istory of Urban Art <https://www.eden-gallery.com/news/history-of-urban-art>

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Urban art is as multifaceted and broad as it is interesting. It encompasses graffiti, street art, and murals, among other media. Graffiti emerged as one of the four pillars of hip hop. It was essential to the culture and was a deep-rooted, meaningful mode of expression for artists.

What is Urban Art?

Urban Art includes graffiti, street art, and murals, among other art forms usually decorating cities. Most urban art appears on the sides of buildings or on street corners. Graffiti, one of the main types of urban art, is perhaps the most common association that people make with urban art.

Historically, graffiti has ancient roots. The term “graffiti” comes from the Greek word “graphein,” which means “to scratch, draw, or write.” This means that graffiti has a broad definition and can be thought of as many things. It involves the use of spray paint, usually bold and bright colors, and was most commonly seen decorating the sides of buildings and subway cars. It is also used so that graffiti artists can have their own “tag,” which is a way to announce or mark their territory, a type of “I was here.”

Street art is a general term encompassing any kind of art that is created and displayed out in the streets of cities. Street artists use the streets as their canvas in order to communicate with a larger audience than at a museum. While street art is mostly associated with graffiti, it can also include wheat posters (when a poster is adhered to a wall using a paste made of starch and water), murals, and in-person installations.

Murals are massive artworks that span the majority of a facade of a building or any other city wall. They are often meant to inspire pedestrians and anyone who might catch a glimpse, and communicate a certain message or story–whether a personal, political or cultural commentary. Murals can be painted with a “fresco” technique, which is an italian technique in which powdered pigments are laid on top of a plaster wall by combining them with water. The plaster and the pigments become merged together, becoming one with the wall.

Where did Urban Art originate?

Modern-day graffiti stems from the origins of hip hop culture in 1970’s NYC, in the Bronx. Graffiti was one of the four pillars of hip hop, the other three of which were breakdancing, rapping, and deejaying. During the era when hip hop became more well-integrated into mainstream culture, graffiti was a way for people to spread messages with the public and challenge the norms of what was considered art. Graffiti was not made for museums, and therefore experimented with a new form of exhibition, with the streets being its main home. Graffiti artists also marked their territory through their own tags. In New York, an artist named Taki183 slowly but surely stamped his identity on subway cars all around the city, one of the first to do so. Kids around New York caught wind of this phenomenon, and also wanted a way to express themselves, for their names to be recognized in the subways that millions of people rode every day. It also became a form of resistance and expressiveness; as problems in black communities continued to be ignored by authorities, this was their way of protest, and of cultural expression.

How has Urban Art evolved?

After its first few years in uptown Manhattan and the Bronx, graffiti slowly but surely made its way to the established downtown arts scene, as it became an increasingly accepted and legitimate form of visual art. Major artists of the downtown scene, including Jean-Michel Basquiat and Keith Haring, popularized graffiti during its explosion into popular culture.

Fab 5 Freddy was one of the bridges between the uptown and downtown scenes; he became instantly immortalized when Blondie mentioned him in their rap hit, “Rapture,” with the line “Fab 5 Freddy told me everybody’s fly…”. “Rapture” was Blondie’s way of capturing the energy band members Debbie Harry and Chris Stein experienced by traveling up to the Bronx for a hip-hop party, where they met new people and experienced a new kind of party. The track was very well received among the hip-hop community.

Graffiti has spread all over the world since its initial explosion in NYC and serves many purposes. It is still used as a catalyst for social change, a way to express oneself, a way to spread ideas and a way to make cultural commentary. It is also a symbol of rebellion

Nowadays, “street art” is usually commissioned, whereas graffiti is usually done in the spur of the moment. Graffiti and murals can be found in nearly all cities around the world. Some mainstream graffiti artists that have received acclaim include Banksy, Os Gemeos, Iz The Wiz, Seen, Blade, Lee, and countless others.H

Urban art combines street art and graffiti and is often used to summarize all visual art forms arising in urban areas, being inspired by urban architecture or present urban lifestyle. Because the urban arts are characterized by existing in the public space, they are often viewed as vandalism and destruction of private property. <https://en.wikipedia.org/wiki/Urban_art>

History

The earliest forms of graffiti date back to 30,000 years in the form of prehistoric cave paintings and pictographs using tools such as animal bones and pigments. These illustrations were often placed in ceremonial and sacred locations inside the caves. The images drawn on the walls showed scenes of animal wildlife and hunting expeditions in most circumstances. This form of graffiti is subject to disagreement considering it is likely that members of prehistoric society endorsed the creation of these illustrations.

