

Street Art Photography: Mapping the Interstices of Urban Experience

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A Thesis
In
The Department
Of
Art History

Presented in Partial Fulfillment of the requirements
For the Degree of Master of Arts at
Concordia University
Montreal, Quebec, Canada

August 2011

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CONCORDIA UNIVERSITY
School of Graduate Studies

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September 2011

Abstract

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This thesis investigates the intersection of photography and contemporary art, insofar as photographs of graffiti and street art create a visual archive of the urban landscape, and can be considered a legitimate part of a city's heritage. The recent development of street art photography, and more specifically its circulation on the internet in digital form, allows for an articulation of the ephemeral and interactive nature of urban space and makes visible what is otherwise largely invisible. But what is being made visible on the innumerable websites featuring street art? Are these virtual encounters with artworks any less "authentic" than an embodied experience on the street? Is it possible for these photographs to actually enhance the dialogue between artist and environment? I argue that street art photography creates visual narratives that allow for explorations of personal identity, urban and artistic history, and changing notions of heritage. While existing scholarship on street art has focused on the movement of this art form from the social context of the street to the world of art galleries and museums, this thesis instead draws on recent theorizations of media and heritage to examine the emerging interconnectedness between photography, urban heritage, digital media and street art. This thesis aims to demonstrate that the photographic history of street art is being constructed locally, nationally and internationally in a way that highlights and strengthens the interconnectedness of the micro and macro community phenomenon that street art has become today.

Acknowledgments

I would like to thank my thesis advisor, Dr. Johanne Sloan, for her guidance and support in this project and throughout my graduate studies at Concordia. Dr. Sloan's unremitting positive encouragement and constructive feedback were crucial in the completion of this manuscript. I would also like to thank my reader, Dr. Martha Langford, for her interest in this project; her incisive comments and bibliographic suggestions helped to strengthen my thesis. Je tiens à remercier mon conjoint Sylvain Labbé et mes enfants, Naomi, Azaëlle, et Milan, pour leur constant soutien et leur patience incroyable envers moi durant le processus de recherche et rédaction. Je dois exprimer ma gratitude envers ma mère, qui est mon *reader* depuis l'école primaire, mon père, Patricia, et Tobi qui m'ont soutenue durant toutes mes études. Je remercie aussi toutes les femmes qui ont contribué à prendre soin de mes enfants. Sans elles je n'aurais pas réussi. I must acknowledge the role of the neighbourhood where I grew up, Notre-Dame-de-Grâce, with its plentiful alleys covered in graffiti and street art, which sparked my interest in the art form many years ago.

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Introduction

The quasi-cinematic representation of art in slides, and especially the photography of art replicated in books, allows for an intimate experience of repeated beholding and cognition. Our collective art-historical imagination is to a great extent the product of photography, and yet the ubiquitous photography of art and architecture has traditionally been received as if it were an invisible vehicle.

– Mary Bergstein, *Mirrors of Memory: Freud, Photography, and the History of Art*, 2010.¹

In the early period of the graffiti movement (1970s), the subways of New York were the media through which a writer's style and fame circulated throughout different neighbourhoods in the city. In the 1980s images of graffiti/street art increasingly circulated through the medium of photography via fanzines, ever popular photo essays, and film; since the mid 1990s this circulation has occurred predominantly via the internet.

But what is street art? And what is its relation to graffiti? I must refer the interested reader to Anna Waclawek's 2008 doctoral dissertation and Curator Cedar Lewisohn's 2009 book, based on the exhibition by the same name, *Street Art – The Graffiti Revolution*. Waclawek's work provides a clear and comprehensive account of graffiti art's transition from street to gallery and of its entrance into the canons of art history, while Lewisohn's research traces the development of street art, beginning with graffiti, implying a sort of evolutionary continuity. The latter notion is not embraced by all, as many die hard graffiti artists and fans believe the two movements to be parallel but separate.

¹ Mary Bergstein, *Mirrors of Memory: Freud, Photography, and the History of Art* (Ithaca; London: Cornell University Press, 2010) 8.

In order to provide a basic overview of the development of the art form and its contemporary manifestations, it is useful to examine the expansion of material possibilities involved in contemporary street art practices. In simple terms, cultural attitudes toward spray paint (largely owing to its association with destructive acts of vandalism) and the consequent laws and prohibitions on the traditional graffiti medium have had a profound impact on the aesthetic developments of the art form. As Lisa Gottlieb explains, these restrictions “led to the development of entirely new forms of graffiti art, many of which are driven by technology.”² Furthermore, adhesive and other paper-based media appeal to what has always been the main aim of graffiti: maximum visibility and reproducibility. In pragmatic terms, non-spray paint media allow the artists to create in the safety of their homes or studios; the penalties for being caught with paper and glue, stencils or stickers are rather moderate whereas “the penalties for getting caught with a spray can in your hand have become increasingly severe.”³ This explains the role of graffiti culture in the development of what is now referred to by many as street art. In fact, one could easily describe the debate concerning graffiti versus street art, and efforts to define the movement as a clearly delineated practice, as simply a semantic battle rather than a meaningful discussion about the art form. The principle defining characteristics, whether we are talking about graffiti or street art, are the public space setting and illegal nature of the art form; though it could be argued that the latter element’s importance is shifting within the context of digital media and art gallery commissioned projects. In Ric Blackshaw and Liz Farrelly’s *The Street Art Book – 60 Artists in their Own Words* artist

² Lisa Gottlieb, *Graffiti Art Styles: A Classification System and Theoretical Analysis* (London: McFarland & Co., 2008) 159.

³ Gottlieb, *Graffiti Art Style*, 159.

CHUM 101 describes his motivation for making street art in today's context as "a hunger for getting up and conquering alternative territory, just not in the literal, geographical sense."⁴

The 30 100 000 images found when one Googles 'street art'⁵ and the popularity of photo-essays and websites dedicated to the art form are significant indications of the vital role of photography in the development of street art and they are in part what motivated my initial inquiry into the movement. In addition to the 2008 doctoral research carried out by Anna Waclawek, the recent work of the few scholars and curators who focus on street art has established that "practically, photographs of graffiti are the most valuable foundation on which the movement survives and indeed, evolves."⁶ By tracing the history of the New York graffiti subculture of the 1970s, Waclawek's work highlights the central roles that visibility, stylistic exchange and trans-neighbourhood communication played in the subway graffiti movement. The recognition of these factors is crucial in building my argument that the internet has extended the scope of exchanges from the local to the global. Through Waclawek's extensive analysis of the graffiti movement's history it becomes clear that those who have photographed graffiti have not only documented the phenomenon but have also contributed to and thus altered its development. Waclawek's analysis is predominantly based on the circulation of images in print and gallery contexts

⁴ CHUM 101 quoted in *The Street Art Book: 60 Artists in their Own Words*, Ric Blackshaw and Liz Farrelly (New York: Harper Collins, 2008) 141.

⁵ Google. accessed July 29, 2011, http://www.google.ca/search?q=street+art&hl=fr&rlz=1R2ADSA_frCA390&prmd=ivnslb&source=Inms&tbm=isch&ei=OSMvTofkJcTngQeHs4B5&sa=X&oi=mode_link&ct=mode&cd=2&ved=0CBkQ_AUoAQ&biw=1024&bih=509.

⁶ Anna Waclawek, "From Graffiti to the Street Art Movement: Negotiating Art Worlds, Urban Spaces, and Visual Culture, c. 1970-" (PhD diss., Concordia University, 2007) 299-300.

and is thus a foundation for my analysis of the specific role of the internet in the circulation of photographs of street art.

My curiosity about street art photography stems from an anthropological interest in human perception of the world; as such my research is interdisciplinary, and this thesis sets out to make connections between the realms of photography, street art, history, visual culture, sociology, archival practices and notions of heritage, and ‘new’ media studies: in essence I seek to explore the ways that people experience environments by taking and looking at photographs, and also through disseminating, sharing and exchanging them. By scrutinizing an art form and movement that is both local and global in scope, I hope to demonstrate that street art photography reflects and contributes to the field of art-historical knowledge that investigates the relationship between digital media and the dissemination and reception of art.

This project sets out to examine the evolution of street art photography and its relationship to the stylistic and conceptual development of the movement. The selection of photo-essays I initially examine, dating from the 1970s and 1980s, are crucial to my analysis because they preceded the advent of the Internet as form of dissemination and thus illustrate earlier theoretical and aesthetic approaches to street art photography. The authors and photographers of these photo-essays argue in favour of the ability of photographs to convey the intangible aspects of experiencing street art, a claim that counters Waclawek’s view that photographs cannot successfully translate the meaning or experience of an authentic encounter with art in the streets.⁷

⁷ Waclawek, “The Street Art Movement,” 299.

Just as the first generation of photographers who responded to graffiti and street art adopted the conventions of street photography as it had evolved since the nineteenth century, so too have digital and communication technologies altered the way we take and look at photographs. In *Remediations* Jay David Bolter and Richard Grusin argue that no new media is ever really ‘new’; it always borrows from pre-existing media in some way, trying to improve upon but also relying on existing modes and status. Manuel Castells’ *The Internet Galaxy* will help me to further situate street art photography and photo-sharing websites within broader discourses regarding the Internet.

This thesis will also engage with questions of heritage: over the past decade definitions of “intangible heritage” and “digital heritage” have gained acceptance alongside more conventional meanings of heritage. In the collection of essays edited by scholars Fiona Cameron and Sarah Kenderdine the UNESCO defined concept of “digital heritage” is discussed through various methodological approaches: I will address the idea in relation to the connection between street art photography, the internet, and these new notions of heritage.

In order to illustrate some of the key concepts on which I base my analysis of street art photography I first look at the work of French street artist ZILDA and photographs taken by him as well as by amateur photographers. Secondly, I consider the website ‘Images Montréal,’ which I argue illustrates an alternative representation of Montréal’s heritage in relation to existing and shifting notions of identity and belonging. Thirdly, I examine Toronto based photographer and street artist FAUXREEL’s (aka Dan Bergeron) 2009 series ‘Face of the City.’ This series of in situ artworks, and photographs of them, demonstrate well the connection between street art, photography and the

particular character of a neighbourhood's buildings and residents: by focusing on texture/surface of the walls and placing 'portraits' on these surfaces, FAUXREEL's "photograffiti"⁸ inserts human identities into the urban landscape. The work of Paris-based street artist JR will be examined in conjunction with FAUXREEL's work, as an additional example of "photograffiti." All of the above examples are analysed within the context of new media studies, visual culture and post-modern notions of geographical dislocation and the shift from place to 'interest-based' virtual communities. My thesis aims to demonstrate the ability of street art photographs to capture not only the interaction between artist and city, audience and art/artist, but also the often unsolicited collaboration between artist and photographer.

Urban Landscapes and Art in Photography

The city is the privileged site of the photographic invasion. Not only are cities smothered in photographs, but they are often in a "photographic condition," a state in which an individual may know a place very well without ever having visited it. And the city is constantly scanned and gridded by image makers. As far back as the nineteenth century, the pioneers of "street photography," working with barely adequate equipment, fixed a certain image of cities, a recognizable "face."

– Suzanne Paquet "The City: Always Already Photographic...", 2009.⁹

Many scholars have indicated that the practice of 'archiving' urban history through photographs of urban life and environment began soon after the invention of photography. Art historian Mary W. Marien points out that "street photography is as old

⁸Dan Bergeron interview with Sebastian Buck, <http://unurth.com/275910/The-Fauxreel-Interview> (accessed July 27, 2011).

⁹Suzanne Paquet, "The City: Always Already Photographic..." *Ciel Variable* 82 (2009) 38.

as the medium itself; one of Daguerre's early images shows a Paris Boulevard."¹⁰

Geographical historian and photo-archivist Joan Schwartz further emphasizes the important relationship between urban life and photography, citing "portraits, landscapes, architecture, and public works" as most prevalent in photographic archival collections.¹¹ Therefore, street art and graffiti can be positioned within a long tradition of visual-archival practices concerning the city. Schwartz adds that these types of photographic documentation had "...implications for shaping both individual and collective identity,"¹² and I would say that this continues to be the case today.

In his treatise on urban development and photography, art historian and photographer Peter B. Hales proposes that urban photography be regarded as a cultural bearer of ideas about what a city is; what it should be and what it should look like. Hales explains that when photography first became available to the public, "amateurs, professionals, press photographers, and popular book publishers, all saw an exhilarating potential in the interaction of photography with the dynamic city."¹³ Of particular significance, according to Hales, it is the fact that in the late nineteenth century photography had no status as art; this had "profound effects on the functional role of the medium as an urban interpreter."¹⁴ Hales discusses the tradition and value of multiple

¹⁰ Mary Warner Marien, *Photography: A Cultural History*, 3rd edition (Upper Saddle River, N.J.: Toronto: Prentice Hall, 2011) 347.

¹¹ Joan M. Schwartz, "Records of Simple Truth and Precision – Photography, Archives and the Illusion of Control," in *Archives, Documentation and Institutions of Social Memory – Essays from the Sawyer Seminar*, eds. Francis X. Blouin Jr. & William G. Rosenberg (Ann Arbor, Michigan: The University of Michigan Press, 2007) 75.

¹² Schwartz, "Record of Simple Truth," 68.

¹³ Peter B. Hales, *Silver Cities: The Photography of American Urbanization, 1839-1915* (Philadelphia: Temple University Press, 1984) 224.

¹⁴ Hales, *Silver Cities*, 283-84.

photographic viewpoints and styles. Though perhaps unintended, the various styles of early urban photography enabled what Hales refers to as “an incredibly multifaceted vision of the dynamic city”¹⁵ What is of most significance for my thesis is the fact that according to Hales, urban photographers’ “vision of the city became the heritage of modern America.”¹⁶ In *Street Photography: from Atget to Cartier-Bresson*, Clive Scott recounts the appeal the city held for photographers, citing the “juxtapositional opportunities” as primary.¹⁷ As Scott explains “a poster or sign can comment on the lives being lived within its purview”¹⁸ These juxtapositions often create striking contrasts that provide useful cues for understanding the spatial and social context of a particular location. Visual combinations of this nature are visible in the work of Canadian artist Dan Bergeron, and French artists Zilda and JR’s work; all of their work will be examined as examples of a practice that pays as much attention to location as to the actual aesthetic of the image they are creating. I argue that in the case of street art photographs ‘juxtapositional opportunities’ are all the more present: the work itself often incorporates and in fact relies on them for visual effect and the photographer then has the possibility of capturing existing juxtapositions while also revealing or creating new ones.

In his essay “Rise and Fall of the Post-Photographic Museum: Technology and the Transformation of Art” Peter Walsh states that “by the second half of the nineteenth

¹⁵ Hales, *Silver Cities*, 269-70.

¹⁶ *Ibid.*, 3.

¹⁷ Clive Scott, *Street Photography: From Atget to Cartier-Bresson* (London; New York: I.B. TAURIS, 2007) 141.

