



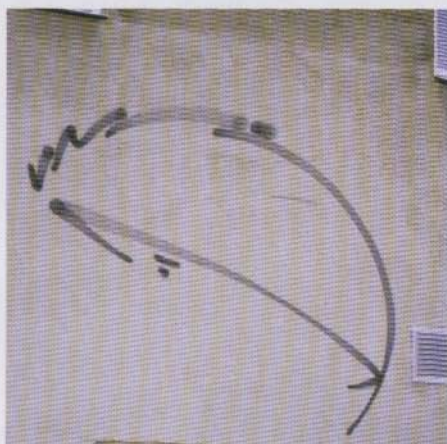


Recto, Smash – Bordeaux



Web, Web – New York 1997

## TAGS & THROW-UPS



Unik – Stockholm



Bacteria – Stockholm



L'Atlas – Paris



Seb – Paris



Paris



Chill Bcc – Stockholm



Jon 156 – Paris



V.V. – Stockholm



August 1988, still a toy

## When I was a toy

Before 1988 I was a toy. Okay, after that as well, but in January that year I got to know Sure, who became my mentor. At that time he was a well known bomber on the Green Line and he took his task of showing me all he knew, with great seriousness.

I had seen a few pieces along the line, and since 1986 I had studiously tried to copy them. In my opinion I did rather well, but that was an illusion that Sure took out of me: "These sketches are bad. You have to practise a lot more" he told me.

But graffiti is more than sketches. To get a mentor, an already well known writer, was to be initiated into the secrets of graffiti: Along which Subway lines had the best pieces; what stations the trains ran empty; where

people did outside on the trains. I moved up from tagging deserted parks in Stockholm to the inside of line 17.

I was initiated to the holy places: the Alimenta wall in Rågsved; Farsta Gymnasium (High School); Spånga where Circle and Weird hung out and the tunnels of Karlberg where Akay did his pieces. One cold February day we plodded through snow to the burner "2 my bro DJ Roc Ski" by Slice. Twenty-five metres down the track everybody had their shoes filled with snow. Of course we all had sneakers, Sure wore high basket shoes, but with the tongue in front of the shoelaces.

Mecca was the Hall of Fame in Stuvsta. There was only one Hall of Fame and that was the place where only the best were allowed to paint.

Over time, all these places and all this knowledge became a natural part of my life. We met up at "Korset" (the "cross"), took off for "Plattan" (Sergels torg), or Catch would propose that we should "check the insides on the green".

The graffiti world grew. Photographs showed up from other European countries and we discovered that graffiti existed in more places than we would ever find time to visit.

Places has a very special meaning in graffiti. In this edition of UP we will visit a few of them. We have followed the traces back in time; talked to Ezo about what the Hall of Fame in New York really is, we have talked to Mania and Bonus who have spent much of their youth in the Hall of Fame in Stuvsta, Stockholm. Sonic tells us of some of the odd places he painted in. We'll visit Hall of Fame - Fisksjöäng which is about to be turned into a Royal park.

**Tobias Barenthin Lindblad**



## DJ Fanatic 1978-2000

We would like to express our gratitude to DJ Fanatic who passed away during the summer. Fanatic was one of Sweden's most prominent DJs. He worked as a part of the trio Scratchaholics and behind many of the Stockholm West-side rappers. He contributed to several UP release parties.

Fanatic started his Hiphop career in his teens as a writer, decorating the K-Line with names as Spoz, Rips and of course Fanatic. But his interest in scratching soon took over and DJ'ing became his main occupation. UP mourns his premature passing and sends a thought to his family and friends.

## Crews part 2

The response since last UP has been overwhelming. Numerous crews have been added to the list, we have even got crews from Nashville, Tennessee. But this far we have only put up crews from Stockholm.

As this list would be far too long to publish in the paper version of UP, you can go to [www.underground-productions.se](http://www.underground-productions.se) and see for yourself.

## [www.hiphop.just.nu](http://www.hiphop.just.nu)

Kolla denna eminenta sida som har en av nätets bästa diskussionsforum just nu.

## How to get published

1. Send in your photos now to:  
UP, Box 773, 120 02 Årsta, Sweden
2. Send in good quality photos
3. If the piece is a part of a wall or train with several pieces - send in all pieces.
4. Don't send the same photos to several magazines
5. Write the following on the back of the photo: text on the piece, who made the piece, when it was done, where it was done and anything other interesting about the piece.
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Sätt in 200 kr på postgiro 434303-4, betalningsmottagare **Hasbin** så får du fyra nummer av UP. Skriv din adress och från vilket nummer du vill prenumerera.

**nu har vi AREA 08**  
den ökända svenska graffitifilmen  
(ny version)

köp graffitifilmer och tidningar på  
[www.underground-productions.se](http://www.underground-productions.se)

## Wholecar went into model train carriage

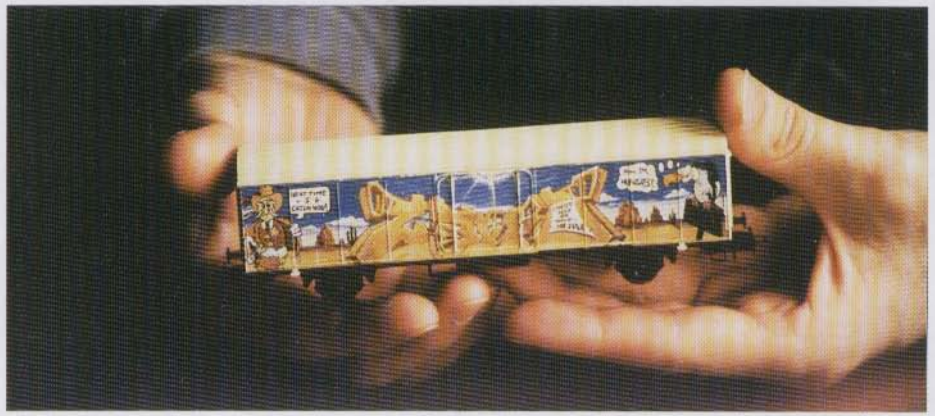
There are probably hundreds of writers who painted the model trains in their childhood. With varied results. Myself, I made an unsuccessful attempt on a Märklin carriage, in the mid-eighties, after having heard an enthusiastic description of Circle's ditto. During the early Nineties a hand painted model train could be seen in a pop video on MTV. If my memory doesn't drop out on me it was a KLF clip and the train was some kind of copy of Midg's "Free for Eternity" painting in Subway Art.

Zappo has never painted model trains. Nevertheless, one of his freight train wholecars has been made into a model train carriage.

"At a jam in Västerås my friend Pascha came up to me and told me about the replica. I laughed, thinking it was a joke."

But it wasn't, and the following day Zappo went to the store where Pascha had seen the train.

"It was an exact replica, I even recognised



Zappo holding the freight car

the hooks and bars on the frame, that I had used for standing and holding on to when I did the piece."

Zappo made a telephone call to the manufacturer of the model, and they told him it was a Norwegian train enthusiast who had photographed it in traffic. He had it photographed from all sides, even the registration number at the back was there.

Did Zappo demand any payment?

"No, I didn't even bring up the subject, it

is a public decoration and I can't really charge. The enjoyment and honour of them choosing my carriage is my reward."

The Zappo train model is called IbbplsC Closed Wagon "Graffiti" - NSB and is manufactured by Lima Models. Available in well-stocked hobby stores for around 400 SEK.

**Jacob Kimvall**

## FREIGHT TRAINS



Ikron



Bingo - Gothenburg



Whel - Umeå



Ape, Ska - Umeå



Daf - Norrköping



Punk - Gothenburg



Mask, Ape, Skar - Umeå



Kaos, Hims, Obe – married couple on the subway passing by central Stockholm

## STOCKHOLM WHOLE CARS



Mis – commuter car



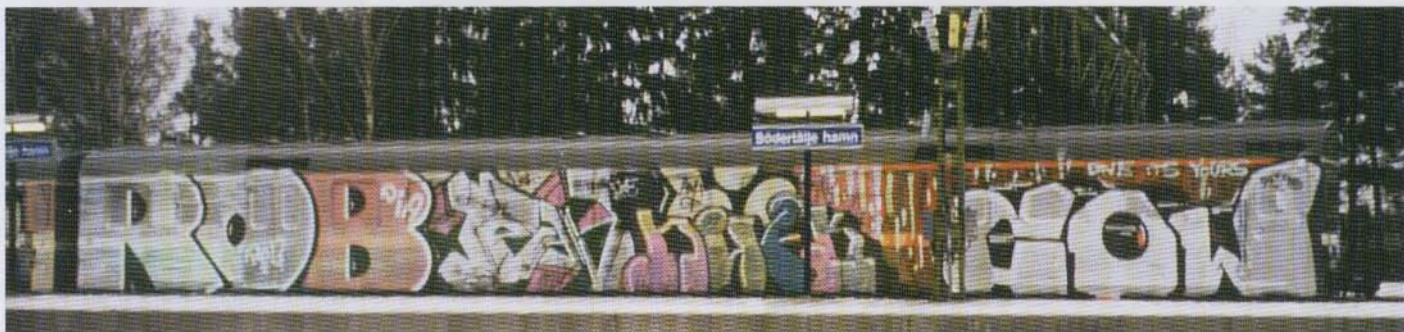
Sear, Mud



Sad, The – Subway whole car



Hx, Irkk, Mu



Rob, Phiy, Nuek, Cow



photo: mcperson - aders: bressol - gaspar

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Graffiti Hall of Fame is a phenomenon. You can find Hall of Fame's all over the Globe. Usually the phrase simply means a spot where it is legal to paint. In Stockholm the Hall of Fame were originally situated by a dead end railway track between Älvsjö and Stuvsta south of the city. I showed the place to a German writer in 1989, and he asked me, surprised, if painting really were allowed there. Of course not, I replied and asked him if it was legal to paint in German Hall of Fame's. My turn to be surprised, as he explained to me that our Hall of Fame was the only one he ever heard of, which was illegal.



## Strictly kings and better

The original Graffiti Hall of Fame is a place; a schoolyard geographically situated at Park Avenue between 106th and 107th street in Spanish Harlem, NYC. It was initiated by Ray Rodriguez in 1980, when he gathered a large part of the NYC graffiti elite to paint all schoolyard walls. He repeated the happening in 1981. The pieces that were done at these occasions became legendary through Style Wars and Spray Can Art.