Modern-style graffiti

Ancient graffiti displayed phrases of love declarations, political rhetoric, and simple words of thought compared to toady’s popular messages of social and political ideals.

Graffiti as an element of hip hop: In America around the late 1960s, graffiti was used as a form of expression by political activists, and also by gangs such as the Savage Skulls, La Familia, and Savage Nomads to mark territory. The relationship between graffiti and hip hop culture arises both from early graffiti artists practicing other aspects of hip hop, and its being practiced in areas where other elements of hip hop were evolving as art forms

Radical and political

Graffiti often has a reputation as part of a subculture that rebels against authority.

Between 1970 to 1980 the London Undergraund was covered by messages of anti-war, anarchist, feminist and anti-consumerist.

Graffiti advocates perceive graffiti as a method of reclaiming public space or displaying an art form; their opponents regard it as an unwanted nuisance, or as expensive vandalism requiring repair of the vandalized property.

In 1984, Philadelphia created PAGN, to combat the city’s growing concerns about gang-related graffiti. They protect the most beautiful mural with with fines and penalties for anyone caught defacing them.

In 1980sthe mayor of New York promoted an aggressive anti-graffiti campaign used “the buff” “; a chemical wash for trains that dissolved the paint. However, throughout the world, authorities often treat graffiti as a minor-nuisance crime, though with widely varying penalties.

In 1995s, Mayor Rudolph Giuliani of New York created one of the largest anti-graffiti campaigns in U.S. history. In the shops was prohibited the sale of spay-paint to children under 18, but in 2006, changed the law (change 18 to 21years). Violations of the anti-graffiti law carry fines of US$350 per incident.

In other American cities like Chicago and Pittsburgh created laws anti-graffiti.

<https://blocs.xtec.cat/streetart/history-of-graffiti/history-of-graffiti-1/#:~:text=The%20earliest%20forms%20of%20graffiti,sacred%20locations%20inside%20the%20caves>.

What Is Graffiti?

Graffiti is a creation of art that portrays people’s emotions, artistic expression, or politics in backdrops, characters, or creative words. Graffiti is a common type of street art that is mainly done on public walls on city streets – typically without any prior permission. Graffiti is commonly done as an act of rebellion, marking territory, making a statement, or raising awareness.

Graffiti is much older than many people realize. Modern graffiti as we know it now grew in popularity in the 1970s in urban America. However, the term “graffiti” originally referenced ancient inscriptions. You can still find ancient words or figure drawings on the walls of famous ancient sepulchers, public buildings, and ruins such as the Catacombs of Rome or at the ruins of Pompeii.

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What Is a Mural?

A mural is a painting or other artwork executed directly on a wall, ceiling, or large permanent surface. Murals are often found in major cities and public buildings, ranging from simple designs to complex works of art.

What Is Graffiti?

Graffiti is a type of street art that has been around for centuries, with examples found in the ruins of Pompeii. Most graffiti can be simple messages, political statements, or more complex and elaborate murals painted with paint rollers or spray cans. The term “graffiti” comes from the Italian word “graffito,” meaning “scribbled.” <https://www.eden-gallery.com/news/graffiti-vs-mura> l

Scale and Level of Detail

One of the main differences is the scale and level of detail. Murals tend to be larger in scale and more complex, often featuring intricate patterns and color schemes.

In contrast, graffiti art is often more spontaneous and expressive, focusing on words and images over formal composition.

Legalities and Permission

Another important difference is the legality and permission involved in creating the art. Murals are typically commissioned with permission and support from the community or property owner and are intended to beautify or enhance the space.

Graffiti art, on the other hand, is often done without authorization and can be considered vandalism. Another key difference between graffiti and street art is that street art is commonly done with permission. For example, a street artist might paint a mural on the side of a building with the building owner’s permission.

