A&A
INTERIOR

Luxury VanDalism



DEATH NYC:

THE ART REMIX LAB

29 OCTOBER
2026
1 DECEMBER

WhY did we choose the **Luxury Vandalism** project? Because the remarkable monographic collection of Death NYC's work, which forms the basis of the exhibition, gives us an opportunity to introduce audiences to the latest movement in contemporary art. What we find particularly distinctive and inspiring is the way Death NYC engages with the deeper mechanisms of visual perception. In essence, the artist does not simply create vivid posters at the intersection of neo-pop art and street culture; she also engages the viewer's consciousness through the lens of postmodernist theory.

Building on the legacy of 1960s pop art, Death NYC does not merely reproduce Campbell's soup cans, as Warhol did. Instead, she sets existing cultural codes in direct confrontation, exposing the festering wound at the heart of contemporary culture. She places iconic images from classical art alongside the logos of major fashion brands and the recognisable techniques or imagery of fashionable contemporary artists. In doing so, she opens up a broader debate about the collective consciousness of our time, in which art has become a form emptied of content and is promoted with the same techniques as mass-market goods.

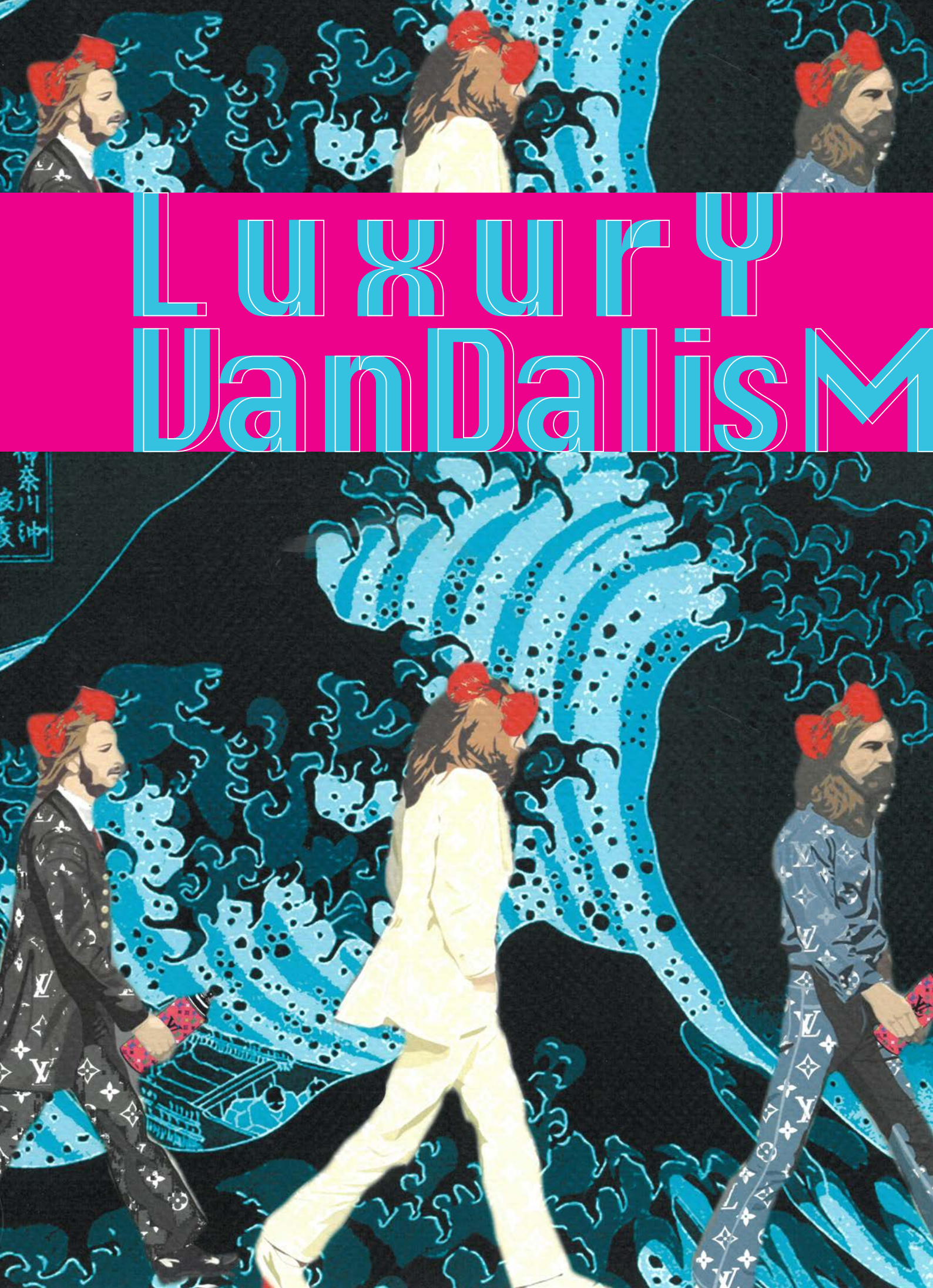
By deliberately adopting a commercial strategy – selling her work either as affordable prints or as graffiti that belongs to no one and is open to everyone – the artist sets her practice against the global art market as a whole, which is geared towards raising the price of artworks and generating added value through marketing.

This debate also touches on the manipulation of the public mind in the political sphere. By demystifying and deconstructing the idols of political history, Death NYC raises questions about the independence of thought and political choice in the twentieth and twenty-first centuries.

The conclusion the artist proposes is that consumer society has turned great art and high-end luxury into a uniform mass of "visual chewing gum", while humanity lives in a deep slumber, having traded freedom of choice for manipulation that has engulfed everything, from everyday life to politics, from art to commercial brands. Brands themselves, moreover, lay claim to the status of art and religion: Louis Vuitton and Rolex have long sold not merely products but visual myths. This myth-making effectively creates a new religious consciousness in which worship is a sure sign of a successful marketing strategy.

The artist's principal device is irony, used to free the mind from the dictates of the mass media. Together with the slogan "Death Is Free", the acronym "Don't Easily Abandon The Hope", which became the artist's name, plays on an existential contradiction. In a world where everything has to be paid for, "death is free"; yet encoded within this bleak street slogan is a manifesto of hope and absolute freedom, like the first green shoot of a new era, a new ethic and a new human consciousness.

Curator – ANASTASIA DEGTIAREVA


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THE GREAT WAVE OFF KANAGAWA X QUEEN ELIZABETH

Giclée on paper, limited edition of 150, no. 11/150



All the works presented have been signed and numbered by the artist in person and are accompanied by a certificate of authenticity and an embossed seal. All prints measure 32 × 45 cm.

ABBEY ROAD X LOUIS VUITTON

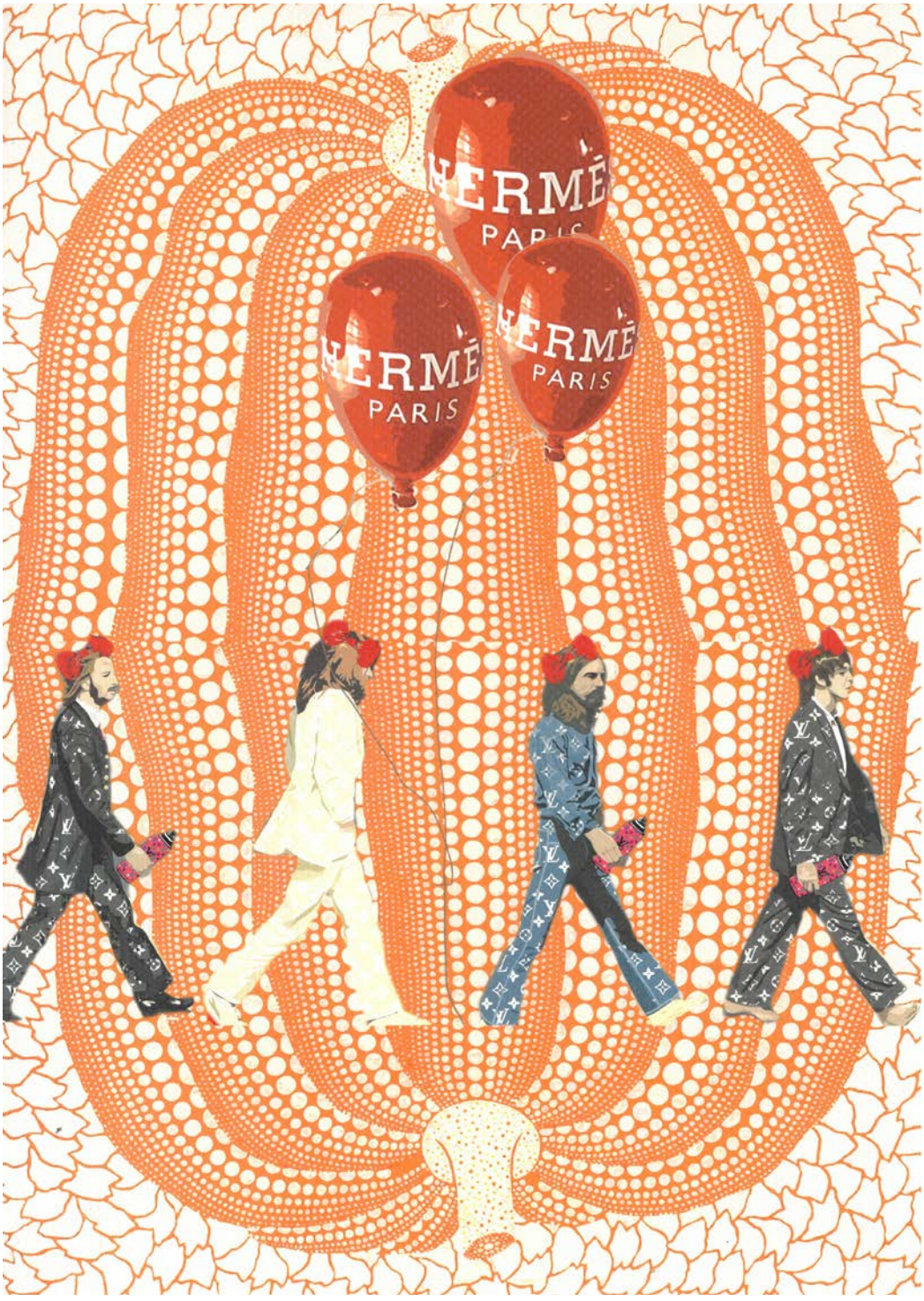
Giclée on paper, limited edition of 150, no. 9/150



