

SENTO THE FANTASTIC PARTNERS

NEW YORK CITY SUBWAY
MANAGEMENT OF RAY DEPARTMENT
ENGINEERING DIVISION
EXISTING
NEW YORK YARD



ARTIST

 ON THE RUN

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INTRODUCTION

KING OF SWING

"Pioneers"

1

“ Sento has done the most spectacular things in graffiti history and is a great creator of styles... In my book he is a true king of styles. ” CASE 2

SENTO comes from a lineage of New York City style masters, artists who received their artistic chops on the subway lines, and did it with panache and little hoopla. His style was built in the tunnels and yards, on missions around the city, and hanging out late night in the parks painting handball courts with weed filled blunts. His letters can be traced back to writers that came before him and passed down the knowledge and history of this movement directly to him and to the ones that inspired them, the pioneers.

Let's go back to the origins of this art movement to the days of its early pioneers. These early Bronx artists like Phase2, Riff170 and Tracy 168, and later on Case 2, Seen UA, and T-Kid 170 were distinctly focused on producing the highest caliber artwork on the train lines. They sketched their ideas, planned out their color schemes, and meticulously developed the letter formations and style that were

to be dropped on their fellow writer's heads, just like bombs on unsuspecting victims. When their new masterpieces rolled out of the train yards and lay-ups Monday morning, heads turned and the bar was raised to a new height. This is the world that Sent comes from and why he produces the art we wonder about.

Sento's early styles were characteristic of the crews he ran with and the lines he painted. His early wild style pieces with then-partners Sear, Key and Cavs were born out of the styles he developed on the #2 and #5 trains after getting some training on the #1 line with Rize, Poke, and Nel. His Art and Design high school influences are evident in his use of arrows, 3-D, and extensions, popularized by former students Doze, Tack, Kel 139, and others. When he was doing his plain style production whole cars, he pushed United Artists, Seen's crew, as an homage to the style of painting that

Seen perfected, and as a way to keep UA crew alive. Of course, he chose to be an all around writer and filled his repertoire with block letters, script styles, and simple styles. In the late 1980s, his style leaned towards the TFP crew's model, more specifically Case 2 and Butch 2, with complex connections and tough cartoon imagery.





PURE: I remember in 1985, Sento had done a throw-up on Tremont with Haz and my boy Bae had taken a picture of it. That was around the time I had just left Art and Design high school (kicked out for tagging on a desk) and wound up in Evander Childs high school. I used to run into Sento every morning outside my English class when he had the Jesus pony tail, but we never really spoke. Bae eventually introduced us.

SENTO: I resented Pure a little bit because he had the shit all intact after learning from more established cats. I was still trying to figure shit out. But once I got to meet him, we became cool and he became my man.



“ We were like Comet and Blade; it was Sent and Cavs. Even though I am older than Sent, I am his son; he is my mentor. If it weren't for Sent, I wouldn't have got up as much as I did. ” **CAVS**

CAVS: I met Sent back in 1983 on Matilda Avenue in the Bronx. A lot of writers used to hang out on that block. Sent used to hang out with this dude that wrote Blest. I think he's the one who brought Sent to the block. Way before he lived in my building. I lived between Matilda Avenue and Richardson Avenue on 238th Street. I would also run into Sent while I was motion bombing, so I remembered him from the block. Everybody back then used to say he looked like Jesus. Haha. Sento was partners with me, Key, Sear and he got up several times with Wane. I started getting up with Sent with pieces in 1985 and he was my first real graffiti partner. We were like Comet and Blade; it was Sent and Cavs. Even though I am older than Sent, I am his son; he is my mentor. If it weren't for Sent, I wouldn't have got up as much as I did. He also introduced me to freight trains.

DAMP, CAV / 1986





Early SENT pieces on the Broadway line and corresponding sketches.



All pieces by SENT(O) / Bronx or Brooklyn / 1987-89



SENTO: Sent piece, Bronx. My style was getting more developed in 1987. I was starting to get a nice flow to my pieces. It's fucked up that the 5s died when they did because I really had more to offer on the line.

