
Johansson, Carina: Klutterkonstnär målar hans kontor. Arb 5/9 1986.
Johansson, Carina: Klutter upphöjt till konst. (Fredrik Nordqvist, Tobias Erixon, Malmö.) Arb 10/9 1986.
Holmquist, Göran: Graffiti - skön konst eller laglös väggklotter? (Om Jesper Brösen, Timmy Menster, Kim Boarth, Peter Broch, Per Mossen, Lyngby Graffiti Drenge.) Barometern 27/9 1986.
Hellman, Sonja: Business med graffiti. (Joni Kukkohova, Mika Karhu, Finland.) Hbl 14/11 1986.
Våg av klutter efter program om graffiti. UNT 19/12 1986.

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Börje, Anna: Folkkonst sätter färg på tillvaron. Arb 3/2 1987. (S.Jacobson.)
Graffiti är konst men klutter är klutter. (Insändare av sign. Alfalfa.) Expr 3/2 1987.
Börje, Anna: Gänget som gillar grå cementväggar. Arb 3/2 1987. (Om Robban och Joannis.)
Jöberger, Barbro: Klutterarna ofta unga brottslingar. DN 10/2 1987.
Jöberger, Barbro: 'Ingenting kan få mig sluta måla.' (Intervju med Zip.) DN 13/2 1987.
Jöberger, Barbro: Psykolog Inga Sylvander: Stoppa klottret och hjälp barnen. DN 15/2 1987.
Nylén, Leif: Zip in town. DN 21/2 1987.
Socialarbetare varnar: Ny kluttervåg till sommaren. DN 25/2 1987.
Sex timmar klutter elevkonst. Norrbottens Kuriren 27/2 1987.
Ortmark, Annika: Här blir klottret kultur. (Om Greg Eldarb.) DN 28/2 1987.
Del av kriminell värld. (Barbro Jöberger och Leif Nylén i polemik om Zip.) DN 28/2 1987.
Bokström, Stefan: Michael Odevall (fp) tittar på klutter i New York. Så här vill han ha det i tunnelbanan. (Landstingsmotion "Legalisera klottret".) Expr 11/3 1987.
Karlsson, Börje: Graffiti är inte klutter. (M.Odevalls motion.) DN 13/3 1987.
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Törnberg, Ulf: Klutterkrig uppåt väggarna. SdS 17/3 1987.
Bokström, Stefan: Grabbarna som kan kluttera. Så här skulle det kunna se ut i Stockholms tunnelbana. (Alex Strehl, Leon Jah och Michael Odevall.) Expr 18/3 1987.
Bara graffiti kan stoppa klutterarna. AB 22/3 1987.
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Kalmér, Erik: Klutter kostar 6,6 miljoner. SvD 7/5 1987.
Johansson, Ewa: Pinuppan som ställde till bråk på skolan. (Om Joannis och Janko's målning på Svaneskolan i Lund.) KvP 9/5 1987.
Stigzelius, Ursula: Klutterade tåg dras in. (SL/SJ:s anti-klutterkampanj.) AB 30/5 1987.
DeGeer, Carl Johan: Underjordens väktare. (Debattinlägg för klutter och mot reklam, apropå SL:s anti-klutterkampanj.) AB 30/5 1987.
Nordqvist, Kajsa: Ungdomar sätter färg på betongen.. (Partille centrum.) GP 10/7 1987.
Gunnarson, Björn: Konst och vandalism. . GP 10/7 1987.
Nielsen, Elo: Från självförverkligande till kommersiell utsugning. GP 10/7 1987.
Henrikson, H W.: Getting up - bombing. GP 10/7 1987.
Lindgren, Viveka: Mest vandalisera i småstäder. (Om H-E Roos.) SdS 3/8 1987.
Bundgård, Povlsen, Klaus: Graffiti-fyrene er ikke farlige. Politiken 6/8 1987.(Om Anna S-N.)
En hvid mur er sagen! Politiken 7/8 1987. (Om Anna S-N.)
Bundgård, Povlsen, Klaus: En sjov jurist. Politiken 7/8 1987.
Bundgård, Povlsen, Klaus: Salg i pæn graffiti. Politiken 7/8 1987.
Kerpner/Gunnarsson: Graffiti - risken att åka fast gör livet mer spennende. GP 8/8 1987.
Thelenius, Conny: På besök i hip-hop-kulturen. DN 15/6 1987.
Jespersen, Gunnar: Undergrundsyttring. Graffiti som mælkebotter på vej op gennem asfalten. Politiken 20/8 1987.
Richardson, Christina: Kursen som sprutar av färg. SdS 24/8 1987.

Widing, Hans: Graffiti-målarna inga våldsvärkare. SdS 24/8 1987. (Anna S-N.)
Hansson, Christer: Nu stundar kärva tider för klottrarna. Chanslösa mot sockerprofessorns mirakellösning. (Om Sigfrid Svensson.) Arb 24/8 1987.
Lewnhagen, Jan: Klotterverktyg förbjuds. (SL förbjuder T-baneresenärer att inneha sprayfärg och tuschpennor.) SvD 10/9 1987.
"Graffiti-unglingar" inför tinget. Gotlands tidningar 11/9 1987.
55 SL-vagnar förstörda av klottrare. (Högdalshallen, Sthlm.) SvD 12/9 1987.
Lernevall, Inger: Klottrare målade om kiosk i Hökarängen. DN 16/9 1987.
Westgård, Anders: En konstnär på spåren - vi var med när Dwane gjorde en målning. GT 18/9 1987.
Første graffitiidom prøves vid Højesteret. Politiken 10/10 1987.
Dickson, Björn: Rekordhögt skadestånd för klottrare. SvD 15/10 1987.
Bäckstedt, Eva: T-baneklotter stoppar tågen. (7 vagnar inställda "på grund av klotter".) SvD 16/11 1987.

Klotter stoppade T-banan. (10 tåg inställda samma dag "på grund av klotter".) SvD 16/11 1987.)
Malmqvist, Stefan: Subkultur granskas. (Pedagogiska Magasinet, TV 2 22.00 om hiphop.) SvD 16/11 1987.
Mattson, Åsa: I huvudet på en klottrare. AB 18/11 1987.
Ribbing, Magdalena: Leijon vill beslagta klottrarnas färger. DN 18/11 1987.
Åldersgräns på "klotterfärg". (Motion, Lidingö kommunfullm.) DN 18/11 1987.
Krav på krafttag mot klotter. SvD 19/11 1987.
Melander, Pralen: Charlotte Cederschiöld (m) : S familjepolitik orsak till klottret [sic]. DN 20/11 1987.
Bäckstedt, Eva: "Klottrare ska till jourdomstol". (Stig Dingertz, m). SvD 20/11 1987.
Klottrarna slår knockout på SL. (Insändare av B.Andersson.) Ingen målning utan färg. (Insändare av E.Josefina.) DN 21/11 1987.
Tjallare ska stoppa klotter. (Helsingfors.) DN 2/12 1987.
Söron, Camilla: Hon ska lösa klottrets gåta. SdS 4/12 1987.(N.Larson.)
14-årig klottrare krävs på 11.000 kronor. (Om Zip.) Arb 12/12 1987.
Uppmaning till klotter. (Insändare om UR:s hiphop-inslag.) SvD 6/12 1987.
Vinterhed, Kerstin: Bli klottrarnas vänner! (Uppmärksammat inlägg.) DN debatt 19/12 1987.
Fredriksson, Sofia: Nicklas satsar på framtidens konst - Graffiti. (Nicklas Westin, Sundsvall.) ST 27/12 1987.

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Hildebrand, Margareta: Vi är inga vanliga klottrare. UNT 4/1 1988.
Björnstedt, Göran: Lockbete till dödsfälla. SdS 5/2 1988. (Om SJ:s "klotterdetektiv" Yngve Persson.)
Silberbrant, Allan: Storbyens undergrund bedre end sit rygte. (Om N.Y.) Politiken 7/2 1988.
Här får elever pryda väggarna. SdS 25/2 1988.
Sprayburkar i beslag i kampen mot klottret. SvD 26/2 1988.
Lagförslag: Klottrare får kroppsvisiteras. SdS 1/3 1988.
Nylén, Leif: Anti Graffiti. (Om SL:s affischkampanj.) DN 3/3 1988.
Klottrare får städa. KvP 4/3 1988.
Nylén, Leif: Graffitins öde... (Om gallerigrafitti i N.Y.) DN 6/3 1988.
Jacobson, Staffan: ...men graffitin lever. AB 28/3 1988.(Replik till Bengt Olvång AB 19/2.)
Höglund, P-O/Holm, Björn: Demonisk konst - eller bara klotter? Expr söndag 13/3 1988. (Om Demon, graffiti och hiphop-kulturen.)
Grabbarna som fick pengar för att 'klottra.' Arb 24/5 1988.
Georgsson, Lars-Olof: Slutklottrat på de danska tågen. Arb 18/6 1988.
Graffitimålning i skolans källare. (Vångaskolan, Vellinge.) Arb 23/6 1988.
Holm, Björn: 'PUPPET' - graffitimålaren som blev 'legal'. Expr 26/6 1988.
Storstadens unga blandar och ger. GP 2/7 1988.
Bredford, Leif: En färgglad kamp mot klottret. (Om Söderkulla, Malmö.) Arb 9/7 1988.
Nu ska klottret skyddas mot klottrare. KvP 16/7 1988.
Mörling, Ulf: Graffitikriget slut. (Om New York och borgmästare Koch's anti-graffitikampanj.) SdS söndag 27/7 1988.
Broberg, Rolf: Graffitin blir rumsren. (Om Circle och Weird.) DN 18/8 1988.
Torell, Kristina: Klotter för West Side Story. "Nuets konst" i teaterdekor. GP 29/8 1988.
Spraykunst på muren. Politiken 22/9 1988.

Graffitin ska smycka kyliga betongväggar. (Om Malmö Konsthalls "Sätt-färg-på-stan-projekt".) Arb 26/9 1988.

Bringeus, Görel: Vem diggar grå betong? SdS 27/9 1988.

Backström, Joel: Graffitins språk, etik och estetik. (Insändare; Helsingfors.) Hbl 30/10 1988.

Alfredson, Hans O.: Klottrare får inte kroppsvisiteras. SvD 31/10 1988.

Belönade för laglig graffiti. (Emilio C., Benjamin J./Göteborg) GP 19/11 1988.

15-årig klottrare dömd till fängelse. DN 20/11 1988.

Kvarning, Magdalena: Storklottraren "Loner" gripen (Sthlm.) AB 30/11 1988.

Får behålla sprayburken. (A-G Leijons förslag om kroppsvisitation av målare går troligen inte igenom.) Arb 1/12 1988.

Berglund, L-O: Nya klotterlagen stoppas. AB 1/12 1988.

Konst uppåt väggarna. (Om Ninal Larson.) Arb 10/12 1988.

Graffiti - konst mot knark. (Insändare.) Expr 14/12 1988.

Corbiniere, Karl La: Han är 17 år - och hiphop-promotor. (Alex Strehl och galan på Fryshuset. 29/12.) SvD 16/12 1988.

Gustafsson, T.: Klottrare till attack under julen. (SL, Älvsjö.) SvD 27/12 1988.

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Samhällstjänst för klottrare. DN 7/1 1989.

Almer, Lars: "Nu måste regeringen ingripa mot klotret!" SL kräver massiv polisbevakning i tunnelbanan. DN debatt 21/1 1989.

Gerken, Carina: Klotter gör mig lycklig! AB 29/1 1989. (Uppmärksammat inlägg.)

Holmqvist, Olle: Alla människor har behov av att få utöva makt. Lundgren, Maria: Hets mot klottrarna.

