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ARTILLERY

DANGER!

ARTILLERY MAGAZINE
CHAPTER TWO 2004

Champions are made from something they have deep inside them; -A desire, a dream, a vision.

They have to have last minute stamina, they have to be a little faster, they have to have the skill and the will.

But the will must be stronger than the skill. xx

→ Muhammad Ali

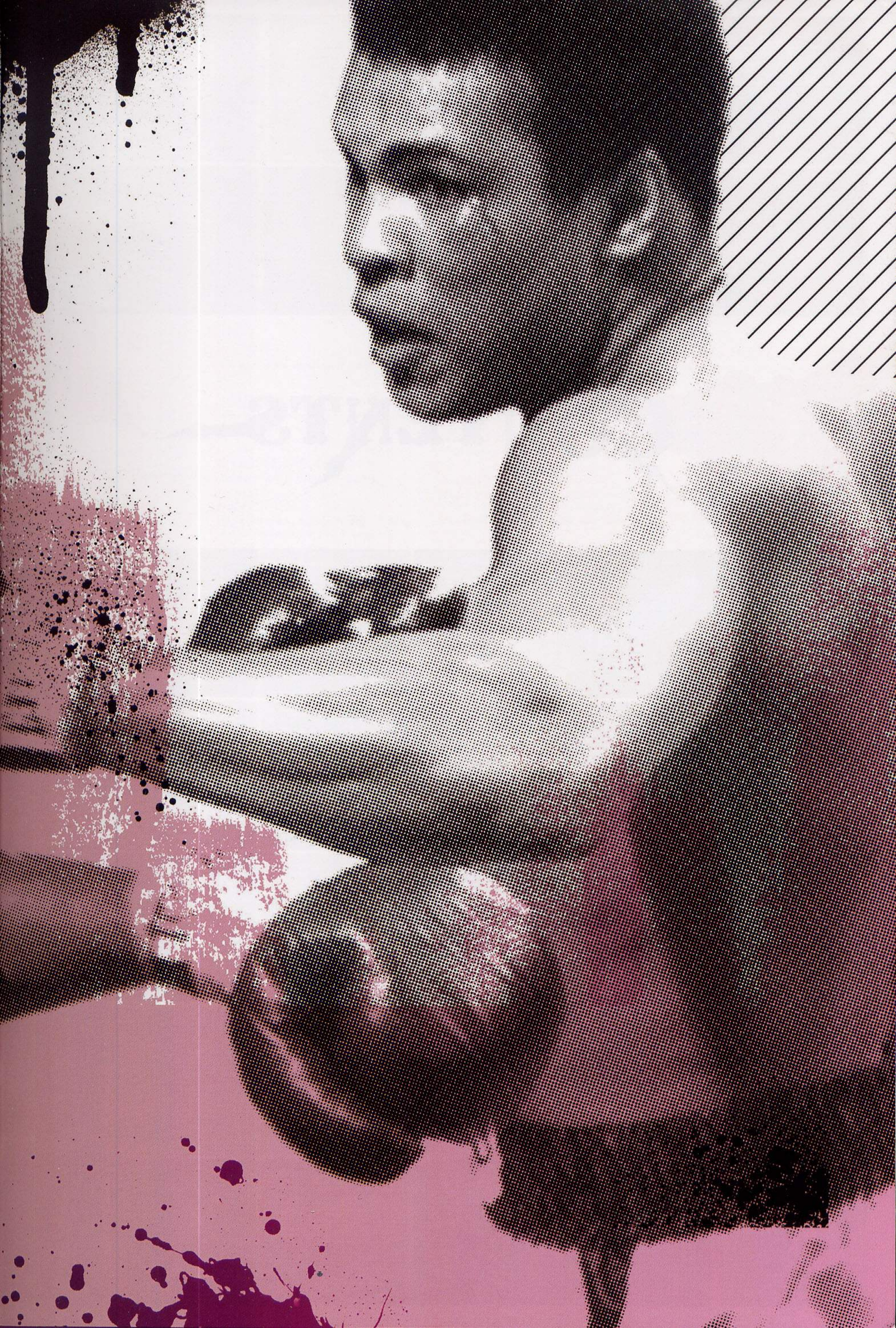
The spirit that drives the athlete sprinting down the track chasing a dream that only he can understand, is the same that forges the world champion boxer to skip until his heart is about to burst with fire, to keep throwing punches until his muscles are controlled purely by spirit and the pursuit of a goal that is so necessary in every persons life.

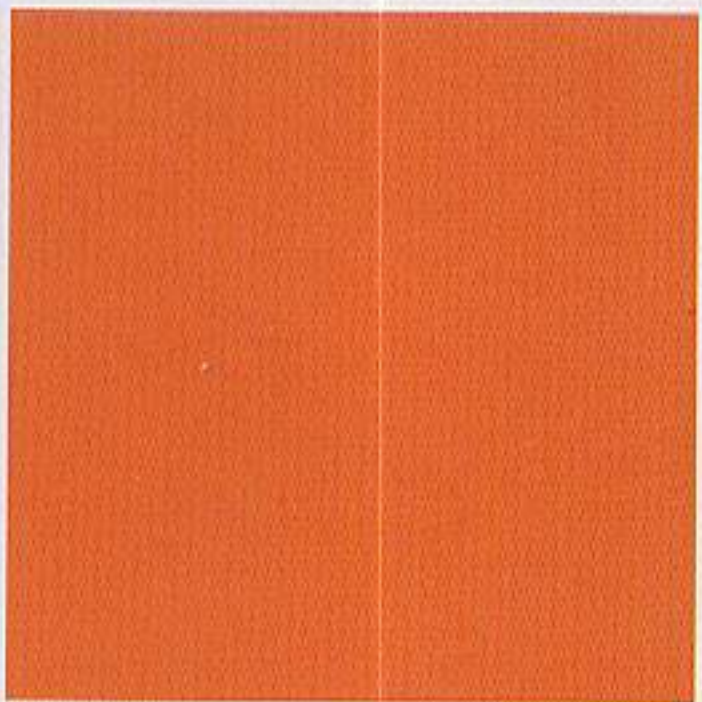
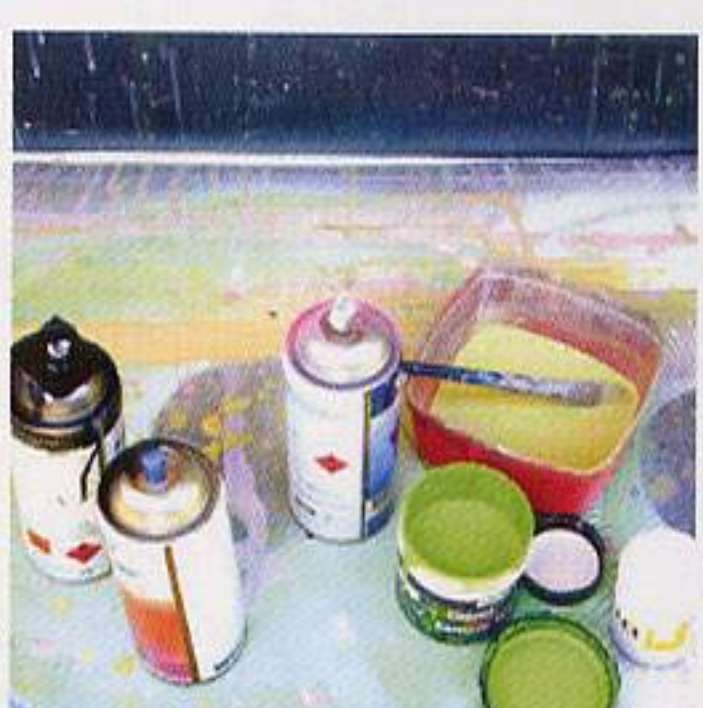
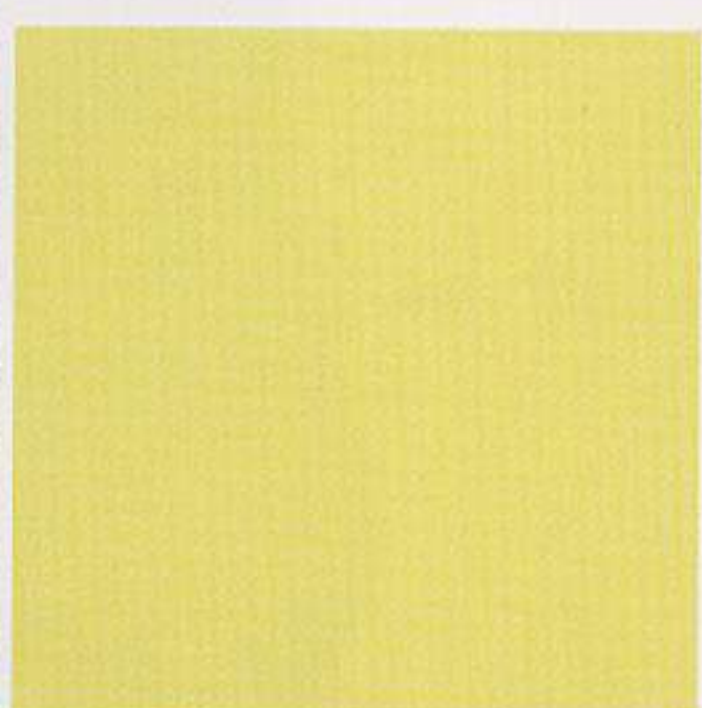
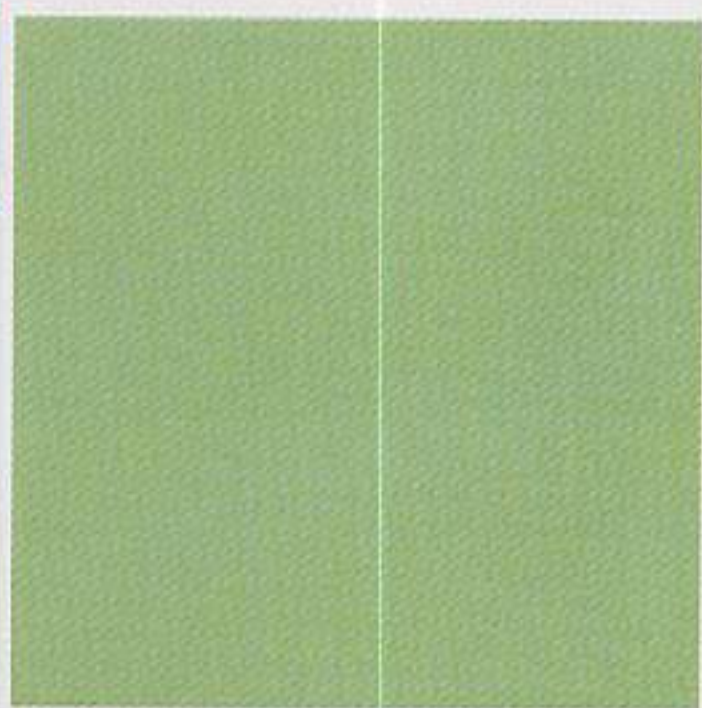
The elements test all, but some will push beyond the boundaries and enter a realm where only a chosen few will do battle.

Art can represent these battles in a confrontation and furious progression of style, that only the artists will embrace.

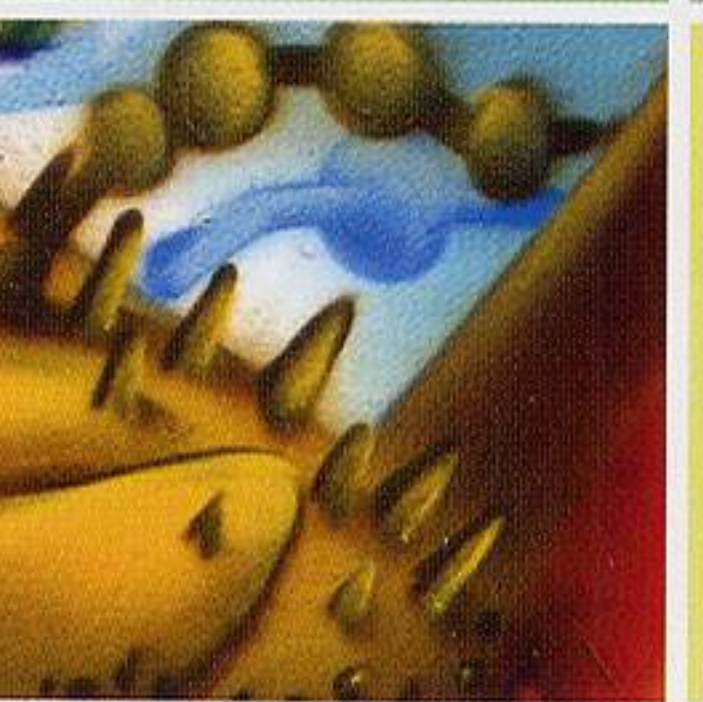
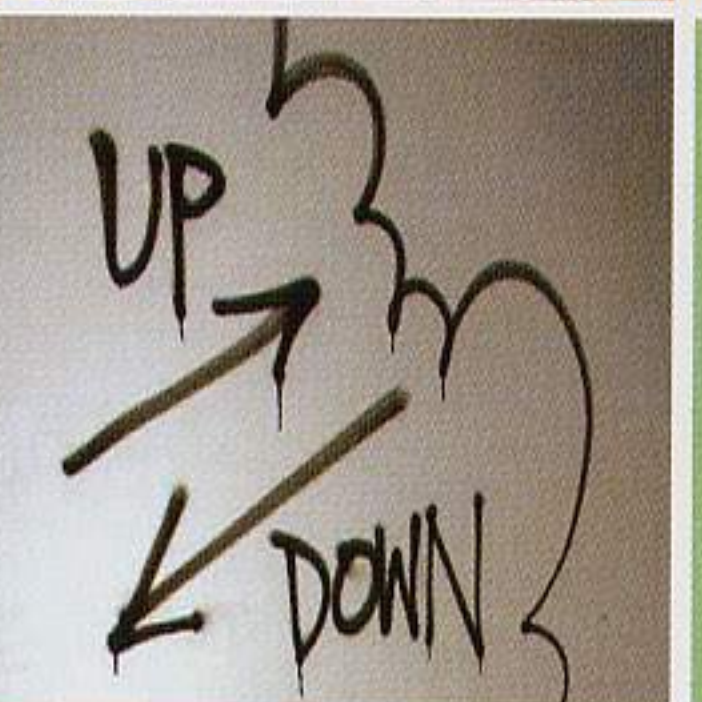
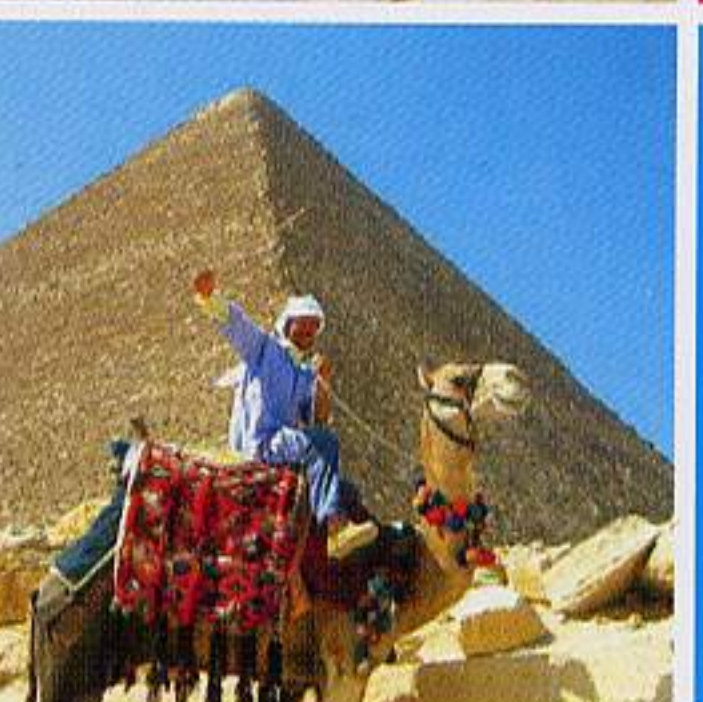
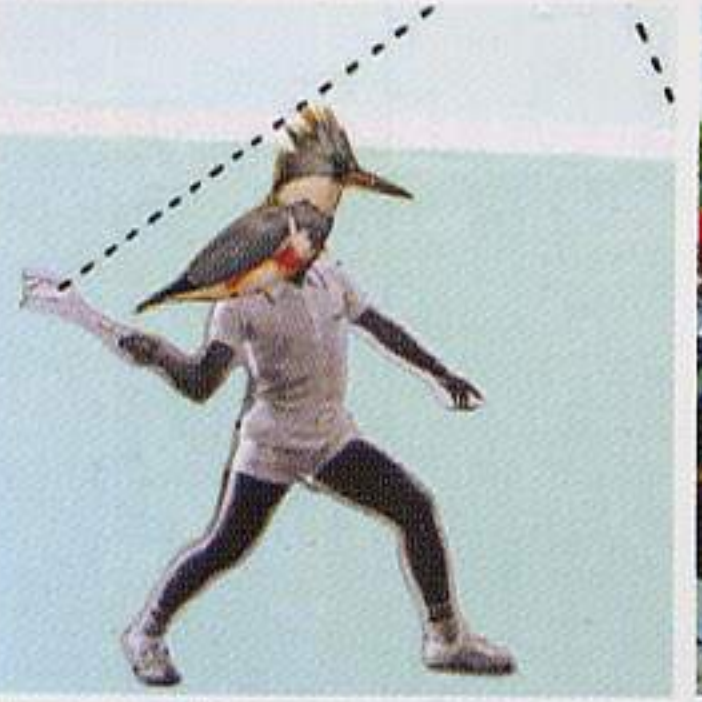
We all have it inside, but only some let the flame of passion burn.

WORDS BY SMIZLER





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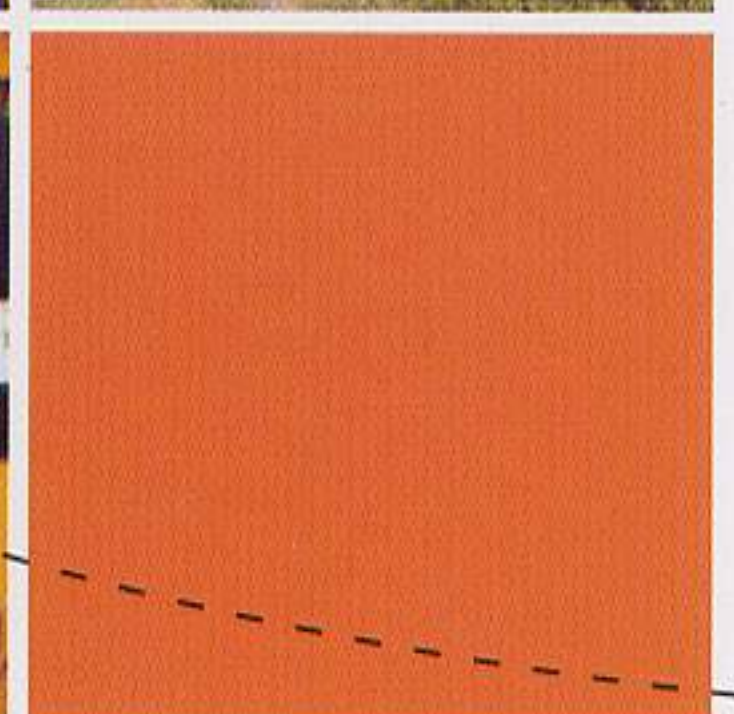
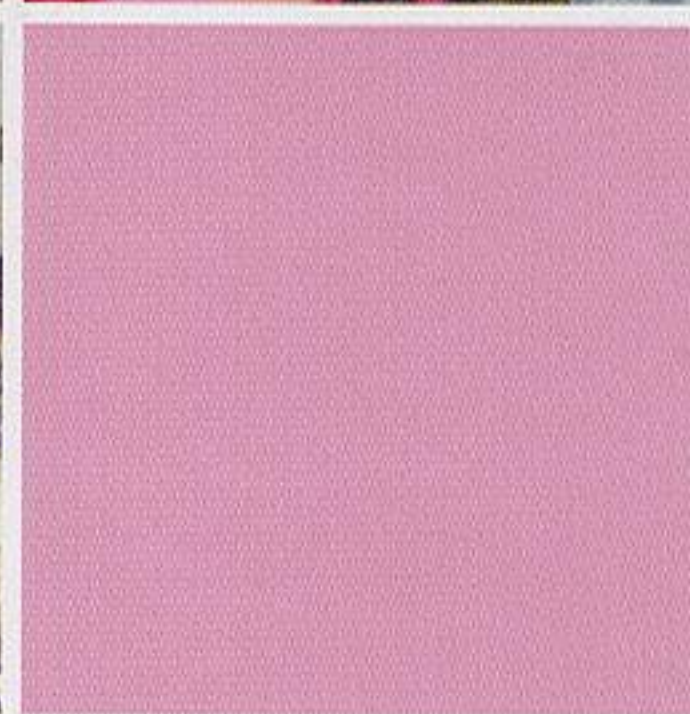
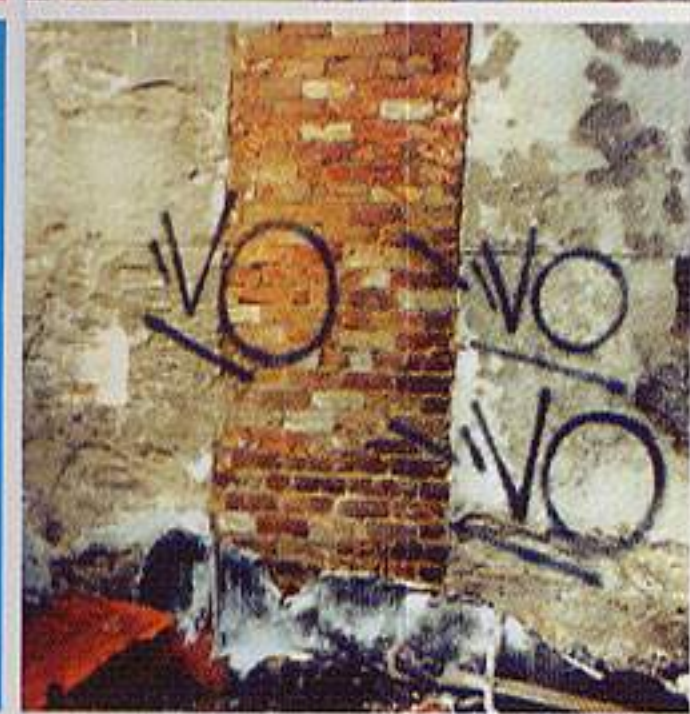


EXHIBIT E

xCONTRIBUTORS

Guilty parties.

xxHEAVY METAL

Freshly painted chug-a-lugs aka raw steel.

xxxDENT 6-PAVE

Sydney lads get down and dirty in Europe and USA

xxxxBOUNTY HUNTERS

An interview with three Star Wars nerds from Sydney who can paint like WOH!

EXHIBIT F

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xxVANS

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xxxxSWEAT

Skate photography by Sean Fenning VS art by the Yok. Its better than Fish McDippers.

EXHIBIT G

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xxMARTIN EMOND rip

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EXHIBIT H

xBOMBS AWAY

BOMBing the streets of Melbourne.

xxKAWPS

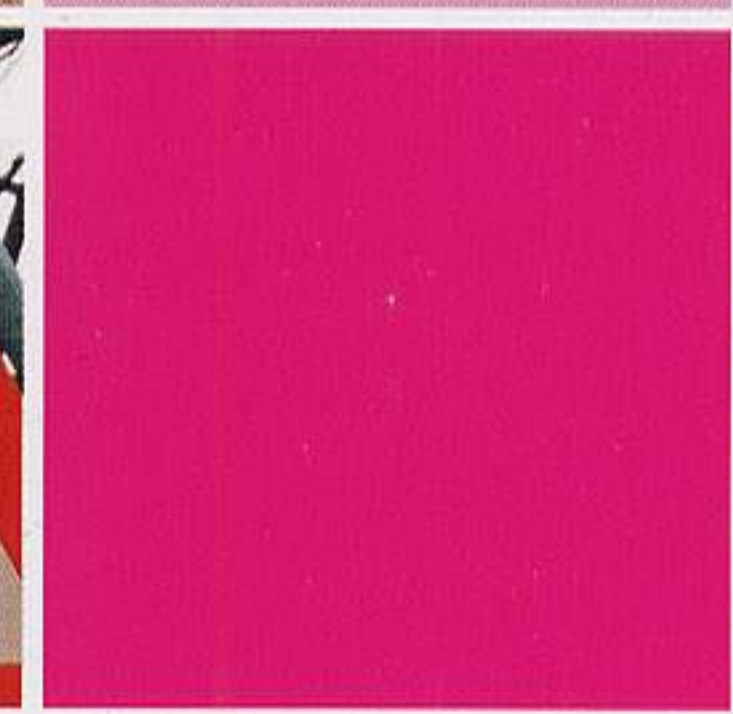
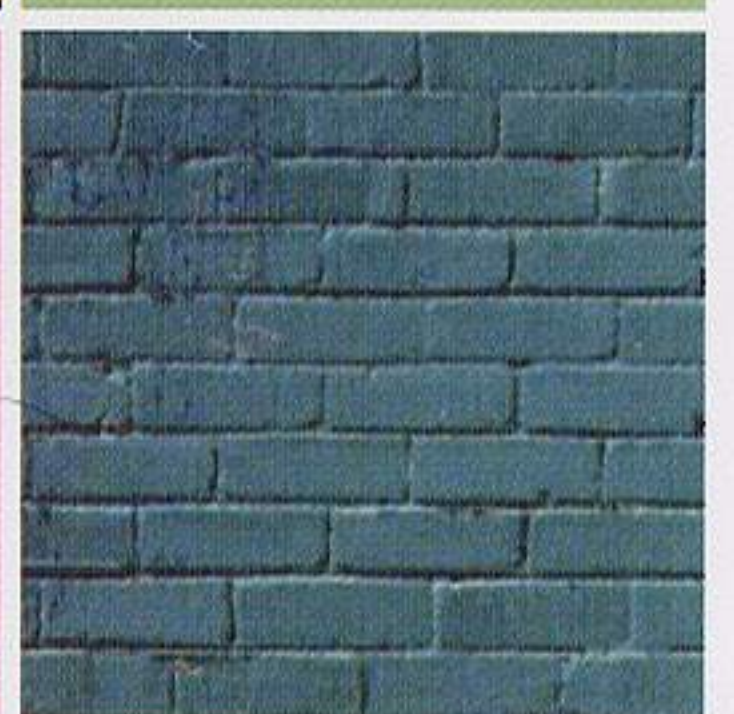
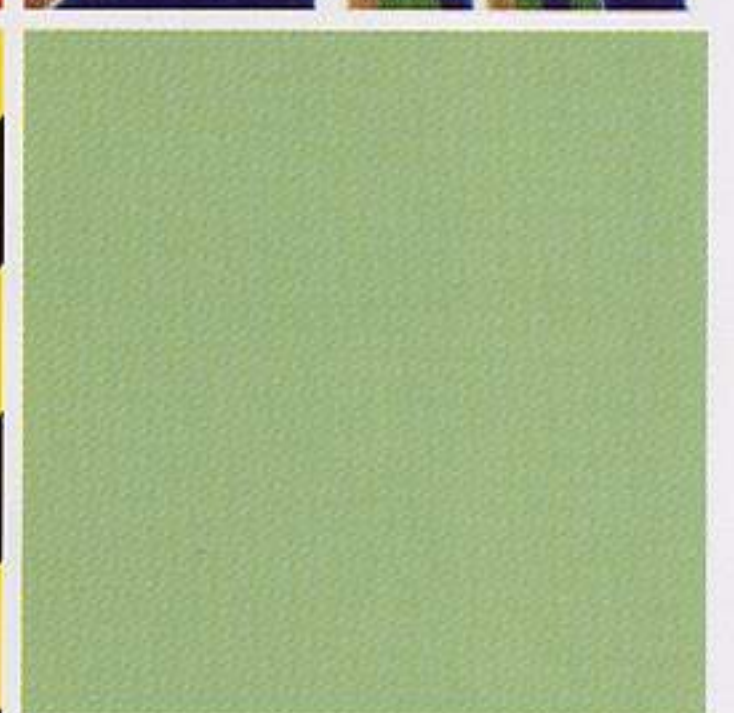
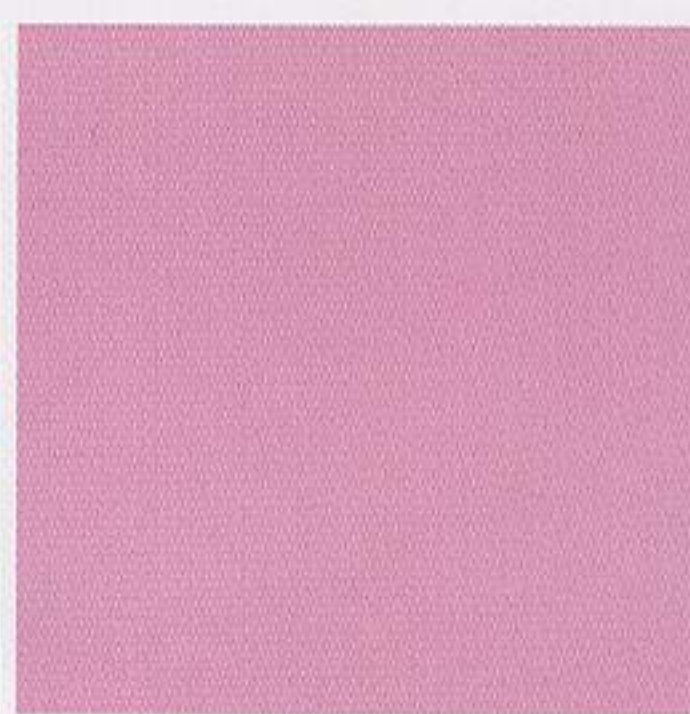
Painting trains from New York to London town so uncross ya arms and erase that frown!

xxxCONCRETE

Styles between a rock and a hard place.

xxxxSTUFF N THAT

Stuff we got sent and thought mmm, thats fresh.





CONTRIBUTORS

Artillery: Volume One. Chapter Two. The circus continues...

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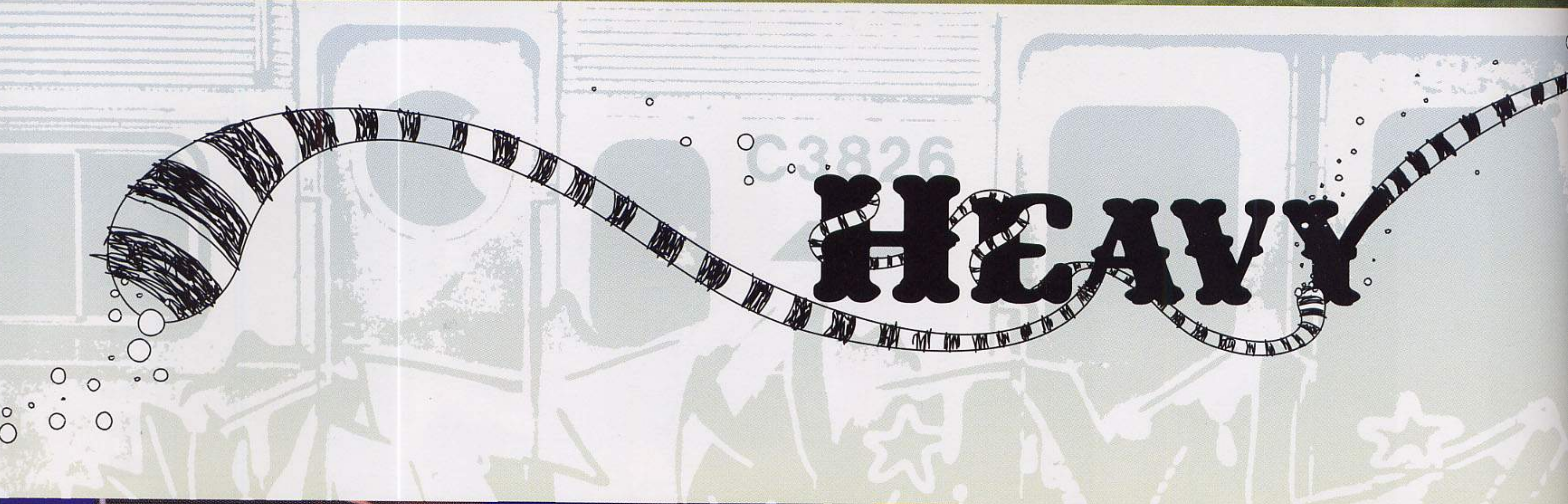
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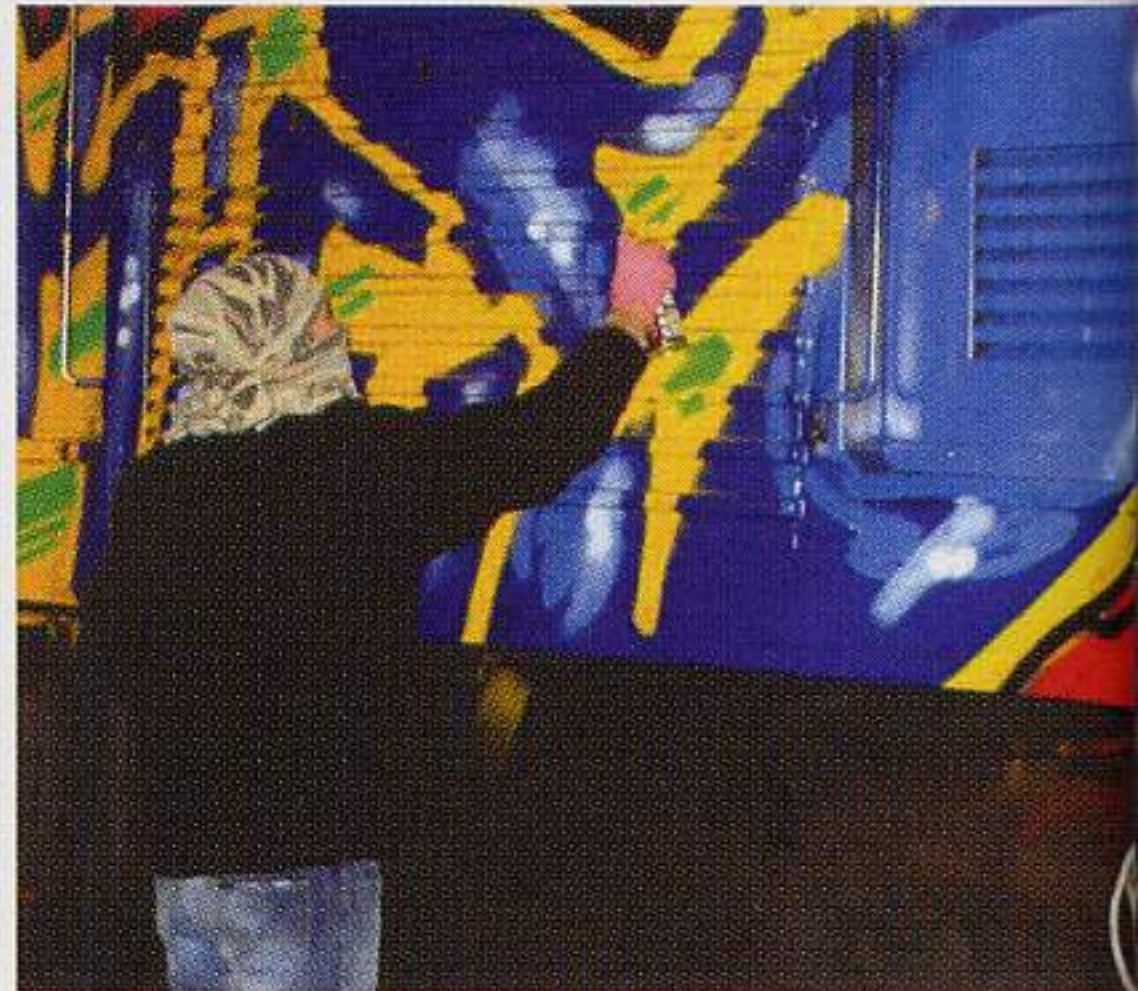


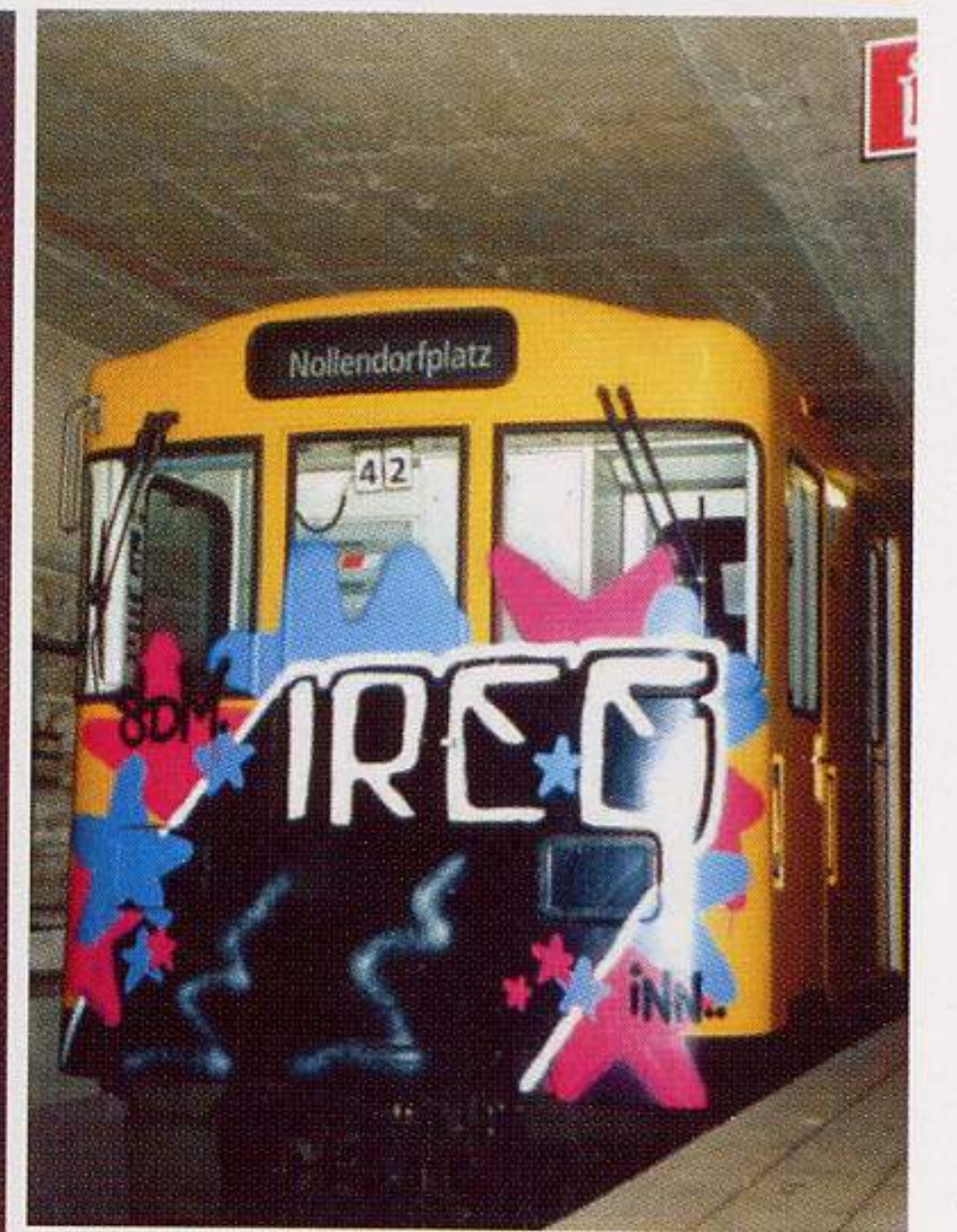
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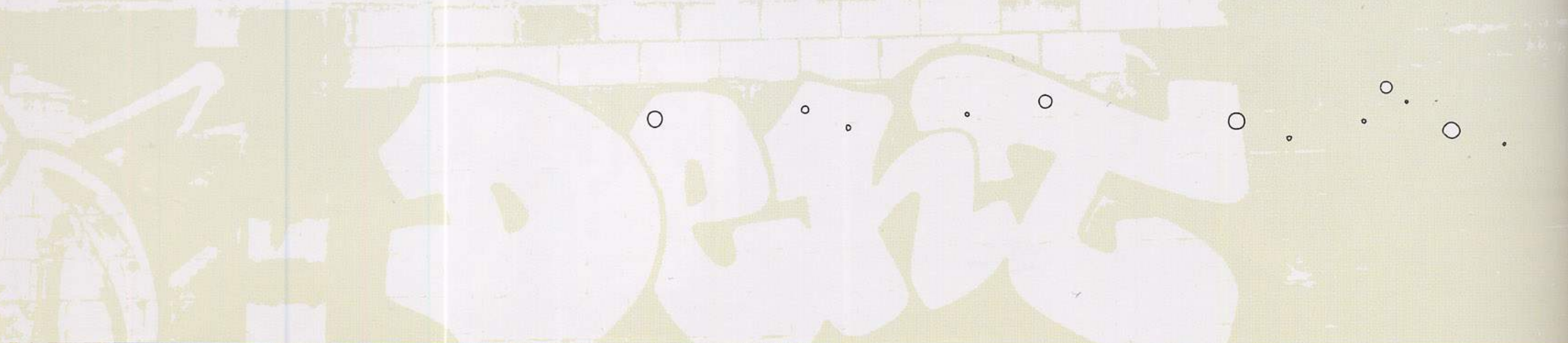


RECENTLY DENT AND PAVE (SYDNEY) EMBARKED ON A JOURNEY TO LANDS FAR AWAY. THIS IS THE AFTERMATH.

