



HARIF GUZMAN

Biography

Harif Guzman, born March 23, 1975, in Venezuela, spent much of his childhood surrounded by his mother and sisters and was influenced strongly by his father (a printer and typesetter). As a little boy in 1980, Guzman came to New York City. Guzman calls New York not only home but his canvas and inspiration. The inspiration of his work derives from mechanical reproduction and a unique technique that refuses the deadening effects of iconographical conformity. Further inspiration is the result of Guzman's earliest experiences of image making and the honest craft that he encountered working in his father's print shop as a boy. The subsequent trajectory of his path from shop worker turned street-smart skate punk, to a worldwide, well respected contemporary artist, involves an alchemical shift as humble cast-offs evolve into fine art in his studio.

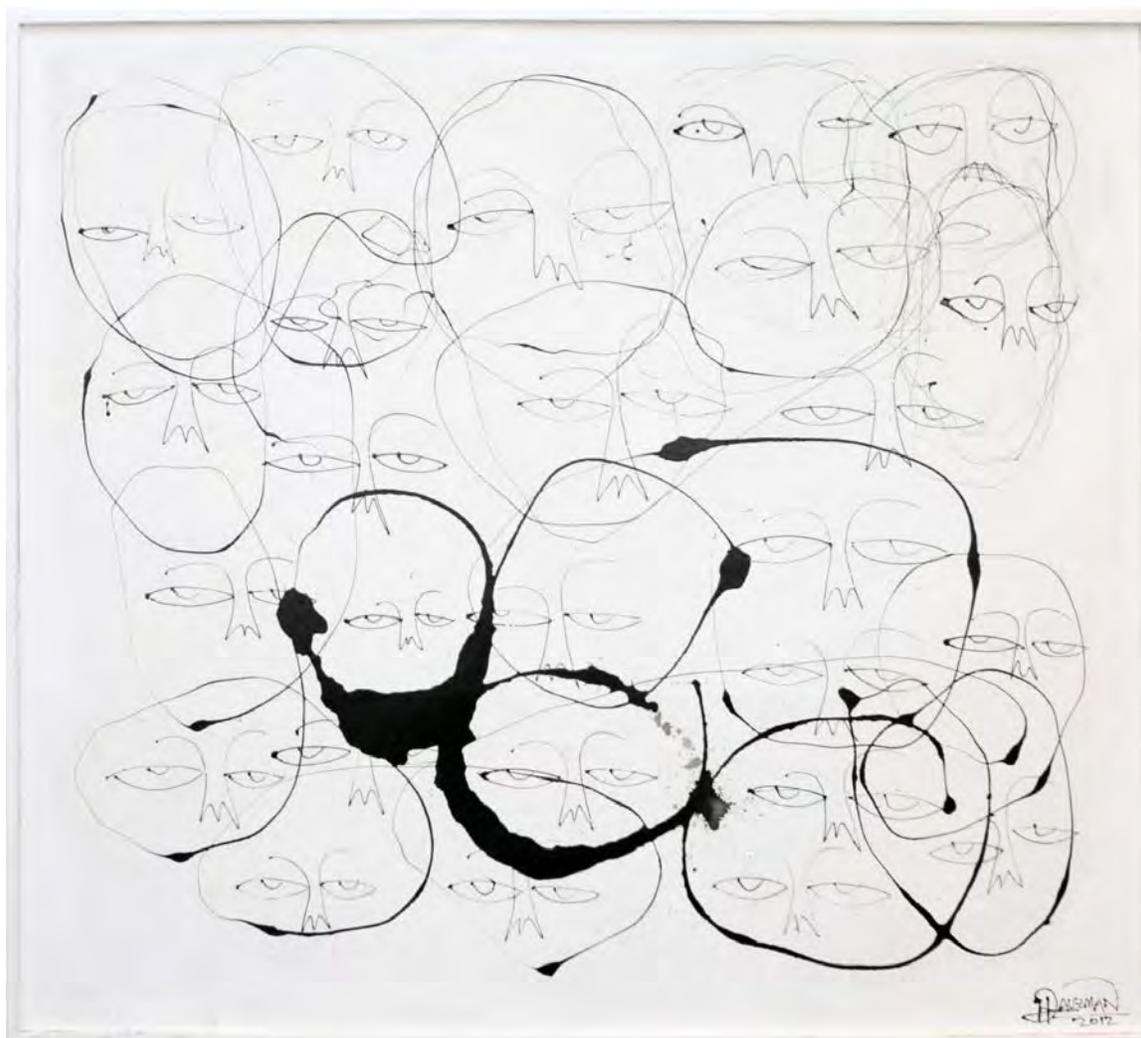
Guzman is an artist whose work inhabits and extends a tradition established in the 1920s Weimar Republic with the extemporized collage and assemblage of Kurt Schwitters, and which he continues in contemporary America via the precedence of Robert Rauschenberg, Jean-Michel Basquiat, and the early gritty Pop Art paintings of Mike Kelley. His work is about transformation. The found materials Guzman employs are not just the physical materials he works with, but also second hand imagery and ideas that characterize contemporary urban existence.



