

La Déferlante hip-hop

with A-One, Daze & Crash, César Bilavie, Koze, Sena,
as well as archives and ephemera from exhibitions and visits to
Switzerland by Jean-Michel Basquiat, Keith Haring, Phase 2 and
Rammellzee

Opening, Friday 02 May 2025.

Exhibition from May 03 to June 29, 2025.

Open according to Café du Loup opening hours, closed on Mondays.

Guided tour on reservation by email to calm.centreartlameute@gmail.com

A proposal and text by Oriane Emery & Jean-Rodolphe Petter

This is the first Swiss exhibition devoted to the emergence of hip-hop culture in French-speaking Switzerland in the early 1980s, represented by local graffiti artists Koze and Sena, born in 1969 and 1968 respectively. At the same time, it presents an archive of exhibitions and visits to Switzerland by New York graffiti artists (A-One, Jean-Michel Basquiat, Crash, Daze, Keith Haring, Phase 2 and Rammellzee) during the same decade. This movement was born between Philadelphia and New York in the late 1960s and early 1970s. The exhibition concludes with the contemporary work of César Bilavie, an artist from Lausanne who deconstructs the codes of classic graffiti using supports and techniques borrowed from contemporary art. The work *Les mangroves célestes* was created specifically for this occasion and painted on a paraglider canvas from the 1990s.

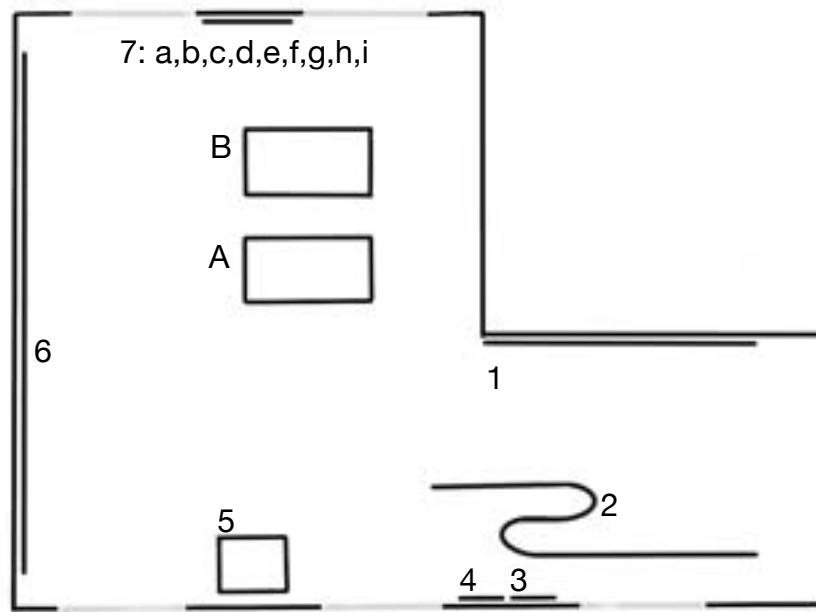
This project represents the first curatorial stage of a long-term research project. It begins in 2020 with the writing of a study for the Service de la culture de la Ville de Lausanne. The study focused on graffiti conservation methods. A field study carried out jointly with Lausanne graffiti artist Skelt identified historical graffiti dating back to 1986 under a bridge on Chemin du Closel in Renens. The graffiti was created by the "United Artists of Lausanne" crew, including Koze and Sena. Borrowing references from 1980s hip-hop culture and stylistically inspired by the cover of Charlie Ahearn's film *Wild Style* (1982), these graffiti (BBOYS and STYLE) planted the seed for a forthcoming exhibition. Another highlight was a visit to the *Basquiat x Warhol, à quatre mains* exhibition at the Fondation Louis Vuitton (Paris) in 2023. The monumental work by A-One, Crash and Daze belonging to the Speerstra collection (Bursins (CH) - Paris) was presented in a room dedicated to the New York art scene (downtown) of the 1980s. It turns out that this canvas was painted for the opening of the Art Basel art fair in 1984. From then on, the two main axes of the exhibition were defined, the mandate to CALM - Centre d'Art La Meute was obtained, the meeting with César Bilavie took place and the research work to bring the exhibition to fruition began in January 2024. One thing led to another, and we drew up a list of artists and put into perspective the important links that Switzerland had with the arrival of hip-hop culture in Europe.

