

Esoteric vandalism and dialogical graffiti as ruses for symbolic appropriations of public space

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Abstract

This paper proposes an experimental approach of what is commonly called esoterism and vandalism as forms of symbolic appropriations of public space, from the point of view of historical observations, reported narratives and contemporary documents of situations.

My point deals with signs, traces and inscriptions in public spaces from the imaginary of the crook and clandestinity to the understanding of magic, esoteric and paganism leading to working class, labour, devotion but also insurrection as forms of symbolic appropriation and emancipation, such as in the tradition of the sign in the art of building and trademarking, or contemporary demonstrations for social justice.

Keywords: Esoterism, magic, inscriptions, graffiti, devotion, militantism, symbolic appropriation, public space

Regarding magic in its numerous interpretations and through specific registers of practicing, the notion can be understood as the art of manipulating elements from a context to transform abstract feelings, sensations or intuitions into material datas, engaging the practitioner to carry an intention through it.

Magic also can cover feelings of paranormal and beliefs into phenomenas that exceed the threshold of understanding. What is understood as “paranormal” refers to that which “is on the fringe of normality”, to allude to phenomena of “extra-normal appearance” (extra-sensory perception, premonition, communication or projected visions...) whose existence is disputed, or which can be explained by the intervention of unknown or disturbing forces, as well as political or symbolic demonstrations in public space can move logics of legislation, power and authority, or a consented order.

Another prism of apprehension that emerges from how magic can be received convenes the idea of superstition. “Superstition” reveals an “irrational belief”, based sometimes on concern, sometimes on doubt, which lends a supernatural or sacred character to phenomenas, acts or words.

But superstition also depicts a system of self-directed understanding and believing toward the existence of the phenomena and its deploying mythology.

To think of magic and its uses from the same lever as that of artistic, social and political engagement is to pose it as a support for intuition and symbolic appropriation rather than as a mystical truth.

Further on, the term “witchcraft” covers both the notion of magic (occultism) and the idea of witchcraft (spiritualism) where “-craft” refers as much to Do-It-Yourself (DIY) or craftsmanship.

And the expression “divinatory arts” also shows that these uses find in their etymology the idea of a know-how; in this way the notion of magic includes idea of crafting, or manufacturing, but also the idea of an art of doing and knowing.

The very evolution of the definition of art invites us to consider a form of transformative power over the world inherent to the artist and his work, that would be deployed beyond the material dimension of the work and the know-how that gives it form.

Considering magic as a know-how initiating a belief, and art as a belief beyond a know-how, magic and art would share this power over their users to redefine and transform perceptions through the potentials of the imagination, or even of the hallucination; an error, an illusion, or a visual change caused by the intervention of the hand, dazzling or «disrupting our epistemological assumptions»¹.

«The art of prestidigitation draws its artifice from the skill of the hands, from the subtleties of the mind, and from all the marvellous facts produced by the exact sciences.

This word, taken from the vocabulary of the ancient escamoteurs, has no equivalent in the French language. How, indeed, can one express what one says when performing a trick? It is not a speech, still less a sermon, a narration, a description. It is simply the fable intended to give each trick the appearance of truth;»²

For the art lover as for the magic lover, appreciating a performance, a trick, or a ritual would amount to a belief in the existence of this power, reinforcing «the audience's consciousness of the world's mutability.»³

Through the spectra of magic, a third meaning of “-craft” contained in “witchcraft” refers to trickery. DIY, craft and trickery consecrate the illusionist dimension of the practice which aims to motivate the belief in the capacity of magic to transform the world.

Illusionism or what is called “secular magic” such as depicted by Jonathan Allen (*All Done By Kindness*, 2013) quoting Simon During analysis (*Modern Enchantments*, 2004) can be understood as trickery, falsifying or forging, but also crookery, and even some time to a form of immaterial pilfering; a sleight-of-hand, or an artistic performance deconsecrating or dethroning a symbolic property or value from a monument in its immaterial form, and giving the illusion that its surrounding remains the same, or *vice versa*.