Didon, Sibylle: Fråga för färghandeln. Lantz, M-L.: En tunnelbana utan klotter. (Insändare.) DN 31/1 1989.

Bäckstedt, Eva: Vagn skyddas efter klotter. (Odenplans museispårvagn.) SvD 31/1 1989.

Nylén, Leif: Konsten att leva med graffiti. DN kultur 5/2 1989.

Klottrare får inte visiteras. Utskottsbeslut om A-G Leijons förslag. Arb 8/2 1989.

Blomqvist, L.: Stockholms åtgärds paket mot våld och klotter. SvD 8/2 1989.

Melander, Pralen: Sälj sprayfärg över disk! DN 9/2 1989.

Moderatkrav: Upp till fyra år för klotter! Arb 10/2 1989.

Erfors, Eric: Alf Svensson vill visitera klottrare. SvD 11/2 1989.

Ströyers dagbok. (Karikatyr: skrattande graffitimålare sprutar färg i ansiktet på bakbunden polis, försedd med fotboja med påskriften "Svensk Lag". Bildtext: "De är ju bara barn.") DN 12/2 1989.

Svegfors, Mats: I motkulturens spegel. SvD 12/2 1989.

Han förstörde 13 bussar. Expr 13/2 1989.

Lundberg, Allan: Folkresning mot sprejandet. Sprejandets tyranni är något vi inte ska böja oss under. DN 13/2 1989.

Larsson, Per-Ola: Klotret religiösa symboler för kaos och förintelse. (Brev till ledarsidan. Se Ahlbäck nedan.) SvD 14/2 1989.

Här förstörs en hel skola. (Några målare i Stockholm gör ett piece på Farsta Gymnasium, en skola som redan har mängder av målningar. Mycket upphetsad och stort uppslagen artikel under rubriken "Ungdomsvåldet".) AB 14/2 1989.

Näslund, Lars: "Zip" greps av polisen - igen. Expr 15/2 1989.

Ehrenkrona, Marika: "Här dör klotret". (Bertil Bäckström om gallerigraffiti i New York.)

Anderberg, Sigge/Sundström, Anders: Stan som vann över klottrarna. SL imponerat av New Yorks anti-klotterkampanj. Vi ska också vinna". DN 15/2 1989.

Ohlson, Lars: Storm mot klottrarna. (Uppföljare om Spy och Shoice.) AB 16/2 1989.

Lärarstrejk mot klotter. (Thunmansskolan, Knivsta.) UNT 16/2 1989.

Klotret bort, graffitin kvar! (Insändardebatt.) AB 16/2 1989.

Sundström, Anders: Företag sponsrar graffiti. (Micke Eriksson, Thomas Perman/Årsta.) DN 17/2 1989.

Lundholm, Ann-Marie: Ungdomar vill ha pengar till graffiti. (Farsta Hip Hop Nation.) DN 25/2 1989.

Stenström, Bo: Klotterkultur? Hbl 28/2 1989.

Andersson, Mats: Graffiti är konst. Katrineholmskuriren 4/3 1989.

Moritz, Ingrid: Jag är målare - inte klottrare! (Om Ruze.) SdS 6/3 1989.

Sjöman, Marianne: Åttiotalsklotter. Hbl 6/3 1989.

Nilsson, Eva: Graffitiskola får stöd av SL. (Sponsrar med halva hyran.) SvD 7/3 1989.
 Lundgren, Jan: Första graffitimålaren [sic]. (Om Höken.) Expr Stockholm runt 7/3 1989.
 Sanningen om klottret. (AB:s chefred. Rolf Alsing om ABC-nyttis anklagelser om uppvigling i samband med artikeln i AB 14/2.) AB 7/3 1989.
 Brännström, Leif: Nu anklagas Aftonbladet för uppvigling. (AB 14/2 - reportaget påstås vara arrangerat.) Expr 7/3 1989.
 Näslund, Lars: SJ:s nota till "Dust" och "Stole" - 61 515 kr. Expr 7/3 1989.
 Kronbrink, Hans: Elever på plats i graffitiskolan. DN 8/3 1989.
 Kronbrink, Hans: Skola för graffiti. (Inger Wisén och Höken om Graffitiskolan, Kungsholmen.) DN 7/3 1989.
 Ahlbäck, Thore: Klottersignaturer är varken bärare av en idé eller ett budskap. (Brev till ledarsidan. Replik till P-O Larson, SvD 14/2, som menar att klottet påverkar "arketypiska referensramar" med våldshandlingar till följd. Ahlbäck tillbakavisar detta påstående.) SvD 7/3 1989.
 Lewenhagen, Jan: Tidning ställs mot väggen för klottet. (Om AB:s reportage 14/2.) SvD 8/3 1989.
 Kronbrink, Hans: Elever på plats i graffitiskolan. DN 8/3 1989.
 Största graffiti invigd i Hässleholm. AB 8/3 1989.
 Rekordklottrare. (Folke Ackema, Hässleholm.) SdS 9/3 1989.
 Jacobson, Staffan: Konst, inte klottet. AB 10/3 1989.
 Jacobson, Staffan: Mode 2, en av världens bästa. AB 10/3.
 Spårvagnen rustas upp. (Om den vandaliserade museispårvagnen på Odenplans T-station.) DN 13/3 1989.
 Sandgren, Marie: Laglig graffiti i Lund. SdS 12/3 1989.
 Lindblad, Thomas: Storklottraren har bytt sida. Arb 15/3 1989.
 Jacobsson, Pelle: Politikerpuckel om Hornsgataspuckeln. (Kulturborgarrådet Per Sundgren, vpk vill ha graffiti där brigadmålning fanns 1979.) AB 16/3 1989.
 Mästerskap i graffiti. (Fryshuset, Sthlm.) DN 17/3 1989.
 Albäck, Tore: Klottet och symboler. (Replik till Per Ola Larsson om det påstådda religiösa innehållet i klottet.) SvD 18/3 1989.
 Siverbo, Olof: Graffiti blev Fantasy Art. (Andreas Derblom ställer ut på Obs Interiör, Uppsala.) UNT 18/3 1989.
 Friheten är en grå vägg. (Benjamin, Emilio, Patrik) GP 19/3 1989.
 Hougner, Caroline: Ta inte bort vår graffiti! (Måns & Magnus i Nyköping.) Folket 22/3 1989.
 Dahlin, Leif: "Jobbet" var beställt. 28 T-banevagnar nedklottrade. (40-årig frilansjournalist har erkänt anstiftan.) DN 23/3 1989.
 Westerberg, Birgitta: Klottet blir graffiti. (13 elever på Kungsholmens Graffitiskola ställer ut på galleri Uppåt Väggar.) DN 1/4 1989.
 Graffiti tar steget in på gallerierna. (Dito) SvD 2/4 1989.
 Vesterlund, Ylva: Fritt fram för klottret. (Kungsholmen). Expr 4/4 1989.
 Nilsson, Kerstin: Det lagliga klottret. Nu hamnar det i konstsalongerna. (Dito.) AB 6/4 1989.
 Hotanen, Carola: Graffiti är konst också i Vasa. Vasabladet 8/4 1989.
 Ström, Jenny: Var rädd om klottret - tänk på forskarna... Expr 17/4 1989.
 Inget klottet, tack! DN 18/4 1989.
 Graffitikonst i ordnad form. . SdS 21/4 1989.
 Broberg, Rolf: Klubben som bara gillar sitt eget klottet. (Om Konstnärsklubbens föredrag "Vandalismen och den offentliga konsten.") DN 23/4 1989.
 Första graffitimålningen. Piteå-tidningen 22/4 1989.
 Härnösandshus polisanmäler klottet. Nya Norrland 28/4 1989.
 Ramklint, Lars: New Yorks tunnelbana vann mot klottarna. DN 11/5 1989.
 Graffiti är konst. (Core, Ruze och Metro i Landskrona.) NST 14/5 1989
 Axelsson, Pia: Klottersanering : ett fläckfritt sätt att tjäna pengar?(Om All Remove - 'Klottrets Fiende Nr 1' och en ny lönsam bransch.) Expr 24/5 1989.
 Sjöman, Marianne: Vad graffiti egentligen är. Vasabladet 26/5 1989.
 Lagerkrantz, Agneta: Graffiti snyggar upp betongen - men den som klottar förstör för att synas. (Om Home och andras tags, Dusey & Ziggys Alimenta-målning mm.) SvD 28/5 1989.
 Dyfverman, Claudia: De fick lov att sätta färg på Åkarp! (Blind, Tease, Hockey.) Arb 2/6 1989.
 Bild, Nils: Krig mot klottret. Arb 6/6 1989.
 Silsjö, Amelie: Graffiti på Café Botan. Arb 12/6 1989.
 Möller, Leif: Klottretfiende pensioneras. (Yngve Persson, SJ.) Arb 12/6 1989.
 Nilsson, Eva: Graffitiskola öppnar på riktigt inom kort. SvD 13/6 1989.

Lenhoff, Anders: Här målar man över konsten... SdS 12/6 1989.
 Olsson, Bertil: Klottret lyser upp i mörkret. (Trelleborg.) SdS 17/6 1989.
 Nedklottrat tåg togs ur trafik. (Rissnehallen, Sthlm.) DN 27/6 1989.
 'Stafett' om framtiden. (Tariq Saleh, Patrick Mahlbeck i Kanal 1, 20.00 med Annika Hagström.) DN 2/8 1989.
 Kanger, Thomas: Straffarbete för klotter i skolan. (Sthlm.) AB 9/8 1989.
 Westerberg, Birgitta: SL anmäler Veckorevyn. (Margareta Hall's artikel "Spraya Mera!", VR 29, 20/7 1989, s.68-69.) DN 11/8 1989.
 Fällman, Christer: Tillåten utsmyckning och förbjudet klotter. (Linköping.) Östgöta Correspondenten 29/8 1989.
 Fällman, Christer: Gatuchefen: Klottret kostade halv miljon. (Linköping.) Östgöta Correspondenten 30/8 1989.
 Bergquist, Lena: "Cool" vägg vid Lögarängen. (Västerås.) Västmanlands Folkblad 5/10 1989.
 Nygren, Mats: Graffiti på lektionstid. Arb 18/10 1989.
 Lindström, Bengt: Guldmedalj för graffiti. (Ungdomsminister Margot Wallström delar ut guldmedaljer på Graffitiskolan, Kungsholmen.) DN 20/10 1989.
 Konstig minister flyr tjänsterummet. (Margot Wallström och Graffitiskolan.) DN söndag 29/10 1989.
 Sem-Sandberg, Sem: Det dolda språket. SvD 31/10 1989.
 Österman, Marie: Klottret minskar i T-banan. DN 8/11 1989.
 Stenvall, Patrik: Uppåt väggarna i Korsholm. (Jens Wikholm, Peter Kock.) Vbl 2/12.
 Renntun, Eva: Patrik blev "rumsren" och ombads måla graffiti i hela rasthallen. Arb 17/12 1989.
 Gustavsson, Anja-Maria: "Ett bra jobb av eleverna". Karlskoga-Degerfors-Storfors Tidning 21/12 1989.
 Numera godkänns brigadmåleriet. (Höken och Stig Dingertz om Horngatspuckeln 1979 och Graffitiskolan 1989.) DN på stan 30/12 1989-4/1 1990.