On show for the first time are works, documents, photographic archives and objects from the private and personal collections of the guest artists, as well as from the Speerstra collection, the Bruno Bischofberger and Ziegler galleries in Zurich and the Gymnase du Bugnon (site de l'Ours). This is also the first exhibition with a historical perspective offered by CALM - Centre d'Art La Meute since its opening in 2022. A total of 104 pieces are on display for the exhibition *La déferlante hip-hop*, whose title refers to the eponymous article by journalist Pierre-Yves Borgeaud for L'Hebdo in 1990.

The exhibition will be accompanied by several public events, including guided tours and an evening screening at the Cinéma de Bellevaux (June 28). We are also organizing an evening of performance and discussion with American artist Rashayla Marie Brown (Chicago) and Nayansaku Mufwankolo, presidentx of the Afropea Cultural Center (Lausanne), as well as the vernissage of the book *Une brève histoire de la trans-misogynie*, published by Shed publishing (Paris-Marseille). These two events are part of a reflection on the deconstruction of contemporary clichés in hip-hop culture and, more specifically, in graffiti: machismo, mysoginism, white washing. Queer studies are contemporary with the emergence of the hip-hop movement in the United States, emblematic of the black cultures that have shaped our contemporary thinking and international culture. Taking the example of the exhibition *The Times Square Show* (New York, 1980), cultures, though different, mixed and were not compartmentalized, the whole was political and militant for the rights of women, racialized and discriminated people. There was violence, of course, but the groups talked to each other. It's this exchange that we want to re-establish.

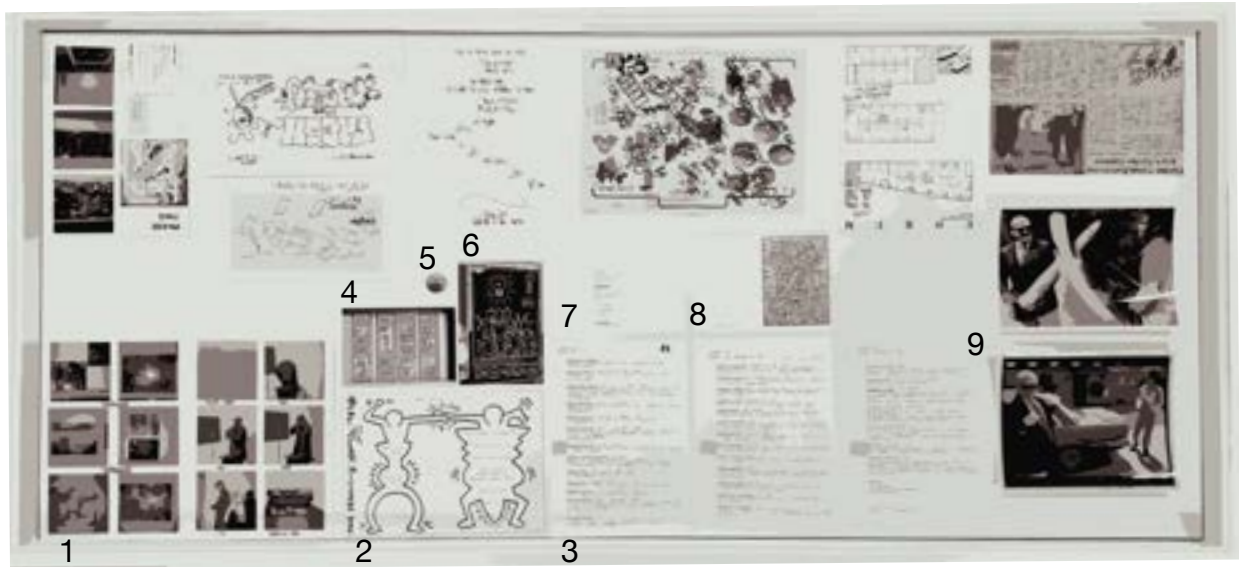
Once again, we'd like to thank all the people and institutions who helped make this project possible. Special thanks to César Bilavie, Koze and Sena for their trust, generosity and commitment to this project, and to Léonore Baud, Patrick Godat, Fresh, Alexis Georgacopoulos, Francis Rivolta, Denis Roueche, Willem Speerstra, Serge Ziegler and Rolf Wäber. Finally, our warmest thanks go to Kayja Ngoie and Shagana Sisupalan, students in the Art and Design program at Gymnase du Bugnon, who spent two weeks with us setting up the exhibition.