1 - Allen, Jonathan. *All Done By Kindness*. London: Jonathan Allen, 2013, p.93.

2 - Robert-Houdin, Jean-Eugène. *Comment on devient sorcier*. Paris: Omnibus, 2018, p.233.

3 - Allen, Jonathan. *Ibid.* p.93.

In *Modern Enchantments*, the New Zealand cultural historian Simon During operates a distinction between two forms of magic belonging to the same temporality of history: magic that is commonly associated with supernaturalism, New Age religions, or occult forces –that which refers to mystical, spiritualist or occultist traditions for example– and magic that does not –in a more flexible and less solemn way– “pretend” to appeal to a Beyond the human hand. During calls “secular magic”⁴ what he describes as “the domain of the sleight-of-hand or stage illusionist”, which is in the realm of the art of “prestidigitation” and “escamotage”.

This secular magic comes close

to the belief and projection power that can be conferred on art and its appearances –pageantry–, combined with craftsmanship and social technology. A sleight-of-hand or a game of escapism for individuals which seems to reveal an enchanting power, that of manipulating the elements of reality and arranging them. Furthermore, the imaginary of the robber, the crook or the thug finds intimate links with the idea of illusionism, as the action of what is hijacked or twisted can also be disguised in appearance.

Also it is relevant to notice that those professions are related to clandestinity and nomadism, where stallholder were forced to exercise their performances without a permanent legal framework and adapt each time temporarily to the city in which their spectacle take place, and to its territorial policies of public space.

From the point of view of clandestinity and traces that are printed through a work, this reminds from the Hobo community in the America of the late 19th who were jumping trains from camp to camp and performing temporary jobs. Hobos had a specific secret sign code between fellows and were sharing an ethical chart linked with a sense of community belonging that can be read in the symbols that compose their vocabulary.

4 - DURING, Simon. *Modern Enchantments: The Cultural Power of Secular Magic*. Cambridge: Harvard University Press, 2004, 352p.

Furthermore, regarding pictographic aspects of some of the symbols, the shapes and figures of Hobo code find connections with symbols from different register of practicing and believing such as in alchemy or old Wicca magic⁵.

For example the circle in Hobo Code refers to prison or to the idea of danger, as in alchemy it is read as the sun or the gold; the solar metal which also finds echoes in the Gold Rush or the Gold Fever of miners in 19th century, reminding us of the Pyrite stone also called the "Gold of Fools". In lithotherapy Pyrite is considered as an architectural stone, very favorable to the perspective of projects, which bodes well for their foundations. Moreover, the name "Gold of Fools" comes from the history of miners blinded or exhausted from their work, for lack of light and silver, would have confused this stone, composed mainly of sulphur and steel, with the other prestigious gold so much sought-after. However, in the end it appears that the stone does contain gold, which does not make it more precious from the point of view of its monetary value, but the burden of a very different force: that of devotion linked to the labour force, and of the hand at work.

There it is interesting to mention that "chaos" in alchemy is heard as the "materia prima" that is to say the soul of the world, where in the Chaos Magic movement in England in the 1970s Osman Austin Spare occultist and artist could have this avant-garde approach to use magic as a revolutionnary way to move reality. Chaos Magic is an artistic and political movement that uses ritual and anarchist forms and borrows from fiction, literature, art and witchcraft. One of the fundamental concepts of Chaos Magic is Paradigm Shifting —giving shape to what you want to see in seeing it real— which reconsiders the traditional model of magic to open it up towards the belief in freedom and belief as a freedom.⁶

5 - A religious movement based on the ancient pagan religion, linking shamanism, Druidism, and mythology, Wiccanism is a political practice and a magical tradition centered on nature and the figure of the Goddess, carried notably in the 1970s in the United States by anti-militarist movements, anti-nuclear movements, and feminist struggles; see Starhawk. *Chroniquesaltermondiales: tisser la toile du soulèvement global*. Paris: Cambourakis, 2016.