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THE BEATLES ABBEY ROAD X YAYOI KUSAMA

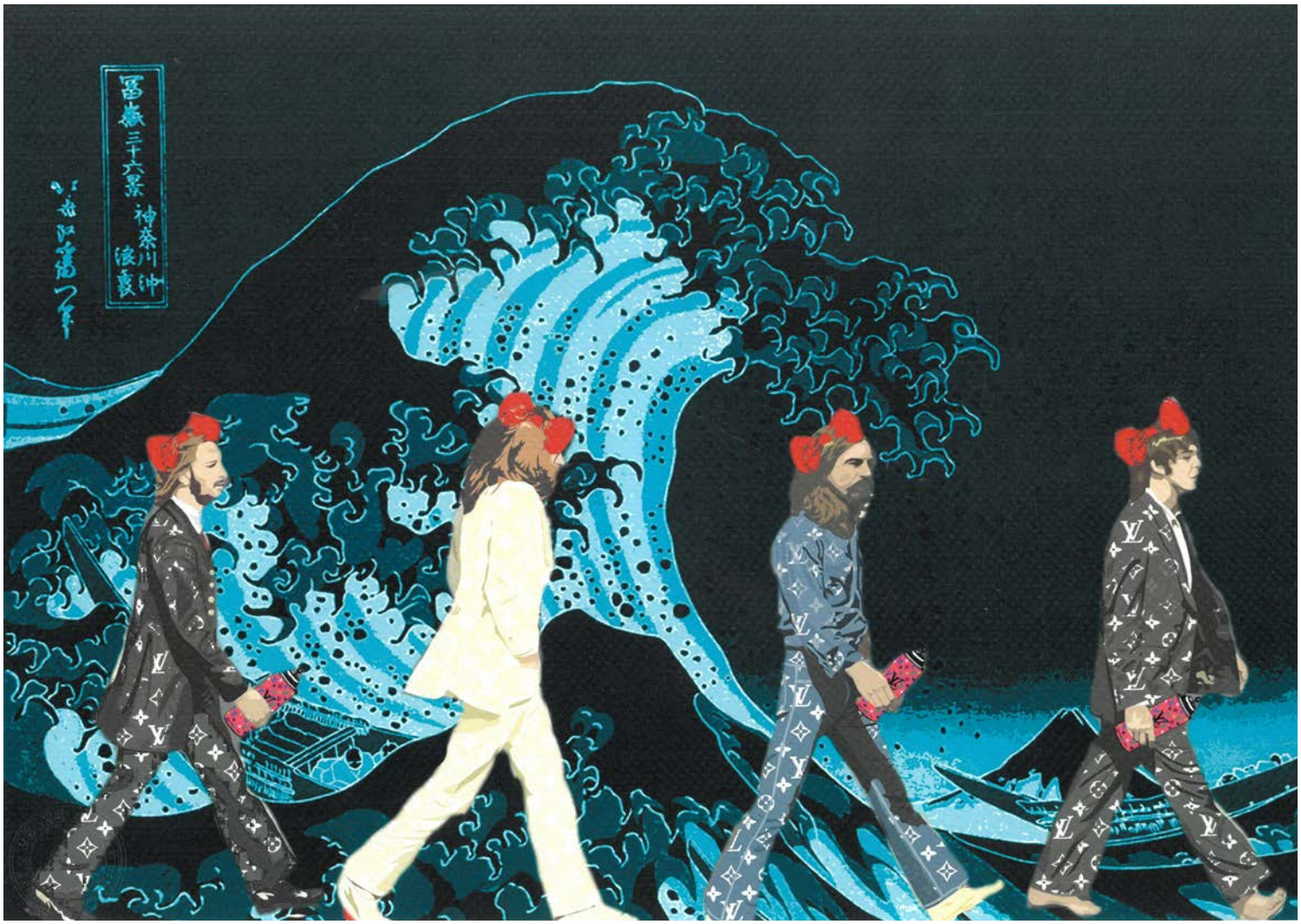
Giclée on paper, limited edition of 150, no. 87/150



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THE GREAT WAVE OFF KANAGAWA X ABBEY ROAD

Giclée on paper, limited edition of 150, no. 12/150



6

THE FLOWER THROWER X LOUIS VUITTON

Giclée on paper, limited edition of 150, no. 10/150



7

THE FLOWER THROWER X TOURNESOLS X LOUIS VUITTON

Giclée on paper, limited edition of 150, no. 10/150



8

THE FLOWER THROWER X YOSHITOMO NARA

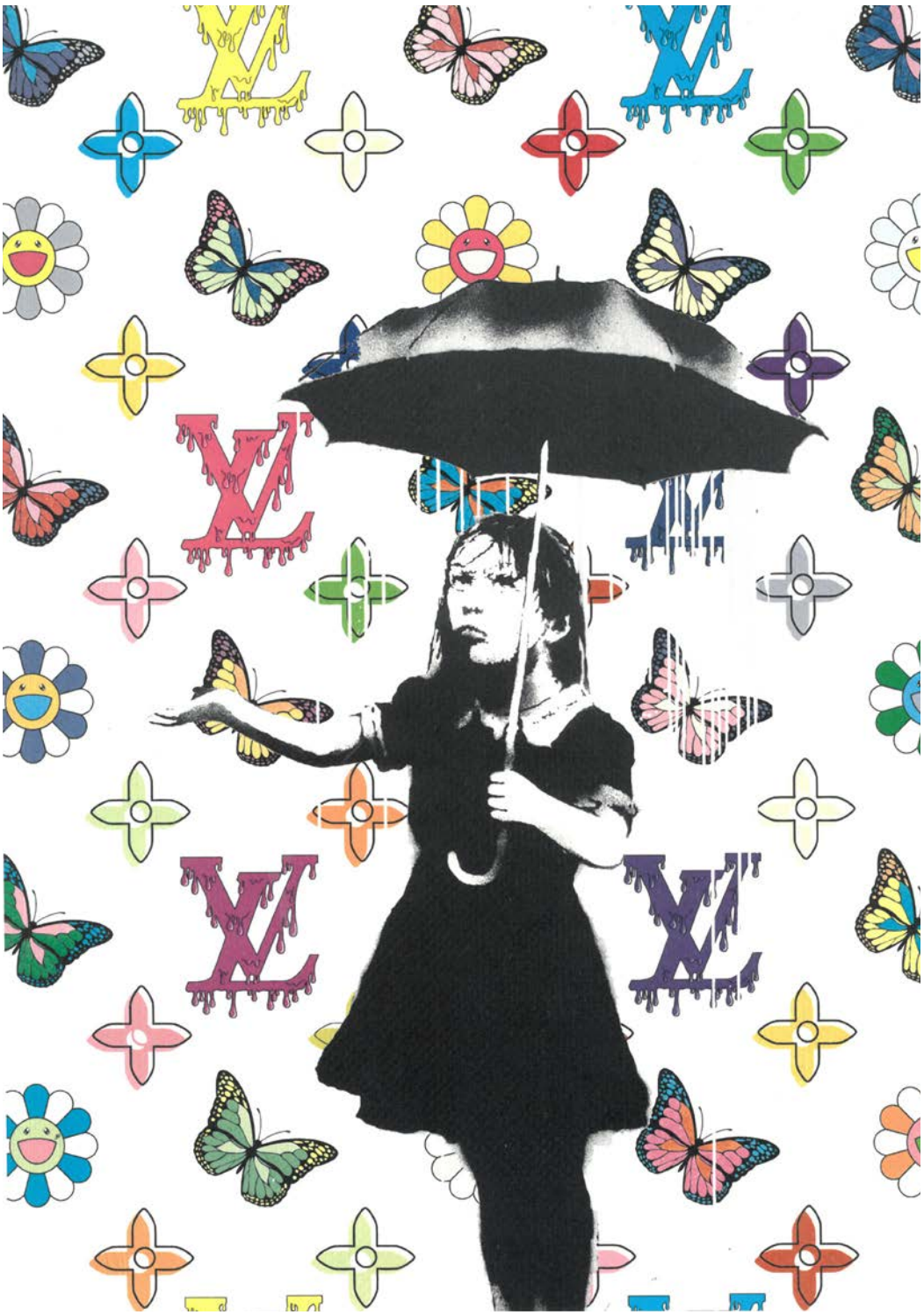
Giclée on paper, limited edition of 150, no. 21/150



