



conspiracy theories



verschwörungstheorien
30.5+31.5+1.6
theater am halle'schen ufer

20:00: happening
21:30: konzert - post holocaust pop
Freitag ab 22:30: opening party

PUBLICATIONS



CBS Fan Club Project

by Kathryn Nussdorf

Today more than ever, famous people and groups are marketed and packaged as consumer goods. Their personalities, wealth and privilege are fed to us and, obediently, we buy the products they promote. Feeding people's fantasies is effective advertising, and by it, society dictates who to admire: certain images saturate the media and is perpetuated by wearing the logos, paying any amount of money to see the current idols and consume things "associated" with them. But it's really about consumerism, about making money out of people's need to idolize someone bigger than themselves, a material hero-worship. It's mass behavior that even children are displaying.

I have found a group that represents the opposite of all this pre-packaged idolry and consumerism. It is a graffiti group in Berlin whose work is really great. I am intrigued by them, by the anonymity they have to preserve and the mystery behind all their messages and intricate graffiti. I've been following their work and photographing it. So far I have collected over 100 photos, but their work is so prolific, I could take 100 more. They are very creative but, in spite of the fact that they leave large, colorful messages all over town, almost nobody has noticed them. I have come to consider them like a famous pop group and I decided to make a "fan club" about them and exhibited it. But by being anonymous, socially critical and making public art for free, they stand in direct opposition to those for whom fan clubs are usually made.

Their graffiti is recognizable. Green monsters, yellow fists, cartoon faces and elaborate, colorful lettering styles is typical of them. Even their stickers are always making a statement, though it's open to interpretation. They can be socially critical (see graffiti of plane crashing into CBS buildings, Fig. 25), politically cynical (see sticker series to vote for them, Fig. 13, 14) or simply anti-establishment (Fig. 16, 17, etc). They are constantly designing new graffiti, messages, cartoons and lettering styles, as well as designing and printing stickers and posting them all over town. One can't walk 5 meters in Prenzlauer Berg or Mitte without seeing one of their signs.

What they do is illegal, yet they make such large, colorful, detailed graffiti that they are obviously taking a big risk. If they got caught they could pay up to 3,000 € in fines. Some complain about graffiti, but what really is the aesthetic difference between a colorful graffiti covering the side of a building and the huge advertisements covering entire building facades, including the windows? Why is one thing abhorrent and the other, which intrudes on the building's inhabitants and says nothing more than how to spend your money, attractive? Companies today can even leave their advertisements up way beyond renovations (recall the Brandenburger Tor's "renovation", when it was completely blanketed by a Deutsche Telekom ad for over two years).

As they must remain anonymous, they use pseudonyms to sign their work. The individuals have no glory, except among themselves and their friends. The group takes precedence over the 6 individual members (their most common sticker says "CBS above everything"). And keep in mind, they are obliged to work under less than ideal circumstances and of course at night. In the end, they have no control over how long their work will remain. Some has been around for years; some was destroyed a few hours after it was finished. To them it's just important to do it. They do it all of their own volition, and without any kind of fame or recompense. But because it is not allowed, not official art, or advertising, they are not acknowledged. Nobody sees them, though they are all around you.

The



Fan

Book



Fig.0 Front door of Tonikum Record Store, Berlin

MANY THANKS TO:

• • •

Wex, for putting me in touch with the CBS crew.

Zedrik, for the insight.

Professor Neugebauer, for making me prove the group exists.

Thomas B., for his insider experience.

The City of Berlin, for leaving graffiti up for all to enjoy.

• • •

Proceeds from this book and merchandise go toward the CBS crew so they can continue their free expression, and for paying fines if they get caught.

• • •

T-Shirts, posters, postcards and stickers are available at the following locations:

- *Tonikum Records*, Pappelallee
- *CBS Headquarters*, Berlin
- Directly from the publisher
- Directly from the author

• • •

All events related after this page are true.

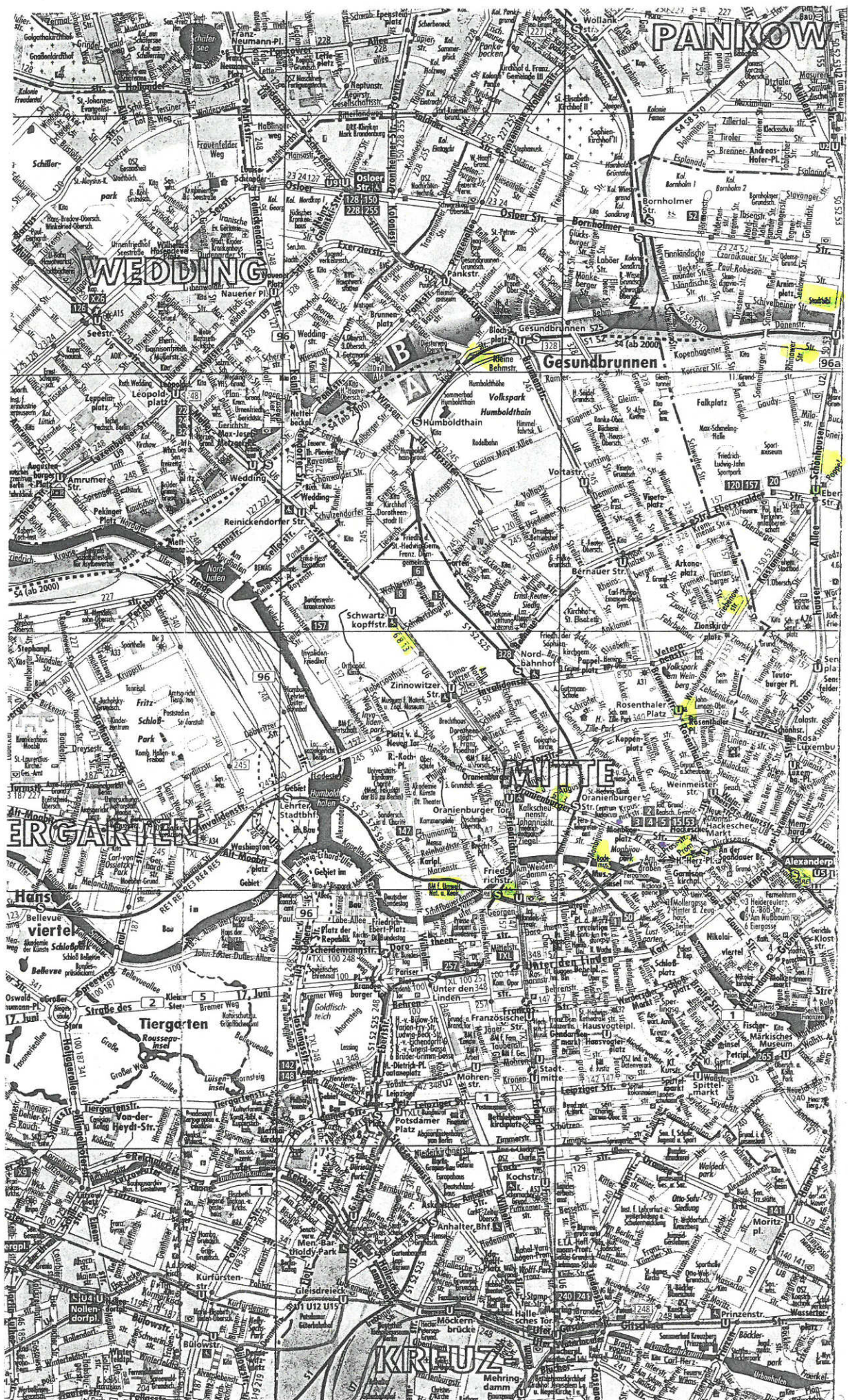


Fotos: Nadja & Philip

Courtesy 21 Jumpstreet - Issue Moabit

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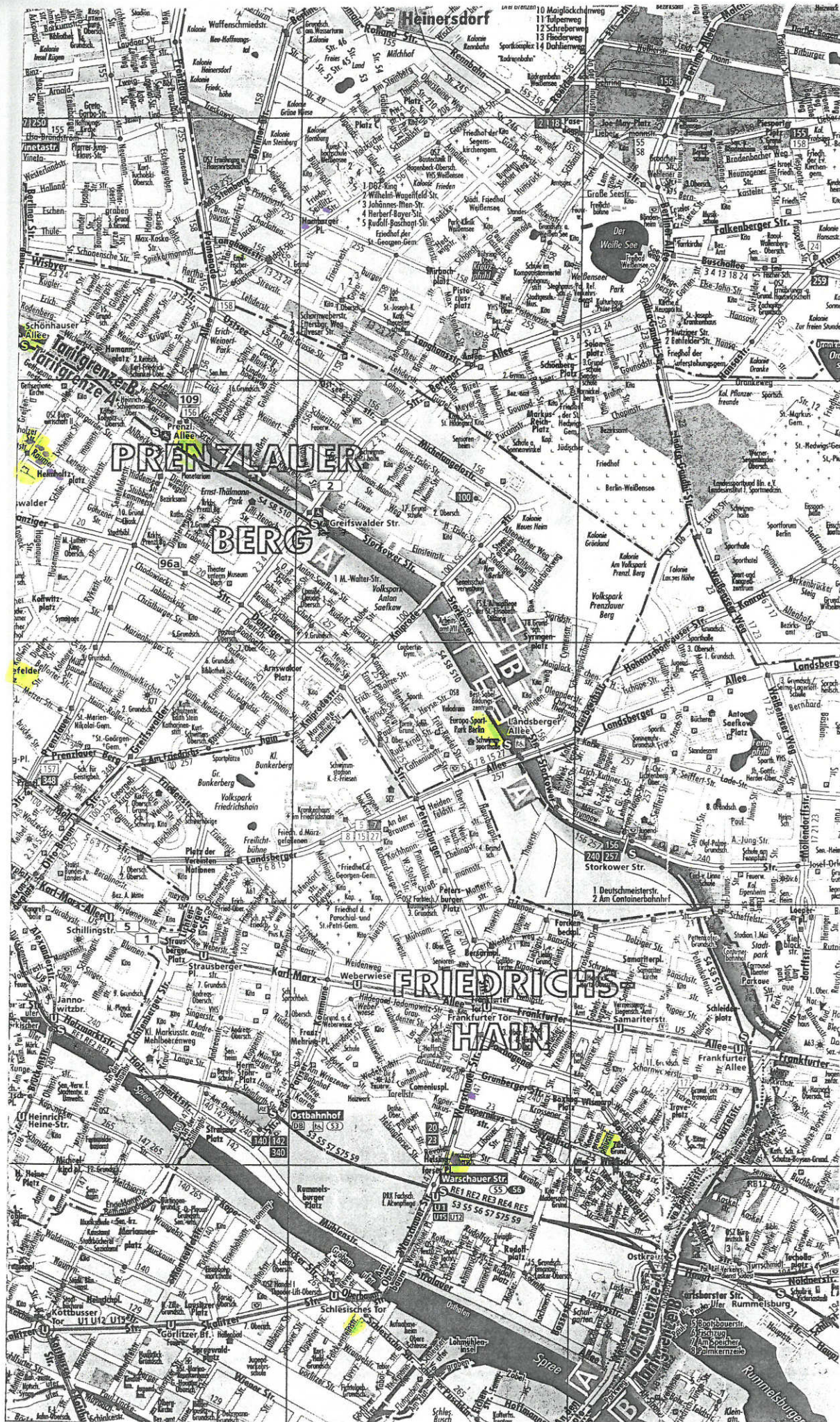




Fig. 1 "CBS! - above everything"

Chapter 1

In former East Berlin where I live in Prenzlauer Berg, there are these strange stickers (fig. 1, 2, 3) all over the place. At first I thought they were advertisements for the American TV station CBS, because I come from the U.S. and the eye symbol is synonymous with that station (fig. 4). I thought perhaps they were coming to Berlin and trying to reach the alternative scene using subversive advertising methods, somewhat like Nike does by sponsoring "steno-graffiti" around town. However it did seem odd that a major U.S. television station would bother putting little stickers on the backs of signposts in Berlin. So I started looking closer. Could that really be from the station? All it says is "CBS over everything". Maybe it is, somehow. That's something they could say about themselves. Then I started noticing other CBS stickers around the neighborhood, also with funny, cryptic messages. Ok, this can't be from the TV station, with sunbeams radiating out of a sausage (fig. 5). It must be a satire of the TV station or a self-deprecating type of ad. Even the cartoon character with a sausage in his mouth "CBS - Sausage for everyone" didn't dissuade me from the idea that it had to do with the US station, or a German subsidiary. Symbolically it seemed like the sensational news that people gobble up and I took the sticker to mean that there is plenty of junk news for everyone "CBS - There's enough for everyone", as a critical comment on the news media. Then there came more stickers, with a cell phone sparkling with red beams (fig. 6), and an East German radio "Secret tip - CBS crew" (fig. 7), both using the theme of broadcasting. Then there was one with two hands shaking, also radiating sunbeams (fig. 8), which seemed like the great deal that's made when two executives shake hands (CBS America and an as-yet-unknown CBS Germany).



Fig. 2

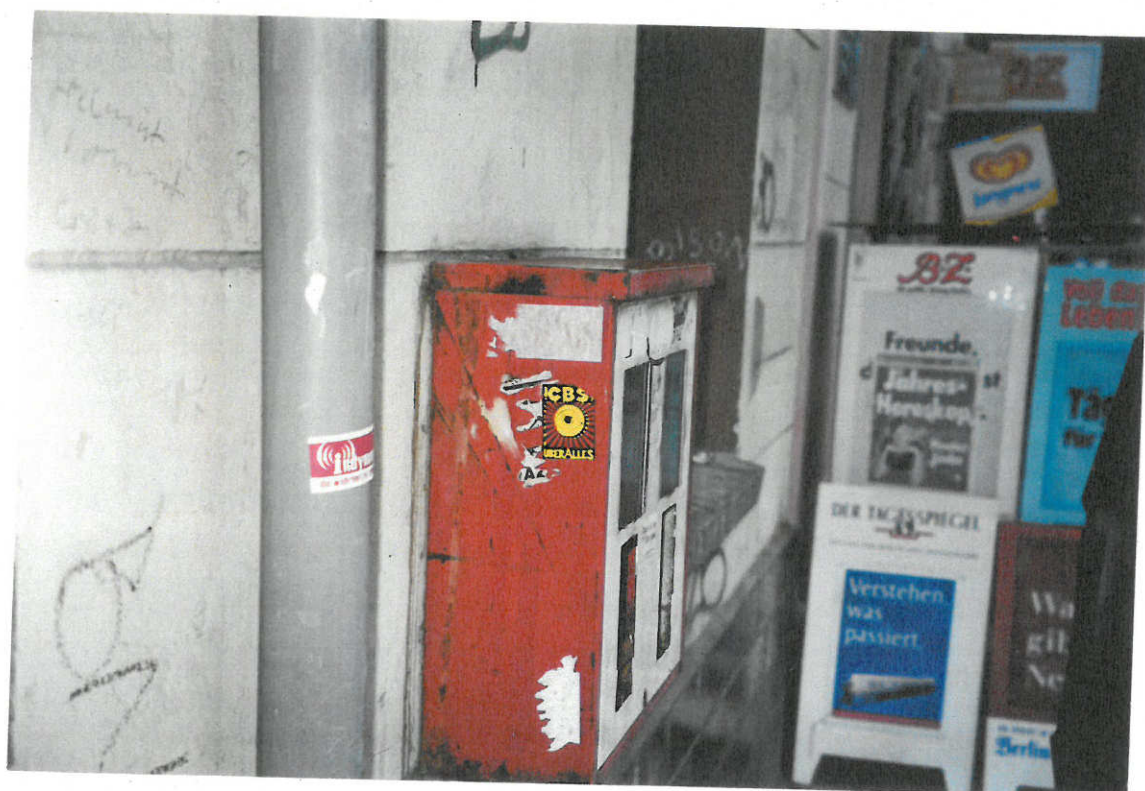


Fig 3.

CBS TELEVISION:



It's been 50 years - in the blink of an Eye!

On Oct. 17, 1951, CBS unveiled its new logo, the CBS Eye -- which was destined to become an American icon, recognized and respected around the world, and one of the best crafted, most identifiable

and most successful corporate symbols in history.

The CBS Eye, first seen on the air on Saturday, Oct. 20, 1951 during the Network's station breaks, also changed the way corporations of the day designed their trademarks.

