

# BLOODWARS

The Magazine for Graffiti Writers & Street Lovers.  
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April 2005 Issue Seventeen



Infamous Kept One Interview

READ.

## Forward

Bloodwars is a Pdf Magazine.  
Print it out pass it along.  
Bloodwars intention is to  
expose the various forms  
and styles of Street Bombing  
and what ever else I find  
stimulating out in the world.

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I will get back to you. Submit  
photos of what you would like  
to see in Bloodwars: graffiti,  
stencil, sticker, or what jerks  
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look. Social Commentary is  
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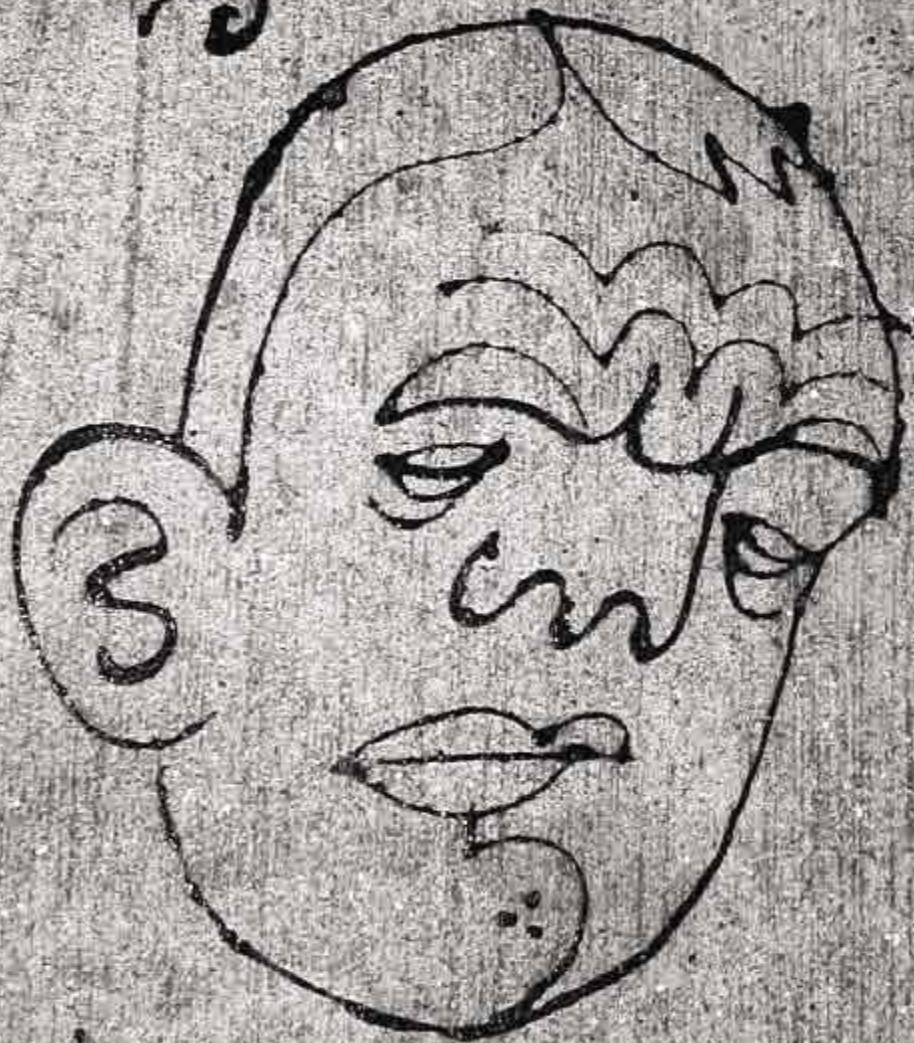
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**Text\*** Found graffiti  
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Armas



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TEMPTORIE  
HERO SANDWICH

Q & A  
WITH  
BOB LICKY

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ASK ME  
ABOUT  
BOB LICKY

Handwritten graffiti in black ink, including arrows and stylized letters.

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The form is heavily obscured by large, thick black graffiti scribbles.

Handwritten graffiti in black ink, including stylized letters and symbols.



Large, stylized blue handwritten signature or scribble at the bottom of the page.

LUIGI MARTINEZ, a 54-year-old graffiti gallerist, has been living his work - and living in his work - since 1972, when as a philosophy major and student activist at City College he discovered Puerto Rican teenagers painting subway cars in railyards and helped organize them into a loose collective called United Graffiti Artists.

Since then, he's been sleeping lightly, gently misted by spray paint, on floors in ad-hoc gallery spaces - in a garage, in a pencil factory and in other unexpected places - from Greenpoint, Brooklyn, to Puerto Rico and from Chelsea in Manhattan to London. "Because you never know," he said, burying his face in his hands, "when someone might appear at 2 a.m. to make a piece and then want to paint until 5. It's not like these guys have regular schedules. I have to be available."

"It's hell on relationships," he continued, counting off two divorces and a recent breakup, and describing three decades of service to his cause and his resulting domestic transience as like "being in the National Guard."

"Sometimes I live for a year in a project," he said. "The good part is you have to find the home within yourself."

This year, at least since late January, he's been living amid graffiti designed to be part of a studio apartment that has been spruced up by two Dutch designers (who call themselves Kaptein Roodnat) and decorated by 13 graffitiists. The graffitiists range in age from 19 to 48, Mr. Martinez said, "and what links them is the clarity of their vision and the fact that they've all passed the threshold of criminality."

Some, he said, have been arrested as many as 30 times, for everything from vandalism - for their graffiti - to selling crack.

The apartment decoration is part art prank, part reality show - there are plans for a Webcam - and part public service. Mr. Martinez would like to see city housing agencies deploy similar decorative strategies in their buildings - not that he'll be knocking on any doors, mind you.

"I just put stuff out there," he said. "I'm not going to call the mayor and beg." "The Project in the Projects," as this dressed-up apartment is called, is the ultimate act of graffiti. By painting and altering the regulation colors of an apartment in a 1960's-era low-income housing project, Mr. Martinez's team has done what graffitiists the world over do - which is to mark up private property. Whether the result is enhancement or defacement is up to the beholder.

