



**POKRAS LAMPAS**  
ÕPEN YOUR EYES



## PREFACE

DEAR FRIENDS,

WE ARE HAPPY TO PRESENT TO YOU THE FIRST CALLIGRAFFITI EXHIBITION TO TAKE PLACE IN HONG KONG, SHOWCASING THE BRILLIANT WORK OF RUSSIAN ARTIST POKRAS LAMPAS.

IN THE NEW CONTEMPORARY ART WORLD, TRENDS ARE SET BY SOCIAL MEDIA FEEDS WITH GLOBAL EXPOSURE AND MILLIONS OF FOLLOWERS THAT BRING NEW TALENTS TO FAME THROUGH ORGANIC AND GENUINE SUPPORT.

SUCH IS THE CASE OF 26 YEAR-OLD VIRTUOSO POKRAS LAMPAS - WHO BREAKS ALL ASPECTS OF A TRADITIONAL CAREER EVOLUTION: HE HAS GAINED GLOBAL RECOGNITION WITH OVER 150,000 FOLLOWERS ON HIS SOCIAL MEDIA ACCOUNTS, ALONG WITH NUMEROUS EXHIBITIONS INTERNATIONALLY, MULTIPLE HIGH PROFILE BRAND COLLABORATIONS, UNIQUE ART PERFORMANCES HELD AT SEVERAL FASHION WEEKS AND MUCH MORE. KEEPING RELEVANT WITH NEW TECHNOLOGIES, LAMPAS HAS INTEGRATED DIGITAL PROJECTIONS, VIRTUAL REALITY AND GLITCH IN HIS ORIGINAL WORKS OF ART, CONSTANTLY CHALLENGING THE BOUNDARIES OF TRADITIONAL CALLIGRAPHY REPRESENTATIONS.

THE CALLIGRAFFITI MOVEMENT INITIALLY FOUNDED BY NIELS SHOE MEULMA CLAIMED THAT "A WORD IS AN IMAGE AND WRITING IS PAINTING" AND DEVELOPED THE COMBINATION OF CALLIGRAPHY AND GRAFFITI ART - WITH "CALLIGRAPHY» BEING THE ANCIENT FORM OF WRITING THAT SURFACED THROUGHOUT HISTORY IN DIVERSE CULTURES, FROM JAPANESE ANCIENT BRUSH CHARACTERS TO ARABIC PICTORIAL SCRIPTS, AND GRAFFITI BEING THE ART OF DOCUMENTING AN ARTIST'S NAME IN THE URBAN ENVIRONMENT, A GENRE THAT HAS WON PUBLIC ACCEPTANCE IN THE RECENT DECADES.

POKRAS LAMPAS WAS NOMINATED AS AN OFFICIAL AMBASSADOR OF "CALLIGRAFFITI» BY NIELS SHOE MEULMA AND, IN 2015, HE PAINTED THE WORLD'S LARGEST CALLIGRAFFITI ON THE ROOF OF A BUILDING IN MOSCOW. THE ARTWORK'S IMMENSE SCALE ALLOWED IT TO BE SEEN FROM A SATELLITE AS WELL AS ON GOOGLE EARTH AND BROUGHT TREMENDOUS EXPOSURE TO THE GROWING MOVEMENT.

POKRAS LAMPAS IS ACTIVELY EXPERIMENTING WITH DIFFERENT DIRECTIONS OF MODERN CALLIGRAPHY BY APPLYING AND COMBINING HIS KNOWLEDGE OF STREET CULTURE, DESIGN AND THE TYPOGRAPHY OF DIFFERENT CULTURES AND AGES. THIS NEW SERIES, TITLED «OPEN YOUR EYES», IS THE RESULT OF HIS RESEARCHES INTO SPACE EXPLORATIONS, BASED ON THE PHOTOGRAPHS TAKEN BY THE HUBBLE SPACE TELESCOPE.

WE INVITE YOU TO OPEN YOUR EYES AND DIVE INTO THE FASCINATING WORLD OF POKRAS LAMPAS.

