**Irene
Canovi**

OKE - Stroke Provoke Evoke, a visual protest

Faculdade de Design, Tecnologia e Comunicação
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IRENE CANOVI

OKE * Stroke Provoke Evoke – a visual protest

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This project and dissertation are for any writers, artist, and street artist that want to share their creativity freely and without fear of going against the law. This project is for the little rebels, for the dreamers, for the ones that want to speak out loud, for the ones that believe that the city it is an open exhibition and a permanent but ephemeral collection. This dissertation is for those that want to ban censorship, and fight repression. This is for the people that make ideas come true.

agradecimentos

Keywords

Visual protest

Censorship

Vandalism

Graffiti

Artivism

Abrstact

*OKE * Stroke Provoke Evoke* is an academic project with the scope of sensitizing the society for a better understanding of the value of the streets art's underground subculture; it aims to obtain answers and create solutions to arrest censorship's act and, graffiti and street art coverings. Censorship act against artist repressing their freedom of expression, in graffiti and street art authorities covers artworks considered vandalism, concealing the beauty, the messages, and the culture behind them. This paper will research among case studies, empirical surveys and primary resources with a qualitative method to obtain enough information and reactions about censorship, street art, and graffiti. The research shows that graffiti belongs to the street and the illegality is existential core. The results collected led to a creation of a visual protest that will be taking place in the street of Lisbon, to create more legal walls and a better perception of graffiti among society.

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1.   CHAPTER 1 * Intro

1.1. OVERVIEW

*OKE * Stroke Provoke Evoke* is an academic project with the scope of sensitizing the society for a better understanding of the value of the streets art's underground subculture; admittedly, this project aims to obtain answers and create solutions in order to arrest censorship's acts and, graffiti and street art coverings that are often occurring nowadays. Its goal is to obtain a more significant knowledge and engagement of and from society to this distinct art movement of protest and expression. This project born while the curricular units of Visual Design responding to the last assignment "*subvertisment*". the project "Visual Protest" is inspired by and takes as a reference from the iconographic work Obey the Giant of Shepard Fairey, as graffiti culture is visual disobedience, Underdog Gallery writes:

> "Shepard Fairey (1970) is regarded as one of the most important and prolific contemporary graphic and urban artists. An acknowledged pioneer in the use of stickers and posters as mediums for the dissemination of new iconographic aesthetics, the American artist's visual language combines revolutionary propaganda techniques, elements of contemporary pop culture, and the practice of appropriating the public space characteristic of graffiti and urban art."(Underdogs, www.under-dogs.net)

*OKE * Stroke Provoke Evoke* as a visual protest and a project of design and visual culture aspires to respond to the empirical data collected and case studies inherent; in order to sensitize the population on the relevance of graffiti and street art culture. Data will provide a broad idea of how society considers graffiti and case studies will suggest the advantages of street art and creative hub to the community and the city itself.

1.2 RELEVANCE

This research desires to highlight and emphasize urban and street art, it wants to draw a line between vandalism and the frequently demonized graffiti as a form of self-expression and symbol of culture and visual protest. *OKE * STROKE PROVOKE EVOKE*, as propaganda wants to promote street artists and help them to find legal walls, it wants to differentiate graffiti as a form of communication and expression from vandalism. The research has the scope to sensitize the society for a better understanding of the importance of the streets art's underground subculture and the action of censorship on artworks such as graffiti, murals. In additions it aims to gather a better knowledge, to fill a knowledge gap and a broader engagement of and from society to visual protest. The study will elaborate the following points in order to find the explanations and solutions to the prefixed questions: censure in art now and in the past; the art of censure; graffiti, murals, vandalism or visual protest, morals, reasons that are pushing artist and writers to express themselves on walls. In the second phase of the research, case studies will raise examples and suggestions that will help the researcher to understand the reasons that are cause of the appearance of inscriptions in the urban spaces, discover the reason why artist create graffiti, murals legally and illegally and also why authorities apply censorship against illegal graffiti.

The research wants to reveal how graffiti can be a limitless source of information because graffiti is the reflection of our contemporary society. Censorship befalls in several ways during the centuries: since Mediaeval time, censorship was repressing any forms of expression which was going against the government or religious power; these acts have been destroying books and consequently information, knowledge and culture; back at the time the authorities were using fire as an extreme consequence to condemnation, a powerful weapon to instill discipline and control knowledge and its circulation. The research will develop a survey to collect empirical data about how society perceives graffiti: as vandalism or as street art, and the online questionnaire

consists in addressing questions on how to promote street art will to the same group of people.

1.3 GOALS

This research is, above all, committed with a visual protest propaganda project – *OKE * Stroke Provoke Evoke* - having the scope to sensitize the society for a better comprehension of the importance of the streets art's underground subculture and the actions of censorship on artworks such as graffiti, murals, and so on achieve a better knowledge, to fill a knowledge gap and a deeper engagement of and from society to visual protest.

1.4 RESEARCH QUESTIONS:

Humans hold the right to express themselves, the creation is an art in any form, and it is an inviolable right to the humankind, in either way and with any medium. If culture is shaping art, and graffiti protesting acts is the consequences of a social movement, why street art is considered a crime? For instance, it is possible to read inside this movement a framework of anarchism, rebellion and visual protest that it is an interesting phenomenon that could benefit and have influenced visual culture. Said accordingly, the research will address the following questions:

- Is street art as a rebellion against censure, politic and society form of expression?
- How is censure applied on contemporary, urban and street art and why it is occurring so often?
- What is the authority and its criteria that decide if graffiti is legal or illegal?

Street art can occur in different places: public and private walls, streets, billboard, and anything that street artists paint encompassing the urban space. It is mandatory to distinguish between art and vandalism as an illegal activity since some writers are painting over statues, churches, and famous monuments,

that is for a disrespectful towards to other artist, architects, and sculptures and to the art world itself. Nonetheless, aerosol signs on walls are an example of protests like the slogans during the student strike events of May 1968 in France. This particular event is representation of the conflict between students and society at that time.

> "Graffiti gives a sense of the millenarian and rebellious spirit, tempered with a good deal of verbal wit, of the strikers (the anti-work graffiti shows the considerable influence of the Situationist movement)".

> (CounterCulture)

> .

1.5   RESEARCH PROBLEM

Authorities create censorship, anti-graffiti laws and actions to bring a sort of global order in our society. In many country graffiti enter in the category criminal damage; indeed, graffiti removal is a practice, service and movement that has been competing against scribbling and so considered vandalism like "writings on the walls". Some graffiti are considered art; on the other hand, the majority of the community recognizes graffiti merely a crime against decency and public property. Admittedly, society considers that street artist in this case vandals are ruining the aesthetic urban plan, although actually, urban art can bring benefit to the city, the community and economy.

In 2015 the Italian newspaper *la Repubblica* shared the article written by Francesca Caferri, by saying that the Egyptian Office of Censure put under requisition 400 copies of the book Wall of Freedom. (Translated from Francesca Caferri, Egitto, censura sulla primavera dei graffiti, La Repubblica).

"'Walls of Freedom' is a powerful portrayal of the first three years of the Egyptian revolution that began on January 25, 2011. The story is told through striking images of art that transformed Egypt's walls into a visual testimony of bravery and resistance. […] 'Walls of Freedom' traces the revolutionary journey, from the early pinnacle of extraordinary hope and inspiration to its decline into today's violent Orwellian nightmare" (Basma Hamdy, Don Karl,2017)

Acts like the example sentenced by the Egyptian government are fighting against the human right of freedom of expression, and they are repressing the divulgation of information. Censorship, as a form of repression, already occurred continuously in the past. Notwithstanding, we are now living in the new millennium, and still, countries' government and dictatorships prefer to live in ignorance and erase the culture carried by art and any form of expression.

The study addresses the next research problems: Humans have the right to express themselves, is an inviolable right of humankind, in any way and with any medium. Art is human expression in any form. If culture is shaping art, and graffiti protesting acts as a consequence of a social movement, why street art is considered a crime?

1.6   METHODOLOGY

Although mainly focused on visual methodologies, the first part will introduce the theoretical framework of the research in details. It will approach the various dimensions of the subject, including case studies, in order to clarify the concepts and study the phenomenon of Street and Urban Art/Graffiti on a large scale, with the discussion of some ethical consideration. In the second part the empirical study will be presented and will introduce a visual protest to the city of Lisbon.

The paragraph introduces the methodology that will be taken as reference during the empirical part of the research and study censorship and to identify causes of the numerous attempts of graffiti covering by organizations and

governments. The methodology carried out by the author consist in a qualitative empirical, preferring quality than quantity, numbers and scientific data which cannot describe society reaction and aesthetical presence of graffiti and street art. As the first approach to this study case studies existing on this subject will lead to finding answers to the research problem stated above with a deductive method.

The analysis of data will be conducted generally with a qualitative method of research, studying and analyzing the social phenomenon of street art form its birth to the current age, following this the empirical part of the research consist in submitting an online questionnaire broad audience to understand how people experience and differences street art, graffiti and vandalism.

The data collection will extract crucial information that will lead to understanding better the subculture of urban art. The research will be conducted generally with a qualitative method of research, studying and analyzing the social phenomenon of street art. The data collection will extract relevant information that will lead to understanding better the subculture of urban art. The qualitative method used is followed by exploratory research, studying and analyzing the social phenomenon of street art form its birth to the current age. Since this topic is considered illegal, it is essential to consider ethical issues for moral practice.

> "Ethical concerns will emerge as you plan your research, seek access to organization and to individuals, collect, analyze and report your data. In the context of research, ethics refers to the appropriateness of your behavior in relation to the rights of those who become the subject of your work, or are affected by it." (Saunders, Lewis, & Thornhill)

A rich study and research will investigate the social realities of the production of graffiti, by analyzing sociological methodologies thought a

discourse that links visual history, public art and visual culture. Case studies are the primary source of information among the subject of graffiti, street art and urban art. OKE * Stroke Provoke Evoke is a predominantly graphic design project, a visual protest.

1.6.1. Research Organization

The initial phase of the research is to gather information and knowledge about graffiti and street art. An examination of a literature review and direct contact with street artists will help the research to understand the reason and causes that push writer to make inscriptions on urban spaces. Moreover: discover why artists create graffiti and murals; understand the morals, reasons that are pushing artist and writers to express themselves on walls; why visual protests are created; graffiti as urban culture reflex; graffiti as large-scale information and communication form.

In the second phase study, the topic shifts to censorship and tries to understand why graffiti is considered illegal and why censorship is applied against graffiti. Developing The following points in order to understand censorship: censure as repression of any form of expression; censure in art now and in the past; the art of censure; graffiti, murals vandalism versus graffiti as visual protest; illegal graffiti and murals; graffiti and murals censorship. The censorship concept will be analyzed, taking into account a distinction between vandalism and the free expression rights according to figure 1 underneath.

Figure. 1 - **Censorship Concept Analyze Framework**

Urban and Street Art / Graffiti	
Censorship	
Vandalism	Power System Challenge

Public / Private Property Disrespect (Law)	Freedom of Expression Limitation
Illegal Walls Condition	Urban Walls Condition
Criminal Damage	Fight for Rights
Democratic Societies	Non-Democratic Societies

From the first phase's conclusions, the second phase of the research wants to reveal how graffiti can be a limitless source of information because graffiti is the reflection of our contemporary society. As a designer, the project to develop is the creation of a brand as a visual propaganda *OKE * Stroke Provoke Evoke*.

1.7 LIMITATION

The limitations of this research might include a lack of creativity in the design and creative process. Also, constraints are routine problems which can occur during the research. A not smooth and coherent workflow could be another limitation to the fulfilment of the research goals and pre-define strategy of the workflow.

PART I

Chapter 1

1.1 Contemporary Society and Visual Culture

Visual culture tries to find new approaches to study and analyze the new visual reality, which is overfilling the daily life with information, images, symbols, and pictures. For a better comprehension of visual artefacts' meanings, there is the need to apprehend the context where they are floating, surrounded, created. Images depend positively on the people they experience it. With the purpose to discuss the topic of street art, this chapter would explore the vast world of visual culture firstly. Visual culture is everything produced to be seen and then understood. Indisputably, it is a message carried by a medium: where the medium is what we see and the message what we understand. Visual culture explores, analyses and critique the retaliation between culture and visuality, from diverse theoretical perspectives. It involves contemporary culture, media and society.

The presence of images is ubiquitous; we are living in the "images civilization", this digital world bases itself on our ability to see. These images are full of messages, and they have a symbolic language, they possess a typical mode of operation and ideology. Each human being can decode an image in infinitely different ways. An image is complex, and the ability to decode it differently is given by cultural reasons, education, social context, experiences and also chemical and biological. Gillians Rose asserts in her book Visual Methodologies (2001);

"Visual culture does not depend on pictures but on this modern tendency to picture or visualize existence. This visualizing makes

the modern period radically different from the ancient and medieval world in which the world was understood as a book. More importantly, pictures were seen not as representation, artificial constructs seeking to imitate an object, but as being closely related, or even identical, to that object." (Gillian R., 2001)

There is an endless world of visual images, each of these pictures differs from each other for the process the artist followed to create them, the tools used, the message they carry, the context that is surrounding the image itself, and the audience. All images are layered in two: the denotative meaning refers to the literal descriptive meaning: colors, forms, visual appearance, and the connotative meanings which rely on the cultural and the historical context of the image and its viewers. Concerning the subject of aesthetic in visual culture, there are different ways to read an image. These approaches identify in syntactic density, semantic density, syntactic repletness, exemplification and denotation, symbolism and aesthetic merit, dynamic of taste which can be beauty and ugliness, theme and variation, aesthetic truth and aesthetic experience. Syntactic density is defined with symbols or sound instead. The semantic density refers to the significant, which is useful for the interpretation of the artwork's meaning. The syntactic repletness of a painting, for example, distinguishes the more representational to the more diagrammatical and schematic works. Its exemplification and its denotation differ by showing labels and references and the other it is mere representation. The symbolism is an irrepressible propensity of men, such as the necessity of communication. The aesthetic merit of an art piece plays an essential role in the invention and interpretation of symbols. The dynamic of taste which is personal, and it does not depend on the image. Its theme and variation more prevalent in architecture and music follow patterns and rhythmic. Aesthetic experience arises in response to a work of art. The experience is felt by individuals when they are in the presence of an aesthetic object. Aesthetic truth is the sort of truth that we can find in pictures, novels, or films. It is not always true; however, it is possible to believe in what we see. Ideally, it is quite simple to recognize some of these characteristics observing murals and street artworks. Goodman talking about aesthetic affirms "In short, conceiving of aesthetic experience as a form of

understanding resolving and in devaluing the question of aesthetic value."
(Goodman N., 1968)

Murals differ from street art. The latter comes to creation on the human scale, close to the viewer, relatively small, and it mixes easily with the environment surrounding the piece. Street art has a substantial advantage in engaging the single individual passing by that spot. On the other hand, murals are made on a monumental scale, made for larger public and far away from it. Usually, murals are not connected directly with the environment. Despite, they decorate the place and the urban landscape, bringing abandoned places to a new life and state of existence.

Moreover, street art is ephemeral. It is easier to cover or paint over it is possible in fact to engage the viewer; it is an invitation to participate. Street art is organic and coexists with the context in which it has been created. Murals, instead, have an entirely passive audience similar to museums', artists design them to be permanent. As a matter of facts there is an urban aesthetic in the urban environment; stated by Austin in his book graffiti is a "long-standing aesthetic tradition that has always been intimately connected with the major social trends and cultural innovations of its time." (Austin, J. 2001)

Art is influenced by the era in which it is created, by the creators' background and culture, the artists' "know-how" and the authors' methods. Art represents the souring world at that exact time, and it is a source for historian. Said so it is essential for this research to recognize graffiti as an art form. N. Mirzoreff states that:

"Visual culture seeks to find ways to work within this new
(visual reality) to find the point of resistance in the crisis of
information and visual overload in everyday life." (Mirzoeff, N.
2009)

Graffiti is, and it has always been in its multiple and extensive manifestation, a way of communication. It is a form of real transgression taking place in the urban public space. Graffiti writers are using a particular language to convey the message, using a particular visual grammar with their rulebook and stylistic

codes. Graffiti is the emblem of growing globalization which is living in a world interconnected, where images and imaginary, goods and people meets and share, leaving important marks on history, art and the territory. There is no graffiti without the appropriation of public spaces for the exhibition of artworks conveying the message from the artist to the viewer. First of all, graffiti has its way of communicating and a hybrid visual language; thanks to the globalization styles, codes, and symbols mixed, creating a full and comprehensive world. The visual alphabet used in street art takes his inspiration from contemporary mass culture. It is always transforming, growing and international. It is a social and cultural process. Marchel Duchamp criticizes the concept of artworks which should be unique, and representational of the technical skills or artistic caprice. Graffiti always changes, and experiments with tools, material, methods, and canvas. It is a continuous transformation and development. A painting on a wall always shares a message. It is conceptual; it is an artistic creation when it is not vandalism; it involves most of the characters that make the piece an artistic creation.

Second, the connection between graphic design and graffiti is represented by the letter, which is a fundamental element in writing. Graffiti writing is a visual language used in graphic design for ads, covers, typography and clothing. Every graffiti writings are recognizable, but it does not need to be readable, each letter has a visual proprieties and pictorial potential. Graffiti had influenced the graphic design and visual culture; and vice versa.

1.1. Graffiti, Street art and urban art.

1.1.1   Graffiti

The term graffiti often referrers to style writing, that is the pure underground writing, including tags, throw-ups, masterpieces naming a few. This underground practice of writing on the wall has developed and spread around the world since the late '60s. From the United States it gained recognition during the 1970s and in the early '80s in Europe and South America, the graffiti "boom" also reached the Middle East By 1990 within the massive

commercialization of hip-hop culture, it became a widespread discipline economically affordable. Habitually, society recognizes graffiti or any type of wall paintings as vandalism; due to its reputation, graffiti subculture leads to fear and organized crime between gangs and crews. However, within the years graffiti developed in street art, improving graphically, semantically and aesthetically. Part of the society recognized that graffiti and murals could bring benefits to the society and the urban pattern introducing the possibility for the artist to draw on walls legally, after a formal commission and a reward. Legality is the attribute which makes authorities consider graffiti become an art form.

1.1.2   Introduction

The next chapter will briefly examine the history of this phenomenon and graffiti subculture to display the extensive and involute issue of street art. Different paragraphs will explain a study of the origin of graffiti, the evolution regarding different styles in street art and the humankind's need to leave a mark, to name a few. One argument in support of the message carried by a graffiti a paragraph will analyze the rhetoric and semantic of graffiti, studying, in particular, the needs of communication to a broad audience. Moreover, the dissertation will discuss the difference between vandalism and graffiti as a form of expression. Consequently, it explains which benefits can bring to the urban fabric, the society and the single individuals.

Graffiti is a recent movement; however, his history is remarkable, and its culture is extensive and rich. Indeed, it has its costumes, rulers, and own language trough which writers communicate with each other. The definition of art is problematic; it has been debated for centuries among philosophers. Its aesthetics, its implication, its representation, expression and shape. The first form of art was in the prehistoric era, the cave paintings like Lascaux in France dated to c. 17,000 – c. 15,000 BCE, or The Cave of Hands, located in Santa Cruz, Argentina dated 13,000 to 9,000 BCE, both became UNESCO World Heritage. Indeed, they are the earliest forms of bi-dimensional art, the pictures painted in the cave's walls are called "pictograms" derived from the Latin word "pictus" painting, and "graph/gram" drawn or written. These images or symbols

were created to transmit information and express ideas. Precisely these inscriptions made are comparable by primitive around 17,000 years ago from the Upper Paleolithic time at contemporary graffiti, urban art and murals trough the medium of spray cans on street walls and train wagons.

