



ON THE RUN BOOKS together form an encyclopedia that bridges graffiti and urban art from around the world. Since 1993, the OTR books have built an ever-growing archive, eventually to be donated to the Museum of Urban Culture, a project presently under development as part of the Complex of Urban Culture, which focuses on the hip hop and graffiti culture. With every title, we dig the art and preserve original material from various key artists, and bring their story to the public. At it's, and a blessing with our motto: **KNOW YOUR HISTORY.**

How & Nosm

HOW&NOSM—The Brazil Diaries is an intimate look at the Perre twins' art explorations in Brazil. European graffiti artists and muralists residing in New York City, How&Nosm found that living in a society whose strict laws deny writers their right to self-expression meant they had to satisfy their creative appetite elsewhere. The solution was to travel to places with a greater understanding and tolerance for graffiti and street art. These trips were liberating and soon transformed from a desire, to a routine, to an addiction. They have painted in more than 60 countries thus far, with Brazil in particular proving to be the perfect playground for this ever-active duo.

With a limited color palette in hand, How&Nosm create striking murals laced with social commentary. Their signature black, white and red intricate patterns, stark line work and stylized forms heighten the intensity of the message.

www.fromheretofame.com

ISBN 978-3-837946-32-0



783937 846320

14



HOW & NOSM THE BRAZIL DIARIES

HOW & NOSM THE BRAZIL DIARIES



A

ARTIST



ON.THE.RUN.DE



FROM HERE TO FAME
PUBLISHING

ON THE RUN



ADDICTED TO PAINTING

BY HOW&NOSM

FOR our 2011 visit to Rio de Janeiro, known to many as the Cidade Maravilhosa (marvelous city), we wanted to push our usual goal. Over the last three visits that goal had been to create two pieces a day. Simple mathematics—20 days equals 40 walls.

This time around, we decided to go much bigger with some of the murals we had in mind. To go big in Rio de Janeiro is not a problem at all, there is lots of space just waiting to be painted.

AVENIDA BRASIL

THE only difficulty we encountered was a natural one; we faced terrible weather conditions which lasted almost our entire stay. We'd experienced similar conditions before, so we already knew what had to be done. Failure was not an option, considering the high costs of paint and travel fares around Christmas and New Years. We simply started painting bridge pillars and underpasses.

Now you cannot paint just any bridge pillar, because once the heavy and continuous rain sets in, the water starts pouring down the walls and bursts out of damaged pipes.

It seems as if those 'viadutos', the elevated highways, do not get much attention or any maintenance at all. We had to choose carefully and so we looked for stone and paint discolorations as a result of acid rain. Actually, the lack of maintenance benefited us, because no city official or law enforcement seemed to bother us. We already had an area in mind, one that we came across while taking the bus from GIG airport into the city: the Avenida Brasil with its 56 pillars under the Viaduto do Caju. It covers quite a distance, considering that the pillars are about 30 to 40 meters apart.

The avenue became our home for the next ten days. Our daily routine included: an hour commute with the metro, a ten minute bus ride and a walk of almost twenty minutes, which became even longer once a pillar had been completed. When you added the weight of cans, acrylic paint buckets, pans, rollers, extension poles, caps and cameras, combined with the hot but rainy weather, it closely resembled a torture procedure. What a relief it was every time we arrived at one of those pillars. But there was no time to waste if another piece was to be executed the same day.

To reach the top of a pillar we taped together two extension poles to make them almost five meters long. Including our own height this made it about seven meters. Not totally satisfied with that height, we looked for something to stand on that we could leave behind overnight and still be able to use the following days. We borrowed a wooden safety divider from a closed construction site. Now, we almost had eight meters in height.

Even though putting together a mural like that each day was exhausting, it didn't stop us from completing another piece on the way back home—think of it this way, it meant less weight to carry. For each pillar there is a piece somewhere.

On the third day, word had gotten out that we were painting, so some dedicated writers stopped by to have a quick chat, get their black books signed and take some pictures.