WARM REGARDS

GILLES DYAN  
Founder and Chairman  
Opera Gallery Group

SHIRLEY YABLONSKY  
Director  
Opera Gallery Hong Kong



## 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 instill 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 helmets, 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 millenary 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 your 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

THE ARTWORK IS INSPIRED BY THE SPACE  
EXPLORATIONS AND RESEARCHES, BASED ON  
PHOTOSHOTS FROM HUBBLE SPACE TELESCOPE



**EYE of INFINITY, 2017**

ACRYLIC PAINT, SPRAY PAINT, GOLDEN INK 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 THE MIXING STYLES  
OF CALLIGRAPHY AND MERGING TOGETHER ARABIC,  
ASIAN AND EUROPEAN STYLES



**EYE OF TIME, 2017**

ACRYLIC PAINT, GLOSSY BLACK AND THREE KINDS OF GOLDEN INK ON CANVAS. MIXED MEDIA  
MODERN CYRILLIC CALLIGRAPHY IN SELF-DEVELOPED CALLIGRAFUTURISM STYLE



DETAIL OF WORK  
EYE of MYSTERY





EYE of FERTILITY, 2017

ACRYLIC PAINT, THREE KINDS OF SILVER AND GOLDEN INK ON CANVAS, MIXED MEDIA  
MODERN CYRILLIC CALLIGRAPHY IN SELF-DEVELOPED CALLIGRAFUTURISM STYLE  
Ø 180 CM - 70.1 IN.



EYE of MYSTERY, 2017

ACRYLIC PAINT, GLOSSY BLACK AND THREE KINDS OF SILVER INK ON CANVAS. MIXED MEDIA  
MODERN CYRILLIC CALLIGRAPHY IN SELF-DEVELOPED CALLIGRAFUTURISM STYLE  
Ø 150 CM - 59.1 IN.

СОЗДАТЕЛЬ НОВОЙ КУЛЬТУРЫ  
CREATOR OF THE NEW CULTURE, 2017

ACRYLIC PAINT, GLOSSY BLACK AND GOLD PAINT ON CANVAS. MIXED MEDIA. FINISHED WITH BRILLIANT VANISH  
MODERN CYRILLIC CALLIGRAPHY IN SELF-DEVELOPED CALLIGRAFUTURISM STYLE.  
120 x 200 CM - 47.2 x 78.7 IN.





ИССЛЕДУЙ ЭТО / EXPLORE IT, 2017

ACRYLIC PAINT, GLOSSY BLACK AND GOLD PAINT ON CANVAS, MIXED MEDIA.  
MODERN CYRILLIC CALLIGRAPHY IN SELF-DEVELOPED CALLIGRAFUTURISM STYLE  
Ø 180 CM - 70.1 IN.



EYE of DEFENCE, 2017

ACRYLIC PAINT, GOLDEN INK ON CANVAS, MIXED MEDIA  
MODERN CYRILLIC CALLIGRAPHY IN SELF-DEVELOPED CALLIGRAFUTURISM STYLE  
120 x 120 CM - 47.2 x 47.2 IN.



**EYE of CULTURE, 2017**

ACRYLIC PAINT, GLOSSY BLACK AND THREE KINDS OF SILVER AND GOLDEN INK ON CANVAS,  
MIXED MEDIA  
MODERN CYRILLIC CALLIGRAPHY IN SELF-DEVELOPED CALLIGRAFUTURISM STYLE  
Ø 150 CM - 59.1 IN.



**EYE of WISDOM, 2017**

ACRYLIC PAINT, GLOSSY BLACK AND THREE KINDS OF SILVER INK ON CANVAS, MIXED MEDIA  
MODERN CYRILLIC CALLIGRAPHY IN SELF-DEVELOPED CALLIGRAFUTURISM STYLE  
Ø 180 CM - 70.1 IN.



**EYE of COURAGE, 2017**

ACRYLIC PAINT, GLOSSY BLACK AND TWO KINDS OF SILVER INK ON CANVAS. MIXED MEDIA  
MODERN CYRILLIC CALLIGRAPHY IN SELF-DEVELOPED CALLIGRAFUTURISM STYLE  
Ø 120 CM - 47.2 IN.



