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Temporary or Permanent?
The Duration of Works of Street Art: between Intentions and Techniques

Today, there are instances in which works of street art are erased or defaced; what is perhaps less highlighted, however, is a certain intrinsic perishability related to the techniques with which some of these works were created. Therefore, an investigation of the variety of such techniques, their evolution in terms of hybridization, and the diversity of tools and materials used may inform us about the relationship with the impermanent character of certain mural art operations. Circumscribed to works made on walls and other vertical or horizontal surfaces in urban contexts and focusing on particular graphical/representational aspects, this article proposes a suitably diversified panorama of works and artists based on the variety of methods, techniques, materials, and tools used, highlighting their relationship with the works' durability. These studies have helped to highlight the provisional or permanent nature of different works of street art and therefore to interpret the related intentions of the artists. Many of them, in fact, in full awareness of the impermanence of their works, lay claim to their intrinsic fragility, understanding it as a quality related to being conceived as participatory events and/or surfaces only temporarily given a new meaning. With respect to this, the study invites us to ask whether the recent tendency to ‘collect and enclose’ mural works in museums in the name of their presumed preservation does not rather border on distorting their sense. If anything, better appreciation for these works can be taught by studying effective interventions to protect the works where they were installed.

Keywords:
materials/techniques; artistic intentions; urban scenarios; permanence/impermanence; visual art
1. PREMISE

In the last thirty years — twenty if one looks at Italy — street art has grown in importance in contemporary creativity, also in terms of influence in the world of graphics and visual arts in general. The interest it has progressively managed to attract has contributed to its emergence and it has become a true sociocultural phenomenon with dynamic connotations and edges that cannot be easily circumscribed because it is undergoing continuous change.

For example, what the Italian counterpart to the term ‘street art’ should comprise is still an issue much discussed among its interpreters. If one intends to include both spontaneous, unauthorized, illicit interventions and those created in agreement with entities, administrations, or private parties (public art) as well as freely created but authorized (non-commissioned) works, then the most inclusive term might be ‘urban art’ [1]. What is more, while this initially related to a world that existed in parallel to so-called ‘official’ art (McCormick, 2010), street art has recently become somewhat institutionalized. Some artists, by invitation from galleries and museums, have agreed to exhibit at ‘indoor’ showings as well as others. For their ‘outdoor’ realizations, artists are increasingly working in collaboration with entities and institutions on various levels within festivals organized by cultural associations or in events [2] (Outdoor, 2014; AA.VV., 2017) that have now multiplied around the world and which have transformed entire urban areas into true street art districts. Moreover, this evolution has more than a few consequences — positive ones — for the specific topic addressed by this study.

While it may therefore seem that urban art has been accepted everywhere to the extent that numerous works have been perfectly conserved and integrated into the urban landscape, there are still situations in which it is still misunderstood or poorly tolerated and works have therefore been erased or defaced (Bonacquisti, 2016). Setting aside these voluntary ‘destructive’ actions, what has perhaps been less highlighted is a certain intrinsic perishability inherent in some interventions that can instead be ascribed to the techniques with which they were realized. The issue therefore becomes one of investigating the variety of these techniques and their evolution also in terms of hybridization and diversification of the tools and materials used (Dogheria, 2015). The emphasis lies in how this may both inform the relationship with the impermanent character of certain street art interventions and help to interpret the intentions of the artists regarding the choice of the nature of their performance, whether temporary or permanent. In fact, different artists are aware of the limited durability of their works and the fact that they cannot/should not survive forever, whether as a result of the materials and techniques used, or the voluntary acceptance of the connotation of illegal action that make them liable to removal. More in general, the artists recognize that the surfaces are consigned to the good or bad intentions of people, passing time, and the weather. Today the techniques used are quite varied and while some principal, more or less consolidated ones can be identified, they cannot be clearly separated since they are increasingly combined in many experiments with mixed techniques (Danysz, Dana, 2011; Danysz, 2018). Therefore, restricting the investigation to works made on walls and other vertical or horizontal surfaces (squares, stairs, bridges, etc.) in urban contexts, the topic of study was addressed with a methodological approach that proposes a suitably diversified panorama of works and artists. While favouring one technique, the chosen artists were identified with the aim of describing a summary of creative paths that include investigating, hybridizing, and reinventing the media. Therefore, in relation both to the variety of methods, techniques, materials, and tools used and the intention and contexts, their interventions were framed by mainly highlighting their intrinsic durability.

2. PAINTED MURALS OR FRESCOES

This technique is based on acrylic paints applied with paintbrush and/or spray/aerosol paints but also more recently ecological paints and other tools such as scrapers, spatulas, or airbrushes. Often used for large works, murals require a great sense of proportion and entail a long stay at the site with the help of scaffolding or baskets to work in safety and telescopic poles on the end of which are attached paintbrushes or other tools. The procedure to create a painted mural may be more or less ordered beforehand: it may be based on a simple...
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A painted mural, which in itself has the technical characteristics to last over time, may however be erased or disfigured with true acts of censorship or vandalism that compromise their originality and durability in whole or in part. A historical as much as emblematic case is the mural that the artist Keith Haring (Pennsylvania, 1958–1990) made in 1984 on the Palazzo delle Esposizioni in Rome (Fig. 1), which was erased in 1992 by the Municipality for Gorbachev’s visit [3] (Von Vacano, 2017). Today, in retrospect, the fact that the artist, a supporter of ‘Popular Art’ for all (Clausen, 2010), was aware of the temporary nature of his works is not much consolation for a loss of this sort. Nevertheless, more recently (2014), even the work created by the street artist Blu [Blu, 2018] in the San Basilio quarter of Rome under the SANBA Project, was the object of censorship since in the subject, which aimed to commemorate the murder of a youth during a rally in the 1970s, the artist represented police officers turning into sheep and pigs. This detail was erased by a city Urban Decorum unit against the wishes of the quarter’s inhabitants themselves, who, to protest, induced the word ‘censored’ to appear in red (Fig. 2).

Although they are smaller examples, a few cases of censorship were also experienced by Flavio Solo (Rome, 1982), both in Italy and abroad. In Rome in 2015 his mural Laura (portrait of a deceased friend), made in the Trullo quarter for the International poetry and street art Festival he had organized, had to be modified to change a small, but evidently for some, non-negligible detail (Fig. 3). Following this, in Russia in 2017

Fig. 2 - Blu, mural censored in 2014, SanBa Project, Roma. Left: photo from https://ilmanifesto.it/san-basilio-dipinto-di-blu/; right: photo from https://www.pinterest.it/pin/54831323359853176/.