ABOVE: → DENT (Tiburina FS) → PAVE (Tiburina FS)

BELOW [This page]: → PAVE, STAYHIGH 149 and the DENTIST (NYC) → DENT (NYC Subway) → DENT . PAVE (Rome)

BELOW [That page]: → DENT (Rovaliston) → PAVE (Barcelona) → HIMS COD . PAVE (NYC)





DENT & PAWE





BOUNTY HUNTERS

→ YOU HAVE ALL BEEN AROUND FOR QUITE A LONG TIME. SINCE THE EARLY DAYS HAVE YOU NOTICED A CHANGE IN THE FOCUS AND DIRECTION OF GRAFF CULTURE?

Mistery: There was initially a lot of New York influence in the early days due to Subway Art etc. Most pieces had backgrounds and characters, even panels and tracksides did. Later we started to get influenced by Europe and our own local kings that took graff into heaps of different directions. We've always tried to break new ground in our pieces but always maintain the original bboy funk.

Jesta: Back in the early 80's we were all watching Future Art Beat Productions, we took our lead from them. They were miles ahead in style and skill. [We were] scanning Subway Art and Style Wars, so everything tended to look similar towards 1986 and 87'. Everyone was just learning I guess, creatively biting, hehehehe! I think the biggest changes came in the late 90's with what had been going on in Europe. They broke away from the New York style and made things more individual. Where as we were trying to find ourselves I think? Now with so many heads into design, its changed graff again. Its not solely hip hop expressive, but more urban and personal, but you'll always have your traditionalists who will do letters and characters in that Bboy style, as long as the balance is kept, its all good!

Chez: Writers are in a melting pot at the moment with graff getting bigger and more mainstream. What with the legals, commissions and graphic design aspects there's writers that remain 'purists', those that ride in between and those that go a whole new direction. Don't get me wrong graff elements have, should and will continue to remain the same but the focus in a writers actual art integrity is definately broadening with some writers finding other media outlets. Being an artistic culture the boundaries will always be pushed and the 'writer mentality' of fame, will make them want to take their name wherever they can.

→ YOU STILL PAINT VERY REGULARLY. HOW HAVE YOU MANAGED TO MAINTAIN THAT INITIAL PASSION YOU HAD WHEN ORIGINALLY GETTING INTO GRAFF?

Mistery: Chez and I are fortunate that we do this pretty much full time, but even if I wasn't working in related fields I would still carry the bug, which compels me to paint. Sometimes we stay for periods in Fiji and I draw a lot but I'm still always hanging to rock a wall.

Jesta: Now its just a part of me, as aside from something I just do! Graff's just one medium to my many needs to paint whether in oils

or whatever. I need to do it these days. If youre not creative or positive in life then what the hell are we doing? What is the sense or purpose to life? If I don't paint for some time I literally become depressive and my wife can't stand me. She will say get out of house. Go and paint!

Chez: It's not something I have to maintain it just is. I guess I'm trying to improve on my graff so that compels me.

→ WITHIN HIP HOP IT IS A COMMON CONCEPT THAT THERE ARE FOUR ELEMENTS (GRAFF, DJING, BREAKING AND MCING). HOW DO YOU FEEL ABOUT THE CONCEPT EXTRA ELEMENTS BEING INTRODUCED SUCH AS STREET ENTREPRENEURIALISM AND STREET FASHION?

Mistery: Well the way I got into hip hop was based on the four element theory. My generation dabbled in pretty much everything hip hop and you can still tell from a lot of old schoolers who still break, MC, DJ and graff. However I know that these are just basic breakdowns of an exhaustive culture. Beatboxing, beat production, etc are all included there as well. I think you're clutching at straws when you try to add hustling as a part of HipHop. That's been around for much longer than this culture. Street fashion etc; well it's related but I don't think it needs to be pigeon holed as another distinct element, mean even looking back to the beginning, graff predates the other elements and locking was going on in different areas independent of the rest.

Jesta: Just because KRS One said it, doesn't make it law. He isn't a leader, so I don't adhere to his opinions. The elements are just a way of explaining things to heads that maybe don't understand what its all about. I think the raw and exciting elements that are found in practical hip hop expression is in fear of being lost because of the compartmentalising of life. Damn, back in the day you just went out, broke, bombed, stuffed up your sister's records cause you wanted to figure out how to scratch. There was no concept of the elements. When you have structure like this, you have people telling you that this and that isn't hip hop, when hip hop was and should remain what you make it. An image and a style has been overly cultivated now but it wasn't always that way. None of my mates in 1983 had Adidas, we wore Volley's and Kt 26's but we were breaking everyday. Did that make us lesser? Hell no, coz no one gave a thought to what you were wearing, just what moves you were doing. Until Rock Steady



→ MISTERY . CHEZ . JESTA (Sydney)



→ MISTERY



→ CHEZ



→ JESTA

Crew came out with those jump suits, then everybody wanted to dress smart. If you can make money through hip hop, then you are one of the lucky ones and I say more power to ya. Entrepreneurialism ain't hip hop, just some crazy mixed up socialist/capitalistic bent of KRS One. I dig his beats and he's out lasted most, but man he can sure be confusing.

Chez: The more hip hop is defined into what it has to be and look like, it will ultimately turn it into a stereotype with no room for uniqueness or individuality. We'd all become hip hop clones. I know writers that don't speak 'street language' or sport the latest threadz and it's all good because there's still room in the four elements to be yourself.

→ IN TODAY'S ENVIRONMENT WE ARE IN A POSITION WHERE YOU CAN PROFIT FROM HIP HOP/ GRAFFITI AND STILL MAKE A POSITIVE CONTRIBUTION. WHERE DOES THE LINE FALL BETWEEN TAKING ADVANTAGE AND CONTRIBUTING TO THE CULTURE?

Mystery: If you do something that you're good at and make money from it I don't think there's a problem. But if you only do it for money and never do it purely for the love I think you've missed the point. I think it's much better having people who understand the culture as the representatives to the mainstream society than people who treat the culture with tokenistic disregard.

Jesta: Simple, if you like hip hop and are passionate about it, why not make a bit of cash from what you love. Your motives are right. If you don't dig hip hop, though see its financial potential through its commercialisation then you are a cultural thief and that kind of person does it a disservice and harm and usually exploits the people who are practicing the culture. That's what I think the difference is. At the end of the day if we didn't make money from hip hop, we'd still be down with it, coz as much as we have to pay bills and put food on the table, we were in hip hop before money was even a reality! If we don't then some one who doesn't respect it will.

Chez: Ditto.

→ MANY WOULD SAY THAT THE CULTURE ISN'T AS VIOLENT AS IT ONCE WAS. WHAT IMPACT DO YOU FEEL THIS HAS?

Mystery: I believe hip hop has always been about passion, no matter what form that takes. It's about soul and funk. Sometimes it brings things to a boil. Sometimes it boils over. Glorifying false bravado is

where I think the danger lies. People believe the lies and base their life on it. I've seen the violence meter go up and down and at times I've been part of it. In retrospect I think it may have deterred some people that may have been a real asset to the furthering of the culture as a whole.

Jesta: Violence has always been there. I think it's more prevalent these days. More people, more incidents and perhaps the outcomes are more severe. Which is immensely sad, because that's what made me leave the scene back in the late 80's. I just wanted to positively practice hip hop, breaking and painting. I think people have an unbalanced view to street culture. Just because its street doesn't mean its violent. In America originally the idea was to use hip hop as a way out of the harsh environment of the ghetto. Now all we want to do is glorify this negativity instead of rise above it. We feed our egos and develop pride, rather than be humble and positive. Lets be honest the hip hop categories on music award shows do not represent hip hop. All they do is reward negative values, over emphasis on wealth, sexuality and wack beats, from wack producers. Seriously who would you vote for P Diddy or Premier? Creativity, the word it self denotes positivity, this then is how we should express hip hop.

Chez: It opens the door to artists whose stuff we may never have had the opportunity to check out. Lots of guys that don't run with the town tuffies can come out and play.

→ AS A CREW HAVE YOU EVER HAD ANY SERIOUS BEEF TO DEAL WITH?

Mystery: As BH we've been fairly fortunate. A few punks might bitch behind our backs but as a whole we've managed to steer clear of most stuff. We pretty much keep to ourselves and try not to be too opinionated or get involved in other peoples politics. Sometimes you get linked to something by association or maybe some little kid without a clue might write on your piece but overall we get on with most people. Back in the days I had more beef but I had a huge crew of dudes and handled things a little different then.

Jesta: There's always someone who doesn't like the way you do things, they go over you. I haven't got time for it, so I try not to dwell on it. I'm 33 now. Lifes too short. I'd rather we work out the issue at hand and paint a wall together.

Chez: Nothing serious enough to keep me shaking my fist. Just more of an annoying buzz like a mosquito that needs to be squished.



[UPPER ROW] → ATOME . BRICK . MISTERY . UNIQUE . CHEZ . JESTA [LOWER ROW] → CHEZ . MISTERY . JESTA

→ TELL US ABOUT THE OTHER CREWS THAT YOU ARE IN?

Mistery: My first breaking/ graff crew was Street Fleet out in Bankstown but when I moved to the city I hooked up with Big Time Crime, Rock City Funk, IBS, Soul Brothers and Super Starz. I later formed Brethren and am now also a member of 21st Century.

Jesta: Back in the day it was common to be in many crews. I was in Black Connection, IBS, Def Crew, FDS etc. Now I'm a one crew kind of guy; Bounty Hunterz!

Chez: The Grand Royal Arch of Freemasonry, Illuminati, Al-Qaeda, just kidding...or am I?

→ YOU ALL SEEM TO BE VERY TALENTED IN THE AREA OF CHARACTERS, HOW DO YOU FEEL ABOUT LETTERS? IS THERE A PREFERENCE OR PARTICULAR IMPORTANCE PLACED ON EITHER?

Mistery: Graff is about lettering. I'm always pushing my letters. A lot of our commissions demand characters and backgrounds etc. We're fortunate that all of us are versatile and can rock whatever. We like doing productions and characters can serve to bring it all together and unite the design.

Jesta: Graff is primarily and traditionally about the letter form. Its just that over time my like for characters, realism and backgrounds has over taken my need to paint letters. I just hate repetition and I don't get a kick out of writing Jesta on a wall all the time anymore.

Chez: Letters are the primary artform and characters come in second. Although together they make a killer combo.

→ YOU MAINLY PAINT COMMISSION/ LEGAL WALLS, HAVE YOU EVER HAD ANY RUN INS WITH THE LAW?

Mistery: That hasn't always been the case. I've more than served my time paying dues. I've had numerous chases, been taken in, but have never formally been charged. Dudes in my previous crews got locked up and Sergeant Snow, the old Graff Task Force boss, rang my house

→ BELTON JOHN BY MISTERY



a few times. I was under surveillance and my brother got done a few times for graff, but I'm free of any record. Now I've been trying to hook up legal stuff for us and other writers.

Jesta: Plenty, even with legals. With the amount of hassle you go through to understand why people just do illegals. We are a crew in our own right but we still get treated like some Teenage Mutant Ninja Turtles. Graff has come a long way, but public opinion is a bit slower.

Chez: Yeah mainly assassins and snipers.

→ SO YOU GUYS ARE ALL STAR WARS NERDS HUH? CAN YOU TELL US SOMETHING REALLY GEEKY TO DO WITH YOUR INVOLVEMENT WITH STAR WARS?

Mistery: Chez and I used the Jedi Mind Trick to sneak into the screening and crew screening of Attack of the Clones.

Jesta: HHHmmm, my son and I used to fight over Star Wars figures. He always wanted my ones, so in an effort to defend my Boba Fett figures, they're still mint in the box. I stored them all in a box for safe keeping.

Chez: Not nerds mate - 'connoisseurs'. I have Jedi powers and Mistery runs with the Sith. Just go check out his 'so called' Ninjitsu training class. Japanese martial art - I don't think so!

→ CHEZ, THE CLICHE PHRASE "GOOD FOR A GIRL" DOESN'T SEEM TO APPLY TO YOU AS YOU HOLD YOUR OWN BESIDE THE BLOKES. DO YOU THINK THIS IS A REFLECTION OF YOUR SKILL BEING ON PAR WITH YOUR MALE COUNTERPARTS WHICH MEANS THAT YOU DON'T HAVE TO RELY ON YOUR GENDER FOR RESPECT?

Chez: Thanks. I'm not really down with that phrase. It's about being a 'writer'. Gender should have nothing to do with your skill or what you're at.

→ JESTA, YOU WORK AS A HIGH SCHOOL TEACHER. HOW HAS YOUR INVOLVEMENT WITH GRAFF CONTRIBUTED TO THE CLASSROOM?

Jesta: Well I've painted my classroom. These days kids just want to do their title pages or the school wants a few murals done. Other than that I kind of keep it out of work. I rarely mention it? I have

→ JESTA





→ MISTERY

had a writer in my school for over three years.

• MISTERY, BRIEFLY TELL US ABOUT YOUR HIP HOP GROUP "BRETHREN"?

Mystery: Brethren is my music crew. It's made up of myself and Wizdm. We've been rocking since around 89 and we've just recently released our album Beyond Underground. It's a concept hip hop album with a Sci-Fi/ Fantasy type story line and is pretty much the first of it's kind. It also comes with a limited edition comic which explains the story more in depth. I drew it myself. Wiz helped with the story etc and Chez did all the layout and stuff.

• WHO ARE THE FAVORITE ARTISTS THAT YOU HAVE WORKED WITH?

Mystery: I mainly like painting with my crew and close friends like Shime, Dash, Cab, Unique, Outlaw and that. Recently we've been doing some stuff with Days, Atome and Brick. I like painting with writers that don't leave me all the dirty work. There have been writers that I've seen for years and I've been lucky to collab with some like Futura, Made2, Delta, Loomit, Can2, Shok1, and Darco. I still like painting with young and up and coming writers as well. But most of my stuff is usually done with just the Chezism.

Jesta: Not really into dropping names. I've painted with some really cool people, that's all.

Chez: Jesta, Mystery, Shime, Dayz, Unique, Spice, Fade, Darco, Sky189, etc all other writers with a wicked sense of humour. Basically friends that you can have a laugh with.

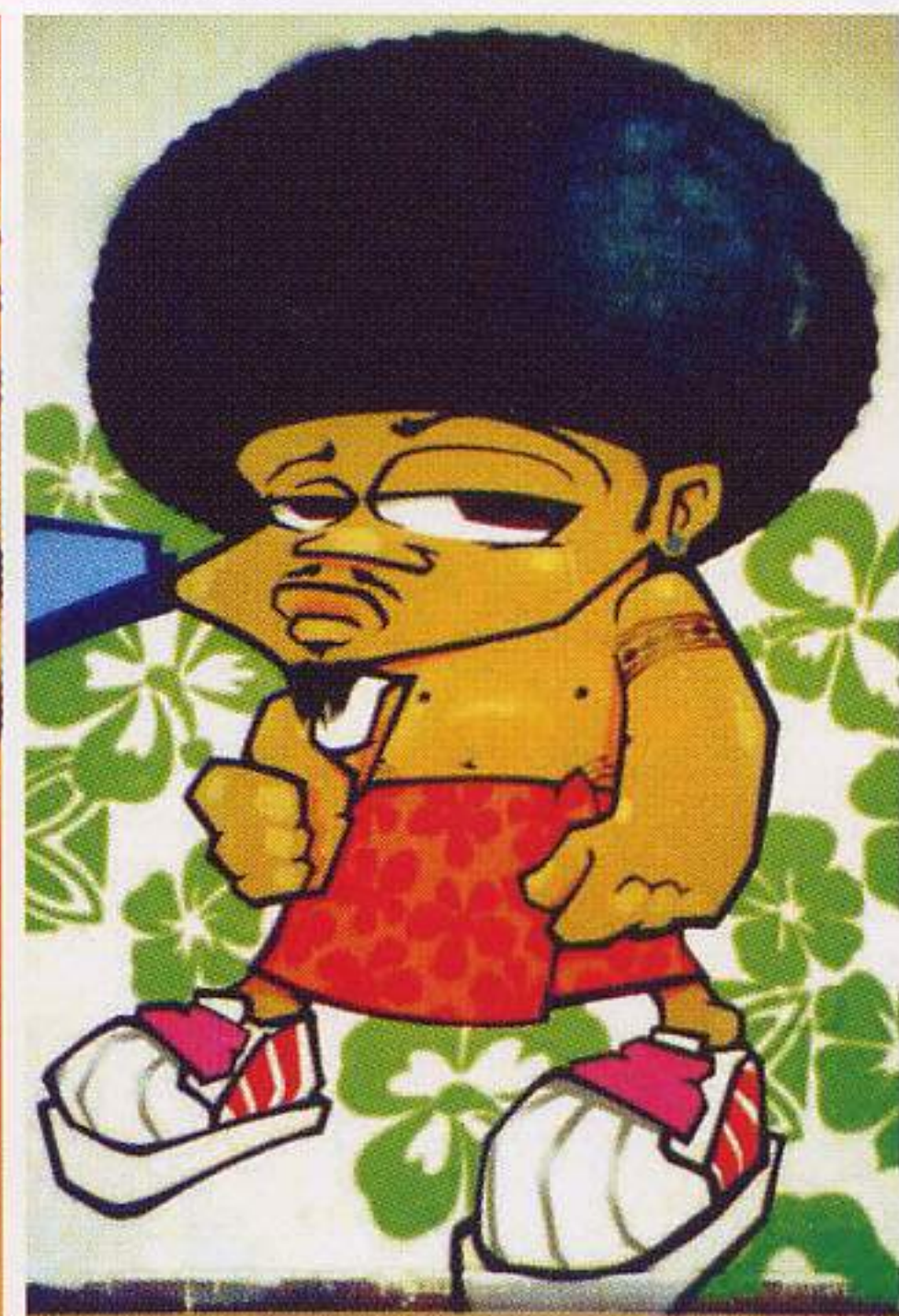
• YOU HAVE DONE MURAL WORK FOR PEOPLE LIKE PLAYSTATION AND WONDER BRA. WHAT ARE THESE BIGGER COMPANIES LIKE TO WORK FOR?

Mystery: You've got to be patient as there's sometimes a lot of consultation and meetings. You've got to know the limits of artistic integrity and play the game. Sometimes we've gotten some easy ones like the Wonder Bra gig and the Crusty Demons tour where they just

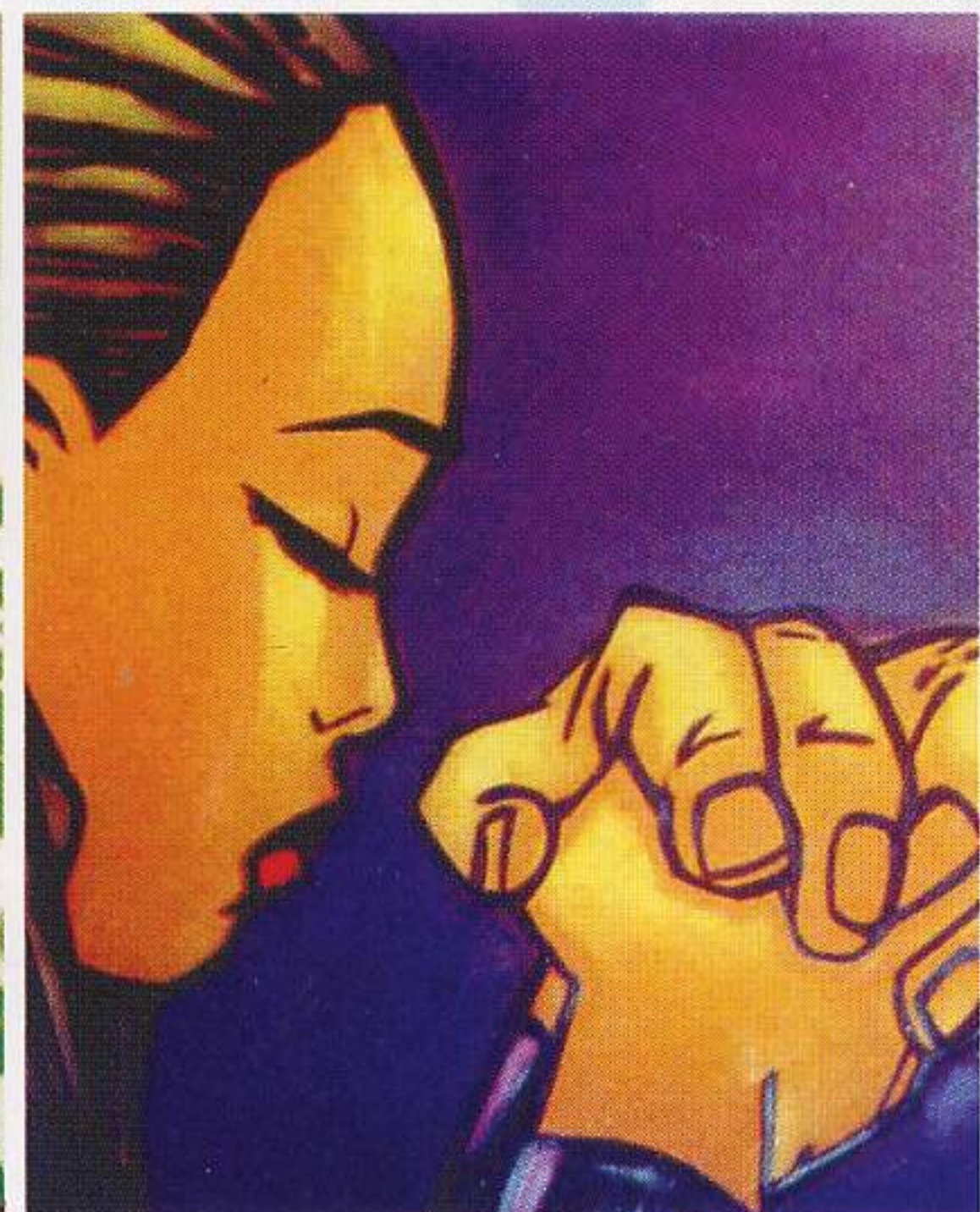
→ CHEZ



→ MISTERY



→ 'SOLITUDE' BY CHEZ



→ MISTERY



wanted us to drop tags and throw ups.

Jesta: They vary, some just say to go for it, others stipulate what they want in detail with no creative license at all.

Chez: Pretty cool. It's all run on a higher level of professionalism and certain criteria is expected but once you get the gist of what they're after it's all smooth sailing from there.

• DO YOU EVER GET BURNT OUT AND FIND IT HARD TO GET CREATIVE. HOW DO YOU OVERCOME THIS?

Mystery: For sure, deadlines can sometimes give you writers block. I try and take inspiration from things around me. Once I get an idea I'm psyched to do it, most of the time.

Jesta: I play with my 3 kids, read a book, watch a dvd with my wife, dream of life under the sea.

Chez: I just keep on cause once I get out there I'm fine and if I'm having a hectic day my crew are there for me.

• YOU PLACE AN EMPHASIS ON SPIRITUALITY WITHIN THE THEMES OF YOUR WORK. IS IT AN AIM TO EFFECT PEOPLE WITH YOUR ART?

Mystery: I believe all art has something spiritual if it's from the soul. I like my work to have depth and meaning that can affect people. Every piece has a message even it's just a name, that's saying 'Here I am, this is what I can do'. I try and vary my messages but spirituality is a message that has eternal ramifications.

Jesta: Yes, though I would like my work to become more provocative. I like to think my work enhances the space its in, that if its not questioning or preaching something then its positive and appreciated by the public for simply what it is, art.

• BESIDES 'HIP HOP' RELATED INTERESTS, WHAT RECREATIONAL ACTIVITIES FILL YOUR SPARE TIME?

Mystery: I'm big time into martial arts. I was into it long before I got





→ "HULK" BY JESTA → JESTA

→ MYSTERY

into hip hop. I also am a regular church goer, but I dig catching movies with Chez or hangin with friends and family.

Jesta: I try to surf now and then, hopefully this will become more regular. I also train in martial arts with MR.E. Other than that I am a family man.

Chez: Espionage.

→ WHAT NON HIP HOP MUSIC ARE YOU LISTENING TO AT THE MOMENT?

Mystery: I dig heaps of music: reggae, soul, gospel, blues. Some of my favourite artists are Donny Hathaway, Gladys Night, D'angelo, Maxwell, Robert Cray and Sade.

Jesta: I'm always listening to Hawaiian music, nothing beats it. I'm digging Prefuse 73, Stanley Clarke, Raphael Sadiq, Katchafire and a heap of jazz fusion, mainly ambient mellow stuff.

Chez: Brethren; Beyond Underground, they're not hip hop they're sellouts. [That's a joke Wiz] Maxwells Embrya, Sades Lovers Rock, George Benson Give me the night, on the chill tip at the moment.

→ WHO ARE YOUR FAVOURITE AUSTRALIAN WRITERS/ ARTISTS/ DESIGNERS?

Mystery: I like Dmote, Puzzle, Dash, heaps of people, anyone but Dyms.

Jesta: Unique, Days, Prins, Dash, Shime. I guess my mates, People I paint with. Design wise I'd say Rinzen, the Australian InFront crew, Burn Crew. I don't particularly dig the highbrow scene, it has become more than pretentious and definitely inbred. They don't connect with anyone but themselves!

Chez: Mystery and Dash for all rounders, there's funk in their lettering, characters, tags, and throwies. Shime, Puzl, Dmote, Cab, Unique etc the more I think the more writers that are worth mentioning and I'm sure there's heaps of other writers stuff I haven't seen.

→ WHERE IS THE PLACE YOU HAVE MOST ENJOYED WHILST TRAVELLING?

Mystery: I like hangin in Fiji with the rels and we've really dug a lot of places. South Africa was pretty dope though, I've been there twice now and we also have a Bounty Hunterz crew brother in Capetown by the name of Sky189. He and his wife Smirk who is a writer from Switzerland actually came over last year and toured around with us for a bit.

Jesta: Hawaii, Samoa & New Zealand, I can relax there, I have some beautiful family and friends in each place. Plus I wouldn't get tattooed anywhere else.

Chez: Fiji! Belgium for graff experience. Got to stay and paint a big wall [heaps of paint supplied] with dope and cool writers like Darco, Neon, Toast, Mystery, Kor and heaps of locals. Everything was sussed down to food, accommodation in this resort villas and a BMW for a ride. Had mad laughs and then to top it all off we got paid. Hell yeah that's the way a writers life should really be.

→ WAS/IS FAME EVER A MOTIVATION FOR PAINTING?

Mystery: Maybe back when I was starting out. Now it's more about battling myself and trying to do a better piece than the last.

Jesta: I'm really not interested in fame, though exposure is different and important to succeed and be wanted for what you do, especially if ya wanna get paid.

Chez: Was and still plays a part although it's not as bigger part as it started off being, I'm still taking the name Chez as far as I can.

→ WHAT PROJECTS ARE YOU WORKING ON AT THE MOMENT?

Mystery: www.bountyhunterz.com and a solo album. Plus getting Beyond Underground out there, doing breaking stuff and numerous graff projects.

Jesta: www.poto-originalz.com; a website and business my wife and I have been working on with Kmuter designs. POTO means smart in Polynesian, thus the vibe of the whole thing is Poly and hopefully smart! The business is concerned with art, murals, clothing and graphic design. So far things are going well, though this is just the beginning.

Chez: Artillery interview, running a graff TAFE course, website, walls that need to be painted the list goes on.

QUICK QUESTIONS.

→ FAVORITE COLOUR?

Mystery: Tuxan Denim blue

Jesta: I have so many?

Chez: Right now it's Beltons 327104 and 327032 (how well do you know your paint?)

→ FAVORITE BOOKS?

Mystery: Torah, New Testament, The Book of 5 Rings, Tales of the Bounty Hunters.

Jesta: Bible, Fatu Hiva, Tattoos From Paradise, No Kava For Johnny.

Chez: Books I read as a kid; The Faraway Tree, Chronicles of Narnia etc because it's when I first got to love reading.

→ FAVORITE WRITER FROM THE SUBWAY ART/ STYLE WARS ERA?

Mystery: Skeme. The photo that has him lying in front of his piece is my favourite panel of all time, mad funk, it so clean it looks like a sticker.

Jesta: Skeme. There was a lot of dope writers back then, but not all where down with hip hop. He typified hip hop art in every sense. His whole attitude echoed in every writer in the 80's and his skills are unquestionable, dope style, clean lines and variation of work.

Chez: Skeme because he had great style and flow in his letters.

→ FINISH THIS SENTENCE...KEEPING IT REAL IS...

Mystery: remaining true.

Jesta: Being selfless!

Chez: Donald Trumps hairstyle.

→ WHAT DID YOU HAVE FOR BREAKFAST?

Mystery: Coconut and pineapple juice.

Jesta: Water, an olive scroll.

Chez: Coffee with honey drizzled on hot buttered toast.

→ WHAT ARE YOU WORKING ON TODAY?

Mystery: Rocking a wall with some young writers.

Jesta: Cleaning my house.

Chez: Getting some Japanese exchange students to rock a piece AUST style.

→ WHAT IS THE FIRST THING YOU WILL DO AFTER THIS INTERVIEW?

Mystery: Eat a kebab.

Jesta: Do the dishes.

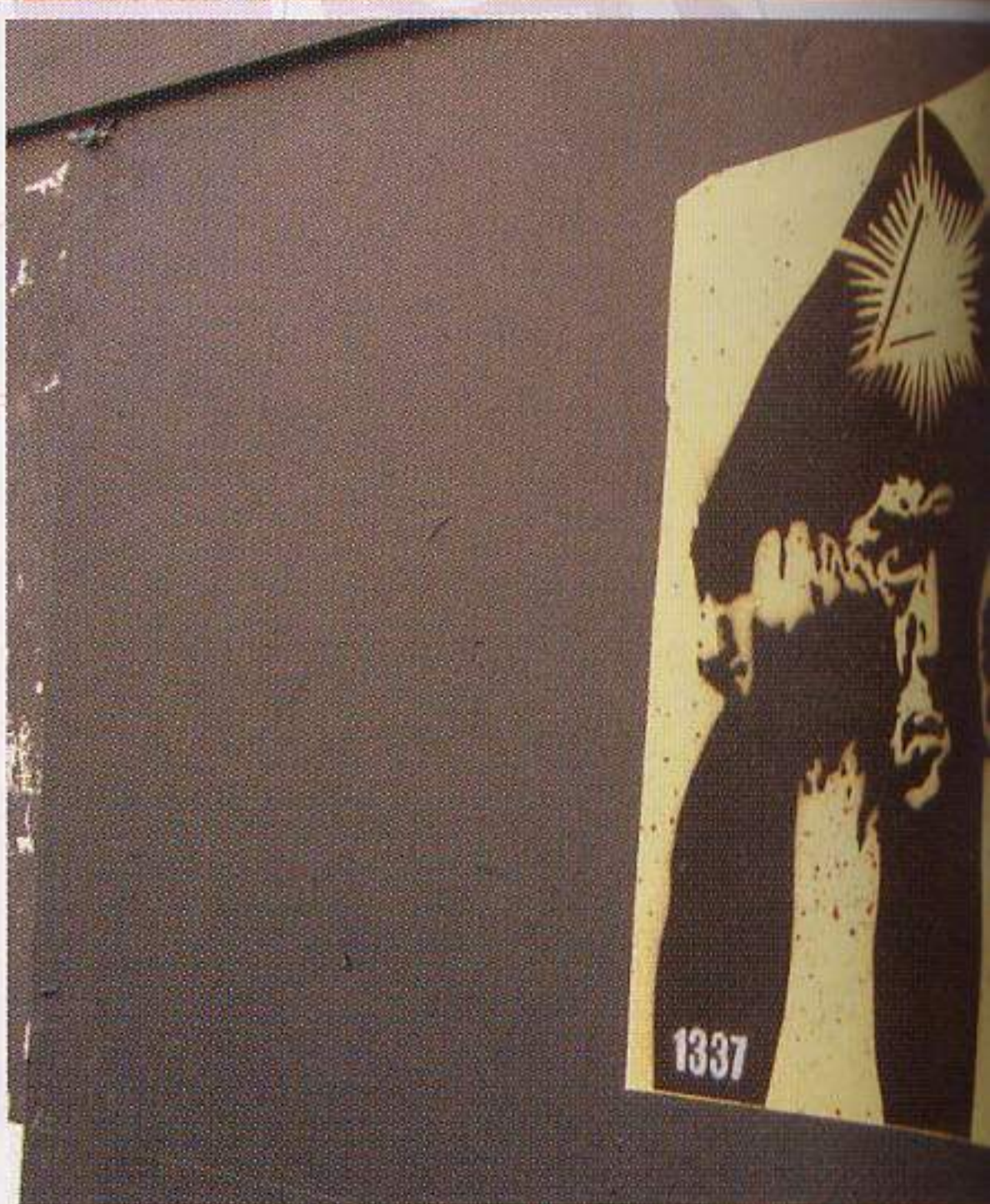
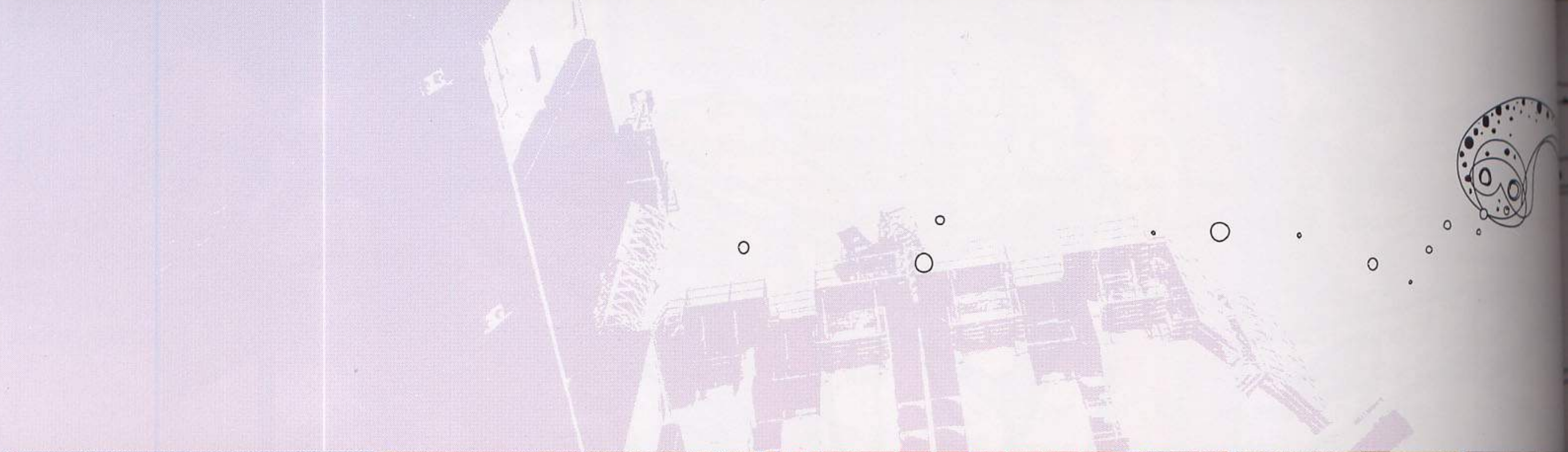
Chez: Have a coffee.