SENT, DAMP, TENTH, WERD, ERB ...

COLE: I met Sent somewhere in Brooklyn, I think. Not sure what year, probably 1987 or thereabout. At the time, I was still very much learning how this whole graffiti thing worked. He introduced himself as Damp. So in the mind of a toy, I'm thinking 'ok, that's the dude Damp I've seen up on the 2s & 5s'. A few months later I ran into him again. I'm like 'Oh, what up, Damp', he's like 'Nah, I write Tenth'. I was not at the point of questioning elder writers, so I said to myself quietly 'That dude told me he wrote Damp like two months ago, what the fuck is up with this?' Over the next couple of years I had the honor of running into this Tenth, Damp, Sent person often at various spots throughout the city. From him, I learned that it is sporting, wise and tradition to have many names. It helps keep the toys and the authorities in suspense. I used to talk to this dude for hours while benching and the dude's grasp of everything, from graffiti history to the kind of paint the transit authority used to make subway station signs, was so in-depth it was almost scary.



SENT top to bottom / Bronx / 1987



SENT0: Silvers again, but working with more style now. Trying to put a little more funk into the t to b style. I like the way Sear's piece came out.

* DAMPONES "Erbens"
 .TFP.

“ I'm like 'Oh, what up, Damp',
 he's like 'Nah, I write Tenth'. ” COLE

ETD UP! Tenth! + Tenth +

STAK: I was watching the news one day and heard about a shooting on the J train. The guy they had in custody for the shit was my boy who lived on Broadway (Bushwick, Bklyn). Turns out he was on his rooftop next to the J line shooting at the train with a shotgun for fun. A man got shot in the eye and the cops and medics came and shit hit the fan. Anyway, the train the man was on was the one with the Erb T2B and it was all over the news. That really bugged me out.



DAMP, KAV (CAV), BIK (SEAR) top to bottom whole car / Bronx / 1987



ERB top to bottom / Brooklyn / 1987



SENTO: I was trying another name (Werd) in 1986 and was digging these letters for a while. I did a couple of these.



ISUE, CAV, SENTUNO / Bronx / 1987

MILK: The first time I tried to paint a train in New York was in the summer of 1988. Clark and Disk took me to the Baychester lay-up. We entered the lay-up and I hid under a train while the other two went to check out the situation. The lay-up was all lit up and right in front of me was this train with a beautiful ivory and green TENTH piece on it and an ISUE and CAV next to it, which had been painted in the Bronx in 1987. I couldn't take my eyes off it, but then a few minutes later we had to run.



SENTUNO: This Key with the lock top to bottom was from an outline on paper I gave to Key. About a year later we were hanging out wanting to paint and he pulled this outline out again. Key had the silvers and blacks and I had some flavors so I said let's go do it. Done in the Bronx, 1986.



SENTUNO: A semi-simple script style done with Key in the Bronx, 1987. Inspired by Seen's script advertising kind of style.



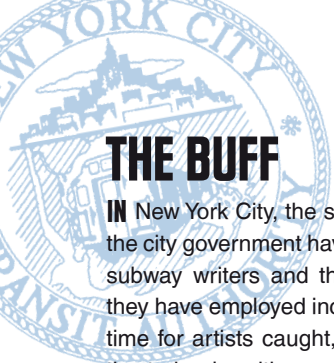
DAMP, ISUE / Bronx / 1987



SENTO: Sear and I were doing this Christmas whole car with Bode characters (a cop-lizard and a naked girl). The cops came and tried to sneak up. Luckily I had stashed the paint already. When I came back, the cops had crossed it all out. I had to fix it all. Some cats saw the cops when the train was running and heard the cops were bugging like, 'Didn't we cross that out?' I guess you just can't stop the mission.

