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JUGEND- &
KULTURPROJEKT E.V.

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Title of the project: UrbanArtVentures

Organized by: Jugend-& Kulturprojekt e.V.

Total number of participants: 35 urban artists and street performers

Age of participants: over 23 years old

Duration: 9 days (excluding travel days)

Arrival day: 20/9/15

Departure day: 29/9/15

Location: Thessaloniki, Greece

Project Summary

UrbanArtVentures project seeks to reactivate and revitalise urban spaces of Thessaloniki through street art and cultural activities and give to the local people and the international participants, a chance to explore the possibilities of engagement in the cultural life and the development urban landscape of Thessaloniki.

35 urban artists and street performers as well as urban art educators from Serbia, Bulgaria, France, Germany, Greece, Hungary, Italy, Netherlands, Poland, Spain and the United Kingdom will be gathered in Thessaloniki, Greece from **20 to 29 September 2015** to share their experiences, best practices and knowledge regarding the use of urban art as a medium to promote active participation, understanding, respect for the other as well as for public spaces and to contribute to the urban art of Thessaloniki by creating their urban artworks in collaboration with local urban artists from 22 to 27 September . Their diverse background secures different aspects on the topics of project and fosters a multifaceted solution process.

All participants are expected to arrive on 20 September and from 21 to 27 September participants will work in teams in order to create urban art and do street performances on a topic that they select altogether promoting common values. **The final product** of the project is a presentation of the urban artists and performers' work on 27 September in the frame of a one-day urban festival organised by Jugend- & Kulturprojekt e.V. in cooperation

with Greek urban and visual arts organisations. During the festival there will be open workshops to local people (stencil, graffiti, 3D street art, street installations, art intervention) so that social interaction, intercultural exchange and dialogue get fostered.

The project wishes to change the perception of many people about street art, who sometimes confuse it with vandalism and show through the open workshops and the urban art work of the participants that street art can transform urban spaces into open air galleries. This should function as a bridge between the policymakers and the locals of the city and enhance the dialogue about the potential of urban art which can add to the artistic appeal of Thessaloniki and convey social messages. An important objective of this project is to give the chance to local urban artists to convey the social messages of their urban artworks to the public and bring in their ideas as well as share their beliefs and concerns.

Through non-formal learning methods, the participants will exchange best practices and their ideas regarding the use of urban art as a tool for social inclusion and social dialogue. They will gain knowledge about the different aspects of urban development and active participation in the society and will acquire methods and tools to incorporate street art in youth and social work by working with people from different disciplines. The participants will discover innovative and alternative methods and ideas to utilise and implement in their work with the youth at local, national and international level, as well as improve their personal acquisition of competences.

The working methods of the project are the following:

- ✓ presentations regarding urban art in different cities in Europe
- ✓ round-table discussions
- ✓ team-building activities
- ✓ urban art and street performance workshops
- ✓ creative group-orientated work
- ✓ discussions and intercultural activities
- ✓ intercultural evening
- ✓ evaluation and reflection meetings
- ✓ urban art tour
- ✓ meeting local urban artists
- ✓ presentation of urban artworks and street performances on the 27th of September
- ✓ open workshops to the local people

The desired impact of the training course is an enhanced awareness concerning the potential of engagement in the society through urban art and the opportunities of changing the urban landscape of European cities and of spreading messages that promote social inclusion, social dialogue, understanding, cultural diversity and solidarity. The transnational aspect of the project will furthermore improve the networking across borders, and thereby will have an international impact, securing the exchange of multifaceted experience and ideas. On all levels, this project is desired to have a long term impact of improved social integration, active engagement and a positive attitude towards creativity and art in urban spaces.

Preparation of participants

Each country group of urban artists and street performers:

- ◆ should inform the project coordinator **a month in advance** about **the form** of urban art they propose to do mentioning what kind of **materials** and **equipment** they are going to use. Moreover, a draft plan of the urban artwork they are planning to do should be sent.
- ◆ is expected to prepare a visual presentation (video, photos, articles) about urban art and street performance in their city showing good practices and examples but also examples of graffiti vandalism.
- ◆ is expected to present the problems of their city's urban landscape as well as the most prevalent social problems that their city faces proposing possible ways to tackle them.