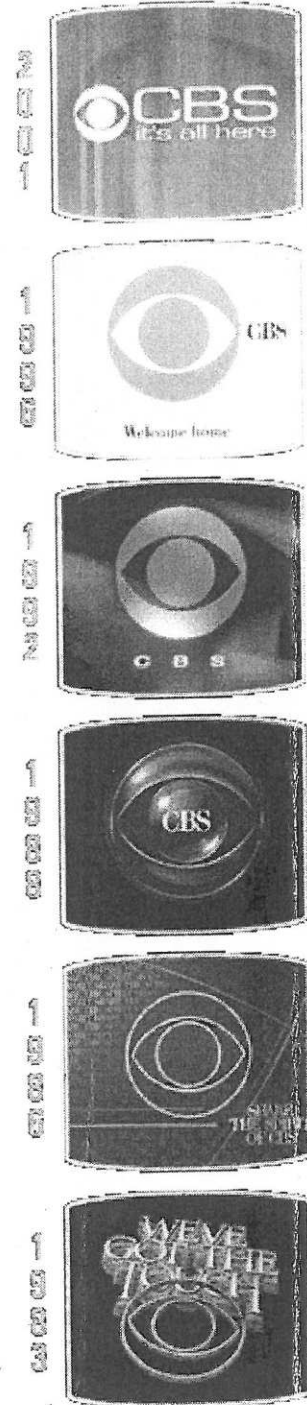
Over the years, the Eye has been seen in many different colors, sizes and dimensions. But CBS has not tampered with the design. It has been the Network's signature for a half-century, and the perfectly balanced design remains unchanged.

CBS has formally celebrated the 50th Anniversary of its Eye on Sunday, Nov. 11, as part of the broadcast of I LOVE LUCY'S 50TH ANNIVERSARY SPECIAL (9:00-11:00 PM, ET/PT). I LOVE LUCY premiered on Oct. 15, 1951, two days before the Eye's debut. Throughout the night of Nov. 11, the Network broadcasted a selection of classic network IDs that will chronicle the CBS Eye's evolution -- as it took on sleekness, color and movement over the years. But with all the tweaks, it still remains Bill Golden's "new symbol, shaped like an eye."

In the book *The Visual Craft of William Golden*, Golden described the creation of "my eye." He said, "Our 'service mark,' as the lawyers refer to it, was conceived primarily for on-the-air use. It made its first appearance as a still composite photo of the 'eye' and a cloud formation photographed from an abandoned Coast Guard tower. You would imagine that a cloud picture is the easiest stock photo to find, but it came as a shock to me that there are almost no useful ones."



Eyes in History



620-%20The%20CBS%20Eye%2050th%20Anniversary.htm

08.07.2003

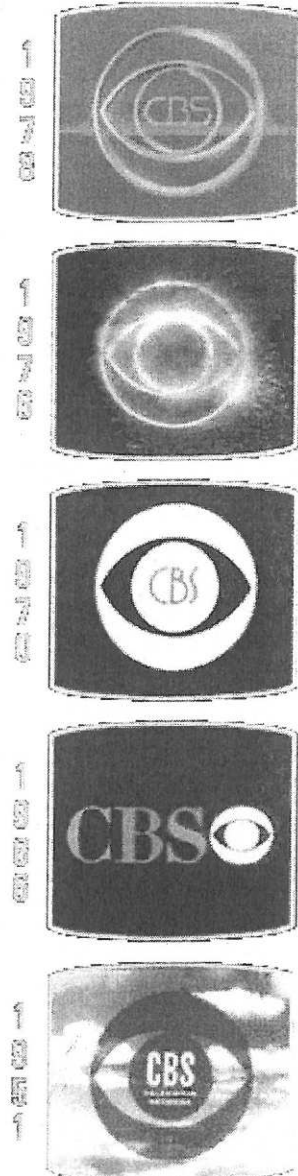
Fig. 4 CBS Television celebrates 50 years of the eye logo.

"It was originally conceived as a symbol in motion. It consisted of several concentric 'eyes.' The camera dollies in to reveal the 'pupil' as an iris diaphragm shutter which clicked open to show the network identification and clicked shut."

Golden's original inspiration came while he was driving through Pennsylvania Dutch country, where he became intrigued by the hex symbols resembling the human eye drawn on Shaker barns to ward off evil spirits. He also came across a drawing in a Shaker art book from the 1850s that also looked like an eye. With the help of graphic artist Kurt Weiss, the first Eye logo was drawn.

As the image became established, CBS President Frank Stanton was determined to keep the CBS Eye in the public eye. He had the clouds removed and emblazoned the symbol on cameras, curtains, buildings, jewelry and rate cards. The next season, when Bill Golden prepared to design a new symbol, Stanton overruled him: "Just when you're beginning to be bored with what you've done is when it's beginning to be noticed by your audience."

CBS kept the Eye, and not just for one more season.



But then I began to think I was on the wrong track. It seems like there's a message, but when one looks closely, there is none. I felt a little like Alice in Wonderland. Who is this group and why are they going out of their way to design, print and put these comical stickers around town? It doesn't even say who they are or what they want. The more I noticed them, the more intrigued I became. It was like a puzzle: the little boy blue blowing his horn (fig. 10), which is a children's rhyme in America. He looks like he comes from summer camp, where they blow taps at sunrise and sunset, and when they want to call a meeting. I vaguely recall such a symbol being used elsewhere. It just says "TäTäRäTäTä", the sound of a bugle (in English it's "Ratatatata").

Then an East German friend told me about some other symbols. Two hands shaking is an old socialist symbol for brotherhood, sausage (food) for everyone is also a socialist message. "CBS! over everything!" Now the stickers began to take on a different meaning. The eye sticker now seemed like a DDR surveillance eye symbol, like what you see on video surveillance signs. At first I thought it said "CBS! everywhere" (überall), meaning big brother is watching you. I thought CBS was a former East German spy organization. Maybe someone is trying to tell us that CBS is a secret department taken from the DDR times, still operating in government and actively spying on people... On the other hand, there was evidence to show that they may be an anti-governmental group. The cell phone sticker could be a two-way radio, adding to my blossoming alternative theory that they are an underground ring set up to undermine the authorities. And the East German boom-box sticker saying "secret tip, CBS crew" means they must have an underground radio station set up where they report on the evil, undercover government operations and by tuning in, one can find out about possible subversive actions to take part in. These stickers must be showing the methods they use to skirt the authorities and get special, secret information within this underground ring. All you need is the right frequency and the stickers give us clues as to how one can get involved, but they can't divulge the exact locations or frequencies used. You have to be personally initiated. It goes along with the secret, Masonic handshake, the gas mask (how our future will look if we don't change things, fig. 11), the bugle boy (attention! Calling all arms) and the eye radiating sunbeams, which also has masonic connotations as does the eye on the pyramid of the dollar bill (CBS version, fig. 9)



Fig. 5 "CBS - Wurst für alle"; "CBS - is genug für alle da!"
"CBS - Sausage for everyone"; "CBS - there's enough for everyone the



Fig. 6 CBS with cell phone

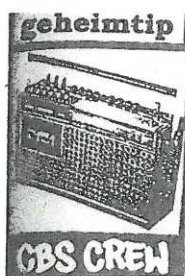


Fig. 7 "Secret tip - CBS crew"

Fig. 7 "Geheimtip - CBS Crew"

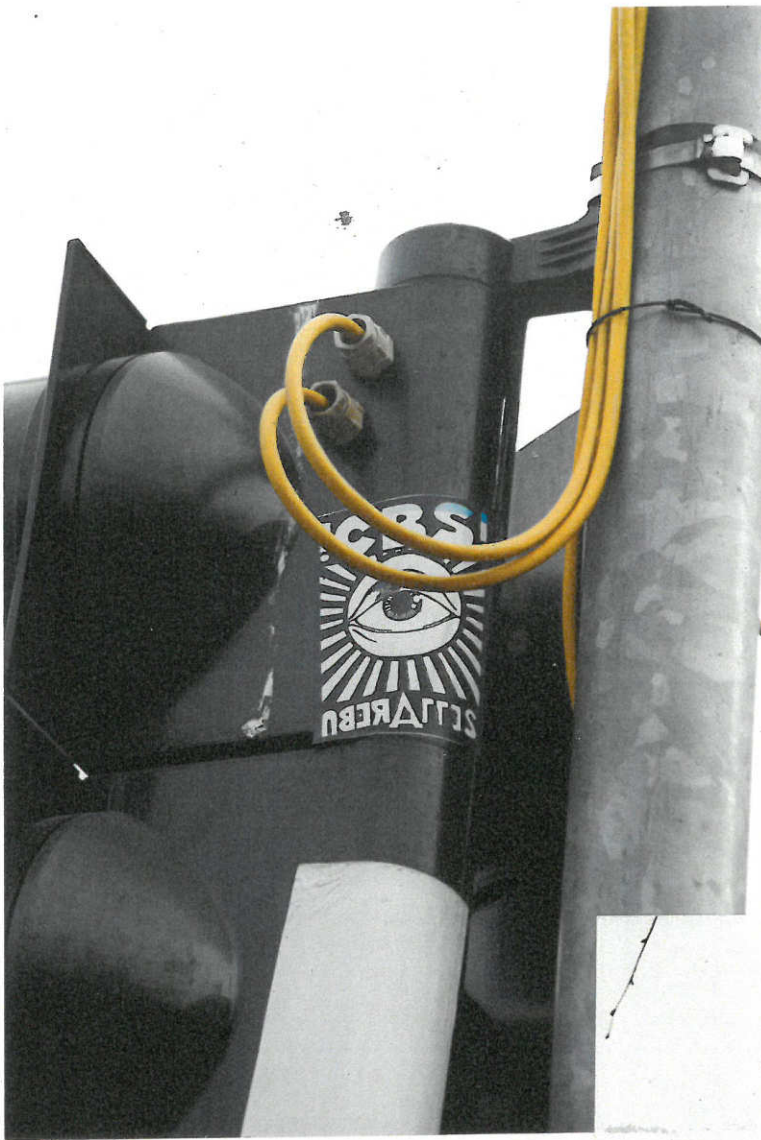


Fig. 8 with "Cyrillic" lettering.

I mistook them for a nationalist group when I saw the sticker that said "we'll help you pack your things", with the neo-nazi cartoon figure (fig. 12). They take symbols from the right wing Bavarian political group CSU, typical Bavarian costume and designs from the "Republikaner", an extreme right wing newspaper. I don't know what AIG means, though it's a little like AEG and could be a reference to big business supporting right wing nationalist groups, who want to get rid of foreigners to "improve" the economy.

During an election, they brought out the elegant poster "Berliner vote for CBS" (fig. 14), using communist and socialist

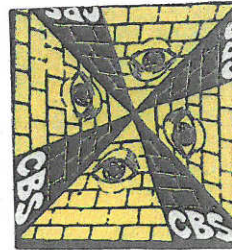


Fig. 9 Pyramid eye

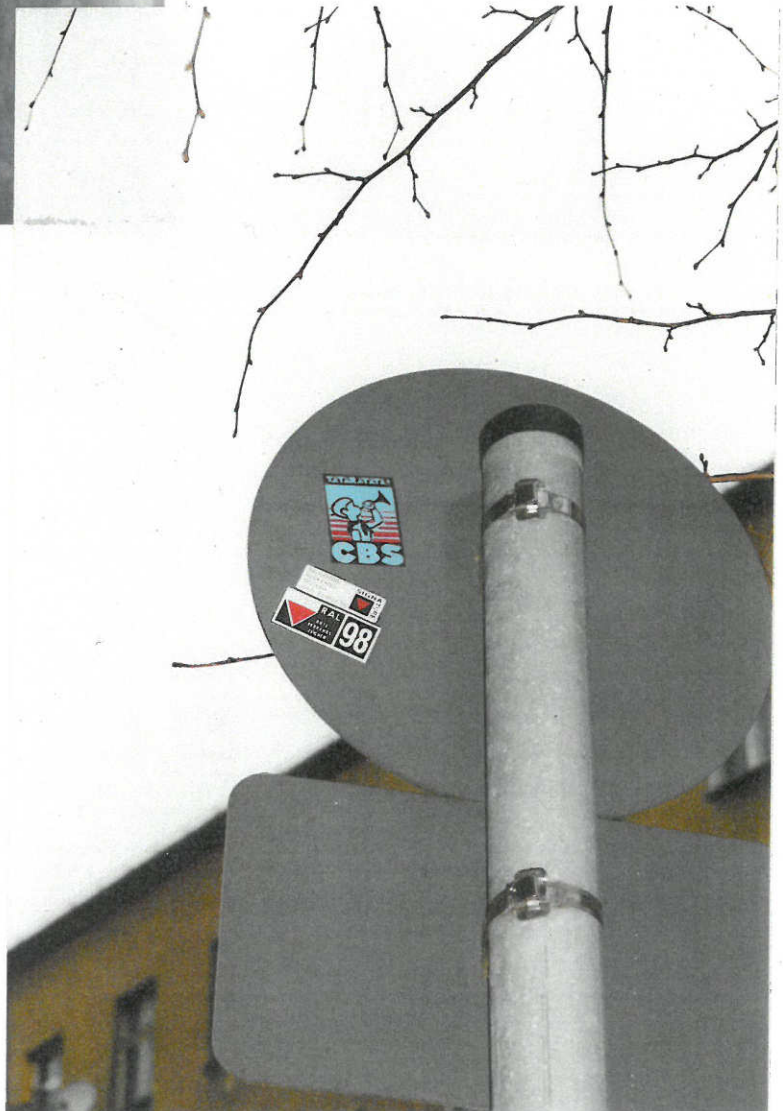


Fig. 10 "Tataratata - CBS"



Fig 11 "CBS - Urban Outlaw"

Fig 12 "AIG - We'll help you pack your things"

symbols (red stars, red flag, sunrise, fist for solidarity) as well as the spray can - the symbol of their handiwork, a crossed out circle for a vote, and their stylized letters with wings. A whole series of election stickers came out (fig. 13), imploring us to "elect CBS", though they weren't on the ballot, of course.

They make quite an effort to spread their messages, yet it's not clear what that message is. They just make you wonder and you have to draw your own conclusions. Sometimes they don't say anything other than their name, but even then it's often stylized and symbolic. The group really is a mystery and I'm hooked.





Fig. 13 "Elect CBS"
 Fig. 14 "Berliner elect CBS"

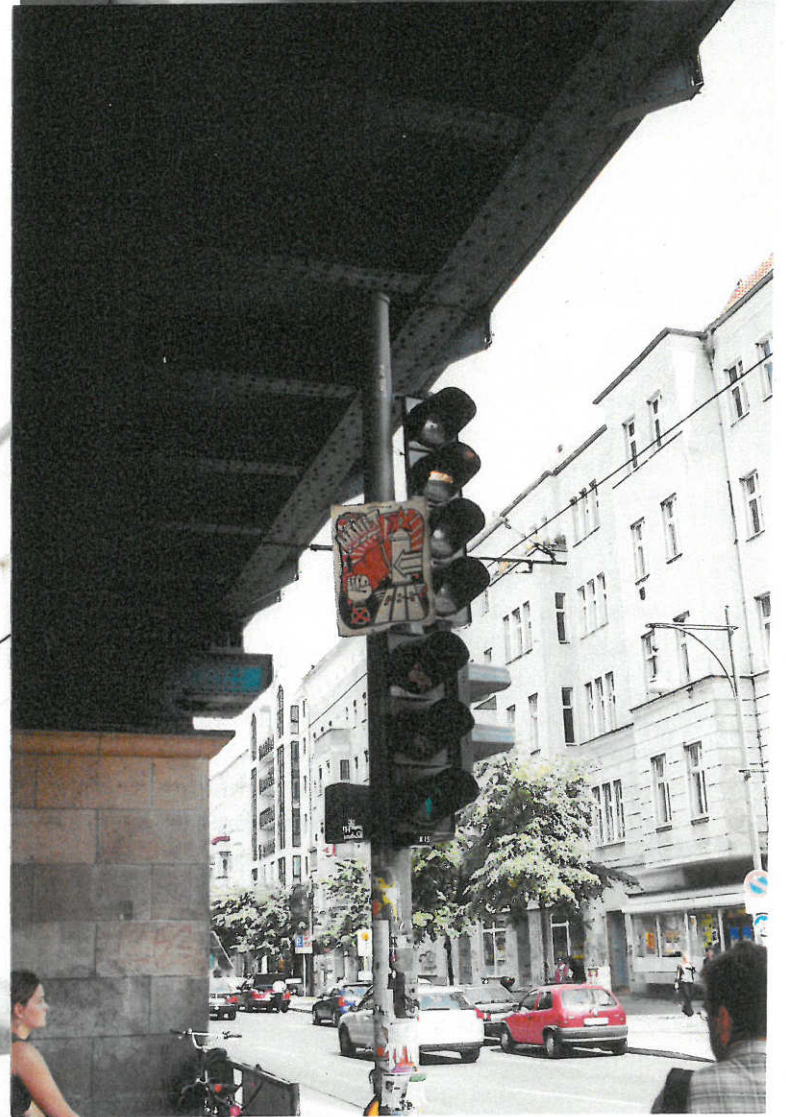




Fig. 15

Chapter II

One day, on the S-Bahn train to Berlin-Wedding, I noticed a gigantic cartoon graffiti covering the entire side of an old building (fig. 15). It must have been 3 meters tall and 15 meters wide, and shows two evil doctors shooting huge needles into something sickly green, strapped down and scarred. I'd seen it before and always thought it was quite well done, though I never really looked at it closely because the train drives past it so fast. But this day, the train happened to stop right in front of it, and I finally got to see what it said. The "thing" strapped down were the letters CBS! It took a few more trips past to read what it said below in red, dripping words: "bomb til the doctor comes!". And think! They had to make this on the run because it's completely illegal. Can you imagine so much detail and color, and it's centered and fits the building dimensions exactly. And, doing it at night while the train runs by every 10 minutes? How is it possible? There must be something behind this. That's just too complex to come from a bunch of kids throwing stickers up around town. This is definitely an organized group of politically active artists. This has to be a comment on the coming war with Iraq: that the government will bomb other places until everyone is wounded or taken prisoner. The letters are like prisoners being tortured by the enemy and the words are dripping red, like blood.



