



EXHIBITION
MASTERPIECES AND
INFLUENCE OF POP ART

AROUND ANDY WARHOL,
KEITH HARING AND BANKSY



CURATOR OF THE EXHIBITION

Jean-Christophe Hubert graduated from the Faculty of Philosophy and Humanities at the University of Liège, specializing in Modern Art History. He began his career in 1996 with the nonprofit organization Art&Fact and teaches at the Centre de Formation permanente des Classes moyennes et des PME Liège-Huy-Waremme. As a curator or consultant, he has participated in exhibitions at the Musée du Chapitre de Soignies, the Abbaye du Val-Dieu, the Château d'Aigremont, and the Musée d'Art moderne de Liège for the Ministry of Heritage of the Walloon Region. In 2000 he became curator of the Val-Dieu Abbey Museum of Art and History. Inside this magnificent 13th-century building, he will open an exhibition devoted to Rembrandt's engraved works and establish a collaboration with the Rembrandt House in Amsterdam.

A doctoral student at the Fonds National de la Recherche Scientifique (National Fund for Scientific Research) of the University of Liège, he then devoted himself to research before finally devoting himself to curating exhibitions. He developed this orientation within the nonprofit organization Collections et Patrimoines. As art director, he led exhibitions such as Pierre-Paul Rubens in Eupen, Leonardo da Vinci in Brussels, and Sos Planet in Liège.

Curator of the Brussels Museum of Letters and Manuscripts until 2012, he participated in the development of this Brussels cultural hub and saw the opening of seven prestigious exhibitions, including Georges Simenon, Bruxelles Capitale des Arts and L'étincelle surréaliste. Nearly twenty lectures attracted large audiences and prestigious speakers such as Jacques Bredael, Hervé Hasquin, Marc Eyskens, and Patrick Weber.

At the same time, he has developed projects at such notable sites as the Oud-Sint-Jan site in Bruges, the Château de Waroux in Ans, the Malmundarium in Malmedy, and the Pouhon Pierre le Grand in Spa, and he specializes in curating and staging museums and exhibitions.

In 2010, Jean-Christophe Hubert became curator of the Pablo Picasso Collection in Bruges, at the famous site of the former Hôpital Saint-Jean. He has curated exhibitions devoted to Félicien Rops, Auguste Rodin, Claude Monet, Auguste Renoir, Edgar Degas, Jean-Michel Folon, Salvador Dali, Joan Miro, Henri Matisse, Marc Chagall, René Magritte, Pol Bury, and Pierre Alechinsky. He has curated more than 120 exhibitions of 19th- and 20th-century art, including, most recently, the Pablo Picasso exhibition at Palazzo Paesana in Turin. He is the author of more than 30 books on art. His favorite subject is the work and personality of artists in front of their audience.





FOR TOURISM AND SCHOOLS

These exhibitions are an educational tool for exploring art and sharing it with children. The presentation of original works and the use of specific educational tools such as games, crafts, and books provide a fun way to explore an artist, an era, or a technique.

These are not art workshops proper, and the goal is not to learn a technique or artistic style, but rather to stimulate the imagination, educate the child's eye, and have fun doing what the artist does, in order to better understand his or her work. In this way, children learn to see, feel and decode works of art on their own. Art as a way to grow, to learn about others and ourselves. Art for enjoyment. Art to better understand our world, our society, the image it conveys and why. Art that we can dissect to better appreciate it.... Art that helps us learn to live together.

The tools

Children's panels. In the exhibition setting, panels were designed especially for children and games were created especially for them.

Free brochures for families. All families with children will receive a free 12-page booklet with games for their children during the exhibition. Thus, while parents visit the exhibition, children can play games to discover the same works in a different way, with an educational approach. The goal is to make the visit as enjoyable as possible for young people.

A downloadable educational package. To prepare for the visit or to extend the exploration at home, families and schools can download an original educational packet. The download is free of charge.

The different programs offered

For the general public: visit the exhibition with the help of a small "guidebook" and participate in workshops led by project leaders and related to the themes of the permanent and temporary exhibitions.

For school groups: children, divided into small groups, visit the exhibition. The exhibition is led by animators. They encourage children to watch, explore and experience the exhibition, as well as to express themselves and engage in dialogue.

For current and future educators: Guided tour of the exhibition and discussion with project leaders (by appointment).



