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LAUNCH OF THE WEBSITE  
DEDICATED TO ARTISTS ARTWORKS  
**STREET ART**



PRESS KIT

# LAUNCHING OF THE ONLINE PLATFORM FOR URBAN ART PURCHASE : **WE NEED ART**



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Launch of the online platform **WE NEED ART** which aspires to democratize the accessibility of artworks of urban art, not only in terms of artistic visibility, but also in terms of price. By allowing artists to freely set the price of their works without commission added (as other platforms and galleries do), **WE NEED ART** offers accessible artworks at the right price.

Launched at the initiative of Philippe Torres, a passionate of Street Art and urban art, **WE NEED ART** is a website allowing artists to sell their artworks by freely setting their prices without the platform adding commission to the price of the artwork to be paid.

The transparency of **WE NEED ART** has the double advantage of showing the true rating of artists but also to propose artworks at reasonable and accessible prices. Today, the site has forged partnerships with 18 French urban art artists from all artistic horizons who can thus sell with transparency no less than a hundred artworks.

**A well-documented website about artists and artworks.**

Directed by the SUBSKILL agency, **WE NEED ART** was conceived as an enriched documentary website wishing to bring Street Art enthusiasts and artists together, which sets it apart from other current marketplaces of the market. Indeed, the website offers a wide range of content (descriptions, visuals, videos, etc.) allowing the purchasers to be able to obtain information before making a purchase. In case of doubt or question, the purchaser has the opportunity to exchange by email with the artist from the website, a real innovation in the online sale of artworks. Finally, the site takes up all the aesthetic codes of urban art which allows the user immediate immersion.

**A platform for enthusiasts ... and dedicated to the artists.**

In addition to freely setting their price, thanks to **WE NEED ART**, artists are be relieved of the management of the delivery of artworks that can be expensive and difficult to ensure on a daily basis. Indeed, the artworks are entrusted and stored in the premises of **WE NEED ART** which is in charge of packing them carefully and sending them directly to the purchasers. This logistic management offers on the one hand the guarantee to the future owners to acquire in exclusivity an artwork not sold anywhere else and to be sure of its availability in case of purchase. On the other hand, it allows artists to manage their stocks in a fluid way. The most productive artists will find a simple and effective way to show the extent of their work.

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## Selected artists for their diversity.

The great strength of **WE NEED ART** is to propose artists from different horizons using different artistic techniques (stencil, tag, graffiti, collage, lettering, etc.) but also from different generations. To guarantee this diversity, Philippe TORRES did not hesitate to meet them in the four corners of France and to exchange with them to present the project **WE NEED ART**. This desire for personalization was greatly appreciated by artists who are often subject to impersonal dematerialization with online sales platforms.

The adventure **WE NEED ART** begins with a group of 18 artists from different horizons who have all been seduced by the possibility of fixing the fair price of their artworks, a sign of great transparency. Indeed, **WE NEED ART** does not add commission to the selling price of each of the artworks but is paid by an original system. Finally, the website **WE NEED ART** allows artists to present themselves in the form of a one-minute video in which they describe their inspirations and their techniques. Directed by video maker Tim JARROSSON, these videos are currently unpublished on the market.



AVERI



DACO



HEM



JORIS



KANOS



KELKIN



LOEIL



LOOZ



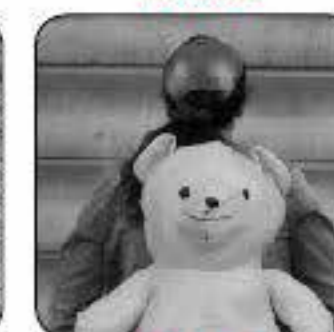
BASTO



NASSYO



ORE



RAS



SERTY 31



SHADEE



SUPOCAOS



TAREK



YARPS



ZOKATOS



## A showroom to live a sensory experience with artworks

Anxious to offer an enriched and unpublished experience, **WE NEED ART** also allows future purchasers living in the Ile-de-France region, **to physically see the artworks in a showroom of 35 m2 located in the southern suburbs.**

This showroom for enthusiasts eager to make an acquisition but failing to decide, **was thought in the continuity of the website: welcoming and accessible to all.**

**A long-term offer will be deployed for companies.**

The launch of **WE NEED ART** website will be followed by an **inaugural afternoon presentation of the platform with artists live performances.**

The next steps will be marked by an increase in artists' collaborations **in a permanent concern for diversity and volume. Indeed, it is by remaining a platform on a human scale that WE NEED ART will continue to offer personalized support and tailor-made dear to the artists.**

The other project of **WE NEED ART** will be **the deployment of an offer specifically dedicated to business** so that companies can acquire urban artworks at the right price as well. This offer will allow companies of all sizes and budgets **to acquire accessible artworks** while enjoying the tax benefits that this type of acquisition allows. This next step is fully in line with the desire to democratize at **WE NEED ART.**



## Presentation of Philippe TORRES, founder of WE NEED ART

At the end of a commercial training, **Philippe TORRES** integrated a consulting company that allowed him to live abroad, especially in Moscow and Montreal where he stayed respectively 4 and 2 years. **Passionate about fine arts since his youngest age, during his stays abroad, Philippe TORRES acquired paintings, handicraft pieces and artifacts which gradually shaped his taste for urban arts.**

Back in France in 2004, **Philippe TORRES** enriched his passion for **Street Art** and **did not hesitate to contact artists directly to make acquisitions.**

Through these exchanges, he realized that many urban art artists encounter great difficulties to live from their art **in a market increasingly subject to speculation** and where intermediaries impose **commissions that can alter or even distort** the artist's rating. With this in mind, **Philippe TORRES** decided to launch a platform to sale urban art artworks **where artists can freely set the price of their works without direct commissions, nor speculations.** The prices set can be **furthermore accessible and no longer reserved for an elite.**

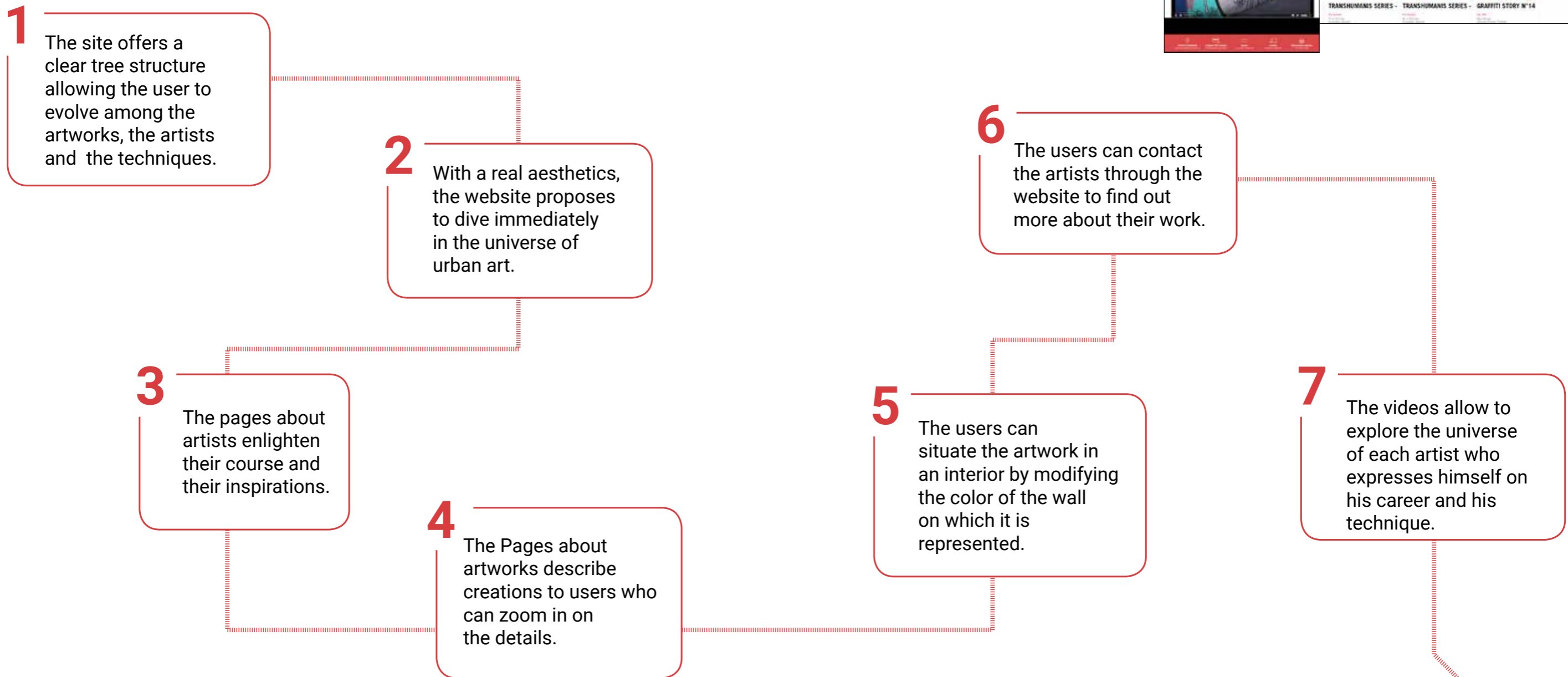
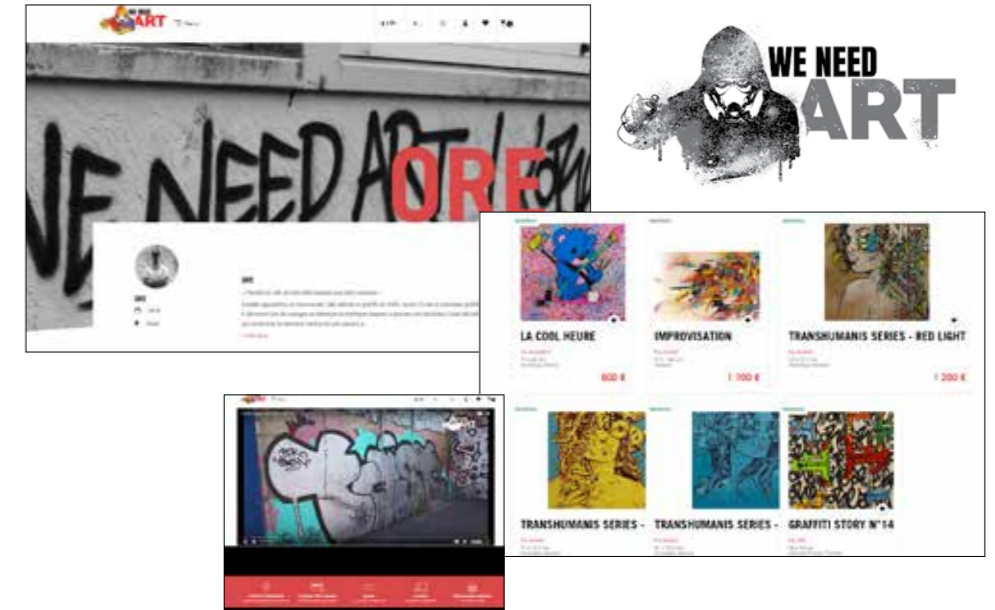
**WE NEED ART** was born from this desire for democratization.