How the project is going to be implemented

The first section of the project aims in getting to know each participating country's urban art culture. Each country group is expected to present the urban art of their home city (it is mostly preferred that the participants from each country group reside in the same city so that they collaborate in their home city before they join the project in Thessaloniki). By presenting photos, videos, articles etc. which showcase best practices of urban art in their home cities but also by showing examples of spraying which vandalise public spaces. Moreover, each team is expected to explain the social messages of the urban artworks of their home cities in order to understand the social issues that each city faces.

The second section of the training is the interaction with the local community of Thessaloniki; the participants are going to meet urban and street artists from Thessaloniki who will show them their urban artworks and the social messages they want to convey. There will be an urban art tour which will help participants from other countries

understand how urban art has evolved in Thessaloniki. This way, the participants will delve into the city's culture and pinpoint the needs of the society.

The participants will have the opportunity to interact with local people by giving them open urban art workshops. Thus the activities are focused on issues strongly intertwined with the idea of the social and cultural exchange, social inclusion and social dialogue and creativity.

The third section of the project is directly linked to the second round of activities as it will be formed from street art inspired by the cultural interaction with the local urban artists. All teams need to send before they join the UrbanArtVentures project a plan of what kind of urban art they are planning to do. The forms of art which are suggested are the following:

- graffiti
- stencil graffiti
- street poster art
- land art
- interactive art
- performance art
- street installations
- intervention art

The participants will be divided into teams where each time is going to work on **one form** of urban art according to the participants' knowledge and experience. The groups are going to be multicultural and international so that cultural exchange will be achieved through the collaborative work. Each group will be coordinated by a Greek urban artist who knows the city well and can propose certain public spaces in the city centre.

The fourth section of the project is the presentation of all the urban artworks that each team will have created on Sunday, the 27th of September. At the same time open workshops to children, young people and adults of any age group will be given (afternoon/evening activity for a duration of 3 hours).

Objectives:

- ✓ incorporating urban art in youth work and non-formal education using urban art as tool for social dialogue, promoting cultural exchange and diversity, democracy and critical thinking
- ✓ using urban art to develop the urban landscape of cities and to bring together

artists on the street and in public spaces

- ✓ making art inclusive by turning public spaces into open-air galleries; this way people who have no connection to art will become more familiar with art
- ✓ creating a platform of cultural experiences, knowledge and ideas regarding urban art as learning tool for social change, free expression, urban landscape development, social inclusion and cultural diversity.

JKPeV's values

1. Promote Interaction in Public Space

Public spaces are essential ingredients in every community. Public space provides opportunities for people to meet and be exposed to a variety of neighbors. These meetings often take place by chance, but they also can come through active organizing. The art of promoting constructive interaction among people in public spaces has been nearly forgotten in many communities. Planners, architects, and public administrators have focused more on creating aesthetic places and on providing for the unimpeded movement and storage of automobiles than on creating places that encourage social interaction. More recently, public officials have been even more concerned with security and maximizing their ability to observe and control people in public spaces.

2. Engage Youth in the Community

Including young people as meaningful contributors in the social and economic aspects of community building must not be overlooked and cannot be left to schools and parents alone. Engaging youth has a dual benefit: it brings more adults into the picture. Research in civic engagement by the League of Women Voters indicates that the factor most likely to get people more involved in community affairs is helping to improve conditions for youth. "Issues related to children, including mentoring and coaching, and education are those most likely to mobilize the untapped reservoir of volunteers."

3. Promote the Power and Preservation of Place

When people become involved in the design, creation, and upkeep of places, they develop a vested interest in using and maintaining these spaces. When they have a true sense of "ownership" or connection to the places they frequent, the community becomes a better place to live, work, and visit. The residents' feelings of respect and responsibility for the place bonds them to that place and to each other. No architect or town planner can design or build a place that does that.

Some of forms of Urban/Street Art



1. 3D Street Art

3D art dates back to 1980s when Kurt Wenner invented this fabulous form of street art which can be done with chalk or paints and are surprisingly successful in creating an optical illusion in the eyes of the viewers.