Fig. 3 - Solo, mural in Trullo quarter, Roma, 2015. In the right photo it is possible to notice the small detail which was then censored. Photos by Valentino Bonacquisti from http://www.fotografiaerrante.com/2015/11/10/un-murale-al-giorno-toglie-la-malinconia-di-torno-215/.
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On a work made together with Diamond at the Satka Street Art Festival, he was asked to replace the logo of the Russian space agency that the artist had inserted in the mural. Another very recent case (2019) happened to the artist Lucamaleonte (Rome, 1983) with his mural at the Ostia Lido Nord metro stop (Province of Rome) made for the participatory route with the association a.DNA Collective. With respect to the theme, anti-mafia, his ‘wall of fame’ with portraits of people for Culture and Legality in Ostia was censored by the Municipality due to political pressure: the unwelcome faces were obscured with stains of red and clumps of green vegetation, which meant that the artist disowned the work and did not sign it (Fig. 4).

On-the-spot erasure is not the only way to make a street art painting designed and realized for the street ‘disappear’. A mural may also be ‘torn’ by means of a technique recognized historically since the eighteenth century and which has been appropriately revisited today. This entails covering the entire work with a layer of a particular glue, creating a sort of canvas that, once hardened, may be torn away, taking with it a few-millimetre layer of wall and thereby tearing away the mural. This method has been used recently with real or only presumed motives of protection, to move some street art from walls on the street to the walls of a gallery. If, however, as has unfortunately occurred, it is relocated inappropriately, that is, without the consensus and therefore disrespect towards the artists, it may also lead to a further negative escalation for the durability of the works, as occurred in 2016 with the murals made by Blu in Bologna. In this case, the artist erased his works himself, covering them with grey paint [4] (Fig. 5). The purpose was precisely to prevent them from being ripped from the walls, that is, being transformed into pieces for museums and inserted in the exhibit Street Art. Banksy & Co. – Art in the Urban Form [5].

It is clear then that no work of street art is free of acts of pure vandalism. One historical but symbolic example consists in the 107 metres of Berlin Wall painted by Keith Haring in 1986 (Fig. 6), who declared almost prophetically that he wanted to “destroy the Berlin Wall through painting it” [6]. His ‘pop art people’, painted with the colours of the German flag and forming a human chain symbolizing the union of the two halves of Germany, were stained with grey paint the day after its realization. However, in this panorama, even different virtuous cases of the fight against defacement or disappearance can be found. The work Tuttomondo created by Haring in Pisa in 1989 (Fig. 7a), his last...

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Fig. 6 - The 107 metres of Berlin Wall painted by Keith Haring (1986). Photos from https://fahrenheitmagazine.com/arte/plasticas/la-efimera-intervencion-de-keith-haring-en-el-muro-de-berlin.

work and the only one designed as a permanent work, to which the artist therefore gave a name, is the object of periodic restoration and is protected in situ by a glass balustrade (McDonald, 2013). Likewise, singular is the event of another mural the artist created that same year in the El Raval area of Barcelona. The work, which was found on a wall that was later knocked down in an urban restoration project, came back to life near the MACBA thanks to a real-scale cast made by technicians from the City before the wall was demolished and following a declaration by the Haring Foundation, which authorized its reconstruction (Fig. 7b).

Fig. 7 - Keith Haring: a) the work Tuttomondo, Pisa, 1989, photo from https://www.icoloridelcaribe.it/t/blog/news/la-street-art; b) the work that was in the El Raval area of Barcelona reconstructed near the MACBA, photo from https://www.2duerighe.com/arte/73129-originale-riprodotto-messaggio-keith-haring-arriba-comunque-intatto.html.

Fig. 8 - Murals painted with Arlite technology: a) Iena Cruz, mural Hunting Pollution, Ostiense quarter of Roma, 2018, photo from https://www.lifegate.it/persone/news/hunting-pollution-iena-cruz-murales; b) Peeta, mural for Super Walls in Padua, 2019, photo from https://www.biennalestreetart.com/peeta/.
Finally, also on the plane of techniques of painted mural art, experimentation by some artists is moving in the direction of a search for new meaning for the permanence of the works, entailing a function in terms of environmental sustainability. Such is the case of the *Hunting Pollution* mural painted in 2018 by Iena Cruz (Federico Massa, Milan 1981) in the Ostiense quarter of Rome (Fig. 8a) but also of another twenty murals painted in 2019 between Padua and Abano Terme for *Super Walls*, the first biennial of sustainable street art (Fig. 8b). The paints used (Airlite technology), activated by light, are able to purify the air by capturing polluting agents to turn them into inert salts, neutralize odours, eliminate bacteria, prevent mould, repel dust and dirt, and reduce energy costs.

3. STENCILS, STENCIL POSTERS, AND POSTER ART

Stencilling is a technique based on the use of a form — a stencil — made of cardboard, paper, acetate, PVC, or wood, which, when cut with a precise drawing as if it were a negative, allows an image to be transferred to a surface. Its use spans two moments: the first, careful and patient preparation of the stencil; the second, creation of the work, temporarily fixing the stencil on the wall in order to fill in the empty spaces, generally with spray paint. While stencils grew out of the idea of being able to repeat a subject, this is not why some street artists favour this technique. Rather, it lies in the speed with which the work can be finished, especially if it is an ‘unauthorized’ act. A primary example in this sense is the work of the street artist Banksy (Bristol, 1974?), the star of the stencil technique, which, like it or not, has made the ‘non-regular’ and unexpected appearance of his work his mark (Lazarides, 2019). His street art therefore aims more at the strength of the message than at the durability of his works, which, dealing with heavy topics, are not at all free of acts of vandalism, censure, theft, and sales unknown to the artist (Fig. 9).

