



I SEE YOU

The Intellectual's Micro-Zine.



The Critic: This piece embodies the graffiti phenomena of Philadelphia. Pieces, handstyles, wickets, all finding their way onto buildings belonging to various architectural styles and eras. In this flick, we can see some of the different styles of buildings that make up the Philly skyline. The extravagant "Art Deco" design of "The Bellevue Hotel" in the back, the "Industrial" and "Tudor" style buildings juxtaposed in the foreground. With all this visual commotion, there in the center, the main focus, the piece. White fill with a subtle texture of the exposed brick underneath.

30: Just was lurkin' in an alleyway



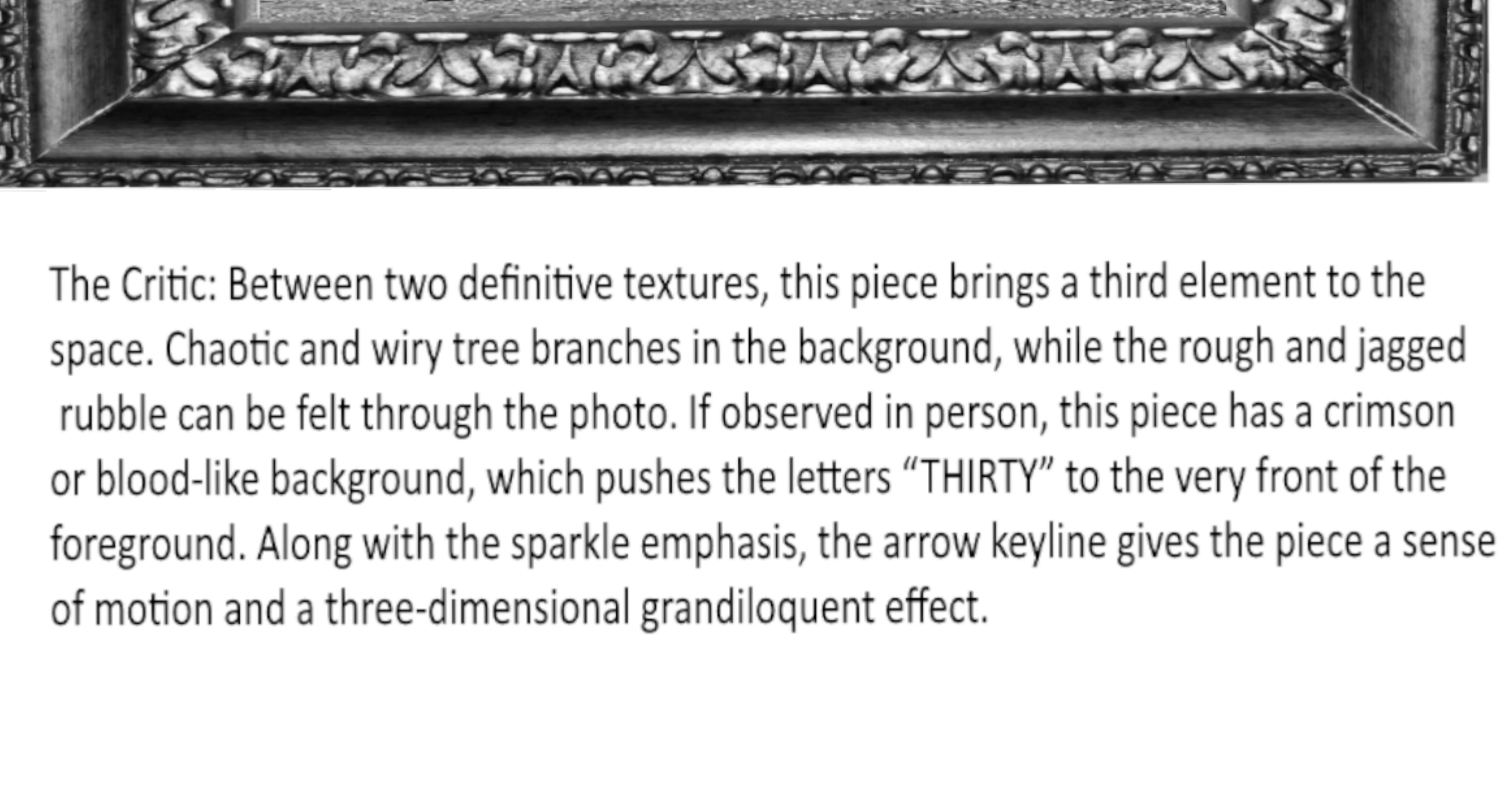
The Critic: The nauseating parallel lines provide a distinct background for the piece in this flick. Blurring the viewers vision, with its overly repetitive design of windows and panels. Then just as the viewer becomes distracted, the piece becomes obvious in this contrast. With its jagged edges, wide base and protruding spines, the piece takes an almost attack stance on the rooftop. Not to mention the contrasting of the black fill, bright white background and definitive black outline. It demands the attention of all passer-byers.