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Sörman-Olson, Majken: Vilda budskap i ord och bild. SdS 12/1 1990.
 Jacobson, Staffan: Ocean av kärlek. Pike. SdS 12/1 1990.
 Lundin, Stefan: Färgglad graffiti - klottret som blev en konst. Nerikes Allehanda 19/1 1990. (Om Örebro.)
 By, Ulrika: Nedkladdade cykeltunnlar kan väl inte vara kultur? Nerikes Allehanda 19/1 1990.
 Graffiti ger snyting åt apartheid. Arb 27/1 1990.
 Aleman, Sophie: När klotter blir konst. (Weird, Sthlm mm.) Expr 9/2 1990.
 Skagermark, Pia: Karriären började i klotterskolan. DN 24/2 1990. (Om Lee J. Spångberg, "Brain".)
 Alassad, Jonas: Konst eller meningslös förstörelse? Klottret allt vanligare i Uppsala. UNT 26/2 1990.
 Nordbeck, Bo: Graffiti är en skön konst! (Mac One, Malmö.) SdS 10/3 1990.
 Moilanen, Tina: De vill försköna stan med graffiti. Dala-Demokraten 14/3 1990. (Om Rasta och Rebel i Falun.)
 Graffiti med tillstånd? Falu-Kuriren 13/3 1990. (Rasta och Rebel.)
 Jansson, Linda: Ungdomar belönas för kulturinsats. Karlskoga-Degerfors-Storfors Tidning 19/3 1990. (Om Degerfors.)
 Larsen, Bo: Upplagt för sista motormässan? Arb 17/3 1990. (Graffiti i mässhallen, Malmö.)
 Larsen, Bo: Årets motormässa. Arb 24/3 1990.
 Lundell, Lars: Graffiti - det är en konst. AB 24/3 1990. (Brain ställer ut i Gamla stan, Sthlm.)
 Petri, Gunilla: Gatans språk. (Brain och Höken ställer ut i Kalmar.) Barometern 17/4 1990.
 Sjöman, Marianne: Begreppsförvirring råder i betongdjungeln. (Om definitionsfrågor: klotter, graffiti, konst.) HBL 22/4 1990.
 Ramklint, Lars: Rebellen som syntes. (Keith Haring, TV 2 22/4 22.35) DN Tv 22-28/4 1990.
 Snygga upp med graffiti. Trollhättans Tidning 24/4 1990.
 Dal, Jan: Klotttraren som tävlar om SM i graffitimålning. (Katrineholm; tävling i Solna centrum, Stockholm.) Folket 19/5 1990.
 Rubin, Birgitta: Graffiti inom glas och ram. (Spy, Puppert, Ziggy har utställning på Flora & Lettera.) DN på stan 19-25/5 1990.
 Graffiti - rumsren konst. (Rasta och Rebel i Falun.) Falukuriren 22/5 1990.
 Klepke, Martin: Sprayburkarna fram när Hovsjö ska piffas upp. Länstidningen Södertälje 6/6 1990.
 Wikström, Sanna: I dag får "Risk" och "Fade" till och med hälsa på hos Sandvikens konsthall. Gefle dagblad 8/6 1990.

Gräslund, Tiiu: SL sa nej - men hos SJ lyser betongen. Expr 12/6 1990.

Brenckert, Eva: Graffitimålare från Stockholm dekorerade nya biljardhallen. (Västervik.) Nyheterna 18/6 1990.

Kylén, Nina: 150 m lagligt 'klotter'. (Om målningen på bullerplanket i Stuvsta.) Mitt i Huddinge 19/6 1990.

Graffitikonst arbete åt unga. DN 27/6 1990. (Dito.)

Wikman, Nina: Graffitikungarna pyntar Piteå pensellöst. [Sic!] Norrbottenskuriren 26/7 1990.

Graffiti gör plugget uthärdligt. Arb 6/8 1990. (Munkhätteskolan, Malmö.)

Alassad, Jonas: Graffitiskola startar i höst. UNT 17/8 1990.

Alassad, Jonas: Klottrarna fler och yngre. UNT 17/8 1990.

De spårar klotter med kamerans hjälp. (Martin Olsson, klotterdetektiv.) Arb 27/8 1990.

Johansson, Eva: Graffitin dyr för alla. Arb 27/8 1990. (Dito.)

Kretz, Anders: Självsäker konst. (Brain.) Söder om Söder 28/8 1990.

Bosson, Amelie: Graffitikillar ska måla tunnel. Arb 30/8. (Lund 1000 år.)

Grahn, Joanna: Jubileet gav dem chans att måla. SdS 30/8 1990.

Lindkvist, Jan G.: SJ-attack mot legal graffiti. DN 1/9 1990.

Yue, Bitte: "Vi vill måla allt som är fult i Malmö." Arb 5/9 1990.

Graffiti är konst. (Insändare av Carina Wahlberg, Hägersten.) DN 8/9 1990.

Näckdal, Doris: Graffiti - drömmen om att synas. (Om Västerås.) VLT 17/9 1990.

Eriksson, Katarina: Showtime i Hovsjö. Länstidningen Södertälje 17/9 1990.

Tilläts graffiti försvann klottret i gångtunnlarna. (Insändare av signaturen "Uttråkad tonåring".) Helsingborgs Dagblad 17/9 1990.

Håkansson, Ulf: Samtliga fällda i klottermålet. Eskilstuna-Kuriren 19/9 1990.

Karlsson, Tony: "Tack för att ni tog bort allt klotter!" (SJ belönar högstadieelever i Häggvik med resa.) Lokaltidningen Väsby 19/9 1990.

Tuffare tag mot klotret utlovas. UNT 20/9 1990.

Åtalas för hårda tag mot klottrare. (Dane.) Falu-kuriren 21/9 1990. (Insändare till stöd för vaktmästaren som ingrep: DD 26/9, 11/10, FK 27/9, 5/10, 16/10, 26/10, 5/10 samma år.)

Erlandsson, Kajsa: Visst hade dom tillstånd. Kommunala klottrare blev gripna på bar gärning. Falukuriren [[och] Borlänge Tidning 22/9 1990.

Gräslund, Tiiu: Tusenlapparna fladdrar när SJ velar. Expr 23/9 1990. (Om Stuvsta-målningen.)

Fredriksson, Eva: De sätter färg på vita väggar. (Kalmar.) Östra Småland 24/9 1990.

Andersbergs centrum nedkladdat med vitfärg. (Gävle.) Arbetarbladet 25/9 1990.

Drömtåget ska ge inspiration. Smålandsposten 25/9 1990. (Richard Söderberg, Växjö.)

Ta inte bort graffiti. (Insändare av signaturen Stylers Cru.) Eskilstunakuriren 29/9 1990.

Öst, Leif: Fängelse för klottrare. UNT 28/9 1990. (21-årig Uppsalabo får 3 mån fängelse och skyddstillsyn för "grov skadegörelse".)

Ahlberg, Hakon: Ord står mot ord i klottermålet. (Om vaktmästaren i Falun som tog lagen i egna händer.) Falukuriren 29/9 1990.

Forssander, Jan: Lönsbodas Bulten fick riktig graffitimålning på väggen. (Om Folke Ackema.) Norra skåne 1/10 1990.

Graffitin måste bort. Mitt i Huddinge 2/10 1990. (Om målningen på banvallen vid Stuvsta.)

Graffiti visas. (F. Ackema, Åstorp.) NST 2/10 1990.

Graffiti på läns museet. (Brain, Linköping.) Nya Länstidningen 3/10 1990.

Han vill också sätta färg på Piteå. Piteå-tidningen 3/10 1990.

Graffitimästare dyker upp i Musikhuset. Helsingborgs Dagblad 4/10 1990. (Åstorp; F. Ackema.)

Thlar, Lena: Stefan Pehrs dömd för sitt ingripande mot klottrare. Borlänge Tidning 6/10 1990. (Om vaktmästaren S. Pehrs' privata korståg mot tags i Falun. Artikeln återfinns också i Falu-Kuriren samma dag.)

Stigson, Gubb Jan: "Tack för allt stöd". (Dito.) Dala-Demokraten 6/10 1990.

"Nästan friad" i klottermålet. (Dito.) Dala-Demokraten 6/10 1990.

Dahlgren, Sölve: Graffitikonstnär prydde Rockhuset. (F. Ackema, Åstorp.) NST 8/10 1990.

Domen kan ge fel signaler. (Ledare om "klottermålet" i Falun.) Falukuriren 9/10 1990.

Jeppe, Mikael: 17-åring överklagar sin dom. (Om "klotterrättegången" i Eskilstuna.) Folket 10/10 1990. (Dito.) Blekinge Läns Tidning 11/10 1990.

Ullsten, Maria: Rebellerna möts - Alice Babs och graffitimålaren Expr 11/10 1990.

Uebel, Petronella: Magnus, graffitiartist i Katrineholm.. Sörmlandsbygden 12/10 1990.

Elfström, Monica: Seminarium i det fördolda. (Om graffiti på ungdomskonferensen Ung 90.) Vestmanlands Läns Tidning 13/10 1990.

Klotter försvinner med erfarenhet och gasmask. (Om All Remove Husrent AB i Gävle.) Gefle Dagblad 15/10 1990.

Livsfarlig konstutställning. (Insändare av Elisabeth Heinelid om målningen på banvallen i Stuvsta.) Mitt i Huddinge 16/10 1990.

Johansson, Ingrid: Graffitimålarna drar in på galleri. (Utställningen "Bilder av 7 Ungdomar i Huddinge" på områdesbiblioteket.) Mitt i Huddinge 16/10 1990.

Fridén, Thomas: Graffiti-ungar [sic] stal sprayfärg. (Trollhättan.) Elfsborgs Läns Allehanda 17/10 1990.

En lektion i klottring. (A. Stensdotter, TBV-kurs, Oskarshamn.) Nyheterna, 18/10 1990.

Dalman, Inger: Vandaler målar stan. Norrköpings Tidningar 20/10 1990.

Underjordisk konst klar. "Även gamla tycker det är vackert". (Expose och Toke i Falun.) DD 22/10 1990.

Lundquist, Leif: "Släpp lös graffitin!" (Om A. Stensdotters graffitikurs.) Oskarshamnstidningen 22/10 1990.

Graffiti på Kulturlagret. (Falkenberg.) Hallands Nyheter 25/10 1990.

Brunzell, Niclas: Graffiti - konst eller problem? (Borlänge.) Dalabygden 26/10 1990.

Axelsson, Rose-Marie: Klotter eller konst? Det kallas graffiti. (Karlskrona.) Sydöstran 29/10 1990.

Jansson, Susanne: "Vi ska sätta färg på hela stan!" (Om Pär Andreasson och Graffitiskolan i Uppsala.) Uppsala Demokraten 1/11 1990.

Davidson, Kristina: Brott eller ny kultur? Polis och lärare har olika medicin mot det ökande graffiti-målandet. (Ystad.) Arbetet 2/11 1990.

"De får skrubba sitt eget klotter". (Om tagging i Jönköping.) Jönköpingsposten / Smålands Allehanda 5/11 1990.

Klint, Jonas: Hantverkshuset utsatt för vandaler under 15 år[s tid]. (Om tagging i Karlstad.) Nya Wermlandstidningen 6/11 1990.

Eklöv, Birgitta: Konst ingen konst. (Jimi och Emiliano, Kungsängen.) Enköpingsposten 7/11 1990.

Graffitimålare slog till igen. (Västerås.) Västmanlands Läns Tidning 9/11 1990.

Graffiti mot klotter. Kulturchefen utreder ett nytt ungdomsprojekt. (Ystad.) Arb 9/11 1990.

Thorséen, Tjerstin: Graffiti - de mörka nätternas konst. (Jonas Hjalmarsson, Michael Cavalli, Helsingborg.) Helsingborgs Dagblad 10/11 1990.