Uptown Meets Downtown: **Girlfriend**
Mixed media on unstretched canvas.
116 in. x 168 in.

UPTOWN MEETS DOWNTOWN:

This collage series delves into the modern development of downtown New York nightlife where Guzman observed the gentrification of the affluent blending into what once were very impoverished neighborhoods. The outcome of such an alteration has brought a culture of extremes. Alcohol and sobriety is blended with mental illness and infused with prescription drugs and the desire to self medicate. The pieces quote a culture of brainwashing and the manipulative outcome when money and sex are both present. This lifestyle is glamorized though social media, the concept of sensationalism and consumerism.



One of a Kind Series: **Beard.**
Mixed media on canvas on panel board.
84 in. x 72 in.

ONE OF A KIND:

A glance across a crowded stadium, a scan through the bustling New York City streets, a look around your local grocery store. The One of a Kind Series is an examination of how the individual soul shines through the pack. These paintings study the assemblage of humanity through the use of one continuous line. No two paintings like any two people could possibly ever be the same.



Romance of Petroleum: **Texas Oil Rig**
Mixed media on canvas with LED lights.
24 in. x 48 in.

ROMANCE OF PETROLEUM:

Power, death and money are three solid forces that have historically driven societies into either greatness or ruin, oftentimes both. Within our modern world, one substance has become the international livelihood of industry, technology, modern day functionality and capitalism. The fascination behind oil has continuously led governments to start wars, provided individuals with billions, and allowed the everyday man to live in convenience and comfort.

Harif Guzman's Oil Series examines man's dependency on the most powerful substance on earth. Oil is prevailing in its nature of influence. Initially created through the death and decomposition of organic mass, oil "brought to life" through drills and pumps and into pipes and tankers and trucks is tasked to become the lifeblood of man's romance and addiction.



Lights/Paper/Canvas: **Candy LowLife**
Mixed media on canvas.
108 in. x 108 in.

LIGHTS/PAPER/CANVAS:

This series represents Guzman's fascination with light and the distinct role light plays in perception. Certain lighting alterations can vary any experience with a viewed medium. Strobe lights and different levels of intensity evoke different states of emotion.



Dark Ages: Nur
Oil and mixed media on canvas.
36 in. x 24 in. Framed.

DARK AGES:

The Dark Ages is an appreciative examination of the old masters in classical art. Guzman believes that the popularity and flood of new contemporary artists and works in today's modern world has led to a disappearance in demand and prevalence of old master works. Dark Ages places Guzman's signature street art characters into a classical old master portrait environment. The result is a savvy combination of aesthetics and subject matter.



Crucifixion: **Let Me Go**
Acrylic on canvas.
40 in. x 22 in.

CRUCIFIXION:

Crucifixion is Guzman's interpretation of his religious upbringing. Growing up Catholic, he felt the pressure to force himself away from experiences due to religious guilt and taboo. The pieces project an awareness of being restrained from expressing himself by the demands of modern society, industry and government. Like Jesus was crucified for his beliefs, Guzman doesn't sacrifice his authenticity and personal truth.

Street Art:

214 Lafayette

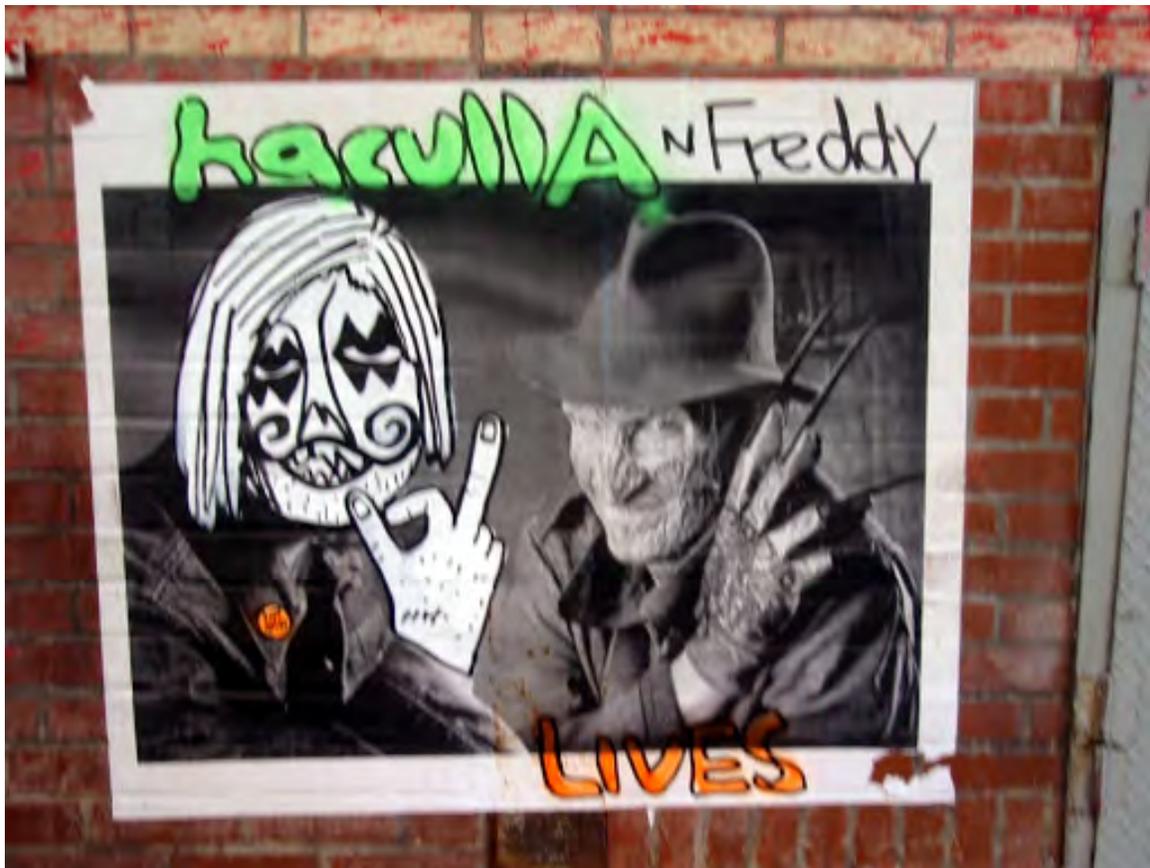






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Electric Room

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Collaborations:

Ralph Lauren 'The Big Pony Collection'

Posted by definitive touch, July 21st, 2010

Ralph Lauren launches The Big Pony Collection, a new selection of men's fragrances from the classic American brand. Each of the four fragrances, *Sport*, *Seduction*, *Adventure* and *Style*, are meant to be evocative of the named passion. Launched last week in New York City, Harif "Haculla" Guzman was on hand, decorating the big bottles by hand. The Big Pony Collection can be found online.







BURTON – Spectre Glove (Haculla Black)

BurtonSPECTRE GLOVE Next level secret handshakes are now a reality. Worn by: Keegan Valaika, Jack Mitrani, and Christian Haller Features- DRYRIDE Ultrashell Water-Resistant Stretch Fabric- Brushed Microfiber Fixed Lining- Synthetic Suede Palm with No-Slip Grip- Low-Profile Cuff- Pistol Grip Pre-Curved Fit



BURTON - Lambsbread Mitt (Haculla Yellow)



26 JULY 2009

NYC VANDAL HACULLA DESIGNs BURTONs 2010 JOYSTICK

NYCs 'haculla' lays out some graphics for Burton Snowboards' 2010 'JoyStick'.





**Volcom F.A. Haculla
N.Y. New Era 59Fifty Hat**



Volcom Limited Edition Haculla Belt and T-shirt



Rumba Watch – Haculla – Limited Edition



TRUE BLACK
PANTONE
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GLOW-IN-
THE-DARK
WHITE

Press:

Aleim Magazine

February 25, 2013



“SO...WHO IS THIS HACULLA?”

Fresh from the streets of downtown New York, artist Harif Guzman is the new buzz among fine-art collectors around the world.

Written by Daniel Cassady / Photographed by Carla Phillips

The elevator door opens into his loft on the third floor. “The Leader”, a track from The Clash’s triple album “Sandanista!” blasts from the stereo.

Canvasses lean against the wall in rows, while works in progress, in varying degrees of completion, cover the floor. Brushes, cans of spray paint, bits of paper and enlarged photographs lie strewn about, waiting to be turned into something new by busy artist Harif Guzman.

Guzman and I sit at a large wooden table at the far end of his studio-cum-

living space, near the kitchen. On the table there are two or three coffee cups filled with markers. □ Little drawings and quotes are scrawled on the table's unfinished surface. Just to the left of my notebook, in blue-ish ink, I can make out the well known Zendik quote "Stop bitching and start a revolution." Guzman seems to have taken that saying to heart.

Born in Venezuela, Guzman had called more than a few cities home before settling in downtown Manhattan in early 2000. He talks about a skateboard theft that took place behind an ice cream parlor in Puerto Rico (he was the victim, not the thief), a small room in Miami, DJ gigs, and odd jobs in California. But the way Guzman speaks about his past suggests that he doesn't dwell on bad memories, especially in light of a future ripe with possibility.

When Guzman first moved to Manhattan, he didn't have a permanent home. More often than not he would leave his clothes in the basement of his friend Adrian Lopez's ABC skate shop in Alphabet City, go out all night, and wind up on someone's sofa. The next day he would shower and return to ABC's basement to change clothes. He tells me the secrets of successful couch surfing: show respect. Hide your things. Don't interrupt the day-to-day life of those who let you crash at their houses. Do the all the dishes, not just yours. "It's always the people that wash all the dishes that become successful, not the guy that just does his own dish. You have to be a man...that's what I think is cool about New York. You have to man up over here; you have to have balls to live in Manhattan and make things happen."

Some say the new artistic currency can be counted on the number of talented fingers one has in different creative pies. If this is true, Guzman's hands are deservedly filthy. In addition to his painting, he explores photography and is producing a record. He didn't seek the life of a fine artist; It laid itself out in front of him—although he didn't always □ know exactly what he was doing.

