

interview englis

CALCTICIV Peter Pagner

In the summer of 1999, when our magazine was born, we had the pleasure to chat with two writers from the city of Nuremberg, Germany. Five years have past and right here we take the opportunity to talk to them again. A lot can happen within five years. Not only within the graffiti scene, but in live generally. We are happy to welcome these guys as still active and likeable writers. Life does not take a break from anyone. We grow old, interests take another path and life keeps surprises for all of us.

In our first interview we ignored the question to young anymore, only younger than we are. Concept ask for your beginnings. Why don't you introduce yourselves to the readers? When and where did you start?

- Town, 1994/ Faser, 1994

We don't know how open or undercover you want roundings? to present yourselves, but it would be of great interest to us what you are doing now. - This and that .

It became a bit quiet about Nuremberg as we out at the station? think. Is this only a picture reflected by the media or is this reality?

- Well, I quess it became a bit quiet.

- I am a bit out of the whole thing, but what means Both of you are not really known as travelers. missing anything. Good styles are still done, even city? from the younger writers which are not even that - Some years ago I did a silver piece in London direct-

walls which are attractive to the media were never really hip to us. It is more for the fun of it not for fame or acknowledgement.

How about legal spots in Nuremberg and its sur-

- We actually only have one Hall of Fame and there the walls are rather small.

Are there any trains rolling? Is it worth to hang

- I can't really tell. I believe there is not really much going on. But you hear from guys who bomb trains, and among them there really are some talents.

"became quiet" anyway? I never really had the im- but surely you had left your marks in some other pression that it was any different from now. I'm not cities. Looking back, what flashed you in which



ly at Liverpool Station. I like remembering this. Last year I went there again. The piece was repainted but you could still see that it was there. I like going back their first interview on the following pages) to places I have been to before.

trains were bombed! Unbelievable!

ling.

If you compare the pieces we printed with your to look like graffiti! first interview with the ones you do now, what do you think about your style and its evolvement? - It's not that I hate my old stuff, some of them I really better if you make mistakes. The easiest thing would more boring than these perfect concept walls. solution.

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- Sure, I think it is a strange word but it still fits. It is dislike ethno-look pieces in puke paint. - Frankfurt had but the best flash on me when I was about carrying an emotion. The choice of the media The topic "colours" is also very interesting in graffi- know-what!" - that's so uninspired. there for the first time. It must have been in 1993. All _____ might have changed. To me it is now more important ti. We have a lot of possibilities. I mean you can mix - Another point is that graffiti is somehow a world to make the style look different. - And yeah, Rome when I went there in 1999. Four I want people to recognize my stuff, but in no way it don't have enough money to buy cans. Sometimes and refers to real problems and is also bothered to vear old panels were still running. And some whole should look like an old one. It pisses me off to see the cars with only the windows "buffed". Something like same piece over and over again. I'd rather fuck up What do vou think about the new facets. like name street-"art" I don't like at all. It might be that it that you just have to see, you cannot imagine by tel- half of all the pieces and have some great burners and really know why they are burning. Graffiti has got it that stencils and stickers were just a taboo in In English you use the word "art" more easily. There

- I take more care about the whole impression and I very often used, somehow even celebrated. don't mean only the letters but the whole surrounding, even the wall itself. The most important thing seems like even more than I did when I painted them. For to me that the piece is not too perfect. A real good some I am really embarrassed now. You can only get piece always needs some ugly spots. There is nothing be to do nothing at all, not even interviews which This brings me to a definition from a Japanese whose I don't think it has a lot in common with graffiti, not ever some suburban-Che-Guevara-guy calls himself could be embarrassing afterwards. But that's not a name I forgot. He divides into ugly-nice, ugly-ugly, nice-nice, the perfection is ugly-nice or nice-ugly, I - It is different with my old pieces. Some old stuff can't remember in detail. But I have the same opiniis simply shit, but as they are my pieces I like them on. Colours have also gained some more importance. Standard colour combinations bore me, even though Where do you put your main focus regarding there are some classical combinations which always action; besides this there is no message except from - For me I can confirm this statement. I could totally



place? (definition of "B-Boy-Goosebumps" in

colours, but with cans it is a bit hard and mostly you for itself. Street art is connected to the real world the most unlikely combinations emerge.

