



ARTE DEPARTAMENTUL DE DESIGN ȘI ARTE APLICATE



PARTNER:



# 2021 STREET ART & URBAN REGENERATION

## Thursday 1 July to Friday 2 July 2021

organizing: lect.univ.dr. Corina Nani, moderator: Petronela Solovastru & conf.univ.dr. Liliana Harding



## Thursday 1 July

Romanian Time\*

10:00 – 10:40	<p><b>Wellcome &amp; Conference Opening:</b>  Conf. univ.dr. habil. Cristina Cheveresan - Prorector West University Timisoara  Prof.univ. dr. habil Camil Mihaescu - Dean Faculty of Art and Design  María Eugenia Echeverría - Peruvian Ambassador  Dominic Fritz - Timisoara Mayor  Siegfried Geilhausen - German Consulate  Radu Radoslav - Register Urban Planning</p>
10:40 – 11:00	<p><b>Street Art &amp; Society: pure manifesto or transformation factor?</b>  <i>Petronela Solovastru</i>  <u>Abstract:</u> Our society is ruled by a continuous, ruthless chase of the profit. This at the expense of our most significant values as human beings: protecting the beauty of our homes, firstly our planet and secondly, ourselves within our environments. I've experienced the Street Art phenomena both as being an incredible patch applied on the urban bruises left by the grey of communism and the egoistical urbanisation traits of capitalism. It's a powerful artistic instrument able to bring back to life and give back purpose either to the urban areas left in ruin or recent building structures and cultural events (Photos Aerodrom Cioca - Flight Festival Timisoara 2019, Pasaj Popa Sapca - Flight Festival 2020, Photos Truck Ravitex - Flight Festival 2020). Street Art can be a sustainable colourful bridge towards the city of the future, a growing trend of urban innovation, uniting a global community of talented artists wanting to be heard and seen, catalysts for bringing beauty back to the community. Street Art has the ability to shout out to the world painful truths and beautiful stories at the same time without saying a word, that's where it's power and fragility lies. Remember, Earth without ART is just an Eh.</p>
11:00 – 11:20	<p><b>ha:neo - A Concept for Public Art in Halle-Neustadt</b>  <i>Danilo Halle</i>  <u>Abstract:</u> Freiraumgalerie renders a concept for a art in public spaces of Halle-Neustadt by the name of ha:neo. From 2021 on, monumental wall paintings provide identification with the city of HaNeu, its art and society. In opposite to festivalized and arbitrary mural art, ha:neo focuses on relevant paintings, intensive inclusion of the artists and creative ways of participation.</p>
11:20 – 11:40	<p><b>Evolution of Neo-Muralism</b>  <i>Hendryk von Busse</i>  <u>Abstract:</u> Presentation of Neo-Muralism as an Instrument for participative and creative Urban Development (Transformation), focusing also on the Challenges faced in the European Cities.</p>
11:40 – 12:00	<p><b>From Graffiti to Street Art to Tattooing and back to Real &amp; Virtual Street Art</b>  <i>Flaviu Roua</i></p>
12:00 – 12:20	<p><b>Different Shades of Public Spaces</b>  <i>Liliana Harding and Corina Nani</i>  <u>Abstract:</u> This is addressing the extent to which well-being in the public space is shaped through arts interventions and questions the significance of moving public forms of art to the virtual space. The main reference drawn is from a series of street art projects, and an inter-disciplinary conversation Let's talk about Public Space this has triggered. The subject of inquiry becomes the value of public space, its different contemporary manifestations, and the opportunities and challenges of making public spaces more inclusive.</p>
12:20 – 12:40	<p><b>Q&amp;A</b></p>
12:40 - 13:00	<p><b>Discussions</b></p>

