

**«Bombingscience**

interview  
PUAK, ASIE  
& GOMER

# **the monthly recap**

december 2010



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# Interview Puak

**Bombing Science: First things first, state your name player and what you rep.**

Puack: I write PUAk or PUA(C)K(\$), and i represent the MOC-DNA's.

**BS: Does your name have any meaning? Where does it come from?**

Puack: No, i didn't pick my name because of the meaning or anything. At the time I just liked the combination of letters and the sound of it. After a few years I learned that my name means 'tribe' or 'group' or something in Indonesian. I started to write this name in 2002 I think. If I had tot choose a combination of letters right now, I would not pick the P and the U for example. Always struggling with those two. On the other hand, its my name, I have to deal with it. It forces me to find other solutions for the letters I find difficult.

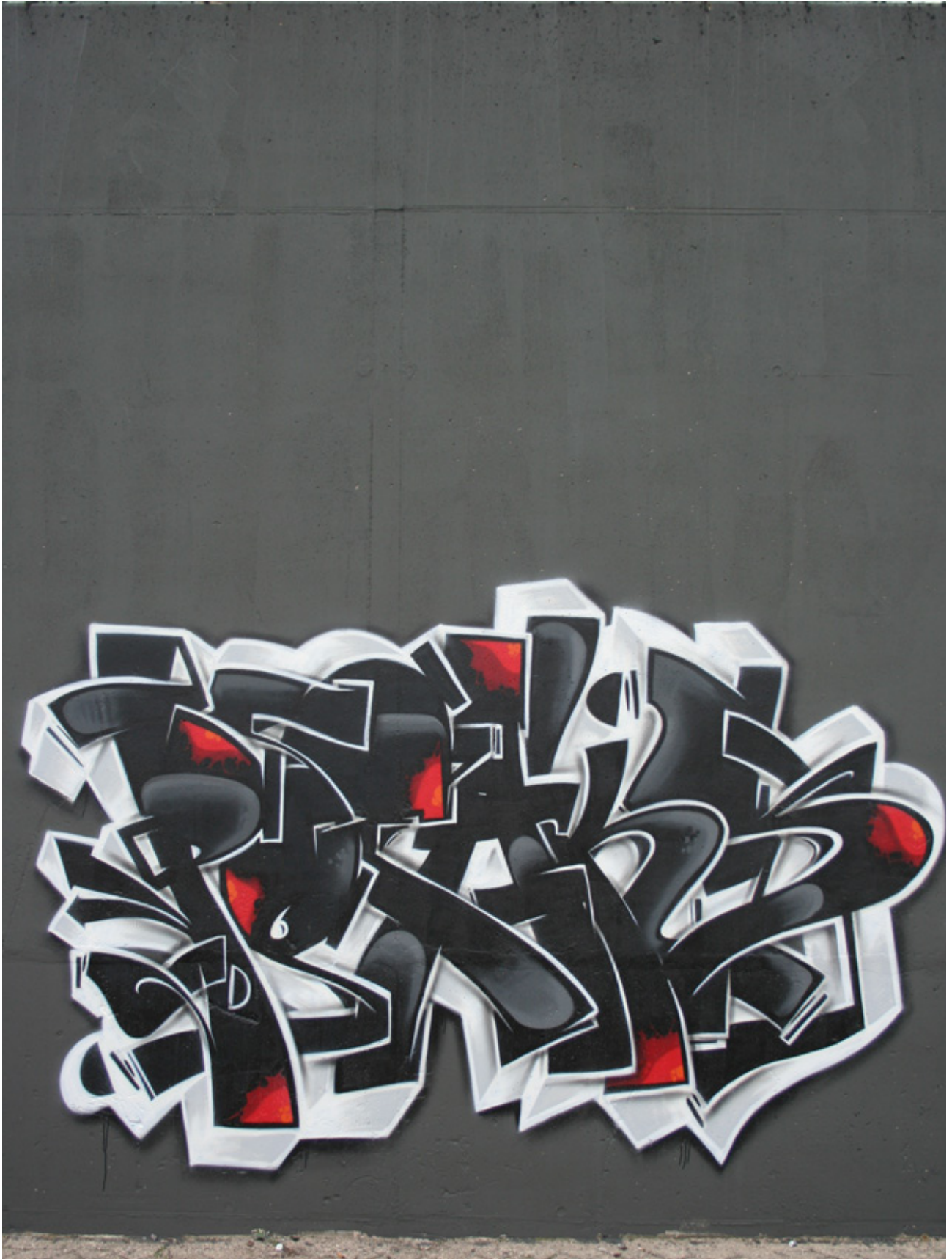
**BS: How long have you been at this?**

Puack: I started writing in 2000, so I'm having

my ten year anniversary this year! It doesn't feel like a long time for me. Its only the beginning. There is so much I want to do graffiti-wise in the future, I can't name it all. Exploring and developing my style is the most important thing. That's number one. But I also want to travel more, paint with more different people and keep learning. I'm never done.

**BS: How did you get in to this graff game?**

Puack: I come from Nijmegen, a city in Holland with a big graffiti legacy. Back in the days we had a top-notch scene with writers like Marty64, Vision, Dragon, Wizard, Chas and Son103 just to name a few. We also have one of the oldest Halls of Fame in Holland and I used to live close to that. Marty64 and Vision did a big full-colour production next to one of the main roads in my town, back in the late 80's, with a pissed off Cop next to the pieces (Dutch photo collectors definitely know this one!). As a kid I used to drive by there on my bike when I was heading into town, and I was always amazed by it I can remember.





















In the winter of 2000 I got my first cans of car-lack and began to do tags and really toy throw-ups. In spring I did my first real colour piece. After a few months some writers of the older generation (Part26, Focuz, Style) saw my enthusiasm and they took me everywhere they went and showed me the basics! In the beginning of the 90's the scene in my town was pretty much gone, due to a big police raid etc. Around 95' some new crews came up (and they are still going strong!) and when I started in 2000, a lot of other kids joined. But, as always, only a few of that group remained painting.

**BS: What would you call your style?**

Puack: That's hard. I really don't know how people call it actually. I always try to do basic letters with swing and strong colour combinations and bits that are helping the letter. It has to be readable but at the same time interesting to look at. In my first years of painting I've done some wildstylepieces which nobody, including me, could read. That's really not my thing anymore, but it was an experiment. Just a learning experience.

