



RISE ABOVE

THE  
**FUTURE**  
IS  
**UNWRITTEN**

S H E P A R D F A I R E Y



OPERA GALLERY

THE  
FUTURE  
IS  
UNWRITTEN  
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15 SEPTEMBER — 15 OCTOBER 2023

OPERA GALLERY

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## FOREWORD

Opera Gallery Singapore is proud to welcome Shepard Fairey for his first ever solo exhibition in Southeast Asia, titled “The Future is Unwritten”. The exhibition comprises unique canvases, works on paper, hand-painted multiples and prints. Fairey will also be creating a monumental new mural in Tanjong Pagar Conservation Area, a center for culture and history in Singapore. The gallery is thrilled to introduce the artist to the city’s burgeoning art landscape on his first ever visit to the country.

Shepard Fairey is a graphic designer, activist, illustrator, musician and founder of streetwear brand OBEY Clothing, but perhaps best known as a celebrated street artist. Initially shaped by skateboarding culture but deeply rooted in social activism, Fairey’s creative practice embodies the essence of street art’s multi-dimensionality and serves as a powerful visual manifestation of the interwoven nature of everyday life in urban settings and beyond.

His origin story as an artist began with the famous *Andre the Giant has a Posse* sticker which began as an inside joke among friends. The rest is history; from the larger-than-life *Obey Giant* campaign to the famous Barack Obama *Hope* poster and immediately recognisable wall murals in all of the world’s biggest cities. Fairey’s iconic visual oeuvre comprised of social critique often rendered in bold, symbolic color palettes continues to challenge the viewers interpretation and interaction with urban landscapes.

Street art deconstructs and reconstructs; rattles and pulls together. Fairey’s art is neither selective nor is it exclusive – it is for everyone, with all barriers removed. The artist’s symbols, motifs and universal imagery form their own cohesive visual language. At first glance the messages in his work are concise with immediate impact. With time, the works become an interstice into culture as we know it. The greatest works of art are only made great by the kind of dialogues they start. With a flourish of spray paint cans, Fairey continues to set the world into fervent conversation.

*The Future is Unwritten* explores old and new themes. Ranging from signature imagery presented in a new light to brand new works exploring timely themes. Through his bold use of color and form, Fairey brings attention to social issues like environmentalism, human rights, equality, and racism. In today’s post-COVID world where many outdated narratives have unraveled and we are collectively forced to reckon with the past and look towards an uncertain future, Fairey’s art calls to question the values we hold, and our choices going forward in hopes of shaping a more conscious society and kinder humanity.

We welcome you to step into Shepard Fairey’s universe of symbolic expression and be inspired to create the yet unwritten future that belongs to us all.

GILLES DYAN  
Founder & Chairman  
Opera Gallery Group

STÉPHANE LE PELLETIER  
Director, Asia Pacific  
Opera Gallery Singapore





# PUNK TO PANACHE: SHEPARD FAIREY’S ICONOGRAPHY IN CONTEMPORARY CULTURE

G. JAMES DAICHENDT

From silk-screened stickers to museum surveys, the trajectory of Shepard Fairey’s art has progressed from imagery you might find on a skateboard deck to his iconic image of President Barack Obama that hangs in the Smithsonian’s National Portrait Gallery, Washington DC. Historically, as an artist is critically celebrated, the availability of their artwork often diminishes, removing it further from public consumption. Yet Fairey’s progression from a relatively unknown street artist to a global creator and brand contradicts this narrative as he continues to live and exhibit within a variety of subcultures simultaneously, from blue-chip galleries to traffic switching boxes at busy intersections. This paradoxical strategy defies artworld conventions of success but exemplifies the path that Fairey has taken: rejecting conventional strategies and establishing new avenues for collectors, artists, and arts professionals to engage the arts. At any given time, you may encounter the art of Shepard Fairey as a curated mural, a protest sign, on an array of clothing and accessories, or as artwork in a gallery or museum. Given the plethora of Fairey’s output in Pop culture and visual art, the following essay aims to contextualise his imagery and its various modes of delivery to better understand the conceptual agenda of his work and how it has continued to hold a significant and important role in contemporary culture.

Fairey spent his formative years in South Carolina, in the Southern region of the US, before attending and honing his artistic interests in high school at California’s Idyllwild Arts Academy. He first found his identity through skateboarding and punk music and the corresponding ideologies that furthered his interest in low-tech art processes and anti-establishment philosophies. While a student at the Rhode Island School of Design, he developed a

crude version of his “Andre the Giant has a Posse” sticker that later developed into the Obey Giant campaign in the 1990s. He learned through his early experiences that by repeating imagery and placing it in the street, the graphics took on a life of their own. One could even say these street works had an implied power because of their repetition, similar to methods used by advertisements and marketers. Yet Fairey’s ironic use of the word OBEY was a call to do just the opposite; it was intended to be a wake-up call to question the manipulative signals we encounter throughout visual culture. A reaffirming message that one does not need to find their significance through advertising and brands, this metaphysical manipulation is questioned by Fairey’s art to remind the viewer that they are ultimately in control of their actions and that they are welcome to join him in his rebellion.

Fairey developed a strong graphic style in subsequent years, utilising a black, red and white colour palette coupled with bold graphics symbols, which he often layered and built upon as his inventory of images increased. Taking cues from American artists like Barbara Kruger and Robbie Conal as well as musical influences like punk and rap mixed with movements like Russian Constructivism and historic propaganda posters, he refined his voice as his imagery grew increasingly layered and complex in the subsequent decades. One can see evidence of these developments of how stencils are used to build increasingly complex compositions and the introduction of new values and colours into his identifiable aesthetic.

Fairey has long celebrated culturally-relevant and politically-inspiring concepts and people in his work but one can also see a growing interest in self-empowerment and social issues like



environmentalism, human rights, equality, opposition to abusive power, sustainability, immigration, civil rights, and racism that are raised in bold and humorous ways to bring attention, advocate and educate. To accomplish these goals, the artist utilises a strong index of symbols to signify these ideas, often juxtaposing imagery and text to highlight the issue.

The challenge for an artist is often how one can create images that are relatable to a larger number of viewers that will not be taken out of context or rejected upon first view. These symbols have evolved over time to include broader themes that are familiar, even if the theme is difficult or controversial. One can see how Fairey can use flowers (often a lotus), weapons, scales, and doves to refer to themes of enlightenment, violence, justice and peace. Yet these symbols are then placed alongside additional imagery that requires the viewer to make deeper connections and associations that are not always as blatant.

In this way, Fairey focuses on communication; on a meta level, his message is about being part of a global community with each artwork representing a thought that fits within the larger *Œuvre*. As one reviews the recurring imagery, juxtapositions like guns and flowers often address gun control or peace efforts while a raised fist may suggest empowerment or the beliefs of an individual or group. This symbolically laden communication is a seductive gateway that leads the viewer into this belief system and ideally initiates further conversation.

The Opera Gallery exhibition in Singapore features a large number of new works that point toward Fairey's development, but it also includes classic imagery that has been refreshed and reflects on his history of image-making. Fairey's rich use of pattern along with motifs influenced by a variety of cultures throughout history come together harmoniously. These compositions appear to be metaphorical for his ideas about people working together for the betterment of society. Ideally, this communication can function as a kind of homogeneity, where viewers from distinct backgrounds can find something of themselves within the composition without the imagery being closed off to others.

While Fairey can be situated within the history of propaganda, political art, or even Contemporary Pop Surrealism, it's his affiliation with street art internationally that is strongest. The rebellious art form is differentiated from graffiti by its use of



© Photos courtesy ObeyGiant.com / Photographer Jon Furlong

media outside of spray paint and the inclusion of recognisable images and graphics. This is why it translates so well into a public art form: because it's made for everyone instead of a specialised audience. This accessibility and proximity to where people live and work is partly to educate and motivate viewers. Fairey states: "I hope that people will get an understanding of my belief that we are world citizens and that we all have a lot in common. The principles of respect, fairness, and equality should be global traits and that art has a role in shaping people's attitudes about these principles."

Shepard Fairey is celebrated for his street art and his unique ability to ubiquitously distribute his brand of imagery across a range of mediums. Operating outside what we might consider the traditional art world, Fairey has been able to establish multiple lines of communication that are true to his punk and DIY (Do it Yourself) roots. An artist that inhabits diametrically opposed circles, Fairey is up front about his interest in avenues inside and outside of the art world where his artwork takes on so many different forms. The power of these collected impressions has a ripple effect that whispers and nudges upon a single viewing but begins to echo and gain prominence as it's seen multiple times over. Shaping the public's principles through art may seem like a lofty challenge, but that's exactly what Fairey does with every image he pours into our global visual culture.

★

G. James Daichendt is an art critic and historian who serves as a Professor and Dean at Point Loma Nazarene University in San Diego, CA, USA. Dr. Daichendt earned his doctorate from Columbia University and Master's degrees from Harvard and Boston universities. He is the author of several books including *Robbie Conal: Streetwise: 35 Years of Politically Charged Guerrilla Art*; *Shepard Fairey Fairey Inc.: Artist/Professional/Vandal*; *Kenny Scharf: In Absence of Myth*; and *Artist-Teacher: A Philosophy for Creating and Teaching*.



## ARTIST STATEMENT

“ WITH THE TITLE ‘THE FUTURE IS UNWRITTEN’ AND THE TOPICS I’M TACKLING, I’M ASKING THE AUDIENCE TO CONSIDER HOPE AND ACTION OVER NIHILISM. I CREATE ART AS A PERSONAL MEDITATION ON COMPLEX GLOBAL ISSUES, DISTILLING IDEAS DOWN TO COMPOSITIONS AIMING TO PROVIDE BEAUTY AND A MESSAGE. MY MESSAGES LEAVE EACH VIEWER SPACE FOR INTERPRETATION, BUT MY GOAL REMAINS TO INSPIRE A SPARK AGAINST APATHY. I ALSO FIND A LOT OF JOY IN CREATING BEAUTIFUL PATTERNS AND SYMBOLS, AND I’M EXCITED TO SHARE MY WORK WITH SINGAPORE THROUGH OPERA GALLERY. ”

SAID SHEPARD FAIREY.

