

«Bombingscience

interview
MONK-E
& TYPOE

the monthly recap

november 2010



FREE MARKER

www.bombingscience.com/FREE

Need we say more?

Bombing









BRATISLAVA



ATLANTA



BRATISLAVA



BRATISLAVA



MONTRÉAL



NEW-YORK



BRATISLAVA





PARIS



NEW-YORK

Interview

Monk-E

INTERVIEW BY BRIAN GONNELLA

SO, PROBABLY BECAUSE I'M ONE OF THOSE LEFTIST SUBURBAN CLICHÉS, MY ENTIRE LIFE I HAVE HAD AN INTELLECTUAL CRUSH ON COMMUNISM. BECAUSE IT'S COOL, RIGHT? THE CONCEPT IS EASY TO AGREE WITH, THE PROPAGANDA IS AN AESTHETIC ATOM-BOMB THAT STILL RESONATES IN AMERICAN POP-ART (COUGH OBEY COUGH COUGH). AND MAYBE IT HAS SOMETHING TO DO WITH PROXIMITY OR OUR SHARED HISTORY, BUT THERE'S SOMETHING VERY ALLURING ABOUT CUBAN COMMUNISM. FIDEL CASTRO IS THE LITERALLY UNDYING SYMBOL OF RESISTANCE TO THE AMERICAN AGENDA IN THE WESTERN HEMISPHERE. TO EVERY INTERNET-SAVVY DORM-ROOM REVOLUTIONARY, CHE GUEVARA IS A FOLK HERO, A DEMIGOD TO THE OPPRESSED—ACTUAL AND PERCEIVED. IF YOU WERE AGAINST THE STATUS-QUO, OR AT LEAST WANTED GIRLS TO THINK YOU WERE; THEN YOU WERE ALIGNED WITH HAVANA.

ONE OF MY FAVORITE STORIES OF THE CASTRO MYTHOLOGY—AFTER THE EXPLODING CIGAR AND THE PITTSBURGH PIRATES SCOUTING HIM FOR PITCHING—WAS HIS DECLARATION OF HIP-HOP AND HIP-HOP CULTURE AS A “VANGUARD OF THE REVOLUTION” AND A TRUE EXPRESSION OF CUBAN CULTURE AFTER HARRY BELAFONTE PLAYED HIM A FEW PUBLIC ENEMY ALBUMS AT A STATE LUNCHEON. COINCIDENTALLY, THE FIRST BIT OF WORK I EVER WROTE FOR THE FINE FOLKS AT BOMBINGSCIENCE.COM WAS A PUFF-PIECE ON THE STATUS OF GRAFFITI IN A COMMUNIST

SOCIETY, ARGUING THAT THE LEGAL PROBLEM WITH THE ART FORM IS MERELY SYMPTOMATIC OF A CAPITALIST MENTALITY OF PROPERTY OVER PEOPLE AND THAT IN A STRICTLY MARXIST STATE PEOPLE WOULD CO-OWN THE WALLS AND BLAH BLAH BLAH. NEEDLESS TO SAY, AFTER READING ABOUT FIDEL'S POSITION ON HIP-HOP, I BEGAN TO PONDER HOW THE CUBAN GOVERNMENT ACTUALLY FELT ABOUT GRAFFITI. SO MONTHS LATER WHEN FRED GOT A HOLD OF ME, ANNOUNCING THE EXISTENCE OF THE BOMBINGSCIENCE ZINE, HE ASKED ME IF THERE WAS ANYONE SPECIFIC I WANTED TO INTERVIEW. I THOUGHT ABOUT IT AND THEN I TOLD HIM TO PUT ME IN CONTACT WITH A WRITER THAT HAD RECENTLY BEEN TO THE CUBA. AND THAT'S HOW I SORT OF MET MONK-E: ANCIENT HEBREW ISRAELITE AND MODERN CANADIAN, MEMBER OF THE ORDER OF THE ARTISTIC SEE, AND INTERNATIONAL AMBASSADOR OF ART FOR THE EYES WIDE OPEN ARTISTIC PEACE MOVEMENT. BOMBING SCIENCE: WHAT IS YOUR FIRST LUCID MEMORY OF YOUR INTERACTION WITH GRAFFITI? HOW OLD WERE YOU, WHERE ON THE PLANET WERE YOU?

MONK-E: AT 14 YEARS OLD I STARTED PAINTING WITH THE DJ OF MY RAP GROUP. WE WERE INEXPERIENCED AND HAD NO REFERENCE AROUND US IN DRUMMONDVILLE* (**THAT'S IN CANADA. ((THE FRENCH PART)))

BS: AND HOW LONG SINCE?





MONK-E: YEARS.

BS: SO, WHERE HAS IT TAKEN YOU? FROM AN EXISTENTIALIST POINT-OF-VIEW.

MONK-E: PAINTING IS, TO THIS DAY, MY MAIN OUTLET OF COMMUNICATION. IT HAS NO LIMITATION OF GENERATION OR LANGUAGE AND IS A DIRECT TRANSMISSION OF INFORMATION FROM THE DIVINE SELF TO THE EARTHLY EXISTENCE. MY SUBCONSCIOUS TEACHES ME THROUGH THE PROCESS OF MANIFESTING THOSE VISIONS, BUT ALSO IN THE CONTEMPLATION OF THE IMAGE AFTER BEING FULLY LANDED. SO PAINTING IS KEEPING CONNECTED TO THE SPIRITUAL AS WELL AS TO THE PHYSICAL, PERMITTING ME TO WHOLLY DEVELOP AND COMMUNICATE SELF.

