



POKRAS LAMPAS

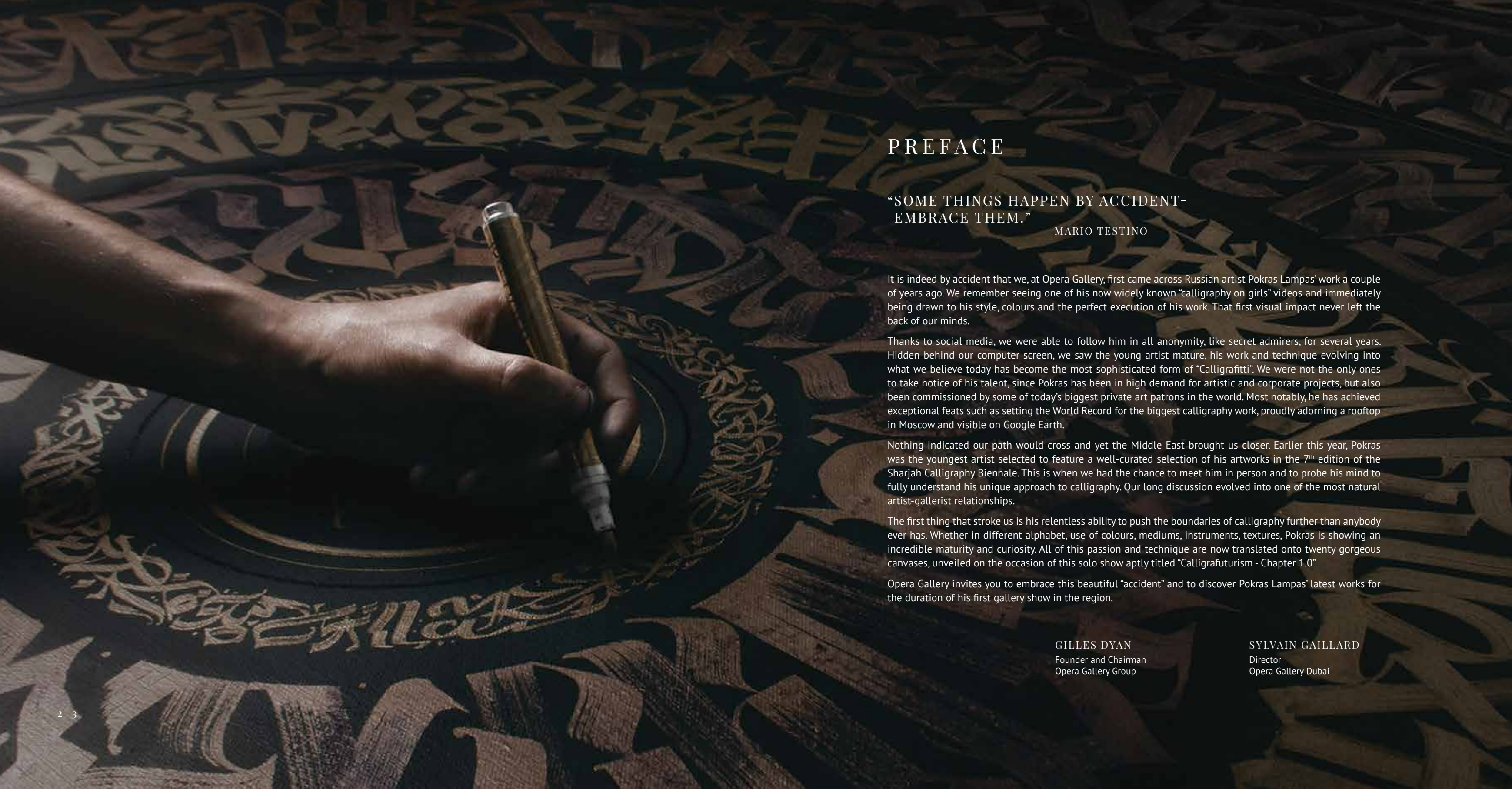
CALLIGRĀFUTURĪSM

Chapter 1.0

POKRAS LAMPAS

C A L L I G R Ā *f* U T U R Ī § M

Chapter 1.0



PREFACE

“SOME THINGS HAPPEN BY ACCIDENT-
EMBRACE THEM.”

MARIO TESTINO

It is indeed by accident that we, at Opera Gallery, first came across Russian artist Pokras Lampas' work a couple of years ago. We remember seeing one of his now widely known “calligraphy on girls” videos and immediately being drawn to his style, colours and the perfect execution of his work. That first visual impact never left the back of our minds.

Thanks to social media, we were able to follow him in all anonymity, like secret admirers, for several years. Hidden behind our computer screen, we saw the young artist mature, his work and technique evolving into what we believe today has become the most sophisticated form of “Calligrafitti”. We were not the only ones to take notice of his talent, since Pokras has been in high demand for artistic and corporate projects, but also been commissioned by some of today's biggest private art patrons in the world. Most notably, he has achieved exceptional feats such as setting the World Record for the biggest calligraphy work, proudly adorning a rooftop in Moscow and visible on Google Earth.

Nothing indicated our path would cross and yet the Middle East brought us closer. Earlier this year, Pokras was the youngest artist selected to feature a well-curated selection of his artworks in the 7th edition of the Sharjah Calligraphy Biennale. This is when we had the chance to meet him in person and to probe his mind to fully understand his unique approach to calligraphy. Our long discussion evolved into one of the most natural artist-gallerist relationships.

The first thing that stroke us is his relentless ability to push the boundaries of calligraphy further than anybody ever has. Whether in different alphabet, use of colours, mediums, instruments, textures, Pokras is showing an incredible maturity and curiosity. All of this passion and technique are now translated onto twenty gorgeous canvases, unveiled on the occasion of this solo show aptly titled “Calligrafuturism - Chapter 1.0”

Opera Gallery invites you to embrace this beautiful “accident” and to discover Pokras Lampas' latest works for the duration of his first gallery show in the region.

GILLES DYAN
Founder and Chairman
Opera Gallery Group

SYLVAIN GAILLARD
Director
Opera Gallery Dubai



INTERVIEW POKRAS LAMPAS

COULD YOU TELL US ABOUT YOUR ARTISTIC BACKGROUND?

My artistic background comes from the streets as well as from graphic design. Since I started graffiti 8 years ago, I've been inspired by street calligraphy and by the first Calligraffiti projects. I then began to merge these two with my graphic design knowledge, digital research and international typographic trends.

YOU ARE ONE OF THE FIRST STREET ART CALLIGRAPHERS, CAN YOU TELL US WHEN AND WHY YOU STARTED TO BRING THE CALLIGRAPHIC ART TO THE STREETS?

From 2011 I've been developing my handwriting skills further, inspired by Niels Shoe Meulman's artworks and by the will to develop calligraphy out of traditional mediums. I've used a gothic blackletter base first, mixing it with letter constructions of my own and with graffiti tools like 60mm wide tag markers and wide brooms. For me it was a way to express the hand movement and to perform my own skills freely.

WHAT LANGUAGE DO YOU USE TO CREATE YOUR ART, IF ANY?

My language is Russian. I'm working with Cyrillic and Latin letters, but I'm constantly researching different cultures to gain new knowledge. I've studied Korean calligraphy and have investigated Japanese, Chinese, Greek and Arabic letters a lot, to turn Cyrillic letter shapes into new forms. For instance, it allows me to instil an Arabian touch in my work without using the original calligraphy or alphabet.