Better understand those around us

The main goal of this exhibition is to enable the general public, and especially young people and children, to discover art, its history, and its fascination through a concept that meets their expectations. Unfortunately, too many exhibitions are designed without children in mind. The permanent exhibition, designed entirely for children, presents a two-level itinerary that allows children to discover works by Picasso, Matisse, Chagall, Miró, Folon, Braque, Magritte, Dali, etc. The route plays an educational role, encouraging visitors to extend their discovery by reading, traveling or visiting other exhibitions...

One of the project's priorities is to desacralize the relationship with art, without oversimplifying it and integrating it into social practices. The goal is to encourage open-mindedness to differences, cultures and the environment by developing an artistic and cultural dynamic among children, families and even the general public.

The goal of this project is to provide an opportunity to learn more about ourselves and those around us. The exhibits are participatory and fun. The entertainers play a key role. They bring the exhibition to life, creating an atmosphere of trust, giving children a voice and encouraging them to listen attentively and warmly so that they can express their feelings about the artworks.





EXHIBITION

MASTERPIECES AND THE INFLUENCE OF POP ART ABOUT ANDY WARHOL - KEITH HARING - BANKSY

EXHIBITION FEATURES

The exhibition brings together 200 pieces: prints, drawings, posters, lithographs by Andy WARHOL, Keith HARING, other Pop Art artists, right up to BANKSY, the Pop Art-influenced street artists, all original and validated by the estates.

The first part of the exhibition begins with works by Andy Warhol: Campbell's Soup Cans, consumer objects, advertising, the birth of Pop Art, Marilyn Monroe...

Then, the second part of the exhibition features works by Keith Haring, a POP ART artist but also one of the first STREET ART artists, with drawings of the New York subway in particular.

Finally, the third part of the tour brings together original paintings, drawings, sculptures and illustrations, by the world's most famous Street Art artists, influenced by POP ART. The tour unveils previously unpublished masterpieces by BANKSY, including a cardboard piece created for the 2003 London demonstration against the second Gulf War, but also by artists such as Shepard (Obey), Space Invader, JonOne.... The tour closes with the presentation of Banksy's film "Faites le mur", the artist's first film made in 2010.



PART ONE

THE BIRTH OF POP ART AND ANDY WARHOL

THE BIRTH OF POP ART

The exhibition begins with works by the founders: Richard Hamilton and Edouardo Paolozzi, the originators of the Independent Group, the precursor circle of the British Pop Art movement of the 1950s. The term *Pop Art* is an abbreviation of *popular art* meaning "popular art". The movement originated in England in the 1950s and then developed in the United States. In 1960, John Fitzgerald Kennedy became President of the United States. He took office on January 20, 1961. He undertook several social reforms. Through his speeches, he established the "American way of life": (the American dream: life, liberty, the pursuit of happiness). Between 1962 and 1969, homes were equipped with televisions, fostering a new way of life. Pop Art emerged in the United States in the 1960s. This art was inspired by mass culture and consumer society. Pop Art artists represent art as a consumable product: ephemeral, cheap and disposable.



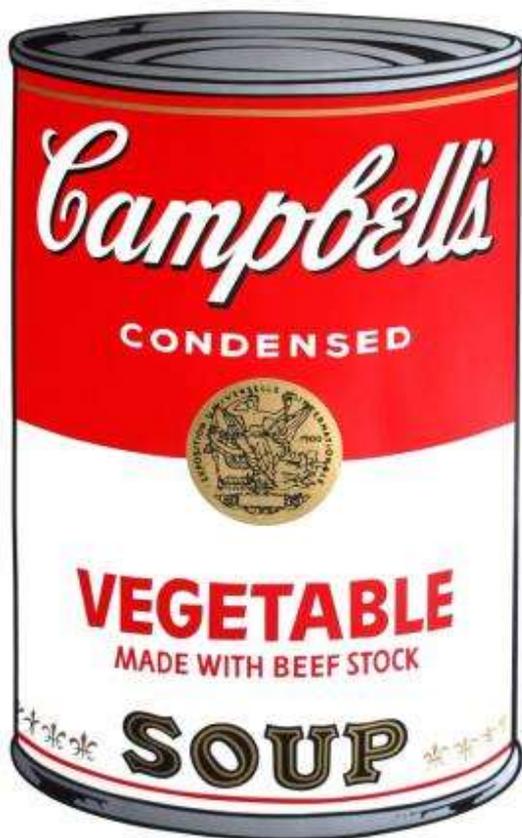
Advertising, the media, comics and television were the main sources of inspiration for this movement. Pop Art was criticized for its use of everyday images, which were then neglected or even despised. But it was also criticized for its repetitive use of silkscreen printing, which enabled series of works to be produced rather than a single work. The work of art thus acquired a new status. We move from the single to the multiple, marking a major departure from classical ideas of art.

