





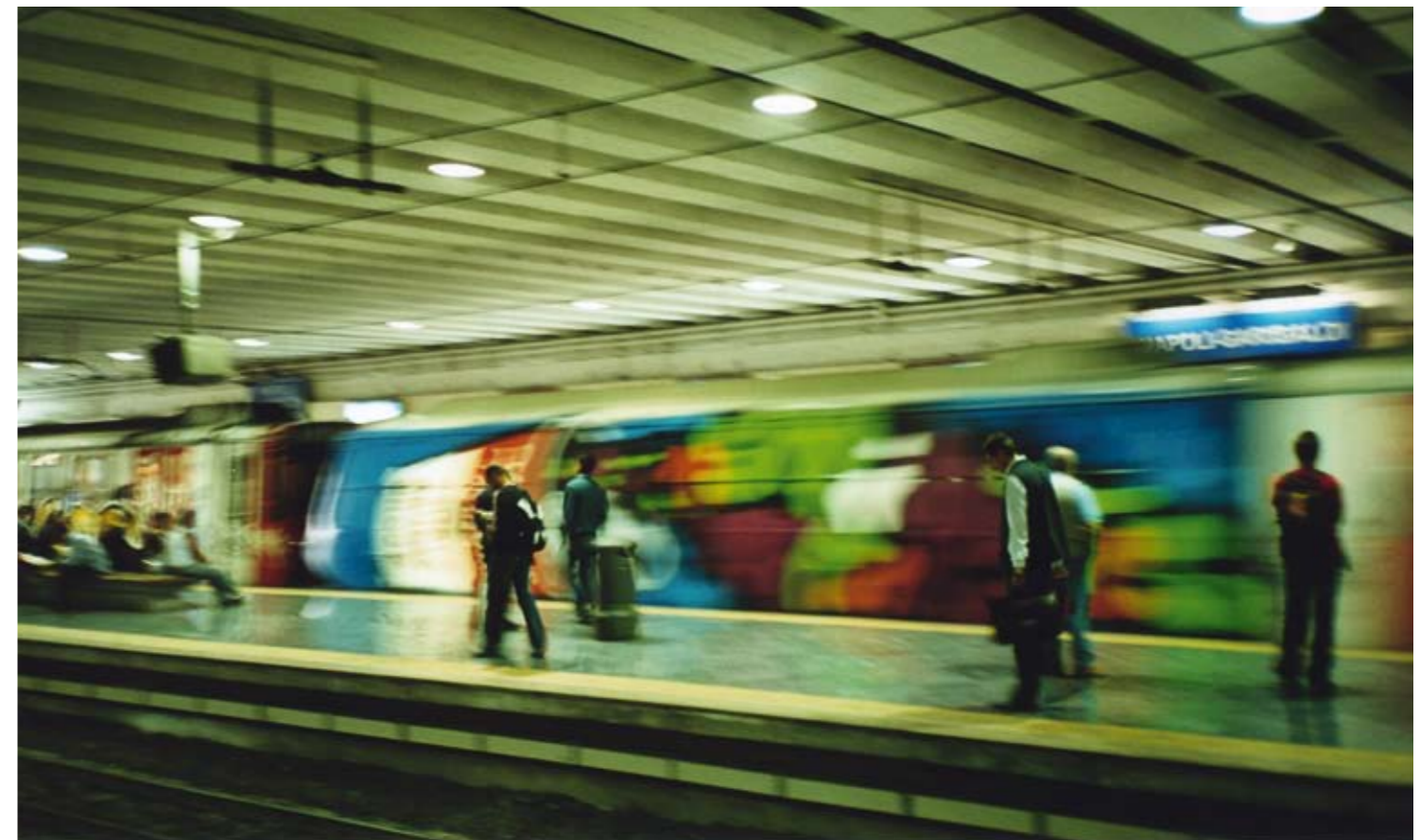
"Express Yourself" whole car by the crew with the same name
- Denmark, 1994 -



"Postkartengott" (god of the postcards) by ZUG, OSE and AGIT
- Munich, Germany, 2000 -



A whole car based on the children's book "Little Tiger and Little Bear" by Janosch. After Little Bear painted the whole-car in the same look as his loved little pull-along duck, he says: "Tut mir Leid...", meaning "I'm sorry...".
- Germany, 1996 -



"Andy Warhol himself never hesitated to come up with controversial subjects - one might think of his "Desaster" series showing accidents and suicides - to reveal the manipulative nature of media culture. Similar seems the approach of this graffiti piece. Not only because this reference shows up illegally on public transport, but also for its original inscriptions had to make place. The soup can's content description now displays the graffiti-writers names, namely AGITAPS GROUP. Other written elements in the piece refer to Warhol's 1968 statement "In the future everybody will be world famous for 15 minutes." The alteration of Campbell's brand name to "the future is now" is one hint towards the trademark

slogan of Warhol's - another is in the ingredients of the soup itself. The letters saying "15 minutes of fame" obviously comment on the central aspect of traditional graffiti writing: getting fame by means of applying stylized tags onto public transport vehicles and other objects in public space. Thus, this variation of the Campbell soup can motive ironically postulates Warhol's visionary prediction in general as well as concerning its significance regarding this specific s(o)ubculture. Moreover, for one of the first and most impressive entirely painted carriages on the New York subway, Fred Brathwaite alias Fab 5 Freddy together with Lee Quinones made use of the

soup can. On the car he transformed it into "Art Soup", combining his signature with four soup cans. Strikingly this piece refers to general and particular art history alike, as it does to the contemporary. Aesthetically appealing, contentwise multilayered while accessible to a wider audience, this piece shows an astonishing determination to communicate and a visual elegance quite unusual for the genre. The grandmaster of popculture might indeed have liked it."

