

The Aero-Soul

Interviewed and edited by T. Mikey

Experience



Phase 2 & Chor Boogie 'Omega'

P.H.A.S.E.2 – Red

P.H.A.S.E.2 is one of the most well known of the early New York City aerosol spray artists/writers. Initially active during the early to late 1970s, P.H.A.S.E.2 is generally credited with originating several of the definitive styles and techniques that have come to represent the aerosol spray paint art form. He was also highly influential in the early hip-hop scene creating the "Funky Nous Deco Flyer" style.

Chor Boogie – Blue

Chor Boogie is one of the premier American spray paint artists and muralists working today. Based in San Francisco, California, Chor has been commissioned across the globe for high profile clients ranging from motivational speaker Anthony Robbins to the 2008 Summer Olympics held in Beijing, China

ANYONE READING THIS NEEDS TO REALIZE THAT CERTAIN THINGS THEY REALLY NEED TO KNOW, ARE RARELY GOING TO BE FOUND IN ANY A BOOK OR MOVIE.

TOO MANY SO CALLED "SOURCES" EITHER HAVE A THEORY OR OPINION OF OUR REALITY THAT ONLY SUITS AN AGENDA THAT'S MORE PERSONAL THAN IT IS CREDIBLE IN APPROPRIATING ITS 'A' THRU 'Z'S.

IN SOME SHAPE OR FORM I'VE ALWAYS CONSIDERED MYSELF AN ARTIST AND ALWAYS VISUALIZED A CERTAIN LEVEL OF WHAT WE DID AS AN ART FORM THAT WAS CONCEPTUALIZED AS A RESULT OF THE EXISTENCE OF THIS CULTURE THAT I BECAME A PART OF.

TAKING LETTER... BEYOND ITS BASIC LEGIBILITY AND JUST COMMUNICATING VIA ONE'S IMAGINATION AND CREATIVITY AND TAKING IT BEYOND ANY REALM THAT IT HAS ALREADY BEEN IN OR THAT'S COMMON.

AEROSOL AND WRITING (WHICH IS WHAT WE CALLED IF FROM DAY ONE, BEING OUR INTERPRETATION OF WRITING), HAS BEEN ADAPTED BY INDIVIDUALS JUST ABOUT EVERYWHERE ON THE PLANET.

DESPITE WHAT PEOPLE ARE PRESENTLY, AND WRONGFULLY, INSINUATING, ITS IMMEDIATE INFLUENCES OR HOW'S AND WHY'S DIDN'T ACTUALLY HAVE A START FROM ANYWHERE BUT NEW YORK CITY AND THE PARTICIPANTS THEREIN.

NYC IS WITHOUT A DOUBT THE BIRTHPLACE OF THE MODERN DAY AEROSOL MOVEMENT AND THAT'S WHERE THE SOUL AND THE BLUEPRINT WERE FORMULATED. THAT'S NOT A BIG UP THAT'S JUST REALITY.

WHEN I WAS EXPOSED TO THE MOVEMENT IT SEEMED OBVIOUS THAT YOUTH LIKE US WERE DOING IT. EVEN THOUGH WE HAD NO IDEA WHO THEY WERE, BUT THE

CONNECTION WAS THERE ON THE SPOT. SURE WHEN YOU ARE YOUNG THERE ARE TRENDS AND STYLES AND SO ON, BUT I CAN SAY THAT THE THING IS, I WENT WITH THEM, FEELING THEM AND FEELING A KINSHIP TO THEM.

SO THAT'S HOW IT WAS WITH WRITING.

THIS CULTURE EMERGED FROM THE MIDSTS OF MAJOR STRUGGLE.

IN A SENSE IT WAS US AGAINST A WORLD THAT WASN'T FEELING US. WE WERE DOING OUR OWN THING DEFIANTLY BUT AT THE SAME TIME PHYSICALLY WE WEREN'T ON A MISSION OF DISRESPECTING EVERYTHING IN SIGHT.