ANDY WARHOL

Born into a modest family of Slovakian origin who immigrated to Pittsburgh, Pennsylvania in the 1920s, Andy Warhol, whose real name was Andrew Warhola, showed precocious artistic talent. Afflicted at the age of nine with chorea, a disease affecting the nervous system, he was always in poor health.

Fascinated by the stars of the silver screen, Warhol frequented local cinemas with his three brothers. From an early age, he was fascinated by movie stars. Warhol maintained a long love affair with the seventh art, collecting numerous advertising clichés illustrated with photos of Marilyn Monroe, Elizabeth Taylor, Greta Garbo and Brigitte Bardot.

In the 1950s, Warhol published books such as "In the Bottom of My Garden" on a self-publishing basis, hand-colored and produced in very small quantities using the technique employed before the invention of color printing. The coloring was done by Warhol's friends during evenings at "Serendipity 3", the café where Warhol's works were exhibited at the time. This illumination technique was inspired by the plates in Granville's book "Les fleurs animées" (1847), a copy of which Warhol owned. In the late 1950s, he founded Andy Warhol Enterprises Inc. had a nose job and bought a townhouse on Lexington Avenue, where he set up his studio and moved in with his mother.



AN EXHIBITION FOCUS CONSUMER OBJECTS

After studying advertising design at Pittsburgh's Carnegie Institute of Technology, the artist moved to New York and took the name Andy Warhol. He quickly made a brilliant career in advertising. He experimented with the silkscreen process, for Vogue and Harper's Bazaar magazines, which he later put to good use in his own work. He designed department store windows, record sleeves and book covers. Reflecting on this period of his life, he said: "I started out as a commercial artist and I want to finish as a business artist".

From 1960, Warhol devoted himself to painting: at the same time as Roy Lichtenstein. His first paintings were based on comic books such as Popeye, Dick Tracy... From 1962 onwards, he painted his first canvases devoted to consumer goods such

as Coca-Cola bottles and Campbell's Soup cans. He painted newspaper front pages, transposing their photographs into paintings. At the same time, Warhol was making silkscreens of stars, with the aim of turning art into a mass product. The artist had his first solo exhibition in 1962 at the Ferus Gallery with "Campbell's Soup Cans".



AN EXHIBITION FOCUS: ADVERTISING

Art critic Michael Fried writes: "Art like Warhol's necessarily parasitizes the myths of his time, and thus, indirectly, the fame and advertising machine that launches them onto the market". Indeed, with irony, Warhol hijacks the great American myths: the cult of money and stars, unbridled consumerism and the fascination with violence. Little by little, the artist eliminated manual labor and the signature. The silkscreen technique enables him to obtain a neutral rendering, close to that of an advertising image. As a starting point, the artist always uses a photograph, often an advertising one. For portraits such as Marilyn Monroe, the multiplication of images suggests celebrity, abundance and the wide distribution of photos, in black and white in newspapers and in color in magazines. He had these photos silk-screened several times. The colors come from advertising: pink, yellow, turquoise, red, white, orange... For everyday objects like Campbell's Soup, the multiplication of images suggests the overabundance and overconsumption of the time...

AN EXHIBITION FOCUS: POP ART

English art critic Lawrence Alloway first used the word Pop Art in 1955. That same year, he organized two manifesto exhibitions with the Independent Group, formed to bring art and contemporary life closer together. Pop Art, short for Popular Art, refers to British and American artistic production inspired by popular culture between 1955 and 1970. Perceived as American imperialist art, Pop Art presents a simple observation of consumer society, and exposes stereotypes, stars, food... Easily recognizable, Pop Art minimizes personal expression, integrates the environment and expresses itself in art, music and dance. It is a veritable social phenomenon, distinct from the hermetic imagery and passionate accents of abstract expressionism.

Pop artists experimented with the latest technical processes from industry and commerce: acrylic paint, collage on canvas of materials foreign to painting, and screen printing. Figuration was inspired by advertising, magazines, television, comic strips and the famous Comics. Painters don't distinguish between good and bad taste. Art bears witness to the modern everyday world of household objects, advertising, celebrities and junk. Frontal framing and perspective views are used. The canvases appear simple and legible. Characters and objects are adorned in the bright, dissonant colors of advertising.