# Enter **WE NEED ART** universe

Designed by SUBSKILL agency, **WE NEED ART** website was designed to give fun to Internet users who are passionate about urban arts.

The features offered by the site mean to break the usual codes of online artwork sales websites to enable the surfer, future purchaser, to live an enriching experience prelude to the possession of an artwork.



**WE NEED ART** Menu













Accueil > Accueil > Oeuvres

## NOTRE GALERIE D'ŒUVRES D'ART

L'ART URBAIN est un véritable phénomène artistique en plein essor depuis quelques années et WE NEED ART a décidé de vous le faire partager. Vous retrouverez sur cette page des oeuvres d'artistes de premier plan, actifs dans le domaine de l'art urbain depuis de nombreuses années, mais aussi d'artistes des nouvelles générations, déjà talentueux. Graffiti, collage, pochoir, bombe aérosol, pinceau... toutes les techniques sont représentées. Prenez le temps de découvrir ces oeuvres, de regarder de plus près les images mises à votre disposition, de mettre en situation ces toiles dans un espace de vie avant de faire votre choix. WE NEED ART vous propose de nombreuses oeuvres d'art urbain. Retrouvez sur cette page l'ensemble des oeuvres réalisées par nos artistes urbains.

Filtrer Formes Couleur Dimensions

TOUTES

<p>NOUVEAU</p>  <p><b>IMPROVISATION</b></p> <p>De 101022 140 x 107 cm Aquarelle</p> <p>1 700 €</p>	<p>NOUVEAU</p>  <p><b>RED LIGHT</b></p> <p>De 101022 70 x 100 cm Acrylique, Aquarelle</p> <p>1 200 €</p>	<p>NOUVEAU</p>  <p><b>VENUS</b></p> <p>De 101022 70 x 100 cm Acrylique, Aquarelle</p> <p>1 200 €</p>
<p>NOUVEAU</p>  <p><b>DEEP BLUE</b></p> <p>De 101022 70 x 100 cm Acrylique, Aquarelle</p> <p>1 200 €</p>	<p>NOUVEAU</p>  <p><b>GRAFFITI STORY N°14</b></p> <p>De 1028 40 x 40 cm Aquarelle, Crayon, Pastel</p> <p>500 €</p>	<p>NOUVEAU</p>  <p><b>GRAFFITI STORY N°15</b></p> <p>De 1028 37 x 40 cm Aquarelle, Crayon, Pastel</p> <p>700 €</p>
<p>NOUVEAU</p>  <p><b>EVOLUTION WITHOUT REVOLUTION</b></p> <p>De 100022 30 x 110 cm Technique mixte sur toile</p> <p>1 800 €</p>	<p>NOUVEAU</p>  <p><b>SANKOFA</b></p> <p>De 100022 30 x 110 cm Technique mixte sur toile</p> <p>1 800 €</p>	<p>NOUVEAU</p>  <p><b>NO TIME TO WASTE</b></p> <p>De 100022 30 x 110 cm Technique mixte sur toile</p> <p>1 800 €</p>
<p>NOUVEAU</p>  <p><b>SOULCHOC</b></p> <p>De 100022</p>	<p>NOUVEAU</p>  <p><b>#BASTARDEATH 01</b></p> <p>De 101020</p>	<p>NOUVEAU</p>  <p><b>#BASTWING 02</b></p> <p>De 101020</p>

TO DISCOVER  
ARTISTS



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# AVERI

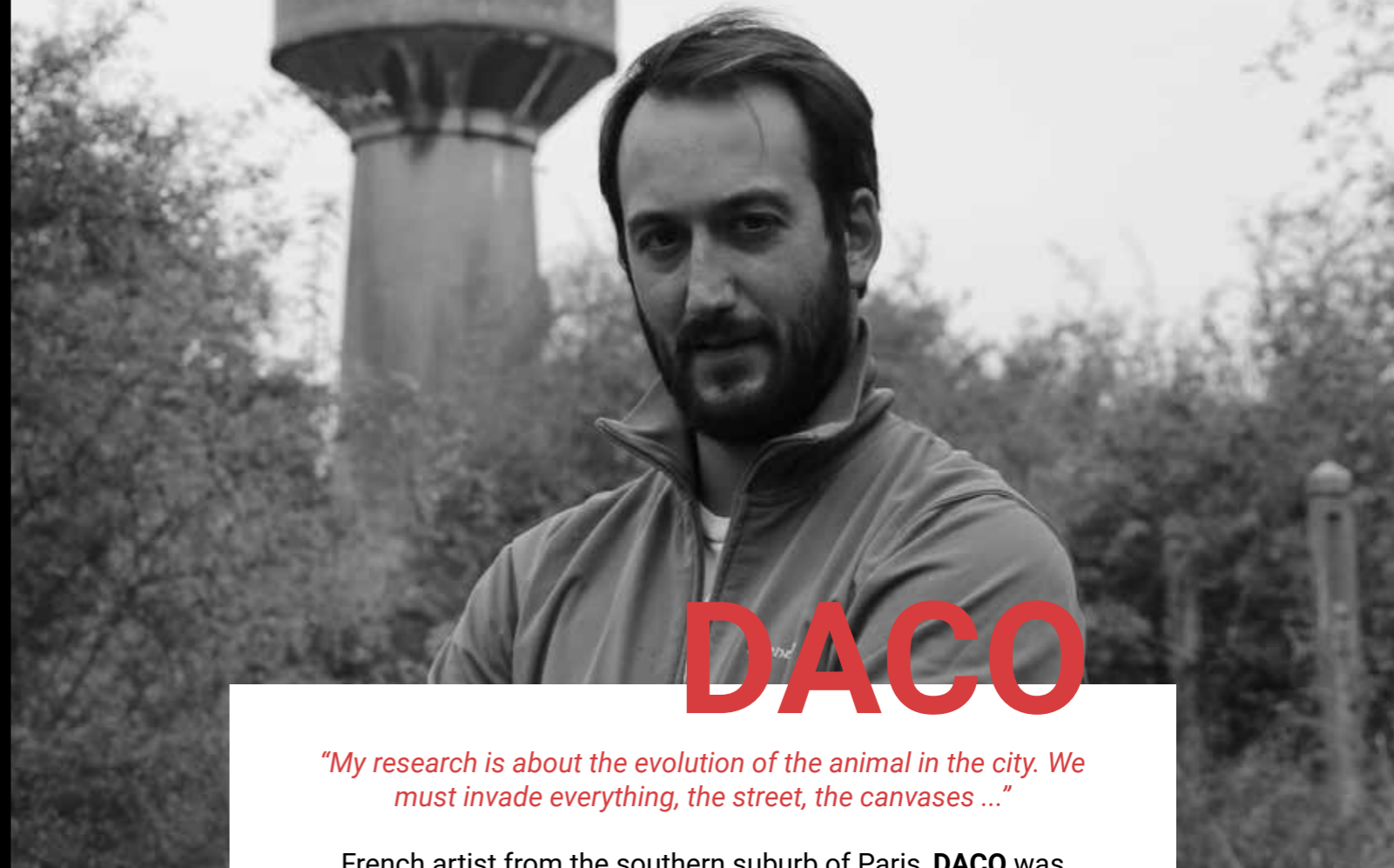
*"Brittany is my playground. The sea, the wind, the rain inspire me"*

The Armorican, that is how **AVERI** defines himself. Originally from Saint-Brieuc where he still lives, it is during a trip to Paris when he was still a kid in the early 90s that he discovered BOXER tags. From that time the virus is "transmitted" and will not leave him.

