

Roadmap or How to Explore this Book

Dear explorer,

Welcome and here you are! Thank you for choosing this book. I hope you're ready for an adventure so let us dive into it!

Please feel free to explore the book the way you want, to give your own meanings to its content, both image and text.

However, this is a photo book, so photographs are meant to come first in view. I imagined the book to be explored first from right to left, starting with the visual research conducted, presenting a series of photographs continuing with the text published in 2016. To start at the beginning, go to the end!

Please do explore the right side of the book and come back. I will wait for you right here!



Welcome back again! Thank you!

Let us go further. The second part of the book is meant to be explored from left to right. The content is dedicated to the color interpretation conducted in 2019 and it consists of a series of images of color layers, mirroring the photographs presented on the right side of the book, together with the index for color keywords and a short explanatory note about the project and the method employed. Please do explore this second part.

The image in words, the section right after the color layers, is a translation of the images in text format. It reflects each image as an index of color tags, as interpreted by the application. Try to murmur one image in words, it might sound like a poem.

The middle of the book comes with a visual overview of the entire work undertaken and a book sign.

The "wall" is yours, and I literally mean that. I kept a sample from a derelict wall in Bucharest to give to you, in the form of a book sign (with name and geolocation). Take a good look at it, it is a unique piece. Check the place on the map, go there and enjoy the city, imagine it in colors and words, as we did.

Show us your work (photograph, drawing, other media) or a color you have encountered while traveling the city. You can find us at asociatiaomniaphoto@gmail.com. Send us your work, indicating the place and we will publish it on our digital space.

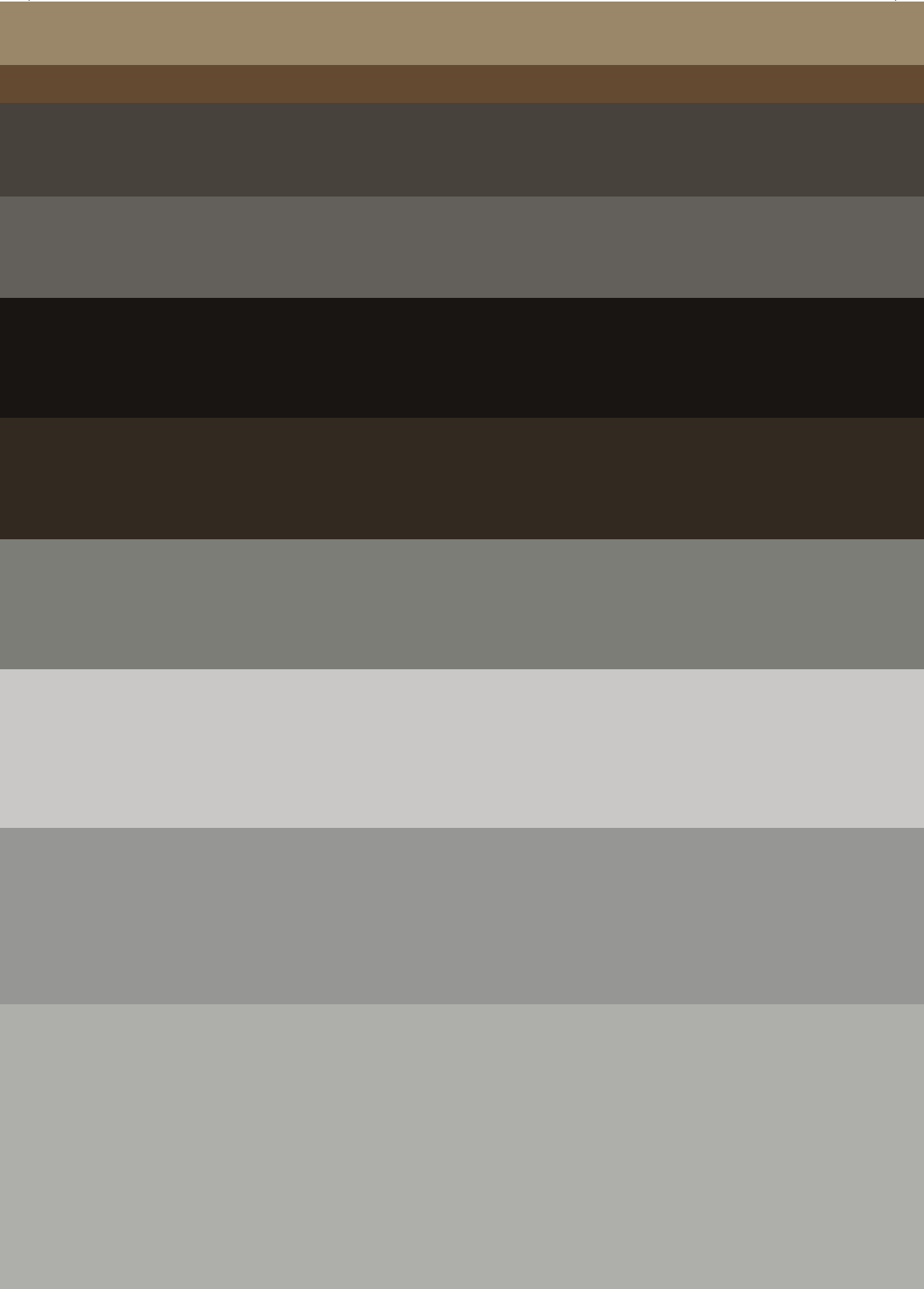
The world is round and now you have finished exploring the entire book the way I imagined it. Thank you for taking this journey with me!