THE MEDIUMS YOU USE ARE VARIOUS, FROM BODIES TO WALLS; YOU ALSO PAINT ON CANVASES, USE VIRTUAL REALITY AND INFORMATION TECHNOLOGIES FOR SOME OF YOUR PERFORMANCES. WHICH MEDIUM INSPIRES YOU THE MOST AND HOW DO YOU APPREHEND SUCH DIVERSITY IN YOUR ART?

We are living in a special time where there is no limit in the mediums an artist can use. For me the most important thing is freedom of creativity, and that is why I love to experiment with it. Virtual reality holds huge possibilities, but I prefer the texture of paint and tools to it; hence my preferred mediums are canvases and walls. And yet I'm on the way to mixing them with light and digital projections in the future.

SPEAKING OF PERFORMANCE, WHAT ATTRACTS YOU TO THIS SPECIAL PRACTICE OF ART? YOU'VE MADE THE LARGEST CALLIGRAFFITI OF THE WORLD LAST YEAR, WHY DID YOU ACCEPT SUCH A CHALLENGE AND WHAT HAVE YOU LEARNED FROM THIS EXPERIENCE?

As for me, performance is the best way to express calligraphy as an art to the audience. No matter whether it is haute couture performance on clothes, street tagging with a huge fire extinguisher filled with paint, digital sticks and virtual reality helms, thin calligraphic works with quills or huge brushes on rooftops – such action requires perfect harmony with the tools, freedom of mind and trained skills. It's always a big challenge because you can't fail in the result, and that's precisely why I really love this process.

When I started working on the rooftop, I had already experienced the creation of a huge calligraphy on the frozen Baltic sea. I've had growing confidence in my team from my past projects; I think that for any big project not only the mere idea matters, but also the people realising it. When united together, the idea can grow into something huge.

HAVE YOU BEEN INSPIRED BY DISHU – THE CHINESE TRADITION OF STREET CALLIGRAPHY USING WATER – IN YOUR PRACTICE OF ART?

This tradition has a wide range of practice – from traditional calligraphy to the basics of modern typography, using bricks as a grid for letters. This technique joins a one-off result and an ancient experience. I believe that in the future we will also practice it in the virtual reality of the digital world, changing 2D areas into 3D spaces.

CALLIGRAPHY IS A MILLENNARY ART THAT IS THE VEHICLE OF SPECIFIC CULTURAL TRADITIONS. WHAT ARE YOUR CULTURAL INFLUENCES AND INSPIRATIONS? DO YOU INTEND TO ENHANCE THEM IN A WAY THROUGH YOUR WORKS?

I have always been inspired by different cultures, alphabets and letterforms. Being a graphic designer, I've observed many glyphs with unusual shapes and symbols, which were a strong influence for me. Each year, I travel over the world extensively to meet calligraphy artists and to learn from them.

My main goal is to show the harmony between different cultures, merged into one another through calligraphic art in balance and harmony. Influenced by the Latin, Cyrillic, Arabic and Asian calligraphy, I've developed a style of my own, "Calligrafuturism", based on my concept of what international calligraphy will be in the future.

HOW DO YOU POSITION YOURSELF IN THE CURRENT RUSSIAN ART LANDSCAPE?

I endeavour to remain the main modern calligraphy artist in Russia. It's not only about ambition and popularity, but also about inspiring and guiding people in art and about representing the country.

I'm continuously concerned about showcasing the best quality results in my works; about bringing to bear my knowledge and experience in designs or art events. Successful projects open the way for promoting other art projects in Russia, so I'm always keen on crazy undertakings, whether in Russia or over the world.

YOU HAPPEN TO PARTNER WITH BRANDS TO EXTEND YOU ART TO FASHION: HOW CAN THESE TWO FIELDS BE COMPLEMENTARY ACCORDING TO YOU? WOULD YOU LIKE TO TEND TO MORE TRANSDISCIPLINARY APPROACHES IN THE FUTURE?

Being inspired by fashion art performances, I've been strongly impressed by one of the most memorable moments of McQueen's runway shows, when two robots spray-painted a dress worn by the model Shalom Harlow (Dress No. 13, spring/summer 1999). When I'm working with fashion brands, I aim at learning from their experience and at sharing mine for a unique result. Working each year for the next year's collection is a fascinating way to catch sight of and invent new trends before others.

COULD YOU TALK ABOUT YOUR ON-GOING PROJECTS? WHAT ARTISTIC CHALLENGES WOULD YOU LIKE TO TAKE ON?

I'm thrilled to announce the official release of my calligraphy embroideries in stores for the Spring-Summer 2017 Dries Van Noten menswear collection. I've also been invited to create about twelve monumental canvases as the cover and illustrations for Pirelli's 2016 financial report. Moreover, I'm working for a secret brand's upcoming collection, but I can't reveal any details for now.

As for new challenges, I'm running numerous experimental projects this year, such as new murals, sculptures, fashion and streetwear collaborations, as well as independent artistic projects. Hope you will enjoy them!



ARTIST'S STATEMENT

I've always loved letters. I've started by creating graffiti and then moved on to graphic design and calligraphy. Within the process, I've often been inspired by the harmony of the shape of letters and by their ability to carry a cultural background. I admire their capacity to concisely express every idea; when the texts themselves, along with the process of writing, are transformed into an object of art and inspiration.

Over the years, I've deepened my knowledge of the history of calligraphy. I constantly travel around the world and meet young and old masters to learn about their technique and analyse their experience. This gave me an idea about how often we study the past while forgetting that future history is being made here and now. This led me to broaden my own reflections about calligraphy of the future.

My main goal is to show the harmony of different cultures united within modern calligraphy. I'm glad to witness a growing multiculturalism around the world, which is reflected in art, music, education and everyday life. This is the future that I foresee and the values that I promote.

I am always open to new experiments – creating huge works on the roofs, taking part in fashion performances, collaborating with major and local brands, trying new technologies like virtual reality and much more. All my experiences, my emotions and knowledge are being transmitted through my works; together, they form a clear retrospective of my art.

All the works presented in this exhibition are thoroughly meaningful to me since they are my best canvases from the last two years. They hold my sense of the latest trends in fashion, art and design, my research on new forms and my rethinking Cyrillic, Latin, Arabic and Asian calligraphy.

I created the term "Calligrafuturism" based on my own impressions, opinions, researches and experiences. It is aimed at showing my artistic vision of the future of calligraphy and uniting those who share my concepts.

Come and be inspired.