He remained the only graffiti artist in his city for a long time, but he did not limit himself to the only agglomeration. Brittany is his favorite district, to show his artworks, but also to organize events and performances to which he invites artists from around the world "... for the energy that it releases ... for the exchange and sharing" says **AVERI**.

Follower of the "throw-up" (flop), his colorful letters in rounded volume become more human over time. **AVERI** integrates expressive characters according to the way he feels. Laughs, tears, anger, joys, we instantly feel the emotions he wants to share with us.

Another facet of the artist: his portraits in "dripping" (dribbles) which give the faces a particular and intense expression between fascination and interrogation. **AVERI** does not leave us indifferent, that's for sure. "I adapt to what surrounds me and I aspire to create my universe, an identity that is my own" says the artist. "The city, the harbour, the rain, the wind, everything can be found in my creations, it's visceral."



# DACO

*"My research is about the evolution of the animal in the city. We must invade everything, the street, the canvases ..."*

French artist from the southern suburb of Paris, **DACO** was born in 1980 in Palaiseau.

**DACO** gets his inspiration from everything that surrounds him. For him, image is important. His style, which is a patchwork of images, views, ideas is very graphic and geometric.

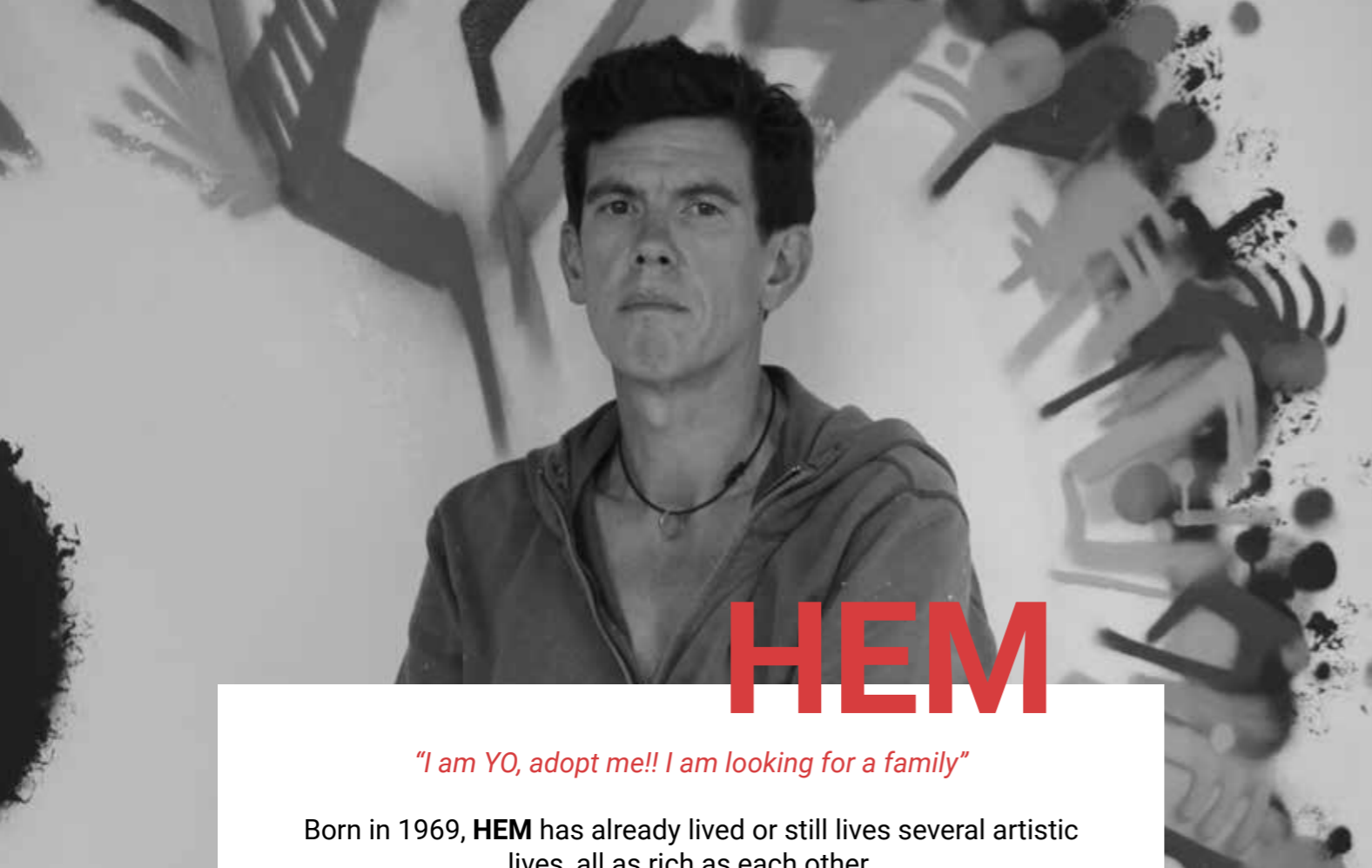
Although he went to drawing schools, he found his way in graffiti. Self-taught in this field, **DACO** began with classic lettering but got quickly attracted by the wild style (complex lettering) in which he found more aesthetics.

Then the desire to share something else quickly directed him towards a deconstructed style in order to create a visual identity, a unique and recognizable graphic style, his favorite fields being the wastelands and the big walls.

He then deployed his identity as an illustration, with his series of animals he calls "GRAFFAUNE" (contraction of graffiti and wildlife) where his graffiti mingle with a punk-like bestiary with geometric lines. This is how he created a kind of urban jungle.

His creations show colors and a geometry that do not belong to reality. If it is easy to recognize the animals in fairly pronounced postures, what **DACO** is looking for before all is the dynamism of the beasts, in full motion, expressing themselves, coming out of the canvas: a real animal invasion.





# HEM

*"I am YO, adopt me!! I am looking for a family"*

Born in 1969, **HEM** has already lived or still lives several artistic lives, all as rich as each other.

In the 80s, he is **HEM**, a Parisian graffiti artist of the first generations.

He creates on the walls and the palisades as well as in the famous spots of the capital and gets noticed thanks to his monochrome characters. His artwork is even published in the «PARIS-TONKAR» bible.

Then this underground life stopped suddenly, and life resumed its course, but still in the artistic field. **HEM** began studying animation at the Gobelins school and after a few years, he became animation director for almost 20 years, his films showing in France and internationally.

Finally, in 2015, he renewed with his childhood loves and took paintbrushes and sprays again to produce a series of original paintings inspired by his new character, YO, born out of his two passions: cartoons and painting.

"It all started with a simple stain of paint on a corner of the table. Not a first throw, a simple multicolored stain. I added two eyes to this stain and gave it a slender figure: a character was born. People liked this character. I had to make him live."

And this new life of **HEM** will not only continue to take shape on canvas, but also on walls, since **HEM** is called to take part in major artistic projects. As for us, we only want to see this character flood the capital.



# JORIS

*"I use colors as a vector of emotions, feelings. Each color has a symbolic"*

Self-taught artist born in 1987, **JORIS** is a graduate of Fine Arts. Curious, he experiments and is interested in all pictorial techniques such as spray painting, oil painting, acrylic, watercolor...

He has many sources of inspiration. He is influenced by classical pictorial movements such as impressionists, surrealists and cubists but also by contemporary urban artists who are very active in the capital.