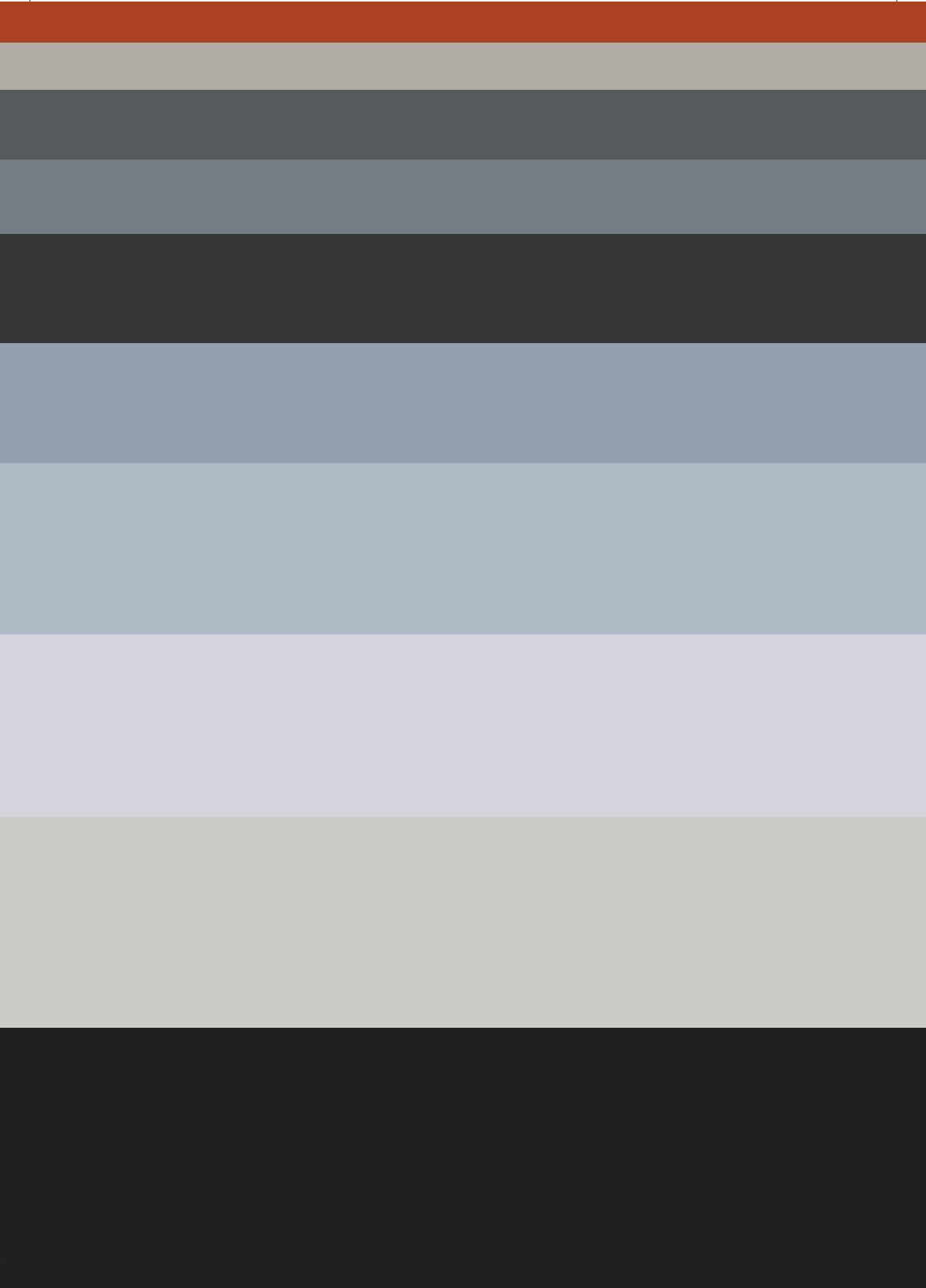
Ana Cristina Irian

















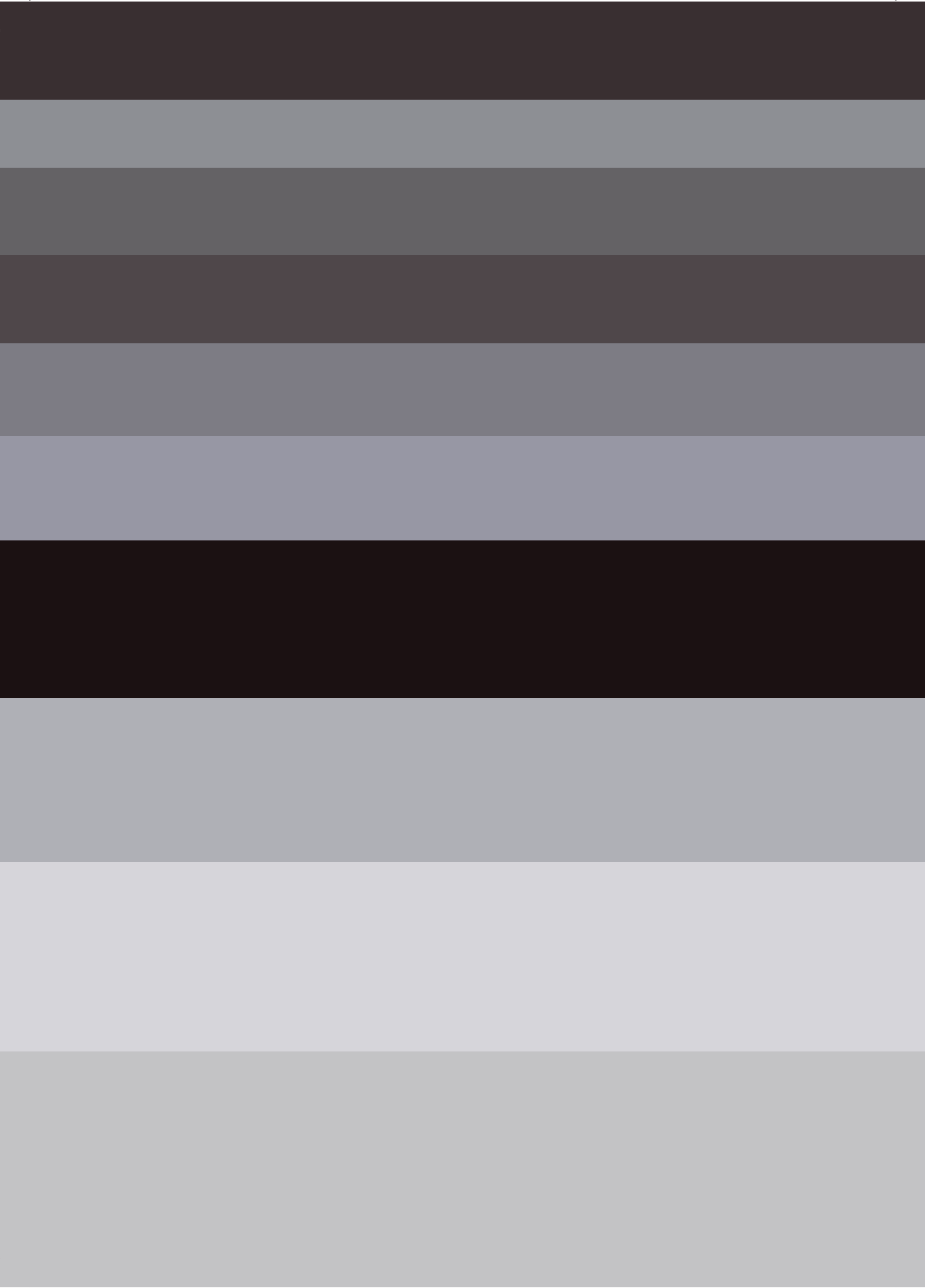














The Image in Words

1

cone dorado felix half kabul kiwi lignite pine quarter
stonehenge triple wenge zambezi
moderate cape earth palliser sugar tangelo brown
very blackout bokara creole crowshead karaka licorice night
reddish rider sooty brown grey
beaver grayish vermilion
dark carnaby cedar cioccolato hairy heath komakorau
lumberjack oiled quincy tan tangelo triple vermilion
light beer cigar fawn ironstone legend magma mix mule
paarl radiance root salmon spicy
battleship gauntlet half jumbo natural schooner seashell
silver snow steel suva grey
alto athens coffee gainsboro house porcelain swiss grey
white
fantail half martini milestone mist mountain nobel perfect
silk swan taupe tide pink
deep bistre bootleg brownie chocolate cocoa cork english
mash pod treehouse walnut brown

