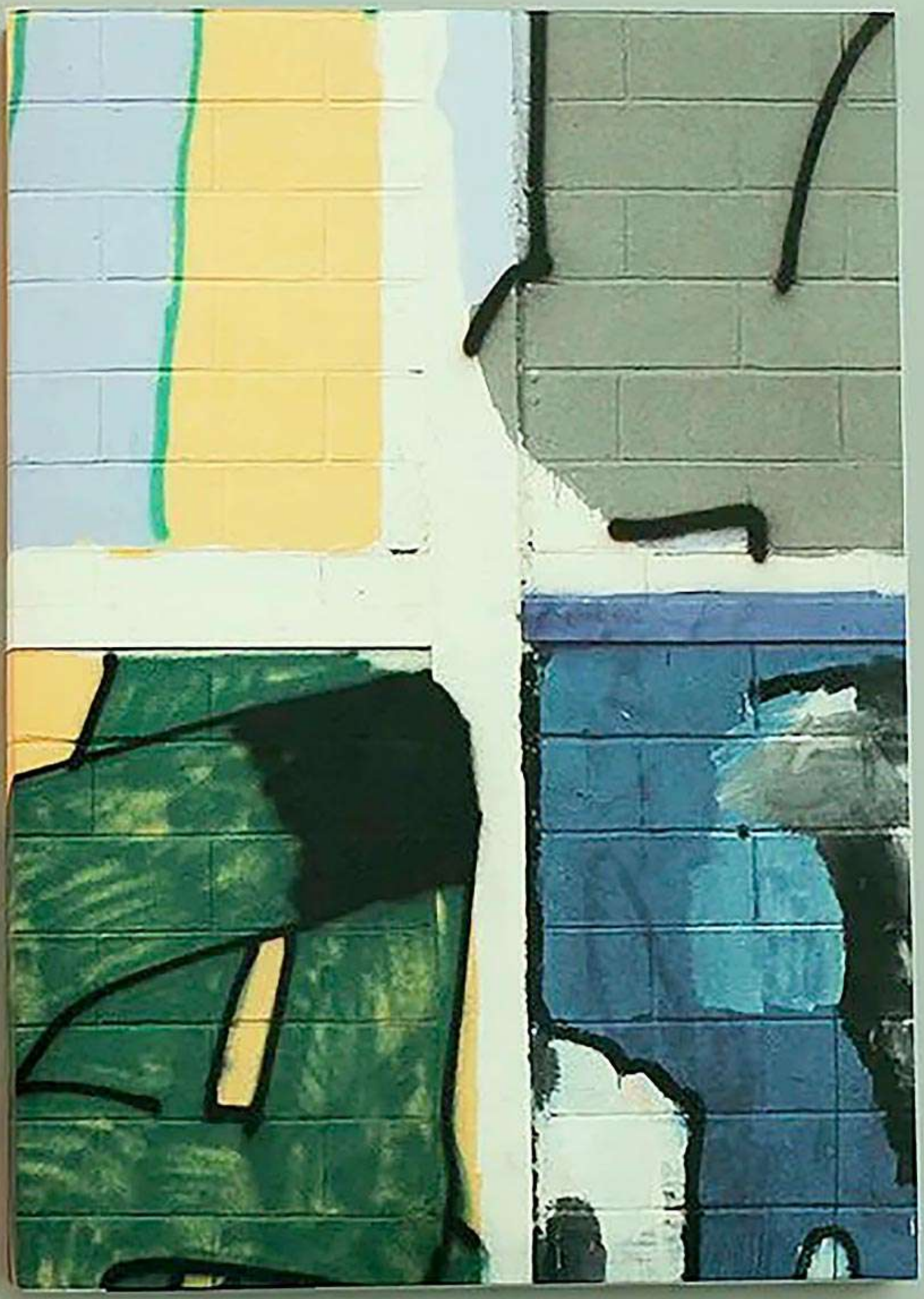

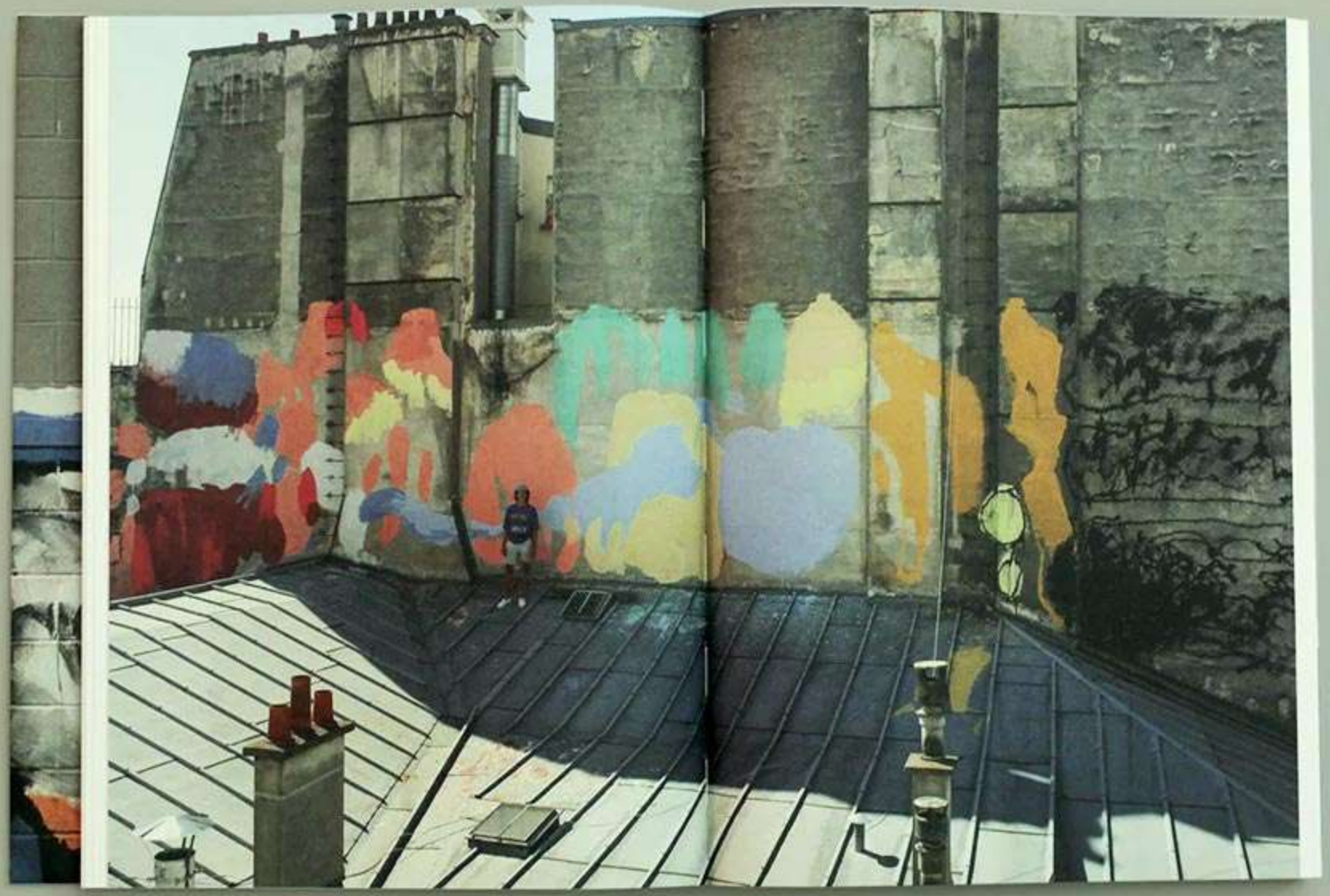

DEMO

Fig. 10 - Seattle, Parks, 2012.

A tagger, his favorite painting in their time.

with your pieces and are much more than just subtitles since you repeat and restate them on diverse paintings. Some of these names seem to be longstand, they master your painting and create a form of narration.

A. For such name I'm used. There's already the symbols, which I like to think I use them as new characters connected to the one of the basic, for example letter. But let us not forget that in graffiti, your name gives an orientation to your vocabulary. Each succession of letters corresponds to a form. To switch from letters to open up new grounds for experimentation that expand your writing.
Thus each name corresponds to a style and moreover marks a form period. Thus names also allow for multiplying false profiles, crossing tracks and creating confusion. It's funny how some manage to rule different names together and attribute them to the same author. Yet they are never really able to get to know the guy behind the only imaginary line through his paintings.

E. P. **When you worked on MARIA** (Fig. 1 & 2), **we could see clear differences from what you did at the same time with your 'letters Latin'. Did you stop using this name because you had gone as far as you could with it?**

A. I had never used certain letters like for example the w. When you are a lot of it you realize that all you've learned while developing it can be transferred to a new form in an A. Like in a journey, you become wiser with names, and I think you never end.

A letter is an interesting symbol set between the figurative and the abstract, a letter alone means nothing, but when put into context, it becomes running from word the basic, which means nothing, to form sometimes not possible messings. Letters give a structure to painting and I can feel that when I do graffiti, I don't consider the balance of letters, most of the time the result is not quite good and the struggle to readjust it is much harder. A good graffiti or tag artist is someone who manipulates letters, as soon as he tags well, which implies a good knowledge of the tool, I consider him as a good drawer. Illustrating a letter requires technical skills, it's hard to make up a profile. By embracing this technical drawing skill, a good piece has to convey attention through the use of the areas, and has getting closer to the terrain of painting.
Some graffiti will look sick, some others will shine. They have their qualities.

