

Lisbon Street Art Urban Creativity 2014 International Conference Street Art Urban Creativity Conference Books Volume 1

The essays collected in this book adopt different disciplinary approaches to point out the forms of citizens' participation developed in the field of contemporary public art and urban design. From Sardinia to Queensland, New York to Bologna, Hasselt and Genk to L'Aquila, Rio de Janeiro to Utrecht, these essays analyze a variety of projects that deal with political conflicts of the societal life in the urban spaces, such as environmental risks and immigrant populations; propose diverse forms of citizens' participation in the representations of marginalized interests, values, problems, and needs; offer to citizens and policy-makers new ways of thinking about territory renewal; and aim to reorient the decisions taken in the field of institutionalized politics, either denouncing territory governance or supporting its improvement.

Since the 2011 Arab Spring street art has been a vehicle for political discourse in the Middle East, and has generated much discussion in both the popular media and academia. Yet, this conversation has generalised street art and identified it as a singular form with identical styles and objectives throughout the region. Street art's purpose is, however, defined by the socio-cultural circumstances of its production. Middle Eastern artists thus adopt distinctive methods in creating their individual work and responding to their individual environments. Here, in this new book, Sabrina De Turk employs rigorous visual analysis to explore the diversity of Middle Eastern street art and uses case studies of countries as varied as Egypt, Tunisia, Lebanon, Palestine, Bahrain and Oman to illustrate how geographic specifics impact upon its function and aesthetic. Her book will be of significant interest to scholars specialising in art from the Middle East and North Africa and those who bring an interdisciplinary perspective to Middle East studies.

Artistic practices have long been disturbing the relationships between art and space. They have challenged the boundaries of performer/spectator, of public/private, introduced intervention and installation, ephemerality and performance, and constantly sought out new modes of distressing expectations about what is construed as art. But when we expand the world in which we look at art, how does this change our understanding of critical artistic practice? This book presents a global perspective on the relationship between art and the city. International and leading scholars and artists themselves present critical theory and practice of contemporary art as a politicised force. It extends thinking on contemporary arts practices in the urban and political context of protest and social resilience and offers the prism of a 'critical artscape' in which to view the urgent interaction of arts and the urban politic. The global appeal of the book is established through the general topic as well as the specific chapters, which are

geographically, socially, politically and professionally varied. Contributing authors come from many different institutional and anti-institutional perspectives from across the world. This will be valuable reading for those interested in cultural geography, urban geography and urban culture, as well as contemporary art theorists, practitioners and policymakers.

This book presents a narrative of both an opportunity and a challenge. The opportunity is to develop routes of cultural tourism in the North of Portugal, while empowering and engaging communities in the protection of their cultural heritage. The challenge is promoting sustainable tourism, with an impact on economic growth, poverty reduction, environmental protection and the preservation of authenticity in culture and heritage. This book appears at a pivotal moment, given the increased interest for the use of literature, arts, crafts, heritage, and traditions, as well as tangible and intangible cultural products, to promote places and destinations, while safeguarding the identity of social-cultural territories. The current cultural turn in tourism and related research methodologies has led to the development of business strategies where culture and creativity play a relevant role in the branding of competitive cities, regions and countries, using innovation and technology to promote their international image.

This edited volume examines the important and multi-varied role that art plays in today's diverse society. Built on a multidisciplinary and dialogical approach, the book brings together the views of scholars and artists from around the world to explore central questions relating to the purpose(s) art services in contemporary, pluralistic societies.

In recent years, street art has become embedded in popular culture and received growing attention from the art market and art institutions. Work by street artists has entered galleries, auction houses and museums, and some artists have been given the opportunity to create large-scale sanctioned public art projects.

Simultaneously, widespread photographic documentation of street artworks and the circulation of images online have provided artists with a potentially global audience. Based on studies of everyday interaction among artists, gallerists, collectors, bloggers and street art enthusiasts, *The Street Art World* investigates the often contradictory attitudes within the street art community towards art history and the institutions of art. The book also deliberates on street art's connection to the art market and public art. It considers street art's potential to affect the viewer's perception of public space, and the possible challenges the increasing digital mediation of street art may pose to bringing this potential to fruition. Peter Bengtsen is an art historian and sociologist.

