

PAUL STOLPER

SHEPARD FAIREY

Born in Charleston, South Carolina
Lives and works in Los Angeles, CA

EDUCATION

B.A. Rhode Island School of Design, 1992

SELECTED SOLO EXHIBITIONS

- 2019** *Online Featured Artist Exhibition: Sheprd Fairey*, Mason Naudgauer Fine Arts
New Harmony
- 2018** *Gallery Favourite: Shepard Fairey*, Mason- Nordgauer Fine Arts Gallery
Shepard Fairey | HPM Album Covers, 212 Gallery, Aspen
Shepard Fairey | Ideal Power, 212 Gallery, Aspen
Shepard Fairey and the Global Mural Project, 212 Gallery, Aspen
Shepard Fairey, Rudolph Budja Gallery, Miami Beach
- 2017** *Damaged – Shepard Fairey*, Liberty Street Collective, Los Angeles
Shepard Fairey | Printed Matters, Treason Gallery, Seattle
Printed Matters – Lisbon, Underdog Gallery, Lisbon
OBEY Propaganda – Works by Shepard Fairey, EHC Fine Art
- 2015** *Sleeping Beauty*, Magda Danysz Gallery, Paris, France
- 2014** *50 Shades of Black: The Album Cover Art of Shepard Fairey*, Subliminal Projects, Los Angeles, CA
The Insistent Image: Recurrent Motifs in the Art of Shepard Fairey and Jasper Johns, Halsey Institute of Contemporary Art, College of Charleston School of the Arts, Charleston, South Carolina
- 2012** *Sound & Vision*, Stolen Space Gallery, London, UK
Printed Matters, The Public Trust, Dallas, TX
Americana, Perry Rubenstein Gallery, Los Angeles, CA

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Harmony & Discord, Pace Prints Gallery, New York, NY

- 2011** *Your Ad Here*, V1 Gallery, Copenhagen, Denmark
Revolutions: The Album Cover Art of Shepard Fairey, Robert Berman Gallery, Santa Monica, CA
- 2010** *Printed Matters*, Subliminal Projects, Los Angeles, CA
May Day, Deitch Projects, New York, NY
Supply and Demand: 20 Year Survey - Contemporary Arts Center (CAC), Cincinnati, OH
- 2009** *Supply and Demand: 20 Year Survey* - Warhol Museum, Pittsburgh, PA
Supply and Demand: 20 Year Survey - Institute of Contemporary Art (ICA) Boston, MA
- 2008** *Scope Miami Beach*, Jonathan Levine Gallery, Miami, FL
Duality of Humanity, White Walls Gallery, San Francisco CA
- 2007** *Imperfect Union*, Merry Karnowsky Gallery, Los Angeles, CA
Ninteeneightyfouria, Stolen Space Gallery, London, UK
E Pluribus Venom, Jonathan LeVine Gallery, New York, NY
- 2006** *Rise Above*, Merry Karnowsky Gallery, Los Angeles, CA
Shepard Fairey/OBEY, Galerie Magda Danysz, Paris, France
OBEY, Maxalot Gallery, Barcelona, Spain
Shepard Fairey: New Works, White Walls Gallery, San Francisco CA
Shepard Fairey, Wax Poetics Gallery, Burbank CA
- 2005** *Manufacturing Dissent*, Black Floor Gallery, Philadelphia, PA
Visual Disobedience, OX-OP Gallery, Minneapolis, MN
Visual Disobedience, Voice 1156 Gallery, San Diego, CA
Manufacturing Dissent, Merry Karnowsky Gallery, Los Angeles, CA
Shepard Fairey, Hard Rock Café Gallery, Orlando, FL
Shepard Fairey: Print Exhibition, DC Gallery, Denver, CO
Shepard Fairey/OBEY, EXIT Gallery, Hong Kong, China
- 2004** *Supply and Demand*, Paragraph Gallery, Kansas City, MO
Martin McIntosh Outre Gallery, Melbourne, Australia
Supply and Demand, Merry Karnowsky Gallery, Los Angeles, CA
Supply and Demand, Gallery Katz, Boston, MA

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Shooting Gallery, San Francisco, CA
Shepard Fairey, Kantor Gallery Window, NY, NY
Shepard Fairey, V-1 Gallery, Copenhagen, Denmark
The Ad Shop, Brussels, Belgium
Kerckhoff Gallery, UCLA, CA

2003 Kantor Gallery Window, NYC
Milk, San Francisco, CA
CPOP, Detroit, MI
Think Tank, Colorado
RED FIVE, San Francisco
This is Your God, SIXSPACE, Los Angeles, CA
OBEY: The Art of Shepard Fairey, Perehelion Arts, Phoenix, AZ
La Base, Paris, France

