



Graffiti in Relation to art & Advertising

KEYWORDS

Street Art, scratching, Roman empire, political, Colour Symbolism.

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ABSTRACT

Graffiti as a street art form became prevalent in the well-ordered, scrubbed-clean public spaces in developed countries which expected its disciplined citizenry to toe the 'establishment' line of correct public behavior. In fact, to contain the activities of graffiti artists, many European cities usually had an old warehouse or a large public building that was 'dedicated' to graffiti artists. In spite of this, instances of stray graffiti is not unknown though; and quite natural too, considering the attitude graffiti comes from. As a rule, graffiti artists do not reveal their name. It fits in well with the desire for anonymity when one is 'protesting' a larger, more powerful, often omnipresent force.

Graffiti has existed since ancient times, with examples dating back to ancient Greece and the Roman empire. Graffiti and graffiti are from the Italian word *graffito* scratched. Graffiti is applied in art history to works of art produced by scratching a design into a surface. A related term is *Graffito*, which involves scratching through one layer of pigment to reveal another beneath it. This technique was primarily used by potters who would glaze their wares and then scratch a design into it. In ancient times graffiti was carved on walls with a sharp object, although sometimes chalk or coal was used. The Greek infinitive *grapho* in meaning to write, "is from the same root.

The term graffiti referred to the inscriptions, figure drawings, etc., found on the walls of ancient sepulchers or ruins, as in the catacombs of Rome or at Pompeii. Usage of the word has evolved to include any graphics applied to surfaces in a manner that constitutes vandalism.

The earliest forms of graffiti date back to 30,000 BC in the form of prehistoric cave paintings and pictographs using tools such as animal bones and pigments. These illustrations were often placed in ceremonial and sacred locations inside of the caves. The images drawn on the walls showed scenes of animal wildlife and hunting expeditions in most circumstances. This form of graffiti is subject to disagreement considering it is likely that members of prehistoric society endorsed the creation of these illustrations. The ancient Romans carved graffiti on walls and monuments, examples of which also survive in Egypt. Graffiti in the classical world had different connotations than it carries in today's society concerning content. Ancient graffiti display phrases of love declarations, political, historic, and simple words of thought compared to today's popular messages of social and political ideals.

When Renaissance artists such as Pinturicchio, Raphael, Michelangelo, Ghirlandaio or Filippo Lippi descended into the realms of Nero's Domus aurea, they carved or painted their names and returned with the grotesque style of decoration. There are also examples of graffiti occurring in American history, such as signature rock, a national landmark along the Oregon trail.

Later, French soldiers carved their names on monuments during the Napoleonic campaign of Egypt in the 1790s. Lord Byron's survives on one of the columns of the temple of Poseidon at Cape Sounion in Attica, Greece.

Graffiti is often seen as having become intertwined with hip hop culture and the myriad of international styles derived from New York city subway graffiti (see below) However, there are many other instances of notable graffiti this century. Graffiti has long appeared on railroad boxcars and subways. The one with the longest history, dating back to the 1920s and

continuing into the present day, is *textino*. During World War II and for decades after, the phrase "Kilroy was here" with accompanying illustration was widespread throughout the world, due to its use by American troops and its filtering into American popular cultures.

A form of visual communication, usually illegal, involving the unauthorized marking of public space by an individual or group. Technically the term applies to designs scratched through a layer of paint or plaster, but its meaning has been extended to other markings. Graffiti is widely considered a form of antisocial behavior performed in order to gain attention or simply for thrills. But it also can be understood as an expressive art form.

Graffiti first came out of the ghettos of Philadelphia and New York and soon evolved into what it is today. Stenciling, on the outbreak was widely used in France during the war years, testament around the political slogans and ends, as it acquired its with the commercial is campaigning in on sidewalks represent filed in to band past and the walls in Paris are a to that, especially during and may 1968 Riots. Most were centered and included mainly some images. The spray can itself is not a new tool for those used to write slogans and propaganda for decades before its artistic status.

Popularity and legitimization of graffiti has come a level of nation. In 2001, computer giant IBM launched an advertising Chicago and San Francisco which involved people spray painting a peace symbol, a hearing, and a pen gun (Linux mascot), to "peace, love, and Linux." However due to illegality some of the "Street artists" were arrested and charged with vandalism, and IBM was fined more than US \$12,000 for punitive and clean up costs.

GRAFFITI & ADVERTISING

Graffiti works for several very important reasons: The audience is captive, largely adult with disposable income, and the host venues represent a wide range of lifestyles in terms of patronage. The overview is that we guarantee a message will be delivered to a broad consumer market, and within that broad market are opportunities to target selection.

