

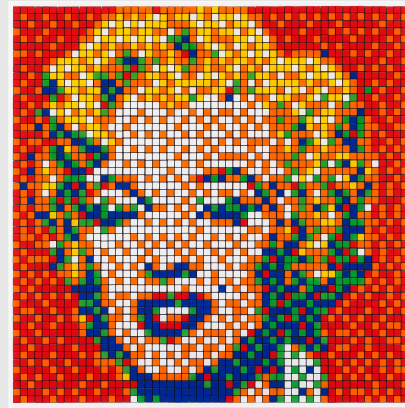
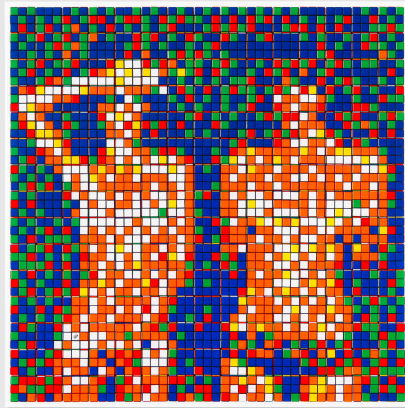
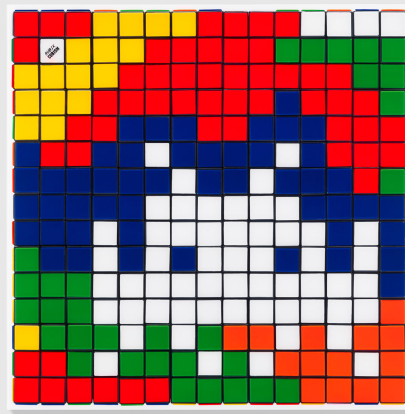
RUBIK
CUBISM

RUBIKCUBISM Invader

PRESS RELEASE

02.02.2023

HEI
HENI



Invader and HENI release limited-edition print series *Rubikcubism*

HENI releases limited-edition print series *Rubikcubism* by Invader. The series features four colour-filled prints from Invader's acclaimed series of artworks using Rubik's Cubes. The prints will be available to purchase on HENI Editions from 2 February for only ten days, until 23:59 GMT on 12 February 2023.

The prints are composed of Diasec-mounted Giclée on aluminium composite panel, each measuring 100 x 100 cm, and priced at US \$3,000 (plus any applicable taxes). Each work will be hand-signed by Invader and numbered on the label; the final number of editions produced will be limited by demand during the purchasing window.

Begun in 2005, Invader's *Rubikcubism* series constructs images solely using the six-colour palette and square tiles found on a Rubik's Cube. In doing so, the resulting images convey a similar impact to the abstractions of Pointillism or Cubism, with the subject of the artwork made visible only through physical distance or when viewed through a smartphone.

"To create these artworks, I spent days in my studio twisting cubes, like painters would do mixing colours on their palette." — Invader

The *Rubikcubism* prints represent highlights from Invader's series thus far, translating the original sculpture-images into a new medium and format. *Invaded Cube* is a Rubik's Cube with the artist's logo, and *Rubik Camouflage* uses the Rubik's Cube to replicate his iconic alien motif. *Rubik Country Life* emerges from his *Rubik Low Fidelity* series of works after the covers of his favourite albums, while *Rubik Shot Red Marilyn* is a highlight from his *Rubik Master Pieces* series of tributes to great artworks. Though each distinct, the prints remain unified under the same aesthetic, which fuses inspiration from video games and pop culture.

"What is fascinating about Rubikcubism is that, seen close up, the images appear corrupted or abstract, but when viewed from a distance or looked at on a smartphone screen, they become remarkably clear to us." — Invader

All four *Rubikcubism* prints are on display at the HENI Gallery, 1st Floor, 6-10 Lexington St, Soho, London. Admission to the gallery is free, with no appointment required. The gallery will be open 10am-6pm daily.

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PRESS IMAGES:

High Resolution Download:
<https://we.tl/t-Bj7EqHZgdP>

HENI EDITIONS:

heni.com/editions/rubikcubism





About INVADER

The elusive street artist Invader uses his now-ubiquitous pixelated characters to bring the digital world to the physical world and art to the masses. Self-described as an Unidentified Free Artist (UFA) whose identity is perennially hidden behind masks and digital pixelations, his pseudonym reflects his artistic practice - to invade public spaces with art.

What started as a playful attempt to make his art more publicly visible by pasting his first mosaic onto a Parisian wall in 1998 now consists of over 4,000 works on a global scale. Invader's artwork was even the first art to be exhibited in space and can be found on the International Space Station.

Invader has challenged the traditional boundaries of the art world, holding solo exhibitions at prestigious galleries from Paris to Osaka. Though he has never abandoned his dedication to street art, Invader has expanded his practice into new media, shown in his *Rubikcubism* series where he creates painting-sculptures made with Rubik's Cubes.

As Invader says about this series:

"To create these artworks, I spent days in my studio twisting cubes, like painters would do mixing colours on their palette."

About HENI

HENI is an international art services business working with leading artists and estates across publishing, print-making, digital, film and art research and analysis.