Ultimately, the quality and impact of murals and graffiti art can be subjective, with personal taste playing an important role in evaluation. Regardless of opinions on the merits of murals and graffiti art, they remain important aspects of public art that continue to inspire, provoke, and beautify our urban landscapes.

<https://muralappreciation.com/murals/mural-vs-graffiti/>

What is urban vs street art?

Image result for What is considered urban art?

The themes and purpose are the same as those of Street Art, but it is not confined to the streets. The opposition between the art of 'high culture' is not as applicable for Urban Art. While Street Art belongs to the streets, Urban Art belongs to the city – and the city is made up by many different people. <https://www.kooness.com/posts/magazine/urban-art-street-art#:~:text=The%20themes%20and%20purpose%20are,up%20by%20many%20different%20people>.

Reverse Graffiti

Reverse graffiti[note 1] is a method of creating temporary or semi-permanent images on walls or other surfaces by removing dirt from a surface. It can also be done by simply removing dirt with the fingertip from windows or other dirty surfaces, such as writing "wash me" on a dirty vehicle. Others, such as graffiti artist Moose, use a cloth or a high-power washer to remove dirt on a larger scale. <https://en.wikipedia.org/wiki/Reverse_graffiti>

7 Different Types of Street Art

Graffiti

One of the most popular street art is the one done on walls. It has a history which goes back to the ancient Egyptian and Greek period. Graffiti can be used to give out a message or just to make a plain wall look more attractive.

Sculptures

Sculptures are the 3D structures made by artists that are displayed on the streets. It includes processes such as carving, modelling and casting to make sculptures. Many sharp tools are used to carving different materials, including stones, wood, and bones. Mostly the sculptures are connected with political, religious, and historical belongings.

Poster art

Poster art is a type of 2D artistic drawing that is printed or drawn on papers. The artists use creative painting and calligraphic skills to create posters. These posters are attached to the walls or hanged vertically on different events for the viewers. Today poster art can be created using computer tools and then printed on papers.

3D wall graffiti

One of the most popular types of street art that attracts customers is the 3D wall graffitis. It gives the feel like the objects in the art are popping out of the wall. Artists take time and practice to master this skill before they go on the streets. Both kids and adults get fascinated by this art and which also makes 3D wall graffiti artists earn a lot more for their work.

Sticker street art

From the childhood hobby of sticking stickers to our hands and books, some of the artists have taken this concept to streets. They make eye-catching stickers of different sizes and post them out on the streets to the trees, lampposts, walls and benches. While some stickers can be removed easily, others are meant to stay for a long time.

Spray paint murals

Many artists like to draw paintings directly on the walls using spray paints. These are called murals and are usually the representation of the abstract ideas of the artists. It makes the walls look cooler, and some of the paintings may even look realistic.

Sideway chalk art

Many artists are talented enough to create realistic images on the sidewalks. You may see a real man standing across the street, but as you move closer, you will find that it is only an elongated piece of art drawn on the sidewalk. Fake potholes is the simplest example of sidewalk art. <https://taurangastreetartfestival.nz/7-different-types-of-street-art/>

1970's

The rebellious teenagers of the 1970s pioneered tagging their names in public spaces. If you remember the 1970s, you may remember that in New York City, the tag ‘TAKI 183' mysteriously started to appear everywhere. Newspapers wrote about Taki 183, so it generated a lot of attention and confusion around who this Taki person was, and where he came from. It was eventually discovered that Taki was the nickname of Dimitraki and 183 was his street address. Taki was considered one of the first people to use stickers as part of his graffiti. He would write his tag on a paper sticker and stick it on walls of public places. Many people were intrigued by Takis tags around the city, and began to add their own names and street addresses. As the number of graffiti artists rose, designs became more elaborate in order to stand out against the rising competition. Artists moved towards a more “wild style” of graffiti. This consisted of grander tags that were much larger, more colorful, and in harder to reach places. Stickers and wheat pastes became more common in wild style graffiti art as a way to accomplish these more unique and detailed designs.

