

SHEPARD FAIREY

BIOGRAPHY :

By transforming the status of wheat-pasting and poster art from the low-brow counter-cultural realm of punk and state to the highest levels of national attention and esteem, Shepherd Fairey has established himself as the world's most famous proponent of street art. His 2008 poster of Barack Obama, entitled 'Hope', is now talked of alongside the iconic images of Che Guevara and Mao Tse-Tung in terms of greatest impact derived from a single piece of art. Yet Fairey was making waves for a long time before this. His *OBEY* movement, which started off in college as a "few weeks of mischief", dispersed to cities all over the U.S.A., as Fairey sought to use his art as propaganda, imploring people to think and question the mechanisms of control embedded in their daily lives. Whilst Fairey's work have become a mainstay in mainstream, institutionalised circles, his commitment to the public sphere has only intensified. At the heart of this is his commitment to interrogating and understanding the relationship we as individual citizens have to the city and public life, to find ways of intensifying and repairing this relationship.

Fairey has shown at some of the world's most established art museums including The Andy Warhol Museum in Pittsburg and the Institute of Contemporary Art, Boston.

BORN: Charleston, USA

LIVES: Los Angeles, USA

EDUCATION: Rhode Island School of Design

TWITTER: @OBEYGIANT

INSTAGRAM: @OBEYGIANT

FACEBOOK: <https://www.facebook.com/shepardfairey/>

WEBITE: <https://obeygiant.com/>

SOLO EXHIBITIONS

2015

ON OUR HANDS, JACOB LEWIS GALLERY, NEW YORK, U.S.A.

2012

SOUND & VISION, STOLENSPACE GALLERY, LONDON, U.K.

2011

REVOLUTIONS - THE ALBUM OF COVER ART OF SHEPHERD FAIREY, ROBERT BERMAN GALLERY, SANTA MONICA, U.S.A.

2010

MAY DAY, DEITCH PROJECTS, 76 GRAND STREET, NEW YORK, U.S.A.
SUPPLY AND DEMAND, CINCINNATI CONTEMPORARY ARTS CENTER, CINCINNATI, U.S.A.

2009

SUPPLY & DEMAND, THE ANDY WARHOL MUSEUM, PITTSBURG, U.S.A.
SHEPHERD FAIREY, NATIONAL PORTRAIT GALLERY, CANBERRA, AUSTRALIA
SUPPLY & DEMAND, INSTITUTE OF CONTEMPORARY ART, BOSTON, U.S.A.

2007

IMPERFECT UNION, MERRY KARNOWSKY GALLERY, LOS ANGELES, U.S.A.
E PLURIBUS VENOM, JONATHAN LEVINE GALLERY, NEW YORK, U.S.A.

2006

RISE ABOVE, MERRY KARNOWSKY GALLERY, LOS ANGELES, U.S.A.
OBEY, GALERIE MAGA DANYSZ, PARIS, FRANCE

2005

SHEPHERD FAIREY, HONOLULU MUSEUM OF ART, HONOLULU, HAWAII
MANUFACTURING DISSENT, MERRY KARNOWSKY GALLERY, LOS ANGELES, U.S.A

2004

SUPPLY & DEMAND, MERRY KARNOWSKY GALLERY, LOS ANGELES, U.S.A.
OBEY, V1 GALLERY, COPENHAGEN, DENMARK

2002

SHEPHERD FAIREY, KINKSEY/DESFORGES GALLERY, CULVER CITY, U.S.A.
OVERNIGHT DELIVERY, BLK/MRKT GALLERY, CULVER CITY, U.S.A.

GROUP EXHIBITIONS

2015

MAPPING THE CITY, SOMERSET HOUSE, LONDON, U.K.

2014

THE INSISTENT IMAGE: RECURRENT MOTIFTS IN THE ART OF SHEPHERD FAIREY AND JASPER JOHN, HALSEY INSTITUTE OF CONTEMPORARY ART, CHARLESTON, U.S.A.

2013

AT HOME I'M A TOURIST, COLLECTION DE SELIM VAROL, CENTRO DE ARTE CONTEMPORÁNEO MALAGA, MALAGA, SPAIN

2009

VIVA LA REVOLUCION: A DIALOGUE WITH THE URBAN LANDSCAPE, MUSEUM OF CONTEMPORARY ART, SAN DIEGO, U.S.A.
URBAN ART, MUSEUM FÜR MODERNE KUNST, BREMEN, GERMANY
THE ART OF REBELLION, ROBERT BERMAN GALLERY, SANTA MONICA, U.S.A.

2008

UNDER A RED SKY, STOLENSPACE GALLERY, LONDON, U.K.

2004

BACKJUMPS - THE LIVE ISSUE #1, KUNSTRAUM KREUZBERG/BETHANIEN, BERLIN, GERMANY

2003

BEAUTIFUL LOSERS, CINCINNATI CONTEMPORARY ARTS CENTRE, CINCINNATI, U.S.A.

