

‘Contemporary Societies in Motion’ virtual conference 27-28 of May 2021, Athens, Greece

***‘The Street Art Project: a social - legal
and visual approach of the Athenian
Street Art movement’***



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Theoretical Background & proposals

- I. Street Art as an individual choice of style and movement of the artist-communicative form of the artist - street artist on the street with the recipient the whole society upgrades both the quality of the artist's daily life as an individual (meaning) and the environment in which the act is performed (understanding meaning).
- II. The conceptual identification of Graffiti and Street Art in the digital media (digital city press) influences the public attitude towards Street Art and aids in the stereotypical treatment of artists and the virtual distortion of Street Art works.
- II. The images of the works of the Street Art movement are a daily point of visual and verbal interaction with the passers-by - residents - visitors from other countries.
- IV. Education with audiovisual tools and learning Street Art techniques inhibits the chances of deviant behavior in minors and young adults (graffiti) by learning in an experiential way the History of Art and the legal path of Street Art (prevention).

Visual Sociology - Criminology: creating a positive meaning of a city through the Art of a Photography

“Street Art Photography”

- ❖ Dissemination of images depicting Street Art works worldwide
- ❖ non-existent establishment of rules regarding the photography of Street Art works
- ❖ no official recording and scattered material on social media
- ❖ depending on the types of works (pieces, paste-up, stencil, mural), a specific photographic imprint is followed - illustration of the works, however

“Street Art Hunting”

- ❖ Parallelism with "playing" within the city: search for street art works in any area, abandoned and not
- ❖ this process offers the feeling of adrenaline and satisfaction of the person who photographs street art works
- ❖ community of street art photographers worldwide
 - ❖ monitoring the evolution of the phenomenon and the movement per artist
- ❖ highlighting the typology of artists through the repeatability of works in the city

Research Methodology & techniques

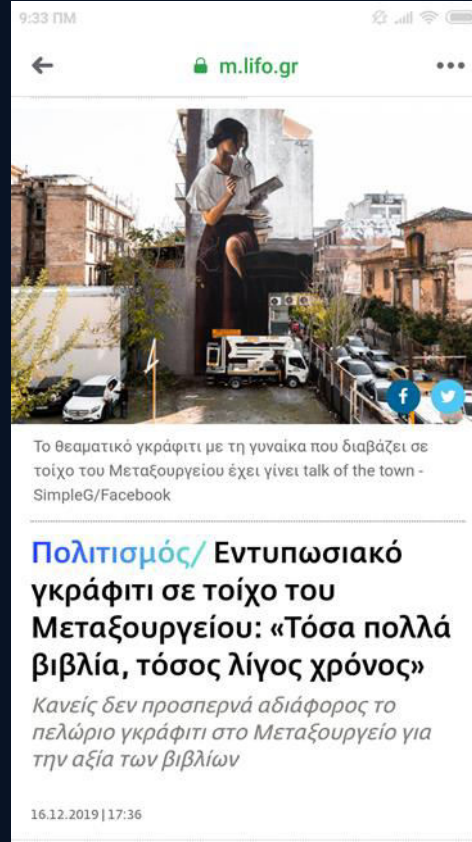
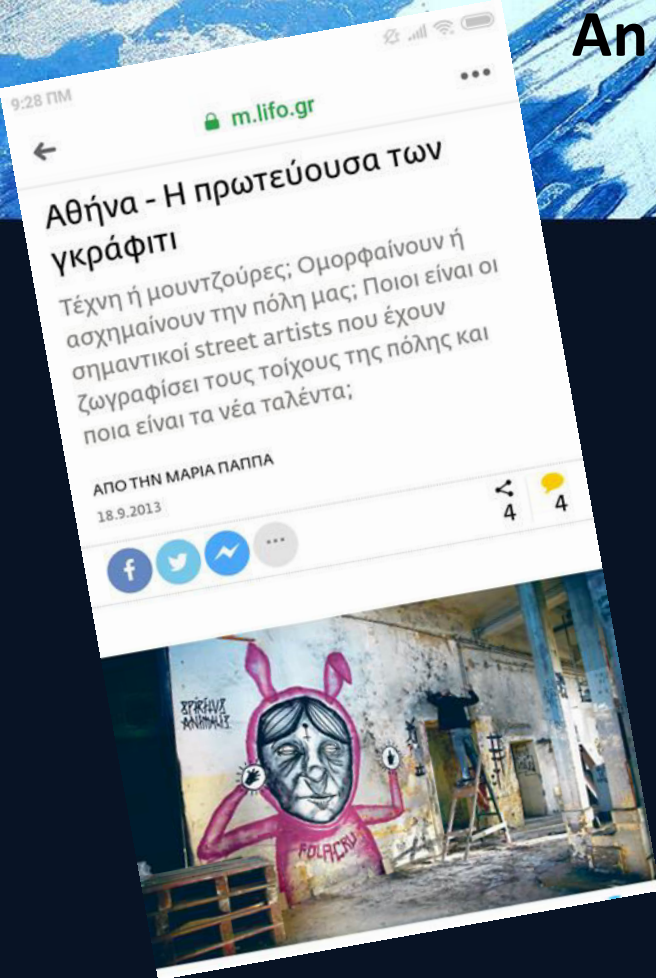
Methodology

combined social science methodology: visual
quantitative research and qualitative research
with a theoretical influence on
Ethnomethodology

