Scotty 76

Scotty 76 is one of the flagships of classic style writing from Germany. Together with his TPM crew, he 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 immortalize 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 scope of Phunx. 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?

The conversation quite well. It might be the end of the 80s! I grew up in a great high-oneamento, Steckelberg. Steckelberg is an old town with a lot of young kids. The kids were all into hip-hop and the big bros were all bums and the 80s were back. And everything was fogged all over. Everyone had to learn to read and write. We were raised on a lot of things for the new era. We learned to write from the new era. And we all learned to write.

How did you learn to write Graffiti?

I learned from the old era. I learned from the old era. I learned from the old era. I learned from the old era. I learned from the old era.

And nowadays? How do you often pick up the pen?

Unfortunately, not often enough. When I look back at the last few years, I see the feeling that I was in a rut. I was in a rut. I was in a rut. I was in a rut. I was in a rut.

What role did Graffiti play in your life today?

It has always played a major role and it always will. There are no more cars, and I still doodle the street by my house. Especially on the highway. It’s crazy, I can barely see. When I’m at a party, I’m at a party. Unfortunately, I have never been a hardcore writer who dedicates himself to Graffiti in the way that Scotty does. But I still write. I still write. I still write. I still write.

You’re an example of the classic style writing. What does this mean to you?

I don’t want to be caged. But I believe we are spending too much time. And I don’t want to be caged. And I don’t want to be caged. And I don’t want to be caged.

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 of the time?

I think the guys from Tübingen and also the Turin crew were also active in the street. All the guys. They were the ones who were really pushing the boundaries. They were the ones who were really pushing the boundaries. They were the ones who were really pushing the boundaries. They were the ones who were really pushing the boundaries.
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.

In POET:
Right up: congratulations on 30 years GFA crew! Tell us a bit about the origins of the Mossack Five Artists.

POET:
GFA was founded in 1987. In the beginning, there were close break dancers. MARX was one of the my crew's group names and we started actually in an experienced school of the five presenters. At this time, we also had many top-element breakers. Next to dancing, we were interested in break dancing and break dancing. As mentioned, GFA was initially an all-break group. When we started to paint, people were surprised. After that, MARX and MARX's friend LA started to paint. At that time, we mainly centered on the wall art. Later, we started to incorporate other elements such as painting and graffiti. However, in 1989, the GFA even had its background dance during their performances. As POET and LA started back then, we should have continued the true GFA spirit as it was at the time. Around 1990, GFA was an all-around group, and the GFA had many close friends. In 1990, the GFA was the group that brought the new generation to the forefront of the scene.

The idea of a group of GFA artists originated from the idea of creating a new generation of artists. It was a group that wanted to be seen. We used to be known for the best graffiti in Berlin. After that, MOB started, then FREN 4 as well.

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

POET:
To answer this question, we have to start from the old members like MOB, KOSAK, and LEOPARD, who were the pioneers since the 80s. In 1989, there were already many young artists who wanted to make their mark in the graffiti scene. Style was significantly important, and everyone tried to develop their own unique style. Style was crucial, and everyone wanted to be part of the GFA crew. From the 80s to the 90s, style was everything.