

Weynos Ltd Ltd

MURAL ART Vol.3

MURALS ON HUGE PUBLIC SURFACES AROUND THE WORLD
from Graffiti to Trompe l'oeil





2501 isn't a physical entity.
– It's the ghost in the shell,
– interprets the surrounding environment,
– transforms itself into time without limits of style or media,
– nurtures itself with the surrounding environment proposing deep and new ways of interpretation,
– knows that to see the dawn there is no other road but the night,
– cannot follow the roads already paved,
– doesn't believe in the traditional artistic environment and its cast system of organization,
– it's the expression of multiple artists and their exchange with one another,
– chooses the urban environment as it's privileged space to exchange ideas,
– chooses the urban environment as it's exhibition space,
– knows that the greatest luxury is that of extending one's time without limitations,
– believes that he who commands his own time has the privilege and thus the responsibility to react for those who cannot,
– believes that art should give a critical vision of society, not in a superficial manner but through lucid and intelligent truth,
– believes that being able to make art in life is a luxury.



01: Together with Bera White, Berlin / Germany, 2009
02: Sao Paulo / Brazil, 2007
03: Milano / Italy, 2008



01: El Kebir / Tunisia, 2009



“Started painting in 1984, then wrote sporadically throughout the 80’s and 90’s, never really reaching the goals or achievements I’d hoped to be able to claim. After quitting graffiti in 1998 and spending two years not even thinking about painting, I realised that my legacy in graffiti amounted to approximately nothing ...

By the time of 2000, graffiti had started to come back to me and I decided that I didn’t want to make a name just for myself; I also wanted to make a name that others would recognize. We formed the NT crew and then set about rewriting U.K. graffiti history. In 2006 we felt that it was time for a change and we stepped up our game disbanding the crew and reforming as the HEAVY ARTILLERY. By 2007, I had been invited into the mighty MSK crew, an honour and privilege that make the hard work and hundreds of thousands of used cans all worthwhile.”



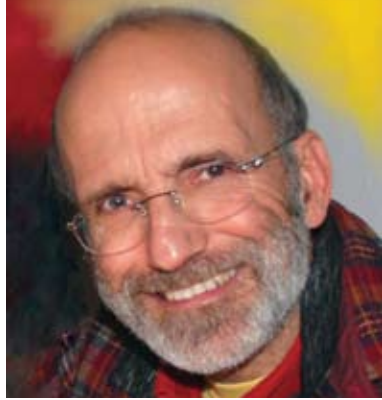
01: «Jungle». Artists: Aroe & Odisey. Brighton / UK, 2007
02: Artists: Aroe, Revok, Smash, Askew, Gorey, Lek, Sever & Gary. Brighton / UK, 2006
03: «Msk». Ashford / UK, 2008
04: «Tron». Artists: Aroe, Roid, Gary & Odisey. Brighton / UK, 2007



01: «La Takedown». Artists: Aroe, Odisey, Gary, Rench, Sever & Revok. Los Angeles / USA, 2007
02: «James Brown». Artists: Aroe, Odisey & Tizer. Brighton / UK, 2007



040 BERNARD HELOUA-GRIMALDI



Bernard Heloua-Grimaldi was born in Egypt and studied civil engineering and architecture in France. His interest, however, is oriented towards the well-being of the individual in the urban space. After his travelling in U.S.A. and Canada, where he discovered the mural art, his decision was made: since then, he would be a mural painter. Deeply affected by the necessary adaptation of the individual to its environment after having crossed Western Africa on his motorcycle, he chooses a new way of expression, moved by one theme: the «TRANSFORMATION».

Bernard Heloua-Grimaldi has worked in public spaces. His way of expression aims at having the work integrated in its environment as well as at the user's satisfaction as his painting becomes for a long time an element of panorama ... Being reassured that his project has a clear conception and in consultation with the user (individual or public), he names this proceeding «participating painting».

The artist created an educational project and founded an organization called «EXCALIBUR », which he directed for five years. This organization allows 300 amateur painters to perform 20 mural paintings on a 3,000 m2 surface. Their designs became collector's items. Bernard Heloua-Grimaldi lives in Antibes in Cote d'Azur, having conceived or performed more than 13,000 m2 of mural paintings internationally.