DETAIL OF WORK  
EYE of PASSION



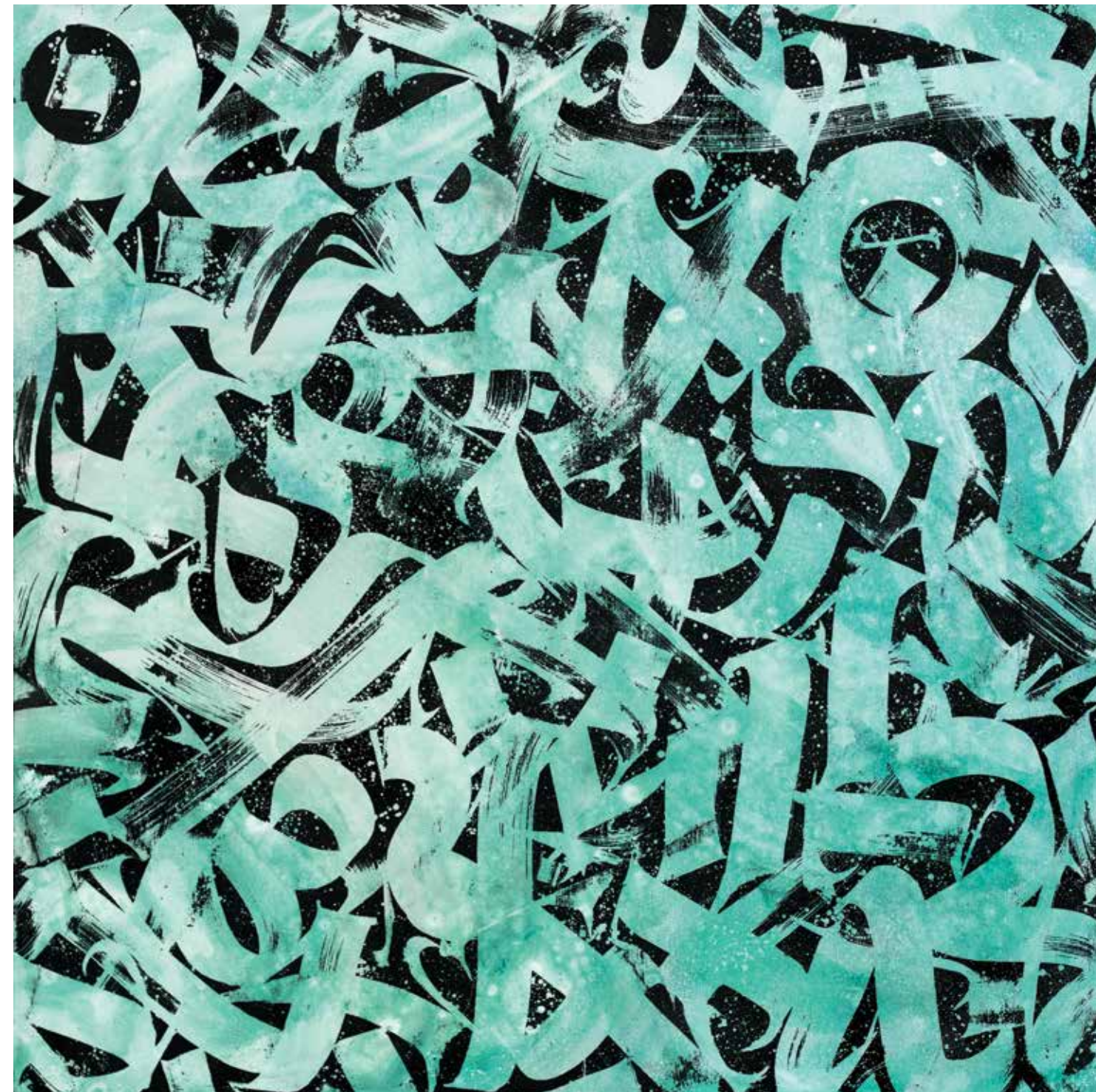
EYE of PASSION, 2017

ACRYLIC PAINT, GLOSSY BLACK AND THREE KINDS OF SILVER INK ON CANVAS, MIXED MEDIA  
MODERN CYRILLIC CALLIGRAPHY IN SELF-DEVELOPED CALLIGRAFUTURISM STYLE

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.



