

GASLIGHT



PROLOGUE



HM: In the 80s, I came to Germany. I went to every Kunsthalle, every Kunstmuseum, Kunstverein...all of that shit. I went to all of them. I even went to Winterthur because they had embraced the '80s stuff. They had embraced Keith Haring, Basquiat, Futura, all of these people they thought were the real graffiti artists. I knew there were guys that were inventing it ten years before this. All these curators duped and mistaken. So, I met with The Boijmans, Stedelijk, every major contemporary museum in Europe. The purpose was to expose this so-called Post Graffiti as a stupid concept.

CLINT 176: Post-graffiti...?

HM: I reopened galleries from 1999; different pop-ups before there were pop-ups. I liked the idea of taking, for example, a classroom and converting it into something else. We also took a low-income housing project and converted that into a gallery – living space. I wanted to sever the attachment to a static piece of real estate. Obviously, you guys know what that means.

HM: Now we're discussing having this exhibition open in September or October.

ROGER: I just can speak for myself; we are not an all-organic group. I would say we all paint now for quite a while. We grew up in, not post-graffiti, but in graffiti, 30 years later, or something. The whole discussion about going into a gallery, into a museum, or going into whatever institution is an entirely different one. Nowadays, people are doing it, and very often, it comes with a lot of complications, or, most often, it's a big...

KRIPOE: ... misunderstanding.

ROGER: ... misunderstanding. I think for most of us, it really belongs outside and belongs to be not wanted, somehow. To make the translation into an institution or a gallery or something, it's like super...

HM: How do you define "gallery?"

ROGER: I would say institution. I wouldn't say an exhibition space, on the inside, in a frame where you go in and get framed.

KRIPOE: I would describe a gallery, in comparison to an institution, as a place that shows artwork in order to commercialize it to make money. Institutions like Kunstverein and museums have a different approach.

ROGER: Yeah, it's not a commercial approach.

KRIPOE: That's the main difference between my perception of a gallery space and a Kunstverein or museum.

HM: Then I'm not a gallery space. I don't sell. I don't even bother to sell them. Instead, I get kids, they want to pay \$100, and they want the frame and all this other shit. I don't want to be bothered with that. I want to make interesting exhibitions. I've done that for over 50 years. So, it's not a gallery, by your definition - I don't have a gallery.

KRIPOE: Yeah, I was wondering, because when you said that you also work with the community there and that you create workshop situations for people and have a kitchen, so people come to get some food and sit there together, it sounded more like, my approach of a German Kunstverein kind of idea that I have, where we have an opening, interested people come, and then you have a program that's running parallel to the exhibition with artists' talks, with people being invited, with probably some things that are also happening outside of the exhibition space. That's something that I really appreciate.

HM: You got a problem with that. If you do that, you'll have a board of directors that are going to tell you what they want, what they don't want, what's going to be in writing; there's going to be external control. There's not really a lot of freedom there. It sounds like there is, but when you really start cooking, what are you going to cook, who's going to walk in, and what other Winstitutions are you going to attack? Are you anti - all of that?



KRIPOE: Of course, yeah, especially, I think, with writing, our belief is that we have to do things kind of illegally, we want to be underground, we want to be subversive, we want to destroy, in a certain way. So, of course, this is a total contradiction. I can't imagine any art institution that invites me for my graffiti behavior, let's say, to set up the circumstances where I feel, "Okay, it's all right, I want to do this; I can still remain undercover. This is really challenging.

Just to think about this concept, being invited somewhere, and dealing with my graffiti upbringing, my graffiti beliefs, or my state of mind due to the situation a lot of us created. Most of the guys here also went through academic education. We try to develop something that is still talking about what is valuable for us when it comes to writing and our background but at the same time, it's something that gives more space to, on the one hand, to do things on an illegal side and on the other hand not to burn ourselves, and to prevent this idea of creating products that we do to release to the subculture of graffiti. [overlapping]





↑ CLINT 176 SPAIR EXOT VIDEO

CLINT 176: There was a question asked, what is a gallery? It is a place to display artwork because it is necessary for general art and fine art because they don't have places like museums, places where you can show your work. Graffiti doesn't need this kind of display because it exists everywhere. Why does it need a gallery for that?

HM: Exactly. So that's a dilemma I had. And I'll tell you how I approached it.

CLINT 176: Why do we need a place, gallery space, or whatever it is when there is not an extra benefit or a new addition to it, for example, making money? Why do we need that? Because it doesn't enhance any of the graffiti itself. Because you can see it everywhere. You can go out and to do it. This is the nature of graffiti; it takes the place of display, itself. So, when there's a gallery, what is the extra...

HM: The concept of gallery that you're describing is something that I want to get with. So, it's a vitrine to sell work and attempt to get rich people to come in, or at least middle-class people to go in and buy the work. That's what has become the definition of a gallery.

CLINT 176: So, anyone can buy it, you know.

HM: Yeah, that doesn't interest me.

CLINT 176: Ok.





HM: I'm interested in redefining the relationship that art has to different things. So, let's say graff to design, graff to architecture, graff to community work or even physics or science. Why not put it together with medicine? What I found that with medicine or social works because you guys are very social, right? Your work is social.

CLINT 176: Isn't all art?

HM: No, some of it is elitist. Some of it is only for the rich, or when this guy puts his cans of shit that he puts in, his own shit around.

KRIPOE: Piero Manzoni

HM: Yeah, that's him. Who's gonna buy that? Who's going to be interested in that? It's a nice idea, but it's for the rich to buy, essentially. You don't see poor people buy, "Oh, I'm gonna get a can of shit over here."

CLINT 176: I know people who bought from Croatia the little bag of...

HM: You know what I mean. [overlapping] Poor people are not gonna buy it. At least not in... maybe here they will, I don't see too many. [general laughter]

SPAIR: If the artist is poor, you can just talk to the poor. If I'm a poor person, and I talk, poor people listen, and this is why nobody rich buys shit here because there's poor people talking, in my opinion.

HM: That can make sense. So, when you work directly with kids or adolescents who come from working-class backgrounds, it's a different experience. When your audience changes to a different economic class, one that's not usually involved in art, certainly not in consuming or buying art, it has a different effect on your work. I would venture to say that it's more authentic.

CLINT 176: Why?

HM: Because they want to see graffiti, they don't want to see...

CLINT 176: Like a painter who paints and sells work or a musician who makes music, this is not authentic?

HM: It depends. I think the most authentic aspect of your work is the relationship you have with your identity, your name, and all of that. That's what these people are interested in; kids and adolescents don't want to see you do an abstract work. They don't give a fuck about it. They want to see you...

CLINT 176: [garbled]

HM: Exactly, they love the relationship--

KRIPOE: Like an abstract painting and writing in the street. [overlapping] It doesn't create the same dialogue. People from different backgrounds don't go to art institutions, they don't go to galleries, they don't go to art studios. Our work communicates. Plus, it's done there, and it communicates. Cause it's there simply.

SPAIR: It's folk art. It's poor people talking to poor people; people understand. It's for the people.

ROGER: It's not so many people [overlapping]

CLINT 176: It's not for the random people.

SPAIR: What?

CLINT 176: It's not for the random people.

SPAIR: Of course, but maybe it realistically was once for the teenagers. But now it's not even for teenagers anymore.