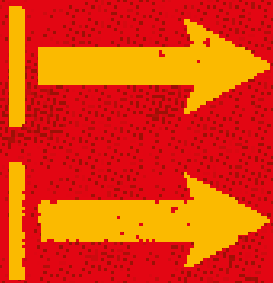
‘The Future Is Unwritten’ is an extensive body of new work which showcases Fairey’s signature aesthetics and motifs combined with evolving techniques, visual strategies, and brand-new imagery. The title ‘The Future Is Unwritten’ is inspired by a slogan from one of Fairey’s musical heroes, Joe Strummer of the Clash. At a time when the world faces numerous crises, including climate change, war, nationalism, pervasive disinformation, and an erosion of democracy, the belief that art can inspire action and shape a more positive future drives Fairey. The works comprising ‘The Future Is Unwritten’ include: mixed-media paintings on canvas, unique works on paper, multi-panel modular pieces, prints on wood and metal, original illustrations, retired stencils, and round works on panel and paper.

Beyond just the overt social and political narratives visible in Fairey’s art, his recent work has embraced more symbolic concepts of harmony and inter-connectedness ranging from the spiritual wholeness and unity of the circle as a format to the relationships which reveal themselves between seemingly disparate panels in his modular compositions. The interplay of images, patterns, text, geometric elements, and collages visible in the works in ‘The Future Is Unwritten’ achieve a dynamic visual rhythm while reminding the viewer of the interwoven nature of many of the world’s concerns.





ARTWORKS



ILLUSTRATIONS

*Bright Future Flame*  
2020

Handcut Rubylith Illustration  
34 x 20.3 cm | 13.4 x 8 in





*Burn Baby Burn*

2020

Handcut Rubylith Illustration  
38 x 28 cm | 15 x 11 in



*Desmond Tutu*

2022

Handcut Rubylith Illustration  
38 x 37.5 cm | 15 x 14.7 in



*Environmental Worker*  
2020

Handcut Rubylith Illustration  
51.4 x 35.6 cm | 20.2 x 14 in





*Gas Power*  
2022

Handcut Rubylith Illustration  
35 x 30.5 cm | 13.7 x 12 in



*Gas Soldier*  
2022

Handcut Rubylith Illustration  
43.7 x 29.2 cm | 17.2 x 11.5 in

*John Lewis-Good Trouble*  
2020

Handcut Rubylith Illustration  
53.3 x 42 cm | 21 x 16.5 in



*Long Live the People*  
2019

Handcut Rubylith Illustration  
42 x 25.6 cm | 16.5 x 10.1 in





*People's Discontent*

2020

Handcut Rubylith Illustration  
37.3 x 53.6 cm | 14.7 x 21.1 in





*Power to the Polls*

2019

Handcut Rubylith Illustration  
45.4 x 35.6 cm | 17.9 x 14 in



*Revolution in Our Time*

2019

Handcut Rubylith Illustration  
48.8 x 33 cm | 19.2 x 13 in



*Smoking Gas Attendant*  
2022

Handcut Rubylith Illustration  
35.6 x 35 cm | 14 x 13.7 in



*Spectacle Female*  
2022

Handcut Rubylith Illustration  
48.8 x 35 cm | 19.2 x 13.7 in



*Strummer*

2020

Handcut Rubylith Illustration  
54 x 39.4 cm | 21.2 x 15.5 in



*Thurgood Marshall*  
2017

Handcut Rubylith Illustration  
45.7 x 36.8 cm | 18 x 14.5 in

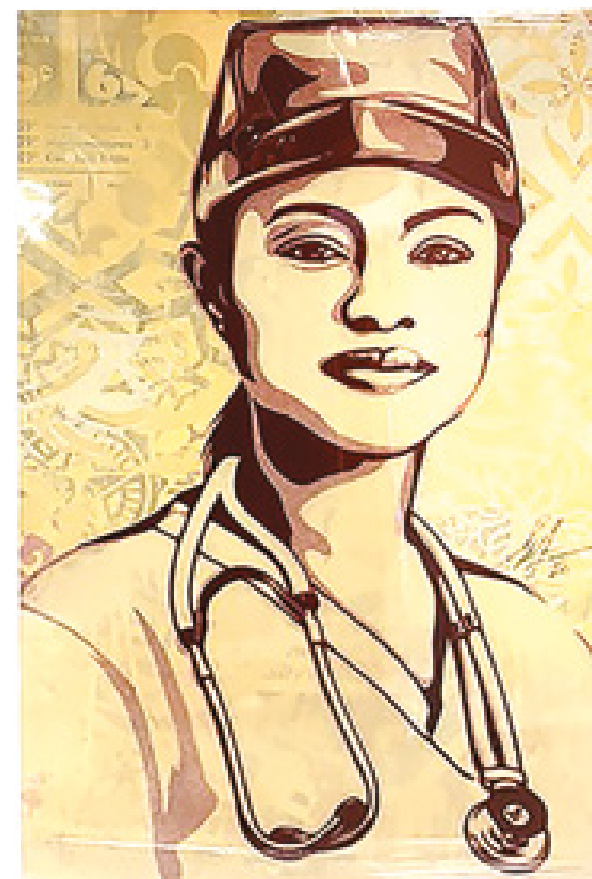




*Valarie Kaur*

2022

Handcut Rubyolith Illustration  
48.2 x 38.1 cm | 19 x 15 in



*Valor and Grace Nurse*

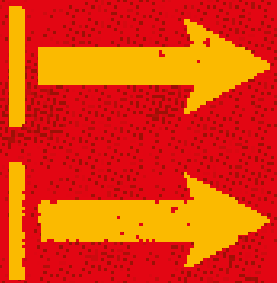
2020

Handcut Rubyolith Illustration  
50.8 x 33.7 cm | 20 x 13.2 in

*Voting Rights are Human Rights*  
2019

Handcut Rubylith Illustration  
45 x 28.2 cm | 17.7 x 11.1 in





CANVAS



*Cultivate Justice (Red)*

2021

Mixed Media (Stencil, Silkscreen and Collage) on Canvas  
152.4 x 111.8 cm | 60 x 44 in





*Desmond Tutu*

2022

Mixed Media (Stencil, Silkscreen and Collage) on Canvas  
152.4 x 111.8 cm | 60 x 44 in



*Factory Stacks (Endless Power)*

2022

Mixed Media (Stencil, Silkscreen and Collage) on Canvas  
152.4 x 111.8 cm | 60 x 44 in





*Geometric Power, Version 1*

2022

Mixed Media (Stencil, Silkscreen and Collage) on Canvas  
111.8 x 111.8 cm | 44 x 44 in



*Ideal Power Mural Study, Version 2*

2021

Mixed Media (Stencil, Silkscreen and Collage) on Canvas  
111.8 x 104.1 cm | 44 x 41 in



*Only the Finest Poison, Version 1*  
2023  
Mixed Media (Stencil, Silkscreen and Collage) on Canvas  
152.4 x 111.8 cm | 60 x 44 in



## Open Minds, Version 1

2021

Mixed Media (Stencil, Silkscreen and Collage) on Canvas  
147.3 x 223.5 cm | 58 x 88 in



*Power and Equality, Version 2*  
2020

Mixed Media (Stencil, Silkscreen and Collage) on Canvas  
152.4 x 111.8 cm | 60 x 44 in



*Rise Above Flower, Version 1*  
2021

Mixed Media (Stencil, Silkscreen and Collage) on Canvas  
152.4 x 111.8 cm | 60 x 44 in





*Sunset as the Fall Approaches, version 1*  
2023

Mixed Media (Stencil, Silkscreen and Collage) on Canvas  
111.8 x 152.4 cm | 44 x 60 in







*The Future is Equal, Version 1*

2022

Mixed Media (Stencil, Silkscreen and Collage) on Canvas  
152.4 x 111.8 cm | 60 x 44 in



*The High Cost of Free Speech, Version 2*  
2022

Mixed Media (Stencil, Silkscreen and Collage) on Canvas  
111.8 x 111.8 cm | 44 x 44 in



*The Woman Who Defeated Pain (Frida Kahlo), Version 2*  
2023

Mixed Media (Stencil, Silkscreen and Collage) on Canvas  
152.4 x 111.8 cm | 60 x 44 in

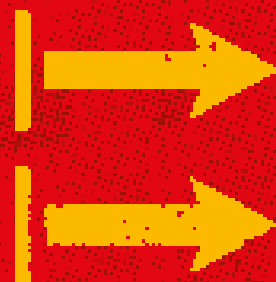




*Voting Rights are Human Rights, Version 2*  
2020

Mixed Media (Stencil, Silkscreen and Collage) on Canvas  
152.4 x 111.8 cm | 60 x 44 in





PAPER



*Caution Flowers*  
2023

Material Stencil and Mixed Media Collage on Paper  
28 x 22.9 cm | 11 x 9 in



*Caution Star with OBEY (Blue)*  
2023

Material Stencil and Mixed Media Collage on Paper  
45.1 x 45.1 cm | 17.7 x 17.7 in

*Paint It Black (Red/Blue)*

2021

Material Stencil and Mixed Media Collage on Paper  
68 x 51.4 cm | 26.7 x 20.2 in





*Power Bidder*

2021

Material Stencil and Mixed Media Collage on Paper  
78.7 x 55.9 cm | 31 x 22 in



*Star Gear RA-189 (Red/Blue)*

2023

Material Stencil and Mixed Media Collage on Paper  
77.5 x 52.1 cm | 30.5 x 20.5 in