We hope we haven't left anyone out, and wish you a wonderful discovery. We'll be happy to tell you more about the content of the exhibition during public and private guided tours!



1. **Koze**, *Premier voyage à Londres*, photographies, 33 x 48,5 cm, (each), 1985-1986. Courtesy of the artist.
2. **César Bilavie**, *Les mangroves célestes*, spray on paraglider canvas, dimensions variable, 2025. Courtesy of the artist.
3. **Keith Haring**, *Gymnase du Bugnon (t-shirt)*, 53 x 49 cm, felt pen and pencil on wove paper, 1983. Courtesy: Gymnase du Bugnon, Lausanne.
4. **Keith Haring**, *Gymnase du Bugnon (pins)*, 36 x 51 cm, felt pen and pencil on wove paper, 1987. Courtesy: private coll.
5. **Rolf Wäber et Andreas Honegger**, *RAMMELLZEE - Zürich april 11-15-13-12-14*, vidéo Super 8, 19'30", for Renée Ziegler Gallery, Zurich, 1985. Courtesy of the artist.
6. (l. to ri.) **A-One, Cras & Daze**, *sans titre*, spray on canvas, 195 x 800 cm, 1984. Courtesy: Speerstra Collection, Bursins (CH) - Paris.
7. **Jacket canvases, 1984-1989. Courtesy of the artists.**
 - a: **Koze**, *Koze*, acrylic on canvas, 25 x 18 cm, 1984.
 - b: **Koze**, *Koze Fresh*, acrylic on canvas, 30 x 41 cm, 1984.
 - c: **Koze**, *Koze*, acrylic on canvas, 26 x 19 cm, 1985.
 - d: **Sena**, *Loozy*, acrylic on canvas, 24 x 19 cm, 1986.
 - e: **Sena**, *Loose Money*, acrylic on canvas, 36 x 49 cm, 1986.
 - f: **Koze**, *Koze*, acrylic on canvas, 31 x 44 cm, 1986.
 - g: **Koze**, *Peace*, acrylic and spray on canvas, 35,5 x 43 cm, 1987.
 - h: **Koze**, *PBK98*, acrylic on canvas, 19 x 12 cm, 1988.
 - i: **Koze**, *Destroyers*, acrylic and spray on canvas, 30 x 43,5 cm, 1988-1989.

A



1. Rammellzee, photo archives exhibition/opening, photo: Fresh. Courtesy: Fresh & galerie Ziegler, Zurich.

2. Keith Haring, heightened menu, Beau-Rivage Palace Lausanne, 21 x 29.7 cm, 1987, duplicate 2025. Courtesy: Galerie Rivolta, Lausanne.

3. Pierre Keller, reports 1983, 86, 87, drawing / ACM / art history, Gymnase de Bugnon students. Courtesy: Gymnase du Bugnon, Lausanne.

4. Keith Haring, Cupboard doors, visual arts room, Gymnase du Bugnon (site de l'Ours) Lausanne, 1983, duplicate 1983. Courtesy: Private collection.