**BS: Your work is very clean cut and precise. You also have very dope color combos. What**

**inspires you to do these colour schemes? Do you have some sort of method or is it all just by feeling?**

Puack: I always try to find the right balance between clean cut/precise and the swing of the letters/looseness. Sometimes I see pieces that are like stickers, but they are really not interesting to look at because everything is cut away, it looks too stiff and clean. The flow is taken out, its not spontaneous anymore.. Sometimes I look at photos of my own pieces and I see the same. Its just too much sometimes. Finding a good balance between that is really important to me, so that a piece is clean and well painted while in the same time it has swing and looks 'loose'. About the colours, I don't really have a method, except for the fact that I try to use opposite (complementary) colors for the background and the fill-in/outline, but I think a lot of people do that. I read a nice article about it just the other day on Towns's new website. Also I use several shades of one colour...that way you can do shadows and nice fading. Most of the time I just look what I have in stock and use it.

**BS: What is your favourite colour?**





Puack: I don't think I have a favourite. I like most colours. If I had to choose it's something like Pepperoni with some Lime....(and then a Black-red outline around it with some Shock-red in the 3D. Can't go wrong with that.)

**BS: What do you think about street art?**

Puack: It depends on how you define street art. For me the most important thing is that everybody has to do the things they like. Besides that, I rather see a nice fatcap tag on the streets than a sticker. I'm much more into graffiti than I am into street art, but sometimes I see really interesting stuff coming from there. What I also like about it is the fact that a lot of street artists use their art for a political cause. Or maybe not political, but they often want people to look at it and start thinking about the subject. Global warming, the monopoly of the oil company's, the illegal Israeli separation wall etc. The streets get more interesting because of it, and that's a good thing in my opinion. Other artists don't give a shit about politics, but they make the public laugh with some funny characters or sentences they put up in the city....it's a good thing that people on the street react to different things other than what they hear on the news and stuff. In my city and also in other

cities in Holland we had an artist who put up stickers with 'Babyljik'(Babycorpse) on it. That was his name. The general public reacted furiously in a local newspaper etc. He reacted back to that with stickers and so on. Awesome stuff! It's a good way to let people think, positive or negative. About the commercialism that is coming with it...I don't care about that. If someone can make a good living out of doing stencil art, why not...it's their life.

