

**PAINTING WITHOUT PERMISSION: HIP-HOP  
GRAFFITI SUBCULTURE**

**Kaye Burnell**

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The study begins with a literature review from Web resources, books, and subculture magazines on graffiti in order to define The Structure of Traditional Hip -Hop.

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Editorial Reviews. About the Author. JANICE RAHN is Assistant Professor of Art Education, University of Lethbridge, Canada.

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Painting Without Permission: An Ethnographic Study of Hip-Hop Graffiti graffiti mural paintings caused me to begin preliminary research into hip-hop graffiti culture. how the participants conformed to or deviated from a standard subculture.

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One writer may belong to any number of crews. He talked with anger about his father who was an abusive alcoholic. Those really into the culture of hip-hop graffiti honestly acknowledge those who have developed styles and repertoire, and share a work ethic to develop the technical ability to articulate and possibly go beyond existing standards. University of Georgia Press, We don't really care for tags or the whole macho thing. An area that is covered with a large quantity of tags or pieces has been hit up. As graffiti movements exist in nearly every major city, writers must go to great lengths to distinguish themselves. She focuses on portraying positive representation of women in Burqas. A writer is either respected or disrespected, based on the large pieces that they have written. Writers practice in their black books before they consider attempting a large piece. New York University Press.