## Thursday 1 July

Romanian Time\*

15:00 – 15:20	Wellcome – Lili Harding – UK
15:20 – 15:40	<p><b>Street art to challenge a community unprepared for transition. Petrila / Jiu Valley</b>  <i>Arch. Mihai Danciu - Timisoara / Romania</i></p> <p>Abstract: Petrila is the support for Ion Barbu's operations. Restored at home after a period of activity in Bucharest, the cartoonist tests the reaction capacity of a city highlighted after 1990 only by mining or work accidents. Meanwhile, the "play" (as most locals called it) captivated and attracted attention outside the Valley, culminating in 2012: the year of the manifesto for the preservation of the Petrila Mine buildings. Since then, the epicenter of contemporary Petrilean culture has widened, adding the former mining to an ever-expanding ensemble of outdoor and indoor spaces. The intervention in the public space went from graffiti to projections and performances, contaminating through adaptive reuse the buildings of the former mine.</p>
15:40 – 16:00	<p><b>Consideration of the diverse connections and participatory results of art and urban development</b>  <i>Christiane Lütgert</i></p> <p>Abstract: "The role of art in the public space of large housing estates" in the context of the results of the Event of the Leibniz Institute for Spatial Social Research.</p>
16:00 – 16:20	<p><b>A journey into the world of KSELEQOQYNQYSHY</b>  <i>Lucian Niță</i></p> <p>Abstract: A closer look at some Street Art stories from the artist's perspective, by presenting some personal projects, the artist's "Virtual FISART" experience and Street Art during the pandemic.</p>
16:20 – 16:40	<b>Q&amp;A</b>
16:40 – 17:00	<p><b>Shared City Image - street art as sight enhancer</b>  <i>Prof. Francoise PAMFIL</i></p> <p>Abstract: Very often people ignore their own city image starting from the immediate neighborhood to the city center outlook. There is a possibility that exposure to "familiar" guides to forgottenness. How can we make the city image a shared one? What touches us is beauty, charming nature inserted in the minerality of our cities, and, well mastered public spaces. What makes us remember is strong memories related to a place, an event, a date of occurrence. The paper explores how and though what street art acts as sight enhancer. Three major lines articulate the research: Physical sight enhancer (views), Institutional sight enhancer (mechanisms of approval and social tolerance) and Public sight enhances (relativeness and appropriation of public space). In conclusion a set of elements are placed in a conceptual matrix that links memory / experimentation/ place and street art work.</p>
17:00 – 17:20	<p><b>Mural Art in the Peruvian Public Space</b>  <i>María Eugenia Echeverría</i></p> <p>Abstract: An overview of the highlights of Mural Art in Peru.</p>
17:20 – 17:40	<p><b>The advances of urban art in Peru and the recovery of public spaces</b>  <i>Jhoel Mamani Espinoza</i></p>
17:40 – 18:00	<b>Q&amp;A</b>



PARTNER:



## Friday 2 July

Romanian Time\*

10:00 – 10:40	<b>Wellcome – Petronela Solovastru – Romania &amp; Radu Radoslav Street Art in Timișoara - a city planners view</b>
10:40 – 11:00	<b>Why virtual art? The economics behind field</b> <i>Dr. Bianca Turner</i> <u>Abstract:</u> Virtual art is here to stay. People started to create digital art in the 1950s, when the computers showed up. In the last two years, the mixture of technology with media into the process of creation impacted large areas of art and its making. In addition, as of this year, the virtual art is finally handsomely rewarded, on the NFT platforms, some digital works being sold for millions of dollars, transforming the artists into “cointemporary” masters. Therefore, the virtual art will definitely have a future because the art market follows the money and the artists follow the art market.
11:00 – 11:20	<b>Street Art and Museums: Museums of Street Art?</b> <i>J. Pedro Lorente</i> <u>Abstract:</u> Sometimes street art interventions constitute an ensemble which could be considered as a collection and conserved as such for posterity. The name museum seems then justified, as in the case of the Open Air Museum of Valparaíso (Chile), inaugurated in 1993, with many emulators around the world, including the Open Air Museum of the San Julián District in Teruel (Spain) since 2011 or MAUS in Málaga (Spain) since 2013. In other cases, painted murals are taken to museums and thus some museal institutions in Paris or Berlin are becoming specialized in street art, although this seems a contradiction in terms. A third category of museums of Street Art are on line initiatives, curating and interpreting urban heritage worldwide.
11:20 – 11:40	<b>How to approach the conservation of urban art? The response of CAPuS project</b> <i>Prof.ssa Dominique Scalarone</i> <u>Abstract:</u> Conservation of Art in Public Spaces (CAPuS) project was co-funded by the European Commission under the Erasmus + Knowledge Alliances programme. The consortium is composed of 17 partners from 5 European countries, and includes universities, companies, research centres, an NGO, a museum and 3 municipalities. The project, launched in 2018, started from the evidence that there was a lack of specific initiatives for the conservation of street and urban art, nor was this topic present in academic programmes. During the three years of the project, through the close collaboration of researchers, teachers, conservators and entrepreneurs, research and training activities have been carried out aimed at two main results: the development of guidelines for the conservation of contemporary works of art belonging to street and urban art, and the definition of a teaching module and an e-learning module to prepare present and future conservators to face the problems and specificities of conservation interventions on works of art in public spaces.
11:40 – 12:00	<b>From street art to murals: what have we lost?</b> <i>Javier Abarca</i> <u>Abstract:</u> The mural festivals that have become common all over the world in the last five years are often called street art festivals, and the murals produced in those festivals are often referred to as street art. This use of the term creates confusion, since there are clear and fundamental differences between the smaller, unsanctioned works we used to call street art in the past decade and the huge institutional murals of today. The aim of this text is to try and identify the differences between these two practices.
12:00 – 12:20	<b>Street Art in the Industrial Environment</b> <i>Cosmin Grapini</i> <u>Abstract:</u> Presentation of a Case Study regarding the development and evolution of Street Art in a traditional textile factory downtown Timisoara and the relevance of Art in the Public Space of a city which will be European Capital of Culture in 2023.
12:20 – 12:40	<b>Q&amp;A</b>
12:40 - 13:00	<b>Discussions</b>