However, there are entirely different, particular cases of the use of this technique such as the work *Triumphs and Laments* (Rome, 2016), a project that can better be defined as ‘urban art’. It was created by an artist, William Kentridge (Johannesburg, 1955), not exactly ‘street artist’ but certainly an experimenter of different techniques and expressive means. This project, promoted by the Tevereterno cultural association [8], was realized along the bank of the Tiber River (Piazza Tevere). It is 500 metres long and 10 high and consists of a large frieze of 80 images that recount a particular history of Rome, revisiting and associating fragments of visual memories between the past and the present in a collage that is at times surrealist [9] (Crescentini, Pirani, 2017). The work was made with enormous stencils made of a laser-cut plastic material (corrugated plastic) with respect to which the images emerged by removing material, that is, using a pressure washer to selectively remove the organic layer on the faces of the massive walls [10]. Therefore in this case, the stencil was used not for the purposes of addition, but rather subtraction of material, which implies a work with a brief lifetime because the organic patina is settling again, making the images progressively disappear to remain only in the memory of those who have seen it or in photos and videos. The project is therefore a metaphor for what is ephemeral, transitory (of the work, life, human beings), that is, the exultation of impermanence as a means to leave a more lasting impression (Fig. 10).
The stencil technique has, however, evolved through many experiments, among which one must mention work by the street artists Sten & Lex (Rome, Taranto). This duo first developed (2003) a method called ‘Hole School’, which is still based on the stencil, but of paper and straight black and white lines, which applies halftone to the stencil to generate a different perception of the works based on distance: up close they seem completely abstract, while from afar they take on meaning of a figurative representation. Later (2009), with an even more innovative approach, they caused the stencil to evolve into a ‘stencil poster’. The process consists in gluing a light and fragile paper stencil to the wall like a poster, letting the stencil degrade due to atmospheric agents or people that rip the strips, making the underlying image emerge a little at a time (Sten & Lex, 2010). Their works, which recall the world of Optical Art, are presented with hanging, ripped residue, that the artists themselves create first through controlled voluntary breakage of the stencils in order to make the works irreproducible and unique (Giannella, 2009). The artistic intentions of Sten & Lex are therefore a sort of celebration of fragility, transformation, and impermanence (Fig. 11a).

Poster art (’paste up’ in English) is a technique whose most likely ancestor is the modern poster widely used since the beginning of the nine-

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teenth century as a vehicle of mass communication. It employs paper (poster) as a medium applied to a surface with glue, often an organic one called ‘wheatpaste’ [11], which is spread with paintbrushes, rollers, or brooms in two layers, the first on the wall and the second on the poster. This technique also entails two moments: the realization of the work in the studio and then its quick gluing on the walls. The paper may be painted, drawn freehand or with stencils, printed digitally or with old techniques such as xylography and may be of various types and weights (from tissue paper to photographic paper). The formats may also be quite varied: from simple sheets and strips — which with a suitable collage, allow very large works to be created — to particular forms shaped based on the image. The materials, paper and glue, underlying this technique ensure that these works are among the most ephemeral: a poster, if not torn beforehand, deteriorates in about two years.

The street artist Ludo (Paris, 1976) creates posters in grey scale with which he combines an acid green drizzled on the paper when it is pasted to
the wall. His particular posters, baptized *Nature's Revenge*, represent elegant, disconcerting hybrid organisms (plants and insects), half nature, half mechanics, drawn with botanical precision; they combine serigraphs, pencil, printing, and scalpel to cut out the poster according to the figure [Longhi, 2011]. Its ‘outdoor’ mode is mainly illicit, so the use of this technique allows for quick application on the walls [Fig. 11b].

In Italy, two street artists very active in the small-to medium-scale poster technique are Tvboy [Salvatore Benintende, 1980, Palermo] and Sirante [anonymous]. Their works, mostly imprinted with political satire and pasted onto walls in the historical centre of Rome in an entirely unauthorized way, are promptly removed by Urban Decorum units [Fig. 12] or vandalized [TvBoy, 2020]. Sirante in particular, whose posters are based on new interpretations of classical works in a contemporary key, accompanies each work with an explanatory caption. In other words, he considers the street as a museum.

The project *Second Skin* by Zed1 [Marco Burresi, Florence, 1977], presented in 2014 for the SUBSIDENZE Street Art Festival in Ravenna, instead represents experiment in mixing painted murals and posters. The artist first painted a mural and then covered it with layers of pasted-on paper on which he painted other closely connected images [Fig. 13]. The project therefore took advantage of the poor durability of paper for the purposes of performance: not only time, but occasional viewers, tearing away the posters, become ‘discoverers-creators’ of the work [Burresi, 2016].

Large-scale poster art may perhaps be exemplified through two important interpreters. The ‘street photographer’ JR [Jean René, Paris, 1983], using paper and glue, likes to define his projects in urban contexts as ‘Pervasive Art’, that is, works designed in a participatory manner [JR, Thompson, Remnant, 2019]. Close ups of women’s faces in the project *Women are Heroes* or elderly people in *Wrinkles of the City* (both begun in 2008) were transformed into giant black-and-white posters not meant to last, but with the sole purpose of relating people and places [JR, Berrebi, 2012]. More recently JR interacted with a symbol of France: the Louvre. In 2016 he pasted onto one of the faces of Ieoh Ming Pei’s Pyramid hundreds of pieces of paper [collage] depicting the elevation of the Museum behind it (including the sky). The anamorphic effect observed from a particular position generated the perfect overlap, giving the impression the Pyramid was not there. In 2019, again with photographic collage, he covered the entire area around the Pyramid, creating a monumental tromp l’oeil that, on the contrary, simulated the emergence of the architecture from a crater through perspective illusion [Fig. 14]. In both cases, these were ephemeral works, conceived as events that presupposed the end; installations de-

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**Fig. 14** - JR at the Louvre Museum in Paris. Top: the posters-collage pasting on the Pyramid, 2016; bottom: the posters-collage pasting on the area around the Pyramid, 2019. Photos from http://www.jr-art.net/project-list/jr-au-louvre.
signed to be destroyed, torn, disassembled, taken away in fragments as memories and that therefore intend to celebrate impermanence, that is, the incisiveness of the image by means of its dissolution. The artist WK Interact (Caen, France, 1969) instead starts with a storyboard then moving on to a photographic set through which he aims to immortalize suspended movements, trying to capture the energy and freeze the intensity of the actions. He then subjects the selected snapshots (or drawings) to a process of manipulation (twisting) using a photocopier, pulling, elongating, or distorting them to exalt the effect of movement in black and white. Finally, he assembles the modified images to compose a long poster as if it were a short film [WK Interact, 2014]. The artist’s intent is not to create works to remain ‘forever’ (in his street projects neither signature or date appear), but rather to establish two levels of interaction: on the material plane via the tools and on the visual plane with people through the strength of his images for the time that they last [Fig. 15].

