



**PRIVATE  
WALL  
you!**

PLEASE DO NOT  
GRAFFITI

fagmob@riseup.net

IT ONLY  
GETS  
WORSE  
FROM  
HERE



1 FLIC 1 BAILLE // 1 COP 1 BULLET





# INTRO

**Last time we told our own pretentious story- this time we're telling other peoples.**

A while ago some of us wrote a zine about 'Fag Mob' a graff crew/gang/something that we were/are all involved in. It was fun, and even though we sounded like overly accademic cool kids a bit too much it was a nice thing to make and hopefully got out there to some people.

Anyway fast forward a couple years, we're all still spraying/painting/fuckingshitup (or at least trying too when we're not too tired/depressed/lazy/poor) sometimes using 'Fag Mob', sometimes using other tags or names or pictures. We like graffitti, we love crime and for better or worse we're all somewhere on that weird spectrum called queer- so we decided we'd like to try and make a zine about other people like us- queer kids out there who make grafitti, vandalise shit, blah blah blah :-)

What follows is a series of profiles on various 'queer' criminals/writers/crews/artists/insertboringselfidentificationlabelhere who we met over the last year or so (either by chance, either by searching after we decided to make this zine).

Inside each profile there are pictures, interviews, funny stories, 'how to guides', and various other bullshit made by and about the people we're featuring. We decided not to do a profile for 'Fag Mob' in this zine, but there's loads of pictures of stuff we made chucked in around the place to show off and fill otherwise empty pages :-p



# GLOSSARY



**BOMB/BOMBING** To go out and put a lot of paint up in a given area. Can also describe a type of piece, usually something complicated with at least two colours, shading and other effects.

**BUFF/BUFFED** Getting your graffiti buffed means it was painted over or cleaned. Also means fit or sexy.

**FILL** The inside or main part of a piece, literally the filled in part.

**PIECE** Usually used to describe something more complicated with many colours shading or extras additions. Often given top importance in graffiti circles.

**RACKING** Stealing paint, pens, or cans for graffiti.

**SLASH** To go over, line through or otherwise fuck up someones paint.

**TAG** A writers name/signature. Also a style of graffiti, usually single line, single colour with small additions such as arrows or crowns. Usually given the lowest importance in graffiti circles.

**THROW-UP** One of the most common styles of painting, usually two or three colours, bubbly letters with a fill and an outline.

**TOY** Someone new to, or 'bad' at graffiti, usually used as an insult. Also a throwaway man.

**WILDSTYLE** A style of graffiti where letters are warped or mishappen and hidden amongst complicated pictures or images often making them incomprehensible to non writers.





legally- I like watching hype videos but no one particularly worth naming- I think its more about a general scene vibe than picking particular crews/writers... I really liked Athens for that, super inspiring queer crews out there. Funny stories... Loads- my favorite one though- its so stupid its not even about me painting. This one time I see these two guys painting a pretty lowkey spot in Peckham London at like 8/9 at night. I was waiting for some food from a restaurant nearby so just sat watching them for a while. I was on the phone to a friend at the time, someone who was apparently with them starts taking



photos, and stupidly not realizing they were together I started yelling to warn them cus they weren't masked or shit. Anyway long story short I ended up having a huge argument with them because they were trying to defend graffiti as like constructive to society/distance themselves from criminality and talk about how nice they were, they literally even said 'we're not criminals, we just want to make things more beautiful' - I guess they thought I was an anti or whatever but like seriously tell that to BTP (British transport police) when they kicking off your front door and tazing your ass= boorrriinnng.

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and trans people getting up a bit more- its tricky though there, I'm so tired of seeing trans and queer kids doing inclusionist or posi bullshit or making paint in the hope that people will like/understand us/them. It's kinda the same crap with graffiti writers and this battle for recognition as proper artists only worse cus the queer one often comes with attachments like protection by the police and other racist/classist demands.



**Phew lot to unpack there.. But Ok we're running outta time so I'm just gonna ask a classic quick fire two-any inspirations? And any funny stories...?**

Inspirations hmm so many- mostly just really gully (brave) criminals; I like bank-robbers, scooter gangs people who push limits and get away with it. My younger sibling is a big one they so ragey and up for stuff (they paint too but they not in this zine), I met and interviewed tears as part of this zine and she's wild, taught me lotta stuff and pushed me to get better/more prolific. Also writers out there who push boundaries- but only those who are doing it il-



be 3 trans girls out together writing our own shitty tags than me and 4 guys writing something queer/political.

**Ok so you talked a bit about this male dominated scene or whatever- do you think its been harder for you to get into stuff as a trans girl?**

Like no, I was lucky- I found lots of people right in the beginning who were up for showing me things and going out with me, and like most of my paint friends are queer and trans so thats cool. I think its been hard for me to feel like I have a space in graffiti world though, like I feel like out there in broader scenes it seems either quite male dominated either like this kinda cis women coming together thing like 'girl power' and graffiti 'girls' I get that and why it exists, but it would be cool if there was a



space that was also more welcome to people who don't fit into those shallow dichotomies- even if I actually don't care about recognition/inclusion- its complicated... There's some nice stuff out there in the last few years though, and I feel like I see queer

AUHO IS A QUEER/FEMINIST WRITER CURRENTLY BASED IN THE U.K. HER WORK FEATURES LOTS OF ANTIFACIST AND LESBIAN REFERENCES, WITH BRIGHT COLOURS AND COMPLEX MULTI LAYERED PIECES HER GO TO. AFTER PAINTING SHE OFTEN TRIES TO TAKE PHOTOS OF THE HANDS OF HER/HER ACCOMPLICES AS KEEPSAKES. WE MET UP IN MANCHESTER (UK) TO DO SOME DECORATING!!!



AUHO



**What got you into painting/graffiti? How did you get the tag 'auho' and does it mean something particular/special?**

Hmm, I first started painting when I was 14 because my first girlfriend was really into it and we were doing it together. I guess what got me really excited at first is that it made me feel like a real tomboy. Especially during that period I just couldn't get enough of showing off my lesbianism or anything that would make anybody think that I'm not a proper girl. My first tag wasn't auho but lulu. Lulu was taken from Little Lulu, a feminist comic my mum used to read me when I was little and it meant the world to me. Auho was birthed in 2012 when I moved to the UK and it abbreviates a tv character that I like. It can mean different things depending on the context, but primarily golden hoe (au=gold, ho/e).

**How long have you been making stuff for and what motivates you to go out/make stuff?**

Streets with graffiti feel more comfortable and familiar than clean ones. I don't know if you have visited cities without graffiti like Munich or Vienna, they are so cold and soulless. What motivates me the most is to destroy the cities' cleanliness. I also like the element of breaking the law, not asking for someone's permission to leave your urban stain.







**Do you think it was harder getting into graffiti stuff as a queer person or as a woman?**

Well, I was lucky to have quite a few queer friends who were into it so I can't say I felt lonely doing it so it was not extremely hard either. And I was in women's crews a lot so in my head graffiti was not as masculine as it would want to be. Also I don't know how difficult it is for others so I don't know how to rate my experience!



**How does your queerness interact with your graffiti stuff (not just in terms of content but also like your style or who you wanna go paint with or blah blah)?**

I can think of a few ways. I've only done graffiti with queer/ feminist antifa people. We always write queer/ feminist antifa slogans alongside the pieces. Apart from that, we also use slogans of broader/more common politics (including acab, antifa, antira). I like my personal pieces to be full of lesbian content, I get this coming-out-fever when I hold a spray, I get this thirst to get the people that are gonna pass next morning from the spot disgusted by seeing filthy lesbian symbols and perverted words on their way.



On collective pieces with crews sometimes it's more about doodling and making funny letters on the wall than symmetrical and polished graffiti letters. I enjoy those ones the most, because there is an overlap of queerness and punkyness. Scribbles. Anything that makes the wall "dirty". I would paint with anybody who doesn't take themselves too seriously and with whom I would share a basic (feminist) common ground in politics.

**Do you see graffiti as a crime? whats your relationship to crime/criminality?**

I'd say it is, yes. I have a daily relationship with it (shoplifting, drugs etc)

**You started in Greece but now most of the stuff you make is in England/Scotland? Do you feel a difference between the places in terms of what you wanna make, how often you go out, or where you wanna paint?**

Absolutely. It's so so so much different in each city.

**Your are/were in a few different painting crews, can you talk a bit about some of them, like how they formed, what stuff youve done with them blah blah blah?**

My early years' ones in Athens were Cows and OK crews and it was mostly about bombing -small pieces, few colours, quick lines. No political context, we were tagging "guess who rules this neighbourhood" and shit like that. We were only 14 to 16yo! I had those two with my first girlfriend and our friends back then. The one I have experienced as my crew the most is

I dunno like yes and no. Its deffo a reason I don't stop painting- like this paint scene is so fucking cis white dude dominated, and that shows in the amount of bullshit that gets produced and the kinda writers who make it big- I mean prime example Bansky- everyones out there talking about this man who makes paint, but seriously you actually think that could be one GUY, we're talking so many pieces in so many places over such a long time, you need a gang for that straight up! Anyway I got side tracked, I guess my point is knowing that there's so many dudes out there getting hype- I wanna be something else, its part of why I choose my word, something that is specifically and clearly about women and it's why I won't stop doing it but like is it why I paint- nah not really. Of course it influences what I paint- if only subconsciously- like I think I ended doing lots of stuff in 'gay' or 'femme' colours like pink and purple and I don't even necessarily think about that its more like just summin that happens. It deffo influences who I want to paint with though- like i'm hella motivated by girl gangs, fag mobs, Dyke squads, that kinda shit- doing stuff with other queer people, but in terms of content I guess I don't care- I'd rather





Hahahaha. I dunno, I feel like this is a subject that's been rehashed in so many different ways over the last years in particular kinds of queer and anarchist circles. Like, of course there's a certain sexiness to the 'criminal queer' politics and this



kinda Bash Back idea and probably that's rubbed off on me, but mostly I think it's just that like, ok for the most part life is kinda boring, hard, and a bit miserable- often the shit that's illegal is kinda the same shit that makes it more fun- either cus it's dangerous or cus it allows you to have stuff you couldn't otherwise have or just straight cus it pisses people off.. I guess I dunno I just think every thing's so fucking messed up with this world, like fully upside down messed up and I reckon fuck it like it's pretty unlikely we can fix it, or make it more fair, so we may as well just try and have fun and I guess in general in my life crime has been one of the best ways to do that.

**Hmm ok... So lets talk about transness/queerness... Do you think that is an influence for why or what you paint?**



*TRANSLATION: Happy Birthday Moutza!*



AKE (antifa kru of edinbra), it had to be with a K cause ACE was already the autonomous centre of edinburgh with which we had relations. I joined two best friends making graffiti since they were little, they're my favourite people painting with, I've done the most pieces with them. And AQC in Athens "antifa queers crew" has only done few pieces, but some big stencils and political roll-ups. AQC met in feminist/ queer assemblies/ spaces in Athens <3 Probably fa-



TRANSLATION: Happy Birthday Antifa

avourite crew I've painted with is "vroma". It's my best mates' crew in Athens, most fun painting ever, vroma translates into dirt. So imagine how dirty they get.

