Západočeská univerzita v Plzni

Fakulta filozofická

Bakalářská práce

STREET ART IN BRITISH CULTURE

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Plzeň 2017

Západočeská univerzita v Plzni

Fakulta filozofická

Katedra anglického jazyka a literatury

Studijní program Filologie

Studijní obor Cizí jazyky pro komerční praxi

Kombinace angličtina – němčina

Bakalářská práce

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Prohlašuji, že jsem práci zpracovala samostatně a použila jen uvedených pramenů a literatury.

Plzeň, 28. dubna 2017   ....

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1 INTRODUCTION

The bachelor thesis deals with a current topic of Street Art, specifically in British culture, as Britain belongs among the leading countries of the worldwide street art scene. It is still widely believed that street art is an area dominated by men, therefore the thesis aims to try to refuse the theory and introduce the work of female street artists only, in order to bring them more into focus of the broader public and people interested in street art as well as to narrow the discussed theme.

The topic was chosen due to the author´s personal interest in street art and art in general, which is reflected by the nature of the appendices, mainly the appendices 1 and 2 to chapters 2.3 Graffiti and 3 Types of street art, that partly comprises pictures taken by the author herself.

The thesis consists of two main parts, the theoretical and the practical one, which are further divided into seven main chapters and several subchapters. First, the theoretical part aims to define the most important terms related to the subject, such as graffiti, street art, public art and particular types of streeet art, which help to a better understanding of the theme. Following chapters provide a brief look at the worldwide and British history of graffiti and street art, the most significant characters of the British scene and Femme Fierce festival, all female event held in London contributing to popularizing female street art. These chapters allow the reader a better orientation on the current scene.

The practical part focuses more on linguistic aspect of the theme, introducing the language used within the street art and graffiti subculture in a form of a practical dictionary. The dictionary explains meanings of chosen terms in the language of street art and graffiti and where possible, it provides closest equivalents in standard English to point out the ethymology of the term. The artists use a unique language that might be incomprehensible to the outsiders of the subculture, therefore the purpose is to further explain the chosen terms to English readers and provide a comparison of both meanings.

The thesis is based mainly on online sources as the internet plays an important role in popularizing street art and informing about the theme, allowing the artists to share their work with the public online. However, the printed sources, mainly *Graffiti and Street Art* by Anna Wacławek and *Street Art World* by Alison Young are an important part of the research, too. The nature of both these printed sources is related to the theme, too, as the authors are women, therefore it contains a female outlook on the theme.

2 PUBLIC ART, STREET ART, GRAFFITI

The chapter discusses and further explains the concepts of street art, public art and graffiti and leads to a better understanding of the topics discussed in the bachelor thesis. It is important to define all three terms as they are closely related, often sharing their histories. Especially, when speaking of street art and graffiti, one should realize their differences as they are often mixed with each other. The here provided definitions and descriptions are far from complete yet they provide comprehensible image sufficient for the purpose of the thesis.

2.1 Public Art

„Public art refers to a vast assortment of art forms and practices, including murals, community projects, memorials, civic statuary, architecture, sculpture, ephermal art (dance, performance, theatre), subversive interventions and, for some, graffiti and street art." [1] Public art can be situated both, outdoors and indoors, at places such as city streets, parks, public squares, libraries, shopping centres, etc. Public art projects are usually commisioned by cities or property owners as they are considered, on the contrary to street art and graffiti, culturally enriching for their environment and more socially acceptable. They are created with the goal to fit into their surroundings, landscape, etc. reflecting the history and the character of a specific place. [1]

In a simplified way, public art refers to „art that is installed by public agencies in public places and at public expense" [2] In attempt to elaborate this idea, public art is represented by art places outside the usual displaying space including museums and galleries. There are four important factors to consider while defining public art. The first is that it is displayed publicly in order to allow free access to the particular piece of art. The second factor refers to the public interest as the art influences the community or the individuals. Third, it engages the above mentioned community or individuals in the maintenance or use, which is also related to the first factor, considering its location at public place. And as discussed before, the funds are provided by the public. Public art is divided between permanent and temporary art (based on the temporal criteria), including individual objects, whole streets or cities (based on the scope or size). [3]

2.2 Street Art

Street art is often mixed with graffiti yet it differs in many aspects as described in more detail below. Their histories are interconnected and the line between the concepts is blurry, which might contribute to confusion. Street art in general, with several exceptions of its forms, has its roots in the graffiti writing. The term „street art" was first used in the media in 2005 after the terminology was widely debated by artists and authors in English language online forums in 2004. The terms „Post-Graffiti" and „Urban Art" were the other options possible. [4]

Street art includes wide range of forms, such as murals, stencil art, stickers, wheatpaste, street installations, yarn-bombing etc. which are introduced in the following chapter in more detail. A philosopher, Nicholas Riggle, described street art as „illegal, anonymous, ephemeral, highly creative and attractive". He continued to develop these ideas, explaining, that an artwork might be considered street art „only if it uses the street as an artistic resource". [5]

An important feature of modern street art, is its ephemerality as the artworks usually do not last for more than couple of days or weeks. Sometimes, the original work is defaced, destructed or completely removed and the photograph of the work posted or shared online is all that remains. The internet contributes more and more to popularization of street art, offering a possibility of viewing the artworks online, often accompanied by artmaps of its locations.

In its very beginnings, the purpose of street art was to express an opinion on various topics, especially to criticize consumerism. However, this tends to change as the street artists themselves often produce artworks that can be sold, which collides with the anti-consumerism principles. [6]

In conclusion, street art applies to usually temporary art, which uses street as a location as well as an artistic resource and therefore it is free and accessible for everyone. Even though, it is classified as illegal from the perspective of the law, street art begins to break the legal line and becomes more and more mainstream. First, it involves the public in order to bring attention to various topics such as endangered animals which was the task of the Endangered 13 project initiated in East London or another London project which with the help of various street artists as for example My Dog Sighs, JPS and NME, raises money to provide help for the homeless people. [7], [8]

Second, it engages them in the creative process itself. There is no complete definiton or theory on street art. However, those that are available provide more information, adding to the already existing ones and modify the view on street art including different points.

2.3 Graffiti

The term graffiti might refer to various forms of writings on the walls, including political, bathroom or gang graffiti. However, this bachelor thesis deals with a form known as signature graffiti writing which has its origins in Philadelphia of the 1960s (for more details see the chapter 4; The history of graffiti writing and street art). It is a term used to describe the activity of writing names or nicknames on walls in cities worldwide with the use of spray-paint or other mediums (eg. markers). Graffiti is divided between tags, throw-ups and pieces as described in the following chapter that introduces the types of street art. The essence of graffiti writing are the letters which are combined in order to express a writer´s name or nickname. The letters are often adorned with various images and characters. The graffiti writing focuses on anonymity as the writers usually work under nicknames without sharing their real names which is important also due to the illegality. It is important to mention that the writers are interested in the communication within the graffiti community rather than with the general public. Writers have their unique style and technique which varies in form, design and colour. It allows them to be recognized but at the same time to stay anonymous. Graffiti uses a language which can be defined as „conceptually simple and visually complex" [9]

Nowadays, the graffiti movement is widely supported by various graffiti subcultures worldwide, consisting of a network with rules, hierarchies, alternative identities whose impulse is to gain respect for themselves on the graffiti scene. The graffiti continues to progress with stylistic and formal innovation with the use of different mediums such as markers or spray-paints. [10]

Graffiti´s most important elements are its letter-based style that represents the names or pseudonyms of the writers. The act of graffiti is usually very fast executed as it remains illegal and some consider it a vandalism. The style differs with the locations or with abilities of the writer. Marking a territory or gaining respect inside the graffiti community is considered to be the main purpose for this activity.