HENI believes in the importance of art, engaging with all aspects of its creation and distribution to make art accessible to everyone. HENI exists to serve artists, collectors, institutions and the public, relying on a connection with and commitment to cutting-edge technology across all its platforms to do so. Through its services, HENI helps artists create, present and deliver art in all its diverse forms as well as assist collectors, institutions and the public in their exploration of art through news, film, NFTs, print-making, data and market analysis, and publishing. HENI also aims to build a community of people interested in understanding and sharing ideas about art, as well as investing in it.

www.heni.com

HENI Editions

HENI Editions works with artists, institutions and estates to produce high quality, limited edition artworks. We work with a range of mediums, including sealed or Diasac-mounted Giclée prints, metallic and non-metallic chromogenic prints, large-format jacquard-woven tapestries and stained glass.

www.heni.com/editions



NVDR1-1 *INVADED CUBE*

INVADER

100 cm x 100 cm

2023, Diasec-mounted Giclée print on aluminium
composite panel from the series *Rubikcubism*



NVDR1-1 *INVADED CUBE*

A zoomed in frontal view of a Rubik's Cube, the *Invaded Cube* print is unmistakably the work of Invader, with his iconic 8-bit video game character printed on the white central square. Six identical plastic blocks of blue, green, orange, yellow and red dominate the image, creating a surprisingly balanced chromatic pattern.

Invaded Cube is a true manifesto piece. It is based on a picture made by the artist in 2005 in order to illustrate the birth of the new movement he had created: Rubikcubism. In 2022, he added his signature to its central white block: a space invader. Now produced in collaboration with HENI Editions as a print, the three-dimensional nature of the original is not lost, with the variously coloured sides of the cube being visible over the white background.

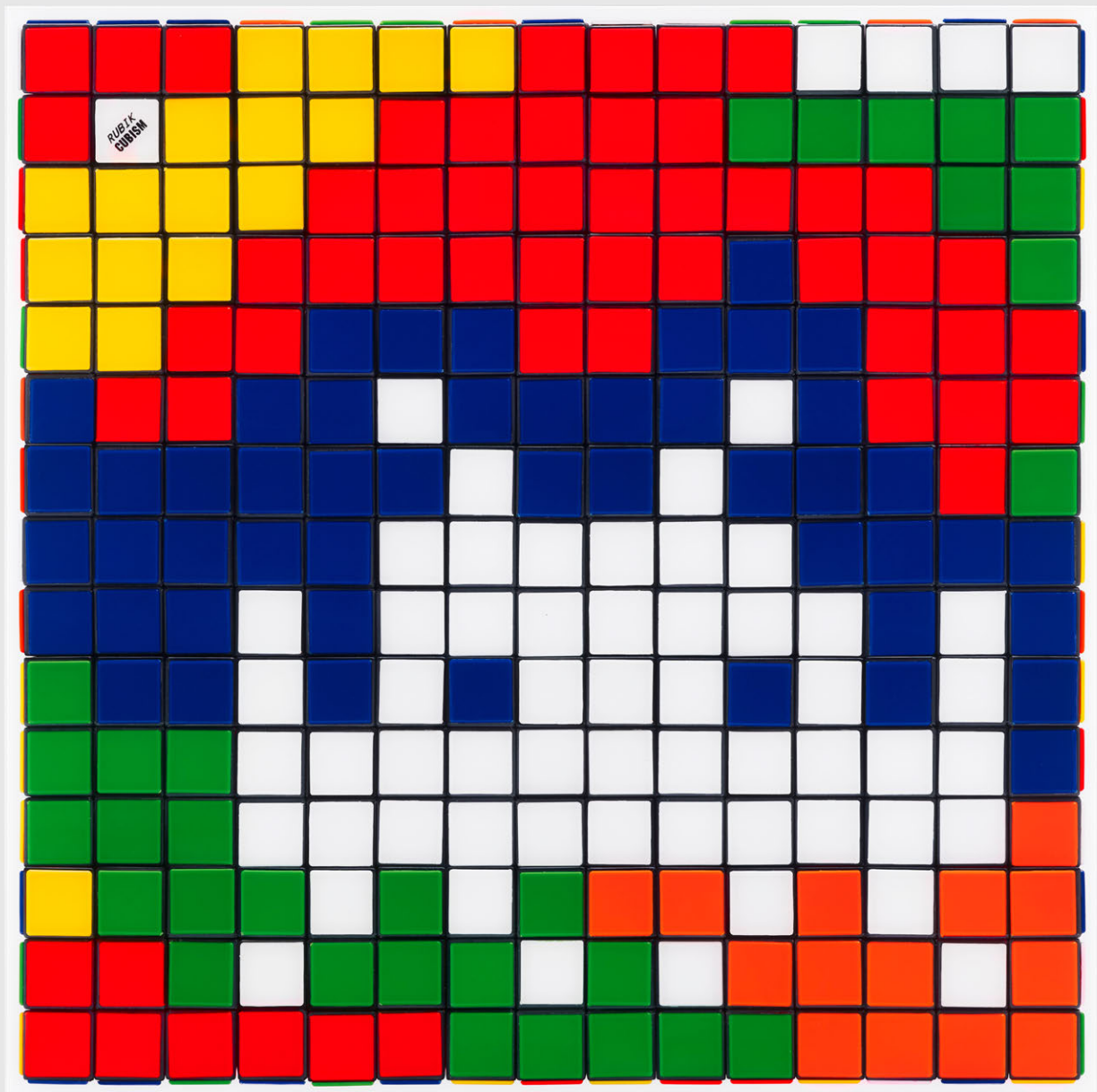
A 100 x 100 cm Diasac-mounted Giclée print on aluminium composite panel, *Invaded Cube* reveals in high definition the smooth texture of

the original object. The enlarged size of the cube allows viewers to fully inspect its intriguing internal relations of colour and form.

This iconic image evokes Invader's Rubikcubist practice with particular precision. His three-dimensional sculptures, integrated within the playfulness of his materials, are entirely based on the cube's potential for mechanical movement. This print, on the other hand, focuses on the glossy plastic material, reproduced through a different technology that highlights its mosaic-like quality.

The cube's bright colours and formal simplicity trigger a complex response that involves a sense of nostalgia for the 1980s, as well as excitement for the billions of possible colour combinations. And yet, *Invaded Cube*, suspended in a specific pattern, is a puzzle that will never be resolved: its colourful balance exemplifies Invader's unique practice.