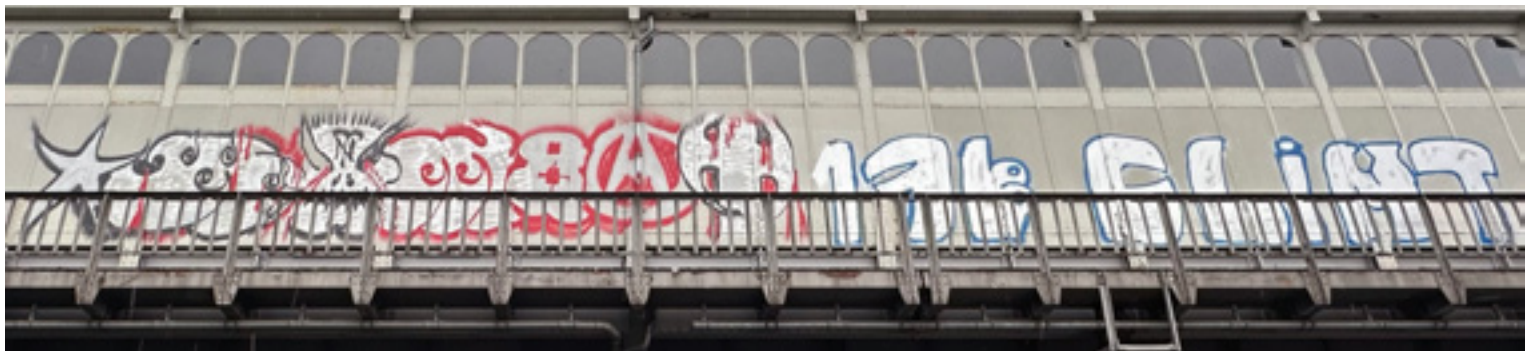
CLINT 176: When I was a kid, I was also brought to museums to see art. It definitely did something to me.

KRIPOE: Not as strong as graff in the street; otherwise, you wouldn't have a street practice until today. I guess.

CLINT 176: I'm not a musician,

HM: What speaks strongly to the working class in New York? Graff came out of the working class; poor people don't think about graffiti that much at all. It's really working-class people that think about it and create it. All of it. I would say of all of the thousands of graffiti artists maybe five to 10 come from a higher economic class. The rest are all working or middle class.





CLINT 176: There are people who grew up in New York, and they are very rich and have rich backgrounds. And long time, but that was my time, I grew up there, and

HM: It's not who responds to it; it's who creates it. It's not the handful of rich kids.

KRIPOE: SACE.

CLINT 176: JA.

HM: Yes and maybe that's about it.

CLINT 176: But it already counters the argument.

HM: Counters it?

KRIPOE: He said 10 out of 1000.

CLINT 176: Yeah, well, one out of aah...

EXOT: It's not the same as the art world, it's the opposite.

KRIPOE: ...the other way around, ten percent come from a working-class background and one percent out of these ten people makes it.

CLINT 176: I don't know; Andy Warhol was from a rich background.

HM: No, he was working-class.

CLINT 176: And Basquiat wasn't like...

HM: Basquiat's father was a banker, and his mother was a Puerto Rican woman that they kept in an insane asylum.

CLINT 176: Oh, he's Puerto Rican? Not Puerto Rican?

HM: The mother's Puerto Rican,

CLINT 176: Oh really.

HM: The father's Haitian, the mother is Puerto Rican.



CLINT 176: What is Haitian?

ARTISTS: From Haiti.

CLINT 176: Ah, okay.

HM: Matilde Andrades, but she's black. Basquiat and his father secretly kept her in a state-owned insane asylum; not like what they show in the film. In the film, they show her in a beautiful place. The director, Julian Schnabel, shows her in this luxurious happy haven.



CLINT 176: You mean they kept her there criminally?

HM: Yes.

CLINT 176: But, why?

HM: Because they didn't have to share in her estate. The problem is, since she's insane, you can't divorce her. In the United States, you cannot get a divorce if your spouse is insane, it's assumed they're not capable of making a rational decision. So, what they did is, first, they put her in an insane asylum at the taxpayer's expense. The father went to get an illegal divorce in Haiti, came back, and distributed the money to him, his son, whatever. That's their legacy.

Haring was another one. He was going around fucking Puerto Rican kids without using condoms, knowing he was HIV. They established the Keith Haring Foundation to cover the massacre up. The Keith Haring Foundation and the Basquiat Foundation have the same people in them. Jeffrey Deitch is in them. You know this, right, Octavio?



OZ: Yes

CLINT 176: In the gay culture a lot of people were irresponsible; it was prevalent.

HM: Octavio, you want to say anything?

OZ: I have been taking notes of this conversation that is a little chaotic. Even though it looks like it has been following a line, you have been talking about so many issues. Maybe not for your own conversation, but from somebody that is listening like me, I see that you have been trying to cover too many subjects and at the end with no conclusion.

CLINT 176: We are here as you people like a lecture, my impression because I see you're just listening and...

OZ: I think that Hugo brought me in as a witness to analyze what has been said.

Artists: ok.

OZ: ...and trying to understand what you are saying. This is the first time we are meeting. I've had this conversation with Hugo for the last 30 years. I know, more or less, what his

modus operandi is in relation to these kinds of discussions. It's interesting to see what your approaches to these subjects are, galleries, Kunstverein, to authenticity.

You have been talking about so many different issues that it is difficult to pinpoint one thing that is of interest to you. You have been talking about the need for galleries to a certain point and not necessarily the interest of galleries in the context of graffiti. My question is, "Why are you talking about this?" Is it because you are putting together an exhibition and that you want to appeal to somebody else, besides the group of artists or viewers that you already are used to, or something else?

HM: Okay. My feeling is that we don't want to have a typical exhibition of graffiti writers forcing abstract work. I find that absolutely boring. Another question is, how do you do graffiti in this setting... let's not call it a gallery.

CLINT 176: But it's called a gallery.
[unanimous laughter]

HM: You could call it anything... we can change the name. You can call it a supermarket.



OZ: We have to understand that authenticity isn't measured by the amount of people that come to it or are interested in something. Religious art, necessarily, is not inauthentic. It could be authentic and could only apply or be of interest to a group of artists or the church. I don't think that authenticity is a term that should be in this discussion, because this is a major subject to discuss. This is not why a person that is rich, doing graffiti, is less authentic than a poor guy doing graffiti. There are a lot of discussions here. A lot of issues that aren't at this moment necessary to discuss when you are trying to put together an exhibition.



Abstraction is a different issue from my perspective, but the same way that you could be sick of abstraction, you could be sick of social realism, or human figures, or pizza on the beach. Content is a major issue. Content could be expressed through abstraction and through figuration. That also is a fake discussion for me. All these things that you have been pointing out have to come to terms with the fact that you are trying to make an exhibition which appeals not only to the regular people that are interested in graffiti, but probably to many more people. Why? Because it's related to merchandising and you don't want just to appeal to these people that are poor because they don't have money to buy it. Or working-class people. You are interested in bringing as many people as possible into the exhibition.

HM: Yes and no. I don't agree with you.

OZ: Why?

HM: Because merchandising is a totally different thing. You're converting this something into a sellable product. Right there, you're undermining the whole concept of graff. These guys don't go out there and paint to sell their street work.

CLINT 176: But why do we go then to the gallery?

HM: That's the complication that we have to resolve. What are you going to do?

OZ: But why do so many graffiti artists want to be rich, want to get into galleries? There is a reason behind it. They want to be like the other artists that are benefiting from their work. And so, there are a lot of contradictions.

HM: What do you mean by benefiting?

OZ: Benefiting monetarily...

HM: There's other ways to benefit.

CLINT 176: Okay, because what do you think? I'm contradicting to your idea. I don't see what your position is against not merchandising; merchandising is like a design for something to sell. Art is not the same as merchandising. What is the problem? We all invest years of our lives into cultural capital, transform it into other monetary capital. What is the...

HM: What's the problem with that?

CLINT 176: Yes, we all spend years and the progress we make it. And is it devaluing that; what is the position of that? I don't understand.

HM: I think there's places for that. I'm just not interested in creating that.