3 TYPES OF STREET ART

Since the previous chapter provides a definition of street art, here follows the introduction of the most important and most common types of street art that can be found in almost every city in the world. It allows the reader to realize the differences or similarities of the types as well as it gives basic descriptions in order to inform the people who are unfamiliar with the theme. The chapter is accompanied with a table that includes illustrations of here introduced examples. (See Appendix 2) As graffiti is the major type of street art discussed in the thesis and it is often confused with street art in general attention was paid to this terms in the previous chapter.

3.1 Tags

Tags are described as stylized names or signatures made by people who are called writers or bombers. It is the most basic form of graffiti. Various materials such as markers or aerosol spray cans of different colours might be used on various surfaces while tagging. The artists usually use one colour for tagging which is in a sharp contrast with its background. The word „tag" is also widely used in its secondary meaning „to sign". A great number of people consider tagging as something ugly, something which degrades the space in the streets, but majority of street artists had begun their career with tagging and putting their nicknames on every surface possible. [11]

3.2 Mural

The term mural has its origins in the Latin language where „murus" means „wall". From there it is clear, that wall is the most used surface for creating murals however it can cover also other large and flat surfaces of different materials. Sometimes when the work is done, it might be protected from UV rays and other damages with a special acrylic glaze. A great number of techniques used for murals have developed yet acrylic painting, using roller/airbrush or aerosol remains the most popular within the street art subculture. The murals might be done on legal walls for example for the purposes of advertisements or ilegally in order to „beautify" the environemnt or to express opinions on political situations etc. [12]

3.3 Stencils

Stencil art is a form of art where artists use a design cut into a cardboard or a heavy paper which they then spray-paint onto a wall. It might be an image, a quote or both combined. Stencils might repeat in a specific geographic area as they are very easy and fast to make. Alleged father of stencil graffiti is an artist known as Blek le Rat who made this form of art popular by putting up images of rats in Paris in the early 1980s. [13]

3.4 Stickers

Stickers can be found on various places and surfaces such as street signs, poles, doors, walls, benches, subways and many more. It is a very simple yet effective way to disseminate messages, images, ideas, opinions, characters or tags. Sticker can be designed and printed in a studio. Where a sticker appears, many more very quickly follow. [14]

3.5 Wheatpaste

Wheatpaste is a technique when street artists put up images or posters very quickly with help of a paste that consists of wheat flour. They can design their own images, drawings, paintings, quotes and then they paste it on a wall or another possible surfaces. It is a very cheap and effective way for artists to promote their art or even make advertisements to their concerts, shows or exhibitions. [15]

3.6 Yarn-Bombing

Yarn-Bombing is a very specific type of street art which might be not as well-known as the others. The idea is very simple though – it involves decorating the streets with the help of knitting and crocheting. It is believed that this activity has its origin in the USA, specifically in Texas where knitters were trying to create something out of their leftovers or unfinished knitting projects and from there it went worldwide. The purpose of yarn-bombing is to make the streets and cities more beautiful and more colourful in a creative way. [16]

3.7 Street Installations

Street installations continue to gain popularity as more street artists, including Above, Tejn, Mark Jenkins, Tim Conlon, El Bocho and others, are becoming interested in this style. Rather than painting on a wall, street installation means creating 3D objects and placing them in the environment of a city. Either static or interactive, they transform the

urban space, usually in a clever and creative way, sometimes they are also politically oriented. As it is the nature of street art, also these are non-permission based and the artists leave them without any special protection. [17]

3.8 Art Intervention

Art intervention is a form of art which brings change to already existing pieces of art. It can be used in a way of protest about artworks which are not popular by the public or other artists. It is based on the interaction between already existing art and other artists or audience. [18] [19]

3.9 Legal Walls

Legal walls are places where artists are allowed to make legal art. They can take more time to create something which means that it often leads to a bigger, more involved and more detailed pieces. Legal walls also help to transform graffiti into public art. These places are created by the property owners, entire neighborhoods or sometimes the whole city. Some of the street artists themselves might try to have a conversation with the leading characters in a city about providing a legal wall. On one hand it might be believed that legal walls will reduce the number of illegal street art in the city but on the other, the public could consider legal walls a place for a „preparation" of the street artists in their beginnings. „Preparation" in a meaning that the beginning street artist will train themselves at these legal walls and afterwards they would make ilegall street art in the city. Some street artists refuse to work on legal walls because they believe there is no adrenaline in that process and it is not about the feeling of freedom anymore. [20]

4 THE HISTORY OF GRAFFITI WRITING AND STREET ART

4.1 The Origins of Graffiti Writing

This chapter aims to cover the history of graffiti writing and street art, both worldwide and in Great Britain. It provides the information on its development from the beginnings in the 1920s and the 1930s to its modern era, paying attention to the first forms of graffiti and also introducing the pioneers of the scene.

Since the prehistoric times, the purpose of the writings on walls was mainly to leave a mark and thus, prove one´s existence. Various historical examples exist that may be considered as the earliest forms of graffiti writing, including the Palaeolithic wall paintings in Lascaux, France, or Aboriginal rock art in Australia. Among other examples belong initials carved into enduring surfaces as the tourists mark their presence at various places. For example, the phrase „Kilroy was here" which are words written by the Allies during the Second World War, often accompanied by a sketch of a face looking above a wall, might be considered as such type of writing graffiti. In the years following after the Second World War, these words continued to reappear on school furnishings and various walls worldwide. [21] The list of early graffiti writing also includes, the propaganda slogans against the Jews and the enemies that were pasted on the walls by the Nazis during the Second World War. [22]

As with other fields and cultural movements, the 1960s and the 1970s are considered the most inventive and creative in the field of street culture as it is the time of student and labour unrest in Europe. A various slogans were created to express an opinion on the situation or protest against it. For instance, in London, Britain, appeared slogans such as „Eat the rich." or „Strike a body blow to Capitalism". [23]

Not only in Europe but also in other parts of the world, specifically in China, examples followed of what might be considered as precursors of the graffiti writing. The opponents of Mao´s Cultural Revolution[1] put up anti-Maoist pamphlets, so called *Dazibao*, on the walls to protest. In addition, the slogans written on the Western side of the Berlin Wall were very popular way to express people´s anger with status quo in the country. [25]

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[1] It was a sociopolitical movement in China which began in 1966 and ended with the death of the leader, Mao Zedong, in 1976. Its purpose was to strenghten the power of Mao Zedong over the Chinese government. Over 1,5 million people were murdered and other were tortured during this time in China. [24]

A great number of other examples followed, however the ones mentioned above serve as the most significant ones recognized as the origins of the graffiti writing.

To trace the origins of the modern graffiti writing seems to be uneasy task. The earliest forms of graffiti could be found in New York in the 1920s and 1930s. The first graffiti was the work of gangs, appearing on train cars and walls. [26] People interested in graffiti and the writers themselves believe the biggest development followed in New York City in the late 1970s and the early 1980s. This graffiti activity was first documented in the movie *Style Wars* and the book *Subway Art*. The authors of the both mentioned titles are the videographer Henry Chalfant and the photographer Martha Cooper. However, they provided just a retrospective view on an already established culture. [27]

Among the first to be described as the originators of the modern graffiti writing are Cornbread and Cool Earl who started with the signature graffiti writing and tagging in Philadelphia. [28] Taki 183 is considered another important character from the beginnings of graffiti writing. An article with a title ´*Taki 183 Spawns Pen Pals*´ was published on 21 July 1971 in the New York Times and talks about him and his graffiti activities. [29] These characters inspired the others, such as Stay High 149, that followed and continued to develop the culture of graffiti writing worldwide. [30]

As mentioned in the documentary movie *Style Wars,* the street art culture started with graffiti in and on subway cars in New York City. The writers used the nicknames they got or they created for themselves and applied them on various surfaces with spray cans. The purpose was not to impress the public or to get the attention of the public. The writers create graffiti only for themselves and other writers as a proof that they can do it, they can read it and they can reach different places and mark them with their nicknames, so that can gain respect in the graffiti community. The graffiti culture is associated with the subculture of hip hop, which developed in New York City in the 1970s among group of young people, often influenced by breakdance and rap.