SENTO: Me standing next to the Bodé girl on my Christmas car in the Bronx, 1987. I had to fix up around the character because the vandal squad had put Vs through it. You can see it in the hair and on the belly. We got raided doing this one and jumped on top of the train to get away. When I came back, they had already crossed it out so I had to fix it all. Note that the character has been buffed. The transit authority found it obscene and painted over it.

“ Another thing I learned from Sento was paying attention to the train schedules when we were benching so we wouldn't have to stay on the platform all day. ” KEY



THE BUFF

IN New York City, the subway authority (MTA) and the city government have always waged a war with subway writers and their art. The known tactics they have employed include train yard security, jail time for artists caught, and destroying the art on the trains by either painting it over, cleaning the windows or by partially erasing it with an acid wash



which writers called "the buff". The latter became a method for discouraging artists from painting the subways and thousands of incredible works of art were ruined and destroyed by the authorities. Sento, being an active writer during this special period, had his artwork attacked and destroyed as well. These are some of those works post-buff or cleaning.



Detail of SENTA top to bottom / Queens / 1987



Detail of SENTA whole car buffed / Bronx / 1988

Detail of TENTH, CAVS wholecar during the buff / Bronx / 1987



SENTO: Me and Cavs wanted to continue our productions on the BMTs with characters and nice backgrounds. We painted this car in Brooklyn, 1988, and it took us a little while to finish it, but we thought it came out ok. That night was smooth. We painted all night and chased the train all day for fix. Talk about burning the candle on both ends!



“ Thousands of incredible works of art were ruined and destroyed by the authorities. ” KET



WERD top to bottom / Brooklyn / 1987



WERD / Bronx / 1988



SENTO (DAMP): This might be the first train I ever did with Case 2 (Much). I picked him up at his house in the Bronx out of the blue and since it was cold outside we headed to the tunnels. Stak was there, too. We got raided doing this and I had to come back to finish. We got raided so much I just got used to it (1987).



SENTO: I think Ghost was the one that came up with the 'Fuck the Vandal Squad' idea. We were all having problems with them at one point or another so I thought it was a good idea. I put 'Fuck you, Mona' who was a vandal squad sergeant at the time in my piece just to let him know. I think this was the first time I started using the hand holding the can idea. It's a Fed Purple can which I used that night. They weren't too easy to get in those days (1988). Done in Brooklyn.



“ We were thinking of something to put in between and I couldn't put RIS because Sento wasn't down so we came up with 'Fuck the Vandal Squad'. I think, it was one of the dopest cars that ran at that time. Both of our pieces held their own. ”

GHOST





Clean Trains

SENTO: Mason was one crazy fool. I was hangin out with the Dutchies and listening to the Alkaholiks in the mid 1990s, and thought that licks would be a funny name to write and we still goof on it today.

SENTO / Queens



SENTO, KAMI / early 1990s



SENTO / #4 train / early 1990s



MILK: Yeah, that train in City Hall layup; my first real train in New York. We did a window-down whole car on an N train in 1989. Neon and Sent used mostly Krylons, but I still had

some Sparvar cans that I had brought on the plane. Neon and I chased the train to get better flix, but only found it to be standing in the Coney Island yard, half buffed. Well, all



the Krylon was buffed but my piece was still there – good German paint.



Half purple (with ans)
 Half pink (purple)
 Black outline 3D



Jungle, purple stripe Horizon outline
 Turq. 3D
 Allis Chomers Filling Horizon outline
 lemon Hi-Lite.
 Lite Blue-white Horizon
 True Blue- Fed Red or strappink outline
 Lavender-violet-orange-Turquoise Sunset
 Black outline...

- 1) lime Green into yellow - white 3D orange outline
- 2) Orange into yellow - purple 3D True Blue outline
- 3) Smoke into Dove into pearl-Horizon 3D Black outline
- 4) orange piece yellow designs Black outline
- 5) Spanish Brown into Pink Turquoise outline
- 6) clover Pink 3D - white outline
- 7) Pink into orange-light Blue Green Designs Purple outline yellow 3D
- 8) Pink into white-Horizon 3D Black outline
- 9) clover, purple Horizon, white outline
- 10) Jungle, purple stripe Horizon outline Turq. 3D
- 11) Allis Chomers Filling Horizon outline lemon Hi-Lite.
- 12) Lite Blue-white-Horizon True Blue- Fed Red or strappink outline





SENT NO

San Francisco

THE
GREAT
GREAT
GREAT
GREAT
GREAT

LOVE!
LOVE!
LOVE!