Mr. Martinez calls the renovation an "intervention," a way to brighten the dinginess of regulation paint and "just good enough" repairs and janitorial services not only with color but with examples of the folk art of some of the people who live in housing projects (that would be the graffiti).

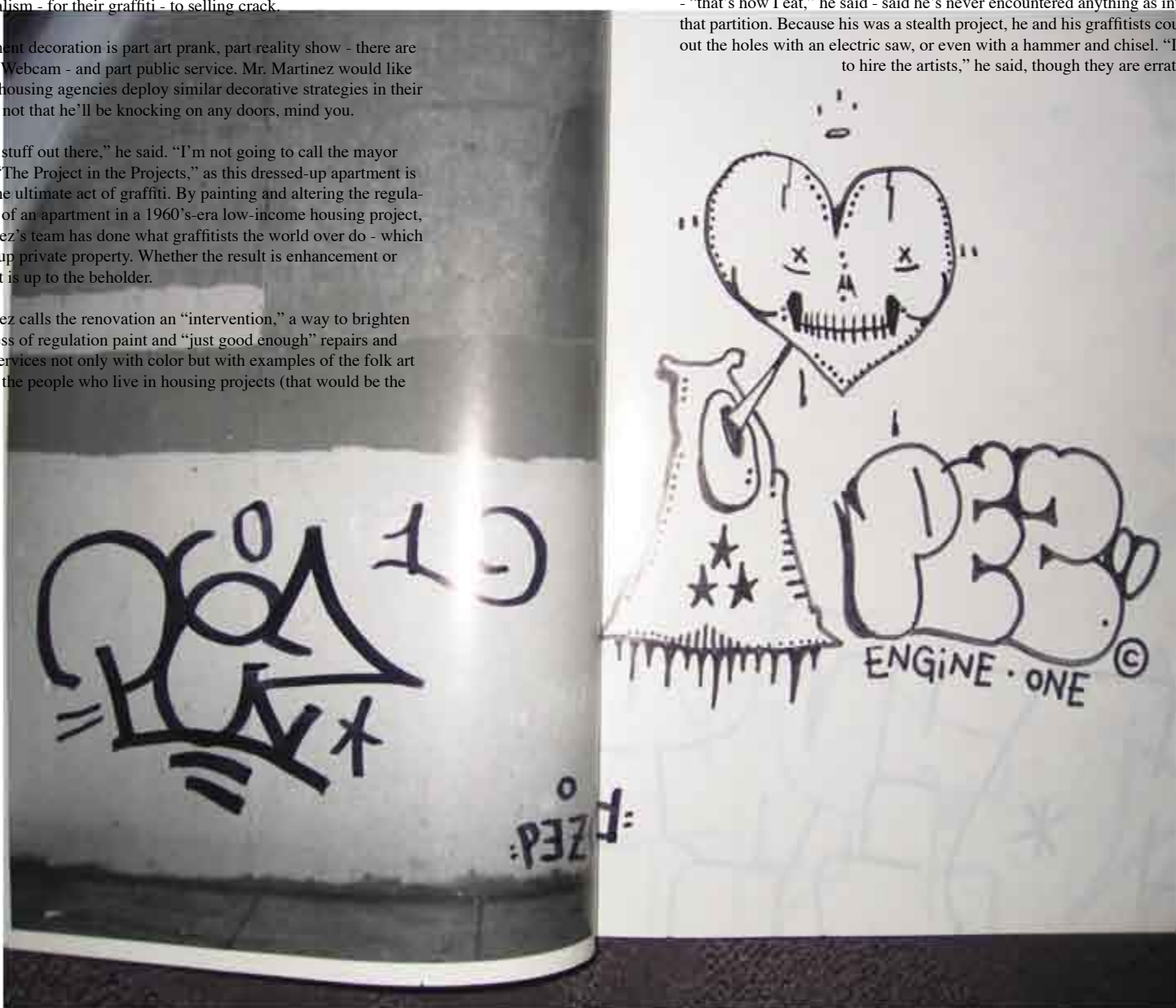
<http://www.nytimes.com/2005/04/10/realestate/10habi.html>

A friend of Mr. Martinez's is the actual tenant of this \$550 a month studio - Mr. Martinez is shielding his friend from eviction by not naming him or giving the name and address of his building. The friend is staying with friends during what might be described as an alt.culture version of "Trading Spaces." Mr. Martinez plans to be in the apartment until September. The apartment is open to the public by appointment: [staff@martinezgallery.com](mailto:staff@martinezgallery.com). There will be an opening reception at 6 p.m. on May 7 at the Storefront for Architecture, 97 Kenmare Street.

On a recent chilly morning, Mr. Martinez was wearing his Bluetooth wireless phone over one ear, and a diamond stud. (Mr. Martinez is ever reachable, with a Dell notebook computer, and a diamond stud, a BlackBerry and a cellphone.) He looked happier than he did the week before, as the construction zone of the apartment had morphed into a nearly finished dwelling.

The boldest act, from a housing project standpoint at least, is the cherry red partition between the living space and the kitchen, windowed by four 14-inch-square cutouts. These connect the two spaces with light and art; plywood cubes painted moodily in black and smoky gray by Mόsco, a young graffitiist and Levi's model, were set into the holes the other day. It's a lovely wall, but it was surprisingly difficult to fashion. Instead of a flimsy drywall partition you might slice open with a pen knife, this wall is some sort of evil mix, Mr. Martinez said, of concrete and lathe.

Mr. Martinez, who has a secondary career as a real estate broker and developer - "that's how I eat," he said - said he's never encountered anything as intractable as that partition. Because his was a stealth project, he and his graffitiists couldn't grind out the holes with an electric saw, or even with a hammer and chisel. "I always try to hire the artists," he said, though they are erratic workers.





Conformity

Equals

Crisis



*Handwritten text in red ink, including the word 'color' and other illegible characters.*





JAUNĀIS RĪGAS TEĀTRIS

IF SOMEONE WHO SCRAWLS THEIR NAME ON WALLS IS SENT TO PRISON WITH BANK ROBBERS AND MURDERERS, THEY'RE GOING TO COME OUT DOING MUCH WORSE THINGS THAN TAGGING



Residents on Fulton Street aren't sure if they've ever met Junior, but they know his name.

So does every motorist who drives down South Park Avenue near Elk Street. The name towers high above the intersection, spray-painted in shades of blue and brown atop an abandoned malting company.