Whether aesthetically or politically inspired, graffiti is among the oldest forms of expression in human history, one that becomes especially significant during periods of social and political upheaval. With a particular focus on the demographic, ecological, and economic crises of today, this volume provides a wide-ranging exploration of urban space and visual protest. Assembling case

studies that cover topics such as gentrification in Cyprus, the convulsions of post-independence East Timor, and opposition to Donald Trump in the American capital, it reveals the diverse ways in which street artists challenge existing social orders and reimagine urban landscapes.

About this Book / Bristol born Banksy is usually categorized as a Street Artist, although his art, in content and form, transcends a narrow understanding of this term. This publication primarily deals with Banksy as a contemporary Urban Artist and his relationship with consumer culture. It examines Banksy not only in light of his illicit work on the street, but also in regard to his gallery exhibitions. The study highlights representative works of his art, pieces which demonstrate his versatility, but also stand for different periods of his oeuvre. This book presents the first academic study of Banksy's art in English; with a history and discussion of the terms Graffiti, Street Art and Urban Art and a rich array of biographical information. It will be of interest to academics and the general public as well.

About this Edition / Street Artist Banksy and former Young British artist Damien Hirst are two of the most popular representatives of British contemporary art. Situated in a triangle of art, consumerism and pop culture their work is among the most well-known. A systematic academic study of their artistic viewpoints and references to consumer culture has long been missing, and Ulrich Blanché is finally closing this gap: He examines Hirst's and Banksy's art against the background of the London art scene since 1980. Blanché points out connections to Duchamp, Warhol and Koons, and reflects on the role of the observer, the meaning of location and, especially, the references between art, consumer culture and marketing in their pieces. This two volume edition is the translated and expanded version of the authors dissertational thesis.

Through a range of ethnographic case studies focusing on the Portuguese recovery after the economic crisis, this book begins a conversation about the experience of recuperation and repair. Located in the cracks and gaps between the state and society, recuperation appears as a social and infrastructural answer linked to reciprocity, critical urbanity, generational interweaving, alternate ordering and reconnection of different bodies and histories. With chapters looking at public art in Lisbon and recuperative modes of action, this collection takes a thorough look at a society in crisis and shows how the people of the community create micro-politics of resistance. Ultimately, Politics of Recuperation reflects on the meaning of personal and collective resilience in Europe today, as well as on the limits and interstices of contemporary politics.

A powerful portrayal of the Egyptian Revolution, telling the story with striking images of art that turned Egypt's walls into a visual testimony of bravery and resistance. Even the army tanks that rolled onto Tahrir Square were immediately adorned with graffiti. This survey of current Egyptian street art looks at the most influential artists who have made their iconic marks on the streets. Spanning Cairo, Alexandria and Luxor, this is a document of the volatile and fast-shifting political situation there. Since the start of the Arab revolution the Middle East has

seen an unparalleled explosion of graffiti. * With contributions by experts in the fields of typography, graphic design, sociology and Egyptology These images of the revolution taken by acclaimed photographers and activists vplaces the graffiti of the revolution in a broader context, and examines the historical, socio-political and cultural backgrounds which have shaped the movement.

What is the relationship between street art and the law? In this work, Andrea Baldini argues that street art has a constitutive relationship with the law. By subverting laws and norms regulating public spaces, street art is outlaw art. Featuring international contributions from leading and emerging scholars, this innovative Research Handbook presents a panoramic view of how law sees visual art, and how visual art sees law. It resists the conventional approach to art and law as inherently dissonant – one a discipline preoccupied with rationality, certainty and objectivity; the other a creative enterprise ensconced in the imaginary and inviting multiple, unique and subjective interpretations. Blending these two distinct disciplines, this unique Research Handbook bridges the gap between art and law.

This latest addition to Prestel's acclaimed Street Art series takes the train to Brooklyn to present a dizzying collection of urban images that gives testament to the vibrant culture in Germany City s largest borough. From the warehouses of ultra-hip Williamsburg to the brick facades of Bushwick tenements and DUMBO S waterfront cool, the 150 images in this book by photographer Jaime Rojo capture the wide range of mediums and styles of today s exciting street artists. Presented as full-page images, this selection of Brooklyn street art celebrates free expression. The result is a collection of art that brilliantly reflects Brooklyn s unique energy and dynamic population.