EXPRESSIONS
OF THE
IMAGINATION

ST



***SENTO:** Sent & Cav with the Mexican rebel lizard on top of the world. This was for a gig we got thru Henry Chalfant for MTV. We got some paper and supplies for it. They used it for MTV news. I used a gallon of Federal Safety Purple and Cascade Green. Kirs helped us out.*

THE 238TH STREET BRIDGE

UNDER the 238th Street Bridge, which connects the Bronx to Yonkers, were some great walls. It was our local spot since we lived in the neighborhood and we were really getting into the graf thing on trains and on walls. Cavs and the other guys in the neighborhood put me up on it. When we first went down there, the walls were still bare cement and the only graffiti were from old timers like Ms161, Kit 17, Boots 119, and other MG crew writers as well as a few TMT crew guys from uptown.

The Metro North trains ran alongside the walls and passengers could see our work as they traveled by, which was a bonus, and if the trains stopped to wait for a red signal they would get hit, too. Some guys were even crazy enough to put logs on the tracks in order to get the trains to stop so people would see the pieces causing them to occasionally derail. Retards!

I guess as we painted more and more, it became a popular place for writers from all over New York and then eventually from other parts of the country and even Europe. I remember that people like Charlie DTK, Delo, ReIm, IMOK crew, Zebster, Neon, Milk, and Power, to name a few, paid an occasional visit to the tracks.

A funny story was the time we were on one side of the Bronx River under the bridge and we saw some people on the other side. The side we were on had some people painting and we checked what they were doing and as we were leaving I picked up a rock and threw it at the cats that were hanging out across the river. I didn't think I would actually hit any of those fools since I threw it spur of the moment on some, 'Fuck them clowns' shit. But I hit this kid dead square in his forehead and knocked him out. We were bugging on it and broke the hell out. We later found out that those guys came across the river and accused the cats that were painting of throwing the rock, got into a big fight, and fucked them up. And they had nothing to do with it!