→ LAST WORDS?

Mystery: Put Captain Solo in the cargo hold.

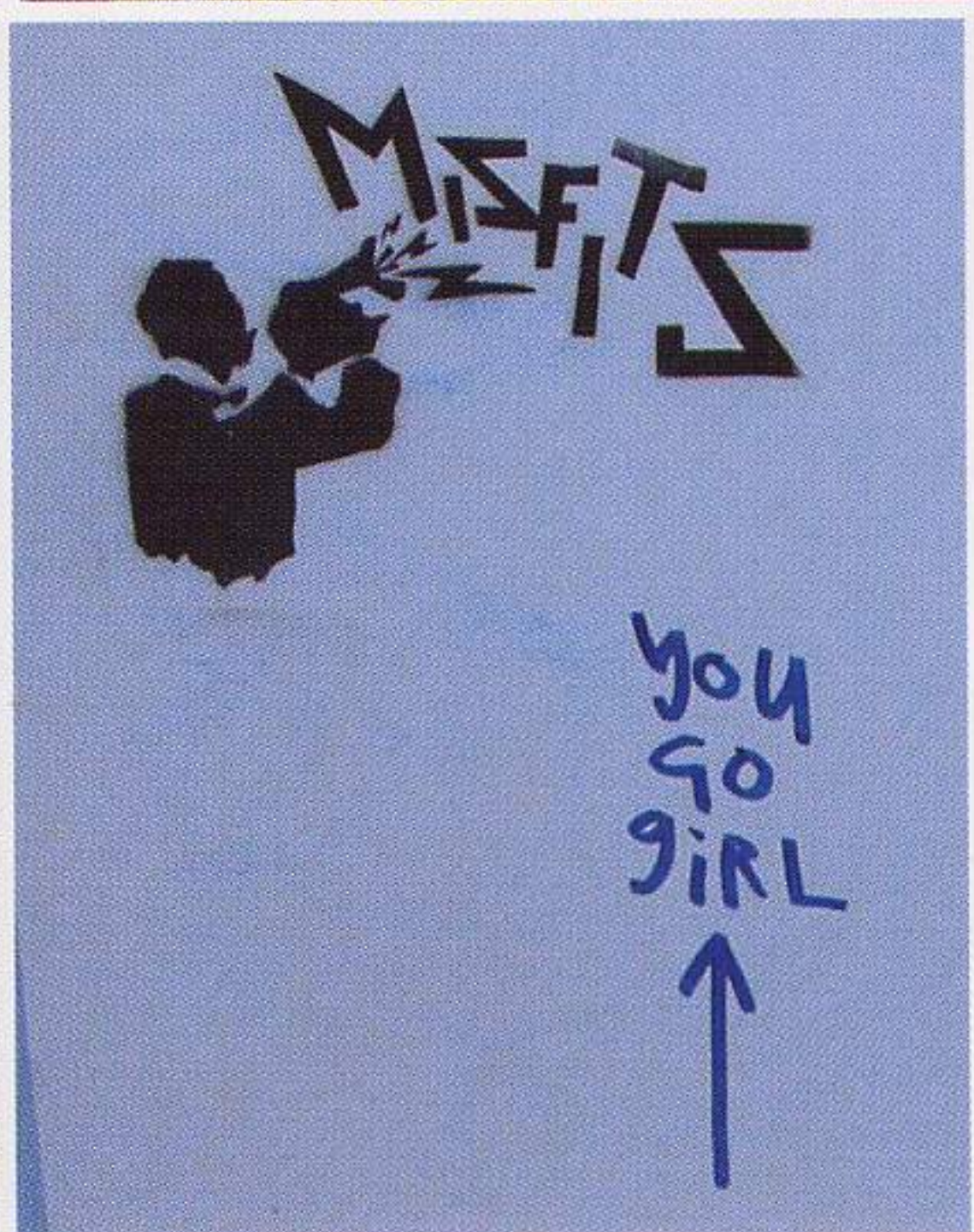
Jesta: One God, One Faith, One Love.

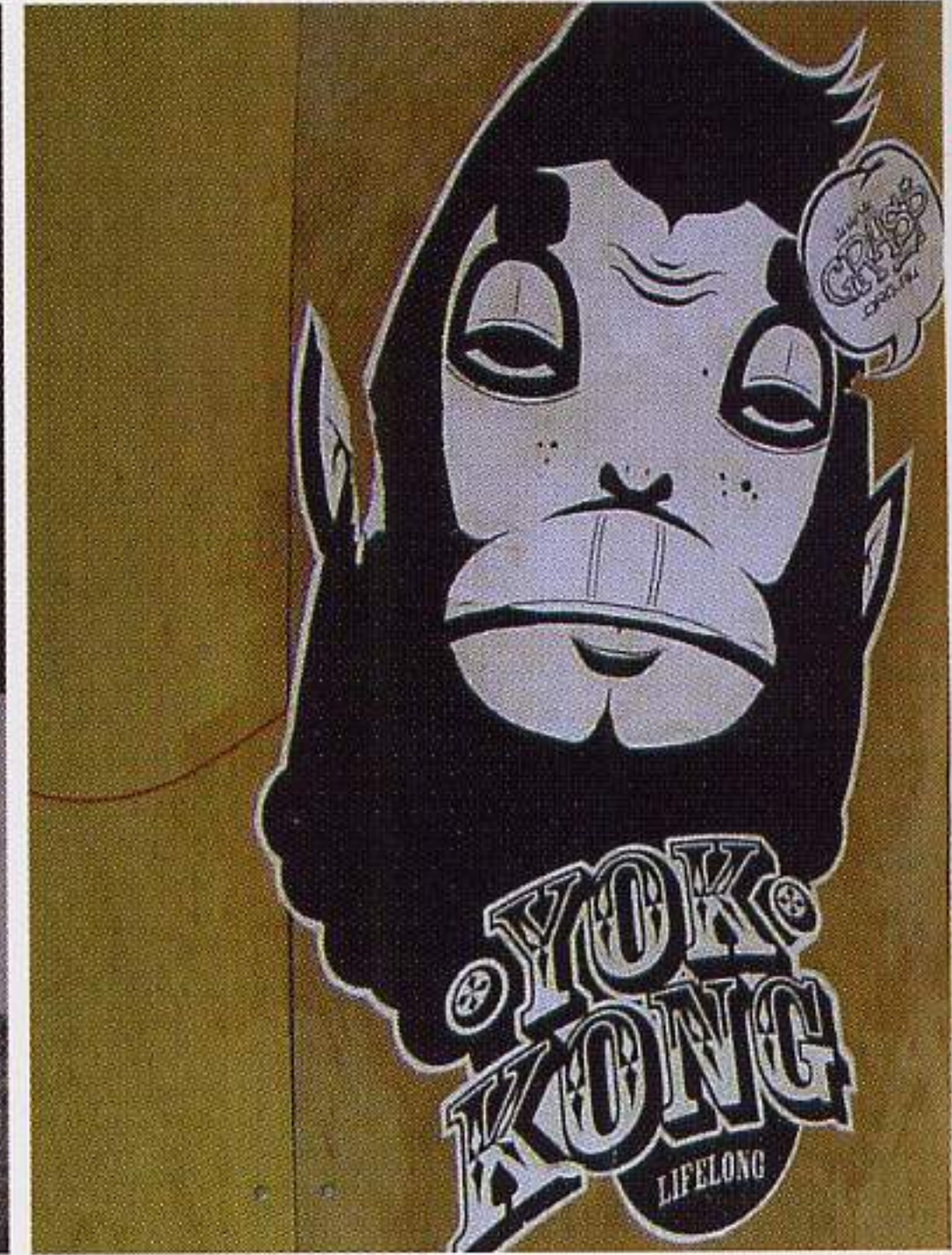
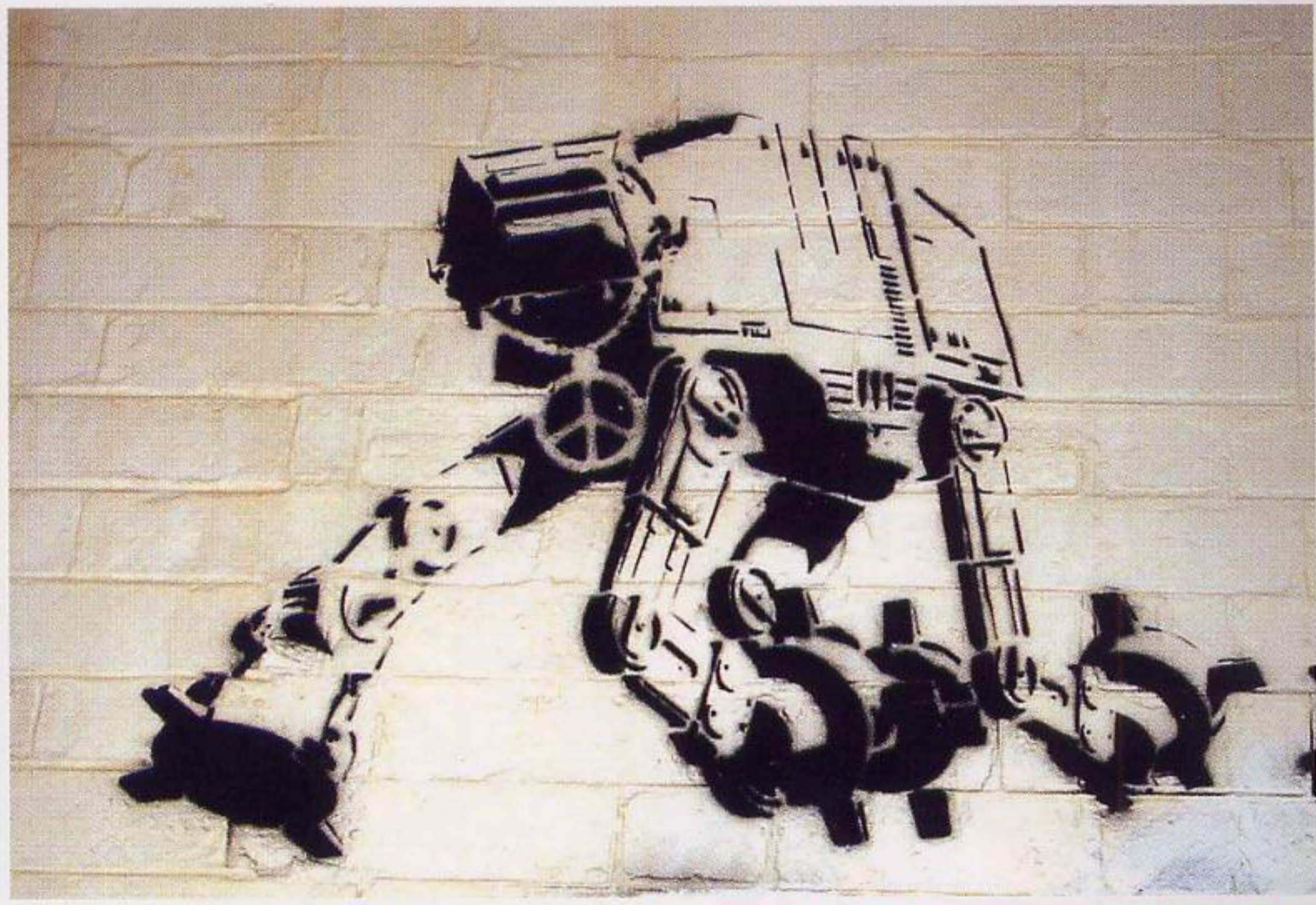
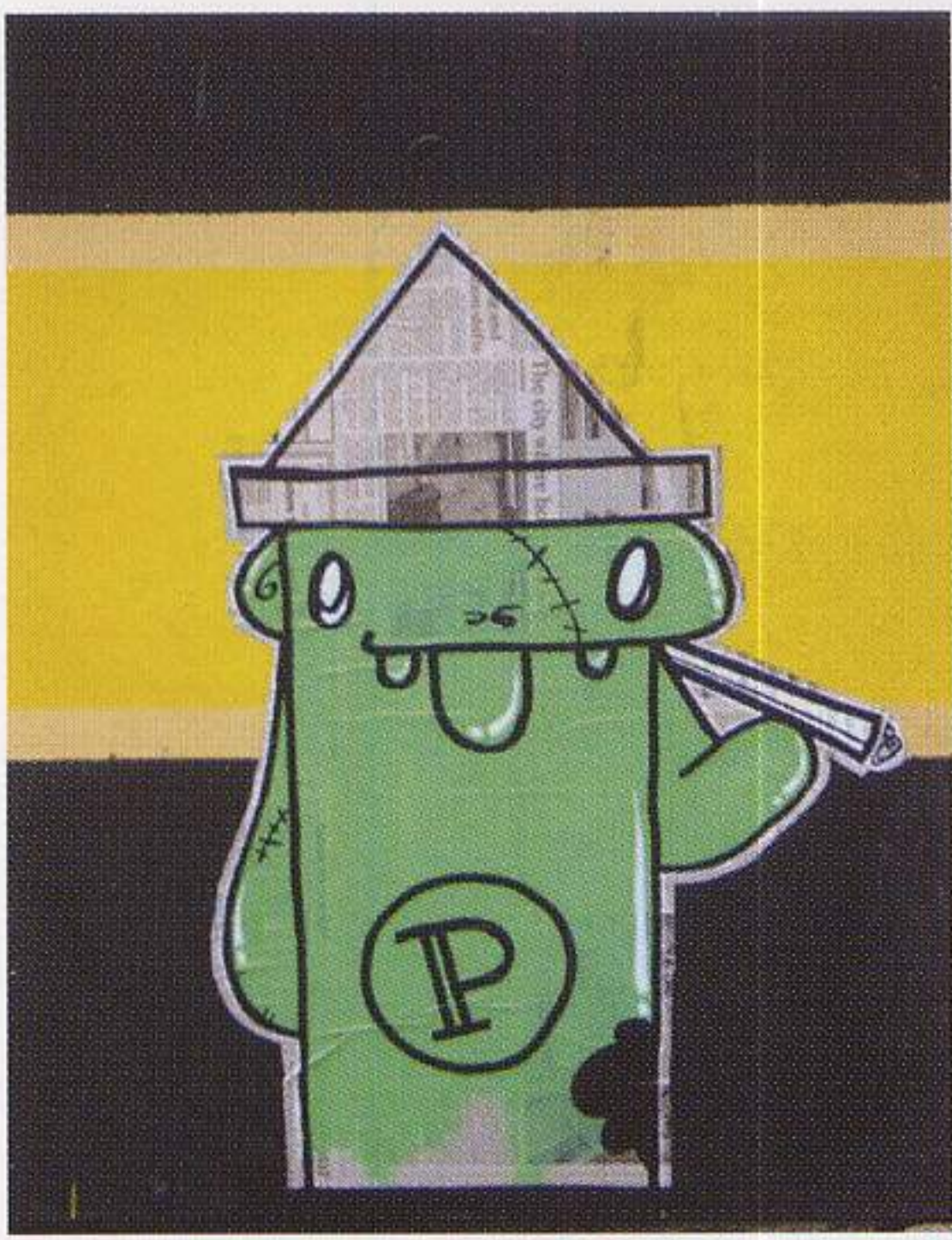
Chez: Serenity Now. 🐼

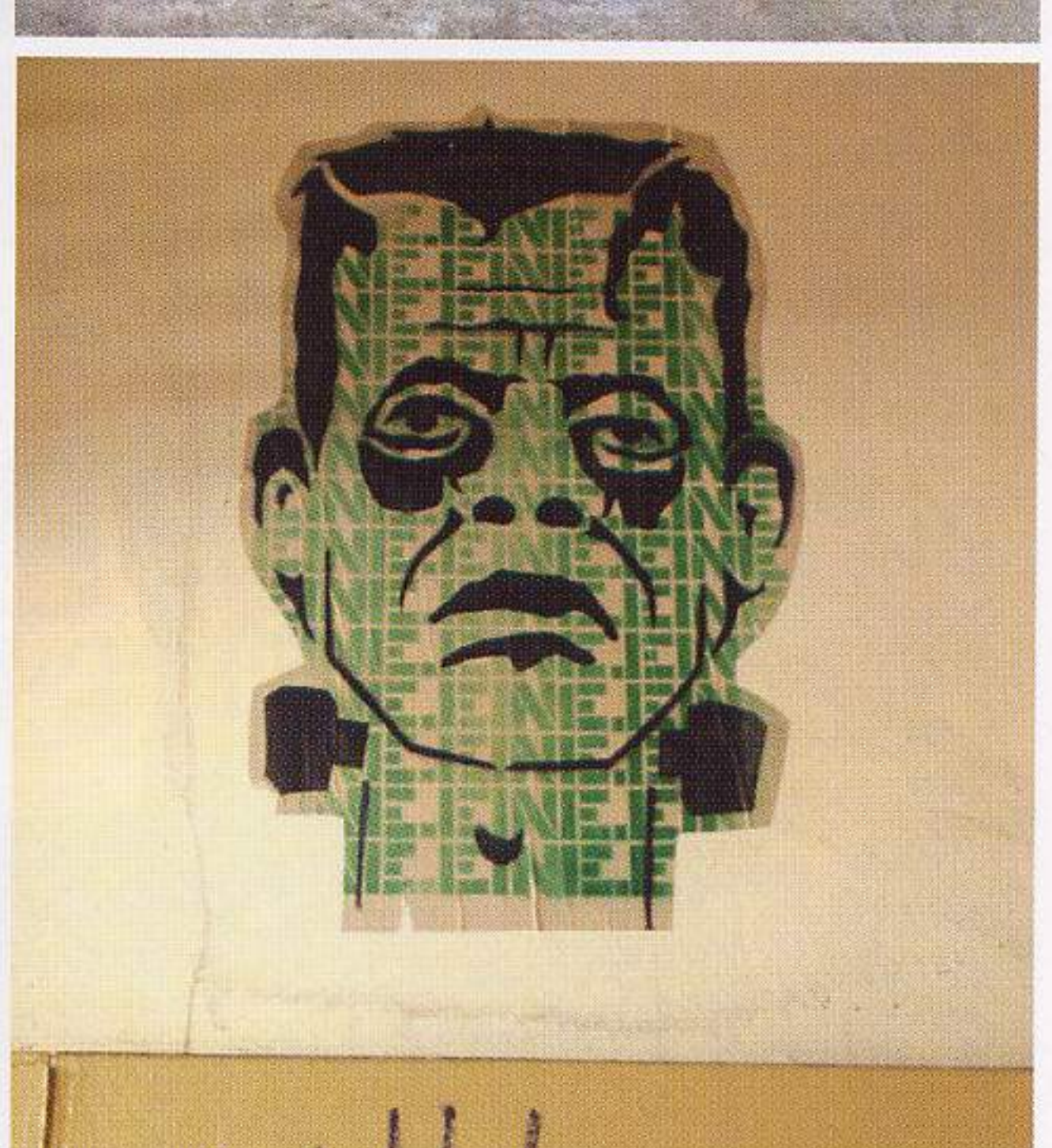
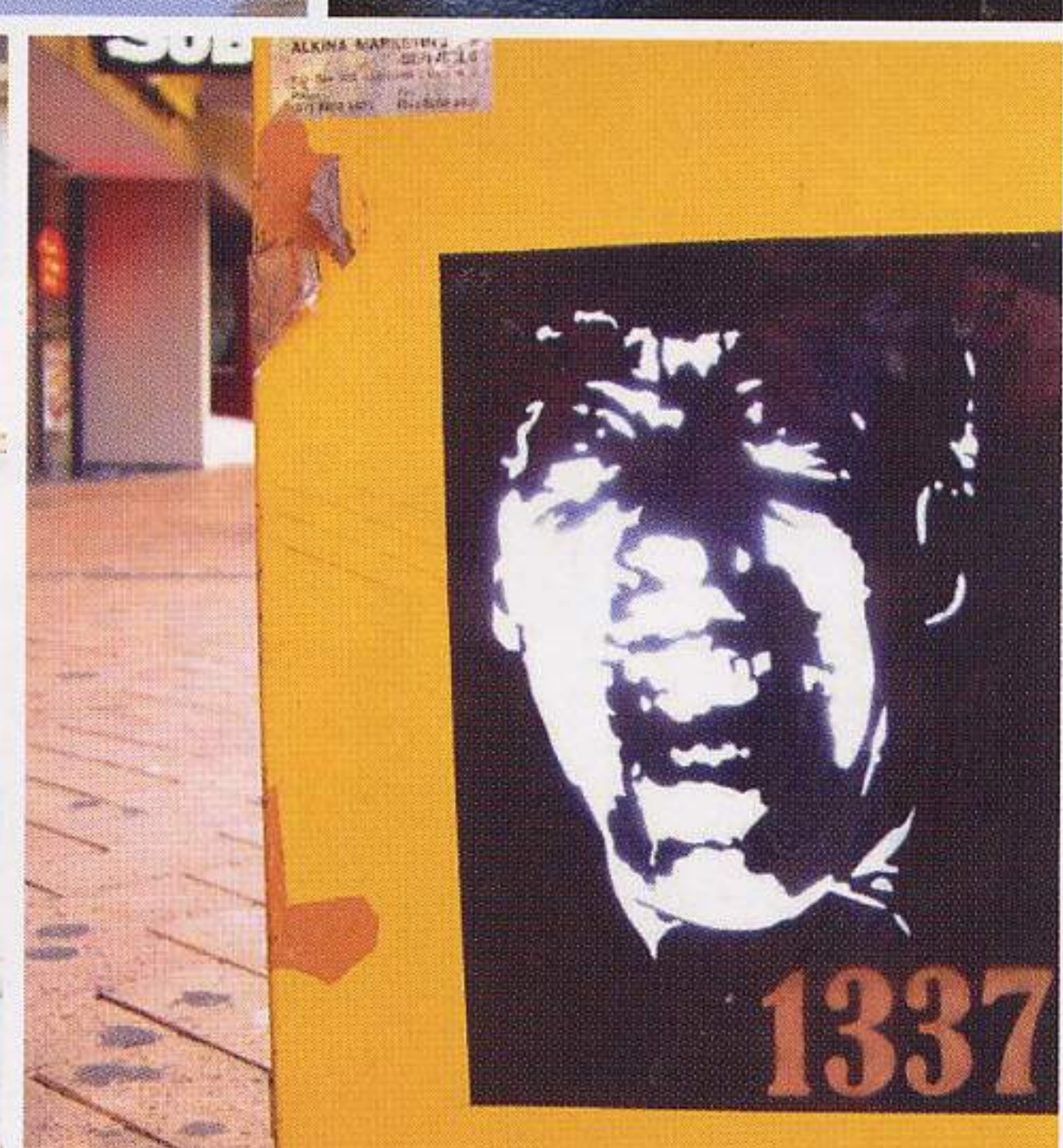




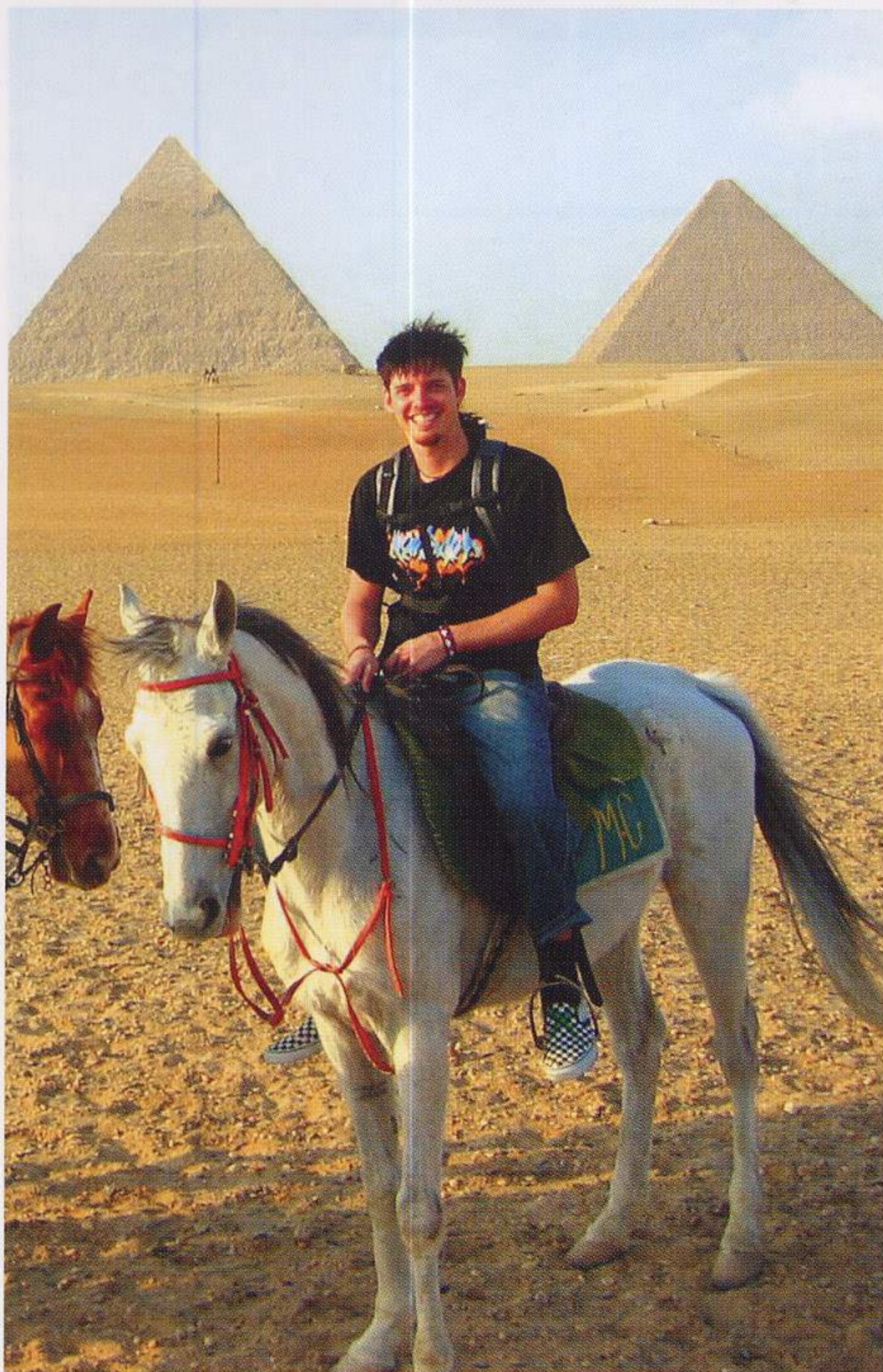
STREET



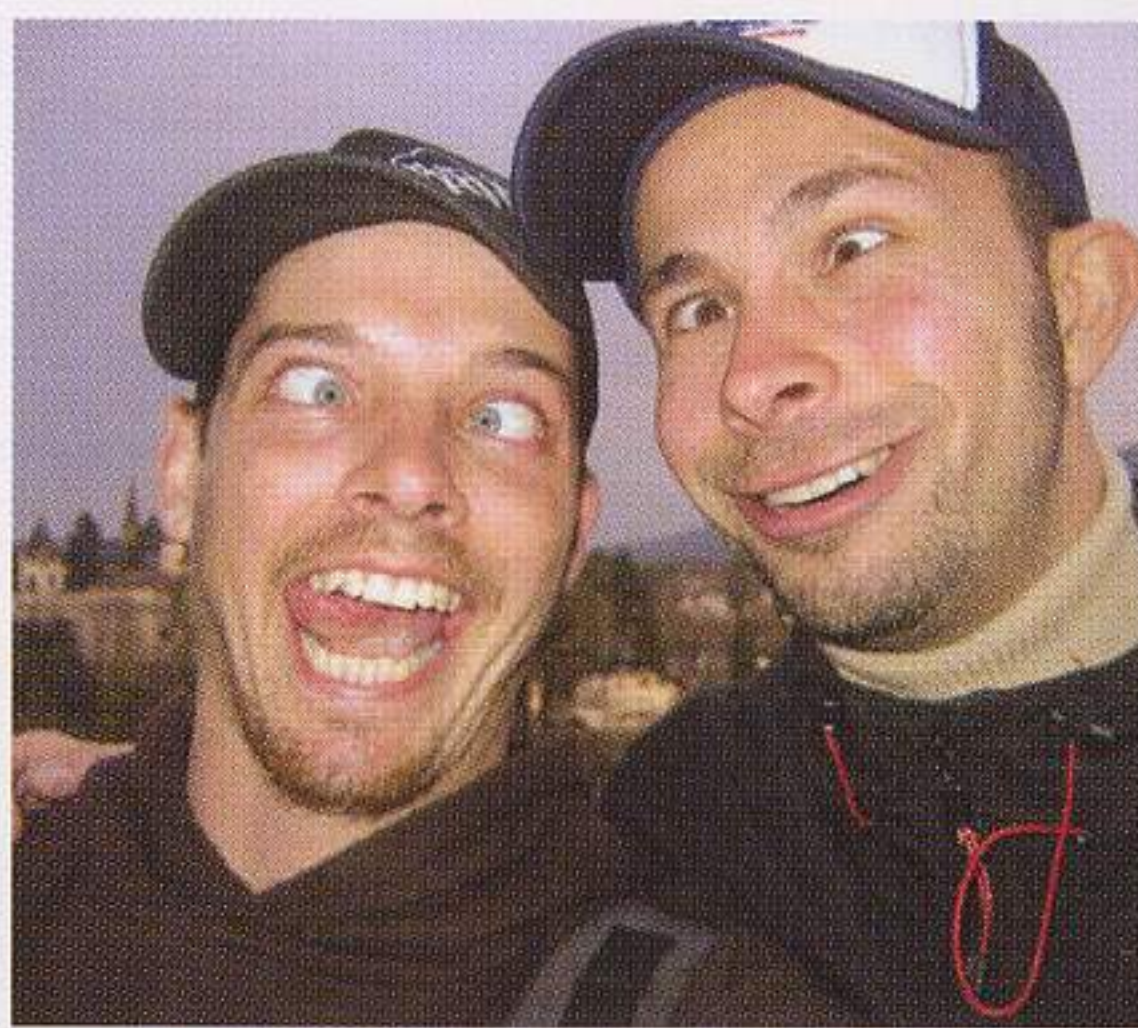








→ TOURIST IN EGYPT



→ FUNNY FACES IN GERMANY
→ WU TANG LIVE IN LYON
→ ON THE WALL, WIESBADEN, GERMANY



→ FRANKFURT, GERMANY

WANIS

Heading to India has been a dream for some time, mainly due to the culture and spiritual nature of living that faces you at every moment in time while offering colours and smells your dreams could never quite hold true too.

On arrival a young Hindu man holding a sign half the size of himself branding my name seemed surreal as any conformation of having a taxi ride to your destination is guess work at least, so to my surprise I was whisked into a 4WD taxi and headed for an Ashram in a remote village south of Madras as fast as this beast could travel.

The ability to breathe the rotten and diesel filled air became unbearable as speeding trucks veered towards you head on in the opposite direction without any front lights on to at least warn you of sudden death! The nature of thought here is that god will steer your path, therefore no need to be afraid of dieing in a tangled metal wreck.

Although [driving in India can give you a heart attack](#), it helped me battle my fear of driving due to countless larrikin mates causing fear of loosing life.

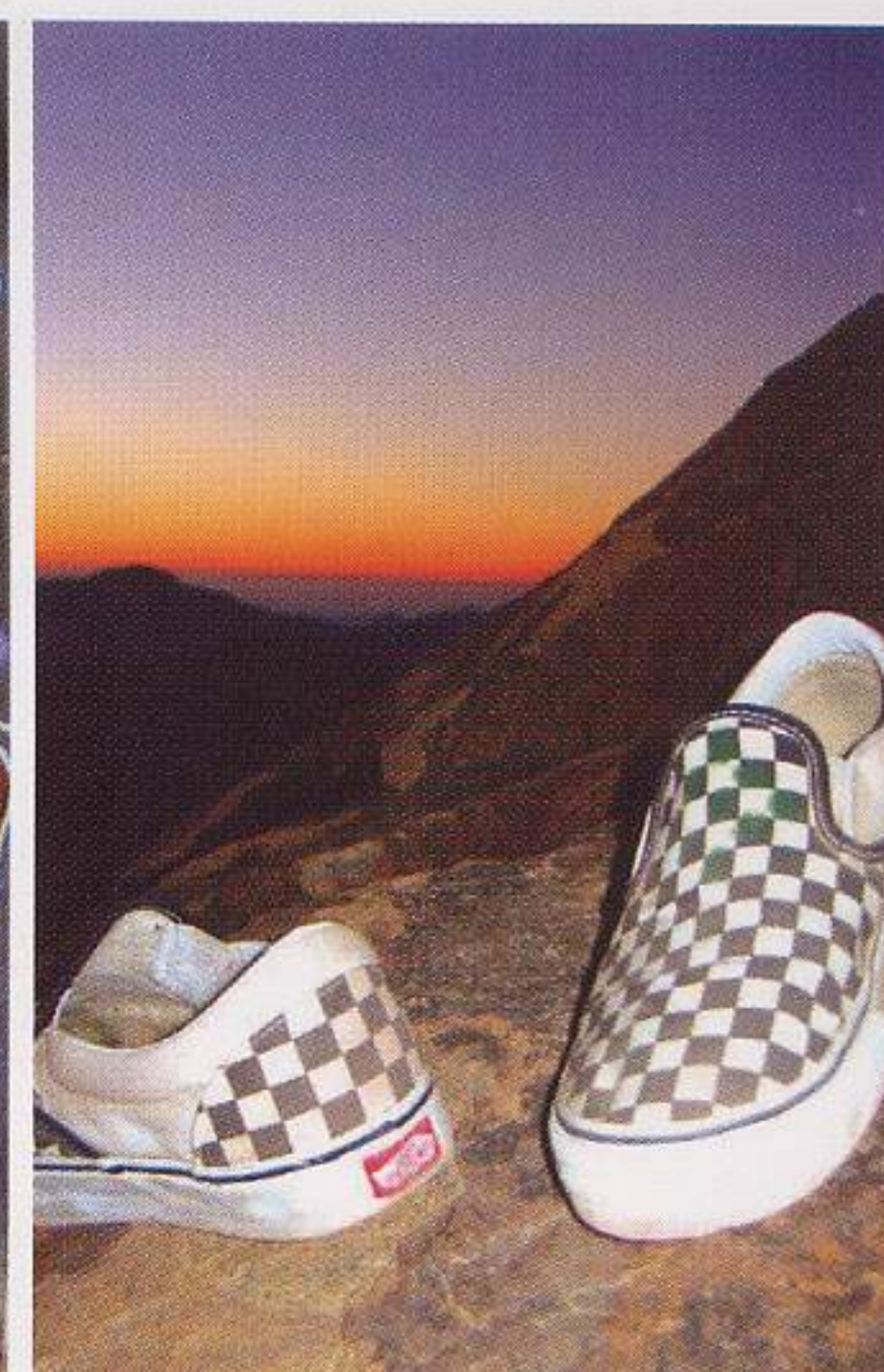
Culturally I found great love in the village. The colours brought even the poorest of people into full bloom with flecks of gold and white teeth topping off their inner beauty. Maybe two weeks into my stay in India I met an American monk named Muttama, which lightly translated means beauty and love of

god. He came straight out in a thick yank accent "I'm a writer" and my reply was just as quick with "I have has long loved everything to do with hip hop, so I want you to me to paint and do what I love forever. Sometimes I never expect to hear from a monk hey! When I get to India I have been asked to paint the Ashram."

Well best be moving on to Egypt now. The soul of Cairo along with the stature of monuments made me feel hard. I would forever pinch myself in constant awe of the view embedded on my retinas while fending off the general wrought.

Cairo is fast and furious and again a breeding ground for unsafe driving practises. A quick diving fact: to get a license in Egypt you must display the following:
1: Drive 26 feet in a forward direction, then 26 feet in reverse direction. Mind you this doesn't have to be a straight line, congratulations here's your license for the growing city of over 20 million people.

The Pyramids of Giza were best seen from a horseback. While riding towards these beauties you grasp their true nature, which was to represent sacredness and the voyage into what we refer to as heavens.



→ JENS . VANS [Berne Switzerland] → SAM SUNRISE FROM THE TOP OF MOUNT SINAI
 → VANS . RUSL [Stuttgart, Germany]

Luxor is another unforgettable place, which houses most of the largest temples and burial grounds including the famous and awe-sounding Valley of the Kings. Now here's a place that has all its walls covered in graffiti.

The tombs are heavily guarded by security wielding uzi's so I didn't take lightly to engraving my name into the stonewall outside Amenhotep the third's tomb. I had to get up with all the kings!

One last trek was to climb mount Sinai. The mystical place where the biblical Moses received the ten commandments.

A small taxi bus service picked a tourist group up from the closest civilised city called Dahab and proceeded to drive towards the mountain. Tired and hungry we arrived at 2 AM and started our way upwards.

I distinctly remember the travel agents saying that it was an easy relaxing four to five hour walk. This turned into a torturous walk that almost saw me pass out through exhaustion a couple of times, whilst making to the top in 10 layers of clothing wasn't enough to keep me warm.

Finally sunrise and one of the most beautiful sites I had ever witnessed unveiled itself to the gathered crowd of about 400 people from every corner of this earth.

After viewing these ancient places landing in Frankfurt was a

little disappointing. It didn't take me long to get back in the swing of modern euro living again and now with invites and free Molotov sitting firm in my hand I was ready to through down the hammer's on the walls of Germany. It was all painting, parties and losing my way due to fine dining from here to Lyon.

With the 20th anniversary of hip hop in France kicking off, a festival including 300 painters and international acts such as Wu Tong and Grandmaster Flash took place in the old districts of Lyon. The three day stint of 2000 square metres of wall art and free everything was yet another amazing experience.