Fock, Birgitta: Nu ska det bli graffiti istället. (Ystad.) Ystads Allehanda 14/11 1990.

Väggen förvandlas till ett färghav. (Daniel Fahlström, Anders Kindberg i Bålsta.) Enköpingsposten 14/11 1990.

Mårtensson, Fredrik: AIK tar upp kampen mot våld och klotter. (Börje Salming, Solnabostäder AB m.fl. i kampanj.) Ljusnan 17/11 1990.

Ehlin, Boo: En sprayad zon av konst. (Patrik Jensen, Ängelholm.) NST 21/11 1990.

Fredriksson, Johannes: -Klotter handlar om att avreagera sig och hämnas. "Iceman" stans mest kände klottrare förklarar sig. (Tagging i Karlshamn.) Sydöstran 21/11 1990.

Lidén, Ann-Sofi: Tonåringar åtalas för klotter. (Borlänge.) Dala-Demokraten 23/11 1990.

Graffiti i ABF-huset. (Roger Bjelk, Attila Galaczy, Trelleborg.) SdS 25/11 1990.

Hermansson, Mikael: Tågen förstörda av graffitimålare. Borås Tidning 26/11 1990. (Även i Länstidningen, Östersund 27/11, Ölandsbladet, Borgholm 27/11, Västernorrlands Allehanda 27/11, Skövde Nyheter 27/11, Arbetarbladet, Gävle 27/11, Trollhättans Tidning 27/11, Helsingborgs Dagblad 27/11, Barometern, Kalmar 29/11, Folket 3/12, samma år.)

Erlandsson, Kajsa: Åtalade för klotter. Borlänge Tidning 26/11 1990.

Unga belönas för graffiti. (Emiliano Altera, Jim Studt får stipendium ur Upplands-Bro Internationella Förening för utsmyckning i Kungsängen.) UNT 27/11 1990.

Slutklottrat. Lokaltidningen Solna-Sundbyberg 28/11 1990.

Sinding-Larsen, Per: Tävling för Skurups graffitimålare: Måla 25 meter vägg! Ystads Allehanda 29/11 1990.

Graffiti sätter färg på torget (Emiliano, Jim ; utsmyckning i Kungsängen.) UNT 29/11 1990.

Petterson, Mikael: Prisade för sin graffiti. (Dito.) Enköpingsposten 30/11 1990.

Pernbo, Marianne: Malmökillar undervisar i gatans konst. (Attila, Roger ; ABF-kurs i Trelleborg.) Arb 30/11 1990.

Mathisson, Calle: På jakt efter klottrare. (Om Karlskrona.) Blekinge Läns Tidning 4/12 1990.

Fick stipendium för graffiti. (Se: 27,29 och 30/11.) Lokaltidningen Upplands-Bro/Bålsta 5/12 1990.

Ekenberg, Maritta: Graffitiproffs smyckar Ystad? Ystad Allehanda 5/12 1990.

Davidson, Kristina: Vackrare gångtunnlar med Kristoffers konst. (Ystad.) Arb 6/12 1990.

Hallesjö, Christina: Graffiti får eget galleri. (Om Höken, graffitiskolan och Solvalla-muren.) SvD 7/12 1990.

Alfiero, Peppe: Två ångerfulla klottrare dömda till kraftiga böter. (Karlshamn.) Sydöstran 12/12 1990.
(Dito.) Blekinge Läns Tidning 13/12 1990.
Fransson, Ulrica: Graffiti är konst. (Ängelholm.) NST 22/12 1990.
Nylén, Leif: Skrift på skrift. DN 29/12 1990.
ABF har fått graffitimålning. (R.Bjelk, A. Galaczy/Trelleborg.) Arb 29/12 1990.

1991

Lindström, Bertil: Graffiti från tecken till bild. (Rec.) Borås Tidning 2/1 1991.
Thelander, Eva: Graffiti - gatans konst. (Rec.) NST 13/1 1991.
Färgbad mot kriget. (Graffitiskolan Kungsholmen.) SvD 13/1 1991.
Fler väggar till graffiti. (Christoffer Larsson, Ystad.) Ystads Allehanda 14/1 1991.
Ekvall, Birgitta: Uppåt väggarna i Trelleborg. (Karsten Jensen.) SdS 15/1 1991.
Thålin, Conny: In i graffitins värld. (Rec.) Smålands Folkblad 18/1 1991.
Menzel, Peter W.: Graffiti inte bara klotter. (Rec.) Östgöten 19/1 1991.
Mezei, Kristina: Graffiti är inte klotter. (Rec.) VLT 22/2 1991.
Nylén, Leif: Graffitikonsten förbluffande seglivad. DN kultur 23/2 1991.
Börjeson, Esbjörn: Väggen ska leva - leve graffiti! (Om Martin Fredriksson, Malmö.) Idag söndag 24/2 1991.
Börjeson, Esbjörn: "Spraykonst är inte klotter - det är gatukultur." (Om S. Jacobson.) Idag söndag 24/2 1991.
Ung konst uppåt väggarna. (Jens Linderstam, Jesper Jechko, Lund.) Arb 25/2 1991.
Klinthage, Jörgen: Graffitikulturen avkönad? Men visst har den estetiska värden. Arb kultursidan 13/3 1991.
Abab stoppade målarna. (Forumtorget, Uppsala.) UNT 8/4 1991.
Beck, Inga-Maj: Här skramlar ett konstverk förbi... (Rec.) AB söndag 21/4 1991.
Graffitimålningen klar. UNT 23/4 1991. (Uppsala Graffitiskola målar på Kungsängsgatan i Uppsala centrum.)
Neumann, Ricky: Konsten att bomba. (Reportage/Rec.) SvD 3/5 1991.
Thelander, Eva: Graffiti - upprör och retar. (Rec.) Filipstads Tidning 4/5 1991.
Bondestam, Tinna: Konstverk eller klotter. (Reportage från Karlstad.) NWT 14/5 1991.
Bondestam, Tinna: Klottret är graffitins förstadium. (Rec.) NWT 15/5 1991.
Straffad klottrare. (Daniel Ramos, Los Angeles får ett års fängelse för tagging.) Arb 15/5 1991.
Lodenus, Anna-Lena: Ungdomsrevolten ett sätt att bli vuxen. (Om Joseph Campbells bok Myternas Makt.) Expr 15/5 1991.
Thelander, Eva: Klottret har alltid funnits. (Rec.) Karlskoga Tidning 16/5 1991.
Bondestam, Tinna: Han sätter stan på graffitikartan. (Om Doolie i Karlstad.) NWT 16/5 1991.
Rudbeck, Katarina: Klotter blir konst på skola. (Uppsala Graffitiskola på besök i Falun.) FK 21/5 1991.
Berquist, Elisabet: Vi vill motverka vandalism. Graffitibuss på Uppsalas gator. (Graffitiskolan.) UNT 20/6 1991.
Torbjörnsson, Björn: Från klotter till konst. (Graffitisymposium i Luleå.) Norrländska Socialdemokraten 25/6 1991.
En färgstark vinnare. (Daniel Pettersson, 15, från Landskrona vinner Scandinavian Music Club, SMC's graffititävling.) Arb 27/6 1991.
Wendt, Marja: Han är bäst på graffiti. (Dito.) SkD 28/6 1991.
Skattepengar till vandalism. (Insändare av Jan Hellberg om graffitibussen i Uppsala.) UNT 8/7 1991.
Lindkvist, Jan G.: Dyr graffiti ska klottersaneras. (Banverket betalade målningen vid banvallen i Stuvsta, SJ och SL vill nu ta bort densamma.) DN 3/8 1991.
Sedvallson, Kerstin: Ratad konstnär skakad - graffitimålning som kostade 15000 kr tas bort för 5 miljoner. (Brain, Stuvsta.) DN 5/8 1991.
Strandberg, Maria: Gör färgsymfoni av grå betong. (Magnus Mohlin, Richard Haagesen, Karlshamn.) Sydöstran 6/8 1991.
Nyberg, Peter: Gatans konstnärer fruktar inte polisen. (Björn Svensson, Glenn Johansson, Helsingborg.) Arb 10/8 1991.
Radera inte ut uttryck för vår tids kultur! (Insändare av Martin Törnblom om Stuvsta-målningen.) DN 10/8 1991.
Konstverk som ger huvudbry. (Om Stuvsta-målningen.) SvD 12/8 1991.
Kommunanställd målare ertappad som klottrare. Örnköldsviks Allehanda 12/8

1991.(Härnösand/Umeå.)

Kristiansson, Ulf: Graffiti betald av kommunen. (Robert Tomasson, Mikael Lindgren, Hbg.) Helsingborgs Dagblad 12/8 1991.

Galeano, Eduardo: Ramos skriver på väggarna ett ord ingen förstår. (Bl.a. om Daniel Ramos, L.A. En av Pikes' bilder används som illustration.) AB 13/8 1991.

Steinick, Karl: Graffiti - en multikultur till konsthistorien. (Bl.a. om Nancy R. Lippards bok "Mixed Blessings".) HD 30/8 1991.

Bennich, Anna: Betongvägg förvandlas till regnskog.(Zappo, Circle, Amen i Norrköping.) Norrköpings Tidningar 4/9 1991.

Gräslund, Tiiu: Ungdomsministern slåss för graffiti. (Stuvsta.) Expr 4/9 1991.

Pihlblad, Micke: Rembrandt med sprayburk. (Zappo,Circle,Amen i Norrköping.) Folkbladet 6/9 1991.

Måste vi vänta i tusen år? (Insändare av signaturen "16-åring i Täby, icke-värsting.") Expr 17/9 1991.

Bondestam, Tinna: Nu blir graffiti rumsren. (Puppet målar i Karlstad.) NLT 18/9 1991.

Moritz, Ingrid: Graffiti på fabriksväggarna. (Mac One, Smart/Malmö på Å&R:s konstklubb i Lund.) SdS 19/9 1991.

Olovsson, Ronny: Luleås kommunale klottrare. (Dennis Eriksson.) NSD 27/9 1991.

Epstein, Lars: Zappo i djungeln.. (Norrköping.) DN 5/10 1991.

Yngvesson, Britt: Nu kommer boken om klottrandet. (Nina Larson, Malmö. Se: SdS 4/12, Arb 10/12 1988.) SdS 7/10 1991.

Bergenfors, Anita: Norrköping har landets största graffitimålning. (Zappo/Circle/Amens "Admire Nature".) Norrköpings Tidningar 8/10 1991.

Bergenfors, Anita: Färgsprakande tunnel. (Tobias Johansson, Thomas Pettersson, Christer Paelogos, Norrköping.) Norrköpings Tidningar 11/10 1991.

Vi vill måla hela Timrå. (Sörbergaskolan, Timrå.) ST 27/10 1991.

Han sprejar ytans behag. (Niklas Westin, Sundsvall.) ST 1/11 1991.

Zeylon, Håkan: Graffiti som proteströrelse. Om staden i 90-tal med perspektiv på 60-talet. (Rec. av tidskriften 90-tal nr 4.) SkD 19/12 1991.

Olsson, Örjan: Printz fick fria händer i parken. (Anders Printz,Skurup.) SkD 20/12 1991.

Björkstén, Ingmar: Graffiti blommar igen och museer räds avdragsstopp. (Om Zeno m.fl. i N.Y. "Antalet anslag mot T-banetågens utsidor har fördubblats 1989-1990.") SvD 23/12 1991.

1992

Hultman, Petra: Ung konst uppåt väggarna. (R.Bjelk, P.Huldt, T.Jilsmark; Bara.) SdS 4/1 1992.

De lär ungdomar måla graffiti. (Tommy Persson, Daniel Janzen, Marcus Lindh, Rickard Blomqvist, Göteborg.) GP 19/1 1992.