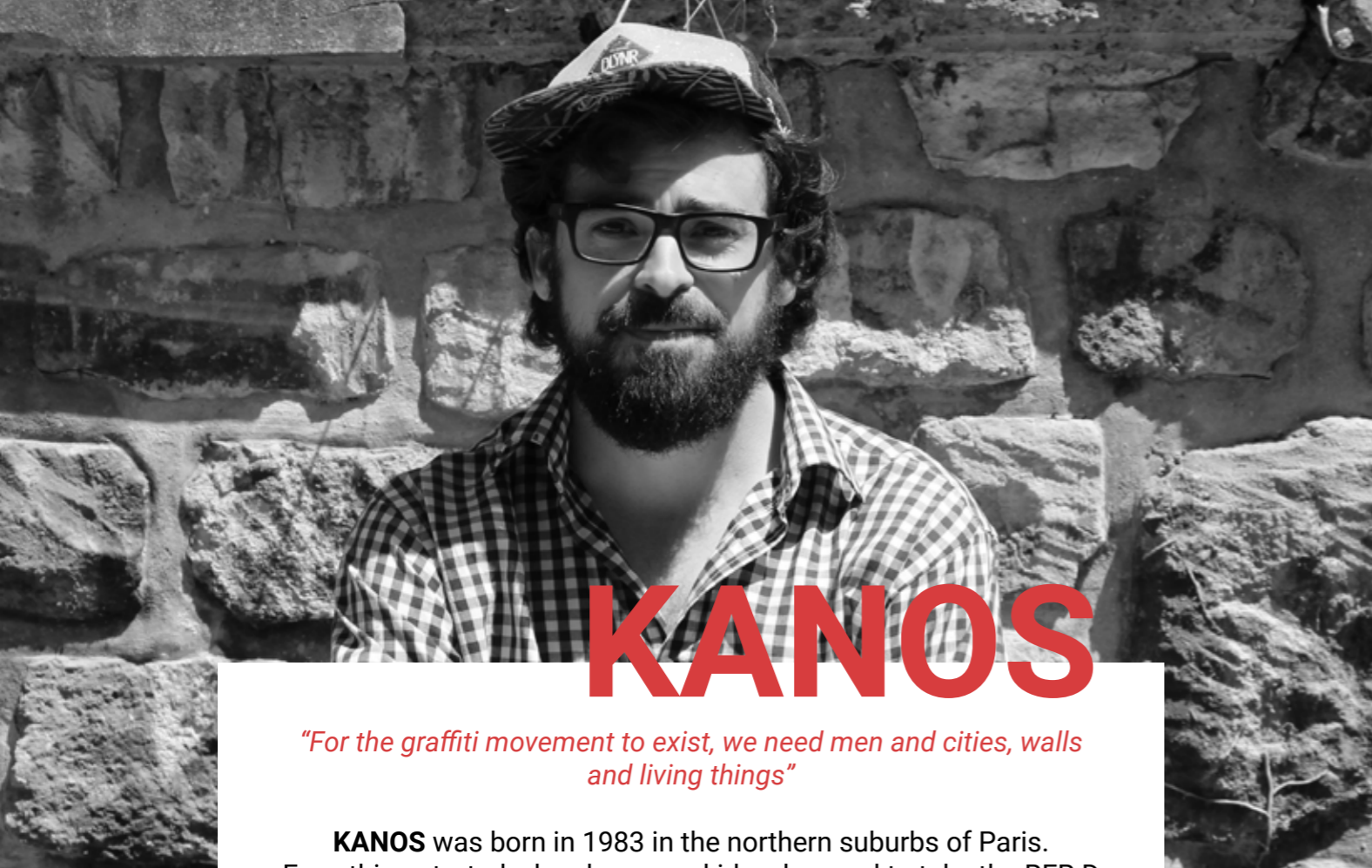
His approach to colors is special. According to him, some colors are not reachable, some harmonies can be electric, others sinister ... The colors vibrate in his creations because they are everywhere and they inspire him, bright colors mainly. **JORIS** also shares his passion through teaching as he teaches graffiti.

" try to convey the passion of drawing, through the use of the spray. As there are not really any rules, everything is allowed, I give my tracks and I try to guide my students at best. They have things to express, experiences to do. I encourage them and give them all possible advice to accompany them in what could take a little more breadth in their lives, free expression".

**JORIS** acknowledges that he keeps learning every day. He has never learned as much since he's faced with freedom of action.







# KANOS

*“For the graffiti movement to exist, we need men and cities, walls and living things”*

**KANOS** was born in 1983 in the northern suburbs of Paris. Everything started when he was a kid as he used to take the RER D to go to Paris. He then saw through the window shapes and colors placed in unusual places.

Graffiti artist throughout his youth, **KANOS** is still a member of his youth crews. While studying at the fine arts, he created the CelloGraff concept with Astro, another artist. Working on a cellophane base in the street came from the idea of making his own surface of expression.

His paintings evoke the ephemeral and the fragility of our constructions and of nature. The mixture of the organic with the urban elements summarizes for him the essence of the movement he claims to be a part of. Men and cities, the living and the mineral, the organic and the steel are the elements that one finds in his artwork because it is how he illustrates a vision of humanity.

For **KANOS**, painting is an outlet, it allows him to bring out with violence what he cannot bring out with words. He represents elements close to the living (organs, viscera, skulls) as well as elements of the urban environment like buildings, cranes.

Although he defines himself as a Street-Graphic artist, he also likes to mix different forms of art together, as he did during his last performance with a spray, performed with the harmonic orchestra of Levallois on behalf of an association, that played Mussorgsky’s music.



# KELKIN

*“My labyrinths are just a path from which we must find the exit but like in life, we can stay its prisoner or take pleasure in it”*

Born in 1994, **KELKIN** is an artist of the new generation whose creativity is overflowing. He lives his art permanently, without barriers nor constraints. **KELKIN** takes us into his labyrinthine universe and his creations exert on us a fascination from which it is difficult to escape.

Reflecting our lives that criss-cross and clash, **KELKIN's** labyrinths always have one or more ways out, but as in life, you have to take the time to look for them and find them, or not. We must analyze the exits of the labyrinth: should I take this path? Is it the right one? Not this one, the other one: an eternal questioning about the choices men have to face and make.

But **KELKIN's** painting is not only a mystical and questioning universe, it is also an opening to the outside world. He now integrates color into his labyrinthine approach, which opens up new horizons, and he even comes out of this universe to offer us a different vision of his art, as if color had opened other doors, another facet of his talent, more cheerful, more alive but just as fascinating.

**KELKIN** is an artist who grows at the same time as his art asserts itself, and which for sure keeps creative surprises in the years to come.





# LOEIL

*"I am like a researcher who experiments, mixes and crosses styles and tools of creation to constantly enrich my work"*

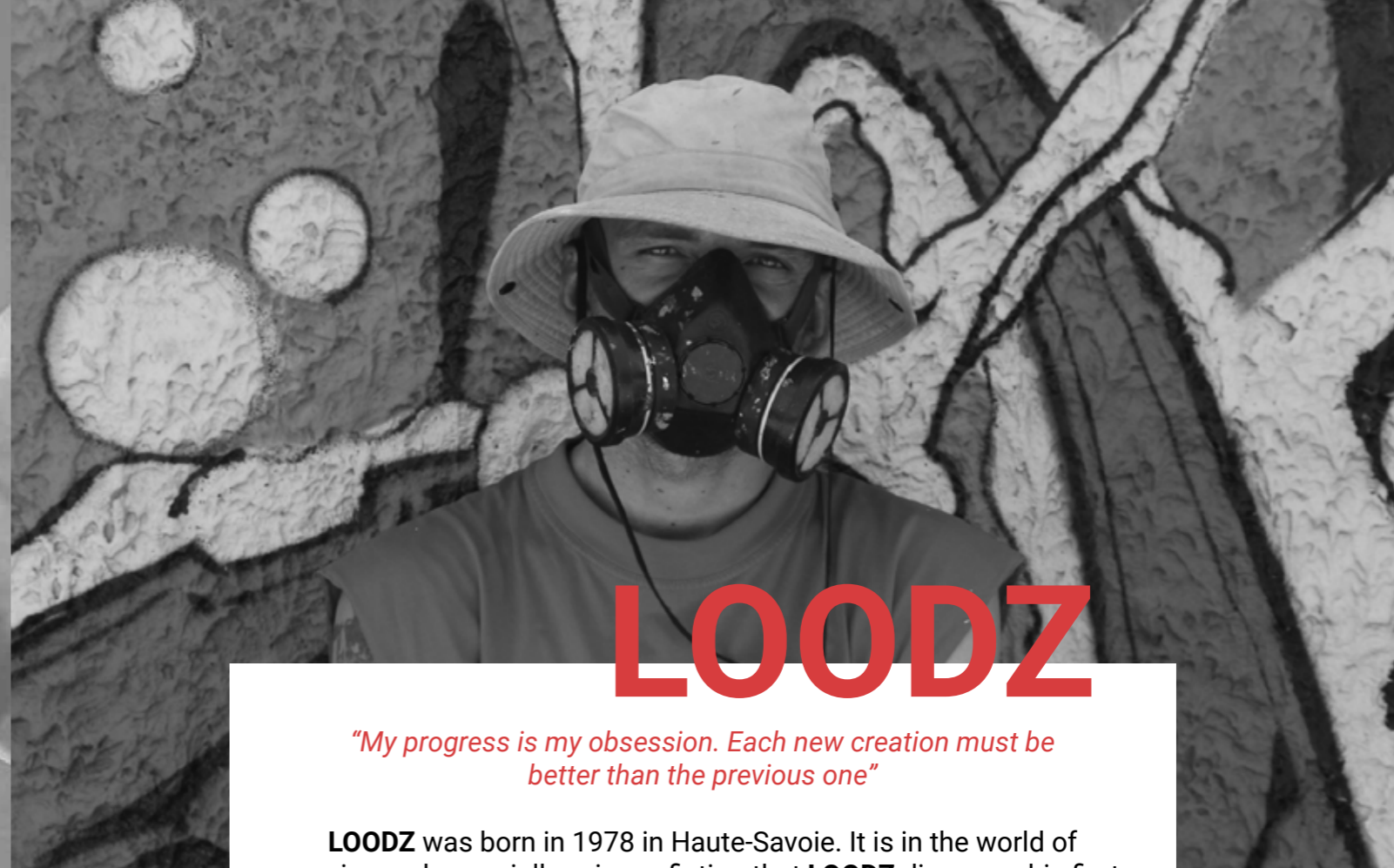
Curious and versatile, **LOEIL** is aptly named. From the minimal to the abundant and from the vector to the texture, he juggles and plays with inspirations like graphic design, abstraction or ethnic arts.

