

## Outer space, inner time

Level of analysis of Graffiti and street art audiences

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## **ABSTRACT:**

According to Velikonja (2020), there are three starting points of Graffiti and Street Art Research (GSAR): the contextualization, the intentionality of the producer, and the reception which is related to the audience/viewer/observant. Where the audience it's one of the starting points less approached in the literature.

In this paper, I pretend to explore the potential level of analysis from time and (or versus) space and its relationship with graffiti and street art audiences. Time and space will not be considered in linear or geographic terms but in relational terms. Therefore literature on the social construction of space, the historicity of phenomena from oral history, and audience studies will be considered. In this exploration, I intend to argue that to find the meaning and role of both graffiti and its audience, it is necessary to consider literature that points to their relationship and how this develops.

The delimiting example for the development of this exploration is the Graffiti "Venceremos" presented in figure 1. The choice of this image responds to both geographical and temporal reasons, as it represents several contentious moments in Chile's history, and it is located in a place of symbolic value for the population. At the same time, it evokes distinctive memories, which allows for the subtraction of meaning and relationship between its audience and the work.

The potential contributions of this study are, in general, to open spaces of audience research and, in particular, to explore what is asked and eventually answered when the focus is placed on either time or space in graffiti audiences.



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Metro station Baquedano, Santiago, Chile. Oct, 2019. "Venceremos"

Figure 1. Graffiti is (not) alone. Baquedano Station, Providencia, Región Metropolitana, Chile, Oct, 2019.