¹⁸ Scott, *Street Photography*, 141.

century, the photographic approach to art had become the norm.”¹⁹ It is a well established fact, as Walsh points out, that the very discipline of art history developed and was taught largely through photographs of art and thus “photography became the main means by which art is understood, interpreted, and evaluated.”²⁰ It should not be surprising then that street art and photography are so interconnected in today’s world of digital and communication technologies, which have served only to enhance the ubiquity of photographic images. In discussing the contemporary art context Walsh observes that “those painters and art works that rise to the top of the post-photographic hierarchy of art are those best known through photographs,”²¹ a statement that is particularly relevant to the street art context. But what happens to the ‘original’ art work when it is reproduced and circulated in diverse contexts? Walsh astutely points out that before the photographic reproduction of art there was no concept of the ‘original’; according to Walsh, Walter Benjamin had it wrong, since “it is the mechanical reproduction – the photograph – that created the aura of the original”²² Thus, reproduction in fact retroactively confers status and importance on the original. In *Photography: A Cultural History* Marien draws a concordant conclusion regarding reproductions and the special aura that unique objects have, arguing that “far from destroying the aura, art reproductions served to increase it. Photographs of Leonardo da Vinci’s Mona Lisa roused people to want to see the original.”²³ If anything street art is doubly ensconced within the photographic paradigm,

¹⁹ Peter Walsh, “Rise and Fall of the Post-Photographic Museum: Technology and the Transformation of Art,” in *Theorizing Digital Cultural Heritage – A Critical Discourse*, eds. Cameron, Fiona, and Sarah Kenderdine, (Cambridge, Mass.:MIT Press, 2007) 24.

²⁰ Walsh, “Technology and the Transformation of Art,” 28.

²¹ *Ibid.*, 29.

²² *Ibid.*, 29.

²³ Marien, *Photography: A Cultural History*, 309.

falling within the traditions of urban or street photographic histories as well as those of ephemeral, performance and installation art: Marien states that the relationship between the latter art forms and photography “expanded, as more artists turned to the medium to record and exhibit short lived or fragile works.”²⁴ In *Digital Currents: Art in the Electronic Age* art historian Margot Lovejoy suggests that, in addition to enhancing the ‘aura’ or status of an original work, “the copying and wide distribution of an artwork not only increases its currency in the public consciousness but also generates commercial worth because of its celebrity.”²⁵ This is particularly true of street art. Furthermore, in the case of street art, photographic reproductions and their circulation on the internet have had a far reaching impact on the development of styles and techniques worldwide, demonstrating, as Clive Scott has argued about the processes of digitization, that “the camera that records the singular becomes the projector that compels multiplication, proliferation, evolution.”²⁶

Street Art and Photography

In their millennia old histories art and technology have always been closely related.

– Jos de Mul, *Cyberspace Odyssey: Towards a Virtual Ontology and Anthropology*, 2010.²⁷

²⁴ Ibid., 493.

²⁵ Margot Lovejoy, *Digital currents: Art in the Electronic Age* (New York; London: Routledge, 2004) 24.

²⁶ Scott, *Street Photography*, 142.

²⁷ Jos de Mul, *Cyberspace Odyssey: Towards a Virtual Ontology and Anthropology* (London: Cambridge Scholars, 2010) 139.

It is important to recognize the types and genres of photographic practice that have influenced street art photography, be they documentary, street, architecture, art, modernist, surrealist, portrait or social landscape photography. However, according to Marien, the “gradual amalgamation” of art photography and photojournalism that began in the twentieth century now continues in the twenty first century “aided by the ongoing spread of electronic means of communication.”²⁸ Communication and journalism scholar Paul Frosh has argued that the various photographic genres have merged under the influence of the master discourses of marketing and advertisement.²⁹ I suggest that street art photography, a genre that captures the timeline of a city’s competing artistic efforts and messages and chronicles the transience and impermanence of urban landscapes, can in many cases be understood as an example of this mixture of genres. However, in addition to the issue of the increasing merging of photographic genres, street art photography is admittedly an emerging field and thus difficult to pin-down and define in any strict sense. Moreover, in “Longtime Exposure: Considering Street Art Photography” author, photographer and art critic Hrag Vartarian asks well-known Los Angeles-based street art photographer Stefan Kloo the question ‘what is the street art photographer’s role?’ to which kloo responded “hunter, gatherer, archivist, art historian, go between, curator, voyeur, and envoy,” hinting at the multiplicity of views involved.³⁰ Vartarian has highlighted the fact that many people may dismiss street art photography as simply a form of photojournalism, arguing that “while that term may fit some of the amateurs in

²⁸ Marien, *Photography: a Cultural History*, 293.

²⁹ Paul Frosh, *The Image Factory – Consumer Culture, Photography and the Visual Content Industry* (Oxford; New York: BERG, 2003) 196-97.

³⁰ Hrag Vartarian, “Longtime Exposure: Considering Street Art Photography,” *Brooklyn Rail*, (<http://www.brooklynrail.org/2009/09/artseen/longtime-exposure-considering-street-art-photography>)

the field, the best transcend it through conscientious use of shadow, light and details to illuminate their subjects.”³¹ Though Vartarian’s conception creates a perhaps unnecessary division between amateur and professional street art photographers, he sets up a starting point for the analysis of what makes street art photography distinctive.

Brassaï’s photographs of Paris graffiti (Fig.1) in the 1930s and 40s, which can be considered as the starting point of modern street art photography. Curator Cedar Lewisohn acknowledges that “many viewers of Brassaï’s work found it easier to accept his photographs of graffiti as art than to accept the graffiti itself. In this sense, his work encouraged audiences to look at graffiti on the street in a new light.”³² We may also consider the significance of the term “flicks” defined as “photographs of graffiti that writers take themselves”³³ in Michael Walsh’s 1996 *Graffito* glossary. The specificity of the term’s designation indicates the importance of photographic documentation within the movement; while Brassaï and later Martha Cooper and Henry Chalfant led the way for the interest in street art, its compositional opportunities and social significance, from photographers outside the movement. The relationship between photography and street art operates on multiple levels: firstly perhaps, as the key for street art’s entrance into ‘art history’.

Street photography grew out of the ‘art photojournalist’ movement of the 1920s and 1930s³⁴ and has perhaps been the most influential in shaping street art photographic

³¹ Vartarian, “Longtime Exposure.”

³² Cedar Lewisohn, *Street Art – The Graffiti Revolution* (London: TATE, 2008) 30.

³³ Michael Walsh, *Graffito* (Berkeley, CA: North Atlantic Books, 1996) 134.

³⁴ David Company, *Art and Photography* (London: Phaidon, 2003), 27.

conventions. Documentary and surrealist photography of the same era also share a close lineage with street and art photography, in particular owing to what art historian Ian Walker describes as the surrealist's particular emphasis on "mythologisation of the city."³⁵ Surrealism in photographs is defined by Walker as "the welding together of the indexical and the constructed."³⁶ This description is certainly suited to street art photography as I understand it. Largely owing to Henri Cartier-Bresson, street photography has come to be characterized by black and white composition and the ability to capture "the decisive moment"³⁷ (Fig.2) a tactic employed by many street art photographers. Cartier-Bresson's *La Place de L'Europe* (Fig. 2) is described by Walker as a 'decisive moment' replete with "formal grace and harmony,"³⁸ it is also a perfect example of the juxtapositional opportunities, which I suggest are central to street photography. Walker goes on to describe the central figure in Cartier-Bresson's photograph, caught in mid-air leap over a puddle of water, and the effect of "the rhyming presence of the leaping dancer on the poster in the background."³⁹ A photograph of a piece by French street artist Zilda (Fig.3) illustrates these photographic tropes. The piece⁴⁰ was created as part of Zilda's *Io Sono una Forza del Passato*⁴¹ series in which hand painted figures from classic Italian movies of the 1950s and 60s were placed in

³⁵ Ian Walker, *City Gorged with Dreams – Surrealism and Documentary Photography in Interwar Paris* (Manchester and New York: Manchester University Press, 2002) 30.

³⁶ Walker, *City Gorged with Dreams*, 175.

³⁷ David Bate, *Photography: the Key Concepts* (Oxford; New York: BERG, 2009) 56.

³⁸ Walker, *City Gorged with Dreams*, 173.

³⁹ *Ibid*, 173-74.

⁴⁰ Prior to the broadening of street art practices the term 'piece' was used in reference to a mural done in spray paint, usually three colors or more. The term is also used as in the sense of being short for masterpiece. Today piece is used to refer to almost any kind of street art work, having become somewhat more generic in meaning, except for the remaining graffiti purists out there. Michael Walsh, *Graffiti*, Berkeley, CA: North Atlantic Books, 1996, 134-135; @149st.com, "Writer's Vocabulary," copyright © 1998, 2009, <http://www.at149st.com/glossary.html> (accessed July 28, 2011).

⁴¹ I am a force of the past.

various locations in Rome.⁴² Though this photograph is in colour, it adheres to a number of the conventions of street photography. At first glance the frame reveals a banal street scene, dominated by pedestrians; layers of posters new and torn provide a hint of locality through language. The presence of posters in the photograph further reference the work of documentary and street photographers such as Atget and Walker Evans, as well as Brassai and Cartier-Bresson. The way the piece is shot incorporates the passersby in motion creating the illusion that the character/piece is one of them. At this particular moment the painted figure appears to be mimicking his fellow citizens. Regardless of the specific location of the piece, the photograph conveys the way in which the piece becomes a part of the urban fabric, likely unnoticed by many. The photographer has, consciously or not, used what is argued to be Cartier-Bresson's most common device for communicating vitality and narrative through a candid moment, this is the "use of a figure whose foot is about to touch the ground. The striding foot indicates a future event, caused by the past whose outcome is anticipated by what we see in the picture."⁴³ The inclusion of the everyday untidiness of the city streets and the serendipitous nature of movement in the composition evidence some of the basic codes of street photography. The figure or piece is brought to life in the photograph more than by the placement of the piece itself; the photograph reveals the interaction between people and the urban environment, and the impact these interactions have on conceptions of space and identity.

⁴² ZILDA, *Io Sono una Forza del Passato*, <http://zildastreetart.blogspot.com/p/io-sono-una-forza-del-passato.html> (accessed July 28, 2011).

⁴³ Bate, *Photography: the Key Concepts*, 57-58.

In order to historically contextualize the dissemination of digital street art photographs on the internet it is useful to examine forms of diffusion that preceded the advent of digital media: the first graffiti fanzine ‘International Graffiti Times’ (IGT) later known as TIGHT which ran from 1984-1994, as well as several seminal graffiti/street art photo-essays ranging from 1974 to 2008. The authors and photographers of these photo-essays argue for the ability of photographs to convey intangible aspects of experiencing street art. The *International Graffiti Times* (IGT) (Fig. 4 & Fig. 5), created in 1984, was the first published graffiti fanzine. According to founder David Schmidlapp IGT’s main focus was “the cultural dimensions of spray painting that emerged from New York city inner-city youth and which evolved as an art form on the city’s subways for nearly two decades.”⁴⁴ Schmidlapp’s efforts were joined with those of well known graffiti artist PHASE 2 as of issue number six of the zine.⁴⁵ As has been acknowledged by Chalfant and Waclawek, Schmidlapp states that “in the beginning the subway was the media.”⁴⁶ The fanzine began as an underground counter-culture publication but soon became, as Schmidlapp recounts, a “forum and a voice for aerosol culture.”⁴⁷ When asked how the zine got started Schmidlapp does not provide a clear answer, he simply says that the photographers “started it.”⁴⁸ For close to five years IGT remained the only publication of its kind⁴⁹ but by the early 1990s there were dozens of other fanzines dedicated to graffiti,

⁴⁴ David Schmidlapp, Lappphoto website “IGTimes,” <http://lappphoto.com/igtimes.htm> (accessed July 27, 2011).

⁴⁵ David Schmidlapp and PHASE 2 interview with Joe Austin (Summer 1991) (accessed June 10, 2010) <http://lappphoto.com/wpcontent/uploads/2011/06/84igt1.jpg>.

⁴⁶ Schmidlapp and PHASE 2.

⁴⁷ Ibid.

⁴⁸ Ibid.

⁴⁹ Ibid.

a growth which Schmidlapp links directly to the globalization of the movement.⁵⁰ IGT later came to be called TIGHT, the zine ran from 1984 to 1995; today the zine has become a collectors' item with certain issues selling for close to a thousand dollars.⁵¹ In her analysis of graffiti's ascension into art history Waclawek argues that "self-produced zines, which legally circulated photographs of mostly illegal graffiti, were instrumental in the creation of communication networks."⁵² Cedar Lewison, curator of the 2008 *Street Art - The Graffiti Revolution* exhibition at London's Tate Modern and author of the book by the same title, examines the impact of fanzines in the 1990s on the movement as a whole. In an interview with Lewison, street artist MODE 2 describes the way fanzines, by being available everywhere and anywhere and by showcasing pieces from different cities, enabled a shift in graffiti aesthetics whereby style was no longer geographically based.⁵³ IGT and others graffiti zines enabled 'writers' to not only connect with other 'writers' in New York but also with the graffiti scene in other parts of the world. This confirms the role of photographs, before the internet, as the main means of spreading visibility beyond the local scene. In this sense graffiti zines preceded the internet in terms of the global spread of the art form and its accompanying culture.

In *Subway Art*, photographers Martha Cooper and Henry Chalfant collaborated to produce a photographic essay on the subway graffiti phenomenon in New York during the 1970s and 1980s. Each took a different approach to photographing graffiti pieces. Cooper, a trained photojournalist, is described by Chalfant as taking 'action shots' of the

⁵⁰ David Schmidlapp and PHASE 2 interview with Joe Austin.

⁵¹ ABC NO RIO, "Benefit Auction," <http://www.abcnorio.org/benefit2008/preview/graffititimes.htm> (accessed July 28, 2011).

⁵² Waclawek, "The Street Art Movement," 198.

⁵³ Lewisohn, *The Graffiti Revolution*, 34.

artists as they worked: “she photographed their art on trains as part of the whole urban environment.”⁵⁴ Chalfant on the other hand was an artist who was interested in documenting the ephemeral art form; Cooper tells us that “he focused his attention on the paintings, isolating them from their environment.”⁵⁵ The work of Cooper and Chalfant is evidence of a deep concern for the documentation of ephemeral art and the social context surrounding it. These two approaches represent the two central characteristics of street art photography: on one hand, the presentation of the pieces as art works, and on the other hand an emphasis on how the piece is part of the social and physical environment. Cooper and Chalfant’s complementary approaches demonstrate the interdependent relationship between the epistemological premise of documentation and the medium of photography. Their combined work illustrates the two most common approaches to street art photography: close-up and cropped views, or broader views that incorporate environing context. Street art photography is somewhat divided between the two strategies but it can be argued that the most successful street art photographs combine the two elements. Cooper and Chalfant state that a combination of perspectives is the best way to provide a more complete picture, a claim that is echoed in Hales’ investigation of early urban photography. This corroborates my argument that photography’s relationship with street art and the representation of urban landscapes is particularly fruitful because it enables the possibility of multiple views over time. Ultimately, in an archival or *fond* context both the close-ups and the always shifting contextualised representations of street

⁵⁴ Martha Cooper and Henry Chalfant, *Subway Art* (New York: Holt, Rinehart, and Winston, 1984), 6.