"It has been a real problem," said Danielle Beres, who lives on Fulton. "You see new graffiti every week, and it's going up all over the place."

As graffiti vandals leave their unsightly marks with growing frequency in many neighborhoods, a move is afoot in Buffalo to ban the

sale of spray paint and broad-tipped markers to minors.

Supporters say graffiti is becoming a too-frequent eyesore throughout the city.

Drive along the Niagara Thruway and you'll see dozens of defaced buildings, overpasses and bridge abutments. Even some downtown buildings near the Theater District



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# ECK ICE RACK HORE



have been targets.

A number of efforts are under way across the city to combat the problem.

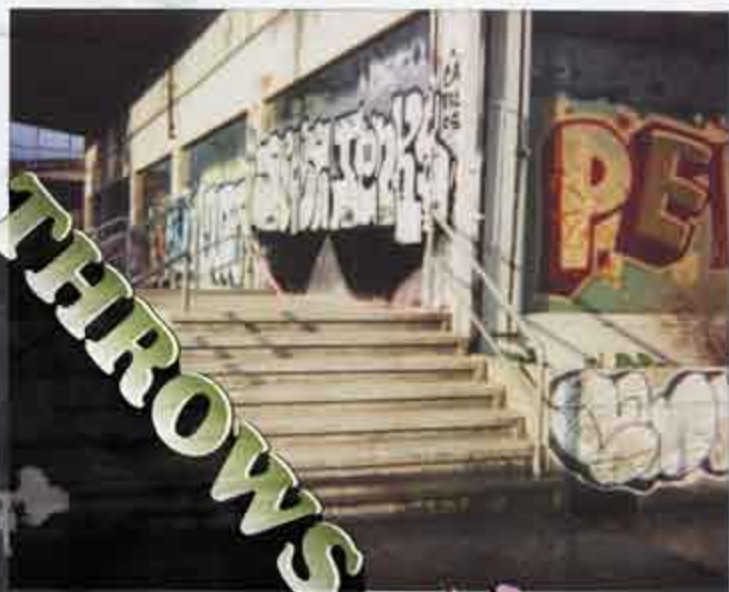
Most significantly, Niagara Council Member Dominic J. Bonifacio Jr. wants the Common Council to ban the sale of aerosol paint and broad-tipped markers to people under age 18. Similar laws are in effect in some cities throughout the state, including New York City.

In 1997, Lackawanna revised its graffiti laws, including a clause that makes it unlawful to sell or

furnish graffiti implements to anyone under 18 without the written consent of a parent or guardian. Such items include aerosol paint, broad-tipped markers and paint sticks.

Lackawanna Police Captain Ronald Miller doesn't think the law has had any effect on graffiti. "We only have one store that sells spray paint, and it's very easy to go into Hamburg, West Seneca or Buffalo to buy the spray paint," he said.





**THROWS**

**THROWS**

**THROWS**



**THROWS**  
**THROWS**  
**THROW, THROWS**



#### Teenager in Graffiti Probe Bailed

An 18-year-old man from Bath who was arrested on suspicion of causing an estimated £20,000-worth of criminal damage has been released on police bail.

It is believed that offenders sprayed graffiti on walls and street furniture along the A4 Newbridge Road and the Upper Bristol Road in the city in the early hours of the morning of April 6.

Avon and Somerset police are continuing to appeal for witnesses in relation to the incident.