Advertising in restrooms allows the viewer a few uninterrupted minutes with your message in a clutter free, relaxed atmosphere. For hundreds of companies in Nashville and beyond, graffiti is the only way to go. Graffiti indoor advertising places ads in restrooms; above urinals and inside ladies stall doors. The concept was born out of a desire to reach people where they go, in a relaxed, clutter free environment, and while graffiti indoor in Nashville, Tennessee is the oldest restroom advertising company in the world, the idea has been duplicated almost everywhere and embraced by national brands as well as local marketers.

By working closely with your sales rep, you can target your customers by age, gender, lifestyle, income, and ZIP code all for a fraction of the cost of traditional print media. Matching clients to appropriate venues is what we do, so the more information we can gather about your customers (or who you would like to be your customers) the better we can serve you. If you need to reach music lovers, we have lots of live music venues. If your customers are active, we have dozens of health clubs. To reach the fashion conscious crowd, advertise in the trendy restaurants and nightclubs. Not only do we have the ability to target by gender, but we can show you how to reach moms, or if you're selling beer we can reach men between the ages of 21-35. College students, tourists, alternative lifestyles, Hispanics, and families are all categories that can be targeted with precision, simply by choosing the right venues (and message) for your ads.

Is it a coincidence that graffiti was spawned in New York, arguably the world's most advertising saturated and simultaneously most media savvy cities? One can argue that graffiti is the byproduct of a society inundated with advertising. After all, both seek to do just that. Advertising and graffiti function on a phenomenological dimension to awaken the viewer's curiosity. On one level they rely on the sheer amount of coverage and penetration, and on a deeper one they rely on the quality of the delivery to embed themselves into the human consciousness.

Advertising has come a long way from the archaic methods of attraction. Long gone are the times of fact based advertising. Instead we have moved on to the anesthetization of commodities, and consequently a world in which the promise made by the seller, of love, eternal youth turns people into neurotic obsessive compulsive consumers with a penchant for instant gratification and a 5 second attention span. The advertisements sell a way of life, not a product; in fact the ad itself becomes the object of anesthetization. It is annoying to see the colourful scribbling on the wall. Political parties even reserve the walls their publicity. During election time, even before choosing the candidates, they draw their symbols and party name on the wall but leave space for the candidate's name to be filled in later. But this practice is a nuisance because the parties don't bother to remove the graffiti once elections are over.

Essentially, one can argue, graffiti and advertising, are the same ball game, the only difference being the league they are in. Commercial consumer advertising is propelled by im-

mediate financial profit and mediated by boardrooms and stockholders. It aims at exposing that product in an appealing way, and doing it so as many people are aware of that product. Graffiti is a tool used by individuals with their own agenda, one however that doesn't include profit as its foremost target. The main agenda of a graffiti artist is exposure by means of guerrilla tactics.

Conclusions:

Advertising, as it was known many years before, plays a central role in society, not simply just as a way for companies to sell products but also as way to disseminate ideas and concepts. It's the tool that the dominant elite employs to promote agendas and maintain the status quo. To keep things how they want to. Identity plays central role in modern times, and ad agencies, as we know, sell lifestyles and identities in the form of popular culture. As advertising and graffiti rely on the amount of coverage or penetration, coupled of course with the quality of the delivery, it is easy to see how these two entities are so much alike. "As commercial logos lose their shine and cities start to look the same, graffiti street signs and logos become a symbol of individuality, fulfilling man's basic urge to leave a trace on the world." Advertising has played a decisive factor in the formation of graffiti in two major ways. Ideologically, it manifests itself in the form of fame. Competition among a wide variety of writers and artists to contend for respect in the form of sub-cultural capital and perhaps financial capital. The other influence is the visual manifestation of the company through the word and image and consequently becomes the visual factor. I think that graffiti is art of the new world, an art of the free thinkers. For me it's a way to express things such as social issues, political issues and even libertarian thoughts to everyone. Sometimes graffiti expresses negative feelings to the society but for me it is not like that for me it's a message to everyone look what have we become its time for a change, but however I don't like the fact that people do that on the other people's property, they on the other hand they should use their own space for the same.

It should be practiced but not in a way that people go about painting every wall on the street. People should be given a proper platform and a proper forum to channelize their thoughts. Its form of art like no other and if given a proper platform could be really used in a lot of constructive ways which brings me to my next point of discussion...

It's a fascinating fact that most of us already using graffiti but we never knew.

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