⁵⁵ Cooper and Chalfant, *Subway Art*, 7.

art contribute to a more holistic perspective of either a neighbourhood/city or of a particular artist's stylistic development over time.

In a 2008 interview with curator Cedar Lewisohn, Cooper was asked whether or not she saw her photographs as artworks in themselves.⁵⁶ Her response is telling, as she states that she is not an artist; rather she likes to think that “the photos are as much my work as theirs. I added content to the pictures of the trains and I saw them in a way that other people weren't seeing them. I would like my photos to be viewed as a collaboration between me and the writer.”⁵⁷ In the 1974 publication *Street Art*, environmental psychologist Robert Sommer argues that the inclusion of elements external to a piece should not only emphasize the site as being significant to a piece; rather a successful composition aims to convey the experience, sounds, smells and mood of walking down a street or an alley and seeing a piece.⁵⁸ Jon Naar, a long-time street art photographer claims that by presenting “unvarnished and mostly uncropped photographs”⁵⁹ he is able to “capture the exciting but harsh reality of the environment the graffiti writers inhabited and the impact their work had upon the rest of us who experienced New York at that time.”⁶⁰ The street art photographer seeks to convey the experience and impact of a piece in the setting where it has been created. In *The Obvious Illusion – Murals from the Lower East Side* Gregory Battcock writes about Philip Pocock's photographs of both commissioned and illegal murals. In his essay Battcock speaks of the interaction between the murals, the artists, the photographer and the environment:

⁵⁶ Lewisohn, *the Graffiti Revolution*, 37.

⁵⁷ Ibid, 37.

⁵⁸ Robert Sommer, *Street Art* (New York; London: Links, 1975), 44.

⁵⁹ Jon Naar, *The Birth of graffiti* (Munich; Berlin; London; New York: Prestel, 2007), 20.

⁶⁰ Naar, *The Birth of Graffiti*, 20.

These relationships between painted illusions and urban facts may be described as positive interactions because they indicate a deliberate planned effort on the part of the artist to design the composition to take best advantage of the reality of the location. There is another type of interaction between painted illusion and urban fact that may be described as ‘negative’. In such instances the reality of the location may add information that was not considered by the original artist.⁶¹

Pocock goes on to say that he hopes to convey “not just the murals but the experience of looking at them”⁶² in a particular area. However, the significance of a site in relation to a piece is debatable: as photographer Alex McNaughton argues in his introduction to *London Street Art* “the placement seems to add to its meaning, although this may be in the viewer’s imagination.”⁶³ Indeed any meaning attributed to sites represented in street art photographs exist through a negotiation of the multiple imaginations of artist, photographer, and viewer. These photographic images are for the street artist a means of self-promotion and archiving. For the photographer they are part of a visual language, documentation, and artistic expression. Street art photographs provide two sets of references and meanings operating in juxtaposition: the artist’s vision and the photographer’s, who may in some cases be the artist; both offer their vision of the piece and their experience of seeing it. The photographer has the choice to include the surrounding environment in order to highlight it, to enrich the piece, to comment on or critique it.

Vartarian has suggested that “some street art photographers probably play a role as curators of the scene – deciding which artists receive the most attention on the

⁶¹ Gregory Battcock photographs by Philip Pocock, *The Obvious Illusion – Murals from the Lower East Side* (New York: George Braziller, 1980) 10.

⁶² Battcock, *The Obvious Illusion*, 12-13.

⁶³ Alex McNaughton, introduction to *London Street Art* (Munich;Berlin;London;New York: Prestel, 2006).

internet....”⁶⁴ As a result of this amateur curating, certain pieces are photographed multiple times, by different people, at different times and placed online where they become instantly internationally visible. This diachronic multiplicity can be said to communicate a certain amount of erosion/process involved in street art’s relationship to an urban surface/space and its inhabitants. I agree with Emmanuel David that street art, which he refers to as “visual resistance,” “encourages us to recognize the interpretive process involved in our understanding of the city streets and the extent to which we reinforce these understandings of space in everyday life.”⁶⁵ Following from this I believe that photographs have the ability to transmit/communicate these understandings.

Undoubtedly photographs cannot replace or compete with the actual experience of the work in situ, but photographs can communicate something about someone’s experience of a place or that person’s reaction to being/living in a particular time and place. By looking at a photograph of someone else’s intervention into their environment, my perception of that place will inevitably be altered, and my experience of that space if I were to go there (and I may be more likely to go because of the photograph) would likely be affected by my first impression via seeing the photograph; all this to say that the photographic encounter constitutes an experience of the work which is different from the embodied, materially-based experience, but is but no less meaningful.

As Sommer points out, in addition to offering multiple views “the photographer can capture audience feedback as well as the play on urban life.”⁶⁶ Sommer goes on to

⁶⁴ Vartarian, “Longtime Exposure.”

⁶⁵ Emmanuel A. David, “Signs of Resistance Marking Public Space Through a Renewed Cultural Activism,” in *Visual Research Methods: Image, Society, and Representation*, ed. Gregory C. Stanczak (London; Los Angeles; New Delhi; Singapore: SAGE Publications, 2007) 234.

⁶⁶ Sommer, *Street Art*, 46.

argue that “there is a symbiotic connection between the street artist and the photographer.”⁶⁷ What makes street art photography interesting is its ability to reveal the collaboration, intentional or otherwise, between the artist and the photographer, the juxtaposition of skills and imagination; of light, texture, colour, and depth of a piece with those pictorial qualities created or captured by the photographer. The artists’ works inspire photographers and the photographs, as they circulate and are re-interpreted, will in turn inspire other artists. This responsiveness, between street art and photography, has become a crucial aspect of the art form and photographic genre; each propels the development of the other. As established street art photographer Katherine Lorimer (a.k.a. Luna Park) explains in a 2010 interview “I have embraced street art wholeheartedly and internalized it. It has had a pronounced influence on my photography.”⁶⁸ Furthermore, as discussed in the section ‘Local goes Global’, the increasing ubiquity of digital photography and the computer screen is having an impact on the way street artists think about the way their work will look in these contexts. Neither medium is subservient to the other, and in the best cases their relationship is one of cross-fertilization and mutual promotion. Sommer claims that accessibility, the defining quality of street art, is in fact an illusion because “most of us have restricted home ranges within which virtually all our contacts occur.”⁶⁹ This is one reason the internet is so great a partner for street art; it widens accessibility as much for local populations as for global ones. Part of my argument in favour of the value of street art

⁶⁷ Ibid., 46.

⁶⁸ Luna Park interview with Steven P. Harrington and Jaime Rojo, “Street Art Photographers: Capturing Ephemera Part 2,” <http://www.brooklynstreetart.com/theblog/?p=13757> (accessed August 31, 2011).

⁶⁹ Ibid., 44.

photography is that it has the power to shift peoples' perception of their local urban landscapes; to discover neighbourhoods or rediscover architecture through the points of view of others.

A Virtual Space of Encounter

We are experiencing not a computer revolution but rather a communication revolution. The Internet is a new kind of dialogic public space.

– Margot Lovejoy, *Digital Currents: Art in the Electronic Age*, 2004.⁷⁰

Photographing places, events, people, objects, and art, has become a ubiquitous aspect of contemporary visual culture and everyday life. Thanks to the WWW this ubiquity is extended through the possibility of 'instantly' sharing these selected views and reactions to them with other people. Lovejoy describes this phenomenon as a drastic change in representation owing to the relatively new cultural role of the database, which she suggests "challenges traditional ideas of linearity and narrative, and can be distributed widely on the Internet."⁷¹ This is exactly what I am arguing street art photographs have the ability to do, as they circulate throughout the World Wide Web and become embedded in local and global communities.

The WWW recently (2010) feted its thirty years of existence, and it is important to recognize as Castells has consistently argued, that "all domains of social life are being

⁷⁰ Lovejoy, *Digital Currents*, 223.

⁷¹ *Ibid.*, 282.

modified by the pervasive use of the internet”⁷² Castells recognizes that along with other forms of cultural expression, art has been greatly transformed by technology and the internet. This argument is pertinent to my examination of the relationship between digital photographs of street art and the internet – in the context of broader discourses regarding the internet. In her analysis of digital technology Lovejoy argues that “technological advances inform powerfully our knowledge base and affect all the premises of life altering the way we see and think. They affect the content, philosophy, and style of artworks.”⁷³ Lovejoy emphasizes the relationship between representation, perception and worldview, positioning representation as a form of ideology because “... it has inscribed within it all the attitudes we have about our response to images and their assimilation; and about art-making in general, with all its hierarchies of meaning and intentionality.”⁷⁴ Of particular interest is Castells’ concept of “the culture of real virtuality” wherein participation in ‘virtual communities’ allows viewers or in the author’s words ‘netizens’, to express their individuality through the selection of ‘points of view’. Street art websites exist within the context of the shift from place-based to interest-based forms of sociability or “specialized communities.”⁷⁵ According to Castells internet culture is characterised by a four-layer structure: the techno-meritocratic culture, the hacker culture, the virtual communitarian culture, and the entrepreneurial culture.⁷⁶ He goes on to define the virtual communitarian as someone who “adds a social dimension to technological sharing, by making the Internet a medium of selective social interaction and symbolic

⁷² Manuel Castells, *End of Millenium*, 2nd edition (London: Wiley-Blackwell, 2010) 275.

⁷³ Lovejoy, *Digital Curents*, 13.

⁷⁴ Ibid, 15.

⁷⁵ Manuel Castells, *The Internet Galaxy – Reflections on the Internet, Business, and Society* (London: Oxford University Press, 2001)132.

⁷⁶ Castells, *The Internet Galaxy*, 37.

belonging.”⁷⁷ I would say that street art, photo sharing, and heritage-based websites fit in this category, though commercial/entrepreneurial motives are also present in some cases.

Sociologist Denyse Bilodeau and curator Cedar Lewison consider the public’s reaction to street art to be a crucial part of the work. In this sense photographs of street art elicit responses altogether different from street art rendered on canvas for exhibition in galleries, as they allow for a broader perspective of the urban landscape, providing at least some kind of context within which to read street art and with the ability to voice a multiplicity of reactions to and visions of street art. Photographs can be uploaded by anybody who has access to technology. This is in fact the other interesting feature of street art photography websites and photo-sharing websites more broadly - that photographs taken by amateurs, professionals and often street artists are displayed side by side, and so we as viewers have access to these different perspectives as well as the multiple views over time. People can post images of pieces they photographed or have produced and receive comments in real time or find out the number of hits their photograph has received. In fact, it can be argued that artists get a much better sense of audience reaction on the internet than in a strictly street context, where one rarely gets a chance to interact with viewers. Thus, the role of viewers’ response in the construction of street art’s meaning and value is increased exponentially in the virtual realm due to the internet’s ability to ‘capture’ and display feedback in real-time from locations worldwide. Street art can therefore be understood as contributing to local, national, and global heritage: due to the impact of internet and WWW the local increasingly exists as collages

⁷⁷ Ibid, 37.

of many personal points of views while the global exists as a larger collage of many local points of views.

In *Les Murs de la Ville* Bilodeau identifies the wall as a ‘‘lieu d’échange avec le lecteur’’; I want to ask whether or not this exchange, between artist and viewer/‘lecteur’ in the streets, can take place via the internet? Bilodeau (writing before Waclawek) recognized that ‘‘les graffitis sont et semblent exister de multiples façons selon l’espace de lecture.’’⁷⁸ Twenty years later Waclawek argues that ‘‘the seriality and multi-sitedness of many street art practices allow the pieces to take on new meanings with each execution, rendering the work entirely different.’’⁷⁹ I would like to suggest that the same goes for photographs of street art as they circulate in various contexts. Drawing from both authors I position the Internet/World Wide Web as a contemporary extension to the various ‘espaces de lecture’ proposed by Bilodeau. Moreover I agree with Lovejoy’s assertion that ‘‘the supposedly immaterial world of cyberspace is itself both a reflection and extension of these public media spaces’’⁸⁰; this thesis therefore regards both the street and the web as legitimate spaces of encounter. Waclawek and Marien have argued that the computer screen and internet have become primary modes of encounters with art works. Waclawek says that ‘‘by mediating a personal engagement with the work, the internet dilutes the street art viewing experience.’’⁸¹ Because Waclawek considers the element of surprise involved in encounters with street art to be its ‘‘true gift,’’⁸² she makes

⁷⁸ Denyse Bilodeau, *Les Murs de la Ville – Les Graffitis de Montréal* (Montreal : LIBER, 1996) 175.

⁷⁹ Waclawek, ‘‘The Street Art Movement,’’ 21.

⁸⁰ Lovejoy, *Digital Currents*, 169.

⁸¹ Waclawek, *the Street Art Movement*, 300.

⁸² *Ibid*, 301.

the assumption that this element cannot exist in the virtual context of the internet experience, which is inherently flawed or incomplete. But what of all the street art fans who actively seek out pieces in particular places or by particular artists, who have perhaps seen a photo on the web and then decided they want to see it up close and in its original context? Are their encounters somehow tainted by their prior virtual encounter? Mary Bergstein has debated the impact of seeing a place in a photograph prior to seeing the real site, arguing that according to Freud's writings "the fantasy borne of photographic and other images merges with desire in a kind of transitional space, which then must be negotiated with an experience of real encounter and perception if the viewer meets the original object."⁸³ Quite likely, as in the case of other photographic impressions, a virtual encounter with street art alters any ensuing experience of that street art, though not necessarily in the negative sense. Ultimately, the gravest danger in virtual encounters is the creation of expectations. Furthermore, who is to say that 'walking' down a street on 'Google Street View' and coming across an unexpected piece is any less surprising than an encounter in the physical world? Perhaps the real question is whether or not one can have an 'authentic' experience in a virtual context. I must acknowledge the complicated and rather slippery nature of the concept 'authentic', which is a notoriously difficult term to define and has developed negative connotations especially within anthropological debates over primitivism and notions of cultural authenticity. Nonetheless, authenticity can be understood as a cultural ideal, the existence of which cannot be denied and should not necessarily be vilified. Sociologists Philip Lewin and J. Patrick Williams have acknowledged that increasingly "individuals celebrate authenticity

⁸³ Mary Bergstein, *Mirrors of Memory: Freud, Photography, and the History of Art* (Ithaca; London: Cornell University Press, 2010) 20.

in order to balance the extreme dislocation that characterizes life in the postmodern world, in which traditional concepts of self, community and space have collapsed.”⁸⁴ It is within this context, and in relation to Bolter and Grusin’s concern with the real and reality in the virtual realm, that I refer to the idea of an authentic experience. Within their theory of remediation Bolter and Grusin believe that “the appeal to authenticity of experience is what brings the logics of immediacy and hypermediacy together.”⁸⁵ Bolter and Grusin argue that within the context of digital media viewers no longer strive for the real in the metaphysical sense “instead, the real is defined in terms of the viewer’s experience.”⁸⁶ Both assert that one of the most appealing traits of digital visual media is that “they place point of view under the user’s control.”⁸⁷ Participation in “virtual communities” allows viewers/users to express their individuality through the selection of ‘points of views’ while also contributing to a collective identity based on a “network of affiliations among these mediated selves.”⁸⁸ Bolter and Grusin discuss the notion of ‘real’ as it exists in the virtual realm, proposing that reality is defined in terms of the viewer’s experience and that consequently “it is that which would evoke an immediate (and therefore authentic) emotional response.”⁸⁹ Is it the possibility of an emotional response that constitutes an authentic experience, regardless of the context? The criterion seems inadequate unless we interpret the evocative power of the experience to be more

⁸⁴ Philip Lewin, and J. Patrick Williams, “The Ideology and Practice of Authenticity in Punk Subculture,” in *Authenticity in Culture, Self, and Society*, eds. Phillip Vannini & J. Patrick Williams (Burlington, VT: Ashgate, 2009) 66.