Playing with flat areas, color gradients or visual frames made of lines or points, rhythm is the conductor and essence of his artworks.

On canvas, he favors a plastic research working by series on identical formats, with stages of saturation by stratum stopped at different times in the process of creation. He improvises and composes progressively from one canvas to another, and questions the control and fate of the artwork, the acceptance of unforeseen events or failures.

Why try to control and direct everything, as luck would have it, why not give it a chance?

On the wall on the contrary he likes to have a sketch as a guiding thread and likes to create in waste grounds. He chooses the location and the wall according to its coating, its appearance and its degree of ageing or wear. He has a taste for neglected places, previously full of activity and life, to make them live again, and a way of apprehending urban art as a means of giving a new atmosphere and a second life to a wall and to the room it is part of.



# LOODZ

*"My progress is my obsession. Each new creation must be better than the previous one"*

**LOODZ** was born in 1978 in Haute-Savoie. It is in the world of comics and especially science fiction that **LOODZ** discovers his first drawings. Graffiti adept during his early years, he was strongly inspired by "PARIS-TONKAR", the Paris graffiti "bible" of the early 90s.

For several years, **LOODZ** will let his creativity express itself on the walls of his city. But very soon, **LOODZ** is tempted by the painting, because it is the best way for him to push further his quest for perfection.

Over the years, influenced by his travels like the one in Peru, his style evolves. He returns to his first BD-inspired loves and develops a strong palate for colors.

His current work remains abstract but the explosions of bright colors of his paintings leave the imagination fly away at the whim of the moment. His universe clearly tends towards a futuristic aesthetic. In **LOODZ**'s creations, everyone can see his own vision of the future.

He leads us into the peregrinations of the body, the soul and the mind, where perception is put to the test by the point of view, just as the moment can be.

Now based in Lyon, **LOODZ** remains focused on his new creations and keeps challenging us as his futuristic imagination is full of resources.





# BASTO

*"MARSEILLE has now found its place in terms of international recognition"*

**BASTO** was born in 1973 in Marseille. He discovered the first tags in Paris at the end of the 80s, visiting tirelessly during his visits to the capital the main graffiti spots of those years. Back in the south, he became one of the first graffiti artists in the Phocæan city and quickly established himself on the local art scene.

Although still doing external performances, **BASTO** also began to create on canvas in the mid-90s. The canvas allow **BASTO** to open himself to other techniques, to another gesture, more peaceful, deeper and more finely worked. He takes the time to express himself and to study with a more visual boldness.

His travels as well as his Mediterranean origins also infiltrate the canvas through compositions with shimmering colors with, as a distinctive sign, the systematic use of warm and primary colors.

**BASTO** finds a strong energy through the use of different techniques: acrylic, aerosol, stencil, markers. The gouache marker and / or paint marker finishes reveal a more structured and step back phase.

Recently based in Paris, **BASTO** continues to develop his 1970s-style Pop Art approach, influenced by the masters of the 70s like Andy Warhol, but is also trying out new creative research in a totally different artistic style that can be compared to figurative naturalism.



# NASSYO

*"My artworks are graphic viruses which evolve"*

Self-taught artist, **NASSYO** was born in Paris in 1974. Eternal child of the 80s, **NASSYO** has always liked to create, draw and especially try different things. The streets of Paris in those years, hardcovered by BANDO, BOXER and other graffiti artists of the first days will pave the way.

He has many sources of inspiration, "Everything, I look at everything around me" confirms **NASSYO**.

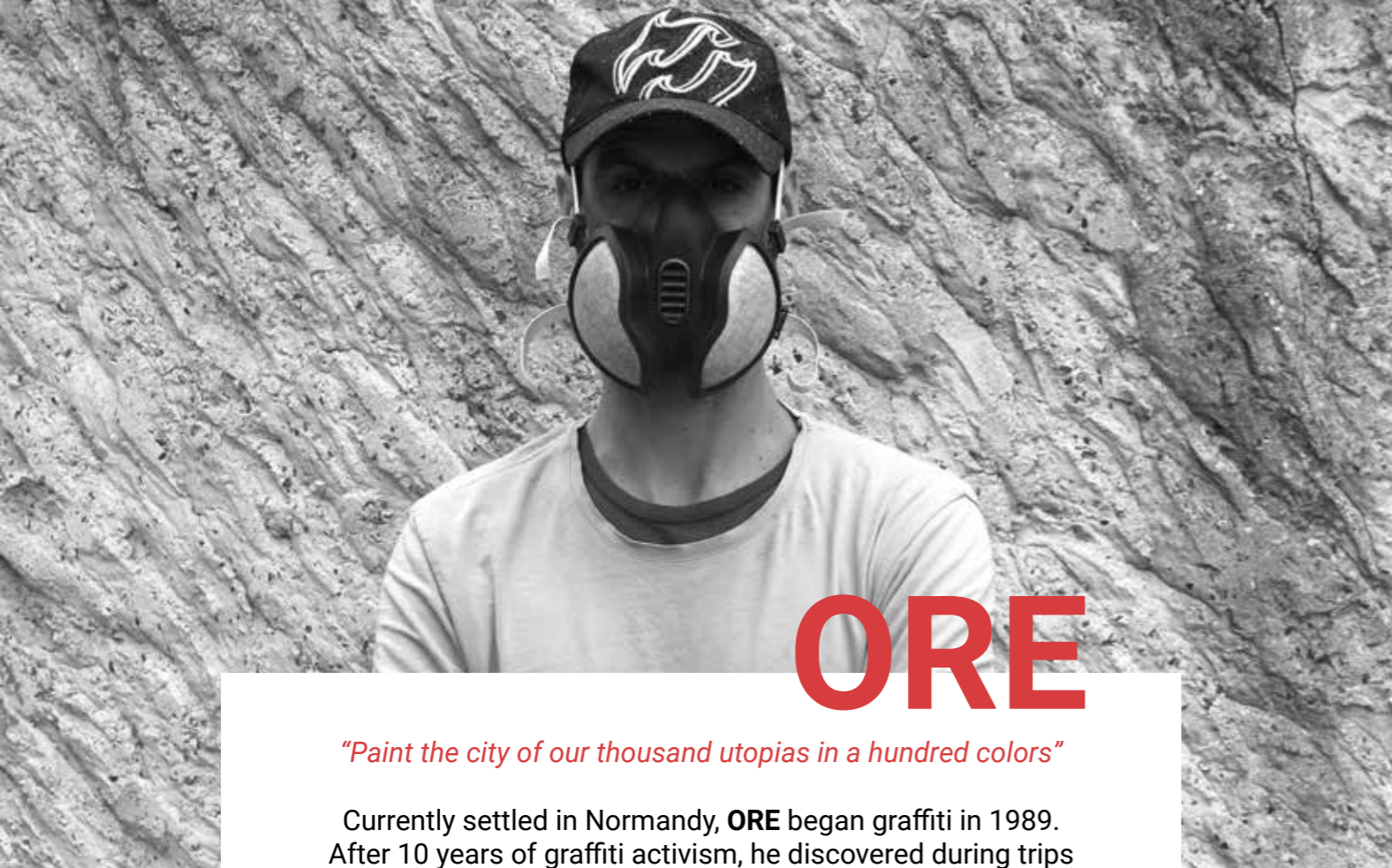
His favorite subject is transformation, whether it is human or urban, or both. Fascinated by anatomy and mechanics since always, he considers the city as a place where humanoids and machines intersect, where the elements mingle and embrace until saturation, expressing a frantic and sometimes chaotic rhythm.