Sincerely,
POKRAS LAMPAS



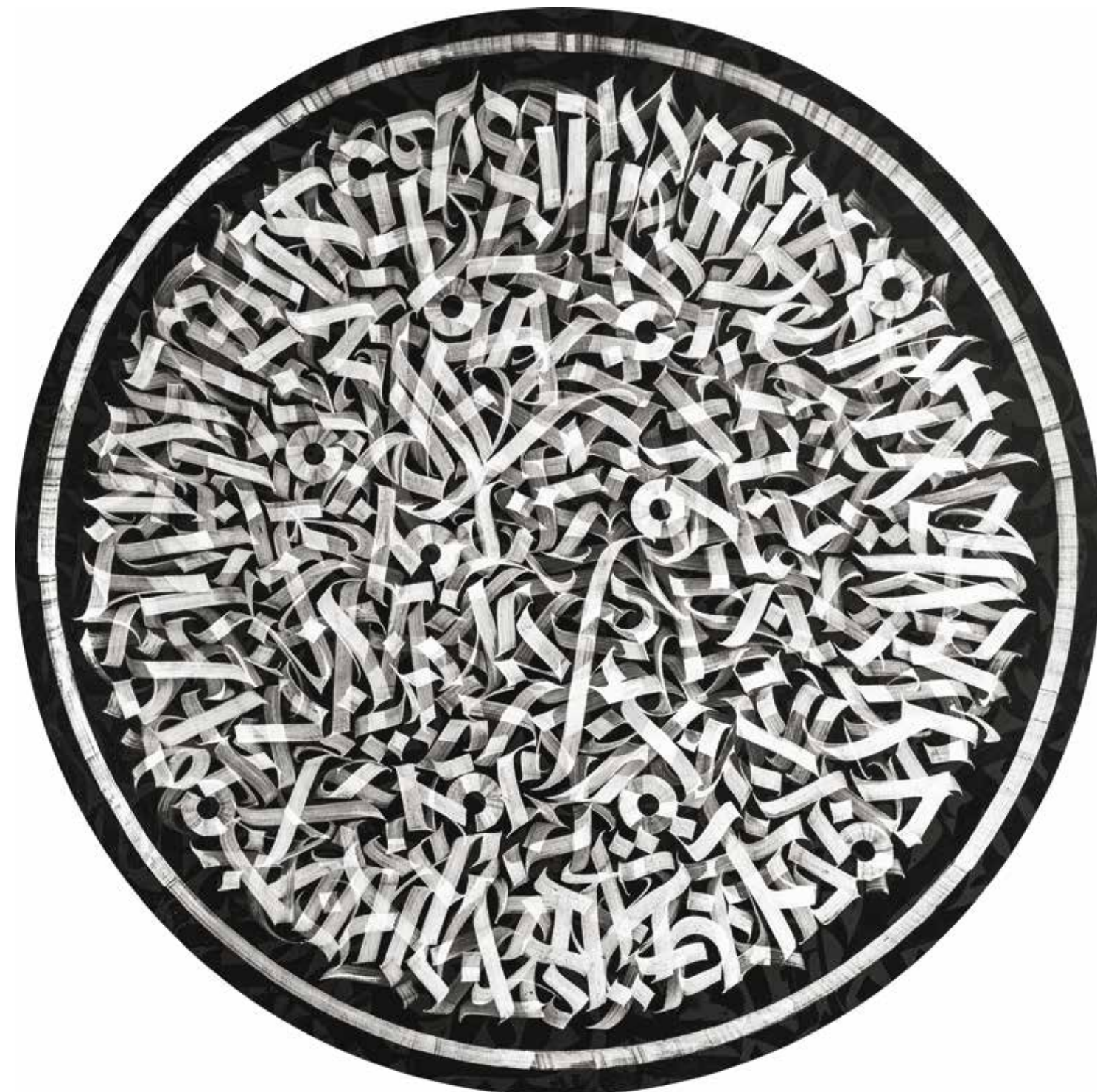
DETAIL OF WORK
I'M WIDE OPEN

INSPIRED BY THE SONG "WIDE OPEN" BY THE
CHEMICAL BROTHERS AND THEIR OFFICIAL VIDEO
IN COLLABORATION WITH GORGEOUS THE MILL
PRODUCTION.

THE ARTWORK IS RELATED TO THE MULTI-LAYERED
LETTERS FORMED IN SPHERE.

I'M WĪDE OPĒÑ, 2016

ACRYLIC PAINT, GLOSSY BLACK PAINT ON CANVAS. MIXED MEDIA.
Ø 120 CM - 47.2 IN.



INSPIRATION IS EVERYWHERE, YOU CAN FIND IT IN
PEOPLE, FASHION, MUSIC, ART, NATURE, SCIENCE OR
LITERATURE. "WHAT WOULD LIFE BE IF WE HAD NO
COURAGE TO ATTEMPT ANYTHING?"

VINCENT VAN GOGH

WHĀT —'NSPIRES YŌU, 2016

ACRYLIC PAINT, GLOSSY BLACK & GOLD PAINTS ON CANVAS. MIXED MEDIA.
MODERN LATIN CALLIGRAPHY IN SELF-DEVELOPED CALLIGRAFUTURISM STYLE.
Ø 120 CM - 47.2 IN.



“THERE ARE ALWAYS FLOWERS FOR THOSE WHO WANT
TO SEE THEM”

HENRI MATISSE

ВСЕГДА ЕСТЬ ЦВЕТЫ ДЛЯ ТЕХ,
КТО ХОЧЕТ ВИДЕТЬ ИХ, 2016

ACRYLIC, GOLDEN & GLOSSY PAINTS ON CANVAS. MIXED MEDIA.
MODERN CYRILLIC CALLIGRAPHY IN SELF-DEVELOPED CALLIGRAFUTURISM STYLE.
120 x 90 CM - 47.2 x 35.4 IN.

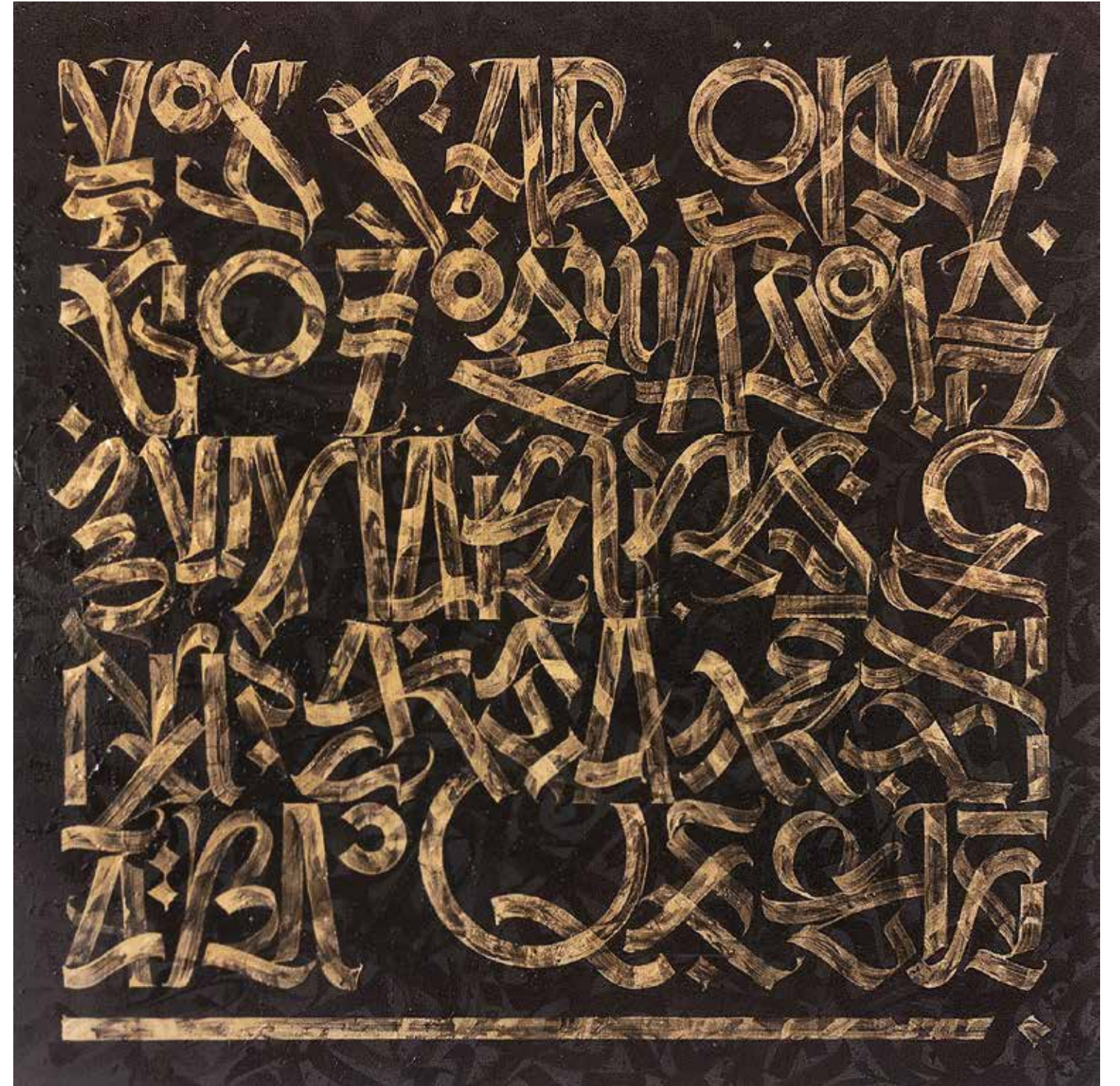


“YOU CAN ONLY GO FORWARD BY MAKING MISTAKES”