⁸⁵ Jay David Bolter & Richard Grusin, *Remediation – Understanding New Media* (Cambridge Mass; London: MIT Press, 2000) 71.

⁸⁶ Bolter & Grusin, *Remediation* 53.

⁸⁷ Bolter and Grusin, *Remediation*, 243.

⁸⁸ *Ibid*, 232.

⁸⁹ Bolter and Grusin, *Remediation*, 53.

significant than its potentially emotional nature. This reading allows for the consideration of more than one type of reaction, be it intellectual, visual/aesthetic, visceral or emotional, that might be qualified as a valid experience. I take this to mean that if an encounter with an artwork or image on the internet produces an affective, cerebral or inspirational response, then this encounter may be just as real as one that takes place in the physical world. Moreover, Lovejoy among others has observed that “technology is the new language through which experience is understood.”⁹⁰ Perhaps it is easier to grasp the notion of authentic experience in the virtual realm if one deems the tangible and intangible aspects of the world as equal in value.

Local Goes Global: Street Art on the World Wide Web

Graffiti is a natural for the Internet. On the net information wants to be free; on the walls graffiti wants to be free. Graffiti tries to reach as many people as possible, we’re just helping it out a little.

– Susan Farrell interview, “*why put graffiti on the internet at all?*”⁹¹

The pervasiveness of photographic representations on the internet impacts the way people view art works because, as leading museum studies scholar Fiona Cameron argues, “reproductions are the means by which cultural capital is spread, and the rules and habits

⁹⁰ Lovejoy, *Digital Currents*, 276

⁹¹Susan Farrell interview, “why put graffiti on the internet at all?” Graffiti Q & A: Graffiti on the Internet, http://www.graffiti.org/faq/graffiti_question.html (accessed July 27, 2011).

of looking are developed.”⁹² The internet has been hailed by scholars and street artists alike as a “wall anyone can write on.”⁹³ When asked, in a 2010 interview with the *Link*’s Alex Manley, whether or not he was consciously trying to promote his aesthetic persona and art through a personal website Montréal graffiti artist Jim Joe simply responded that “the internet is the new brick wall.”⁹⁴ One cannot help but think of the increasingly ubiquitous Facebook ‘wall’, which people increasingly use to post announcements, thoughts, photographic images of all sorts, and videos they want to share with friends and family. These digital walls have acquired a cultural significance bordering on the iconic in less than a decade and reaching near status quo with a generation of young urban dwellers. Recent work by art historians, curators, new media theorists and sociologists has addressed the fact that art practices, processes, dissemination, viewing/reception, and artists’ autonomy have all been altered by the internet. Marien argues that digital media continues to alter the way makers envision and create their work; it has led them to “routinely think about the digital appearance and transmission of their work.”⁹⁵ Waclawek in turn states that the internet, which she describes as ‘a legal alternative’, has had a huge impact on the scope and scale of the development of graffiti culture.⁹⁶ In conclusion to her socio-historical analysis of the history of photography Marien warns us not to forget that “however valuable digital presentation may be it dilutes the fact that in

⁹² Fiona Cameron, “Beyond the Cult of the Replicant: Museums and Historical Digital Objects – Traditional Concerns, New Discourses,” in *Theorizing Digital Cultural Heritage – A Critical Discourse*, eds. Fiona Cameron & Sarah Kenderdine (Cambridge, Mass.:MIT Press, 2007) 55.

⁹³ FUTURA Quoted in Waclawek, *the Street Art Movement*, 206.

⁹⁴ Alex Manley, “The Internet is the new ‘brick wall’ – For graf artist Jim Joe, fleeting art is the best kind.” *The Link* (March 30, 2010).

⁹⁵ Marien, *Photography: A Cultural History*, 518.

⁹⁶ Waclawek, “*The Street Art Movement*,” 205.

the past most photographs were not viewed on a brightly illuminated surface.”⁹⁷

According to Bolter and Grusin’s theory of ‘remediation,’ digital photography can be understood as a remediation of analog photography, which was itself a remediation of linear -perspective painting. While Marien warns about the danger of losing sight of the medium through which we apprehend photographs, Bolter and Grusin propose instead that every ‘new’ media takes up the aesthetics traditions and tropes of its predecessor in order to make sense to viewers/audiences.

There is certainly no lack of websites dedicated to street art, and as mentioned in opening lines of this thesis, a quick Google search yields millions of results in a matter of seconds. Art Crimes is the oldest international website dedicated to graffiti and street art and it receives an average of 50 000 hits per day. The Art Crimes website creators believe it is best that documentation be done by people living in a specific area as opposed to those who travel to that area to photograph pieces; they thus differentiate between the local versus non-local perspectives that purportedly shines through in photographs, and they valorize the connection that people have to their local environment.⁹⁸ The site is described as “a collaborative, ongoing, volunteer project.”⁹⁹ Art Crimes has been extensively analysed by Waclawek who cites it as a prime example of the relationship between the internet and graffiti, an example of how “graffiti has infiltrated the internet and how the internet has altered the face of graffiti.”¹⁰⁰ Another well established site is that of Wooster Collective, founded in 2001, which claims to be

⁹⁷ Marien, *Photography: A Cultural History*, 518.

⁹⁸ Art Crimes, “Frequently Asked Questions,” <http://www.graffiti.org/faq/index.html> (accessed July 28, 2011).

⁹⁹ Art Crimes, <http://www.graffiti.org/index/story/html> (accessed July 27, 2011).

¹⁰⁰ Waclawek, “*The Street Art Movement*,” 206.

“dedicated to showcasing and celebrating ephemeral art placed on streets in cities around the world.”¹⁰¹ Streetsy and UNURTH are two other popular websites with rather different ambitions. The former claims to consist of street art lovers/curators whose goal is to highlight only the best and most interesting pieces, going so far as to delete photographs of “routine street art pictures.”¹⁰² The site’s guidelines stipulate that those who upload photographs write a few sentences about why the photo (or video) is significant.¹⁰³ The site also has a Flickr group with more than 200,000 street art images. UNURTH was created by British enthusiast Sebastian Buck and is international in scope, allowing viewers to search by artist, country and city. Buck’s website has been cited by MOMA (L.A.) curator Jeffrey Deitch as one of the most influential street art forums, central to the rise of the art form/urban culture.¹⁰⁴ Deitch recognizes the important role the internet has played in boosting street art’s credibility and making it “one of the most vibrant and creative scenes in urban culture.”¹⁰⁵ There also exist many artist-specific websites; usually created and maintained by the artist, they chronicle the progress, process and result of their work, inviting responses and reactions from the public while expressing their own opinions. Another common variant is the place-based street art website, such as Brooklynstreetart.com,¹⁰⁶ though these types of sites often feature some photographs taken in locations beyond the stated mandate. Flickr is perhaps the largest and most general in breadth among existing photo management and sharing applications, featuring

¹⁰¹ Woostercollective, <http://www.woostercollective.com/> (accessed July 28, 2011).

¹⁰² Streetsy, <http://www.streetsy.com/> (accessed July 26, 2011).

¹⁰³ Streetsy.

¹⁰⁴ Guy Adams, “The world’s biggest gallery: how street art became big business,” *The Independent* (23 April, 2011), <http://www.independent.co.uk/arts-entertainment/art/features/the-worlds-biggest-gallery-how-street-art-became-big-business-2270386.html> (accessed July 25, 2011)

¹⁰⁵ Adams, “The world’s biggest gallery.”

¹⁰⁶ Brooklyn Street Art, http://www.brooklynstreetart.com/theblog/?page_id=11337 (accessed July 25, 2011).

over five billion photographs from around the world.¹⁰⁷ The site connects various street art fans/groups and allows viewers to search by artist, photographer, theme, or location. There are 2,438,244 images of street art within Flickr's web pages.

I am interested in 'Images Montreal', a local non-profit website that includes street art as part of a vision of urban visual culture and heritage. Images Montréal¹⁰⁸ created in 2005 by IT engineer, photographer and passionate Montrealer, Alexis Hamel, places photographs of street art on an equal footing with photographs of historic buildings, monuments, and cityscapes, acknowledging that all of these aspects make up what Montréal means to different people. The site receives somewhere near 1000 plus visitors a day, making it representative of a minority of the population. Nonetheless, this website testifies to the desire for the inclusion of street art in representations of urban heritage. It is interesting to note that the Conseil du Patrimoine de Montreal definition of heritage is: "any asset or group of assets, natural or cultural, tangible or intangible, that a community recognizes for its value as a witness to history and memory, while emphasizing the need to safeguard, to protect, to adopt, to promote and to disseminate such heritage."¹⁰⁹ Though this definition would appear to accommodate street art, it remains excluded from officially sanctioned representations of the city's heritage. The organisation known as Héritage Montréal concerns itself with "the type of heritage that can be described and located on a map. Such heritage consists of immovable property and may be covered by

¹⁰⁷ Flickr®, homepage, www.flickr.com/ (accessed July 27, 2011).

¹⁰⁸ Image Montreal website, <http://www.imgtl.org> (accessed, July 27, 2011).

¹⁰⁹ Conseil du Patrimoine de Montreal. *The Notion of Heritage*. Ville de montreal website. http://ville.montreal.qc.ca/portal/page?_pageid=6417,52711631&_dad=portal&_schema=PORTAL.

urban planning instruments.”¹¹⁰ Their website features the slogan “promoting the city’s DNA,”¹¹¹ a lofty claim indeed.

In the case of Images Montréal, street art is recognized as one kind of *paysage urbain*¹¹² and constitutes part of the *base de données* for this particular vision of Montreal’s heritage. The site (Fig.6; Fig. 7; Fig. 8) features images and text and provides detailed historical facts about the various monuments and neighbourhoods that are featured as well as connecting them with present day events. In this way Hamel expresses the view that not only architectural structures are worthy of admiration and photographic preservation. Hence, the urban surfaces that are replete with cracks and holes, posters, street art, graffiti, and countless other material signs of the passage of time with which residents and passersby have particular associations and attachments, are considered to be equally significant in terms of history and heritage. When I asked Hamel what motivated him to create the website he answered:

En effet je garde les images de graffiti un peu dans un but de conservation et d'archivage. Les graffitis sont des artefacts urbains rarement pris au sérieux donc encore moins conservés que les autres œuvres. Comme je fais le site de Images Montréal dans le but de voir l'évolution de la ville, je me sentais un devoir de garder une mémoire des ces graffitis, un peu comme les vieilles publicités peintes sur les murs. Ma motivation viens peut-être aussi du fait que je faisais des graffitis quand j'étais adolescent et que j'aurais aimé à cette époque qu'il soit conservés.¹¹³

¹¹⁰ Héritage Montreal, (<http://www.heriatgmontreal.org/en/category/heritage-montreal/mission-et-definition/>).

¹¹¹ Héritage Montreal.

¹¹² Images Montreal.

¹¹³ Alexis Hamel, e-mail message to author, March 18, 2010.

This statement evokes the kind of sentimental feelings often attached to a lack of documentation or proof of the existence of something one has created (this includes photographs) or of a moment experienced, remembered, and cherished.

One of the particularities of the street art photographs featured on Images Montréal is that, because the site is dedicated to one city, there is a clear emphasis on location rather than artist (whereas international street art websites classify photographs by artist or country or city name at best). Viewers can identify (in most cases) the exact location of the piece and the date that the photograph was uploaded, which allows for the possibility of practicing, what the scholar urban visual culture Ella Chmielewska describes as a kind of “visual archaeology”¹¹⁴ of a particular wall or neighbourhood. In discussing the idea of the internet as a space of encounter between viewer and street art/artist, Hamel articulated a view of his website as a space for expressing shared appreciation.¹¹⁵ In this context, photographs of street art enable the creation of a viable and visible alternative to official cultural institutions or to use Hamel’s term, an “inclusive”¹¹⁶ representation of heritage.

There are, as I have suggested, many different factors contributing to the success of street art on the internet (i.e. the ephemeral nature of street art, its propensity to be photographed, the quest for visibility, fame/popularity, etc.) but there are also socio-economic and geographical aspects that come into play. Manuel Castells’ theoretical musings in *The Rise of the Network Society* highlight the fact that the largest and most

¹¹⁴ Ella Chmielewska, “Framing Temporality: Montreal Graffiti in Photography,” in *Public Art in Canada: Critical perspectives*, Annie Guérin and James S Mclean, eds., 271-292. (Toronto; Buffalo; London: University of Toronto Press, 2009) 280.

¹¹⁵ Hamel, e-mail message to author, March 18, 2010.

¹¹⁶ Hamel, e-mail message to author, March 18, 2010

important cities tend to be the ones “with the fastest and largest adoption of the internet.”¹¹⁷ This perhaps obvious connection has, in conjunction with the prevalence of photographic images of cities, no doubt contributed to the immediate success of graffiti and street art websites worldwide. In *End of Millenium* Castells defines “real virtuality”¹¹⁸ as “the mixing of themes, messages, images, and identities in a potentially interactive hypertext.”¹¹⁹ Castells goes on to suggest that real virtuality “is our reality because it is within the framework of these timeless, placeless, symbolic systems that we construct the categories, and evoke the images, that shape behavior, induce politics, nurture dreams, and trigger nightmares.”¹²⁰ Hypertext, a term first introduced in the 1960s, has been described recently by Lovejoy as “an informational medium where blocks of texts are linked electronically.”¹²¹ Lovejoy goes on to describe the way the concept has shifted in the twenty first century and come to be superseded by hypermedia which encompasses “other forms of information such as archived databases of visuals, sound, and animation.”¹²² Street art photography, by virtue of its connection to the internet, operates within the context of hypermedia. The internet and hypermedia have enabled an incredibly varied, ever-changing and expanding digital archive of street art photographs.