Wiman Schultz, Ingela: Uppsalaskola i företagsform. Graffitimålare blev konsulter. (Code, Dwane m.fl.) UNT 23/1 1992.

Olsson, Lars-Göran: Graffiti en svår konst. (Se: GP 19/1.) GP 12/2 1992.

Sundström, Ulrika: Graffitiverkstad öppnar i Aspudden under våren. Söder om Söder 19/2 1992. (Zappo.)

Höken, gatans mästarmålare. Expr 6/3 1992.

Hjulfors, Ingela: Graffiti har blivit rumsren. (Daniel Diaz, Umeå.) Västerbottens-kuriren 7/3 1992.

Graffiti [sic!]. (F.Ackema, Vinslöv.) Norra Skåne 17/3 1992.

Wennås. Karin: Alundaungdomar lär sig graffiti. (Aerosolskolan i Uppsala.) UNT 2/4 1992.

Marin, John: Graffitimålare på besök i Enköping och Bålsta. (Code, Dwane.) UNT 3/4 1992.

Greider, Göran: Hjärtan från hela världen i förorten. (Rec. bok om Rinkeby.) DN 4/4 1992.

När blir det graffiti i tunnarna i Dalskogen? (Insändare av signaturen "Märta på berget", Lysekil.) Lysekilsposten 7/5 1992.

Jutéus, Sten: Låt de unga sätta färg på Göteborg. (Mikael Romanus, fp; Marcus Lindh, Daniel Janzen.) Idag 9/5 1992.

Sprayfärg förvandlade Krutudden. (Jens Eklund, Fredrik Skönstrand, Östhammar.) UNT 25/5 1992.

Holm, Petra: Hip-hop-turnén drar vidare: Örebro får graffitiskola. ÖK 1/6 1992.

Sellén, Patric: Klotter blir graffiti på folkhögskolekurs. (Brain, Sundsvall.) Sundsvalls Tidning 7/6 1992.

Andersson, Thomas: Natt med rap och graffiti. (Om rap- och graffititävlingen på Cirkus, Sthlm.) DN på stan 13-18/6 1992.

Herö, Kerstin: Arvikaelever fick pris för stor graffitimålning. (Thomas Dahlin, Magnus Rapp.) Arvika Nyheter 17/6 1992.

Park-Edström, Eleonore: Graffitikonsten ersatte klottret i Duvans trapphus. (Oce, Celé; Karlstad.) Värmlands folkblad 27/6 1992.

Lundholm, Kent: Unga målare ljus i tunneln. (Daniel Diaz m.fl.; Umeå.) Västerbottens Folkblad 1/7 1992.

Klint, Jonas: Flitig klottrare blev gripen på bar gärning. NWT 4/7 1992.

Laglig graffitimålning förvånade larmad polis. NWT 21/7 1992.

Potthoff, Susanna: Spraykonst i jätteformat. (Rikard Söderberg, Martin Muro; Växjö.) Kronobergaren 4/9 1992.

Persson, Fredrik: Klotter på Upptåget polisanmält av UL. UNT 9/9 1992.

Sätt färg på Växjö! (R.Söderberg, M.Muro: Aerosol Syndicate.) Växjöbladet 10/9 1992.

Potthoff, Susanna: De sätter färg på Växjö. (Dito.) Kronobergaren 11/9 1992.

Schultz, Ingela Wiman: Husfasader i Uppsala täckta av klotter. UNT 12/9 1992.

Axelsson, Martin: Graffiti [sic!] ska lysa i mörkret. (Johannes Björklund, Peter Hermansson i Lycksele.) VF 9/10 1992.

Andreasson, Pär: Varför anordna hip-hop-festival? UNT 24/10 1992. (Om Ungdomsfenomen-festivalen med James Prigoff, Africa Bambaataa m.fl.)

Levin, Lena: Graffitiutställning i Mjölby köpcentrum. (Höken.) Östgöta Correspondenten, 24/11 1992.

Herlöfsson, Alf: Framtiden är redan här! (Graffiti: Core, Pike på Malmömassan.) SkD 26/11 1992.

1993

Jacobson, Staffan: Mellan subkultur och finkultur. (Rec. "Coming from the Subway", Groninger Museum.) Arb 11/1 1993.

Nilsson, Marita: Trist tunnel blev färg och fantasi. (Daniel Petersson, Casper Asmussen, Rikard Karlsson, Dennis Jönsson/Landskrona.) NST 4/1 1993.

Kask, Jan: "Anställt klotterbekämpare." Malmö kommun och SJ skriver brev till polisen efter 'markant ökning av vandaliseringen'. Arb 13/3 1993.

Berggren, Johan: Graffiti ut på turné. (Utställningen "Graffiti - Konst på burk.") DN 17/3 1993.

Wendt, Caroline: Handstilen avgjorde. Klottrare dömd för flera brott. ("Jaws" dömd på Kriminaltekniska Laboratoriet i Linköping handstilsexpertens utlåtande.) SkD 25/3 1993.

Wall, Åsa: Illegalt sprejande blir färgexplosioner i konsthallen. (Höken och La Jozz ställer ut på Lokal 51, Sthlm.) SvD 2/4 1993.

Nilsson, T./Skoglund, L.: Uppåt väggarna. (Om Paper, Sate/DSB i Norrköping.) Örebrokuriren 2/4 1993.

Brink, Bosse: Graffiti ger skolkorridorer liv. (Aspenskolans i Tierp, Eco Crew.) UNT 15/4 1993.

Nordenson, Magdalena: Graffiti efter Hendrix på nytt omtalat galleri. Smålandsposten 23/4 1993.

Johansson, Kerstin: Graffiti mer än en bild. (Lee Spångberg, C M Wonder; Kalmar.) Barometern 10/4 1993.

Gustavsson, Lars: Korta sessioner. "- - - dessa graffiti, som annars har något tröstlöst proletärt [sic] över sig - - -", "- - - torftiga och abstrakta [sic] eftersom de bygger bara på bokstäver [sic] och är så lika varandra [sic]". SvD 4/5 1993.

Graffiti pryder vattentorn. (Per Henriksson, Gimo.) UNT 10/5 1993.

Johnson, Ylva: Klottrarnas egna bilder blev polisens bästa bevis. (Om Jazon och Weston.) Expr 26/5 1993.

Kennedy, Marie: Graffiti - lever i nuet eller inte alls. GP Aveny 14-27/5 1993. (Lokal 51.)

Börjeson, Esbjörn: Det var en gång en ilsken liten bläckfisk. (Om graffiti, gallerigraffiti och boken Spraykonst.) GP Aveny 14-27/5 1993.

Ahlbeck, Cecilia: Världens vackraste brott? (Om P-O Sännås bok.) AB 29/5 1993.

Agneta (Sign.): Graffiti [sic.] (Dikt.) SvD 2/6 1993.

Poellinger, Clemens: Nej det är inte Brooklyn utan Rinkeby. SvD gajden 18/6 1993. (Om P-O Sännås bok.)

Wistrand, Christine: Färgglatt nattsudd. (Thomas Hillergren, Jimmy Sörensson/Frösön målar Storsjöodjuret.) Östersundsposten 28/6 1993.

Wähländer, Nenne: Graffiti. (P-O Sännås bok.) Arb 14/7 1993.

Wähländer, Nenne: Han gav hiphoparna ett ansikte. (Dito.) 17/7 1993.

Ivarsson, Torbjörn: En högst olaglig konst. (Dito.) Barometern 25/8 1993.

IW: Trelleborgarna gjorde storverk. (Björn Oredsson, Thomas Nilsson målar i Trelleborg, Lund och i Danmark.) Trelleborgs Allehanda 7/9 1993.

Bergold, Krister: Puppert en av de största. VLT 24/9 1993. (P-O's bok.)
 Hörnfelt, Karin: Sprayad färgexplosion. (Norrmeyeriers beställningsmålning, Umeå.) Västerbottenskuriren 25/9 1993.
 Bratt, Peter: Graffiti och flipper roade äldre. (Fryshuset, Sthlm.) DN 2/10 1993.
 Stenström, Carin: Kultur och subkultur. (Graffiti är ett sätt att bearbeta en hård livsmiljö. Jämförelser graffiti - nutida konst. Läs- och tankvärd krönika.) Östgöta Correspondenten 21/10 1993.
 Källman, Dag: Förakt för yrkeskår. (Ordf. i Konstnärscentrums replik på C.Stenström, samma publ. 21/10.) Östgöta Correspondenten 2/11 1993.
 Bergström, Mikael: Skolans vägg fick ett budskap. (Fredrik Ekström, Fredrik Sundkvist; Jönköping.) Jönköpingsposten/Smålands Allehanda 9/11 1993.
 Stenström, Carin: Sig själv nog. (Replik på D. Källman .Konsten har isolerat sig, de kommunicerande bilderna finns idag på annat håll.) Östgöta Correspondenten 10/11 1993.(Se även: Hultberg, Maria: Ungdomar osäkra i sitt bildmöte. En undersökning visar bl.a. att ungdomar föredrar reklam framför konst. SkD 19/10 1993.)
 Homström, Mikael: Betongmuren får färg. Fem Farstakillar klottrar åt NÖK. (Johan Andersson, Rasmus Blomqvist, Kristofer Labedzki, Jakob Kihlberg, Robert Berggren.) Norrköpings Tidningar 10/11 1993.
 Sännås, P-O/Karlsson, Kerstin: Hip-hoparnas livsstil blev bok. UNT 4/12 1993.
 Färgstarkt tåg. (Tågmålning i Ludvika.) AB 26/12 1993.

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Vi vill inte att Åre ska likna en storstadsförort. (Graffitimålningar på Bergbanan i Åre.) Östersundsposten 20/1 1994.
 Broberg, Rolf: Konsten att måla en grotta i hemlighet. DN på stan 11-17/2 1994. (Tariq, Alex; Sthlm.)
 Hansson, Annika/Eklund, Göran: Att värdera konst. (Malmö Konstmuseums filial KM II ställer ut graffiti av Shy One, Duell, Pet och Key på Rosengårds Centrum, Malmö.) Arb 21/2 1994.
 Berndtsson, Monica: Tretton ungdomar åtalas för klotter. (Örebro.) Närkes Allehanda 22/2 1994.
 Klottret kan bli en dyr affär. (Örebro, dito.) ÖK 22/2 1994.
 Jönsson, Dan: Malmö erkänner graffiti. Dan Jönsson ser gatukonst bli legitim och betydelsefull. (KM II, Rosengårds Centrum, Malmö.) Idag 23/2 1994.
 Enjoy. (Thomas Evers, bidrag i graffitiävling Konst på Burk.) SvD 27/2 1994.
 Graffiti. (Graffitiävling Konst på Burk; vinnare: Gustav Salo, Joel Danielsson, Jonny Lennebrant, Kristoffer Persson, Johan Segeblad, Jaklin Baujan, Mattias Sigge, Kristoffer Wahlström, Mats Wighle, Thomas Evers.) Knut Nilsson, kulturlandstingsråd i Stockholm: "Graffiti är ett fantastiskt bevis på ungdomars fantasi och skaparförmåga." DN 28/2 1994.
 Viktorsson, Bengt: "Vi kunde inte sluta klottra." (Örebro.) ÖK 5/3 1994.
 Gerell, Boel: De sätter färg på fasaden. Idag, 11/3 1994.
 Chans köpa en äkta graffitimålning i Rosengårds Centrum.(Utställningen avslutas med auktion.) Arb 17/3 1994.
 Holmberg, Mats: Graffiti flyttar in i vardagsrummet. (Dito.) Arb 18/3 1994.
 Jershed, Calle: Graffiti rumsrent i Broskolan. (Gustav Salo, Joni Palmroth. Kulturstöd från Sthlms Landsting.) DN 19/3 1994.
 Bokstedt, Harry: Hal yta hindrar graffiti att fästa. (Donald Schmidt på Dow Chemicals, Michigan presenterar ett teflonliknande klotterskydd. Ref.: Nature, 3/3 1994.) SvD 21/3 1994.
 Eriksson, Per M/Holmberg, Mats: Hip Hop - en kultur av invandrade färger. (Om hiphop och graffiti i Malmö; nämner Joker, Ding, Bomb, Die, Sly, Mice, Nie, Duel, Rice, Crash och Ride, intervju med målaren Ilir Kongjini.) Arb bilagan 9/4 1994, s. 8-9.
 Axelsson, Lisbeth: Klottrare sprayade Carl Johan. Egen graffiti ska stoppa Vivalla-klotter. (Örebro.) ÖK 13/4 1994.
 Gunnarsson, Bo: Svensk hans enda hopp. Ung amerikan hotas av spöstraff. Arb 21/4 1994. (Michael Fay dömd till sex spörapport för tagging i Singapore.)
 Reberg, Arne: Revolt med färg som vapen. Expr söndag 1/5 1994, s. 27-30. (Om Jazon, Weston, Air, Zappo, Tariq m.fl. i Sthlm. Se även Stockholms Tidningen 22/7 1994, s. 8-9.)
 Gunnarsson, Bo: Spöstraffet verkställt. 18-årig amerikanske pojken bestraffad för vandaliseringen. (Michael Fay, Singapore.) Arb 6/5 1994.
 Nylén, Ulrika: Hellre erkänd än känd. (Daniel Rehn, Borlänge.) Dala Demokraten 11/5 1994.