BS: SO YOU WENT TO CUBA RECENTLY. WHY? WHAT DID YOU DO THERE AND HOW LONG WAS YOUR STAY? DID YOU JUST VISIT FOR A WEEK OR SPEND MONTHS TOURING THE PROVINCES, TAKING IN THE SIGHTS? DOES EVERYONE STILL LOVE CHE?

MONK-E: IN 2007 I WENT TO CUBA FOR THE SECOND TIME WITH A COLLECTION OF ARTISTS. INCUBATION (SOLA&CHELE (AMERYTHMES)), KENLO & 7D (KÓA) MADHI, ELBY, AND DJ MOVEZ. WE WERE INVITED TO PARTICIPATE IN THE INTERNATIONAL

SYMPOSIUM OF HIP-HOP OF HAVANA. I HAVE BEEN ABLE TO PAINT MULTIPLE LIVE BODY-PAINTINGS AND MURALS. WE DID A SERIES OF CONCERTS INSIDE AND OUTSIDE THE SYMPOSIUM AS WELL. WE WERE THERE FOR A MONTH IN AN ATTEMPT TO MUSICALLY PRODUCE, WRITE, AND RECORD A FULL LENGTH ALBUM IN HAVANA AND WE DID. WE STAYED IN THE HAVANA AREA THE WHOLE TIME BUT WENT DEEP IN OUR POLITICAL AND HISTORICAL INVESTIGATION OF CUBA. CHE GUEVARA AND JOSE MARTI ARE THE MOST OMNIPRESENT FIGURES IN THE VISUAL LANDSCAPE OF CUBA. THEY ARE PAINTED ON WALLS, SCULPTED IN PUBLIC PLACES, PRINTED ON MONEY...ETC.

BS: DID YOU GET A CHANCE TO "GET UP" WHILE THERE? HOW TIGHT IS THE SECURITY IN CUBAN TRAIN YARDS?

MONK-E: I DIDN'T PAINT ANY TRAINS AND DIDN'T EVEN HAVE ENOUGH TIME TO PAINT ALL THE PROPOSITIONS I WAS RECEIVING. I WAS LIMITED IN THE QUANTITY OF PAINT TOO, SO I MAINLY INVESTED MYSELF IN LOST LASTING PROJECTS.

BS: DID YOU GET A CHANCE TO COLLABORATE WITH ANY CUBANOS?

MONK-E: I WAS FORTUNATE TO BE SURROUNDED BY POWERFUL,



INSPIRING ARTISTS FROM ALL OVER CUBA BUT ALSO FROM OTHER CENTRAL AND SOUTH AMERICAN COUNTRIES. PEOPLE FROM TORONTO, LA, SPAIN, ANGOLA AND MUCH MORE WERE SHARING THE STAGE AT THE SYMPOSIUM WITH EACH OTHER. I EVEN RECORDED A COUPLE OF FEATURES AND PAINTED MULTIPLE WALLS WITH THOSE ARTISTS.

BS: WHATEVER THE INTERNATIONAL SYMPOSIUM OF HIP HOP IS SOUNDS EPIC. WHAT IS IT? WHO SPONSORS ITS? AND MORE IMPORTANTLY, HOW DID YOU WIND UP THERE?

MONK-E: THE SYMPOSIUM, FROM WHAT I KNOW, IS SPONSORED BY THE CUBAN MINISTRY OF CULTURE. IT IS A WEEKLONG FESTIVAL AND WORKSHOP DURING THE DAY FROM CUBAN AND INTERNATIONAL GUEST ARTISTS. EVERY NIGHT IT IS AN OPEN AIR FREE HIP-HOP CONCERT. I GOT INVOLVED WHEN THE AMBASSADORS OF CUBAN HIP-HOP PATRIMONY, THE GROUP OBSESSION, CAME TO PERFORM IN MY HOMETOWN MONTREAL. THEY WERE COMING TO PERFORM IN A WEEKEND FESTIVAL ORGANIZED BY NOMADIC MASSIVE. I WAS EXHIBITING ART AND PERFORMING SONGS FROM MY FIRST ALBUM. THAT WAS ABOUT 5 YEARS AGO. THEY WERE IMPRESSED WITH MY WORK AND ASKED ME TO DESIGN THEIR ALBUM COVER. IN 2006, NOMADIC MASSIVE, MEMBERS OF KALMUNITY AND MYSELF WERE INVITED BY OBSESSION TO REPRESENT

CANADA AT THE SYMPOSIUM. IN 2007, NEITHER NOMADIC NOR KALMUNITY WERE GOING BUT I WAS STILL INVITED SO I INVITED MEMBERS OF MY ARTISTIC COLLECTIVES TO ACCOMPANY ME IN THAT PILGRIMAGE.

BS: AND THE ALBUM, HOW'D THAT COME OUT? IS IT SOME MIND-BLOWING GENRE-MASHING WORLDBEAT SHIT?