4. SCRATCHING, 3D INSTALLATIONS ON WALLS, MOSAICS

Why try to reach new levels when it is possible to use the existing ‘layers’ of a surface? This principle has inspired two urban artists in particular, who have made this innovative approach the defining characteristic of their actions. The project Scratching the Surface [12] by the artist Vhils (Alexandre Farto, Lisbon, 1987) is based on a technique of creative destruction through which the image is ‘revealed’ by removal or erosion of the surface layers of the support. Advertising panels, old doors, or abandoned walls serve as canvases on which he works with scalpels, hammers, and even acid solutions, creating works by removing material: faces with marked lines that symbolize a reflection of the need to ‘excavate’ beyond the superficial nature of things [Moore, 2020] [Fig. 16]. Likewise, the versatile artist Gonzalo Borondo (Valladolid, 1989) has centred his creativity on the extension of painting on various supports such as glass, hay bales, ceramic, and wood. In particular, with the ‘glass scratching’ technique, he has refined a language between painting and etching that consists in painting the glass with white (or black) paint and then scratching the surface with awls, box cutters, and brushes such that the figures emerge like a drawing through the subtraction of material. This technique began with ‘illegal’ creations on the display windows of abandoned stores where his expressive human figures aimed to act as a diaphragm between interior and exterior [Fig. 17]. He has also etched glass sheet with the use of acid and serigraph printing. According to the approach of these artists, the deterioration that a work can undergo must be read as a necessary evolution that may even make it more interesting [Caprasecca, Pietropaoli, 2015]. Among the multiple representative modes of urban art, those that are expressed via ‘installations’ of three-dimensional objects made of various materials on walls are also worth mentioning. Edoardo Tresoldi (Cambiago, 1987) is an artist that creates sculptures in electro galvanized welded mesh, a material that he came to understand by arranging scenery for the cinema. His background is not that of a street artist, but it is precisely the urban art scene that afforded the opportunity to develop his creativity, in particular his interaction with Borondo. Together they created the work Chained (2015) at the Bicocca University in Milan, in which the two-dimensional nature of a mural is transformed into a sculpture articulated in space thanks to a figure of metal mesh that emerges from the wall. Keeping in mind the theories of the genius loci, his sculptures ‘play’ with the transparency in a realm between material and immaterial. While being concrete and monumental, they are presented as a virtual drawing in space like a hologram. These are permanent but also tem-
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An entirely different tenor is seen in the sculpture installations created by Mark Jenkins (Alexandria, Virginia, USA, 1970). His street art consists in using the street as a stage for eccentric, extravagant, situational sculptures (Jenkins, 2012) that aim to create destabilizing visions and therefore reactions that become an integral part of the works themselves [13]. Created as dry moulds using simple transparent adhesive tape and also presented as perfectly 'dressed' people, his works are absolutely ephemeral; their deterioration begins the moment they are delivered to the street. While similar installations have already earned him the moniker 'urban prankster', in reality they address important social issues such as marginalization, indifference, and suicide [Project 84, 2018]. Likewise, within the limits of legality, the Italian artistic duo Urban Solid (Busto Arsizio) populate unused walls with plaster or cement creatures with strong pop colours made with classic sculpting techniques. Hands, huge ears, pistols, and TVs emerge ironically and provocatively from the walls with the goal of evoking visual and tactile reactions as well as reflections on the obsessions of modern life such as money, technology, and social media (Fig. 19).

Completing the frame of possible artistic demonstrations on the street is also the mosaic technique expressed in a 'street' mode. One example among many is Invader (anonymous, Paris, 1969) whose inspiration lies in imitating the Arcade Game Space Invaders (Taito, 1978), that is, he reproduces pixel images from the game using small coloured ceramic tiles. While the artist then developed his own original icons, also integrating QR codes to conceal messages that can be read with the appropriate application, the guiding idea of the mosaic installation has remained unchanged: works whose inevitable transformation by atmospheric agents is viewed by the artist as a means to read the history of a place (Fig. 18).

Fig. 16 - Works by Vhils. Top: Scratching the Surface project, wall in Lisbon, 2018, photo by Bruno Lopes; bottom left: scratching on billboard, Hong Kong, 2016, photo by José Pando Lucas; bottom right: hand-carved old wooden door, 2016, photo by Bruno Lopes. Photos from https://www.vhils.com/work/.
creating a sort of articulated device in which each piece is independent but cannot exist on its own (Invader, Ardenne, 2013). Basically, these pixellated figures, located in places where their visibility is guaranteed (near doors, intersections, shop signs, street signs) and according to strategic criteria, initiate an action not far from Guy Debord’s notion of psychogeography, that is, they do not change the image of the cities where they are installed [14], but rather aim to re-establish their itineraries, instilling creative practices of ‘interference’ [Debord, 2013]. The mosaics are fixed to the walls with cement or glue in a mostly illegal way, so nothing guarantees their permanence, since they are subject to removal, damage, or theft (Fig. 20).

5. CONCLUSIONS

In aiming to highlight the relationships between the artists’ concepts of durability and techniques/intentions, the summary of examples presented has depicted the framework of the planning through which street art has always moved. These studies, for as much as they certainly cannot exhaust the topic, have enabled a focus on some distinctive, transverse characteristics that identify the phenomenon and especially give rise to some reflections.

Street art undoubtedly spurns the concept of a merely decorative function and is always proposed as a ‘site-specific’ project closely tied to the physical and social context and this occurs independently of whether they are actions expressed ‘freely’ or they fall under specific projects. All the artists show full awareness of the fact that acting in the urban context is a great responsibility towards people and places, that is, their works, designed as a form of freely usable communication, are nevertheless a strong act that may condition those who observe them.

Having said this, with regard to the central theme addressed by the permanence/impermanence of works of street art, it is evident that some techniques allow more durable projects to be created. What seems to emerge, however, is that it is not this aspect that guides the technical choices of the artists but rather, sometimes even entire-
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Fig. 18 - Installations by Edoardo Tresoldi. Left: work Chained in collaboration with Borondo, Bicocca University, Milan, 2015; right: work Il collezionista dei venti, Mura Mura Fest, Pizzo Calabro (VV), 2013. Photos from https://www.edoardotresoldi.com/works/.