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.







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

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



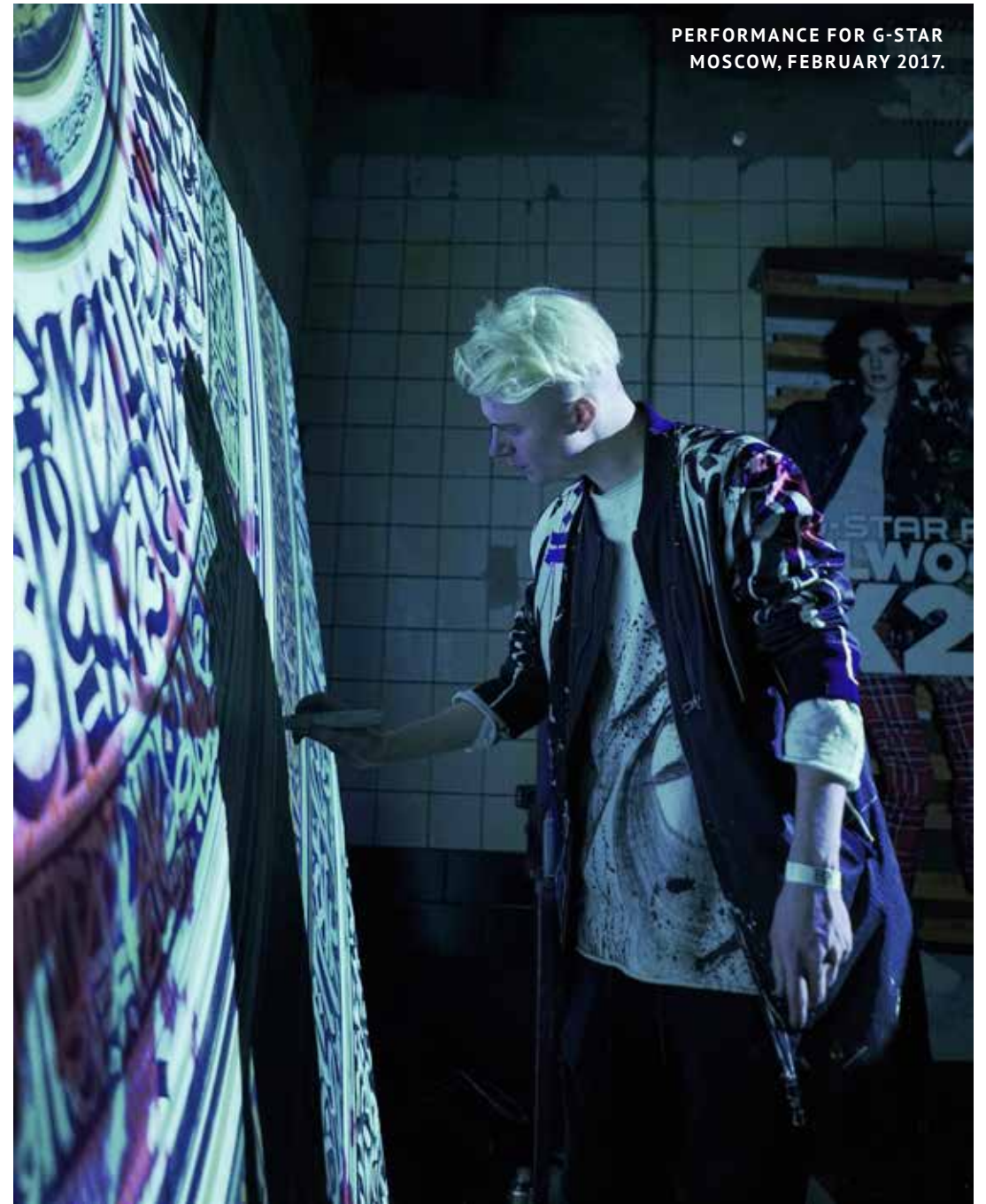
UNVEILING OF A CUSTOMISED LAMBORGHINI  
DUBAI DECEMBER 2016.



CATWALK  
DRIES VAN NOTEN 2016.