6 - OnthisissueseeP-ORRIDGE,Genesis;JARMAN,Derek. *TheePsychickBible:ANewTestament*. Rosières en Haye: Camion Noir, 2010.

Further on, what American anarchist author and poet Peter Lamborn Wilson a.k.a Hackim Bey —who belonged to Chaos Magic— calls "Poetic terrorism" but also the Art of Chaos (Art of chaos, 2000) echoes this permeability between symbolisation and acts, devotion and labour.

«Graffiti brings a certain grace to ugly subways and rigid public monuments - poetic terrorism can also be used in public places: poems scrawled in courthouse washrooms, little fetishes abandoned in parks and restaurants, art photocopies placed under the windshield wipers of parked cars, slogans written in colossal characters stuck on the walls of playgrounds or playgrounds, anonymous letters posted at random or to selected recipients (mail fraud), pirate radio broadcasts, fresh cement... [...] It is not important whether poetic terrorism is aimed at one or several people, whether it is «signed» or anonymous, because if it does not change someone's life, except that of the artist, he fails.»⁷

Chaos Magic represents all the layers of life and art with extreme passion and totaly no bounds. In a way it's a cousin of direct action understood in activism as a way of doing directly as if we were already free, what he calls "immediatism" and "ontological anarchism": «a mastery of direct means to put this consciousness into practice in the game, immediately (immediately) and immediately (without mediation)».⁸

Ontological anarchism is one of the precepts of the Chaos Magic, following the motto «nothing is true, everything is allowed».

«WHEREAS NOTHING, absolutely nothing, can be asserted with real certainty as to the «true nature of things», any project can only be «based on nothing» (to use Nietzsche's word). And yet, there must be a project - if only because we refuse to fall into the category of «nothing». From nothing we will make something: the Uprising, the revolt against everything that pro- claims: «The nature of things is like this and not otherwise.» We disagree, we are unnatural, we are less than nothing in the eyes of the law - be it divine, natural

7 - BEY, Hakim. *L'Art du chaos. Stratégie du plaisir subversif*. Paris: Nautilus, 2000, p.17.

8 - BEY, Hakim. *L'Art du chaos. Stratégie du plaisir subversif*. *Ibid*, p.43.

or social (strike out what doesn't apply).»⁹

In this sense «nothing» covers both the non-existent, which cannot or would not be assumed to exist, but also the undesirable, which —if necessary— would go beyond a legislative framework, or a universal truth.

If we go back to *The American Hoboes, Riders of the rails* (*The American Hoboes, Riders Of the Trails*, 1999), Fran DeLorenzo refers to a, american working-class socialist song in Joe Hill's *the Preacher and the Slave*: "the song the Pie in the Sky goes to great lengths to give the impression that most religious thought more of saving a mans soul, for the hereafter, than filling his belly today". Furthermore, American experimental documentary film artist and curator Bill Daniel says (*Mostly True: The West's Most Popular Hobo Graffiti Magazine*, 2012) that "Hobos used their mythology as a kind of cover". Thus the notion of mythology covers a collective belief that in some ways the signs can also carry, linked with the notion of religion or mentioning the Sky as a limit.

This leads us to Lawrence Weiner in his work "Marelle ou Pie in the sky" (1990) where he designed a permanent installation of is Statement 636: large stones moved here and there between Heaven and Earth as in the traditional occidental hopscotch.

Its origin in occident goes back to the 17th and 18th centuries, when hopscotch was played as a random game, synonymous of fortune. The term of "puck" originally refers to a currency, taking the shape of a token or a stone used for board games. When traced on the ground, the structure of the hopscotch reveals a projected architecture, materializing a Beyond on the scale of the hand in public spaces. The sculpture of Weiner is made of stainless steel cut out and integrated into the concrete slab that forms the ground of the square. It is presented in the form of three hopscotch games. He placed the objects at the meeting point of the square's pedestrian pathways, in this way the sculpture refers to the founding values of the city in the 1930s, transcribed in the eponym book "La Marelle ou Pie in the Sky", title taken from the popular American socialist song.