**BS: Back in the day VS now.. what do you have to say about that?**

Puack: Well, I'm not that old so I can only speak about the period between now and ten years back, but a lot of things changed of course. In this period of time graffiti commercialised, the cans got way better, the Internet exploded and there are too many DVD's being released to watch them all. I don't really have an opinion about it. This happens to most subcultures. Most of the things I like though. I like it when paint has good coverage and when I can do details because of the low pressure and the special caps. When I started, I painted mostly with Sparvar. After that the old Beltons and the old Spanish Montana's. Nowadays the paint just gets better and better, but the prices are also

going up. I'm not going to pay Eu. 4,50 for a can, fuck off. Luckily there are brands that get the message en deliver good paint for a good price again.

Mentality wise things have changed too in the last decade I think. Of course there was Internet and magazines when I started, but when you were a toy, you showed some respect to the older generation. You showed you were willing to learn and to put effort in your work, and it paid off. Nowadays I think that mentality is a little bit gone. A lot of kids (not all!) who start to paint aren't willing to learn, they just think they can do an instant burner or a funky anti-style. They want to have it all at once, and when it doesn't work out that way, they quit. On the other hand, it's graffiti. Who made any 'rules' about mentality, right?

**BS: What is your ideal painting sessions?**

Puack: For me the most important thing is to paint with people I like. Besides that I have a lot of ideal sessions, it can be a full colour production, some silver and tar things or doing throw ups all day. It just depends on the mood of the day or night.

If I had to choose I would say a nice concept wall somewhere in a foreign country with cool people, a few beers, some bbq's, some more beers and if its possible a little action on the streets. Lets close down with a nice party afterwards.

**BS: Speaking of rules, do you follow the «graffiti rules»? If yes, what are the most important rules you respect?**

Puack: I don't know, as I was saying everybody has his own rules in a way I guess. Of course there are some 'universal' graffiti rules. I think the keyword in all of them is 'respect'. That sounds a bit dumb, but I think it all comes down to that. Every so called 'graffiti rule' has something to do with it. I think one of the most important rules I grew up with is to respect the history of my town and its scene. Two months back we've had a reunion with some of the first-generation writers from

Nijmegen, together with the writers that are active today. An old-to-the-new reunion. To see the blackbooks from the oldskool kings from back in the day was awesome. They started the whole scene around here, they were the first to paint! You got to have respect for that. A lot of younger kids do not realise this. On the other hand, a lot of writers don't want anything to do with the so called 'graffiti-scene' and its rules. I understand that too. The scene nowadays is not the 'hiphop-based' scene anymore it used to be, with all the rules that come with it. So a lot of the 'oldskool' rules don't apply anymore, they say. People have to think whatever they like, but I try to treat people and peoples work the way I want to be treated.

**BS: You seem pretty laid back and relaxed. What pisses you off the most in the graffiti game?**

Puack: Arrogance, Internet Thugs and bad weather when I want to do a piece.

**BS: Traveling is a big part of graffiti. People get up more in foreign cities more than their own sometimes. What spots are you itching to hit outside of your country?**

Puack: A lot, that's for sure! I really can't name them all. I really want to go to China and Japan, but Brazil and the rest of South America is high on my to-do-list too! I just came back from Indonesia, but I only saw a small portion of it, so I definitely want to go back there. Closer to home I really want to visit the eastern block more. I've only been to Croatia and Slovenia, so Czech Rep. and Poland are places I want to go too, and Russia of course. Scandinavia is also a part of Europe I want to spent more time. So you see I have enough miles to go! It's not only about painting, I'm really interested in all the different cultures, people, landscapes and cities. I've been to the States once, and that was great too...i have some relatives in Canada, so you probable will see some stuff popping up in Toronto too within the next few years...