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# Buttons







SKEIN



**INVISIBLEFRIEND**







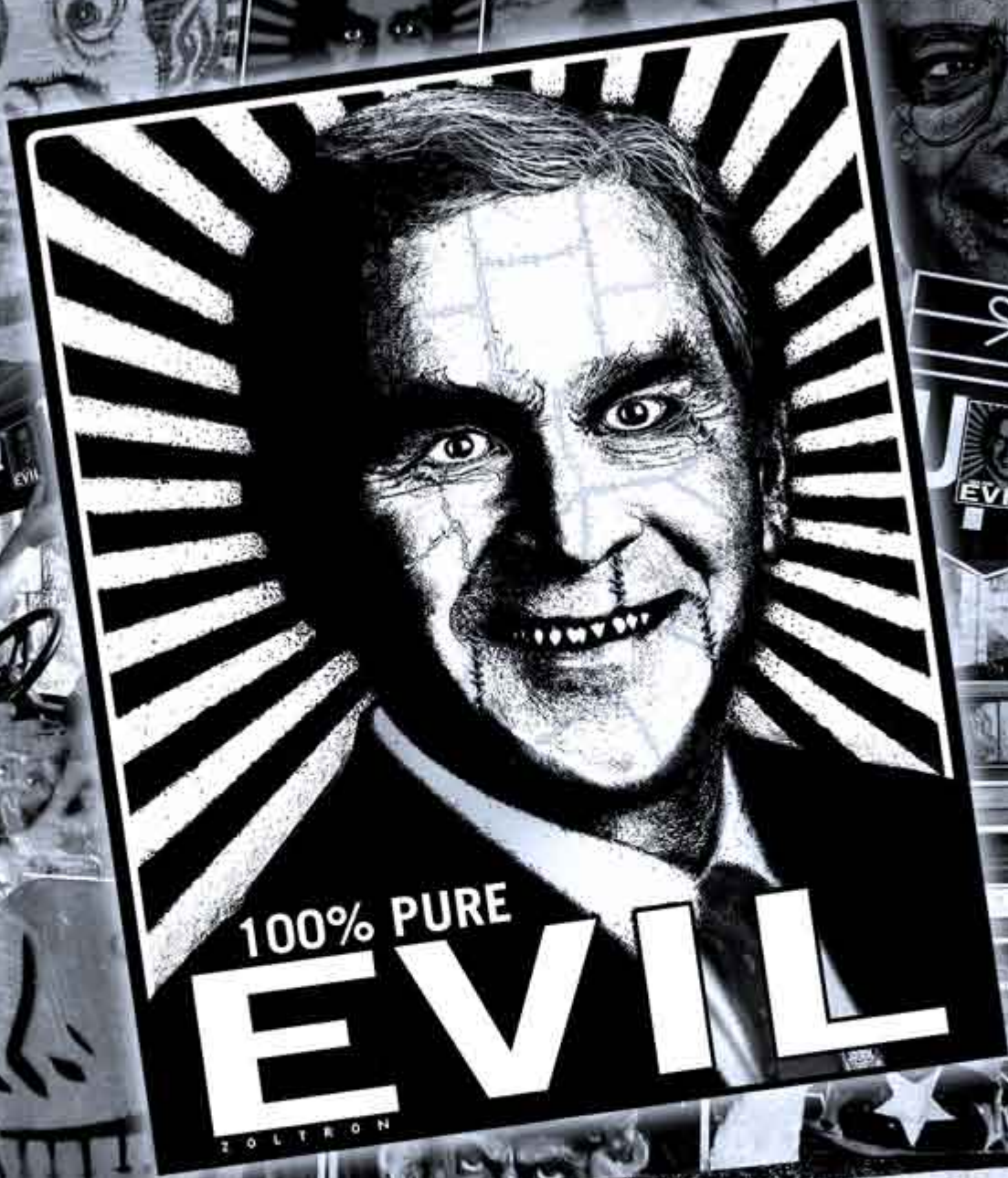
# ZOLTRON

BLOODWAVE  
NUMBER 17



ZOLTRON INDUSTRIES

HELLO  
MR. DEMENT'S STICKER ROBOT



MY DOG ATE THE WEAPONS  
OF MASS DESTRUCTION





# ZOLTRON

WE'LL SPACKLE YOUR FACE LIKE A WINCHELLS DONUT

# Twelve Monkeys

Public Health Service Hospital (PHSH)  
Presidio, San Francisco, CA

Photos by Tristan Savatier





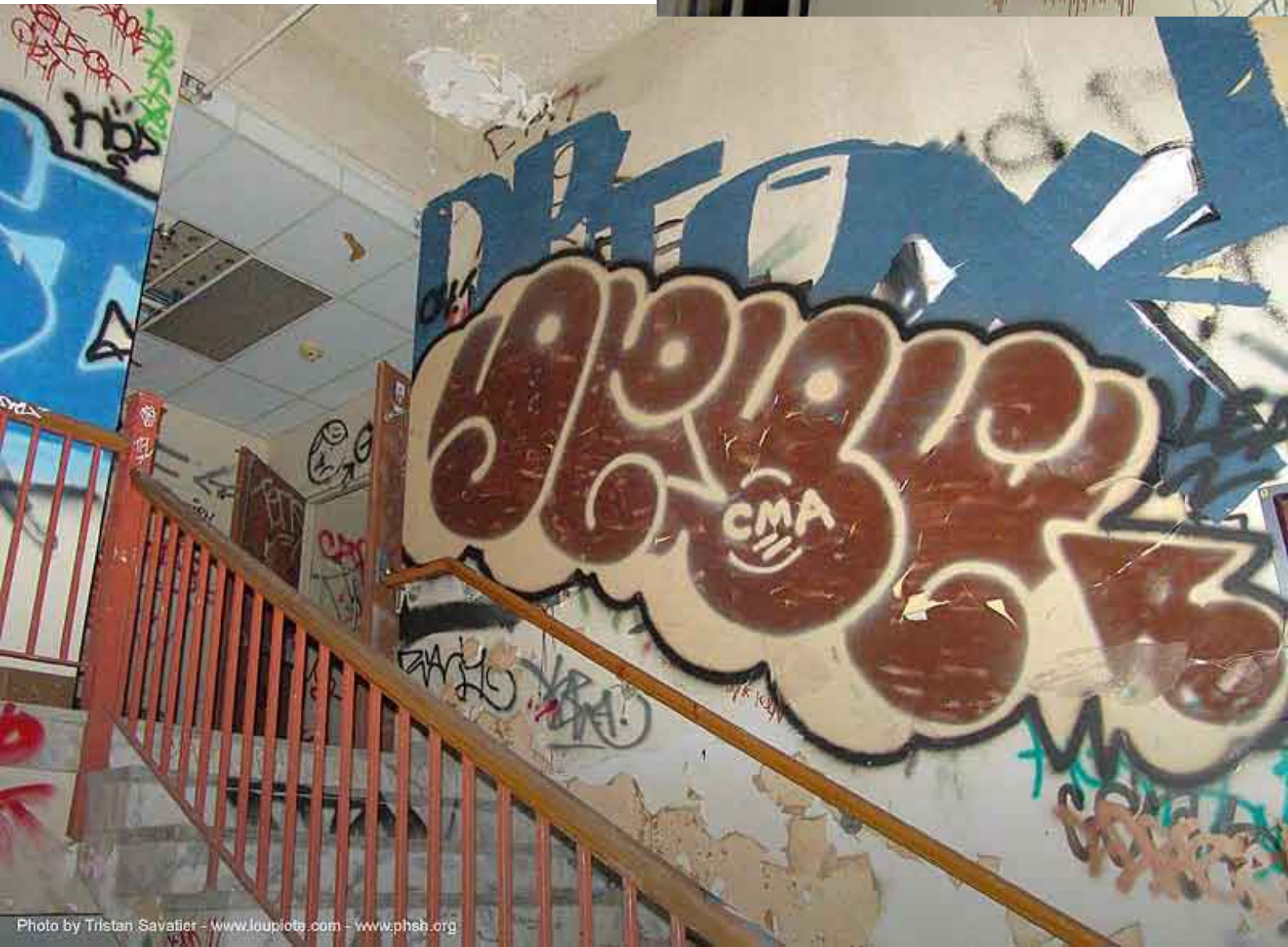
















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LOUISIANA  
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CHRISTMAS

*Handwritten notes and drawings at the bottom of the page, including a drawing of a marker and some illegible scribbles.*

# The Infamous



# Kept

interview





(red)









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**Where do you consider home and when/ where did you get started doing graffiti?**

Home could be anywhere really. I like the Bay now, it's where I was born. I started writing during high school in Boston in 1990. Just scribbling at skate spots. I was a racker so getting supplies was no problem. I didn't get serious for a few more years after that.

