

50/50

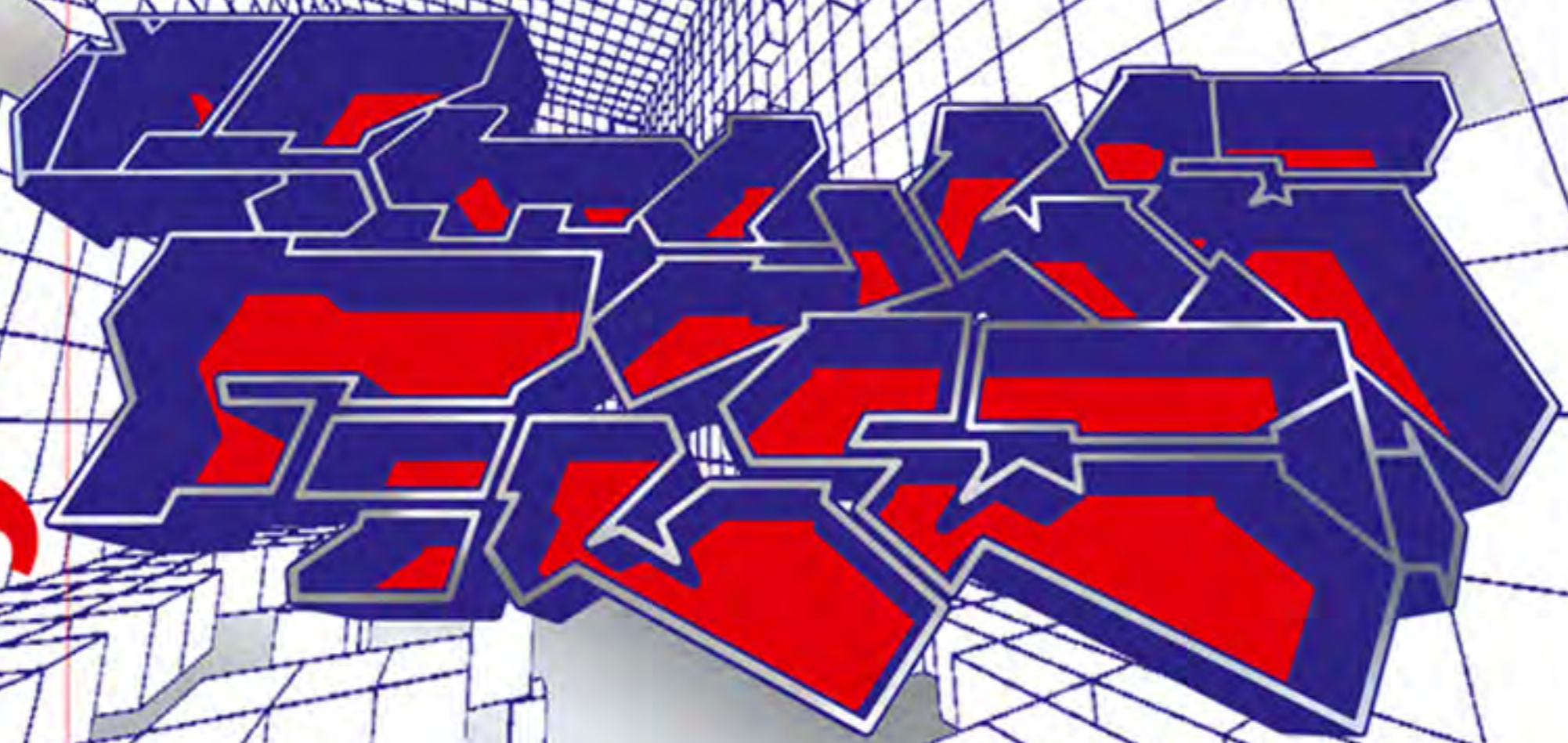
Documenting the worldwide graffiti scene



#FIFTY/11.2017/11X/239/296/MIRRORFILE

style file

the new mirror on the wall



RAIT

ALME CREW: RUHRPOTT



DEJOE

GFA. SOS. RTZ. SBB. DC: Berlin





MIDDLESELFIES

by
 TAKO Marrow / SMAGGET BATES Band / KAZIK by north
 with
 SHANE Victory / JESSEK COMBOTS France
 by
 CANTINO ATOM MOWUS ME DELISE DAPHINE
 by
 MOK KING TRIE MOYON TONAL PRICE NORMA ARONE I TEAR ITS
 FLD LIFE'S CREW OTOS CREW TOTO Italy



RAGE DSF

RACHE: HAMBURG



Just because his pieces were rarely published, doesn't mean he wasn't there. RAGE DSF painted as much as just a very few pieces - under extreme circumstances - and that for decades! For our 50th issue, we opened his files and talked about his general view on Graffiti, security regressions, and the publishing of his new book RACHE / THE ART OF RAGE.

In RAGE, you are one of the most restless writers of Hamburg since decades. Would you call yourself an "intense offender"?
Yes, completely agreeing with you on that point!

So you're mainly focused on train writing? What makes writing on trains so special to you? This topic comes around time and again. I can only agree with the majority of statements. What is keeping about trains in the atmosphere, the thought of writing on an object that could be in a completely different place within hours or minutes, and clearly because you are under a lot of stress with train-Graffiti, which is altering its itself.

You have grown up in an environment of highly secured yards, security services, and special connections. Not the ideal circumstances to write on countless U- and S-Bahn trains. Didn't all the pressure ever scare you? I must say that the stronger the repression became, the stronger my drive. Like a type of scale, constantly balancing itself.