Time and Place in Street Art Photography

¹¹⁷ Castells, *The Internet Galaxy*, 212.

¹¹⁸ Castells, *End of millennium*,

¹¹⁹ Castells, *End of millennium*, 256-57.

¹²⁰ Castells, *End of Millennium*, 386.

¹²¹ Lovejoy, *Digital Currents*, 165-66. .

¹²² *Ibid.*, 165-66.

The entire history of technology could be described as the history of a continuous transformation of (the experience of) space and time.

– Jos De Mul *Cyberspace Odyssey: Towards a virtual Ontology and Anthropology*, 2010.¹²³

In her discussion of the social dynamics of street art Waclawek argues that “as the work ages, fades, tears, dissolves, and ultimately disappears, the process itself reflects the cycle of life and thus generates a relationship between the audience and the work, as well as the work and its context.”¹²⁴ This argument can be extended to the realm of street art photography when considered in conjunction with the work of Chmielewska. In her 2009 essay “Framing Temporality: Montreal Graffiti in Photography,” a convincing argument is made for the vital role photographs play in recording the process of damage a piece goes through: “they retain the order of overwriting, the dynamics of destruction, and contain important cues for the study of the details and temporal sequence of [the] urban event.”¹²⁵ According to Chmielewska’s view every wall has a story and it can be read or reconstructed in different ways by different people. Looking at photographs of the same piece over time may help to decipher the story of the wall through a process she refers to as “a kind of visual archaeology.”¹²⁶ Photographs of street art can be read and thereby “...narrate the progression of hierarchies of writing...”¹²⁷ Of course this perspective is counter to the opinion of many, here voiced by Paul Frosh, that the photograph is anti-

¹²³ De Mul, *Cyberspace Odyssey*, 268.

¹²⁴ Waclawek, *the Street Art Movement*, 18.

¹²⁵ Ella Chmielewska, “Framing Temporality: Montreal Graffiti in Photography,” *Public Art in Canada: Critical perspectives*, Annie Guérin and James S Mclean, eds. (Toronto; Buffalo; London: University of Toronto Press, 2009)280.

¹²⁶ Chmielewska, “Framing Temporality,” 280.

¹²⁷ *Ibid.*, 280.

narrative, an “instantaneous perpetuation of an isolated moment.”¹²⁸ Frosh defines narrative as ‘linear duration’¹²⁹ and thus sees photography as an interruption of the sequential flow of time, although he recognizes that in another sense photographs can serve as “an alternative understanding of time.”¹³⁰ In fact, photography as anti-narrative does not necessarily imply a negative connotation of the medium’s limitations.

Chmielewska capitalizes on photographs’ time-freezing ability, stating that “each photographic frame thus contains the detailed history inscribed in the language that is place-specific, with names, hierarchies, styles, and references to the locality, its personalities, and events.”¹³¹ Furthermore, art historian Mary Bergstein discusses the social role of photographs and suggests that a photograph is never simply a random accident, rather “place, time, tradition, memory, and the material artifacts themselves *do* speak to the photographers’ visual intelligence; and every individual subject or site engenders a special photographic response.”¹³² A photograph is a response to a particular place and time and Chmielewska emphasizes that this response “always contains the *now* of the event.”¹³³ However, Chmielewska’s real interest is in the value of a series of photographs rather than a single photograph. According to her the series can capture the process of alteration because it is “in the sequence of markings that the meaning is revealed,”¹³⁴ and ultimately the photograph remains “the only record of change *taking*

¹²⁸ Frosh, *The Image Factory*, 159.

¹²⁹ *Ibid.*, 160.

¹³⁰ *Ibid.*, 162.

¹³¹ Chmielewska, “Framing Temporality,” 280.

¹³² Mary Bergstein, introduction to *Art History Through the Camera’s Lens*, ed. Helene E. Roberts. (Australia; Belgium; china; france; germany; India; japan; Luxembourg; Malaysia; Netherlands; Russia; Singapore; Switzerland; Thailand; united kingdom; united states: Gordon and Breach publishers, 1995) 9.

¹³³ *Ibid.*, 281.

¹³⁴ *Ibid.*, 281.

place.”¹³⁵ Chmielewska’s view supports my claim that a reading of multiple street art photographs reveals far more than one single shot ever could. It is important to note that, without the internet as mode of display and circulation this kind of viewing of comparative viewing, involving photographers, professional and amateur alike, would be an even more difficult endeavour than it already is with access to it.

In order to bring together six photographs of the same piece I searched various websites, on different dates, with different search criteria. What I found were two photographs by the artist (ZILDA) (Fig. 9 & Fig. 13) of his own work, and four other photographs (Fig. 10; Fig. 11; Fig. 12; Fig. 14) by three amateur photographers. French street artist Zilda pasted-up his piece *L’Amour Juge de la beauté*, part of the *Fragile Fabulae* series, in 2009 on Legouv  street in Paris, France. With this series the artist places powerful myths on street walls, juxtaposing classical and romantic themes that, according to him, clash with “*l’espace modern*.”¹³⁶ ZILDA describes his work as a mixture of painting, scenography, and photography. The artist is meticulous about photographing his pieces, sometimes altering or adjusting props within the frames of his photographs to create a picturesque *mise en sc ne*, other times simply waiting for an opportune moment or serendipitous juxtaposition to occur. The compositional strategies used by ZILDA (Fig. 9 & Fig. 13) indicate his awareness of traditional codes of street and documentary photography. Ultimately, ZILDA’s photographs have an aesthetic appeal of their own; the artist intentionally tries to create a compelling image of his piece by adding content and context. In comparison the photograph taken by amateur

¹³⁵ Ibid., 285.

¹³⁶ ZILDA, http://zildastreetart.blogspot.com/p/fragiles-fabulae_3337.html (accessed July 27, 2011).

photographer 'Vitostreet' (Fig. 10) is a more straightforward documentation of a piece as encountered in the street. The lower portion of the piece is obstructed by garbage, no sense of movement or urban vibrancy is conveyed. Vitostreet does not alter the colours, the setting or the framing; what we are seeing is a snapshot of a sight encountered in situ without a deliberate attempt to embellish. This is not to say the photograph is less valuable, aesthetic or informative, rather it illustrates the fact that different photographers offer different perspectives of one piece and the site it occupies, not only by virtue of being taken at different times but because the knowledge and experience a photographer projects into their photographs necessarily imbues them with different qualities and effects. The six photographs (Fig. 15) I have grouped were taken within the same year (2009) and a search on Google 'Street View' this year (2011) revealed that the piece has been painted over (fig. 16), although I cannot extrapolate the exact date that the piece was covered over. The series I have amassed, likely beginning with those images taken by ZILDA,¹³⁷ show the accumulation and disappearance of garbage and the addition of other markings on and around the piece. The ensuing photographs taken by various amateurs, illustrate the kinds of interactions that take place between viewers, citizens, tourists and street art; we get a sense of the passage of time and of the significance of a particular piece in a particular place. This is interesting when we consider the artist's view that time constructs itself through the comings and goings of passersby with their "*regards affabulateurs*"¹³⁸ and the slow destruction of the work. Multiple photographs

¹³⁷ It is common practice for street artists to photograph a work after completion either the same day or the next morning.

¹³⁸ ZILDA, http://zildastreetart.blogspot.com/p/fragiles-fabulae_3337.html (accessed July 27, 2011).

tell viewers not only about a piece, a place or an artist's style but also about the variety of perspectives of and reactions to it *in situ*.

This privileging of multiplicity, though, runs counter to the modernist ideal of a privileged singular moment offered by the artwork, and is different too from the single 'great shot' that is often isolated from a photographer's contact sheet. Perhaps this is part of a broader socio-cultural trend identified by new media scholars Jay David Bolter and Richard Grusin whereby "in digital technology, as often in the earlier history of western representation, hypermediacy expresses itself as multiplicity."¹³⁹ I further position street art photography as part of what Bolter and Grusin term 'contemporary hypermediacy', which is said to offer a "a heterogeneous space" for expression and reception.¹⁴⁰

Philosopher Jos de Mul discusses the shift from modern world image to the postmodern 'kaleidoscope' that produces "an infinite number of world pictures."¹⁴¹ I find this notion interesting in relation to Bolter and Grusin's theory that, in virtual space, subjects are not satisfied with one point of view, instead they understand themselves "as a potentially rapid succession of points of view, as a series of immediate experiences derived from those points of view."¹⁴² Lewisohn identifies multiple histories of street art "taking place side by side and in succession," a post-modern condition which Waclawek also acknowledges. I would venture to say that this multiplicity is not only a condition street

¹³⁹ Bolter and Grusin, *Remediation*, 33.

¹⁴⁰ Ibid, 34.

¹⁴¹ De mul, *Space Odyssey*, 138.

¹⁴² Bolter and grusin, *Remediation*, 235-36.

art photography finds itself in, but has become a characteristic of the street art movement and of contemporary history more broadly.

The fact that multiple photographs of the same piece, over time, are useful and meaningful does not mean that each individual photographic response is any less valuable, however, I propose that it is the impressively varied and massive virtual collection of street art photographs as a *fond* or visual archive of sorts that makes street art photography so interesting. Chmielewska goes further and argues that representations of the transformation of street art through time, as evidence of ongoing dialogue, are key to revealing meaning and construing the significance of a place.¹⁴³ This view supports my argument that street art photographs act as visual narratives that convey the processes of creative expression, reception, and change that take place in a particular environment at a particular time and which contribute to peoples' sense of identity and history. In other words street art photography is a contribution to heritage.

Changing Notions of Heritage

If the emphasis is now on speed, circulation and movement, then what is happening to our sense of space and place in contemporary culture?

– Martin Hand, *Making Digital Cultures – Access, Interactivity, and Authenticity*, 2008.¹⁴⁴

¹⁴³ Chmielewska, "Framing Temporality," 281.

¹⁴⁴ Martin Hand, *Making Digital Cultures – Access, Interactivity, and Authenticity* (Toronto: Ashgate, 2008) 27.

I want to focus on the concept of heritage because this is not usually considered in relation to street art. In Hales' account of American urbanization during the late nineteenth and early twentieth centuries he discusses the way in which the "monumental, static, and beautiful"¹⁴⁵ were selected and pictured in urban photography to convey order, stability, cleanliness, and goodness. Urban photography collaborated in projects of urban boosterism through the selection of particular aspects of a city to be disseminated within and beyond the city. Hales discusses the way these propaganda or marketing efforts played a role in developing the myth of urban health "by editing out the undesirable elements and by treating the ideal aspects of the city in a way which gave them the maximum of persuasive power."¹⁴⁶ It is safe to say that graffiti/street art has often been deemed such an 'undesirable element', and has effectively been left out of officially sanctioned representations of the city. The work of Schwartz highlights the role of photography in designating which sites/monuments should be remembered, preserved, and protected; she states that because photography was conflated with historical preservation it was and continues to be exploited in order to "constitute and confirm a sense of place, symbolic space, and collective memory."¹⁴⁷ Furthermore, as heritage scholars Laurajane Smith and Natsuko Akagawa argue, "at global, national, and local levels, heritage, however defined, is used to define a sense of place."¹⁴⁸ Following from this I argue that street art photographs, as representations of the city, form part of the identity and heritage of a locale.

¹⁴⁵ Hales, *Silver Cities*, 284.

¹⁴⁶ Hales, *Silver Cities*, 72.

¹⁴⁷ Schwartz, "Records of Simple Truth," 68.

¹⁴⁸ Laurajane Smith and Natsuko Akagawa, *Intangible Heritage* (London & New York: Routledge 2009) 7.

Examining the case of street art and its photographic representations, I want to suggest that the exclusion of ‘non-official’ or less tangible monuments of human creation contributes to static and unsatisfactory ideas about and representations of heritage. Dolores Hayden argues “the power of ordinary urban landscapes to nurture citizens’ public memory, to encompass shared time in the form of shared territory – remains untapped for most working peoples’ neighbourhoods in most north American cities, and for most ethnic and most women’s histories.”¹⁴⁹ In addition, Waclawek argues that “unauthorized public art contributes as much to the production of space and a city’s visual culture, as sanctioned objects.”¹⁵⁰ Furthermore, recent historical investigations, such as those carried out by Hales and Scott respectively, have demonstrated that so-called official visual representations of urban history often lack the dynamic qualities of urban life. These observations reinforce urban design scholars Rodrigo Paraizo and José Ripper Kos’ statement about the power of electronic databases’ to represent a dynamic city. In their 2007 essay “Urban Heritage Representations in Hyperdocuments,” Paraizo and Kos argue that representations of the everyday are needed in order to portray the complexity of the ever-changing face of the city. Paraizo and Kos rely on Pierre Lévy’s definition of hyperdocuments “as specialization of one of the dimensions of communication, namely the informational device, that is, the way in which information is arranged.”¹⁵¹ The hyperdocument in this case stands in opposition to the linear narrative. Paraizo and Kos argue that the social and economic context of everyday life - in other

¹⁴⁹ Dolores Hayden, *The Power of Place: Urban Landscapes as Public History* (Cambridge, Mass: MIT Press, 1997) 9.

¹⁵⁰ Waclawek, “the Street Art Movement,” 260.

¹⁵¹ Rodrigo Paraizo & José Ripper kòs. “Urban Heritage Representations in Hyperdocuments.” Fiona Cameron and Sarah Kenderdine, eds. *Theorizing Digital Cultural Heritage – A Critical Discourse* (Cambridge, Mass.:MIT Press, 2007) 418.

words the dynamics of daily life - is essential for the representation of urban heritage and that “hyperdocuments can be powerful tools for displaying not only physical structures but also the connections that create the urban spaces people dwell in.”¹⁵² On the one hand the authors understand architectural heritage as having limitations because these structures often stand apart from daily life and everyday histories in the city; on the other hand they view urban heritage as “...a dynamic space where people still live, work, and rest. Therefore to be successfully represented, it should afford links to its current and ever-changing character.”¹⁵³ Based on these assertions Paraizo and Kos argue that “electronic databases are powerful tools for representing the complexity and different versions of urban heritages.”¹⁵⁴ This argument bolsters my claim that street art photographs represent part of this complexity, as one of the versions/layers of the urban landscape. By extending Paraizo and Kos’ argument to the specific context of street art I argue that digital photography and increasingly video-montages have the potential to represent dynamic elements of urban life which should be considered part of a collective urban heritage. Photography and street art collaborate to produce vibrant representations of urban landscapes which stand in opposition to oft photographed “enduring monuments”¹⁵⁵ that have long signified urbanity. The internet, websites, and the hyperdocuments that constitute them allow viewer/users to navigate various virtual ‘photomontages’ of photographic representations of street art; these hyperdocuments are connected to millions of other hyperdocuments and are updated, created and recreated on

¹⁵² Paraizo & Kos, “Urban Heritage Representations,” 418.

¹⁵³ *Ibid.*, 421.

¹⁵⁴ *Ibid.*, 431.

¹⁵⁵ Marien, *Photography: a Cultural History*, 52.

an everyday basis; it is in this sense that we can understand digital photographs of street art as an important component of dynamic urban life and its representation.