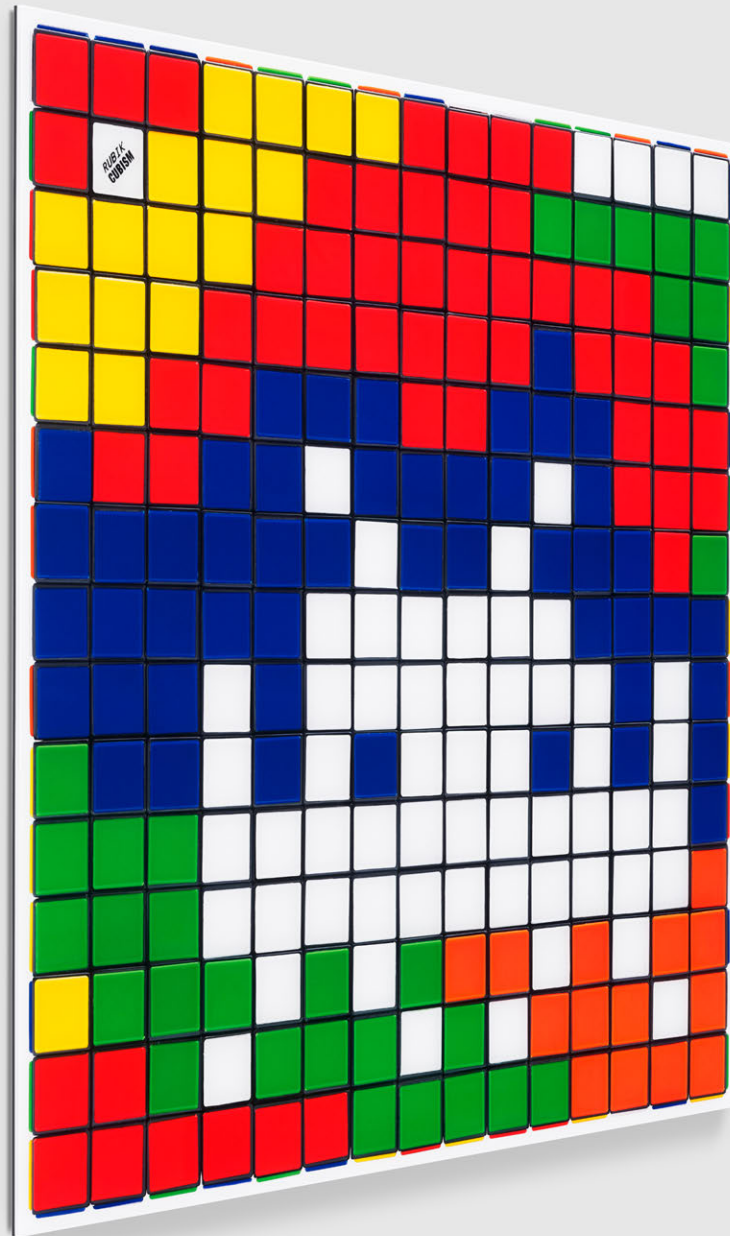




NVDR1-2 RUBIK CAMOUFLAGE
INVADER

100 cm x 100 cm

2023, Diasec-mounted Giclée print on aluminium
composite panel from the series *Rubikcubism*