PERFORMANCE FOR NIKE  
2014.

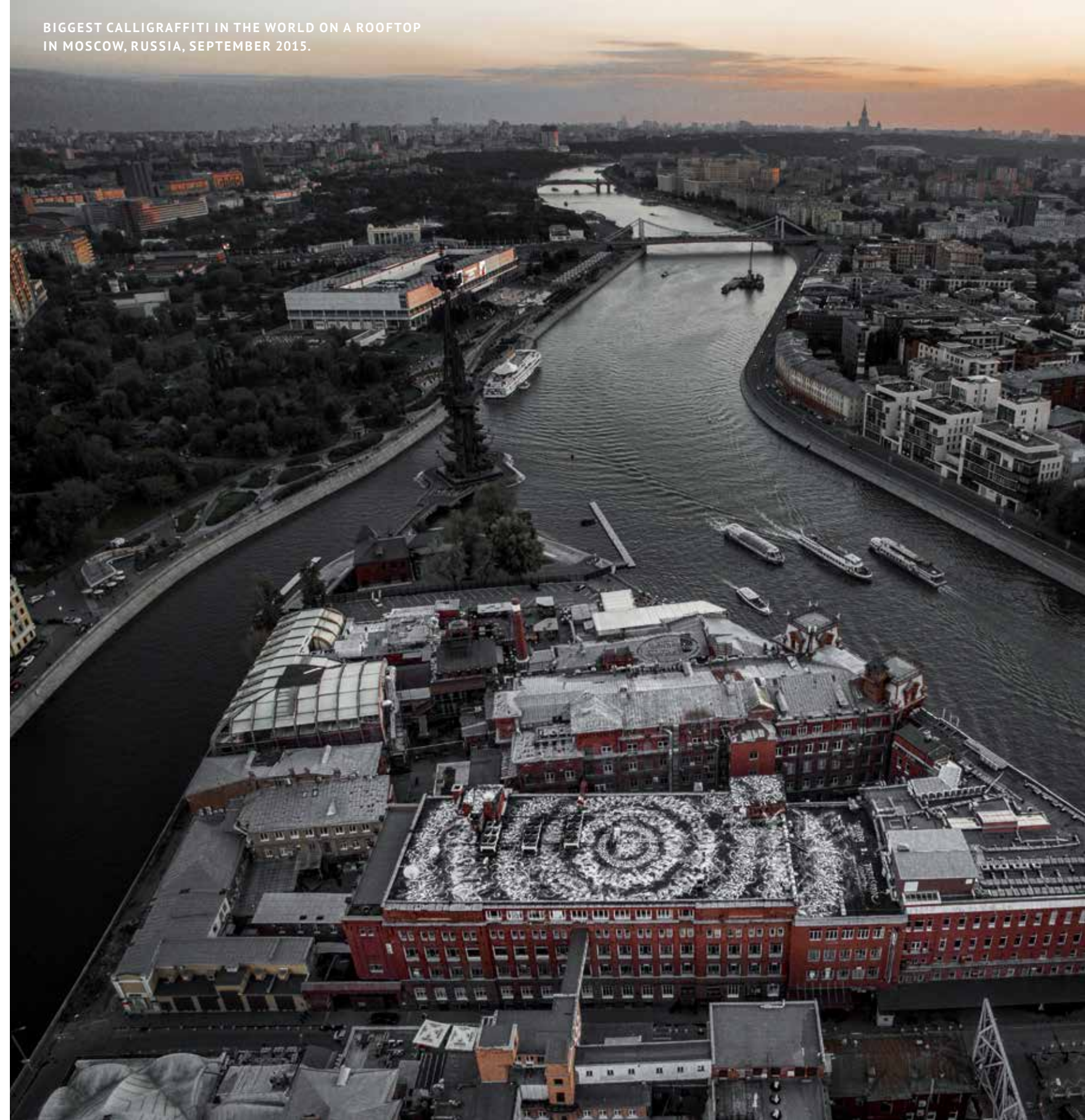


PERFORMANCE FOR G-STAR  
MOSCOW, FEBRUARY 2017.