*3rd Eye Geometric Study (Blue)*  
2021

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
81.2 x 53.3 cm | 32 x 21 in



*Black Earth Society Soldier Study*  
2021

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
90 x 44.4 cm | 35 x 17.5 in







*Bright Future (Cream)*

2020

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
55.9 x 73.7 cm | 22 x 29 in



*Burn Baby Burn (Cream)*

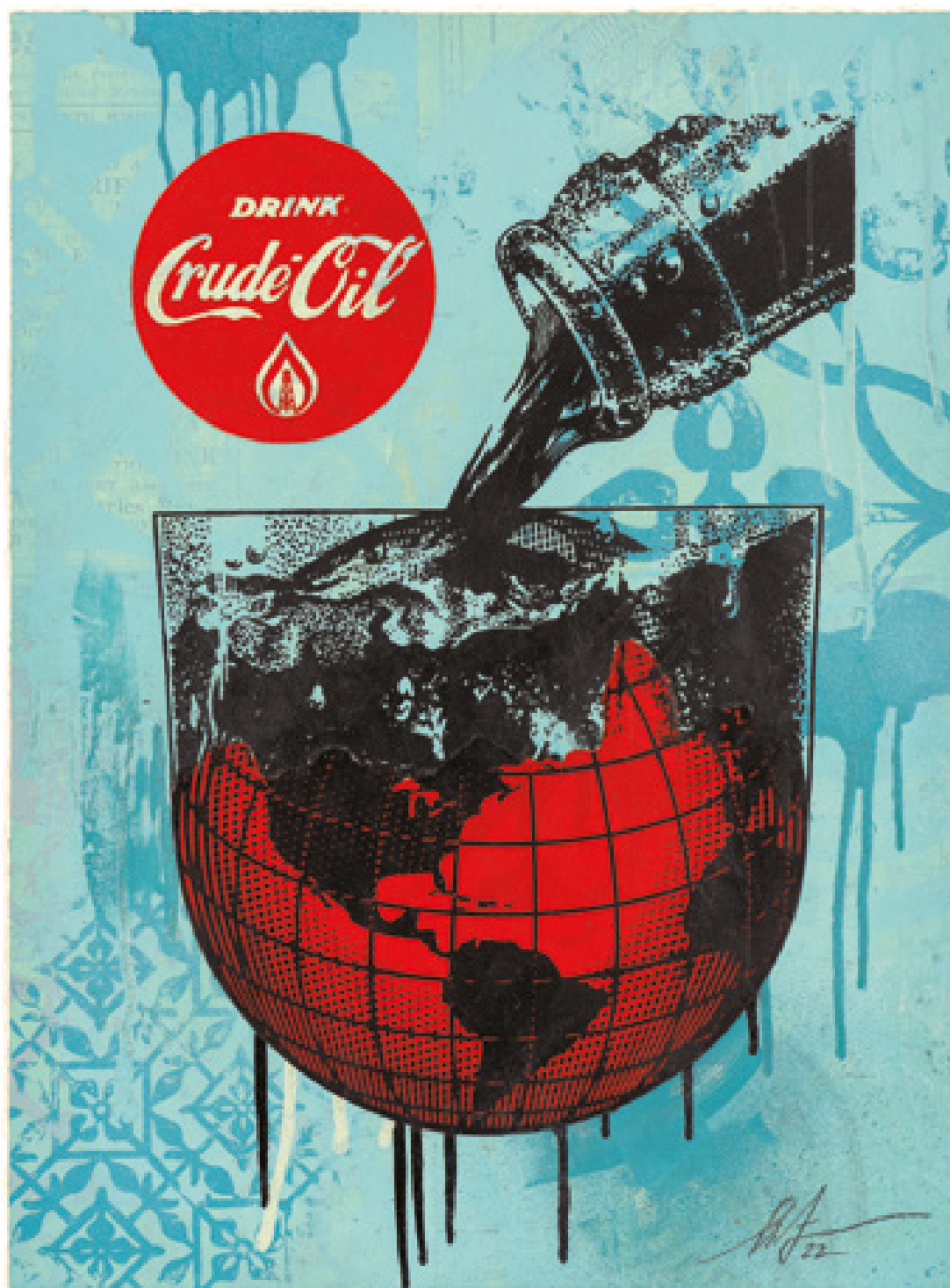
2020

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
58.4 x 45.7 cm | 23 x 18 in

*Chaos Rise Above (Blue)*  
2023

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
132.1 x 96.5 cm | 52 x 38 in





*Drink Crude Cup (Red Earth/Blue Background)*

2022

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
51.4 x 38.7 cm | 20.2 x 15.2 in



*Drink Crude Oil Bottle (Cream)*

2022

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
51.1 x 37.5 cm | 19.7 x 14.7 in

*Future is Unwritten Visionaries*  
2022

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
58.4 x 69.2 cm | 23 x 27.2 in





*Geometric Poppy Pattern, Version 2*  
2023  
Mixed Media (Stencil, Silkscreen and Collage) on Paper  
132.1 x 96.5 cm | 52 x 38 in



*Lotus Hands Stencil, Version 2*  
2023  
Mixed Media (Stencil, Silkscreen and Collage) on Paper  
45.7 x 35.5 cm | 18 x 14 in





*Lotus Study, Version 10*

2023

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
50.8 x 40.6 cm | 20 x 16 in



*Lotus Study, Version 11*

2023

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
50.8 x 40.6 cm | 20 x 16 in



*Lotus Study, Version 12*

2023

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
50.8 x 40.6 cm | 20 x 16 in



*Lotus Study, Version 9*

2023

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
50.8 x 40.6 cm | 20 x 16 in



*Mandala Study (Dove)*  
2021

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
78.7 x 57.8 cm | 31 x 22.7 in



*OBEY Justice Diamond Study (Red)*

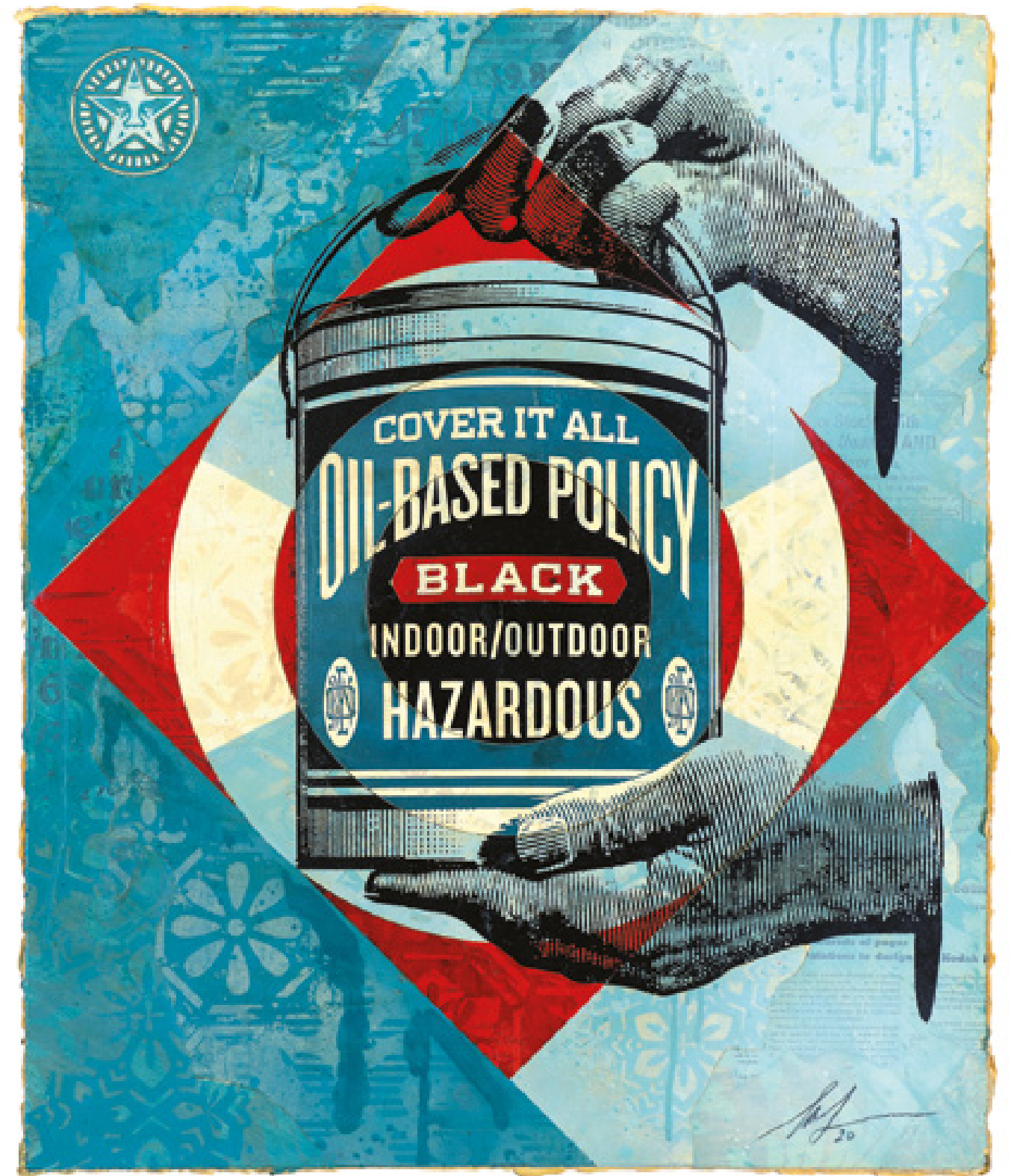
2021

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
83.8 x 53.3 cm | 33 x 21 in