1.1.3   Etymology of 'Graffiti'

"Graffiti (n.) 1851, "ancient wall inscriptions found in the ruins of Pompeii," from Italian graffiti, plural of graffito" a scribbling," a diminutive formation from graffio "a scratch or scribble,"   from gafiate "to   scribble,"   ultimately   from Greek graphein "to scratch, draw, write". (Graffiti (n.)) Online Etymology Dictionary)

As stated in the etymology of the word, graffiti appeared in the ruins of Pompeii, they are the connection between the past and the present, the wall inscriptions are providing information about the politics, society and they preserve the evidence of the everyday life from a Pompeian point of view. Between these inscriptions

"Pompeian's also scrawled 'I was here' on buildings lining the town's streets-but in charcoal rather than spray paint. They drew amusing cartoon-like pictures, wrote rhymes and poetry and messages to lovers and friends" (Graffiti in Pompeii)

Graffiti movement caused a transformation on the urban assets. Its subversive actions protested against to the socio-cultural and political sphere. Graffiti is a medium used by writers to expose their ideas, thought, motivation, objection. Usually, when we refer to graffiti with the world "style writing" (Fig 2) which is contemporary graffiti, came from the United States to the rest of the world. Tags or more significant pieces can be easily considerate part of the Style Writing. John Fekner pioneer in street art, he refers to it as: "all art on the street that's not graffiti". (Lewisohn, C. 2008)

Graffiti has a broad and ambiguous meaning: graffiti is the art of scratching, scribbling and spraying, it can refer to any kind of stroke written on a private or public wall without permission, any artwork made by permanent mark or paint illegally, anything is done with the medium of spray paint, alternatively, any kind of tag, worlds, drawing displayed outdoors.

1.1.4 The Need for leaving a sign

The first aspect to point out is that that humankind has always been able to express itself through pictorials symbols. Our culture is primarily visual, and it bounds to a strong influence by media and advertisement. Mirzoreff introduces the term visual existence by saying: "visual culture does not depend on pictures themselves but the modern tendency to picture or visualize existence". (Mirzoreff, N. 2009)

It is an idea of thinking which connects our existence to our capacity and need to see and process what we have in front of our eyes. Mirzoeff's idea of thinking connects our existence to the capacity and need to see and to process what we have in front of our eyes. One cannot deny that it is possible to examine the pictorial and graphical creation of a community visual culture but also by analyzing everything which involves visual grammar and its respective format of communication, social relation, culture and symbols. Currently, graffiti is the pure expression of society. Graffiti culture by not following written rules, it is wild, and it develops and grows creatively, it is infesting and rampant. Graffiti culture widespread across the world, owing to its open mind. Styles and technical skills bounded together in an impressive and explosive blend of creativity.

For instance, the First Amendment of the *United State Constitution* consisting in *the Bill of Rights* (1791) is a law that inhibits any new law against' freedom of speech, religion, press form any government. The article *FREEDOM OF EXPRESSION IN THE ARTS AND ENTERTAINMENT* states:

"The Supreme Court has interpreted the First Amendment's protection of artistic expression very broadly. It extends not only to books, theatrical works and paintings, but also to posters, television, music videos and comic books -- whatever the human creative impulse produces." (American Civil Liberties Union, 2020)

The United States Government understands the importance of freedom of speech and expression; however, even if stated in the law, this is somehow not always respected.

1.1.5 Illegality

'If graffiti changed anything – It would be illegal'

– Banksy

The above standing world play painted in 2011 by BT Tower in London, brings homage the quote *"if voting changed anything it would be illegal".* The message carried by this artwork (fig 3) wants to emphasize that it carries no weight how often you spray as a protest it would not change the circumstances. Every blank wall tells us about the situation of that precise neighborhood and as well does a wall full of words and colours, it gives information about the political, social, authority status of the community.

"Graffiti is considered as 'defacing of public or private property without the owner's permission and considered as criminal damage" (Islington Brough Council, London 2014)

The conflict between what is an art form and what is graffiti is debated continuously, in practical terms, writers recognizes their works as 'culture and creativity'; the same artworks can be considered damage and defacement of propriety. It is required to define what is graffiti in order to define the problem of its illegality. The illegal characteristic of graffiti stands in the performance of displaying artworks that disrupt people's experience, with illegible, anti-conformist, transgressive sentences or compositions. All of this points to the conclusion the central point of graffiti is its illegal essence, in other words,

graffiti exits because there are illegal if the practice would be legalized it would not be graffiti any longer.

1.1.6 Graffiti history

The present dissertation attempts to exhibit the graffiti art history through academic research in order to transfer the knowledge to the scientific world. What may be considered the definition of graffiti is the art of scratching, scribbling and spraying of vandals to say that 'I was here', for protest, for promotion or to share a message?

Graffiti can reveal power struggles between communities, they can create conflicts, and within the arrival of the 19th century, graffiti and poster became a sharp weapon for revolution. All the information that is possible to recover from ancient graffiti could have disappeared, buried or erased; it is crucial to recall that some graffiti escaped censure, and they lasted long until now. As the 21st Century, we live in a world full of images. Nevertheless, graffiti can find its place between advertisements and impress the viewer within its originality and genuinely.

1.1.6.1 From Lascaux to spray cans

Since the humankind evolved into Homo Sapiens, modern humans during the Stone Age painted caves. Estimated to be up to 20,000 years old, scientists have discovered many cave arts in France and Spain, a few also in the rest of Europe, England and Russia. Homo Sapiens often represented human images: heads or genitalia in isolation; hand stencils and handprints are characterizing French Pyrenees; however, animal figures in hunting scenes are predominant. Lascaux is a set of complex caves in south-western France, the large animals. (FIG 4.)

Hand paintings sands on caves walls around the globe. For instance, the cavemen used their hands to depict elements or just delineated their hands. The man, women and children of the tribe in different ways: stencils, spraying paint

from the mouth, or charcoal powder, outlining, the most significant example of stenciled hands example is Cueva de las Manos (FIG 5) translated the Cave of Hands, situated in the province of Santa Cruz, Argentina. Each of these painting is an infinite source of information. It is a mark of our brief existence. Authorities, UNESCO to name one, considers it art forms, and its high quality.

Also, in the other hemisphere, in Australia, Rock Art, in The Gwion Gwion:

> "are claimed to be the first figurative art in the world It is just possible that some members of these groups were assigned the task of recording their beliefs, hopes, fears, and spirits by painting on the rocks of carefully considered locations" (Bradshaw Foundation)

The meaning of street art mutated during the years. It refers to wall paintings and mural art. Blanchè gives a not conclusive definition to this term:

> "Street art consists of self-authorized pictures, characters, and from 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. Street art is mostly viewed online. It differs from Graffiti and Public art." (Blanché, U. 2015)

1.1.6.2 Roman Graffiti in Pompei

Scripta manent verba volant.

From the Latin spoken words comes and goes written words last longer, and often those words stands on walls. Graffiti also occurred during ancient times, indeed during the Roman Empire and the Greeks, it was an essential way of communication and expression. Nowadays, it is possible to obtain important information from those graffiti on how life would it be. It is a valuable source of knowledge. Indeed, ancient graffiti were pure wall inscriptions and used as an unconventional way of political communication and propaganda; each

graffito occupies a particular temporal and spatial position. Besides, they differ from each other from the content, structure and context. An ancient form of graffito can be read by its contentment, which is the message the authors wanted to communicate mostly political—the structure, which is the visual form and the aesthetical assets. Least but not last the context, that is the physical and historical moment in which the author created it. Four different forms of graffiti were occurring: text, drawings, geometrics figures and dates, each of them could appear on stone tablets which can be transported or shared however the leading and preferred surface is and was the blank wall of buildings. A graffiti occupying a specific position on a wall or surface relies a significant power to the author, who can choose the location of the artwork depending on the audience he wanted to catch. During the Romans and Greeks, eras graffiti were occurring in a historical, sociological and cultural context and they were created in order to inform the public mass. (FIG 6) Studies show graffiti in ancient times can be political but as well personal. In addiction during ancient times graffiti were made for the public they were competing for transmitting information with the Papyrus and the spoken word.

When the ancient graffiti with the modern ones are compared, it is possible to notice different similitudes both types of graffiti could be subversives and insurgent, becoming so an essential and powerful tool of opposition and resistance usually against politic and society. Both convey mostly information of political nature; however, the graffiti Before Christ were also used as propaganda, supportive and promotional message where engraved on walls in order to obtain more votes in political affairs. However, modern graffiti are not always created for political reason. Indeed, they happen to be political just for displaying them without permission. Regarding the structure of graffiti, both old and new, should attempt to have a significant impact on the observer in order to be remembered and to create a reaction on the viewer's mind. The graffiti on Pompeian walls are giving information about the context in which it was created, about the ancient time when it occurred and they expressed the appreciation or the unhappiness with the current system. This same information can be retrieved in the future from the present graffiti, giving to the next generation crucial and reliable report about the 21st century.

1.1.6.3. May 68's protest – Power to imagination

In 1949 the first color spray can have been invented, and it became one of the most potent weapons in visual protest as well as posters. The 1960s, it was an era of international "youth culture"; Wolin comments over French history regarding the events of May 1968. The society during the decade preceding the '68 was autocratic, hierarchical and strictly traditional. It was a worldwide conflict and protest started in many countries simultaneously; the rebellion towards society, politics and the military converge in a movement for the civil rights revolution. The riots happened in an economic uprising and not in a period of crisis, notwithstanding, students and workers joined together among countries in order to obtain democracy, stop the repression. The students were the babies grew after the World War 2, and an era of peace however the fear of Cold War, they have informed thanks to television, they gained a common idea of the outside world, and most of them had an academic education. The wildcat strikes started among different countries around the globe as a reaction to violent state repression. Mass movements were organized to fight for civil liberties, and against racism. The studentss used graffiti and poster as a weapon, Rengifo comments:

"the posters ablaze with imagery and slogans which capture that brief, incendiary moment yet have a universal and lasting force. Half a century later and the combination of posters and graffiti, written in an imaginary fervor, remain startlingly vibrant. This was not art produced out of commercialism. Not even the artists of these images are credited with their names. The work was seen as the expression of a collective." (Rengifo, A. 2019)

The whole protest gave birth to a broad and vast visual language, posters displaying figures, silhouettes, the illustrations of proletarians tools and messages were glued on the streets for solidarity. This poster for the protest was created from the group "*Atelier Populaire*" (FIG 7) a group of Marxists occupying the School of Beaux-Arts in Paris. The colours in the posters were inspired from pop culture, a trace of psychedelia, again Rengifo sustains: "The

posters and graffiti of the May 68 revolt were unique informing the aesthetic of a proto-socialist revolution." (Rengifo, A. 2019) The images depicted in those posters still, nowadays, are a symbol of protest and they work as a criticism to the police, to the totalitarianism; the posters became a new way of action on culture and politics. The slogans used and painted on the walls had an influence from the Surrealist, Situationism critique of the spectacle movement. The phrases written on the walls of Paris were a unique experience; the power of the word used could transport the viewer directly in the mind of the authors.

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Among the slogans used (Fig 8):

Soyez réalistes, demandez l'impossible.
(Be realistic, demand the impossible.)

Il est interdit d'interdire.
(It is forbidden to forbid.)

Construire une revolution, c'est aussi briser toutes les chaines intérieures.
(Building a revolution is also breaking all the inner chains.)

La poésie est dans la rue.
(Politics is in the streets.)

Imagination n'est pas don mais par excellence objet de conquête.
(Imagination is not a gift, it must be conquered. (Breton))

Nowadays, these mottos are speaking truth to power. The '68 protests are considered the greatest revolutions and they brought countries in a general strike. Is good to remind that year as the most considerable period of collective political idealism until now. The Will for peace, solidarity, and freedom converge in a new form of communication and creativity. Moreover, it is possible to say that young people are vital for revolution, thanks to their fresh and open minds.

1.1.6.4 Hip-hop and American Graffiti

Hip-hop culture originated from the area of the South Bronx of New York City predominantly populated by African Americans in the late '70s. This convoluted culture encompassed various element: music composition as *deejaying* or *ding*, break dancing or "*b-boying*", rapping and art with the graffiti movement; it also expanded to fashion, film and television. Hip Hop culture became widely popular among the urban youth tanks to an influential visual culture represented by fashion, album cover, poster; it has influenced humans' attitudes: creating slangs, gestures, verbal and non-verbal languages. Thanks to the music revolution, the subculture of graffiti travelled and expanded from United States to Europe via the medias in the form of music videos, magazines and press. Hip-hop culture and vandalism are undeniably often associated ; since the writers started to spray-paint publics proprieties, it is obvious to read a voice of anarchy, anti-authoritarian, rebels with a passion for crimes and illegality. Despite its bad reputation hip hop culture shaped the identity and reinforced a social change, creating a sense of belonging to the community. Graffiti writing and Hip hop promoted self-expression, from youth to youth, engaging youth and the community itself.

1.1.7 Type of modern graffiti and artist and Artist

Spray paint developed and spread around the 1960s from Philadelphia. Writers, graffiti artist, used spray cans, markers as a medium to cover as many surfaces as possible, usually, bricks walls, stones, glass, metal and metro's wagons. The famous Cornbread and Cool Earl, both pioneers of writers, started the movement and the trend of graffiti signature. It reached to New York in the 70s having an incredible momentum of expansion and covering subways train and underground areas, the graffiti subculture trespass United States' borders in the 90s.

The first form of the 'new era' graffiti is the Tag: the earliest, simplest and elemental. A word, few numbers, the writers used and use acronyms or pseudonyms to identify themselves and spread their name and signature around. It is the writer's identification in the community, the name in which he can

remember and value. Tags exist anywhere it is the raw material from which everyone has to start his work as a graffiti writer since they are created in huge number, frenetically and prolifically. Tags started to appear on the streets around the mid-'70s, "names sometimes appear as nonsensical words whose letters work well in sequence to create rhythm and a sense of motion or visual flow" (Wacławek, A. 2011).

The earliest taggers taking over the suburbs of United States were Cornbread, and CoolEarl and later Taki 187; they started gaining the attention of the community, police and press; the first also known as the first tagger, during the late 1960s started tagging the streets in Philadelphia. Cornbread started an entire movement which has moved from Pennsylvania to New York developing in the modern graffiti, the latter reached its climax in the '80s and spread to Europe. More and more young people started to become writers, tags and graffiti were growing in numbers giving birth to developments of different styles from script to calligraphy.

New York writers understood in the second part of the '70s that to be recognized, stand out and be noticed. They had to develop their tags by using a different color and transforming the letterforms. "*Throwies*" are often composed by outlines, fill and glow, featuring 3 colors, showing the ability of the writer and his techniques in using spray cans on the diverse ways: block letters, bubbles or the wild style.

The "*piece*" is the short form for masterpiece, opposite to tags and throw-ups, pieces are based on the artworks' aesthetic qualities. (Fig. 9) They communicate and share messages, the stylistic of a masterpiece combines graffiti elements – such as characters – with words, with a focus on letters and names, and part of art, design and iconography. The visual composition of the piece is always studied and designed, previously planned, on its aspect and aesthetic. The writers enhance the letterforms with elements such arrows, bubbles, lines, the letters itself are usually stretched, deformed, swollen, cut, and deconstructed giving shape to a constructed and sophisticated visual language which is street art, performing his artworks in cityscapes.

Stencils are the most common tactics in street art; fast, easy to reproduce, and efficient. The one-layer stencil has been developed in multilayer from the artist to create an illusion of depth by using colours, and patterns. Their simplicity guarantees to be scanned by the broad audience, and communicate the message conveyed. The symbols used in stencils are often of political reference, and full of aesthetical potential. Their history can be routed in two different directions, first the commercial and practical use to an industrial and public signature; second the use of stencils during protest and politics holding a solid connection to the art of protest and propaganda. Bleck le Rat is the pioneers of the stencil technique. He experimented stencils from his memories of the political images of Mussolini on walls in Italy.

"Post-Graffiti", Such "Stencil-Graffiti" is seen today as both a precursor and a technical sub-type of Street Art because of the popularity of stencils in both the media and among the general public, even though they represent just one method of the reproduction techniques used in Street Art." (Blanché, U. 2015)

Just like Bleck le Rat, (Fig 10) the famous Bansky (Fig 11) appropriates of political imagery and paint over the line between art and language. He uses iconography and composition to convey and share his messages and ideas, mostly to protest against society, capitalism and government, war, poverty and social class. Banksy's identity is still unknown, and his works are full of metaphors and rhetoric, he uses a contemporary medium such as screen printing mixed with stencils to communicate his protest to a young audience. His brilliant pieces allowed him to become one of the most famous street artists. Banksy refers to advertising as art's "illegitimate sister", he coined the term "Brandalism" commercial powers are the actual vandals on the streets, by creating the visual pollution that we know as an advertisement. Bansky criticizes the society, the status quo and stereotypes making references to know artist and art pieces well. The dominants visual icons became an intelligible imagery trough the sphere of youth culture, creating an alternative form of signage.

The sticker has been considered the most efficient technique in street art. Sticker art is quick and effective. They can be placed anywhere and by anyone. Stickers convey a message from the author to the audience. Small but visually dense, they quickly interrupt the white noise of the cityscape full of ads and commercial message. The pioneer in sticker bombing is Shepard Fairey with his sticker "Andre the giant" has a posse he said: "The art of stickers isn't just about what is on them, but also how they are integrated into the environment." (Fairey, S. F. 2003).

Fairey, born in 1970 in South Carolina, United States, after attending a bachelor in Fine Arts, he graduated and started working as first in a skateboard shop than as a graphic designer. He was obsessed with skateboarding, art, screen printing, and the punk rock movement which influenced his works widely. His first creation ever is the sticker of Andre the Giant, a wrestler; Shepard taking inspiration from the punk rock visual communication: black and white super contrasted poster and cd cover, he took Andre's image from a newspaper, designed and screen-printed the sticker "Andre the Giant has a posse 7′ 4″, 520 lb" on the summer of his freshmen year. Knowing photo-emulsion, screen-printing and Xerox art, the artist could connect the different techniques to create his artworks. He started slapping the sticker on the street signs, public spaces and also other cities, doing so Fairey noticed that his work was having an impact on people, to react and to look for meaning. Andre campaign sticker and wheat-pasted posters spread quickly among Boston and New York with the help of some friends.

"A lot of the art stickers beckoned the question to ponder the sticker as a means of expression and communication for an individual, instead of just representing a band, company, or movement." (Fairey, S. F. 2003).

Shepard developed the image of Andre from the contrasted and grungy image to a symmetrical, bold and more abstracted graphic, transforming it into a logo, underneath it the caption in a future bold and italic "giant" or "obey" over a red background. Agitprop ("agitation propaganda" political propaganda used in Soviet Russia) and Russian Constructivism influenced a lot Fairey's

works, in particular, he often uses red, black and white colours, and graphic element common with Constructivism works. His propaganda started to get bigger, and Shepard understood that big sized impacted people more, in 1990 he wrote the manifesto posted on his website:

"Even though these people may not know the meaning of the sticker, they enjoy its slightly disruptive underground quality and wish to contribute to the furthering of its humorous and absurd presence which seems to somehow be antiestablishment/societal convention. Giant stickers are both embraced and rejected, the reason behind which, upon examination reflects the psyche of the viewer. Whether the reaction be positive or negative, the stickers existence is worthy as long as it causes people to consider the details and meanings of their surroundings. In the name of fun and observation." (Fairey, S. 1990).