CLINT 176: What is the gain, because we can bomb everywhere all the time. So, like, what is the extra?

HM: What do you get out of it?

CLINT 176: Yeah, the community and stuff, I like all the ideas. I also support the culture.

HM: But it's more than fun. It's essential.

CLINT 176: This is what we already do. Everyone had this impact already. You know what I mean. Why?

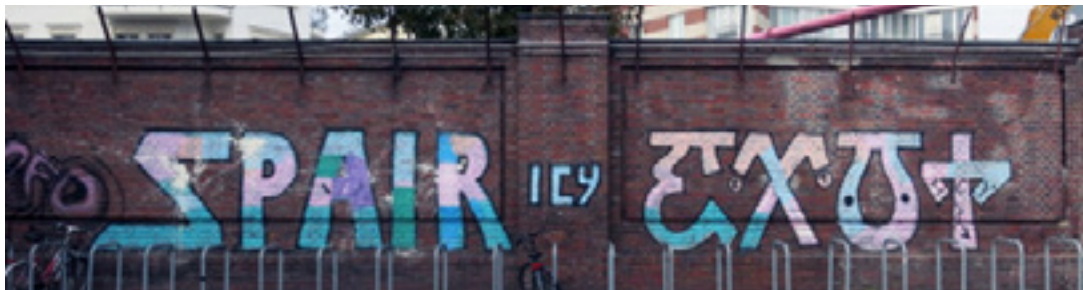
HM: You had direct contact with the community?

CLINT 176: But we're talking about what the art does.

HM: So, let's look at it. What's the benefit?

CLINT 176: We had this impact already. The extra gain or the addition to something and benefit, it sounds like something you don't need but...





HM: No, benefit can be a lot of different things. So, you got money for one. Benefit can also be defined as spiritual or psychological benefit. It can be philosophical or theoretical; it could be a lot of different things. I'm interested in the theoretical. I'm interested in the philosophical and the sociological and a lot of different things. But money is a problem for me because these basic things don't seem to live well with this money thing. If it happens, it happens, fine but how do you resolve having an exhibition that addresses either sociology or science, or any other field other than business? Is there a place for that? Is there a vehicle that can be created that could benefit the artists in other substantial ways? I'll give you an example. In UGA, when we had the workshop, the guys would be painting outside, doing subways or streets, wherever it was.

Then they would come back and start to do basically what they did outside. As they met more and more, the important work started to be created either inside or simultaneously, or happened first inside, and then it would be put out on the street, on the trains. The black writers picked up the colors from the Hispanics. The Hispanic writers would pick up the lettering styles from the black writers. And there was this aesthetic interchange. I liked the idea of what was derived from that. In other words, you already have a relationship. Can that relationship benefit by entering into this space? And then how? You're going to be working with doctors there. There's people that are coming in, they're sick. Or they're getting a checkup, or they're adolescents.

There's a high school down the block. What happens then? What is the relationship? Is there any difference in the relationship between what you're going to put in there and what you put out on the street? Are there benefits to coming to New York and meeting with other writers? How is that going to benefit? How are you going to take advantage of that? When you go out and paint illegally, and that gets documented, and there's publications... is that something that matters? Galleries don't do that. They don't finance illegal work. They wouldn't be in business for too long.

ROGER: Hugo is telling us all the old stories, we are like 30 years later now. [laughing] We already know that a lot of people try to go into the art world, into making money, blah blah blah. We saw that mostly, it's leading to nowhere. It's getting really uninteresting. When graffiti goes this way, very often it gets kitsch somehow. This part of graffiti, to be dirty, to be on the streets, that's one of the really important parts of it, to not make it too kitsch, or to design. You know, 90% of the graff you see is horrible probably.

CLINT 176: And it's because of the translation of it.

ROGER: Yeah, and to be aware about it, and that's why we are all a little bit irritated about the invitation here, and we're trying to figure out what is this and what can we make out of it? Or should we take it or not? It's the question for us... how do we... what is it about? How do we handle it?

D: In a previous exhibition, the guys were from Canada, Mexico and the U.S. The idea was that they all got together, and bonded. There was no structure, no premeditation, they just went on sporadically. The whole entire place was saturated and fumigated. Everybody said, "Whoa, I feel so high," that along with drinking and all that shit. That was the first round. The second round was to go over; everybody went over each other. A mad house. No "Oh, I'm going to put this here or do this there." Methodology, another exhibition where some of the guys were just, "Oh, I want this spot, I want that spot, I want that spot," and they would take some of the ideas that they did in the gallery and put them on trains.





D: You have a call.

CLINT 176: The police. [general laughter]

EXOT: One basic understanding created this idea of how most people who are doing graffiti nowadays split their activity. They do one without this responsibility on the streets. So, there are only a few people who are informed who the person is, so if they do something, there is nobody who wants to talk to him. Because the person is hidden. It's deciphered. Some people know, but most of the people don't. And then you have a public appearance, which is a gallery, whatever, anybody of us does, where he is...

SPAIR: ...responsible

EXOT: ...taking responsibility [chuckle]. Signing with his name. Here's an address. So, if he does something wrong, people can talk to him, if he does something right, you can say, "Cool, that's nice." When you do an exhibition inside the gallery with the name that is not used to take responsibility, it creates a conflict, where you start the thing, ah, doesn't make sense, because you already have that public [chuckle] identity.

SPAIR: Also, the public identity has a totally different motivation. In the public identity, that identity takes responsibility and is also much more wanted to be liked or wanted to talk, much more wanted to share. The illegal graffiti personality, the motivation is different. The motivation says just I don't care, I don't know.

HM: What makes you different?

SPAIR: [overlapping] The motivation... for example, as an artist, I want to address, and I want to learn, and with the graffiti, it's just... I just know there's no way like the graffiti... once... addressing. It's more like a masturbation or something.

CLINT 176: Also, a conversation.

SPAIR: A conversation with five people that are interested.

CLINT 176: Also, imagine more; when do it we know that people will see it and stuff?

SPAIR: Yeah, but, it's not about them. Like, the other graffiti guys, I don't know.

EXOT: Because you're doing graffiti things that you also use as knowledge later in your art, you experiment.

KRIPOE: You cross over. [overlapping]



EXOT: Absolutely not a safe benefit; I mean, there's a benefit, also in a broader sense.

CLINT 176: One of the interesting things also ...

SPAIR: I mean, there's more like an energy or something. It's more like direct [speaking in German]

HM: What does that mean?

EXOT: It's more of a direct impact. If you do an exhibition, you talk to ten people. You do a graffiti piece, you just go alone, put the cans together, and paint it.

HM: Why not do it the same way in this space?

EXOT: Because it's pretending that this reality exists in the gallery, but it would be stupid. I don't want to do the graffiti that I do outside in the gallery. For me, it doesn't make sense because I develop it for me that when I talk to somebody who is listening to me and sees my face, I don't want...

HM: Why not be public about it? Why not go into the space, bomb it, and leave?

SPAIR: I'm really, really happy that I have one thing like my graffiti name, my graffiti in general for me, my personal life, that nobody can say to me, "Put it there." I don't want to go somewhere with it. It's not leading to nowhere for me. I'm just doing it. It's a daily regular--

HM: It doesn't what?

CLINT 176: It doesn't need an extra frame or an extra space. It's already there because we choose to display the ... the world is the surface, and do it...

HM: So why not do it in the space or not do it in the space?

SPAIR: For me, it feels like I'm having my little pervert thing going on [laughing] and all of a sudden somebody comes, in this story, it's you, and you say, "Hey, you doing your pervert thing really good all the time. [chuckle] How about you going to do it here?" Leave me alone, you fucking pervert. [laughing] I'm by myself and nobody can... I'm a public-private pervert. I do it in the bushes; it's outside. But it's private. It feels like somebody comes, "Hey, you do your pervert thing really good. Do it in my city."