1980's

The 1980's brought stickermania to North America. Everyday sticker use transformed from function to fun. Kids collected puffy and scratch and sniff stickers in sticker books and skateboard brands started giving out cool stickers in their magazines. Sticker art was established as an independent art practice outside of paint graffiti when Shepard Fairey created his inaugural, “André the Giant has a Posse” sticker. Faireys sticker became famous on a national scale. In one summer, his hand made stickers had overtaken his hometown of Rhode Island. Unlike paint graffiti, sticker graffiti art was able to be sent to far away places through the mail. Fairey was able to send his stickers around the world to be stuck in places he had never been to, creating an unprecedented reach for a graffiti tag. Fairey went on to create the Obey campaign, whose motto is “fostering quality dissent since 1989”. Since then, stickers became a staple in the graffiti art landscape, from large pasted posters to hand drawn designs on stolen shipping 228 labels.

1990's

The 1990s is considered by some people as the golden years of sticker art. More sticker artists were emerging and expanding the scope of sticker art to include everything from personalized skateboard stickers to large wheat-paste murals. Stickers were still mostly hand-drawn and traded throughout the local sticker art communities. Later, sticker trading expanded world wide when sticker trading groups moved onto the internet. Many stickers were hand drawn on 228 shipping labels because they were given out by United States Postal Service for free, you might recognize this trend from around your neighborhood today. Predictably, anti-graffiti campaigns emerged alongside the flourishing of graffiti art, driven by city officials to preserve private property or keep the city ‘clean'. In New York City, a lot of time and money in the 1990s was spent in an attempt to crack down on graffiti. However, removing graffiti was expensive and essentially supported artists by presenting them with a fresh canvas, so attempts to control graffiti art were mostly futile. After years of unsuccessful ‘clean up attempts, cities leaned towards beautification strategies of graffiti control by hiring artists to create murals on top of graffitied walls and designating specific areas for street art.

When public opinion started to change about graffiti, the lines between graffiti art and more classic art practices started to blur. Something that was once a public nuisance, was then being added to the fine art cannon. Rather than being painted over, street art had started to be removed from walls and displayed in prestigious art galleries. Although it may be similar in style, some artists believe that the graffiti art shown in galleries is not considered real graffiti because it lacks the evolutionary change that they believe is fundamental to street art. While galleries presentation of art remains static and controlled, art on the street is constantly changing as other artists rip it down, elaborate on it or cover it up. In 2002, Artist Yayoi Kusamas united the fine-art gallery space with the spirit of graffiti street art. In the Obliteration Room, visitors were invited to participate in creating the space by covering all the surfaces colored stickers. This is a micro-version of how graffiti artists were participating in creating the art and landscape of their city with their own tags and stickers. 2000's

Eventually, sticker art was recognized by other artists to be an effective and artistic way to promote and distribute information for their other art projects. Many artists started utilizing the guerrilla messaging effect of graffitied stickers to spread their messages through a medium that was once dominated by advertisements. Matthew Hoffman created the You are Beautiful sticker to put up in public places to spread this uplifting message. While Hoffmans art could still be considered graffiti or vandalism, the project wasn't about the act of graffiti. Instead, it was about promoting the ‘You Are Beautiful massage itself and using the space disrupting quality of graffiti to do so. Artists Dave and Holly Combs witnessed and then embraced the way that graffiti was transforming the public space, “it (graffiti) was art in the highest form: pure, uncompromising, provocative”. As artists, they wanted to illustrate graffiti's impact on peoples consciousness, so they created the Ban Comic Sans sticker campaign as their own addition to the graffiti landscape.

Hoffman you are beautiful sticker

2010's

As graffiti sticker art became more mainstream, artists had to navigate a new-lifestyle where they could make a living off of their art. This was obviously great for street artists, but they were also then faced with the new threat of being a sellout. Sheppard Fairy's stickers and art has appeared in galleries and murals but he still continues to advocate for street art to remain on the street and accessible to everyone. Fairy sees street art as a way to disrupt the exclusivity of traditional arts. He says that anyone with a sticker design or idea can contribute and make it big in the graffiti art community. The internet has helped preserve the grass-roots community of sticker artists. Artists can now trade and share their stickers worldwide with websites dedicated to the street art and sticker art global communities. As politicians flirt with the idea of legalizing graffiti, some street artists insist that street art should remain illegal to preserve the liberation it brings from rejecting society's rules.