Obey propaganda aimed to stimulated curiosity, introspection, viewer's attention to details; the phenomenology of the Giant Sticker (Fig 12) indeed is completely subjective to the viewer, to the audience. It is personal, different and singular. It wanted to create an active response instead the passive ingestion caused by commercial advertisement which are surrounding and overwhelming our eyes. Anyone can interpret OBEY differently because "the sticker has no actual meaning". Fairey, S. (1990).

He started to develop a dialectic among his artworks, the star icon, the colors, the straight lines the patterns all together gathered in a vocabulary of motives which let the public to recognize his work, Fairey wanted to open a dialogue, start a reflection on things, he wanted to make the viewer experiencing good art. Fairey became widely famous in 2008 thanks to his *HOPE* poster for the unofficial campaign for Barack Obama's presidential election. The "*HOPE*" poster of Barack Obama is a stencil stylized multi-media graphic of his picture looking up on blue, red and white colors, above the caption in bold *Futura* "hope", "change" and "progress". It became a social mission for Shepard Fairey, and his work was acquired symbol by Obama's campaign, the posters had the

same impact and instant recognition of the Jim Fitzpatrick's poster from the picture by Alberto Korda's of revolutionary Che Guevara.

Wildstyle is a type of graffiti which can be identified by its intricate shapes and complexity. It has hard legibility. In its characteristic elements is possible to find arrows, spikes, decorative elements, overlapping of letters usually in three dimensions effects. The wild-style started in New York City with the pioneer Tracy 168.

The piece, in graffiti dictionary, stands for "*masterpiece*". Usually has at least three colors and it been quite elaborate. Blockbuster instead aims to cover a maximum area in a minimal amount of time, using an often-large letter with block shape, form here the name.

Heaven is a piece regularly located in a location hard to reach; it must be hard to reach, with *heavens* the artist can gain considerable respect in the graffiti world.

Wheat pasting is the practice of glueing paper posters or shapes to other surface or walls with a liquid adhesive. The glue is prepared from wheat flour or starch and water, the mixture often composed by equal part of the liquid and solid boiled became a thicken adhesive paste. It has been used in art and craft since ancient times in bookbinding, collage, decoupage and papier-mâché. It has been used from activist to propagate in subcultures such as hip-hop, punk and anarchist; their ideas were communicated to a broad audience through flyposting, the acting of posting poster, ads, or political bills in an unauthorized place. Flyposting is often used in advertisement for guerrilla marketing. Shepard Fairey (Fig 13) is known for his brand Obey; his career as a graffiti artist started with the ticker of 'Andre the Giant has a posse', then he evolved his works through wheat pasting and murals.

The *post-graffiti style* developed during the '80s. From illegality and traditional wild graffiti, it transformed into a more commercial and accepted aesthetic form. This movement gained the possibility to enter the art world and bring graffiti to galleries. Graffiti writing became Graffiti art. Post-graffiti

allowed the artist to develop their work on legal setting, at the same time, it has lost the subcultural part and its illegality; it became a new form of visual expression.

> "Essentially, though, post-graffiti did become the legitimate, mainstream growth of expression in what was once an outlaw, fringe set of ideals and painting, and where once a graffiti writer did not have to consider what others would think of their aesthetic, the graffiti artist now becomes commissioned and paid to have restrictions on what they can and cannot do." (Graffiti and Post-Graffiti. 2012)

Jean-Michel Basquiat his friend Keith Haring (Fig 14) where the most prominent exponents of post-graffiti, indeed they both started with illegal graffiti and the growth of their fame bring them to make high art. Haring became famous between 1980 and 1985 for his chalk drawings in subway stations, despite the many traditional street artists of the graffiti scene of New York (spray cans on walls and trains), he was experimenting with white chalks on black background, usually on blank panels in ads displays, sharing the act of painting and drawing to his audience

> "He was particularly inspired by the beauty and spontaneity of the graffiti he saw in the subways. Graffiti spoke of a world that was hip and streetwise, creative and spontaneous and underground–all that he admired and wanted to be. At the same time, he admired the technical mastery and calligraphic quality of the graffiti artists' 'tags.'" (To New York: Keith Haring)

His particular public drawings were characterized by rapid and simple lines, bold and with a continuous flow. Gaining the attention of the art sphere, quickly Keith Haring was able to expose his artworks in galleries such as Club 57. His paintings and drawing where often an invitation of a reflection on the socio-political conditions, participated in campaigns such as "Free South Africa" (1985) and for "Art against AIDS". Thanks to his exuberance and artistic persona, he transformed his paintings into events and performances, a

live creation, revealing a Situationist spirit. Keith Haring gave birth to a widespread phenomenon of youth culture, bringing graffiti into the art world, and the pop culture. He managed to erase the line between black and white, homosexuality and heterosexuality, protesting against violence and diseases.

"He had the singularity ability to depict the complexity of the present with both its sublime and horrifying aspects as well as its 43 marvelous and monstrous forms. […] Haring, offering a visual and religious, a political and social interpretation, was quite aware that the fundamental meaning of human existence, both personal and collective, is not death but rebirth". (Haring, K., Celant, G., & Blinderman, B. 1997).

Another artist that emerged for his graffiti is Jean-Michel Basquiat, (Fig 15) he was born in 1960, in Brooklyn, New York. In the late 1970's he started covering the walls if New York City, beginning in Soho and spread to the whole city, under the pseudonym of "SAMO ©", referring to the "same old" short phrases singed SAMO were poetic, sarcastic or even multiple-choice questions made by Basquiat personally and his friend Diaz. The collective's phrases written on walls were different and everywhere:

SAMO@ AS AN ALTERNATIVE TO PLASTIC FOOD STANDS or WHICH OF THE FOLLOWING IS OMNIPRESENT?

[ ] LEE HARVEY OSWALD

[ ] COCA-COLA LOGO

[ ] GENERAL MELONRY

[ ] SAMO©...

People started to recognize his style, and strange sentences. Art criticist Jeffery Deitch referred to SAMO as disjointed street poetry. (Deitch, J. 1982). In the early 1980 Basquiat and Diaz broke their collaboration, Basquiat started writing "SAMO IS DEAD" all over the town. Jean Michel got his fame thank

to the talk show "TV Party" where he was introduced as SAMO form the conductor.

> "Underlying Jean-Michel Basquiat's sense of himself as an artist was his innate capacity to function as something like an oracle, distilling his perceptions of the outside world down to their essence and, in turn, projecting them outward through his creative acts" (The Defining Years: Notes on Five Key Works)

In his works, Basquiat was not only mixing images and words, though he was working on different art pieces at the same time, different surfaces, collages paper, doors, windows to name a few. The work produced by this talented artist is an example of a graffiti artist 'outside the box' which gained universal recognition, embracing fame with the rise of hip-hop phenomenon during the late '80s. Basquiat was able to reintroduce the human figure in artworks and create a discourse with expressionism and abstract forms,

The new style of graffiti creates and diverge in a different direction, using a perky visual lexicon in order to attract the public's eye and attention also it is related to the multiplying of ads, logos, signs and visual artefacts in the digital and capitalist era in which we are living. Wacławek states that:

> "For post-graffiti artists, who produce less visually cryptic in comparison with signature graffiti writers, the question of communication and community is valuable one. The city as an urban community that inspires the production of art, is conceptualized not only as pivotal constituent of the work itself, but also as a framework for inclusive art practices. (Wacławek, A. 2011)

From the beginning of graffiti's history, the language has been evolving into an iconic subculture and a fluid visual identity which works as a reference for various artist and writers. Wacławek affirms that:

> "The graffiti subculture is a part of society, but also stands apart. In terms of this place of dissemination, its visual language and

its subsistence as an alternative culture, it is firmly tied to mainstream cultures. The subculture necessitates these ties in order to position and define itself beyond the parameters of the dominant order. […] Troughs the construction of the subculture, writers participate in an alternative way of experiencing the city." (Wacławek, A. 2011)

The graffiti-style borrowed icons and symbols from popular culture and appropriating them, referring to comic books, television, games, films as an example. Graffiti in the 21st century are more often subvertising messages from the politic sphere or advertisement.

Chapter 2

2.3 Street art

It is hard to understand what is or is not street art, to give this term an exact definition. Street art is a full sphere and it is anything produced by an artist and placed on public space; it is usually unsanctioned and illegal, and it is created with different mediums. Street art as a term it is usually used to refer to Post-graffiti. The street artists usually have the goal to question the environment around their art pieces: how to perceive it, what it means, what it does for the society and so on.

"Calligraphy is a visual art related to writing and is often described to be the art of giving form to signs in an expressive, harmonious, and eloquent manner. In contrast, graffiti writing or drawings are scribbled, scratched, or painted illicitly on a wall or other surface, often within public view." (Ahmed, K. 2017)

When calligraphy meets graffiti, it creates a mixing from the beauty and traditional hand lettering and the raw and grunge style of graffiti. Indeed, is an abstract way to express using calligraphy, typography and graffiti style. It tends to be an aesthetic experience and at the same time a provocative art. "Written

language has become an everyday, expected part of the urban landscape".
(Austin, J. 2001)

The term of calligraffiti is often associated with the graffiti artist, designer and art director Niels Neulman, also known as Shoe. In 2007 Shoe organized the first Calligraffiti exhibition, he describes calligraffiti as "traditional handwriting with a metropolitan attitude" and a "way of translating the art of the street to the interior of museums, galleries and apartments" the artist getting international attention, in particular from MTV Networks offering a job position as a Creative Director for all their channel. The term's roots can be dated to the painter Brion Gysin's exhibition "calligraffiti on fire" (1986) and in the book, Spirits Hovering Over the Ashes: Legacies of Postmodern Theory by H.L. Hix (1995).

Calligraphy style had been flourishing across the Middle East and North Africa, Arabic street artist used their distinct style and traditional Arabic alphabet in modern composition and artworks. Since the Arabic Spring and the revolution started in December 2010, activist began to express their idea trough graffiti. Arabic has more than thousand scripts each with its distinctive aesthetic, graffiti artist took the traditional beauty and crafty of calligraphy into a new world where it can be experimented within the imagination of a young artist, decorating the street and expanding their Arab identity.

"Not that present and common in the Arab world before the uprising, graffiti became a tool for providing social and political meaning. Filled with vibrant political and social commentary, the streets became canvases for artists to show their revolt, to remember people who have been lost and communicate directly to the oppressors." (Martinique, E. 2016)

Calligraffiti merge tradition and modernity, it is a subversive art to society and politics, it uses aesthetic and beauty as provocative weapons, it requires precision and spontaneity, it conveys a philosophical and metaphorical message to communicate to the viewers. The major exponent of Arab calligraffiti is eL Seed. His most prominent work consists of 50 buildings in

the neighbourhood of Manshiyat Nasr Cairo. All the 50-building gathered together in one mural canvas where the French-Tunisian artist and his team developed an anamorphic art piece painting the word "perception", bringing light to the community which has been collecting and recycling garbage on a global level.

"eL Seed, was born in Paris to Tunisian parents in 1981 and learned to read and write Arabic in his late teens. He developed his unique pictorial style in calligraffiti that mixes poetry, calligraphy and graffiti and disseminates messages of peace and beauty perceptible even to those unable to decipher Arabic writing. eL Seed says that the beauty of calligraffiti is like music that can be appreciated independently of intellectual analysis. As an artist of Maghrebin background, he uses his artwork in public spaces to engage viewers in a dialogue that questions stereotypical narratives around Arab and Islamic culture in Europe." (UNESCO - Bahia S.and eL Seed 2017)

The artist won the UNESCO Sharjah Prize for Arab Culture, the latter rewards since 1998 the effort of two people or organization which makes a significant contribution in favour of the Arab culture in the World. In the video eL Seed says:

"Today I use calligraphy as a way to actually build bridges between culture and people and generation" and "everything that I do has a meaning, the meaning is relevant to the place but also have this universal dimension so anybody around the world can relate to it." (UNESCO, 2017)

Other artists experiment mixed media with calligraphy, Khadiga El-Ghawa sketches calligraphy in the darkness tacking long exposed photography, leaving no physical trace of her work. Calligraphy from the Greek καλός calòs "beautiful" and γραφία graphìa "writing" is the discipline which needs exercise and devotion in order to write harmoniously. In the occidental World has been a medium which transmits culture and its traditions, the Italian artist

Luca Barcellona: graphic designer, illustrator, calligrapher and typography, on his website:

"Letters are the main ingredient of his creations. He teaches calligraphy with the *Associazione Calligrafica Italiana* (A.C.I.) and holds workshops in several European cities. The means of his work is to make the manual skill of an ancient art as writing and the languages and instruments of the digital era coexist. In 2003 he founded with Rae Martini and Marco Klefisch the collective Rebel Ink, with which he gives life to a live exhibition of calligraphy, writing and illustration." (Barcellona, L.)

The collective *Rebel Ink* was the beginning of calligraphy live exhibition around the World, in 2009, the two artists reproduced the St. Galler Globus (1569). Barcellona (Fig 16) is a complete artist: he designed the label for Absolut Vodka, created a clothing line "*Golden Series*". He opened an independent publisher called *Lazy Dog Press* – focused on graphic design, typography, illustration and photography – where he publishes various books between these: *Take Your Pleasure Seriously* in collaboration with the Californian urban artist Charles Chaz Bojórquez and Giovanni De Faccio, professional calligrapher founding member of A.C.I.:

"the means of his work is to make the manual skill of an ancient art as writing and instruments of the digital era coexist. From Carolingian to tags, from the quill to the spray can, this artist takes the age-old craft of lettering to new heights with the inventiveness and talent of a contemporary virtuoso." (Barcellona, L. 2015)

Pichação or *Pixação* (Fig 17) is a particular type of tagging style from the metropolis of São Paulo, in Brazil. It can be distinguished easily from the other type of graffiti for his distinctive and cryptic style. The style as mentioned earlier characterized big letters, which have been appearing on walls in the '80s, even before 1950's Brazilian where writing in tar political messages as a protest against dictatorship. *Pichação* took the political statements, and rebellion from the '50s and the style of heavy metal treading on youth during 1980s, the

typefaces used from the heavy metal band and the punk acts inspired the runic forms and straight lines of *Pichação* glyphs. Writers called *pichadores* to use roll-paining to create their letters. It is not designed to be readable. It is about be visible and reaching higher, positioning and location. There are two views over the meaning of the symbols called *pixos*: some advance the hypothesis that these symbols are full with a political and economically meaning on the other hands there is the belief that *pixos* is a mare tag for crews and individuals, 'doesn't communicate with the rest of society' (Pixo, 2010). Spinelli narrates:

> "Violence against the population can be inferred as a result of *pichação* character: mysterious, phantasmagorical and omnipresent of the *pichação* that composes the urban aesthetics of a metropolis such as São Paulo. *Pichação* can be the cause of a feeling of fear and insecurity due to several factors: its form, as a secret Linguistic code accessible only to the initiated; its presence, totalitarian and constantly ingrained in the urban property; its reproduction, continuous and mysteriously prolonged until dawn. a pattern of lack of police surveillance; and as such, proof of insecurity because the *pichador* that climbs the marquise of a building to sign his war name, can easily break into that apartment to rob." (Spinelli 2007: 117)

Whenever they try to bring Pichação to the gallery it loses its power and transgressive manners, it is a medicine against the alienation felt from young living in the peripheries of the metropoli, Dimesnstein comments: They are individuals that, like many Brazilians, suffer from the invisible's syndrome. What makes them Tag is the desire to say: "I exist, I'm here, I want people to look at me, I want to contribute"' (Pixo, 2010)

In comparison with the Paulista Pichação, in Rio de Janeiro Carioca writers prefers rounded forms, this style is named *Xarpi*. It is a form of visual language where some of the words have the syllables inverted; in fact, Xarpi is the inversion of *Pi-xar*. The graphic style form Rio de Janeiro is usually more rounded, same ad *pixcao* the *Xarpi* is hard to comprehend among the general public creating a homogeneous meddlesome atmosphere. An impressive artist

from Rio is Raphael Sliks, (Fig 18) he has been named the Jackson Pollocks of street art, mixing different colours, shapes and words to create abstract and unique artworks.

1.3 Urban Art

By definition, urban art is refereed to street art in general and also includes legal works; it collects all visual arts arising in urban areas. It has a specific and bounded relation within non-place. *"Non-places"* is a concept and word coined by Marc Augé to refer to spaces such as highways, airports, stations to name few. Those are space of transience, the human remains anonymous, and those spaces belong to nobody. Whenever art happens in common spaces or non-places, art became social. It is not addressed to a specific audience but a wider public. Art became social when there is an attempt to recognize a particular social issue using creativity; artists using their skills and interpretation create something which can improve society. An artwork is [urban art] if, and only if, [urban space] is internal to its meaning." (Riggle, 2010) Urban artists have the power to create something that can make the audience to re-imagine the routine of the urban pattern, (fig 19) the city itself has a new possibility to recreate itself opening towards the new horizon and continuous renovation. Differently to street art, urban art can be made legally under consent or commission.

1.4   Indelible subculture

Graffiti is a form of subculture which conveys the author's message and applies a code in its application that befits the elements necessary for classification as a subculture. Graffiti can be defined as an example of subculture corresponding to the main criteria of contemporary definitions of subculture. (Subcultures and Sociology)

A subculture is an example of deviant behavior from the mainstream in the way a group of people dress; speak; acts, think and express themselves. The members of a subculture often are rebelling against conventional manners. It does not consist in a formal leadership or membership, being part of a subculture

consist as informal participation, there are no written rules or laws; boundaries are fluid and loose, it is determinate by the people taking part in it and their ideas. Subculture and mainstream culture are coexisting simultaneously. Inside a subculture identity, ideas, values and practices are shared among the individuals. Every subculture is a self-identification method, people with same interest engage in a bigger group to be part of a collective; each of individuals develops a sense of connection and membership. Subcultures create stratification systems in the same way dominant cultures do. The stratification system of subcultures is based on the continuously changing collective values within the group. Similar to dominant cultures, subcultures-based stratification on cultural capital, symbolic capital, and authenticity. Cultural capital is based on how the individual follows the norms and practices of the subculture. Symbolic capital is how much respect and legitimacy based on the individual's status in the subculture. Authenticity, however, is a social construction that individuals must consistently perform in order to be a part of the subculture. (Vannini, P., & Williams, J. P. 2016).

"The illegality of writing graffiti in public places makes it a rushed job in some places while the relative lack of stringent policing in neighborhoods with a graffiti subculture makes it possible to produce intricate designs. Some use graffiti as a means of decorating bland surfaces while others use it to disfigure well-embellished ones. What ties the subculture together is the form of art used to express the ideas, and not necessarily, the specific content of the work produced. The second characteristic of graffiti as an example of subculture is the expression of the views of minority in a non-facilitated environment. In whatever geographical area that a graffiti subculture exists, most likely, it will be in areas where there are no channels of facilitated communication to make possible the effective voicing of the issues." (A1dan. 2019, July 3).

The difference between art and vandalism and between beauty and illegality, it hides in the motivations that push the artists to express themselves into paint and murals which carry meaningful messages meaning pushing the population to reflect over difficulties and success of the current society. Its era

influences art and street art are influenced adequately. By the culture, methods and the know-how, street art represents the surrounding world at that exact time. It is a source for historians and a massive fount of information. These types of art are inspiring to a deep sensation of thinking and understanding the reality that surrounds us. The determination if a graffito is semantically dense, self-expressive and following a significant form and intent is problematic. Undoubtedly writing, should follow the principle of not damage anyone, "*Neminem laedere*", translated from Latin. Writers should follow the good behaviour and stop tagging over monument, private spaces and vandalism acts.