If esoterism is understood as an occult disciplinary field

9 - BEY, Hakim. *L'Art du chaos. Stratégie du plaisir subversif*. *Ibid.*, p.29

referring to secret teachings, reserved for initiates or neophytes, it is also a collective medium that crosses from paganism to working-class, to signify something other than a down-to-earth interpretation of an experience —spiritually or pragmatically lived— to express either a deep meaning attached to it, or its representation through symbols. From its historical backgrounds what is called magic depicts a link with paganism, covering both working class and pagan communities through notions of labour, devotion but also insurrection. Workers movement find genealogies with the notion of paganism, where the term of paganism is used to designate rural or peasant populations that were cultivating certain ancient and pagan practices, but also to qualify communities that did not belong neither to Christianity nor to Judaism. Paganism rely above all with a rudimentary and laborious collective labor force.

From a devotional point of view, it seems that proletarians, workers, Luddites and pagans find themselves in the place of physical and/or spiritual investment in labor, whether industrial or more elementary. The labor that is on one side, the object of pagans, and on the other side, the object of proletarian practices finally comes close to a certain devotion in keeping with a respectful and elementary knowledge of the earth and its work. This allows us to weave a link between the hold of industrial capitalism on spirituality, from the point of view of proletarian, worker or militant communities. Besides, the magical skills inherited in particular from pagan traditions introduce a social dimension stemming from a people and its local customs (celebrating the Earth, the passing of the seasons, harvests, celebrating the community and its existence to the world, transmitting knowledge through festivals or ceremonies, etc.).

Then mirroring paganism, the proletariat, artistic work or political work, these skills take on a form of resistance to the look-see that echoes the practices of sabotage in reaction to industrialisation and its exploitation. Faced with the threat of seeing their trades disappear in an England at the height of the Industrial Revolution, textile workers revolted from 1811 onwards: they destroyed the machines that competed with them.

«Don't picket —vandalize. Don't protest —deface. When

ugliness, poor design, stupid waste are forced upon you, turn Luddite, throw your shoe in the works, retaliate. Smash the symbols of the Empire in the name of nothing but the heart's longing for grace.»¹⁰

The Luddites, the machine breakers at the beginning of the 19th century gave their name to what they were called *saboteurs*. Workers in the early 19th century in France in particular and in the United Kingdom thus introduced the term *chaboter* [shabbling] consisting in making noise with their hooves to make themselves heard. For railway workers the *sabot* [hoof] was the act of sabotaging the railways and tampering with their lines, for Luddist craftsmen to throw their hooves at their machines to break them, in order to compromise the smooth running of the business for which they were employed. This form of diversion is a way of singularizing the gesture at work for the workers, when their expertise and time are controlled and mechanized by the enterprise to which they lend their strength and knowledge. This desire to reappropriate their productive strength and craftsmanship is at soone of the objects of the *travail en perruque* [wigwork] in particular. The *travail en perruque* is the name given to an old industrial and creative diversion technique, which allowed workers from 1856 to deceive their bosses by diverting their production from their tools and gestures on their working hours in producing artefacts for themselves.

If we check the tradition of the sign in the art of building also, the hoof and the *travail en perruque* introduce questions of being author: to sign one's work or to be the author of one's work.

Which where I come with symbolic appropriation, and trickery to what we can hear as vandalism so far. The signature or the invoice find their origins in the notion of manufacture: "manu" which means "hand", and invoice of "facere" which means "to do"; *fait à la main* [handmade] shaped and made by his own hands. The manufacture thus takes on the idea of *main-d'œuvre* [work force], i.e. "hand at work", therefore of a know-how and a labour.