In recent years, the number of conflicts related to the misuse of street art and graffiti has been on the rise around the world. Some cases involve claims of misappropriation related to corporate advertising campaigns, while others entail the destruction or 'surgical' removal of street art from the walls on which they were created. In this work, Enrico Bonadio brings together a group of experts to provide the first comprehensive analysis of issues related to copyright in street art and graffiti. Chapter authors shed light not only on the legal tools available in thirteen key jurisdictions for street and graffiti artists to object to unauthorized exploitations and unwanted treatments of their works, but also offer policy and sociological insights designed to spur further debate on whether and to what extent the street art and graffiti subcultures can benefit from copyright and moral rights protection.

The texts presented in Proportion Harmonies and Identities (PHI) - INTELLIGENCE, CREATIVITY AND FANTASY were compiled with the intent to establish a multidisciplinary platform for the presentation, interaction and dissemination of research. The aim is also to foster the awareness and discussion on the topics of Harmony and Proportion with a focus on different visions relevant to Architecture, Arts and Humanities, Design, Engineering, Social

and Natural Sciences, and their importance and benefits for the sense of both individual and community identity. The idea of modernity has been a significant motor for development since the Western Early Modern Age. Its theoretical and practical foundations have become the working tools of scientists, philosophers, and artists, who seek strategies and policies to accelerate the development process in different contexts.

Lisbon Street Art & Urban Creativity 2014 International Conference Pedro Soares Neves

Wicked Arts Assignments are bold, unusual, contrary, funny, poetical, inspiring, socially committed, or otherwise challenging. Everyone who teaches art knows them: the assignment that is seemingly simple but which challenges participants, students and pupils to the max. Many artists and arts teachers have that singular, personal, often-used assignment in which everything comes together: their artistic vision, their pedagogical approach and their love for certain techniques or methods. The almost hundred arts assignments collected here connect to the visual arts, performance, theatre, music and design, but more importantly: they encourage cross-disciplinarity. They reflect themes and ways of working in contemporary arts, offering opportunities to learn about ourselves, the arts and the world. The first part of this book provides a theoretical view on arts assignments from historical, artistic and educational perspectives, complemented by interviews with experts in contemporary arts and education. The second part consists of the actual wicked arts assignments. These can be carried out in various contexts: from primary schools to higher education, from home to the (online) community, and from Bogotá to Istanbul. They are meant to spark the imagination of both teachers and students, contributing to new, topical educational and artistic practices.

Graffiti and street art images are ubiquitous, and they enjoy a very special place in collective imaginary due to their ambiguous nature. Sometimes enigmatic in meaning, often stylistically crude and aesthetically aggressive, yet always visually arresting, they fill our field of vision with texts and images that no one can escape. As they take place on surfaces and travel through various channels, they provide viewers an entry point to the subtext of the cities we live in, while questioning how we read, write and represent them. This book is structured around these three distinct, albeit by definition interwoven, key frames. The contributors of this volume critically investigate underexplored urban contexts in which graffiti and street art appear, shed light on previously unexamined aspects of these practices, and introduce innovative methodologies regarding the treatment of these images. Throughout, the focus is on the relationship of graffiti and street art with urban space, and the various manifestations of these idiosyncratic meetings. In this book, the emphasis is shifted from what the physical texts say to what these practices and their produced images do in different contexts. All chapters are original and come from experts in various fields, such as Architecture, Urban Studies, Sociology, Criminology, Anthropology and Visual Cultures, as well as scholars that transcend traditional disciplinary frameworks. This exciting new collection is essential reading for advanced undergraduates as well as postgraduates and academics interested in the subject matter. It is also accessible to a non-academic audience, such as art practitioners and policymakers alike, or anyone

keen on deepening their knowledge on how graffiti and street art affect the ways urban environments are experienced, understood and envisioned.