(Photo Portrait © Gwendolynnn Héloüa)



01: «Roland Garros, pionnier d'un rêve» (Anamorphose). Le Tampon, Ile de la Réunion / France, 1993
02: «Ils ont fait le XXe siècle». Together with Dominique Durand. Paris 7e (Tour Eiffel) / France, 1988
03: «Arrêts sur images». Together with Marie-Jo Faure. Montreuil-sous-Bois / France, 1991



01: «L'histoire d'une goutte d'Or». Square Léon, Paris / France, 1992



01



02



03

01: «Five Points in 1948». Harpers Restaurant in Columbia, South Carolina / USA, 1991. Photo © Hunter Clarkson
 02: «Man Escapes». Satchel Ford Elementary School in Columbia, South Carolina / USA, 1994. Photo © Hunter Clarkson
 03: «Tunnelvision». AgFirst Farm Credit Bank in Columbia, South Carolina / USA, 1975



01

01: «Night Train». Fort Pierce, Florida / USA, 1995. Photo © Lynn Sky



01



02



03



04

01: «Vravs». Abandoned factories, Barcelona / Spain, 2009
 02: «Paint Your City». Revolution Festival, Rivoly / Italy, 2009
 03: «Zmoky». Abandoned tennis court, Barcelona / Spain, 2009
 04: «Ride or Die». Abandoned factories, Barcelona / Spain, 2009



01

01: «Homie». Santiago de Chile / Chile, 2009



Frederic Gracia is a French artist from Paris. Twenty years after working on scenographic design and illustrations in advertising studio, orders succeed one another and, little by little, he became head of an artistic sector rather bearing in the '90s, in the epoch of time: monumental painting or murals. Between trips all azimuth across the world, from giants trompe l'oeil to huge hyperrealistic murals, Frederic Gracia chains spectacular realizations which are going to contribute to become known as the execution of the biggest mural of Europe at Cruas nuclear power station – also in 1995 he represented the European space rocket Ariane 5 as a realistic visual work, fixed on the Eiffel Tower thanks to his artist-roper know-how. Artist-roper? It is about a concept of execution which avoids, by economizing with the use of ropes, the expensive costs of scaffolding and other installation of crane. It combines technical databases, abseiling, caving, mountaineering, and a certain idea of performance art. A very own pictorial style helps Gracia being recognised as a member of a restrained group of muralist painters not only in France but also in U.S.A. (murals in California and in centre of New York).

(Photo Portrait: Frederic Gracia suspended from 50 metres above a highway near Paris, 2007)



01 & 02: «Napoleon and the grand Army». Mural details. Montereau / France, 2007
03: «Water drops». Painting of 1150 m2. Bagnolet / France, 2006



01: «Treffiagat view». Treffiagat's water tower. Finistere / France, 2009
02: «Foulées». Montereau / France, 2006
03: «The gardener». Fontenay-aux-Roses, Paris / France, 2008



094 HEBESTREIT, DOMINIK & GEBHART, FELIX



Dominik Hebestreit was born in Hilden, Germany, in 1979. Since early childhood he was absorbed in various kinds of creative activity. In the early 90's, skateboarding was his main occupation, till 1992 when some skaters inspired him to do graffiti. Soon Dominik became crazy about it and started a career as a graffiti writer and street artist. Using the pseudonym «Birne», he developed an individual style and he spread his name across Europe. Birne (pear) stands for an ironic way to look at himself, as well as the graffiti scene. He experiments with different techniques and styles and also shoots documentary and narrative films. He graduated in Communication-Design at the Bergische Universität Wuppertal. Since 2006 he lives in Wuppertal and works as a freelance artist whose focus is painting on large-sized walls.

Felix Gebhart was born in 1976 in Bochum, Germany. At the age of 12, he was introduced to graffiti by his older brother with whom he painted most of his walls. He became known for his elaborately executed Wild Style pieces. Later he added brute characters to his extensive pieces. Being annoyed by the fact that his early characters weren't his own creations but taken from comic books, he immersed himself in drawing. Thanks to the exchange with graffiti writers, illustrators, and his studies at the New York School of Visual Arts, he has improved his drawing skills and applies them on narrative large-size murals. His work has been internationally exhibited and published. Currently Felix lives in Berlin and works in Illustration and Fine Arts.



01

01: «At Sea». Wuppertal / Germany, 2008



02

01: «Horse-Riding». Wuppertal / Germany, 2008
02 & 03: «Journey to the Moon». Wuppertal / Germany, 2009

02



03



01



02



03

01: Bogota / Colombia, 2007
02 & 03: Sao Paulo, SP / Brazil, 2005



01



02

01: Rio de Janeiro / Brazil, 2007
02: Porto Alegre / Brazil, 2008
03: Rotterdam / The Netherlands, 2009