*Paint It Black Can (Geometric Study), Version 1*  
2020

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
67.3 x 55.9 cm | 26.5 x 22 in



*Post Punk Flowers (Red/Black)*

2021

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
71.1 x 45.7 cm | 28 x 18 in





*Radical Peace Chaos, Version 4*  
2023

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
151.1 x 91.4 cm | 59.5 x 36 in



*While Supplies Last (Red)*  
2022

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
61 x 91.4 cm | 24 x 36 in





*Dove Wreath 3*  
2021

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
Ø 61 cm | 24 in



*Dove Wreath 4*  
2021

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
Ø 61 cm | 24 in



*Floral Diamond 4*

2021

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
Ø 61 cm | 24 in



*Freedom Dove 2*

2021

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
Ø 61 cm | 24 in



*Lotus Woman Ornament 2*

2021

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
Ø 61 cm | 24 in





*Mandala Monochromatic 1*

2021

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
Ø 61 cm | 24 in



*Mandala Monochromatic 2*

2021

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
Ø 61 cm | 24 in



*Mandala Monochromatic 3*

2021

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
Ø 61 cm | 24 in



*Mandala Monochromatic 4*

2021

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
Ø 61 cm | 24 in

*Power and Equality 2*  
2021

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
Ø 61 cm | 24 in







*Radiant Lotus 4*

2021

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
Ø 61 cm | 24 in



*Respect and Justice 2*

2021

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
Ø 61 cm | 24 in

*Modular Discourse 11*  
2022

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
69.2 x 68.6 cm | 27.2 x 27 in





*Modular Discourse 18*

2022

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
69.2 x 68.6 cm | 27.2 x 27 in



*Modular Discourse 26*

2022

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
69.2 x 68.6 cm | 27.2 x 27 in



*Modular Discourse 27*

2022

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
69.2 x 68.6 cm | 27.2 x 27 in



*Modular Discourse 30*

2022

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
69.2 x 68.6 cm | 27.2 x 27 in





*Modular Discourse 33*

2022

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
69.2 x 68.6 cm | 27.2 x 27 in



*Modular Discourse 35*

2022

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
69.2 x 68.6 cm | 27.2 x 27 in



*Modular Discourse 37*

2022

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
69.2 x 68.6 cm | 27.2 x 27 in



*Modular Discourse 38*

2022

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
69.2 x 68.6 cm | 27.2 x 27 in



*Modular Discourse 39*

2022

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
69.2 x 68.6 cm | 27.2 x 27 in



*Modular Discourse 41*

2022

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
69.2 x 68.6 cm | 27.2 x 27 in



*Modular Discourse 42*

2022

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
69.2 x 68.6 cm | 27.2 x 27 in



*Modular Discourse 44*

2022

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
69.2 x 68.6 cm | 27.2 x 27 in





*Modular Discourse 45*

2022

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
69.2 x 68.6 cm | 27.2 x 27 in



*Modular Discourse 47*

2022

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
69.2 x 68.6 cm | 27.2 x 27 in



*Modular Discourse 48*

2022

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
69.2 x 68.6 cm | 27.2 x 27 in



*Modular Discourse 50*

2022

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
69.2 x 68.6 cm | 27.2 x 27 in



*Modular Discourse 7*

2022

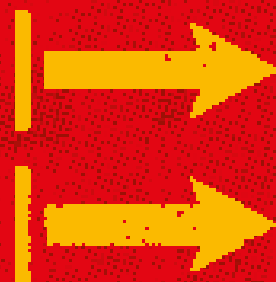
Mixed Media (Stencil, Silkscreen and Collage) on Paper  
69.2 x 68.6 cm | 27.2 x 27 in



*Not Great Men Quad 1*

2022

Mixed Media (Stencil, Silkscreen and Collage) on Paper  
70.5 x 69 cm | 27.7 x 27.2 in



WOOD & METAL





*Abstract. Hand. Flower (Rise Above Barbwire)*

2022

Ink on Retired Letterpress Plate  
31 x 33.3 cm | 12.2 x 13.1 in



*Lotus Hands, Version 3*

2023

Ink on Retired Letterpress Plate  
29.2 x 25.4 cm | 11.5 x 10 in

*Circular Lotus Ornament*  
2022

Mixed Media on Wood Panel  
Ø 183 cm | 72 in



*Circular Radiant Lotus*  
2022

Mixed Media on Wood Panel  
Ø 183 cm | 72 in



*Circular Respect and Justice*  
2022

Mixed Media on Wood Panel  
Ø 183 cm | 72 in





*MOD/Alternative Facts*

2022

Mixed Media on Wood Panel (4 panels)  
183 x 183 cm | 72 x 72 in





*MOD/Decoding Disinformation*  
2022

Mixed Media on Wood Panel (4 panels)  
183 x 183 cm | 72 x 72 in



*MOD/Desert Today*  
2022

Mixed Media on Wood Panel (4 panels)  
183 x 183 cm | 72 x 72 in

*MOD/Dominatio Terrae*

2022

Mixed Media on Wood Panel (4 panels)  
183 x 183 cm | 72 x 72 in







*MOD/Peace and Freedom Dove*  
2022

Mixed Media on Wood Panel (4 panels)  
183 x 183 cm | 72 x 72 in



*MOD/Substandard Industries*  
2022

Mixed Media on Wood Panel (4 panels)  
183 x 183 cm | 72 x 72 in



*MOD/No Bees*  
2022  
Mixed Media on Wood Panel (4 panels)  
183 x 183 cm | 72 x 72 in





Photos courtesy Artist / ObeyGiant.com



## BIOGRAPHY

**SHEPARD FAIREY**  
B. 1970, Charleston, SC

Shepard Fairey was born in Charleston, South Carolina. In high school, he began pursuing his art practice and went on to receive his Bachelor of Fine Arts in Illustration at the Rhode Island School of Design in Providence, Rhode Island. In 1989 he created the “Andre the Giant has a Posse” sticker that transformed into the OBEY GIANT art campaign, with imagery that has changed how people see art and the urban landscape. After nearly 35 years, his work has evolved into an acclaimed body of art, including the 2008 “Hope” portrait of Barack Obama, found at the Smithsonian’s National Portrait Gallery. In 2017, he collaborated with photographers through the Amplifier organization to create the “We The People” series, which was recognizable during the Women’s Marches and other public displays worldwide in defense of national and global social justice issues.

Fairey’s stickers, guerilla street art presence, and public murals are recognizable globally. His works are in the permanent collections of the Boston Institute of Contemporary Art, Museum of Modern Art (MoMA), the Museum of Contemporary Art (MOCA) in Los Angeles, the Museum of Fine Arts Boston, the San Francisco Museum of Modern Art, the Smithsonian’s National Portrait Gallery, the Victoria and Albert Museum, and many others. He sits on the board of Brave New Films, People for the American Way, and the Rhode Island School of Design.

Shepard Fairey has painted 120 large-scale murals across six continents worldwide.

For more information, visit [www.OBEYGIANT.com](http://www.OBEYGIANT.com).



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## EXHIBITION HISTORY

### SOLO EXHIBITIONS (SELECTION)

- 2023** *THE FUTURE IS UNWRITTEN*, Opera Gallery, Singapore, Asia  
*PRINTED MATTERS: WHILE SUPPLIES LAST*, Underdogs Gallery, Lisbon, Portugal  
*HEAVY METAL*, Black Book Gallery, Englewood, Colorado
- 2022** *PRINTED MATTERS: PAIX ET JUSTICE*, S16 Gallery, Montreal, Canada  
*EYES OPEN, MINDS OPEN*, Lotte Museum of Art, Seoul, Korea  
*BACKWARD FORWARD*, Dallas Contemporary, Dallas, Texas  
*NEW CLEAR POWER*, AMUSEUM of Contemporary Art, Munich, Germany
- 2021** *FUTURE MOSAIC*, Opera Gallery, Dubai, UAE
- 2020** *THREE DECADES OF DISSENT*, Musei In Comune Roma, Rome, Italy  
*KNOWLEDGE + ACTION = POWER*, Subliminal Projects, Virtual Exhibition
- 2019** *FACING THE GIANT: THREE DECADES OF DISSENT*, Galerie Itinerrance, Paris, France  
*OBEY GIANT: 30 YEARS OF RESISTANCE*, Grenoble Street Art Festival, Grenoble, France  
*FACING THE GIANT: THREE DECADES OF DISSENT*, Burrard Arts, Vancouver, Canada  
*FACING THE GIANT: THREE DECADES OF DISSENT*, StolenSpace, London, UK  
*FACING THE GIANT: THREE DECADES OF DISSENT*, AS220, Providence, USA  
*FACING THE GIANT: THREE DECADES OF DISSENT & NEW WORKS*, Over The Influence, Los Angeles, USA  
*FACING THE GIANT: THREE DECADES OF DISSENT*, GGA Gallery, Miami, USA  
*FACING THE GIANT: THREE DECADES OF DISSENT*, Samuel Owen Gallery, Greenwich, USA
- 2018** *SALAD DAYS*, Cranbrook Art Museum, Bloomfield Hills, USA  
*GOLDEN FUTURE*, Galerie Ernst Hilger, Vienna, Austria  
*FORCE MAJEURE*, Moscow Museum of Modern Art, Moscow, Russia
- 2017** *DAMAGED*, Library Street Collective, Los Angeles, USA  
*PRINTED MATTERS*, Treason Gallery, Seattle, Washington, USA  
*PRINTED MATTERS*, Underdogs Gallery, Lisbon, Portugal  
*PRINTED MATTERS*, aMBUSH Gallery, Sydney, Australia  
*PEACE & JUSTICE*, Seoul Arts Center, Seoul, South Korea
- 2016** *VISUAL DISOBEDIENCE*, HOCA Foundation, Hong Kong  
*EARTH CRISIS*, Galerie Itinerrance, Paris, France



