



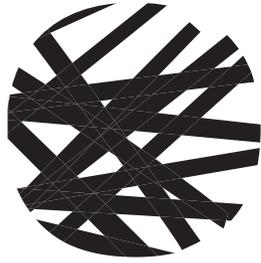
SAUC

Graffiti,
Street Art &

**Urban Creativity
Scientific Journal**

Desire Lines: Literal
Vol. 5 / N° 1

Urbancreativity.org



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Pedro Soares Neves

Executive committee

SAUC Scientific Journal Editor

Welcome to the 5th Volume of SAUC Journal !

We assume the front line of research promotion in visual signs as graffiti, street art, and urban design user experience, activities centered on daily needs, in collaboration with exceptional, eventual or festival occurrences.

In 2019 we proposed two themes: desire lines (paths created by need), and urban user experience (UX). The 6th consecutive annual edition of the Urban Creativity conference and activities was on 4, 5 and 6 of July 2019 in Faculdade de Belas Artes da Universidade de Lisboa (FBAUL). It gathered the most prestigious group of experts associated to our open access global flagship publications.

In this publication you can find part of the contents shared in the conference and activities of July 2019. Other contributions arrived through the open call process, with the review of our scientific committees.

The SAUC V5 Issue 1, "Desire Lines: Literal" is about:

Street art and heritage conservation: From values to performativity; Development of art in Kosovo after World War II "The artist's Art Works after the Second War and their similarities with the famous painters" ; The Local text of a city and public art: in search of a post-Soviet identity; The Brigada Ramona Parra and the art of muralising protest during the Pinochet Regime; From the street to the walls: the "yellow vests" movement in France; Red Army Graffiti: Reconstructing a lieu de mémoire; Conflicts of Memory: Red Army Graffiti in the Reichstag 1945-2015; Street Art in Lisbon.

With contributions from Norway, Kosovo, Russia, UK, France, Germany and Brasil.

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Street art and heritage conservation: From values to performativity

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Abstract

The present study re-evaluates the relationship between street art and the value-based approach to heritage conservation. The research presents the limitations of the value-based approach, which relate to its conceptualisation of stakeholders, experts and tangible preservation, as well as its distinction between present and past, and tangible and intangible heritage. In response, the paper suggests a performative approach to street art heritage conservation theory and practice. First, the paper introduces the notion of performativity within non-representational theory and its temporary, affective and relational aspects. Drawing further on the performativity approach, street art and urban studies, the paper illustrates and argues that the aesthetic experience of street art does not distinguish between past and present or tangible and intangible; instead, the experience is relational, socio-spatial, temporary and affective. Finally, the research offers a performative methodology for practising relations between street art and heritage.

Keywords:

street art, urban space, heritage conservation, performativity, non-representational theory, performative methods

Introduction

Street art, also called 'post-graffiti', is a hybrid form of visual art in public spaces (Irvine 2012). Street art has traditionally been unsanctioned, in the sense that it is 'made outside [the] formalized sphere of public art or without authorization or permission on property belonging to another' (Young 2014a, 146). Since the early 2000s, in line with the rise in information and communications technology, the commodification and mediatisation of street art has undergone rapid changes in form, function and content. Previously, street art was illegal and centred on traditional graffiti styles, such as large spray painted works known as 'pieces', the bubble-style letters of 'throw-ups' or 'throwies', and 'classic tags' (Young 2012, 298). Today, street art may be legal or illegal, and it includes both traditional graffiti and newer styles, such as guerrilla art, murals, stencils, street installations, yarn bombs, past-up posters and art interventions. While street

art was once considered a rebellious statement against authorities and capitalist systems, it has now become a counterbalance between 'commercial advertising and its assault on consumers' (Gavin 2007, 6).

With the growing popularity of street art over the past two decades, individual works have begun to be considered items of cultural heritage by international heritage bodies such as UNESCO (2013); national, regional and local authorities (Felix 2016, Schilling 2012, Chang 2014, Costa and Lopes 2015, Avery 2009); and academics (Mulcahy and Flessas 2016, MacDowall 2006, Merrill 2015, Burdick and Vicencio 2015, Hansen 2018). However, attempts to integrate street art into formal heritage frameworks and legal and material practices have not provided answers to the philosophical and practical problems of street art preservation (Mulcahy and Flessas 2016, MacDowall 2006, Merrill 2015, Avery 2009, Hansen 2016). Merrill (2015) explains in detail the challenges of applying formal

heritage frameworks to street art and graffiti; these mainly relate to the authenticity of these art forms such as illegality, illegibility, anti-commercialism and transience. The present research extends Merrill's ideas by re-evaluating the relationship between street art and the value-based approach to heritage conservation.

The value-based approach is currently the preferred approach to heritage conservation. In particular, Poullos (2013, 170) identifies this approach is applied by most major conservation authorities, including the UNESCO World Heritage Centre, national (e.g. US, Canadian, Australian and British) authorities and research and educational institutions (e.g. the Getty Conservation Institute). The value-based approach to heritage conservation is largely based on the Burra Charter (ICOMOS Australia 1999), and it can be defined as 'the coordinated and structured operation of a cultural/heritage object or site with the primary purpose of protecting the significance of the place', as 'determined through an analysis of the totality of values' (Poullos 2013, 172). The primary aim of the value-based approach, similar to the material-based approach, is 'the preservation of material objects with ascribed values, considered to belong to the past, from the people of the present, for the sake of the future generations' (Poullos 2013, 172).

In response to the broader literature on street art and heritage, the present research identifies the limitations of the value-based approach to street art. Mainly, these limitations lie in the approach's defined boundaries between experts and community members; people and objects; present and past; and tangible and intangible heritage. The paper argues that, in contrast to the claims of the value-based approach, the heritage values of street art and graffiti are not detached from the human body, frozen in time or ascribed to a material fabric. Rather, supporting Smith's (2006, 45- 47) assertions that 'heritage must be experienced, and heritage is the experience', the paper argues that the heritage values of street art must be experienced, and street art *is the experience*.

In recent years, given the limitations of material- and value-based approaches, heritage scholars have called for further attention to be paid to performative approaches (Haldrup and Børenholdt 2015, Bagnall 2003, Smith 2011, Grewcock 2014, Crouch 2010a). The

performative approach to heritage moves the focus away 'from the visual/symbolic consumption of objects and sites towards the actual (co-)presence of living, breathing, sensing and doing bodies with the objects and material settings provided' (Haldrup and Børenholdt 2015, 53). The performance approach to heritage opposes expert-based approaches, focusing instead on practices and performances— social, cultural and political doings of heritage (Haldrup and Børenholdt 2015, Crouch 2010b, Bagnall 2003, Smith 2011, Grewcock 2014, Crouch 2002). Schofield (2016) asserts that the performative approach to heritage, in other words the study of the everyday, provides a symmetric approach to heritage conservation and management; it accommodates multiple views and perspectives; everyday practise provides the views about heritage as people actively engage with it rather than a selective heritage expert group managing the change.

In the sections to follow, it will be argued that performative approaches to street art heritage conservation theory and practice can be preferable to the value-based approach. In making this argument, the paper will define the notion of performativity in relation to non-representational theory. Non-representational theory is an umbrella term for any theory or approach that engages with 'what people or things do and thus squarely engages with practices' (Müller 2015, 3). Lorimer (2005) prefers the term 'more-than-representational' in order to avoid reductionist approaches that are 'against the representational' – acknowledging that both approaches are needed; however, in this paper, the term 'non-representational' will be used. Non-representational theory is appropriate for both theoretical and practical work: first, it provides 'an ontology which takes mundane practices seriously' and, second, it provides 'various means of amplifying the creativity of these practices through various performative methods' (Dirksmeier and Helbrecht 2008, 2).

Drawing on the notion of performativity within non-representational theory, the present paper will establish an analytical framework for studying and practising street art heritage. First, the paper will introduce the notion of performativity within non-representational theory. Building on the performative approach within urban and street art studies, the paper will exemplify that the aesthetic experience of street art is relational, temporary

and affective and that it may comprise various forms of socio-spatial engagement (e.g. sensorial, emotional, affective and political engagement). Finally, the paper will propose a performative methodology for practising street art heritage. Underpinning this performative methodology is the idea that art- and practice-based research may generate a strong understanding of street art's material culture, social world and everyday experience. The methodology offers a creative, experimental and flexible way of studying and understanding the complexities of street art and its relationship to people, the cityscape and the everyday.

Limitations of the value-based approach to street art

Value-based management is defined as 'the coordinated and structured operation of a heritage site with the primary purpose of protecting the significance of the place as defined by designation criteria, government authorities or other owners, experts of various stripes, and other citizens with legitimate interests in the place' (De la Torre 2005, 5). The approach recognises pluralistic cultural values and a location's cultural significance, referring to 'aesthetic, historic, scientific or social value for past, present or future generations' (ICOMOS Australia 1999). Adding to this list, English Heritage (1997) included educational, economic, resource and recreation heritage values in its report titled *Sustaining the Historic Environment: New Perspectives on the Future*. The concept of a 'stakeholder group' is central to the value-based approach, and is defined as 'any group with legitimate interest in heritage' (Mason and Avrami 2002, 15). The value-based approach attempts to include different stakeholder groups and to protect all values at the same time. Although the community is at the core of the conservation process, it is supervised throughout, by experts or officials (Poulios 2013). Conservation aims at preserving heritage 'considered to belong to the past, from the people of the present, for the sake of the future generations' (Poulios 2013, 174). This approach focuses on not only preserving an artwork's material fabric, but also protecting the values that are ascribed to the material (Poulios 2013, 172). The authenticity of an artwork's site is considered non-renewable and mostly linked to the site's tangible fabric (ibid.).

The following paragraphs will present the limitations of the value-based approach to street art, which relate to its understanding of stakeholders, experts and tangible preservation, as well as its distinction between present and past, and tangible and intangible heritage.

The stakeholder concept is key to the value-based approach. However, one of the biggest challenges of street art is identifying the stakeholder group that should lead the conservation decision processes. Dovey, Wollan and Woodcock (2012) argue that street art and graffiti have traditionally fought for the urban commons and aimed at resisting incorporation into formal gallery space, thereby eroding the distance between viewer and artwork. In this way, it can be considered the democratic art form – able to be made and viewed by everyone. For this reason, street art may be considered a city's 'common good'; however, it is not feasible to include an entire city in the conservation decision process. In addition, heritage values are often multiple and conflicting, so stakeholders – whether they represent the government, businesses or community groups – may have differing opinions on which street artworks should be preserved, tolerated or erased; this may lead to conflicts between groups and their assigned values (Hansen 2016, Hansen and Danny 2015, Avery 2009).

Scholars on street art and graffiti (Ferrell 1995, Young 2012b, Dovey, Wollan, and Woodcock 2012, Young 2014b) identify that the challenge of maintaining a neutral position towards the aesthetic value of street art and graffiti relates to a perceived dichotomy between legal versus illegal art (i.e. true art vs. vandalism). This bias is commonly echoed in the mainstream media as 'tagging=bad / murals=good, illegal graffiti = vandalism / legal graffiti= art' (Lökmán and Iveson 2010, 136). Furthermore, Dovey, Wollan and Woodcock (2012) claim that our understanding of graffiti and street art is affected by the debate over whether such art is vandalism or 'true' art; in this debate, vandalism and art are commonly defined as opposites – one destructs while the other creates. The authors assert that, in itself, the debate over whether street art or graffiti should be considered vandalism or art interrogates conceptions and experiences of street art and the sites in which artworks are located. Furthermore, Young (2012b) describes that the legal and political discursive representations of illegal

artworks are associated with waste and criminality, rather than aesthetic style. She asserts that the law's affective encounter negatively shapes public perceptions of and reactions to illegal street art. In general, the value-based approach is criticised for its attempt to equally include all stakeholders and promote various values, as 'the promoted equity of stakeholder groups and values is theoretically debased and impractical' (Poulios 2013, 173).

The value-based approach emphasises community involvement under expert or official supervision. Waterton and Smith (2006, 350) assert that, although the Burra Charter emphasises the importance of community participation in the management process, 'the use of verbs such as "offer", "involve", "oblige" and "provide" relegate groups and individuals to audience status wherein they are required to "understand" the significance of the place under the "direction and supervision" of people with "appropriate knowledge and skills," putting non-experts in the position of the passive audience'. In the case of street art and graffiti, the experts and authorities responsible for preservation or removal are not only experts within the heritage field, but also representatives of state and city authorities (e.g. urban, road or railway planners; legal workers; municipal workers; members of the police).

One of the key limitations of the expert-based approach to street art and graffiti relates to Ferrell's notion of the 'aesthetics of authorities' and zero tolerance policies, which are still applied to uncommissioned artworks by city authorities across the globe (Young 2010, 2012b, Iveson 2010, Shobe and Banis 2014, Swanson 2013, Arnold 2019b). Young (2010) illustrates that police and city authorities tend to dominate political discourse through 'the authority of the authorities': authorities criminalise uncommissioned street art and graffiti and neglect to engage in communication, consultation and conversation with the local community around such art. Illicit images present a challenge within the 'legalised' city, which is characterised by regularity, order and control. In the case of street art preservation, unequal social environments are emphasised: those in a dominant position tend to prioritise the preservation of mural paintings, legal street artworks and (sometimes) the illegal works of famous street artists, while demonstrating little

to no consideration of artworks from lesser-known artists and neglecting the interests of other social groups and communities (see MacDowall 2006, Avery 2009, Hansen 2016, Burdick and Vicencio 2015, Herzfeld 2015, Hansen and Danny 2015).

The value-based approach considers both tangible and intangible heritage elements, but it understands the tangible elements to be ascribed with various values. With respect to street art and graffiti, the dichotomy between tangible and intangible heritage complicates the application of heritage strategies and frameworks (Merrill 2015, Hansen and Danny 2015, Dovey, Wollan, and Woodcock 2012). As an example, Hansen and Flynn (2015, 898) assert that tangible preservation with Plexiglas or Perspex may damage, rather than protect, street art. They assert that framing street artworks integrates the works into established social categories such as the formalised field of high art, which street art and graffiti have traditionally resisted. In turn, the technique reinforces the division between high and low culture and disrupts the dynamic relationship between the artworks and the community in which they exist, as the material protection deprives citizens of the right to experience the artworks in daily life (*ibid.*).

The value-based approach also draws boundaries between the past, present and future, and deals poorly with change (Poulios 2013, Waterton, Smith, and Campbell 2006, Walter 2014, De la Torre 2013). Hansen and Danny (2015, 911) assert that 'ephemerality and material impermanence are – somewhat paradoxically – defining features of street art, and that tangible preservation of street artworks may threaten this *in situ* definition'. There is a fundamental understanding within heritage studies that heritage meanings and values are not attached to artefacts, buildings, sites or time (De la Torre 2013, Walter 2014, Smith 2006, Waterton and Smith 2009). Rather, they are 'the results of repeated and ongoing interactions in the lived world of ordinary people' (Giaccardi 2012, 2). Heritage informs us more about the present than the past, because, as Crouch (2010a, 58) explains, 'heritage is not only constantly in the remaking – through, for example, festivals, the use of particular identified heritages in advertising, re-associations with new products and so on – but is always emergent in the present'.

Towards performativity

Over the past decades, scholars of art, culture and urban and heritage studies have imbued the notion of performativity with a broader meaning, generating what is today known as non-representational theory. Non-representational theory emerged in the mid-1990s under the influence of Thrift (2003, 2008), partly out of concern for the limitations of fixed representations and the symbolic and semiotic ordering of the social world. The theory does not neglect representation, but rather emphasises that 'practices, affects, things – [are] intertwined with the production of meaning' (Müller 2015, 3). Simpson (2009, 7) notes that 'non-representational theory is not in fact an actual theory, but something more like a style of thinking which values practice'. It incorporates a range of theories and philosophical traditions, including those of Michel Foucault, Michael de Certeau, Maurice Merleau-Ponty, Henri Lefebvre, Gilles Deleuze, Pierre Bourdieu, Judith Butler, Bruno Latour and others. The theory takes inspiration from interdisciplinary fields including (but not limited to) cultural geography, urban and cultural studies, performing arts, body and emotion sociology, performance studies, feminism and political geography (Vannini 2015).

In contrast to the value-based approach, non-representational theory stresses the relational, changeable and affective aspects of the world. Four key performativity approaches are emphasised: a) the world is relational and made through performative practice; b) the world is always in the making; c) the world is affective and d) non-representational research is performative and experimental (Thrift 2003, Dirksmeier and Helbrecht 2008).

Within non-representational theory, performativity is rooted in everyday practices that understand the 'social world' as continually reproduced through performances of doing and acting. It describes 'practices, mundane everyday practices that shape the conduct of human beings towards others and themselves in particular sites' (Thrift 1997, 127). Everyday practice refers to the ways in which people routinely interact in everyday life and the ways in which they physically interact with their material settings. Non-representational theory acknowledges that

the human body and the material world (consisting of technologies, material objects and nature) are interrelated, and 'the world is made up of all kinds of things brought in to relation with one another by this universe of spaces and through a continuous and largely involuntary process of encounter' (Thrift 2006, 139). Within non-representational theory, aesthetics is not considered an autonomous entity or a subdivided system, but an experience that emerges through socio-spatial practices, embodied actions and events, and temporary and affective processes. Drawing on non-representational theory and Lefebvre's conception of the social space, Samson (2015, 311) asserts that the aesthetic experience of urban design never pre-exists before social engagement, and 'that all forms of social experiences take shape through space'. Social space, as Samson explains, can be 'understood as an extension of the human body and the human senses' (Samson 2015, 294). It 'is produced by the people interacting and moving through it ... people shape urban spaces as a social product of their everyday life and routines' (Samson 2015, 294). Thus, aesthetic performativity is 'an experience, which emerges 'from the conditions by which the material design relates to the social and how the social (the citizen, the viewer, the visitor) performs actual sensorial engagements with the material environment'(Samson 2015, 299). In more detail, aesthetic performativity refers to relational processes that bridge the link between the physical design and the experience of a space, as well as the social life that reacts to it (ibid.).

Furthermore, non-representational theory emphasizes the affective dimensions of the world. Affects are 'properties, competencies, modalities, energies, attunements, arrangements and intensities of differing texture, temporality, velocity and spatiality, that act on bodies, are produced through bodies and transmitted by bodies' (Lorimer 2008, 552). In Spinozist and Deleuzian philosophy, bodies are not only human bodies, but also the bodies of buildings and objects – the fabric and form of the city (Samson 2015, 318). Samson (2015, 318) asserts that 'affect between bodies could be understood as dynamic relations, for instance, the human social body and the urban environment, its design and architecture'. More specifically, affect 'concerns how urban space, including both its materiality and practices, affects and produces human social life and interactions' (Samson

2015, 319). In this respect, affects are always relational 'in the sense that they produce ties between people and their surroundings' (Samson 2015, 319).

In contrast to the value-based approach to heritage conservation, which distinguishes between past, present and future and sees the past as fixed, non-representational theory sees performance as an event that occurs only once and in the present: as 'the art of producing the now' (Thrift 2000, 577). For non-representational theory, the world is always in a stage of becoming; this is a continuous process whereby 'things and thoughts advance or grow out from the middle ... that's where everything unfolds' (Deleuze 1990, 161). Non-representational theory engages with the ways in which we should think about change. Using the concept of an 'event', the theory focuses on 'the new, and with the chances of invention and creativity' (Anderson and Harrison 2010, 19). For example, an event such as a destruction may become part of a transformation heritage, giving rise to the possibility for something new to be created from something old (Holtorf and Kristensen 2015).

Aesthetic performativity of street art

Focusing on the notion of performativity within non-representational theory, urban art and street art studies, this section illustrates that the aesthetic experience of street art is relational, temporary and complex, and may include various forms of socio-spatial engagement (e.g. sensorial, affective, emotional and political engagement). In particular, it focuses on the socio-spatial, temporary and affective doings of street art.

Socio-spatial, temporary and affective doings of street art

Considering the notion of performativity within non-representational theory, the experience of street art can be understood as a performative act involving sensorial, emotional and embodied interactions with the artwork and its material world. Social engagement with street art emerges in the relational space between the artwork and its viewer and through socio-spatial practices and sensory-sensual experiences.

Street art socially engages an individual, social group or community through everyday socio-spatial practices, such

as walking, writing, painting, touring and photographing, as well as through events such as street art festivals, street art tours and workshops and social and collaborative programmes and projects. De Certeau (2010, 883) explains that practices such as walking provide people with a means of producing a place: 'walking constitutes a paradigmatic illustration of the force of practice and its role in the ongoing (re)production of place'. With respect to place and identity, a person's experience of street art during a walk is facilitated by his/her relational experience of thinking about and feeling the surrounding physical environment. In this regard, socio-spatial practices such as walking may have a transformative quality by bestowing place identity and belonging to street art, as well as by building ties and increasing interactions between community members, social groups and places. Street art engages in political and social causes through its discursive representations of signs, symbols, words and images. However, political street art involves more than symbolic, discursive and visual representation. According to Rancière (2009, 23-24), 'political art is not that it might choose to represent society's structures, or social groups, their conflicts or identity, but rather the very distance it takes with respect to these functions'; in other words, political art shows an important 'ability to displace perceptions, to influence associations and to challenge the sensibility that makes art political'. With reference to Rancière's notion of political art, Jein (2016, 104) argues that street art is political 'not in the sense of any conventional political ordering or rationalized manifestation, but rather as an aesthetic process understood to interrupt the frameworks of identification and classification for the political subject'. According to Jein, street art is political only when it interrupts senses (e.g. the police order): 'through its material performance of the ephemeral and aesthetic interruption of the smoothness of public architectures. It calls on viewers to stop and look, pause in the flow of orderly departures and destinations that cause us very often to miss the cumulative presences that make urban space a public space' (Jein 2016, 103). In other words, political street art not only challenges established social norms and structures, but it also demonstrates the performative power to displace perceptions, challenge sensibilities and influence associations through its playfulness, illegality, ephemerality, visual dialogue and communication.

Street art ruptures people's sensory and momentary experiences as they pass through urban space in ordinary life. Jein (2016, 96) notes that street art is a form of art in which 'aesthetic identity is rooted in everyday sensorial experience: first, by its inseparability from public space, and second through its ephemerality'. Furthermore, she asserts that 'public space is street art's material resource, without which it loses its specificity, a characteristic that displaces the distinction between art and the real as spatially articulated by the gallery and museum, and which implicates art and the everyday of the street'. Such art cannot be separated from the urban environment or its viewer. As Young (2005, 72) comments, 'it is not possible for the citizen to look at the city without also being in the city: there is no separation of viewer and object as there might be with a painting in a gallery'. The experience of street art in urban space comprises a broad range of senses, including the movement of cars and people, as well as city tastes, smells, sounds and physical textures. Street art triggers people's sensory and present experiences, rather than their learned or long lived experience (Pløger 2016, 12). Street art is part of an urban space and, as Pløger (2016, 263) asserts, 'urban space means being situated in unforeseeable socio-spatial configurations and in moments of now-here and now-being experiences and a 'city life is, in its density, intensity, fluidity, and multiplicity, always a space of eventalization'. Mulcahy and Flessas (2016, 11) explain that experiences of street art are mediated by the city's constantly changing environment with respect to 'the taste of pollution; the smell of dog excrement or takeaway food; the noise of cars and conversation; and the feel of jostling bodies on the pavement'. In this regard, experiences of street art are never replicable, but continuously affected by the changing urban environment and shifts in time (i.e. day vs. night), season, colour, light and the movements of humans and non-humans. Pløger (2016, 261) stresses that 'any art practice is a performative and eventalized space. The art practices rely on now-here and now-being forces such as affect, emotion, gaze, experience, and what is taking place'.