EXHIBITION FOCUS: MARYLIN MONROE

From 1972 onwards, Warhol began a return to painting, with portraits of celebrities such as Mick Jagger, Marilyn Monroe and Mao Tse-Toung, following on from the magazine Interview, published from 1969 and devoted to the stars of the moment. Then came the



Skulls and Still Life series, and, from the late 1970s onwards, retrospective series in which Warhol repeated his earlier works with a clear commercial aim. He also ventured into television, producing his own programs, including Andy Warhol TV and Andy Warhol's Fifteen Minutes.

Alongside international film celebrities, Warhol also produced portraits of his Factory "Superstars". These are the members of that "court" that surrounds Andy Warhol on a daily basis, and especially at his giant parties. These "Superstars" include Paul America, Jackie Curtis, Joe Dallesandro, Candy Darling, Eric Emerson, Bibbe Hansen, Jane Holzer, Gerard Malanga, Mario Montez, Billy Name, Nico, Ondine, Ingrid Superstar, International Velvet, Ultra-Violet, Viva, Chuck Wein, Holly Woodlawn and Mary Woronov.



Si on ne doit retenir qu'un nom de « Superstars », c'est celui d'Edie Sedgwick. Warhol est fasciné par son aura, sa beauté et son argent. L'artiste en fait son alter ego. Une année passée à la Factory l'érige en icône des sixties, la plus connue des « Superstars » dont elle devient le symbole. Mannequin et actrice, elle part sur une dispute et s'acoquine un temps à Bob Dylan qui lui dédie « Just like a woman ». La suite est une longue descente dans la drogue. De retour dans le giron familial californien, elle meurt d'overdose à l'âge de 28 ans.



PART TWO

KEITH HARING... THE MAN WHO WANTED TO TAKE POP ART TO THE STREETS

The link between Andy Warhol and Keith Haring is given by the famous "Andy Mouse" series. Andy Mouse is a series of silkscreen prints created by American artist Keith Haring in 1986. The Andy Mouse character is a fusion of Disney's Mickey Mouse and Andy Warhol. The series consists of four silkscreen prints on laid paper, published in editions of 30 copies per color, all signed and dated in pencil by Haring and Warhol.

ART EDUCATION

Keith Haring was born in Pennsylvania in 1958, into a very conservative, very religious, but also very close-knit suburban family. His father, who was passionate about drawing and comics, encouraged his son in this direction. Keith went on to study art. Hence his in-depth knowledge of art history, particularly 20th-century art, the influence of CoBrA, Calder, Christo, Picasso, Matisse, Pop Art, with Pollock, Dubuffet, Lichtenstein, Warhol... The influence of the 1960s can also be felt in his work: the first step on the Moon, television, Walt Disney..., as well as ancient civilizations, Mayan, Egyptian... The influence of comics can also be seen in the way he begins his work by drawing boxes.

INFLUENCES

To understand Keith Haring, it's essential to examine all the influences that inspired the artist: comics, pop art, music, abstract expressionism, Japanese calligraphy, the work of New York graffiti artists and the European artists he met, such as Alechinsky and Christian Dotremont.



A JOURNEY THROUGH THE WORKS OF KEITH HARING

The exhibition explores Keith Haring's work in the light of the Pop movement. Keith Haring drew his inspiration from this movement, which was initially British, very underground, very anti-establishment, against consumer society. It was a way of challenging the American imperialism of the 1960s and 1970s, the wars of decolonization and the devouring dollar monster. The influence of pop art in Keith Haring's work is a denunciation of a social and political context.

A lover of freedom, he distrusted stereotyped groups, consumer society, oppressive capitalism, racism, homophobia and nuclear power. He constantly sought to denounce abuses of power and the pressures exerted on people. He also denounced apartheid in South Africa, hard drugs and nuclear energy.... The exhibition also focuses on Keith Haring's obsessive forms. The crawling child embodies the innocence of the child, its positive, energetic force, its movement. The dog is disturbing when it attacks, and positive when it defends us. The man with the stick is perceived as threatening. The flying saucer symbolizes the 1980s obsession with UFOs, the Cold War, nuclear power and AIDS, which is about to take its toll.