MONK-E: I NOW HAVE 4 FRANCOPHONE HIP-HOP ALBUMS CIRCULATING IN THE MUSIC WORLD. MY ALBUMS ARE NEO-SOUL, JAZZY MEDITATIVE OUTBURSTS OF POETRY. I AM PART OF A FRANCOPHONE MULTIDISCIPLINARY CREW CALLED K6A. WE ARE 20 GRAFFITI WRITERS, RAPPERS, BEATMAKERS, DJs AND MUSICIANS. MOST OF ITS MEMBERS ARE MULTIDISCIPLINARY ARTISTS GATHERED AROUND THE IDEA BRINGING BACK REAL, RAW HIP-HOP LIKE IN THE 90s. I AM IN A TRILINGUAL HIP-HOP GROUP CALLED AMERYTHMES. WE ARE 5 MEMBERS FROM DIFFERENT PATHS OF LIFE, TRAVELLING ON INTERNATIONAL ART NETWORKS. 2 WOMEN AND 2 MEN ON THE MIC, 2 MEMBERS FROM SALVADOR, 2 MEMBERS FROM MONTREAL AND 1 FROM PERU. OUR MUSIC IS RAW, POLITICAL EMCING MIXED WITH ACOUSTIC ELEMENTS FROM LATIN INFLUENCES AND DEEP SPOKEN WORD EXPRESSIONS. IT IS MORE FESTIVE AND REVOLUTIONARY BUT AT THE SAME TIME MORE LATIN SOUNDING, WITH REGGAE, REGGAETHON AND TRADITIONAL







WORLD BEAT SOUNDS. THE GROUP WAS CREATED DURING A TOUR IN AUSTRALIA FOR CONCERTS WITH CIRQUES DU SOLEIL AND OXFAM.

I HAVE ONE ALBUM WITH THEM RECORDED IN PERU AND ONE IN CUBA WITH MUSICIANS AND SINGERS FROM THE AREA.

BS: FIDEL CASTRO ONCE TOLD HARRY BELAFONTE THAT "HIP-HOP WAS THE VANGUARD OF THE REVOLUTION" THAT IT CARRIED "A REVOLUTIONARY MESSAGE". GRAFFITI BEING PART OF THAT CONTROL, DO YOU FEEL IT'S CONTRIBUTING TO THE REVOLUTION?

MONK-E: BECAUSE OF THE ANTI-IMPERIALIST AND SOCIAL CONTENTS OF GROUPS LIKE THE ROOTS AND DEAD PREZ, FIDEL PLACED HIP-HOP AS A NATIONAL PATRIMONY. HE CREATED A SUB-DIVISION OF THE MINISTRY OF CULTURE FOR THE MANAGEMENT OF HIP-HOP ON HIS ISLAND. THAT IS THE MINISTRY AT WORK AT THE SYMPOSIUM WE WENT TO. THAT OFFICE IS MAINLY MANAGING HIP-HOP ARTISTS FROM OUR GENERATION. IT CREATES A LOT OF CONTROVERSY IN THE PEOPLE BECAUSE, ACCORDING TO THEM, OF THE UNFAIR DISTRIBUTION OF RESOURCES AND OPPORTUNITIES. AS FAR AS GRAFFITI GOES, IT IS PROBABLY THE MOST UNDERDEVELOPED ELEMENT OF HIP-HOP IN CUBA. THE WHOLE MURAL SCENE IS HUGE. A LOG OF THE PUBLICITY (*ADVERTISEMENTS) AND STREET NAMES

ARE PAINTED BY ARTISTS ON WALL. A LOT OF POLITICAL STATEMENTS ON WALLS ARE PART OF EVERYDAY LIFE FOR CUBANS, BUT AS FAR AS "HIP-HOP'S GRAFFITI", ITS PRESENCE IS DEFINITELY LIMITED.

BS: DOES THAT BRAND OF GRAFFITI HAVE A PLACE IN CASTRO'S REVOLUTION?

MONK-E: HIP-HOP IS DEFINITELY USED AS A TOOL OF PROPAGANDA (GOOD AND BAD) FOR PROMULGATION OF IDEAS. IT IS DEFINITELY USED TO PROMOTE REVOLUTION AND OTHER SOCIAL ISSUES. NEVERTHELESS, CUBA IS A COMMUNIST STATE SO THEY OBVIOUSLY ARE GOING TO PUSH AND PROMOTE ARTISTS THAT ARE IN LINE WITH THE NATIONAL AGENDA. THE CONTENT OF RAPPERS IS SCRUTINIZED BEFORE RECEIVING GRANTS OR GOVERNMENTAL PERMISSION TO ORGANIZE EVENTS. SAME THING WITH GRAFFITI. ONE DAY I WAS PAINTING A WALL, REPRESENTING THE INNER-BATTLE OF HUMANITY. I WROTE "LA GUERRA ES INTERNA" MEANING "THE WAR IS INSIDE". THE ORGANIZER OF THE EVENT ANXIOUSLY ASKED ME TO REMOVE THE SENTENCES BECAUSE IT COULD APPEAR AS IF I AM SAYING THAT WE ARE FIGHTING THE GOVERNMENT FROM WITHIN. SO PEOPLE ARE ONLY ALLOWED TO BE REVOLUTIONARY IN THE BOUNDARIES OF NATIONAL AGREEMENTS. MEANING THEY ARE NOT REALLY ALLOWED TO BE AT ALL. IT MEANS CRITICIZING



ENEMY NATIONS AND PROMOTING NATIONAL PROPAGANDA. THAT DOES NOT MEAN THAT THERE ARE NO REAL REVOLUTIONARY ARTISTS IN CUBA, THEY JUST STAY IN THE UNDERGROUND, OR HIDE THEIR AGENDA.

