Vino TSK Gran Reserva Vol. 2

2021-2009

pioneers. Unlike the arrow or the loop, it's something that was born with the European approach to graffiti, the old continent's interpretation and evolution. Till the '80s, writers would quit after a few years in the game. Their coming of age was 16 or a bit later: for writers graffiti was related to childhood as if was something that could not coexist with adulthood.[1] Many of them moved on to careers as classic studio artists, some joined the military to escape poverty, while others took on a 9-to-5 job.

What happened in Europe was completely on the contrary — kids, sometimes even art school students, took Sub-way Art extremely seriously and were extremely committed to having their names on trains. It's easy to make sense of: graffiti is your artistic name running on trains, and if you ever thought graffiti could be art — and there's plenty of academic documentation stating that it is — then why not go on using trains as a canvas? Of course, it's illegal... but should creatives really bow their heads to a concept of decorum? Especially one that changes over time according to the economic interests of private companies who are ready to buy every inch of public space to push people towards unsustainable consumption and economic slavery, or the political propaganda of the party in charge? Graffiti ale-hards like Vino don't think so. In this context, painted trains can be art and the act of painting a meaningful, yet extremely demanding, performance.

And that brings another topic: resilience, efficiency, and stamina. Still painting trains as a grown man is not just a matter of accepting and understanding your motivations for going out to apply layers of paint where society doesn't allow you to, and often with peers half your age. It's merely a discourse of health, energy, and strength of mind. Putting everything you have achieved in life at risk to still be part of a community isn't easy. It means you really think that taking part in a bigger picture is something worth living or dying for. "The good thing about graffiti is that if you stop, nobody is going to remember you or what you did. You have to show everybody that you are active, but not by talking, by painting. I hate all these old school guys who disappear for years and then after they are finished taking drugs and partying, they pretend to still be on top of the throne, just because they started before or were around there at the best times.

Respect is something you have to earn with work, over time. I respect those little guys who are painting now more than all these old-school-minded writers who talk about the old times and paint a wall from time to time." So, going back to the question, What do thousands of Vino pieces signify? Certainly, they have many meanings, for the general public and the transport company, they are invisible, meaningless, annoying, a waste of money. For authorities, they are vandalism, mirroring anti-social behaviors that should be repressed by any means. For the scene, they symbolize the holy grail of a successful graffiti career, something that will remain carved in the memory of the ages, even after all the pieces disappear, buffed. But most importantly, what do they signify for the artist himself? It's not about refusing to grow up, about Peter Pan's syndrome, but something about giving meaning to life — probably the most difficult thing that each of us faces on this challenging journey on planet Earth. Vino believes that finding a strong passion is fundamental because it will help you to focus your time and energy on being positive and creative, a reason for studying and working hard, improving oneself, learning skills and applying them under pressure, working in groups, trusting your colleagues or even learning who not to trust at all, to dealing with failures and the Leviathan authorities. A passion tells a story about finding something that you feel is fully your responsibility, when your love affairs go well or go wrong, something you always can rely on to feel good.

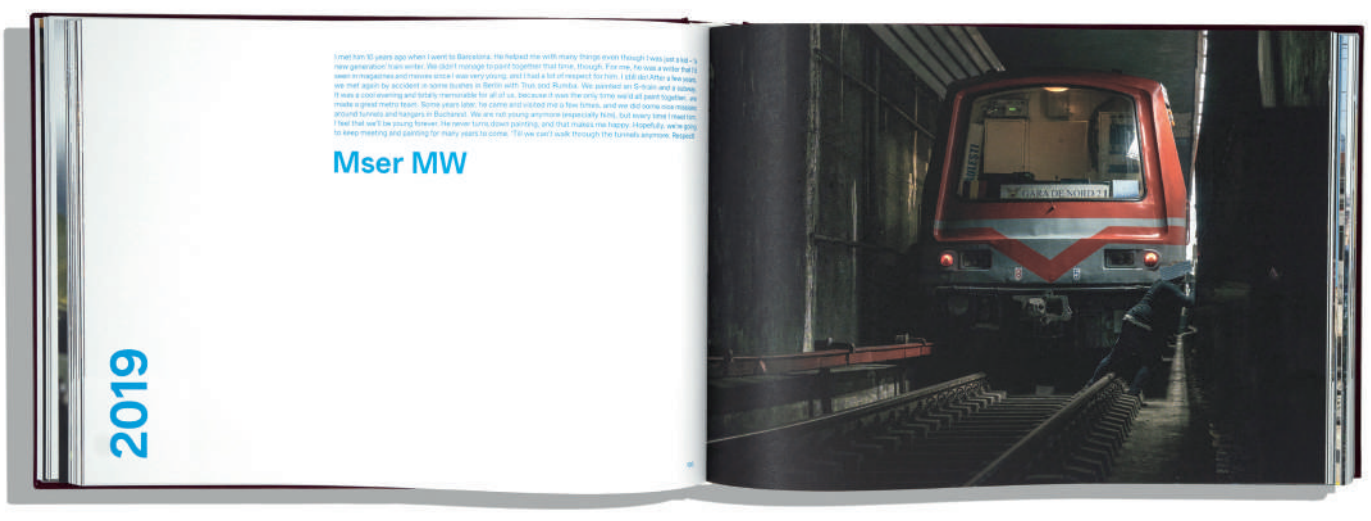
This book is about the luck of having found a passion that is so strong, that it gives meaning to our most precious gift called life, the strength to face hard times, and joy to brighten the dark moments.