1.5 Graffiti as Visual expression

Graffiti reflects the political and social views of the citizens, it is clever, it intrigues the eyes of the viewer. It is not mere visual pollution.

> "Graffiti as a blatant manifestation of identity, as the signature of a territorial claim to power, or simply as a visual expression of adolescent rebellion […] Today, the usually sprayed pictures, drawings, and writing have long since become elements of urban identity, and are even considered tourist attractions." (Canvases)

The visuals we experience on the street are created to communicate to the public a particular message. It is essential to understand those massage in order to comprehend the reason which leads the artist to create that specific mural. Graffiti street art and urban art can bring many benefits to the cultural heritage of a city. Street arts brings to the city artworks, impressive murals, intriguing sentences, impressive sculptures and drawings. Lately, graffiti and street art gained consideration, and this culture broke through the heritage in terms of conservation and preservation. Therefore, it means that graffiti can bring cultural values to the social environments, through its values, memory, identity and power. In order to express the benefits of graffiti cultural heritage, it is essential to define the terms tangible and intangible relative to cultural heritage. UNESCO describes '*Tangible Cultural Heritage*' refers to physical artefacts produced, maintained and transmitted intergenerationally in a society. It

includes artistic creations, built heritage such as buildings and monuments, and other physical or tangible products of human creativity that are loaded with cultural significance in society. 'Intangible Cultural Heritage' indicates

> "The practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their Cultural Heritage" (UNESCO, 2003)

It is possible to say that graffiti can create strong engagement, and they can have a therapeutic effect on people. Personal feeling and beliefs can be carried troughs the activity of 'writing on walls', emotions, feeling of revolution and rebellion towards a system... Graffiti can give hope to people who do not have another way to express themselves. It gives individuals the liberty to express themselves, to show their artistic skills in display on the streets, in order to create an impact, a change in the audience which the artworks encounter. Street art carries the experience of heritage linked to a place, a person and an everyday performance. Street art represents relations between tangible and intangible and between people and artefact, the coexistence of street art and citizen introduce a culture and a social practice which is imperative to be studied since street art itself it is ephemeral and transforms quickly. Graffiti born initially as a way to express unstiffened toward social and political problem which are interested in a local community, they finally became a part of visual culture.

1.5 Expression of ideas 'the walls of truth'

BERLIN WALL

The Berlin Wall, Berliner Mauer in German constructed to divide western Capitalism to the eastern Communism in 1961. Later in the '70s, the ideological and physical barrier became a symbol of the economic and political superpowers the United States of America and the URSS in the battle for the Cold War. When finally, at the beginning of the '80s, the Mauer was improved with concrete segments, artists started to write slogans and sentence mostly political. Afterwards, this became wall paintings. In '84 Thierry Noir a French artist was the first-ever to paint it with shiny colors.

"Noir and Bouchet, 2 young French men, who had been living 2 years close to the Berlin wall, felt the need to do something against this boring wall. A sort of physical reaction against the pressure of the daily life near the Berlin wall." (Noir, T.)

At the time, the writing was forbidden, and they had to pay whit their freedom to travel around the East and West Berlin and Germany. The brave act of the two young artists was noticed by many and started a movement, slowly it pushed more artist to join the pioneers in order to cover the Wall in colors, transforming the massive monster in art. The Wall became so crucial that people put in it their beliefs and creativity in order to survive the terrible moment. Socio-political message and murals expanded quickly in size, number, and developed in style.

"All those techniques and styles that gave birth to global street art culture were born in relation to local socio-political contexts, exploring the complex ides of identity in relation to public spaces. The socio-political setting is an inevitable reference when it comes to understanding street art in its local context." (Berlin Street Art History - Where Graffiti Found Home 2018)

The Berliner Mauer on the west side flourished as a meeting point of many artists came together with a melting pot of styles, launching a new graffiti culture. Great artist such as Keith Haring came to paint the Wall, Birgit Kinder, Mikhail Serebryakov, Russian artist Dmitri Vrubel's 'My God, Help Me to Survive This Deadly Love, (Fig 20) displaying a quite controversial image of the Soviet leader and the German president kissing. The same appended to the east side of the Wall just after the Wall collapsed in 1998. Developing the East Side Gallery:

"One of the largest open-air galleries in the world and the biggest memorial to the world piece. Not to mention one of the most important tourist attractions in Berlin. The preservation and restoration of East Side murals defaced by illicit artworks and graffiti tags also raised some important questions about the nature of street art, its legality and cultural significance, questions that came to define Berlin's street art scene in the years to come." (Berlin's Street art)

It is necessary to underline the attention and dedication is applied to the preservation of those graffiti that make history. Each piece on the Berlin Wall are an indispensable source of information, and so are the graffiti from that era covering it. At the time Cold War, making graffiti or painting on the Berlin wall was highly illegal, notwithstanding, the time has passed and those illegal painting became a source of information about that dark ages, they became art, culture, heritage. In the other hand, they have been accepted by community, police and society as a part of their history. Aforementioned is a critical moment to start to sensitize society about the importance of art display on the street even without permission.

1.7. Urban spaces as living canvas

City are areas of coexistence; it is possible to have conflicts on many topics regarding collective projects, spaces, social life and politics in the territory. In addiction a city scape it possible to find socio-historical traces of the individuals who live there, determining their essential characteristic within a specific habitat. (Borja, 2003, Rocco, 2005, Rocha Furtado & Viera Zannella, 2009; VV. AA, 2015) Graffiti seeks to impact and involve the city inhabitant and to break with its everyday space. (Ley & Cybriwsky, 1974). The city is a space of co-living, the place belongs to all the citizens who are obliged but also agree to coexist together peacefully, writers take appropriation of public walls, the artist performs they artwork for the public based on the thought that the city is and belongs to the citizens.

> "For some artists the walls speak, they feel that public space invites them to intervene, creating, somehow, metaphoric relations based on the need to mediate with their practice in the city. While being an owner is an abstract concept of territory, it becomes empirical when it comes to walls located in more local territories, containing neighborhood identity. The neighborhood where they live is the home outdoors." (Klein. R. 2016)

Creating artworks on the city surface it is the most local experience of expression however in order to obtain visibility, knowledge and at last fame, the writer needs to expand its work, a graffiti artist is a global artist. A city dense of drawings, poster and art

it is more vivid and livable. Nowadays, there is a more significant lack of art interest from people. Indeed, fewer people are going to museums or art exhibition. Street arts display works and painting open air. It brings art directly to the public. As a result, more, people will be facing art and thrive benefits for it, fostering interest and inspiration. Graffiti can be considered a form of self-advertisement, the artist put his work on the street, visible, like a portfolio in three dimensions. The artist aims to be recognized, famous in order to do so he has to put his work on display.

1.8. Urban/Street art vs Vandalism

The act of writing on walls without permission is considered vandalism. It might happen that writers and street artist would justify their actions by creating a convincing speech to legitimate their artworks. It can be considered as art outside the law if a writer gets caught in the fact, it will be charged with vandalism, fined and given community services. However, the authorities in charge they will not care about the graffiti's aesthetical side. If the same work is done on a canvas and showed in a museum, it would be appreciated from the audience and the authorities its selves. It is possible to say that it is a matter of location that differs between art and vandalism. However, the action of writing on walls is called street art for its public existence, which is its crucial point.

1.9. Wall damage or visual protest

Graffiti can cause a lot of damages, when happens without permission the governments, city councils or institution will have to clean-up the spots, and it is costly. Tags are covering public and private walls, trains, bathroom, cars and vans.

> "Through April 2006 the City has received over 13,000 requests to clean graffiti. In the United States it costs approximately $15 to $18bn annually to remove it." (Europe | Graffiti: Free speech or vandalism? 2006, April 28).

Graffiti is acknowledged as vandalism, wall tagging on houses is the most complained act, and it occurs on private, public spaces and transportations and even on monuments. Vandalism can affect in different ways directly to the single, which affect

their private property by wall damages, or indirectly by scratching and stroking disrespectful sign on public spaces. The sign or words sprayed on the walls could be vulgar, crude and obscene, crime-related, against the society or the public consents. Countries have different laws and act to contain vandalism and wall tagging; frequently, a penalty is applied whenever someone gets caught in painting without permission from private or local authorities. Between the penalties to follow are: education programs, community services, fines and traditional punishments. Obstructing the walls, restricting the access to the canvas, treating the walls with permanent anti-graffiti glaze are ways which could prevent graffiti. Authorities provide against illegal graffiti removing services, or graffiti covering. Vandalism is deliberate damage and defacement of a surface.

However, graffiti is not always vandalism, in order to draw a line between vandalism and graffiti, it is essential to understand how the graffiti is done and for what purpose. If the graffiti is made to offend, deface, destroy, or ruin it should be considered criminal, although if the same graffiti it is made to raise reflection, provoke knowledge, and add values and art on the streets, it can be art, and it should be considered art. The best way to avoid vandalism act is to give to the artist more spaces to express themselves.

A visual protest, in other words, is the creative visual assets outcome of an activist for a socio-political idea or movement. Using art as a medium, the activist expresses their ideas through poster, slogan, performance, installation, street art and graffiti. The protest is often disobeying civil laws, but also, they are peaceful protest, order to raise questions to government and obtain some changes, for example, equal rights, speech freedom, antiwar protest, global warming protest to mention a few. The activists' works of art include aesthetical sociopolitical artworks, displaying usually controversial images and slogans whit the scope to create a dialogue between the community. Visual protest is cultural resistance. The artist uses the power of art to fight for their ideas. Between the mediums used are books, films, videos and art performances.

One of the most famous paintings regarding the anti-war movement is the Guernica painted by Pablo Picasso in 1937. The masterpiece was produced after the bombing of Guernica, Basque county, Spain by the fascist and Nazis military troupes. Guernica represents the violence, sufferance. It is a clear shout out against political crime, war and death itself. In addiction works made from Pussy Riots, Guerrilla Girls, Obey and Bansky and the Arab Spring graffiti movement. Pussy Riots a feminist protest started from a punk

rock band and performance art group from Moscow, Russia. The group has been organizing performances and videos to protest against machismo, homophobia opposing the current president Vladimir Putin. Guerrilla Girls, a New York anonymous feminist group, exposes discrimination of gender and origin in the art world. (Fig. 21). Miss Me is another feminist artist who uses the media of poster and wheat paste to spread her art and ideas. As well Obey propaganda uses poster, collages and spray cans to make the audience question their relationship with the surrounding and question sticker itself. These creative works are used mainly in protests; although they are installed in the street, on walls, either if the creator wants to be still anonymous, he or she will use a pseudonym. Art in protest is a powerful weapon that can bring a change in society.

1.10.   Beneath the paint

Underneath the aesthetical asset of a graffito, piece or mural there is often a meaning, a message, a reason why that determinate sentence or drawing has been painted in that specific location. As told before, an artist chooses the location for a specific reason which can be visibility among a large number of people or single, personal reasons, or just the importance of the place. The artistic interventions provoke a reaction on the mind of the viewer. An example as a reference is Oraculo Project, an anonymous artist from Rio de Janeiro. He creates and stencils poetic, provocative phrases; these stencil in black spray paints are most often situated in places with a high density of people. The power of Oraculo is to evoke thought in the people. By stroking sentences "stop here, appreciate life for a minute, and smile", "stop here make a wish… go away and make it happen" or "déjà vu" on crossing stripes. The artist creates an experience in the audience mind which has the ability to transform the perception of the space around, and it also amplifies its meanings, he gave a new way of perceiving the city in an aesthetical, the political, the poetical and or ironical way. The inscriptions continually transform the meaning of everyday action, as well as relation with the city, the architecture and the urban environment. (Hely Costa, J. 2016) As another method used by the artist, experiments by painting over cut threes with blood-red paint, showing the destruction of nature.

Oraculo, despite the mainstream street artist, does not want to reach fame, he remains in his darkness and mystery. The stencils take part in the urbans space, being part of the city life, transforming the chaos of the metropolis and humanizing it. This transgressive poetry project (H. Costa, 2016), takes actions over the political and social

life, these interventions that provoke ruptures in the mechanical order of the city and that introduce a kind of discontinuity (H. Costa, 2016). Oraculo (fig 22) has the power to creates an urban subconscious, playing with the context of the city, the action of the mass, and the thought of the individuals. It is able to intersect the three and modify the way the city is perceived and the way of thinking, it resists against the monotone chaos of the city, and it subverts the esthetics of other graffiti (H. Costa, 2016). Spectators are actually active participants, and individuals can see other realities.

During the '90 graffiti started to be recognized as art with Basquiat, Haring and Warhol.

> "This recognition of graffiti art by the art world is important for two reasons. One because of the social, political, and economic influence of the art world, its recognition of graffiti art as art helps to increase the awareness and overall understanding of the art form. Two, this recognition prevents the sweeping generalization that all graffiti is vandalism and therefore something that always should be eradicated."
> (J Dot Littles from http://www.jdotlittles.com/graffiti)

The meaning is hidden behind aerosol paint is usually connected with the place surrounding itself; the artist chooses that exact location to perform and display its artwork. If the artwork is moved from the original place, the whole artwork would lose its intention, goal and scope. Graffiti started as a movement to respond against the abusive socio-political environment, as a protest writer creates through destruction, from it mere illegality the subculture evolved in different styles and expression.

1.10.2 The matter of style

Graffiti can be considered street art; in the case, it causes a response in somebody minds, the art would evoke an intellectual or emotional reaction. Aesthetic protests can create dissents between common sense, in order to create a street art piece, the artist will follow all the creative process that a painter would take: inspiration, imagination, idea,

sketching, planning, remaking and finishing. Street artworks have aesthetic qualities line, color, composition balance, tine and harmony. (Walsh, M. 1996)

Not only a graffito is made through the creative process, but it has to be done with training, practice, development and technique leading to aesthetic qualities listed before. Each graffiti has been planned with a color palette, a series of elements, a composition that wants to reflect the artist idea in a or unconventional way, which it does not consist in framing a painting and hang it up on a wall.

Tags and marks have a low aesthetic appeal: tags are made from writers to advertise themselves, their names written on walls is equal to an "I was here". It can consider vandalism because it has no artistic purpose; notwithstanding, cavemen were doing the same action by tracing their hand on a cave wall. Same as some words written on the walls without having an original composition or pleasing color, they can have an intellectual or emotional reaction. Some words scribbled, sprayed or stenciled around the city have a connection with the place itself.

Since the invention of spry-can brought a change which led to the expansion of the artwork's area and size, colors, and style. Graffiti has activity evolved, flourished improved, and change a lot. It expanded in the whole world creating different types of artworks, installations, murals; from the basic tags it evolved in more sophisticated letters, gradients, 3-D effect, with shadows, adding to letters and words, it was possible to produce illustration and cartoon characters. (Fig 23.) Street art exists and happens because it is occurring through the human body; the aesthetic experience is linked to the social context, historical time and the engagement within the viewer. Art in its full range is not always aesthetically pleasing, same as street art.

1.10.2. Rhetoric of graffiti

Rhetoric is the art of persuasion such as the dialectic. Graffiti can create a discourse between the audience. Thanks to their position and location, they reach a more extensive amount of viewer than a conventional framed painting in a museum. The audience is vast and differentiates by origin, age, culture, education among others, to rephrase it a graffiti reaches everyone on the street. An artwork painted on a city wall has the power to communicate to people, create a reaction in their mind, probably of discontent or anger, although also it would make them a question about why it was done there, what it means,

how it has done, and from whom. The dialectic of graffiti is broad, influential and controversial. The writer has the ability to surprise the viewer by placing stunning artworks in unexpected place by being explicit, unique and intense.

"The reality of art begins in the eyes of the beholder and gains power through imagination, invention, and confrontation" (Keith Haring, Art in transit 1984)

"I believe a subconscious need to express oneself bonds artists of different eras together. Just as our instinct to hunt continues to impact the actions of modern man, our compulsion to paint, to create, to document our existence has its roots in prehistoric cave paintings. Contemporary graffiti artists satisfy that innate drive for self-expression by creating a tag unique to them. They "write" their graffiti tag over and over again." (Haan, N.)

The artist, by definition, is someone who works through an expressive idiom, rather than a cognitive, and masterly work for him/her is the result of personal evolution.

"The graffiti reflect the place, the human and cultural capital of the places where they are represented, but not only that; they take a new look at the art and use a specific aesthetic that fits the walls of the street, breaking with the idea of gallery and of conventional exhibition and representation spaces. The Artistic Plans: the scale of the street serves graffiti as the art gallery serves paintings in frames." (fig. 24) (Da Luz Nolasco Cardoso, M.)

1.10.3   Street art and its dense semantic

Semantics is a branch of semiotic which studies the relation between signs and their meanings, in particular, semantic studies the significance of a world. In this paragraph, it will study the meaning of graffiti.

Graffiti and street art create a visual landscape. Additionally, a blank withe wall is a symbol, a statement; it shows how the rulers and restriction are applied in a specific country, city, district or neighborhood. It is crucial to be conscious of the environment which surrounds us. Any graffiti, sign or painting on a wall carries a portion of cultural identity, whether it is the artist's, the city's or the style. A graffito is an urban element, a

symbol, a concept, which has and represents a meaning. It creates engagement with the surrounding, by location, by time and by the specific society. Goodman in Language of art, An Approach to a Theory of Symbols, analyzes the symptoms of aesthetic by three major characteristics of several symbols which involves the experience: syntactic density, semantic density and syntactic repleteness. (Goodman, N. 1968)

In this book, the authors suggest different methods and characteristics which will help to understand art. In addition to Goodman's methodological approach: an art piece can work as an exemplification, denotation, symbolization. A painting is replete if a relatively large number of properties are involved in its identity as pictures. Graffiti contains hidden or explicit symbols, references, labels, representations, patterns, themes and variation, and aesthetic experiences. Artwork can have aesthetic merit in which creates cognitive value by its representative characteristic. A graffiti is able to carry some of all of these characteristics by the symbols used in the underground culture, the labels they represent, pattern and compositions the artist choose to develop. In addiction Goodman wants to underline the dynamic of taste in which beauty it is not a measure of aesthetic merit and unpleasant symbols does not determine aesthetic neither. (Goodman, 255-257)

Graffiti and streetart could not be pleasant for some of the population. However, it does not mean that they possess aesthetic merit, in other words, a graffiti could be considered ugly nevertheless if it carries some of the characteristics which are making people conceiving it as an aesthetic experience, creating a feeling of surprise, be active and be a part of their city.

1.10.4 Unwritten Rules

"A prática do graffiti não é realizada ao acaso ou de forma caótica. Existem regras que permitem estruturar a comunidade e as suas formas de agir. As regras, aceites de forma relativamente consensual, enunciam os critérios de avaliação das obras e do estilo, o valor dos diferentes spots ou os territórios de acção. Apesar das alterações que se registaram ao longo das últimas décadas, no interior desta cultura, algumas normas e procedimentos mantêm-se praticamente inalterados, sendo transmitidos de geração em

geração. Assim, existe uma ética interna, respeitada pela grande maioria dos writers, que define como e onde pintar. É relativamente consensual a ideia que de existem locais proibidos (como sejam os monumentos) ou que a obra de outro writer não deve ser crossada, excepto em situações muito particulares. Pertencer à comunidade writer passa, então, por aceitar as regras implícitas do movimento." (Campos, R. 2009, May 31).