Which were your most intense experiences with security?
I have never spoken to anyone or let myself be caught. There was a longer time in which I was chased or by these people. I think you could call that the most intense contact. Although, also during that time, I was the observer of my observation.

Already many years ago, your crew DSF raised the bar concerning quality and quantity - thanks to pieces in videos such as THE ROLLING STARS. That really showed what was possible

in the internal and Hamburg local transportation sector. Back then, you could only believe the limit was almost reached. Today, it seems as if it was only the beginning of your career. How do you evaluate the time from today's standpoint?

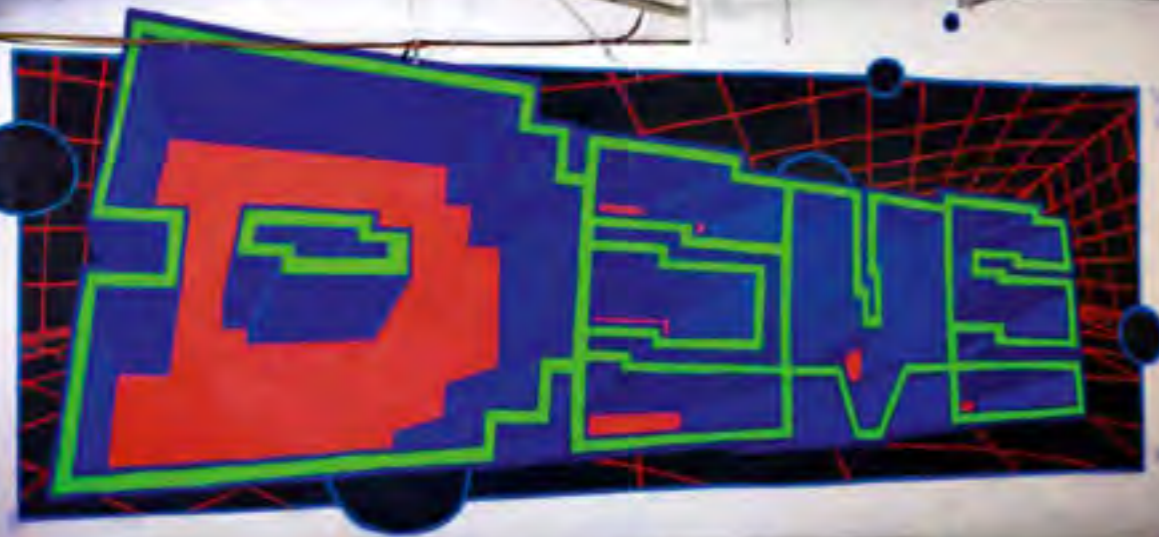
It was a wild time. It felt like I was on railway sittings all around the clock - or at least concerned with them. I can remember that I thought I had to pull all strings possible to get as many complex productions going as I could because, in the future, the situation could only get worse. I tried to use the time within the yards until shortly before it ran out. That resulted in me pre-writing it and writing so long until something would happen or, with luck, didn't. Because of that, I had to shoot a few times, but when successful, there was good and ground-breaking results. I am very glad about my dedication back then.

What was also unusual back then was the conceptual, artistic approach in your pictures. I remember a whole train that was turned into a rocket and other complex concept works. Was that the beginning for you to not 'only' write your name but to get more out of your pieces?
I don't really think so. Also after that I had a long and winding phase in which I couldn't figure out what to do with myself.

Your pictures of today have emancipated themselves from the classic style writing and are now rather graphical motifs with typographical elements. Thanks to that, you have created a completely own, abstract visual language that was never seen before on trains. How do these pictures and ideas come to you?

DEMS

ULTRABOYZ. 333: Spain



DEMS and the ULTRABOYZ are well known for futuristic Graffiti. For our 50th issue, we talked with him about three-dimensional styles, his Mediterranean hometown, and the artistic aspects of his work!

Hi DEMS, you are from Gijón located in the northeast of Spain. Please tell us a little bit about your home and how you grew up!
It's an area of pale trees near the Mediterranean coast, a small town, quiet, and accessible. Although I'm not done with growing, I am still fascinated by the styles of that time.

What made you start writing graffiti, and when was that?
Beginning of the '90s, the first signs showed. It was 1992 when I made my first contact with a bright red SPRAYCO. LOL. At the time, I was skating, and the designs of the skate boards caught my attention. I tried drawing some things, but I did not know which direction I should take. Graffiti seemed like the answer I was looking for.

From the German point of view, the major focus of graffiti in Spain lies on Madrid and Barcelona. What is special about the scene of your area, and what are the similarities and differences to these cities?
In the beginning, the capitals of graffiti were Madrid and Barcelona, followed by Valencia and Alicante, and finally in the course of time Seville. Elche is a little town in Alicante that never had the direct influence of the capital. However, we were mostly influenced by Barcelona because it had a more developed and fresh style.

Back when there was no Internet, we sent letters to people from all over Spain. That is how I met many people. There were only a few fanzines, and that is how you found places from people of all corners of Spain.

When I think of Spanish graffiti, I remember a lot of crazy, flowing styles. Your works have always been more clean and precise than most of the others. What do you think are the main influences and characteristics of your graffiti style?
I agree, the best and most important influences were the things in my life with which I was in direct contact. When I started with graffiti, there were many wonderful styles that I still find impressive today. We let ourselves be carried away by the passion of writing and always tried to create something different and follow the evolution.

You have been a classic graffiti writer for years. Do you remember the point when you began to be more progressive and develop your style more into art and design?
I have always tried to keep the essence of the classic, but my biggest influences came from somewhere else. You never know whether the moment of change has arrived already or is yet to come. You do not know where you stand. You just keep on developing.

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GERMANY