While street art and street art photographs stand in contrast to the dominant western heritage discourse that defines heritage as “material (tangible), monumental, grand, ‘good’, aesthetic and of universal value”¹⁵⁶ it has been convincingly argued by Waclawek, among others, that “unauthorized public art contributes as much to the production of space and a city’s visual culture, as sanctioned objects.”¹⁵⁷ Cultural tourism scholar Melanie K. Smith deconstructs the concept of heritage and problematizes issues such as the heritage industry and the commoditization of tourism. Smith suggests that perhaps art, sanctioned or not, is “more ‘global’ than heritage, which tends to be geographically specific and spatially bounded.”¹⁵⁸ This statement is particularly interesting in relation to dominant that heritage ideology which seeks to designate and ‘protect’ sites/objects that have universal value for all of ‘mankind’, an endeavour rife with contention. Moreover, the above suggestion supports my argument in favour of considering street art and street art photography as vital elements of local and global heritages. According to Smith a central aspect of the postmodern world is the increasing significance of synchronicity versus diachrony,¹⁵⁹ a claim that supports the argument that street art culture is an important example of multiple histories developing simultaneously across time and space.

¹⁵⁶ Smith & Akagawe, *Intangible Heritage*, 3.

¹⁵⁷ Waclawek, “the Street Art Movement,” 260.

¹⁵⁸ Melanie K. Smith, *Issues in Cultural Tourism Studies* (London; New York: Routledge, 2003) 39.

¹⁵⁹ Melanie K. Smith, *Issues in Cultural Tourism Studies*

Digital Culture and Heritage

Access to heritage is increasingly mediated through digital simulations of the original or digital photographic representations.

– Bernadette Flynn, “*The Morphology of Space in Virtual Heritage*,” 2007. ¹⁶⁰

Today users of the Street View option of Google Maps experience can zoom-in, rotate and pan through street level photos of cities all around the world, no doubt altering the way people think about time, space, and community. Bolter and Grusin have taught us that “we see ourselves today in and through our available media.”¹⁶¹ They go on to explain that “this is not to say that our identity is fully determined by media, but rather that we employ media as vehicles for defining both personal and cultural identity.”¹⁶² De Mul has termed virtual or internet space a “postgeographical” one,¹⁶³ also arguing that this space exists within “post-historical” time wherein linear narrative and conceptions of time are broken down and challenged. Like Bolter and Grusin, De Mul emphasizes that the internet/ WWW play a role as “pre-eminent medium for the construction and communication of personal and cultural identity.”¹⁶⁴ Street art photography operates within a web of artistic discourses, histories and communication technologies; web-based communities are created and sustained by the common interest and appreciation of street art photography and the movement more broadly. The digital photographs that make up

¹⁶⁰Bernadette Flynn, “The Morphology of Space in Virtual Heritage,” Fiona Cameron and Sarah Kenderdine, eds. *Theorizing Digital Cultural Heritage – A Critical Discourse*. (Cambridge, Mass.: MIT Press, 2007) 362.

¹⁶¹ Bolter and Grusin, *Remediation*, 231.

¹⁶² *Ibid.*, 231.

¹⁶³ De mul, *Space Odyssey*, 28.

¹⁶⁴ *Ibid.*, 180.

the basis for these communities come to represent the urban heritage of a portion of the population and help open up a dialogue regarding what constitutes heritage in the first place.

Before exploring the emerging concept of digital heritage any further, a brief survey of existing definitions and meanings of heritage is needed. In conventional terms heritage is constructed based on a selection of cultural productions deemed valuable according to a nation or a community's dominant ideology. UNESCO defines heritage as "our legacy from the past, what we live with today, and what we pass on to future generations."¹⁶⁵ The idea of cultural heritage is a familiar one: those sites, objects and intangible things that have cultural, historical, aesthetic, archaeological, scientific, ethnological or anthropological value to groups and individuals. The concept of natural heritage is also very familiar: physical, biological, and geological features; habitats of plants or animal species and areas of value on scientific or aesthetic grounds or from the point of view of conservation.

In contrast to these articulations of heritage, the notion of "intangible heritage," which was first taken seriously by UNESCO in 2003, would seem to more accurately correspond to certain aspects of street art, even if this means ignoring the tangible surface upon which the art form exists. Nonetheless, the concept highlights important elements which are missing from conventional definitions of heritage. The Convention for the Safeguarding of the Intangible Cultural Heritage defines intangible heritage as: "the practices, representations, expressions, as well as the knowledge and skills (including

¹⁶⁵ UNESCO, <http://whc.unesco.org/en/>

instruments, objects, artefacts, cultural spaces), that communities, groups and, in some cases, individuals recognize as part of their cultural heritage.”¹⁶⁶ The concept of “intangible heritage” has gained in popularity, and indeed Wikipedia currently offers a definition:

The ways and means of behaviour in a society, and the often formal rules for operating in a particular cultural climate. These include social values and traditions, customs and practices, aesthetic and spiritual beliefs, artistic expression, language and other aspects of human activity.¹⁶⁷

Despite the fact that intangible heritage appears to suit ephemeral street art I want to emphasize that it does not perfectly suit its photographic representation, which I have argued is inextricably connected with the material transformations of the art form.

If we accept that street art is predominantly seen in the form of digital photographs on a screen and that it is a meaningful form of creative expression then a new avenue of theoretical exploration for the consideration of street art as urban heritage arises: what I am calling “digital urban heritage.” UNESCO’s 2003 Charter for the Protection of Digital Heritage provides the following definition: “the digital heritage consists of unique resources of human knowledge and expression.”¹⁶⁸ According to UNESCO’s Charter for the Preservation of Digital Heritage:

¹⁶⁶ UNESCO, Convention for the Safeguarding of the Intangible heritage, adopted October 17, 2003, <http://unesdoc.unesco.org/images/0013/001325/132540e.pdf> (accessed July 29, 2011) 2.

¹⁶⁷ Wikipedia, http://en.wikipedia.org/wiki/cultural_heritage (accessed July 29, 2011).

¹⁶⁸ UNESCO, http://portal.unesco.org/ci/en/files/13367/10700115911charter_en.pdf (accessed July 25, 2011).

Resources of human knowledge or expression, whether cultural, educational, scientific and administrative, or embracing technical, legal, medical and other kinds of information, are increasingly created digitally, or converted into digital form from existing analogue resources. Where resources are "born digital", there is no other format but the digital original.¹⁶⁹

The need to protect digital heritage arises from its status as valuable information for future generations. UNESCO defines digital materials as including: "... texts, databases, still and moving images, audio, graphics, software, and web pages, among a wide and growing range of formats. They are frequently ephemeral, and require purposeful production, maintenance and management to be retained."¹⁷⁰ The major difficulty in dealing with digital material is the sheer volume of data involved; UNESCO estimates that "the Internet features one billion pages whose average lifespan is extremely short, estimated at 44 days to two years."¹⁷¹ Finally, the organization suggests that because the internet is considered as "the most democratic publishing medium ever" it has been argued that the internet as a whole should be preserved: its web pages and discussion forums can be understood as a priceless mirror of society.¹⁷² I would like to propose that street art photography and photo-sharing websites such as 'Images Montreal' could and should fall under the UNESCO chartered concept of 'digital heritage' and that this status might help street art enter the canons of heritage as 'digital urban heritage'.

The World as Museum: "Photograffiti" and Urban Heritage

¹⁶⁹ UNESCO, *Charter for the Preservation of Digital Heritage* (2003) http://portal.unesco.org/en/ev.php-URL_ID=17721&URL_DO=DO_TOPIC&URL_SECTION=201.html (accessed July 25, 2011).

¹⁷⁰ Ibid.

¹⁷¹ Colin Webb, *Guidelines for the Preservation of Digital Heritage* (considered a companion volume of the Draft Charter on the Preservation of the Digital Heritage) UNESCO & National Library of Australia (March 2003) <http://unesco.org/images/0013/001300/130071.e.pdf> (accessed July 25, 2011).

¹⁷² Ibid.

For the first time in history, the majority of the world's population lives in urban communities. The urban landscape inspires and serves as both a platform for innovation and a vehicle for expression for many artists. There is no doubt that street art is a mode of communication which has been extensively exploited in advertising, and other popular culture contexts, as much as in alternative or counter-culture ones. The artists serving as my cases studies admit to using street art as a medium for their photography. Photographs are an integral part of their practice as they constitute the actual work in most cases, and photographs of the pieces are equally stunning and may stand as works of art in and of themselves. Toronto based FAUXREEL (aka Dan Bergeron) works almost exclusively with large scale black and white photographs, usually portraits, and has referred to his work as photograffiti: "I was thinking of the process as photograffiti and as a way that I could express what I thought or saw to the largest amount of people possible."¹⁷³

Bergeron views street art as a medium which he can use to disseminate his photography.

In an interview with Sebastian Buck, founder, curator, and writer of the UNURTH website, Dan Bergeron speaks of JR as one of his contemporaries whom he admires and who inspires him. Bergeron refers to JR as an "outdoor artist"¹⁷⁴ stating that "he understands scale, placement and he thinks in big ways – all very important elements of working as an outdoor artist."¹⁷⁵ JR's approach to illegally exhibiting art outside and his preference for the term "outdoor artist" rather than "street artist" are broadening the definition and content of street art. Both artists are conscious of the placement of their pieces – of the environment and its juxtapositional qualities – and how these enhance

¹⁷³ Dan Bergeron, interview with Sebastian Buck, <http://unurth.com/275910/The-Fauxreel-Interview> (accessed July 25, 2011).

¹⁷⁴ Ibid.

¹⁷⁵ Ibid.

their work. Photography cannot be separated from the work itself in these cases. Both artists are perfect examples of contemporary street art, as their work straddles a fine line between street art and branding, illegal and legal/commissioned work, fine art and commercial art, alternative or counter culture and popular culture. Both of the artists' works are examples of "photograffiti" that deal with human identity in the urban environment.

Dan Bergeron studied sonic design at Carleton University and is a self-trained photographer who describes his work as photo-based street interventions intended to "provoke reflection on the issues of identity, social relationships and the spaces we collectively inhabit."¹⁷⁶ As of June 20, 2011 a Google images search of the moniker FAUXREEL turns up 62 600 results in 0.32 seconds. These include mainly photographs but also many blogs and videos. Bergeron was rated twenty-first in the March 2011 version of "the 50 Greatest Street Artists Right Now."¹⁷⁷ He has said that his love of skateboarding inspired and continues to influence his photography because it showed him a different way of looking at the city. He is drawn to working outside because it enables an instant impact and because his goal is to start a dialogue with and among viewers. When he chooses a location for a piece he asks himself two main questions: how visible is it? And, how will the image he is putting up work within a space.¹⁷⁸ Site specificity is

¹⁷⁶ Dan Bergeron, <http://www.fauxreel.ca> (accessed July 27, 2011).

¹⁷⁷ Sebastian Buck. *The 50 Greatest Street Artists Right Now*. <http://www.complex.com/art-design/2011/03/the-50-greatest-street-artists-right-now/fauxreel>)

¹⁷⁸ Carleton University magazine channel, "Dan Bergeron aka FAUXREEL," Carleton Alumni video series, available from: <http://www.youtube.com/user/CarletonUMagazine#p/a/u/1/srYMKQ96dYg> (accessed February 18, 2011).

very important to Bergeron who treats public space as “a public living room,” and thinks about who is using the space and what they are using it for.¹⁷⁹

I want to focus on Bergeron’s 2009 project *Face of the City* in order to discuss the relationship between identity, urban fabric and a sense of belonging, although it could be said that the majority of his works deal with these relationships. Bergeron describes *Face of the City* as “a series of site-specific, portrait-based works that combine the abrasive charm found in the distressed surfaces of modern cities with the intimate familiarity of the prominent features of the human face.”¹⁸⁰ By juxtaposing these two elements the artist aims to expose the frailty of urban architecture and reveal the beauty that lies in the “scars, wrinkles, and blemishes of places we live and people we meet.”¹⁸¹ His work can perhaps be best described as a sort of street photomontage. Bolter and Grusin’s describe photomontage as “defining a space through the disposition and interplay of forms that have been detached from their original context and then recombined,”¹⁸² and this definition is not only appropriate for understanding “photograffiti” and street art more broadly but also, in a sense, serves to describe rather well the nature of street art websites. The various faces used in this series were based on photographic portraits Bergeron took of people he knew personally. The portraits are printed in large format on sticker or poster paper then are custom shaped to fit the specific surface of a location. Each portrait has a name, such as Tara, Andrika, Kwest, Dwayne, Elizabeth, Matt, and Joe. He consistently scrutinizes the most prominent features of the face in question and merges

¹⁷⁹ Carleton University Magazine, “Dan Bergeron aka FAUXREEL.”

¹⁸⁰ Dan Bergeron, *Face of the City*, <http://fauxreel.ca/> (accessed July 27, 2011).

¹⁸¹ Bergeron, <http://fauxreel.ca/> (accessed July 27, 2011).

¹⁸² Bolter and Grusin, *Remediation*, 39.

them with a carefully selected wall. For example *Dwayne* (Fig.17 & Fig. 18) is placed on a flaking wall with the leftover imprint of a no-longer existing building. Bergeron says he met the subject (Dwayne) in the parking lot while he was scoping the area for a good spot to put a piece. While searching through blogs, I came across a number of reactions and comments regarding this particular face. One blogger (Natasha Ferro) expresses sadness at the speed with which older buildings are being torn down in her city (Toronto), but feels that by placing this face on this building FAUXREEL enables the history of the building to exist for a moment.¹⁸³ Interestingly this blog was written a certain amount of time after the piece was pasted-up and the blogger describes the face as deteriorated with most of the lips and nose having fallen off, leaving behind only “haunting eyes.”¹⁸⁴ Another blog describes one viewer’s experience of recognizing a familiar face while “walking down Church Street.”¹⁸⁵ The blogger claims to recognize the face of an old friend, Dwayne Stewart, who he has not seen in a long time; they meet up and reminisce in the parking lot of the hotel where said Dwayne works and resides (which is also the site of the piece).¹⁸⁶ Incidentally, the blogger photographs Dwayne posing in front of his ‘photograffiti’ face (Fig. 19), simultaneously documenting a chance encounter and recording one effect and reaction to the piece. In the case of *Joe* (Fig. 20 & Fig. 21) FAUXREEL is working in the streets of Paris, and here again through the thick layers of paint and under and over writing, tags, stickers and chewing gum, a face comes to life on

¹⁸³ Natasha Ferro, June 17, 2010 (3:22 p.m.) “the Ghost of a wall and t.j. Eckleburg,” The Natasha Ferro blog, <http://natashaferro.wordpress.com/2010/06/17/the-ghost-of-a-wall-and-t-j-eckleburg/> (accessed May 15 2011).

¹⁸⁴Ferro, “the Ghost of a wall and t.j. eckleburg.”