**Are the writers/criminals/crews who particularly inspire you/ either because of the stuff they make or because of their process?**

It has happened to get excited with something because of how it looks and then find out that it's made by

liked this slightly competitive, pushy vibe, where people are always trying to go harder, bigger, dirtier, and encouraging others to do the same- it felt like a massive breather after coming from a world where everyone carries their phones in tin foil and freaks there shit if your open about being up for stuff! Also, I guess I move around a lot and often end up feeling a bit disconnected from places, not feeling like there will be much trace of me in the world, Graffiti changed that in a big way cus I can be in and out of a city, come back and see where I've been- I like that in a kinda self absorbed narcissistic sorta way- I saw this sticker once in Paris 'Je existe' (I exist) and I think this gets right to the heart of it for me, putting my mark there is like this reminder, if only to myself, that I am more than just a passive spectator in my own life.

**You talk a lot about this anarchist background- do you think that's been part of the motivation to paint?**

Hmmm not really I dunno- I think really its a bit some kind of inverted version of that... Like I guess what I'm really interested in is like crime and confrontation (especially with cops or state bodies); I guess at some point I felt like anarchic milieus offered opportunities to do that in a way that other social scenes/groups didn't although often this is very surface level and mostly pretension.

I think Graffiti scenes can offer those opportunities in a more honest way, and I think thats my biggest motivation- I'm not an artist I'm just in it for the crime- if they make graffiti legal tomorrow I'm out of the game and onto summin new.

**Ok, so 'crime' is important for you? Can you talk more about that?**

## How did you get into painting?

It started about three years ago, I dunno I'd come from this like anarchist/political scene where people would go out doing slogans or whatever but like seemingly always making such a big deal out of it or seeing it as like such a big crime- that was kinda scary, and as with lots of UK anarchist/activist culture, it made me real anxious and unmotivated. Anyway I was out in France visiting some friends who paint A LOT, and they invited me out to come join them-



I really liked the atmosphere with that group, and also the feeling that you could do something illegal, often causing more damage or like annoyance even than smashing or direct sabotage, but in a much lower stakes more exciting way. After that it just sorta spiraled, I started going out a lot, playing with different words, different crews of people, different materials or surfaces- I quite quickly realized I was never gonna be very good; but thats not what its about for me, I wanna be prolific not beautiful. I dunno, as much as graffiti culture has loads of horrible macho and shitty parts to it, I always really

people I don't appreciate. Then the piece loses its shine. So I guess it's mostly about liking the people who make the pieces. Very impartial, I know :)

## Are there any who you really hate?

I really hate Ino, the whole fucking Athens is full of his bullshit. there is also a crew drawing dicks everywhere, I don't like them either, I don't know how it's called. Also I dislike Dickasso. Too many dicks in Greece in general.

## Do you have any funny stories from times that you were painting?

This one time we painted a whole bus from top to bottom, end to end, and our friend who was on lookout was getting pretty jumpy thinking everyone passing by was phoning the cops. As a result when we were finishing up he came running towards us and we left in a rush. We have no photos of the full-bus...







SKET IS A TRANS-GIRL WRITER OUT OF LONDON UK. HER WORD MEANS A WOMAN WHO IS BOTH SLUTTY AND DIRTY/CRIMINAL IN LONDON SLANG- SOMETHING SHE CHOSE DELIBERATELY WHEN COMING UP WITH IT. SHE MOSTLY DEALS IN BIG PIECES AND THROW-UPS, WITH BUBBLY LETTERS AND LIGHT BACKGROUNDS. SHE OFTEN GOES OUT WRITING ALONE AND MOST ENJOYS PAINTING "HOT SPOTS" (PLACES WHICH ARE PARTICULARLY VISIBLE/ EXPOSED) AND HIGH PLACES.



SKET





TRANSLATION: LICK EACH OTHER (lesbian symbol)



Also I love using Toy to generally describe useless men (outside of g)

Have you seen our zine lol were soo bad

I.e. hes totally toy?

I might steal that

What a fucking Toy he can't even give good head

And ha all city- bros and maybe a small child serving you?

Aha na just one guy who was okay

I just got caps thow and knew what I wanted for once







TEARS IS A GROOVY QUEER CRIM/VAIN VANDAL WHOSE BEEN ROCKING HER CURRENT WORD FOR THE LAST 6 MONTHS. HER GO TO STYLE IS BIG BUBBLY PIECES AND THROW UPS IN GREATLY CLASHING COLOURS (OFTEN ORANGE AND GREEN), USUALLY FEATURING HER SIGNATURE TEARDROP GRAPHICS AND COLOURED SHADING WITH BLACK HASHING/OUTLINE. SHE HAS SOMETHING OF AN OBSESSION WITH TRAINS AND TRAIN PAINTING. HATES COPS, AND LOVES VANDALISM. WE MET UP IN MARSEILLES (FRANCE) IN LATE AUTUMN TO PAINT A FEW CITY SPOTS, TALK SHIT, AND MAKE TROUBLE.



TEARS



Hmmm so rims before tears? Was that a name you gave yourself? What made you choose it/drop it?

I choose rims mostly because of its sexual association, which was a bit of a joke with friends, being a 'rimmer' or a 'rimmie' etc. But also dropped it coz M's suck and I really liked Tears which my friend suggested and was less of a 'joke'

Did it change the way you felt about what you were painting or your attitude towards it- like switching from something more jokey to something more 'serious'

Hmmm nah I don't think so, I think I was also just bored of Rims.



Fair Lol

Also my R's kept looking like a hammer and sickle

How long has Tears been going and do you think its a keeper? Like as in are you proper addicted to it...







“TimeZup” as in it’s already ended. As a sort of loud scream that sets us free from any hope of “better times” to come, from any hope of inclusion or compromise. TimeZup as in the end of patience and the rise of some revengeful counterblows. As in a blissful night stroll with accomplices, and friends, with no particular plan unless maybe to fill it up with mischief, and vandalizing. TimeZup as in the moment when we look at our queer bodies in the reflection of a mirror dumped in the street, n are spotting then the scattered paint in our clothes and on our hands, we realize in meeting our eyes that we are smiling. This coz we know that against this awful societal nightmare, this fucking white supremacist racist state n patriarchal institutions, n against the gendered violence that goes with it, we got nothing but each other, our own anger, our desire to answer the violence waged against us with our own violence, our aspiration to fuck shit up and kick, as we can, into this pile of shit called civilization.

also wait tears how come thats less susceptible to becoming a hammer and sickle.

Tears has been going for 4 months now and I rkn its a keeper for the mo. I’m not proper addicted to anything yet. Also discovered lower case lettering a bit late lol



Only 4!!!! But mayyyyyttttteeee uve done so many NICE pieces

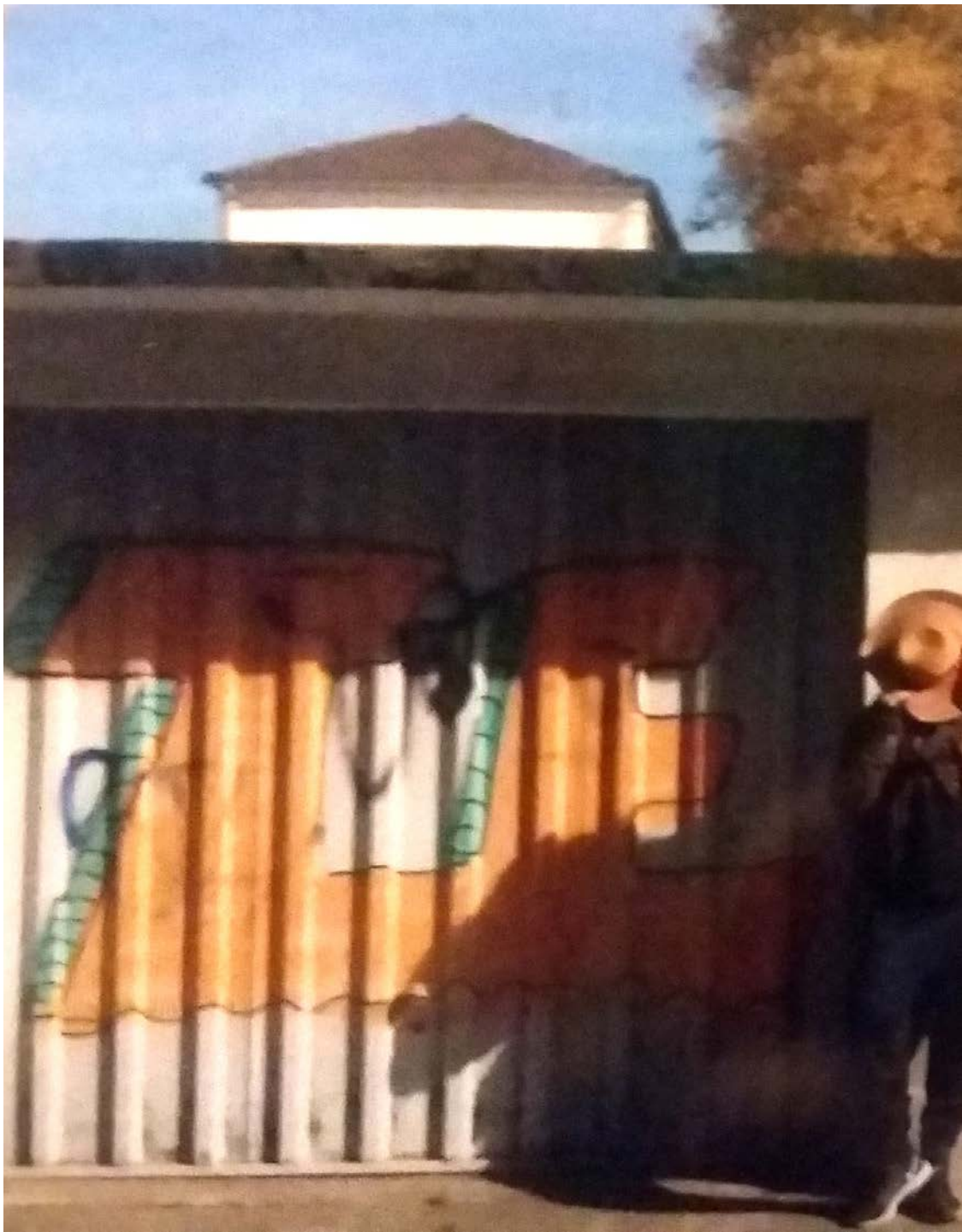
Thnx M8

Where/how do you learn the tek/style your riding on rn

I look at stuff I like on the streets to get inspired but to learn I dunno just doing it or from watching clips of ppl painting trains.