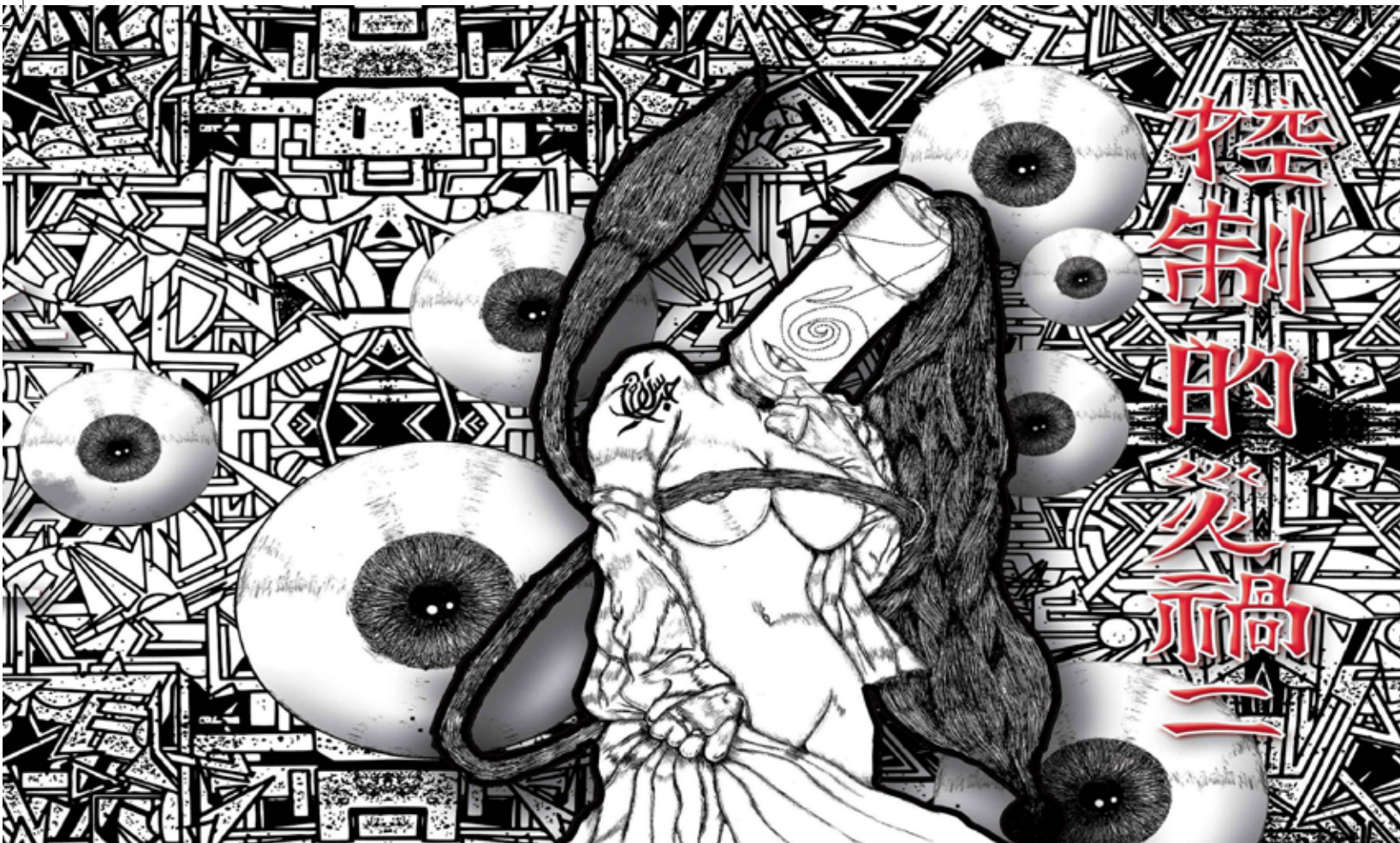
SURE ENOUGH WE CAUSED A LOT OF UPROAR IN VANDALIZING THE SUBWAYS AND I'M NOT GOING TO PUT A RIGHT ON IT, BUT LIKE MY MAN COCO SAID, TECHNICALLY THAT HAD TO HAPPEN IN ORDER FOR WHAT YOU SEE NOW TO BE TAKING PLACE.

I'VE ALWAYS DRAWN AND EVEN BEFORE THAT I WAS ALWAYS TRYING TO TRANSFORM MY HANDWRITING BECAUSE I DIDN'T FANCY THE WAY I WAS TAUGHT TO DO IT.

IT WAS NATURAL TO BE IN THAT MOVEMENT AS IT EMERGED AND AUTOMATICALLY METAMORPHOSED AND TO RECREATE THOSE LETTERS ON THE TRAINS. IT WASN'T CONSCIOUSLY PLANNED AS MUCH AS IT WAS JUST DONE WITH THE NOTION AND REALIZATION THAT IT COULD BE DONE AND SO IT HAPPENED.

MOTIVATED BY THINGS SEEMINGLY UNRELATED, BUT IMPRESSIONABLE IN A WAY THAT IT CAN SPARK A FIRE OR BRING AN IDEA TO LIGHT.