At the same time Graffiti Hall of Fame became an inspiration for flourishing Hall of Fame's all around the world, the original became deteriorated. Pieces were done from time to time but not in an organised way, and a lot were crap. If it was still legal to paint was questionable. Sometimes people were arrested if police turned up, sometimes not.

In 1996 the graffiti artist EZO, who had taught at the school as an art teacher, took the initiative with Part one, to once again gather a group of artists to paint the walls:

"It had become a toy yard. Every now and then some guys came in and did some productions but only part of the yard would get done and then the local toys would tag over it. Most looked like crap, so me, Part One and Chain 3 started talking about getting our friends together to paint it all again, the whole yard in one shot".

Hard work was done to clear all paper work and writers from EZO's and Part One's own The Death Squad agreed to paint as well as TATs, FC and FXcrew to name a few. Initially it was planned to be a one time occasion, but to this day artists have gathered four times, in 1996, 1998, 1999 and 2000.

Just like in the early Eighties photographs of the pieces have spread all around the world, this time in graffiti magazines. When the walls are done it turns out a happening gathering people from just about the whole world.

Spanish Harlem is a poor neighbourhood, rich in culture, where tourists seldom find their way. Even native New Yorkers avoid going there out of fear and ignorance. The ultra rich part of Park Avenue seen in movies and television lay far away. The mid street grass part that has given name to the street is replaced by a high dark brown embankment, on which the commuter trains runs to the garden suburbs in the North. The pieces must be a positive thing for the whole area, like the fact that interested people turn up to see and enjoy the art.

"It's had a great influence on the local community. And the people in the neighbourhood love it, but they have no power to effect change", says EZO and continues.

"The politicians prefer taking the side of the powerful companies that don't see graffiti as an art form due to social bias but they'll 'borrow' graffiti like imagery to sell their products and make them look hip to the people of the community."

Whether any new pieces will be done in 2001 is unsure, maybe they'll wait another year.

EZO says that they are getting rather tired of organising the painting: Settling all the permits and gathering all the writers and dealing with the cops sneaking around, but foremost with all the politics and nonsense concerning other writers and petty jealousies.

As early as 1980 the Hall of Fame was

given the slogan "Strictly Kings and Better" and today it is still a meeting ground for the most established and acknowledged writers. A lot of them are legends who were around when the walls were painted twenty years ago. Being allowed to paint in the Hall of Fame is an honour meaning that everybody does their best when working there and the pieces are of an amazing quality.

EZO gets a lot of complaints from people who consider it to be the same old guys painting every time. And he says perhaps they're right, but that he's not going to stop writers like Seen or Case 2 if they want to paint. Such legends has a natural right to paint there. On the latest session, though, a lot of the old school painters withdrew and gave room to debutantes in the Hall of Fame.

Without doubt the Graffiti Hall of Fame fills it's function, both as bearer of tradition and as source of inspiration and as regenerator. It is actually one of the few places in the whole of Manhattan where you can find real pieces.

EZO remembers how he in 1980, sixteen years old, visited the Hall Of Fame together with his boys from Queens.

"I walked around and looked at all this amazing work. I was like, wow, I wanna paint like these guys. I hope young writers today learn to appreciate art the same way I did".

Check out more pieces from Hall of Fame at [www.thegspotcolab.com](http://www.thegspotcolab.com) or in the book *Spray Can Art*.

**Jacob Kimvall**



## The Stuvsta Hall of Fame, part one: From the beginning to the early 1990s

**Mania belongs to the very first generation of Stockholm writers, making his first piece in June 1984. After giving up graffiti around 1989 he became involved in the Swedish supporter club culture and publishes a magazine. Consequently he is a busy gentleman.**

We meet at his place, a one room flat "South of the Southern part of Stockholm". The apartment building is just a stone throw away from a subway yard, outside the open window we hear the carriages squeak when switched.

We look at some pictures from the 80s that I've brought along. Two pieces from Hall of Fame, "Mania" and "Baze - the one with the bill", has a rolled foundation. It wasn't until 1988 that writers started to prime the concrete walls of Stockholm.

*Whose idea was it to roll these walls?*

"The walls absorbed, so we rolled them. I don't know where we got the idea from. Maybe we had seen it in photos from Denmark. Perhaps it was someone rolling over an older piece and discovered that the paint covered better."

*Before you started painting the hall of Fame, what places did you go to?*

"Trångsund, where Disey and Ziggy painted a lot, Älvsjö railway station, Karlberg and Högdalen."

Mania and Baze decided to go down to

the side track at Stuvsta station to paint. This track runs from the Älvsjö yard to Stuvsta station, surrounded by high walls.

"The first piece was done around 1983 by a guy from Flemingsberg. It wasn't primed, it was just basic letters with a black 3d, basically a throw up.

We thought the walls were really cool down there. The thing was, you could be there during the day and paint. Once the police came by, but we ran. I guess the way things turned out was people seeing our pieces and came by to paint. During the summer of 1988 we painted a lot. Then Baze, Bonus, Ayer, Mezar and me hung around there. We named the place Hall of Fame, at the same time we did our first pieces down there"

*When I first heard of the Hall of Fame in Spring 88 it was said that only the best writers could paint there. Did you work out any rules for how that should work?*

"Not as far as I can remember. I guess it just turned out that way."

Around 1989 Mania felt that there was too much attention around him. He also had a police investigation from 1987 around, and he chose to play out the painting.

**Tobias Barenthin Lindblad**

**Bonus was raised in Tullinge, in the South of Stockholm. He began writing in 1987, and in the following years he became one of the most up writers on the Södertälje commuter train line. Since the early 90s he retired as an active writer.**

My first memory from the Hall of Fame in Stuvsta is when Keser and I went there a week-night in the spring of 1988. I was 13 at that time. We cut a large hole in the fence and ran down the tracks to check it out. It was the first time I was painting so far from home. I had to calm my self just to go there and check it out. It was always more secure to paint around Tullinge, where I lived.

A few weeks passed before we actually painted. Then Mania, Baze and Cruel had already been there to ground. I remember one day the same spring, when Cruel came down to the youth club in Tullinge with a large sketch he had made with three taped together A4- sheets. It was a large text, with 3D and a few figures. He was going down to the Hall of Fame to paint it the same night. Me and Elect, a guy slightly more lost than myself in those days, were impressed.

I remember my surprise at how easy it was to get a peek at his sketch. He wasn't as secretive as Baze, whom you had to nag for a long time before you were allowed a glimpse of the masterpiece. Baze's sketches were so good you almost died. Cruels sketch wasn't as good, but still damned cool.

Cruel asked if we wanted to come, Baze and Mania didn't want me or other brats along on their escapades.

Perhaps it was my luck that I wasn't al-





Massacre, Dzarm by Baze and D:zarm – Stuvsta Hall of Fame, spring 1988

lowed to stay out all night, but Elect could, though he was only in 6th grade. He teamed up for anything in those days, in the end he was placed in a foster home in Northern Sweden.

If you followed you often had to perform simple chores, like carry 12 litre-foundation containers or buy cigarettes for the older guys.

Elect och Cruel rolled the underpass of the Hall of Fame and did the first colour paintings there. I don't remember what the paintings said but I remember Ayer's incredible colour piece that turned up on the same piece. He was friends with Keser, Elect and me, but that piece elevated him above us. He took a giant leap from semi-ugly pieces, like the ones the rest of us did, to really cool pieces with sharp and straight lines. Keser, who got jealous really easy, alleged that he had been helped by some of the big lads.

Things started happening in the Hall of Fame that spring and summer 1988. Baze did an amazingly cool piece, »Baze«, with an edgy complicated filling composed of several different red and orange shades. He never finished the contours or the background, but that piece showed that he was one of the leading writers in those days.

Instead he rolled over his old piece "No mercy", who for a long time had been one of the best pieces along our line, and started yet another project together with D:zarm. That resulted in yet another masterpiece: "Massacre D:zarm". D:zarm was a complicated piece but Massacre was more conventional and contained an enormous variety of colours, put together with great talent.

I remember how I first thought Massacre was to straight lettered. When I was that young I thought you had to do complicated pieces to be really cool. This one only had a couple of arrows and beams and was way too simple. But it grew. The more I saw it, the more I liked it. In the end I agreed that it was among the coolest things I've seen.

Next to the letters they had done two "Vaughn Bode"-characters. In Massacre it was written "Baze the one with the bill", referring to the fines he had received when he, Cruel and Lady got caught bombing all the buses of Botkyrka and ending up on first page news. They were the first in Stockholm who received really high fines: a couple of 100.000 SEK each.

Mania, Baze, Cruel, D:zarm and their friends made the Hall of Fame into their living room. They stood there, shirtless, in the light summer nights and painted as if it was legal. They brought crisps, coca-cola, hasch, a tape recorder and their girlfriends, who I thought were really good looking as they sat on the railway lines, wearing lots of make up, poodle perms and dressed in Adidas sweat suits with heavy shoulder bags. I heard, confidentially from Keser, Manias younger brother, that one of the guys did it doggy style, with his girl friend behind a electrical cabinet down in the Hall of Fame. Keser would get beaten up if it was spread.

The girls used to tease us little kids because they knew that we thought they were good looking. They could suggest, for fun, that we sat on their laps, things we had dreamt about in our teenage bed. But you did end up as laughing stock, red in the face.

The first piece I did was straight on to concrete. A few weeks later, when we had equipped ourselves with a 12 litre-foundation containers from a nearby building site, Keser and I went down to roll ourselves. I did a Silent-piece with a spray can as "I". The paint ran and it looked like hell and I stood there for a long time, working hard to create the same sharp, edgy fill-in as Baze did, but it just didn't happen.

One day Baze came down to reveal the trick: "Gold-cap", a mouthpiece from the perfume bottle "Fenjal" that was easy to make sharp edges with. I felt honoured that a master like him helped me out.

After the summer of 1988 Baze wasn't seen that much in the Hall of Fame. Mania was around though, and he drew a crowd, in the end all town was there. Even though the Hall of Fame is a bit off it turned into a spot where writers from all over Stockholm pilgrimaged. Maybe because it was so calm to paint there during daytime, the large access to walls, and the fact that so many writers turned up in the area, that pulled even more people and turned it into a Hall of Fame.