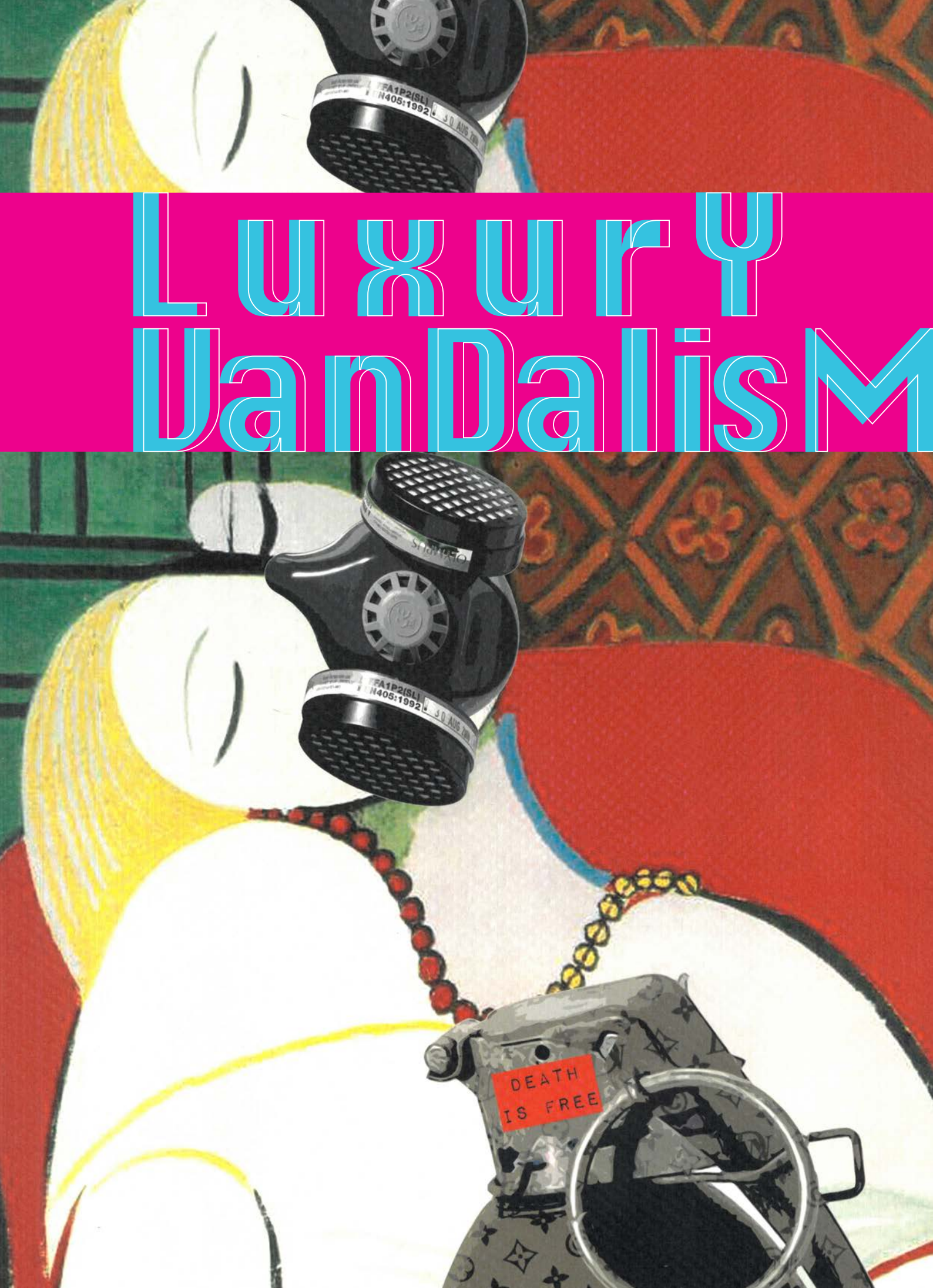
9

NOLA X LOUIS VUITTON

Giclée on paper, limited edition of 150, no. 13/150



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Luxury
VanDalism
FA1P2(SL)
N405:1992
DEATH
IS FREE

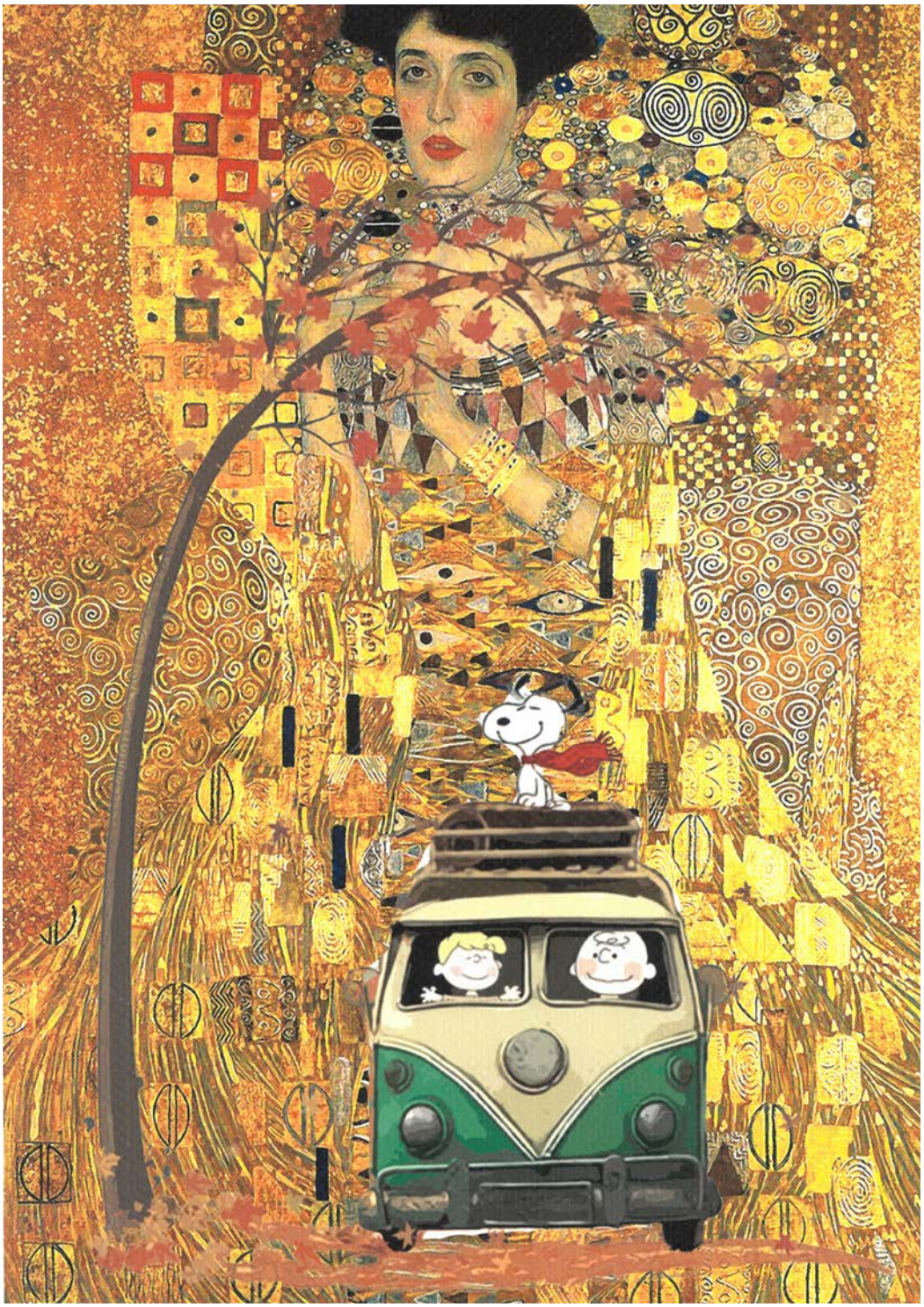
THE GIRL WITH A PEARL EARRING X LOUIS VUITTON