Painting trains is somehow and obsession for you no?





TIMEZUP







I HAD A DREAM I MET A TRAIN WRITER. HE HAD ALL HIS PIECES ORGANIZED BY HOW LONG IT HAD TAKEN HIM, SO LIKE HE HAD ONE LIKE 45, ONE LIKE 10, ONE LIKE 25; AND ALL OF THE TIMES WERE REPRESENTED BY THESE LIKE CLOCK EMOJIS THAT WERE FLASHING UP AND BEING SHOWN IN MY VISUALS OF THE DREAM.





**Why trains in particular? And what trains do you like to paint most**

Its like the pinnacle. I've only painted freight but I'd like to be a cliché and paint other trains. But also i'm lazy

**Why the pinnacle? And how often do you reckon you go out? (inc to look at shit)?**

Well traditionally I guess it is, and what a lot of people aspire to, coz it's more hectic/cool. Hmmm lol once a week maybe, probs less.

**Do you tag much? Or your more about throw ups/pieces**

I have started tagging more recently but I enjoy doing pieces the most, if I had infinite access to paint I would do it a lot more- getting paint is a chhhhore

**Any special reason you prefer pieces? How does the graph thing relate to other parts of your life- like is tears somehow connected to your queerness, or making the decission to be a writer in a 'criminal' context (e.g. painting trains or whatever) connected to politics.**

I like using multiple clashing colours and it feels more creative. Mostly its a fun thing to do with friends and I like vandalism. Tears for me means being soft and vulnerable which I think is like a political decision somehow.

**Why clash specifically? And YESS vandalism! And do you feellike talking a bit more about about the vulnerability thing- like is it something you only channel thru tears and why specifically vulnerability is important for/to you**



*TRANSLATION: Yes yes yes Gay Grandmas in all the neighborhoods*





TRANSLATION: Feminists against Assad

Coz I like when it looks ugly. It's something I try to apply to my life generally, I think that being vulnerable is a hard and strong thing to do. To like explore yourself emotionally. So Kinda like trying to be tough through being open. But like if someone needs to be punched in the gob then they should be like I'm deffs not a pacifist!!!!







ple- its like the same as can be seen queer occupying space.

**Eg-** For me its important to see the word queer in the world. Like for sure some people don't even know the word queer and also this trans-feminist sign especially- like even in feminist groups its not so much known or used so good to know its out there.

**Anon-** For me its important against two things- against manarchists who have somehow claimed this illegalist thing for themselves and also against liberal queers who would maybe condem this kind of illegality. The Majority of things you see on the walls is not queer/feminist and what is understood in the mainstream as gay or trans is not connected to more radical space- very liberal identity based approach- especially since the last years in parliament with the same sex marriage and gender recognition laws. Sothese issues are discussed in space in a very liberal way- its very nice to conflict with that.



TRANSLATION : Neither servant nor master  
Always feminist, always antifa.



language and just saw the repeated 'shapes' of la and asked what the picture 'meant', but I guess I just found it funny.

**How does Queerness/feminism relate to your stencils- but less in the way of there content and more in terms of the act?**

**Tgz-** One common point can be radicality/marginality maybe not totally appropriate but its a link I see between making stencils and being in Queer feminist community and also as trans and or queer (the conflictuality/marginality not just from the main system but also from psuedo comrades they will not let us speak about what we want to say si we have to take a way to communicate. And grafitti/stenciling its like this illegality that can be seen as bad by some peo-



*TRANSLATION : How do you cover a rapist? With dirt.*





**Anon-** I hope so, we're good operatives haha.

**Tgz-** Very good, it was very spontaneous. I had the stencil without the spray and you had the spray without the stencil- was very nice. Me, even during doing stuff I didn't feel like a crew in the way like we will be a group in the future of blah blah blah. Like there is this transfeminist squat and we are close of course but in the same time we are not and me like I don't say i'm in this squat group or not- I don't define, me what I feel is that we created a way to do more stuff together but not only stencils- also boxing for example. But me also its a god one (stencils) and one desire for me to do again- I like spray.

**Did you Talk with other from the demo- what did they think of slogans/stencils?**

**Eg-** I guess I didn't really speak with someone specifically but from what I was seeing- especially when I saw people watching the townhall full with stencils and we were all there with huge smiles like oh whats that- oh yeah cool we did that- at least me and the few around me had a really good impression of that.

**Dingus-** Ha I talked to X from Migada and what she said someone had told her is that someone came to her because they saw that we (the group I was stenciling with) were all writing in arabic and english and thought that we were just internationals in Athens for the demo and not that we live here, based only on the language we were writing in. And X kept on going on about saying 'no I know those girls blah blah blah girls' god I hate the way she always calls us girls. Oh yeah and then also people kept asking what it was I was writing cus it was in arabic and they couldnt read it. And then also someone saw my 'no means no' (la means la) and they didnt understand that it was a

The image shows the letters 'LSP' drawn in a thick, blue, hand-painted style. The letters are slightly irregular and have a textured, brush-like appearance. The 'L' is on the left, the 'S' is in the middle, and the 'P' is on the right.

As KeSha once said:

Looking for some trouble tonight - Yeah !

Take my hand I'll show you the wildside

Like it's the last night of our lives

We'll keep doing crime til we die !



And I guess just putting on the mask is fun.

**Anon-** And yes sure its very easy in Athens but also its still illegal and I think this is important to it and part of why it has value and stuff. And also yeah just putting on the mask feels really badass. Also we were writing and this guy came up to us and was saying because of me/us/people like us he lost his job and was very annoying because probably he used to be a security or summin and why should I care but also it somehow upset me- maybe thats naive but yeah. But then there was this really old lady who came up to us really excited and asked where she could get our contacts or website and that really lifted my spirits.



TRANSLATION : The cops, the media & the mayors protect rapists

Do you have a 'crew' you would make things with again?



Vives les putes & mort aux keufs  
// Long live whores & death to cops



tem' and 'He didn't listen to my no, so I brought a shovel'.

**Do you see these stencils as a crime? What's your relationship to crime/criminality?**

**Eg-** For me depends on the place- like in Athens I couldn't think that it would be a crime to do like grafitti or stencils cus everyone does it- to write



about your love, your football team- like when I was in this other city (in another country) I was really more nervous/careful like to avoid cameras or not to be seen or blah blah but like here yano we did it in the morning with cameras and everything so like..

**Dingus-** I do feel like a criminal when I do it cus I just did it in a demo or so. But I guess the first time I did it was in Syria and it was very scary there- like for sure if your caught there you are going to jail indefinitely because its all like anti government or so. But here even if its really easy yano with this past experience it was a bit scary.



pers and we took like I dunno so long to come up with slogans. And also I dunno at least what I heard some of this group organizing wee not so transfeminist and I just wanted to make something important to me to challenge it or something.

**Anon-** A yes, Migada for sure not.

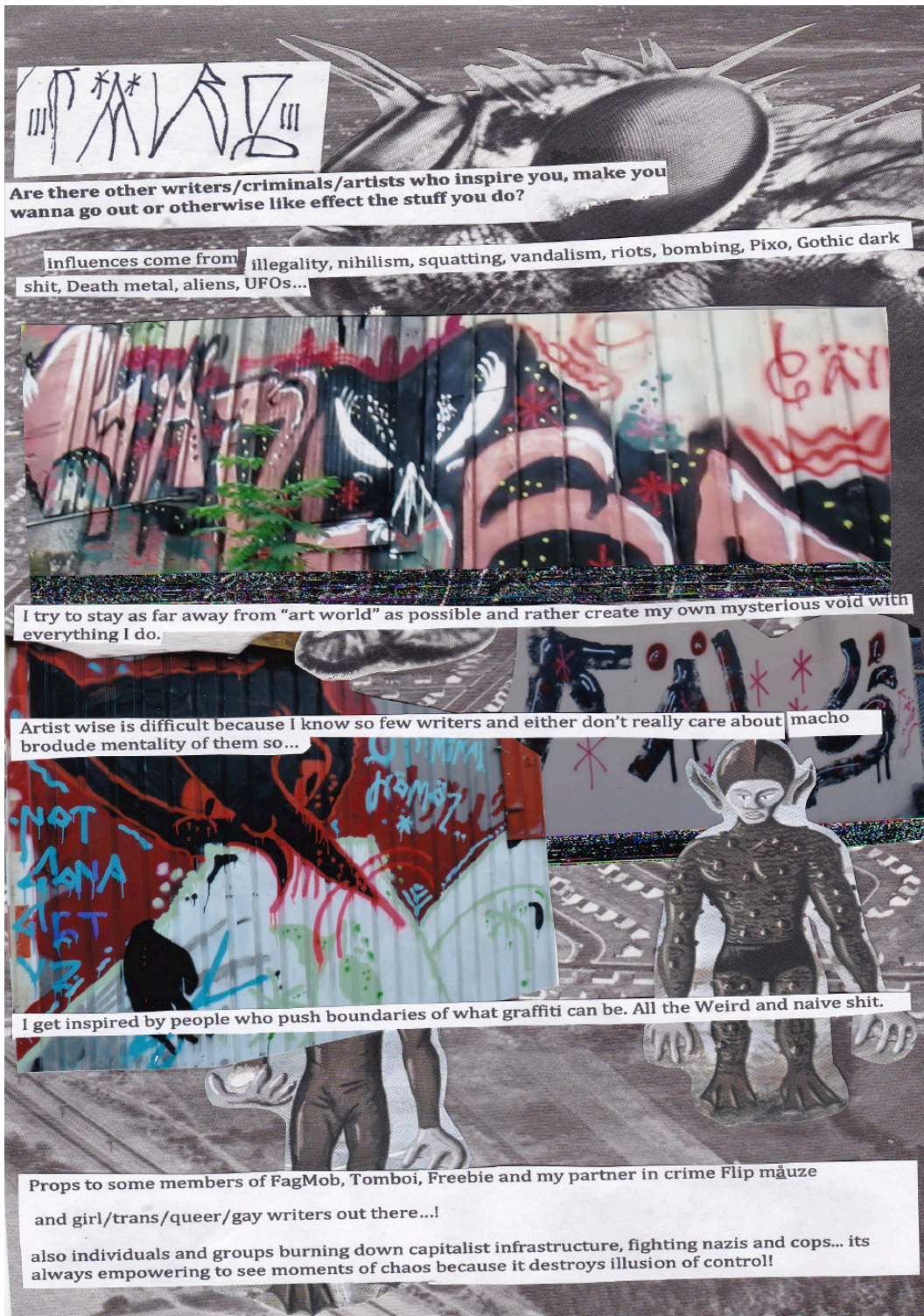
**Eg-** Like yes so I think ok its a feminist demo but within that we all have our own specificities and I think with stencil it helps to find topic important for us. Our stencils were 'riots not diets', 'Queer Feminists against Borders', 'Fight the Cis-



TRANSLATION : He was a good and respectable guy, [he] wouldn't listen to my no, that's why i got a shovel .(Part of a feminist rewrite of a famous/traditional greek song).