During the first years the police didn't dare enter the tracks. They drove around on small roads surrounding the area, but very seldom came down to the tracks. During all of 1988-89 masses of people came down: Comes and Denie from Nacka, Ermit and Caster. Dudez arrived from Gothenburg to write. In the spring of 1989 DST-crew started hanging out there. Together with Code they did a long wall: "Agent orange", today a classic. Caster started his gi-



Mania's first piece in Hall of Fame-Stuvsta – Spring 1988



Bonus worked "hard to create the same sharp, edgy fill-in as Baze"



Baze – Bonus' role model for fill-ins



Caster in action, circa 1991 – Stuvsta Hall of Fame

gantic productions. Enormous detailed and genre-defining pieces that never were finished. My friend Ayer describes him like this:

"Caster could come down to draw a few lines, if he started running he got mad, bombed up the whole can and went home. If he was dissatisfied with what he had done the previous day, he went away to rack cans, came back and did it all over again."

A lot of people hid their cans under the concrete slabs next to the tracks, which turned into a source of many conflicts. People started to dig around there to steal each others paint.

During the same period Erse turned up. Everyone started to wonder who it was who did all these highly original, clean styles. Few had seen him and nearly no one knew him. He didn't follow the pattern. He didn't look like a hip hopper, and he had been seen riding a bike to the Hall of Fame. A thing many graffiti-kids could look upon as dorky in those days.

Hall of Fame was also a place for making contacts. I remember when Track called me the first time. I was surprised because we had barely talked, just said hallo when we met. He rang me unashamedly and asked me if I wanted to join down pieceing.

One of the first times I got caught was on my way there. My girlfriend Fiffi and I was on our way to paint. Many thought she was really cool because she used to follow me and sometimes helped me fill in my pieces. Anyway, we saw a whole crowd of guys running towards us, among them Dudge och Wagon. Feet shuffling in the gravel and they disappeared over the fences. Fiffi and I hid

behind a rock and within a few seconds we heard a heavy man with a set of keys coming toward us and arrested us. When we were heading toward the other police cars I noticed how scared he was of trains. He appeared to be the only policeman who dared going into the track area.

At the police cars they started quizzing us and I replied in a fake Northern Swedish accent. Afterwards Fiffi asked me why I had replied in that nerdy way. I answered that I didn't know. It was embarrassing to confront her family after we had got caught and taken in for questioning and all. Her family were amazingly honest, had surely never had anything with the police to do before.

The Northern Swedish accent was something Keser and I had started, to appear innocent in front of adults. When we stole paint we used to hide our long unkempt heads in our caps and pretend to be farm boys, as no one would suspect a kid from the country side stealing. We made up different stories to the store clerks so they would leave us alone amongst the spray cans. In one store we used to say we were going to use the paint for our playhouse and in worst case Keser could act slightly retarded to confuse the clerks. We stood there, performing our little shows in front of the clerks, who surely must have wondered what kind of fools we were. Maybe it was because we dared talk to them that they rarely suspected us. When they left we stuffed our clothes with spray cans.

Easter 1990 I was doing some large pieces and therefore spent a lot of time in the Hall of Fame. I had never seen so many kids

there, writers and their curious friends, hanging around, checking us out and asking questions, others running around trying to bomb with the left over cans they could find. They climbed and hung on fences, some of them threw large rocks on cans so they exploded. Hall of Fame had sort of turned into an uncontrolled playground for kids of the more wild kind. Erse got robbed.

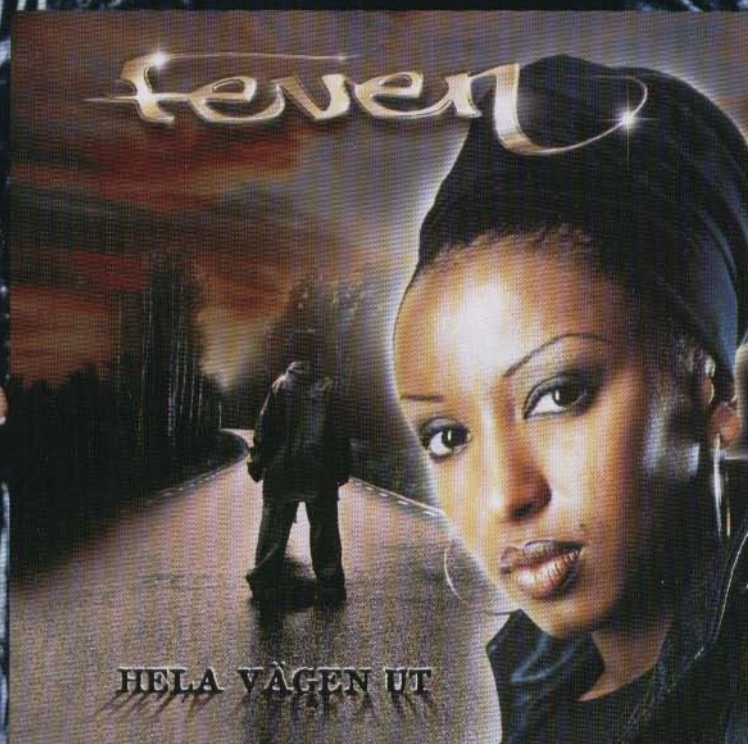
Sometimes there was a fight, but most of the time it was calm. I got a bit worried that the train drivers would see all kids and call the police, so sometimes you had to go down there and raise your voice and be a bit of an attendant down there.

The worst was that some started throwing rocks at the trains, it didn't happen often, but at those occasions you had to send some angry, respect imposing friend at them, so that they left.

After 1992 I stopped hanging there, but sometimes I return to walk around and feel the nostalgia of this concrete paradise. 1994 I took my girlfriend to show what I once burned for. She still remembers how disgusted she was by one of Shote's pieces. It was a huge cunt, 2 metres tall, from which something slimey ran. It had been given the name "Pussy power".