modern sticker art examples

Today

Today, artists continue to spread their tags, artwork and activism through stickers. To see what is currently happening in the sticker art world, take a walk around the streets of your city or look online. Some sticker artists to get you started are … @obeygiant, @peelmagazine, @enx108, Shtexclamation, Faile, Wolf, Cody Banks, Ben Frost. If you are inspired to create your own stickers, it's easier and more accessible than ever to participate in the sticker art movement with StickerYou's online sticker maker. Get out there and make your artwork stick! https://www.stickeryou.com/blog/post/history-of-stickerart

CHAT GPT Urban arts refer to various forms of art that originate from or are inspired by urban culture. The term encompasses various genres such as graffiti, street art, hip hop music, dance, and fashion. Urban arts have become an integral part of contemporary culture, especially in cities around the world. This paper aims to provide an overview of urban arts, its history, and its impact on contemporary culture.

History of Urban Arts

Urban arts have been around for centuries, but it was only in the 20th century that it gained recognition as a legitimate form of art. The graffiti movement emerged in the late 1960s in New York City and quickly spread to other cities around the world. Graffiti, which was originally a form of protest against social and political injustices, evolved into an art form that is now recognized in the mainstream art world.

The street art movement emerged in the 1980s and was heavily influenced by graffiti. Street artists, such as Banksy, Shepard Fairey, and Invader, use public spaces to create art that is accessible to everyone. Street art is often political and social commentary, and it has become an important medium for artists to express their views on issues such as gentrification, poverty, and racism.

Hip hop music and dance also emerged in the 1970s in the Bronx, New York City. Hip hop is a cultural movement that encompasses music, dance, fashion, and art. It was created by African American and Latino youth as a way to express their creativity and identity in a time of economic and social upheaval.

The Influence of Urban Arts on Contemporary Culture

Urban arts have had a significant impact on contemporary culture, especially in cities around the world. Graffiti and street art have transformed public spaces, adding color and vibrancy to otherwise dull and monotonous environments. In some cities, street art has become a tourist attraction, with visitors flocking to see the latest murals and installations.

Hip hop music and dance have also had a significant impact on contemporary culture. Hip hop has become one of the most popular genres of music, with artists such as Jay-Z, Kanye West, and Drake dominating the charts. Hip hop dance, such as breakdancing, has also become popular, with competitions and events held around the world.

Fashion is another area where urban arts have had a significant impact. Urban fashion, which includes baggy pants, hoodies, and sneakers, has become mainstream and is worn by people of all ages and backgrounds. Many fashion designers, such as Virgil Abloh and Alexander Wang, have been influenced by urban culture and incorporate elements of it into their designs.

The Challenges Facing Urban Arts

Despite the popularity and influence of urban arts, it still faces challenges, especially in the form of censorship and gentrification. Graffiti and street art are often viewed as vandalism and are subject to removal by city authorities. This has led to a debate over whether street art should be protected as a form of expression.

Gentrification is another challenge facing urban arts. As cities become more affluent, the neighborhoods that were once the epicenter of urban arts are being gentrified, and the artists are being priced out of their own communities. This has led to a loss of authenticity and diversity in urban arts.

Conclusion

Urban arts have become an integral part of contemporary culture, and it has influenced various aspects of society, from fashion to music to public spaces. Graffiti, street art, hip hop music, and dance have all emerged from urban culture and have gained recognition as legitimate forms of art. However, urban arts still faces challenges, especially in the form of censorship and gentrification. As urban areas continue to evolve, it is important to ensure that the voices of the artists who created these forms of art are not silenced,

UVOD : Zaiteresovati citaoca, predstavljanje teme: misitrupation

The nature of the human being is no better then animals, we are not excluded from its laws, deep in our core there is a strong desire to mark territory, to make it ours. You may think we have overcomed it by now, but the next time you go out in the street, have a look around; suddenly you will notice all the graffiti, stickers, name tags and posters and realize they are no different then prehistoric cave paintings and pictographs. Urban arts have been around for centuries and they have become an integral part of contemporary culture.