Despite the fact the graffiti art community may seem unstructured, there are unwritten rules in the world of graffiti and street art, mainly these rules or basic manners are transferred mouth by mouth. As an example, a writer will not cover another writer's work with lower quality graffiti; this demonstrates that some waters have respect for other's artworks, and it is a sign of hierarchies. The practice of writing on top of another artist's piece is called going over or *X-ing* out meaning crossing out.

Between crews and single street artist, the respect is earned not given. A writer will raise from the bottom to become a famous artist, and this happens when a skilled artist has the consistency of 'get up' frequently. Other rules frequently followed, is that an art piece should bring some message except when is done within an aesthetic purpose. Some artist chooses to follow their moral and paint on an abandoned building or secret places they own. Preferably is better to avoid painting next to someone's work to get exposure, worse than this is snitching someone else's piece.

Between two or more artists or crews, there could be a sort of competition; in the graffiti art community these disputes are called battles. It can take two forms: skills or getting up – which is quality against quantity of artworks. The winners are chosen from outsider crew or a nominated writer judge, terms or losing are usually paid with paint or stopping writing the crew's or artist's name. Whenever in a competition, a writer has an excellent piece, this usually 'burn' the looser.

Chapter 4

1.11 Stakeholders - Benefits of graffiti

Art brings advantages to our minds, aesthetic experiencing train our mind, it makes us gaining knowledge, information and emotion; it enriches our entertainment.

Outstanding benefits can be brought from graffiti in different areas such as financial, cultural, social, philosophical, and personal.

Street art is happening still secretly, and it is strictly illegal; happening with different styles, methods, media, materials and on different canvas: such walls, concrete blocks, billboards to mention a few. It is arising more and more amateurs. Now more than ever, that the societies need to sensitize the community, get interest, and understanding this subculture. Government and a private agencies should sponsor the opening and construction of social centers, co-working spaces and specific spaces, like is happening in Urban Spree in Berlin, Germany, or Metelkova in Ljubljana, Slovenia, where writers and street artist can express themselves, freely and legally.

Potential projects that will include the creation of legal walls, sponsors and funds, and more commission to writer and for murals, will increase the urban art, giving to the city sites with free and public art. It will also empower youth, leading teenager and kids in the original word, improving their creative skills and boosting their minds. It will decrease the illegal acts and vandalism, keeping churches and monuments clean, and it will influence the whole community. The benefit that the creation of more legal wall can bring: in the short term, the opening of urban spaces will create, many employments opportunities, for operational staff, social works and events venues where graffiti jamming, the contest would occur; so, introducing to this subculture a wider audience of interest to people especially art lovers, and graffiti experts. Homeless people and jobless could work together along with artists to the creation, design, planning and rebuilding of neglected areas. Fewer people will be living and painting in the streets, disturbing public peace and urban cleanness. Artists will benefit in the first place since they will stop to work illegally, they will be freer to express their art, having more time to paint without stress or the fear of being caught. Alongside, local business will sell more products, and the local economy will rise for shops selling art supplies products: as an example, pray cans, brushes, paint buckets, or as equipment for restoring venues and creating new spaces.

Also, if censure and legal act will stop acting against street art there will be more youth and social engagement and a stronger sense of appurtenance to the community, this will eventually decrease violence, and there will be less work for the police department regarding these minor crimes such vandalism, and spray painting. This will

affect the city administration, citizens and neighborhoods positively. Therefore, there will be less criminality for polices and local authorities, less paperwork for the public administration and fewer cases for vandalism taken to court. Moreover, there will be no more need for covering and removing tags and aerosol paint. The government will waste fewer funds for the cleaning and restoration of public spaces.

Long termly, there will be a more significant population of artists, a more profound sense of understanding art in general, especially street art; the urban scene will become a prosperous and blooming canvas where it will be possible to take inspiration, motivating the birth of new artist and creative minds.

1.11.1 Case studies

WALLS OF FREEDOM

The Egyptian revolution of 2011 produced a massive transformation in the perception of urban space and the interrelated dynamic of people, their bodies, and the language within the space. Cultural expression such as caricature galleries, makeshift exhibition, chants, poetry reading, and memorial spaces defined the square was the street art of the revolution where the act of painting on walls re-territorialized the city making it the revolution's barometer by registering the shifting political discourses as they unfolded. The Egyptian revolution brought an incredible change in the perception of the city, the cultural expression created a new language which delimitated the bounds of the creation of urban art. The revolution imported rhetoric, humor and cultural references also improving the graphical side of murals and artworks.

MURO – URBAN ART FESTIVAL

"Muro" is an art festival which takes place since 2016 three times in different neighborhoods of Lisbon: Bairro Padre Cruz (2016), Marvila (2017), Lumiar (2019). As stated by Catarina Vaz Pinto in

> "Street art & Urban Creativity": The success of these events has
> confirmed that peripheries can become new centres of invention, contributing
> to revitalize the experience of public space, to the creation of new identity
> features and the deepening of the sense of belonging between its residents and

the territory. In this way we reinforce the dimension of Urban Art and Community intervention in the municipal strategy of urban art, as well as the role of GAU as a project from the city of the city, reasserting the municipality as an entity that invests in proximity policies, giving value to life experience in the neighbourhoods, promotes democratization and access culture, reinforces social and creative inclusion, working with everybody, with all those who wish to intervene through an authorized way, in public space". (Vaz Pinto, C. 2017, July 7)

The awareness, knowledge and dialogue are at the base for the development of creatives spaces, unique experiences and a more accessible cultural heritage of the urban space in the city and periphery. (Fig 25) Community awareness of street art codes is essential to the artist to communicate the message hidden in the art piece, indeed it is necessary to sensitize the community on media, alternatives, location, and styles.

BLU AND LOS ANGELES MUSEUM OF CONTEMPORARY ART

Blu is an anonymous and famous Italian street artist. His painted wall spreads across Europe and South America; Blue's murals topic range is usually environmental, social and political, mostly against the war. Example of his political murals are pieces such as the "Gaza strip" in Prague, Czech Republic and the unfinished soldier's coffins on the wall of the Museum of Contemporary Art of L.A. (fig 26) which commissioned for the exhibition "art on the street" Blue to create a mural on the outside of the building and censored the artist's work. On Los Angeles Times Vankin writes

"MOCA director Jeffrey Deitch said Monday that he ordered the whitewash of the mural because its imagery — coffins draped in dollar bills — was insensitive to a neighborhood that includes a Veterans Affairs hospital and a war memorial to Japanese American soldier." (Vankin, D. 2010, December 15).

The journalist also explains that the artist Blue and the MOCA's director could not meet for a proposal, and Blue began with the approval from the museum to paint the mural while Daitch was in Miami. The argument has been discussed between other street artist and art critics between these Farey states:

"Street art or graffiti purists are welcome to pursue their art on the streets as they always have without censorship. I think that though MOCA wants to honor the cultural impact of the graffiti/street art movement, it only exists in its purist form in the streets from which it arose" (Vankin, D. 2010, December 15).

This act of censorship rose different question on the ethics, and morals of the museum: on one side the murals which aim to show the cost and value of life supporting the veterans; on the other hands the fear of the director to create despondency and discomfort. However, the museum knew about the type of work Blue used to create, the removal of Blu's coffin is a sing that censorships aims to suppress opinions that tend to be not easy to control and also are unpopular.

1.11.2. Tourism - Graffiti hunters

The environment as a public space is a chaotic set of messages directed to the audience in different forms: rules as street signs, advertisements, shops and bars facades, and among these also street art. Fantastic artworks on the street have been photographed, shared on social media and internet platforms becoming a touristic attraction for the urban art lover. Graffiti hunters, it became a quite widespread practice among the younger generation, such as 'urbex' shorten for urban exploring, consisting of exploring an abandoned place and underground tunnels. These particular activities created a new touristic branch.

1.11.3. Ephemeral museums

"Street art is ephemeral, in the sense that it vanishes quickly. Graffiti are frequently cover by other artworks, or actively removed. Street art pieces are better understood not as objects but as events. They are not static, they evolve and degrade together with their environment, the practice of the street art involves the modulation of time, artist take creative decision in that dimensions." (Abarca, J. 2017)

A 'piece' has a dynamic nature since it is in constant change caused to the natural process of deterioration, graffiti covering or removals or cover-up from other artists. As stated above the concept of ephemeral art is bases on the risk that artwork showcasing in the street could be ruined or washed out. In order to solve this problem, in 2008, the advertisement agency Leo Brunet Lisbon, created the 'Ephemeral Museum', the world's first street art museum, an open-air exhibition of urban art located in Barrio Alto, (fig 27) one of the neighborhoods of the Portuguese capital. This museum was created within the Movimento Acorda Lisboa for the campaign for Pampero, Venezuelan rum brand, Diaego plc; it was supported by an audio guide in MP3 showcasing graffiti, stickers and stencil around the neighborhoods. The audio guide was downloadable online in 3 different languages, the agency developed a map, followable by the tourist, of the artworks to display and identify the works. Its goal was to highlight the visual pollution of street art. The museum gained fame and spread in the two neighborhoods adjacent Amoreiras and Sao Bento. The project aimed to bring attention to the need to exhibit and protect this type of art which can be lost easily; the 'Ephemeral museum' want to differ from vandalism, and it is entirely independent of the act of destruction and public defacement. This successful idea has been developed in other cities in Europe. Daniel Oliveira from the *Movimento Acorda Lisboa* (MAL) defends:

"Grafito é arte, ponto final. É um meio que acaba por estar profundamente vivo, com diferentes estilos, expressões e artistas, pertencentes a diferentes gerações. Há vários meios de aplicação e diferentes mensagens. No Bairro Alto, vemos isso tudo junto. Temos peças de artistas que têm 20 anos e de outros de 50 e mais anos" (Daniel Oliveira, 2008).

The primary purpose is to enchant the aesthetical quality of certain posters, in order not to be covered by other tags or posters. Even more ephemeral than aerosol pain, the sub-graffiti from Keith Harring were erased just with a wipe, the chalk he used in those billboard adverts was vulnerable, and it usually lasted one day only. However, Harring's drawings could be seen from more people than an artwork in a museum or gallery. Harring's art was made for a broad audience, "art for all" and becoming public art. The durability of a piece is bounded to the expression origin, and it defines street art as a not lasting form of urban expression. (Fig 28.)

1.11.4. Creative hubs, Urban enhancement

The presence of culture, society and creativity are essential for the urban development of the city. Admittedly it has an essential role since the end of last century. Therefore, the cultural district could emerge thanks to a creative artist. In order to respond to the need of the citizens to have new places to experience.

"Hence, cultural spaces should be experienced and embodied in the experience of local population as social spaces and, positive sources of life satisfaction. They should be living spaces inspiring a common understanding of the place, performing as unifying elements and helping to form a public identity, ownership, freedom and responsibility." (Curralo, A. F. 2015)

Curralo introducing in her article the term of cultural sustainability, she mentions that it is an essential dimension in the representational and symbolic domain. It concentrates in urban spaces improving the city experiences for locals and tourists. Urban tourism is not only sight-seeing, nowadays "graffiti hunting", hence the art lover moved their interest from the museum to the street. Graffiti Hunting consists in walking around neighborhoods and cities catching the best murals on buildings' facades. (Fig 29) Since many people, from teenagers to adults, have got interested in this type of tourism, agencies started to organize street art tours in order to satisfy this new need. It has become one of the most favourite activity, and it is becoming increasingly popular. Different cities all over the world obtained fame for their precious urban cityscapes and facades. The experience of street art connects senses. It is linked to the streets, the people, the citizens, and society. It engages the viewers visually to the inanimate city walls, leading to an urban environment, which can be translated with the creation of an identity between the single individuals to a more connected and compact community. Nomeikaite affirms that:

"people construct meanings and feelings about a street artwork or physical environment through their everyday practices of walking, writing sensing, painting, seeing, and so forth. […] In street art, affect between bodies could refer to the dynamic relationship between an artwork and the community, the materiality of the urban space and peoples' "perception". The

meanings, feelings and affective qualities that are attached to a particular street artwork might be unknown until it is removed." (Nomeikaite, L. 2017)

There are uncountable areas and building around the world that are disused abandoned and falling apart. These spaces have incredible potential, and the removal of street art can impact to the citizens who engaged with it. The term "urban art" is connected to creative, artistic and design world, by creating works in the spectrum of installation, sculpture, murals and graffiti. These artworks are tightly linked to the urban environment, the visual appeal of artwork is shifted to the specific location and to the determinate audience, which is experiencing the piece. Saying that people can interact and participate in the experience and the happening of an artwork. Urban art is embracing the population as a set, individuals, the time, and culture itself. Cardoso affirms that:

> "the art of graffiti, a communicative phenomenon of international scale, expresses a social and political critique and demands a careful look at the most segregated and excluded areas of the cities: suburbs, neighborhoods communities, the emigrants from the colonized nation among others". (Da Luz Nolasco Cardoso, Maria 2017)

1.11.5 From the streets to galleries

Graffiti is a visual activity, it occurs in places we do not expect ourselves to be surprised, it engages the viewer, and it communicates a message or more. It can be considered a performance since it can create a different reaction to each different viewer. Graffiti is part of the urban fabric of the city. Nomeikaite states in the article Street art, heritage and embodiment:

> "Street art is experienced in the space between the human body and the artwork. It ruptures people's sensory experience as they pass through public space in ordinary life. Further it is an art for that is profoundly different form art in galleries." (Nomeikaite, L. 2017)

Indeed, if the artwork is moved from the street, where it belongs, its message changes since the meaning it carries it is tightly linked to the venue where it is created. An artwork is designed to be viewed from people walking on the street. It is not meant to be for a restricted range of people like visitors in a museum. Instead, it is created for a broad

public. The intellectual interpretation of a mural, as an example, is intrinsic to the place it has been made. In addiction Young affirms "street art is being written on the skin of the city". (Young, A.)

Commercialization of art is usually bringing benefits to the art world; at the same time, it creates an impact. The positioning of artworks such as graffiti and street art it cannot be altered; if that happens, the artwork loses most of its meaning. When the art world started to profit from street art, the message, purpose and meaning of street art start to lose its function and intention; which is what is differentiate street art form vandalism.

In 2008, in order to protest for the "marketing, institutionalization and domestication of the culture of street" (Caplicki, K., Says, K., & Says, B. 2008) a group of 30 *pixadores* entered the *Galleria Choque Cultural*, (Fig 28) after threading the owner and defaced the gallery and the art in exposition itself, a representation of graffiti traditionalism in extremis of danger and illegality. The convocation for this protest was divulgated with a flyer called "*ATTACK PART 2: A CAMINHO DA REVOLUÇÃO 2008*" (Fig 29), criticizing the fact that the gallery was exposing *pixadores'* art and believing that the *pixo* belongs to the city and not to the gallery.

However, displaying street art in a gallery can be useful and can give many opportunities to the artist and the art world, though the art must not lose its purpose.

1.11.6. Graffiti's venues – public art

> "As unauthorized art forms manifested in public, graffiti and street art
> suggest that public art is as political as the space it inhabits. Street art aids in
> the creation of city space by occupying a physical location in the cityscape
> and by engaging people in the experience of art." (Wacławek, A. 2011).

Often graffiti artists are hired to implement their artwork in commercial space or to create a new installation for restaurants, offices as an example. That is a way to transform the act of writing on walls from being illegal to being legal. Despite making graffiti legal will shift the meaning, and the message conveyed in the artworks, the narrative of illegal graffiti is intrinsic to the authenticity and identity of the illegal act itself, but it will preserve the walls to be ruined, and it will protect the artist from being arrested or processed.

1.11.7. Displaying art without permission

"ART IS NOT A CRIME UNLESS YOU DO IT RIGHT"

Spray paint, aerosol paint, cans, markers and stencils are objectified as criminal capital, rebels and anarchism. Producing a piece in a not authorized location triggers the attention of the authority. However, graffiti can benefit and participate in the urban development of the cityscape. Graffiti, sticker and street art have the goal to engage the public, create a moment of inquiry in the urban sphere. Nowadays, graffiti is a controversial way of communication in a Media sutured urban environment. The matter of illegality of street creativity is to dispute the world in all his layers and facets. Graffiti uses an illegal way of communication to denounce illegal or controversial actions between these: child exploitation, violence, corruption.

CHAPTER 5

1. CENSORSHIP

1. Censure etymology

Censure (n.), its etymology comes from the late 14c., "judicial sentence," originally ecclesiastical, from Latin *censura* "judgment, opinion"." (Online Ethology Dictionary, *Censure*). Indeed, the term's roots date back to the office of censorship established in Rome in 443 BC. Censure, as suppression of ideas, still occurs in different media such as speeches, music, art, books, videos, images, press, television, internet, social media et cetera. Censorship is often applied against transgressive, controversial, taboo like, anything that does not follow decency standards or form of expression which could cause polemics. Governments, religious authorities or private organizations are the figures which can practice the act of censorship. The motivations for applying censorship acts could vary between social, religious, political, moral, and corporal reasons. Censorship can be dated back to the Roman Empire and the ancient Greeks. Still, in the present circumstances, it is possible to find the governments with the will to control the diffusion of ideas, press and visual expression considered dangerous for the current society, or more often dictatorship.

"Censorship is the practice of officially examining books, movies, etc., and removing things that are considered to be offensive, immoral, harmful to society, etc." (Merriam-Webster. (n.d.). Censorship)

Censorship exists since ancient time, whenever the power of the state wanted to repress, control, or destroy the divulgation of information, art or ideas. How censorship acted against art and visual culture in the past, now and it will in the future? This form of repression of expression is often reconstructed to dictatorship regimes, but it is concealed in everyday life: within the manipulation of info in different media such as T.V., newspaper, website; banning controversial art pieces to graffiti removal. How is censure applied on contemporary, urban and street art and why it is occurring so often? Jeff Ferrel, brings up a point in favor of street art in his book Crime of Style by writing:

"Graffiti writing breaks the hegemonic hold of corporate/governmental style over the urban environment and the situations of daily life. As a form of aesthetic sabotage, it interrupts the pleasant, efficient uniformity of "planned" urban space and predictable urban living. For the writers, graffiti disrupts the lived experience of mass culture, the passivity of mediated consumption." (Ferrell, J. 1996)

The term censorship derives from the official duties of the Roman censor who, beginning in 443 b.C., conducted the census by counting, assessing, and evaluating the populace. Initially neutral in tone, the term has come to mean the suppression of ideas or images by the government or others with authority.

Holsworth Mark writes in the article Graffiti and Censorship that lately censorship on graffiti related material has increased, the writer states:

"Censorship is unjust in that it is arbitrary. It is arbitrary in the choice of targets and in the rules that govern censorship. What will be censored it is rarely completely defined but kept vague and subject to opinion of an authority. When censorship is not arbitrary it does tend to create embarrassing moments for the authorities when they quickly back down in the face of unimpeachable examples. Creating rules for censorship is not a simple as

stating no images of nipples, public hair, torture, bestiality or naked children."
(Holsworth, M. 2010).

Moreover, on the topic, the anti-establishment and uncontrollable nature of street art predisposes artists to censorship, which only confirms the value of their artistic messages. It is essential to draw a line between urban protest art and the anarchic practice of tagging.

"The true motives of censorship often lie in a fear of the uncontrollable and an attempt to assert power over that which cannot be controlled. The value of unpopular opinions and public protest through all mediums of free speech could not be more important than they are in the wake of censorship." (Contemporary Graffiti. (n.d.))