BS: I HAVE OFTEN SPECULATED THAT AMERICA'S REAL BEEF WITH THAT ASPECT OF THE SUBCULTURE AS INDICATIVE OF OUR ECONOMIC SYSTEM'S MENTAL CONDITIONING SO-TO-SPEAK. I MEAN, FROM THE MOST DIRECT INTERPRETATION OF A MARXIST SOCIETY, PROPERTY BELONGS TO THE PEOPLE—EVERY WORKER OF THE WORLD HAVING THE RIGHT TO LEAVE HIS OR HER MARK ON THE WALLS. BUT AT THE SAME TIME, I KNOW THE CUBAN POLICE AREN'T LOOKING THE OTHER WAY EVERY TIME A DISSENTING CUBANO WANTS TO SCRIBBLE SOMETHING COUNTERREVOLUTIONARY ON A WALL IN THE PARQUE CENTRAL. SO HOW IS GRAFFITI RECEIVED IN AN ACTUAL, FUNCTIONING COMMUNIST STATE? WHAT IS THE OFFICIAL GOVERNMENT POSITION ON GRAFFITI?

MONK-E: CUBA IS FILLED WITH CONTRADICTIONS. IT IS NOT AS FREE AND OPEN-MINDED AS OUR NORTH AMERICAN FANTASY WOULD LIKE US TO IMAGINE THE POST-REVOLUTION CUBAN LIFE TO BE. AS FAR AS WALLS, IT'S PRETTY SIMILAR TO MONTREAL. YOU WANT TO PAINT A WALL, YOU ASK THE PERSON LIVING IN

THE BUILDING. SOME ARE AUTOMATICALLY WILLING, OTHERS AUTOMATICALLY NOT AND MOST PEOPLE ARE IN BETWEEN, ASKING FOR TIME TO TALK OTHER RESIDENTS OR MUNICIPAL AUTHORITY TO MAKE SURE THEY ARE NOT GONNA SUFFER REPERCUSSIONS. (IN CUBA) MOST OF THE WALLS ARE AGED, THUS IMPLYING THAT PEOPLE CARE LESS IF YOU ARE PAINTINGS ON IT, JUST LIKE HERE. PEOPLE DON'T CO-OWN THE WALLS. THE GOVERNMENT OWNS ALL PROPERTIES AND LETS THE PEOPLE USE IT. THE PEOPLE HAVE LITTLE DECISION MAKING ON THE RESOURCES THEY ARE USING. SOME ARE MORE CONFIDENT THAN OTHERS IN MAKING THOSE DECISIONS, SOME HAVE A GOVERNMENTAL POSITION PERMITTING THEM TO BE MORE CONFIDENT IN MAKING THOSE DECISIONS.

BS: WOULD YOU SAY THE CUBAN GOVERNMENT EMBRACES GRAFFITI'S CAPACITY FOR PROPAGANDA? DID YOU ENCOUNTER ANY STATE-SPONSORED MURALS THAT IMPRESSED/DISTURBED YOU? WOULD YOU SAY THE MAJORITY OF THE ART YOU SAW WAS STATE-SPONSORED?

MONK-E: IT'S HARD TO OFFICIALLY ANSWER THAT. I'LL USE THE BEST OF KNOWLEDGE TO ANSWER. I ALREADY MENTIONED THAT PEOPLE ARE GETTING PAID BY THE GOVERNMENT AND NOT BY PRIVATE EMPLOYERS FOR MURALS. SO ANY MURALIST THAT

LIVES OFF MURALS IS DIRECTLY PAID THROUGH A GOVERNMENT AGENCY. MURALS ARE DEFINITELY USED AS PROPAGANDA, BUT IT IS NOT THE MAIN SOURCE OF VISUAL PROPAGANDA. PUBLICITY LIKE BILLBOARDS IS WAY MORE PRESENT IN THE VISUAL LANDSCAPE. AND THERE ARE A LOT OF CHE GUEVARA MURALS THAT CAN DEFINITELY BE COUNTED AS PROPAGANDA TOOLS AS WELL.

BS: WELL THEN, HOW DO THE PEOPLE RECEIVE GRAFFITI? THE GOVERNMENT POSITION ASIDE, HOW IS THE SUBCULTURE ACCOMMODATED BY THE MASSES?

MONK-E: BECAUSE THE PRESENCE OF HIP-HOP GRAFFITI IS SO ABSENT ON THE WALLS BUT SO PRESENT IN THEIR FANTASY, WHEN SOMEONE BRINGS IT TO THEM, IT IS RECEIVED WITH CELEBRATION AND CURIOSITY. MOST OF THE HIP-HOP GRAFFITI PRESENT ON CUBAN WALLS IS MADE WITH BRUSHES OR BY VISITORS THAT BROUGHT THEIR OWN EQUIPMENT. IT THUS CREATES EVER MORE CURIOSITY AROUND A VISITOR BRINGING THEM A NEW STYLE AND NEW MEDIUM OF PAINTING. CUBANS ARE LOVERS OF CULTURE AND HAVE A NATURAL CURIOSITY AND OPEN-MINDEDNESS BECAUSE THEY FEEL CUT OFF FROM THE REST OF THE WORLD.

BS: DOES IT MATTER THAT IT'S AN AMERICAN CULTURE?