He likes to illustrate construction machinery, assembly lines, human anatomy, the border or the complementarity between man and mechanics, all with a touch of cynicism.

Very much influenced by his graffiti period, he kept a great spontaneity, a need for improvisation that is transcribed directly on his paintings. The "direct line" allows it to be much faster in the execution. His artworks require a methodical reading where every detail plays its role.

For **NASSYO**, what matters the most today, is the desire to give a clear message with perhaps the minimum of information for a maximum of impact.





# ORE

*"Paint the city of our thousand utopias in a hundred colors"*

Currently settled in Normandy, **ORE** began graffiti in 1989. After 10 years of graffiti activism, he discovered during trips to Mexico the mythical pre-Columbian feathered snake, Quetzalcóatl, which will become a central element of his artistic work.

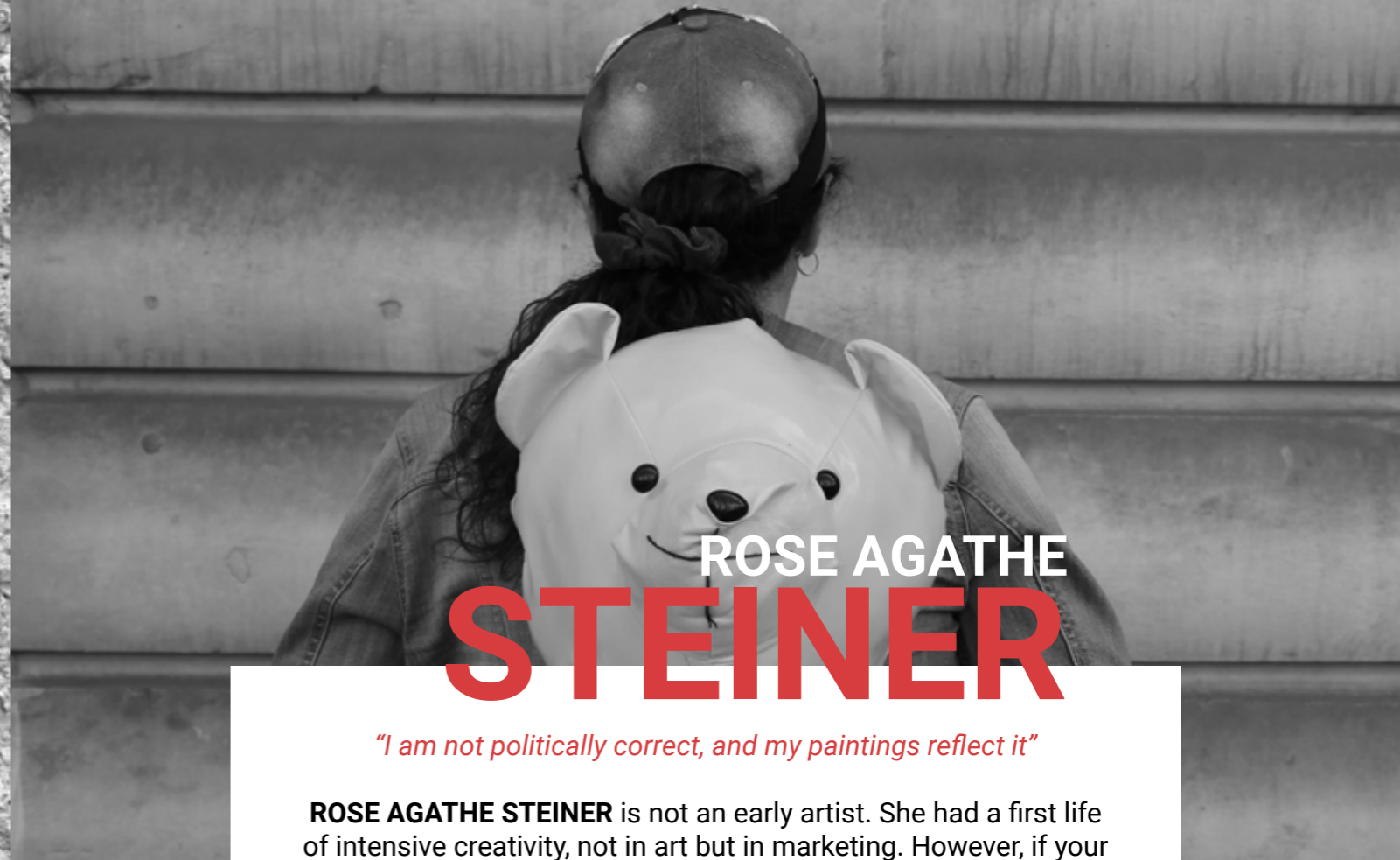
While he still continues to paint spontaneously in the public space, he also creates frescoes as part of official orders, and exhibits his artworks in France and abroad.

He is a regular guest for residencies or performances at urban art events and festivals.

Beyond his passion for the Mayan mythology and the Quetzalcóatl, as a protean artist **ORE** explores all types of themes through a wide variety of techniques (stencil, freehand aerosol, perch roll, collage...).

We can see his Quetzalcóatl carved in wood, then stuck on the walls at the six corners of the hexagon (Paris, Lille, Marseilles, Montpellier, Toulouse, Bordeaux, Lyon ...) and in the streets of major foreign cities (Athens, Barcelona, Berlin, Bilbao, Brussels, Hamburg, London, Mexico City, Vancouver, Los Angeles, Tokyo).

Since 2011, in parallel to his career as an urban artist, **ORE** has created artworks of Land Art: he made a first monumental stone lettering in Greece at the bottom of Mount Olympus. He since continues this creative path in natural landscapes according to his travels: Valley of Death in California, Bardenas Desert in Spain, Finnish Lapland...



# ROSE AGATHE STEINER

*"I am not politically correct, and my paintings reflect it"*

**ROSE AGATHE STEINER** is not an early artist. She had a first life of intensive creativity, not in art but in marketing. However, if your true nature is chased away, it will come running back! After a few years, the choice of "reason" gives way to desire, passion, and the excitement of actually creating something with her hands, to express emotions so far refrained.

However, it all came with a click, an accident of life that allows, if not a questioning-, an opportunity to take stock of one's life and to question oneself.

Marginal, unclassifiable, raw, **ROSE AGATHE STEINER** creates with an ironic modesty. Her artworks are inspired by the world of TV series, cinema, fragile or pugnacious superheroes: a neo-punk universe rocked by calligraphy, urban art, dreams of sleep with rap music in the background.

Strongly tinged with Pop Art, **ROSE AGATHE STEINER** creations nevertheless pass messages in direct connection with her emotions of the moment. It can be joy, laughter but also sadness, tears or moments of loneliness.

Depending on her feelings and emotions, the colors are flamboyant or gloomy, the characters enlightened or in the shade, barely visible. No pretense in the artworks of **ROSE AGATHE**, take it or leave it!





