

**Ansøgning om budget samt tilladelse
til udsmykning af offentlige mure i
københavns området i August 2011.**

Att:
KØBENHAVNS KOMMUNE
Kultur- og Fritidsforvaltningen

**Kunstner
SHEPARD FAIREY (US)**

V1 Gallery
Flæsketorvet 69-71
1711 Kbh V - DK
www.v1gallery.com
Tlf. 33310321
Att: Mikkel Grønnebæk

København. 22.05.2011

I August måned for København besøg af den internationalt anerkendte kunster og street artist Shepard Fairey (Obey Giant)

Shepard Fairey har ikke udstillet i Danmark siden 2004, og det er derfor en med stor glæde at V1 Gallery præsenterer Shepard Fairey's anden solo udstilling i Danmark fredag den 5 august. 2011.

I forbindelse med udstillingen har Shepard Fairey udtrykt at han under hans ophold, gerne vil udsmykke op til flere offentlige mure / billboards i København.

Dette er noget Fairey har gjort i byer som Los Angeles, New York, London, Berlin, Tokyo, Paris i forbindelse med udstillinger rundt om i verden. De udsmykkede vægge er ikke kun til stor glæde for husejerne men også for de mennesker der bor og færdes i det enkelte område og byen.

Fairey har udtrykt at han ønsker at udsmykke 3 til 10 offentlige vægge, alt efter størrelser og overflade. Fairey arbejder primært med plakat mediet men arbejder også med maling og spray alt efter væggens overflade.

Hverken Fairey eller V1 Gallery tager sig ikke betalt for disse udsmykninger men søger tilladelse til udsmykning af vægge samt økonomisk støtte til dækning af udgifter i forbindelse med udførelsen af en eller flere mure / billboards. Dette betyder at man for et relativt lille budget kan få op til flere offentlig udsmykkede mure af høj international standard i København.

Fairey har ikke udtrykt ønske om nogle specifikke områder i København.

V1 Gallery foreslår områder som Indre by, Indre og ydre Nørrebro, Nordvest, Ryparken, Vesterbro, Frederiksberg, Østerbro, Christianshavn, Islands brygge, Baunehøj, Enghave og Sydhavns området som mulige emner.

Dette kan være udsatte områder der trænger til et løft, byudviklings områder eller centralt liggende bygninger eller beboelses områder.

Det vigtigste for Fairey er dog at de enkelte vægge er offentlige og kan ses fra vejen eller anden offentlig trafik.

Da Fairey eller V1 Gallery ikke er klar over hvilke offentlige vægge / billboards Københavns kommune har til rådighed eller råderet over er det ikke muligt at angive et præcist budget på en eller flere faktiske vægge i KBH. Vi ser dette som muligt så snart der er fundet mulige lokationer fra Københavns Kommunes Kultur- og Fritidsforvaltnings side. V1 Gallery deltager gerne aktivt i at finde lokationer i samarbejde med Københavns Kommunes Kultur- og Fritidsforvaltningen.

De udvalgte lokationer kan være permanente, eller plankeværker der er i brug i forbindelse med opbygning af boliger, metro etc. Fairey har udtrykt at de udvalgte lokationer minimum skal have en levetid på 3 måneder.

Vedhæftet er et budgetforslag for enkelte vægge baseret ud fra ligende projekter Fairey har lavet i andre storbyer. Vi håber dette vil kunne bidrage til at få et overblik over et muligt budget til en eller flere mulige lokationer i København.

Vi håber på et positivt svar og ser frem til at høre tilbage fra jer..

Med venlig hilsen

Mikkel Grønnebæk, V1 Gallery & Shepard Fairey.

Shepard Fairey is the man behind OBEY GIANT, the graphics that have changed the way people see art and the urban landscape. What started with an absurd sticker he created in 1989 while studying at the Rhode Island School of Design has since evolved into a worldwide street art campaign, as well as an acclaimed body of fine art.

The OBEY GIANT campaign is rooted in the DIY counterculture of punk rock and skateboarding, but it has also taken cues from popular culture, commercial marketing and political messaging. Fairey steeps his ideology and iconography in the self-empowerment of those who refuse to be manipulated by the machine of manufactured consent. With biting sarcasm verging on reverse psychology, he goads viewers, using the imperative “obey,” to take heed of the propagandists out to bend the world to their agendas.