Pietro Rivasi
Independent Curator

1. Check Gran Reserva Vol. 1 (2008-1999 published soon)
2. Check Mark Madness "Barcelona Showdown", pp. 108, 2021
3. Together with other factors as art and its shows
(e.g. Welcome back Kotter), books as Subway art and Spraycan Art, gigs, music videos (e.g. Malcom McLaren's Buffalo Gals), skateboard magazines and the huge breakdance wave in disco clubs.
4. Check for example Barry McGee/Twist's interview
by Germano Celant on Fondazione Prada's show catalogue as published in the book "SAMPAA - JUAN." pp. 161
5. E.g. A. Neill, Graffiti a New York, 2nd edition Whole Train Press 2016, pp. 48

2021

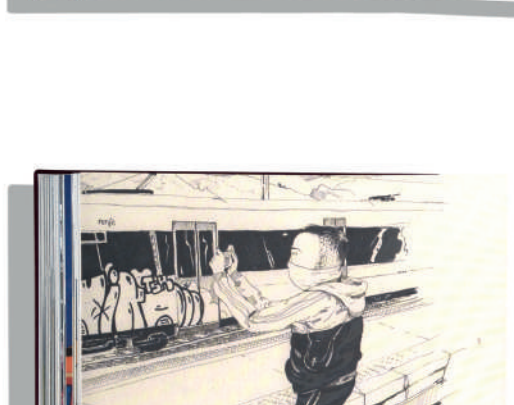
2018



2019

Mser MW

I met Ivan 10 years ago when I went to Barcelona. He helped me with many things even though I was just a kid – a new generation' train writer. We didn't manage to paint together that time, though. For me, he was a writer that I'd seen in magazines and movies since I was very young, and I had a lot of respect for him. I still do! After a few years, we met again by accident in some bushes in Berlin with Trus and Rumba. We painted an S-train and a subway. It was a cool evening and totally memorable for all of us, because it was the only time we'd all paint together, as inside a great metro train. Some years later, he came and visited me a few times, and we did some nice missies around tunnels and hangars in Bucharest. We are not young anymore (especially him), but every time I meet him I feel that we'll be young forever. He never turns down painting, and that makes me happy. Hopefully, we're going to keep meeting and painting for many years to come. Till we can't walk through the tunnels anymore. Respect.



Vino Amigos #tsk #tsk #vino #2021 #renfe #barcelona #vinoparla #granreserva02

2018

Vino Amigos #tsk #tsk #vino #2018 #renfe #barcelona #vinoparla #granreserva02

2009

We met by chance more than 20 years ago, when I was only 17 years old and Vino was about 21. We met on a train on the way to a depot and although our initial reactions to one another weren't overly friendly, from that day on we saw each other quite often and started painting together. After a few years, I became part of the TSK crew, and we've all been like a big family, with our problems and our good times. We shared trips all over Europe and thousands of funny situations that have strengthened our relationship. Although I spent a few years disconnected from graffiti, we have always been in contact and have maintained a friendly relationship, almost like brothers. Traveling together with our families, painting, sharing dinners, and unrepeatable moments. No matter how much time has passed since the last time we saw each other, we always have that complicity. 20 years later, that connection is stronger than ever. We are children who will never grow up.

Flus TSK