

Urban Art far beyond counterculture

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Urban art emerged as a counterculture movement based on social, political and economic criticism. To shape these criticisms, interventions are made around city centers and peripheries, in the most unusual places, such as bridges, sewers, abandoned places, train stations, house walls and top of buildings. Because it is done on the streets, the intervention suffers from the weather and can be changed and even covered by another artist. The artist, in turn, risks being arrested and having his art labeled as vandalism, as such art happens in non-legalized places. And so street art is defined as an ephemeral work, accessible to all people and only possible to be registered by photography.

Today, street art is inserted in a context of urban visual culture much more related to popular art. This was due to the displacement of urban art to galleries and museums. Because of this, there has been a lot of criticism, because, when moving urban art from the streets to enclosed spaces, some essential characteristics are lost, such as the forced appropriation of a space and the artist's financial return and thus the critical value of the intervention may have been lost in this route.

But this shift from art to galleries and museums has played a key role in recognizing urban art internationally and how today it is viewed and recognized as art rather than vandalism. Another important basis of internationalization is precisely the fact that urban art is increasingly widespread and has its value in the artistic and institutional environment. So no matter how street art moves or if it is made for remuneration, it will never lose its characteristic of being more accessible to the general public, as it continues to be shown on the streets and it is precisely in this environment that we are better represented. In this way urban art will never totally lose its root, there will always be artists making interventions

such as street art costumes and their internationalization through museums and galleries helps in the process of fostering and recognizing urban art.

Even with the transformations of urban art, it plays an important role in our cities, which goes beyond the importance of social, political and economic criticism to the transformation of non-places into places. According to Marc Augé, any space that serves only as a transitional space with which we do not create any kind of bond is a non-place. Street art makes a connection between these places and the population of the city, bringing a direct or indirect dialogue with the people who are moving through the city.

The fact that street art is made in these places and promotes a connection with the city already interferes in the environment causing changes and thus building a social criticism, even indirectly, just the fact that it has changed the environment and is interacting, directly or indirectly with public already has an impact on society.

One of these impacts happens on the financial environment as the transformation of non-places into places and the internationalization of urban art brings tourism to these places. With the internet and increasing sharing, the quest to live what other people are living makes urban art relevant to tourism, which is why cities are increasingly investing in open galleries dedicated to street art.

For contextualization, we have the city of São Paulo, considered a reference in urban art. In São Paulo we live in a constant bubble, from home to work and from work to home, we are always indoors and that limits our contact with people and cities. This is why the street in São Paulo is such an important space for creating and transforming non-places into places and forging bonds with the population.

We need spaces that make us feel connected with the city and that we can explore all the multiplicities of culture that the city has. And when that touches urban art, São Paulo can integrate them into the city very well where we get to the point where we can no longer imagine it without its urban art spread throughout the city. São Paulo has become a true open-air museum, with galleries scattered around the city or art murals lost in the concrete of every city.

One of the most popular places in the city is Batman's Alley, located in the Vila Madalena neighborhood and is the right destination for weekenders from São Paulo and for tourists in the city. Works are always changing, according to the artists, so other artists are given the opportunity to showcase their art.



Source: <https://www.topensandoemviajar.com/2017/03/25/beco-do-batman-em-sp/>



Source: <https://www.prefeitura.sp.gov.br/cidade/secretarias/subprefeituras/pinheiros/noticias/index.php?p=43613>

Another venue is the Open Museum of Urban Art (MAAU), located in 33 columns at the bottom of the Carandiru

subway. The project began in 2011 after some graffiti artists were arrested.



Source: <https://www.prefeitura.sp.gov.br/cidade/secretarias/subprefeituras/pinheiros/noticias/index.php?p=43613>



Source:<http://ocbshop.com.br/blog/maau-sp/>

In the central region of the city of São Paulo, it was launched, in 2018, the first edition of the O.bra Festival. The Festival was intended to further promote urban art in the downtown area and with it we see even more panels scattered around the city.



Source:<https://quantocustaviajar.com/blog/arte-urbana-em-sao-paulo/>

In this context there is a new look at street art, no longer as vandalism and this is affirmed by the displacement of urban art to galleries and museums along with the internationalization of its artists. This all brings not only greater visibility to counterculture discourses, but especially a greater link between the city and its population. Using urban art to transform non-places into

places and using the full cultural potential of street art, we can have a much more connected and integrated city population where we are consciously or unconsciously witnessing social change and culture and thus feeling connected and represented as integral part of urban and city art.



Source: <http://brazilodge.com.br/new/2016/05/04/graffiti-tour/>



Source: <https://i.pinimg.com/originals/e6/1e/6e/e61e6e4f08d-cab8d8a6502b8f56e7e20.jpg>



Source: <https://ultimosegundo.ig.com.br/cultura/2012-12-21/artista-faz-campanha-para-salvar-obra-de-arte-em-predio-de-sao-paulo.html>

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