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**Who did you look up to then and how has your perception of graffiti changed once you started rocking it hard?**

Way back I was looking at Alert and Ryse from Boston and then when the first mags and videos started coming out I was into Slick, Risk, Twist, Spone, Dero, Tkid, etc. Writers in Minneapolis like Eros, Crises and Self (Emer). I started doing more travelling at that time and pre-buff Chicago writers were a big influence. Antck and Deep, alot of the south side productions, SB and DC5. In the Bay obviously Dream, Spie, Dug, TMF, even TWS, MPC and all the bushopper flows and fat-cap flare hit-

ups. UB40 and Five-O, Mirez, TMC and Form on the bombing side.

After I painted more and got technically good of course I got cocky, a little snobby. You know higher standards. But I always push myself and try to back my shit up. Try and keep things new. Eventually I got a little bored and was jaded. The scene in SF especially. I pretty much dropped out and started looking for the most original shit and the filthy shit more and more. That's pretty much where I'm at now. I like to see something new, paint something new, even if its just funny.

**What misconceptions do you think most people have about graffiti and about you?**

People think graffiti is more important than it really is. That it matters or is going to last. They take themselves too seriously.

With me, some people think they know something about me, they think they have my number. They're either jocking or hating. But really they don't know me. You have to approach me as a person and drop the misconceptions, then we'll get along just fine.

**What has graffiti taught you?**

It taught me alot about American cities. I've seen all kinds of shit... how train yards operate, gang violence, thieving crackheads. collapsed industry, shootings, forgotten neighborhoods.

Alot of it is depressing. How to cut and fade, how to get good drips. How to paint big, how to avoid the police.

**What is your favorite tool to get up with?**

Streakers, deco pens, scribes, white out pens, spray, house paint. A nice mop is always good.

**What is the biggest shot you have done?**

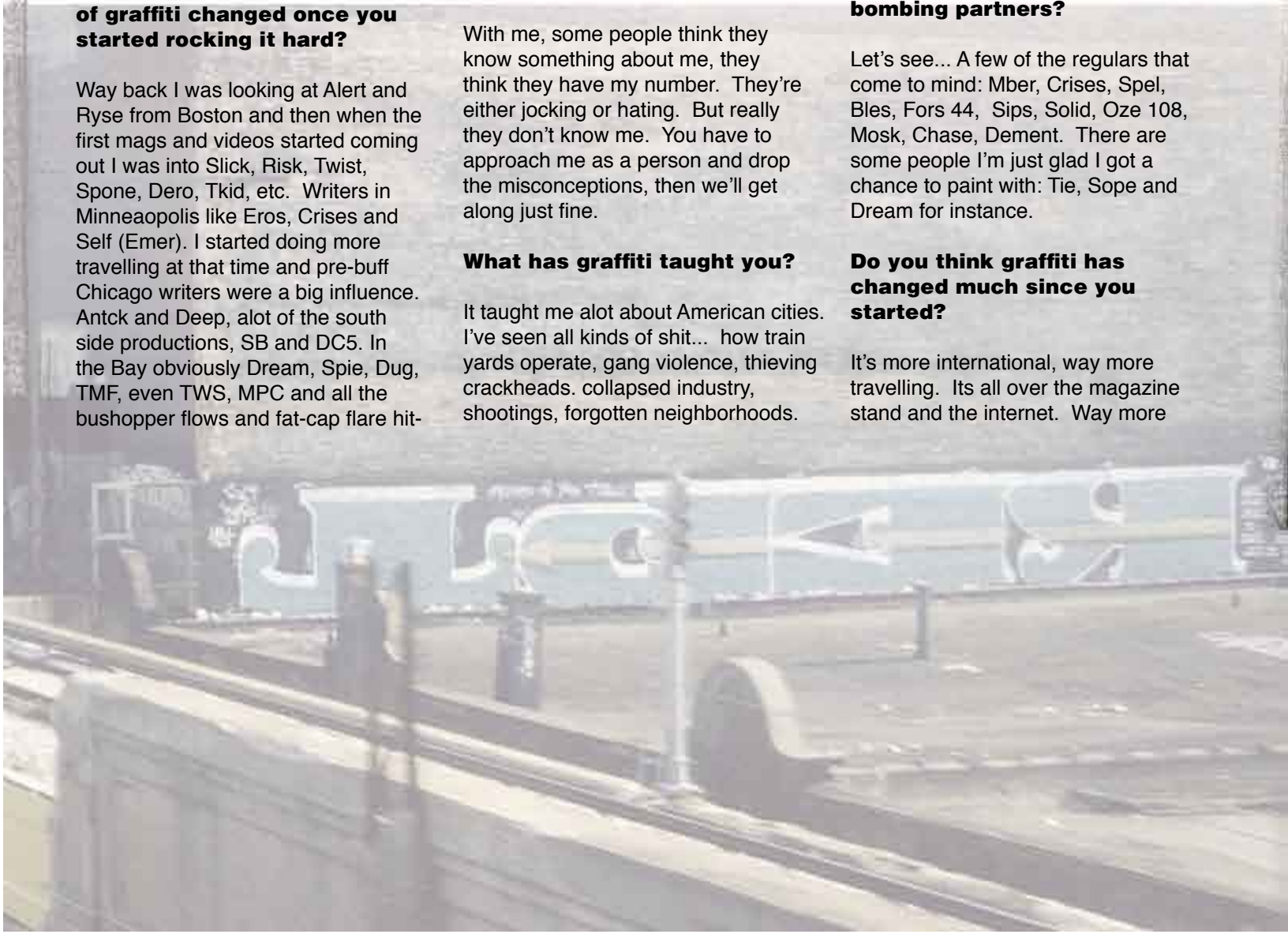
The KIL wall. We actually hit it twice... shit ran for months until some haters jocked the spot. The second time was to take it back. I've done alot of big ones though... in Chicago, Minneapolis, Boston, SF. I would take out these spots with rollers, just buff the whole wall and come in with fonty blocks as high as I could reach.

**Who has been some of your bombing partners?**

Let's see... A few of the regulars that come to mind: Mber, Crises, Spel, Bles, Fors 44, Sips, Solid, Oze 108, Mosk, Chase, Dement. There are some people I'm just glad I got a chance to paint with: Tie, Sope and Dream for instance.

**Do you think graffiti has changed much since you started?**

It's more international, way more travelling. Its all over the magazine stand and the internet. Way more









communication. As a result though styles aren't as locally defined anymore. A lot of kids paint freights because they're in the middle of nowhere. In general I would say styles have gone to shit and kids focus too much on quantity.