Are there other writers/criminals/artists who inspire you, make you wanna go out or otherwise like effect the stuff you do?

influences come from illegality, nihilism, squatting, vandalism, riots, bombing, Pixo, Gothic dark shit, Death metal, aliens, UFOs...

I try to stay as far away from "art world" as possible and rather create my own mysterious void with everything I do.

Artist wise is difficult because I know so few writers and either don't really care about macho brodeude mentality of them so...

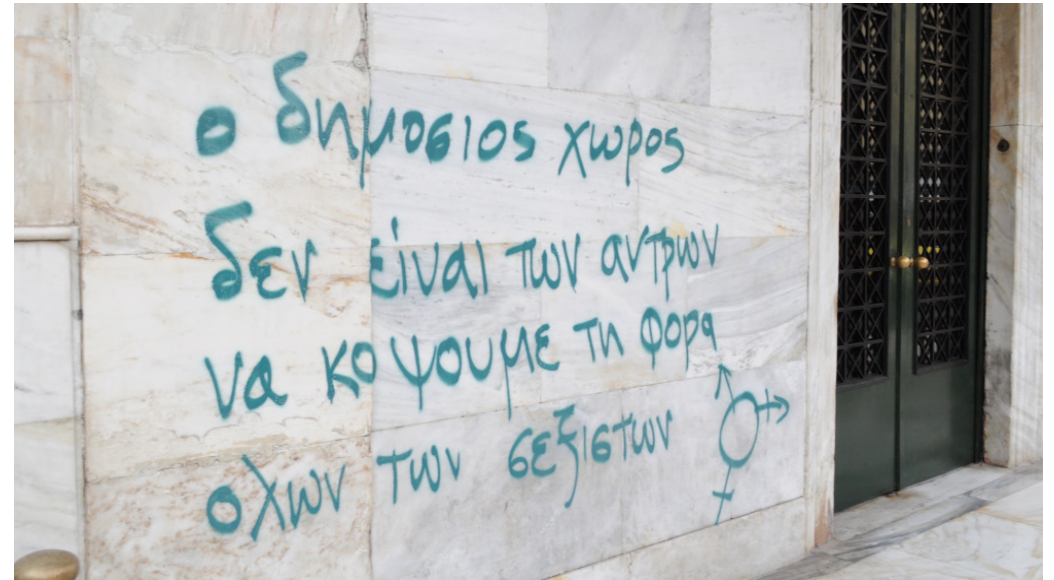
I get inspired by people who push boundaries of what graffiti can be. All the Weird and naive shit.

Props to some members of FagMob, Tomboi, Freebie and my partner in crime Flip mâuze and girl/trans/queer/gay writers out there...!

also individuals and groups burning down capitalist infrastructure, fighting nazis and cops... its always empowering to see moments of chaos because it destroys illusion of control!

Had you done much stenciling or grafitti before the demo? If not why not and why did you choose the demo as the time to do it?

Tgz- First time. Dingus- 2nd Eg- A small amount



TRANSLATION : Public space doesn't belong to men, let's stop the patriarchy in it's tracks

Tgz- For me, before the feminist demo I was always really appreciate and fascinated and wanted to do but couldn't imagine I could do it and felt like I needed to be in a crew or that I wasn't competent. So a few days before G (another friend) told me 'aye I will make stencils-wanna make them with me?' And I kept saying yes and yes but I really felt like I was say

ing yes but wouldn't actually do it. And then 2 days before I say G and she said 'I go now to this squat to make some stencils so pamae (lets move in greek) and then somehow we just went to get this stuff and I guess I wasn't thinking- maybe it's good I wasn't thinking cus maybe I wouldn't have done it if I was. So then we were there at the squat with pens and pa-



showed the townhall covered in all the graffiti from from the demo during a program they made about student struggles/left and anarchist scene and smashing banks etc and I remember them saying this thing about the LGBTcues (hahaha they seemed so confused trying to say q) canibalising the town hall and I was just like 'yeessssss!'

**Dingus-** I was really excited about doing feminist graph in arabic- it was really nice to have traces on the walls and I liked how people were looking at me really funny hahahahaha.

**Tgz-** Someone told me there was a mistake in one of the stencils in arbaic (made by a non arabic speaker/writer) and that you were running around behind and fixing it.



**Dingus-** hahahahaha yeah it was this 'my body, my choice stencil' and it was someone I knew making it so I just kept following them, but it was in a totally different colour so it looked very very funny.







wouldn't be sure to do it.

**Eg-** For me it makes sense, graph, because it stays and maybe you read it and it does something- idk theres so much hooligan stuff or nonsense stuff for me it makes sense to add this stuff to the walls too.

**Anon-** For me expression. I always read the walls so was nice to be part of putting it there. Also all my friends were doing it. Also, a few days later I was going to work -very miserable- and it was so nice to



see our stuff and how it stays and made me feel very good. For harder stuff I think im too much of a noob haha.

**Dingus-** It felt really badass running in and out of the demo with your mask and knowing what you up to- really nice.

**Anon-** I kept imagining what my mum would say if she saw it and what was there hahahah.

**Eg-** Also one tv channel- ok just for a few seconds-



**Tgx-** haha maybe its a bit off topic or something but it reminds me of a really funny conversation I had with the my friends boyfriend- he was asking me like why I don't have a feminist group with my friends and I'm like on the one hand hahahahaha what you think we just talk about the weather and look at our mustaches and in the same moment like of course we're not a 'group' but at the same time we all experience gender oppression and of course we talk about that and do things together and its a kind of organising you could say and can lead to things.



Why stencils as your way to be involved as opposed to holding arms and marching (as lots of people were doing) or something more 'hot' like smashing windows or blah?

**Dingus-** I didn't think about it before- didn't think id go and make stencils- but in the same moment it wasn't organised- I can't speak the language so couldn't engage in chanting or blah and holding arms is boring. And I wanted to be able to say something and graph feels like a good way to express yourself- for smashing I guess I think I don't know so much about the situation/context/repercussions and

**Let's find each other again – on the streets and in the nights or wherever – plotting, fighting, squatting, learning collective care and solidarity.**

**Let's steal back our lives from deadly capitalism, the state and cishetero-patriarchy.**

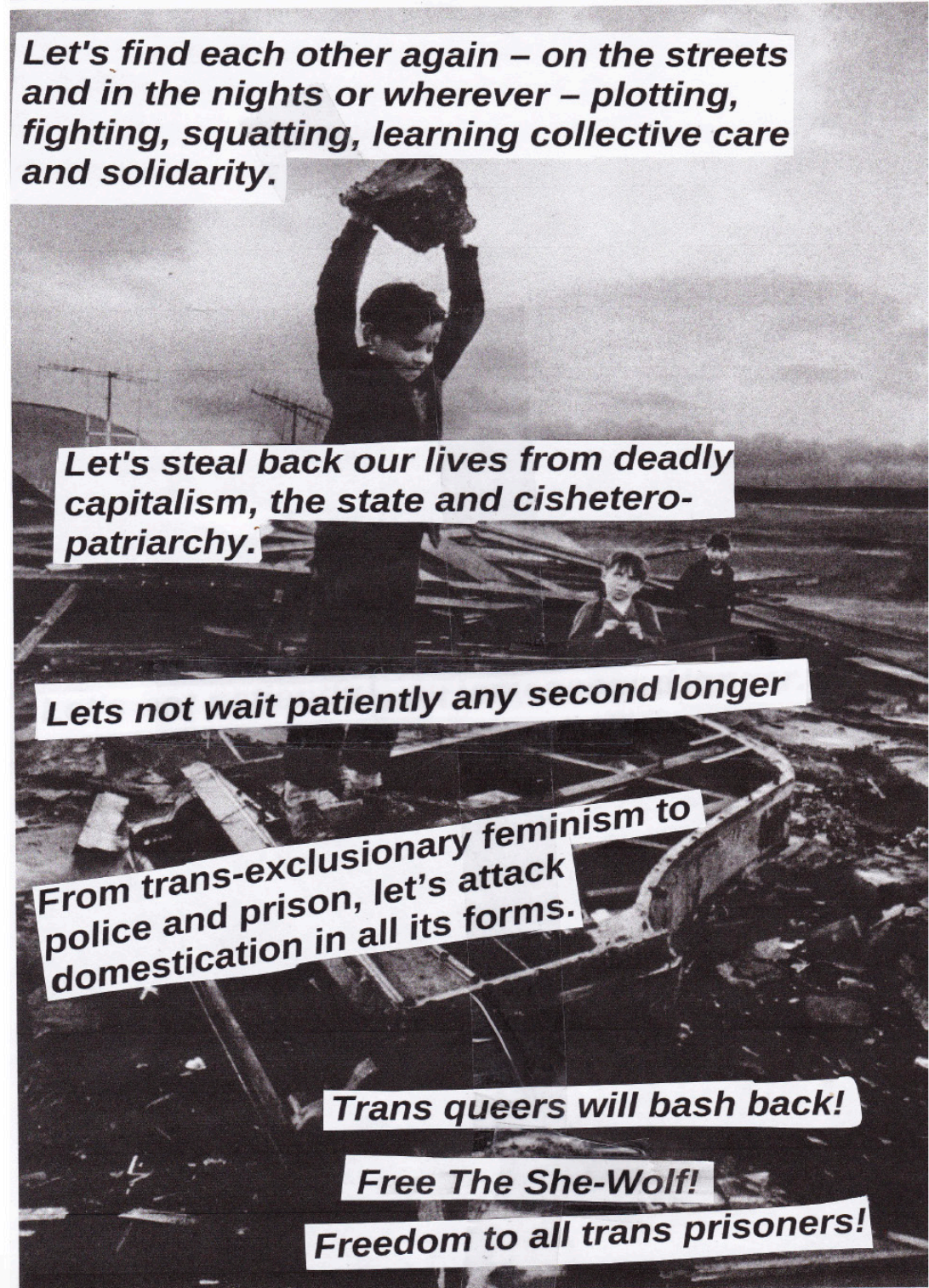
**Lets not wait patiently any second longer**

