

This is OZ, Nothing Makes Sense

DEAD SKINS:



Prequel 7/7

Garbage/Apartment 4/4

Rollin Paper 4/4

Living Kanaval 3/3

The French Whine 3/3

"I found my own interpretation for an extension to graffiti to "introduce" the passage from the street to the gallery."

Graffiti must remain at its original site: outdoors, where it finds its source. Paradoxically we must find ways, mediums, an extension for it to be placed in museums and galleries.

This is when "Dead Skins" was in the placenta of the embryo of this reflection.

My friend FKG and I had painted a large wall, shortly later Dark asked me to clean it so we could repaint another one all three of us! As we were hosing it down with blasting water, the graffiti started to brake and chips of concrete started to fly, stacking on the ground. It flew in all directions, it was beautiful. Once finished with the wash off I started cleaning up the area. I had all these pieces in my hands; it reminded me of the colorful pieces of a puzzle box. That's how the idea of compiling my "faces" was born, with the "dead skin" of the wall. I found my own interpretation for an extension to graffiti to introduce the passage from the street to the gallery.

In terms of creation, the challenge and the substance of this work is the composition from raw materials, working the "face" the same way as working the spray, without the linear fashion. Using the raw material, I began assembling the inner lines, the colors, the cuts, the scars...

So I decided to devote much of my work in the series "Dead Skins" especially now that it offers to me a multitude of avenues to explore, not being forced to work only from my graffiti pieces but with raw materials, materials of the street, picked up, taken as is.