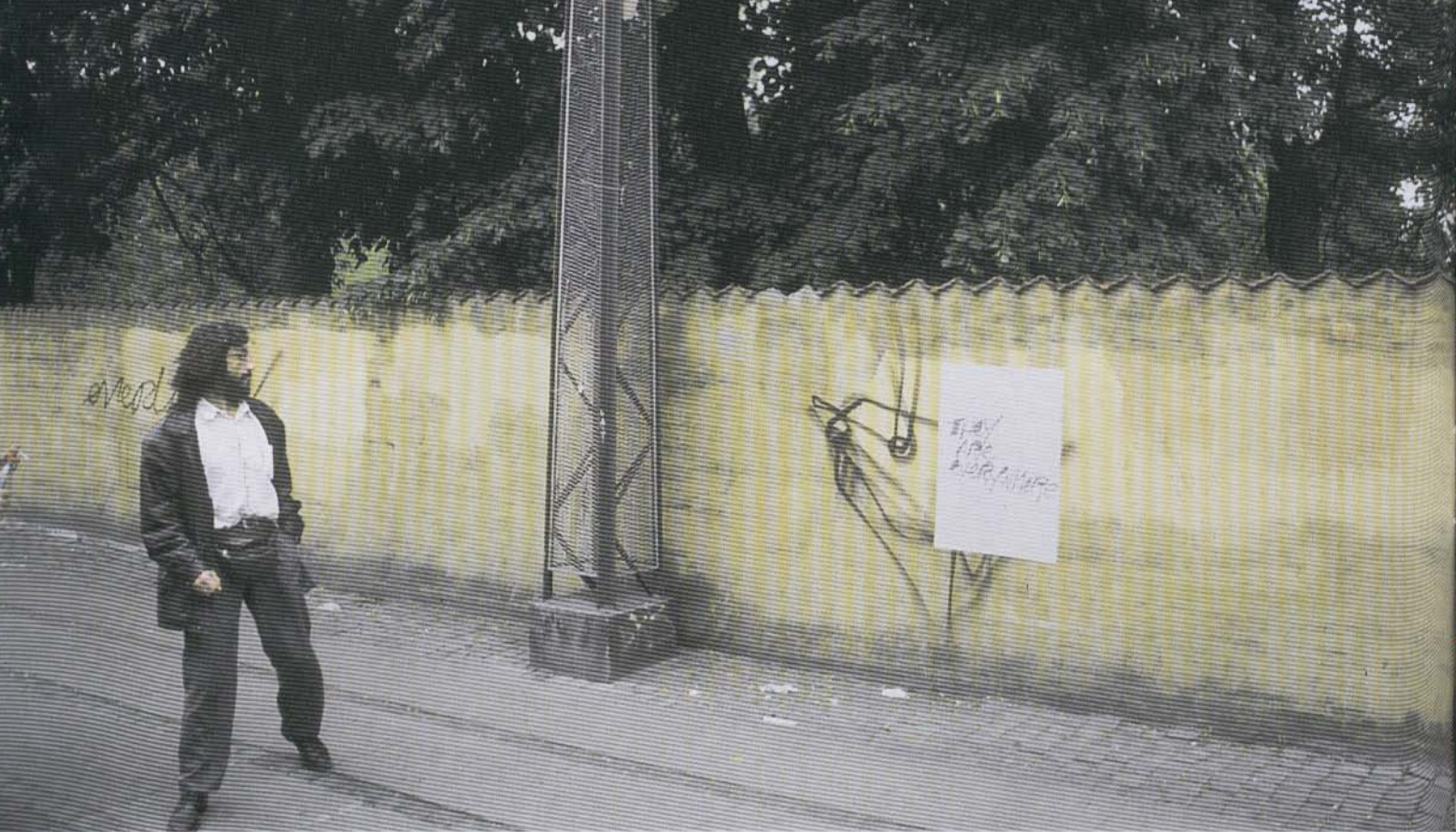
**Bonus**

# Fever



**Fevens debutalbum "Hela vägen ut" innehåller hitsingeln "Dom tio budorden".**

**Medverkande gäster på plattan är Petter, Ayo, Ken, PeeWee m fl.**

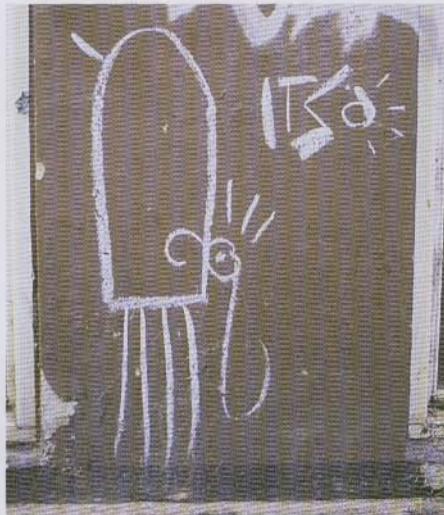


They Are Everywhere – poster placed at a wall on Nørrebrogade in Copenhagen

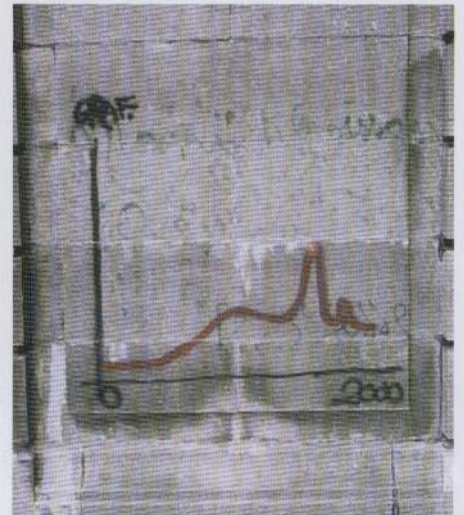
## STREET ART



Lam-post in Rotterdam



Chalk-work by Itso – Copenhagen



Grafindex – Brussels



Sticker by Kayal – Stockholm



Watching you – Copenhagen



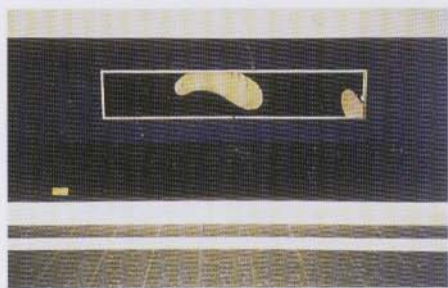
Cloud by Zevs – Paris



Spirit of '69 by Honet, P II B – Paris



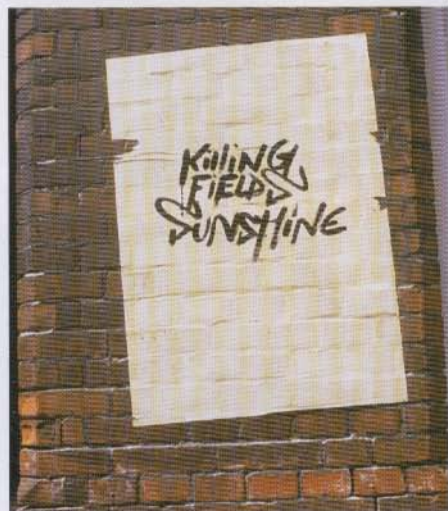
New York 1997



Bacteria – Subway station, Stockholm



Stockholm



Killing Fields Sunshine – Copenhagen



Ape – Umeå



Ape – Umeå



Stockholm



Kopi – Copenhagen



Outside a friends home.

## Stockholm's latest Hall of Fame turns into Royal Park

In Stockholm, over the last year, a great deal of all graffiti has been done on a couple of buildings ready to be demolished, located at the Northern part of Djurgården, far away from the city's other buildings.

The area, called Fisksjöäng, has for some time worked as a place of refuge for junk collectors and individuals living at the society's edge. Between car wrecks and mobile homes lies lots of stuff which most people would call junk, but to the inhabitants of the shacks it appears to be a livelihood.

One man outside of a shack tells us that he has wasted away half his almost 40-year old life. A friend of his lives in the shack but is now forced to move. Fisksjöäng is part of what is called the Royal Djurgården and that's no place for an untidy retreat for people with drug problems. The Royal Park is now to be enlarged.

Akay and Bacteria were among the first to paint in Fisksjöäng. At first they kept the spot secret for other writers, but finally took along some friends who again brought along some friends. Soon almost every writer in Stockholm had painted there. This summer demolition of the buildings began and now there's not much left.

**Malcolm Jacobson**



Skill



Oiler



Graye





The buildings are torn down to leave space for the royal garden.



Kazter, Zappo, Pke



Idit, the fish is by Gauge, Who, Sken



Leroy



Kaos, Cakes



Den, character by Candy, Erot, Kaos, Retro, Ba



Aods



Alic, fish by Gauge



Porr



Aod, Kpst



Riga



Lotus, Space



Qpong



Robob



Tuna, characters by Phan

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Leyk



Rail, characters by Hotel





Wufcs, Ehzo, Nick, Foe, Cas, characters by Leroy



Nicab, character by Doe, Wem, Bear



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STOCKHOLM SUBWAY

Unik, Tere - in the yard



Bomb



Ib, Six



Leroy...



Rdl, Ofuk



Dins



Baby



Sdk



Kin



Rilo, Nick, Spio, Leroy, characters by Leroy



Mier, Pum, Roli, Foe, Foe



Rilo...



Klik...



...Ode



Heat



Will - on the new type of cars



Gets



Woman, Ode, Moas



Spud, part of the wholecar on the frontpage



Ode, Gts, Obe





...Fire, Cerwos – three window-down whole cars in the lay-up on a Sunday afternoon in October 2000.

## STOCKHOLM COMMUTER TRAINS



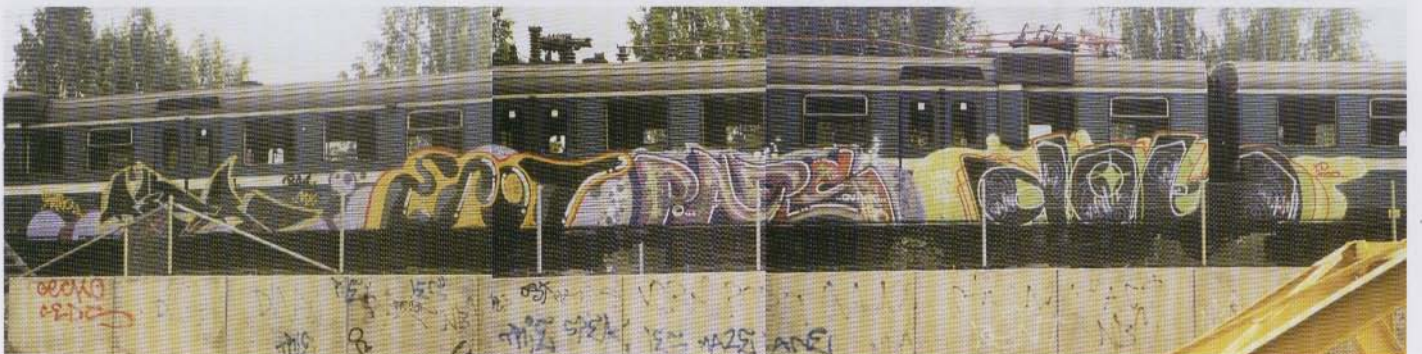
Unik, Skar...



...Thick



Smb, Irok, Dos, Abs



Retro, Erot, Paps, Dot



Oi (not finished), Onko, Mks, Fuck The Cops, Unik...



Clipp, Reno, Olaf



Star, Drow



Woman - Tvärbanan (Tram)



Dot



7dc



Clip



Solo Ftc



Musak, Mud



Sad, Maza

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Free, Cake, Knas

STOCKHOLM WALLS



Iak



Reclaim



Hank



The Grassrots



Yoko, Irie – on a classic location, the old "Swatch-wall"