THERE WERE CERTAIN BASIC GUIDELINES THAT MADE THE CULTURE YET THERE WAS STILL A FORMAT THAT WAS BEING CONSTRUCTED BY CHANCE CAUSE AND EFFECT



Phase 2 'Mylon'

MANHATTAN'S BROADWAY WRITERS SET THE STAGE IN UPPER MANHATTAN WITH STYLIZED SIGNATURES AND BY TOTALLY BOMBARDING THE SUBWAYS.

THERE WAS ALSO BROOKLYN THAT HAD THESE REALLY ELABORATE HANDSTYLES. THAT WAS THE EXAMPLE TO SET ME IN A DIRECTION TO TAKE OFF ON MY OWN CONCEPTUAL JOURNEY.

THE TECHNICAL ASPECTS ARE A BIT TOO LONG AND DETAILED TO ELABORATE ON BUT BASICALLY IT'S SIGNIFICANT TO SAY THAT I INITIALLY PARTNERED WITH LEE 163D! WHO WAS ONE OF THE FIRST WAVE OF BRONX WRITERS & THE FIRST KING OF THE BRONX. WE HUNG OUT ON A REGULAR BASIS AND BEING AROUND HIM ALWAYS CHARGED ME UP.

WITH WRITING WE WERE TEARING IT UP AND TAKING IT TO A DIFFERENT LEVEL. I'D SAY WE WERE THE ONES WHO PRIMARILY SET THE TREND IN THE BRONX BECAUSE WE WERE PRETTY CRAZY AT ONE TIME.

ONCE THE WHOLE CONCEPT OF ONLY DOING SIGNATURES BECAME SORT OF PASSE AND THE NAMES WERE

MEANT TO BE BIGGER, ALL THE DIFFERENT THINGS THAT DROVE ME JUST COMBINED TO BRING OUT ANOTHER APPROACH TO THE EXECUTION.

THE MORE I HANDED OUT FLIPPED AND INITIATED STYLES AND CONCEPTS, BE IT WHAT THEY CALL BUBBLE LETTERS OR THE FIRST STYLES TO BE DEEMED AS WILD, THE MORE A LOT OF WRITERS ADAPTED IT AND IT JUST STAYED AS PART OF THE FORMAT.

I JUST CONTINUED TO DO WHATEVER I VISUALIZED AS WRITING OR SYMBOLISM AS A SCIENCE, BEYOND THE TRAINS AND BEYOND THE PURPOSE OF COMMUNICATING VIA A WORD. I THINK THAT IT TOOK ME QUITE SOME TIME TO REALLY GRASP, FOR EXAMPLE, THE MOST SUITABLE WAY FOR ME TO EXECUTE MY IDEAS OF A MATH WITH UNSPOKEN SPEAK. NATURALLY AT WAR WITH MYTH, AND ROLLING WITH A SELECT FEW NEXTRATERRESTRIAL RAWARRIORS, IN A DOMAIN OF ESOTERIC LINGUISTIC ARCHITECTURE.

ONE WEAPON OF CHOICE BEING THE SPRAY CAN, THAT HAS NOW BEEN TRANSFORMED INTO AN UNLIKELY TECHNOLOGICAL 50-50 REVOLUTIONARY PAINT BRUSH AND BE-

COME LOUDER THAN A BOMB THAT CAN'T BE IGNORED. CURRENTLY A LOT OF THE ESSENCE HAS BEEN LOST OR OVERLOOKED.

PEOPLE MAY BE ROCKING BUT EVEN WHERE YOU HAVE BEAUTY THERE CAN BE AN OVERWHELMING UGLINESS THAT CAN DIMINISH AND EXTRACT ALL THE SUBSTANCE AWAY FROM IT. IT'S LIKE TAKING A TRADITION THAT IS DEEMED SO FOR THE EXPRESS REASON THAT MAKES IT WHAT IT IS AND EXECUTING IT IN A FASHION THAT MAY EXTERNALLY STAY IN PLACE BUT SUCKS ALL ITS INNER SOUL AND PURPOSE FROM IT.

BESIDES THE FACT THAT EVEN IN OUR OWN DIVISION WE HAVE THOSE WHO FAIL TO TEACH THE TRUTH. PART OF THIS GOES BACK TO BEING THAT A LOT OF WHAT YOU'VE BEEN EXPOSED TO OR LED TO BELIEVE ABOUT IT ISN'T ACCURATE, OR ISN'T WRITTEN SINCERELY. TOO OFTEN IT IS CONDUCTED AND DOCUMENTED BY INDIVIDUALS WHO CARE AS MUCH ABOUT THE TRUTH AS THEY DO ABOUT THEIR BEING DEEMED AS AUTHORITIES OR COLUMBUSES REALIZING OUR WORTH. OR EQUATING AND CONCLUDING OUR SOCIOLOGICAL MATHEMATICS TO DEGREES (THAT WE SUPPOSEDLY CAN'T) TO SUBSEQUENTLY COME TO A CONCLUSION THAT HITS OUR EXISTENCE'S NAIL ON THE HEAD.