ly the opposite. In other words, there are more than a few artists that somehow lay claim to the fragility of their works precisely because they are intended as a participatory form of art and therefore intrinsically designed to be destroyed. More in general, the surfaces are designed and given a new meaning only temporarily, with the awareness that they are consigned to others’ intentions and the effects of natural events and time. What therefore prevails in the choice of the technique is undoubtedly the artistic intent and not the search for permanence of the work, which if anything is only a consequence. This does not mean that the artists approve of the defacement due to pure acts of vandalism or that they do not experience problems such as copyright protection, the persistence of censure, and political exploitation behind some acts of removal by the institutions of Urban Decorum (Colantonio, 2017); basically all those aspects for which impermanence has nothing to do with their ‘programme’ of artistic acts. Not by chance were precisely these issues discussed in late 2019 by the artist Diavù in Progetto ExP [15]. On the other hand, it is likewise undoubted that street art is becoming an increasingly main-
stream phenomenon and this places some artists in a position that is not always favourable to certain institutionalized art scenes. It is certainly undeniable that this has recently been verified in the multiplication of operations aimed at shifting urban art to the logic of the market (collections and museums) and that some have been conducted with little-invasive means towards urban art or disrespectfully and in a way not agreed with the artists. In this sense, it is enough to think about certain acts intentionally implemented by some artists such as self-erasure, the placement of works in locations that are difficult to reach, or the use of particularly delicate techniques. These are strategies that arise with the purpose of avoiding the works’ removal or ‘tearing’ from the walls due to theft and their placement in exhibits without the artist’s consent or asking if it does not betray their meaning, that is, if the loss (impermanence) is not an integral part of the work. With respect to these actions, the question should be raise whether the pretext of such presumed preservation does not lie at the limit of distorting the sense of works created for free, independent interaction with the urban space, that is, if ‘removing and enclosing them’ is not a contradiction in terms. Therefore, perhaps more appropriately, this is due both to trying to instil better appreciation and respect for urban art and, if anything, to concentrate greater effort to study effective interventions capable of protecting the works in situ.
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NOTE

[1] Reference is made to definition and classification into the three categories (street art, public art, urban art) proposed by the artist David Diavio-Vaccia, which were discussed again in November 2019 during the round table Street Art o Arte Pubblica? held within Progetto ExPo. http://munomuseum.blogspot.com/2019/11/street-art-o-arte-pubblica-dallincontro.html

[2] Some of the most recent events in Rome include: OUTDOOR – Ur -arte-pubblica-dallincontro.html

[3] A photo feature by Stefano Fonte-

[4] The website https://www.wum-
ingfoundation.com/giap/tag/bank-
sy-co/ recounts the erasure.

[5] Exhibit promoted by Genus
Bononiae with the support of the
Fondazione Carisbo and arranged in
the Palazzo Peppi in Bologna.

[6] The wall fell after just 3
years, in 1989.

de Barcelona.

[8] This non-profit organization

aims to create better use of the riv-
er and its banks by both residents of Rome and tourists.

[9] For example, the Trevi Fountain becomes a bathtub in the depiction of the embrace between Marcello Mastroianni and Anita Ekberg in the film La dolce vita by Federico Fellini.

[10] This means was already experi-
mented with by Kristin Jones in the
iconic parade of She Wolves created on the same tract of wall of the Tiber for the event Solstizio d’Eraste, the
artistic installation that inaugurated
the activities of the TevereTerno non-profit organization in 2005.

[11] A mix of wheat flour and water to which sugar or corn starch are added once cooled to make it stick-
er. Before application, wood glue is added in a ratio of 1:5 along with copper sulphate to better protect the mixture. For a clear finish (option-
ional), a layer of Minwax Polyacryl-
ic can be added on top of the poster.

[12] Presented for the first time in
2007 at the VSP group exhibition in Lisbon and then at the Cans Fes-

tival in London the following year.

[13] The artist has indicated the
Spanish sculptor Juan Muñoz (1953–2001) and the Absurdism of
Aphex Twin and Albert Camus as
his sources of inspiration.

[14] The project, begun in 1998 in
Paris, today counts about 80 ‘invaded’
cities around the world with as many
published maps and indications of
points assigned for each invader.

[15] Reference is made to the Street
Art o Arte Pubblica?, a meeting or-
ganized by the E-Lex law firm and the M.U.Ro project in collaboration with Yococo (Youth in Conservation of Cultural Heritage) and the Rosso-
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Provvisorietà o Permanenza? 
Durata temporale delle opere di Street Art tra intenzioni e tecniche

Ad oggi sussistono frangenti in cui le opere di street art vengono cancellate o deturpate, ma ciò che forse viene meno evidenziata è una certa loro connotata deperibilità relazionabile alle tecniche con le quali alcune vengono realizzate. Rispetto a ciò indagare sulla varietà delle tecniche utilizzate, sulla loro evoluzione anche in termini di ibridazione, di diversificazione di strumenti e materiali può informare circa il rapporto con il carattere impermanente di certune operazioni di arte murale. Circoscrivendo lo studio ad opere realizzate su muri e altre superfici verticali o orizzontali di contesti urbani e ponendo l’attenzione a particolari aspetti grafico-rappresentativi, l’articolo propone un panorama di opere e artisti opportunamente diversificato dal punto di vista della varietà di metodi, tecniche, materiali e strumenti utilizzati sottolineandone il rapporto con la loro durabilità. Gli studi condotti hanno aiutato ad evidenziare la natura provvisoria o permanente di diverse opere di street art e quindi ad interpretare le correlate intenzioni degli artisti. Molti di questi, infatti, nel-la consapevolezza della impermanenza delle loro opere, ne rivendicano, anzi, la intrinseca fragilità intendentola come qualità relazionata all’essere concepite come eventi partecipati e/o superfici solo temporaneamente risonificate. Rispetto a ciò lo studio invita a domandarsi se la recente tendenza a ‘prelevarle e rinchiudere’ in musei opere murali in nome di una loro presunta preservazione, non sia al limite dello snaturarne il senso. Semmai, invece, si può educare al loro migliore apprezzamento studiando interventi efficaci a salvaguardare le opere lì dove sono state concepite.