Of course I also want to go to Australia to visit a lot of my crew mates and do some pieces and beers there!! I think I named almost every continent now...

**BS:** Who's work are you digging these days? Anybody out there you would want to paint with?

**Puack:** I dig a lot of different styles. Clean wildstyles, crazy Scandinavian stuff, Anti-styles, Oldskool flavours, U.S., European or Australia based styles....i don't know, I try to look at every piece, tag or throwup on its own. Of course there is a lot of crap out there, but overall the standards keep going up I think. The quality and the versatility of the styles and techniques keep increasing, all around the world....i can enjoy a nicely done throwup or tag as much as a wildstyle full color wall. Nowadays the Internet provides us with a nice view on the things that get done. I see a lot of

great stuff happening, I keep myself informed through a few blogs (like [Spraybeast.com](http://Spraybeast.com) (TIP!)) and flickr's I always check out.

There are a lot of people I still want to paint with. In spring I did a wall at a jam organised by Chas and Does (LL) in the south of Holland. A great line up, from all-over Europe. Nice to see all the different approaches for how to do a piece and develop Style. Really have to do that more often! Always like it to do a piece with Chas, learning a lot from him! Also I'm a fan of my man Rems. We have a really different approach to graffiti but we make a good team!

**BS:** Thank you for taking your time to break down some of this science. Any last words or shout outs?

**Puack:** Thanks for having me. Big shout out to all my friends I made trough graffiti in all these years!! Cheers!



# Bombing















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# Interview

## Asie

**Bombing Science:** Introduce yourself... what do you write and where are you from.

**Asie:** Hello my name is Asie; I'm from Quilpué, Chile.

**BS:** I'm not familiar with the Chilean graffiti scene... can you give us some background about your local scene? When it all started and what are Chilean graffiti main influences?

**Asie:** Of course. The graffiti in Chile began more than 20 years ago in Santiago (the capital of Chile). Then it expanded throughout the country. The first influences come from the muralist trend, which is a tradition in our country, with groups such as the Brigada Ramona Parra. The graffiti was fed with the styles and cultures from South America. The graffiti scene in Brazil was also an important influence, with the visit of some artists like Os Gemeos in the 90's. Currently there are many outstanding writers in Chile like Cekis, Basco, Vazko and the Stgounder crew.

**BS:** So what was your first contact with graffiti? What made you become a graffiti writer?

**Asie:** My first contact with graffiti was when I went to see a friend painting 10 years ago. I didn't know at first what he was doing. From there I began to bomb and soon after paint more elaborate pieces on walls.

**BS:** And do you think graffiti had a positive impact on your life or the opposite...

**Asie:** Absolutely a positive impact. It has helped me in my personal development, getting to know people who are in the same culture, sharing different experiences. Because of graffiti, I am also a graphic designer now. It's a lifestyle.

**BS:** What kind of perception people in your city have on graffiti. Is it tolerated or not at all? Is it difficult to get walls to paint?