As this bachelor thesis deals mainly with female street art, it is important to say, that among the original graffiti writers were also women such as Barbara 62 and Eva 62 whose tags appeared in New York in the 1970s. Men or women, the writers in general have their individual style, using various designs, colours, cartoons and techniques. An important element of a graffiti style in their origins was an arrow which often accompanied the letters. This also led to the competing of styles or gatherings of the graffiti writers who

exchanged ideas, designs and experiences. [31] The place of gathering was for example ´writer´s bench´ at the 149th Street Grand Concourse subway station in New York, followed by many other in different cities. Graffiti was strongly refused by the public, viewed as a crime, which led to removing of the writings and penalties for the writers, if being caught. The process of removing tags is called „the buff". [32] A campaign was initiated as a prevention of graffiti in a form of posters pasted in the New York subway saying: „Make your mark in society. Not on society." [33] From it´s beginnings graffiti balanced between vandalism and art as mentioned in the movie *Style Wars,* some believed graffiti on subway cars was a symbol of New York for people from different countries, bringing attention of the tourists. [34]

4.2 The Origins of Street Art

The new young culture of graffiti writing was followed by the development of street art in the late 1990s and the early 2000s. Among the first who are considered the originators of street art were Ernest Pignon Ernest, Jerômé Mesnager and Blék le Rat who all were based in Paris in the 1980s. Blék le Rat is also the alleged father of stencil art which flourished especially from about 2002 to 2006 as Banksy became the leading character of street art scene worldwide. Blék le Rat´s stencil artworks are inspired by stencils painted by Mussolini´s National Fascist Party during the Second World War, that he had seen during an Italian holiday as a child. Based on his conviction that wild style graffiti does not suit Paris as the location requires different designs, he decided to create his own stencils. First, he chose black rat as the theme of his stencil art. Interesting is that ´rat´consists of the same letters as the word ´art´ which was also convenient for his decision. Blék le Rat would be later described by Banksy as the ´godfather of street art´. Another significant French street artist called Invader also helped to shape the street art scene while developing mosaics depicting various Space Invaders from video games in the mid- to late 1990s. [35]

Considering the main theme of this thesis, also women were active on the street art scene in its beginnings. Lady Pink belongs to the pioneers of female street art, as she started with graffiti in 1979 in New York. Soon after, she became a recognizable writer also among boys, mainly painting the subway trains between the years of 1979 and 1985. As she was 21 years old, her first solo show took place at the Moore College of Art. She keeps to contribute to the development of street art nowadays, organizing mural workshops and teaching college students worldwide. [36]

Another successful female street artist present from the early days of this movement is Miss Van, as she started with painting the walls in the early 1990s in Toulose, France. Her style was one of the most recognizable ones from the start, covering female themes, such as dolls, provocative women or fashion elements. Sometimes it is viewed as exaggerated or even pornographic as the women are often dressed „indecent". [37]

Street art and graffiti had evolved eventually as art forms independent of each other yet at times they were interweaving, building up a strong connection among themselves. That is a reason why this chapter describes both the origins of graffiti and street art. The history of both had been influenced by two cultural factors. The first to be mentioned is the globalization of street art and graffiti culture and the second is ´the mainstreaming´. The artists find inspirations in the style and images in cities worldwide and everything they see has an impact on their own style and their work. Also the books and documentary movies on this topics are an inspiration for the artists. The most important to be mentioned are the titles such as *Supply and Demand* about Shepard Fairy, books about Banksy or various books describing locations such as *Street Art New York* or *The London Street Art Anthology*. However, nowadays the strongest influence is provided by the internet. It offers the possibility of sharing photos, creating profiles of artists on the social networks, there are blogs covering the topics, websites dealing with street art in particular neighbourhoods etc. Thanks to the internet, both graffiti and street art are becoming more popular and more acceptable nowadays. [38]

For quite a long time there were no signs of women´s presence on the graffiti and street art scene or only the few, as mentioned above. However, this has started to change recently with new female street artists gaining respect among men on the scene and with the expansion of all female street art websites, magazines, festivals or documentary movies. From the movies there are *Girl Power* and *Street Heroines* to be mentioned. Especially the movie *Girl Power* should be mentioned in this thesis as the women behind the documentary, the graffiti writer Sany, is originally from the Czech Republic. The movie introduces female graffiti writers from fifteen cities worldwide and thus provide various opinions and stories connected to the position of women in street art and graffiti. [39]

4.3 The Beginnings of Street Art and Graffiti in Great Britain

Before street art became popular in Britain, there was urban art influenced by the punk rock scene in the 1970s. For instance, English band called Crass used spray painted, text-based stencils in order to propagate their anti-consumerism and anti-establishment ideologies. Later also the famous band The Clash developed DIY stencil designs for their merchandise including band´s t-shirts and leather jackets. [40]

In the 1980s, the hip-hop style brought from New York City started to emerge in Britain as well. At that time, London experienced the evolution of the first generation of writers, including Robbo and Drax, as the hip-hop scene started to grow in the inner-city of Brixton and Westbourne Groove. Another significant pioneer of the British graffiti scene is Mode 2, establishing the first crew called the Chrome Angelz. Soon after, the British Transport Police started to „fight" against graffiti in British streets, organizing a special squad. The risk of arrests and rising violence among various crews led to break-up of famous crews, including World Domination, The Subway Saints and Drop the Bomb. The members later became the pioneers of the current graffiti scene. [41]

During the first years, the writers used a car paint to create graffiti. The 1985 is a significant year in the British graffiti history as the first advertisement, using graffiti, appeared and led to its wider expansion. The street artists and painters from London and Paris started a cooperation which later influenced the development of the writing. The originators of graffiti writing in Britain are considered Remi Rough, born and based in London, followed by many others such as Inkie, Stik or My Dog Sighs. [42]

The 1990s, with the rise of one of the leading characters of worldwide street art scene Banksy, are considered the time of the popularization of street art in Britain. Banksy´s first works appeared in Bristol and London, later spreading into the whole world. As often common among the street artists, his early works from his teenage years are mostly traditional graffiti writings. With the years, he became interested in stencil art, inspired by anarchic messages taken from the punk music and hip-hop culture. His work aims to criticize capitalism, consumerism and war. With Banksy, the street art scene not only in London but worldwide expanded and attracted people interested in art as well as the public. However, the opinion on Banksy differs as he and his art became an item of trade. In 2007, Banksy´s work sold in a record for 102 000£ and nowadays, for some, he became a controversial character. [43]

5 FEMME FIERCE FESTIVAL

This chapter aims to introduce the Femme Fierce festival, an important event for women involved in street art. The festival was the first all female gathering of street artists and graffiti writers which led to an increased interest of the public and media and highlighted the women in the male dominated area which some believes street art still is.