Giclée on paper, limited edition of 150, no. 81/150



THE LADY IN GOLD X CHARLIE BROWN AND SNOOPY

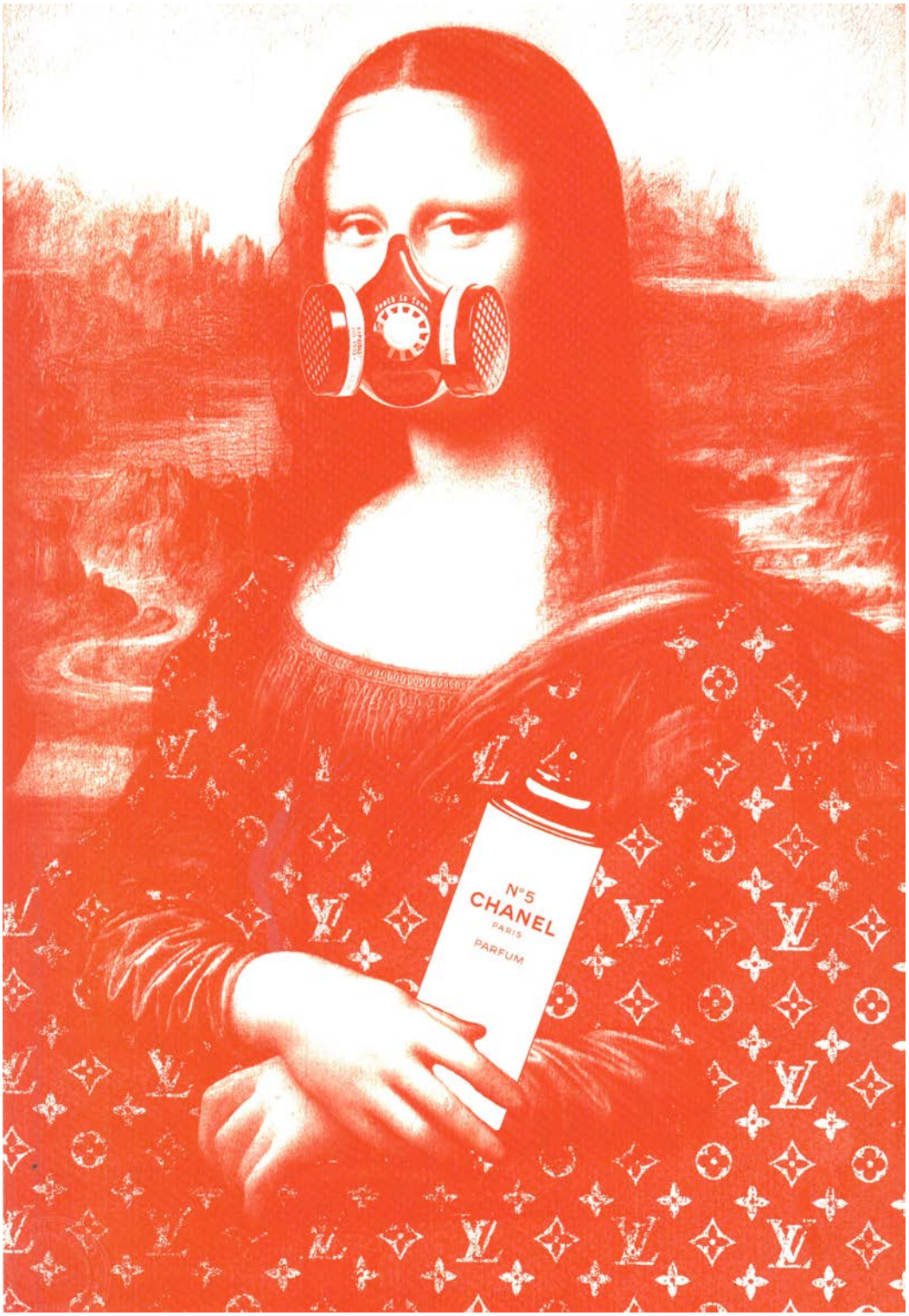
Giclée on paper, limited edition of 150, no. 82/150



13

MONA LISA GAS MASK LOUIS VUITTON CHANEL NO. 5

Giclée on paper, limited edition of 150, no. 9/150



THE DREAM X LOUIS VUITTON

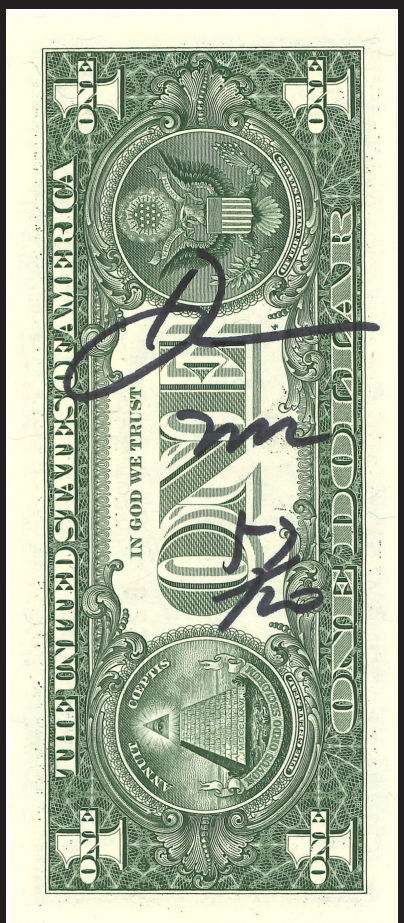
Giclée on paper, limited edition of 150, no. 9/150