5. Keith Haring, Gymnase du Bugnon pins, diameter 3.2 cm, 1987. Courtesy: Galerie Rivolta, Lausanne.

6. Keith Haring, Montreux Jazz Festival, photograph, 1983. Courtesy: Private collection.

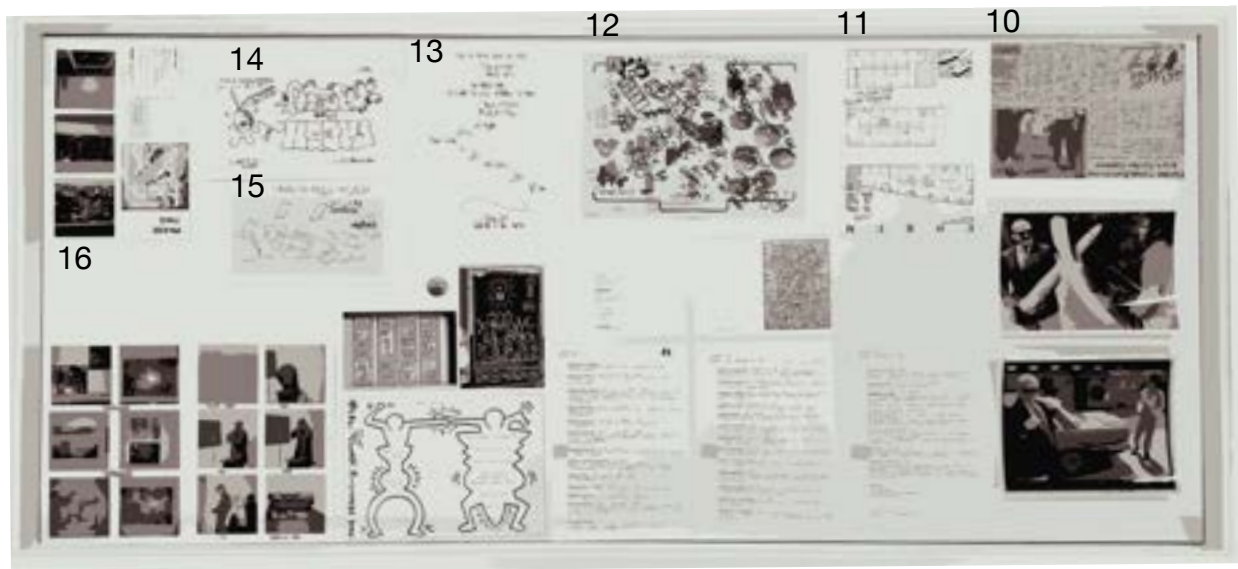
7. Invitation card to the Keith Haring exhibition, Galerie Rivolta, Lausanne 1987. Courtesy: Galerie Rivolta, Lausanne.

8. Greeting card for 1988, Galerie Rivolta, Lausanne, 1988. Courtesy: Galerie Rivolta, Lausanne.

9. Jean-Michel Basquiat x Bruno Bischofberger in Appenzell, photo by Steven Torton, 19 x 27.6 cm, 1982, duplicate 2025. Courtesy: Galerie Bruno Bischofberger, Männedorf-Zurich.

Jean-Michel Basquiat x Bruno Bischofberger in front of Restaurant Schäfli AR, photo by Steven Torton, 21.5 x 26.8 cm, 1982, duplicate 2025. Courtesy: Galerie Bruno Bischofberger, Männedorf-Zurich.

A



10. Zürcher Forum-Kunstmesse gegen Zürcher Galerien, press article, 1984, courtesy of Fresh & Galerie Ziegler, Zurich.

11. Zürcher Forum-Kunstmesse gegen Zürcher Galerien, stand plan, 1984, courtesy of Fresh & Galerie Ziegler, Zurich.

12. Fresh & Phase 2, McDonalds menu, tags, marker, 25 x 34 cm, 1986. Courtesy: Fresh & Ziegler Gallery, Zurich.

13. Phase 2, Some tags of New-York writers, 21 x 29,7 cm, 1985. Courtesy: Fresh & galerie Ziegler, Zurich.

14. Phase 2, drawing/sketch Fresh, 21 x 29.7 cm, 1985. Courtesy: Fresh & galerie Ziegler, Zurich.

15. Phase 2, Original Design, drawing on envelope, Galerie Renée Ziegler, 21 x 29.7 cm, 1986. Courtesy: Fresh & Galerie Ziegler, Zurich.

16. Galerie Ziegler, Phase 2 exhibition invitation card and photographic archive, 1985. Courtesy: Fresh & Galerie Ziegler, Zurich.

B



1. CRA, Rapport d'activités, Renens, 1990. Courtesy: Archives Ville de Renens.
2. Cranard, CRA (Renens) magazine, 1989. Courtesy: Archives Ville de Renens.
3. 24 Heures, "Lausanne racontée par ses graffitis: un vandalisme instructif", March 21, 1988. Courtesy: Koze.
4. 24 Heures, "HIP HOP à Vevey: les jeunes s'éclatent", 1991. Courtesy: Koze.
5. Carlos, *Cracky*, SBB tunnel, rue du Léman, Renens, 1985. Courtesy: Koze.
6. Tags by graffiti artists from Zurich, Collège de la Planta, Chavannes-près-Renens, 1985. Courtesy: Koze.
7. Just One, Koze, Loose & Sena, *Tags*, Renens swimming pool, 1985. Courtesy: Koze.
8. Just One, Koze, Loose & Sena, *Electro*, Renens swimming pool, 1985. Courtesy: Koze.
9. Carlos, Koze, Loose & Sena, *Winners*, Rue de l'Industrie, Renens, 1985. Courtesy: Koze.
10. Carlos, *CF*, Chauderon Bridge, Lausanne, 1984-1985. Courtesy: Koze.
11. Loose & Sena, Center de Loisirs de Prilly, 1988. Courtesy: Koze.
12. Faze, Koze, Sena & Senz, *ART* (detail), Renens, 1990. Courtesy: Koze
13. Nino & Versace, Renens, 1985. Courtesy: Koze
14. Bando (FR), Paris, 1984, photo: Sena. Courtesy: Koze