Femme Fierce is the UK´s largest female street art and graffiti festival which at the same time happens to be the world´s largest festival of that type. The woman behind Femme Fierce and co-curator is Ayaan Bulale of Street Art Agency. She got the idea of an all female street art and graffiti festival in summer 2014. While observing street art in a gallery with her 10 year old daughter they could not recognize female artworks among the pieces made by men which brought her to the idea of organizing an all female gallery show. Shortly after, she met with a woman from the oldest European graffiti crew called Girls On Top Crew and they agreed on organizing not only a gallery show but an event that would highlight the women of street art. If possible, the event coincides with the International Woman´s Day, 8 March. In 2014, the the first year the festival was held, around 106 international and UK based female street artists gathered at Leake Street Tunnel known also as Banksy Tunnel in Waterloo, London to create street art together. [44]

The place is known as Banksy Tunnel since May 2008 when the famous UK street artist Banksy organized the first Cans Festival there. About 29 famous street artists including names such as Blek le Rat were invited to make stencil art, murals, street installations etc. and to help to renew the old disused road tunnel. The exhibition lasted for three days during which different artists were asked to spray a section of a wall with their personal style. The tunnel changed into a giant exhibition space with a large number of visitors coming to the place for the whole festival. Not long after the festival finished the place became pedestrian-only area and what is more important it became a designated legal street art area. As it is the essence of street art the place changes every day with new artworks being created. [45]

The program of Femme Fierce includes gallery shows, different workshops, street art tours and various performances. The event engages established, up-and-coming as well as the next generation (under 16) of street artists from the whole world.

The main purpose is to celebrate street art, to promote female artists as well as to raise money for different charities. [46] It is also a mean of cooperation between different artists and organizations and it helps the artists themselves to promote their artworks. The festival engages public in different activities from workshops, exhibitions to creating their own art which is important for popularization and better understanding of street art.

The organizators were also asked to bring the event to other countries such as Mumbai, Sweden (where Ayaan Bulale grew up), Australia or the USA. The main idea was to keep the charity element and to collaborate with local artists and organizations. [47]

5.1 Three years with Femme Fierce

5.1.1 The year of 2014

The first year of Femme Fierce all woman street art festival was held on the International Woman´s Day, 8th March 2014 at the Leake Street Tunnel under the Waterloo Station in London, organized by Ayaan Bulale of Street Art Agency. First year of the event, around 106 female street artists gathered including artists from Singapore, Dubai, Spain, France, USA etc. to create art together and to raise money for Breast Cancer Care. The event was joined by famous female street artists such as Zabou, Amara Por Dios, Boxhead, Ashes57, Hannah Adamaszek, Stephanie Thieu or Zina. The walls were painted pink, providing a background and linking all the individiual pieces of the artists together. The premiere of the documentary ‚*Women on Walls*‘, a movie that connects street art, women and feminism, was also part of the program. [48] More than 4000 visitors attended the place that day. The festival broke the Guiness World record for the biggest spray paint mural by a team as all the participants collaborated on creating a complete mural. The event became popular by the public as well as the artist which led the organizators to bringing the event back the following year.

5.1.2 The year of 2015

In 2015 the Femme Fierce festival returned to the Leake Street Tunnel again on the 8th March, International Woman´s Day as Femme Fierce Reloaded. About 150 female street artists from around 40 different countries participated, this time, raising money for the charity Plan UK and the campaign Because I am A Girl which focuses on the issue of forced marriage and female genital mutilation. The founder of Femme Fierce Ayaan Bulale decided to choose this particular charity as she was born in Denmark to Somalian parents,

growing up in Sweden and her own mother was a victim of female genital mutilation. After the first year, which was very successful with the public, media and the artists themselves, the organizers were hoping for event that would have both local and global impact on the street art scene. They decided to promote the event on Kickstarter[2] and to ask the public to support Femme Fierce Reloaded. All the money that had been collected was afterwards used to cover the expenses for the paint for all the artists. [49]

The organizators were cooperating in partnership with Vault Festival which held the FF talks, workshops and seminars and with The Spring Projects searching for a female street artist talent who would participate in FF and in a documentary film about their experience and their artworks. Fio Silva, the Argentinian street artist had won this international talent competition and won the chance to paint at the event. [50]

The series of seminars covered the issues such as marketing for street artists, history of the Leake Street Tunnel from LDN Graffiti and the people behind I Support Street Art website organized a seminar about the way social media has changed street art. I Support Street Art, website supporting and informing about street art scene worldwide happened to be also the media partner for this year. As mentioned before the festival was also fundraising for the charity Plan UK. [51]

The whole tunnel was first painted blue which is the colour representing the charity Plan UK that focuses on the issue of violence against women and girls, supporting girl´s education and engaging them in various activities that amplify their voices. The blue recycled emulsion paint was provided by the Forest Recycling Project which is a social enterprise and a charity aiming at reducing, reusing and recycling waste. [52]

5.1.3 The year of 2016

In 2016 Femme Fierce took place in the Leake Street Tunnel for the third and so far last time. It was more in a form of a paint jam, as the festival was of a lesser scale from previous years. Less artists participated, but this time both male and female ones attended. It was not held on the International Woman´s Day as in previous years but on 7th May 2016. Another difference was the lack of a background colour scheme which used to be pink, then blue in the past, linking up the artworks with the sponsoring organizations. Also, the workshops, seminars and other extra activities were not added to the program of the

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[2] Kickstarter is a popular website that helps different events, organizations to raise money for their activities.

festival. These cuts led to less interest of the public and of the media. Nonetheless, a number of worldwide-known street artists such as Tattu from France, Kamilla Lucarelli from Italy or Rubie from Leeds attended the event and introduced their art to more people. There are no signs that the festival should return in 2017, as there is no information about registration of artists on social networks and there is no website of the festival. [53]

5.2 Benefits Brought by Femme Fierce on the Street Art Scene

Summing up the Femme Fierce festival´s benefits, it is important to mention that at the time it was held for the first time there was no such event in the world. There are annual street art and graffiti festivals such as the British examples of Upfest, City of Colours, Meeting of Styles, yet Femme Fierce used to be the only festival gathering female street artists at one place and highlighting their work, which is an important task as street art scene is still considered a male dominated area. With the years, organizing all female painting jams and street art festivals has become more popular and other followed in the steps of FF, including the Street Art Paint Jam of 2016 in Shoreditch.

Also, the combination of street art and charity is an important feature of the event. During the three editions of the festival, Femme Fierce raised money for different charities such as Breast Cancer Care and Plan UK. Not only it is important considering the collected money but at the same time the artists helped to bring awareness to different problems such as child marriage, female genital mutilation or breast cancer. It introduces street art and graffiti as a tool which can be used in order to inform the public of different topics of nowadays. The event is joined by street artists from the whole world which leads to an inspirational cooperation and exchange of different cultures and ideas. The event not only presents street art and graffiti to the public, but it also aims to actively engage public into the creating process, different workshops and seminars which might afterwards be an impulse for legalization and better acceptance of street art. Lastly, it focuses on renewing the urban space, specifically the Leake Street Tunnel, even though it is not permanent. [54]

6 SIGNIFICANT FEMALE CHARACTERS OF THE BRITISH STREET ART SCENE

This chapter deals with the introduction of the significant female characters of British street art scene. The artists are divided into two groups based on their country of origin and their importance for British street art culture. The first group consists of women that were not born in Britain yet they are important for the British street art scene, putting up their artworks on the walls around Britain, raising awareness of different problems or renewing and "beautifying" various locations. A significant number of these women decided to relocate to Britain and they are currently based there.

The second group includes street artists born in Britain whose art is an important example of British street art scene as well. One thing connecting these two groups is that all the artists mentioned here participated in at least one of the three editions of the all female street and graffiti festival Femme Fierce, which is discussed in the previous chapter. The chapter is accompanied with a table comprising works of the here introduced street artists for better illustration of their style and technique (see Appendix 3).