2002 Dept/Fumiya Gallery, Tokyo, Japan
Boston Museum, MA
1300 Gallery, Cleveland, OH
The Emporium Gallery, Encinitas, CA

2001 *OBEY & Slay*, Halsey Institute of Contemporary Art, College of Charleston
Shepard Fairey, Tin Man Alley Gallery, PA

2000 *Repetition Works*, Alife Gallery, New York, NY
OBEY Giant, Anno Domini Gallery, San Jose, CA
Giant, Capsule, Birmingham, UK

1999 *Andre the Giant Has a Posse*, Chamber of Pop Culture, London, UK
Post No Bills, Lump Gallery, Raleigh, NC
The Medium is the Message, SixSpace Gallery, Chicago, IL
Power of Propaganda, H. Lewis Gallery, Baltimore, MA
Dept Gallery, Tokyo, Japan
Aro Space Gallery, Seattle, WA
Larboratoriette Gallery, Stockholm, Sweden

1998 *Giant Infiltrates New York City*, CBGB 313 Gallery, New York, NY
Dirt Gallery, Kansas City, MO
Salon Bob Gallery, New York, NY

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SELECTED MURAL & INSTALLATION PROJECTS

- 2013** MAUS Malaga Mural Project, Malaga, Spain
Cash, Cans, Candy Mural Project, Vienna, Austria
10 Years of Wooster Mural Project, New York City, NY
- 2012** Sound & Vision Mural Project, London, UK
13th District Mural, Paris, France
London Pleasure Gardens Mural, London, UK
City Mural Project/ Dallas Contemporary, Dallas, TX
- 2011** The District La Brea Mural, Los Angeles, CA
West Hollywood Library Mural Project, Los Angeles, CA
- 2010** City Mural Project/MCASD, San Diego, CA
City Mural Project/Contemporary Arts Center (CAC), Cincinnati, OH
- 2009** Art Basel/Wynwood Walls – Deitch Projects, Miami, FL
Public Works Mural Project – Country Club Projects, Miami, FL
City Mural Project/Warhol Museum, Pittsburgh, PA
City Mural Project/Institute of Contemporary Art (ICA) Boston, MA

SELECTED GROUP & DUEL EXHIBITIONS

- 2013** Art Basel – Pace Prints, Miami, FL
SID: Superman Is Dead, Subliminal Projects, Los Angeles, CA
10 Years of Wooster Collective, Jonathan Levine Gallery, New York City, NY
Cash, Cans, Candy, Hilger NEXT, Vienna, Austria
- 2011** *Art in the Streets*, MOCA, Los Angeles, CA
- 2010** *Street to Studio 2.0*, Irvine Contemporary, Washington DC
Viva La Revolución, MCASD, San Diego, CA
Inaugural Group Show, Guerrero Gallery, San Francisco, CA
- 2009** *NIKE Stages Livestrong Exhibition*, OHWOW Gallery, Miami, FL

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Art Basel, Blueprint for Space, Primary Flight, Miami, FL

Juxtapoz 15th Anniversary Exhibition, Factory Place Arts Complex, Los Angeles, CA

NIKE Stages Livestrong Exhibition, Galerie Emmanuel Perrotin, Paris, France

Art Basel – Deitch Projects, Switzerland

Street to Studio, Irvine Contemporary, Washington DC

New Image Art 15 Year Anniversary, Los Angeles

2008 *Regime Change Starts at Home*, Irvine Contemporary, Washington DC

In the Land of Retinal Delights: The Juxtapoz Factor, Laguna Art Museum, Laguna Beach, CA

2007 *Spank the Monkey*, BALTIC Centre for Contemporary Art, UK

Shepard Fairey vs WK Interact: The East West Propaganda Project, Galerie du Jour Agnes 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 Agnes B, Paris, France

Juxtapoz 2006 Group Show, OX-OP Gallery, Minneapolis, MN

Spothunters: The Fine Art of Real Estate, New Art Center, Newtonville, MA

2005 *Selected L.A. Weekly Cover Art and Artists*, Track 16 Gallery, Los Angeles, CA

Enjoy by Show, Project Gallery, Los Angeles, CA

Urban Angst, DC Gallery, Denver, CO

International Art Fair, V1 Gallery, Copenhagen, Denmark

Dalek and Shepard Fairey, Toyroom Gallery, Sacramento, CA

Mendenhall Sobieski Gallery, Pasadena, CA

Dyezu Experiment, Tokyo, Japan

Dalek and Shepard Fairey, Galerie Magda Danysz, Paris, France

Misanthropy Gallery, Vancouver, Canada

Galerie du Jour Agnes B, Paris, France

Urban Edge Show, P4 Space, Milan, Italy

Eye of the Illuminati, Copro Nason Gallery

Beautiful Losers, Costa Mesa, CA

Tawkin' New Yawk City Walls, Hillwood Art Museum, Long Island University, Brookville, NY

