



Documenting the worldwide graffiti scene



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stylefile

the pictures have all been washed in black.



CABER ONE

ASC. FUNKJUNX: BREMEN





SCOTTY 76

Phunk master SCOTTY is one of the flagships of classic style writing from Germany. Together with his TPM crew, he has shaped the German Graffiti culture and pushed the city of Heidelberg to become one of the greats concerning German hip-hop. Nowadays, SCOTTY does not immortalise himself on walls as much as he used to and rather dedicates his time to his career as tattoo artist - creating amazing motifs with the same dedication, a unique style, and a proper scoop of Phunk. Today, he lives and works in Stuttgart. We have taken the 'ink' topic of this issue as starting point to speak with SCOTTY about Graffiti in general, his hometown Heidelberg, as well as the similarities and differences of Graffiti and tattooing.

It has been a few years. Do you still remember how you first came to writing Graffiti?
 Yes, I remember quite well. It must've been the end of the '80s. I grew up in a giant high-rise settlement in Heidelberg (Ennsweier) and the boom house played Run D.M.C., Public Enemy, Fat Boys and so on. The kids were all into hip-hop, the tag leaders were all buddies with the 9-locks of the region, and everything was tagged all over. Everyone had to have a tag, and so case were racked - at first little nice things for model cars, then which you only got two or three tags at most. With these down to the deep-level got age and then we got started. My first tag was SOOCP (named after the comic) and then came SONG, which eventually turned into SCOTTY.

How old were you, and how did your environment react? Graffiti wasn't socially acceptable, was it?
 To me, everything was already there. It felt natural at the time. The housing block was

entirely covered in paint, the school I went to was completely hooded, and there were some colorful parties in the area, even legal ones. Also, the KCH school was filled with hip-hop grooves like TORCH, STEREO TWINK, KANE... everyone was there. We were the ruckus and the older ones our nice models.

And nowadays? How often do you pick up the can?
 Unfortunately, not often enough when I look back at the last five years. I've got the feeling that time runs. Tattooing swallows my life! I am preoccupied with artistic activities up to 10 hours almost every day. As a result, I am rarely motivated to pick up the can. However, I still crank out a piece every now and then or enjoy to paint a canvas.

Which role does Graffiti play in your life today, also in comparison to the past?
 It has always played a major role and it always



will. These are my roots, and I still read the street by its tags. Especially on the highway, it's crazy. I can roughly tell where I'm at just by looking at the pictures. Unfortunately, I have never been a like hard worker who dedicates his whole life to something, I have always had phases. Already when I was a child, I wanted to try out many things. That is why I've ended the world as a b-boy (Southside Rockers), designer for fashion labels, street art and so on. Sometimes I painted more and sometimes not at all for longer periods.

You're seen as a representative of the classic style writing. What does this term mean to you?
 I don't feel good to be categorized. But I believe we are speaking of us as we grew up in. And back then, we were solely interested in the style or rather the Phunk of the letters. I was extremely inspired by my heroes, all of the New York kings, and most important to me was KANE.

Nobody had the amount of Phunk he did. I studied the legends of my time and tried to find my own Phunk.

To you, what makes a good style in Graffiti writing?
 Style can be anything or nothing. Either you've got it or you don't. At the end of the day, I believe it is a matter of the viewer's taste. "Is what feels good to you?"

Together with your TPM crew and some companions, you have managed to pin the small town of Heidelberg onto the Graffiti map. From your point of view, who were the main players at the time?
 I think the props go to TORCH (who was also active as a writer), the Habsch, KANE etc. They have been traveling early on and have made connections abroad. I was fortunate because so many artists were visiting Heidelberg and I could be pretty look over my former shoulders.



POET

Interview



Only a few writers know the German Graffiti history as well as the Glorious Five Artist POET from Berlin. For the 30th anniversary of his GFA crew, we have spoken with him about style, the Berlin old school, and especially about the hall of fame located at the east harbour, which has put forth many top-level style burners until its end. The following pages are dedicated to this particular hall of fame in order to capture this part of the Berlin Graffiti history.

Hi POET,

Right up front: congrats on 30 years GFA crew! Tell us a little bit about the origin of the Glorious Five Artists.

GFA was founded in 1987. In the beginning, there were three break dancers: MAXIM (DJ IP) of the BFO gave the group its name and was simultaneously an experienced old skooler of the first generation. As many of the first gen, he mastered many hip-hop elements. Next to writing, he was exceptional in break dancing and beat boxing. As mentioned, GFA was initially all about break-dance, and with WIZO the first writer joined the crew. The GFA group grew in 1988 and became popular in a time across Wedding and other districts of West Berlin. All elements of hip-hop were represented in the GFA - including mindless vandalism and crews. However, in 1988, the MCs even had three background dancers during their jam performances. As YOGREEN stated back then, we should have renamed the crew into Glorious 30 at the time. Then around 1989-90, there was an internal dispute, and the GFA had only three members for a while - until MAXIM then had the suggestion to include member KAGE and expand into the crew. We stayed a group of five over the years. The first and so-called 4th member was DIO. He was MAXIM's master student and was destined to become a GFA member. After that, SHEX joined, then PHOS 4 and so on.

How far along with your personal development as Graffiti artist were you when it all started with the GFA?

I was far away from all back in 1987. I wrote my first break-dance tag and changed my alias every week. In 1988 by 1990, I got better and contributed more and more time to subway trains. In 1988, I kind of learned making outlines, which was the hardest thing for me at the time. I was very focused on the DC-10s due to falling hairs, and as an old school style. You didn't have to be so precise with 3D tags. The daily work was however always racking and tagging.

At the time, Berlin was a completely different city. How would you describe the Graffiti scene when looking back?

Very small and transparent. Everything was split into districts and crews. People searched and found themselves - in a positive and negative way. All in all, a very intense like structure because everybody knew everyone. In this, everything was very productive, but also very aggressive and antisocial at a certain point. Style belonged to a person. Style was significantly more important once the pushing back of the Amsterdam influence, initiated by the AMOK era (1984-85). As of 1982 up to 1991, style was more

So, since then, who is in the crew exactly?

At the moment, it should be around 20 members - apart from the old members like MORE, BECKE, AZIK or BOGE, who were part of the group up to 1989 and naturally all belong to it, just as the old formation from the beginning with SORO, DINA, YOGREEN, and the rest, all of which have earned respect as founding members from West



ZGM CREW BERLIN



BRUCE & MINA COOL CREW

1st crew
MINA, BRUCE, New York / MINA, New York / MINA, BRUCE, Paris / BRUCE, New York
2nd crew
MINA, New York / MINA, Berlin
3rd crew
BRUCE, MINA, New York / MINA, New York