Fig 16 Street side

Then I found another huge CBS graffiti, right near the main shopping street in Prenzlauer Berg! I could see it plainly from the Schönhauser Allee subway station. It must be three stories tall (fig. 16, 17). I wonder how long it's been there, since I've never noticed it. "Fuck authority." Sometimes I think CBS is the establishment subverting itself and sometimes they're the rebels. It could be saying "fuck CBS" or CBS saying "fuck you". Nevertheless, their prowess at doing such nice artwork under such precarious (and dark) conditions lends total respect.



Fig 17

Chapter III

During this time I was a student at the former East Berlin art school in Berlin-Weissensee. We had this course called *Encyclopedia of a Place*, where we try to find out how to represent a city's unique character, for example on the internet. So when we were talking about signs around the city, I brought up the CBS stickers and graffitis. I told the others how this group leaves left-wing political messages around town and that they must be an underground subversive former communist group. Then went on to describe the huge war graffiti covering the S-Bahn building. But no one believed me. The professor insisted I was making it up. He said he had lived in Prenzlauer Berg for 15 years and had never heard of this group. He laughed and said I had Hollywood in me (which he meant as an insult), and that I was conjuring up conspiracy theories. He thought I was imagining all these stickers and graffitis and he wanted me to prove it. So I borrowed his camera.

. . .

Boy does this group have a lot of stickers. I can't walk 3 meters without seeing one. I just can't believe no one has ever heard of them or noticed this stuff. It's really everywhere. The graffitis are hard to photograph. The doctor one, for instance, I can only shoot from a bridge on the other side of the tracks but there are trees in the way and it's hard to get a clear shot. It's also February so it's really cold and snowing.

. . .

I took about 70 pictures and showed them to the professor. He still insisted he had never heard of CBS or seen anything by them. In fact nobody in our group of 10 students knew of them. I gave the professor the photo of the finger graffiti to show to his friends, to see if they knew anything about this group.

. . .

None of his friends had seen or heard of them. He was really impressed that I "discovered" this trail of signs. I feel like a detective in a mystery novel on the trail for clues. Meanwhile, I continued photographing their graffitis and stickers, until I had over 200.

Chapter IV

There is this guy I met who keeps calling me, wanting to go out for a drink. Ok, I finally say to myself, let's get this over with. Come and meet me near my house, I say, not wanting to waste too much time on this. So I go there a little early and wait for him, drawing in my sketchbook. He's late. Finally, after a few SMS exchanges, he finds the place, and me. He orders a hot chocolate. The cafe's really loud and I can't hear him, especially because he has a Berlin dialect, talks really fast and doesn't enunciate clearly. It's definitely good to talk to people like that occasionally as it stretches my capacity for understanding German. Though I have to admit, for the first part of the evening I had little idea what he was saying.

Then he saw my sketchbook. He said he sketched too, mostly trains. Why trains, I asked. Because he used to spray graffiti on the S-Bahn trains, and to work out a design, you have to start with a sketch of the train. Graffiti! Really. Have you heard of CBS? Yes. Who are they? He didn't know a lot about them but knew people in the scene and could put me in contact with them. They all know each other and spray together sometimes. He stopped doing it because it was getting too hard to stay up all night and risk getting caught. He already had to pay some fines. Plus, the trains today are always washed in the morning so all the effort isn't worth it to him anymore, since it would be gone before the trains ran in the morning anyway.

He told me how he used to do it. He knew where the trains were parked overnight and got really good at judging how to spray a design so that it fit exactly $\frac{1}{2}$ a wagon or an entire one, including the height, and leaving room at the bottom so that when the train stopped at a station, the platform wouldn't cut off part of the design. They always put their signatures on the mechanical parts at the bottom of the wagon. In Berlin they didn't used to clean the wagons so often, so the designs would stay on a train for weeks. He said it was a great feeling to see one's design drive by around town. A train of his even appeared in a book on graffiti. Other sprayers recognize each other's styles and know their pseudonyms. They always photograph their own work (so far I've seen two photo albums from sprayers). It's best to get a photo when the train is running, rather than standing still overnight. Now that the trains are washed almost daily, the sprayers photograph their work when they finish spraying it. It is painstaking and risky work to paint these intricate designs, and they can even do it between two parked trains, which are $1 \frac{1}{2}$ meters apart. And they know it may get washed off in a matter of hours, and that few people will ever see it.

His sprayer name is Wex, and that's what he would spray in various forms. He even drew one for me (fig. 18). He belonged to a group called Devil Kids, or DK for short. He was occasionally caught by the police and had to pay some fines for small things, but never for an entire train wagon, which he said would have cost 3,000 DM back then. The first time he was caught it was before he was of legal age so he didn't have to pay a fine. But he did have to do community service, which was to wash trains. He was also caught after that and had to pay about 600 DM. He wasn't caught in the act, rather the police follow these people and gather enough evidence against them until they can call them into court. He said that after 5 years the police close the cases, and they had sent him all the evidence they had had on him. Thus he got some photos of his stuff that he didn't have before.

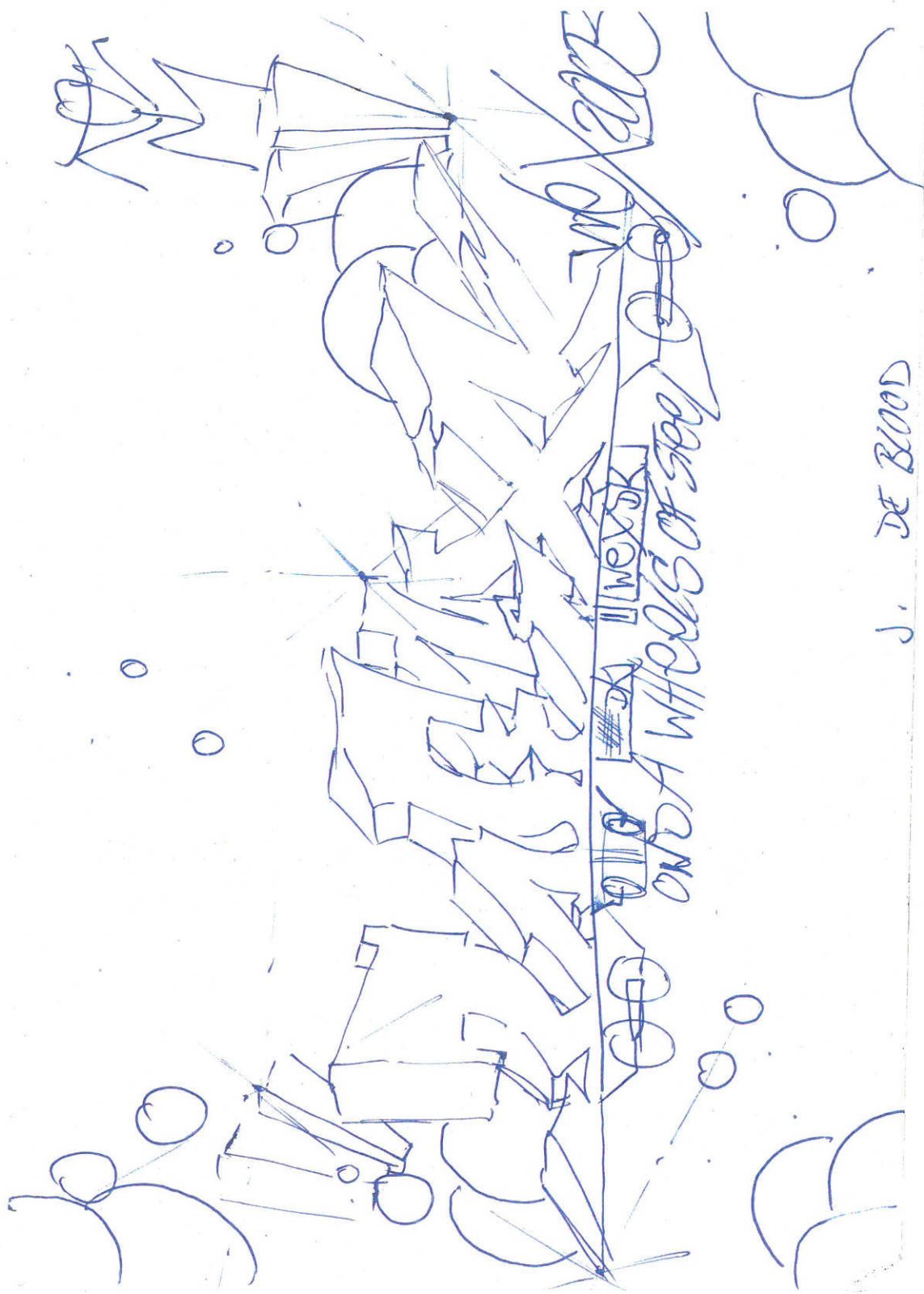


Fig. 18 "Wex - on da wheels of steel"

Chapter V: Interview with Zedric

A few days later Wex called me and said he had gotten in touch with the CBS guys, but that they didn't want to meet me. They wanted to remain anonymous and had nothing to say. I pleaded with him. "Tell them that I'm just an art student and I'm doing this project not just for school but because I really like their work and want to know more about it." I think I even told him that my professor and the students don't believe the group exists and think I'm just imagining the whole thing. He promised to relay the message but said there was little hope. I was disappointed and reconciled myself to the fact that the project would just be about the photos, and I'd have to live with my opinions about what all the messages mean, instead of finding out their real intent.

A couple of hours later the phone rang again. "Hello." "Hi, this is Zedric from CBS. Wex tells us you're an art student and are interested in our work." I felt like Madonna was on the phone. "Yes. I'm really interested in your work and I've been following it and would love to talk to you about what it means." He said, "Yeah. At first I didn't want to talk to you about it because Wex said you're just doing it for a school project." I answered, "It *has* become a school project for me but it developed that way because no one has noticed your work or believes you exist. I really started following you because I think your work is great, and I've taken like 200 pictures." So then he proposed to meet in a couple of hours at a U-Bahn station and go to a park. He said he would bring his photo album and I should bring mine. I was totally excited and of course agreed.

. . .

We met on the U-Bahn platform, as planned, on a sunny holiday afternoon. He was young, I thought 23, dark hair, good looking. We bought drinks and decided to go to Mauerpark. He had his photo album with him, a huge book with over one hundred photos of the graffiti he and his group had done. I had many of the same photos but there were some nice shots of work I hadn't seen before. He said that all sprayers document their work in photo albums, but can't keep them at home because they can be used as evidence in a raid. Then he looked at my pictures. As it turned out, I had a couple of photos *he* didn't have because it was too difficult for him to shoot them (fig. 20, 21, 22). Figure 21 and 22 I got by asking the hotel across the train tracks if I could go up to their roof and take a photo, which they let me do. Figure 20 was taken when the train had by chance stopped right in front of the CBS letters on the side of a building otherwise impossible to see. He was impressed by my photo collection. I was honored to give him photos he didn't have.

Then he began to talk about the group. He told me that he and another CBS member had just gone to Rome and sprayed trains there with an Italian group. That they only slept, partied and sprayed. In Rome, the trains aren't washed off like in Berlin so it's more satisfying to spray there. The same is the case in Poland and Russia, so they went there, too, with an Italian sprayer.

He said they do graffiti out of boredom and because it's fun: it's illegal and therefore challenging. He pointed out that graffiti is a phenomena found mostly in rich western countries rather than in war-torn, poor countries because they have too many other problems. He explained that graffiti was originally associated with the hip-hop scene and started out as a rebellion, a protest against the establishment.





Fig. 19

89.05.03

Interview with Zedric (continued)

The original idea for the group came from someone named Zoom who had a lot of ideas, but who is doing music now and is no longer with them. Zoom, Zedric and Cauze (Drama) were original members. Then came Kripoe, Kobra (Ehsone), and Monky. Each has their own specialty: Kripoe does the yellow fists, Kobra and Monky do faces, Zedric (also Z'ric) does letters. The letters CBS don't have one particular meaning. Like "*CBS über alles*" (fig. 1-3) comes from "*Deutschland über alles*" and means that the group is more important than family or friends. "*Bomben bis der Arzt kommt*" (fig. 15 and cover) means they are crazy about spraying: they'll spray until they are sent to the hospital. C.B.S. = *Can't Be Stopped* (fig. 0) or "*CowBoys*" (fig. 24) or even "*Cnast Brothers*" (*Knast* means jail)

They spray in groups of 2 or 3 or even alone. First they do the outline, and sometimes they have to come back to finish it, which he said is annoying. Zedric likes to stylize letters. He originally sprayed trains and even had to change his name so as not to be caught by the police. For example, he got hold of a key to the train depot at Warschauerstrasse station and did a train one night. Trains are still done in Berlin but now they are washed within a few hours, so you rarely see graffiti on them anymore.

He explained how they go about doing it. Take the example of the CBS letters on the three chimneys of an apartment building across from the Prenzlauer Allee S-Bahn station (fig. 23). It was especially difficult because he has a fear of heights! The roof was also too steep. So they put on safety belts and wrapped them around the chimney. The others held Zedric while hung down below the chimney and sprayed the letters. He said he almost fainted.

It's really a group thing, he said. Some get the ideas while others style the words or characters. The giant CBS graffiti of the two fists giving the finger (fig. 16, 17) was done with rollers from the roof. The neighbors watched them do it and in the end the boys were full of paint.

Zedric isn't so active in the group anymore because he's older now and has a child. He said he can't stay up all night and then get up the next morning for work, and that has been the case with many of the guys in the group. They all started as teenagers right after the wall came down, as a protest against capitalism infiltrating their neighborhoods. They are trying to make people think, not necessarily to make a statement or give their opinion. Like for Sept. 11, they sprayed a plane flying into pink CBS letters stylized as buildings (fig. 25). They just wanted to show it.

I told him about some of my ideas for this project. For instance, they could make a video where they black out their heads and instead put in graffiti-drawn heads (see Photo-Ops section). I told him I wanted to make a fan-club as though CBS were a pop group. They promote themselves as a pop group who sells nothing. As anti-capitalists they spread their messages and give their art away for free. They use DDR symbols for notions such as brotherhood (handshake), equality, spread the wealth (sausage for everyone), and the group over the individual (CBS above everything).

. . .

At the end of the semester, I had an exhibition called *The CBS Fan Club*, and made posters, t-shirts and postcards using their designs and logo styles. I hung all the photos on the wall, had a slide show, guest book and Ostmarks strewn on the table. I invited Zedric to the exhibition and he told his buddies. The result is a lot of graffiti and stickers done by them anonymously in my guest book, which is now this book.

Later I was contacted by the group to do a film extolling the artistic merit of the CBS group and to explain why I wanted to make this project, as part of an idea to open a graffiti museum. Since the exhibition a number of graffiti artists have been accepted into art schools, and graffiti has taken off as a valid art form (see Akim and the clipping from the *based in Berlin* catalogue, 2011).