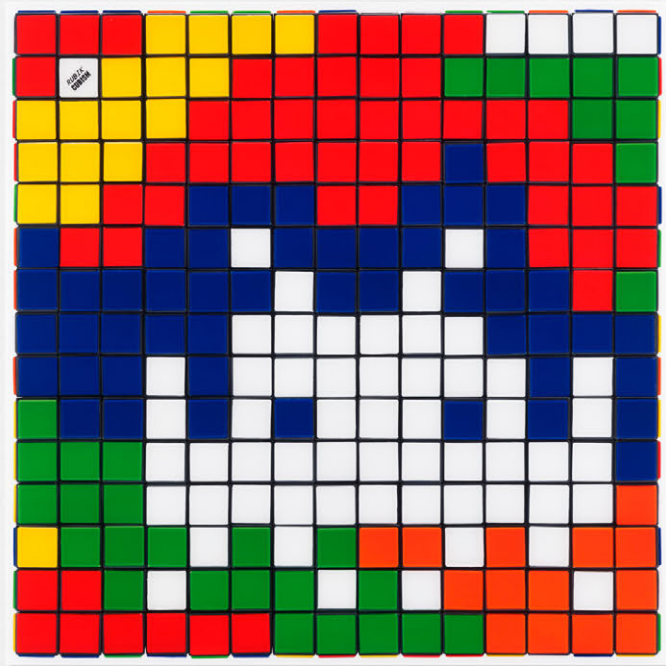
NVDR1-2 RUBIK CAMOUFLAGE

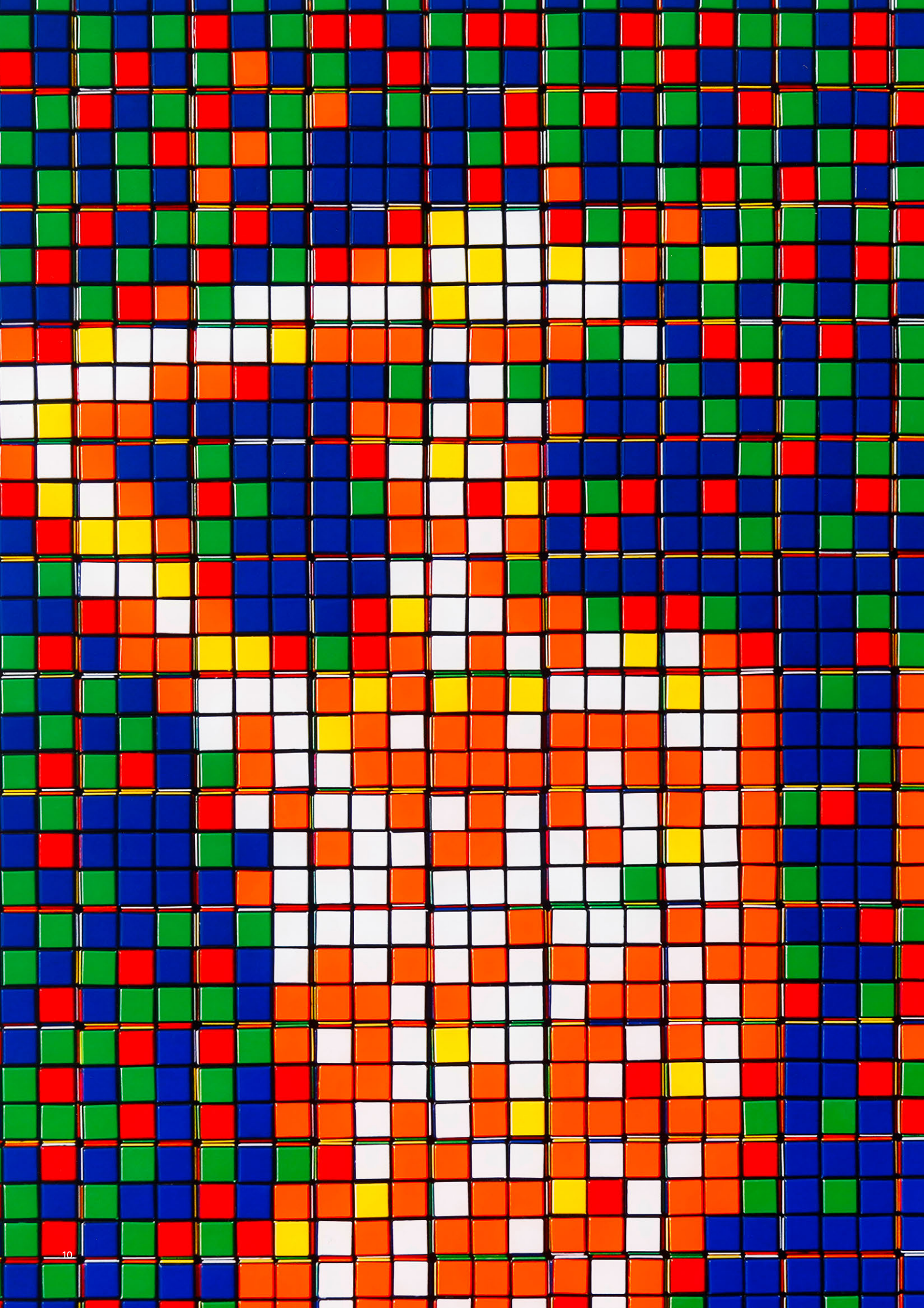
Invader's *Rubik Camouflage* print is emblematic of the artist's career as an urban disruptor. For decades he has raided cities around the world with his pixelated mosaics, often inspired by iconic video games of the 8-bit era. In *Rubik Camouflage*, a white Space Invader-like creature appears against a colourful background of blue, red, yellow and orange, arranged in the style of a military camouflage. Invader has said that "This piece speaks about the invasion of new technologies in our lives."

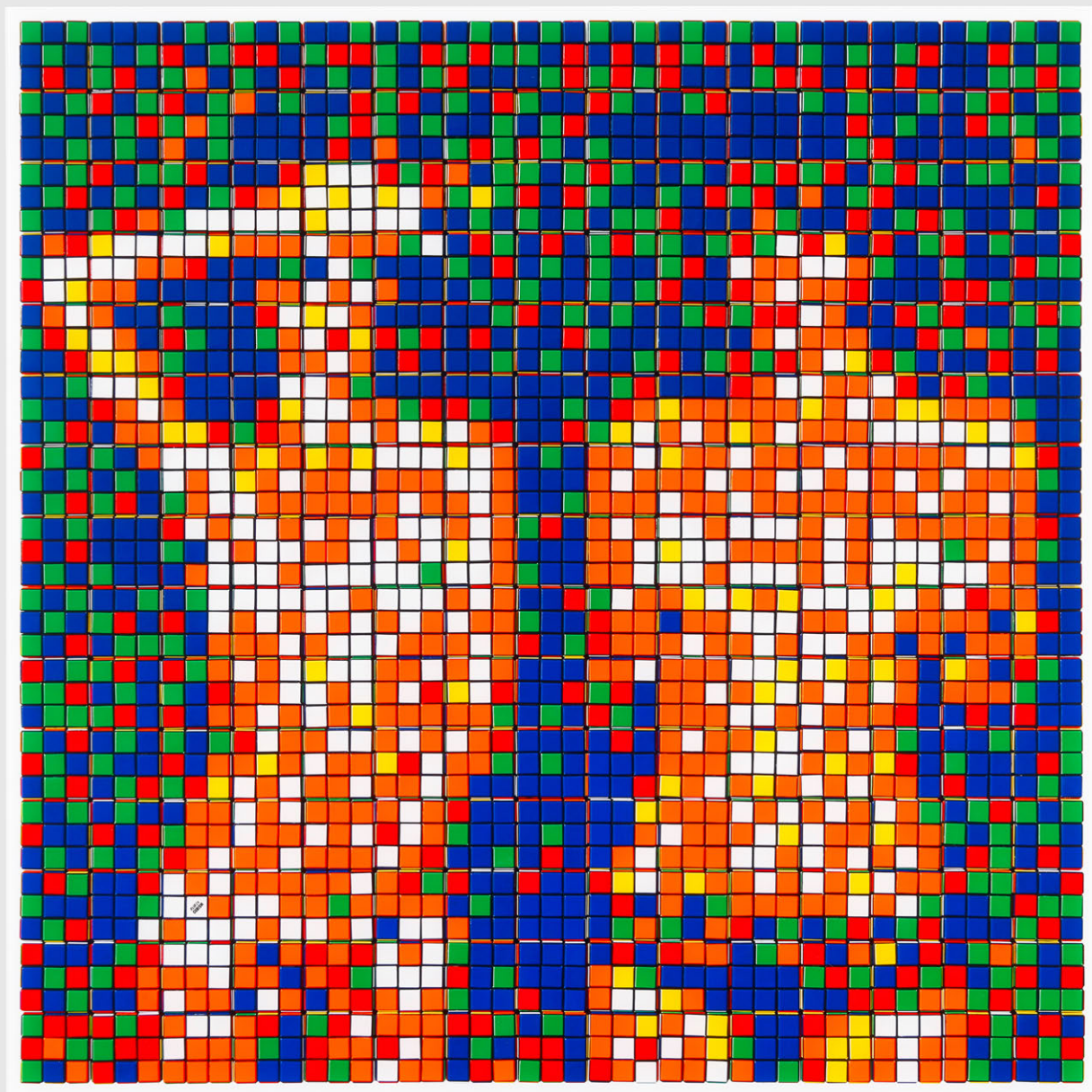
This work, a 100 x 100 cm Diassec-mounted Giclée print on aluminium composite panel, was created in collaboration with HENI Editions and derives from *RLRi*, a sculpture produced in 2010. Like all of Invader's 'Rubikcubist' artworks, it was entirely created with Rubik's Cubes, whose blocks had been arranged and stacked in a specific order for the image to emerge. Unlike his street art works, which are assembled