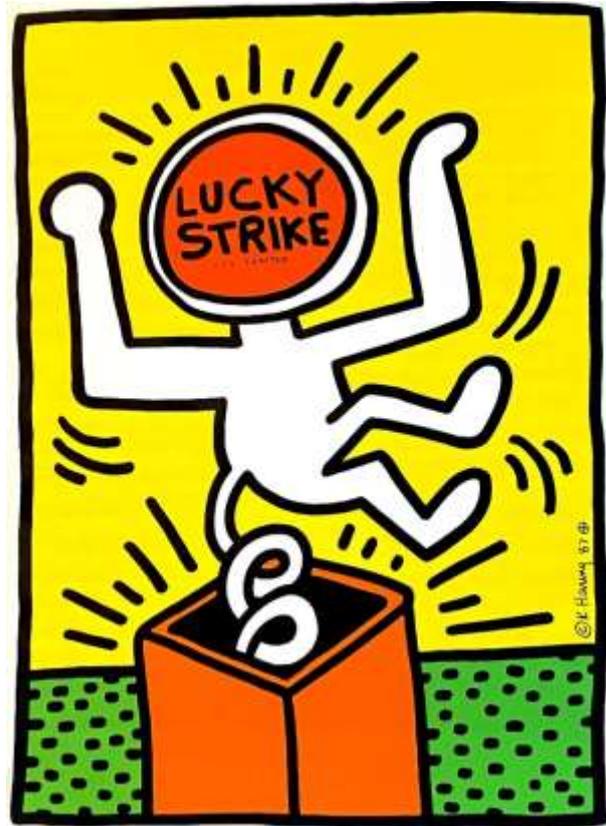
THE IMPORTANCE OF ADVERTISING

Keith Haring sought to make "public art", which he disseminated through his pop shops, the media, subways and shared urban spaces. His singular, seemingly spontaneous style is imbued with the energies of his time, from space travel to hip-hop to video games. A powerful work, produced over 10 years!

ART IS A MESSAGE

Keith Haring's discovery of the importance of art in the public space was a turning point. He admired the graffiti, rap and hip-hop scene and adopted its codes. He frequents the underground to draw, before going to the galleries.

His ambition was to reach as many people as possible: beauty had to exist in the street. And indeed, the power of his drawings continues to speak to people today. In 1983, on the advice of Andy Warhol, he set up his pop shops, printing his works on T-shirts, bags and mugs. He did so with a somewhat protest spirit, wanting to remain true to his desire to make art accessible to all. "If there are people who can't afford a \$30,000 work, they can buy a towel or a T-shirt. I'm very happy. Star of the counter-culture then superstar of the new pop art... creates ambivalence. This desire to conquer the public sphere logically led to media coverage. He had to do it. But he always remained humble and loyal to his home community. Keith Haring put his fame at the service of the fight against AIDS, supported "Act Up" and encouraged the homosexual community to come out: "You've got to live," he said, and he did. With his many showbiz friends - Madonna, Grace Jones, Basquiat, Klaus Nomi, etc. - he livened up the nights of the East Village, at Club 57, set up in the basement of a church, at the Paradise Garage, at the Mudd Club... It was a family, a very happy community of artists. Keith Haring's artistic career was as meteoric as his short life: he died of AIDS in 1990, at the age of 33.



PART THREE

AROUND BANKSY...

POP ART'S INFLUENCE ON STREET ART

After Andy Warhol and Keith Haring, street art has become an essential aspect of contemporary art. The exhibition concludes with their legacy. The final part of the exhibition brings together street artists who use posters, stickers and stencils, as well as paintings and installations in urban space. Like Warhol and Haring, they all share a commitment to urban intervention. At the end of the tour, never-before-seen masterpieces by well-known artists such as Obey and Space Invader are on display. The tour also includes Banksy's series of stencils for the 2003 London protest against the second Gulf War. The legacy of Andy Warhol and Keith Haring is that art must be seen by the public, that there must be an encounter between art and the world.

AN EXCEPTIONAL MOVEMENT

Street art brings together street artists who use posters, stickers and stencils, as well as paint and installations in urban spaces. What they all have in common is a commitment to urban intervention. The aims of Street Art artists are varied: the graffiti artist's is to show a name, the Street artist's is to express his creativity, some have more political interventions... Most simply want their art to be seen by the public, to bring art and the world together.



THE BIRTH OF A MOVEMENT

The first part of the exhibition retraces the birth of street art, which developed at the end of the last century. Street art is defined as art in public places, on our streets and walls. We don't always pay attention to it, but it can be full of surprises. It takes many forms: graffiti, stencil graffiti, poster design, pastel and even video projection. This type of contemporary art has a subversive value, and the artists' motivations are different. It's a platform for contemporary artists to express whatever they want, and display it in broad daylight, for all to see. More than any other trend before it, street art flirts with illegality. A vandal art form with a message, urban art never ceases to provoke, shock and move.

The origins of street art are not recent. People have always written on walls. From cavemen to ancient frescoes, people have always written their stories on walls. Street art as we understand it today, however, can be said to have originated in the United States in the 1960s.