ALEXANDER MCQUEEN

Y°Ū CÆN °NLŸ GØ F°RWÄRD BY MÄKĪNG M—’STÆKES, 2016

GLOSSY BLACK & GOLD PAINTS ON CANVAS. MIXED MEDIA.
MODERN LATIN CALLIGRAPHY IN SELF-DEVELOPED CALLIGRAFUTURISM STYLE.
100 x 100 CM - 39.4 x 39.4 IN.



DETAIL OF WORK
SOM3DÂY WE WILL GRŌW UP OUR UNĪVERS3



THE ARTWORK IS INSPIRED BY SPACE EXPLORATIONS
AND RESEARCHES, BASED ON THE PHOTO SHOTS FROM
THE HUBBLE SPACE TELESCOPE.

SØM3DÃY WE WİLL GRÕW UP OUR UNİVERS3, 2016

ACRYLIC PAINT, THREE KINDS OF SILVER INK ON CANVAS. MIXED MEDIA.
Ø 180 CM - 70.9 IN.



“LOOK AT THE SKY. WE ARE NOT ALONE. THE WHOLE
UNIVERSE IS FRIENDLY TO US AND CONSPIRES ONLY TO
GIVE THE BEST TO THOSE WHO DREAM AND WORK”

A. P. J. ABDUL KALAM

ĒYE of the UÑIVĒRSE, 2016

ACRYLIC PAINT, GLOSSY SILVER & GOLD PAINTS ON CANVAS. MIXED MEDIA.
Ø 120 CM - 47.2 IN.



SPECIAL TECHNIQUE BASED ON THE CHANGE
OF THE BRONZE COLOUR INTO THE OLD RUSTED
METAL ONE.

EYE of the KNØWLEDGĒ, 2016

ACRYLIC PAINT, GLOSSY SILVER & GOLD PAINTS, SOME DETAILS ARE MADE OF 18 KARAT GOLD
LEAVES POWDER PAINT ON CANVAS. MIXED MEDIA.



THIS ARTWORK IS DEDICATED TO THE HARMONY
BETWEEN THE EASTERN AND WESTERN WORLDS.

THE CIRCLE FORM OF THIS COMPOSITION MEETS THE
RHOMBUS SHAPE OF THE GOLDEN DETAILS WITHIN.

TOGETHER THESE GEOMETRIC SHAPES SYMBOLISE THE
“DOT” IN DIFFERENT CULTURES.

HÅRMØNY, 2016

ACRYLIC PAINT, GLOSSY BLACK & GOLD PAINTS ON CANVAS. MIXED MEDIA.
100 x 100 CM - 39.4 x 39.4 IN.



DETAIL OF WORK
İNS- 'GHT



BASED ON THE EYE OF DAVID, THIS ARTWORK
IS DEDICATED TO MY VISION OF LETTERS AND
CALLIGRAPHY IN THE DEEP FUTURE.

İÑS—'GHT, 2016

ACRYLIC PAINT, GLOSSY BLACK & GOLD PAINTS ON CANVAS. MIXED MEDIA.
MODERN LATIN CALLIGRAPHY IN SELF-DEVELOPED CALLIGRAFUTURISM STYLE.
Ø 120 CM - 47.2 IN.



THIS ARTWORK IS DEDICATED TO THE USE OF THE
“OLD ENGLISH GOTHIC” FONT BY A HUGE AMOUNT OF
FASHION BRANDS, THAT IS MASSIVELY REPRODUCED BY
LOCAL STREETWEAR BRANDS.

COPYCATS
COPYCATS, 2016

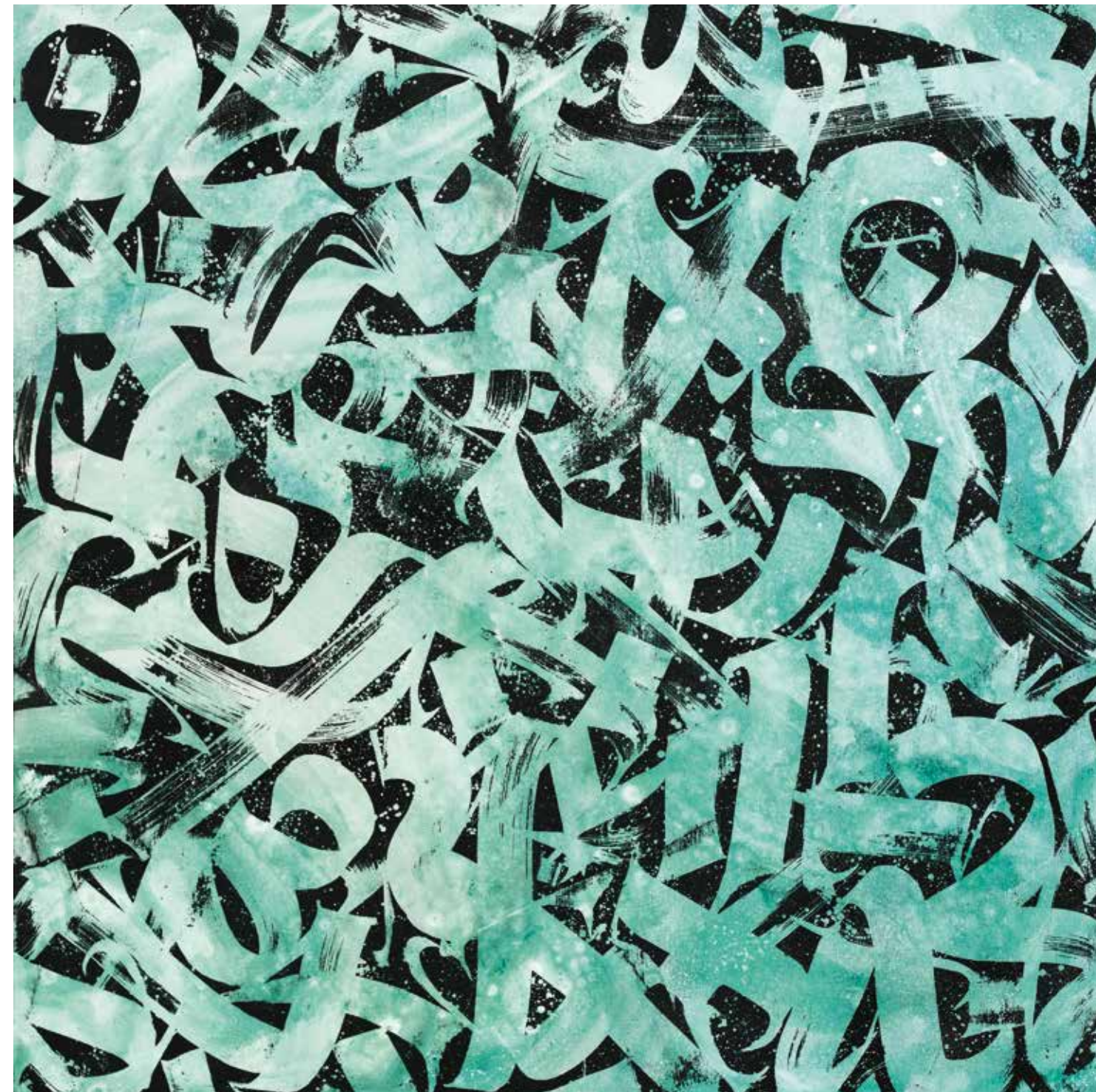
ACRYLIC, GOLD & METALLIC BLUE PAINTS ON CANVAS, MIXED MEDIA.
RE-THINKING THE OLD ENGLISH GOTHIC TYPOGRAPHY.
120 x 120 CM - 47.2 x 47.2 IN.