In the history of the first builders, this idea of marking one's

10 - BEY, Hakim. *L'Art du Chaos. Stratégie du plaisir subversif*. Paris: Nautilus. 2000. p.16.

time and one's work is part of an art of sign and trace through the signature or the seal, the trademark. For example, the art of the sign is used as an invoice where the *pierrots* [stoneworkers] left their mark on each stone cut to count their work time through their traces: the *facture* [invoice] that signifies both the bill, the brand and the signature. At weekends, at the end of the month, or at the end of a fortnight the marks were counted in order to establish the invoice, recognizable by the value and the work force as well as by the mark of its author.

Also, on several fortifications in particular, the symbol of the *triple enceinte* [triple enclosure] has been found: graffiti hammered or engraved on old buildings, such as on the fortifications of Loches between the end of the 12th century and the beginning of the 13th century. The triple enclosure is a symbol printed in stone by the hand of the builders. Its reading deviates according to the studies of documentary traces, but by its trinitarian form the symbol seems to represent the three constituent states of the medieval society and the city of men between Heaven, Purgatory and Earth, which gives its shape to the western diagram of the nine pawn hopscotch game.

This type of vernacular inscription is open to various interpretations, generally religious, alchemical, numerological or kabbalistic. They are sometimes linked to the traditions of masonic orders¹¹. Their anonymous authors are known to be workers, craftsmen, fortifiers, carpenters, peasants or shepherds. Signing or manufacturing take different meanings but similar symbolism for construction workers but also pagans and bergers in the idea that a form of devotion —for pagans— or labor —for workers— can be literally printed in the material during a work that is committed or intended, as a form of symbolic appropriation of the monument.

About signing or inscribing on buildings it is interesting also to look at Pixação when depicted by architect and typographer François Chastanet (*Pixação: São Paulo Signature, 2007; Cholo Writing: Latino Gang Graffiti in Los Angeles, 2009*). Chastanet draws a parallel between

11 - Freemasonry refers to a set of selective spaces and relationships, whose members practise initiation rites referring to a masonic secret and an ancestral building art in the 16th and 17th centuries.

the style of writing by Pixadores and the gothic style of «blackletters» fonts such as Fraktur mainly used in heavy-metal CD jackets, or even with the runic style and typefaces that can be read between a charge invested in the letterforms and a hidden sense engraved on ancient headstones.

This paper takes on basis vandalism as an image but also as a form of appropriating back or deconsecrate something that would have been turned into a cult.

In *Date Limite de conservation* (Date Limite de Conservation, 2009) the act of vandalizing is compared to a profane gesture regarding to the settings of the constitution and the law.

“Vandalizing is profaning, a term etymologically meaning to put under the gaze, to offer to the sight, to give to see that very thing that escaped the gaze and then the publicity. This is how Solon, the statesman who initiated Athenian democracy, put an end to the esoteric form of laws and political authority by having the laws engraved on tablets displayed on the Agora. The laws appear through the publicity of writing, accessible to all, an invention inseparable from the birth of democracy and reading, to give birth in the West to politics as it should be shared.”¹²

Grounded from the words of Adams’ teacher Andreas Berg in *King Size* (King Size, 2004) “Graffiti is vandalism”, vandalism is depicted as “a tribe of people on the edge of the Roman Empire, that will always be associated with its fall. The sacking of Rome in 455 has immortalized their name in the verb to vandalize. According to the *Encyclopaedia Britannica*, the terms now means “an apparently meaningless and incomprehensible destruction of property” with the addition “in urban areas”, opening on the “oldest images of cave paintings”.