Giant vs. Giant, Voice 1156 Gallery, San Diego, CA

2004 *I Must Not Think Bad Thoughts*, Art Basel, OBJEX Artspace, Miami, FL

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Carlos Irizarry Gallery, San Juan, Puerto Rico
QEEROPHONIC, Subliminal Projects, LA, CA
Beautiful Losers, Yerba Buena, San Francisco, CA
Ducky Waddles Emporium, Encinitas, CA
Streetwise 3, Lab 101 Gallery, Santa Monica, CA
Shepard Fairey and Marco Almera, Toyroom Gallery, Sacramento, CA
Beautiful Losers, CAC, Cincinnati, OH
Paul Rodgers 9W Gallery, NYC

2003 *Back Jumps Exhibition*, Berlin, Germany
Design Is Kinky Conference, Sidney, Australia
Quiet Riot, Long Beach, CA
Session the Bowl, Deitch Projects

2002 *Connect 4*, Modart, San Diego, CA
Streetwise One, Apart Gallery, London, UK
Most of My Heroes Don't Appear on Stamps, The Blue Cube Arts Gallery, Columbus, OH
Day by Day Gallery, Richmond, VA
Player Haters, Merry Karnowsky Gallery, Hollywood
Travis M. Millard and Shepard Fairey, Max Fish, New York
Authentik, Levi's Vortex Gallery, San Francisco, CA
Seven Degrees Gallery, Laguna Beach, CA

2001 MOCA DC, Washington DC
Bush Gallery, Providence, RI
CPOP Gallery, Detroit, MI

2000 Xhibition, Chicago, IL
Aidan Hughs and Shepard Fairey: OBEY the Brute, Forbidden Gallery, Dallas, TX
Dept Gallery, Osaka, Japan
OBEY Propaganda, Merry Karnowsky Gallery, Hollywood, CA

1999 *Tokion Neo Graffiti Project*, Houston Gallery
381 G Gallery, San Francisco, CA

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- 1995** *City Folk*, Holly Solomon Gallery, New York, NY
- 1993** *Minimal Trix*, Alleged Gallery, New York, NY
The Museum of Contemporary Art, New York, NY
The Cooper Hewitt Design Museum, New York, NY

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, UK
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

SELECTED COMMISSIONS

- 2002** The California Anti-Tobacco Campaign, CA
- 2000** The Children's Museum, San Diego, CA
AIGA, San Diego, CA

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LECTURES

- 2013** SXSW Eco 2013 Keynote, Austin, TX
Cannes Lions International Festival of Creativity, Cannes, France
- 2012** OFFSET Digital Creative Conference, Dublin, UK
Dallas Contemporary, Dallas, TX
- 2010** Contemporary Arts Center Cincinnati, OH
- 2009** Warhol Museum, Pittsburg, PENN
Institute of Contemporary Art Boston, MA
- 2006** ArtLA Art Fair, Los Angeles CA
- 2005** University of Hawaii
Art Center, Pasadena CA
- 2004** Kansas City School of Visual Arts
- 2003** Creativity NOW Conference, Cooper Union, NYC, NY
Tokion Creativity NOW Conference, Cooper Union, NYC, NY
Visuelt Conference, Oslo, Norway
- 2002** University of Arizona, AZ
Columbus School of the Arts, OH
- 2001** San Francisco School of the Arts, CA
Rhode Island School of Design, RI
Walker Center, MN
San Diego State University, CA
- 2000** AIGA, CA
Art Center, CA
- 1999** AIGA, Evolve Conference

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AWARDS & ACCOLADES

- 2010** Orchids & Onions Awards
- 2005** Artist Residency for The Contemporary Museum, Honolulu, Hawaii
- 2003** Member and contributor to the LACMA Graphic Arts Council
- 2002** Judge for The One Club, Pencil Awards

THE DRIVING PHILOSOPHY BEHIND OBEY GIANT IS “QUESTION EVERYTHING” BUT KEEP A SENSE OF HUMOR WHILE DOING IT. (Philosophy in a nutshell)

Written by Shepard Fairey, www.obeygiant.com

1. (Evolution of the Icon face)

The Obey icon face evolved at the end of 1995 out of the desire to move further away from the association with Andre the Giant and toward a more universal “Big Brother”(as in George Orwell’s, 1984) image. I had become fascinated by the power of the streamlined graphic approach of the Russian Constructivist poster and wanted an icon that would integrate into work of this style. Where before I had been generating propaganda using pop culture associations, I now became more interested in commenting on propaganda with work having a direct stylistic parallel. The Obey star was created during this period, as well as the “Obey” red box logo. The concept behind “Obey” is to provoke people who typically complain about life’s circumstances but follow the path of least resistance, to have to confront their own obedience. “Obey” is very sarcastic, a form of reverse psychology.