↓ KRIPOE VIDEO





↑ CLINT 176 VIDEO

HM: How would you maintain the same energy in the space that you do on the street? Is it possible?

[someone translates into German]

SPAIR: If there were a closed gallery, and nobody could join, and all of a sudden, there would be people breaking the window and going in, and then it would be possible, but this is not possible to act.

KRIPOE: You cannot plan this.

SPAIR: You cannot act it.

KRIPOE: It's like entering into a subway yard, if you check the place, you know there are security measures, and then you find your way to where to be and you go for it.

SPAIR: It's like telling a child the opposite (speaking in German), "You are not allowed to eat this apple," and then the child wants to eat the apple. It's the opposite. You cannot ever tell me I paint there, I never paint there, you motherfucker.

HM: There is an assumption in your thinking that I think is incorrect.

CLINT 176: I would also say that graff is like choosing places that are prominent or interesting, and now it's a thing like, you do something else because it enhances your... because it's very popular in a very interesting space, so a gallery, I would for now I would say is not interesting. Because what is the special thing there? So, the interesting part would be like, okay, there's a space where all of a sudden, there is all the energy we put in or like the creative lifetime we invested in stuff.

SPAIR: What is an assumption we know is there?

HM: The assumption.



CLINT 176: The assumption is to turn it into something else. Why is it also to transform...

HM: Okay, what I've been doing for 53 years... experiments. So, the experiment was what he's saying, that's one of the experiments, how do you deal with this problem? Can you create a similar energy to what you do on the street? What I thought of is that there's elements, when you put X amount of people together, the criminality and the assumption, even though it's secondary...

SPAIR: The assumption? [explaining in German]

HM: Your *raison d'être*, what you're going after, your feeling, is not really the end. I thought it was the end but realized that the end is the creative juices, the right energy. That's really the aim.

KRIPOE: We have been totally shaped by the legal system here and by the history, as it was taught to us...

HM: ...It's not totally. How do you substitute that? Can it be substituted? Or is there some other element that can be introduced, that can make up for it, that can somehow be exchanged one for the other? As artists you have the freedom to do these things; how do you change, how do you transfer the energy and criminality into the energy and creativity?

CLINT 176: Criminality is also, like just when we started, it was not really a part of it, but it wasn't really about that. So, it's like part of the culture.

HM: That's even better. So now you have this variable. It's a variable, meaning it's not essential, but it allows us to consider other variables. What other variable can we introduce? What I'm thinking is that there's six people (PEPZ is not here) working together in the same space. That is already going to create an energy variable. The gallery-clinic is built in such a way that you're going to start to interact. You'll start to evaluate it. Competition will arise. There's competition going on, right here. I'm competing for attention. He's competing for attention, the gentleman over there is definitely competing [general laughter]; like that. So that already creates an energy variant. I have always looked to get the right people together that can elicit or solicit that energy dynamic.

When I was introduced by Kevin to a lot of different artists. I picked you guys in particular because your styles were so different from each other or from the rest of Berlin's graffers; I knew there was going to be competition that would subrogate the legality.

Then you have the other question, which is you got these artists who never met this audience. Additionally, the people that come here from other countries, are not really poor. They could come broke, without a penny. But their mentalities are not poor. They're here to get an education, they're here to do other things, they come with a different mentality. Poor is a totally different thing. Poor is thinking about what I am going to do from here to here. When you're dealing with these people, this audience, it's going to give you a different feeling. This is not like people that you hang out with, this is not a gallery audience. So that's another factor. Then you've got the fact that you're going to be doing things on the outside that are not legal. You're going to have to worry about. As a result, I don't want to have a reception. Because if you have a reception and you guys just did something illegally. Here's the reception. Why else do you need a reception? Galleries love receptions. I don't. I like private parties. Yeah, let's go get drunk at the house but I don't want the whole public coming in and out, after you possibly just did felonies. So going back to you, can you create that game atmosphere, in an environment that you have to define. You guys have the freedom to define the space.





↑ VIDEO

CLINT 176: We don't have, because you already make it very clear what you want to have [laughing].

HM: Well, no, I'm also making it clear that you could change it, as long as it's not corny.

CLINT 176: No, everything except you can change it.

HM: You can change it. So, give me a change. Propose a change.

CLINT 176: No, I was just going to say it's very clear what you want when you met with all of us, and everyone showed you some of and what he does. You were interested when it was very clear the graff; everything worked for you was an abstract, but just like other artworks we do or something. But like somebody said, all we do with graffiti also affects the art, what we do, and every other medium and stuff.

HM: So, what do you want to do? How would you create a space that you're comfortable with; that's going to make you excited? What do you want to see? You want to see what?

CLINT 176: It's not what you want to do, basically, we don't want to do I feel like I'm not really comfortable with the proposal that has already been there. So, otherwise, because I can do it also because I'm also supportive of somebody who supports any of the culture, even I think it's also I'm distorted but also abstract work; because we went through all of this also. We also tried to connect with science and stuff. We all did that...

HM: You did that?

CLINT 175: Sure, we have other friends... The interesting part in art for example, is to study art or something, to get out of this narrow conversation of graffiti, for example.

HM: How is graffiti a narrow conversation?

CLINT 176: A narrow conversation because it's an art for art. It's art for other artists. Graffiti is for other graffiti artists. So, it's basically it's like, this is the only conversation thing...

ROGER: ...I'm not sure about that...

CLINT 176: ...but wait a second, but it's only the position that matters.

SPAIR: Even not for them. [laughing]

HM: It's just for you?

SPAIR: Just for me and five people.

CLINT 176: There's a celebration for other people, but, in the end, what was being said in Style Wars, "It's for us and not for them."

HM: Who said that?

CLINT 176: SKEME in Style Wars but an artist's art. Of course, for other people to, which is fine. [laughing]

HM: SKEME is like the most...

CLINT 176: I know. I'm just saying this conversation happens. It's also for other people, for sure. But the only conversation that counts is...





KRIPOE: When you proposed, I immediately thought, okay, I haven't been to New York for 10 years. I thought immediately that I would like to be back, to do some trains, some nice spots in the city. I didn't think at all about the gallery. Then you describe what you're doing there, the social activities, mental health, all the things, and that also attracted me. If there were a way for me to travel there again, I wouldn't at all be interested to show my graffiti name in the gallery. I would be interested in the experience of being with people from neighborhoods, learning from them, telling them about me, and then just seeing what's happening and also participating in this energy that probably gets created as a group of people, because we won't know now what's going to happen there. This kind of cultural exchange, a meeting of different worlds and approaches, really interests me. Also, to not only meet the community, but these experts that you're working with. So, if there are people who are just in my imagination,

who saw other people doing workshops, or know somebody who escapes in cooking, I would just like to be there and learn from this person about cooking. This is interesting for me. When we saw the zines that you printed with the other artists that have been to the gallery, the bombings, throw ups and texts in a gallery or outside the gallery, I know in the pandemic, New York got bombed pretty much as other cities have been in other decades. That's interesting, but it's more interesting outside of the invitation or institution in context because it's interesting in itself. I like to go to places that are bombed, to see what's happening. I also like to go to places that are totally not bombed and see for myself, "Okay, does it fit here?" I have all the possibilities to do things. Obviously, there's not a huge scene here, but "What do I want to do with my skill set? I could totally kill it." I could also paint it in a certain way, which is something that I've done in Istanbul when I was living there from 2008 to '19. I'm just trying to tell you very honestly, where I saw my personal interest was in going back and painting the city, in meeting the community and the places where your galleries are, and having this experience with people and also with...



HM: Do you want to deal directly with some of the kids also?



KRIPOE: Yes.

HM: And if they say to you, can you do my name, mister?