SENTO



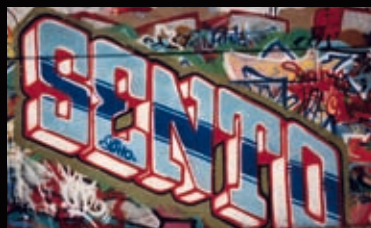
SENT / 1987



SENTO double worm monster action / 1989



SENT ONER / late 1980s



SENTO / experiment with the interlocking block style



HONEY 161 / 1989-90



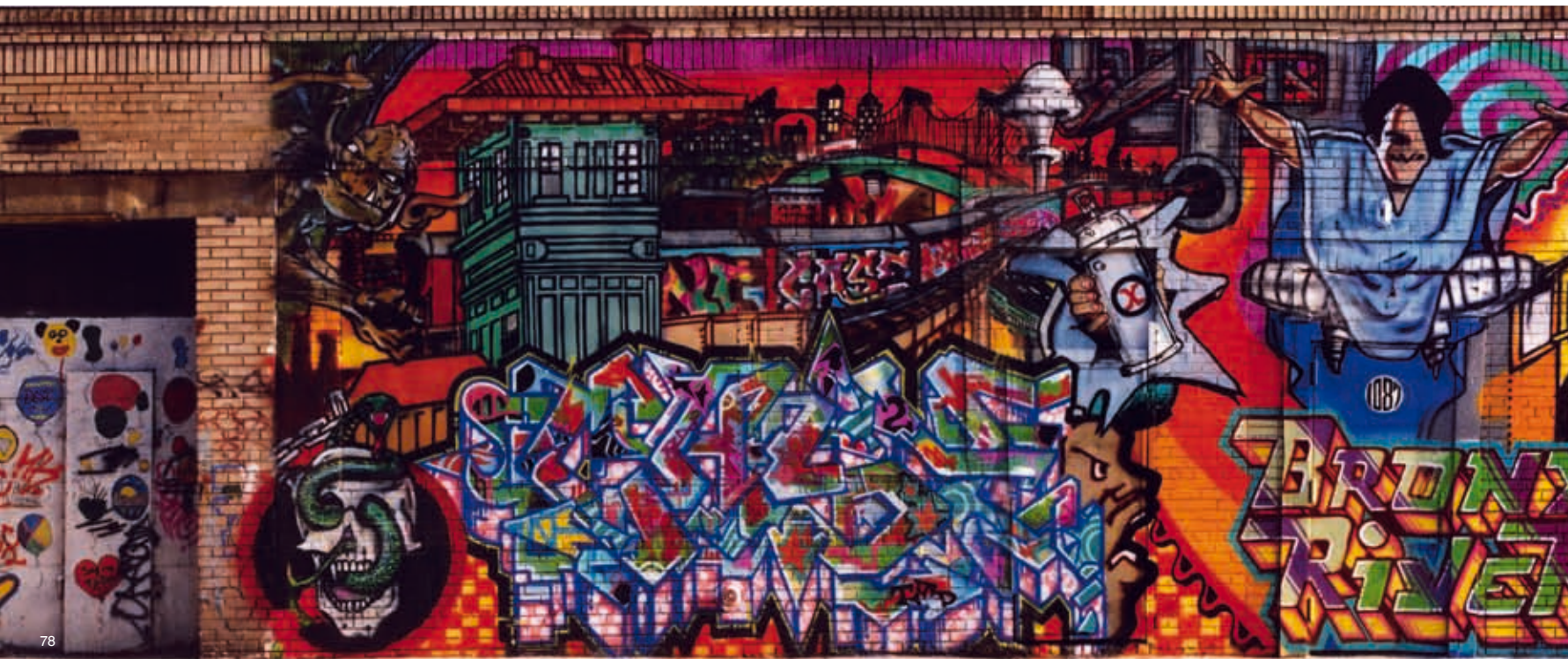
SENT / 1990

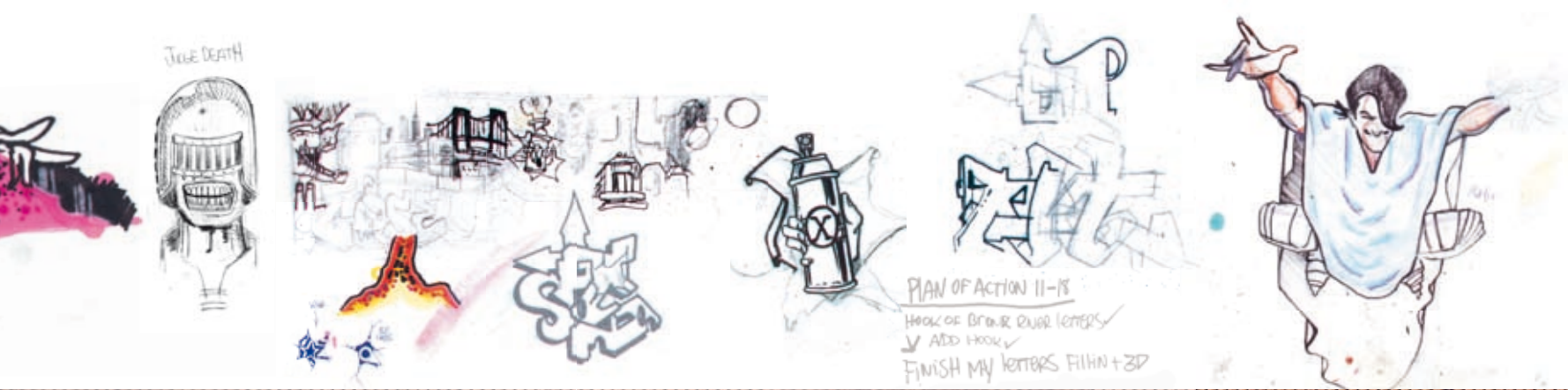


BRONX RIVER WALL

PAW OF ACTION 10/29/89
FINISH GWT HAND
FINISH FLOATING EARD
AUX 10/29/89

SENTO: The wall was painted by me and Kase. I did all the background. It was my first paid job: not much \$, but we got free food, plenty of supplies, access to the center and some cash that we split up. The place was a non-profit art center and was funded by the government. I can't remember who hooked the job up. Smily 149 would come around on occasion as well as assorted neighborhood characters.







BOMBING

THROBS, SILVERS, QUICKIES

“Many times on my ways through New York did I run into SENTO’s tags, thinking, what did he do here? Now that is truly all-city.” MILK

“HOW the hell did he do that?” is a common question when you first come across a color piece done in a spot where most writers would only attempt to place a tag. I have heard this question many times when it comes to the work of Sento. In New York City, the only other person that has caused me to comment like that more has been JA. Put those two together and the city walls are in for a real paint party.

Sento is a bomber’s bomber. He climbs. He does throw-ups. He tags all over the city on mailboxes, phone booths, anything that he can. He’s like the kid with obsessive-compulsive disorder totally fixated on getting his name up as soon as he

takes the first tag early in the morning. And best of all: he does it well.