As we were finishing our tenth pillar, we came across some volunteers who were restoring hand-written poems on the other side of the pillars and they were pleased to see us contributing to the renovation process of the Avenida Brasil. To our surprise, we learned that we had been painting the B-sides of the renowned Gentileza poems done years back. "Gentileza gera gentileza" (kindness



“ In the last two years they have come to Rio more often. And I must say I raise my hat to the boys. That someone paints more walls in a foreign city than nearly all of the local painters there, I believe that hasn't happened in any other city in the world. And that for the last two years without living here. ” MR. BEAM

left: MICASA TUCASA / 2010
right page: 'JUST CALLED...' / 2010



On a social level it is frustrating, you see kids running around in their underwear, and you're like, "what the fuck?" but really they are not doing it because it's fun, it's all they've got. They've got nothing, underwear and that's it and here we are wasting nine dollars on one can because of the high import tax. For nine dollars you can easily eat for a whole week. We should never complain about not having money or being poor. We grew up poor but then we see the differences between poverty here and poverty there. I mean we at least have access to government support; they have a government that does shit.

HOWARD SM

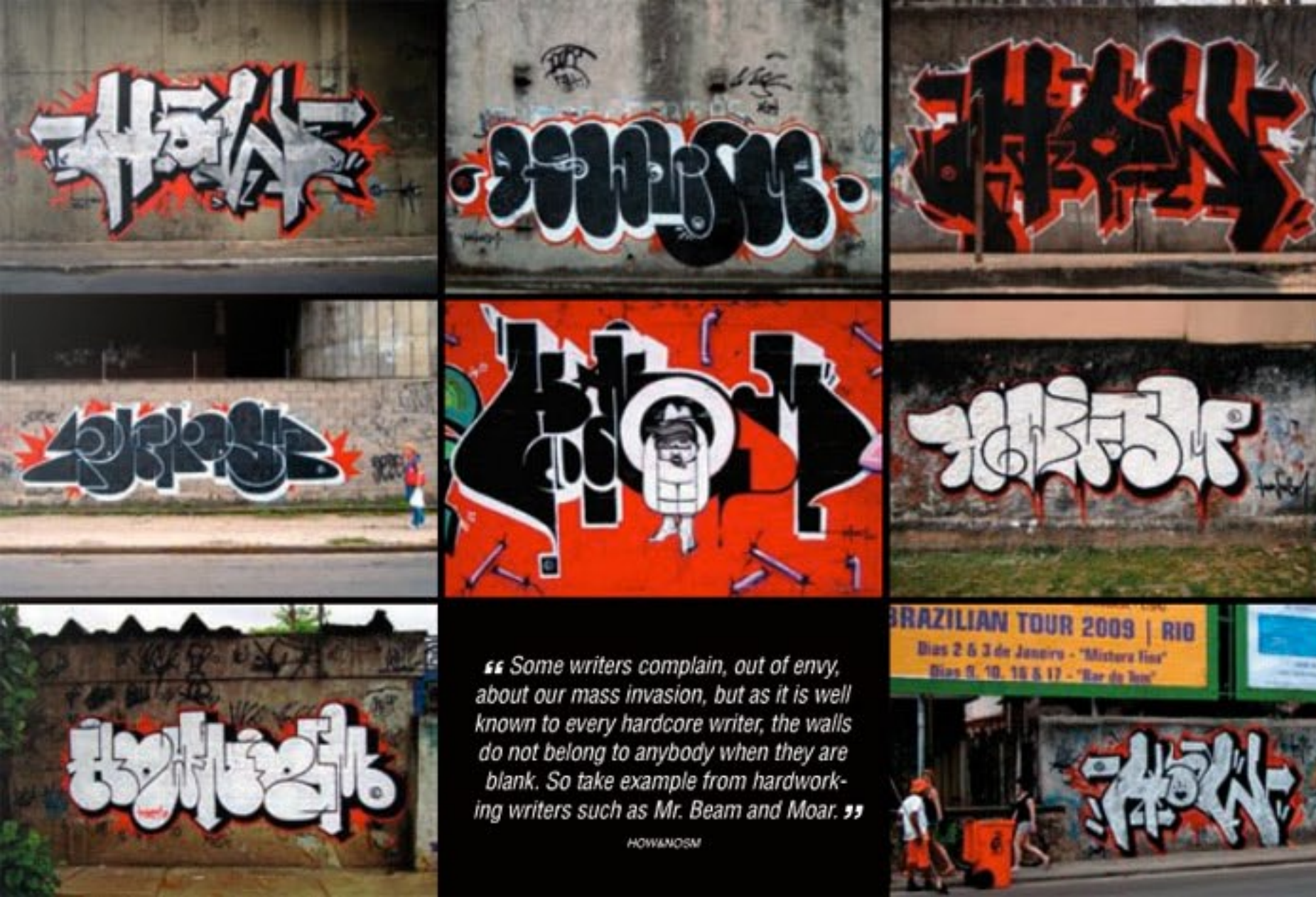






RIP BLEU

NOSM. HOW. ARYZ / The Bronx, New York, USA / 2010



“Some writers complain, out of envy, about our mass invasion, but as it is well known to every hardcore writer, the walls do not belong to anybody when they are blank. So take example from hardworking writers such as Mr. Beam and Moar.”

HOW&NOSM

VISUAL AND MENTAL BALANCE

Working in the heat so much and doing such detailed work is physically exhausting and after a while monotonous. We needed a mental balance and some physical relaxation. Doing chromes and throw-ups is instant satisfaction—fast and convenient. Visually, they are a nice addition to the figurative murals and they show a variety of different skills. Driving through Rio all city with its different impressions, it makes sense to do it this way. It has more of an impact and leaves a strong