6.1 Zabou

Zabou is a young French woman who started with street art after relocating to London for her studies in 2012. She has a Bachelor´s Degree in Visual Arts which she studied back in France and afterwards she recieved a Master´s Degree from the University of Arts in London. Zabou is not her real name. It used to be her nickname as a child and she kept it as a tag when she became a street artist. Besides street art she is interested in other art forms such as graphic design and illustration. Her street art can be recognized as a combination of stencil art and freehand techniques. She usually paints black and white portraits, often using sharp black outlines that contrast with soft shades created with freehand. She provokes with her striking work full of humour, often questioning the society, for instance as she pointed out with one of her artworks the growing cell phone addiction among people, especially among the young ones. Her inspiration is everything what she sees or experiences on her own. She focuses on the connection of her artworks with the location and the surroundings, keeping it in harmony with the street. [55]

In recent years she had become one of the leading characters on both London and worldwide street art scene. Her artworks can be found in England, France, Portugal,

Cyprus, Sweden, Spain, Germany etc. She is very active as she participated in the all female street art and graffiti festival Femme Fierce in London 2014 and 2015 and her murals became one of the most significant art pieces of the festival. She supported the festival in 2015 by donating her art to the Kickstarter campaign. She also delivered a speech on street art called ´Everything You Know Is Wrong´ during the prestigious TEDx conference.

In 2016 she collaborated with the Mexican artist Villana, working for international charity Child Labor Free. The project of Child Labor Free of Zabou and Villana was a colourful mural capturing 2 child laborers, a girl with a basket of clothes on her head and a boy with a hoe over his shoulder. Zabou was asked by Villana (full name Victoria Villasana) to work on this project with aim to raise awareness about child labor. Villana grew up in Guadalajara, Mexico, where she could see the child laborers and it later brought her to this particular project. The International Labour Organization estimates that there are around 168 million children around the world working in supply chains, including the agriculture, manufacturing or construction industries. The mural paintings were initiated by the co-founder and director of the charity Child Labor Free, Nikki Prendergast who believes that it might help to lower the number of child laborers as consumers notice these murals while passing by and would consider buying products free of child labor. [56] The artwork itself consists of a black and white portraits of the two child laborers made of stencil art and a freehand emulsion painting by Zabou, completed by colourful stripes of wool, cloth and additional colour tape which is the technique used by Villana. The mural was painted on the Shoreditch Art Wall which is a prominent site and a promising street art and graffiti location in London where a significant number of street artists had gathered and created in recent years. More pieces made by Zabou can be found in the district of Shoreditch. [57]

6.2 CBloxx and Aylo of Nomad Clan

CBloxx is a street artist born in a small industrial northern town of Huddersfield (Yorkshire). She moved to Leeds later in attempt to start a career as a painter. Currently, she is based in Manchester, but still takes her inspiration from the town she was growing up. In 2007, her interest in stencil art arose, which brought her to Shoreditch and to displaying her art at various exhibitions there. [58] Together with the street artist Aylo they form a collective female duo called Nomad Clan, working on different projects including

urban art, illustrations, graffiti and design. Her street art is represented by skulls, phantoms, skeletons and voodoo images, strongly influenced by her chronic morbidity. She uses techniques such as stencils, spray paint or freehand, creating dark, depressive, mysterious and melancholic images. Aylo experiences a similar situation as she struggles with overactive imagination which projects in their collective art. [59] In 2015 the Guardian had chosen Cbloxx as one of the world´s top 10 street artists. Recently they created a series of paintings inspired by their visit to the ´Calais Jungle,´ a refugee camp within a project called Art for Aid. The project aimed to raise awareness and collect information about the camp life and its refugees, to be afterwards used as a material for a large exhibition. The project was made possible through the fundings raised via Kickstarter. Nomad Clan with support from several organisations, a documentary film maker, a journalist and a professional photographer spent a week in the camp, organizing art workshops, engaging the young refugees in creative self expression. Cbloxx has already had experiences with these activities as she used to be a Youth Worker, counselling for young people and organizing graffiti workshops for them. A large part of the profits was used to support Jungle Books, a group of volunteers helping with providing food, education, legal advice etc. at the refugee camp in Calais. [60]

CBloxx is a very active artists, together with Aylo joining various festivals worldwide such as the British Upfest, Urban Forms Mural Festival in Poland, Journeys Festival in Manchester or Cities of Hope. Their artworks can be observed in Manchester, Liverpool (UK), Lille (France) etc. Aylo, the other half of Nomad Clan used to live in Manchester, where she was working as a product designer. Later, she opened a graffiti supplies shop there which she owned for 5 years. On the contrary to Cbloxx´s character driven street art, Aylo´s work used to be more letter-based. Eventually, the letter elements in her works slowly vanished. They met for the first time while coworking in T&T, the all girl paint crew based in the north. Shortly after, they realized their bond through similar ambitions and motivation and became not only a crew but also a couple. Currently they are one of the most significant female characters on British street art scene using street art to help people around them which they proved while realizing various social projects. [61]

6.3 Boxhead

Begona Toledo, born in 1982 in Zaragoza, Spain is a street artist known also as Boxhead. Since her childhood she has been surrounded by creative environment including her family members - professional artists who had an impact on her and her later developments. She was first inspired by her mother´s interest in decoration and crafts and what is more important, by her collection of miniature boxes. She finished her Bachelor´s Degree in Utrecht and from there she moved to Amsterdam to pursue her professional career as an artist. She lived in Amsterdam for five years and there she also developed the idea of Boxhead. Becoming a street artists had combined her interest in urbanism with her love for painting and visual arts. She currently works and lives in London, exhibiting her studio work worldwide. Her distinctive trademarks in street art are murals depicting characters in various positions and surroundings, with a box on their head. It is usual that the figures are white with black outlines, sometimes with colourful boxes. [62] In the statement on her official website, Boxhead declares „Boxhead represents all of us, the box holds our inner space, our fears, our dreams and ideals, and that part of us that is so hard, or nearly impossible to share with others." [63] The idea arised as she realised that people often live trapped in their heads, strongly influenced by their memories or traumas. She creates characters with a geometrical shape instead of a human head in order to make them anonymous and universal representation of a mind. [63]

6.4 Zina

Linda Aslaksen, known as Zina, is a street artist originally from Norway, currently based in London. Her street art nickname comes from cutting out of magazines. In Greek Zina means „stranger". She studied Art and Design near Oslo, Norway and afterwards she finished her bachelor degree in illustration in the South West England. She became interested in street art and spray painting after her moving to London. She had been influenced by growing up in a creative family, following her older brother who is interested in street art and graffiti as well. Besides her family she is inspired by various ethnic cultures as she belongs to one herself, specifically to the Sami people from the North of Scandinavia. The themes of her artworks varies a lot, starting with copying cartoons, later painting landscapes and characters. She is also an illustrator, though using different methods. She researches a lot before beginning with the own creating process, focusing on the harmony of the details and the meaning with the main idea. She reads

about mythology, symbolism, ancient elements and steam punk elements, which she projects in her artworks. Also strong influence by Dali, Shaun Tan, Mark Rydens or Brian Despains is recognizable in her work. She creates large blue mural portraits of women and children. The colour is the feature connecting all of her art. She had been invited to various street art festivals and painting jams including the Femme Fierce festival. She participated in its two editions. Her works can be found not only in London, but also in the rest of the UK, Jamaica or Oslo. [64]