¹⁸⁵ Kounter Kulture, April 5, 2010 (9:08 p.m.), “FAUXREEL x Dwayne ‘Face of the City,’” The Kounter Kulture Blog, <http://kounter-kulture.com/2010/04/05/fauxreel-x-dwayne-face-of-the-city>.

¹⁸⁶Kounter Kulture, “FAUXREEL x Dwayne ‘Face of the City.’”

an abandoned wall of what was once Serge Gainsbourg's house. Someone lived here, seems to be the obvious message. The piece simultaneously inscribes new meaning and value to a site already valuable for other reasons (though this primary value is probably unknown to many online viewers); this results in a new kind of heritage significance that operates on multiple levels. The point though, of all of FAUXREEL's *Faces*, is to make passersby think about the people that live and work in a given area, to put a human face on urban surfaces so often thought of in terms of inanimate structures.

JR grew up in the suburbs of Paris where as a teenager he was a graffiti artist. He began taking photographs after finding a camera on a Paris metro car. At first he would follow his graffiti artist friends taking action shots of them and pasting these images on walls in the city. In 2009, at age 26, he was mounting large scale illegal projects with his photographs and this year, at the tender age of 28, he is the youngest recipient of the TED¹⁸⁷ award. JR is emblematic of the contemporary street artist, working within the art world while also exhibiting works illegally. In 2007 he organised *Face2Face*,¹⁸⁸ considered to be the largest illegal exhibition of photographs ever achieved. Meanwhile in 2009 he was listed as one the 60 innovators shaping our creative futures¹⁸⁹ as well as being named one of the hundred leading figures in urban art in 2010.¹⁹⁰ He has been quoted as saying that the street is the world's largest gallery and has been described as an

¹⁸⁷“TED stands for Technology, Entertainment, Design. It started out (in 1984) as a conference bringing together people from those three worlds. The TED Prize is designed to leverage the TED community's exceptional array of talent and resources. It is awarded annually to an exceptional individual who receives \$100,000 and, much more important, “One Wish to Change the World.” After several months of preparation, s/he unveils his/her wish at an award ceremony held during the TED Conference.” (<http://www.tedprize.org/about-tedprize/>)

¹⁸⁸ JR website (<http://jr-art.net/>)

¹⁸⁹ Lucas Dietrich, ed., *60 Innovators Shaping Our Creative Futures* (London: Thames & Hudson (2009).

¹⁹⁰ Patrick Nguyen & Stuart Mackenzie, eds., *Beyond the Street: The 100 Leading Figures in Urban Art* (Berlin: Gestalten, 2010).

outdoor artist, urban activist and guerrilla photographer. JR's photographs along with being pasted up legally and illegally are published and sold internationally; though the artist himself claims to be more of a "*colleur d'affiche*" than a photographer.¹⁹¹ In a 2010 article and interview with the artist, French journalist Fabrice Bousteau refers to JR's status as the "Cartier-Bresson du XXIe siècle."¹⁹² In 2008 JR began the project *Wrinkles of the City* wherein he captured images of the elderly in Cartagena (2008) (Fig. 27 & Fig. 28), Shanghai (2010) (Fig. 24; Fig. 25; Fig. 26), and Los Angeles (2011) (Fig. 29; Fig. 30; Fig. 31). The artist saw these citizens as representing the memory of the city, and pasted their large scale black and white portraits in locations he felt spoke to the city's heritage. What is most striking about the photographs of these pieces is, first, the juxtaposition of weathered faces with battered buildings, a parallel that highlights the facility with which we neglect things that we consider old and worn out and the way eventually this neglect can lead to a widespread forgetting. Secondly, the sheer scale of the images creates an impact, as when an old woman's face on the side of an apartment building is flanked by skyscrapers and blue sky (Fig. 24), when ultimately urban settings are home to hundreds of thousands or millions of faces just like this one. Following the Los Angeles portion of *Wrinkles of the City*, a local website created and made accessible a Google map with each piece marked on the map with a thumbnail photo of it and a link to the corresponding blog post. The website claims that the map will be updated as new pieces appear and ask people who will be searching L.A. for the *Wrinkles of the City* to

¹⁹¹ Hugo Vitriani. Interview with JR. http://www.dailymotion.com/video/xf7b4a_jr-de-a-a-z-1-4_creation (accessed July 25, 2011).

¹⁹² Fabrice Bousteau interview with JR, "JR à Paris : les yeux braqué sur le monde," [Interview]. *Beaux Arts Magazine* no. 304 (October 2009) 120.

respond with stories of their adventures. JR's approach and projects exemplify the intersection of the internet, photography, street art, identity, history, and heritage.

The current TED inspired project JR is working on takes audience participation one step further. For *Inside Out*¹⁹³ JR is attempting to create a large scale participatory art project with the goal of transforming "...messages of personal identity into pieces of artistic work. Upload a portrait. Receive a poster. Paste it for the world to see."¹⁹⁴ Working with the same medium, scale, and black and white palette, the artist is now asking interested people all over the world to participate. Digitally uploaded photographs will be printed in poster size and sent back to the photographed to be pasted up in a location of their choice, either as part of a grouping or individually. According to JR it is an artistic exchange with people that lies at the core of his art. The image takes on meaning when it is pasted up, in relation to the architecture and to that specific moment. It is not so much the image on its own that is meaningful; rather it is what he does with the image that gives it meaning. The projects official description states that "these exhibitions will be documented, archived and viewable virtually."¹⁹⁵ As of July 11th 2011, the website "Inside Out – A global Art Project"¹⁹⁶ (Fig. 32) featured 7816 photos uploaded and 156 posters posted. Viewers can select a photograph of a posted poster in its envioning context and then by clicking on the image be shown the original portrait, read the photographed person's statement, find out what country they are from, view statistics relating to the image, and locate the poster on a Google map. As with his

¹⁹³ The Plan, <http://www.tedprize.org/jr-2011-ted-prize-winner/> (accessed July 28, 2011).

¹⁹⁴ Inside Out A Global Art Project, <http://www.insideoutproject.net/#!> (accessed July 28, 2011).

¹⁹⁵ The Plan, <http://www.tedprize.org/jr-2011-ted-prize-winner/>.

¹⁹⁶ Inside Out A Global Art Project, <http://www.insideoutproject.net/#!>

previous projects, JR is attempting to show people representations of real inhabitants of the world that counter the dominant images projected through mass media.

Because both artists work so consistently with portraits, it is interesting to consider the significance of portraiture in art history and in relation to photography more specifically. According to Cynthia Freeland, portraits were used in ancient Greek and Roman culture “to record the character, social origin, or group membership of very important individuals,”¹⁹⁷ and continued to develop especially during the Renaissance with “early modern conceptions of the human individual.”¹⁹⁸ Within the context of portrait photography Max Kozloff argues rather convincingly that “the occasions of portraiture are always local, of their time and place, revealing hints of the sitters’ culture.”¹⁹⁹ FAUXREEL and JR both exploit the cultural meaning of portrait photography, as one that reveals people connected by shared urban values.

Bilodeau and others assert that the wall is central to graffiti’s meaning and motivation but quite obviously this has changed; as expressed in Ric Blackshaw and Liz Farrelly’s 2008 *The Street Art Book: 60 Artists in Their Own Words* many street artists feel that it is more about conquering alternative spaces and making art that can be seen outside a gallery context so that the centrality of the ‘wall’ is no longer as valid as it once was.²⁰⁰ Street art and the internet are increasingly intertwined in both the creation and

¹⁹⁷ Cynthia Freeland, “Portraits in Painting and Photography,” *Philosophical Studies: An International Journal for Philosophy in the Analytic tradition* 135: 1, Proceedings of the Thirty-Seventh Oberlin Colloquium in Philosophy: Aesthetics (August 2007). 96-97.

¹⁹⁸ Freeland, “Portraits in Painting and Photography,” 97.

¹⁹⁹ Max Kozloff, *The Theatre of the Face: Portrait Photography Since 1900* (London; New York: Phaidon, 2007) 201.

²⁰⁰ Ric Blackshaw and Liz Farrelly, *The Street Art Book: 60 Artists in Their Own Words* (New York: Harper Collins, 2008).

dissemination of the art form. Indeed, when sociologist and author Emmanuel E. David was collecting images (i.e. taking photographs) for his research on urban interventions he discovered a fourth theme (in addition to local, regional, and global issues): the inclusion of 'urls' painted directly alongside graffiti/street art, which encourages viewers to go online and see other images and/or learn about the people or group behind the piece and their motivation political or otherwise.²⁰¹ What I have tried to illustrate is the fact that today, at least in terms of street art photography, history and development, the local and global seem to coexist in parallel quite harmoniously creating multiple and alternative histories of street art, urban landscapes, visual culture, neighbourhoods, cities, and nations, of a particular artist or style, or of an era. These manifold histories of street art, which are made visible through the circulation of digital photographs on the internet, exemplify one way of harmonizing multiple histories and heritages with the singular and universal. Evidence indicates that the relationship between the internet and street art will continue to develop and thereby stimulate change in the creation, reception, dissemination, aesthetic, and meaning of street art. Street art photography and the internet as a medium of dissemination have enabled the movement to develop locally, nationally and internationally in a positive cross-fertilizing manner and allow for expression of the visual narratives that counter dominant experiences of space and traditional conceptions of heritage.

²⁰¹ David, "Signs of Resistance," 249.

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Fig. 1 Brassai (Gyula Halasz), *Rue du Faubourg St.Jacques*, Paris, (1899-1984)
Graffiti (série II), 1945, gelatin silver print, 34.5 x 24 cm. Private collection, sold
through Christies, 2005, digital image available from:
http://www.christies.com/LotFinder/print_sale.aspx?saleid=20063 (accessed July 27,
2011).



Fig. 2 Henri Cartier-Bresson, '*Gare St-Lazare*' Place de l'Europe, Paris, France, 1932, gelatin silver print, digital image, available from: <http://mediastore.magnumphotos.com/CoreXDoc/MAG/Media/TR3/a/f/a/2/PAR43607.jpg> (accessed July 27, 2011).



Fig. 3 ZILDA, Franco Citti, *Scena estratta da "Accattone"* di Pier Paolo Pasolini, girato nel 1961, *Sono Una Forza del Passato* series, San Lorenzo, Rome, 2008, photograph by the artist, digital image, available from: http://zildastreetart.blogspot.com/p/fragiles-fabulae_3337.html (accessed July 27, 2011).



Fig. 4 Example of *International Graffiti Times*, vol. 11, Spring 1984, digital image, available from: <http://www.abcnorio.org/benefit2008/preview/graffititimes.htm> (accessed July 28, 2011).

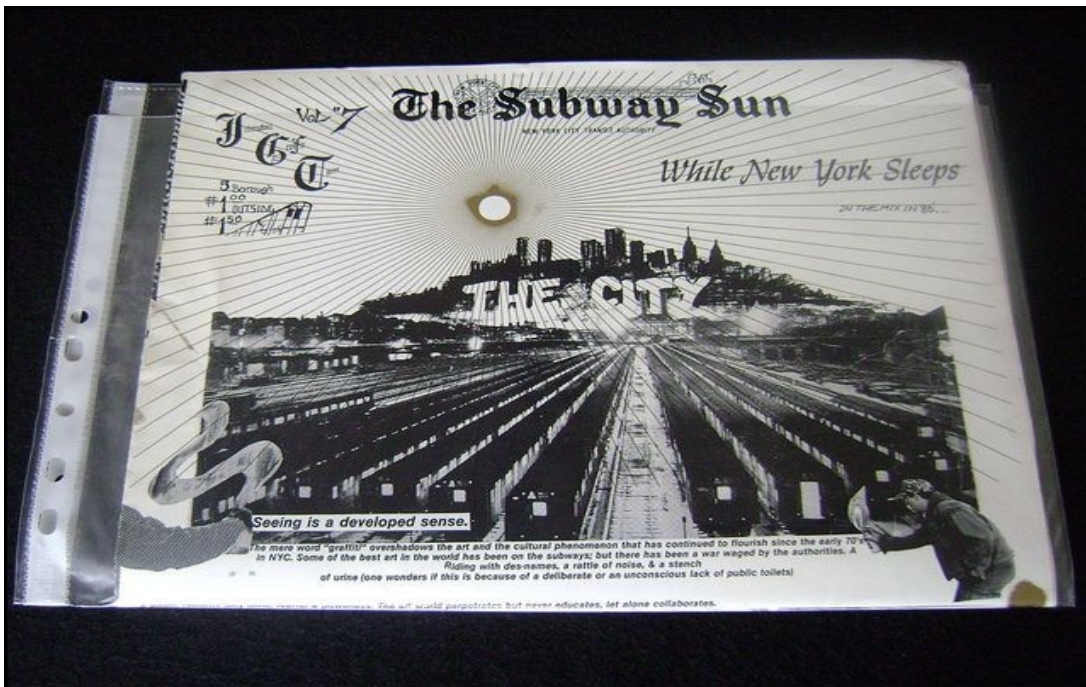


Fig. 5 Example of *International Graffiti Times*, digital image, available from: Flickr, <http://www.flickr.com/photos/12639586@N08/4498244850/in/photostream> (accessed July 28, 2011).

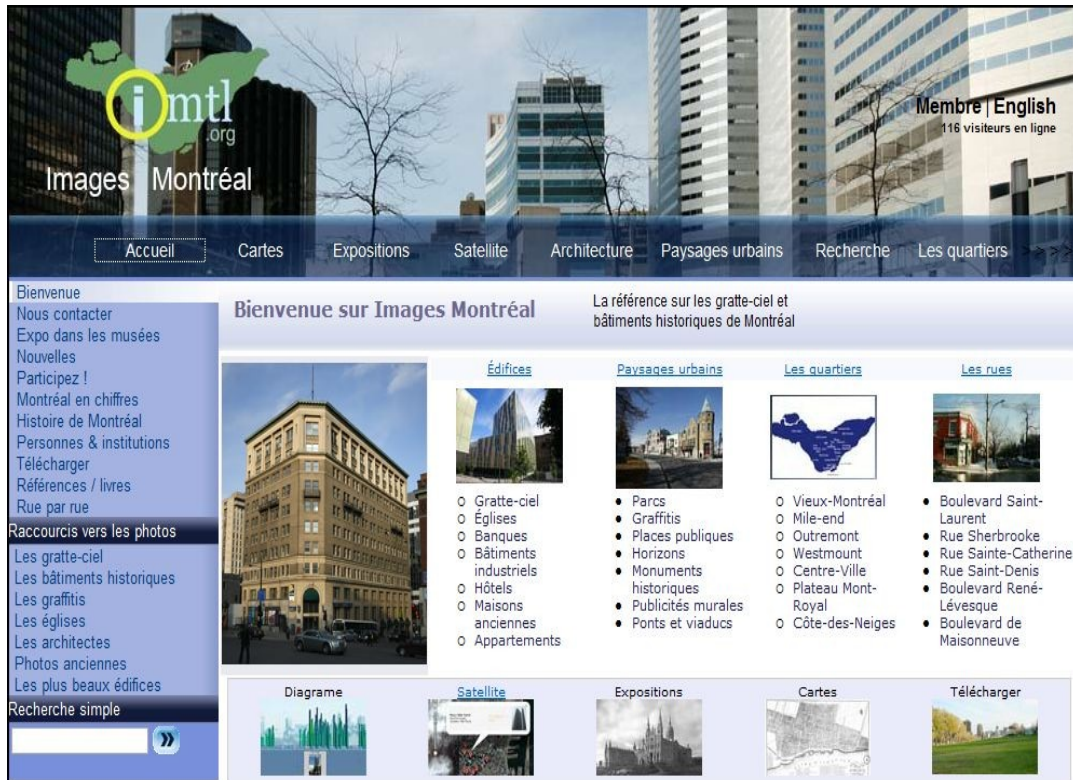


Fig. 6 Images montreal, homepage, digital image, available from: <http://imtl.org/> (accessed July 27, 2011).