2. (Freedom Fighters Vs. Dictators/Freedom Fighters becoming dictators)

Powerful leaders throughout the ages have been both revered and feared, often depending on whose propaganda system they have been filtered through. I have several reasons for presenting these figures. People often become symbols that don’t represent their real ideas or behavior. Advertising functions in a similar fashion by representing a romantic ideal that the use of a product will almost never yield. By juxtaposing the absurd Obey Giant imagery with the leaders, I’m hoping to show that symbols are often appropriated to champion or sell things or ideas they originally had no relation to. With a lot of the dictators, I’m saying, “beware” or “obey with caution”. The dictator’s history speaks for itself. I’m also making a joke about the paranoia many people have about Obey Giant. The Obey Giant

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association with feared dictator is absurd but pushes the buttons of reactionary people who don't scratch beneath the surface before making a judgment. Maybe once they learn about Obey Giant, they will take a closer look at things the next time. The Brown power series represents freedom fighters I support including Angela Davis and Jesse Jackson. I have however, slipped a few unknown imposters into the series that people assume are famous ethnic leaders. Merely through presentation that mimics a style, people assume something is what it is not. This shows how ingrained the tendency to interpret something based on symbolism and not actual content is. Lastly, there are leaders who started as idealists and became corrupted by power along the way. Che and especially Castro are excellent examples of this. They fought for what they thought would be a better system for the Cuban people, but had to tyrannically crush any opposition to enforce their new system.

Lenin and to a lesser extent Stalin, used unjust methods to force people to conform to their system which they felt would better the nation. The results with these leaders were obviously mixed and many people regretted giving them absolute power. This happens to a lesser, but still dangerous degree, in the U.S.

3. (Paranoia)

I'm not much of a conspiracy theorist, but I do think movies like "Enemy of the State" are not that far off the mark. My paranoia themes have a duality, first, I'm making fun of people who are paranoid of Obey Giant just because it is presented in a subversive fashion...It's harmless! Second, I am trying to alert people to the fact that "Big Brother is watching you". The Government and the cities may represent all the surveillance as a means of protecting us, but who protects us from them? What "The Powers That Be" consider subversive activities may have nothing to do with laws that are selectively enforced anyway. The government functions as a self-serving entity and uses dogma and rhetoric to scare people into giving up freedoms. Technically, as taxpayers and voters, we are the bosses. The government works for us. Don't give up your right to privacy and freedom of speech.

4. (Production)

Production is the root of success of almost any movement or business entity. Without the ability to disseminate information or products, an organization or business is rendered powerless. Fortunately, access to mass production, if nothing more than a photocopier, is almost universal these days. Self-censorship is prevalent in the media because mainstream media is comprised of for-profit businesses. They don't want to piss off the people that they make their money from. One way to guarantee freedom of the press is to own one (a press). The impact I have made with little money and using Xerox, silkscreen, and offset printing should be encouraging to anyone who feels they can't make an impact in the face of the mainstream media and their powerful corporate sponsors. I have no problem with capitalism, only with greed determining what information we have access to, and what rights we have. Ingenuity can overcome a lack of cash. I have made 2.5 million stickers, 45,000 posters, and thousands of spray paint stencils, by producing the stuff myself, bartering, or reinvesting money from posters sold. I know I have gotten more mileage from my money than any corporation.

5. (Urban Renewal)

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The term “Urban Renewal” is typically used to suggest that part of a city that has been in decline is being restored. Sanctioned public art is sometimes part of this process. How ironic that street art is often considered a symptom of a neighborhood in decline. As taxpayers, we all own the public space, but the government and advertisers frequently control it. I prefer to see the public space used as a forum for expression. This, of course, has to be done in a logical and respectful way. Good Street art, properly integrated, only enhances a city with visual stimulation and a flow of ideas. Advertisers, however, don’t want any competition. Don’t let the advertisers agendas dictate how your streets are used.

6. (The Medium Is the Message)

This series is similar to the “Urban Renewal” series in that it is also about the reclamation of public space by the people. The “Medium is the Message” simply means that because street art is illegal, there is a political statement imbedded in its process, even if there is not a literal political message in the subject matter of the art. Street art is not only an act of expression, but also of defiance. With all the forces attempting to tell us what to do, even in the theoretically “free” U.S., it is very liberating and exhilarating to place art on the street, which does not have to go through no committee for approval. Street art is a stellar example of actual free speech. Free speech, just like democracy in a two party system is more of an idea than a reality. I’ve been arrested eight times for my street art and fined or threatened by multiple cities, but the freedom is well worth the sacrifice. If the presence of street art can inspire people to express themselves and/or to question things, then arrests are not in vain. Power to the People.