INSPIRED BY THE SONG "NEW BEGINNINGS" BY CRYSTAL SKIES.
ARTISTIC REFLECTIONS BASED ON THE EXPRESSION OF SELECTED
MUSIC.

CRÿSTAL SKIES, 2016

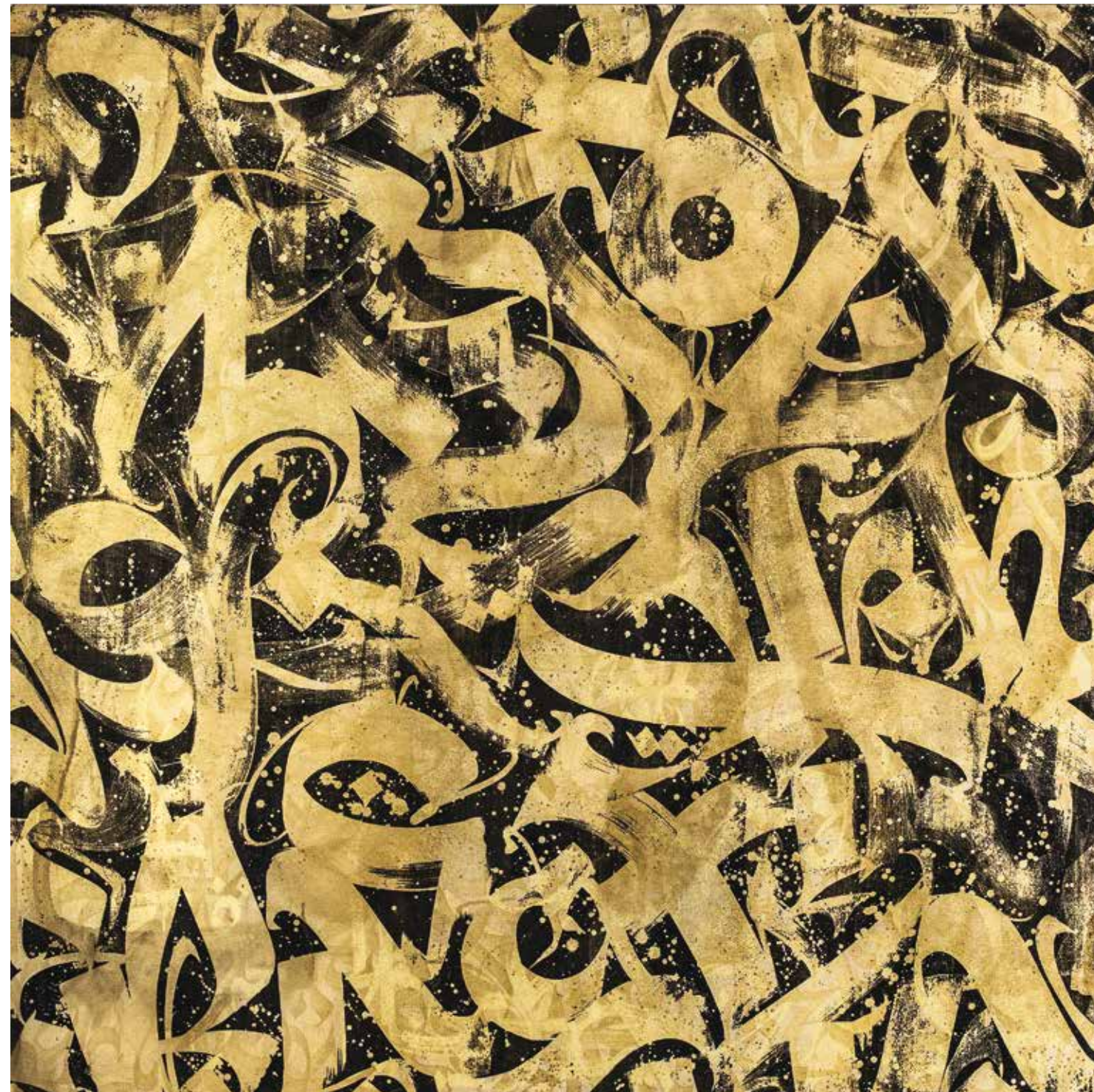
ACRYLIC PAINT, SECRET PAINT ON CANVAS BASED ON INVERTED COLOURS,
FINISHED WITH GLOSSY GLITTER VANISH.
MODERN LATIN CALLIGRAPHY IN SELF-DEVELOPED CALLIGRAFUTURISM STYLE.
118 x 118 CM - 46.5 x 46.5 IN.



INSPIRED BY "40 POEMS FROM THE DESERT", WRITTEN BY HIS HIGHNESS SHEIKH MOHAMMED BIN RASHID AL MAKTOUM. POKRAS LAMPAS HAS USED THIS VOLUME OF POETRY TO LEARN MORE ABOUT ARABIC LITERATURE.

FRØM the DĒSERT, 2016

ACRYLIC PAINT, THREE KINDS OF GOLD PAINT ON CANVAS.
PAINT MADE WITH A SECRET TECHNIQUE BASED ON INVERTED COLOURS.
MODERN LATIN CALLIGRAPHY IN SELF-DEVELOPED CALLIGRAFUTURISM STYLE.
118 x 118 CM - 46.5 x 46.5 IN.




INSPIRED BY THE SONG "65DAYSOFSTATIC" BY SUPERMOON.
ARTISTIC REFLECTIONS BASED ON THE EXPRESSION OF
SELECTED MUSIC.

FÃNTASÿ, 2016

ACRYLIC PAINT, SECRET PAINT BASED ON INVERTED COLOURS ON CANVAS.
FINISHED WITH GLOSSY VANISH.
MODERN LATIN CALLIGRAPHY IN SELF-DEVELOPED CALLIGRAFUTURISM STYLE.
118 x 118 CM - 46.5 x 46.5 IN.





DETAIL OF WORK
DEDICATIÖÑ

“I DON'T THINK ART IS PROPAGANDA; IT SHOULD BE
SOMETHING THAT LIBERATES THE SOUL, PROVOKES THE
IMAGINATION AND ENCOURAGES PEOPLE TO GO FURTHER.
IT CELEBRATES HUMANITY INSTEAD OF MANIPULATING IT.”

KEITH HARING

DEDĪCĀTIØÑ, 2016

GLOSSY BLACK & GOLD PAINTS ON CANVAS. MIXED MEDIA.
MODERN CYRILLIC CALLIGRAPHY IN SELF-DEVELOPED CALLIGRAFUTURISM STYLE.
Ø 120 CM - 47.2 IN.



BASED ON THE ROSE IMAGE, THIS ARTWORK IS DEDICATED TO MY ARTISTIC PURPOSE: USING CALLIGRAPHY AS AN IMAGE.