The first movement was launched in Philadelphia by two artists, Cornbread and Cool Earl. First and foremost, it's the story of an extremely shy boy who doesn't dare admit he's in love with a classmate, and who writes Cornbread Loves Cynthia all over his neighborhood. While the story is touching, it's above all the beginning of an art form that took off a decade later in New York and turned all codes upside down.

It was the birth of the great names of American street art: Taki 183, Keith Haring and Blade One. In the streets, the smallest plot of land was covered with a variety of messages for all to see.

In France, this new art form began to take off in the 1980s. Two pioneers went on to establish urban art as we know it today: Blek le rat and Jérôme Mesnager. The movement then spread around the world in a totally organic way. In 1982, the American Bando



arrived in Paris. He spread the art of New York subways. In 1987, another American, Jonone, revitalized French urban art.

GRAFFITI AROUND TOXIC AND JONONE

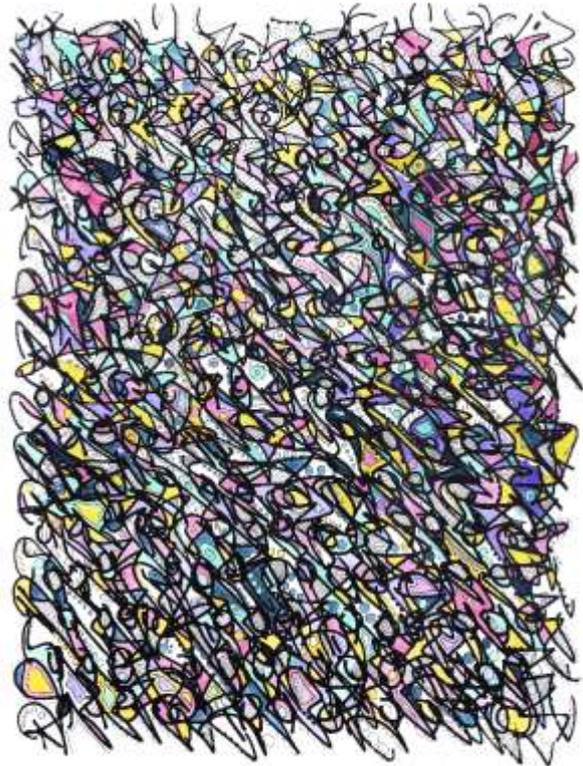
The exhibition then features a number of international street art artists, allowing visitors to explore the different techniques they use.

First and foremost, graffiti is an ancient form of expression. It's about putting your mark, your signature on walls. It's also a way of getting a message across. At first, graffiti was equated with vandalism. In 1933, the photographer and essayist Brassai described graffiti as "the bastard art of the bad streets". Graffiti is a small revolution: it can be seen everywhere in public spaces, and is accessible everywhere and to everyone. Graffiti falls into several categories. The tag, a signature or mark made quickly with an aerosol can. The Flop, which resembles a tag, but with a lot of volume and color. Then there's Graff. Its composition is much more complex and sophisticated. Letters can be totally decomposed and reinvented. The final category is the mural.



Torrick Ablack, aka Toxic, was born in 1965 in the South Bronx, New York. He lives between Paris, New York and Monte Carlo. He is considered one of the pioneers of American graffiti in the early 80s. From the age of 13, he was painting the walls and trains of New York City with his friends Kool Koor and A-One, also members of the T.M.K (Tag Master Killers) crew. Raised in a Caribbean family, he befriended artists such as Rammellzze and Jean Michel Basquiat. Together, they frequented New York's hot spots: the Mudd Club, Club 57 and CBGB. These encounters were to prove decisive in their respective careers.

Born in Harlem in 1963, in the northern part of Manhattan, JonOne is an American artist of Dominican origin. Behind this pseudonym, which was also once Jon156 (for the name of his street), his real name is John Andrew Perello. A child of the streets of New York, John Andrew Perello is a young boy failing at school. At the same time, family problems in his own home force him to live on the streets. And at a very early age, he came face to face with the dangers of the street, especially drugs. His education was self-made. At 17, he discovered graffiti with a childhood friend. He spray-painted his name in the street, on walls, and on Line A metro trains. "The metro is a museum that crosses the city," he says. Renowned for his lettering and aerosol signatures, John Andrew Perello founded the 156 All Starz collective in New York with a few other committed graffiti artists. In 1984, he became JonOne.