Guzman loves a good challenge. "Without a struggle no good would come out of anything." He believes that if you want to learn something you should just start doing it. Remember the quote on the table? He wanted to paint, so he started painting. Everything else, he tells me, you learn along the way, with the help of all the different hoops you have to jump through. Guzman points out the parallels between producing art and skateboarding, which he has been doing since he was three. "You have to eat shit, or you □ won't get any better.

If you are too self-conscious then you are not having fun. And if you aren't having fun, you're not even skateboarding...it's the same with art. There is no pass or fail in art. It's not about that. It isn't about being the best. It's about actually doing something. It's about the act of creating something where before, there was nothing."

Guzman has spent the majority of this year organizing and preparing. Until recently he has never had a proper web site, which he believes worked against him. That has been remedied. Half the trick of becoming successful, he tells me, is showing up. He hands me two glossy, finely-bound compilations that showcase his recent artwork, a good deal of which hangs on the walls around us.

The most interesting pieces in the new collection are made from mixed media, incorporating canvas, paint, and colored lights. Some of the lights poke through the canvas, and some are hidden behind it, only visible when lit up. They can be set to varying degrees of brightness, giving these pieces a different air at each setting. An aggressive piece depicting a man and woman having sex doggie-style, with red colored lights illuminating the man's genitalia, and spilling from the woman's mouth, suddenly becomes passionate, almost tender, when the lights are dimmed, and pulsing ever so slightly. The lights can also be made motion-sensitive. This works to great effect in a piece colored with blue lights, which features William Shakespeare sniffing a healthy dose of cocaine. The viewer can follow the lights up through the straw and into The Bard of Avon's brain, where they dance around. The more people stand near the piece, the more the little molecules dance.

Most of Guzman's pieces are sexual or aggressive in nature, but they are not necessarily meant to be taken too seriously. When asked how he feels about others' interpretations of his work, Guzman says he believes people bring their own points of view to each piece and end up labeling it accordingly. As for him, he prefers a more Buddhist approach: the simpler the better.

Guzman has two more books in the works. In one, titled "Hot Boys", Guzman intends to ride his bicycle around downtown Manhattan, approach his friends with a fresh pair of fruit of the loom underwear, and coax them into posing semi-nude for a photo. He figures, they have books like that for boys, why not for girls? "I like making things for girls" he explains. "Girls are the ones I am interested in. The main inspiration for my work is women.

They are everything. The most beautiful thing in this world is a woman. You could be broke and have the dopest chick, and feel like a million bucks.”

As we finish up over the final tracks of “Sandinista!” a friend who has been crashing with Guzman comes home. Guzman keeps a room for friends whenever they visit or decide to make the move to the mean streets of downtown Manhattan. Fittingly, it’s his way of spreading the love that was shown to him when he first came to the city.

ARTLOG: KNOW // NYC Will Turn You into a Razor Blade // Harif Guzman

<http://www.artlog.com/>

Sola Agustsson, Lindsey Grothkopp



Harif Guzman, NYCproblems, 2012. Courtesy of the Artist.

Harif Guzman has a dark alter ego. His name is Haculla, and he's been seen all over New York, stealing Kate Moss' Topshop money and feeling up Elvira in Central Park—all in collage form. Haculla, one of Guzman's many street art characters, came into being mostly because people couldn't pronounce Harif's name, so they called him "Ha," which the Bram Stoker-obsessed artist later merged with "Dracula."

Influenced by 20s Dada, 60s pop, 90s street art, and today's overstimulating media culture, Guzman's work reflects the chaos of New York. It's a city, he says, that "kills artists." His raw collages are almost conversations with pop culture. Haculla, like New York, is always brash. He gives the finger to Coco Chanel and plasters the words *trashed hot sex* over supermodels' bodies. Violent and honest, his collages are a way for Guzman to stave off the calamity of the city he says will "turn you into a razor blade."

His unorthodox path to the world of fine art—from blue collar worker to skate punk to street artist—mirrors the notions of transformation and exploration embedded in his work. For a few years Guzman was homeless, inspiring him to do graffiti, writing his name on the streets that were his home.

Guzman's SoHo studio-apartment-showroom is covered with his paintings and collages, complete with a swing made from a skateboard hanging in the middle of the room. He tells me he doesn't want to be thought of as a "street artist." Looking around, I realize that he isn't, because he no longer has to make the street feel like home. He's instead transformed his home into a piece of street art, a pastiched fortress against the chaos of Manhattan.

WHERE TO SEE Guzman's work is on view at [TraisNYC](#). A series of new murals can also be seen in the tunnel into the [Electric Room](#) at the [Dream Hotel](#).