**How has graffiti influenced your life both negatively and positively?**

Let's see negatively... umm jail, court, getting jumped, almost getting jumped, almost falling, getting chased, stress, getting cut by razor wire, etc.

Positively its literally taken me places I would never have gone before. Taught me how to paint and how to take pictures.

**Is there a philosophy or motto you try to live by...if so what is it?**

"Use it up, wear it out, make it do or do without". And "smash the state".

**What style of graffiti do you prefer?**

Funk, cartoony, savage, filthy, weird, funny, original, simple, gross. You know. The original shit. That next shit.

**In what direction do you foresee graffiti going in the next ten years?**

I hope it gets better. Less beef, more illegal piecing, less hype, more fun.

**Would you like to talk about all the beef you been in.**

Yeah, I've probably had more beef in the Bay area than anybody. It's pretty funny to think about all the writers that have dissed me or been dissed by me... Giant, Neon, Buter, Kr, Felon, Revok, Mq, Norm. Shit is just funny. What can I say? I've turned pissing people off into an art form. 'Most hated, most loved' a friend once said. Fools love to hate the Kept. I'm used to it now. I don't expect anything from the graffiti world I just paint for fun. And sometimes to be a dick.



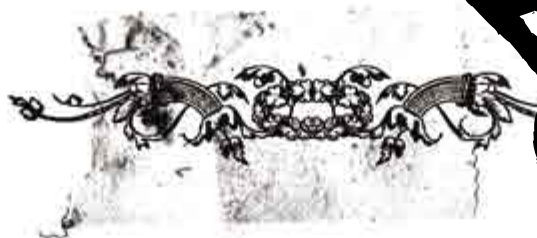


**Any other stories?**

So many more.

**Any last words?**

Shout outs! Big ups and nuff respect due... To my hyphie wifie. To all my friends. Dement, Saze, Oze 108, Chase, Rain, Puzle, Poe, Chris, Eski, Veks, Mosk, Spel, Emer, Monk, Ceiver, Deep, Sips, Oscar, Rvee, Delt, Diar, Oboy, Kesr, Rome, Kiro, Left Emr, Snail, Force 129 and the rest.



**OZE**

**PURE NEW**







I have long since come to believe that people never mean half of what they say, and that it is best to disregard their talk and judge only their actions.

Dorothy Day







**WE ARE SAVAGE**

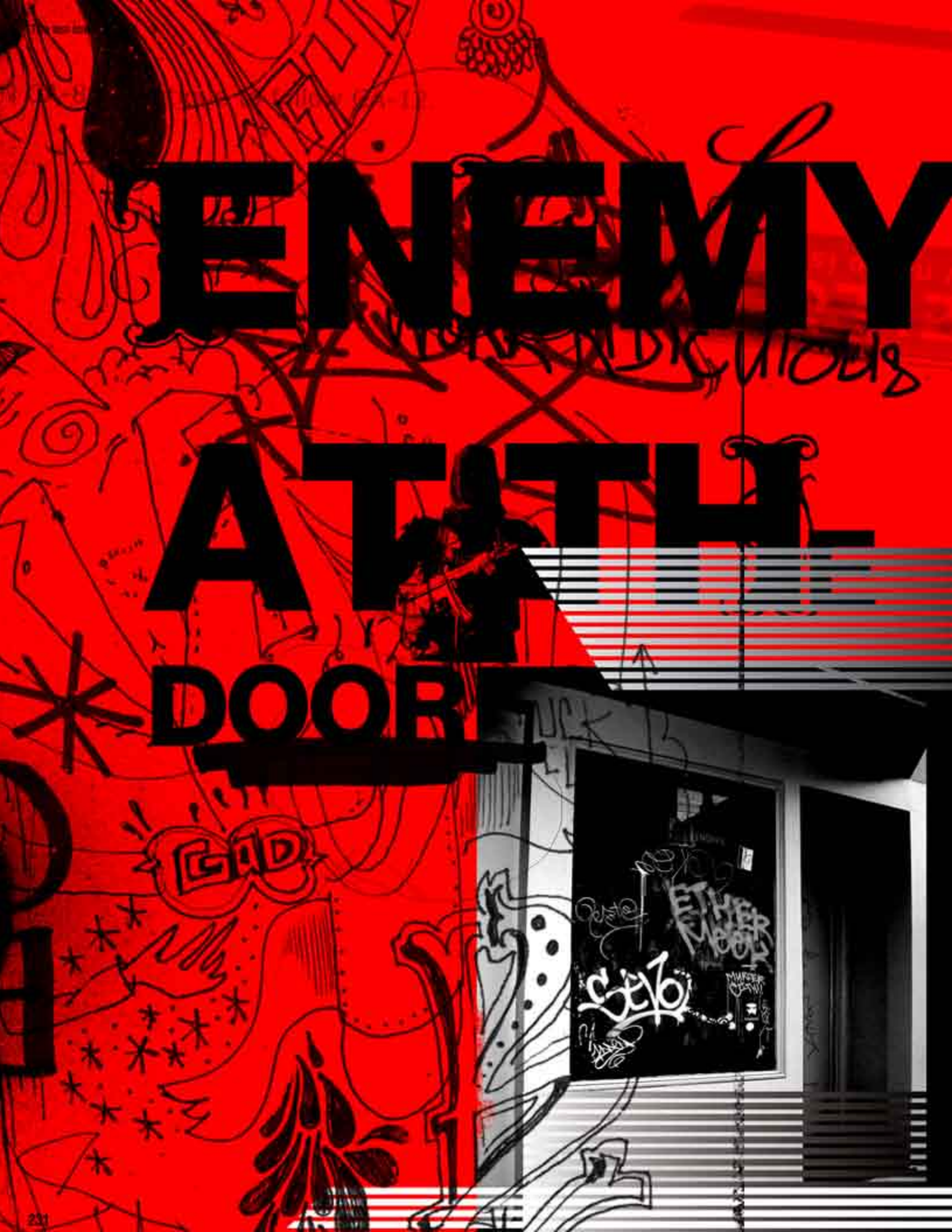
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THE NEW YORK TIMES  
ENEMY

