

ON THE RUN BOOKS together form an encyclopedia that catalogs graffiti and urban art from around the world. Since 1990, the OTR team has built an ever-growing archive, eventually to be donated to the Museum of Urban Art, a project presently under development as part of the Campus of Urban Culture, which focuses on Hip Hop and graffiti culture. With every title, we digitize and preserve original material from various key artists, and bring their story to the public. All this, and in keeping with our motto: **KNOW YOUR HISTORY.**



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MONSTERS OF ART 20 YEARS OF HAVOC

EUROPE'S most notorious train crew, Monsters Of Art, celebrates 20 years of train havoc. It is with great pleasure that we honor their anniversary with a monster edition of ON THE RUN. Join us for a rare and privileged glimpse into the unruly world of MOAS. With over 200 pages that detail MOAS's history and unique crew concept, along with classic tales from the train yard, including great escapes, writer beef, legendary busts, extreme graffiti feats, trains, trains and more trains. This is a must-have for all diehard fans of train graffiti.

MOAS blasted onto the Copenhagen scene in 1991. Once they had Denmark locked down, MOAS expanded through a series of high profile, international affiliations to become omnipresent in Denmark, Europe and now the world. Their infamous working methods have become the standard for those daring to compete. Many have attempted, but most fail. For those willing to try, be warned, they are ruthless inside and outside the yard, so proceed with caution.

MOAS—20 years on the run and still going strong. Don't listen to the rumors; get the story direct from the source.

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MONSTERS OF ART

20 YEARS OF HAVOC



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“ Nobody went over MOAS and if they tried, there would be a problem for sure. We would go over everything of theirs and if we met those guys, we would also go over them. ” MINS



SWITZERLAND-TKO

TRANSIT KNOCK OUT is a crew from Basel. The crew was founded in 1993. Its members are Remo (RIP brother—we miss you so hard), Mr.Maks, Sice and Crone. Because we lived outside of town, we always had tracks and trains around us and it's a nice thing to get on a train that's been bombed by yourself or your crew members.

MOA is a big part of writer history. Ever since we were into trains, the name MOA turned up in magazines and books. You really couldn't miss it. We saw it everywhere. Around 2000 Remo and Mr.Maks traveled to Copenhagen several times and got to know the MOA boys. The contact has existed since then and our crews became good friends. The towns of Basel and Copenhagen belong together. MOA is not just a crew; it's a way of life that goes way beyond writing. It's more fun to go out with friends and write a crew name. A MOA mission is big, hard and fast.

We write all the crew names of the people we know. That's MOA, TKO, VIM and ALL. Even though we are divided by distance, this bond we share keeps us together, no matter how long it's been since we've seen certain members of the crew. Love to all of our MOA brothers. Thanks for all the good moments we've had together!

TKO

MR. MAK'S: It just took me a couple of hours to figure out that nobody else I have met on my graffiti travels deserves the name 'Monsters' as much as the guys from CPH. Since we became friends and I got to know the human side of these train-eating monsters, I call them 'Olsens', just like the guys from the Danish crime comedy 'The Olsen Gang'. This comedy from the 80s is about three Danish crooks who are more likable and gentler than gangsters. However, every episode starts with Egon Olsen getting released from prison and a second later they are working on the next super coup to get rich on, at which they never succeed, and at the end of every movie, Egon Olsen goes back to jail for their failed coup.



below: MOAS / Athens, Greece / 2009



'TKO Crime 2000' / Basel, Switzerland / 2000

“ TKO, our brothers from Switzerland, always rocked really nice styles showing what MOAS was about the Swiss way. They don't do violence, they're artists. ” MOAS

“ Train bombing is MOA and MOA is train bombing! They are the magic letters! And by the way, this letter combination writes so easy that it has to get hit up on steel. ” TKO

'Monsterz Of Art' / Basel, Switzerland / 2002



above: MOAS / Basel, Switzerland / 2006





VIMER, MOAS / Copenhagen, Denmark / 2001



MOAS, RENS, VIMER / Copenhagen, Denmark / 2001

“ MOAS—it’s a professional train painting company or association, it’s where people who love the same thing come together and it kind of evolved to a new, different level. ” LES

‘A Quest For Style’ / Copenhagen, Denmark / 2001



‘Monsters Of Art’ / Copenhagen, Denmark / 2001

“Of course the DSB and cops were glad that I was away, but the other rats, they were dancing, thinking now MOAS is weak, we can move on in.” Mins

at this time to split up and do multiple missions in one hit. Groups spread out across the city to target different lines, thus multiplying the damage. It was simple logic, if you do three panels on one train, they only have one train to take out of service, but if you hit three lines with three panels, they have to take out three. Then your chances were good that at least one train would run, and if you were lucky, perhaps all three. You were definitely guaranteed to cause more grief that way.

From the new school recruits, Les found a like-minded ally in Run. Similarly, he was another full-time, devoted graffiti manic up for anything. He studied the train systems in minute detail and brought a lot of new information into the crew, especially in regards to the Metro. Together, he and Les inspired the Metro Monsters and other radical actions.