Fig. 7 *Saint-Laurent/Avenue des Pins*, 2005, photograph by Alexis Hamel, digital image, available from: Images Montreal. <http://imtl.org/image.php?id=639> (accessed July 27, 2011).

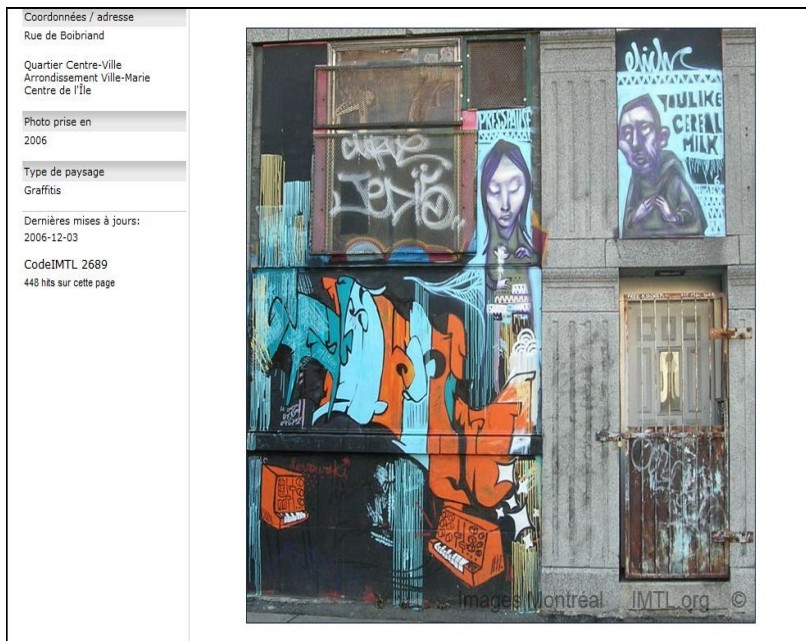


Fig. 8 *Rue de Boibriand*, 2006, digital image, photograph by Alexis Hamel, digital image, available from: Images Montreal, <http://imtl.org/image.php?id=2689> (accessed July 27, 2011).



Fig. 9 ZILDA. *L'amour Juge la beauté*, *Fragiles Fabulae* series, Paris, 2009, photograph by the artist, digital image, available from: <http://fatcap.org/graffiti/49806-zilda-paris.html> (accessed July 27, 2011).



Fig. 10 ZILDA, *L'amour juge la beauté* *Fragiles Fabulae* series, Paris, 2009, photograph by 'Vitostreet', 2009, digital Image, available from: Flickr, <http://www.flickr.com/photos/vitostreet/4085202723> (accessed July 27, 2011).



Fig. 11 ZILDA. *L'amour juge la beauté*, *Fragiles Fabulae* series, Paris, 2009.
Photograph by 'Urbanhearts' (Eric Maréchal), digital image, available from:
<http://urbanhearts.typepad.com/.a/6a00d83453c7e369e201287624314c970c-500wi>
(accessed July 29, 2011).



Fig. 12 ZILDA. *L'amour juge la beauté*, *Fragiles Fabulae* series, Paris, 2009. Photograph by 'Urbanhearts' (Eric Maréchal), November 11, 2009, digital image, available from: Flickr, <http://www.flickr.com/photos/urbanhearts/4096343406/> (accessed July 28, 2011).



Fig. 13 ZILDA, *L'Amour Juge de la Beauté*, *Fragiles Fabulae* series, Paris, 2009, photograph by the artist, digital image, available from: <http://unurth.com/148920/zilda-new-work-in-paris> (accessed July 27, 2011).



Fig. 14 ZILDA, *L'amour juge la beauté, Fragiles Fabulae* (series), Paris, 2009, photograph by 'tofz4u' (Denis), 2009, digital image, available from: <http://www.flickr.com/photos/tof9> (accessed July 27, 2011).



Fig. 15 Six photographs of *L'amour juge la beauté*, *Fragiles Fabulae* series, ZILDA, Paris, 2009, collage by the author, February 2011.

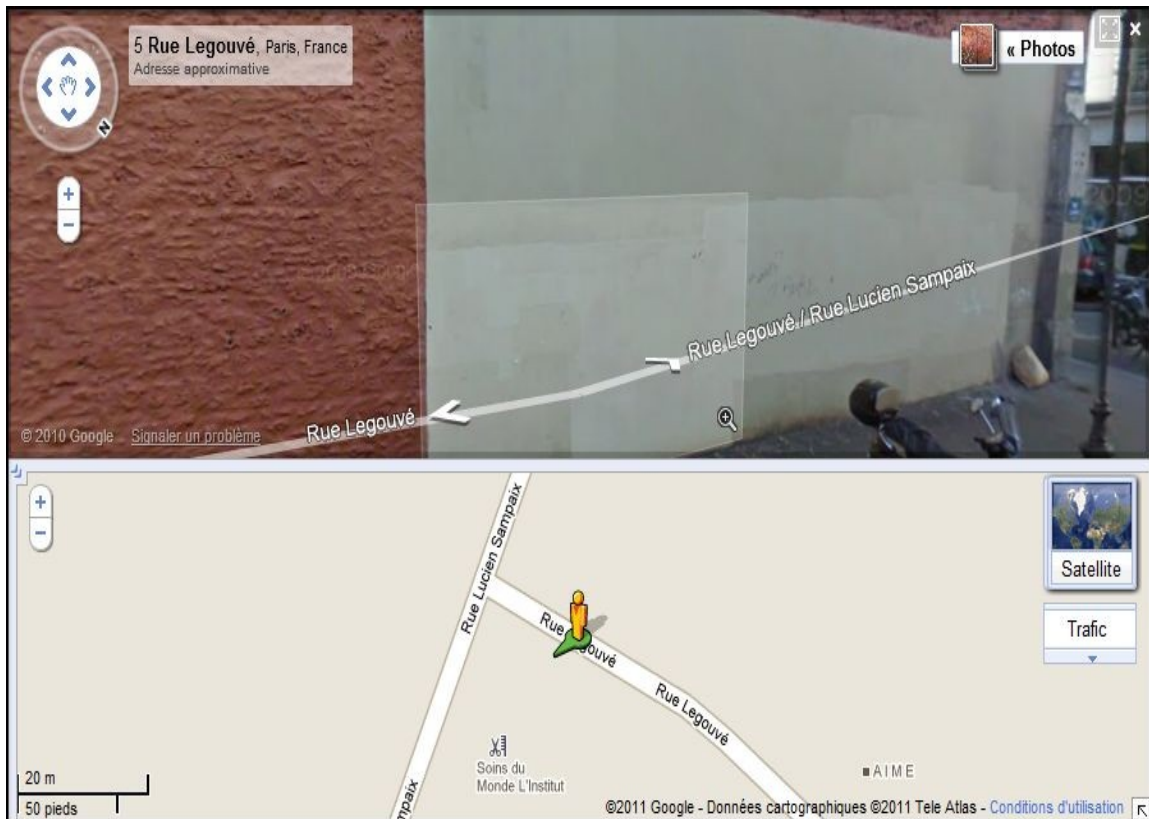


Fig. 16 Google Street View still, Rue Legouv , Paris, France, 2011, Digital image, available from:
http://maps.google.ca/maps?q=rue+legouv%C3%A9+paris&hl=fr&ie=UTF8&ll=48.872605,2.361095&spn=0,0.019205&sll=49.891235,97.15369&sspn=29.595833,78.662109&z=16&layer=c&cbll=48.87253,2.361039&panoid=pPyfSep1q_Z5yyjf3V4GJw&cbp=12,138.87,,2,-7.94 (accessed July 26, 2011).



Fig. 17 FAUXREEL, *Dwayne*. Church Street, Toronto, 2009, photograph by the artist, digital image, available from: http://payload.cargocollective.com/1/0/633/340526/prt_fauxreel_dwayne_close_up2_u.jpg (accessed July 26, 2011).



Fig. 18 FAUXREEL, *Dwayne*, *Face of the City* series, Church Street, Toronto, 2009, photograph by the artist, digital image, available from: http://payload.cargocollective.com/1/0/633/340526/fauxreel_dwayne_wide_u_1000.jpg (accessed July 26, 2011).



Fig. 19 FAUXREEL, *Dwayne, Face of the City series*, photographed with Dwayne Stewart, Church Street, Toronto, 2009, digital image, available from: <http://kounter-kulture.com/2010/04/05/fauxreel-x-dwayne-face-of-the-city/Photograph of Dwayne Stewart>. (accessed July 26, 2011).



Fig. 22 FAUXREEL, *Joe*, *Face of the city* series, Paris, 2009, photograph by the artist, digital image, available from:
http://payload.cargocollective.com/1/0/633/184388/Fauxreel_joe_1_u_1000_1000.jpg
(accessed July 28, 2011).



Fig. 23 FAUXREEL. *Joe*, *Face of the city* series, Paris, 2009, photograph by the artist, digital image, available from:
http://payload.cargocollective.com/1/0/633/184388/Fauxreel_joe_2_u_1000_1000.jpg
(accessed July 28, 2011).



Fig. 24 Example of JR' *Wrinkles of the City*, Shanghai, 2010, photograph by the artist, digital image, available from: http://jr-art.net/images/photos/JR_site_ShanghaiL1000370.jpg (accessed July 25, 2011).



Fig. 25 Example of JR's *Wrinkles of the City*, Shanghai, 2010, photograph by the artist, digital image, available from: http://jr-art.net/images/photos/Thewrinkles_JR_shanghaiL1000671-1.jpg (accessed July 25, 2011).



Fig.26 Example of JR's *Wrinkles of the City*, Shanghai, 2010, photograph by the artist, digital image, available from: http://jr-art.net/images/photos/projetWRINKLES_JR_SHANGHAI_L1000481.jpg (accessed July 25, 2011).



Fig. 27 Example of JR's *The Wrinkles of the City*, Cartagena, 2010, digital image, available from: http://jr-art.net/images/photos/JR_carthagene_spain.jpg (accessed July 25, 2011).



Fig. 28 Example of JR's *Wrinkles of the City*, Cartagena, 2010, photograph by the artist, digital image, available from: http://jr-art.net/images/photos/IMG_3707.jpg (accessed July 25, 2011).



Fig. 29 Example of JR's *Wrinkles of the City*, after downtown's 7th Street bridge, Los Angeles, 2011 digital image, available from: http://www.magdagallery.com/sites/default/files/imagecache/highslide_full/JR_Georges_DowntownL1000427.jpg (accessed July 25, 2011).



Fig. 30 JR. *Wrinkles of the city*, Los Angeles, 2011, image courtesy of LA Weekly, digital image, available from: http://www.streetela.com/wp-content/uploads/2011/03/JR_scottrell_Melrose-3.jpg (accessed July 25, 2011).



Fig. 31 JR. *The Wrinkles of the City*, Melrose ave across from Fairfax High School, photograph by MD, Los Angeles, 2011, digital image, available from: http://www.magda-gallery.com/sites/default/files/imagecache/highslide_thumb/JRnight3.jpg (accessed July 25, 2011).

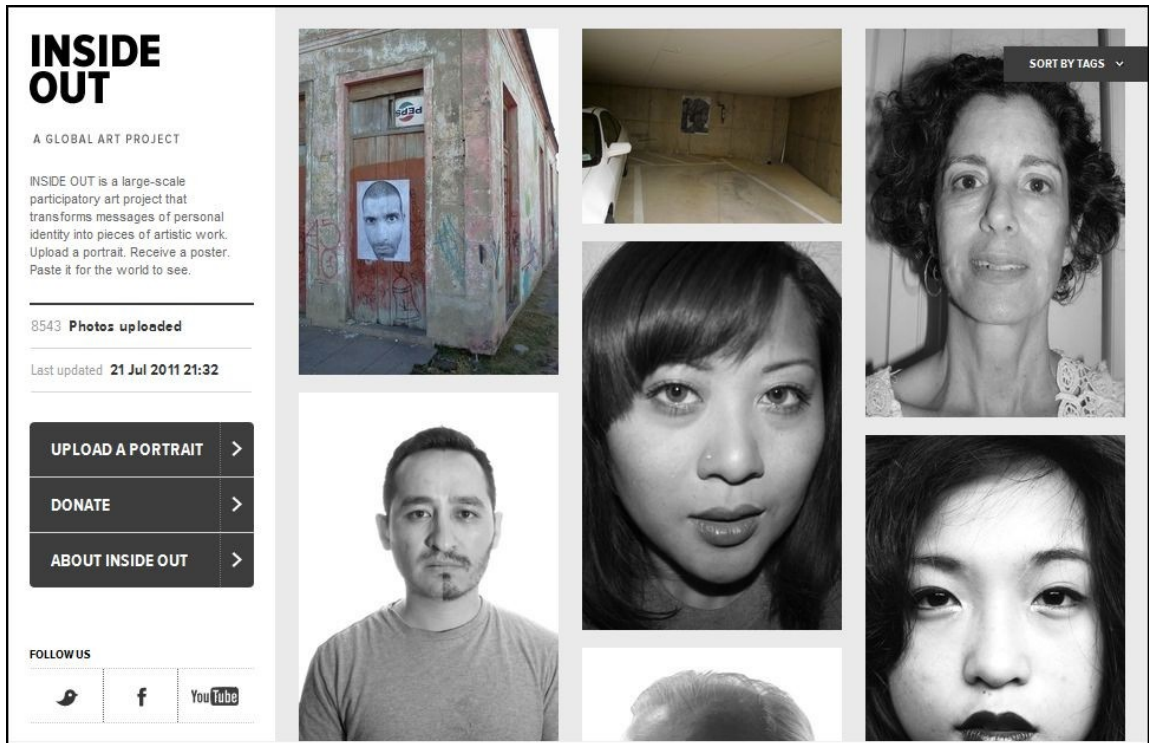


Fig. 32 JR, *Inside Out* website homepage, July 2011, digital image, available from: <http://www.insideoutproject.net/?tag=art> (accessed July 27, 2011).