Miller



Sale, Kane



Bruce, Erse – along the commuter line



Lak, Polar



Kurir, P-nut



Joyce



K, Vim, Msn, Mas – way out country side in the north of Stockholm



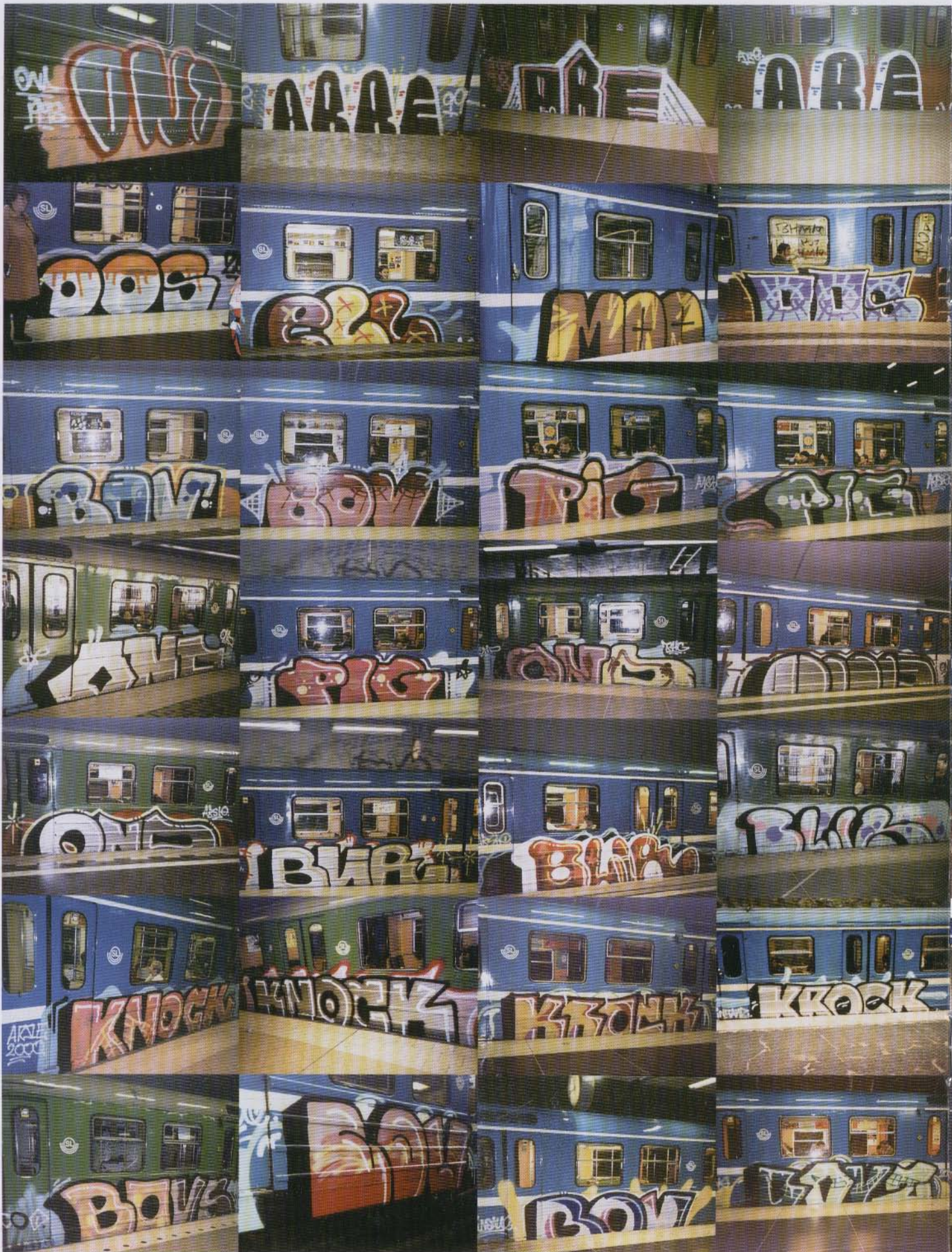
Him One, Key, High, Oven, Dgr, Him



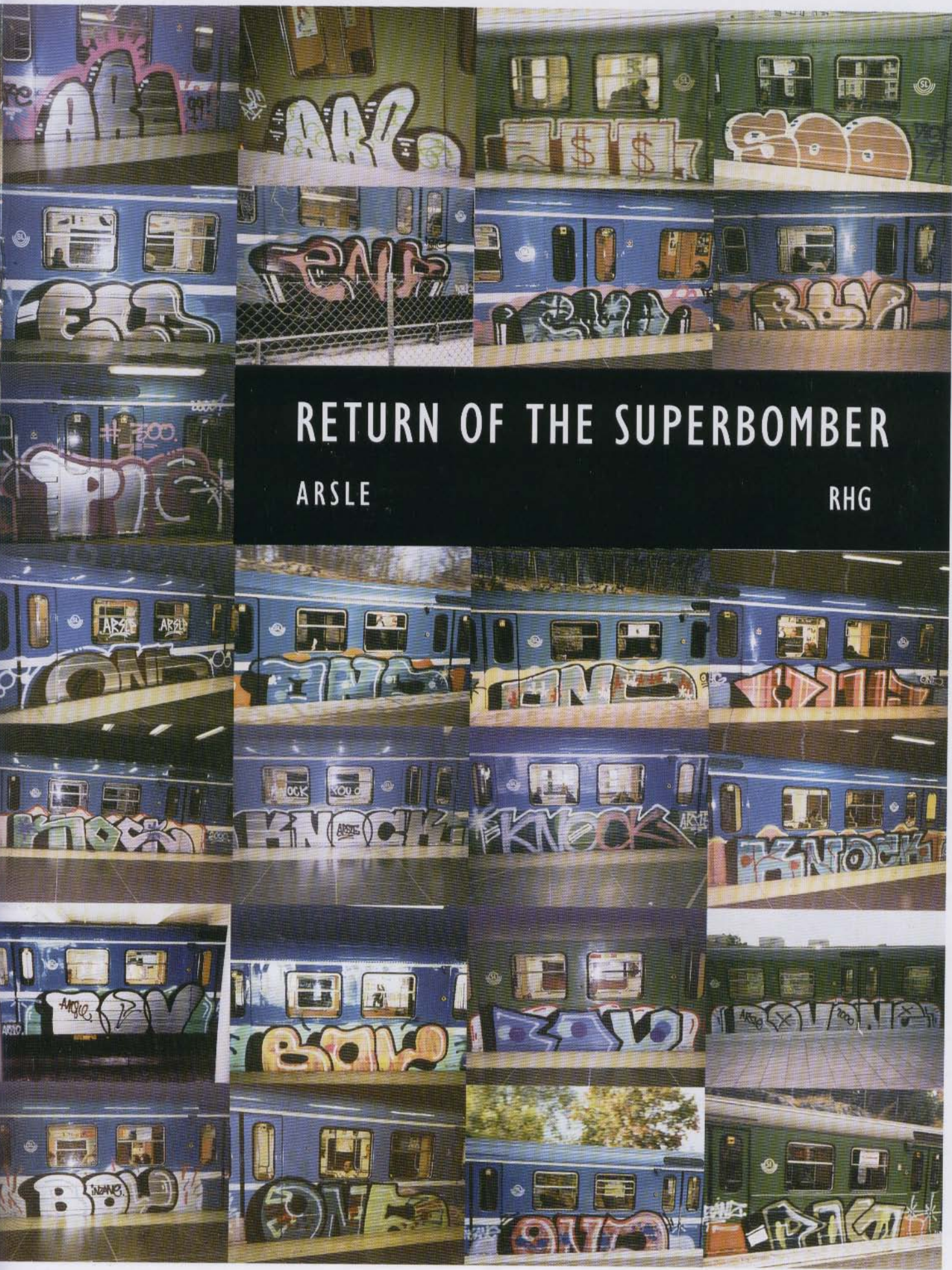
Don Carlos, Him, Pot



Malf, Mae, Saht, Loyd, Kidz







# RETURN OF THE SUPERBOMBER

ARSLE

RHG



Insane – at a subway station in Stockholm during the cold and rainy summer of 2000

## "Graffiti is worth fucking life for"

**Since the spring of 1998 Arsle has done over 500 train pieces, 30 of them whole cars. He has painted all of Stockholm's one hundred underground stations, 30 of them in a week!**

During 1995 Arsle started tagging "Flash" and "Snake", and in no matter of time he had bombed a name for himself, especially on the Red Line. In the mid nineties Reson was king of the Red Line, which has influenced Arsles style a great deal.

Arsles older brother tagged, and told Arsle that under no circumstances were he allowed to start doing graffiti, which was and incitement in itself.

Arsle says that in the beginning the most fun was people who saw what he had done and started talking about him. He became someone when he painted.

In June 1998 he left compulsory school and started writing more focused. He was given a camera, and could for the first time photograph his paintings.

During this period Arsle and Coke started the RHG-crew, short for Rökheroïn Gangsters (Smoke Heroïn Gangsters). The name was adopted after Kjell Hultman (the Stockholm Transit Authority's anti graffiti man) had made newspapers print that writers stay awake by smoking heroin!

Seeing Arsles bulging black book, one is impressed by his productivity. How does he find time to develop styles?

"I always sketch before doing a new piece. What inspires me the most is French styles, SDK for example, and Kaos and Reson."

What's your situation on the graffiti front right now?

"Most of the time I paint on my own, but I feel a certain pressure, things are expected from me now. Trains are most cool, so I do a lot of them."

The consequences are best not to think of, that would take time from writing.

"Graffiti is worth fucking life for", he says, not thinking that a prison sentence would cool him off.

He will continue to paint as long as possible, maybe have a job on the side to earn a living, and to be able to continue doing graffiti.

Arsle has around twenty different writing names during the last two years. But the different names has the sole purpose of varying the letters. When other writers change names to avoid the long arm of the law, he consistently uses "Arsle". His goal is to become the most famous train writer in Sweden, even if it takes ten years.

In Swedish "Arsle" means arse.



Arsle



Knock



Misil



Misil

Gustaf



Misil



Boys – another whole car during the summer of 2000



Insane



Ond – part of a whole subway car



Down



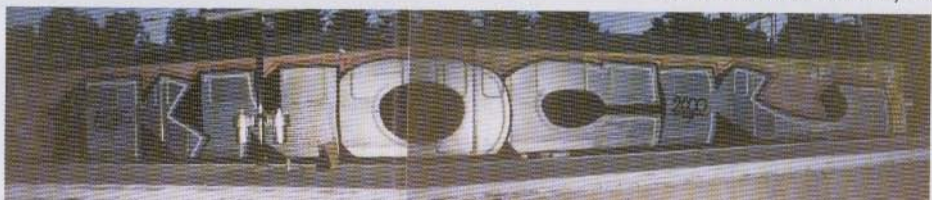
Down



Down



Krock – this is made on a navy car



Krock – a commuter train whole car at night in the lay-up



Down



Pig – the subway once again



Wufc, Sdk, Mr Killah, Sb, Ak, Seksie, Jass, Wow – Norrköping

## SWEDISH WALLS



Beams – Västerås



Dirty – Norrköping



Kin – Norrköping



Noga, Easy – Örebro



Jungle Jompa – Norrköping



Lotus, Badge – Norrköping



Character by Ikaros, Ribe, Tuna...



Gaine, Deepo, Slak...



...Dne, character by Moer - Norrköping



Haws - Värmland



Spel, Besk - Åhus



Suer - Malmö



Skr - Umeå



Rick - Uppsala



Pinr - Umeå



Anger, Hems - Norrköping



Qwkie, Saht, Tig - Malmö



SWEDISH TRAINS



Siks - Copenhagen



Vels



Twcz



Wena



Besk



Wena on a commuter car somewhere in Sweden



Roeh at a Paga-train in southern Sweden



Kkor, Poer, Kun



Mix



Zpel

Chs



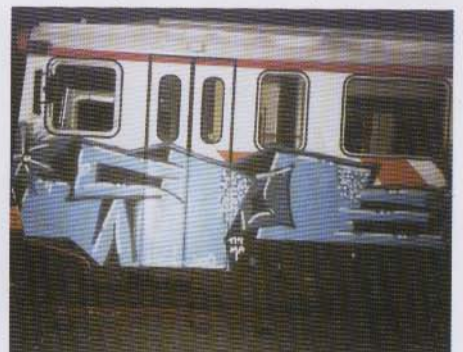
Plas, Skar, Ape – snapshot of a X2000 intercity train in Sundsvall



Oden hitting a X2000 intercity train



Abos – Påga train



Goe



Heor, Hool



Jly, Nbc at the Stockholm central station



Buffalo, Cannt, Cifon



Poer, Nbc – Österlenaren



Siks



Dins

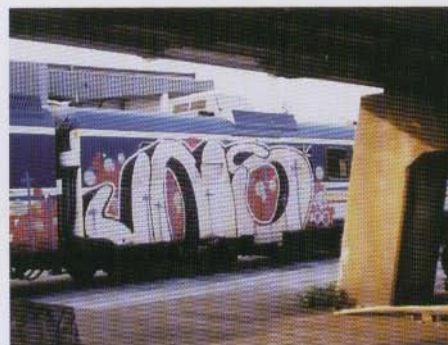


Oops, We Did It Again

# GOTHENBURG



Okie, Gem



VNS



Fem



Potr



Gem, Mae, Arom



Enya, Keffo



Oops, Sex





Lup, Lup, Punk, Kc-Crew



Side, Gone



Punk, character by Saek



Oooxxä, characters by Alias



Punk in Copenhagen, putting toys to shame



Lups



Soul, Gone



Oban, Ryan, Gone



Jinx, T-Rex, Vee



Twcs



Siked, Cake

## UPPSALA

"They have become incredible.", experienced writer Cake talks about the new generation of writers from his hometown Uppsala, a city with about 200 000 inhabitants 60 km north of Stockholm.