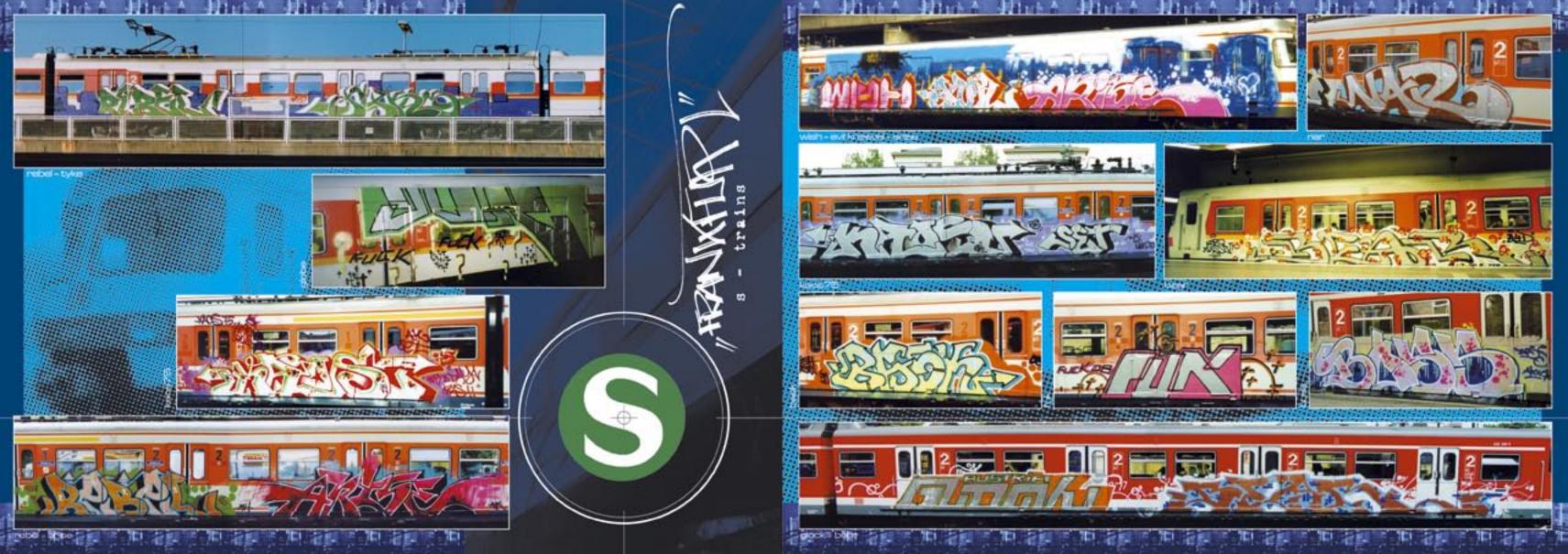
street art which evolved out of graffiti? Wasn't is because of the German language. graffiti? It seem like style elements like these are you have differences like "fine arts" which just don't

together with graffiti but a lot of the stuff has actually Just to make the point clear, generally I think it is ok not very much to do with each other. There is nothing when someone steps out and does something. new with making tags on stickers, writers always did There are a lot of crazy things and some even have that. Doing a poster or a stencil is not that innovative. the graffiti spirit. It just really fucks me up whenbecause of the media but because of the contents. a writer and has not even the slightest clue of what In Nuremberg most of the street art stuff is very po-it is about and scrawls some rebellion parole on a litical, to put it in better words, they have a political parcel sticker. message. The only political thing about classical graf- Was graffiti the total center of your lives? And is fiti writing is the anarchistic statement of the illegal **it still that way?**

style? Are the "B-Boy-Goosebumps" still in first burn. I think you have to make up new stuff or so- "I was here!". It is more my personal attitude, I'm bomehow break old stuff. Of course it's hard, because red with messages, they're nothing unusual anymore. for me it always has to be these pop colours. I very These flat slogans and callings everywhere: "Buy me!". "Vote for me!". "All for one!". "Fight for I-don't-

get attention from the fashion trend scene. Even the

exist in German. Whenever we talk about graffiti in - Well, I don't know. Street art is now often mentioned German we don't say "graffiti-art" or "graffiti-artist".































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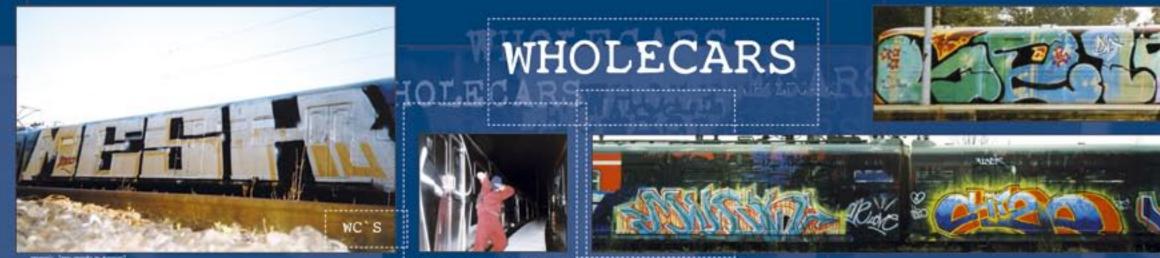








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