This book it has its direct origin on an international call for papers, issued by Pedro Costa and Paula Guerra, which aimed to give body to a publication on the thematic of creative milieus and cultural scenes in contemporary urban spaces. The organizers of that publication were surprised by the great quality and interest of the proposals for papers which were presented, even if many of them were not focused specifically and directly on the "creative milieus" and "urban scenes" approach they were looking for. Interestingly, many of the papers raised the issue of the relation between urban interventions (particularly street art approaches) and public space. That was so stimulating that the authors, drawing also upon previous work on that area, decided to give birth to another project, complementary to the edition of the original idea of book, which would be specifically focused on issues of urban interventions, street art and public space. For that, they joined Pedro Soares Neves, which have been working for years in the field of street art and urban interventions, is executive director of Urbancreativity international research topic on Graffiti, Street Art and Urban Creativity. The diversity of contributions put together in this book acknowledges the variety of debates and perspectives that mark contemporary discussions on the relation between art and public space, with particular reference to the case of graffiti and street art, which attracted most of the contributors that came from various disciplines and backgrounds. After Urban Creativity Lisbon activities (5,6 and 7 of July 2018) here is presented the 4th Volume of SAUC Journal, reaching other audiences and building an ongoing trajectory of recognition aimed to the highest standards, not only academic and or institutional, but above all production and practice-oriented. The 2018 activities thematic "about time" aimed the objective of problematizing the chronological constraints of street art, graffiti, and urban creativity in general. Reinforcing the idea of the atemporal, potentially interpreted as something indissociable of human nature, linking 30000 old archeological findings with today. This issue 1, "Changing times: Tactics" gathers contributes about the Displacement of the Street Art Aesthetic (OSGEMEOS in the white cube), looking at a City-wide Art Gallery or The Pixed City the Body-Landscape, Aesthetics of Change with Multiculturalism. Also Sustainable Graffiti Management Solutions for Public Areas and street art and Copyright hard areas of approach. And more soft approaches (based on human sciences) on and Against Street Signs: On Art Made out of Street Signs, Work and play, in Line or within Graffiti-Writing traditions and Street Art innovations. Visioning with the posturban paradigm and where street art and graffiti are not (going to be), the evolution of Halls of Fame, and as a statement: No Tags. No Masterpieces, but also the duality of Image versus writing: from post-graffiti and murals' assault to graffiti's scriptural riposte. Also Graffiti as a catalyst of individual creativity and more broad contents about Documenting graffiti culture. All brave Paths also documenting Graffiti on trains, photography and Subterráneos. With contributions from Germany, Iran, Brazil, Australia, UK, Spain, Italy, Ukraine, Austria, Portugal, and France.

A literary cookbook that celebrates food and poetry, two of life's essential ingredients. In the same way that salt seasons ingredients to bring out their flavors, poetry seasons our lives; when celebrated together, our everyday moments and meals are richer and more meaningful. The twenty-five inspiring poems in this book—from such poets as

Marge Piercy, Louise Glück, Mark Strand, Mary Oliver, Billy Collins, Jane Hirshfield—are accompanied by seventy-five recipes that bring the richness of words to life in our kitchen, on our plate, and through our palate. *Eat This Poem* opens us up to fresh ways of accessing poetry and lends new meaning to the foods we cook.

DIVA An authoritative guide to the most significant artists, schools, and styles of street art and graffiti around the world/div

What is street art? Who is the street artist? Why is street art a crime? Since the late 1990s, a distinctive cultural practice has emerged in many cities: street art, involving the placement of uncommissioned artworks in public places. Sometimes regarded as a variant of graffiti, sometimes called a new art movement, its practitioners engage in illicit activities while at the same time the resulting artworks can command high prices at auction and have become collectable aesthetic commodities. Such paradoxical responses show that street art challenges conventional understandings of culture, law, crime and art. *Street Art, Public City: Law, Crime and the Urban Imagination* engages with those paradoxes in order to understand how street art reveals new modes of citizenship in the contemporary city. It examines the histories of street art and the motivations of street artists, and the experiences both of making street art and looking at street art in public space. It considers the ways in which street art has become an integral part of the identity of cities such as London, New York, Berlin, and Melbourne, at the same time as street art has become increasingly criminalised. It investigates the implications of street art for conceptions of property and authority, and suggests that street art and the urban imagination can point us towards a different kind of city: the public city. *Street Art, Public City* will be of interest to readers concerned with art, culture, law, cities and urban space, and also to readers in the fields of legal studies, cultural criminology, urban geography, cultural studies and art more generally.