Street art concerns affective experience. According to Young, affective encounters with images are more than visual – they are embodied and inherently haptic. According to her, a haptic encounter with an image is 'a

hugely complex moment which manages to incorporate the imagined physicality of the image, its sounds, smells, look, touch, our memories, our projections' (Young 2012a, 81). Street art is an experience – a body register; it opens a path to feeling and seeing the world differently, thereby transforming the passive body into a body that actively engages in everyday life. An example from Cunningham's essay 'Street art repent' is apt for describing how street artwork can affect a person's everyday life:

Sometime later a lady contacted me. She said that she walked past the portrait every day on her way to work. She would stop by the portrait and start to listen to the sounds of the bay. And she would continue her walk listening. I find beauty in that. No longer was the walk just from home to work, but from home to being a part of the world around her. (Cunningham 2015, 21)

In this quotation, the passive body is exemplified by the woman's routine and mechanical walk from home to work – an impersonal flow of her body in the 'everyday'. Her body is active when she experiences the affective space between the painting and the surroundings – a space in which she is sensuous and emotionally in touch with the world around her.

Young (2014a) notes that street art has affective, emotional and enchanting qualities; it causes surprise. She (2014a, 149) explains that, to be surprised by street art is 'to [be] grasped or seized by something, captured, taken over, a sensation that can literally stop a spectator in their tracks, as they pause to look at a word or image on a wall'. She illustrates that the experience of street art may evoke both a negative and a positive reaction. The negative experience can lead to negative emotional projections such as anger, frustration, disgust and outrage, while the positive experience can lead to delight, joy, gratitude and hope. Street art of merit seeks to convey a balanced portrayal of life with both positive and negative aspects. It portrays 'paradoxical and diametrically opposite emotions (such as satire, irony, insult, death, martyrdom, and pain) that are closely intertwined in artistic expressions' (Abaza 2016, 324).

Performative methodology and everyday heritage practice

Non-representational theory is useful for carrying out practical work in the social sciences and humanities. Similar to representational research, non-representational research uses traditional qualitative methods such as interviews (including in-depth interviews), focus groups, observation (including participant observation), diaries and photography. However, the difference between this approach and more traditional methods lies in the style of research (Vannini 2015). Non-representational theory aims at breaking the divide between researcher and research object, expert and community or ‘us’ (e.g., researchers or audience members) and ‘them’ (e.g., participants) (Douglas and Carless 2013, 58). Instead, non-representational theory encourages researchers ‘to embrace experimentation, to view the impossibility of empirical research as a creative opportunity (rather than a damming condition), to unsettle the systematicity of procedure, to reconfigure (rather than mimic) the lifeworld, and in sum to learn to fail, to fail better’ (Vannini 2015, 15). Non-representational theory provides a practice-based approach to understanding material culture, the social world and everyday experience. This practice-based approach ‘represents a move away from analyses of the often spectacular and individualised culture’ towards the ordinariness and often ‘collective “competences” of the “practical”, “material”, and “embodied” everyday’ (Ebrey 2016, 166). It provides ‘various means of amplifying the creativity of these practices through various performative methods’ (Dirksmeier and Helbrecht 2008, 2).

Law and Urry (2004, 392- 393) assert that non-representational research methods are, in themselves, performative, because they ‘have effects; they make differences; they enact realities; and they can help bring into being what they also discover’. Performative research methods find inspiration in the study topic and use the body to witness events (or experience sensory reality) and study the ordinary and mundane, in order to re-configure the thinking, sensation and presentation of the research (Latham 2003, Dewsbury 2009). The performative turn in the social sciences and humanities engages with creative arts and creative practices such as performance, visual art, theatre, dance, graphic mapping, improvisation and

sound production (Boyd and Edwardes 2019). It focuses on habitués and repetitive practices in order to unfold embodied experiences and the everyday social world. There are no prescribed rules or singular method of non-representational theory, only an attempt to understand the studied phenomena (Vannini 2015). Drawing on experimentation and performative methods, non-representational theory attempts ‘to reweave relational interactions between people, places, environments, and technologies that might alter, or create a new, our sense of place, presence, embodiment, spatiality, and temporality, while enacting a critical consciousness of a politics of the everyday, both analog and digital’ (Sheller 2015, 130). Schofield (2009) expresses that, in order to achieve more inclusive heritage management/conservation, researchers must analyse the interactions between people and their everyday physical environments. In his opinion, ‘heritage should be about: the everyday, the everywhere and something for (and of) everybody’ (ibid., 112). He asserts that, by studying the everyday (which he defines as a symmetric approach to heritage conservation), researchers can achieve a balance between tangible and intangible heritage, as well as the engagement of all forms of sensory representation (i.e. smell, sound, taste, sight and touch).

As presented in the previous section, street art is not only imagery, but it also integrates city life – its atmosphere, its public space and its ‘everyday’ sensory, affective and embodied experience. Thus, the practice of conserving street art must engage with not only the multiple views and perspectives related to its image, but also its relationship to the cityscape and everyday local life. To promote this end, performative research methods may be used to explore performative practices and the sensory inventory of urban life; in particular, such methods may include ‘soundwalks’ and bodily interactions (Paquette and McCartney 2012), ‘smellwalks’ (Henshaw 2013) and investigations of rhythm (Edensor 2012). Pink (2007) offers ‘walking with video’ as a phenomenological research method to capture the sensorial elements of human experience and place making. This method may be used to study people’s sensory embodied experiences of street art and its relation to place and the physical environment. Arnold (2019a) suggests that researchers draw on aesthetic practices such as psychogeographic walking

and urban photography when studying the aesthetics of cities, including the aesthetics of street art and graffiti. She does not treat these aesthetic practices as a scientific research method, but rather as open-ended city wanders – experiments and artistic practices in and of themselves: ‘aesthetic practices encourage different and creative ways of looking at the city, enabling spontaneous and playful encounters that are concurrent with artistic practices’ (Arnold 2019a, 14). Through the aesthetic practices of psychogeography and photography, she is able to ‘explore the aesthetic displays of policy in the city whether it be through the visual evidence of graffiti removal, a revelation on how space and infrastructure are used, messages written on walls, or insight into the value of spaces used’ (ibid.). These aesthetic practices enable her to gain a deeper understanding of the city’s political possibilities and to engage with the material, social and temporal dimensions of the city’s graffiti and street art. Hansen and Flynn (2015) propose ‘longitudinal photo-documentation’ as a method of preserving and protecting street art and graffiti. They claim that, in contemporary literature, a hierarchy of aesthetic value exists; in this hierarchy, street art is often documented, but not graffiti. Moreover, the negative curation of local authorities often leads to the spontaneous removal of both street art and graffiti (ibid.). Longitudinal photo documentation is a form of data collection that allows researchers to document single sites over time and to subsequently examine street art and graffiti as a visual dialogue or performance. The method mainly involves photographing a particular wall repeatedly over a particular time span, with the aim of capturing everyday forms of graffiti and street art alongside more recognisably ‘artistic’ images and visually ‘offensive’ tags. To demonstrate this technique, Hansen and Flynn (2015) photographed a wall in North London over a period of 36 months, capturing its changing landscape and allowing its street art and graffiti to be examined as a visual dialogue between artists, writers and community members.

Jorge Otero-Pailos (2016) proposes ‘experimental preservation’ as an alternative approach to traditional preservation. In contrast to conventional heritage practices, which select aesthetically pleasing objects for preservation, experimental preservation chooses ‘objects that that might be considered ugly or unsavory,

or unworthy of preservation, objects that might have been ignored or excluded by official narratives’ (Otero-Pailos 2016). The primary aim of experimental preservation is not to maintain the material fabric, but to experiment with the *quasi-object* in order to advance knowledge about the preservation technique, test the artwork’s potential as a heritage item and study the interrelation between the artwork and the community.

Summary and conclusion

This paper has reviewed the relationship between street art and the value-based approach to conservation. It has examined the limitations of this approach, which relate to its understanding of stakeholders and experts and its differentiation between people and objects, present and past, and tangible and intangible heritage. In response, the research has called for greater engagement with performative approaches within non-representational theory in the study and practice of street art heritage. Contrary to the value-based approach, performative approaches address street art’s crucial relationship with everyday life and change, as well as its relational, embodied and affective components.

The research has argued that the heritage values of street art are not tied to any material fabric, but they are ascribed in, constructed by and experienced through the human body. Drawing on the notion of performativity within non-representational theory, street art and urban studies, the paper has demonstrated that the aesthetic experience of street art is relational, temporary and complex, and may include various forms of socio-spatial engagement (e.g. sensorial, affective, emotional and political engagement). The research has also illustrated that the experience of street art is social and relational because it is experienced through the body, and any human activity (e.g. ‘visual activity’) occurs through/in space.

Furthermore, the research has introduced a performative methodology for practising street art heritage. This performative methodology integrates broad, diverse, flexible, creative and experimental methods for understanding material culture, the social world and everyday experience. Performative methods may promote research based on art and practice. According

to Ebrey (2016), the practice-based approach to culture and cultural policy is more 'inclusive' and grounded in everyday processes than expert-based models. Performative methods invite researchers and heritage practitioners to take a new approach to street art heritage conservation theory and practice. In contrast to value- and expert-based approaches, which aim at maintaining the material fabric of street artworks, performative and experimental approaches (e.g. experimental preservation) use material practice as a tool to advance knowledge about a preservation technique, to test an artwork's potential as a heritage item and to study the interrelation between the object and the community.

The performative approach to street art conservation theory and practice suggests that conservation should abandon the idea that art is an abstract category with symbolic values and aesthetically pleasing representations and instead consider art through the lens of aesthetic performativity and various doings (e.g. political, economic, aesthetic and social doings). Conservation should shift its focus away from the time divisions of past, present and future and develop a greater appreciation of the temporary aesthetic of street art, which may involve destruction and discontinuity. It also needs to release its adherence to tangible and intangible heritage divisions and move towards an understanding of socio-spatial and relational processes and practices. In other words, conservation must focus less on tangible preservation as the preferred means of protecting street art and instead use creative and experimental approaches to generate new knowledge about street art and its relationship to people, communities, power, space, place, temporalities, events, cityscapes and the everyday.

The present research does not wish to discourage representational research; rather, it seeks to encourage both representational and non-representational research. However, it suggests that there is a need for heritage conservation to move away from the 'representationalism' of the value-based approach, which frames the world and heritage through rigid subdivisions that are frozen in time and space.

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Development of art in Kosovo after World War II

“The artist’s Art Works after the Second War and their similarities with the famous painters”

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Abstract

At this article we wanted to present the Art Works of Kosovo famous artists after World War II and their influences with famous artists from world. This study shows the liberation of the man under the Yugoslav regime at that time. There are few notes for our artists from Kosovo,our tradition , the creativity that was very deficient and it had been touched by social topics ,workers often suffered where the epic-historical legends and folklore sprout. Schools in Albanian were also lack and for that it was difficult for people who would spread the healthy figurative-visual culture,while in Europe was cultivated in great numbers. First of all we have mentioned Albanian Social Art and then we continued with Kosovo’s artists.

Keywords: Art, colour, feeling, influence, motive,figurative –visual culture, painter.

Topic : The artist’s Art Works after the Second War and their similarities with the famous painters

The local art works were distinguished by storied motifs, then old elements of architecture. The spiritual was replaced respectively by the traditional, and in their Art Works the main motive of Kosovo’s people was the environment. The colour was noble, the elements were folkloric (it is still transmitted today), architectural, cobbled streets, towers ... It was more expressive and dramatic, since time and reality lived in this drama, while expression came from out, a bit like late in us. But our question are : -Did we have an artist that has the individual specification that enriches artistic creativity in Kosovo ? Or were they all alike? Obviously, the motives were similar, and the assets were enriched from outside the country. They were very heterogeneous about the psychological range. Were there tactful actions?

1. Introduction

After World War II, a retrospective exhibition of Kosovo’s painters with motifs from two wars is organized at the Museum of Kosovo. Not all artists of that time could be introduced, but the exhibition contributed greatly to the art. Albania at that time spent 50 years of hermetic closure in the field of art by the communists and it was normal to create artistic monuments of great sizes, too grotesque. Albania created art of realism and socialism,

while Albanians of Kosovo got from the Europeans a little modernism, they can express a little individual art without political principles. The creativity of these Kosovo’s artists was shown through warm colours, motifs from the past (Kosovo’s people do the same and in now a days), overflowing Kosovo’s landscapes, portraits of Albanian people, typed with psychology and other artistic features. In Albania, however, the workers were introduced to working in factories, long stature, large hands and swollen

chest. Beautiful and simple faces, were happy with the system of that time, or sometimes dictators were involved in factories. An artist was reluctant to express the truth of that time.

The Art Works of Albanian people were tactful and intimate, the ambitious political Albanians of Albania, under the fear and invisible guidance of the system. Individual artists from Kosovo contributed to the breaking down of local definitions, which simultaneously reflect the influences from the events and trends of the contemporary world. Even today, in our art there are chronologies and the starting point of the themes. The thematic meaning had post-war pluralism, which were influenced from many different schools, but very soon most of the artists will be eliminated and they will be formed as creative names.

They flooded with realism, intimacy, impressionism, expressionism, and analytical cubism art. Analytical cubism in our centers creates enformel as a direction, and can be considered as the first independent direction under the streams of contemporary figurative movements. This was only the transient adventure of our artists, they were quickly rejected because they gave new meaning to the tendency for research ventures. In parallel, they flooded into Balkan, but also European. This is assessed as a sign of maturity and personal finding by artists.

Then, some movements like neo-fiction, pop art, combined paintings, transvanguard art, can be seen in some of them here, but the primacy in their compositions goes beyond the currents abroad. We always remain at this time. Most people from Kosovo have no oscillations within movements: constructivism, dadaism, hepining.

Muslim Mulliqi, was a representative of pictorial painting, a poetic expression. His first compositions: "Sharraxhinjtë", and "Hamajet", expressed the human drama, suffering for existence, facial expressions especially the eyes. While Germans expressed the theme of degradation of morality, family tragedy, collective depression, corruption, drugs, alcohol, hatred. Mulliqi was more individual, less protestant than the Germans who followed the expressionism. Mulliqi had the world of art more in his own mind, but had to awake that unfairness and silence of the world, to rise above it. He expressed expressive dramatic

expressive feelings with octachillus and reddish-yellow, especially in these compositions dominating pastries, in hands with undefined drapri clothing. The dress was like an incomplete overlay of anatomy because the artist wanted to maintain the functionality and expression of hands that seemed characteristic. He uses the heaviest range, reflecting his early childhood, family poverty, difficult conditions. The creator was under individual concerns, I can not say quite personal because he was also national here. Compositions "Halili and his family", "Junik Tower", these are gradually downloaded from pastries, the painting becomes cleaner in content. The Towers content creates game figures, all of this carries it behind the memory of the towers and impressions. You got a very dramatic Mulliqi's expression.

If we analyze the other spatial elements that this artist uses, they are white-tailed. The "heavenly journey" composition, the figures look moving, some are walking, but how original is it in these paintings? The background is presented with light tones of light, while the images with very strong, cleaned images. Objects are harmonized throughout the environment. The figures look like reverse, some with rhythmic light movements, we also have contradictory figures, very special movements. But how original are these Mulliqi's figures? They are similar to the painter Marc Chagall. Chagalli before Mulliqi has put the figures in the same space with characteristic movements that weigh nowhere, roll over the whole composition. Chagalli's figures are in varied moves, just as Mulliqi puts them in these moves, only that Chagalli uses cleaner colours, separates them, emphasizes them, makes them more natural. Figures like Mulliqi and Chagalli are grouped and scattered on the sky background. The composition "Involvement of New Spaces" has elegant and rhythmic movements, all of which resemble Chagallin. Therefore, Mulliqi can not call the original and unique artist. Mulliqi's figures appear two times as a balance in the upper part of the composition, but do not lack the inner world in them. Man breaks out of the ground, releases into space as a shell toward new horizons, the same as Chagalli did. Chagalli used it as a symbol of width, the same was likewise used by Mulliqi. Both artists are afraid that images will not be distributed to space if they are not alive. "To shape those figures in such a way as to behave as crazy," says Friedrich Nietzsche. Greeks from the same

fear suffered because people who they were dying and gave a smile because it was a living sign of life. Neither artists do not allow nature to be accurate with the figure. At one angle this is right, the artist expressed himself on the canvas, but the artist has no gratitude for the past and the likeness, but how can an uninfluenced artist exist and be asked to be himself? But if he returns to the cave, in a complete darkness, without ever dreaming of the light, he will again paint the darkness, for it is the only image that surrounds him.

Nebi Muriqi, presents traces in his metaphysical world, but it is not the one behind the world reality as well. The rhythm in his painting possesses disturbances, narratives of multiple importance. He also uses symbolism. Brush movements are concise, very dense, broad, containing fantasy and surrealism. His creativity would be divided into two parts: drawing and painting. In the "Pilgrimage" cycle, represents the figure of a walking man, the colour structure represents the shade of the rocks, the white colour used on the top of the mountains, which is the symbol of the Nemuna Mountains. If we are in the colours, Muriqi does not mix them, he uses them directly from the tube, without transforming, eg.the color of the green, the original of the meadows, lying in the composition. The blubber in it splits on human figures. Here we notice the consequences of hunger. The tendency of globalization of the problem is like trying here. In the second art work from cycle called "Trunk", there is only one continuum, nothing more. They are Kosovar landscapes. Colours also directly from the palette, are warm but also cold. The trunks are presented as fairly right, the configuration of the Nemuna Mountains. We also have poetry, because the boulders come to be experienced by the artist in a deep breath. It is distinguished by the cold colours with symbolic and social elements. How original is its creativity? There are also influences from Muslims, especially in the blue spaces, people distracted by the sky, who dominate the cold colors. Muslim from Chagalli, Nebiu from Mulliqi. It is an evident path, clear of the similarity. But it can not be called an identical copy because Muriqi presents the woods, after the imagination.

In the drawing there are epic elements, but a little distanced from the paintings here. The similarities with the painting are great. "Starry Awakening" is a work of great

content, is the integration of drawing painting. It specifies the anatomy, especially the "kroki", creating shade and light. As a drawer it is better than a painter. The first cycle "Man and Space" is essential to include the act in space in different positions, with dynamic lines, especially with psychology. The drawing has precision obviously, then compresses a lot of figurative rhythm. How many original orders does his work have? This comes from the features of our environment but incorporates poetic treatment in relation to form and space, the starting point is from a realistic act, and then begins to deal with it. It's a monumental, dynamic, dynamic and anatomical precision. The drawings were lavished with a nuanced gradation, with extremely clean lines, safe times and unsafe times, but the foremost captures the accuracy of the form. Even in this artist inspiration is nature-man and the circle in which he lives, so our art lives in extreme poverty, and in unrealized dreams.

The point of view from a technical drawing looks to be a good realized as a culmination The Art Work called : "Children Games" is drawn the grief of the past difficult and in nowadays life. The figures stand very thoughtful, static so, from they can tell to us about the difficult life events. Here we have the psychology and the real Kosovar outside. Kosovo's poverty and man-object, which from the hand of the artist somehow stand out to express this spiritual misery. Many expressive motives, between the dream lies in this work. In the drawing (Art Work) "Truthfulness of ash," reflects the lion with many figures of flora and fauna, where in the opposite is stands the "Prometheus", but the gaze is embedded somewhere deep in the distance. Around this drawing are figures from everyday life, dancing, horse, portrait of a girl, overturned cups he sees in reality brutality and injustice, unhappy with the truth flew into fantasy. "Artists of all time have discovered that there is some force in brutality," says Nietzsche. then, many qualities of weakness work on the feelings of the artist, for the artist is very aware of the events.

The female act is depicted in drawings, it begins with the embryo and develops figurative events with phantasmagoric movements. The female act takes on the monumental form, it looks like a sculpture of the right proportions. "The Consequences of War", here is the arrow, the index finger, the zebra, and the roadmap. All

this resembles the flame coming out of the glass. About the composition we have moving figures that look like running, sometimes static and protracted.

Man appears very stable, trustworthy, wise, hospitable (common habit in Kosovars). All this comes out of a real-suffering magma. The art can not escape in vain to the truth as Nietzsche had thought. 4. "No artist can abstain from reality," writes Albert Camus, Reality and dream come together, mix in art at Muriqi.

In his latest Art Work from the cycle : " Bjeshkët e Nemuna" , along with the portraits of the highlanders, the beautiful female act that has original folk elements, also uses geometric objects: spheres, cubes, in the form of beads. Behind the scenes it deals with the Venus eye, the symbol of the fabulous beauty of ancient Greek art. The skin begins to pulsate, the beauty of the woman is released into the compositional space, here he cries of the freedom of women from bias, because in Kosovo these horrors are still current. This message he visualizes, protests and revolts the female body. Women no longer have to endure, things have long gone, they have to shrivel. They are stubborn, they testify that there is much that is worth it. This is one of the messages not to be enslaved even though men are allowed to do so. Always the word is for the Kosovo woman.

Conclusion

Thus, in the Kosovo's art of the former Yugoslavia there was no dominant style but a range of influences on the Albanian tradition that used realism, intimacy, impressionism, expressionism and analytic cubism, then also neo-impressionism, and even abstract expressionism. At this time the style remained in the selection of painters who could never dominate the world art market. Their art was not the art of concepts, but folk and pathetic inspiration. There was no style, and styling is known as the power in art, and unity is the most provocative. This art was neither one nor the other. How much can we say that it was Modern Albanian Art? Even for this, little can be said. It was neither the art of time nor of the future, it was delayed in time.

Art Works from artist -Xhevdet Xhafa, where the form is a key element and it's summed up in it's youth with social

themes. "Autobiography" is the name of the work where Xhafa emphasizes the subjective character, very intimate and expressive. In Xhafa we have no poetry, but cast things, rubbish wastes in the fabric, and this is termed as a common procedure of contemporary art, there is no overtaking, finding, new flow over time, but only passing time. What can be distinguished is careful cultivation of things, which when placed in the composition, they create a balance and aesthetics.

The compositions are embedded in materialized forms, and are distinguished by ethnography, contrasts of neutral colours, and primary ones, and even a lot of small rags are painted in colour, concretely old fashioned knit by the folk master. Xhafa had artistic dignity, at the time when paintings and colors were the main elements, he used shoes, full-grain bean fillet as an indispensable symbol of human daily food. He relates this to the poverty of Kosovo, the beans that poor families used every day. The compositions are singled out with plasticity, psycho-social expression, always with a style of answering.

In the shallow background are accents of red, yellow, blue in gray, as well as light-shadows on the frame of the square, the cross then diagonales. The shape of objects that I can not say stands high in artistic value, because we have more textile than color. Xhafa is more like a tailor craftsman than an artist. He links life with art, himself to work, objective truth, under the filter of that subjective. Herman Hese does not in vain says. "The artist can arise from something tangible and lead to deeper abstractions.". Then, in Xhafa, we find no vulnerability, only abstraction and craft. But it can not be denied instinctive and spiritual, but it can not rank as precision and control, but unconscious, just as Jackson Pollok did.

At Nustret Salihmihqi, there is the composition of architecture and the figure. Form is created under childish naivety, there are no proportional and logical laws. His world view is very clear and defined. His world is extremely grotesque. The art of being outraged, irreversible and spiritual sincerity.