BlackBook Mag: Haculla, Harif Guzman, & His Gallery Show

By [Steve Lewis](#), March 16, 2011

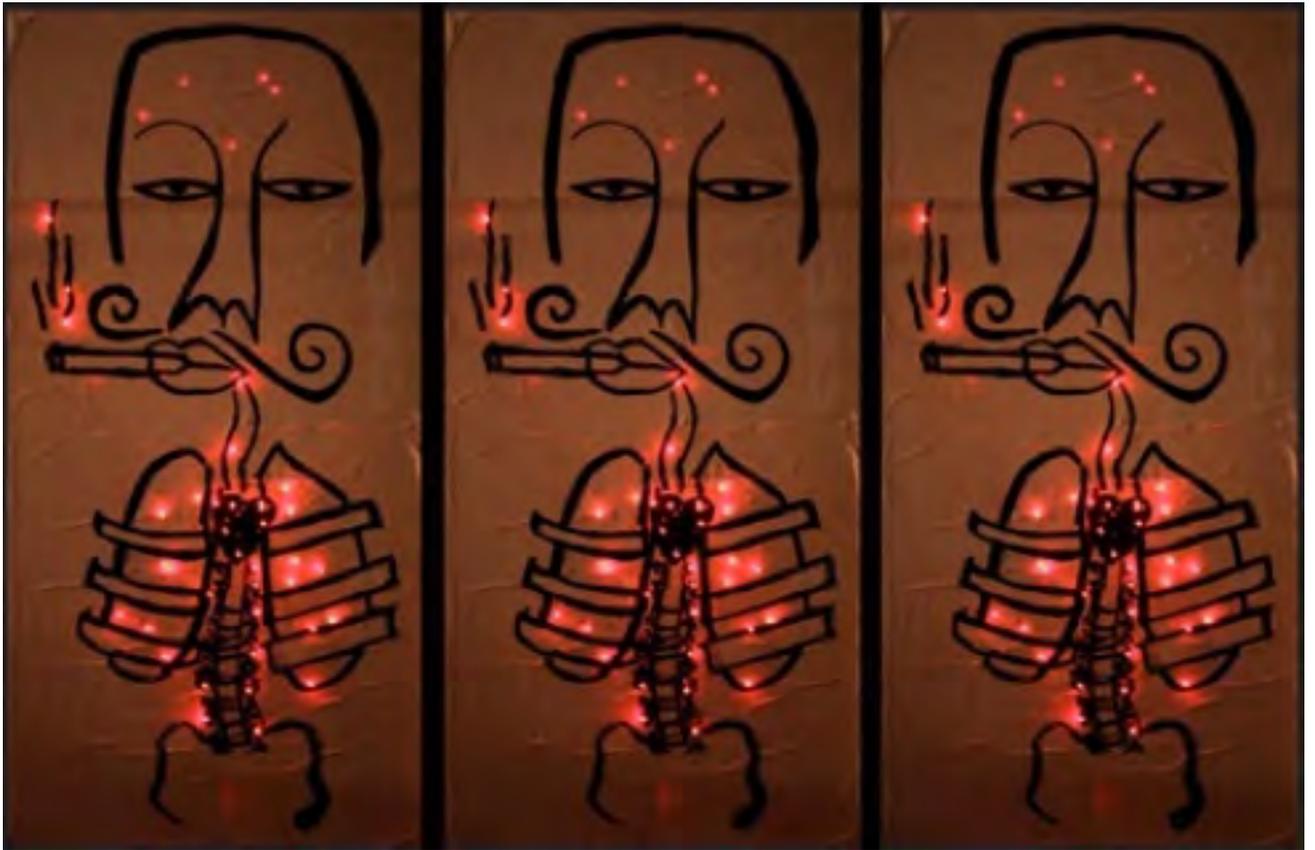


I see [Haculla](#) all over town. It peeks at me from plastered walls. It is irreverent street art, the type of thing that has me walking the streets of NYC. When the iconic images popped up last September in that club that I adore, Don Hills, a certain tone was set. Something new was going to happen. Harif Guzman was tasked to set that tone at this too-cool joint where Nur Khan and Paul Sevigny held court. Gone was the Sailor Jerry tattoo motif art that had adorned the walls of the first incarnation of [Don Hill's](#)—a legendary spot where every act had played. A new generation of rockers are now hitting the stage, alongside many of the old ones, as well. Harif's collages assured the new generation of creatures-of-the-night that they were in the right place.

Harif has an opening this week, and the in-the-knows will know all about it, and attend. They'll experience the old and new. I caught up with him at the gallery and chatted.

Tell me about the show. How have you come to this new work style? You use moving lights and an animatronic horse? The whole light concept came about when I wanted to have one painting with hidden color, and three or five different emotions. By programming the intensity of light it lets the same image convert into an intense or soothing image. Adding black light to it reveals different shades of white on top of white, and texture that would not be seen by regular light. So one simple drawing has many scenarios. The animatronic horse sculpture is an installation I created called "Wild Horses" which is a raged-out, drunk, drugged-out horse inspired by the Trojan Horse. I plan to build 15 of them, all 13 feet high and in certain order, making wild movement and

noises set off by motion sensors. Their fur will also be colored, and special lighting will be added as well.