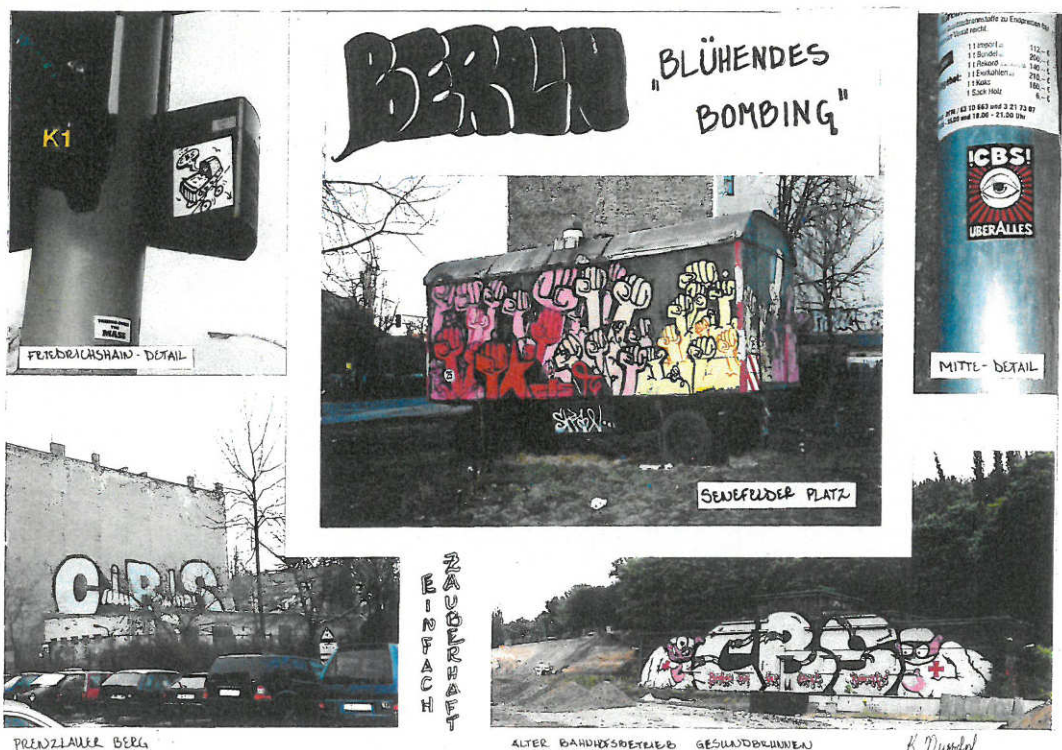
Fig. 20



Fig. 21

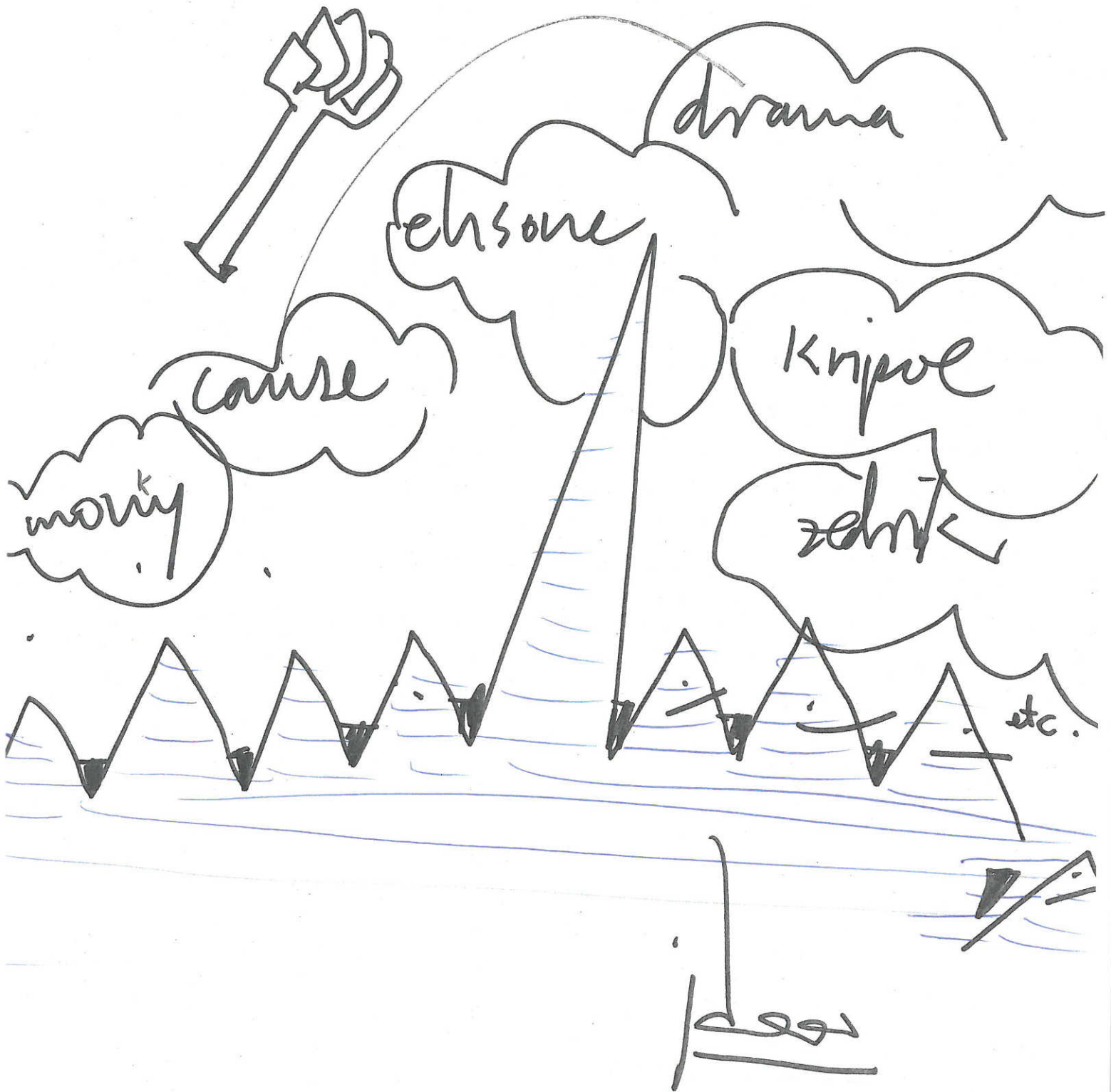
THE EXHIBITION: The CBS Fan Club

- Postcard (see below)
- Guestbook including original graffiti by guests (following 7 pages and at end of book)
- Photos of the CBS Fan Club exhibition showing:
 - Photo collection
 - Posters
 - Clothing with logos
 - Display table with postcards, T-shirt with logo, guestbook, Ostmarks, slide show, magazine on graffiti with article on CBS
- Poster prototype (watercolor on paper)
- Photo Op sessions
- Photo collection of CBS graffiti and stickers around Berlin
 - Letters
 - Fists and faces
 - Monsters
 - Names
 - Stickers
- Original stickers (kindly donated by CBS members)



POSTCARD

benys don't cry



Peace



gez:)anun
03

CBS

gez: Beri 2uc3

12

"CAN I UNDERSTAND
NIZZ?"

...Project?

~~XXXXXXXXXX~~

~~XXXXXXXXXX~~

Sathy
Aice

m
mur
mur
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s

based in Berlin

Akim



City of Names, 2005. Courtesy of the artist.
Photo by Jürgen Große

Graffiti culture is a constant point of reference in Akim's work. Besides many years as an active graffiti writer, his original field of activity is also the subject of his work within an art context. The performance he has developed and organized for *based in Berlin* deals with those aspects of graffiti culture that are especially important to him: the community of graffiti writers and the performative, usually destructive energy of their actions. The graffiti-covered building in Monbijoupark is suddenly set upon by a group. Over several hours of work, they remove not only the building's outer plaster layer, but also its bright coloring. The building's painted surface—its material support, the plaster, to be precise—is put into a typical crate and displayed in the exhibition.

Akim (geb. 1977 in Vietnam)
ist Künstler und lebt und arbeitet in Berlin.

Akim (b. 1977 in Vietnam)
is an artist living and working in Berlin.

In his work Akim underlines the impossibility and absurdity of representing graffiti culture within an exhibition. And a further aspect of his work emerges: his role as an organizer who plans actions, brings collectives together and motivates them, cooks for everybody and organizes "grants" for young graffiti writers. Graffiti figures in Akim's works not only in the context of the production of various pieces, but as a lived attitude.

The performance is supplemented by a video titled *Leistungsschau* (performance or achievement showcase), which, as is typical in the genre of graffiti videos, documents writers in action. In the context of the exhibition, it raises the issue of the criteria of contemporary art.

Translated from German

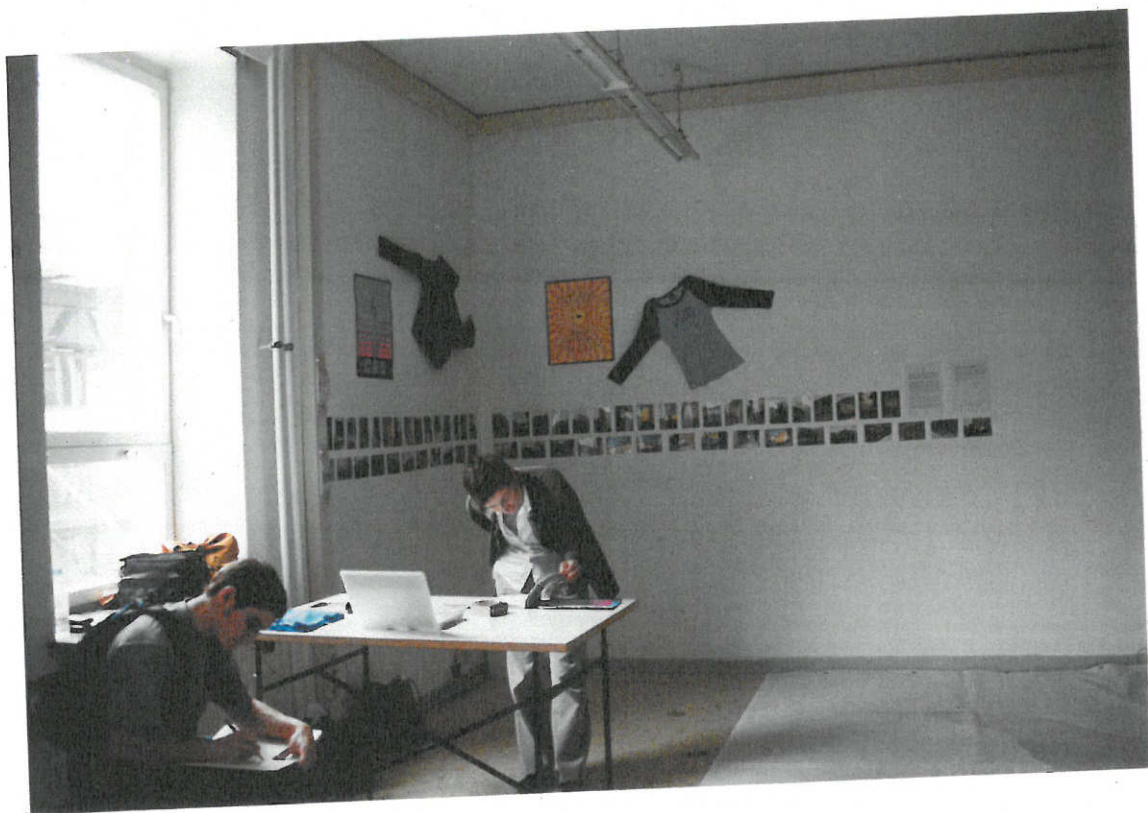
Graphity Writing is a Matter of Writing!
so don't wonder when letters ~~leave~~ stay in front in