1.13.   The censure of art, the art of censure

The Atlantic writes that:

"Censorship had a massive role in contrasting art expression since antiquities, even though humanity has developed still censure is applied and repressing any kind of expression". (Naim M, Bennet P, 2015,)

Acts of rebellion as visual protest, against repressive actions from legislative power, can be found in many art movements such as Dadaism represented by Duchamp's sculptures and Hannah Höch's collages, the Cubism and Picasso's *Guernica*, the Pop art during the '80s with artists like Keith Harring and to the recent feminism and activist movement of Guerrilla Girls, Pussy Riot ant till the world-famous, polemic and contrasted street artist Banksy. The before mentioned artist are often working on topics engaged socially and politically.

In the modern era, spray paint, marker pens, and stencils are used to make graffiti, artist and writers are often creating pieces to express social and political messages under artistic expression using satire, irony. Graffiti movement developed within hip hop culture since the '80s internationally; nevertheless, it is always considered vandalism, and punishable. Censorship has been applied in different ways during the centuries; since medieval time acts of repression of freedom of expression have been destroying books

and consequently information, knowledge and culture. During those times books, paintings and information where designated to oblivion and the authorities were using fire as an extreme consequence to condemnation, a powerful weapon to instill discipline and control knowledge and its circulation. During the Renaissance period, between XXIV and XXVII century Daniele da Volterra was commissioned by the Pope Giulio III, after Michelangelo, to cover the nudity of *Giudizio Universale* (1535-1541) (Fig 32), the giant wall painting in the Sistine Chappelle, Rome. Da Volterra or '*il Bragettone'*, in English the breeches maker, he was named the one who put trouser, since he was drawing clothes on Michelangelo's nude characters, because judged controversial and against religious morals.

More recently in 1918 the artist and graphic Egon Schiele was sentenced for the divulgation of his 'indecent drawings', which were burned during court. Almost 100 years later, advertisement poster placed in metro and bus stations in Germany and Britain showed an anti-censure protest, portraying Schiele's graphic works and a banner covering genital part saying "SORRY, 100 years old but still too daring today" (fig 33), and the hashtag #ToArtItsFreedom. (Campaign of the Vienna Modernism, 2018).

Since decades, humans had the needs to leave a mark, a sign, to express itself and his ideas against, or supporting the current society; protest in this form became quickly part of the worldwide culture. Graffiti has been part of the social fabric of our urban society, graffiti removal used as censure has been applied and it is still in use to any kind of tagging or spry panting on public and private walls. Indeed, graffiti is illegal, and their aesthetic benefits to society and art culture are disputed or more often not even considered. The United Nations state in Human Right:

> "Interdependent and indivisible.   All human rights are indivisible, whether they are civil and political rights, such as the right to life, equality before the law and freedom of expression; economic, social and cultural rights, such as the rights to work, social security and education, or collective rights, such as the rights to development and self-determination, are indivisible, interrelated and interdependent. The improvement of one right facilitates advancement of the others. Likewise, the deprivation of one right adversely affects the others." (United Nation, Human Rights, since 1948)

Humans have the right to express themselves; the expression is art in any form is an inviolable right to the humankind, in any way and with any medium. If culture is shaping art, and graffiti protesting acts as a consequence of a social movement, why street art is considered a crime.

1.14. The graffiti removals and covering

Graffiti has been considered decays and violation of private and public propriety; for this reason, most governments have to take action against this practice. Graffiti removal is, indeed, a response to those graffiti that is causing disagreement among society or privates. In order to clean up a vandalized wall, there are in use different techniques: paint out, chemical removals, mechanics of graffiti removals, sustainable removals. The first consist of painting over the graffiti itself is also called cover-up'; this is mostly a low-cost solution. Indeed, it is the most chosen way to get rid of graffiti. As a side effect paint out practice creates a patchwork effect of grey, pink, yellow and white shades overlaying over each other. (Fig 34) This leads to having a wall that looks even worse than the initial spray painted one. The painted shapes are amorphous, and most often, the colours do not match the one underneath.

There are also ways of preventing graffiti tagging or vandalism. Indeed, graffiti coats protect the surface from any damages made by markers or spray paints. However, the act of censoring, controversial images, graffiti as vandalism has become art itself, not only with Da Volpedo named 'the breeches maker' for covering nudity but in the avant-garde short movie The Subconscious Art of Graffiti Removal, the director Matt McCombrick advance the central idea of Avalon Kalin, a graphic and interdisciplinary artist, of covering of graffiti is a subconscious a collaborative art.

"It is no coincidence that funding for "anti-graffiti" campaigns often outweigh funding for the arts. Graffiti removal has subverted the common obstacles blocking creative expression and become one of the more intriguing and important art movements of our time. Emerging from the human psyche and showing characteristics of abstract expressionism, minimalism and Russian constructivism, graffiti removal has secured its place in the history of modern art while being created by artists who are unconscious of their artistic achievements" (McCormick, M. 2001).

Considering his theory graffiti removal, and so censure created a parallel way of seeing art or better not seeing art. Censure intermediate between the artist, the art piece and the spectator, itself. Censorships are showing art to the public filtering, obtruding, obscuring some information that is considered inappropriate, or illegal.

1.15.   Illegality of graffiti and Legal walls

Writing on walls is illegal unless under permission. Many writers, actually most of them, take the concept of self-authorized art. In brazil al the spray cans must be sold with the label "Pichação è Crime", stated by law to underline the difference between the different ways to use the spray can: it is forbidden and considered a crime any sort of stroke on the wall (*pixaçao*), street art is legitimate as a form of public art.

Different cities around city halls decide to give artist more space in the city and take advantage of their vivid creative spirit to renovate and saturate the urban space with art and colour. Gorge Town, Malaysia is a UNESCO world heritage since 2008. The government decided to launch a competition either commission street artist in order to renovate and improve their areas. Genth, Belgium City hall decided to create more legal walls, giving birth to a street art alley in order to contain the graffiti movement during the '90s. Furthermore, in Valparaiso, Chile street art is legal, and the city collaborates with artists in order to carry the tradition of the silent protest during the '70s under the regime of Pinochet.

Legal-walls.net is an online platform which shows and where and how many legal walls are in a determinate country or city. As state on the website there "1678 legal graffiti walls around the world", the majority of them are located in central Europe as possible to read from the figure (Fig 33) (Legal Graffiti Walls around the world). There are different possibilities to have a higher proliferation of graffiti and reducing the number of not desiderated aerosol paintings. Total legalization of graffiti means to have the total freedom of tagging everything and everywhere; this can eventually drive the whole society in massive chaos because many people do not have a moral and respect towards precious monuments and architectural building. The other chance is to create more space where is it is permitted to write. In the world there are less than 3'000 legal graffiti walls,

as stated in legalswalls.net, that is, compared to the surfaced of the hearth and the human population, a tiny football field.

In Lisbon, several free walls and surface are given to the artists, and they are dedicated to urban art, this is given to *GAU* created in 2008, Galeria de Arte Urbana from the Câmara Municipal de Lisboa, having the scope to promote graffiti and streetcar in the city avoiding vandalism that can defeat the city.

1.16. Censorship's Impact

The size of censorship's impact is unmeasurable. Censorship is programmed and designed to limit freedom of speech, expression and press by encouraging compliance. The censurer hides information intentionally in order to make the before mentioned unviable for the world—censorship widespread around the world and on different media, leading to an incredible loss of information. From history, we learned that censure limits and repress critical thinking, leading to self-censorship. Mainly it reduces the intelligence of the society, and it allows to fake news to become truth. Censorship can alter the general public's attitude, and a single person's ideas, shifting their behavior by hiding information and repressing critical thinking. For instance, it represses a small group's ideas for the majority idea is no matter what is right.

Despite, censorship it can be used for good intent, it can reduce conflict in the society by concealing and repressing act like bullying, racism, homophobia, false information, and it can protect children and teenagers from unhealthy content. At the same time, in the art world, it can protect the artist by plagiarism.

Graffiti is an antique way of expression, with great purpose and beneficial for gathering information. It is a vehicle of resistance. Throughout World War II in Spain graffiti were used as a protest against Franco's tyranny and to propagate censured information. Graffiti is a written demonstration of social movements, used as channels for protest. The real motives of censorship frequently lie in fear of the uncontrollable and an attempt to assert power over that which cannot be controlled. The value of obnoxious beliefs and public riots through all mediums of free speech could not be more important than they are in the wake of censorship.

National Coalition Against Censorship (N.C.A.C.) is a national program started in 2000, which works with artists censured. N.C.A.C has the goal to protect artists' rights, defending their works, develop strategies to fight and dispute censorship acts. "NCAC's mission is to promote freedom of thought, inquiry and expression and oppose censorship in all its forms." (NCAC, 2019)

N.C.A.C. originated *Censorpedia*, a crowdsourced online database documenting censorship incident and giving information to the public. *Censorpedia* seeks to expose the suppression of speech, will aid the fight for freedom of expression. This database is an essential and reliable tool for artist and writers. It is essential to keep people informed over censorship act. Only information can fight bowdlerization of art and information the Executive director of National Coalition Against Censorship Joan E. Bertin states::

> "NCAC seeks to create a dialogue of mutual respect, for different ideas, different politics, different modes of expression, and for the commitment to core freedoms.

> NCAC will not be silent, whether we are fighting for a young person's right to protest racial inequality, giving voice to readers who seek enlightenment through literature, protecting the right of creative dissent through art, combatting attempts to impose xenophobic fears on education, or reminding student journalists that the very discriminate on they seek to defeat can take root when free speech is shut down." (Bertin, The Ideas That Unite Us, 2019)

PART II

Chapter 1

1. Empirical study

The empirical part of this research is based on observing the phenomena of graffiti; more specific it wants to define the behavior and reaction of society on graffiti and censorship. The author must to implement the research plan elaborated in the methodological part, this means design a survey and submit it to a diversified group of people. With the empirical evidence the researcher gains knowledge by indirect and direct

observation or experience. It includes the presentation, analysis and interpretation of the result obtained during the methodological process. In this research the author, with the scientific method, observes, formulates hypotheses, researches fields in order to obtain empirical evidence. After collecting a sufficient amount of data, the author is led to interpret the result with a deductive method, starts from the analysis of the general to lead to the particular in order to reach the conclusion, it has the purpose to explain and confirm the content of the premises.

2. Data Collection

An online questionnaire has been designed in order to collect all the data that the authors need to analyze. This qualitative survey consists in an introduction and two parts. In the introduction, the author wants to understand the provenience, age range, profession and field of study of the interviewees. Following with the first part, the author submits a series of questions, between these: how do you consider graffiti, censorship is useful/not useful, protecting/concealing information; graffiti and street art are damage/art, disturbing/beautiful; how do you feel about graffiti covering from 1 to 5. (See attachment 1) On the second part of the survey a series of sentences is listed, the interviewees must state his/her agreement on the sentences listed; graffiti murals and street art preserve a city cultural identity, it is possible to obtain important information about politics culture and society form murals and graffiti, graffiti is visual pollution to name a few.

2.1 Data collection conditions

An online qualitative questionnaire has been submitted to a group of 60 people with a range of age between 15 to 70 years, different professions for example students, employers, marketers and lawyers; different country of provenience, level of education, and culture. The group analysis wants to identify and understand the public attitudes to graffiti, street art and censorship. This report covers a wide range of public opinion and advice on the topics stated above. Several actions have been undertaken to spread the questionnaire on a wide range of people. Data collection took place from June 10 until July 10 through an online survey.

From the data collected we extract the following results that can contribute to answering our research questions. The first section of the questionnaire offers the group

the opportunity to express their consideration about graffiti, vandalism, street art, and censorship, it embeds the study group to consider it damage or art, disturbing or beautiful. The second part of the questionnaire is focused on the group opinions on determinate statements on street art, culture, and censorship, as a conclusion it has been asked the interviewees to give their opinion about promoting street art to decrease vandalism.

3.5.2 Data analysis

Questionnaire 1st section:

From the results collected, 3.2% of the group consider graffiti vandalism; 1.6% consider graffiti a private property disrespect. From the data collected, 0% consider censorship very useful, and only 15.9% thins that is quite functional, the majority of the group consider neither useful neither futile. Only 4.8% of the group believes that censorship protects information. Instead, the 27% believe the opposite; however, the majority choose an impartial answer. The preponderance considers graffiti as art and quite appealing at the view. Less than 10% disagree with graffiti covering. More than half (55.6%) think that graffiti is street art, just art (20.6%) or urban art (19%). The bulk disagrees with the sentence "Graffiti art and street art are a form of vandalism" same with the sentence "The courts should have more aggressive anti-graffiti law". Almost the whole group agrees (36% agree, 28,6% quite agree, 0% wholeheartedly disagree with the sentence) "It is possible to obtain important information about politics culture and society form murals and graffiti."

Questionnaire 2nd section:

The data collected show that 90,5% considered that the government/city should promote the street art, by creating more legal walls, invest in creative urban hubs, and organize activities and workshops about street art.

1.19. Data interpretation

The results obtained from the surveyed questions lead to gather information and suggestions on the possibility of graffiti to promote street art and the city itself. It is possible to assume from the data collected that the group examined does not have a clear

idea of what censorship is or does not have an opinion about it. Almost all the surveyed consider graffiti and street art most likely art, and none think that it is disturbing to the human eye.

The results change quite intriguing since it is not possible to find a pattern on the respondent's self-assessments. The estimation of the agreement of the sentences is entirely in favor of having more street art artworks in the city.

2.   Conclusion

The results of the online survey provide some of the empirical data necessary to understand the perception of a sample of citizen about graffiti and censorship. The survey obtained information from a diverse group of employers, students, business men, and unemployed from different countries. The survey data provide evidence about how the respondent perceive the graffiti and street art. The survey results suggest that: many respondents disagree with more strict anti-graffiti law, it also indicates that there is a potential support for promoting graffiti and street art. The most of interviewees (90.5%) suggest that the government and the city hall should promote street art, more over on this topic, they advise to create more legal walls, invest in creative urban hubs, create more activities and workshop about street art.

Chapter 2

2. Artivism

Artivism is the act of using art as a means to protest discontent. It is a portmanteau word combining art and activism. M.K Asante writes in "It's Bigger than Hip Hop":

"The artivist (artist + activist) uses her artistic talents to fight and struggle against injustice and oppression—by any medium necessary. The artivist merges commitment to freedom and justice with the pen, the lens, the brush, the voice, the body, and the imagination. The artivist knows that to make an observation is to have an obligation" (Asante, 2009)

Artivism embraces art in its multiple forms and political intentions, it opens up new forms of disobedience and actions. It uses creativity to raise awareness. Artivists consider that changes start from individual everyday acts. Artist and activist join forces together in order to obtain a socially conscious, honest, comprehensive and sustainable world.

Street art has an activist function even if not explicitly, it works as a visual protest against the authorities. Street artist address subversives' artworks to challenge the public and provoke changes in everyone mind. A painting on a public wall will more likely engage people than the same painting in a museum. Street art plans their artworks to be seen and discover, to create a contrast and to create sometimes discontent among their audience. Spitz argues on street as an important art form because it represents history through its acts of resistance (Spitz, 1991: 17). Such as places like Berlin wall, or masterpieces the Pablo Picasso's Guernica shows the horrific time by rebelling against the authorities. It is now hard to consider this as vandalism. It is essential to understand that like art, graffiti represent and reflect the event of the historical period in which it has been produced.

2. Visual Protest

The final outcome developed in this master project is a visual protest. OKE * Stroke Provoke Evoke is a master project for the final work in Visual Design course of the master in design and visual culture at IADE.

*OKE * Stroke Provoke Evoke* as a visual protest and a project of design and visual culture aspires to respond to the empirical data collected and case studies inherent in order to sensitize the population on the relevance of graffiti and street art culture. Data collected in the empirical study provide a broad idea of how society considers graffiti and case studies suggest the advantages of street art and creative hub to the community and the city itself.

The visual protest is composed of brand identity (brand DNA, logo, colour, typography, imagenary, 5th element, and brand language) stickers, posters, manifesto and illustrations, social media, video and website.

The project at issue has been advanced after the following brief on Subverting: "*use graphic design to tell the truth about brands, politics or bad costume behavior and the following condition: use as less typography, develop a work that can be screen printed (70x100 cm with the chromatic limitation of 3 colors), produce a visual object book presenting the ideas*"

"Subvertising is an attempt to turn the iconography of the advertisers into a noose around their neck. If images can create a brand, they can also destroy one. A subvert is a satirical version or the defacing of an existing advert, a detournement, an inversion designed to make us forget consumerism and consider instead social or political issues." (Barley, 2001).

The project has the objective to develop a Subverting proposal that involves a common bad behavior, transforming its essence and what it wants to convey into a negative message. In this case censorship applied on graffiti and urban art is subverted in to a visual protest of disobedience which wants to sensitize the society for a better understanding of the importance of the streets art's underground subculture and the action of censorship on artworks such as graffiti, murals, and so on achieve a better knowledge, to fill a knowledge gap and a larger engagement of and from society to visual protest.

OKE * STROKE PROVOKE EVOKE is a visual protest which wants to convey a message to a massive audience: street art culture is an important part of our society since it brings benefits to the urban environment, business, it engages citizen and it develops and enhances the urban fabric. Murals and graffiti are full of meaning and semantics, governments are censuring these forms of expression, oppressing the human right of expression, stated in the United Nation, Human Rights, since 1948. Culture is shaping art, graffiti, protesting acts are consequences and part of a social movement just like other art movements such as Dadaism and pop art. Censorship has destroyed consequently information, knowledge and culture; it is a powerful and armful weapon to filter information and control people ideas, and spreading terror and ignorance. The aesthetic benefits that urban art can bring to society and art culture are disputed and not even considered.

The main goals of this protest are to obtain a better knowledge for the society regarding street art's benefits to the society and the urban fabric of the city, to sensitize

the population on this topic, to protest against censorship and graffiti removal, to develop a visual protest as propaganda and generate a system which helps the street artist to find legal walls. As OKE state in its manifesto:

> "OKE believes in art for everybody, in banning censure, in variety and diversity, in personal identity, in producing something new, in the art as propaganda, to acknowledge murals as a form of aesthetic creation, to start a change, to make a move, to the city as an open exhibition and a permanent collection." Canovi, Irene. (2019, May). Manifesto. Retrieved from https://strokeprovokevoke.pb.gallery/manifesto.

As the major advice retrieved from the online survey is 'create more legal walls', the author decided to create to introduce to the visual protest against censorship an online system that would help street artist find sponsors and more legal walls.

2.1 Visual Identity

A brilliant name is the core of differentiation for a brand, it creates awareness by conveying a meaning. The name of this visual protest has been identified in three different actions: to stroke, to provoke, and to evoke. Respectively: to stroke a sign to leave a mark which is an intrinsic need of humankind; to provoke society speaking out loud, to fight censorship and last but not least to evoke an idea, a message, which is conveyed in the medium. It is essential to note that the designing of a creative brand needs the logo to be simple, intense, flexible, unforgettable and representing the brand's value. The name is descriptive and experiential however in order to be engaging, easy to remember and simple to say, and identify the brand with just the last syllable: OKE. The logo has been designed from the letter O-K-E repeated in the 'actions' listed above, the author took inspiration from the hip hop culture especially in the language used from writers to make their 'tags'. It is an asterisk in an open circle, the circle represents the O, and the asterisk is formed from a reflected K and a E. the use of the asterisk refers to censorship when toning down expletives, asterisks are often used to replace letters. Dividing the name of the campaign, we can analyze the symbol used to form the artist as a trademark, and it relates to graphic expressions and way to communicate with the concept of the campaign.