\* Corresponding time in: Croatia, Germany, Italy, Spain: -1 hour, republic Moldavia: +1 hour, UK -2 hours, Mexico, Peru: -8 hours, USA West Coast: -10 hours

## Friday 2 July

Romanian Time\*

15:00 – 15:20	Wellcome Lili Harding – UK
15:20 – 15:40	<p><b>Graffiti and socio-culture using the example of the street art scene in Kassel</b></p> <p><i>Gerrit Retterath</i></p> <p><u>Abstract:</u> Graffiti and socio-culture are something like step siblings in the same spirit. In both areas the personal or political expression of one's own concerns is central. But how can you bring both fields closer together? How can graffiti be practiced as a participatory and collaborative art form and conveyed as a mouthpiece for one's own concerns? For this purpose, some examples from the small but diverse graffiti and urban art scene in Kassel are to be presented.</p>
15:40 – 16:00	<p><b>VukovART - the art harbour Project</b></p> <p><i>Kresimir Herceg</i></p> <p><u>Abstract:</u> This ambitious project is changing the image of the City of Vukovar placing it on the maps of Europe and world contemporary art recognized both in Croatia and in the European Union, and the world.</p>
16:00 – 16:20	<p><b>The evolution and actual role of Street Art in the Republic of Moldavia</b></p> <p><i>Inna Beregoi (Izzy-Izvne)</i></p> <p><u>Abstract:</u> The story of an female economist becoming an international active artist involved in Street art and the presentation of Street Art situation and evolution in the context of post socialist Moldavia and the countries of East Europe.</p>
16:20 – 16:40	<b>Q&amp;A</b>
16:40 – 17:00	<p><b>Neo-Muralism in Timișoara &amp; Banat / Romania - from a local idea to an international virtual Street Art platform</b></p> <p><i>Dr.-Ing. Sergio Morariu</i></p> <p><u>Abstract:</u> FISART started in 2011 as a Graffiti &amp; Street Art festival which evolved until 2020 in a permanent project held from early spring until late autumn. The main objective of this project is the improvement of the urban aesthetic through artistic interventions and between 2011 and 2020, more than 550 Street Art murals of great size and high artistic quality were made by 315 artists from 18 countries from Europe, North and South America. Due to the pandemic of 2020 the so called "Virtual FISART" concept has been developed, which allows to paint virtually the walls of cities everywhere on the globe and enables the artists to make Street Art everywhere in the world without leaving their homes. Through this platform a virtual direct connection of Timisoara with the Street Art World has been established.</p>
17:00 – 17:20	<p><b>IT Applications for Street Art Design and Implementation</b></p> <p><i>Adolfo J. Gazzo, Computer Science Expert, Independent Consultant, Lima / Peru</i></p>
17:20 – 17:40	<p><b>The actual Latin American Neo Muralism</b></p> <p><i>Paola Delfin - a young Mexican artist listed among "The 50 most influential Street Artists Today"</i></p>
17:40 – 18:00	<b>Q&amp;A</b>