In 2003, Fairey founded Studio Number One, a creative firm dedicated to applying his ethos wherever art and enterprise intersect. Building from Fairey’s approach to design striking, thought-provoking work, the company has since evolved into its own creative entity and become one of the top boutique agencies in the country.

Fairey’s art reached a new height of prominence in 2008, when his “HOPE” portrait of Barack Obama became the iconic image of the presidential campaign and helped inspire an unprecedented political movement. The original image now hangs in the Smithsonian Institution’s National Portrait Gallery in Washington, D.C.

Along with the Obama campaign, Fairey has also donated artwork and made contributions to charitable organizations such as the ACLU, MoveOn, Hope for Darfur, the Chiapas Relief Fund, marriage equality reform, 11th Hour Action, Hurricane Katrina relief, the Art of Elysium, Southern California fire relief, shelters for L.A. teens, children’s charities in Iraq and the U.S., Free the West Memphis 3, Feeding America, Adopt-a-Pet.com and the Rush Philanthropic Arts Foundation.

As Fairey’s body of work reached its 20-year mark in 2009, the Institute of Contemporary Art/Boston honored him with a full-scale solo retrospective, which drew a record number of visitors for the museum. Entitled *Supply and Demand*, the exhibit shares its name with Fairey’s career-chronicling book. After its time in Boston, the *Supply and Demand* exhibition made additional runs at the Andy Warhol Museum in Pittsburgh, PA, and the Center for Contemporary Art in Cincinnati, OH, also breaking attendance records in both museums. In May 2010, Fairey unveiled a new collection of work, entitled *MAY DAY*, through Deitch Projects as the world-renowned gallery’s final project.

For more on Shepard Fairey and OBEY GIANT, please visit OBEYGIANT.com

SHEPARD FAIREY

Born 1970 in Charleston, South Carolina
Lives and works in Los Angeles, USA

EDUCATION

1992 Rhode Island School of Design, BFA in Illustration

UPCOMING

V1 Gallery Solo August 2011
Printed Matters, Subliminal Projects Gallery, LA (solo) 2011

SOLO EXHIBITIONS

2010

May Day, Deitch Projects; NYC
Supply and Demand: 20 Year Retrospective, CAC Cincinnati, Ohio
Supply and Demand: 20 Year Retrospective, the Warhol Museum, Pittsburgh, Pennsylvania

2009

Supply and Demand: 20 Year Retrospective, Institute of Contemporary Art, Boston
A New Mural Project, Country Club / Iconoclast Editions, Ohio, USA

2008

Duality of Humanity, White Walls, San Francisco
Imperfect Union, Merry Karnowsky Gallery; LA, California

2007

Nineteeneightyfouria, StolenSpace Gallery, London
E Pluribus Venom, Jonathan LeVine Gallery, NY

2006

Wax Poetics Gallery, Burbank CA
White Walls Gallery, San Francisco CA
Maxalot Gallery, Barcelona, Spain
Galerie Magda Danysz, Paris, France

2005

EXIT Gallery, Hong Kong, China
DC Gallery, Denver, CO
Hard Rock Café Gallery, Orlando, FL
Toyroom Gallery, Sacramento, CA
OX-OP Gallery, Minneapolis, MN
Voice 1156 Gallery, San Diego, CA
Merry Karnosky Gallery, Los Angeles, CA
Black Floor Gallery, Philadelphia, PA

2004

Kerkhof Gallery, UCLA, CA
The Ad Shop, Brussels, Belgium
Toy Room Gallery, Sacramento, CA
Obey Giant, V1 Gallery, Copenhagen, Denmark
Kantor Gallery Window, New York, NY
Shooting Gallery, San Francisco, CA
Gallery Katz, Boston, MA

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Martin McIntosh Outer Gallery, Melbourne, Australia
Merry Karnowsky Gallery, Los Angeles, CA
Paragraph Gallery, Kansas City, MO

2003

La Base, Paris, France
Perhelion Arts, Phoenix, AZ
SIXSPACE, Los Angeles, CA
CPOP, Detroit, MI
Think Tank, Colorado
RED FIVE, San Francisco, CA
Kantor Gallery Window, New York, NY
Milk, San Francisco, CA
Prints and the Revolution, OX-OP Gallery, Minneapolis, USA