**2015** *EARTH CRISIS GLOBE INSTALLATION*, Eiffel Tower, Paris, France  
*ON OUR HANDS*, Jacob Lewis Gallery, New York, USA  
*YOUR EYES HERE*, CAC Málaga Museum, Málaga, Spain  
*PRINTED MATTERS & PUBLIC MATTER SHOW: DETROIT*, Library Street Collective, Detroit, USA  
*SHEPARD FAIREY: NEW EDITIONS*, Pace Prints, New York, USA

**2014** *POWER & GLORY – THE INSISTENT IMAGE: RECURRENT MOTIFS IN THE ART OF SHEPARD FAIREY AND JASPER JOHNS*, The Halsey Institute of Contemporary Art, the College of Charleston, Charleston, USA  
*50 SHADES OF BLACK: THE ALBUM COVER ART OF SHEPARD FAIREY*, Subliminal Projects, Los Angeles, USA

**2012** *SOUND & VISION*, StolenSpace Gallery, London, UK  
*PRINTED MATTERS*, The Public Trust, Dallas, USA  
*AMERICANA*, Perry Rubenstein Gallery, Los Angeles, USA  
*HARMONY & DISCORD*, Pace Prints Gallery, New York, USA

**2011** *YOUR AD HERE*, V1 Gallery, Copenhagen, Denmark  
*REVOLUTIONS: THE ALBUM COVER ART OF SHEPARD FAIREY*, Robert Berman Gallery, Santa Monica, USA

**2010** *PRINTED MATTERS*, Subliminal Projects, Los Angeles, USA  
*MAYDAY*, Deitch Projects, New York, USA  
*SUPPLY & DEMAND: 20 YEAR SURVEY*, Contemporary Arts Center (CAC), Cincinnati, USA

**2009** *SUPPLY & DEMAND: 20 YEAR SURVEY*, Warhol Museum, Pittsburgh, USA  
*SUPPLY & DEMAND: 20 YEAR SURVEY*, Institute of Contemporary Art (ICA), Boston, USA

**2008** Scope Miami Beach, Jonathan LeVine Gallery, Miami, USA  
*DUALITY OF HUMANITY*, White Walls Gallery, San Francisco, USA

**2007** IMPERFECT UNION, Merry Karnowsky Gallery, Los Angeles, USA  
NINETEENEIGHTYFOURIA, StolenSpace Gallery, London, UK  
E PLURIBUS VENOM, Jonathan LeVine Gallery, New York, USA

**2006** RISE ABOVE, Merry Karnowsky Gallery, Los Angeles, USA  
SHEPARD FAIREY/OBEY, Galerie Magda Danysz, Paris, France  
OBEY, Maxalot Gallery, Barcelona, Spain  
SHEPARD FAIREY: NEW WORKS, White Walls Gallery, San Francisco, USA  
SHEPARD FAIREY, Wax Poetics Gallery, Burbank, USA

**2005** *MANUFACTURING DISSENT*, Black Floor Gallery, Philadelphia, USA  
*VISUAL DISOBEDIENCE*, OX-OP Gallery, Minneapolis, USA  
*VISUAL DISOBEDIENCE*, Voice 1156 Gallery, San Diego, USA  
*MANUFACTURING DISSENT*, Merry Karnowsky Gallery, Los Angeles, USA  
*SHEPARD FAIREY*, Hard Rock Cafe Gallery, Orlando, USA  
*SHEPARD FAIREY: PRINT EXHIBITION*, DC Gallery, Denver, USA  
*SHEPARD FAIREY/OBEY*, EXIT Gallery, Hong Kong

**2004** *SUPPLY & DEMAND*, Paragraph Gallery, Kansas City, USA  
*SUPPLY & DEMAND*, Martin McIntosh Outré Gallery, Melbourne, Australia  
*SUPPLY & DEMAND*, Merry Karnowsky Gallery, Los Angeles, USA  
*SUPPLY & DEMAND*, Gallery Katz, Boston, USA

Shooting Gallery, San Francisco, USA  
*SHEPARD FAIREY*, Kantor Gallery Window, New York, USA  
*SHEPARD FAIREY*, V-1 Gallery, Copenhagen, Denmark  
The Ad Shop, Brussels, Belgium  
Kerckhoff Gallery, UCLA, Los Angeles, USA

**2003** Kantor Gallery Window, New York, USA  
*MILK*, San Francisco, USA  
*CPOP*, Detroit, USA  
*THINK TANK*, Denver, USA  
*RED FIVE*, San Francisco, USA  
*THIS IS YOUR GOD*, SixSpace, Los Angeles, USA  
*OBEY: THE ART OF SHEPARD FAIREY*, Perehelion Arts, Phoenix, USA  
La Base, Paris, France

**2002** *DEPT/FUMIYA GALLERY*, Tokyo, Japan  
Boston Museum, Boston, USA  
1300 Gallery, Cleveland, USA  
The Emporium Gallery, Encinitas, USA

**2001** *OBEY & SLAY*, Halsey Institute of Contemporary Art, College of Charleston, Charleston, USA  
*SHEPARD FAIREY*, Tin Man Alley Gallery, New Hope, USA

**2000** *REPETITION WORKS*, Alife Gallery, New York, USA  
*OBEY GIANT*, Anno Domini Gallery, San José, USA  
*GIANT, CAPSULE*, Birmingham, UK

**1999** *ANDRE THE GIANT HAS A POSSE*, Chamber of Pop Culture, London, UK  
*POST NO BILLS*, Lump Gallery, Raleigh, USA  
*THE MEDIUM IS THE MESSAGE*, SixSpace Gallery, Chicago, USA  
*POWER OF PROPAGANDA*, H. Lewis Gallery, Baltimore, USA  
Dept Gallery, Tokyo, Japan  
Aro Space Gallery, Seattle, USA  
Larboratoriette Gallery, Stockholm, Sweden

**1998** *GIANT INFILTRATES NEW YORK CITY*, CBGB 313 Gallery, New York, USA  
Dirt Gallert, Kansas City, USA  
Salon Bob Gallery, New York, USA

GROUP EXHIBITIONS (SELECTION)

- 2023

SUMMER SELECTIONS, Danziger Gallery, Santa Monica, CA  
POSITIVE-PROPAGANDA: A DECADE OF VISUAL RESISTANCE, AMUSEUM of Contemporary Art, Munich, Germany  
OUTSIDE INFLUENCE, FifteenTwelve/Common Gallery, Louisville, KY  
BEYOND THE STREETS LONDON, Saatchi Gallery, London, UK  
VISUAL LANGUAGE: THE ART OF PROTEST, Subliminal Projects, Los Angeles, CA
- 2022

ARTISTS INSPIRED BY MUSIC: INTERSCOPE REIMAGINED, Los Angeles County Museum of Art Los Angeles, CA  
STREET LEGACY: SOCAL STYLE MASTERS, California Center for the Arts, Escondido, CA  
BOBBY GROSSMAN: LOW FIDELITY, Howl! Arts/Howl! Archive, New York, NY  
DIETWARHOL GROUP ART SHOW, La-La Land Gallery, Hollywood, CA  
25TH ANNIVERSARY GROUP EXHIBITION, KP Projects, Los Angeles, CA  
CREATIVE RESILIENCE, Creative Resilience, Los Angeles, CA  
CULINARY AND ARTS FESTIVAL, The Current Gallery and Art Center at Baha Mar, Nassau, Bahamas  
ART TORONTO, Metro Toronto Convention Centre, Toronto, Ontario, Canada  
V1 XX: TWENTY YEARS OF V1 GALLERY, V1 Gallery, Copenhagen, Denmark  
ART FAIR 14C, Jonathan Levine Projects Jersey City, Armory, Jersey City, NJ
- 2021

BEYOND THE STREETS: ON PAPER, Beyond The Streets, Southampton, NY  
ART BEYOND SURVIVAL, Art Beyond Survival, Los Angeles, CA  
UNITY, StolenSpace Gallery, London, UK
- 2020

SIDEWALK ACTIVISM, Sidewalk Activism Oceanside, CA  
PRINTED MATTERS, Printed Matters Melbourne, AUS  
THREE DECADES OF DISSENT, Galleria d'Arte Moderna Rome, Italy  
WELCOME TO THE TERRORDOME, Black Book Gallery Virtual Exhibition  
FREE RADICALS #2, Positive Propaganda, Munich, Germany  
BEYOND THE STREETS, Beyond The Streets Virtual Exhibition  
APOCALYPSE NOW, Affenfaust Galerie, Hamburg, Germany
- 2019

BEYOND THE STREETS, Beyond The Streets Brooklyn, New York, USA
- 2018

CRUMBLING EMPIRE: THE POWER OF DISSIDENT VOICES, The Wende Museum, Los Angeles, USA  
POST CONTEMPORARY URBAN GRAPHICS 7019, MoCA Shanghai, Shanghai, China  
VISUAL LANGUAGE, Subliminal Projects, Los Angeles, USA  
BEYOND THE STREETS, Los Angeles, USA  
INTO ACTION!, Los Angeles, USA  
PEACE, Subliminal Projects, Los Angeles, USA  
MASTERS OF STYLE, Eastern Projects Gallery, Los Angeles, USA  
TWENTY-ONE, Subliminal Projects, Los Angeles, USA  
BANNED IN BABYLON, Subliminal Projects, Los Angeles, USA
- 2017

AMERICAN CIVICS, Subliminal Projects, Los Angeles, USA
- 2016

VICTORY IS PEACE, Positive-Propaganda, Munich, Germany
- 2015

FREEDOM, Urban Nation, Berlin, Germany

- 2014

ART ALLIANCE: THE PROVOCATEURS, Chicago, USA
- 2013

ART BASEL, Pace Prints, Miami, USA  
SID: SUPERMAN IS DEAD, Subliminal Projects, Los Angeles, USA  
10 YEARS OF WOOSTER COLLECTIVE, Jonathan LeVine Gallery, New York, USA  
CASH, CANS, CANDY, Hilger NEXT, Vienna, Austria  
AT HOME I AM A TOURIST, Colección Selim Varol, CAC Málaga, Málaga, Spain
- 2011