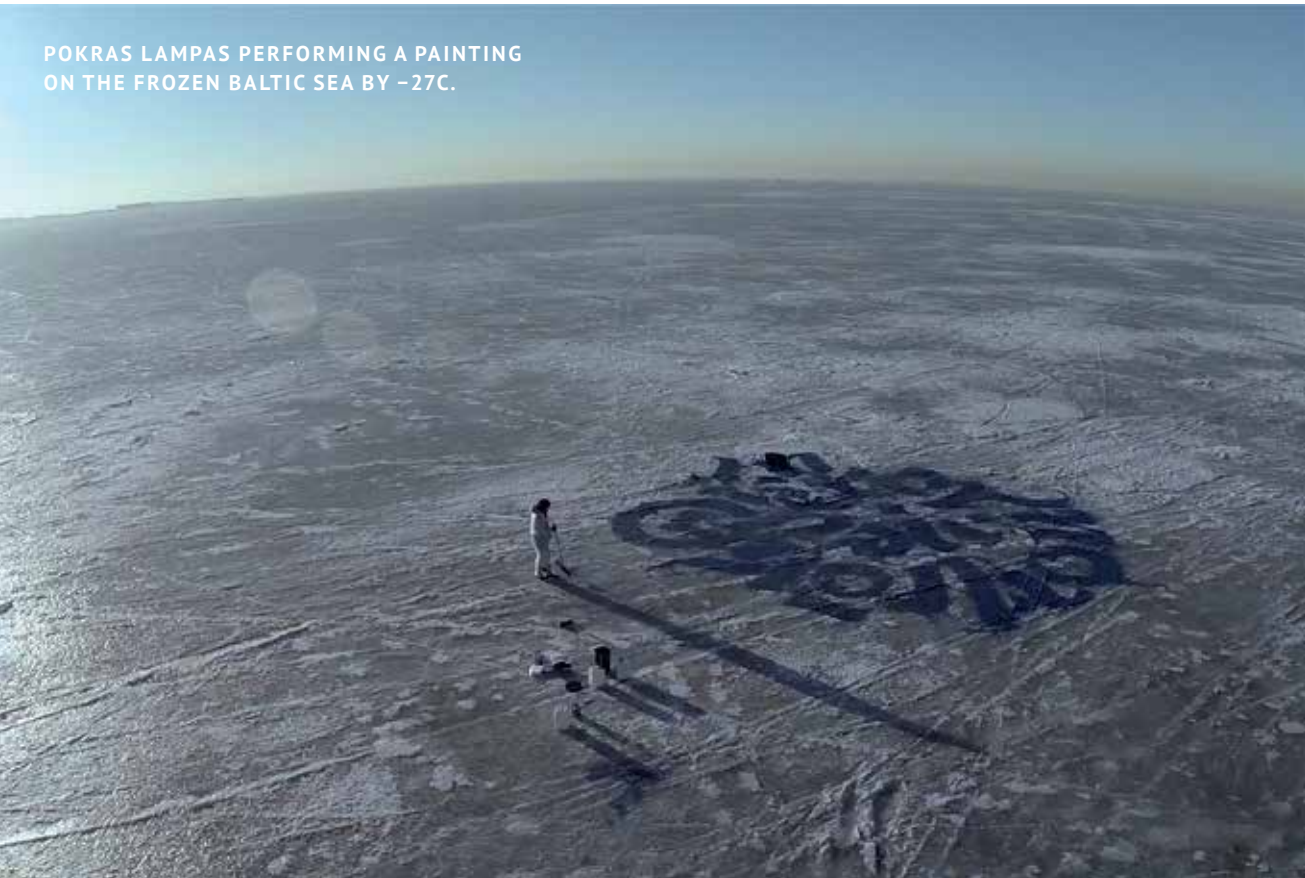
STREET ART PERFORMANCE,  
LOURES, PORTUGAL, JUNE 2016.



BIGGEST CALLIGRAFFITI IN THE WORLD ON A ROOFTOP  
IN MOSCOW, RUSSIA, SEPTEMBER 2015.



POKRAS LAMPAS PERFORMING A PAINTING  
ON THE FROZEN BALTIC SEA BY -27C.



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