Graffitikurs efter tvekan. (Dizel m.fl. i Finspång.) Norrköpings Tidningar 20/5 1994.

Linusson, Lars: Graffiti på schemat. (NBV-kurs och murmålning av Daniel Johnson, Thomas Eriksson, Karl Jansson, Tomas Larsson, Frans Eklund, Jan Sundberg/Tierp.) Arbetarbladet 14/6 1994.

Sundholm, Magnus: Lagförslag i Kalifornien: inför spöstraff för klottrare. AB 30/6 1994. (Mickey Conroy tar upp Singapore-”metoden”.)

Immo, Anna-Lena: Klotter är inte längre ”inne”. (Graffitibekämpning, Fittja.) SvD 28/6 1994.

Låt oss klottra. (Insändare, signaturen Charlie.) AB 1/7 1994.

Bestraffa allt klotter. (Insändare, Annika Östlund.) AB 12/7 1994.

Pettersson, Conny: Datajakt på klottrare. DN del D 12/7 1994.

Enström, Ann: Frossa i färg - det är gratis! (Workshop, Keith Haring-utställningen på Malmö Konsthall.) Arb 14/7 1994.

Klottrarna ska få betala. (Insändare, signaturen Pentti.) AB 18/7 1994.

Graffitikungen lever. (Workshop, Keith Haring-utställningen på Malmö Konsthall.) GP 22/7 1994.

Lindström, Daniel: Tillbaka på brottsplatsen. (Dogge, Chepe, Salla, Rodde/Latin Kings; Östersund.) Expr 24/7 1994.

Björkman, Anna: Tillbaka på break-platsen. (Kalle Dyll, Quincy Jones, Kelly Tainton, Themba Tainton och Chernoh Jah/Bezerk. AB 12/8 1994.

Alagic, Zoran: Tecknaren som gjorde graffiti till konst. (Rec. K.Haring.) NT-ÖD 20/8 1994.

Faringer, Gunilla: Det är omodernt [sic] att klottra. Arb 12/9 1994.

Nordström, Nicklas: Skadegörelse som kräver pengar. (Klottersanering, LKF, Lund.) SkD 22/9 1994.

Graffiti - nytt vitalt inom konsten. (Utställningen ”Graffiti - konst på burk” till Viksjö kulturhus. Kjerstin Larsson, Järfälla kultur: ”Graffiti är det mest vitala som hänt inom konsten de senaste åren.”) DN 7/10 1994.

Strömblom, Tomas/Falk, Jan: ”Ge de unga ett alternativ.” (Klotterbekämpning.) DN Stockholm 10/10 1994.

Beckman, Petter: Adelson till attack mot gatuvåldet. ”Våldet på gatorna, busliv och klotter....” DN 19/10 1994.

Andersson, Elisabeth: Polisen registrerar klottrare. (Personregistret ’Klottrare’ med namn, tag och crew har fått tillstånd av Datainspektionen. SvD 22/10 1994.

Ja till register över klottrare. DN 23/10 1994.

Malmros, Sara/Blomquist, Björn: Graffitin på väg tillbaka. SdS 12/11 1994.
(Felix Czong och Finn Hallin/Lund målar på Smålands Nation.)

Holmberg, Mats: Graffiti deras konst. Arb 13/11 1994. (Felix Czong och Finn Hallin, dito.)

Eltebo, Jonny: Magnus - förbjuden målare. (Gävle.) Arbetarbladet 26/11 1994.

Hörberg, Patrik: Graffiti - de kuvades energi. (Ung svensk konstnär om graffiti.) Smålandsposten 28/11 1994.

Lövensjö, Krister: Graffitiarkiv ska stoppa ”klottret”. (Klotterbekämpning, polis och kommun, Gävle.) Arbetarbladet 26/11 1994.

Herrmanns, Ralph: Ekologisk popkonst. (Om Kenny Scharf mm.) Dagens Industri 28/11 1994.

Lindblad, Per: Konst eller inte - en fråga om kvalitet. (Om graffiti på Trojaskolan i Ryd.) Smålandsposten 3/12 1994.

Melander, Pralen: Stockholm visar snygg fasad. DN, del D, 13/12 1994.(- - - ”utställningen Exposition 97 och kulturhuvudstadsåret 1998- - - Stockholm har relativt rena och hela husfasader- - - Tio fasader” [av 1 255 undersökta i olika stadsdelar]”redovisas som allvarligt nedklottrade.”)

Pettersson, Conny: Farligt sanera klotter. DN Stockholm 27/12 1994.

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Collin, Lennart: Graffiti på motormässan. (Pontus, Henrik, Sebastian /Landskrona.) NST 8/1 1995.

Lisinski, Tomas: Våld eller kreativitet? (Om filmaren Staffan Hildebrand och graffitimålaren Tariq Saleh/Sthlm.) DN 18/1 1995.

Agrell, Alexander: Pike kan konsten att spraya. (Pike ställer ut på Pictura i Lund.) SdS 21/1 1995.

När klotter blir konst. (Dito.) Arb 21/1 1995.

Cristiansson, Terese: Graffitikonst på Pictura.(Dito). SkD 21/1 1995.

Hansson, Nils: Graffiti som dans. Jungle hetast i dansdjungeln.(Om jungle-musik och ”- - -graffiti-inspirerad typografi”). DN 26/1 1995.

Yngvesson, Britt: Graffitin har blivit konst. (Utställning på Galleri Skånes Konst: Shy One, Metro.) SdS 27/1 1995.

Weirup, Torben: Storbykunst / Er der liv efter graffiti? (Om utställningen "The True School" på Nå Da Da, Kbh.) Berlingske Tidender 27/1 1995.

Lindström, Bengt: En urstockholmare med åsikter. (Carl XVI Gustaf tycker att "Folk kastar skräp omkring sig hur som helst och den där förskräckliga graffiti och klottrandet förstör många hus.") DN 28/1 1995.

Björkqvist, Kent/ Nire, Hans-Åke: Klottret spåras i dataregister. (Annika Strömberg / stockholmspolisen, Eva Särling /GFK mm.) SvD 29/1 1995.

Hermansson, Mattias: Anrika hus nedklottrade. DN Stockholm 2/2 1995.

Flores, Juan: Klottrares signaturer sparas i polisregister. "Polisen hade helst sett att uppgifterna om ett register aldrig hade kommit ut till allmänheten." DN 3/2 1995.

Dam, Hanne: DSB erkender at have tabt graffiti-slaget. "Jo mere vi har hegnet ind og sat vagtmanskap og hunde ind, jo mere graffiti er der blevet- -". Information 8/2 1995.

Lewenhagen, Jan/Aschan, Per: Olssons jakt på klottret. (Anti-graffiti i Alby.) DN Sthlm 16/2 1995.

Höjeberg, Thomas/TT: Skottpeng på inbrottstjuv. I Texas får man 5 000 \$ om man skjuter en tjuv på sin tomt. "Klottrare dödades.- -William Masters- -sköt ihjäl en mexikan och sårade en annan. De- -hade sprejat klotter på ett motorvägsfundament.- - Masters går fri från åtal. Det blir inga efterräkningar alls." Arb 18/2 1995.

Persson, Erik: Konst på burk. (Finn Hallin, Felix Czong.) Idag 22/2 1995.

Lindskog, Johan: -Jag målade på nätterna och stal färg på dagarna. (Om Brain, Sthlm.) AB Söndagstidningen nr 13, 26/3 1995,s. 78-79.

Karlstad kan få graffiti för 30 000 kronor. Värmlands Folkblad 4/7 1995.

Brieger, Natasha: Harrys hjälp håller Väsby rent. (Anti-graffiti.) DN Stockholm 8/4 1995.

Stoppa klottret. ("Klottret kostar 400 000 årligen i Borlänge.") Borlänge Tidning 18/4 1995.

Söderling, Fredrik: Hip hop - inte bara sprej och rap. (Amir, Benjamin, Tariq, Patrik, Hihops utveckling mm.) DN Söndag 23/4 1995.

Karlbergs station klottrarnas Mekka. SvD 4/5 1995.

Persson, Martin: De sätter färg på stan. (Gustav Engström, Finn Öhlund/ Enköping.) Enköpings-Posten 10/7 1995.

Holmberg, Mats: Fritt fram för gatans konst. Arb 1/8 1995.

Dagens fråga:Konst eller kludd? (6 Kalmarbor om graffitimålad tunnel i Tallhagen - 4 för, 2 emot.) Barometern 5/8 1995.

Sigroth-Lambe, Susanne: Luthagstunnel får färg. (Rikard Ahlgren, Gonzalo Mamani/Uppsala.) UNT 11/8 1995.

Ek, Katarina: Graffiti i Ängötunneln. (Martin Olsson, Kalle Karlberg, André Edvinsson/Kalmar.) Barometern 16/8 1995.

Furberg, Margareta: Graffiti - en konstform som plötsligt har blivit accepterad. (Stefan Malmkvist, Martin Olsson, Kalle Karlberg, André Edvinsson/ATC;Kalmar.) Östra Småland 23/8 1995.

Nilsson, Dan: Graffiti möter afrikanska tyger. (Patrik Lalander, Muriel Makharhini-Nilsson ställer ut på Stadsbiblioteket i Eslöv.) AN 9/9 1995.

Skyllborg, Charlotte: Graffitimålare på torget skapade kommunal konst. (Lee Spångberg, Jon Kastell/ Hultsfred. Nyheterna 20/9 1995.

Ottoson, Kenneth: Graffiti - en konstart uppåt väggarna? (André Edvinsson/Kalmar.) Barometern 21/10 1995.

Pettersson, Conny: SL tar hårda tag mot klottrarna. (Eva Herrder: "Klotternivån är konstant skyhög.") DN Stockholm 30/10 1995.

Sidén, Monika: Alla får betala för klottret. (Om SL:s kampanj "Är du kyckling eller man?" mot klotter.) Metro 30/10 1995.

