



GSA

**Graffiti
and Street Art**

Scientific Journal

Reframing Boundaries

Vol. 2 / N° 2

Urbancreativity.org

Title:

Graffiti and Street Art

Editor-in-chief and Publisher:

Pedro Soares Neves

This work is licensed under
Creative Commons
Attribution-NonCommercial
4.0 International License.
Lisbon 2023

Contact and information:

info@urbancreativity.org

Urbancreativity.org

ISSN

2975-965X (Print);

All authors declare
no conflict of interests.

Reframing Boundaries

Editorial

Pedro Soares Neves

6

Articles

Hambleton and The White Liners: Two examples of Conceptual Street Art on the Berlin Wall

Ulrich Blanché, Assistant Professor, Heidelberg University, Germany

8

Walls with History: A Dialogue Between Street Artists and Communities

Sara Pinto-Bastos, University of Vigo, Spain

22

**From non-places to commonplaces...and back? Graffiti writing and street art's paradigm shift between
artification and deartification.**

Vittorio Parisi, Villa Arson Nice, Université Côte d'Azur, France

32

Urban Sacred Symbols: Folk Devotion Elements' Subversive Revival in Naples' Urban Art

Lorenza Carannante, Università degli studi della Campania "Luigi Vanvitelli", Italy

44

Book review

ILLEGAL - Street Art Graffiti 1960 - 1995

Ulrich Blanché (Ed.), Publication by Historisches Museum SAAR 9 / Hirmer

Pedro Soares Neves, CIEBA/FBAUL; ITI/LARSyS/IST; CIDEHUS/UE, Lisbon, Portugal

50

Essay

Ugly Graffiti, Antistyle, and 'Shithole' Post-Socialist Aesthetics

Anton Polsky, Humboldt-Universität zu Berlin, Germany

58

Editorial Board

Andrea Baldini, School of Arts, Nanjing University, China
Enrico Bonadio, City, University of London, UK
Georgios Stampoulidis, Lund University, Sweden
Ilaria Hoppe, Katholische Privat-Universität Linz, Austria
Isabel Carrasco Castro, Aesthetics, Universidad Complutense, Spain
Laima Nomeikaite, Arctic University of Norway, Norway
Jacob Kimvall, Stockholm University, Sweden
Javier Abarca, independent researcher, Spain
Jeffrey Ian Ross, Professor, University of Baltimore, EUA
Polly Lohmann Ruprecht-Karls-Universität Heidelberg, Germany
Ricardo Klein, Senior Lecturer in Sociology, Universidad de Valencia, Spain
Ronald Kramer, University of Auckland, New Zealand
Sandi Abram, University of Ljubljana, Slovenia
Siri-Helen Egeland (PhD student), University of Agder, Norway
Tyson Mitman, York St John University, York, UK
Tom Ward (PhD student), Uppsala University, Sweden
Vittorio Parisi, Villa Arson Nice, Université Côte d'Azur, France

Editor in Chief

Pedro Soares Neves, Executive Director AP2/ Urbancreativity
Research collaborator of: University of Lisbon Faculty of Fine Arts / Artistic Studies Research Centre (CIEBA/FBAUL);
Associate Laboratory of Robotics and Engineering Systems / Interactive Technologies Institute (ITI/LARSyS/IST);
Interdisciplinary Centre for History, Culture and Societies (CIDEHUS/UE)

Contact and information

info@urbancreativity.org
Urbancreativity.org

Editorial Note

Pedro Soares Neves,
Executive Director AP2/ Urbancreativity

Reframing Boundaries

The second issue of the second volume of the Graffiti and Street Art Journal offers a rich tapestry of perspectives on the evolving interplay between urban art, historical contexts, and cultural dialogues. In this issue, the contributions collectively illuminate how street art and graffiti traverse and redefine boundaries—be they physical, conceptual, or cultural.

Ulrich Blanché's examination of Hambleton and The White Liners provides a fascinating lens on conceptual street art's presence on the Berlin Wall, transforming a politically charged structure into a site of creative resistance and reflection. Complementing this, Sara Pinto-Bastos explores how walls with historical significance become canvases for dialogues between communities and street artists, emphasizing the role of public art in fostering cultural memory and collective identity.

Vittorio Parisi's article delves into the shifting paradigms of graffiti and street art, oscillating between artification and deartification. This work highlights the precarious balance between reclaiming public spaces as sites of creative rebellion and their potential assimilation into institutionalized art frameworks. Similarly, Lorenza Carannante's exploration of Urban Sacred Symbols in Naples reveals how folk devotion and subversive revivalism intersect within urban art, offering a unique perspective on the sacred and the secular in public spaces.

In the book review section, Pedro Soares Neves critically engages with *ILLEGAL - Street Art Graffiti 1960-1995*, edited by Ulrich Blanché, a publication that meticulously chronicles the historical evolution of street art and graffiti

through its formative decades. The review offers valuable insights into the layered history of these movements and their enduring cultural significance.

Finally, Anton Polsky's provocative essay on Ugly Graffiti, Antistyle, and 'Shithole' Post-Socialist Aesthetics challenges conventional notions of aesthetic value in urban art. His reflections on post-socialist graffiti aesthetics underscore how street art becomes an arena for confronting societal anxieties and rejecting standardized beauty.

This issue of the journal invites readers to rethink the boundaries of graffiti and street art—whether they manifest as walls, paradigms, or aesthetic conventions. It highlights the power of urban art to challenge, transform, and converse with its surroundings, reaffirming its role as both a mirror and a catalyst for societal change.

We hope this collection sparks dialogue, inspires research, and deepens the appreciation of street art and graffiti's profound contributions to our urban and cultural landscapes.