MONK-E: A LOT OF HIP-HOP HEADS ARE CONSCIOUS, EDUCATED AND AWARE OF THE POLITICAL AND IDEOLOGICAL CONFLICTS AROUND THEM. THERE ARE SO MANY HEADS THAT FANTASIZE ABOUT THE STATES: DREAMING ABOUT CARS, CLOTHING AND PARTY-LIFE OF THE WEST. THEY ARE ATTRACTED TO WHAT THEY FEEL DEPRIVED OF. A LOT OF PEOPLE WERE OPENLY AGAINST BUSH BUT STILL DREAM ABOUT HAVING THE NEW MODEL OF NIKE AIRS. THIS IS ONE OF THE CONTRADICTIONS OF CUBANS AND HIP-HOP IN GENERAL. THREE OF MY GOOD FEMALE FRIENDS LEFT HAVANA IN THE LAST YEAR. THEY GOT MARRIED WITH VISITORS AND LEFT THE ISLAND. NOW THEY HAVE PICTURES OF THEMSELVES IN BRAND NAME CLOTHING ON THEIR FACEBOOK PAGES. THAT'S THE CONTRADICTION I'M SPEAKING ABOUT.

BS: CONSUMER-DRIVEN CULTURES LIKE THAT IN THE UNITED STATES AND OTHER COUNTRIES THAT MAKE UP "THE WEST" HAVE THE TENDENCY OF REDUCING MOST THINGS INTO BANAL COMMODITIES. ARGUABLY, GRAFFITI IS FACING THIS SAME CRISIS. IN SOME INSTANCES, "STREET-ART" OR GRAFFITI INSPIRED WORKS HAVE TOTALLY TRANSITIONED TO AN ART-FORM OF THE HIP YUPPIE CHEESE-EATERS, WHILE NON-SANCTIONED GRAFFITI ELEMENTS ARE CATEGORIZED AS CRUDE VANDALISM, AFFILIATED WITH CRIME, GANGS AND THE CULTURE OF THE UBIQUITOUS "OTHER". WOULD YOU AGREE WITH THAT?

MONK-E: I AGREE THAT IS THE SITUATION. THERE IS ALSO A LARGE GREY ZONE EXISTING IN BETWEEN THE 2 EXTREMES YOU DESCRIBE.

BS: THERE IS A GREY ZONE WITH EVERYTHING. UNFORTUNATELY, IT'S FAIRLY APPARENT THAT MY COUNTRY HAS A NASTY HABIT OF POLARIZING ISSUES TO DEATH. WHAT I WAS TRYING TO GET AT, WAS TO YOUR BEST SPECULATION AS TO HOW, CONSIDERING SOME OF THINGS YOU EXPERIENCED IN CUBA AND YOUR OWN PERSONAL PHILOSOPHIES ABOUT THE ART FORM, CAN GRAFFITI TRULY BE THE VANGUARD OF REVOLUTION IN THE UNITED STATES?

MONK-E: WORD. I THINK IT IS A GREAT CHANNEL FOR CHANGE. CONSCIOUS GRAFFITI IS A FORM OF ALCHEMY. TAKING DEAD GREY ZONES AND TRANSFORMING THEM INTO GOLD. GRAFFITI IS THE ACTION OF REDECORATING THE PRISON WALLS OF OUR OPPRESSED URBANIZED CONSTRUCTS. GRAFFITI IS THE ILLEGITIMATE BROTHER OF PUBLICITY (*ADVERTISING). PUBLICITY IS CONSTANTLY ATTACKING OUR BRAIN BY IMPOSING ITSELF EVERYWHERE IN OUR VISUAL SURROUNDING. GRAFFITI PLAYS THE COUNTERPART, GIVING BACK A FEELING OF OWNERSHIP IN THOSE DEPRESSING CONDITIONS OF HUMAN ROBOT-ISATION AND THAT ENGINEERED SLEEP-WALKING STATE-OF-BEING. IT IS A LOUD PROCLAMATION THAT RECLAIMS OUR RIGHT TO BE ALIVE AND TO BREAK OUT OF THE HEAVY STATE OF ANONYMOUS EXISTENCE IN CITY LIFE. IT IS ARTISTIC CIVIL DISOBEDIENCE.

BS: SO HOW DOES GRAFFITI MEND ITS REPUTATION WITH THE MASSES?

MONK-E: I AM NOT SURE THAT WE HAVE ANYTHING TO DO WITH THE WAY IT IS RECEIVED. WE CAN ONLY MAKE SURE THAT WE ARE CONSCIOUS OF HOW, WHEN, WHY AND WHERE WE ARE DOING GRAFFITI. A LOT OF BOMBERS WOULD BE DISAPPOINTED TO BE RECEIVED AND ACCEPTED BY THE WHOLE OF SOCIETY. THE MARGINAL FEELING OF GOING AGAINST THE MASS IS OFTEN THE DESIRE IN GRAFFITI. THOSE ILLEGAL ARTISTS HAVE NO POWER ON THE DECISION OF THE NEXT MEN THAT DECIDE TO GO THE ART GALLERY WAY. I STILL THINK THAT, THROUGH THE DIVERSITY OF POSSIBILITIES IN GRAFFITI, STILL EXIST CORRUPTED AND CORRUPTING ELEMENTS. DISRESPECTFUL IGNORANT AND SELFISH SELL-OUT OPPORTUNISTS ARE POLLUTING OUR MOVEMENTS, BUT THEN AGAIN WHO AM I TO JUDGE ANYONE'S RELATION TO THIS CULTURE?