**Asie:** In my city there are many misconceptions about graffiti, I always have

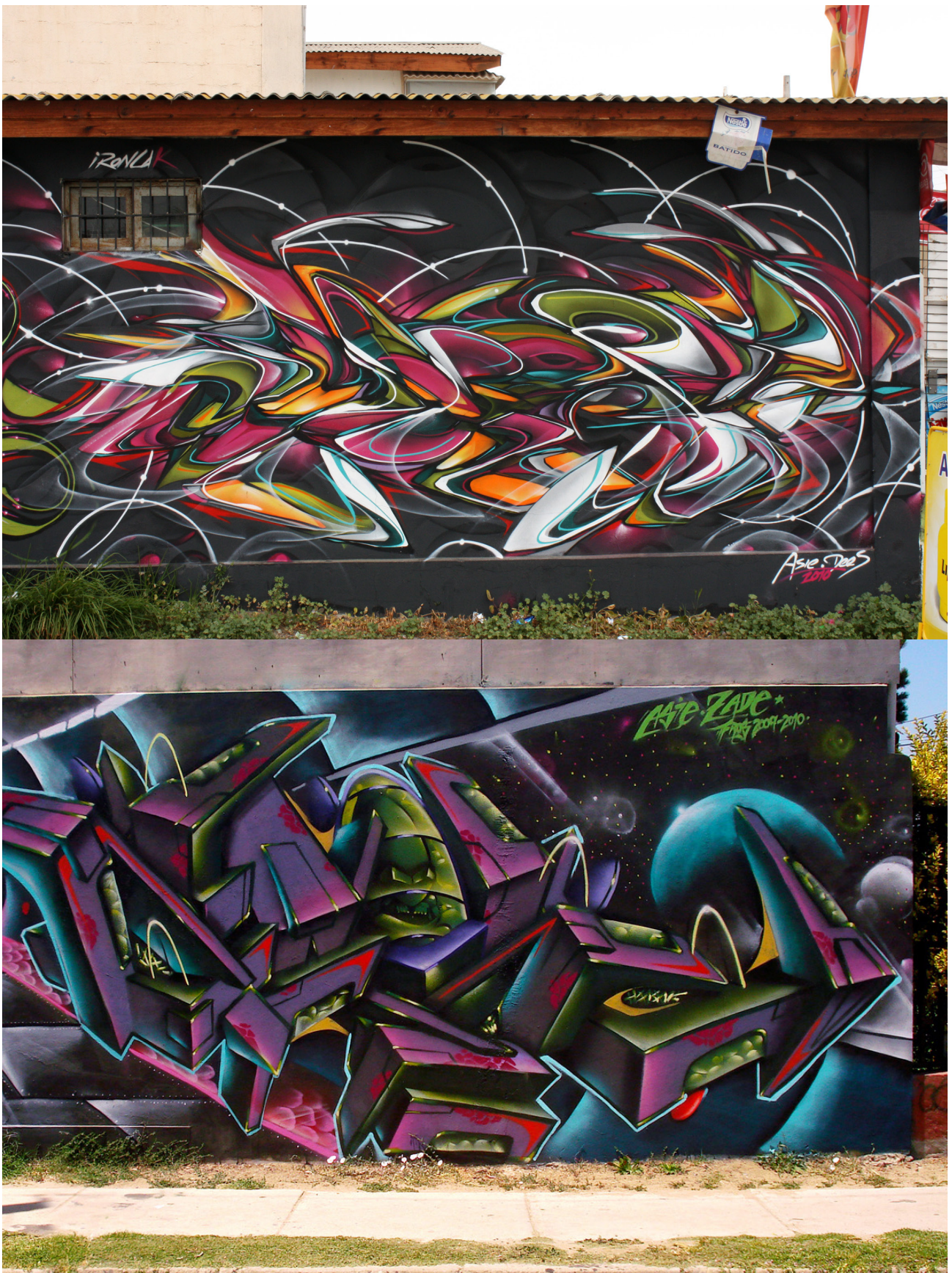




























many problems when I go to paint walls, because the graffiti is directly related to tags, which abound in my city. Maybe they think that I'll fill the wall with tags...

When people see the result, they change their mind about graffiti, in a very positive way.

**BS: What are your main influences, inside and outside graffiti?**

Asie: My influences are the new graph trends, with research for new textures, effects, color mixing in my environment. And improvisation in general.

Within the graffiti, I like the Chilian graffiti scene and the styles that are developed here. Abroad I like the people from MSK, especially Roid.

**BS: All graffiti writers have some interesting**

stories to tell... do you have one you would like to share?

Asie: Once I was painting in a central location of the city and the writers and I was going over came with a group of friends to defend their turf. A few minutes later the guy who was aggressive at first offered me to join his crew after seeing what I painted... (Of course I did not accept, it's not my vision of crew)

**BS: Thanks Asie for the interview! Anything you would like to add?**

Asie: I would like to say that the graffiti in Chile is very good, that sooner or later will be known worldwide. We only need more support from the brands that are sponsoring local graffiti artists. Being away of all, it is difficult to get paint supplies. And if we finally get supplies, we always run out really fast...



