



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.**



17



MEETING OF STYLES

VOLUME 1

MEETING of Styles is an annual series of worldwide graffiti and Hip Hop festivals. United by their passion for art, an international network of graffiti artists and enthusiasts stage these gatherings in cities around the world, making Meeting of Styles the biggest event in global graffiti culture. More than 130 Meetings of Styles have been launched and attracted over 150,000 spectators across cities such as New York City, Chicago, Los Angeles, Mexico DF, Rio de Janeiro, Paris, Madrid, Liverpool, Copenhagen, Stockholm, Antwerp, Minsk and many more.

The resulting graffiti art is staggeringly amazing, both in quality and quantity. 'Meeting of Styles—Volume 1' is the first part of a two-book collection documenting this international graffiti explosion. Dangerously jam-packed with pieces and productions by hundreds of the best graffiti artists, this book is very close to needing a *hazardous contents* warning label.

MEETING OF STYLES VOLUME 1



supported by



ON.THE.RUN.DE



FROM HERE TO FAME
PUBLISHING

www.fromheretofame.com

ISBN 978-3-937946-39-9



9 783937 946399

E

EVENT





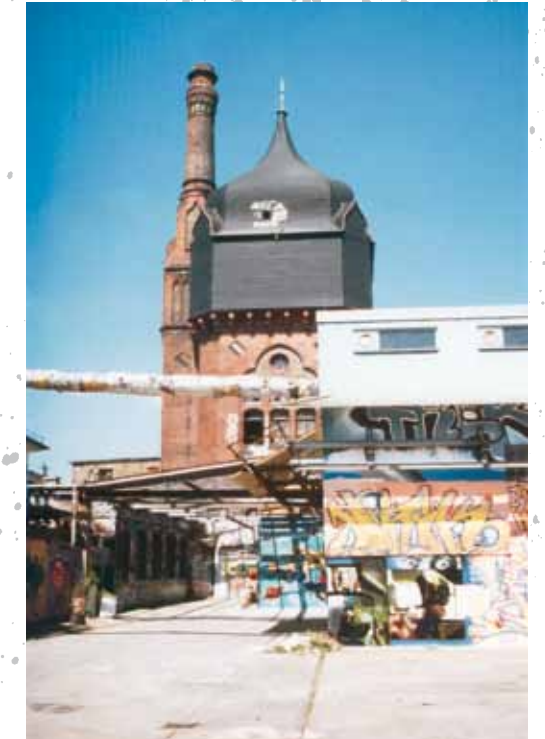
THE WALL STREET MEETING

“Somewhere between Babylonian painting activities and a Boy Scout camp, in the middle of an urban industrial wasteland it was the most impressive festival of its time. The many Meetings of Styles continually reflected the nature of this event to bring artists together to create something and reach out to other artists.” LOOMIT (FBI, GBF, UA), MUNICH, GERMANY

CAZO proposed his concept for the international graffiti gathering to the Schlachthof's self-administrated cultural center and they liked it, but decided to have a small version first. Under the title “Gut abgehangen” (well-hung), the festival presented all disciplines of Hip Hop from the region and was a huge success. As the cultural center struggled with the city to develop a long-term perspective for the Schlachthof, the other buildings were left to fall into disrepair. Instead of paving the way for the area to be re-cultivated for social and cultural use, the city made plans in 1996 to tear down all the buildings surrounding the cultural center. The official reason for the demolition: the buildings blocked the airflow to downtown Wiesbaden. The long-term plan: creation of pay parking lots and a recreational park.

In 1997, under the threat of demolition, the cultural association was strong enough in terms of manpower and infrastructure for the “real” version—an international graffiti, Hip Hop and skate event. Bringing it all together, Big Dietmar, who worked at the youth department responsible for supporting youth culture and was a founding member of the cultural center, called it the Wall Street Meet-

ing. Under the headline “Let's stick together,” the area was to be presented as a melting pot of urban youth culture and, in doing so, also highlighted the value of preserving the extensive graffiti areas. The purpose was to demonstrate that both creativity and ambition need space for expression, as well as to create a forum to encourage the networking of the international graffiti scene. They wanted to make it possible for a larger audience to have a look into this subculture. So in June of 1997 famous artists such as Mode 2 from Paris, original Blade from New York, Loomit, Won ABC from Munich, Can2, Dare TWS and many others participated in the event and drew more than 1800 spectators from all over Germany and Europe. There was a peaceful vibe and it was quite familial. Much artwork was created in this relaxed atmosphere. The media gave publicity to the main demand: space for youth expression. A new purpose for the area came into being.





TIWS, TOAST, BATES, KEN, CAN2 / 1999

dered what the best approach would be, considering the difficult situation at the event in 2000. The cultural center Schlachthof that had been officially established was divided. Considering all the trouble and critique from 2000, some members were pro Wall Street Meeting, others were against continuing it. The final plenum meeting came up and after an intense discussion, a slight majority finally decided to do it again, under a different name, at a different time of the year, without a sound system and with less advertisement. "International Graffiti Audience: A Meeting of Stylez" took place in late May, attracting many artists and about five thousand spectators from all over the world over the course of one weekend. Although the future use of the area was uncertain, one thing was definite: the demolition of the Schlachthof area's buildings would come.

Around this time a public debate was kicked off by a German politician about the German "Leitkultur". The discussion, which had an openly right wing tone, was about how supposedly superior German culture and values had to be forced onto immigrants in order for them to integrate properly in society. With the



WISH / 2000



STIEBER TWINS by Gee one / 2000



PEPSIE / 2000

WALL STREET
MEETING
POLAND GERMANY
JULY 2002 - LODZ, POLAND



“ The Meeting of Styles is a wonderful melting pot for our culture. It helps to grow the seeds of the culture to mighty trees. ” WON (ABC), MUNICH, GERMANY







AUGUST 2004 – ANTWERP, BELGIUM





JULY 2004 – WINTERTHUR, SWITZERLAND





JUNE 2005 – WIESBADEN, GERMANY



ANUS / 2005



ROZE, CAN2, RED, SEEMSOE / 2005



APRIL 2005 – LYON, FRANCE





AUGUST 2005
ANTWERP, BELGIUM