1999

STICKER SHOCK: ARTISTS, INSTITUTE OF CONTEMPORARY ART, UNIVERSITY OF PENNSYLVANIA, PHILADELPHIA, U.S.A

SELECTED PRESS

artnet news



Shepard Fairey's background is rooted in American skate and punk rock culture, with his work born out of a combination of a graffiti aesthetic and a Pop art sensibilities. Straddling the divide between the fine art world and the street art world, Fairey—despite his massive popularity—has had to wait to be accepted by the more traditional art world. His higher profile has also, in turn, gotten him into some seriously hot water with law enforcement.

Artnet
17th November 2015
Amah-Rose Abrams

<https://news.artnet.com/people/shepard-fairey-street-artist-fine-artist-364553>

theguardian

Shepard Fairey: 'My goal was to make art by any means necessary'

Fairey, too, remains steadfast in the principles and perspectives he acquired following his years at the prestigious Rhode Island School of Design and his ascendancy through the ranks of street art: to enable people to clearly see objects or ideas so taken for granted that they have become invisible.

“Ten years ago I thought that hard work and moving up through the various stages of societal and cultural validation would make me feel secure and satisfied,” he says. “Now, I would tell anyone that the most important thing is to be honest with yourself and be happy if you feel you’ve accomplished your vision - no matter what the rest of the world has to say.”

The Guardian
16th October 2015
Adrian Brune

<http://www.theguardian.com/artanddesign/2015/oct/16/shepard-fairey-my-goal-was-to-make-art-by-any-means-necessary>

APPROVED (A by P) PABLO



Cover for Esquire
February 2009

THE NEW YORKER

THE ART WORLD

HOPE AND GLORY

A Shepard Fairey moment.

BY PETER SCHJELDHAHL

It was only about a year ago, though it feels like half a lifetime, that Shepard Fairey created the most efficacious American political illustration since 'Uncle Sam Wants You': the Obama 'Hope' poster. In innumerable variants, the craning, intense, elegant mien of the candidate engulfed the planet. I won't forget coming across it, last summer, stenciled on a side-

graph into solid darks and blank lights, thus rendering volumetric subjects dead flat. Mentally restoring those splashes to rounded substance makes us feel clever, on the important condition that the subject excites us enough to elicit the effect. The reward with Fairey's picture was a thrill of concerted purpose, guarded against fatality by coolly careful deliberation. The effect is

maudlin in Providence, he took to applying graphic stickers and posters, without permission, to buildings and signs. The signature image of his street work is the cartooned face of the wrestler Andre the Giant (Andre René Roussimoff, who died in 1993), and is fondly remembered for his role in the 1987 film 'The Princess Bride', accompanied at first by the wacky caption 'Andre the Giant Has a Posse' and later by 'Obey Giant' or, simply, 'Obey.' Literally paranoid, the motif was inspired by the artist's reading of George Orwell's 'Animal Farm' and '1984'—a connection that looped back to the source last year when Penguin U.K. mimed those books with new cover designs, by Fairey. Fairey's street work popularized a grimy fashion for academic deconstruction, with



Fairey's cover for a 2008 British edition of Orwell's novel, which he cites as an inspiration, and a wall of Fairey's street posters.

walk of a hamlet in the upper Catskills, where cell phones don't work and most people, if they vote at all, vote Republican. Underfoot, the small, tidy image organized its rustic environs as a frame for itself, like Wallace Stevens's jar in Tennessee. I was delighted, as an Obama supporter. But I was a little disturbed, too, by the intrusion on a tranquil—and, it suddenly proved, defensible—reality of southern beaches and hammock mountains. The result was strident and mystical, yanking my mind into a placeless jet stream of abstract associations. It exploited a familiar graphic device—scaled and refixed by Andy Warhol—of polystyle photo-

that of epic poetry in an everyday tongue. A 'Hope' poster hangs alongside about two hundred and fifty slick and, for the most part, far more resplendent works in a Fairey retrospective, his first, at the Institute of Contemporary Art, in Boston. The thirty-nine-year-old Fairey, a Los Angeles-based street artist, graphic designer, and entrepreneur, was born and raised in Charleston, South Carolina, where his father is a doctor. At fourteen, Fairey, a budding mural, started decorating skateboards and T-shirts. He graduated from the technically rigorous Rhode Island School of Design with a bachelor's degree in illustration, in 1992. While a

pretensions to exposing the malign operations of mass culture. Hip rather than populist, the Andre campaign projects an audience dumb enough to fall for media manipulation while smart enough to absorb a critique of it. And, of course, it's vandalism—in the vein of urban graffiti—invading environments whose inhabitants, for all any artist knows, might value them just as they are. Boston's ICA has considered a citywide smearing of street art by Fairey, as an extension of the show. That makes sense. So does the decision of the Boston police to arrest him for it, on his way to the show's opening. Fairey has run into a similarly produc-

THE NEW YORKER, FEBRUARY 23, 2009 79

The New Yorker
 23rd February 2009
 Peter Schjeldahl

<http://www.newyorker.com/magazine/2009/02/23/hope-and-glory>

<http://a-by-p.com>