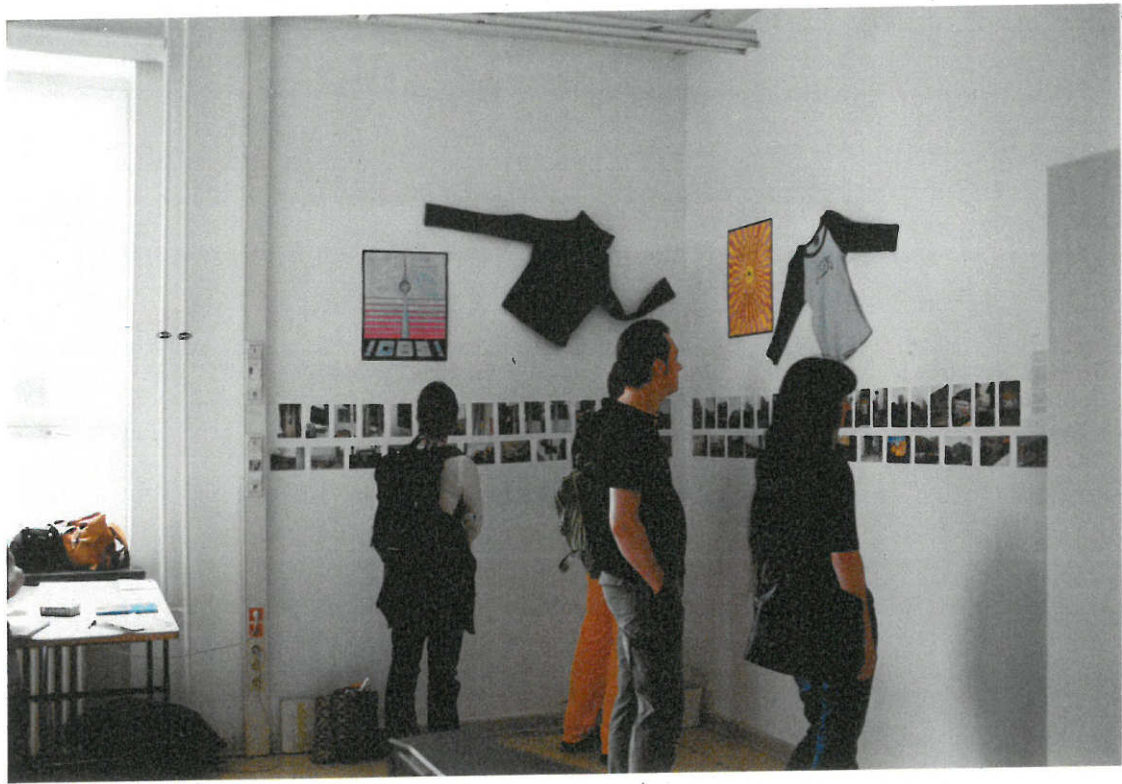




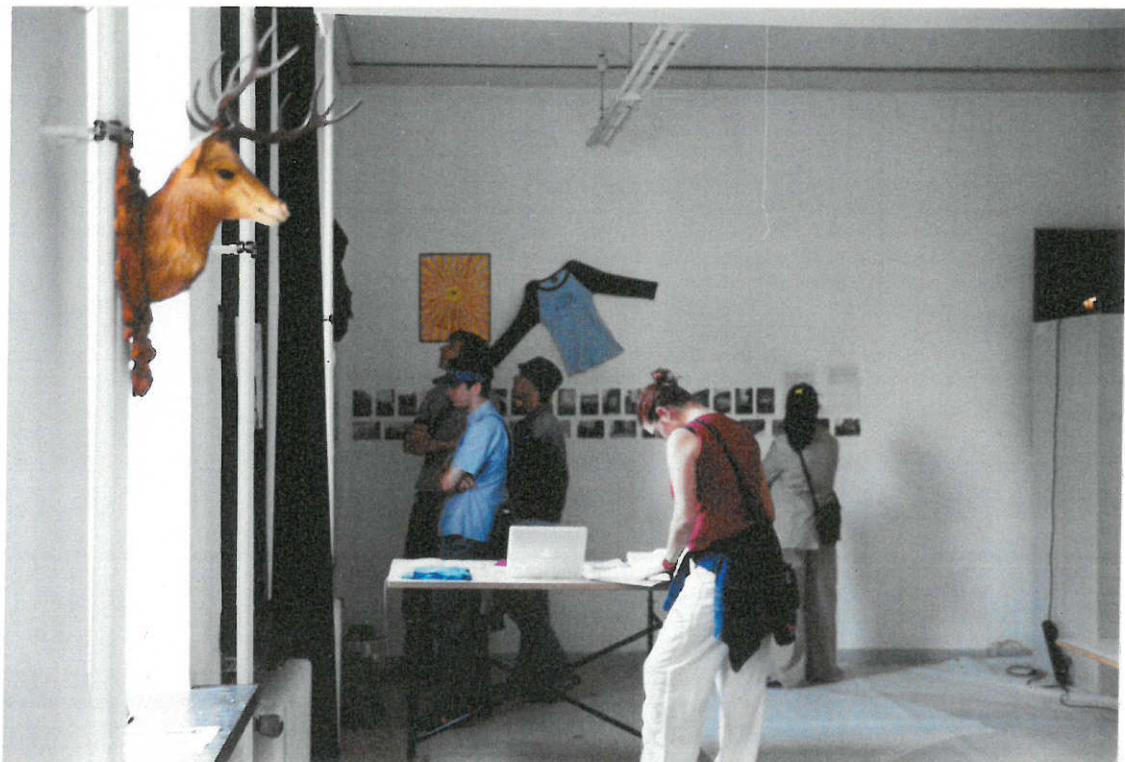


Exhibition Photos





Exhibition Photos





Exhibition Photo



Exhibition Photo



Display table at Exhibition



POSTERS BASED ON

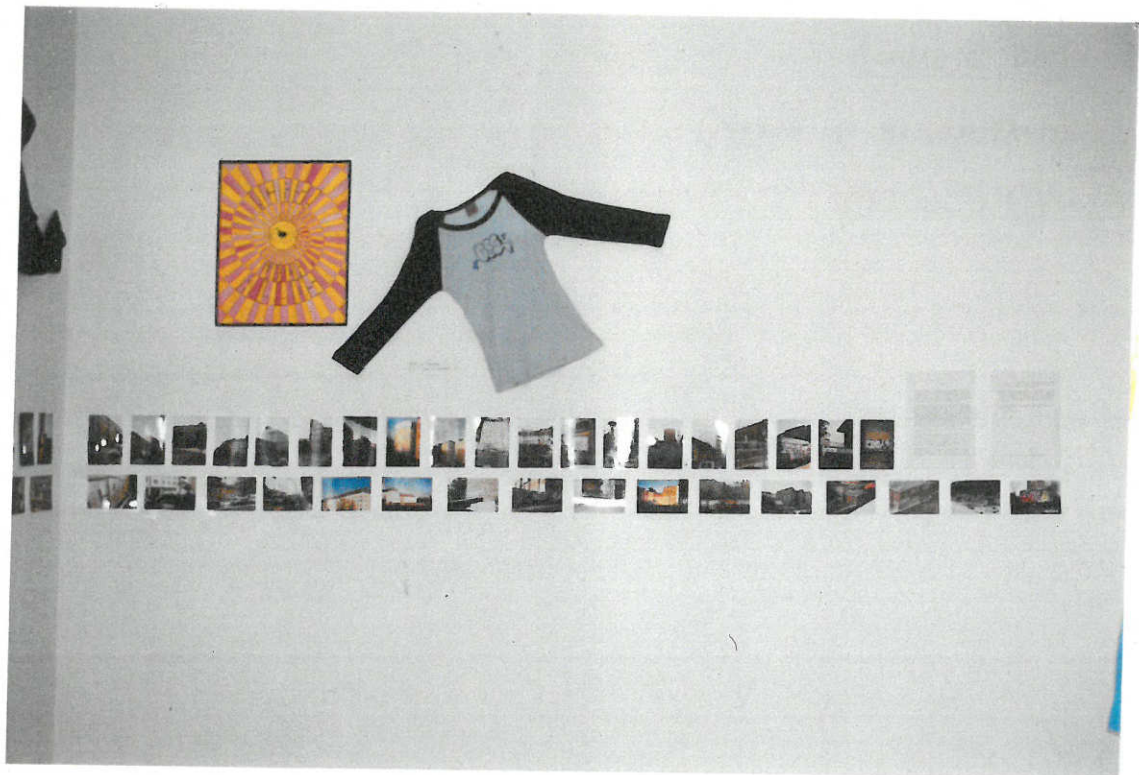
CBS DESIGNS

(WATERCOLOR ON PAPER)

40 x 50 cm.



T-SHIRT + JACKET
BASID ON CBS
DESIGNS.
(TEXTILE PAINT ON CLOTH)





← T-Shirt on display
(paint on textile)
Tag from exhibition ↓

NICHT ZU VERKAUFEN!

NUR ZU GENIESSEN.

"Not for sale! Just to enjoy."



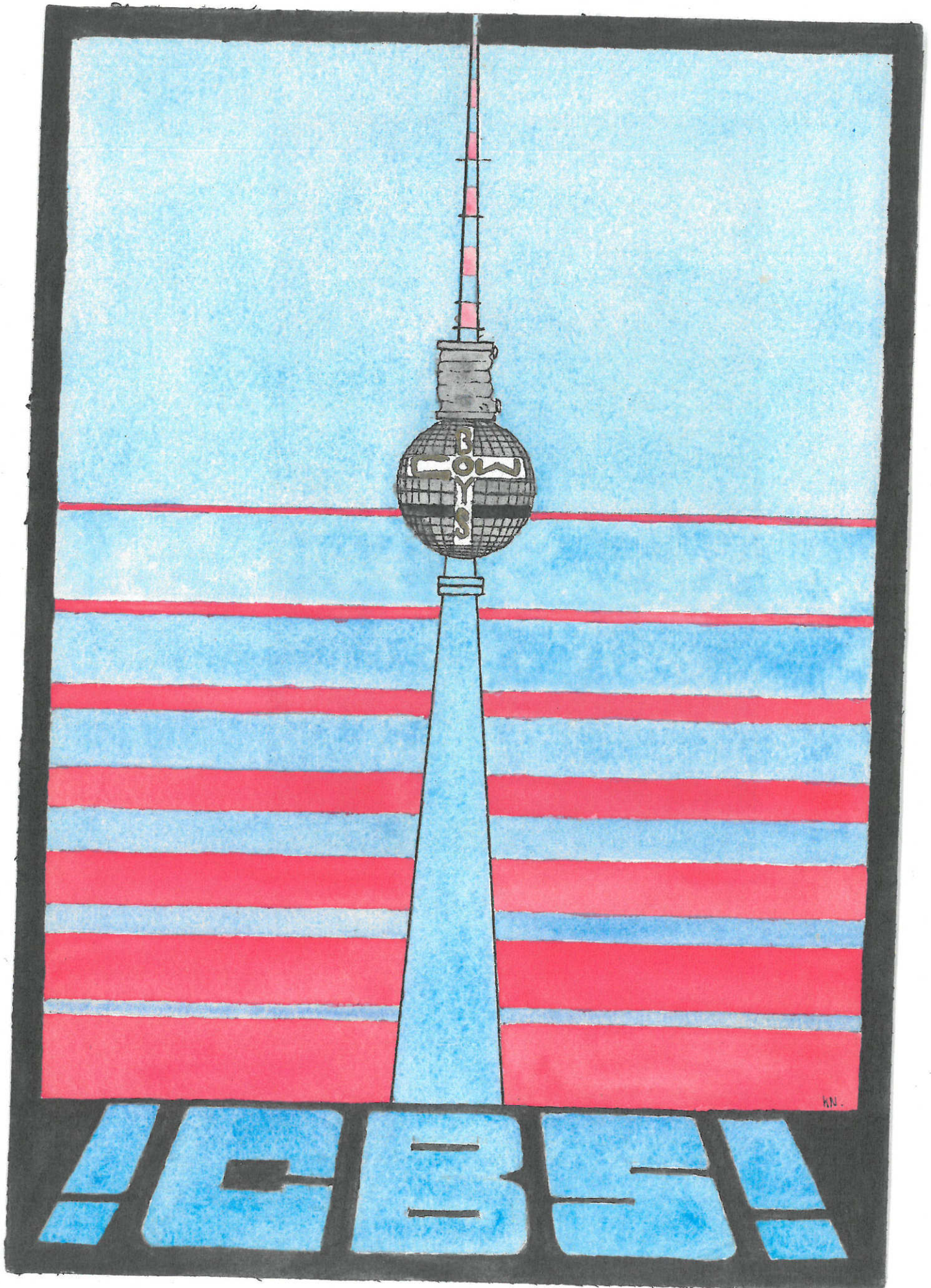


PHOTO OP

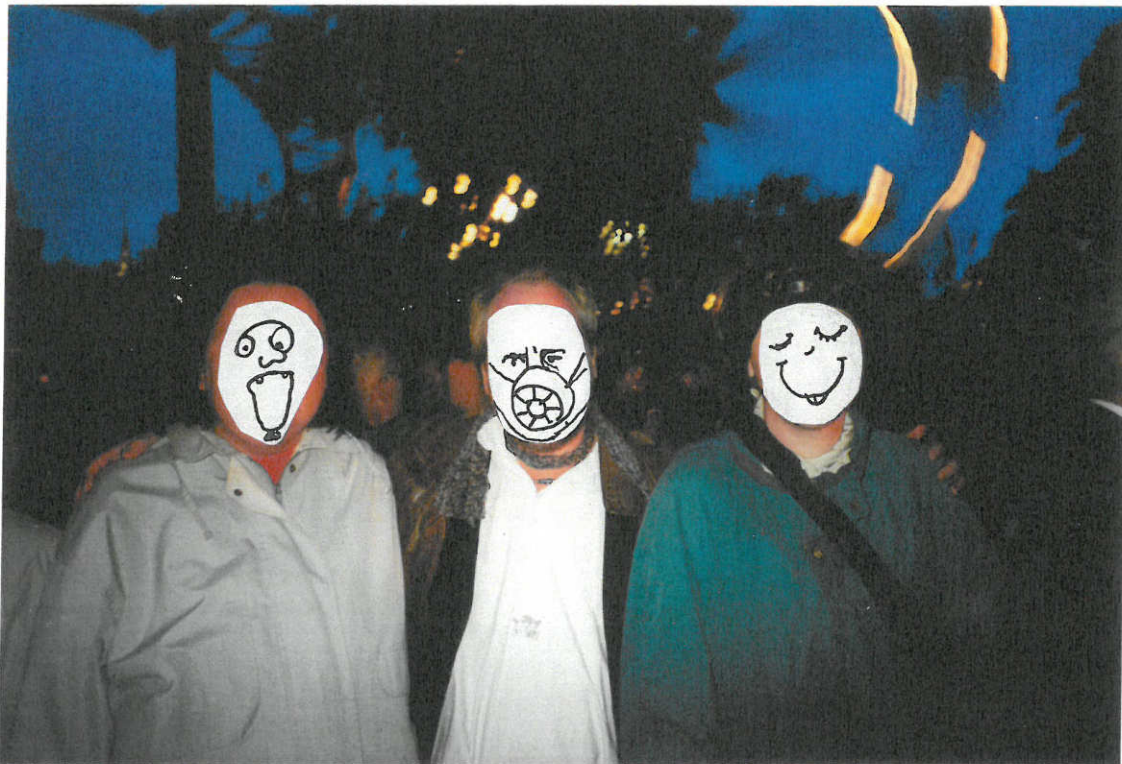


The author with Zedric

PHOTO OP



The author with Kripoe



Monky, Cauze and Zedric

Letters

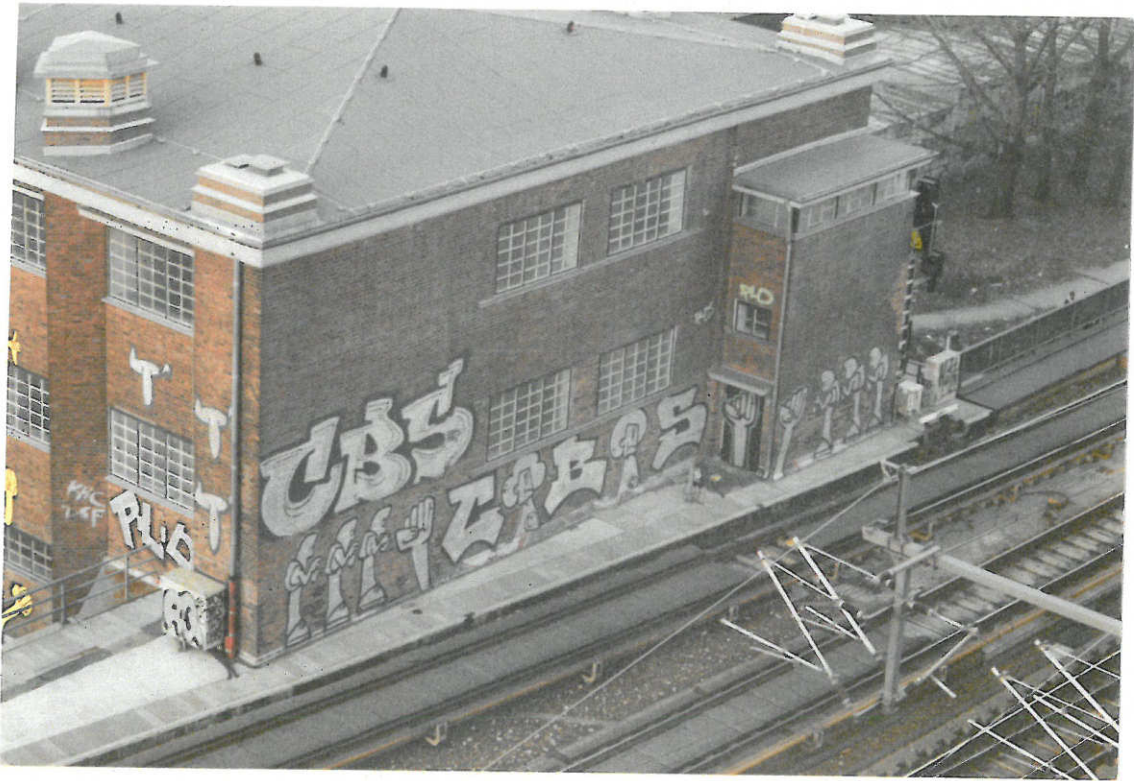


Fig. 22 at Friedrichstrasse Station - Zedric didn't have this picture.



Fig. 23 at Prenzlauer Allee Station - CBS on chimney



Fig. 24 Weinberg Park - "Cowboys"



Fig. 25 at Schimhauser Aussen station - Plane Flying into CBS "building"