# SERTY 31

*"I am passionate about aesthetics, design, modern architecture and new technologies, which feeds my "Graffuturist" approach"*

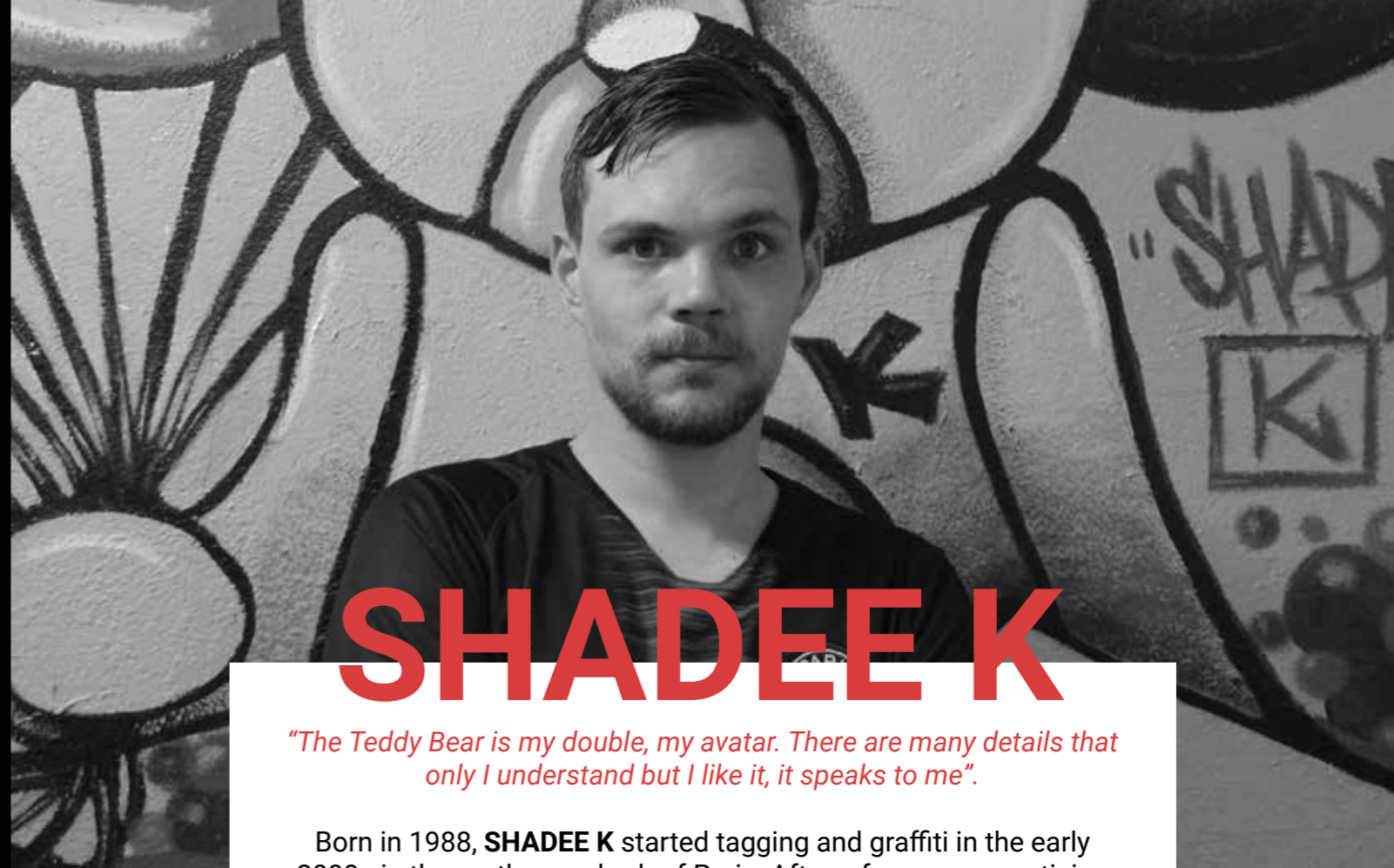
**SERTY 31** grew up and spent his childhood in the mixed neighborhood of Paris Chinatown, where Asian culture was his main source of inspiration with its bright signs, its imposing typographic codes, its colorful mangas, its robotic superheroes, and its futuristic cartoons.

He discovered graffiti in the mid-80s on the palisades surrounding the major development works of the Louvre Museum. The impact was instantaneous! From then on, he knew that graffiti would be a turn in his life. It was a revelation for him, and later it became his devoted mode of expression through which he identified himself, the best way to express his vision

After taking his first steps in 1989 in the streets of his neighborhood as a true self-taught artist, he started under the name of **SERTY** in 1992.

He then developed his graffiti skills with a more and more constructive approach, which earned him recognition for his graphic style with clean and precise lines.

His artworks, which can be described as graphic-abstract, call for bright and contrasting colors, pure lines intersecting and plans deconstructed by explosions of graphic forms. The use of phosphorescent paint also reveals his work in the dark through a double ultra-graphic reading giving it a truly unique aspect.



# SHADEE K

*"The Teddy Bear is my double, my avatar. There are many details that only I understand but I like it, it speaks to me".*

Born in 1988, **SHADEE K** started tagging and graffiti in the early 2000s in the northern suburb of Paris. After a few years practicing on the walls and going around the alphabet and lettering, **SHADEE K** decided to change his style and create characters. The pasting appeared obvious ... and it goes faster to stick!!

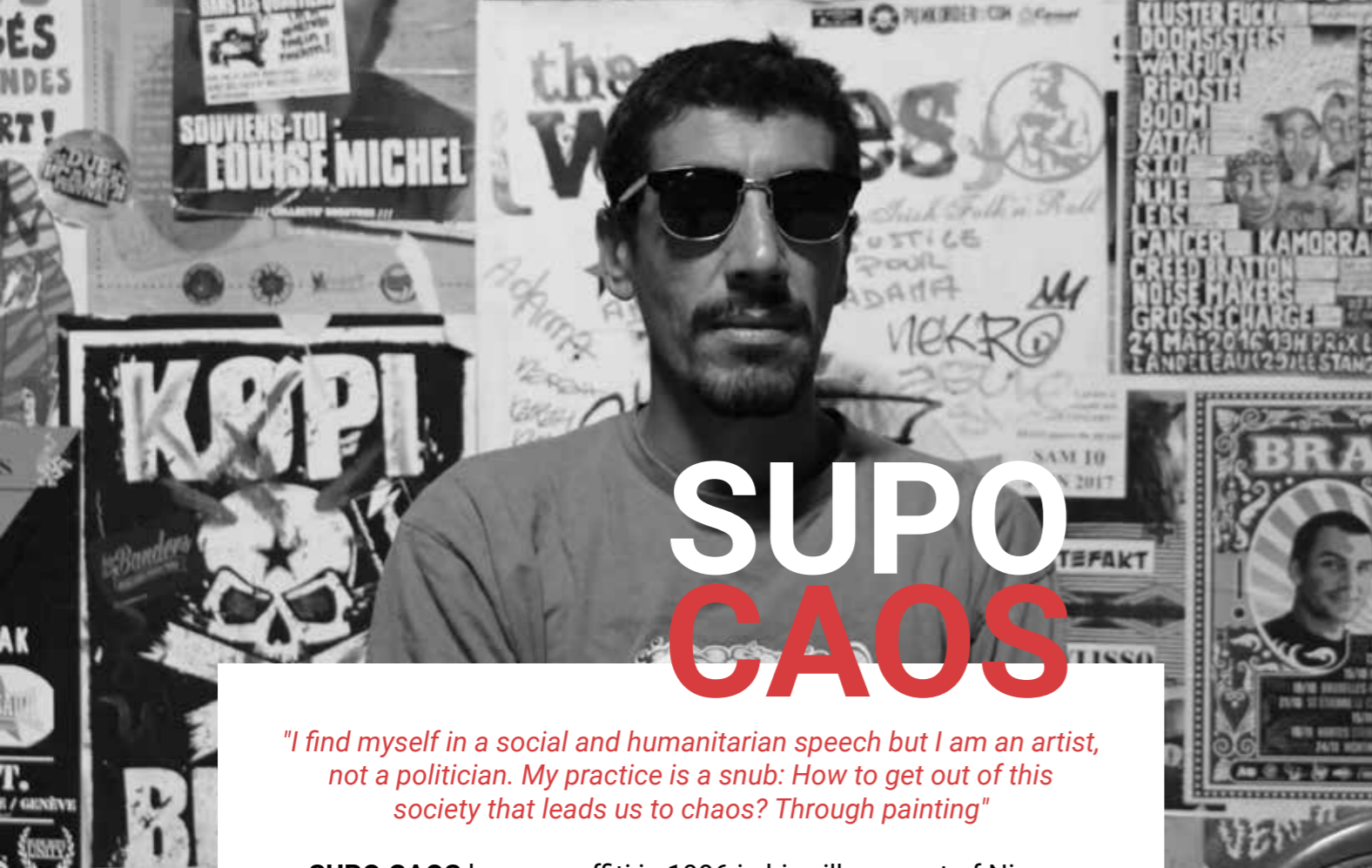
Since then, he has stuck all over France, mostly in Paris and a little abroad. **SHADEE K** bombs or still paints occasionally for projects, but his universe definitely evolves around pastings.

His inspiration comes from cartoons and comics, from the 90s up to now, and the mascots which were the flagships of brands of those years. And so, the Teddy Bear was born, **SHADEE K** drew it at the time to give it to his girlfriend.

Since then, he has given him life on any kind of surfaces, in all possible and unimaginable situations, whenever he feels like it. The Bear can even be found from time to time in very personal or even intimate positions, but that's part of life too.

Without any specific artistic education, **SHADEE K** was able to learn through all the artistic encounters he made, just by watching artists create. In the end, he attended more drawing school "live" than those who took courses.





