Students Name:

Professors Name:

Course:

Date:

Grafitii

**Introduction**

Drawing on the organizing principles of symbols, words, images and visual texture, I will examine a Graffiti work to illustrate the craft and techniques an artist must use to create an effective work of art. This article is not intended to be a conclusive analysis of a particular piece, but rather intends to use this sample as an opportunity for the reader to gain further insight into the subject matter; in particular, deeper understanding regarding how those elements come together in order to create a cohesive and meaningful work. Furthermore, In addition, I will draw on research from other scholars who have conducted similar studies in order that you might compare my own findings with those of others.

**Graffiti Definition**

The word graffiti is derived from the Italian word graffiato, meaning "scratched." Such an action would be a metaphor for the act of spraying paint (graffiti). In this way, graffiti refers to any writing that has been done in a public place, whether it is by means of a spray can, pen and paper, or a brush and canvas (Lohmann, 37). The important element here is that such writing is done in public places. One should note that while writers have been doing illegal work on the walls of buildings since time immemorial, there are many different methods that are used to create written imagery. In the ancient world the most common method was carving words or letters onto stone or marble. When one paints on an open canvas in a public space, it is graffiti.

Let us now turn our attention to the art of painting itself. In general, painting is the process of putting color on a surface. But as with any art, including writing and drawing, it is much more than simply making lines on a surface or creating images. A visual analysis of graffiti must take into account the history of this unique form of public writing, and delve into the ethos that define this particular practice (Simbirtseva and Yu Porozov. 3). Though the term graffiti has been used for centuries to describe illegally painted imagery that adorns walls and other structures the world over, there was a distinct change in meaning by 1971 when artists began to use their works as means to comment upon contemporary society. This coming of age of the artists' movement, known as graffiti art, defined a new definition for this form of writing. Graffiti art was characterized by a social and political awareness that moved beyond mere condemnation to an illuminative appreciation for the power and potential of the graffiti artist.

**Graffiti & Fundamentals**

When it comes to deconstructing properly executed graffiti art there are certain elements that must be present. The first being the artist’s signature. Every piece of graffiti has a signature on it somewhere. The signature (aka tag) is kind of like leaving your mark on something you find important in some way (Baldini, 83). It is usually placed somewhere on the immediate vicinity of the work itself so that viewers can connect their own interpretation to the expression on their own terms. Another important element of graffiti art is the use of a surface to which you are allowed to add your own personal touches. Some say that the new generation "taggers" who write on walls and trains are the true modern day heirs to graffiti.

The third element is a focus on the artist’s work, not his surroundings. This means that he or she does not simply write their name around some pre-existing art work, but rather places their mark into something that is meant for them and them only. The fourth element: some form of social/political statement although not necessary as almost all graffiti artists will have a reason for why they do what they do, whether it be something personal or something larger than themselves.

**The Elements of Graffiti Writing**

Graffiti writing is defined by its beautiful and interesting natural texture, which makes it a good canvas for artistic expression. The art form of graffiti writing consists of four basic elements: word, symbol, image and texture (Catli 5515). Primarily, whether destined for walls or canvas, graffiti writing can be created in many different styles. These are styles that are commonly grouped into three categories: writer's tags (or "writers"), street tags (or "tagger's tags" which are often illegible) and spray-can tags (or "sprayers"). All styles of graffiti writing have their own specific codes and elements that define each style.

Writer’s tags, or "writers," are created by artists who have a true understanding of their medium. They are often indicative of the artist’s specific skill set, which can range from abstract or illustrative lettering to freestyle lettering and pieces that incorporate elements such as arrows, outlines, filled in letters and shapes (Baldini, 327). A writer may put all of his or her letters into one piece, creating a work dense with information, or they may create only parts of words at a time. This gives the piece an element of complexity.

Street tags, or "tagger's tags," often can be seen on concrete or metal surfaces and are sometimes illegible or indecipherable. They are created with spray-paint cans, pens and markers. This type of tag is often recognized by its illegibility and is done in a style that emphasizes the "personality" of the writer. These types of tags are often made to reflect the writer’s personal style. The street tag may also have an implied figurative statement that goes beyond who wrote it and where it was painted; consideration should be given to what it says to the viewer as a whole (MacDowall, and Poppy de Souza 77) .

Spray paint tags, or "sprayer's tags," are created with a spray-can and almost always have sharp, straight lines. These types of graffiti art are the most common and are often done quickly. Sprayers’ tags can range from illegible abstract expressions to clear statements that speak to the viewer (Baldini, 342). While taggers tend to focus on the tagging aspect of graffiti art, sprayers often use their tags as a means to personalize their work, thus making a piece more complex than it would otherwise be without it.

**Conclusion**

In conclusion, graffiti writing is a relatively simple art form that allows the artist to express themselves using words and symbols. It is often used to make an immediate point and is ultimately a communication tool. In graffiti writing, the artist’s signature can be seen throughout the piece, as can his or her creation method and overall style. Graffiti writing allows for artists of all types to create more complex pieces than they would in their original medium without having to create a piece from scratch. The act of graffiti writing encourages artists to use more than just the literal meaning of their message; instead it encourages them to use all the elements that make up the message so that, when viewed as an entire piece, they condone certain elements while balancing out others. It is also an extremely practical art form; it can be created almost anywhere, is relatively inexpensive and can be created in a number of different styles to match any type of environment that the artist may find themselves in.

Work Cited

MacDowall, Lachlan John, and Poppy de Souza. "‘I’d double tap that!!’: street art, graffiti, and Instagram research." *Media, culture & society* 40.1 (2018): 3-22.

Simbirtseva, N. A., and R. Yu Porozov. "Visual representation of graffiti in the media environment: between art and vandalism." *International Scientific and Practical Conference on Digital Economy (ISCDE 2019)*. Atlantis Press, 2019.

Catli, Rosemariedel C. "Reinterpreting symbolic elements of vandalism: a psychological perspective." *Journal of positive school psychology* 6.3 (2022): 5515-5524.

Lohmann, Polly. "Historical Graffiti: The State of the Art." *Journal of Early Modern Studies* 9 (2020): 37-57.

Baldini, Andrea. "Signature (and) Dishes." *HUMANA. MENTE Journal of Philosophical Studies* 13.38 (2020): 83-110.

Baldini, Andrea Lorenzo. "Street Art, Graffiti, and Tags: The Value of Imperfection in Urban Aesthetics." *Imperfectionist Aesthetics in Art and Everyday Life*. Routledge 327-342.