**From trans-exclusionary feminism to police and prison, let's attack domestication in all its forms.**

**Trans queers will bash back!**

**Free The She-Wolf!**

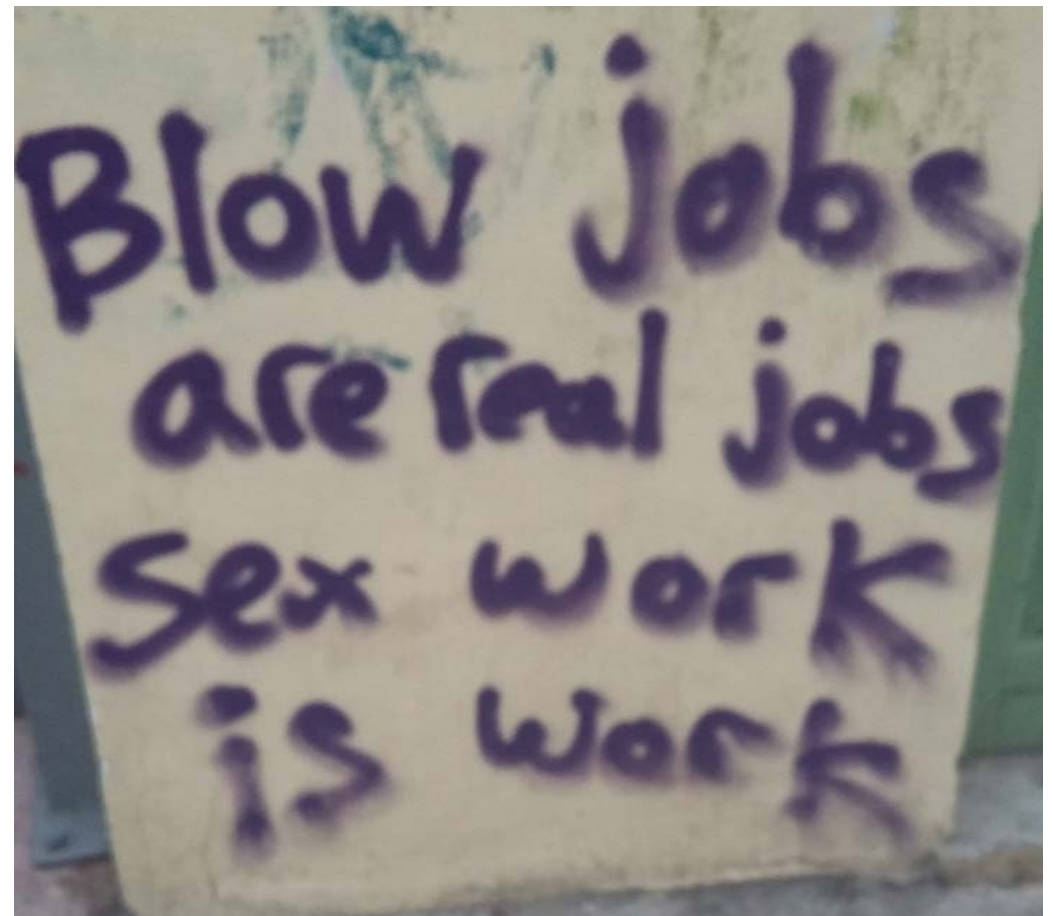
**Freedom to all trans prisoners!**







**Dingus-** This is the thing with a more fluid 'affinity group' like with doing the stencils. Like somehow we were doing it together as a crew because you need people to help or whatever but it wasn't formal organisation with a name or set rules or whatever and its good. And like I feel like the ways more formal groups (or at least people from formal groups) acted in the demo wasn't nice like twice during the demo someone from the organisers came to people from our crew to tell us to moderate our behavior (the first time telling us to get back inside the main demo when we weren't painting and the second time when we were approaching a largeish group of cops to warn us against engaging with/confronting them).





A lot of people were doing stencils on the demo (this last demo)- was it organised collectively (eg in the meetings of the organizers) or just happened?



TRANSLATION : Transphobia kills women

**Anon-** For me this question (of groups) doesn't make sense if there we're talking about (a bunch of ppl who?) doesn't have specific stated politics/positions or organizational principles to me its not really a 'Group'. For me, this demo for example I wasn't say part of the squat 'group' or something but maybe because i'm a noob I was involving myself with what other persons (especially people from the squat) were doing and I mean like it was windy so you have to have extra hands to hold the stencils hahaha.

**Eg-** Me I feel sometimes like these 'groups' are a bit excluding like me maybe I know the name of say Beflona for example but even with this I dont know how to make something with them and sometimes I guess the group thing excludes individuals.

INETZ/JEIL IS A NON BINARY STENCILIST, VANDAL AND GRAFITTI WRITER MOSTLY BASED IN ATHENS. THEIR MULTI LAYERED STENCILS ARE USUALLY THEMED AROUND QUEER, ANTIFACIST AND ANARCHIST (ANTI) POLITICS. THEY WANNA MAKE LESS PRETTY AND MORE "DIRTY" WORKS AND WERE TAGGING SINCE THEIR TEENS.



JEIL/INETZ



## Do you have a writer name/tag?

So I started tagging when I was in high school and I was using Inetz (tzeni) which was a version of my name inverted with some letters moved around- then when I was doing them with other people like with a friend we had this group 'Jeil' then with another person using the name 'antifa babes'. So I guess what I'm saying is I kept changing names and never wanted to keep 1 name. Some I did without signing, some stencils with my antifa group so with the name of my group. I was feeling I wanted to keep changing names first because of the different groups/constituencies of people- I like this shifting. Some was spontaneous like people knew I was doing stenciling so people would come to me and be like ok lets do something together or just wanting to spray. Also it seems like more people are doing it when you change name. I like the chaoticness.

## What made you start stenciling/get into it?

In high school I started tagging- I felt like not keeping the walls clean, that its fun/cool and nice having a tag. I didn't really think about it just going after school and writing our names everywhere and then being like 'yeah I marked it there' and 'did you see that one'. And then I gues I went back to it like I remember there was a stencil making workshop in a squat and like I'm not very good at drawing/painting so thought it was a way I could do it (grafitti). And I was hanging with a crew who were doing graph/stencil/different stuff- it was nice being out in the night and doing spray- but basically I hated them yano they were all cis men taking themselves very se-

still kinda private- you were told personally by someone and then you were somehow involved. But even in this it was already like a formed idea and you were somehow being told what was the 'plan' and how they were organising. Like if you would make a specific job or something specific- practical parts but you didn't have so much power to decide/organise- so more it was arranging like security, banners, taking photos.



TRANSLATION : No migrant women left alone, immediate release of Sanaa Taleb

**Tgz-** So for example if you wanted to make stencils you were supposed to come to this group?

**Eg-** No.. For the stencils it was left for people to make what they wanted/self organise.

**Dingus-** Ah ok so maybe its worth mentioning this conflict that came up last year after the demo against rape culture- And so groups were put as more important than the individual because (they argued) groups are more 'accountable'.

TRANSLATION (previous page): In your normalised reality,  
I am proudly oversensitive



**How was the demo organized? Were any of you involved in organizing? If not why not?**

**Dingus-** So they sent an email to our house (a trans feminist house in Exarchia Athens) asking if people in the house wanted to come- oh ok so first yeah they had 2 meetings the first one was closed just for groups and the second one was just closed by name (e.g. specific named individuals were invited).

**Eg-** And yeah generally the organization was mainly by these 3 groups (Migada, Brastards, Beflona) so if you're not in one of these 3 groups you weren't really welcome.

**Tgz (directed at Dingus):** And they invited your house?

**Dingus-** Yes.. but only to 'attend' the 2nd.



**Tgz-** You were there Eg?

**Eg-** Yes so they had this second meeting that was

riously and I was constantly getting angry and fighting with them and so then I was like fuck it I know what I'm doing I don't need them, I can do it on my own/with other people I trust more and then we created this crew with my friend called Jeil (pronounced jail) and we started experimenting with different



*TRANSLATION: Beauty is in the street*



stuff like using different materials or tools for cutting, different sizes of stencil also...

**How do you make your stencils/where do you get your ideas?**

So we found this image of a person with a gun (it was actually from a fashion magazine haha but we didn't care) and decided we should put some text with it. Then also, we made these two stencils related to this case concerning HIV positive women in athens- like at the time the state had this big thing about migrant women as something dangerous and threatening



to the greek family/ society. Allegedly they were sex workers and there photos were posted online and stuff- most of the women concerned did not identify as sex workers. At around the same moment was this case against trans sex workers so then we were doing a lot of spraying and also doing a lot of stencils around the discourse in public

health of sexual hygenisim. It was just before the elections, the state wanted to create a big topic and a 'success story' around this this topic so targeted specific streets/areas which are known as places people take heroin- some of the people in these areas were sex workers but not all and in the other area where trans sex workers were working they didn't manage to find anyone with HIV- but kept arresting people and taking them to be force-ably tested at the po-

been at least one by year more mmm riot feminist one.

**Tgz-** Ah yes I remember this one I think in spring- maybe april.

**Anon-** Yes the one in april was against rape culture e,g. Sometimes these demos are a response to specific events or something but this one wasn't so specific. So if you read the poster this time but haha it was only in Greek haha they said it was about claiming public space and about taking a space usually dominated by men. And each of the 3 groups had its own different communique.

**Eg-** And yes, this is the first time that they tried to make it no cis straight men0 but even this was not really said somewhere. In the open assembly it was not so much said, but after it was kinda decided.

**Annon-** Yes but even after this there was not so much gay men for example.



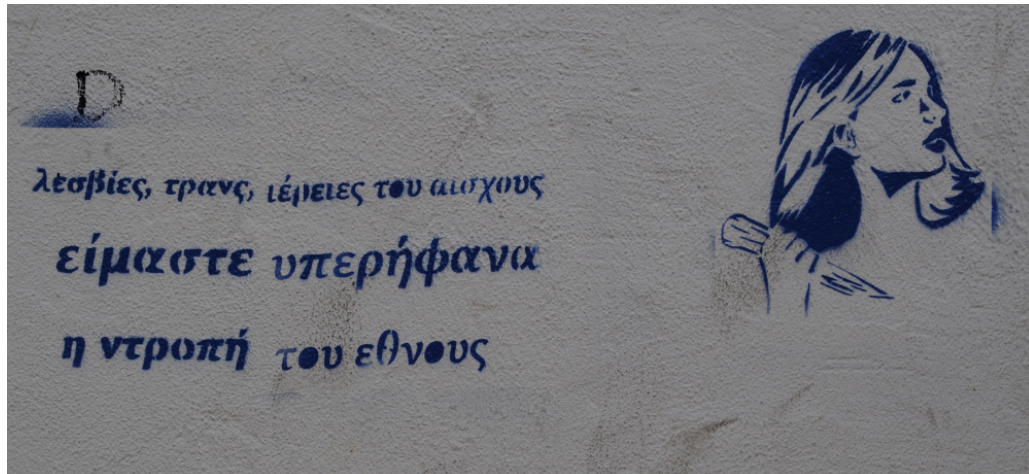
*TRANSLATION : Queer antifacism everywhere*



## What was the demo for and how did it come about?

**Tgz-** The demo was called by 3 groups I don't know so well.

**Eg-** There 3 more autonomous groups- like for example there was another demo organised on 25/11 in accordance with the day against violence against women but much more liberal and just that they do that on this day every year.