Tell me about the sculpture with all the objects. The sculpture with all the found objects on the table is called "20 Years of Apartments." It's basically a recollection of all the stuff my mom picked up at garage sales and flea markets, and put up around house. I encompassed them all into one, gluing them down on a table with candle holders, to create a shrine-like feel

Tell me how your work at Don Hills came to be, and what feeling were you trying to create? My work at Don Hills came to be by Nur Khan asking me to create something with "downtown feeling," which he felt I could do after visiting my studio several times. The feeling I was trying to create was an early '90's feeling, staying away from the over-priced super luxury feel that most clubs/bars that were opening up where doing. I wanted a downtown punk rock, rock n' roll, hip hop vibe that would take in all sorts of street culture and accommodate them at the same time. I dosed them with sex, and a series of mixed-collage work of iconic photographs that I blended into an erotic/scary fantasy world.

I see you out everywhere. Why? What are you seeing in nightlife? I see a big change in nightlife. The days of Bungalow 8 and clubs like that have passed. It's a new generation of fast information, cell phones, and texting. These things have changed the way we communicate, as well the the way we access places. I think people are smarter

now than before, and more aware that it can't ever be a private party every night! They won't try to get into a place to be turned away.

What is Haculla? Haculla came about because of one simple reason: I have no fucking idea why people couldn't say Harif. My best friend, Harold Hunter would call me HA, and everyone started calling me HA. It stuck. Then I was watching *Bram Stoker's Dracula*, and started obsessing over it, and talking too much about it. My friend, once again, started calling me Haculla, and I was homeless at the time, so I started writing it everywhere on the streets, and the rest is history.

Are you over the starving artist phase? Is that cool anymore? AN ARTIST IS ALWAYS STARVING. IF YOU GOTTA ASK YOU DONT KNOW!

How do you objectively analyze your work? I either like it, or I don't. Different moods, different styles, different stages of life my life. I have relationships with my paintings and works. Like old lovers you look at them, and either smile or you don't. That's how I analyze my work.

Are you Banksy?

Curbs and Stoops: Featured Artist x Harif Guzman

April 5th, 2011 by Ashley Zelinskie



Harif Guzman's work is visually seductive, saturated with jokes, puns. And pornography. Beneath its cockiness the work produces a raw and canorous ambiance. It evokes a reflective acceptance of human fallibility, and of loss and banality. Harif Guzman avoids frivolous imitations of what can appear to be an authentic experience. He mocks out need to stand out by signifying human commonality and the elemental functions that drive us. In the brands that make New York City; what is relevant today is regularly reduced to trendy. Harif Guzman's work eradicates this behavior and rejects the glamorized bohemia that floods downtown Manhattan. His work rather encapsulates what makes Manhattan and what we are in it, and quickly throws us out before we can seize it.



Harif's show "Powers" includes his latest work featuring his new light concept. He uses the light to create different emotions in the same work by adjusting the lights intensity. His use of black light creates different dimensions and textures within the work by allowing different shades of white to be revealed. His sculptures also use light as well as animatronics to bring them to life. Using sensors to activate movement and sound.
Harif Guzman Powers 182 Mulberry st New York, NY

CONVERSE: NYC Street Art Legend

May 4, 2011

These days, Harif Guzman is a well-respected NYC artist who has had exhibitions all over featuring his photography, mixed-media, and video work. His stuff is big, bold, and often humorous, which is no surprise when you consider the rough-and-tumble street art culture Harif came out of. See, before he became all famous, Harif—sometimes called “Hacula”—was just another skater kid and art brat. Taji Ameen recently hung out with Harif and talked about growing up in New York City, crashing on his friends’ floors, and making it big.



When did you first come to New York? I moved here in 1980, when I was five. My mom always lived out in New Jersey, so I was back and fourth from then after. I then moved around for a while in

between California and Miami, until settling back in New York for the last 11 years.

What was New York like, back in the 80s? It was just a lot more raw. I remember my dad carrying me around Lafayette Street. I remember a lot of crazy rockers and break dancers roaming the streets back then. Downtown was way more abandoned. By the time I was leaving the house on my own, I wasn't allowed to go to certain neighborhoods, but I still went. [laughs] I was a young kid and it was hard to avoid getting punked or robbed all the time. My dad was creeped out by New York and thought it would be safer for me to spend more time in New Jersey with my mom. Out in Jersey, I ran into Teddy Powell, Fred Gall and Quim Cardona. We would all unite and take the PATH train to skate the city a bunch.

After all that, how did you end up in Miami and on the West Coast? Back in '88, I thought it would be cool to go skate California type skate spots, but it was kind of a wasteland with mad gangs. If you had a skate rock lifestyle and wore skate rags, they would say, "Why do you want to be a white boy? Why aren't you down for Latin Disciples, Zulu Nation, or Legion?" I still skated and had a good time, but it was segregated down there. After that, my friend Mike Cox and a bunch of dudes moved out to San Clemente, California. They would send me boxes to get me to skate, but it was super hard because I was broke and having to work all the time. Around '93, I joined them in Cali and started skating a bunch again. I went back to New Jersey to chill with my mom, but she had sold the house. There was nowhere to go, so Quim ended up just dropping me off in the East Village at ABC skate shop.