Fresk. Anna-Klara: Graffiti - konst eller klotter? Kristianstadbladet 2/11 1995.(Space, Trope, Stray, Pasic, Flare i Kristianstad.)

Johansson, Sofia: Graffitin blev konst. Jesper Jeshko, Lund. AN 20/11 1995.

Konst på hög nivå. (Daniela Manalo och graffitimålare, Malmö.) AN 30/11 1995.

Jacobsson, Håkan: Störst i Malmö. Unga konstnärer skapade enorm graffitimålning. SkD 30/11 1995.

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Konst & Klotter. (Herman Englund; Sundsvall.) Sundsvalls Tidning 5/1 1996.
Laglig graffiti. (Alejandro Olivares, Pierre J Eriksson, Alexander Isacsson; Växjö.) Smålandsposten 29/2

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Norrman Skugge, Linda: Ett span. (Intervju med Christian Lajozz, 21, graffitiinspirerad konstnär, Södermalm, Sthlm.) Expr 1/3 1996.

Österholm, Peo: Organiserade klottrare bakom sabotage. (Påstått samband mellan graffiti och järnvägssabotage.) SvD 15/3 1996.

Österholm, Peo: "Konsttidning och inte klotter". (Jacob Kimvall, UP, tillbakavisar T-banepolisens anklagelser.) SvD 16/3 1996.

Une, Helena: Graffitin som blev rumsren. Ungdomens konstform drar in i gallerierna. (Marianne Karlsson, konstmuseet i Örebro om utställningen 'Konst på burk'.) ÖK 4/4 1996.

Vilken höjdarkonst! (30 x 11 m graffitimålning i Hamburg.) Söndagstidningen/AB, nr 22, 2/6 1996, s. 13.

Janérus, Boel: Identitet och plats centrala begrepp i hip-hopkulturen. (Rec. av Tricia Rose's doktorsavhandling "Black Noise. Rap Music and Black Culture in Contemporary America.") SvD 11/7 1996. Persson, Emma: Martin Fredriksson. Graffiti på rätt sida av lagen. (Om "Old School Reunion" på P-huset Anna, Malmö.) AN/Nöjesguiden 12/7 1996.

Ferm, Peter: Istället för en grå betongyta. (Om Marcus Engström, Kvidinge.) NST 15/7 1996.

Jonasson, Pär: Graffiti - ung konst som syns. (Disey, Sthlm.) Smålandsposten 9/8 1996.

Brax, Sofia: Graffiti har aldrig varit större än nu. (Lollipop-festivalen i Stockholm.) SkD 29/8 1996.

"Numera målar jag bara lagligt." (Mice, Malmö; graffiti på duk.) GT Kvp Söndag 1/9 1996, s. 18-19.

Permell, Charlotte: Lärarna var klotterbusar. (U.o.) Expr 20/9 1996.

Magiska kulturnatten i Lund. (Graffiti; Anton Hulthén.) AN 22/9 1996.

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Sydmark, Johan: En känga åt reklamkonsten. (Pike och Mattias Bäcklin på Pictura.) AN 12/10 1996.

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Klåpiga klottrare. AN 3/11 1996.

Berg-Frykholm, Annika: Klotter - en livsfarlig drog. Kommunaktuellt nr 34, 7 nov 1996, s. 20-21. (Betydande antal sakfel.)

Första doktorn på graffiti. (S. Jacobson) SdS 17/11 1996, s. B1, B5.

Graffitimålarna är inga busar. (S. Jacobson) AN 17/11 1996.

Häftigaste doktorsavhandlingen i höst. (S. Jacobson). AN 18/11 1996.

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SL vill skärpa regler för sprayfärg. Metro 20/11 1996.

Tapper, Mikael: Hallå! (Staffan Jacobson, konstnär och konstvetare som idag den 22 november doktorerar på graffitimåleri med avhandlingen "Den Spraymålade Bilden".) LUM nr 12, november 1996, s. 16.

Carlsson, Annika: Bokstavskonst med social underton. (S. Jacobson) SvD 25/11 1996.

Thunblad, Claes: Klottrare är organiserade som MC-gäng. (Upphetsad artikel med idel sakfel.) AB 22/12 1996.

Blomgren, Stina: Klottret ökar trots hårdare tag. Ingenting kan stoppa graffitin. DN Stockholm 22/12 1996.

Österholm, Peo: Klotter kan leda till grov brottslighet. (Många sakfel.) SvD 20/12 1997.

Ramklint, Lars: Graffiti är en svår konst. (S. Jacobson). SvD 24/12 1996.

Blomgren, Stina: Legal graffiti ska minska klotter. DN Sthlm 29/12 1996.

Österholm, Peo: Hans skadegörelse kostar SL miljoner. SvD 27/12 1996.

Olsson, Lova: Jocke har klottrat sen tredje klass. SvD 30/12 1996.

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Melin, Göran: Graffiti. Tvärsnitt 4/1996.

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Raadik, Annika: Klotter blir rumsrent. (Graffitiutställning på Galleri Lava, Kulturhuset i Stockholm.) DN Sthlm 26/2 1997.

Olsson, Oskar: Graffiti trevligt! "Jag kan komma på mig själv med att jag står halvtimmesvis och kollar in graffitin. Det är ju otroligt vilken kunskap det finns hos de framförallt unga artisterna att uttrycka sig och forma sina målningar." AN 6/3 1997.

Årleman, Erik: Ungdomens konst måste få synas. DN 6/3 1997.

Graffiti och klotter. (Insändare av S. Forslund.) DN 9/4 1997.

Klottrare knappast konstnärer. (Insändare av A. Lindholm, GFK.) DN 9/4 1997.
 Konst eller klotter.. Nerikes Allehanda 14/3 1997.
 Sundholm, Magnus: Graffitikungens verk över fem mil långt. (Los Angeles.) AB 13/4 1997.
 Melander, Pralen: Sanering av klotter på kontrakt. "Europas renaste huvudstad". DN Sthlm 16/4 1997.
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 Klottrare hade köpt färg för 1000 kronor. AN 6/5 1997.
 Ramqvist, Karoline: En blå skalbagge på väggen. DN Kultur 23/5 1997.
 Sörbring, Gunnar: Klottret ska bort till varje pris. DN Sthlm 23/5 1997.
 Larsson, Sara: Gatans konst flyttar inomhus. (Graffitiutställning på galleri Lava, Kulturhuset.) DN På stan 23/5 1997.
 Martinez, Juan: Svårare för klottrare att stjäla färg. DN 6/7 1997.
 Brink, Josefin: Målar du graffiti så knarkar du. DN Sthlm 7/7 1997.
 Martinez, Juan: "Kontrollera barns teckningar". (Polisen i Aspudden). DN Sthlm 8/7 1997.
 Konst som roar. AN 21/7 1997.
 Brink, Josefin: Vad är det frågan om? (Jerzy Sarnecki, kriminolog.) DN 6/8 1997.
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 Persson, Åsa: Forskare vill undersöka klottrare. SvD 5/8 1997.
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 Persson, Åke: Klottrare riskerar få betala en miljon. SvD 5/8 1997.
 Pettersson, Erik: "Klottrarna kan botas". (Sophie Ekman.) Expr 6/8 1997.
 Poulsen, Rasmus: Billedrock. (S. Jacobson.) Berlinske Tidende, 11/8 1997.
 Ekerot, Tina: Flera hus i centrum nerklottrade. SdS 13/8 1997.
 Jonsson, Mathias: Spaljéer nytt vapen mot klottrarna. DN Sthlm 24/8 1997.
 Håkansson, Per-Arne: 16-åring mästare i graffiti. AN 1/9 1997.
 Lång, Helmer: Graffiti på hög konstnärlig nivå. SkD 4/9 1997.
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 Klottrare gripna i Sundbyberg. DN Sthlm 14/9 1997.
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 Envis kamp mot klottret. (Sanering.) DN 14/10 1997.
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 Hallgren, Martin: Han vill göra rent hus med klottret. SdS 27/10 1997.
 Mårtensson, Jan: Kamp mot klotter krävs hela dygnet. SdS 11/11 1997.
 Martelius, Eva: Kampen mot klottret skärps. SdS 12/11 1997.
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 Lindehag, Lena: Storebror ser dig - även i t-banan. (SL använder övervakningskameror i tunnelbanevagnarna.) Avisen 10/1 1998.
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 Orrenius, Niklas: I Lund är det hiphop som gäller. SdS 19/1 1998.



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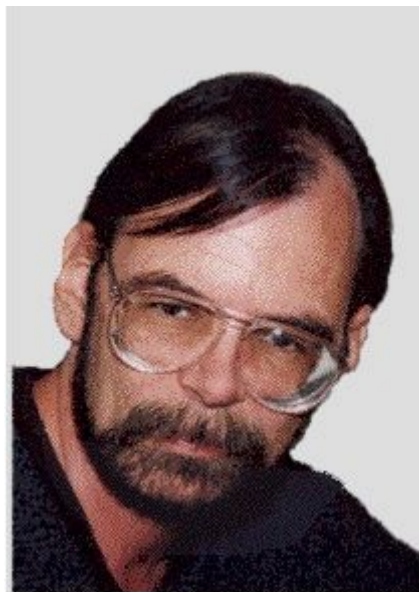
We can see them

around us every day: tags, throw-ups and pieces - the expressions of contemporary graffiti painting. But what does it all means? Is it art, vandalism or youth culture?

Staffan Jacobson, * 1948, author and artist, has for many years been working with young people. During the 1980:s he got connected to the Dep. of Art History and the Seminar of Youth Research at Lund University, Sweden, where he since then has been doing research on graffiti painting, its pictures, praxis and content. For many years he visited and experienced the writer-scenes of Europe and the USA. Post 1960 art and its seldom noticed border-lands is his working field. Among earlier published works are "Spraykonst" 1990, a book by young people suggested as "Best book of the World" in the Stockholm O.S.A. Journal , December 1995, p. 5.

His doctoral dissertation "The Spray-Painted Image" was accepted for the Ph. D. and published in fall 1996, constituting the most detailed analysis of the subject so far.

"The International Dictionary of Aerosol Art" is a popular index and source book of all kinds of graffiti and related art forms. It provides systematic data on writers, names and figures but also articles on graffiti history and pictorial problems. With a great number of colour plates, b/w illustrations and a comprehensive bibliography, it is an excellent guide to the mysteries of the fascinating underground of art.



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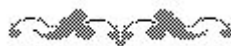
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The Spray-Painted Image graffiti painting as type of image art movement and learning process

Abstract.

The introduction suggests a model for defining and categorising different types of graffiti, and the term TTP (Tags/Throw-ups/Pieces) is presented.

Chapter 1 relates the body of research up to the present day and proposes a comprehensive interpretation, based partly on English and German subculture- and socialisation theories. Chapter 2 presents the social background and internal social pattern of the "writers", and 45 Swedish writers are examined more closely. They are found to be in general quite ordinary, but unusually creative youngsters. Further, the spray art career seems to be linked to a so-called "unusual process of learning", which is confirmed by interviews.

Chapter 3 deals with the creation, expression, content and meaning of this type of image, and it is compared with several other traditions like Scandinavian animal ornaments, emblematics, book painting, Art Nouveau, psychedelic art and traditional calligraphy. The discussion is accompanied by pictorial analyses. The 30 most common pictorial elements in TTP are enumerated. The stylistic development is observed, with its complexity-simplicity cycle and the varied relations between the letter and the picture. Wild style lettering with its combination of 7 graphic characteristics is found to be the most original contribution to art.