with flat tiles, his three-dimensional sculptures involve a considerable amount of mental effort, as each puzzle needs to be individually manipulated.

Reproducing the most iconic characters from global popular culture, Invader has over the years developed a personal, immediately recognisable language. Through his street art interventions, all of which are unique and fitted with ID numbers, he encourages viewers to explore unexpected parts of urban spaces, maintaining awareness of the complex social and geographical networks surrounding his art. *Rubik Camouflage*, by contrast, is removed from its urban setting and its connections to landscape. In this print, the gallery space or the collector's home become part of that complex artistic and spatial system. Each edition of *Rubik Camouflage* has the potential to become a point of access into Invader's subversive yet poetic world.



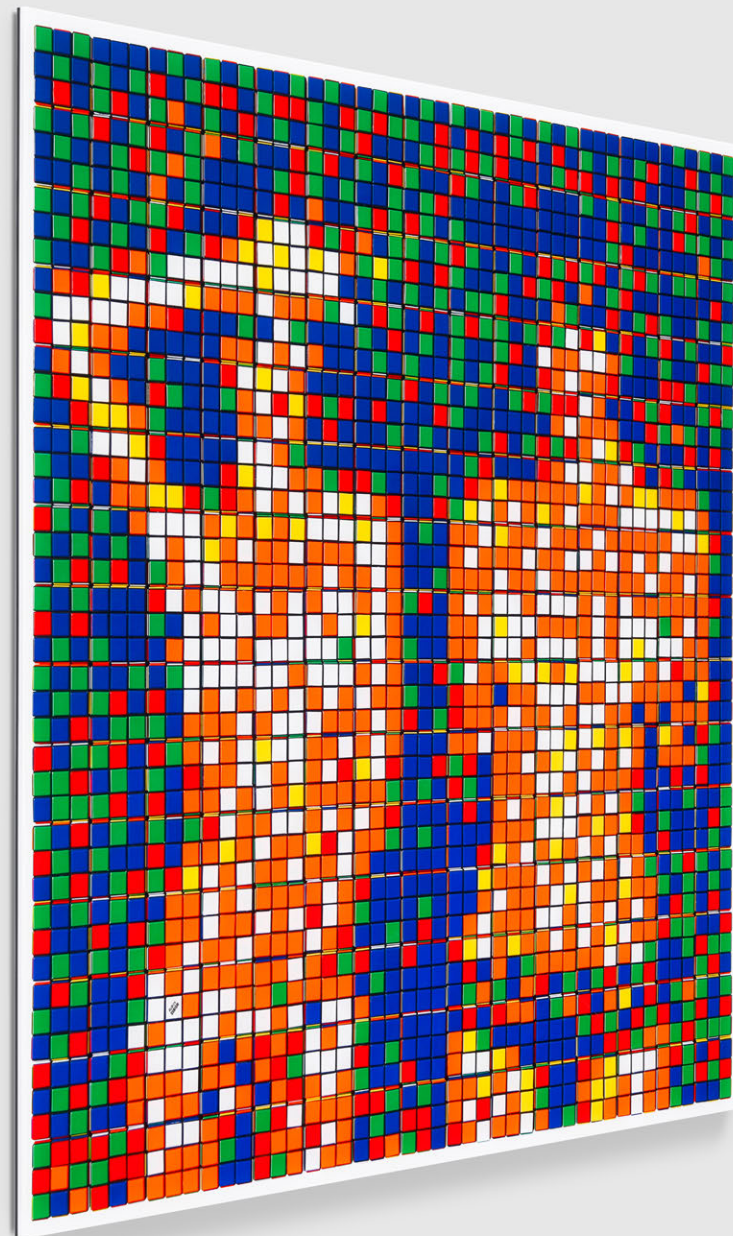




NVDR1-3 *RUBIK COUNTRY LIFE*
INVADER

100 cm x 100 cm

2023, Diasec-mounted Giclée print on aluminium
composite panel from the series *Rubikcubism*