Colors are a powerful graphic element that can influence thinking, reaction and stimulate the viewer. The human eyes perceive the light waves and the brain translate them in colors which means that colors stay subjective in nature and not objective. In the brand identity the artist use Black, Red, and Yellow. According to psychology of colors, the color black related with power, red is associated with energy, war, strength, power, determination as well as passion, desire, and love, yellow correlated with intellect, and energy. Furthermore, Yellow and Red overlay in screen print is creating orange a different tone to the visual composition; it combines the energy of red and the happiness of yellow.

The designer uses Bebas Neue. It is a sans serif font family designed by Ryoichi Tsunekawa from Dharma Type in 2005. It used for headline, cation and packaging, it only has uppercase. Bebas pairs with Montserrat for paragraphs and subtitles. Montserrat is geometric sans serif typeface, inspired by the traditional sign in Montserrat neighborhood of Buenos Aires and designed by Julieta Ulanovsky, this font was chosen because of its connection with the urban development of that places.

Fig. 32 Stroke Provoke Evoke * sticker

The sticker was designed as first, a black square 5x5 cm with the three words "stroke provoke evoke" in Bebas New white next to it, the spray-painted looking logo. Underneath stand the #graffitivscensure and @strokeprovokevoke in Montserrat light.

2.2 Graphic elements.

Next point in a brand identity composition is the graphic elements, that is the visual asset that the brand uses to communicate with the audience. Since OKE is a visual protest, the author prefers to use as imaginary illustrations. As stated, before the artist

developed for different illustrations, namely a hear, a mouth, a brush and a brain. The illustrations' style is sketched and rough, it wants to be strong, bold and visible. The designer choice of having a 'dirtier' type of illustrations is to have a poster with dimension 50x70 cm that actually would fit with graffiti and street art. The fired used many times wants to refer to the method used to censure books, which were burned down during the medieval era. The flames surrounding the illustration are supporting graphic elements; they are used to trigger immediate recognition and recall to the brand identity. Another recognizable element is tattoo's old-school banners where the message lays. The artist used slogan as in the protest of 1968, each of them representing an illustration: "*o muro fala o povo cala*", "*vandalism è pintar tudo de cinza*", "*verdades nas paredes*" are written in the banners with a hand-written tattoo style lettering. The slogans used are translated into four different languages, English, Portuguese, Italian and Spanish. The quality of the graphics is the central core of the visual protest. However, the brand, in order to have an online presence, needs to develop a broader and more flexible imaginary.

Fig. 33 Stroke Provoke Evoke * Poster N. 1

Fig. 34 O muro fala o povo cala *Poster N.2
Eng: Speak in vain, speack in paint
Ita: Muri Puliti, popoli muti
Esp: La pared habla, la gente calla
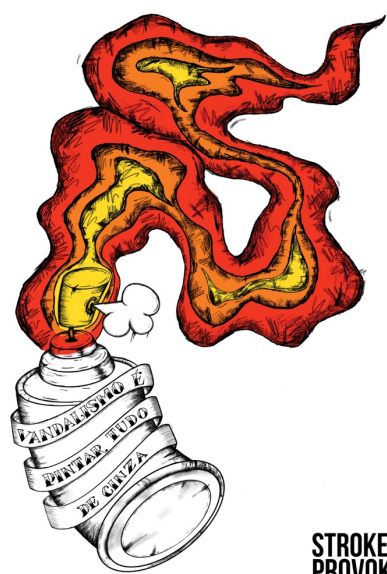
Fig. 35 Vandalismo è pintar tudo de cinza *Poster N.3
Eng: Vansalism is to paint everything grey
Ita: Vandalismo è dipingere tutto di grigio
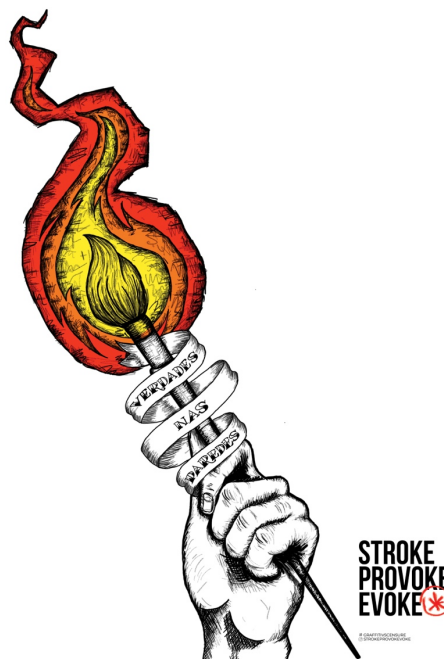Esp: Vandalismo es pintar todo de gris

Fig. 36 Verdades nas Paredes *Poster N.4
Eng: Truth on walls
Ita: Verità sui muri
Esp: Verdades en las paredes

2.3 Manifesto

The manifesto written by the artist is a statement, stance and it wants to communicate what the brands believe in.

"OKE admits its addiction to STROKE a sign, leave a mark, to morality and respect, to urban spaces, to colors, to shapes, to sketches to brushes, pens, to wet paint and markers, to different mediums, to be indelible and permanent or to be ephemeral and evanescing, to big dreams, dedication and commitment.

OKE is addicted to PROVOCATION, to speak out loud, to be bold, to have a character, to fight censorship and to promote street art, to the sound of spray cans, to glueing stickers, to be visible, to words which are stronger than guns, to take over suppression and stop alienation.

OKE admits its addiction to EVOKE ideals and ideas, to self-expression, to freedom of creation, to visual protests, to carry a message, to

symbols and their semantic, to concepts, to create, to share ideas, to art outside museums, to the canvas which will be painted, to blank legal walls.

OKE believes in art for everybody, in banning censure, in variety and diversity, in personal identity, in producing something new, in the art as propaganda, to acknowledge murals as a form of aesthetic creation, to start a change, to make a move, to the city as an open exhibition and a permanent collection. OKE deems in urban art as the poetry of the current century, in the future, to alter destiny, to fight against repression, to connect people and not divide them, to make ideas come true.

Clean walls are a symptom of a silent society. OKE is inspired and wants to inspire something that matters. OKE seeks for and boots originality, creativity, talents, innovation, and passion. It is ready to support and encourage street art, to help artists, and raise a conscious and sensitized community, to begin a conversation, to spread its beliefs. OKE is rebelling, is dreaming big, is self-confident, is targeting higher, is fighting with more energy, and OKE believes in humans rights." (OKE * Stroke Provoke Evoke, manifesto, 2019)

OKE ADMITS ITS ADDICTION TO STROKE TO A SIGN TO LEAVE A MARK TO WRITE PRINT TO MORALITY TO URBAN SPACES OPENS TO COLORS TO RESPECT SKETCHES TO SHAPES TO MARKERS TO TO BE INDELIBLE & PERMANENT BRUSHES DIFFERENT EVANESCING and ephemeral TO ELEVATION MEDIUMS TO BIG DREAMS AND COMMITMENT

OKE IS ADDICTED TO PROVOCATION TO SPEAK OUT LOUD TO BE TO BOLD TO TAKE $ AND TO PROMOTE STREET ARTS TO TAKEOVER TO FIGHT CENSORSHIP SUPPRESSION TO THE SOUND OF TO BE VISIBLE SPRAY CANS TO WORDS TO GLUEING STICKERS WHICH ARE BLAH BLAH BLAH STRONGER AND STOP THAN GUNS ALIENATION

OKE ADMITS ITS DEPENDENCE TO EVOKE IDEAS & IDEAS TO SELF-EXPRESSION HONESTY BORN OF EXPRESSION TO VISUAL SIMBOLS TO CREST and their semantics TO SHARE IDEAS!? TO CARRY A MESSAGE TO CONCEPTS TO TO BLANK TO THE CANVAS ARTS OURS LEGAL WHICH WILL MUSEUMS WALLS BE PAINTED

**STROKE
PROVOKE
EVOKE** ✱

2.4. Online presence

The visual protest in order to be visible and omnipresent must have a presence also online, by building a website and developing a social media strategy on Instagram the protest would have more views and success. On social media OKE present itself with "*@strokeprovokevoke*", and it can be found online hashtag *#graffitivscensure*. The last-mentioned is Important for the brand's expansion, recognizing on social media. For the expansion of the protest, it is essential to have printed version of the illustration and posters wheat-pasted on the streets and not just only the sticker which has been glued in different places and countries such as Portugal, Germany, Italy, Austria, Belgium and Brazil. In order to impact the audience on the importance of graffiti, the propaganda must act in the city's walls. Analyzing the use of colors, it evident that the artist's choice is adequate to the goal of the campaign, the logo and sticker work at its best and attract the attention of the audience the intense colors and the bold typography represent in the best way the protesting voice of the artefact at issue. The real voice of the text written in the manifesto is powerful, meaningful and revolutionary. It is focused on helping the graffiti artistd and stopping censorship. The designer introduces a new way of using images: black and white images, with halftone effect, are uses on the website in each subpage. It is important to state that on the website it is possible to download the posters in each different language, so people from all over the world. The social media page share pictures of street art, and the Stroke Provoke Evoke sticker, as well as visual assets with shareable quotes. The purpose of the Stroke Provoke Evoke, is to develop a 360° visual protest and construct a public figure as a brand. Consistency and creativity: a uniform style on the social media page and the website including graphics, typeface and visual hierarchy.

PROVOKE
IDEAS

STROKE
PROVOKE
EVOKE

MAIS
AMOR

STROKE
PROVOKE
EVOKE

DON'T
BE
MEAN

che
AS BALAS MATARAM
UM COMBATENTE DA
LIBERDADE MAS NÃO
OS SEUS IDEAIS

pura
hipocrisia

WHEN I WAS
HERE...
I FOUND MYSELF THINKING
OF YOU...

#ORACULO PROJECT

TOO
MUCH
WHITE

STROKE
PROVOKE
EVOKE

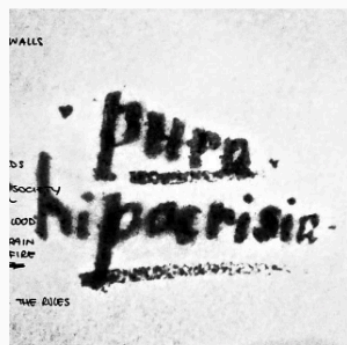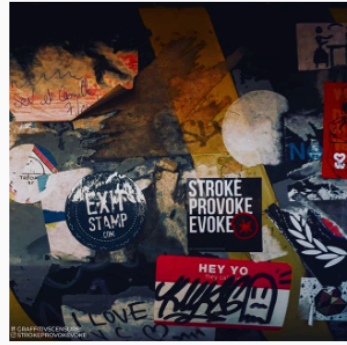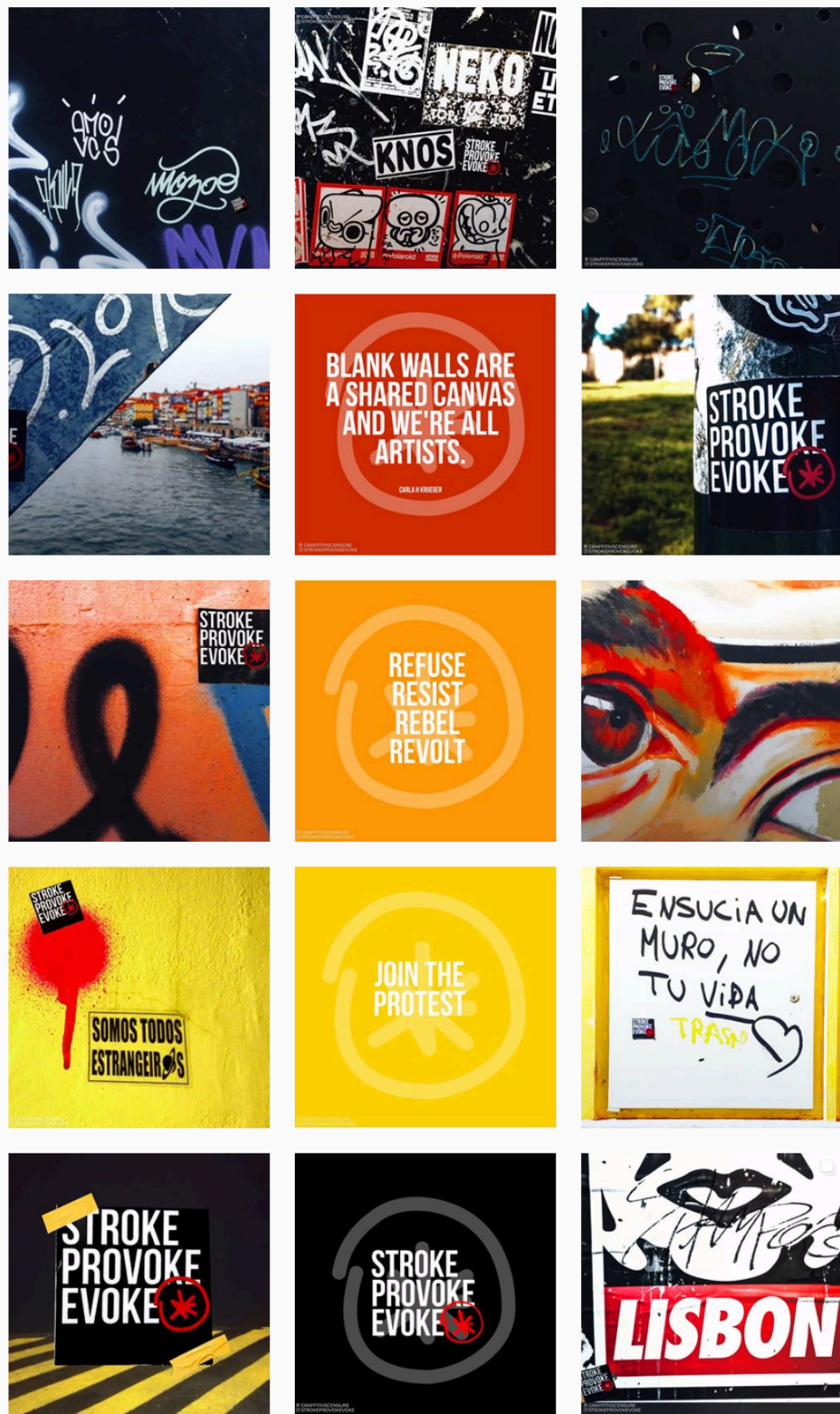PAINT IT AGAIN

93
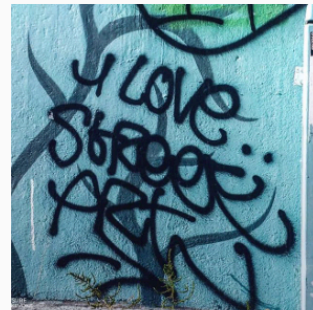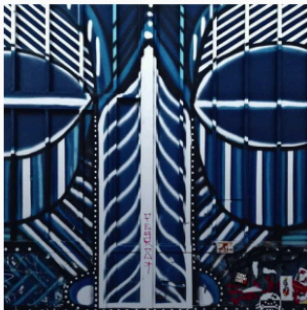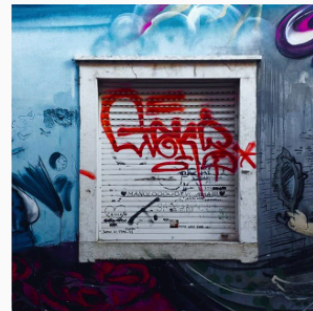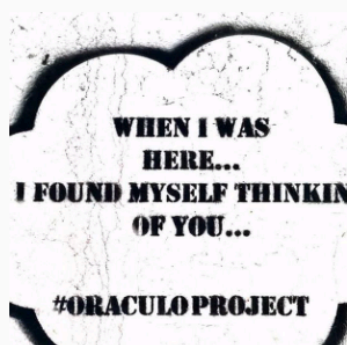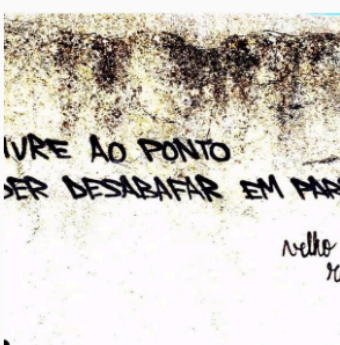
Fig 38 Social Media – Instagram

Fig 39 Website Home Page

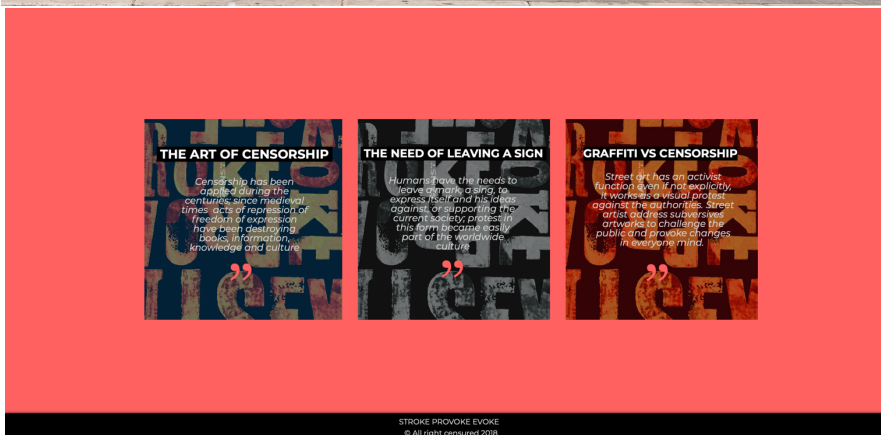Animated gif menu bottoms

H1 for an easier research on server

Imagery:
Halftone black and white with parallax effect

Typography: H1 Bebas red
H2: Black rectangle Montserrat

Poster Presentation

Topic presentation

Stroke Provoke Evoke
All the right censured 2018

2.5 Propaganda

"graffiti as a form of resistance which can be interpreted as social construction rather than destruction, and which may or may not constitute vandalism, dependant on multiple factors in parallel with legal status." (Ferrel, J.1993)

Graffiti is a weapon of the revolution. It rallies the people, challenging us to ask questions and point towards ideas that the mainstream media cannot dare to address. Only the wall has the power to reach the minds of everyday people passing by. The wall brings Egyptians closer to the revolution and further from its many enemies. (Aboul Hassan, A 2014)

This brand was created to have a public figure which could influence and sensitize the community on the importance of street art, the brand has the purpose of fighting censorship, graffiti covering and removals developing a visual protest. It aims to find answers and solutions to acts of censure and graffiti covering that are occurring in order to stop this movement. Its goals are to achieve a better knowledge and engagement of and from society to this particular art movement of protest. *OKE* deems to impact socially, politically, it wants to use art to start a conversation, to convey a message from the artist to the public, engaging the community and reach a better understanding of the difference between vandalism and self-expression.

The whole visual protest is influenced by the appreciable work of the street-artist Bansky and Sheppard Fairy. Both contributed immensely to the awareness and benefits of street art. In Banksy's work, the words often go beyond an aesthetic evaluation (which in any case goes against the grain of the artist's sensibilities) or a declaration of intent but highlight his firm stance against the contemporary art system. (Asmat exhibition Mudec Milan 2019) Fairey wanted to create an active response instead of the passive ingestion caused by commercial advertisement, which is surrounding and overwhelming our eyes. Besides, it can be found in the artworks reference to Keith Harring's graffiti and the protest message from the French activist during May 1968.