30: Almost got chased out by a dialysis nurse



The Critic: Almost reminiscent of "Train Era" styles, with a rocketship character and bursts of light blues inside the pieces fill-in, if observed in person. Another serious element of the flick, vivid textures added by the building the piece is displayed on. The repetitive corrugated aspect of the wall adds a layer of detail, along with an unusual range of shadows and highlights. Excellent placement by the artist.

30: To infinity and beyond...i guess something like that



The Critic: Between two definitive textures, this piece brings a third element to the space. Chaotic and wiry tree branches in the background, while the rough and jagged rubble can be felt through the photo. If observed in person, this piece has a crimson or blood-like background, which pushes the letters "THIRTY" to the very front of the foreground. Along with the sparkle emphasis, the arrow keyline gives the piece a sense of motion and a three-dimensional grandiloquent effect.

30: Time out with some friends

A brief history of RUST-OLEUM

& THE CURRENT KING OF PAINT



1920, New Orleans, Louisiana. Captain Robert Fergusson saw his commercial fishing business nosediving. In need of a business miracle, he noticed the effect that fish oil has when splashed onto some industrial metals, it prevents the metal from rusting. Opportunistically, Fergusson began producing huge volumes of oily whale-fat based anti-rusting solutions, known as Rust-Oleum. Starting out as a small family business, Rust-Oleum would become a global paint powerhouse over the following decades. But Rusto's humble start has since been tainted by the sinister greed of modern man.

30 years after Robert Fergusson's life-changing discovery, a slightly balding future financial heathen would be studying away in a University of Pennsylvania business class. Eventually graduating from university in 1951 with a master's in business, Warren Edward Buffet would begin to take the steps to seize the entire modern paint market.

Fast-forwarding through 20 years of networking, selling high, and doing whatever men in form-fitting khakis and colorful Hokas do in Center City, Warren Buffet finds himself as a co-chairman of one of the largest American multinational conglomerates, Berkshire Hathaway (essentially a corporate black hole, worth around \$900 billion, that pools together money, buys out businesses, and whores them out for personal profit).

Berkshire Hathaway currently owns but is not limited to: GEICO, Duracell, Kraft-Heinz, Brooks, Dairy Queen, and one of the current big three global paint companies, Benjamin Moore. As chairman, he controls the entire portfolio of conglomerates, meaning Warren has power over investments and directs the CEOs of the owned companies (essentially a corporation pimp).

Controlling Berkshire Hathaway is only one piece of Warren's complete control of the paint game, however. His all-powerful weapon of complete paint manipulation is The Vanguard Group. It is quite literally responsible for investing in most of the fundamental companies that maintain the American economy (Amazon, Apple, Microsoft). Among these pillars of modern society, The Vanguard Group is also the life-blood of the two other paint companies used by most of the world, Sherwin-Williams (the most-sold paint in North America) and the very paint that Captain Robert Fergusson created, Rust-Oleum. Even in Philly, C.L.P. uses both Benjamin Moore and Sherwin-Williams to buff walls, spreading traces of Warren Buffet and The Vanguard Group on every wall.

All paint leads back to Warren Buffet. Your mom repaints the living room, he gets paid. Your neighbor Gary paints another bird-feeder, Warren wins. Your classy handstyle gets buffed immediately, Warren Buffet makes a dollar.

Moral of the story **rack your paint**

This was a real piece of shit.

Please, throw this on the ground when you're done.