KRIPOE: I will do it. Of course, I will sit there and draw with them, and I will try to explain to them what I think is important in this culture. And that's it.

HM: Fantastic. If we can document it, then it becomes history; like lightning in the forest (chuckle)...

KRIPOE: But I don't want this document to have my graffiti name over my face or I don't necessarily want to be with my face in the image.

ROGER: Yeah, but that's a different issue here. I think that's an issue that we can privately decide for ourselves if we go out there doing our names or different names.

KRIPOE: It's up to everyone.

CLINT 176: Where do you think of painting besides the gallery? [spoken in a low voice]

HM: That's your business.

EXOT: If you put your name and you want to paint the subway, then this name is linked to the exhibition that has officially used the name, you see. I mean, there is a question: if I put my normal name that is written on my passport, I don't care; I'm free, but if I put my name officially, then I'm linked.

CLINT 176: In the gallery, we don't need to paint...

EXOT: ...with our graffiti name.

CLINT 176: Yeah, we don't need to appear with the graffiti name.

KRIPOE: If you would announce the six writers' names that you are going to work within your space and these six individuals are in New York, and were painting their names illegally, they are...

HM: Well then, we don't announce it. You want to also consider that in the USA redemption is elementa. In other words, what I always pushed is, at the beginning, I would say, these guys have quit painting the trains. And now they're painting canvas. I knew they were still painting trains. But I had to say that because otherwise, then the establishment would be condemning and censoring the process. But when they heard, they don't have to pay for redemption, their good. They're exonerated. You're given the chance. It's like on the cross, the religious thing, Christ on the cross, he turns around, there's two thieves and one of them says, "Hey, if you're God, take us off the fucking cross already; we don't like this parade." The next guy says, "I believe what you're preaching is necessary"; Christ responds to him "Tonight you'll see the gates of heaven." Why? Because this murderous pederast son of a bitch felt total contrition and changed his life. One act of love. So, there's a real social importance to that in American society, that if you have true contrition, and they don't have to pay for it, the government shies away from it. That is a founding tenant in our jurisprudence. Plus I have good lawyers. Now you're working with kids, now you're working with the community. So that helps. Is it going to keep you out of jail?



CLINT 176: My concern is also not too much the jail thing, it's more still the idea of this place, what to do there. Like you say, it's not gonna be commercial and stuff, and I don't; I'm still struggling...

HM: You can sell work on your own. They can come in and buy it, you keep 100%. **910DO** sold some. **SAWE** sold a bunch, he sold eleven pieces. Keep it all. I don't care. You can have your collectors come in, you can put it on your Instagram site.

D: **FUZI** was another one.

HM: **FUZI** sold a lot.

CLINT 176: ...and he's still real.

HM: ...and it gives them a feeling like they can fuck the galleries, they can fuck me. The customer comes in "What? I don't have to pay a commission? Yo, that's great!" ...

EXOT: Generous.

HM: Guys, there's a lot of food here, and there's more wine.

EXOT: [Video glitch] Look at Octavio, he's not moving anymore. He's frozen. [laughing]

OZ: I cannot see you anymore. I can only see the ceiling. [chuckling]

CLINT 176: Maybe we can restart the camera.

HM: I'll just put it on the sound. He doesn't need to see you, right?

CLINT 176: But, we see each other so...

HM: So, we put on the camera here.

ROGER: With the frozen picture, we thought you fell asleep.

SPAIR: I can show you the picture of yourself. Look this you, the picture — since one hour you were sleeping [laughing].

OZ: I have a lot of issues that I have been... What is it?

SPAIR: — this is you here.

HM: That was you.

OZ: Oh yeah, sure.

SPAIR: One hour you sleep.

OZ: It got frozen, I guess.

HM: So, what issues? What "...a lot of issues"?...

OZ: ...I have been listening to I'm sorry, but I cannot identify you by name because nobody introduced themselves.

CLINT 176: [spelling out random letters]

OZ: But in any case, one of you said something that reminds me of something very important. You can see me right?

ROGER: We can hear you.

CLINT 176: I want to see him too.

OZ: You can see me right?

CLINT 176: Yes, yes, yes.



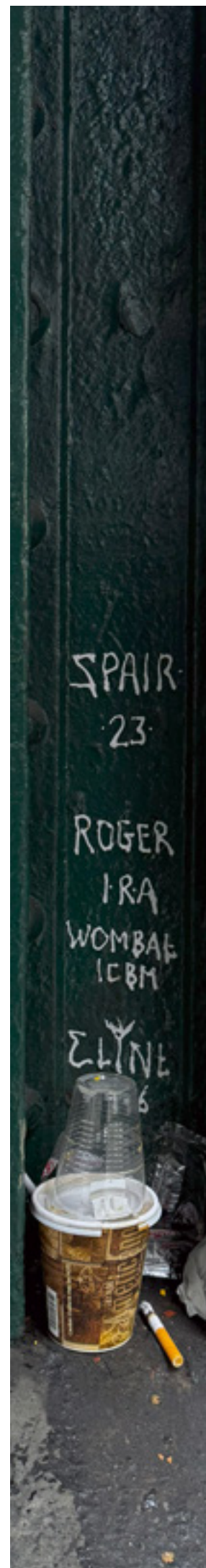
OZ: I would like to say a few things that I think will help to better understand the situation. First of all, I would like to say that in the last (I'm not going to go back decades) three or four years before the pandemic, I was involved in a major way in many of the exhibitions that Martinez Galleries created with graffiti writers/artists. I did that in many cases, by discussions with the people involved, and by writing press releases, etc. The important thing to know is that artists or graffiti writers from different places like Brazil, Spain, Russia, the US, United Kingdom, Norway, Mexico, Argentina, Canada, Italy, etc., participated in these incredible exhibitions. You have to understand, from my perspective, one important thing emerges that experimental art can be an intrinsically social experience. [translates into German]

KRIPOE: Maybe I can say something about what you're saying. We found, Hugo, your concept really interesting. That you work with different people who have a graffiti background from different parts of the world. A contradiction for us is that when we decided here, in Berlin, with the political situation that we grew up in, and let's say the criminalization of graffiti in a way, we decided, when we entered arts, just speaking for myself...I studied fine arts, sculpture, fine art in Berlin...I decided that I want to keep these things separate. I'm doing works and the works are informed by certain aspects of illegal graffiti. I tried to translate them and to communicate them to a wider audience. I'm doing this more successfully, and not using spray paint, or letters, but doing something else like performance art and public space, where I'm not allowed to be. And I do things there that are not supposed to be there. And I create a certain kind of poetry of beauty or irritation. And these works are shown in Kunstverein, museums, galleries, and what-not. I have a graffiti identity with a graffiti name or different graffiti names and known for these names, the spots taken and for the strategies that I have in the city. That's known by other writers because it's only interesting in that perspective for other writers because they read into this. For a lot of the main public, it's like, oh, another graffiti, they don't make the distinction between this name or that name, or this location or that location as much as graffiti writers do. And this is, maybe compared to other writers that you work with, a bit different here.

Of the six people that you've chosen, four of them are educated in fine arts from art school, and we are all Berliners. We all went through the zero-tolerance policy from the early '90s on. The peak was around the 2000s when it was very right-wing. The police force and laws were made to make life hard for writers. [overlapping & laughing]. And now we find ourselves in this situation where we have this invitation to do something that we, as graffiti writers, usually wouldn't do. Because as an artist, if I get an invitation from a gallery, I can negotiate conditions, I can look into the program of the gallery, and I can say, "Okay, do I want to participate or not?" I made the decision to stop for the last seven years, because I didn't want to commercialize my artistic work. I didn't feel like they really fit into the standard gallery setting, or I didn't want to put them in that way. So, I have a special approach, and I think everyone of us has this kind of special approach. I don't know if that's the same with a lot of writers that you work with, from I don't know, South America, for example, or Scandinavia...