BS: SO THEN IS IT POSSIBLE TO CHANGE THE BROAD PUBLIC OPINION OF NON-WRITERS, NON-ART-MINDED FOLKS? CAN BOMBING A WAL-MART BE EMBRACED AS AN ACT OF VIGILANTISM BY THOSE WHO PATRONIZE WAL-MARTS? TRANSCEND CRIMINAL AND BECOME REVOLUTIONARY? AND JUST TO MAKE THINGS MORE DEPRESSING, IS THAT A PARADOX?

MONK-E: FIRST OF ALL, GRAFFITI IS NOT CRIMINAL. IT MAY BE TREATED SO BY THE LEGAL SYSTEM, BUT IT IS NOT IN NATURE. GRAFFITI IS ALREADY A REVOLUTIONARY ACT IN ITSELF AND ALREADY TRANSCENDS CRIMINALITY. IT'S POSSIBLE TO INFLUENCE THE PERSPECTIVES OF NON-WRITERS, BUT I DON'T THAT INFLUENCE





IS GOING TO COME FROM THE RAW BOMBING APPROACH. BANKSY IN ENGLAND HAS A LOT OF SIMILARITIES WITH VIGILANTES (BASED ON CONTENT AND ILLEGALITY). MEAR ONE IN LA IS ALSO IN THE SAME CATEGORY BUT WITHOUT THE ILLEGAL ASPECT. JUST BY PUTTING SO MUCH CODES AND SYMBOLISM IN EVERY ELEMENT WHEN COMPOSING ELABORATED POLITICAL MURALS. THERE ARE MANY MORE EXAMPLES THAT FIT THAT DESCRIPTION. I WOULD PUT MYSELF IN THAT CLASS OF PAINTER ALSO. SO YES, IT'S POSSIBLE.

BS: SO GRAFFITI SUCCEEDS IN UNIFYING THE MASSES, HOW DO WE KEEP THE PUBLICITY EXECUTIVES FROM EXPLOITING ITS NEW-FOUND POPULARITY EVEN MORE THAN THEY ARE NOW?

MONK-E: THIS IS A QUESTION THAT HAS ITS ROOTS IN SOMETHING WAY DEEPER THAN GRAFFITI. THE SELFISHNESS OF MAN IS NOT EXEMPT FROM THE HIP-HOP WORLD. THE MANUFACTURING OF TRENDS COMES FROM OUR OWN APPROACH ON SUCCESS. THE BATTLE IS WITHIN US. TO WHICH EXTENT CAN WE SACRIFICE

PERSONAL GAIN FOR THE COMMON GOOD OF OTHERS? AS HUMANS, WE ARE STILL IN A BABY-STAGE. IT IS A COLLECTIVE LEAP FORWARD THAT NEEDS TO OCCUR IN HUMAN CONSCIOUSNESS.

BS: WORD. HOW ABOUT WE WRAP IT UP WITH THE SINGLE MOST SIGNIFICANT MOMENT OF ZEN FROM THAT ENTIRE TRIP? (BONUS CHALLENGE: DO IT ONE SENTENCE)

MONK-E: THE BREATHTAKING SIGHT OF BUSY HAVANA BEING ENVELOPED BY THE ORANGE FILTER PRODUCED BY THE SUNSET WITH A COOL OCEAN BREEZE AFTER A HOT DAY OF ROOFTOP PAINTING.

BS: BEAUTIFUL. ANY FINAL THOUGHTS?

MONK-E: THOUGHTS ARE IN CONSTANT MOVEMENT, THEY ARE RARELY FINAL EVEN WHEN WE THINK THEY ARE. INFINITE BLESSINGS. PEACE.

Freight



CRABS_LOS-ANGELES



GIMER



OBSOE





SIGH



RIDLE



SUBV
5666 SHERBROOKE O. / Montréal
www.subv.net

WORDPLAY

YW'S
ER
TNS

DEYS AMOR
WSUP NHS STD
Fe TWC NKA

THE UK'S GRAFFITI MAG No SEVEN!



Available now from your local paint store,
or buy online here:

www.wordplaymagazine.com

Walls



BROKER_ATHENS



AUDIO_KANSAS-CITY



ARYZ-HOW-NOSM_NEW-YORK



DAME_LOS-ANGELES



AZID_LIVERPOOL



CASE_VIENNA



ELMER_DETROIT



ENDO_MEDELLIN



ERODE_PARIS



JIMBOE_BOSTON





PIMS_MONTREAL

323-934-7282
323-465-9950



RIME_LOS ANGELES



TIQK-BROS-GANG_ATHENS



TASTE_DENVER



THE NO.1 REFERENCE CLASS

BOMBING SCIENCE

MOLOTOW ORIGINALS

OUT NOW
with
NEW
Super-Soft
Cap



Countless artists trust in the approved **MOLOTOW™** quality: 100% covering · 100% UV-resistant · 100% all-season™ · **This is quality you see, feel and smell!** Check out the patented **ONE4ALL™** High Solid PREMIUM Paint Pump-Markers and Refills (available in 34 colors) and the original **PREMIUM** (available in 186 colors) spray cans. ISO 9001 and ISO 14001 certified · Made in Germany

MOLOTOW™ EAST COAST Distribution: BSCI Inc. · 666 Sherbrooke o. · H4A 1W7 Montreal, QC

MOLOTOW™ WEST COAST Distribution: ART PRIMO · P.O. Box 80932 · Seattle, WA 98108

BOMBING SCIENCE

The patented original MOLOTOW™ paint-technology



Check your local dealer or www.molotow.com

Interview

Typoe

INTERVIEW BY CIAN WALKER

BOMBING SCIENCE- HEY TYPOE! WHAT'S UP?