2

dorado double flint friar half karens masala oilskin pewter
pure schooner stonehenge triple grey
slate dark axis cement coffee donkey double ignition
nullarbor pastel roman taupe brown
deep ash bronze derby groundbreaker judge metallic millbrook
punga road rocky suburban brown grey
burnt dark acadia bean charcoal coffee cuban diesel livid
marlin monkey night pasifika rider soil style tan brown
pale medium light au backcountry beige café french lait
quasar road secret sorrell tan taupe tuscan wood brown

arrowtown craigieburn double frost heirloom ironhide jetsam
joss malta squirrel stonewall triple almond brown
all bluish charcoal onyx woodsmoke black grey
burlywood camel desert fallow lion muka uluru wood brown
doeskin dokey double drought howlin nullarbor okey quarter
sandcastle shelter sisal soul taupe wolf
light aquashield beige bowman calico canterbury clay
crusade drab french navajo quarter sorrell tan brown white

3

amber metal mist mountain spanish voltage grey white
alley brownish davy davy's dim reddish tinpan torque
tundora grey
blackjack chimney cod double eerie raisin sweep black grey
light alto coffee half iron swiss thunder grey white
aquashield arrowtown donkey dune half mondo napa peachpuff
puff quarter sand stonewall talisman triple brown peach
arrowtown domino groundbreaker pravda quincy spark
stonewall tobacco triple wombat brown
alloy bronze burlywood colins domino limed lodestar navajo
nullarbor oak shadow wicket white
dark baltic blast fuscous rockstar sea sheep black grey
beige bronco donkey double gargoyle grayish grullo half
joss malta rickshaw routeburn brown
antidote double drought gargoyle half joss malta mandrake
overland parchment quarter rickshaw tea triple

4

pale alloy chest double drought half nullarbor olive outback
oyster pavlova sandal sandcastle treasure triple grey
bracken coffee dallas drumbeat fawn irish jambalaya nutmeg
shingle tuscan brown
deep armadillo ash double half ironsand masala merlin
relic shuttle smokey space tiri triple

dark ash chicago dust gravel half ironside masala olivish
smokey stack storm triple grey
very all brownish charcoal eerie greenish reddish yellowish
black brown grey
dark bark bean bushtrack cannon coffee cuban magic marlin
monkey pasifika sambuca soil style tan wood black
medium concord delta friar gunsmoke industrial lining
silver tapa triple grey
light very chalice half quarter rakaia silver snow surrender
whiteout grey
gannet half metal spanish stack grey white
bombay chalice delta half mist mountain quarter silver
stack grey

5

ayers chinese rock red
cloudy copyrite eighth half napa off perfect piste pravda
quarter stonewall stonewashed taupe yellowish grey
dark baltic bright cyanish foundry fuscous half landscape
mako quarter sea tuna grey
bluff eighth jumbo raven regent revolution rolling rugged
stone storm sword tuna grey lavender
slate dark atom bay botany bright charcoal montana onyx
grey
bluey bluish cadet el lagoon manatee nino pasifika santas
smokescreen spray style tiebreaker grey
cadet casper french heather icebreaker longitude oxygen
pacify shinto blue grey
light designer fog half iron mischka rolling thunder grey
white
cloudy concrete half lighthouse nurse quarter quill rakaia
sand silver whiteout grey
light blackjack cod double nero pasifika style uhi black
grey

6

ameile copper cordovan hot orbit rust solid stuff zinger
pink

belle brick french memphis raspberry red

dark alloy bronze clay colins creek fortune fusion gold
mojito tan twister wicket

misty bombay casper chateau coastal french greywacke half
heather longitude surrender blue grey lavender

akaroa aquashield bison colins double eighth fossil
glitterati half heathered hide hillary parchment tana
triple wicket grey

alto athens gainsboro half iron quarter surrender thunder
grey white

castle cobblestone eighth friar half ivory mondo oilskin
quarter rock schooner sterling talisman taupe grey

dark alley chicago dust gravel half ironside olivish storm
tinpan grey

blackjack chimney cod double eerie raisin sweep black grey

dark blast eclipse fuscous ironsand masala sheep black
grey

7

slate dark abbey arsenic atomic limed majestic mollusc
outer space spruce steel tuna blue grey

castle cobblestone friar gunsmoke portland pravda rock
stonehenge tapa taupe windblown green grey

akaroa amber canvas double grayish hillary olive pavlova
platinum sisal tallow triple grey

light geyser half iron midwinter mist quarter surrender
thunder grey white

bedrock copyrite eighth grass half napa off pebble piste
quarter stonewall stonewashed taupe yellowish grey lemon
bayoux blue

slate light abacus bluish pigeon post scotty silver steel
treasure tsunami grey

chateau cool dusted forecast freestyling gull hit mischka
blue grey

slate dark nile regal shipshape wanaka azure blue grey
big crescendo express life midnight night nite outer
prussian space stone stratos yankees blue