ART IN THE STREETS, MOCA, Los Angeles, USA
- 2010

STREET TO STUDIO 2.0, Irvine Contemporary, Washington DC, USA  
VIVA LA REVOLUCIÓN, MCASD, San Diego, USA  
INAUGURAL GROUP SHOW, Guerrero Gallery, San Francisco, USA
- 2009

NIKE STAGES LIVESTRONG EXHIBITION, OHWOW Gallery, Miami, USA  
ART BASEL, Blueprint for Space, Primary Flight, Miami, USA  
JUXTAPOZ 15<sup>TH</sup> ANNIVERSARY EXHIBITION, Factory Place Arts Complex, Los Angeles, USA  
NIKE STAGES LIVESTRONG EXHIBITION, Galerie Emmanuel Perrotin, Paris, France  
ART BASEL, Deitch Projects, Switzerland  
STREET TO STUDIO, Irvine Contemporary, Washington, USA  
NEW IMAGE ART 15<sup>th</sup> YEAR ANNIVERSARY, Los Angeles, USA
- 2008

REGIME CHANGE STARTS AT HOME, Irvine Contemporary, Washington DC, USA  
IN THE LAND OF RETINAL DELIGHTS: THE JUXTAPOZ FACTOR, Laguna Art Museum, Laguna Beach, USA
- 2007

SPANK THE MONKEY, BALTIC Centre for Contemporary Art, UK  
SHEPARD FAIREY VS WK INTERACT: THE EAST WEST PROPAGANDA PROJECT, Galerie du Jour Agnès B, Paris, France  
SHEPARD FAIREY VS WK INTERACT: THE EAST WEST PROPAGANDA PROJECT, Tokyo Wonder Site Art Center, Tokyo, Japan
- 2006

BEAUTIFUL LOSERS, Galerie du Jour Agnès B, Paris, France  
JUXTAPOZ 2006 GROUP SHOW, OX-OP Gallery, Minneapolis, USA  
SPOTHUNTERS: THE FINE ART OF REAL ESTATE, New Art Center, Newtonville, USA
- 2005

SELECTED L.A. WEEKLY COVER ART AND ARTISTS, Track 16 Gallery, Los Angeles, USA  
ENJOY BY SHOW, Project Gallery, Los Angeles, USA  
URBAN ANGST, DC Gallery, Denver, USA  
INTERNATIONAL ART FAIR, V1 Gallery, Copenhagen, Denmark  
DALEK AND SHEPARD FAIREY, Toyroom Gallery, Sacramento, USA  
Mendenhall Sobieski Gallery, Pasadena, USA  
DYEZU EXPERIMENT, Tokyo, Japan  
DALEK AND SHEPARD FAIREY, Galerie Magda Danysz, Paris, France  
Misanthropy Gallery, Vancouver, Canada  
Galerie du Jour Agnès B, Paris, France  
URBAN EDGE SHOW, P4 Space, Milan, Italy  
EYE OF THE ILLUMINATI, Copro Nason Gallery, Santa Monica, USA  
BEAUTIFUL LOSERS, Costa Mesa, USA  
TAWKIN' NEW YAWK CITY WALLS, Hillwood Art Museum, Long Island University, Brookville, USA  
GIANT VS. GIANT, Voice 1156 Gallery, San Diego, USA
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2004

I MUST NOT THINK BAD THOUGHTS, Art Basel, OBJEX Artspace, Miami, USA

Carlos Irizarry Gallery, San Juan, Puerto Rico

QEEROPHONIC, Subliminal Projects, Los Angeles, USA

BEAUTIFUL LOSERS, Yerba Buena, San Francisco, USA

DUCKY WADDLES EMPORIUM, Encinitas, USA

STREETWISE 3, Lab 101 Gallery, Santa Monica, USA

SHEPARD FAIREY AND MARCO ALMERA, Toyroom Gallery, Sacramento, USA

BEATIFUL LOSERS, CAC, Cincinnati, USA

Paul Rodgers 9W Gallery, New York, USA

2003

BACK JUMPS EXHIBITION, Berlin, Germany

DESIGN IS KINKY CONFERENCE, Sydney, Australia

QUIET RIOT, Long Beach, USA

SESSION THE BOWL, Deitch Projects, New York, USA

2002

CONNECT 4, Modart, San Diego, USA

STREETWISE ONE, Apart Gallery, London, UK

MOST OF MY HEROES DON'T APPEAR ON STAMPS, The Blue Cube Arts Gallery, Columbus, USA

Day by Day Gallery, Richmond, USA

PLAYER HATERS, Merry Karnowsky Gallery, Hollywood, USA

TRAVIS M. MILLARD AND SHEPARD FAIREY, Max Fish, New York, USA

AUTHENTIK, Levi's Vortex Gallery, San Francisco, USA

Seven Degrees Gallery, Laguna Beach, USA

2001

Moca DC, Washington DC, USA

Bush Gallery, Providence, USA

C-Pop Gallery, Detroit, USA

2000

XHIBITION, Chicago, USA

AIDAN HUGHS AND SHEPARD FAIREY: OBEY THE BRUTE, Forbidden Gallery, Dallas, USA

Dept Gallery, Osaka, Japan

OBEY PROPAGANDA, Merry Karnowsky Gallery, Hollywood, USA

1999

TOKION NEO GRAFFITI PROJECT, Houston Gallery 381 G Gallery, San Francisco, USA

1995

CITY FOLK, Holly Solomon Gallery, New York, USA

1993

MINIMAL TRIX, Alleged Gallery, New York, USA

The Museum of Contemporary Art, New York, USA

The Cooper Hewitt Design Museum, New York, USA

COLLECTIONS

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, United Kingdom  
HOLLY SOLOMON GALLERY, New York, NY  
LOS ANGELES COUNTY MUSEUM OF ART, Los Angeles, CA  
SMITHSONIAN NATIONAL PORTRAIT GALLERY, Washington DC  
INSTITUTE OF CONTEMPORARY ART BOSTON, Boston, MA  
HARVARD PRINT MUSEUM, Cambridge, MA  
SAN FRANCISCO MUSEUM OF MODERN ART, San Francisco, CA  
MUSEUM OF FINE ARTS BOSTON, Boston, MA  
LOS ANGELES MUSEUM OF CONTEMPORARY ART, Los Angeles, CA

AWARDS

Honorary Doctorate of Fine Arts, Rhode Island School of Design, 2021  
Cesar Chavez Legacy Awards Honoree, 2019  
Art Wynwood Tony Goldman Lifetime Artistic Achievement Award, 2017  
Muslim Public Affairs Council (MPAC), Voices of Courage Media Award, 2017  
Rush Arts Honoree, 2017  
P.S. ARTS heART Award, 2017  
Honorary Doctorate, Pratt Institute, 2015  
Tony Goldman Visionary Artist Award, 2014  
Orchids & Onions Awards, 2010  
Artist Residency for The Contemporary Museum, Honolulu, Hawaii, 2005  
Member and Contributor to the LACMA Graphic Arts Council 2003

MURAL PROJECTS (SELECTION)

2023	EVOLVING PATTERNS, Singapore, Asia  MUHAMMAD ALI MURAL, Guerilla One, Louisville, KY THE PIERSIDE MURAL, Pierside Hotel, Santa Monica, CA
2022	A MOSAIC OF PEACE AND JUSTICE, A Mosaic Of Peace And Justice, Culver City, CA DJERBAHOOD PROJECT, Djerbahood, Djerba, Tunisia PAIX ET JUSTICE, Mural Festival, Montreal, Canada RISE ABOVE ROSE SHACKLE, Lotte Museum of Art, Seoul, Korea EYES OPEN, Lotte Museum of Art, Seoul, Korea CULTIVATE JUSTICE (FRONT) AND GLOBAL HARMONY (BACK), Lotte Museum of Art, Seoul, Korea PEACE DOVE, Lotte Museum of Art, Seoul, Korea PEACE IN BLOOM, Lotte Museum of Art, Seoul, Korea OBEY GIANT, Peaches D8NE, Seoul, Korea THESE SUNSETS ARE TO DIE FOR, Positive-Propaganda, Munich, Germany WHILE SUPPLIES LAST, East Quarter, Dallas, Texas THE FUTURE STARTS NOW, Wynwood Walls, Miami, Florida BAD BRAINS TRIBUTE, LISA Project, New York, NY
2021	CARGA FRÁGIL, NaLata Festival, São Paulo, Brazil ROCK HILL MURAL, The Mercantile, Rock Hill, SC EMBRACE JUSTICE, Queens University, Charlotte, NC INVENT YOUR FUTURE, The RAW Project, Miami, FL PEACE THROUGH MUSIC, Los Angeles Daily News, Los Angeles, CA CULTIVATE HARMONY, Deep Ellum News, Dallas, TX RISE ABOVE PEACE DOVE / RISE ABOVE PEACE FINGERS, Dubai Design District, Dubai, UAE DRINK CRUDE OIL, Interior Design, Los Angeles, CA POSTER INSTALLATION, The Echo, Los Angeles, CA PROTECT THE BLUE PLANET, Seawalls Boston, Boston, MA
2020	THE BEAUTY OF LIBERTY AND EQUALITY, Writing on the Walls, Austin, USA AMERICAN RAGE, Ultra Violet Arts / 9 <sup>th</sup> and Thomas, Seattle, USA OUR HANDS – OUR FUTURE, Little Pine Los Angeles, USA VOTING RIGHTS ARE HUMAN RIGHTS, Wallpapered City, Milwaukee, USA
2019	GOLDEN FUTURE?, Pow Wow Worldwide, Honolulu, Hawaii MAYA ANGELOU RISE ABOVE, Dr. Maya Angelou Community High School, Los Angeles, USA ROSE GIRL, Grenoble Street Art Festival, Grenoble, France KNOWLEDGE + ACTION, Galerie Itinerrance, Paris, France EARTH JUSTICE, Vancouver, Canada POWER AND EQUALITY WATER TOWER, Great Bowery, New York, USA WE SHAPE THE FUTURE ROSE SHACKLE, Paint (RED) Saves Lives, London, UK RAISE THE LEVEL, Beats Residency Shoreditch, London, UK SHADOWPLAY, Truman Brewery, London, UK CREATIVITY, EQUITY, JUSTICE, AS220 Providence, Rhode Island, USA DEFEND DIGNITY, Branded Arts South Park, Los Angeles, USA EARTH ON EYE ALERT, RAW school project Miami, USA