Where he says “it is generally assumed that these were created during some kind of a ritual and that they have some magical function, to evoke or to ward off something, though no one knows for sure. There is something undeniably magical in painting and drawing or writing. This is why

12 - *Date limite de conservation*. Stéphanie Airaud, Stéphanie Élarbi (éd(s).), cat. exp. (Vitry-sur-Seine, MAC VAL, 2009). Vitry-sur-Seine: MAC-VAL Musée d’art contemporain du Val-de-Marne, 2009, p.47.

texts and images are surrounded by so many rules and restrictions in our religions but the ability to communicate using signs and images must have been highly magical in the early history of mankind. I presume it was a question of life and death”¹³.

Leaving traces and inscribing is a form of archeology of the self and his political environment, but also a mythology with some kind of existential dimension. For instance, Joelle Leseaux in *Transmission et Mythologie dans le Graffiti* [Transmission and Mythology in Graffiti] (Transmission et Mythologie dans le Graffiti, 2015) writes that “myth is knowledge and narrative whose forms are far from universal and are very unevenly distributed in human cultures. Myth belongs to the realm of the supernatural and the marvellous”. She cites Norman Meiler in *The Faith of graffiti: “the name is the religion of graffiti”* (The Faith of Graffiti, 1974).

If graffiti or vandalism appear as forms of shaping a narrative and a mythology, it is also a way and a system of covering and discovering objects, connecting and communicating within a surrounding.

“All the conversations on that winter afternoon were about the strange and distant passion of writing his name, as if it were, like the twist, something long gone. He wonders if CAY is fully aware of what he just said. The name says CAY, «is religion». And he knows exactly what he’s saying. He’s got his eyes on A-I, his eyes are serious. He abruptly declares that the title is «the religion of graffiti». And that’s exactly what it is. The name is the religion of graffiti. Is it true that the only writing that does not express the best of its author is contained in those questions whose answers were not known from the beginning?”

If the work is the name, the life of the author looks like a myth and his work like a transmission and an initiation, going back to the idea of trademark with a dimension of symbolism that draws a parallel also to Chaos Magic in the practice of sigil writing.

13 - ADAMS (dir.); CASTLEMAN, Craig; BERG, Andreas; AUSTIN, Joe. *King Size*. A project about Tags, DIY-Craft & Subcultural Globalization. Stockholm: Adams, 2004, pp.133-151.

Sigil writing refers to a signature shaped into a kabbalistic seal. The practice of sigil is meant to symbolize and transmit the intention of a magician with symbols from different registers. It is composed with a pattern scheme on which the intention is formulated and reproduced into a sign, that will be the amulet of a magician, as well as for a writer.

Magic, since it is not real, introduces a stratagem that can legitimize poetic powers, potential for projection and action in the public space, but also account for other modes of transmitting knowledge and experience. I've made an intervention (Oracle Graffiti, 2020) echoing my recent researches around hauntology and *genius loci*. It is a metaphor to traditional Ouija board used to communicate with the dead souls and surrounding spirits. The "yes" and "no", and "dead" and "alives" mentions on the traditional board are replaced by citizens and municipality to highlight the idea of citizenship facing a superior power which is embodied by the municipal entity.

In this way the dimension of commemorating, remembering and interacting with gestures and specific postures covers a strategic and symbolic form of appropriating with the necessity of being covered or the indeniability of being forbidden. Symbolic appropriation depicts also an iconoclastic dimension, as signing and inscribing can also be seen as forms of believing and offering, a donation of the self to urban space.

From sabotaging to offering, this dimension is something really influent in eco-feminist and neo-pagan activist Starhawk's writings, when she describes the political gatherings of anti-nuclear and anti-militarist feminist groups in the 1970s in the United States as affective communities in which rituals serve as action, the magic as a will and the whole as a bond to weld together the energy of a group. Starhawk echoes a huge field of political magic and militantism in the 70s in USA such as for example the Women's Pentagon Action or the W.I.T.C.H (Women's International Terrorist Conspiracy from Hell, 1968). Symbolic appropriation can be interpreted as a way to reclaim such as in Reclaiming traditions in the sense of taking back something we were expropriated from.

