



AF

ARTEMIZIA
FOUNDATION

GALLERY
818

DAVID
ROSE
ART(*ist*)

artist as art

AUG 22-OCT 11, 2026

DAVID ROSE

artist as art

There is a saying among photographers that the best photographs reveal as much about the person behind the camera as the subject standing in front. After spending much time with David Rose over the past several years, I have come to believe this is profoundly true.

David has spent a lifetime photographing extraordinary people. As Annie Leibovitz's first assistant during one of the most influential periods in modern photography, he learned that portraiture is not just about lighting, lenses, or celebrity. It is about trust. Later, as an independent photographer working for Vanity Fair, Newsweek, and other international publications, he photographed presidents, world leaders, cultural icons, and visionaries including Nelson Mandela, Hillary Clinton, and countless others whose faces helped define our era. For years he worked as Bruce Springsteen's principal photographer, documenting not only concerts and shooting album covers, but also witnessing the quieter, deeply human moments shared with Bruce and his family.

Those experiences could have easily defined an entire career. Instead, they were just the beginning of another. Over a decade ago David left the intensity of New York and Los Angeles for the kinder rhythm of Bisbee, Arizona.

This current body of work - ARTist - is unlike traditional portrait photography. These are not simply photographs of artists. They are collaborations with artists. David calls them photo-sculptures, and the name is fitting. The final works occupy a space somewhere between photography, sculpture, installation, performance, and conceptual art. The artist becomes both subject and medium. The photograph becomes an object. The object becomes the artwork.

One of my privileges as Director of the Artemizia Foundation has been watching this project evolve from an intriguing concept into a mature artistic language.

David and I recently travelled to New York and Los Angeles as he photographed the artists in this exhibition, all of whom are deeply connected to Artemizia.

Callie Curry (aka Swoon) was photographed on the 78th floor of the World Trade Center as planes eerily flew by.

Shepard Fairey was photographed at his LA studio The Deuce, overseen by a huge painted Andre the Giant.

SEN2 Figueroa, Risk, WRDSMTH, Corie Mattie, and Isaac Pelayo each allowed us to step into their worlds, bringing their own visual vocabulary while willingly surrendering to his. Nychos, Stikki Peaches, and Cey Adams posed for portraits in Bisbee during their solo exhibitions at AF's Gallery 818.

Watching David work is itself a performance. There is remarkably little ego involved. He listens. He laughs. He experiments. He lets doves land on his head. David rarely asks an artist to become someone else. Instead, he gently creates the conditions where their authentic selves inevitably emerge. That may be the secret behind these works...

The title ARTist cleverly shifts emphasis from the individual to the act itself. Every artist represented here has spent a lifetime creating objects for galleries, museums and the streets. David quietly reverses the equation. The artist becomes the object. The maker becomes the made. Their personality, history, humor, vulnerability, and creative identity become the material from which the artwork is constructed.

For all his accomplishments - for the presidents, rock stars, album covers, international assignments - David remains wonderfully playful. His curiosity outweighs his reputation. His enthusiasm consistently overpowers any concern for appearing serious, although without doubt David takes photography very seriously. Every artist David photographed trusted him completely. He arrived without armor. He invited surprise. Sometimes surprise arrived with wings and claws.

David's artistic life extends beyond gallery walls and studios. As President of Photography 4 Humanity, a global initiative created in partnership with the Office of the United Nations High Commissioner for Human Rights, he continues to champion photography as a force for empathy, dignity, and social change.



photo by Sloane Bouchever

Each artist in this exhibition is celebrated not as a celebrity, but as a uniquely creative human being. At AF we believe artists change the way we see the world. David Rose reminds us that artists also deserve to be seen. Not simply documented. Not merely celebrated. But transformed into art themselves.

These photo-sculptures show us that behind every iconic mural, every celebrated painting, every unforgettable sculpture, there stands a human being whose imagination continues to shape our collective culture. Sometimes, all it takes to reveal that truth is an artist behind the camera.

Sloane Bouchever 2026

ART(ist)



Corie Mattie (aka the LA Hope Dealer) photographed at her Los Angeles studio, with 20 live white doves adding color and chaos.



Kelly Graval (aka Risk) photographed at his Thousand Oaks compound, without doubt the coolest set of studios we've ever seen.



Phil Brody (aka WRDSMTH) photographed at his LA studio, on the hottest day in recorded history (but looking cool as only Brody can).



Cey Adams photographed in AF's THE LABYRINTH in front of his LOVE mural, Special thanks to Cey for designing our fantastic AF logo.



Danielle Scott with Tomas as she delves deeply into the call of her ancestors in Angola, Africa.



Isaac Pelayo photographed at his Los Angeles studio, covered in paint and exhibiting his own brand of swagger.



Sandro SEN2 Figueroa photographed at his Connecticut studio surrounded by silent admirers.



Nychos (aka Nychos the Weird) photographed at David Rose's studio Bisbee - Vienna's finest artist since Egon Scheile.



Stikki Peaches (aka Capitano) photographed at Artemizia Foundation in front of his epic installation of Jean-Michel Basquiat.



Callie Curry (aka Swoon) photographed on the 78th floor of the World Trade Center as she creates the world of Queen Hattie and the Heartstone.

Shepard Fairey: Art With Conviction

Few contemporary artists have shaped the visual language of activism as profoundly as Shepard Fairey. Since emerging from the street art movement with his now iconic OBEY Giant campaign, Fairey has built a career that bridges art, design, politics, and public discourse. His work draws equally from Soviet Constructivism, punk culture, advertising, and protest graphics, creating images that are instantly recognizable while carrying unmistakable social and political urgency.

Perhaps best known for his 2008 *HOPE* portrait of Barack Obama, Fairey has consistently used his art to advocate for democracy, civil rights, environmental responsibility, and peace. His murals, paintings, writings, and prints challenge viewers to think critically about power, justice, and our collective responsibility to one another. He reminds us that art can be beautiful, accessible, and deeply consequential.

Artemizia Foundation is honored to have more than thirty works by Shepard Fairey in its permanent collection, including the original painting *It Can't Happen Here* - his unforgettable image of the Statue of Liberty in handcuffs. The collection reflects both the breadth of his artistic achievement and the enduring relevance of his message.

In 2026, Shepard completed three murals at Artemizia Foundation, adding a powerful public dimension to his ongoing relationship with the museum. Those works mark the beginning of several exciting collaborations, including an exclusive limited-edition print whose proceeds will help fund the AF Art Scholarship for students, as well as plans for a future solo exhibition in Gallery 818.

I have admired Shepard Fairey for many years - not only as one of the defining artists of his generation, but as someone whose integrity consistently matches his talent. It has been a privilege to work alongside him on these collaborations. Shepard's work reminds us all that artists have the power not simply to reflect the world, but to change it.

Sloane Bouchever 2026



Shepard Fairey photographed at Studio 2 (The Deuce) in LA, up close and personal with his iconic André the Giant.



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