AUDREY X LOUIS VUITTON ONE DOLLAR

Serigraph, limited editiion of 120, no. 14/120





16

CHARLIE BROWN AND SNOOPY X LOUIS VUITTON ONE DOLLAR

Serigraph, limited editiion of 120, no. 13/120



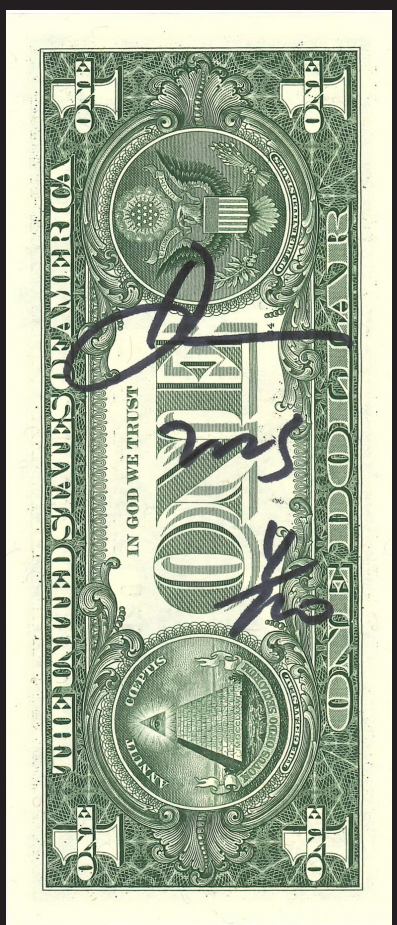


17

NOLA X LOUIS VUITTON ONE DOLLAR

Serigraph, limited editiion of 120, no. 4/120

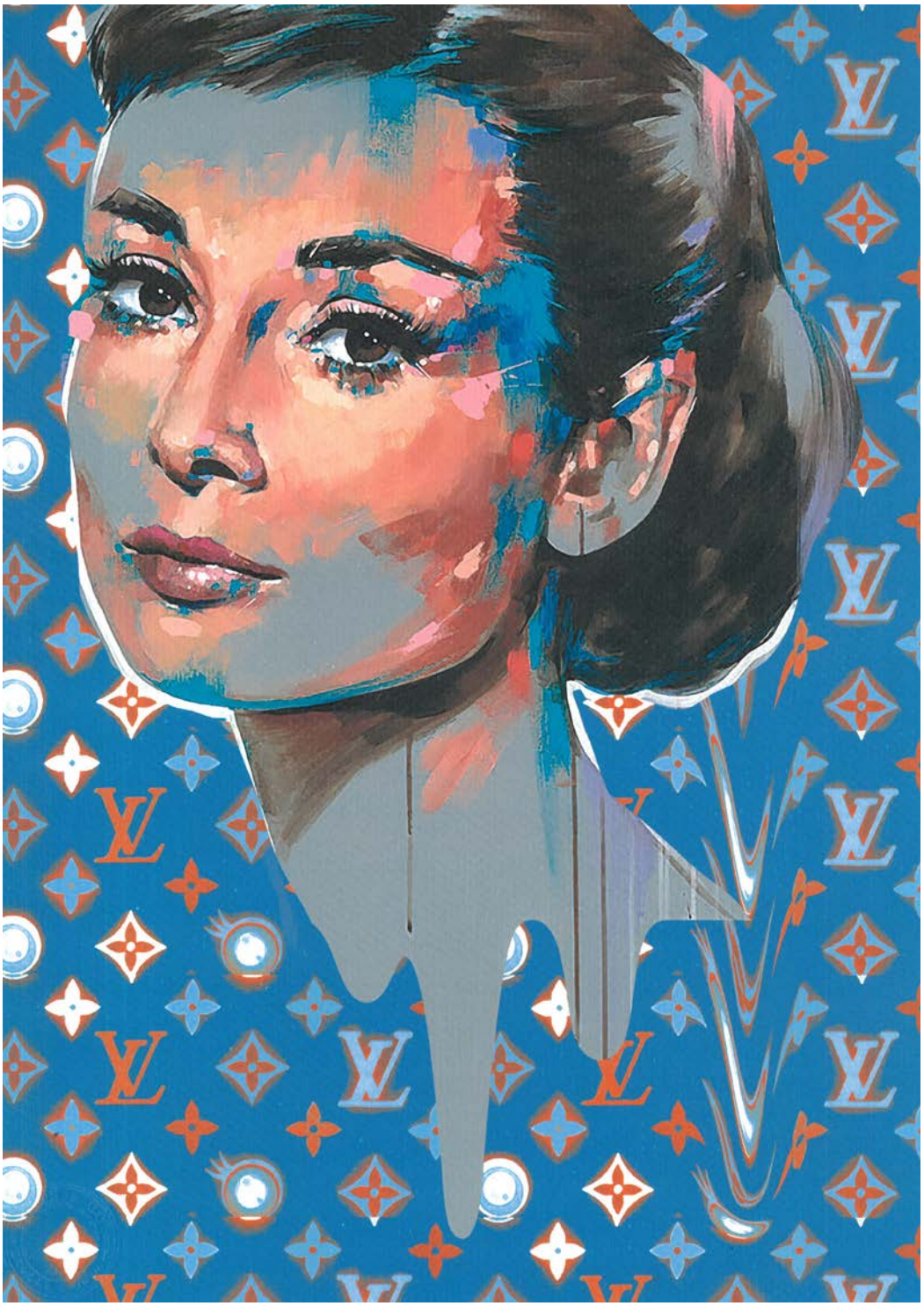




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AUDREY X LOUIS VUITTON

Giclée on paper, limited edition of 150, no. 38/150



19

BREAKFAST AT TIFFANY'S X LOUIS VUITTON

Giclée on paper, limited edition of 150, no. 71/150



20

BREAKFAST AT TIFFANY'S X OBEY

Giclée on paper, limited edition of 150, no. 30/150

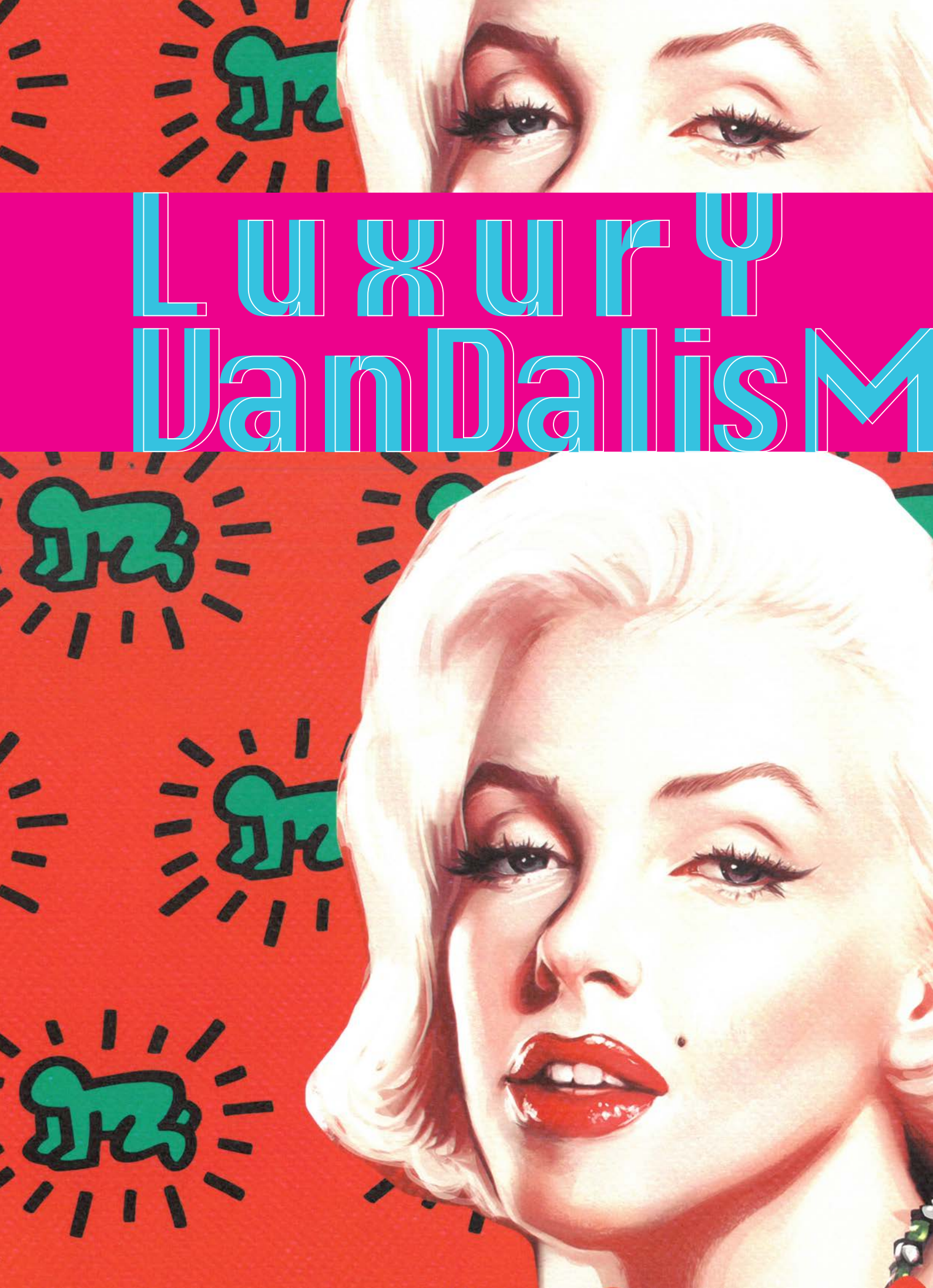


"F DREAM AUDREY DRIP *"

Giclée on paper, limited edition of 150, no. 9/150

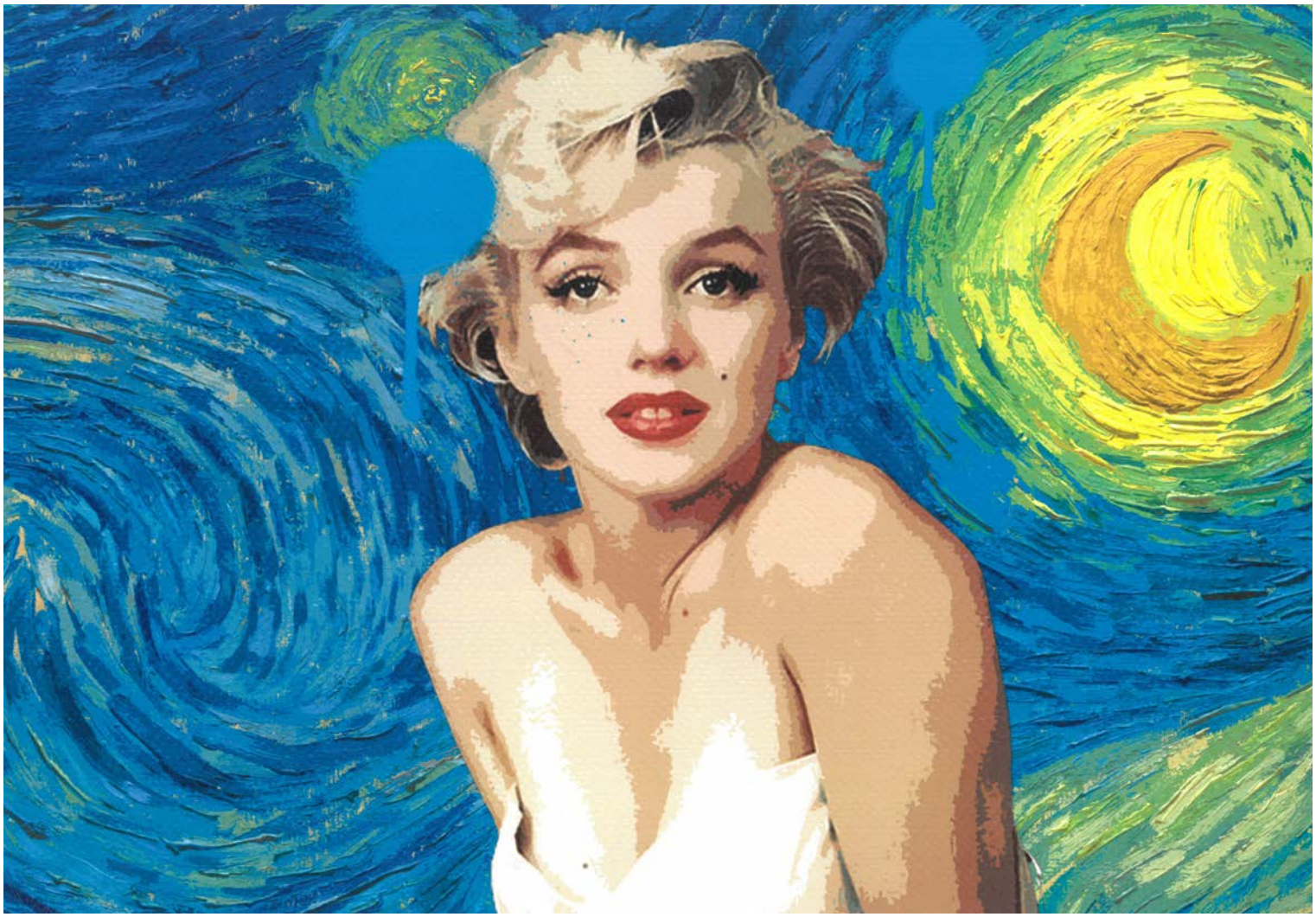


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MARILYN MONROE X THE STARRY NIGHT