Derived from the Italian word graffio (“scratch”), graffiti (“incised inscriptions,” plural but often used as singular) has a long history. For example, markings have been found in ancient Roman ruins, in the remains of the Mayan city of Tikal in Central America, on rocks in Spain dating to the 16th century, and in medieval English churches. During the 20th century, graffiti in the United States and Europe was closely associated with gangs, who used it for a variety of purposes: for identifying or claiming territory, for memorializing dead gang members in an informal “obituary,” for boasting about acts (e.g., crimes) committed by gang members, and for challenging rival gangs as a prelude to violent confrontations. Graffiti was particularly prominent in major urban centres throughout the world, especially in the United States and Europe; common targets were subways, billboards, and walls. In the 1990s there emerged a new form of graffiti, known as “tagging,” which entailed the repeated use of a single symbol or series of symbols to mark territory. In order to attract the most attention possible, this type of graffiti usually appeared in strategically or centrally located neighbourhoods.

To some observers graffiti is a form of public art, continuing the tradition, for example, of the murals commissioned by the U.S. Works Progress Administration Federal Art Project during the Great Depression and the work of Diego Rivera in Mexico. Like the murals of these artists, great works of graffiti can beautify a neighbourhood and speak to the interests of a specific community. For example, the graffiti in many Hispanic neighbourhoods in the United States is quite elaborate and is regarded by many as a form of urban art. The question of whether such work is an innovative art form or a public nuisance has aroused much debate.

Uvod pogledaj

The world we live in is a canvas waiting to be filled with expressions of human creativity and connection. Amidst the hustle and bustle of urban landscapes, a distinct form of art has emerged, carrying profound messages and capturing the essence of contemporary culture. Urban art, comprising graffiti, street art, murals, stickers, posters, and chalk art, has become an integral part of our surroundings, leaving an indelible mark on the streets we traverse and the communities we inhabit.

This text aims to delve into the multifaceted world of urban art, exploring its historical roots, diverse forms, and its impact on society. From the primal desire to mark territory to the evolution of street art as a recognized art form, we will journey through the rise, fall, and redemption of urban arts. By understanding the rich tapestry of urban art, we gain insight into the profound messages it conveys and the transformative power it holds within our urban environments.

We will begin by unraveling the various forms of urban art, starting with graffiti—the rebellious art form that emerged as a pillar of hip-hop culture in the 1970s. Through unauthorized markings on public walls, graffiti artists have expressed emotions, artistic flair, and raised awareness. We will explore the historical significance of graffiti, from its origins in ancient civilizations to its association with gangs and territorial claims.

Moving beyond graffiti, we will delve into the captivating world of murals, colossal artworks that adorn building facades and city walls. These vibrant and intricate creations provide a platform for liberation, social action, and propaganda. With a rich history dating back to cave paintings in the Stone Age, murals offer us glimpses into the past, depicting the traditions and lives of earlier societies. We will examine how murals continue to serve as a bridge between art and politics, igniting conversations and reflecting the pulse of modern society.

Urban art extends beyond traditional mediums, and we will explore the creative realms of stickers, posters, and chalk art. Stickers, once a childhood pastime, have transformed into eye-catching forms of expression, adorning urban elements and capturing attention. Posters, with their calligraphy and imaginative artwork, act as notifications of upcoming events and blend seamlessly with crowded spaces. Meanwhile, chalk art breathes life into sidewalks, deceiving the eye with lifelike illusions and temporary beauty.

Throughout this exploration, we will witness the rise, fall, and redemption of urban arts. From the early expressions of graffiti in the political and cultural revolutions of the late 1960s to the anti-graffiti campaigns aimed at eradicating it, we will uncover the dynamic journey of urban art. With efforts to control graffiti proving futile, a shift occurred, transforming it from an annoyance to a celebrated art form. The lines between graffiti art and traditional artistic techniques blurred, and street art began gracing galleries, heralding a new era of recognition and appreciation.

In conclusion, urban art represents a vibrant and influential form of self-expression deeply rooted in human nature. Its presence in our urban environments serves as a testament to the desire to leave a lasting impression, to communicate meaningful messages, and to forge connections within our communities. By embracing and understanding the historical significance, diverse forms, and transformative power of urban art, we gain a deeper appreciation for the artistic expressions that shape and reflect our world.