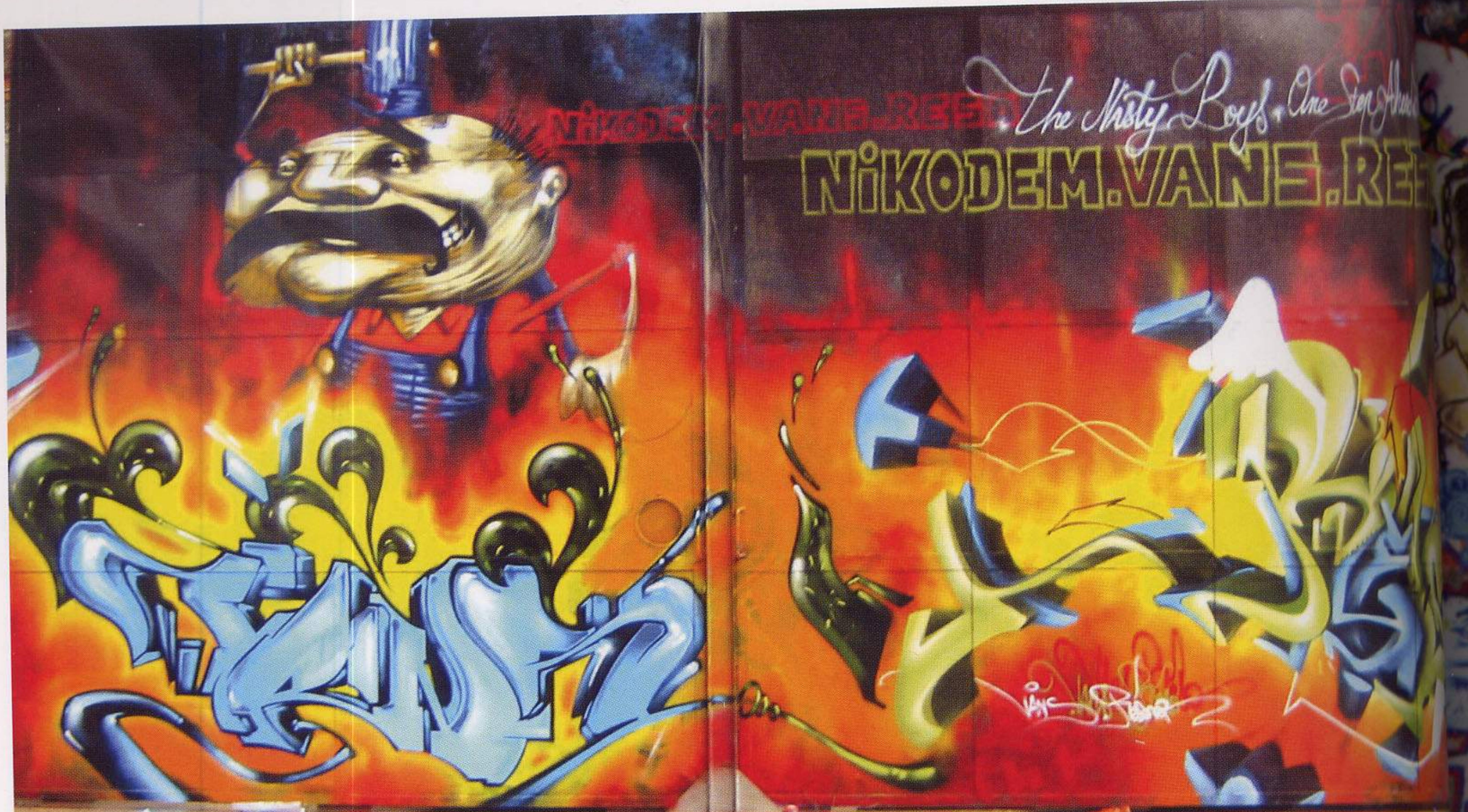
Bern in Switzerland seemed close so I headed of to catch up with good mates for more painting and laugh's.

The one thing I struck out with was the weather that kept me designing in the Atelier graphics lab for the first couple of days before the heavens open and walls dried out long enough to burn.

The last leg of my journey was a side step to Stuttgart followed by a piecing frenzy with good mates through Swiss, before embarking back home to SA.

I strongly advise travelling and hope to inspire you all!

Thanks to all the individuals and crew's that made my 04 trip unforgettable, much love. → Vans- ISA, TNB 🐼



→ VANS . RESO . NICKODEN (Lyon, France) → VANS (Wiesbaden, Germany)
 → OGRE (Porn Stars, XL) . VANS (TNB, ISA) . BOMBER (FBI) . FREAKS

→ ROMA . RUSL . VANS . KESY (Germany)





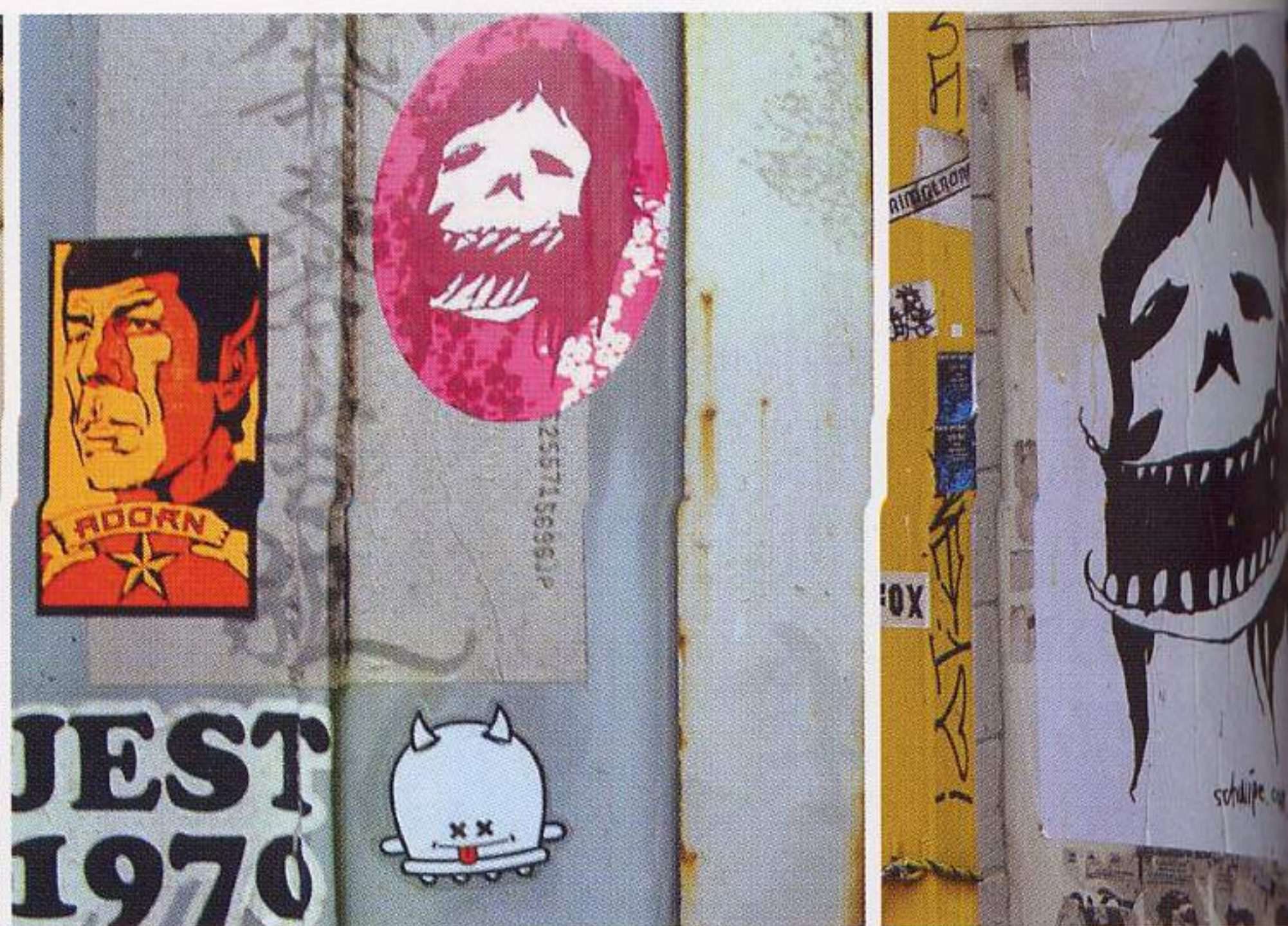
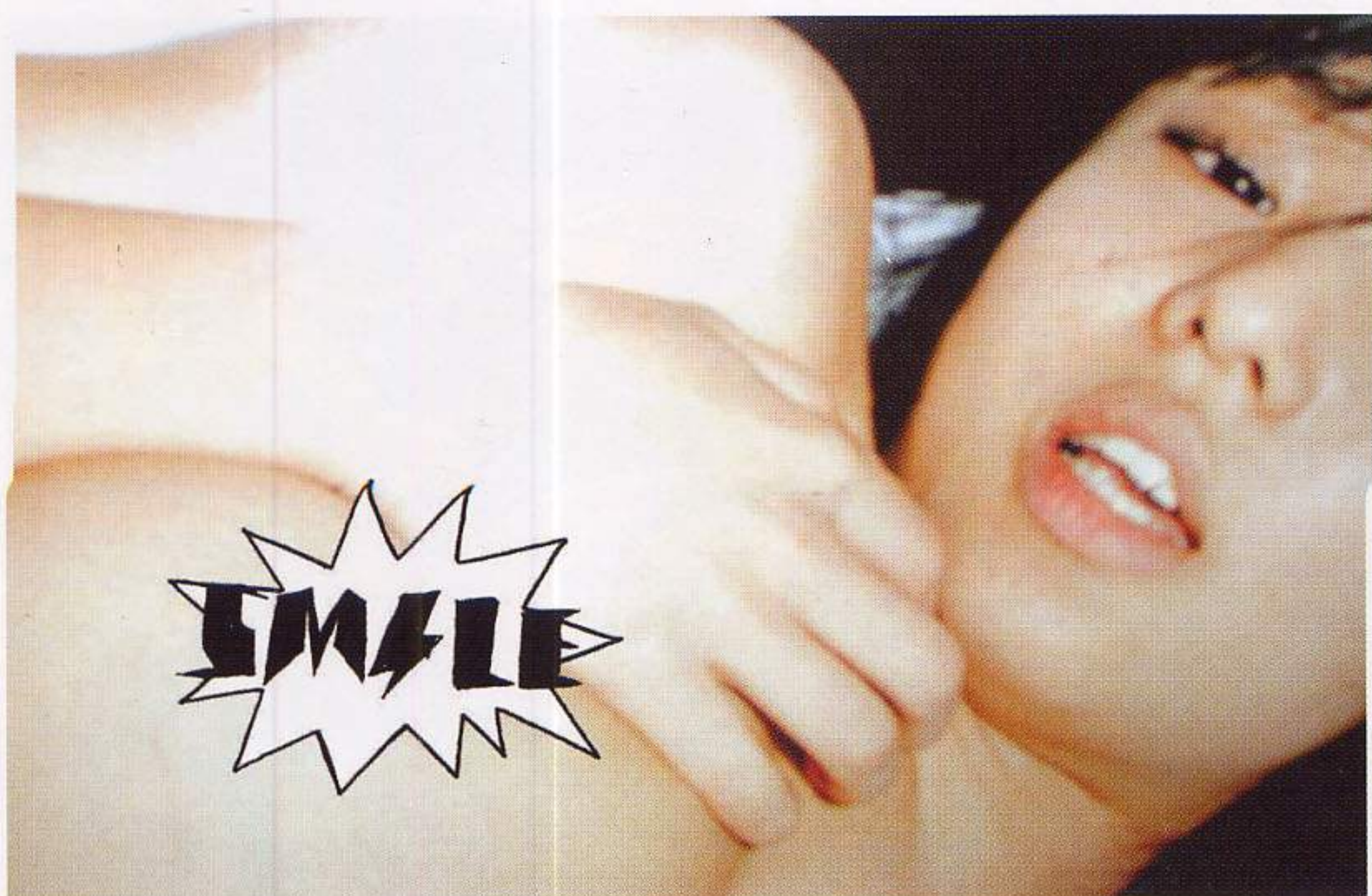
THAT'S WHAT WE SAY
GRAFFITI MUST'N BE NICE





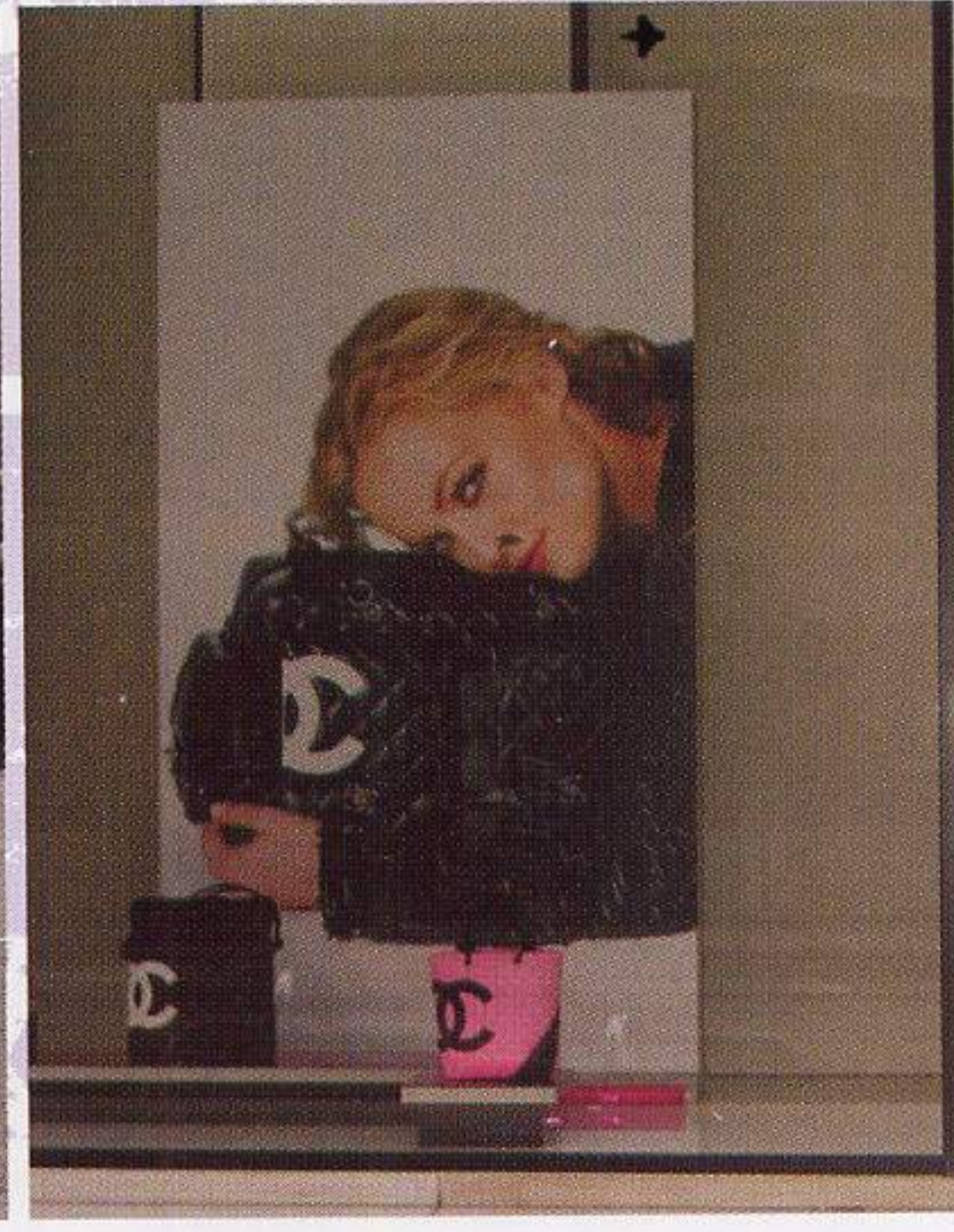
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IN TOKYO





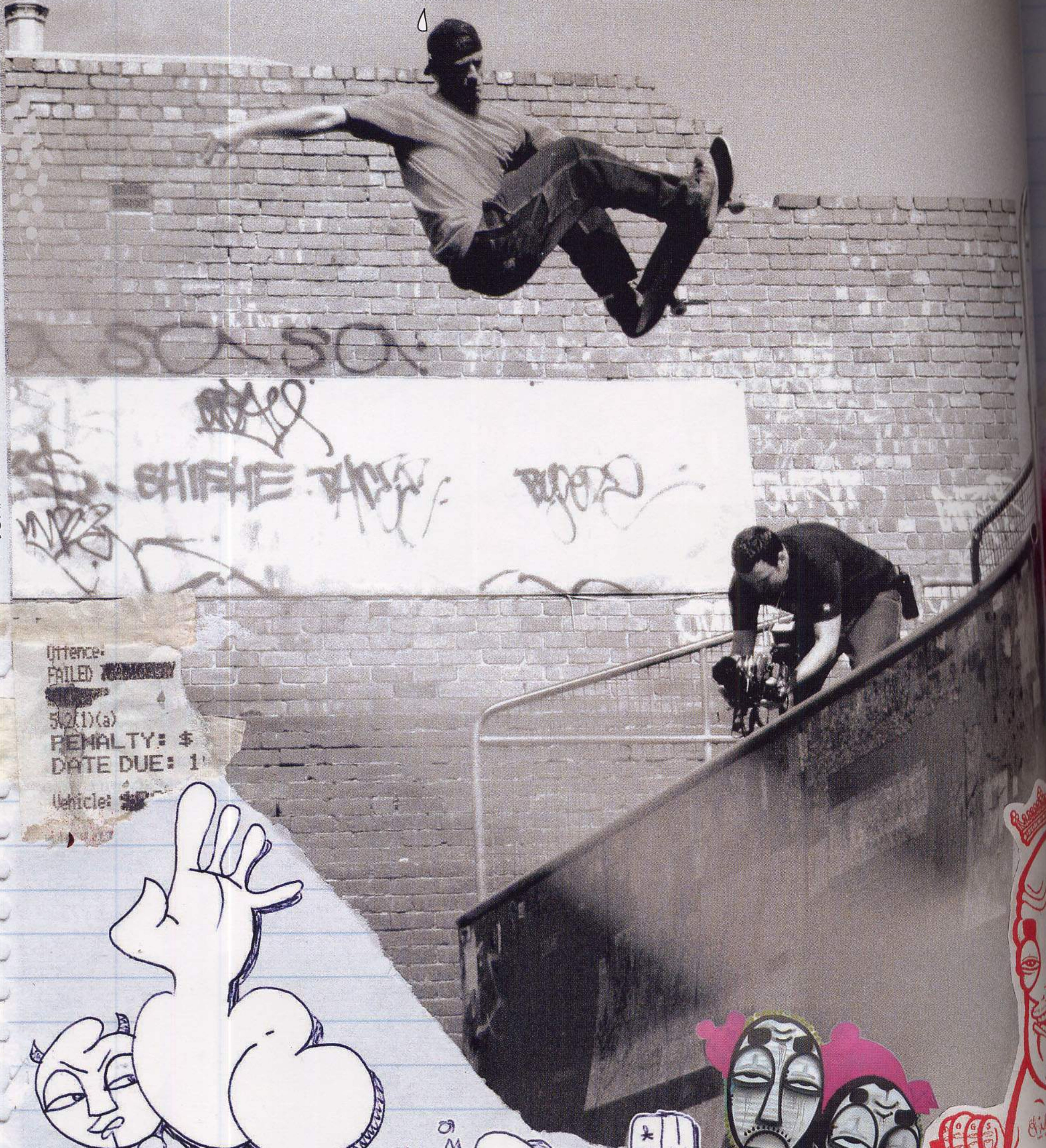
→ schwipe.com.au



SWEAT

PHOTOGRAPHY BY SEAN FENNING

ART BY YOK → THEYOK.COM



→ JOHN CARDIAL

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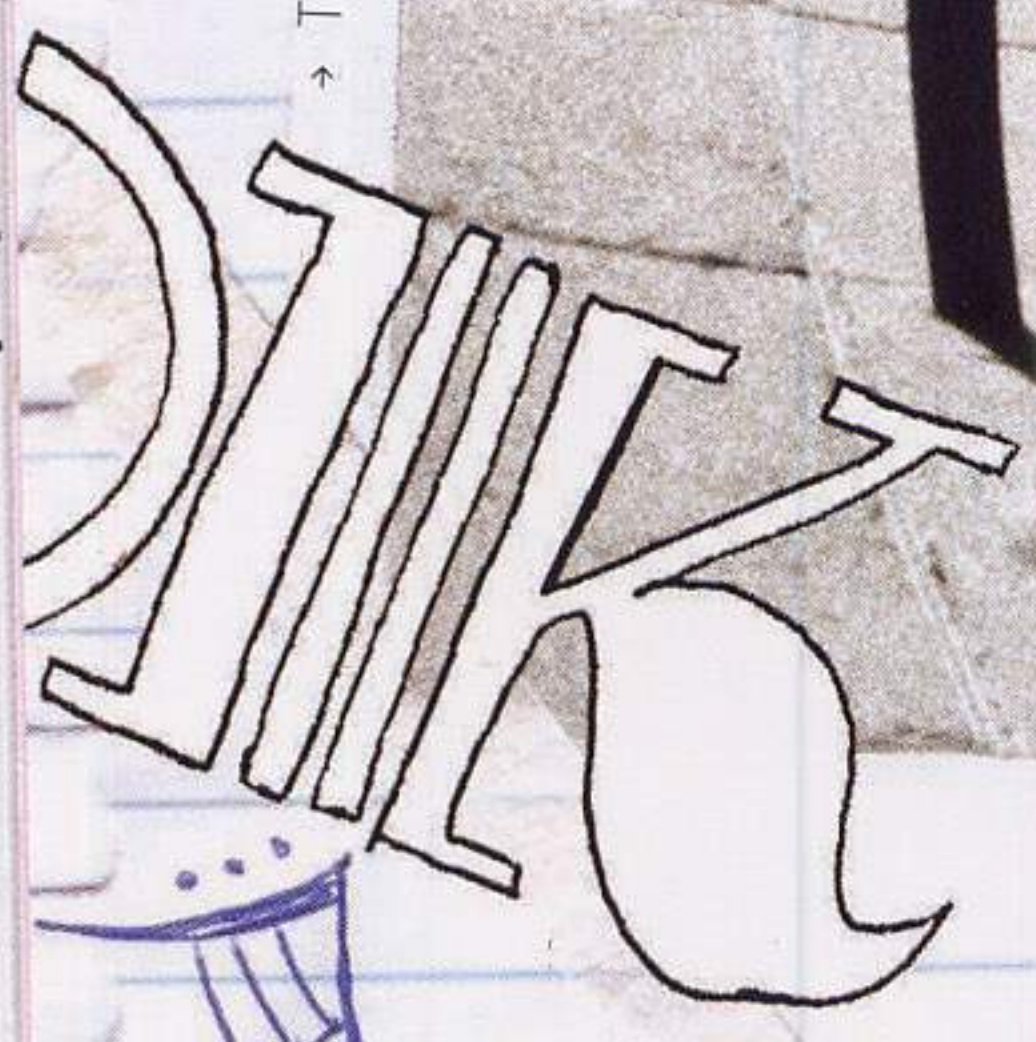
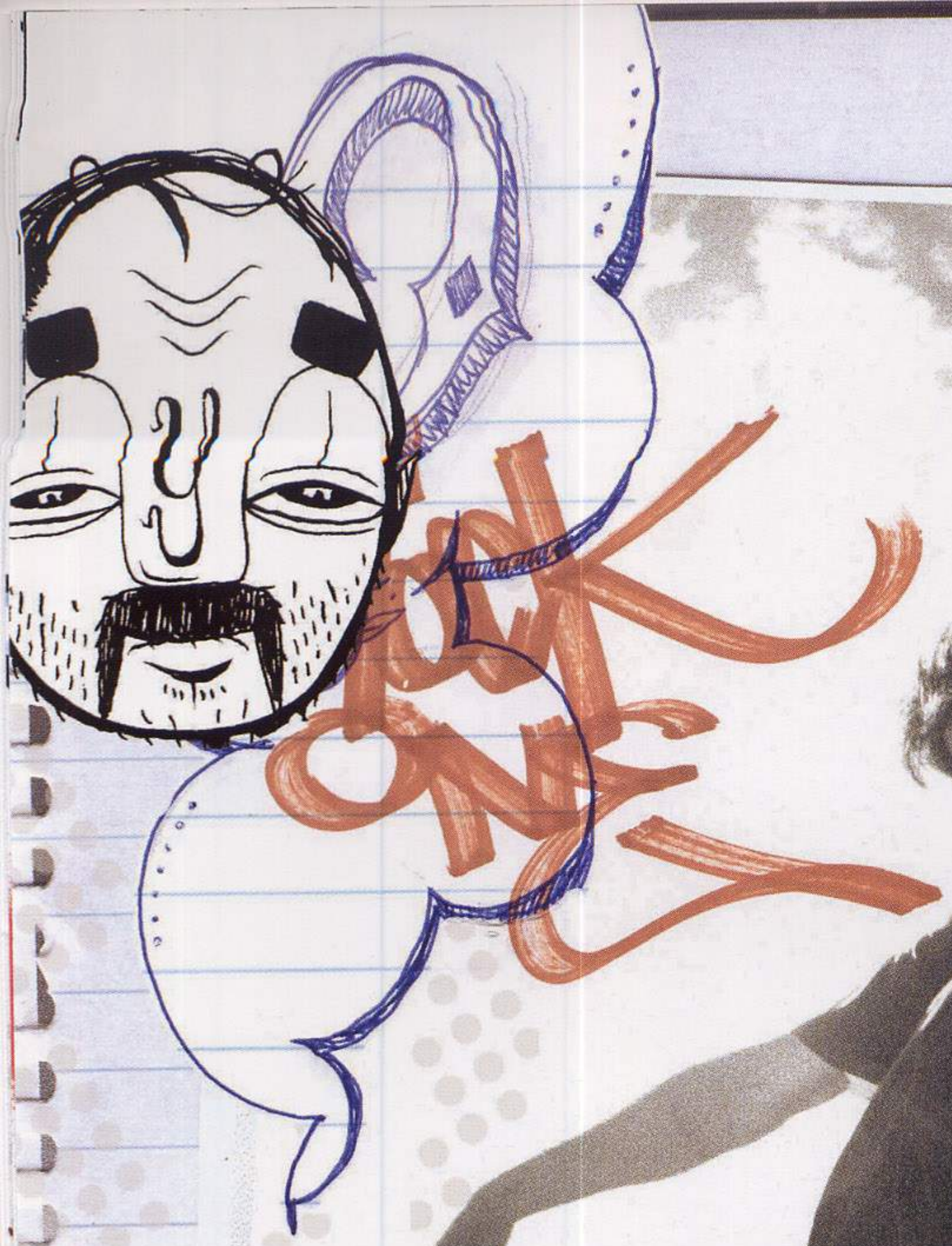
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→ THANKS TO SEAN FENNING and YOK FOR MAKING THESE PAGES POSSIBLE.

→ JAMES ROSS



GIMPY!





PHOTO BY TERENCE CHIN

BLADE

Blade's experiences as a graffiti writer in the early seventies is the stuff we dream about. His resume of galleries and shows is extensive to say the least, not to mention the 5000 subway cars he painted in New York during graffiti's flourishing years. Until now it has been pretty much unknown that outside of his art, Blade was also a bass guitarist. He played in The Bazay Jam Band and toured around New York State from 1974-1978.

Blade was in Australia for an interstate tour presented by 183 Productions and Kasino. The tour involved a series of exhibitions in Brisbane, Sydney and Melbourne to promote the release of "Soda Pop"; a remastered collection of raw, psychedelic, electro funk jams recorded by Blade and The Bazay Jam band during the late 70's and early 80's. While in Australia Blade painted his first trains in 20 years and had the time of his life playing a gig for old times sake at the Melbourne show.

Dmote asked a few quick questions while setting up the Sydney exhibition;

DMOTE: → OK LET US KNOW HOW OLD YOU ARE AND WHEN YOU FIRST STARTED WRITING?

Blade: Age 18 with 29 years experience (you do the math). I started writing in the early seventies. My first piece on a train was in 1972.

→ WHEN DID WRITING START?

Blade: People say 1969 but I saw it first in 1970.

→ WHAT ABOUT CREWS?

Blade: TC5 and The Ebony Dukes.

→ BREAK THAT DOWN..

Blade: The Ebony Dukes was started in the early 70's. It was mainly black guys and then Fuzz One; Fuzz, white guy in the crew, he was eight years old with wavy hair and blue eyes hanging in the yards with much older guys.

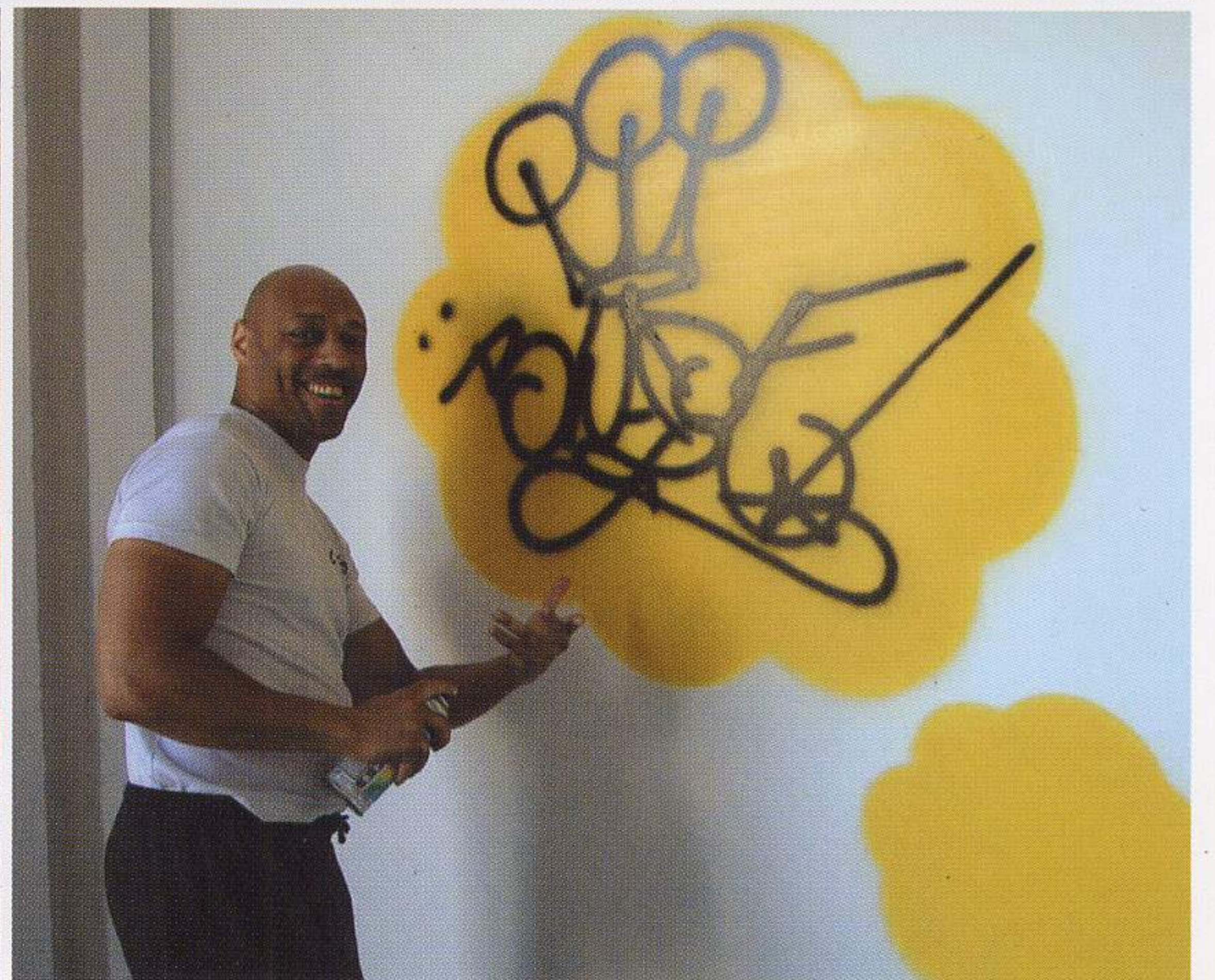
TC5: Death made up the name. We were all sitting around a table of names and he just came out with it. "The Crazy Crew". The original members were Death, Vamm, Blade, Crocker. Tull's name came from Jethro Tull.

Back then Death had made up laminated crew cards. Blade presented with a card laminated you knew that this was the real deal.

→ TC5 NOW?

Blade: Well Comet gave the name to "Lil Seen" (and then there was Pink and all them).

Today I get kids from Europe comin up to me sayin' "Blade". Im like, what the fuck!



BLADE ROCKING OUT WITH HIS BASS → BLADE DROPPING INSIDES → CRACHEE 11 SUBWAY → BLADE ROCKING OUT WITH HIS BASS
OTHER IMAGES ARE FROM THE SYDNEY EXHIBITION, 2004

DO YOU EVER GET BUSTED?
I've never been busted for graffiti.

WHEN HAVE YOU BEEN BUSTED FOR?
[Does not answer.]

WHAT ABOUT HP HOP?
When I was painting there was no rap music for almost ten years to follow.
I listened to Parliament, Funkadelic, Sly and the Family Stone, James Brown, KC and the Sunshine Band, The Fat Back Band.

DO YOU THINK THIS IS TRUE?
Yes.

WHAT HAPPENED AT HENRY?
At the time, Henry got a lot of things wrong.
For example the piece in the beginning of Subway Art: "Baby Letters".
A photo says 1980, the piece had been running for 5 years, the photo was taken in 1980.

→ TELL US ABOUT YOUR FIRST GALLERY SHOW.

Blade: Henry introduced me to Yaki Cornblit [gallery owner] in 1982. He offered me a cheque for \$5000 to paint some canvases. Dolores took the cheque and put it straight down her cleavage, the rest is history.

5 quick questions:

PHASE 2 SAYS FIRST PIECE SUPERKOOOL 223 IS THIS CORRECT? Yes. I also believe that.

FIRST PERSON TO DO A CHARACTER? Staff 161 [the reaper] a grim reaper character.

THE CHECKERBOARD CLOUD? Also Staff 161.

ALL TIME FAVORITE WRITERS? Superkool 223 and Staff 161

MOST OVERRATED ? Romellzee and Cap [toy].