Drawing spontaneous with the coincidence laws of the surface, is straightforward. The composition is flooded with colour, but only on superficial thin layer, and looks like an aquarium. The first plan possesses spontaneous ideas and is placed in the center of the composition, this is noticed

in all his works. We have warmth, fantasy, psychology, labile figures, sometimes occurring at the edges of the composition and at times in its center. We also have lyricism, human figures derived from no logic and moving unthinkably in space. He composes them figuratively and spiritually. We also have folklore in the third plan in order for every figurative form to find its expression.

The colour is very harmonious, and we see a definition, revival of the forms of medieval frescos (not to materialize their content) but to reveal his imagination. Characteristic is the figure of a man who loses the anatomical shape and melts it in the shape of a human head. He presents it somewhere in the air, or on a pillar, or turns horizontally into the left part of the composition, and all this does not have free space movement.

His world is expressed through the aesthetic game focused on the linear context. Free theater, albeit a bit absurd, but it tries to soften this absurd to free it from the impossible and take it to the dreamer. He sets the game and from this game he still belongs to himself, the most invincible kingdom, the only where the man is given and is also all over.

Images are on the move, metaphysics, antiquity of civilizations, harmony, chaos and all this resembles a drawn scene a combination of lines and colours in the rounding of figures of animals and humans. What is the man in Salihamixhiqi? Angel? It is because he carries a sense of self-righteousness, and this convinces me to believe that no work in itself is aimed at the attraction of chaos, the irregularities seen in the scattered form of the composition, but the spiritual harmony, the rule and every character preserves the delirium in the soul. But, the meaning of man is often sarcasm, grotesque and comic. His whole universe is summed up in the game, being without identity or even hidden identity.

Rexhep Ferri, is a painter of figuration, deals with the human figure in a very wide-ranging treatment, with imaginative-minded vision with horizontal right hand posture, and with characteristic looks. The whole accent focuses on the psychology and gesture of the character, his proud and very lofty attitude. They have a monumental attitude, complete silence, but of an associal character with a bright and neutral background. It is a foretaste of dramatic and imaginative-fantastic relationships, which we concretely see in the compositions "Waiting", "A Day later", "Two Figures".

Characters are always presented without a sketched head, body and limb, connected times of the times closed. Also sparkling purple or purple Balkan colours. This asymmetry he uses intentionally and the paintings are slightly to the right, entirely depending on the concept of the work. The art work called- "Myth of man and woman" draws on the dark colour, drawing behind the man's character, and the woman invites him to a red-painted door, but the gravity of love here loses.

The lines are curved, more straight than broken in figural constructions. Shadows are also particularly present in the costumes of the character, but are cut with pieces of curvature, and none of the pieces are superfluous but fit for human dress. The spirit is related to the form language. It spreads on the curtains that Ferri creates on as dramatic as equally relaxing textures. To the vertical stretch of Shadows that tend to emerge from the Walls. The doors and windows side by side and between them are like awakening from dream to waist and vice versa, which seems unpalatable. The slow and frozen sound accelerates in relation to the density of the images. The melody that I feel in the entirety of the work from the shadows arrives as a symphonic poem and as a tuned chord. Why did Ferri use the shadows? Not our shadows, those already, nor those of appearance, attempt for the shadow of the soul that turns evil, the dark side of the unconscious. The heads are missing from these figures and shadows, as the figures are looking for the road, but if we put their heads on them they will find the way. Then, we have the mutilated portrait of the Albanian, as a purpose of a mirror of time, in which we look at our past and present. The Albanian profile is closed mouth, with cavity eyes, mutilated body, poses as an implacable mumble, continuing further with the humor of the human being-Albanian.

Torso is completely mutilated in the fabric of Ferri. It is presented with the tragedy of the Albanian people, and the existence is turned into historical motto. So a story confessed to the means of modernity (line-form), so it is existentialist. He represents man after creation, just as the image itself will be, or as the artist himself wants to present, chooses fate itself, defines it. The man in his painting is alone, without God and without the artist, no longer belongs to the artist. 6. "Man is nothing but what has been done," writes Sartre. But there is also human subjectivity, here it is necessary to criticize existentialism because it is

conscientious, more valuable than a table, a stone, because he sits right the future. These eyes are lacking on Ferri's paintings. Routing is unintentional, walking and walking.

Ferri belongs to modern European art, uses pain intensity, no distinctive features, the technique is very modern, so it ranks in universal characters. In each of the paintings we have the humanoid waiting or looking for light, lazy movement, in search of completeness and identity. On the other hand, the paintings of Ferri are a reflection of man in the face of loneliness because we read our depths. There are no distinctive features, but here is a roar of shout for freedom and creation, for freedom and realization. The unprocessed man in nations and tribes is in front of the unknown nature and the dark self, and this is the eternal challenge. Because apparently, in these circumstances there is still no program that gives us security. The essence of being called humanoid by critique does not know what to do with herself. Humanoid of Ferri is indifferent to pain as it is incomplete to the question, why am I. Where to come and where to go, and, if possible, how will I go. A screeching mood in the paintings of Ferri is the wall. He says the living wall. Indeed, who put the walls between the people, they were no earlier if it was about borders, did not the walls of the unknown enough to distract man, but ultimately to motivate the search? Yes, then, are the people who erect the walls between them and this leaves the incomplete, mutilates the being and as such becomes inferior in a non-friendly environment.

On the other hand, these troublesome humanoids, the dilemma, the darkness in their drama, and the cosmic relationships are a quite natural possibility. However, it is the living wall that constitutes the obstacle of light, the extravagance of the seasons and the movement, so the wall isn't useful to the man.

How Much are Portraits and Philosophical Lives? They are more illustrative, and his whole composition is an illustration, there is no philosophical depth. He does not care about details, focuses entirely on human figures, but lacks the soul and psychology of characters. Just in vain, the figures make gestures of hands, are inexhaustible, improvisation between drawing and painting, this is the organic link of the works.

The painter Engjëll Berisha belongs to the IV-V decade of the 20th century, respectively during the period of form

construction or modelling the sculpture of the form and the monochrome characteristic for the third decennium, were gradually fading in their place, and as a dominant element appeared colour. The spaces shown that look like plastics leave the place to "valery" and colour-tone, the drawing becomes very arabesque. This artist took place in a transitional phase, from tonal painting it became a coloristic one, and in pure colour began polarization in both directions: one was determined by strong feelings towards pure colour, and the other as a poetic painting of a visual universe. One is choleric and the other intimist.

His first work was "The Way of the Hometown" (aquarelle of 1942), narrates for his hometown. Following Art Work by the cycle "Tracks", where there are many meditations and primordial approaches, that excel expressive spirit, then in the cycle "Bitter" are expressed the tendencies of the enformeland the author always deepens the expressive traces and the motive on which the figurative creativity is directed. The paintings "My Silhouette", "The Victim Traces", "Star at Dawn", "Malësorja" are first created with oil colours, then uses the primaries very clean, and the good is that the colour is not represented directly from tubes, works in a hollow range, the colour slowly begins to degrade, and the shape is obtained by means of valeric contrasts or even by the line. He does not focus on form, but on the colour that is best seen in the next art work from cycle "Medallions of Prizren".

The paintings look like exhibits, and the human figure comes out to a scattered mass, it becomes very noticeable, and the painter begins to explore the geometric- plastic -abstract art specifications. The "Medallions of Prizren" cycle is qualified a hidden imaginary-artistic world. His creative imagination looks like a plastic-creative image of a lot of material and you can feel the objective reality. The work has more objective rather than subjective content. His painting is the conclusion of a wide repertoire, which leaves the glamorous impression of our blissful lands. Miodrag Protiq (Yugoslav art critic), for the "Medallions of Prizren" cycle, said: "Tradition in the creativity of Engjëll Berisha is seen in the plastics of the structural entirety, in some elements and in their relationships, while the individual effort also through his own research and contemporary feelings in the manner in which this well-known archetypal entirety is at first sight realized and cast into another semantic coordinating system. "According to him,

Berisha's paintings have medieval, iconic descriptions, the connection of the filigree craftsmen. These motives became the leitmotif for any further compositions. Undoubtedly the motives of this painter are very clear, they express harmonious and humanitarian ideas, and the painting he shapes it, experiences and offers it to the viewer.

In many cases it uses strong colours, somehow it connects and harmonizes the tones and the composition fills it with the twinkle of light. At the general intonation dominates the colourless white and does not draw the radiations of the surroundings. NebiMuriqi, art critic says "Black and white personify the dynamics of movement and dialectical materialistic and spiritual development for the human of this space and time."

Bashkim Paloja, focuses more on the landscape, the imaginative landscape between the contrasts of shades and shapes. He represents square forms (as a dominant element), then also of the irregular circle, also the transmission of fragments of old architecture, especially the castles. It transforms the shapes into symbol-signs. He represents the castle, not as a real meaning, but fictional. They are quite bold, expressive, the square and the fragments of castle, create the composition of painting, as a new dimension to the reality of the castle. Dominant is the white gamma painted on clean surfaces, distinctly wavy and refined. It is used a green colour that is in harmony, but comes a little pale, then pale ochre, pale pink, light blue, they all give a whole association of the cosmos. His work is fantasy, science fiction, and in discovery, is subjective personal. The square becomes cubic, in the central part of the painting, and at some point is obtained the two-dimensional depth. We find the cubic again in space intertwined with other geometric and non-geometric forms. "Arabesque", always respects the cycle "The Castles in Time and Space".

The colours are intense, always in the expression comes ochre, green, white ash, then we have shades of red, orange and yellow.

The later landscapes include apart from the architectural parts, the human figures in a compositional-figurative complex. The compositions are more dynamic both in form and colour, in lyrical and expressive movements.

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The Local text of a city and public art: in search of a post-Soviet identity

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Abstract

This article describes an interdisciplinary effort among scholars, street artists and curators around a public art project, "Tales of the Golden Apples" (almetpublic.art), in the industrial Russian city of Almetyevsk. The project included research, analysis and translation of the city and region's local identity into the language of art. The project's location determined the terms for a new methodological approach. Through survey research, a group of folklorists, religious scholars, ethnographers and urban anthropologists collected oral folklore beliefs and historical topics characteristic of the region. Anthropological study based on more than 40 in-depth interviews and ethnographic fieldwork carried out in Almetyevsk region. Street artists were then asked to create works based on the oral histories and material gathered by the scholars. Through this interdisciplinary approach, using local folklore and historical materials, an important step was made towards the formation of a post-Soviet identity for an industrial Russian city.

1. Introduction

Informal knowledge of residents about their city became the basis of the concept of a 5-year public art project in the Russian city of Almetyevsk located in the majority-Muslim region of Tatarstan. World-famous artists of various genres have created public artwork using local folk culture gathered and described by anthropologists and folklorists. Differing from the resource politics of the Soviet model in which Almetyevsk was seen as a city of oilmen, this is the first project of the post-Soviet space to take as its starting point the stories of city residents for representing national and cultural text in the city.

The purpose of this article is to show how the "Tales of the Golden Apples" art program is implemented in the Tatar

city, to show how specific folklore narratives realized in public art on the walls of the buildings help overcoming the depressive economic situation of the city. Due to the public art program, Almetyevsk can be perceived not only as the oil capital of the region, but also as a city with a rich past and peculiar cultural and folklore traditions.

The walls and streets of the city should tell the audience the stories that its inhabitants know. There are a number of problems with the intersemiotic translation of texts collected by researchers into the language of customers, artists, and then residents. One of the most difficult tasks is to explain authenticity and national and urban specifics to the artists who often have not been to Tatarstan or even to Russia.

During the writing of the article, the authors studied the corpus of existing materials on the topic though many sources that were only partially relevant for describing a public art program implemented in the space of the post-Soviet industrial city. This literature review contains only the most relevant research for this article.

The work of Rafael Schacter "Graffiti and street art as ornament" describes the mural as a new genre of street art that "remodel not only our physical environment, but also the perception of one's world" (Schacter, 2014). This idea runs like a thread through the text of the article on the public art program "Tales of Golden Apples," as one of its main goals is to form the unique cultural identity of the city and its people.

Javier Abarca, in the text "From street art to murals: what have we lost?" (Abarca, 2016), also reflects on the impact of street art on its surroundings, with an emphasis on the specific perception of various types of street art. In particular, the text articulates the distinctive features of such types as the mural, an example of custom-made legal street art.

As "Tales of the Golden Apples" is a commissioned art project in our article we not only show how commissioned street-art projects are organized by studying the mural features, but also explore the boundaries of muralism as part of a custom-made public art program in the post-Soviet city.

In the article mentioned above Javier Abarca describes the isolation of the artist-muralista from the local context in which he works. As an example, the author describes street art festivals where the artist creates his work in a short period of time and sometimes does not even have time to get acquainted with the culture of the venue. According to Abarca, in such works "we are missing the most crucial element of street art. There is still little space for the artist to get to know the context and play with it, there is no network of human-scale pieces encouraging the viewer to explore, and there is no possibility of playing with time." To prevent this kind of situation while creating the project "Tales of Golden Apples" a different method of interaction between the curatorial, artistic, and research aspects of the project was chosen, which is described in more detail in the section 2.

Also, in the article "Curating street art" (2017), Javier Abarca describes curatorial practices applicable to street art. The author states that the question of creating a curatorial statement in the context of street art remains open to reflection. The study of curatorial practices in street art has also been developed in the article "post-Soviet identity". The public art project described in the present article is the first curatorial project of street art in Russia, where the city serves as a platform for a single artistic statement.

The experience of the art project "Tales of Golden Apples" in Almet'yevsk shows how public art can on the one hand present a city with its national color and original identity in the space of Russian cities. On the other hand, public art increases awareness among residents of Tatar narratives related to folklore, the past and the oil industry, in which the majority of Almet'yevsk residents are involved. This is the process that can be called after Maurice Halbwachs (1992: 31-33) the actualization and reconstruction of collective memory, which turns out to be "socially constructed, contained spatiality - a society memory is the reconstruction of the past". Thus the public art creates a new look at the industrial city.

2 Geographical, historical and urban context in the post-Soviet era

Almet'yevsk is located in the center of Almet'yevsk District in southeastern Tatarstan. The Romashkinskoye oil field is located 70 km from the city and is the largest oilfield in the Volgo-Ural oil and gas region. As of January 1, 2016, the population of Almet'yevsk district was 204 thousand people, out of whom 151.4 thousand live in the city of Almet'yevsk. According to the 2010 census, the city population consists of Tatars (55%), Russians (37%), Chuvash (3%), and Mordva (2%).

Tatarstan is an area with a stable religious identity, best understood by the concept of "Tatar Islam". Tatar Islam today has been influenced by specific historical and sociocultural factors. First of all, while Islam came to the region in 922, it was not fully realized as an institution until the 15th century. As a result, there is tolerance towards other religions. Second, after the capture of the region by Russia under Ivan IV, Orthodox Christianity was imposed

as the official religion. This set of circumstances had the result that the people of Tatarstan were both protective of their culture and its origins in Islam and open to the modernizing influence of Russian culture.

The mutual cultural and linguistic adaptation of both Tatars and Russians is a hallmark of Almetyevsk, which is both due to geographic proximity and to mixed marriage. Both ethnicities are acquainted with each other's religious holidays; e.g., Tatars may dye eggs and eat kulich (a traditional Russian bread) for Easter, while Russians may participate in Tatar wakes.

The economy of the region is largely based on the oil industry (81.4%), while other sectors include utility and social services (5.3%), retail and wholesale trade (5%), processing industry (3.5%), transport and communications (2.25%), construction (1.3%), agriculture (0.15%).

The first mention of Almetyevsk appeared in the late 18th century; until 1953 it was a village with Tatar and Bashkir majorities. After the industrial revolution of the 1940s, when the oil companies of the Soviet Union began to actively extract oil in that region, many Russian workers arrived and the town grew. The urbanization of the space we focus on started during World War II. The villages were turned into towns in the 1950s and were built like many other Soviet cities, according to a unified urban development plan. It included a standard set of spatial features: a massive monument to Vladimir Lenin on the square in front of the administration building, ruler-drawn streets and prospects. This layout did not take into account the local relief and terrain of the surroundings.

In the period from the 1940s to the 2000s, Almetyevsk was a typical Soviet monotown, with a regular layout of streets, typical buildings, and an overall depressing urban environment. An arterial ring road framing the residential, cultural, and commercial center along a grid-like street network, with Soviet-era wide roads, characterized the city's plan.

In the Soviet resource city, life was subordinated to a scheme approved and forced by the government. One's time and energy were supposed to be sacrificed to work, and belonging to the team is the only form of existence. According to the Soviet urban development plan, recreational zones were designed for parades and

demonstrations, and scenic viewpoints were not for retreat but for honoring the memory of heroes approved by Soviet rhetoric.

In the period of the 1950-1990s, one could say that Almetyevsk was a typical Soviet oil city without a rural and cultural past, where the main inhabitants were oilmen. The average resident of Soviet Almetyevsk had his pantheon of Soviet heroes and the moral norms of a consumer of the socialist system.

Art was given a special role in the system of Soviet propaganda. All street-scale art was officially called monumental. Its single goal was to glorify the state, its official heroes and achievements. By the 1970s there was already a shortage of heroic characters, but the system continued to multiply the same heroes, bringing the situation to the sort of absurdism that was seen in pop art.

After the collapse of the Soviet Union, many depressed cities began to return to a pre-Soviet identity. Local historians worked in the archives and published facts about the pre-Soviet past. Some cities built during the Soviet era were either in a state of depression or invented a new identity, trying to create a new dominant that would make the city extraordinary, different from others. The process of searching for post-Soviet identity is described in the book *Soviet and Post-Soviet Identities* (Bassin, 2016). In the 2000s, active searches for identity continued in the post-Soviet space, and the main role in this process was played by culture — the totality of all elements of human actions that are called the meanings of social life (Alexander, 2003).

3. Cultural code of Almetyevsk

3.1. Russian Almetyevsk and Norwegian Stavanger

Since the 2010s, the above-mentioned search for a post-Soviet identity has also affected industrial Almetyevsk. The city has been developing and becoming more attractive for living. In 2016, a 50-kilometer network of cycle paths appeared in Almetyevsk. It was designed by the Danish Copenhagenize Design Company and was widely reported in the local and national press. The development of a bicycle infrastructure put the city on the international urban agenda of Europe (Almetyevsk Bicycle Strategy 2015).

The public art project “Tales of Golden Apples” was begun in 2017 and is already changing the image of the city and the perception of its inhabitants' identity. This is not a unique case in the history of the industrial city. At first glance Almet'yevsk can formally be compared with the Norwegian city of Stavanger, but this is not quite so. The Nuart Festival, which Martin Reid has been conducting in Stavanger since 2001, has made that city famous for its high concentration of de-institutionalized street art. In Stavanger, there are works by such important muralists the 2000s such as Blu, Heracut, Ericailcane, Roa and Vhils; many other large-scale works; a sculpture park; and countless interventions, stencils, posters and tags. The festival began as a grassroots initiative with a minimal budget and was later supported by the Norwegian Art Council. Artistic statements here often illustrate the depressive realities of an industrial city: they play with themes of oil and black colour and often appear on abandoned buildings.

3.2. Public art program “Tales of the Golden Apples”

The Street Art Research Institute was invited to Almet'yevsk by the initiative of a local oil company "Tatneft" whose leaders are inhabitants of the area. By investing in the city, they pursue both economic and idealistic goals of preserving and reviving the traditions of their people, creating new values and a dream city.

It was decided not to call the project a festival. The festival movement that emerged in the West in the 2000s, which led to the flourishing of neo-muralism, on Russian soil turned into a mockery of the very idea of free artistic expression. Unexpectedly, neo-muralism was often the only form of art in Russian cities of the post-Soviet period. Usually during so-called festivals only commissioned works were featured. In Russia, any legal work goes through many rounds of approval, which made it almost impossible for any work of a provocative, or even sad or sarcastic, nature to legally appear in public. In Europe, as researcher Javier Abarca writes, there was also a crisis of festival culture, but in Russia this is especially pronounced (Abarca, 2016: 60-67).

At the same time, there are dozens of outstanding young muralists in Russia whose style was formed in the current conditions. In addition, while the Western festival culture often served to redevelop non-residential areas, in Russia

as a whole, and in Almet'yevsk in particular, public spaces made available for art were the main urban residential areas that included the standard housing of the area, where thousands lived.

The public art program “Tales of the Golden Apples” was begun taking into account that the works would be custom-made and would most likely remain in the city for a long time. All the murals, sculptures, media art, small interventions and works created together with the inhabitants were to be connected thematically into a single epic based on folklore and the history of these places united physically by a single cycling route. Those planning public art for Almet'yevsk faced a surprising contrast between the dry and scanty official data and the fabulous and fascinating stories of the inhabitants of the city and neighboring villages, which led back centuries into the magical world of folklore, full of the symbols of Tatar domesticity, to the heroic feats of the first oilmen.

A dialogue with local journalist and archivist Sofia Gafiatullina became the turning point in formulation of an artistic concept. She told about her conversation with one of the first female drillers, village women who worked in the oil fields during the *Great Patriotic War*:

“Young women started working instead of men in the first years of war. Every day they walked deep into the forest and came back home in darkness and undertook the heaviest burden of almost hand labour, the work of drilling workers, derrick hands, and miners. Wolves attacked them and not all came back. In order to recognize the dead ones, mothers used to tie scraps from pillow cases to our lapy [bast-shoes or traditional shoes made of birch or other tree bark], overshoes and slippers. Wolves are known not to eat splint and rubber, which means that your shoes were the only thing that would help recognize your bones if you'd have a hard knock. One of those girls told me: "We came back through the forest with torches, when wolves surrounded us. Intuitively we turned back to each other and stayed this way for a while. The torches almost burned out. Suddenly the giant white wolf Aq Büre came out of the forest. The wolves calmed down, turned back and followed her into the forest ”.

After this story the idea to create works of art based on the texts of oral tradition and folklore emerged. The project curators decided on a route along which the public art

would appear, connecting with the city's bike paths. At the same time, a team of experts – researchers in Tatar culture, ethnographers, folklorists, and specialists in ancient Tatar manuscripts helped in preparing information for artists, who for the most part had never been to Tatarstan and sometimes even Russia generally. But the most important source of subject matter was the anthropological research of Almetyevsk, from which narratives were transferred to the wall or given to the artists at the design stage.

4 Religion, Folklore and Oral History: The Research

A group of folklorists, religious scholars, and anthropologists, collected folklore and stories from Almetyevsk's past and presented them to artists who were often not familiar with the culture of the Tatar people and the peculiarities of the oil industry. The researchers conducted an expedition, analyzed the results, and created a report describing a local identity of Almetyevsk residents, previously unrecognized within a culture of socialism and oil production. The applied nature of these disciplines made it possible to clearly present the cultural meanings of the region.

Applied anthropology and folkloristics is the branch of social anthropology and folkloristics concerned with the study and use of anthropological data, folklore and traditional cultural materials, theories, and methods to identify, assess, and solve real social problems. The term "applied folklore" was coined in 1939 in a talk by folklorist Benjamin A. Botkin with Alan Lomax and widely used in the mid-20th century (Botkin, 1945; 1953; Dorson, 1971; Jones, 1994; Shuldiner, 1998).

Projected planners concentrated on the basic idea of "folklore - as the basis for constructing local identity," not least because Almetyevsk has a favorable geographical position, being far away from big cities, with their stormy events and loci of power. In its remoteness, both the folklore and oral histories of Tatar culture were preserved as well as the areas status as both rural and urban settlement.