1. PREMESSA
Da circa tre decenni – un ventennio se si guarda all’Italia – la street art ha assunto grande rilevanza nel panorama della creatività contemporanea anche in termini di influenze sul mondo della grafica e delle arti visive in genere. L’interesse che via via ha saputo attrarre su di sé ha contribuito alla sua emersione e al suo divenire un vero e proprio fenomeno socio-culturale di costume dai connotati dinamici e dai confini non facilmente circoscrivibili ovvero in continuo mutamento. Ad esempio, cosa debba comprendere l’omologo italiano del termine street art è tema ancora discusso anche fra i suoi interpreti. Se infatti al suo interno si intende ricomprendere sia gli interventi spontanei, non autorizzati, illeciti, sia quelli realizzati in accordo con enti, amministrazioni o privati (Arte Pubblica) ma anche le opere realizzate gratuitamente (non commissionate) ma autorizzate, allora il termine più inclusivo è forse ‘Arte urbana’ [1]. Ma ancora, se inizialmente si trattava di un mondo che viveva in parallelo all’arte cosiddetta ‘ufficiale’ (McCormick, 2010), negli ultimi tempi la street art si è in parte istituzionalizzata: alcuni ar-
La meno deperibile e la più utilizzata nell’ambito di attività di riqualificazione urbana promosse tramite Festival organizzati da associazioni culturali e più o meno autorizzate, commissionate, patrocinate da amministrazioni pubbliche. Un murale dipinto, che di per sè ha le caratteristiche tecniche per durare nel tempo, può tuttavia essere cancellato o deturpato con vere e proprie operazioni di censura o con atti di vandalismo che ne compromettono in tutto o in parte l’originalità e la durabilità. Un caso storico, quanto emblematico, è quello del murale che l’artista Keith Haring [Pennsylvania, 1958-1990] realizzò nel 1984 sul Palazzo delle Esposizioni a Roma (Fig. 1) e che fu cancellato nel 1992 ad opera del Comune in occasione dell’arrivo di Gorbaciov [3] (Von Vacano, 2017). Oggi, col senno di poi, il fatto che l’artista, fautore di una Popular Art per tutti [Clausen, 2010], fosse consapevole della temporaneità delle sue opere non vale come consolazione di una simile perdita. Ciò nondimeno, in tempi molto più recenti (2014) anche l’opera realizzata dallo street artist Blu [Blu, 2018] nel quartiere San Basilio di Roma nell’ambito del progetto SANBA, è stata censurata in quanto nel soggetto, che ha mirato a commemorare l’uccisione di un giovane avvenuta negli anni ’70 nel corso di una manifestazione, l’artista ha rappresentato dei poliziotti che si trasformano in pecore e maiali. Tale particolare è stato cancellato da un’ unità di Decoro Urbano del comune contro il pensiero degli stessi abitanti il quartiere i quali, per protesta, hanno fatto compiere nel rosso la scritta ‘censurato’ [Fig. 2]. Sebbene di minore entità un po’ di casi di censura li ha subiti anche l’artista Flavio Solo [Roma, 1982] tanto in Italia quanto all’estero: a Roma nel 2015 sul murale Laura [ritratto di un’amica scomparsa], realizzato nel quartiere del Trullo nell’ambito del Festival internazionale di poesia e street art, ha subito il censuro. L’artista ha dovuto modificare un piccolo, ma evidentemente per alcuni non trascurabile dettaglio [Fig. 3]. Successivamente in Russia nel 2017 sull’opera realizzata insieme a Diamond ai Satka Art Festival [biennale di street art] gli è stato chiesto di sostituire il logo dell’agenzia spaziale russa che l’artista aveva inserito nel
soggetto del murale. Un altro caso recentissimo (2019) è capitato all’artista Lucamaleonte (Roma, 1983) per il suo murale alla fermata metro Ostia Lido Nord (provincia di Roma) realizzato nell’ambito di un percorso partecipato con l’associazione aDNA Collective. Rispetto al tema, l’antimafia, una sua wall of fame con i ritratti di persone per la Cultura e la Legalità ad Ostia è stata censurata dal Municipio su pressione politica: i volti non gradi di sono stati oscurati con macchie di colore rosso e ciuffi di vegetazione verde tanto che l’artista ha disconosciuto l’opera e non l’ha firmata (Fig. 4).
Ma la cancellazione sul posto non è l’unica modalità per distruggere un murale. La penetrazione di street art pensato e realizzato per la strada. Un murale può essere anche ‘strappato’ per mezzo di una tecnica, storicamente conosciuta sin dal XVIII secolo e oggi opportunamente rivisitata, che prevede di ricoprire totalmente l’opera con un strato di una particolare colla creando come una tela che, una volta indurita, può essere appunto strappata asportando uno strato di pochi millimetri di muro ma sufficiente a tirar via il murale. In tempi recen- ti tale modalità è stata utilizzata, con reali o solo presunti motivi di tutela, per spostare alcune ope- re di street art dai muri della strada alle pareti di una galleria. Se però, come purtroppo è accaduto, viene posta in essere in maniera non congrua, ovvero senza il consenso e quindi non rispettosa, nei confronti degli artisti, può portare anche ad una escalation ulteriormente negativa ai fini della durabilità delle opere come è accaduto nel 2016 per i murales realizzati da Blu a Bologna. Qui l’artista ha messo in atto l’azione di autocancellazione delle sue opere, ricoprendole di vernice grigia [4] (Fig. 5), proprio per evitare che venissero ‘strap- pate’ dai muri, ovvero trasformate in pezzi da mu- seo ed inserite nella mostra Street Art. Banksy & Co – L’arte allo stato urbano [5].
E’ evidente poi che nessuna opera di street art è esente da atti di puro vandalismo. Un esempio sem- pre storico ma simbolico è costituito dai 107 metri di muro di Berlino che Haring dipinse nel 1986 [Fig. 6] dichiarando in modo quasi profetico di voler “distruggere il Muro di Berlino dipingendolo” [6]: i suoi ‘Omini Pop Art’, che con i colori della bandiera tedesca formavano una catena umana a simboleg giare l’unione tra le due Germanie, furono imbratta ti con vernice grigia il giorno dopo la realizzazione. Tuttavia in tale panorama sono rinvenibili anche diversi casi virtuosi di lotta al deperimento o alla scomparsa. L’opera Tuttomondo realizzata da Haring a Pisa nel 1989 (Fig. 7a), l’ultima e l’unica concepita come permanente e alla quale, quindi, l’artista diede un nome, è oggetto di periodici in- terventi di restauro ed è tutelata, sul posto, con una balaustra vetrata (McDonald, 2013). Altrettanto singolare è la vicenda di un altro murale dell’artista realizzato nello stesso anno nell’area del El Raval di Barcellona: l’opera, che trovava su un muro poi appiccato per via di una riforma urbanistica, è tornata in vita nei pressi del MACBA [7] grazie ad un calco a scala reale eseguito dai tecnici dell’Ajuntament prima della demolizione del muro e ad una dichiarazione della Fondazione Haring che ne autorizza la ricostruzione (Fig. 7b).
Infine, anche sul piano delle tecniche dell’arte mu rale dipinta la sperimentazione di alcuni artisti sta andando nella direzione della ricerca di una nuova significazione per la permanenza delle opere prevedendone una funzione in termini di sostenibilità ambientale. È il caso del murale Hunting Pollution dipinto nel 2018 da Iena Cruz (Federico Massa, Milano, 1981) nel quartiere Ostiense di Roma (Fig. 8a) ma anche di altri venti murales realizzati nel 2019 tra Padova e Abano Terme nell’ambito di Su- per Walls, prima biennale di street art sostenibile (Fig. 8b). Le pitture utilizzate [tecnologia Airlite], attivate dalla luce, sono in grado di purificare l’aria catturando gli agenti inquinanti e trasformarli in sali ineremi, di neutralizzare gli odori, elimina re batteri, prevenire muffe, respingere polvere e sporco nonché ridurre i costi energetici.