GHØST FLŌWER, 2016

ACRYLIC PAINT, GLOSSY BLACK & GOLD PAINTS ON CANVAS. MIXED MEDIA.
MODERN LATIN CALLIGRAPHY IN SELF-DEVELOPED CALLIGRAFUTURISM STYLE.
120 x 120 CM - 47.2 x 47.2 IN.



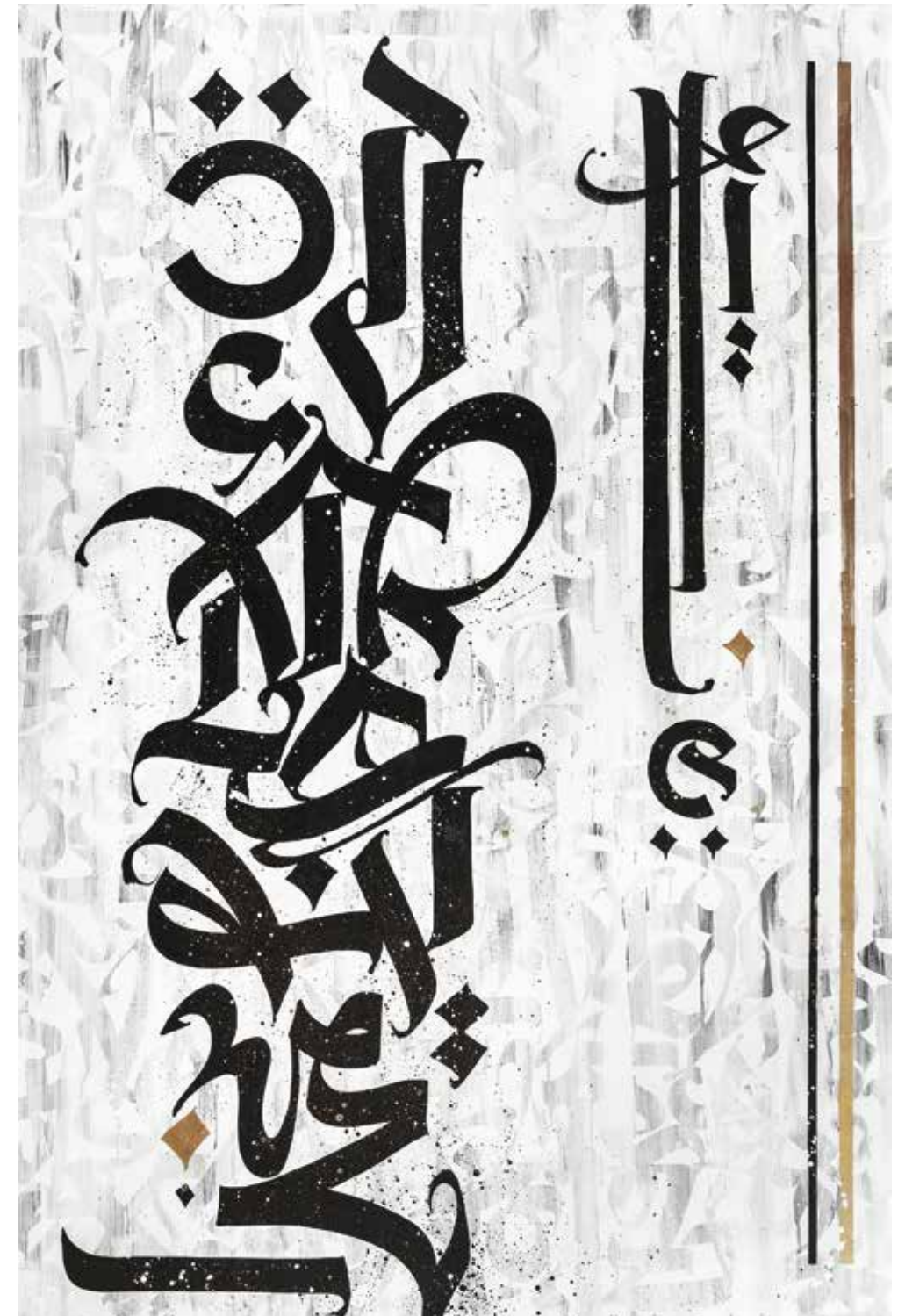


DETAIL OF WORK
СОСТРАДАНІЕ / ЁМРѦТНҮ

ARTISTIC REFLECTIONS ABOUT MIXING STYLES OF
CALLIGRAPHY AND MERGING TOGETHER ARABIC AND
EUROPEAN STYLES.

СÕСТРЃДЃНИЕ / ĚМРЃТНЃ, 2016

ACRYLIC PAINT, GLOSSY BLACK & GOLD PAINTS ON CANVAS. MIXED MEDIA.
MODERN CYRILLIC CALLIGRAPHY IN SELF-DEVELOPED CALLIGRAFUTURISM STYLE.
180 x 120 CM - 70.9 x 47.2 IN.