4.1. Methods

Anthropologists and folklore researchers worked in archives and libraries and provided media analysis, created a questionnaire for fieldwork. There were three kinds of

sources: online publications, books about Almetyevsk and oil production facilities, and materials from private libraries in Almetyevsk. Researchers synthesized publications about the folklore of Tatarstan, Almetyevsk and the nearby regions.

Before and during the expedition, 15 publications containing fairy tales and mythological folklore texts were reviewed as well as oral history narratives of Almetyevsk. Sources offering information about the employees of the city's oil production facilities, about Almetyevsk and the oil production itself were considered. Based on a preliminary analysis of the cultural context of Almetyevsk and Tatarstan in general, a questionnaire was developed, which was later amended during the comprehensive folklore expedition to the city of Almetyevsk. The survey was distributed from May 10-15, 2018. The principal methods used to collect field materials were audio recording of interviews (brief, on-the-spot conversations as well as in-depth interviews).

As a result, a total of 46 interviews were obtained, out of which 30 were in-depth and 16 were brief interviews taken at the places where street art objects are planned. Finally, we kept field records with brief annotation of the recorded materials and processed the information, encoding and entering into a databased the texts, subjects, and city landscape objects.

4.2. Conceptualization

Theoretical and practical folklore studies have a toolset for defining and designating this locally-based lore and its representation in the urban space. The concept of "city's local text" includes a system of stable subjective approaches, stereotypic statements, explanatory models, reputational texts, narrative motifs and plots, mental and conversational clichés, emblems and symbols, cultural practices that are used in local tradition. Through them, the communities that associate themselves with a certain place build up an image of it, characterizing it in terms of temporal, spatial, socio-cultural and other parameters. Through our expeditions that included in-depth interviews and collecting oral narratives, we managed to stipulate the components of this view of the world, to-wit: 1) the logic and structure of local lore; 2) the uniqueness of local realia and their existence in the national cultural context; 3) the role of urban and rural folklore in the creation of an internal

and external image of the city; 4) the role of institutionalized and vernacular practices in the city's life that is invisible to official institutions; 5) how urban cultural institutions like libraries, theaters or cultural centers form and influence the local self-determination and texts of the city.

The local urban text is therefore fairly stable: it is constantly being censored by the community. Thereby, some elements are washed out, while the stable ones are kept and represent the cultural and historical memory of the urban and rural communities, which, on the one hand, helps people recognize themselves in urban objects ("see, it's us"), and, on the other one, allows them to represent themselves in the public space ("see, this is how we are"). Depicting identity through verbal culture and any culture in general is a very complicated process, similar to the work of a surgeon transplanting skin from a patient's thigh to his arm. The skin can fail to take if the work is not performed ideally. Architects, artists and other people changing the urban space appear to be interacting with the cultural and historical memory of the local community. Therewith, recent studies in this field show that this memory does not need to be authentic: in general, heroism and fiction can replace historical reality and become one of the factors that consolidate the community.

4.3. Most significant verbal narratives of local urban text

After holding our survey interviews, we did not come to the conclusion that Almet'yevsk has a one-stop set of folklore texts with clear references to Tatar and/or Russian culture and forming a cyclical plot involving significant characters or images. At the same time, the texts we included can be divided into stable thematic groups, including memories about the birth of the oil industry, creation and optimization of oil production, oral texts about oil industry workers, memories of life in the period between the 1930s and the 1980s, mythological texts, texts related to parts of the city, and slogans. In general, one can separate specific sets of narratives appealing to the following conceptual blocks:

- nostalgic texts romanticizing the beginnings of the oil industry and the way of life back then;
- informal texts characterizing the vernacular (unofficial) content of the city and its surroundings;
- cultural and historical narratives appealing to collective

memory, romanticizing and marking the ancient times in the area and the founding of Almet'yevsk;

- texts of the city and in the city (slogans), establishing relationships between the space and the conceptual fields of "paradise", "the cycling capital", and "the oil industry lands";
- texts connected to the material culture of Almet'yevsk and the local peoples (Tatars, Russians, Bashkirs, Chuvashes, Kazakhs, etc.);
- ambitious discourse about the significant professional communities, outstanding cultural events and objects, anything that can be called "the pride of Almet'yevsk";
- narratives about cultural luminaries, enlighteners and heroes from among the oil workers;
- folklore texts not related to oil industry but reflecting the cultural background of schoolchildren and rural people in the region.

Thus, we can clearly see an urban epic consisting of blocks that are interconnected by traditions involving Islam in Tatarstan; collective memory, oral history, culture; oil and folklore heroes; nostalgia; and ambitions. This division is purely speculative and is made for our convenience; in general, oral narratives intersect and form a single semantic space.

5. Initial results of the public art program "Tales of the Golden Apples"

Artists read the researchers' report and formed their view of Almet'yevsk and Tatar culture, which became the basis for the works they contributed to the project. The public art objects which have appeared in the city translate verbal texts associated with local identity into visual language. In this section, we show the collected texts and artistic works based on them. They can be divided into several themes:

- religious and material culture of the Tatars,
- folklore and oral history,
- literary texts based on folklore,
- texts related to the beginning of the oil field.

Elements of traditional Tatar life - kettles - are depicted on the wall of the house (Fig. 1)



Figure 1 Agostino Iacurci (Berlin). Five Teapots, or Isanmesez, 2017.

The heroic work of oil production, along with the fairy tale of the golden apples is embodied in the painting the Gold of Tataria by Haris Yakupov and depicted in "The Land" mural (Fig. 2).



Figure 2 Hoodo (Moscow). The Land, 2017



Figure 3, 4 Artem Stefanov (Moscow). Theories of Oil Genesis, 2018.



Figure 5 Basil LST (Irkutsk). Nadyr Urazmetov. Heritage, 2018.

According to survey respondents there are several theories of the origin of oil: the organic theory: oil occurs when sediment-containing layers of organic matter reach the so-called “oil window”: that is, several kilometers underground, at high pressure and temperatures; inorganic theory: oil come from deeper layers, for example, condensing from rising gas fractions; space theory: oil was brought to Earth with meteorites (Fig. 3, 4).

Nadyr Urazmetov (1688-1758) was one of the founders of the oil industry. Urazmetov is deeply rooted in the national memory as seen in names of localities such as Nadyr’s Volost, Old Nadyrovo village, New Nadyrovo village. He is remembered as a pioneer of the oil business in the Ural-Volga region of Russia. He was the first in the Russian Empire to make the transition from small-scale oil gathering to industrial production and oil refining. In the local text of the city, the image of Urazmetov is represented as an outstanding personality (Fig. 5, 6, 7).

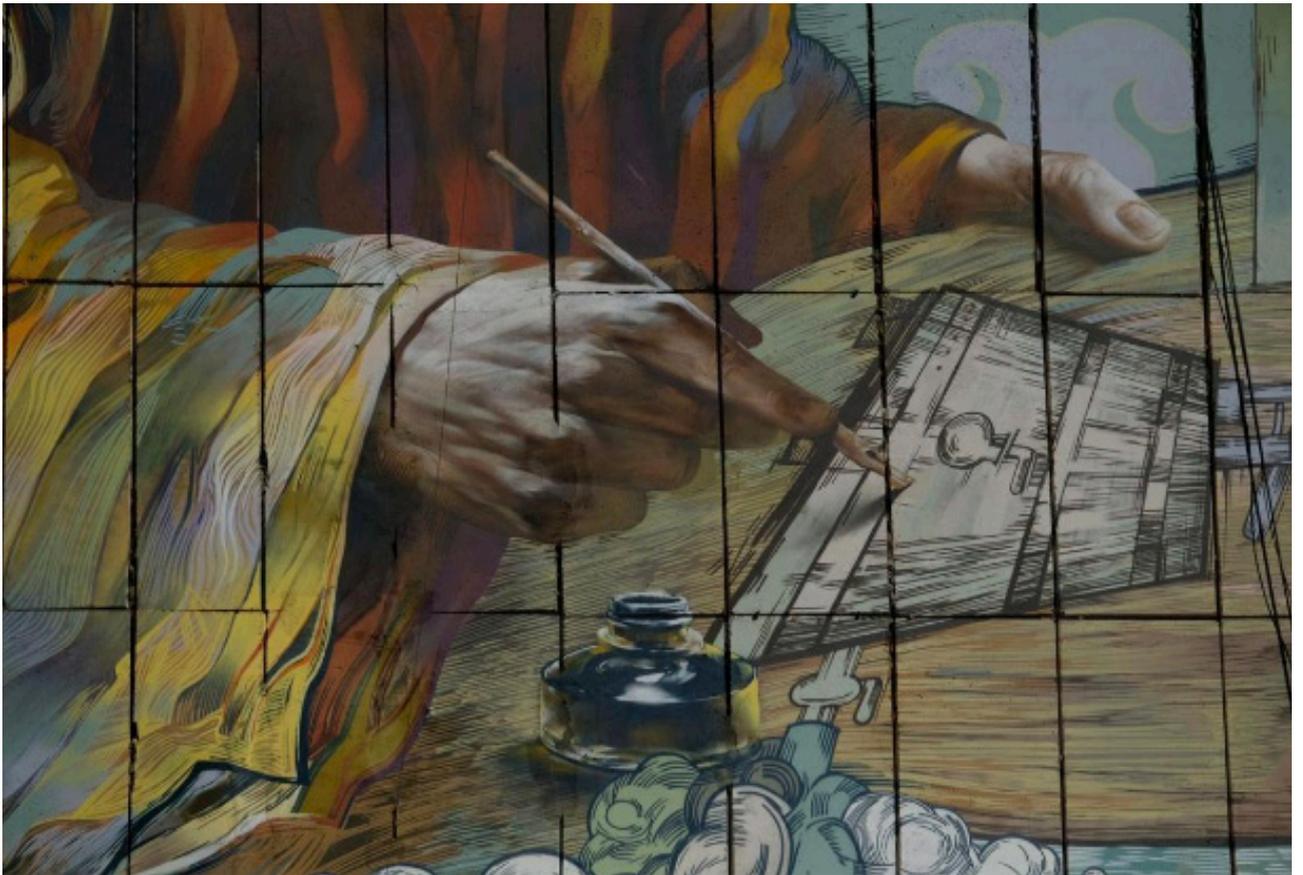


Figure 6,7 Basil LST (Irkutsk). Nadyr Urazmetov. Heritage, 2018.



Figure 8, 9 Fikos (Athens). The Guardian, 2018.



Figure 10 Kreemos (Podolsk). Be Happy! 2018.

The work of the Greek artist Ficos is inspired by the Tatar fairy tale about the golden bird, where the hero (batyr) fights and defeats an ophidian adversary (Azhdaha) (Fig. 8, 9).

A mural by Kreemos, Be happy!, shows an archaeological find - a coin - and the inscription in the form of the traditional well wish "Be happy" in Russian and "Kotly Bulsun" in Tatar (Fig. 10).

The image of a traditional Tatar house includes depictions of both interior and exterior portions. Integral parts of the exterior are thatched roofs, front yard, greenery and flowers, bright colors of the house paint (various shades of blue, green, yellow, white, brown), ornaments and open-work window decorations. Every house necessarily kept a vegetable garden and orchard (apples, cherry tree), and as well as livestock (sheeps, cows and horses) and fowl (chicken and geese) (Fig.11).



Figure 11 Dimitris Taxis (Athenes). Dinner, 2018.

The construction of identity through folklore that started in the early 2000s and continues now can be defined as an attempt to create competitive, legitimate territory or a group through playback and invention of "local" and "national". Specifying the process of production of national identity through appropriation of cultural experience, described by A. Appadurai (Appadurai, 1996), it may be said, that the construction process of competitive identities takes place at a local level. Thus folklore, not least of all, appears to be the indicator for such a process, where the search takes place in mass, folk culture (where knowledge of the hero or story is criteria for identification) and information city space.

"Original" and "folk" in mass culture is cast in a rather distinct, but different form. In addition to historical personalities, religion, culture, life, industry, legends and traditions are used to identify the place that can be called folklore.

The interest to folklore in Soviet Union is connected to institutionalization of a national policy and recognition of the role of folk culture in this process. This process started in the middle of 50s, after the war. Researchers note that the peak of growth in palaces and houses of culture in the USSR took place in 1950s and 1960s, "when the country's leadership, firstly, in a hurry, sought to "normalize" a population that had run wild after the social disasters of industrialization and war and secondly, it built a "new historical community" called "Soviet people" with the leading and unifying role of the Russians. Then activities of these institutions were characteristically infused with "folk culture", with ensembles of "folk song and dance", "folk" choirs and "folk" orchestras, but with preservation of higher status academic institutions and groups focused mainly on high culture in the "intellectuals" version "(Ignatieva O., Lysenko O., 2015).

Thus the urban space creates value through transferring folklore narratives from person to person, a well-known phenomenon to folklore researchers who do fieldwork. When this knowledge becomes public, not private anymore, it appears to be an important constitutive element for post-Soviet local identity.

6. Conclusion

Almetyevsk was an example of a young industrial city, overcoming its post-Soviet identity crisis by means of a public art project. The construction of the new identity was made possible by oil industry leaders who chose to focus on regional development. In this example, urban development was based not only on improvements in a public space, but also usage of local context. This process had defined social goals: attracting a new population and reduction of the outflow of the younger generation the bigger cities.

After research, we have presented results to artists, who then created public art objects. It is important to underline two aspects of this pre-production work. The "architect-artist" dichotomy creates a certain balance, because architects suffer to unite space, while artists struggle to "break" the environment with their work. Sometimes this system created positive composition in typical construction. However the main challenge is interaction with artists. The artist's work is irrational by nature and information, transferred by researchers to artists, is passed through his own reflection. Cultural difference gives birth to the new interpretations that may be different from a citizen's perception. Sometimes citizens can not agree with images, but reflection is necessary, because it creates new dimensions for well-known narratives. Another issue is local visual code problematics, that recognizes "own" and "theirs" in its own way.

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The Brigada Ramona Parra and the art of muralising protest during the Pinochet Regime

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1. Abstract

In 1946, while demonstrating in support of a group of striking nitrate workers, a twenty-year-old female communist named Ramona Parra was shot to death by police in Santiago, Chile,¹ in what has come to be known as the Bulnes Square Massacre. A product of political marginalisation, the details of Parra's life are sketchy. But for fleeting mentions in art history books she is otherwise a mystery.² Her death, however, has had a far-reaching significance, for she became and remains a martyr symbol of the Chilean struggle against oppression. In particular, her name was proudly taken to identify the artistic movements of the muralist brigade of the Chilean Communist Party (CCP), the Brigada Ramona Parra (BRP) in 1968.³

On September 11, 1973, Chile, and with it the CCP, was thrown into turmoil. The country that homegrown poet Pablo Neruda once described as a 'long petal of sea, wine, and snow' was transformed from Latin America's foremost social democracy under Salvador Allende to the region's darkest dictatorship under the military regime of Augusto Pinochet.⁴ The latter ushered in a period of widespread torture and the murder of an estimated 3000 Chileans. Furthermore, the regime carried out an assault on culture that saw the erasure of swathes of leftist literature, film, music, and art, which included the whitewashing of BRP murals that had for five years colourfully decorated and secured Santiago's streets for Salvador Allende. As Geoffrey Hutton stated in the immediate aftermath of the coup, 'Now, a bullet through the head is more effective than a vote in the ballot-box'.⁵

In the process of writing a brief history of the BRP collective, this article contextualises the violence imposed on Chile by Pinochet's Military Regime; and in doing so documents how members of the left perpetuated modes of artistic expression and protest at home and in exile throughout dictatorial rule. By attributing meaning to the murals of the BRP, the aim is also to contribute, if only moderately, to the reconstruction of a fragmented, distorted, and, in part, whitewashed (i.e., destroyed) past. Interwoven is an acknowledgment of the role the BRP played in the 1988 'No' campaign; in this respect, the efforts of the BRP, which are largely without recognition, to paint and ultimately reclaim Santiago's streets served as an essential subsidy to the widely lauded and successful *savoir-faire* TV campaign orchestrated by Eugenio García.

1 - Muralising Protest during Dictatorial Rule in Chile

On September 11, 1973, the Chilean military led by General Augusto Pinochet overthrew the democratically elected Unidad Popular government of Salvador Allende, bringing forty years of democracy to an end in Chile.⁶ As troops blasted buildings and helicopters sprayed bullets into the top floors of the British Embassy, the Presidential Palace was ablaze following a direct-hit from an aerial strike. The country was in the final throws of 'self-managed socialism'

and Salvador Allende in the midst of the epilogue of his reign.⁷ The Marxist experiment, or as some have labelled it, the initiation and implementation of radical and social reforms, crashed to a violent and bloody end.⁸ In a single day, a lifetime of work and dreams was torn asunder in a campaign of random violence and terror.

Of the many images captured on that day, few remain. But one that has survived is of Allende, dressed formally, sporting a military helmet as he exits the presidential

palace, flanked by armed guards and cabinet aids. He is seen looking up to the sky, seemingly unperturbed, as Pinochet's jets circle overhead.⁹ A few hours later, after returning to his office, he would once again exit the Presidential palace, but this time as a dead man. Battle-hardened, resilient and defiant until the last, Allende was an obstinate man with a bone-deep belief in his socialist policies. This is principally why he refused to flee the country when the option was presented to him as armed forces moved in.¹⁰



Figure 1: Santiago, Chile. A helmeted Salvador Allende accompanied by his inner circle, emerges from the La Moneda presidential palace in Santiago during the military coup of 11 September 1973¹¹

Today, Allende holds a unique place in history. Born into a diverse family of freethinkers, medical practitioners and freemasons, Allende was a product of the young people's revolt of the late sixties that was built on the dropping out of the bourgeois establishment.¹² He would die as the world's first Marxist leader of any nation to freely attain power via the ballot box.¹³ He was also more significantly one of the first victims of Augusto Pinochet's tyrannical regime - a regime that marshalled in an emphatic shift of power that ultimately gave rise to a seventeen-year period of torture, murder, and heavy political and historical censorship that in differing ways impacted the entire Chilean population.

Within hours of the coup's beginning, newspapers across the globe - in particular *El Mercurio*, the *New York Times*, and the *English Guardian* - began running stories pertaining to the imprisonment and murder of leading leftists and government officials.¹⁴ At the same time hordes of

soldiers assaulted Santiago's impoverished poblaciones (urban slums), forcing tens of thousands of Chileans from their homes.¹⁵ Elsewhere, visible symbols of Allende were removed and destroyed; squads of workmen and right-wing students from the Catholic university scraped the city's walls of pro-Allende posters and painted over leftist murals that decorated many buildings. They even went as far as to pull down a statue of Ernesto Che Guevara.¹⁶

The process of excising 'the Marxist cancer' from Chile's body politic, as the regime would come to refer to it, was in full flow long before the flames billowing from the presidential palace had been extinguished.¹⁷ Acts of rape, kidnapping, torture and murder, in most instances carried out by military personnel, began on the morning of September 11 and remained prominent for many years.¹⁸ Hundreds of travellers, foreigners, and aid workers visiting or residing in Chile at the time of the coup were not exempt from proceedings. And on occasion, factions of the right-wing Chilean media urged the public to denounce leftists and 'foreign subversives' of any creed and nationality.¹⁹

Insofar as interest in the coup and its aftermath is great, the bulk of historical studies on the period have tended to focus primarily on Chile's central government and the country's economic struggles.²⁰ Interest in Chile's working classes and impoverished provinces is often a mere footnote in the grander scheme of proceedings. Principally, this is because there are several difficulties in constructing histories of the everyman's struggle. For many years the coup remained largely undocumented. Only over the last twenty years have investigations with a view to bringing perpetrators to justice been carried out with any real purpose.²¹ And even this process has proved to be and continues to be problematic as a result of the stringent historical censorship, fragmentation, and erasure implemented by the Pinochet government.

In addition, a lack of congruity between media reports, political commentaries, and declassified CIA documents have provided a wealth of competing narratives that have buried any semblance of a dominant voice: human rights atrocities are denied, death toll figures are inconclusive, and reports of torture appear in one document only to be denied in another. And when these factors are considered in conjunction with witness testimonies, some of which fall

victim to ‘false memory syndrome’ - i.e. what is denied or repressed in a lapse of memory does not disappear, it returns in a transformed, often disfigured and disguised manner’ - the problem becomes one of how to connect to a period in Chilean history when the links to it – source material – consistently hinder rather than help.²²

Today, documentary films, memorials, peace parks, and visual art serve as representations of past political suppression. But these areas of interest also contain important clues about the afterlife and memory of violence. These are the media of memory where the persistence of the past makes itself felt in the present.²³ In view of the problems of reconstructing the history of ordinary Chileans during the reign of Augusto Pinochet, cultural production must be seen as productive artefacts and sites of social meaning where members of Chilean society deal with, contest, struggle over, represent, and continue their journey through rupture. The notion of collective memory as a shared enterprise that is performed in cultural production is integral to the process of reconstructing the past.

In the introduction to the 2004 political documentary ‘Salvador Allende’, director Patricio Guzman opens with a whitewashed stone wall. As the camera pans back, a caption informs the viewer that the wall in focus is situated a short distance from Santiago airport. As Guzman, rock in hand, begins to chip away at the age-worn paint, he slowly reveals small bursts of colour, primary clashes outlined in black. He soon declares that the image concealed is a mural work by the Chilean street art collective the Brigada Ramona Parra, painted 34 years earlier during the Allende reign. In one respect, this wall, with its plain facade and hidden myriads of paint, is a physical representation of two opposing ideologies: the Unidad Popular and the Pinochet regime. But in another respect, its broader references point to Chile’s tumultuous era of murder, destruction, and suppression. As Guzman states, ‘The appearance of the memory is neither comfortable nor voluntary, it’s always staggering’.²⁴

This article contextualises and analyses the actions and impact that the Chilean muralist group, the Brigada Ramona Parra had from 1970 to 1988. The BRP were the everyman: workers, students, and school children; residents of Chile’s shantytowns first and muralists

second. The intention is, thus, through the telling of their history and interpretations of their compositional works, to offer perspective on the universal struggles of ordinary, working class Chilean leftists both at home and abroad—taking into consideration the actions of those forced into exile. While the BRP features prominently in art history textbooks, such works are principally limited to the exploration of their work: its styles, use of colours, framing, dimensions and so on. insight on a detailed retrospective level that encompasses their efforts to counteract dictatorship are limited and in need of exploration.

2 - The Return of the Brigada Ramona Parra

Latin America as a region has been defined as unique in literature and other forms of representation.²⁵ Chile’s geographical position at the southwest edge of the world, separated for most of its length by the Andes from neighbouring countries, leads to cultural eccentricity: remoteness often breeds uniqueness, even originality as English author, editor and culture critic, Justin Wintle states.²⁶ For Chile, eccentricity primarily comes out in the form of chilenismos: intentionally silly-slang terms and double entendres unique to the country.²⁷ Less amusingly though there is much black humour. Marginal and marked by extremism, Chile is a country with distinct approaches to culture and politics, though in many cases the two are interwoven; the appliquéd and stitched political narratives by the famous Chilean arpilleras, women from families of prisoners or the disappeared during the Pinochet regime, are a notable case in point (Figure 2).²⁸



Figure 2: Mural from unknown Chilean Arpilleras²⁹

For over a century, poetry and literature has been a focal point of Chile's cultural identity. Creative writing was the first medium in which Chileans made a world-leading contribution. Vicente Huidobro's creationist experiments of the 1930s brought a cosmic dimension to Chilean culture: he articulated a philosophy of poetry that rejected the criollista focus on nature and the natural.³⁰ And from the 1950s onwards, Huidobro's transcendental visions and Pablo Neruda's erotic poeticism, both of which, conversely, derivative of Chile's landscape, were considered great national works of enduring artistic uniqueness; Huidobro's in the sheer scale of the Andean cordillera and seemingly infinite Pacific horizon, Neruda's in the almost indecent fecundity of Chilean vegetation, notably its flora.