2002

The Emporium Gallery, Encinitas, CA
1300 Gallery, Cleveland
Boston Museum, MA
Dept/Fumiya Gallery, Tokyo, Japan

2001

Hallsey Gallery, College of Charleston, SC
Tin Man Alley Gallery, New Hope, PA

2000

Capsule, Birmingham, UK

GROUP EXHIBITIONS

2011

Art in the Streets, The Museum of Contemporary Art, Los Angeles
A Fine Art Print Exhibition Curated by Justin Hampton, Scion Installation, LA, CA

2009

CAN & DID - Graphics, Art, and Photography from the Obama Campaign, DanZiger Projects, NY, USA
A New Mural Project, Art Basel Miami Beach

2006

OXOP Gallery, Minneapolis, MN
New Art Center, Newtonville, MA
Galerie de Jour Anges B, Paris, France
Highmath, V1 Gallery, Copenhagen, Denmark

2005

Hillwood Art Museum, Brookville, NY
Voice 1156 Gallery, San Diego, CA
P4 Space, Milan, Italy
Copro Nason Gallery, Los Angeles, CA
Beautiful Losers, Costa Mesa, CA
Misanthropy Gallery, Vancouver, Canada
Galerie de Jour Agnes B, Paris, France
Galerie Magda Danysz, Paris, France
Dyezu Experiment, Tokyo, Japan
Mendenhall Sobieski Gallery, Pasadena, CA
DC Gallery, Denver, CO
Project Gallery, Los Angeles, CA
Track 16 Gallery, Los Angeles, C

2004

Paul Rodgers 9W Gallery, New York, NY
Beautiful Losers, CAC, Cincinnati, OH
Ducky Waddles Emporium, Encinitas, CA
Streetwise 3, Santa Monica, CA
Beautiful Losers, Yerba Buena, San Francisco
QEEROPHONIC, Subliminal Projects, Los Angeles, CA
Carlos Irizarry Gallery, San Juan, Puerto Rico
OBJEX Artspace, Miami, FL

2003

Quite Riot, Long Beach, CA
Session the Bowl, Deitch Projects
Design Is Kinky Conference, Sidney, Australia
Back Jumps Exhibition, Berlin, Germany

2002

Max Fish, New York, NY
Merry Karnowski Gallery, Hollywood, CA
Day by Day Gallery, Richmond, VA
The Blue Cube, Columbus, OH
Seven Degrees Gallery, Laguna Beach, CA
Apart Gallery, London, UK
Modart, CA

2001

CPOP Gallery, Detroit, MI
Levi's Vortex Gallery
Bush Gallery, Providence, RI
MOCA DC, Wash DC

COLLECTIONS AND COMMISSIONS

The US National Portrait Gallery, The New Museum of Design, New York, NY, San Diego Museum of Contemporary Art, San Diego, CA, Museum of Modern Art, San Diego, CA, Victoria & Albert Museum, London, UK, Holly Solomon Gallery, New York, NY, Los Angeles County Museum of Art, The Children's Museum, San Diego, CA, AIGA, San Diego, The California Anti-Tobacco Campaign, CA 2002

PRESS

2010

The Citrus Report
InterviewMagazine
Art Review, Pittsburgh Post-Gazette

1999-2009

Nation, face
NY Times
Nylon
Creative Review
Strength Magazine
Minneapolis Star Tribune
The Guardian
Phazer Magazine
Savannah Morning News
Creative Review

Shepard Fairey plakat kunst



VOTE

EARTH!

YOUR LIGHT SWITCH

IS YOUR VOTE

SWITCH OFF YOUR LIGHTS FOR EARTH HOUR
SATURDAY // MARCH 28, 8:30 - 9:30PM

VOTE EARTH!