HM: What's the question?

OZ: The issue is valid.





KRIPOE: We have a problem commercializing our names. For example, I would never make a product out of my graffiti name. Never. I wouldn't print a t-shirt, I wouldn't... none of that. I wouldn't do a collaboration with a brand, not for a million...

OZ: ...I understand your point. You explain it very clearly. The issue that I'm bringing here, first of all, the artists that have that kind of, let's call it schizophrenic understanding of their own practice, like **OS GEMEOS** in Brazil, that are in one of the main galleries in Sao Paolo. There are many other artists...

HM: And the work they show in galleries sucks.

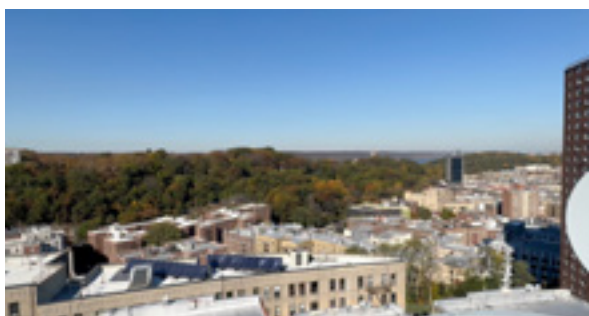
CLINT 176: What?

HM: The work sucks.

OZ: Yes, but that is understood. What I'm saying is that there are many. Indeed, there are many, many, many graffiti writers that Hugo has shown, that are designers, artists, gallerists, and so on. It's not like you have a different background as many artists. In the same way, you don't have the same background of the other guy to your right or left. So, everybody is different and has different backgrounds. What we are focusing on here is that this is a socio-experimental artistic space. This is not a gallery; as you understand a gallery to be. No, first, there are no transactions or negotiations on how galleries behave in their market worldwide. This has nothing to do with that. This is an experiment that has been going on for more than thirty years. This is a space that is also a clinic, what a French philosopher used to call a... I forgot now... it's a space that's a different space; a clinic, a gallery, and a social space in which doctors and artists, graffiti writers, and the community engage each other on a daily basis.

You mentioned before that you are interested in relationships and community; this is the very part of this space.

What are those silly guys [CLINT 176 and SPAIR] doing back there?



ROGER: Gang signs [laughing].

SPAIR: We are practicing for when we come to New York.

OZ: From your discussion, I understand you come from a perspective in which graffiti practice is an anti-social endeavor for you or some of you.

SPAIR: Not for me...

CLINT 176: ...very social.

OZ: The guy with the beer in front of me was saying, "Yes, I cannot work with anyone." What if you had the opportunity to work in a collective fashion? With people like so many graffiti artists that didn't work before or did work in this space. I saw it, I saw the engagement, the different kind of experience that they encounter as a non-soloist, able artist; in conjunctive relation with other forms. We said experiment.

CLINT 176: We said we do this all the time.

OZ: Maybe you shouldn't be afraid of this kind of arrangement.

HM: Octavio, they are saying that they do this all the time.

CLINT 176: Because graffiti is about going to other countries and meeting other people, meeting other graffiti writers.

HM: This is different because you are dealing with a Vanguard. You guys are Vanguard. The reason why I picked you guys is because you are some of the smartest and best of your generation. That's why you are here, otherwise "Get lost." [laughing]

OZ: He's offering you an uncompromised space, I believe, in which you can negotiate whatever. I saw everything in this space.

I think it's very important cause it's social, not a white cube or a gallery. The clinic is also a space to help teenagers and families grow in a different environment. The environment is Harlem, New York.

HM: What I would most like is to create a bunch of dissidents. That's really the sub-context to the whole thing. If I can get fifty, a hundred kids that I can look at twenty years from now and say these dissidents were created by these dissidents, I'm a happy guy [general laughter].

CLINT 176: With these times, what are decaying types of societies it's nice

KRIPOE: It's a more direct way to...

HM: It's revolutionary. You're in the neighborhood that created graff. You're in Washington Heights, West Harlem; that's where they came from: **JOE 136**, a block away; **RAT 136**, same block; all of the guy's **SATAN 135**, same block. **JESUS CHRIST 135**, same block, **KOTEX 135**, same block, all of those guys. 137th Street station has the first train yard that was hit. You can piss from here to there.



GASLIGHT

KRIPOE: Wasn't Philly first? [general laughter] It was the capital city, right? At some point, from the US, no? [overlapping] I know it was the biggest city in graff, this is what we learned in Europe. But, yes, earlier than New York.

HM: Philly wasn't first and had little impact on New York and vice versa.

CLINT 176: What's ten years before New York?

Artists: Philly.

CLINT 176: I think they said in 68' CORNBREAD was...

HM: This is a different argument; we will get to that later.

ROGER: Forever, forever, yeah.

CLINT 176: What were the names you said?

KRIPOE: The more complex question for me is what to do with these walls and interior. From what we saw, it was used by writers who used spray paint to do tags, throw-ups, pieces, and that's for us to create this kind of setting in your environment your clinic. It doesn't sound too convincing in a way because it has been done already, especially in a gallery context. It was really shitty, I don't know. If you look at...

HM: Let's go over that for a second.

ROGER: I mean, that's the proposal we can come up with for some idea or concept.

HM: That puts you in the position where you're the curator, which is fine. You could be that. First is the redundancy, the repetition; "Oh, it's been done before because they all painted in the same space. They all painted on the walls, so it's the same thing."



KRIPOE: True.

HM: But it's never the same.

KRIPOE: Okay. In the context of...

HM: ...There is something else that is going on. There is this interaction and the drawings, a lot of drawings. A lot of drawing happens. Most of the drawings are more interesting than the walls. Then there's the relationship of you constantly looking outside – inside. At every exhibition, after you guys finish with the walls, you go hit outside. You hit the glass, then you say, "I wanna find something." Then you go to the rooftop, then there is another rooftop. There is an illegal rooftop where we are filming. Filming is a form of art; now you are creating films, right? You are creating a lot of photography. You are doing interviews, for those who want to do interviews. In essence, you are doing this whole compendium that we can look at, or your grandchildren can look at and say, "Oh shit, this is really a whole experience." In 1968, what impressed me the most. I was hanging out in Central Park, I didn't have long hair or anything, and someone came up to me and handed me a thing that said, "Come to the "Be In"." The Be In? What the fuck is a Be In? All you had to do was be in there.





KRIPOE: Alright. [general laughter]

HM: That was a Be In. That changed my life. I'm here, but there's a lot of people that look cool. It changed my life. That "Happening".

SPAIR: I don't understand Be In. Be in the park, in this situation? You were invited to be...?

ROGER: Embrace it.

SPAIR: Hippie people gave this card to you in the park?

HM: Yeah, or it was typical to give you a card for another place. It's like a rave without the music. Everyone would go there, and you were just there.

SPAIR: That sounds funny.

HM: It was funny, but at the same time, it was an experience. I think that's the experience you may want to cultivate, I don't know. You may want to invite other people. Get **CARL** or **MAE**, he teaches at the gallery. **DIP** teaches there also; maybe we get **SKUF**, maybe we get **FLINT 707**, bring them in, and you guys paint together. Talk shit, talk history; there you have a university. You are going to be able to look at works, hold on to them, and look at things that happened way before you were born. That's an important experience.

KRIPOE: Of course,

HM: How does that translate into the setting? Are you going to take that work and transpose it somehow, influence into the space? I don't know.



CLINT 176: To meet the people, it's nice, to act socially is nice, but everything was produced there, I think it's not really...

EXOT: But it doesn't have to be happening.

CLINT 176: So, just hang out?