Check out the author's video to find out more about the book:

<https://vimeo.com/124247409> This book provides a comprehensive critique of the current Creative City paradigm, with a capital 'C', and argues for a creative city with a small 'c' via a theoretical exploration of urban subversion. The book argues that the Creative City (with a capital 'C') is a systemic requirement of neoliberal capitalist urban development and part of the wider policy framework of 'creativity' that includes the creative industries and the creative class, and also has inequalities and injustices in-built. The book argues that the Creative City does stimulate creativity, but through a reaction to it, not as part of it. Creative City policies speak of having mechanisms to stimulate individual, collective or civic creativity, yet through a theoretical exploration of urban subversion, the book argues that to be 'truly' creative is to be radically different from those creative practices that the Creative City caters for. Moreover, the book analyses the role that urban subversion and subcultures have in the contemporary city in challenging the dominant political economic hegemony of urban creativity. Creative activities of people from cities all over the world are discussed and critically analysed to highlight how urban creativity has become co-opted for political and economic goals, but through a radical reconceptualisation of what creativity is that includes urban subversion, we can begin to realise a creative city (with a small 'c').

Hybrid Politics examines the combinations and competitions between older and newer media technologies, practices, actors, contents and logics, by exploring their potential and practical implications in terms of political participation. In this

Swift, Laura Iannelli analyses the 'hybridity' of politics in democratic societies from a multidisciplinary perspective, identifying the diverse forms of power and political participation that coexist within the contemporary complex media sphere, and which influence participation in the spheres of institutionalised and protest politics. Building upon renowned global research and original case studies, the book proposes an innovative and challenging analytic strategy to understand, explain, and problematise the contemporary complexity of political participation and communication.

This book more than merely being the Lisbon Street Art & Urban Creativity International Conference full proceedings is in itself a convergence node for research. In the last years, several thematic researches have invaded the most diverse disciplinary fields - as this book demonstrate starting off from four distinctive coordinates: On the scale of the City On the artist and other groups On the actions and works On the side effects This oeuvre gathers now the articles of the delegates according to the thirteen panels henceforth mapping out the urban topographies that constitute the richness of the authorial territories.

BACKJUMPS - The Live Issue #3: Since 2003, the nationally acclaimed and unique exhibition series BackJumps - The Live Issue has had sensational impact and successes in Berlin. The Backjumps team, built around curator Adrian Nabi, successfully wrapped their third major Live event, in late 2007. While gallery owners and professionals of the culture sector were left rubbing their eyes and the conservative tabloid newspapers elevated the projects profile with cries of scandal, approximately 50,000 enthusiastic art lovers made a pilgrimage to the exhibitions and numerous Backjumps-related side events in Kreuzberg.

BackJumps - Live Issue # 3, the three-dimensional Live edition of the legendary Backjumps magazine, once again brought the street art scene together to view works of numerous international artists under one roof. In addition to the actual exhibition, several workshops, panel discussions, lectures, urban walks and partner exhibitions took place. Several large scale murals were painted throughout the city under the Backjumps banner and of course, throughout the course of the events, the streets of Berlin were as alive and visual as ever. All this and much more can be found in the From Here To Fames newly published 320-page (catalogue-)book, BackJumps - Live Issue # 3, which, in keeping with former editions, strikes a bold note with its revolutionary design. The book gives the reader an allinclusive tour of the exhibition rooms, describing with brilliant images and thoughtful texts, the work of the 24 artists and projects. Additional information and numerous other works of each individual artist are also found in the extensive artist chapter of the catalogue. With the books retrospect of Live Issues # 1 and # 2, light is shed on the Backjumps scandal, and the impact that t This insightful book reappraises how traditional high culture attractions have been supplemented by popular culture events, contemporary creativity and everyday life through inventive styles of tourism. Greg Richards draws on over three decades of research to provide a new approach to the topic, combining

practice and interaction ritual theories and developing a model of cultural tourism as a social practice.