Giclée on paper, limited edition of 150, no. 9/150



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MONROE TATTOO

Giclée on paper, limited edition of 150, no. 37/150



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BLUE WARHOL MARILYN X LOUIS VUITTON

Giclée on paper, limited edition of 150, no. 9/150



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MARILYN X RADIANT BABY

Giclée on paper, limited edition of 150, no. 55/150



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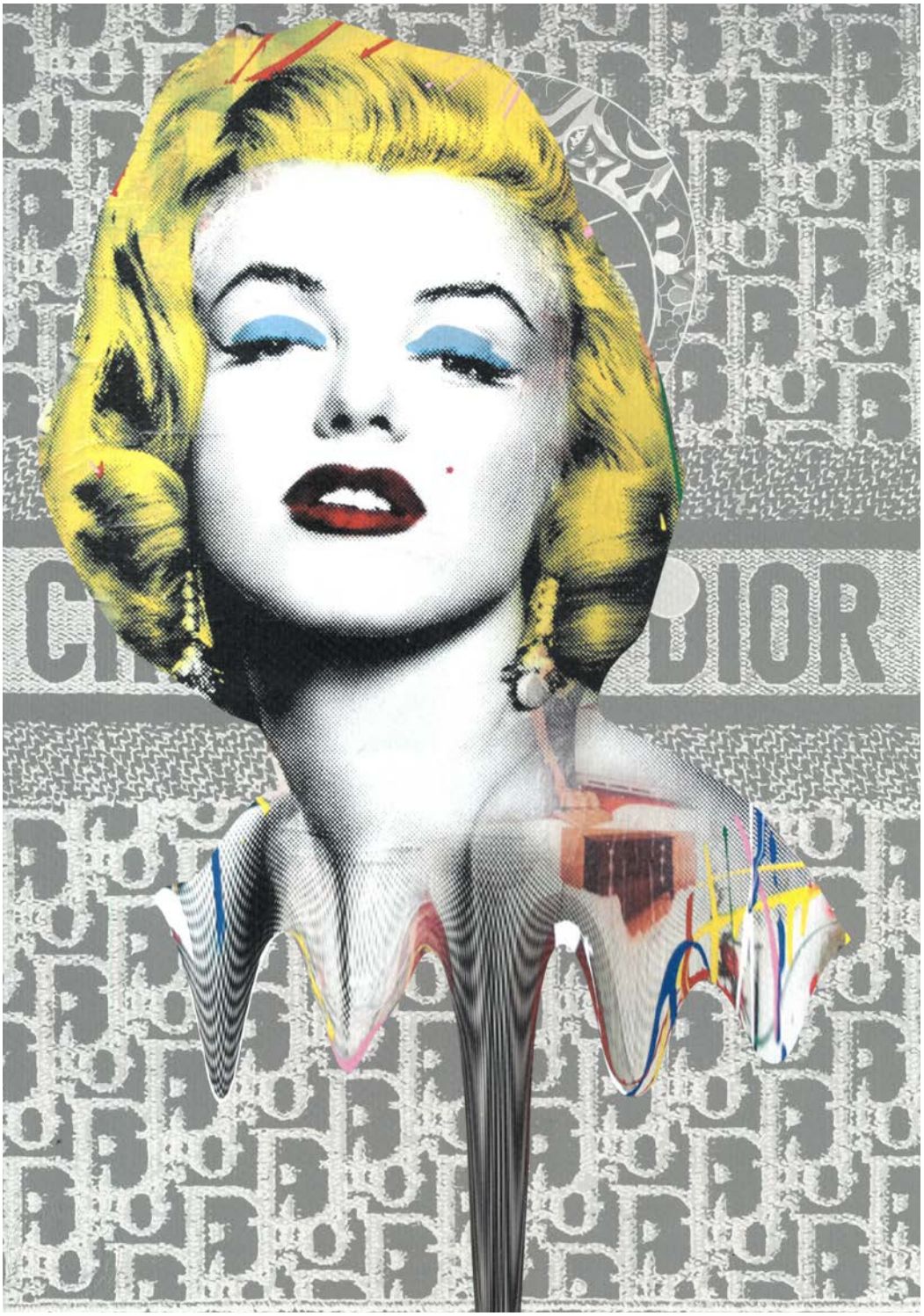
MARILYN MONROE WITH BOW X LOUIS VUITTON

