The Problem of Contemporary Graffiti

Photographs

All images in this volume were photographed by L. F. Knight as a research component of the degree of Master of Arts in Philosophy and Cultural studies

by

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Pompeii
Figure 1. The typical large red lettering of the professional *scriptor*, who was employed to paint electioneering campaign copy, notices of public games, various other public notices. Tanzer inferred from the hundreds of election-related notices found from 78-79 CE, and there being few from earlier years, that such walls were white-washed yearly in advance of electoral campaigning (Tanzer, 1939).
1. Pompeii
2. Pompeii. Graffiti from the short entrance hall connecting a house and street - possibly of badly drawn horses. According to Tanzer it was socially acceptable to leave graffiti in the entrance way of a friend's house (Tanzer, 1939).

Graffiti from a house entrance (the same house as Figure 2). It is possibly a disguised Christian reference - the fish.

5. Pompeii. The script and language of this graffiti is pre-Roman.
6. Pompeii.

7. Pompeii. Post-excavation graffiti, interior of private residence. 'Tina,' 'Lilly,' and 'Anna' have all left their names to the right of this small painting of a dancing woman. Writers of graffiti often choose to write near other graffiti, so that a kind of conversation with strangers emerges over time.


Naples

Political graffiti: ‘Water is for the common good, not nuclear power: vote’ no.’”

Political message.
Political graffiti.

Political graffiti.
18. Naples. Amorous graffiti extends the length of the waterfront.


A ceramic painting installed on a public street. A view nearby is that depicted in the painting.
Face sticker graffiti and local transport advertisement.

Framed Madonna and Child print and graffiti.
Mother and child graffiti.

Female figure with paper mâché face.
Graffitied plinth.

Graffitied plinth.

29. Naples.

Figure 31. Naples: Graffiti, billstickers and street vendors.
32. New York-style graffiti.

33. Naples.
Sticker figure by Diego Wiedo. This graffitist has pasted many works around the city.
39. Naples. The graffitist has matched the colour grounding these drawings with that of the building.
40. Naples.

41. Naples. Stencilled figures and other graffiti.
42. Naples.

43. Naples. Large sticker graffiti.
44. Naples. Sticker graffiti in a strong comic graphic style.

Graffiti painted on newspaper and glued to a wall.

47. Naples.
Venice

50. Venice. Graffiti and billstickers.

51. Venice. ‘Good-bye’ graffiti.
52. Venice. Graffiti stick person: ‘long legs’ by MONSIEUR ANDRÉ.

53. Venice. ECO tag and stencilled dog.
54. Venice. Near Doges Palace. A sticker animal, one of a set of twelve in this area.

55. Venice. Near Doges Palace. Sticker animal: it has been drawn, coloured, cut out, and then glued into position.
56. Venice. Installed self portrait of an American graffitist. Another portrait by this artist was photographed in Brick Lane, East London.

57. Venice. André the Giant poster by Shepard Fairey. These stickers, large and small can be found in many cities, often accompanied by the imperative to ‘obey.’
58. Venice. Variations on this blue ‘throw-up’ are to be found throughout Venice.

60. Venice. Graffitied newsstand.

Collection of stickers on the rear of a ferry timetable.

Updated sign on the Venice-Fusina ferry
‘Stop the War(m)’ graffiti.

Venice. Political graffiti.

68. Venice. ‘I love you Jessica, Marco’
Paris


73. Paris ‘NY Loves Me’ stencilled graffiti.

Figure 74. Paris. The Louvre. On the left: ‘I Love Paris.’
75. Paris. Stencilled figures by Miss Tic, ‘S’offrir quand tout se vend.’

Retro ‘Space Invader’ imagery in tiles, by SPACE INVADER.

‘Long legs’ by MONSIEUR ANDRÉ.
79. Paris. A collection of works by international graffiti celebrities. Clockwise from top left: SPACE INVADER; Shepard Fairey; MR BRAIN WASH, or MBW.
80. Paris. Layers of graffiti in the Sorbonne University area.
81. Paris. DOCTEUR PEPPER has tagged this post box.

83. Paris. Dripped paint graffiti. This style might be achieved using a sipper water bottle filled with paint.


86. Paris. These signatures are likely to be a gesture of affection or praise for this public sculpture installed on a pavement outside a department store in central Paris.
87. Paris. Both the graffiti and their location on this trailer are in the New York style.

88. Paris. This delivery van is also graffitied in a New York style, as above.

91. Paris. Many trees in this area alongside the Seine are graffiti-d, and this practice, judging by the graffiti, is historic.
London
92. East London. Bethnal Green. Graffiti extended along the length of this embankment. Work by well known practitioners is visible from contemporary art galleries in this area.