Techniques

photography, direct and indirect observation,
interviews, digital content analysis - taking
“screenshots”

An example: digital city press “Lifo” (number 1 in public information - knowledge)



A different example of meaning

History of movement of Street Art



1979, Photo: Panagiotis Milas



2020, Photo: Panagiotis Milas

Street Art creation: pieces from coordination of #SAP - renovation of a neighborhood in the center of Athens



From left: street artist: "Gospel", Monastiraki, Action with the Municipality of Athens, message: city surfing, 2019.

From right: street artist: Anna Dimitriou, collage technique, 2nd High School of Alimos, message: History of (Street) Art, 2018.



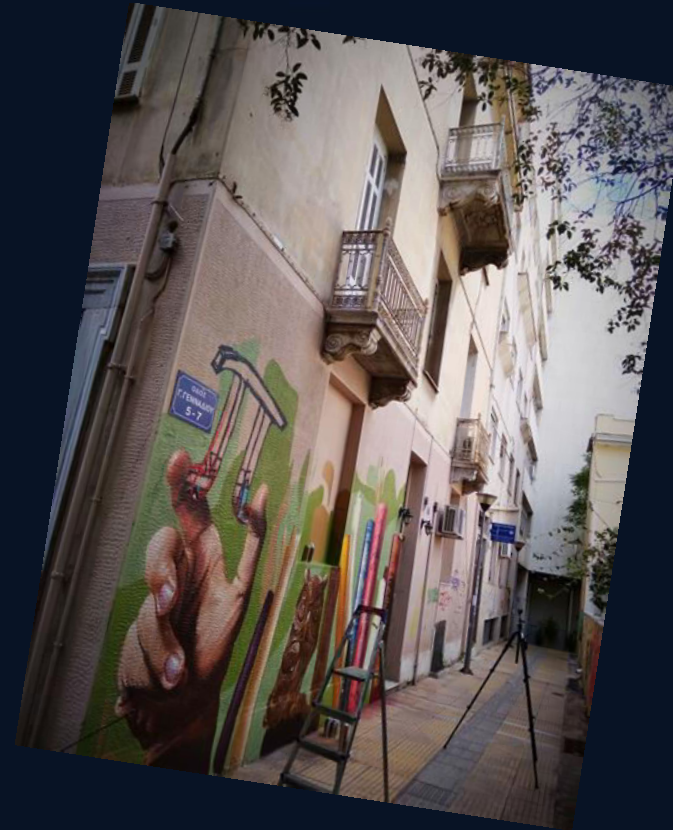
Photos: Konstantina - Maria Konstantinou

Street Art creation: pieces from coordination of #SAP - renovation of a neighborhood in the center of Athens



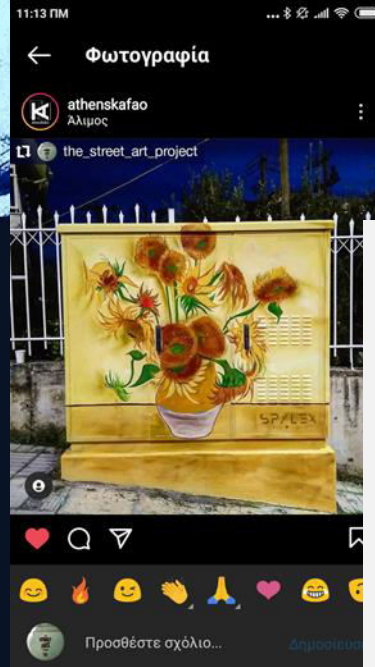
From left: street artist: “OneBran”, Monastiraki, Action with the Municipality of Athens, message: harmony, 2019.

From right: street artist: George Chionis, Exarchia, Action with the Publications “Perispomeni”, message: knowledge, books, 2020.



Photos: Konstantina - Maria Konstantinou

Some of our collaborations 2018 - 2021



ISSA - I Support Street Art,
ERT2 - national channel,
Athens Kafao, Municipality
of Athens - Athens Trigono
area, 2nd High School of
Alimos, Festival "Art For
Change V", Urban Layers,
Publications "Perispomeni"



Graffiti or Street Art? Letters or Paintings?

From left and up to down and right:

Photo 1: “Fotizontas”, Cultural Center of the Municipality of Ampelokipoi, Athens, 2020



Photo 2: Tags in area of Exarchia, Athens (the most degraded area of Athens by “tags” - when aesthetics are visually identified with the city and illegal Graffiti), 2018



Photo 3: “Gospel”, Athens Trigono area, of the Municipality of Athens, Monastiraki, 2019

Photos: Konstantina - Maria Konstantinou

Indicative References

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Thank you very much for your attention!



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