Reclaiming movements uses a lot symbols and rituals. Demonstrations can be rituals costumed in demonstrations when groups organise themselves with the aim of transforming the world, motivated by a belief in an ideal of emancipation and in the people's ability to take ownership of their future and their existence.

"I like to define an incantation or spell as «a symbolic act done in a deeper state of consciousness. When political action moves into the realm of symbols, it becomes magical. If we apply the principles of magic to politics, we can better understand political actions and make them more effective."¹⁴

Between art ontology and experience —art and life— feed a range of possible experiences of resistance, without detaching the production of theory from its gestures. Thus privileging concrete action and the production of knowledge —of symbols and narratives— from a field, its inherent experiences or their contextual creations. These methods are oriented towards the search for a power to do and an emancipation —empowerment— in creation and in experimental action (producing indeterminate experiences), which can be found in this sense in esotericism. Esotericism appears as a cover to support symbolic or direct (ritual) modes of action, political engagement in public space a lever to provide tools to its actors and methodologies to transmit their knowledge and experiences.

Esoteric vandalism and dialogical graffiti introduce another possible mode of dialogue and apprehending citizenship. Between psychogeographic or site-specific esoteric interpretations of the public space, supernatural adorns itself with beliefs to feign its own flaws and redefine itself as an omen, entering in communication thanks to what does not exist —the inconceivable/prohibited— or cannot be explained —the unspeakable—, which overflows reason —superstition— to dare to tell the world and re-enchant it as charm.

14 - Starhawk. *Dreaming the Dark*. Paris: Cambourakis, 2016.



Gravure figures de magie blanche, Illusionnisme. 1792.



Jeroen jongeleen. Ghosts. Amsterdam: 2010.



Hobo code for "nice lady lives here, Religious talk will get your food, And you can sleep in the loft here."



Lawrence weiner. La marelle Ou pie in the sky. Lyon: iac, 1999.



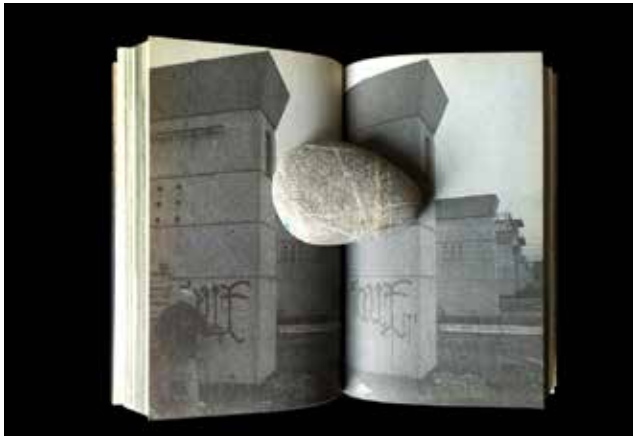
Allora & calzadilla, chalk, 1998/2019. Human-size sticks of chalk, Spontaneous mark-making on public places.



Stone through. Demonstration against the labour Law. Paris (fr): june 15, 2016.

Hopscotch game of skill. Livre d'heures De la famille ango ou livre des enfants. Rouen, 1500. Paris: bnf. Département Des manuscrits, nal 392, fol. 134v.





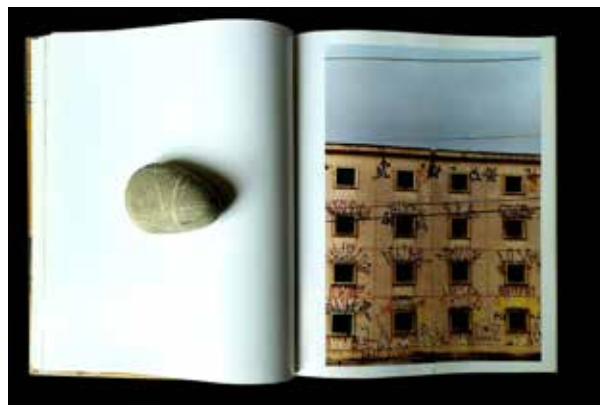
Adams (dir.); Castleman, craig; berg, andreas; austin, joe.
King size. A project about tags, diy-craft & subcultural globalization. Stockholm: adams, 2004, pp.133-151.