	FUTURE VISION, Design and Architecture Senior High School, Miami, USA SOHO HOUSE MURAL (OBEY ICON), Soho Warehouse, Los Angeles, USA QUEEN, ON THE RECORD, On The Record at MGM, Las Vegas, USA
2018	AMERICAN DREAMERS, Mack Sennett Studios Silverlake, Los Angeles, USA IDEAL POWER DOVES VIENNA, Galerie Ernst Hilger, Vienna, Austria IDEAL POWER ASPEN, 212 Gallery/Hexton Gallery, Aspen, USA JOHNNY CASH AT FOLSOM PRISON, Wide Open Walls, Sacramento, USA Chico Peace and Justice Center, Chico, USA POWER AND EQUALITY, Crush Walls Festival, Denver, USA THE FUTURE IS UNWRITTEN: KNOWLEDGE AND POWER, Crush Walls Festival, Denver, USA ART IS A HAMMER, Artrium Moscow, Moscow, Russia TUNNEL VISION, Artmossphere, Moscow, Russia FIRE SALE, The State Hotel, Seattle, USA
2017	BLOOD LOTUS: OIL, Miami, USA PERRY COHEN, Jupiter Community High School, Jupiter, USA WELCOME HOME, Baker Block, Costa Mesa, USA BLONDIE, The L.I.S.A. Project NYC, New York, USA RISE ABOVE SOLDIER, Underdogs Gallery, Lisbon, Portugal UNIVERSAL PERSONHOOD / SHEPARD FAIREY X VHILS, Underdogs Gallery, Lisbon, Portugal PEACE GUARD, Underdogs Gallery, Lisbon, Portugal PEACE WARATAH, Vivid Sydney, Sydney, Australia NO FUTURE, Urban Nation Berlin, Germany EYES OPEN, MIND OPEN, Los Angeles, USA PEACE & JUSTICE SEOUL, Seoul Arts Center, Seoul, South Korea CULTIVATE HARMONY, Plaza Hotel & Casino, Las Vegas, USA
2016	FRUITS OF OUR LABOR, Mana Contemporary, Miami, USA PROTECT PEACE ELEPHANT, Project C:Change, Hong Kong PEACE FINGERS, Swire, Hong Kong CHINESE SOLDIERS, Bibo, Hong Kong VISUAL DISOBEDIENCE, La Cabane, Hong Kong VIVI LA REVOLUTION, New York, USA CORPORATE WELFARE, Life Is Beautiful Music & Art Festival, Las Vegas, USA EARTH CRISIS, Galerie Itinerrance, Paris, France LIBERTÉ, ÉGALITÉ, FRATERNITÉ, Paris, France DELICATE BALANCE, Paris, France ROBERT F. KENNEDY (RFK), Los Angeles, USA DARBY CRASH, Los Angeles, USA
2015	PAINT IT BLACK, Positive – Propaganda, Munich, Germany MURAL FREEDOM, Urban Nation, Berlin, Germany RHYTHM AND DIVERSITY, Philadelphia, USA THE JERSEY CITY WAVE, Jersey City, USA NATURAL SPRINGS, Jersey City, USA AMIRA MOHAMED / THE STAMP OF INCARCERATION, Philadelphia, USA MUJER FATAL, Málaga, Spain LOTUS DIAMOND, Detroit, USA PATTERN OF DESTRUCTION, Detroit, USA



- 2014** *MURAL GLADSTONE HOTEL & TATTOO*, Toronto, Canada  
*MURAL MANDELA (PURPLE PROJECT)*, Johannesburg, South Africa  
*MURAL URBAN NATION*, Berlin, Germany  
*LISA PROJECT MURAL*, New York, USA  
*MURAL PHILADELPHIA MURAL ARTS*, Philadelphia, USA  
*MURAL ART ALLIANCE*, Chicago, USA  
*MURAL LINE HOTEL*, Los Angeles, USA  
*MURAL POWER & GLORY*, Charleston, USA
- 2013** *MURAL MAUS, SOI*, Málaga, Spain  
*MURAL CASH, CANS, CANDY*, Vienna, Austria  
*MURAL 10 YEARS OF WOOSTER*, New York, USA
- 2012** *MURAL SOUND & VISION*, London, UK  
*MURAL 13TH DISTRICT*, Paris, France  
*MURAL LONDON PLEASURE GARDENS*, London, UK  
*CITY MURAL PROJECT/DALLAS CONTEMPORARY*, Dallas, USA
- 2011** *MURAL THE DISTRICT LA BREA*, Los Angeles, USA  
*MURAL WEST HOLLYWOOD LIBRARY*, Los Angeles, USA
- 2010** *CITY MURAL PROJECT/MCASD*, San Diego, USA  
*CITY MURAL PROJECT/CONTEMPORARY ARTS CENTER (CAC)*, Cincinnati, USA
- 2009** *ART BASEL/WYNWOOD WALLS*, Deitch Projects, Miami, USA  
*PUBLIC WORKS MURAL PROJECT*, Country Club Projects, Miami, USA  
*CITY MURAL PROJECT/WARHOL MUSEUM*, Pittsburgh, USA  
*CITY MURAL PROJECT*, Institute of Contemporary Art (ICA), Boston, USA

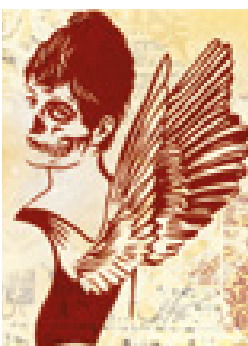


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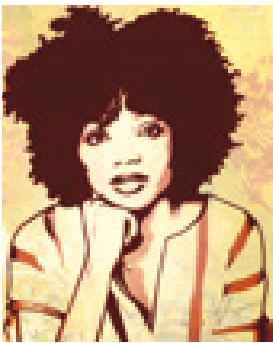
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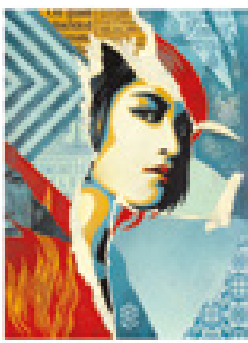
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111.8 x 111.8 cm | 44 x 44 in



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*Ideal Power Mural Study, Version 2*  
2021  
111.8 x 104.1 cm | 44 x 41 in



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*Only the Finest Poison, Version 1*  
2023  
152.4 x 111.8 cm | 60 x 44 in



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*Open Minds, Version 1*  
2021  
147.3 x 223.5 cm | 58 x 88 in



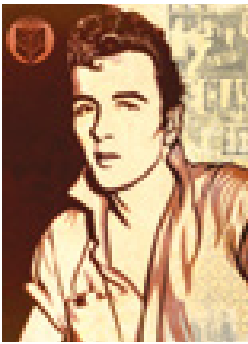
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*Revolution in Our Time*  
2019  
48.8 x 33 cm | 19.2 x 13 in



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*Smoking Gas Attendant*  
2022  
35.6 x 35 cm | 14 x 13.7 in



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*Spectacle Female*  
2022  
48.8 x 35 cm | 19.2 x 13.7 in



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*Strummer*  
2020  
54 x 39.4 cm | 21.2 x 15.5 in



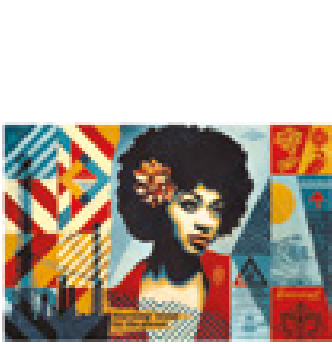
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2020  
152.4 x 111.8 cm | 60 x 44 in



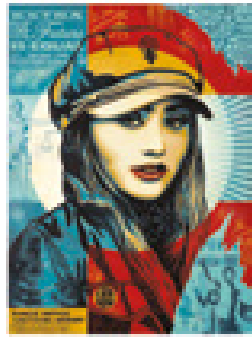
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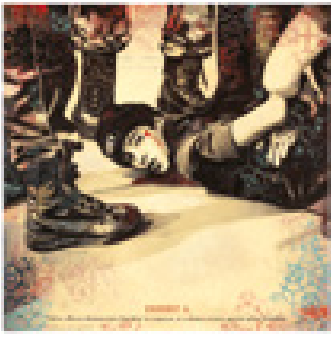
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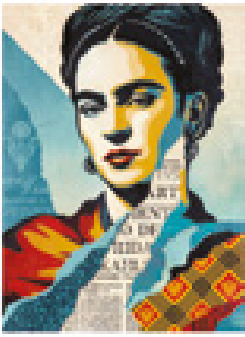
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*The High Cost of Free Speech, Version 2*  
2022  
111.8 x 111.8 cm | 44 x 44 in