"I mostly paint with Deciz now, he is much younger than me and out painting all the time. It has given me lots of inspiration."

If you want to see more styles from Uppsala, check out [www.upptown.eu.org](http://www.upptown.eu.org)



Seg, Rizla, Ringo



Kast, Sony



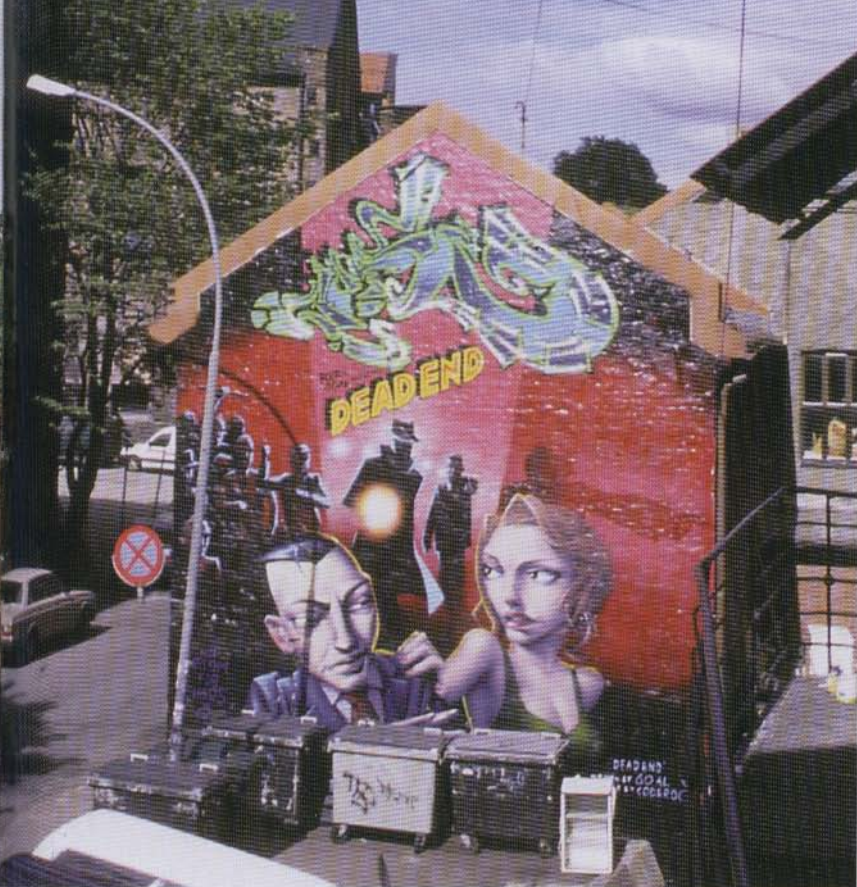
Deciz



Sony, Cake



Cast



Goal, Dead End, characters by Code Rock – Oslo



Kmasa – a roof top at Trondheimsveien in Oslo

## OSLO

As a first-time visitor in Oslo, I was shocked! In my opinion this city is like a smaller formatted Copenhagen. The part called Grønland for example, looked very similar to Nørrebro in Copenhagen to me. The same immigrant shops, tags all over the place and a piece here and there. There also exist a lot of fresh commissioned work.

**Tobias Barenthin Lindblad**



Atk, All – action at a running subway car



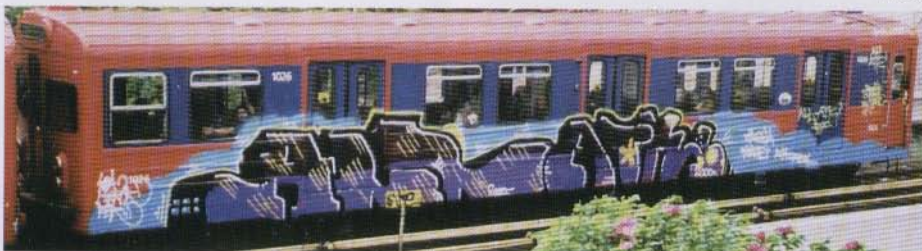
Cevs



Thkuk



Mucho



All, Atk – Oslo subway



Poker



Chew, Mucho, Goal



This huge ReClining Buddha can be seen at S-Bahn station Tiergarten in central Berlin. Berlin is worth visiting for any reason and the graff scene is one of Europe's busiest.

## INTERNATIONAL WALLS

It's a hard job trying to include all of the beautiful pieces from all over the world in some lousy pages. Something in the format of a phone book would be needed. These are however some of the artwork we have been diggin' this fall.



Nancy - Berlin



Jeks (Stockholm) - Copenhagen



Rhize - London



Cept 148 - London



Ribs - Italy



All Scyte - or something like that, Berlin



Hotel - Prague





Khc, Show – Skalitzer Strasse in Berlin-Kreuzberg, subway line passes by on the elevated track behind the photographer



Acre– Auckland, New Zealand



Kegr – street piece in Copenhagen



Dimhe (Stockholm) – Cyprus



Fool, Whirs (Sweden) – Warszawa



Roger, Relax – Berlin



Wish, Serg, Inca, Herz – Amsterdam

FINLAND



Astron

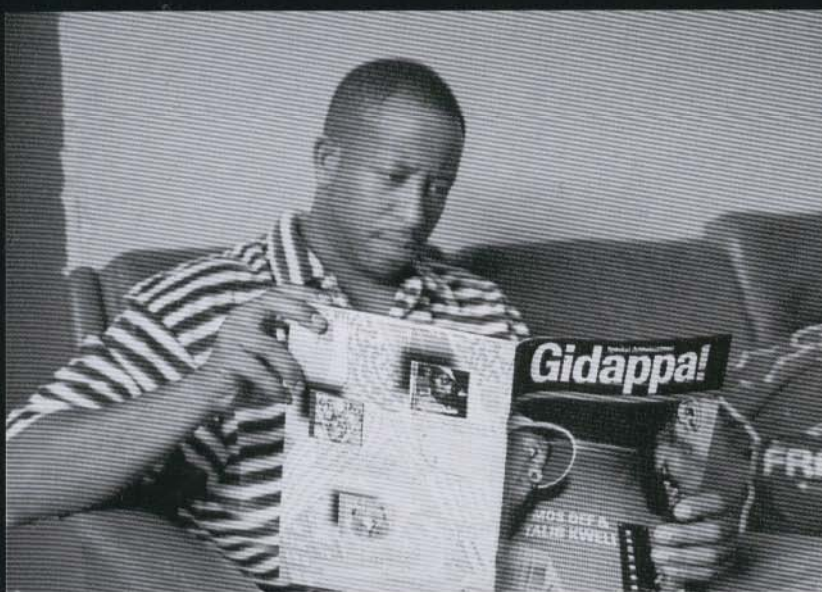


Lero



Line on the high-security Helsinki Subway

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Mimko



Pus, Brem - Tampere



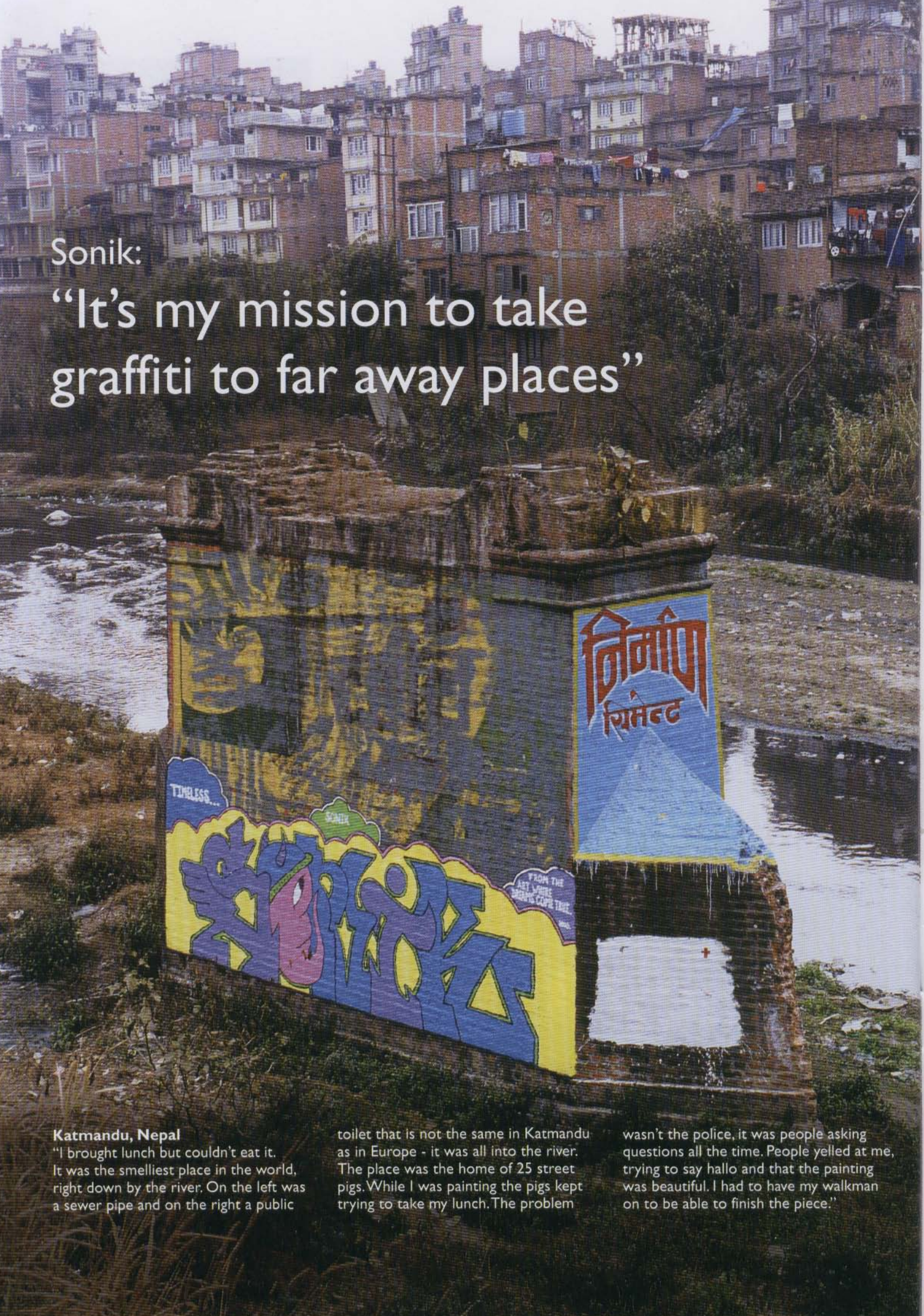
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Sonik:

“It’s my mission to take graffiti to far away places”

#### Katmandu, Nepal

“I brought lunch but couldn’t eat it. It was the smelliest place in the world, right down by the river. On the left was a sewer pipe and on the right a public

toilet that is not the same in Katmandu as in Europe - it was all into the river. The place was the home of 25 street pigs. While I was painting the pigs kept trying to take my lunch. The problem

wasn’t the police, it was people asking questions all the time. People yelled at me, trying to say hallo and that the painting was beautiful. I had to have my walkman on to be able to finish the piece.”





**S**onik is a writer from the USA who has been painting in some countries where you aren't used to see graffiti.

"My family has always traveled a lot. When I was 18 I started going places on my own. My graffiti tours started seriously in 1997 when I went to Australia for four months. Then I went to Brazil in December 1997 and that changed everything.

I was already painting strange pieces but it was a certain magic there. The magic of Brazil is something I try to recreate and a groove I will try to stay with the rest of my life. Sao Paulo was so huge and out of control. And the graffiti there was simply the best going on at the time."

*You have been painting in some countries where graffiti as we know it doesn't exist, like in Nepal.*

"I think that's my personal mission, to take graffiti to far away places, open some new areas. I hope to inspire some kids there."

*Isn't the graffiti culture a western world phenomenon?*

"I think the eastern world could have graffiti. It's easy to paint there, the art tradition is just as good. When you advertise in Nepal you just paint along the road, you don't need to pay for the space. All you need is a idea."

*Don't the people in Nepal has enough struggle just to get by?*

"Not more than in Brazil. In Brazil kids poor as animals were doing incredible paintings. The difference between east and west is that western world art is very individual,

everything is focused on originality. Eastern artists put more emphasis on tradition and the past. The art there is amazing so there's no reason street art shouldn't be to."

*Who was your main public there?*

"I try to make my paintings for children, my theory is that everyone has been a child but everybody isn't old enough to appreciate intellectual work. As for writers it's really a complement when someone I like as a writer likes what I do. But writers as a whole are not my main audience, they don't see my work in Katmandu. People there seemed to like my work. Unlike many other graffiti writers I don't like be hated. Personally I think I will achieve more when people like what I do. Non writers are more important to me than writers.

I make characters a part of the text to give something to ordinary people. The letters are like creatures to me, they have some meaning to me that have come through the years. Wings, horns, birds, hearts, arrows - I try to make the piece like a character."

*What makes you stay with the letters and your tag?*

"I think all art tradition has a framework - landscape with sky on top, portraits. We draw letters. The landscape, the person or the letters isn't important - it's just a framework. Letters is our structure and how we communicate with each other."

*In Nepal you painted with brush paint?*

"You could buy spray paint, but it was bad quality and too expensive for local people. It's not fair to come to another country and use paint they can't buy. Then they think they can't do it. I like painting with brushes. I paint a lot with brushes in the studio at home. Really it doesn't matter to me, paint is paint for me. Some paint is better for certain surfaces. If you're comfortable with brushes a whole new world opens up to you where you can paint."

**Malcolm Jacobson**



"Usually I try to keep it happy, the world has enough depressing in it."



"This commission paid my trip to Nepal. It was a couple working in a bank. They said: 'You don't hire graffiti artists and tell them what to do', that's how cool they were. You don't get jobs like that everyday."



Sao Paulo, Brazil



School in Nepal



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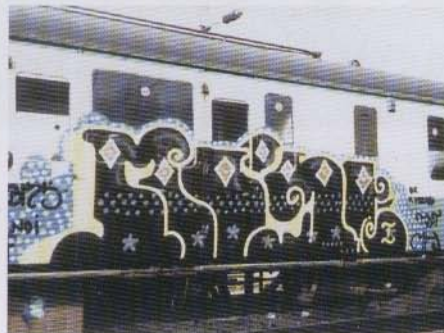


Diaz Crew, Hnr, Dt – married couple just leaving Copenhagen central station heading south for the buff.

## EUROPEAN TRAINS



Shas – Madrid



Mist – England



Rizla – Napoli



Krash, Bts Allstars – Barcelona Cercania



LBS-crew – Köln



Waks – the Hamburg commuter train



View, Xeno – on a Milan FN train



Sw – Copenhagen



Hulk, Vhd – Belgium



Pcpro – France



Caro, Ist, Pointilism, Le Binôme – Belgium



Blue and Daze checking out their pieces.



Sieg Yo, Daze, Blue – Fisksjöäng, Stockholm 2000

## From passion to profession

**Creating art to make a living makes other demands and has other requirements than doing pieces for ones own pleasure. Only a handful, of the hundreds who tried, has so far made it both artistically and commercially.**

Of course not only graffiti artists has discovered the problem with transforming a passion to a profession. But in few other areas does the controversies shine trough so well.

Graffiti has grown from an environment where it competes with advertising, buildings and all the other impressions we're met by in the place we formally call the public space. In an art gallery, where you go only to view art, there's no competition.

The pieces risk either to feel like caged animals or loud as an arena act in a basement club. Even in the act of painting the conditions, and what you have to think about to get across to your audience, differ enormously.

Daze was one of the first writers who took the step into the art world and one of the few who have managed to stay there. He is born and raised in Brooklyn and did his first

piece before most of UP:s readers even knew what a spray can were. To this day he has exhibited in galleries for almost twenty years and makes a living out of his art.

It was during the first years of the Eighties that Daze and other writers like Dondi and Lady Pink had a first chance to present their art in galleries.

"In the beginning I was interested in it from an art point of view. Canvases were something new. I said never mind the money, because I never thought there would be any money in it anyway. We were recognised, but I think people played up the outlaw aspect too much. When you're doing a painting in a gallery for a show, there's nothing illegal about that at all. Eventually the art world didn't like it; they saw it as too much of a problem. They couldn't deal with the youth culture that went along with the paintings. They wanted the art, but not the artist. I'm one of the few people who continued working and ignored all that criticism. But I can't say it was just the art world that backlashed. There was a backlash from other writers too, saying "you're not keeping it real, making canvases is not graffiti" and things like that. Some still do this to-

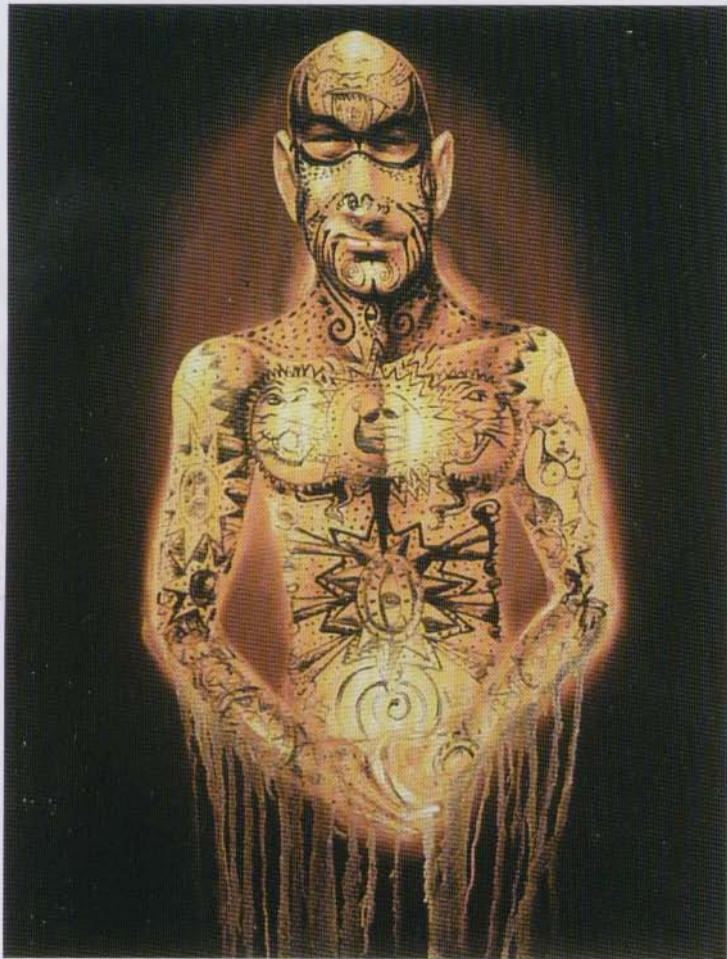
day, but I've always felt that if you were given the opportunity to do something, these people would probably be doing it as well."