Already, MOAS knew ‘more, bigger and faster’ was possible with teamwork, but now that they were truly a monster force, their potential grew significantly. MOAS started to dream up extreme missions that put physical endurance to the test. Les had already set an impressive standard back in ‘96, mobilizing the crew to paint the equivalent of

one whole car a week for a year. Now, with a large and enthusiastic team, it was time to up the ante. From 2005 to 2006, MOAS chose to do not one, but the equivalent of two whole cars a week for a year. It was unreal. On a practical level truly insane. Imagine for a moment the sheer logistics of such action: the amount of cans you would need, how you get the ladder, the cans and the guys from A to B, sneakily, on say a twice-weekly basis in between all the other graffiti actions, and stay motivated all year long. Next came whole trains followed by one-man whole train actions; there was no time to rest. MOAS was organized, systematic and fast becoming top fit.

Train writing has always been considered an extreme sport, but there is extreme and then there is MOAS. They gave the word a whole new meaning as they pushed themselves and train writing to the edge of insanity and beyond. With ready manpower they could realize projects that in the past seemed practically impossible or purely manic, hash-induced talk.

Les states, “everybody who has ever been in MOAS taught me not to set any boundaries. Don’t think ‘can we do this?’. Just say ‘we want to do this, this is our dream and we can do it.’”

High on their achievements, it was an explosive time for MOAS. On street level, they not only focused their attention on causing trouble for the authorities but also had to keep an eye on the scene. Now that everybody and his cousin was dabbling in train writing, there were plenty of little

upstarts ready to test the MOAS legend. Other hardcore train crews were also stepping up to have their go at the big league and all of a sudden the pressure was on. Outsiders were curious to see how the new school MOAS would fare and so they nudged a little here, and pushed a little there until pandemonium broke out. Indeed, MOAS was as tough as ever, in fact some of the new members took the monster image a bit too far.

In time, everything spiraled out of control. They were going too hard, too fast, too quick and lost their way. MOAS had grown too big to handle. The egos were too great. No longer unified for the greater good of train graff, small MOAS groups worked independently with no real care for each other or the crew at large. For many, the name became an excuse to behave badly beyond graffiti limits. The vibe had changed, somehow they had created a bigger monster than they could have ever imagined. Slowly, it was not just Copenhagen ducking for cover; MOAS too was looking for shelter.

Mins reflects, “in a way we almost killed ourselves, taking in just a lot of people who didn’t really fit in the crew.”

right page: VIMER, MOAS, MOAS / Copenhagen, Denmark / 2003





VIMOAS / Copenhagen, Denmark / 2005



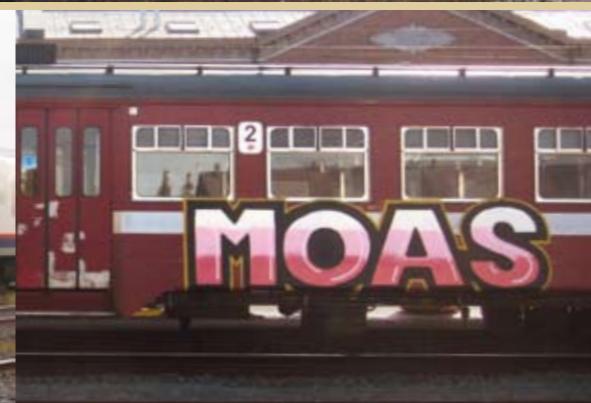
MOAS / London, UK / 2005

right page: ZINO, MOAS, NEAS / Copenhagen, Denmark / 2005



above :MOAS / Copenhagen, Denmark / 2005
right: MOAS Crew / Copenhagen, Denmark / 2005







'Monsters Of Art' / Aarhus, Denmark / 2010

“ Nobody can come up with twenty years every day bombing on the trains like these guys and I mean every day since fuckin' 1991! ” SABB

MINS: There is one guy who cleans the windows and we hate him. If you paint the windows, he comes and scratches them and your piece is crossed out. This is a worker who hates it and we've lost a lot of pieces to that asshole, even whole cars. Two times we did a whole car cleanup because he did this and we wanted really good photos. He did this a lot of times and one time when Les was in the bushes, he confronted this guy with a fucking stick in his hand and said "hey, next time you cross my piece, be careful where you are walking." And then Les just left. For a while afterwards we didn't see any scratched pieces.



VIMER / Copenhagen Denmark / 2010
left page: Pure, VIMER, coproduction by MOA and PT / Copenhagen, Denmark / 2010

GERMANY

“ Atom is hardcore and always out there being true to the culture, banging out whole cars and super nice burners, panels and walls. He is a legend and we are proud to have him in our crew. ” MOAS



“ [MOAS is] bombing, friendship, family. ” ATOM



“ Atom from Germany, Sir C from London and Rush from Belgium, you have to give these guys respect and take care of them, because they have no crews to back them up, they have to work alone. They're one-man armies. ” MOAS