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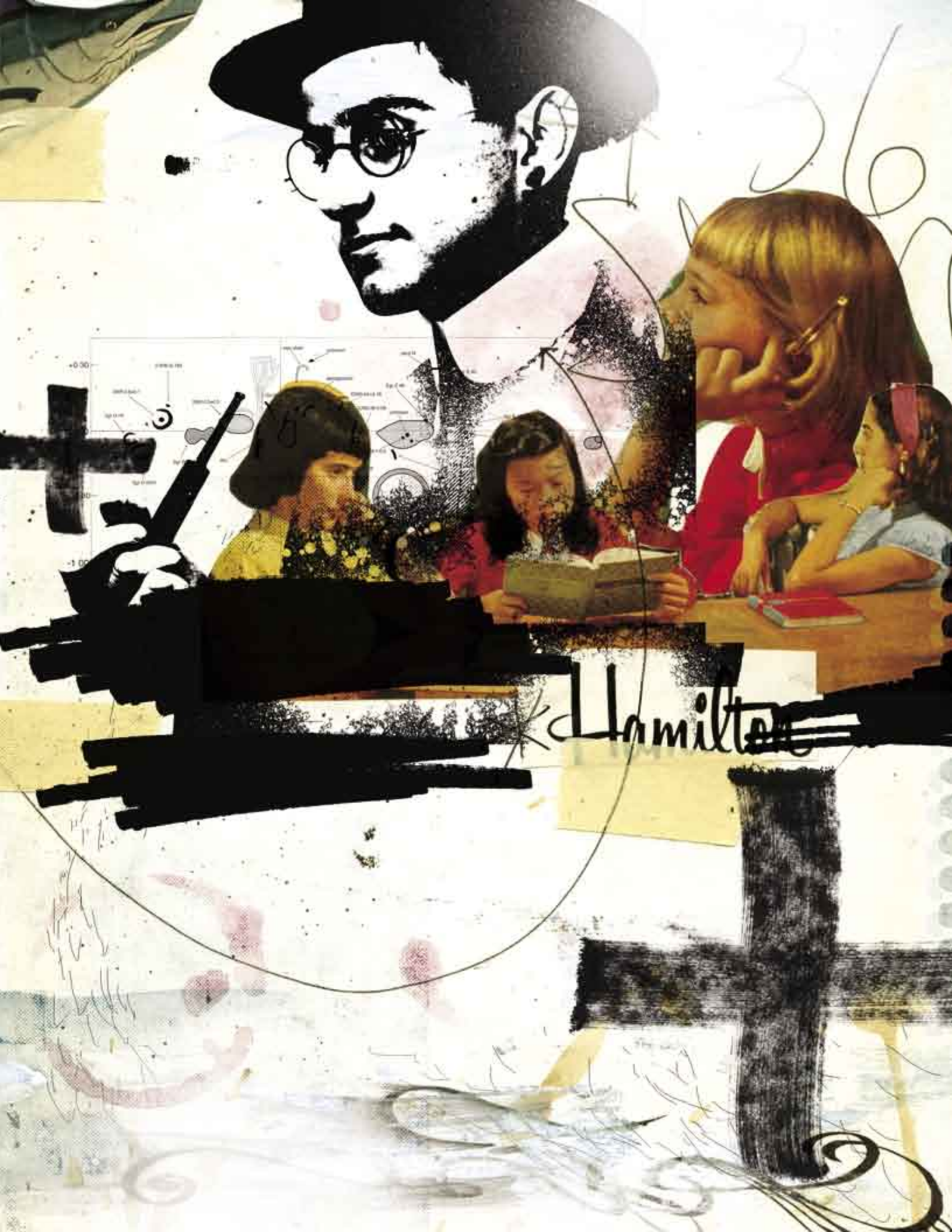








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**News:**

Bloodwars and all related bloodwars info can now be found at [www.bloodwarsmagazine.com](http://www.bloodwarsmagazine.com)  
So please update all your links.

**Bloodwars Book V1** out now!!!  
Preview and order it on the website.

**Bloodwars Book V2** is in production.

**Click here** to see SFAUSTINA art for sale on ebay.

All thanks & love goes out to those who have passed the word, contributed to, and simply enjoyed Bloodwars!! Blessing Always.  
On to the next...