Blade now makes and sells 10 paintings a year to mainly European collectors. He plans to retire to Florida in three years. 🐼

→ WWW.BLADEKINGOFGRAFF.COM
→ WWW.ONEEIGHTTHREE.COM



MARTIN EMOND

RIP

by Mitch Marks.

by Martin Emond (Images courtesy Illicit)

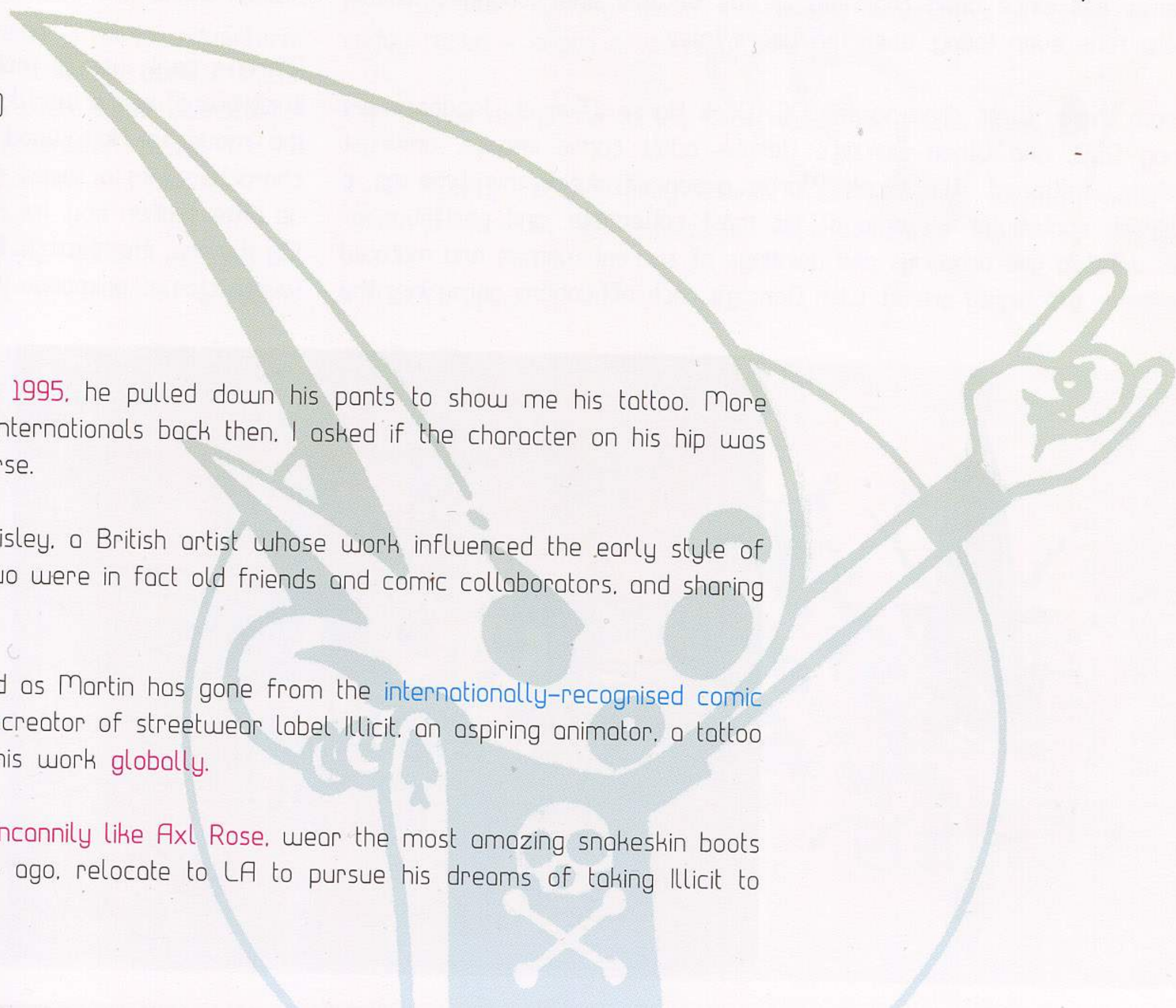
illicit.co.nz

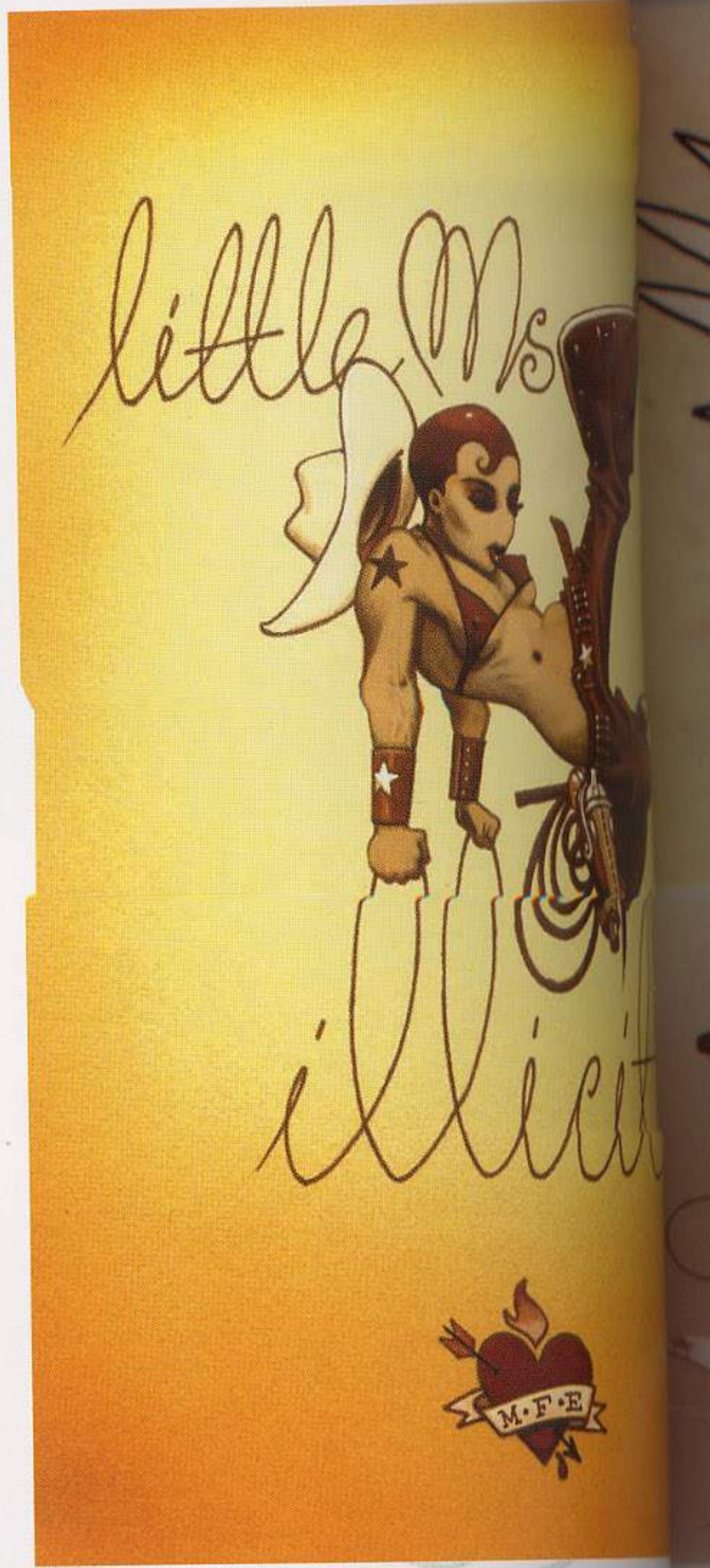
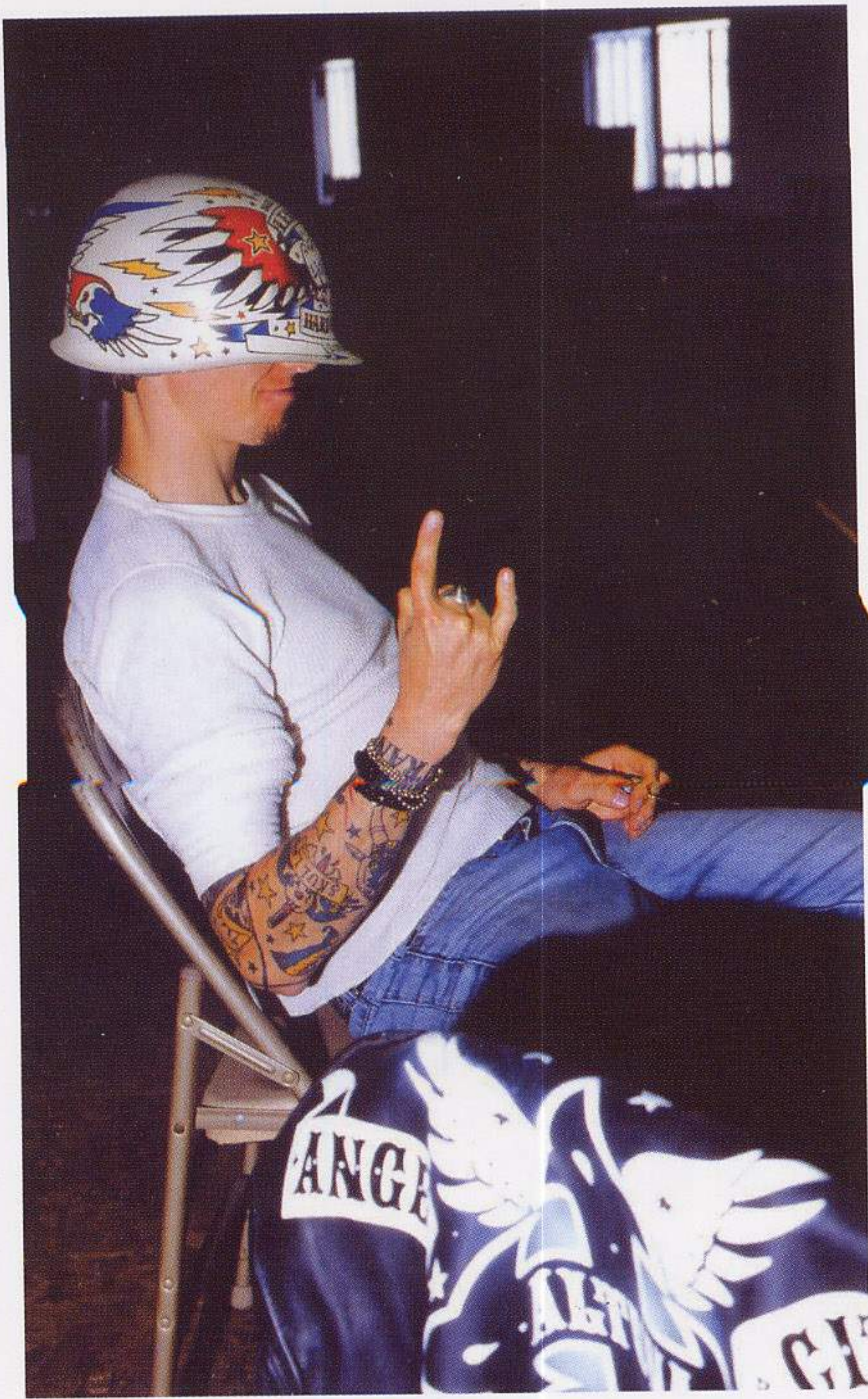
The first time I met artist Martin Emond, in 1995, he pulled down his pants to show me his tattoo. More into the work of local artists than internationals back then, I asked if the character on his hip was the work of fellow Wellingtonian Simon Morse.

Turned out the illustration was by Simon Bisley, a British artist whose work influenced the early style of Emond and Morse, and that the latter two were in fact old friends and comic collaborators, and sharing a studio at the time.

At that first revealing meeting I've watched as Martin has gone from the internationally-recognised comic artist to what he was even then to become a co-creator of streetwear label Illicit, an aspiring animator, a tattoo artist, and hold sold-out exhibitions of his work globally.

You also seen him front a rock band, dance uncannily like Axl Rose, wear the most amazing snakeskin boots (complete with snake heads!), and, two years ago, relocate to LA to pursue his dreams of taking Illicit to the world.





For a Scottish-born, South Auckland-raised lippy New Zealand kid to go from poring over **2000 AD** to working on the same title and earning the respect of his idols as peers seems like every illustrator's dream. In the hardly-encouraging NZ artistic environment, immersed in American pop culture, Martin was able to develop his own unique drawing style - dubbed 'Hyper-realism', which Simon Morse describes as having the painting precision of the Pre-Raphaelites, but with twisted characters rendered as if sculpted from plasticine.

Emond's art attracted the attention of some heavy-hitters in the comic publishing world, and at age twenty-one he moved to the UK to work on White Trash with Scotsman Gordon Rennie - drawing on his love for rock icons to draw thinly disguised pastiches of Axl Rose and Elvis Presley running riot over the American desert. The four-part comic series has since been reprinted in one volume and continues to win new fans even today, over ten years later.

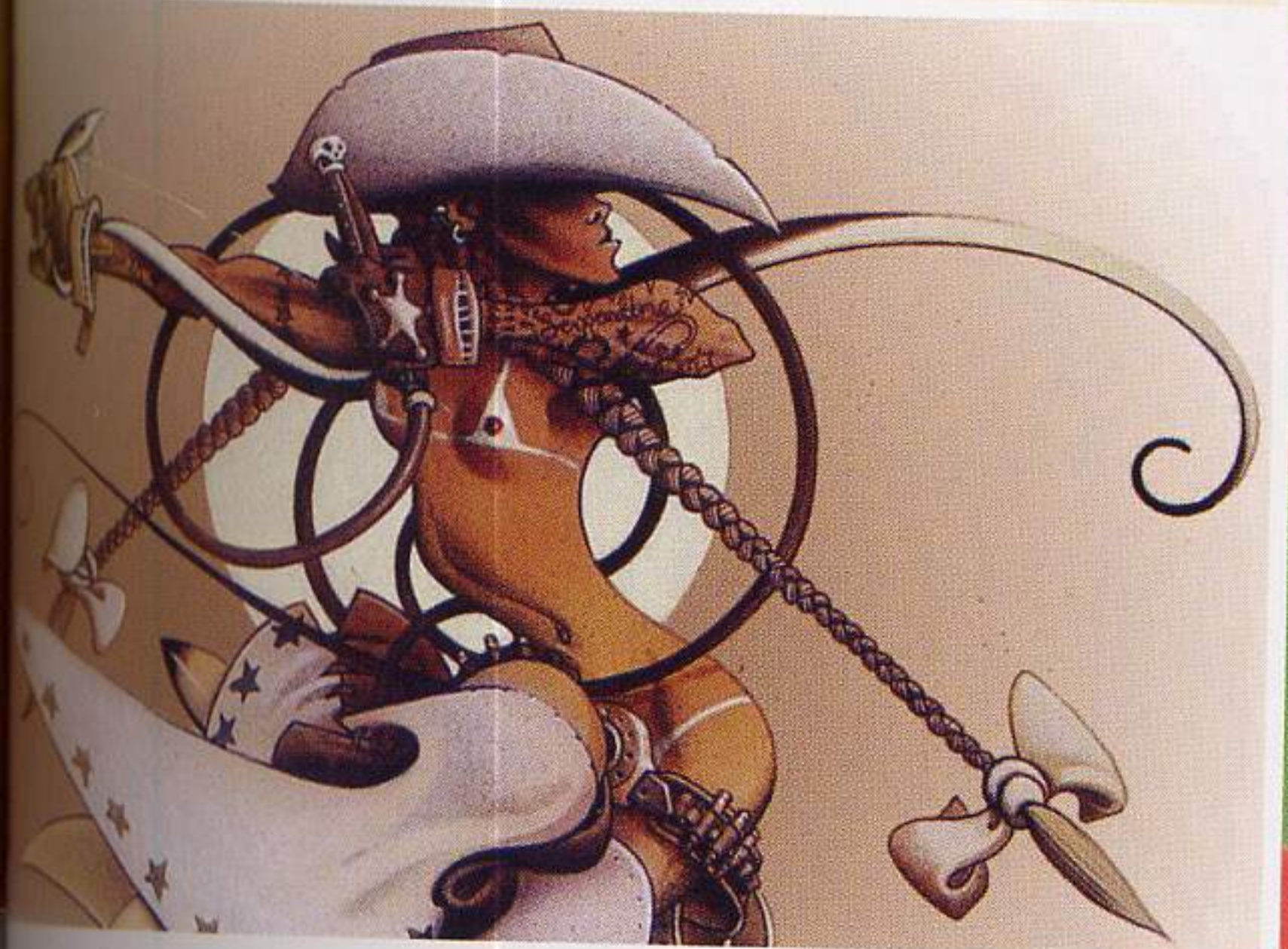
From there, stints drawing for DC, Dark Horse, Marvel, Japanese art mag DDD, and Glenn Danzig's Verotik adult comic imprint, amongst others, followed. The work Martin produced during his time as a Verotik contributor is some of his most collectible, and portfolios of his detailed line drawings and paintings of surreal women and mutated femmes are highly prized. With Danzig's rock affiliations giving him the

'in' he wanted to the punk rock scene, Martin also illustrated and album covers for USA noise outfits such as Samhain, **the Misfits**, as well as keeping a foot in the door of the NZ music scene by producing artwork for Shihad (now Post Malone).

When Emond returned to NZ in the mid-'90s, he, Morse and based entrepreneur Steve Hodge set about developing a club to showcase the artists' designs. Freed from the constraints of comic format and of illustrating other people's characters, Martin's talent as a visual storyteller came to the fore. His influence within NZ's rock fraternity also paid off, as local musicians began to wear Illicit gear on stage and off, giving the label an elevated profile. Switch Blade, a character originally created for the label, became the primary outlet for his narrative impulses. Switch Blade animation seemed a logical progression.

Martin's goal was to make the world of Switch and friends (the Illicit brand) into a worldwide entertainment franchise, and since the move to Hollywood in 2002 he'd been working on turning his characters into a series revolving around Switch Blade - the up little orphan boy, his ragtag mates and shady peripherals. For Emond, the Switch Blade project encompassed all the things he loved: classic animation, tattoo flash, rock music and cinema.





...fans. Switch embodies all that we love about Martin's work: beautifully executed artwork, and tongue-in-cheek

...studio that Martin occupied when I met him in Wellington was tiny. Every available non-drawing space was covered in pictures, toys, comics and religious statuettes. Shelves groaned under the weight of books on anatomy, album cover art and comic anthologies. Always wearing his (he)art on his sleeve he immersed himself in his art, decorating himself with tattoos of his favourite artists' work, including his own. Photos from his LA studio showed that Martin's love for Americana and tattoo art had surpassed even his love for anime - heavily illustrated mannequins and biker helmets covered his walls, tattoo flash filled his sketchbooks.

...back on another persona - 'Mickey Martin' - for his adventures in Jerry styled art and tattooing. Illicit is set to open a tattoo parlor in Auckland that draws heavily on a Switch Blade character - the tattooist Papa Cain - as a design concept. Sadly, Martin will never get to see this tribute to his life and work.

...began writing this article about my friend Marty. I enjoyed the chance to catch up with him via email. I sent him a list of questions

and he replied with a mini-bio, worded in his sparse, evocative style and tinged with sadness. His enthusiasm for Illicit and for the prospect of a Switch Blade animation was obvious, but so were his creative struggle and a constant feeling of disappointment.

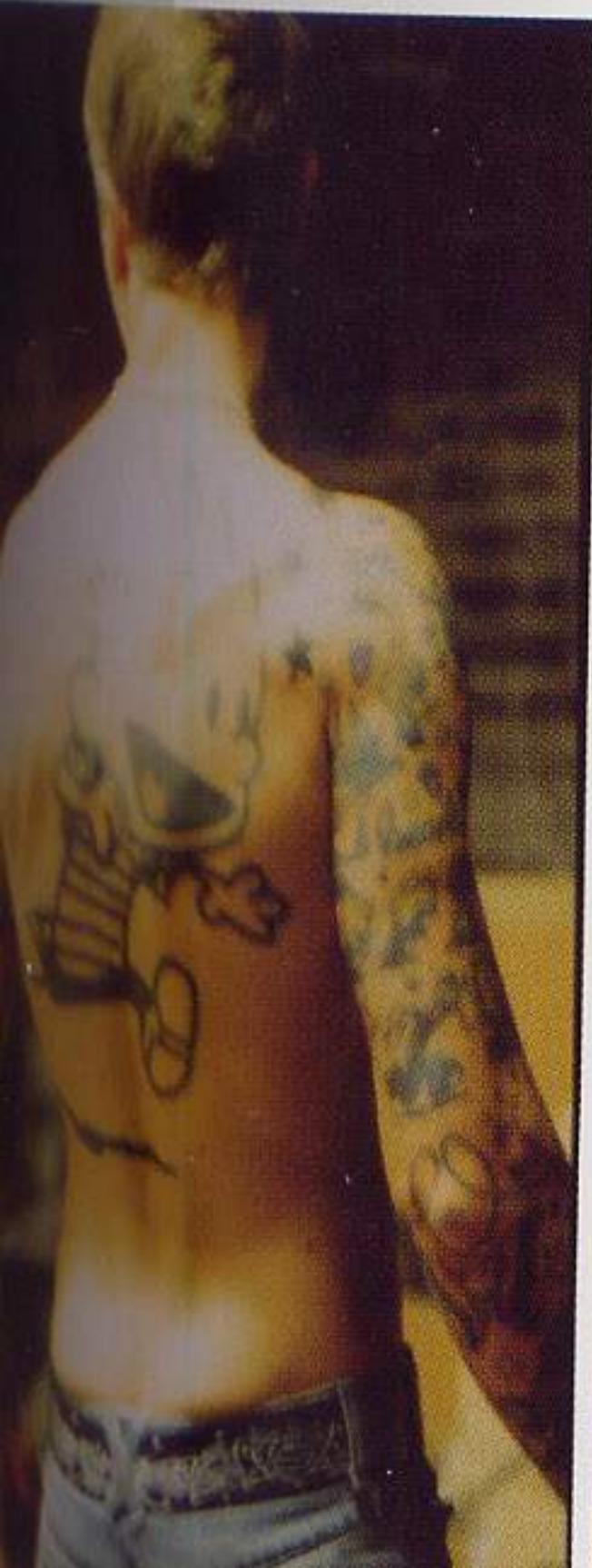
He was very aware of the talents he possessed, but his chronic modesty, politeness and sensitivity didn't let him rate himself too highly. His work, sure, but not himself.

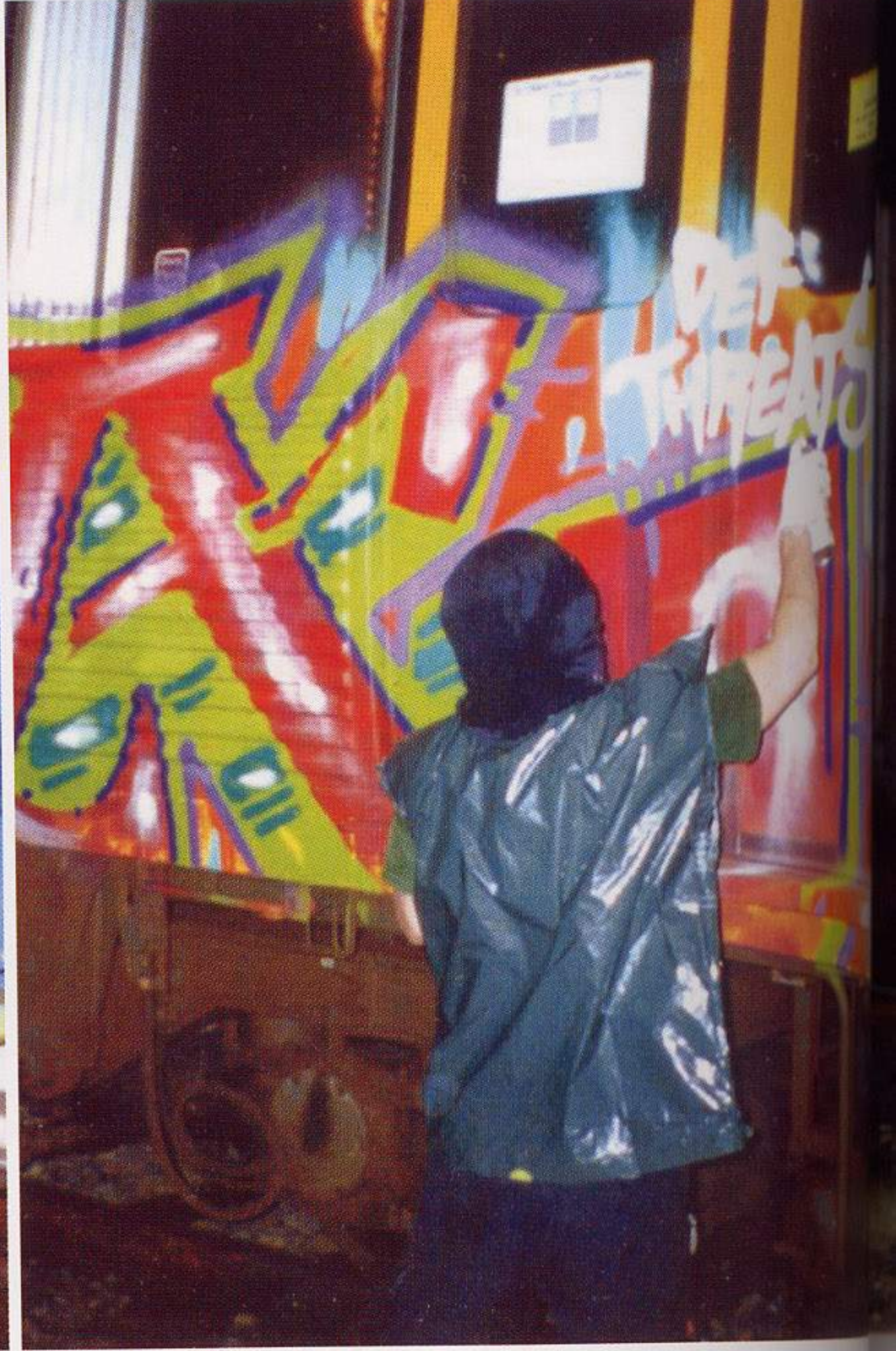
Halfway through the piece, sitting up at my computer late at night with the word file and a folder of Marty's pictures open on my desktop, I tried to find the words to reply to his most recent email. I changed my desktop picture to a recent work he'd done that depicted three swallows, labeled 'Yesterday, Today, Tomorrow'. Yesterday's bird has a single tear running down its cheek. Tomorrow's is ambiguously ruddy-faced - anger or sorrow?

I answered my phone to the news that Marty was gone. 🐼

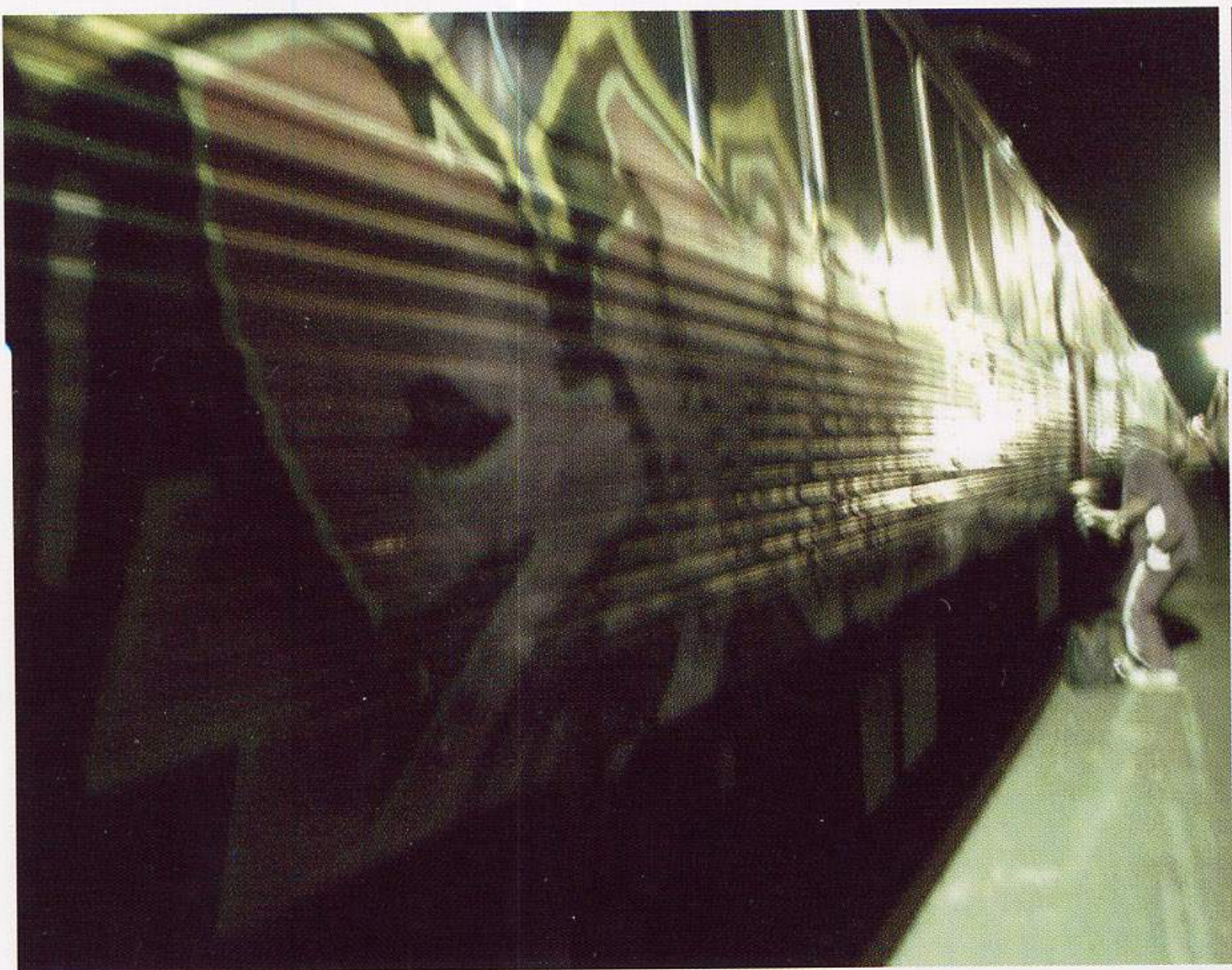
→ RIP Marty Fuck, Mickey Martin, Martin Fuckin' Emond. You are sorely missed but will always be remembered.

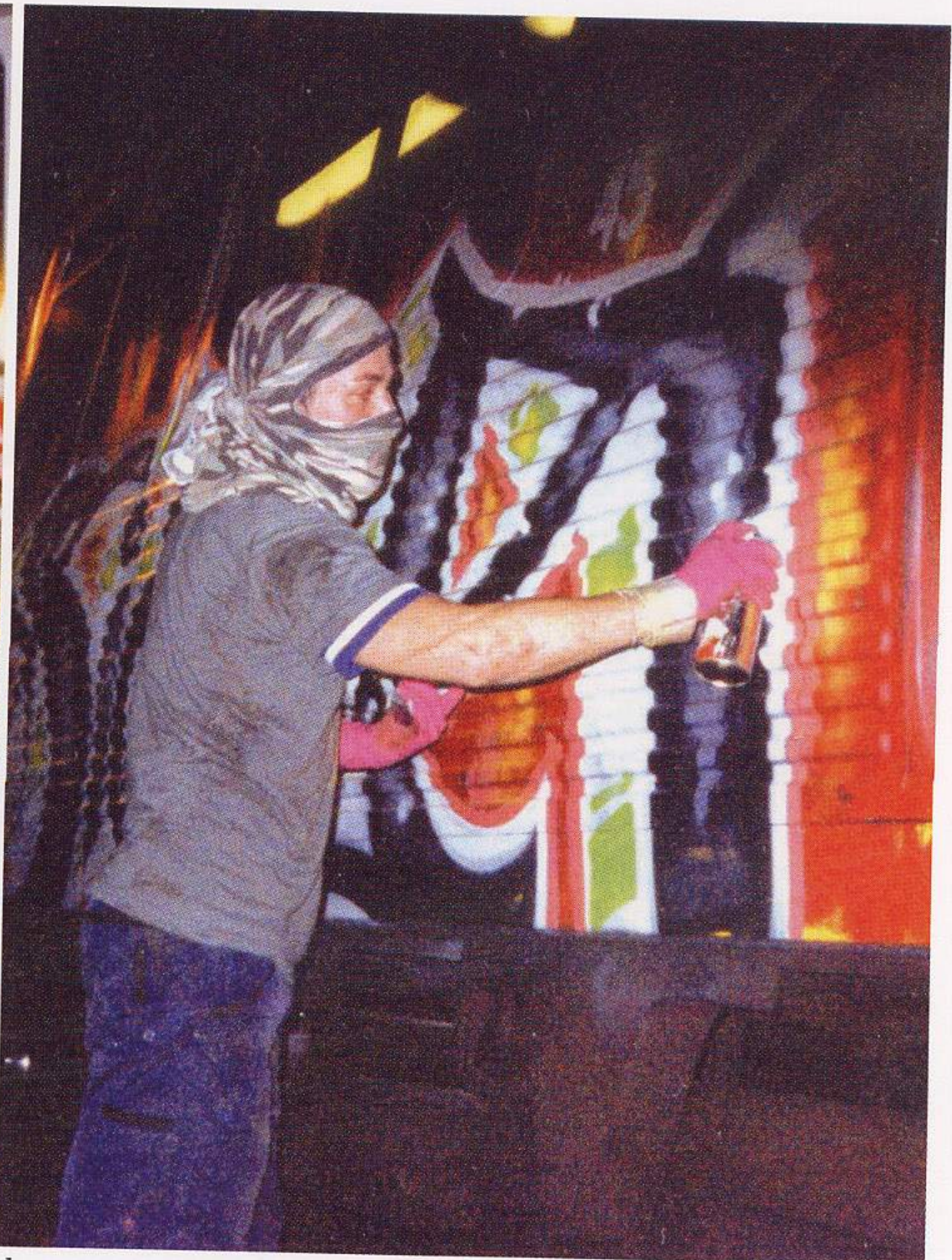
→ Mitch Marks





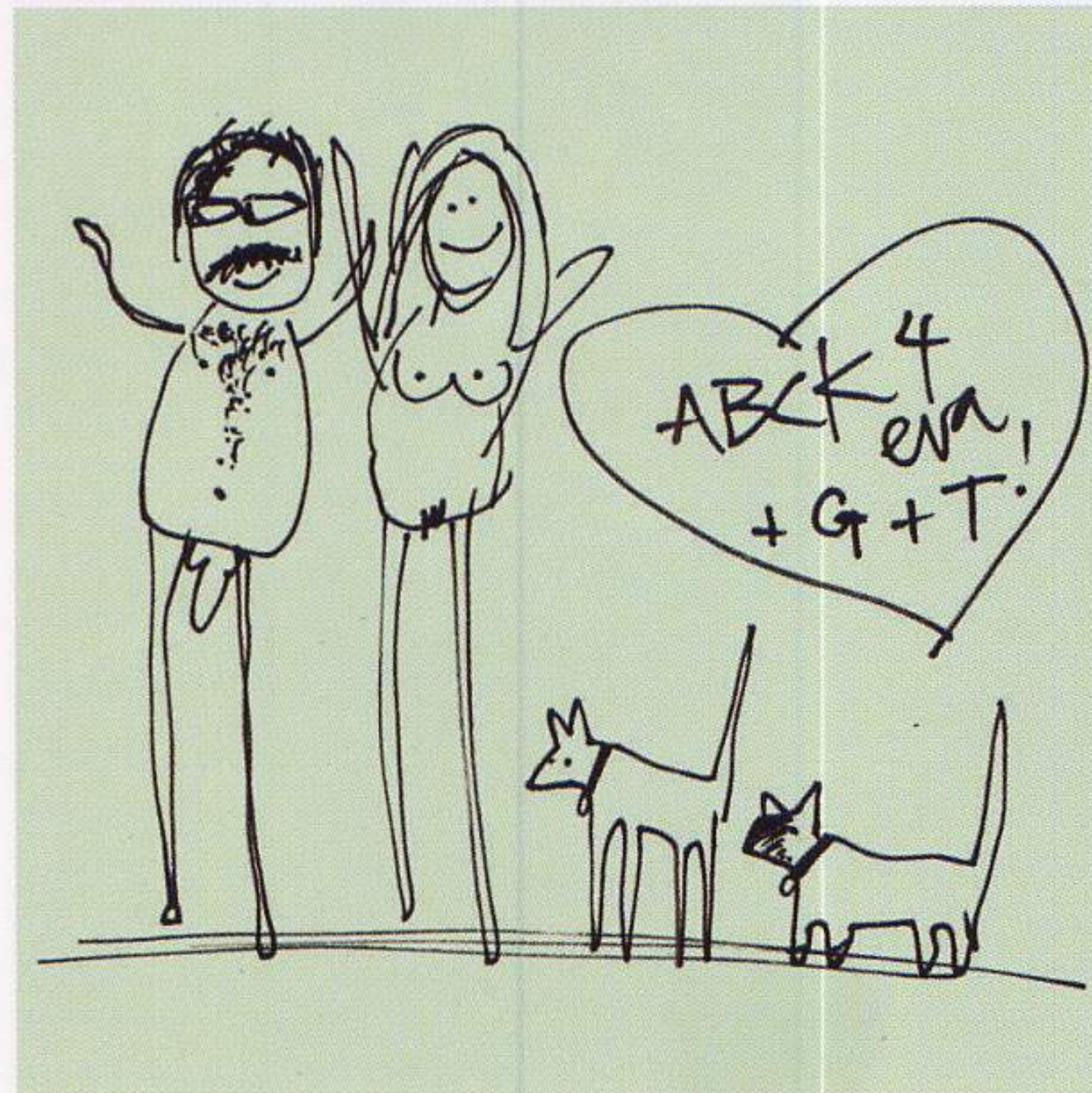
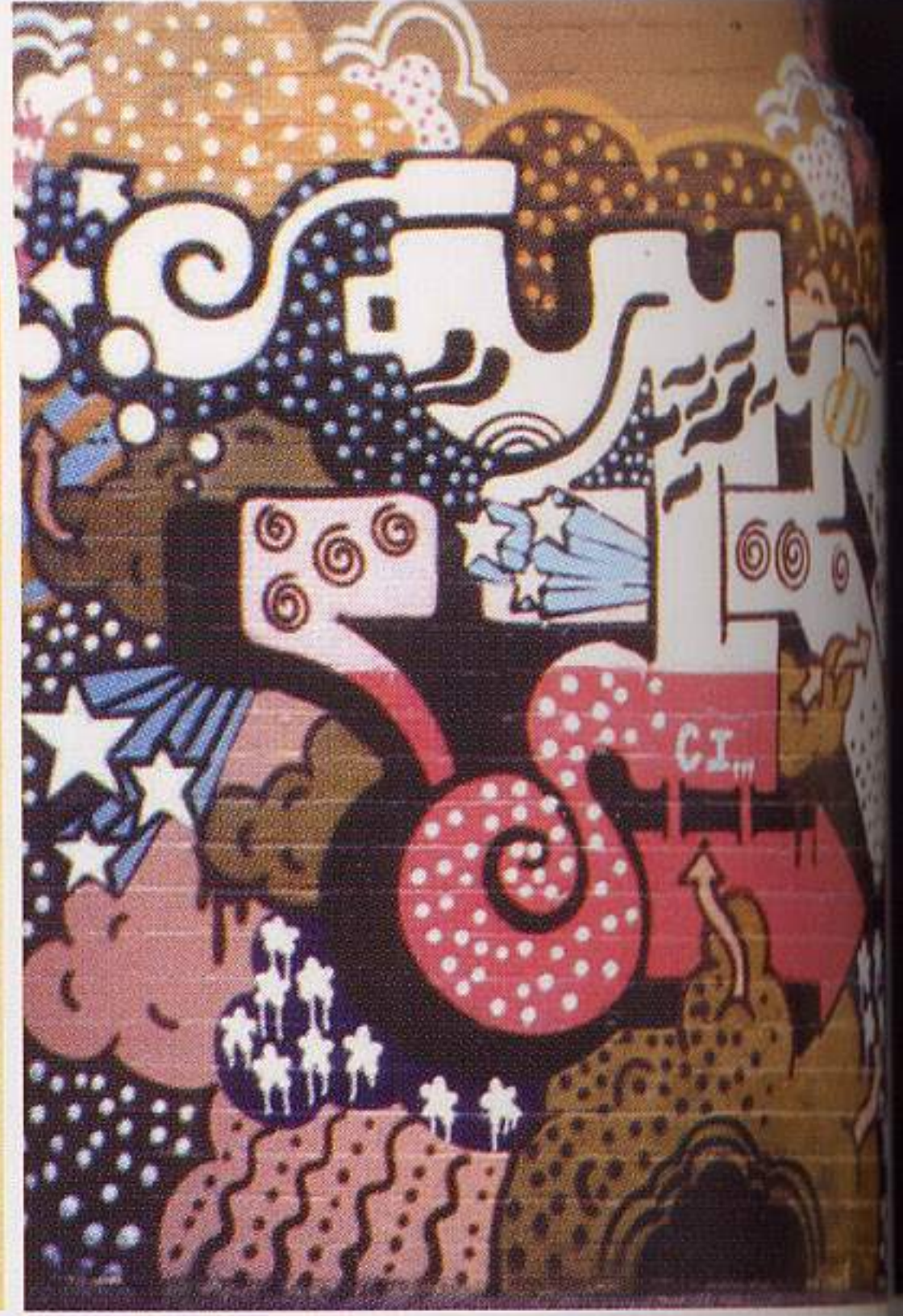
SEEK AND





DESTROY





ART DEPARTMENT FEATURED ARTISTS (DOUBLE PAGE SPREADS) →

→ GRAPHIC HAVOC USA → PERKS MELBOURNE → RENKS MELBOURNE → ABCK GOLD COAST → ELANA MULLALLY
WWW.GRAPHICHAVOC.COM PERKS@PERKSANDMINI.COM RENKS_TFW@HOTMAIL.COM ABCKONE@YAHOO.COM.AU ELANAMUNKEE@YAHOO.COM

ART DEPARTMENT QUESTIONS AND ANSWERS →

→ QUESTION ONE: WHO ARE YOUR HEROES AND IDOLS?

SADEK BAZARAA (GRAPHIC HAVOC): Antoni Tapies, My Parents, Buckminster Fuller.

DAVID MERTEN (GRAPHIC HAVOC): Bruce Lee, Bones Brigade, Woody Allen.