His tags have rhythm, flow, and funk, just like the tags that you wish you could take but by the time it occurs to you, Sento’s tag is already there. His Tenth throw-ups are some of the most innovative and are distinctly iconic. And of course he pushes the limits of what one would think is possible to paint in the streets and illegally. His train station pieces are large enough and complex enough to have you wondering if it was commissioned by the city – so large that in fact these art works take him many days to produce. This distinction – as one of the few if not the only writer in New

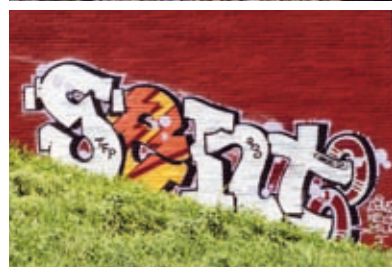
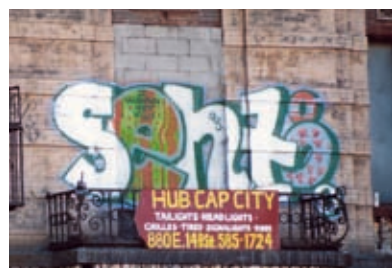


York to be crazy enough to do go back to the scene of the crime not once but up to eight times to get a piece done – is why he is one of the most accomplished writers in the streets of New York.



SENTO / Bronx / 1995







SENTO / Amsterdam, Holland / 2000



STENO (SENTO), MOSE / Rome / 1995

NETHERLANDS, FRANCE, BELGIUM, SWEDEN, FINLAND...

Tour de Graf!



SENTO: MICKY, SENTO / Paris, France / 2001. Part of a wall painted together with RIOT, SUPE and DIEGO 174.



FUME: A Sento, Ces 53 and Fume painted in Belgium, 1992. As you can see, the Sento piece is not finished! The simple reason is: he is just too damn slow! While Ces and I were doing some more damage he still didn't finish his piece.



EGS: The first styles in Helsinki in the mid 1980s were inspired from the New York subway graffiti as seen in *Subway Art*. Then *The Chrome Angelz* and *Crime Time Kings* style took over. After that inspiration came from Stockholm, Sweden, where the scene was more advanced and had better connections with the rest of Europe. In the early 1990s, me and my friends started to look back to New York's styles. We quickly found TFP, AOK & RIS styles. And Sento.