94. East London, Brick Lane. Unofficial ‘No Parking,’ a Fiat Bambina sticker car, and other graffiti.

96. East London, Brick Lane. Large sticker bird, teeth by SWEET TOOF, and other graffiti. The crown at bottom left is a traditional mark of a graffiti master according to the Philadelphia and New York traditions.
97. London. The work of BANKSY has been commodified in these small canvas graffiti reproductions on sale at Covent Garden’s Apple Market. BANKSY has free work to available on his website, and had the following to say about its use: ‘You’re welcome to download whatever you wish from this site for personal use. However, making your own art and merchandise and passing it off as ‘official’ or authentic BANKSY artwork is bad and very wrong’ (www.banksy.co.uk, 2012). Groupon UK recently offered ‘official’ BANKSY vinyl transfers.
98. London. Near the back entrance to a legal graffiti area (‘The Tunnel’) beneath Waterloo Station.

99. London. The Tunnel, Waterloo Station. ‘APASH’ has been inspired by late 1970s New York graffitists, including LEE, SEEN and DONDI.
100. London. The Tunnel, Waterloo Station.

101. London. The Tunnel, Waterloo Station. ‘You have no authority. This area is under common law.’
102. London. The Tunnel, Waterloo Station.

103. London. The Tunnel, Waterloo Station.
104. London. The Tunnel, Waterloo Station. A side tunnel leading to BANKSY’s studio.

105. London. BANKSY’s studio under Waterloo Station. Studio staff informed the author that this modified ice cream truck was Banksy’s latest work (in February 2010).
106. London. BANKSY’s studio under Waterloo Station. Here is a make-shift film theatre, home of Paranoid Pictures, producers of Exit Through the Gift Shop, 2010.

107. London. Entrance to BANKSY’s studio, under Waterloo Station.
108. London. The Tunnel, Waterloo Station.


112. London. The Tunnel, Waterloo Station. Stencilled tomb stones and other graffiti.
113. London. Front entrance to The Tunnel, Waterloo Station. MBW, or MR BRAIN WASH (Thierry Guetta) has stencilled Andy Warhol-inspired soup cans. This highly derivative artist was the focus in BANKSY’s Exit Through the Gift Shop film (BANKSY 2010).

114. London. Front entrance to The Tunnel, Waterloo Station. Self-portrait of the artist with camera, MBW.
New York


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122. New York. Bronx. Although on a much larger scale than the earliest contemporary graffiti, the emphasis on location, rather than aesthetics, is evident in these works.

125. New York. Bronx. Graffiti on a road embankment. The greenish paint of graffiti removal is visible. However, the vast expanses of concrete in this area would benefit from unsolicited murals.


131. New York. Manhattan, West Village. The ‘Obey’ stencil, left, is possibly the work of Shepard Fairey.


134. New York. Manhattan, Greenwich Village. Graffiti on West 22nd St., home to a number of contemporary art galleries. This is the entrance to a highend fashion boutique. SPACE INVADER installation, top left, constructed from ‘Rubiks Cubes.’ This artist is French, and received positive media attention during his visit (2009).


139. New York. Manhattan, Greenwich Village. ROGER has filled a fire extinguisher with paint to achieve this effect.


143. New York. Manhattan, Theatre District. 'Rest In Peace IZ THE WIZ.'


146. New York. Manhattan, East Village. Well maintained Keith Haring mural at a public fitness centre. Haring is known for his subway chalk drawings on blacked-out unused advertising space in the 1980s.


Melbourne
151. Melbourne. Portrait of the artist as a graffitist, in the central city laneways.

152. Melbourne. Like the above image (151), this work by BANKSY takes the production of graffiti as its subject.
153. Melbourne. Collection of graffiti, including SPACE INVADER, left of centre.

154. Melbourne. The strong graphic style in this work is comparable to work in Naples.
155. Melbourne. The intricate lace-like cut out image behind these figures is comparable to a style developed by SWOON.

156. Melbourne. Lou Reed and friends.

158. Melbourne. As with photographs 115 and 116, above, this work in St. Kilda also takes graffiti production as its subject.
159. Melbourne. Wildlife sticker graffiti in the central city laneways.

160. Melbourne. Stickers and an installed cartoon animal face. Their placement and subject indicate a graffiti conversation.

162. Melbourne. A collection of graffiti styles, including screen print directly applied to surface, in the central city laneways.
It is unclear whether this is graffiti or advertising.

Bronx-style graffiti.
Shepard Fairey’s André the Giant sticker in Fitzroy.

Christchurch


175. Christchurch. Wild-style with bubbles, Canterbury stock yard.

176. Christchurch. ‘FRED,’ has painted his name with a paint roller in the Bronx style, Canterbury stock yard.


183. Christchurch. Rail corridor, central city.


190. Christchurch. Rail corridor, central city.

193. Christchurch. ‘BRAKE,’ ‘FRED.’ These signatures appear to be a friendly greeting to Jonathan Smart, at his gallery entrance, High St., central city.

194. Christchurch.

196. Christchurch.
197. Christchurch.

199. Lyttelton. ‘BRAKE.’ A Project Legit project at Oxford St playground.

200. Lyttelton. Project Legit project at Oxford St. playground.
201. Lyttelton. Stencilled message.

203. Lyttelton. Selective graffiti removal, beneath port over-bridge.

204. Lyttelton. Stencilled litter bin, information centre, Oxford St.