*What is graffiti then?*

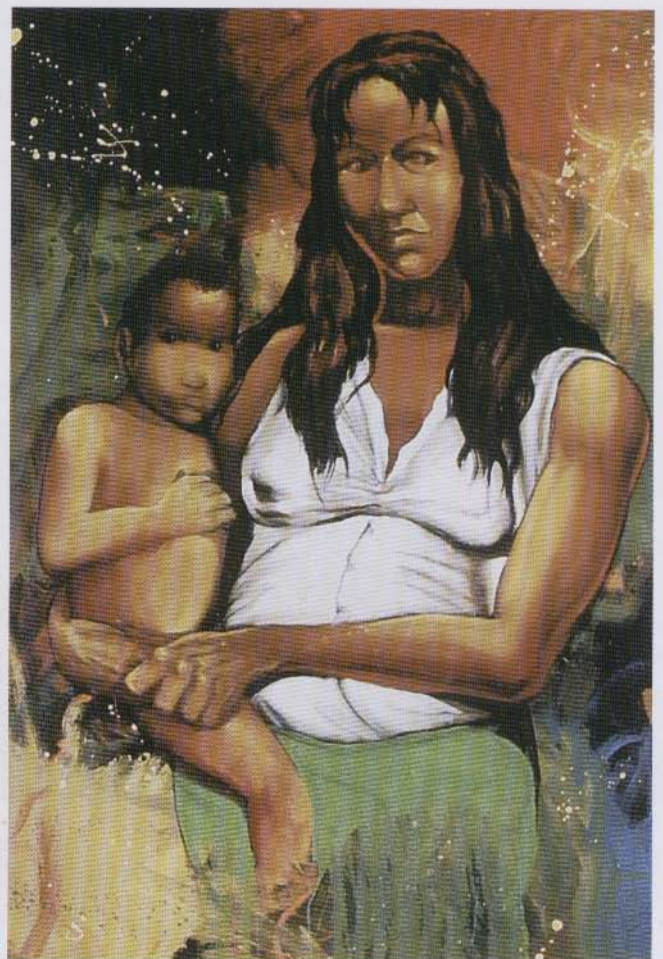
"When I think of graffiti, me personally, I think about styles done on trains or walls. I don't even consider my paintings to be graffiti, to be quite honest. OK, I'm using spray paint, but the stuff I do for galleries are not really graffiti paintings. I still do pieces; there is nothing commercial involved in that at all. I've been doing that for so long that I don't have to prove myself anymore. I can do my ten pieces a year and be happy with that. So for me, at this point, it's very separate. I try to keep my gallery stuff as a business and it's a lot of consideration with that. With painting styles on walls it's just for the love and there's a lot of freedom I have in doing that."

"There is a big difference in working on the street and working in a studio situation," says Daze and continues:

"When you're working in your studio, people are gonna scrutinise and criticise it so much more, everyone will have a real opinion of it. You'll really have to try to produce something that is flawless and can withstand the test of time. A painting is gonna be here for like ten, twenty or a hundred years maybe even more than that, you don't know. When you're outside painting



Post Humorous Portrait of Mike Wilson by Daze 1997



Study for Freak Show Museum by Daze 1998

a wall, you don't have to think that way, because pieces can last a week, a month, a year maybe. But they are gonna go away and all you'll have left is a photograph."

*Even if Daze doesn't see his canvas production as graffiti there are more than a few similarities. Not only in the pieces but also in how they are produced. Daze share a studio in the Bronx with his graffiti partner Crash and they often work together. With exhibits, sometimes even on the same canvases.*

"We did trains together, now we do shows together. We work well together. Our styles are really different and when it comes together it somehow works."

*What's your ordinary workday like?*

"The first thing in the morning, I call people for jobs or whatever. I do that right off, for a couple of hours. Then I go to the studio, paint for three or four hours. When I come home I get on the phone again. A lot of what I do is being on the phone. You gotta be in touch with people, that's the business part of the job. Then I have other days when I'm not going to the studio. Maybe I have to go and get supplies or work on a design on paper for a record cover or a T-shirt."

*For ten years Daze did no pieces at all. From 1983 he concentrated fully on his own exhibitions in galleries and apart from that*

*the scene had changed.*

"For me writing was about seeing my name in motion and after 1982, which was like the height, the trains were starting to die out. There were still people painting trains, but the quality got lower and lower. I got bored with it. And I didn't feel that walls were exciting at all. I mean, if you were doing walls back in those days, people thought you were a toy."

*But in the early Nineties the graffiti magazines became more common and in them Daze discovered the walls that were painted in Europe and by the younger artists in New York.*

"I started to think; Yo, I can be a part of this as well, it's really amazing what the guys are doing now. And that's when I started doing pieces again."

*Daze has one leg in the traditional art world and the other in graffiti. He says that he doesn't feel part of any special movement but rather with several individuals and that he feels as having an artistic dialogue with both graffiti artists like Mode 2 and renaissance painters like Caravaggio.*

*Daze also talks warmly about The Ash Can School, an art movement in New York during the Twenties and Thirties:*

"These guys were painting stuff specifically about New York. The Ghetto, street scenes, the elevated trains and train station

scenes. Those guys I really like, I can relate to what they did."

*But even from the very beginning Daze's influences has come from different sources:*

"When I started painting I was influenced by other writers, but also by Mad magazine, Robert Crumb, Fritz the Cat and Zap comics. Music and movies like Superfly and Foxy Brown. All these things that was part of the early Seventies, that kind of came together influenced me. Some of the first writers I saw was Blade, Tracy 168, Jester, Stay High and Voice of the Getto. And then later on I started to learn more about style. I looked at Phase 2 and he showed me that style doesn't have to end at a certain place. It can really evolve."

*It feels like the label graffiti isn't that important to you?*

"No, it's not, because when I was coming up we never talked about graffiti. It was like: Yo, You write. Are you a writer? You do pieces. You tag. You bomb. You never heard the word graffiti artist. It was writer, writers' bench, writers' corner."

**Jacob Kimvall**

More about Daze:

[www.AT149ST.com/daze3.html](http://www.AT149ST.com/daze3.html)

[www.webgallerynyc.com/chris.html](http://www.webgallerynyc.com/chris.html)



Idiots on a Belgian long distance train

## BELGIUM

Here are some work by TMA-crew and their friends from Liège in Belgium.

The members are: Nipe, Guana, Lem, Apollo, Pum, Robot and Cas(R.I.P).

Do you want a crew to be published in UP? Send photos and a text describing the crew to:

**UP, Box 773, 120 02 Årsta, Sweden.**

Please include your address (or e-mail) so we can contact you.



Turn



Rob



Idiots



Apollo, Astro



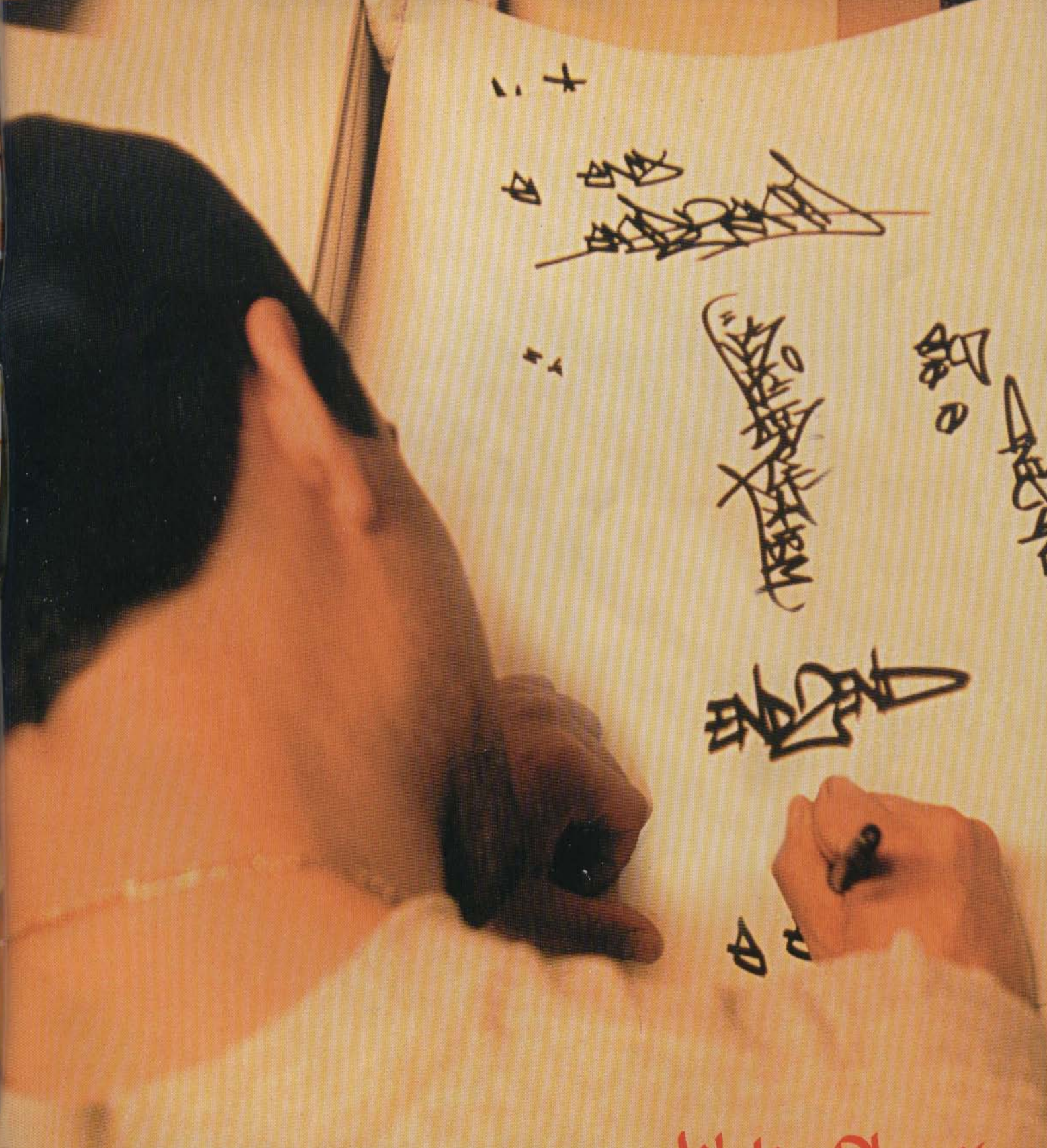
Blond, Apollo, Cancer on the Belgian long distance train



Medz



Risk, Rotor, Lazer, Prince



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Dmote, Aods, Tango, Snare – Munich commuter train at Donnersberger Brücke and Omi is chilling with her shades.



Sas, Idiots, Micro, Robots – Belgium



Dsf – Berlin commuter train



Samsey – Paris



Mbay – Dortmund



13 Bastards – Napoli



Dumbo – Milan subway



Taylor – Bordeaux



Vims, Moas – Copenhagen