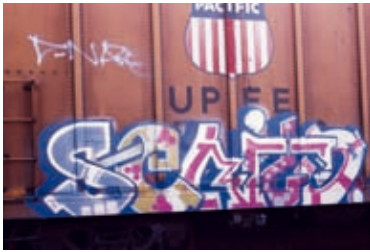
Sento styles came to Helsinki through trading photos and through magazines like *I.G.T.*, *Can Control*, *Move and Skills*. Around the same time, we broadened our musical tastes. *Black Sabbath*

& *Funkadelic* seemed perfect soundtrack material for herb-fuelled sketchbook sessions. Sento's work was amazing. Crazy wild styles, sharp block letters, psychedelic fills, wooden letters, pumpkins, bones, swords, trains, checkerboards, spirals, whirls... Everything in the wildest color combinations and everything executed perfectly. In Sento's pieces it was ok to mix silver and color. Even silver outlines. Or Copper outlines on a silver piece. Everything was allowed. Nothing was too far out. It was the most innovative graffiti we had seen so far.

Sento inspired us to take the styles further. The psychedelic, rebellious Finnish styles owe a lot to the all-time style genius.



SENTO / Sweden / 1990s



SENTO / Bronx / 1993

BOZO TEXINO
III
WAXAHACHIE, TEX



SENTO / Bronx / 1993



SENT / Bronx / early 90s



SENTO / down South / 2007



SENTO / Bronx / 1990

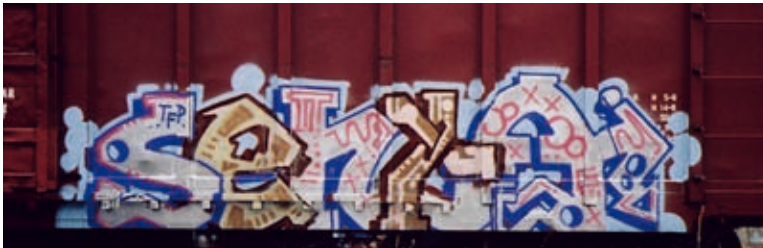
SENTO / New Brunswick, Canada / 1992



SENTO / Westchester, New York / early 1990s



SENTO / Bronx / 1990s



“ What really made me see the bigger picture is when Power caught a freight (D & RGW) that Sent and I had done in 1988 in the Bronx out there in California in 1990. That opened a whole new ball game and that’s when I focused all my attention to freight trains. ” CAVSTER



SENTO / Bronx / 1993



SENTO / Bronx / 1990s



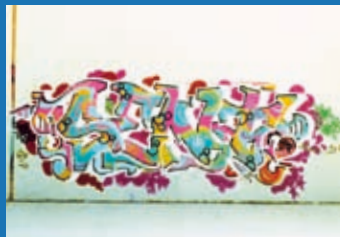
SENTO, DELTA / Queens / 1996

BASER: I've benched a lot of freights since the early 1990s and I have to say, seeing a Sento roll by on a boxcar in the Deep South was one of the most vivid catches of that time. It was like straight off the subway to the rest of the country.

**BURLINGTON
NORTHERN**

CHVX
896704

**CR
93**



ON THE RUN BOOKS form together an encyclopedia that catalogs graffiti and urban art around the world. Since 1990, the OTR team has built an ever-growing archive, to be eventually donated to the Museum of Urban Art, a project presently in development as part of the Campus of Urban Culture, in support of its focus 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, in keeping with our motto: **KNOW YOUR HISTORY.**



“ My man Sento is a visionary. He came out with a style that I never had seen before... ! ” T-KID 170

Sento

SINCE 1983, Sento has been an active graffiti artist painting every surface that holds still enough to get a fresh coat of Krylon paint. From New York's trains to billboards, from highways to freight trains and even going as far as traveling around the world painting, as a Bronx native he has consistently pushed the boundaries of what it means to be a style writer and bomber. His style has influenced writers across the globe in cities like Madrid, Paris, Helsinki, Los Angeles, and Amsterdam. His style is unbeatable and he is truly one of the world's best.

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