ABC was the spot! Yeah, I didn't even have nowhere to go and Adrian let me crash on his floor and then I lived out of the skate shop for a while. That's where me and Harold [Hunter] became pretty tight. He let me crash on his floor, just like he did for everyone. He was the one that basically showed me how to live in New York and always cheered me up if I was bummed out. That was the summer right before 9/11 happened and New York completely changed.



Were you doing street art back then? Yeah, I would just write my name wherever because I had nowhere to live. That was when the street artists did most of their work, when they were homeless. You're always just walking around, so you're always on the street. Eventually, it took off with a bunch of companies and I ended up getting my own spots to live. One was in the projects, but that got too sketchy. Eli Reed and everyone would come up and the cops began to hate on us. I eventually got out of there when I heard of a loft opening up.

I remember you had a skate ramp in one of your lofts. Yeah, the top floor opened up and I knew I had to get it. I somehow managed to fangangle that and moved there. I had to learn business in order to survive there. I started a photo studio there so I could afford to continue to pay rent. Magazines and my friends would rent it out for shoots. I would also do parties there. After that, I went through a few

phases and moved some more, but here I am now in the new studio.

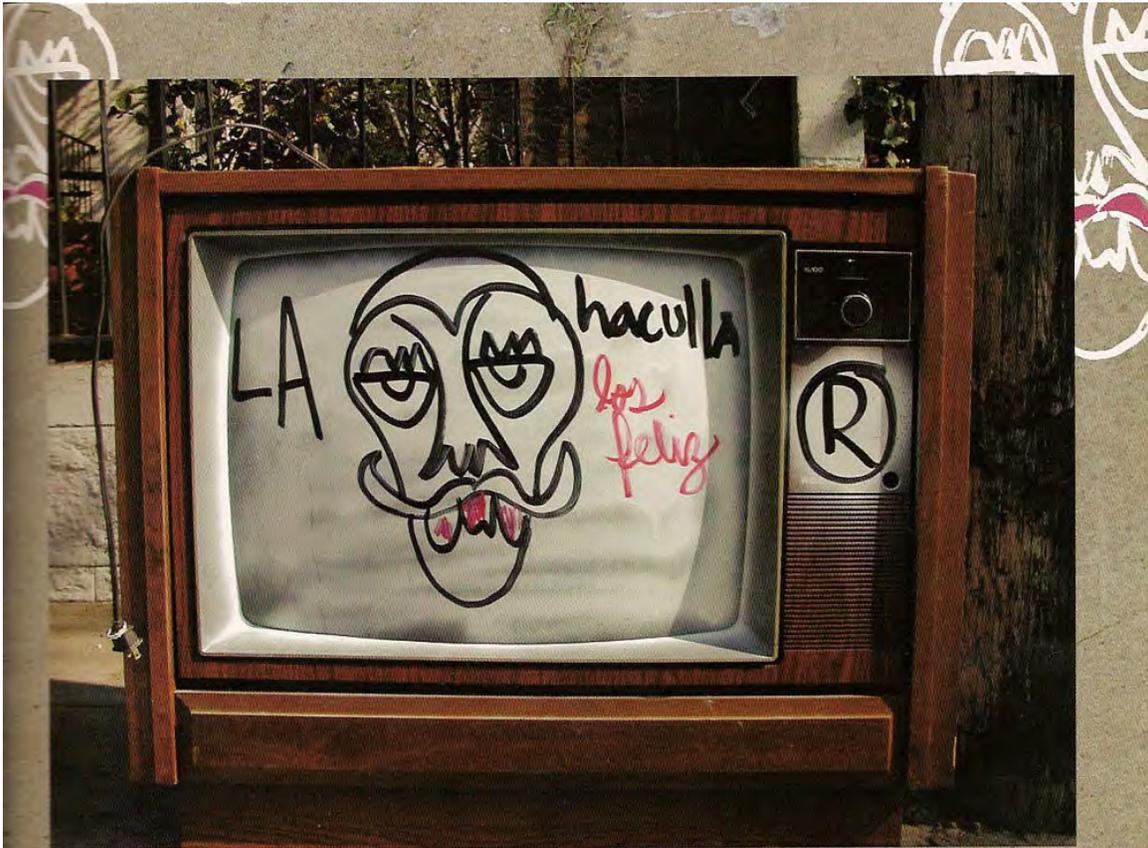
How have you progressed your work into different mediums than just graffiti? Well I learned a lot of the trade from seeing such a wide variety of people shoot photos and being around so many different people. Girls and people partying have always been around me so I have shot them at every opportunity. I learned to take my art much more seriously and put down a ten-year plan of what I wanted. I also did a lot of video projects, I would just film my friends having fun for projects like Compost. I learned how to edit magazines through the issue of Frank 151 I curated. I also put a vinyl out of my friends' music. At the same time I was doing things just because I wanted to do them, I was able to learn the business aspect of it.

What are your plans for now? I have been working with a bunch of art consultants and doing shows. I still love to travel, but have been keeping it mainly in New York. I try and work with all kinds of different people to collaborate on projects of all different worlds. All in all though, I am focused on my fine art right now. This past year has been all about painting and mixing it up with photography as well. It's been going real good. I'm psyched.