The Routledge Handbook of Graffiti and Street Art integrates and reviews current scholarship in the field of graffiti and street art. Thirty-seven original contributions are organized around four sections: History, Types, and Writers/Artists of Graffiti and Street Art; Theoretical Explanations of Graffiti and Street Art/Causes of Graffiti and Street Art; Regional/Municipal Variations/Differences of Graffiti and Street Art; and, Effects of Graffiti and Street Art. Chapters are written by experts from different countries throughout the world and their expertise spans the fields of American Studies, Art Theory, Criminology, Criminal justice, Ethnography, Photography, Political Science, Psychology, Sociology, and Visual Communication. The Handbook will be of interest to researchers, instructors, advanced students, libraries, and art gallery and museum curators. This book is also accessible to practitioners and policy makers in the fields of criminal justice, law enforcement, art history, museum studies, tourism studies, and urban studies as well as members of the news media. The Handbook includes 70 images, a glossary, a chronology, and the electronic edition will be widely hyperlinked.

Street Art - art made in public spaces and including graffiti, stickers, poster art, stencil art and wheat-pasting, but not corporate-sponsored advertising or "public art" - has become one of the most popular and hotly discussed areas of art practice on the contemporary scene.

An overview of the 50 street artists and their works that matter today. With exclusive portraits and interviews Artists include: David Walker, Banksy, Slinkachu, Mobstr, Vhils and many others Street Art Today offers a topical and contemporary overview of the most influential street artists and their work as well as the most important schools. The authors compiled this who's who of contemporary street art in collaboration with a range of artists. They take a close look at names such as Alexis Diaz, Ella & Pitr, JR, Faith47, Mobstr and SpY.

Exclusive interviews, illuminating essays and a foreword by Martyn Reed make this book a must-read for anyone, experts or amateurs, interested in this increasingly popular art scene. 'Street Art Today is a taste of things past, a showcase of things present and a hint of things to come.' The book features:

1010 - Aryz - Banksy - Biancoshock - Bicicleta Sem Freio - Bordalo II - Borondo - Case Ma Claim - Isaac Cordal - DALeast - Alexis Diaz - Tristan Eaton - Elian - Ella & Pitr - Elle - Escif - Etam Cru - Eversiempre - Faith47 - Fikos - Fintan Magee - Hyuro - Conor Harrington - Maya Hayuk - Agostino Iacurci - Inti - Joe Iurato - Jana & JS - JR - Levalet - Ludo - M-City - Mobster - MTO - Nychos - Os Gemeos - Pejac - Phlegm - Pixel Pancho - Roa - Rone - Seth Globepainter - Space Invader - SpY - StrOk - Telmo Miel - Guido Van Helten - Axel Void - David Walker - Ernest Zacharevic"

After Urban Creativity Lisbon activities (5,6 and 7 of July 2018) here is presented the 4th Volume of SAUC Journal, reaching other audiences and building an ongoing trajectory of recognition aimed to the highest standards, not only

academic and or institutional, but above all production and practice-oriented. Engaging with a big heterogeneity of disciplines, focused on graffiti, street art as subjects of theorization and practice, towards the definition of an academic and professional disciplinary field of Urban Creativity. The 2018 activities thematic "about time" aimed the objective of problematizing the chronological constraints of street art, graffiti, and urban creativity in general. Reinforcing the idea of the atemporal, potentially interpreted as something indissociable of human nature, linking 30000 old archeological findings with today. If in the conference we used 3 venues, Main Auditorium, Lagoa Henriques of Fine Arts Faculty Auditoriums, and the Auditorium of Cascais Cultural Center, were more that 80 participants had the opportunity to share perspectives from more that 20 disciplinary fields, and 35 countries. Here in the 2018 edition of SAUC, Volume 4, with near 40 contributions distributed in 2 journal issues. This issue 2, "Changing times: Resilience" gather contributions about Resilience and adaptability through institutionalization, formal aesthetic shift, Graffiti as a Palimpsest, Framing Poetical Expression, Poetic Objects in Public Space. Geographically framed approached as The "black-and-white mural" in Polytechnio in Athens, The Evolution of Street art and Graffiti in India, Shark Graffiti On Reunion Island Russia - Specifics of Periodization in Russian Street Art . Temporal overview looks upon: strategies for creating village identity symbols using street art tactics, The commodification of alternative cultural spaces, English Language Video Documentaries On Contemporary Graffiti And Street Art, A brief history of street art as a term up to 2000. And finally an article review of Glaser, K., 2017. Street Art and New Media. And the invited contribution of OPNI Group - Grupo OPNI graffiti and urban violence in present-day Brazil. With contributions from Switzerland, Finland, Spain, Sweden, Greece, Poland, New Zealand, USA, Austria, UK, Russia, and Brazil.