Giclée on paper, limited edition of 150, no. 37/150



MARILYN X CHRISTIAN DIOR

Giclée on paper, limited edition of 150, no. 82/150



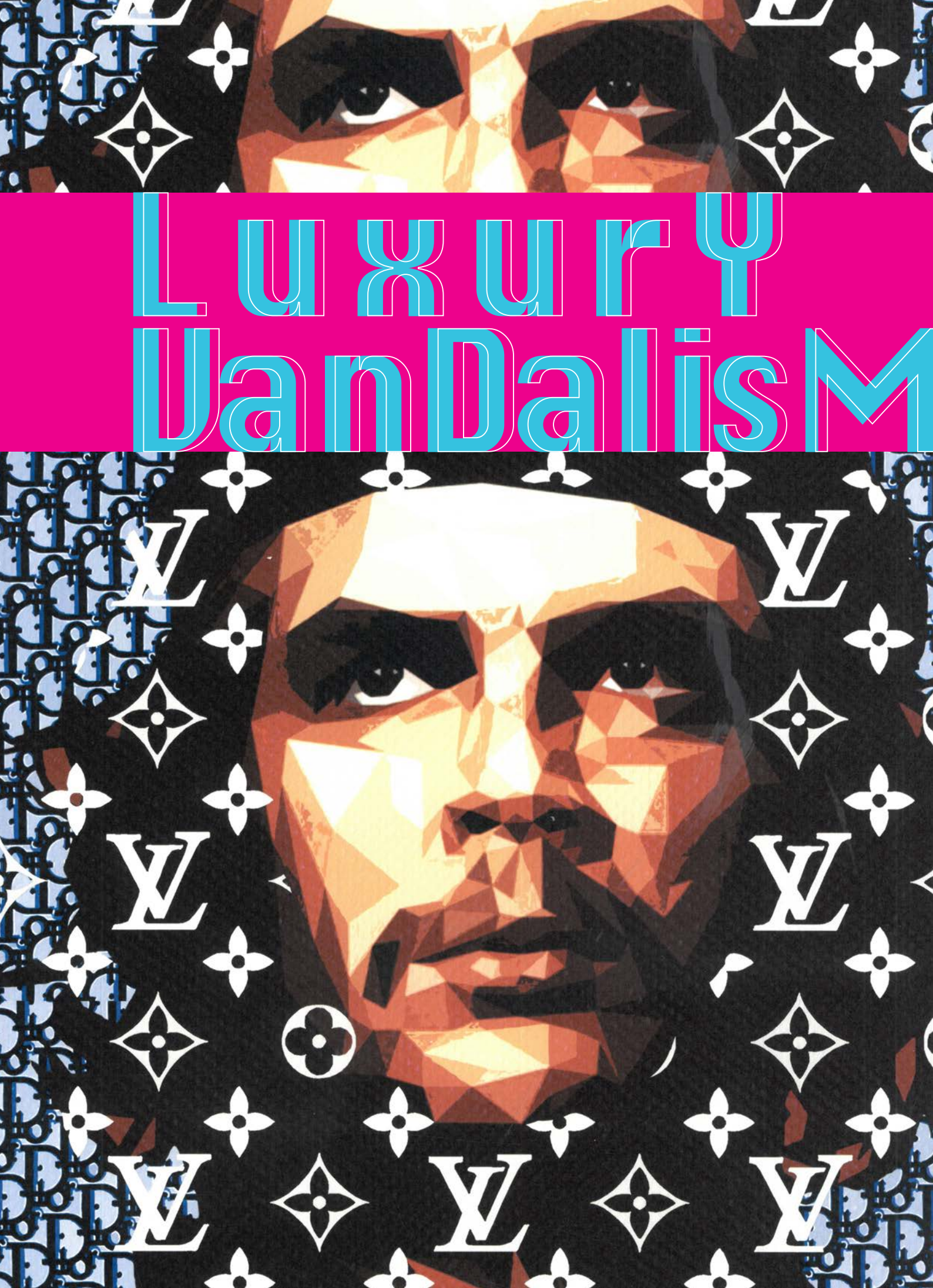
29

MARILYN X NAOMI

Giclée on paper, limited edition of 150, no. 21/150

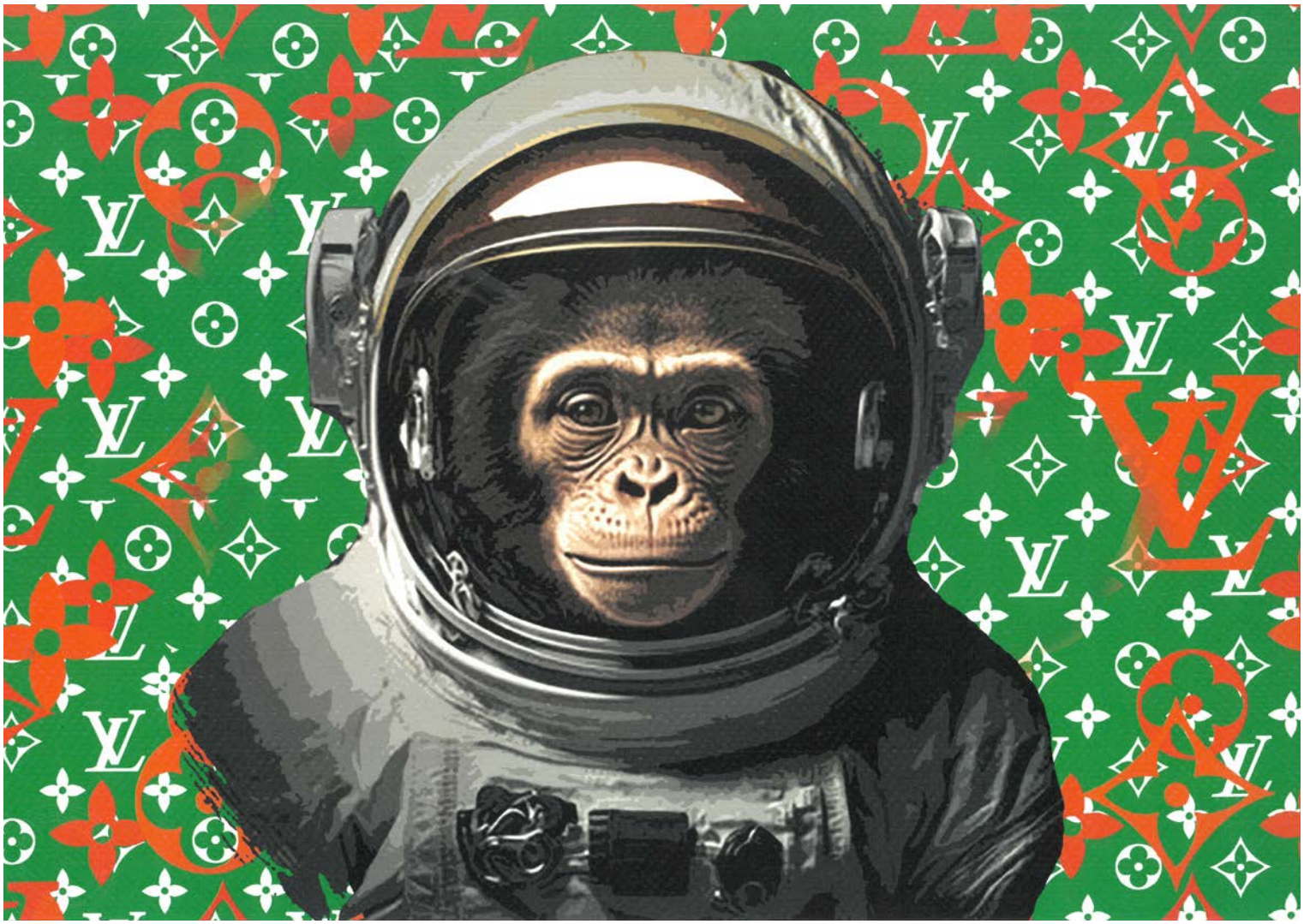


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CHIMPANZEE X LOUIS VUITTON

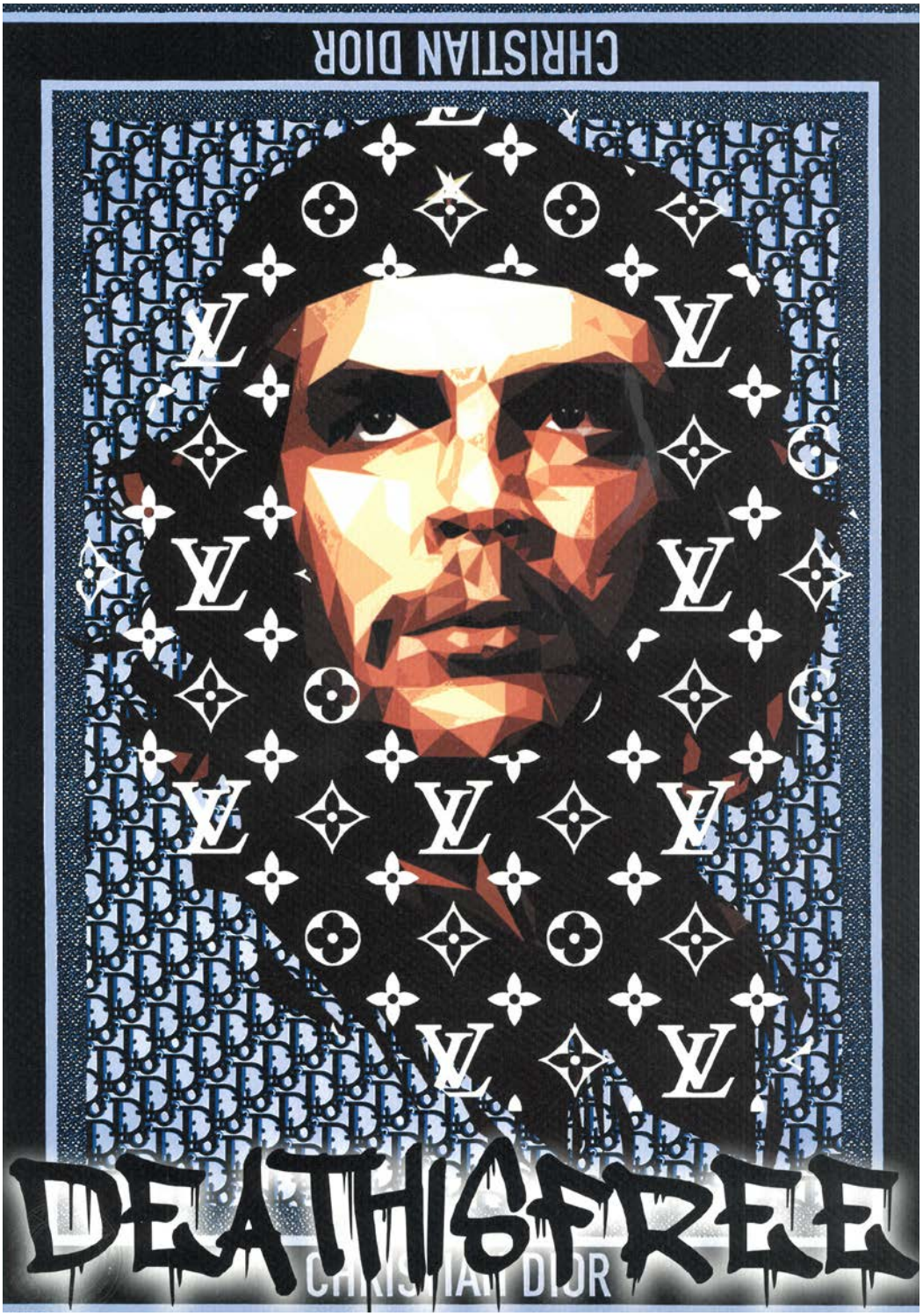
Giclée on paper, limited edition of 150, no. 72/150



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CHE GUEVARA X CHRISTIAN DIOR