TYPOE- JUST CHILLING AT MY STUDIO, WORKING ON SOME ART AND EATING PIZZA.

BS- TYPOE'S A GREAT NAME, TOTALLY APPROPRIATE FOR A GRAF WRITER, HOW DID THE CHOICE COME ABOUT?

T- THE NAME WAS ACTUALLY GIVEN TO ME BY A HOMMIE **TYREX** THAT WAS GIVING ME SOME POINTERS IN THE GAME. I WAS ABOUT **15** WHEN HE TOLD ME THAT MY CURRENT TAG 'MINT3' WAS PRETTY MUCH THE GAYEST NAME OF ALL TIME AND THAT I WAS NEVER GOING TO MAKE IT UNTIL I CHANGE IT. **SO** HE GAVE ME HIS BACK UP TAG..EVER SINCE THAT DAY **TYPOE** HAS BEEN LIKE MY FIRST NAME. **IT'S** DOPE BECAUSE I LIKE TO STUDY TYPOGRAPHY, SO IT FITS VERY WELL.

BS- WHERE ARE YOU FROM AND IS THERE MUCH OF A LOCAL SCENE?

T- I'M FROM **MIAMI**. **YEAH**, THERE ARE DEF A LOT OF CATS HERE WHO HOLD THEIR WEIGHT IN MANY DIFFERENT ASPECTS OF THE GAME. **MAD** PEOPLE SLEEP ON **MIAMI** BUT WE HAVE SOME REAL HEAVYWEIGHTS..ESPECIALLY DUDES THAT RIDE TO OTHER CITIES AND HANDLE BUSINESS AND CATS JUST THINK THEY ARE FROM UP THERE.

I WILL ALWAYS HAVE LOVE FOR THIS CITY BECAUSE IT IS WHERE I GREW UP.

BS- WHAT WAS YOUR INTRODUCTION TO THE WORLD OF GRAFFITI- WAS IT A SLOW BURNER OR SOMETHING THAT IMMEDIATELY CAUGHT AND CAPTURED YOUR IMAGINATION?

T- THE FIRST THING THAT GOT ME INTO WRITING WAS SEEING OLD INK HEADS TAGS AND OTHER OLD SCHOOL **MIAMI CATS**. **GOING** TO SCHOOL EVERYDAY I WOULD ALWAYS SEE THROW UPS AND WAS INSTANTLY ATTRACTED TO IT. **BEFORE** I EVEN KNEW WHAT GRAFFITI WAS I WAS SCRIBBLING MY NAME ALL OVER MY PARENTS HOUSE AND SHIT. I JUST LIKE WRITING WORDS FOR SOME REASON, I NEVER REALLY FELT LIKE I HAD A CHOICE. I WAS JUST MADE TO DO IT. **YOU** KNOW WHAT I MEAN?

BS-TOUGH QUESTION I KNOW BUT WHO ARE SOME OF YOUR FAVOURITE ARTISTS- GRAFFITI AND OTHERWISE?

T- I DON'T REALLY HAVE ANY FAVORITES, I AM A HUGE GRAPH ENTHUSIAST AND I LOVE SO MANY PEOPLES WORK. **WHAT'S** DOPE ABOUT GRAFFITI IS THAT IT IS STILL SUCH A YOUNG FORM AND THERE ARE STILL STYLES OUT THERE THAT HAVEN'T EVEN BEEN DISCOVERED YET. **THE** SKY IS THE LIMIT WITH THIS SHIT. **IT'S** ALSO FRESH CAUSE ONE DUDE CAN BE SUPER TRADITIONAL AND DO ONE OUTLINE A









MILLION TIMES OVER...AND ANOTHER DUDE CAN SPLASH A BUNCH OF PAINT AROUND AND TRY TO FORM LETTERS BUT IT DOESN'T MATTER BECAUSE EVERYONE IS DOING WHAT THEY LIKE TO DO. YOU CAN JUDGE EVERYONE AS MUCH AS YOU WANT BUT AT THE END OF THE DAY WHEN ALL YOUR HOMMIES LEAVE, AND YOU ARE AT HOME BY YOUR DAMN SELF ALL YOU GOT IS WHAT YOU LOVE TO DO. PLAIN AND SIMPLE.

BS-YOUR WORK BOTH RESPECTS AND REJECTS THE COMMON RULES OF GRAFFITI- THE WAY THAT YOU PLACE YOUR PIECES INTO THEIR SURROUNDINGS IS VERY INTERESTING. HOW DID THE IDEA OF ABSTRACTING COMMON GRAFFITI FORM COME ABOUT?

T- WELL I AM MOST INSPIRED BY REALLY CLASSIC GRAFF, LIKE HOW THEY USED TO CONNECT ALL THE LETTERS AND PUT NO 3D AND SHIT. I FUCKING LOVE THAT MORE THAN ANYTHING. I'M NOT ONE THAT EVER WANTS TO REINVENT THE WHEEL, BUT I DO LIKE THE IDEAS AND CONCEPTS THEY HAD IN THE OLD DAYS AND BRING IT INTO MY OWN STYLES. THESE DAYS I HAVE BEEN MORE INTERESTED WITH SEEING HOW MY GRAFFITI INTERACTS WITH THE SPACE I PUT IT IN. MY SHIT ISN'T A STICKER THAT I AM JUST THROWING ONTO A SPOT, IT IS SOMETHING EVER CHANGING AND EVOLVING AT ALL TIMES. I FEEL LIKE IT CHANGES IN EACH SPACE I PUT IT IN. THAT'S THE FUN PART OF IT FOR ME.