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# Interview

## Gomer

INTERVIEW BY CIAN WALKER

**Bombing Science:** Hey Gomer! What's up? First off, does the name Gomer mean anything in particular?

**Gomer:** Oi ! Life is following its path here in France. Winter is coming and I can't wait for it. I don't like summer, just too many people outside. I like winter, when the streets are empty and every window is closed. So Gomer doesn't mean anything particular. Just a name. I used to write ' Omer ' but it was too short and another guy was writing it before I was even born, so I just added a letter and there it was.

**BS:** What was your introduction to the world of Graffiti- was it a slow burner or something that immediately caught and captured your imagination?

**G:** Someone older from my family gave me a sketch of my name when I was 10...that was when graffiti caught my attention for the first time. Then I started to notice that the city was covered with drawing, writings. But I was just

dreaming of this world without understanding it. In high school, I met people into Hip Hop for the first time, and they were more or less writing and drawing. I did my first two or three pieces with them but it didn't go any further. They weren't really into it. They were more into partying, smoking and getting girls. I kept on drawing and sketching all those years and I actually really started in summer 2004 when I met Revolte, an older writer from my town. Then it was over, I would never leave my spray can anymore, for best and worst of it. I now consider I really started in the end of 2004/ beginning of 2005.

**BS:** French graff seems to be in a pretty healthy state from what I can gather, would you agree and what is the local scene like in Lyon?

**G:** I would tend to agree with you. I think France is fortunate to be located in the middle of Europe, like in the middle of influential streams...Spain, Italy, UK and Germany can be reached in half a day. It means there is









always something going on somewhere, going on a new path or trend thanks to that close connection to so many countries. When it comes to Lyon, my hometown, I would say we're lucky to be a big city without the disadvantage of an European capital. This is the second biggest French city, and the scene is big enough to be inspiring and moving, but small enough to make everyone almost connected to everyone. I also think a great new wave has appeared the last couple of years, that's really motivating. Come see for yourself, you won't be disappointed, good food, good weather, good spots...

**BS: What is your opinion on the current state of graffiti, both locally and internationally?**

**G:** I think writing has never felt so alive as today. We've never had so many different brands in competition fighting to provide us the best tool possible for the cheapest price. Check how incredibly good the Spanish 94 is! Imagine what Dondi would have done with that in his hands. It has never been so easy to access to so much information about writing thanks to the internet, magazines and books. You could now reach in a year a knowledge that was demanding decades before. Who could argue against that? We've never seen so many writers as today, so it forces us to make our art go further if we want to shine in that ocean of writers. That's just 100% positive

for the whole scene. I can hear from here, people talking about the lack of respect of new generations and the loss of traditions and all that crap. I am part of the new generation. I've met older writers who told me to fuck off when i asked them to teach me, so i blame those very same people. Thanks to the education my parents gave me, I have some basic rules about respect towards people, and people's work... I believe the youth is what the older are making them be. And this is a situation that concerns the world, not just graffiti. The world is only what we make it to be, so work hard to make it better or shut the fuck up. You don't have the right to complain if you do nothing.

**BS: Do you have an ideal painting experience? A chill spot with some friends? Night missions? Trains? Do you prefer to rock a spot alone or collaborate on a production?**

**G:** I think every experience teaches you something different. You get something different from it. I like illegal for the rush, the adrenaline kick, the pleasure of exploring places you'd never normally go to, to prove to myself I could do it. I also like to spend 2 days on a wall, and then be able to push my art, my style as far as possible, which couldn't be really done on illegal. But I don't do illegal to forward my art...I do it for the action and





nothing else. That's why I can't like one more than the other, everything is good, for different reasons. Still, I recall some experiences where the best of everything was gathered, to my opinion. I've painted illegal tracksides, with 15 of my friends, for more than 5 hours...you got action, lots of time, lots of friends, time to make something really worked out and an audience everyday in the trains.