NVDR1-3 COUNTRY LIFE

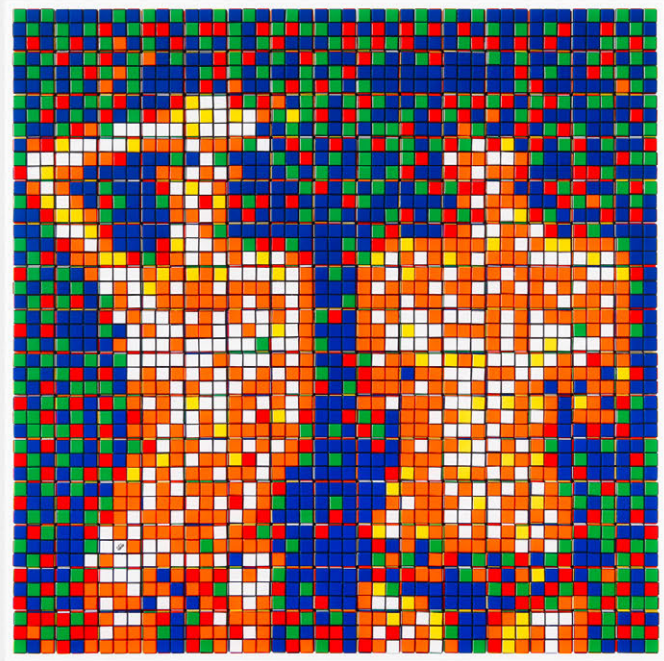
The *Rubik Country Life* print emerges from Invader's playful series of three-dimensional sculptures that adapt characters and icons from global popular culture to his own artistic language.

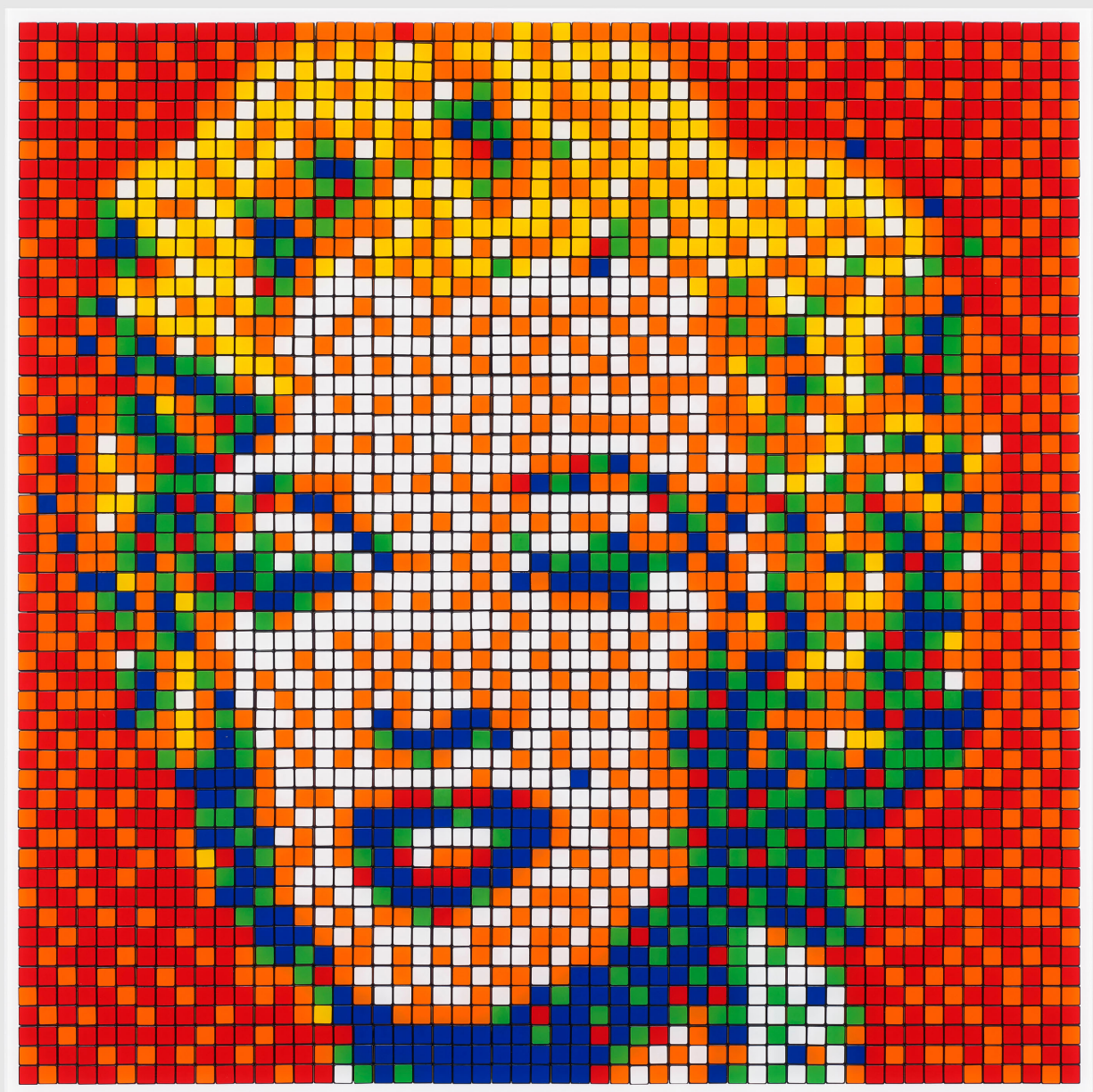
Rubik Country Life is a highlight from Invader's series *Rubik Low Fidelity*, which is dedicated to music, a significant source of his inspiration. For this series, he selected famous album cover art. The series title is a play on the high quality or 'fidelity' of sound on LPs, and the 'low fidelity' of pixelated images, like those created through his 'Rubikcubism' process. Recreated through one of Invader's mediums of choice – variously manipulated Rubik's Cubes – highly stylised images emerge.