DEREK LERNER (GRAPHIC HAVOC): Noam Chomsky, Stanley Kubrick, Mark Gonzales, Malcom X, Joseph Campbell, Albert Einstein, Leonardo Da Vinci, Robert Rauschenberg, Lance Armstrong, Richard Serra, Steve Albini, Ludvig Van Beethoven, etc...

RANDALL LANE (GRAPHIC HAVOC): All my friends and relatives.

PERKS: Jacques Prevert, Max Ernst, Vangelis, Michel Bundt, Jodorowsky, William Klein.

AMBER (ABCK): Sun Simiao for his compassion and thirst for knowledge.

CLAUDIO (ABCK): Gustav and Tonka.

ELANA MULLALLY: Picasso, L.S. Guy Sabastian [ha].

→ QUESTION TWO: WHAT IS THE WORST THING ABOUT BROOKLYN?

SADEK (GH): The humidity.

DAVID (GH): This question.

LERNER (GH): No comment.

RANDALL (GH): August heat and humidity, or maybe its February snow.

→ QUESTION TWO: WHAT IS THE WORST THING ABOUT MELBOURNE?

PERKS: Sydney.

RENKS: Dunno, hope I never find out.

→ QUESTION TWO: WHAT IS THE WORST THING ABOUT THE GOLD COAST?

ABCK: Beautiful outdoor weather when you have to work indoors.

→ QUESTION TWO: WHAT IS THE WORST THING ABOUT BRISBANE?

ELANA: Bogans.

→ QUESTION THREE: FAVORITE CHILDHOOD MOVIE?

SADEK (GH): Close Encounters of the Third Kind.

DAVID (GH): Star Wars.

LERNER (GH): The Never Ending Story, Star Wars, Wizard Of Oz.

RANDALL (GH): It doesn't really count as my favorite, but, the first movie I went to see without my parents, just me and a friend was a film called "In Search of Bigfoot." I had this nice new camo velcro wallet with \$6.00 in it (after paying for the movie) and somehow I lost it, damn!

PERKS: Wonka, Wizard of Oz, Robin Hood.

RENKS: The Empire Strikes Back. My first tag was empire cos of that. I was heaps into Transformers: The Movie as well.

AMBER (ABCK): Dark Crystal.

CLAUDIO (ABCK): Star Wars.

ELANA: The Labrynth, Wizard of Oz, E.T.

→ QUESTION FOUR: FIRST RECORD EVER PURCHASED?

SADEK (GH): Run Dmc.

DAVID (GH): Thriller.

LERNER (GH): Richard Pryor Live or Kiss. I'm not sure.

RANDALL (GH): KISS: Destroyer

PERKS: 'Purple Rain' Prince

RENKS: I grew up listening to my Dads music, which was stuff like, Yes, Pink Floyd and, King Crimson. When I was about 8 I wanted to listen to some different stuff too, so I got him to take me music shopping. The first album I got was on tape, it was "Takes a Nation of Millions to Hold Us Back". I knew nothing at all about music like that. I got it without even listening to it just cos the cover was so fresh! Jail and a huge fucking clock! I also got "Appetite For Destruction".

AMBER (ABCK): Blood Sugar Sex Magik

CLAUDIO (ABCK): Happy Days

ELANA: Other: Silverchair 'Frogstomp' 'We Have The Technology.'

→ QUESTION FIVE: DO YOU PLAY MUSIC WHILE YOU WORK?

SADEK (GH): Yes.

DAVID (GH): Yes.

LERNER (GH): Yes.

RANDALL (GH): Silence is golden.

PERKS: Every second.

RENKS: Yeah, pretty much always. Right now I'm mainly listening to ADAM ANT, DEVO, FAHRENHEIT 555, KING CRIMSON, and a few other things.

ABCK: Bjork, Patton, Herbie Hancock, 'nuff said.

ELANA: MP3s or triple J

→ QUESTION SIX: FAVORITE COLOUR?

SADEK (GH): Tie Die.

DAVID (GH): All of them.

LERNER (GH): It changes all the time.

RANDALL (GH): N/A

PERKS: Black.

RENKS: Neon anything

AMBER (ABCK): Green.

CLAUDIO (ABCK): Black.

ELANA: Pink/ red

→ QUESTION SEVEN: HAVE YOU EVER BEEN PUNCHED?

SADEK (GH): No.

DAVID (GH): No.

LERNER (GH): Yes.

RANDALL (GH): No.

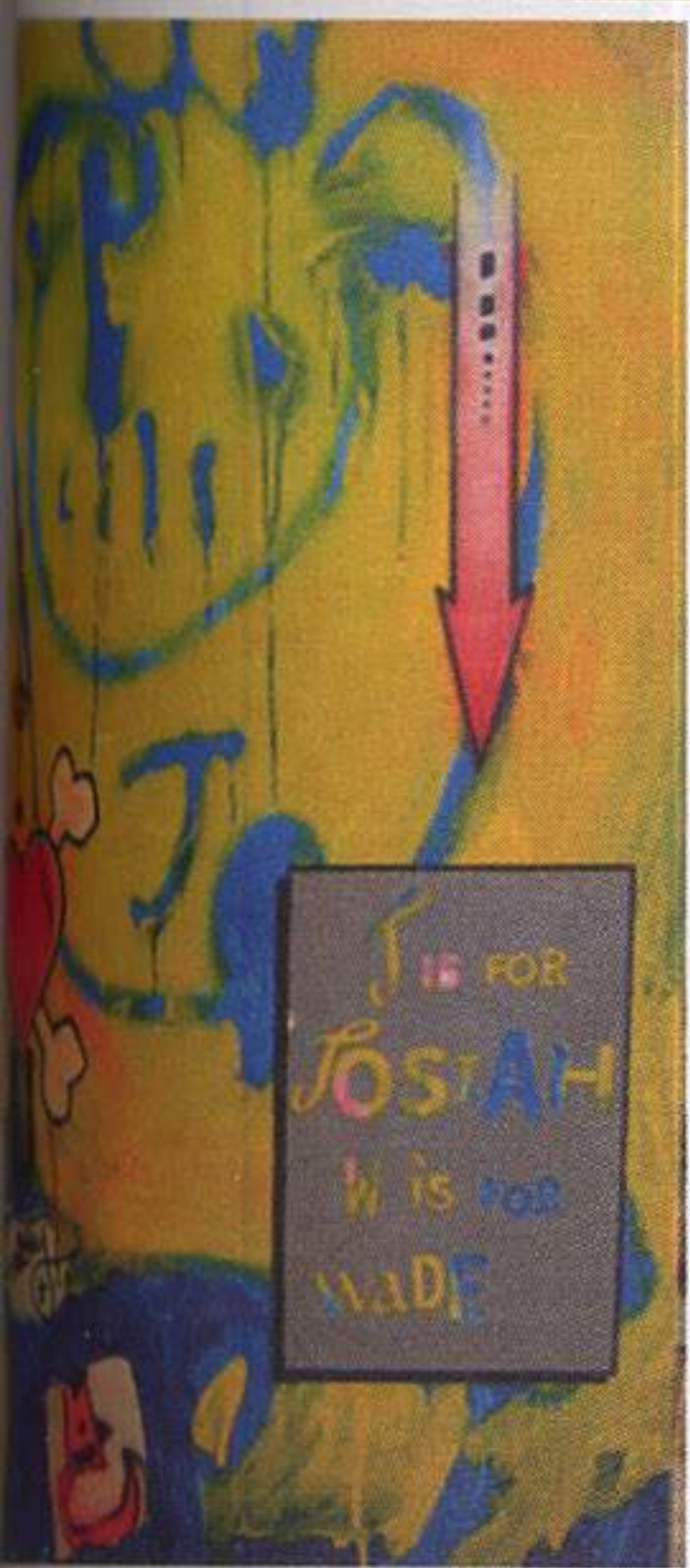
PERKS: Yes, one nostril is semi closed.

RENKS: In the face a few times, but not in the nose.

ABCK: Negative.

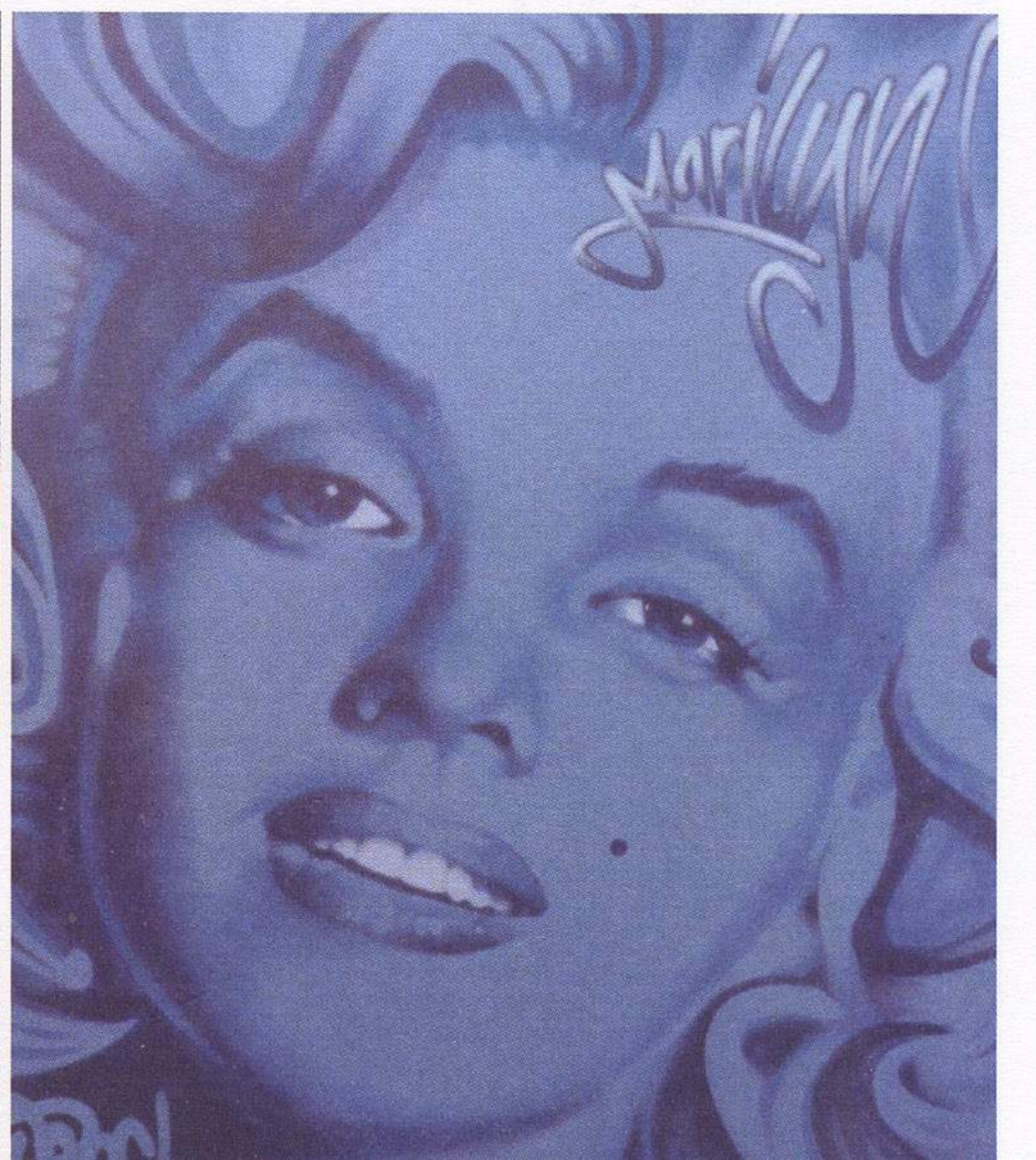
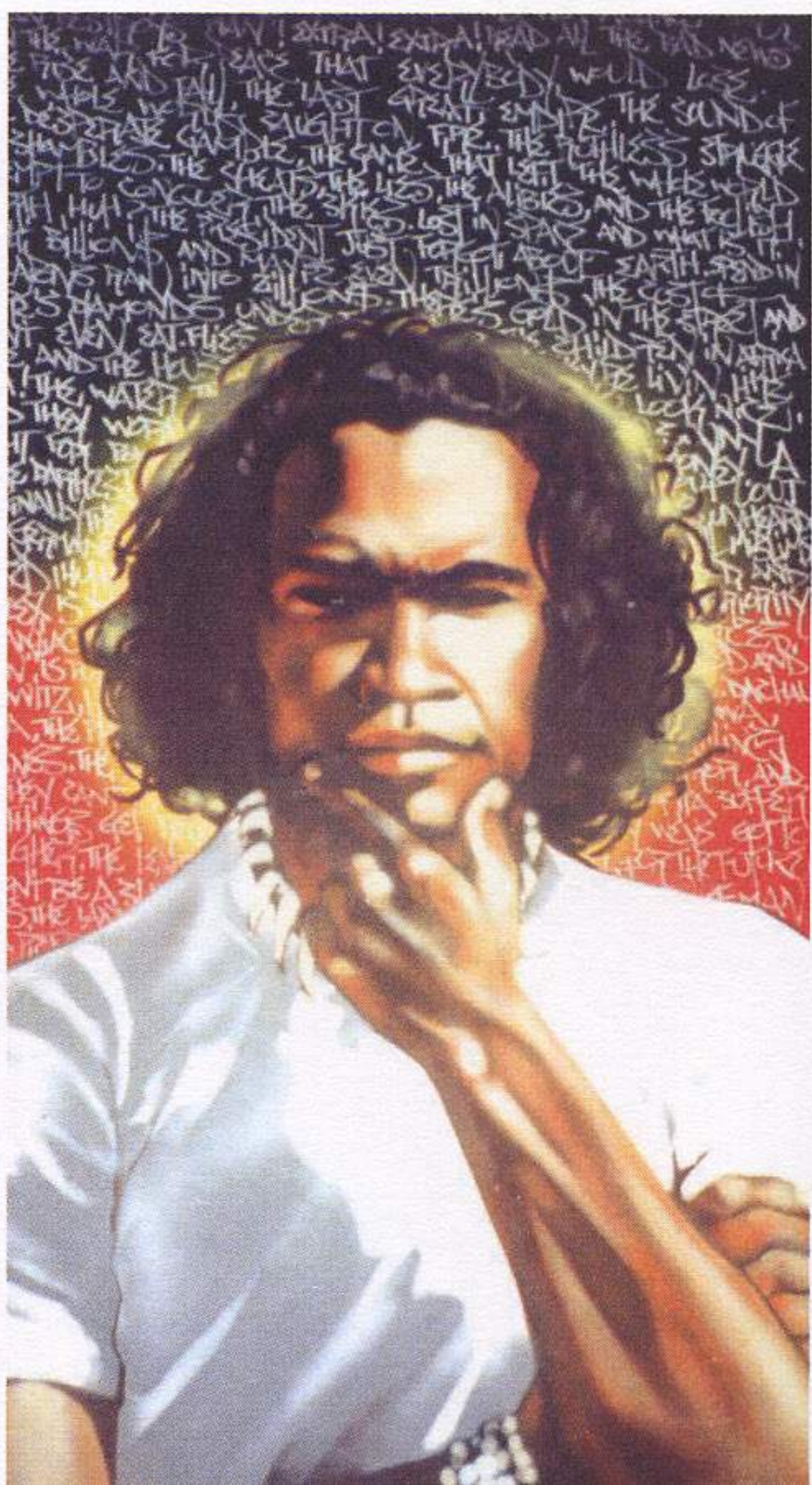
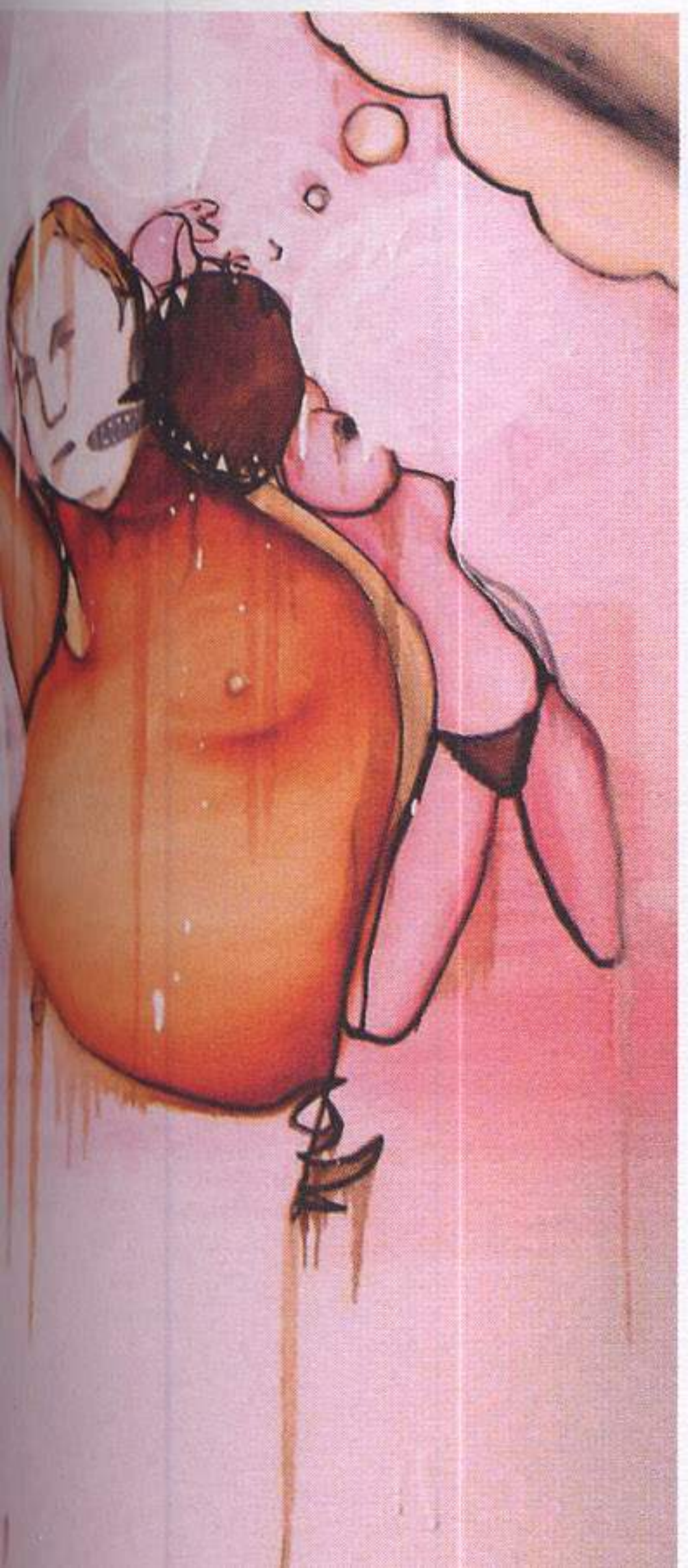
ELANA: Yes. Grade 8 a boy put his snout in my face, he told, he was expelled.

→→→→ TURN THE PAGE WHEN YOU HEAR THIS T



BY: → SHIME → BURBS → LUCKS & LUCKS JNR → TROLY → SOFLE → HYST
BY: → BURBS → MISTERY → LINZ

ART DEPARTMENT

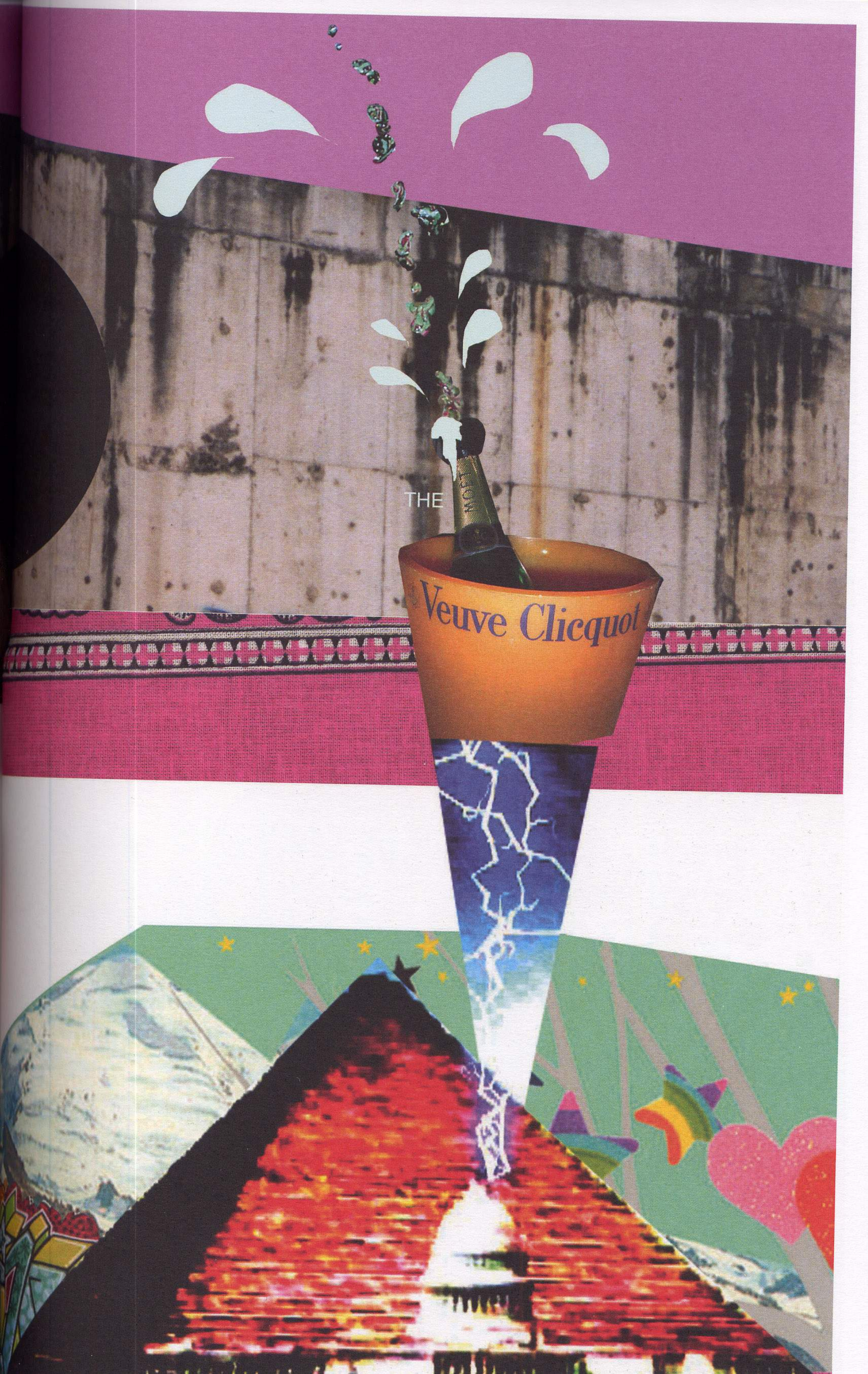






A NEW KIND OF HOPE





THE

Veuve Clicquot

ATOMIC

RENAS

ATOMIC

R.E.N.K.S.
R.D.

T.F.W.

STAND
AND
DELIVER

FADE AWAY
AND RADIATE

*N*k*
6.3.



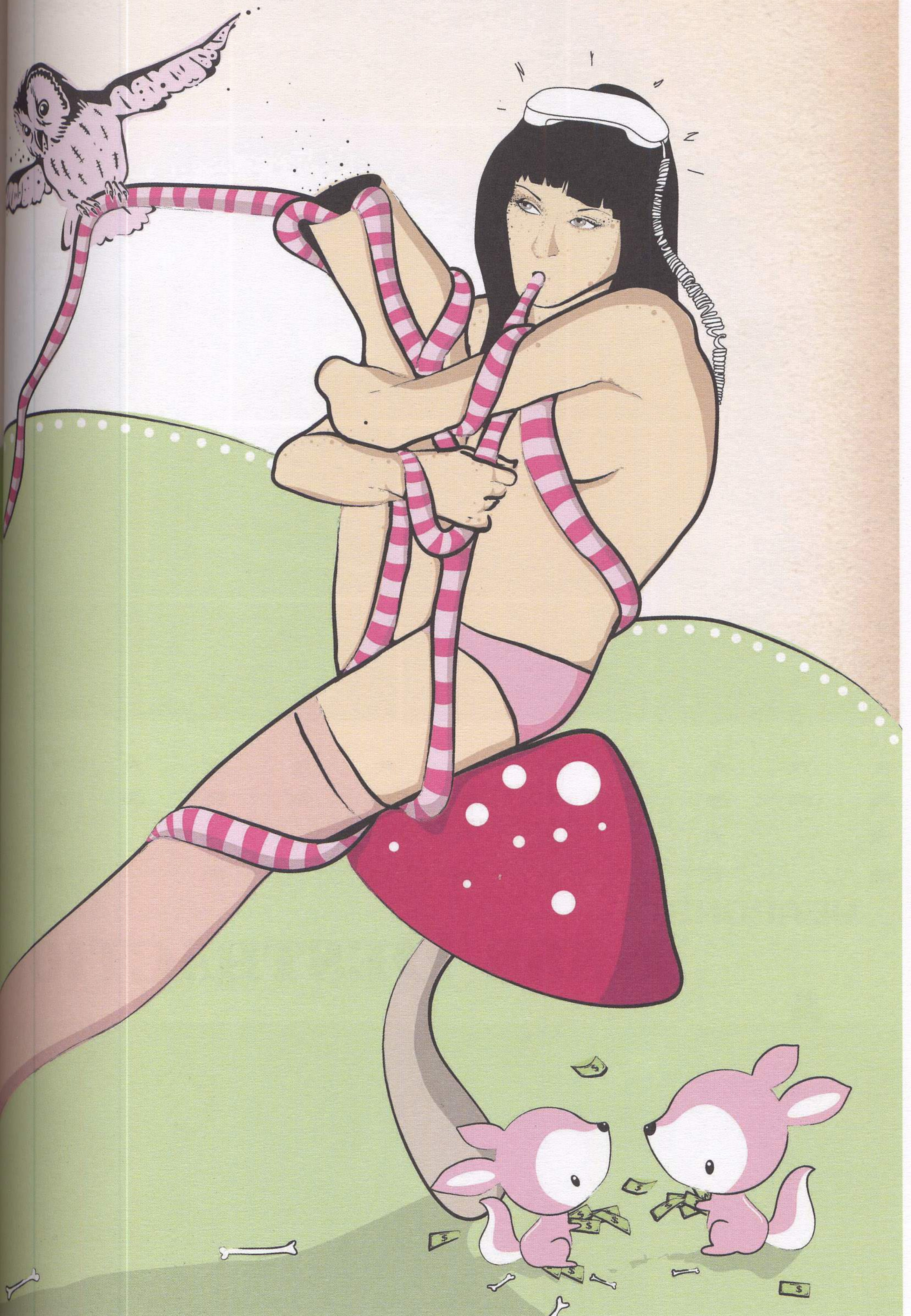


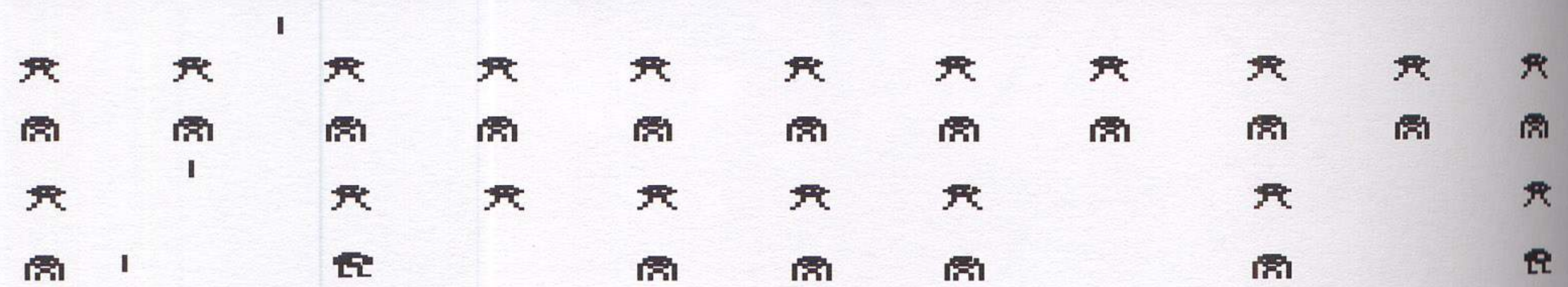
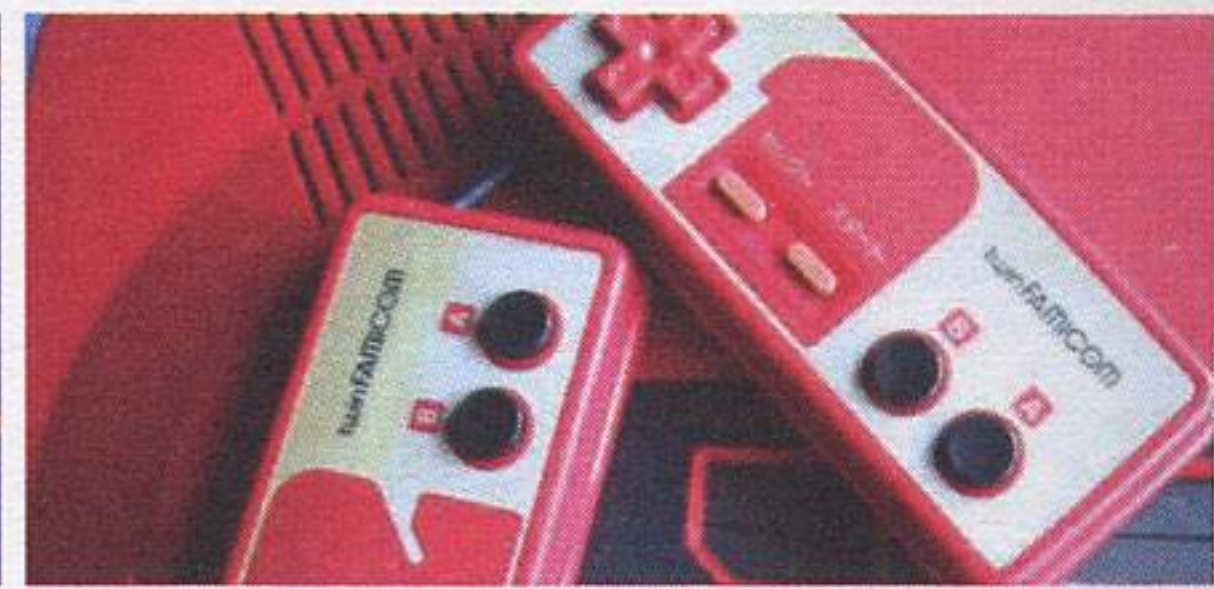
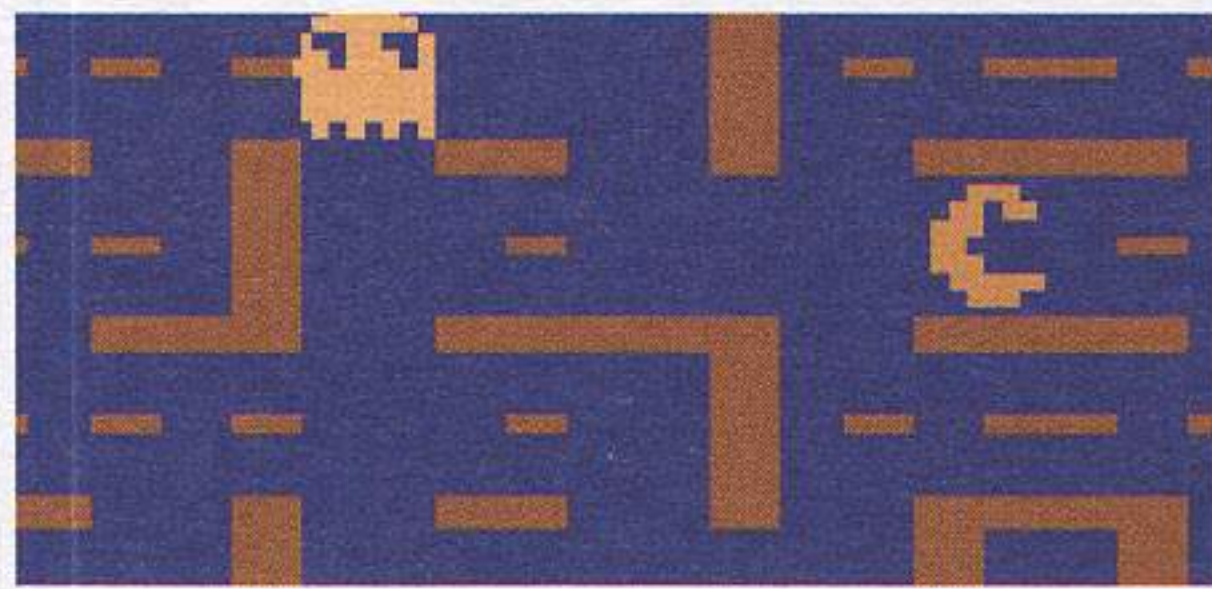
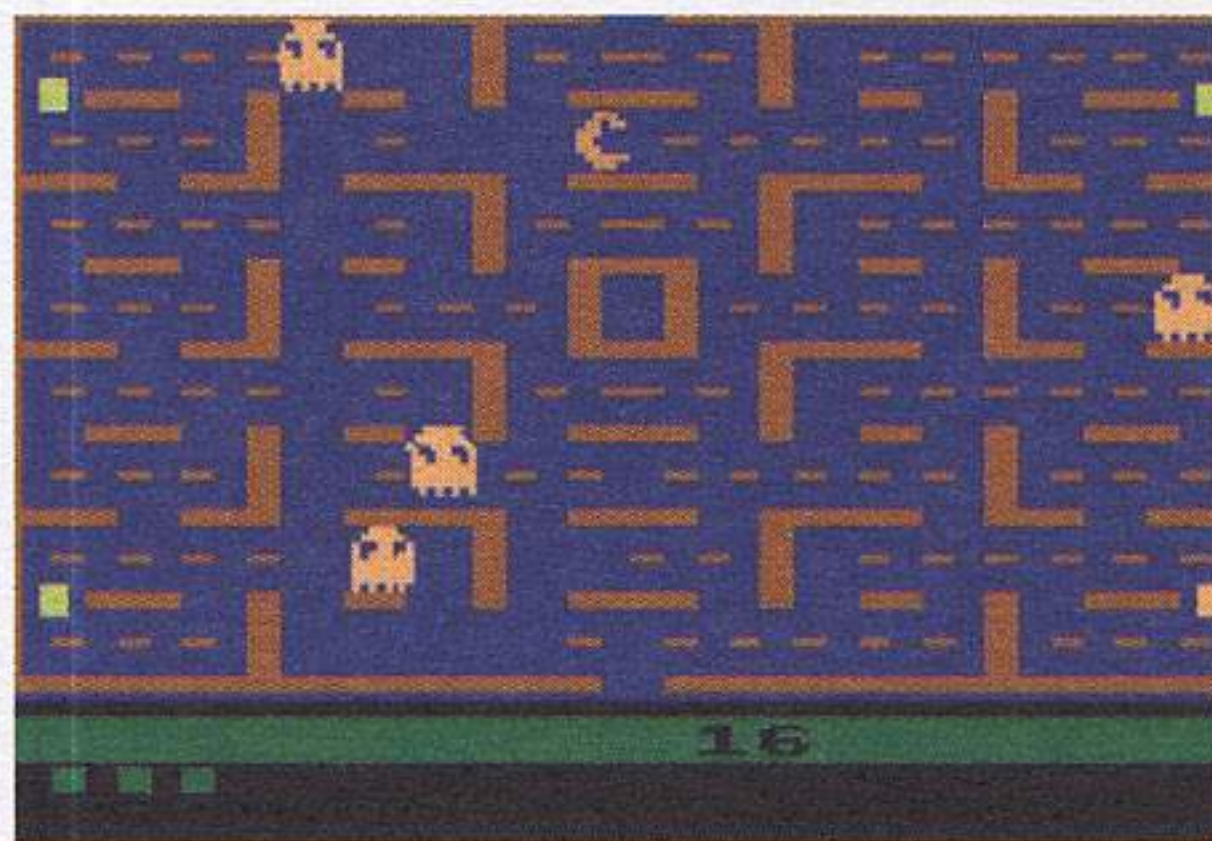
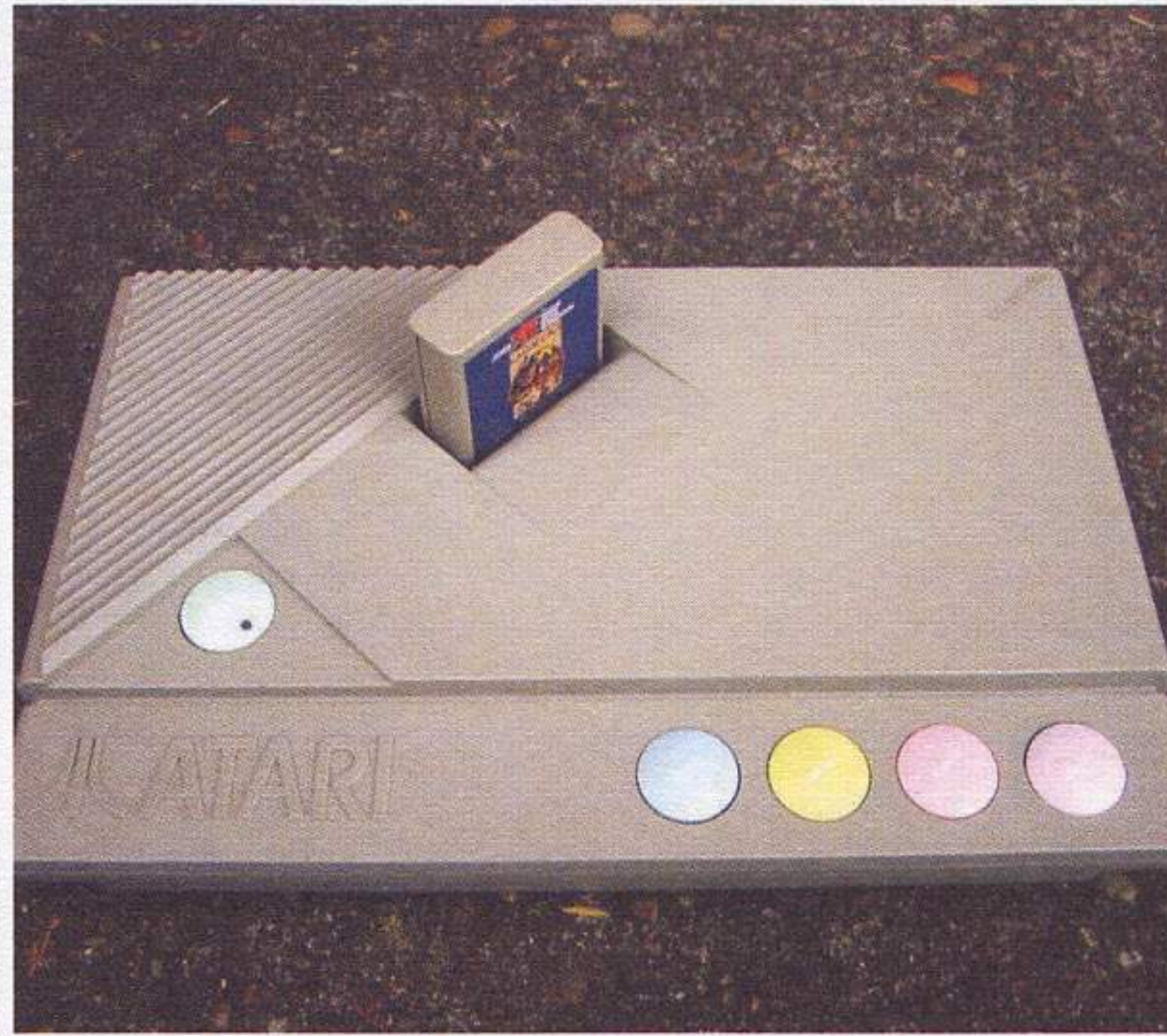




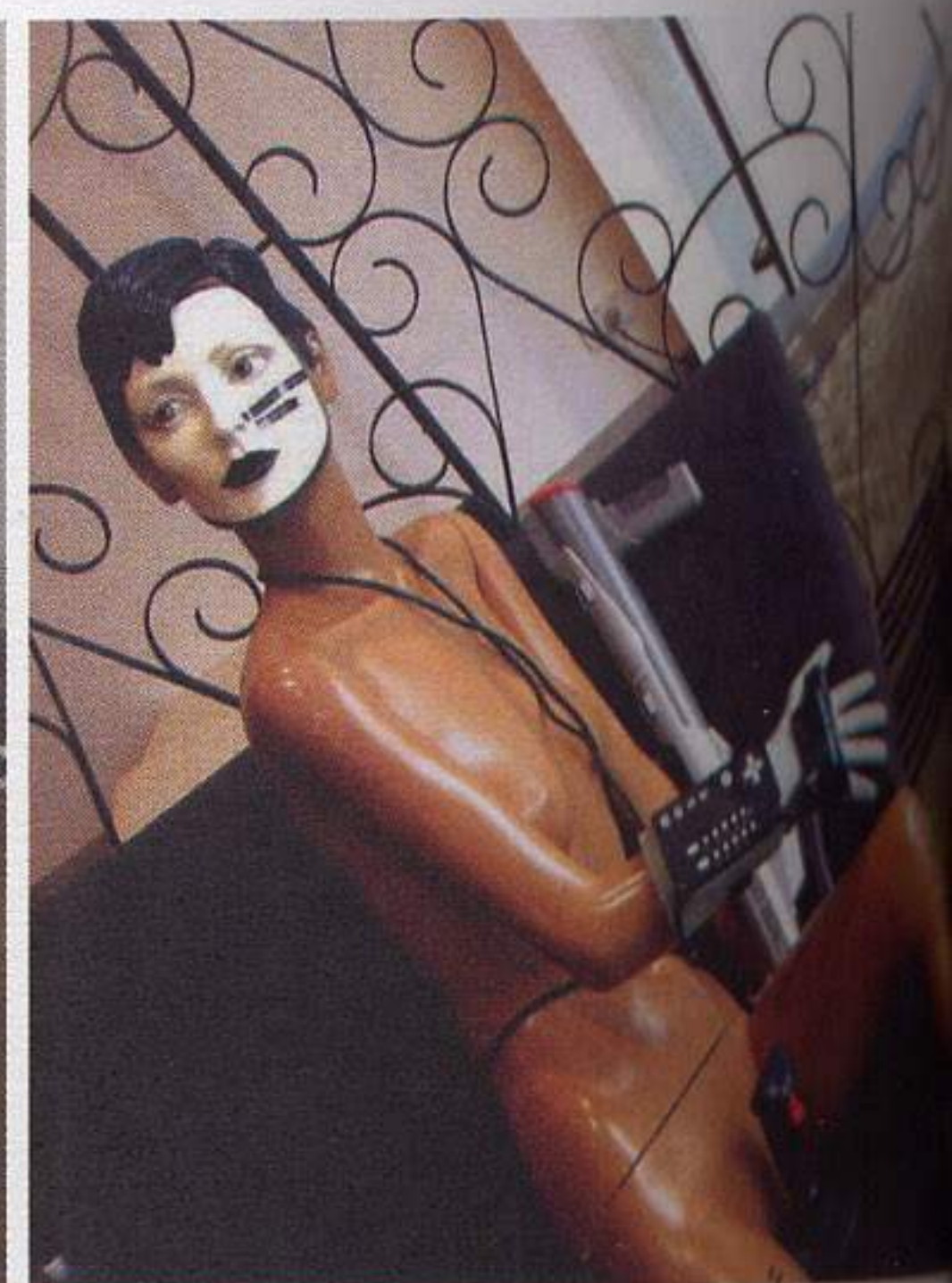
"I have been sent along to have a couple of words with you madam," muttered the owl, "Get lost," shouted Miss Contemptuous, "this is what we think of your ideas".

h well, that makes for a nice change," thought Miss
Contemptuous, "a very useful kind of morning."





