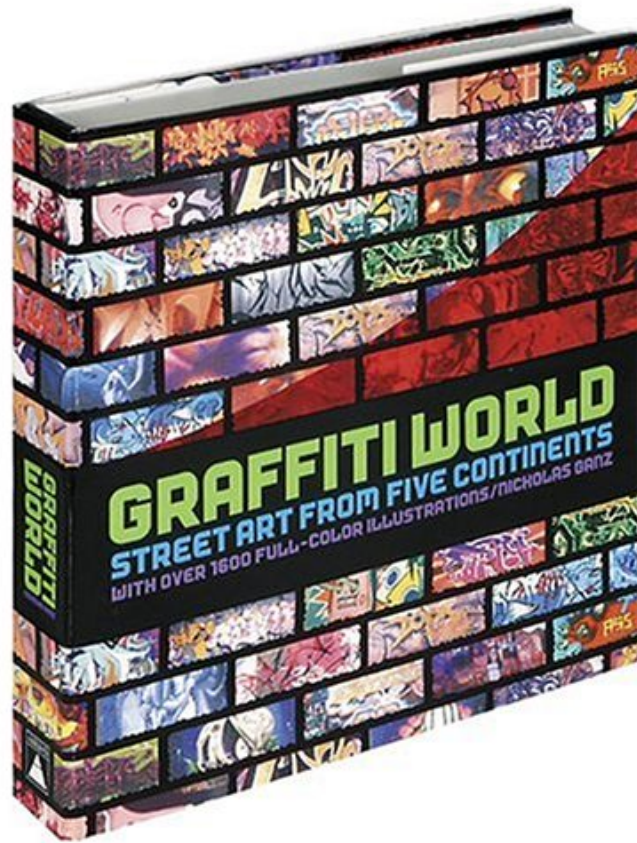


(Library ebook) Graffiti World: Street Art from Five Continents

## Graffiti World: Street Art from Five Continents

*Nicholas Ganz*

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#318535 in Books 2004-10-26 Original language: English PDF # 1 9.63 x 1.50 x 9.13l, 4.04 #File Name: 0810949792376 pages | File size: 75.Mb

**Nicholas Ganz : Graffiti World: Street Art from Five Continents** before purchasing it in order to gage whether or not it would be worth my time, and all praised Graffiti World: Street Art from Five Continents:

0 of 0 people found the following review helpful. Monumental Work!!!By Sebastian MartinezThis is a GREAT PHOTOGRAPHY BOOK. This book is NOT a historical reference to the art form, but a compilation of photos for graffitis that were available at the time the author wrote the book and that he though as beautiful enough at to be included in "his" book. Oviously, as in any documental work there are biases to what would be included or excluded, in this case there were artists and their works that didn't make it. However, I'm still delighted for what the author felt it was worth presenting.The bad reviews that it received were based on buyers not reading what the book was all about, that is, they were expenting more of a encyclopedical book or worst had problems with the sellers (book suppliers).The one thing I agree with other buyers is that, I wish that a larger book format would have been available to better appreciate the photos.1 of 1 people found the following review helpful. Great big beautiful book!By MardiThis was a gift for my brother who is a pretty well known graff artist and he really liked this! Nice size, packed with beautiful art work from around the world! Good stuff!3 of 4 people found the following review helpful. Very

enjoyable book. By M. Donnelly If what you're looking for is urban art throughout the world, that is exactly what you'll be pleased to find. I bought this as a gift for someone else, actually, but I couldn't stop looking further through its pages. I find that there are very few books like this, so when I originally discovered it I thought of what a gem it was. When I think of graffiti, I tend to think of a specific spot on the NY subway system that I've taken for years; just before heading underground the train passes by multiple buildings that have work all over the sides--it really is a beautiful sight. But I never thought about such things across the world existing, and found out in this book that they do exist. If you enjoy artwork in general, or have ever considered any graffiti to be beautiful in its own way, I would recommend this, even as a passing interest, because it will expose you to the "world outside of your own", in many senses of the phrase.

A history of graffiti art traces its evolution from the late 1960s to today, citing its reflection of hip-hop culture as well as its symbolism of youth art, in a comprehensive survey that features more than two thousand illustrations and interviews with numerous artists from all over the world. 25,000 first printing.

From Publishers Weekly Following the unrelated project Autograf: New York City's Graffiti Writers (powerHouse), which also took an auteur-based approach this past season, Granz (whose pen name is Keinom) widens the scope to present those he sees as the world's top graffiti writers, offering alphabetical sections of artists from the Americas, Europe and "The Rest of the World." Short prefatory histories put New York at the center of the modern graffiti world, with South American countries like Brazil later having "reached a high standard." The work is beautifully photographed throughout; multiple pieces by each artist are laid out appealingly over verso-recto spreads, along with a paragraph by Granz detailing the artist's origins and the main thrust of the work (and occasionally a photo of the artist him or herself). From gigantic murals to tiny stickers, Granz has seen and photographed it all and talks knowledgeably about everything from "wildstyle" fontage to the non-orthographically based "character culture," where artists create (and replicate) cartoonish figures in various figurative exploits. Striking a colloquial balance between insider's knowledge and thoughtful presentation, Granz's book should be durable for its cohesion of vision, if not for the scale of presentation of each artist. Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From School Library Journal Adult/High School This book is packed with full-color photographs representative of graffiti styles and artists from around the world. Though there is still a level of lawlessness involved in some who practice in the traditional way, many of the murals shown are commissioned works of "urban art." The frequent use of nicknames and disguised photos shows that often these artists are still "underground" even as their art form becomes more recognized. The encyclopedic arrangement, first by continent and then by artist's nom de plume, serves the book well. Each continent also gets a foldout that demonstrates the best local artwork. Most of the textual information about the artists and their work is contained in a back "information" section, keeping the focus of the book on the art. This beautifully designed volume is respectful and knowledgeable about its oft-misunderstood subject matter. Budding artists everywhere will be thrilled to see the level of expertise that can be achieved in the graffiti format. Jamie Watson, Harford County Public Library, MD Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From Booklist German graffiti artist Ganz set out to create the most comprehensive survey of graffiti art yet compiled, and he has succeeded gloriously. With upward of 2,000 full-color photographs (artistic achievements in themselves) from around the world, his exhibition-in-a-book reveals the phenomenal vitality and diversity of present-day graffiti art, sophisticated works that are, frankly, far more arresting and resonant than most of the contemporary art found in galleries. An ephemeral, often despised, yet irrefutably powerful mode of expression, graffiti has always been political, and although many of the street artists Ganz succinctly profiles have moved away from illegal spray painting, they have not compromised the inherent subversiveness of their work. Complex and inventive graphic designs of the sort that evolved on New York City trains are still immensely popular, as are character paintings ranging in style from fantasy to hip-hop, airbrush images of eye-fooling realism, and striking expressionist compositions. Ganz's global array captures the power and synergy of this vibrant alternative art world in which artists form crews and collectives to ensure that their art is seen. Donna Seaman Copyright American Library Association. All rights reserved