6.5 Fio Silva

Fio Silva is a street artist and illustrator born in Buenos Aires, Argentina, specifically in the industrial suburbs of Hurlingham, which strongly influenced her work. The roots of her painting career lies there, but she became more interested in street art after a personal tragedy when her boyfriend died. In South America street art is considered more acceptable by the society and it is also a part of the South American cultural herritage. The street artists there have more options and free space to develop themselves as the walls for creating are often offered to them by the owners. This leads to a development of young and new generation of street artists coming from South America, including Fio Silva. She became familiar to the street art community in 2015 when she won the international competition „Next Best Thing" organized by The Spring Projects in cooperation with the Femme Fierce festival. This contest brought her to Europe, painting first in Bologna, the home of Bri Patty, the founder of The Spring Projects. Afterwards she participated in the Femme Fierce festival in London, painting a mural in the Shoreditch district during a warmup for FF. Later she travelled in order to paint murals in Amsterdam, Barcelona or Milan. Her artworks are unmistakable as the theme continues to repeat, depicting animals and other natural elements such as the flora. A very important aspect of her work are the bright colours of various shades portraying the dynamics and energy as she explains "I love to paint animals, I love to paint things that are moving…things that express force! I think these are concepts that have much weight in my life…I believe that everyone needs to move, everything moves, something ends and something else begins, everything. Often I try to represent all that in an animal." [65] She is inspired by her family history and the one of her neighbours in a place where she was growing up, connecting the reality and surrealism in her artworks. Fio Silva had become, thanks to Femme Fierce, one of the most talented and recognizable street artists of the recent year and continues to grow. [65]

The list of artists that could be introduced here is not complete, introduced street artists are accompanied by others such as Hannah Adamaszek, Amara Por Dios, Swoon, Ashes57, Faith47, Miss Van, Christina Angelina, Maya Hayuk etc. as important characters of this field. Nowadays, the women continue to win recognition by the public, media and other artists in the sphere of street art. Various articles, interviews, festivals or all female projects keep popularizing female street art. It seems though as from the beginning there always had been women participating in street art, only now the interest had rapidly increased, bringing them more into focus.

7 PRACTICAL PART

Graffiti writers and artists constitute a community, a subculture, that communicates with a language typical for their environment. As outsiders to the community might be familiar with the words as such, they might not be familiar with their meaning, especially when not set in proper context. Therefore, the goal of the final part of the thesis is to bring forward the most common terms used in the graffiti and street art subculture and introduce them in an easy-to-read and self-navigating dictionary.

The street artists and the graffiti writers use terms originated in English language as both these cultures developed in the USA. The chosen terms will be explained here in English with English speakers as the target audience. Short definitions will be given according to the meaning in graffiti and street art slang and where possible also meaning in standard English will be included. There are two abbreviations used in the thesis. The first is „SA" and stands for the meaning of the term from the perspective of street art and graffiti and the second „SE" stands for the meaning in standard English. When there is a definition in standard English, it is quoted from *Cambridge advanced learner's dictionary* [66]. Most of the terms are used worldwide as the graffiti subculture has spread all around the world over the last few decades. The language became internal to the culture. Based on the fact that street art and graffiti have shared part of their histories, the terms are often used among graffiti writers as well as street artists and therefore the dictionary contains terms from both fields.

7.1 Dictionary

ADBUSTING (verb)

SE) The term **adbusting** is used only in the street art and graffiti slang therefore it has no meaning according to the standard English.

SA) Adbusting is a term used for an artistic anti-advertising activity that is similar to culture jamming. Its purpose is to alter messages of advertisements, usually by changing or adding words and pictures on different billboards or signs. [67]

ALL-CITY (noun)

SE) The term **all-city** is used only in the street art and graffiti slang therefore it has no meaning according to the standard English.

SA) As the term suggests, **all-city** refers to writers, whose names frequently appear in different forms of graffiti all around a city. [68]

ANGEL (noun)

SE) noun [C] someone who is very good, helpful, or kind

SA) **Angel** refers to dead writers and artists who were popular among the community and highly respected by others. In tribute to them and their work, their tags or portraits continue to appear on walls, created by other writers. Sometimes the work is accompanied with floating halos as characteristic for angels or also with dates of their birth and death. [69]

BEEF (noun)

SE) **beef** noun [C] **COMPLAINT** informal a complaint

SA) Sometimes writers come into conflict with each other which is called a **beef**. [70]

BITING (verb)

SE) **bite** verb (bit, bitten) to use your teeth to cut into something or someone

SA) The process of stealing or copying another writer´s style or ideas is known as **biting** and is not allowed in the graffiti subculture. [71]

BLACKBOOK/PIECEBOOK (noun)

SE) The term **blackbook/piecebook** is used only in the street art and graffiti slang therefore it has no meaning according to the standard English.

SA) **Blackbooks** or **piecebooks** are sketchbooks where the writers can practise their style, continue developing their ideas or keep records of work that can be eventually removed from the surfaces of a city. Also other writers can contribute to these, adding their own signs or drawings. [72]

BLOCKBUSTER (noun)

SE) blockbuster noun [C] informal a book or film that is very successful: a blockbuster movie/novel

SA) Blockbuster is one of many styles of graffiti, comprising large-scale murals. Letters belong to the main features of a blockbuster. The writers performing such style aim to paint as large space as possible in a very short time, using spray paint or paint rollers which help to lower the amount of time. [73]

BOMB (verb)

SE) bomb verb **USE WEAPON** to drop bombs on something

SA) To **bomb** means to repeatedly create various types of graffiti in a specific area. It refers also to the quantity of such a process. [74]

BUFF (noun)

SE) buff noun [C] informal a person who knows a lot about and is very interested in a particular subject: *a computer/opera/film buff*

SA) The **buff** describes the process of erasing the graffiti and street artworks from the walls and other surfaces around cities. Graffiti or street artworks can be deliberately removed in various ways, depending on surfaces or techniques used while creating the street artwork. For instance, water hoses might be used to remove paper works and chemical solvents for removing aerosol paint. Writers find the buff an offense of their identity and values of their art and graffiti. [75]

BUMPKIN (noun)

SE) bumpkin noun [C] (also **country bumpkin**) informal disapproving a person from the countryside who is considered to be awkward and stupid

SA) A writer who is not based in London is called **bumpkin**. [76]

BURNER (noun)

SE) burner noun [C] the part of cooker, light, etc. that produces flame or heat

SA) Burner is a term for a piece that stands the highest at the graffiti hierarchy as it is the most complicated, time-consuming and skill requiring form. [77]

BURNING (noun)

SE) The term **burning** is used only in the street art and graffiti slang therefore it has no meaning according to the standard English.

SA) Burning refers to a persisting graffiti that continues to avoid removing or painting over. [78]

CREW (noun)

SE) crew noun [C, + sing/pl verb] a group of people who work together, especially all those who work on and operate a ship, aircraft, etc.: an ambulance/lifeboat crew

SA) The cooperation of graffiti writers can result in formation of a **crew**. The crews differ in the number of members, from only a few writers, up to fifty or more. The tags and graffiti of the crew members are usually accompanied by the crew name. Crew is no synonym to gang, as their way of marking the territory varies. Crew´s tags might appear in a specific area as the frequency or the extent of tagging represent their way of marking territory. On the contrary to gangs, crews usually behave non-violently. [79]

CULTURE JAMMING (adjective + noun)

SE) The term **culture jamming** is used only in the street art and graffiti slang therefore it has no meaning according to the standard English.

SA) Culture jamming can be considered a form of street art as it is also public and rebellious. It works with the content of advertisements in a creative way and it aims to radically change it, sometimes to complete opposite, while using various techniques, including collages, painting, sculpture, markers or different softwares. [80]

DRIPS (noun, plural)

SE) drip noun **LIQUID** [C] a drop of liquid: drips of paint/sweat

SA) Drips are usually considered a feature of beginner´s graffiti however some writers employ them in their piece on purpose as a part of their personal style. [81]

FLICKS (noun, plural)

SE) flick noun [C] **FILM** UK old-fashioned informal a film

SA) Graffiti is often temporary therefore pictures, called **flicks**, are taken in order to keep records of the work. [82]

GETTING UP (verb)

SE) get up verb **GROW STRONG**

SA) Getting up refers to the process of making graffiti of all types on various surfaces. [83]

GOING OVER (verb)

SE) go over sth verb **EXAMINE** to examine or look at something in a careful or detailed way

SA) Going over refers to the activity of a writer painting over another writer´s graffiti with the idea that their is better. The graffiti subculture follows certain rules of going over and thus, throw-up might be painted over tag, piece over throw-up and burner over piece. Breaking these rules can be considered a sign of disrespect. [84]

HEAVEN SPOT (noun)

SE) The term **heaven spot** is used only in the street art and graffiti slang therefore it has no meaning according to the standard English.