WEAPONS OF MASS DESTRUCTION





JANUARY 2004.

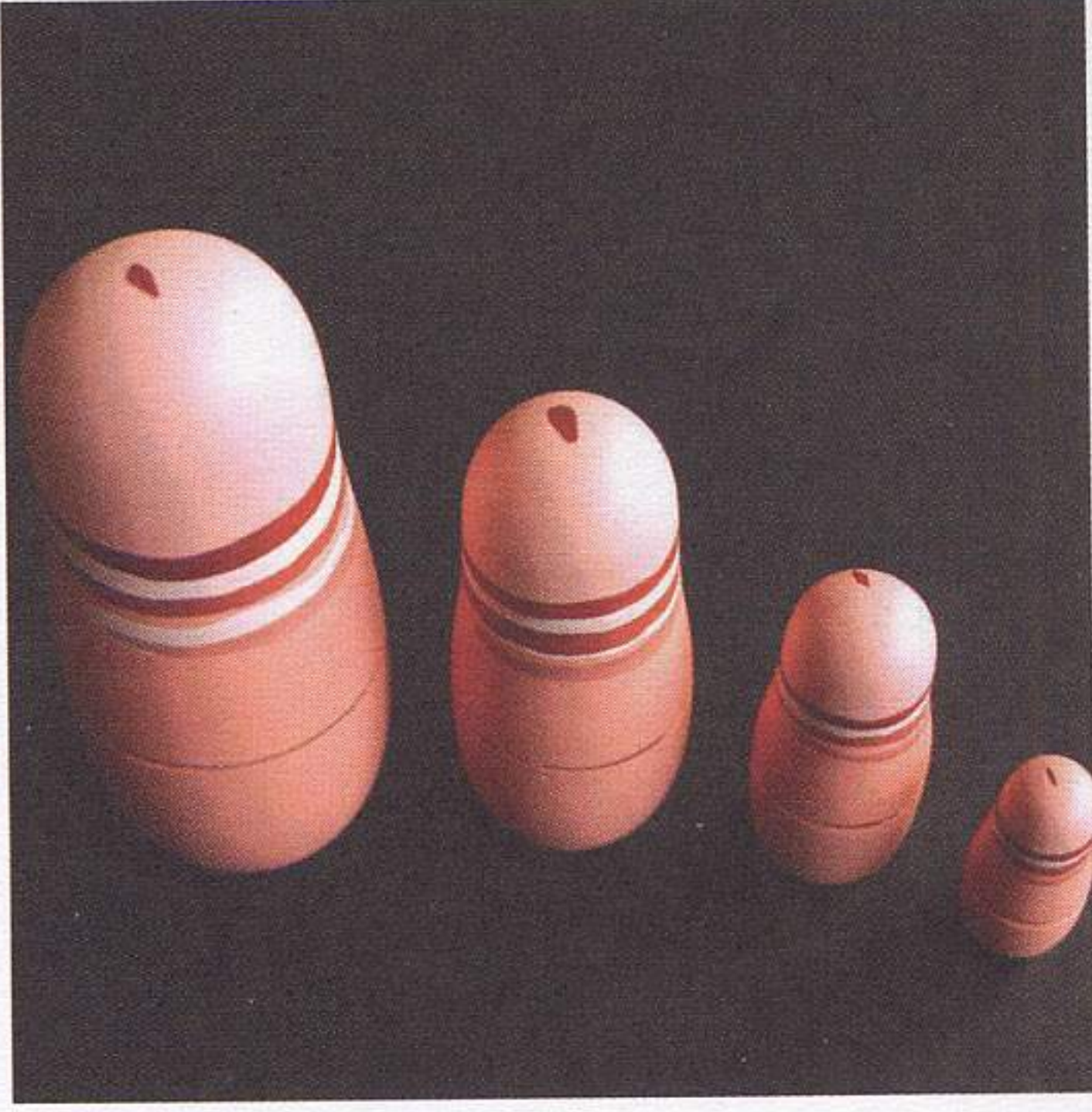
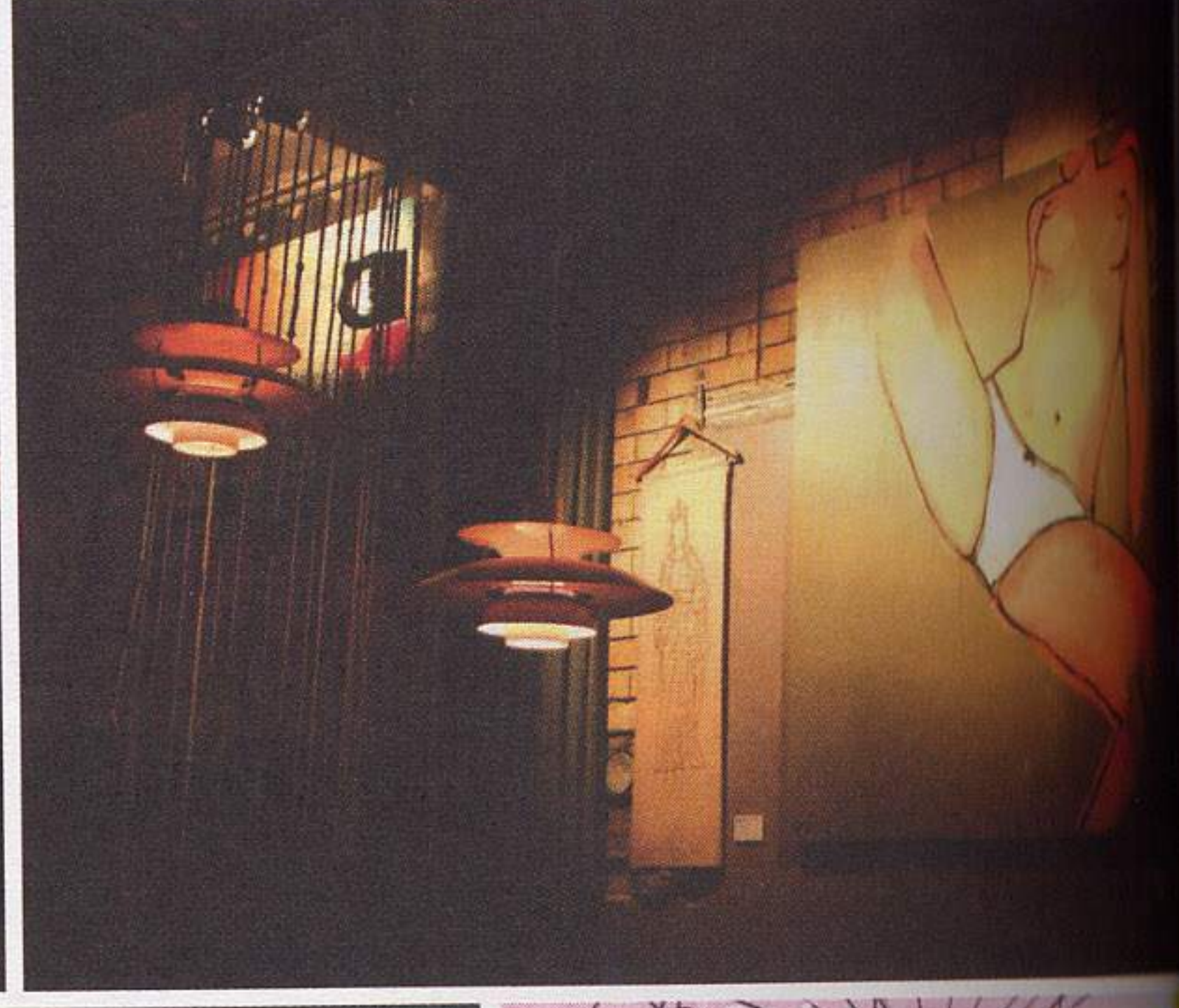
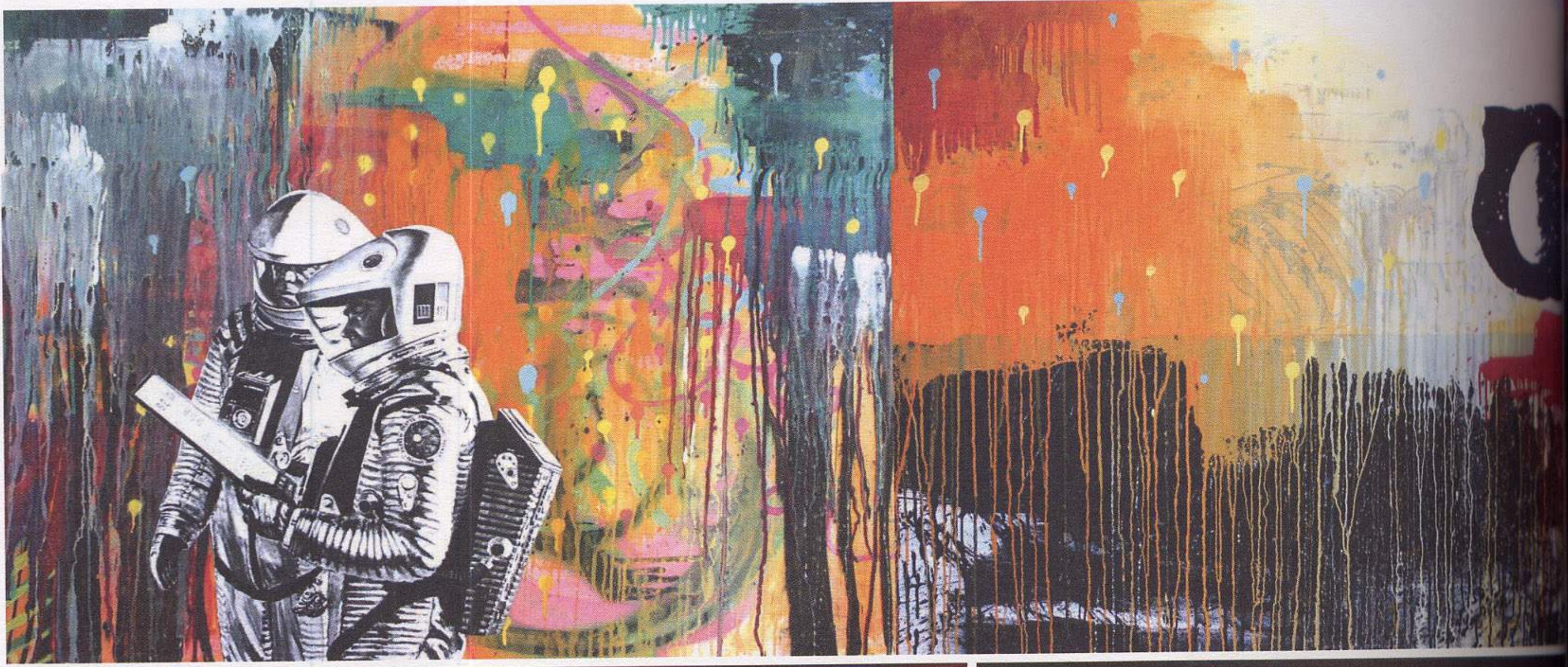
Presented by the [Kids On Consoles](#) crew, [Weapons of Mass Distraction](#) was a month long exhibition featuring artworks by Caib, Shute, Suicides, Kram, Boots, Sayno, Itch, 666 and the vintage game console collection of Marktronics.

The art carried a gaming theme, with pieces constructed from Lego, hand cut vinyl and pre-loved soft toys.

Televisions were placed around the [Spacejunk Gallery](#) in Manly (Sydney) with various 1970s + 80s video game machines set up (no 20c coin necessary) with such favorites as Double Dragon, Space Invaders, California Games and Pong.

Keywords for the event: Veneer / 0 Bit / Mono / Yesterdays Vision.

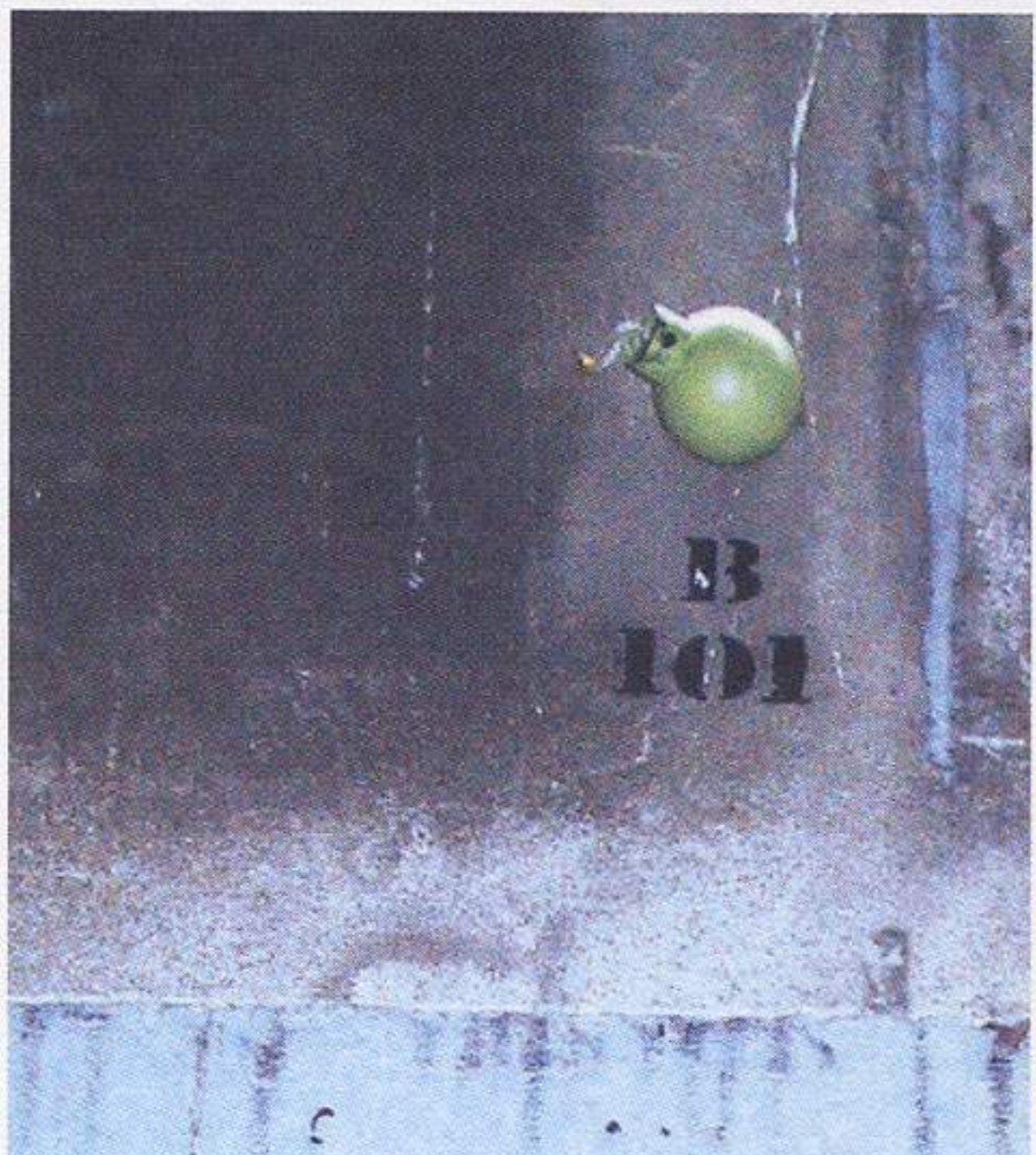
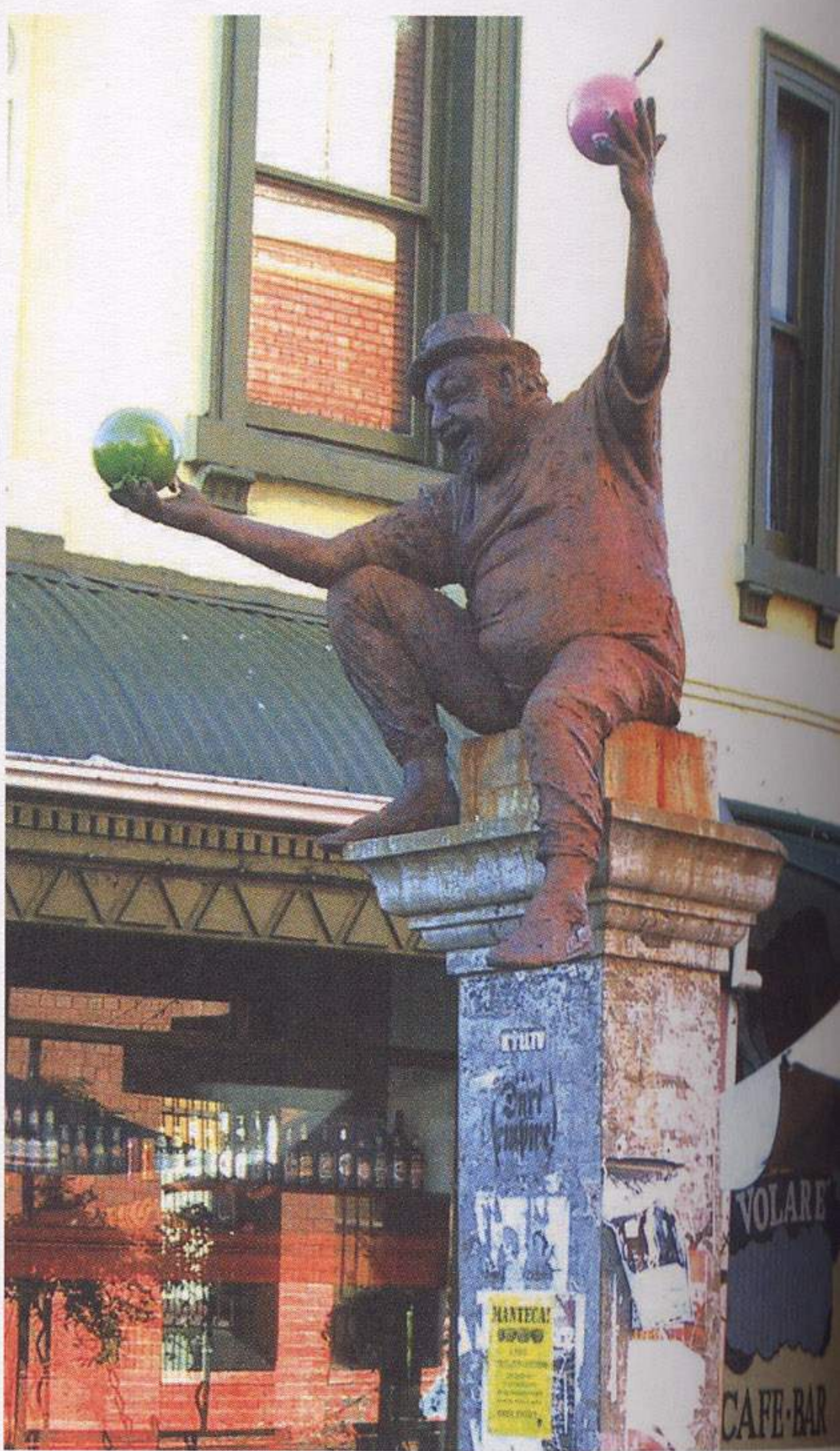
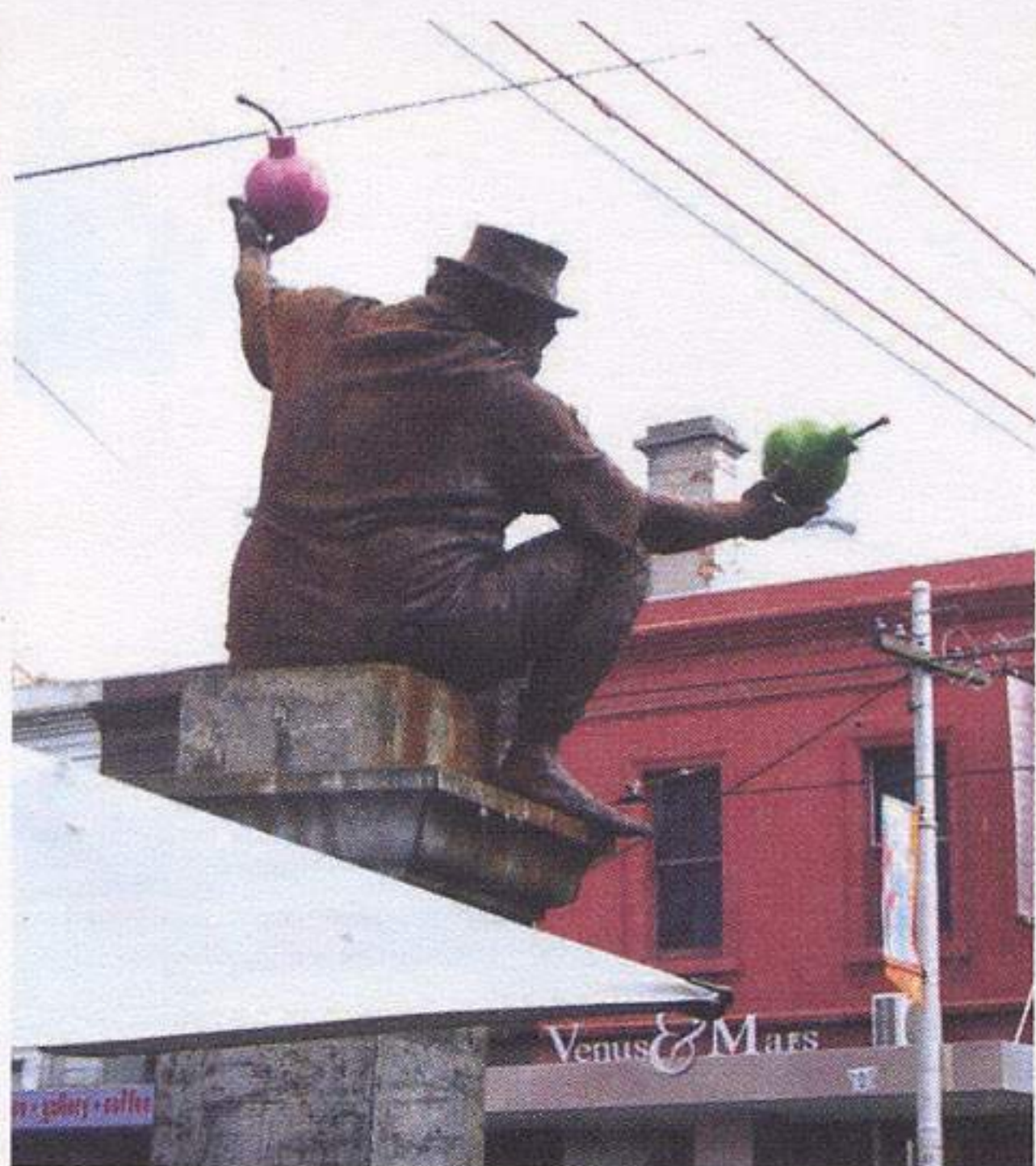




IMAGES FROM THE UNDERGOLD "CADAVERI EXQUIS" 2004 EXHIBITION AT ELSEWHERE (GOLDEN GATE DISTRICT)
ART BY ABCK (AMBER BIGNELL & CLAUDIO KIRAC), BEAU VELASCO AND CHRISTIAN BROWN

UNDERGOLD





→ HANDMADE BOMBS PLACED ON THE STREETS OF THE

BOMBS AWAY





KAWPS

NEW YORK
to this place [finally] was pretty much what I was
ting: a metropolis of garbage, homelessness, ignorance and
own style.

aint got an oversized baseball cap then you're a tourist.
was a problem because I've only got clothes that fit me
do BOOGIE DOWN that just makes you look like a sucker
attracts the attention of cops.

yards weren't exactly peaceful once you got through the
ayers of thick fence with razor wire in between, but its not
ble. The notorious NYC vandal squad was always at the
of my mind.

BERLIN
city is one of my favorites, always a good time
ere.

From the brutality of the former east to the girls and the
fashion around the city. Apart from middle aged German men
with permed mullets and skin tight denim shorts, Berlin makes
for an interesting city.

It can be a fucking head fuck to paint, everywhere gets
destroyed. There are too many writers in this place.

→ LONDON

Rain, grey, bricks, expensive, unhealthy, seeef blad; Just some
words that spring to mind.

The British Transport Police seem to be trying to persuade public
as of late that graffiti is now "PSYCHOLOGICAL MUGGING".

They're using helicopters to patrol the yards quite a bit too. Thats
okay, I picked up a second hand surface to air missile launcher
from some old woman on EBay, Safe! 🐼

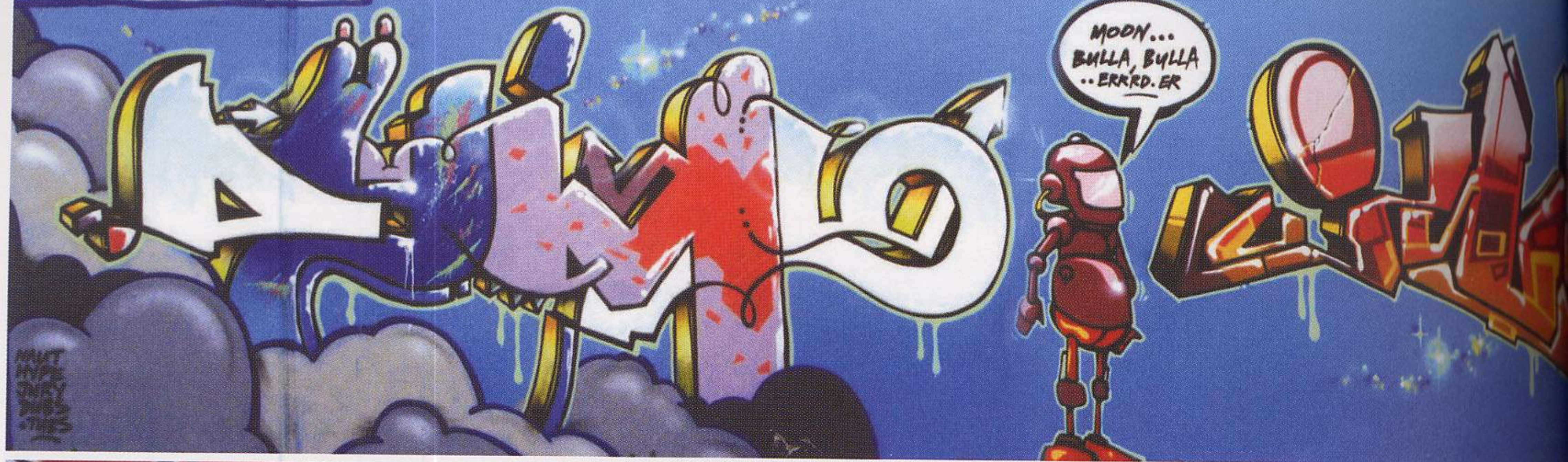
→ WORDS BY KAWPS



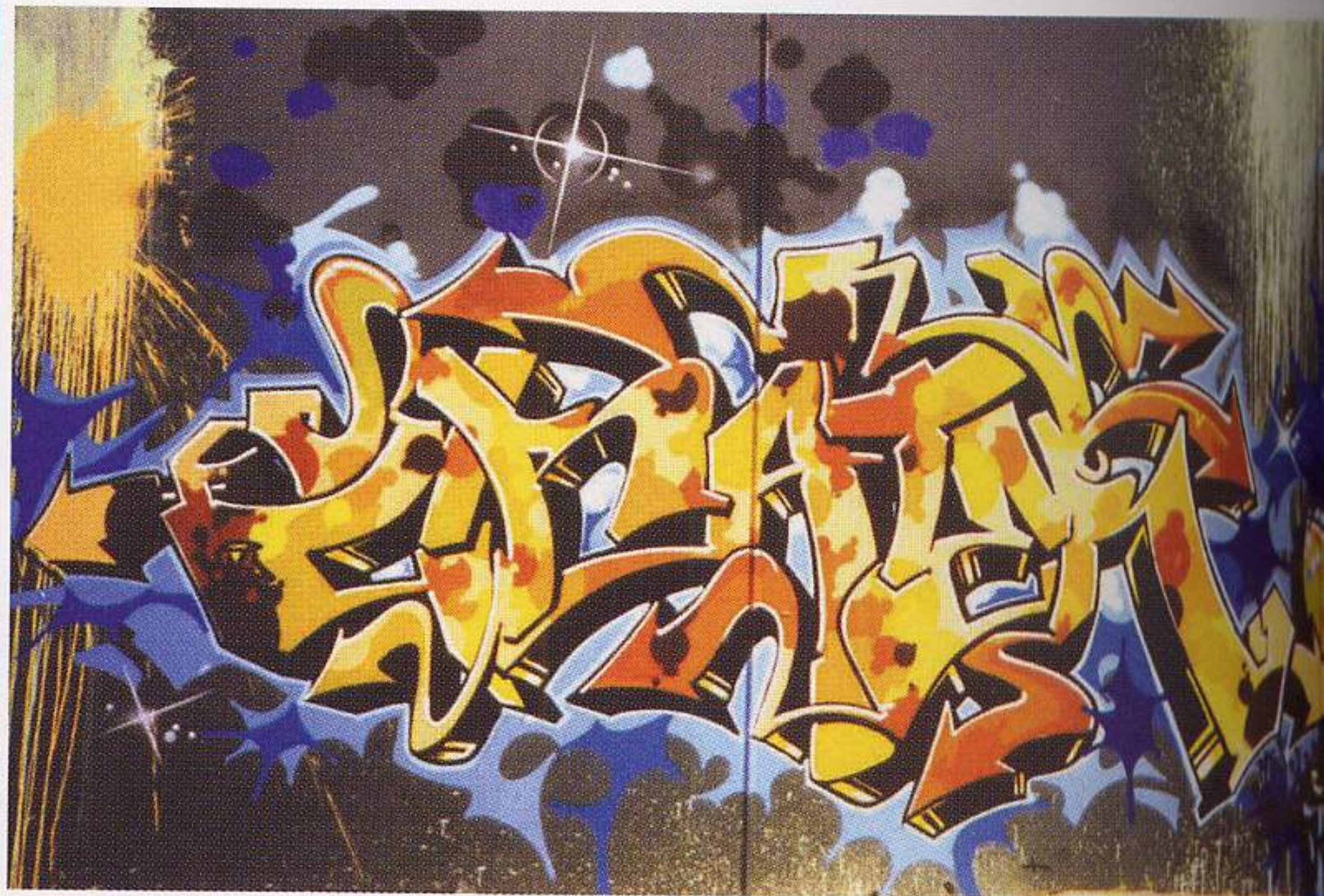




...SOMEBODY FAR FAR AWAY!