B



15. Koze, *Stars*, Center de loisirs de Prilly, 1986. Courtesy: Koze.
16. David, *Just One, Loose*, Sena with two Parisians from the 93, Paris, 1984.
17. Versace & Koze, *Ping Pong*, 1989, CRA, Renens. Courtesy: Koze.
18. *Just One et Parisien from the 93*, Métro, Paris, 1984. Courtesy: Koze.
19. Sena, *Le Sena*, pencil on paper, 1990. Courtesy: Sena.
20. Koze, *Koze*, felt pen and Edinger silver on tracing paper, 1990. Courtesy: Koze.
21. Portrait of Madonna with Adidas Superstar and Fat Laces, press photo, 1983.
22. Koze, *Boucle de ceinture*, aluminum, 1985 and (bottom) belt buckle, Tikaret, Paris. Courtesy: Koze.
- 23.(left page), *Terrain de Stalingrad*, Paris, 1984. photo: Sena. Courtesy: Sena.
24. Sena, *Figure*, Bergières, Lausanne, 1990. Courtesy: Sena.
25. Sena, *Sena*, Belmont, Lausanne, 1993. Courtesy: Sena.
26. Dare & Sena, *Composition*, 1992-1993, Bâle. Courtesy: Sena.
27. Sena, *All Access*, Côtes-de-Montbenon, Lausanne, 1992. Courtesy: Sena.
28. Breakdance (33 rpm) and West Street Mob (45 rpm), vinyl, 1983.
29. Tuff Times magazine, no. 1, photocopies, 1990. Courtesy: Archives Ville de Renens.

César Bilavie (*1987, Swiss, lives and works in Lausanne) was introduced to painting by his father. Self-taught, he started tagging in 2004, then graffiti in 2007. Since 2011, César has had the opportunity to paint abroad and travel the world by invitation. His work reveals both conceptual and aesthetic links with contemporary art.

Koze (*1968, Swiss, lives and works in Renens) is both an artist and photographer involved in Lausanne's hip-hop movement. In 1984, he began painting alongside Sena, among others. His invaluable work has preserved the spirit of the times, archiving the emergence of graffiti in French-speaking Switzerland.

Sena (*1968, Swiss, lives and works in St. Sulpice) became interested in graffiti through dance and breakdancing in the early 1980s. He became the first French-Swiss artist to stand out for his technique and rigor. Sena was one of the key players on the Swiss graffiti scene between 1990 and 2000.

Anthony Clark, aka **A-One** (1964-2001), Chris Ellis, aka **Daze** (b. 1962, lives and works in New York), John Matos, aka **Crash** (b. 1961, active in the Bronx), **Keith Haring** (1958-1990), **Jean-Michel Basquiat** (1960-1988), Lonny Wood, known as **Phase 2** (1955-2019), and **Rammellzee** (1960-2010), are emblematic American artists in the history of graffiti. Emerging from the New York scene of the 1970s and 80s, they transcended the art with unique styles: the graphic characters of Haring, the poetic expressionism of Basquiat, the innovative lettering of Phase 2 and the futuristic universe of Rammellzee. Crash and Daze pursue a dynamic, colorful practice, exploring urban narratives through painting. A-One, close to Basquiat, integrates abstraction and urban influences. Collectively, these artists have made a lasting mark on contemporary cultural history, fusing social activism, aesthetic innovation and urban narrative.

LA DÉFERLANTE HIP-HOP

With the support of



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instagram: @calm_ch
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Parc du Loup 3, 1018 Lausanne

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Sat: 12:00-18:00; Sun: 10:00-16:00
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