STREET ART STAR: BANKSY

The stencil technique emerged in the early 1980s. It was a new technique, a new form of expression. At the time, walls were rapidly becoming saturated with graffiti. Stencilling was a new form of expression. Artists like Blek le Rat wanted to differentiate themselves from New York graffiti and impose their own style. The technique is simple. The artist cuts out a design on a rigid material (wood, cardboard, plastic, metal, etc.). The artist then simply applies paint or "bomber" to the stencil to obtain the design. The advantage of stencils is that they are easy to transport and can be reproduced several times in a very short time. The most famous stencil artists are Jef Aerosol, EZK and Banksy. A character as mythical as he is mysterious, Banksy has been stirring up curiosity since the 1990s.

He is one of the most famous contemporary artists of the 21st century, and has established himself as a veritable star of the street art movement. His resolutely

provocative worksprovocative, reflect a profound social commitment. And yet, the individual behind the spray-painted bombs remains very discreet. What do we really know about Banksy?

Banksy is thought to be originally from the UK, and more specifically Bristol, where he was born in 1974. His real name could be Robert Cunningham. The use of the conditional is important here, as the street artist has always preserved his anonymity. Banksy's face has never been revealed. He has been working with spray cans since the 1980s, but it was between 1992 and 1994 that he came to prominence on the graffiti scene. With his colleagues Kato and Tess, he joined a group called Bristol's DrybreadZ Crew (DBZ). A true child of the underground scene, Banksy came to public attention in the early 2000s, thanks to his daring and subversive artistic performances. The mystery surrounding his real identity is so deep that many people wonder if x is really just one man.



The exhibition features works by Banksy from Dismaland: a temporary art project in the form of an amusement park. Created by Banksy, it is located in the seaside resort of Weston-super-Mare, on the site of a former recreation area. Dismaland is a word-valise composed of dismal and land. It is presented as a "sinister version of Disneyland". Banksy describes it as "a family theme park unsuitable for children".

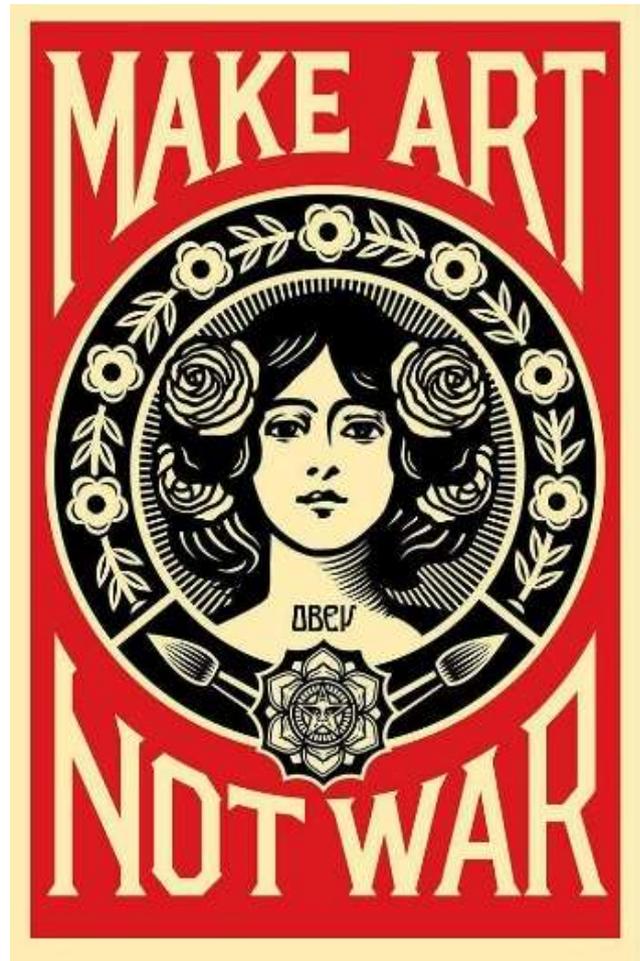
The reception staff's job was to be cold and distant. Banksy hijacks well-known attractions such as duck fishing and the merry-go-round. The ducks are slimy with fuel oil, and the merry-go-round of wooden horses has become the prey of a serial killer, who slaughters his foals to make lasagne. In the same vein, there's a game that lets you pilot small boats filled to the brim with migrants on a body of water, but you never manage to land them...

MULTIPLE TECHNIQUES AROUND OBEY, CLET AND SPACE INVADER

Lesser-known techniques are also used in urban art. These include the use of mosaics, as in Invaders, and yarn bombing, which involves covering street furniture (benches, stairs, tree trunks, sculptures in public squares, lampposts and so on) with yarn-based works such as sweaters on trees. The aim is to bring positivity to passers-by. There are many different street art techniques and media, but the importance of these works lies mainly in their message.