In dictatorships, art, both textual and visual, aspires to achieve the construction of alternative worlds and in doing so deconstruct officially constructed worlds; in this instance, the imposed brutality of dictatorial rule. The survival of history in fiction, art, imagination – the protest song, the political painting, the humanitarian film and so on – takes on the form of a cultural voice (related to the social movements and the cultural forms that help to shape them) of resistance to the central power.³¹ The Brigada Ramona Parra, much like Huidobro and Neruda, have a far-reaching cultural expression that transcends history, politics, and sociolinguistics. As a movement, its place in Chile's past turmoil and its present successes can be seen via a historiographical genealogy of intense politicisation delivered in cultural mediums: graffiti, murals, and mosaics. The makeup of the BRP was as unconventional as it was, at times, radical. But for a handful of members, including Roberto Matta, they were a collective of untrained artists. Factory workers, slum residents, university students and even high-school children contributed,³² making use of sub-standard materials (Figure 3). In most instances, these materials – second-hand overalls, used brushes and palettes – were stolen from local factories where members worked. Furthermore, household paints, being cheaper than permanent materials, were consistently used, often meaning some murals deteriorated rapidly.³³ While the BRP shared wall space with other muralist groups – the Brigada Elmo Catalan of the Juventudes Comunistas, and the Democracia Cristiana – owing to its committed, militaristic approach the BRP were the most established, organised, innovative, and effective muralist group in Chile.³⁴



(Figure 3) Arguably, the strength of the BRP over similar groups lay in their military-like mentality.³⁵

In 1970, at the height of their prominence, the BRP consisted of one hundred and twenty groups, made up of an estimated three thousand members. Each group was uniformly structured. Consisting of Trazadores (designers), Fileteadores (outliners), Pondeadores (backgrounders), Rellenadores (fillers), and Guardias (the lookouts), as a unit they worked quickly and efficiently.³⁶ So much so that in one evening prior to the 1970 general election, the slogan 'with Allende we will win ¡Popular Unity!' was painted on the walls of Chile fifteen thousand times.³⁷ As 'Mono' Gonzalez, a longstanding member of the group, stated, what the BRP did was 'conquer the streets for Allende'.³⁸

Ultimately, their eccentricity as a group, the use of unconventional materials, and regimented, militant-like organisation gave the Brigada Ramona Parra a distinct personality, both in terms of collective makeup and the work they produced (Figure 4). They were an affordable and alternate means of communication to the standard channels of radio, television, and the press for the purpose of political diffusion. Armed with brushes and spray cans, their distinctive slogans were urban headlines. They were a social response from the left to the political dominance of the right. Their slogan 'Contra La Dictadura Pintaremos Hasta El Cielo!' (We'll paint against dictatorship until we reach heaven) was a literal rallying cry of organised resistance.³⁹



Figure 4: Members of the Brigada Ramona Parra securing the streets for Salvador Allende in 1970 ⁴⁰

Their work posits a bold use of revolutionary language in paint to support or denounce political ideologies, notably those of the Pinochet regime. To this aim, they have claimed, appropriated, and re-appropriated public sites for the use of democratic dialogue and political debate, often against a backdrop of threats, censorship, and persecution. Under Pinochet their allegiance to Salvador Allende and socialism in general rendered them 'the other' both politically and socially. But the BRP have always existed on the periphery of societal norms; they are a public in their own right. As Carlos Motta notes, 'The secret is that there is more than one public in Chile: the public forced to exhibit its private life in the street and the public that calls the police to clear the streets'.⁴¹

In this sense, the history of the BRP can be viewed as two distinctly unique chapters. Under Allende's Popular Unity government from 1970 to 1973, they were encouraged to express in visible symbols of vibrant colour the coming of a new era in Chile. As Allende stated in his first post-election address to the Chilean Parliament, one of the tasks of his new government:

is to engage the will of the Chilean people to dedicate our hands, our minds and our feelings to the reassertion of our identity as a people, in order to become an integral part of contemporary civilisation as masters of our fate and heirs

to the patrimony of technical skills, knowledge, art and culture.⁴²

Recognising its importance to his overall cause, An early Allende's policy was the legalising of graffiti and street art. Within weeks of his ascension, the dull, often dilapidated walls of Santiago and other cities across Chile became awash with primary colours and positive slogans. (Figure 5). But this 'golden era' as Allende referred to it was short lived.⁴³



Figure 5: An example of the style and size of work produced by the Brigada Ramona Parra in 1973⁴⁴

The rapidity with which Pinochet moved to implement new strategies, one of which was the eradication of all references to the Popular Unidad party and its socialist blueprint was unprecedented.⁴⁵ Within twenty-four hours of the coup, little in terms of visible representations of Allende and his fallen party remained. Pinochet mobilised the military, Chile's police, squads of workmen and right-wing students from Santiago's Catholic University to pull down statues, flags, and significantly 'cleanse the walls of Chile' (Figure 6).⁴⁶ Posters that exhorted soldiers 'to disobey their officers and revolt to fight side by side with the people',⁴⁷ and artwork that praised Allende, much of which had been painted by the BRP, were targeted first.⁴⁸ The aim was ultimately to manifest the change in ideological tone of the streets from Marxist to militarist.



Figure 6: Civilians cleansing the streets of Santiago during the afternoon of September 11, 1973 ⁴⁹

The regime of censorship comprised several prohibitive measures affecting cultural production that definitively suppressed the links between ideas and people linked to the Unidad Popular ideological system. Censorship was rolled out across the arts. In addition to the widespread burning of literature deemed pro-Allende, the mention of violence, sex, and poverty in the fine arts was prohibited, and there was an absolute intolerance of political criticism in music, literature, and the press. In its most savage form, Pinochet's policy toward culture took on the form of assassinating, jailing, and deporting thousands of people. Innocent civilians were murdered en masse by the military and in extreme cases, untrained civilians (Figure 7).⁵⁰



(Figure 7) Erasing the past: Soldiers burn books on the streets of Santiago, Chile. Date believed to be Sept. 12, 1973. Koen Wessing⁵¹

To highlight the brutal nature of the regime's desire to excise the left from Chile, in addition to desecrating, burning, and bombing the country's streets, exhibition halls, and theatres, some of its most iconic figures were targeted.⁵² Singer, Víctor Jara, poet, Pablo Neruda, and leading Marxist thinker, Antonioletti, to name but a few, were murdered and publicly displayed either in physical form or in news media. Chile was paralysed; the set of norms and logic that were applied to everyday life were gone. A generation of artists who carried the rich accumulation of Chilean artistic development and its collective memory were cut off from their role as creative thinkers, teachers, political activists and performers.

The regime's repressive approach to culture can be seen as one of the reasons why art historians cite the disappearance of muralist brigades across Chile for the best part of a decade following the coup.⁵³ In 2009, the Harvard Library purchased the slides of photographer Andrés Romero Spethman. Spethman, who from 1971 to 1990 worked alongside artists and muralist brigades representing political parties such as the Partido Socialista and the Izquierda Cristiana photographed over five hundred different murals in Chile.⁵⁴ Of particular significance, the collection doesn't contain a single image for a seven-year period beginning September 1973, suggesting that the regime in those early years were largely successful in nullifying artistic and expressive forms of opposition.⁵⁵ However, based on interviews with 'Mono' Gonzalez and Roberto Matta, two prominent figures in the BRP, it is clear that group have existed in several collectives in Chile without interruption since their inception.⁵⁶ As Gonzalez stated, he chose to remain in his native land and risk his life by opposing Pinochet along with many others; in this respect, unable to display their opposition to Pinochet regularly, underground groups intermittently emerged to continue the BRP's fight until the time when they could reclaim the streets outright.⁵⁷ Whether by stealth at home or by diversification in exile, the BRP's struggle is one that speaks to how dissident art can be produced under dictatorship and how protests outside of it can assist in the manipulation of the cultural, social and intellectual life of a region.

The main point of origin for the BRP was Santiago's, poblaciones: urban slums. Allende and Pinochet viewed the poblaciones quite differently and therefore employed

two radically divergent approaches when dealing with them. For Allende they were the strongest opportunity for re-election and the preservation of his socialist dream. The shantytown movement was in one respect a unique take on community; it was built on sporadic self-help assembly projects, and on occasion more contentious forms of activity such as land seizures and occupations—there was little in the way of legitimacy. Nonetheless, it was no accident that the first point of Allende's forty-item electoral platform was a promise that the state would provide a free half-litre of milk to every Chilean child on a daily basis—they were after all, the future.⁵⁸ In Chile of 1971 that was a revolutionary proposal.

In contrast, to Pinochet the poblaciones posed the greatest threat to his grip on power. If civil unrest was going to take hold in Chile during his reign, the resolve and will of shantytown dwellers – including members of the Brigada Ramona Parra, the Civic Assembly, the Copper Workers' Confederation, and the Democratic Movement - would be pivotal. Pinochet acknowledged that it was these groups and others like them that had achieved power for the popular Unidad Party in 1970.⁵⁹ On the morning of the coup, Pinochet's military forces swept into these areas and evacuated residents (Figure 8). After a poblacione had been cleared, tanks were sent in to flatten makeshift homes. Anders Wood's 2004 film, *Machuca* depicts the events as a procession of fear, resistance, murder – children and women were not spared – and savage destruction.⁶⁰

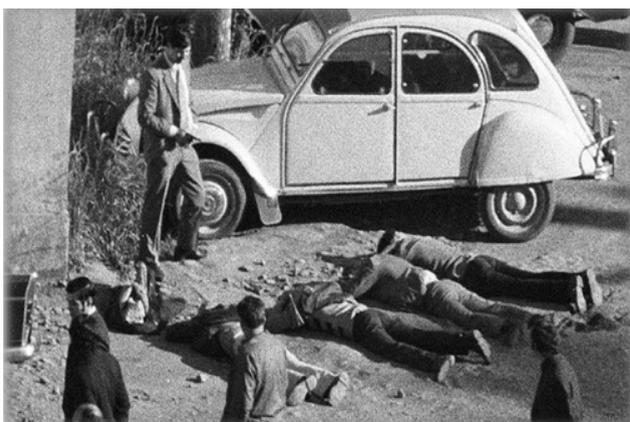


Figure 8 - Residents of Chile's Poblaciones are held by a civilian operating on behalf of the Military junta⁶¹

This left residents from the poblaciones with limited options. Understandably, some – including Ariel Dorfman, Jose Balmes, Nemesio Antunez, Roser Bru, Guillermo Nunez - chose to flee Chile and live in exile, while others, some through a lack of financial means, remained and lived life in hiding. Others disavowed with the death of Allende and unwilling to live under the Pinochet regime joined civilian resistance groups and battled the military down on the streets. As individuals, such people are difficult to trace: their actions, imprisonment and deaths were rarely catalogued by the Junta. Moreover, newspaper reports detailing events across Chile, as a result of Pinochet's newly imposed censorship laws, meant much of what was written was veiled or lacking credence.

Moreover, in the wake of the coup and stringent censorship laws, members of the left were deemed largely inconsequential by authorities and Chile's press. As such, they were simply lumped into catchall groups developed by news media such as 'Chile's poor',⁶² 'Chile's radicals',⁶³ and 'Chile's Marxists'.⁶⁴ Members of the BRP that evaded capture, through whatever means necessary, maintained an appropriated form of community on the margins that was built on the foundational fanaticism propagated by the group from 1968 to 1973. This, along with the burning sense of injustice felt following the fall of Allende, was the impetus for continued action. The BRP were, after all, a collective formed out of resistance and a desire to contradict the stranglehold of the right. Struggles, whether intellectual or violent, were their lifeblood.

The coup, in its stringency, had systematically dismantled and suppressed the verbal and textual languages and models of signification by which experiences could be shared during a time which was a 'real crisis of intelligibility'.⁶⁵ To combat this, the BRP appropriated conceptual art into code—an interpretive language, fashioned in peñas: underground networks. The peña tradition started in Latin America in the early sixties (under Alessandri and in opposition to Montalva). The main idea, developed especially by Chilean composer and singer Violeta Parra, was to have a gathering place where artists of all disciplines could share a cultural space in response to an institutional culture that did not provide the means for other creative forms to exist.⁶⁶ Peñas during the Pinochet dictatorship, as Robert Mata asserts, provided the means to preserve cultural forms and create new ones. (Figure 9)⁶⁷



Figure 9: Together as One: the Brigada Ramona Parra were a population in their own right⁶⁸

Struggles at home were dependably complimented by the actions of those in exile. In the immediate aftermath of the coup, mass exile was viewed by Pinochet as integral to his aim of achieving and maintaining absolute, uncontested control. So much so that many exiles left Chile through normal channels on scheduled flights, with papers in order. The regime thus viewed exile as voluntary. But those who left were not allowed to return without the written permission of the interior ministry. Many were denounced as traitors and subversives, or foreign agents. They were referred to as 'Marxist turncoats' responsible for the campaign of calumny. The narrative propagated was that exiles were not against the regime but rather Chile. As such, exiles carried the bitterness of being forced from their homes, feelings of guilt for leaving behind jailed, dead, or disappeared comrades, as well as memories of torture. Denied the right to a voice in their native land, exiles made a point of undermining Pinochet's political aspirations from abroad. Upon arriving at their exile destinations, militants of the primary Unidad Popular parties, the Socialists and Communists, along with the MIR and smaller parties established local units wherever a handful of members could be found. In a matter of months, the Chilean left had been replicated in dozens of countries around the world, with the overarching aim being to deny Pinochet's regime the legitimacy it sought throughout the western world.⁶⁹ Alongside reformed political groups, Muralist brigades were also established. Notably, the Orlando Letelier Brigade (U.S.);⁷⁰ the Victor Jara Brigade (France);⁷¹ and the Salvador Allende Brigade (Mexico).⁷² As Shafira M. Goldman noted, in exile 'Chilean culture continued to be Chilean culture,

between a new culture of external exile and that of internal exile'.⁷³ Freed of the constraints that hampered their fellow members at home, exiled surrealists, muralists, and other artists produced a body of work that made Chile its centre of protest and anguish. The work as a whole is eclectic but there are certain shared characteristics that appear prevalent, in particular a common vision of denunciation and warning.

A notable example is the work of abstract painter, Guillermo Nunez, who went into exile in France in 1975 until his return in 1987. He was arrested by the military in 1974 and held hostage for five months, his eyes blindfolded; as an artist, Nunez's torture was ultimately the denial of visual absorption—the denial of visual communication. Upon his arrival in France, he became influenced by the surrealist, often abstractly powerful themes of BRP member, Roberto Matta (also living as an exile in Paris), and he began to document his ordeal in paintings, collages, sculptures and more.⁷⁴ Macarena Gomez-Barris stated that his art 'speaks to a past that recalls the defeat of socialism in a present when neoliberalism seems unchallenged'.⁷⁵

Nunez's bold, avant-garde and nonfigurative works are commanding because their violent nuances deftly present brutalisation in abstractness. Themes such as blood, bound bodies, teeth, entwined limbs, beastly creatures with howling mouths, and flies crawling over purification attack the viewer on a visceral level (Figure 10). His works, in theory, are not meant to be enjoyed. They are meant to assault us at the level of the nightmare with a view to capturing a sense of the horror that befell him and his fellow Chileans. Moreover, his creations exist as an accusation and denunciation of the world at large to the Chilean condition during the worst years of Pinochet's dictatorship.

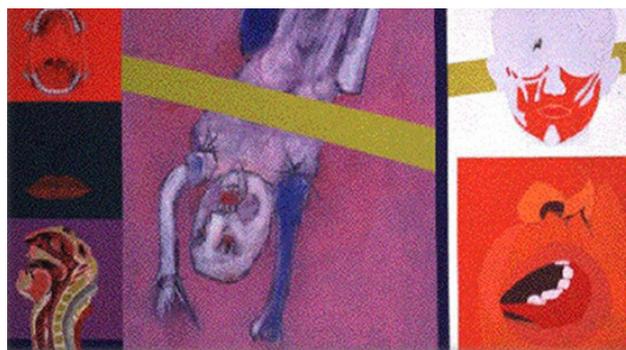


Figure 10: The concealment of the eyes in the image top right speak of Nunez's personal torture but also that of not wanting to bear witness⁷⁶

While there was no contending source of power in Chile capable of forcing the hand of the military regime during the nineteen-seventies, there was by the mid-eighties signs that change was afoot. Having decimated the poblaciones, the lack of adequate solutions to housing continued to generate opposition; the intermittent protests of the previous decade gave way to more forthright and structured efforts. Seeking to appease the Chilean people, Pinochet had in 1980 allowed for a watered-down democratic process to take place on the basis of a national plebiscite: a straight 'yes' or 'no' vote on the continuation of his rule. There was, however, no opposition candidate; and Pinochet did not afford his critics the opportunity to express their views through the media, nor did he permit rallies. He ultimately stifled the abilities of the opposition to reach voters and had no difficulty in prevailing.

Another plebiscite, however, was granted and took place on October 5, 1988. Seemingly buoyed by rumblings of eight years of further discontentment many Chileans, including Nunez and Matta, returned home in the preceding year to join the growing opposition. In one respect, this was a daring move because the number of reported kidnappings, instances of torture and politically related killings under Pinochet had reached its highest level in 1987. In one particularly ugly case a doctor had been dragged from his car by armed men who tied him to a tree, carved a swastika on his forehead and simulated an execution before ordering him to leave Chile. A symbolic act, the message of the regime was clear, and yet there was the vaguest sense of hope building among Chileans, young and old.

This was principally because Pinochet's overconfidence provided a glimmer of opportunity. Proving he could be fair, to a certain extent, when he wanted to be, Pinochet had promised the 1988 'No' campaign (which comprised a ragtag group of 16 left and right-wing parties) fifteen minutes of free television airtime every day during the build-up to the vote to present a case. Scheduled to go out late at night, he didn't think the programmes would make much impression on the voters. And, besides, the government controlled every other programme on television and had the rest of the day – as well as its own official fifteen-minute slot every night – to pump out its propaganda.

The 'No' campaign was spearheaded by 36-year-old Creative, Nunez Garcia, who had made award-winning commercials for Sony and various Chilean confectionery

brands. His approach was one of positivity: the campaign was underpinned by the ideas of what could be rather than what had been. Prospective 'happiness', featuring children, i.e., Chile's future, smiling and dancing in the street was given prominence. While this tactic struck some Chileans, those with designs on justice and retribution, as hopelessly lightweight and deeply disrespectful towards Pinochet's victims, it ultimately worked. Garcia's use of vibrant colour and positive sloganeering harked back to the muralist campaign of the 1970 election that had swayed the popular vote in Allende's favour. As Garcia notes, "La alegría!" Joy! That was the slogan: "Chile, la alegría ya viene" Chile, joy is coming (Figure 11).

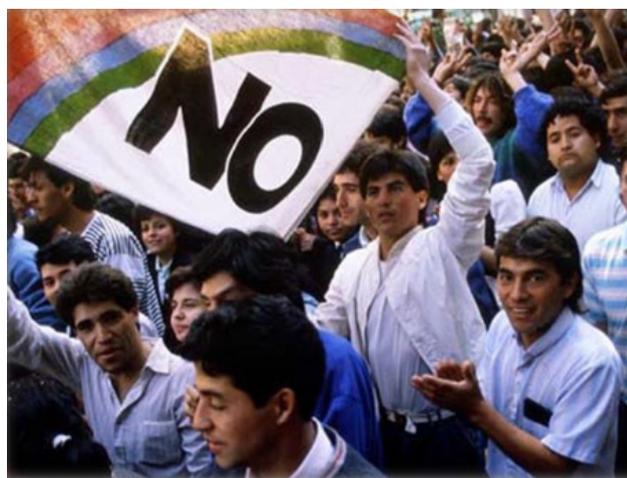


Figure 11: Citizens of Santiago embracing the 'No' campaign orchestrated by Eugenio Garcia in 1988 ⁷⁷

In conjunction, but to some degree removed from TV approach, the stance of the BRP on the street was to document the spirit, force, and iconography of political protest and the desire of Chile's people to come to terms with and overcome traumas by freeing themselves through campaign and the ballot box. Mono Gonzalez remarked in 1973 that 'the walls of Chile were of the people'. In 1987, this became true once again. The BRP, in seeking to appease hard-line Chileans, ensured that the 'No' campaign was underpinned and ultimately legitimised as more than a quest for freedom; they advocated the need for recognition of a tumultuous past that had all but been erased by the regime. While many of the murals painted were removed as expected soon after their creation, the consistency with which they appeared ensured that voices that had been silenced for fifteen years were now being heard.

Common pictorial themes that appeared in BRP murals supporting the 'NO' campaign were those of personal suffering, imprisonment, the Moneda Palace in flames, images of president Salvador Allende, and murdered icons, Víctor Jara and Pablo Neruda, and Jesus Christ (Figure 12).⁷⁸ Themes that brought to mind the Chilean struggle drew parallels between historical injustices, oppression and suffering with the treatment and anguish experienced by Christ. In this respect, the BRP figuratively reframed images of Victor Jara, Pablo Neruda, and many working-class Chileans, and transformed them into profound martyrs in the religious sense.



Figure 12: Emerging from the rupture: in honour of the Chilean working classes and the oppressed ⁷⁹

After fifteen years of sanitised streets and one firm political narrative, the sudden return of imagery and slogans that posited the idea of an alternative Chile was uplifting. The appropriation of public space into a canvas for politicisation was viewed as something novel, something fresh, and for the younger generation altogether new. The colour, iconography, and powerful messages of the works displayed compelled the viewer to engage with the ideas presented. Murals acted as visual, tangible, and temporal reference points for what was and what could be; and where once the swift removal of leftist iconography and visuals had symbolised defeat, in 1988 their removal, which only served to emphasise the themes of oppression in some of the works, galvanised the people.⁸⁰

Street art, when allowed to stand, takes on a conventionalism and in time begins to blend into the broader makeup of the landscape upon which it's imparted. This ultimately has the effect of limiting its appeal in terms of lasting impact. The more it is viewed, the softer its underlying/overt message

becomes; familiarity in this respect dilutes. Thus, when the regime whitewashed images of Victor Jara in 1988, however, they subjected the Chilean people to a double oppression. By killing him in 1973 they had silenced his voice, which spoke to and for many Chileans, including those from the Poblaciones, on terms that they identified with; and by erasing murals in homage to him circa 1987 and 1988, that brought to mind striking notions of imprisonment, torture, and murder, during the 'No' campaign the regime denied those inclined the right to memorialise him. (Figure 13)



Figure 13: Shackling is offset by the vibrancy of blue sky, the imminent flight of a bird, and the word 'renacimiento' – renaissance; or simply put, the rebirth of Chile ⁸¹

On September 5, 1988 at 10:45 pm, the first broadcast from Garcia's campaign was aired. It began, in true artistic fashion, with the image of a painted rainbow and the word 'No' set to a soundtrack of upbeat, lively music that mirrored the intentional vibrancy of the opening.⁸² This gave way to Patricio Bañados, who had been one of the country's favourite news readers until he was blacklisted by the regime. 'Chile, joy is on its way', he said. The theme song then struck up again and the screen was filled with interspersed images of Chileans showing their support for a 'no' vote: a taxi driver waving his finger back and forth in time with his windscreen wipers, a chef turning around to show a 'no' emblem on his back, and more.