3. STENCIL, STENCIL POSTER E POSTER ART
Lo Stencil è una tecnica basata sull’utilizzo di una maschera che può essere di cartone, carta, ace tato, pvc o legno e che, ritagliata secondo un pre ciso disegno come fosse un negativo, permette di trasferire un immagine su di una superficie. Il suo utilizzo prevede due tempi: la prima di accurata e paziente preparazione della matrice, la seconda di realizzazione dell’opera fissando temporanea mente la maschera sul muro in modo da riempire gli spazi vuoti con vernice tendenzialmente spray. Benché lo stencil nasca allo scopo di permettere la replicazione di un soggetto, la motivazione per quale alcuni street artists prediligono tale tecnica non sta in tale prerogativa quanto piuttosto nella rapidità con la quale permette la realizzazione di opere nel caso di azioni ‘non autorizzate’.
Un esempio per tutti in tal senso è quello dello street artist Banksy (Bristol, 1974?), la star del la tecnica degli stencil che, piacca o no, ha fatto dell’apparire ‘non regolare’ e inaspettato delle delle sue opere la sua cifra (Lazarides, 2019). Il suo operare su strada quindi mira più alla forza del messaggio che alla durabilità dei suoi interventi i quali, trattando tematiche impegnative, non sono affatto esenti da atti di vandalismo, censure, furti e vendite all’insaputa dell’artista (Fig. 9).
Tuttavia esistono casi del tutto differenti e par ticolari dell’utilizzo di tale tecnica come l’opera Triumphs and Laments (Roma, 2016): un’inter vento definibile più propriamente di ‘arte urbana’ realizzato da un artista, William Kentridge (Johannesburg, 1955), non esattamente ‘street’ ma sicu ramente sperimentatore di numerose tecniche e mezzi espressivi diversi. Il progetto di quest’ope ra, promosso dall’associazione culturale Tevere terno [8] e realizzato lungo la banchina del Tevere (Piazza Tevere) con un’estensione di 500 metri di lunghezza per 10 di altezza, consiste in un grande fregio di 80 immagini che raccontano una partico lare storia di Roma rivisitando e associando fram menti di memorie visive tra passato e presente in un collage a tratti surrealista [9] (Crescentini, Pi rani, 2017). Tale opera è stata realizzata con enor mi stencils in materiale plastico (polionda) tagliato a laser rispetto ai quali le immagini sono emerse con un’azione di rimozione, ovvero di pulizia sele ttiva tramite idropulitrice, della patina biologica stratificata sulle pareti dei muraglioni [10]. Quin di in questo caso lo stencil è stato sfruttato per un’azione di riutilizzo ma non è stato alla sua dis posizione di aggiunta benigni di sottrazione di materiale che ha concretizzato un opere di breve durata perché col tempo il nuovo stratificarsi della
La tecnica dello stencil si è però evoluta attraverso molte sperimentazioni tra le quali non si può non citare quella degli street artists Sten & Lex (Roma, Taranto). Tale coppia ha prima sviluppato un metodo definito Hole School basato sempre su matrici, ma di carta e di linee rosse sotto il poster nero, che applica la mezziatura allo stencil per generare una diversa percezione delle opere in base alla distanza: da vicino sembrano completamente astratte mentre da lontano acquisiscono significato di una rappresentazione figurativa. Successivamente (dal 2009), con un approccio ancor più innovativo, inventano un’evoluzione dello stencil in ‘stencil poster’: il processo consiste nell’incollare al muro uno stencil di carta leggera e fragile come un poster lasciando che la matrice si degradi per effetto di atmosferici o persone che ne strappano le strisce facendo emergere poco alla volta l’immagine sottostante (Sten & Lex, 2010). Le loro opere, che richiamano il mondo dell’Optical Art, si presentano con residui dallasserata (TvBoy, 2020). In particolare Sirante, i cui poster si basano su rivisitazioni in chiave contemporanea di opere classiche, accompagna ogni opera con una targhetta esplicativa, ovvero agisce considerando la strada al pari di un museo.

Il progetto chiamato Second Skin di Zed1 (March Burresi, Firenze, 1977) e presentato nel 2014 in occasione del SUBSIDENZE Street Art Festival di Ravenna, rappresenta invece una sperimentazione di commistione tra murale dipinto e poster. L’artista realizza prima un murale per poi ricoprirlo con strati di carta incollati sui quali dipinge altre immagini strettamente connesse tra loro lanciando sull’imagine dei materiali artigianali. La sua modalità in outdoor è prevalentemente provvisorio-creativo per il fattore tempo ma anche gli occasionali fruitori, strappando i posters, divengono ‘scopritori-creatori’ dell’opera (Burresi, 2016).

La poster art a grande scala può essere esemplificata attraverso due interpreti significativi. Lo street photographer JR (Jean René, Parigi, 1983), usando carta e colla, ama definire i suoi interventi nei contesti urbani come ‘arte infiltrante’ (Pervasive Art) ovvero opere concepite in forma partecipata (JR, Thompson, Remnant, 2019). Primi piani di volti di donne nel progetto Women are heroes o anziani nel progetto Wrinkles (2015) che, sebbene temporanei (o entrambi nel 2008) sono trasformati in poster giganti in bianco e nero non per durare ma con l’unico scopo di mettere in relazione persone e luoghi (JR, Berbrei, 2012). Più recentemente JR ha interagito con un luogo simboleggiante della Francia: il Louvre. Nel 2016 ha incollato su una delle facce della Piramide di leoh Ming Pei centinaia di porzioni di carta (collage) raffiguranti il retrostante l’incredibile della Piramide in concentrazione (twisting) attraverso una fotocopiatrice (o disegni) selezionati a un processo di manipolazione (twisting) attraverso una fotocopiatrice.
Perché aggiungere nuovi livelli quando è possibile utilizzare gli ‘strati’ già esistenti di una superficie? Tale principio ha ispirato in particolare due urban artists che hanno fatto di tale approccio innovativo il carattere distintivo delle loro azioni. Il progetto _Scratching the Surface_ (anonimo, Parigi, 1969) la cui ispirazione nasce dall’imitazione dell’_Arcade Game Space Invaders_ (Taito, 1978), ovvero dall’idea di riprodurre i pixel delle immagini del gioco utilizzando piccole reazioni visive e tattili nonché riflessioni sulle ossessioni dell’epoca moderna come denaro, tecnologia e social media (Fig. 19).