impression. We're always venturing into different genres of the graff movement and style world, and now the art world; but since we are vandals at heart there is still a need for destruction and vandalism. GRAFF, all or nothing, is the motto—that is who we are. We can't and won't neglect this fact, no matter what circles we move in. It is necessary for the movement so it doesn't die out.
HOW&NOSM

'JOCKEY CLUB' / 2009



fine line weights and small details were possible. Not only did this add a welcomed dimension, it saved time. And when you are doing 40 odd pieces in 20 days in the Rio sun, it makes good sense.

Street art techniques, such as the use of roller paint to make paint last longer, along with stencils, slowly worked their way into their repertoire. Apart from being practical, the juxtaposition of styles reflects the nature of Rio, not to mention today's

visual culture. These days sampling, appropriation and remixing styles, mediums and techniques form part of our visual language and are common practice. Scorned by rigid purists, the fusion between street art and graffiti does not disturb How&Nosm. Labels and perceived limitations mean nothing to them. They openly experiment with anything that might benefit their craft and enable them to simply paint more.

Born as a gracious solution to painting in adverse conditions, this hybrid aesthetic has become one of their signature styles. What better way to engage Rio in thoughtful dialogue, than with such fitting images? Expressed with clarity and purpose, their work captured the imagination of the locals, and has since gone on to receive acclaim abroad.

FASTFOOD CHILL / 2010



MF / 2010





OS GEMEOS, NOSM, HOW / Lisbon, Portugal / 2007



NOSM / Budapest, Hungary / 2002



HOW, WON / Munich, Germany / 2003

WON ABC TSR: *I don't see those two freaks often, but when I do, then it's always as if we had just met yesterday—a great friendship. Their creative ability to transform things is also amazing. That is what I love about them—the way they constantly cover new artistic territory and never*

stagnate. They always uphold their quality standard and amaze people with new ideas. Those two are a double pack color bomb with cluster munition... Collateral damage guaranteed. I would also like to have a clone at my side. But I have to settle for my two hands and one brain, respect.



HOW / Napoli, Italy / 2002