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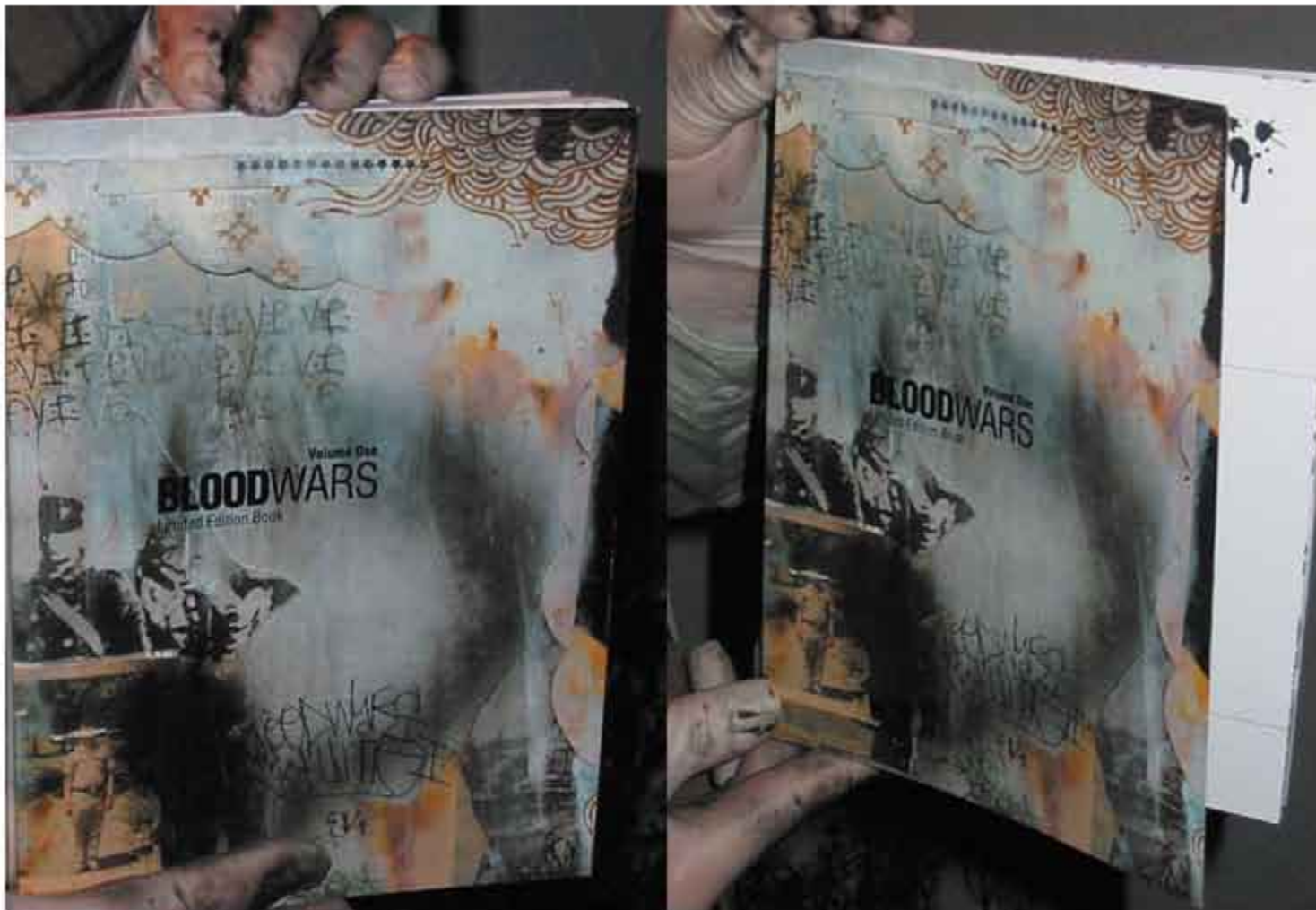
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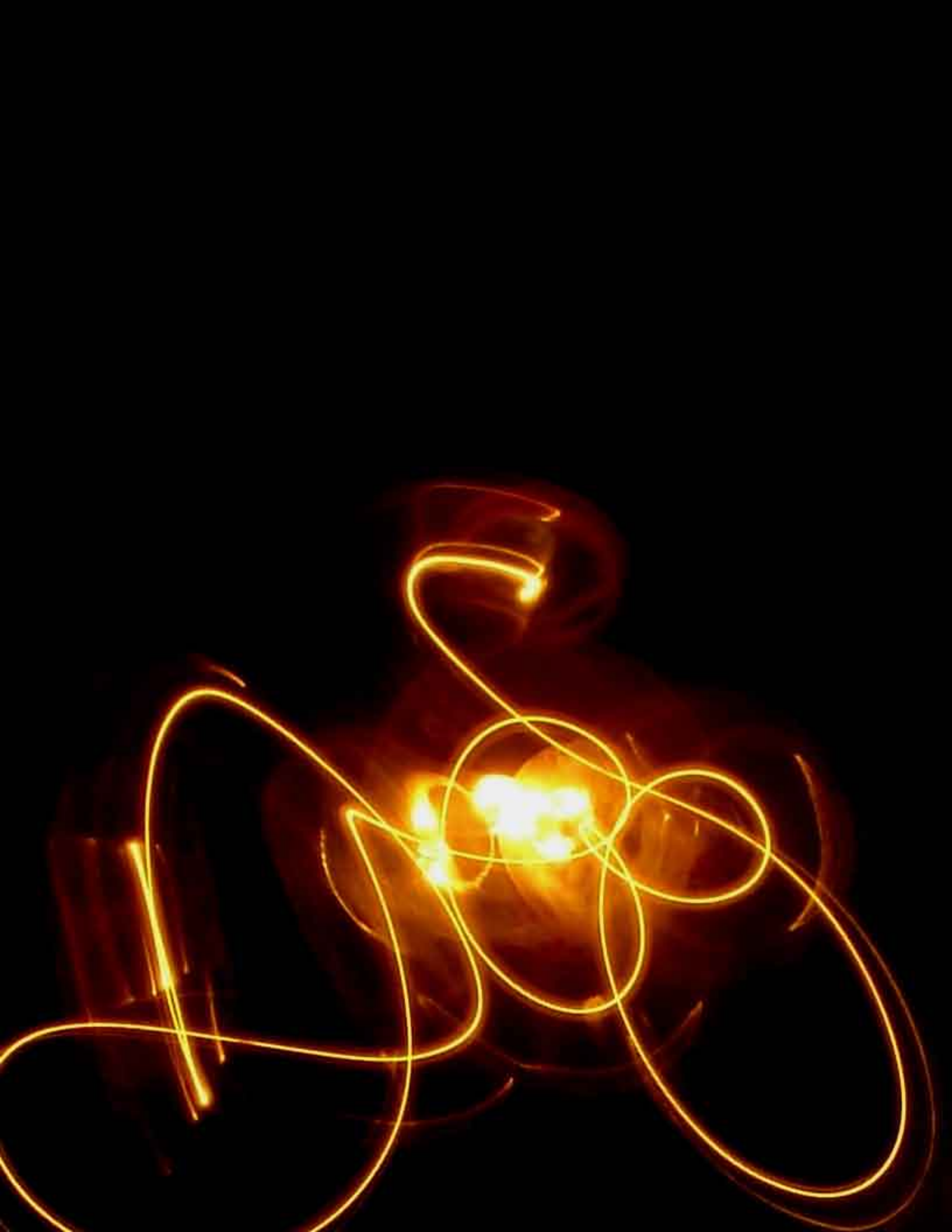


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HEY IM HOPEY THAT ITS TAKEN A  
LONG TIME TO WRITE BACK TO YOU  
BUT HERE'S A MAG ITS AN OLD ONE  
BUT IVE GOT ANOTHER LITTLE ZINE  
ON ITS WAY SO SEND SOME FLIX  
AND WRITE AGAIN SOON. IF YOU  
KNOW OF ANY MAGS OR HAVE ACCESS  
TO ANY SEND THEM THIS WAY BECAUSE  
I DONT GET OUT MUCH TO SEE ANY  
MAGS.

ADDRESS  
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[REDACTED]

WRITE SOON

~~AMAZING~~ ~~COMING~~ ~~SOON~~

AMAZING



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