Giclée on paper, limited edition of 150, no. 82/150



BETTA SPLENDENS

Giclée on paper, limited edition of 150, no. 47/150



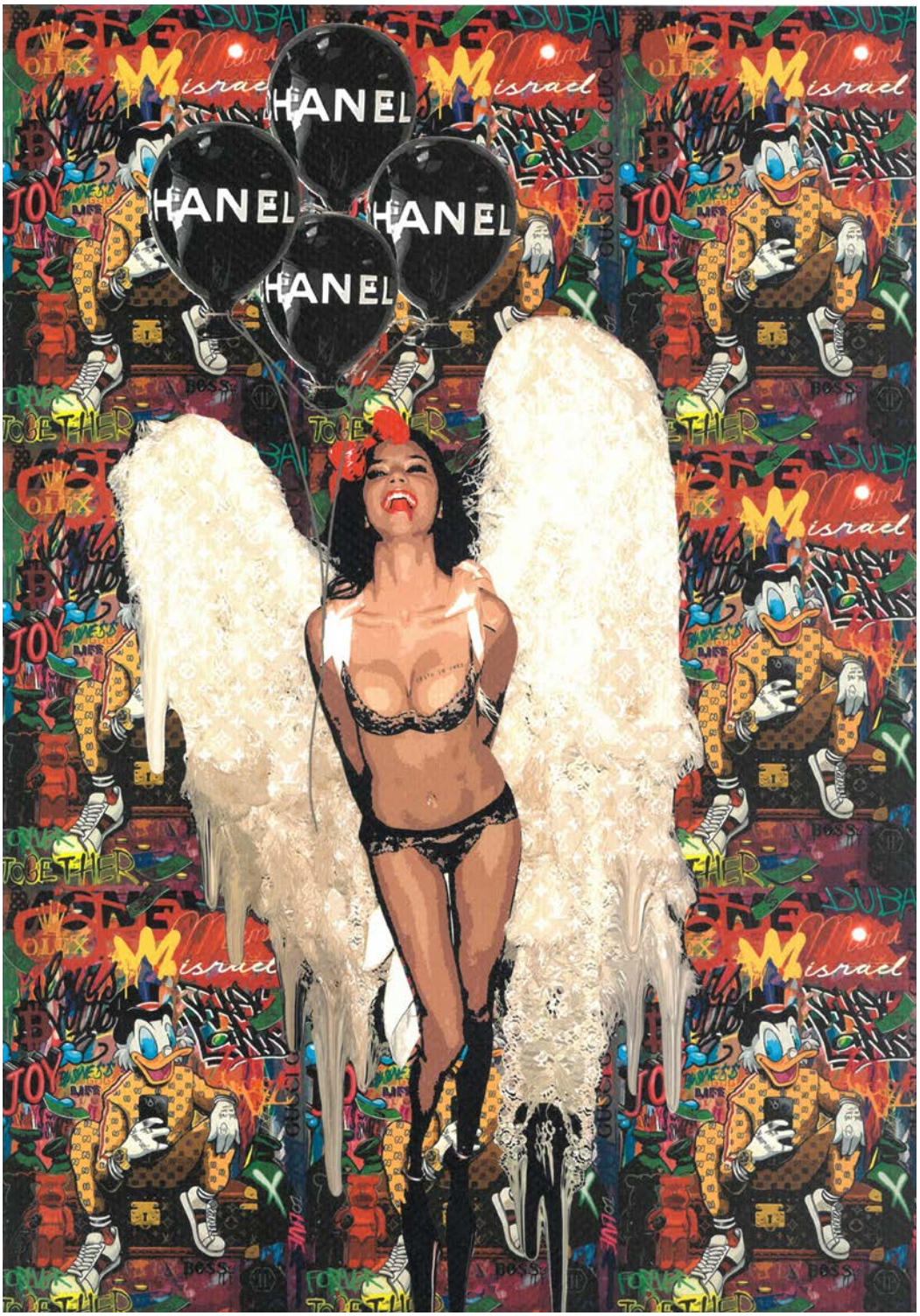
FOR THE LOVE OF GOD X LOUIS VUITTON

Giclée on paper, limited edition of 150, no. 77/150



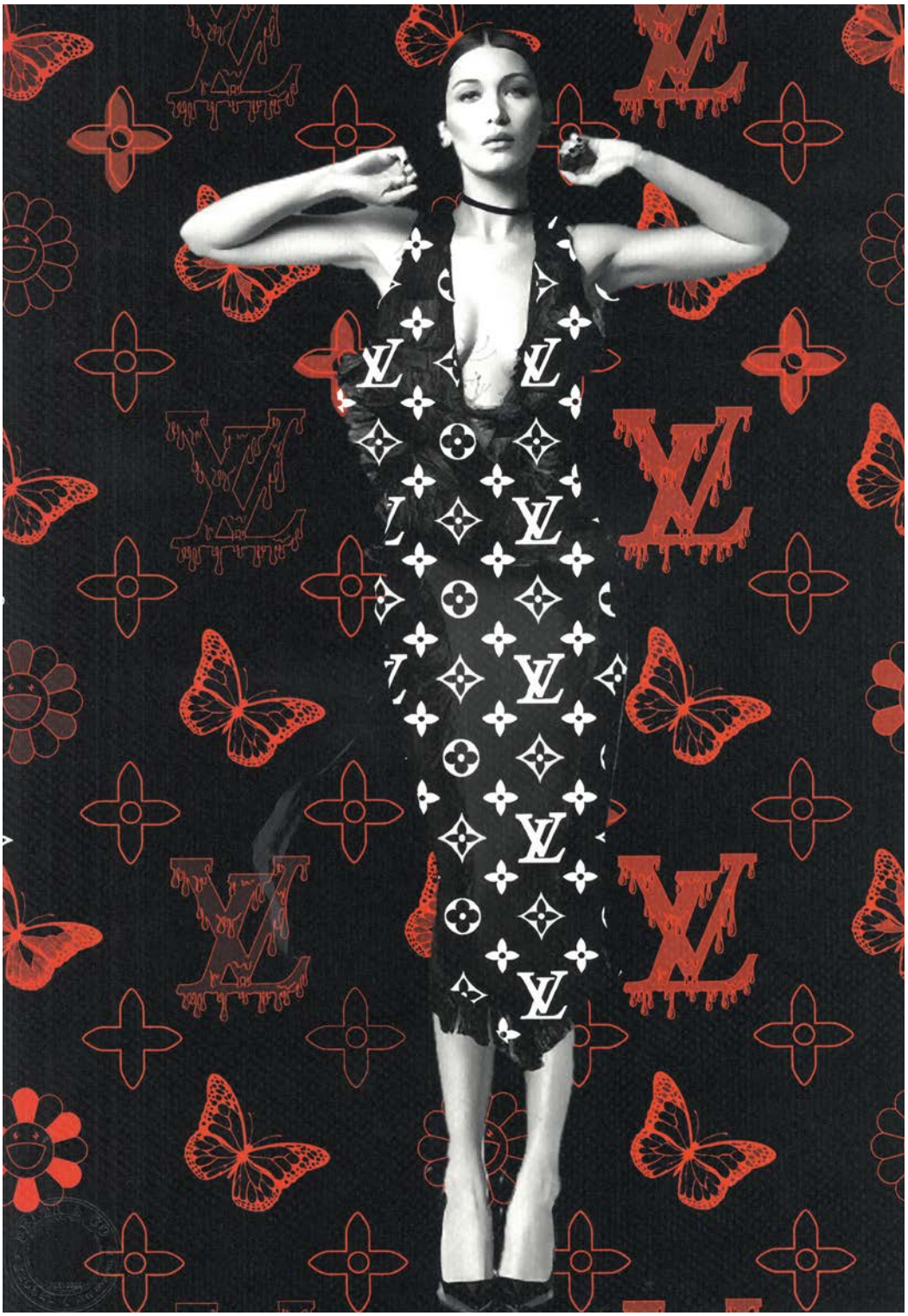
VICTORIA'S SECRET ANGEL

Giclée on paper, limited edition of 150, no. 12/150



BELLA X LOUIS VUITTON

Giclée on paper, limited edition of 150, no. 20/150



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AboUT thE auTHoR

Death NYC is a New York street artist who challenges mainstream culture through provocative work that invites the viewer to question what they see.. She has made a name for herself with a bold approach to contemporary art, and her eclectic style has been strongly shaped by growing up in New York's multicultural environment. This experience gave rise to her pseudonym, an acronym for "Don't Easily Abandon The Hope". Anonymity has given her the freedom to transform the urban landscape, particularly in the iconic neighbourhoods of SoHo and Chelsea, where she began applying her designs to the walls and floors of upmarket retail spaces, merging street art with the city's commercial and cultural life.

In 2024 Death NYC caused a sensation by releasing archival prints on fine-art watercolour paper, in an edition limited to 100 copies each. The series featured some of her signature works – **Kobe Bryant, Snoopy, Marilyn/ Kusama, Rolex Oyster Perpetual** and **Wall St** – which combine pop imagery with incisive cultural criticism. Highly prized for their exclusivity, the prints clearly demonstrate her ability to bridge the gap between commerce and fine art.

In October 2024 works by the artist, including **Queen Money** and **Marilyn Monroe**, were offered at auction. They drew attention for their innovative use of mixed media and screen-printing on unconventional materials such as one-dollar notes. Each lot came with a certificate of authenticity (COA), confirming their market value. Her participation in prestigious auctions strengthened her position on the global art scene, collectors and critics value her works as original cultural artefacts that challenge established norms.

Death NYC's art offers a caustic commentary on mass culture, distorting media imagery to challenge social expectations. Her work frequently features ironic remixes of familiar symbols – for example, a portrait of Mao Zedong with a pink bow and lipstick, which undermines the very idea of absolute power. Through her street art and her famous slogan "Death Is Free", she exposes consumer society, the tyranny of the mass media and the suppression of individuality. This distinctive approach has earned her international recognition, a devoted following and a unique place in the history of contemporary street art.



A&A
INTERIOR

Based in Porto Montenegro and working internationally, A&A Interior offers full-service residential and hospitality design for both interiors and exteriors, project management, delivery of furniture and art objects, and more. Established by professionals with global experience, the A&A team has designed some of the most prestigious apartments and villas in the Adriatic region. Many of them published in Architectural Digest, ELLE, Vogue and other publications, which have featured A&A as one of the leading design studios in the Adriatic region.

As a gallery space, A&A offers clients and visitors a curated program of art exhibitions, poetry readings, musical performances, cinema nights, and lectures.

A&A Interior provides A-class service, granting access to the world's leading interior brands while fostering exceptional relationships with our clients and partners.

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Luxury Vandalism

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