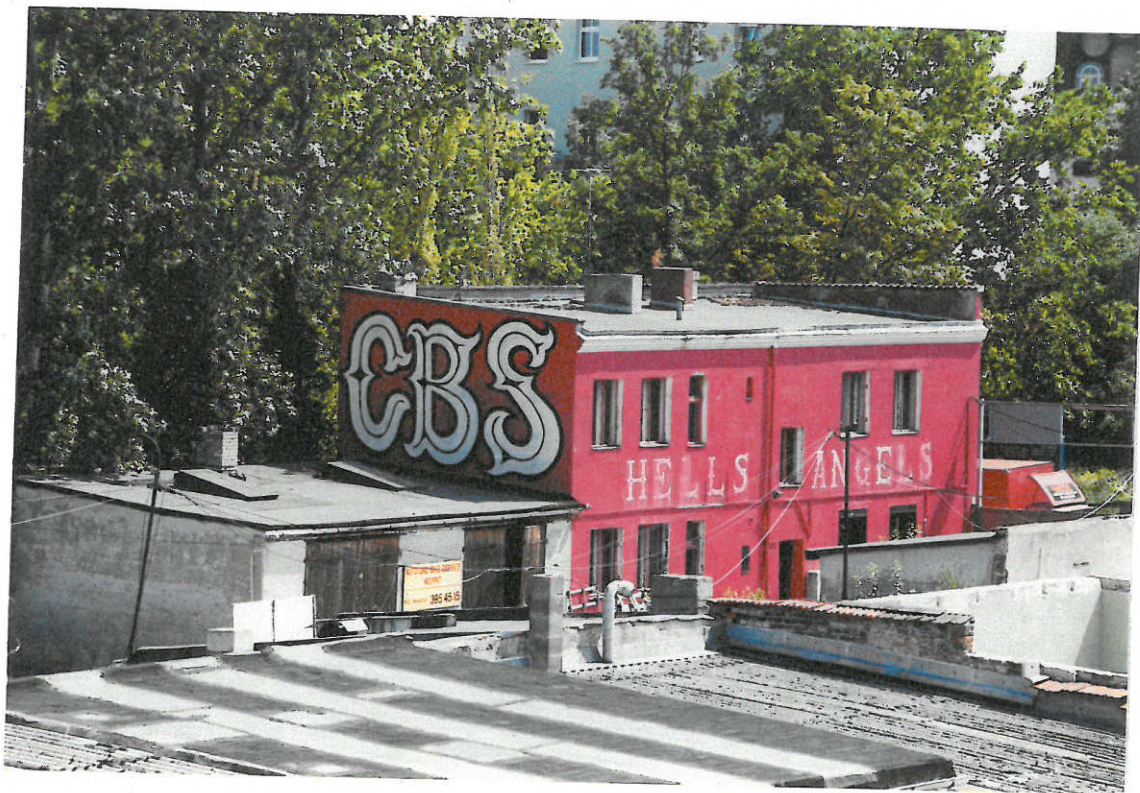


Fig 26 Moabit



Fig 27 Moabit

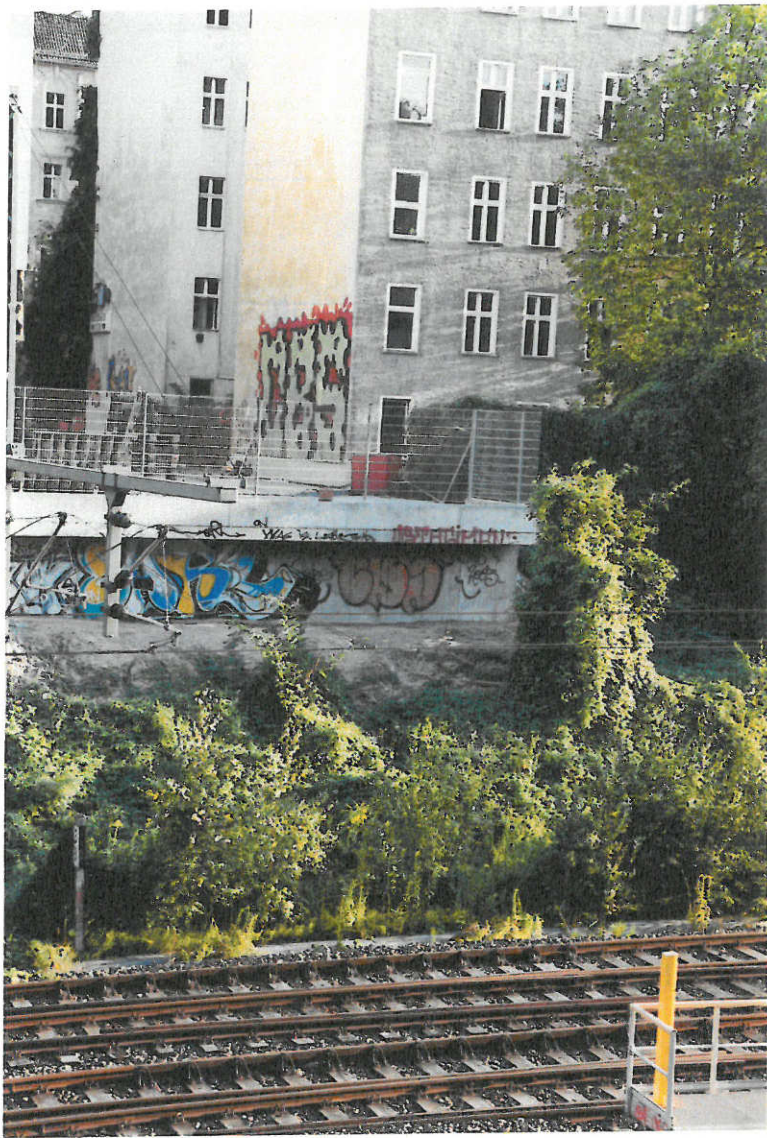


Fig. 28, 29 Prenzauer Berg



Fig 30 Pappelallee



Fig 31. Friedrichshain

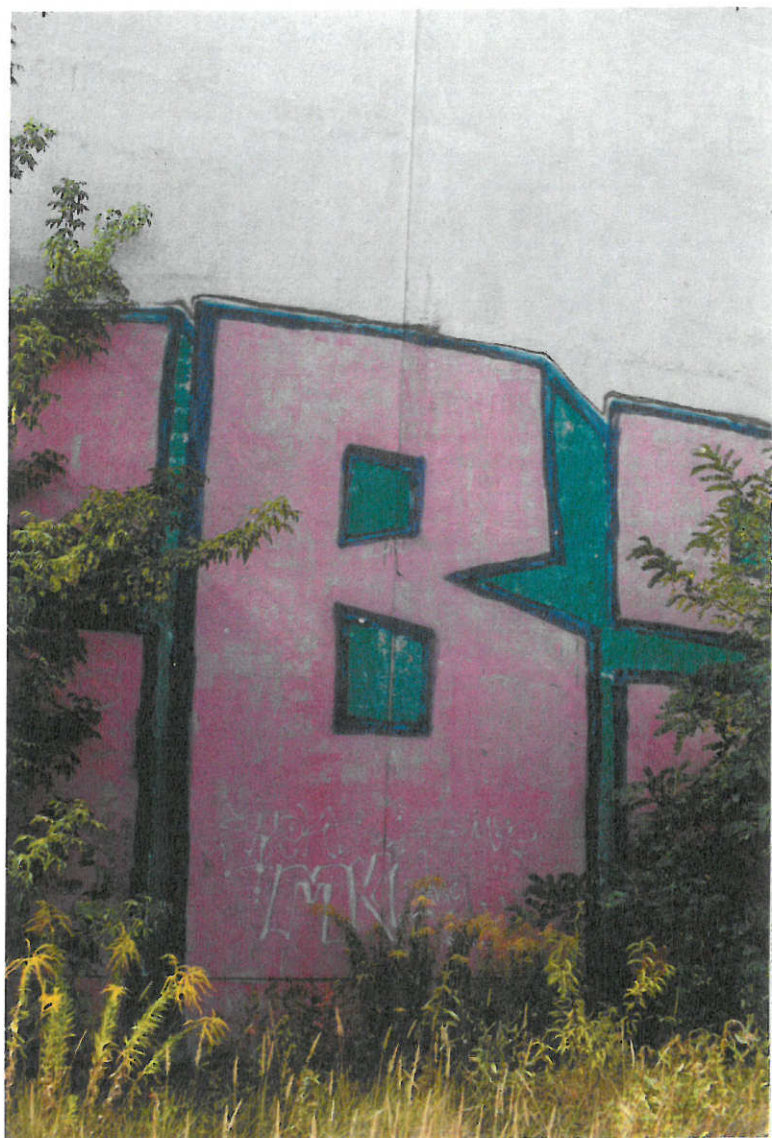


Fig 32, 33 Moabit





Fig. 34



Fig. 35 Landsberger Allee



Fig. 36 Mitte, Oranienburgerstr.



Fig. 37 Invalidenstr., Mitte



Fig. 38 Prenzlauer Berg



Fig 39 Schönhauser Allee - only lasted one day.

Fists + Faces



Fig. 40 Senefelderplatz



Fig. 41 S-Westend



Fig 42



Fig.43



Fig. 44

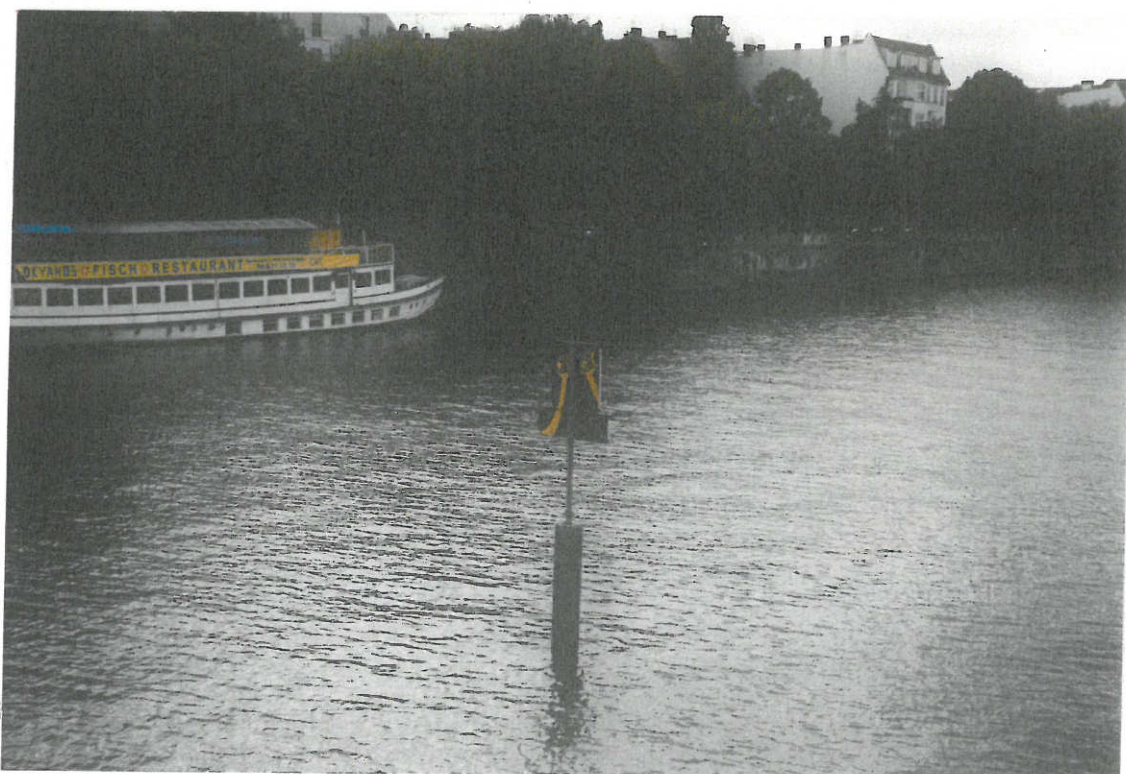


Fig. 45 2 Fists on a sign in the water! Oberbaumbrücke



Fig. 46 Friedrichstrasse, et.al.

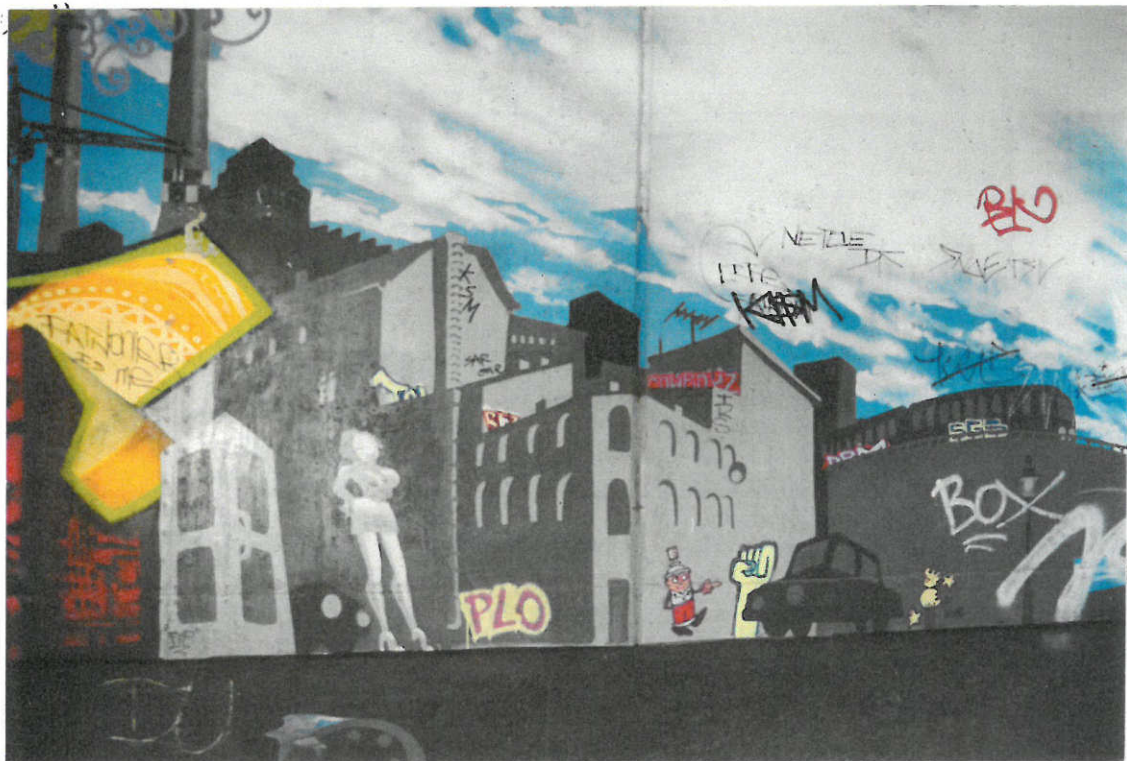


Fig. 47 Hackescher Markt - under an arch by the river



Fig. 48

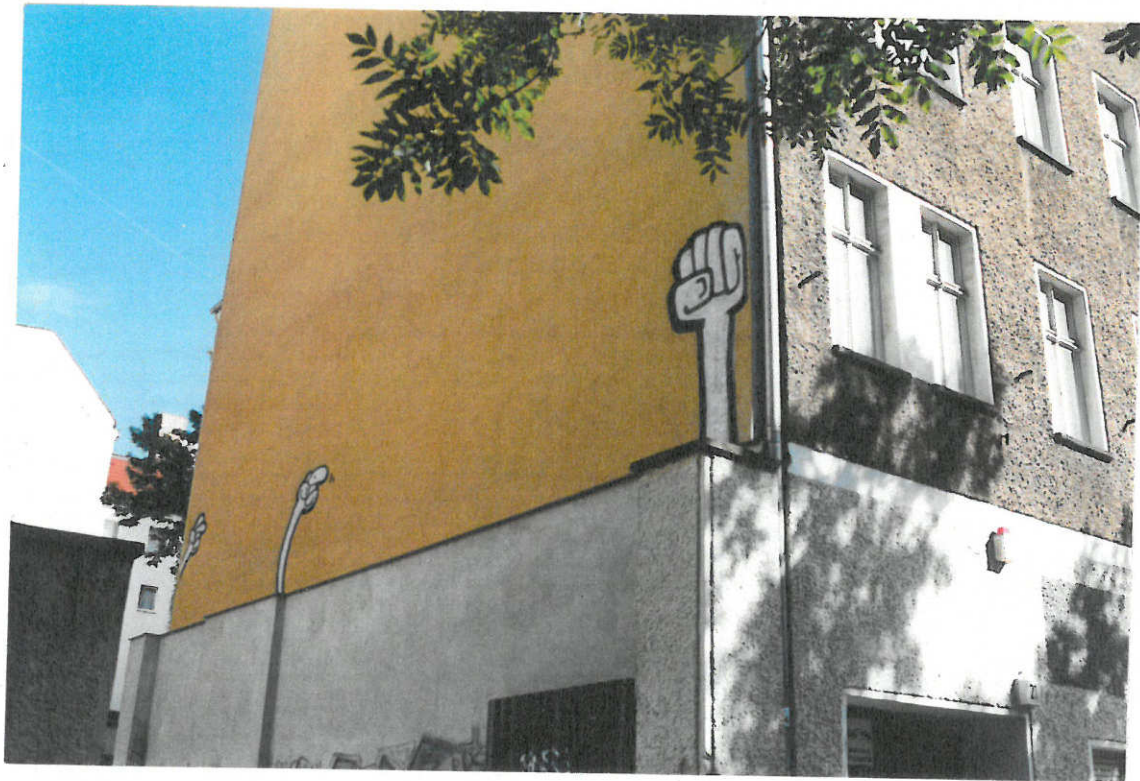


Fig. 49 Pappelallee, Prenzlauer Berg



Fig. 50 Pappelallee, PB



Fig. 51 S-Bahn near Alex.