After the Lisbon Street Art & Urban Creativity International Conference and book publishing in 2014, Seminar and Volume 1 (numbers 1 and 2) of the Street Art & Urban Creativity Scientific Journal (in 2015), the quality, quantity and originality of contributions from distinctive disciplinary fields, confirm the pertinence and relevance of our collective ongoing work. For the 2016 open call we invited contributions from all disciplines to discuss the tensions and complementarities of Center, Periphery, Theory and Practice, as concepts and as concrete characteristics of the Street Art & Urban Creativity research topic. What makes it distinct to be in the center or in the periphery of the urban context, of the practice or theory? How the approach from the practitioners, the art critics, the bloggers, the followers, contact the academic research and scientific approach? This are examples of the kind of issues that we were looking for to be addressed. The 2016 edition, volume 2, is composed by 2 numbers, number 1 "Center, Periphery: Practice" and number 2 "Center, Periphery: Theory." The number 1, addresses Center and Periphery issues of practical nature, texts directly related with authors and pieces, including distinct cities, and supports of creation such as

photo and video, here's also included a very useful and of practice nature article about research ethics.

Exile and migration played a critical role in the diffusion and development of modernism around the globe, yet have long remained largely understudied phenomena within art historiography. Focusing on the intersections of exile, artistic practice and urban space, this volume brings together contributions by international researchers committed to revising the historiography of modern art. It pays particular attention to metropolitan areas that were settled by migrant artists in the first half of the 20th century. These arrival cities developed into hubs of artistic activities and transcultural contact zones where ideas circulated, collaborations emerged, and concepts developed. Taking six major cities as a starting point – Bombay (now Mumbai), Buenos Aires, Istanbul, London, New York, and Shanghai –the authors explore how urban topographies and landscapes were modified by exiled artists re-establishing their practices in metropolises across the world. Questioning the established canon of Western modernism, *Arrival Cities* investigates how the migration of artists to different urban spaces impacted their work and the historiography of art. In doing so, it aims to encourage the discussion between international scholars from different research fields, such as exile studies, art history, social history, architectural history, architecture, and urban studies.

Instafame charts the impact of Instagram—one of the world's most popular social media platforms—on visual culture in the mere eight years since its launch. *MacDowell* traces the intuitive connections between graffiti, street art, and Instagram, arguing that social media's unending battle for a viewer's attention is closely aligned with eye-catching ethos of unsanctioned public art. Beginning with the observation that the scroll of images on a sideways phone screen resembles nothing so much as graffiti seen through the windows of a moving train, *Macdowell* moves outward to give us a wide-ranging look at how Instagram has already effected a dramatic shift in the making and viewing of street art. *Depicts* the efforts of teenagers in New York City to write graffiti on subway cars and discusses the attempts of transit officials and police to eliminate graffiti. This accessible handbook from design guru Rob Forbes uncovers the beauty in the commonplace and reveals how visual thinking can enrich our lives. In friendly text complemented by photographs taken on his travels around the world, Forbes explains how to appreciate the design elements that surround us in the built environment. Linking broad concepts such as composition and materiality to quotidian details such as the play of color in hanging laundry or the repeated forms in a row of ice cream scoops, Forbes reveals how an appreciation of the hues, patterns, and textures that surround us can enhance a life well lived. *See for Yourself* is essential reading to see more clearly, think more visually, and enjoy the world more deeply.

Urban Art. Creating the Urban with Art was a conference at the Humboldt-Universität zu Berlin in 2016. The aim of the conference and this publication is to