HM: Actually, you start painting together. Or drawing together, maybe.

EXOT: There are some things, some aspects of graffiti, that don't necessarily have to be outside. There's also studying letters, typography, and strategy that doesn't need to reside. I don't know; there are things that I can imagine showing that are not my pieces, but they can transmit information.

KRIPOE: Yeah.

SPAIR: Easily, a lot of things, yeah.

ROGER: Easily. I also think the whole discussion is about the view, how you see graffiti yourself, because we all share this point of like, not only the stuff we paint, how it looks in the end, but also the opinions of what do we do in society with our graff. We go out to do illegal stuff without permission, and in the end, the other question, the aesthetic of the whole thing. What we discuss here is about the idea of how you do graff, not about how it looks. Nowadays, I really like to go in a good weather to paint a legal wall. And then it's not about graff, because there's a big part of the graff that I really like is missing, the illegal part. But still, I really like to paint, I like to put paint on a wall and do complex, crazy pieces, it's another part [laughing]; I'm getting old. It's also one of the paths there. Maybe it's a way for me to approach this.

HM: Octavio, what are you thinking?

CLINT 176: Excuse me, we were cut off a little in the beginning. Sorry. Go-on.



OZ: I think that is very interesting, the way they are approaching the situation. I think that if I were in your shoes, I would go and see what happens and how to deal with it. What I'm thinking is that if I were in their shoes, I would just try to go for the experience to see what all this is about and how I can approach this situation from different eyes, in different contexts, in a historical context. I mean, socially and in relation to graffiti, it is a space that I don't know about. So, I would try to see what I can do there if I can do something. I remember an experience that I had with an artist who refused to participate in a major exhibition in Germany. I'm not going to give details, but I'm going to tell you that the artist, Raymond Pettibon was not only one of many graffiti during his time or surfer and whatever, but also is a major successful artist from California.

ROGER: Super nice, yeah.





OZ: I remember that we invited him to a major exhibition in Germany, and he said that he wasn't interested in that kind of blockbuster shows or anything like that. We insisted because we were very interested in his work. I remember telling him, "How can we negotiate with you, in what terms will you participate?" He said, "Well, I will go to the space, I will pick out the space for myself." Because this was going to be an exhibition with some 150 artists from all over the world, he said, "I will pick out my space, and I will live in that space, as many days as I need to finish my artwork. And then you have to provide me with a futon to sleep, a blanket. You have to allow me to smoke marijuana and have alcohol as much as I want. I won't bother anyone, but I don't want any anyone to bother me. So, I don't want to see any of you." We agreed to all the terms. He was living in this room for four days. And after the fourth day, you can imagine when we opened the room, the smell of the room; we had to clean everything except his work, meaning it was showable. You could see the work that he made, but clean, in the sense that we didn't clean the walls, what we cleaned was the floor because it was a mess. Something unheard of.

I was in shock when I saw that space. The fact is that it was one of the biggest pieces that I have seen in my life of his work, and it was an entire room that he created in four days. Without any conditions, except that he selected what he wanted to do, in the place that he wanted to do it, on his terms. And so, what I'm saying is that if this is possible in a context in which we are talking about a contemporary art establishment because I'm talking about Kassel's Documenta 11, in which I was one of the curators; if we are talking in these terms there, how is it that we cannot talk in these terms when we are dealing with experimental avant-garde i.e. graffiti artists. I found it impossible to believe. I mean, something has to be, and there are ways of dealing with issues under all kinds of terms. I have been in every situation imaginable that you can think of in relation to artists, galleries, museums, and so on and so forth. And there are all kinds of things, including five or six disgruntled graffiti artists who don't want to be part of anything. [general laughter] You may even decolonize your mind. [general laughter]

ROGER: Oh, oh! I think there is a concept coming up.
[general laughter]

HM: Still, I like this conversation. I've never had this conversation with graff writers.

ROGER: I said we had it a few times [laughing]

KRIPOE: I think giving Raymond Pettibon as an example, somebody who comes from a deeply anarchist punk background, is a good example because we appreciate this kind of radicalism and trying to be not part of something but being the opposite.



HM: Did he have a toilet?

OZ: No, he has a toilet across the corridor. But, he was sleeping there, and he was working at four o'clock, completely bombed and drunk. none of us saw him, ever, except when he left and when he entered. He didn't want to see or engage with anyone. That was all right for us. The only thing we wanted was his participation.

KRIPOE: And one more question. What happened to the work after the exhibition? Did it just get painted over?

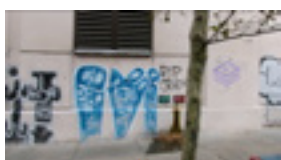
OZ: You should probably have to ask David Zwirner, his gallerist [laughing].

KRIPOE: He cut it from the wall to send it over.

HM: I'm sure it was documented.

OZ: Yeah, it was documented. But I think that there are all possibilities in life. There are many ways to deal with everything, with absolutely everything.

↓ CLINT 176
WOMBAT VIDEO



HM: I have a problem. I don't know if it's going to be interesting. We'll see [laughing].

KRIPOE: The experimental part of it is that you don't know the outcome.

OZ: But there's also no reason to do the same thing. I mentioned it as an example.

ROGER: We understand completely.

HM: Yeah, it's just these guys go home, and my name is on the door. So, I got to worry about that [laughing].

OZ: Oh, but you have very good lawyers [laughing]... I think that it's amazing if something comes out of this.

HM: I have a dilemma, if you guys do go out and bomb, do we document that and save it underground, bury it in a time capsule for 50 years?

ROGER: Along with your stuff, forever [laughing].

SPAIR: "Hugo, I'm in central bookings. What can I do? Hugo, It's my only call!"

ROGER: "I got to catch my flight tomorrow."

HM: **KEZ 5** was convicted 107 times. Do you know how many calls I got?

ROGER: A broken writer?

HM: I have those conversations, and a lot of those conversations were recorded, especially his conversations from jail. **KEZ 5:** "Yo, you gotta hear this!" "Oh, I'm going to kill you motherfucker." This shit is Crazy, "I'm calling you because you're trying to make yourself sophisticated based on my reputation."

SPAIR: He's not gonna call you anymore [laughing].

KRIPOE: People say Berlin is the Latin city of Europe in a way; everybody comes here to paint because it's quite liberal. If you're not violent when you're arrested, you're kind of fine.

CLINT 176: Graffiti writers here when they went to jail, it was related to some other crime.



KRIPOE: Violent crimes, drugs.

CLINT 176: Yeah. Because when **CASE** was in jail, it was only for graff?

HM: With graff, it's the lifestyle...

CLINT 176: That's what I mean.

H: **CASE** and some of the guys were, but not many. It was always related to crack...

SPAIR: The same in Great Britain.

ROGER: In Great Britain, you can go straight to jail when you get busted for trains.

OZ: UK is terrible. Fascist at this point.

KRIPOE: Our situation is really good. And if you have a lawyer, and you shut up, and you don't have your stuff at home, you're fine.

HM: But I never heard people talk about the law as much as you guys talk about it.

SPAIR: We're Germans [laughing].

GASLIGHT

ROGER: Yeah, were Germans. The whole discussion is very German here. [laughing]

CLINT 176: Because there's always a subconscious fear when a situation might change when it's...

KRIPOE: And some of us have been in situations in the past that have been very inconvenient. And that felt they're not possible like I knew of someone, house visits over and over for a long period of time.

HM: There's one crime and many house raidings?

KRIPOE: Yes.

HM: So, it's mental; you guys are all fucked up psychologically.

ROGER: Traumatized.

SPAIR: Now they are a bit more strict...

KRIPOE: Much more strict...

SPAIR: ...house raids in Berlin.... a lot of house raids and...