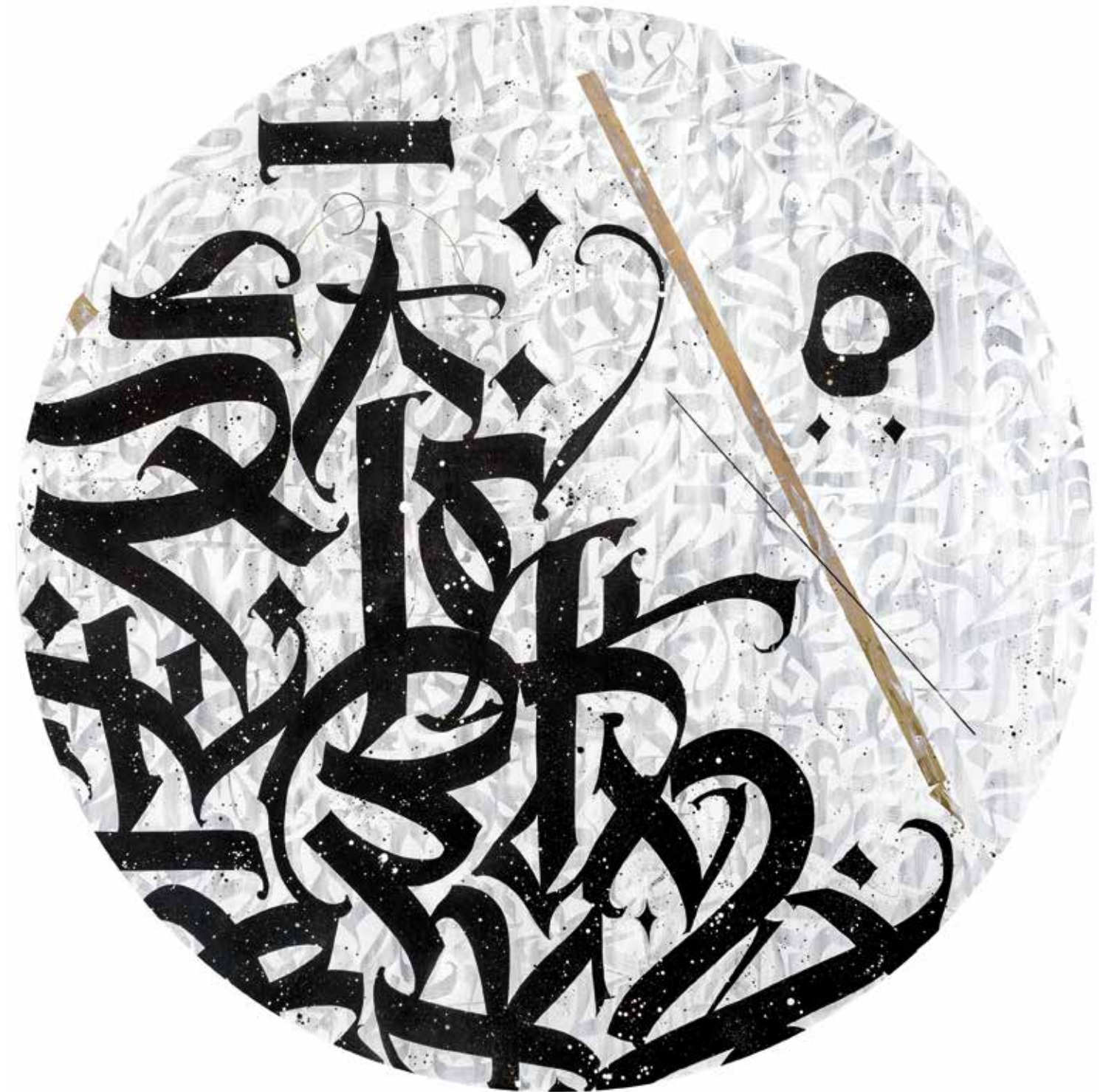


INSPIRED BY RENÉ MAGRITTE'S "THE TREACHERY OF IMAGES", CECI N'EST PAS UNE PIPE (THIS IS NOT A PIPE).

ARTISTIC REFLECTIONS ABOUT MIXING STYLES OF CALLIGRAPHY AND MERGING TOGETHER ASIAN AND EUROPEAN STYLES.

ЭТО НЕ КРУГ / THIS IS NOT A CIRCLE, 2016

ACRYLIC PAINT, GLOSSY BLACK & GOLD PAINTS ON CANVAS. MIXED MEDIA.
MODERN CYRILLIC CALLIGRAPHY IN SELF-DEVELOPED CALLIGRAFUTURISM STYLE.
Ø 180 CM - 70.9 IN.



ARTISTIC REFLECTIONS ABOUT MIXING STYLES OF
CALLIGRAPHY AND MERGING TOGETHER ARABIC AND
EUROPEAN STYLES.

ВДОХНОВЛЯЙСЯ / GET INSPIRED, 2016

ACRYLIC PAINT, GLOSSY BLACK & GOLD PAINTS ON CANVAS. MIXED MEDIA.
MODERN CYRILLIC CALLIGRAPHY IN SELF-DEVELOPED CALLIGRAFUTURISM STYLE.
120 x 120 CM - 47.2 x 47.2 IN.



ARTISTIC REFLECTIONS ABOUT MIXING STYLES OF
CALLIGRAPHY AND MERGING TOGETHER ASIAN AND
EUROPEAN STYLES.

CØNTRĀST BETWĒEÑ, 2015

ACRYLIC PAINT, GLOSSY BLACK & RED PAINTS ON CANVAS. MIXED MEDIA.
MODERN LATIN CALLIGRAPHY IN SELF-DEVELOPED CALLIGRAFUTURISM STYLE.
120 x 90 CM - 47.2 x 35.4 IN.



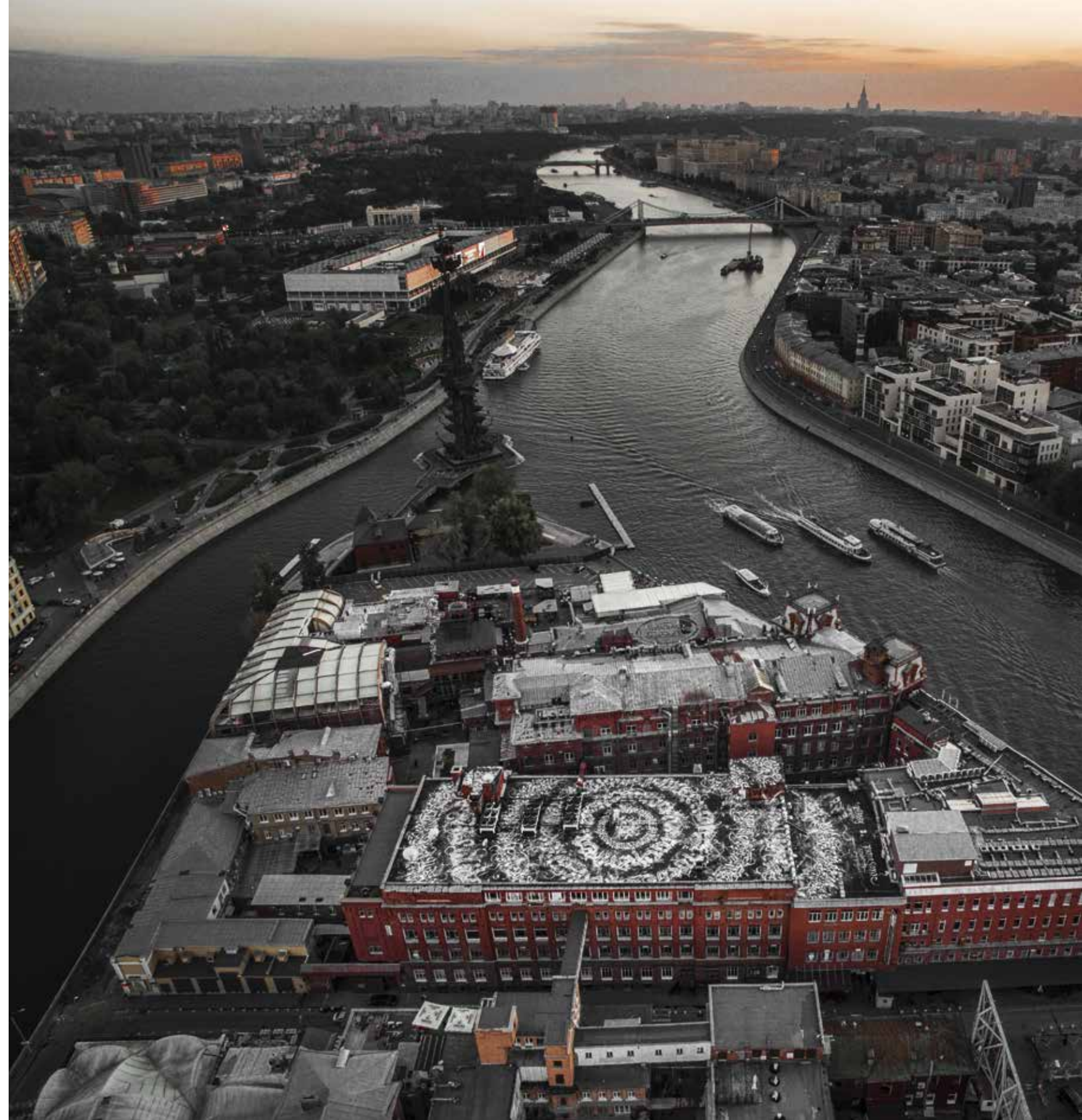
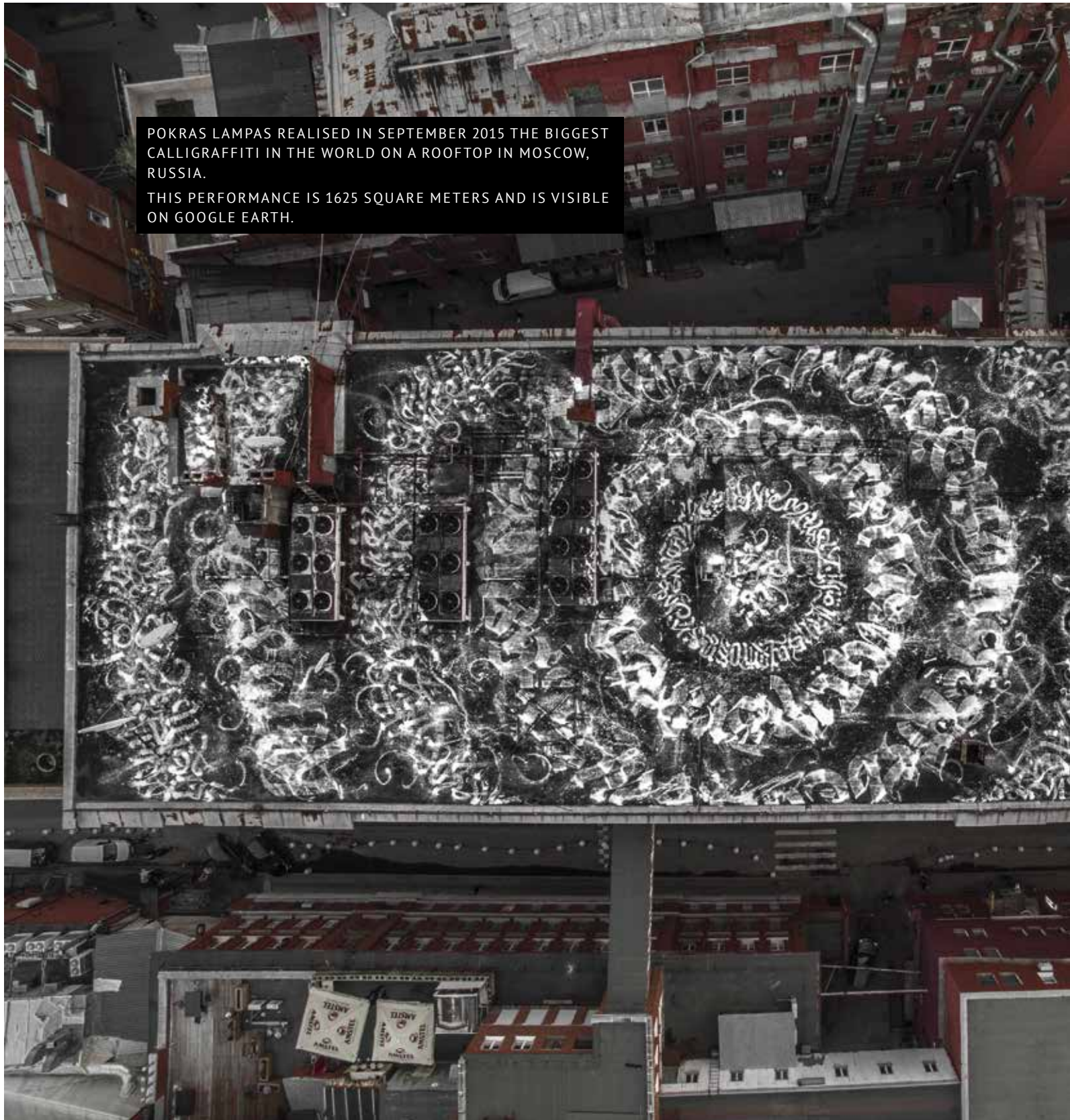
DEDICATED TO THE PHENOMENAL MODERN ART “GLITCHE” APPLICATION, WHICH CHANGED THE WORLD WHEN THE DIGITAL DISTORTION WAS BROUGHT UP TO DATE AS THE DECADE’S TREND.