8

bahama blumine chathams drift matisse orient spray venice
blue

bastille charcoal double foundry fox jaguar night pasifika
russian shadowland shark style trail wine black blue

bay exponent kookaburra manatee neutral oslo revolution
roman rugged silver suit voltage grey lavender

pale dolphin mid nevada quarter raven shuttle sky storm
tuna waterloo grey

arsenic denim everest foundry gravel half liquid mako
metal mollusc new ship steel blue grey

aluminium ashen bombay chateau chatelle forecast freestyling
mischka pearl spun grey lavender

dark abbey bluish bright compass dean flow haast half
jimmy maltese scarpa shale silvered tuna grey

athens bon ditto gainsboro jour lilac mercury grey white

all bluish charcoal eerie woodsmoke black grey

breathless french ghost in link mauve oxygen pacify suit
the water grey lavender

9

dark cioccolato jarrah lumberjack oak pepperwood saddle
sofisticata stain teak timberland triple vermilion

aluminium cool lady shady silver so spanish surrender
transmission triple grey

abbey bleached cedar everest fuscous half mollusc shadowy
steel thriller tuna grey lavender

aluminium meridian ricochet sword trolley web grey

all bluish brownish charcoal chimney eerie magentaish
reddish sweep black grey

bokara cod ebony foundry gumboot half mine pitch shaft
black grey

dim dimgray dimgrey friars granite mid quarter shuttle
tuna grey

pale slate chalice concrete cotton delta eighth half quarter
rakaia sand seed silver stonehenge tapa triple grey

athens concrete half house mercury platinum seashell grey
white

light concrete flotsam half mercury midwinter mist quarter
sand silver grey

10

gum limed metal toasted verdigris green yellow

light bokara filmpro maxwell nero pasifika smart style uhi
black grey

bay clouded exponent instinct manatee neutral oslo regent
roman silver suit voltage blue grey

athens concrete gainsboro half mercury porcelain seashell
grey

baltic bleached cedar foundry gravity half nocturnal sea
windswept grey

aquashield eighth fern gannet gauntlet half ivory masala
silver stonehenge tapa grey

alley baltic chicago fuscous half landscape quarter sea
tinpan grey

boulder mid monsoon silver sonic trojan grey

concrete double eighth flotsam silver stack grey

medium light dark atmosphere bombay cloudy double friar
quarter rakaia stonehenge grey

11

boulder jumbo monsoon sword trolley web grey

baltic bright friars fuscous half landscape quarter sea
tuna grey

aluminium lady quarter shady sidewinder silver spanish
surrender triple grey

pale slate concrete delta quarter rakaia triple grey

bleached cedar foundry fuscous half liquid metal mollusc
nocturnal steel thriller windswept grey

light concrete flotsam half mercury midwinter mist urbane
whiteout grey

bon concrete ditto ebb half jour mercury platinum seashell
grey

bunker charcoal double filmpro foundry jaguar pitch
shadowland trail wine black blue grey

bluish charcoal chimney eerie magentaish raisin sweep
black grey

dark bokara bright charcoal clay ebony half jet mine onyx
shaft tao grey

12

double flint friar half internet ironside pablo riverstone
sandstone talisman grey

cliff dove face flow mid nevada quarter scarpa shuttle
tuna grey

aluminium gauntlet half oslo ricochet snow grey

medium light dark aluminium cool quick silver so grey

dark basalt bluish davy davy's dim foundry friars half
quarter grey

almost cod onyx woodsmoke black grey

athens french sand silver triple grey

athens concrete gainsboro half lilac mercury seashell grey
white

light filmpro maxwell nero pasifika smart style uhi black
grey

dark atom baltic fuscous montana onyx rockstar sea grey

13

moderate amber gamboge
climate double equilibrium flint friar half internet pablo
pravda sandstone synchronise talisman grey
cloudy dawn delta dust foggy friar off piste quarter star
swordfish tapa yellowish grey
bluish cadet chateau el lagoon manatee nino pasifika pearl
santas smokescreen spray spun style grey
pale light battleship eighth jumbo raven rolling sky steel
stone storm tuna weathered blue grey
dark abbey basalt bluish bright dean foundry friars half
jimmy quarter trout tuna grey
athens bon ditto gainsboro jour lilac mercury seashell
grey white
bay bright charcoal clay double ebony friars gumboot shark
tao tuna vulcan woody grey
blackjack chimney cod double eerie magentaish raisin sweep
black grey
breathless french ghost in link loblolly mauve powder
quarter the water blue grey lavender

14

burnt barbecue blackadder caffeine cave charcoal diesel
half pasifika platypus rock sepia style tan black
lady metal mist mountain quarter shady sidewinder spanish
grey white
box flow friars half identity quarter salt scarpa scorpion
sidewinder grey
dark emperor fuscous gravel half liver shadowy thriller
transformer tundora grey lavender
eighth jumbo monsoon raven rolling rugged stone storm suva
sword topaz tuna grey lavender
bay bluish effortless exponent manatee neutral pearl santas
spun suit grey
dark very all blackout brownish charcoal licorice magentaish

night reddish rider black brown grey rose
misty ajay aluminium ashen bombay eighth freestyling metro
sidewinder grey lavender
light alto designer fog half iron rolling thunder grey
white
pale slate athens french sand silver spray surf triple grey