ROGER: ...There was low-tolerance for a while...



KRIPOE: There was a house raid in Berlin on 85 people one morning, six o'clock in '97, late '97. It was just to shut down the whole scene.

HM: Octavio, we got to get a psychiatrist as part of this exhibition [laughing].

OZ: I was looking at the picture because I see you all together, and I said, "These guys don't look like graffiti writers."

KRIPOE: It's the only way to survive.

SPAIR: We just pretend to be... [laughing]

OZ: ...But they care about the law.

KRIPOE: This is what it has to take to be a good writer here; for decades, you don't look at all like a writer [laughing].

OZ: First you have to be a major in philosophy. That's how you look from this angle [laughing].

KRIPOE: This is the reason why we get out of trouble a lot of times, because even the cops don't think that you are the one who did that. You just passed it. And if they arrest you, you don't speak, and you have a good lawyer that you pay. This is the only way to survive.

OZ: I understand.

HM: How do you say that word [laughing]?

EXOT: Phenomenology.

HM: That's a German word, no?

ROGER: yeah, phenomenology

HM: What does it mean?



ROGER: It's Latin in the end, no?

EXOT: This is a scientific approach or..?

ROGER: Phänomenologie.

CLINT 176: The science of it.

ROGER: Exactly.

HM: So, this is like the phenomenology of graffiti...

CLINT 176: How to preserve something?

HM: And then what do we... How do we present... How is this going to be... Does it have a title? Is there a working concept? We should talk about ideas for this exhibition. Or what's going to happen? I mean, do we have ...

EXOT: In a big law office.

HM: Yeah, by the way, I do need a German attorney.

EXOT: A criminal attorney is only necessary after you receive some letter you know. I mean, you don't need it

HM: I always like to have...

CLINT 176: You want to check before.

HM: Yeah. I always like to have the last...

CLINT 176: This is the American way...

HM: If you have an accident, you call your attorney first and then your doctor.

CLINT 176: Yes, things like that.



EXOT: When do you have time?

ROGER: October, we spoke about October once. I have some projects in November and before, October would be fine.

HM: That's all right with me.

ROGER: But yeah, last time that someone mentioned October...

EXOT: It was because of you. Because you prefer October, cause it was November.

CLINT 176: I also don't want to be there when it's too cold in New York.

KRIPOE: October is nice.

HM: October and half of November is pleasant.

OZ: And never colder than Berlin.

HM: Berlin gets evil cold.
[all agreeing]

OZ: I've been in Berlin in the winter.

ROGER: Depressing, right?

KRIPOE: Yeah. If you want to get depressed, come in winter.

OZ: No, I haven't been depressed in Berlin during the winter; but I have been very cold.

CLINT 176: Did you stay the whole winter?

OZ: No, only 15 days.

SPAIR: Do the London people and the Dutch people also complain about it?



HM: The Dutch complain about it all the time.

CLINT 176: In London, it's always changing all the time, right during the day. It's like cloudy, rainy then sun.

ROGER: I always had super nice weather in England.

OZ: What? [general laughter]

ROGER: You brought the weather.

HM: You guys like the idea of doing a publication; including this conversation?

KRIPOE: Yes.

OZ: Did you show them your books?

KRIPOE: Because it tells about our conditions and reading about this 30 years later, it's really interesting.

HM: You don't put the face and the crime together. That's the major thing.

KRIPOE: True that.

HM: That is the major thing, or the evidence, and you know what it is. Can we make sure that nobody talks about this shit to anybody else? If you have already, okay, but here on keep it confidential. In New York, the saying is, if you want to get the news out, tell people it's strictly confidential. And it'll go all over the place. So, I'm hoping that you guys will not... [laughing]

CLINT 176: I talked a little bit.

SPAIR: ...to a friend already [laughing].

HM: And then announcing, again, we don't have to announce anything, we can announce it after you leave.

D: They should be going directly to the gallery first, or as opposed to the streets.

HM: They should do the place first. And then do the streets. [overlapping]

ROGER: Save it for the place [laughing].

HM: Yeah, cause then if you do something outside...

KRIPOE: Of course.

HM: Then the other thing is, you got to be careful; other writers will try to get you to paint with them before you hit the space. They'll always try. And other spaces will try to get you to do an exhibition at the same time. Or, "Come on over. I got a mural to do." "Oh, I gotta be at the gallery on Saturday." "But it's Friday. Come on, you just got here." Always they'll always do that. So, keep it to yourself.

CLINT 176: If they don't know, so.

HM: If you keep it to yourself, no one will know.

KRIPOE: If you are talking about documentation of illegal stuff, I have actually only one guy that I'm really trusting who comes also to photograph me with the face in the action. And that's a German guy that I trust. So, I wouldn't allow anybody that I don't know to go with me and to shoot footage. That's for my trusting.



GASLIGHT

HM: That's fine.

CLINT 176: Also with the documentation, it's nobody to come, or something. I don't know. I also don't trust...

KRIPOE: Sometimes it's nice to have this other perspective.

HM: If you're in New York, I only trust one or two people to go out and show you what to do, people that are very active. If that's of interest. And filming, I have one person that I trust. But that's up to you. Or you take pictures; one takes a picture of somebody else, it doesn't matter as long as the face is obscured. I prefer it to be obscured before I get it, I'm going to want twenty photographs of your work, hopefully representing different periods of time, so that we have a historical context. I have this year, this year, this year, this year, if you can give me that, that'd be great.

KRIPOE: What you're going to do with this? For your archive? Or publishing.

HM: Both, for the archives and publication, in the event that I decide to publish them. That's stuff I have to think about because I don't know how that fits in with what you want to do. You may see an online photograph that has a better documentation published but we may be able to use it in the same exhibitionbook. I find that it makes it more interesting. When they see outside what you've done historically in tandem with the work inside. We don't put the years on it because there's a statute of limitations that we can take advantage of in the United States. It's always six years, I don't know about here.

KRIPOE: Twenty-five.

HM: Twenty-five?

CLINT 176: For graff or general stuff?



KRIPOE: Twenty-five.

ROGER: I didn't know. I thought it's ten.

KRIPOE: At the moment in Berlin, they only do the past two years, but that can change any time.

HM: That could change. So, this is what I need a criminal attorney to talk about. And then what does that mean... You'll figure it out. But it has to be figured out within the timeframe.

KRIPOE: Of course. That's also our concern.

HM: I think we are good now.

OZ: Yeah, we're fine.

HM: Should we meet again sometime... when... another month or so?

GASLIGHT



↑ VIDEO



ROGER: I think it's good to have...

OZ: From my perspective, Hugo, the issue that I have is that the conversation is extremely chaotic and improvised. If you want to use it for a publication, I think that we should do a different approach in which we already know each other in a way. I will prepare for the meeting. I didn't even know who you were when you walked into the place. I didn't even know what kind of meeting we were having. That's what I brought up issues when I saw that it was something else. So, I think that now that I have a sense of who you are, I think that we can prepare in a different way for something more substantial.

KRIPOE: Yes. I also would like to know your perspective as a curator, like where is graffiti heading in terms of museums or preservation?

OZ: That is for another year. I mean, for another meeting.

KRIPOE: Of course.

HM: I'm gonna send them the beginning of your manifesto on the subject. Okay?

OZ: I don't remember.

HM: All right?



OZ: Pleasure meeting you.

ROGER: Thank you for your time, and thanks for following this chaotic thing here [laughing].

OZ: Thank you. Good luck and best wishes. Auf wiedersehen.

ROGER: Auf wiedersehen. We gave him a hard time, but...

HM: Was Chaos the first God in Greek mythology?

CLINT 176: Chaos?

ROGER: Yeah.

KRIPOE: Yeah, the start. I think so.

HM: The beginning; and maybe the end.