Chapter 4 follows the diffusion and acculturation from the subway to the gallery and from the USA to Europe; Sweden in particular is examined.

Chapter 5 discusses the prevention methods of authorities fighting graffiti, compares them and draws conclusions. Community centres run by writers (the Uppsala model) are perceived to be the least harmful and most effective

method to decrease illegal TTP. Finally, this kind of graffiti is related to "the institutional definition of art" for which it could be qualified. TTP is a new, freestanding and independent art form. However, it could also give a different and post-modern meaning to the term Underground Art.

Summary.

The subject of this study is the spray-painted picture which is also called TTP graffiti (Tags, Throw-ups, Pieces). The questions I pose cover three aspects, namely:

Type of picture: Are TTP graffiti a new type of graffiti and a new type of picture; what is its most original form? What do we know about the origin of the pictures, their creation, occurrence, content and meanings?

Art movement: How has TTP spread and developed? What input has TTP received from other art traditions and how have these in turn been influenced by TTP? What effects have society's counter-measures had? Is TTP art?

Learning process: What does TTP look like in practice, aesthetically and socially and what functions does it have for the practitioners? What is characteristic of the practitioners as a category of young people?

I maintain that TTP which, among other things, has been described as "meaningless destruction" is instead a meaningful, albeit controversial, activity. It is meaningful on several levels and in several different senses.

In demonstrating this, I utilize material that has been collected over a period of seven years in Scandinavia, Central Europe and on the east and west coasts of the USA. This material consists of pictures, interviews, literature, personal experiences and contacts with painters and researchers. The methods I have used are mainly participatory observation and historical-genetic picture analyses, and my references are interdisciplinary with the emphasis on art history and youth research.

By way of introduction, I describe the development of the concept of graffiti, as well as how different types of graffiti can be categorised, and show how, with the help of my own definition, TTP can be seen as an independent type of graffiti which can be characterised and distinguished from other graffiti.

A few central phases in the development of TTP are described. It first appeared in Philadelphia during the latter part of the 1960's in connection with the transition from gang graffiti to graffiti loners. It blossomed in the New York subways during the first three years of the 1970's and developed its own social, technical and aesthetic rules for its practice and execution. Social forces and creative urges were important incentives. Subsequently the study deals with how this movement developed, how it was examined and how it was treated in scholarly and other texts. With this survey as a starting-point I discuss a suggestion for a comprehensive interpretation with the emphasis on certain British and German youth research. TTP, as I understand it, is used, among other things, as "an unusual process of learning" and as a flexible survival strategy by teenagers - mainly boys - during one period of their lives, and for some it also becomes the beginning of a career.

My study compares painters in the USA, Europe and particularly in Sweden with regard to social background, family structure, pattern of life, schooling and interests. Forty-five Swedish graffiti painters are examined more closely, and circumstances emerge that indicate that the practitioners of TTP graffiti are fairly ordinary but unusually creative young people. For instance, the group has the same average grade as other pupils in the same year. In Art, however, their average grade is significantly higher than among other pupils. 42% of them had artists in the family, and generally they were planning to choose an artistic profession. On an average, the young people in the investigation had produced 20 "lawful" paintings, a slightly higher number of pieces and a very large number of tags. The predominant spare-time occupations were sitting at home sketching and being with friends. 63% had parents with skilled or professional jobs. 55% were born in Sweden, 45% in another country. 91% were boys, 9% were girls and the average age was sixteen. 36% lived in one-parent families, as compared to about 19% among other young people. Nobody in the group had been sentenced to prison or had any convictions for serious crimes; their offences were most often connected with graffiti. There was in general no clear information on drugs, nor any alarming evidence. Thus the profile that is given by the average painter in the investigation does not coincide with the image certain mass media and authorities give them as hardened young criminals. Their own social system, which appears to be at the same time hierarchic and democratic, includes a sort of "in-house" training, and the idea that TTP is a kind of learning process is confirmed by interviews.

In the chapter on the picture and the art movement I discuss how TTP graffiti, in its own context, constitutes a new type of graffiti, a new type of picture and probably a new type of art. It spreads

roughly simultaneously both as a lawful and unlawful art movement from the ghettos on the USA east coast out over the western world, promoted by the painters' own contact network, by exhibitions and by the media. In time it actively influenced the youth generation, contemporary art and popular culture. Primarily TTP uses the side of a subway-carriage as its basis, spray paint as its material and the letter as its motif. The basic forms are tags, throw-ups and pieces, and to these can be added four "lawful" sub-forms. The "dancing" Wildstyle letters with their combination of seven different graphic characteristics seem to be TTP's most original creation, and the present study analyses its conception, idiom, themes, technique and stylistic development.. Special attention is given to the creation of the picture - from the idea, through the sketch, to the finished painting.

Some thirty groups of the most common elements occurring in pictures, signs and symbols are dealt with and certain frequent iconic themes like dragons, octopuses and other wild or mythological animals - which can be associated with the formation of male identity - and eye figures - the ability to see and the will to be seen - are discussed at some length. TTP is compared with Nordic animal ornaments - with special attention given to the "camouflage technique" - and with book painting, emblem theory, traditional calligraphy, Art Nouveau, "Nouveau Frisco" and several other historic and modern types of pictures. TTP is also seen in the context of social injustice, structural and ethnic re-groupings and contemporary social changes. Pictures, interviews and picture analyses give examples of the execution of the pictures, their content and meaning. The spray-painted picture could be said to constitute a meaningful organisation of the sometimes rather disparate expressions, needs and influences which it reproduces.

The development of style is given particular attention and is illustrated with Phase II: "The Evolution of a Style 1971-1982", Core:" "S" 1984-1988", and Blind: " "S" 1989-1993" and with a style-orientated cross-section of published pictures. The graphic sketch-work, the tricks of spray-technique and the picture/letter relationship undergo interesting changes, and certain signs indicate a 10-year cycle of increased complexity giving place to a new simplicity.

The illustrations in this and other chapters cover a long period of history, from pre-TTP graffiti (e.g. inscriptions from the catacombs of Rome, from the Swedish Viking era and from the May student revolts), the pioneer Cornbread and early tags, to today's complex and advanced murals. Special attention is given to the Swedish painters Ruze, Core and Pike, whom I have been able to follow during the whole period. As much as possible I have preferred to use my own and other hitherto unpublished photographs.

From the beginning TTP develops simultaneously at different levels between subculture and high culture. From the subway it makes its way into the galleries and from the USA it spreads to Europe and the rest of the western world, and this study focuses on its capacity to adjust to new surroundings. In December 1979 the first European exhibition opened, and by 1984 there were no less than seven large exhibitions of spray art in European cities at the same time. The twenty American painters who, together with the triumvirate of Haring, Basquiat and Scharf, have been frequently represented in the galleries have lately been joined by Europeans: French, English, German and Scandinavian. Spray art and hiphop culture with its anti-racist model for solving conflicts has at the same time been given a special position within the international informal youth culture, a position which it still retains and develops. Underground TTP has developed uninterruptedly in most of the big cities in the western world, a process that is described country by country. Since 1984 there are several skilful and now internationally known painters in Sweden; train paintings are made regularly, exhibitions are arranged and magazines published. The study gives a survey of the history and development of Swedish TTP. In a special section that deals with conflicts concerning public art two Swedish examples from 1973 and 1991 are compared.

In the chapter on the combating and domestication of graffiti I compare action patterns in the USA, Europe and particularly Sweden's big cities, and argue for the method of minimising "unlawful" graffiti - to the extent that this is desirable - which seems to be both most efficient and least harmful: namely graffiti community centres, led by painters according to the "Uppsala model", officially designated walls and similar possibilities. I give accounts of several extensive anti-graffiti campaigns like the Clean Car Program 1984-1989 in New York and also of the public debates, the changes of attitudes and laws that have followed graffiti painting. A special example of the dubious side-effects of conventional graffiti combating is given from France.

In the final discussion TTP is related among other things to "the institutional art theory" and it appears that TTP could be defined as art, but as a new form. TTP is a separate, independent art form. It also gives a new and postmodern meaning to the term Underground Art.

The bibliography is intended to be useful in continued research. For that reason it distinguishes between literature on TTP and on other types of graffiti, which are listed separately. It also contains all

available newspaper and journal articles, mainly in English, German, French and Scandinavian languages, exhibition catalogues, broadcasting media, film and archives.

The thesis includes, as an appendix, a number of unabridged interviews with the painters Mode 2 (Paris), Pike (Malmö), Futura 2000 (New York) and Hex (Los Angeles).

What I initially maintained about the meaning, role and importance of the spray-painted picture seems to be confirmed by what has been documented here. TTP creates a new meaning from known circumstances, in art and in life. That is the idea: the meaning of the meaning is to create meaning.

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1997

Fig. 1 Proposal to some components of "the TTP-graffiti as 'an unusual process of learning'"

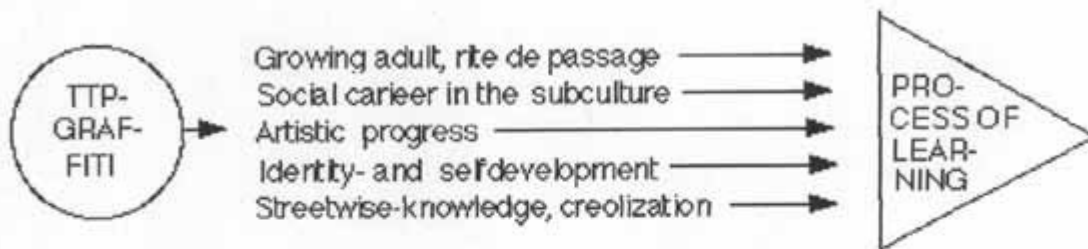
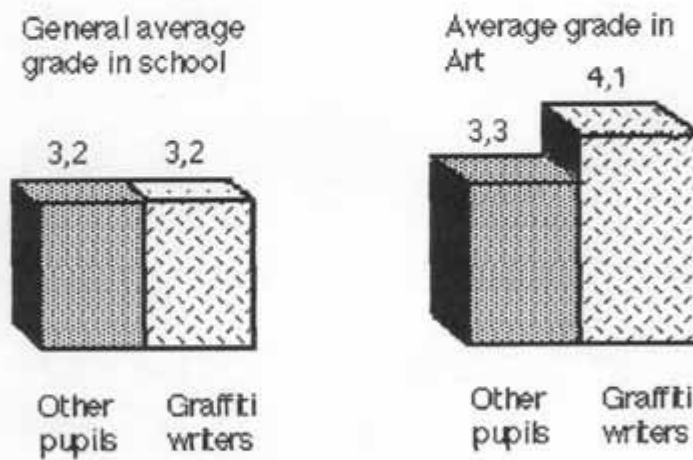
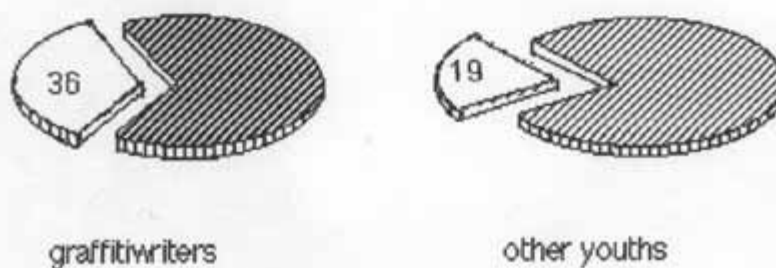


Fig. 2 45 Swedish graffiti writers



One parent families in percent.



Display colour plates of pieces

from the books 1990 and 1996

by: 1) Futura 2000 2) Puppet 3) Pike 4) Mode 2 5) Lokiss
6) Romance 7) Hex

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