Fig. 52 Pappelallee, PB



Fig. 53 Eberswalderstr. U-Bahn



Monsters
↓

Fig. 54 Monbijoupark,
Mitte



Fig. 55 Monbijoupark,
Mitte



Fig. 56 Monbijoupark, Mitte



Fig. 57
Stargardstr.,
Prenzlauer Berg



Fig. 58 Monbijoupark, Mitte

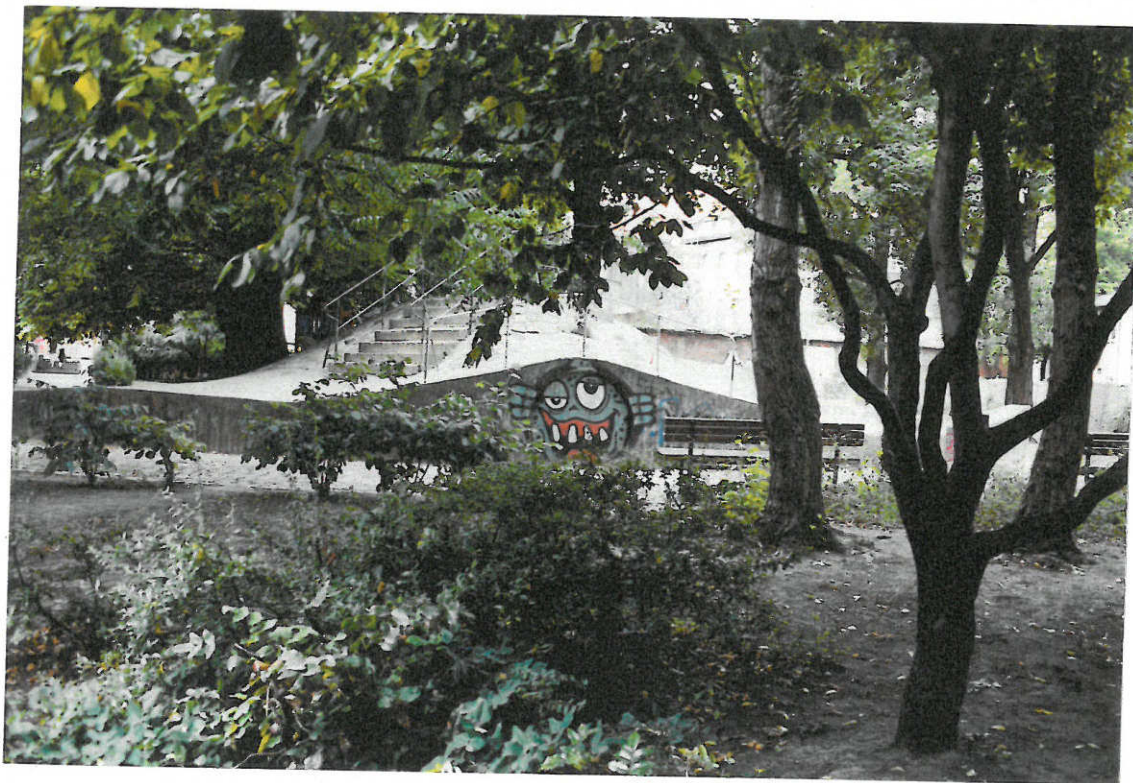


Fig. 59 Monbijoupark, Mitte



Fig. 60 Hackescher Markt - arches

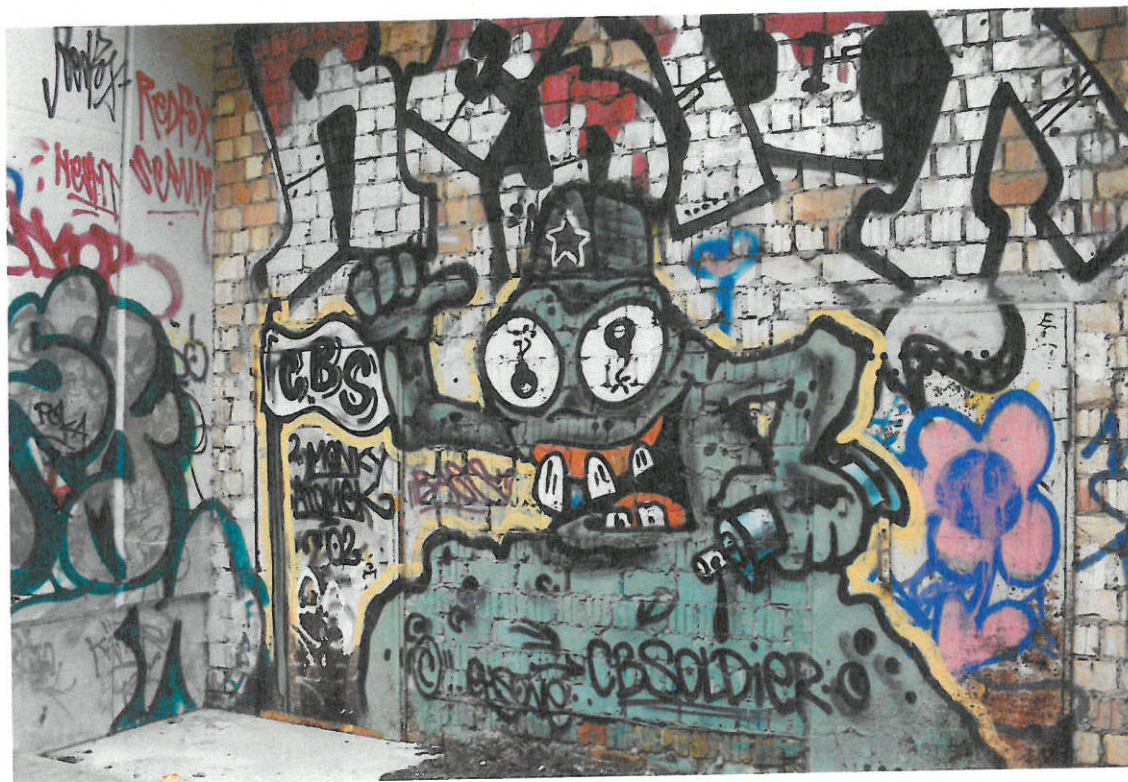


Fig. 61 Hackescher Markt - arches



Fig 62 Hackescher Markt,
arches



Fig. 63 Prenzlauer Berg

NAMES

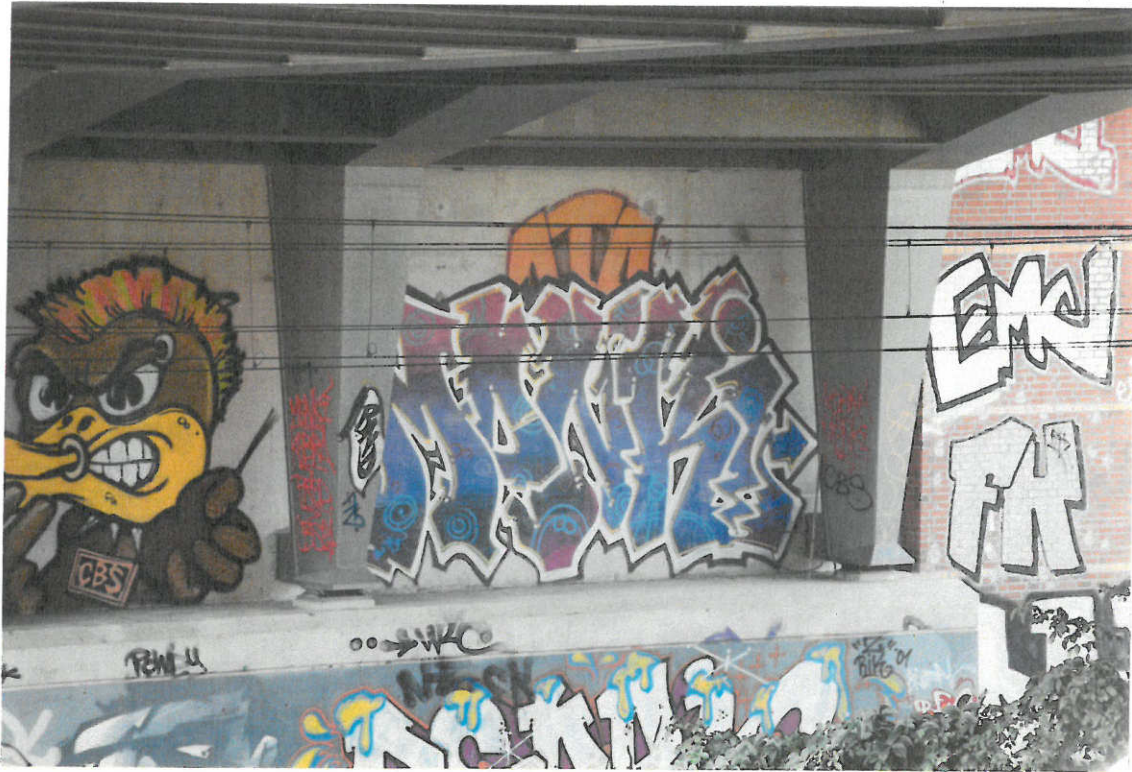


Fig 64 Prenzlauer Berg "Monki"



Fig. 65 Prenzlauer Berg "Cobra"



Fig. 66 "Ehsonz"



Fig 67 Prenzlauer Berg "Zednic"

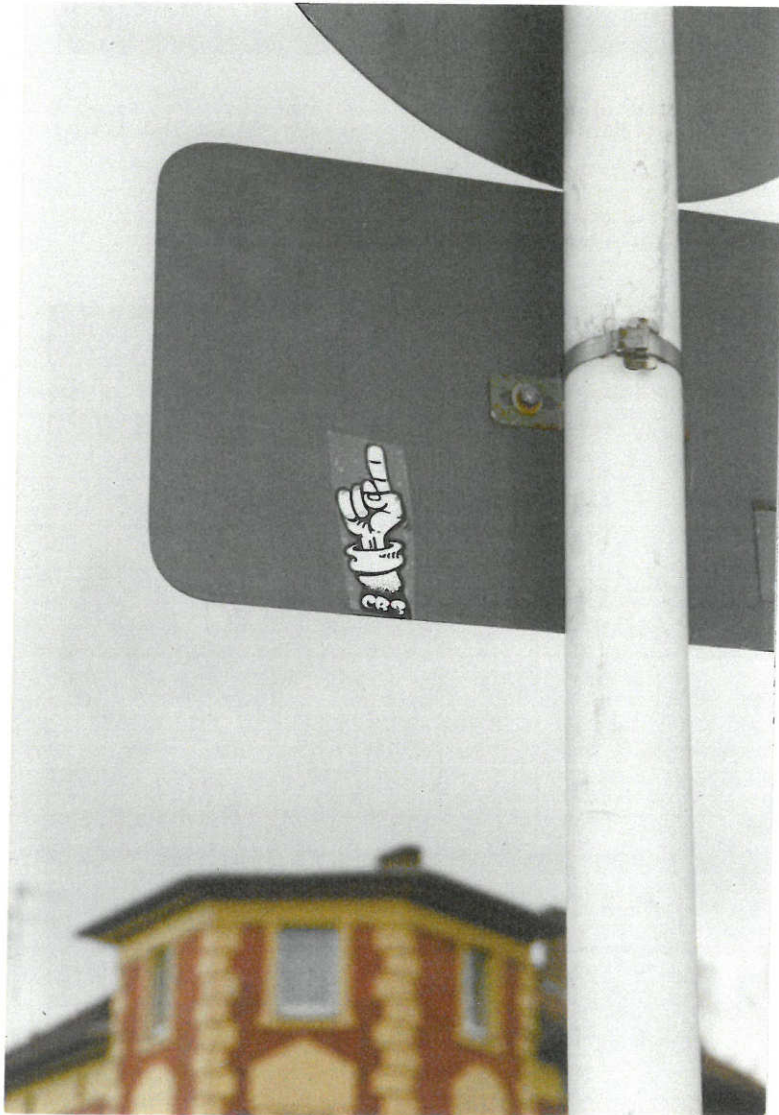


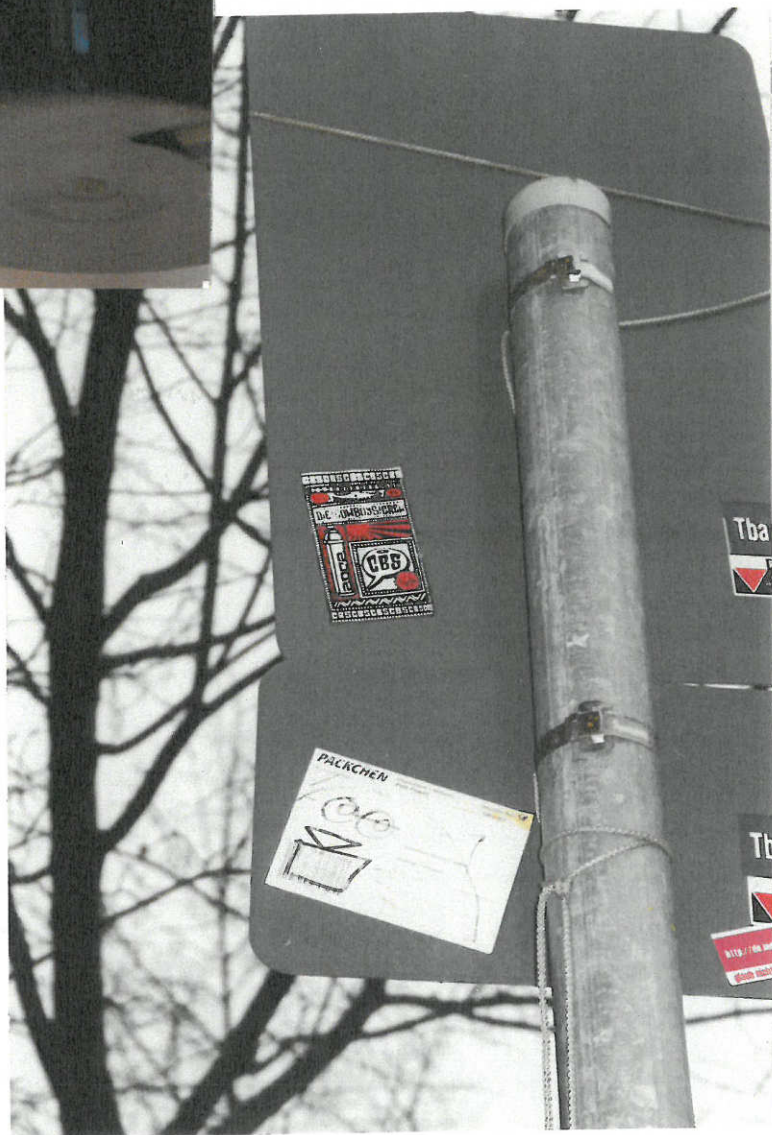
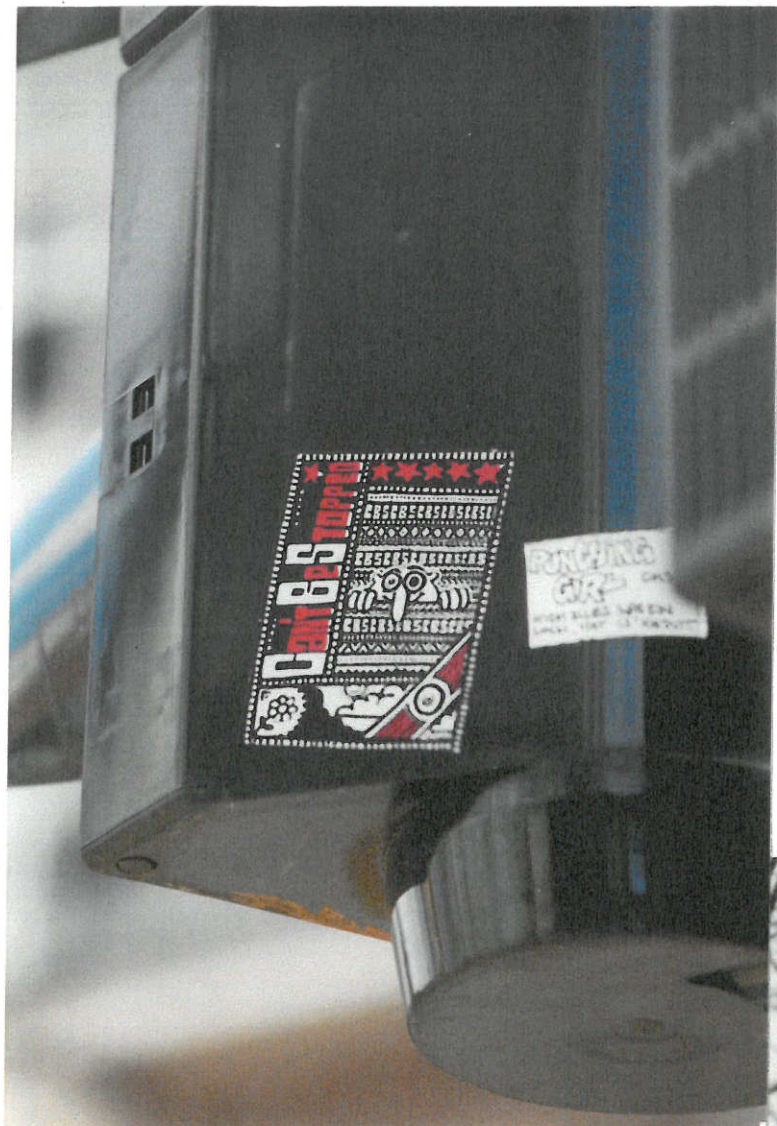
Fig 68 Monbijouplatz - "Kosmo-Pysio" (not sure it's CBS)