15

bluish chimney cyanish eerie magentaish raisin sweep black
grey
clouded exponent mist mountain oslo snow voltage blue grey
infinity mid raven silver sonic storm trojan grey
aluminium chateau double forecast freestyling lady mischka
quick shady silver surrender grey
atom bay clay ebony foundry half high liquid metal mine
mirage shaft shark tide vulcan woody
bright denim friars fuscous half new quarter shuttle
silvered tuna blue grey
pale misty slate bombay chateau french ghost greywacke
half longitude grey lavender
dark abbey bluish dean friars half jimmy mako mollusc
steel trout tuna grey
light very breathless ghost half in link mauve snow
surrender the water grey
alto athens gainsboro half iron thunder grey white

Explanatory note on STRATA interpretation

The purpose of the second part of the project was to imagine the photographed walls, recorded during the initial research conducted in 2014, in colored strata, as if the sites were subjects of a reconstruction process, taking into consideration their color composition.

The tool used to create the gradient pages and the descriptive color statistics was the Image Color Summarizer by Martin Krzywinski. Each photo was deconstructed by the application into 10 main color codes and percentage - data used to manually create the gradient pages.

Image Color Summarizer - Parameters used:

Output format: html;

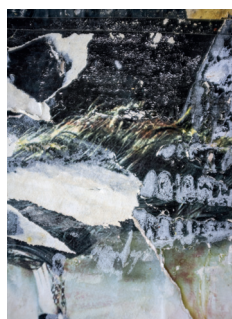
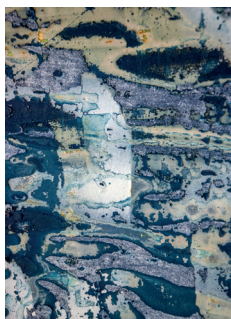
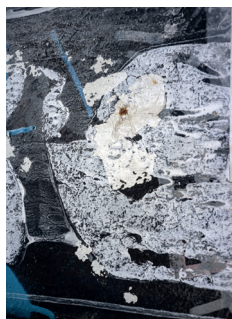
Statistics: color clusters;

Number of color clusters: 10;

Precision: vhigh (200 px).

Image Color Summarizer 0.76 © 2006-2019 Martin Krzywinski,
located at: <http://mkweb.bcgsc.ca/color-summarizer/>?
(accessed on 07.2019) used under permission.





Thesis:

Ross, T. (2005), *Towards an Anthropology of 'the Wall': The Cases of Berlin, and Israel and Palestine*. Department of Anthropology, University of Sussex, Sussex.

Journal Articles & Conferencies:

Curtis, C.J. & Rodenbeck, E. (2004). Graffiti Archaeology. *SIGGRAPH'04*.

McAtackney, L. (2011). Representing and Contesting the Past: Decoding Murals and Graffiti in Contemporary Northern Ireland. *Archaeology of and in the Contemporary World*. TAG SUA 2011 Theoretical Archaeology Group Berkeley.

Oliver, J. & Neal T. (2010). Wild Signs: Graffiti in Archaeology and History. *Studies in Contemporary and Historical Archaeology* 6. British Archaeological Reports.

Websites:

Curtis, C.J. (2005). *What is graffiti archaeology?*
Retrieved from <http://grafarc.org/about.html>
(last accessed 19/07/2020)

Evans, W. (1931). *Torn movie posters*. Retrieved from <http://www.metmuseum.org/toah/works-of-art/1987.1100.59>
(last accessed 19/07/2020)

Patel, Samir S. (2007). *Writing on the wall*. Retrieved from <http://archive.archaeology.org/0707/etc/graffiti.html> (last accessed 19/07/2020)

The original article was submitted to the *I Encontros de Fotografia, FLUP* (Porto, Portugal) and it was published by the magazine *Revelar: Revista de Estudos da Fotografia e Imagem*, 2016.

Conclusion

Apart from the objective presentation of the way in which these images are constructed, as part of the reality they belong to, a question about their aesthetic value and urban space memorial role arises. Roland Barthes considered photography to be a message without a code, something more than a presentation of objective reality, a product of the choices made while photographing, an altered form of reality (an unreal image but a possible part of reality).

While categorizing images I used analogies with the aesthetic world taxonomy without distorting them in a digital way. Surprisingly, I found that these murals reorganize the outside world on their surfaces and present it under a new light, as a new possible discourse of power over material culture. These images narrate in a peculiar way the material-human communication process, encapsulating the memory of their time and giving it a new aesthetic dimension. Thus, they turn into an astonishing art gallery by themselves.

Bibliography

Books:

Barthes, R. (1980). *La chambre claire. Note sur la photographie*. France: Gallimard, Le Seuil.

Brassaï (2002). *Graffiti*. France: Flammarion.