Garcia's first broadcast, watched by millions of Chileans, was electrifying. And it completely caught the regime off-guard. Television may not have played a big part in elections past in Chile, but a lot had changed in the intervening 18 years since the 1970 election. Moreover,

the 'Yes' campaign was, somewhat befittingly, hopelessly old-fashioned, out-of-touch, and subdued. Where the 'No' campaign projected positivity and energy, the 'Yes' campaign espoused the heavy-handed nature of its rule by taking a steamroller (metaphorically used to symbolise the left) and driving it over a television, then a set of table lamps, and then a baby's pushchair to represent the supposed threat to people's lives posed by a return to the idealism of old.

Fearing the worst, Pinochet resorted to tactics of intimidation and threats, harassing those known to be behind the 'No' campaign and those pushing for its success. There were inauspicious phone calls, the homes of individuals of interest were observed, and many people were followed. But this was no longer simply a Chilean story, it was a global one; those in exile, who had kept issues at home relevant abroad, had ensured that Pinochet's actions were an international subject. While in Chile, the decision of so many people to stand up publicly and oppose the regime, from the actors who appeared in the commercials, to the screenwriters, and on to the artists who fought tirelessly to reclaim the streets, inspired the nation. Their defiance, often underpinned by fear and adrenalin, was the counter-offensive that stirred change.

On the day of the referendum, millions of Chileans made their way to polling stations. A democratic election, a rarity in Chile, was treated as a special occasion. Men and women, dressed in their Sunday 'best', queued patiently, in some cases for several hours, to vote. By the close of polling, a total of 7.2 million ballots had been cast – the highest number in the country's history. Of those 7.2 million, 3.96 (54.7 percent) tipped the balance in favour of the 'No' campaign. It was a resounding victory for the opposition. The next day, colour in the form of flags, rainbow t-shirts, and confetti lit up La Alameda, Santiago's main street. People were dancing, embracing, shaking hands and hugging. It was a carnival. Grudgingly, but peacefully, Pinochet handed over power in 1990 to a democratic civilian government. To the eternal disappointment of the relatives of his victims, however, he never faced charges for his crimes; he died in 2006.

At home and in exile the transition from Allende to Pinochet can be seen as one of extremes for leftist Chileans, especially the art and culture communities. In 1970, the purposeful efforts of the BRP to project Allende's socialist message to a national audience, a message largely ignored

by the mainstream media,⁸³ gave the group a level of fame akin to that of modern western figures such as Banksy and Shepherd Fairy. The walls of major cities became the canvas of revolutionary language and symbolism. However, under Pinochet those same walls took on a new significance: they became Chile's killing fields.⁸⁴ Quickly whitewashed, Allende supporters were lined up against them and shot, and the painting brigades of the previous government and the march toward Allende's peaceful revolution was seemingly forgotten. But the BRP survived; for many years as a barely visible subterranean stream until it could, 'Push inch by inch beyond the limits of authority'.⁸⁵

Assisting, political activists in the 'external front' contributed sizeably to the resistance movement. The success of Chileans abroad in keeping the crimes and restrictive policies of Pinochet's regime in the news and a consistent feature in the public consciousness is testimony to the dedication, perseverance, and skill of the Chilean left. As Melvin Ember notes, 'of all the South and Central American exiles of the 1970s and 1980s, Chileans stand out for their political organisation, commitment, and activism'.⁸⁶ As Salvador Allende remarked in his final speech:

'I say to you that I am sure that the seed that we now plant in the dignified conscience of thousands and thousands of Chileans cannot be definitively buried. They have the power, they can smash us, but social processes are not detained, not through crimes nor power.'⁸⁷

3 - Conclusion

The Brigada Ramona Parra, faithful to their belief in the building of a great 'utopia', a term often used by Allende in the election campaign of 1970, has featured prominently – witnessing and participating – in arguably the most optimistic and the darkest periods in Chile's history. Their unique work expressed and continues to express the views of a generation of Chileans, visually representing the historical depth and repressive nature of class society. The post-millennial mural tunnel Saqueando nuestra historia, for example, presents, in swathes of primary colour, a chronological narrative of the pilfering of Chilean history from the perspective of dominated groups: starving Indians, landless peasants, and exploited workers (figure 11).

The double doorway that features at the end of Saqueando nuestra historia, in a literal sense provides an escape;



Figure 14: Saqueando nuestra historia ⁸⁸

but figuratively they also facilitate the emergence from darkness, from repression and the coming of a new era—feelings present for many Chileans when Allende took office in 1973 and Pinochet relinquished power in 1990. Furthermore, significantly, two portholes one on either door, cast light upon the walls and light the way. In a metaphoric context, they also give the effect of eyes focused on the country's turbulent past. Whether intentional or not, this is powerful in its metaphoric value for it implies that Chile and perhaps even the world are still waiting for an adequate response to a history in desperate need of reconstruction.

Ultimately, with their paint pots, brushes and collective spirit the BRP have fashioned a powerful and effective medium for communicating with the world. And while much of their work was destroyed by the Pinochet government, the small number of murals that exist in photographs enable us to piece together a fragmented and thus partial past. But it is a past that is visible enough to allow envisioning of their struggles and those of other Chileans who likewise suffered under and because of Pinochet's rule. Today, the BRP's struggle is mainly that of speaking out against the consequences of neo-liberal globalisation and of a false democracy. But their greatest fight of all, the call for justice and the acknowledgment of suppressed memories is ongoing.

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From the street to the walls: the “yellow vests” movement in France.

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Abstract

The French “yellow vests” movement is a new kind of revolt – nearly a revolution – against the State and financial policies. Since its beginning, the expression of this movement also occurs through what now is referred to as street art. This is a solidarity expressed by artists with the yellow vests revolt, but also a way of being themselves actors of it. It is important too to consider how digital social networks, protest websites and blogs have provided the possibility all around the world to get acquainted with the Gilets Jaunes movement as well as with the works of the urban artists linked to this movement. In addition to that, the digital memory of this ephemeral art or of this revolt in the streets is a matter of urgency. It is of utmost importance to save by that way the historic and artistic works on the walls, quickly erased by State or local authorities.

Keywords: graffiti, street art, yellow vests, gilets jaunes, black lines, French revolt

1. Introduction

The French yellow vests movement (the “Gilets Jaunes”, GJ in the text below) is a new kind of resistance and fighting against the state and financial policies. It's the birth of a revolution, a way to bypass (and criticize) the traditional press - television or written press-, thanks to the digital social networks and instant communication with the smartphones. We will quickly visit the history (since one year) of it in the part 2.

An expression of this "revolt" or of the support that some people show for it occurs through what is now called street art. We will illustrate (part 3), of course without being exhaustive, what forms this presence of street art takes in relation to the GJ movement. One will see for example the great place occupied in it by the Black Lines group. However, the GJ themselves try to make themselves art works or messages that one could classify street art : on walls, but also on their own vests for example (first photo of fig. 1), or in 3D works like we will see in part 3.

We will indicate the connections between these two kinds of revolts (the GJ and the artists) and the reasons why it is also important to consider how digital social

networks, protest websites and blogs have provided the possibility all around the world to get acquainted with the GJ's protest as well as with the urban artists directly or indirectly linked to this movement. In addition, we will demonstrate that the digital memory of this ephemeral art or of this revolt in the streets is a matter of urgency. The crucial question being whether or not are to be saved the historic and artistic memory of the quickly erased walls.



Fig. 1

2. The context

The history of yellow vests began on social networks in spring 2018. Initially, people who do not claim to belong to any political party or trade union, were protesting against the gasoline tax increases announced for January 2019. Therefore, they gathered around the same symbol: the yellow fluorescent vest that every Frenchman is required to have in his own car. The movement grew very quickly on the web.

Jacline Mouraud, a Frenchwoman who was involved since the beginning, called on the French President via a video published on Facebook on October 18th: "What are you doing with the French people's money?", "Where is France going, Mr. Macron?" This video was viewed very quickly more than six million times.

On Facebook, thousands of viewers joined dozens of groups to organize a national mobilization on November 17. This consisted in asking to block roundabouts, roads and shopping malls. There were many gathering points but, it was impossible to know what proportion of the population would move to the streets. The first Saturday of the "yellow vests" began in some cities as early as 6am, soon more than 290,000 demonstrators were presents all over France. The tragic toll was two deaths and more than 500 wounded.

The following week the movement seemed to weaken in the street and the number of GJ decreased: approximately 166,000 people throughout France. Act II however was marked by the first clashes with the police on the Champs-Élysées in Paris. In total, 24 people were injured, including five police officers. Thereafter the "yellow vests" decided to organize themselves, always with the desire not to be associated to any political party or trade union. Spokesmen were then appointed to negotiate with the government and concentrate their demanded on lower taxes, the establishment of a citizens' assembly and shortly after the holding of a popular referendum.

The following Saturdays saw an increase of violence, barricades, burned cars, broken windows and looted shops. This took place mainly on the Champs Élysées and around the Arc de Triomphe in Paris which became a symbol of the movement, as we will see later. However, GJ demonstrators were not necessarily the percipients of this violence. The looters took advantage of the circumstances to destroy and rob.

Despite decisions by the French President and the government to reduce taxes and stricter police measures to discourage demonstrators this movement has continued, primarily Saturdays, although the number of demonstrators has dropped considerably, today around 30,000.



Fig. 2

3. Yellow vests, graffiti and street art.

3.1. Everything, everywhere

Since the start of this protest, messages have appeared on walls or other areas: they are either simple but explicit graffiti, individual or collective mural works that some would classify as "muralism" if made for official commissions. This last sentence leads us to refer to Diego Rivera's murals in Mexico during the 1920s, and more broadly to Mexican muralism. However, the context is different since Rivera's murals were official and now part of Mexico's heritage. At the same time, they expressed political and ideological convictions, "For muralists, for Rivera and Siqueiros at least, walls must provide the possibility to see, understand drive to action." (Plâa, 2008, p.39).

This quote could apply here to the way some street art artists have expressed the GJ movement on walls. The mobilization they encourage is for example strongly expressed in this "Liberté guidant le peuple 2019" (Fig.2), a reinterpretation of Delacroix's masterpiece of 1830 (at the Louvre Museum, Paris) by PBoy in Paris, Aubervilliers Street, painted during the first weekend of January 2019.



Fig. 3

However, this mural was sponsored by a British contractor and is considered a publicity stunt for the artist. This ambiguity is assumed by the artist on his website and in an article of the French newspaper *Le Parisien* (January 10, 2019): "My murals encourage people to form their own opinion without first imposing a speech on them". We are therefore here in the consequence of the "artification" (Heinich & Saphiro,

2012) of the street art and the digital dimension that participated in it, as we pointed it out in the volume N°72 of the scientific journal *Hermes* entitled "The Artist. A Researcher Not Like Other Ones" (Gerini, 2015).



Fig. 4

To counterbalance this aspect of the "artification", here is (Fig. 3) a realization that was certainly inspired by the previous one but due to the demonstrators themselves in the Var (Côte d'Azur, precisely at the Cannet des Maures).



Fig. 5

One can find on the walls many simple phrases like this one (Fig. 4) showing how much the French president is hated by some people in France. We are sorry to show this photo but it is representative of what one can express on the walls with very simple sentences/graffiti. The French president is often targeted by graffiti writers or demonstrators, as here again (Fig. 5) with this "Let us box Macron" tagged on a wall in Toulon, Var, France (April, 2019). He is also considered as the "president of the rich": often sentences denouncing this aspect can be seen on the walls. For example here (Fig. 6) with this "let us sink the yachts, let us eat the rich" written on the portal of a large warehouse for the storage and repair of luxury yachts.



Fig. 6

But one can see on the web many slogans and graffiti. For example on this page were we found the one of the Fig. 7: <https://positivr.fr/gilets-jaunes-slogans-graffitis/>



Fig. 7

Here we are in front of simple things done by the GJ themselves or graffiti writers in many places in France. It is important to show that if one wants to understand this "revolution" and its link with the street artists. The works of art appeared almost at the beginning of the GJ's street demonstrations. If many graffiti since the 60's were done "to keep the name alive" (Fraenkel, 1986), they are today often realized to challenge power and its politics and to say "we exist".

3.2. The Black Lines

In this way, one finds about the GJ on the walls many very radical works, close to muralism as we said earlier, sometimes forbidden, sometimes authorized, but absolutely free in each case. For example those of the Black Lines community. This informal group founded by Itvan and Lask together brings urban artists whose works are essentially claiming and committed against all forms of economic, political or cultural domination. Even if Martin Irvin is largely right when he writes that street art "is a paradigm of hybridity in global visual culture, a post-postmodern genre being defined more by real-time practice than by any sense of unified theory, movement, or message" (Irvin M., 2011), we are here in front of a political and critical intention assumed by the artists who sign on behalf of this group.

For example here it is in Fig. 8 to 11, parts of a collective wall done a few months ago, just before the beginning of the GJ's movement in the streets: some of the artists (their blazes/names are on the Fig. 11) of the Black Lines community denounce here what they consider as violence of the French police against the population or of the local authorities against the district of "La Plaine" where this wall is in Marseille (Fig. 8).

Next are following six photos (Fig. 9 to 14) of the same wall, with many different styles and messages: one of the photos gives us the names (the blazes) of the artists.

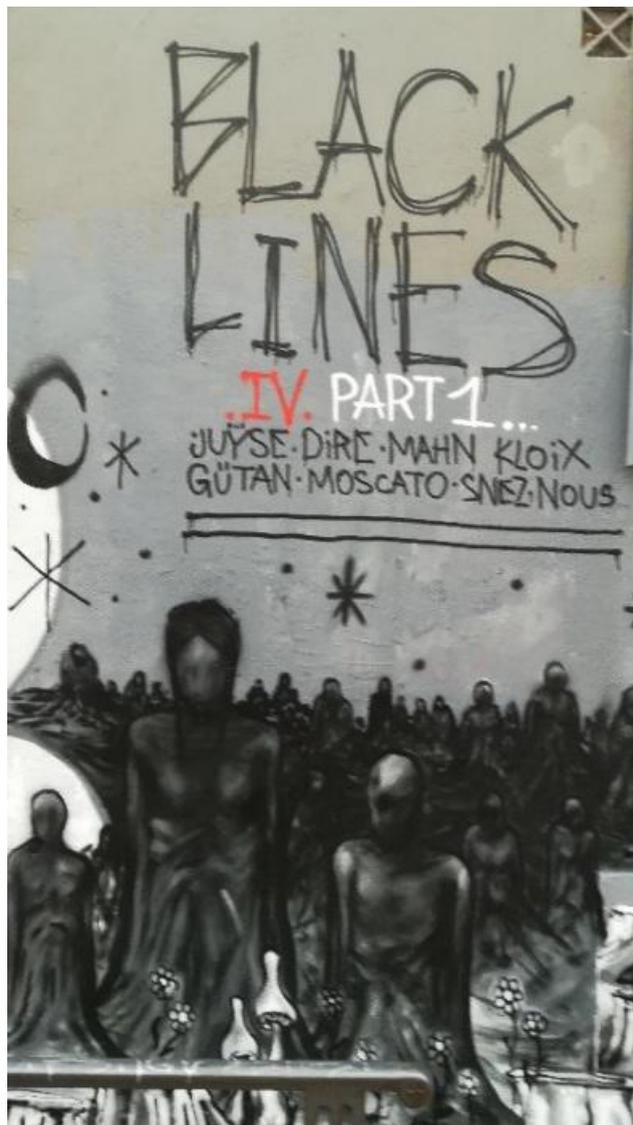


Fig. 8

We are here in a “continuity between... works of art and everyday events, acts and suffering” (Dewey, J., 2005, p.8; quoted by Baldini, A., 2016). It is therefore not surprising to see a large number of them mobilizing for the Yellow Vests, sometimes only on their demands and the violence they are subjected to, sometimes by mixing different causes of struggle.



Fig. 9, 10, 11



Fig. 12



Fig. 13



Fig. 14

Here is for example (Fig. 15) one of their collective walls in Paris that mixes different fights with those of the GJ: social justice (one of the GJ's claims), climate change (sustainable development of the planet), support for the Algerian and Cameroonian peoples. And a sad reference (the street sign on the left) to Zined Redouane : she was an innocent octogenarian who died following a tear gas canister wound when she was looking from her home at the GJ protestors and the police in a street in Marseille. One can see also on this photo the acronym RIC for Référendum d'Initiative Citoyenne (Citizen Initiative Referendum). One of the main requirements of the GJ. So as well with the Black Lines members as with independent artists all around France and in other countries, the GJ's fighting, the denunciation of the policies of the government and the French president, the strong actions of the police, the injuries of demonstrators and the risks they take. These are expressed on many walls. Here are some examples of the different messages they deliver and the different art styles they offer (Fig.16 to 19). The figure 16 concerns the inequality and injustice felt by people of the working and middle classes in the face of the fortunes held by the rich classes, accomplices according to them of the politic power.

The figure 17 is the portrait of Jérôme Rodriguez, probably an influential personality of the "yellow vests", he was wounded in the eye on Saturday first of December while filming an intervention by the police on Place de la Bastille in Paris.

Many people have been wounded since November 2018 by tear gas grenades and other protection and deterrence weapons used by the French police. This is denounced on the walls in many instances, for example in this portrait of a children with his yellow vest (Fig.18) or this wall in the same street of Paris (Fig. 19), the two ones done by artists of the Black Lines.

One can also see on those walls many writing styles and references to art, comics, etc. So in the Fig. 20.

3.2. Many other artists

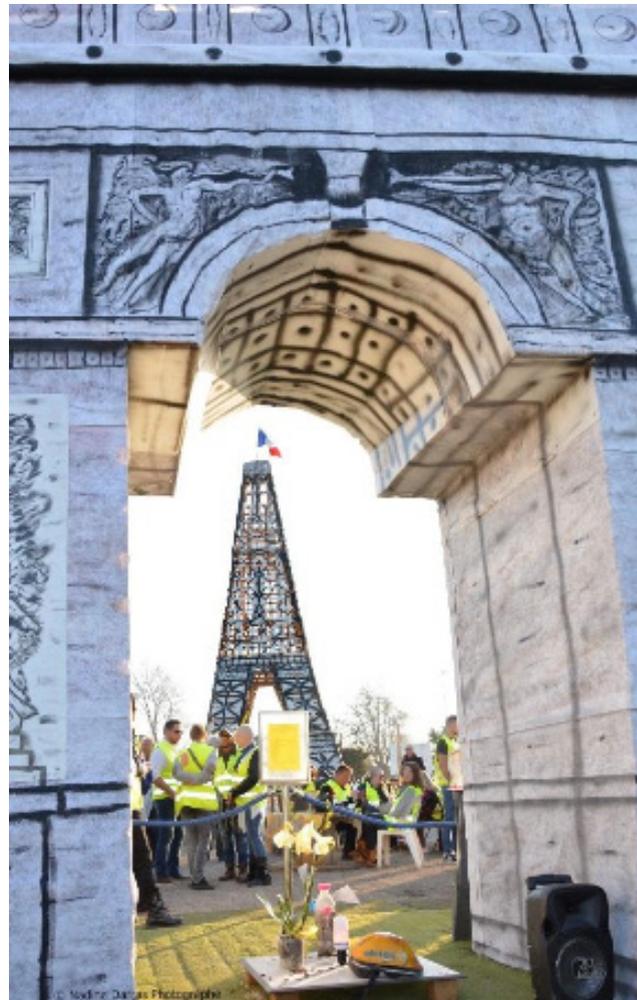
Obviously many artists other than those of the Black Lines participated in this artistic mobilization on the walls. Here is (Fig. 21) a very symbolic work of MOZE (his crew is ODC). First because the woman painted in blue, white and red (the colors of the French) is Marianne, French symbol of the French Republic, of the liberty, the equality and the



fraternity an in turn of the French people. She is crying because many people (and MOZE himself) think that at that time we have lost liberty and specially equality. Thus the GJ's movement allows us to find again fraternity (those are the words of the artist himself in a conversation on a DSN, thanks to him). Secondly because Marianne revolts by removing a scotch that had been put on her mouth to keep her quiet and seems to say (on the left): "forbidden to shut up!" Third because of the quote (to the right) of another engaged artist, Sean Heart: "Freedom is taken as life is given: with violence and noise".

Another symbol of their protest movement for the demonstrators is the "Arc de Triomphe" at the top of the "Champs Élysées" in Paris because of the difficult struggle which took place there between them and the police since November. Especially on the first of December when i the monument had been damaged with graffiti by demonstrators. Most importantly because the importance of this monument in the French history. After this event one have seen appear on the walls many paintings where this monument is represented.

But what is surprising about this Arc de Triomphe is to see it built (as well as the Eiffel Tower and the Pyramid of the Louvre Museum) in three dimensions by some GJs themselves in the Var (south of France), in a place they are occupying since December of 2018 (Fig. 22): we are here in front of a 3D street art work.





There are many other works representing the GJ's movement in the whole France. Even as the number of demonstrators decreases every week the urban artists go on fighting for them as if they have adopted this sentence also painted by MOZE (Fig. 23): "We put down nothing!".

4. The "yellow vests' street art", its impact and its safeguard thanks to the web.

It is also important in this study to look at the digital social networks and protest websites and blogs that have made it possible to give to see all around the world this protest by urban artists directly or indirectly linked to the GJ's movement. To preserve the memory of the deleted walls because many of them are quickly deleted by order of the

State or local authorities. The very important presence on the web via the Digital Social Networks, the traditional media websites (Les Inrockuptibles, Médiapart, etc.). The protest or information sites are more than an extension of what is done on the walls.

This is the case, for example, with this video on Youtube, which informs us about the creation of Black Lines and their involvement in the GJ's struggle:

<https://www.youtube.com/watch?v=unhzBBp6mVc&feature=share>

One can also see for example the great number of Facebook GJ groups, their thousands of members and followers. What is interesting in regard to dealing with our subject is the link they offer with the representations



of the GJ's movement by the street art. For example, the group Mouvement Gilets Jaunes : 8684 followers, and the banner of the Facebook page is the wall of PBoy we spoke about before. One can verify for example at that page this important number of groups on Facebook : <https://www.pagesgiletsjaunes.fr/gilets-jaunes/> . What is interesting is to see that on every page one finds photos, videos, and art works done by street art artists. Of course the artists have their own pages. Included are their crews or communities with many photos, videos, interviews about what they do on the walls to help the GJ. Obviously this observation is the same on all the digital social networks: Instagram, Tumblr, but also YouTube, Twitter, etc.

It would be interesting to accurately measure the impact of this web presence of the street art on the opinions of the French people about this movement as well as on political and police decisions taken week after week. In

a first approach (we will not go further here because of the maximum space dedicated to an article in the SAUX Journal). It is obvious that this impact is very important when seeing the big number of views and sharing on the DSN and other websites. On the aspect of art history , the database of photos, videos, interviews that we are building since the beginning of the GJ struggle and its illustration by street art works will provide an important digital patrimony for the researchers of the future, as well in history, history of art, sociology, information and communication sciences, etc.

An open conclusion

The web is a major tool for reaching audiences who do not necessarily see the works in situ. Most importantly to ensure the memory (for the historians as well as for the artists and the history of the street art) of those art works,

which are by definition ephemeral. Particularly those dealing with the yellow vests, for example when a wall made by the Black Lines is very quickly erased for obviously political reasons, as it recently occurred with the ones of the street of Aubervilliers and of the Kellermann Boulevard in Paris (Fig. 24).