ULTIMATELY A LOT OF ELEMENTS COMBINED WITH VISION AND EVER EVOLVING EVOLUTION ARE WHAT BROUGHT THE NOW POPULAR STREET CULTURES TO THE MAINSTREAM.

CURRENTLY WITH THE AEROSOL ART BEING SO VAST, PARTICULAR ASPECTS OF IT HAVE DEVELOPED AND EXTENDED WAY BEYOND WHAT ANY PHD OR SO-CALLED INTELLECTUAL CAN LABEL OR APPROPRIATE.

THERE'S THE OCCASION AND OPPORTUNITY TO TAKE IT TO OTHER LEVELS; WHEREBY ITS ABILITY TO EXIST BY ALL MEANS NECESSARY, OR JUST BEING WELCOMED ON THE BLOCK, IS A TESTIMONY TO ITS ENDURANCE AND PERSEVERANCE AS AN INDEFINABLY POWERFUL, SIGNIFICANT AND TRULY AMAZING ART FORM.

FROM ITS HUMBLE BEGINNINGS THAT IS AN ACHIEVEMENT WITHIN ITSELF. AND FELLOWS LIKE CHOR ARE A TESTAMENT TO THAT.

I was introduced to the wonders of spray paint art from local areas in the city of San Diego, which is where I'm originally from. I had artistic influences such as the great masters like Gustav Klimt, Dali, Michelangelo, Da Vinci... you know, the highlights of modern art... To contemporary spray paint artists such as... P.H.A.S.E.2, Vulcan, Coma, Sake, Apex, Slick, Hex,...

I felt within this medium I had to bring something to the table, and that something would be an original approach to the spray paint medium that you have not seen before...

It's definitely a deeper philosophy behind the work... an understanding... My work is what it is... ARTGAZMZ...

Even the term 'Legal' should not be in the conversation simply because I use a spray paint to create art.

It does not make sense ... but the connotations behind 'the can' have definitely taken a perspective of what is right and wrong.

My artwork is an abstract expression of a romantic voodoo within an emotional landscape of a melodic symphony through color therapy. There is a significant meaning tying together my style, originality, composition, line, color, light, which is 50% mind + 50% heart = 100% body + 100% soul = 200% spirit then add an infinite universe... it's just the blood, sweat, tears, fears, and years we put into this .. I consider it color therapy...

I believe that colors have healing aspects, or attributes that have healing effects subconsciously or consciously whether you like it or not... we tend to just take it in like breathing air or drinking water. A magnetic attraction, which sparks a chemical reaction within the brain, that leads to the rest of the body.

If we acknowledged the facts that colors can produce healing effects on problems within the heart, mind, body, and soul... tying color therapy with my work is more of an original concept simply because it has its healing approach.

An example of the public reaction of this; a large scale mural I was painting in San Francisco on Market St. about 100 ft long called, "The Perception of Color Therapy"... Well, to make a long story short I was painting and it was a lovely day and I notice a shadow next to me and it was a man who was just staring at the mural... I paid it no mind because there are patrons spectating all the time... And went back to work... I take another look and the guy starts crying. He's bawling, saying the work and the colors are just so beautiful... Which amazed me... So I patted him on the back and said, "Thank you, what a compliment..."

I have been blessed and have been fortunate to have everything come to me through the laws of attraction from my work... which I'm grateful for.

I'm involved with a non profit called ALBUS CAVUS from Washington DC... and their approach is more education-related, tying in the artistic relevance of this medium along with many other artistic mediums. Reeducating the masses on the positive perspectives of how to perceive this medium in a fashionable manner.

I also believe if there were more artistic communities and outlets for individuals to express

themselves then things would be great... but the government sees this as big business... There is a lot of money involved in the eradication of [what they consider vandalism] yearly paid by the tax payers money... we are talking millions and millions of dollars... If they used a fraction of that cost and aimed it towards art programs or an aimed plan to help the problem then I can see a decrease in vandalism. I wouldn't say that would cure the problem... but it's good because it gives the ones who are serious about the craft an avenue to change... to attract aspiring artists to be creative.

It also leaves room for a new meaning and a new

understanding for this medium... spray paint art... the aerosol experience...

*Chor Boogie would like to thank his sponsors at Montana Colors North America

Next Issue: The Future Applications and Global Practices of Graffiti Art



Chor Boogie 'Magnetics'