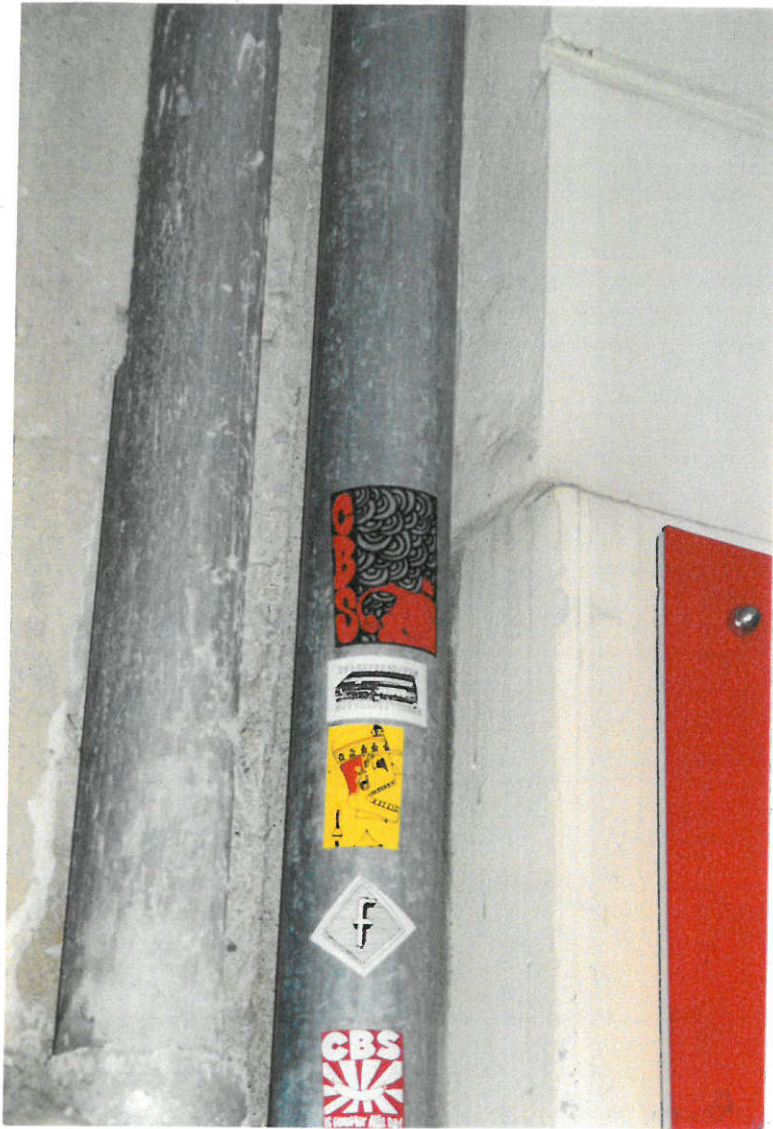


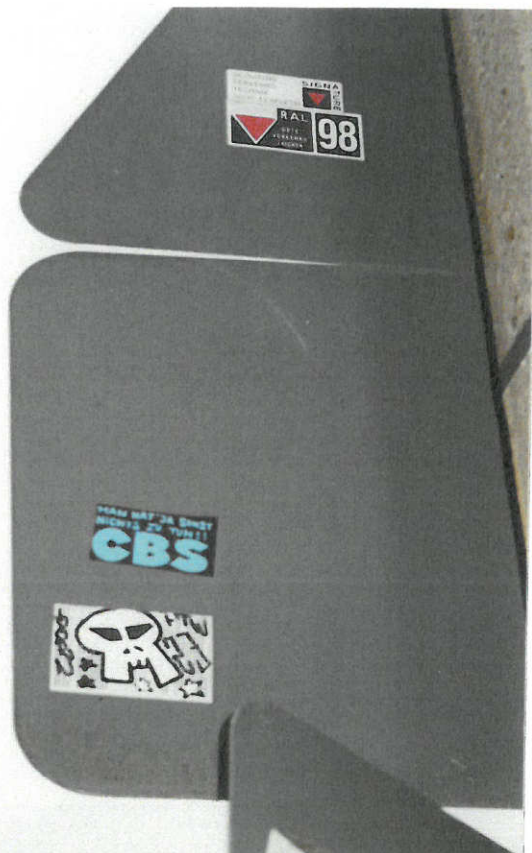
Fig 69 Prenzlauer Berg "Kripoe - CBS"

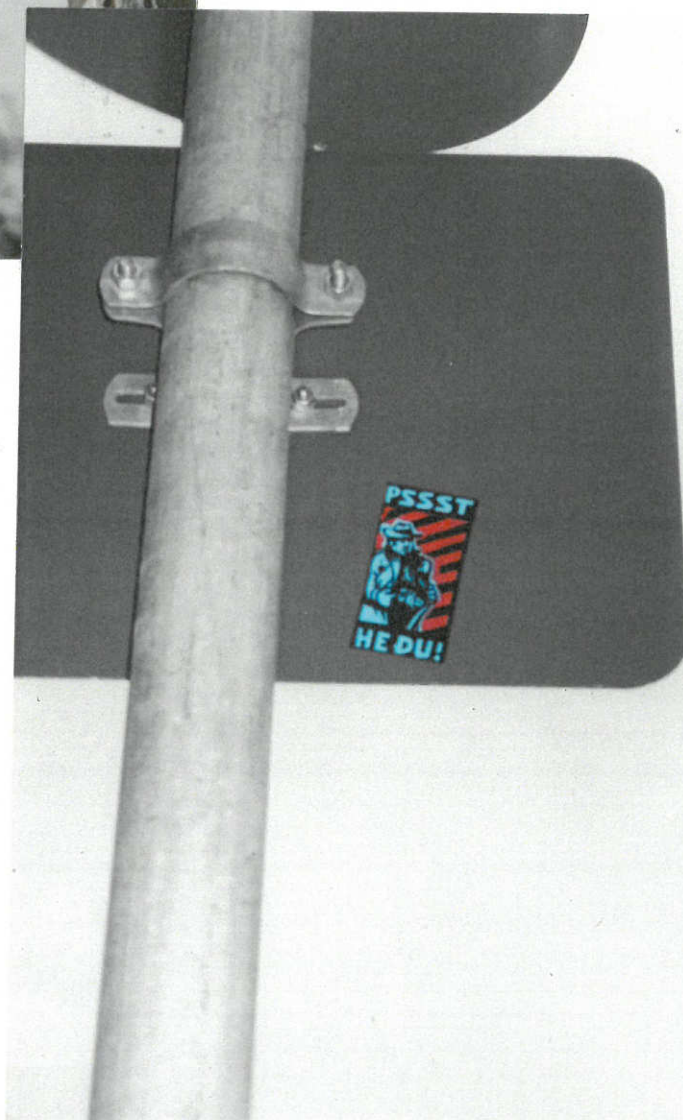
STICKERS









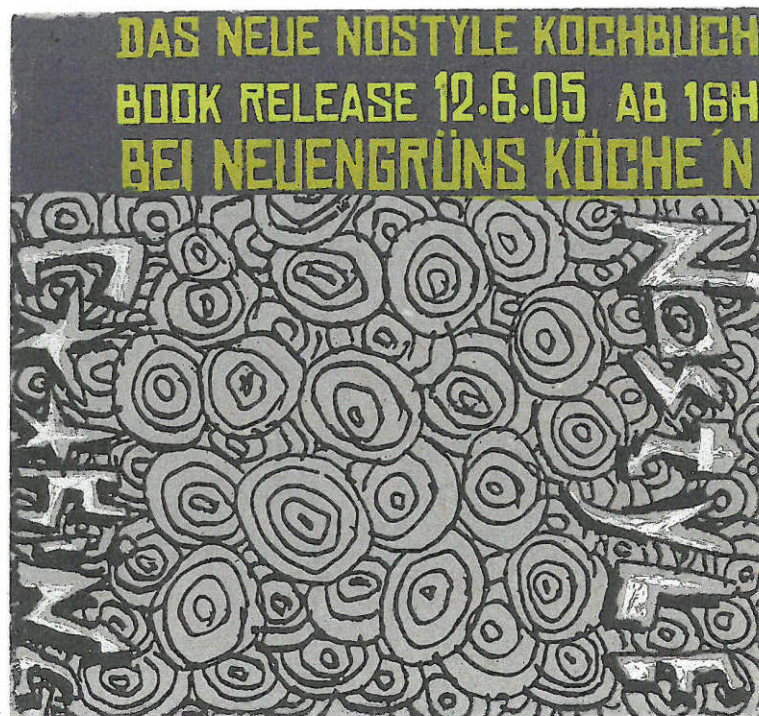


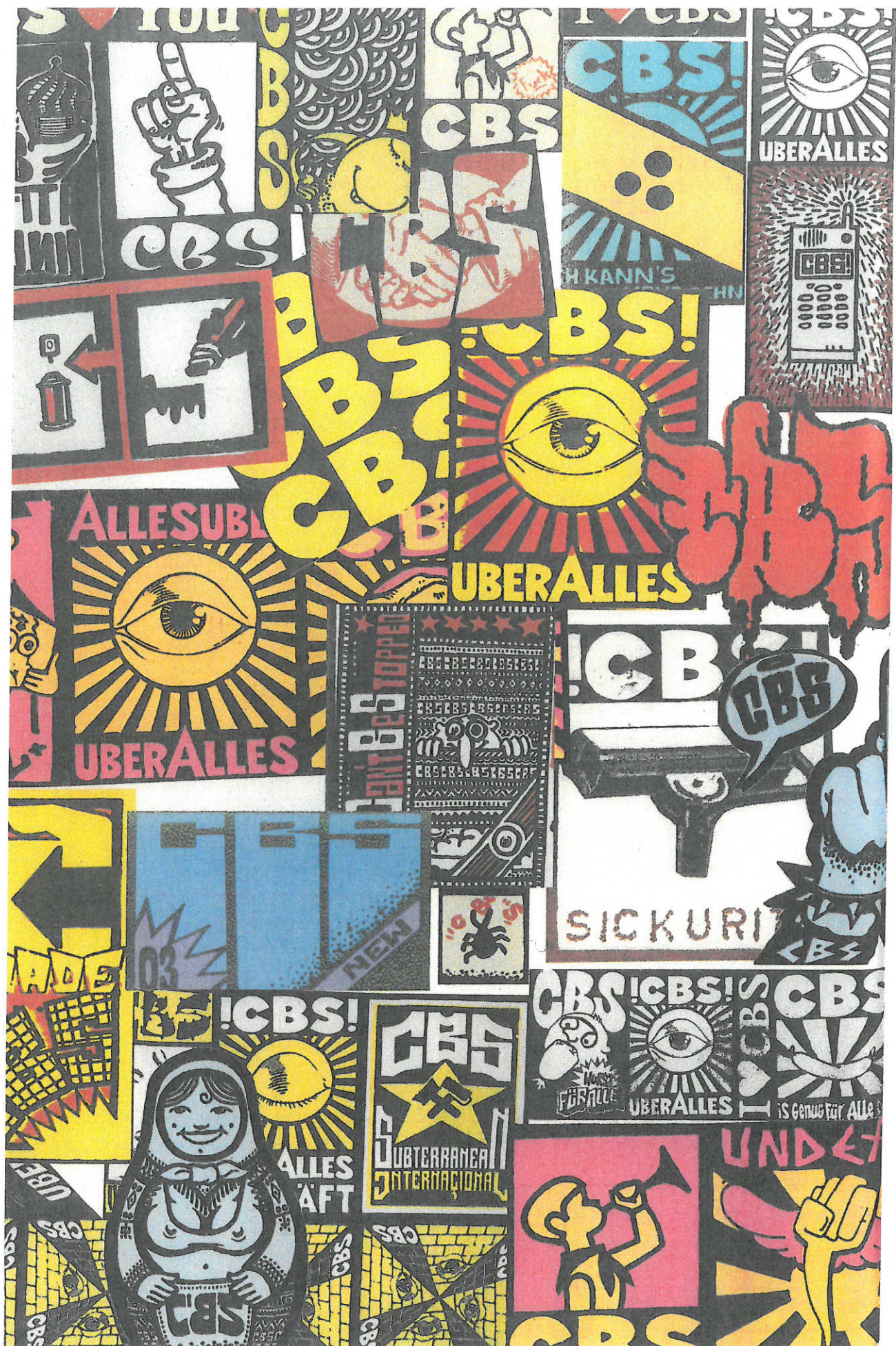
"Hey Du!" DDR Children's Show



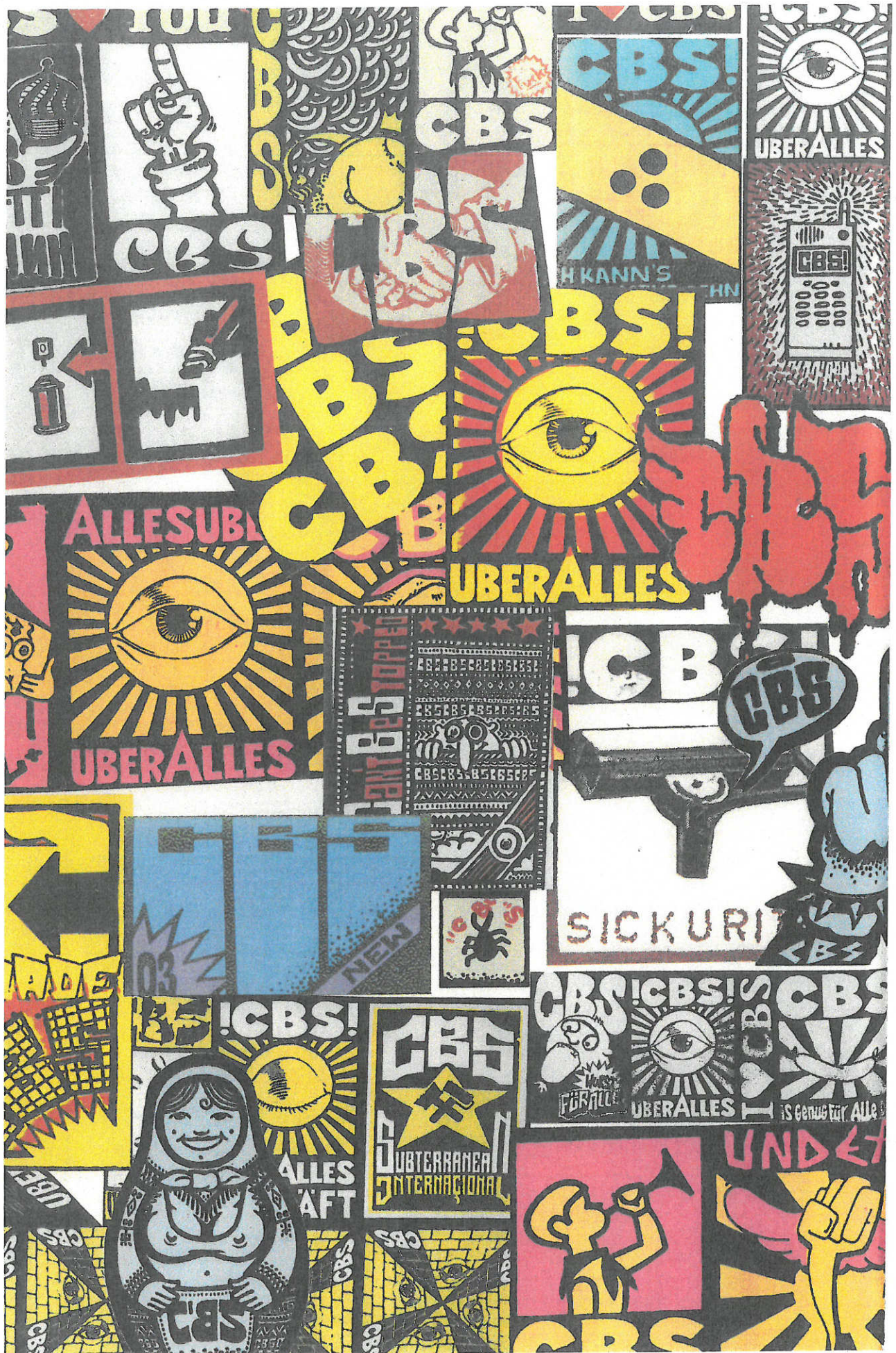


GAST BUCH





courtesy of 26 Jumpstreet - Ishue Moabit

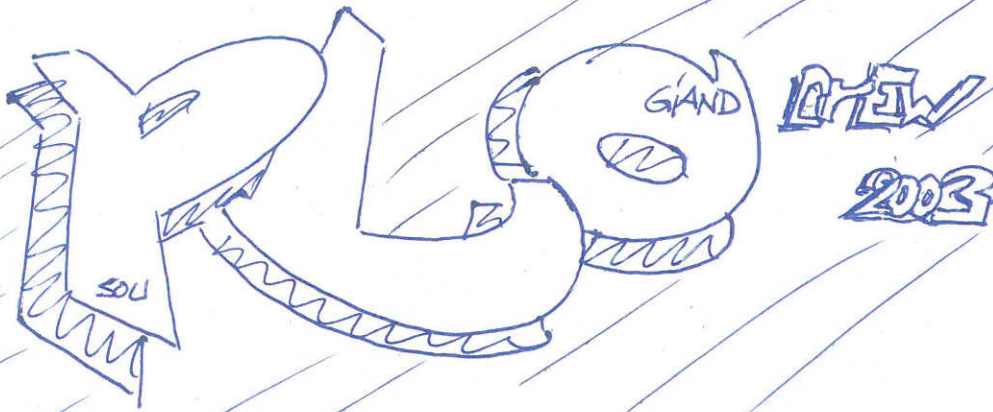


courtesy of 21 Jumpstreet - Lohue Moabit

Viele Fans ...

viel Krawall!!!

... und doch nicht dumm!

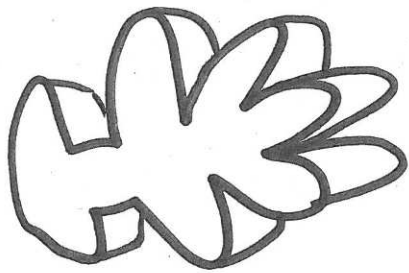


yo Zedrik ...

yo CBS ...

DDD
000

GAST BUCH



PRAY 4 EVERY 1
BNE CREW

GAST BUCH