A completamento del quadro delle possibili manifestazioni artistiche su strada va considerata anche la tecnica del mosaico declinata in modalità ‘street’. Un esempio tra tutti è il caso di _Invader_ (anonimo, Parigi, 1969) la cui ispirazione nasce dall’imitazione dell’_Arcade Game Space Invaders_ (Taito, 1978), ovvero dall’idea di riprodurre i pixel delle immagini del gioco utilizzando piccole tessere in ceramica colorata. Sebbene l’artista abbia poi sviluppato sue icone originali integrandole anche con QR code per celare messaggi decodificabili con apposita applicazione, l’idea che guida l’installazione dei mosaici è rimasta immutata: creare una sorta di dispositivo articolato in cui ogni pezzo è autonomo ma tuttavia non può esistere da solo (Invader, Ardenne, 2013). In sostanza tali figure pixellate, posizionate in luoghi che ne garantiscono la visibilità (nei pressi di porte, incroci, insegne di negozi, targhe di strada) e secondo criteri strategici, attuano un’azione non lontana dalla nozione di psicogeografia di Guy Debord, ovvero non cambiano l’immagine delle città in cui vengono installate [14] ma mirano a rifondarne gli itinerari instaurando pratiche creative di ‘interferenza’ (Debord, 2013). I mosaici sono fissati sui muri con cemento o colla in maniera prevalentemente illegale quindi non garantisce la permanenza essendo possibili di rimozione, danneggiamenti o furti (Fig. 20).

http://disegnarecon.univaq.it
5. CONCLUSIONI

La rassegna di esempi presentata, nel mirare ad evidenziare le relazioni tra il concetto di durabilità e tecniche/intenzioni degli artisti, ha restituito un quadro della progettualità con cui si è sempre mossa la Street Art. Gli studi condotti, per quanto non possano certo esaurire il tema, hanno permesso di focalizzare alcuni caratteri distintivi e trasversali che identificano il fenomeno e soprattutto hanno stimolato alcune riflessioni.

Indubbiamente la street art rifugge il concetto di mera funzione decorativa e si propone sempre come intervento site specific strettamente relazionato al contesto fisico e sociale e ciò avviene indipendentemente dal fatto che siano azioni espresse 'liberamente' oppure rientrino in specifici progetti. Tutti gli artisti dimostrano piena consapevolezza del fatto che l'agire nel contesto urbano sia una grande responsabilità nei confronti di luoghi e persone, ovvero che le loro opere, concepite come forma di comunicazione liberamente fruibile, siano comunque un atto forte, che può condizionare chi le osserva.

Detto questo, riguardo al tema centrale affrontato della permanenza/impermanenza delle opere di street art, se è pur evidente che alcune tecniche permettono di realizzare interventi più durevoli, ciò che tuttavia sembra emergere è che non sia questo l’aspetto che guida le scelte tecniche degli artisti quanto piuttosto, in alcuni casi, addirittura una volontà quasi all’opposto. In altre parole, non sono pochi gli artisti che in qualche modo rivendicano la fragilità delle loro opere proprio perché intese come forma d’arte partecipata e quindi intrinsecamente concepite per andare distrutte, oppure, più in generale, perché pensate come superfici solo temporaneamente risignificate e con la consapevolezza di consegnarle alle intenzioni delle persone e agli effetti degli eventi naturali e del tempo. Ciò che quindi prevale nella scelta della tecnica è senza dubbio l’intenzione artistica e non la ricerca di permanenza dell’opera che sempre tano alcune problematiche quali la tutela del diritto d’autore, il permanere della censura e della strumentalizzazione politico di alcune azioni di rimozioni condotte da istituzioni di Decoro Urbano [Colantonio, 2017], insomma quanto agli aspetti per i quali l’impermanenza nulla ha a che fare con il loro ‘progetto’ di azione artistica. Non a proprio quesiti temi sono stati discussi a fine 2019 per iniziativa dell’artista Diavù nell’ambito del Progetto ExP [15].

D’altro canto, è altresì indubbio che la street art sia diventando un fenomeno sempre più mainstream e ciò pone alcuni artisti in una posizione non sempre favorevole verso una certa scena dell’arte istituzionalizzata. Di certo è innegabile che negli ultimi tempi si sia verificato un moltiplicarsi di operazioni atte a portare l’arte urbana nella logica del mercato [collezioni e musealizzazioni] e che alcune siano state condotte con modalità a dir poco invasive nei confronti dell’arte urbana e in maniera irrispettosa e non concordata con gli artisti. A tal proposito basta ragionare su certe azioni intenzionalmente poste in essere da alcuni artisti, quali l’autocancellazione, la collocazione delle opere in siti difficili da raggiungere o l’utilizzo di tecniche particolarmente delicate. Si tratta di strategie che nascono tutte con la finalità di evitare rimozioni o ‘strappi’ delle opere dai muri per furti e loro collocazione in mostre senza il consenso dell’artista e senza domandarsi se ciò non sia tradire il loro senso, ovvero se la perdita (impermanenza) non sia parte integrante dell’opera. Rispetto a tali azioni c’è da domandarsi se il pretesto di una siffatta presunta preservazione non sia al limite dello snaturare il senso di opere nate per avere una interazione libera e gratuita con lo spazio urbano, ovvero se ‘prelevarle e rinchiuderle’ non sia una contraddizione in termini. Si ritiene quindi che, forse più opportunamente, si debba da un lato cercare di educare ad un miglior approccio rispetto all’arte urbana e dall’altro lato semmai concentrare maggiori sforzi per studiare interventi efficaci in grado di salvaguardare le opere lì dove sono state concepite.

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NOTE


[8] Trattasi di una onlus che lavora con l’obiettivo di creare una migliore fruizione del fiume e delle sue sponde per romani e turisti.


[14] Il progetto, avviato nel 1998 a Parigi, conta oggi circa 80 città invase in tutto il mondo con tanto di pubblicazione di mappe e indicazioni di punti esiti per ogni invasor.