*TRANSLATION: Lesbians, trans & priestesses of disgrace: we are proudly the shame of the nation.*

**Tgz-** And it happens every year with the more autonomous groups as well?

**Annon-** Yes somehow it happened regularly in the last years.

**Eg-** mmmmm but also not so so much or at least we're not so used- but ok so for the last few years its

*TRANSLATION (previous page): Neither servant nor master (left),  
We are here, we are many, shut the fuck up you deplorable  
sexists (right)*

lice station. For them 'big succes' meant to find this 'public danger' and punish those people considered a danger- for us the opposite it's a very blatant case of transmisogyny, racism, whorephobia, and disease shaming also they were presenting all of the people as 'migrant' even though the majority were not. In May, 2012 the Government who made these attacks took the election again and the ministers who coordinated them were very popular. So we always had something to spray about- there was always something in the news or something going on, it was not the reason but definitely gave motivation for doing stuff.

## How do your politics/queerness intersect with stuff you make- both in terms of content and process?

Of course the content is an important part because there is this feeling like lets spray the walls with this queer or antifa stuff. I feel like it was very important for me with who I was doing this stuff like the processes we were lets say following- like when I was in the beginning with the cis men 'graph artists' they were like ok we're doing something serious and dangerous and I was feeling really scared but then later with this other group we were talking a lot more about why we were scared and what the causes were- like talking much more about why and where and with who and how rather than just what. I just remember I liked the fact that it was- I was- getting satisfaction from the fact that it was not 'assembly' politics like discussion after discussion.. Or I share sometimes desire to have something with other queer people that we are a bit a group only like spraying stencils, stickers, yano.

## Do you have any funny stories/experiences from painting?

I have two- probably I'm forgetting the best one but



it doesnt matter. First one is this time we went to a really posh area of Athens (koolonati) to do a stencil and the neighbours called immediately the police but at the point they called them we hadnt already finished- so when they arrived all we had done was this stencil of this really awful media tycoon who we were using cus he's a really big example of like mas-



TRANSLATION: When you don't have another pride, you fall on the national one

culinitist/virilist misogyny and bad things and he like runs a mens magazine and blah blah. But so at this point we had just his face finished and no like slogan or whatever and suddenly 8 vans of cops arrived- really funny/scary because never ever before any cops had ever come or even cared about graffiti but in this area they came in like a couple of minutes and a whole convoy. We were like oh shit, but

# DINGUS, TGZ, EG & ANON (ATHENS)

A LOT OF THE GRAFFITI MADE IN THE FOLLOWING PAGES WAS MADE IN THE CONTEXT OF A FEMINIST DEMO WHICH HAPPENED IN ATHENS IN DECEMBER 2017 AND FROM THE QUEER FEMINIST SCENE IN ATHENS IN GENERAL. THE DEMO WAS ORGANISED BY THREE AUTONOMOUS GROUPS AND WAS FOR THE FIRST TIME TRYING TO NOT INCLUDE CIS STRAIGHT MEN. THE FOLLOWING INTERVIEW WAS MADE WITH A GROUP OF TRANS/QUEER FEMINIST PEOPLE WHO WERE ALL INVOLVED IN MAKING GRAFFITI ON THAT DEMO.







then the cops like because it was only the picture of this person they were like ok cool thats a really good likeness of him so they were sorta admiring our job and then they left. And then after they left we got to make the text and just left immediately. Next day they errased it.

**What was the text?**

I don't remember something about him and the culture of masculinity he represents. So the other, we made a stencil on this like some kinda fashion house of this one riot that happened here and a picture from that of people throwing molotovs to the cops with the slogan 'Beauty is in the Street' and then the head of this fashion school was posting on her twitter and saying how much she loved it and inviting us to come and make designs at her next fashion show for money. Haha of course I didn't go.

**What's your favourite piece you ever made?**

I can say something I want to make? Mmm dunno about my fave, let me think, basically. I think it was the 'always antifacist, always anti social' one which I copied the picture from a sticker I found online which I think they made in germany and I had much fun making it- then it was in a street I was passing often, so most of my other stencils I don't see them often but this one I got to see over a long time and see people adding to it or whatever and then some fascists destroyed it with paint bombs and made a responsibility claim for it.

**Wow you know you've upset them when they make a whole video claim for it!**

Exactly!



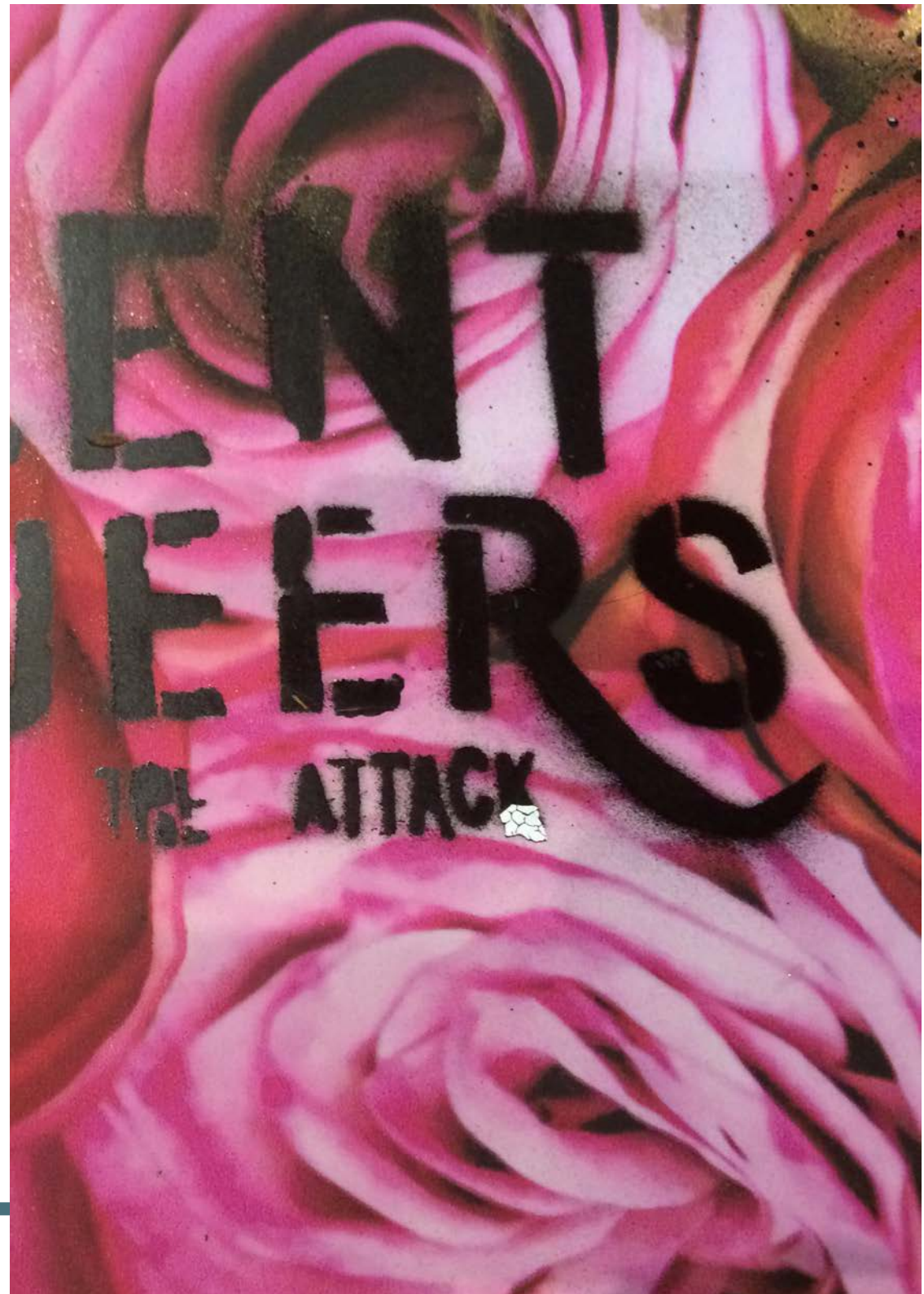
## Artist or a criminal?

Ah why do we have to choose. Like I would say criminal but I don't really feel its a crime in Athens. When I did it in the Netherlands like I felt like I could have consequences with criminal law if they caught me. It depends on context also its not that its legal here- its still considered destruction of private property but still half of the fun is the illegality of the thing and still your not harassed at least its not so easy to be harassed for that by police or be arrested for that but there's always someone a neighbour or the owner or whatever who threatens or anyways threatens to call the police.

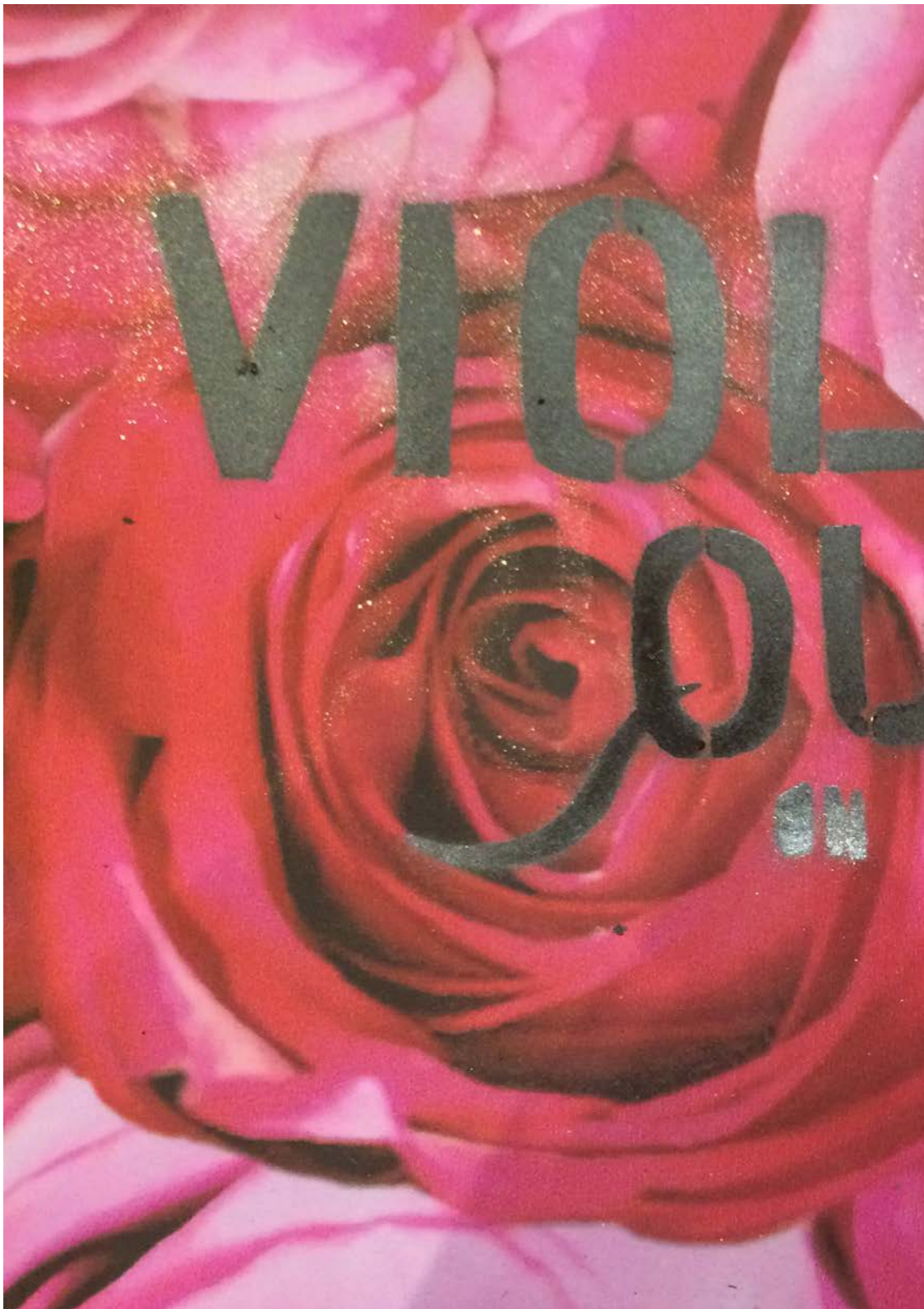
## Why don't the cops in Athens enforce the law when it comes to painting you think?