This is the art of stickers. It's becoming more and more widespread in street art, because as with stencilling, it's very easy for artists to move around with their stickers and affix them anywhere in urban space. It's also less degrading than spray cans or paint.

Shepard Fairey, aka Obey, was born in Charleston in the United States in 1970. He was immersed in the world of graphic design from the age of 14, drawing images to be flocked onto T-shirts and skateboards. Influenced by the work of Andy Warhol and Russian artist Alexander Rodchenko, he naturally turned to art studies. Thus, in the late 1980s, Obey and a group of friends from the Rhode Island School of Design created a series of stickers and posters based on the figure of wrestler André the Giant, which they clandestinely pasted by the thousands on the walls of American cities. This was one of the first and most important "viral" Street Art campaigns, demonstrating the striking power of this new form of clandestine expression.



Born in Brittany in 1966, CLET ABRAHAM is a French street artist who studied at the Ecole des Beaux-Arts in Rennes. He exhibited his art in various art galleries in Brittany at the start of his career, then in Rome and Paris, before setting up his studio in Florence in 2005, where he still lives and works today. One of the most influential artists of his

generation, Clet Abraham hijacks road signs to create original, brightly colored works that are always imbued with a certain humorous touch. His work is based on a critique of cold signage, incorporating a more human dimension to signs symbolizing rules and order on the urban highway. His approach is designed to question the simplicity of orders, and to give new meaning and importance to road signs, with the aim of creating a territory of freedom, poetry and humor. This has the effect of making his art extremely relevant in urban space, which is governed by a number of norms and rules.

Alongside Banksy, Space Invader is one of the best-known street artists in the world, yet he is... perfectly anonymous! Invader's pseudonym barely hints at the profile of a fifty-something who, as a child, was fed up with the first video games, having a blast playing *Pong* on a big cathode-ray TV hooked up to an Atari 2600 with cartridges. With a unique style, the artist made a name for himself by "invading", as he put it, cities with his creations: this is the Space Invader project. On a street corner, above a porch, a bridge...



Wherever you may be on this planet, you're sure to have come across these ceramic tile works on your urban strolls. Somewhere between conceptual art and street art, the Space Invaders project consists in "invading" urban space with space invaders, mosaics drawing on the 8-bit aesthetic of the first video games with ultra-pixelized digital characters. Almost twenty-five years in the making! Onlookers are intrigued, art collectors are crazy about it... And not just that, since the hunt for Invader's works excites a whole community who "flash" (photograph) them with the "FlashInvaders" app created in 2014 by the artist. How does it work? You "flash" the mosaic in situ, and an image and GPS position recognition algorithm awards you points. But be warned: your score will be challenged! FlashInvaders" now boasts almost 300,000 international players, and over 16 million flashes have already been validated.

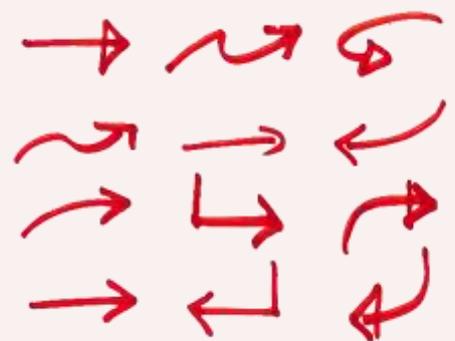
BANKSY TELLS MISTER BRAINWASH

Street art remains, in the collective unconscious, an illegal art form for protest purposes. The messages are diverse and varied, and the works are intended to provoke, question, support and make claims... on current and sometimes taboo subjects. Street art allows us to spread a message without authorization, and to establish a dialogue in the heart of cities. Today, street art is recognized as an art form in its own right, with star artists such as Jean-Michel Basquiat, who began graffiti painting when he was homeless; Keith Haring, whose influence now touches all the arts; Shepard Fairey, known to all as OBEY; and, of course, Banksy, who is surely the artist who brought urban art to the attention of the general public.



The tour closes with the presentation of Banksy's film "Faites le mur", the artist's first film made in 2010, dedicated to the street artist Mister Brainwash.

Visitors can then discover two works by Mister Brainwash. The youngest of five children from a Tunisian Jewish family fleeing persecution, Thierry Guetta, known as Mister Brainwash or MBW, lost his mother and moved to Los Angeles. A cousin of artist Space Invader, he became Mr Brainwash, inspired by Pop Art and Banksy. All his one-of-a-kind pieces feature "Life Is Beautiful" on the back, his thumbprint, a hand signature and a dollar bill with a serial number that corresponds to the work.



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