E. P. **Usually, if we follow the progress of an ordinary graffiti, the sketch, the lining, the outlines, the decorative elements and the final photography are as many distinct steps following each other in a pretty unchangeable logical way. After a certain stage in your work, each step could be a finished painting, nevertheless you continue to your own logical way.** (Fig. 1 a)
Your composition is submitted to lateral questioning from one phase to the other. It seems there is no possible stable end when even the toys that you deal with in the streets are an opportunity for you to take your painting elsewhere. Here, there is something much more theatrical and dramatic than the different steps of the paintings of warriors that he photographed he which seem to focus on a final point.

A. Yes, at the beginning I did graffiti pieces with all its rules: the filling, outline, background, highlights*, and when it's done you sign it. Then during a tolerating period of transition I was no longer satisfied and when I would from my graffiti in sort of frustration. Looking back I see it differently. Those crossed out paintings seemed strange and interesting to me.

Now, when a guy sees over a throw up, I would see overlapping and I would find these drawings very attractive. Repentance is really a conscious process in painting. The self destruction, which I reflected on my graffiti, plus the intervention of the use of other graffiti writers on my work, allowed me to grasp what I will call the overlap.

* The outline (the first outline from on a wall and filled in or the first outline done around the piece to break it), the highlights (light effects), the shadow or the color gradations, are as many elements creating effects as if the piece were detached from the support in the background only which it is foreground. A set of effects which participates to the aesthetic canons of classical graffiti and more generation after generation, to be reproduced instinctively.

it's at this moment that I become conscious of covering as a fundamental painting process, part of the appearance of the narrative.

Today I wouldn't take any precision in following and reproducing a drawing sketched on a sheet of paper on a wall. When I paint I need to want myself I have nothing but only what I am measured on. Sometimes it's awful, I start off with a sort of unfinished collage. Other times I adore the outlines are magnificent and that it could stay as it is.
Often I turn a deal on an unfinished painting. Yes, I am going to throw myself in just a black and grey form. This thing that doesn't look good shakes up all my balance. It's really interesting then to try to put things back together to be in it. It's the whole. Maybe the attempt is risky, but it's a way to drive myself into a corner.

A concern in fulfilling a decent right away, is not having enough time to become aware of it, and in this way losing the adrenaline of the one who is breaking the rules. To tackle this situation, I submit myself to the impulse of moving my own words, amplifying a way out through error.

To speak again about the "theatrical and dramatic" in your question, it's funny I imagine a man fighting on the ground, with handcuffs on (laughing).

There is a reflexive and dramatic side to this, like the guy who is caught by three Police cars with revolving lights just for doing a little graffiti. At the Police station, the cops interrogate you in a very specific context. We are with some guys' pictures pinned on the wall and pressed curve not like in a museum. It's wonderful, just like in the movies. Every writer gets arrested one day with more or less of a huge line. So adjectives like "theatrical and dramatic" appeal to me. It refers me some to doing magical things, like almost falling off a rooftop, walking on a balcony to look inside in the living room of someone's home while he's chopping with the television still on, and then to state the hell out of it back up... You must be on the verge of falling off the edge, on the verge of bad luck. A good work is not but to be coherent and involves risk taking. The world I enjoy the most have this duality, this almost dramatic and paradoxical side to them.

I often go back to the notion of paradox. It's quite hard to define it correspondly as a form of impossibility and of light. The paradox is the space of confrontation between two incompatible things where a third force is created. So, the wider this space is, the bigger the force will be.

E. P. **Do you situate your painting in this space?**

A. Yes, I try to.

E. P. **More our selection of pictures provides very little information on the context of your paintings, in particular the city's flows and networks which you've talked about in a video in very Parisian English : "The city is like a big organ, a big animal, and all the streets, all corners is like a cutcown, (...) each quarter is like an organ in the body, and you can walk in this big body to find your game. This is for me a good part of definition of graffiti, to play with the city, play with all the parameters who constitute city, the subway, the underground, the rooftops, it's like a cinema, it's like theater. (...) There is no really truth, everybody is like an actor, and I'm an actor too, like a witer-F.**[1] (sic)
Also one cannot really feel the importance of the people you are close to, with whom you share painting moments.

A. Yes, all this is incomparable with the poster that paints the canvas in his art studio, or his tiny Parisian apartment, it's completely different.

1. Video in an Arsenal work, Cité B, Paris 2012.
http://vimeo.com/47425288