# SUPO CAOS

*"I find myself in a social and humanitarian speech but I am an artist, not a politician. My practice is a snub: How to get out of this society that leads us to chaos? Through painting"*

**SUPO CAOS** began graffiti in 1996 in his village east of Nimes, Théziers. At that time, he used to sign the very name of his village, because his goal was to highlight it. He quickly chose to embellish the urban space rather than degrade it as we saw too often.

Throughout the different artistic encounters, **SUPO CAOS** has become a sponge with influences. His funny cyclops, the SUPO, colorful and monophthalmus worm (which means "who has only one eye") appears in his creations.

From the discipline of lettering, the spray control and the conditions of extreme exercises, it emerges an artistic schizophrenia, although quite controlled, which takes shape in the dichotomy between the SUPO and the CAOS. If the CAOS embodies the graffiti energy that allows to let off steam, the SUPO, in reaction to the particle "Supa" very much used at the time, allows the artist to create with irony: "The conflict between these two worlds allows me to work on a wider range of themes".

But today, **SUPO CAOS** wants to go further. His artistic approach is now marked by the more common intrusion of the figurative: the artist tells us stories with a narration relayed by the SUPO in order to guide the viewer.

Between commitment of ideas, dynamism and proliferation of colors, **SUPO CAOS** offers you to lose yourself in his universe.



# TAREK

*"Children are perhaps the most receptive people to art. They must be involved"*

**TAREK** was born in 1971 in Paris. At the age of 19, he published a reference book on graffiti entitled "PARIS-TONKAR", devoted to the movement from 1987 to 1991 in Paris and its suburbs. It's a thunderclap in the street art community. This book will inspire several generations of graffiti artists.

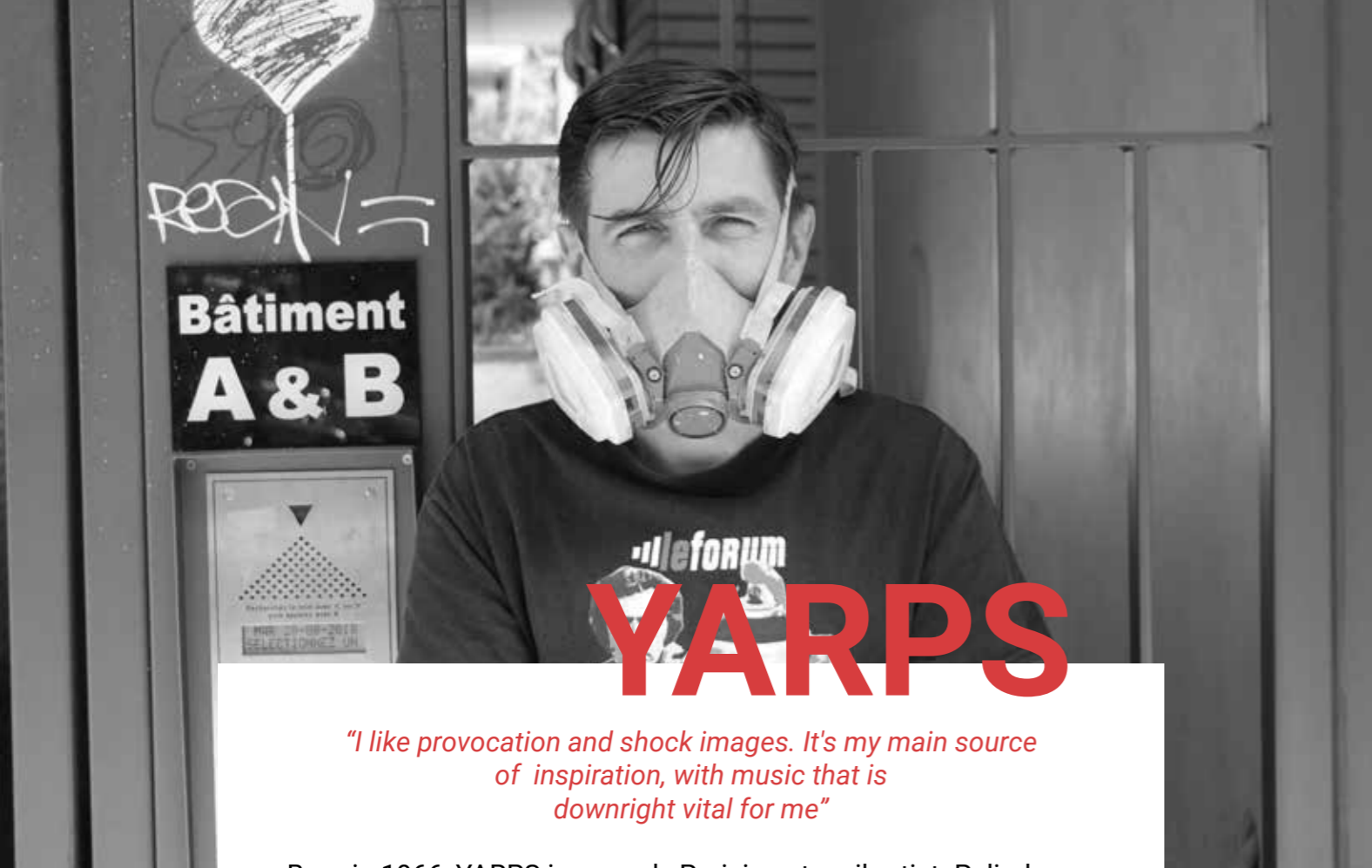
Being a multidisciplinary artist, **TAREK** is first and foremost a confirmed comic scriptwriter. Also a photographer, he has been since 2010 the editor-in-chief of the "PARIS TONKAR" magazine, a quarterly variation of his reference book, which is devoted to the urban arts and the graffiti movement of the 80s and 90s in Paris with articles on the province.

His inspiration is nourished at the same time by encounters of everyday life, things as simple as a walk in the streets of Paris or Rennes where he lives, but also exotic trips he has been able to make all around the world.

Very present on the art scene in France and abroad, he exhibits his paintings of tribal masks, Pop Art images, of what he calls "Men at Work" or "Girls in the City", of "Skulls" or a clever mix of all this, which calls for reflection on our society.

He also participates in the democratization of urban art by involving children in his artistic performances during urban art festivals as he believes it is through them that the movement will definitely become part of our life.





# YARPS

*"I like provocation and shock images. It's my main source of inspiration, with music that is downright vital for me"*

Born in 1966, YARPS is an early Parisian stencil artist. Palindrome of SPRAY, his surname has been known for years on the artistic scene of the capital.

It all started in 1985 when he stumbled upon beautiful graffiti on the premises of a famous Parisian radio station. "It was beautiful, but the stencil is different and it immediately appealed to me. There is the side "well & quickly done" which is completely adequate to intervene in the street quickly.

**YARPS** has always had admiration for the graffiti artists of the 80s who covered Paris with their creations. His favorite subjects are film figures in anthology movies (Clint Eastwood in "Inspector Harry", Gérard Jugnot in "Santa Claus is a junk", Marilyn Monroe in "Seven years of reflection"). The characters are watching the viewer with big calibers ... while the pin-ups show their firecracker.

**YARPS** likes to hijack well-known titles, slogans or replicas like "NATURAL BORN SPRAYER" or "YES WE SPRAYCAN". Over time, his stencils evolve towards collage. YARPS directly sprays pages of old newspapers or selected books according to his favorite themes.

"There is a real moment of happiness and wonder when you remove the matrix after the spraying and you discover the final result."



# ZOKATOS

*"Whenever I paint, I disconnect from reality, I think a lot and according to the emotions, I select the colors and then the soul expresses itself..."*

**ZOKATOS** was born in 1984, he grew up in the Paris region and currently lives in London. In high school thanks to a friend, he began to take off by drawing the lettering of his nickname ZOKA. Being of Portuguese origin, he attached the syllable "tos" and as a joke added the final "UHU" because he says "it's the name of my crew who put up posters, it means An Urban History." From now on he will sign by this pseudonym "ZOKATOS UHU".

Cradled by the counter-culture of the 90s, he meets his best friend, and naturally turns to the street as an original ground for expression: from graffiti he kept his brutality, its evocative strength and a certain conception of painting. From the wall to the canvas, he was introduced to several disciplines: sketch on paper, stencil, painting, sculpture ... not to mention the success of his artoyz which led him to stick his "abstractions" in the street.

His work then evolved, while retaining the tools of street art - markers and aerosol bombs for the most part. He defines his own style as a "modern abstract expressionist", for whom the street remains the purest of galleries. Of his abstract and colorful compositions, full of energy and emotions created while listening to hip-hop music, we retain the harmony between the colors and the lines, the dots, the semi-circles, the drippings ... Mixed techniques (oil, watercolor, ink, gouache) are quite molecular and based on pigment melts and drying times.



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