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NEXT TIME THERE'S A **WAR FOR SALE** ← → IT'S ALRIGHT TO SAY **NO THANK YOU**

OBEY

Offentliche Projekter



Barack Obama, Street Campaign 2008



Wynwood walls, Art Basel Miami. 2010



Public wall. 2010



Public wall. Houston Street, New York. 2010



Public Billboard, Boston 2009



Public wall, London 2009

Mulige områder i København



Nørrebro Station / Nordvest



CPH Skatepark / Enghave



Guldbergsgade / Nørrebro



Nørrebros Runddel



Nørrebro parken



Skt Peder Stræde / City



Skt Hans Torv



Istedgade

Art Can Change The World

**Et essay af Jefferey Deitch.
Founder af Deitch Projects Gallery, NYC &
Director på MOCA - Museum of Contemporary Art,
Los Angeles**

SHEPARD FAIREY

MAYDAY



ART CAN CHANGE THE WORLD

Jeffrey Deitch

Andre the Giant had a posse. It must have been a big posse, because everywhere I went during the mid to late 1990s, a mysterious artist or crew was already there, pasting the disconcertingly unforgettable image of Andre the Giant, often with the even more disconcerting tagline "OBEY." This subversive street art campaign reminded me of Keith Haring's early lamppost collages and his famous chalk subway drawings. Whoever was putting up these posters had an uncanny sense of location, as astute as any top media buyer. The artist behind OBEY had an instinct that combined brilliant image making, an intuitive understanding of semiotics and a commercial instinct worthy of a top advertising creative director. This fascinating fusion of traditional printmaking and semiotics was making a remarkable impact on the urban landscape, simultaneously using and undermining structures of advertising and propaganda.

The diffusion of OBEY images was astonishing: they were not just in New York and Los Angeles, they were in London, Berlin, Paris and other major cities; they were not just in artist neighborhoods like SoHo and Williamsburg, they were on Fifth Avenue and in Beverly Hills. The reach of the imagery was as impressive as its visual power. At first I thought the image of Andre the Giant was not serious enough to warrant all the effort to paste it up all over the world, but I gradually came to understand that the goofiness of the image was part of its power. Seen over and over again, the goofiness turned into a powerful abstraction, almost approaching a Warhol Rorschach test image, emphasizing the mirror image of the face. The fearlessness and boldness of this underground campaign were also part of its power, and it was thrilling to see the images on water towers and on the top floors of 25-story buildings.

The posse behind "Andre the Giant Has a Posse" had mastered the art of low-tech street communication. It built on but went beyond the punk-rock poster communication system, the way bands would advertise performances as they traveled around the country in a van, postering each town the day before their performance and connecting with each other along the way. It was a very effective viral communication system that had a similar structure to the Internet, although it involved nothing electronic.

The artist behind this extraordinary extension of underground communication eventually introduced himself to me at the opening of Barry McGee's exhibition at my gallery in 1999. It was Shepard Fairey, then an artist operating in the shadows of his work, but now one of the best-known artists in the world.

It was fascinating to follow Shepard's work over the next decade as the Obey Giant images multiplied, mixing subversion with broad public impact. In the late winter of 2008, I first saw the Obama "Progress" image. Immediately, I was struck by its power and by the sense of hope that the image generated. Shortly afterward, of course, the caption beneath the Obama portrait became "Hope," the word and image creating the most powerful political poster in fifty years. At first the artist behind the image was not publicly identified, but studying the way it was constructed I thought, "This has to be done by Shepard Fairey." As we now know, it was. It is fascinating how an illegal, subversive street art campaign became the structural model for the most effective political advertising campaign in recent history. The simple, low-tech structure of the Obey Giant street art campaign became the model for an outpouring of community-based support for a presidential candidate.

The viral Obama poster and sticker campaign unfolded as one of the most exciting extensions of visual art during my lifetime. First you saw the Hope sticker on the bumper of a few Toyota Priuses; then you saw it hanging in the offices of politically active friends; within a month, however, it was everywhere, in apartment windows and on the bumpers of SUVs in addition to Priuses. It demonstrated how Obama's support was truly broad and grassroots at its base. I am convinced that Shepard's image helped Obama win the election.