Delorenzo, fran. The american hoboes, riders of the trails. Fran delorenzo: 1999.



Lawrence weiner. La marelle ou pie in the sky. Lyon: iac, 1999.



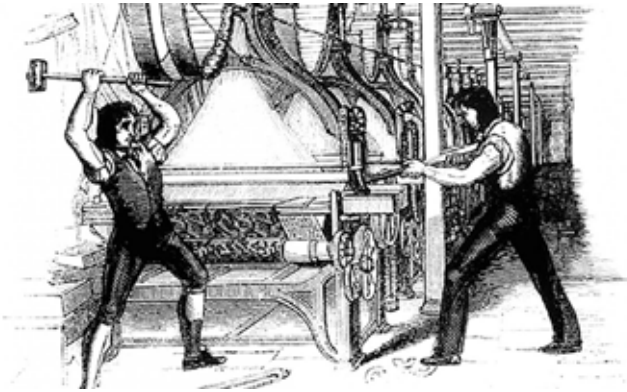
Chastanet, françois. Pixação: são paulo signature. Toulouse: xgpress, 2007.



Delorenzo, fran. The american hoboes, riders of the trails. Fran delorenzo: 1999.



Chastanet, françois. Pixação: são paulo signature. Toulouse: xgpress, 2007.



Luddite protests. Uprisings against a new economic structure Imposed by the industrial revolution. 1779.

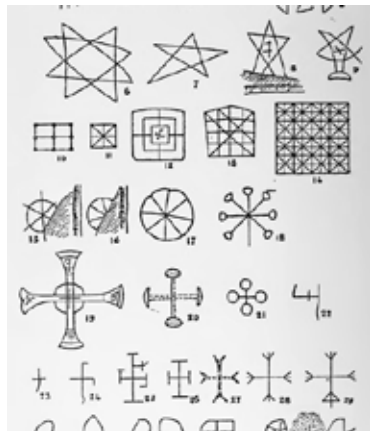
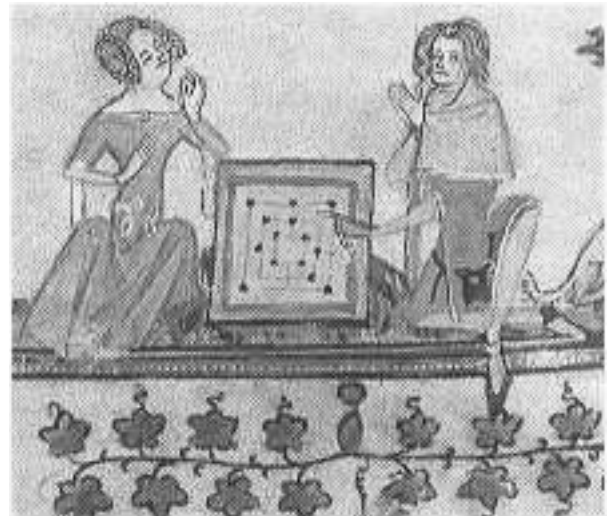


Cup stone with magic squares and a triple-enceinte. Bressanone, Italy.



Association of a single hopscotch And a triple-enceinte. Pierre du songe. Massif de la dame jouane, larchant (fr).

Bodleian library ms. Bodl. 264. The romance of alexander in french verse. 1338-44; 112r



Masons' diagrams of the symbols Engraved on the roof of the temple Of kurna in egypt, 1366-1333 bc.

Biancoshock. Fo rest in peace. 2011, Milan, Italy.



Chiara mulas. Barbagia. Ritual for the burial Of a faida. 2008, Uni-ai-gavoi-sardinia (fr).