03



“Many people know me for the characters that I’ve painted over the years, whether they were B-boys, Fly-girls, some socio-political stuff, and then of course the erotic images ... And yet, what really attracted me to ‘graffiti-writing’ in the first place was the science of letters, their construction, their rhythm, how you decide to bend them and break them here and there to create a harmonious word, and then what colours you choose to fill them with, and how you make these colours flow through your letters. Next up from that would be the skill in learning to use the spray-can, to control its pressure with a regular cap on, or even a fat-cap. I’m not talking about all these new cans with low pressure or ‘transparent black’; I’m talking about the paint you could take with you in the night to do illegal stuff ... opaque covering and high pressure. The last point would be the choice in concentrating on getting up everywhere, as many times as possible, or else choosing to do less tags and throw-ups, but still rock nice pieces when and where you can. What came to us from New York in the early ‘80s is what has helped this whole culture to develop, and what has taught many young people how to play with shape and colour, in a way where we developed our own discipline and aesthetic; something that figurative artists or graphic designers could NOT reproduce, however skilled they are. Today all of this is now taking second place to ‘street art’, something which can sometimes look like a discipline for those who can’t make letters rock, in the same way that a Ken Swift or Bobbito Garcia top-rock or Brooklyn-rock, or jazz-dancers like IDJ rock some crazy footwork, or in the way that somebody like Rich Spaven plays the drums, or Nubian Mindz program beats for that tune ‘Forgotten parts’ ... In our race to embrace ‘street art’, we are forgetting letter-science ...

Peace”



01: «Belly In The Grove», Ladbroke Grove, London / UK, 2009
02: «Music», Mural detail. London / UK, 2010
03: «Home Alone». Waterloo, London / UK, 2009



01: «Music». London / UK, 2010

198 R.U.A. FESTIVAL



Colours, lines and forms of contemporary Brazilian street art.

In addition to the celebration of «Brazil Rotterdam» in the summer of 2009, in which the main museums of the city exhibited Brazilian Contemporary Art, Caramundo stated that Brazilian contemporary art at its best is taking place in the streets of big cities such as Sao Paulo, Rio de Janeiro, Belo Horizonte and Brasilia. An exhibition of contemporary art isn't complete if it doesn't represent street art. That is exactly what happened; R.U.A. – Reflexo on Urban Art – emerged. The Brazilian artists invited for the event in Rotterdam are known for their history in Brazilian graffiti, their unique style or upcoming talent. None of them had ever had the opportunity to paint the side of a building by himself. Who at first doubted about the size of their wall, took back their words when saw them shaking in the bucket of the cherry picker, high up in the sky.

Speto and Onesto, both old school writers from the Sao Paulo graffiti scene, set the tone of experience with their very fast and decided lines on these big surfaces. Onio (Brasilia) and Gais (Rio de Janeiro), both very promising street artists of Brazil, showed the power of black and white in figurative and abstract way. Rather new in the scene, but impossible to neglect any longer, are Sao Paulo based artists Horoiwa and Yusk whose

work was inspired a great deal from the Japanese background of their families. Dalata, who represents Belo Horizonte, a respected and known for his amazing spray techniques and mysterious and fantastic paintings, and Ramon Martins, slowly conquering the world with explosions of colourful thin lines and bubblegum, are only but a few of Brazil's vast amount of amazing artists, who could participate in Rotterdam.

With this event, Caramundo states that street art and graffiti are an amazingly valuable addition to museum and gallery art, taking place in public space, being an intervention of everyday life, breaking daily routine of the inhabitants of a city and offering anyone access to free art on any moment of the day. R.U.A. Festival has added to the change of the generalized public opinion that exists in Rotterdam about graffiti as being vandalism only into a perception of graffiti being contemporary urban art in public space.

Project by Stichting Caramundo (www.caramundo.org)
Photography: Seth Nicholas, Anouk Piket, Evert Eijkelenboom

(Photo portrait: Artist: Speto (Sao Paulo / Brazil). Rotterdam / The Netherlands, 2009. Photo © Seth Nicolas)



01: Artist: Dalata (Belo Horizonte / Brazil), Rotterdam / The Netherlands, 2009. Photo © Evert Eijkelenboom



01: Artist: Horoiwa (Sao Paulo / Brazil), Rotterdam / The Netherlands, 2009. Photo © Evert Eijkelenboom
02: Artist: Yusk (Sao Paulo / Brazil), Rotterdam / The Netherlands, 2009. Photo © Anouk Piket
03: Artist: Horoiwa (Sao Paulo / Brazil), Rotterdam / The Netherlands, 2009. Photo © Anouk Piket





Madrid 70 ... 80 ... 90 ... 00 ... 10 ...
Action, Alegal, Amplitude, Absence, Com-
munication, Connection, Conjugation, Body,
Context, Creation, Guilty, Development, Dia-
logue, Dimension, Dynamism, Environment,
Expansion, Expression, Fluid, Human, Hap-
pening, Ideal?, Identity, Illegal, Information,
Outside, Inside, Laterality, Legal, Language,
Full, Stain, Mask, Messages, Mimicry, Move-
ment, No, Observation, Passion, Presence,
Performance, Public, Trace, Reaction, Re-
lationship, Face, Support, Shipping, Vision,
Videoart, Voices, Self, Space, Action ...

(Photo Portrait © Alfredo Iglesias)



01 & 03: «Masks». Logrono / Spain, 2008
02: «Masks». Barcelona / Spain, 2009



01: «Absences». Logrono / Spain, 2008
02: «Absences». Gran Canarias / Spain, 2006

