Alex KANOS / iKanoGrafik

Independant french artist, born in 1983.

Alex Kanos’ main concern is located in the heart of the city, where codes are upset, overlap and disappear. The street digests everything and takes on different appearances over time.

Kanos wishes to evoke it in his painting, he mixes organic characters with mecanic and urban elements. It gives a vision of our future, with machine and human melting in one new species. Could we keep our goodness, decency and humanity through this change?

Very inspired by Alphons Mucha, the Cyberpunk movement and transhumanism theories, Kanos tries to describe for him the next challenges that humanity will have to face in the coming centuries.

Alex Kanos “iKanoGrafik” continues to intervene on & in the city.

DNSEP (Master) Cambrai 2008
DNAP (Licence II) with mention 2006
Preparatory school for fine arts 2003
Scientific Bachelor degree 2002

“Kanos defines himself as a street-graphic designer, attached to a new generation of writers who favor a form of graffiti with high referenced value, […] he infuses his paintings with both his dexterity as a painter and his thought.”

Chrixcel
Pyrénées, un sommet du graff
Critères Editions

More productions here:
http://www.ikanografik.com/blog/
ALEX KANOS
Design
Charlotte / Laëtitia, graphic design
ALEX KANOS

**Canvas**

Élisandre / Ophélie, Acrylic
ALEX KANOS
Murals
Horizon, Acrylic & aerosol
ALEX KANOS

Dolores, Acrylic & aerosol

Geneva, SWITZERLAND
ALEX KANOS

Murals

Barricades, Acrylic & aérosol

Gennevilliers, FRANCE, Pix by Fabe Collage
ALEX KANOS
Murals
Judith, Acrylic & aerosol
Geneva, SWITZERLAND
ALEX KANOS

Murals

Kate, Acrylic & aerosol

Metz, FRANCE. Pix by Visualspray
ALEX KANOS

Murals

Elsa, Acrylic & aerosol
Fragments of towers buildings flush with contours of certain lettering, real contextualizations of graffiti in space: it is no longer just the style that is embedded in the city, but the city that is embedded in the style, and by the same in the soul and the flesh of the one who paints it in his name.

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