LENE TER HAAR, Curator and Cultural Critic



"Dissidence, Delinquency, Relevance", black-mail series by ZELLE ASPHALTKULTUR. - Ruhr Area, Germany, 2007 -

the wild – beyond the letters

How often can you paint the letter “N” and make it look new and fantastic each time? Graffiti is obsessed with lettering and the styles that come with it are still based on a very tight set of codes and ground rules by which most work is evaluated. Moving away from the letters can be a very liberating step, but it also takes some courage to leave the common ground.

Many who have taken graffiti on a new route have been painting for many years, sometimes decades. They have gone through all the stages from innocent scribbles to mastery and made, in the truest sense of the word, a name for themselves. Every graffiti-writer has put much of his own personality into the name he writes. But over the years he is exposed to many new influences, artistically, emotionally and by the world that surrounds him. Sometimes these do not all fit in a four or five letter name.

This is when one has to move on. Take the letters with you or leaving them behind wherever you are heading.

previous page:
#9 in a series of multicoloured whole cars done by the CLUB OF ROME on Munich's s-trains
- Munich, Germany, 1990 -

opposite page
top: CYOP&KAE
- Naples, Italy, 2007 -

below: “Firehead”
by SHLOMO FABER
- Italy, 2007 -



"The plan was perfect, just with the problem that the trains were not parked in the correct order that day. So we were easily visible from the station next to it. Anyway we thought we could be fast enough to do it. And we were..."

After seven minutes of perfect teamwork the car had a new look and the blue light was shining on top. Fast enough - truly - because when we walked out the train yard, police was arriving from all sides. A few months later a documentation about the Hamburg subway security was shown on tv. You could see the head of the group talking about this whole car, hardly trying not to laugh.

He said that when the police arrived they were pretty surprised that the police (German: Polizei) was there already."

BNCOSBA joined forces
- Hamburg, Germany, 2004 -





opposite page
top: PONE and SURE - 1993 -

below: The fence at the Gaasper-
plas train depot.
- 1994 -



MESS and MELLIE
in the train depot
- 1994 -

amsterdam

“sometimes a train-driver would come up to me at the station to say whats up and ask me which colors I did use” - MELLIE/MSN, Amsterdam -

“Back in the early 90s it was pretty easy to paint trains during daytime because most people were off to work and if you got chased you could hide inside someone’s garden, most people were not at home. Sometimes it happened that you got chased and had to run straight through a school-yard of kids. But it was always more or less quiet. In the weekends it was more difficult because of big groups of neighbourhood G’s hanging out. These guys really hated graffiti writers, probably because it was so visible at that time. A few of my friends got beaten badly on occasions and EROR got chased once all the way into the next train station. After a while people started noticing me, cause i

was pretty much around the neighbourhood all of the time. Sometimes a traindriver came up to me at the station to say whats up and ask me which colors I did use. A Hells Angels guy was always showing up on his (ironically) bicycle, driving around the yard screaming: “sputters oprotten!”, meaning “graffiti guys, fuck off!”, but nothing really ever happened. Funny thing was one time we were painting trains his son showed up inside the yard, offering his service as a look out and well trained fence cutter. This one day, me and four or five other guys were painting subways on the outside in the yard, we were more or less visible from the streets.

I was working on my second panel when a car, an Opel Manta, drove up with four big black women. At first I thought they were cursing at me, which was common. But then I understood, they were screaming: “COPS AROUND THE CORNER!” After a few seconds the cops came at us and we got chased all over the neighbourhood. I remember running through this labyrinth of alleys looking at my right hand seeing cops and cars following me and on the left hand too. A few hours later me and a few others went back to put up the last outlines, and you know what happened: the four women drove by again waving and smiling at us!”





Looking behind the scenes.
View of the originally red
rearside of the train on the
opposite page
- Hamburg, Germany, 2007 -



Since the 60s local trains in
Germany had a surface made of
brushed stainless steel. They
were popular among writers,
because they were considered the
perfect surface to paint on.
With a new colour scheme intro-
duced in the late 90s by Germany's
national rail service DB all these
silver cars called "Silberlinge"

where repainted in bright red.
MOSES and ROCK re-repainted the
entire one side of this car in
the old colours, imitating the
steel surface with silver paint
and stencils for the brushmarks.
This car caused quite a stirr
among rail-workers and was vividly
discussed on a rail-fan site.
- Hamburg, Germany, 2007 -



Whatever the future might hold in hands. Whatever the circumstances to paint on trains will be like... somebody will probable always be out there on the run!

RAGE - Hamburg, Germany, 2006 -