Italian Vogue



Scion Issue 4 Summer/Fall 2004



Harif Guzman's art could be described as a mix of New York artist Jean-Michel Basquiat and California expressionist Thomas Campbell. But mentioning two coasts does little to hint at how diverse his background and influences are.

Though born in Caracas, Venezuela, Harif didn't stay long. Shuffling between Puerto Rico, New Jersey, Manhattan, and Miami Beach as a child, Harif retained cultural fragments from nearly everywhere. "That's where you get everything from—your surroundings. They pretty much define your life," Harif explains. Ultimately beginning his career as an urban artist in San Francisco, Harif honed in on a unique style, mixing painting, drawing, mosaics, and Robert Combas-styled two-dimensionality. Harif also continued to roam, eventually ending up back in New York City.

With his style solidified and public murals peppering Manhattan, Harif has been acclaimed in international and domestic publications ranging from Italy's *Sport and Street* to *Mass Appeal*. He has also held exhibitions in galleries across the U.S. and Canada, and worked with clothing brands like 55DSL and Volcom. His work continues to reflect the many facets of his own life—colors, shapes, and even the surfaces he chooses to adorn all remain as a testament to his multi-cultural background. And he hasn't forgotten his roots in the street. "I'm still doing a lot of street art, but it's kind of hot right now in the City," he admits with a grin, "and I'm trying to stay out of trouble." —Mackenzie Eisenhour

HARIF GUZMAN

Sports&Streets



One day, two years ago, Renzo Rosso called me. The challenge was great: help his son Andrea to build this brand from scratch. The task was even more difficult, trying to give some business guidelines and disciplines to a bunch of very nice and creative people. And as part of the strategy, we decided to open our own retail stores to communicate our lifestyle directly to the consumer. We wanted our own place to stay around the world, and welcome people to our "casa", not only a place to buy, but also a place to chill, play and listen to some music. So, after New York Union Square, we now have London Newburgh Street, and soon to come Milan Porta Ticinese, Tokyo Harajuku and Osaka Umeda. Check out our homes, you'll love them, and they will tell you more about S&S....
"mi casa, su casa".

Jean-Luc Battaglia, Managing Director

Coming soon S&S, shop in London Newburgh Street and Milan Porta Ticinese

Selected Solo Exhibitions:

- 2013 *Dying to Live*, Deborah Colton Gallery, Houston, Texas, United States
- 2005 *Harif Guzman*, Canal Chapter, New York, New York, United States
- 2002 *Diesel Store*, New York, New York, United States

Selected Group Exhibitions:

- 2011 *Powers*, 182 Mulberry Street, New York, New York, United States
- 2010 *Heroes & Villains*, The Rock Art Studio, Art Basel, Miami Beach, Florida, United States
- 2008 *Whatever Whenever*, Grandlife, New York, New York, United States
- 2008 *Public Viewing*, Small Bills, Los Angeles, California, United States
- 2008 *Vangurad*, Gen Art, Miami, Florida, United States
- 2007 *Draw Tour*, Fuse Gallery, New York, New York, United States
- 2007 *Draw Tour*, Gallery Lombardi, Austin, Texas, United States
- 2007 *Draw Tour*, Leonard Street Gallery, London, United Kingdom
- 2007 *Volcomics*, The Volcom Store, Los Angeles, California, United States
- 2007 *Volcomics*, Space Gallery, San Francisco, California, United States
- 2007 *Volcomics*, Fuse Gallery, New York, New York, United States
- 2007 *Volcomics*, Claska Gallery, Tokyo, Japan
- 2007 *11 Spring Street*, New York, New York, United States
- 2007 *Street Art Show*, The Pure Project, New York, New York, United States
- 2007 *Vanguard*, Gen Art, Art Basel, Miami Beach, Florida, United States
- 2006 *1981 Rocks*, China Heights Gallery, Sydney, Australia
- 2006 *Give Me Shelter*, Exhibition to Benefit Earthpledge, New York, New York, United States
- 2006 *Tortured Soul*, Scion Dashboard Gallery, San Francisco, California, United States
- 2006 *Leave New York*, 131 Chystie Street, New York, New York, United States

Selected Bibliography:

- 2007 *The Vandalism Vandal*, New York Magazine
- Harif Guzman*, Animal
- 2006 *Big foot and Harif Guzman*, Skate Magazine
- Harif Guzman*, Oyster Magazine
- Last Hurrah for Street Art*, New York Times
- 2005 *Inimitable*, Italian Vogue
- 2004 *La Haculla*, Scion
- Ha for Volcom*, Vice
- 2003 *Harif Guzman*, LoDown Magazine
- 2002 Sport & Street Collezioni
- Harif Guzman*, Sugar Skateboarding Magazine

2001 *Harif Guzman*, Thrasher
Harif Guzman, Gear Magazine

Lectures/Panel Discussions:

2013 ARTLOG SoHo Art Crawl, Q&A, New York, New York, United States

Future Exhibitions:

2013 Armory Arts Week, New York, New York, United States

2013 Art HK, First edition of Art Basel in Hong Kong, China