One must then transform a "heritage as a stock" (photos, videos, etc.) scattered on the web into a "valued heritage", and of course into a "digital heritage" (Treleani, 2016). There is sense of emergency about this digital memory of an ephemeral art as well of the memory of the GJ's movement. One can compare it to the one of the French revolution in 1968 and its representations on the walls at that time. However, we could have mentioned the art on the walls and its impact via the web during the more recent Arabic revolutions.

Thanks to the team of the Nouvelles Mémoires association, a database (photographs, videos, interviews, etc.) is being created. It will be accessible on the web in a few months. In addition, interactive webdocumentaries will also be offered online. This will allow users to complete them and post commentaries.

It will participate to the future necessary works in many fields of scientific researches about that recent kind of art that is the street art, and here more precisely about the ways it shows struggles and resistances on the walls since about fifty years: art history, of course, but also sociology, anthropology, political and social history, etc. It is the reason why this conclusion is open. And why we choose to end our text with that quote "Is the spray can mightier than the sword?" (Perry, W., 2011, p.65).

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<http://facebook.com/Black-Lines> ,

<https://www.instagram.com/blacklinescommunity>

<http://facebook.com/ltvan.Kebadiann>

<http://facebook.com/Lask.Twecrew> , Instagram [laskthecrew](https://www.instagram.com/laskthecrew)

The artist MOZE (and his crew ODC):

<http://facebook.com/mozeodc>, Instagram [mozeodc](https://www.instagram.com/mozeodc)

The Yellow Vests from the Var, France:

<https://www.facebook.com/Gilets-Jaunes-Coeur-du-Var-320084558586614/>

Conflicts of Memory: Red Army Graffiti in the Reichstag 1945-2015

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Abstract

The inscriptions left on the walls of the Reichstag by Red Army soldiers in May 1945 have played a pivotal role in the development of a deeply divided cultural memory, not only between the Soviet Union and post-war Germany (West and East), but also in post-Soviet times and in a reunited Germany.

This article follows the changing attitudes towards those graffiti as part of a painful and traumatic past: they serve as a means to revive a heroic part of history on the Soviet side (if only through publication of photographic images in the 1960s); they have suffered from a strong tendency toward social amnesia in post-war West Berlin (cleansing the walls of Red Army graffiti and covering them with panelling); they have triggered a highly contested debate in the Bundestag about their conservation or elimination that was caused by their unexpected resurfacing during the 1990's reconstruction of the Reichstag; and finally, they form the center of a debate about transforming the leftover graffiti from a site of memory into a site of reconciliation.

The recent construction of a replica of the Reichstag in Moscow, in 2015 – including the graffiti – shows yet another aspect of memory politics – this time in support of a rise in patriotism.

Red Army Graffiti: Reconstructing a lieu de mémoire.

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Abstract

Without a doubt, the Reichstag Building in Berlin qualifies as a lieu de mémoire, a place vested with historical significance in popular collective memory. What is not clear, however, is how such »sites of memory« form: Does an evolutionary process slowly add layers of meaning or do sudden sparks of history ignite mass imagination? Is the development orchestrated by a central power or by spontaneous collective actions? In order to work out these questions, this article draws attention to the year 1945, when Red Army soldiers covered the interior of the Reichstag, already in ruins, with layers of graffiti. During this brief historical episode, individual acts of self-inscription merged into a collective appropriative happening where participation was more significant than leaving an attributable legible mark. Hence, the graffiti still preserved today are leftover traces of a rare performative event that endows this lieu de mémoire with new historical meaning.



Figure 1: The party is over – cleaning the debris from the Reichstag ruins in Berlin in 1948. The walls are covered with several layers of graffiti left by Russian soldiers. Individual inscriptions are barely legible (right hand side). Photo by Keystone/Getty Images.

Street Art in Lisbon

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Lisbon has a wide collection of artworks (paintings, engravings, monuments etc) scattered throughout its territory. These artworks range from the great golden Portuguese years to contemporary works and, among the exhibition places, there are not only museums, but also can be found in squares, commercial and residential buildings, streets and even metro and train stations.

In the city there is a meeting between the recent and the antique, the new and the old, the traditional and the contemporary. There are space for everyone! According to TimeOut portal, “Lisboa continua a ser coberta com o papel de parede mais cool: a arte urbana”.

For Blanchè (2015, p. 33), urban art or street art:

Consists of self-authorized pictures, characters, and forms created in or applied to surfaces in the urban space that intentionally seek communication with a larger circle of people. Street Art is done in a performative and often site-specific, ephemeral, and participatory way.

In addition, as Blanchè in agreement with Peter Bengtson in his book “The Street Art World” (2014), the term is constantly being negotiated regarding its concepts and also its approach. For him, the term “Street Art cannot be defined conclusively since what it encompasses is constantly being negotiated.” However, Blanchè (2015, p. 34) also underscores the importance of the dialogue between ‘Street’ and ‘Art’. It refers to what is considered as the unofficial, the unsolicited and also as the unauthorized.

The dialogue between the antonyms “street” and “art” is, overall (although sometimes in a destructive way) constructive. Street Art can refer to everyday phenomena on the “street” that can be perceived as “art,” whether or not they are intended as such.

Extrapolating the field of concepts, urban art also has value in the economics, given its potential to attract tourists and promote the city globally. For Barbedo (2018) in a newspaper published in the Jornal Expresso “pode ajudar a remover a imagem negativa de uma área urbana ao mesmo tempo que atrai lojas, cafés e restaurantes, o que, por sua vez, valoriza os bairros e cativa novos moradores”.



Figure 1: Mural Marielle Franco, Vhills

Source: <https://bit.ly/2m2p9MJ>



Figure 2: Pichi&Avo

Source: <https://bit.ly/2m2p9MJ>



Figure 3: Universal Personhood, Shepard Fairey - Vhils Collab
Source: <https://bit.ly/2m2p9MJ>

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There and Back Again: Redistributing Visibility between the Virtual and Real Alleys of Graffiti

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Biography:

Andrea Baldini is Associate Professor of Art Theory and Aesthetics at the School of Arts of Nanjing University and Director of the NJU Center for Sino-Italian Cultural Studies. He is also Young Ambassador of the Jiangsu Province. A native of Italy, he studied as a Fulbright Fellow at the Department of Philosophy at Temple University in Philadelphia (USA), where he obtained a PhD (2014). He has published extensively on philosophical and theoretical issues related to creativity and everyday practices. Recent articles appeared in the *Journal of Visual Culture* and *The Journal of Aesthetics and Art Criticism*. His monograph *A Philosophy Guide to Street Art and the Law* has been published by Brill. He is preparing a second monograph, tentatively entitled *A Philosophy of Elegance*, for Reaktion Books.

Keywords: graffiti, street art, Rancière, Banksy, subversiveness

Introduction

Blu's 2008 short film *Muto* is probably the most ambitious celebration of the intimate relationship connecting new-media technologies and street art. Critically acclaimed and viewed almost 12 million times on YouTube, this award-winning video is a stop-motion animation of hundreds of murals that the Italian street artist painted in different cities across the globe. Blu's surreal figures invade the city and their gestures are experienced and appreciated through computer screens and mobile phone displays.

When looking at street art's relationship with new media, *Muto* is hardly an exception. Technology has played a crucial role in making the street art movement a popular genre. The availability of cheap digital cameras and the possibility of photo publishing on social media have transformed graffiti – the original and most radical form of street art – from an esoteric practice into a global

phenomenon. Social networks have made available to internet users a constantly expanding gallery of street artworks. Communicating technologies have then radically changed how we engage with this art form. We primarily appreciated street artworks as and through photographs, in ways suggesting epistemic and ontological primacy of the “reproduction” over the “original.” For its constitutive linked with the city, street art's digital media revolution had then affected how we perceive, experience, and conceptualize public places.

In this paper, I argue that post-Internet street art has significantly re-shaped urban space, questioning dominant spatial hierarchies in politically subversive ways. Street art questions what Jacques Rancière calls the “distribution of the sensible” by making visible what usually remains unseen. It does so by deploying tactics thriving on the interplay between material and digital reality. Scholars

have largely overlooked this link between the virtual and the real alleys of graffiti. Street art exists in between material and virtual reality, showing the conceptual and practical impossibility of their neat separation. Today's public space is produced and negotiated also in binary code. Section 2 discusses the subversive nature of graffiti and street art. Section 3 examines writers' and street artists' use of communication technology and how this affects the practices and their link with the city.

2. Re-Distributing the Sensible: Street Art as a Practice of Resistance

Many in the literature emphasize the countercultural nature of graffiti and street art. Among those, Ricardo Campos and Andrea Mubi Brighenti explore how writers and street artists develop alternative identities through their participation in these artistic practices. Kurt Iveson characterizes graffiti and street art as DIY practices by means of which urban residents reclaim their right to the city. "Graffiti writing and other forms of street art," Iveson writes, "involve alternative ways of imagining, mapping, using, mediating and making urban space." As countercultural movements, they generally function as practices of resistance against the dominant order.

Recent trends in philosophy of art also highlight the subversiveness of graffiti and street art understood as counter-cultural practices. Within that debate, I have conceptualized graffiti's and street art's dissident nature in terms of its capacity to challenge dominant hierarchies of visibility in urban spaces. By following an insight of Martin Irvine, I have argued that graffiti and street art constitute a "counter-imagery" essentially questioning what Jacques Rancière calls "the distribution of the sensible." For Rancière, this notion refers to – among other things – those norms and conventions controlling visibility in public spaces. Graffiti and street art are practices of resistance against those dominant systems of visibility.

In general, writers and street artists primarily oppose what I call the corporate regime of visibility, that is, the peculiar distribution of the sensible granting to commercial

communication a monopoly over the use of the city's visible surfaces. However, as I have argued with Pamela Pietrucci in a recent essay, graffiti and street art can also question other distributions of the sensible such as those regulating visibility in post-disaster contexts.

In violating the distribution of the sensible, street art and graffiti bring to the public eye spaces and communities that are generally ignored: small alleys, junkyards, abandoned buildings, and those who use them, the homeless, the marginalized, and artists. By aggressively appropriating urban surfaces, as one can see for instance in the works of the German collective Zelle Asphaltkultur, writers and street artists introduce in the city something new – witty designs and colorful forms defying economic considerations and authoritarian control. [Insert Figure 1] And, at the same, just like when tags appear on a rusty door, they also make visible what was already there, but left unnoticed. Liminal lives, their places, and their forms of expression remain often invisible to passersby. Street artists counteracts such an order. [Insert Figure 2]

One can explain the political significance of writers' and street artists' gestures as follows. By disrupting the distribution of the sensible, they are "making strange" our streets and squares. This in turn shows the contingency of dominant hierarchies of visibility. As "soon as we no longer think things as one formerly thought them," Foucault writes, "transformation becomes both very urgent, very difficult and quite possible." Street art's disruptiveness can then open up a space for reimagining a more inclusive public space. In the following section, I explain how street art and graffiti exploit communication technology as tactics of engagement.

3. Social Media and the Ontology of Street Art

With the emergence of social media, the popularity of graffiti and street art has dramatically increased with that their tactical efficacy and political outreach. Facebook, Instagram, Flickr, and Twitter are among the most popular repositories of photographs of graffiti and street artworks. [Insert Fig. 3] Tags, throw-ups, burners, stencil-graffiti, and

examples from other genres of street art are a constant presence in the newsfeed of users. Writers and street artists systematically exploit communication technology's possibilities of outreach.

For instance, Banksy, who is the most popular street artist today, disseminates most of his works through internet. This strategy amplifies the subversive significance of his work, which is often politically explicit. The installation of his works usually generates reactions at a global level, and reactions to his pieces are discussed at length in mainstream med. Most notably, during the last decade or so, web-shared photographs and videos of his interventions in Palestine make visible in very effective ways this silenced and forgotten conflict, carving at times a space where to discuss the fate of this land and its suffering population.

Street art's tactical use of communication technology follows from the peculiar ontology of this art form. In effect, its appreciative practice does not significantly distinguish between "originals" and "reproductions." Contrary to what happens in traditional visual arts, the appreciation of graffiti and street art does not require direct contact with the created artifact. Reproductions of the object such as photographs, digital images, and videos do not lack any of the salient properties that are relevant to appreciation. In this sense, graffiti and street art are varieties of mass art, closer to computer art or photography than painting or sculpture.

In my previous work, I offer an argument defending the ontology of street art as mass art. For limits of space, here I can just briefly summarize such a defense. What writers and street artists do are better understood as performances rather than visual objects. This well accords with the emphasis that practitioners place on the performativity of their gestures. We appreciate the outcomes of their performances, that is, the objects, for the following reason: they yield, as David Davies would say, "a perspicuous representation of the performance whereby" they were generated. Photographs or videos capturing those outcomes can also function as props

for appreciating the generative performances. The relationships connecting respectively the performance, the object, and its reproduction(s) are similar. Both objects and reproductions, in effect provide, us with a suitable focus for appreciating street artists' actions – which are in the most proper sense the artist's work.

The intimate connection between communication technologies, street art and graffiti is then a consequence of the ontological peculiarity of these art forms. One should notice, I hasten to add, that even before the Internet revolution street art and graffiti were primarily appreciated through photographs generally circulated through magazines and fanzines. The ephemerality of works in the street, often illegal, has naturally suggested the use of photographic reproductions as means of appreciation since the earliest stages of graffiti's history. Social media offered a more convenient, direct, and effective way of sharing the gestures of writers and street artists. This shift in distribution deeply affected these practices, which then broke into mainstream visual culture.

For their peculiar ontology, street art and graffiti already suggest metaphorically and metonymically the interpenetration between virtual and material reality. However, there is also a more literal way whereby street art and graffiti connect the digital with the physical. The viral sharing of street art and graffiti in social media's newsfeeds often generates in users the desire to explore these spaces. Sites of photographed street artworks become often destinations of "pilgrimages" by the curious, the urban art lover, and those with a thrill for urban exploration, or "urbex."

The most popular example of this transition from the virtual to the material is the so-called "Banksy tourism." This is a well-known and controversial phenomenon where followers of the elusive street artist visit locations certainly outside mainstream routes such as abandoned areas in metropolises, economically depressed regions, and areas of conflicts including, once again, Bethlehem and the West Bank Barriers in Palestine. The magnitude of this phenomenon shows how powerful a motivator

photographs of street art can be. Graffiti and street art – and their appreciative practice – are therefore interesting examples of how the virtual can turn into the material by shaping the nature and uses of actual spaces. Street art and graffiti make visible what was hidden and silenced not only in the virtual public sphere, but they show it also through the materiality of physical space.

If street art and graffiti “pilgrimages” would not produce a digital echo, the interdependence of physical and virtual domains in street art and graffiti would not be complete. However, this is not the case. Street art and graffiti bring us there, in the materiality of the city, and back again, in the digital transubstantiation of physical urban space. The material consequences generated by visitors’ bodies interacting in and with generally unseen and silenced fragments of the city and its inhabitants (both present and imagined) create a ripple effect in the byte streams of the internet. In effect, those who decide to see street art in real-life tend also to share the results of their “hunts” on social media, feeding the interplay between material and virtual reality. The politics of urban spaces are then caught in between our digital screens and physical actions.

This process of continuously reminding to one another testifies to the porous nature of the distinction between the physical and the digital domains, showing the conceptual and practical impossibility of their neat separation. Urban space is produced and reproduced through the interaction between the material and the virtual. And, as the case of street art and graffiti perfectly embodies, in contemporary city its nature is not merely shaped through the materiality of everyday actions, but also through what appears as the political significance of virtual reality. The visible and the invisible today speak also in binary language.

From Post-Posters to Un gilet

Mathieu Trembin

March 2019

In April 2018, Antonio GALLEGRO and I met in Strasbourg and talked about the way we felt about spontaneous forms of art in urban space regarding the current social movements and the celebration of May 1968. Most of institutions that have been commemorating May 1968 were evacuating the subversive nature of the collective appropriation of urban space, in favour of an iconic fetishism around L'ATELIER POPULAIRE's posters. We agreed that the best way to "commemorate" social struggles history was not to get into nostalgic reenactment. But, instead we had to contribute with our means to the actual struggles using forms of creative and collective visual presences, diffused in a viral manner during and beyond the demonstrations.

Antonio told his experience within GRATIS GROUP. As jury of the Akademie Schloss Solitude, Gérard PARIS-CLAVEL¹, graphic designer and founding member of NE PAS PLIER invited in residence activists, artists and designers in Stuttgart between 2000 and 2001: MIGRATIVE ART (BE-RS) formed by Ivana MOMCILOVIC and Ljubomir JAKIC, SKART Group (RS), EL FANTASMAS DE HEREDIA (AR); Charley CASE (BE), John JORDAN (UK), Antonio GALLEGRO (FR), Laura MARTIN (FR); Alexander KALTENBORN alias SANDY K. (DE), Marcin WŁADYKA (PL), Helena KLAKOČAR (HR-NL), Tony CREDLAND (UK); and theorist Brian HOLMES (US). PARIS-CLAVEL performed an act of smuggling, since the curation he did went beyond the "graphic" category to which he was assigned. The residence took an activist turn and its issue became collective: residents were

1 - See "Gérard PARIS-CLAVEL. Design. 2000-2001". *Akademie Schloss Solitude*. [Online]. Available at: <http://www.akademie-solitude.de/en/fellowship/jurors/gerard-paris-clavel-pe1400/> [consulted February 02, 2019].

pooling their scholarships and energies to develop activist communication materials meant to be given on display donation and that can nurture and embrace the anti-globalization struggle. Under the name of GRATIS GROUP the first year, the collective designed and gave away stickers, posters, rolls of marked adhesive tape, T-shirts or banners stamped with critical slogans in several languages (French, English, Spanish, German, Czech...) including "FREE/GRATIS/ZDARMA", "MORE IS LESS", "PRINCELESS", "2 % OWN 98 %". These slogans were taken up and updated a decade later by the INDIGNÉS and OCCUPY WALL STREET. They accompanied the anti-globalization demonstrators who were protesting against the IMF Summit in Prague on September 26, 2000, the Summit of the Americas in Quebec City on April 20–22, 2001 and the anti-G8 counter-summit in Genoa, Italy in July 20–22, 2001. The group expanded the following year. It became COLLECTIVE DISTRIBUTION, and carried out its activities a fourth time, in particular through the creation and distribution in real time of a free newspaper, in response to the European Summit on December 14–15, 2001 in Laeken, which prefigured the Treaty establishing a Constitution for Europe. Many of the activist communication created during these protest movements continued to spread during other demonstrations that followed the dissolution of the group.

I mentioned the transformative quality of individual and daily action on the times of creative residencies or during cultural actions in the social field. Place Publique programme² was organized by BBB art center and Les Chamois social center and developed in Izards-Trois Cocus district of Toulouse between 2010 and 2011. It led to a

2 - See DUPEYRAT Jérôme, POBLON Cécile, TREMBLIN Mathieu. "Place publique". *Semaine*. May 20, 2011, n° 271. Arles: Analogues, since 2004, 16 p.

series of commissioned simple urban interventions created with isolated inhabitants: two moss graffiti putting back in situation an historical artifact that gave its name to the neighbourhood, two posters displaying alternative mottos to the French republic one, three banners with slogans that could be applied to the football field or to the social one, two chalk graffiti spreading common people wisdom over the wall of the municipal library. *L'Office de la créativité*³ was conceived as a fiction of public service financed by the City and organized in partnership with Lieu-Commun artist run space, among others, between 2011 and 2013 in Toulouse. This programme permitted to conduct four residencies with artists doing independent urban art interventions. These interventions were performed without authorization but accompanied by direct mediation with passer-bys and viral communication through voicemail. These complex attempts shown the need to carry out actions on a human scale; artists need to act outside spectacular times in order to be able to address the inhabitants of a city in a relevant manner.

Collaborative forms of creation—such as Tract'eurs⁴ and UN NOUS⁵ or *Porte-Parole*⁶ and *Paper Tigers Collection*⁷—also constituted significant artistic experiences capable of overcoming the obstacles to the sharing of insights in the context of capitalism, from the institutional to the commercial field. It led us to highlight a series of antagonisms regarding art practicing addressed by these

3 - See TREMBLIN, Mathieu (dir.) ; collective. *Office de la créativité*. [Online]. 2011-2015 [consulted February 02, 2019]. Available at: <http://www.officedelacreativite.com/>. See also DUPEYRAT, Jérôme (dir.); POBLON, Cécile (dir.); POMAR, Manuel (dir.); TREMBLIN, Mathieu (dir.); collective. *Office de la créativité*. Toulouse: Fais-moi de l'art, 2015, 16 p.

4 - See GALLEGO Antonio (dir.), MARTINEZ Roberto (dir.), collective. *Anthologie Tract'eurs*. Rennes: Incertain Sens, 2012, 112 p.

5 - UN NOUS is gathering Antonio GALLEGO, José MARIA GONZALEZ, Roberto MARTINEZ, Patrick PINON since 2006.

6 - TREMBLIN, Mathieu (dir.), collective. *Porte-parole [Spokes Door]*. Rennes: Lendroit/Phakt – Colombier cultural center, 2013, 24 p.

7 - TREMBLIN, Mathieu (dir.); collective. *Paper Tigers Collection*. [Online]. Since 2010 [consulted February 02, 2019]. Available at: <http://www.papertigerscollection.eu>.

experiences: formalist art versus conceptual one; the authority of the author versus the appropriation of the public; the artwork as fetish object versus the impossible conservation of intangible artworks; the created rarity linked to speculation versus the gratis and open source circulation of artworks; the need for recognition versus the self-determinism.

We reviewed a set of artistic gestures related to direct actions and the production of not limited artworks in the recent art history: activist campaign about female artist in the art world by GUERRILLA GIRLS (since 1985), “soft guerrilla” actions by Boris ACHOUR (*Actions-Few*, 1993–1997), viral signs creating miscommunication by Jeroen JONGELEEN (public trolling stickers since 1995 like *15 000 most popular words in advertising*), fake student cards that permitted people to get discount by Minerva CUEVAS (part of *Mejor Vida Corp.*® since 1998), influential adusting signs by François MOREL (*Pause*, 1999). We agreed that the best way to allow an unexpected encounter was to create artistic presences outside of dedicated, cultural or media spaces, that would address to the passer-by with other purposes than the art for art's sake.

We found this approach in contemporary fly-posting practices, such as the ones of OX⁸, MARDINOIR⁹, Jordan SEILER¹⁰. But also in initiatives such as le M.U.R.¹¹ in Paris (and in several French cities), and *Art in Ad Places*¹² in New York curated by Caroline CALDWELL and RJ RUSHMORE. We identified a continuity with “médiast-

8 - See BIEBER, Alain (dir.); ULLRICH, Andreas (dir.); OX. *Public Posters*. Dresden : International Neighborhood Verlag/Die Gestalten Verlag, 2015, 304 p. and OX. *Poster Time*. [Online]. Since May 22, 2009 [consulted April 01, 2019]. Available at: <http://postertime.blogspot.com>.

9 - See PRIOUL, Arzhel *alias* MARDINOIR. *Mardinoir*. [Online]. Since March, 2007 [consulted April 01, 2019]. Available at: <http://mardinoir.blogspot.com>.

10 - See SEILER, Jordan. *Public Ad Campaign*. Available at: <http://www.publicadcampaign.com> [consulted April 01, 2019].

11 - See le M.U.R. (Modulaire Urbain Réactif). Available at: <http://www.lemur.fr> [consulted April 01, 2019].