2. Stencil Graffiti

Stencil graffiti is one of the many types of graffiti. These use a design cut on a cardboard that can be easily used to produce a number of graffiti. Stencil graffiti also uses spray paints and markers just like a normal graffiti, and these paints are applied across the stencil to complete intricate designs. Hugo Kaagman was a Hollander who started graffiti in 1969 and created his first street stencil graffiti using a spraypaint.

3. Graffiti

These can be simple or calligraphed writings or an elaborated work of painting. Graffiti are known to exist from ancient Egypt, Ancient Greece and the Roman Empire and can still be found at many places around the world.



4. Sticker Art

This art is also famous by the names of sticker bombing, sticker slapping, slap tagging and sticker tagging. This form of street art uses stickers to display a message or an image which is generally associated with a political agenda. Sticker art is also used to comment on an issue or a policy. Stickers can be printed at very nominal costs and are also easy to put at accessible places. This has made this street art quite popular in the recent times and many street artists use this to display their work.



5. Video Projections

Video Projections have emerged out as an interactive form of street art lately. In this technique video projections are made on a wall or a building forming interesting images and animations. A German based company "Urbanscreen" is working on such video projections from recent few years and have a group of street artists and architectures as its members. Also in India, at the India Gate, New Delhi, a video projection was made recently that gained much popularity and definitely wasn't worth giving a miss. Video projections are really interesting to watch if one gets a chance.



6. Art Intervention

This form of street art is used to bring about a change in the existing system. It is a process of intervening with already existing art works, with people or with a specific area. People also use interventions to protest about the artworks that they do not support. These were made of a great use by Stuckists, who were followers of an International art movement founded in 1999 by Billy Childish and Charles Thomson. Art interventions aim at stimulating modifications and initiating some form of change.



7. Street Installation

Unlike other conventional street art forms, street installations use three dimensional spaces in which objects are set in an urban environment. Mark Jenkins, an American street installation artist, shook the people around by creating a street installation of a human figure with a detached head. He was trying to convey his thought about the modern generations' fixation with technology that is resulting in breaking ties with people who are actually around them. Just like Mark, almost every street installation artist abandons the area after completing his work.



8. Street Poster Art

Street posters are rather common and we can easily spot them on walls. These posters can be made by hand or can also be graphically printed on a thin sheet of paper. Some posters are rather funny while others can be informative. A lot of people believe that the streets will be a dull place without these colourful posters, yet they are mostly illegal and are not considered as a form of contemporary art.



9. Wheatpaste

Wheatpaste, as the name suggests, involves use of a paste made up of flour (preferably wheat). It is a technique that street artists use to put up detailed images quickly. One can make posters, drawings and paintings on paper which can be glued on the streets using this paste. This technique is fast, easy, effective and cheap. That's why artists all over the world use this method to display or promote their work and ideas to the masses. JR is a popular street artist who uses wheatpasting and combines powerful political statements through large portraits and murals. However, many other artists use wheatpasting to promote their concerts and shows. You can also create a wheatpaste at home by mixing some flour with water till it becomes a sticky glue like fluid. And then you can get started with your own wheatpasting.



10. Sculptures

Sculptures are what we usually see as a clay, stone, metal, ceramic or any other material carved in a creative way to give it a beautiful and a definite look. Sculptures can be moulded, carved or welded. Certain artists, namely Tejn, a Danish artist is known to attach sculptures with public furniture using chains, bike locks or similar things. This technique is called "Lock On".

11. Yarn bombing

While yarn installations – called *yarn bombs* or *yarnstorms* – may last for years, they are considered non-permanent, and, unlike other forms of graffiti, can be easily removed if necessary. Nonetheless, the practice is still technically illegal in some jurisdictions, though it is not often prosecuted vigorously. While other forms of graffiti may be expressive, decorative, territorial, socio-political commentary, advertising or vandalism, yarn bombing was initially almost exclusively about reclaiming and personalizing sterile or cold public places. It has since developed with groups graffiti knitting and crocheting worldwide, each with their own agendas and public graffiti knitting projects being run.