I think first because Athens its not a clean city- so you already don;t start from zero there are many walls covered in tags grafitti whatever and of course more empty walls to fill. So on the first kinda everyone has learned to live with that- its not like in NL where none is used to that so a spray on a wall is a gossip. And second Greek assimilation and glorification of street art and so intergrate it in the galleries or use it for alternative tourism- they even do 'street art\ tours both the cities and the galleries- sometimes they even pay these artist to make a wall look more pretty. So even for those who don't wanna make it more beautiful but wanna make it more ugly they benefit from that. Like this nice images vs tags dichotomy I feel like I was benefiting from it often by doing technically nice images and then writing very hateful stuff of in the last second. I feel like I was doing a lot of 'clean stuff' I wanna do more 'dirty stuff'.

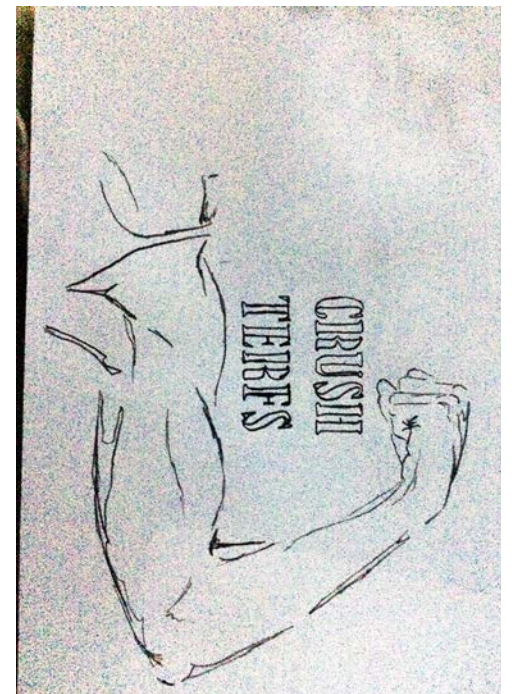
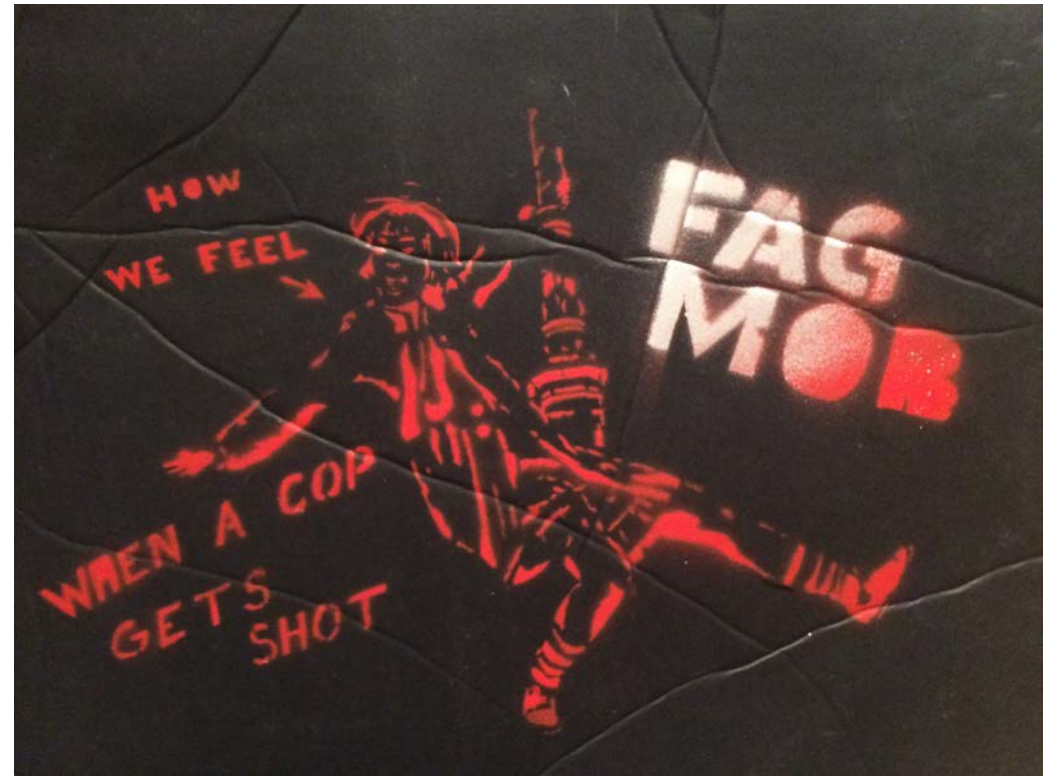
*TRANSLATION : Always antisocial always antifascist*



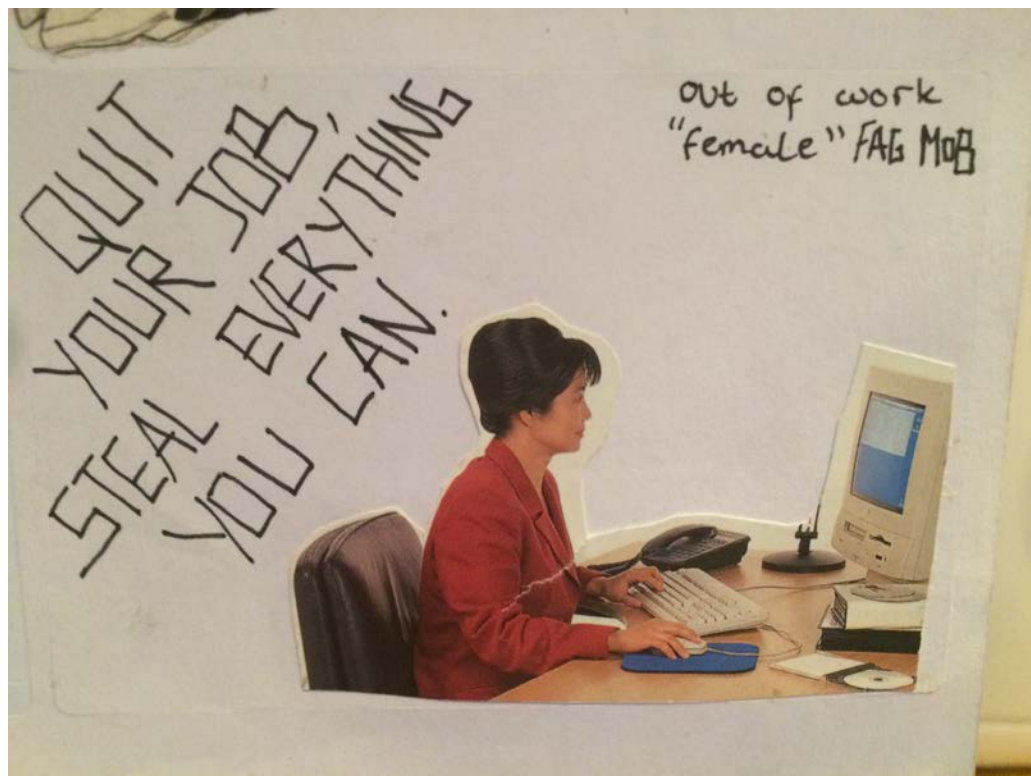












# GINGERDAN

Shiny art fag skipped thru the city  
Fuck all your straight street art cuz tis shitty  
Misogyny mixed with bravada and passed off as  
culture digested by the sheep Tepid and voiceless  
aesthetically weightless You think you put up sick  
shit picking like a vulture Lifting copying who the  
fuck are you Wanksy Pop will eat itself when  
you got no soul huh binch I started my slaps as a  
warning but the fag mob saw me  
got me gassed so next ups the throwies cuz you ain't  
never seen a bitch  
with nailz this good  
spray your mommas  
house babs



Watch out for the art fags were fucking cumming



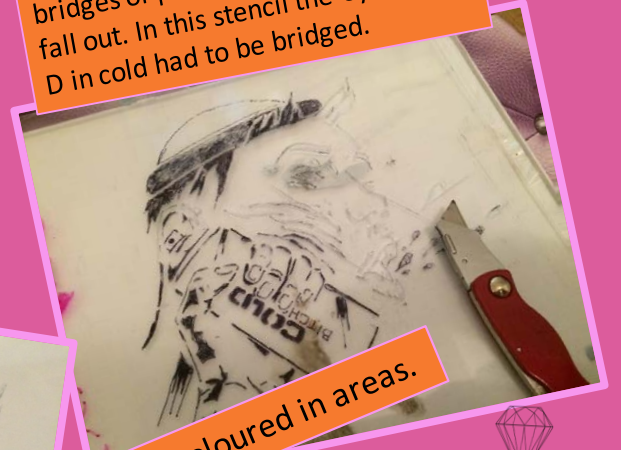
I started to leave myself behind in  
the smoke.  
A tiny act of rebellion obscured for  
the most part  
Tired of being a drop in the ocean  
They leap from me.  
Queer Little Ghosts creeping from my  
hands.  
Slapped to bins, stuck on sign,  
Chrome scrawled scribbles.  
It was an itch that's become a habit.  
Repetitive gnawing at my brain  
A bass note thrumz.  
What is real?  
This is which is irreplaceable.  
From the beginning to the end all I wanted  
Somewhere new for it to exist.  
Let the sun bleach, the rain erode and  
the people tear.  
Reality collaborates with me to mock  
the algorithms.

This world it's wrong  
Give me the red pill.  
It's not the world we belong in.