This 100 x 100 cm Diasec-mounted Giclée print on aluminium composite panel, created in collaboration with HENI Editions, is derived from the artwork *RUBIK COUNTRY LIFE*, executed in 2009.

It was based on the revolutionary cover art for Roxy Music's album 'Country Life' (1974). While the album was well received, the cover art was considered controversial for its semi-nude models captured in suggestive poses.

Invader appropriated this problematic image and reworked it through his subversive method. In this print, the models' bodies and poses are immediately recognisable, yet their eroticism is made less conspicuous through the process of abstraction. The models' alluring facial expressions are concealed, with their bodies coalescing through glossy squares of white and orange. Like in many of Invader's more complex creations, the full picture can only be gleaned at a distance, or through the additional barrier of a smartphone camera.

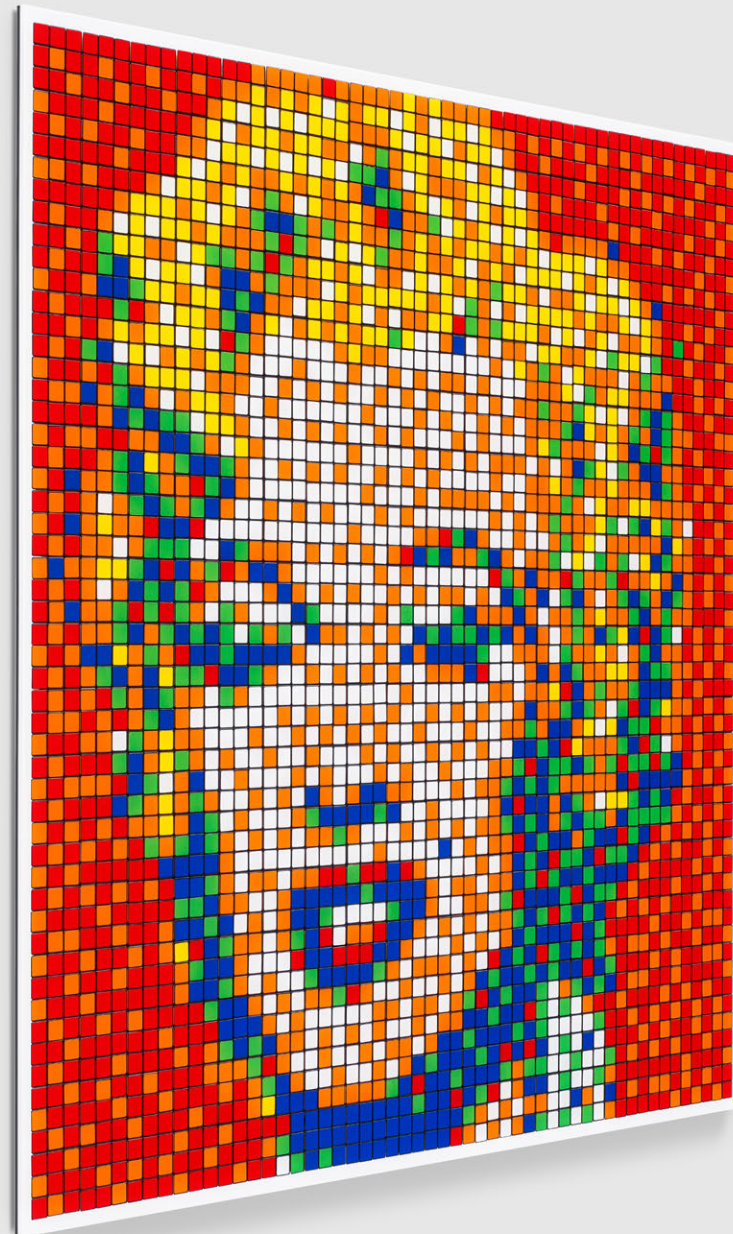




NVDR1-4 RUBIK SHOT RED MARILYN
INVADER

100 cm x 100 cm

2023, Diasec-mounted Giclée print on aluminium
composite panel from the series *Rubikcubism*



NVDR1-4 RUBIK SHOT RED MARILYN

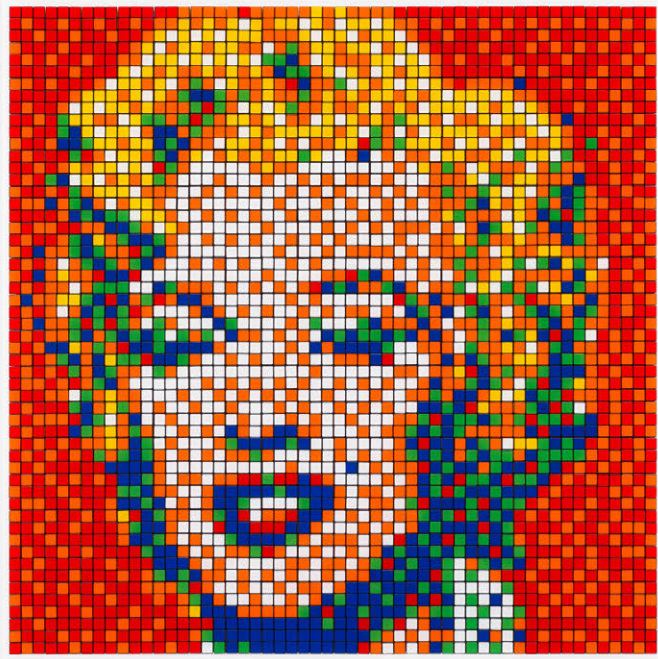
Rubik Shot Red Marilyn derives from Invader's series *Rubik Master Pieces*, in which he manipulates Rubik's Cubes to reproduce major works in the history of art as three-dimensional sculptures. Due to the restricted palette of the cubes, limited to six bright colours, famous paintings are transformed into abstract, pointillist mosaics whose full forms can only be discerned from afar or, as Invader himself suggests, through a smartphone camera.