Gallo, M. (2002). *The Poster in History*. United States: W.W. Norton.

Mann, S. (2003). *What Remains*. United States: Bulfinch Press.

Mellow, J.R. (1999). *Walker Evans*. United States: Basic Books. Member of Perseus Books Group.

agony-shattered posters from the façades of buildings by giving them a new aesthetic interpretation and a place in art galleries. Walker Evans took photographs of circus posters and other vernacular materials in urban areas ripped and deteriorated by wind and rain.

Each of these experiments is concerned with rendering a new aesthetic sense to surfaces, materials, bodies undergoing erosion, damage. The rationale behind them is always erosion due to lapse of time. In this project, a new dimension linked to human intensive intervention has also been explored.

Type of images discovered and ways of constructing

New images of aesthetic attractiveness are built due to human-mural interaction. Considering the series of photos taken on this subject, I propose the following classification:

1. Images constructed with glue remaining on the walls after poster physical destruction, together with fragments of paper;
2. Images constructed by partial openings on the mural surfaces due to violent poster destructions and the color filling process of the wall, after affixing colored posters;
3. Images built out of glue, fragments of paper and spray colors;
4. Images constructed while overlapping paper, other materials as well as colors.

The framework of the project encompasses the central area of Bucharest: G-ral Gheorghe Magheru Boulevard and Arthur Verona Street, Pitar Moş Street, Nicolae Golescu Street.

The Analysis

The project started in June 2014 and the first results were discussed in a public debate at Photo Hub premises, Bucharest. At first, a process of stratification of material information could be observed. The stratification of materials and information was due to a continuous use of surfaces for urban communication purposes. As a result, all the materials, the posters glued over one another, the messages and the images partly overlapped and mixed with glues and drawings left by previous posters. Basically, the usage and re-usage of these surfaces without any cleaning process in between allows the awakening of beautiful images out of nothing.

The idea of studying these transformations started with the photographic expediciencies of Brassai in derelict industrial and urban walls, and continued with "What Remains", the photographic research conducted by Sally Mann, as well as the photocomposition of fragmented posters made by Ernst Haas and Walker Evans. Brassai completed a photographic project named "Graffiti", published in 1961, a work of 30 year observation in Paris. The collection includes a group of graffiti photos named the language of the wall. He was interested in the way graffiti and derelict walls worked together and the process through which surfaces and images alter in time, also due to overlapping. "What Remains", the visual research of Sally Mann published in 2003, is built on images featuring death and communion with nature, including decomposing human bodies (as part of University of Tennessee experiment). Sally Mann's photos visually present the cycle of life, death and regeneration. Finally, Ernst Haas was passionate about color and the surrealism of dreams and tried to give a new sense to common things caught into his pictures. He used the urban space of New York as a personal playground and turned back to life

The analysis was conducted in Bucharest during 2014 and encompassed a central area of the city. A specific zone was chosen for analysis and records were made by taking into account the density of drawings, posters, their overlapping level and their changing shapes. During the first stage, the observation was targeted on the processes in progress on mural surfaces, the type of human interventions they went through - affixed posters, written messages - the way murals changed and turned to ruins in time, due to the human agent acting on their façades.

Human interventions such as affixing papers or drawing were never visible during daytime but materialized during nighttime only. The analyzed subjects are central murals with no specific legal restriction to human intervention. Abandoned locations, out of people's sight, were more frequently chosen as sites for action. The messages left on the murals are from all possible sources, ranging from public administration to private bodies and individuals. They are of various kinds, and only very few of them are subversive in nature and often in a very elusive way, mainly through iconic symbols and double meaning sentences. There are lots of announcements of public events, concerts, fares affixed together with election ripped posters or services, job offerings.

At first sight, all murals look the same, but, after a closer analysis, patterns made of paper, glue, bricks and spray drawing can be discovered.

Parameters of the project

The project's objective was to survey the physical and aesthetic transformations the front street murals in Bucharest downtown area went through. Thus, I had been watching the front street building façades and walls people used to affix advertisements, notices, information, public and private messages as well as graffiti.

at the same location by many different photographers over a span of several years. The photos were taken in San Francisco, New York, Los Angeles and other cities, over a timespan from the late 1990's to the present. [...]Graffiti is the chameleon skin of the urban landscape. Equal parts public art and vandalism, virtuosity and subversion, it is among the most ephemeral forms of human expression" (Curtis, 2005).

In "Representing and Contesting the Past", Laura McAtackney, while analyzing Belfast communities, "explore(s) murals - in their landscape setting to highlight interaction with other murals and graffiti - in order to understand their role as conveyors of semi-official narratives of memory and identity and to show how these have been materially contested" (McAtackney, 2011).

"Wild Signs" on another hand, assembled a series of innovative studies in the historical archaeology of graffiti. "Through these case studies, the editors clearly demonstrate the potential contribution of such sites to wider archaeological debates around the study of art and landscape: looking at the effects of artworks, rather than simply trying to interpret their meaning" (Oliver, Neal, 2010).

