



NATIONALITY IN STREET ART

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Annotation: This article discusses nationalism in street art, how street art has evolved from early forms of graffiti to a more commercial form of art, the origins of street art, and that streets leading to tourist spots should be painted with graffiti based on the spirit of national culture.

Keywords: street art, nationalism, graffiti, civilized society, classic master.

Introduction:

Street art is a modern form of artistic expression that makes our cities more beautiful. A good street mural can also inspire you to think about a socially important topic or remind you of the works of classical masters. Graffiti, posters, murals, tags, paintings on the pavement - all these are street art, art on city streets. For some, graffiti in public places, subways and subways is like barbarism and hooliganism. The images are mostly drawn covertly to promote a problematic topic to the general public.

Literature analysis and methodology:

Street art has evolved from early forms of graffiti to a more commercial form of art. Because now one of the main differences is related to communication. Street art often aims to provoke thought rather than reject a general audience by making its purpose more specific than graffiti. Permission is at the heart of street art. Because graffiti is usually done illegally, whereas street art today can be the product of a deal or sometimes a commission investigation.

In 2012, the Street Art Museum was opened for the first time in St. Petersburg. The main purpose of this museum is to provide information about street art and graffiti. The museum also helps in organizing modern projects and supports young artists. Representatives of the museum are trying to introduce a new approach to the development of creativity, using industrial facilities located far from the city center.

Street Artists are often interested in involving the viewers in their Street Art through a kind of scavenger hunt. This is the logical consequence of Banksy including detailed advice how to attach stencils in the street in his early days on his website, in his books, or in magazines with Banksy-interviews.

Results:

Street Art works speak less to those who often view art, as people on the street generally do not see the urban environment as an outdoor gallery, but rather as scenery on the way from point A to point B. Often they have an unwanted art experience, one that is not controlled like an art experience in a museum. For instance Banksy's early illegal stencils and other Street Art pieces have the goal of bringing a ready-to-understand message to a passerby-viewer.

Most Street Artists attach their work in areas where people expect Street Art, usually the gentrified parts of the city, for example in London, New York or Berlin. Those areas that might need Street Art, the rather poor and the rather rich residential areas are often free of Street Art. Also on the internet it can be easy to miss Street Art photos without purposely seeking them out.

Most passers-by on the street do not recognize Street Art if it is not a big mural that is in your face. For them, Street Art and Graffiti are often forms of visual noise that they ignore. Even most people who seek out Street Art online a lot tend to overlook Street Art on the street, as they may not be trained to see it.

Discussion:

Street Art is usually not a performance according to the usual meaning of the term. In general, a performer performs in front of an audience. But these works frequently carry the information that "something happened" on this particular spot. This something is very often the illegal attachment of a piece of Street Art to a surface in a public space.

Street Art is often participatory. That is, anyone can paint over it, destroy it, add something to it, or complete it. Other Graffiti Writers or Street Artists, homeowners, and the council are the usual suspects to change and remove Street Art; but the general public, the passers-by can also become active participants with a piece of Street Art.

Billboards and Public Art are commissioned and usually meant to remain untouched. Style Writing has strict rules about who is allowed to alter pieces of other Style Writers. Some Street Artists encourage interaction with other players on the street, while some make their work as hard to alter and destroy as possible, for instance by using firm material like the tiles of French Street Artist Space In-vader, or New York based former Street Artist Darius Jones' metal street sculptures.

Conclusion:

In 2016, in the city of Tashkent, "Life is art!" the first Street Art Battle festival was held under the slogan. The goal of the festival was to demonstrate the possibility of street art and encourage the creative potential of young people. In 2020, the State Committee for the Development of Tourism of Uzbekistan proposed to officially allow graffiti to encourage the flow of tourists in the country. At the same time, the idea of allowing graffiti only in specially designated tourist areas has been put forward.

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