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*The Woman Who Defeated Pain (Frida Kahlo), Version 2, 2023*  
152.4 x 111.8 cm | 60 x 44 in



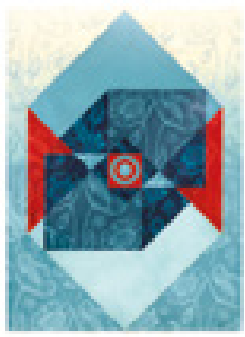
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2022  
51.1 x 37.5 cm | 19.7 x 14.7 in



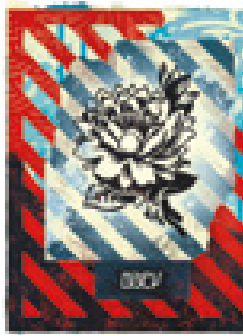
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58.4 x 69.2 cm | 23 x 27.2 in



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2023  
132.1 x 96.5 cm | 52 x 38 in



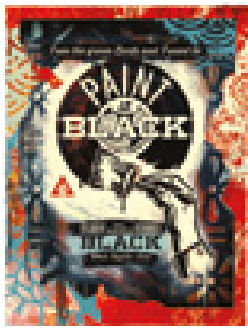
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2023  
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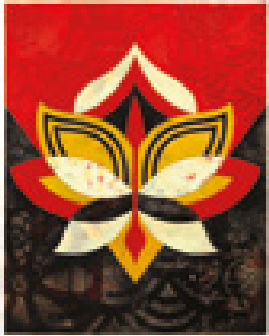
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2023  
28 x 22.9 cm | 11 x 9 in



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2023  
45.1 x 45.1 cm | 17.7 x 17.7 in



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2023  
68 x 51.4 cm | 26.7 x 20.2 in



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2023  
50.8 x 40.6 cm | 20 x 16 in



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2023  
50.8 x 40.6 cm | 20 x 16 in



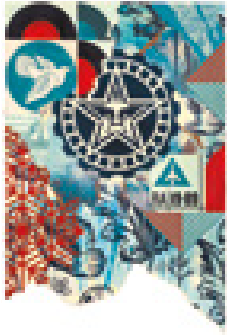
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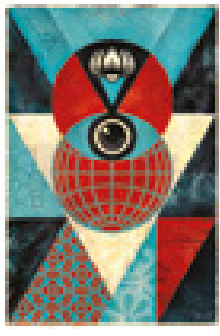
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2023  
50.8 x 40.6 cm | 20 x 16 in



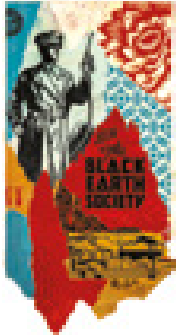
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2021  
78.7 x 55.9 cm | 31 x 22 in



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2023  
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2021  
81.2 x 53.3 cm | 32 x 21 in



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2021  
90 x 44.4 cm | 35 x 17.5 in



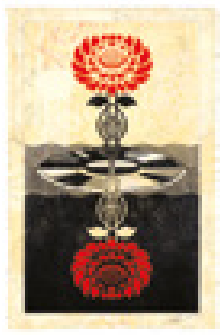
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2021  
67.3 x 55.9 cm | 26.5 x 22 in



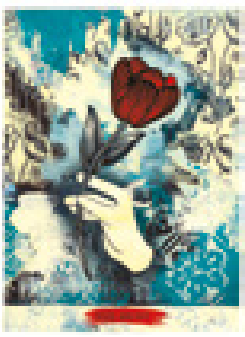
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2021  
71.1 x 45.7 cm | 28 x 18 in



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2020  
55.9 x 73.7 cm | 22 x 29 in



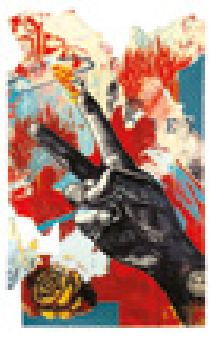
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2020  
58.4 x 45.7 cm | 23 x 18 in



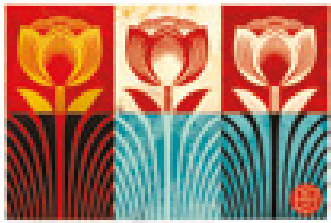
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2021  
Ø 61 cm | 24 in



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Ø 61 cm | 24 in





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 2021  
 Ø 61 cm | 24 in



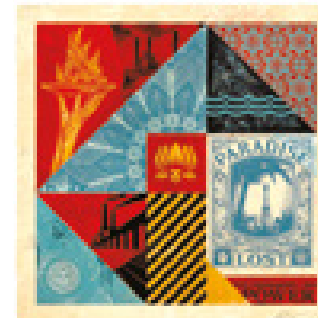
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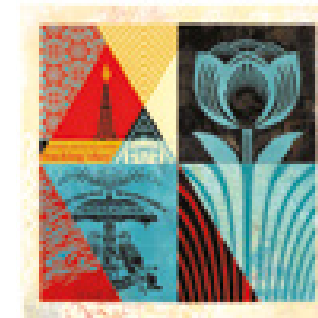
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 69.2 x 68.6 cm | 27.2 x 27 in



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 2022  
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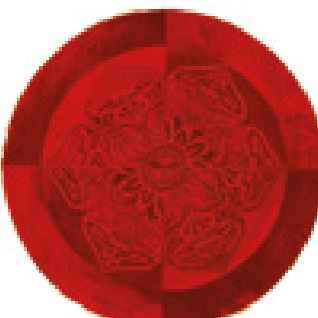
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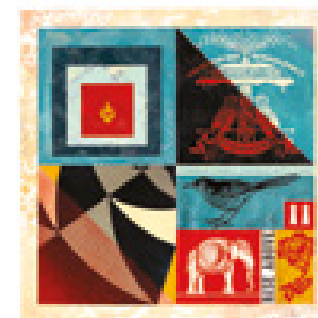
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 2021  
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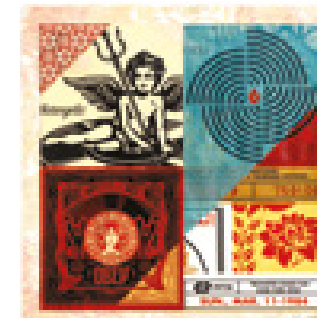
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 2021  
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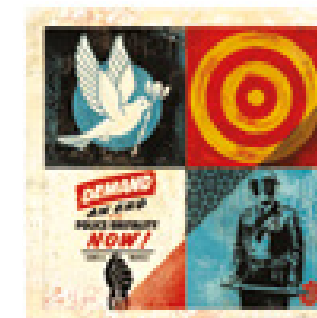
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 2022  
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 2022  
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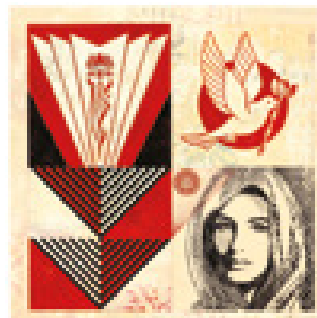
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 2021  
 Ø 61 cm | 24 in



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 2021  
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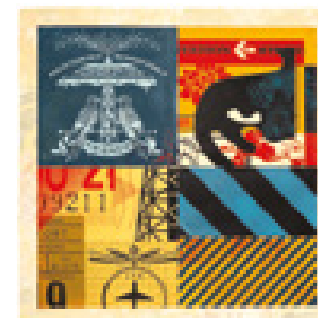
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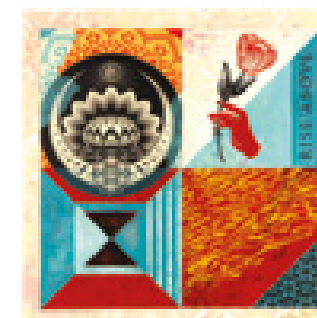
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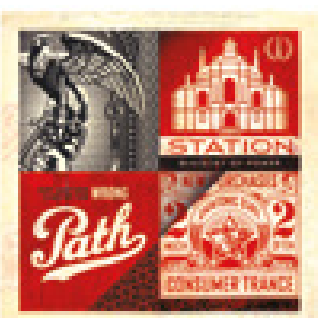
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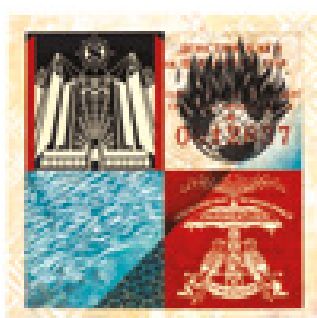
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 2022  
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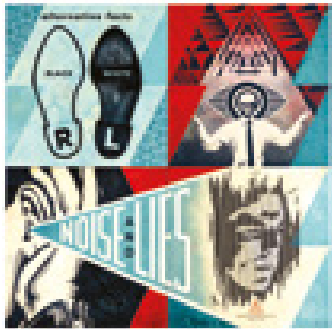
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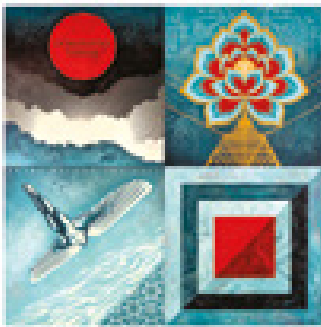
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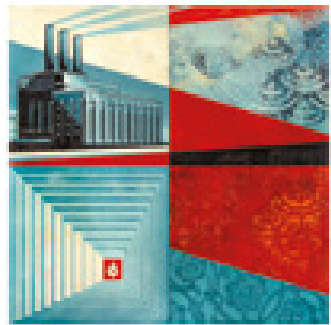
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We would like to express our special thanks to Shepard Fairey, Obey Giant team, Dan Flores and Victoria Yarnish.

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OPERA GALLERY

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