The object in the discussion is socially involved in the fight against censorship, its sticker is aesthetically pleasing but at the same time strong and quite aggressive. The

visual protest orders to be significant should happen in the street in actual performance. It needs to act in the same place where the graffiti is born. As stated above the language it uses are perfectly fitting in the wild world of graffiti and street art, it is a powerful object, and it has the potentiality to affect the community and share the message in which OKE believes. It has the same method of propaganda as the Andre The Giant has a posse sticker it can be the same effect on the people Fareiy noticed that his work was having an impact on people, to react and to look for meaning. It is an entirely original work; the naming has been developed from scratch it mixed different techniques and style of illustration still maintaining a strong and powerful voice.

Taking Shappard Fareiy as reference the sticker Stroke Provoke Evoke expanded in the street of Lisbon, and in other cities of Europe and Brazil. The visual propaganda will start by wheat paste poster around the streets like Calçada da Glória and Largo da Oliveirinha and other legal walls. The first step of the expansion strategy is to submit the project to Galeria de Arte Urbana to Departamento de Património Cultural (Department of Cultural Heritage) an intervention proposal. By reaching GAU the project will collect more adhesion and it would spread more easily.

2.6 Develop a system which helps street artist to find legal walls

The art of today's revolts can be found in a video clip or selfie. We now inhabit a world where the poster takes a back seat to the digital image, which can move and frame a moment as it happened. Yet the tactic of conquering the walls with art will endure as long as civilization draws breath. This century has seen artists such as Banksy and Shepard Fairy continue the tradition of capturing a political idea in an image, large or small, plastered on a wall or spread online. The end goal of this visual protest is to help street artist and promote street art, in order to achieve its target, the artist will develop a system: a portal and an application that allows artist to find legal walls, and enable 'sponsors' to reach artist all over the world for freelance graffiti in their private walls. OKE will develop a global market place dedicate to connect artists and privates around the world. It offers a freelance opportunity where artist can paint on private walls, start a project with the owner and expand their art in a legal way. This market place works with proactively and it aims to legitimate street art. This would not solve the problem of vandalism but it would shift the perception of the society on graffiti, by having more

artworks on the wall people will start to understand that graffiti not always means vandalism.

Conclusion

The scope of the study was to fulfill the gap on the subject matter of censorship on graffiti and a deeper engagement of and from society to visual protest; the scope of the project is still to create a better understanding and sensitize the society about the importance of street art's and underground subculture. According to the data collection, creating the more legal walls is the most likely solution to the problem of graffiti illegality, nevertheless the illegality of graffiti stays as a chore point of its existence. In other words, there is no graffiti without illegality. The author solution of finding more legal walls will not solve the problem, however will eventually convince a part of society that graffiti are actually bringing benefits to culture, art and knowledge.

In a visual project where unravelling historical, political and social implications are crucial to the research, iconological interpretation should be a priority. It can be achieved through archiving, tagging, and meticulously mapping the visual and verbal sources in order to produce a multi-faceted and holistic outcome. Less synthetic and more reflexive research can be achieved through understanding the subjectivities of researchers and including participants as collaborators in the research project. Furthermore, virtual or social media ethnography is also an important method that could provide valuable outcomes to research topics that have a robust online presence. Ethical considerations such as shifting political circumstances, consent, and ownership should be considered in order to ensure that participants or collaborators are not harmed and fully understand their involvement in a given project. In volatile social and political circumstances, a project may shift dramatically in content or validity – creating new meanings and implications for the researchers and the participants.

The preceding examples are used to justifiable the legitimization of graffiti as an art form nevertheless, what seems to be the most meaningful explanation to illustrating how and why graffiti is art. The knowledge of understanding where the artist and the audience agree about a particular graffito to be considered an example of art. When graffiti brings an emotional or intellectual reaction, when it is linked whit the surrounding,

a message or idea to carry, or has an aesthetic appeal; coincide is what fully defines graffiti art as art.

Taking as example the open codes that determinate a graffiti art work written in 'Graffiti art and self-identity: Leaving their mark' by L.M.A. Valdez. (Martin Aguilar Valdez, 2007). Accordingly, to this, a graffiti is influenced, and influence by different parameters divided into four main groups: the aesthetic, the message, the purpose and last the impression. The aesthetic is everything that concerns the outlook of the art piece, and it depends on the personal identity of the artist and as well the writer alias or tag. The influences the artist had in the past and the present; the environment surrounding the artist which can be both cultural and political and it can depend on the artist's provenience, as well personal life influences the aesthetic of the art piece. The style is the media used, the palette of colors, the shapes and symbols used to compose the final creation. The message is merely what the artist wants to communicate with its art to the public. This concerns the identity and the curiosity of the artist to create its knowledge on the topic and area. The creativity of the message is imagination combined with smart knowledge of political or socio-economical or personal problems which leads to the concept to communicate. The former includes a stable idea in the artwork's final purpose, the belief in a concept lead writers' passion for committing in the project they have begun.

On the other hand, a graffiti is not lonely or permanent, in particular, the ephemerality of an artwork depends on another practitioner which anytime can cover the art, the population is the demographic target that is going to experience the presence of the artwork on a fixed location. In fact, by being located on the street, graffiti and urban art are exposed to a vast audience different in age, ethnicity and education. Each individual has a fastidious opinion on street art, and that can change the perspective and idea that society has on graffiti. Customarily, the final purpose of an artwork is alteration, in other words, to change the perspective of the people of a fixed location, it is essential for the understanding and acceptance of street art that the society is fully aware and it can comprehend the message and purpose beneath the aesthetic beauty of an art piece.

The qualitative research supported by the author led the latter to understand that artivism can make a change without any violent riots: a visual protest will eventually active the author's goals. As a first step the visual protested started with a sticker, the research presented a case study: the 'Andre the Giant has a Posse' sticker, following the method

that Shepard Fairey used to expand his street art campaign in 1989. Same as Andre transformed in to Obey sticker, Stroke Provoke Evoke sticker evolved in the years adding consequently social media references and hashtag in order to be more visible and a more spray paint like asterisk logo. The research suggested to the author to illustrate the manifesto with different style and types of graffiti, indeed the manifesto highlight the many differences in graffiti subculture, and it uses its wide diversification to create a strong, powerful and inspirational manifesto. The illustration used are using the rough and sketch like *strokes* that is pertinent with graffiti and street art aesthetic. The designer's decision to use this kind of stylistic choice is to be homogenic but at the same time stand out from the visual polluted and dense environment. Censorships used fire as primary weapons to burn book, as provocation the author uses fire and flames, by using the same arm the author makes a statement challenging the authorities. As in the protest of May '69 the author chooses to works with slogans conveying the message that will eventually *evoke* a reaction on the viewer. The slogans used carry the concepts that graffiti speaks for the society, true vandalism is to cover everything with gray paint, and the truth is spoken and written on walls. The author chooses to promote the visual protest on social media.

The brand and visual protested developed for this master project have all the aspect above stated. The aesthetic of the project is the combination of illustrations, typography, colours, images, and the voice *OKE* uses to communicate visually to the public. For instance, the influence that led to creating *Stroke Provoke Evoke* are many to name a few: *Obey* form Sheppard Fray, Extinction Rebellion, and as an illustration style the old school tattoo. The message that this visual protest wants to promote and divulge has been developed from curiosity of graffiti since adolescent years, that transformed into curiosity and will of knowing more about street art. Combining imagination with the knowledge I collected with the research, the graphic design skills and the knowledge of visual culture the concept of a brand which promotes street art and fights censorship has been developed in different posters, a manifesto and stickers which all together give shape to the visual protest under the name of Stroke Provoke Evoke. The topic was chosen since the topic of free speech, and freedom has been a significant obstacle since the early age of our society. The identity is artist's identification: for instance, illustrator and designer that is represented as OKE as alias and tag. The concept and ideas communicate through the language of street art by pasting sticker and glueing posters around the streets. At the same time, a social media strategy has been developed in order to create more significant

engagement. As well as on the web by having visibility and coherence. The passion I put in this project has been consistent in over two years of work, development and research. The commitment to this project is to achieve awareness and comprehension of street art and graffiti from society. By acting as a writer, I experience the ephemerality of street art and the presence of other street artists, however, thanks to the conceptual part of my project, other artist respected the artworks.

Accordingly, graffiti art is art. Is has a composition, style, colours, and other properties that qualify it as art equal to a masterpiece painting. Although the act of using spray paint does not necessarily qualify the outcome a graffiti, just doing something with spray paint might make it graffiti, but it does not necessarily qualify it as art or graffiti art. Besides, what makes a graffito art is as well the value of the audience. Indeed, there is no art without the viewer's reaction. The acceptance of graffiti in the art world is controversial since the location and presentation is unconventional and illegal. In other words, any ordinary graffiti can be considered art if moved in an art gallery; however, doing so would change its location and its meaning. The only characteristic the stop graffiti for being considered art is the illegality of the act of placing them on the streets. However, it is impossible to shift the illegality of this artform to something legitimate in all the countries. One of the possible solutions to this is to allow and construct more legal walls, at the same time it would be hart for city all to share many walls to writers, by developing the portal and application privates and businessman can easily get in touch with street artist and have personalized mural in their private walls.

List of images

Fig. 2 Style Writing
Source: http://www.bener1.de/graffiti-hannover/style-writing/

Fig. 3 "If graffiti changed anything – it would be illegal"
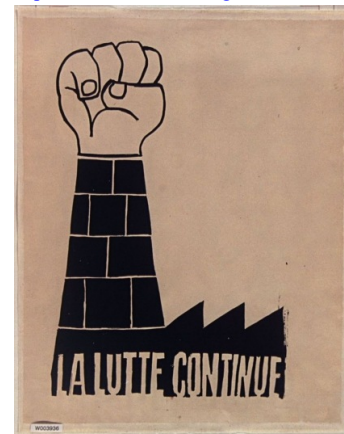Source:https://www.widewalls.ch/magazine/10-banksy-street-artworks-in-london/if-graffiti-changed-anything

FIG. 4 Lascaux cave. Prehistoric Sites and Decorated Caves of the Vézère Valley (France) © UNESCO
Surce:https://whc.unesco.org/en/list/85/

FIG. 5 Cueva de las Manos, Río Pinturas. Patagonia Region, Santa Cruz Province
Surce:https://whc.unesco.org/en/list/936

FIG 6 Ancient graffiti in Pompeii, in the style typical for a political campaign. M. T. Schäfer SURCE: https://www.flickr.com/photos/gastev/

(FIG 7) La Lutte continue 1968 Silkscreen poster © Bibliothèque nationale de France Surce: https://www.tate.org.uk/research/publications/tate-papers/24/screen-politics-pop-art-and-the-atelier-populaire

Fig 7: Masterpiece MegaMax
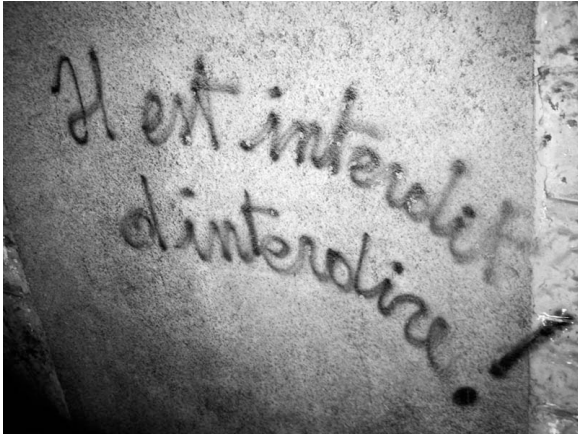Source: https://masterpiecenyc.com/wp-content/uploads/2017/04/Murals_24.jpg

FIG 8: Situationist grafitti, Menton, France, 2006 (the 1968 slogan Il est interdit d'interdire !, "It is forbidden to forbid!"
SOURCE: en.wikipedia.org/wiki/File:Situationist.jpg

Fig 8. Stencil by Black le Rat New York City 2010
Source: https://blekleratoriginal.com/en/annees-2010/

Fig 9: FIG. 9 Stencil Banksy
Source: https://www.banksy.co.uk/out.asp

Fig 11: Obey - Propaganda posters wheat pasted
Shepard Fairey Source:
http://www.steveweinik.com/sw/wp-content/uploads/2010/04/sf04.jpg
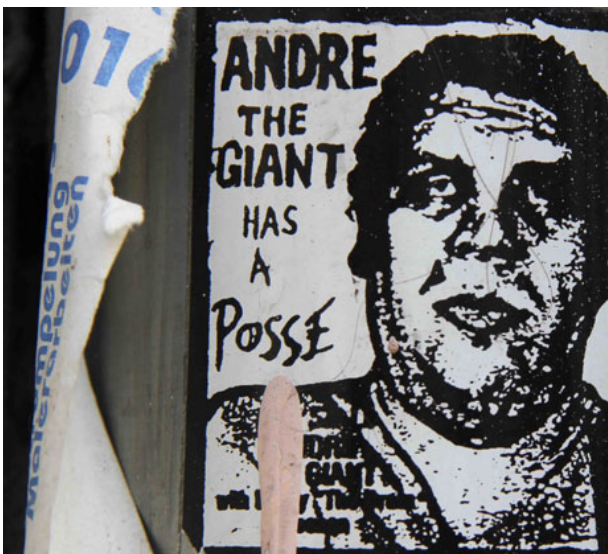
Fig 10: Sticker Andre the Giant has a Posse Shepard Fairey
Source: https://obeygiant.com/essays/sticker-art/

Fig 12: Tutto mondo – Keith Haring Pisa, Italy
Source:https://www.comune.pisa.it/english/
doc/the_mural_of_keith_haring.htm

Fig 13: J.M.Basquiat – Postgraffiti NewYork, USA
Source: https://www.widewalls.ch/magazine/
graffiti-history-10-important-moments/

Fig. 14 Calligraffiti : Luca Barcellona
Source: www.lucabarcellona.com

Fig 15: Pixacao, Sau Paulo, Brazil photo by Lois Stavsky
Source: https://www.flickr.com/photos/loisstavsky/491
5125680

Fig 16: Xarpi Raphael Sliks
Source: http://rafaelsliks.com/

Fig. 17 Graffiti on tiles
Source:https://66.media.tumblr.com/25f176b505b647
58841d3bb0c3c6845a/tumblr_pifkn2DW0r1wrtql5_400.jpg

Fig 18. Russian artist Dmitri Vrubel's 'My God, Help Me to Survive This Deadly' Source: https://www.flickr.com/photos/kjessen/19865435922/

Fig 19. Guerrilla Girls, Two Guerrilla Girls before the start of their exhibition "The Art of Behaving Badly" at the Kestner Gesellschaft in Hannover, Germany, 2018. Source: https://www.britannica.com/topic/Guerrilla-Girls

Fig 20. Oraculo Project: when I was here… Venice, Italy, 2017 Source photo by Irene Canovi
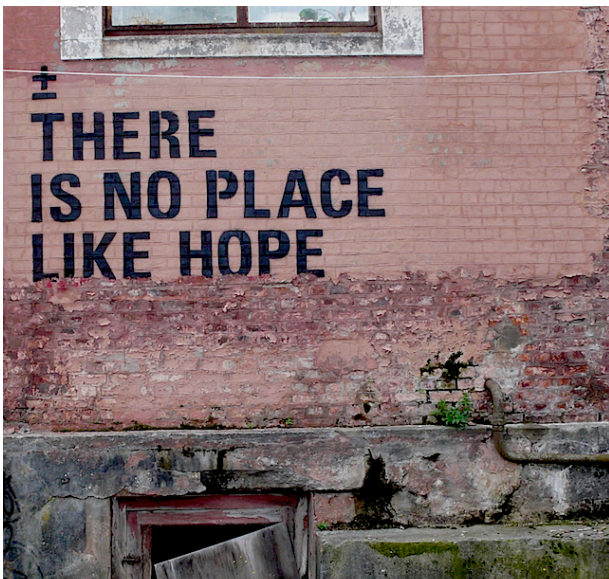

Fig 21 Shepard Fairey x Vhils (Lisbon) Source: https://arrestedmotion.com/2017/ 07/streets-shepard-fairey-x-vhils-lisbon/

Fig 22. ±MAISMENOS± mural Source: https://www.instagram.com/maismenos/

Fig. 23 Reggsalgado for Muro 2019 Source https://www.facebook.com/galeriadearteurbana/photos/ a.662272207127240/2403406156347161/?type=3&theater

Fig 24. Blu's mural on LA MOCA
Source: https://justseeds.org/street-art-blus/

Fig. 25 Pampero ephemeral Museum stencil + tag
Source. https://www.trendhunter.com/trends/worlds-first-ephemeral-museum-a-street-art-museum-in-lisbon

Fig 26. Ephemerality
Souce unknown.

Fig 27. Graffiti Hunting, tourism
Souce www.creativetourismnetwork.org/tours-to-enjoy-street-food/

Fig 28 Protest Choque Cultural Galeria
Source http://metroquadradoblog.blogspot.com/2008/10/choque-de-arte-urbana.html

Fig 29 ATTACK PART 2: A CAMINHO DA REVOLUÇÃO 2008
Source http://metroquadradoblog.blogspot.com/2008/10/choque-de-arte-urbana.html

FIG 30. Particualr of Michelangelo's Gidizio Universale, Nudity covered by Da Volpedo
Source: https://dartema.com/2018/04/15/daniele-da-volterra-e-lintimo-rinascimentale-curiosita-su-il-braghettone/

Fig 31. #ToArtItsFreedom
Source: https://modernism.vienna.info/en/articles/daring-arts

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Stroke Provoke Evoke - graffiti vs censorship

Survey form

Age (select range)

Profession
- Sudent
- Employee
- Freelancer
- Unemployed

Profession
- Sudent
- Employee
- Freelancer
- Unemployed

Field of studies
- Design/architecture
- Sciences/math
- Economy
- Engineering
- Art/Music
- Law
- Medicine
- Marketing/Management

Where are you from? Select provenience

Graffiti or Vandalism

How do you consider graffiti, choose one
- Art
- street art
- urban art
- rebellion
- vandalism
- private property disrespect

Censorship is from (1) Usefull to (5) Unusefull

Censorship is (1) protecting information to (5) concealing information

Graffiti and street art are (1) damage to (5) art

Graffiti and street art are (1) disturbing to (5) beautiful

How do you feel about graffiti covering: (1) agree to (5) disagree?

How much do you agree with the following sentences

Graffiti murals and street art preserve a city cultural identity - (1) agree to (5) disagree

The courts should have more aggressive anti graffiti law - (1) agree to (5) disagree

Graffiti murals are example of fine arts - (1) agree to (5) disagree

Graffiti art and street art are form of vandalism - (1) agree to (5) disagree

It is possible to obtain important information about politics culture and society from murals and graffiti - (1) agree to (5) disagree

Graffiti is visual pollution - (1) agree to (5) disagree

Graffiti and streets art bring benefits to the city, districts and they make the urban pattern unique and enjoyable - (1) agree to (5) disagree

Who is the power who decides what is vandalism or urban art
      City hall
      Police
      Local Government
      Public Transport Authority
      People/Citizens
      The place of the graffiti is more important
      Clever people
      Well, the city belongs to everybody who lives in it
      All power structures of society

Should the government / city promote street art – yes / no

How
      create more legal walls
      activities / workshops about street art
      invest in creative urban hubs
      street art can't promote otherwise is not street art
      Define where it is possible and where itis not to do street art either through
      more legal walls or urban hubs
      All options