12 - CALDWELL, Caroline (dir.); PARK, Luna; RUSHMORE, RJ (dir.). *Art in Ad Places*. [Online]. Since January, 2017 [consulted April 01, 2019]. Available at: <http://www.artinadplaces.com>.

peintres” [media-painters] collectives¹³ like BANLIEUE-BANLIEUE group¹⁴ or the RIPOULIN BROTHERS. These groups from the 1980s were bounding links between graffiti and contemporary art, in the pursuit of precursors such as Daniel BUREN, Tania MOURAUD or John FEKNER.

Learning that a double exhibition of the BANLIEUE-BANLIEUE group (of which Antonio GALLEGRO is a member) is set to take place in AEDAEN and the Syndicat Potentiel in Strasbourg in spring 2019, we first propose to organize a physical path using fly-posting between the two places by inviting artists from our two generations. The enthusiasm of Raphaël CHARPENTIER (artistic director of the AEDAEN gallery) and Jeff MUGNIER (coordinator of the Syndicat Potentiel) about this project leads us to revise upwards our first idea. In early November 2018, we conceive a cooperative collection of downloadable and printable black and white posters called *Post-Posters*¹⁵. Our ambition is to gather contributions from artists of several generations around the artistic accompaniment of struggles related to recurring societal issues.

At the beginning of December 2018, following Act III of the Gilets Jaunes [Yellow Vests] movement in France, Antonio report to me the words of a social worker in the local newspaper¹⁶ on the fact that so called engaged

13 - See <http://medias-peintres.blogspot.com> [consulted April 01, 2019]. Médias-peintres [media-painters] were called that way because they diffused their painting on a viral diffusion mode. For example, they used their telephone number as signature on the advertising spaces they covered with their hand-painted posters.

15 - GALLEGRO, Antonio (dir.) ; TREMBLIN, Mathieu (dir.) ; *collectif. Post-Posters*. [Online]. 2019 [consulted April 01, 2019]. Available at: <http://www.editions-cartonpate.com/post-posters/>.

16 - “[...] Maria en a aussi contre les artistes : ‘Ils sont où ?’ interroge cette ancienne bénévoles des Restos du cœur. ‘Chaque année, ils nous disent : On compte sur vous !’ Là, c’est nous qui comptons sur eux, mais ils sont où ? C’est une vraie fumisterie...” In BATTINGER, Marie. “‘Un Pansement sur une hémorragie’. Gilets Jaunes. Après les annonces du Premier ministre Édouard PHILIPPE”. *DNA Région*. December 5, 2018,

artists in socio-cultural projects seem disinterested about this specific struggle as it goes beyond the institutional framework.

Majority of these artists live in financial precariousness comparable to the one of the participants they encounter during these actions in the social field, but many of them are part of a paradoxical system. This system, “art world”, works on election and recognition principles, both emancipatory and competitive, which extracts artists from a class consciousness and makes it difficult to reconcile ethical posture—as a citizen—with aesthetic posture—as an artist—and an economic posture—as a liberal worker.

From our point of view, this alignment between citizen awareness and artistic practice is far from being an impossible figure. As André CADERE said in 1975: “Any dependence on the museum inevitably leads to a state of fascination with the institution and an attempt to seize power within it. That is why their temporary revolts, their opportunists and spectacular withdrawals, are only a mask to their upstart activity¹⁷.” The only impossible figure is the product of art forms dependant with its modes of exhibition, which by reversal, have become their reasons to exist. The alignment between ethics, aesthetics and economics corresponds to the story of going beyond the limit between art and life that has been written successively by the avant-garde artists of the 20th century. And it seems to us that artists who have devoted their energy since the 1960s to the multiplication or dematerialization of the work rather than to the production and exhibition of object-works also respond to this concern. Thus, art in the city can contribute to the struggle, at the condition that it remains to the field of in vivo action rather than the one of in vitro representation, replaying street art forms as a simulacrum in the comfort zone of the exhibition space.

Moreover, the collective energy of the demonstrations gives rise to creative forms of appropriation of the city, which some individual gestures of artists prefigure. The

17 - André CADERE in *Waterloo*, text diffused during the opening of the exhibition “(12x1) – Une certaine actualité de l’art contemporain en France”, Palais des Beaux-Arts de Bruxelles, Bruxelles, November 4, 1975.

safety vest is a rallying sign for the Yellow Vests. It has been used since the mid-1990s by writers, activists or artists to intervene in urban space without authorization by pretending to follow authority codes. For the people who witness the actions, the symbolic of the vest reverse the perspective on the legitimacy and legality of the act: this misuse of a sign of authority provokes a reconfiguration of an existing value system. If there is a link between direct citizen action and artistic creation, it is in a prospective dimension that it is played out, at the level of an imaginary in action: the concrete experimentation of an alternative reality—a possible one—against the consensus. Alain BADIOU enjoins us: “If we want to return to a true world, which presupposes [...] that we know how to use fiction in the service of truths and not in the service of unlimited desire, well, we must change fiction. [...] The responsibility of contemporary artists is to propose new fictions. This is not very easy because the new fictions at the beginning are not very well recognized. They are poorly recognized because they are foreign to the dominant world of competition and money¹⁸”. It is not a question of waiting for artists to “follow the movement” but to precede it; we meant to stand this position with Post-Posters, considering these prospective through the form of the poster whose history put it at the crossroad of a political opinion and an artistic expression. The poster posted in the city is the privileged vector for a short form of artistic creation adapted to the stealth time of everyday life—in comparison with the high points of a social movement that is the demonstration—and is able to accompany the on-going societal transformations.

The 58 posters or poster series include original creations and reissue of existing posters. They allow different modes of discourse: statement, conversation, interaction, imagery. They cover topics such as: poetry as a micro-political field (Céline AHOND and Valérie TORTOLERO, Raphaël CHARPENTIÉ, Carole DOUILLARD, La galerie des locataires presents André CADERE, Sebastian

18 - HECHT, Cecilia, video interview with BADIOU, Alain.

“Occidente: Portraits, Visions, Utopias”. *Project Bioecon TV*. [Online]. December, 2011 [consulté le 02 février 2019], 10 min 06 s. Available at: <http://www.bioecon.net/public/view/705> et <http://vimeo.com/43703770>.

FREYTAG, Laurent LACOTTE, Laurent MARISSAL, Tania MOURAUD); the perils of absolute capitalism and its societal repercussions (Liliana AMUNDARAÍN, Mathieu BOISADAN, ESCIF, John FEKNER, Jakob GAUTEL, Rafael GRAY, David HORVITZ, ICY & SOT, Lise LERICHOME, Jean-Claude LUTTMANN, Marianne VILLIÈRE); the ecological crisis and environmental issues (Vincent CHEVILLON, Roland GÖRGEN, Rodolphe HUGUET, Gabrielle MANGLOU, Patrick PINON, Arthur POUTIGNAT, Arzhel PRIOUL alias MARDINOIR, Jacque SY, Mathieu TREMBLIN, Éric WATIER) ; resistance to authoritarian forms of power (Émilie AKLI, Groupe BANLIEUE-BANLIEUE, Hervé BRÉHIER and Laura MORSCHKIHN, Alain DECLERCQ, Caroline DELIEUTRAZ, Antoine HOFFMANN); the control and trace society (Lénie BLUE, Émilie BROUT and Maxime MARION, Emma COZZANI, Justin DELAREUX, ENCASTRABLE, Jason KARÄNDROS, Thomas LASBOUYGUES, Addie WAGENKNECHT); the end and renewal of utopias (Michel DUPUY, Anahita HEKMAT, Jiem L’HOSTIS and Mary LIMONADE, Richard LOUVET, Cynthia MONTIER and Myriam SUCHET, Leila PAYET, Igor PONOSOV); social justice (Michel DECTOR, Antonio GALLEGGO and Mathieu TREMBLIN, Ann GUILLAUME and Tom BÜCHER, Roberto MARTINEZ, Aurélie NOURY); the consequences of colonization (Myriam OMAR AWADI, Minerva CUEVAS, Souad EL MAYSOUR).

In their mode of gathering and action, the Yellow Vests formulate the idea of horizontal power without governing—a headless body, like the vest—and also go against union traditions where it is the collective organization that relays the voice of individuals. In their unauthorized demonstrations, it is the abundance of subjectivities, through slogans, songs, signs or texts carried on their backs¹⁹, which achieves a form of intersectionality of struggles, where associative and trade union organizations struggle to converge demands. Far from the media instrumentalizations that polarised the movement, the corpus of texts and graphic elements

19 - See *Plein le dos* image bank gathering customised yellow vest backs anonymously crowd sourced during demonstrations of Yellow Vests movement in France since Novembre 2018. *Plein le dos*. [Online]. Available at: <http://www.pleinledos.org/> [consulted le 02 février 2019].

drawn with a marker on safety vests replays both the intersection of demands from all social and political sides, as much as it is creatively positioning individual words within the bodies, between signs in demonstrations and graffiti on the street walls²⁰ they cross.

I suggest to Antonio to create together a poster in response to this social worker's question, and as a founding gesture of the collection. "Un gilet" [A Vest] written in capitals on a fluorescent yellow background uses the graphic codes of the posters pasted by Antonio in Paris in the 1990s: "Un nu" [a nude], "un arbre" [a tree], "un ministre" [a minister], "un collaborateur" [a collaborator]... each of them working on a combination of text and paper format; the inclusion of the text in the space of the sheet of paper and the typographic choice composing a kind of visual riddle without image and proceeding as much from metonymy as from alternative text²¹. Un gilet poster is first published in the form of stickers in two thousand copies posted furtively to street furniture in the cities of Paris and Strasbourg, then disseminated as a display donation to La Colonie in a targeted manner²² and at Syndicat Potentiel²³.

20 - See *La rue ou rien* image bank gathering *graffiti messages* in various cities of France anonymously crowd sourced in public space and during demonstrations since 2014. *La rue ou rien*. [Online]. Available at: <http://larueourien.tumblr.com/> [consulted February 02, 2019].

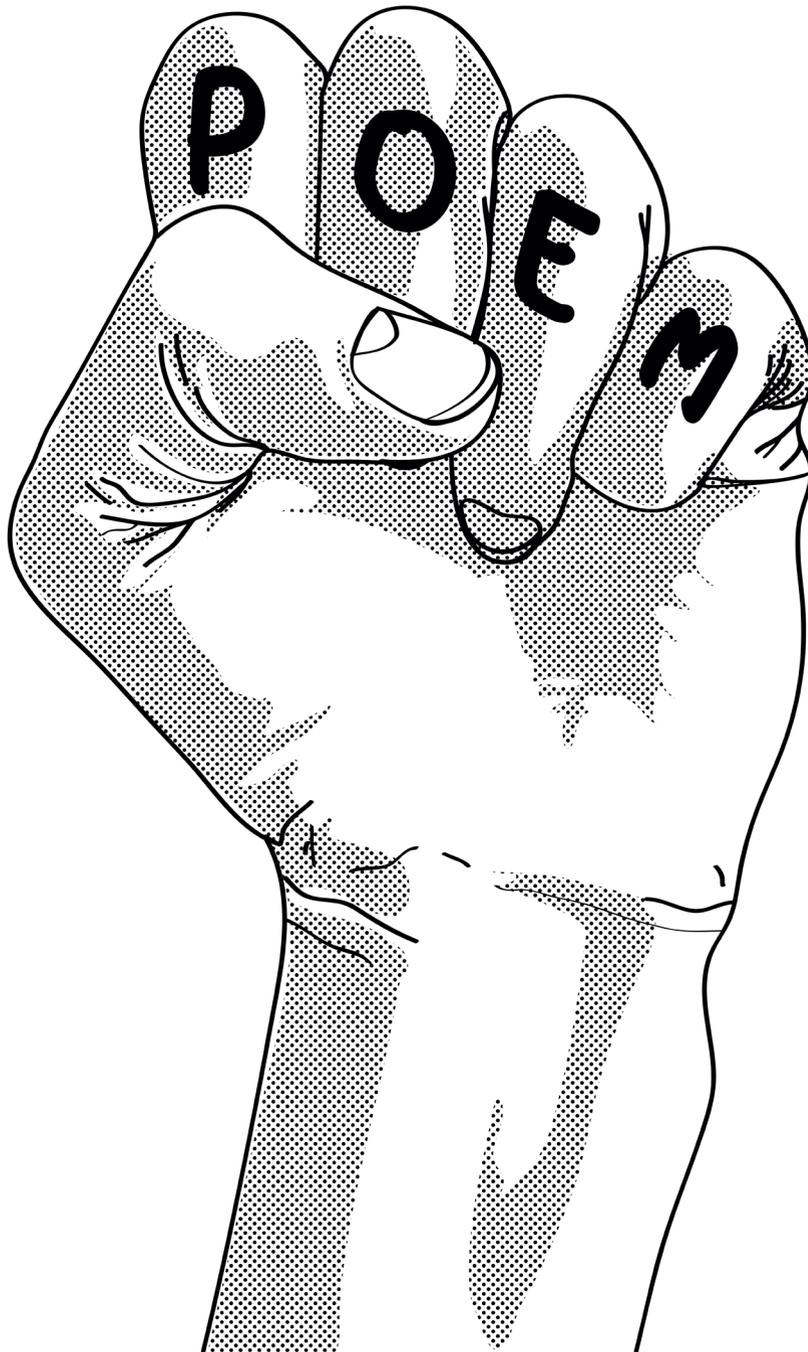
21 - On The Internet, an alternative text (alt text) is a text that displays information about the content instead of a visual element when it fails to load or when its link is broken.

22 - At the occasion of "Les Artistes, Les Gilets Jaunes, Et Vous Tous" à la Colonie, Paris, February 23, 2019, organized after the collective statement "Artistes, citoyens.nes parmi les citoyen.nes". *L'Humanité*. [Online]. January 14, 2019 [consulted February 01, 2019]. Available at: <http://www.humanite.fr/artistes-citoyens-nes-parmi-les-citoyen-nes-666293>. Event announce available at: sur <http://www.lacolonie.paris/agenda/appele-aux-artistes-et-a-tous-les-autres> [consulted le 01 avril 2019].

23 - At the occasion of public presentation of *Post-Posters* at Syndicat Potentiel, Strasbourg, from 14th March to 07th April 2019.

One, plus one, plus one, plus one, plus one... The fluorescent vest, a mandatory road safety accessory for the vehicle driver, by transposing it from a motorized to a pedestrian movement, becomes the uniform of the citizen making his voice heard; the repetition of the visual sign reflects the high visibility presence of bodies in resistance in the public square. The presence of stickers on the scale of the hand becomes metonymic with the one of the bodies of demonstrators in the city, while their destruction will evoke the marks caused by police violence, and their removal, the refutation of their legitimate occupation of the street as a space for democratic action.

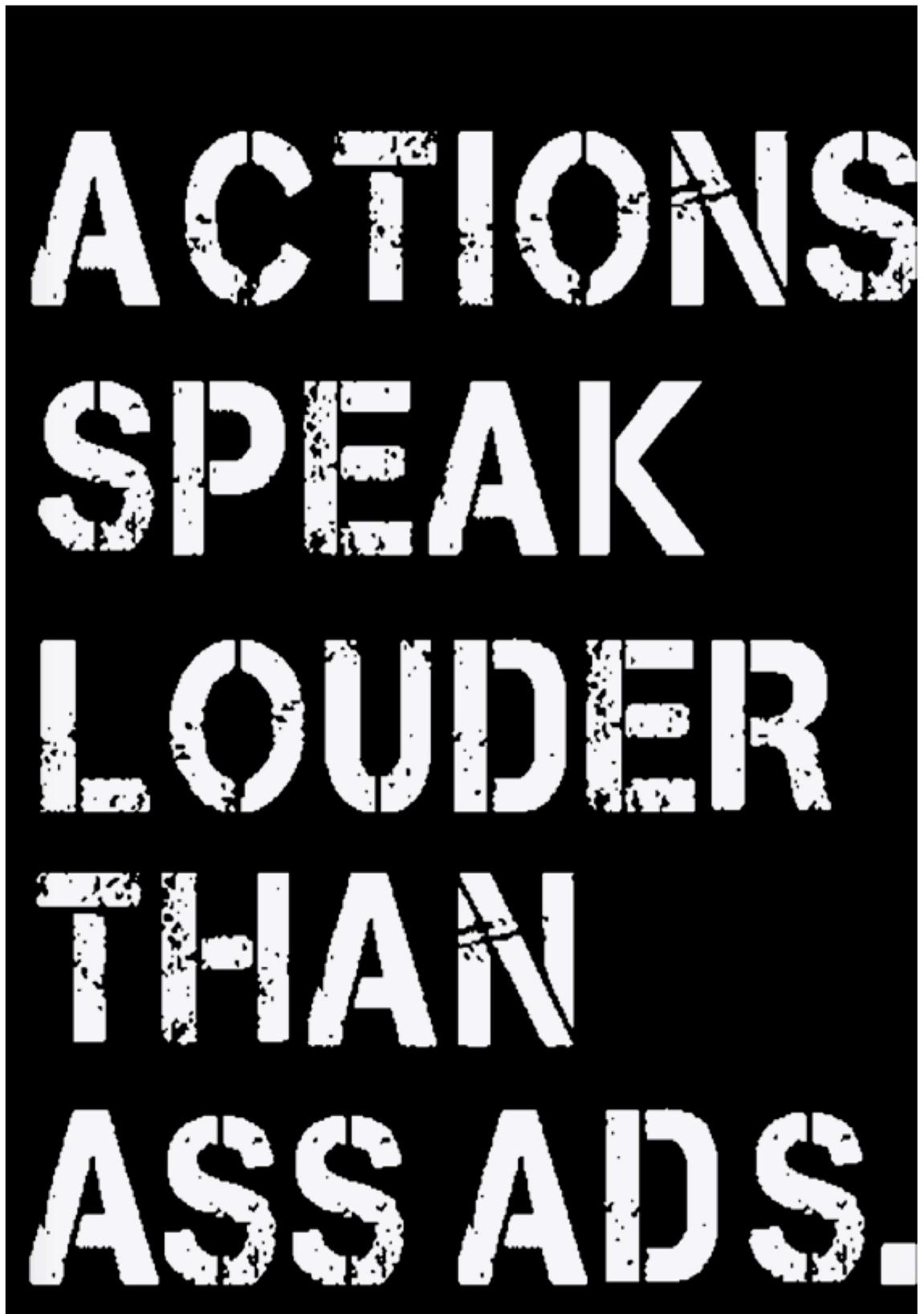
Concomitant with the Yellow Vests events, the Post-Posters collection develops on a cumulative principle, adding singular proposals with each one their degree of consciousness, their register of expression and their own problematic corresponding to the respective sensitivity and subjectivity of the artists. In the model of the collective, which would project a third and coherent identity and cover the eclecticism of its members' individual positions, Post-Posters proposes the cooperative, capable of bringing together in a common momentum the strength of differences and the proliferation of citizen positions.



Émilie Akli (FR), Poem [Poème], Post-Posters 02.2019



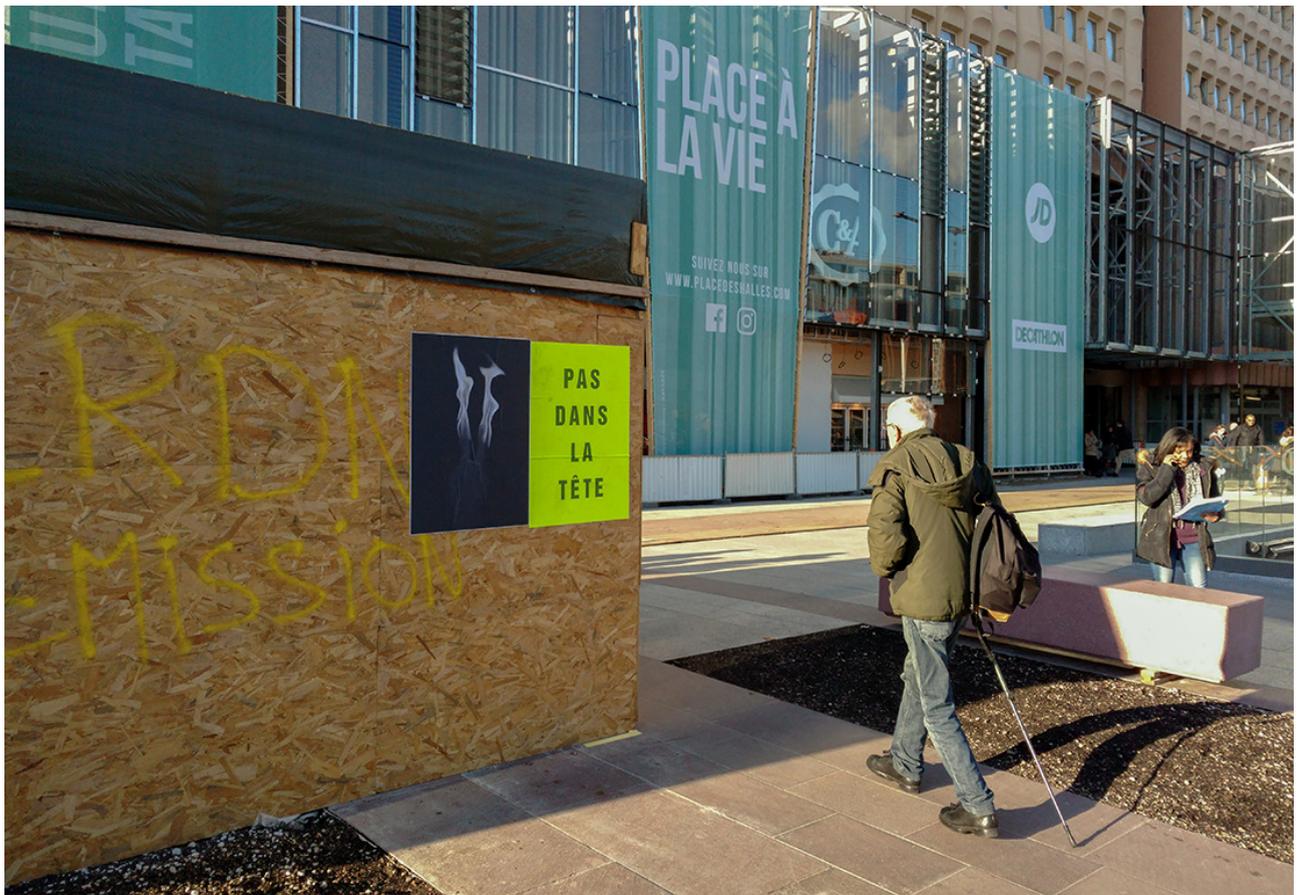
Vincent Chevillon (FR), \$HELL, Post-Posters 02.2019



John Fekner (US), That's the New Peace [C'est la nouvelle paix] Post-Posters, 11.2018



Post-Posters, Syndicat Potentiel, Strasbourg (FR), 14.03-07.04.2019 ,
 Images from : <http://www.editionscartonpate.com/post-posterspost-posters>





SAUC

We assume the front line of research promotion in visual signs as graffiti, street art, and urban design user experience, activities centered on daily needs, in collaboration with exceptional, eventual or festival occurrences.

In 2019 we proposed two themes: desire lines (paths created by need), and urban user experience (UX). The 6th consecutive annual edition of the Urban Creativity conference and activities was on 4, 5 and 6 of July 2019 in Faculdade de Belas Artes da Universidade de Lisboa (FBAUL). It gathered the most prestigious group of experts associated to our open access global flagship publications.

In this publication you can find part of the contents shared in the conference and activities of July 2019. Other contributions arrived through the open call process, with the review of our scientific committees.

The SAUC V5 Issue 1, "Desire Lines: Literal" have contributions from Norway, Kosovo, Russia, UK, France, Germany and Brasil.

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