



Documenting the worldwide graffiti scene



#FORTYEIGHT/11.2016/IIIX/220/174/COPSFIL

Streetfile

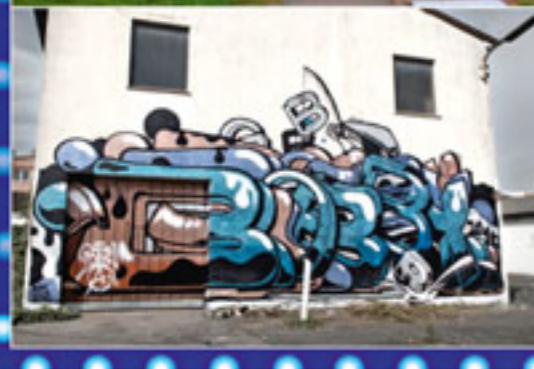
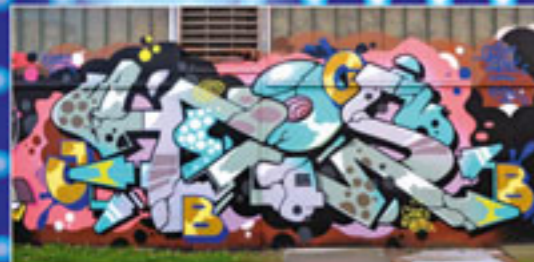
all colours are beautiful

Red graffiti scribble



GERMAN DONUTS

Left:
TITRIS, TUMI, FRED, Hamburg
Top row:
REI, Hamburg / CARIN, SOCK, Hamburg / FORMIS, Hamburg
SAHO, Hamburg
Bottom:
ROBERT ANALOS, Hamburg / ROBIN, KEAT'S, Hamburg
MOMAD, DIESEL, ESTIA, Hamburg







SLIDER Interview

SLIDER is a significant figure within the German Graffiti scene since many years and therefore also significant for our magazine. Over the years, his works have reached a level of perfection with which only a few writers can keep up. Time for us (and long overdue) to speak with him about his story, his hometown Dresden and his take on Graffiti.

Hi SLIDER! We've been accompanying you on your path for a few years now. Can you still remember your first STYLISH magazine?
 Yes, I've been a great collector of Graffiti magazines and books since the early days and because of that have several issues of the STYLISH with only a few exceptions. But my very first one was number 2. When and how many I got, I just don't know anymore.

How did you come to Graffiti?
 Beginning of the '90s, I was deeply rooted in the punk scene, but thanks to a colleague, I came into contact with a writer who belonged to the first generation of Dresden. He told me he had sprayed a while but stopped by now. I asked him whether he could imagine doing something again, and that ultimately led to the wall in May 1994. On the same day, we finished the LAC crew, later known as SANDITE.

Were there any role models in the scene?
 At that time, I had role models that were primarily located in my town, Dresden. For instance, I was heavily influenced by DIEZ and MITT and people like STAX and EPP.

How did the scene in your hometown Dresden look back then?
 When I came into contact with Graffiti, I sort of belonged to the second/writer generation of Dresden. This time, together with Dismida and Leipzig, was at that time one of the most important cities for Graffiti in East Germany. Of course, there was an all-around, huge influence from Berlin back then. However, Dresden was famous because of its high-quality productions and pictures of (poisoned) urban art: the MC9 crew, STAX & EPP, ZONE, DIEZ and KONG.

And if you compare it to today? What are the differences, and what has perhaps not changed at all?
 I have been very active in documenting Graffiti in my town for a long time, can call a gigantic archive of photographs my own and still am collecting pictures from that time. Nevertheless, I have lost interest in that since around 2000 as in my opinion, the quality, and the level has constantly regressed. And many of the kings whose works I have celebrated and followed, have painted constantly less or stopped entire-

ly, or just simply don't paint at the level as they did many years before. As of that time, I have lost my interest regarding the scene of my city bit by bit, and my perspective as well as my perspective has broadened and shifted beyond city boundaries.

And regarding your own personal development and the development of your style?
 After about a half of year - from May 1994 until end of the year - in which I have primarily painted comic and BBOY characters, I really began painting style and discovered my love for letters and classic style writing. I have always tried to push my development little by little to take in and process influences but never neglect my own handwriting and style. Trends and shifts for which I would have had to leave my relatively linear development path were none of my interest. I always wanted to keep a type of "CI" and took my steps of progress over a long period of time. But concerning style writing, I was never somewhat of a natural talent. For me personally, it was always hard work, diligence and dedication that fueled my progression.

For the future, who should we definitely have on the radar regarding Dresden and nearby areas?
 Next to my dear colleague CAJALDO, who basically isn't a newcomer as a matter of fact, there is a very small scene. But in a matter of age or small overlapping when it comes to style evolution, I have relatively little interest in the scene. There are certainly some fit people. However, I don't really make out the image notes that came around the corner during the last few years.

Could you imagine a life without Graffiti, and is there something that preoccupies you as intensely and with which you would have rather spent your time?
 A life without Graffiti is unthinkable, and anyone who knows me well couldn't imagine me without Graffiti either. Graffiti has always been a pillar around which a lot has evolved. And I

Writing/Photo: / www.stylis.de / @STYLISH Magazines.com / Dresden 2014 / @STYLISH Magazines.com / SLIDER, MC9, Dunkelfarb Festival Wiesbaden 2016





AROME MOA. OTD. PSA. ZSE

INTERNATIONAL
TRANSIT PATROL



DAMAGERS

Worldwide





INTERNATIONAL DONUTS

by
YOME France / AMT20, DEK17 Montreal / SUNAR Bogota

by
TUNG, SUTEN, STENO Copenhagen / BOBBI Barcelona

by
DENCIL, BOBBI, SCOPY Barcelona



BLUBLA CREW Portugal