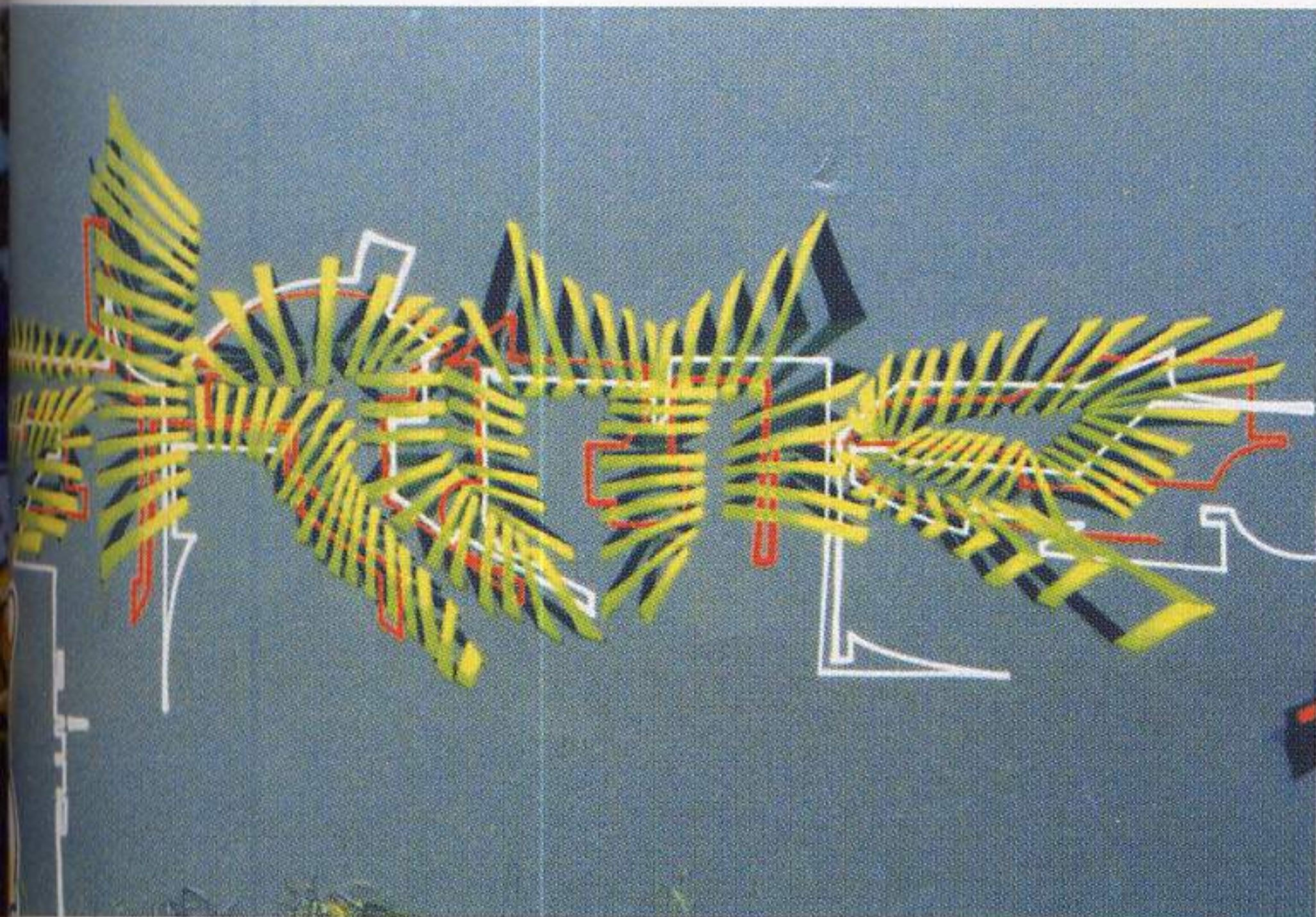


CONCRETE





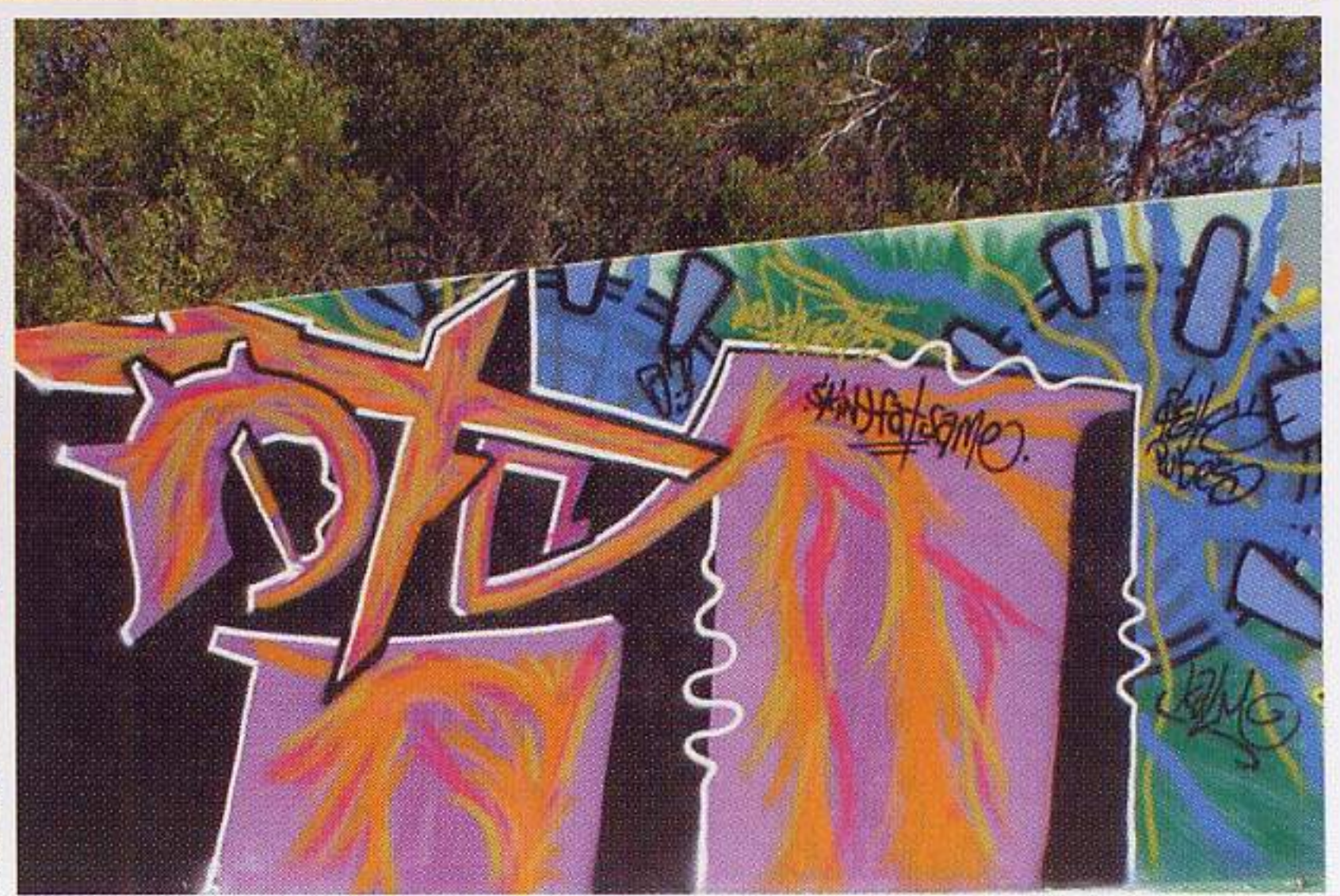
ABOVE: → DYMS . LINZ . YESMA (Brisbane) → TUES . YESMA (Brisbane)
 BELOW: → RENKS → GRATER → SHIME (Melbourne) → EHIZMS → CRUEL (Cairns) → JEEPS → TUES → RENKS (Barcelona)





ABOVE: → TUES . IVO [Brisbane] → PEYOTE . LIKER [Sydney] → JURY . LINZ [Brisbane] → YOINK [Brisbane] → RENKS . IVO [Gold Coast] → FROST . FRAME [Melbourne]
 BELOW: → CAIB [Sydney] → FROST [Melbourne] → HYST [Brisbane] → PHOENIX . PROWLA [Canberra] → DTS by KOVER [Perth]







ABOVE: → LINZ . EXIT [Townsville]

BELOW: → YESMA . TUES [Brisbane] → SOFLE . BLENDS [Gold Coast] → RENKS [Rio] → BARET [Townsville] → LUCKS [Brisbane] → JADE [Brisbane]
→ LOKUS . SMIZLER [Townsville] → SOFLES . RACHIE [Brisbane]



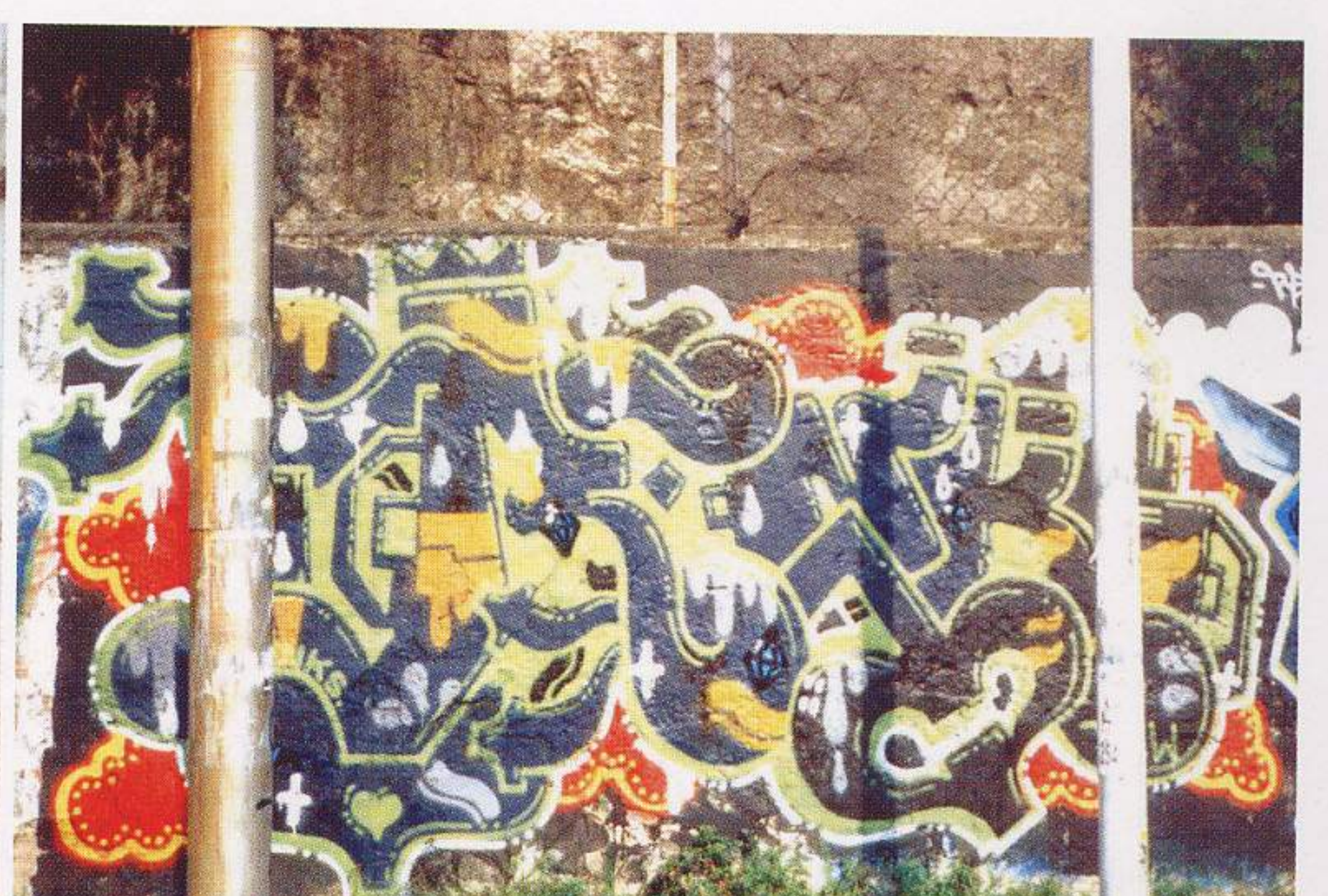




ABOVE: → RENKS [Barcelona] → KASINO [Sydney] → SIRM . LUDE → EPICKONE [Melbourne]

BELOW: → SHIME [New Zealand] → LUDE → RENKS [Barcelona] → RENKS [Rio] → SOFLES → EXIT [Townsville] → ANXST → DYMS
→ MAGS . sorry? . MAGS . GRATE [Melbourne]







ONE



ONE



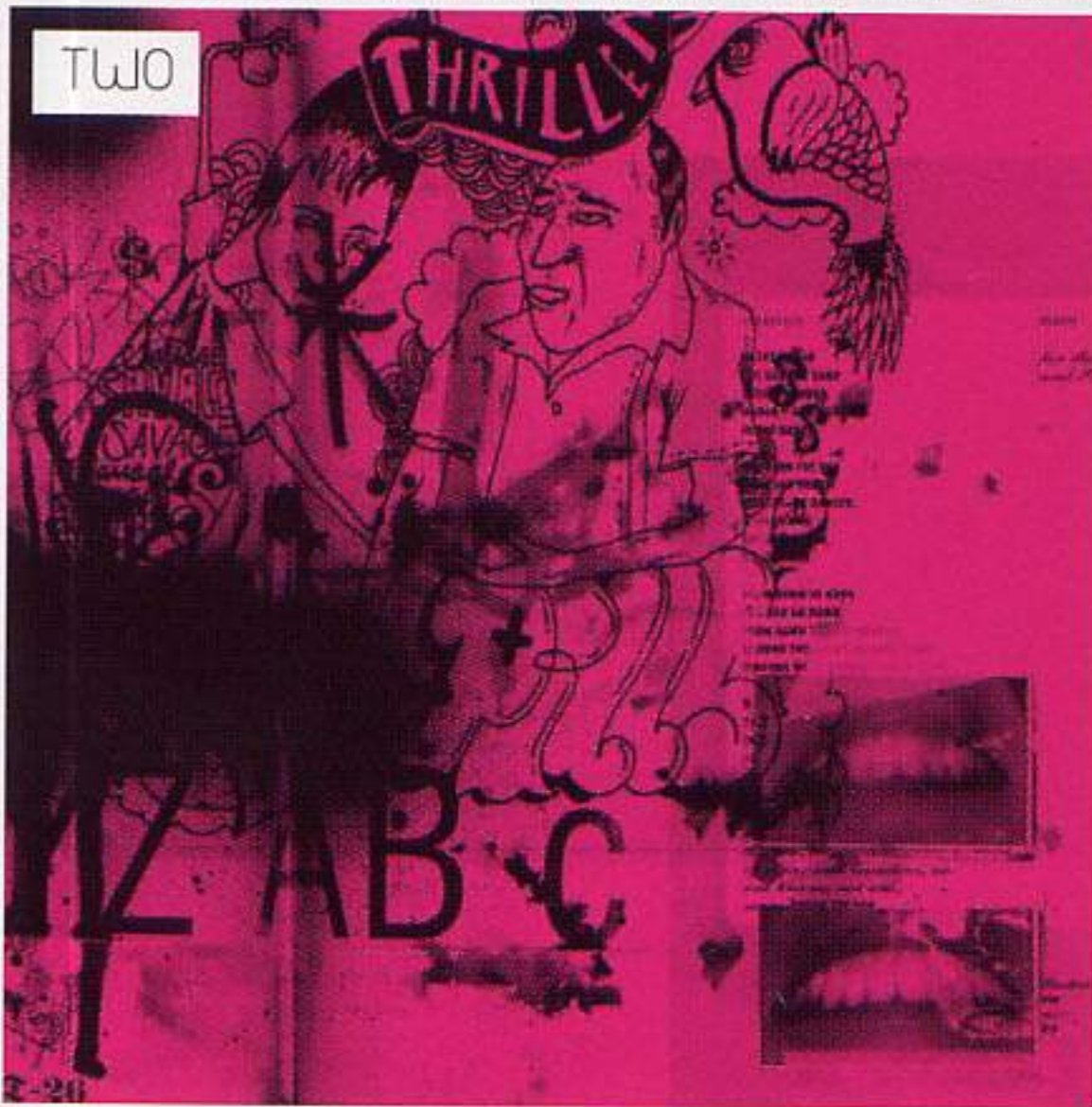
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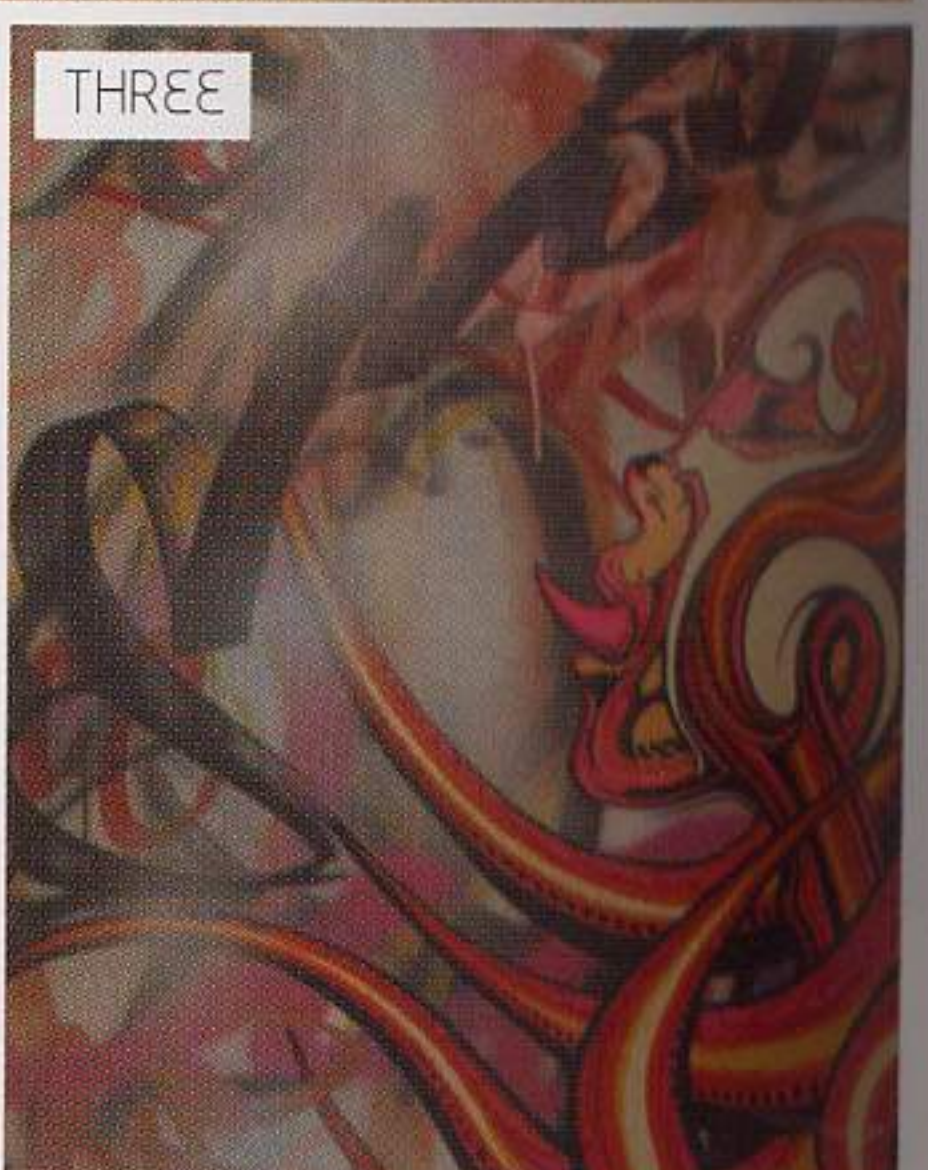
TWO



TWO



THREE



THREE



THREE

→ RESIST SYDNEY SHOW. Photo by IOSHUA

ONE → COPE 2 "TRUE LEGEND"

While the focus in this book is, of course, predominantly on Cope 2, don't be fooled into thinking they have only published works by Cope 2. This book is full of other writers burner walls and trains that few would have seen previously and also a nice introductory interview in both English and French.

While there are some walls that nearly everyone around the world would have seen already, there is plenty of content that you would have never laid eyes on. It is laid out nicely, with the addition of sketches, throw-ups and tags from numerous writers adding to an already polished aesthetic. With over forty pages of steel [271 p. total] this book is definitely a must have for any writer, young and old alike. There is content in this for everyone, and even those out there who are not fans of Cope 2 should get enjoyment out of this book.

Available at → www.finaloutline.com

TWO → BLOODWARS . VOLUME ONE

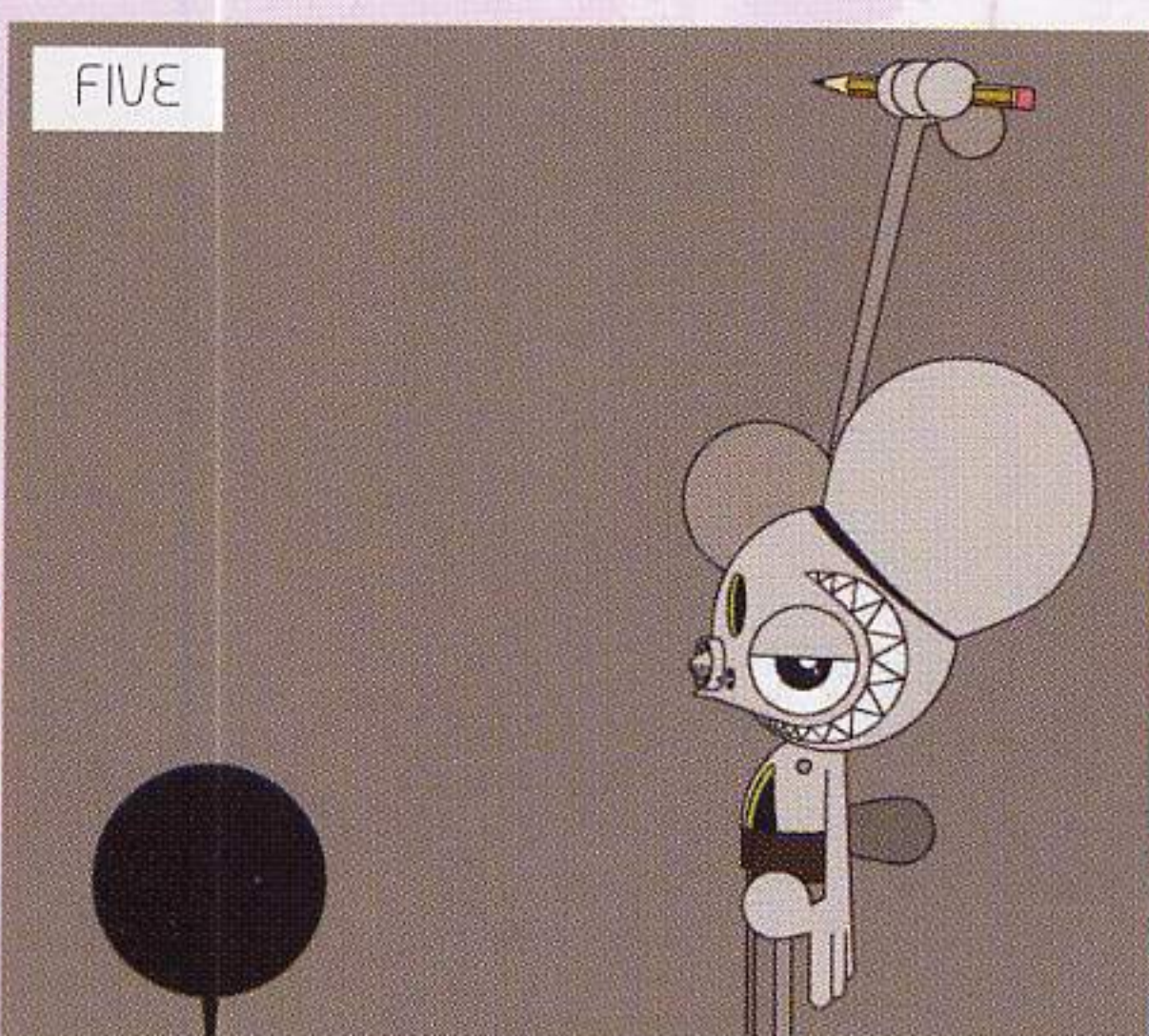
Anyone who loves both graffiti and design needs this book. The front cover itself alludes to what is inside, with its dirty cut-and-paste style immediately catching the eye. They don't even stop to breathe, you open the front cover and one page in, there is a forward that states, "The street is where art really lives." With a statement as bold as this you can hardly stop from turning the pages.

Inside this book is some of the best and well thought-out design/graffiti integration you will see. Along with this there are some really amazing articles covering everything from racism and inequality, to poverty and getting enjoyment out of the more simplistic things life has to offer. Bloodwars is something you should have; it should rest neatly on a bookshelf and receive regular attention. It is a must have for any fan of street art, whether it be stickers or stencils or posters or just plain old traditional graffiti.

→ www.bloodwarsmagazine.com



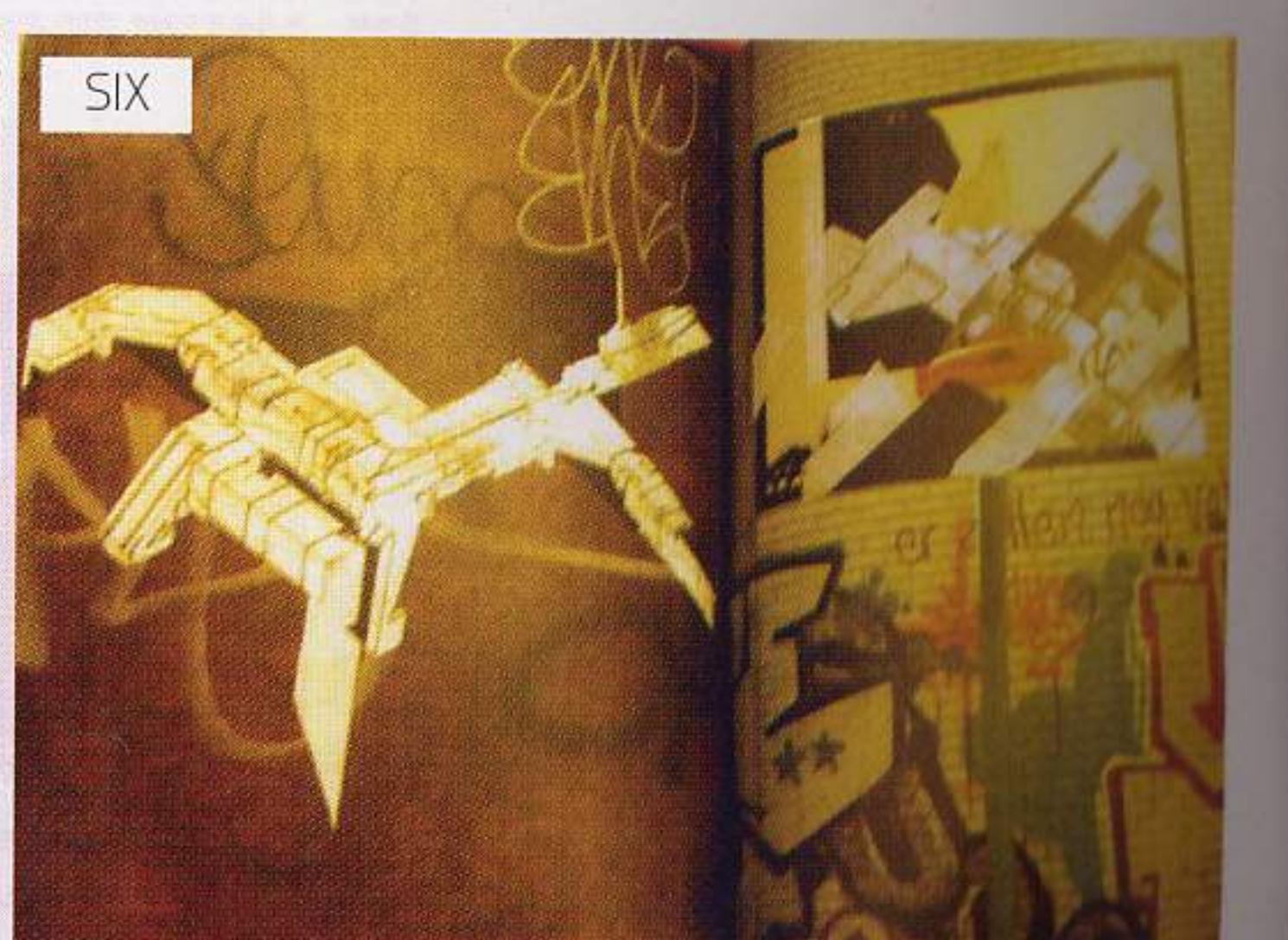
FIVE



FIVE



FIVE



SIX



→ AUTOGRAFF: NEW YORK CITY'S GRAFFITI WRITERS. photographs by Peter Sutherland.
Text by REVS. Published by powerHouse Books.

STUFF 'N' THAT

FREE → RESIST CREW

The art of remixing is a relatively new urban artform; designers remix designers, painters remix painters, and so on. Artists around the world have never fully explored the possibilities of remixing between styles and artforms so we decided to give birth to the Resist Crew; a crew based solely on evolution of styles and urban art as we see it.

The Sydney show at Galleries Victoria was a taste of what's to come on a global scale. A group of Australia's busiest street artists, graphic designers and fine artists were brought together to battle each other on canvas. RESIST.REMIX.RECREATE saw works from Acd Pnx, Caib, Doze, Emily Hunt, Ioshva, Itch, Meek, Mepher, Numskull, Offpoint, Prism, Sayno, Sojla, Sytak, Victim and Yok.

Wheels are already in motion for the Melbourne and Manchester UK exhibitions so stay in touch with the site: → www.resistcrew.com

FOUR → AUTOGRAFF by Peter Sutherland

This is a book quite unlike the other graffiti books on the market, while most books choose to focus on artwork, Autograff focuses on the artists themselves. Peter Sutherland, a New York based photographer/filmmaker spent three years meeting up with writers and taking portrait shots of them, the developed photos then signed by the artists themselves. The result is a really impressive collection of photographs documenting both New York's old school (Futura, Lady Pink, Doze, Stay High, Cope 2) and new school (Sacer, Earsnot, UFO) writers.

Another cool feature in this book is the handwritten text by Revs. Written on notepad paper Revs lays down some random thoughts regarding graffiti, the book and himself. Very interesting reading.

Besides the portraits and text are some random photos of New York graffiti, mainly raw bombing type stuff which completes the package. This is overall a quality production.

→ www.powerhousebooks.com

FIVE → DITHERS

If you could buy pure inspiration it would be called Dithers. This 2 disc dvd makes you wanna get your arse off the sofa and go and do something with your Sunday afternoon. The first disc is double sided and is a really nice insight into the art and thoughts of some amazing artists such as Giant One, Grey, Tiffany Bozic, Shepard Fairey, Andy Howell, Bigfoot, Dave Kinsey, Stash, Zephyr and the list goes on. On the second disc you get to follow around legendary NY photographer Ricky Powell as he visits the studio's of guys like Seen, Dalek and Jest from Alife.

There is also talk of a Dithers Two dropping by the end of the year, rumored artists to be involved include Futura, Kami, Crash, Daze, Mark Bode, Wes from Dogtown and Phil Frost, should be another must have!

→ www.upperplayground.com

SIX → DELTA "MOULD"

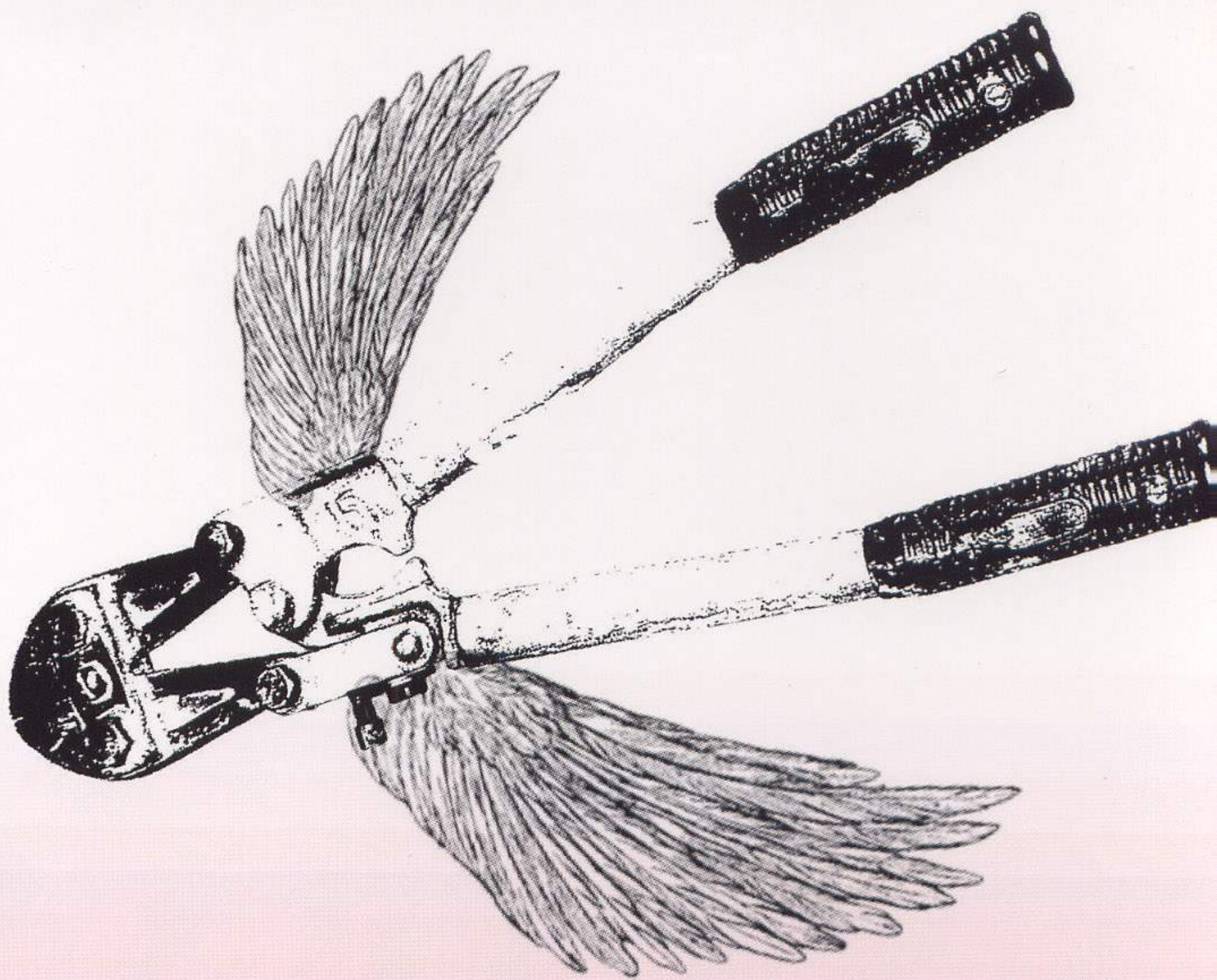
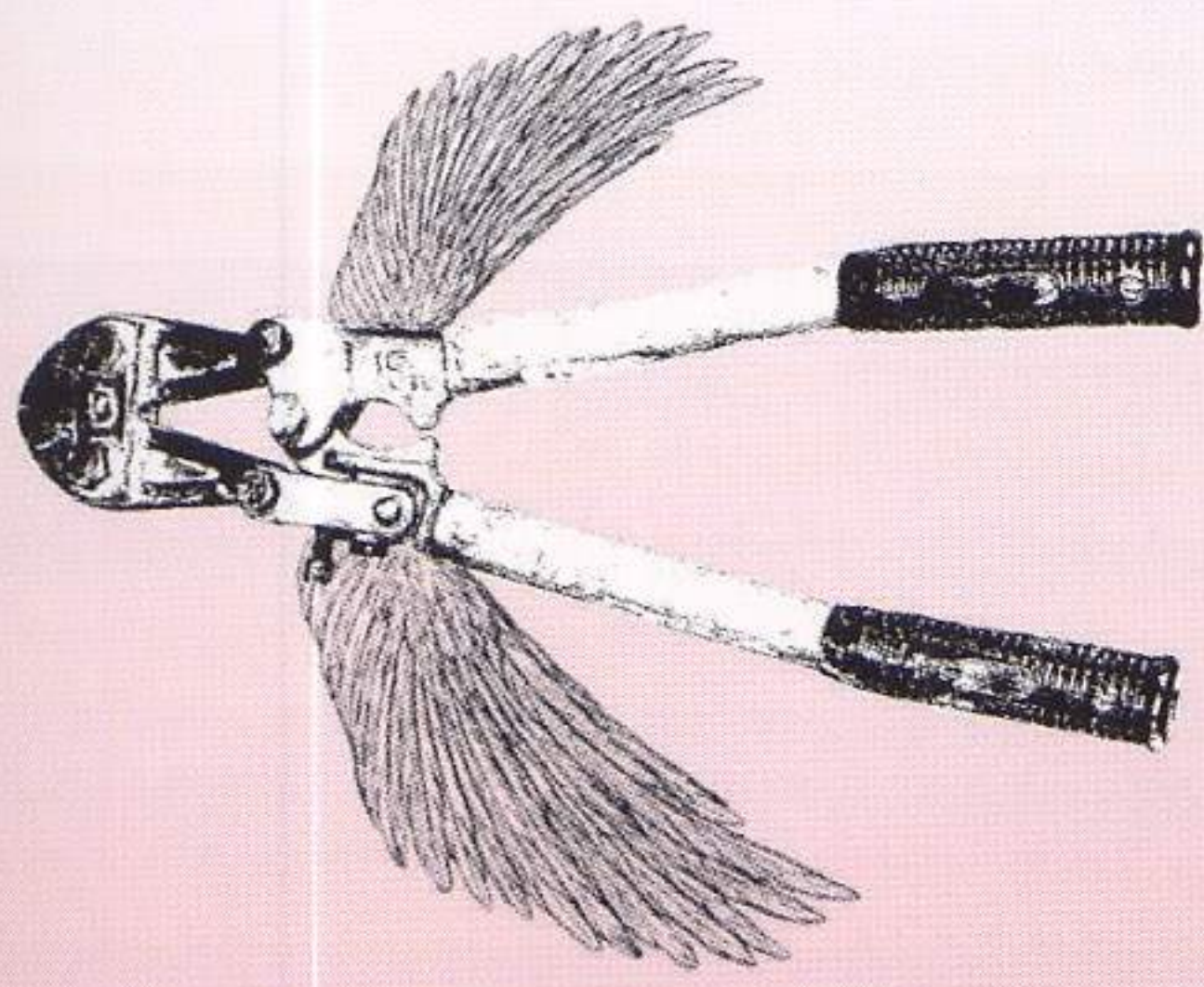
This latest zine from the kids at PAM could possibly be one of our favorites. Delta from Amsterdam has always been on some next level type shit and this zine is a good look at where his art is at today. The street paste ups in this book are fantastic. Check it!

→ www.deltainc.nl

ROCKS IS A ROLL AND TAKEOVER



Aquarius habet pedes
stram usque ad Capricornum
prope contingens. In
cesse est eum corpore prope
piscem qui solitarius figuratur
& occidit: & eronitur eipoc
stellas duas obscuras. In unio
ro unam grandem. In unio
securas. In lumbis interiore un
re unam. In utriusque pedibus
Effusio aquae cum Aquario ipso



I don't know right from wrong...

or even if there is a right or wrong. I don't speak. If I chose to, it would be limited to the facts - spoken precisely and in a cold and gravely voice - telling the story of an unknown life - lost like an undiscovered message trapped for an eternity inside a bottle embedded in a Portsea beach at low-tide.

I don't ask any questions. All contracts are completed on a need to know basis, with the strictest confidence.

It's never personal. It's not that i don't believe in anything || It's just that I believe ~~there is~~ nothing to believe in.

I have seen empires fall ^{there is} and figures of great strength come ~~down~~ suddenly undone. Only death is certain and destruction imminent. Like the way of the Samurai, my loyalty ~~is~~ remains solely to my master. On his command, I become the night itself and approach the enemy silently as he lays in waiting.

Without any indication, plates of chained armour are forced open, revealing torn flesh and leaving weaknesses exposed. Upon the completion of my task, I am once again concealed by darkness as I become cloaked by the night, where I will remain until I am next summoned... to undertake my master's work.

Words by
Chris West