**BS: Tough question I know but who are some of your favourite artists- graffiti and otherwise?**

G: Yeah tough. Many different writers, for many different reasons. When it comes to pure aesthetics pictures and graphic design, people like Gris, Roid comes first. When it comes to wild style, here comes guys like Ogre, Persu OCT, Reso, Oniks, Aroe, Rage, MSK's... when it comes to action, the work of Moses, Banos, Bambus or Banksy are really inspiring for what they are able to achieve under such conditions. And thanks to this life, I'm friends with some of those people, and they are also inspiring as human beings, not being arrogant assholes. That's just a very short list, everyone I met, everything I do or experience is inspiring, of course.

**BS: Are there any particular goals you'd like to achieve in your graffiti career?**

G: Not really. It would be to be relevant in my work and my feature to the scene if I had to name one.

**BS: Judging from the Greetings Crew installation video ([www.youtube.com/watch?v=0sUAnGbNewg](http://www.youtube.com/watch?v=0sUAnGbNewg)) you appear to be very open to different working methods... What tools are your favourite to use?**

G: I think that your idea, your style, your message is what is important. Not how you manage to do it. To me spray cans are just a tool amongst others to achieve the picture I have in mind. It so happens its one of the most efficient and useful of them of course, but i dont mind painting, stencils, drawing with pens, markers...my only goal is to do something great, and i won't limit myself in my ability to do so by rejecting some tools. You can do graffiti without spraycans. And you can do not-graffiti-art with a spraycan.

**BS: Do you have any artistic outlets outside of graffiti?**

G: I try to do a lot of photography, I love to shoot and edit short videos and I'm the lead singer/screamer in a Metal/HardCore band. So the answer is yes. I'm reading a lot of books, comics... I'm a movie junky, i see at least one movie every day, and I have countless amount of records, from punk, rock,





metal, hardcore, hip hop, electro... 'Lust for Life' said Iggy Pop ...I'll sleep when I'm dead then.

**BS:** Any particular favourite colour schemes/ combos?

**G:** I'm a big fan of warm colors, something living and bright.

**BS:** Your characters are great, both welcoming and menacing at the same time. What influences these and do you prefer to paint letters or characters?

**G:** I drew characters on paper for a very long time. I've spent a lot of my writing years surrounded with people doing crazy characters, thus I didn't feel the need to try it, this is just something really new. Plus, I do pieces as a weekend hobby, as I am also drawing and painting for a living, so when it comes to do a wall with my friends, I just wanted to do letters, letters and letters. But now I'm starting to get confident enough with my pieces to start adding to them characters

of my own. We'll see where that goes. I don't have any specific influence, I like classic and square characters...but that's just for now.

**BS:** In reference to your friend who got his name tattooed from a sketch of yours (<http://www.flickr.com/photos/renegadeofpunk/4313916388/>) how do you feel about this? Were you happy with how it turned out?

**G:** I'm very proud he loved my work enough to get it tattooed. He's one of my best friends and that's one of the most pure and true shows of love towards my work anyone's ever made. It's one of my other best friends who did the inking, someone I entirely trust, a really talented writer too, and I'm really happy with the result. And there is something very typical to tattoo...once it's here, it's just here, existing. You don't see the faults or anything, it's just part of you, you don't question whether it's good to have it or not, how it was before...it's just here and that's it. That's something I've learn from my own tattoo experience.





BS: Am I right in saying that you're familiar with the world of Punk and the lifestyle that goes with it? I see many similarities between the DIY ethic of Punk and the Graffiti World- I have met some amazingly open and influential people in both worlds, but have also seen incredible small-mindedness and exclusivity in both worlds too. Is this something you care to comment on? And if so would you say that lifestyle affects graf-style?

G: Yeah I come from the Punk rock world. D.I.Y. and lifestyles around are then familiar to me. And yes the similarities are occurring to me too. I think that nowadays, in 2010, those worlds, speaking of punk and writing, are no longer underground. There are millions of people involved in it, from different social horizons and for different reasons. Therefore, it becomes just another social group of society, and just like in society you meet fucking assholes and amazing people, but I don't think it is related to punk or writing itself. You could see the same pattern in Hip Hop, Skate or Techno music, just to say. But I do think that the fact those universes left the underground is

really beneficial to it. It brings new blood and prevents one scene to degenerate by feeding on itself. But that just my opinion.