SA) Heaven spot or the short version of the term ´heaven´ refers to writing graffiti at dangerous, hard to reach places, including roofs, billboards, freeway signs etc. Writing at heaven spots earns the writer a reputation as the possibility of the buff decreases with the

inaccessibility of the place. Heaven refers to the risk the writers take while reaching these places as it might often lead to accidents or even to death. [85]

<u>CHARACTER</u> (noun)

SE) character noun [C] **IN A STORY** a person represented in a film, play, or story

SA) Sometimes skilful writers complement their graffiti with **characters**, which are usually large figures designed according to popular characters from comic books or TV series, such as the Pink Panther or Donald Duck or based on real characters, sometimes the writers themselves. [86]

<u>KING</u> (noun)

SE) king noun [C] **MOST IMPORTANT** the most important, best, or most respected member of a group of animals, things or people

SA) King is a kind of a „rank" used within the graffiti subculture, describing the most respected and active writers. King stands for men. Also a writer, who mastered a particular technique might be described as king. Usually, the writers have to deserve the title, proving their talent on the scene. However, some writers draw a crown above their name in order to declare themselves kings. [87]

<u>MARRIED COUPLE</u> (noun)

SE) couple noun **TWO PEOPLE** [c, + sing/pl verb] two people who are married or in a romantic or sexual relationship, or two people who are together for a particular purpose

SA) Married couple is a term, originated in New York, used to describe two train cars which are both covered with the same graffiti writing that form an obvious link among them, often in humorous or clever way. [88]

<u>PAINT-EATER</u> (noun)

SE) The term **paint-eater** is used only in the street art and graffiti slang therefore it has no meaning according to the standard English.

SA) Paint-eater is a term used for a surface, including wood or concrete, that absorbs spray paint. Such surfaces need a special treatment before writing graffiti on them in order to lower the amount of used spray paint. [89]

PAPERBOY (noun)

SE) The meaning of the term **paperboy** was not found in the *Cambridge advanced learner's dictionary.* However, according to the online dictionary.com [90] the noun paperboy means „a youth or man who sells newspapers on the street or delivers them to homes; newsboy".

SA) As the term suggests, **paperboy** is an inexperienced person who has not yet written graffiti on a wall but keeps drawing in the blackbook thus uses paper as a major material. [91]

PIECE (noun)

SE) piece noun [C] something that has been created by an artist, musician, or writer

SA) Piece is a type of graffiti, which is with its size and elaborate details similar to murals. It developed from the word ´masterpiece´. It catches the eye of a passer-by with its vivid colours and different styles. A piece usually consists of a word or a message, accompanied by another graffiti element – a character. The writers usually gain more respect for pieces, as it takes a greater amount of time and skills to create them. [92]

QUEEN (noun)

SE) queen noun [C] any woman who is considered to be the best at what she does

SA) Queen has the same meaning as king but refers to female writers. [93]

RACK/RACKING (verb)

SE) rack verb to cause physical or mental pain, or trouble, to someone or something

SA) Rack/racking is a term used to describe a criminal act, specifically stealing or shoplifting, usually spray paints or markers. [94]

REVERSE-GRAFFITI (noun)

SE) The term **reverse-graffiti** is used only in the street art and graffiti slang therefore it has no meaning according to the standard English.

SA) Reverse-graffiti refers to a form of street art that recently emerged in Great Britain. The British artist Paul ´Moose´ Curtis is considered its originator. On the contrary to traditional aerosol graffiti, reverse-graffiti is environment-friendly and uses non-toxic materials, not damaging human health. It aims to create art while cleaning away urban dirt from walls and other surfaces. The main materials used, are stencils, ecological cleaning products and recycled cloth. [95]

ROLLER (noun)

SE) roller noun [C] a heavy machine used to make surfaces smoth and flat

SA) Roller is a form of graffiti created by a writer using a roller brush. Such works are usually large and appear at difficult spots as the handle of the brush allows the writers to reach higher places. [96]

RUN TIME (noun)

SE) The term **run time** has no meaning in standard English as it is used only in the street art and graffiti slang.

SA) Run time is used to express the amount of time a piece has lasted on the wall. As it is the nature of street art and graffiti that they are temporary, run time refers to the period of time from their origin to the moment it vanishes, whether it is removed, painted over or it fades away. [97]

SIDEBUSTING (verb)

SE) The term **sidebusting** is used only in the street art and graffiti slang therefore it has no meaning according to the standard English.

SA) A process, when a writer gets up a work just next to an earlier finished work of another person, is known as **sidebusting**. [98]

SPOT JOCKING (verb)

SE) The term **spot jocking** is used only in the street art and graffiti slang therefore it has no meaning according to the standard English.

SA) Spot jocking refers to the activity of putting up a work close to a work of a well-known writers or artists in order to benefit from their popularity and recognition, attracting attention of the public. [99]

THROW-UP (noun)

SE) The meaning of the word **throw-up** as a noun was not found in *Cambridge advanced learner's dictionary.* It was found as a verb yet the meaning has nothing in common with the one in the language of street art and graffiti.

SA) Throw-ups or throwies can be viewed as larger and more detailed colourful tags. Likewise pieces, the execution of throw-ups requires more time and skill and thus brings more attention to the writer. They are a combination of various colours, styles and shadows, usually consisting of three colours. The first is the outlining colour of the letters, then the filling colour and third is the colour, which highlights the whole work against its background. [100]

TOY (noun)

SE) toy noun [C] an object for children to play with

SA) On the contrary to kings/queens, a **toy** refers to inexperienced writer, who has not yet gained enough knowledge, skill and respect. Sometimes a toy is an apprentice of an experienced writer. [101]

WHOLE TRAIN (noun)

SE) The term **whole train** is used only in the street art and graffiti slang therefore it has no meaning according to the standard English.

SA) Whole train describes a form of graffiti in which all cars of a train are completely covered with graffiti. This task is very difficult, time-consuming, riskant and dangerous

which leads to involvement of large number of writers. The result is then a combination of different styles and it is highly respected within the subculture. [102]

WILDSTYLE (noun)

SE) The term **wildstyle** is used only in the street art and graffiti slang therefore it has no meaning according to the standard English.

SA) Wildstyle is one of many forms of graffiti, recognized according to its intricacy and interlocking letters. It is considered one of the most difficult forms of graffiti, considering the amount of skills needed to create wildstyle as well as its problematic reading. It combines different designs of letters with additional adornments such as crowns, arrows, etc. [103]

WRITER (noun)

SE) writer noun [C] a person who writes books or articles to be published

SA) Writer is a person who belongs to the graffiti subculture and is actively writing and painting the walls. [104]

8 CONCLUSION

The objective of the bachelor thesis was to prove the importance and influence of female street artists by introducing a new point of view on British street art and thus introducing only women, their work and events related to the theme.

Firstly, it was necessary to define the terms such as graffiti, street art and public art in order to introduce the theme to the reader. Following these definitions, the most vital and most common types of street art were introduced, also adding a great number of photographs for a better visualization. To fully understand and appreciate the theme, it was also necessary to trace and inform on the beginnings of graffiti and street art worldwide and, of course, in Britain, mentioning also the presence of female characters from the early days of the subculture in the 1970s.