BS-ARE THERE ANY PARTICULAR GOALS YOU'D LIKE TO ACHIEVE IN YOUR GRAFFITI CAREER?

T- UM..I DON'T KNOW IF I HAVE A SPECIFIC GOAL IN MIND BUT I KNOW THAT I WANT TO REALLY MASTER WHAT I AM DOING.. SOMETIMES I'M NOT SURE WHAT I AM DOING, BUT I JUST WANT TO KEEP DOING IT TO THE BEST OF MY ABILITY. I DO THIS SHIT CAUSE IT MAKES MY LIFE BETTER, SO I WILL NEVER STOP. I LIKE CREATING AND IT MAKES THE LITTLE TIME I HAVE ON THIS PLANET JUST A LITTLE BIT NICER.

BS- WHAT IS YOUR OPINION ON THE CURRENT STATE OF GRAFFITI, BOTH LOCALLY AND INTERNATIONALLY?

T- SHIT IS POPPING OFF EVERYWHERE, YEAH AS GRAFFITI GETS BIGGER THE CITIES CRACK DOWN MORE AND MORE BUT THAT IS THE GAME. IF YOU WANT TO COMPLAIN ABOUT IT THEN CALL YOUR MAMA. I SEE A LOT OF CATS DOING SOME REALLY NUTS SHIT AND IT'S DOPE CAUSE IT MAKES ME WANT TO PAINT EVEN MORE. THIS SHIT IS FUN AND IT WILL NEVER END.

BS- DO YOU PREFER TO ROCK A SPOT ALONE OR COLLABORATE ON A PRODUCTION? ALSO, YOUR STYLE BEING WHAT IT IS, DO YOU EVER FIND IT DIFFICULT TO GET YOUR IDEAS ACROSS OR FIND COMMON GROUND WITH WRITERS WHO APPROACH THE GAME IN A MORE TRADITIONAL MANNER?



T- AS FAR AS PAINTING WITH PEOPLE OR NOT...IT REALLY JUST DEPENDS ON MY MOOD. SOME OF THE TIME I RATHER BE ALONE AND FOCUS ON MY SHIT..BUT THERE IS NOTHING LIKE PAINTING WITH YOUR HOMMIES AND JUST GETTING SHIT DONE. CAN'T BEAT THE FEELING.

NAW, I CHILL WITH DUDES WHO JUST DO TAGS, THEN I GOT OTHER HOMMIES WHO JUST PIECE IN ILLEGAL SPOTS. I RELATE ON SOME LEVEL TO ANYONE WHO IS REALLY INTO THIS SHIT. EVERYONE HAS THEIR THING THAT THEY LIKE TO DO AND I RESPECT THAT. IF EVERYONE DID THE SAME THING THEN THIS SHIT WOULD BE LAME AS FUCK. THERE ARE NO RULES...

BS- DO YOU HAVE ANY ARTISTIC OUTLETS OUTSIDE OF GRAFFITI?

T- YEAH, I DO ART FOR A LIVING.

BS- I REALLY LIKE THE PIECE MADE FROM THE CUPS IN THE FENCE ON YOUR FLICKR- WAS THIS THE ONLY ONE? HAVE YOU TOYED WITH THE IDEA OF GETTING UP IN ANY OTHER NON-TRADITIONAL WAYS?

T- I DID A FEW CUPS INSTALLATIONS BEFORE..I JUST GET REALLY BORED AND TRY TO KEEP MYSELF ENTERTAINED, I CAN NEVER STAY IN ONE PLACE, I GET TOO CRAZY.

BS-YOUR FILLS AND COLOUR SCHEMES ARE NUTS- IN A GOOD WAY- ANY PARTICULAR FAVOURITES?

T- UM...NOT REALLY. IT'S FUNNY CAUSE WHEN I'M DOING A PIECE OR WHATEVER I AM ALL ABOUT IT. BUT THEN WHEN I GET HOME AND LOOK AT IT AGAIN I SEE EVERYTHING THAT WAS WRONG WITH IT AND I CAN'T STAND IT. THAT'S ALSO ANOTHER MOTIVATING FACTOR. I AM NEVER SATISFIED. I DON'T THINK I EVER WILL BE, BUT I CAN KEEP ON TRYING.

SHOUTS TO ALL THE HOMMIES: MERF, CRUNK, SLOW, CYNIC, SONE2, THIS, SKARY, SYE5, TICOE, BOGUS, DAJAM, FLOJOE, CRUZ, PANEK, DZEL, RIVAL, SLAE, MOVIE, DTER, DUNCE, MURDER, ALTER, MEEK, BRYBE, CIDE, G-REX, ENDOE, XCON, YESIR, NUSE, AIR, STAB, EGGYOLK, INFOE, METUE, BOOKS.. REST IN PEACE TOOK, AS LONG AS I AM ALIVE YOUR NAME WILL LIVE ON.

Diamond Packs™
are

Forever



Incredible Color Packs + The Lowest Price

Only on
Bombingscience