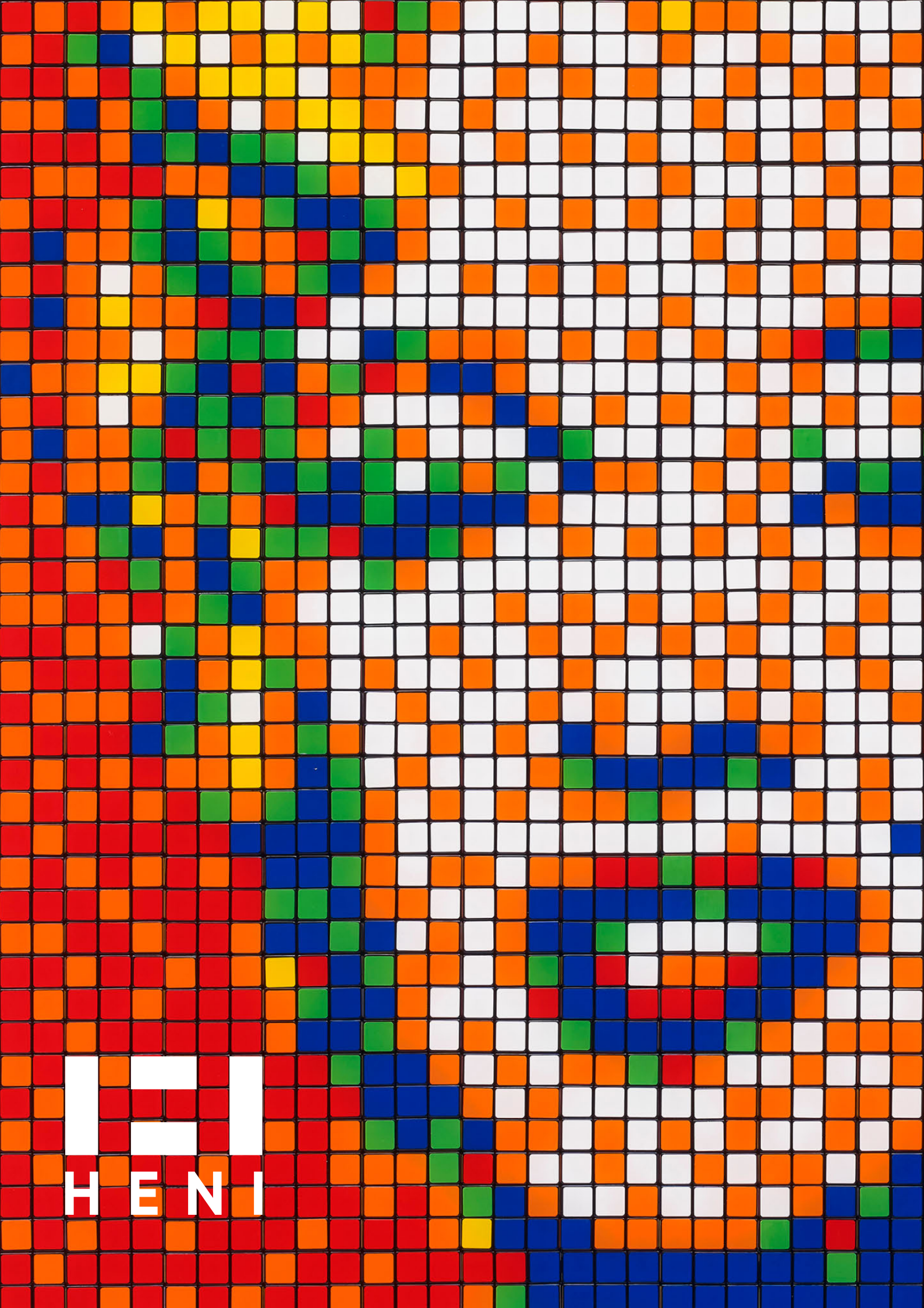
Invader produced some of Andy Warhol's iconic portraits of Marilyn Monroe from 1967. In collaboration with HENI Editions, one of these artworks has been edited into a series of 100 x 100 cm Diasac-mounted Giclée prints on aluminium composite panel. In this image, Marilyn's face, composed of white and orange squares, emerges over a pixelated field of red and orange. Despite the heavily simplified design, Marilyn's seductive gaze and smiling lips are immediately recognisable.

If Warhol's original artwork is a comment on American society of the time, its consumerism and its obsession with fame, Invader's version represents a homage to both a global celebrity and a revolutionary artist who disrupted the art world.

Like Warhol, Invader is more concerned with artistic experimentation rather than political opposition. Through this series Invader is obviously playing with the history of art and making us discover or rediscover iconic artworks while surprising viewers with their new treatment. Moreover, the very term Rubikcubist is of course a reference to the cubist movement founded by Braque and Picasso at the beginning of the last century.

Rubik Shot Red Marilyn, through its glossy finish and hypnotic arrangement of bright square fields of colour, dissects the shiny world of celebrity and stardom, taking apart one of its major icons and reducing her presence to simple, luminous coloured blocks.





HENI