The life of signs, drawings, graffiti and affixed posters on mural goes hand in hand with the history of urban places and industrial progress as well as the formation of political systems. The study of such signs is related to their appearance during history, their political and/or aesthetic meaning. Recent research has focused on the archaeology, the memory shaping of such works and on finding them a place in an artwork category. Wall graffiti and posters as such found their place in both artwork galleries and social and anthropological studies. But what about what remains between human-mural interactions? Are the derelict compositions a form of art? Do they depict a piece of history?

to attract the attention of passers-by, making us aware of a political viewpoint, enticing us to attend specific events, or encouraging us to purchase a particular product or service" (Gallo, 2002). Very soon, more and more artists were interested in making posters and, in time, their creations acquired the status of artworks.

As time went by, murals, walls and graffiti or other types of images affixed on these surfaces have been stirring the interest of researchers, for multidisciplinary purposes. Brassai and E. Haas were among the first photographers who studied the derelicts of signs on murals, industrial murals (Brassai, for 30 years, starting with the 1930s) and pieces of ruined-down and torn posters (Haas, 1950-1960), while Walker Evans took "some magnificent photographs of circus posters on barns and drug stores, ripped by the wind and rain, so that they look like some horrible accident" - Kirstein wrote to A. Hyatt Mayor, later Curator of Prints at The Metropolitan Museum of Art (Mellow, 1999:145). They are among the first visual historians, archaeologists of these remnants of urban recent history, recording them for the memory of the present times. I explicitly refer to their body of work while conducting the research.

The body of anthropological research in the field ranges from the analysis of walls as symbols of power, protest and empowerment, to graffiti archaeology and studies of graffiti covered walls and their changes over time, as well as of walls as fragile artworks. For example, T. Ross developed a study on the "Anthropology of 'The Wall' with The Cases of Berlin, Israel and Palestine" concluding that "Walls are sites of manifestations of power" (Ross, 2005).

Another interesting visual analysis of urban murals, but mainly related to graffiti, is conducted by the group of Cassidy Curtis and published on <http://grafarc.org>:

"Graffiti Archaeology is a project devoted to the study of graffiti-covered walls as they change over time. The core of the project is a timelapse collage, made of photos of graffiti taken

Introduction

The project idea started with questions related to what remains out of a decomposing, erosion process of urban murals, mainly walls, surfaces used as means of communication by a large variety of people. The analysis focused on the way walls, urban surfaces, interact with people, the way in which walls "work" and change due to interaction, the way they react through elements of aesthetic value, coming up as results of human-material world contact.

The purpose of the project was to record this kind of skin and the stories of the urban surface, to classify them according to the materials used and to raise awareness on this subject as part of the urban heritage and contemporary artwork.

The tradition of writing and sketching graphical signs on public walls goes back to ancient Rome and Greece. As for affixing posters, in the beginning just text posters, these actions started during the early times of printing and their purpose was to acknowledge political decisions and to announce public events. The invention of lithography triggered the birth of mass production printings and the use of mural posters as advertising means.

According to S. Patel "modern graffiti has its roots in 1970s' African-American hip-hop culture, in which graffiti 'tags', the term for the heavily stylized signatures and symbols that compose a lot of graffiti, were a form of vandalism and protest, a declaration of personal and cultural identity, and a way to reclaim neglected spaces" (Patel, 2007).

According to M. Gallo, the modern poster can be located around 1850 and is related to the introduction and mass use of colored lithography for advertisement purposes in growing urban areas - "for over two hundred years, posters have been displayed in public places all over the world. Visually striking, they have been designed

Wall photography – *What Remains* – An incursion into the surface of the urban murals of Bucharest city center

Abstract

The idea of studying city walls as both a form of urban skin in constant change and archives of recent memory surged from questions related to what remains out of the decomposing process of walls' surfaces used as communication tools, to how walls react to people's affixing/drawing actions, to what are the new aesthetic elements that arise from people-walls interaction in urban environments.

The analysis is structured along four main lines: 1) the sources of original affixed images, 2) the process of new images creation, 3) the type of newly shaped images and 4) the way materials mix.

The following artists conducted connected photographic research: Brassai (surfaces of derelict industrial places), Sally Mann (*What remains* – human bodies), Ernst Haas (urban ripped posters) and Walker Evans (movie ripped posters). Connected graffiti archaeological research is conducted by the group guided by Cassidy Curtis on <http://grafarc.org/>.

Keywords: mural archaeology, graffiti, urban art, palimpsest, archaeo-photography, urban exploration

"The changing art on the walls reflects the passing of time, and conveys information about the city's inhabitants, their lives and culture" (Curtis and Rodenbeck, 2004:1).































STRATA- B

STRATA|B

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editor, selection, sequencing: Cristian Bassa

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