Several months after Obama's victory, I read that Shepard Fairey would be speaking at the New York Public Library. It was a sold-out event, but I managed to get in. I'd had occasional conversations with Shepard, but I was amazed to hear how articulate he was about his construction of imagery. Shepard is one of the rare artists with verbal skills to match his visual talent. After hearing him talk and seeing the reaction of the audience, I realized that he had perhaps become the best-known visual artist in the United States. In an age where some people say that, given the power of electronic media, traditional art making is obsolete, his work had renewed the power of the art image. By the end of the talk, I was determined to present an exhibition project with Shepard. I joined the long line of

people waiting for Shepard to sign copies of his new book. When I finally arrived at the table, I asked him if we could work on a show together. The answer was yes. It turned out that ever since the Barry McGee exhibition, he had been eager to show with me. Shepard suggested that I travel to Boston to see his exhibition at the ICA.

I arrived on a freezing day in February. The galleries were packed. It was a very impressive exhibition, and I realized for the first time how extensive Shepard's body of work was. There was so much more than the Obey Giant street work. I was especially impressed by a group of portraits of Shepard's musical heroes like Jimi Hendrix and Joe Strummer. I had an idea that an extraordinary exhibition could be built around a series of portraits of Shepard's counterculture heroes. When I left the building, it was already dark and even more frigid than when I arrived. I was astounded to see a line of several hundred people snaking out of the lobby and into the parking lot. People were patiently waiting in line in the below-zero weather in order to see the show. Shepard's work was clearly speaking to people in a way that was beyond almost any other contemporary artist.

Shepard and I decided to set our exhibition for May 2010, giving him more than a year to prepare a new body of work. Shepard loved the idea of the portrait series, but expanded the concept to include a larger articulation of the contemporary political landscape. The show was to be both a celebration of the American counterculture and a warning about the effects of social injustice, unjust war and environmental destruction.

It was an exhilarating experience to visit Shepard's Los Angeles studio regularly over the course of the next year, seeing the body of work in development. The portraits of Shepard's underground heroes resonated with both imagistic power and emotion. His apocalyptic landscapes gave an alarming warning about the excesses of industrial exploitation and consumer culture.

About two-thirds into the process of preparation for the exhibition, my situation changed dramatically when I was appointed to become director of the Museum of Contemporary Art in Los Angeles and had to close my gallery. Shepard's show would become not just our major exhibition of the 2010 season, but the last in the history of my gallery. This upped the ante for both of us. The show would become one of the most significant projects that Shepard and I would ever produce.

I was amazed but not surprised when Shepard called to say he would be sending 155 works for the exhibition. I've never encountered an artist who works harder and more tirelessly than Shepard. This astonishing body of work was completed in spite of the tremendous pressure he was under due to the Associated Press's aggressive lawsuit against him. I had expected several great portraits of underground heroes like Bob Dylan, Muhammad Ali, Iggy Pop and the Dalai Lama, but Shepard had pushed himself to create an amazing portrait gallery of people who had inspired progressive culture during the past fifty years. In addition to the 155 works brought for the show, Shepard also brought his whole crew, along with cases full of rolled posters to be pasted up all over New York. In addition to the gallery exhibition, hung floor to ceiling salon-style, there were murals all over the city. The month of May 2010 in New York belonged to Shepard Fairey.

Shepard's crew told me to expect people lining up outside the gallery by six in the morning on May 1st, the day of the opening. By the time I arrived at 10 a.m., there were already more than 100 people in line. By the time we opened the doors to the general public at 6 p.m., there were thousands of people in the street. The line extended all the way up Wooster Street to Grand, all the way down Grand to Greene, and about halfway down Greene to Canal. By 6:30, the entire block of Wooster between Grand and Canal was filled, and traffic had to be re-routed. I believe it was the largest crowd ever assembled for a commercial gallery opening in the history of the New York art world.

An enormous, enthusiastic audience is not the mark of artistic quality and importance, but it was certainly significant to see how Shepard's work communicates with such a large audience. I've never seen art resonate with people to the extent that Shepard Fairey's does.

Early in my career in the art world, I was invited to attend an awards dinner for the Skowhegan School at which Robert Rauschenberg was the honoree. By the time Rauschenberg got up to the podium, he'd had a lot to drink. Dispensing with the usual platitudes, he simply said, "I still believe that art can change the world." It is a simple, almost naïve concept, but I remain as inspired by Rauschenberg's comment now as I was many years ago. It is something I still believe in, and it is a sentiment I share with Shepard Fairey.