BS: Is it true that you're Straightedge? If so, what importance does this have in your life, and concurrently, how do you find the graff worlds reaction to it? From my experience, writers sure do like a beer or 12!!!

G: I'm straightedge, yes. If you guys reading don't know what it is just google it. This is of course very important in my life, because it defines a lot of things in my behavior or my way of seeing things. But I was acting straight edge even before knowing this movement. I loved the energy and rage coming from punk rock, I loved the political statement and efforts of this scene, but I couldn't cope with the drug thing. That's why I went deep into Hardcore then..When i say drugs, I mean cigarettes, alcohol and drugs. I didn't see the point of getting wasted, and the fact that government is earning fortunes in taxes out of those drugs made me really uncomfortable. I saw and see cigarettes and alcohol as a





very modern way of slaving someone, and a people: it destroys them, prevents them from thinking too much, it steals them of a lot of money, and when you miss money you get busy on working, not thinking or questioning what's going on around. Governments don't like people questioning. They like people that work hard all day, get back home tired and watch TV. Once again, don't misunderstand me, I'm not judging anyone. This is the way I see things, and I'm the first one finding it hard to maintain in an everyday life, trying to make a living. Life is not black or white, it's an every day fight, doing compromise and concessions. Everyone's got to deal with his own life, choices and events.

**BS:** This is pretty nerdy but I noticed George Orwell's '1984' next to a sketch in one of your flicks. That book has informed my attitudes towards authority and questioning the motives

and statements of officials and government. The fact that it was written about the 80's, in the 40's, and the idea of strict control and policing is stronger now than ever is incredibly potent to me. Graffiti is a form of expression unlike many others, in that it can hurt and offend people without actually hurting anyone at all. Do you think that Graffiti serves a purpose in this sense, to open people's eyes in a way? Also, is there any literary influence in your work?

**G:** Ha ha, yeah I like this book. My parents gave it to me when I was a teenager. It took me a few years and several readings to understand the depth of it. I grew up reading Orwell, Philip K. Dick, Lovecraft and Tolkien. So I do have a thing for fantastic and political subjects of course. I don't know what effect graffiti could have on people. I know it changed my way of seeing things, by being





able to do things society claim to be bad and impossible. I quickly found a difference between law and morality. In a way I think graffiti could help people to start asking themselves questions, even though that's not the first aim of graffiti, and also because 90% of it is not politically related. And I can't blame anyone, everyone is dealing with his life and priorities... I'm trying to be relevant and questioning in my everyday work, but when I come to do a piece, I just want to disconnect my mind, have fun with my friends. So one could easily think I don't care about a message, just by seeing my pieces. I think this is because we are all made of different things.

**BS:** You seem to have travelled quite a bit- is there anywhere in particular that you've enjoyed more than others?

**Any crazy stories from your travels that you'd be willing to share ?**

**G:** Every journey is worth it. Painting in a T-Shirt on the sea front in Barcelona in February, fighting with gypsies paid by the security-guards to watch the yard in Milano while they

watch the soccer game, 3 hours wholetrain in France with scaffolding, meeting so many good people in Brighton and London, colorful tracksides in Germany, trigger happy guards in Switzerland, seeing the cops hiding for an ambush in the very same bushes I was hiding in from them and spent 8 hours waiting for them to leave, meeting people my age and older knowing who I am in every of those cities... and fuck, experiencing the crazy short Danish nights in my different stays in Copenhagen. Night at 11pm, day at 3am... wtf ?! Shout out to my friends and my family, you know who you are. To everyone I met around Europe in my trips, whether you let me surf your couch or took me out in your country day or night, thanks to you guys. My crew mates from the Greetings Crew: Ogre & Gris, love you brothers, Oniks, Tchad, SupaDope, Peak, Bom K...also Sukube, Khota, Revolte, Audel & Stil2, Olaf, Revert, Milka, Brusk, Izzy, Sunk, Reso, Rusl, Blits, Nalide and every single one in the Heavy Artillery Crew. Special shout to Storm and Aroe. Aniki-Maler&Asuka, Cam&Daf, Lez&Chloé. And last but not least, one big shout out to my State Of Entropy boys.





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