GLÏTCHE, 2015

ACRYLIC PAINT ON CANVAS. MIXED MEDIA.
MODERN LATIN CALLIGRAPHY, HAND-PAINTED “SCAN” GLITCHE.
120 x 90 CM - 47.2 x 35.4 IN.



POKRAS LAMPAS REALISED IN SEPTEMBER 2015 THE BIGGEST CALLIGRAFFITI IN THE WORLD ON A ROOFTOP IN MOSCOW, RUSSIA.
THIS PERFORMANCE IS 1625 SQUARE METERS AND IS VISIBLE ON GOOGLE EARTH.



THE ARTWORK CONTRAST BETWEEN
HAS BEEN SHOT ON THE FROZEN BALTIC SEA
ON EXTREMELY LOW TEMPERATURE.





ABOUT POKRAS LAMPAS

Russian artist Pokras Lampas was born in September 1991 in Korolyov, Russia, and is today one of the most distinguished modern calligraphy representatives.

He started creating graffiti in 2008 and soon after was inspired by the “Calligraffiti” movement; hence he turned his focus on street calligraphy. Later, Pokras Lampas was invited to become an official Calligraffiti ambassador while he was also working on a self-developed “Calligrafuturism” style.

Pokras Lampas is actively experiencing different directions of modern calligraphy by applying and combining his knowledge of street culture, design and typography of different nations and generations.

He is particularly involved in street art projects, exhibitions and other related projects since 2013. He regularly works with main Russian and international brands. Recently, Pokras Lampas started to work with high fashion brands and developed a menswear collection.

Over the past years, Pokras Lampas took part to group exhibitions and art projects held in Russia, France, Germany, Italy, Portugal, Korea and the UAE.

In 2015, Pokras Lampas performed the first world’s largest calligraffiti on the roof of a building in Moscow. The artwork can be seen from a satellite and on Google Earth.

EXHIBITIONS AND PERFORMANCES

- | | |
|---------------------|---|
| 2016 | Group exhibition, Sharjah Calligraphy Biennale, Sharjah, UAE (note: youngest artist represented)
Group exhibition «The Design of Words», Acqua su Marte, Milano, Italy
Group exhibition «Marseille Street Art Show», Galerie Saint Laurent, Marseille, France |
| 2015 | Live performance at the Bolshoy Theatre, Moscow, Russia
Solo exhibition “Modern Hangul”, 8Feat Gallery Seoul, South Korea
Live calligraphy performance in collaboration with UOT Lena Maksimova, Moscow, Russia
Biggest calligraphy artwork in the world, executed on the roof of a building in Moscow, Russia
“Vkontakte festival” performance, Tercenary Park, Saint-Petersburg, Russia
Group exhibition “Calligraffiti Ambassadors”, Affenfaust Galerie, Hamburg, Germany
Creation of mural within “K-Live” festival, Sète, France
K-Lash group exhibition within “K-Live” festival, Sète, France
Red Bull’s “Canvas Cooler”, Saint-Petersburg, Russia
First huge on-ice calligraphy on the Baltic Sea surface, Gulf of Finland |
| 2014
AND EARLIER | “Artistic Reflections about Yunus Empire” exhibition, Eskişehir, Turkey
Performance for “Picnic Afisha”, Moscow, Russia
“ArtMosSfera” street art biennale, Artplay, Moscow, Russia
“Typomania” festival, Flacon, Moscow, Russia
Group exhibition “Tranzitnaya zona”, Perm Gallery, Perm, Russia |

CORPORATE CLIENTS: Nike, Mercedes Benz, Pirelli, Red Bull, Ford, Panasonic, Nestlé, Dries Van Noten

STREET ART PERFORMANCE,
LOURES, PORTUGAL, JUNE 2016.



POKRAS LAMPAS HAS PERFORMED A PAINTING
ON ICE ON THE FROZEN BALTIC SEA BY -27C.



COORDINATORS:
SYLVAIN GAILLARD, AURÉLIE HEUZARD, ANNE PIERROT-PLÉNARD

DESIGNER:
ÉLISABETH CHARDIN

IN PARTNERSHIP WITH:

ABSOLUT[®] ELYX **COPIA**

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