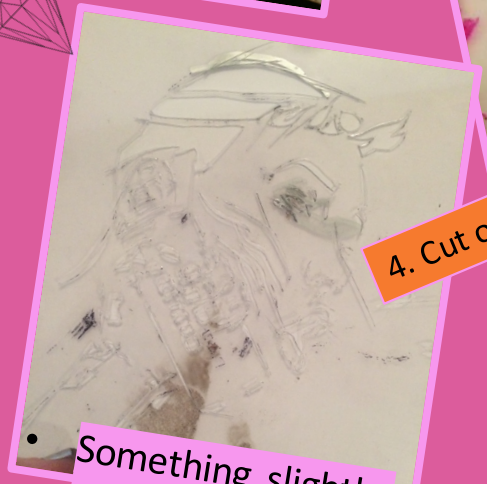
@gingerdanillustration



...Try just drawing the features and the shadow. If your doing something detailed make sure you leave small bridges of plastic so the bits don't fall out. In this stencil the eye or the D in cold had to be bridged.



4. Cut out the coloured in areas.



• Something slightly soft or spongy can make cutting easier.

• You can trace an image if you can't be arsed to draw something yourself. Just try and go for main features and shadows as cutting too much can make it hard to see what's going on.

• Cut first from the side which your hand will smudge as you cut.

Plastic folders R gr8 if you don't have vinyl.

Wash them after using them, keeps em fresher for longer.





# JUST CAN A MAN

One of my best nights painting was the night before valentines day like 2 years ago. Was like 2am I got to the spot and I began to write. I got all the way through "DUMP"

HI ...Started on the M when I heard...  
"OI STOP WHAT YOURE DOING"

I carried on. Some man come closer. Started talking at me in his superior neighborhood fucking knight voice about how people come here every night ruining the area...

I didn't really give a fuck cause I only had a line of the M left to do so I started to do it.

He jumped at me grabbed my arm and was shouted "I'm calling the police."  
Little fuck.

I Wasn't gonna wait around for that and also NEVER TOUCH A BITCH. I did what had to be done. I spun round and cracked the can I was spraying with over his head and cycled the fuck away.

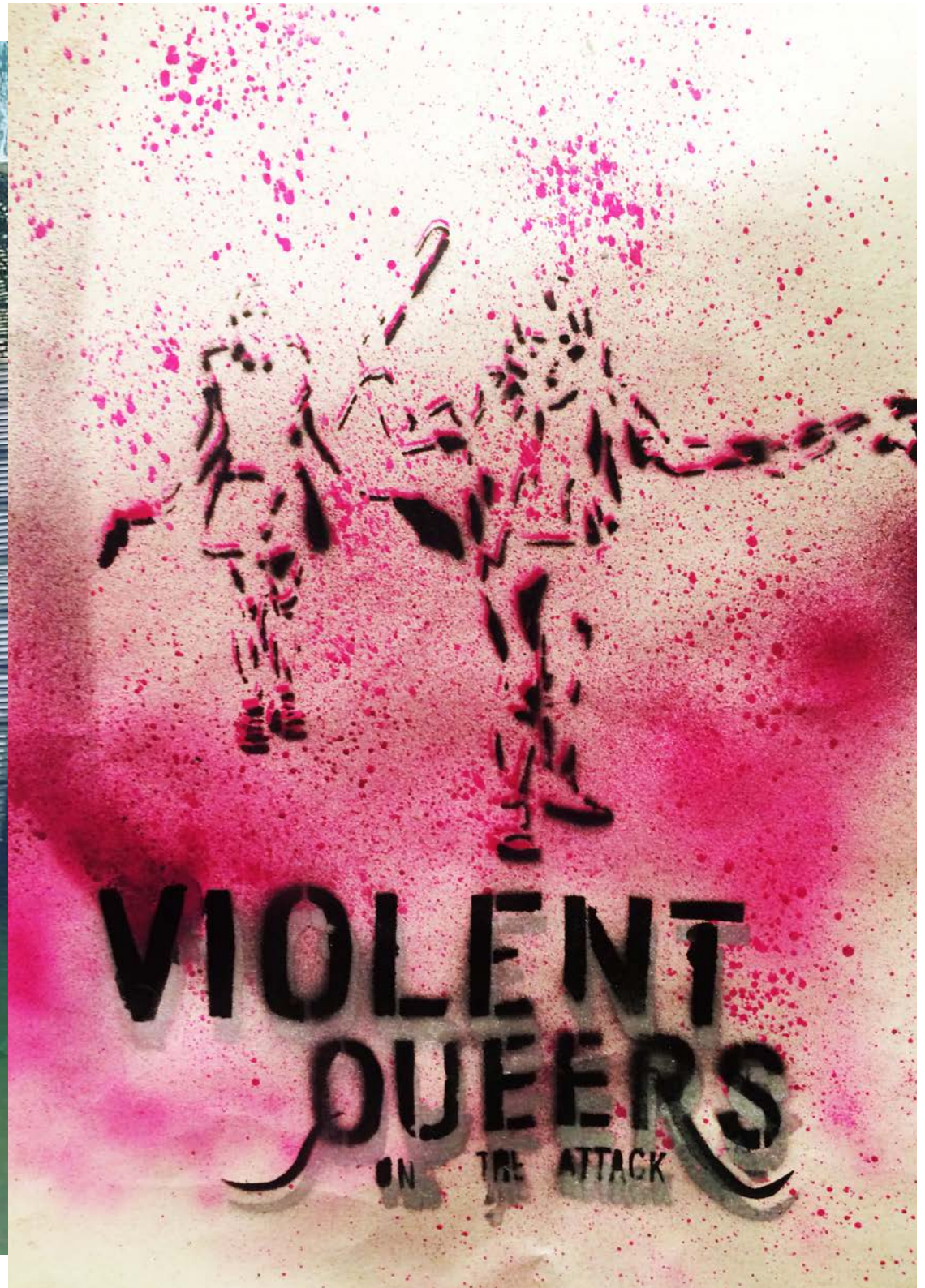
1. Draw what you want to make into a stencil. I usually try make the shaded/shadow areas stand out more.

3. Get some vynly or any clear plastic. Thick is better. And trace over your image with permanent pen.....

2. Finish the details and outline in dark/ black pen. It gives you an idea how it will look when it's sprayed. Also makes it easier to cut out.

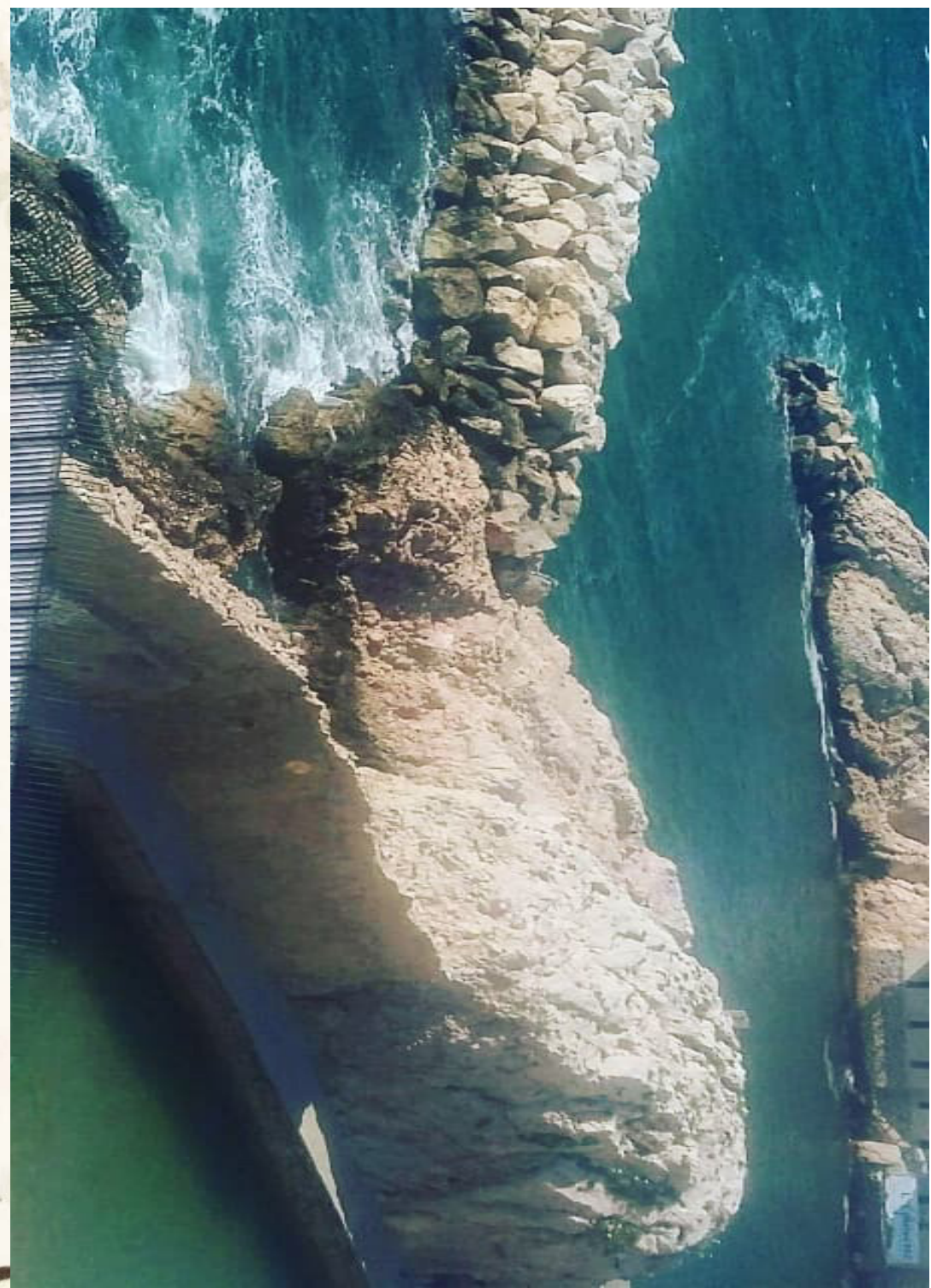








QUEERS  
BASH BACK.







NGT  
VSN

NGT VSN IS A BADASS BABE/BITCH BASED IN LONDON UK. THEY SPECIALIZE IN SUPER INTRICATE STENCILS AND STICKERS WITH THEMES MOSTLY CENTERED AROUND QUEER ULTRA-VIOLENCE, MAN HATE, COP HATE, AND TERF HATE. THEY ARE VERY MUCH A PART OF THE FAG MOB CREW, BUT WE INCLUDE THEM HERE AS A STAND ALONE WRITER DOING LOTS OF SICK STUFF. HERE, THEY EXPLAIN SOME OF THE TRICKS TO MAKING STENCILS, AND SHARE A STORY WHICH PROVES A POINT ABOUT THEM IN GENERAL- NO MAN WILL EVER STOP THEM PAINTING!