Further, the most significant female characters of the British street art scene and their work were mentioned. The female street artists here introduced were Zabou, Cbloxx, Aylo, Boxhead, Zina and Fio Silva. The selection of these artists is based on the fact that they are all women whose work can be found in Britain and they all took part in at least one edition of the all female street art festival held in London, Femme Fierce, which is discussed in detail in the chapter 5. The influence and importance of this particular event was proved as the event has not only popularized female street artists, yet it contains also a very important charity element, raising money as well as awareness.

While working on the thesis, the author came across various unknown terms used within the subculture, thus the practical part consists of a brief dictionary which brings forward a better insight into the subculture, introducing 37 most common terms and their meanings from the perspective of street art and graffiti as well as standard English. It aims to explain the terms in an easy-to-read and comprehensible way to English readers. The dictionary contains, for instance, the word „toy" which is a widespread term, referring to an unexperienced writer-beginner with lack of skills who stands at the lowest point in the hierarchy of the subculture. As this term is one of the most used ones, it was not difficult to find the meaning according to the street art and graffiti language. It can be found in various internet as well as printed sources. The author of the thesis decided to use the description found in the book *Graffiti and Street Art* by Anna Wacławek which although short, provides a sufficient definition. Also the meaning of „toy" in standard English is clear according to the *Cambridge advanced learner's dictionary*. On the contrary, the meanings

of some terms were not so easy to find, neither from the perspective of street art and graffiti, nor standard English. Such term is for instance „paint-eater". According to the book *Graff 2: Next Level Graffiti Techniques* by Martinez it is used to describe a surface absorbing the paint as people familiar with the techniques and processes of street art and graffiti might guess. The meaning of the word in standard English was not found, probably because it is a compound of two words which are not usually used together.

The thesis is accompanied by appendices that provide a better visualization of various types of street art, the work of female street artist and their technique. As street art focuses especially on the aesthetic and visual perception, they are inessential part of the thesis that allows the readers to better understand the theme.

The women have been recently trying to achieve equality on the street art scene through organizing all female events, realizing various art projects or cooperating with male street artists. It has become more usual that female street artists are portraited in the media and they are brought more into focus of the public. It seems as in the future, there would be no difference between male or female street art as the public and the artists themselves are starting to pay attention more to the quality of the piece of work than to the gender of the author which is also related to the growing equality of men and women in general.

The bachelor thesis might be later developed into the diploma one as street art is a topic that brings a lot of questions. In the future, the author would like to focus more on a practical concept of the thesis, creating for example a street art guide of the Czech Republic or of a particular Czech city which could be used for touristic purposes, allowing the tourists to follow various street art tours as well as supporting local street art which is an important part of every city.

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10.4 Sources of pictures in appendices
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11 ABSTRACT

The aim of the bachelor thesis, *Street Art in British Culture*, was to introduce female street artists that are important for the British as well as worldwide scene, their work and an event related to the theme, the all female street art festival Femme Fierce held in London in order to prove their place on the current scene and to try to deny the theory that men dominate this particular area.

The thesis consists of theoretical and practical part. The theoretical one contains introduction to the topic, including the definitions of most important terms such as street art, graffiti, public art and various types of street art. The following chapters deal with the history related to the topic and with introduction of the Femme Fierce festival and the most significant female characters, including Zabou, Fio Silva, Boxhead etc. The practical part provides a brief dictionary of the most common terms, containing meanings from the perspective of street art and graffiti as well as the closest meaning possible in standard English.

The thesis is accompanied by various appendices in a form of pictures in order to allow the reader a better understanding of the topic.

12 RESUMÉ

Hlavním cílem bakalářské práce, *Street Art in British Culture*, bylo představit zástupkyně ženského street artu, které jsou významné jak pro britskou, tak pro světovou scénu a stručně popsat jejich práci. Dále je čtenářům představen také Femme Fierce festival, který se koná v Londýně a je úzce spjat s tématem neboť se ho účastní pouze umělkyně. Práce se snaží dokázat význam žen pro street art scénu a tudíž popřít stereotyp, že je to oblast, kde dominují muži.

Bakalářská práce se skládá z teoretické a praktické části. Teoretická část obsahuje úvod do tématu, kde jsou definovány nejdůležitější termíny jako napříkald street art, graffiti, public art a jednotlivé druhy street artu. Další kapitoly se krátce zabývají historii tématu a také představují výše zmíněný Femme Fierce festival a nejdůležitější ženské zástupkyně britské street art scény jako jsou například Zabou, Fio Silva, Boxhead a další. Praktickou část představuje slovník nejčastěji používaných pojmů. Slovník obsahuje jak význam slova z pohledu street artu a graffiti, tak také nejbližší možný význam ve standardní angličtině.

Práce je doplněna několika obrázkovými přílohami, které umožňují čtenáři lepší představu a pochopení celého tématu.

13 APPENDICES

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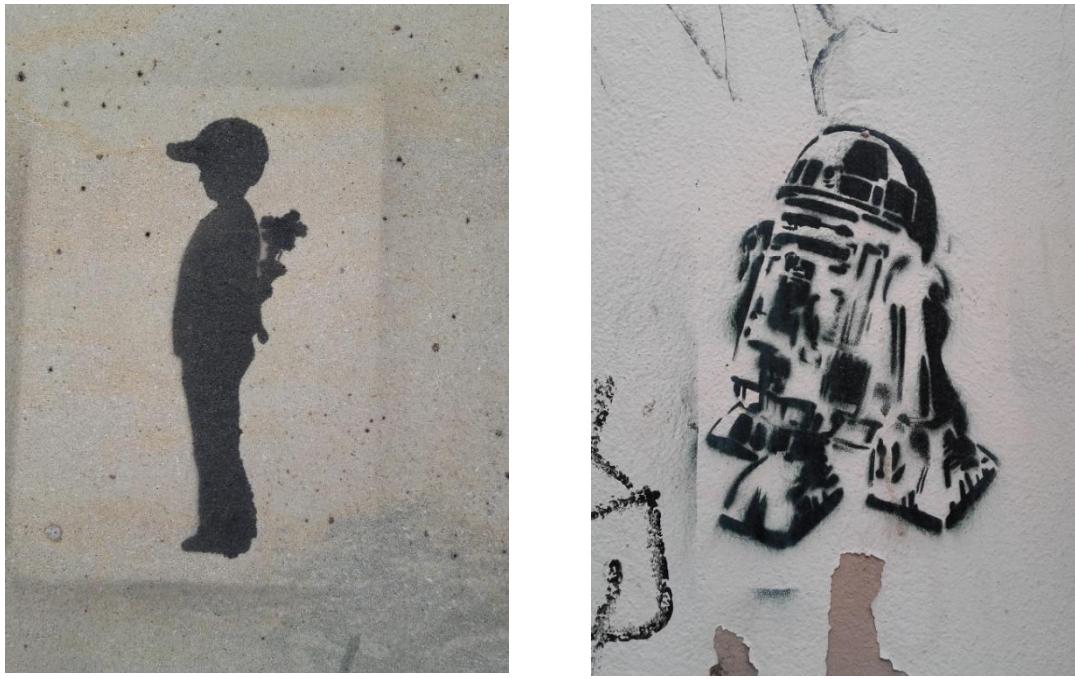**Picture 5: Tags, Pilsen (Czech Republic)**

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Picture 21: Boxhead at Femme Fierce 2014

Picture 22: Boxhead´s work, Brick Lane, London

Picture 23: Zina, Because I´m Girl campaign by Plan UK, Shoreditch Art Wall, London

Picture 24: Zina´s work in London

Picture 25: Fio Silva

Picture 26: Mural made by Fio Silva, Because I´m Girl campaign by Plan UK, Shoreditch Art Wall, London