

**SÈYO HAS BEEN A HOUSEHOLD NAME IN SWISS AND EUROPEAN HIPHOP FOR WAY MORE THAN TWO DECADES. SO LET'S TAKE AN IN DEPTH LOOK AT THE STORY OF THIS EXTRAORDINARY FAMILY FATHER, B-BOY AND AEROSOL ARTIST...**

GROWING UP AS WORKING CLASS KID IN THE ECONOMICALLY TROUBLED CITY OF BIEL-BIENNE, HE GOT INFECTED WITH THE HIPHOP VIRUS IN LATE 1982 THROUGH A REPORT ON NYC'S STREET CULTURE ON NATIONAL TELEVISION WAY BEFORE GROUND BREAKING MOVIES AS WILD STYLE, STYLE WARS AND BEAT STREET. NEVERTHELESS HE'S NOT BEEN THE FIRST B-BOY TO GET DOWN IN TOWN ... ANCESTORS INCLUDE THE JAILHOUSE BOOGIE DANCERS VERY OWN FREDDY BREAKER ... HE SOON BECAME ONE OF THE LEADING FIGURES IN THE CITIES HIPHOP CIRCLES AS HE WAS DEFINITELY ONE OF THE IF NOT THE FIRST TO UNDERSTAND AND LIVE THE COMBINATION OF THE VARIOUS ELEMENTS OF THE NOW WORLD DOMINATING CULTURE.

IN THE SO CALLED GOLDEN ERA OF SWISS HIPHOP FROM THE MID 80IES TO THE EARLY 90IES, SÈYO PAVED HIS WAY THROUGH B-BOY CIPHERS ALL AROUND THE COUNTRY. TOGETHER WITH HIS JAZZY ROCKERS CONSISTING OF HIMSELF, KID ROCK, EDUZY, PRINCE DEE, SWEED, CHICO, SHY, CARLOS AND LATER ON A FEW OTHERS AS BERNES ZED AND BIEL-BIENNES YOUNGSTERS ZUKI AND KEEZ II, HE WAS ENGAGED IN CLASSIC BATTLES AGAINST BATTLE SQUAD, FANTASTIC BREAKERS, CRAZY FORCE CREW AND OTHER TOP NOTCH B-BOYS AT JAMS THROUGHOUT SWITZERLAND. EVENT THOUGH THE ASSEMBLY SPLIT AND MOST OF THE INVOLVED PEOPLE QUIT FROM PRACTICING IN THE EARLY 90IES, SÈYO REMAINED ACTIVE AND CAN STILL BE SEEN GETTING DOWN IN A CIRCLE AT A FEW RARE OCCASIONS. MOST IMPORTANTLY THE CLASS AND STYLE OF THE JAZZY ROCKERS CREW HAS REMAINED A HUGE INFLUENCE ON LATER GENERATIONS OF B-BOYS HAILING FROM BIEL-BIENNE.

AT THE SAME TIME SÈYO GOT INVOLVED IN B-BOYING HE ALSO FOUND HIS ATTRACTION FOR AEROSOL ART. HIS FIRST EXPERIENCES AS A GRAFFITI WRITER DATE WAY BACK TO 1983. FROM EARLY NAÏVE PIECES AND TAGS HIS STYLE QUICKLY EVOLVED TO COMPLETE MASTERWORKS WITH SIMPLE BUT EFFECTIVE STYLED LETTERING AND COLOURFUL BACKGROUNDS IN THE MID 80IES. A CONSTANT EVOLUTION OF STYLE AND SKILLS MADE HIM ONE OF THE MOST INFLUENTIAL SWISS GRAFFITI WRITERS, WIDELY ACCLAIMED FOR HIS HIGHLY DEFINED SEMI WILD STYLE LETTERING, DETAILED BACKGROUNDS AND UNIQUE CHARACTERS. HIS TRADEMARK STYLE COMBINES INFLUENCES FROM VARIOUS ASPECTS INCLUDING CULTURAL, NATURAL, RACIAL, SOCIAL AND URBAN ISSUES PUT TOGETHER IN HIS OWN WAY OF ARTISTIC EXPRESSION.

TECHNICALLY SÈYO HAS PUSHED THE LIMITS OF AEROSOL ART WAY BEYOND OF WHAT COULD HAVE BEEN IMAGINED OVER 20 YEARS AGO WHEN HE FIRST HIT A WALL WITH SIMPLE SPRAY PAINT. TOGETHER WITH LONG TIME FRIEND AND PARTNER TARKIN HE'S BEEN INVENTING TECHNIQUES THAT GAVE HIM THE OPPORTUNITY OF PAINTING ALMOST AIRBRUSH LIKE LINES WITH TRADITIONAL CANS AND HE'S ALSO BEEN ONE OF THE FIRST GRAFFITI WRITERS IN THE COUNTRY TO NOT ONLY PAINT WALLS BUT ALSO CANVASES. THESE WORKS HAVE BEEN SHOWN AT EXHIBITIONS ALL OVER THE COUNTRY THROUGHOUT THE YEARS. ALREADY IN THE EARLY 90IES SÈYO ALSO BEGAN TO EXPERIMENT WITH FORMS OF ARTISTIC EXPRESSION THAT WENT BEYOND PLAIN WALLS AND CANVASES. HE STARTED TO INVOLVE THREE DIMENSIONAL ITEMS INTO HIS PAINTINGS AND BESIDES OF THE PAINTING ALSO GOT INTO SCULPTING HIS UNIQUE TOY LIKE CREATURES MADE UP EXCLUSIVELY OF CAPS, BALLS AND OTHER TECHNICAL COMPONENTS OF SPRAY CANS.

NOWADAYS, THE FATHER OF TWO GIRLS IS IN HIS LATE 30IES, STILL RESIDING IN HIS HOMETOWN WITH HIS WIFE ODILE AND MAKING HIS LIVING THROUGH HIS ART WHICH STILL CONSTANTLY EVOLVES BUT ALWAYS REMAINS PURE HIPHOP IN ITS RAWEST FORM...